

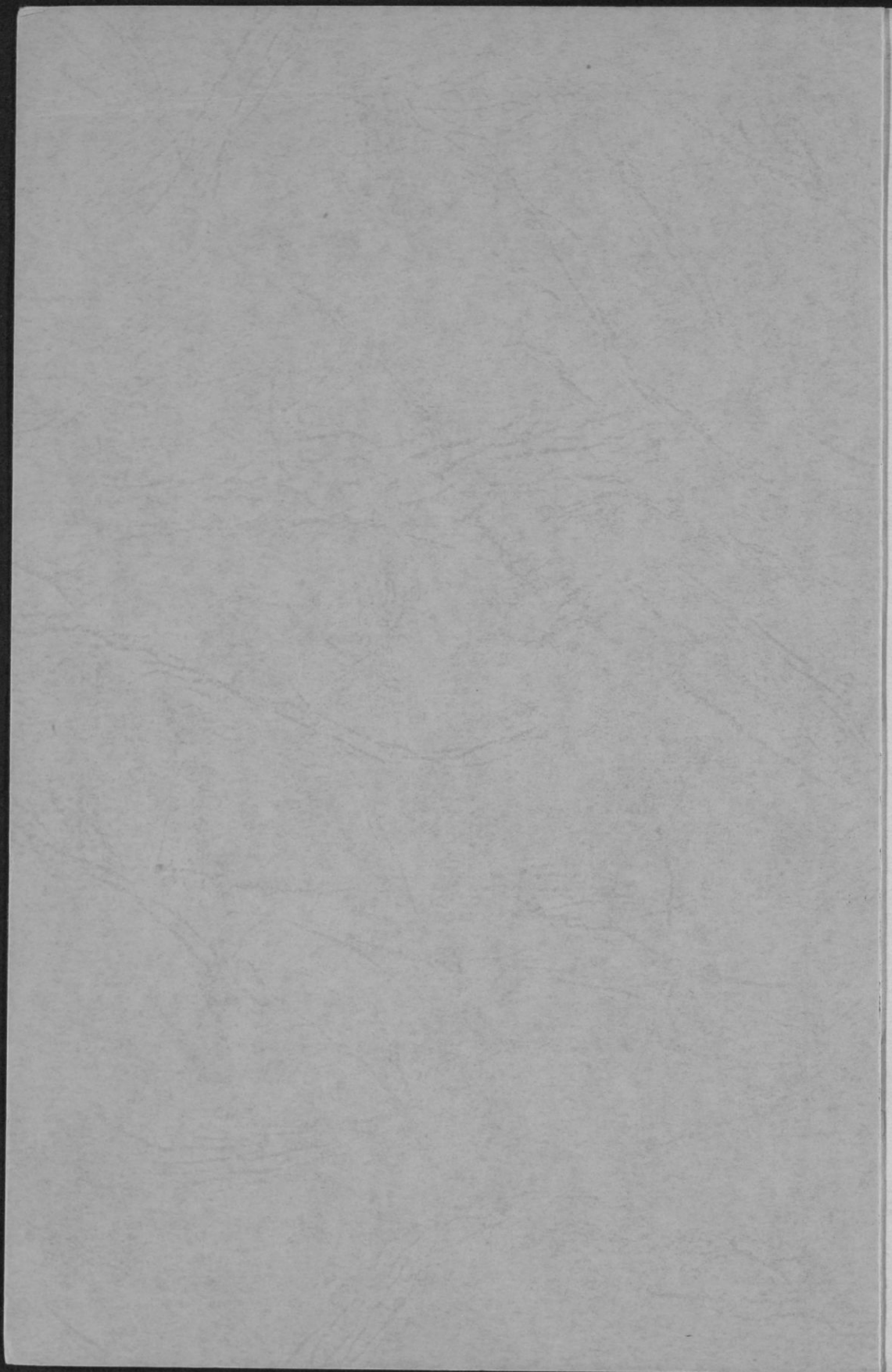
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APPROVED LIST OF

Church Music

FOR THE
ARCHDIOCESE
OF DUBUQUE

Edited by the
ARCHDIOCESAN MUSIC COMMISSION



Approved List
of
Church Music
for the
Archdiocese of Dubuque

edited by the

ARCHDIOCESAN MUSIC COMMISSION

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COLUMBIA COLLEGE PRESS

DUBUQUE, IOWA

1938

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✠FRANCIS J. L. BECKMAN, S.T.D.

Archbishop of Dubuque

Dubuque, Iowa, April 30, 1938

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THE LITURGICAL INSTITUTE (August 1-8)

The INSTITUTE will be conducted on the campus of Columbia College. It will open on Monday morning at 9:00 o'clock in the Library of St. Joseph Hall.

COURSES OF INSTRUCTION

9:00-9:50—(St. Joseph Hall Library)

The Musical Parts of the High Mass. The emphasis in this course will be placed upon the Proper of the Mass. To make the performance of the Proper possible for every type of organist and director its Plain Chant and non-Plain Chant musical settings will be studied. This course will include such problems as are connected with the liturgical and musical rendition of Chants at High Mass.

DR. W. H. SCHULTE

10:00-10:50—(St. Joseph Hall Library)

Non-Plain Chant High Mass. Several unison, two-voiced (and others, if feasible) Masses will be practiced. The purpose will be to become familiar with Masses which may well form a part of the repertoire of Catholic choirs. It is hoped that the study of these Masses will sufficiently prepare organists and directors to teach their own choirs these same Masses.

DR. W. H. SCHULTE

11:00-12:00

At 11:00 o'clock Father Kelly will be in Room 103, St. Joseph Hall, to make definite arrangements with those who wish to take organ lessons during the period of the INSTITUTE.

Note: Those who are interested in taking organ lessons are strongly urged to notify the Director of the Liturgical Institute, Columbia College, if at all possible, before July 27, in order that the necessary arrangements may be made for instructors.

The period from 11:00-12:00 is left open so that those who are in attendance may discuss their problems with one another. Such discussion always leads to a helpful exchange of opinion and suggestion.

12:00—Dinner (Saint Francis' Hall)

2:00-2:50—(Room 242 St. Joseph Hall)

Theory of Plain Chant. This course will deal with the fundamentals of Plain Chant. It will include the reading of Plain Chant notes, phrasing, rhythm and all matters that are requisite for correct understanding and proper rendition of Gregorian Chant.

REV. E. KELLY

3:00-3:50—(Room 242 St. Joseph Hall)

Practical Course in Plain Chant. This will serve as opportunity to apply the principles taught in THEORY OF PLAIN CHANT. Several of the regular Plain Chant Masses will be practiced. It will also include a study of the Chants which are used at special liturgical functions during the year, e. g. Confirmation Service, Forty Hours' Adoration, Weddings, Funerals, etc.

REV. E. KELLY

5:00-5:50—(St. Joseph Hall Library)

Roundtable Discussion. This period will deal with special topics of direct interest to choir directors and organists. The APPROVED LIST OF CHURCH MUSIC FOR THE ARCHDIOCESE OF DUBUQUE will be discussed and analyzed, and the method of selecting material for choir use will be indicated. Choir problems will form another topic for discussion.

Students are encouraged to bring special problems to this course in order that by discussion with others and under the direction of the leader practical solutions to these problems may be found.

DR. W. H. SCHULTE and REV. E. KELLY

6:00—Supper (Saint Francis' Hall)

The evening period, i. e. the time after supper, will be left free for private discussions, consultations, organ practice, group practice, visits to the city, etc.

It is the plan of those in charge of the INSTITUTE to set aside one evening for a visit to New Melleray Abbey to attend the evening services of the Trappist monks.

Liturgical Services.

In order to make the LITURGICAL INSTITUTE truly liturgical in the spirit of the Church, a Mass will be sung at 8:00 o'clock every morning of the INSTITUTE beginning with Tuesday, August 2. Benediction with the Blessed Sacrament will be given every afternoon at 4:45.

These services will be held in St. Joseph Hall Chapel.

Those who attend the INSTITUTE will form the choir for these liturgical services.

Accommodations.

Sisters and lay women will be assigned rooms at Loras Hall; priests and laymen at St. Joseph Hall.

Mail.

Those who expect mail may have it addressed

Columbia College, % Liturgical Institute, Dubuque, Iowa.

THE LITURGICAL INSTITUTE (PART I)

CONSTITUTION OF THE INSTITUTE

1. The Institute shall be organized as a corporation under the laws of the State of New York, and shall have as its purpose the promotion of the study and practice of the Liturgical Movement in the English-speaking world.

2. The Institute shall have as its officers a President, a Vice-President, a Secretary, and a Treasurer, who shall hold office for a term of three years, and shall be eligible for re-election.

3. The Institute shall have as its members all persons who are interested in the Liturgical Movement, and who are recommended by the Executive Committee.

4. The Institute shall have as its property all the funds and other assets which may be contributed to it, and all the rights and interests which it may acquire.

5. The Institute shall have as its principal office the City of New York, and shall have as its principal place of business the City of New York.

6. The Institute shall have as its principal objects the promotion of the study and practice of the Liturgical Movement, and the promotion of the Liturgical Movement in the English-speaking world.

7. The Institute shall have as its principal activities the publication of a journal, the holding of conferences, and the holding of courses.

8. The Institute shall have as its principal officers a President, a Vice-President, a Secretary, and a Treasurer, who shall hold office for a term of three years, and shall be eligible for re-election.

9. The Institute shall have as its principal property all the funds and other assets which may be contributed to it, and all the rights and interests which it may acquire.

10. The Institute shall have as its principal office the City of New York, and shall have as its principal place of business the City of New York.

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14. The Institute shall have as its principal property all the funds and other assets which may be contributed to it, and all the rights and interests which it may acquire.

15. The Institute shall have as its principal office the City of New York, and shall have as its principal place of business the City of New York.

16. The Institute shall have as its principal objects the promotion of the study and practice of the Liturgical Movement, and the promotion of the Liturgical Movement in the English-speaking world.

THE FINE GOLD OF THE OLD TESTAMENT

A BOOK OF READINGS FROM THE DOUAY BIBLE

Edited with Introductions and Notes

By

THE REV. I. J. SEMPER

*Head of the Department of English at Columbia College
Lecturer on English Literature in Clarke College*

With a Foreword by

THE REV. MAURICE S. SHEEHY, PH. D.

Head of the Department of Religion at the Catholic University of America



DUBUQUE
COLUMBIA COLLEGE PRESS
1938

A NEW TEXT FOR COURSES IN THE OLD TESTAMENT

The Fine Gold of the Old Testament has been planned for the use of college students, either in the department of English or in the department of Religion, for study clubs and for the general reader.

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"The value of Father Semper's work lies in its presentation of the Douay version of the Bible, approved by the Church, in carefully selected passages designed to present in intelligible and compact form some of the literary and spiritual treasures of the Old Testament." —(From Dr. Sheehy's Foreword).

PRELUDE

(Psalm I)

Blessed is the man who walketh not in the counsel of
the ungodly,

Nor standeth in the way of sinners,
Nor sitteth in the chair of the scornful.

But his delight is in the law of the Lord;
And on his law doth he meditate day and night.

He is like a tree planted by running waters,
Which bringeth forth its fruit in due season,
And whose leaf falleth not.

Whatsoever he doth shall prosper.

Not so the wicked! Not so the wicked!

They are like the chaff which the wind scattereth.
Therefore the wicked shall not stand in the judgment,

Nor sinners in the assembly of the just.
For the Lord knoweth the way of the just;
But the way of the wicked shall perish.

Psalm I
to illustrate
size of type
and
arrangement
of lines

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Foreword

With trumpets sounding the "Jubilate" before the Cathedral of St. Raphael during the procession to the Pontifical Mass we inaugurated the Centennial Commemorations of the erection of the Diocese of Dubuque on Wednesday, July 28, 1937. In the first shrine of devotion in this Archdiocese we praised the glory of God in His holy place. We rejoiced in the divine blessings vouchsafed to the faithful of this region during a hundred years of its history. The gathering of that day was truly the "Kingdom of God and joy in the Holy Ghost" (Rom. XIV, 17), when we gave expression to the joy of our hearts in union with the rejoicing pioneers in their eternal home. With the Church of Phillippi we had reason to "rejoice in the Lord always; again, I say, rejoice" (Phil. IV, 4). We were sensible of the Providence of God Who for a century had directed His children in the way of holiness and Who had gained us the happiness of witnessing that day of many grateful memories. With the Church we prayed that with us also God might "abide for your furtherance and joy of faith" (Phil. I, 25).

For a hundred years the faithful of these parts, the pioneers and their children to the third generation, had sung their gratitude, praise and thanksgiving, their joys, their sorrows and petitions in psalms and hymns and spiritual canticles. It was fitting, therefore, that music should be the expression of our prayerful devotion during the year of Jubilee, and that the clergy, sisterhoods and laity should unite their talents in the composition and rendition of special music which would be sung on solemn occasions during the celebration of the Centennial.

Inspired by the spirit and the purpose of the Jubilee, the Rev. Dr. Alphone Dress composed a "Hymn to the Archangel Raphael" (words translated from the Roman Breviary by the Rev. I. J. Semper and Rev. Dr. W. H. Schulte), a "Dedication Hymn" (words by Rt. Rev. Msgr. Thomas Conry, V.G.), and a "Centennial Hymn" (words by Raymond F. Roseliep), and Prof. B. W. Schulte composed a "Hymn in Honor of Bishop Loras" (words by the Rev. Maurice J. Tracy and Sister M. Meneve, B.V.M.).

In the program for the Jubilee Year We directed that special renditions of liturgical music be given in the See City of Dubuque which would serve as models for the deanery commemorations and for special services in the parishes, mission churches, chapels of religious institutions and in the schools. Accordingly, the following solemn services were held in which every requirement of the music and ceremonies of the liturgy was observed:

October 3: Solemn Pontifical Mass at Columbia College Gymnasium, music by the united men's choir of the city under the direction of William H. Keller, accompanied by Miss Doris McCaffrey.

October 3: Solemn Holy Hour in the Cathedral in the evening, congregational singing of Eucharistic Hymns by men under the direction of Rev. Dr. Alphonse Dress, accompanied by Miss Ruth Harragan.

October 4: Solemn Pontifical Mass in St. Raphael's Cathedral, congregational singing by one thousand nuns under the direction of Rev. Dr. Alphonse Dress, accompanied by Miss Ruth Harragan.

October 5: Solemn Pontifical Mass at Columbia College Gymnasium,



singing by united city choirs of women under the direction of Harold Schneider, accompanied by Miss Doris McCaffrey.

October 6: Solemn Pontifical Mass at Columbia College Gymnasium, singing by three thousand children under the direction of Miss Leona M. Heim, Prof. Joseph J. Dreher and Prof. John Kelzer, accompanied by Miss Ethel Gassman.

While the purpose of celebrating the Jubilee Year was to render honor and gratitude to God for the innumerable blessings that had been bestowed on the bishops, archbishops, clergy and laity of the Archdiocese during the hundred years of its existence, it was also to be the occasion of the regeneration of the Catholic spirit and of the revival of Catholic tradition amongst the faithful in the years that lie ahead.

There can be no lasting regeneration nor enduring revival except through the observance of the laws of God and of His Church. These laws direct us not only in faith and morals, but also in the means and methods we are to use in giving expression to our relations and obligations to our Creator. Sacrifice and prayer are the most important obligation we owe to God, and under the inspiration of the Holy Spirit they have been expressed in the liturgy of the Church. In the sacred liturgy every faculty of the intelligent creature is directed toward the service of the Creator and is availed of to bring him close to God. The Church employs every talent of the human being, not only for the subjective purpose of cultural improvement, but also for the objective purpose of elevating him above his earthly condition so that he may be brought into intimate communion with his Maker. Thus she has fostered the arts of sculpture, painting and architecture throughout all her history, not only to develop a sense of beauty and of perfection in her children, but chiefly to help them to know the perfections of God and to emulate the virtues of His elect. And since the life and activity of the Church are manifest in her liturgy, it was natural that she should employ the art of music, which is nature's medium of the expression of joy and sorrow, to voice her faith in the sacred mysteries and to carry her praise and her petitions to the throne of God. Thus sacred music is as old as the Church. She learned it from her predecessor, the Church of the Old Testament, for which King David composed the divine Psalter.

But while the art of music can interpret man's purest and sublimest feelings, it can also give expression to his most degrading emotions. Hence the Church has always been careful to foster in her liturgy the type of music which expresses the grandeur as well as the simplicity of her public prayers. She has rigorously excluded what was sensuous and what had a tendency to disturb rather than to assist the mind and the senses in the celebration of the divine mysteries. She has preserved and developed the traditional Plain Chant which has come down to us, perhaps, from the catacombs, and which claims our veneration and our affection because of its age and its origin. Popes and bishops in every age have insisted on its use in the liturgy, and they have never tolerated any other music except that which has the modes of Plain Song for its basis. The Plain Chant of the Church lends itself naturally to the performance of the ecclesiastical offices because it alone accommodates itself to the active participation of the laity in the divine liturgy, and it alone, when properly executed, with the beauty, pur-

ity, simplicity, earnestness and flexibility of its tones possesses the power to transport the mind, the heart and the senses into the presence of God.

The Church has continuously appealed to those in responsible position not only to observe the regulation she has made in regard to the preservation and use of her Plain Song, but she has exhorted them to strive to make the faithful more sensitive to the beauty of her liturgical music by encouraging their active participation in her divine services. To this end she has positively directed Catholic schools and religious institutions to train their charges in the singing of the Plain Chant. A perusal of the extracts from her regulations, which We have made a part of this brochure, will amply reveal her mind and her wishes in this matter.

Because Our predecessors promulgated the decrees of the Supreme Pontiffs in the Archdiocese of Dubuque, the spirit of the liturgy and its music is almost everywhere in evidence. We would, nevertheless, be lacking in loyalty to the Church and in fidelity to the traditions of this venerable See if We ceased to build on the foundations that have been so well laid. Conscientious of this duty We now direct that all priests and teachers in the Archdiocese renew their efforts in behalf of liturgical music and congregational singing.

In all our schools liturgical music should be made an integral part of the curricula. Children, even those of tender years, can be taught to read the notation of the Plain Chant as easily as that of modern music. The oldest of the arts assuredly has an educative value, and this is particularly true of the liturgical music in our Catholic schools. If Catholic children are taught the Plain Song of the Church in their early years they will undoubtedly want to sing it all their lives. Directors of music should accordingly provide for instruction in Plain Chant so that the children will find it just as attractive as modern music and become just as conversant with it.

We began our Jubilee with joyous singing in response to the natural religious instinct of gratitude. The experiences and the graces of the Centennial Year should impel us to participate in a revival of the spirit of the liturgical Chant so that all may react in the new centennial to the exhortation of the Apostle: "Be ye filled with the Holy Spirit, speaking to yourselves in psalms and hymns and spiritual canticles, singing and making melody in your hearts to the Lord; giving thanks for all things, in the name of our Lord Jesus Christ, to God and the Father" (Eph. V, 18-20).

To achieve this worthy and important purpose, and to solve a problem that has often been perplexing, We directed the Sacred Music Commission of the Archdiocese to compile a list of acceptable selections of sacred music for all liturgical occasions, to indicate the compositions that should be excluded from the services of the Church, and to publish its findings and recommendations for the direction of the clergy. The Commission has rendered invaluable service to the cause of Church music in this Archdiocese by its conscientious dedication to the duties and to the trust We have reposed in it. Its members have given the finest efforts of their wisdom and experience, and they are deserving of both our gratitude and the blessings of God for the increase of His praises which will result from their labors.

THIS COMPILATION OF CHURCH MUSIC NOW BECOMES NOT ONLY THE GUIDE BUT ALSO THE IMPERATIVE REGULATION FOR ALL LITURGICAL FUNCTIONS IN THIS ARCHDIO-

CESE. THOSE IN AUTHORITY ARE HEREBY DIRECTED TO HAVE THEIR MUSIC LIBRARIES CLEARED OF ALL OBJECTIONABLE MANUALS AND SELECTIONS AND TO CHOOSE NEW MATERIAL, AS IT IS NEEDED, FROM THIS *OFFICIAL LIST*. THIS COMPILATION WILL BE SUPPLEMENTED FROM TIME TO TIME BY SUCH NEW COMPOSITIONS AS THE COMMISSION FINDS WORTHY.

The restoration of the Plain Chant in all religious ceremonies is a part of the Liturgical Movement which has been gaining such world-wide momentum and favor in recent years. The liturgy is the official worship of the Church. It is the basis of her spiritual life. She renews her strength at the fountain of grace in the liturgical sanctuary. It is Our duty as well as Our privilege to guide the faithful in participation in the liturgy in order that they may be brought into closer union with the Mystical Body of Christ, and to explain to them the external liturgical forms and actions which are symbolic of the internal effects of the sacred mysteries in the souls of those who participate in them.

When the world has begun to sing the praises of God it will discover the way to happiness and peace. For us who are members of the Mystical Body of Christ, there is harmony, unity and joy at His sacrificial altar where priest and people unite in liturgical songs of praise for the glory of God and of thanksgiving for the favors He has bestowed on us. And while we do not know what the Providence of God has in store for the faithful of this Archdiocese in the new century, we are certain that the great contests of the future will be decided around the altar of God. May God keep us close to that altar by an intelligent participation with the faithful in the Sacred Mysteries which are enacted upon it.

✠ FRANCIS J. L. BECKMAN, S.T.D.,
Archbishop of Dubuque.

Preface

The origin of music like that of the other arts is, in a measure, lost in obscurity. The muses of the ancient pagans helped the people to dispel all evil through music. It is probable that man expressed himself in rhythmic ways as early as he attempted expression of his inner thought and feelings. The impulse to express himself is immediately associated with his needs and desires as these integrate themselves with security. He has always evidently sung to the divinity on which he depended for his security and the satisfaction of his needs. Well, then, did he regard music as the Divine Art.

His religious history shows that his songs were one with his prayers. His impetrations to the Most High were sung with the best of his musical expression and instruments. "Let us sing to the Lord for He is gloriously magnified" exhorts the writer of Exodus (XV, 21). "Mercy and judgment I will sing to Thee, O Lord" says the royal psalmist, David (Ps. C. 1). "Blessed is he that cometh in the name of the Lord: Hosannah in the highest" (Math. XXI, 9) sang the host that greeted Jesus on His triumphal entry into Jerusalem. The Seraphim sing "Holy, holy, holy God of Sabaoth, the heavens and the earth are full of Thy glory." St. John writes of his vision: "I heard as it were the voice of much people in heaven saying: Alleluia, salvation, and glory, and power to our God" (Apoc., XIX, 1).

The Church received her first suggestions of Sacred Music from the arts of the Jews and of the Gentile nations. Her first scales were taken from the melodies of the ancient Greeks. St. Paul, who exhorts the faithful so frequently to sing, evidently was impelled by the custom of singing spiritual hymns in the Synagogue. The faithful of the early Church refrained from much singing of psalms and hymns, both on account of the circumstances of the persecutions, and because of the fear of the intrusion of a pagan spirit foreign to the life of the Christians. Tertullian writes of psalm singing in the Western Church in the second century.

Antiphonal and Responsorial Chant was introduced into the Western Church to aid the people in their participation in Divine worship. The Antiphonal Chant consisted in the alternation of two choirs, whilst the Responsorial was composed of solo-singing with a refrain by the congregation. It was brought by St. Ambrose (d. 397) from Egypt and Syria, who introduced congregational singing and is regarded as the Father of Church Music. St. Jerome (in Eph. V., 19) exhorts the youth of his day: "Let the servant of God sing in such a manner that the words of the text rather than the voice of the singer cause delight, and that Saul's evil spirit may depart from those who are under its dominion, and may not enter into those who make a theater out of the house of the Lord." Pope Celestine I (422-432) founded the *Schola Cantorum* (school of chanters) in Rome.

The golden age of the Liturgical Chant began with Pope St. Gregory the Great, the first Benedictine Pope (590-604). St. Gregory gave a uniform and characteristic stamp to the various Chants. In organizing the liturgy he selected from the literature then extant that which was written as unison music. The tonal and rhythmic vocabulary was characterized by free rhythm and equal tone value of each note. In such compositions the spirit of prayer

more readily sounds forth through the words of the liturgy. The rhythm of such music is free and flowing rather than measured and irregular.

The Gregorian Collection is made up of two principal divisions, music of the Mass (Missal), with which is grouped that of Baptism and other occasional services, and the music of the Daily Hours of Divine Service (Breviary). The Collection for the Mass comprises over 600 compositions set entirely to scriptural words. St. Gregory had a personal share in the arrangement of the Collection. He not only personally supervised the Roman choir school, but he did much of the editorial work in the revision of the music.

Benedictine missionaries, under St. Augustine (d. 604) introduced this music in England and the monks of his order also took it to the other countries of Europe. Kings Pepin (d. 768) and Charlemagne (768-814) made strict ordinances for schools of Liturgical Chant within their jurisdiction.

About the year 1000 there appeared a decline in the observance of the principles and regulations of Pope Gregory. Gradually the new productions introduced harmony, which led to the departure from unison singing. They lacked in the true spirit of the Chant, simplicity, warmth and religious fervor of its feeling.

By the seventeenth century (1600) the spirit of the Renaissance possessed the authors, who more and more degraded the Chant by the introduction of naturalism and, then, secularism, so contrary to the spirit and mind of the Church. Their compositions no longer breathed the spirit of prayer. The simplicity of the traditional Plain Chant was either mutilated or entirely discarded. The spirit of the theater was brought into the holy places of God through the sensuous resoundings of the secular arts of the time.

At the same time polyphony was beginning to displace the Chant. Much of it kept the spirit of prayer of the simpler Chant and the great school of polyphonic music of the 16th century was developed under the master John Peter Louis da Palestrina (d. 1594), who developed it to its highest perfection of majesty and power. He has become known as the originator of the classical school of polyphony.

From 1850 to the present the Holy See has continued its efforts to reform Church music throughout Christendom, as the tendency to secularize it has persisted through the years. These trends are even affected with the spirit of modernism, which is opposed to the noble religious traditions of the Church.

The Church has aimed during the era of reform to attain three main objectives: (a) to restore the genuine text of the Gregorian Chant of the Roman traditions, (b) to reduce the critical standards to principles and rules for the selection and rendition of the Chant, so that its intrinsic beauty might be understood and appreciated, (c) to dissuade the directors of choirs and instructors of music from introducing theatrical compositions into the music of the Church.

In 1866, the Second Council of Baltimore (p. 338) decreed as follows: "We consider it very desirable that the elements of Gregorian Chant be taught and exercised in the parochial schools."

Dom Prosper Louis Paschal Gueranger (1805-1875) of Solesmes Abbey, founded in 1810 near the French town of Sable in Northern France, inaugurated the great modern movement for the revival of the liturgy and the renewal of the spirit of the Gregorian Chant. He began by the reintroduction

of the chanting of the Divine Office, in keeping with the Chant, in all Benedictine Monasteries.

He directed Dom Jansions to prepare reliable Chant books for the choirs. A young novice, Dom Pothier, (d. 1923) was appointed as the principal helper in this great project. He carried on his work with indefatigable zeal and wise discretion. To restore the original melodies he visited the libraries of Europe to find the authentic, original texts. In 1880 appeared *Les Melodies Gregoriennes* and in 1880 the *Liber Gradualis*, and later the *Liber Antiphonarius*, the *Processional*, the *Responsorial*, and other works which gradually led to the restoring of the Chant in the services of the Church.

Dom Andre Mocquereau, O.S.B., familiar with this pioneer work, began to refine, revise and to perfect it. He was appointed director of the Solesmes Monastery School of Chant, which he gradually developed to the highest degree. With twelve monks, well trained in the critical arts of research, he examined all the texts in the libraries of Europe, with the most exacting instruments of scientific criticism, and compiled the findings in the studies, which fill ten monumental volumes.

His critical methods gradually led him to ascertain the true models of Gregorian rendition in the pure and unadulterated texts. In 1901 the critical school of Dom Mocquereau merited a letter of highest commendation from Pope Leo XIII, addressed to Dom Paul Delette, O.S.B., then Abbot of Solesmes. As a result of his researches, Dom Mocquereau and his co-laborers Dom Gatard and Dom Desroquestes, became the exponents of free rhythm, which in 1910 was declared binding on all.

Dom Mocquereau gives his own impression of the Plain Chant in *Church Music*, (1905, Volume I): "Hearing the chant daily in choir helped one to acquire a Gregorian temperament. One learned to utter, to sing, and to appreciate this melodious speech, renascent after the oblivion of so many centuries. The changeful undulation of the free and flowing rhythms at first almost startled the half-reluctant ear, ill-prepared through previous training in measured modern music to appreciate their subtle, indefinable beauties, the charm of which proved finally quite irresistible."

In 1901 the monks of Solesmes were driven from France to the Isle of Wight near England. They returned in 1922. On May 22, 1904, Pope Pius X named Dom Pothier, Abbot of St. Wendrille Abbey in Belgium, President of a Pontifical Commission to prepare an official Vatican Edition of liturgical melodies. As this edition of the liturgical books appeared it was declared official by special decrees of the Sacred Congregation of Rites, and its use was pronounced binding throughout the Latin Church. Thus, this edition has been binding since September 25, 1905.

It was the Decree of Pope Pius X (Nov. 22, 1903), that renewed the vigor of reform of Church music in the more recent decades. It was the application of the spirit of his pontificate, "to restore all things in Christ." His aim was to make the liturgical Chant the noble possession and the skill of all the faithful, young and old.

In his *Motu Proprio*, commemorative of the 15th anniversary of St. Gregory the Great, to whom is justly attributed the composition of the sacred melodies and from whom their name was derived, Pope Pius again officially restored the Church's own Chant to its original purity by reiterating well-established principles, and proclaimed it the supreme model for

all Sacred Music. Despite the great obstacles and difficulties this movement has continued to advance throughout the Church.

The measures indicated by Pius X were repeated by Pius XI in His *Apostolic Constitution* of 1928, published twenty five years after the *Motu Proprio* of Pius X.

In 1918 the *Pius X Institute of Liturgical Music* was founded in New York City, in which both Dom Mocquereau and Rt. Rev. Paul Ferretti, O.S.B., President of the *Pontifical Institute of Music* in Rome, have since given courses. Pius X in the *Motu Proprio* had decreed in 1903 that choir schools for boys should be established wherever possible.

As a result of continued studies there has been a resurrection and resurgence of the old Chants. The musical literature of all the nations has since been examined and many of the compositions of forgotten masters of the 15th and 16th centuries have impressed modern audiences with the beauty of the music of the Church.

There are three types of music, which are now officially regarded as imbued with the proper religious spirit: (a) Gregorian Chant, as edited and compiled in the Vatican Edition; (b) Classic Polyphony of the Palestrina style, and (c) modern compositions that possess the characteristics of the supreme model. The Church fosters the progress of all arts and is not adverse to new compositions of religious music, that breathe the spirit of the liturgy and have no reminiscence of the concert, the theatre and the dance.

Directors of music need have no fear that they will impoverish their art or starve their aesthetic sense by adhering closely to the prescriptions of the Church in their choice of materials and their conduct of vocal groups. One of the greatest musicians of all time, Mozart, stated long ago, "that he would gladly exchange all his music for the fame of having composed the Gregorian Preface." The music of the Church is a mine of treasures of the purest and richest melodies.

Congregational singing may well help to bring the High Mass and other solemn ceremonies of the Church out of the disfavor and neglect into which they have fallen. Their active participation in this part of the liturgy will easily persuade the people by the restive, calming joy of the high mass. "Behold the kingdom of God is within you" may truly impress itself upon the faithful when they enter earnestly into the spirit of the liturgy "in the odor of sweetness."

The list of materials, which The Music Commission has prepared, will be a safe guide to those, who select music for Church functions. Most of the compositions have met the careful scrutiny of such living authors as the Most Rev. Joseph Schrembs, D.D., Pietro A. Yon, Rev. S. M. Yenn, J. Lewis Browne, V. Rev. Leo P. Manzetti, Nicola A. Montani, Prof. John B. Singenberger, Rev. Gregory Huegele, O.S.B., and others. Many of the selections are also comprised in the lists prepared by the Society of St. Gregory of America and the Cecilian Society.

The Commission has regarded it a high privilege to have this share in the work of the Most Reverend Archbishop, whose appreciation of the noble traditions of the Church universal and of this Archdiocese inspired him to plan the ways ahead for the new centennial for his priests, religious and faithful laity. In this plan religious music has been given its appropriate place of importance.

REV. DR. ALPH. DRESS,
Chairman

Introduction

The *Approved List of Church Music for the Archdiocese of Dubuque* aims to supply a long-felt need. Within the past 30 years there have been issued splendid reference works¹ as well as various diocesan regulations for Church music. These have all aimed to apply the instructions of the Holy See on this subject.

The present work justifies its existence by offering to pastors, directors of choirs, instructors in our schools and institutions, and organists of the Archdiocese of Dubuque a fairly comprehensive list of Church music, as well as of books dealing with its theory. The aim has been to make this a practical list and to suggest music that is easily obtainable.

This *Approved List* is by no means exhaustive but it is hoped that this effort will serve as the nucleus for a much larger and more complete official list in the not too distant future.

It has been the aim to be practical, above all else, in the presentation of the literature. Two features of compilation are not found in other similar works. In Part V appropriate music for special feasts and liturgical functions may be easily located by finding the name of the feast or function under the proper alphabetical listing. The notation of price is the second special feature.² It has been thought advisable to indicate the cost of music because costs often determine whether or not a new piece of Church music shall be purchased for a choir. Consequently with the notation of price it is readily possible to determine in a few moments what a given Mass with all its parts, or any other piece of Church music, for the entire choir would cost. Publishers of Church music ordinarily do not allow discounts. Instead, many are willing to submit music for examination. They naturally expect that after such examination a reasonable amount of music be purchased. All the prices noted in this List have been checked with the publishers and were correct as of January 21, 1938.

The prices of foreign publications are not listed because of the constant fluctuation of foreign exchange. Any one who is interested in a foreign work, e.g. accompaniments to Plain Chant by Bas, Wagner, etc., may easily procure information as to prices by corresponding with the American music publisher whose number in parenthesis, in all such instances, is given after the name of such music.³

The division and make-up of the *Approved List of Church Music for the Archdiocese of Dubuque* may be easily understood from a study of the Table of Contents. The entire List is divided into nine parts. Necessary

1. Singenberger John, *Guide to Catholic Church Music*, 1905, St. Francis, Wis.; Singenberger John, *Supplement to the Guide to Catholic Church Music*, 1911, St. Francis, Wis.; *The White List*, 1932², Society of St. Gregory of America, New York, Philadelphia.

2. In the entire work the prices for the score (director's or organist's copy) and for voice parts have been noted separately. In cases of some music there are no special voice parts but the entire score has to be purchased as a voice part. This information is easily obtained by noting that there is a price indicated only for the score and not for the voice part.

3. If, for example, anyone is interested in purchasing the Organ Accompaniment of Bas or Wagner, he will note on page 39 that the numbers in parentheses (1) (3) indicate the publishers through whom this music may be had. Consequently, both Fischer (1) and McLaughlin & Reilly (3) will be pleased to give any desired information.

explanations, showing what type of material is given under each general heading, are also indicated in the Table of Contents. Under the heading *Highb Mass*, e.g. Masses, both Plain Chant and Non-Plain Chant, as well as Requiems, Plain Chant and Non-Plain Chant, are noted. Furthermore, the Proper, whether Plain Chant or not, is also found under this general heading. Rather superficial perusal of an entire part will immediately reveal what, in general, is contained in it.

Every piece of music that is mentioned in the *Approved List of Church Music for the Archdiocese of Dubuque* is described as completely as possible. One glance will tell for how many voices a piece is intended. The abbreviations for voices S.A.T.B. are readily recognized as Soprano, Alto, Tenor and Bass.

Of great concern to choir directors, organists, and pastors is the grade of difficulty of any new music that is to be purchased. To be of assistance in this matter there is noted before each entry of music an abbreviation to indicate the degree of difficulty. The following are the letters so used and their significance:

ve.....	very easy	md.....	medium difficult
e.....	easy	d.....	difficult
em.....	easy to medium	vd.....	very difficult
m.....	medium		

It will be appreciated that the grading of music on the basis of difficulty cannot be done absolutely. Therefore, these letters and their meanings are more or less relative. What seems very easy to one may not seem so to another. Every effort has been made to be as consistent as possible.

After every piece of listed music its publisher is identified by number. These numbers are listed on page 105 where the addresses of the publishers are also given. Whenever two or more publishers have the same music the several publishers are indicated by numbers. As noted above, numbers in parentheses indicate American publishers who will act as agents for European publishers.

When a new piece of music, be that a Mass, motet or any other piece, is to be purchased, it is well for the director to determine upon these two points: 1. For *how many* and for *what* voices is the music desired? 2. What grade of difficulty is within the reach of director and choir without too much practice? If the choir has not had much experience it is generally suggested that music marked "ve" or "e" should be purchased. Having selected several pieces that meet these requirements, at least theoretically, it would then be practical to write to the publisher and ask him to submit for examination the score for the various pieces that seem suitable. From these one can readily make a proper selection for the choir.

In the following pages an asterisk (*) before an entry indicates that the music is to be performed without organ accompaniment.

In Part V English songs have been included for the various feasts. These, of course, may not be used for liturgical functions, but they may well serve for extra-liturgical devotions.

Some entries have been made of works that are presently out of print. These have been so indicated. They were inserted because they were submitted for approval by choir directors.

Regulations for Church Music

The following paragraphs form a summary of Church regulations concerning Church music and its performance and are based upon pronouncements of Ecclesiastical authority.

