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. For female voices.	
	Score	.75
	Soprano and Alto parts	@ .35
378.	PASCHAL MASS. For Soli and Chorus.	
	Score	1.50
	Voice parts	1.40
383.	VENI CREATOR. For Soprano, Alto, Tenor and Bass	.35
384.	HAEC DIES. Easter Offertory, for Soprano, Alto, Tenor and Bass	.50
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 voices	.25
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 Bass	.20

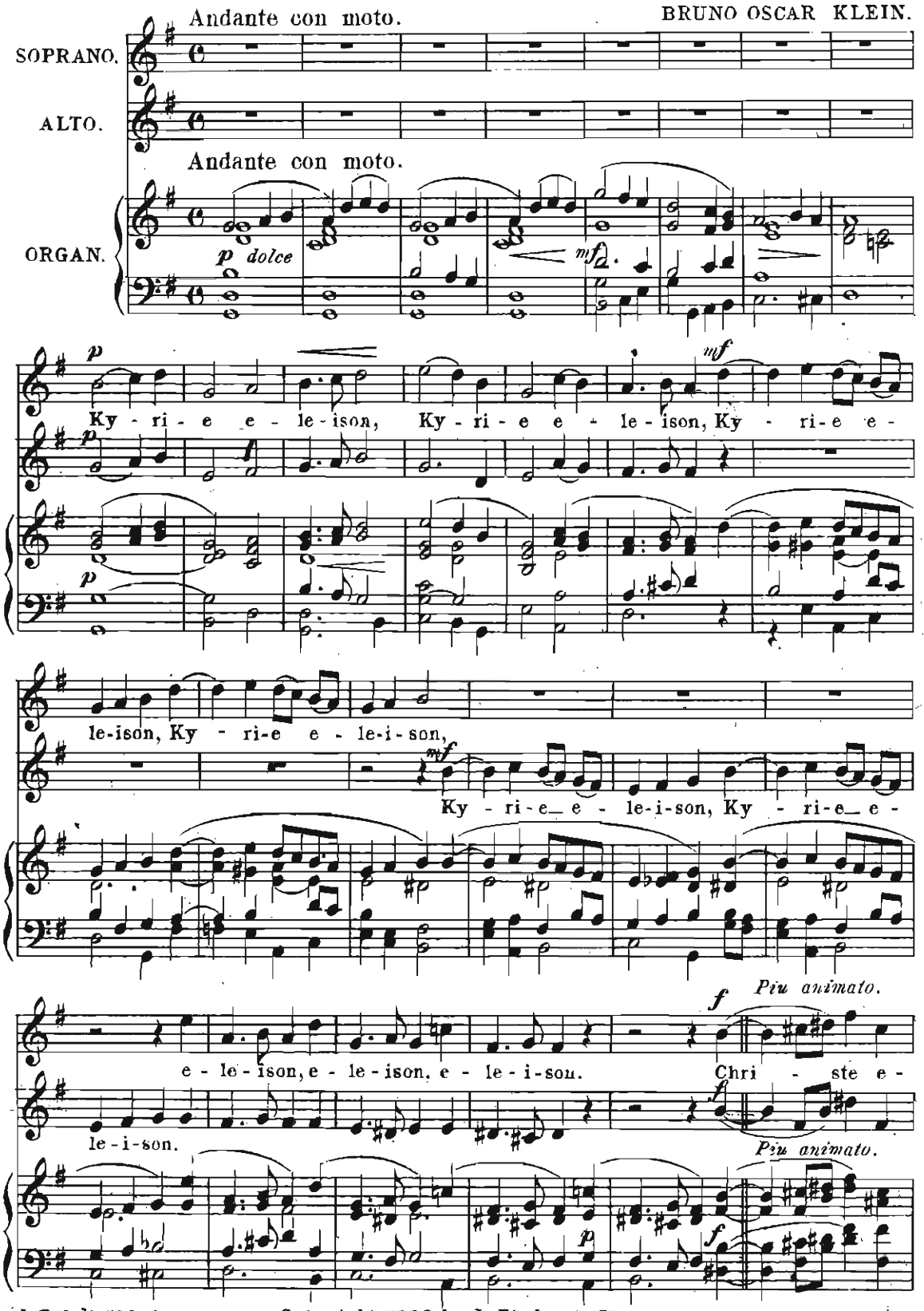
Published by
J. FISCHER & BRO.,
7 Bible House, New York.
IGNAZ FISCHER, TOLEDO, OHIO.

Missa De Nativitate Domini.

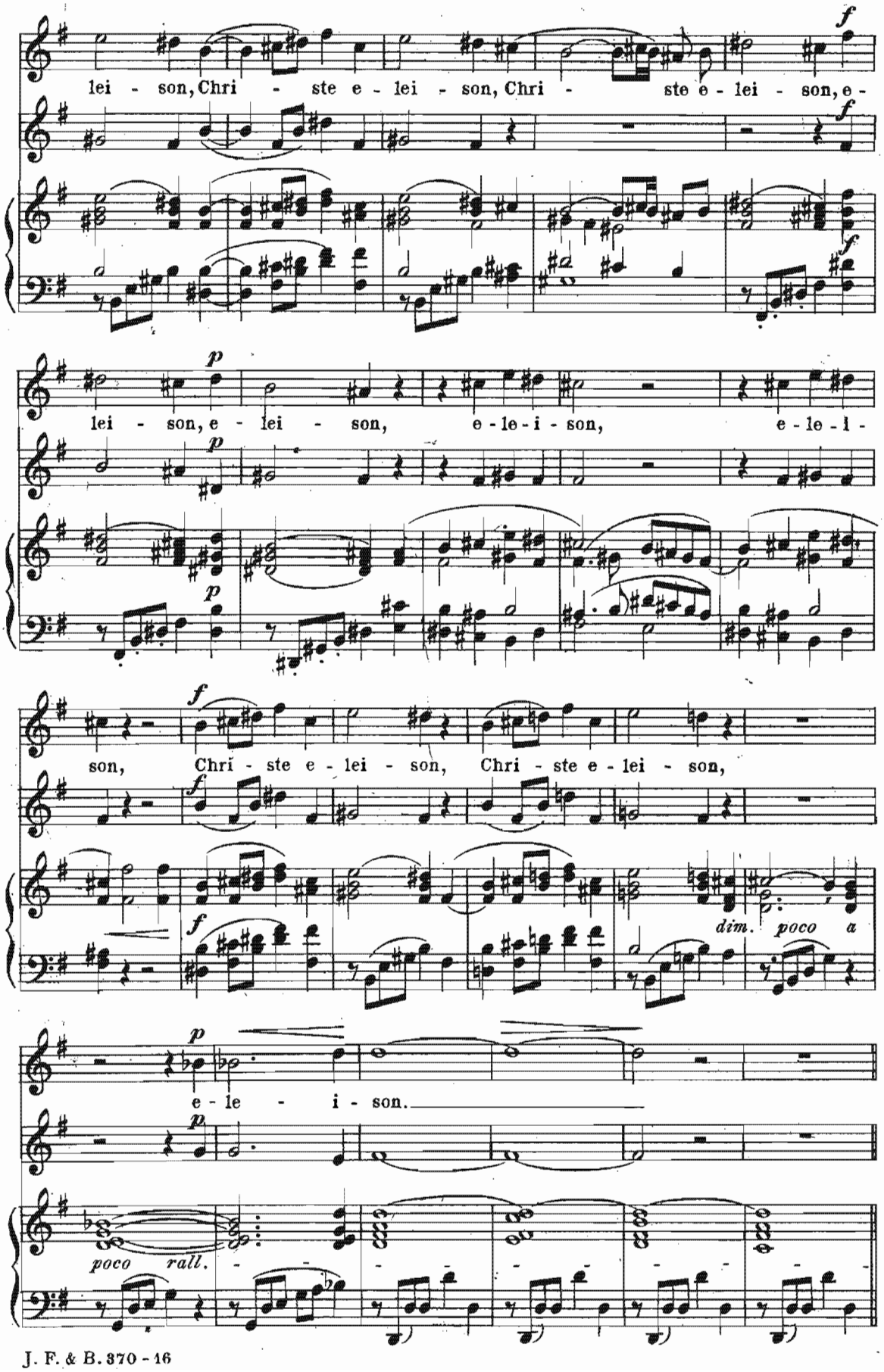
for 2 Voices.

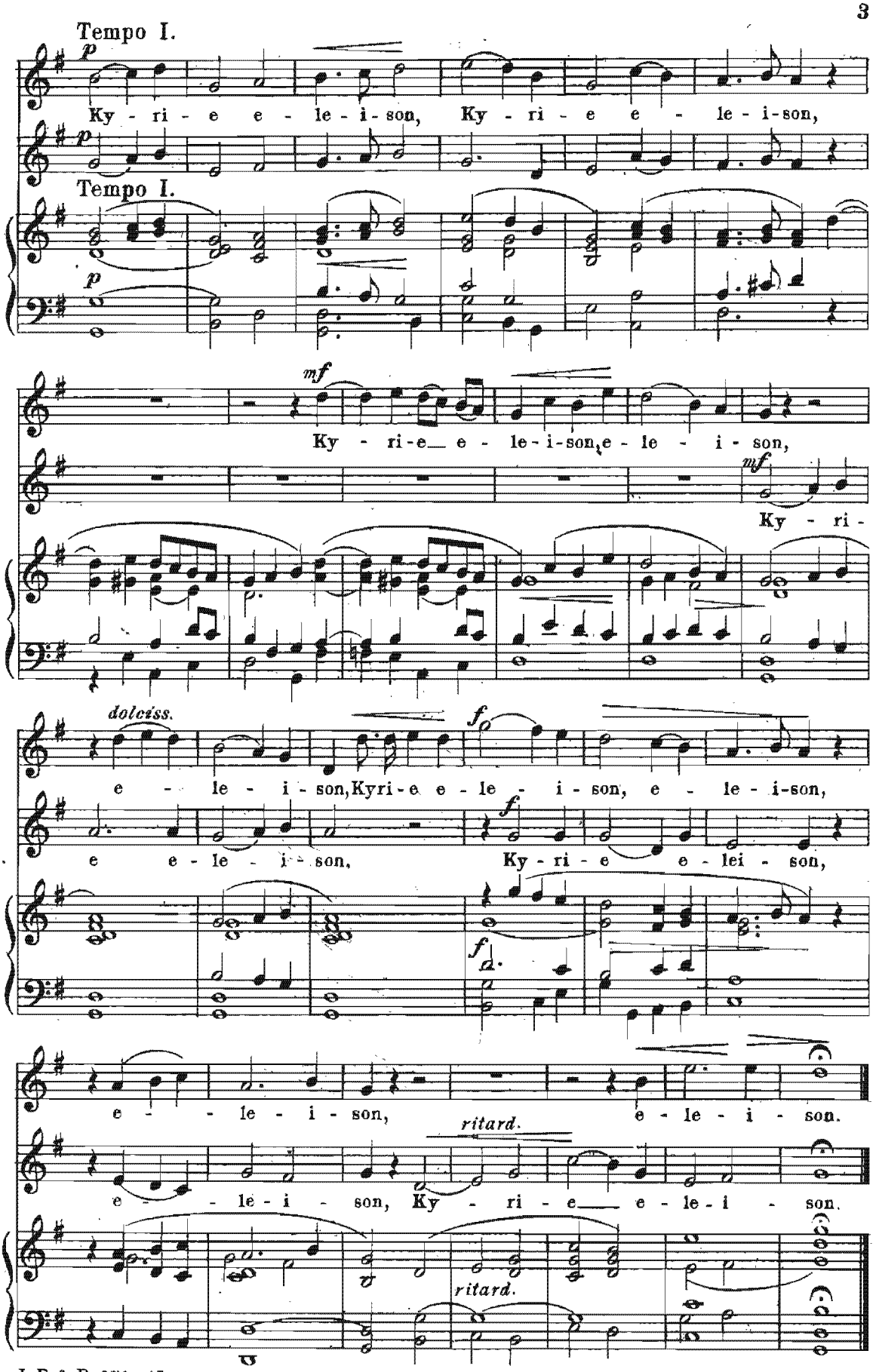
Kyrie.

BRUNO OSCAR KLEIN.

