

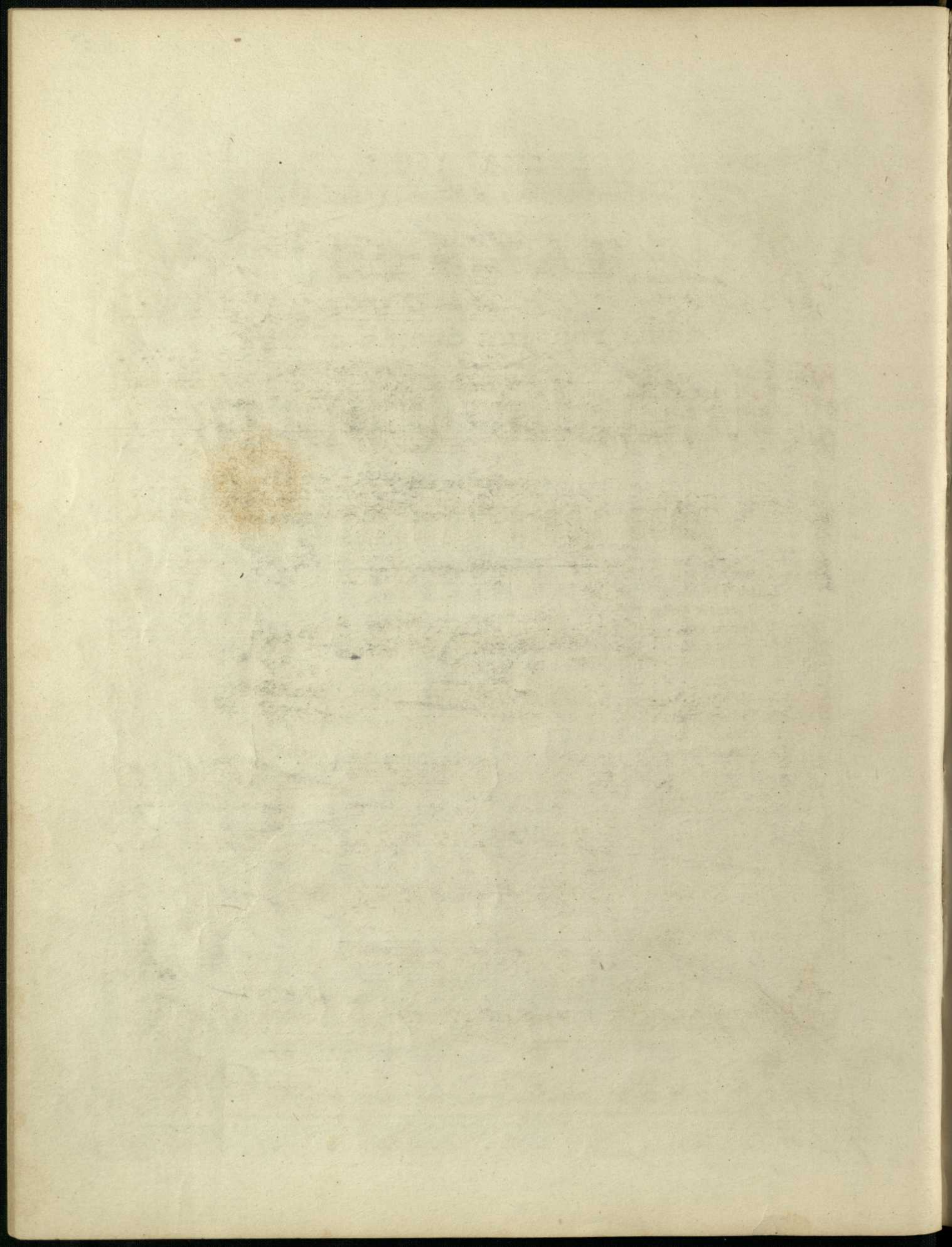
SALUTS.

MUSIC FOR THE CHOIRS OF THE Catholic Church.

COMPOSED BY THE
ABBE LOUIS LAMBILLOTTE.

