



BRUNO OSCAR KLEIN

Fischer's Edition

No.		
1236.	MISSA DE NATIVITATE DOMINI. Arranged for Soprano, Alto, Tenor and Bass.	
	Score	\$.80
	Voice parts	1.20
370A.	MISSA DE NATIVITATE DOMINI. <i>Vocal score</i> For female voices. <i>score for</i>	
	Score	<u>.75</u>
	Soprano and Alto parts	@ .35
378.	PASCHAL MASS. For Soli and Chorus.	
	Score	1.50
	Voice parts	1.40
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385.	TERRA TREMUIT. Easter Offertory, for Soprano, Alto, Tenor and Bass	.50
394.	SIX MOTETS. For two female voices	.50
370B.	{ HODIE CHRISTUS NATUS EST } { RESONET IN LAUDIBUS }	
	For female voices25
1237.	HODIE CHRISTUS NATUS EST. Motet for Christmas. For Soprano, Alto, Tenor and Bass	.20
1238.	RESONET IN LAUDIBUS. Motet for Christmas. For Soprano, Alto, Tenor and Bass20

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 IGNAZ FISCHER, TOLEDO, OHIO.

Missa De Nativitate Domini.

for 2 Voices.

Kyrie.

BRUNO OSCAR KLEIN.

Andante con moto.

SOPRANO.

ALTO.

ORGAN.

p dolce

mf.

p

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e -

mf

le - i - son, Ky - ri - e e - le - i - son,

mf

Ky - ri - e e - le - i - son, Ky - ri - e e -

f *Piu animato.*

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

le - i - son. *Piu animato.*

lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e -

lei - son, e - lei - son, e - le - i - son, e - le - i -

son, Chri - ste e - lei - son, Chri - ste e - lei - son,

e - le - i - son.

poco rall.

Tempo I.

p
 Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,
p
 Tempo I.

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

dolciss. *f*
 e - le - i - son, Kyri - e e - le - i - son, e - le - i - son,
 e e - le - i - son, Ky - ri - e e - lei - son,

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

Gloria.

Allegro moderato. *mp*

Et in ter-ra pax ho-

Allegro moderato. *mp*

Et in ter-ra pax ho-

f *rull.* *p*

f

mi - ni - bus. bo - nae vo - lun - ta - - - tis. Lau -
bo - nae

da - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo - ri - fi -
da - mus te, be - ne - di - cimus

p

ca - mus te. Gra - ti - as a - gimus ti - bi propter magnam

p

glo - ri - am tu - am, Do - mine De - us Rex coe -

le - stis, De - us Pa - ter, Pa - ter o - mni - potens,

le - stis, De - us Pa - ter, Pa - ter o - mni - potens,

Pa - ter, Pa - ter o - mni - potens, De - us Pa - ter o - mni -

De - us Pa - ter o -

- - - po - tens. Do - mi - ne Fi - li -

mni - po - tens.

u - ni - ge - ni - ti, Je - su, Je - su Chri - ste

Do - mi - ne De - us; A - gnus De - i, Fi - li - us, Fi - li - us
Fi - li - us, Fi - li - us

Poco meno mosso. *mf*

Pa - - tris. SOLO. *p espress.* mi - se - TUTTI.
Pa - - tris. Qui tol - lis pec - ca - ta mun - di, mi -

Poco meno mosso.

dim.

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

mp ————— *f*

Su - sci-pe de - pre - ca - ti o - nem

mp TUTTI. *f*

mun - - di,

mf ————— *f*

no - stram. Qui se - des ad de - xteram Pa - tris mi - se -

p molto rit.

re - re no - - bis, mi - se - re - re no - bis.

p

p molto rit.

Tempo I.

f

Quo - niam tu so - lus, tu so - lus san - ctus, tu so - lus, tu

Tempo I.

f

tu so - lus

so-lus Do - mi - nus, tu so - lus al - tis - simus, Je - - su

Do - mi - nus,

f sempre
Chri - ste. Cum san-cto Spi-ri - tu, in glo-ri-a De-i Pa - tris, cum

f sempre
Cum san - - - - - cto Spi-ri - tu, in

san - cto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A -

glo - ri - a De - i Pa - - - - tris.

rall.
- - - - - men, A - men, A - men, A - - - - - men.

rall.
A - men, A - men, A - men, A - - - - - men.

rall.

Credo.

Allegro, poco maestoso.

Pa - trem o - mni - po -

Allegro, poco maestoso.

ff *f*

Detailed description: This system contains the first two systems of music. The top system has two vocal staves (Soprano and Alto) with lyrics 'Pa - trem o - mni - po -'. The bottom system has a grand staff (treble and bass clefs) for piano accompaniment. The tempo is 'Allegro, poco maestoso'. Dynamics include *f* (forte) and *ff* (fortissimo).

ten - - tem, fa - cto - rem coe - li et ter - - rae, vi - si -

Detailed description: This system contains the second and third systems of music. The top system has two vocal staves with lyrics 'ten - - tem, fa - cto - rem coe - li et ter - - rae, vi - si -'. The bottom system has a grand staff for piano accompaniment. The tempo remains 'Allegro, poco maestoso'.

bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - - num

Detailed description: This system contains the fourth and fifth systems of music. The top system has two vocal staves with lyrics 'bi - li - um o - mni - um et in - vi - si - bi - li - um. Et in u - - num'. The bottom system has a grand staff for piano accompaniment. The tempo remains 'Allegro, poco maestoso'.

