

The Catholic Institute of Sacred Music
presents a

Sacred Music Study Day

St. Mary of The Immaculate Conception
Catholic Church - Los Gatos, CA

Saturday, September 6th, 2025



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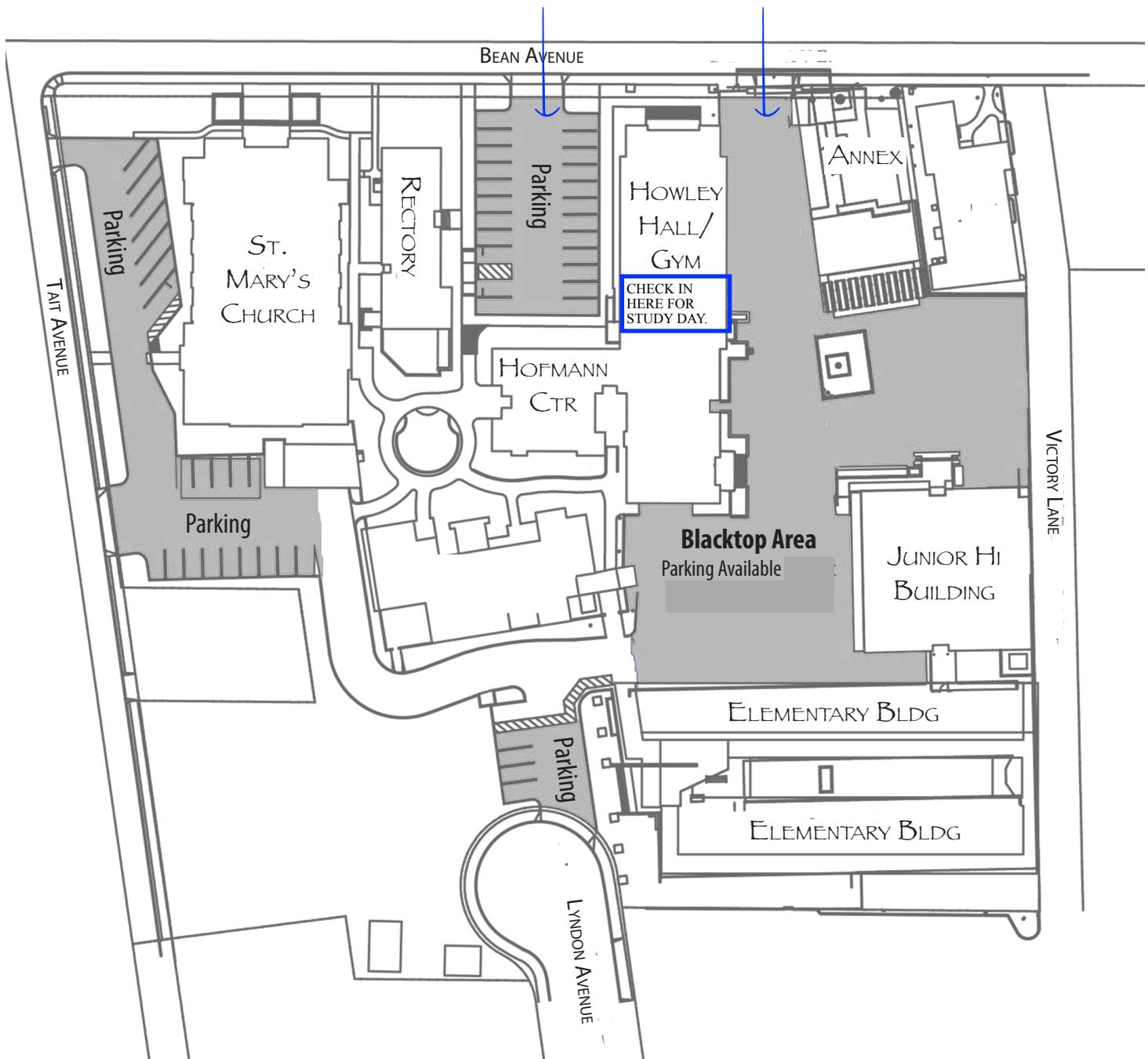
Schedule

8:30	Check-in	Howley Hall
9:00	Welcome, Prayer, & Warm-up	Hofmann Center
9:20	Talk #1	
9:45	Rehearsal #1	
10:45	<i>Break</i>	
11:00	Rehearsal #2	Sancta Maria Hall
12:00	<i>Lunch</i>	
1:00	Rehearsal #3 & Organ Breakout A	Hofmann Center, Church
1:45	<i>Break</i>	
2:00	Rehearsal #4 & Organ Breakout B	Hofmann Center, Church
2:45	<i>Break & Move to Church</i>	
3:00	Rehearsal for Mass	Church
4:30	<i>Break</i>	
5:00	Mass	Church

St. Mary of The Immaculate Conception Parish
219 Bean Ave. Los Gatos, CA 95030

8:30 - 9am: When you arrive, please check in at Howley Hall.
Late arrivals, check in at Hofmann Center.

Parking Lots for Sacred Music Study Day



HOLY, HOLY, HOLY

1. Ho - ly, Ho - ly, Ho - ly! Lord ____ God Al - might - y!
 2. Ho - ly, Ho - ly, Ho - ly! All the saints a - dore thee,
 3. Ho - ly, Ho - ly, Ho - ly! Though the dark - ness hide thee,
 4. Ho - ly, Ho - ly, Ho - ly! Lord ____ God Al - might - y!

1. Ear - ly in the morn - ing our song shall rise to thee:
 2. Cast - ing down their gold - en crowns a - round the glass - y sea;
 3. Though the eye made blind by sin thy glo - ry may not see,
 4. All thy works shall praise thy Name, in earth, and sky, and sea;

1. Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and might - y,
 2. Cher - u - bim and ser - a - phim fall - ing down be - fore thee,
 3. On - ly thou art ho - ly; there is none be - side thee,
 4. Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and might - y,

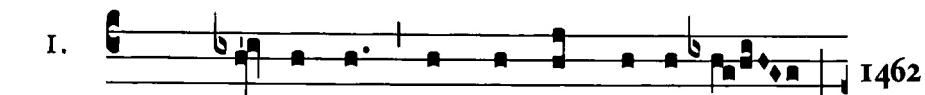
1. God in three Per - sons, bless - ed Trin - i - ty.
 2. Which wert, and art, and ev - er - more shalt be.
 3. Per - fect in pow'r, in love, and pur - i - ty.
 4. God in three Per - sons, bless - ed Trin - i - ty.

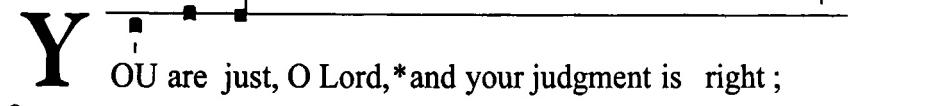
TWENTY-THIRD SUNDAY IN ORDINARY TIME

ENTRANCE ANTIphon

Iustus es, Domine.
Ps 118:137. 124

- i -

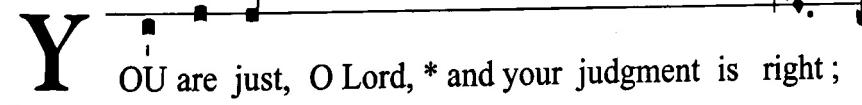


I.  1462

YOU are just, O Lord,* and your judgment is right;
treat your ser-vant in ac-cord with your mer-ci- ful love.

- ii -



I.  1463

YOU are just, O Lord,* and your judgment is right;
treat your ser-vant in ac-cord with your mer-ci- ful love.

VERSES *In corde mea abscondi eloquia tua. Ps 118:11-12*

1464 **V. 1**

YOUR words I have hid-den in my heart, that I may not
sin a-gainst you. * Bless-ed are you, O Lord, teach me your
stat-utes.

In labiis meis pronuntiavi. Ps 118:13-14

1465 **V. 2**

WITH my lips I have pronounced all the judgments
of your mouth. * I have been de-light-ed in the ways of
your de-crees, as in all rich- es.

2165 **I.**

GLo-ry be to the Father, and to the Son, and to the
Ho-ly Spir-it. * As it was in the beginning, is now, and
ev-er shall be, world with-out end. A-men.

Extra verses, if needed

In labiis meis pronuntiavi. Ps 118:13-14

1465 **W** 2

ITH my lips I have pronounced all the judgments
of your mouth. * I have been de-light-ed in the ways of
your de-crees, as in all rich- es.

Nam et testimonia tua meditatio mea est. Ps 118:12

1466 **F** 3

OR your tes- ti- mo-nies are my med- i- ta- tion, *
and your jus- ti- fi- ca- tions my coun- sel.

Mass XII – “Pater cuncta”

Kyrie

XII. c.

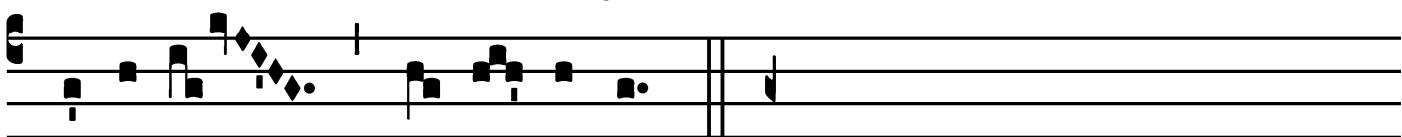
8.

K

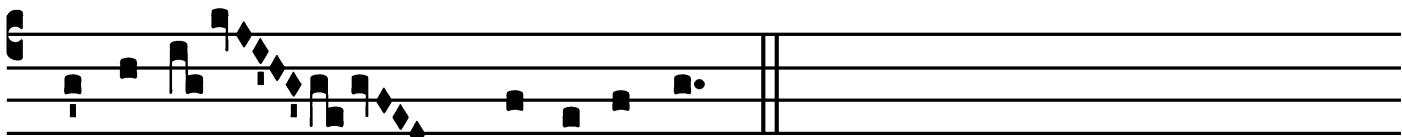
Y-ri- e * e-lé- i-son. *ijj.*



Chríste e-lé- i-son. *ijj.*



Ký-ri- e e-lé- i-son. *ijj.*



Ký-ri- e * e-lé- i-son.

Gloria

(Page 1 of 2)

XII. c.

4.

