

MASSES

by
JOHN B. SINGENBERGER
1848 - 1924

No.	Title	Price in U.S.A.
5	EASY REQUIEM MASS. <i>Unison, 2 Equal or SAB Voices</i> Includes: Miserere; Subvenite; Libera Me; In Paradisum; Benedictus; De Profundis; and Responses.	.80
5	MASS IN HONOR OF THE HOLY FAMILY (MD). <i>SATB Voices and Organ</i>	.80
5a	Same <i>Soprano and Alto Voice Part</i>	.30
7	MASS IN HONOR OF ST. FRANCIS OF ASSISI(E). <i>1, 2 Equal. SAB or SATB Voices</i>	.80
7a	Same <i>SA Voice Part</i> Includes: Veni Creator (2 settings) and Outline of High Mass in accompaniment edition only.	.25
8	MASS IN HONOR OF ST. ANTHONY (VE) <i>Unison, 2 Equal or SAB Voices</i>	.80
8a	Same <i>Unison, 2 Equal or SAB Voice Part</i> Includes: Gregorian Asperges Me and Vidi Aquam; Responses at High Mass; Deo Gratias responses for Ecclesiastical year; and Outline of High Mass. (Outline of High Mass in accompaniment edition only.)	.40
9	EASY MASS IN D (Arranged from an old Gallican Chant) <i>Unison, 2 Equal or SAB</i>	.80
	Includes: Gregorian Asperges Me and Vidi Aquam; Responses at High Mass; Deo Gratias responses for Ecclesiastical year; and Outline of High Mass.	
9a	Same <i>Voice Part Edition</i>	.35
0	MASS IN HONOR OF ST. RITA(E) <i>2 Equal Voices & Organ</i>	.80
0a	Same <i>Voice part for 2 Equal Voices</i> Includes: Gregorian Asperges Me and Vidi Aquam; Responses at High Mass; Deo Gratias responses for Ecclesiastical year; and Outline of High Mass.	.35
1	MASS IN HONOR OF THE HOLY GHOST(E) <i>2 Equal SAB or SATB Voices & Organ</i>	.80
1a	Same <i>Voice Part for 2 Equal Voices</i> Includes: Gregorian Asperges Me and Vidi Aquam; Responses at High Mass; Deo Gratias responses for Ecclesiastical year; and Outline of High Mass.	.35
2	MASS OF ST. PETER(E). <i>TTBB & Organ</i> Includes: Veni Creator, O Salutaris, Tantum Ergo, and 2 settings of Credo III, Med. and Low Keys.	.80
2	MASS IN HONOR OF THE HOLY FAMILY(MD) <i>TTB & Organ</i>	.80
6	MASS IN HONOR OF ST. GREGORY(MD) <i>SATB & Organ</i>	.80
6a	Same <i>SA Voice Part</i>	.35
6b	Same <i>TB Voice Part</i>	.35

ACCOMPANIMENTS TO GREGORIAN CHANT MASSES

(Vatican Edition)

0	MISSA DE ANGELIS (Credo III)	.80
0a	Same <i>Voice Part</i> Includes: Gregorian Asperges Me and Vidi Aquam; Responses at High Mass; Gregorian Adoro Te, Tantum Ergo and Christus Vincit; Panis Angelicus (Browne); and O Salutaris (Duguet).	.18
11	MISSA PRO DEFUNCTIS	.80
11a	Same <i>Voice Part</i> Includes: Subvenite, Miserere, De Profundis, Benedictus, Libera Me, and all Responses.	.18

VE = Very Easy

E = Easy

MD = Medium Difficult

Prices subject to change without notice.

McLAUGHLIN & REILLY COMPANY**BOSTON, MASS.***Gordon V. Thompson Ltd., Toronto, Canada*

OUTLINE OF HIGH MASS FOR CHOIRS

Order of Service

Note: Ordinary of Mass, i.e., Kyrie, Sanctus, etc., is available in many musical settings.

Proper of Mass, i.e., Introit, Gradual, etc. is available in Gregorian Chant settings (*Liber Usualis*), in recto tone settings (Rev. Theodore Labouré O.M.I.) or in psalm tone settings (various authors).