Do - minum Je - sum Chri - stum Fi - li - um : De - i u - ni - ge -

- ni - tum. Et ex Pa - tre na -
Et ex Pa - tre

tum an - te o - mni - a sac - cu - la. De - um de
na - tum

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

ve - ro. *f* Ge - nitum, non fa - ctum con-sub-

stan - ti - a - lem Pa - tri, per quem o - mni-a fa - cta

sunt. Qui propter nos ho - mines et pro - pter nostram sa -

f lu - tem de - scendit, *dim.* de - scendit *dim.* de - coe -
de - scendit de coe -

Molto lento. SOLO *p*

lis. Et in-car - na-tus est de

Molto lento. SOLO. *p*

Spi-ri-tu san - cto ex Ma - ri-a Vir - gi - ne: Et ho - mo fa - ctus

mp TUTTI. *mf*

est. Cru - ci - fi - xus e - tiam pro no - bis sub

mp TUTTI. *mf*

pp *molto rit.*

Pon - ti - o Pi - la - to pas - sus, et se - pul - tus est.

pp *molto rit.*

Con anima.

f Et resur-re-xit ter-ti-a di-e se-cun-dum Scri-ptu-ras.

Con anima.

mf Et a-scen-dit in coe-lum, Se-det ad de-xte-ram Pa-tris. Et

f i-te-rum ven-tu-rus est cum glo-ri-a ju-di-ca-re

mf vi-vos et mor-tu-os: cu-jus

Tempo I.

re - gni not e - rit fi - nis. Et in

Tempo I.

Spi - ri - tum san - ctum Do - mi - num et vi -

vi - fi - can - - tem: Qui ex Pa - tre Fi - li - o - que pro -

ce - dit. Qui ^{simul} Pa - - tre et fi - li - o si - mul

a - do - ra - tur et con - glo - ri - fi - ca -

This system contains the first two systems of music. The first system has two vocal staves and a piano accompaniment. The second system continues the vocal lines and piano accompaniment.

tur: Qui lo - cu - tus est per Pro - phe - tas. Et

p *mp* *mp*

This system contains the third and fourth systems of music. The third system has two vocal staves and a piano accompaniment. The fourth system continues the vocal lines and piano accompaniment.

u - nam san - ctam Ca - tho - li - cam et A - po -

mp

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves and a piano accompaniment. The sixth system continues the vocal lines and piano accompaniment.

sto - li - cam Ec - cle - si - am, Con - fi - te - or u - num ba -

This system contains the seventh and eighth systems of music. The seventh system has two vocal staves and a piano accompaniment. The eighth system continues the vocal lines and piano accompaniment.

pti - - sma in re-mis-si - o-nem pec-ca - to - rum,

The first system of music features a vocal line on a single staff and a piano accompaniment on a grand staff. The vocal line begins with a half note 'pti' followed by a series of eighth notes for 'sma in re-mis-si - o-nem pec-ca - to - rum,'. The piano accompaniment consists of chords and moving lines in both hands, with some notes beamed together.

Et ex - pe - cto re-sur - re - cti - o-nem mor-tu - o - rum,

The second system continues the vocal line with 'Et ex - pe - cto re-sur - re - cti - o-nem mor-tu - o - rum,'. The piano accompaniment includes a dynamic marking of *f* (forte) and features more complex chordal textures.

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

The third system continues with 'Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li,'. The piano accompaniment maintains the *f* dynamic and includes a key signature change to two flats.

A - - - - men, A - - - - men, A - - - - men.

Lento maestoso.

The fourth system concludes with 'A - - - - men, A - - - - men, A - - - - men.' The tempo marking *Lento maestoso.* is indicated above the vocal line. The piano accompaniment features sustained chords and a slower, more deliberate rhythmic feel.

Sanctus.

Andante sostenuto.

p
San - - - ctus,

This system contains the first vocal entry of the word "Sanctus". It features two vocal staves (Soprano and Alto) and a piano accompaniment. The tempo is marked "Andante sostenuto" and the dynamic is "p". The music is in G major and common time. The vocal lines are simple, with long rests between notes. The piano accompaniment consists of chords and moving lines in both hands.

Andante sostenuto.

p

This system shows the piano accompaniment for the first system. It features a grand staff with treble and bass clefs. The tempo is "Andante sostenuto" and the dynamic is "p". The accompaniment is characterized by flowing sixteenth-note patterns in the right hand and more rhythmic accompaniment in the left hand.

mf *f*
San - - - ctus, San - - - ctus,

This system contains the second vocal entry of the word "Sanctus". It features two vocal staves and a piano accompaniment. The tempo remains "Andante sostenuto". The dynamics are marked "mf" and "f". The vocal lines are similar to the first system, with long rests. The piano accompaniment continues with its characteristic patterns.

mf *f*

This system shows the piano accompaniment for the second system. It features a grand staff with treble and bass clefs. The dynamics are marked "mf" and "f". The accompaniment continues with its characteristic patterns, providing a steady accompaniment for the vocal lines.