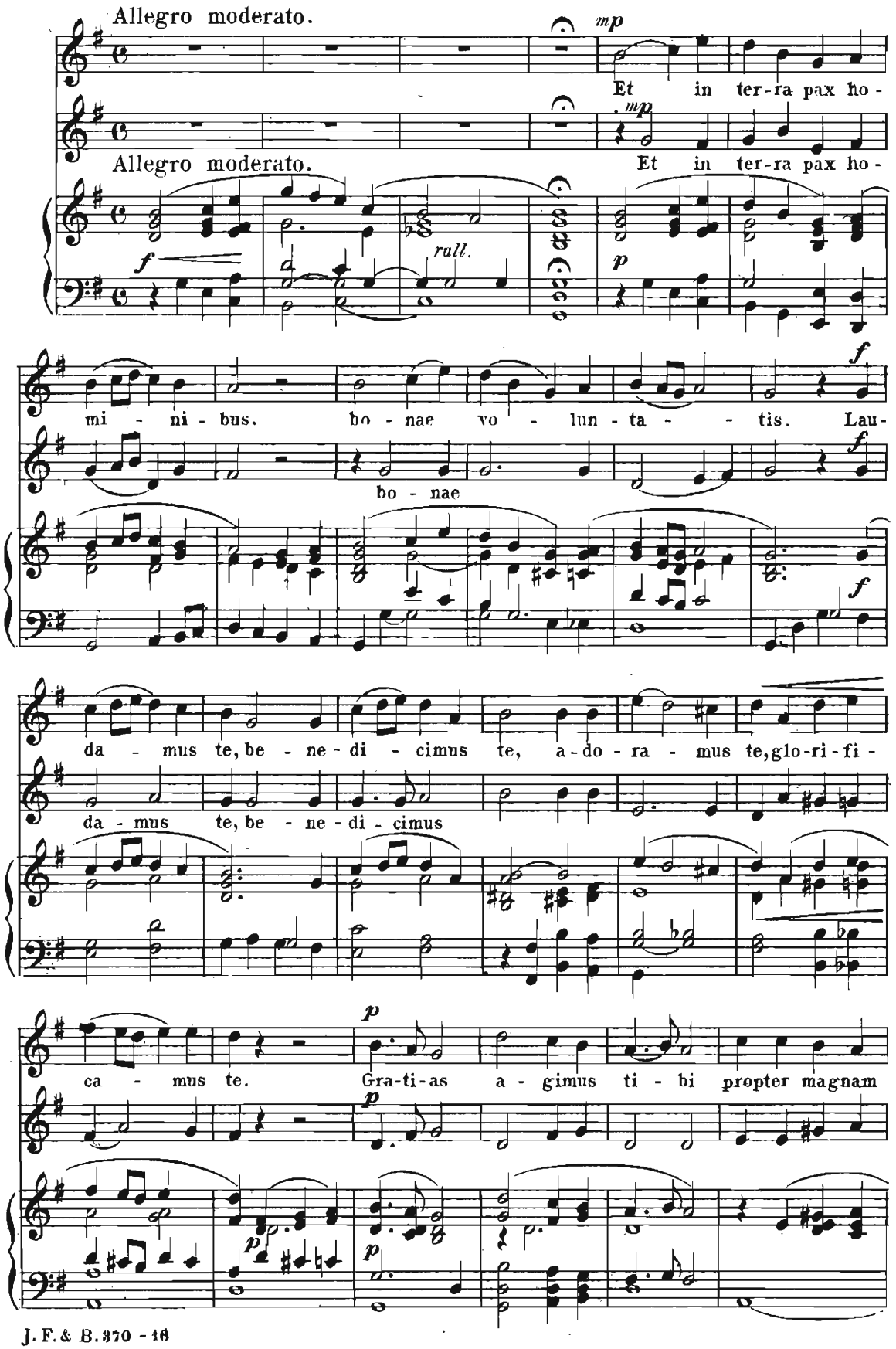


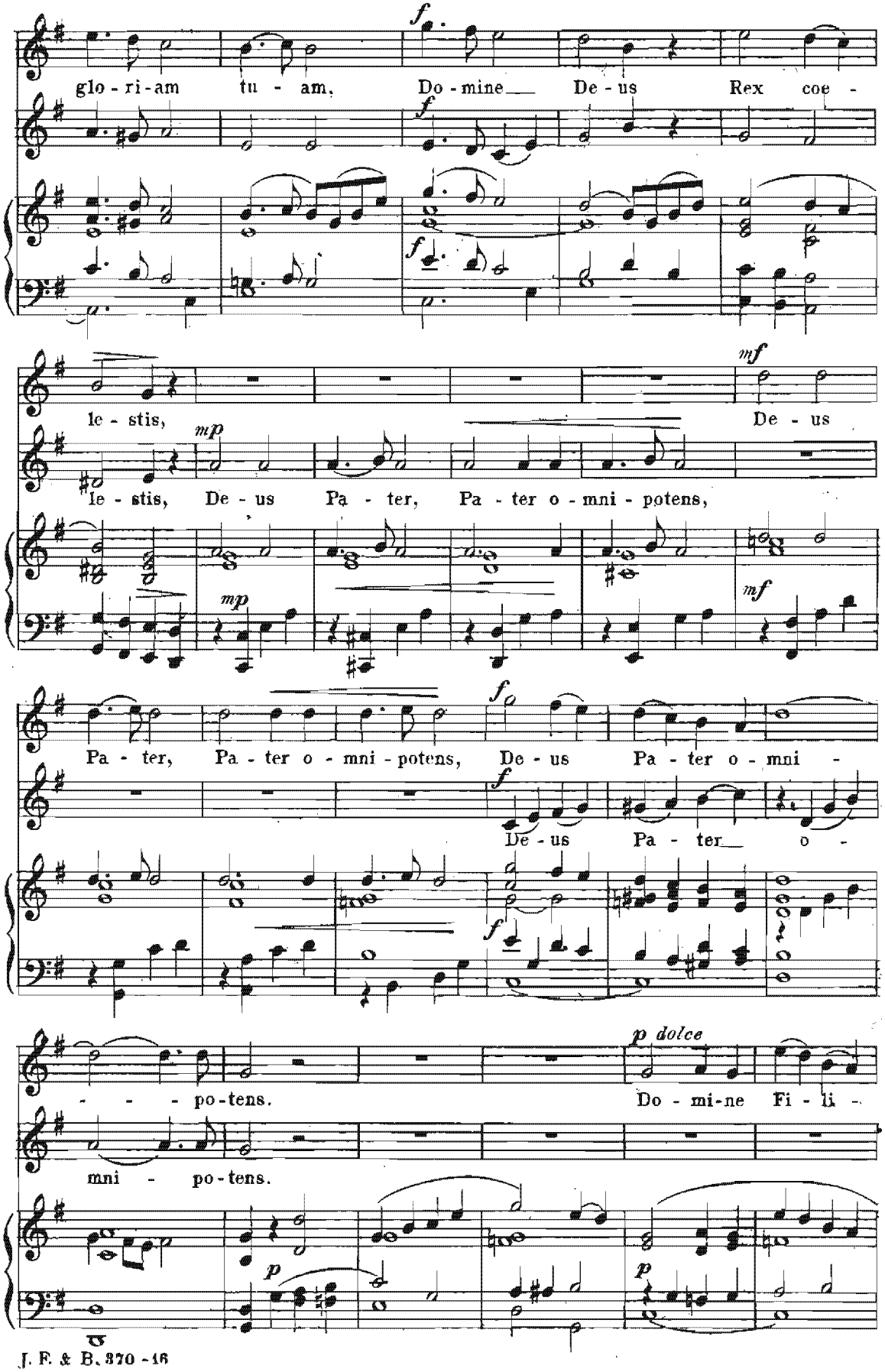
Copyright 1890 by J. Fischer & Bro.

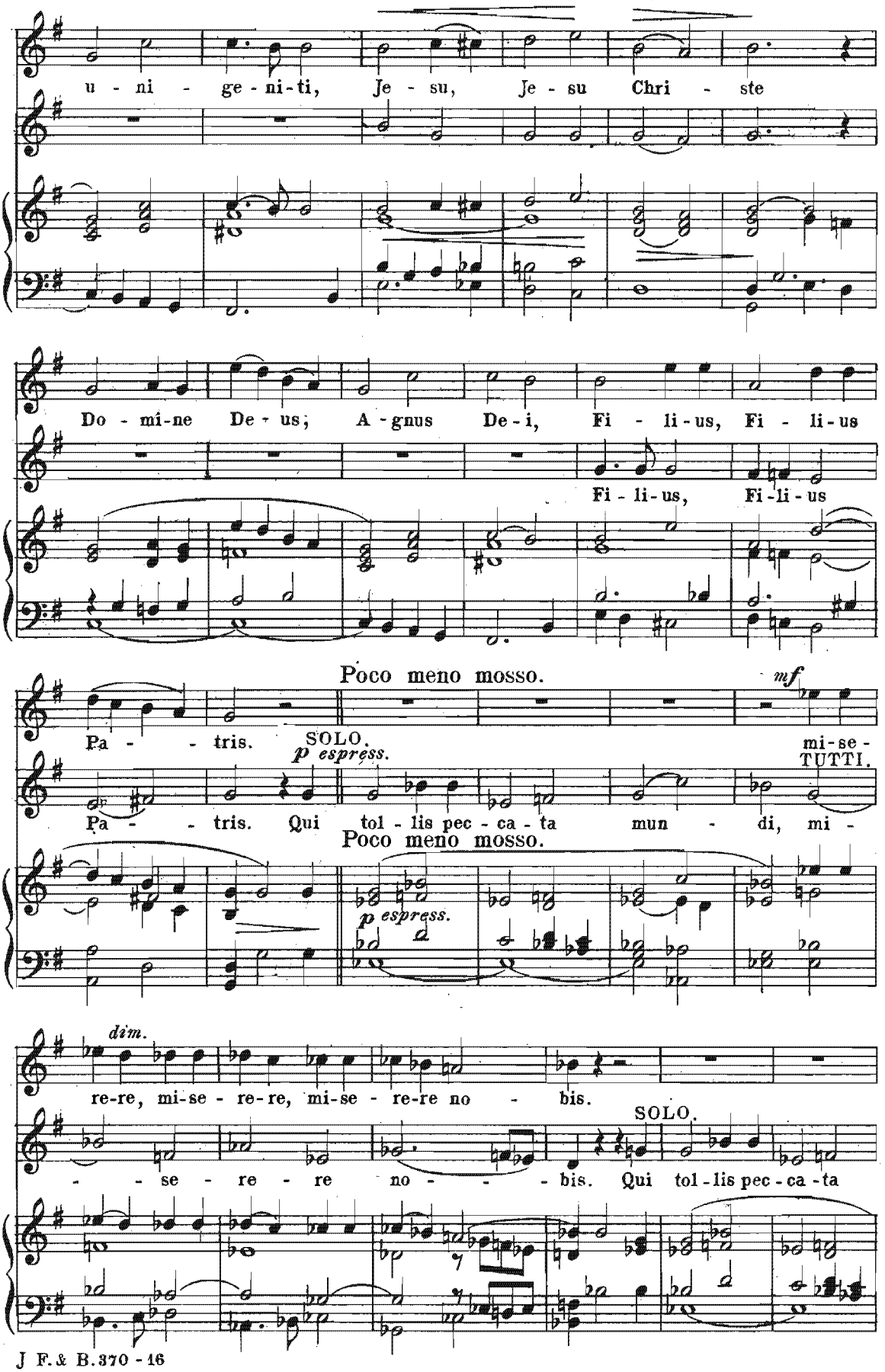

lei - son, Chri - ste e - lei - son, Chri - ste e - lei - son, e -
lei - son, e - lei - son, e - le - i - son, e - le - i -
son, Chri - ste e - lei - son, Chri - ste e - lei - son,
dim. poco a
e - le - i - son.
poco rall.