1. Immediately as Priest arrives at foot of altar, he intones either "Asperges Me" or "Vidi Aquam". The "Asperges Me" is used on all Sundays of the year except Sundays during Paschaltide (Easter to Pentecost inclusive). During Paschaltide the "Vidi Aquam" is sung. After Priest's intonation the choir continues to end. The regular responses follow. *

Note: Neither the "Asperges Me" nor the "Vidi Aquam" is sung on week days.

2. Priest begins Mass. Choir sings **INTROIT** from Proper of the Mass for the day: feast or season. At High Mass the Proper must be sung.

3. **KYRIE** follows immediately after the Introit.

4. Priest intones **GLORIA IN EXCELSIS DEO**; choir continues the Gloria to end. Note: Gloria is omitted during Advent and from Septuagesima Sunday to good Friday inclusive (except Holy Thursday).

5. Prayer responses: priest and choir.

Note: At Solemn High Mass (three priests), the subdeacon chants the Epistle.

6. Choir sings **GRADUAL (TRACT and ALLELUIA)** according to Proper of Mass for the day: feast or season.

7. Responses for "Gospel"; Priest chants "Gospel" (Deacon at Solemn High Mass).

Note: Sermon usually comes after the Gospel.

8. Priest intones **CREDO IN UNUM DEUM**; choir continues from "Patrem Omnipotentem" of **CREDO** to end.

9. Priest intones Offertory response; choir responds. Choir then sings **OFFERTORY** from the Proper of Mass for the day.

10. Priest intones Preface responses; choir responds.

11. Bells ring thrice; choir sings **SANCTUS**.

12. Immediately after Elevation, choir sings **BENEDICTUS**.

13. Priest intones responses at Pater Noster; choir responds.

14. After "Pax Domini Sit Semper Vobiscum" response, choir sings **AGNUS DEI**.

15. After communion of the faithful when priest receives water and wine into the chalice (second ablutions), the choir sings the **COMMUNION VERSE** from the Proper of the Mass for the day: feast or season.

16. Priest intones Postcommunion responses and chants prayers; choir responds.

17. Priest intones "Ite Missa Est" responses; choir responds.

18. The blessing at the end of Mass follows and Priest reads last Gospel. Choir may begin recessional at this point.

*"Gloria Patri. . . ." is omitted on Palm and Passion Sundays.

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2 Asperges Me — Vidi Aquam

Harmonized by
GIULIO BAŚ

 = 132

As - pér - ges me, * Dó - mi - ne, hys -

VII



só - po et mun - dá - bor: la - vá - bis me,



et su - per ni - vem de - al - bá bor. Ps. Mi - se -



ré - re me - i, De - us, * se - cún - dum ma - gnam mi - se - ri -



cór - di - am tu - am. ✂ Gló - ri - a Pa - tri, et Fi - li - o,



et Spi-ri - tu-i San - cto. * Si - cut e-rat in prin-cí-pi-o, et



nunc et sem-per, et in sae-cu-la sae-cu - ló-rum. A - men.



Vidi Aquam

(IN PASCHAL TIME)

(See page 15
for Responses I
"After Asperges Me")

♩ = 144

Vi - di a - quam * e - gre - di - én - tem



de tem - plo, a lá - te-re dex - tro,



al-le - lu - ia: et o - mnes ad quos per - ve - nit



a - qua i - sta, sal - vi fa - cti suat,



et di - cent, al - le - lu - ia, al - le -



lu - ia. *Ps.* Con-fi - té - mi-ni Dó-mi-no quó-ni - am bo - nus:



quó - ni - am in sae-cu-lum mi-se-ri-cór - di - a e - jus.



Gló-ri - a Pa-tri, et Fi-li-o, et Spi-rí - tu - i San - cto.



Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per,



et in sae-cu - la, sae - cu - ló - rum. A - men.



Easy Mass in D

(Based on an old Gallican chant)

for 1, 2 or 3 voices

Kyrie

Arr. by J. SINGENBERGER
from Melody by Oswald Joos

Moderato.