Ló-ri- a in excélsis Dé- o. Et in térra pax ho-

mí-nibus bónæ vo-luntá- tis. Laudámus te. Benedí-cimus

te. Adorámus te. Glo-ri-ficámus te. Grá-ti- as ágimus tí-

bi propter mágnam gló-ri- am tú- am. Dómine Dé-us, Rex

cœ-léstis, Dé-us Pá-ter omnípot-ens. Dómine Fí-li uni-

géni-te Jésu Chrí-ste. Dómine Dé-us, Agnus Dé-i, Fí-

li- us Pá-tris. Qui tóllis peccá-ta mündi, mi-se-ré-re nó-

Mass XII – “Pater cuncta”

Gloria
(Page 2 of 2)

bis. Qui tollis peccata mundi, suscipe deprecatiōnem nō-
stram. Qui sedes ad dexteram Pátris, mi-se-ré-re nō-bis.
Quóniam tu só-lus sánctus. Tu só-lus Dóminus. Tu só-lus
Altíssimus, Jésu Chríste. Cum Sáncto Spí-ri-tu, in gló-
ri- a Dé-i Pátris. A-men.



Mass of St. Philip Neri

Major Parts

For Four-Part Choir of Mixed Voices

Text: **Roman Missal** (Third Typical Edition)

Music: **Paul F. Jernberg** (b. 1953)

Published by *Magnificat Institute of Sacred Music*

315 Main Street – Suite 5, Lander, WY 82520

magnificatinstitute.org

Glory to God

Priest:

Glo - ry to God in the high - est. Glo - ry to God in the high - est.

All:

and on earth peace to peo - ple of good will. We praise you, we bless you, we a-dore you,

we glo-ri - fy you, we give you thanks for your great glo - ry, Lord God, hea-ven - ly

King, O__ God, al - migh - ty Fa - ther. Lord Je-sus Christ, On - ly Be -got - ten Son,

Lord God, Lamb of God, Son of the Fa - ther, you take a - way the sins of the

* triplets should flow naturally rather than being emphasized.

world, have mer - cy on us; *p* you take a-way the sins of the world, re-ceive our
 pray'r; you are seat-ed at the right hand of the Fa-ther, have mer - cy on

mmm...
 us. For you a - lone are the Ho - ly One, you a - lone are the

 Lord, you a - lone are the Most High, Je - sus Christ,

molto rit. A - men.
 with the Ho - ly Spi - rit, in the glo - ry of God the Fa - ther. A - men.

23RD SUNDAY IN ORDINARY TIME

Responsorial Psalm: Psalm 90:3–4, 5–6, 12–13, 14, 17 (129)

Response: (Organ/SATB)

Optional Descant

In ev - 'ry age _____ our ref - uge.

In ev - 'ry age, O Lord, _____ you have been our ref - uge.

Verses: (Cantor or SATB)

Am Am7

1. You turn man back to dust,
2. You make an end of them in their sleep;
3. Teach us to number our days aright,
4. Fill us at daybreak with your kindness,

Saying, "Return, O children of men."
The next morning they are like the changing grass,
That we may gain wisdom of heart.
That we may shout for joy and gladness all our days.

Dm Dsus4 E

1. For a thousand years in your sight
are as yesterday, now that it is past, Or as a watch of
2. Which at dawn springs up anew, But by evening wilts the night.
3. Return, O LORD! How long? Have pity on and
4. And may the gracious care of the Prosper the work of our hands
LORD our God be ours; for us! Prosper the work of our hands!
servants!

Gospel Acclamation: Psalm 119:135**Acclamation: (Organ/SATB) NO. VI**

Optional Descant

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

D Bm7 G Asus4 A7 D

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Verse: (Cantor)

D A A7 Bm G Asus4 A

Let your face ____ shine up - on your servant; and teach ____ me your laws. ____

Organ

Music: Owen Alstott, © 1977, 1990, OCP. All rights reserved.

Credo I

I be-lieve in one God, the Fa-ther al-might-y, mak-er of heav-en
and earth, of all things vis - i-ble and in-vis - i-ble.

I be-lieve in one Lord Je-sus Christ, the Only Be - got-ten Son
of God, born of the Father be - fore all a-ges. God from God,

Light from Light, true God from true God, be-got-ten, not made,
con-sub-stan-tial with the Fa-ther; through him all things were
made. For us men and for our sal-va-tion he came down from

At the words that follow, up to and including and became man, all bow.

heav-en, and by the Ho-ly Spir-it was in-car-nate of the Vir-gin
Mar-y, and be-came man.

For our sake he was cru-ci-fied un-der Pon-tius Pi-late, he

The musical notation consists of six staves of music, each starting with a treble clef. The first three staves represent the upper section of the hymn, and the last three represent the lower section. The music is in common time, indicated by a 'C' at the beginning of each staff. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The lyrics are integrated directly onto the music staves.

suffered death and was bur-ied, and rose a-gain on the third day
in accordance with the Scrip-tures. He as-cend-ed in-to heav-en
and is seated at the right hand of the Fa-ther. He will come a-gain
in glo-ry to judge the living and the dead and his kingdom will
have no end.

I be-lieve in the Ho-ly Spir-it, the Lord, the giv-er of life, who
pro-ceeds from the Father and the Son, who with the Fa-ther and
the Son is adored and glo-ri-fied, who has spoken through the
prop-h-ets. I be-lieve in one, ho-ly, ca-tho-lic and a-pos-tol-ic
Church. I con-fess one Bap-tism for the for - give-ness of sins

and I look for-ward to the res-ur-rec-tion of the dead and the life
of the world to come. A - men.

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OFFERTORY ANTIphon*Oravi Deum meum ego Daniel.**Dn 9:4. (2.) 17. 19*

- i -

1469

4.

I

, Dan-iel,* prayed to my God, say-ing: Hear, O

Lord, the prayers of your ser-vant; show your face up- on your

ho- ly place, and fav'-ra- bly look down up- on this peo-

ple up- on whom your name is in-voked, O God.

- ii -

1470

4.

I

, Dan-iel,* prayed to my God, say-ing: Hear, O

Lord, the prayers of your ser-vant; show your face up- on your

ho- ly place, and fav'-ra- bly look down up- on this peo-

ple up- on whom your name is in-voked, O God.

VERSES

Adhuc me loquente. Dn 9:20

V. 1

NOW while I was yet speaking, and praying, * and confessing my sins, and the sins of my peo-ple Is- ra- el.

1471

Audivi vocem decentem mihi. Dn 9:20; 10:11

V. 2

I heard a voice that said to me: Dan-i-el, un-der-stand the words that I speak to you. * And Michael al- so came to help me.

1472

Cherubic Hymn

(simple form)

Paul F. Jernberg

$\text{♩} = 48$

Descant (optional)

Soprano

Alto

Tenor

Bass

Piano (reduction)

$\text{♩} = 48$

Let us who myst'c'-ly re - pre - sent the che - ru-bim

Let us who myst'c'-ly re - pre - sent the che - ru-bim

Let us who myst'c'-ly re - pre - sent the che - ru-bim

Let us who myst'c'-ly re - pre - sent the che - ru-bim

* Small notes in a given section are meant to be added only when there are a sufficient number of singers to allow this division into two parts.

5

S. and sing the thrice-ho - ly hymn to the life - cre - a - ting Tri - ni - ty

A. and sing the thrice-ho - ly hymn to the life - cre - a - ting Tri - ni - ty

T. and sing the thrice-ho - ly hymn to the life - cre - a - ting Tri - ni - ty

B. and sing the thrice-ho - ly hymn to the life - cre - a - ting Tri - ni - ty

Pno.

9

Desc. mmm—

S. now_ set a - side all earth - ly cares. A - - men. That

A. now_ set a - side all earth - ly cares. A - - men. That

T. now set a - side all earth - ly cares. A - - men. That

B. now set a - side all earth - ly cares. A - - men. That

Pno.

15

Più mosso

Desc.

S. we may re-ceive, that we may re-ceive, that we may re-ceive the King of all, es -

A. we may re-ceive, that we may re-ceive, that we may re-ceive the King of all, es -

T. we may re-ceive, that we may re-ceive, that we may re-ceive the King of all,

B. we may re-ceive, that we may re-ceive, that we may re-ceive the King of all,

Pno. $\text{♩} = 72$

Più mosso

19 Desc.

S. cor - ted in - vi - si - bly by ranks of an - gels, — Al -

A. cor - ted in - vi - si - bly by ranks of an - gels, — Al -

T. $\text{♩} = 72$ mmm... Al - le - lu -

B. mmm... Al - le - lu -

allargando

Pno.

24

ritard.

Desc. *p*

S.

A.

T.

B.

Pno.

Al - le - lu - ia, al - le - lu - ia.

- le - lu - ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - - - le lu - ia.

- ia, al - le - lu - ia, al - le - lu - ia.

ia, al - le - lu - ia, al - - - le lu - ia.

al - le - lu - ia, al - le - lu - ia.

Sanctus & Benedictus

XIII. c.

2.

S

An- ctus, * Sánctus, Sán- ctus Dóminus Dé- us

Sába-oth. Pléni sunt cœ-li et térra gló-ri- a tú- a. Ho-

sánna in excél- sis.

Benedíctus qui vé-nit in nómí-ne Dómi-ni. Hosánná

in excél- sis.

Memorial Acclamation

R. Mortem tuam annunti- ámus, Dó-mine, et tuam resurre-cti-ónem confi-
témur, do- nec vé-ni-as.

Mass XII – “Pater cuncta”

Agnus Dei

XI. c.

2. *Agnus Dé-i, * qui tól-lis peccá-ta mündi : mi-*

*se-ré-re nó-bis. Agnus Dé-i, * qui tóllis peccá-ta mún-*

*di : mi-se-ré-re nó-bis. Agnus Dé-i, * qui tól-lis pec-*

cá-ta mündi : dóna nó-bis pá-cem.

COMMUNION ANTIphon *Quemadmodum desiderat cervus.*
Ps 41:2-3

- i -

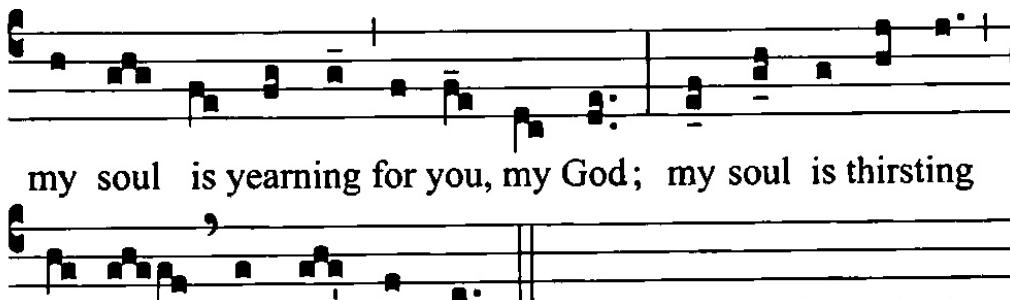
4. g



1475

L

IKE the deer that yearns * for running streams, so

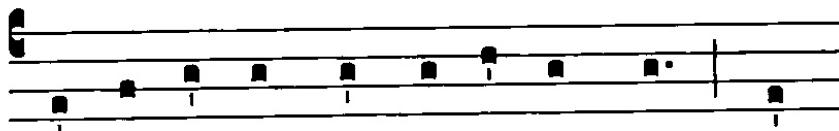


my soul is yearning for you, my God; my soul is thirsting

for God, the liv-ing God.

