

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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MAGNIFICAT.

L. LAMBILLOTTE.

Allegro Maestoso.

Clar.

ff

p

8vi

cres

cen - *do*

ff

10

SOPRANI.

f

Mag - ni - fi - cat, mag - ni - fi - cat, a - ni - ma me - a Do - minum,

TENORE.

f Mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma me - a Dom - inum,

BASSO.

f

Saluts.

Magni-fi - cat, mag - ni - fi - cat an - i - ma mea, mea Do - mi - num, an - i - ma

Magni-fi - cat, mag - ni - fi - cat anima mea, mea Do - mi - num, an - i - ma

mea, mea Do - mi - num.

mea, mea Do - mi - num.

Tutti Bassi.

Et ex - ul - ta - vit spi - ri - tus

sva.

me . . us: in De - o sa - lu - ta - ri me . . .

sva.

4

Qui-a res-pexit hu-mi-li-ta-tem ancillae su . . . ae: ec-ce e-nim
Qui a res-pexit hu-mi-li-ta-tem ancillae su . . . ae ec-ce e-nim

o. Quia res-pexit hu-mi-li-ta-tem ancillae &c

The first system consists of three vocal staves. The top two staves are for the soprano and alto parts, and the bottom staff is for the bass part. The lyrics are written below the notes.

gva.

The piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. It features a flowing melody in the right hand and a steady bass line in the left hand.

ex hoc be-a-tam me di-cent om-nes ge-ne-ra-ti-o . . . nus.
ex hoc be-a-tam me di-cent omnes ge-ne-ra-ti-o . . . nes.

The second system consists of three vocal staves. The lyrics are written below the notes.

gva.

The piano accompaniment for the second system, continuing the musical texture from the first system.

All^o moderato. Fl. & Clar.

The third system begins with the tempo and instrumentation marking 'All^o moderato. Fl. & Clar.'. It features a grand staff with treble and bass clefs.

The fourth system continues the piano accompaniment with a complex texture of chords and moving lines in both hands.

Piano introduction with treble and bass staves. The treble staff features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass staff provides a steady accompaniment with chords and moving lines.

SOP. SOLO.

Soprano vocal line with lyrics: Qui-a fe - - cit mihi mag-na quia fe - - cit mihi

Piano accompaniment for the first vocal line. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment. A 'CORNI.' marking is present above the treble staff.

Soprano vocal line with lyrics: mag-na, fecit mi - hi mag - na qui po - tens est, fe-cit mi - hi mag - na qui

Piano accompaniment for the second vocal line. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

Soprano vocal line with lyrics: po - tens est Et sanc - tum nomen e - jus, et sanc - tum

Piano accompaniment for the third vocal line. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

Soprano vocal line with lyrics: nomen e - jus, et sanc - - tum, et sanc - - tum, et

Piano accompaniment for the fourth vocal line. The treble staff has a melodic line with some rests, and the bass staff has a rhythmic accompaniment.

sanc - tum, et sanctum nomen e - jus, no - men e - . . .

jus, Qui - a fe - . - cit mihi
ff *p*
gci

mag - na, quia fe - cit mihi mag - na, fe - cit mi - hi mag - na qui po - tens

est, fe - cit mi - hi mag - na qui po - tens est. *Fl: & Clar: gci*
1^o Tempo.

gva.

Et miseri-cor-dia e-jus a pro geni-e in pro-ge - - ni-es: ti . .

Et miseri-cor-dia e-jus a pro geni e in pro-ge - - ni-es: ti . .

sva.

f

men-ti-bus e - - um Fecit po-ten - tiam in bra - chi-o su . . .

men-ti-bus e - - um Fecit po-ten - tiam in bra - chi-o su . . .

sva.

o; dispersit su-per-bos mente cor - dis su . . i.

o; dispersit su-per-bos mente cor - dis su . . i.

sva.

Trumpets.

Fl: & Clar:

Musical score for Flute and Clarinet. The top staff is in treble clef and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *ff* (fortissimo) and *pp* (pianissimo).

