

Kyrie IV • Graduale Romanum

Vatican II Hymnal • Page 191 • Accompaniment by Marinus de Jong • ccwatershed.org/vatican

I. Ky - ri - e * e - - - lé - i - son.

Ky - ri - e e - - - lé - i - son.

Ky - ri - e e - - - lé - i - son.

Chri - ste e - - - lé - i - son. Chri - ste

e - lé - i - son . Chri - ste

e - lé . i - son . Ky - ri - e e - lé - i - son .

Ky - ri - e e - lé - i - son . Ky - ri -

e * ** e - lé - i - son .

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Ky - ri - e e - - - lé - i - son

Melodie
Mélodie

Begeleiding
Accompagnement

Chri - ste e - lé - i - son Ky - ri - e

e - - - lé - i - son Ky - ri - e

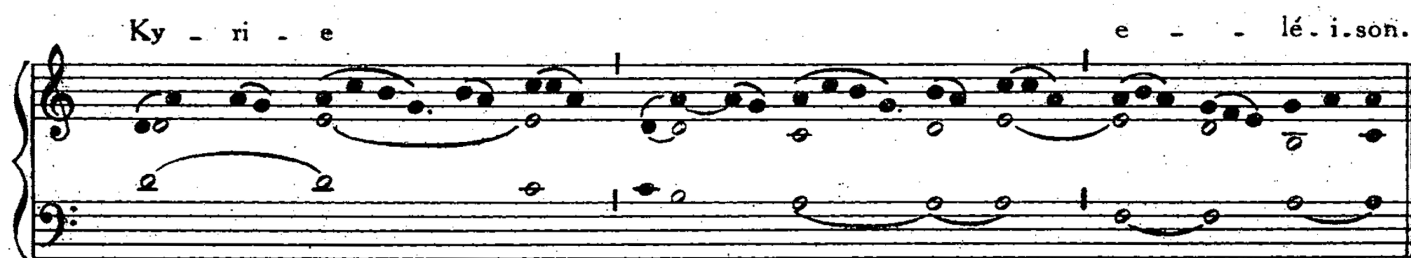
e - - - lé - i - son

By no means do we claim that the method of accompaniment here set forth is the only true and correct one. We admit that other systems can be good provided that, based on Modality, they are applied in a rational and artistic manner. Certain Plain Chant experts demand an accompaniment which provides a harmonic background or *undercurrent*, that omits the melody, a standpoint that may be defended. Such an accompaniment, with the added advantage of greater sobriety, contributes to greater suppleness in the chanting of the melody.

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For a small Choir singing in a supple and smoothly flowing style, the accompaniment can be still more sober, and confined to a harmonization in three parts. This applies, for example, to small religious communities, or a restricted number of female or children's voices, who practice regularly and perform Plain Chant with routine ease.



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In conclusion I add an accompaniment according to the principle of the « Organum » (Gothic Style) based solely on fourths and fifths.

An example of such a Medieval accompaniment follows.

Chant Song

Accompagnement
Accompaniment

Ky - ri - e e - - - lé - i - son. Chri - ste

e - - - lé - i - son Ky - ri - e e - - - lé - i - son.

Ky - ri - e e - - - lé - i - son.

Reference having been made to these different systems of accompaniment, it is clear that the one we have proposed can be considered *the most practical*, because by maintaining the golden mean it can be employed in most circumstances, as effectively for a small as for a large Choir, and even for a soloist.

For « at sight » accompaniment a more sober and simple harmonization is preferable. It is not desirable, and moreover it is in practice impossible to give it the relative importance and prominence justifiable in the case of a studiously prepared written accompaniment.

In conclusion, let it be said that, the accompaniment of Plain Chant not being an essential element of this art, but only a means for securing a good performance, a finished and pure interpretation of high standard, attained *without accompaniment*, is always preferable. But as such an achievement is rarely possible « and Oh ! the pity of it », we have ventured to propose this Method of Plain Chant Accompaniment.

Flor PEETERS.

Kyrie IV • Alternate Version D • Graduale Romanum

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1. Ky-ri - e * e - - - lé - i - son. Chri-ste

e - - - lé - i - son. Ky-ri - e ^ e - - - lé - i - son.

Ky - ri - e * ^ e - - - ** e - - - lé - i - son.