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FRANCESCHINI

A 60863

# Composizioni di Don LORENZO PEROSI



Prezzi netti.

## Musica per Canto.

### REPERTORIO DI MUSICA ECCLESIASTICA

Inni del « Commune » (stile facilissimo) a 2, 3 e 4 voci sole o con accompagnamento d'organo (in 2 fascicoli).

#### FASCICOLO I.

(a 2 voci (S. e C. o 2 T.) ed organo).

- 2537 N. 1. *Exultet orbis gaudiis*, (Commune Apostolorum et Evangelistarum) L. — 50
- 2538 N. 2. *Tristes erant Apostoli*, (Commune Apostolorum et Evangelistarum tempore paschali) » — 50
- 2539 N. 3. *Deus tuorum militum*, Commune unius martyris » — 50
- 2540 N. 4. *Sanctorum meritis*, (Commune plurimorum martyrum) » — 50
- 2541 N. 5. *Iste confessor*, (Commune confessorum pontificum et non pontificum) » — 50
- 2542 N. 6. *Jesu corona virginum*, (Commune virginum) » — 50
- 2543 N. 7. *Fortem virili pectore*, (Commune sanctae martyris tantum) » — 50
- 1181 Il fascicolo completo » 1 50

#### FASCICOLO II.

- 2514 N. 1. *Exultet orbis gaudiis*, (Commune Apostolorum et Evangelistarum) a 2 voci (S. e T.) con organo L. — 50
- 2515 N. 2. *Tristes erant Apostoli*, (Commune Apostolorum et Evangelistarum tempore paschali) a 4 voci sole (S. C. T. e B.) » — 50
- 2546 N. 3. *Deus tuorum militum*, (Commune unius martyris) a 4 voci (S. C. T. e B.) con organo *ad libitum* » — 25
- 2547 N. 4. *Sanctorum meritis*, (Commune plurimorum martyrum) a 3 voci (C. T. e B.) con organo *ad libitum* » — 50
- 2548 N. 5. *Iste confessor*, (Commune confessorum pontificum et non pontificum) a 2 voci (S. e T.) con organo obbligato » — 75
- 2519 N. 6. *Jesu corona virginum*, (Commune virginum) a 4 voci (S. T. Br. e B.) con organo *ad libitum* » — 25
- 2550 N. 7. *Fortem virili pectore*, (Commune sanctae martyris tantum et nec virginis nec martyris) a 4 voci (S. C. T. e B.) con organo *ad libitum* » — 25
- 2551 N. 8. *Caestis urbs Jerusalem*, a 4 voci (S. 2 T. e B.) con organo » — 50
- 1184 Il fascicolo completo » 1 50

## Musica per Canto.

- 1032 *Missa de Beata*, col proprio della Messa « Puer » del Natale, secondo la lezione dei Codici, con accompagnamento ed interludi d'organo, dedicata ai Seminaristi d'Italia L. 2 —
- 1099 *Messa Davidica*, a 3 voci d'uomo (2 T. e B.) con organo (nuova edizione) » 2 50  
Ciascuna parte di canto » — 25
- 1035 *Oremus « Pro Pontifice nostro »* a 4 voci sole (S. C. T. e B.) » — 50
- 1077 *Ut inimicos Sanctae Ecclesiae*, a 4 voci sole (S. C. T. e B.) » — 75
- 1096 *Gaudens gaudebo in Domino*, Mottetto a 4 voci (2 T. e 2 B.) con organo » — 50
- 1127 *Benedictus sit Deus Pater*, Mottetto a 2 voci (C. e B.) con organo » — 50
- 1168 *Tantum ergo*, Inno a 4 voci sole (S. C. T. e B.) » — 50
- 1299 *Veritas mea*, Offertorio a 2 voci (S. e C. o T. e B.) con organo » — 75
- 1802 *Dne Veni Creator*, Inno a 2 voci (S. e C.) con organo » — 50
- 2044 *O clemens o pia*, Mottetto a 4 voci sole (S. C. T. e B.) » — 50

