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
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	Score	.75
	Soprano and Alto parts . .	@ .35
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1238.	RESONET IN LAUDIBUS. Motet for Christmas. For Soprano, Alto, Tenor and Bass	.20

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IGNAZ FISCHER, TOLEDO, OHIO.

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
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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

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To the Ladies of the St. Cecilia Choir
at St. Francis Xavier's Church,
New York City.

SIX MOTETS

for Soprano and Alto

with accompaniment of Organ

Composed by

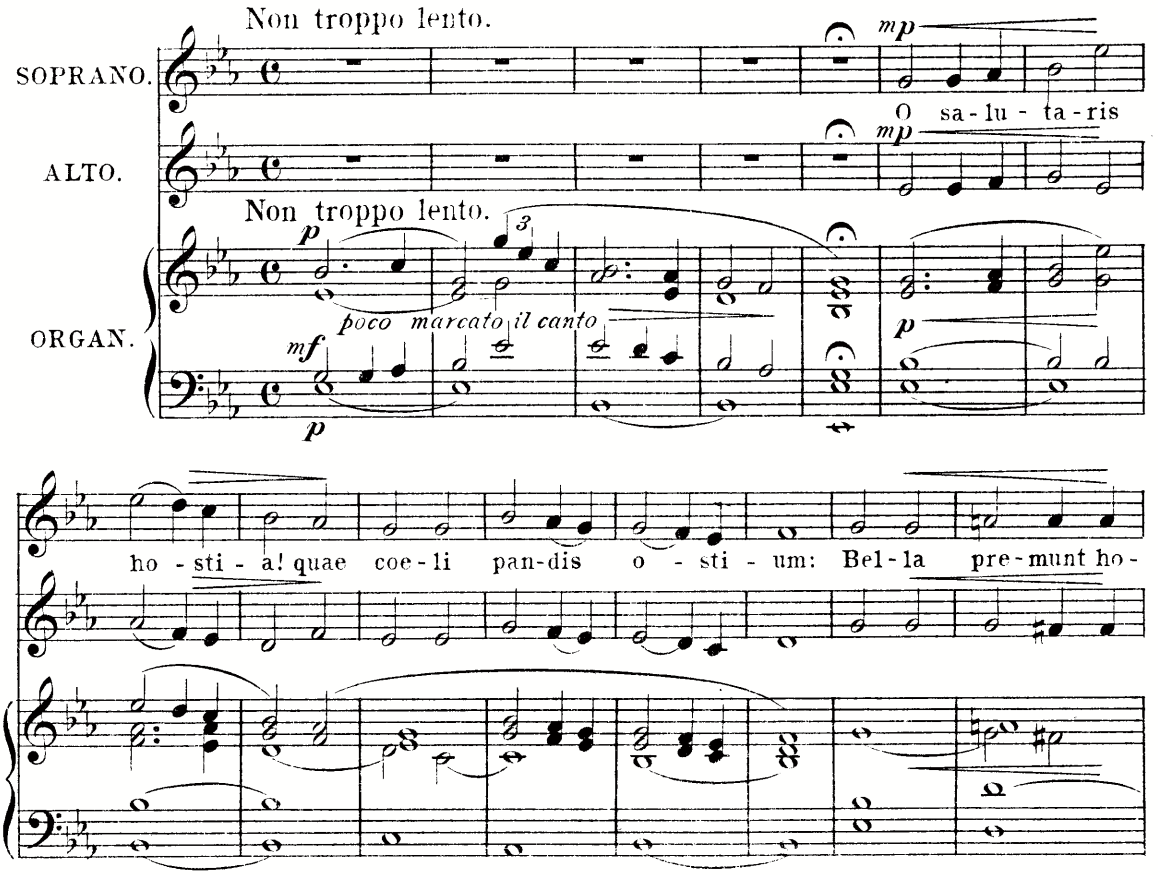
BRUNO OSCAR KLEIN.

Op. 45.

№ 1. O Salutaris hostia. (in E♭.) № 2. Tantum Ergo. (in E♭.)
№ 3. Sub tuum praesidium. (in E.) № 4. Ave verum corpus. (in G.)
№ 5. a) O Salutaris hostia. (in D.) b) the same with an easy accompaniment.
№ 6. Tantum Ergo. (in G.)

№ 1. O Salutaris hostia.

(in E♭.)