- ii -

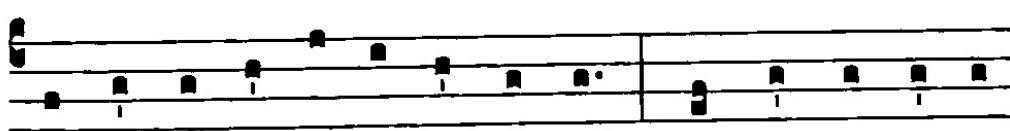
4. g



1476

L

IKE the deer that yearns for running streams, * so



my soul is yearning for you, my God; my soul is thirsting

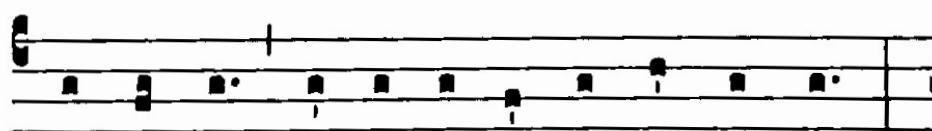


for God, the liv-ing God.

VERSES

Spera in Deo. Ps 41:6

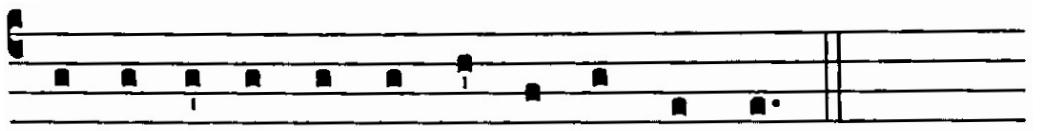
v. I



1477

H

OPE in God, I shall a-gain be thank-ing him, *

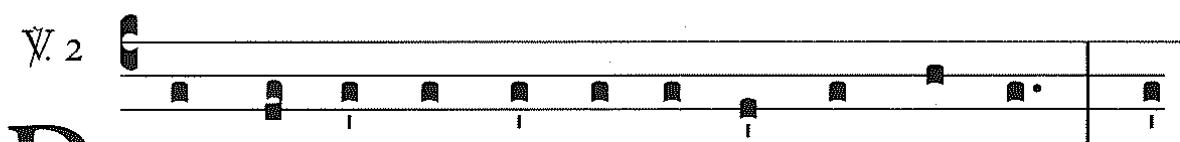


in the presence of my sav- ior and my God.

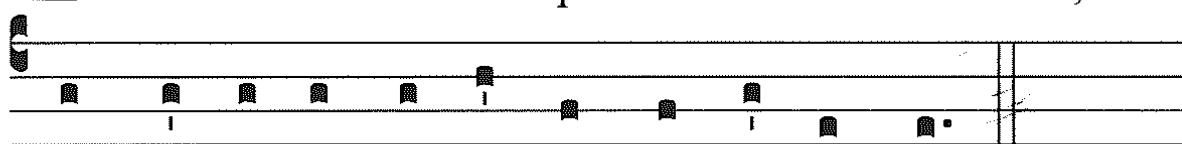
Abyssys abyssum invocat. Ps 41:8

1478

V. 2



D EEP calls un- to deep in the roar of wa- ters, * al

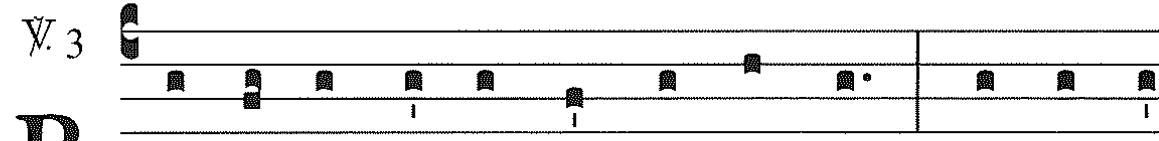


your breakers and your bil-lows pass o- ver me.

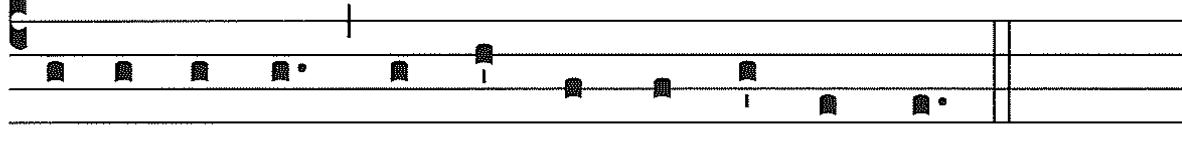
In die mandavit Dominus misericordiam suam. Ps 41:

1479

V. 3



B Y day the Lord be-stows his bless-ing, * and by nig

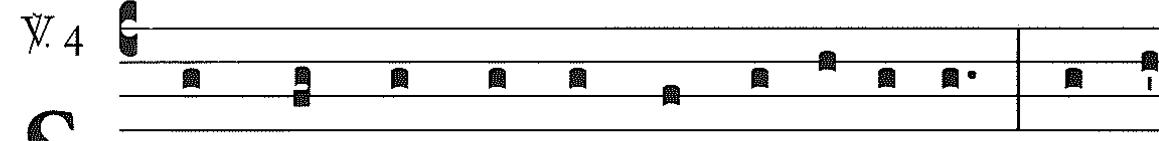


I have his song, a prayer to my liv- ing God.

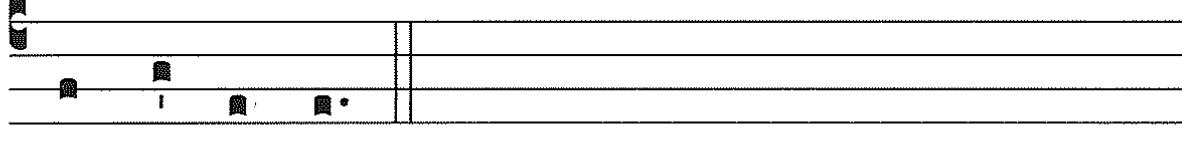
Emitte lucem tuam et veritatem tuam. Ps 42:

1480

V. 4

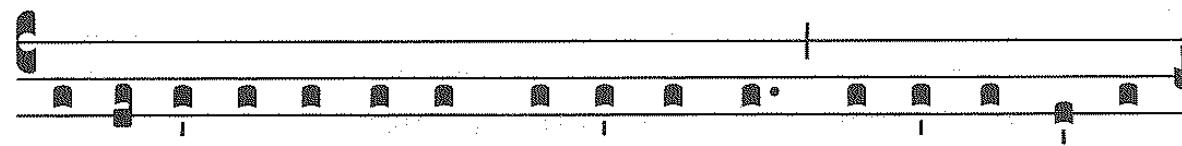


S END forth your light and your fi- del- i- ty, * for the



shall lead me on.

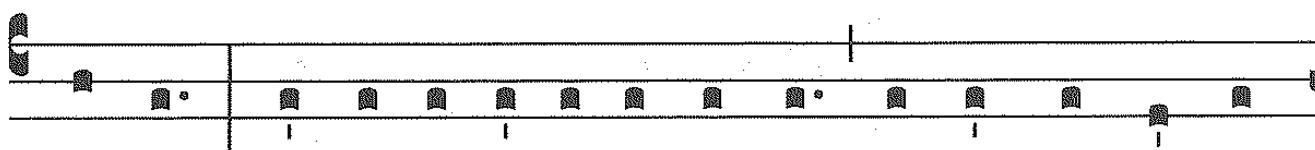
4. g



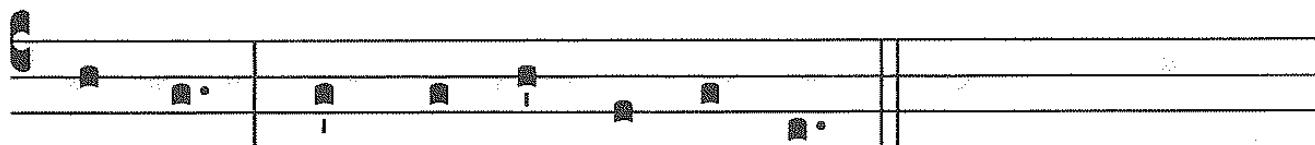
2332

G

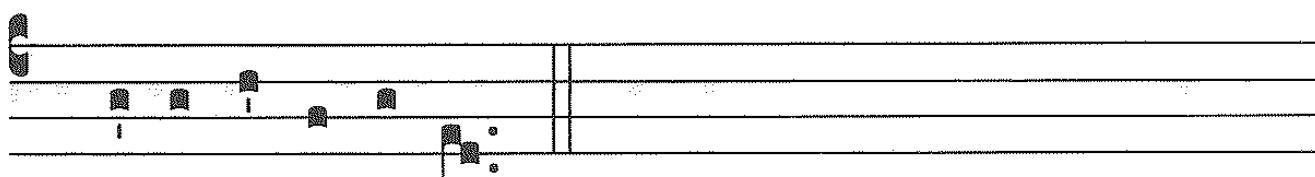
Lo-ry be to the Father, and to the Son, and to the Ho-ly



Spir- it. * As it was in the be-ginning, is now, and ev- er



shall be, world with-out end. A- men.

*Or:* O i o e a e.

God so Loved the World

(from "The Crucifixion")

Anthem for SATB quartet or Mixed Chorus (unaccompanied)

Sir John Stainer
(1840-1901)

Andante, ma non lento ($\text{J} = 90$)

Soprano

Alto

Tenor

Bass

Piano or Organ

(For rehearsal only)

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in

16

Him should not per - ish, should not per - ish, but have ev - er - last - ing life.

Him should not per - ish, should not per - ish, but have ev - er - last - ing life.

Him should not per - ish, should not per - ish, but have ev - er - last - ing life.

Him should not per - ish, should not per - ish, but have ev - er - last - ing life.

For God sent not His Son in - to the world to con - demn the world, God sent not His

24

For God sent not His Son in - to the world to con - demn the world, God sent not His

For God sent not His Son in - to the world to con - demn the world, God sent not His

For God sent not His Son in - to the world to con - demn the world, God sent not His

God sent not His

p

cresc.

mf

30

Son in - to the world to con - demn the world; but that the world through Him might be sav - ed.

