Two Latin Plainchant Tunes

Three Settings for Organ

Acclamation on Pange Lingua

Improvisation on Pange Lingua

Orison on Veni Emmanuel

Fruhauf Music Publications

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Acclamation on Pange Lingua
Improvization on Pange Lingua
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Notes

Acclamation on **Pange Lingua Gloriosi**, a chant which first appeared in the 14th Century ***Zisterzienser Hymnar***, sets an unaltered form of the original Mode III plainsong tune in a dramatic manner. Alternating between declamatory statements and bold chordal interpolations of successive phrases, an imitative midsection presents two additional phrases of the chant. A return of the opening treatment is concluded by a final 'Amen.'

Improvisation on **Pange Lingua** sets a more contemporary version of the Mode III plainchant, one that has been adapted for use with later poetic translations of the original Latin text. In paired phrases, each punctuated by brief cadential pauses, the melody is heard in successive points of imitation. A stirring plainchant 'Amen' draws this gently rambling setting to a hushed conclusion.

Oraison on **Veni, Emmanuel** presents a familiar Advent hymn tune that was mistakenly ascribed to Thomas Helmore. In more recent years it has been determined that the chant originated as a melody applied to verses sung in association with the text, *'Libera me'*: it was not until 1966 that the original manuscript of a 15th Century ***Processional*** belonging to a community of French Franciscan nuns was recovered. It was Thomas Helmore who recast the tune into a metered format for inclusion in contemporary hymn collections. This setting is meditative in nature and begins with a hypnotic manual accompaniment to the chant, which is sounded phrase by phrase in the pedals. The hymn setting finally blossoms out into repeated fragmentary statements in depiction of the word "Rejoice". In due course ***Oraison*** wends its way through the final phrase of the hymn to a codetta that echoes the introduction, and is concluded by a serene '*amen*.'

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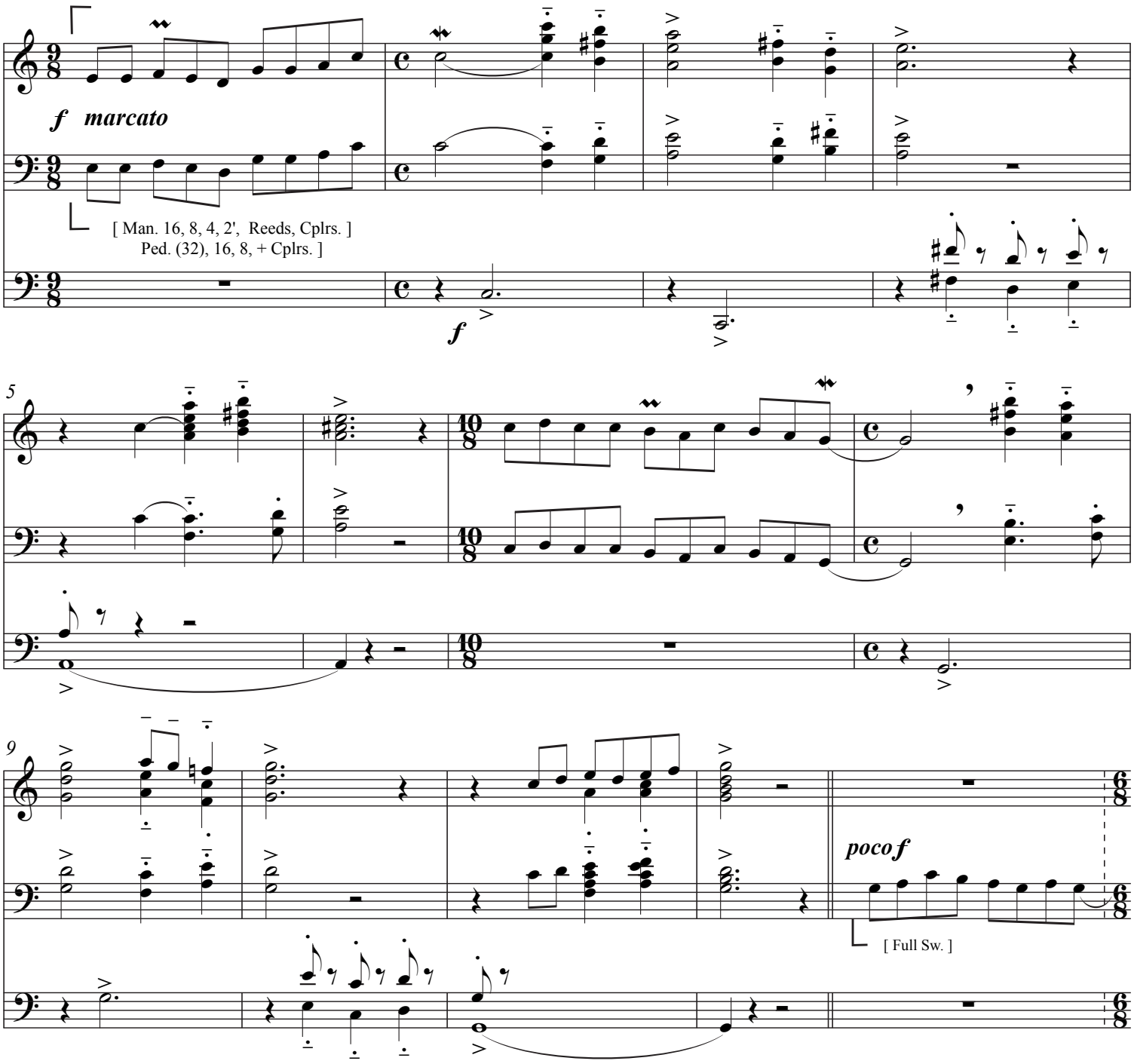
Acclamation on
Pange Lingua Gloriosi