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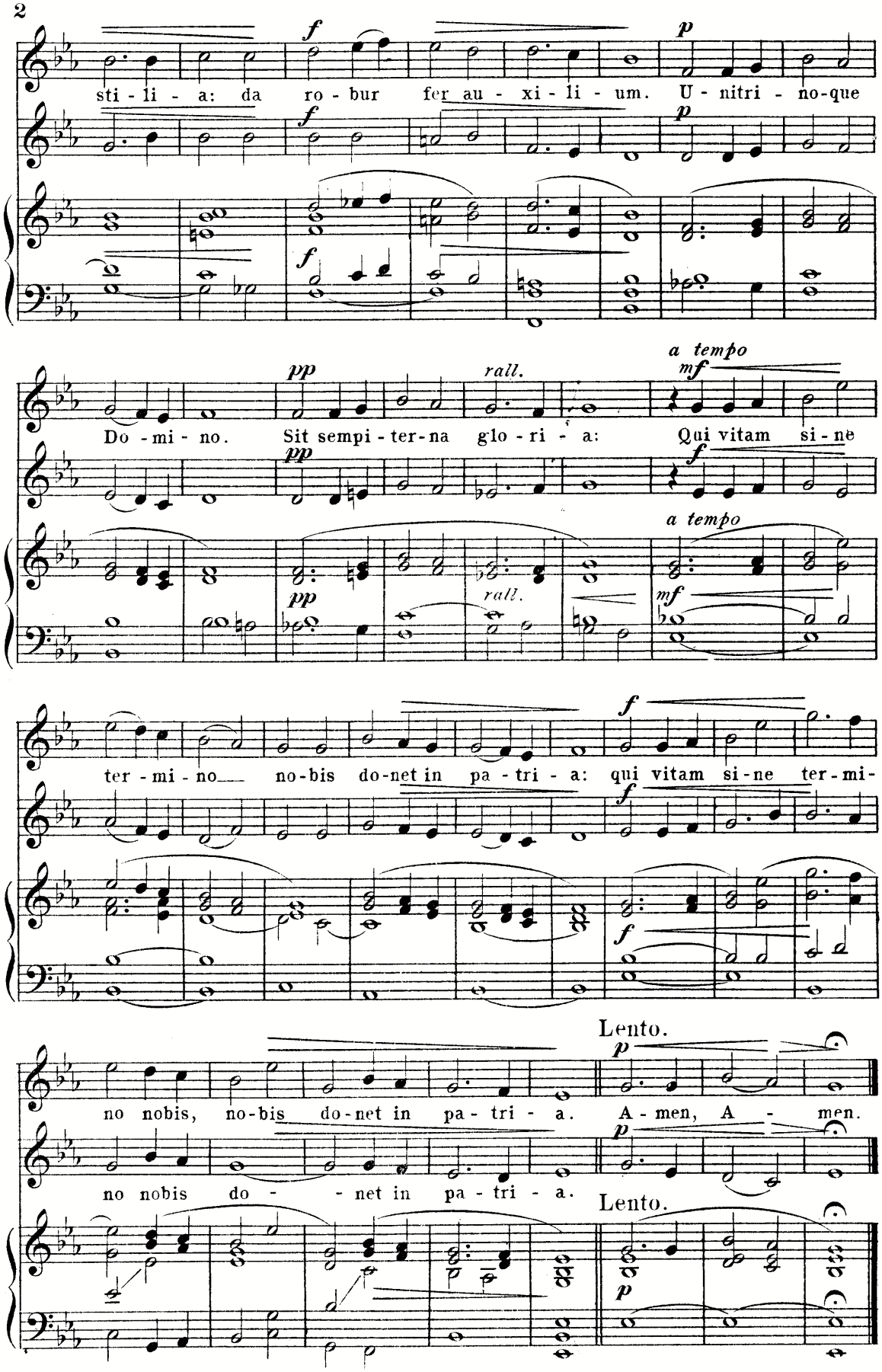
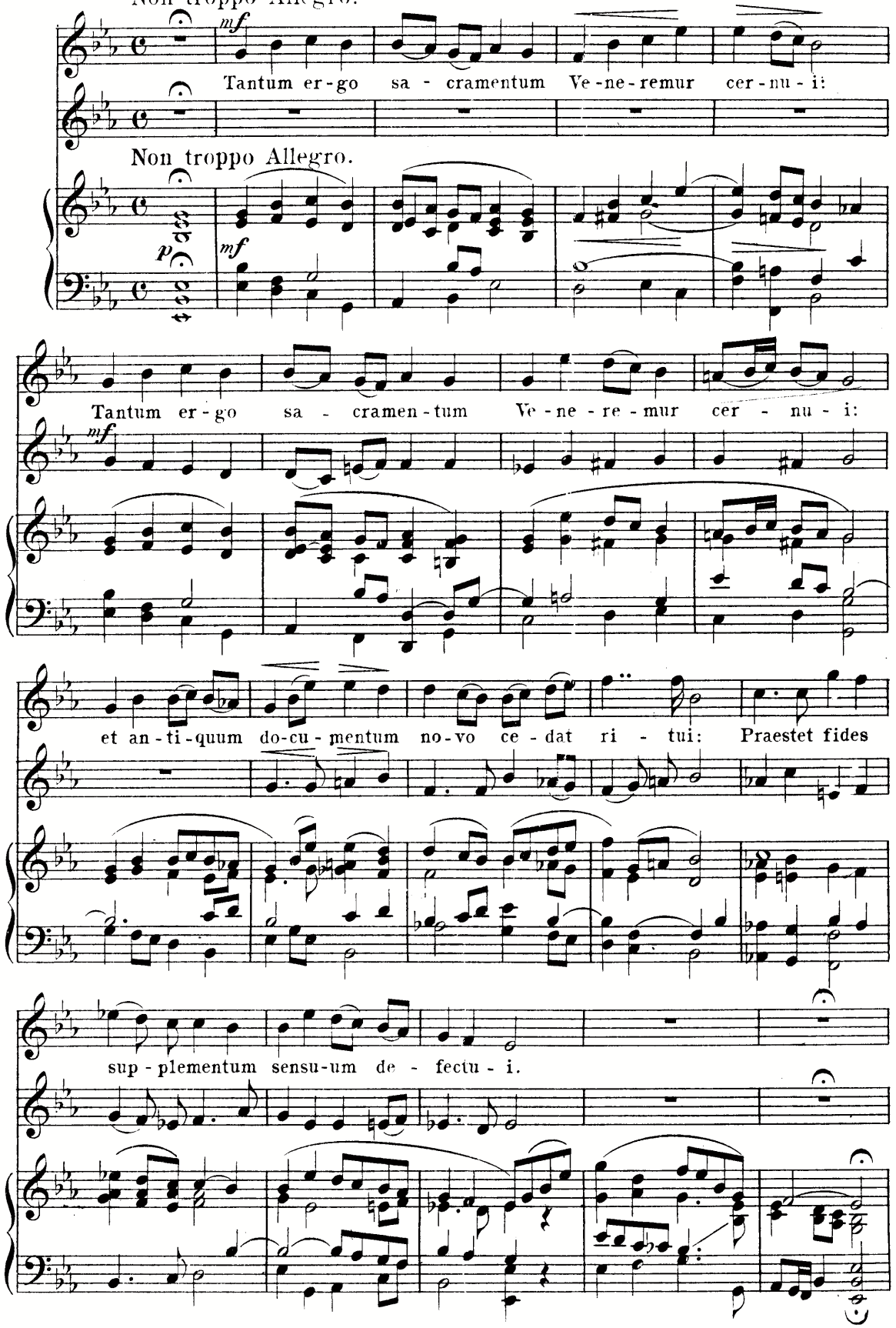
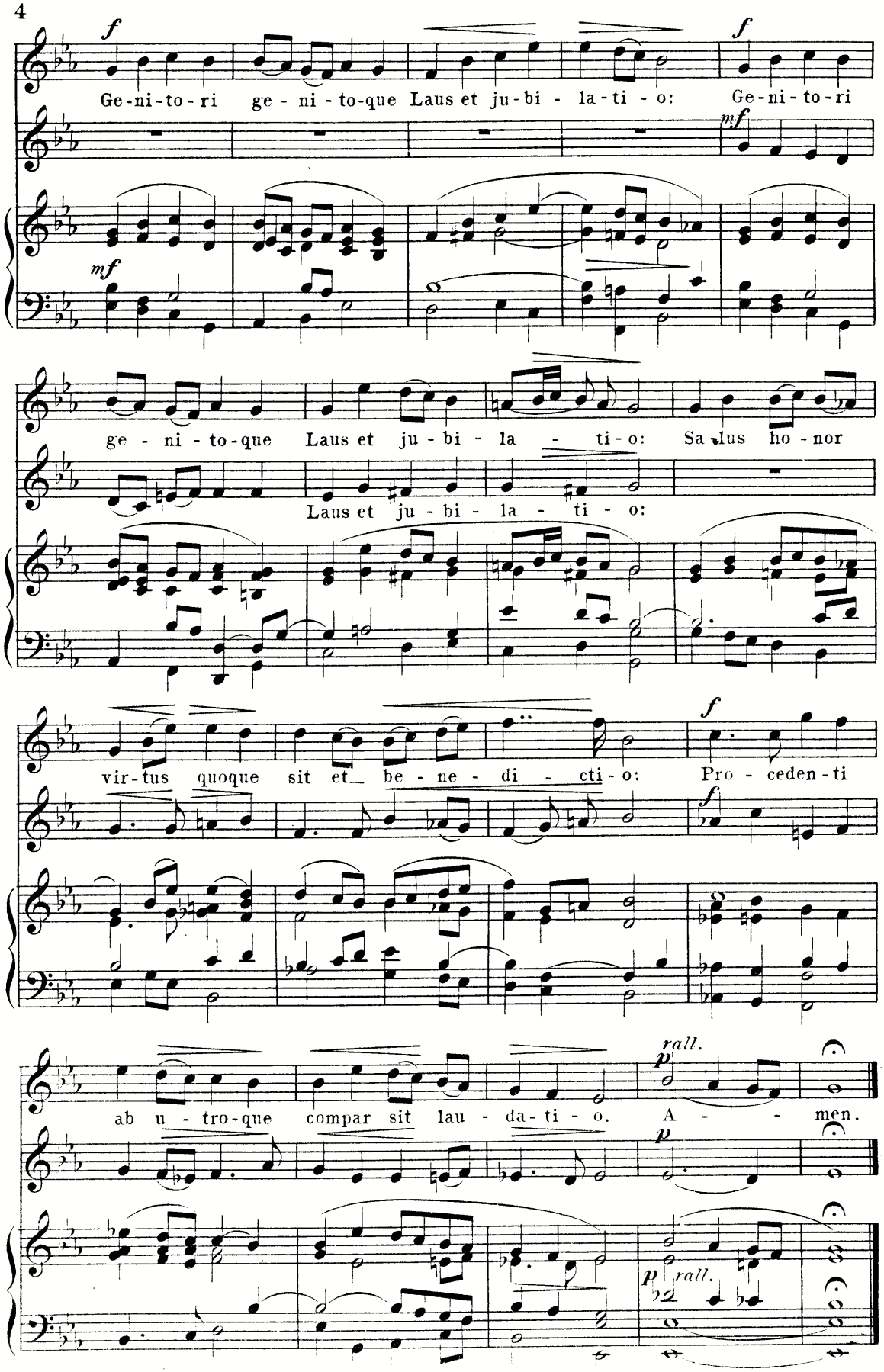

sti - li - a: da ro - bur fer au - xi - li - um. U - nitri - no-que
Do - mi - no. Sit sempi - ter-na glo - ri - a: Qui vitam si - ne
ter - mi - no no-bis do-net in pa - tri - a: qui vitam si-ne ter-mi-
no nobis, no-bis do-net in pa - tri - a. A - men, A - men.
no nobis do - net in pa - tri - a.
Lento.
Lento.

N° 2. Tantum Ergo.

(in E♭.)

BRUNO OSCAR KLEIN.




