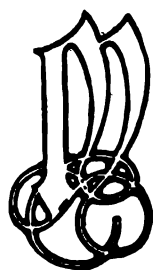


FISCHER'S EDITION, No 2747



Bissa

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.

G. FERRATA, Op. 18.

TENORS. *mf* Ky - ri - e e - lei -

BASSES. *mf* Ky - ri - e e - lei -

ORGAN. *mf* ($\text{♩} = 96$)

son, *cresc.* *f* Ky - ri - e e - lei - son, *dim.* Ky - ri -

- son, *cresc.* *f* Ky - ri - e e - lei - son, *dim.* Ky - ri -

e e - lei - son, e - lei - son.

e e - lei - son, e - lei - son.

p Soli.
Chri - ste e - lei - son,

cresc.
Chri - ste e - lei - son, *Soli.*
Chri - ste e - lei -

mf Tutti.
Ky - ri - e e - lei - son, Ky - ri - e
son. *Tutti.*
Ky - ri - e e - lei - son, Ky - ri - e

p rall.
e - lei - son, Ky - ri - e e - lei - son.
p rall.
e - lei - son, Ky - ri - e e - lei - son.

Gloria.

Et in ter - ra pax ho - mi - ni -

Et in ter - ra pax ho - mi - ni -

(♩ = 100)

bus bo - nae vo - lun - ta - tis. Lau - da - mus

bus bo - nae vo - lun - ta - tis.

te. Be - ne - di - ci - mus te.

Lau - da - mus te. Be - ne - di - ci - mus te.

Ad-o-ra-mus te. Glo - ri - fi - ca-mus

Ad-o-ra-mus te. Glo - ri - fi - ca-mus

te.

te.

Soli.
mf Gra - ti - as

a - gi - mus ti - bi pro-pter ma-gnam glo - ri-am tu - am.

mf *Soli.*
Do - mi-ne De - us, Rex coe - le - stis,

De - us Pa - ter o - mni - po - tens.

mf. Do - mi - ne Fi - li

The first system consists of a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "De - us Pa - ter o - mni - po - tens." The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both in a key with one sharp (F#) and a 3/4 time signature.

u - ni - ge - ni - te. Je - su Chri - ste.

The second system continues the vocal and piano parts. The vocal line has a rest followed by "u - ni - ge - ni - te. Je - su Chri - ste." The piano accompaniment continues with similar melodic and bass lines.

Tutti. Do - mi - ne De - us, **Tutti.** A - gnus

Do - mi - ne De - us,

The third system introduces a dynamic change to **Tutti**. The vocal line has a rest followed by "Do - mi - ne De - us, A - gnus". The piano accompaniment continues with the same melodic and bass lines.

rall. De - i, *rall.* Fi - li - us Pa - tris.

A - gnus De - i, *rall.* Fi - li - us Pa - tris.

The fourth system features a *rall.* (rallentando) marking. The vocal line has a rest followed by "De - i, Fi - li - us Pa - tris." The piano accompaniment continues with the same melodic and bass lines.

p Solo.

Qui tol - lis pec - ca - ta mun - di,

(♩ = 104)

Opp. p Solo.

Qui tol - lis pec -
mi - se - re - re no - - bis.

f Tutti.

ca - ta mun - di, sus -

Poco più mosso. (♩ = 116) sus -

- ci - pe de - pre - ca - ti - o - nem no - stram.

- 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. Tutti.
Quo - ni - am tu

so - lus san - ctus. Tu so - lus Do - mi - nus.

Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Tu so - lus Al - tis - si - mus, Je - su Chri - ste.

Cum san - cto Spi - ri - tu,

a tempo Cum san - cto

cum san - cto Spi - ri - tu, in glo - ri - a

Spi - ri - tu, in glo - ri - a De - i

De - i Pa - tris. A - men, A - men.

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

Credo.

Maestoso.

Pa - trem o - mni - po - ten - tem, fa -

Maestoso. (♩ = 84)

mf

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

mf

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

et in - vi - si - bi - li - um.

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

Et ex Pa - tre na - tum an - te o - mni - a sae - cu -

De - um de De - o, lu - men de lu - mi - ne,
la. De - um de De - o, lu - men de lu - mi - ne,

De - um ve - rum de De - o ve - ro.
De - um ve - rum de De - o ve - ro.

mf
Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa -

Qui propter nos ho - mi -
tri, per quem o - mni - a facta sunt. Qui propter nos ho - mi -

mf
nes, et propter no - stram sa - lu - tem de - scen - dit de
nes, et propter no - stram sa - lu - tem de - scen - dit de

coe - lis, de - scen - dit de coe - lis.
coe - lis, de - scen - dit de coe - lis.

