FIVE PRELUDES

ON

PLAINCHANT MELODIES

By

HEALEY WILLAN

OXFORD UNIVERSITY PRESS

$1.50

FOREWORD

As it is impossible to indicate in modern notation the subtle rhythm of plainsong melodies, the following notes may prove helpful to the player:

1. *Aeterna Christi munera.* This is one of the several transitional melodies in which metrical values should be observed, but not to the exclusion of rhythmical accentuation of the words. (E.H. 175.)

2. *Christe, Redemptor omnium.* In this melody, a careful consideration of the verbal phrasing, together with a sensitive freedom in the accompaniment to the parts marked 'senza misura', is necessary. (E.H. 17.)

3. *Ecce jam noctis.* The interludes in this Prelude are rhythmical, but the lines of the melody should be played with the necessary freedom of the plainsong. It is frequently sung to E.H. 335.

4. *Ave maris stella.* This melody lends itself more readily than others to metrical presentation, but freedom, in the way of a very gentle *rallentando* toward the end of each line, will go far to preserve its rhythm. (E.H. 213.)

5. *Urbs Hierusalem beata.* This Prelude, with its sub-title, 'Processional', should be played with a strong metrical sense; but at the same time careful phrasing, as indicated by the words, is desirable. (E.H. 169.)

In Nos. 2, 3, and 4, the following general principles should be observed: Each line should begin with a definite impulse, and a slight *rallentando* and *diminuendo* should be introduced toward the end of each line. Though No. 1 is metrical, each line should be slightly broadened toward the end, and in No. 5 this remark applies to lines 2, 4, and 6. The study of the words will give a general indication of the character and aesthetic import of the Preludes.

H.W.

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1. Aeterna Christi munera
2. Christe, Redemptor omnium
3. Ecce jam noctis
4. Ave maris stella
5. Urbs Hierusalem beata

OXFORD UNIVERSITY PRESS
480 UNIVERSITY AVENUE
TORONTO 2, CANADA

To Dr. Charles Peaker

1

Aeterna Christi munera

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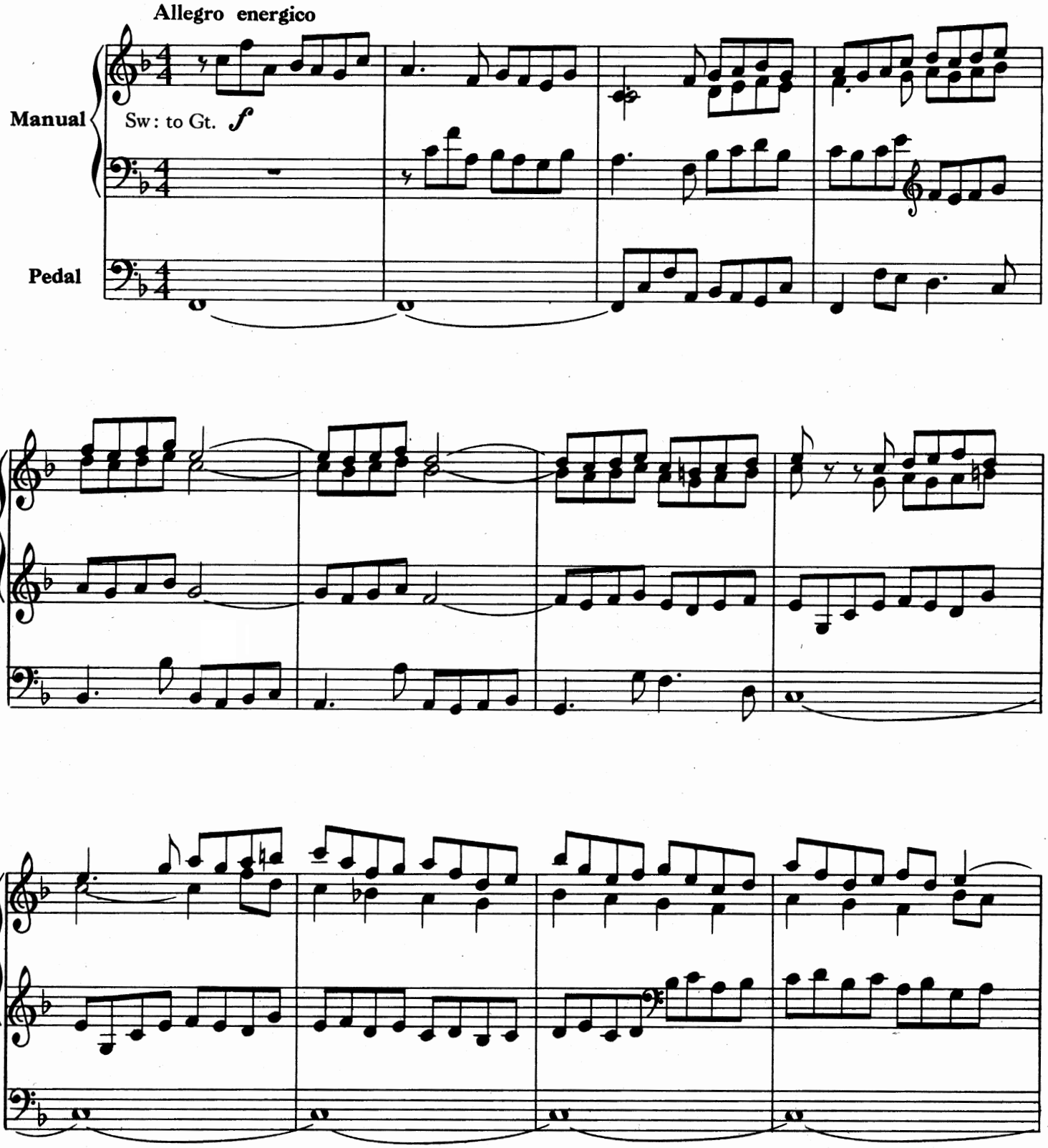

