

MELODIE SACRE

PUBBLICATE DA

D. LORENZO PEROSI

COLLABORATORI

G. BENTIVOGLIO - L. CERVI - A. DONINI - L. MAPELLI
E. POZZOLI - G. RAMELLA - A. TURI

Volume

MILANO
Via Arcivescovado, 1

Stampato in Milano
presso la tipografia
di G. B. B. B. B. B.

Offertorio pel S. Natale.

G. RAMELLA.

VOCI I.
II.

Andantino maestoso ma non lento. Tu-i sunt coe-li et tu - a est

Tu-i sunt coe - li, et tu - a est

ORGANO
od
HARMONIUM.

Man.

Ped.

ter - - ra: or-bem ter-ra - rum, et ple-ni-tu - di-nem e - jus

ter - - - ra:

or-bem ter-ra - rum, et ple-ni-tu-di-nem

tu fun-da - sti:

ju-sti-ti-a et ju-di-ci-um

præ - -

e-jus tu fun-da - sti:

ju - sti-ti-a et ju - di - ci-um præ -

Man.

Ped.

- pa-ra-ti-o se-dis tu-æ,

præ - pa - ra-ti-o se-dis tu - æ.

- pa-ra-ti-o se-dis tu-æ,

præ - pa - ra - ti-o se-dis tu - æ.

OFFERTORIO

a 2 voci pari (T. e B.) per l'Epifania
con accompagn. d'Organo od Harmonium.

G. RAMELLA.

Andante mosso.

VOCE I^a

VOCE II^a

Andante un po' mosso.

poco rit.

ORGANO
od
HARMONIUM.

Man.

The second system of the musical score continues the piece. It features two vocal staves (VOCE I^a and VOCE II^a) and a grand staff for the organ or harmonium. The organ part begins with a piano (*p*) dynamic and includes a pedal line. The tempo is marked *a tempo*. The lyrics are: "Re - ges Thar-sis et..... in - - su - lae mu -". The organ part includes a *Man.* (Mancina) marking and a *Ped.* (Pedale) marking. The organ part includes a *p* (piano) dynamic marking.

Re - ges Thar-sis et..... in - - su - lae mu -

a tempo

p

Ped.

- - - ne - - ra of - - - fe - rent
Animando
 Man.

Re - - ges Thar - sis et..... in - - su - læ mu -
come prima Re - - ges Thar - sis et in - - su - -
 Ped.

- - ne - ra of - - - fe - rent: re - - ges
 - læ mu - ne - ra of - - - fe - rent. re - ges A - ra - bum et
dim. *p* *mp*

animando e cresc.

A - ra - bum et Sa - - - - - ba.....

animando e cresc.

Sa - - - - - ba do - -

animando e cresc.

calmo p morendo

..... do - na ad - du - - cent.....

calmo morendo

- na ad - du - - cent.....

Più calmo. *(Voce celeste)*

dim. *pp* *II. Man.* *Man.* *più piano*

p semplice

et a - do - ra - bunt E - - - um om - nes re - ges

p semplice

et a - do - ra - bunt E - - - um om - nes re - ges

I. Man.

p FLAUTO E DULCIANA

Ped.

ter - - - ræ, om-nes gen-tes *p*

ter - - - ræ, (II. Man.) om-nes gen-tes (I. Man.) *p*

pp *p*

ser - vi-ent e - - i om - con espansio-

ser - vi-ent e - - i

con espansione

Man. Ped.

-ne - - nes.... gen - - tes ser - vi-ent e - - - i. *dim. e rall.* *pp*

con espansione om - nes gen - - tes ser - vi-ent e - - - i. *dim. e rall.* *pp*

rall. *morendo* *pp*

Terra tremuit

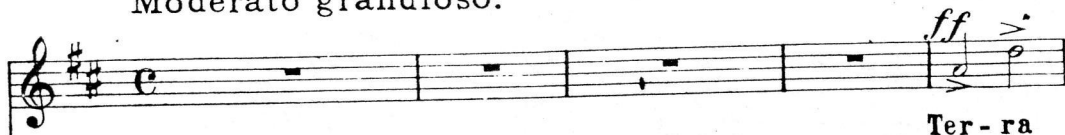
Offertorio di Pasqua

a 2 voci con accomp. d'Organo od Harmonium.

ETTORE POZZOLI.