## Musica per Organo od Harmonium.

- 60 *Pange Lingua* Inno per organo (Dal Vespere di Solesmes) L. — 50
- 1100 *Centonum*, di pezzi per organo (pedale *ad libitum*) o per harmonium (ad uso di chiese) di cui, ottantotto in tutti i toni maggiori e minori e dodici sopra melodie ambrosiane e gregoriane (*Ecce Maria - Kyrie - Ascendo ad Patrem - Qui me confessus - Pacem habete - Hoc est praeceptum - Ave maris stella - Nunc sanctae nobis Spiritus - Iste confessor - In exitu - Manuum suam - Salutis humanae*) » 4 —
- 2172 *Preludio* per organo » — 75
- 2253 *Offertorio - Veni Creator*, per organo » 1 —

## Quartetto d'ottoni.

- 1292 *Inno cattolico*, (sulla melodia di un canto pasquale del XII° secolo) per cornetta sib 2 tromboni 1° e 2° e trombone basso L. — 25

Proprietà degli Editori — Deposto.

MILANO  
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IN PESCINT

Don Lorenzo Perosi



col proprio della Messa „Puer,,

DEL NATALE

secondo la lezione dei codici

con accompagnamento

ed interludi d Organo

Dedicata ai Seminaristi d Italia

Proprietà degli Editori per tutti i paesi. - Deposito Ent. Sta. Hall. 1032 Netto L. 2

MILANO  
A. Bertarelli & C.  
EDITORI

(Printed in Italy)



# Missa de Beata

ANCASCHINA

L. Perosi

GRAVE

PRELUDIO

(Ky -

- ri - - e . . . . .

e . . le . i . son . . . . .)

Pu - er na - tus est no - bis

INTROITUS VII

et fi - li - us da - tus est no - bis eu - jus im -

pe - ri - um su - per hu - me - rum e - jus

et vo - ca - bi - tur no - men e - jus

ma - gni con - si - li - i An - ge - lus

Ps. Can - ta - te Do - mi - no can - ti - eum no - vum

qui . a mi . ra . bi . li . a fe . cit 3

Glo . ri . a Pa . tri sæ . cu . lo . rum . A . men .

Ky . ri . e e . le . i . son

KYRIE I

Ky . ri . e e . le . i . son Ky .

. ri . e e . le . i . son Christe

e . le . i . son Chri . . ste e . le . i . son



4

Chri - ste e - le - i - son

Ky - ri - e e - le - i - son

Ky - ri - e e - le - i - son

Ky - ri - e

e - le - i - son

Et in ter - ra pax ho - mi - ni - bus

GLORIA.VII

bo-næ vo-lun-ta - tis Lau-da - mus te Be-ne - 5

- di - ci - mus te A - do - ra - mus te Glo - ri - fi -

- ea - mus te Gra - ti - as a - gi - mus ti - bi

pro - pter ma - gnam glo - ri - am tu - am

Do - mi - ne De - us Rex cœ - le - stis

De - us Pa - ter om - ni - po - tens

6

Do - mi - ne Fi - li u - ni - ge - ni - te Je - su Chri - ste

Do - mi - ne De - us A - gnus De - i Fi - li - us

Pa - tris Qui tol - lis pec - ca - ta mun - di

- mi - se - re - re no - bis Qui tol - lis pec - ca - ta mun - di

su - scipe de pre - ca - ti - o - nem no - stram

Qui se - des ad dexte - ram Pa - tris mi - se - re - re no - bis



Quo . ni . am tu so . lus San . ctus Tu so . lus Do . mi . nus <sup>7</sup>



Tu so . lus Al . tis . si . mus Je . su Chri . ste



Cum san . cto Spi . ri . tu in glo . ri . a



De . i Pa . tris A . . . . . men

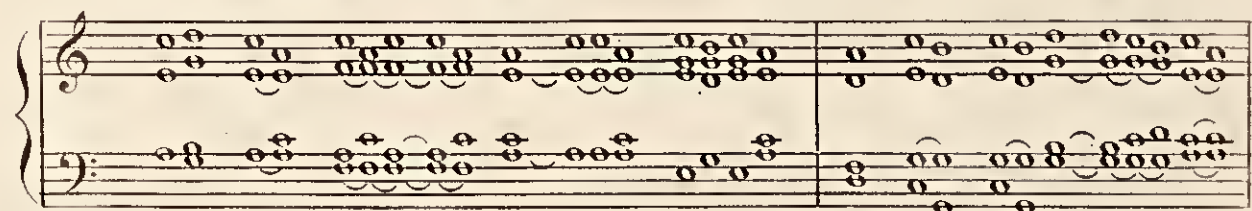


Vi . de . runt o . . . . . mnes

GRADUALE. V.



fi . nes ter . re sa . lu . ta . re



8 De - i no - stri ju - bi - la - te

De - o o - mnis

ter - ra

No - tum fe - cit Do -

mi - nus sa - lu - ta - re su - um

an - te con - spe - ctum gen - ti - um

re - ve - la - vit ju - sti - ti -

- am su - am

ALLELUJA. II.