ORGAN

1. The organ is the only musical instrument that is proper for the Church.
2. The Chant may not be preceded by long preludes, nor be interrupted with intermezzo pieces.
3. The nature of preludes, interludes and postludes must be such as is becoming to sacred music.
4. The organ may not be played at liturgical services on Sundays and Ferials of Lent and Advent, except on the Third Sunday of Advent and the Fourth Sunday of Lent. It may, however, be used simply as an accompaniment to the singing. The use of the organ alone, i.e., for preludes, interludes, etc., is strictly forbidden on these days. (The Ferials here mentioned are the week-days of Lent and Advent when the priest wears violet vestments.)
5. During Holy Week the organ is used to accompany the *Gloria* of Holy Thursday. From then until the *Gloria* at the Mass on Holy Saturday the use of the organ, even as an accompaniment, is strictly forbidden at all liturgical services.
6. At non-liturgical services of Holy Thursday and Good Friday the organ may be used to accompany, although it would be more in the spirit of the Church to refrain from its use entirely during the period from the *Gloria* of Holy Thursday to the *Gloria* of Holy Saturday.
7. The organ may not be used to accompany the priest when he sings the Preface or the *Pater Noster*.
8. On the occasion of First Communion, even during Lent, the organ may be played.
9. The organ may be played during the Elevation at such times when the full use of the organ is permitted (i.e. except during Lent, Advent, etc.). The accompaniment should be *devotional* and *soft*. The organ may also be played when the Blessing with the Blessed Sacrament is given at Benediction. Most organists deem it more devotional if the organ is not played during Elevation and the Blessing at Benediction.
10. The organ may be used during Benediction of the Blessed Sacrament at any time during the year.
11. The use of the organ is permitted on feast days during Lent and Advent.
12. Organists may not introduce profane music, e.g., selections from operas, plays, etc.; nor may they improvise music upon themes from such works.
13. It is strictly urged that choirs answer all responses *without* organ.
14. At High Mass the *Credo* must be sung before the Offertory is begun.
15. At no time during liturgical services should the celebrant at the

altar be obliged to wait for the sake of instrumental music; nor should he be obliged to wait unduly for the sake of the singing.

16. It is well for organists to remember that the instrument is used to accompany the choir and for that reason should not be played too loud.

OTHER INSTRUMENTS

1. The piano, drums, cymbal, bells and the like are absolutely forbidden.

2. Bands may not play in Church.

3. Other instruments may be allowed in some special cases, within due limits and with proper safeguards, but never without the special permission of the Ordinary.

4. The Ordinary may give permission for a band to play in processions outside the Church, provided no profane pieces are executed.

THE LANGUAGE OF LITURGICAL SINGING

1. Latin is the only language which may be used during liturgical services. Consequently no song or motet may be sung in the vernacular (English, German, etc.) during a High Mass, Requiem High Mass, etc.

2. During Low Mass and also at extra-liturgical functions, songs in the vernacular may be sung.¹

3. The pronunciation of the Latin should be that which is known as the Italian. The following principles will serve as a guide to the correct Italian pronunciation of Latin:

1. Single vowels:

"a" as in *father*; "o" as in *lore*.

"e" before vowels as *ai* in *air*, "e" before consonants as in *get*.

"i" as *e* in *cede*.

"y" same as "i".

"u" as *oo* in *pool*.

2. Diphthongs:

"ae" and "oe" and "ei" ("ei" is a diphthong only in the word *bei*) as *ay* in *ray*.

Care must be exercised in distinguishing between diphthongs and vowels that form complete syllables, e.g. *ei* is pronounced as a word with two syllables *e-i*; *cu-i*, *hu-ic* etc.

3. Consonants:

"c" before *e*, *i*, *y*, *ae*, *oe*, as *ch* in *charm*. At all other times "c" is pronounced as English "k".

"c" before *e*, *i*, *ae*, *eu*, *oe*, as *tsch*, e.g. *ecce* is pronounced *et-sche*.

"g" before *e*, *i*, *ae*, *oe*, as *g* in *gentle*; at other times it is pronounced as *g* in *go*.

"gn" as *ny*, e.g. *agnus* is pronounced *an-yus*.

"h" as normally in English, except in *mihi* and *nihil* where it is pronounced as the English "k".

"j" as English "y" in *you* (it is never pronounced as English "j").

1. In the liturgical services are included: High Mass, Requiem High Mass, Nuptial High Mass, Vespers, Benediction of the Blessed Sacrament, Holy Week Service and Forty Hours. (cf. *ftn.* on *Forty Hours*, page 19.)

- "sc" before e, i, ae, oe, as *sb* in *show*; at all other times as *sk*.
- "ti" as *tsi* if preceded and followed by a vowel.
- "th" as *t* never as English *th*.
- "xc" as *ksb*, e.g. *excelsis*. (*Excelsis*—egg-shell-sis).
- "qu", "gu", "su" as kw, gw, sw, when they form one syllable with the following vowel, e. g. *quem*; but *suo* etc.

4. Very definite effort should be made to pronounce all words precisely and to avoid slurring words or syllables together.

HIGH MASS

1. The *Asperges* (in its place the *Vidi Aquam* from Easter Sunday until Pentecost incl.) must be sung on every Sunday before the High Mass. It is omitted when the Bishop celebrates Pontifical Mass; also if the Bishop blesses the Palms on Palm Sunday or the candles on the Feast of the Purification (if the latter falls on Sunday.)

2. The Ordinary (*Kyrie, Gloria, Credo, Sanctus, Benedictus* and *Agnus Dei*) and the Proper (*Introit, Gradual, Alleluia* or *Tract, Sequence, Offertory* and *Communion*) must be sung by the choir at every High Mass. If the choir director feels that the Proper of the Plain Chant is too difficult he may use the editions of Tozer and Rossini as indicated in Part I, page 55, in the *List*.

3. The correct time for singing each of the various parts is as follows:
- a. *Introit*, when the celebrant arrives at the foot of the altar or when he is approaching the altar.
 - b. *Kyrie*, immediately after the *Introit*.
 - c. *Gloria*, immediately after the intonation by the celebrant. (The choir may not repeat the words *Gloria in Excelsis Deo*).
 - d. *Gradual, Alleluia* or *Tract* and *Sequence*, immediately after the epistle.
 - e. *Credo*, immediately after the intonation by the celebrant. (The choir may not repeat the words *Credo in unum Deum*).
 - f. *Offertory*, after the *Credo* when the celebrant has sung *Oremus*.
 - g. *Sanctus*, immediately after the Preface.
 - h. *Benedictus*, immediately after the *Elevation*.
 - i. *Agnus Dei*, immediately after *Pax Domini sit semper vobiscum, Et cum spiritu tuo*.
 - j. *Communion*, at the ablution, i.e., when wine and water are poured into the chalice over the fingers of the priest.

4. The choir must not answer the *Deo gratias* after the epistle nor the *Laus tibi, Christe* after the gospel.

5. The *Benedictus* may not be sung before the *Elevation*.

6. If a choir wishes to sing a Latin Motet immediately after the regular *Offertory* it may do so, provided time permits.

7. There is no law which forbids the singing of the *Veni Creator* before the sermon during High Mass.

8. After the *Benedictus*, a Latin Motet to the Blessed Sacrament may be sung, if time permits.

9. The responses at the Preface and *Pater Noster* are always in solemn tone except for Votive, Ferial and Requiem Masses.

10. Efforts should be made to sing the proper *Ite Missa est* and *Benedicamus Domino* for every High Mass.

11. Generally speaking, solo singing is forbidden unless it be an occasional and incidental song, e. g. a short portion of the *Gloria*, *Credo*, etc. One reason for this attitude towards solo singing is to avoid the display of the performer and his technique, which is oftentimes the principal object of solo singing.

REQUIEM HIGH MASS

(Includes Funerals).

1. All the parts of the Requiem must be sung (or recited). These parts are the same for every Requiem High Mass.

2. The *Dies Irae* is part of every Requiem High Mass and all its verses must be either sung or recited by the choir, i. e., they may be sung and recited alternately. When a verse is recited special care should be taken that the words are correctly and well pronounced.

3. There should be no preludes, interludes or postludes.

4. The responses to the Preface and *Pater Noster* are sung in Ferial tone.

5. In the *Approved List of Church Music for the Archdiocese of Dubuque*, many simple and easy Requiems may be found listed for one voice, two voices, etc.

NUPTIAL HIGH MASS (Weddings)

1. The Ordinary and Proper of the Mass must be sung as at any other High Mass.

2. The *Gloria* and *Credo* are omitted (except on high feast-days when the Nuptial Mass itself is not permitted.)

3. Because of the many abuses which have crept into the music on the occasion of weddings, it is suggested that the section dealing with *Disapproved Music* be read carefully, and that the two following works be procured to supply the needs for music at Nuptial High Masses:

The Wedding March by P. G. Kreckel. Price 30c. Publisher, Fischer.

Wedding Music by the Rev. Carlo Rossini. Price \$1.25. Publisher, Fischer.

4. It is understood that no text may be used during the High Mass except *Latin* texts.

BENEDICTION OF THE BLESSED SACRAMENT

1. Liturgically, Benediction begins with the *Tantum Ergo* and ends with the *Amen* after the oration which is sung by the priest.

2. Before the *Tantum Ergo*, any hymn, anthem or motet whose subject is the Blessed Sacrament may be sung, e. g. *O Esca Viatorum*, *Panis Angelicus*, *Adoro Te Devote*, *O Salutaris Hostia*,¹ etc. This hymn should be in Latin.

1. At the end of the *O Salutaris Hostia* the word *Amen* is not sung if the *Tantum Ergo* follows immediately; at other times the *Amen* is sung.

3. There are no special rules which govern the singing of special chants after Benediction, because, as noted above, liturgically, Benediction ends with the *Amen* after the oration.

4. It would seem advisable to sing the response *Omne delectamentum in se habentem* in one breath and without a pause.

FORTY HOURS¹

1. As a guide to the order of the Forty Hours' Devotion, the following outline will be of help:

FIRST DAY

- a. The High Mass of Exposition is, if the rubrics permit, the Votive Mass of the Blessed Sacrament (with *Gloria* and *Credo*).
- b. As the procession begins, the *Pange Lingua* is intoned and sung.
- c. The *Tantum Ergo* and *Genitori* are sung as the celebrant approaches the altar after the procession.
- d. The Litany of the Saints with its responses follows immediately.

SECOND DAY

The Votive Mass *Pro Pace*, if the rubrics permit, is sung. It always has a *Credo* but no *Gloria*.

THIRD DAY

- a. The Votive Mass of the Blessed Sacrament, if the rubrics permit, (with *Gloria* and *Credo*) is sung.
- b. At the evening services the Litany of the Saints is sung immediately after the sermon as far as *Domine exaudi orationem meam, Et clamor meus ad te veniat* inclusive, then with the beginning of the procession the *Pange Lingua* is intoned and sung. The *Tantum Ergo* is begun as the celebrant returns to the altar. The answers to the responses after the *Tantum Ergo* are found in most hymnals.

2. It is suggested that choir directors consult with the pastor to inform themselves whether on the various days of the Forty Hours' Devotion the special Masses as indicated above may be sung.

3. The *Pange Lingua* must always be sung in its proper place even if there is no procession.

4. It is forbidden to sing vernacular hymns alternately with Latin hymns in the solemn procession of the Blessed Sacrament.

HOLY HOUR

1. At the Holy Hour the singing of Latin hymns in honor of the Blessed Sacrament by the entire congregation is strongly urged.

1. Although the Forty Hours' Devotion is not a liturgical service in the strictest sense, yet regulations have been promulgated by the Church at various times since 1731. A booklet entitled *Manual of the Forty Hours' Adoration* which contains the litanies and all instructions for the Forty Hours' Devotion and which is very valuable, may be procured from M. J. Knippel Co., Dubuque, Iowa, for 30c postpaid.

2. In the event that Latin hymns cannot well be sung, English approved hymns in honor of the Blessed Sacrament should be used.

3. The aim at the Holy Hour should be to have the entire congregation take part in the singing.

HOLY WEEK

1. Holy Week books which give both the Latin and English texts (but without music) may be had at the M. J. Knippel Co., Dubuque, Iowa, at prices from \$1.00 to \$2.00.

2. The *Liber Usualis* contains all the services for Holy Week with Latin texts only. The parts to be sung are provided with notes.

3. For special music for Holy Week cf. page 93.

Official Pronouncements

ON THE LITURGY, AND ON FOSTERING GREGORIAN CHANT AND SACRED MUSIC

HIS HOLINESS, POPE PIUS XI

The Apostolic Constitution, *Divini Cultus Sanctitatem*, published by the Holy Father on December 20, 1928

The Church has received from Christ, her Founder, the charge of watching over the sanctity of Divine worship. Thus it belongs to her—in safeguarding the essence of the Holy Sacrifice and of the Sacraments—to regulate all that assures the perfect ordering of this august and public ministry—the ceremonies, rites, texts, prayers, chant. All this she calls by its own proper name, the liturgy, or “sacred action”, par excellence.

The liturgy is truly a sacred thing. Through it we elevate ourselves to God and we are united to Him, we profess our faith before Him, we acquit ourselves in His presence of a serious obligation of recognition of all the benefits and the helps that He has granted to us, and of which we have perpetual need. Thence arises a certain connection between dogma and the liturgy, as also between the Christian worship and the sanctification of the people. Thus Pope Celestine I esteemed that the rule of the faith is expressed in the venerable formulae of the liturgy. He says in effect:

That the law of prayer determines the law of belief. For, when the heads of the assembled Faithful acquit themselves of their function in virtue of the command which they have received, they plead before the Divine clemency the cause of the human race, and they pray and supplicate with the entire Church which unites their supplications to hers.

These common supplications—at first called the “work of God,” then the “Divine office,” as a debt which we daily owe to God, formerly had place day and night, and numberless Christians took part in them. And it is wonderful to recall how, even from antiquity, the simple melodies which embellished the sacred prayers and liturgical action contributed to favor the piety of the people.

In the ancient basilicas, in particular, when the Bishop, the clergy and the Faithful chanted alternately the Divine praises, the liturgical songs contributed very much, as history attests—to bring a large number of barbarians to the Christian Faith and to civilization. In the temples the adversaries of the Catholic Faith seemed to know the doctrine of the Communion of Saints. Thus the Arian Emperor Valens, struck as by an unknown stupor before the majesty of the Divine mysteries celebrated by St. Basil, fell in a faint; thus at Milan the heretics reproached St. Ambrose for fascinating the crowds by the liturgical chants, those chants which struck Augustine so forcibly and which inspired in him the resolution of embracing the Christian Faith.

Later, in the churches, where nearly all the city formed an immense choir, artisans, builders, painters, sculptors, students, steeped themselves, thanks to the liturgy, in this knowledge of theological things which today shines forth with such brilliancy in the monuments of the Middle Ages.

We can understand from all this why the Roman Pontiffs had such solicitude in defending and safeguarding the liturgy and, while they exercised such care in expressing dogma by exact formulae, defended and preserved from every alteration the laws of the sacred liturgy. We see, also, how for this reason the Holy Fathers commended the sacred liturgy (the law of prayer), in their words and writings, and the Council of Trent desired that it be set forth and explained to the Christian people.

In our times, Pope Pius X, twenty-five years ago, in the rules promulgated in his “*Motu Proprio*” relative to the Gregorian chant and sacred music, proposed in the first place to arouse and to nourish in the people the Christian spirit, wisely removing anything that did not conduce to the holiness and the majesty of our temples. The Faithful assembled in the holy place to imbibe piety as from its principal source, taking an active part in the venerable mysteries of the Church and in the public and solemn prayers. Thus it was of grave import that all that which served as ornament to the liturgy should

be regulated by certain laws and prescriptions of the Church to the end that the arts, as ought to be the case, should contribute to Divine worship as its true servants.

The arts, thus utilized in the churches, met with no damage—nay more, they became more dignified and illustrious. This is what has happened in marvelous manner in regard to sacred music; wherever the rules laid down have been applied with care, one has seen the beauty of this exquisite art revived and the religious spirit reflowering splendidly, to the end that the Christian people, more profoundly penetrated by the liturgical sense, have taken a more active participation in the Eucharistic rite, in the sacred psalmody and in public prayers.

We Ourselves experienced satisfaction when, the first year of Our Pontificate, a large choir of clergy of every nation sang in chant the Gregorian melodies during the Solemn Mass which We celebrated in the Vatican Basilica.

Here, however, we have to deplore that in certain regard these very wise rules have not been completely applied, nor have We gathered from them the hoped-for fruits. We know very well that some have pretended that these rules, although solemnly promulgated, did not bind; others, after submitting to them, have little by little shown themselves complacent in regard to a kind of music that it is absolutely necessary to remove from the churches; indeed, in certain places, particularly during the solemn celebration of centenaries of illustrious musicians, they have taken occasion to permit the execution in the churches of works, very beautiful in themselves, without doubt, but which, being foreign to the holiness of the place and to the sanctity of the liturgy, ought not to be performed in the churches.

So, in order that the clergy and people may more conscientiously obey the rules and prescriptions which ought to be religiously and inviolably observed in the universal Church, it seems opportune to Us to make some additions in this regard, and to this task We apply the experiences of these last twenty-five years. We do this all the more willingly since this year We celebrate not only the souvenir of the restoration of sacred music, but also the memory of Guido, the illustrious monk of Arezzo, who about nine hundred years ago, came to Rome by order of the Pope and made known his ingenious invention, thanks to which the liturgical chants handed down from antiquity were made easily accessible and, for the utility and the honor of the Church and of art, preserved without alteration for the generations to come.

At the Lateran Palace—where formerly St. Gregory the Great, after having re-assembled and put in order the treasure of sacred melodies, the heritage and souvenir of the Fathers, so wisely founded his celebrated "Schola," to perpetuate the real interpretation of the liturgical chant—the monk Guido put to the test his marvelous invention in the presence of the Roman clergy and of the Supreme Pontiff himself. The Pope fully approved and praised, as it merited, this new invention, which, thanks to him, was propagated little by little, and brought about considerable progress in music among all the people.

Thus to the Bishops and to the Ordinaries, who as guardians of the liturgy have the duty of occupying themselves with the sacred arts in the churches, We desire to make certain recommendations, responding to the desires of numerous musical congresses, and especially of the recent Congress held at Rome. These desires, made known to Us by a large number of pastors of souls and of masters of the art of music—to whom We here offer the felicitations they deserve—We ordain to be put into execution in the most efficacious way; desiring that:

I. All candidates for the priesthood, not only in seminaries but also in Religious houses, be instructed from their earliest days in the Gregorian chant and sacred music; at this age they more especially comprehend all that pertains to melodies and sounds; if they have defects of voice, they should be helped to overcome or at least correct them; later on, being more mature, they would be unable to remedy such defects.

The study of chant and of music ought to commence in the elementary schools, and be followed in secondary schools. Thus those who are called to receive Holy Orders, instructed little by little in the chant in the course of their theological studies, will without effort and without difficulty conform themselves to this science—so elevated that it is with reason called "esthetic"—of Gregorian melody and the musical art, of polyphony and the organ, a knowledge that is absolutely indispensable for the clergy to possess.

II. In seminaries and in all other houses of study for the formation of the clergy, both secular and regular, frequently—nearly every day, in fact—a short lesson or exercise should be given on the Gregorian chant and sacred music. If these lessons are given

in a liturgical spirit they will soon become for the pupils a repose rather than a labor, after the study of more austere sciences. Thus the most needed and most complete formation of the two clergeries in liturgical music will have the effect of restoring to its ancient dignity and splendor the office of choir, which is a principal part of the Divine worship. Thus it will result that the "scholae" and "capellae" of musicians, as they are called, will regain their ancient glory.

III. All those who have charge of the cult and carry it out in the basilicas, cathedrals, collegiate churches, or convents of Religious, should work with all their powers to restore, according to the precepts of the Church, the office of the choir; not only because it is of common precept to celebrate each day the Divine office with dignity, attention, and devotion, but also to do likewise for all that relates to the chant. For in the psalmody one must be careful to observe the tones indicated, with their mediant and the clauses adapted to the tonality, and the pause proper to the asterisk, and, finally, perfect unison in the execution of the versicles, the psalms, and the strophes of the hymns. If all this is carried out with artistry, those who sing according to the rule will give admirable testimony of the union of their souls in the adoration of God, seeming by the regular alternation of the two sections of the choir to imitate the eternal praise of the Seraphim who send forth their acclamations, "Holy, Holy, Holy!"

IV. But, so that no person in future may put forth ready excuses, thinking himself dispensed from obeying the laws of the Church, We ordain that all the Orders of Canons and all Religious communities shall submit to the same rules, treating of these questions in their official meetings. And as formerly there existed a cantor, or leader of the choir, so for the future We order that, in the choir, Canons and Religious choose someone competent to take charge of the practice of the rules of the liturgy and choral chant, who shall correct the faults committed by individuals or by the entire choir. It is well to recall that, after an ancient and constant discipline of the Church, as after the capitulary constitutions still in force, all those who have the obligation of choir ought to know perfectly at least this Gregorian chant. And this Gregorian chant, whose usage is prescribed in all the churches, of whatsoever order they be, is that which, reconstituted from ancient manuscripts, has been set forth by the Church in an authentic edition published by the Vatican Press.

V. We desire here to draw the attention of persons qualified to this prescription on the "capellae" of musicians. These little by little succeeded to the ancient "Scholae," and have their place in the basilicas and the great churches to execute polyphonic music especially. With reason does sacred polyphony hold the first place after the Gregorian chant, and We desire most ardently that the chapels of this kind, which flourished from the fourteenth to the sixteenth century, may be renewed and may progress, especially where the Divine worship, most frequently and fully carried out, calls together a larger and more excellent choir of singers.

VI. The "Scholae" of children should be formed not only in the large churches and cathedrals, but even in the most modest and simple parochial churches. These children should learn to sing, according to the rules, under the direction of choir masters, in order that their voices, following the ancient custom of the Church, may be united to the choirs of men, especially in polyphonic music. They should, as formerly, execute the soprano part that is called "cantus." From these choirs of children we know that, in the sixteenth century in particular, there came forth very expert authors in polyphony, and among them he who, without restriction, is master of all—the celebrated John Peter Louis da Palestrina.

VII. Having learned that there are persons who are trying in certain places to bring back to usage a certain kind of music absolutely out of place in the celebration of the Divine offices—*above all, a wrong use of musical instruments—we declare here that the chant, joined to instrumental music, is not at all held by the Church as the most perfect form of music or that best adapted to holy things; for it is fitting that the voice itself, more than the instruments, should resound in the sacred places. We speak especially of the voices of the clergy, of the choir, and of the people.*

The Church does not oppose the progress of the musical art when she prefers the human voice to any musical instrument whatsoever; no instrument, in truth, however excellent or perfect it may be, can surpass the human voice in the expression of sentiments—especially when it is placed at the service of the soul—in addressing to God Almighty prayers and praises.

VIII. *There is an instrument which comes to us from the ancients, and which properly belongs to the Church—it is called the organ; its most admirable amplitude and majesty have rendered it worthy of accompanying the chant, even during the silence of the choir, and according to prescribed rules for the execution of very sweet harmonies. But even here it is necessary to avoid the mixture of sacred and profane; through the fault of the manufacturers of the organ, or of certain organists too favorable to the production of an ultra-modern music, it has come to pass that this magnificent instrument has deviated from the end for which it was destined.*

Certainly, the rules of liturgy remaining intact, We ourselves desire all that conduces to the further progress of the organ; but We deplore the attempts made today to introduce into the church a profane spirit under forms of music which are wholly modern, as persons have already tried to do by other procedures that have been prohibited by the Church. If this kind of music begins to be introduced, the Church would have to condemn it absolutely. For we ought to hear in the churches the accents of the organ, but they should express the majesty of the place and breathe out the holiness of the rites; under these conditions those who construct instruments, organists, and others, will concur in lending an efficacious help to the sacred liturgy.

IX. *To the end that the Faithful may take a more active part in the Divine worship the Gregorian chant ought to be brought back to usage among the people, at least in all that applies to them. It is absolutely necessary, in fact, that the Faithful should not conduct themselves as strangers or mute spectators; but moved by the beauty of the liturgy they ought to take part in the sacred ceremonies, including corteges and processions, as they are called, when a number of the clergy and pious associations march in rank, alternately raising their voices according to the rules laid down for the voice of the priest and that of the choir. For it has come about that the people no longer respond or respond only in feeble murmur to the prayers recited in common in the liturgical language or in the vulgar tongue.*

X. The members of the clergy, both secular and regular, should be most industrious, under the direction of the Bishops and the Ordinaries, in providing among themselves or by groups of competent persons the liturgical and musical instruction of the people—a formation intimately united to Christian doctrine.

To attain this end more easily they should especially instruct the "scholae," pious associations, and other groups in the liturgical chant.

As to communities of Religious and of pious women—they ought to zealously devote themselves to this work in the various institutions where they have charge of education and teaching. We have likewise a great confidence of obtaining this result in the societies which, in certain regions, concur with the will of the ecclesiastical authorities, working for the restoration of sacred music according to the rules traced out by the Church.

XI. To realize all these hopes, it is absolutely necessary to have numerous and able masters. In this regard We have addressed to the "Scholae" and institutes, founded here and throughout the Catholic universe, well-merited eulogies, because by their diligent care in working for the progress of these different branches they are forming capable and excellent masters. But in particular it pleases Us to cite here and to praise the pontifical Higher School of Sacred Music founded at Rome in 1910 by Pope Pius X. This school, which Our immediate predecessor, Benedict XV, sustained with zeal and endowed with a new home, We cherish with special favor, as a precious heritage of two Popes; and We desire to recommend it most warmly to all the Ordinaries.

Certainly We know that all the prescriptions herein formulated demand care and labor; but who is ignorant of the numberless and finished works of remarkable art that our ancestors, surmounting all obstacles, have left to posterity, because they were filled with a zeal for the piety and the spirit of the liturgy. This is not surprising, because all this had its origin in the interior life which the Church lives, surpassing all the most perfect things of the world. So that the difficulties of this very holy enterprise should arouse and excite, rather than lessen, the ardor of prelates of the Holy Church, all constantly united in obedience to Our wishes, and achieving for the Bishop of Bishops a work truly worthy of their episcopal ministry.

Such are Our prescriptions, Our declarations, Our orders; We desire that this Apostolic Constitution may be and may remain always firm, valid, and efficacious, and that it may receive and obtain its full and entire effects, all things to the contrary notwith-

standing. So let no one be permitted to infringe upon this Constitution promulgated by Us, or to contradict it in temerarious audacity.

Given at Rome, at St. Peter's, at the beginning of the fiftieth year of Our priesthood, the 20th of December, 1928. the seventh of Our Pontificate.

JOSEPH WILPERT,
*Dean, College of the Protonotaries
Apostolic.*

DOMINIC SPOLVERINI,
Protonotary Apostolic.

FR. ANDREAS CARD. FRUEWIRTH,
Chancellor, S.R.E.

CAMILLUS CARD. LAURENTI,
Pro-Prefect, S.R.C.

SACRED MUSIC

Pius X, Pope.

"Motu Proprio"

Among the cares of the pastoral office, not only of this Supreme Chair, which We, though unworthy, occupy through the inscrutable disposition of Providence, but of every local church, a leading one is without question that of maintaining and promoting the decorum of the House of God in which the august mysteries of religion are celebrated, and where the Christian people assemble to receive the grace of the Sacraments, to assist at the Holy Sacrifice of the Altar, to adore the most august Sacrament of the Lord's Body and to unite in the common prayer of the Church in the public and solemn liturgical offices. Nothing should have place, therefore, in the temple calculated to disturb or even merely to diminish the piety and devotion of the faithful, nothing that may give reasonable cause for disgust or scandal, nothing, above all, which directly offends the decorum and sanctity of the sacred functions and is thus unworthy of the House of Prayer and of the Majesty of God. We do not touch separately on the abuses in this matter which may arise. Today Our attention is directed to one of the most common of them, one of the most difficult to eradicate, and the existence of which is sometimes to be deplored in places where everything else is deserving of the highest praise—the beauty and sumptuousness of the temple, the splendour and the accurate performance of the ceremonies, the attendance of the clergy, the gravity and piety of the officiating ministers. Such is the abuse affecting sacred chant and music. And indeed, whether it is owing to the very nature of this art, fluctuating and variable as it is in itself, or to the succeeding changes in tastes and habits with the course of time, or to the fatal influence exercised on sacred art by profane and theatrical art, or to the pleasure that music directly produces, and that is not always easily contained within the right limits, or finally to the many prejudices on the matter, so lightly introduced and so tenaciously maintained even among responsible and pious persons, the fact remains that there is a general tendency to deviate from the right rule, prescribed by the end for which art is admitted to the service of public worship and which is set forth very clearly in the ecclesiastical Canons, in the Ordinances of the General and Provincial Councils, in the prescriptions which have at various times emanated from the Sacred Roman Congregations, and from Our Predecessors, the Sovereign Pontiffs.

It is with real satisfaction that We acknowledge the large amount of good that has been effected in this respect during the last decade in this Our fostering city of Rome, and in many churches in Our country, but in a more especial way among some nations in which illustrious men, full of zeal for the worship of God, have, with the approval of the Holy See and under the direction of the Bishops, united in flourishing Societies and restored sacred music to the fullest honour in all their churches and chapels. Still the good work that has been done is very far indeed from being common to all, and when We consult Our own personal experience and take into account the great number of complaints that have reached Us during the short time that has elapsed since it pleased the Lord to elevate Our humility to the supreme Summit of the Roman Pontificate, We consider it Our first duty, without further delay, to raise Our voice at once

in reproof and condemnation of all that is seen to be out of harmony with the right rule above indicated, in the functions of public worship and in the performance of the ecclesiastical offices. Filled as We are with a most ardent desire to see the true Christian spirit flourish in every respect and be preserved by all the faithful, We deem it necessary to provide before aught else for sanctity and dignity of the temple, in which the faithful assemble for no other object than that of acquiring this spirit from its foremost and indispensable fount, which is the active participation in the most holy mysteries and in the public and solemn prayer of the Church. And it is vain to hope that the blessing of heaven will descend abundantly upon us, when our homage to the Most High, instead of ascending in the odour of sweetness, puts into the hand of the Lord the scourges wherewith of old the Divine Redeemer drove the unworthy profaners from the Temple.

Hence, in order that no one for the future may be able to plead in excuse that he did not clearly understand his duty and that all vagueness may be eliminated from the interpretation of matters which have already been commanded, We have deemed it expedient to point out briefly the principles regulating sacred music in the functions of public worship, and to gather together in a general survey the principal prescriptions of the Church against the more common abuses in this subject. We do therefore publish, "motu proprio" and with certain knowledge, Our present Instruction to which, as to a "juridical code of sacred music." We will with the fullness of Our Apostolic Authority that the force of law be given, and We do by Our present handwriting impose its scrupulous observance on all.

INSTRUCTION ON SACRED MUSIC

I.

GENERAL PRINCIPLES

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 splendour 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 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 savour 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 favoured 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 the 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 theatres, and be not fashions 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.

III.

THE LITURGICAL TEXT

7. The language proper to the Roman Church is Latin. Hence it is forbidden to sing anything whatever in the vernacular in solemn liturgical functions—much more to sing in the vernacular the variable or common parts of the Mass and Office.

8. As the texts that may be rendered in music, and the order in which they are to be rendered, are determined for every liturgical function, it is not lawful to confuse this order or to change the prescribed texts for others selected at will, or to omit them either entirely or even in part, unless when the rubrics allow that some versicles are simply recited in the choir. However, it is permissible, according to the custom of the Roman Church, to sing a motet to the Blessed Sacrament after the "Benedictus" in a Solemn Mass. It is also permitted, after the Offertory prescribed for the Mass has been sung, to execute a brief motet to words approved by the Church during the time that remains.

9. The liturgical text must be sung as it is in the books, without alteration or inversion of the words, without undue repetition, without breaking syllables, and *always in a manner intelligible to the faithful who listen.*

IV.

EXTERNAL FORM OF THE SACRED COMPOSITIONS

10. The different parts of the Mass and the Office must retain, even musically, that particular concept and form which ecclesiastical tradition has assigned to them, and which is admirably brought out by Gregorian Chant. The method of composing an

"introit, a gradual, an antiphon, a psalm, a hymn, a Gloria in Excelsis," etc., must therefore be distinct from one another.

11. In particular the following rules are to be observed:

(a) The "Kyrie, Gloria, Credo," etc., of the Mass must preserve the unity of composition proper to their text. It is not lawful, therefore, to compose them in separate movements, in such a way that each of these movements form a complete composition in itself, and be capable of being detached from the rest and substituted by another.

(b) In the office of Vespers it should be the rule to follow the "Caeremoniale Episcoporum," which prescribes Gregorian Chant for the psalmody and permits figured music for the versicles of the "Gloria Patri" and the hymn.

It will nevertheless be lawful on greater solemnities to alternate the Gregorian Chant of the choir with the so-called "falsibordoni" or with the verses similarly composed in a proper manner.

It is also permissible occasionally to render single psalms in their entirety in music, provided the form proper to psalmody be preserved in such compositions; that is to say, provided the singers seem to be psalmodising among themselves, either with new motifs or with those taken from Gregorian Chant or based upon it.

The psalm known as "di Concerto" are therefore for ever excluded and prohibited.

(c) In the hymns of the Church the traditional form of the hymn is preserved. It is not lawful, therefore, to compose, for instance, a "Tantum ergo" in such wise that the first strophe presents a romanza, a cavatina, an adagio and the "Genitori" an allegro.

(d) The antiphons of the Vespers must be as a rule rendered with the Gregorian melody proper to each. Should they, however, in some special case be sung in figured music, they must never have either the form of a concert melody or the fullness of a motet or a cantata.

V.

THE SINGERS

12. With the exception of the melodies proper to the celebrant at the altar and to the ministers, which must be always sung in Gregorian Chant, and without accompaniment of the organ, all the rest of the liturgical chant belongs to the choir of levites, and, therefore, singers in church, even when they are laymen, are really taking the place of the ecclesiastical choir. Hence the music rendered by them must, at least for the greater part, retain the character of choral music.

By this it is not to be understood that solos are entirely excluded. But solo singing should never predominate to such an extent as to have the greater part of the liturgical chant executed in that manner; the solo phrase should have the character or hint of a melodic projection (*spunto*), and be strictly bound up with the rest of the choral composition.

13. On the same principle it follows that singers in church have a real liturgical office, and that therefore women, being incapable of exercising such office, cannot be admitted to form part of the choir. Wherever, then, it is desired to employ the acute voices of sopranos and contraltos, these parts must be taken by boys, according to the most ancient usage of the Church.

14. Finally, only men of known piety and probity of life are to be admitted to form part of the choir of a church, and these men should by their modest and devout bearing during the liturgical functions show that they are worthy of the holy office they exercise. It will also be fitting that singers while singing in church wear the ecclesiastical habit and surplice, and that they be hidden behind gratings when the choir is excessively open to the public gaze.

VI.

ORGAN AND INSTRUMENTS

15. Although the music proper to the Church is purely vocal music, music with accompaniment of the organ is also permitted. *In some special cases, within due limits and with proper safeguards, other instruments may be allowed, but never without the special permission of the Ordinary*, according to prescriptions of the "Caeremoniale Episcoporum."

16. As the singing always has the principal place, the organ or other instrument should merely sustain and never oppress it.

17. It is not permitted to have the chant preceded by long preludes or to interrupt it with *intermezzo* pieces.

18. The sound of the organ as an accompaniment to the chant in preludes, interludes, and the like must be not only governed by the special nature of the instrument, but must participate in all the qualities proper to sacred music as above enumerated.

19. *The employment of the piano is forbidden in church, as is also that of noisy or frivolous instruments such as drums, cymbals, bells and the like.*

20. *It is strictly forbidden to have bands play in church, and only in special cases with the consent of the Ordinary will it be permissible to admit wind instruments, limited in number, judiciously used, and proportioned to the size of the place—provided the composition and accompaniment be written in a grave and suitable style, and conform in all respects to that proper to the organ.*

21. *In processions outside the church the Ordinary may give permission for a band, provided no profane pieces be executed. It would be desirable in such cases that the band confine itself to accompanying some spiritual canticle sung in Latin or in the vernacular by the singers and the pious associations which take part in the procession.*

VII.

THE LENGTH OF THE LITURGICAL CHANT

22. *It is not lawful to keep the priest at the altar waiting on account of the chant or the music for a length of time not allowed by the liturgy. According to the ecclesiastical prescriptions the "Sanctus" of the Mass should be over before the elevation, and therefore the priest must here have regard for the singers. The "Gloria" and the "Credo" ought, according to the Gregorian tradition, to be relatively short.*

23. In general it must be considered a very grave abuse when the liturgy in ecclesiastical functions is made to appear secondary to and in a manner at the service of the music, for the music is merely a part of the liturgy and its humble handmaid.

VIII.

PRINCIPAL MEANS

24. For the exact execution of what has been herein laid down, the Bishops, if they have not already done so, are to institute in their dioceses a special Commission composed of persons really competent in sacred music, and to this Commission let them entrust in the manner they find most suitable the task of watching over the music executed in their churches. Nor are they to see merely that the music is good in itself, but also that it is adapted to the powers of the singers and be always well executed.

25. In seminaries of clerics and in ecclesiastical institutions let the above-mentioned traditional Gregorian Chant be cultivated by all with diligence and love, according to the Tridentine prescriptions, and let the superiors be liberal of encouragement and praise toward their young subjects. In like manner let a "Schola Cantorum" be established, whenever possible, among the clerics for the execution of sacred polyphony and of good liturgical music.