Plainsong, Mode III
(***Zisterzienser Hymnar,*** 14th Century)

Setting for Organ
Ennis Fruhauf

Andante



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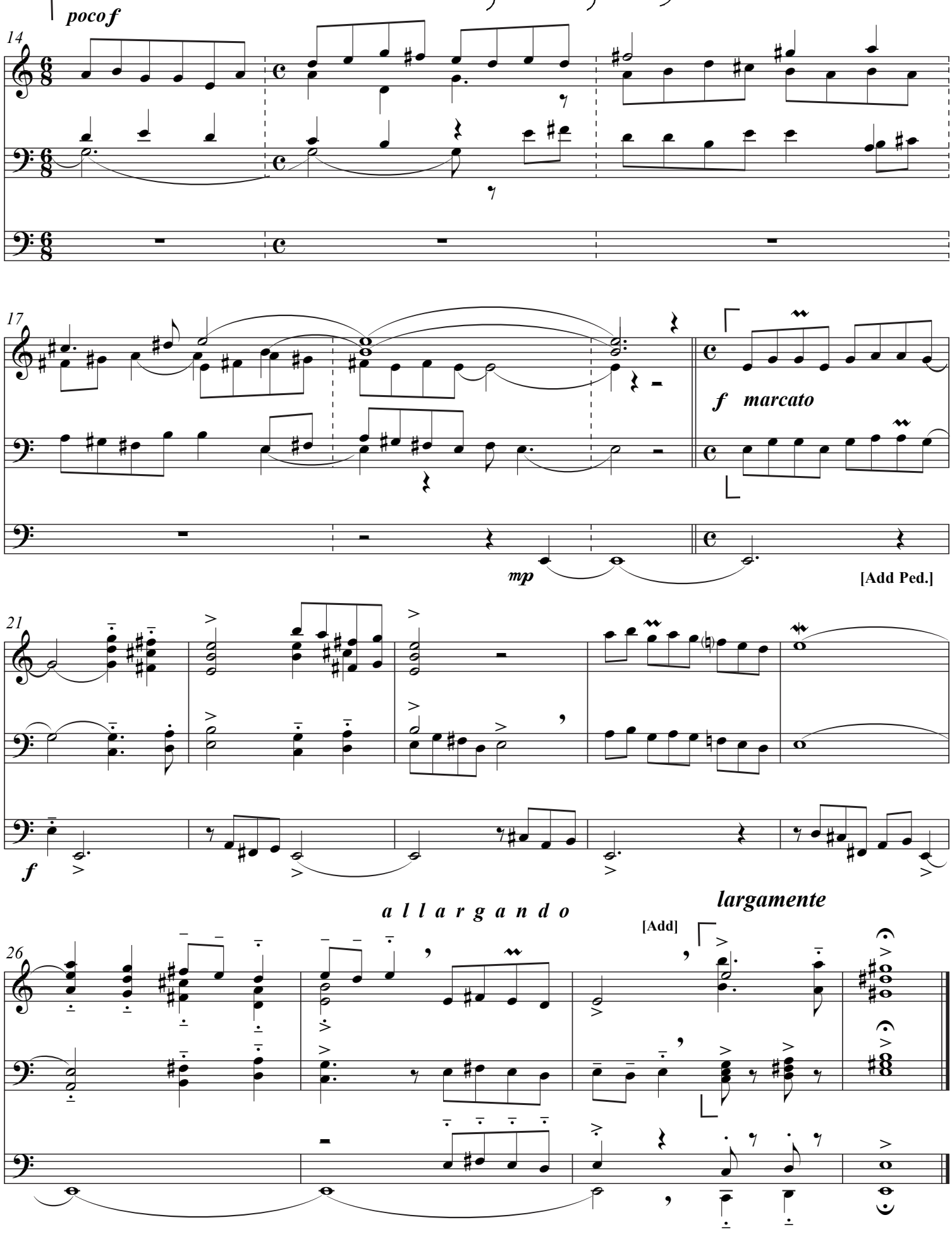
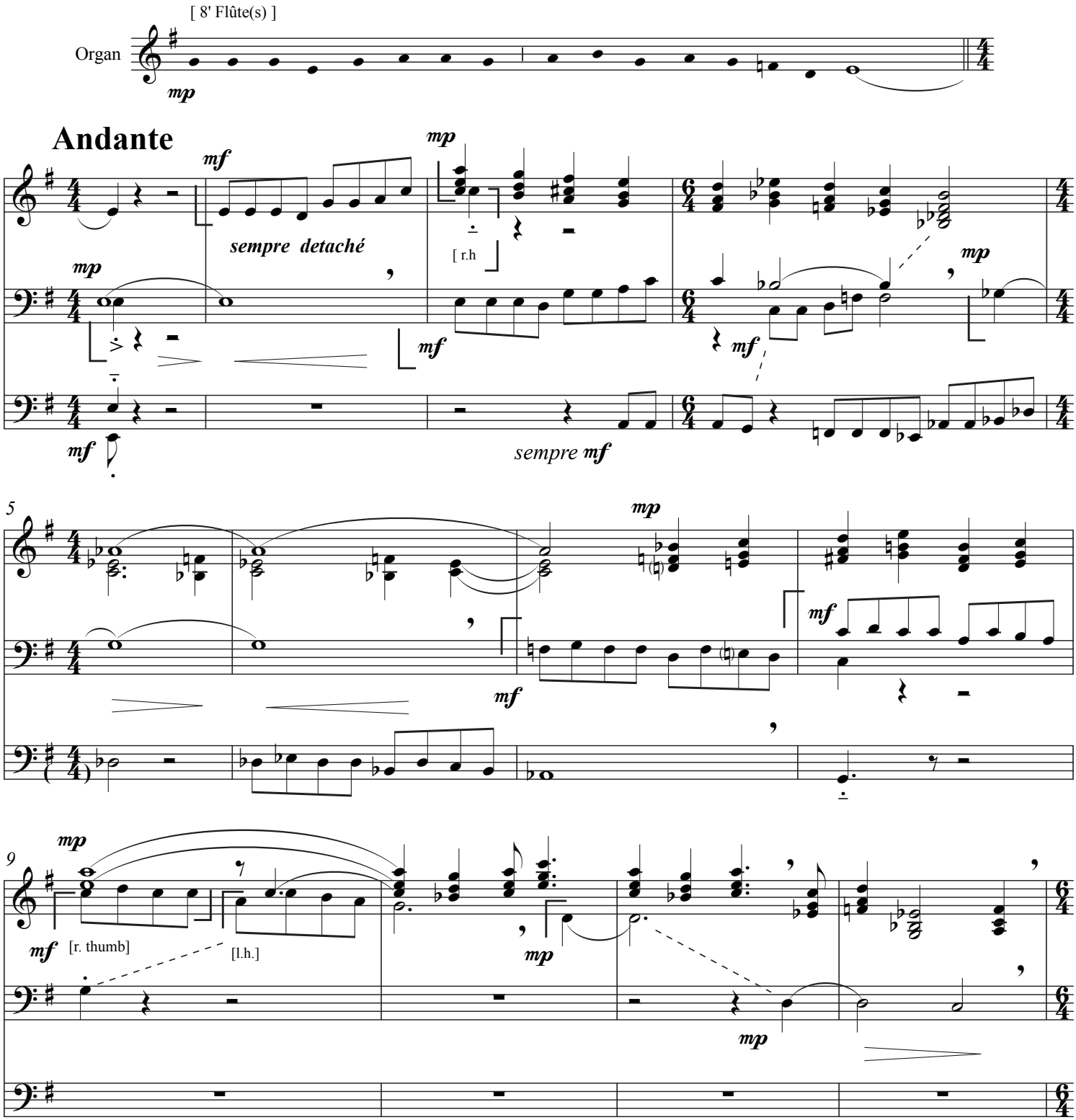