Ge-ni-to-ri ge - ni - to-que Laus et ju-bi - la-ti - o: Ge-ni-to-ri
ge - ni - to-que Laus et ju - bi - la - ti - o: Sa-lus ho - nor
Laus et ju - bi - la - ti - o:
vir-tus quoque sit et be - ne - di - cti - o: Pro - ceden-ti
ab u - tro-que compar sit lau - da-ti - o. A - men.
rall.
rall.

Nº 3. Sub tuum praesidium.

(in E.)

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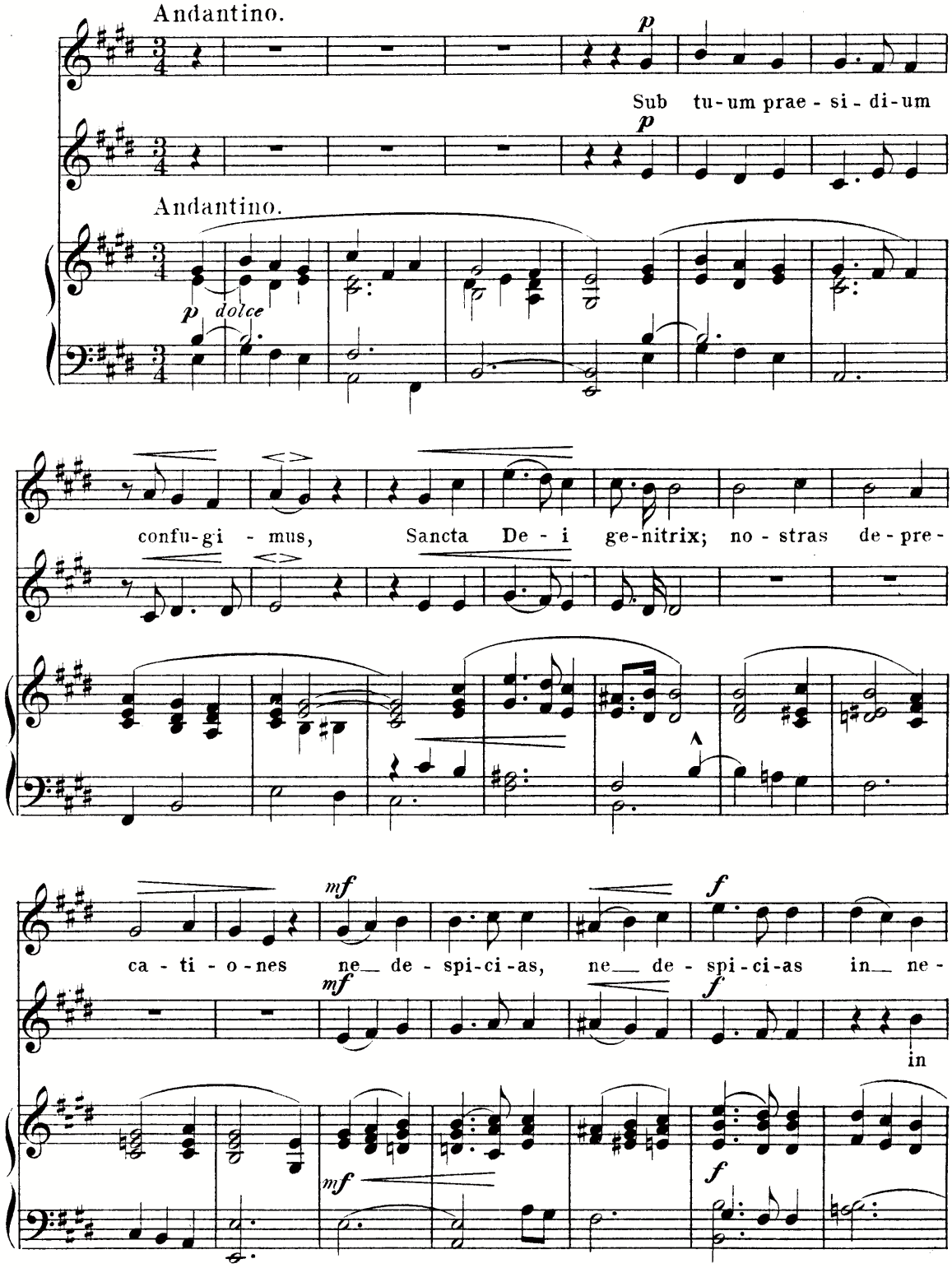

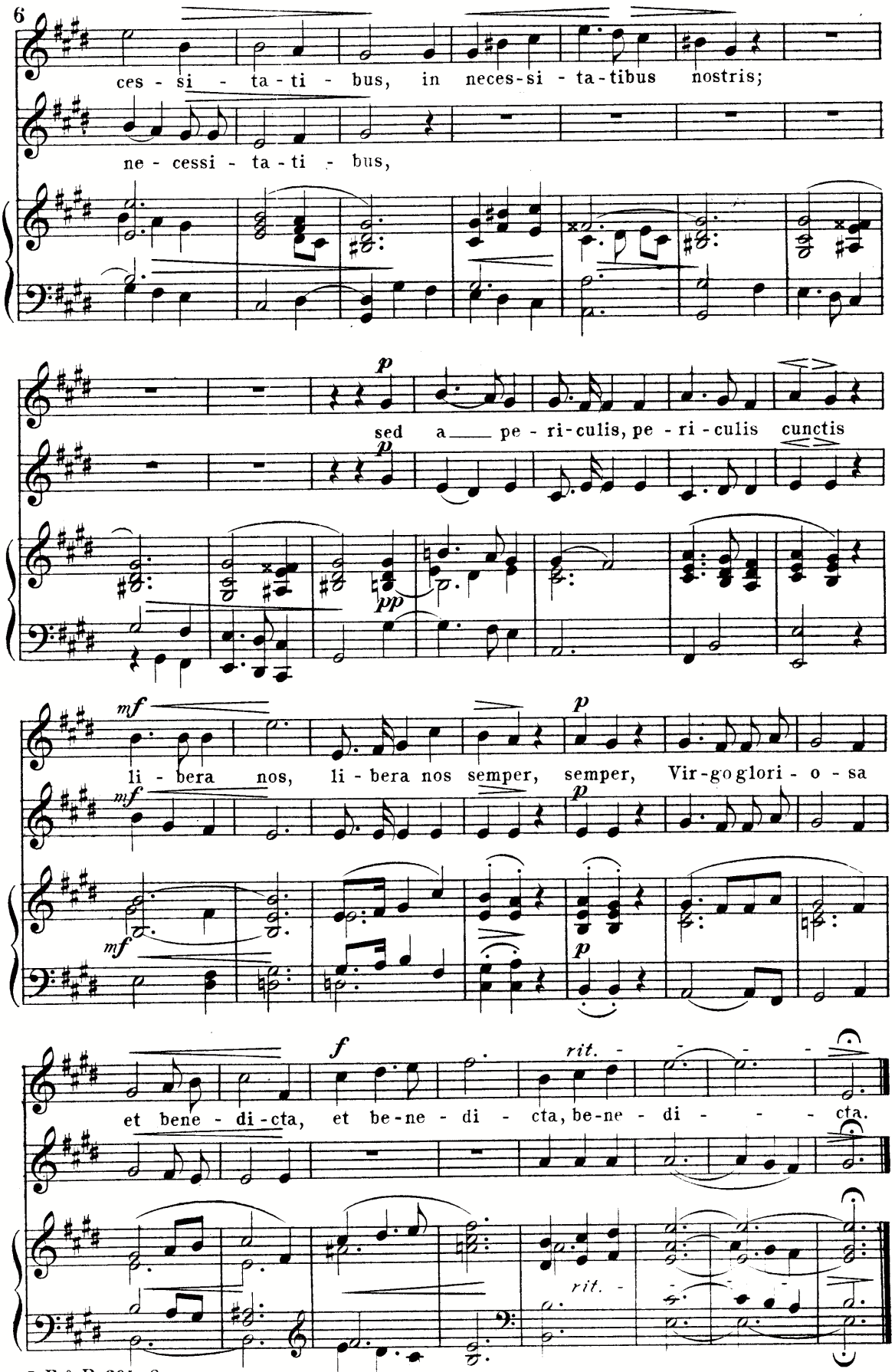
ces - si - ta - ti - bus, in neces-si - ta-tibus nostris;
ne - cessi - ta - ti - bus,
sed a pe - ri-culis, pe - ri - culis cunctis
li - bera nos, li - bera nos semper, semper, Vir-go glori - o - sa
et bene - di-cta, et be-ne - di - cta, be-ne - di - cta.
rit.
rit.