Moderato grandioso.

TENORI.



BASSI.



Moderato grandioso.

ORGANO
od
HARMONIUM.



Ter - - - ra tre - mu - it Ter - ra

Ter - - - ra tre - - mu - it Te - ra

The first system consists of three staves. The top two staves are vocal parts in D major (two sharps). The top staff has a *ff* dynamic marking. The bottom staff is the piano accompaniment, featuring chords and moving lines in the right and left hands.

tre - - mu - it..... et qui -

tre - - mu - it.....

Ped. Man.

The second system continues the vocal and piano parts. The vocal staves have a *pp* dynamic marking. The piano accompaniment includes a *pp subito* marking and a *Man.* (manicella) instruction. A *Ped.* (pedal) instruction is also present.

- e - - vit et qui - e - - vit et qui -

et qui - e - - vit et qui - e - - vit

The third system concludes the page. It continues the vocal and piano parts. The vocal staves have a *pp* dynamic marking. The piano accompaniment features sustained chords and moving lines.

*poco rall.**a tempo*

- e - - vit et..... qui - - e - - - vit

et qui - e - - vit dum re-sur - - ge -

poco rall. *a tempo*

f dum re-sur - ge - ret..... dum re-sur - ge - ret.....

- ret..... dum re-sur - ge - ret..... dum re-sur - ge -

poco rall. *a tempo*

in..... ju - di - - ci - o in..... ju - di - ci - o De - - -

- ret..... in..... ju - di - - ci - o De - - -

poco rall. *a tempo*

Poco più mosso.

-us.

-us.

mf

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

ff

mf

Ped.

mf

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

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

rall.

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

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

f

rall.

Angelus Domini

Offertorio a due voci virili
con accompagn. d'Organo od Harmonium.

L. MAPELLI.

Andante.

INTRODUZIONE.

Man.

The introduction is written for the organ or harmonium in a grand staff (treble and bass clefs). It begins with a treble clef and a common time signature (C). The music is marked with a piano (p) dynamic. The melody is composed of eighth and quarter notes, with some accidentals (sharps and flats). The bass line consists of chords and single notes, including a prominent flat (B-flat) in the second measure. The piece concludes with a final chord in the treble and a whole note in the bass.

Ped.

This section continues the organ or harmonium accompaniment. It features a more active melody in the treble clef, with eighth and sixteenth notes. The bass line provides harmonic support with chords and moving lines. A pedaling instruction (Ped.) is indicated below the bass staff, suggesting a sustained pedal point. The piece ends with a final chord in the treble and a whole note in the bass.

TENORI.

An - - ge - lus Do - mi - ni de - scen - -

The Tenors' part is written in a single staff with a treble clef and a common time signature (C). It begins with a piano (p) dynamic. The melody is composed of quarter and eighth notes, with some accidentals (sharps and flats). The lyrics are written below the staff.

BASSI.

An - - ge - - lus Do - - mi - ni de -

The Basses' part is written in a single staff with a bass clef and a common time signature (C). It begins with a piano (p) dynamic. The melody is composed of quarter and eighth notes, with some accidentals (sharps and flats). The lyrics are written below the staff.

ORGANO
od
HARMONIUM.

p

This section continues the organ or harmonium accompaniment. It features a more active melody in the treble clef, with eighth and sixteenth notes. The bass line provides harmonic support with chords and moving lines. A piano (p) dynamic is indicated. The piece ends with a final chord in the treble and a whole note in the bass.

- dit de coe - lo, et di - xit mu - li - e - ri - bus:

scen - dit..... de coe - lo, et di - xit mu - li - e - ri - bus:

The first system consists of three staves. The top two staves are for vocal parts (soprano and bass), and the bottom staff is for the piano accompaniment. The vocal parts have lyrics in Latin. The piano part features chords and moving lines in both hands.

p Quem que - ri - tis?

p Quem que - ri - tis? *mf* Re - sur -

p Man. Ped.

The second system continues the musical piece. It includes vocal staves with lyrics and a piano accompaniment. Dynamics like *p* (piano) and *mf* (mezzo-forte) are indicated. Performance markings "Man." and "Ped." are present at the bottom of the piano staff.

Re - sur - re - xit

- re - - xit Re - sur - re - xit

mf

The third system concludes the page. It features vocal staves with the lyrics "Re - sur - re - xit" and a piano accompaniment. A dynamic marking of *mf* (mezzo-forte) is shown at the beginning of the piano part.

