Two Latin Plainchant Tunes
Four Settings for Organ
on Adoro Te Devote
& Divinum Mysterium

Fruhauf Music Publications

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2022

Two Latin Plainchant Tunes

Four Settings for Organ

Adoro Te Devote: Intermède en Canon & Méditation Canonique
Divinum Mysterium: Préambule & Prélude Canonique

Notes

Intermède en canon on **Adoro Te Devote** exploits the measured qualities of the plainchant tune with a canonic presentation of the entire melody between two voices, the upper voice in actual note values and the lower one in augmentation (i.e., in note values that are moving at half the speed of those in the upper voice). Following a rhapsodically developmental and modulatory episode, the plainchant reappears in the tenor, accompanied in treble registers by rocking triads and pedal-points. After a brief retransition to the original key, a variant of the opening canonic treatment returns, this time between the left hand and pedal, with the addition of a sonorous chordal accompaniment in the right hand. For the last phrase, the texture thins out, leading to a tranquil ending.

Méditation canonique on **Adoro Te Devote** sets a modern plainchant melody that was first published in the Paris ***Processionale*** of 1697. It is one of a later genre of chants from France characterized by a measured sense of rhythm, even though unmetered; it also makes use of the Ionian mode, equivalent of a modern major scale, instead of one of the traditional church modes. *Méditation* exaggerates the metric qualities of the tune with its canonic imitation of chant phrases over a steady syncopated two-voice pedal line. After a brief and contrasting episodic interpolation, the hymn tune returns to its original key for a complete solo statement alternating between soprano and tenor voices.

Préambule on **Divinum Mysterium** presents the planchant tune of a Sanctus Trope dating from the 11th century that appeared in ***Piae Cantione Ecclesiasticae et Scholasticae***, published in 1582 by Theodoricis Petri of Finland. In the middle of the 19th century, the tune was adapted by Thomas Helmore as a setting of the now familiar text, "Of the Father's love begotten." *Préambule* presents one complete statement of the melody, phrase by phrase. Starting in the soprano, the tune is harmonized in the left hand over an extended tonic pedalpoint; at midpoint, the melody migrates to the tenor voice for two phrases, returning to the soprano for an appearance of the final hymn phrase and its brief cadential extension.

Prélude canonique on **Divinum Mysterium** provides a quasi-canonic treatment of the plainchant melody between soprano and alto voices in the right hand, accompanied by two-voice points of imitation in the left hand.The free canon appears at unfixed tonal and temporal intervals. The flowing textures and rich harmonies continue to the end, with only occasional use of the organ pedal for sustained pitches.

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Adoro Te Devote

Intermède en canon

from Paris ***Processionale*** (1697)

Setting for Organ
Ennis Fruhauf

Intonation

[8' Flûte(s)]