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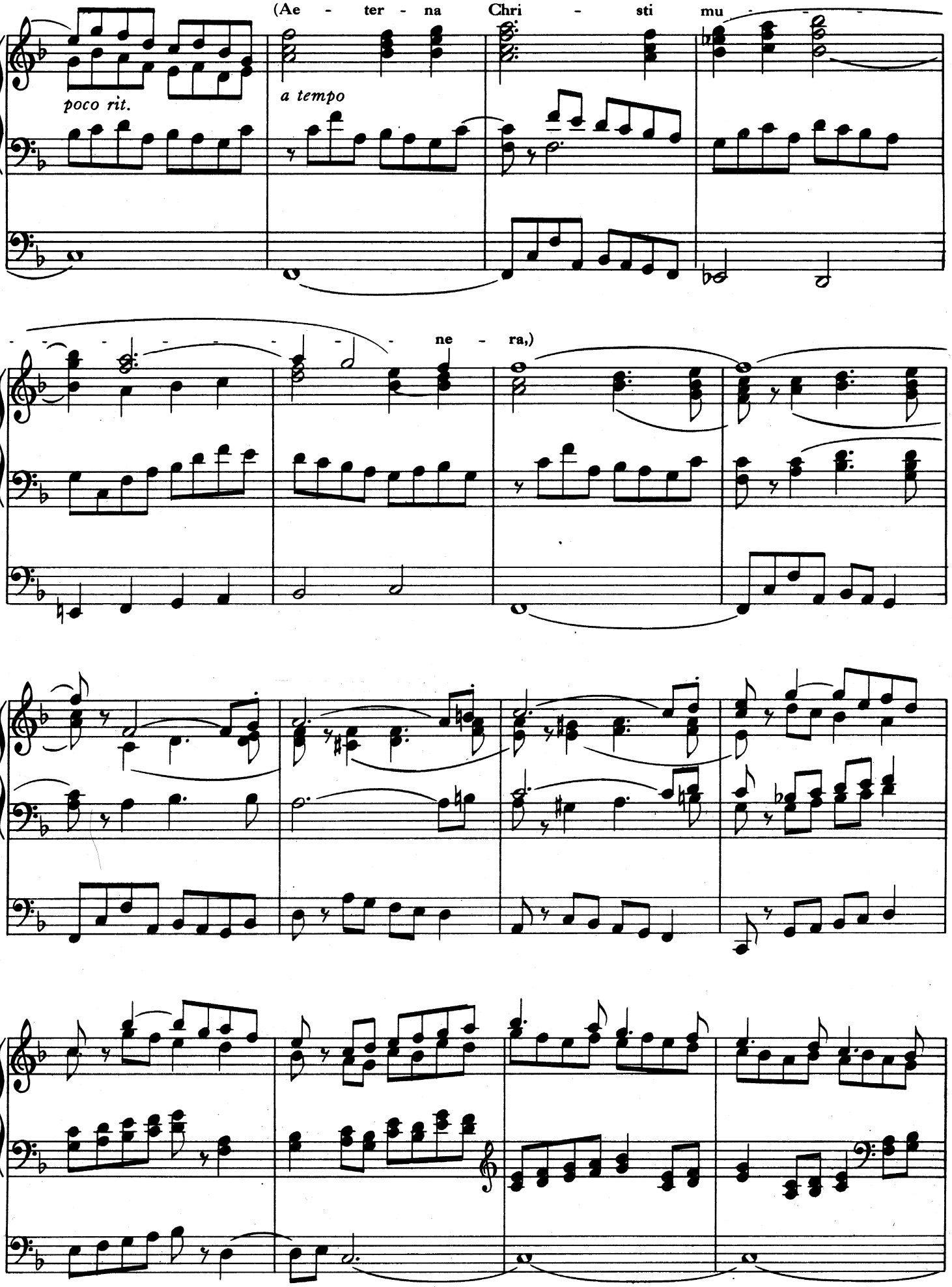
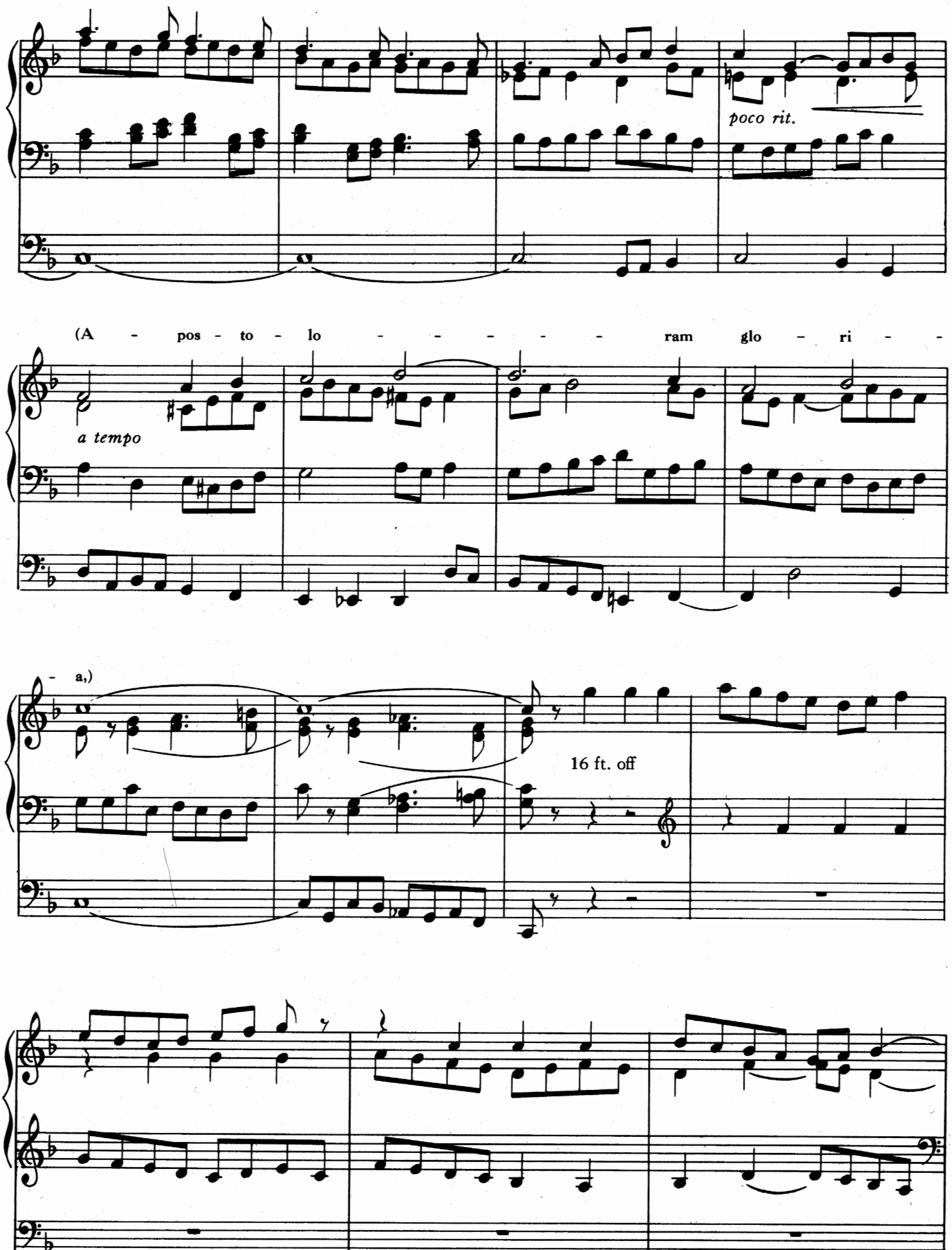