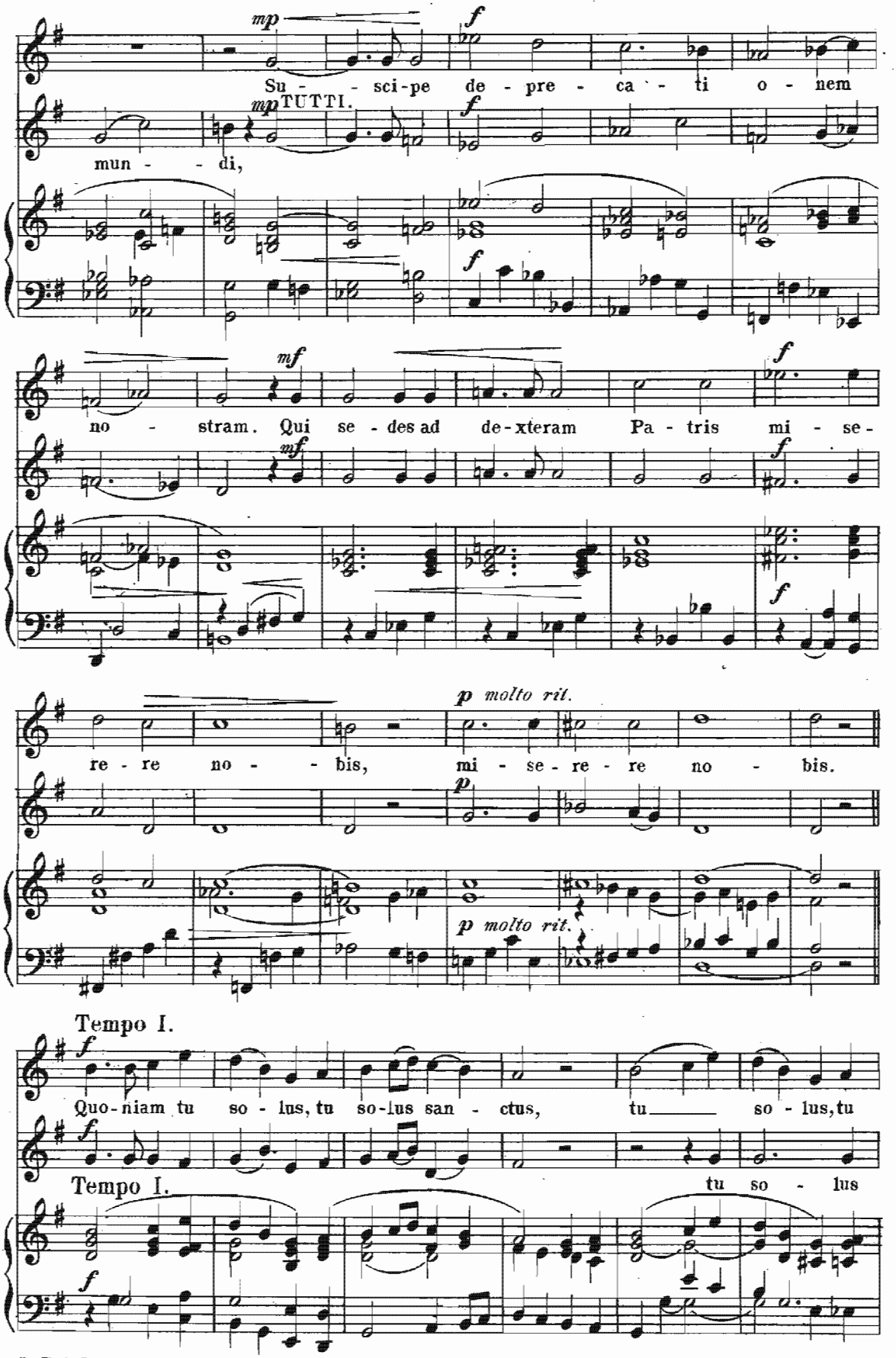

Tempo I.
p
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,
Tempo I.
p
mf
Ky - ri - e e - le - i - son, e - le - i - son,
mf
Ky - ri -
dolciss.
e - le - i - son, Kyri - e e - le - i - son, e - le - i - son,
f
e e - le - i - son, Ky - ri - e e - lei - son,
f
e - le - i - son, e - le - i - son.
ritard.
e - le - i - son, Ky - ri - e e - le - i - son.
ritard.

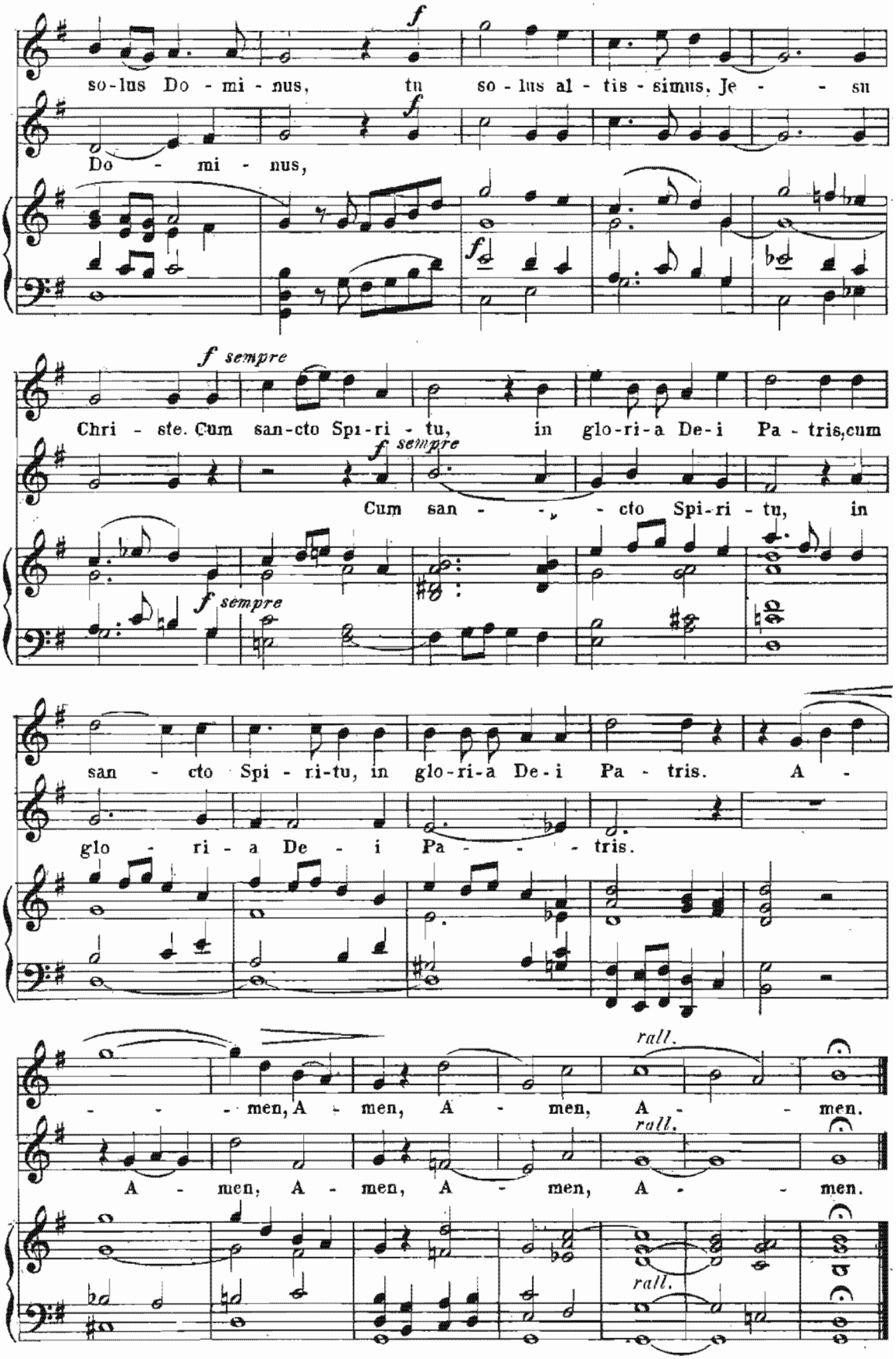
Gloria.


Allegro moderato.
mp
Et in ter-ra pax ho-
Allegro moderato.
mp
Et in ter-ra pax ho-
f
rall.
p
mi - ni - bus.
bo - nae vo - lun - ta - - tis.
Lau-
f
bo - nae
f
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
p
p
p

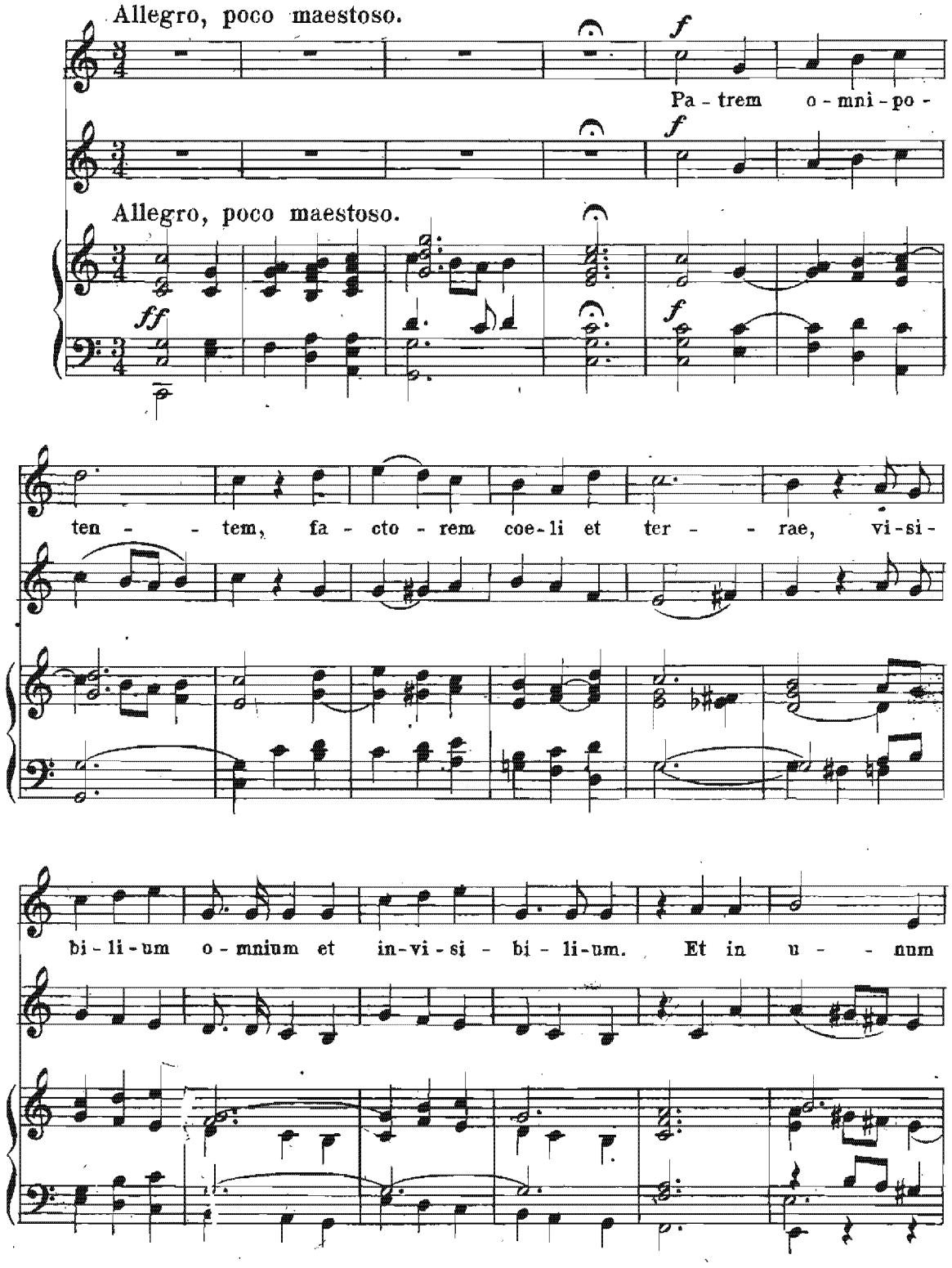

glo - ri - am tu - am, Do - mine De - us Rex coe -
le - stis,
De - us
le - stis, De - us Pa - ter, Pa - ter o - mni - potens,
Pa - ter, Pa - ter o - mni - potens, De - us Pa - ter o - mni -
De - us Pa - ter o -
- - - po - tens.
Do - mi - ne Fi - li -
mni - po - tens.