Organ

Larghetto

5

mp

f

poco *détaché*

10

16

poco ritardando

mp

a tempo

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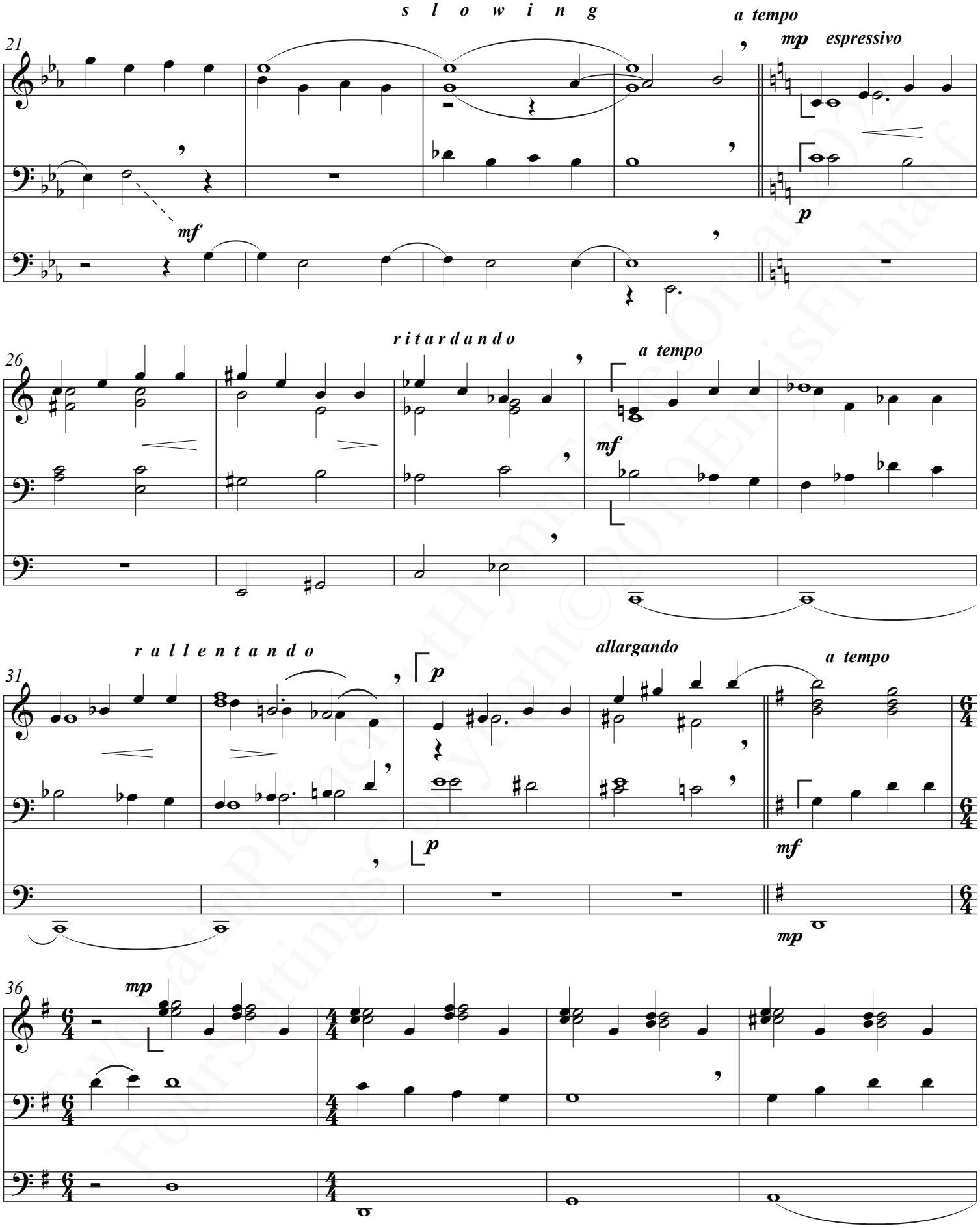
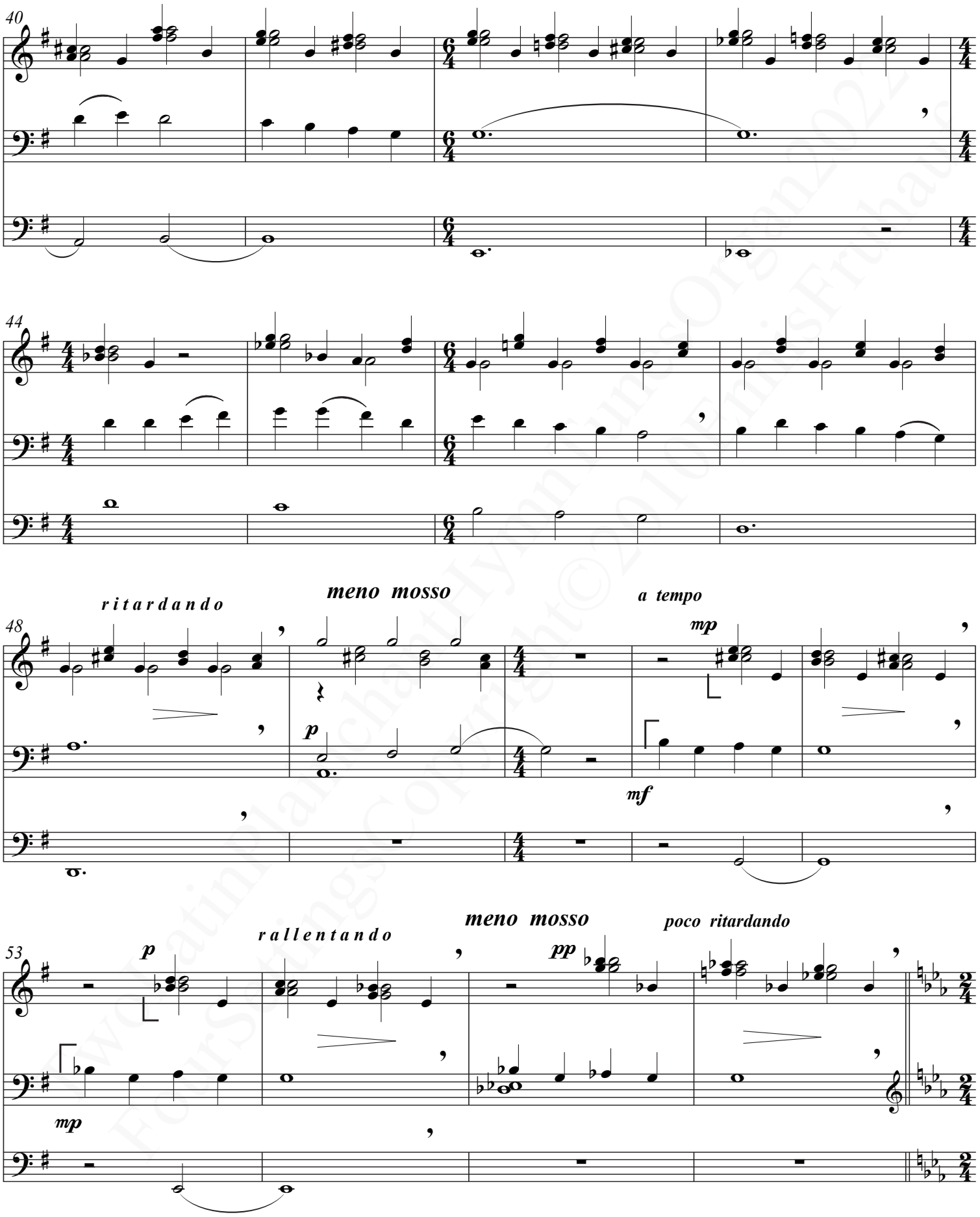

slowing
a tempo
mp espressivo
mf
p
ritardando
a tempo
mf
rallentando
p
allargando
a tempo
p
mf
mp
mp