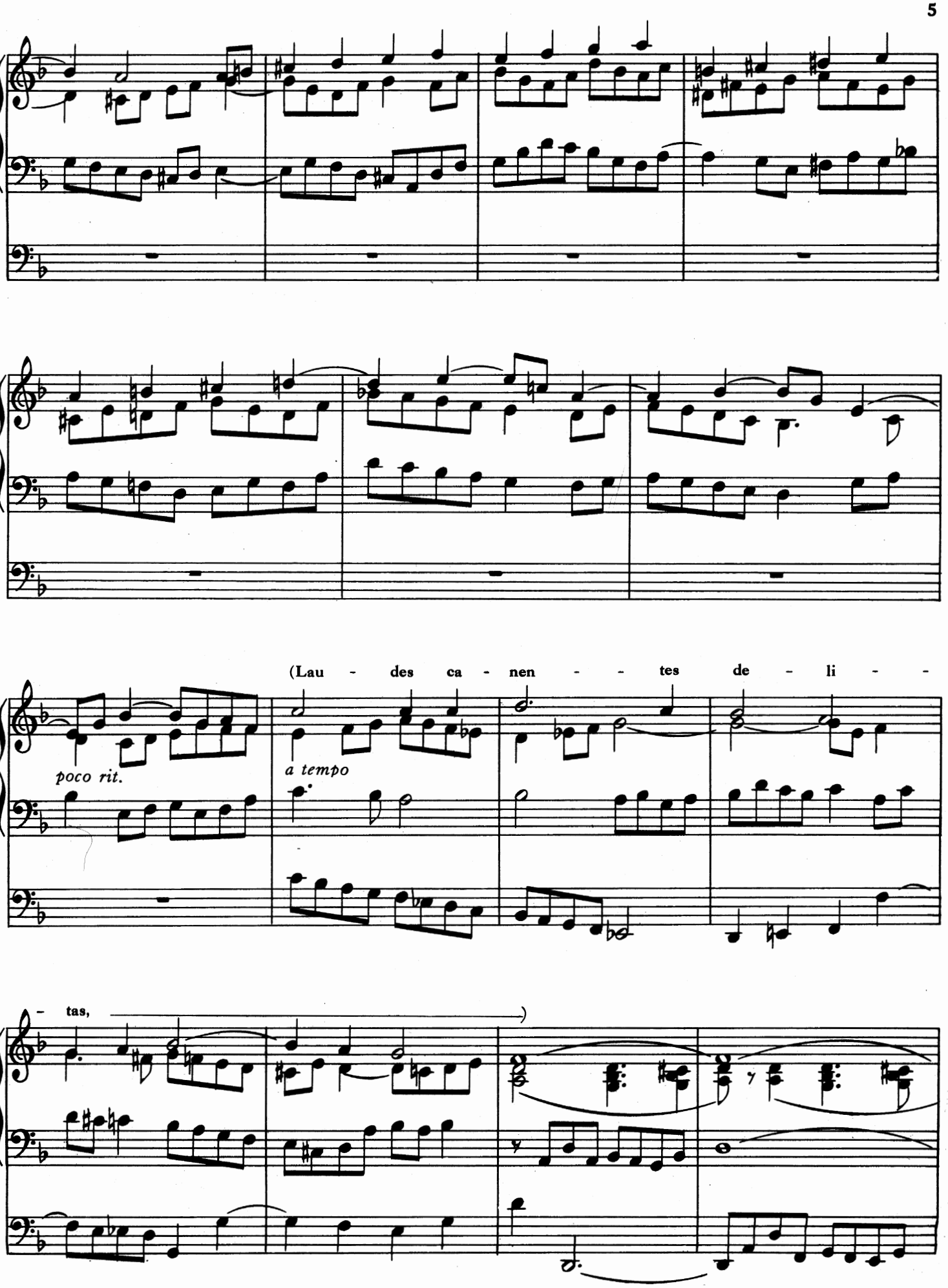
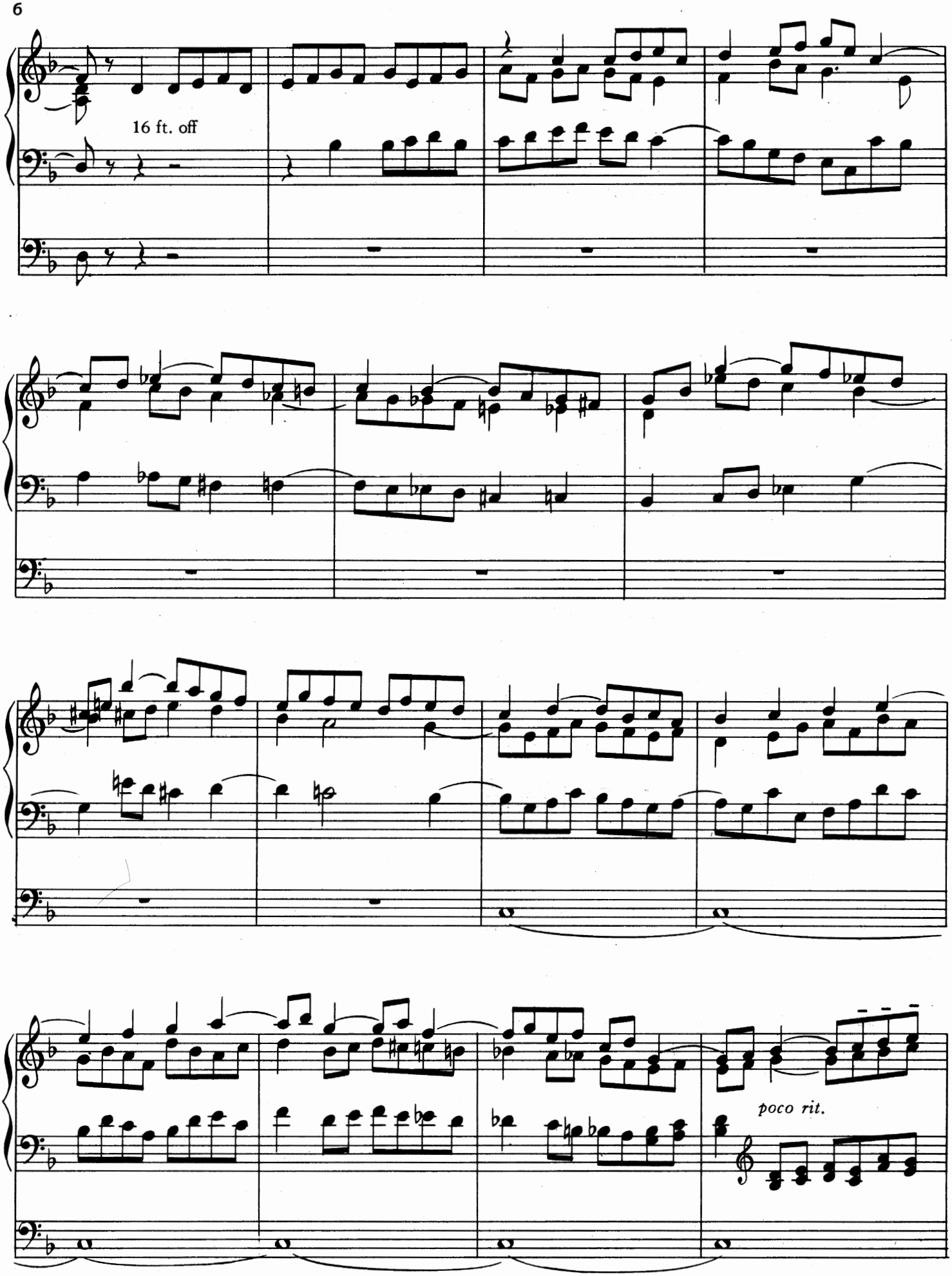
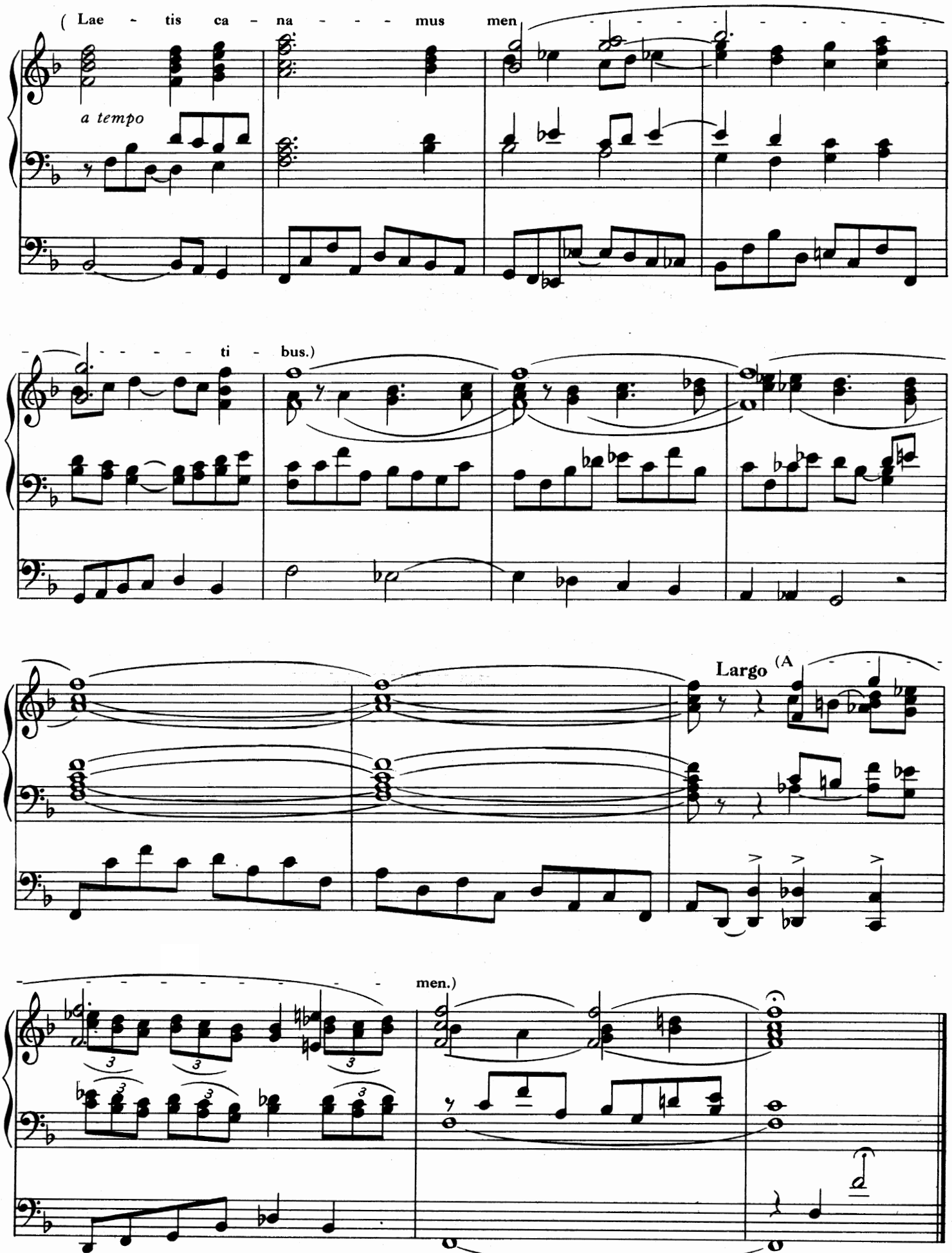