Musical score for Piano. The top staff is in treble clef and the bottom staff is in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *ff* (fortissimo).

Tutti Bassi.

Musical score for Basses and Piano. The top staff is a single bass clef line for the vocalists, and the bottom two staves are for the piano. The lyrics are: "De - posuit, de - posuit, de - posuit, deposuit po -". Dynamics include *f* (forte) and *p* (piano).

Musical score for Basses and Piano. The top staff is a single bass clef line for the vocalists, and the bottom two staves are for the piano. The lyrics are: "tentes, deposuit de - se - de, de - posuit, de - posuit, de - posuit, de -". Dynamics include *f* (forte) and *p* (piano).

Musical score for Basses and Piano. The top staff is a single bass clef line for the vocalists, and the bottom two staves are for the piano. The lyrics are: "po - su - it po - ten - tes de - se - de, po - su - it po - ten - tes de - se - de, po -". Dynamics include *ff* (fortissimo) and *p* (piano).

Tutti. *f* Et ex-al-ta - - vit et ex-al-
 Et ex-al-ta - - -
 ten - tes de - se - de, po - ten - tes de - se - de, Et ex-al-ta - vit,

f

- ta - - vit et ex-al - ta - vit hu - mi - les, et ex - al - ta - vit hu - mi - les.
 vit, et ex-al-ta-vit, ex-al - ta - vit hu - mi - les, et ex - al - ta - vit hu - mi - les.

f

Tutti Bassl.

E - su - ri - en - tes im - ple - vit
gca.

bo - nis; et di - vi - tes di - mi - sit in - a -

Suscepit Is - ra - el pu - e - rum su - - um: recorda - tus miseri -

Suscepit Is - rael pu - e - rum su - - um: recordatus miseri -

nes.
gva.

cor - di - æ su - æ.

cor - di - æ su - æ.

gva.

Si - cut lo - cu - tus est ad pa - tres nos - tros, ad

si - cut lo - cu - tus est

pa - tres nos - - tros: A - - bra -

Tutti.
Abraham et se - mini e - jus, A - - bra -

ham, Abraham et se - mi - ni e - jus, se - mi - ni e - jus in

ham, Abraham et se - mi - ni e - jus, se - mi - ni e - jus in

sae - cula, in sae - - cu - la in sae - - cu - la.

sae - cula in sae - - cu - la in sae - - cu - la.

Duo.

Glori-a Pa - tri et

The first system consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The piano part begins with a forte (*ff*) dynamic and includes a *grv* (grave) marking. The vocal parts have rests in the first two measures.

The second system continues the piano accompaniment. It features a *pp* (pianissimo) dynamic marking and another *grv* marking. The piano part is written in a complex, rhythmic style.

The third system includes vocal staves and piano accompaniment. The vocal part has the lyrics "Fi - li - o et Spi - ri - tu - i Sanc - to, et". The piano accompaniment continues with chords and rhythmic patterns.

The fourth system features a vocal staff with the lyrics "Glori - a Pa - tri et Fi - li - o," and a piano staff. A marking "Tutti Bassl." is present above the vocal staff. The piano accompaniment provides harmonic support.

The fifth system includes vocal staves and piano accompaniment. The vocal part has the lyrics "Spi - ri - tu - i Sanc - to, sicut". The piano accompaniment continues with a steady accompaniment.

The sixth system features a vocal staff with the lyrics "Sicut e - rat in prin - ci - pi - o, sicut" and a piano staff. The piano accompaniment concludes the system with a final chord.

e - rat in prin - ci - pi - o et nunc, et nunc et semper, et in
 e - rat in prin - ci - pi - o et nunc, et nunc et sem - pre, et in.

sae - cu - la sae - cu - lo - rum. Amen, a - men, a - men, a - men, a - - men, a - men,
 sae - cu - la sae - cu - lo - rum. Amen, a - men, a - men, amen, a - men, a - men,

a - men, a - men, a - men, a - men.
 a - men, a - men, a - men, a - men.

* CHOICE GEMS *

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