Intermède en canon on Adoro Te Devote



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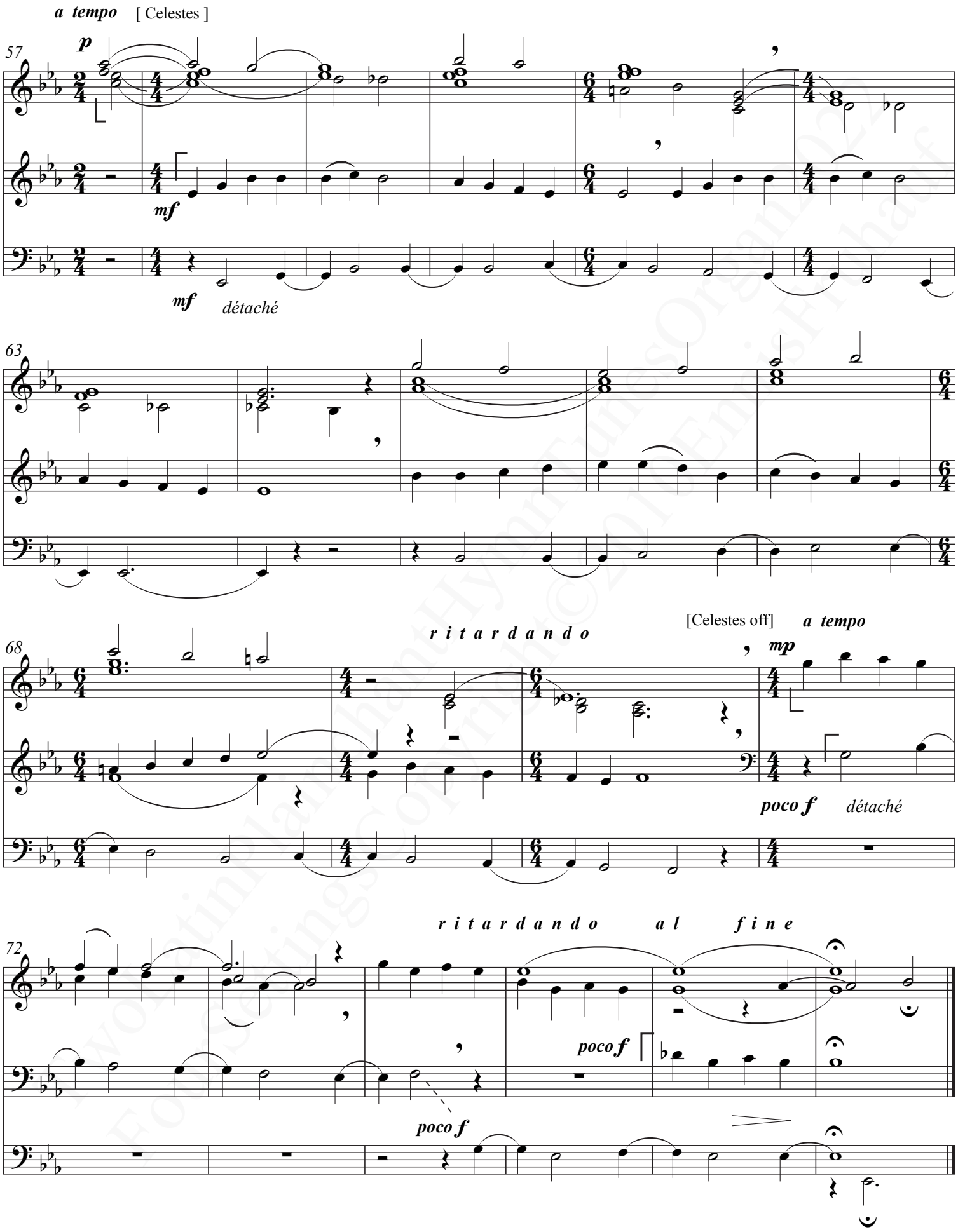

a tempo
[Celestes]
57
p
mf
mf
détaché
63
68
ritardando
[Celestes off]
a tempo
mp
poco f
détaché
72
ritardando al fine
poco f
poco f
poco f