I*
II

mf Ky-ri-e e - le-i-son. Ky-ri-e e - le-i-son. Ky-ri-e

III

I-II
Soli.

e - le-i - son. Chri-ste e - le-i - son. Chri-ste e -

I-II-III

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

Ky-ri-e e - le-i-son. Ky-ri-e e - le-i-son.

* I - Sop. or Tenor
II - Alto or Bass
III - Bass (For use only by
S.A.B. Choirs)

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Gloria.

I-II-III

Et in ter-ra pax homi-ni-bus bo-nae vo-lun-ta-tis. Lau-

rit. *a tempo.*

da-mus te. Be-ne-di-ci-mus te. A-dó-ra-mus te. Glo-ri-fi-ca-mus te.

II

Gra-ti-as a-gi-mus ti-bi prop-ter magnam glo-ri-am tu-am.

I

Do-mi-ne De-us, Rex coe-le-stis, De-us Pa-ter o-mni-po-tens.

I-II-III

Do-mi-ne Fi-li u-ni-gen-i-te Je-su Chri-ste.

a tempo.

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us Pa - tris.

II

Adagio.

Qui tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis. Qui tol - lis pec -

I-II-III *in unison*

ca - ta mun - di, sus - ci - pe de - pre - ca - ti - o - nem no - stram. Qui

se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

Tempo I.

Quo - ni - am tu so - lus san - ctus. Tu so - lus Do - mi - nus. Tu so - lus Al -

rit. I-II-III in parts

tis-simūs, Je-su Chri-ste. Cum San-cto Spi-ri-tu, in glo-ri-a De-i

Pa-tris. A - - - men. A - - - - - men.

(See page 15 for Responses III
"After Gloria" or "At Gospel")

Credo

I-II-III

Pa-trem o-mni-po - ten - tem, fa - cto-rem coe-li et ter - rae,

I

vi-si-bi-li-um om-ni-um, et in-vi-si-bi-li - um. Et in u-num Do-mi -

num Je - sum Chri-stum, Fi - li - um De - i u - ni - ge - ni - tum.

Note - Veni Creator may be sung before the sermon if time permits. (See page 14)

II I

Et ex Patre natum an-te omni-a sae - - cu - la. De - um de De-o,

lu-men de lu - mi - ne, De - um ve - - rum de De-o ve-ro.

I-II-III

Ge-ni - tum, non fa - ctum, con-substan-ti - a - lem Pa - tri:

per quem o-mni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes,

rit.

et pro-pter no-stram sa - lu - tem de - scen - dit de coe - lis.

Adagio.

I
pp
 Et in-car-na-tus est de Spi-ri-tu San - cto ex Ma-ri-a

rit. *I-II-III*
p
 Vir-gi-ne; Et ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro no -

rit. *p*

pp
 bis: sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.

mp

Tempo I. *II*
f
 Et re-sur-rex-it ter-ti-a di-e, se-cun-dum Scripturas. Et a-scen-dit in

f

I
mf
 coe-lum: se-det ad dex-teram Pa-tris. Et i-te-rum ven-tu-rus est cum

mf

glo-ri-a ju-di-ca-re vi-vos, et mor-tu - os: cu-jus reg-ni non e-rit fi - nis.

II

mf Et in Spi-ri-tum Sanctum, Domi-num, et vi-vi-fi - can - tem: qui ex Pa-tre.

I-II-III

rit. Fi - li-o-que pro - ce - dit, Qui cum Patre, et Fi - li-o si-mul ad - o -

a tempo.

a tempo. ra - tur, et con-glo-ri-fi - ca - tur: qui lo - cu-tus est per Prophe - tas.

a tempo.

a tempo. Et u-nam sanctam, Ca - tho - li - cam et - po - sto - li - cam Ec - cle - si - am. Con-

fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to - rum.

I Et ex - spe - cto re - sur - rec - ti - o - nem mor - tu - o - rum. Et vi - I-II-III

tam ven - tu - ri sæ - cu - li. A - men. A - men. A - men.