26. In the ordinary lessons of Liturgy, Morals, Canon Law given to the students of theology, let care be taken to touch on those points which regard more directly the principles and laws of sacred music, and let an attempt be made to complete the doctrine with some particular instruction in the aesthetic side of sacred art, so that the clerics may not leave the seminary ignorant of all those subjects so necessary to a full ecclesiastical education.

27. Let care be taken to restore, at least in the principal churches, the ancient "Scholae Cantorum," as has been done with excellent fruit in a great many places. It is not difficult for a zealous clergy to institute such "Scholae" even in smaller churches and country parishes—nay, in these last the pastors will find a very easy means of gathering around them both children and adults, to their own profit and the edification of the people.

28. Let efforts be made to support and promote in the best way possible, the higher schools of sacred music where these already exist, and to help in founding them where they do not. *It is of the utmost importance that the Church herself provide for the instruction of her choir-masters, organists, and singers, according to the true principles of sacred art.*

IX.

CONCLUSION

29. *Finally, it is recommended to choir-masters, singers, members of the clergy, superiors of seminaries, ecclesiastical institutions, and religious communities, parish priests*

and rectors of churches, canons of collegiate churches and cathedrals, and above all, to the diocesan ordinaries to favour with all zeal these prudent reforms, long desired and demanded with united voice by all; so that the authority of the Church, which herself has repeatedly proposed them, and now inculcates them, may not fall into contempt.

Given from Our Apostolic Palace at the Vatican, on the day of the Virgin and Martyr, St. Cecilia, November 22, 1903, in the first year of Our Pontificate.

PIUS X., POPE.

PAPAL LETTER TO THE CARDINAL VICAR OF ROME

The carrying out of the above regulations for the restoration of sacred music is laid upon Cardinal Respighi, Vicar-General of Rome, in the following letter from His Holiness.

Lord Cardinal, . . . Even a little reflection on the end for which art is admitted to the service of public worship, and on the supreme fitness of offering to the Lord only things in themselves good, and where possible, excellent, will at once serve to show that the prescriptions of the Church regarding sacred music are but the immediate application of those two fundamental principles. When the clergy and choirmasters are penetrated with them, good sacred music flourishes spontaneously, as has been constantly observed, and continues to be observed in a great many places; when on the contrary those principles are neglected, neither prayers, admonitions, severe and repeated orders nor threats of canonical penalties suffice to effect any change; for passion, and when not passion a shameful and inexcusable ignorance, always finds a means of eluding the will of the Church, and continuing for years in the same reprehensible way. . . .

You, Lord Cardinal, will be good enough to provide a remedy for this also with solicitude, by insisting especially that Gregorian Chant, according to the prescriptions of the Council of Trent and of innumerable other councils, provincial and diocesan in all parts of the world, be studied with particular diligence, and be as a rule preferred in the public and private functions of the institute. It is true that in other times Gregorian Chant was known to most people only through books which were incorrect, vitiated and curtailed. But the accurate and prolonged study that has been given to it by illustrious men who have done a great service to sacred art has changed the face of things. Gregorian Chant restored in such a satisfactory way to its early purity, as it was handed down by the fathers and is found in the codices of the various churches, is sweet, soft, easy to learn and of a beauty so fresh and full of surprises that wherever it has been introduced it has never failed to excite real enthusiasm in the youthful singers. Now, when delight enters in the fulfillment of duty, everything is done with greater alacrity and with more lasting fruit. . . . We are overjoyed to be able to give these regulations at a time when we are about to celebrate the 15th centenary of the death of the glorious and incomparable Pontiff St. Gregory the Great, to whom an ecclesiastical tradition dating back many centuries has attributed the composition of these sacred melodies and from whom they have derived their name. Let Our dearly-beloved youths exercise themselves in them, for it will be sweet to Us to hear them when, as We have been told will be the case, they will assemble at the coming centenary celebrations round the tomb of the Holy Pontiff in the Vatican Basilica during the Sacred Liturgy which, please God, will be celebrated by Us on that auspicious occasion.

Meanwhile as a pledge of Our particular benevolence, receive, Lord Cardinal, the Apostolic Benediction which from the bottom of Our heart We impart to you, to the clergy, and to all Our most beloved people.

From the Vatican on the Feast of the Immaculate Conception of 1903.

PIUS X., POPE.

REGULATIONS FOR THE PROVINCE OF ROME

To the Pastors, Rectors and Superiors of all churches and chapels of the clergy, both regular and secular; to the Superiors of Seminaries, Colleges and ecclesiastical schools; to the directors of music and the choirmasters of Rome.

. . . Now, however, it has been deemed advisable to lend fresh impetus to the movement for the restoration of sacred music in Rome by enlisting the support of the Italian Society of St. Cecilia, which society has been canonically appointed by Us and

established in Rome on April 28, 1910. Results of a practical nature may be expected from this Society toward the reform of sacred music, and we invite all the Reverend Clergy, the Superiors and Rectors of Churches and Colleges, and all those who have at heart the dignity of the Sacred Liturgy, and the decorum of Holy Church, to join this Society in order to cooperate fully with the aims of the Holy Father in his venerated *Motu Proprio*.

SEMINARIES AND RELIGIOUS INSTITUTIONS

Positive, energetic and enlightened action on the part of the clergy, both secular and regular, is required to attain this result. It is essential above all that the seminaries, ecclesiastical colleges and religious institutions should give their students a sound and serious training in liturgical chant and sacred music. . . .

In order to obtain regularity, precision and prompt observance of the rules governing sacred music, the Holy Father has deigned to vest all authority as regards the disciplinary features of the church music regulations in the Cardinal Vicar, whose authority extends to all churches of the secular and regular clergy, the Patriarchal Cathedrals, the chapels of religious communities, both of men and women, and to all seminaries, institutes, societies, congregations, associations and confraternities—even such as may be under special exemption.

We trust that the Reverend clergy, the rectors and pastors of churches and colleges, the directors of music and choirmasters, may all be imbued fully with the spirit of the Holy Father's wise regulations and show zeal in carrying them out exactly, thus promoting the restoration of an art that will be truly noble and worthy of the divine liturgy.

To facilitate this important matter, we have thought it well to lay down some practical rules which, by order of the Holy Father, are to be observed by all those who are responsible in any capacity for the music in the churches and chapels of Rome.

RULES FOR DIRECTORS, ORGANISTS AND SINGERS

1. The most ancient and correct ecclesiastical tradition in regard to Sacred Music, encourages the whole body of the people to take an active part in the liturgical services, the people singing the Common of the Mass, while a "Schola Cantorum" sing the variable and richer parts of the text and melodies, thus alternating with the people. . . .

2. The Choir (*cappelle musicali*) composed of a group of trained singers under the direction of a choirmaster, is a more recent institution, yet a legitimate one, to replace the original combination of "Schola Cantorum" and people.

3. Since, however, the rendering of the Gregorian Chant (as well as other compositions both ancient and modern) is entrusted to choirs, and since—both in the choice of music and in its rendering—there is danger that these choirs may fail to conform to ecclesiastical rules, all members of a choir must give full guarantee, not only of their technical capacity, but furthermore of their "will to conform" to the ecclesiastical rulings and the laws of the *Motu Proprio*. . . .

4. The director will be held personally responsible by the Church authorities for any infraction of the rules which may be committed by his Schola or his choir.

5. The formation of a temporary choir for some special occasion of a solemn nature in a particular church is allowed provided it be formed under the guidance of an approved director and that he be responsible for it.

6. To hold a position of choirmaster, organist or singer in any church of the Province of Rome, special authorization must be obtained from the proper ecclesiastical authority, who will base his action on the recommendation of the Commission on Sacred Music. . . .

7. The Roman Commission on Sacred Music will judge of the capacity of each candidate for the position of director, choirmaster, organist or singer, and when it seems advisable will require of the candidate a performance by which to test his artistic calibre. . . .

8. A register or official list of authorized choirmasters, organists and singers shall be kept by the Holy Apostolic Visitor.

9. Churches and Chapels which intend to hold contests for the position of Director, Choirmaster, Organist or Singer shall act under the direction of the Holy Apostolic

Visitor and the Roman Commission on Sacred Music, following strictly the present regulations which, by order of His Holiness, apply to the Patriarchal Cathedrals and all Churches and Chapels, even those which are under special exemption.

10. Only those who have a full knowledge of Gregorian Chant and have been authorized by the Roman Commission can hold the position of Choirmaster.

11. In Religious Communities a member of the Order may hold the position of Director of Music provided he be found competent, but always on condition that he shall conform strictly to the rules laid down by the Roman Commission on Sacred Music and by the Holy Apostolic Visitor.

12. Women are forbidden to sing during the liturgical services except as members of the congregation. They may not sing in galleries either by themselves or as forming part of a choir. Women, however, who are members of a Religious Community, and, with them, their pupils, may sing in their own Churches and Chapels during liturgical services, according to the decree of the Sacred Congregation of Bishops. However, we desire that the singing of solos by them be forbidden, and we recommend that they give preference to Gregorian Chant both at Mass and at Vespers, which Chant should, if possible, be rendered by the entire Community.

II.

RULES FOR THE RECTORS OF CHURCHES

13. Pastors and Superiors of churches and chapels must understand clearly and familiarize themselves with ecclesiastical rules regarding Sacred Music. They must explain these rules to their choirmasters, organists and singers, and insist upon strict observance of the same. The Pastors shall be held personally responsible (as well as the choirmasters) for any infraction of the rules that may take place in their churches.

14. It is also the duty of Pastors to refuse to tolerate the performance of any composition which has not been specifically approved.

15. The Pastors must see that the music of the liturgical services shall be properly interpreted by a group of singers sufficient in number and competent both from a liturgical and artistic standpoint.

16. The Pastors shall explain to the people (or shall secure the services of others who are competent to explain) the Holy Father's high intentions in insisting on the reform of Sacred Music and they shall urge the people to co-operate by taking an active part in the functions by joining in singing the common parts of the Mass (the Kyrie, Gloria, etc.), also the psalms and the more familiar hymns of the liturgy as well as hymns in the vernacular.

17. To bring about this result, the Pastors, Rectors and Superiors, especially of the principal churches, shall make every effort to establish their own "Scholae Cantorum," placing them in the hands of competent musicians.

Congregations, confraternities, all Catholic Societies and parochial schools are urged to foster the effective training of their members in sacred singing.

18. Lest any abuses should arise in the rendering of the melodies, or any alteration or deviation from their genuine form, everything must be carried out under the supervision of the Roman Commission on Sacred Music, assisted by the Italian Society of St. Cecilia.

SPECIAL DIRECTIONS

19. Every "Schola Cantorum" or Choir shall be equipped with an adequate musical library for the regular church services, which must include a sufficient number of books of Gregorian melodies according to the Vatican edition

20. We wish to emphasize the fact that to omit the singing of any prescribed part of the Common or the Proper of the Mass, or of the office, or of any other liturgical service, is forbidden.

21. In sacred music the solo must not predominate, but where a solo occurs it must have the character of a melodic projection organically united to the rest of the composition.

22. In regard to Vespers, the prescriptions of the *Caeremoniale Episcoporum* require that they be sung in Gregorian Chant in accordance with the Church's best tradition regarding the singing of psalms and antiphons

Therefore, we recommend that the custom of singing of Vespers be made more

general by encouraging clergy and people to take an active part in the singing as well as the choir

23. Organists shall be careful not to overpower the voices by an accompaniment of an elaborate nature or by the excessive use of heavy reed stops. This warning is specially to be observed in accompanying Gregorian Chant.

Organists shall use only approved music, even for their preludes and interludes.

24. The organ or the harmonium (reed organ) are the only instruments which may be played in Church without special permission

26. The use of the organ is forbidden on the weekdays and Sundays of Advent and Lent, except on "*Gaudete*" and "*Laetare*" Sundays. However, in case of real necessity (recognized as such by Us), a very subdued support of the voices will be tolerated when singing the Gregorian melodies. But this concession does not apply to the liturgical services on the last three days of Holy Week, when all sound of the organ is prohibited.

27. In the singing of High Masses of Requiem, the organ may be used only to support the voices. In Low Masses of Requiem, however, no instrument whatever shall be played.

28. During Low Mass, motets may be sung and the organ played according to the rubrics, but the music must cease at the times when the Celebrant prays in a loud voice. Music may be heard during the following times: during the priest's preparation and thanksgiving; from the "Offertory" to the "Preface"; from the "Sanctus" to the "Pater," and from the "Agnus Dei" to the "Post Communion." During the Communion of the people, however, the music must stop for the recitation of the "Confiteor" and the "Ecce Agnus Dei."

29. During private Masses and functions that are not strictly liturgical (such as Triduums, Novenas, etc.), also with the Exposition of the Most Blessed Sacrament, singing in the vernacular is allowed, provided that words and music have received proper authorization. At the moment of the Exposition of the Blessed Sacrament, only hymns or motets to the Blessed Sacrament shall be sung. The hymn "*Tantum Ergo*" and verse "*Genitori*" must immediately precede the Benediction of the Most Blessed Sacrament, followed by the *Oremus* and the Benediction itself. Nothing else must be sung either in Latin or in the vernacular between the "*Tantum Ergo*," the Prayer and the Benediction.

30. We wish to correct the idea current among some people that at non-liturgical functions, or extra-liturgical functions, a style of music may be rendered which has been condemned for use at liturgical functions. Music of this character is condemned for use in church for any and every occasion.

From Our Residence,

February 2, 1912

(Signed) PIETRO, CARDINAL VICARIO.

REGULATION CONCERNING THE USE OF SACRED MUSIC IN ROME, BY THE
CARDINAL VICAR, PIETRO RESPIGHI.

(February 2, 1912)

RESUME

1. According to the true and authentic tradition of the Church, the faithful should take an active part in the liturgical functions by their cooperation in the singing of the chant. However, in conformity with the "*Motu Proprio*," the ancient "*Scholae Cantorum*" (singing schools) must be restored together with the use of Gregorian Chant among the people, who should sing alternately with the "*Schola Cantorum*" those parts assigned to them. . . .

4. It is forbidden for choir-masters and cantors to belong to any association opposed to the Catholic Church; to give their services in non-Catholic churches, or to take part in performances which in any way offend against religion and morals

6. It is forbidden for women to sing in choir either alone or as part of the chorus. But they may sing at the church functions in so far as they are either part of or represent the people.

7. Nuns living in community, and their boarders, may sing in their churches or chapels during the sacred functions, but now it is forbidden for them to sing solos. We desire that during the Mass and at Vespers they shall use Gregorian melodies, to be sung if possible by the whole community.

REGULATIONS FOR SACRED MUSIC APPROVED BY POPE LEO XIII AND
PUBLISHED BY THE SACRED CONGREGATION OF RITES.

(September 21, 1884)

Article 7. It is absolutely forbidden that the parts of the text in the Kyrie, Gloria, Credo, Sanctus, etc., be broken up into detached fragments to the detriment of the unity of the whole; as also to omit or unduly hurry through the chant of certain parts of the office, such as the responses to the celebrant, the "Introit," the hymn, the "Magnificat" at Vespers. Moreover the omission of the "Gradual, Tract, Offertory and Communion," under special circumstances, as for instance through lack of voices, with substitution of an organ piece cannot be tolerated.

Article 8. It is forbidden that figured music be mixed with Gregorian Chant; consequently, what are known as musical "punti" are forbidden in the chanting of the Passion, but what may be permitted is that the part allotted to the "Turba" be sung in polyphonic music according to the model of the Roman School and particularly that of Palestrina.

Article 11. It is absolutely forbidden that any music should be performed in Church, however brief it may be, which contains themes drawn from theatrical works, from dance music of whatever type, whether polkas, waltzes, mazurkas, varsoviennes, quadrilles, gallops, "contre-danses, lithuaniennes," etc., or profane pieces such as national hymns, popular songs, love-songs, funny songs, romanzas, etc.

Article 13. Organ improvisations according to individual fancy are forbidden to incompetent persons who are incapable of respecting the laws of musical art as also those which should protect the piety and recollection of the faithful. . . .

GENERAL DIRECTIONS OF NOVEMBER 18, 1856, AND INSTRUCTIONS FOR
DIRECTORS OF MUSIC OF NOVEMBER 20, 1856, CARDINAL
PATRIZI, VICAR OF ROME.

RESUME

1. Church music should differ from profane and theatrical music, not only "melodically," but also in its "form, substance" and atmosphere. Consequently, the following are forbidden:

a) "Themes" which suggest the theatre and which are not directly inspired by the words.

b) "Rapid and restless movements": for, when the words express joy and exultation, those sentiments must not be given a musical setting which suggests the gaiety of the dance, but one which brings out the calm joy of religion.

2. The words must always be pronounced clearly and with the rapidity of ordinary speech.

3. The words must be set to music in such a way as to retain their proper order; and while it is allowable, after having sung a full and intelligible idea, to repeat certain words or phrases, this must be done without inverting the order of the words, or confusing the meaning; moreover it must be done with moderation; nor is it permitted to add to the text other words which are foreign to it, or to omit any of those which are contained therein.

4. It is forbidden to sing "arias," duets, trios, etc., having the same character and structure as those of the theatre.

5. Instrumental music is forbidden unless with special permission. The use of drums, "timpani," (kettledrums) cymbals, all instruments of percussion and those which are noisy, is forbidden.

6. In compositions for the Church, long introductions or preludes are forbidden, whether these be for full orchestra or for individual instruments.

7. Composers of Church music should always bear in mind that instrumental music in church is merely "tolerated"; it must serve primarily to sustain and enrich the chant, never to dominate it, still less to overpower it and reduce it to a mere accessory.

8. Organists are forbidden to perform pieces taken, in whole or in part, from the theatre; also to play brilliant pieces which are distracting, for, on the contrary, music must be made a means of recollection and must serve to excite the devotion of the faithful.

9. It is forbidden to develop certain psalms with great elaboration and with full

orchestra, while passing over the other psalms and the hymn with indecent haste and with organ accompaniment. Each part of the Mass and of Vespers must be set to music and rendered in the same manner.

10. Each chant of Mass and of Vespers must preserve its "unity as a composition," consequently it is forbidden to separate unduly with musical interludes, one part of a chant from another.

11. Those who are incapable of singing the Introit of the Mass and the Antiphons of Vespers in Gregorian Chant, may sing them to other melodies, but always in a respectful manner and so that at least the sacred words may be pronounced distinctly and with religious gravity.

12. Choirmasters and organists who fail to observe these rules will be fined "five scudi" (\$5.00) which fine will be doubled or even trebled should the offense be repeated; but, after a third offense, they will henceforth be forbidden to direct music or play the organ in Church.

13. Rectors of Churches will be fined "ten scudi" (\$10.00) for infraction of these rules, which fine may be doubled or trebled and to which other punishments may be added.

14. A "Commission of Vigilance" is hereby formed, a certain number of whose members must be drawn from the Congregation of St. Cecilia.

GENERAL DIRECTIONS GIVEN BY THE VICARIATE OF ROME.

(December 5, 1835)

RESUME

1. All Rectors of Churches in Rome and the surrounding districts are ordered to avail themselves exclusively of the services of Directors (Choirmasters) who are approved by and hold the diplomas of the Congregation of St. Cecilia, in all matters that concern vocal and instrumental music in the Churches.

2. These choirmasters must make use only of compositions in "the true ecclesiastical style," and must see that these compositions be rendered by competent artists who, in turn, must be approved by and hold diplomas from the Congregation of St. Cecilia.

3. The same rule applies to Organists.

DECREE OF CARDINAL PLACIDO ZURLA, VICAR OF POPE LEO XII.

(December 20, 1824)

RESUME

1. All Feasts and Solemnities in the Church must be celebrated without profane and worldly forms which are forbidden by ecclesiastical laws; and the proper ecclesiastical gravity and decorum must characterize the music.

2. Choirmasters are forbidden to alter in any way or transpose the words of the psalms or of the hymns according to their individual fancy; especially must they refrain from those endless repetitions which exhaust and crush out devotion instead of nourishing it.

3. It is forbidden to play instrumental music unless with special permission, and it is absolutely forbidden to play "music which is noisy and inappropriate to the Church."

4. During High Mass during exposition of the Blessed Sacrament, organists are forbidden to play any music taken directly from the theatre, or even of a profane character. The duty of the organist is to foster devotion, "since it is for this purpose alone that music is allowed in Church."

ENCYCLICAL LETTER OF POPE BENEDICT XIV.

(February 19, 1749)

Addressed to all the Bishops of the Papal States on the occasion of the approaching Jubilee of 1750 and beginning *Annus qui*.

RESUME

1. The Canonical Hours must be sung by those whose duty it is to do so, with gravity and with devotion. The Gregorian Chant must be rendered in perfect unison and must be directed by persons who are competent. "This Chant arouses devotion, and, when well rendered, it gives greater joy to devout persons than figured music."

2. Figured music is permitted in Church, and even with accompaniment by the organ or other instruments, provided that this music be neither profane, worldly nor theatrical in character, but be of such nature as to arouse among the faithful, sentiments of piety and devotion and to uplift the soul toward God.

3. The sacred text must be put to music in such a way that the words remain perfectly and clearly intelligible.

4. Ecclesiastical music must be composed in a style which differs from that of the theatre. The solo, the duet, the trio, etc., are forbidden.

5. The custom is "tolerated" in those places where it has already been introduced, of playing the organ or other instruments in Church, apart from the mere accompaniment of the Chant, but on condition that this instrumental music be grave, serious and different in style from theatrical music. These instrumental pieces must not be long.

6. Apart from the organ, the instruments which are tolerated are: stringed instruments and "fagotti." Those which are forbidden are: "timpani" (kettledrums), hunting horns, trumpets, oboes, flutes, "Salter," mandolins, and, in general, all instruments which are theatrical in character.

7. Instrumental accompaniment of the singing must not overpower the voices, but must serve to intensify the expression of the words "and increase the love of God."

DECLARATION OF CARDINAL GASPARE CARPEGNA, VICAR OF ROME.
(August 20, 1692)

RESUME

1. It is the formal desire of the Holy Father (Innocent XII) that in no Church of Rome there should be sung Motets or any composition whatever, excepting, at Mass: the Introit, Gradual and Offertory of the day; and, at Vespers: the antiphons which belong to the psalms, before and after, "without the slightest alteration," and in this, musicians must submit strictly to the rules which apply to the choir.

2. His Holiness permits, however, that during Mass (at the Elevation) and during the exposition of the Blessed Sacrament, and in order to stimulate the devotion of the faithful, certain Motets be sung, taken from the Roman Breviary or Missal in its office or Mass in honor of the Blessed Sacrament, but always on condition that the words be not changed.

DECREE ON SACRED MUSIC BY THE SACRA VISITA APOSTOLICA.
(July 30, 1665)

RESUME

1. All music for use at Mass or divine Office,—psalms, antiphons, motets, hymns, chants, etc.,—must be truly ecclesiastical in style, grave and devout in character.

2. After the Epistle the only thing that may be sung is the Gradual or the Tract; after the Credo, no other words but those of the Offertory; after the "Sanctus," the "Benedictus," or else a Motet provided the words thereof are those which the Church uses in the Breviary or in the Missal in honor of the Blessed Sacrament.

3. At Vespers, the only thing that may be sung, apart from the psalms and the hymn, are the Antiphons of the feast of that day as prescribed by the Breviary. The same rule applies to Compline.

4. To sing with a solo voice, whether high or low, a hymn or a motet, in whole or in large part, is forbidden. But to vary the chant of the full chorus, the voices may be "alternated," taking sometimes a group of equal voices, sometimes the low voices alone, sometimes the high voices.

5. The words of the Breviary and of the Missal, as well as those taken from Holy Scripture and from the writings of the Fathers must be put to music exactly as they are, without inverting their order, without alteration of any kind, nor the insertion of extraneous words.

6. During Passiontide, it is forbidden to play the organ.

7. Rectors of Churches are given a period of twenty days in which to provide for the construction of fine grills to surround their choirs, whether these choirs be stationary or moveable, which grills must be high enough to hide the singers completely from view, and this, under pain of suspension from office.

CONSTITUTION OF POPE ALEXANDER VII.

(April 23, 1657)

The honor and reverence due to the Churches and Chapels destined for prayer and divine worship in this august city of Rome, from which examples of good works are spread throughout the whole world, move Our piety and solicitude to cast out from them anything that in any way is "frivolous," and especially, "musical compositions which are indecorous, which are not in conformity with ecclesiastical rites, which offend the Divine Majesty, which are a scandal to the faithful, which impede devotion and prevent the uplifting of the heart to things divine." . . .

We forbid, during the celebration of the divine Office or during the exposition of the Blessed Sacrament in the Church and Chapels, that anything be sung other than words contained in the Roman Breviary or Missal according to the proper or the common office of the day or of the feast; or else words taken from the Sacred Scriptures or from the writings of the Fathers provided that these have the formal approval of the Sacred Congregation of Rites; "but always with the understanding that melodies are excluded which are modelled on dance or profane forms and which do not follow the true ecclesiastical model." . . .

RULES FOR SACRED MUSIC BY THE COUNCIL OF TRENT.

(December 13, 1545-December 4, 1563)

1. The Bishops and Ordinaries must prevent the use in Church of any music which has a sensuous or impure character, and this, whether such music be for the organ or for the voice, in order that the House of God may appear and may be in truth, the House of Prayer. (Session XXII: September 22, 1562: Decree regarding the things to be done or to be avoided during the celebration of Holy Mass).

2. In order to improve the education and ecclesiastical formation of students in the Seminaries, these students must receive the tonsure and wear the clerical habit; to their other studies they must add the study of literature, "The Chant," the computation of the ecclesiastical year, and the fine arts (Session XXIII: July 15, 1563: Chapter 18: Reform).

3. All Canons are obliged to say the divine Office personally and not through a substitute; to assist the Bishop when he celebrates and pontificates; and to sing the praises of God in hymns and psalms in the Choir which has been organized for this purpose, and to do so with clearness and devotion. (Session XXIV: November 11, 1563: Chapter 12: Reform).

4. All other matters which concern the divine Office, the proper way of singing, the reunion of choirs and their right order and discipline . . . will be settled by the provincial Synod, which will prescribe for each province regulations which meet local needs and customs. For the moment, the Bishop assisted by at least two Canons, one of whom will be named by the Bishop and the other, by the Chapter, will make the necessary decisions on matters that are most urgent. . . .

EARLIER PAPAL DOCUMENTS

CONSTITUTION OF POPE JOHN XXII (1316-1334)

Beginning: *Docta sanctorum Patrum*

The competent authority of the Fathers has decreed that, in singing the offices of divine praise through which we express the homage due to God, we must be careful to avoid doing violence to the words, but must sing with modesty and gravity, melodies of a "calm and peaceful character." For it is written: "from their lips came sweet sounds." Now, sounds are truly sweet when the singer, while speaking to God in words, speaks to Him also with his heart, and thus, through his song arouses the devotion of the faithful, that the singing of psalms is prescribed in the Church of God; and for this same reason, the day and night offices, as well as the celebration of the Mass, are sung by the clergy and by the people to melodies which are grave yet varied, and thus, while we are pleased by such diversity, we are charmed by their gravity.

But certain exponents of a new school, who think only of the laws of strictly measured time, are composing new melodies of their own creation with a new system

of notes, and these they prefer to the ancient, traditional music; the melodies of the Church are sung in "semibreves" and "minimas" and with grace notes of repercussion. By some, the melodies are broken up by "hochetis," or robbed of their virility by "discanti" (2 parts), "triplis" (3 parts), "motectis" (motets), with a dangerous element produced by certain parts sung on texts in the vernacular; all these abuses have brought into disrepute the basic melodies of Antiphonal and Gradual; these composers, knowing nothing of the true foundation upon which they must build, are ignorant of the Modes, incapable of distinguishing between them, and cause great confusion. The mere number of the notes, in these compositions, conceal from us the plain-chant melody, with its simple well regulated rises and falls which indicate the character of the Mode. These musicians run without pausing, they intoxicate the ear without satisfying it, they dramatize the text with gestures and, instead of promoting devotion, they prevent it by creating a sensuous and indecent atmosphere. Thus, it was not without good reason that Boetius said: "A person who is intrinsically sensuous will delight in hearing these indecent melodies, and one who listens to them frequently will be weakened thereby and lose his virility of soul."

Consequently We and Our Brethren (the Cardinals) have realized for a long time that this state of things required correction; and now We are prepared to take effective action to prohibit, cast out, and banish such things from the Church of God.

Therefore, after consultation with these same Brethren (the Cardinals) We prohibit absolutely for the future that anyone should do such things, or others of like nature, during the divine Office and especially during the Canonical Hours or during the Holy Sacrifice of the Mass. Should anyone disobey, by the authority of this law he will be punished by suspension from his office during eight days, this punishment to be applied by the local Ordinary in authority in the place where the fault will have been committed, or by his delegate, in the case of persons who are not exempt from the authority of the local Ordinary; for those who are exempt, the punishment will be applied by their Prelate or Religious Superior whose duty it is to correct abuses, to punish faults and excesses, or by his delegate.

However, we do not intend to forbid the occasional use—principally on solemn feasts at Mass and at divine office—of certain consonant intervals superposed upon the simple ecclesiastical chant, provided these harmonies are in the spirit and character of the melodies themselves, as, for instance, the consonance of the octave, the fifth, the fourth, and others of this nature; but always on condition that the melodies themselves remain intact in the pure integrity of their form, and that no innovation take place against true musical discipline; for such consonances are pleasing to the ear and arouse devotion, and they prevent torpor among those who sing in honor of God.

Made and promulgated at Avignon in the Ninth Year of Our Pontificate (1324-1325).

MASSES, PLAIN CHANT

PART I

HIGH MASS

Section 1—ORDINARY OF THE MASS

A. PLAIN CHANT¹

	Voice	Organ	Publ.
BAS, JULIUS			
All Gregorian Masses, Credos & Requiem (Only accompaniment, no special voice part).....			(1) (3)
BENEDICTINE FATHERS			
The most simple Mass in Gregorian chant			
Vatican version .....	.15	.60	1
BOTTAZZO, LUIGI			
Credo III in Gregoriano—Cantus, T. B.....			24 (3)
BRAGERS, ACHILLE			
Missa in Festis B. Mariae Virginis (I & II).....	.30	.80	3
The Ordinary Chants of the Mass.....		3.00	3
DELECTUS MISSARUM E GRADUALI ROMANO			
Contains besides the Proper, also the various Plain Chant Masses and Requiem.....	2.00		1
KYRIALE SEU ORDINARIUM MISSAE, MISSA PRO DEFUNCTIS ET TONI COMMUNES MISSAE.....	.40		7
(With rhythmical signs supplied by the Monks of Solesmes. Also contains Plain Chant hymns in honor of Bl. Sacrament)			
KYRIALE SEU ORDINARIUM MISSAE, MISSA PRO DE- FUNCTIS TONI COMMUNES MISSAE ET VARI CANTUS USITATI AD PROCESSIONEM ET BEN- EDITIONEM SS. SACRAMENTI.			
Vatican version			
Gregorian notation with rhythmical signs .....	.60		1
Modern notation with rhythmical signs.....	.60		1
KYRIALE SIVE ORDINARIUM MISSAE			
Modern notation with rhythmical signs (cloth).....	.40		1
Gregorian notation with rhythmical signs (cloth).....	.40		1
LIBELLUS CANTICORUM .....	.60		1
Contains: Select Chants from the Graduale and Antiphonale; Masses (3); Vespers (2); Mass of the Dead and Absolu- tion; Compline; Miscellaneous Hymns; Vatican Edi- tion; Gregorian notation with rhythmical signs.			
LIBER USUALIS (with English Rubrics, or Latin if desired)			
Contains besides the Proper, also the various Plain Chant Masses and Requiem			(3) (1)
MANZETTI, L.			
Credo I (taken from Kyriale)			
Modern notation .....	.15		1
Credo III (taken from Kyriale)			
Modern notation .....	.15		1
Organ accompaniment to Kyriale, including the Requiem		3.00	
MATHIAS, FR. X.			
Kyriale seu Ordinarium Missae			
Vatican Edition .....	.60	2.75	2

1. Any accompaniment to the *Ordinarium Missae* listed in Part I Sec. 1 A. may be used for any Plain Chant Masses, Credo and Requiem.
Plain Chant *Asperges* and *Vidi Aquam* are found in all volumes which contain the Plain Chant Ordinary of the Mass. For abbreviations cf. p. 14.