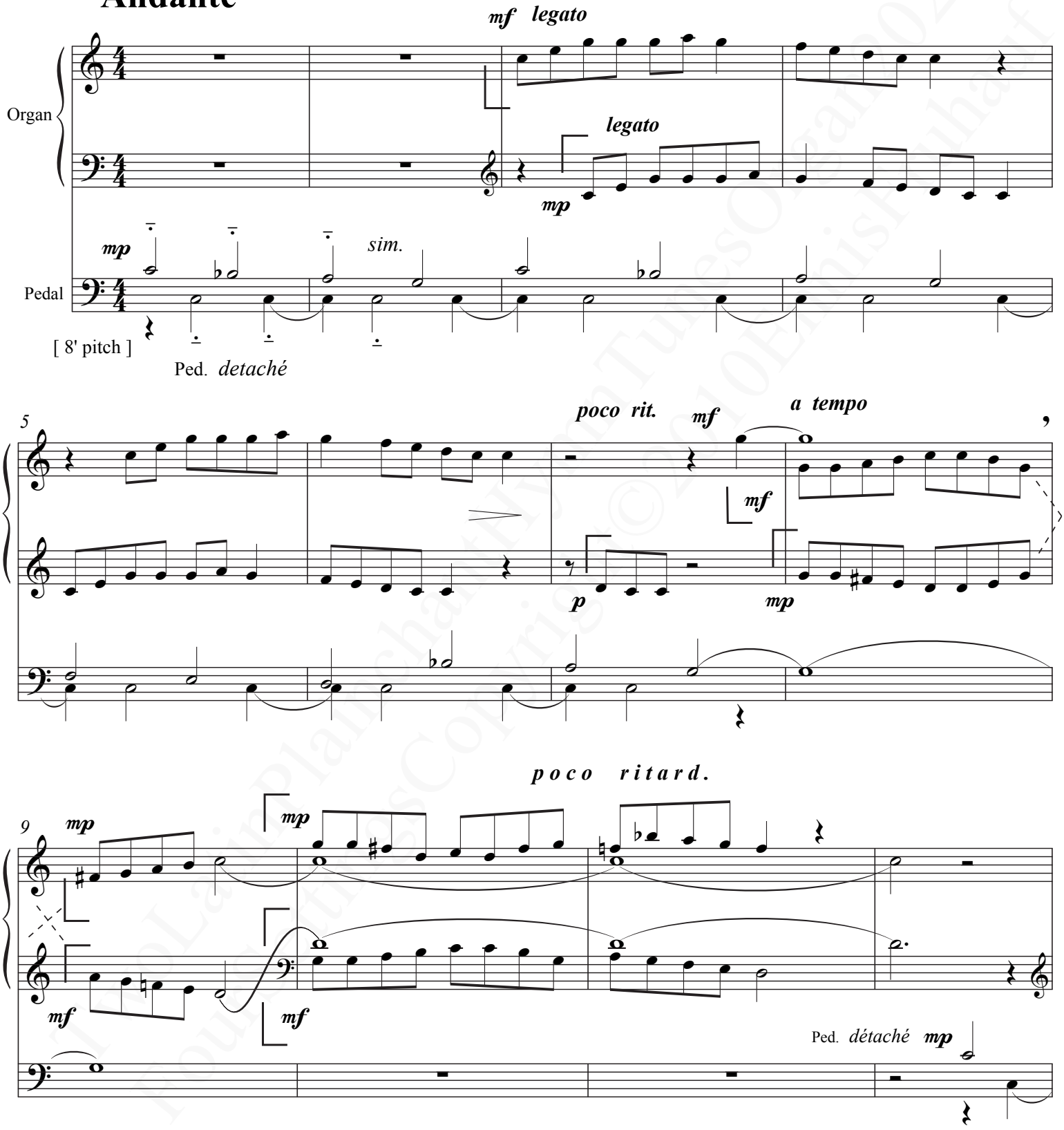
Adoro Te Devote

Méditation canonique

from Paris ***Processionale*** (1697)

