

“Taking Advantage of Sacred Music Resources Online”

Notes from this presentation, which was given on 30 May 2016

001 • iPhone at Libraries: “Compete editions” (OPERA OMNIA) :

cf. digital images (there was discussion about this concept)

002 • Example of how this works—words can come later :

cf. 002-Asola (there was a demonstration of the power of Sibelius)

003 • Pieces—such as Credo—can be shortened, by plainsong :

cf. 003-Lassus-Salve-Regina (demonstration of how portions can be replaced w/ plainsong)

004 • Gregorio — “Resist me if you can”

cf. 004-Both-Examples-of-Gregorio (demonstration of the power of Gregorio)

<http://juiciobrennan.com/hyphenator/> (“Juicio Brennan Lyrics”)

005 • Nancho Alvarez — Victoria, Morales, Guerrero

<http://www.ccwatershed.org/blog/2016/feb/3/exclusive-interview-mr-nancho-alvarez/>

You can take so many hymns (because of special characteristics described numerous times) from Victoria, Guerrero, etc. and add polyphony with time / start with plainsong

006 • “Benedictus” is often a nice 3-voice piece ... depending on how picky you are

cf. earlier digital photos from iPhone

... but English is also a possibility w/ help from <http://forum.musicasacra.com/forum/>

...Byrd’s Contrafactum — “I will not leave you comfortless...” (cheats with Alleluia)
— vary acc. to YOUR needs; e.g if your priest forbids Latin

007 • CONTRAFACTUM

“Kyrie Eleyson” + “Agnus Dei” ... not hard, with a little imagination

again, cf. musica sacra forum (ABOVE) ... they will help in this area

I did this kind of thing for years before we did “real” music. My choir loves a 3-part CONTRAFACTUM “Alleluia” by Morales. Others have done it long before me, and I’m amazed to see them using the same pieces I do (cf. Victoria *Pentecost*).

007 • If you’re not satisfied with the 3-voice music above:

1930s Oreste Ravanello THREE PART MOTETS

<http://www.ccwatershed.org/pdfs/7024-ravanello-3-part-motets-three-voice/download/>

Both Kevin Allen 3-voice collections:

“Motecta Trium Vocum” (w/ rehearsal videos)

UNRELEASED (*coming soon*)

{ Cantiones Sacrae Simplicis • Simple SATB Motets }

http://www.ccwatershed.org/purchase_simple_motets/

Aristotle Esguerra: Fr. Giammateo Asola (d. 1609) Project — <http://bit.ly/1OYvBtf>

006 • Online Hymnals

<http://www.ccwatershed.org/projects/>

Get inspiration from these, but don’t use everything in them.

007 • Online PDF's *Search Google for these* :

- a <http://www.ccwatershed.org/blog/2015/apr/6/pdf-download-jaw-dropping-liturgical-manuscripts/>
- b “Mass & Vespers” (Solesmes,1957) **SEARCH GOOGLE FOR THIS**
...especially the appendix pages with stuff like “Psalm Tone Pieces because of their length,” simple chants, and additional Communion verses.
- c 1961 “Graduale Romanum” (secret index) **SEARCH GOOGLE FOR THIS**
first number is mode / do NOT go to the Index for the Appendix
- d <http://www.ccwatershed.org/english/propers/>
- e Parish book of chant 2nd Edition **SEARCH GOOGLE FOR THIS**
- f “Chants Abrégés” (BOTH EDITIONS : 1920s - 1950s) **SEARCH GOOGLE FOR THIS**

For literal translations, the next three are excellent:

- g 1955 • HYMNS of the ROMAN LITURGY (Fr. Joseph Connelly) —285pg
- h 1913 • SAINT HUGH HYMN BOOK (Fr. Adrian Fortescue) —168pg
- i 1922 • HYMNS of the BREVIARY and MISSAL (Fr. Matthew Britt) —390pg
- j “Versus Psalmorum et canticorum” [SEARCH GOOGLE FOR THIS](#)
(also for syllable break)
- k useful website = <http://catholicbible.online/>
- l “Psalmi in Notis” WRITTEN-OUT PSALM TONES
“Tonorum Communium” WRITTEN-OUT PSALM TONES
- m St. Jean de Lalande Online Library
- n NOH (*Forthcoming Project*)
- o Liber Usualis in Modern Notation (e.g. for syllable break, starting pitches, etc.)
<http://www.ccwatershed.org/blog/2013/mar/19/1924-liber-usualis-modern-notation-solesmes/>
- p “Liber Brevior” — because of the ending pages w/ psalm tones
(if Chants Abrégés doesn’t satisfy you)
- q 1965 Missal for rare feasts, like the one happening on Tuesday
<http://www.ccwatershed.org/blog/2013/nov/15/1965-missale-romanum-online/>

008 • I’ve talked a lot about Psalm tone books—with written out Psalm tones—such as “Mass & Vespers” Communion extensions (1957), Chants Abrégés (both versions), and others. The reason is because **those who will adapt the psalm tones into English** must first fully understand the true nature of Gregorian Psalmody.

ADDENDUM :

The reason Guerrero used Canons was not only “numerical” verses from the Bible ... but also to add *majesty, grandeur, power, and dignity* to the Mass. Canons might be a great way to get your choir members’ feet wet—because everyone can learn what a Canon is by singing “Row Row Row Your Boat.” That’s one reason our APPENDIX piece by Victoria has a Canon.