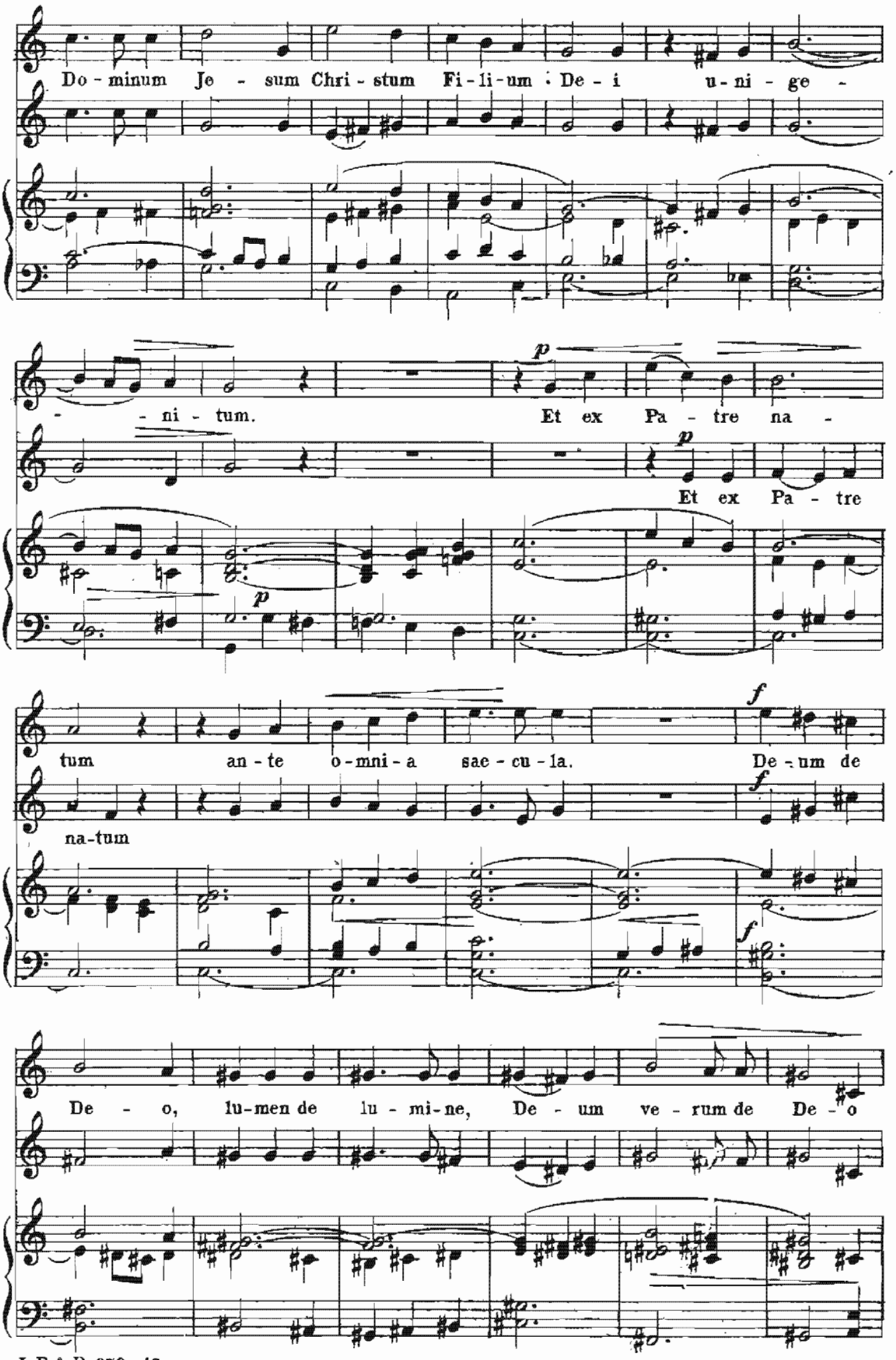

u - ni - ge - ni - ti, Je - su, Je - su Chri - ste
Do - mi - ne De - us; A - gnus De - i, Fi - li - us, Fi - li - us
Fi - li - us, Fi - li - us
Poco meno mosso.
mf
Pa - - - tris.
SOLO.
p espress.
mi - se -
TUTTI.
Pa - - - tris. Qui tol - lis pec - ca - ta mun - di, mi -
Poco meno mosso.
p espress.
dim.
re - re, mi - se - re - re, mi - se - re - re no - bis.
SOLO.
- - se - re - re no - - - bis. Qui tol - lis pec - ca - ta

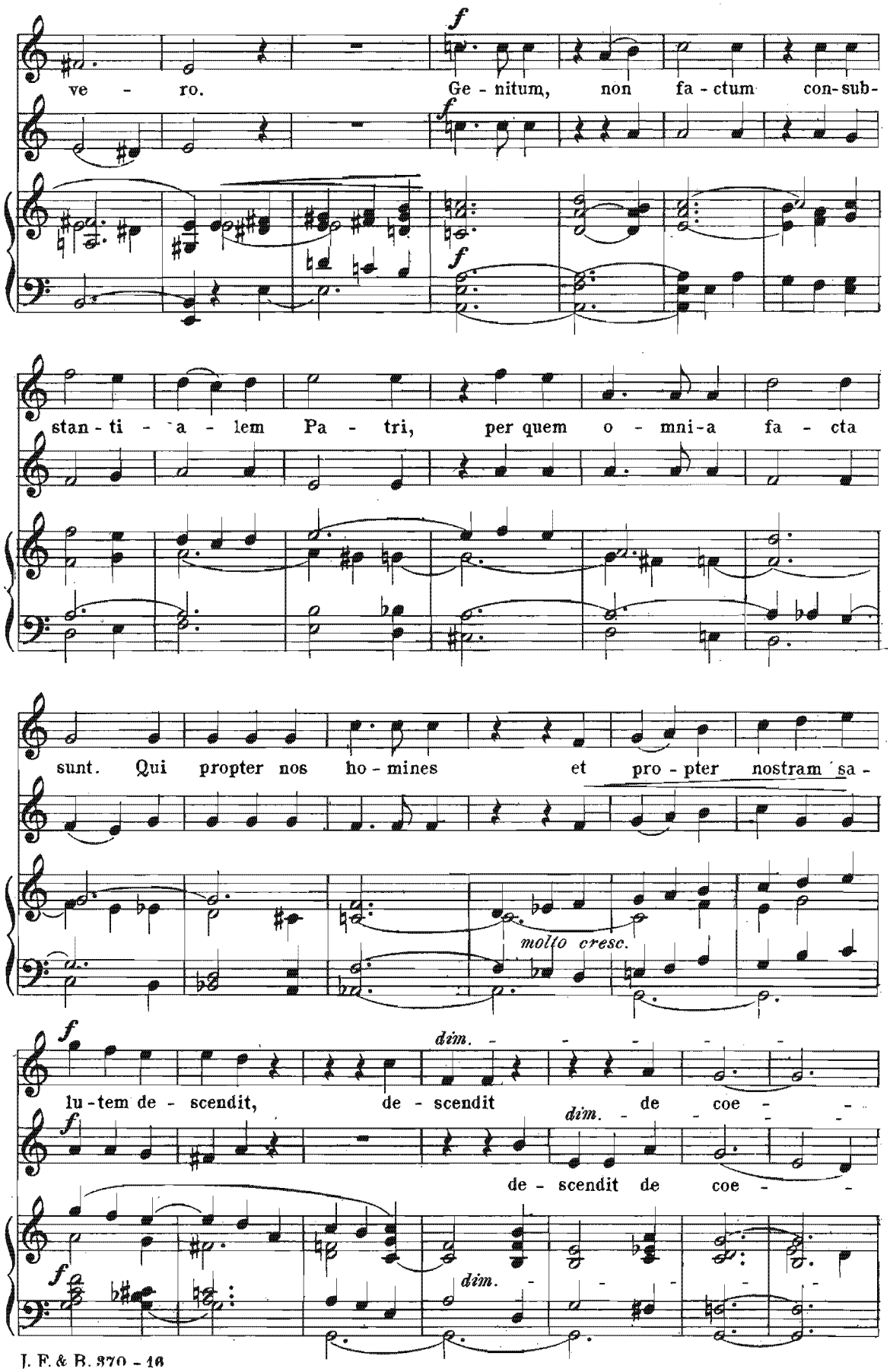

mp
f
Su - sci-pe de - pre - ca - ti o - nem
TUTTI.
mp
f
mun - di,
mf
f
no - stram. Qui se - des ad de-xteram Pa - tris mi - se -
mf
f
f
p molto rit.
re - re no - bis, mi - se - re - re no - bis.
p
p molto rit.
Tempo I.
f
Quo-niam tu so - lus, tu so-lus san - ctus, tu so - lus, tu
f
Tempo I.
tu so - lus
f

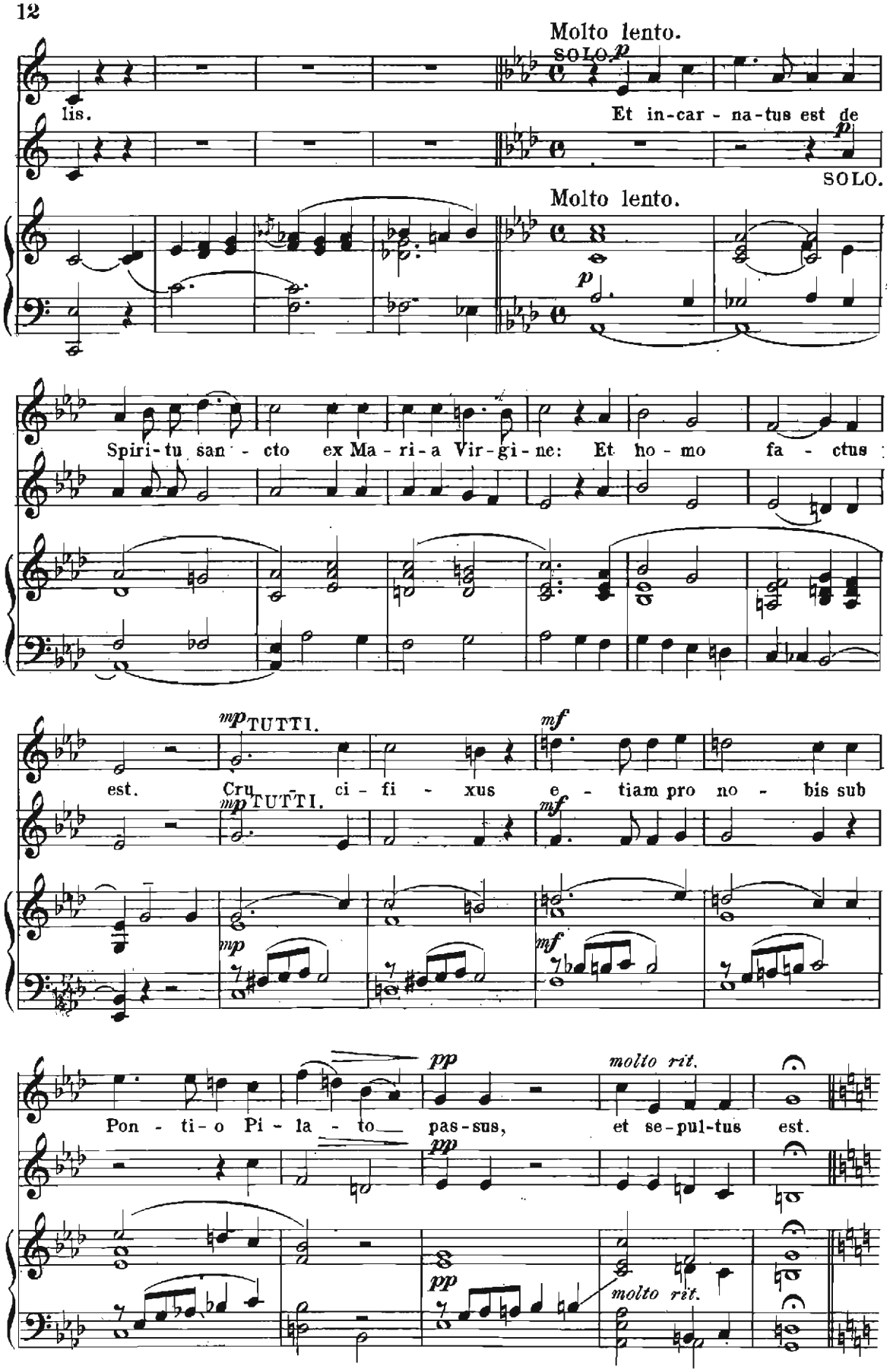

so-lus Do - mi - nus, tu so - lus al - tis - simus, Je - - - su
Do - mi - nus,
Chri - ste. Cum san-cto Spi-ri - tu, in glo-ri-a De-i Pa - tris, cum
Cum san - - - cto Spi-ri - tu, in
san - cto Spi - ri-tu, in glo-ri-a De-i Pa - tris. A -
glo - ri - a De - i Pa - - - tris.
- - - men, A - men, A - men, A - - men.
A - men, A - men, A - men, A - - men.
rall.