Setting for Organ
Ennis Fruhauf

Andante



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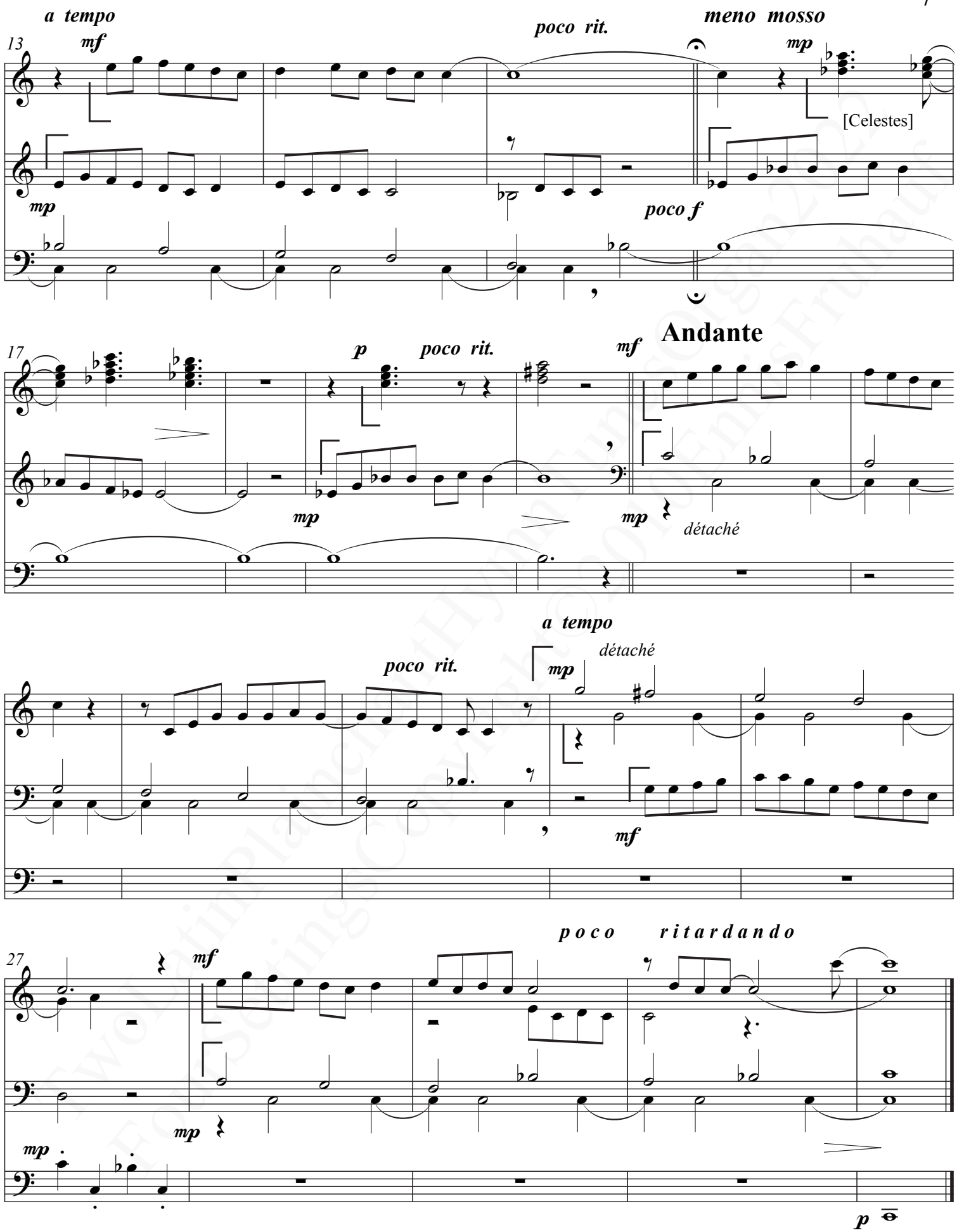
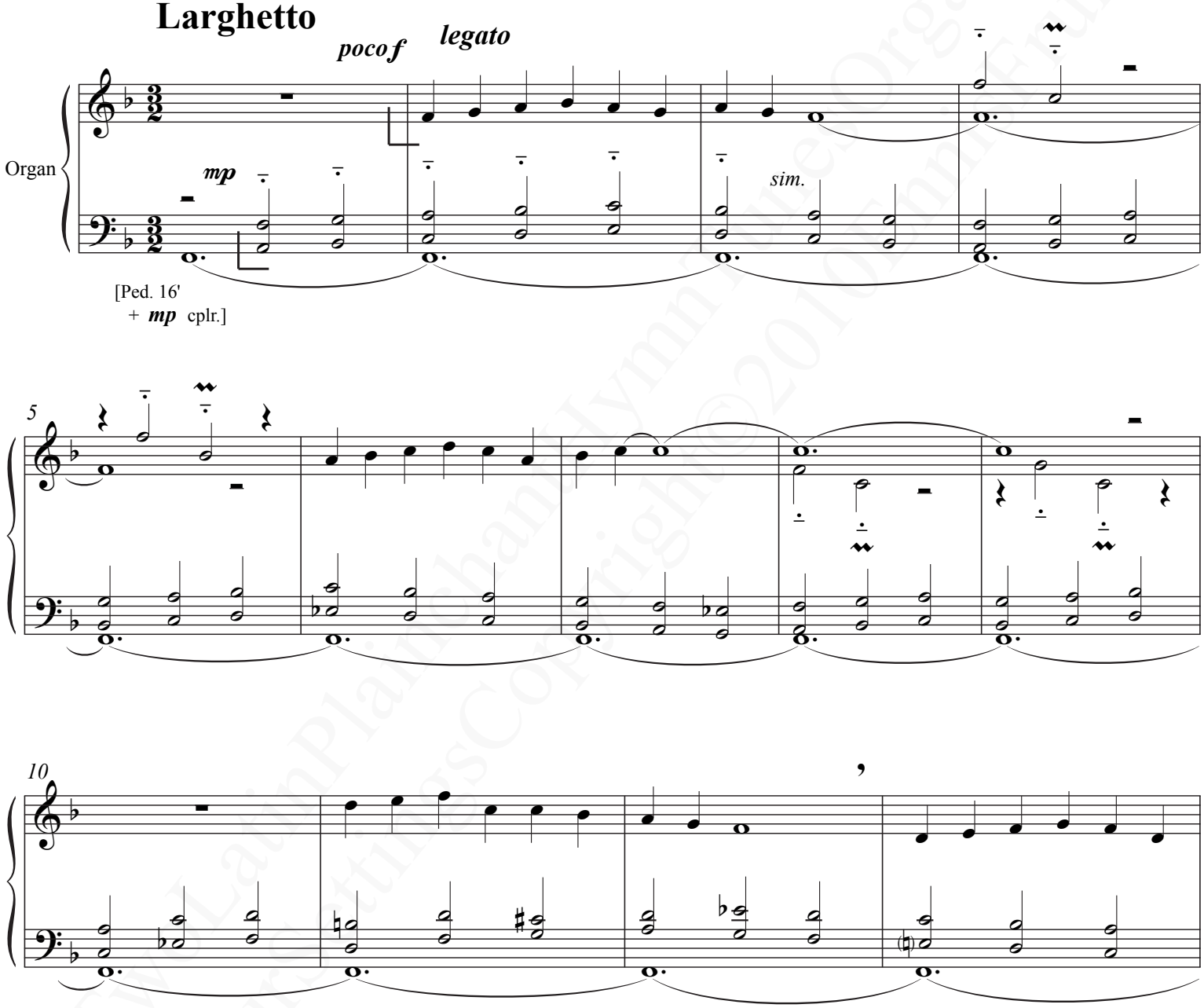

a tempo
mf
13
poco rit.
meno mosso
mp
[Celestes]
mp
poco f
17
p
poco rit.
mf
Andante
mp
mp
détaché
a tempo
poco rit.
mp
détaché
mf
poco ritardando
27
mf
mp
mp
p