MASSES, UNISON

	<i>Voice</i>	<i>Organ</i>	<i>Publ.</i>
ROSSINI, CARLO			
Credo V & VI.....		.50	1
Missa in Festis B.V.M. (1) Cum Jubilo.....	.15	.80	1
Missa in Festis B.V.M. (2) Alme Pater.....	.15	.80	1
Missa "Lux et Origo" (Tempore Paschali).....	.15	.80	1
Missa "Orbis Factor" (In Dom. infra Annum).....	.15	.80	1
Accompaniment to the various "Ite Missa Est" & "Benedicamus Domino" .....		.50	1
VRANKEN, P. J. J.			
Missa Duplicibus (de Angelis) Asperges me, Vidi Aquam & Te Deum (simplex) .....	.15	.80	1
WAGNER, DR. P.			
All Gregorian Masses, Credos & Requiem (Only accompaniment, no special voice part).....			(1) (3)

B. NON-PLAIN CHANT

a. UNISON

<i>Grade</i>		<i>Score</i>	<i>Voice</i>	<i>Publ.</i>
	BECKER, RENE L.			
em	Mass in G. in honor of St. Francis Xavier.....	.60	.20	3
ve	Mass in honor of St. Angela.....	.60	.30	1
	BELTJENS, J.			
ve	Missa Quarta—Op. 130.....	.60	.15	1
	BERCHTAL, H. von.			
e	Easy Mass—Op. I. ....	.60	.15	1
	BIEDERMANN, E. J.			
em	Mass in honor B.V.M.—Op. 30.....	.16	.15	1
	BILL, J.			
e	Missa "Auxilium Christianorum"—Op. 14.....	.60	.30	2
e	Missa "Refugium Peccatorum"—Op. 16.....	.60	.90	2
	BOTTAZZO, L.			
m	Mass in honor of St. Cecilia—Op. 157.....	.60	.15	1
	BOTTIGLIERO, E.			
m	Mass in honor of St. Ciro—Op. 105.....	.60	.15	1
em	Mass in honor of B.V.M.—Op. 108.....	.60	.15	1
	CORNELL, J. H.			
e	Mass in E-flat .....	.60	.15	1
	DOBICI, C.			
m	Mass in honor of St. Aloysius (D).....	.50		1
	DRESS, A.			
e	The High Mass liturgically correct and complete.....	.60	.16	1
	DUMLER, MARTIN G.			
e	Missa "Cantate Pueri" .....	.60	.20	3
	DUMONT-MULLER			
e	Royal Mass (Missa Regia) (Gregorian style).....	.60	.15	1, 3
	DUMONT-TOZER			
e	Mass of the Angels.....	.60		1
	EDENHOFER, A.			
d	Mass in D. ....	.35	.16	14(1)(3)
	FABRIZI, G. M.			
m	Missa "Gratia Plena" .....	.80	.30	5
	GREY NUNS OF THE SACRED HEART			
ve	In honor St. Therese .....	.80		1, 5
	GRIESBACHER, P.			
e	Missa "Janua Coeli" .....	.80	.20	3

MASSES, UNISON

Grade		Score	Voice	Publ.
	GROISS, JOSEPH			
e	Mass in C .....	.60	.20	3
e	Mass in hon. St. Patris Joseph.....	.60	.15	2
	HAMMA, FR.			
e	Missa "Maria Clara"—Op. 6.....Out of print	.60		1
e	Mass in honor of St. Dominic S. (A. ad lib.).....	.50	.25	1
	HERRMANN, S.			
e	Mass in D (A. & B. ad lib.).....	.50	.25	1
	KARL, JAN			
m	Missa Spiritu Dei (Without Credo).....	.60	.25	3
	MANDL, J.			
e	Missa Brevis et fac. in hon. S. Joannis			
	Evan—Op. 16 .....	.60	.20	2
ve	Mass in D—Op. 11.....	.60	.25	3
	MAGRI, P.			
e	Missa Brevis—Op. 38.....	.60	.15	1
e	Mass in Unison (D).....	.60	.15	1
	MARSH, WILLIAM J.			
e	Centennial Mass .....	.60	.25	1
	MATEJU, T.			
e	Missa in hon. Im. Concept. B.V.M.....	.60	.15	1
	MEUERER, J.			
e	Missa "Regina Angelorum"—Op. 61.....	.55	.20	2
	MOLITOR, J. B.			
e	Mass in hon. St. Joseph.....	.40	.10	11(1)
e	Missa "Rorate Coeli"—Op. 14.....	.55	.20	2
	MONTANI, N. A.			
em	Missa "Regina Pacis".....	.80	.30	1
md	Mass in honor of St. Catherine of Siena—Op. 32.....	.80	.40	1
m	Mass in honor of St. Ambrose.....	.80	.40	1
	O'CONNOR, JOHN J.			
ve	Mass in honor of St. Michael .....	.60	.50	1
	PREDMORE, G. V.			
e	Mass of the Good Shepherd (Without Credo).....	.40		3
	RENNER, J.			
em	Secunda Messa—Op. 52.....	.80	.15	11(1)(3)
	ROSSINI, CARLO			
e	Missa "Orbis Factor".....	.60	.15	1
e	Missa Brevis .....	.60	.15	1
	RHEINBERGER, J.			
em	Missa Puerorum—Op. 62b.....	.80	.15	12(1)(3)
	SCHALLER, F.			
em	Missa "de Beata"—Op. 23.....	.35	.15	1
	SCHEHL, J.			
e	Mass in honor of the Child Jesus.....	.80	.30	1
	SCHOEPP, F.			
ve	Easy Mass in G.....	.35	.15	1
	SINGENBERGER, J.			
ve	Mass in D .....	.35		3
ve	Mass in hon. of the Holy Ghost (A. & B. ad lib.)....	.35		13(1)(3)
ve	Mass in honor of St. Anthony (Credo formerly not of the Vatican Version but corrected edition now pub., 1937) .....	.35		3
ve	Mass of St. Francis.....	.60	.25	3
	SMITH, R. C.			
em	Missa Mater Dei.....	.60	.20	3
	TEBALDINI, JOANNES			
m	Missa Brevis in honorem S. Ambrosii.....	.90		12(1)(3)

MASSES, TWO EQUAL VOICES

Grade		Score	Voice	Publ.
e	WILTBERGER, A. Easy Mass in G .....	.30	.10	13(3)
em	WITT, F. X. Missa Augustini—Op. 18a .....	.80	1.00	2
e	Missa "Octavi Toni"	Out of print	.50	1.00
e	YON, P. A. Pastorale .....	.25		3

b. TWO EQUAL VOICES

(S. A. or T. B. unless otherwise mentioned)

em	BERN, FRANC Missa Mater Misericordiae .....	.60		3
em	BIGGS, RICHARD KEYS Missa "Fray Junipero Serra" S. A. ....	.80	.35	1
em	BILL, J. Missa "Consolatrix Afflictorum"—Op. 12 S. A.	Out of print	.65	.40
em	BISCHOFF, J. C. Mass in honor of the Holy Innocents .....	.50	.25	1
e	BLASEL, H. Mass in D Minor .....	.60	.25	3
m	BOTTIGLIERO, E. Mass in honor of St. Rose of Lima—Op. 60. T. B. ....	.60	.35	1
m	CARNEVALI, VITO Missa "Stella Matutina" .....	.80	.35	1
md	CAPOCCI, F. Mass in G. ....	.60	.30	3
em	Regina Angelorum	1.40	.40	12(1)(3)
e	DORE, M. Easy Mass in G. S. A. ....	.60	.25	3
m	EBNER, L. Mass in hon. Sacratissimi Cordis Jesu—Op. 20. ....	.85	.40	2
m	FABRIZI, G. M. Missa "Gratia Plena" .....	.80	.30	5
m	FERRATA, G. Missa in hon. SS. Rosarii B. V. M.—Op. 18. T. B. ....	.80	.35	1
m	FLORENTINE, SR. M. Missa "Regina Angelorum" S. A. ....	.80	.30	1
e	GISELA, SR. M. Missa "Puer Natus est Nobis" .....	.80	.35	1
em	GOLLER, V. In hon. S. Laurentia T. B. ....	.80	.35	1
ve	GREY NUNS OF THE SACRED HEART In hon. St. Theresa S. A. ....	.80		1,3
m	GRIESBACHER, P. Missa—Op. 50. S. A.	1.00	.40	2
m	Missa in hon. S. Ambrosii—Op. 88.	1.00		11(3)
e	GRUBER, J. Missa in hon. St. Angelorum Custodum—Op. 78. S. A. (T. B. ad lib.) .....	.80	.25	1
em	GRUENDER, H. Missa Festiva "Salve Regina" .....	.60	.20	3
em	Missa Eucharistica "Lauda Sion" .....	.60	.20	3
e	HALLER, M. Missa Tertia—Op. 7a.	1.00	.40	2
e	Missa Tertia—Op. 7a. ....	.60	.15	1, 3
em	Missa Decima—Op. 23.	Out of print	1.00	.40

MASSES, TWO EQUAL VOICES

Grade		Score	Voice	Publ.
em	Missa Quarta—Op. 8a. ....	.80	.40	2
em	Missa Quintadecima—Op. 55 S. A. ....	.85	.40	2
m	Missa XXI—Op. 67.	1.00	.40	2
	HAMMA, B.			
e	Mass in honor of St. Dominic S. A. (ad lib.).....	.60	.25	1
	HERRMANN, S.			
e	Mass in D S. A. (B. ad lib.).....	.50	.25	1
	HILLEBRAND, J.			
e	Missa "Mater Dolorosa" S. A. ....	.80	.35	1
	HUBER, H.			
m	Missa "Salve Regina Pacis".....	.30	.15	14(1)(3)
	JASPER, C.			
ve	Mass in honor of St. Cecilia—Op. 9. S. A. ....	.80	.20	1
	JAWELAK, ANTHONY			
m	Mass in honor of Our Lady of Mt. Carmel.....	.80	.15	1
	KARL, JAN			
e	Missa Spiritu Dei (Without Credo) S. A. ....	.60	.25	3
	MARSH, W. J.			
e	Mass in honor of the Holy Angels S. A. ....	.60	.25	3
	MEYER, J. J.			
e	Mass in honor St. Theresa of the Child Jesus S. A.....	.60	.15	3
em	Missa S Mauritti—Op. 1.	1.00	.40	2
	MITTERER, IGN.			
m	Missa in hon. S. Nominis Mariae—Op. 141a. T. B.....	.60	.35	1
m	Missa in hon. S. Nominis Mariae—Op. 141c. S. A.....	.60	.35	1
m	Missa Nominis Jesu—Op. 18a. ....	.80	.40	2
	MOLITOR, P. G.			
m	Mass in hon. S. Caroli Borromaei .....	.80	.40	2
	MONTANI, NICOLA A.			
em	Missa "Regina Pacis" S. A. ....	.80	.30	1
md	Mass in honor St. Catherine of Siena—Op. 32. ....	.80	.40	1
m	Mass in honor St. Ambrose.....	.80	.40	1
d	Ave Maris Stella Mass—Op. 28. S. A. ....	.80	.30	9
	PEROSI, L.			
md	Te Deum Laudamus T. B. ....	.80	.40	5
e	Missa in hon. B. Caroli T. B. ....	.85	.40	2
	RAVANELLO, O.			
em	Missa in hon. St. Josephi Calasantii.....	1.00	.20	12(1)
	RENNER, J.			
e	Mass in hon. St. Petri Apostoli—Op. 2. S. A. ....	.80	.40	2
	RINGEISSEN, J.			
em	"Victimae Paschali" Missa T. B.			20(3)
	ROSSINI, CARLO			
e	Missa "Orbis Factor".....	.80	.40	1
e	Missa "Salve Regina".....	.80	.35	1
	SCHILDKNECHT, JOS.			
m	Missa in hon. S. Patris Josephi—Op. 14. T. B. ....	.85	.40	2
	SCHOEPP, P.			
ve	Easy Mass in G S. A. ....	.35	.15	1
	SCHWEITZER, J.			
e	Mass in honor of the Child Jesus S. A. ....	.50	.15	1
	SINGENBERGER, J.			
ve	Missa "Adoro Te" S. A.....	.60	.40	2
ve	Missa in hon. S. Spiritus.....	.75	.80	2
em	Missa in hon. Purissimi Cordis B.			
	Mariae Virg S. A. Out of print	.60	.60	2
e	Missa in hon. S. Joannis Baptistae S. A. ....	.55	.60	2
em	Missa in hon. S. Galli S. A. ....	.55	.60	2
ve	Mass in honor St. Aloysius S. A. ....	.50		1

MASSES, TWO MIXED, THREE FEMALE VOICES

Grade		Score	Voice	Publ.
e	Easy Mass in D. S. A. ....	.50		1,3
ve	Mass in D. S. A. (B. ad lib.).....	.35		3
ve	Mass in hon. St. Anthony.....	.35		3
ve	Mass in hon. Holy Ghost S. A. (B. ad lib.).....	.60	.25	3
ve	Mass in hon. St. Francis S. A. (B. ad lib.).....	.60	.25	3
e	Mass in honor of the Holy Family.....	.60	.25	3
SINGENBERGER, OTTO				
em	Missa "Ex ore Infantium" S. A. ....	.60	.25	3
STEHLE, J. G. ED.				
em	Prize Mass "Salve Regina" S. A. with T. B. ad lib.....	1.00	.80	2
em	Prize Mass "Salve Regina" S. A. with T. B. ad lib.....	.60	.25	1,3
m	Missa "Alma Redemptoris Mater"—Op. 51, S. A.....	.90	.80	2
m	Missa "Regina Coeli"—Op. 56 S. A. ....	.85	.80	2
SURZYNSKI, J.				
em	Missa in hon. S. Teresiae—Op. 15. S. A. ....	.60	.40	2
TAPPERT, H.				
em	Mass of St. Rose of Lima S. A. ....	.60	.25	3
em	Mass of the Guardian Angels S. A. ....	.60	.25	3
WHEELER, V. B.				
e	Liturgical Mass in D Major.....	.60	.25	3
WILKENS, IGN.				
e	Mass in honor St. Anthony.....	.80	.25	1
ve	Mass in honor of Holy Child Jesus S. A. ....	.60	.25	1
WITT, F. X.				
em	Missa "Exultet"—Op. 9a. ....	.65	.25	1,3
m	Missa in hon. S. Ambrosii—Op. 29c. ....	.65	.40	2
YON, PIETRO A.				
md	Missa "Dilectus Meus Mihi, et Ego Illi" (Cut in Gloria not approved.) T. B.....	.65	.30	1
e	Mass of the Shepherds.....	.80	.40	1

c. TWO MIXED VOICES

DOBICI, C.				
m	Mass in honor of Bl. James S. B. ....	.60		1
EDER, P. V.				
e	Mass in honor of St. Michael—Op. 17. S. B. ....	.60	.25	1
EBNER, L.				
m	Missa in hon. S. Josephi—Op. 14. S. B.	1.00	.40	2
e	Missa "Laudate Dominum"—Op. 7. S. B. ....	.80	.15	14(1)(3)
GRIESBACHER, P.				
em	Missa "Salus Infirmorum"—Op. 16. S. B. ....	.80	.25	14(1)(3)
PEROSI, L.				
m	Missa in hon. B. Ambrosii S. B.	1.00	.40	2
WILTBERGER, H.				
e	Mass in honor of St. Margaretha—Op. 15. S. B. ....	.40	.15	14(1)(3)
QUADFLIEG, J.				
m	Missa de Imm. Conception B. V. M.—Op. 3. S. B. ....	.40	.15	14(1)(3)

d. THREE FEMALE VOICES

BECKER, RENE L.				
em	Mass in honor of St. Catherine—Op. 55a. ....	.80	.25	1
CHERUBIM, SR. M.				
m	Mass in honor of St. Alfons.....	.25		3
DOWNEY, MARY E.				
m	Missa in honor SS. Sacramenti.....	.80	.40	1
GISELA, SR. M.				
m	Mass in honor of Our Lady.....	.60	.30	3

MASSES, THREE MALE VOICES

Grade		Score	Voice	Publ.
	GRIESBACHER, P.			
m	Missa S. Raphaelis Archangeli—Op. 41	1.00	.60	2
	HALLER, M.			
md	New Mass—Op. 108. ....	.75	.60	2
m	Missa in hon. S. Angelae Mericiae Virg.—Op. 110....	1.00	.60	2
e	Missa Sexta—Op. 8 .....	.40	.25	12(1)(3)
	KOENIG, CARL			
m	*Messe Solemnelle .....	.60	.30	3
	MONTANI, N. A.			
md	Mass in honor of St. Catherine of Siena—Op. 32. ....	.80	.40	1
m	Mass in honor of St. Ambrose.....	.80	.40	1
	PIEL, P.			
e	Mass in honor of the Blessed Sacrament.....	.40	.20	14(1)(3)
em	Mass in honor of the B. V. M. ....	.80	.20	14(1)(3)
em	Mass in honor of the Sacred Heart.....	.60	.20	14(1)(3)
	REAN, GERALD			
em	Missa "Deo Gratias".....	.50		15
	RHEINBERGER, J.			
md	Missa—Op. 126.	1.00	.50	12(1)(3)
	ROSSINI, CARLO			
e	Missa "Orbis Factor".....	.80	.40	1
	SCHAEFERS, PETER			
m	Missa in hon. Sanctae Juliae Billiart.....	.60		3
	SINGENBERGER, J.			
em	Missa S. Familiae Edition B. ....	.85	.60	2
	SMITH, JOSEPH			
em	Mass of the Sacred Heart of Jesus.....	.80	.35	3
	STEHLE, J. G. ED.			
m	Missa in hon. B. Magdalenae Sophiae Barat.....	1.20	.80	2
m	Missa in hon. B. Juliae Billiart.....	1.60	.80	2
	WITT, F. X.			
em	Missa "Secundi Toni".....Out of print	.50	.15	2

c. THREE MALE VOICES

	ALLMENDINGER, C.			
m	*Missa de Ss. Trinitate—Op. 13. ....	.55	.60	2
	ARNFELSER, FR.			
m	Missa Regina Coeli—Op. 151. ....	.80	.60	2
m	Missa Regina Coeli—Op. 161. ....	.60		3
	BECKER, RENE L.			
em	Mass in honor of St. Catherine—Op. 55b. ....	.80	.25	1
	BIGGS, RICHARD KEYS			
m	Mass "Fray Junipero Serra".....	.80	.40	1
e	Mass in honor of St. Francis.....	.60		3
	BRANCHINA, P.			
md	Mass in honor of St. Agatha—Op. 40. ....	.80	.35	1
	CARNEVALI, V.			
em	Missa "Rosa Mystica".....	.80	.40	1
m	Missa "Ave Verum" in honor St. Augustine .....	.80	.40	1
	with Unison Chorus. (Congregation ad lib.)			
	Unison parts		.15	
	CHERUBIM, SISTER M.			
em	Mass in honor of St. Alfons.....	.35		3
	DUMLER, MARTIN G.			
m	Missa "Dei Amoris"—Op. 36. ....	.80	.25	3
	Cantus, Tenor and Bass.			
	GRUBER, J.			
m	Mass in honor of St. Joan of Arc.—Op. 311. ....	.80	.40	1

MASSES, THREE MIXED VOICES

Grade		Score	Voice	Publ.
	HALLER, M.			
em	Missa S. Othiliae—Op. 93.	1.00	.60	2
em	Missa XVIII—Op. 69b.	1.20	.60	2
	HOHNERLEIN, M.			
em	Mass in honor of St. Augustine—Op. 40a. ....	.80	.20	1
	MONTANI, N. A.			
m	Mass in honor of St. Ambrose.....	.80	.40	1
md	Mass in honor of St. Catherine of Siena—Op. 32. ....	.80	.40	1
	RAVANELLO, O.			
md	Messa Solemne (No. 17a.)—Op. 83 .....	.80	.25	1
	REFICE, L.			
m	Missa Choralis (T. T. B. & Congregation).....	.80	.30	1
	ROSSINI, CARLO			
e	Missa "Orbis Factor".....	.80	.40	1
	SCHILDKNECHT, J.			
m	Missa Ss. Cordis Jesu—Op. 5.	1.20	.60	2
	SINGENBERGER, J.			
e	Missa in hon. S. Aloysii .....	.60	.60	2
ve	Missa brevis in hon. S. Stanislai.....	.60	.60	2
em	Mass in honor of the Holy Family.....	.80	.20	2, 3
em	Missa Familiae Edition A .....	.85	.80	2, 3
	STEIN, JOS			
m	Missa XI—Op. 40. ....	.85	.60	2
	VAN DURME, O.			
m	Missa Octave			23(1)(3)

f. THREE MIXED VOICES

	BECKER, RENE L.			
em	Mass in honor of St. Catherine—Op. 55c. S.A.B. ....	.80	.25	1
	CAPOCCI, F.			
d	Missa "Mater Amabilis" S.T.B. ....	.75	.30	22(1)(3)
	DORE, M.			
m	Mass of Christ the King S.A.B. ....	.60		3
	DUMLER, M. G.			
m	Missa Dei Amoris S.A.B. ....	.60	.25	3
	FABRIZI, G. M.			
m	Missa "Gratia Plena" S.A.T. ....	.80	.30	5
	GRUBER, J.			
em	Missa in hon. Ss. Trinitatis—Op. 87a. A.T.B. ....	.65	.20	3
em	*Missa Ignatii de Loyola—Op. 69a. S.A.B. ....	.80	.60	2
em	Missa "Auxilium Christianorum"—Op. 317. S.A.B. ....	.80	.30	1
	HALLER, M.			
m	*Missa Prima—Op. 4. S.A.B. ....	.65	.60	2
m	*Missa Secunda—Op. 5. S.A.B.	1.00	.60	2
	HERRMANN, S.			
e	Mass in D S.A.B. ....	.50	.25	1
	HOHNERLEIN, M.			
em	Mass in honor of St. Augustine—Op. 40b. A.T.B.....	.80	.20	1
	McGRATH, J. J.			
md	Missa Lyrica S.T.B. ....	.80	.25	3
	MONTANI, N. A.			
em	*Missa "Regina Pacis" S.A.B. ....	.80	.20	1
	MOLITOR, F. B.			
m	*Missa "Redemisti Nos"—Op. 6. S.A.B. ....	.95	.20	2
	PEDROSS, J.			
em	Missa "Jesu Redemptor" S.A.B. ....Out of print	1.00	.50	1
	REFICE, L.			
em	Missa "Gratia Plena" S.A.B. ....Out of print	1.20	.60	2
m	Missa "Regina Martyrum" S.A.B.	1.20	.60	2

MASSES, FOUR FEMALE, FOUR MALE VOICES

Grade		Score	Voice	Publ.
	ROSSINI, CARLO			
m	Missa "Orbis Factor" S.T.B. ....	.80	.40	1
	SINGENBERGER, J.			
e	Missa in hon. St. Francis S.A.B. ....	.60	.25	3
ve	Easy Mass in D S.A.B. ....	.50		1, 3
ve	Mass in honor of St. Aloysius S.A.B. ....	.50		1
em	Missa Cordis B.V.M. S.A.B. ....	.60	.60	2
em	Missa in hon. Ss. Angel. Custodum S.A.B. ....	.85	.80	2
e	Missa in hon. S. Galli S.A.B. ....	.60	.65	2
e	Missa in hon. S. Spiritus S.A.B. ....	.75	.80	2
e	Missa in hon. S. Familiae S.A.B. ....	.60	.25	3
em	Mass of St. Anthony S.A.B. ....	.35		3
	STEHLE, J. G.			
m	Missa "Salve Regina" S.A.B. ....	.60	.25	1, 3
	VRANKEN, P. J.			
md	Missa Festiva—Op. 36 S.T.B. ....	.80	.25	1
	YENN, S. M.			
m	Missa in hon. B.V.M. sine labe Conceptae S.T.B. ....	.80	.40	1
	YON, P. A.			
m	Missa Melodica S.T.B. ....	.80	.25	1
m	Missa Solemnis S.T.B. ....	.80	.30	1
md	Missa "Hosanna Filio David" S.T.B.			10

g. FOUR FEMALE VOICES

	DUMLER, M. G.			
md	Missa Devota—Op. 17 .....	.80		1
	HALLER, M.			
md	Missa "Assumpta est"—Op. 6b	1.00	.80	2
	RAFAEL, SR. M.			
m	Mass of Christ the King .....	.60		3
	WITT, F. X.			
md	Missa in mem. Conc. Oecum. Vatican—Op. 19b	1.00	.80	2

h. FOUR MALE VOICES

	AHLE, J. N.			
m	*Missa "Sanctae Crucis" .....	.80	.80	2
	BAUERLE, H.			
m	*Missa Cordis Jesu—Op. 9 .....	.85	.80	2
	DESCHERMEIER, JOS.			
e	Missa "Domine, Amorem Tuum Laudabo"—Op. 12 .....	.80		1
	DIETRICH, J. H.			
d	In hon. St. Joseph—Op. 19			22 (1) (3)
	DUMLER, M. G.			
md	Missa Laudis—Op. 19 .....	.80	.30	1
em	Missa Petens .....	.80		1
	EBNER, L.			
m	Missa "Cantantibus Organis"—Op. 59 .....	.60	.25	1
m	*Missa in hon. S. Antonii de Padua—Op. 54 .....	.80	.80	2
	EDENHOFER, A.			
m	Missa in hon. S. Luciae	1.00	.80	2
	ENGLER, A. J.			
m	*Missa IV in hon. S. Caeciliae—Op. 20 .....	.80	.80	2
	GRIESBACHER, P.			
m	*Missa S. Josephi—Op. 34 .....	.80	.80	2
	GRUBER, J.			
em	Mass in honor of Imm. Conception—Op. 173 .....	.80	.25	1

MASSES, FOUR MALE VOICES

<i>Grade</i>		<i>Score</i>	<i>Voice</i>	<i>Publ.</i>
	GRUENDER, H.			
m	Missa Eucharistica "Lauda Sion" .....	.60	.20	3
m	Missa Festiva "Salve Regina" .....	.60		3
em	Missa cum Jubilo (Boys and T.T.B.B.) .....	.80	.20	3
md	Missa Liturgica .....	.80	.20	3
	HALLER, M.			
md	Missa Assumpta Est—Op. 6a.	1.15	.80	2
m	Missa in hon. S. Cassiani—Op. 95	1.10	.80	2
	HAMM, C.			
m	*Missa in hon. S. Arbogasti—Op. 6 .....	.60	.80	2
	HAMMA, FR.			
e	Missa "Sursum Corda"—Op. 8 .....	.60	.25	1
	HUBER, H.			
md	Missa "Salve Regina Pacis"			22 (1) (3)
	KAIM, A.			
em	Mass in honor of St. Cecilia .....	.60	.25	1
	MARXER, P.Th.			
em	*Missa Tertia—Op. 3 .....	.85	.80	2
	MEURERS, J.			
em	*Missa Secunda (Without Credo)—Op. 8 .....	.65	.80	2
	MOLITOR, J. B.			
e	*Mass of St. John Baptist—Op. 32 .....	.50		3
e	*Mass of St. John the Baptist—Op. 32 (Out of print) .....	.65	.80	2
	MULLER, JOS.			
md	Mass in honor of St. Benedict .....	.80	.25	1
m	Missa "Ecce Panis" .....	.80	.30	1
	SCHEHL, J. A.			
md	Mass in honor of St. Lawrence (T. II. ad lib.) .....	.80	.30	1
	SCHOEPP, F.			
em	Mass in A—Op. 39 .....	.80	.25	1
	SCHWEITZER, J.			
em	Mass in C .....	.50		3
	SINGENBERGER, J.			
m	Missa in hon. Ss. Cordis Jesu .....	.65	.80	2
m	Missa S. Gregorii—Edition A. (Out of print)	1.15	.80	2
e	Missa in hon. S. Petri .....	.75	.80	2
e	Missa in hon. St. Petri .....	.60		3
	SINGENBERGER, OTTO			
m	Mass of St. Maria ad Lucum .....	.40		3
	STEFFEN, ELMER, A.			
md	Missa Eucharistica .....	.80	.30	1
	STEHLE, J. G. ED.			
em	Missa Coronata "Salve Regina"	1.00	.80	2
	STEIN, J.			
e	Short and Easy Mass—Op. 4 .....	.60	.25	1
	TAPPERT, H.			
m	Missa B. Matris Dei .....	.80	.30	1
	TERRY, R. R.			
m	Mass of St. Dominic .....	.60	.20	3
	TEVES, REV. B.			
m	Mass of St. Bernard (No Credo) .....	.50		3
	WILTBERGER, H.			
e	Missa—Op. 23 .....	.60	.80	2
	WITT, F. X.			
m	Missa Francisci Xaverii—Op. 8a.	1.15	.80	1, 2
em	Missa in hon. St. Luciae—Op. 11c	1.00	.80	2
	YON, P. A.			
em	Missa Solemnis .....	.80	.30	1

MASSES, FOUR MIXED VOICES

i. FOUR MIXED VOICES

<i>Grade</i>		<i>Score</i>	<i>Voice</i>	<i>Publ.</i>
	ANERIO, J. F.			
md	*Missa Brevis .....	.45	.80	2
	ARENSBERG, P. E.			
em	Missa "Victimae Paschali" .....	.60		3
em	Missa "Mater Salvatoris" .....	.60		3
	ARNES, F. X.			
em	Missa "Exultate Deo"	1.00	.25	1
	ASOLA, J. M.			
d	*Missa "Octavi Toni" .....	.65		2
	BALOGH, L. L.			
m	Missa in hon. S. Michaelis Arch. ....	.80		1
	BARTSCH, J.			
em	*Missa Secunda—Op. 4	1.00	.80	2
	BARTSCHMID, A.			
m	Mass in honor of the Holy Cross.....	.50		1
	BECKER, RENE L.			
m	Mass in honor of St. Francis Xavier.....	.60	.20	3
em	Mass in honor of St. Angela .....	.80	.30	1
m	Mass in honor of St. Barbara .....	.80	.30	1
m	Missa "Salvator Noster" .....	.80	.30	1
	BELTJENS, J.			
m	*Missa "Toni Phrygii—Op. 125	1.00	1.00	2
	BERNABEI, G. A.			
d	*Missa "Ad Regias Agni Dapes" .....	.40		2
m	*Missa in G	1.15		32 (33)
m	Missa "Veni Creator Spiritus" .....	.90		32 (33)
	BIGGS, RICHARD KEYS			
em	Mass in honor of St. Anthony .....	.60		3
e	Missa "Fray Junipero Serra" .....	.80	.35	1
	BILL, J.			
em	Missa "Refugium Peccatorum"—Op. 16 .....	.80	.80	2
	BLASEL, H.			
m	Mass in D Minor .....	.60	.25	3
	BLIED, J.			
m	Missa "Secundi Toni"—Op. 44 .....	.65	1.00	2
	BONVIN, LUDWIG			
e	Festive Mass .....	.90		3
	BORDONEL, F. J.			
m	*Missa in F in honor of St. Nicholas.....	.90		32 (33)
	CANNICIARI, POMPEO-BAUERLE			
m	Missa Phrygia	1.15		32 (33)
	CARNEVALI, V.			
md	Missa Maria Auxilium Christianorum in hon. of S. Giovanni Bosco .....	.80	.35	1
m	Missa "Stella Matutina" .....	.80	.30	1
	CASINI, G.			
m	*Missa in D .....	.75		32 (33)
	CHERION, A.			
m	Mass in honor of St. Cecilia.....	.60		3
	DESCHERMEIER, JOS.			
m	Missa in hon. S. Cordis B.V.M.—Op. 153.....	1.00	.80	2
m	Missa "Jesus, Rex Pacis"—Op. 160.....	.80	.30	1
	DIEBOLD, J.			
m	Missa Brevis in D—Op. 104 .....	.80	.80	2
m	Missa "Te Deum Laudamus"—Op. 6a. (Out of print)	.60	.80	2
	DOBICI, C.			
d	Missa Solemnis (D) .....	.80		1

MASSES, FOUR MIXED VOICES

Grade		Score	Voice	Publ.
	DOWNEY, MARY E.			
m	Mass in honor. Nat. B.V.M. ....	.80	.30	1
m	Mass in honor. SS. Sacramenti .....	.80	.30	1
	DUMLER, M. G.			
m	Missa Latreutica (Adoration) .....	.80	.30	1
	DUMONT-TOZER			
e	Chant-Mass on the Sixth Tone .....	.60		1
	EBNER, L.			
m	*Missa "Ave Mater Amabilis"—Op. 26.....	.85	.80	2
m	*Missa "Laetentur Coeli"—Op. 55	1.05	1.00	2
m	*Missa Solemnis—Op. 23	1.00	.80	2
	ELSENHEIMER, N. J.			
d	Mass in honor of the B.V.M. ....	.75		1
	FABRIZI, G. M.			
m	Missa "Gratia Plena" .....	.80	.30	5
	FILKE, M.			
em	*Missa Brevis—Op. 11 .....	.85	.80	2
	FURMANIK, J.			
e	Missa Brevis .....	.40		3
	GABRIELE, ANDR.			
md	*Missa Brevis .....	.55	.80	2
	GAROFALO, C. G.			
m	Mass in honor of Imm. Conception .....	.60		1
m	Mass in honor of Most Holy Trinity.....	.75		1
	GOLLER, V.			
m	Missa Brevis Secunda in honor. S. Gerardi Majella—Op. 53	1.00	.80	2
	GRIESBACHER, P.			
em	Missa Solemnis—Op. 68	1.20	.80	2
md	Missa "Stella Maria"	2.00	.25	22 (1) (3)
md	Missa "Mater Admirabilis"	2.00	.25	22 (1) (3)
	GRUBER, J.			
md	Jubilee Mass—Op. 150.....	.80	.30	1
m	Mass in honor of St. Joan of Arc—Op. 311b.....	.80	.30	1
em	Missa in hon. St. Angelorum Custodum—Op. 78. (T. B. ad lib.) .....	.80	.25	1
em	Mass in honor of St. Peter—Op. 14.....	.80	.25	1
	GRUENDER, REV. H.			
m	Missa Festiva .....	.60		3
	S. & A. pts @ .....		.25	
	T. & B. pts @ .....		.25	
	HALLER, M.			
m	*Missa in hon. S. Gabrielis Arch.—Op. 109.....	1.00	.80	2
m	*Missa XX—Op. 86 .....	.85	1.00	2
m	*Missa Septima—Op. 19 .....	.85	.80	2
m	*Missa Octava—Op. 20 .....	.85	.80	2
md	*Missa Nona—Op. 22 .....	.65	.80	2
md	*Missa Duodecima Edition A.—Op. 27a.....	.85	.80	2
m	*Missa Duodecima Edition B.—Op. 27b.....	.60	.80	2
e	Missa Tertia Edition B.—Op. 7b. ....	.80	.20	1, 3
e	Missa Tertia Edition B.—Op. 7b. ....	.85	.80	2
e	Missa Quarta Edition B.—Op. 8b. ....	.85	.80	2
	HAMM, K.			
m	*Missa Richards—Op. 10 .....	.85	.80	2
	HAMMA, FR.			
m	Missa "Maria Clara"—Op. 6.....(Out of print)	.60		1
	HARRINGTON, J.			
e	Missa "Virginis Immaculatae" .....	.80	.30	1

MASSES, FOUR MIXED VOICES

Grade		Score	Voice	Publ.
	HASSLER, HANS LEO			
m	*Missa Secunda .....	.85	.20	1, 2
m	*Missa "Quatuor Vocum" .....	.60		2
	HOHN, W.			
m	Missa Sexta in hon. S. Walburgae—Op. 18 .....	.80	.40	2
	JASPERS, G.			
ve	Mass in honor of St. Cecilia—Op. 9 .....	.80	.25	1
	JOHNSON, WM. SPENCER			
m	Mass of St. Francis .....	.75		3
	KAGERER, CHR.			
m	Missa in hon. S. Ludovici—Op. 18. (Organ ad lib.)	1.20	.80	2
	KAIM, A.			
em	*Missa "Jesu Redemptor"—Op. 1 .....	.65	.80	2
em	*Missa "Jesu Redemptor"—Op. 5 .....	.60		3
e	*Missa in hon. S. Henrici—Op. 9	1.00	.25	1
e	*Missa in hon. S. Henrici—Op. 9 .....	.65	.80	2
em	Missa in hon. St. Ceciliae	1.00	.25	1
m	Missa in hon. of St. Paulina—Op. 7.....	1.00	.25	1
	KLEIN, BRUNO OSCAR			
m	Missa de Nativitate Domini—Op. 44b. ....	.80	.30	1
	KRECKEL, PHILIP G.			
m	Missa "Pater Noster"—Op. 33 .....	.80	.30	1
em	Missa "Iste Confessor" in hon. of St. Thomas Aquinas—Op. 30 .....	.80	.30	1
em	Missa Brevis et Melodica in hon. of St. Boniface.....	.80	.30	1
	KUNIN, J. D.			
em	Mass in D .....	.80		3
	LASSO, ORLANDO DI			
md	*Missa "Quinti Toni" .....	.45	.80	2
md	*Missa "Laudate Dominum de Coelis".....	.60	.80	2
m	*Missa VIII Toni .....	.85	.80	2
	LOHLE, A.			
m	*Missa Solemnis S. Augustini .....	.85	.80	2
em	*Missa Caeciliae—Op. 4 .....	.85	.80	2
	LOTTI, ANTONIO-BAUERLE			
m	Missa in C .....	.75		32 (33)
	MARSH, W. J.			
md	Choral Mass in honor of the Infant Jesus .....	.60	.25	3
	McGRATH, J. J.			
em	Missa Brevis in hon. St. Josephi .....	.80	.30	1
d	Missa Pontificalis .....	.80		3
	METTENLEITER, B.			
em	*Missa Angel. et Archangel.—Op. 74 .....	.65	.80	2
	MEUERER, J.			
em	Missa Kiliani—Op. 25	1.20	.80	2
	MITTERER, IGN.			
em	Missa Nominis Jesu—Op. 18b.	1.05	.80	2
m	Missa in hon. S. Caroli Borromaei	1.00	.80	2
md	*Missa VIII Toni .....	.95	.80	2
e	Mass in honor of the Sacred Heart of Jesus—Op. 70 .....	.80	.30	1
m	Mass in honor of the Holy Name of Mary— Op. 141b. ....	.60	.30	1
	MONTANI, N. A.			
em	Missa "Regina Pacis" .....	.80	.30	1
md	Missa Festiva	1.00	.30	1
m	Mass in honor of St. Ambrose .....	.80	.40	1

MASSES, FOUR MIXED VOICES

<i>Grade</i>		<i>Score</i>	<i>Voice</i>	<i>Publ.</i>
	MOLITOR, J. B.			
m	Mass in honor of St. Benedict .....	.80	.25	1
e	*Missa "Tota Pulchra es, Maria"—Op. 11 .....	.60	.80	2
e	*Missa in hon. S. Fidelis a Sigm.—Op. 12.....N....	.60	.80	2
e	Missa in hon. St. Angel. Custodum—Op. 13.....	.60	.80	2
	PALESTRINA, G. P. DA			
d	*Missa Papae Marcelli	1.00		1
md	*Missa Brevis .....	.80	.80	1
md	*Missa Brevis	1.20	.80	2
md	*Missa "Iste Confessor"	1.05	.80	2
d	*Missa "Jesu Nostra Redemptio" .....	.80	.80	2
md	*Missa "Aeterna Christi Munera"	1.20	.80	2, 3
m	*Missa "Lauda Sion"	1.15		32 (33)
m	*Missa "De Beata Virgine"	1.15		32 (33)
	PEDROSS, J.			
em	Missa "Jesu Redemptor" .....(Out of print)	1.00	.50	1
	PERRUCHOT, L. L.			
m	Missa in B flat .....	.60		1
	PREDMORE, G. V.			
em	Mass of Christ the King .....	.60		3
	QUADFLIEG, J.			
m	Missa S. Jacobi—Op. 4	1.15	.80	2
	RAVANELLO, O.			
m	In hon. S. Joseph—Op. 41	1.00	.40	12 (1) (3)
	REFICE, L.			
m	Missa Choralis .....	.80	.30	1
	RENNER, JOS.			
m	Zweite Festmesse—Op. 86	2.00	1.35	2
d	Mass in honor of St. Joseph			22 (1) (3)
	ROSSINI, CARLO			
md	Missa Solemnis "Justus Florebit" .....	.80	.40	1
d	Missa "Salve Regina" .....	.80	.35	1
	SCHAEFERS, PETER			
m	Mass in honor of the Holy Ghost .....	.80		3
	SCHEHL, J. ALFRED			
md	Mass in honor of St. Lawrence—Op. 21 .....	.80	.30	1
	SCHILDKNECHT, J.			
m	Missa "Sub Tuum Praesidium"—Op. 21	1.00	.80	2
em	*Missa in Dominicis Adventus et Quadragesimae— Op. 22 .....	.60	.80	2
	SCHWEITZER, J.			
em	Mass in B flat .....	.80	.25	1
em	Mass in honor of St. Joseph—Op. 23 .....	.80	.25	1
e	Mass in honor of the Child Jesus—Op. 26.....	.50	.15	1
em	Mass in honor of St. John Baptist—Op. 18 .....	.60		3
	SENN, KARL			
m	Mass in F.—Op. 421	1.65	.25	2
	SINGENBERGER, J.			
em	Missa Angel. Custodum .....	.85	.80	2
em	Missa in hon. S. Caeciliae .....	.85	.80	2, 3
em	Missa in hon. Puriss. Cordis B.V.M.	1.20	.80	2
md	Missa in hon. S. Gregorii Edition B.	1.15	.20	3
em	Mass of the Holy Family .....	.80	.25	3
e	Mass of St. Francis .....	.60	.25	3
e	Mass of the Holy Ghost .....	.60	.25	3
e	*Missa "Stabat Mater" .....	.60	.20	2
	STEFFEN, E. A.			
m	Missa Eucharistica .....	.80	.30	1

