



MOST RESPECTFULLY DEDICATED TO
Herr Professor Josef Rheinberger.

Sacred Compositions

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Composed by

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ORGANIST OF ST. FRANCIS XAVIER'S CHURCH. N. YORK.

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Nº 1. ADORO TE.

Bruno Oscar Klein. OP. 28.

Andantino espressivo.

TENOR SOLO

BARITONE SOLO

ORGAN.

mf

Ad . o . ro te de .

.vo . te la . tens De i . tas Quae sub his fi .

.gu ris Ve re la . ti tas,

mf

Ti . bi se

Qui a te con . templans

cor me . um to . . tum subji . cit, Qui . a te con . templans

crese

Con molta devotioe.
CHORUS.

to . . tum de . fi . cit *pp* A . . ve Je . su ver . . um

to . . tum de . fi . cit *pp* A . . ve Je . su ver . . um

Man . hu Chris . te Je su ! Ad . . . au . ge

Man . hu Chris . te Je su ! Ad . . . au . ge

Ad . . . au . ge ad.

mf ad . . . au . ge fi . dem om . . ni . um cre . den . ti . um !

om . ni . um cre . den . . ti . . . um !

mf ad . . . au . ge fi . dem om . ni . um cre . den . . ti . . um ! *pp*

ad . . . au . ge fi . dem om . ni . um cre . den . ti . . . um !

Je - su, quem vela - tum nunc a -

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature is two sharps (F# and C#), and the time signature is 3/8. The vocal line begins with a whole note rest, followed by a half note 'Je' and a quarter note 'su'. The piano accompaniment consists of chords and moving lines in both hands.

spi ci-o, O . . . ro, fi-at il . . lud,

The second system continues the vocal line with a dotted half note 'spi' followed by a dotted quarter note 'ci-o', a whole note 'O', a dotted half note 'ro', and a dotted quarter note 'fi-at' followed by a dotted half note 'il' and a quarter note 'lud'. The piano accompaniment continues with harmonic support.

quod tam si-fi-o: *mf* Ut te re-ve-la-ta cer-nens

The third system begins with a vocal line containing a dotted half note 'quod' and a dotted quarter note 'tam', followed by a dotted half note 'si-fi-o:'. The piano accompaniment includes a dynamic marking of *mf*. The vocal line then has a whole note rest, followed by a dotted half note 'Ut', a dotted quarter note 'te', a dotted half note 're-ve-la-ta', and a dotted quarter note 'cer-nens'.

Vi-su sim be-a-tus tu . . . ae glo-ri-ae
fa-ci-e. Vi-su sim be-a-tus tu-ae glo-ri-ae

The fourth system features a vocal line with a dotted half note 'Vi-su', a dotted quarter note 'sim', a dotted half note 'be-a-tus', a dotted quarter note 'tu', a dotted half note 'ae', and a quarter note 'glo-ri-ae'. The piano accompaniment includes a dynamic marking of *f* and a *cresc.* marking. The vocal line then has a dotted half note 'fa-ci-e.', a dotted half note 'Vi-su', a dotted quarter note 'sim', a dotted half note 'be-a-tus', a dotted quarter note 'tu-ae', a dotted half note 'glo-ri-ae', and a quarter note 'ae'.

A . . ve Je . su ver . um Manhu, Chris . te Je . . . su! Ad . .

A . . ve Je . su ver . um Manhu, Chris . te Je . . . su! Ad . .

Ad . .

. au . ge, ad . . . au . ge fi . dem om . . ni . um cre . den . fi .

om . ni . um cre . den . fi . .

. au . ge, ad . . . au . ge fi . dem om . ni . um cre . den . . . fi

. au . ge, ad . au . . ge fi . dem om . ni . um cre . den . fi . .

pp *rall.*

. um! A . . men.

. um! A . . men.

p *soave.* *poco rall.* *ppp*

No 2.

O SANCTISSIMA.

(Especially for May Devotion.)

Bruno Oscar Klein, OP. 28.

TENORI.

BASSI.

ORGAN.

Allegretto pastorale.

pp

mp O sanct-
Tu - - - - a

rall.

mp Et

f

- is - si - ma! Dul - - - - cis vir - go Ma - ri -
gau - di - a Ju vent nos O Ma - ri -

pi - is - si - ma! Dulcis vir go Ma - ri -
sus - pi - re - a Ju vent nos O Ma - ri -

poco a poco cresc.

- a. Ma - ter a ma - - ta In te me - ra - - ta.
- a. Ma - In te pe - ra - - mus Ad ta cla - ma - mus

- a! In

- a

f

ra! 0 - - - - ra 0 - - - 3

O - ra pro - no - bis, o - ra pro no - bis!