Nº 4. Ave verum corpus.

(in G.)

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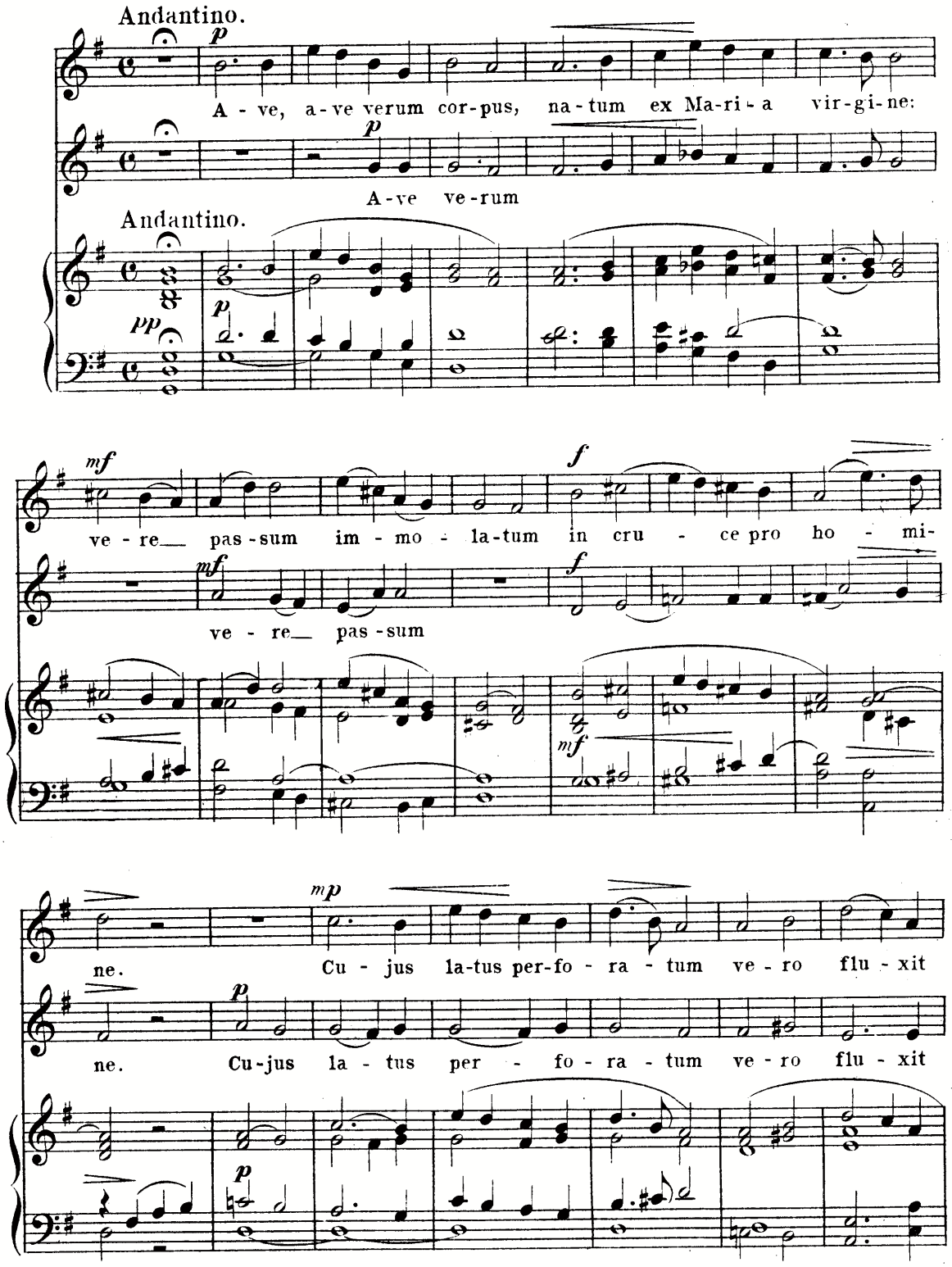
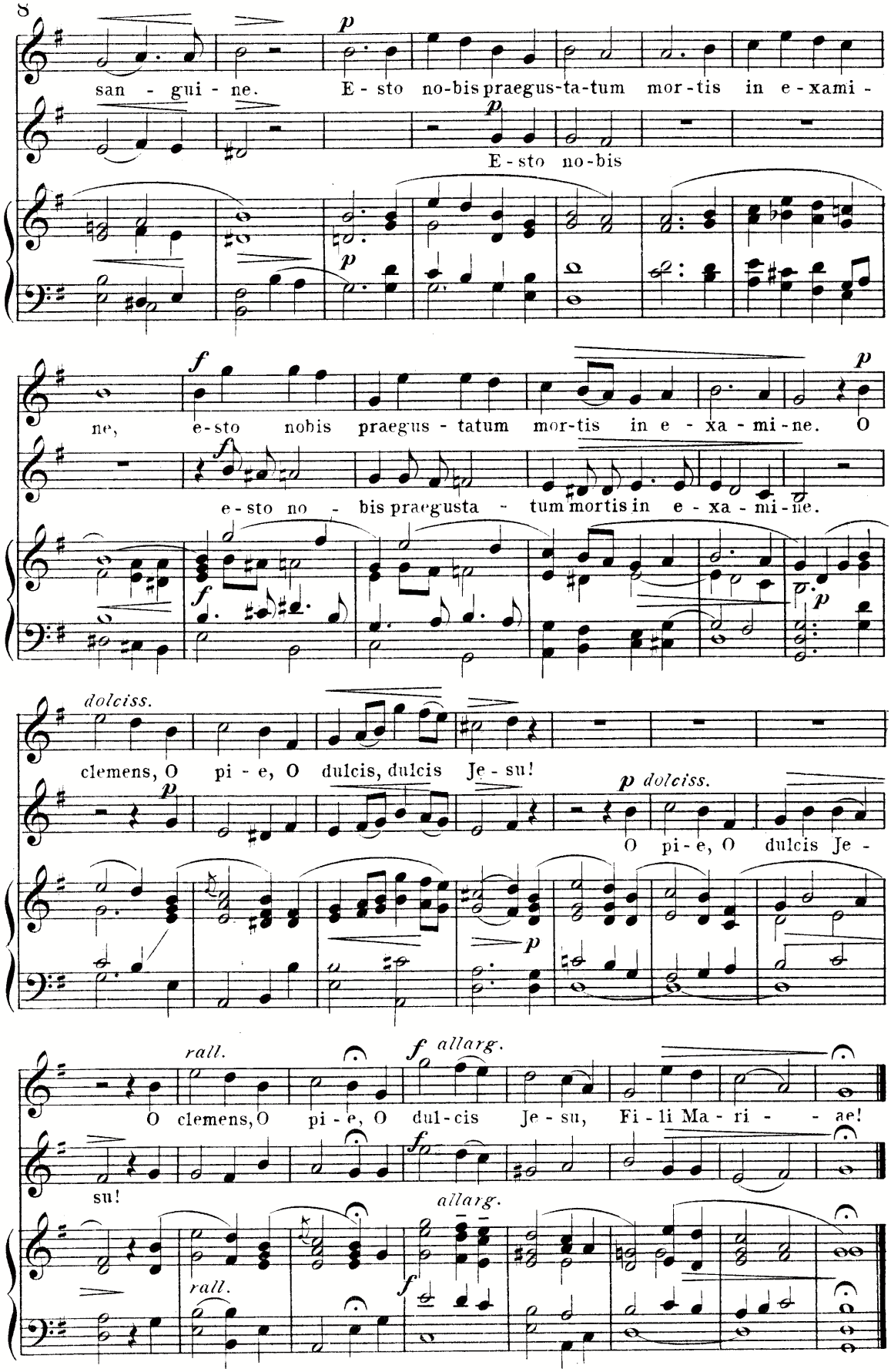
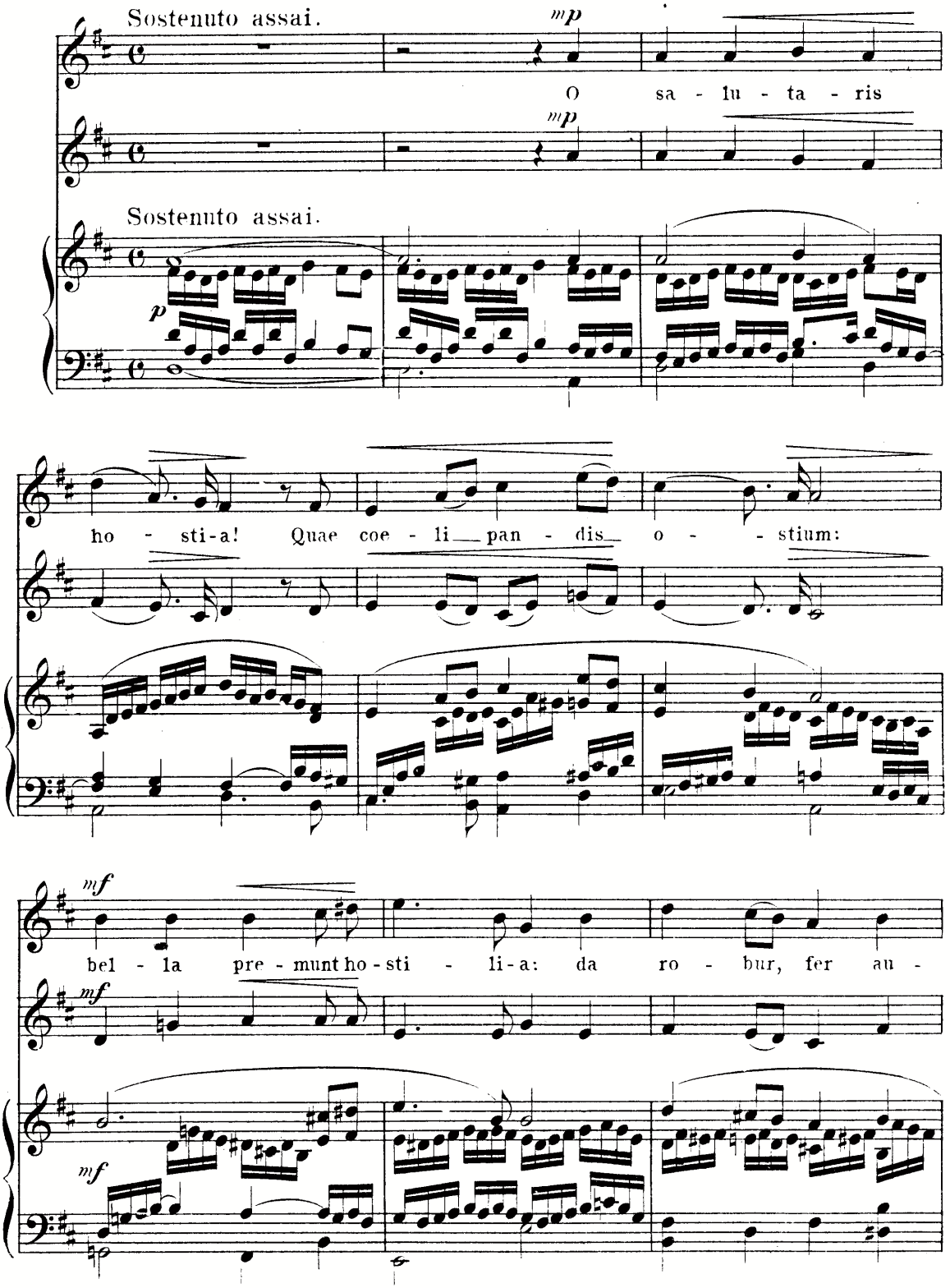