Re - sur - re - -xit, si - cut di - - -

Re - sur - re - -xit, si - cut di - - - - -

pp

p

Poco più mosso.

-xit, Al - -le -

-xit, Al - -le -

Poco più mosso

cresc. *poco tratt.* *f*

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

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

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

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

p

p

-ja Al - - le - 'u - ja

- - le - lu - - ja, Al - le - lu - ja

pp

pp

pp

Man.

Andantino religioso.

E - un - tes di - ci - te di - sci - pu - lis e - - ius:

E - un - tes di - - ci - te di - - - sci - pu - lis e - - ius:

pp

pp

pp

Andantino religioso.

pp

espressivo

Ec - ce prae-ce-dit vos in Ga - li - le - am Ec -

Ec - - ce..... prae -

- ce prae - ce - dit in Ga-li - le- - am i - bi e - um vi -

- ce - - dit vos in Ga-li - le- - am i - bi e - um vi -

- de - - bi - tis si - cut di - - -

- de - bi - tis..... si - cut di - - -

1^o Tempo.

Poco più mosso

First system of the musical score. It consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts begin with the syllable "-xit." followed by a rest, then "Al - le -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a crescendo marking and a forte dynamic.

-xit. Al - le -

-xit. Al - le -

cresc. *f*

Second system of the musical score. The vocal parts continue with the syllables "-lu - ja Al - le - lu - - - ja Al - - le -". The piano accompaniment provides harmonic support with chords and moving lines.

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

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

Third system of the musical score. The vocal parts conclude with the syllables "-lu - ja Al - le - lu - - - ja Al - - le -". The piano accompaniment continues with harmonic support.

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

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

First system of the musical score. It consists of two vocal staves (Soprano and Bass) and a piano accompaniment. The lyrics are: -lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. The piano accompaniment features a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

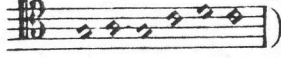
Second system of the musical score. It continues the vocal and piano parts. The lyrics are: -lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. The tempo marking *allarg. molto* appears above the vocal staves. The piano accompaniment includes a melodic line in the right hand and a more rhythmic, chordal line in the left hand.

Third system of the musical score. It concludes the vocal and piano parts. The lyrics are: -ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu - ja. The tempo marking *Largo.* appears above the vocal staves. The piano accompaniment includes a melodic line in the right hand and a more rhythmic, chordal line in the left hand. The system ends with a double bar line.

OFFERTORIO

per il Patrocinio di S. Giuseppe

a 2 voci pari con accomp. d'Organo od Harmonium.

(Sull'intonazione dell' 8° Modo Ecclesiastico )

G. RAMELLA.

Moderato.

VOCE I^a

VOCE II^a

ORGANO
od
HARMONIUM.

p

Man. Ped. Man.

Lau - da Je -

Lau-da Je-ru - sa-lem Do - - mi-num,

- ru - salem Do - mi-num, Lau-da Je-ru - sa-lem

mf

cresc.

Ped.



mf cresc.

Lau - - da Je - ru - sa - lem Do - - - mi -

cresc. sempre

Do - mi-num Lau da Je - ru - sa - lem Do - - - mi -

sempre cresc.

p - num, *pp dolce* quoni-ameon-for-ta - vit *p* por-ta-rumtu-

p - num, *pp dolce* quoni-ameon-for-ta - vit *p* se-raspor-ta - rum tu -

p *pp* *p*

Man. Ped.

espressivo

- a - - rum be - ne - di - xit fi-li-is tu - is in te.

espressivo

- a - - rum, be - ne - di - xit fi-li-is tu-is in te.

p *pp* *p*

Man. Ped. Man.

p dolce be-ne-di-xit fi-li-is tu-is in te, *pp* be-ne-di-xit

p dolce be-ne-di-xit fi-li-is tu-is in te, *pp* be-ne-di-xit

p *più p* *pp*

Ped.

Man.

Ped.

rit. ma pochissimo *ravvivando il tempo* fi-li-is tu-is in te. *f* Hal - le-lu -

rit. ma pochissimo *ravvivando il tempo* *mf* fi-li-is tu-is in te. Hal - le-lu - jah *cresc.* Hal - le -

rit. ma pochissimo *mf (ravvivare il tempo)* *cresc.*

Largamente

ff - jah *ff rit.* Hal - le-lu - jah Hal-le lu - - jah.