poco f
14
17
f marcato
mp
[Add Ped.]
21
f
allargando
largamente
[Add]
26

Improvisation on
Pange Lingua

Plainsong, Mode III

Intonation **(*Zisterzienser Hymnar*, 14th Century)**

Setting for Organ
Ennis Fruhauf



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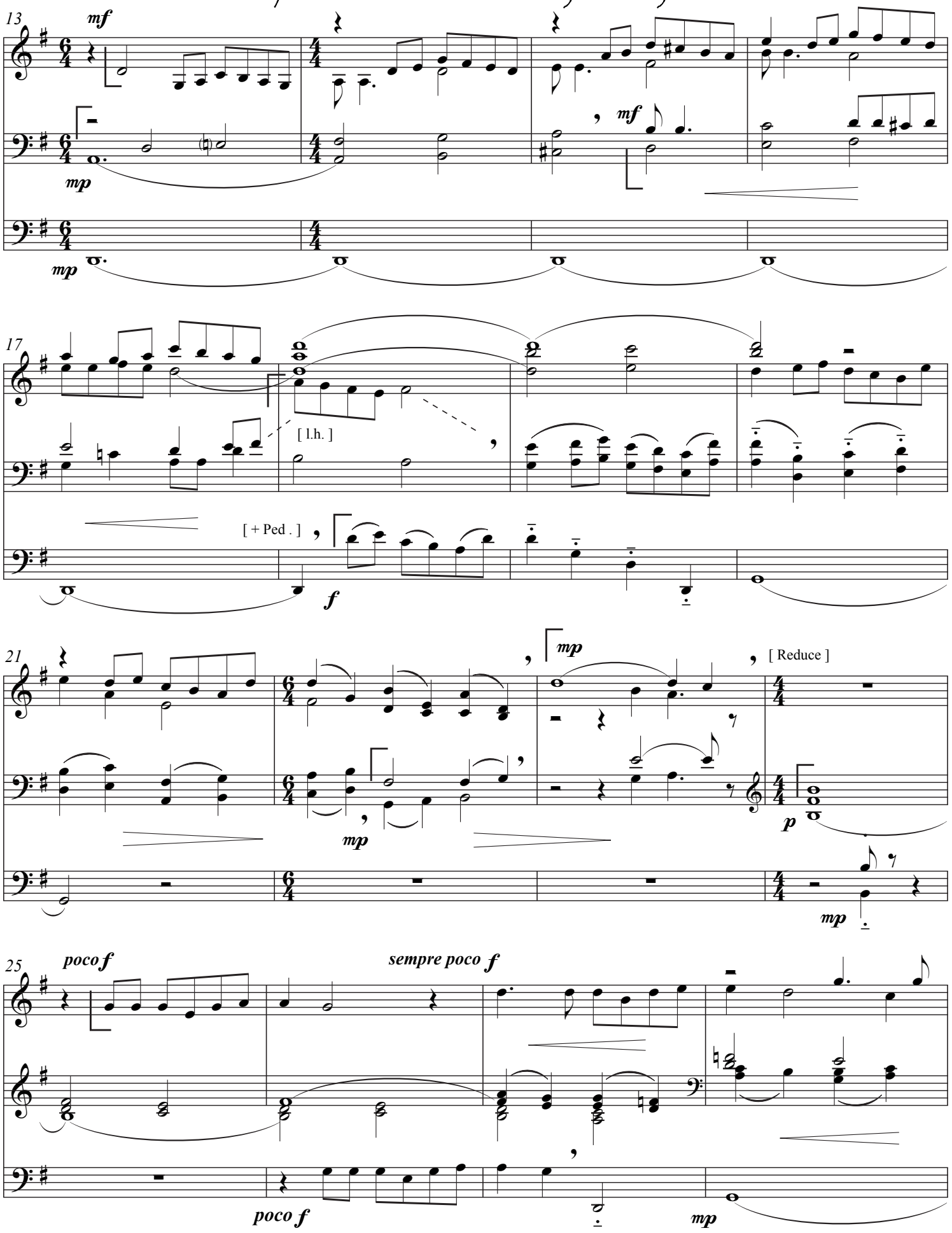
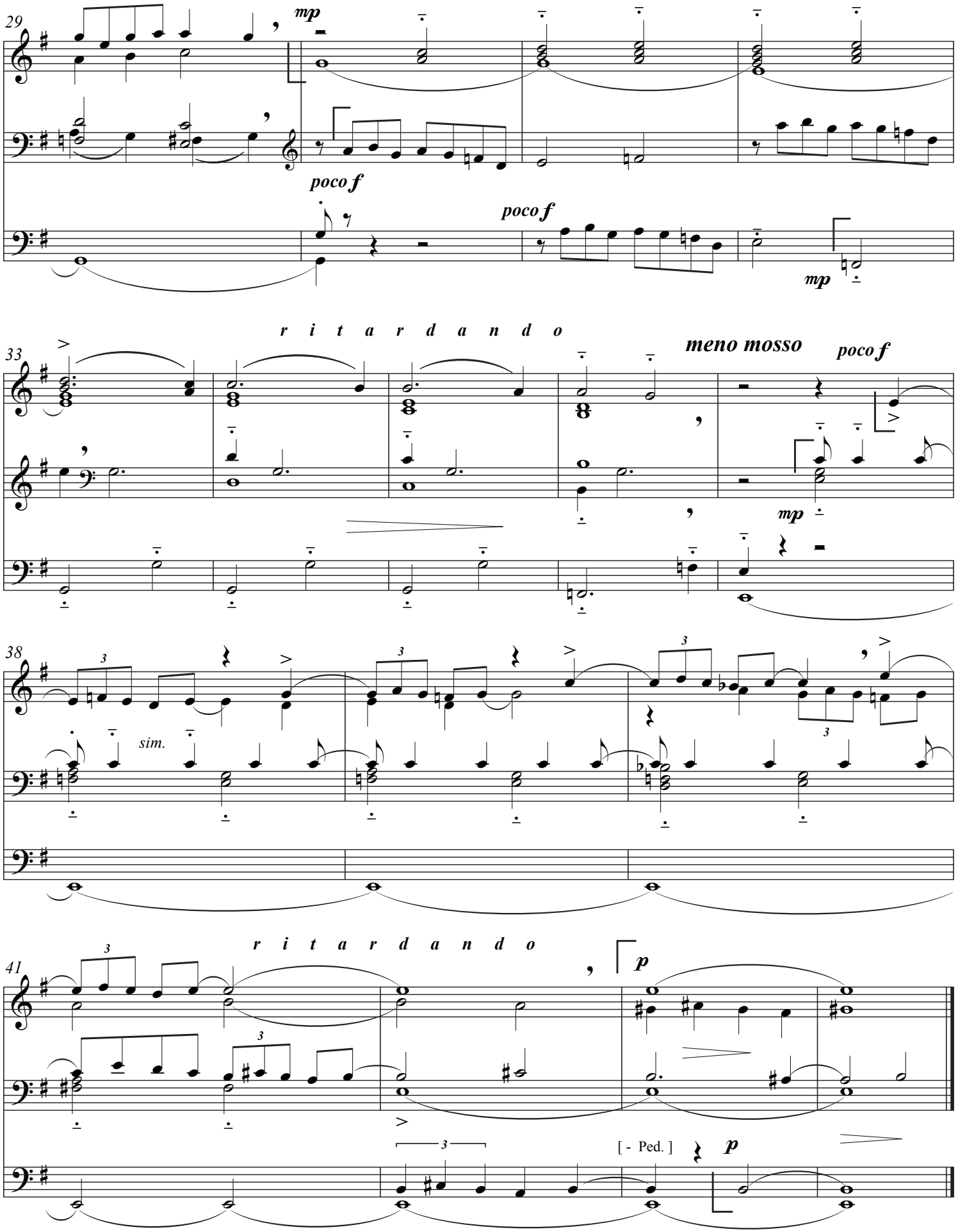