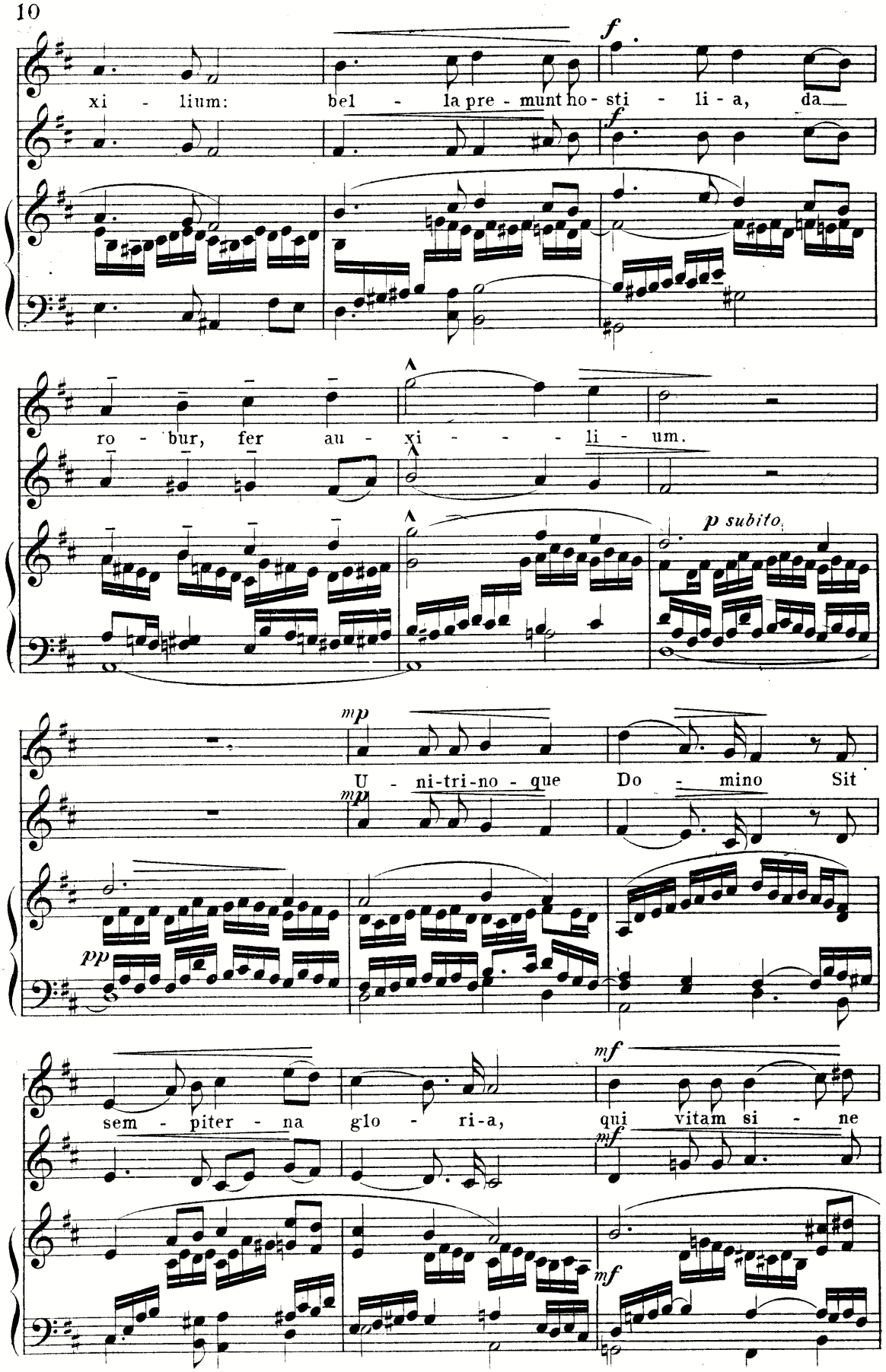

san - gui - ne. E - sto no-bis praegus-ta-tum mor-tis in e-xami -
p
E - sto no-bis
p
ne, e-sto nobis praegus - tatum mor-tis in e - xa - mi-ne. O
f
p
e-sto no - bis praegusta - tum mortis in e - xa - mi-ne.
f
p
dolciss.
clemens, O pi - e, O dulcis, dulcis Je - su!
p
p dolciss.
O pi-e, O dulcis Je -
p
rall.
f allarg.
O clemens, O pi - e, O dul-cis Je - su, Fi - li Ma - ri - - ae!
su!
f
allarg.
rall.
f

Nº 5.[a] O Salutaris hostia.

(in D.)

BRUNO OSCAR KLEIN.