O - - - - - ra! O - - - - - ra

- ra pro no - - - - bis,

O - - - - - ra pro no - - - - bis, O - - - - - ra pro

no - - - - - bis!

dolce

I?

I?

perdendosi.

ppp

Nº III. ISTE CONFESSOR.

(Offertory piece for the feast of an holy Confessor.)

B. O. KLEIN Op. 28.

Allegretto.

ORGAN.

mf

The organ introduction consists of two staves in C major, 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

TENORI.

mf

Is - te Con - fes - sor Do - mi - ni Co - len - tes Quem

The first vocal phrase is set to the lyrics "Is - te Con - fes - sor Do - mi - ni Co - len - tes Quem". The organ accompaniment continues with a similar rhythmic pattern.

pi - e laud - ant po - pu - li per or - - bem,

The second vocal phrase is set to the lyrics "pi - e laud - ant po - pu - li per or - - bem,". The organ accompaniment features a more active eighth-note pattern in the right hand.

Hac di - e lae - tus meru - it be - a - -

mf

The third vocal phrase is set to the lyrics "Hac di - e lae - tus meru - it be - a - -". The organ accompaniment returns to a simpler quarter-note accompaniment.

4

BASSI. - - tas scan - de - re se - des. *mf*

Qui

pi - us, pru - dens, hu - mi - lis pu - di - cus, so bri - am du -

Do - nec hu -

- xit si - ne la be vi - tam, Do - nec hu -

ma nos a - ni ma - vit an - rae spi - ri - tus ar - *p*

ma nos a - ni ma - vit an - rae spi - ri - tus ar - *p*

tus. *mp* Sit sa-lus

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with the word 'tus.' and ending with 'Sit sa-lus'. The middle staff is the bass line, also starting with 'tus.' and ending with 'mp'. The bottom staff is the piano accompaniment, featuring a complex texture with many sixteenth and thirty-second notes.

il - li, de - cus at - que vir - tus, qui su - per Coe - li

f Qui so -

The second system continues the vocal line with 'il - li, de - cus at - que vir - tus, qui su - per Coe - li'. The vocal line is marked with a forte (*f*) dynamic. The piano accompaniment continues with a similar complex texture.

- - li - o

so - lio co - ruscans To - ti - us mun - di se - ri - em gu -

mf

The third system continues the vocal line with '- - li - o' and 'so - lio co - ruscans To - ti - us mun - di se - ri - em gu -'. The vocal line is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a similar complex texture.

ber - nat Tri - nus, Tri - nus et U - - nus A - - men.

f *rit.* *p*

The fourth system concludes the vocal line with 'ber - nat Tri - nus, Tri - nus et U - - nus A - - men.'. The vocal line is marked with a forte (*f*) dynamic, followed by a ritardando (*rit.*) and a piano (*p*) dynamic. The piano accompaniment concludes with a similar complex texture.

Nº IV. SALVE REGINA.

Andantino espressivo.

B. O. KLEIN, Op. 28.

ORGAN.

Sw. strings. *p dolce*
Ch. flote Swell Oboe *pp*
Oboe off.

TENORI.

BASSI

mf

Sal - ve, re

Sal - ve, Re gi - na, Ma ter mi-se-ri - cor-di-ae

add to Sw.

mf

gi - na, ma - ter mi-se-ri - cor-di-ae; Vi - ta, dul-

ce - do et spes no - stra, sal -

- vel

espressivo

mf Ad te cla - ma - mus

ex - u - les fi - li - i Hev - ae.
 Ad te clamamus ex u - les fi - li - i Hev ae.
 ex - u - les fi - li - i Hev - ae. *f* Ad

In hoc la - cry -
f Et flen - tes in hoc - la - cry
 ge men - tes et flen - tes in hoc - la - cry
 te sus - pi - ra - mus in hoc la - cry -

dolcissimo ad - vo - ca - ta no - stra
p ma - rum val - le. E - ja er - go e - *pp* - ja

A little faster.
 Il - los tu - os mi - se - ri - cor - des o - - -

p Ad nos con - ver - te.
 - cu - los.

mancando

Tempo I.

no - bis post hoc ex -

Et Jesum bene - dic - tum fructum ventris tu - i.

dolcissimo

i - lium o - sten - de! *p* O cle - mens, o pi -

No - bis o - sten - de! O pi -

pp sempre *espressivo*

dul - cis, o dul - cis vir - go Ma -

a, O dul - cis, o dul - cis vir - go Ma -

a, o dul - cis,

pp

ri - a!

rall.

pp sempre *pp* *pp*