MASSES, FIVE MIXED VOICES

Grade		Score	Voice	Publ
	STEHLER, J. G. ED.			
em	Missa "Alma Redemptoris Mater"—Op. 51	1.00	.20	2
md	Missa "Exultate Deo"—Op. 38	1.20	.20	2
em	Missa in hon. B. Juliae Billiard	1.65	.20	2
em	Prize Mass "Salve Regina" .....	.60	.25	1, 3
em	Prize Mass "Salve Regina"	1.00	.80	2
em	Missa "Regina Coeli"—Op. 56 .....	.85	.20	2
md	Missa Solemnis—Op. 67	1.65	.20	2
	STEIN, B.			
m	Missa XIV—Op. 48 .....	.85	.80	2
m	Missa XV—Op. 55 .....	.85	.80	2
	SURYZNSKI, J.			
md	*Missa in hon. Imm. Concept. B.V.M.—Op. 21	1.20	.80	2
m	*Missa in Adorationem Sacratissimi Cordis Jesu— Op. 26 .....	.80	.80	2
	TAPPERT, H.			
m	Mass of St. Rose .....	.60	.25	3
	TERRY, R. R.			
m	Mass of St. Gregory .....	.60		3
	TOZER, A. EDMONDS			
em	Missa "O Quanta Qualia" .....	.85	.25	1
e	Missa in hon. St. Wilfred .....	.80	.30	1
	TURTON, R. A.			
em	Missa Solemnis .....	.80	.30	1
em	Missa in hon. Ss. Cordis Jesu .....	.80	.30	1
	VIADANA, L.			
m	Missa "L'Hora Passa" .....	.85	.80	1, 2
d	*Missa "Cantabo Domino" .....	.45	.80	2
md	*Missa "Sine Nomine" .....	.85	.80	2
	VITTORIA, T. L.			
m	*Missa "Quarti Toni" .....	.65	.80	2
m	*Missa "O Magnum Mysterium"	1.15		32 (33)
m	*Missa "O Quam Gloriosum" .....	.90		32 (33)
	WALTER, F. T.			
em	Mass in honor of St. Gall .....	.80		5
	WITT, F. X.			
em	Missa "Exultet"—Op. 9b. ....	.80	.25	1, 3
m	Mass in honor of St. Lucy—Op. 11a. ....	.80	.25	1
m	Mass in G.—Op. 12 .....	.80	.25	1
m	Mass in honor of St. Francis Xavier—Op. 8b. ....	.80	.30	1
m	Mass in honor of St. Francis Xavier—Op. 8b.	1.00	.80	2
md	*Missa "Salve Regina"—Op. 3b .....	.80	.80	2
m	*Missa in hon. S. Augustini—Op. 18a. ....	.80	.80	2
md	*Missa "Septem Dolorum"—Op. 41	1.00	1.30	2
	YON, P. A.			
md	Missa "Jesu, Fortitudo Martyrum" in honor of St. George, Mart. ....	.80	.35	1
em	Missa Solemnis .....	.80	.30	1
	ZANGL, J. G.			
em	Mass in honor of St. Louis—Op. 59	1.00	.25	1
em	Pope Leo Mass—Op. 79 .....	.75	.60	1

j. FIVE MIXED VOICES

	BYRD, G.			
d	Missa	2.25		32 (33)
	HALLER, M.			
m	*Missa XIX 5 voc.—Op. 71 .....	.85	1.00	2
	MITTERER, IGN.			
m	*Missa Brevis de Ss. Apostolis .....	.65	.80	2

MASSES, SIX MIXED VOICES—PROPER, PLAIN CHANT

<i>Grade</i>		<i>Score</i>	<i>Voice</i>	<i>Publ</i>
	SCHACHTL, G.			
m	*Missa Solemnis in hon. B.V.M.—Op. 3.....	1.35	1.20	2
	WITT, F. X.			
md	*Missa "Tertii Toni"—Op. 46a.....	.65	1.00	2

k. SIX MIXED VOICES

	EBNER, L.			
m	*Missa Festiva 6 voc.—Op. 47.....	1.35	1.20	2
	HALLER, M.			
md	*Missa "Ave Maria" 6 voc.—Op. 101.....	1.20	1.50	2
	MITTERER, IGN.			
md	*Missa de Nativitate	1.00	1.50	2
	PALESTRINA, G. P. DA			
md	*Missa "Ecce Ego Joannes"	1.00		32 (33)
md	*Missa "Tu es Petrus"	1.00		2

Section 2—PROPER OF THE MASS

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Proper for Easter Sunday50	1
Proper for Pentecost50	1
OFFICIUM MAJORIS HEBDOMADAE ET OCTAVAE PASCHAE.		
Cum Cantu, Juxta Ordinem Breviarii, Missalis et Pontificalis Romani.		
Gregorian notation	2.50	2
ROSSINI, CARLO		
Proper for the feast "Christ the King".....	1.50	1

B. NON-PLAIN CHANT

a. FOR ENTIRE YEAR

ROSSINI, CARLO		
Proper of the Mass	1.25	1
(For all Sundays and principal feasts of the year. Set to Gregorian Psalmodic formulae, with organ accompaniment.)		
TOZER, A. EDMONDS		
Proper of the Mass		
Vol. I. Proprium de Tempore	1.50	1
Vol. II. Commune Sanctorum, Missae Votivae and Proprium Sanctorum	1.50	1

b. FOR SPECIAL FEASTS

(Introits, Graduals, Sequences, Tracts, Offertories, Communion)

Grade	Text	Voices	Composer	Price	Publ.
ADVENT—First Sunday					
	Offertory				
em	Ad te levavi—Op. 34.....	Cantus, A.	Ebner, L. ....	.20	3
ADVENT—Second Sunday					
	Communion				
md	Jerusalem Surge	T.T.B.B.	Yon, P. A. ....	.20	1
ASCENSION					
	Offertory				
m	*Ascendit Deus	S.A.T.B.	Haller, M.	1.65	2
(Contained in XVIII Motetta by Haller—Op. 15)					
md	Ascendit Deus	S.A.T.B.	Jochum, Otto .....	.90	2
(Contained in Offertorienwerk by Jochum, Op. 15)					
e	Ascendit Deus	S.A.T.B.	Turner, J. E. ....	.15	3
md	*Ascendit Deus	S.A.T.T.B.	Palestrina, G. P.....	.10	34

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
ASSUMPTION					
Offertory					
m	Assumpta Est	S.A.T.B.	Diebold, J. ....	.15	3
em	Assumpta Est	S.A. or T.B.	Koenen, Fr. ....	.35	3
	(Also contains <i>Tantum Ergo</i> , S.A.T.B. by Quadflieg; <i>Bone Pastor</i> , S.A.T.B. by Kornmueller; Two English Hymns to B.V.M., by Haller; English Hymn to Precious Blood, S.A.T.B. by Mitterer.)				
e	Assumpta Est	S.A.	Wiltberger, A. ....	.15	3
CHRIST THE KING					
Gradual					
md	Dominabitur—Op. 33	S.A.T.B.	Kagerer, C. L. ....	.80	2
Offertory					
md	Postula a me	S.A.T.B.	Kagerer, C. L. ....	.80	2
em	Postula a me	S.A.T.B.	Brach, H. ....	.15	3
CHRISTMAS—First Mass					
Offertory					
e	Laetentur Coeli	S.A. or T.B.	Gruender H. ....	.15	3
e	Laetentur Coeli	S.A.T.B.	Gruender H. ....	.15	3
m	Laetentur Coel	S.A.T.B.	Haller, M.	1.65	2
	(Contained in XVIII <i>Motetta</i> by Haller—Op. 15)				
e	Laetentur Coeli	S.A.	Koenen, Fr. ....	.15	3
em	Laetentur Coeli	T.T.B.B.	Mitterer, J. ....	.15	3
d	*Laetentur Coeli	S.A.T.B.	Reyl, Emile ....	.20	1
	(Also contains <i>Tui Sunt Coeli</i> , S.A.T.B.)				
e	Laetentur Coeli	S.A.	Singenberger, J. ....	.15	3
e	Laetentur Coeli	S.A.T.B.	Singenberger, J. ....	.15	3
Third Mass					
Introit					
em	Puer Natus Est	S.A.T.B.	Capocci, G. ....	.20	3
Gradual					
m	Dies Sanctificatus	S.A.T.B.	Palestrina, G. P. ....	.12	1
d	*Dies Sanctificatus	S.A.T.B.	Palestrina, G. P.	12	9
Offertory					
m	Tui Sunt Coeli	S.A.	Ebner, L. ....	.15	3
	(B. ad lib.)				
	(Also contains English Christmas Hymn, T.T.B. or S.S.A. by Wiltberger.)				
em	Tui Sunt Coeli	S.A.T.B.	Gruender, Fr. ....	.15	3
e	Tui Sunt Coeli	S.A.T.B.	McDonough, F. J. ....	.15	3
em	Tui Sunt Coeli	S.A.T.B.	Singenberger, J. ....	.15	3
em	Tui Sunt Coeli	S.A.B.	Singenberger, J. ....	.15	3
m	Tui Sunt Coeli	S.A.T.B.	Stehle, J. G. E. ....	.15	3
m	Tui Sunt Coeli—Op. 28	S.A.T.B.	Stein, J. ....	.15	3
	(Also contains English Hymn for Christmas, S.A.T.B. by Eder.)				
em	Tui Sunt Coeli	T.T.B.B.	Wiltberger, R. ....	.15	3
DEDICATION OF A CHURCH					
Gradual					
em	Locus Iste	S.S.A.	Griesbacher, P. ....	.15	3

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
	Offertory				
m	Domine Deus (Contained in XVIII Motetta by Haller—Op. 15.)	S.A.T.B.	Haller, M.	1.65	2
d	Domine Deus	S.A.T.B.	Stehle, G. ....	.15	1
EASTER					
	Introit				
em	Resurrexi	S.A.T.B.	Falkenstein, J. ....	.12	3
	Gradual				
em	Haec Dies	T.B.	Dress, A. ....	.15	1
e	Haec Dies	S.A.T.B.	Ett, C. ....	.12	3
m	Haec Dies	S.S.A.	Griesbacher, P. ....	.20	3
	(Also contains <i>Haec Dies</i> , S.A.T.B. by Stehle; Two English Easter Hymns, S.A.T.B. & T.T.B.B. by Tappert; and English Hymn to St. Joseph, S.A. or T.B. by Piel.)				
d	Haec Dies	S.A.T.B.	Jochum, Otto	1.50	2
	(Contained in <i>Gradualienwerk</i> , by Jochum—Op. 15.)				
m	Haec Dies	S.A.T.B.	Rees, W. H. ....	.15	1
em	Haec Dies	S.A.B.	Schweitzer, J. ....	.20	3
	(Also contains <i>Terra Tremuit</i> , T.T.B.B. by Nekes, English Hymn to B.V.M., T.T.B.B. by Singenberger; Two Benediction Hymns, S.A. and S.S.A. by Kuntz; and English Hymn to B.V.M., S.A. or T.B. by Greith.)				
md	Haec Dies	S.A.T.B.	Stehle, J. G. E. ....	.20	3
	(Also contains <i>Haec Dies</i> , S.S.A. by Griesbacher; Two English Hymns for Easter, S.A.T.B. & T.T.B.B. by Tappert; and English Hymn to St. Joseph, S.A. or T.B. by Piel.)				
d	Haec Dies	S.A.T.B.	Tappert, H. ....	.20	3
m	Haec Dies	S.A.T.B.	Wilkins, Ign. ....	.15	1
md	Haec Dies	A.T.B.B.	Zettel, F. ....	.15	3
	(Also contains English Hymn for Easter, S.A.T.B. by Greith; and <i>Vidi Aquam</i> , T.T.B.B. by Singenberger.)				
	Offertory				
d	Terra Tremuit—Op. 48.....	S.A.T.B.	Becker, Rene L. ....	.15	1
d	Terra Tremuit	T.T.B.B.	Becker, Rene L. ....	.15	1
md	Terra Tremuit	S.A.T.B.	Casimiri, R. ....	.15	3
em	Terra Tremuit	T.B.	Dress, A. ....	.15	1
em	Terra Tremuit	S.A.	Ebner, L. ....	.15	3
em	Terra Tremuit	T.T.B.B.	Engel, V. ....	.15	3
d	Terra Tremuit	S.A.T.B.	Greith, Carl ....	.20	1
em	Terra Tremuit	S.A.T.B.	Greith-Marsh ....	.15	3
m	*Terra Tremuit	S.A.T.B.	Haller, M.	1.65	2
	(Contained in XVIII Motetta by Haller—Op. 15.)				
md	*Terra Tremuit	S.A.T.B.	Jochum, Otto ....	.90	2
	(Contained in <i>Offertorienwerk</i> , by Jochum—Op. 15.)				
e	Terra Tremuit	S.A.B.	McDonough, F. J. ...	.12	3
m	*Terra Tremuit	T.T.B.B.	Nekes, Fr. ....	.15	1
m	*Terra Tremuit	S.A.T.B.	Dumler, M. G. ....	.15	1
e	Terra Tremuit	S.A.T.B.	Singenberger, J. ....	.15	3

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
e	Terra Tremuit	S.S.A.A.	Singenberger, J.....	.15	3
e	Terra Tremuit	S.A.	Singenberger, J.....	.15	3
m	Terra Tremuit	S.A.T.B.	Stein, J. ....	.20	3
	(Also contains <i>Terra Tremuit</i> , T.B. by Wiltberger; <i>Regina Coeli</i> , S.A.T.B. by Mitterer and T.T.B.B. by Tappert.)				
m	Terra Tremuit	T.B.	Wiltberger .....	.20	3
	(Also contains <i>Terra Tremuit</i> , S.A.T.B. by Stein; <i>Regina Coeli</i> , S.A.T.B. by Mitterer and T.T.B.B. by Tappert.)				
Sequence					
em	Victimae Paschali	S.A.T.B.	Haller, M. ....	.15	3
d	Victimae Paschali	S.A.T.B.	Yon, P. A. ....	.15	1
EASTER MONDAY					
Offertory					
em	Angelus Domini	S.A.T.B.	Anerio, F. ....	.12	1
	(Organ ad lib.)				
e	Angelus Domini	S.A.	Hengesbach, F. ....	.15	3
	(Also contains <i>O Salutaris & Tantum Ergo</i> , S.A. by Kuntz.)				
md	*Angelus Domini	S.A.T.B.	Jochum, Otto .....	.90	2
	(Contained in <i>Offertorienwerk</i> , by Jochum—Op. 15.)				
md	Angelus Domini—Op. 55.....	S.A.T.B.	Schwanderla, A. ....	.15	3
FOURTH SUNDAY AFTER EASTER					
Introit					
md	*Cantate Domino	T.T.B.B.	Hassler, Hans .....	.15	34
m	*Cantate Domino	S.A.T.B.	Hassler, Hans .....	.16	34
m	Cantate Domino	T.T.B. or S.S.A.	Rossini, Carlo .....	.15	1
	(Also contains <i>Juravit Dominus</i> S.S.A.)				
Gradual					
m	Christus Resurrexit	S.A.T.B.	Mauro-Cottone .....	.15	3
m	Christus Resurrexit	T.T.B.B.	Mauro-Cottone .....	.15	3
Offertory					
	Jubilare Deo—cf. Sunday within Octave of Epiphany.				
EPIPHANY					
Offertory					
m	*Reges Tharsis	S.A.T.B.	Haller, M.	1.65	2
	(Contained in <i>XVIII Motetta</i> by Haller—Op. 15.)				
EPIPHANY, SUNDAY WITHIN OCTAVE OF					
Offertory					
md	Jubilare Deo	S.A.T.T.B.	Aiblinger, C. ....	.15	1
	(Organ ad lib.)				
md	Jubilare Deo	S.A.T.B.	Aiblinger, J. ....	.15	3
md	*Jubilare Deo	T.T.A.B.B.	Aichinger, G.		24(9)
m	Jubilare Deo	T.T.B.B.	Barley, J. L. ....	.15	3
e	Jubilare Deo	S.S.A.	Burke, T. F. ....	.12	3
m	Jubilare Deo	S.S.A.	Cherubim, Sr. ....	.15	3
m	Jubilare Deo—Op. 177a.....	S.A.B.	Deschermeier, J. ....	.15	1
d	*Jubilare Deo	S.S.A.A.T.T.B.B.	Gabrieli, G. ....	.25	34
d	*Jubilare Deo	T.T.B.B.	Gabrieli, G. ....	.25	9
md	Jubilare Deo	S.A.T.B.	Hamma, B. ....	.15	1
md	Jubilare Deo (Organ ad lib.)	S.A.T.B.	Kornmueller, P. U. ....	.15	3
m	Jubilare Deo (Organ ad lib.)	S.A.T.B.	McGrath, J. J. ....	.15	3
m	Jubilare Deo	T.T.B.B.	Singenberger, J. ....	.15	3
m	Jubilare Deo	S.A.T.B.	Singenberger, J. ....	.15	3

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
m	Jubilate Deo	S.S.A.A.	Singenberger, J. ....	.15	3
d	*Jubilate Deo	S.A.T.B.	Springer, M. ....	.15	1
md	Jubilate Deo	S.A.T.B.	Wilkens-Schehl .....	.15	1
em	Jubilate Deo	S.A.T.B.	Zangl, G. ....	.15	3
GOOD FRIDAY					
At the Adoration of the Cross					
m	*Popule Meus	S.A.T.B.	Palestrina, G. P. ....	.15	3, 9
HOLY ROSARY					
Offertory					
m	*In Me Gratia Omnix Vitae..... (Also contains <i>Asperges Me</i> , S.A.T.B. by Griesbacher; and T.T.B.B. by Singenberger.)	T.T.B.B.	Ahle, J. N. ....	.15	3
em	In Me Gratia Omnis Vitae..... or S.S.A. (Also contains English Hymn to Bl. Sacrament, S.S.A. or T.T.B. by Koenen.)	T.T.B.	Piel, P. ....	.15	3
HOLY SATURDAY					
Tract					
md	*Confitemini quoniam	T.T.B. or S.S.A.	Constantini, A.		21
md	*Confitemini quoriam	T.T.B.B.	Palestrina, G. P.		20
md	*Sicut Cervus	S.A.T.B.	Palestrina, G. P. ....	.15	9
HOLY THURSDAY					
Gradual					
m	Christus Factus Est	T.T.B.B.	Anerio, F. ....	.15	9
d	Christus Factus Est	S.A.T.B.	Anerio, F. ....	.15	9
d	Christus Factus Est	T.T.B.B.	Schlorder, J. H. ....	.15	1
m	*Christus Factus Est	T.T.B.B.	Witt, Fr. ....	.15	3
	(Also contains <i>Improperia</i> , T. T. B. B. by Bernabei; <i>O Vos Omnes</i> , T.T.B.B.)				
d	Christus Factus Est	T.T.B.B.	Yon, P. A. ....	.20	1
	(Also contains <i>Miserere</i> and <i>Benedictus</i> .)				
IMMACULATE CONCEPTION					
Gradual					
e	*Benedicta es tu	T.T.B.B.	Frohlich, J. G. ....	.15	3
	(Also contains <i>Alleluia</i> Verse for Immaculate Concep. S.S.A. by Griesbacher and T.T.B.B. by Mitterer; Offertory for same feast S.A. by Ebner; Hymn for Advent, S.A.T.B. by Kothe.)				
Offertory					
m	*Ave Maria	S.A.T.B.	Arcadelt-Montani....	.15	1
m	Ave Maria	S.A.T.B.	Arcadelt-Reilly .....	.12	3
m	Ave Maria	T.T.B.B.	Arcadelt-Reilly .....	.12	3
em	*Ave Maria	S.A.T.B.	Becker, C. ....	.15	3
em	Ave Maria	S.S.A.	Biggs, R. K. ....	.15	1, 3
em	Ave Maria	S.A.T.B.	Brosig-Bonvin .....	.12	3
em	Ave Maria	S.S.A.	Brosig-Bonvin .....	.12	3
d	Ave Maria	S.A.T.B.	Cappelloni, V. ....	.12	3
m	Ave Maria	S.S.A.	Clare, Sr. C. ....	.12	3
m	Ave Maria	S.A.T.B.	Compagno, G. M. ....	.15	3
m	Ave Maria—(Op. 177a No. 1).....	S.A.B.	Deschermeier, J. ....	.15	1
m	Ave Maria—(Op. 8. No. 1).....	S.A.T.B.	Dumler, M. G. ....	.15	1

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
em	Ave Maria (Also contains <i>Confirma Hoc</i> , S.A.T.B. by Kornmueller; <i>Veni Creator Spiritus</i> , T.T.B.B. by Singenberger.)	S.A.T.B.	Eder, P. V. ....	.15	3
em	Ave Maria Nos. 1 and 2.....	S.A.T.B.	Elaine, Sr. M.....	.15	3
em	Ave Maria (Organ ad lib.)....	S.S.A.A.	Endres, O.P. ....	.15	3
em	Ave Maria	S.A.	Farsworth, J. ....	.12	3
m	Ave Maria—Op. 10	S.A.T.B.	Greith, C. ....	.12	1
d	Ave Maria	S.A.T.B.	Grison, J. ....	.12	3
m	Ave Maria	S.A.T.B.	Hanich, J. ....	.12	3
m	Ave Maria	S.A.T.B.	Keller, W. ....	.15	3
d	Ave Maria	S.A.T.B.	Liszt, Fr. ....	.12	34
em	Ave Maria	S.A.T.B.	Marsh, W. J. ....	.12	3
em	Ave Maria	S.S.A.	Mauro-Cottone ....	.15	3
m	Ave Maria	T.T.B.B.	Mauro-Cottone ....	.15	3
m	Ave Maria	S.T.B.	McGrath, J. ....	.15	3
em	*Ave Maria (No. 2 B flat).....	S.A.T.B.	Montani, N. A. ....	.10	34
d	*Ave Maria	A.T.T.B.	Palestrina, G. P....	.10	34
d	*Ave Maria	S.S.A.A.	Palestrina, G. P....	.09	34
vd	*Ave Maria	S.S.A.T.B.	Palestrina, G. P....	.16	34
m	Ave Maria	S.A.	Perosi, L. ....	.15	3
em	Ave Maria	T.T.B. or S.S.A.	Piel, P. ....	.15	3
	(Also contains Off. <i>Ad te, Domine</i> , Eder.)				
em	Ave Maria—Op. 51..... (Also contains Off. <i>Ad te, Domine</i> , Cantus, A., by Ebner; <i>Quid Retribuam Domino</i> , S.S.A. by Piel.)	T.B.	Plag, J. ....	.20	3
em	Ave Maria	T.T.B.B.	Reissiger, C. G.....	.15	1
	(Also contains <i>Veni Creator</i> , T.T.B.B. by Schweitzer.)				
d	*Ave Maria	S.S.A.	Rossini, C. ....	.15	1
	(Also contains <i>Jesu Rex Admirabilis</i> , S.S.A. by Palestrina.)				
em	Ave Maria	S.S.A.A.	Singenberger, J. ....	.15	3
d	Ave Maria	T.T.B.B.	Verdussen, Fr. ....	.15	1
d	*Ave Maria	T.T.B.B.	Vittoria-Bordes ....	.15	1
d	*Ave Maria	S.A.T.B.	Vittoria-Montani....	.15	1, 3
m	*Ave Maria	S.S.A.	Witt, F. X. ....	.15	1, 3
	(Also contains <i>Cantantibus Organis</i> , S.S.A. by Ravanello.)				
m	Ave Maria	S.A.T.B.	Wilkins, P. Ign.....	.15	1
em	*Ave Maria	S.S.A.	Winter, F. V. ....	.20	3
d	*Ave Maria	S.A.T.B.	Yon, P. A. ....	.15	1
m	Ave Maria	S.A.T.B.	Rossini, C. ....	.15	1
m	Ave Maria	S.T.B.	Rossini, C. ....	.15	1
LENT—First Sunday					
Offertory					
d	Angelis Suis (Organ ad lib.)....	S.A.T.B.	Rheinberger, J. ....	.15	1
LENT, FOURTH SUNDAY OF,					
Offertory					
e	Laudate Dominum	S.S.A.	Ett, Casper .....	.15	3
e	Laudate Dominum	S.A.T.B.	Ett, Casper .....	.15	3
e	Laudate Dominum	S.A.T.B.	Hacker, J. ....	.12	3
em	Laudate Dominum	S.S.A.A.	Singenberger, J.....	.15	3
m	Laudate Dominum	S.A.T.B.	Tappert, H. ....	.15	1
m	Laudate Dominum	S.A.T.B.	Viadana, L. ....	.15	3
m	Laudate Dominum	S.A.T.B.	Walter, F. T. ....	.15	3
m	Laudate Dominum	T.T.B.B.	Walter, F. T. ....	.15	3

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
ORDINATION OR RECEPTION OF A PRIEST					
Gradual					
m	*Juravit Dominus	S.S.A.	Rossini, Carlo .....	.15	1
(Also contains <i>Cantate Domino</i> .)					
PALM SUNDAY					
Offertory					
em	*Improperium	S.S.A. or T.T.B.	Cherubim, Sr. M.....	.15	3
(Also contains <i>In Monte Oliveti</i> , S.S.A.)					
m	Improperium	T.T.B.B.	Dress, A. ....	.15	1
(Also contains <i>Miserere</i> .)					
m	*Improperium No. 20.....	S.A.T.B.	Witt, F. X. ....	.15	1
PENTECOST					
Gradual					
md	*Emitte Spiritum	T.T.B.B.	Schuetky, J. ....	.15	3
(Also contains <i>In Monte Oliveti</i> , T.T.B.B. by Singenberger.)					
m	*Emitte Spiritum	A.T.T.B.B.	Schuetky, F. J. ....	.15	3
m	*Emitte Spiritum	S.S.A.T.T.B.B.	Schuetky, F. J. ....	.15	1, 3
Offertory					
m	*Confirma Hoc	S.A.T.B.	Haller, M.	1.65	2
(Contained in <i>XVIII Motetta</i> by Hal- ler—Op. 15.)					
m	Confirma Hoc	S.A.T.B.	Kornmueller, P. U. .	.15	3
(Organ ad lib.) (Also contains <i>Ave Maria</i> , S.A.T.B. by Eder; <i>Veni Creator Spiritus</i> T.T.B.B. by Singenberger.)					
md	Confirma Hoc	S.A.T.B.	Stehle, J. G. E.....	.15	1
Sequence					
e	Veni Sancte Spiritus.....	S.A.T.B.	Gruber, J. ....	.30	1
(Also contains <i>Asperges Me</i> and <i>Vidi Aquam</i> .)					
em	Veni Sancte Spiritus.....	S.A.T.B.	Mitterer, J. ....	.20	3
e	Veni Sancte Spiritus.....	S.S.A.	Cherubim, Sr. M.....	.15	3
PENTECOST, FIFTEENTH SUNDAY AFTER,					
Gradual					
d	*Bonum est Confiteri Domino	S.A.T.T.B.	Palestrina, G. P.....	.15	1
PENTECOST, TWENTIETH SUNDAY AFTER,					
Offertory					
md	*Super flumina	S.A.T.B.	Palestrina, G. P.....	.15	1
PRECIOUS BLOOD					
Offertory					
em	Calix Benedictionis	S.A.T.B.	Mitterer, Ign. ....	.15	3
RECEPTION OF A BISHOP					
Gradual					
e	Ecce Sacerdos	Unison	Becker, C. ....	.12	3
e	Ecce Sacerdos	Unison or S.A.	Bonvin, L. ....	.15	1
em	Ecce Sacerdos	S.A.T.B.	Bonvin, L. ....	.20	3
(Also contains two Hymns for Bene- diction, S.S.A.A. by Winter; Commu- nion Hymn, S.S.A. by Kuntz; <i>Ave Maria</i> , S.A. by Bonvin; Hymn to St. Michael, S.S.A. by Kuntz.)					
d	Ecce Sacerdos	S.A.T.B.	Browne, J. L.....	.25	3
m	Ecce Sacerdos	S.A.T.B.	Elgar, Ed. ....	.10	3, 34
e	Ecce Sacerdos	S.A. or T.B.	Freed, J. ....	.12	3

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
m	Ecce Sacerdos (Also contains Two English Hymns to B.V.M., S.A.T.B. and S.S.A. by Jaspers; One English Hymn to B.V.M., Unison, by Bonvin.)	T.T.B.B.	Korz, Chas. ....	.15	3
d	Ecce Sacerdos	S.A.T.B.	Kreckel, P. G. ....	.15	1
md	Ecce Sacerdos	S.A.T.B.	Lohman, A. ....	.15	3
e	Ecce Sacerdos	S.A.T.B.	McDonough, F. J. ....	.12	3
md	Ecce Sacerdos—Op. 22	T.T.B.B.	Reyl, Emil .....	.15	1
m	Ecce Sacerdos	S.A.T.B.	Singenberger, J. ....	.15	3
md	Ecce Sacerdos	S.A.T.B.	Tappert, H. ....	.20	1
e	Ecce Sacerdos	S.A.T.B.	Wilkins, Fr. ....	.15	3
em	Ecce Sacerdos	S.A.T.B.	Witt, F. X. ....	.15	1
d	*Ecce Sacerdos	T.T.B.B.	Yon, P. A. ....	.10	34

SACRED HEART

Gradual					
em	Alleluia, Discite a me.....	S.A.T.B.	Haller, M. ....	.25	3
Offertory					
e	Benedic Anima	S.A.T.B.	Eder, P. V. ....	.20	3
(Also contains English Hymn to St. Aloysius, S.S.A. and English Hymn to Sacred Heart, S.A. by Auer.)					
em	Benedic Anima	S.A.T.B.	Haller, M. ....	.20	3
(Also contains Gradual for Feast of Sacred Heart, Cantus, A., by Haller; Offertories for Feast of Sacred Heart, S.A. by Koenen, S.A.T.B. by Stehle.)					
em	Benedic Anima	S.A.	Koenen, Fr. ....	.20	3
(Also contains Offertories for Feast of Sacred Heart, S.A.T.B. by Stehle, S.A.T.B. by Haller; Gradual for Feast of Sacred Heart, Cantus, A. by Haller.)					
em	*Benedic Anima	S.A.T.B.	Stehle, J. G. E. ....	.20	3
(Also contains Offertories for Feast of Sacred Heart, S.A. by Koenen, S.A.T.B. by Haller; Gradual for Feast of Sacred Heart, Cantus, A., by Haller.)					

SACRED HEART, SUNDAY WITHIN OCTAVE OF,

Introit					
d	Respice in me.....	T.T.B.B.	Gahagan, T. ....	.15	3

ST. CECILIA

Gradual					
em	Audi Filia	S.A.	Piel, P. ....	.15	3
Offertory					
m	*Afferentur Regi	Cantus, A.T.B.	Haller, M.	1.65	2
(Contained in XVIII Motetta by Haller—Op. 15.)					
m	Afferentur Regi	S.A.	Piel, P. ....	.15	1
(Also contains Cor Jesu, S.A. by Perosi.)					
m	Afferentur Regi	S.A.T.B.	Singenberger, J. ....	.20	3
(Also contains two English Hymns to St. Francis, Unison by Piel.)					
m	Afferentur Regi	S.S.A.	Singenberger, J. ....	.20	3
(Also contains two English Hymns to B.V.M., S.A. or T.B. by Singenberger and S.A.T.B. by Tappert.)					

PROPER, NON-PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
ST. GREGORY					
Gradual					
m	*Juravit Dominus	S.S.A.	Rossini, Carlo .....	.15	1
	(Also contains <i>Cantate Domino</i> , T.T.B. or S.S.A.)				
Offertory					
em	Veritas Mea	S.A.T.B.	Singenberger, J. ....	.20	3
	(Also contains <i>Ave Regina Coelorum</i> , T.T.B.B. by Witt; English Hymns to St. Joseph, S.S.A. by Singenberger and T.T.B.B. by Schultz.)				
ST. JOSEPH					
Offertory					
md	Lauda Jerusalem	S.A.T.B.	Jochum, Otto .....	.90	2
	(Contained in <i>Offertorienwerk</i> , by Jochum—Op. 15.)				
em	Lauda Jerusalem	S.A. or T.B.	Koenen, Fr. ....	.15	3
	(Also contains <i>Veni Sponsa Christi</i> , S.A.)				
ST. MICHAEL					
Offertory					
m	*Stetit Angelus	T.T.B.B.	Deschermeier, J. ....	.15	3
e	Stetit Angelus	S.S.A.	Koenen, Fr. ....	.15	3
SS. PETER AND PAUL					
Offertory					
m	*Constitues eos	T.T.B.B.	Koenen, Fr. ....	.20	3
	(Also contains <i>Tantum Ergo</i> , T.T.B.B. by Piel; Two Litanies of Sacred Heart, S.A. and T.T.B.B. by Singenberger.)				
m	Constitues eos	S.A.T.B.	Stein, J. ....	.15	3
	(Also contains <i>○ Sacrum Convivium</i> and <i>Tantum Ergo</i> , Unison, by Becker.)				
e	Constitues eos	S.A.T.B.	Singenberger, J. ....	.15	3
Communion					
m	*Tu es Petrus	S.A.T.B.	Haller, M.	1.65	2
	(Contained in <i>XVIII Motetta</i> , by Haller—Op. 15.)				
d	*Tu es Petrus	S.S.A.A.T.B.	Palestrina, G. P. ....	.18	9
SS. PETER AND PAUL (Octave)					
Gradual					
d	*Justorum animae	S.S.A.T.B.	Byrd, W. ....	.16	9
m	Justorum animae	S.A.T.B.	Dunn, J. P. ....	.15	3
em	*Justorum animae	T.T.B.B.	Eder, F. V. ....	.20	3
m	Justorum animae	S.A.T.B.	Falkenstein .....	.20	3
md	Justorum animae	T.T.B.	Perosi, L. ....	.25	3
m	Justorum animae	S.A.T.B.	Witt, F. X. ....	.15	3
SEPTUAGESIMA SUNDAY					
Offertory					
d	*Bonum est Confiteri Domino	S.A.T.T.B.	Palestrina-Rossini...	.15	1
SEVEN DOLORS OF B.V.M.					
Offertory					
m	Recordate, Virgo Mater Dei	S.A. or T.B.	Gabert, A. ....	.10	34
m	Recordare, Virgo Mater Dei...	S.A.T.B.	Witt, F. X. ....	.15	3
	(Also contains <i>Tantum Ergo</i> , T.T.B.B. by Haller.)				