Largamente *ff* - lu - - jah *ff rit.* Hal - le-lu - jah Hal-le lu - - jah.

cresc. *ff Largamente* *rit.*

Ascendit Deus

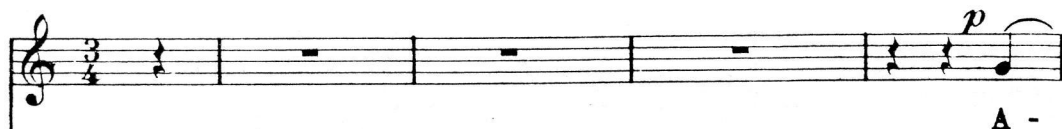
Offertorio per la festa dell'Ascensione

a 2 voci eguali con accompagn. d'Organo od Harmonium.

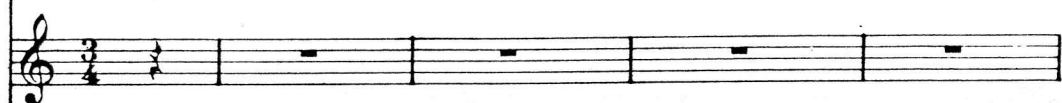
ETTORE POZZOLI.

Andantino.

SOPRANI
(TENORI)



CONTRALTI
(BASSI)



Andantino.

ORGANO
od
HARMONIUM.



-scen - dit De - us in..... ju - bi - la - ti - o - ne A - scen - dit

A - scen - dit

De - -us in ju - bi - la - ti - o - ne A - scen - dit

De - -us in..... ju - bi - la - ti - o - ne

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'De - -us in ju - bi - la - ti - o - ne A - scen - dit' for the first staff and 'De - -us in..... ju - bi - la - ti - o - ne' for the second staff. The piano accompaniment features chords and moving lines in both hands.

De - us in..... ju - bi - la - ti - o - ne

A - scen - dit De - us in..... ju - bi - la - ti - o - - -

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'De - us in..... ju - bi - la - ti - o - ne' for the first staff and 'A - scen - dit De - us in..... ju - bi - la - ti - o - - -' for the second staff. The piano accompaniment continues with chords and moving lines in both hands.

Do - mi-nus Do - mi-nus in vo - ce tu - bæ.....

- ne

The third system concludes the musical piece. It features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'Do - mi-nus Do - mi-nus in vo - ce tu - bæ.....' for the first staff and '- ne' for the second staff. The piano accompaniment continues with chords and moving lines in both hands.

in.....

Do - mi-nus Do - mi-nus in vo - ce tu - bæ

The first system consists of three staves. The top staff is a vocal line with a long note on 'in' followed by a melodic phrase. The middle staff is a vocal line with the lyrics 'Do - mi-nus Do - mi-nus in vo - ce tu - bæ'. The bottom staff is a piano accompaniment with a flowing arpeggiated pattern.

vo - - ce in vo - ce tu - bæ in..... vo - - ce

in..... vo - ce in vo - ce tu - bæ in.....

The second system consists of three staves. The top staff is a vocal line with the lyrics 'vo - - ce in vo - ce tu - bæ in..... vo - - ce'. The middle staff is a vocal line with the lyrics 'in..... vo - ce in vo - ce tu - bæ in.....'. The bottom staff is a piano accompaniment with a flowing arpeggiated pattern.

rall.....

in..... vo - - - ce tu - - - - bæ.....

vo - ce in vo - ce tu - - - - bæ

rall.....

The third system consists of three staves. The top staff is a vocal line with the lyrics 'in..... vo - - - ce tu - - - - bæ.....' and a 'rall' marking. The middle staff is a vocal line with the lyrics 'vo - ce in vo - ce tu - - - - bæ'. The bottom staff is a piano accompaniment with a flowing arpeggiated pattern.

Poco più mosso.

23

First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics: "Al - le - lu - - ja..... Al - le - lu - - ja....." and "Al - le - lu - - ja..... Al - le -". The piano accompaniment is marked with a forte *f* dynamic. The tempo is indicated as "Poco più mosso."