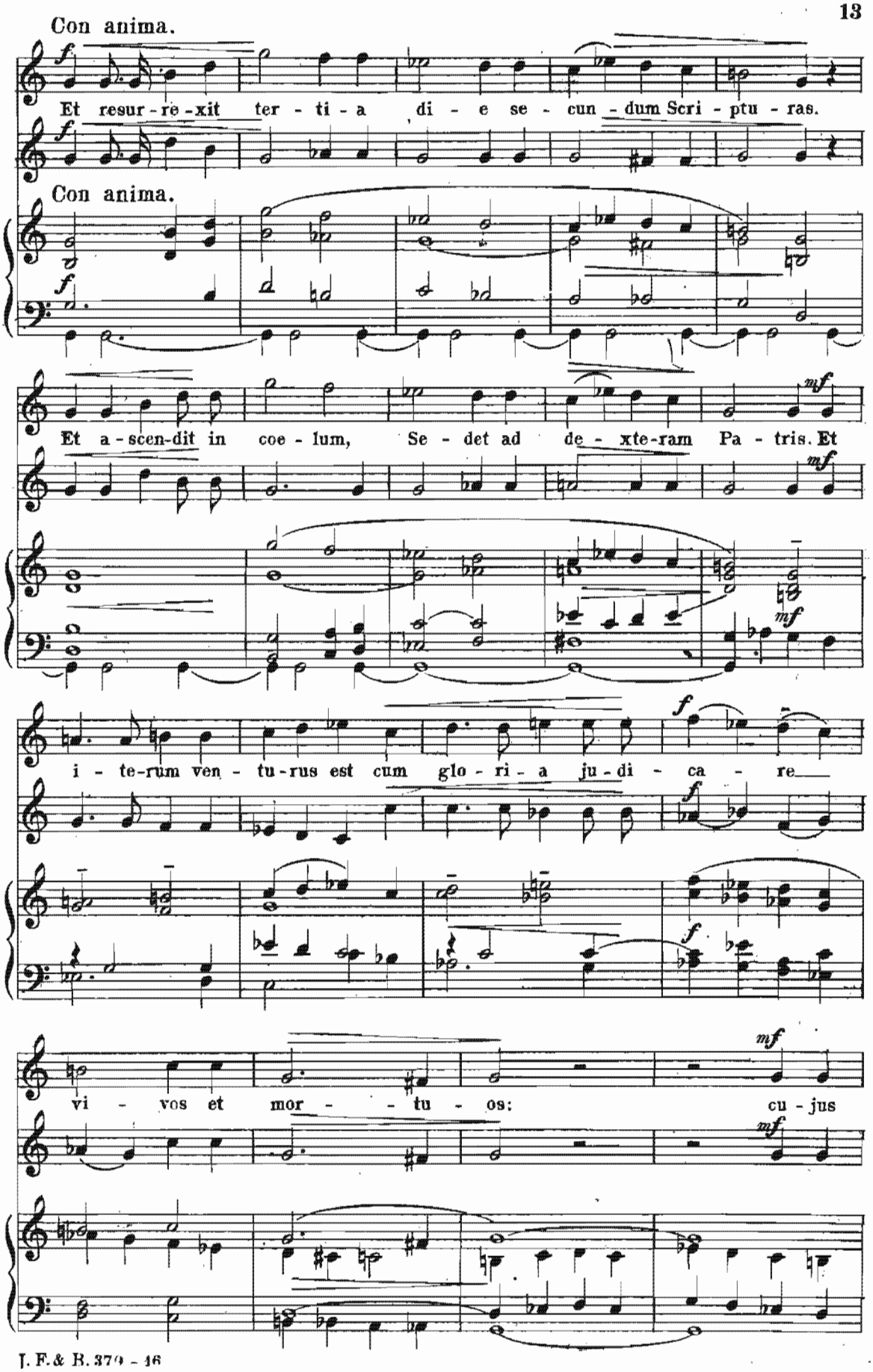
Credo.

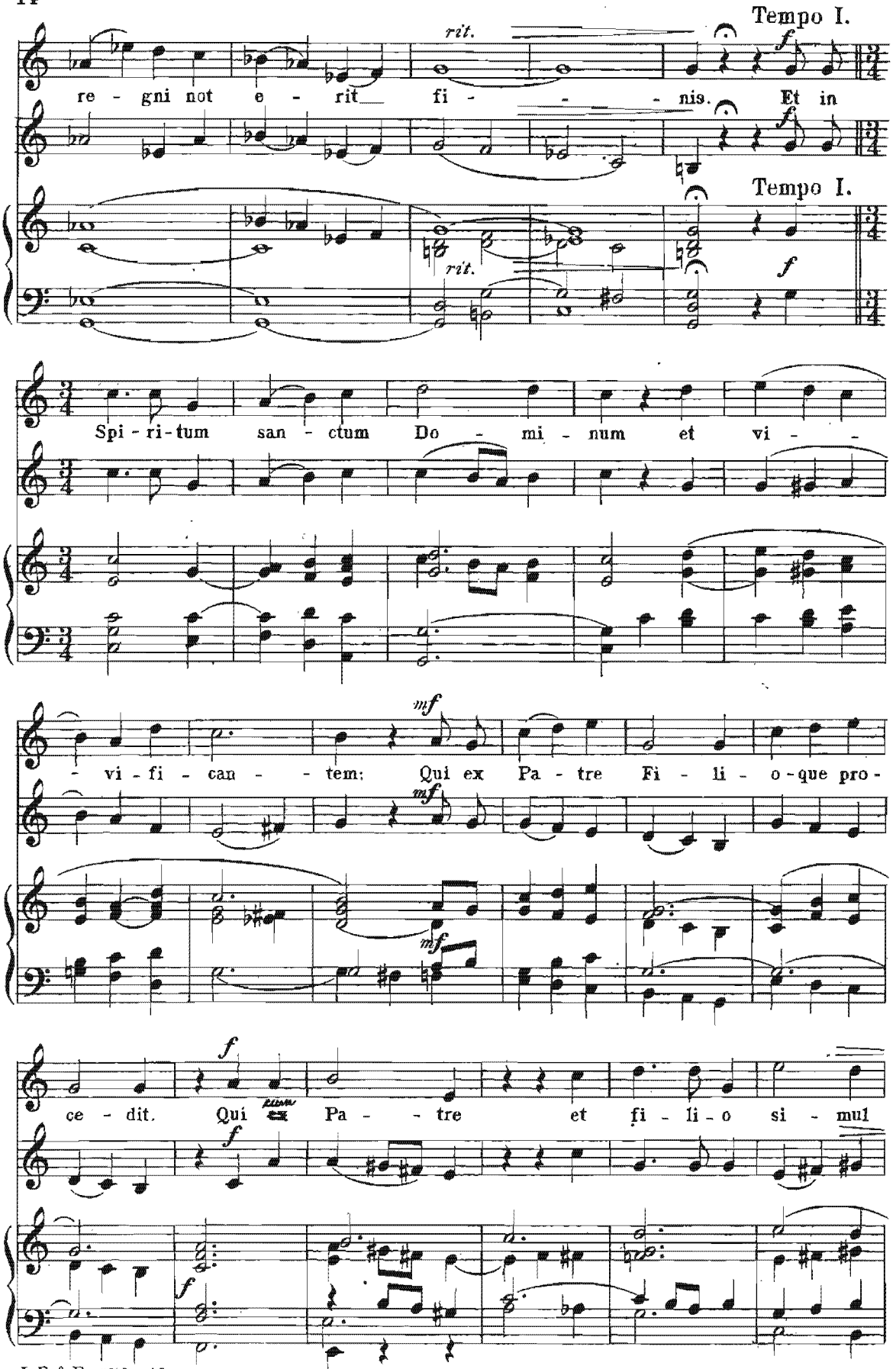

Allegro, poco maestoso.
f
Pa - trem o - mni - po -
Allegro, poco maestoso.
ff
f
ten - - tem, fa - cto - rem coe - li et ter - - rae, vi - si -
bi - li - um o - mnium et in - vi - si - bi - li - um. Et in u - - num

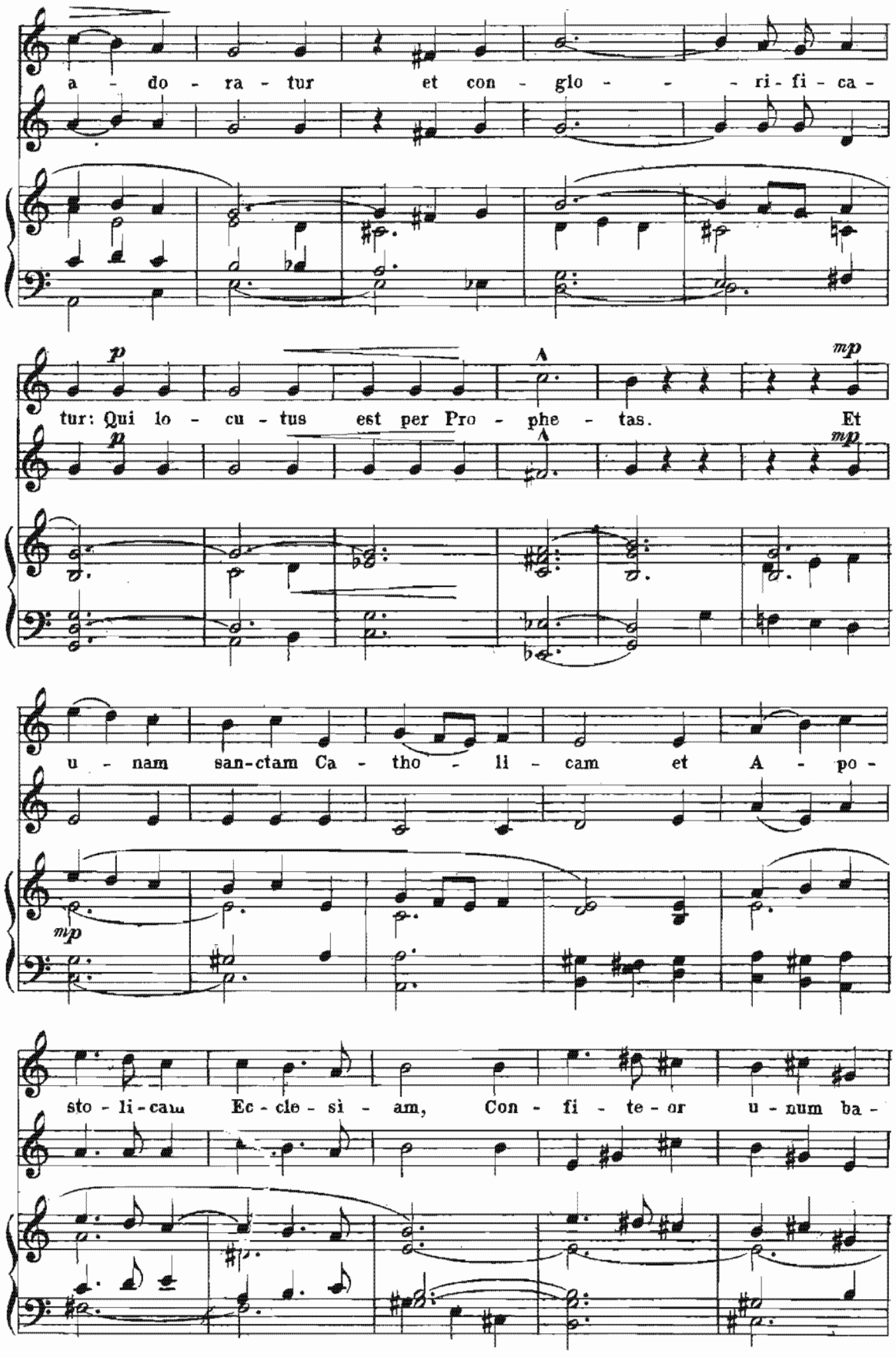

Do - minum Je - sum Chri - stum Fi - li - um De - i u - ni - ge -
- ni - tum.
Et ex Pa - tre na -
Et ex Pa - tre
tum an - te o - mni - a sae - cu - la.
De - um de
na - tum
De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

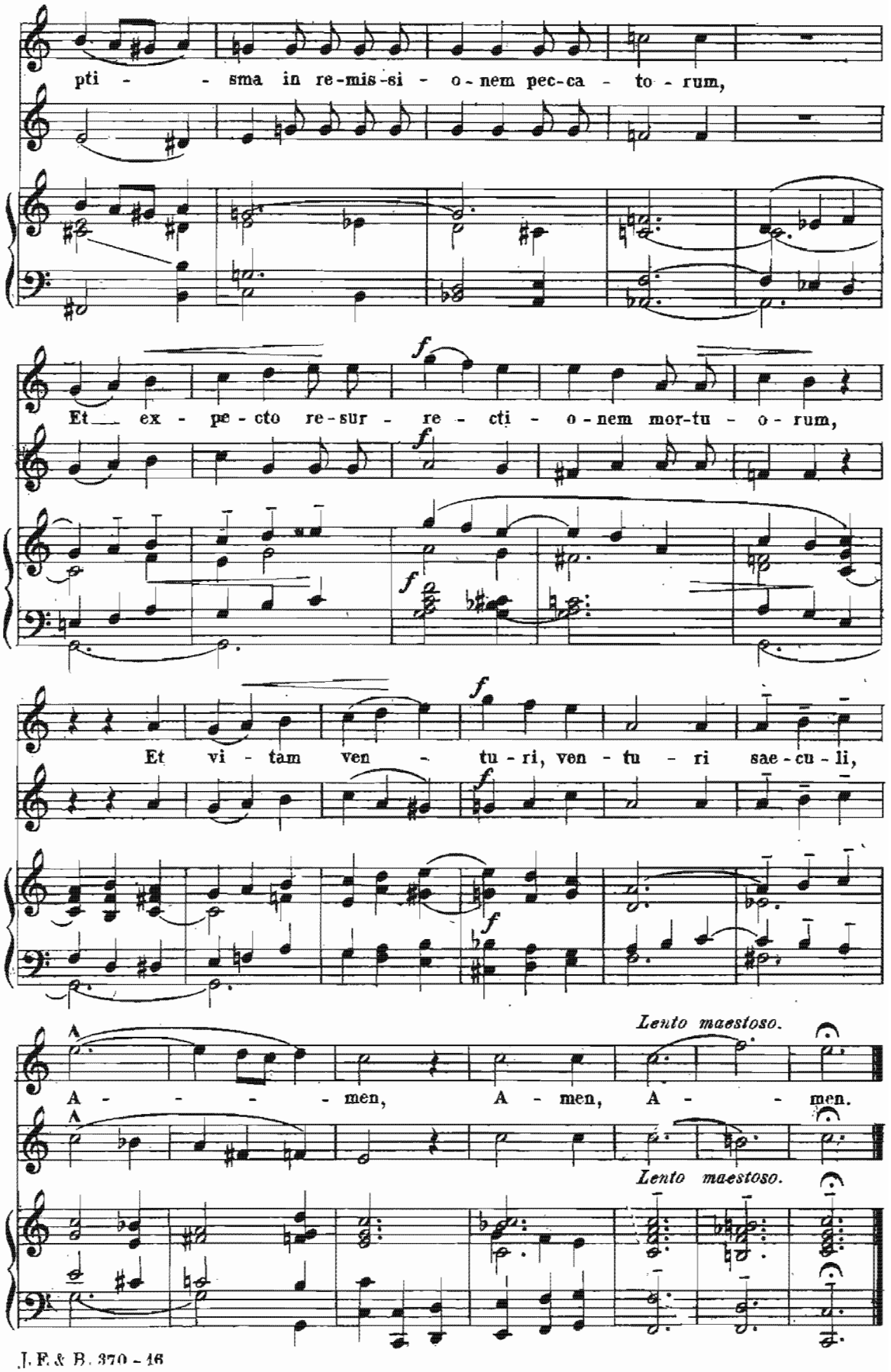

ve - ro.
Ge - nitum, non fa - ctum con-sub-
stan - ti - a - lem Pa - tri, per quem o - mni-a fa - cta
sunt. Qui propter nos ho - mines et pro - pter nostram sa -
molto cresc.
lu - tem de - scendit, de - scendit de coe -
de - scendit de coe -
dim.