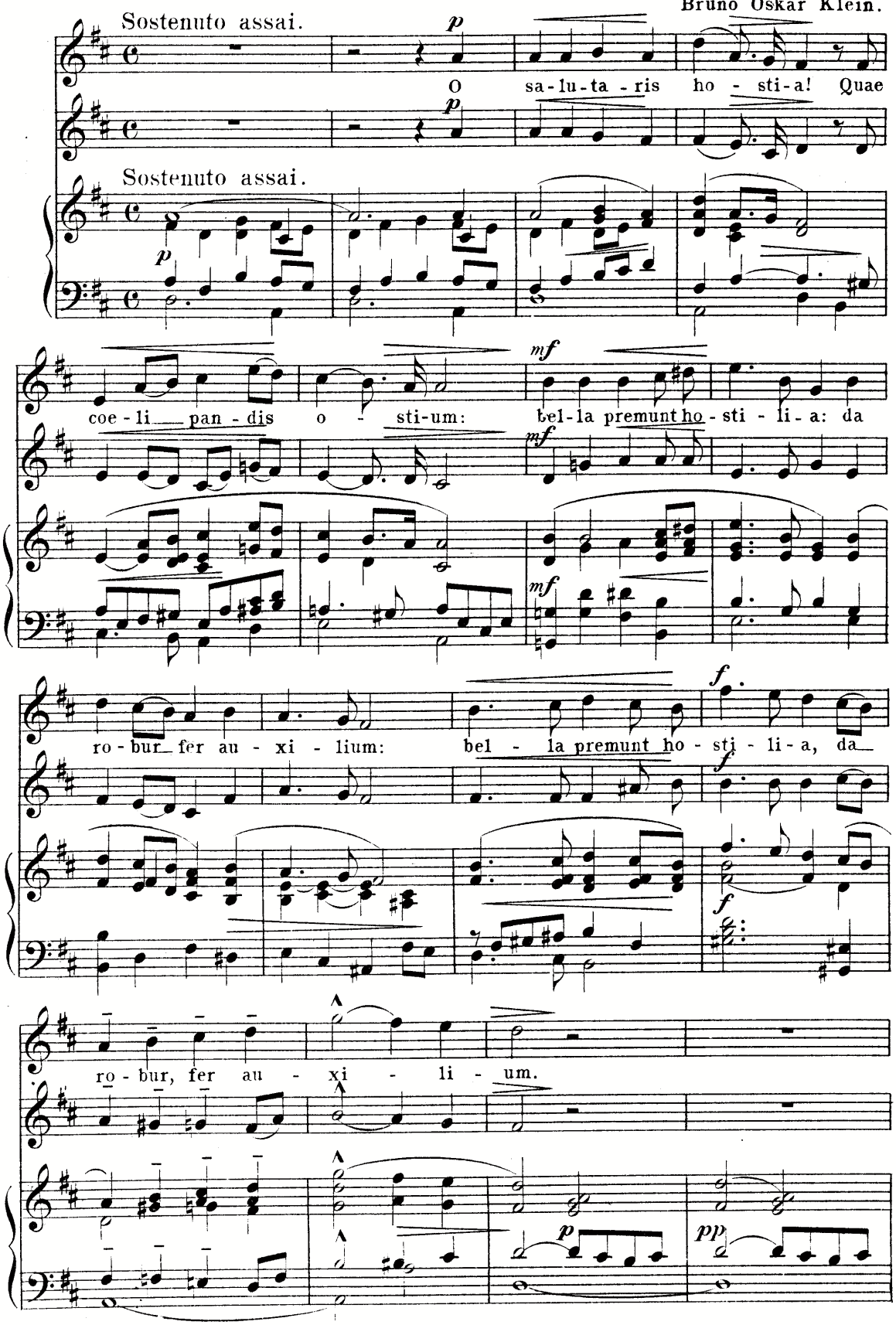


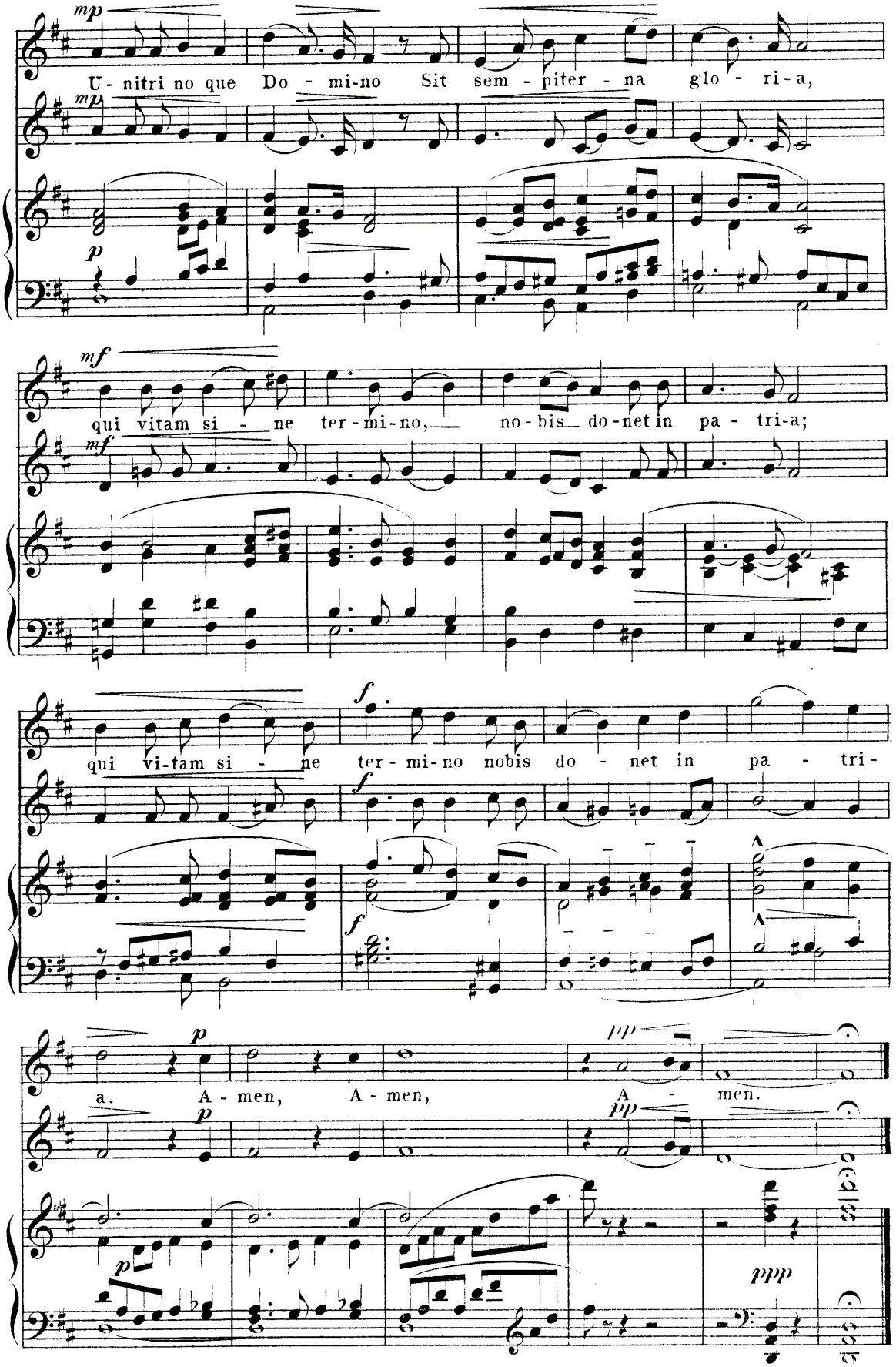

xi - lium: bel - la pre - munt ho - sti - li - a, da
ro - bur, fer au - xi - - - - li - um.
p subito.
U - ni-tri-no - que Do - mino Sit
sem - piter - na glo - ri-a, qui vitam si - ne

Nº 5.b) O Salutaris hostia. (in D.)

(The same with an easy accompaniment.)

Bruno Oskar Klein.