Poco meno.

pp
Et in-car-natus est de Spi-ri-tu san-cto
pp
Et in-car-natus est de Spi-ri-tu san-cto

Poco meno.

p
ex Ma-ri-a Vir-gi-ne: Et
p
Et

ho-mo fa-ctus est. *pp*
ho-mo fa-ctus est. Cru-ci-fi-xus e-ti-am pro

rall. molto
no-bis, sub Pon-ti-o Pi-la-to pas-sus, et se-pultus est.
rall. molto

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part begins with the tempo marking *a tempo*.

Con vita.
 Et re-sur-re-xit ter-ti-a di-e,
 Et re-sur-re-xit ter-ti-a di-e,
Con vita. (♩ = 108)

se-cun-dum Scri-ptu-ras. Et a-
 se-cun-dum Scri-ptu-ras. Et a-

scen-dit in coe-lum, se-det ad dex-te-ram Pa-tris.
 scen-dit in coe-lum, se-det ad dex-te-ram Pa-tris.

Tempo I.

mf

Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

mf

Et i - te - rum ven - tu - ras est cum glo - ri - a ju - di -

Tempo I.

ca - re vi - vos et mor - tu - os:

ca - re vi - vos et mor - tu - os: cu - jus re - gni non

mf Soli.

e - rit fi - nis. Et in Spi - ritum san - ctum, Do - mi - num,

et vi - vi - fi - can - tem: qui ex Pa - tre, Fi - li - o - que pro -

ce - dit. Qui cum Pa-tre, et Fi - li - o si - mul ad -

ra - tur, et con - glo - ri - fi - ca - tur: qui lo - cu - tus est per Pro - phe -

Tutti.

Et u - nam san - ctam Ca - tho - li - cam, et A - po - sto - li - cam Ec -
- tas. Et u - nam san - ctam Ca - tho - li - cam, et A - po - sto - li - cam Ec -

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 re-mis-si - o - nem pec-ca - to - rum. Et ex-pe-cto

in re-mis-si - o - nem pec-ca - to - rum. Et ex-pe-cto

mf

re-sur-re-cti - o - nem mor-tu - o - rum.

re-sur-re-cti - o - nem mor-tu - o - rum.

rall.

rall.

a tempo

Et vi-tam ven-tu - ri sae-cu-li, ven-tu - ri

Et vi-tam ven-tu - ri sae - cu -

sae - cu - li. A - men, A - men.

li, ven-tu-ri sae - cu li. A - men, A - men.

Lento.

Lento.

Sanctus.

Largo.

p

San-ctus, San - ctus,

Largo. ($\text{♩} = 69$)

pp

Animato.

p

Ple - ni sunt coe - li, et

San-ctus Do - mi-nus De-us Sa-ba - oth. Ple - ni sunt coe - li, et

Animato. ($\text{♩} = 96$)

ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ho-san -

ter - ra glo - ri - a tu - a, glo - ri - a tu - a. Ho-

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

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

rall.

Benedictus.

Larghetto. *Soli.*

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

Larghetto. ($\text{♩} = 72$)

Be - ne - di - ctus qui ve - nit in no - mi - ne

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

rall. *Tutti. Mosso.* *Mosso. (♩ = 112)*

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

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

rall. moltissimo *rall. moltissimo*

Agnus Dei.

Largamente.

p con espressione

Agnus De - i, qui tol - lis pec-ca-ta mun-di,

Largamente. (♩ = 80)

pp

mi-se-re - re no - bis. Agnus De - i,

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

qui tol - lis pec-ca-ta mun-di,

A - gnus De - i, qui tol - lis pec -

A - gnus De - i, qui tol - lis pec -

f

f

ca - ta mun - di, do - na no - bis pa -

ca - ta mun - di, do - na no - bis pa -

p

pp

p

pp

Ossia.

- cem. -

Ossia.

- cem. -

rit.

pp

Ossia.

Masses

For Male Voices

NO.		\$
23.	SINGENBERGER, J. Mass in honor of St. Stanislaus; for 3 voices.	.35
24.	HAMMA, FR. Op. 8, Missa "Sursum Corda;" for 4 voices.	Score, .60 Voice parts, .60
25.	SGHOEPF, FR. Op. 39, Mass in A; for 4 voices with Organ acc.	Score, .80 Voice parts, .60
127.	FOEPEL, C. A. Missa Solemnis in C; for 3 voices with Organ acc.	Score, 1.00 Voice parts, .45
243.	STEIN, J. Op. 4, Short and Easy Mass; for 4 voices.	Score, .50 Voice parts, .40
261.	KOENEN, F. Op. 56, Missa Jubilaei; for 4 voices.	Score, .50 Voice parts, .40
266.	BARTHOLOMEUS, J. N. Messe Solennelle No. 2; for 3 voices with Organ acc.	.75
814.	CONCONE, J. Mass in E \flat ; arranged for 4 voices with Organ acc. by B. Hamma	Score, 1.00 Voice parts, 1.20
850.	WIEGAND, J. Mass in honor of the Sacred Heart of Jesus; for 4 voices with Organ acc.	Score, .80 Voice parts, 1.20
1803.	EYKENS, J. Mass in C; for 4 voices. Arranged by B. Hamma.	Score, .80 Voice parts, 1.00
1920.	CEUPPENS, V. Mass for 3 voices	.60
2668.	WITT, F. X. Op. 8a, Mass in honor of St. Francis Xavier; for 4 voices with Organ acc.	Score, .80 Voice parts, .60
2720.	GRUBER, J. Op. 173, Mass in honor of the Im. Conception, for voices with Organ acc.	Score, .80 Voice parts, 1.00
2721.	HOHNERLEIN, M. Op. 40 ^a . Mass in honor of St. Augustin; for 3 voices with Organ acc.	Score, .80 Voice parts, .60
2747.	FERRATA, G. Op. 18. Missa in hon. SS. Rosarii B. M. V., for 2 voices with Organ acc.	Score, .80 Voice parts @ .25
2749.	KLEIN, BRUNO OSCAR. Op. 85. Mass in B \flat ; for 4 voices with Organ acc.	Score, .80 Voice parts, 1.20