(Ae - ter - na Chri - sti mu - - -
poco rit.
a tempo
- - - - - - - - - - ne - ra,)


poco rit.
(A - pos - to - lo - - - - - - - ram glo - ri - -
a tempo
- a,)
16 ft. off


(Lau - des ca - nen - - tes de - li - -
poco rit.
a tempo
- tas,


16 ft. off
poco rit.


(Lae - tis ca - na - - - - mus men
a tempo
- - - - - - ti - bus.)
Largo (A
men.)

2

Christe, Redemptor omnium

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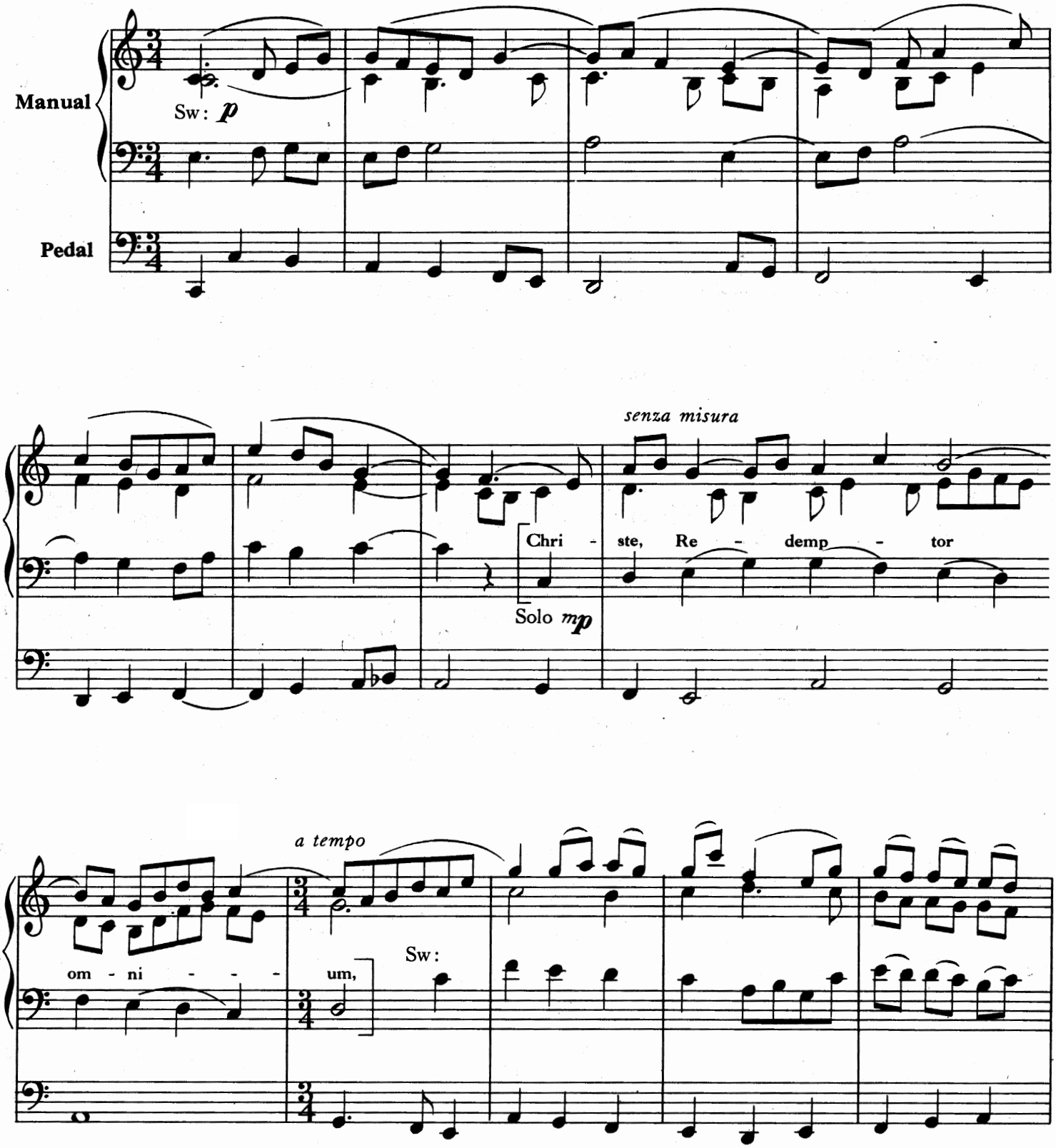
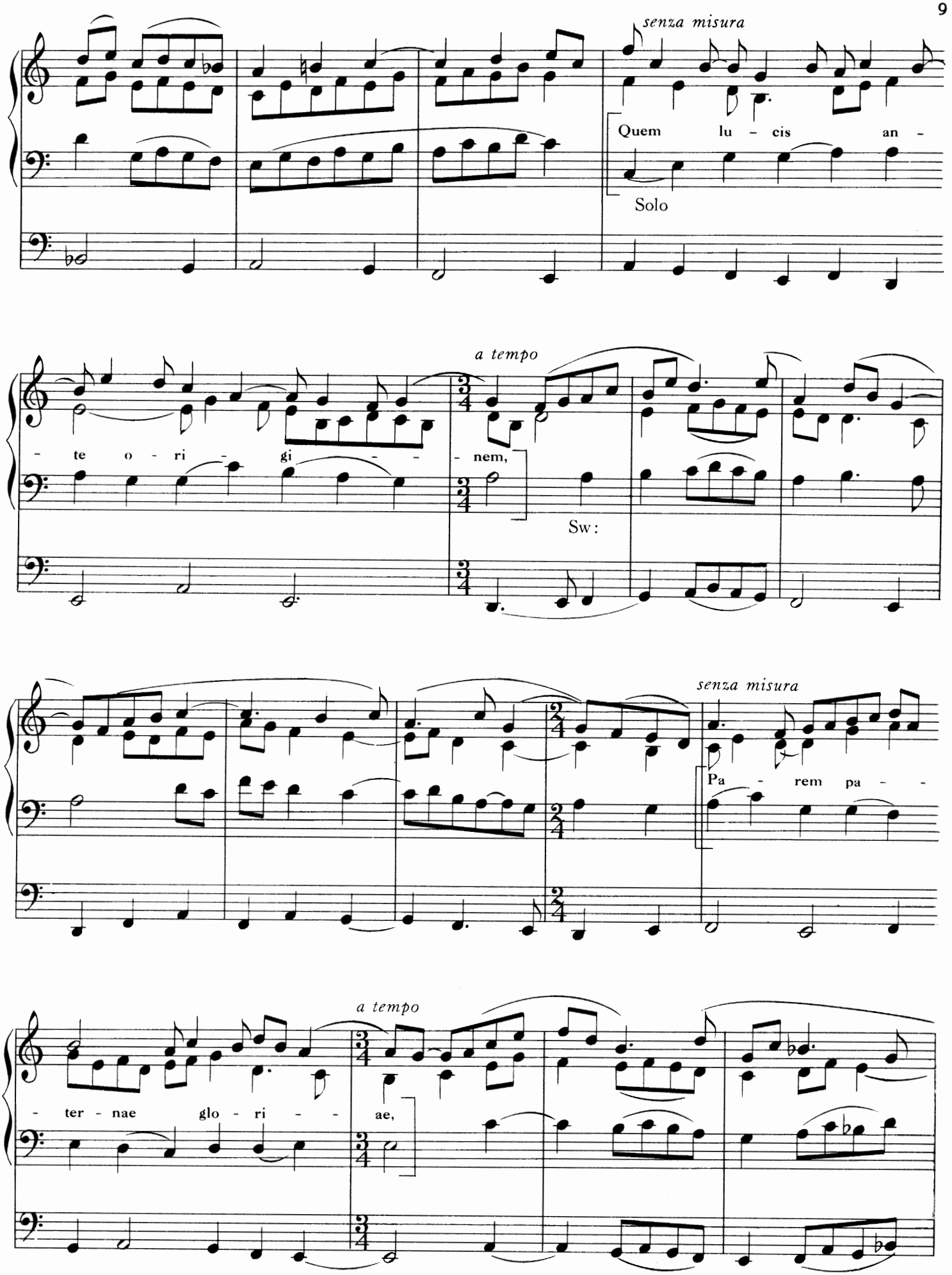
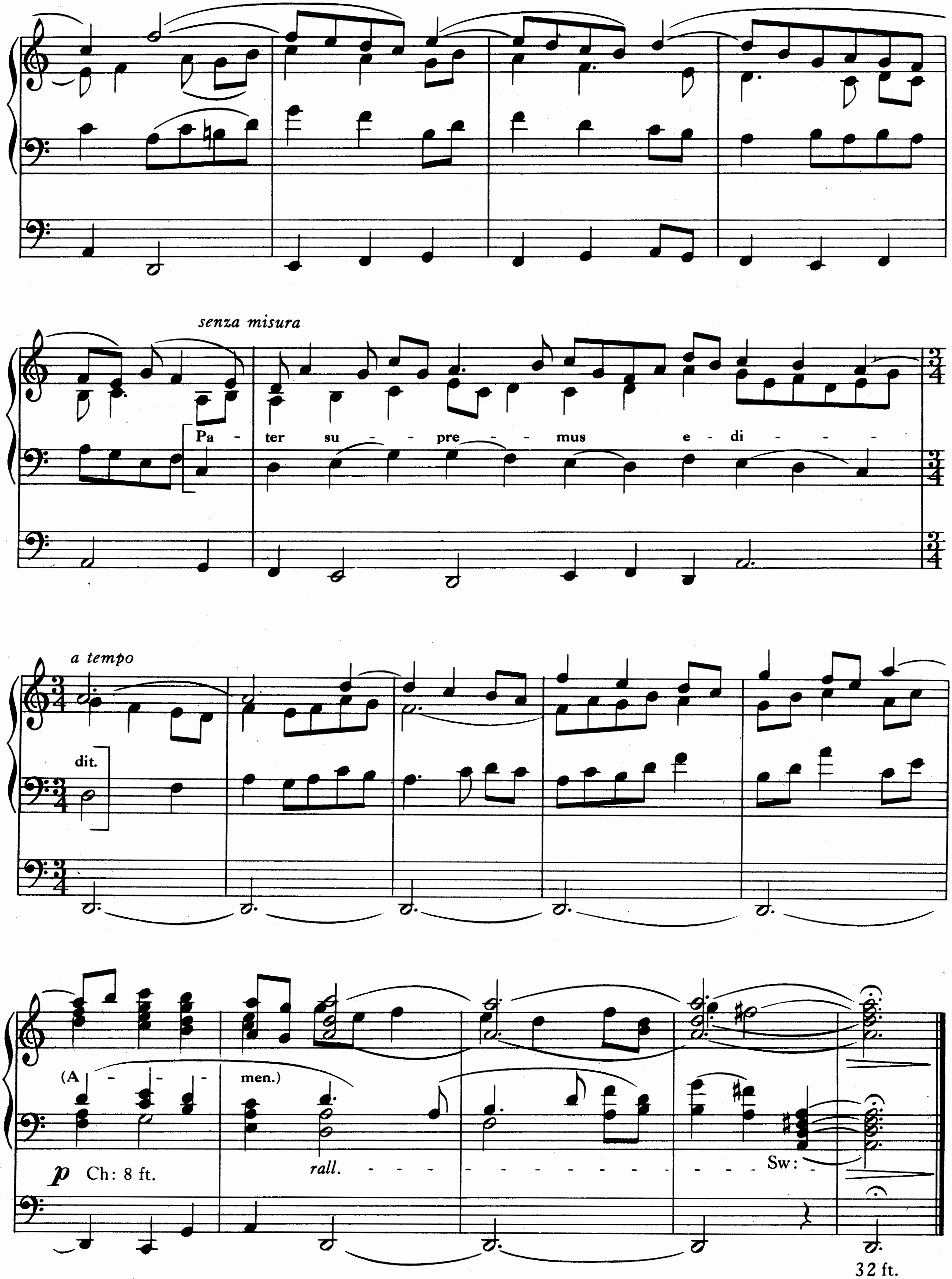
Andante moderato e legato




senza misura
Quem lu - cis an -
Solo
a tempo
- te o - ri - gi - - - nem,
Sw:
senza misura
Pa - rem pa - -
a tempo
- ter - nae glo - ri - - ae,


senza misura
Pa - ter su - pre - mus e - di
a tempo
dit.
(A - men.)
p Ch: 8 ft.
rall.
Sw:
32 ft.

