Lalemant Polyphonic

"19 October 2017"

The first number is crucial. This unique identifier (4 digits) allows your choir members to instantly find the rehearsal videos—for each individual voice part—on the Lalemant Polyphonic website:

ccwatershed.org/polyphony

4687 • "O Esca Viatorum" (SATB). 7

5294 • Kyrie Eleison "Missa Iste Sanctus" 10

Francisco Guerrero (d. 1599), who studied with Fr. Cristóbal de Morales.

5294 • Alternate version (with Solfège markings). 17

5612 • Gloria "Missa Iste Sanctus" 22

5454 • Sanctus & Hosanna "Missa Iste Sanctus" 30

5305 • Benedictus "Missa Iste Sanctus" 36

5512 • Agnus Dei "Missa Iste Sanctus" (SSATB) 40

5984 • Credo — Fr. Guillaume de Machaut (d. 1377). 44

Mixing Plainsong & Polyphony, arranged by Laurent Chaumonot.

4456 • "O Sanctissima" arr. Maria Quinn (d. 1977) 50

Contains sections for two voices with organ and sections for SATB.

4297 • Agnus Dei "Missa Mille Regretz" 54

Six-voice setting by Fr. Cristóbal de Morales (d. 1553)

5909 • "O Filii Et Filiae" arr. Msgr. Jules Van Nuffel (d. 1953). 58

4884 • Kyrie Eleison "Missa Pro Defunctis" (SSATTB). 66

A work by Fr. T. L. de Victoria (d. 1611) arr. for congregational participation.

4781 • Kyrie VIII from *Mass of the Angels* (Richard Rice) 69

6482 • Kyrie Eleison in honor of Our Lady (Palestrina) 78

3792 • "O Magnum Mysterium" (Victoria) 80

6995 • Kyrie Eleison "Te Saeculorum" 84

From a Mass by Giovanni Pierluigi da Palestrina (d. 1594)

6962 • Sanctus & Hosanna "Te saeculorum" 90

6926 • Benedictus & Hosanna "Te saeculorum" 96

5855 • Eucharistic Hymn ("Adoro Te Devote") 100

Hymn melody is "Evelyns"—No. 207, Catholic Hymn Book—with English translation by Fr. Adrian Fortescue (d. 1923).

4736 • Rex Sempiterne Coelitum / arr. for 2 voices 102

7231 • Hymn "Cónditor álme síderum" 106

"Creator alme siderum" mixes the plainsong with polyphony, taken from a large work by Francisco Guerrero (d. 1599), who studied with Father Morales.

7128 • Hymn "Nunc Sancte Nobis" (Holy Ghost) 110

Given in Latin and English—transl. by Bl. John H. Cardinal Newman (d. 1890)

6006 • Hymn "O Sol Salutis" (Lent) 114

5713 • Hymn "Verbum Supernum" (Holy Eucharist) 118

6800 • "Cantique de Noël" (Christmas & Epiphany) 122

Rev. Nicolas du Peron (d. 1963) provides a 2-voice carol, with verses from a long Alphabetical poem by Sedulius, a 5th-century Catholic poet.

7412 • "Respléndui Fácies Ejus Sicut Sol" (SSATB) 130

This motet by Fr. Victoria (d. 1611) seems particularly suitable for use during Benediction, and contains a perfect canon between the two soprano voices.

7503 • Victoria Alleluia ("Ave Maris Stella") 134

7554 • Agnus Dei after Fr. Gregorio Allegri (d. 1652) 135

7593 • "Caelitum Joseph" by Raphaël Mercier (d. 1953) 136

7672 • "Salve Virgo Singularis" (Morales) 140

3524 • Guerrero Alleluia (Blessed Virgin Mary) 142

6184 • "Laudate Dominum" (SATB canon by Croft) 143

7709 • Viadana "Falsobordone Gloria" w/ Plainsong 144

3086 • "O Salutaris Hostia" (SATB) 148

2876 • "Come, Holy Ghost" by Fr. Louis Lambillotte 150

2978 • "Adoremus in Aeternum" (Guerrero) 156

This perfect canon was adapted from the Credo of "Missa Beata Mater."