Son in - to the world to con - demn the world; but that the world through Him might be sav - ed.

Son in - to the world to con - demn the world; but that the world through Him might be sav - ed.

Son in - to the world to con - demn the world; but that the world through Him might be sav - ed.

38

cresc.

God so loved the world, _____ God so loved the world, _____ that He

cresc.

God so loved the world, _____ God so loved the world, _____ that He

cresc.

God so loved the world, _____ God so loved the world, _____ that He

cresc.

God so loved the world, _____ God so loved the world, _____ that He

cresc.

46

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be - liev - eth in Him

54

should not per - ish, should not per - ish, but have ev - er - last - ing life, cresc.
 should not per - ish, should not per - ish, but have ev - er - last - ing life, ev - er - last - ing cresc.
 should not per - ish, should not per - ish, but have ev - er - last - ing life, ev - er - last - ing cresc.
 should not per - ish, should not per - ish, but have ev - er - last - ing life, ev - er - last - ing cresc.

62

dim. e rall.

pp

ev - er - last - ing, ev - er - last - ing life. God so loved the
dim. e rall.

life, ev - er - last - ing, ev - er - last - ing life. God so loved the
dim. e rall.

life, ev - er - last - ing, ev - er - last - ing life. God so loved the
dim. e rall.

life, ev - er - last - ing, ev - er - last - ing life. God so loved the
dim. e rall.

world,——— God so loved the world,——— God so loved the world.
ppp rall.

world,——— God so loved the world,——— God so loved the world.
ppp rall.

world,——— God so loved the world,——— God so loved the world.
ppp rall.

world,——— God so loved the world,——— God so loved the world.

ppp rall.

Composer: Sir John Stainer (1840-1901)

Larger work: *The Crucifixion*

Source of Edition: Octavo Church Music, No. 3798 (G. Schirmer, no date)

Editor: Rafael Ornes (2 Jan 1999, rev. 3/29/99 typesetting changes)

I SING THE MIGHTY POWER OF GOD

1. I sing the might - y pow'r of God That made the moun-tains rise,
2. I sing the good-ness of the Lord That filled the earth with food;
3. There's not a plant or flow'r be - low, But makes thy glo - ries known;

1. That spread the flow - ing seas a - broad, And built the loft - y skies.
2. He formed the crea-tures with his word, And then pro-nounced them good.
3. And clouds a - rise, and tem-pests blow By or - der from thy throne;

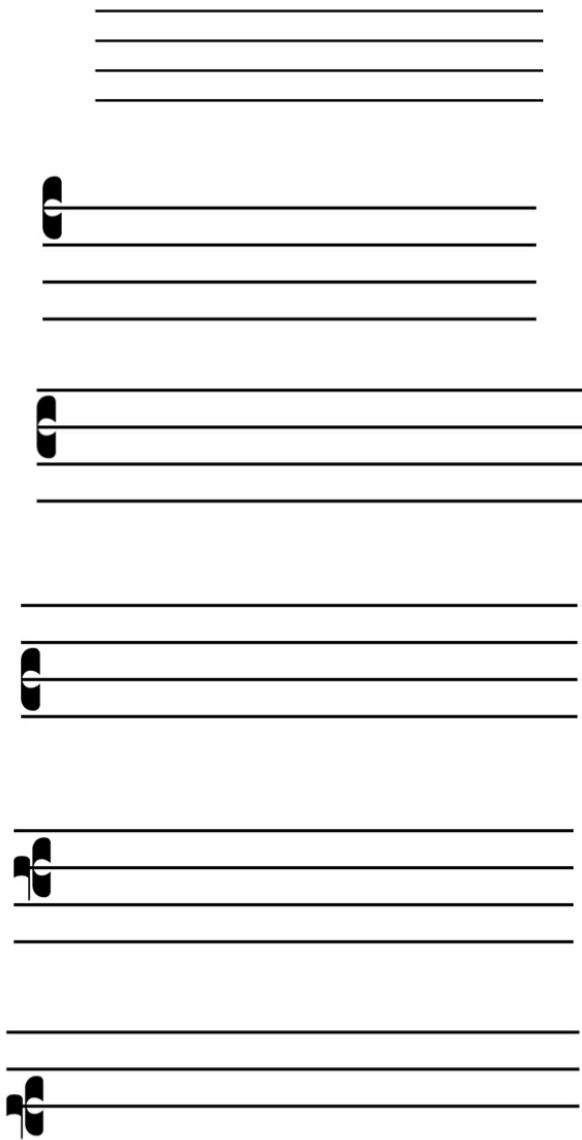
1. I sing the wis-dom that or - dained The sun to rule the day;
2. Lord, how thy won-ders are dis - played Wher - e'er I turn my eye;
3. While all that bor - rows life from thee Is ev - er in thy care,

1. The moon shines full at his com-mand, And all the stars o - bey.
2. If I sur -vey the ground I tread, Or gaze up - on the sky!
3. And ev - 'ry - where that I can be, Thou, God, are pres-ent there.

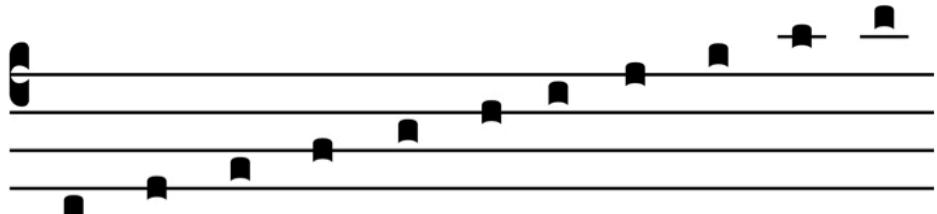
Text: CMD; Isaac Watts, 1674–1748, alt.
Music: ELLACOMBE; *Gesangbuch der Herzogl. Wirtembergischen Katholischen Hofkapelle*, 1784, alt.;
adapt. fr. Würth's *Katholisches Gesangbuch*, 1863; arr. by William H. Monk, 1823–1889.

Handouts for Sessions with Dr. Jennifer Donelson-Nowicka
Catholic Institute of Sacred Music | St. Patrick's Seminary
CatholicInstituteofSacredMusic.org
jennifer.donelson@stpsu.edu

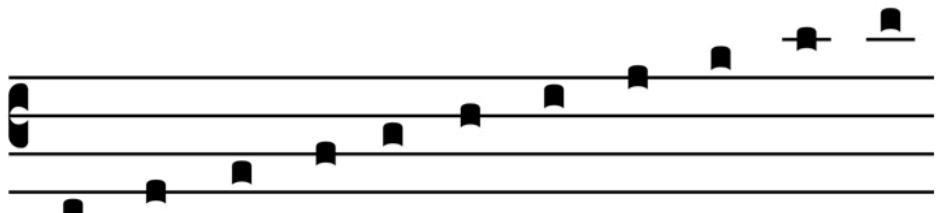
Introduction to Neumatic Notation



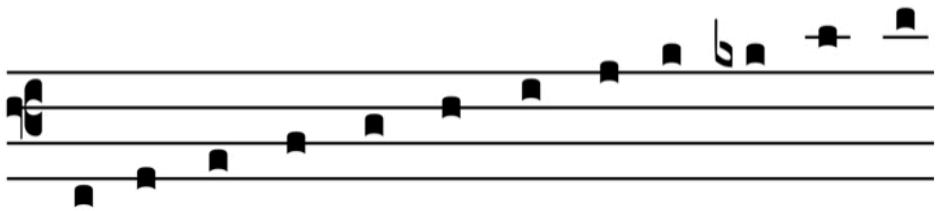
Movable DO



do re mi fa sol la ti do re mi fa
half half half

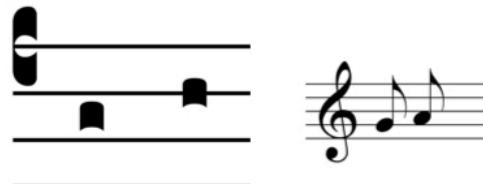


mi fa sol la ti do re mi fa sol la
half half half



la ti do re mi fa sol la ti te do re
half half $\frac{1}{2}$ from la
 $\frac{1}{2}$ from ti

The Basics of Notation



sol la

Punctum



sol la

Dotted Punctum

Neumes:
a combination of two or more notes



la sol do la

Clivis

sol la la do

Podatus

sol la sol la do sol

Torculus

la sol la do sol la

Porrectus

mi fa sol sol la do

Scandicus

do ti la la sol mi

Climacus

sol sol la

Bistropa,
Tristropa

Two different
performance
methods

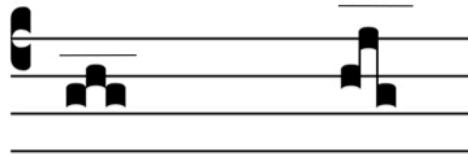
Expressivity:

achieved through landing softly, growing louder, and lingering slightly on the note to do so