Al - le - lu - ja . . . . .

Di - es san - cti - fi - ca - tus

il - lu - xit no - bis

ve . . . ni . te gen . tes

et a . do . ra . te Do . mi . num qui . a ho .

- di . e descen . dit lux ma .

- gna su . per ter . ram

Pa . trem om . ni . po . ten . tem fa . cto . rem cœ . li et ter . ræ

CREDO  
IV.

vi . si . bi . li . um om . ni . um et in vi . si . bi . li . um

Et in unum Do\_minum Je\_sum Christum Fi - li - um De - i <sup>11</sup>

u - ni - ge - ni - tum Et ex Patre natum an - te omni - a sæ - cu - la

De - um de De - o lu - men de lu - mi - ne

De - um ve - rum de De - o ve - ro Ge - ni - tum non fa - ctum

con - sub - stan - ti - a - lem Pa - tri per quem omni - a fa - cta sunt

Qui propter nos homi - nes et propter nostram sa - lute[m] descendit de coe - lis

Et in-car-na-tus est de Spi-ri-tu saneto ex Ma-ri-a Vir-gi-ne

Et ho-mo fa-ctus est Cru-ci-fi-xus e-ti-am pro no-bis:

sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est

Et re-sur-re-xit ter-ti-a di-e se-cun-dum scri-pto-ras

Et ascendit in coe-lum se-det ad dex-te-ram Pa-tris

Et i . te . rum ven . tu . rus est cum glo . ri . a ju . di . ca . re

vi . vos et mor . tu . os cu . jus re . gni non e . rit fi . nis

Et in Spi . ri . tum sanctum Do . mi . num et vi . vi . fi . can . tem

qui ex Pa . tre Fi . li . o . que pro . ce . dit Qui cum Pa . tre et

Fi . li . o si . mul a . do . ra . tur et con . glo . ri . fi . ca . tur

qui lo . cu . tus est per Prophe . tas Et u . nam, Sanctam, Catho . li . cam



et A . posto - li . cam Ecce . si . am Con - fi - te . or u - num Baptisma

in remissi - onem pecca . to . rum Et expec . to resurrecti . onem mortu . o . rum

Et vi . tam ven . tu . ri sae . cu . li A . - - - - - men

Tu . i sunt cae . li

OFFERTORIUM . IV

et tu - a est ter - ra



or - bem ter - ra - rum et ple - ni - tu - dinem

e - jus tu fun - da - sti

ju - sti - ti - a et ju - di -

- ci - um præ - pa - ra - ti - o

se - dis tu æ

Jesu Redemptor omnium

MAESTOSO

DOPO  
L'OFFERTORIUM

The first system of musical notation consists of two staves, treble and bass. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with longer note values. A 'Cres.' (Crescendo) marking is placed below the bass staff.

The second system continues the piano accompaniment with similar rhythmic patterns and melodic fragments in both staves.

The third system includes a 'rall.' (rallentando) marking above the treble staff. Dynamic markings 'cres.' and 'pp' (pianissimo) are present in the treble staff, indicating a change in volume and tempo.

The fourth system is marked 'LENTO' and '2. Man.' (second manual). It includes the instruction '(Jesu, redemptor omnium)' and a '1. Man. p' (first manual piano) marking above the treble staff.

The fifth system concludes the piece with a final melodic phrase in the treble staff and a corresponding bass line.

2<sup>o</sup> Man. 47  
(Quem

lucis ante originem)

rall.

1<sup>o</sup> Man.

2<sup>o</sup> Man.

(Parem paternæ gloriæ)

rall.

1<sup>o</sup> Man.

*rall.*

2.<sup>o</sup> Man.  
(Pater supremus edidit)

1.<sup>o</sup> TEMPO  
1.<sup>o</sup> Man.

