Missa
in honorem
SS. Rosarii B.M.V.

for
Two-Part Male Chorus
with Organ Accompaniment

By
G. FERRATA
Op. 18

Score, .80
Voice Parts @ .25

J. Fischer & Bro., New York
The Vincent Music Co., Ltd., London, W.
MISSA
in honorem
SS. Rosarii B.M.V.

Kyrie.


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Gloria.

Et in terra pax hominibus bonae voluntatis. Lauda te. Benedicimus te.
soli.
Gra-tias agimus tibi propter magnam gloriam tuam.

Soli.
Domine Deus, Rex coelestis,
Tu solus Altissimus, Jesu Christe.

Tu solus Altissimus, Jesu Christe.

Cum sancto Spiritu,

a tempo

Cum sancto

Cum sancto

cum sancto Spiritu, in gloria

Spíritu, in glória Dei

Dei Patris. Amen, Amen.


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Credo.

Maestoso.

Pa
trem o
nni-po
nten-tem, fa

Maestoso. (d=84)

cto-rem coe-
li et ter-
rae, vi-
si-bi-li-
um o-
nm-i-
um,

Et in u-num Do-
mi-num Je-

et in-vi-si-
bi-li-
um.
Christum, Filium Dei unigenitum.

Et ex Patre natum ante omnia saecula.

Deum de Deo, lumen de lumine,

Deum de Deo, lumen de lumine.

Deum verum de Deo verro.

Deum verum de Deo verro.
Geminitum, non factum, con-substantialem Pas-

Qui propter nos homin-

tri, per quem omnia facta sunt. Qui propter nos homi-

nes, et propter nostram salutem descendit de

nenes, et propter nostram salutem descendit de

coe-lis, descendit de coe-

coe-lis, descendit de coe-

lis.
Poco meno.

Et incarnatus est de Spiritu sancto

Poco meno.

ex Maria Virgine:

Et

 homo factus est.

ho-mo fa-ctus est. Crucifixus etiam pro

no-bis, sub Pонti-o Пи-la-to pas-sus, et sepultus est.

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Con vita.

Et resurrexit tertia die,

Et resurrexit tertia die,

Con vita. ($\approx 108$)

secundum Scripturas.

E t a-

secundum Scripturas.

E t a-

sedidit in coelum, sedet ad dextrae Patris.

sedidit in coelum, sedet ad dextrae Patris.
Quicum Pa-tre, et Fi-li-o si-mul ad-o-
ra-tur, et con-glo-ri-fi-ca-tur: qui lo-eu-tus est per Pro-phe-

Tutti.

cle-si-am. Con-fi-te-or u-num ba-pti-sma
cle-si-am. Con-fi-te-or u-num ba-pti-sma
in remissione peccatorum. Et expecto
in remissione peccatorum. Et expecto

resurrectionem mortuorum. rall.
resurrectionem mortuorum. rall.
a tempo

Et vitam venturi saecli;

Et vitam venturi saecli.

saecli. Amen, Amen.

Sanctus.  

Largo.  

Animato.  

Sanctus Dominus Deus Sabaoth.  

Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus.  

Sancta in excelsis, Hosanna in excelsis, Hosanna in excelsis.
Benedictus.

Larghetto. Soli.

Be-ne-di-ctus qui ve-nit in no-mi-ne Do-mi-ni.

Larghetto. ($\text{d} = 72$)

Tutti. Mosso.

Do-mi-ni, in no-mi-ne Do-mi-ni. Ho-san-na in ex-cel-sis,

Mosso ($\text{d} = 112$)

Ho-san-na in ex-cel-sis.

Ho-san-na in ex-cel-sis.

rall. moltissimo

J. F. & B. 2747-10
Agnus Dei.

Largamente.

\[ p \text{ con espressione} \]

\( \text{Agnus Dei, qui tollis pec-ca-ta mundi,} \)

Largamente. (\( \text{s}=\text{so} \))

\( \text{Agnus Dei, mi-se-re re nobis.} \)

\( \text{Agnus Dei, qui tollis pec-ca-ta mundi, mi-se-re re nobis.} \)