3347 • Kyrie A "Missa Beata Mater" (Guerrero) 158

3661 • Kyrie B "Missa Beata Mater" (Guerrero) 160

3579 • Kyrie C "Missa Beata Mater" (Guerrero) 161

3496 • Sanctus & Hosanna "Missa Beata Mater" (Guerrero) 162

2999 • Benedictus "Missa Beata Mater" (Guerrero) 165

3379 • Agnus Dei "Missa Beata Mater" (SAATB) 168

4428 • "Jesu Dulcis Memoria" (SATB) 172

Attributed to Fr. Tomás Luis de Victoria (d. 1611).

3473 • Hymn to the Sacred Trinity (Guerrero) 174

An organ accompaniment is provided to help choirs learn the plainsong ("Adesto Pater Domine") upon which this polyponic masterpiece is based—which is familiar to anyone who has ever sung "Jesu Redemptor Omnium."

7722 • Guerrero "Verse 3b" 180

Number 3473 (page 174) can be sung as plainsong, or with the SATB section, or with the 5-voice section, which contains a canon. If that is insufficient, this extra verse "3b" can replace the third verse of the plainsong.

3175 • Hymn "Hail, Holy Queen" with descant 184

Number 908 from the St. Edmund Campion Hymnal is here given an SATB setting with a stirring descant by Jacques de Nouë (d. 1967).

3316 • Lenten Hymn "Herzliebster Jesu" 188

3445 • Credo IV arr. for Two Voices (Gustaaf Nees) 190

3610 • "Canonic Gloria III" (Raphaël Mercier) 194

4347 • Agnus Dei by Guillaume Du Fay (d. 1474) 205

3720 • Veni Veni Emmanuel (2-voice Medieval Version) 206

4022 • Eisenach Canon by Henri Durieux 208

The hymn "Cor Arca Legem Cóntinens" can be used at any time during the liturgical year, and has a metric translation in English by Rev. John Fitzpatrick.

4470 • Palestrina Alleluia ("Super Ut Re Mi Fa Sol La") 217

4063 • "Te Saeculorum" by Raphaël Mercier (d. 1953) 218

4550 • Asperges Me after Caesare de Zachariis (d. 1594) 222

4594 • Per Lignum By Philippe Verdelot (d. 1532) 225

4487 • Organ Accompaniment. 228

Number 4594 (page 225) is paired with a plainsong hymn, whose words are "Christe Supréme, Dominátor Alme" and whose melody is familiar to anyone who has ever sung "Ut Quéant Laxis." Until the polyphony is learned, the plainsong can be sung with this organ accompaniment.

4638 • Kyrie Eleison (Henri Durieux) 230

5053 • Kyrie A (Palestrina/Vexilla) 232

Giovanni Pierluigi da Palestrina (d. 1594) wrote beautiful polyphonic sections for a famous hymn called "Vexílla Regis Pródeunt," and one of them has been adapted to create this simple Kyrie setting, which can be used with #5054.

5054 • Kyrie B (Palestrina/Vexilla) "Christe" 234

5048 • Hosanna (Palestrina/Vexilla) 237

Choirs that already know the Palestrina Kyrie can easily add this "Hosanna," replacing the final phrase of a plainsong Sanctus.

5051 • Simple Gloria w/ Plainchant (Zachariis) 238

Basic Polyphonic sections written by Caesare de Zachariis (d. 1594) are here mixed with Gregorian Kyrie III.

5050 • Morales Alleluia (Three Voices) 241

4912 • Morales Hosanna ("Super Ut Re Mi Fa Sol La") 242

Similar to #5048 (page 237), this setting begins with plainsong and ends with polyphony—except that this score actually provides the plainsong, along with clear instructions.

5049 • Vita Sanctorum w/ Harmonic Refrain 244

This score—which marries the medieval Easter hymn "Vita Sanctorum" to the tune of "Coelites Plaudant"—is perhaps the best way to introduce a choir to polyphonic singing. Moreover, there is something marvelous about alternating between a predictable, metrical, strophic hymn (accompanied by organ) and the "free" rhythm of a cappella polyphony.

