

MUSIC  FOR THE
SANCTUARY.

Angels ever bright and fair.	Händel.	3½	Ave Maria.	Gounod.	3
But the Lord is mindful.	Mendelssohn.	3	Ave Maria.	Schubert.	4
Cast thy burden on the Lord.	Mendelssohn.	3	Ave Verum. <i>Trio.</i>	Kreutzer.	5
Charity. <i>Trio and Chorus.</i>	Rossini.	5	Cujus Animam.	Rossini.	5
Come Holy Spirit.	Warren.	4	Memorare. (F) (4 V.)	Lambillotte.	6
Consider the lilies.	Topliff.	4	O Salutaris. (D) (4 V.)	Lambillotte.	4
God of Israel.	Miné.	2½	O Salutaris. (C) (4 V.)	Lambillotte.	3
God of the fatherless.	Weber.	6	Pro peccatis. <i>Bass Solo.</i>	Rossini.	4
Guide me, O thou great Jehovah.	Emerick.	3½	Quis est homo. (2 Sopr.)	Rossini.	5
Guide me, O thou great Jehovah.	Emerson.	4	Quid retribuam.	Lambillotte.	4
He was despised.	Händel.	3½	Salve Maria.	Mercadante.	6
I know that my Redeemer liveth.	Händel.	3½	Salve Maria.	Rizzo.	4
Jesus, Saviour of my soul. (Arr. by Wood.)	Abt.	3	Tantum Ergo. (F) <i>Grand</i> (4 V.)	Lambillotte.	6
O Holy Virgin.	Gordigiani.	3½	Tantum Ergo. (G) (5 V.)	Lambillotte.	3
O Rest in the Lord.	Mendelssohn.	3	Tantum Ergo. <i>Duet and Chorus.</i>	Rossi.	4
Pity, O Saviour.	Stradella.	5	Veni Creator Spiritus.	Händel.	3
Protect us thro' the coming night.	Curshmann.	4			
Too late, too late.	Miss Lindsay.	3			
I love to tell the story.	Fischer.	3			

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SALVE MARIA.

ENGLISH WORDS BY M. L. L.

MUSIQUE DE S. MERCADANTE.

Legato.

Andante
Religioso.

cres.

dim.

pp

espressivo.

Sal - - - ve Ma-ri - - - a Sal - - - ve Ma-

Sal - - - ve Ma-ri - - - a; Sal - - - ve Ma-

smorz.

ri - - - - a pie - - - - na di gra - - - - zie
 - ri - - - - a, gra - - - - cious and lov - - - - ing,

pie - - - - na di gra - - - - zie il Signor e
 gra - - - - cious and lov - - - - ing, Know the Lord is

te - - - - co il Signor e
 with thee, Know the Lord is

te - - - - co Sal - - - - ve Ma - -
 with thee; Sal - - - - ve Ma - -

ff *pp* *P*

ri - - - a il Si - gnor è te - - - co tu
 ri - - - a, Know the Lord is with thee. And

ff *p* *pp*

col canto.

se - - i tuse - i fra le don - - - ne tu se - - i tuse - i be - ne -
 thou, and thou of all wo - - men, And thou art blessed, thou art

cres. *cres.*

- det - - ta, e be - ne - det - to il frut - to del ven - tre tuo Ge -
 bless - - ed, and blessed is the Sa - vior of all men, thy ho - ly

cons.

f *smorz.*

- sù il frut - - to del ven - tre
 child, And bless - - ed is he thy

pp

mosso con più fervore.

tu - - - o Ge - - - sù San - - - ta Ma -
 ho - - - ly ho - ly child. Ho - - - ly Ma -

The first system of the musical score features a vocal line in G major with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note accompaniment. The tempo is marked 'mosso con più fervore' and the dynamics are 'pp'.

- ri - - - a Ma - - - dre di Di - - - o
 ri - - - a, Mo - - - ther of Mer - - - cy,

The second system continues the vocal line and piano accompaniment. The piano part features triplet patterns in both hands. The dynamics remain 'pp'.

più animato.

pre - ga per no - i pre - ga per noi pec - ca - to - ri pre - ga a -
 Ah in thy pi - ty plead for us sin - ners, ah grant us thy fa - vor and

The third system is marked 'più animato'. The vocal line includes a 'cres.' (crescendo) marking. The piano accompaniment also features 'cres.' markings and ends with a 'pp' dynamic.

più. p. rall.

- des - so e nell o - ra del - la no stra mor - - te pre - - ga
 be thou near us, receive our last ex - pi - ring sigh, Hear us

The fourth system is marked 'più. p. rall.' (più piano, rallentando). The piano accompaniment features a 'pp' dynamic and a 'rall.' marking.

cres. *f* *pp*

pre - - - ga pre - - - ga Sal - - ve Ma-
 hear us hear us Sal - - ve Ma-

f

-ri - - - a Sal - - - ve Ma - ri - - - a
 ri - - - a, Sal - - - ve Ma - ri - - - a,

pp *più piano.*

pie - - - na di gra - - - zie pie - - - na di
 gra - - - cious and lov - - - ing, gra - - - cious and

pp

gra - - - zie per no - - - i per noi pre - - - ga per
 lov - - - ing, Ah hear us in thy mer - - - cy, And

rinforzato.

no - - - i pec - ca - to - - - ri ah! prega ades - - - so
 plead for us sin - - - ners, Ah in thy mer - - - cy

con. 8
sensibile.

e nell'o - - - ra del - la nostra mor - - - te ah! per
 be thou near us, hear our last ex - pi - - ring sigh; Ah in

con. 8
rall. *smorz.* *a tempo.*
p *rall.* *a tempo.*

no - - - i per noi pre - - - ga per no - - - i pec - ca -
 pi - - - ty for us sin - - - ners, in pi - - - ty for us

-to - - - ri ah! prega ades - - - so e nell'o - - - ra
 sin - - - ners, Ah in thy mer - - - cy be thou near us;

con. 8

rall.

a tempo.

del-la nostra mor - - - - te Mari - - - a pre - - -
 hear our last ex - pi - - ring sigh, Ma-ri - - - a, hear

The first system features a vocal line starting with a *rall.* tempo and *pp* dynamics, transitioning to *a tempo.* and *pp*. The piano accompaniment includes *rall.*, *pp*, *tr*, and *cres.* markings.

rall.

a tempo.

- ga Ma - ri - - - - a pre - - -
 us; Ma - ri - - - - a, hear

The second system continues the vocal line with *cres.* and *f* dynamics. The piano accompaniment features *cres.*, *tr*, and *f* markings.

trattenuto e

pp

meno.

- ga prega a - des - so e nell' o - ra del - la nostra mor - te
 us; In thy mer - cy ah plead for us sin - ners, and be near us.

The third system includes the instruction *trattenuto col canto.* in the piano part.

pp lento.

pp a tempo.

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

The fourth system features a vocal line with *pp* dynamics and a piano accompaniment with *pp* and *a tempo.* markings.

pp lento.