Molto lento.
SOLO.
lis.
Et in-car-na-tus est de
SOLO.
Molto lento.
Spiri-tu san-cto ex Ma-ri-a Vir-gi-ne: Et ho-mo fa-ctus
TUTTI.
est. Cru-ci-fi-xus e-tiam pro no-bis sub
TUTTI.
Pon-ti-o Pi-la-to pas-sus, et se-pul-tus est.
molto rit.
molto rit.

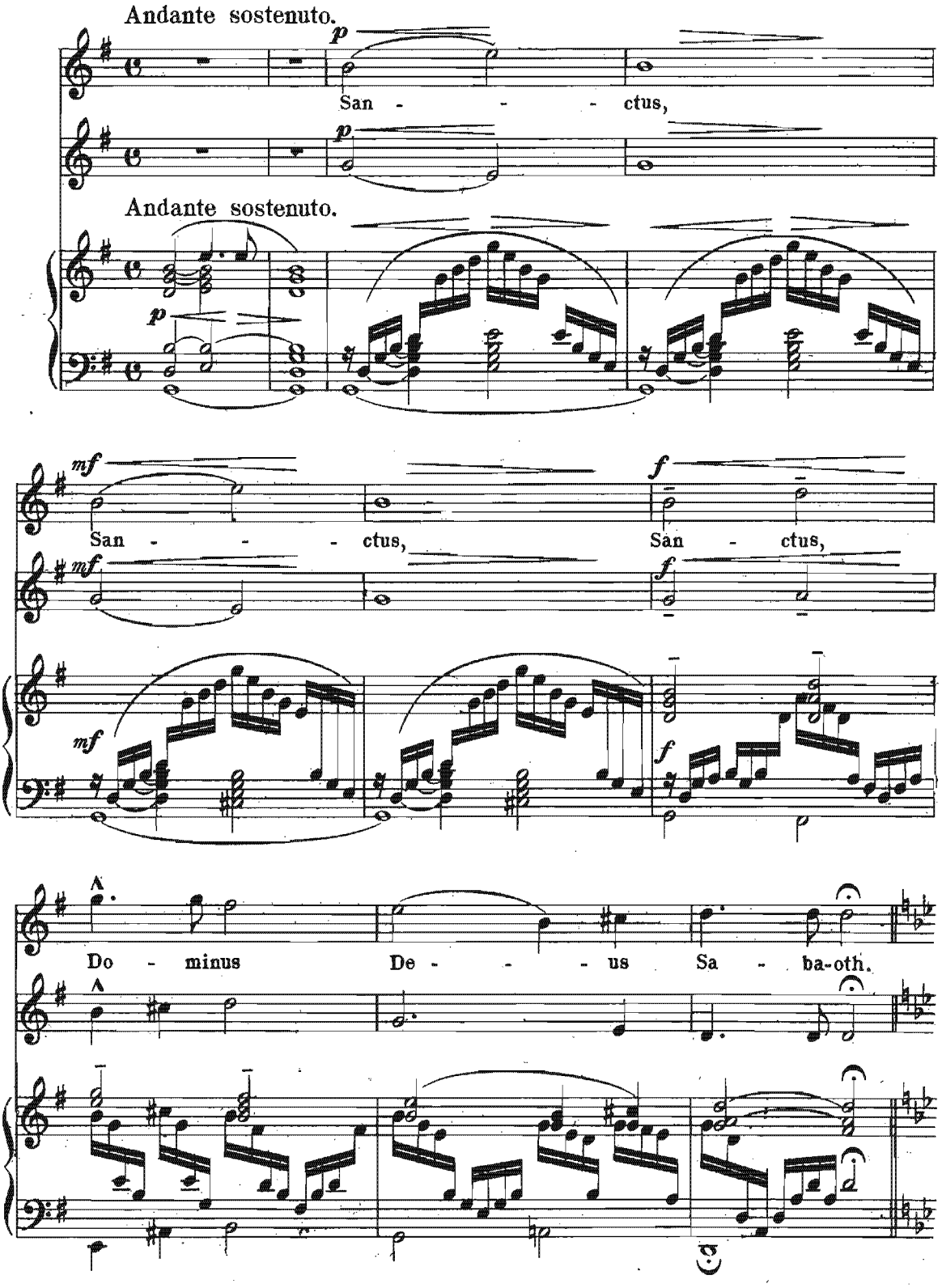

Con anima.
Et resur - re - xit ter - ti - a di - e se - cun - dum Scri - ptu - ras.
Con anima.
Et a - scen-dit in coe - lum, Se - det ad de - xte-ram Pa - tris. Et
i - te-rum ven - tu-rus est cum glo - ri - a ju-di - ca - re
vi - vos et mor - - tu - os: cu - jus

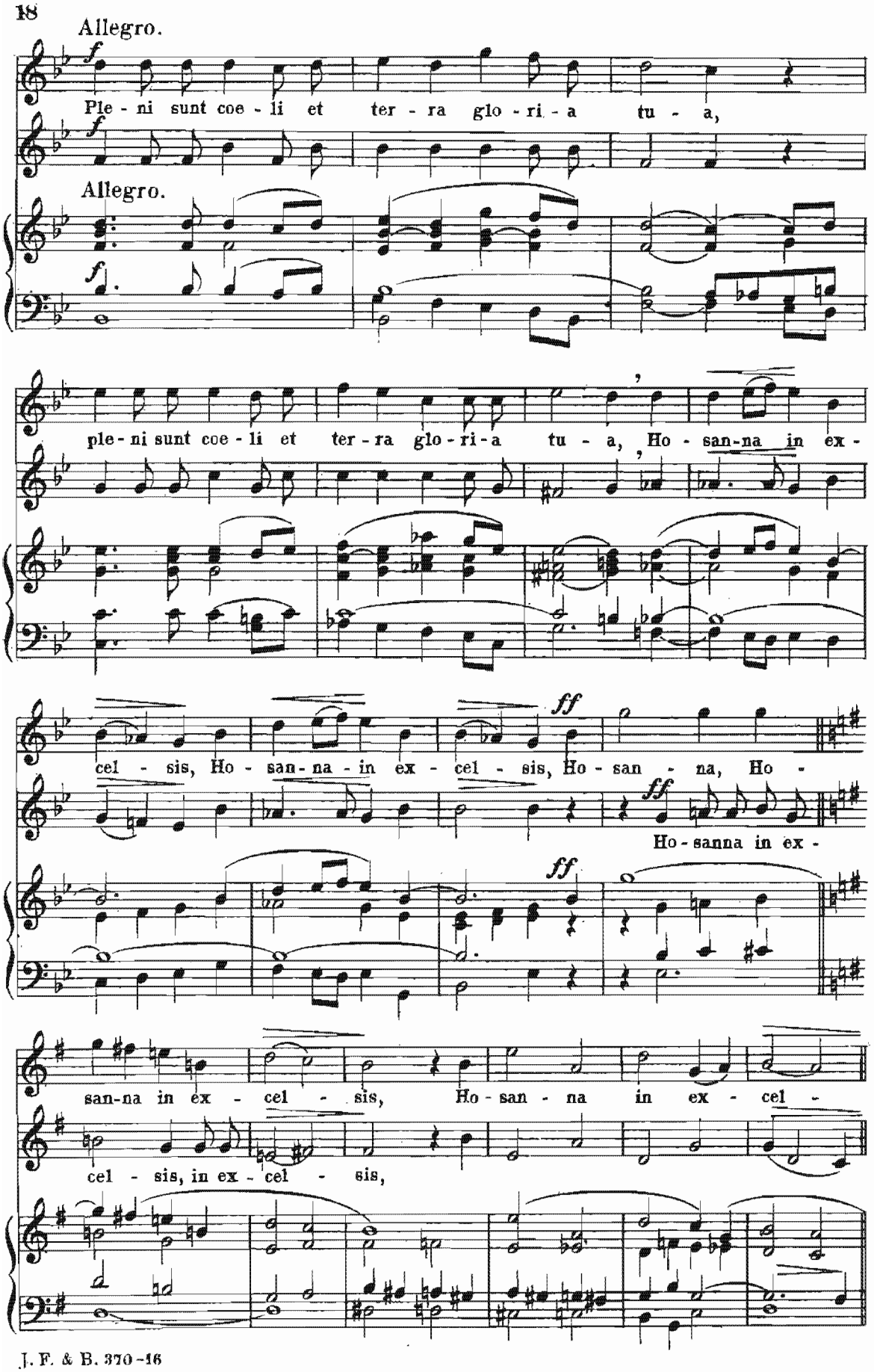

Tempo I.
rit.
f
re - gni not e - rit fi - - - nis. Et in
Tempo I.
rit.
f
Spi - ri - tum san - ctum Do - mi - num et vi - -
mf
- vi - fi - can - - tem: Qui ex Pa - tre Fi - li - o - que pro -
mf
mf
f
ce - dit. Qui ex Pa - - tre et fi - li - o si - mul
f
f

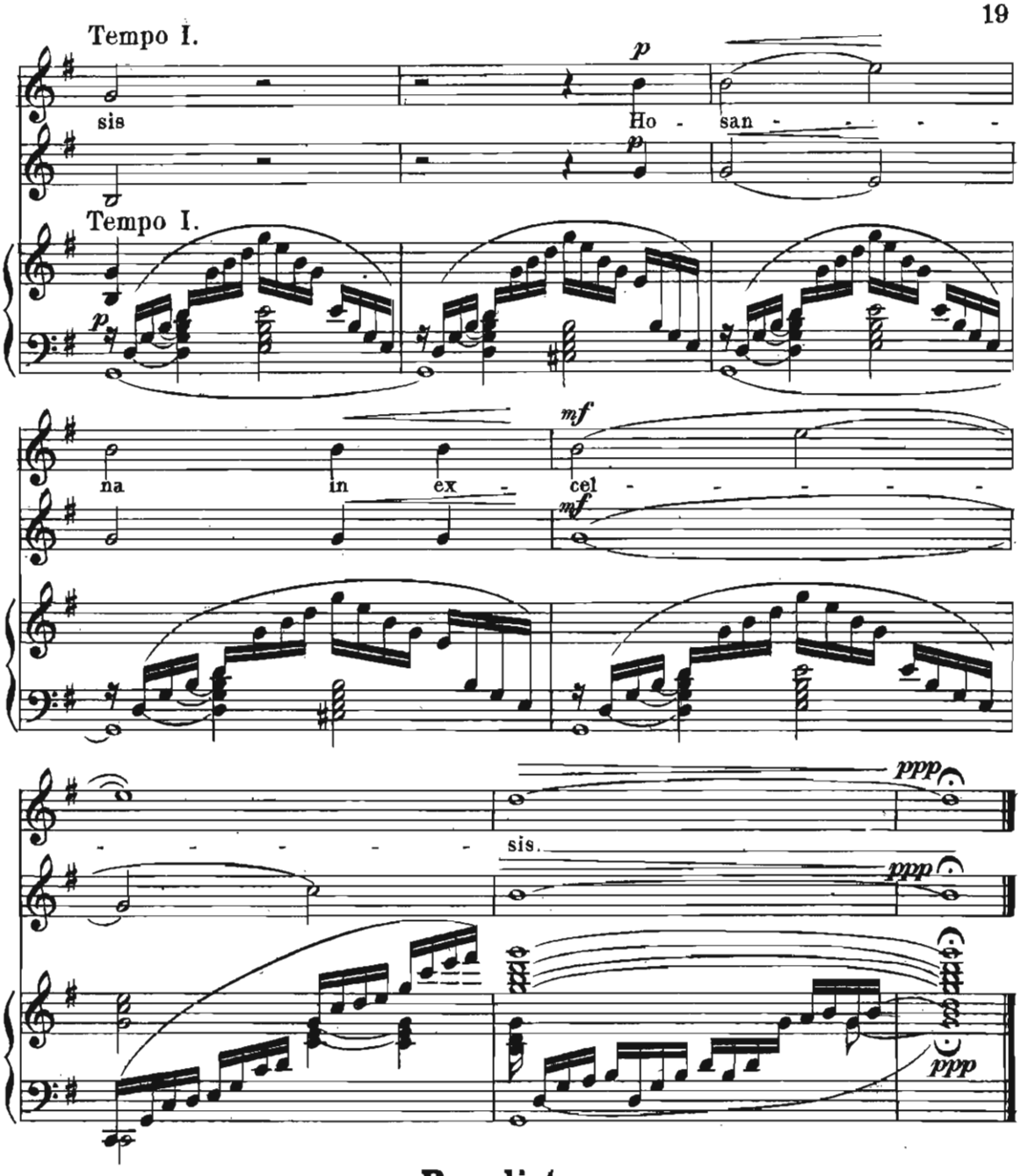

a - do - ra - tur et con - glo - - - ri - fi - ca -
p
tur: Qui lo - cu - tus est per Pro - phe - tas.
mp
Et
u - nam san-ctam Ca - tho - li - cam et A - po -
mp
sto - li - cam Ec - cle - si - am, Con - fi - te - or u - num ba -


pti - - sma in re-mis-si - o-nem pec-ca - to-rum,
Et ex - pe-cto re-sur - re - cti - o-nem mor-tu - o-rum,
Et vi - tam ven - tu-ri, ven - tu - ri sae-cu-li,
A - - - - men, A - men, A - - men.
Lento maestoso.
Lento maestoso.