REQUIEM, PLAIN CHANT

Grade	Text	Voices	Composer	Price	Publ.
m	Recordare, Virgo Mater Dei	S.A.	Haller, M.	.15	3
	Sequence				
em	*Stabat Mater	T.T.B. or S.S.A.	Endres, G. P.	.12	3
em	*Stabat Mater	T.T.B.B.	Nanini, G. M.	.15	3
em	*Stabat Mater	S.A.T.B.	Nanini, G. M.	.15	3
em	*Stabat Mater	S.A.T.B.	Singenberger, J.	.12	3
TRINITY SUNDAY					
	Tract				
d	*Te Deum Patrem	T.T.B.B.	Becker, C.	.30	3
d	*Te Deum Patrem	S.A.T.B.	Gabrieli, A.	.12	1
VIRGINS AND MARTYRS AND NON-VIRGINS					
	Gradual				
em	*Diffusa est gratia	S.A.T.B.	Brosig	.12	3
m	*Diffusa est gratia	S.S.A.A.T.T.B.B.	Haller, M.	1.65	2
	(Contained in XVIII Motetta by Haller—Op. 16.)				
d	Diffusa est gratia	T.T.B.B.	Nanini, G. M.	.16	9

Section 3—REQUIEM

A. PLAIN CHANT

	Voice	Organ	Publ.
BAS, JULIUS			
All Gregorian Masses, Credo and Requiem			(1) (3)
(Only accompaniment, no special voice part)			
DELECTUS MISSARUM E GRADUALI ROMANO			
Contains besides the Proper, also the various Plain Chant Masses and Requiem	2-00		1
DESROQUETTES			
All Gregorian Masses, Credo and Requiem			(1) (3)
(Only accompaniment, no special voice part)			
KYRIALE SEU ORDINARIUM MISSAE, MISSA PRO DEFUNCTIS ET TONI COMMUNES MISSAE	.40		7
(With rhythmical signs supplied by the Monks of Solesmes. Also contains Plain Chant hymns in honor of the Bl. Sacrament)			
KYRIALE SEU ORDINARIUM MISSAE, MISSA PRO DEFUNCTIS TONI COMMUNES MISSAE ET VARIIS CANTUS USITATI AD PROCESSIONEM ET BENEDICTIONEM SS. SACRAMENTI.			
Vatican version.			
Modern notation with rhythmical signs	.60		1
Gregorian notation with rhythmical signs	.60		1
KYRIALE SIVE ORDINARIUM MISSAE			
Modern notation with rhythmical signs (cloth)	.40		1
Gregorian notation with rhythmical signs (cloth)	.40		1
LIBELLUS CANTICORUM	.60		1
Contains: Select Chants from the Graduale and Antiphonale; Masses (3); Vespers (2); Mass of the Dead and Absolution; Compline; Miscellaneous Hymns; Vatican Edition; Gregorian notation with rhythmical signs.			
LIBER USUALIS (with English Rubrics or Latin if desired)			
Contains, besides the Proper, also the various Plain Chant Masses and Requiem. (For voice only)			(3) (1)
MATHIAS, FR. X.			
Organum Comitans ad Missam pro Defunctis absolutionem (Organ accompaniment)			

REQUIEM, NON-PLAIN CHANT

	Voice	Organ	Publ.
MULLER, IGN.			
Missa pro Defunctis .....	.15	.60	1
OFFICIUM ET MISSA PRO DEFUNCTIS			
Gregorian notation .....	.60		1
ROSSINI, CARLO			
Missa pro Defunctis (For Low Voice).....		.80	1
Missa pro Defunctis (For High Voice).....		.80	1
VRANKEN, P. J.			
Requiem, Libera and the prescribed chants			
Gregorian or modern notation .....	.15	.60	1

B. NON-PLAIN CHANT

a. UNISON

Grade		Score	Voice	Publ.
	BAUER, J.			
e	Requiem and Libera .....	.60	.25	1
	BOTTIGLIERO, E.			
m	Requiem and Libera .....	.60	.20	1
	DIEBOLD, J.			
em	Missa pro Defunctis—Op. 37 .....	.60	.30	2
	TERESIUS, P.a S. MARIA			
e	Requiem and Libera—Op. 7 .....	.45	.15	2
	WITT, F. X.			
e	Missa pro Defunctis—Op. 35b .....	.65	.30	2
em	Missa pro Defunctis—Op. 42a .....	.40	.15	2

b. TWO EQUAL VOICES

	BOTTIGLIERO, E.			
m	Requiem and Libera .....	.60	.20	1
	ENGLER, J.			
e	Requiem—Op. 21 .....	.60	.30	2
	ETT, CASPER			
e	Requiem and Libera .....	.60	.25	1
	ETT-HAMMA			
e	Requiem and Libera .....	.60	.25	1
	GRIESBACHER, P.			
e	Missa pro Defunctis—Op. 54 .....	.90	.60	2
	HALLER, M.			
m	Missa pro Defunctis—Op. 55 .....	.65	.60	2
m	Requiem—Op. 9 .....	.40	.30	2
m	Resp. "Libera me Domine" Suppl. ad—Op. 9.....	.30	.30	2
m	Sequentia "Dies irae, dies illa" Suppl. II ad—Op. 9....	.45	.30	2
	ZOLLER, G.			
e	Missa pro Defunctis .....	.65	.30	2

c. THREE MIXED VOICES

	MITTERER, IGN.			
m	Missa pro Defunctis—Op. 20. A.T.B. ....	.65	.45	2
	ROSSINI, CARLO			
m	Requiem and Libera T.T.B. ....	.80	.40	1
	SINGENBERGER, J.			
e	Requiem S.A.B. ....	.60	.60	2, 3
	YON, PIETRO A.			
m	Missa et Absolutio pro Defunctis T.T.B. ....	.80	.40	1

d. FOUR MIXED VOICES

	ANERIO, J. F.			
d	Missa pro Defunctis .....	.60	.45	2

REQUIEM, NON-PLAIN CHANT

<i>Grade</i>		<i>Score</i>	<i>Voice</i>	<i>Publ.</i>
e	BONVIN, L. Requiem—Op. 90 .....	.70	.30	2
	CASCIOLINI, CL. Missa pro Defunctis .....	.45	1.00	2
em	EDER, P. V. Requiem—Op. 16 .....	.45	.60	2
	HALLER, M. Missa pro Defunctis—Op. 55 .....	.65	.60	2
m	JOOS, O. Requiem and Libera .....	.60	.25	1
e	LOHLE, A. Requiem .....	.45	.60	2
em	MITTERER, IGN. Missa pro Defunctis .....	.75	1.00	2
m	PEROSI, L. Missa pro Defunctis cum Libera .....	.90	1.00	2
d	RENNER, J. JUN. Requiem—Op. 10 .....	.60	.60	2
m	SCARLATTI, A. Missa pro Defunctis .....	.30		2
d	SCHILDKNECHT, J. Requiem—Op. 26 .....	.90	1.00	2
m	WITT, F. X. Missa pro Defunctis—Op. 35 .....	.65	.60	2
m				
	e. FOUR MALE VOICES			
	ZOLLER, G. Missa pro Defunctis .....	.90	.60	2
em				

VESPERS, PLAIN CHANT AND NON-PLAIN CHANT

PART II

Section 1—VESPERS

A. PLAIN CHANT

	<i>Voice</i>	<i>Organ</i>	<i>Publ.</i>
ANTIPHONALE SACROSANCTAE ROMANAE ECCLESIAE PRO DIURNIS HORIS, SS. D.N.Pii X. PONTIFICIS MAXIMI JUSSU RESTITUTUM ET EDITUM. Printed at the Vatican Press. Gregorian notation.....	2.00		1
BAS, JULIUS Vesperale: Proper Vespers for Ecclesiastical year. 3 vols. (Contains also Completorium de Dominica.)			(1) (3)
DETHIER, E. Psalmi in Notis. Vesper Psalter for the entire year. Mod- ern notation .....	.80		1
LIBELLUS CANTICORUM Contains: Select Chants from the Graduale and Antiphona- le; Masses (3); Mass of the Dead and Absolution; Vespers (2); Compline; Miscellaneous Hymns; Gregorian notation with rhythmical signs; Vatican Edition.			
LIBER USUALIS (with English Rubrics, or Latin if desired) Contains all Masses, Requiems, Vespers, etc. (for ordinary feasts.) Desclee Edition			(3) (1)
MATHIAS, FR. X. Organum comitans ad Vesperale Romanum			2
MULLER, IGNACE Organ accompaniment to Vespers in honor of B.V.M. (complete with antiphons and psalms).....	.60		1
SINGENBERGER, J. Vesperae de Ss. Eucharistiae Sacramento .....	.35		3
(Vatican chant with falsobordoni for two, three or four mixed voices.)			
VESPERALE ROMANUM EXCERPTUM EX ANTIPHONALI S.R.E. IUSSU SS. D.N. Pii X.....	3.00		2
VRANKEN, P. J. J. Vespers in honor of the B.V.M. ....	.15	.60	1
Vespers of the Sunday .....	.15	.60	1
Vesper Hymns for the Principal Feasts .....	.15	.60	1
WAGNER, DR. P. Vesperale Romanum, Organum ad Vol. I. Proprium de Tempore Vol. II. Commune Sanctorum Vol. III. Proprium Sanctorum			(1) (3)

B. NON-PLAIN CHANT

	<i>Score</i>	<i>Voice</i>	<i>Publ.</i>
GOODRICH, FRED W. Vespers in honor of the B.V.M. ....	.60		1
(Falsobordoni for S.A.T.B.)			
MAYER, J. G. Vesper-Psalms and Magnificat for Christmas, Easter and Pentecost T.T.B.B. ....	.60	1.00	2

COMPLINE

	<i>Score</i>	<i>Voice</i>	<i>Publ</i>
NIKEL, E.			
Vesper hymns—Op. 16. (For 2, 3 and 4 voices) ½ leather	3.25	4.00	2
RAVANELLO, O.			
Vespers in honor of the B.V.M.—Op. 84 .....	.60		1
(Falsobordoni for T.T.B.)			
SINGENBERGER, J.			
Easy and Complete Vespers in honor of B.V.M. T.T.B.B. or S.S.A.A. ....	.35		3

Section 2—COMPLINE

PLAIN CHANT

	<i>Voice</i>	<i>Publ.</i>
ANTIPHONALE SACROSANCTAE ROMANAE ECCLESIAE PRO DIURNIS HORIS, SS. D.N.Pii X. PONTIFICIS MAXIMI JUSSU RESTITUTUM ET EDITUM.		1
Gregorian notation	2.00	1
BAS, JULIUS		
Vesperae et Completorium de Dominica (Organ accompaniment)		1
LIBELLUS CANTICORUM		
Select Chants from the Graduale and Antiphonale; Vatican Edition; Masses (3); Mass of the Dead and Absolution; Vespers (2); Compline; Miscellaneous Hymns.		
Gregorian notation with rhythmical signs .....	.60	1
LIBER USUALIS		
Contains besides the proper and Ordinary, the Compline for every day of the week (voice only)		(1) (3)

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

PART III

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS¹

Grade	Title	Voices ²	Price	Publ.
	ADESTE FIDELES			
e	Baldwin, Ralph L.	S.A.T.B.	.15	1
e	Elsenheimer, N. J.	S.A.T.B.	.15	1
m	Greith, C.	S.A.T.B.	.15	3
em	Hammerel, V.	T.T.B.B.	.20	1
e	Koenen, Fr.	S.S.A.A.	.15	3
m	Kreckel, Philip G.	S.A.T.B.	.15	1
e	Narello-Barlon	T.T.B.B.	.15	1
	ADORAMUS TE CHRISTE			
em	Bischoff	S.S.A.T.B.B.	.15	3
m	Constantine, G. C.	S.A.T.B.	.15	3
md	Corse-Harthan	S.A.T.B.	.15	1
m	*Jacques, Clement	S.A.T.B.	.12	34
m	*Lasso, Orlando di	S.S.A.	.12	9
d	Lasso, Orlando di	T.T.B.	.16	9
m	Mauro-Cottone	S.S.A.	.15	3
d	*Palestrina, G. P. da	T.T.B.B.	.15	1
d	Palestrina, G. P. da	T.T.B.B.	.16	9
d	Palestrina, G. P. da	S.A.T.B.	.12	3
m	*Pitoni, G. O.	T.T.B.B.	.15	20 (1) (3)
md	*Rosselli, Fr.	S.A.T.B.	.16	9
em	*Ruffo, V.	T.T.B.B.		20 (1) (3)
md	*Stehle, J. G. E.	S.A.T.B.	.15	1
d	*Waters, Walter N.	T.T.B.B.	.15	10
	ADOREMUS IN AETERNUM			
em	Cherubim, Sister M. (Also contains <i>Adoro Te</i> , S.S.A.)	S.S.A.	.12	3
em	Singenberger, J.	S.A.T.B.	.15	3
m	Yon, P. A.	S.A.T.B.	.15	1
m	Yon, P. A.	T.T.B.B.	.15	1
	ADORO TE DEVOTE			
em	Biggs, Richard Keys	S.S.A.	.15	3
em	Cherubim, Sister M. (Also contains <i>Adoremus in Aeternum</i> , S.S.A.)	S.S.A.	.12	3
em	Deprez-Burton	S.A.T.B.	.15	1
e	Frey, E. (Also contains <i>Tantum Ergo</i> , S.A.T.B. by Mitterer.)	S.A.	.15	3
em	Hamma, B. (A collection of Antiphons, Hymns and Motets.)	S.A.T.B.	.10	1
e	Schehl, J. A.	S.A. or T.B.	.15	1
em	Short, F. T.	T.T.B.B.	.15	3
em	Singenberger, J. (Also contains <i>Tantum Ergo</i> , S.A.T.B. by Haller; <i>Anima Christi</i> , S.S.A. by Auer.)	S.A.T.B.	.15	3
em	Stehle, G. E. (Also contains Hymnus Temp. Pasch, T.T.B.B. by Tappert; English Hymn to B.V.M., S.S.A. by Tappert.)	S.A.T.B.	.15	3
m	Tappert, H. (Also contains <i>O Salutaris</i> , S.A.T.B.; <i>Laudate Dominum VI mode</i> .)	S.A.T.B.	.15	1

1. All the Antiphons, Responsories, Hymns and Motets listed in Part III will also be found listed in Part V where the *use* of each is indicated.
2. The column under *Voices* indicates for what voices each piece is intended. For abbreviations cf. p. 14.

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
em	Tappert, H.	T.T.B.B.	.25	1, 3
d	Waters, Walter N.	T.T.B.B.	.15	10
ALLELUIA				
md	*Anerio, F.	S.A.T.B.	.51	34
md	Raffaelli, M. C.	S.A.T.B.	.10	34
ALMA REDEMPTORIS				
md	Montani, Nicola	S.A.T.B.	.12	9
e	*Nekes, Fr. (Also contains <i>Ave Maria</i> , S.S.A.)	S.S.A. or T.T.B.	.20	3
m	*Palestrina, G. P. da	S.A.T.B.	.12	1, 3
m	Palestrina, G. P. da	S.A.T.B.	.12	1, 34
e	Singenberger, J.	S.A.B.	.15	3
em	*Soriano, Fr. (Also contains two Hymns for Benediction, T. B. by Mitterer; <i>Ave Verum</i> , S.A.T.B. by Witt.)	S.A.T.B.	.20	3
em	Witt, F. X.	S.A.	.15	3
ANIMA CHRISTI				
em	Auer, J. (Also contains <i>Adoro Te</i> , S.A.T.B. by Singenberger; <i>Tantum Ergo</i> , S.A.T.B. by Haller.)	S.S.A.	.15	3
md	*Dunn, James P.	S.A.T.B.	.16	1
em	Griesbacher, P.	S.S.A.	.15	3
em	Schrembs, Bishop	S.A.T.B.	.15	3
em	Schrembs, Bishop	T.T.B.B.	.15	3
APPARUIT				
m	Lasso, Orlando di	T.T.B. or S.S.A.	.15	1, 3
ARBOR DECORA				
d	Palestrina, G. P. da (Following the Gregorian Melody.)	S.S.A.	.15	1
ASPERGES ME				
em	Brosig, M.	S.A.T.B.	.15	3
em	Erst, S. A.	S.A.T.B.	.15	3
em	Griesbacher, P.	S.A.	.12	3
em	*Griesbacher, P. (Also contains <i>Asperges Me</i> , T.T.B.B. by Singenberger; Offertory for Feast of Holy Rosary, T.T.B.B. by Ahle.)	S.A.T.B.	.15	3
em	Hamma, B.	S.A.	.15	1
em	Kempfer, C.	S.A.T.B.	.12	1
e	Marsh, W. J.	Unison	.12	3
m	Mitterer, J.	S.A.T.B.	.12	3
e	O'Brien, F. J.	S.A.T.B.	.15	3
m	Schoepf, F. (Also contains <i>Vidi Aquam</i> , S.A.T.B.)	S.A.T.B.	.15	1
em	Singenberger, J.	S.A.T.B.	.15	3
em	Singenberger, J.	T.T.B.B.	.15	2, 3
e	Singenberger, J.	S.A.B.	.12	3
e	Singenberger, Otto (Also contains <i>Ecce Sacerdos</i> , T.T.B. by Schildknecht; Two Hymns for Benediction, T.T.B.B. by Tappert.)	S.A.T.B.	.15	3
em	Smith, T. S.	S.A.T.B.	.12	3
em	Stehle, J. G. E.	S.A.T.B.	.12	3
em	Tappert, H. (Also contains <i>O Deus Ego Amo Te</i> , T.T.B.B. by Witt.)	S.A. or T.B.	.15	3
m	Tozer, A. E.	S.A.T.B.	.12	3
m	Witt, F. X.	S.A.T.B.	.15	1, 3
e	Yon, P. A. (Organ ad lib.)	S.A.T.B.	.15	1
ATTENDE DOMINE				
em	Hammond, W. M.—Op. 3	T.T.B.B.	.15	3
em	Yon, P. A.	S.A.T.B.	.15	1

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
AVE MARIS STELLA				
d	*Anerio-Harthan	S.A.T.B.	.15	1
em	Farrant, R.	S.A.T.B.	.12	3
e	Liszt, Fr.	S.A.T.B.	.15	3
m	Perosi, L.	S.A.	.15	3
m	Wrightson, H. W.	S.A.T.B.	.15	3
AVE REGINA COELORUM				
em	Becker, C.	T.T.B.B.	.15	3
em	Biggs, Richard Keys (Organ ad lib.) (Also contains <i>Ave Maria</i> , S.S.A.)	S.S.A.	.15	3
d	Gahagan, T. J.	S.A.T.B.	.15	3
e	McDonough, F. J.	S.A.T.B.	.12	3
m	Predmore, G. V.	S.A.T.B.	.15	3
em	Singenberger, J.	S.A.T.B.	.15	3
d	*Soriano, F.	S.A.T.B.	.12	1
em	*Witt, F. X.	T.T.B.B.	.20	3
(Also contains Offertory for Feast of St. Joseph, S.A.T.B. by Singenberger; English Hymns to St. Joseph, T.T.B.B. by Schultz & Unison by Moll.)				
AVE VERUM				
m	Bach-Browne	S.A.T.B.	.15	3
m	Carissimi, G.	S.A.T.B.	.15	3
m	Des Pres, Josquin	T.T.B.B.	.15	34
m	Deschermeier, J.	S.A.B.	.15	1
md	Dunn, J. P.	S.A.T.B.	.15	3
e	Erst, S. A.	S.A.T.B.	.15	3
em	Falkenstein, J.	S.A.T.B.	.12	3
em	Farnworth J.	S.A.T.B.	.12	3
e	Gounod, Ch. (E flat)	S.A.T.B.	.15	1, 3
e	Gounod, Ch.	T.T.B.B.	.15	1
e	Marsh, W. J.	S.A.T.B.	.12	3
e	McDonough, F. J.	S.A.T.B.	.12	3
m	Moore, E. C.	S.A.T.B.	.15	3
e	Mozart, W. A.	S.A.T.B.	.15	1, 3
m	Nancrede, H. W.	S.A.T.B.	.10	34
m	Ravanello, G.-Montani	S.A. or T.B.	.10	3, 34
md	Saint-Saens	S.A.T.B.	.08	34
m	Springer, M.	S.A.T.B.	.15	1
em	Tappert, H.	T.T.B.B.	.25	1
em	Witt, F. X.	S.A.T.B.	.20	3
(Also contains Two Benediction Hymns, T.B. by Mitterer; <i>Alma Redemptoris</i> , S.A.T.B. by Soriano.)				
md	Wilkens, Ign. (E flat)	S.A.T.B.	.15	1
d	Wilkens, Ign.	T.T.B.B.	.15	1
md	Willan, H.	Tenor Solo, Chorus & Organ	.15	18(17)
md	Yon, P. A.	S.A.T.B.	.15	1
BEATI ERITIS				
m	*Croce, G.-Tozer	S.A.T.B.	.12	1
BENEDICTUS (CANTICLE)				
m	Guidetti	S.A.T.B.	.15	1
(Also contains <i>Benedictus</i> , S.A.T.B. by Tresch; <i>Miserere</i> , S.A.T.B. by Pedrell & Viadana.)				
m	Neubauer	T.T.B.B.	.12	3
m	Spoth, E.	T.T.B.B.	.15	1
m	Tresch, J. B.	S.A.T.B.	.15	1
(Also contains <i>Benedictus</i> , S.A.T.B. by Guidetti; <i>Miserere</i> , S.A.T.B. by Pedrell & Viadana.)				

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
d	Yon, P. A. (Also contains <i>Christus Factus Est</i> , T.T.B.B.)	T.T.B.B.	.20	1
BONE PASTOR				
em	Kornmueller, P. O. (Also contains <i>Tantum Ergo</i> , S.A.T.B. by Quadflieg; Offertory for Assumption, S.A. or T. B., by Koenen; Two English Hymns to B.V.M., by Haller; One Eng- lish Hymn to Precious Blood, S.A.T.B. by Mitterer.)	S.A.T.B.	.35	3
CANTANTIBUS ORGANIS				
m	*Ravanello-Rossini (Also contains <i>Ave Maria</i> , S.S.A. by Witt.)	S.S.A.	.15	1
CHRISTUS FACTUS EST				
d	Anerio, F.	S.A.T.B.	.15	34
m	Anerio, F.	T.T.B.B.	.15	34
d	Schloeder, J. H.	T.T.B.B.	.15	1
m	*Witt, F. X. (Also contains <i>Impropria</i> by Bernabei; <i>O Vos Omnes</i> , T.T.B.B. by Witt.)	T.T.B.B.	.15	3
d	Yon, P. A. (Also contains <i>Miserere & Benedictus</i> .)	T.T.B.B.	.20	1
COELESTIS URBS JERUSALEM				
em	Schrembs, Bishop	S.A.T.B.	.15	3
em	Schrembs, Bishop	T.T.B.B.	.15	3
COENANTIBUS ILLIS				
m	*Haller, M. (Also contains <i>Protector Noster</i> , S.A. or T.B. by Koenen.)	T.T.B.B.B.	.15	3
COR JESU				
m	Brant, C. (Organ ad lib.)	S.A.T.B.	.15	1
m	McGrath, J. J. (Also contains <i>Jesu Dulcis Memoria</i> , S.A.T.B.)	S.A.T.B.	.15	3
e	Terry, R. R.	S.A.T.B.	.15	1
CREDO				
e	Bottazzo, L. (Credo III in Gregoriano.)	Cantus, T.B.		24 (1) (3)
md	McGrath, J. J. Credo III	S.A.T.B.	.25	3
d	Montani, N. A. Credo III (De Angelis)	T.T.B.	.15	1
CRUCIFIXUS				
d	*Lotti, Antonio	S.S.A.A.T.T.B.B.	.18	9, 34
m	*Lotti, Antonio	T.T.B.B.	.15	9
CRUX FIDELIS				
md	Mauro-Cottone (Organ ad lib.)	S.A.T.B.	.15	3
DIXIT MARIA				
m	*Hassler, Hans von	S.A.T.B.	.12	1
DOMINI EST TERRA				
d	Haller, M.	S.A.T.B.	.20	1
ECCE DOMINUS VENIET				
em	*Kothe (Also contains Offertory for Feast of Immaculate Conception, S.A.T.B. by Ebner; Gradual for same feast, T.T.B.B. by Frohlich.)	S.A.T.B.	.15	3
ECCE PANIS ANGELORUM				
m	Deschermeier, J.	S.A.B.	.15	1
em	DuBois, T.	T.T.B.B.	.12	3
e	Gilbert, E.	S.A. or T.B.	.12	3
m	Marzo, Ed. (F.)	S.A.T.B.	.15	1
m	Meier, R.	S.S.A.A.	.15	3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
	ECCE QUOMODO MORITUR			
em	*Palestrina, G. P. da	T.T.B.B.	.15	9
	EXULTATE DEO			
d	*Palestrina-Clough-Leighter	S.A.A.T.B.	.18	9
	FILIAE JERUSALEM			
md	Gabrieli, A.	S.A.T.B.	.15	3
	FULGEBUNT JUSTI			
md	*Lasso, Orlando di	S.A.	.15	20 (1) (3)
	HODIE CHRISTUS NATUS EST			
m	Klein, B. O.	S.A.T.B.	.20	1
m	Mitterer, J.	T.T.B.B.	.20	3
m	Nanini, G. M.	T.T.B.B.	.06	1
md	*Nanni, G. M.	T.T.B.B.	.12	1
d	*Nanini, G. M.	S.A.T.B.	.12	34
d	*Palestrina	S.S.A.A.T.T.B.B.	12	34
	HOSANNA FILIO DAVID			
em	Wilkens, Ign.	S.A.T.B.	.20	3
	IN MONTE OLIVETI			
em	*Cherubim, Sister M.	S.S.A. or T.T.B.	.15	3
	(Also contains <i>Improperium</i> , S.S.A.)			
m	*Singenberger, Otto	T.T.B.B.	.15	1
	(Also contains <i>Emitte Spiritum</i> , T.T.B.B. by Schuetky.)			
	INGREDIENTE DOMINO			
em	*Hurley, Ed.	S.A.T.B.	.15	3
em	Singenberger, Otto	T.T.B.B.	.35	3
e	Wilkens, Ign.	S.A.T.B.	.20	3
	ISTORUM EST			
md	*Casciolini, Cl.	S.A.T.B.	.16	9
	JESUM CHRISTUM REGEM			
em	Yon, P. A.	S.A.T.B.	.15	1
	JESU DECUS ANGELICUM			
em	Mitterer, J.	S.A.T.B.	.15	3
	(Also contains <i>Tantum Ergo</i> , S.A.T.B.)			
	JESU DULCIS MEMORIA			
em	Biggs, Richard Keys	S.S.A.	.15	3
em	Compagno, G. M.	S.A.T.B.	.15	3
m	Greith, Carl	S.A.T.B.	.15	1
em	Kothe, B.	S.A.T.B.	.15	3
	(Also contains same by Singenberger.)			
em	Kothe, B.	T.T.B.B.	.15	3
e	Marsh, W. J.	S.A.T.B.	.15	3
m	McGrath, J. J.	S.A.T.B.	.15	3
	(Also contains <i>Cor Jesu</i> , S.A.T.B.)			
m	Mediaeval-Bonvin	S.A.T.B.	.15	3
em	Mitterer, Ign.	S.S.A.	.15	3
	(Also contains <i>Tantum Ergo</i> , S.S.A. by Kuntz.)			
md	Mitterer, Ign.—Op. 164	T.T.B.	.20	1
	(Also contains <i>Tantum Ergo</i> , T.T.B.B.)			
m	Rheinberger, J.-Montani (Organ ad lib.)	S.A.T.B.	.12	34
em	Singenberger, J.	S.A.T.B.	.15	3
	(Also contains same by Kothe.)			
em	Singenberger, J.	S.A.T.B.	.15	3
	(Also contains <i>Tantum Ergo</i> , S.A.T.B.)			
m	*Springer, M.	S.A.T.B.	.15	1
m	*Vittoria, T. L.	S.A.T.B.	.10	9
	JESU REX ADMIRABILIS			
m	Cherubim, Sister M.	S.S.A.	.15	3
	(Also contains <i>Tantum Ergo</i> —Op. 20, No. 2.)			

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
d	*Palestrina, G. P. da (Also contains <i>Ave Maria</i> , S.S.A. by Rossini.)	S.S.A.	.15	1
	KYRIE & AGNUS DEI			
m	*Oberhoffer-Dress	T.T.B.B.	.12	21
m	*Viadana, L.	T.T.B.B.	.12	21
	LAETARE, LAETARE			
m	Dress, A.	Unison or T.T.B.B.	.10	21
	LAMENTATIONS			
md	*Palestrina, G. P. da	S.A.T.T.B.	.16	34
md	*Stehle, J. G. Ed.	T.T.B.B.	.60	1
	LAUDA SION			
em	Winter, P. V. (Organ ad lib.) (Also contains <i>Tantum Ergo</i> , S.S.A.; Communion Hymn, S.S.A. by Kuntz; <i>Ave Maria</i> , S.A. by Bonvin; Hymn in honor of Precious Blood, T.T.B.B. by Singenberger.)	S.A.	.20	3
	LYRA ANGELICA			
em	Vranken, Joseph (Motets in honor of Bl. Sacrament and B.V.M.)	S.A. or T.B.	.80	1
	MAGNIFICAT			
md	*Palestrina, G. P. da	S.A.T.B.	.12	9
em	*Singenberger, J.	S.A.T.B. or T.T.B.B.	.15	3
m	Lasso, Orlando di	S.S.A.T.T.B.	.16	34
	MISERERE (PSALM)			
d	*Allegri, G.-Manzetti	T.T.B.B.	.15	9
m	Dress, A. (Also contains <i>Improperium</i> , T.T.B.B.)	T.T.B.B.	.15	1
m	*Hammerel, V.	T.T.B.B.	.15	1
m	*Pedrell (Also contains <i>Miserere</i> by Viadana; <i>Benedictus</i> by Tresch & Guidetti.)	S.A.T.B.	.15	1
d	*Rheinberger, J.	S.A.T.B.	.20	1
d	*Spath, E.	T.T.B.B.	.15	1
m	*Viadana, L. (Also contains <i>Miserere</i> by Pedrell; <i>Benedictus</i> by Tresch & Guidetti, S.A.T.B.)	S.A.T.B.	.15	1
d	*Yon, P. A. (Also contains <i>Christus Factus Est</i> , T.T.B.B.)	T.T.B.B.	.20	1
	NUNC DIMITTIS			
m	Schnecker, P. A.	S.A.T.B.	.15	34
	○ BONE JESU			
em	Becker, Rene L.	S.A.T.B.	.15	3
em	McDonough, F.	S.A.B.B.	.15	3
em	McDonough, F.	T.T.B.B.	.15	3
m	*Palestrina, G. P. da (Also contains <i>Panis Angelicus</i> , S.A.T.B. by Baini.)	S.A.T.B.	.15	1, 3
em	Singenberger, J.	S.S.A.	.15	3
	○ COR JESU			
e	McDonough, F.	S.A.T.B.	.15	3
m	Perosi, L. (Also contains <i>Afferentur Regi</i> , S.A. by Piel.)	S.A.	.15	1
	○ CRUX AVE			
m	Palestrina, G. P. da	S.A.T.B.	.15	3
	○ DEUS EGO AMO TE			
e	Adapted 1695 (Also contains <i>Pange Lingua</i> , T.T.B.B. by Schweitzer.)	T.T.B.B.	.15	1
em	Singenberger, J. (Also contains <i>Stabat Mater</i> , S.A.T.B.)	S.A.T.B.	.12	3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
em	Witt, F. X.	T.T.B.B.	.15	3
	(Also contains <i>Asperges Me</i> , S.A. or T.B. by Tappert.)			
	O DOCTOR OPTIME			
md	Mitterer, Ign.	T.T.B.	.15	1
	O DOMINE JESU CHRISTE			
m	*Palestrina, G. P. da	S.A.T.B.	.06	16
	O ESCA VIATORUM			
em	Hammond, W. M.	S.T.B.	.15	3
	(Also contains <i>Tantum Ergo</i> , S.T.B.)			
m	Mitterer, J.	S.A.T.B.	.15	3
em	Piel, P.	S.A.T.B.	.30	3
em	Singenberger, J.	S.S.A.	.35	3
em	Singenberger, J.	S.A.T.B.	.20	3
em	Tappert, H.	T.T.B.B.	.25	1
	O FILII ET FILIAE			
md	*Brant, Cyr De.	S.A.T.B.	.15	1
d	*Brant, Cyr De.	T.T.B.B.	.15	1
md	*Leisring, V.	S.S.A.A.T.T.B.B.	.16	9
m	Liszt, Franz.	S.A.	.10	34
	O GLORIOSA VIRGINUM			
md	Deschermeier, J.	S.S.A.A.T.T.B.B.	.15	1
em	Kuntz, P. E.	S.S.A.	.35	3
	(Also contains <i>Tantum Ergo</i> , S.A.T.B. by Quaddlieg; <i>Assumpta Est</i> , S.A. by Koenen; <i>Bone Pastor</i> , S.A.T.B. by Kornmuller; English Hymn to Precious Blood, S.A.T.B. by Mitterer; Two English Hymns to B.V.M. by Haller.)			
d	Mediaeval-Bonvin.	S.A.T.B.	.15	3
	O MAGNUM MYSTERIUM			
d	*Vittoria, T. L.	S.A.T.B.	.18	9, 34
	O MARIA, SINE LABE			
em	McGrath, J. J.	S.A.T.B.	.15	3
	O MARIA VIRGO PIA			
md	*Parise, E.	S.A.T.B.	.10	34
	O QUAM AMABILIS			
em	Singenberger, J.	S.S.A.A.	.15	3
	O QUAM SUAVIS EST			
em	Johnson, Wm. S.	T.T.B.	.15	3
e	Turner, J. E.	S.S.A.	.15	3
md	Yon, P. A.	S.A.T.B.	.15	1
	OREMUS PRO PONTIFICE			
e	Singenberger, J.	S.A.T.B.	.15	3
em	Singenberger, J.	T.T.B.B.	.15	3
em	Singenberger, J.	S.S.A.A.	.15	3
	O REX GLORIAE			
m	*Marenzio-Tozer.	S.A.T.B.	.12	1
	O SACRUM CONVIVIUM			
m	Becker, C.	S.A.T.B.	.15	3
	(Also contains <i>Tantum Ergo</i> , Unison; Offertory for Feast of SS. Peter & Paul, S.A.T.B. by Stein.)			
md	*Bernabei, G. A.	S.A.T.B.	.12	1
d	*Croce, G.	S.A.T.B.	.15	3
em	Farrant.	S.A.T.B.	.15	3
m	*Remondi.	S.S.A.	.15	3
md	Short, F. J.	S.A.T.B.	.15	1
e	Turner, J. E.	S.S.A.	.15	3
m	*Viadana-Taylor.	S.A.T.B.	.15	1
m	Yon, P. A.	T.T.B.B.	.12	34