MASSES, HYMNS AND MOTETS

COMPOSED BY

BRUNO OSCAR KLEIN

<i>Missa de Nativitate Domini'</i>	For Female Voices with Organ Accompaniment	\$0.75
<i>Missa de Nativitate Domini.</i>	Arranged for Mixed Voices with Organ or Orchestra Accompaniment.....	.80
<i>Paschal Mass, Opus 30.</i>	For Mixed Voices with Organ or Orchestra Accompaniment.....	1.50
<i>Messe Solennelle, Opus 82.</i>	For Mixed Voices with Organ or Orchestra Accompaniment .....	.80
<i>Mass in B^b, Opus 85.</i>	For Four Male Voices with Organ Accompaniment .....	.80
<i>Veni Creator.</i>	Four Mixed Voices .....	.35
<i>Haec Dies.</i>	Four Mixed Voices .....	.50
<i>Terra Tremuit.</i>	Four Mixed Voices .....	.50
<i>Six Motets</i>	Two-part Female Chorus .....	.50
<i>Hodie Christus Natus Est</i> }	Two-part Female Chorus .....	.25
<i>Resonet in Laudibus</i>		
<i>Hodie Christus Natus Est.</i>	Four Mixed Voices .....	.20
<i>Resonet in Laudibus.</i>	Four Mixed Voices .....	.20
<i>Asperges Me,</i> Opus 76, No. 1	Four Mixed Voices .....	.15
<i>O Salutaris (G),</i> Opus 76, No. 2	Four Mixed Voices .....	.10
<i>Tantum Ergo (F),</i> Opus 76, No. 3	Four Mixed Voices .....	.10
<i>Tantum Ergo (G),</i> Opus 76, No. 4	Four Mixed Voices .....	.15
<i>Ave Maria (F),</i> Opus 76, No. 5	Soprano Solo and Quartet .....	.15
<i>Tantum Ergo (D^b),</i> Opus 76, No. 6	Four Mixed Voices .....	.10
<i>Ave Verum (F),</i> Opus 76, No. 7	Soprano Solo and Quartet.....	.15
<i>Asperges Me,</i> Opus 86, No. 1	Four Male Voices .....	.15
<i>O Salutaris, (F)</i> Opus 86, No. 2	Four Male Voices .....	.15
<i>O Salutaris, (B^b)</i> Opus 86, No. 3	Four Male Voices .....	.15
<i>Tantum Ergo (B^b),</i> Opus 86, No. 4	Four Male Voices .....	.15
<i>Tantum Ergo (G),</i> Opus 86, No. 5	Four Male Voices .....	.15
<i>Pie Jesu, Domine,</i> Opus 86, No. 6	Four Male Voices .....	.10
<i>Ave, Maris Stella,</i> Opus 86, No. 7	Alto (Boys' Voices) and Four Male Voices .....	.15
<i>O Maria, Virgo Pia,</i> Opus 86, No. 8	Alto (Boys' Voices) and Four Male Voices .....	.15
<i>Tantum Ergo (Gregorian),</i> Opus 86, No. 9	Alto (Boys' Voices) and Four Male Voices .....	.15
<i>Tantum Ergo (E^b),</i> Opus 86, No. 10	Alto (Boys' Voices) and Four Male Voices .....	.20

J. FISCHER & BRO. - New York

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 so 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.

"CHURCH MUSIC," Philadelphia, Pa., DECEMBER, 1905.

"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 anæmic sentimentality or soar to heaven-rapt ecstasies. 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. Ganss.*

"THE MONITOR," San Francisco, Cal., FEBRUARY 3, 1906.

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 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.

BISHOP'S HOUSE, Plymouth, England.

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.

Mgr. Thomas Courtenay.

PUBLISHERS

J. FISCHER & BRO. ❧ ❧ ❧ ❧ ❧ ❧ NEW YORK