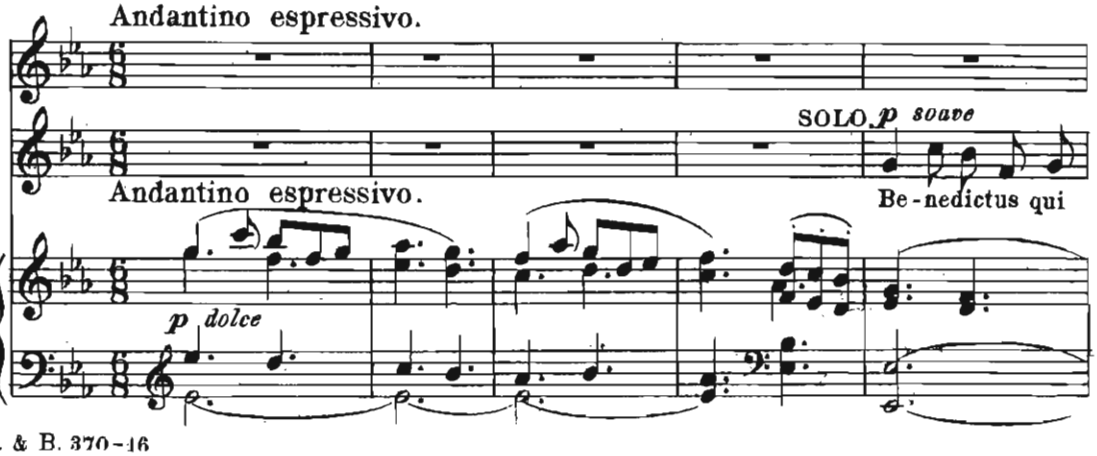
Sanctus.

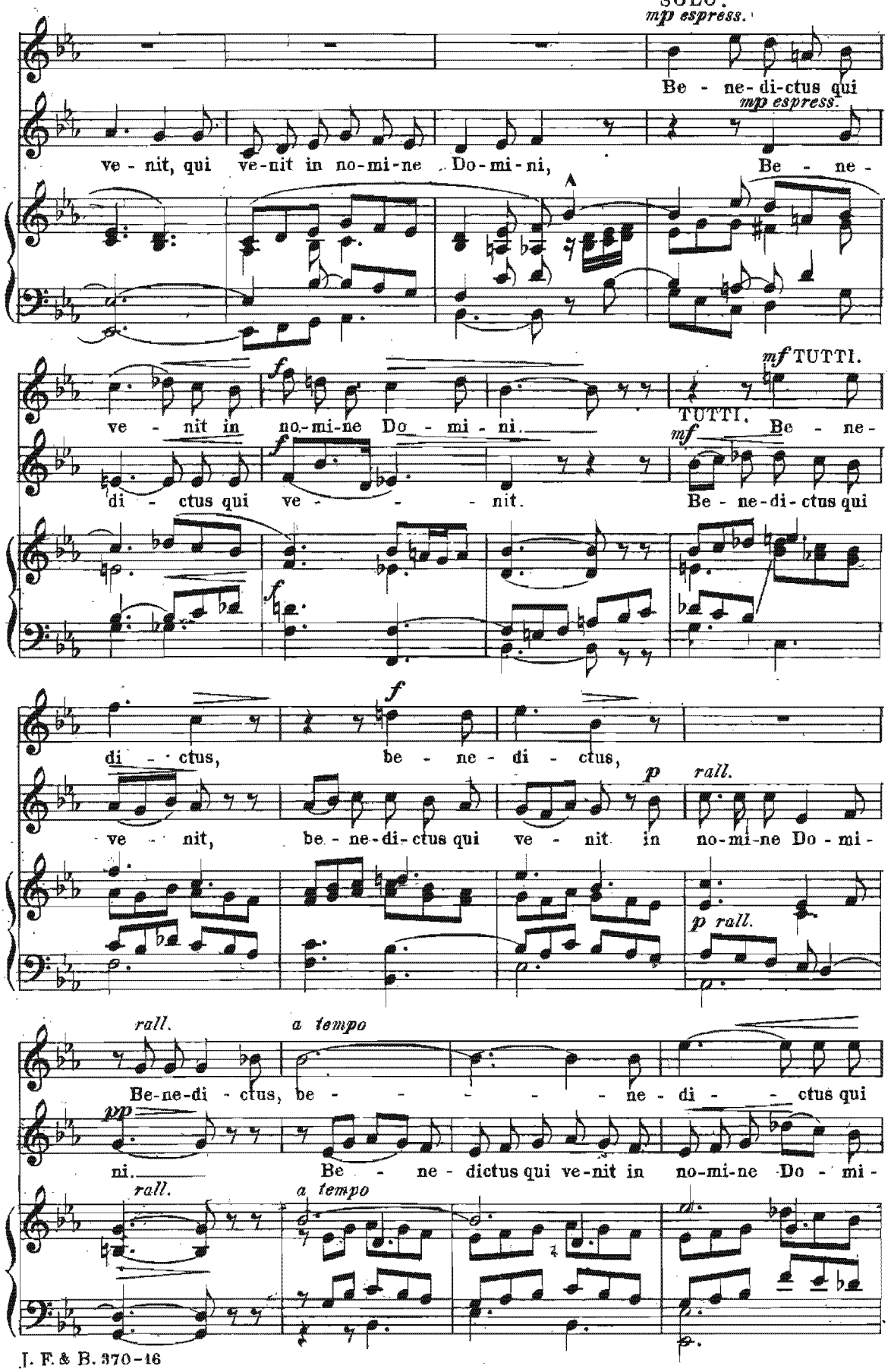

Andante sostenuto.
p
San - - - - ctus,
p
Andante sostenuto.
p
mf
San - - - - ctus,
f
San - ctus,
mf
mf
f
f
Do - minus
De - - - - us
Sa - ba-oth.

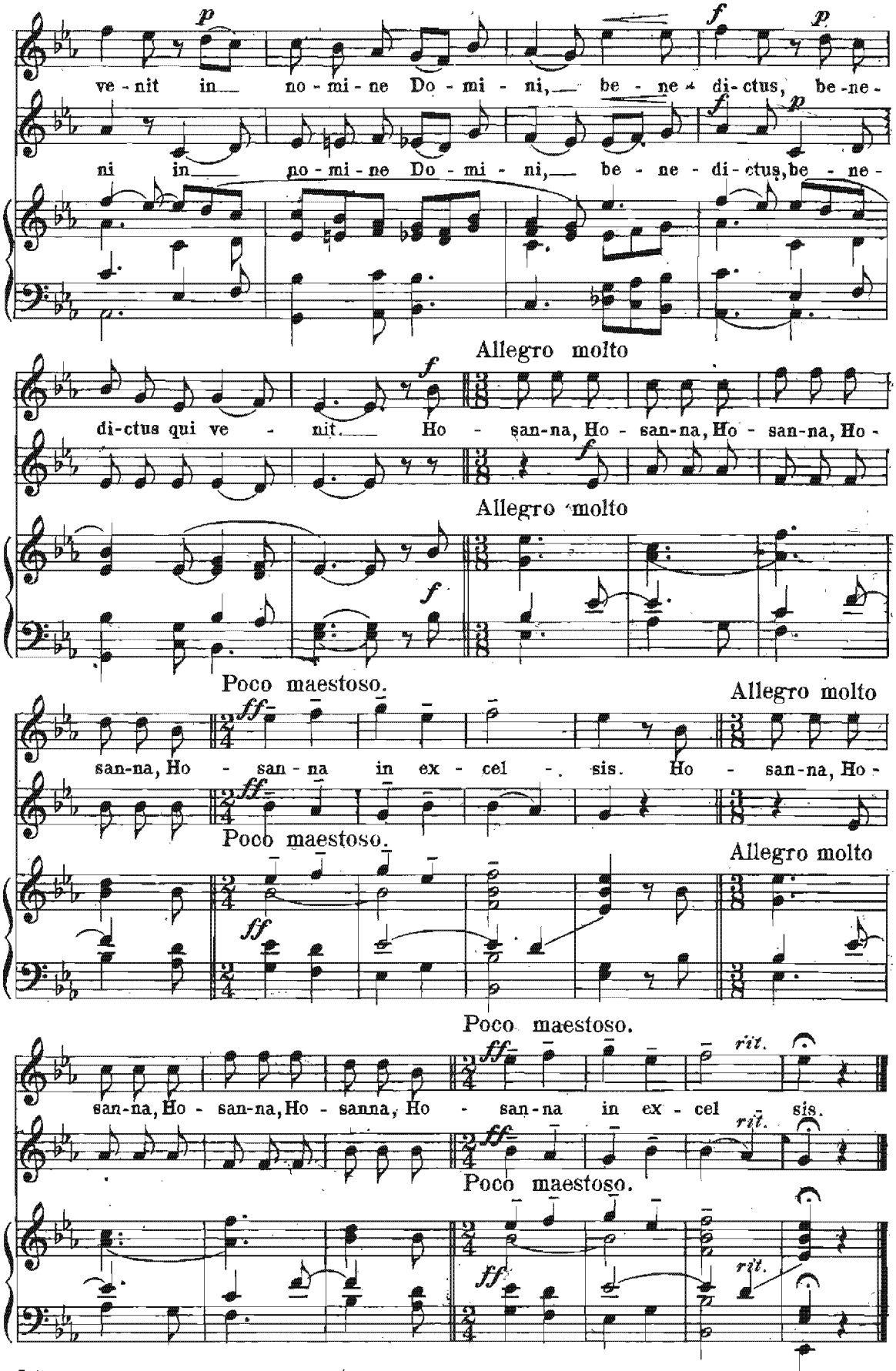

Allegro.
Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a,
Allegro.
ple - ni sunt coe - li et ter - ra glo - ri - a tu - a, Ho - san-na in ex -
cel - sis, Ho - san - na - in ex - cel - sis, Ho - san - na, Ho -
Ho - sanna in ex -
san-na in ex - cel - sis, Ho - san - na in ex - cel -
cel - sis, in ex - cel - sis,


Tempo I.
sis
p
Ho - san - - - - -
Tempo I.
p
na in ex -
mf
cel - - - - - -
mf
- - - - - - -
sis.
ppp
ppp
ppp