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
	O SACRUM COR JESU			
em	Schweitzer, J.	S.A.T.B.	.15	3
	O SALUTARIS			
m	Anerio-Rowlands	S.A.T.B.	.15	3
e	Auber-Browne	S.A.T.B.	.15	3
e	Becker, Rene L.	T.T.B.B.	.15	1
	(Also contains <i>Tantum Ergo</i> , T.T.B.B. & <i>Veni Creator</i> T.T.B.B.)			
e	Biedermann, E. J.—Op. 32 No. 2	S.A.	.15	1
	(Also contains <i>Tantum Ergo</i> S.A. & <i>Panis Angelicus</i> , S.A.)			
m	Bonvin, L.—Op. 38	S.A.T.B.	.60	1
	(Contained in <i>Hymns for Benediction</i> .)			
md	Carnevali, V.	S.A.T.B.	.15	1
em	Compagno, G.	S.A.T.B.	.15	3
em	Constantine, C.	S.A.T.B.	.15	3
e	Dooner, A. J.	S.A.T.B.	.20	1
m	Elgar, Ed.	S.A.T.B.	.10	34
d	Gallus, Jacobus	S.S.A.A.	.15	1
m	Hamma, B. (E flat)	S.A.T.B.	.15	1
e	Hamma, B. (G)	S.A.T.B.	.15	1
e	Hammerel, V. (G)	S.A.T.B.	.15	1
m	Klein, Bruno Oscar (G)	S.A.T.B.	.15	1
em	Kothe, B.	T.T.B.B.	.15	3
e	Kuntz, P. E.	S.A.	.20	3
	(Also contains <i>Terra Tremuit</i> , T.T.B.B. by Nekes; <i>Haec Dies</i> , S.A.B. by Schweitzer; English Hymns to B.V.M., S.A. by Greith, T.T.B.B. by Singenberger.)			
vd	Liszt, F.	S.S.A.A.	.10	3, 34
ve	Marzo, Ed.—Op. 145. No. 1. (E flat).....	S.A.T.B.	.15	1
em	McDonough, F.	T.T.B.B.	.15	3
em	Mitterer, J.—Op. 127	T.B.	.20	3
	(Also contains <i>Alma Redemptoris</i> , S.A.T.B. by Soriano; <i>Ave Verum</i> , S.A.T.B. by Witt.)			
d	*Palestrina, G. P. da	T.T.B.B.	.12	1
em	Pierron, J. J.	S.A.T.B.	.15	3
em	*Pirari, P.	T.T.B. or S.S.A.	.15	20 (1) (3)
m	Ravanello, G.-Montani	S.A. or T.B.	.10	34
e	Sears, H.	S.A.T.B.	.15	3
e	Singenberger, J.	S.A.	.25	3
em	Singenberger, J.	S.S.A.	.35	3
m	Tappert, H.	S.A.T.B.	.15	1
em	Waters, W. N. (Organ ad lib.).....	S.A.T.B.	.15	1
em	*Yenn, S. M.	S.A.T.B.	.15	1
e	Yon, P. A.	T.B.B.	.10	34
m	Yon, P. A.	S.A.T.B.	.10	34
m	Zadra, R.	S.A.T.B.	.15	3
	O SANCTISSIMA			
m	Greith, C.	S.A.T.B.	.15	1, 3
	O VOS OMNES			
d	*Handl-Mitterer	6 voc.	.30	32 (33)
em	*Singenberger, J.	S.A.T.B.	.15	3
d	*Vittoria, L.	S.A.T.B.	.16	3, 9
d	*Vittoria, L.	S.A.T.B.	.60	32 (32)
m	*Witt, F. X.	S.A.T.B.	.15	3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
PANGE LINGUA				
em	Bogatto, S.	S.T.B.	.15	10
em	Eder, P. V.	S.A.T.B.	.15	3
e	Gregorian	Unison	.15	3
e	Ravanello, O.	S.A. or T.B.	.10	34
e	Schweitzer, J. (Also contains <i>O Deus Ego</i> , T.T.B.B. Adapted.)	T.T.B.B.	.15	1
em	Tappert, H.	T.T.B.B.	.25	1
PANIS ANGELICUS				
m	*Baini-Greith	S.A.T.B.	.15	1
(Also contains <i>O Bone Jesu</i> , S.A.T.B. by Palestrina.)				
e	Biederman, E. J.—Op. 32. No. 1	S.A.	.15	1
(Also contains <i>O Salutaris & Tantum Ergo</i> , S.A.)				
d	Cappeloni, V.	T.T.B.B.	.12	3
em	Casciolini, Cl.	S.S.A.	.15	3
md	*Casciolini, Cl.	S.A.T.B.	.15	1
(Also contains <i>Adoro Te</i> , S.A.T.B. by Stehle.)				
em	Dethier, E.	S.A.T.B.	.15	3
e	Dooner, A. J. (Also contains <i>Tantum Ergo</i>)	S.A.T.B.	.20	1
e	Franck, C.	S.A.T.B.	.15	1, 3
e	Franck-Reilly	T.T.B.B.	.15	3
e	Franck-Browne	S.A.	.15	3
e	Hamma, B. (Also contains <i>Tantum Ergo</i> , S.A.T.B.)	S.A.T.B.	.15	1
md	*Palestrina, G. P. da	S.A.T.B.	.15	1
em	*Stehle, J. G. E.	S.A.T.B.	.15	1
em	Titcomb, Everett (Organ ad lib.).....	S.A.T.B.	.15	3
m	Yon, P. A. (G)	S.A.T.B.B.	.15	1
PASSION, CHORUSES FROM THE				
m	Ett, C.	T.T.B.B.	.20	1
PATER NOSTER				
em	Biggs, Richard Keys	T.T.B.B.	.12	1
m	*Elsenheimer, N. J.	S.A.T.B.	.15	1
d	*Handl, J.-Mitterer	8 voc.	.60	32 (33)
em	Ivanoff-Reilly	S.A.	.15	3
vd	*Palestrina, G. P. da	S.A.T.B.	.12	34
PATRES NOSTRI PECCAVERUNT				
d	*Palestrina, G. P. da	S.S.A.	.15	1
(Also contains <i>Adoramus Te</i> , T.T.B.B.)				
PUERI HEBRAEORUM				
m	Mauro-Cottone	S.S.A. or T.T.B.	.15	1, 3
QUID RETRIBUAM DOMINO				
em	Piel, P.—Op. 92	S.S.A.	.20	3
(Also contains <i>Ad Te, Domine</i> , Cantus, A. by Ebner; <i>Ave Maria</i> , T.B. by Plag.)				
REGINA COELI				
md	*Aichinger-Montani	S.A.T.B.	.12	34
e	Ett, Casper	S.A.T.B.	.12	3
m	Hamma, B. (E flat)	S.A.T.B.	.15	1
em	Jaspers, C.	S.S.A.	.15	3
em	Kempter, C.	S.A.T.B.	.15	1
e	Koenen, Fr.	S.A.	.12	3
em	Lotti, A.	S.A.T.B.	.12	1
m	McDonough, F. J.	S.A.T.B.	.12	3
em	Miller, P. J.	S.A.T.B.	.12	3
e	Montani, N. (Organ ad lib.)	S.A.T.B.	.10	34
md	*Porta, Costanza	S.A.T.B.	.15	3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
em	Predmore, G. V.	S.A.T.B.	.15	3
md	Yon, P. A.	S.A.T.B.	.15	1
REGNAVIT DOMINUS				
e	Huegle, Dom.	S.A.	.15	3
RESONET IN LAUDIBUS				
e	Schuberger, Huegle	S.A.	.15	3
RESPONSES FOR HIGH MASS				
e	Gregorian (without organ)	Unison	.12	3
em	Terry, R. R.	S.A.T.B.	.12	3
em	Tozer, A. E.	T.T.B.B.	.12	3
e	Singenberger, J.	S.A.T.B.	.15	3
SACRIS SOLEMNIIS				
em	Jung, J. B.	S.A.T.B.	.15	3
SALVE REGINA				
em	Aichinger, G. (Organ ad lib.)	S.A.T.B.	.09	34
m	Haydn, M.	S.A.T.B.	.12	3
em	Keller, W.	S.A.T.B.	.15	3
em	Koenen, Fr.	S.A.	.12	3
em	Koenen, Fr. (Organ ad lib.)	S.A.T.B.	.12	1
md	*Lotti, Antonio	S.A.T.B.	.15	3
em	Marzo, Eduardo (F)	S.A.T.B.	.15	1
e	Piel, P.	Unison	.15	3
(Also contains English hymn to B.V.M.; Unison by Piel; <i>Salve Regina</i> by Greith; Hymn to Our Lady of Perpetual Help, S.A. by Jaspers.)				
em	Singenberger, J.	S.A.	.15	3
m	Singenberger, J.	S.A.B.	.15	3
SALVE REGINA COELITUM				
em	Bonvin, L.	S.A.	.15	3
(Also contains <i>Hail Mary</i> , S.S.A. by Tappert.)				
e	Greith, G.	S.S.A.	.15	3
(Also contains English Hymn to B.V.M., Unison, by Piel; <i>Salve Regina</i> , Unison by Piel; Hymn to Our Lady of Perpetual Help, S.A. by Jaspers.)				
SANCTA MARIA				
em	Schweitzer, J.	T.T.B.B.	.15	1
(Also contains <i>Ave Maria</i> , T.T.B.B.; <i>Veni Creator</i> , T.T.B.B. by Reissiger.)				
SANCTUS & BENEDICTUS				
m	Florentini	T.T.B.	.15	1
vd	*Gabrieli, G.	S.S.A.A.T.T.B.B.	.16	34
m	*Rossini, (1792-1864)	T.T.B.B.	.12	21
m	Rossini, Carlo	S.A.T.B.	.12	3
m	*Viadana, L.	T.T.B.B.	.12	21
SIC SACRIFICIUM				
em	Antcliffe, H.	S.A.T.B.	.12	3
SUB TUUM PRAESIDIUM				
e	Auer, J.—Op. 42	S.S.A. or T.T.B.	.15	3
(Also contains Litany of Holy Name S.A.T.B. by Bonvin.)				
d	*Palestrina, G. P. da-Taylor	S.S.A.A.	.15	1
SURGE ILLUMINARE				
d	Palestrina, G. P. da	S.S.A.A. or T.T.B.B.	.16	3
SURREXIT PASTOR BONUS				
vd	*Lasso, Orlando di	S.S.A.T.B.	.15	34
em	Piel, P.	Boys & T.T.B.B.	.15	3
(Also contains Three English Hymns for Easter, S.A. or T.B. by Greith; S.S.A. by Tappert; & S.S.A.A. by Stollenwerk.)				
md	Schwanderla, A.—Op. 35. No. 1	S.A.T.B.	.15	3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
	TANTUM ERGO			
e	Abt, F.	S.A.T.B.	.15	3
m	Balogh, L. L.	S.A.T.B.	.15	1
e	Bartschmid, Alois	S.A.T.B.	.10	34
em	Becker, C. (Also contains <i>O Sacrum Convivium</i> S.A.T.B.; Offertory for Feast of SS. Peter & Paul, S.A.T.B. by Stein.)	Unison	.15	3
e	Becker, Rene L. (Also contains <i>O Salutaris</i> , T.T.B.B.)	T.T.B.B.	.15	1
m	*Beobide, Jose Maria	S.A.T.B.	.16	9
e	Biedermann, E. J.—Op. 32. No. 3 (Also contains <i>O Salutaris</i> , S.A. & <i>Panis Angelicus</i> , S.A.)	S.A.	.15	1
m	Boex, A. J.	S.A.T.B.	.06	16
m	Bonvin, L.—Op. 38 (Contained in <i>Hymns for Benediction</i>)	S.A.T.B.	.60	1
m	Browne, J. L. (No. 2)	S.A.T.B.	.15	1
md	Browne, J. L. (No. 3)	T.T.B.B.	.15	1
m	Cherubim, Sister M. (Also contains <i>Jesu Rex Admirabilis</i> , S.S.A.)	S.S.A.	.15	3
em	Constantine, G.	S.A.T.B.	.15	3
m	Dethier, E. (D flat)	S.A.T.B.	.15	1
m	*Dethier, E. (D flat)	S.A.T.B.	.15	1
e	Dooner, A. J. (Also contains <i>O Salutaris</i> ; <i>Panis Angelicus</i> .)	S.A.T.B.	.20	1
m	Dress, A. (2)	S.A.T.B.	.15	1
em	Dubois, T.	T.T.B.B.	.15	3
d	Dubois, T. (E flat) No. 2	S.A.T.B.	.15	1
em	*Eder, P. V. (Also contains Two English Hymns to B.V.M., Unison by Singenberger & S.A.T.B. by Nekes.)	S.S.A. or T.T.B.	.20	3
em	Falkenstein, J.	S.A.T.B.	.12	3
em	*Gruber, J.	T.T.B.B.	.20	1
e	Glasson, T.—Op. 7 (Organ ad lib.)	T.T.B.B.	.12	1
e	Guttler, J.	S.A.T.B.	.35	1
em	Haller, M. (Organ ad lib.) (Also contains <i>Anima Christi</i> , S.S.A. by Auer; <i>Adoro Te</i> , S.A.T.B. by Singenberger.)	S.A.T.B.	.15	3
m	*Haller, M. (Also contains Offertory for Feast of Seven Dolors, S.A.T.B. by Witt.)	T.T.B.B.B.	.15	3
em	Hamma, B. (E flat)	S.A.T.B.	.10	1
e	Hamma, B. (G)	S.A.T.B.	.15	1
e	Hammerel, B. (F)	S.A.T.B.	.15	1
em	Hammond, W. M. (Also contains <i>O Esca Viatorum</i> , S.T.B.)	S.T.B.	.15	3
m	Klein, Bruno Oscar (E flat)	A.T.T.B.B.	.20	1
md	Klein, Bruno Oscar (G)	A.T.T.B.B.	.15	1
em	Koenen, Fr.	S.S.A.	.15	3
em	Kuntz, E. (Also contains <i>Jesu Dulcis Memoria</i> , S.S.A. by Mitterer.)	S.S.A.	.15	3
md	Liszt, F.	S.S.A.A.	.15	3
em	Mitterer, Ign.—Op. 127 (Also contains <i>Alma Redemptoris</i> , S.A.T. B. by Soriano; <i>Ave Verum</i> , S.A.T.B. by Witt.)	T.B.	.20	3
em	Mitterer, Ign.—Op. 44 (Also contains <i>Adoro Te</i> , S.A. by Frey.)	S.A.T.B.	.15	3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
em	Mitterer, Ign.—Op. 164	T.T.B.	.20	1
md	Palestrina, G. P. da	S.A.T.B.	.15	3
e	*Piel, P. (Also contains two Litanies of Sacred Heart, S.A. & T.T.B.B. by Singenberger; <i>Tantum Ergo</i> , T.T.B.B. by Singenberger.)	T.T.B.B.	.20	3
m	Pierron, F. J.	S.A.T.B.	.15	3
m	Quadflieg, J. (Also contains Offertory for Feast of Assumption, S.A. or T.B. by Koenen; <i>Bone Pastor</i> , S.A.T.B. by Kornmueller; English Hymn to Precious Blood, S.A.T.B. by Mitterer & Two English Hymns to B.V.M., by Haller.)	S.A.T.B.	.35	3
e	Ravanello, O. (E flat)	S.A. or T.B.	.10	34
e	Schehl, J. A. (Also contains <i>Adoro Te</i> , S.A. or T.B.)	S.A. or T.B.	.15	1
em	Sears, Helen	S.A.T.B.	.15	3
em	Singenberger, J. (A)	S.A.T.B.	.15	3
em	Singenberger, J. (B flat)	S.A.T.B.	.15	3
em	Singenberger, J. (A flat-B flat)	S.A.T.B.	.20	3
e	Singenberger, J. (C-E flat-B flat).....	S.S.A.	.35	3
em	Singenberger, J. (C)	S.A.T.B.	.15	3
m	Steiner, R.	S.A.T.B.	.15	3
m	Steiner, R.	T.T.B.B.	.15	3
em	Tappert, H. (F-E flat-D)	S.A.	.40	3
e	Tappert, H.	T.T.B.B.	.15	3
d	*Traditional-Schehl—Op. 15 (E flat).....	S.A.T.B.	.15	1
e	Wilkens, Ing. (Also contains <i>O Salutaris</i> , S.A.T.B.)	S.A.T.B.	.15	1
m	*Waters, W. N.	S.A.T.B.	.15	10
m	White, John (F)	S.A.T.B.	.12	34
d	Widor, Ch. M. (E flat)	S.A.T.B.	.10	34
m	Yenn, S. M.	S.A.T.B.	.15	1
md	Yenn, S. M.	T.T.B.B.	.15	1
m	Yon, P. A. No. 1	S.A.T.B.	.15	1, 34
m	Yon, P. A. No. 1	T.B.B.	.12	34
m	Yon, P. A. No. 2	T.T.B.B.	.10	34
TE DEUM LAUDAMUS				
m	Dom S. Gregory Ould, O.S.B. Unison, T. B. or S.A.T.B.		.10	18 (17)
d	Singenberger, J. (Also contains <i>Tantum Ergo</i> , S.A. or T.B.)	S.A. or T.B.	.60	2
TE ERGO QUAESUMUS				
m	Mauro-Cottone	S.A.T.B.	.15	3
TENEBRAE FACTAE SUNT				
e	*Cascioli, Cl.	T.T.B.B.	.08	21
m	*Haydn, Michael	S.A.T.B.	.10	9, 34
d	*Palstrina, G. P. da	S.S.A.A.	.10	9
d	*Palestrina, G. P. da	S.A.T.B.	.15	9
TIBI LAUS				
d	*Lasso, Orlando di	T.T.B.B.	.12	1
TOTA PULCHRA ES				
m	Griesbacher, P. (Also contains <i>Ave Maria</i> , S.A. or T.B. by Ebner; Gradual for Feast of Immaculate Conception, T.T.B.B. by Frohlich; Hymn for Advent, S.A.T.B. by Kothe.)	S.S.A.A.	.15	3
em	Mitterer, J.	T.T.B.B.	.15	3
TOLLITE HOSTIAS				
m	Saint-Saens, C.	S.A.T.B.	.12	1, 3

ANTIPHONS, RESPONSORIES, HYMNS AND MOTETS

Grade	Title	Voices	Price	Publ.
	TU ES SACERDOS			
e	Cherubim, Sister M.	S.A.	.15	3
md	Griesbacher, P.	S.A.T.B.	.15	3
e	Huegle, Dom.	S.A.	.15	3
	VENI CREATOR			
em	Attwood, T.	S.A.T.B.	.12	3
e	Becker, Rene L.	S.A.T.B.	.15	3
e	Becker, Rene L.	T.T.B.B.	.15	1
	(Also contains <i>O Salutaris & Tantum Ergo</i> , T.T.B.B.)			
em	Cremer, C.	S.A.T.B.	.15	1
e	Dore, M.	S.A.T.B.	.15	3
e	Hamma, B.	S.A.T.B.	.15	1
e	McDonough, F. J.	S.A.	.12	3
em	Molitor, J. P.	S.A.T.B.	.15	1
	(Also contains <i>Ecce Sacerdos</i> , S.A.T.B.)			
em	*Rampis, P.	S.A.T.B.	.15	1
	(Also contains <i>Ecce Sacerdos</i> , S.A.T.B.)			
em	*Schweitzer, J.	T.T.B.B.	.15	1
	(Also contains <i>Ave Maria</i> , T.T.B.B. by Reissiger; <i>Sancta Maria</i> , T.T.B.B. by Schweitzer.)			
em	Singenberger, J.	S.A.T.B.	.15	1, 3
em	Singenberger, J.	S.S.A.	.15	3
em	Singenberger, J.	T.T.B.B.	.15	3
	VERBUM CARO			
e	Chassang, P.	S.A.	.12	3
e	Gilana, Sister M.	S.A.	.15	3
em	Griesbacher, P.	S.S.A.	.15	3
md	*Vittoria, T. L.	S.A.T.	.20	20 (1) (3)
	VENI SPONSA CHRISTI			
m	Koenen, Fr.—Op. 36	S.A.	.15	3
	(Also contains Offertory for Feast of St. Joseph.)			
	VERE LANGUORES NOSTROS			
md	*Lotti-Harthan	T.T.B.	.15	1
	VEXILLA REGIS			
e	Gregorian	Unison	.15	3
e	Sears, Helen	S.A.T.B.	.12	3
	VIDI AQUAM			
e	Dumler, Martin G.	S.A.T.B.	.15	1
em	Griesbacher, P.	S.A.	.15	3
m	Gruber, J.	T.T.B.B.	.15	1
e	Gruber, J.	S.A.T.B.	.30	1
	(Also contains <i>Asperges Me & Veni Sancte Spiritus</i> , S.A.T.B.)			
e	Hacker, Fr.	Unison	.10	3
em	Hamma, B.	S.A.	.15	1
	(Also contains <i>Asperges Me</i> , S.A.)			
m	Kempter, C.	S.A.T.B.	.15	1
e	Marsh, W. J.	Unison	.12	3
em	Piel, P.	S.A.	.15	3
em	*Singenberger, J.	T.T.B.B.	.15	3
em	Singenberger, J.	S.A.	.30	3
em	Singenberger, J.	S.A.B.	.10	3
e	Smith, J.	S.A.T.B.	.12	3
em	Tappert, H.	S.A.	.15	3
m	Tappert, H.	S.A.T.B.	.15	3
m	Witt, F. X.	S.A.T.B.	.15	1
em	Yon, P. A.	S.A.T.B.	.15	1
m	Yon, P. A.	T.T.B.B.	.15	1

HYMN BOOKS, COLLECTIONS, UNISON

PART IV

HYMN BOOKS, COLLECTIONS and WEDDING MUSIC

		A. UNISON		
Grade		Voice	Organ	Publ.
	BONVIN, LUDWIG			
m	Hosanna: Catholic Hymn Book with an Appendix of Prayers and Devotions (Containing 196 Latin and English Hymns for the Ecclesiastical Year) 9th Edition.	.60	3.00	4
	COLONEL, P. M.			
m	Manual of Select Catholic Hymns and Devotions.... (For the use of Schools, Colleges, Academies, and Congregations. Revised and edited by Francis Auth, C.S.S.R.)	1.00	3.00	1
e	"CONGREGATIONAL HYMNS" (Cards) (Contains twenty-four hymns for general use, including hymns for Low Mass)	3.00 per 100	1.25	30
	DRESS, ALPHONSUS			
m	Hymns for the Ecclesiastical Year..... (Containing 75 English and Latin Hymns)	.50	1.25	2
m	EUCHARISTIC HYMNAL (Compiled under the direction of the Permanent Committee for Eucharistic Congresses) (Contains 45 English and Latin Eucharistic Hymns, three Masses and Vatican Chants)	.25	1.25	1
	HACKER, REV. JOHN C., S.J.			
m	Catholic Hymnal (A collection of 246 Standard Catholic Hymns intended chiefly for the use of Catholic Colleges, Academies and Schools)			8
	MONTANI, N. A.			
e	Six Processional Hymns. Unison, two or four voices	.15		1
m	St. Gregory Hymnal and Catholic Choir Book. (A collection of 284 Approved English and Latin Hymns, Motets, Masses and Liturgical Music for the various seasons of the year)			
	Complete edition for S.A.T.B. and Organ.....		2.00	
	Melody edition for Unison and S.A. or T.B.....	1.00		
	Edition with words only .....	.40		5
	O'CONNELL, CARDINAL			
m	The Holy Cross Hymnal (Contains twenty-two English Hymns)	.15	1.00	15
	OTTEN, JOSEPH			
m	The Parish Hymnal (Containing 5 Plain Chant Masses; Requiem and 106 Latin and English Hymns for the Ecclesiastical Year)	.50	2.50	4
	PRIEST OF THE DIOCESE OF FORT WAYNE			
m	Hymnal and Prayerbook (Contains a collection of 135 Hymns and Prayers for Congregational use. Contains no melodies but refers to Hellebusch, Tozer, and Singenberger <i>Cantate</i> .)	.35	2.50	4
	ROESLER, ALEXANDER			
m	Psallite: Catholic English Hymns (Contains 138 Hymns for the Seasons and Festivals of the Ecclesiastical Year. With an Appendix of Prayers and Devotions) 15th Edition.	.60	2.00	4

HYMN BOOKS, COLLECTIONS, TWO VOICES

Grade		Voice	Organ	Publ.
	ROSSINI, CARLO			
m	Laudate Pueri Dominum .....	.80	2.00	1
	(A collection of 100 Hymns and Motets and an Easy Mass for Unisonous Chorus)			
m	The Parochial Hymnal	1.00	2.50	1
	(A select collection of 184 Approved English and Latin Hymns including a Mass and Requiem. For Congregational use and Children's choir)			
	Edition with words only .....	.40		
	ROTHENSTEINER, JOHN			
m	The Garland of Praise .....	.50		4
	(Spiritual songs for use in the Catholic Church with Prayers for Mass and Latin Hymns)			
	SCHEHL, J. A.			
m	The St. Cecilia Hymnal .....	.60	4.00	2
	(Containing a collection of 244 Hymns, Motets, Antiphons, Psalms, etc., for the seasons of the Ecclesiastical Year; with an Appendix containing the <i>Asperges</i> and <i>Vidi Aquam</i> . Two Settings of the Ordinary of the Mass, the Mass for the Dead and Responses at High Mass)			
	SCHREMB, RT. REV. JOSEPH D.D.			
m	Diocesan Hymnal			
	Part I. Communion and Confirmation Hymns	.30	1.50	1
	Part II. Hymns for May, June, July, October and November Devotions .....	.60	2.00	1
	SINGENBERGER, J.			
m	Cantate .....	.50	6.25	2
	(A collection of English and Latin Hymns, six Gregorian Masses, including the Requiem, the Responses at High Mass, Benediction Service, <i>Te Deum</i>)			
	Has preludes, interludes and postludes for every hymn.			
m	Collection of liturgical Benediction Music.....	.25		3
	(For Unison, Two, or Four part singing)			
	TOZER, EDMONDS			
m	Catholic Church Hymnal .....	.80	1.75	1
	(Collection of 269 Hymns for the Ecclesiastical Year)			
	Edition with words only .....	.50		
	VRANKEN, JOSEPH			
e	Twenty-five Offertories for the Principal Feasts of the Year .....	.25	.80	1
	YON, PIETRO A.			
m	Hymns for Three Hours' Agony Service.....	.15		1
	ZITTEL, CHRISTIAN A.			
m	St. Mary's Manual .....	.75	3.50	6
	(Prayer-and Hymn-Book)			
m	St. Mary's Hymnal .....	.60		6
	(Part II of St. Mary's Manual)			

B. TWO EQUAL OR MIXED VOICES

	BAS, JULIUS			
m	Four Eucharistic Chants T.B. ....	.25		1
	(Contains <i>Oculi Omnium</i> ; <i>Deus, Deus Meus</i> ; <i>Adoro Te</i> ; <i>Panis Angelicus</i>)			

HYMN BOOKS, COLLECTIONS, THREE VOICES

Grade		Voice	Organ	Publ.
	BONVIN, LUDWIG			
m	Cantemus Domino .....	.50	2.00	4
	(Catholic Hymnal with English and Latin words for two, and three equal voices)			
	CHERUBIM, SISTER M.			
em	Praise to Jesus—Op. 39. (Two, three or four voices) (A collection of 5 hymns for Communion and Sacred Heart)	.20		3
	HOFFMANN, J. B.			
em	Cantiones Selectae S.A. or T. B. (A collection of Offertories, Motets, Hymns for Benediction and Antiphons to B.V.M.)	.50	1.00	1
	MONTANI, N. A.			
e	Six Processional Hymns, Unison, two or four voices..	.15		1
m	St. Gregory Hymnal and Catholic Choir Book. (A collection of 284 Approved English and Latin Hymns, Motets, Masses and Liturgical Music for the various seasons of the year)			
	Complete edition for S.A.T.B. and Organ.....		2.00	
	Melody edition for Unison and S.A. or T.B.....	1.00		
	Edition with words only .....	.40		
	ROSSINI, CARLO			
m	Canticum Novum	1.00	2.00	1
	(A collection of 115 Motets and Hymns and an Easy Mass for two equal voices)			
	SINGENBERGER, J.			
e	Cantus Sacri S.A. ....	.60		2
	(Contains eight hymns to Blessed Sacrament)			
m	Collection of Liturgical Benediction Music .....	.25		3
	(For Unison, two or four part singing)			
	VRANKEN, JOSEPH			
em	Lyra Angelica S.A. or T. B. ....	.40	.80	1
	(Motets in honor of the Bl. Sacrament and B.V.M.)			
	c. THREE EQUAL OR MIXED VOICES			
	AUER, J.			
em	XII Cantiones Ecclesiasticae—Op. 43 .....	.60	.90	2
	(For three equal voices)			
	BONVIN, LUDWIG			
m	Cantemus Domino .....	.50	2.00	4
	(Catholic Hymnal with English and Latin words for two and three equal voices)			
	CHERUBIM, SISTER M.			
em	Praise to Jesus—Op. 39. (Two, three or four voices) .....	.20		3
	(A collection of 5 hymns for Communion and Sacred Heart)			
	ELAINE, SISTER M.			
m	Benediction Service S.S.A. ....	.20		3
	(Contains <i>O Salutaris</i> ; <i>Tantum Ergo</i> ; <i>Adoro Te</i> ; <i>Bone Jesu</i>)			
	HALLER, M.			
m	V Motetta for Feast of Nativity—Op. 98. S.S.A.	.85		2
	KRECKEL, PHILIP G.			
m	Regina Caeli .....	.75		1
	(A collection of Latin and English Hymns for S.S.A. or T.T.B.)			

HYMN BOOKS, COLLECTIONS, FOUR VOICES

<i>Grade</i>		<i>Voice</i>	<i>Organ</i>	<i>Publ.</i>
	MAURO-COTTONE			
md	Melodiae Sacrae Bk. 3 (Three equal or Mixed voices) (A collection of Hymns for Benediction, Palm Sunday, Christmas, Good Friday, Feast of St. Vincent de Paul, Blessed Virgin Mary)	.50		3
	ROSSINI, CARLO			
m	Cantate Domino (Containing 145 sacred Latin chants for T.T.B. or S.S.A. without organ)	1.50		1
D. FOUR EQUAL OR MIXED VOICES				
	BONVIN, LUDWIG			
m	Hymns for Benediction—Op. 38. S.A.T.B..... (Contains 7 <i>O Salutaris</i> and 7 <i>Tantum Ergo</i>)	.60		1
	BURTON, G.			
em	Carmina Sacra S.A.T.B. (A collection of Motets, Hymns for Benediction and Antiphons to the B.V.M.)	.80		1
	CHERUBIM, SISTER M.			
em	Praise to Jesus—Op. 39. (Two, Three or Four voices) (A collection of 5 hymns for Communion and Sacred Heart)	.20		1
	GUBING, G.			
m	The Principal Offertories of the Ecclesiastical Year. S.A.T.B.	1.75		1
	HALLER, M.			
m	XVIII Motetta—Op. 15. S.A.T.B..... (Contains eighteen offertories for Sundays and principal feasts of the year)	1.65		2
	HAMMA, B.			
em	Adoro Te Devote (A collection of Antiphons, Hymns and Motets for S.A.T.B. Ten of the selections are for T.T.B.B.)	1.50		1
	HARRINGTON, JOSEPH			
e	Eight Easy Latin Hymns for Benediction (For chorus of mixed voices, organ ad lib.)	.50		1
	JOCHUM, OTTO			
d	Gradualienwerk—Op. 14. S.A.T.B. (Contains Graduals for Easter Sunday, Easter Monday, 1st, 2nd, 3rd, 4th, and 5th Sundays after Easter and Feast of St. Joseph)	1.50		2
d	Offertorienwerk—Op. 15. S.A.T.B. (Contains Offertories for Easter Sunday, Easter Monday, 1st, 2nd, 3rd, 4th, 5th, Sundays after Easter and Feast of St. Joseph)	.90		2
	MITTERER, IGN.			
e	VIII Responsories for Feast of Nativity S.A.T.B.....	1.50		2
m	IV Cantiones in honorem Ssmi Sacramenti—Op. 32. Cantus, A.T.B. with 4 wind instruments..... (Contains <i>O Quam Suavis</i> ; <i>O Sacrum Convivium</i> ; <i>Ego Sum Panis Vitae Caro Mea</i>)	.60		2
	MONTANI, N. A.			
e	Six Processional Hymns. Unison, two or four voices	.15		1

HYMN BOOKS, COLLECTIONS, FOUR VOICES

<i>Grade</i>		<i>Voice</i>	<i>Organ</i>	<i>Publ.</i>
m	St. Gregory Hymnal and Catholic Choir Book. (A collection of 284 Approved English and Latin Hymns, Motets, Masses and Liturgical Music for the various seasons of the year)			
	Complete edition for S.A.T.B. and Organ.....		2.00	
	Melody edition for Unison and S.A. or T.B.	1.00		
	Edition with words only .....	.40		
	PHILLE, J. E.			
m	Melodies Gregoriennes			15
	(A collection of Plain Chant Masses, Vespers, Motets etc. for four voices)			
	ROSSINI, CARLO			
em	Wedding Music		1.25	1
	(Containing processions and numerous pieces for organ; Offertories, Motets and Hymns for four male or mixed voices)			
	S. A. E.			
em	Benediction Hymns in honor of the Sacred Heart of Jesus .....	.10		16
	(Contains a collection of Benediction Hymns for S.A.T.B.)			
m	13 Benediction Hymns in honor of the Most Holy Name of Jesus and of Our Heavenly Queen. S.A.T.B.	.20		16
	SINGENBERGER, JOHN			
m	Collections of Liturgical Benediction Music.....	.25		3
	(For Unison, two, or four part singing)			
m	Nine Hymns for Benediction S.A.T.B.....	.35		1
	TAPPERT, HENRY			
em	Hymns for Benediction (Latin) T.T.B.B.....	.25		1
	(Contains <i>Adoro Te; Ave Verum; O Esca Viatorum; O Sacrum Convivium; Pange Lingua; Tantum Ergo</i>)			
	VADE MECUM			
	(A collection of Motets, Offertories, Hymns for Benediction, etc. for T.T.B.B.)			
m	Vol. I. Compiled and edited by A. M. Knabel	1.00		1
m	Vol. II. Compiled by J. B. Hoffmann	1.00		1
m	Vol. III. Compiled by J. B. Hoffmann	1.00		1
	YON, PIETRO A.			
m	Motets for Three Hours' Agony Service S.A.T.B.	.80		1

FEASTS AND SEASONS

PART V

MATERIAL FOR THE VARIOUS FEASTS AND SEASONS OF THE YEAR¹

Grade

Voices Price Publ.

ADVENT

Antiphon for Advent cf. Part III under heading *Ecce Dominus Veniet.*

Communion for Second Sunday of Advent cf. Part I page 55.

Offertory for First Sunday of Advent cf. Part I page 55.

APOSTLES, COMMON OF

Antiphon for Common of Apostles cf. Part III under heading *Fulgebunt Justi.*

ASCENSION

Alleluia Verse for Sunday within Octave of Ascension cf. Part III under heading *Regnavit Dominus.*

Antiphon for Feast of Ascension cf. Part III under heading *O Rex Gloriam.*

Offertory for Feast of Ascension cf. Part I page 55.

BLESSED SACRAMENT

PLAIN CHANT

Cantus ad processiones et Benedictiones SSmi Sacramenti.

Gregorian notation60 1

Modern notation60 1

Organ accompaniment 3.00 1

Kyriale seu Ordinarium Missae

Contains besides the Ordinary of the Mass also Plain Chant Hymns in honor of the Blessed Sacrament40 7

Kyriale seu Ordinarium Missae, Missa pro Defunctis Toni Communes Missae et Varii Cantus usitati ad Processionem et Benedictionem SS. Sacramenti Vatican version

Modern notation with rhythmical signs..... .40 1

Gregorian notation with rhythmical signs..... .40 1

Latin Liturgical Hymns in honor Bl. Sacrament contained in *Delectus Missarum e Graduali Romano*..... 2.00 1

Select Liturgical Chants15 1

Contains Litany of the Saints, *Te Deum, Veni Creator, Vexilla Regis, Pange Lingua.*

NON-PLAIN CHANT

Latin Hymns in honor of the Blessed Sacrament cf. Part III under headings *Adoramus Te Christe, Adoremus in Aeternum, Anima Christi, Ave Verum, Bone Pastor, Coenantibus Illis, Cor Jesu, Ecce Panis Angelicus, Jesu Decus Angelicum, Jesu Dulcis Memoria, Lauda Sion, Lyra Angelica, O Bone Jesu, O Cor Jesu, O Deus Ego Amo Te, O Esca Vialorum, O. Quam Suavis Est, Panis Angelicus, Sacris Solemnis, O Salutaris, Tantum Ergo, Verbum Caro.* Also cf. Part V under heading *Corpus Christi* and Part IV, Bas, *Four Eucharistic Chants*; Burton G., *Carmina Sacra*; Harrington, Joseph, *Eight Easy Latin Hymns for Benediction*; Tappert, H., *Hymns for Benediction.*

1. Feast-days are listed in alphabetical order. English Hymns are included for convenience. These are not to be used at High Mass but may be used at Low Mass and at extra-liturgical services.

FEASTS AND SEASONS

Grade		Voices	Price	Publ.
	BLESSED VIRGIN MARY			
	Alleluia Verse for Feast of Immaculate Conception cf. Part III under heading <i>Tota Pulchra es</i> .			
	Antiphons of Blessed Virgin cf. Part III under headings <i>Alma Redemptoris, Ave Regina, Ave Maris Stella, Regina Coeli, O Sanctissima, Salve Regina, Sancta Maria, Sub Tuum Praesidium.</i>			
	<i>Ave Maria</i> cf. Part I page 59.			
	Gradual for Feast of Immaculate Conception cf. Part I page 59.			
	Latin Hymn for Feast of Immaculate Conception cf. Part III under heading <i>O Gloriosa Virginum.</i>			
	<i>O Maria Sine Labe, O Maria Virgo Pia,</i> cf. Part III under same headings.			
	Offertory for Feast of Assumption cf. Part I page 56.			
	Offertory for Feast of Immaculate Conception cf. Part I page 59.			
	Offertory for Feast of Our Lady of the Most Holy Rosary cf. Part I page 59.			
	Offertory for Feast of Seven Dolours cf. Part I page 63.			
	AIBLINGER, C.			
e	*Of Our Earth the Fairest Beauty.....	S.A.T.B.	.15	3
	(Also contains English Hymns to B.V.M., S.A.T.B. by Singenberger; S.S.A. by Kuntz; & S.A. with T.B. ad lib. by Moll.)			
	BONVIN, LUDWIG			
e	Hail Holy Queen	Unison	.15	3
	(Also contains English Hymns to B.V.M., S.A.T.B. & S.S.A. or T.T.B. by Jaspers; <i>Ecce Sacerdos</i> , T.T.B.B. by Korz.)			
	CHERUBIM, SISTER M.			
em	Four Favorite Hymns to Our Lady—Op. 38	S.A.T.B.	.20	2
	(Contains Mother Dear O Pray for Me; Daily Daily; Hail Mother Merciful, On This Day.)			
em	Praise to Mary—Op. 38	S.A.T.B.	.20	3
	(A collection of 5 hymns to B.V.M.)			
	GREITH, C.			
e	Be Joyful Mary	S.A. or T.B.	.20	3
	(Also contains Offertory for Easter, T.T.B.B. by Nekes; Gradual for Easter, S.A.B. by Schweitzer; Benediction Hymns, S.S.A. by Kuntz.)			
	HALLER, M.			
e	O Heart of Mary, Queen of Heaven <i>and</i>	S.A.T.B.	.35	3
e	O Star of the Ocean	S.A.T.B.		
	(Also contains <i>Tantum Ergo</i> , S.A.T.B. by Quadflieg, Offertory for Feast of Assumption, S.A. or T.B. by Koenen; <i>Bone Pastor</i> , S.A.T.B. by Kornmueller; English Hymn to Precious Blood, S.A.T.B. by Mitterer.)			
m	Litaniae Lauretanae B.V.M.—Op. 100	T.T.B.B.	.85	2
m	O Queen of Peerless Majesty	S.A.T.B.	.20	3
	(Also contains English Hymns to B.V.M., Unison by Lohmann; T.T.B.B. by Hiermer; English Hymn for Religious Profession, S.A. by Bonvin.)			
	HIERMER, MARTIN			
m	*Haily Holy Queen Entron'd Above	T.T.B.B.	.20	3
	(Also contains English Hymn for Religious Profession, S.A. by Bonvin; English Hymns to B.V.M., Unison by Lohmann, S.A.T.B. by Haller.)			

FEASTS AND SEASONS

Grade		Voices	Price	Publ.
	JASPERS, C.			
e	O Mary, Fount of Graces.....	S.A.T.B.	.15	3
	(Also contains English Hymns to B.V.M., S.A.T.B. by Singenberger and Aiblinger, S.A. with T.B. ad lib., by Eder & Offertory for Feasts of Saints, T.T.B.B. by Eder.)			
	LOHMANN, ALBERT			
e	We Come to Thee, Sweet Lady.....	Unison	.20	3
	(Also contains English Hymns to B.V.M., S.A.T.B. by Haller, T.T.B.B. by Hiermer; & English Hymn for Religious Profession, S.A. by Bonvin.)			
	MOLL, FR.			
em	Hail Holy Queen.....	S.A.	.15	3
	(Also contains English Hymns to B.V.M., S.A.T.B. by Singenberger and Aiblinger, S.S.A. by Kuntz; Offertory for Feasts of Saints, T.T.B.B. by Eder.)			
	NEKES, F.			
em	All Hail to Thee, Our Queen of Heaven.....	S.A.T.B.	.20	3
	(Also contains <i>Tantum Ergo</i> , T.T.B. or S.S.A. by Eder; English Hymn to Our Lady of Perpetual Help, Unison, by Singenberger.)			
	NUFFEL, J. V.			
m	Cantus in honorem Beatae Mariae Virginis.....	S.A.T.B.		23 (3)
	PIEL, P.			
em	Of All Virgins, Thou Art Fairest <i>and</i>	Unison	.15	3
em	Salve Regina.....	Unison		
	(Also contains <i>Salve Regina Coelitum</i> , S.S.A. by Greith & Hymn to Our Lady of Perpetual Help, S.A. or T.B. by Jaspers.)			
	PIERRON, J. J.			
em	As the Dewy Shades <i>and</i>	Unison	.20	3
em	Mary, Dearest Mother.....	Unison		
	(Also contains Hymns to Holy Ghost, S.A.T.B. by Pearsall and Blied.)			
	SINGENBERGER, J.			
e	Be Joyful Mary.....	T.T.B.B.	.20	3
	(Also contains two Benediction Hymns, S.A. & S.S.A. by Kuntz; English Hymn to B.V.M., S.A. or T.B. by Greith; Offertory for Easter, T.T.B.B. by Nekes.)			
e	To Thee, O Holy Virgin, Our Voices We Raise <i>and</i>	S.S.A.	.15	3
e	Mother Mary Dearest Lady <i>and</i>	S.S.A.		
e	O Mystic Rose the Fairest.....	Unison		
	(Also contains Offertory for Easter, S.S.A.A. or T.T.B.B.)			
	TAPPERT, H.			
e	Now Raise Your Joyful Voices.....	S.A.T.B.	.20	3
	(Also contains Offertory for Feast of St. Cecilia, S.S.A. by Singenberger; English Hymn for B.V.M., S.A. or T.B. by Singenberger.)			
em	Hail Mary, Blessed Virgin.....	S.S.A.	.15	3
	(Also contains <i>Salve Regina Coelitum</i> , S.A. by Bonvin.)			
em	Hail Mary, Blessed Virgin.....	S.S.A.	.20	3
	(Also contains <i>Hymnus Temp. Pasch</i> , T.T.B.B. by Tappert; Offertory for Feast of St. Joseph, S.A. or T.B. by Stehle & <i>Adoro Te</i> , S.A.T.B. by Stehle.)			