la sol do la

Episema

On long episemata, most lengthening belongs to the first note



sol la sol la do sol

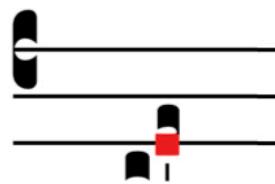
Episema

Expressivity within a Neume



mi fa sol la ti do

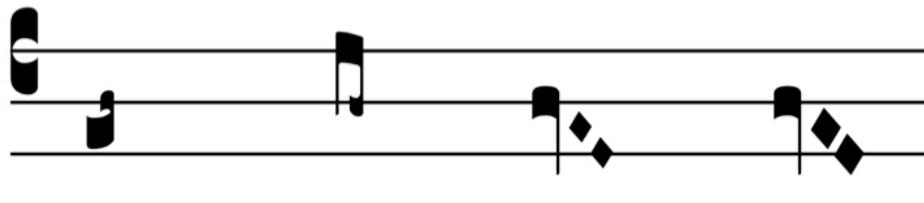
Quilisma



mi fa sol

Salicus

Liquescence

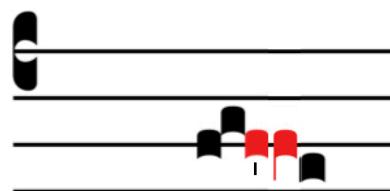


sol la do la la sol fa regular

II

Anctus, * San-ctus,

Fusion of Neumes Creates a Pressus



Must occur within a single syllable

Extension of Neumes



Addition Resupinus Flexus Flexus
Subpunctis
of a
punctum

Custos, Asterisk, Repeat Signs, Mode Number, Syllabification

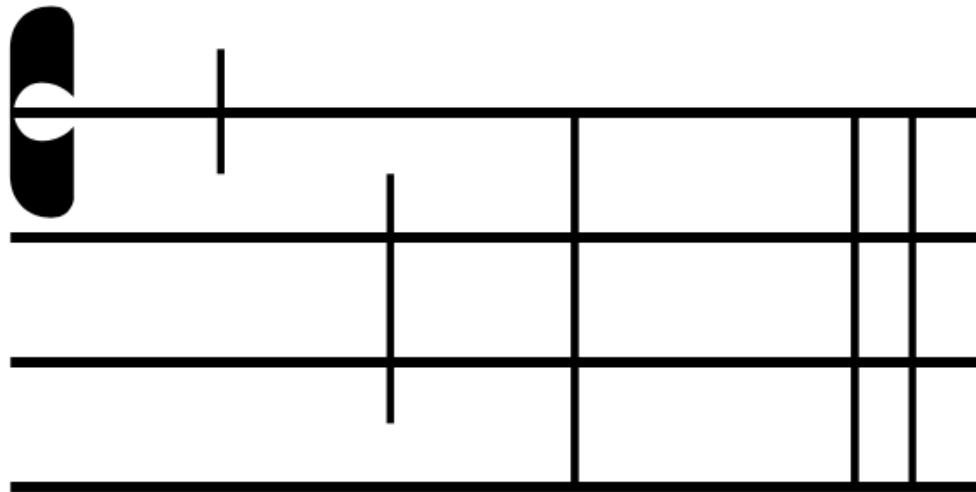
*Mode
Number*

K Y-ri- e * e- lé- i-son. *ij.* Chri-ste *Custos*

Asterisk
(denotes entrance
of the choir after
the cantor[s])

Repeat Sign
(can also be
notated as *bis*
for 2 repetitions;
ij is 2, *ijj* is 3)

Bar Lines



- Quarter bar (*minima*)
 - Minor grammatical division
 - Optional breath
 - Adds no time
- Half (*minor*)
 - Small grammatical division, usually denoted with punctuation
 - Mandatory breath
 - Adds no time (likely have to cut short previous note)
- Full (*divisio maior*)
 - Major grammatical division, denoted with punctuation
 - Mandatory breath
 - Adds one or two beats breath following
- Double (*finalis*)
 - End of the piece or division between choirs (e.g., *Gloria*)
 - May add time within a piece, depending on the performance practice

Gregorian Modes

What is a mode?

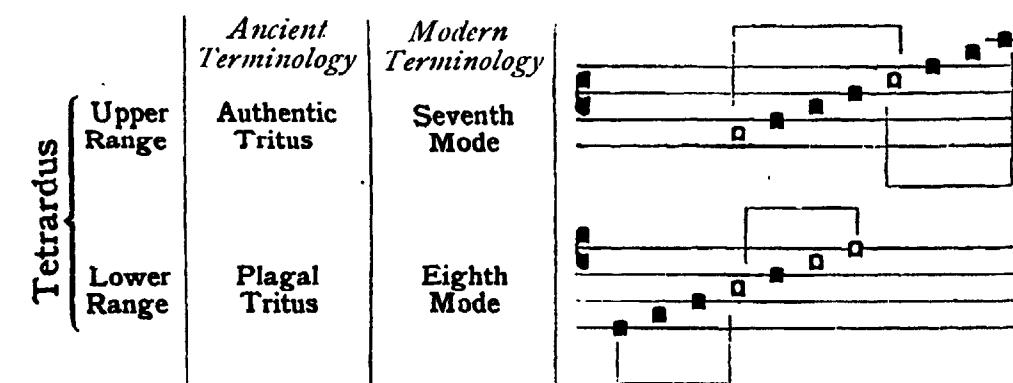
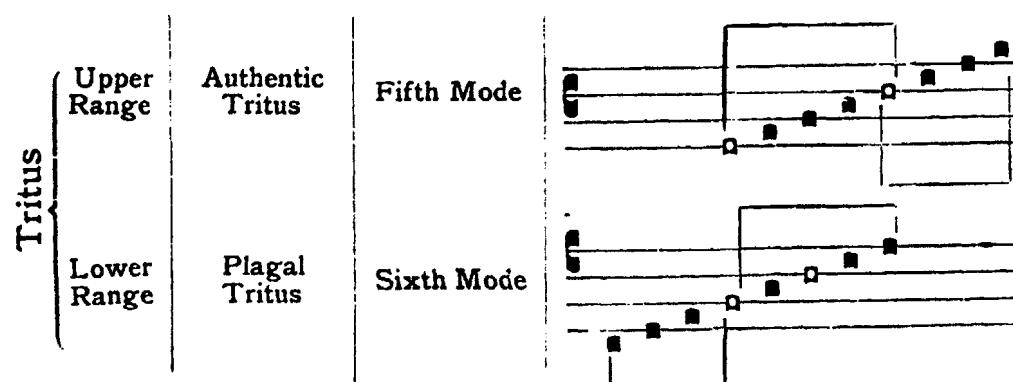
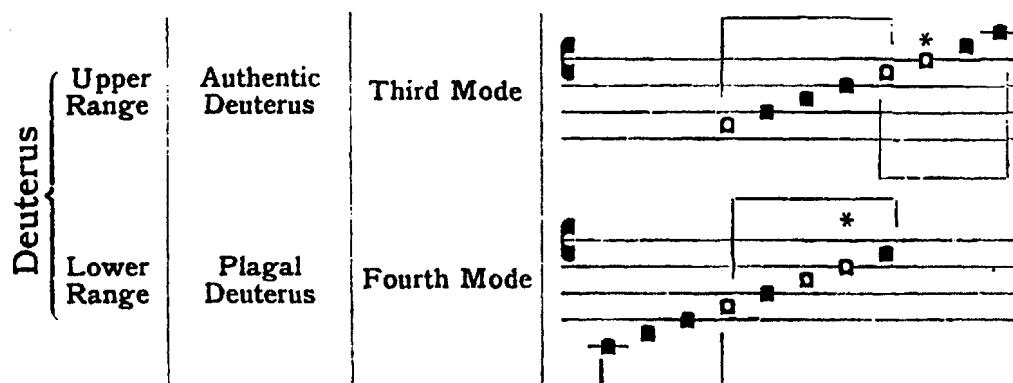
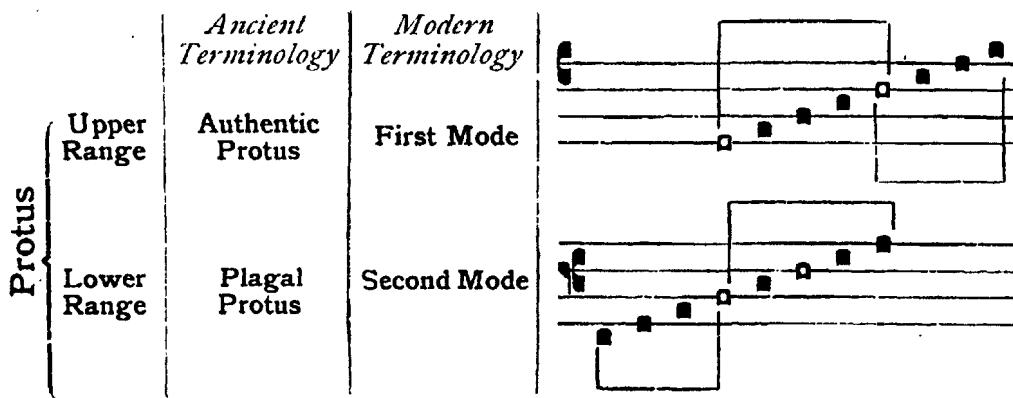
- A specified collection of pitches
- Possesses a hierarchy among these pitches
- Utilizes characteristic melodic formulae
- Support for memorization
- Intonations, cadences, important accents, announcing conclusion
- Exhibits an “ethos,” or modal sentiment

Three ways in which a mode categorizes:

- Final: the last pitch of the piece
 - Re, Mi, Fa, Sol
 - If it is La, Ti, or Do, it is considered a transposed version of Re, Mi, or Fa
- Dominant: the pole around which a large number of pitches lie, and which serves as a counter to the final, a feeling of “away from home”
- Range: where the pitches for a piece lie in relationship to the final
 - Authentic – final towards the bottom of the range
 - Plagal – final in the middle of the range

Dominant (up 5 th)	Mode #	Final	Mode #	Dominant (up 3 rd)
Re	7	Sol	8	Do*
Do	5	Fa	6	La
Do*	3	Mi	4	La*
La	1	Re	2	Fa

*When going up from the final to find the dominant, if the answer obtained is Ti or Sol, it shifts to Do or La as Ti and Sol were considered unstable in this localized understanding

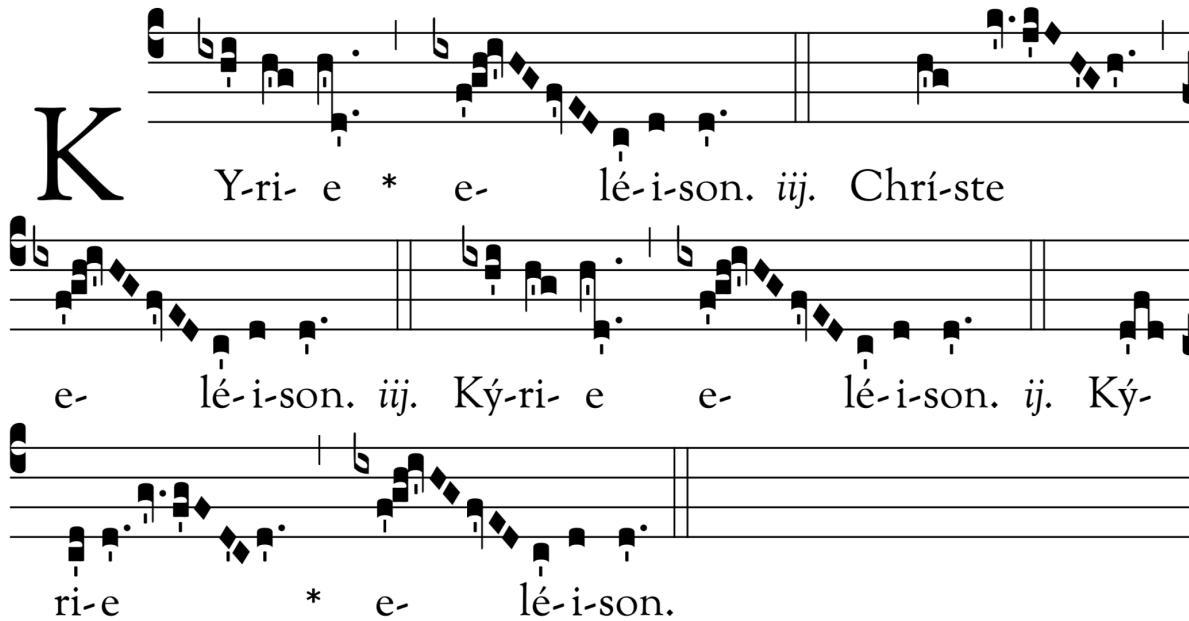


Introduction to the Classical Solesmes Method

The image shows three lines of musical notation in a neumatic staff. The first line starts with a large capital letter 'K' followed by the lyrics 'Y-ri- e * e- lé-i-son. iij. Chrí-ste'. The second line continues with 'e- lé-i-son. iij. Ký-ri- e e- lé-i-son. ij. Ký-'. The third line concludes with 'ri-e * e- lé-i-son.'