(See page 16 for Responses IV
"At Offertory" and "At Preface")

Sanctus

II I I-II-III
pp p mf
San - ctus, San - ctus, San -

- ctus Do - mi - nus De - us Sa - ba - oth. Pie - ni sunt cœ - li, et

rit.

ter - ra, glo - ri - a tu - a. Ho - san - na in ex - cel - sis.

Benedictus.

I-II-III

Be-nedic-tus qui ve-nit in nomi-ne Domi - ni. Ho-sanna in ex-cel-sis.

(Pages 16-17 for Responses V
"At Pater Noster" and "Before Agnus Dei")

Agnus Dei

A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

I

mi - se - re - re no - bis. A - gnus De - i, qui tol - lis pec - ca - ta mun - di:

I-II-III

mi - se - re - re no - bis, A - gnus De - i, qui tol - lis pec - ca - ta

mun - di: do - na no - bis pa - eem.

(See page 17 for Responses VI
 "Before and after Post communion" and
 "Pontifical Benediction." Also, page 18 for
 "Deo Gratias")

Veni Creator Spiritus

For 1, 2 or 3 voices

J. Singenberger.

I
II

1. Ve - ni Cre - á - tor Spí - ri - tus, Men - tes tu -
 2. Ac - cén - de lu - men sén - si - bus, In - fun dé a -
 3. Sit laus Pa - tri cum Fí - li - o, San - cto si -

III.
ad lib.

1. ó - rum ví - si - ta: Im - ple su - pér - na grá - ti -
 2. mó - rem cór - di - bus In - fír - ma no - stri cór - po -
 3. mul Pa - rá - cli - to, No - bís - que mit - tat Fí - li -

1. a Quae tu cre - á - sti pé - cto - ra.
 2. rís Vir - tú - te fir - mans pér - pe - ti
 3. us Cha - rís - ma San - cti Spí - ri - tus. A - men.

BIOGRAPHICAL SKETCH OF JOHN SINGENBERGER

John Singenberger was born in Saint Gall, Switzerland in 1848 and died in Milwaukee Wisconsin in 1924. His formative years in music were spent under the tutelage of those eminent German musicians who, in the year 1870, were responsible for inaugurating the Caecilian Movement in church music in Europe. These musicians, Rev. Dr. Franz Witt, Rev. Dr. Francis X Haberl, Rev. Michael Haller and Joseph Hanisch, exerted a lifelong influence upon John Singenberger. (See Footnote 1)

For his accomplishments in church music Singenberger received many high honors. Pope Leo XIII, in 1882, made him a Knight of St. Gregory; Pope Pius X, in 1905, conferred upon him the Papal Cross inscribed "Pro Ecclesia et Pontifice" and, in 1908, made him a Knight of St. Sylvester; Pope Pius XI, in 1924, gave him the highest papal honor conferred upon a layman when he made him Commander of the Order of St. Gregory; Notre Dame University, South Bend, Indiana, conferred upon him an honorary doctorate LL.D. in 1891.

In 1873, when Professor Singenberger was 25 years old, he became Director of Music at St. Francis Normal School, Wisconsin, having been recommended by Dr. Witt to Bishop Henni. He spent the remaining 51 years of his life there, during which time he composed hundreds of Masses, Motets, Vespers, and Hymns still in use, and a widely used instruction book on pedal technique for the organ. His pupils became leaders in many dioceses as choirmasters and organists.

In 1873, he founded a St. Caecilia Society in America which held meetings annually in different localities, and, in 1874, he founded the Caecilia Magazine, which he edited until his death.

Singenberger's music is generally simple in its outlines, stately and dignified. It is always in the true spirit of the liturgy and falls well within the technical grasp of the average parish choir. When the occasion demanded and he permitted himself an expansion of musical ideas, the results show a refined compositional technique that is equal to the best of the church music composers of the last two or three centuries.

Note: 1. Caecilian Music derives its name from the St. Caecilia Society at Ratisbon, which, formally approved by the Pope, set a standard for modern church music that extended to Catholic centres the world over, at the turn of the present century.