3

Ecce jam noctis

Moderato —Sostenuto e placido

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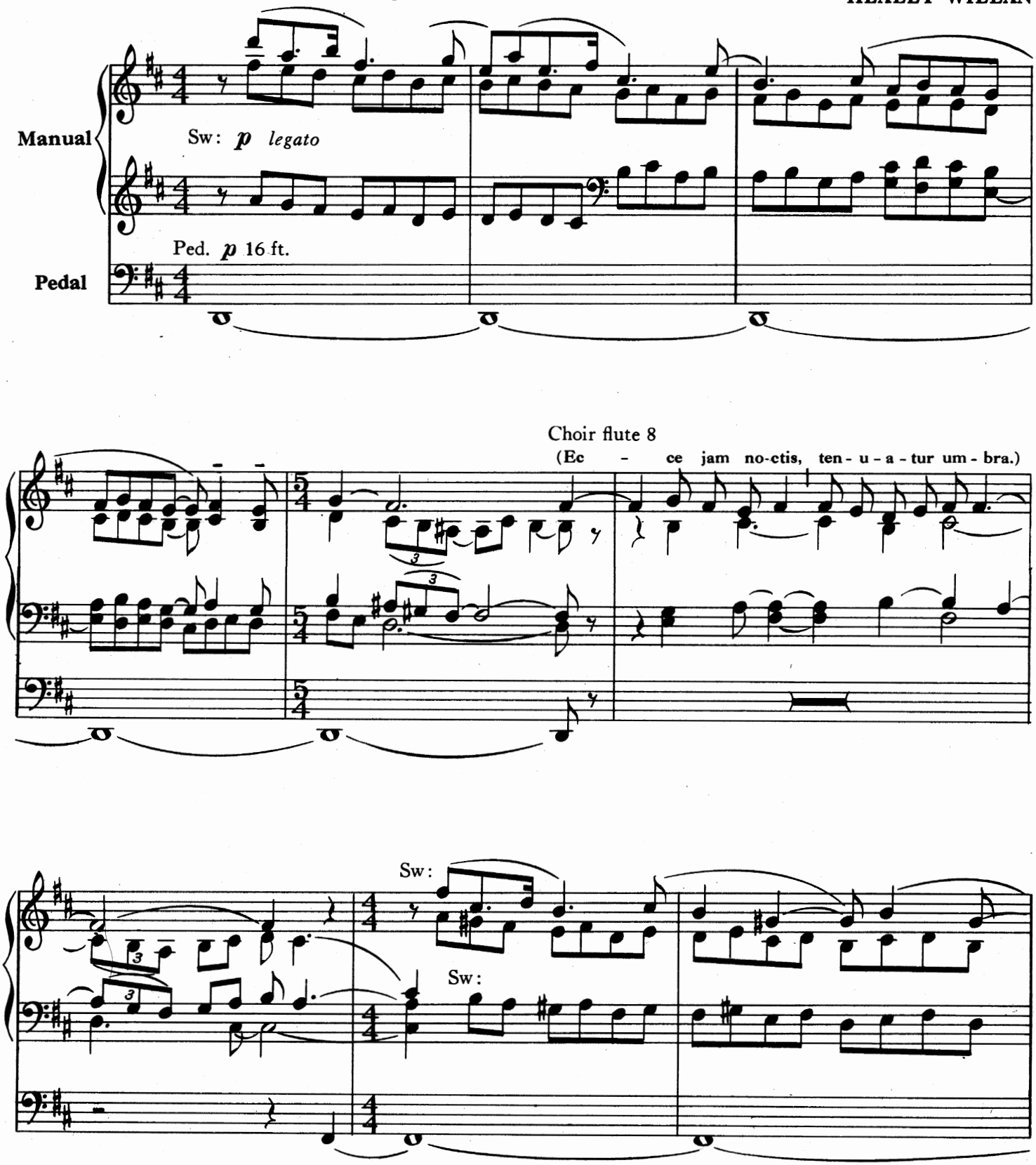
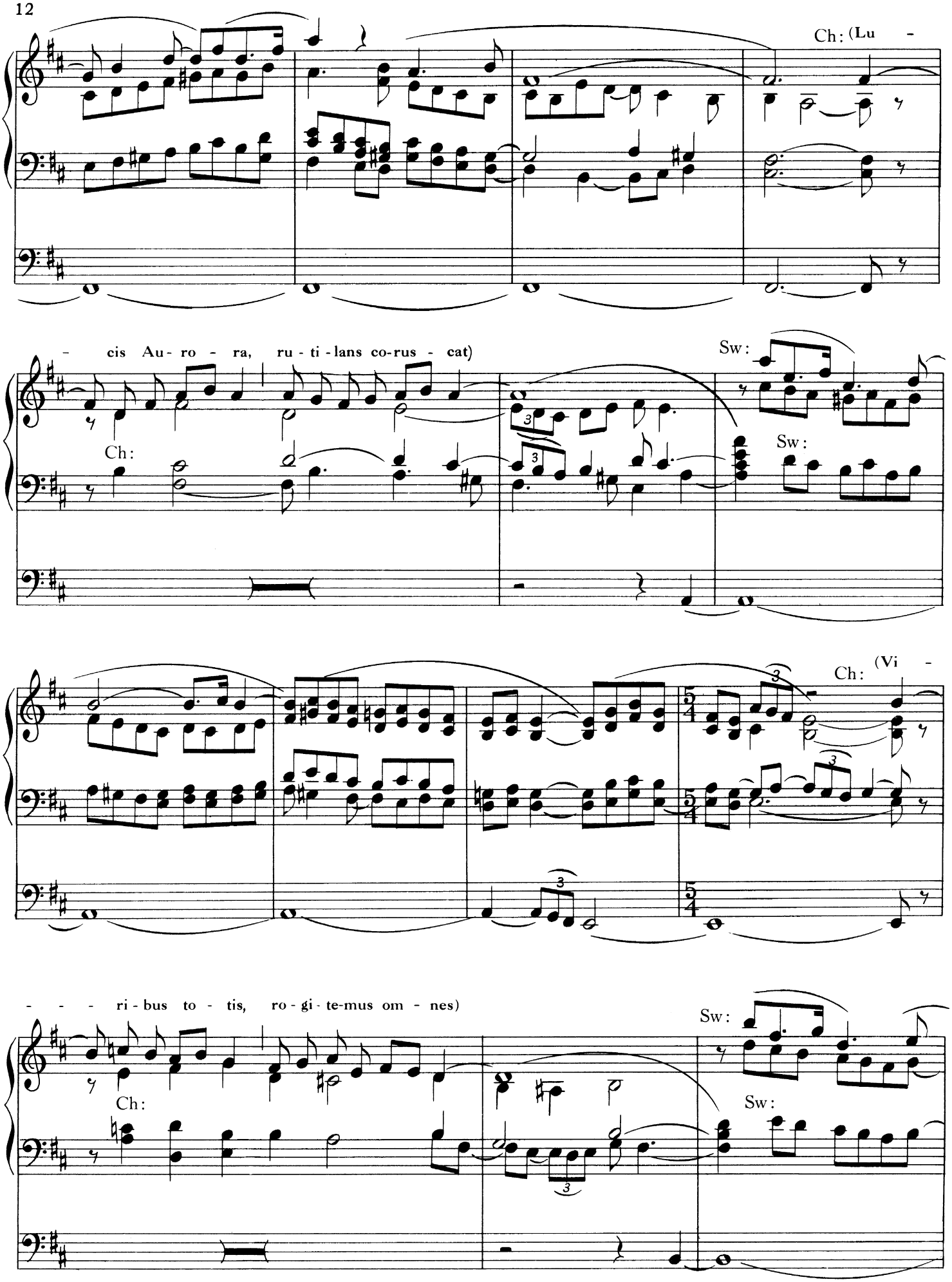
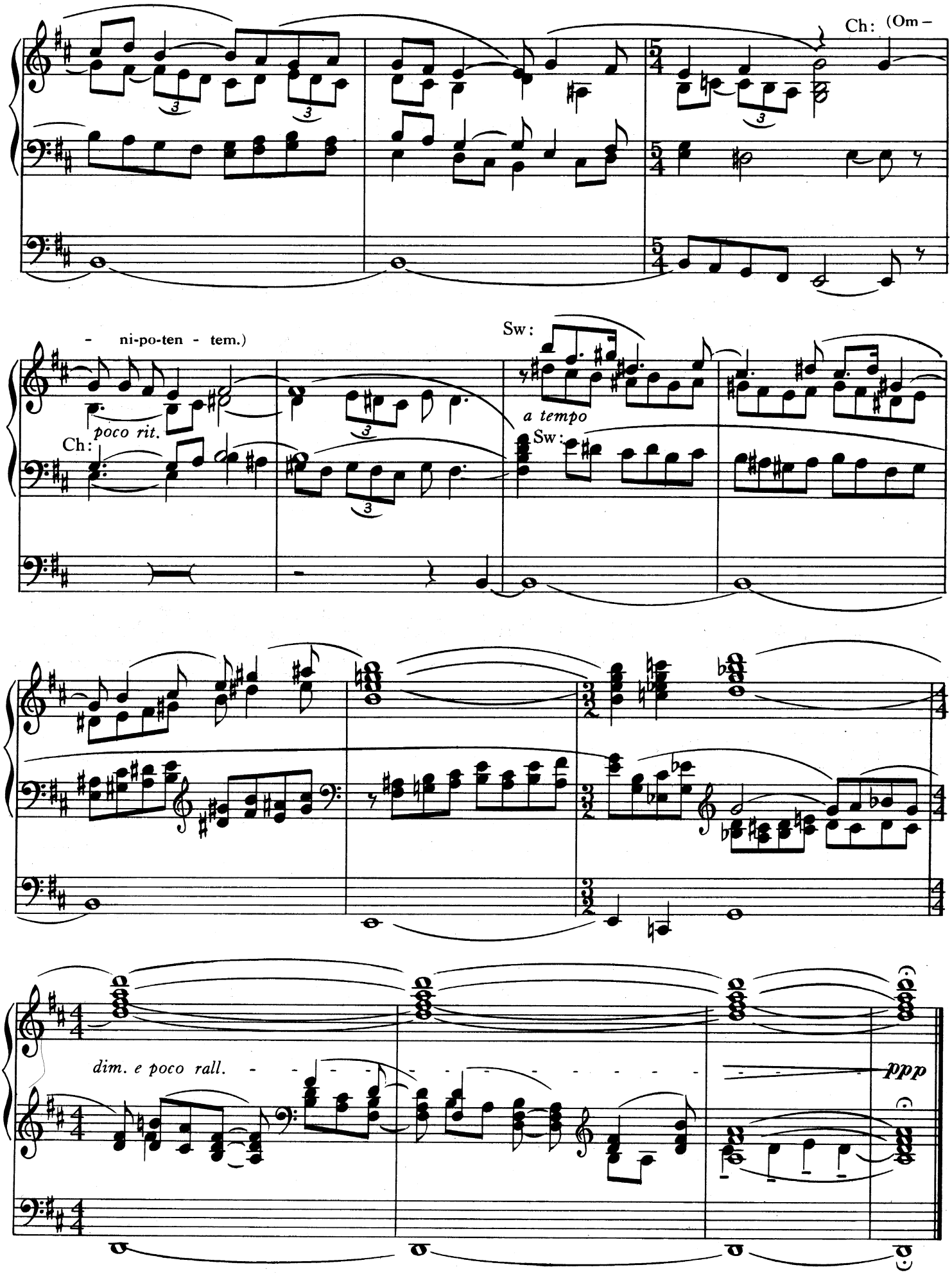