13
mf
mp
mf
mp
17
[l.h.]
[+ Ped .]
f
21
mp
[Reduce]
mp
p
mp
25
poco f
sempre poco f
poco f
mp


29
mp
poco f
poco f
mp
r i t a r d a n d o
33
meno mosso
poco f
mp
38
sim.
r i t a r d a n d o
41
p
[- Ped.]
p

Orison on
Veni, Emmanuel

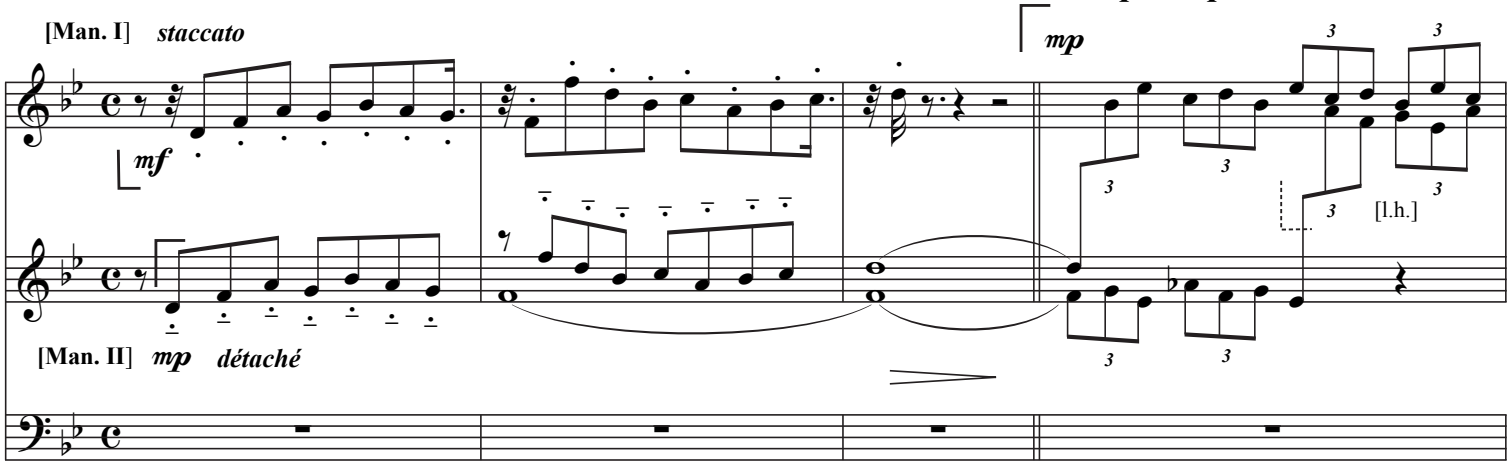
Processional: *Libera me*

Setting for Organ
Ennis Fruhauf

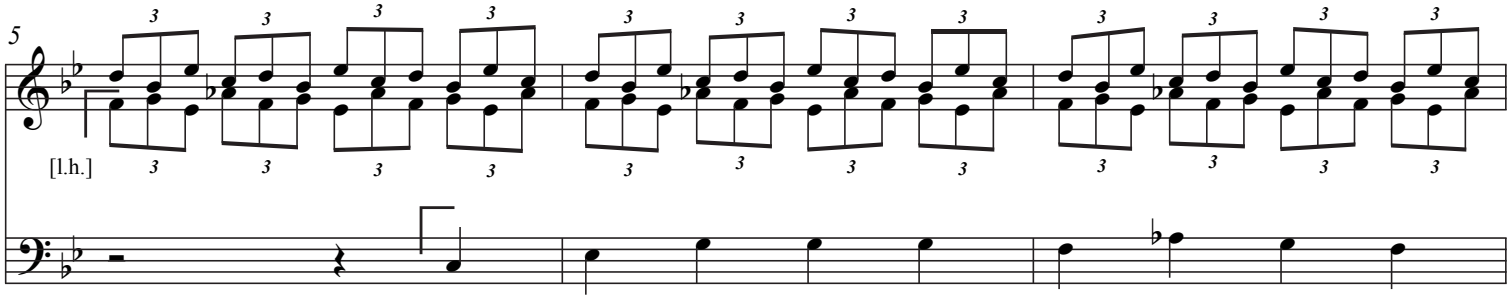
French Franciscan Chant
(*circa* 15th Century **)**

Adagio [𝅗𝅥]

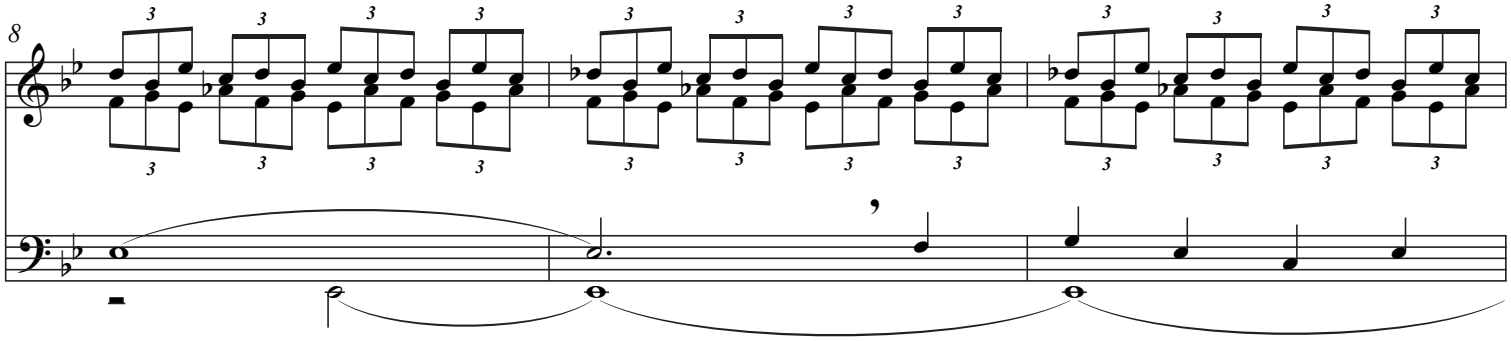
poco più mosso



[**Pedal:** 8' Flute(s)]