Rules for placing the ictus

- Marked Ictus
- Long notes (dots, expressive note, first note of pressus)
- First note of a neume
- Rests are ictic
- Last syllable of a word
- Natural rhythm of spondees, dactyls, spondaic words, and dactylic words, or else count back by two from known ictus



Rules for applying chironomy, according to Ward/Marier

1. A – At the beginning of each phrase (not incise, sometimes at the member)
2. T – At the end of each phrase (incise, and member)
3. A – When melody goes up
4. T – When melody goes down
5. A – At the peak note of a melodic gesture which descends immediately afterwards
6. T – At the last syllable of a word (at least the first ictus of that last syllable)
7. No more than 3 Arsis in a row
8. As many theses as is necessary

K

Y-ri- e * e- lé-i-son. ij. Chri-ste
e- lé-i-son. ij. Ký-ri- e e- lé-i-son. ij. Ký-
ri-e * e- lé-i-son.

- A(2) T(2) T(2) T(2)
A(3) A(3) T(3) a(2) T(2)
- A(2) T(2) A(3) T(2) T(2)
A(3) A(3) T(3) a(2) T(2)
- A(2) T(2) T(2) T(2)
A(3) A(3) T(3) a(2) T(2)
- A(3) a(2) T(2) A(2) A(3) T(2) T(2)
A(3) A(3) T(3) a(2) T(2)

A Summary of the Church's Teachings on Sacred Music

Documents applicable

- The musical tradition itself
- Motu proprio – *Tra le Sollecitudini*, Pius X, 1903
- Apostolic constitution – *Divini cultus*, Pius XI, 1928
- Encyclical – *Musicæ Sacræ*, Pius XII, 1955
- Instruction – *De Musica Sacra et Sacra Liturgia*, Pius XII, 1958
- Constitution on the Sacred Liturgy – *Sacrosanctum Concilium*, Vatican II, 1963
- Instruction – *Musicam Sacram*, S.C.R., 1967
- Instruction – *General Instruction of the Roman Missal*, most recently 2011 in English translation
- Various speeches, rescripts

Sacred music shares the purpose of the sacred liturgy, since the two are integrally linked:

- Glory of God
- Sanctification and edification of the faithful
- Cf. *Tra le Sollecitudini* §1, *Sacrosanctum Concilium* §112, *Musicam Sacram* §4

A pattern for speaking about sacred music emerges in the documents of the 20th c., modeled upon Pius X's motu proprio *Tra le Sollecitudini*.

- Purpose and nature of sacred music
 - Sacred
 - True Art
 - Universal
- Model of sacred music is Gregorian chant
- Sacred polyphony (choral music) is given as an example of non-chant music that accords with the spirit of the chant and is eminently suitable for the liturgy
- Modern compositions admitted so long as they accord with the spirit of the liturgy and the chant, discussion of style of music that is ill-suited for the sacred liturgy (theatrical music)
- Role of popular religious song (hymnody)
 - Restricted in earlier documents of 20th c., given a universal indult in documents of Vat. II
- Pipe organ as model instrument
- Encouragement of training in sacred music for missionaries, seminaries and houses of religious formation
- Encouragement of choirs
- Steps for encouraging fully sung Mass
 - Responses
 - Ordinary
 - Proper

Tra le Sollecitudini (Pius X's *motu proprio* on sacred music, November 22, 1903)

1. Sacred music, being a complementary part of the solemn liturgy, participates in the general scope of the liturgy, which is the glory of God and the sanctification and edification of the faithful. It contributes to the decorum and the splendor of the ecclesiastical ceremonies, and since its principal office is to clothe with suitable melody the liturgical text proposed for the understanding of the faithful, its proper aim is to add greater efficacy to the text, in order that through it the faithful may be the more easily moved to devotion and better disposed for the reception of the fruits of grace belonging to the celebration of the most holy mysteries.

2. Sacred music should consequently possess, in the highest degree, the qualities proper to the liturgy, and in particular sanctity and goodness of form, which will spontaneously produce the final quality of universality.

It must be holy, and must, therefore, exclude all profanity not only in itself, but in the manner in which it is presented by those who execute it.

It must be true art, for otherwise it will be impossible for it to exercise on the minds of those who listen to it that efficacy which the Church aims at obtaining in admitting into her liturgy the art of musical sounds.

But it must, at the same time, be universal in the sense that while every nation is permitted to admit into its ecclesiastical compositions those special forms which may be said to constitute its native music, still these forms must be subordinated in such a manner to the general characteristics of sacred music that nobody of any nation may receive an impression other than good on hearing them.

II. The different kinds of sacred music

3. These qualities are to be found, in the highest degree, in Gregorian Chant, which is, consequently the Chant proper to the Roman Church, the only chant she has inherited from the ancient fathers, which she has jealously guarded for centuries in her liturgical codices, which she directly proposes to the faithful as her own, which she prescribes exclusively for some parts of the liturgy, and which the most recent studies have so happily restored to their integrity and purity.

On these grounds Gregorian Chant has always been regarded as the supreme model for sacred music, so that it is fully legitimate to lay down the following rule: the more closely a composition for church approaches in its movement, inspiration and savor the Gregorian form, the more sacred and liturgical it becomes; and the more out of harmony it is with that supreme model, the less worthy it is of the temple.

The ancient traditional Gregorian Chant must, therefore, in a large measure be restored to the functions of public worship, and the fact must be accepted by all that an ecclesiastical function loses none of its solemnity when accompanied by this music alone.

Special efforts are to be made to restore the use of the Gregorian Chant by the people, so that the faithful may again take a more active part in the ecclesiastical offices, as was the case in ancient times.

4. The above-mentioned qualities are also possessed in an excellent degree by Classic Polyphony, especially of the Roman School, which reached its greatest perfection in the sixteenth century, owing to the works of Pierluigi da Palestrina, and continued subsequently to produce compositions of excellent quality from a liturgical and musical standpoint. Classic Polyphony agrees admirably with Gregorian Chant, the supreme model of all sacred music, and hence it has been found worthy of a place side by side with Gregorian Chant, in the more solemn functions of the Church, such as those of the Pontifical Chapel. This, too, must therefore be restored largely in ecclesiastical functions, especially in the more important basilicas, in cathedrals, and in the churches and chapels of seminaries and other ecclesiastical institutions in which the necessary means are usually not lacking.

5. The Church has always recognized and favored the progress of the arts, admitting to the service of religion everything good and beautiful discovered by genius in the course of ages — always, however, with due regard to the liturgical laws. Consequently modern music is also admitted to the Church, since it, too, furnishes compositions of such excellence, sobriety and gravity, that they are in no way unworthy of the liturgical functions.

Still, since modern music has risen mainly to serve profane uses, greater care must be taken with regard to it, in order that the musical compositions of modern style which are admitted in the Church may contain nothing profane, be free from reminiscences of motifs adopted in the theaters, and be not fashioned even in their external forms after the manner of profane pieces.

6. Among the different kinds of modern music, that which appears less suitable for accompanying the functions of public worship is the theatrical style, which was in the greatest vogue, especially in Italy, during the last century. This of its very nature is diametrically opposed to Gregorian Chant and classic polyphony, and therefore to the most important law of all good sacred music. Besides the intrinsic structure, the rhythm and what is known as the conventionalism of this style adapt themselves but badly to the requirements of true liturgical music.

Vatican II's Constitution on the Sacred Liturgy, *Sacrosanctum Concilium* (December 4, 1963)
112. The musical tradition of the universal Church is a treasure of inestimable value, greater even than that of any other art. The main reason for this pre-eminence is that, as sacred song united to the words, it forms a necessary or integral part of the solemn liturgy.

Holy Scripture, indeed, has bestowed praise upon sacred song, and the same may be said of the fathers of the Church and of the Roman pontiffs who in recent times, led by St. Pius X, have explained more precisely the ministerial function supplied by sacred music in the service of the Lord.

Therefore sacred music is to be considered the more holy in proportion as it is more closely connected with the liturgical action, whether it adds delight to prayer, fosters unity of minds, or confers greater solemnity upon the sacred rites. But the Church approves of all forms of true art having the needed qualities, and admits them into divine worship.

Accordingly, the sacred Council, keeping to the norms and precepts of ecclesiastical tradition and discipline, and having regard to the purpose of sacred music, which is the glory of God and the sanctification of the faithful, decrees as follows.

113. Liturgical worship is given a more noble form when the divine offices are celebrated solemnly in song, with the assistance of sacred ministers and the active participation of the people.

As regards the language to be used, the provisions of Art. 36 are to be observed; for the Mass, Art. 54; for the sacraments, Art. 63; for the divine office. Art. 101.

114. The treasure of sacred music is to be preserved and fostered with great care. Choirs must be diligently promoted, especially in cathedral churches; but bishops and other pastors of souls must be at pains to ensure that, whenever the sacred action is to be celebrated with song, the whole body of the faithful may be able to contribute that active participation which is rightly theirs, as laid down in Art. 28 and 30.

115. Great importance is to be attached to the teaching and practice of music in seminaries, in the novitiates and houses of study of religious of both sexes, and also in other Catholic institutions and schools. To impart this instruction, teachers are to be carefully trained and put in charge of the teaching of sacred music.

It is desirable also to found higher institutes of sacred music whenever this can be done. Composers and singers, especially boys, must also be given a genuine liturgical training.

116. The Church acknowledges Gregorian chant as specially suited to the Roman liturgy: therefore, other things being equal, it should be given pride of place in liturgical services. But other kinds of sacred music, especially polyphony, are by no means excluded from liturgical celebrations, so long as they accord with the spirit of the liturgical action, as laid down in Art. 30.