Ch: (Lu -
- cis Au- ro - ra, ru - ti - lans co-rus - cat)
Sw:
Ch:
Sw:
Ch: (Vi -
- - - ri - bus to - tis, ro - gi - te-mus om - nes)
Sw:
Ch:
Sw:


Ch: (Om –
– ni-po-ten – tem.)
poco rit.
Ch:
Sw:
a tempo
Sw:
dim. e poco rall.
ppp

4

Ave maris stella

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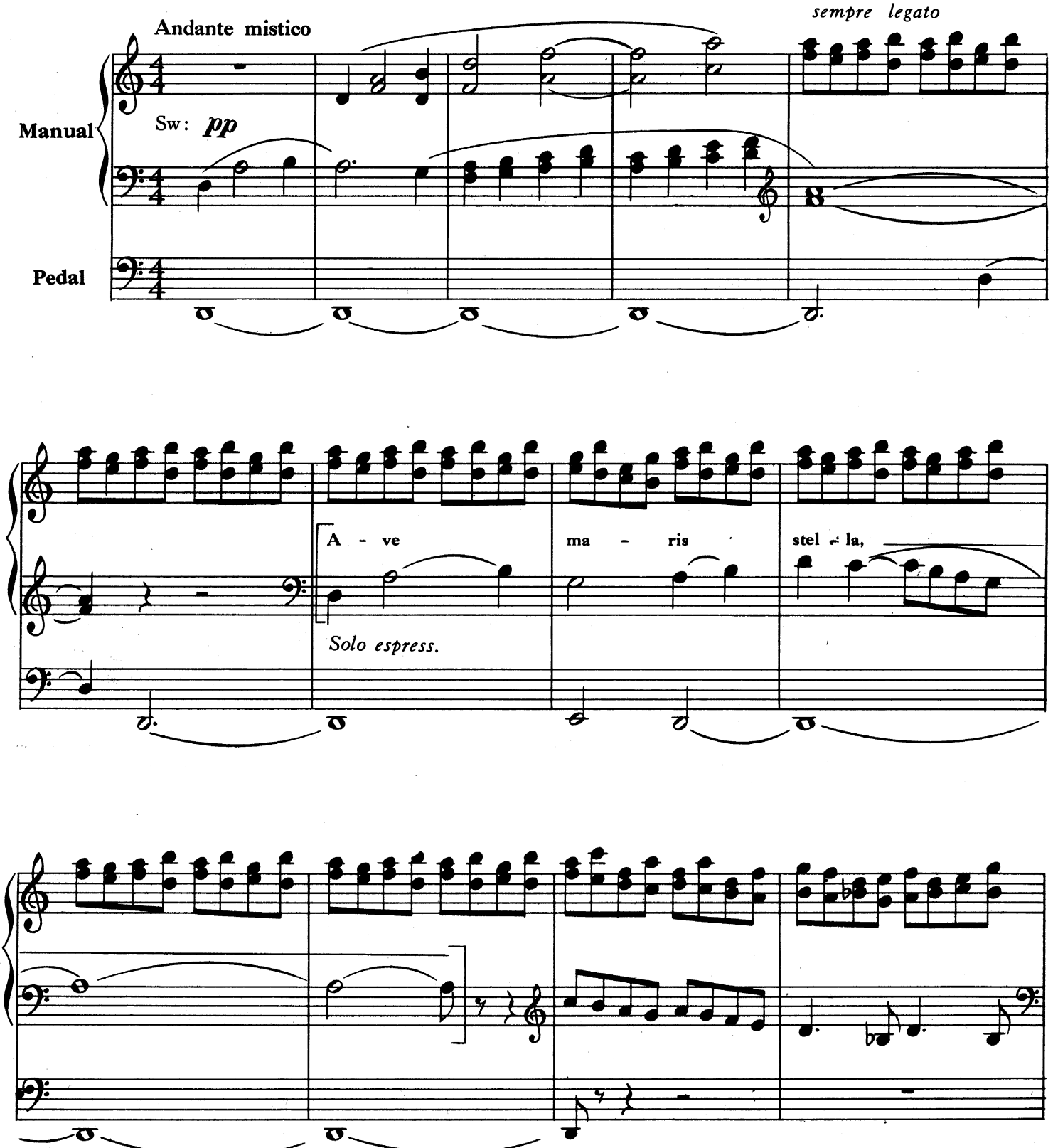

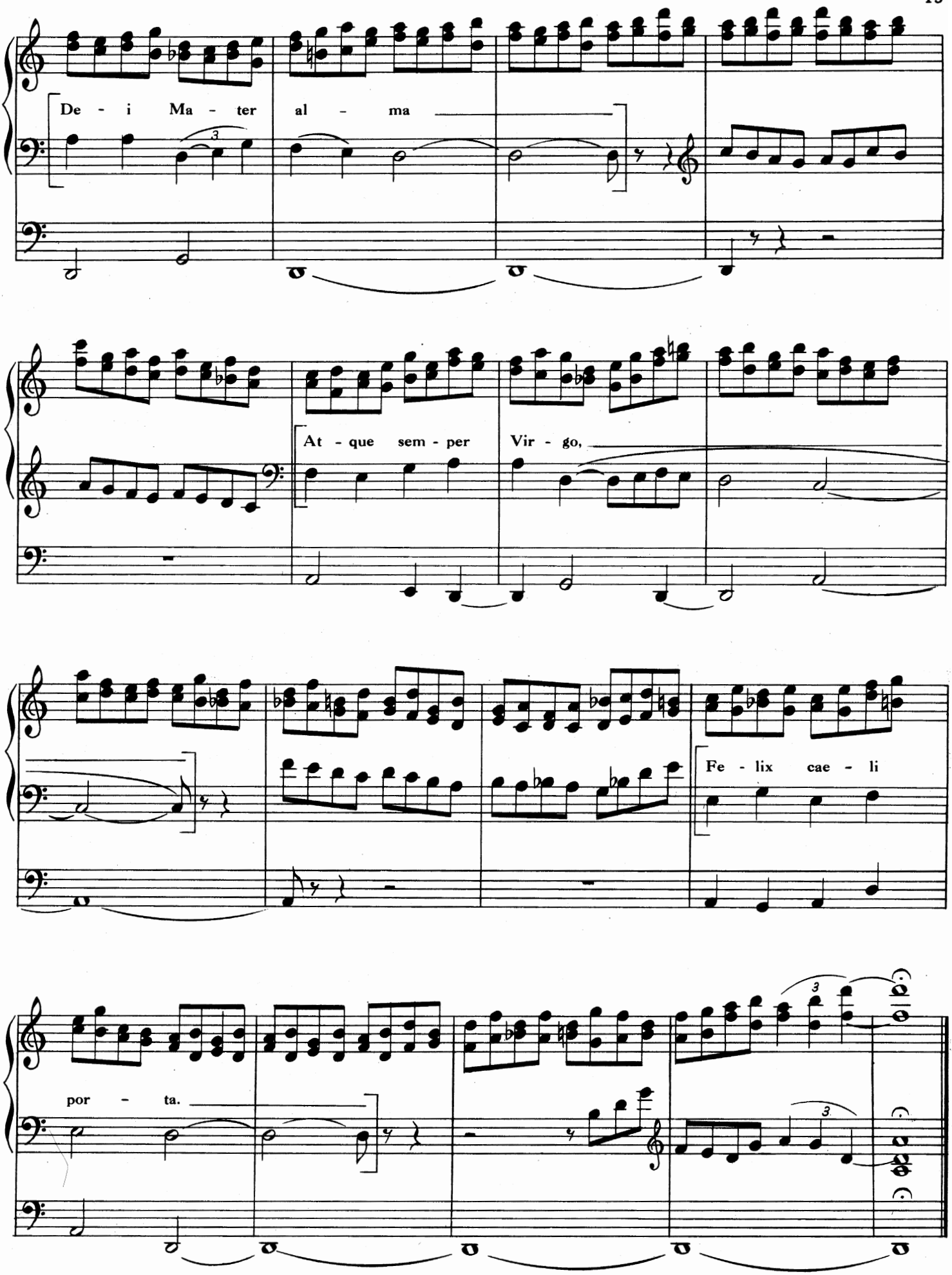
De - i Ma - ter al - ma
At - que sem - per Vir - go,
Fe - lix cae - li
por - ta.