Do - - - minus De - - - us Sa - - - ba-oth.

This system contains the vocal entry for the phrase "Dominus Deus Sabaoth". It features two vocal staves and a piano accompaniment. The tempo remains "Andante sostenuto". The dynamics are marked with accents (^) and "mf". The vocal lines are simple, with long rests. The piano accompaniment continues with its characteristic patterns.

This system shows the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The piano accompaniment continues with its characteristic patterns, providing a steady accompaniment for the vocal lines.

Allegro.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,

Allegro.

ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san - na in ex -

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

Ho - sanna in ex -

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

cel - sis, in ex - cel - sis,

Tempo I.

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

p *mf* *ppp*

Benedictus.

Andantino espressivo.

SOLO. *p soave*

Be - nedi - ctus qui

p dolce

SOLO.
mp espress.

Be - ne - di - ctus qui
mp espress.

ve - nit, qui ve - nit in no - mi - ne Do - mi - ni, Be - ne -

mf TUTTI.
TUTTI. *mf* Be - ne -

ve - nit in no - mi - ne Do - mi - ni. Be - ne -

di - ctus qui ve - nit. Be - ne - di - ctus qui

f di - ctus, be - ne - di - ctus, *p rall.*

ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

rall. *a tempo*

Be - ne - di - ctus, be - ne - di - ctus qui

pp ni. *rall.* *a tempo* Be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

p ve - nit in no - mi - ne Do - mi - ni, *f* be - ne - di - ctus, *p* be - ne -
 ni in no - mi - ne Do - mi - ni, *f* be - ne - di - ctus, *p* be - ne -

Allegro molto

di - ctus qui ve - nit. Ho - san - na, Ho - san - na, Ho - san - na, Ho -

Allegro molto

Poco maestoso.

Allegro molto

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

Poco maestoso.

Allegro molto

Poco maestoso.

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

Poco maestoso.

Agnus Dei.

Andante semplice.

SOLO.

A - gnus

Andante semplice.

mf TUTTI.

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

mp TUTTI. mi - se -

mi - se - re - re no - -

re - re, mi - se - re - re, mi - se - re - re no - - - bis.

mf bis, mi - se - re - re no - bis, no - - - bis.

SOLO.

mf TUTTI.

A - gnus De - i, qui tol - lis pec - ca - ta 'mun - di, mi - se - re - re, -

mp

mf TUTTI. mi - se -

mi - se - re - re, - mi - se -

mi - se-re-re no - - - bis.

re-re no - - - bis.

Piu animato.
mf TUTTI.

A-gnus De-i, qui tol-lis pecca-ta mun-di,

Piu animato.
dim. *mf*

Allegro moderato.
mf *p*

Do-na nobis pa-cem, Do-na no-bis pa-cem, Do-na nobis

Allegro moderato.
mf *p*

pacem, Do-na no-bis pa-cem, Do-na no-bis pa-cem,

f *mf* *f* *mf*

Quasi Corno.

p *espress.*
 Do-na no-bis pa - cem, Do - na no-bis, Do - na
 Do - na no-bis, Do -

f *p dolciss.*
 no - bis, Do - na no-bis pa - cem, Do - na no - bis,
 - na, Do - na
dim. *pp*

pp *f*
 no-bis pa - cem, Do-na, Do - na no - bis pa - cem,
 no - bis, no - bis pa - cem, Do - - na no - bis pa - cem,
pp *f*

f *Lento.* *pp*
 Do - na no - bis pa - - - cem, no - bis pa - - - cem.
f *pp*
Lento. *pp*

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 Accompaniment80
<i>Paschal Mass, Opus 30</i>	For Mixed Voices with Organ or Orchestra Accompaniment	1.50
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<i>Resonet in Laudibus</i>	Four Mixed Voices20
<i>Aperges Me,</i> Opus 76, No. 1	Four Mixed Voices15
<i>© Salutaris (G),</i> Opus 76, No. 2	Four Mixed Voices10
<i>Tantum Ergo (F),</i> Opus 76, No. 3	Four Mixed Voices10
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<i>Die Jesu, Domine,</i> Opus 86, No. 6	Four Male Voices10
<i>Ave, Maris Stella,</i> Opus 86, No. 7	Alto (Boys' Voices) and Four Male Voices15
<i>© Maria, Virgo Pia,</i> Opus 86, No. 8	Alto (Boys' Voices) and Four Male Voices15
<i>Tantum Ergo (Gregorian),</i> Opus 86, No. 9	Alto (Boys' Voices) and Four Male Voices15
<i>Tantum Ergo (E\flat),</i> Opus 86, No. 10	Alto (Boys' Voices) and Four Male Voices20

J. FISCHER & BRO. - New York

From R. R. Terry's *Catholic Church Music*: "It is safe to say that until the publication of Mr. 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