117. The typical edition of the books of Gregorian chant is to be completed; and a more critical edition is to be prepared of those books already published since the restoration by St. Pius X. It is desirable also that an edition be prepared containing simpler melodies, for use in small churches.

118. Religious singing by the people is to be intelligently fostered so that in devotions and sacred exercises, as also during liturgical services, the voices of the faithful may ring out according to the norms and requirements of the rubrics.

119. In certain parts of the world, especially mission lands, there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it, not only in forming their attitude toward religion, but also in adapting worship to their native genius, as indicated in Art. 39 and 40.

Therefore, when missionaries are being given training in music, every effort should be made to see that they become competent in promoting the traditional music of these peoples, both in schools and in sacred services, as far as may be practicable.

120. In the Latin Church the pipe organ is to be held in high esteem, for it is the traditional musical instrument which adds a wonderful splendor to the Church's ceremonies and powerfully lifts up man's mind to God and to higher things.

But other instruments also may be admitted for use in divine worship, with the knowledge and consent of the competent territorial authority, as laid down in Art. 22, 52, 37, and 40. This may be done, however, only on condition that the instruments are suitable, or can be made suitable, for sacred use, accord with the dignity of the temple, and truly contribute to the edification of the faithful.

121. Composers, filled with the Christian spirit, should feel that their vocation is to cultivate sacred music and increase its store of treasures.

Let them produce compositions which have the qualities proper to genuine sacred music, not confining themselves to works which can be sung only by large choirs, but providing also for the needs of small choirs and for the active participation of the entire assembly of the faithful. The texts intended to be sung must always be in conformity with Catholic doctrine; indeed they should be drawn chiefly from holy scripture and from liturgical sources.

Musicam Sacram (Instruction on implementing *Sacrosanctum Concilium*, March 5 1967)

28. The distinction between solemn, sung, and read Mass, sanctioned by the Instruction of 1958 (n. 3), is retained, according to the traditional liturgical laws at present in force. However, for the sung Mass (*Missa cantata*), different degrees of participation are put forward here for reasons of pastoral usefulness, so that it may become easier to make the celebration of Mass more beautiful by singing, according to the capabilities of each congregation.

These degrees are so arranged that the first may be used even by itself, but the second and third, wholly or partially, may never be used without the first. In this way the faithful will be continually led towards an ever greater participation in the singing.

29. The following belong to the first degree:

- (a) In the entrance rites: the greeting of the priest together with the reply of the people; the prayer.
- (b) In the Liturgy of the Word: the acclamations at the Gospel.
- (c) In the Eucharistic Liturgy: the prayer over the offerings; the preface with its dialogue and the *Sanctus*; the final doxology of the Canon, the Lord's prayer with its introduction and embolism; the *Pax Domini*; the prayer after the Communion; the formulas of dismissal.

30. The following belong to the second degree:

- (a) the *Kyrie, Gloria* and *Agnus Dei*;
- (b) the Creed;
- (c) the prayer of the faithful.

31. The following belong to the third degree:

- (a) the songs at the Entrance and Communion processions;
- (b) the songs after the Lesson or Epistle;
- (c) the Alleluia before the Gospel;
- (d) the song at the Offertory;
- (e) the readings of Sacred Scripture, unless it seems more suitable to proclaim them without singing.

General Instruction of the Roman Missal (2011 USCCB Edition)

39. The Christian faithful who come together as one in expectation of the Lord's coming are instructed by the Apostle Paul to sing together Psalms, hymns, and spiritual canticles (cf. Col 3:16). Singing is the sign of the heart's joy (cf. Acts 2:46). Thus St. Augustine says rightly, "Singing is for one who loves,"[\[48\]](#) and there is also an ancient proverb: "Whoever sings well prays twice over."

40. Great importance should therefore be attached to the use of singing in the celebration of the Mass, with due consideration for the culture of peoples and abilities of each liturgical assembly. Although it is not always necessary (e.g., in weekday Masses) to sing all the texts that are in principle meant to be sung, every care should be taken that singing by the ministers and the people not be absent in celebrations that occur on Sundays and on Holydays of Obligation. However, in the choosing of the parts actually to be sung, preference is to be given to those that are of greater importance and especially to those which are to be sung by the Priest or the Deacon or a reader, with the people replying, or by the Priest and people together.[\[49\]](#)

41. The main place should be given, all things being equal, to Gregorian chant, as being proper to the Roman Liturgy. Other kinds of sacred music, in particular polyphony, are in no way excluded, provided that they correspond to the spirit of the liturgical action and that they foster the participation of all the faithful.[\[50\]](#)

Since the faithful from different countries come together ever more frequently, it is desirable that they know how to sing together at least some parts of the Ordinary of the Mass in Latin, especially the Profession of Faith and the Lord's Prayer, according to the simpler settings.[\[51\]](#)

Sacred Music Resources

Compiled by Dr. Jennifer Donelson-Nowicka

Liturgical Planners

- CanticaNOVA Publications' Liturgical Planner
 - o https://www.canticanova.com/pln_main.htm
- Ignatius Pew Missal
 - o http://www.pewmissal.com/brand_new/index.php/planning-guide/
- Corpus Christi Watershed
 - o Ordinary Form: <https://www.ccwatershed.org/completed>
 - o Extraordinary Form: <https://www.ccwatershed.org/goupil/>
- USCCB Liturgical Calendar
 - o <https://www.usccb.org/committees/divine-worship/liturgical-calendar>
- Catholic Archdiocese of Melbourne: The Summit
 - o <https://summit.melbournecatholic.org>
- Other publishers
 - o Liturgical Press: <https://litpress.org/Missals-For-Mass/music-planner>
 - o GIA: <https://www.giamusic.com/store/sacred-music/music-by-day>
 - o OCP: <https://www.ocp.org/en-us/liturgy-planning>
- Miscellaneous
 - o Cloud Hymnal: <https://cloudhymnal.org>
 - o CPDL, sacred music by season:
https://www.cpdl.org/wiki/index.php/Category:Sacred_music_by_season
 - o <http://www.gregorianbooks.com/home.html>
 - o <https://www.liturgytools.net/p/roman-catholic-lectionary-based-hymn.html>
 - o http://www.liturgies.net/Liturgies/Catholic/roman_missal/index.htm
 - o Coro San Clemente (Spanish): <http://www.corosanclemente.com.ar>

Liturgical Books

- Gregorian Books: http://www.gregorianbooks.com/gregorian_books.html
- St. Jean de Lalande Library of Rare Books: <https://www.ccwatershed.org/library/>
- St. John Cantius: <https://www.sanctamissa.org/liturgical-resources>
- Helpful list of current editions of books:
 - o <https://stocktondiocese.org/current-liturgical-books>
- Roman Missal
 - o <https://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal/roman-missal>
 - o GIRM: <https://www.usccb.org/prayer-and-worship/the-mass/general-instruction-of-the-roman-missal>
 - o Celebrant's parts: <https://domenicozipoli.org/singing-the-mass>
 - o Music of the Roman Missal
 - English: <http://www.icelweb.org/musicfolder/openmusic.php>

- Spanish: <https://www.usccb.org/es/prayer-and-worship/the-mass/musica-para-el-misal-romano>
 - Accompaniments for Spanish:
<http://www.rjceciliamusic.com/2018/10/18/acompanamientos-misal-romano-tercera-edicion/>
- Lectionary
 - USCCB: <https://bible.usccb.org>
- Graduale Romanum
 - 1974: <https://media.musicasacra.com/books/graduale-romanum-1974.pdf>
 - 1961: <https://media.musicasacra.com/pdf/graduale1961.pdf>
- Gregorian Missal
 - <https://media.musicasacra.com/books/gregorianmissal-eng.pdf>
- Graduale Simplex
 - https://media.musicasacra.com/books/graduale_simplex.pdf
- Kyriale
 - <https://media.musicasacra.com/pdf/kyriale-solesmes.pdf>
 - <https://www.ccwatershed.org/kyriale/>

Chant Resources

- CMAA's general index
 - <https://musicasacra.com/music/>
- GABC Propers Tool: <https://bbloomf.github.io/jgabc/propers.html>
- Gregobase: <https://gregobase.selapa.net>
- Cantus Database: <https://cantus.uwaterloo.ca>
- Institute of Christ the King (Extraordinary Form)
 - <https://www.institute-christ-king.org/resources/sacred-music>
- Collections (Latin):
 - Parish Book of Chant: <https://musicasacra.com/additional-publications/pbc/>
 - Cantus Selecti: https://media.musicasacra.com/books/cantus_selecti.pdf
 - <https://gregorian-chant-hymns.com>
 - Chants of the Church (with English translations just below):
<https://media.musicasacra.com/pdf/chantsofchurch.pdf>
 - Chants of the Church (modern notation):
https://media.musicasacra.com/books/chantsofchurch_modern.pdf
 - Chants Abrégés (shortened melismatic chants):
<https://media.musicasacra.com/pdf/chantsabrege.pdf>
 - Simplified Gradual (by Richard Rice, Gregorian melodies + psalm-tone verses):
<https://media.musicasacra.com/books/simplifiedgraduale1962.pdf>
 - Offertoriale (Offertory verses):
<https://media.musicasacra.com/books/offertoriale1935.pdf>
 - Simplified Offertory verses: <https://media.musicasacra.com/pdf/offertoryverses.pdf>
 - Communion antiphon verses:
 - <https://musicasacra.com/music/communio/>
 - Versus Psalmorum et Canticorum:
<https://media.musicasacra.com/pdf/psalmorum.pdf>