5

Urbs Hierusalem beata

Processional

Molto maestoso e marcato

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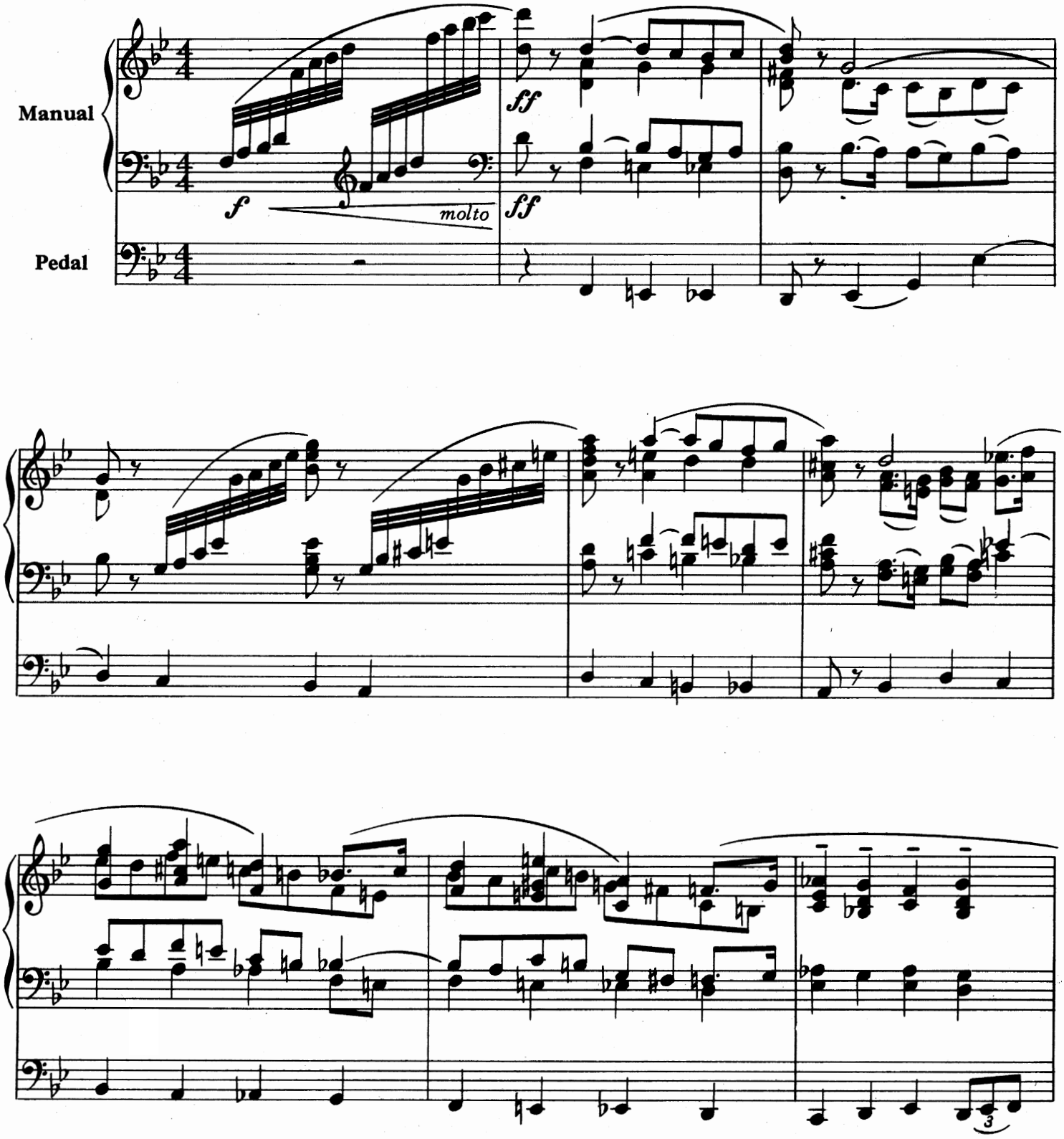
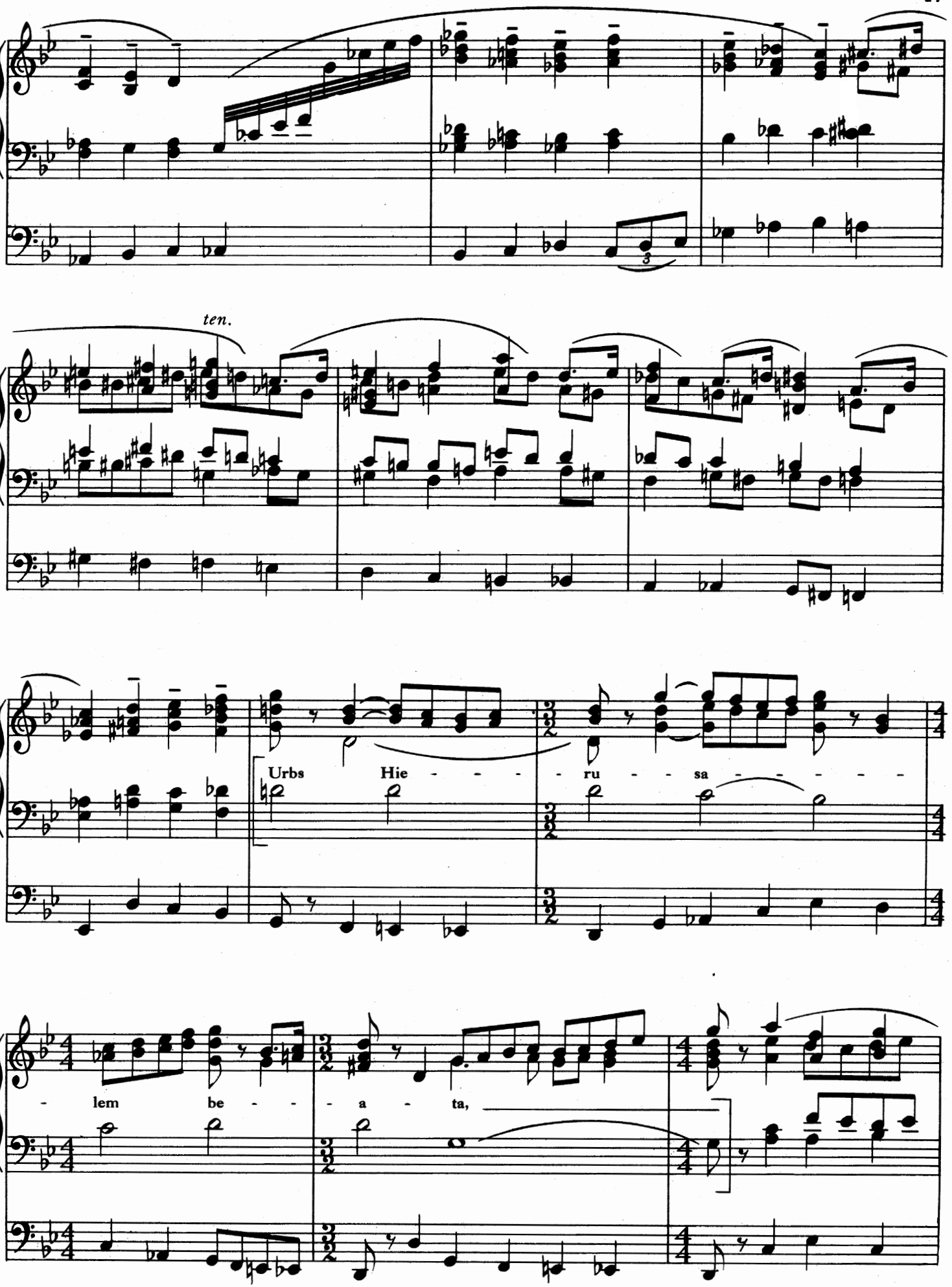
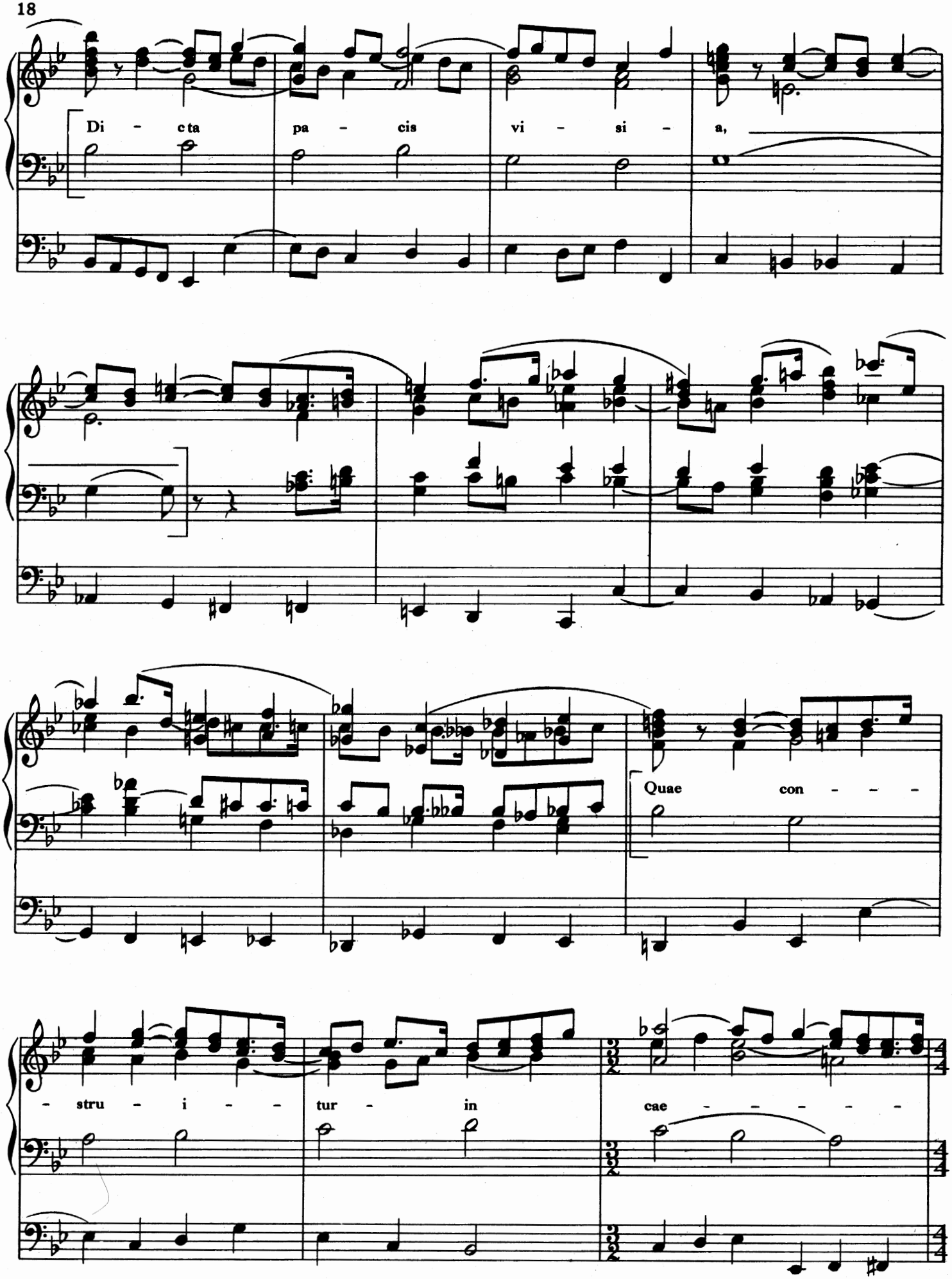
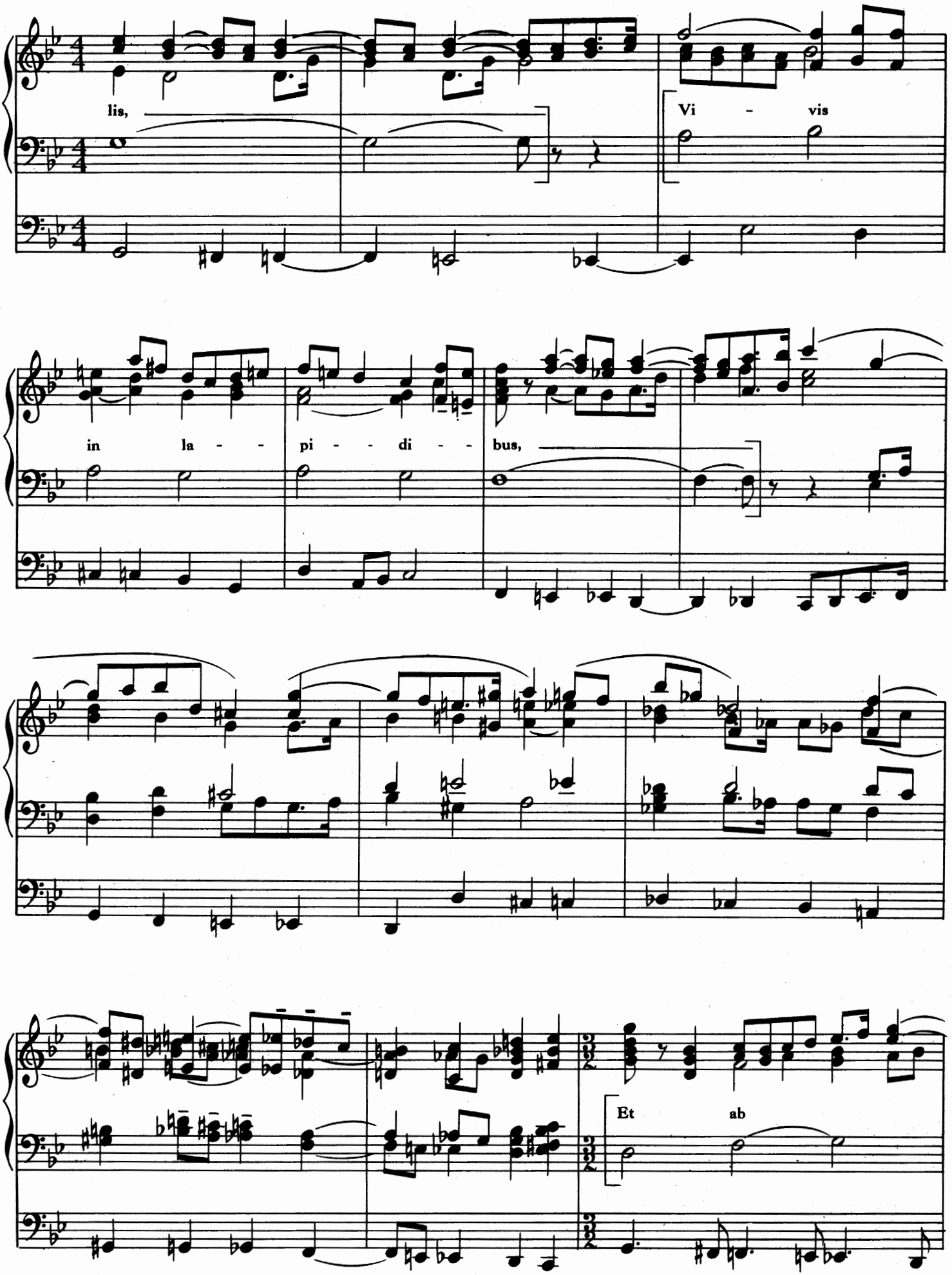
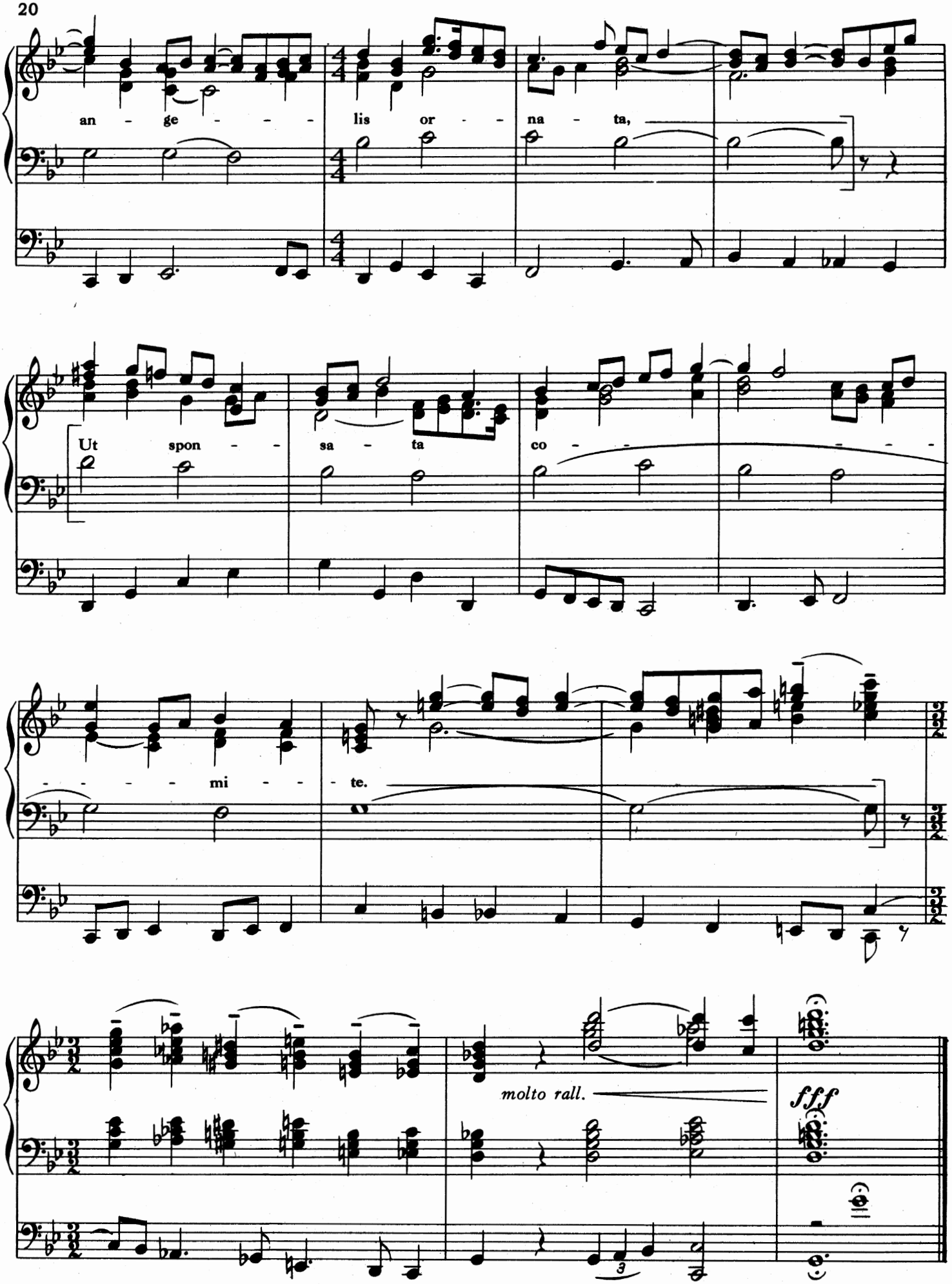



ten.
Urbs Hie - - - - ru - - sa - - - - - -
- lem be - - - a - ta,


Di - cta pa - cis vi - si - a,
Quae con - - -
- stru - i - - tur - in cae - - - - - -


lis,
Vi - vis
in la - - pi - - di - - bus,
Et ab


an - ge - - - lis or - - na - ta,
Ut spon - - sa - ta co - - - - - - - -
- - - - mi - - te.
molto rall.
fff