Divinum Mysterium

Préambule

Sanctus Trope, 11th Century,
adapted from ***Piae Cantiones*** (1582)

Setting for Organ
Ennis Fruhauf



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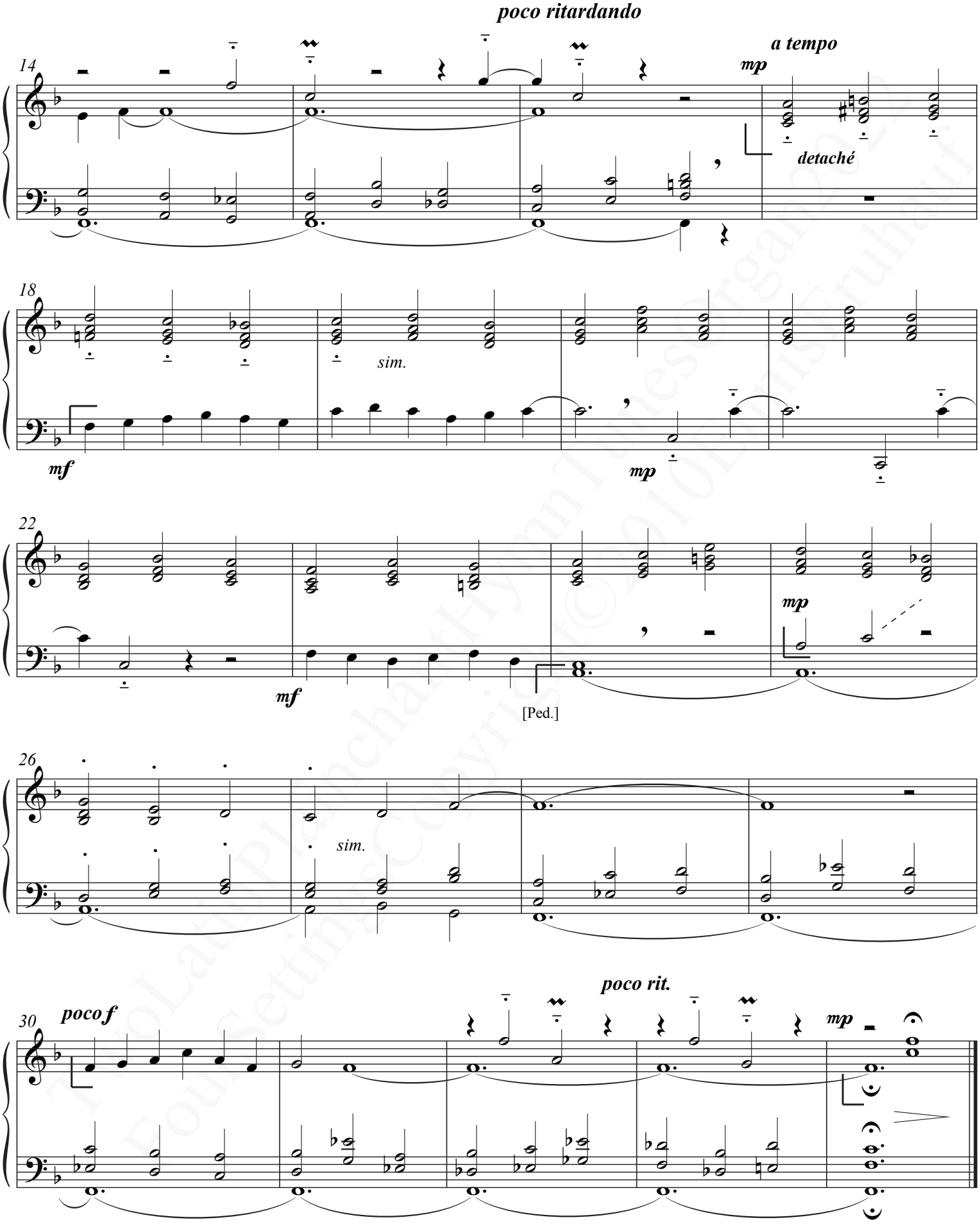

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Divinum Mysterium

Prélude canonique

Sanctus Trope, 11th Century,
adapted from ***Piae Cantiones*** (1582)