\( \text{qui tollis pec-ca-ta mundi,} \)
Masses
For Male Voices

23. SINGENBERGER, J. Mass in honor of St. Stanislaus; for 3 voices.


127. FOEPPEL, C. A. Missa Solemnis in C; for 3 voices with Organ acc.

243. STEIN, J. Op. 4, Short and Easy Mass; for 4 voices.

261. KOENEN, F. Op. 56, Missa Jubilaei; for 4 voices.

266. BARTHOLOMEUS, J. N. Messe Solennelle No. 2; for 3 voices with Organ acc.

314. CONCONE, J. Mass in Eb; arranged for 4 voices with Organ acc. by B. Hamma.

850. WIEGAND, J. Mass in honor of the Sacred Heart of Jesus; for 4 voices with Organ acc.

1803. EYKENS, J. Mass in C; for 4 voices. Arranged by B. Hamma.

1920. CEUPPENS, V. Mass for 3 voices

2668. WITT, F. X. Op. 8a, Mass in honor of St. Francis Xavier; for 4 voices with Organ acc.


2721. HOFNERLEIN, M. Op. 49. Mass in honor of St. Augustin; for 3 voices with Organ acc.

2747. FERRATA, G. Op. 18, Missa in hon. SS. Rosarit B. M. V., for 2 voices with Organ acc.


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<td>Missa de Nativity Domini</td>
<td>For Female Voices with Organ Accompaniment</td>
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<tr>
<td>Missa de Nativity Domini</td>
<td>Arranged for Mixed Voices with Organ or Orchestra Accompaniment</td>
<td>$0.80</td>
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<tr>
<td>Paschal Mass, Opus 30</td>
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<td>Mass in B♭, Opus 85</td>
<td>For Four Male Voices with Organ Accompaniment</td>
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<tr>
<td>Veni Creator</td>
<td>Four Mixed Voices</td>
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<tr>
<td>Nunc Dies</td>
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<td>Terra Tremult</td>
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<tr>
<td>Sir Motets</td>
<td>Two-part Female Chorus</td>
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<tr>
<td>Nodie Christus Natus Est</td>
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<td>$0.20</td>
</tr>
<tr>
<td>Resonet in Landibus</td>
<td>Four Mixed Voices</td>
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<tr>
<td>Asperges Me, Opus 76, No. 1</td>
<td>Four Mixed Voices</td>
<td>$0.15</td>
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<tr>
<td>O Salutaris (G)</td>
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<tr>
<td>Ave Maria (F)</td>
<td>Soprano Solo and Quartet</td>
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<td>Tantum Ergo (B♭)</td>
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<td>Asperges Me, Opus 86, No. 1</td>
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<td>O Salutaris (F)</td>
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<tr>
<td>Pie Jesu, Domine</td>
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<tr>
<td>Ave, Mari Stella, Opus 86, No. 7</td>
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<td>O Maria, Virgo Pia, Opus 86, No. 8</td>
<td>Alto (Boys' Voices) and Four Male Voices</td>
<td>$0.15</td>
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<tr>
<td>Tantum Ergo (Gregorian), Opus 86, No. 9</td>
<td>Alto (Boys' Voices) and Four Male Voices</td>
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<td>Tantum Ergo (B♭), Opus 86, No. 10</td>
<td>Alto (Boys' Voices) and Four Male Voices</td>
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</table>
From R. R. Terry’s *Catholic Church Music*: “It is safe to say that until the publication of Dr. A. Edmonds Tozer’s *Catholic Hymns* in 1898 there was not a Catholic Hymn Book existing in England which a musician could take seriously.” Tozer’s *Catholic Church Hymnal*, published in 1905 in Fischer’s Edition, is a revised and enlarged edition of the above-mentioned book.

**FISCHER’S EDITION**

**Catholic Church Hymnal**

*... for...

SANCTUARY, CHOIR OR CONGREGATIONAL USE*

For Unison or Mixed Voices

**EDITED BY**

A. EDMONDS TOZER

Knight of the Pontifical Order of S. Sylvester; Doctor in Music of the Universities of Oxford and Durham; Fellow of the Royal College of Organists; Licentiate of the Royal Academy of Music; Associate of the Royal College of Music.

**PRESS REVIEWS AND TESTIMONIALS**

“AVE MARIA,” February 17, 1906.

“There is no dearth of hymnals, so merely to add to the number would hardly call for commendation; but to add to good a hymnal—one which should, by its excellence, its comprehensiveness, take the place of all others, thus bringing about something like uniformity in Sunday-schools and wherever else sacred music is called for,—is no small service. As such, we heartily commend the work to heads of schools, pastors, and directors of choirs.

The hymns, for the most part, are arranged for unison singing, and are thus especially congregational. The selection shows a regard for new conditions, while not setting aside the old favorites. The table of contents includes a unique feature, in a list not only of authors but of composers, and date of composition. Perhaps one of the best points of this hymnal is the arrangement of the hymns in accordance with the liturgy of the Church, thus emphasizing the seasons and feasts of special devotion, a service of real utility to the faithful.


“From a musical standpoint the work attains a high level, and one which it maintains throughout. The compositions, as a rule, are melodious without being commonplace, are not excessively difficult, and are of a range that adapts them well to congregational use. Frivolous and ‘catchy’ rhythms are studiously excluded. Gravity and solemnity of devotional feeling does not lapse into anemic sentimentality or soar to heady ecstasy. The hymns on the whole are dignified, impressive, and under proper conditions can be made effective.”

“‘The publishers have done their work with judgment and taste. Typographically the work is neat, the type clear, the paper excellent.’—Rev. H. G. Goss.


From J. Fischer & Bro., New York, we have received a Catholic Church Hymnal with accompanying music. The book is of some two hundred and fifty pages and the name of its editor is a sufficient indication of the high class character of the work. This is Dr. A. Edmonds Tozer, Knight of the Order of St. Sylvester. A glance at the index of the work (as it is not usually the case) prompts the reader to penetrate further—for from it he sees that the greater number of hymns are in English. Nor has Dr. Tozer been satisfied with ordinary translations; he has taken only the best, especially those of Rev. E. Caswall, Cardinal Wiseman’s and Father Faber’s classics are prominent. As to the music, much of it is of Dr. Tozer’s composition and all of it seems to be chosen with a view to please not only the clergy and the student of music, but the ordinary choir-singer as well. But few tunes that have little merit in connection with the words they interpret, have been retained by the editor in hopes that the book will be a general manual of church music. In make-up and appearance the publishers have produced an admirable volume.


Dr. Tozer’s Hymnal appears to me an improvement on the many with which I am acquainted. The selection is well made, the melodies are well chosen, and the arrangements artistically harmonized.

Mrs. Thomas Courtenay.

**PUBLISHERS**

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