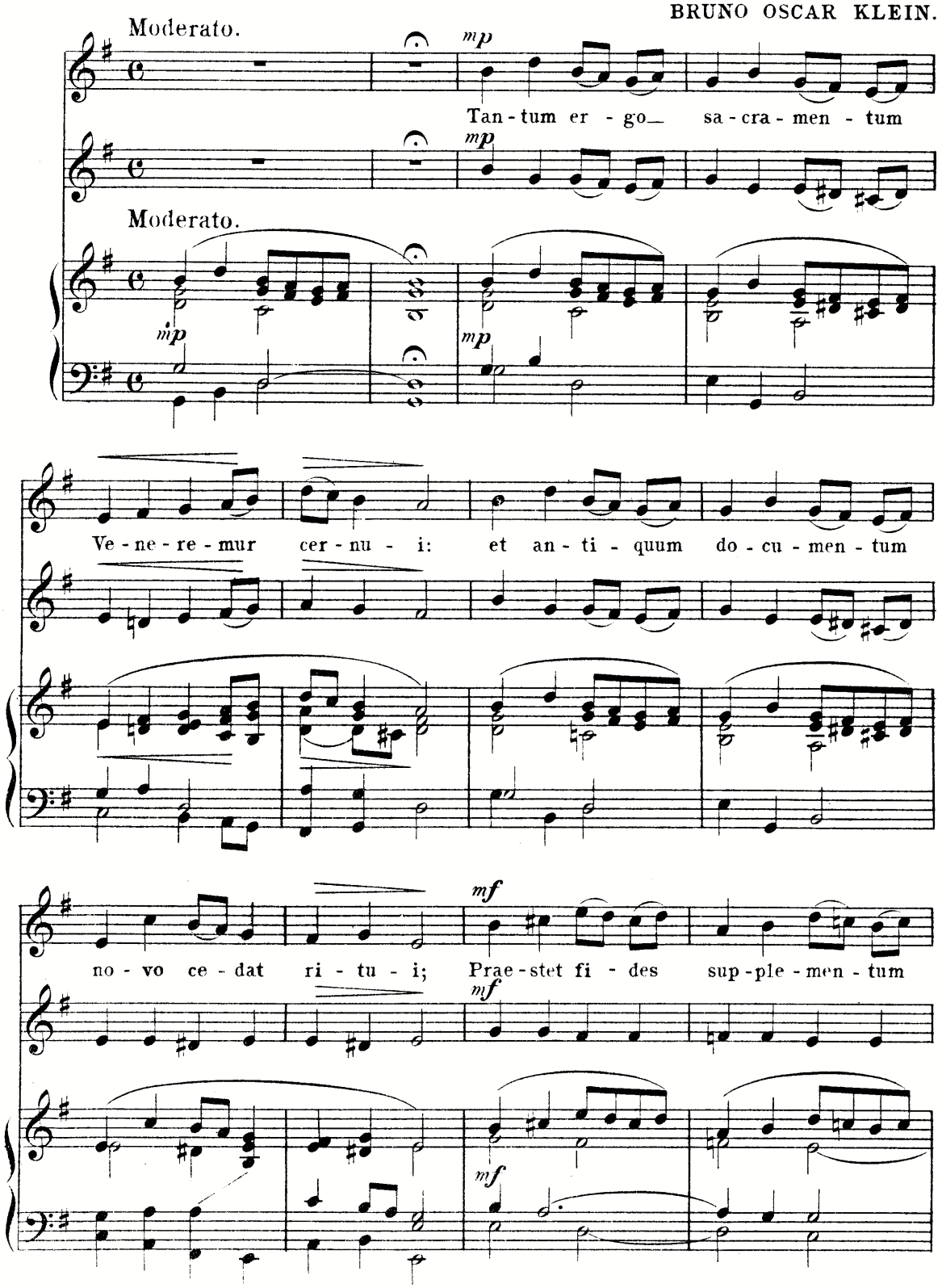


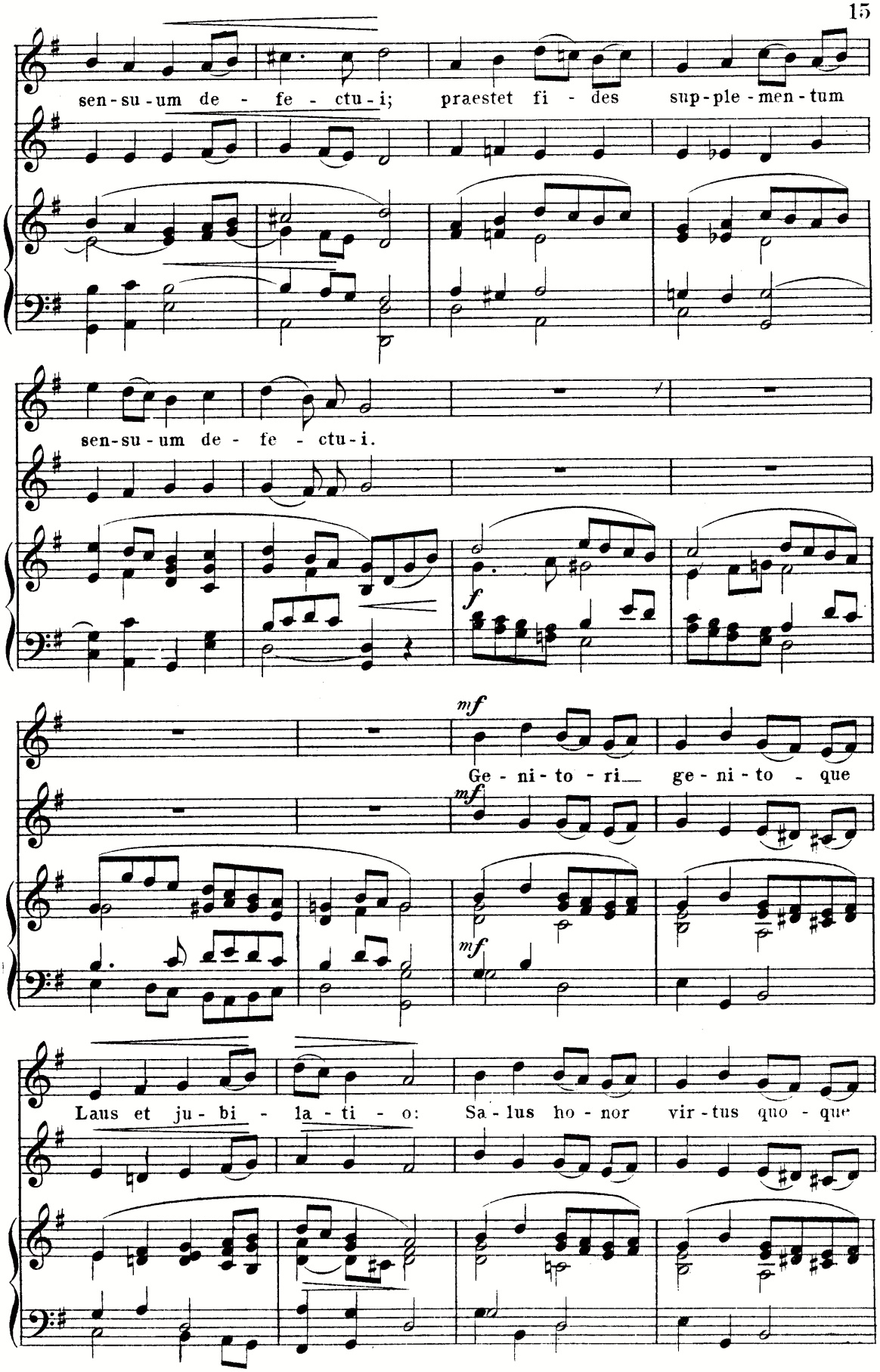

mp
U - nitri no que Do - mi-no Sit sem - piter - na glo - ri-a,
mp
p
mf
qui vitam si - ne ter - mi-no, no - bis do-net in pa - tri-a;
mf
f
qui vi-tam si - ne ter - mi-no nobis do - net in pa - tri-
f
f
p
a. A - men, A - men,
pp
A - men.
p
pp
p
ppp