- | | |
|---|--|
| 1. Adoro te devote, . E $\flat$. . Four Voices. 5 | 11. O salutaris, . . . D . . . Quartet. 6 |
| 2. O gloriosa domine, D . . . " " 6 | 12. Ave Regina, . . B $\flat$. . Four Voices. 6 |
| 3. Tantum ergo, . . F . . . " " 6 | 13. Ave Maria, . . F $\sharp$. . . Solo. 3 $\frac{1}{2}$ |
| 4. Regina coeli, . . E $\flat$ Duet and Chorus. 7 $\frac{1}{2}$ | 14. Quid retribuam, . . Solo and Chorus. 7 |
| 5. Veni Creator, . . D Quart. Trio & Cho. 7 $\frac{1}{2}$ | 15. Memorare, . . . F 6 |
| 6. Ave Maria, . . . E $\flat$. . . Quartet. 4 | 16. O Cor Amoris Victima, Duet and Chorus. 8 $\frac{1}{2}$ |
| 7. Adoro te, . . . G . . . Four Voices. 6 $\frac{1}{2}$ | 17. Lauda Sion, . . D . . Grand Chorus. 5 |
| 8. Te Deum laudamus, D . . Grand Chorus. 11 | 18. Oratorio pour Noel, Christmas Hymn. 7 $\frac{1}{2}$ |
| 9. Quam dilecta, . . B $\flat$. . Solo or Duet. 6 | 19. Magnificat, 7 $\frac{1}{2}$ |
| 10. Alma redemptoris, G . . . Quartet. 5 | 20. Tantum Ergo, . C . . Four Voices. 3 $\frac{1}{2}$ |

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LAUDA SION.

3

SALUTS No. 17.

GRAND CHORUS BY LAMBILLOTTE.

Maestoso.

The musical score is written for piano and four vocal parts. The piano accompaniment consists of four systems of grand staves. The vocal parts are arranged in four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "Lau-da Si-on Lau-da Si-on Sal-va-to-rem Lau-da Si-on Lau-da". The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The tempo is marked "Maestoso".

Piano Accompaniment:

- System 1: *ff* (fortissimo)
- System 2: *ff* (fortissimo)
- System 3: *ff* (fortissimo)
- System 4: *ff* (fortissimo)

Vocal Parts:

- Soprano 1:** *pp* (pianissimo) to *ff* (fortissimo)
- Soprano 2:** *pp* (pianissimo) to *ff* (fortissimo)
- Tenore:** *pp* (pianissimo) to *ff* (fortissimo)
- Basso:** *pp* (pianissimo) to *ff* (fortissimo)

Lyrics:

Lau-da Si-on Lau-da Si-on Sal-va-to-rem Lau-da Si-on Lau-da

pp

Du-cem et Pas-to-rem In hym-nis et can-ti-cis, et can - ti -

pp

Du-cem et Pas-to-rem In hym-nis et can-ti-cis, et can - ti -

pp

Du-cem et Pas-to-rem In hym-nis et can-ti-cis et can - ti -

pp

pp

cis, In hym-nis et can-ti-cis, et can - ti - cis.

cis. In hym-nis et can-ti-cis, et can - ti - cis.

cis. In hym-nis et can-ti-cis, et can - ti - cis.