- Collections in the vernacular:
 - o Fr. Samuel Weber's work:
 - <https://sacredmusicus.wordpress.com>
 - Sundays and Solemnities: <https://ignatius.com/the-proper-of-the-mass-for-sundays-and-solemnities-pmssh/>
 - Temporal cycle: https://drive.google.com/file/d/1dufN-NhkFFEguVqchbHtu9Qq_Cr5IcT4K/view
 - Sanctoral cycle: <https://drive.google.com/file/d/12c81rZmEz9JjjDfzivFDgCWZZaXs0hH3/view>
 - o *The American Gradual* by Bruce Ford
 - <https://americangradual.org>
 - o *Hostia Laudis: English Chant for the Modern Roman Missal* by Richard Rice
 - <https://www.lulu.com/en/us/shop/richard-rice/english-chant-2020/paperback/product-1rzvzgk9.html?page=1&pageSize=4>
 - o Saint Meinrad Entrance and Communion Antiphons for the Church Year by Fr. Columba Kelly, O.S.B.
 - <https://www.ocp.org/en-us/collections/dg/401/saint-meinrad-entrance-and-communion-antiphons-for-the-church-year>
 - <https://www.saintmeinrad.org/media/1343/entrance-antiphons.pdf>
 - <https://www.saintmeinrad.org/the-monastery/liturgical-music/downloads/#proper>
 - o *Simple English Propers* by Adam Bartlett
 - <https://musicasacra.com/additional-publications/sep/>
 - o Spanish Propers by Janet Gorbitz
 - <https://spanishpropers.com>
 - o *Gradual Romano en Español* by Jennifer Donelson-Nowicka
 - <https://jenniferdonelson.com/sacred-music-resources/gree>
- Harmonized Proper of the Mass
 - o Simple Choral Gradual by Richard Rice:
 - <https://media.musicasacra.com/books/simplechoralgradual.pdf>
 - o Choral Graduale Simplex by Aristotle Esguerra:
 - <https://forum.musicasacra.com/forum/discussion/8894/the-choral-graduale-simplex-english-harmonized-satb-plainsong/p1>
 - o Harmonized Tones for Use:
 - <https://www.sacredmusiclibrary.com/wp-content/uploads/2021/05/Chant-Modale-2021.pdf>
 - o Introits for Treble Choir (Richard Rice)
 - <https://media.musicasacra.com/books/introitsfortreblechoir.pdf>
 - o Offertory by Jon Naples
 - <https://www.lulu.com/en/us/shop/dr-jon-naples/offertory/paperback/product-18rzpjrg.html?page=1&pageSize=4>
- Collections by part of the Mass
 - o Congregational Entrance Antiphons found in the *St. Michael Hymnal*, composed by Richard Rice:
 - <https://www.stmichaelhymnal.com/download-hymns/free-music/>
 - o *Graduale Parvum* (Introits)

- <https://shop.musicasacra.com/product/graduale-parvum-introits/>
- Corpus Christi Watershed Responsorial Psalms
 - <https://www.ccwatershed.org/chabanel/>
- Anglican Chant Responsorial Psalms
 - <https://www.sacredmusiclibrary.com/wp-content/uploads/2020/11/Anglican-Chant-RESPONSORIAL-PSALM-YEARS-ABC.pdf>
- Modal Responsorial Psalms and Gospel Acclamations (Aristotle Esguerra)
 - <https://www.ccwatershed.org/chabanel/>
- Anglican Chant Gospel Acclamations
 - <https://www.sacredmusiclibrary.com/wp-content/uploads/2020/11/AnglicanChantGospelAlleluia.pdf>
- Gospel Acclamations from CC Watershed:
 - <https://archive.ccwatershed.org/garnier/>
- Sequences:
 - Victimae Paschali Laudes
 - https://hymnary.org/text/christians_to_the_paschal_victim
 - Veni Sancte Spiritus:
 - https://hymnary.org/text/come_thou_holy_spirit_come
 - https://archive.ccwatershed.org/media/pdfs/12/05/26/10-00-43_0.pdf
 - https://archive.ccwatershed.org/media/pdfs/12/05/21/19-09-44_0.pdf
 - Lauda Sion:
 - https://archive.ccwatershed.org/media/pdfs/12/06/05/12-10-52_0.pdf
 - https://archive.ccwatershed.org/media/pdfs/12/06/04/17-00-56_0.pdf
 - Stabat Mater
 - https://hymnary.org/text/at_the_cross_her_station Keeping_stood
 - Coro San Clemente (Spanish): <http://www.corosanclemente.com.ar>
- Saint Joseph Antiphons (Communion)
 - <https://stjosephantiphons.com>
- Laudate Dominum Communion Antiphons
 - <http://www.communionantiphons.org>
- Ordinary of the Mass
 - <https://www.ccwatershed.org/mass/>
 - <https://musicasacra.com/music/english-chant-ordinary/>
 - Harmonized Roman Missal Chants (English) by Peter Carter: <https://sacredmusicpodcast.com/wp-content/uploads/2020/05/Harmonized-Roman-Missal-Chants.pdf>

Choral Resources

- Choral Public Domain Library: <http://cpdl.org/wiki/>
- International Music Score Library Project: https://imslp.org/wiki/Main_Page
- Choral collections great for beginning choirs
 - o Catholic Choirbook Anthology (Noel Jones):
<https://www.sacredmusiclibrary.com/product/the-catholic-choirbook-anthology-i/>
 - o Little Catholic Choirbook (Noel Jones):
<https://www.sacredmusiclibrary.com/product/the-little-catholic-choirbook-2/>
 - o St. Gregory Hymnal:
<https://ia902604.us.archive.org/33/items/stgregoryhymnal00montgoog/stgregoryhymnal00montgoog.pdf>
 - o St. Basil Hymnal:
<https://archive.org/details/stbasilshymnal00unknuoft/page/8/mode/2up?ref=ol&view=theater>
 - o Secunda Anthologia Vocalis (Oreste Ravanello):
<https://media.musicasacra.com/pdf/secunda.pdf>
 - o Anthologia Quinta Vocalis:
https://media.musicasacra.com/books/anthologia_quinta_vocalis.pdf
 - o Canticum Novum: 115 Equal-Voice Motets, arr. Fr. Carlo Rossini:
https://archive.ccwatershed.org/media/pdfs/15/08/26/20-18-33_0.pdf
 - o Coming soon from the CMAA: Parish Book of Motets

Hymn Resources

- *Introit Hymns for the Church Year* by Christoph Tietze
 - o <https://www.giamusic.com/store/resource/introit-hymns-for-the-church-year-print-017291>
- *Hymn Tune Introits: Singing the Sundays of the Liturgical Year* by Kathleen Pluth
 - o <https://www.giamusic.com/store/resource/hymn-tune-introits-singing-the-sundays-of-the-liturgical-year-print-005323>
- *Catholic Book of Hymns* (Noel Jones): <https://catholicbookofhymns.com>
- English Hymns for Free Use: <https://musicasacra.com/music/english-hymns-in-the-commons/>
- <https://hymnary.org>
- <https://play.hymnswithoutwords.com>
- <https://www.catholicdevotionalhymns.com>
- Historical Catholic Hymnals: <https://www.ccwatershed.org/2018/10/30/brebeuf-hymnal-source-material/>
- New Book of Old Hymns (Veronica Brandt): <https://newbookoldhymns.brandt.id.au>
- Spanish:
 - o <https://domenicozipoli.org/ive-spanish-hymnal>
 - o <http://www.corosanclemente.com.ar>

Modern Composition Resources

- Kevin Allen: <https://www.ccwatershed.org/allen/>
- Nicholas Lemme: <https://www.nicholaslemme.com>
- Paul Jernberg: <https://www.pauljernberg.com>
- Jeffrey Quick: <http://jeffreyquick.com>
- Daniel Knaggs: <http://danieljknaggs.com>
- Frank La Rocca: <https://www.franklarocca.com>
- Various Composers: <https://musicspoke.com>

Weddings, Funerals, First Holy Communion, Confirmation

- For Your Marriage (USCCB): <https://www.foryourmarriage.org/readings/>
- Archdiocese of New York Liturgy Office:
 - o <https://archny.org/wp-content/uploads/Guidelines-for-the-Celebration-of-Funerals.pdf>
 - o <https://archny.org/wp-content/uploads/Guidelines-for-the-Celebration-of-Marriage.pdf>
 - o <https://archny.org/wp-content/uploads/Guidelines-for-Music-at-Funerals.pdf>
 - o <https://nyliturgy.org/wp-content/uploads/FirstCommunionandConfirmationMusicGuidelines.pdf>

Learning Aids

- <https://choraltracks.com>
- Lalemant Polyphonic: <https://www.ccwatershed.org/polyphony/>

Listening to Learn

- Square Notes: The Sacred Music Podcast: <https://sacredmusicpodcast.com>

Reading to Learn

- *Sacred Music* journal: <https://churchmusicassociation.org/journal/>
- CMAA Books: <https://musicasacra.com/literature/>
- <https://jenniferdonelson.com/sacred-music-resources>
- <https://sacredmusicpodcast.com/wp-content/uploads/2020/06/40-Mostly-Free-Resources-for-Making-Excellent-Sacred-Music-in-a-Time-of-Restrictions.pdf>

Events to Learn

- <https://catholicinstituteofsacredmusic.org/>



Introducing the

Catholic Institute of Sacred Music

at St. Patrick's Seminary
in Menlo Park, California

St. Patrick's Seminary is proud to announce the foundation of the Catholic Institute of Sacred Music, a premier center for the study of the Church's treasury of sacred music. Dedicated to theological fidelity, musical excellence, the pursuit of wisdom through robust scholarship, and dedicated service to the people of God, the Institute offers rigorous training for students and a full calendar of events for the general public. Anchored by the William P. Mahrt Chair in Sacred Music, the faculty of the Institute are world-class practitioners of the Church's music and are experienced teachers, faithful to the Church's magisterium and tradition.

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- Summer Graduate Coursework
 - Choral Institute
 - Composition Seminar
 - Organ Improvisation
 - Introduction to Gregorian Chant
 - Vocal Pedagogy
 - Organ Literature
 - Teaching Gregorian Chant to Children
 - Advanced Seminars in Gregorian Chant
- Public Lecture & Concert Series
- Workshops (Online & In-Person)
- Conferences
- Mentoring
- Reading Groups

Faculty

- Dr. Jennifer Donelson-Nowicka
- Dr. Christopher Berry
- Dr. Frank La Rocca
- Dr. Joseph Dyer
- Dr. John Pepino
- Fr. Joshua Neu
- Fr. Samuel Weber, O.S.B.
- Dr. Edward Schaefer
- Fr. Nicholas Schneider
- Dr. Christoph Tietze
- Dr. Charles Weaver
- Prof. Sandra Bengochea

+In Memoriam

- Dr. William Mahrt



Founded in 2022, the mission of the Catholic Institute of Sacred Music is to draw souls to Jesus Christ through the beauty of sacred music and the liturgy.

The Institute offers a substantial program of accredited, graduate-level coursework designed to help church musicians and clergy better to know and love the Church's treasury of sacred music and her teachings on sacred music. Our goal is to equip students with the theological, philosophical, and historical knowledge, as well as the practical skills (singing, playing, conducting, composing, organizing, fundraising) necessary to build excellent sacred music programs in parishes and schools. We aim to help others revitalize the faith of Catholics and instill vitality in parish and school life through a vibrant sacred music program.

We are committed to a faithful and generous service of the Church. We cultivate fidelity, resiliency, a healthy sense of creativity, and selflessness within our student body and faculty as characteristics of our service as we labor together in the vineyard of the Lord to bring in a rich harvest.