5112 • Vita Sanctorum Organ Accompaniment 246

4469 • Eucharistic Verset (Palestrina) 250

This powerful text—"In Figúris Praesignátur"—was added as a contrafactum to a polyphonic score by Giovanni Pierluigi da Palestrina (d. 1594).

5046 • "Salve Festa Dies" (Msgr. Jules Van Nuffel) 252

The range for the Bass section is difficult, unless they know how to sing lightly ("head voice") on the higher notes. It was written like this to preserve the lovely descending stepwise motion in the Bass.

4973 • Medieval Sequence "Veni Sancte Spiritus" 254

This version is slightly different than the Vatican Edition. For color pictures of the manuscript, download the version on the Lalemant Polyphonic website. For organ accompaniment: http://www.ccwatershed.org/sequence/

4972 • Gratia Tua w/ Polyphony 259

This hymn to the Holy Ghost provides an organ accompaniment for the verses. The structure of this piece is virtually identical to #5049 (page 244).

4844 • "Pange Lingua" (for Two Voices) 262

4911 • "Adesto Pater Domine" w/ Polyponic Refrain 266

The polyphonic refrain here—"O Beata Trinitas"—is based on a work by Fr. Cristóbal de Morales (d. 1553). The thirteenth-century hymn text chosen—"Adesto Pater Domine"—includes an English Translation by Alan G. McDougall (d. 1965), whose work Fortescue respected, and was married to a hymn melody called "Ely" by Thomas Turton (d. 1864).

4576 • "Sit Nomen Domini" (fragment) 270

This tiny fragment by Philippe Verdelot (d. 1532) is paired with chant verses, as is common in our collection, so that the piece can be made to perfectly match the length of the liturgical action.

4801 • Agnus Dei by Philippe Verdelot (d. 1532) 272

Adapted from a remarkable Verdelot Mass called "Missa Philomena."

4327 • Kyrie Eleison (Brudieu) 274

Joan Brudieu (d. 1591) was a Spanish composer. This piece was adapted from one of his Masses, and works well for choirs unfamiliar with polyphony. Just like #4884 (page 66), this piece can be sung in a way that involves the congregation. For color pictures of the manuscript, download the version on the Lalemant Polyphonic website.

4748 • Gloria II with Polyphony (Morales) 276

This mixes plainsong with tiny snippets by Fr. Cristóbal de Morales (d. 1553). For color pictures of the manuscript, download the version on the Lalemant Polyphonic website.

3684 • "Jesu Dulcis Memoria" (Kevin Allen) 282

4311 • "Verbum Supernum" (Rev. Carlo Rossini) 284

The plainsong that was chosen to be combined with this splendid polyphonic refrain came from a book published by Solesmes Abbey: "Cantus Selecti."

2953 • "Veni Creator Spiritus" (Fauxbourdon Version) 286

The treble voices are combined for this piece, because they are often in their low range. It is also possible to add female voices to the middle voice.

4669 • "Ave Maris Stella" (SATB) by Fr. Antonin Lhoumeau. 290

The suggested performance for this piece would be to use the poyphonic section as a refrain and have different sections (or soloists) sing two verses between each refrain repetition.

3281 • "Vexílla Regis Pródeunt" (Kevin Allen) 292

As with so many of the pieces in our collection, this score includes chant verses, which help the polyphonic refrain correspond perfectly to the length of the liturgical action. The ancient Latin text is by a 6th-century Catholic poet, Venantius Fortunatus. The elegant English translation is by Fr. Adrian Fortescue (d. 1923).

3756 • Ave Maria (SATB) 294

This piece has long been attributed to Tomás Luis de Victoria (d. 1611), but his authorship is not considered certain. Unlike #4428 (page 172), it is possible that Victoria did write this piece—toward the end of his life. In the past, some have suggested that Fr. Karl Proske (d. 1861) wrote it. Others have suggested that perhaps Jacobus Gallus (d. 1591) may have been the true author.