*f*

LENTO

*f*

§ FINE ad libitum

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. It features a complex melodic line in the treble clef and a more rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It includes a dynamic marking of *pp* (pianissimo) at the end of the system.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring a dynamic marking of *p* (piano) at the end of the system.

Fifth system of musical notation, marked with the tempo instruction *morendo* (diminuendo). The system concludes with a final chord.

San - etus San - etus

SANCTUS. V.

San - etus Do - mi - nus De - us Sa - ba - oth

Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a

BENEDICTUS

Ho - san - na in ex - cel - sis Be - ne - di - ctus

qui ve - nit in no - mi - ne Do - mi - ni

Ho . . . san . na in ex . cel . .

AGNUS DEI . V .

. . . sis A . gnus De . . i

qui tol . . . lis pec . ca . ta mun . . di

mi . se . re . re no . bis A . gnus De . . i

qui tol . lis pec . ca . ta mun . di mi . se . re . re no . bis

A - gnus De - i qui tol - lis

pec - ca - ta mun - di do - na no - bis pa - cem

*ADAGIO* Voce umana

IN TEMPO DELLA COMMUN.

Vi - de - runt om - nes fi - nes ter - ra

COMMUNIO. I.

sa - lu - ta - re De - i no - stri



DOPO IL COMMUNIO  
Viderunt omnes fines terræ

(Corale)

De - o gra - ti - as

ITE MISSA EST

Musical score for 'ITE MISSA EST' in G major, 3/4 time. The score consists of two staves, treble and bass clef, with a brace on the left. The music features a complex texture with many beamed eighth and sixteenth notes, creating a rhythmic and melodic pattern.

POSTLUDIO

*MOD<sup>to</sup>*

First system of the 'POSTLUDIO' in G major, 3/4 time. It features a treble staff with a melodic line and a bass staff with a simple accompaniment. The tempo is marked 'MOD<sup>to</sup>' and the dynamics are 'p' (piano). The time signature is 3/4.

Second system of the 'POSTLUDIO' in G major, 3/4 time. The treble staff continues the melodic line with various ornaments and slurs, while the bass staff provides harmonic support.

Third system of the 'POSTLUDIO' in G major, 3/4 time. The music continues with similar melodic and harmonic patterns, maintaining the 'p' dynamic.

Fourth system of the 'POSTLUDIO' in G major, 3/4 time. The piece concludes with a final melodic flourish in the treble and a sustained bass line.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major and 4/4 time. It features a series of chords and melodic lines in both hands, with some notes beamed together.

*POCO MENO*

*rall.*

(Hodie Christus natus est)

Second system of musical notation, continuing the piece. It features a more melodic line in the right hand and a supporting bass line in the left hand.

Third system of musical notation, showing a continuation of the melodic and harmonic development.

*a tempo*

*pp*

Fourth system of musical notation, marked *a tempo* and *pp*. The music features a prominent melodic line in the right hand with a *pp* dynamic marking.

(Hodie Salvator apparuit)

Fifth system of musical notation, concluding the page. It includes a *p* dynamic marking and a *rall.* marking.

pp rall.

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a long slur and a hairpin indicating a decrescendo from piano (pp) to a slower tempo (rall.). The bass clef contains a supporting bass line.

1<sup>o</sup> tempo

Second system of musical notation. The treble clef has a melodic line with accents (>) and a hairpin indicating a decrescendo. The bass clef has a bass line with a hairpin indicating a decrescendo.

Third system of musical notation, showing a continuation of the melodic and bass lines with various chordal textures.

Fourth system of musical notation, continuing the piece with complex harmonic structures in both staves.

Fifth system of musical notation, concluding the page with a final melodic flourish in the treble and a bass line.

First system of musical notation, consisting of a treble and bass staff. The treble staff contains several chords and melodic lines, with some notes beamed together. The bass staff provides a harmonic accompaniment with longer note values.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a focus on chordal textures and melodic movement in both staves.

*Molto Lento*

(Pu - er na - tus est

*rall. molto*

Third system of musical notation, featuring a vocal line with the lyrics "(Pu - er na - tus est" and piano accompaniment. The tempo is marked "Molto Lento" and the performance instruction "rall. molto" is present.

no - bis.

*ppp*

Fourth system of musical notation, featuring a vocal line with the lyrics "no - bis." and piano accompaniment. The dynamic marking "ppp" is indicated.