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal staves have lyrics: "..... Al - le - lu - - - ja Al le lu - - -" and "- lu - - ja Al - le - lu - - - ja Al - le - lu - - -". The piano accompaniment continues with the same forte *f* dynamic.

Third system of the musical score. It concludes the piece. The vocal staves have lyrics: "- ja..... Al - le - lu - - - ja....." and "- ja..... Al - le - lu - - - ja.....". The piano accompaniment is marked with a forte *ff* dynamic and includes the instruction "allargando" (rushing). The system ends with a double bar line.

Confirma hoc Deus

Offertorio per la Domenica di Pentecoste

a tre voci pari con accompagn d'Organo od Harmonium.

A. DONINI.

Adagio non troppo

TENORI I.

TENORI II.

BASSI.

ORGANO
od
HARMONIUM.

Adagio non troppo.

pp

Ped.

pp Con-fir-ma hoc De - us quod o-pe-ra-tus

pp Con-fir-ma hoc De - us quod o-pe-ra-tus

pp Con-fir-ma hoc De - us quod o-pe-ra-tus

es in no - - - bis a tem-plo tu - -

es..... in no - - - bis a tem-plo tu - -

es..... in no - - - bis a tem-plo tu - -

p

Man.

This block contains the first system of the musical score, measures 1 through 4. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'es in no - - - bis a tem-plo tu - -'. The piano part begins with a rest, then enters in measure 3 with a triplet of eighth notes. The key signature is one sharp (F#).

- o, quod est in Je - ru - - - sa -

- o, quod est in Je - ru - - - -

- o, quod est in Je - ru - - - -

mp

cresc. molto ff

f

Ped.

This block contains the second system of the musical score, measures 5 through 8. The vocal parts continue with the lyrics '- o, quod est in Je - ru - - - sa -'. The piano part features a triplet of eighth notes in measure 5, followed by a crescendo leading to a fortissimo (ff) dynamic in measure 7. The key signature remains one sharp (F#).

*dim. assai***1^o Tempo.**

-lem ti-bi of-fe-rent re- ges mu- -ne -

-sa - lem ti-bi of-fe-rent re- ges mu- -ne -

-sa - lem ti-bi of-fe-rent re- ges mu- -ne -

smorz. pp

mp

Man.

- ra..... Al- -le - lu -

- ra..... **Più mosso.** Al- -le - lu - ja.....

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

cresc. *cresc. e string.*

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

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

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

P cresc.

Ped.

Largo

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

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

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

f ff allargando fff

Ped. *Largo*

Quis ascendet

Offertorio per la festa di S. Luigi

a 2 voci eguali con accompagn. d'Organo od Harmonium.

ETTORE POZZOLI.

Moderato.

SOPRANI
(TENORI.)

CONTRALTI
(BASSI.)

ORGANO
od
HARMONIUM.

The musical score for the beginning of the piece. It features three staves: Soprani (Tenors), Contralti (Basses), and Organo od Harmonium. The time signature is 3/4, and the key signature has one flat (B-flat). The tempo is marked 'Moderato.' The Soprani and Contralti staves are initially silent. The Contralti staff begins with a *p* (piano) dynamic, playing a short melodic phrase. The Organo od Harmonium staff begins with a *pp* (pianissimo) dynamic, playing a complex accompaniment. The organ part includes markings for 'Man.' (manual) and 'Ped.' (pedal). The lyrics 'Quis a -' are written below the Contralti staff.

The vocal and organ accompaniment for the main text of the piece. It features three staves: Soprani, Contralti, and Organo od Harmonium. The time signature is 3/4, and the key signature has one flat. The tempo is marked 'Moderato.' The Soprani and Contralti staves are joined by a brace. The lyrics are written below the vocal staves: 'Quis a - scen - det Quis a - scen - det in - scen - det Quis a - scen - det in mon - tem Do - mi - ni, Quis a - scen - det Quis a - scen - det'. The organ part provides accompaniment, with a *p* (piano) dynamic marking. The organ part includes markings for 'Man.' (manual) and 'Ped.' (pedal).

mon - tem Do-mi-ni aut..... quis sta-bit in..... lo-co san-cto e - jus

in montem Do-mi-ni aut..

Man. Ped.

..... quis sta-bit in..... lo-co san-cto e - jus in.....