Setting for Organ
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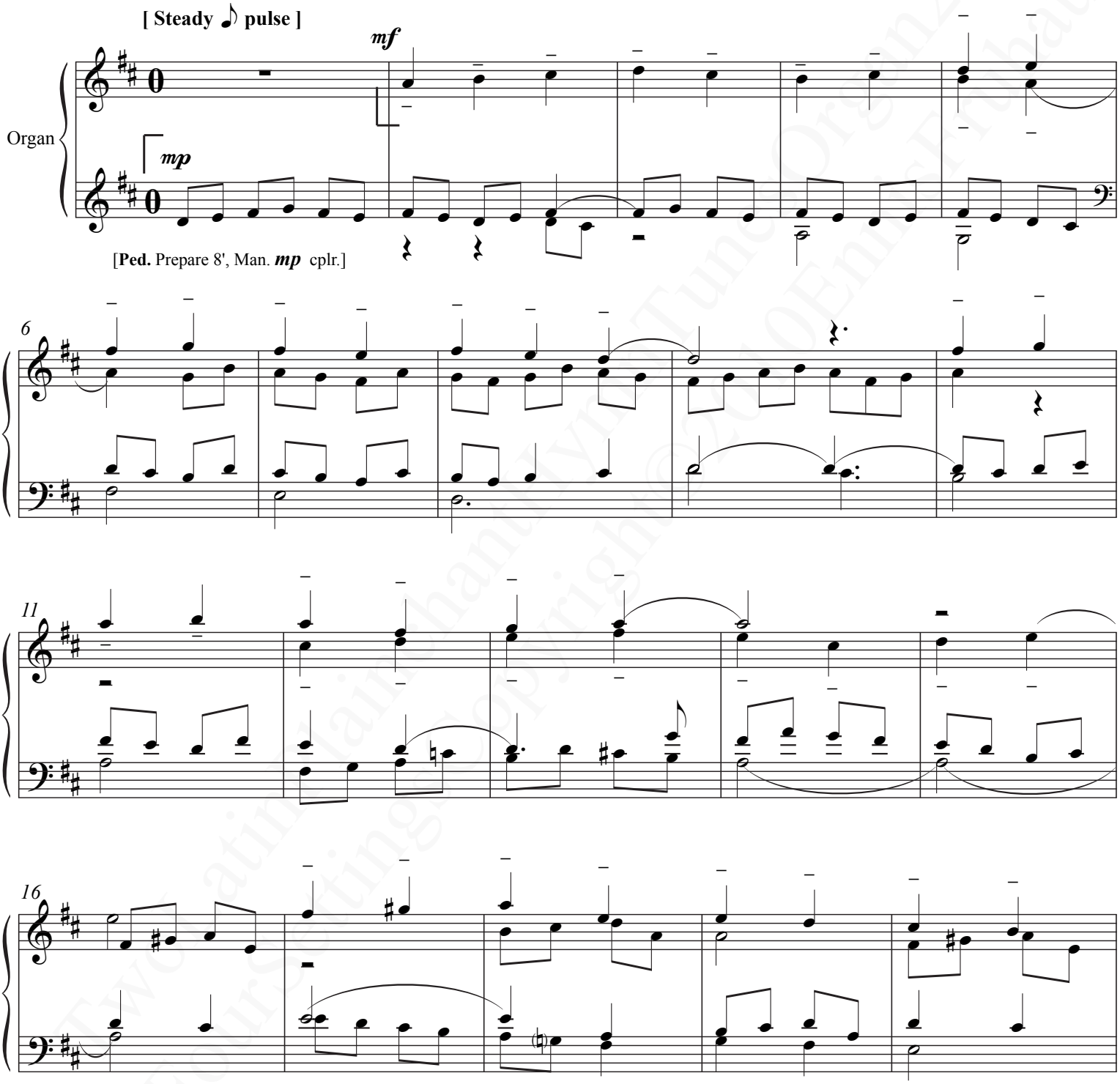
Andante, ***écoulant***