FEASTS AND SEASONS

Grade	Voices	Price	Publ.
CHRIST THE KING			
Gradual for Feast of Christ the King cf. Part I page 56 Latin Hymns in honor of Christ the King cf. Part IV under headings <i>Jesum Christum Regem; Jesu Rex Admirabilis</i> . Offertory for Feast of Christ the King cf. Part I page 56.			
GRUENDER, H.			
e	Christ Our King	Unison	.15 3
CHRISTMAS			
Alleluia Verse for Christmas cf. Part III under heading <i>Dies Sanctificatus</i> .			
Latin Hymns for Christmas cf. Part III under headings <i>O Magnum Mysterium, Cantate Domino, Adeste Fideles, Tollite Hostias</i> .			
Motets for Christmas cf. Part III under heading <i>Hodie Christus Natus Est, Resonet in Laudibus</i> .			
Gradual for Christmas cf. Part I page 56.			
Offertory for Christmas cf. Part I page 56.			
BIGGS, R. K.			
m	Let the Heavens With Joy Resound.....	S.A.T.B.	.15 3
EDER, P. V.			
e	The Angels at the Crib.....	S.A.T.B.	.15 3
(Also contains <i>Tui Sunt Coeli</i> , S.A.T.B. by Stehle.)			
m	Dearest Jesus	S.A.T.B.	.15 3
(Also contains one other English Hymn for Christmas S.A.T.B. by Koenen.)			
KOENEN, FR.			
em	Holiest Night—Op. 61 and.....	S.S.A.	.20 3
em	Holiest Night and	S.A.T.B.	
e	Welcome to the World's Salvation	S.A.	
(Also contains English Hymn for Christmas, S.S.A.A. by Singenberger & T.T.B.B. by Mitterer.)			
em	O Sing a Joyous Carol	S.S.A.	.12 3
em	*Holiest Night	S.A.T.B.	.15 3
(Also contains English Hymn for Christmas, S.A.T.B. by Eder.)			
MITTERER, J.			
e	O Tidings Sweet	T.T.B.B.	.15 3
(Also contains English Hymn for Christmas, T.T.B.B. by Tappert, T.T.B. by Singenberger.)			
e	Christmas Hymn	T.T.B.B.	.20 3
(Also contains Motet for Christmas, Mitterer, three English Christmas hymns, S.S.A.A. or T.T.B.B., S.A.T.B., and S.A. by Koenen; and one English Christmas hymn T.T.B.B. or S.S.A.A. by Singenberger)			
PIEL, P.			
e	Salvation's Night	S.A. or T.B.	.15 3
(Also contains English Hymn for Christmas, S.A. or T.B. by Wiltberger.)			
SINGENBERGER, J.			
e	An Angel Fair	T.T.B.B. or S.S.A.A.	.15 3
(Also contains English Hymn for Christmas, T.T.B.B. by Tappert and Mitterer T.T.B.B.)			
e	Christmas Hymns	T.T.B.B. or S.S.A.A.	.20 3
(Also contains English Christmas Hymn, T.T.B.B. by Mitterer; Christmas Motet T.T.B.B. by Mitterer, and Three English Christmas hymns, S.S.A.A. or T.T.B.B., S.A.T.B., and S.A. by Koenen.)			

FEASTS AND SEASONS

Grade		Voices	Price	Publ.
	TAPPERT, H.			
e	Hail, Holy Night	T.T.B.B.	.15	3
	(Also contains English hymn for Christmas by Singenberger, T.T.B.B. or S.S.A.A., and Mitterer T.T.B.B.)			
	WILTBERGER, A.			
e	Ye Shepherds, Arise	S.A. or T.B.	.15	3
	(Also contains English Hymn for Christmas, S.A. or T.B. by Piel.)			
e	Hymn to the Infant Jesus	T.T.B. or S.S.A.	.15	3
	(Also contains Offertory for Christmas, S.A. with B. ad lib. by Ebner.)			
	COMMUNION HYMNS			
	Cherubim, Sister M. cf. <i>Praise to Jesus</i> in Part IV page 84.			
	KUNTZ, P. E.			
e	O Bread Divine	S.S.A.	.20	3
	(Also contains English Hymn to St. Michael, S.S.A. by Kuntz; <i>Ecce Sacerdos</i> , by Bonvin; Two Hymns for Benediction, S.S.A.A. by Winter & <i>Ave Maria</i> by Bonvin.)			
em	A COLLECTION OF ENGLISH COMMUNION HYMNS BY VARIOUS COMPOSERS			
	O Bread of Heaven by Sisters of Mercy.....	Unison	.20	3
	Hail, Thou Living Bread by Sisters of Mercy.....	Unison		
	Aspirations to the Most Holy Sacrament by Sisters of Mercy	Unison		
	O Sacrament Most Holy, by Singenberger.....	Unison		
	Come to Me, by Zulueta	Unison		
	Sweet Sacrament, by Zulueta	Unison		
	CONFESSOR BISHOP, COMMON OF			
	<i>Alleluia</i> Verse for Feast of Confessor Bishop cf. Part III under heading <i>Tu es Sacerdos</i> .			
	CORPUS CHRISTI			
	Antiphon for Feast of Corpus Christi cf. Part III under headings <i>O Quam Suavis Est</i> , <i>O Sacrum Convivium</i> . Latin Hymn for Corpus Christi cf. Part III under heading <i>Pange Lingua, Lauda Sion</i> . Also cf. Part V under heading Blessed Sacrament.			
	DEDICATION OF A CHURCH			
	Gradual for Dedication of a Church cf. Part I page 56.			
	Latin Hymns for Dedication of a Church cf. Part III under heading <i>Coelestis Urbs Jerusalem</i> .			
	Offertory for Dedication of a Church cf. Part I page 57.			
	DOCTORS, COMMON OF			
	Antiphon for Common of Doctors cf. Part III under heading <i>O Doctor Optime</i> .			
	DUBUQUE, ARCHDIOCESE OF			
	(Special Hymns for)			
	DRESS, ALPHONSUS			
	Dedication Ode	T.T.B.B.	36	
	Hymn to Archangel Raphael	S.A.T.B.	36	
	Centennial Hymn	Unison	36	
	SCHULTE, B. W.			
	Hymn in honor of Bishop Loras	S.S.A.A.		
		T.T.B.B. or		
		S.A.T.B. or		
		Unison		36

FEASTS AND SEASONS

Grade		Voices	Price	Publ.
	EASTER			
	<i>Alleluia</i> Verse for Easter cf. Part III under heading <i>Alleluia</i> .			
	Gradual for Easter cf. Part I page 57.			
	Latin Hymns for Easter cf. Part III under headings <i>O Filii et Filiae, Angelus Autem Domini</i> .			
	Sequence for Easter cf. Part I page 58.			
	Motet for Easter cf. Part III under heading <i>Surrexit Pastor Bonus</i> .			
	Offertory for Easter cf. Part I page 57.			
	GREITH, C.			
e	Be Joyful Mary	S.A. or T.B.	.15	3
	(Also contains English Hymns for Easter, S.S.A. by Tappert; S.S.A. by Stollwerk and Motet for Easter, S.A.T.B. by Piel.)			
em	Be Joyful Mary	S.A.T.B.	.15	3
	(Also contains <i>Vidi Aquam</i> , T.T.B.B. by Singenberger & <i>Haec Dies</i> , A.T.B.B. by Zettel.)			
	STOLLEWERK, J.			
m	The Savior Lives	S.S.A.A.	.15	3
	(Also contains English Hymns for Easter, S.A. or T.B. by Greith; S.S.A. by Tappert & Motet for Easter, S.A.T.B. by Piel)			
em	O Glorious Easter Vision	S.A.T.B.	.15	3
	(Also contains English Hymns for Easter, S.A. or T.B. by Greith; S.S.A.A. by Stollewerk; & Motet for Easter, S.A.T.B. by Piel.)			
e	O Glorious Easter Vision <i>and</i>	S.A.T.B.	.20	3
em	*O Glorious Easter Vision	T.T.B.B.		
	(Also contains English Hymn to St. Joseph, S.A. or T.B. by Piel; Graduals for Easter, S.A.T.B. by Stehle and Griesbacher.)			
	EPIPHANY			
	Offertory for Feast of Epiphany cf. Part I page 58.			
	Offertory for Sunday within the Octave of Epiphany cf. Part I page 58.			
	FORTY HOURS' DEVOTION			
	<i>PLAIN CHANT.</i>			
	Litany of the Saints (Gregorian).....	Unison	.15	1
	(Also contains <i>Te Deum</i>).			
	Gregorian Chants of the entire liturgical service of the Forty Hours' Devotion by Bragers, Achille, voice.....		.25	7
	The same, Accompaniment by Bragers, (With rhythmic signs of the Benedictine monks of Solesmes)		\$1.00	7
	Also cf. Part V under heading <i>Blessed Sacrament, Plain Chant</i> .			
	For Non-Plain Chant Latin Hymns cf. Part V under heading <i>Blessed Sacrament, Non-Plain Chant</i> .			
	GUARDIAN ANGELS			
	Antiphons for Feast of Guardian Angels cf. Part III under heading <i>Angelis Suis</i> .			
	HOLY FATHER			
	Prayer for Our Holy Father cf. Part III under heading <i>Oremus Pro Pontifice</i> .			
	HOLY NAME OF JESUS			
	Latin Hymns in honor of the Holy Name of Jesus cf. Part III under heading <i>Jesu Dulcis Memoria</i> .			

FEASTS AND SEASONS

Grade		Voices	Price	Publ.
	BONVIN, L.			
e	Litaniae SS. Nominis Jesu	S.A.T.B.	.15	3
	(Also contains <i>Sub Tuum Praesidium</i> , S.S.A. by Auer|)			
	O'CONNELL, WILLIAM			
e	Hymn to the Holy Name	Unison	.10	15
	WITT, F. X.			
m	Litaniae Sanctissimi Nominis Jesu—Op. 13b.....	S.A.T.B.	.85	2

HOLY WEEK

Antiphon for Holy Thursday, Good Friday and Holy Saturday cf. Part III under heading *Christus Factus Est*. Gradual for Holy Thursday cf. Part I page 59. Latin Hymns for Good Friday cf. Mauro-Cottone *Melodiae Sacrae* in Part IV, and Part III under heading *Crux Fidelis*. Psalms for Holy Week cf. Part III under headings *Miserere mei Deus* and *Domini est Terra*. Responsories for Holy Thursday cf. Part III under heading *In Monte Oliveti*. Responsories for Good Friday cf. Part III under heading *Tenebrae Factae Sunt*. Responsories for Holy Saturday cf. Part III under heading *Ecce Quomodo Moritur*. Lamentations cf. Part III under same heading. Tract for Holy Saturday cf. Part I page 59.

	ETT, C.			
m	*Choruses from the Passion	T.T.B.B.	.20	1
	MEIER, F. M.			
em	*Passion according to St. Matthew (<i>Turba</i> Choruses)....	T.T.B.B.	.20	1
	SELLEN, DENIS			
em	*Passion according to St. Matthew (<i>Turba</i> Choruses)....	T.T.B.B.	.21	3
	SINGENBERGER, OTTO			
m	*Seven Last Words (English).....	S.A.T.B.	.25	3
	YON, P. A.			
	Hymns and Motets for the Services of the Three Hours	Unison	.15	1
		For T.T.B.B. or S.A.T.B.	.80	

LENT

Latin Hymns for Lent cf. Part III under headings *O Deus Ego Amo Te*; *O Domine Jesu Christe*; *Vere Languores Nostros*, *Stabat Mater*. Motets for Lent cf. Part III under heading *Attende Domine*.

Offertory for Fourth and First Sundays of Lent cf. Part I page 60.

	CHERUBIM, SISTER M.			
m	Hymns for Lent—Op. 37. Two, Three or Four Voices .....		.20	3
	O'CONNELL, WILLIAM			
m	Hymn to the Holy Cross	Unison	.10	15
	WALTER, F. T.			
em	Lenten Hymns	T.T.B.B.	.15	3
	(Contains <i>O Faithful Cross</i> ; <i>All Ye Who Seek a Sure Relief & Ecce Homo</i> .)			

LITTLE FLOWER

	COMPAGNO, G. M.			
e	Hymns to the Little Flower of Jesus.....	Unison	.15	3
	(Contains <i>Dear Little Flower of Jesus</i> ; <i>Hail to Thee Flower of Jesus</i> ; <i>On This Day We Greet Thee</i> .)			

FEASTS AND SEASONS

Grade		Voices	Price	Publ.
	OUR LADY OF PERPETUAL HELP			
	HALLER, M.			
e	Prayer to Our Lady of Perpetual Help.....	S.A.	.15	3
	JASPERS, C.			
em	Hymn in honor of Our Lady of Perpetual Help.....	S.A.	.15	3
	(Also contains <i>Salve Regina</i> , S.A.T.B. by Piel & <i>Salve Regina</i> , S.S.A. by Greith.)			
	SINGENBERGER, J.			
e	Hymn to Our Lady of Perpetual Help.....	Unison	.20	3
	(Also contains English Hymn to B.V.M., S.A.T.B. by Nekes & <i>Tantum Ergo</i> , T.T.B. or S.S.A. by Eder.)			
	PALM SUNDAY			
	Antiphon for Palm Sunday cf. Part III under headings <i>Hosanna Filio David, Pueri Hebraeorum</i> .			
	Hymns for Palm Sunday cf. Mauro-Cottone, <i>Melodiae Sacrae</i> in Part IV.			
	Offertory for Palm Sunday cf. Part I page 61.			
	Responsory for Palm Sunday cf. Part III under headings <i>In Monte Oliveti, Ingrediente Domino</i> .			
	PASSION SUNDAY			
	Latin Hymns for Passion Sunday cf. Part III under heading <i>Vexilla Regis</i> .			
	PENTECOST			
	Gradual, Sequence and Offertory for Mass of Pentecost cf. Part I page 61.			
	Latin Hymns for Pentecost cf. Part III under headings <i>Veni Creator Spiritus, Veni Sancte Spiritus</i> .			
	A COLLECTION OF ENGLISH HYMNS FOR PENTECOST BY VARIOUS COMPOSERS.....			
			.20	3
m	Come Holy Ghost by Blied, J.	S.A.T.B.		
d	Spirit Thou of Truth Eternal by Pearsall.....	S.A.T.B.		
em	*Holy Spirit Lord of Light by Piel.....	Unison		
em	*Holy Ghost, Thou Fount of Grace by Singenberger.....	T.T.B.B.		
	PRECIOUS BLOOD			
	Offertory for Feast of Precious Blood cf. Part I page 61.			
	MITTERER, J.			
em	Hymn to Precious Blood	S.A.T.B.	.35	3
	(Also contains <i>Tantum Ergo</i> , S.A.T.B. by Quaddflieg; Offertory for Feast of Assumption, S.A. or T.B. by Koenen; <i>Bone Pastor</i> , S.A.T.B. by Kornmueller; <i>O Gloriosa Virginum</i> , S.S.A. by Kuntz; Two English Hymns to B.V.M., by Haller.)			
	SINGENBERGER, J.			
em	*O Precious Blood Redeeming Flood.....	T.T.B.B.	.20	3
	(Also contains Two Hymns for Benediction, S.S.A.A. by Winter; Communion Hymn by Kuntz; <i>Ave Maria</i> , S.A. by Bonvin; English Hymn to St. Michael, S.S.A. by Kuntz.)			
	PROFESSION, RELIGIOUS			
	BONVIN, L.			
em	Receive this Holocaust, O Father Dear <i>and</i>	S.A.	.20	3
e	Receive this Holocaust, O Father Dear.....	Unison		
	(Also contains English Hymns to B.V.M., S.A.T.B. by Haller; T.T.B.B. by Hiermer & English Hymn to Our Lady of Perpetual Help, Unison, by Lohmann.)			
	KOENEN, FR.			
m	Veni Sponsa Christi—Op. 36.....	S.A.	.15	3
	(Also contains Offertory for Feast of St. Joseph.)			

FEASTS AND SEASONS

Grade

Voice Organ Publ.

RECEPTION OF A BISHOP

Gradual for the Reception of a Bishop cf. Part I page 61.

SACRED HEART

Antiphon for Feast of Sacred Heart cf. Part III under heading *Quid Retribuam Domino*.

Gradual for Feast of Sacred Heart cf. Part I page 62.

Latin Hymns to Sacred Heart cf. Part III under heading *Cor Jesu*.

Offertory for Feast of Sacred Heart cf. Part I page 62.

AUER, J.

em	To Jesus' Heart All Burning.....	S.A.	.20	3
	(Also contains English Hymn to St. Aloysius, S.S.A. by Auer; Offertory for Feast of Sacred Heart, S.A.T.B. by Eder.)			

CHERUBIM, SISTER M.

Praise to Jesus cf. Part IV page 84.

GISELA, SISTER M.

em	I Place My Trust in Thee.....	S.A.T.B.	.15	3
	(Also contains English Hymn to Sacred Heart, S. A. T. B. by Meyer.)			

HALLER, M.

m	Litaniae de Sacro Corde Jesu—Op. 104.....	S.S.A.A.	.85	2
em	Litany of the Sacred Heart	S.A. or T.B.	.15	3

A COLLECTION OF ENGLISH HYMNS TO THE

SACRED HEART BY VARIOUS COMPOSERS ...

e	Lo, I Praise as Faith is Teaching, by Jaspers, C.....	S.S.A.A.	.20	3
em	To Jesus' Heart All Burning, by Mettenleiter, B.....	S.S.A.A.		
m	To Jesus' Heart All Burning, by Meurers, P.....	S.S.A. or T.T.B.		

em	Upon the Altar Night and Day, by Mitterer, J.....	S.A. or T.B.		
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MEURERS, P.

m	Litaniae Ss. Cordis Jesu—Op. 22.....	S.A.B. with T. ad lib.	.80	2
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MEYER, J. J.-REILLY

em	O Sacred Heart	S.A.T.B.	.15	3
	(Also contains English Hymn to Sacred Heart, S.A.T.B. by Gisela.)			

SINGENBERGER, J.

e	Hail of Jesus	S.S.A.	.15	3
	(Also contains Two Hymns for Benediction, T.T.B.B. by Tappert; <i>Asperges Me</i> , S.A.T.B. by Otto Singenberger; <i>Ecce Sacerdos</i> , T.T.B. by Schildknecht.)			
e	Sweet Heart of Jesus	S.A.T.B.	.15	3
e	My Savior's Heart	S.A.T.B.	.15	3
em	Sacred Heart! In Accents Burning.....	S.A.T.B.	.15	3
em	Litaniae Ss. Cordis Jesu <i>and</i>	S.A.	.20	3
em	*Litaniae Ss. Cordis Jesu	T.T.B.B.		
	(Also contains <i>Tantum Ergo</i> , S.A. by Piel; Offertory for Feast of Ss. Peter & Paul, T.T.B.B. by Koenen.)			

ST. ALOYSIUS

AUER, J.

em	Hail, Guide of Youthful Days.....	S.S.A.	.20	3
	(Also contains Offertory for Feast of Sacred Heart, S.A.T.B. by Eder; English Hymn to Sacred Heart, S.A. by Auer.)			

FEASTS AND SEASONS

<i>Grade</i>	<i>Voice Organ Publ.</i>
ST. CECILIA	
	Antiphon for Feast of St. Cecilia cf. Part III under heading <i>Cantantibus Organis</i> .
	Gradual and Offertory for Feast of St. Cecilia cf. Part I page 62.
	SINGENBERGER, J.
e	Hymn to St. Cecilia .....S.A. or T.B. .20 3 (Also contains Offertory for Feast of St. Cecilia, S.S.A. by Singenberger; English Hymn for B.V.M., S.A.T.B. by Tappert.)
ST. FRANCIS	
	PIEL, P.
e	Great St. Francis, We Salute Thee <i>and</i>.....Unison .20 3
e	St. Francis, Our Helper in Need .....Unison (Also contains Offertory for Feast of St. Cecilia, S.A.T.B. by Singenberger.)
e	Blessed St. Francis Hath United Innocence with Seraph's Glow <i>and</i> .....S.A. or T.B. .25 3
e	Sing We Dear St. Francis' Praise <i>and</i>.....S.A. or T.B.
e	Dear St. Francis, Thou Father Seraphic.....S.A. or T.B.
	SINGENBERGER, J.
e	God Grant Thee Peace, St. Francis <i>and</i>.....T.T.B.B. .15 3
e	God Grant Thee Peace, St. Francis.....T.T.B. or S.S.A.
ST. GREGORY	
	Gradual for Feast of St. Gregory cf. Part I page 63.
	Offertory for Feast of St. Gregory cf. Part I page 63.
ST. JOSEPH	
	Offertory for Feast of St. Joseph cf. Part I page 63.
	HALLER, M.
e	Litaniae de St. Joseph .....S.A. .80 2
e	Hymnus in Festo St. Joseph .....S.S.A. .80 2
	MOLL, FR.
em	Hymn to St. Joseph .....Unison .20 3 (Also contains Offertory for Feast of St. Joseph S.A.T.B. by Singenberger; English Hymns to St. Joseph, S.S.A. by Singenberger & T.T.B.B. by Schultz; <i>Ave Regina Coelorum</i> , T.T.B.B. by Witt.)
	PIEL, P.
e	Holy Patron Thee Saluting .....S.A. or T.B. .20 3 (Also contains English Hymns for Easter, S.A.T.B. & T.T.B.B. by Tappert; Graduals for Easter, S.A.T.B. by Stehle & S.S.A. by Griesbacher.)
	SCHULTZ, J.
em	*Hymn to St. Joseph .....T.T.B.B. .20 3 (Also contains Offertory for Feast of St. Joseph S.A.T.B. by Singenberger; <i>Ave Regina Coelorum</i> , T.T.B.B. by Witt; English Hymns to St. Joseph, Unison by Moll, S.S.A. by Singenberger.)
	SINGENBERGER, J.
e	To Dear St. Joseph .....S.S.A. .20 3 (Also contains Offertory for Feast of St. Joseph S.A.T.B. by Singenberger; <i>Ave Regina Coelorum</i> , T.T.B.B. by Witt; English Hymns to St. Joseph, Unison by Moll & T.T.B.B. by Schultz.)
e	Litany of St. Joseph .....S.A. .20 3
em	Litany of St. Joseph .....S.A.T.B. .20 3
ST. MICHAEL	
	Offertory for Feast of St. Michael cf. Part I page 63.

FEASTS AND SEASONS

Grade		Voice	Organ	Publ.
	KUNTZ, P. E.			
em	Hymn to St. Michael	S.S.A.	.20	3

(Also contains Hymn in honor of Precious Blood, T.T.B.B. by Singenberger; *Ecce Sacerdos*, S.A.T.B. by Bonvin; *Ave Maria*, S.A. by Bonvin; Communion Hymn, S.S.A. by Bonvin and Two Hymns for Benediction, S.S.A.A. by Winter.)

SS. PETER & PAUL

Antiphons for Feast of SS. Peter & Paul cf. Part III under heading *Tu Es Petrus*.

Communion for Feast of SS. Peter & Paul cf. Part I page 63.

Gradual for Octave of Feast of SS. Peter & Paul cf. Part I page 63.

Motet for Feast of SS. Peter & Paul cf. Part III under heading *Beati Eritis*.

Offertory for Feast of SS. Peter & Paul cf. Part I page 63.

SEPTUAGESIMA SUNDAY

Offertory for Septuagesima Sunday cf. Part I page 63.

SEVEN DOLORS OF B.V.M.

Offertory for Feast of Seven Dolours of B.V.M. cf. Part I page 63.

Sequence for Feast of Seven Dolours cf. Part I page 64.

TRINITY, BLESSED

Motet for Feast of Blessed Trinity cf. Part III under heading *Tibi Laus*.

Tract for Feast of Blessed Trinity cf. Part I page 64.

TWO OR MORE MARTYRS

Antiphons for Feast of Two or More Martyrs cf. Part III under heading *Istorum Est*.

VIRGINS & MARTYRS AND NON-VIRGINS

Gradual for Feast of Virgins and Martyrs cf. Part I page 64.

ORGAN MUSIC

PART VI

ORGAN MUSIC

Section 1—ORGAN OR HARMONIUM (on two staves)

<i>Grade</i>		<i>Price</i>	<i>Publ.</i>
	BOTTAZZO, L.		
e	Eight Pieces for Organ or Harmonium—Op. 297.....		29 (3)
	BRANCHINA, P.		
m	Elegia (For Organ or Harmonium)—Op. 91.....	.15	12 (1) (3)
	CHRETIEN, H.		
e	Organ Music for the Young Organist.....	1.00	27 (3)
	CORDELLA, F.		
e	Five Easy Pieces for Organ or Harmonium..... (Contains Preludes and Interludes)		29 (3)
	DELEPINE, L'ABBE H.		
m	Practical Pieces for the Organ or Harmonium..... (Contains twelve selections)	.80	27 (3)
	DIEBOLD, J.		
em	Preludes, Postludes and Modulations for the Organ—Op. 54..	2.00	2
	FISCHER, J.		
em	Fischer's Practical Organist—Vol. 2..... (A collection of Preludes, Interludes and Postludes)	1.50	1
em	Fischer's Album for Young Organists—No. 434, Vol. 2..... (Containing short and easy Voluntaries, Interludes, Preludes and Postludes)	1.00	1
	GRUBER, J.		
e	The Student's Organ Manual—Op. 318..... (Short Preludes and Interludes in Modern and Ancient Church Modes. Also 119 Modulations.)	1.25	1
	KERN, G. A.		
m	Organ Gems..... (Contains Preludes and Postludes)	2.00	1
	KRECKEL, P. G.		
m	Wedding March.....	.50	1
	RAFFY, LOUIS		
em	A Collection of Pieces for Organ or Harmonium for Divine Service—Vol. 1.....	2.00	27 (3)
e	Easy Organ Compositions..... (Fifteen Short and Practical Pieces.)	.80	3
	REILLY, J.		
e	Twelve Easy Organ Processionals—No. 919.....	.80	3
	ROSSINI, CARLO		
e	The Liturgical Organist—Vol. I..... (Containing Preludes, Interludes and Postludes)	1.50	1
e	Wedding Music..... (Contains Processionals and numerous pieces for Organ; Offertories, Motets, and Hymns for Male and Mixed Voices) (For Organ or Harmonium)	1.25	1
	SURBONE, A.		
m	Thirteen Brief Compositions for the Organ or Harmonium. Second Edition.....		28 (1) (3)
	TAVERNA, G.		
md	Three Pieces for the Organ.....		12 (1) (3)
	WEIL, AUGUST		
em	1000 Pieces for the Young Organist—Op. 3.....	5.00	2

ORGAN MUSIC

Section 2—ORGAN ONLY

Grade		Price	Publ.
	DIEBOLD, J.		
m	Twenty-Five Pieces for the Organ—Op. 54b.....	1.00	2
	(Contains Preludes and Postludes)		
md	Compositions for the Organ—Op. 54c.....	3.25	2
	(Contains Preludes, Interludes, Postludes and Modulations)		
	(Two staves mostly)		
	DOUGLAS, ERNEST		
m	An Organ Miscellany—Vol. 1. (Three staves).....	1.25	1
md	Vol. II. (Three staves).....	1.25	1
	DUBOIS, THEO.		
d	10 Compositions for the Organ (Three staves).....	1.25	1
d	12 Compositions for the Organ (Three staves).....	1.25	1
	DUNCAN, ED.		
m	Six Organ Pieces (Three staves).....		3
	FINO, G.		
vd	Lodate Maria (with variations) (Three staves).....	.80	26 (3)
	GUILMANT, A.		
m	The Practical Organist—Vol. I. (Three staves).....	2.50	1
md	The Practical Organist—Vol. II. (Three staves).....	2.00	1, 25 (3)
	KRECKEL, PHILIP G.		
	Musica Divina (Choral Improvisations for the Organ)		
md	Vol. I. (Three staves).....	1.25	1
md	Vol. II. (Three staves).....	1.25	1
md	Vol. III. (Three staves).....	1.25	1
	LOHMANN, ALBERT		
m	Concentus Organi—Twenty Pieces for the Organ (Three staves).....	1.25	1
	PATTISON, T. M.		
m	Easy Preludes, Postludes and Offertories Fifteen Introductory and Concluding Voluntaries (Three staves).....	1.00	1
	RENNER, J.		
m	Sixteen Selections for the Organ—Op. 33. (Three staves)....	.90	2
	RINCK, J. C.-GORDON NEVIN		
m	Sixteen Postludes (Three staves).....	1.25	1
	STUYCK, J.		
m	Pro Organo—Two Selections for Organ (Three staves).....	.35	3
	VOLCKMAR, DR. W.		
md	Preludes-Postludes for Organ. Eight Compositions for Festive Occasions—Op. 368. (Three staves).....	1.25	1
m	Preludes-Postludes for Organ. Fourteen Compositions for Festive Occasions. (Three staves).....	1.25	1

BOOKS, PERIODICALS, RECORDS

PART VII
THEORETICAL WORKS

Section 1—BOOKS

	Price	Publ.
BENEDICTINES OF STANBROOK A Grammar of Plainsong	1.25	(1) (3)
HUEGLE, P. GREGORY, O.S.B. Catechism of Gregorian Chant .....	.75	1
HUEGLE, P. GREGORY, O.S.B. ALICE MARIE, SISTER, O.S.U. SCHREMBS, MOST REV. JOSEPH The Gregorian Chant Manual	2.25	31
(A practical method of integrating the study of Gregorian Chant and modern music, the teaching procedure in accordance with approved educational thought)		
JOHNER, REV. DOM. O.S.B. A New School of Gregorian Chant	2.25	2
PREDMORE, REV. GEORGE Sacred Music and the Catholic Church	2.50	3
SUNOL, DOM. GREGORY, O.S.B. Text Book of Gregorian Chant	1.40	1

Section 2—PUBLICATIONS

ORATE FRATRES A liturgical review. Published every four weeks..... (Per Year)	2.00	35
THE CAECILIA The only monthly periodical in America devoted to Catholic Church Music	(Per Year) 3.00	3
THE CATHOLIC CHOIRMASTER The official Bulletin of the Society of St. Gregory of America. Nicola A. Montani, Editor. Published quarterly..... (Per Year)	2.00	5

Section 3—RECORDS

A great help to choir directors may be the use of one or more of the following records. The rendition of Plain Chant music can now be much more easily perfected by a choir when it has been made possible for them to hear, even by record, the perfect rendition by various highly specialized, highly trained, voices. Consequently, the following records are noted here. The publisher of these records is Silver Burdett & Co. (publisher No. 31 in the *List*).

RECORDED CHANTS USED IN THE CATHOLIC MUSIC HOUR

(These records are *available singly* or in sets)

VICTOR RECORD ALBUM M87

(12 records—list price, \$24.00)

Sung by Monks Choir of Saint-Pierre de Solesmes Abbey

Record 7341—Mass I, Lux et Origo Kyrie Eleison—Agnus Dei—Gloria in Excelsis—Sanctus	\$ 2.00
Record 7342—Requiem Mass Introit—Requiem Aeternam, etc. Offertory—Dominie Jesu Christe, etc.	2.00

RECORDS

	<i>Price</i>
Record 7343—Gradual—Christus Factus Est, etc.	2.00
Record 7344—Communions—Memento Verbi Tui, Pascha Nostrum— Quinque Prudentes	2.00
Record 7347—Mass IX, Cum Jubilo—Sanctus and Agnus Dei Hymn—Adoro Te; Antiphon—Salve Regina	2.00
Record 7348—Introit—Da Pacem; Kyrie Orbis Factor	2.00
Record 7351—Responsory—Media Vita	2.00

VICTOR RECORD ALBUM M69

Sung by Pius X Choir, College of the Sacred Heart

Record 7180—Credo I	2.00
Record 7181—Responses, Sanctus and Benedictus, Agnus Dei of Mass XI (Cum Jubilo)	2.00

ADDITIONAL IMPORTED RECORDINGS

Columbia No.

C-DHX6 —Rorate Caeli	2.50
C-DHX7 —Christus Factus Est Obediens	2.50
C-DH42 —Puer Natus Est	1.50
C-DHX10 —Requiem Aeternam	2.50
C-DH43 —Veni Sancte Spiritus	1.50

Victor No.

C2087 —Asperges Me, Kyrie Eleison, Mass IX, "Cum Jubilo".....	1.90
C2088 —Responses to the Preface Sanctus and Benedictus from Mass IX, "Cum Jubilo" Salve Regina Ave Regina Coelorum (Antiphon).....	1.90

VICTOR RECORD ALBUM M177

(5 records—list price, \$7.50)

Sung by Pius X Choir, College of the Sacred Heart

The Requiem Mass (complete in five records)

Record 11528	\$ 1.50
Record 11529	1.50
Record 11530	1.50
Record 11531	1.50
Record 11532	1.50

CATHOLIC MUSIC HOUR

Sixteen Gregorian Chants on Two Victor Records
24819 (75c) and 24820 (75c)

Sung by School Children of St. Martin and St. Philip Neri Choirs

VICTOR RECORD—24819—75c
(10 Chants)

First Book:

1. Gloria Patri
2. Et Incarnatus Est
3. Angele Dei
4. O Salutaris Hostia
5. Tantum Ergo
6. Salve Mater

Second Book:

1. Sanctus and Benedictus from Mass XVIII
2. Salva Nos, Domine
3. Veni Creator
4. Ave Verum

RECORDS

VICTOR RECORD—24820—(75c)
(6 Chants)

Third Book:

1. Adoremus and Laudate

Fourth Book:

1. Asperges Me

Fifth Book:

1. Ave Maria
2. Ut Queant Laxis
3. Suavis Dominus
4. Ad Te Confugimus

DISAPPROVED MUSIC

PART VIII

DISAPPROVED MUSIC

It has frequently happened that at religious functions in certain churches and chapels music has been performed that is neither becoming nor edifying. Church authorities have always warned against such music.

Among the songs that are not to be tolerated in Catholic Churches are:

The End of a Perfect Day
 Face to Face
 Beautiful Isle of Somewhere
 O Promise Me
 There's a Beautiful Land on High

In the matter of Organ Music the Wedding Marches from "Lohengrin" by R. Wagner, from "Midsummer Night's Dream" by F. Mendelssohn are not to be played at any time within a church or chapel.

The music commission of the Archdiocese of Dubuque with the authority of the Most Reverend Archbishop insists that all so-called choir music which was disapproved at the Convention of the Society of St. Gregory of America, held in Rochester, New York, May 4-6, 1922, may not be permitted within the churches or chapels within the Archdiocese of Dubuque.

The disapproved and forbidden material includes all of the following:¹

All the Masses by the following composers:

Ashmall	Giorza	Mercadante
Battmann	Generali	Merlier
Bordese	Kalliwoda	Millard
Brown (Will. M. S.)	Lambillotte	Poniatowski
Concone	La Hache	RoSewig
Corini	Lejeal	Silas
Durand	Leonard	Stearns
Farmer	Loesch	Wiegand
Ganss	Leprevost	

of Charles Gounod's, the following Masses:

St. Cecilia	De Paques (No. 3)	Sacred Heart
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The musical value of the religious compositions of *Mozart*, *Joseph Haydn*, *Schubert*, *G. Rossini*² *C. M. von Weber* does not enter into the question. The exception taken is their purely liturgical unfitness according to the principles declared in the *Motu Proprio*.

All the Vespers and Psalms, by:

Aldega	Corini	Marzo	Moderati
Brizzi	Generali	McCabe	Stearns
Capooci	Giorza	Mercadante	Wiegand
Cerruti	Lejeal	Millard	Zingarelli

THE REQUIEM MASSES by:

Cherubini	Madonna	Giorza	Ohnewald
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1. The complete list of Disapproved Music which is here given is taken from *The White List* of the Society of St. Gregory of America with the written permission of its editor.

2. Not to be confused with Rev. Carlo Rossini, whose compositions stand approved.

DISAPPROVED MUSIC

HYMN AND CHOIR BOOKS:

St. Basil's Hymnal
Cantica Puerorum, Eduardo Marzo
Laus et Preces, Eduardo Marzo
Collection for Sodalists, A. H. RoSweig
Catholic Choir Book, P. Giorza
Concentus Sacri, A. H. RoSewig
Salve, Volume I., P. Giorza
Gloria, Volume II., P. Giorza
Laus Deo, Volume III, P. Giorza
The Chapel Hymn Book
Catholic Youth's Hymn Book, Christian Brothers
May Chimes, Srs. Notre Dame
Peter's Class Book
Peter's Catholic Harmonist
Peter's Catholic Harp
Peter's Sodality Hymn Book
Sunday School Hymn Book
Vade Mecum, Kelly
Werner's Collection of Seven Pieces
Wreath of Mary

MISCELLANEOUS

STABAT MATER—G. ROSSINI

All of Rossini's compositions should be excluded from the Catholic Choir. These works are unchurchly, to say the least. The "Stabat Mater" is most objectionable from a liturgical standpoint.

REGINA COELI—P. GIORZA

All compositions by P. Giorza should be eliminated from the repertoire of the Catholic choirs. The composer wrote any number of "Ballets." He did not change his style one iota when he put sacred words to these utterly secular melodies. The worst example of this "Ballet" style in church is the setting of the "Regina Coeli," which, sad to relate is still sung in many of our churches.

JESU DEI VIVI—G. VERDI

Taken from the opera "Attila." This number is another favorite among Catholic choirs. The composer wrote this for one of his operas and not for Church use. He would have been the first to object to its use in its present form, since it is neither fitting nor appropriate.

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The Editor, Archdiocesan Music Commission,
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