ff

ff 5

Quan-tum po-tes tan-tum au-de Qui-a ma-jor

ff

Quan-tum po-tes tan-tum au-de Qui-a ma-jor

ff

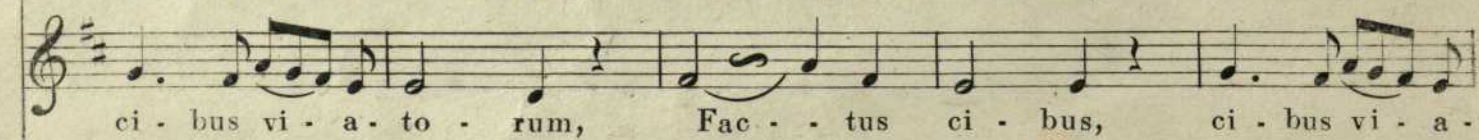
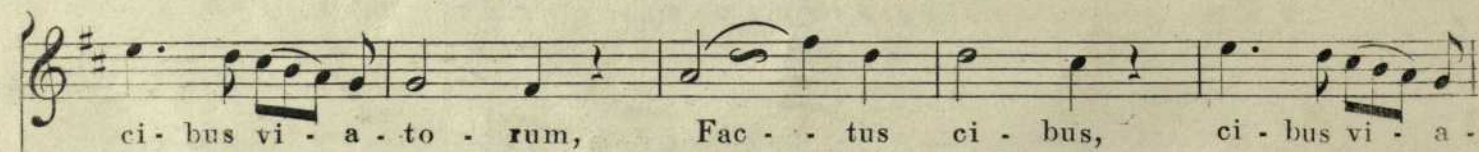
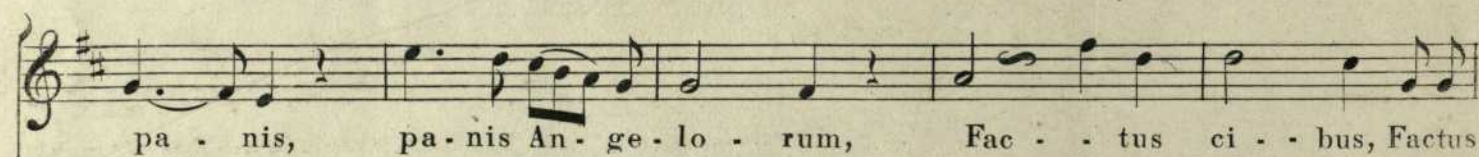
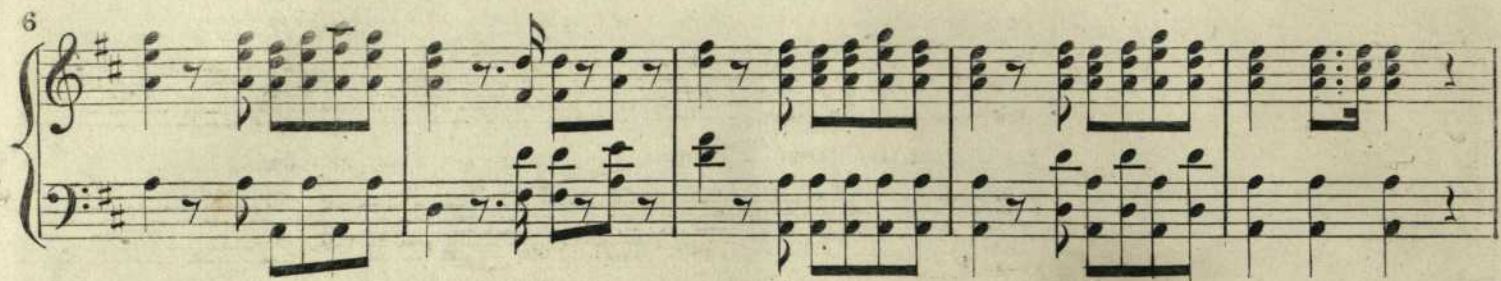
Quan-tum po-tes tan-tum au-de Qui-a ma-jor

ff

om-ni lau-de Nec lau-da-re suf-fi-cis, Nec lau-da-re suf-fi-cis.

om-ni lau-de Nec lau-da-re suf-fi-cis, Nec lau-da-re suf-fi-cis.

om-ni lau-de Nec lau-da-re suf-fi-cis, Nec lau-da-re suf-fi-cis.



7

ff to - rum non mit - ten - dus ca - . - ni - bus

ff to - rum non mit - ten - dus ca - . - ni - bus

ff non mit - ten - dus ca - . - ni - bus

ff

Tenore. *p* Bo - . - ne Pas - tor Bo - ne Pas - tor pa - nis

Basso. *p* Bo - . - ne Pas - tor Bo - ne Pas - tor pa - nis

p

ve . . re Bo . . ne Pas - tor Bo - ne Pas - tor pa - nis ve . . re

ve . . re Bo . . ne Pas - tor Bo - ne Pas - tor pa - nis ve . . re

pp

Je . su Je . su nos - tri mi - se - re - re Je . su Je . su

pp

Je . su Je . su nos - tri mi - se - re . re Je . su Je . su

pp

Je . su Je . su nos - tri mi - se - re - re Je . su Je . su

pp

pp

nos - tri mi - se - re - re Tu nos pas - ce nos tu - e - re Tu nos bo - na

nos - tri mi - se - re - re Tu nos pas - ce nos tu - e - re Tu nos bo - na

nos - tri mi - se - re - re Tu nos pas - ce nos tu - e - re Tu nos bo - na

cres.

fac vi-de-re fac vi-de . re In ter . - ra vi - ven . - ti - um

fac vi-de-re fac vi-de . - re In ter . - ra vi - ven . - ti - um

fac vi-de-re fac vi-de . - re Inter . - ra vi - ven . - ti - um

Tu nos pas-ce nos tu . e - re Tu nos bo - na fac vi - de - re In ter - ra vi -

Tu nos pas-ce nos tu . e - re Tu nos bo - na fac vi - de - re In ter - ra vi -

Tu nos pas-ce nos tu . e - re Tu nos bo - na fac vi - de - re In ter - ra vi

ven - ti - um In ter - ra vi - ven - ti

ven - ti - um In ter - ra vi - ven - ti

ven - ti - um In ter - ra vi - ven - ti

um Lau - da Si - on Sal - va - to - rem Lau - da Du - cem et Pas - to -

um Lau - da Si - on Sal - va - to - rem Lau - da Du - cem et Pas - to -

um Lau - da Si - on Sal - va - to - rem Lau - da Du - cem et Pas - to -

Three vocal staves in G major (one sharp). The lyrics are:
 - rem In hym - nis et can - ti - cis In hym -
 - rem In hym - nis et can - ti - cis In hym -
 - rem In hym - nis et can - ti - cis In hym -

Piano accompaniment for the first system, featuring a right hand with rapid sixteenth-note runs and a left hand with a steady eighth-note accompaniment.