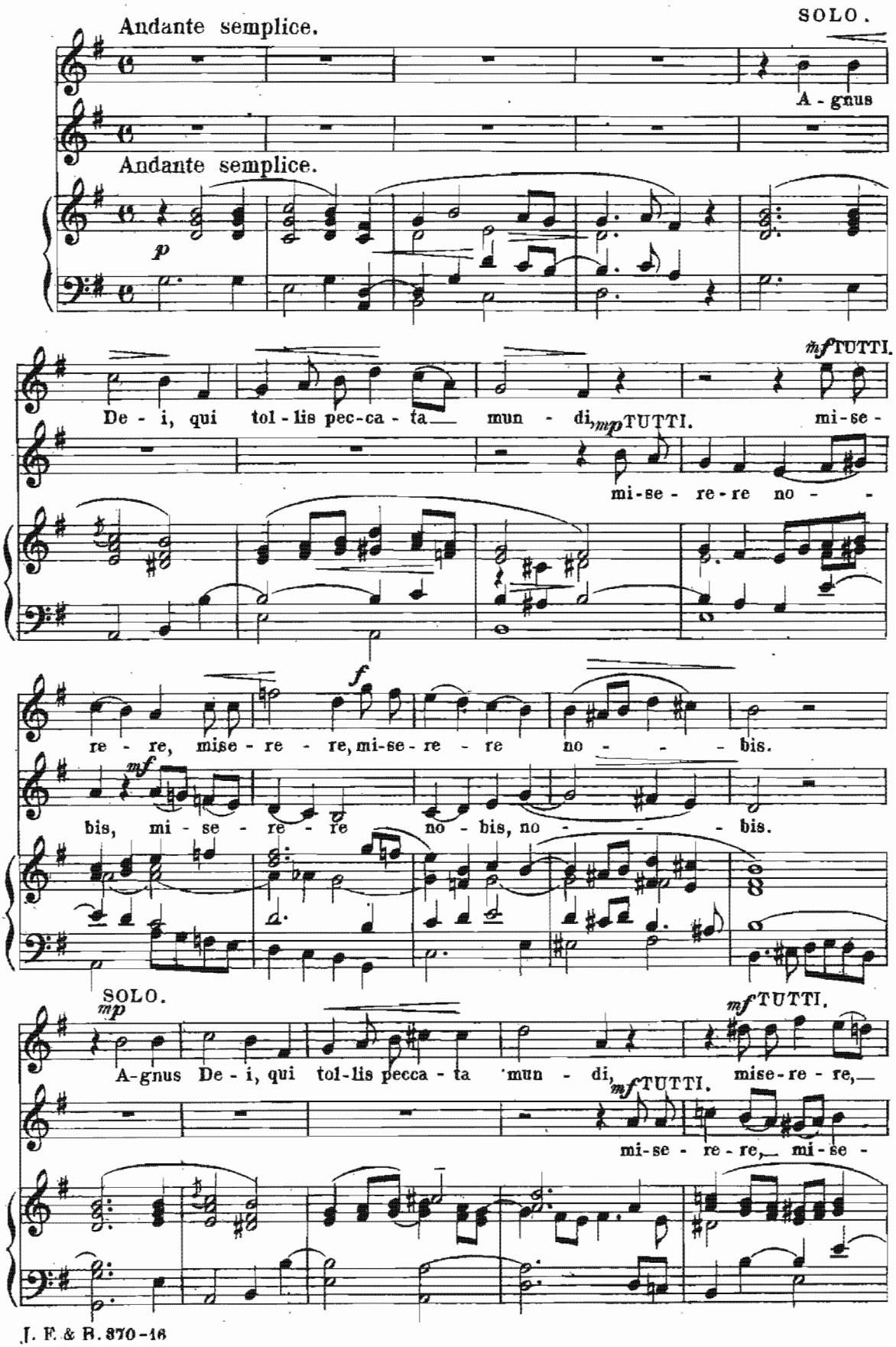
Benedictus.

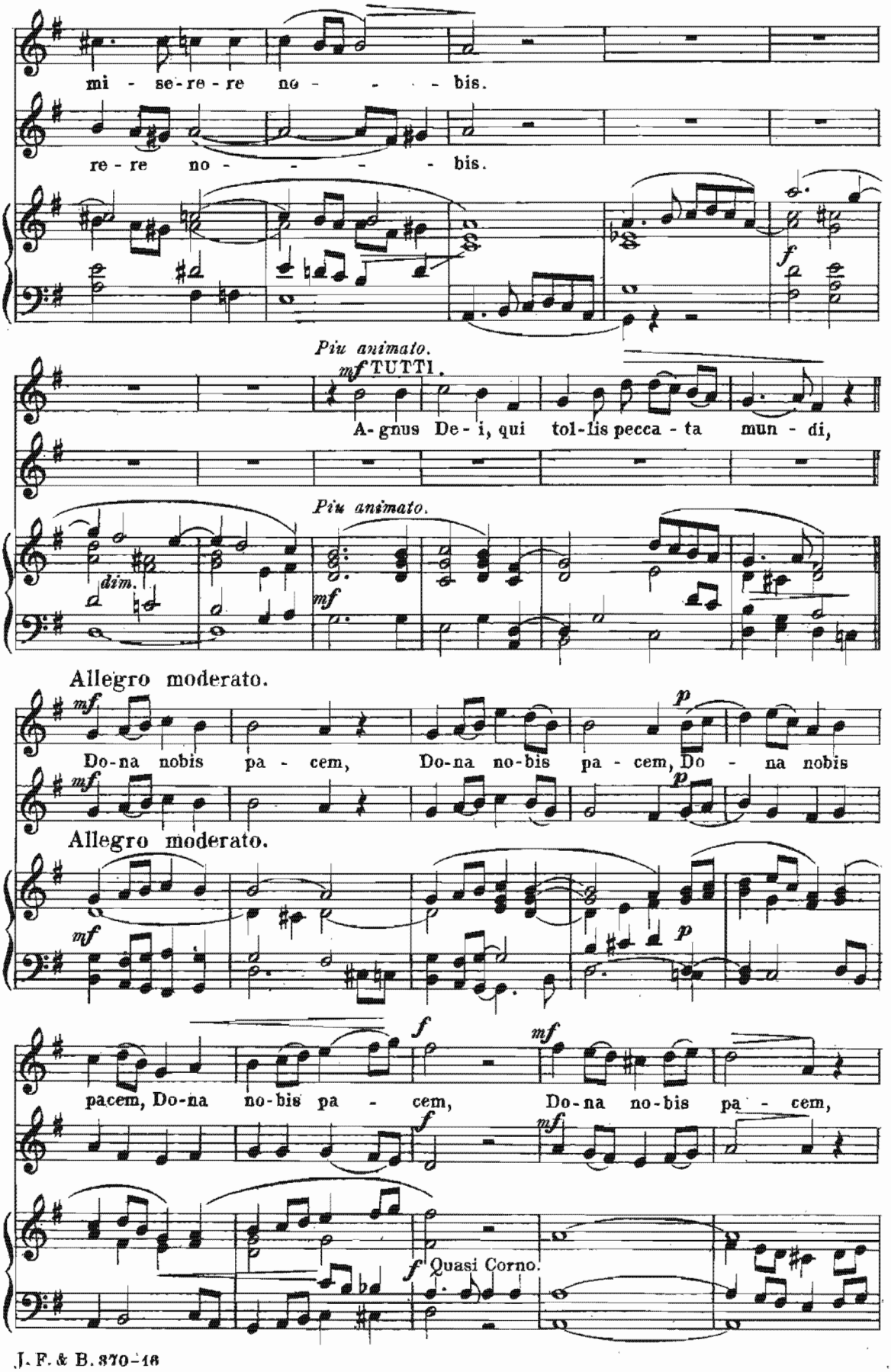

Andantino espressivo.
SOLO. p soave
Andantino espressivo.
Be - nedictus qui
p dolce

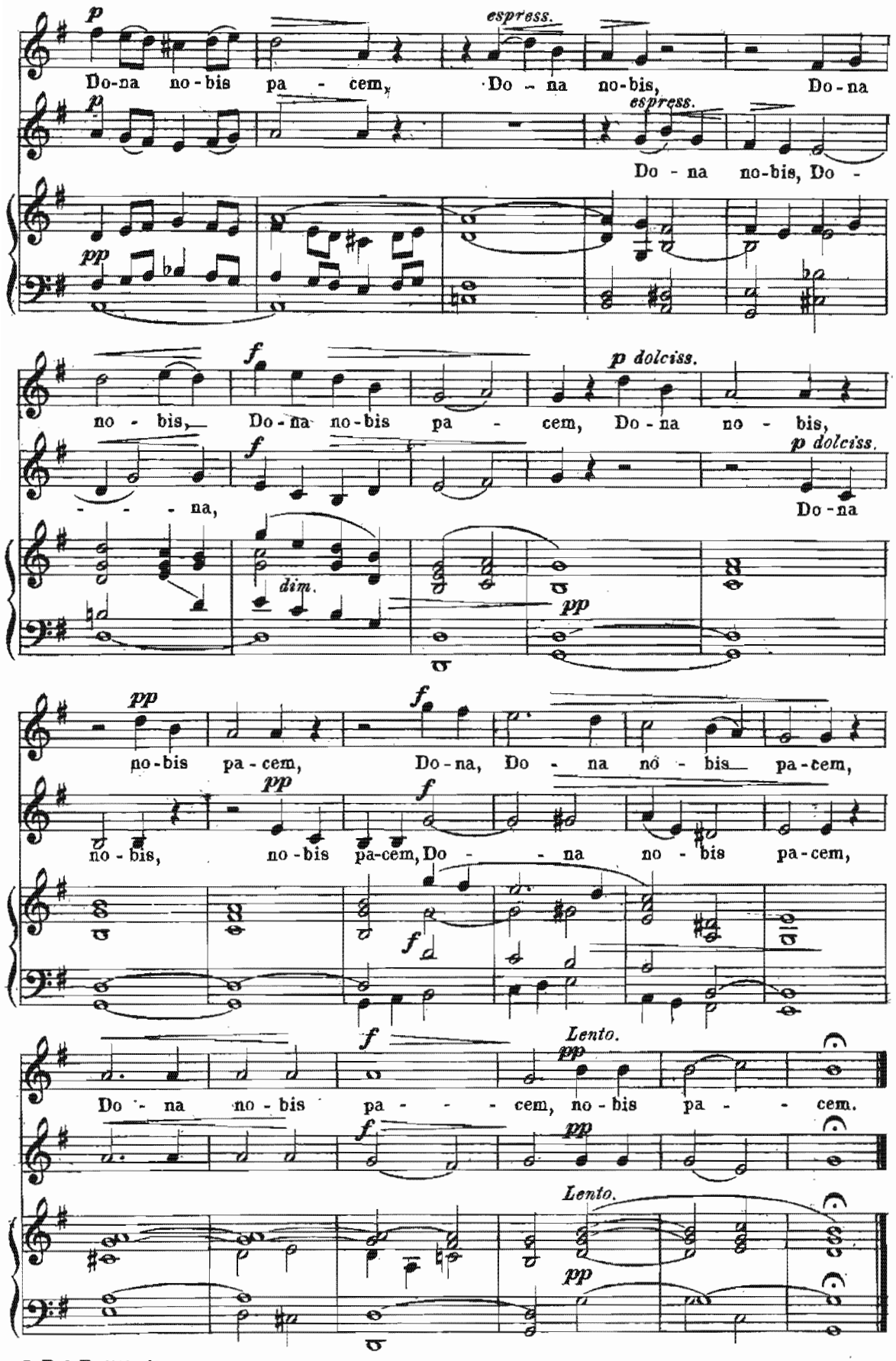

SOLO.
mp espress.
Be - ne-di-ctus qui
mp espress.
ve - nit, qui ve-nit in no-mi-ne Do-mi-ni, Be - ne -
mf TUTTI.
f
ve - nit in no-mi-ne Do - mi - ni.
TUTTI. Be - ne -
mf
f
di - ctus qui ve - - - nit.
Be - ne-di-ctus qui
f
di - ctus, be - ne - di - ctus,
p rall.
ve - nit, be - ne-di-ctus qui ve - nit in no-mi-ne Do - mi -
p rall.
rall.
a tempo
Be-ne-di - ctus, be - - - - - - ne - di - - ctus qui
pp
ni. Be - ne - dictus qui ve-nit in no-mi-ne Do - mi -
rall.
a tempo


ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus, be - ne -
ni in no - mi - ne Do - mi - ni, be - ne - di - ctus, 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 - sanna, Ho - san - na in ex - cel sis.
rit.
Poco maestoso.

Agnus Dei.


Andante semplice.
SOLO.
A - gnus
Andante semplice.
p
mf TUTTI.
De - i, qui tol - lis pec-ca - ta mun - di,
mp TUTTI.
mi-se -
mi-se - re - re no - -
f
re - re, mise - re - re, mi-se - re - re no - - - bis.
mf
bis, mi - se - re - re no - bis, no - - - bis.
SOLO.
mp
A-gnus De - i, qui tol-lis pecca - ta mun - di,
mf TUTTI.
mise-re - re,
mf TUTTI.
mi-se - re - re, mi-se -


mi - se-re - re no - - - - bis.
re - re no - - - - - bis.
f
Piu animato.
mf TUTTI.
A-gnus De-i, qui tol-lis pecca - ta mun - di,
Piu animato.
dim.
mf
Allegro moderato.
mf
Do-na nobis pa - cem, Do-na no-bis pa - cem, Do - na nobis
p
mf
Allegro moderato.
mf
p
f
pacem, Do-na no-bis pa - cem,
mf
Do-na no-bis pa - cem,
f
mf
f Quasi Corno.


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

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