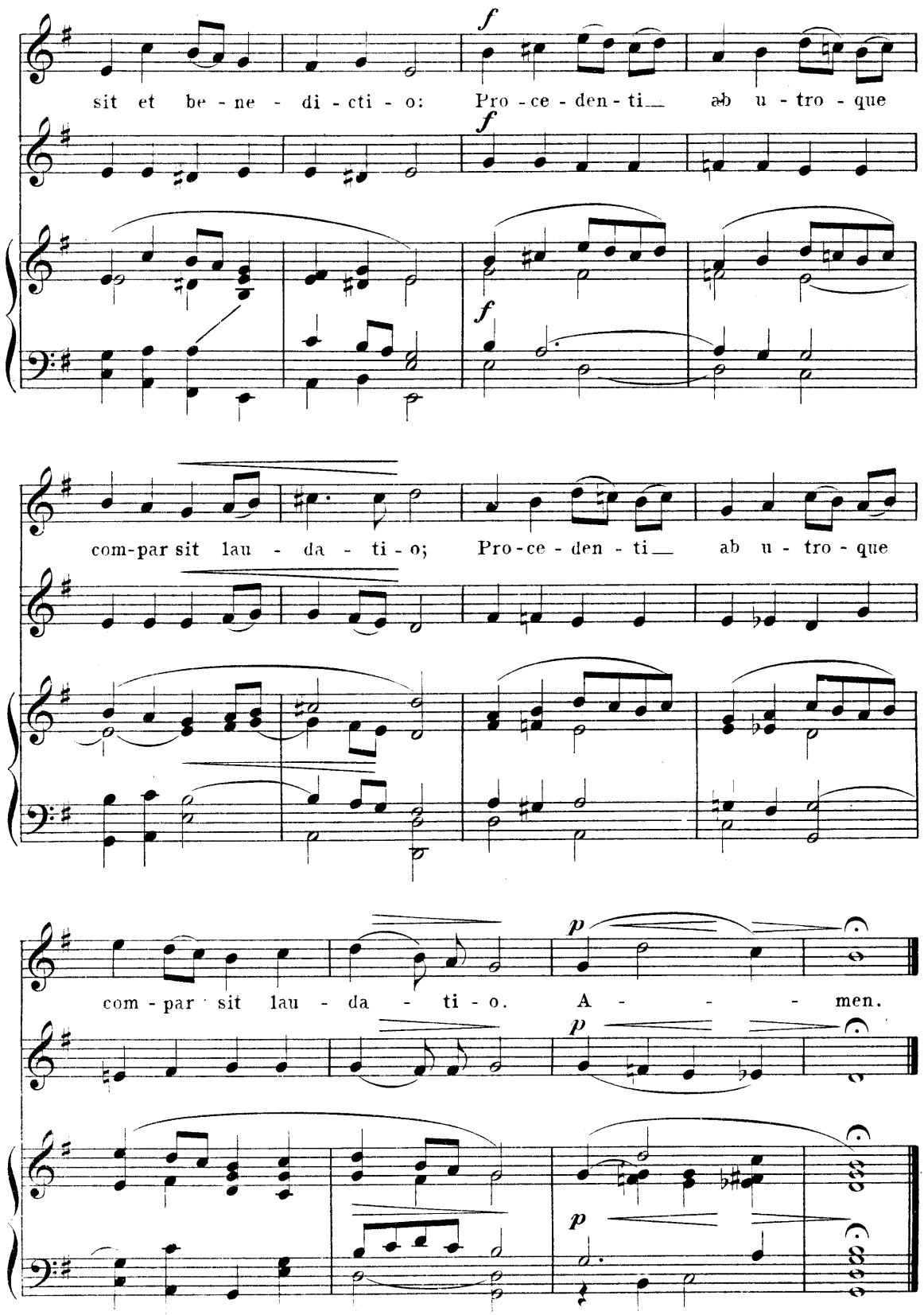
Nº 6. Tantum Ergo.

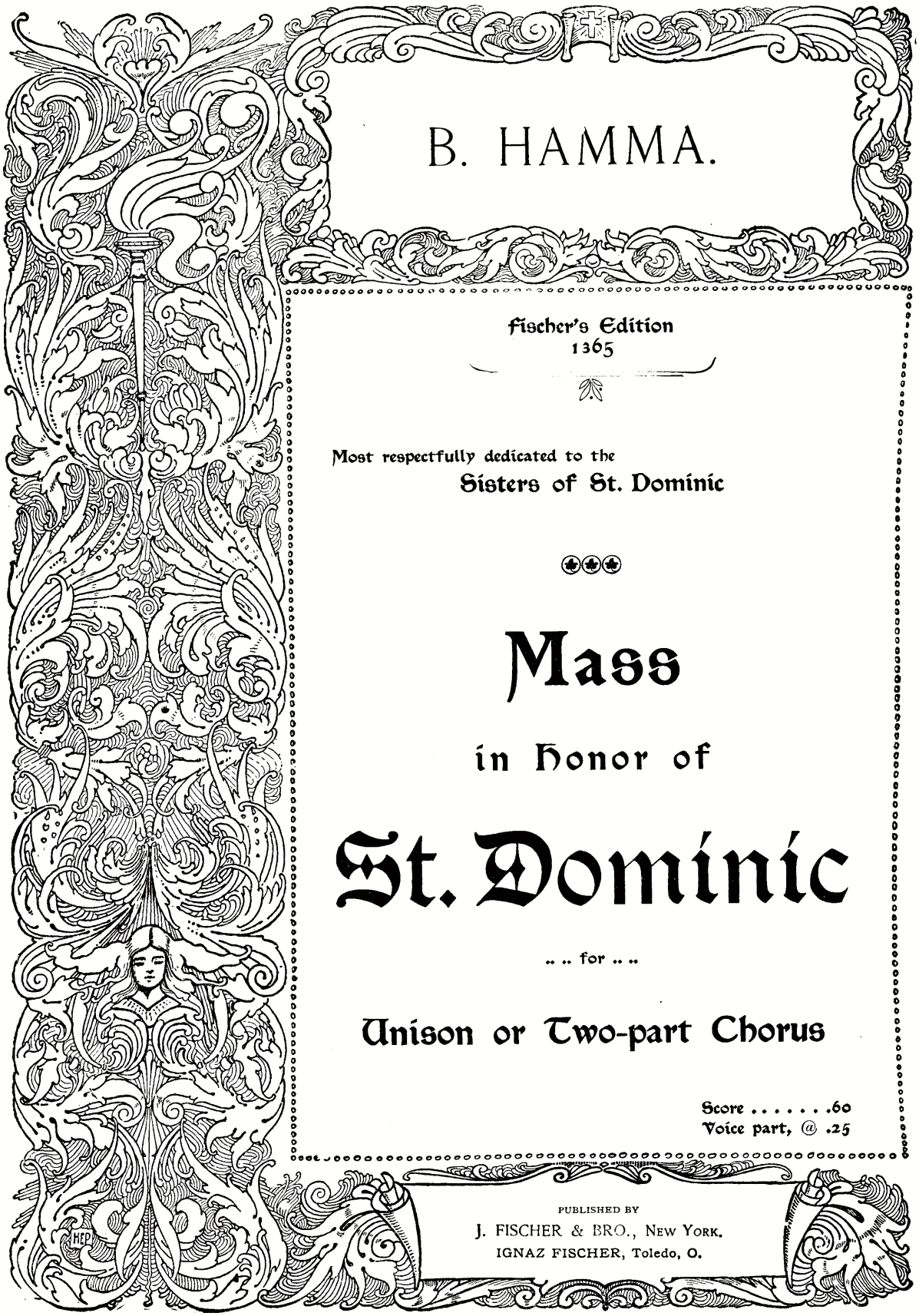
(in G.)

BRUNO OSCAR KLEIN.




sen-su-um de - fe - ctu-i; praestet fi - des sup-ple-men-tum
sen-su-um de - fe - ctu-i.
f
mf
Ge - ni-to - ri ge - ni-to - que
mf
mf
Laus et ju-bi - la-ti - o: Sa-lus ho-nor vir-tus quo - que


sit et be - ne - di - cti - o: Pro - ce - den - ti ab u - tro - que
com-par sit lau - da - ti - o; Pro - ce - den - ti ab u - tro - que
com - par sit lau - da - ti - o. A - - - - men.



B. HAMMA.

Fischer's Edition
1365

Most respectfully dedicated to the
Sisters of St. Dominic

Mass
in Honor of
St. Dominic

.. .. for .. ..

Unison or Two-part Chorus

Score 60
Voice part, @ .25

PUBLISHED BY
J. FISCHER & BRO., NEW YORK.
IGNAZ FISCHER, Toledo, O.

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