Three vocal staves continuing the lyrics:
 - nis et can - ti - cis.
 - nis et can - ti - cis.
 - nis et can - ti - cis.

Piano accompaniment for the second system, featuring a right hand with rapid sixteenth-note runs and a left hand with a steady eighth-note accompaniment. A forte (f) dynamic marking is present.

Piano accompaniment for the third system, featuring a right hand with rapid sixteenth-note runs and a left hand with a steady eighth-note accompaniment.

New Songs and Piano Pieces.

VOCAL.

The Eyes that look with Love on thee. C.
3. E to F. Dr. O. Preston Sweet. 35

The faithful hearts around thee twine
That glow with love and truth.

Good music and words, all about certain
beautiful eyes. Two easy *cadenzas* are added in
small notes, for those who would like to vary
on the melody.

Wait! Song and Cho. Eb. 3. E to E.
Stephen Massett. 40

There's a silver lining for you and me
Tho' the clouds are dark as night,
For whether on land, or on the sea,
Only wait and all will be right.

Good philosophy, well and musically ex-
pressed. One of the good and consoling songs.

Oh God! We humbly bend the knee. Hymn.
A. 3. E to D. Stephen Massett. 40

Thy blessings on us daily pour,
Teach us thy will to know.

A good, wholesome hymn, with easy harmony
and accompaniment for Piano or Organ.

Cupid, or Have a Care and beware. D. 3.
b to F. Sumner Salter. 40

There's a boy full of joy
Seldom coy, has a toy
Which consists of a quiver and a bow.

A merry tribute to Dan Cupid, made, perhaps
for a "valentine" song, but quite in season, as
Love is, for any day in the year.

La Paloma. The Dove. Yradier. Arr.
for guitar by L. Hayden 35

I think of the morn when I sailed away from thee.
Le jour ou quittant la terre pour l'océan.

A well known;—one may say a famous song,
rendered into English by L. C. Elson, and neat-
ly arranged for guitar by Hayden.

Yes or No. (Two little Words.) Song and
Cho. Eb. 3. E to F. Stephen Massett. 30

There are two little words in the voyage of life,
That we use without thought every day.

A song that has a good ring to it.

Mother's last Words, "God bless you all."
Song and Chorus. G. 3. d to E.
J. W. Wheeler. 30

One of the ballads in popular style
that so often take largely. Describes the death-
bed scene of a loving mother.

To the Moon. A la Luna. Guaracha Dance.
A Mexican Dance. C. 3. c to E. 30

Thou night enchanting
Thou dreamy poem.
Hermosa noche,
Foda es poesia.

Mexican music is to us a novelty, and is
strangely pretty. One cannot see where the
"dance" comes in, but the song is sure to please.

Home-made Chicken Pie. Song and Cho.
A. 2. E to E. Frank Dumont. 30

Den bake dat chicken pie,
It's mighty hard to wait.
To see dat chicken, good and sweet
A steaming on the plate.

Not a sacred, but a pie-us lyric, calculated to
awake an appetite for song and for chicken.

A pretty little Star. Polka-Song. Ab. 3.
E to F. Theo. Moelling. 35

May be he thinks of me
Away, away so far.
O bless him, little star!

A lively song in polka-time.

My Mother's Lullaby. Ballad. A. 3. c
to D. Stephen Massett. 40

There are times it seems when, all alone
The singer is by my side;
And I hear her voice, in its gentlest tone,
Like the rise and fall of the tide.

A very beautiful ballad, which the publisher
would gladly see in every household.

Hy Dolly! ho! Dolly! Encore Song. F. 3.
d to F. George Arlington. 30

Her cheek is brown,
As soft as down.

A delightful Dolly, and a right good, cheerful
song.

Coquette's Rose. G. 3. d to F. F. J. Hatton. 35

And we have whispered soft and low
Many a time together
And thought it very sweet to go
And seek for fern and heather.