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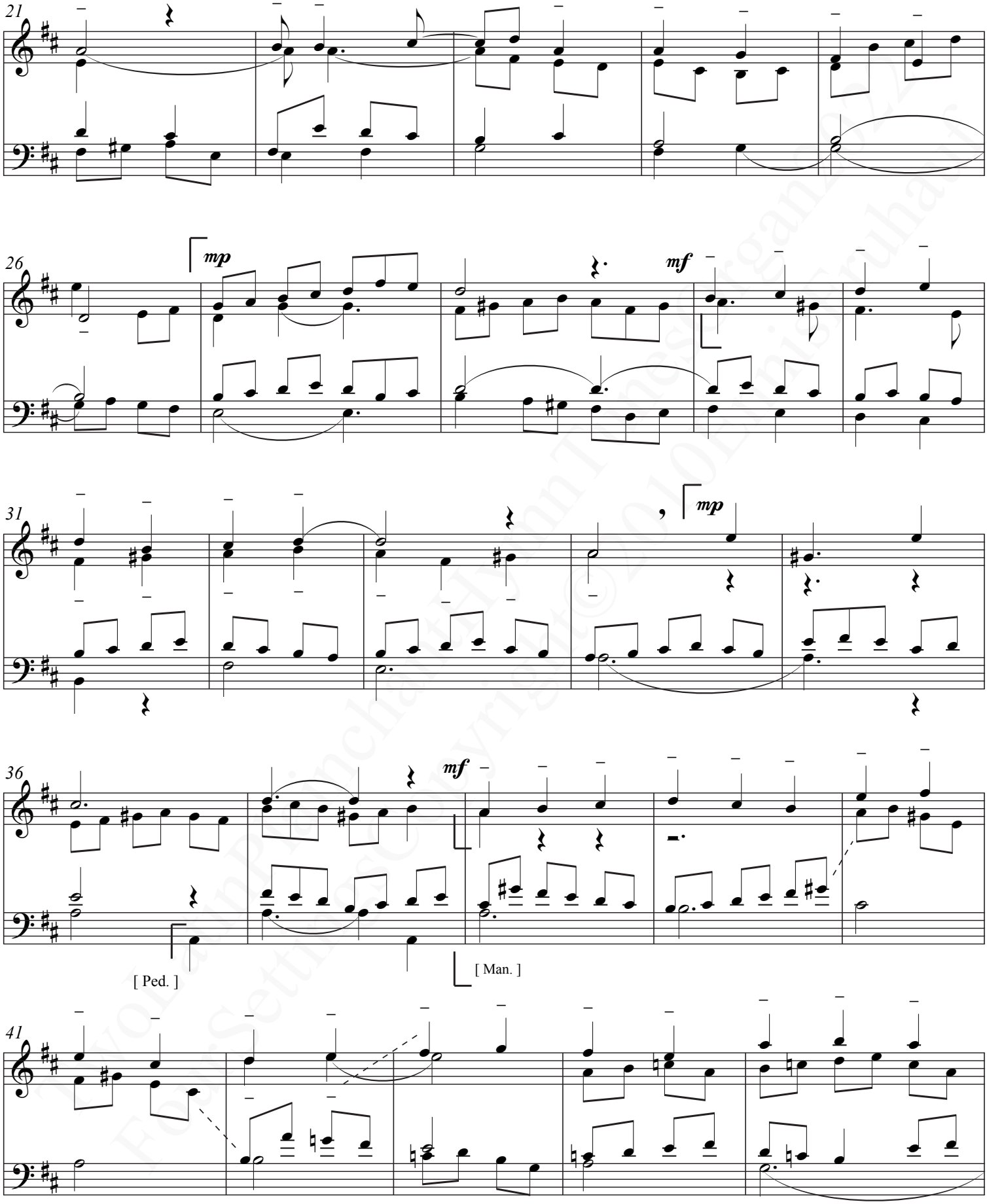
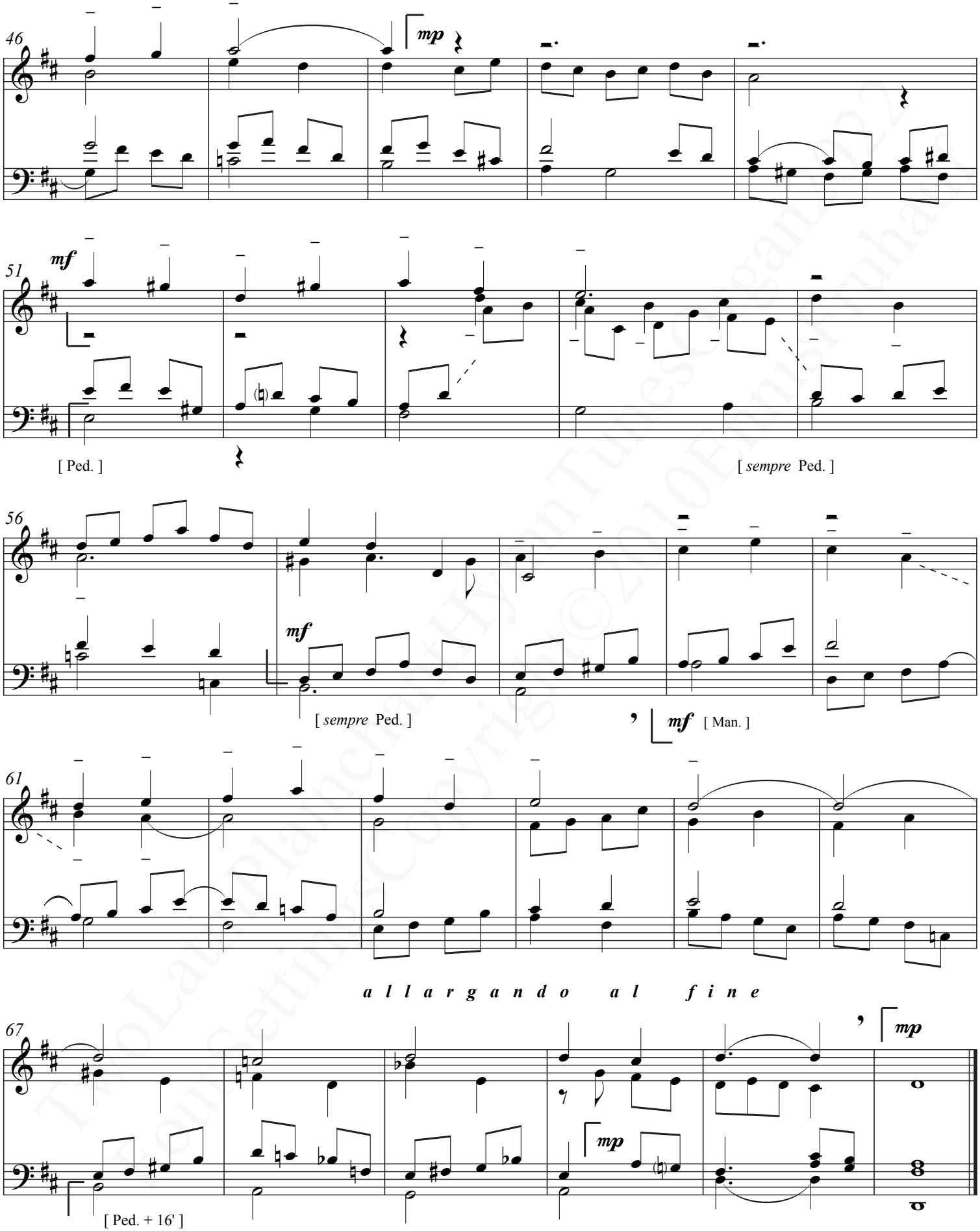

21
26
mp
mf
31
mp
36
mf
[Ped.]
[Man.]
41



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