[**Pedal:** 8' Flute(s)] *poco f détaché*



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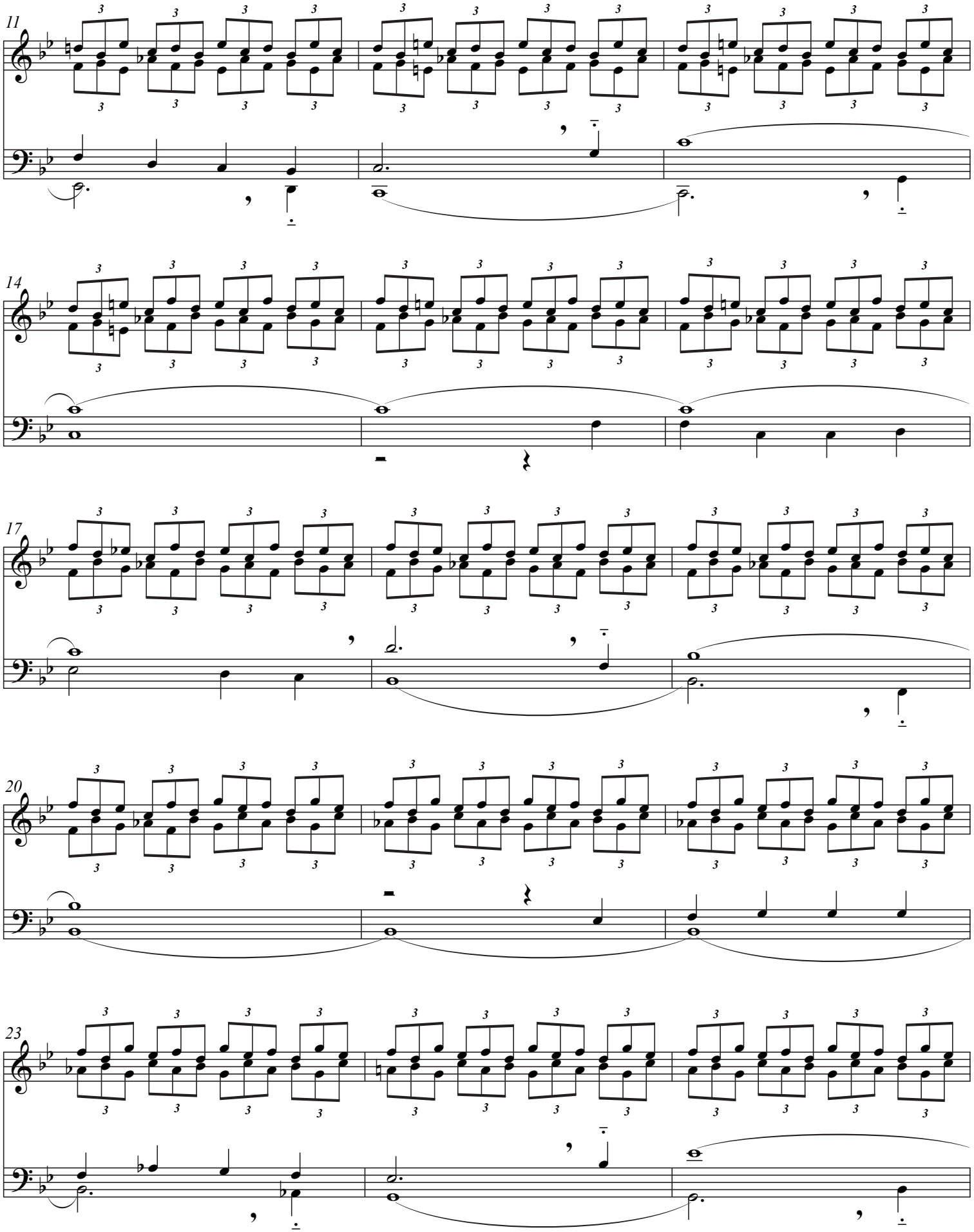
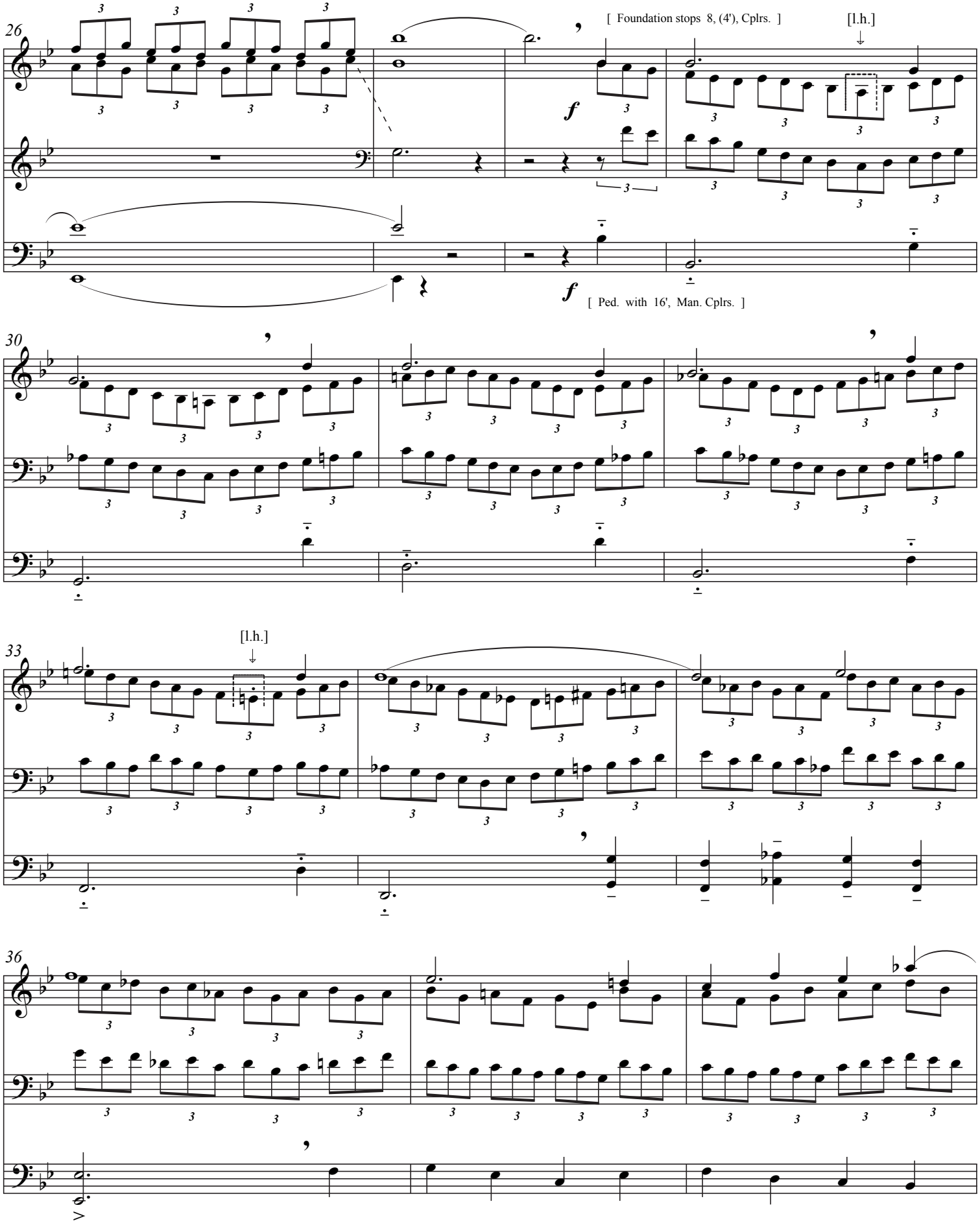
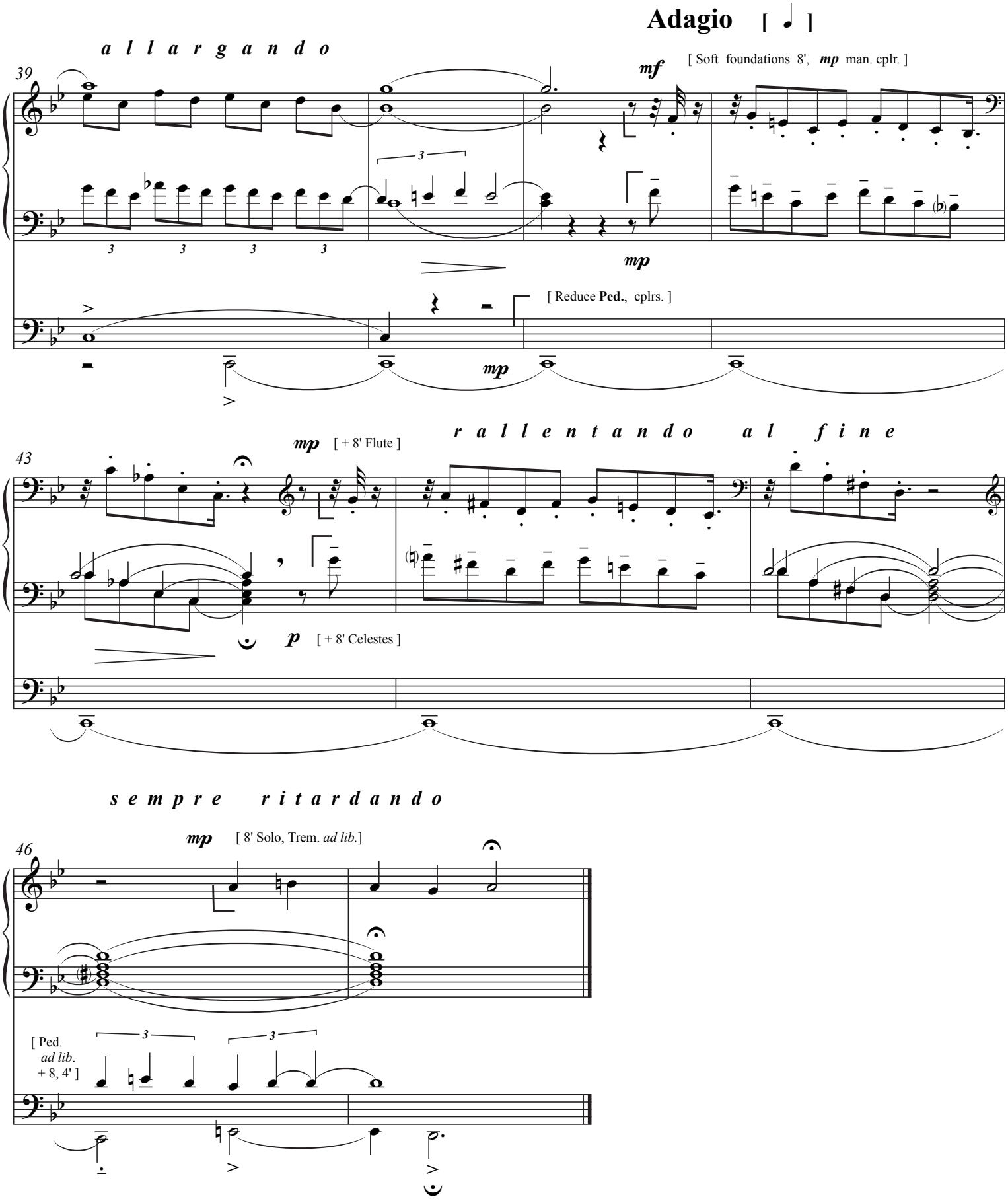

11
14
17
20
23

Orison on Veni, Emmanuel

poco meno mosso




Adagio [♩]
a l l a r g a n d o
39
mf
[Soft foundations 8', mp man. cplr.]
mp
[Reduce Ped., cplrs.]
mp
r a l l e n t a n d o a l f i n e
43
mp [+ 8' Flute]
p [+ 8' Celestes]
s e m p r e r i t a r d a n d o
46
mp [8' Solo, Trem. ad lib.]
[Ped. ad lib. + 8, 4']

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