A sad coquette, surely, but quite a taking
and sweet song.

Now the Shades of Night are gone. Ab. 3.
G to a. Morsell. 35

Fill our souls with heavenly light
Banish doubt and clear our sight
In thy service, Lord, to-day,
May we stand, and watch and pray.

A good arrangement of words by Eos Idris to
a very good melody; making a solo to be com-
mended for church service.

The Mermaid. A. 4. E to a.
B. W. Loveland. 30

He was a prince with golden hair
In a palace beside the sea.
And I but a poor mermaid;
And how should he care for me?

Words by Owen Meredith, and are set to a
somewhat wild, strange melody, such as one
might expect to hear in the caves of the sea.

Entreaty. (Bitte.) Ab. 3. E to F. Carl Bohm. 25

Liebster Schütz, i bitt di schon
Wann wir uns nit werden sehn
In deinen Herzen das Kornlein heg'
Kornlein Liebe heg' und pleg'

The words are by Hans Schmidt, the German
John Smith. We are glad that he has turned
his attention to poetry, and he has done well in
the endearing Suanbian dialect; and there is
good music. English and German words.

INSTRUMENTAL.

El Dorado March. Bb. 3. S. Markstein. 40

More in the line of the genuine old-fashioned
marches than common. As those were of the
most original, melodious and effective kind, the
comparison is quite a compliment.

Menuetto from Suite of Dances by X.
Scharwenka. Ab. 6 Arr. for Piano
Solo by Henry G. Thunder. 50

Requires much practice to bring out all its
points, but will give a rich and full result.

The little Flirt. Polka-Mazurka. F. 3.
J. W. Wheeler. 30

One is quite safe from "little Flirts" while
dancing this delightful thing; since the music
would monopolize all attention.

Champion's Grand March. Eb. 3.
W. O. Fiske. 30

A "grand" march is sometimes a long and
dignified one. But a short and spirited grand
march will do just as well. This music tramps
along bravely to the drum beat, and is quite in-
spiring.

Meeting of the Birds Polka. F. 3.
J. W. Wheeler. 30

There is something in having a suggestive
title before composing a piece and this com-
poser evidently had the sweetest and wildest
bird-music in his thoughts.

Potpourri from Mikado. C. 3. Arr. for 4
hands, by J. C. Macy 1.00

Here we have, practically, all the beauties of
the new opera in convenient form for home en-
joyment.

The old Boulder. F. 4. C. C. Stearns. 35

One will, with such a title expect very solid
music; and there are plenty of strong chords
and octaves. A hearty, enjoyable piece, pre-
faced by a quotation from Wilson Flagg.

To the Fringed Gentian. Musical Sketch.
Bb. 3. C. C. Stearns. 35

A nice name for a good and ably constructed
piano piece. There is but one thing in common
with the flower and the tune. They are equally
beautiful.

Exhibition Polka. F. 3. C. Moser. 30

Very well fitted for a show piece. Brilliant.

Sunbeam. Galop Brillante. Eb. 3.
Frank C. Turner 30

Novel effect in it, and as bright as a sunbeam
throughout.

Heidelberg March. For 4 hands. F. 2.
C. C. Converse. 40

Very good for the first duet of two pupils.
Fine view of Heidelberg on the title.

My Schoolmate March. Eb. 2. Louis Meyer. 30

The path of learning, especially for those
who walk in musical ways, is now made easy
and pleasant by such truly good and entertain-
ing lessons as this.

Spanish March Characteristic. B minor.
3. Robert Coverly. 40

A bright march in a minor key may seem
strange, but this is bright and inspiring
throughout, with a constant hurry, push and
"snap" to it.

Captain of the Guard March. C. 3.
J. W. Wheeler. 30

The captain of the guard must be a grand,
good fellow, judging by the hearty and effect-
ive march with which he is greeted.

Pastorale. For Violin and Piano. C. 3.
Arr. by H. Tourjée from Franz Hitz. 50

A smooth, pleasing, gliding pastorale of no
great difficulty.

Regret. For Cornet and Piano. Bb. 4.
J. L. Gilbert. 35

The cornet and piano parts are given, and
music is also provided for other instruments.

ABBREVIATIONS.—Degrees of difficulty are marked
from 1 to 7. The key is denoted by a capital letter, as
C, Bb, etc. A large Roman letter marks the lower-
most note if on the staff, small Roman letters if
below or above the staff. Thus: "C. 5. c to E." means
"Key of C, Fifth degree, lowest letter c on the added
line below, highest letter E on the 4th space."

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