Man.

in..... lo-co san-cto e - jus in..... lo-co san-cto e - jus? *poco rall.* *a tem.*

..... lo-co san-cto e - jus? in..... lo-co san-cto e - jus?

pp

poco rall. *a tem-*

-po *pp*

In -

-po Ped. *pp* Man.

- no - cens ma - ni - bus..... In - no - cens ma - ni -

pp

In - no - cens ma - ni - bus In - no - cens ma -

- bus et mun - do cor - de et mun - do cor - de

- ni - bus et mun - do cor - de et mun - do cor - de. In -

pp *pp*

First system of the musical score. It consists of three staves: two vocal staves (Soprano and Alto) and a piano accompaniment staff (Grand Staff). The lyrics are: "In - - - no - cens ma - - ni - - no - cens ma - - ni - bus In - no - cens ma - -". The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand, with a fermata over the final measure.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: "- bus et mun - do cor - - - ni - bus et mun - do cor - -". The piano accompaniment continues with a similar melodic and harmonic structure, ending with a fermata.

Third system of the musical score. It features two vocal staves with the lyrics "- de..." and a piano accompaniment staff. The piano part includes a "Ped." (pedal) marking and a "rallentando..." instruction. The system concludes with a final cadence in the piano part.

OFFERTORIO PER LA FESTA DI S. GIOVANNI B.

a due voci con accompagn. d'Organo od Harmonium. (facilissimo)

Andante mosso.

ETTORE POZZOLI.

VOCI I.
II.ORGANO
od
HARMONIUM.

Ju-stus ut pal-ma..... flo - re - bit..... Ju-stus ut
 Ju-stus ut pal-ma flo-re - bit flo-re - bit.....
 pal - ma..... flo - re - bit..... Ju-stus ut pal-ma..... flo -
 Ju-stus ut pal-ma flo-re - -bit Ju-stus ut pal-ma flo-re - bit flo-
 -re - bit..... Ju-stus ut pal - ma flo-re - -bit;.....
 -re - bit..... Ju-stus ut pal - ma flo-re - -bit;.....

si - cut.... ce - drus si - - cut ce - - - drus quæ in Li - ba - no

p

si - cut ce - drus quæ in Li - ba - no

est mul - ti - pli - ca - - - bi - tur.

est mul-ti-pli-ca-bi-tur mul-ti - pli-ca - bi - tur.

movendo

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

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

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

allargando

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

allarg.

Assumpta est

Offertorio a 3 voci miste (C.T.B.)

con accompagn. d' Organo od Harmonium.

LUIGI CERVI.

ORGANO
od
HARMONIUM.

Con moto.

f

cresc.

rall.

Ped.

CONTRALTI.

As - sumpta est Ma - ri - - a in coe -

TENORI.

As - sumpta est Ma ri - - a in coe -

BASSI.

Assumpta est Ma - ri - - a in coe -

Energico.

ff

mf

ORGANO
od
HARMONIUM.

Energico.

ff

2

tratt. *pp* *a tempo rinforzando as-*
 - lum As - sumpta est Ma - ri - a As-sumpta est Ma
 - lum As - sumpta est Ma - ri - a As-sumpta est Ma - ri -
 - lum As - sumpta est Ma - ri - a As - - sumpta
p *tratt.* *pp a tempo*
 Man. Ped. Man.

- sai *ff* *rall.*
 - ri - a As - sumpta est Mari - - a in cœ - lum.
f
 - a As-sumpta est Ma - ri - - a in cœ - lum.
f *rall.*
 est, As-sumpta est Ma - ri - a in cœ - - lum.

f *rall.* *dim.* *rit.*
 Ped.

Più Sostenuto.

espressivo
SOLI.
poco tratt.
p
 Gau - dent An - ge - li, col lau - dantes be - ne - di - cunt Do - mi - num.

Più Sostenuto.

mf
poco tratt.
 Man.

a tempo espressivo
SOLI. *mf*
f
 Gau - dent An - ge - li, col lau - dantes be - ne - di - cunt Dominum Gau -
poco tratt.
f
 Gau -

a tempo
a tempo
poco tratt. f

I^o Tempo.

TUTTI.

- dent An - ge - li, gau - dent Ange - li, col - lau - dan - tes

- dent An - ge - li, gau - dent Ange - li, col - lau - dan - tes

gau - dent Ange - li, gau - dent Ange - li, col - lau - dan - tes

I^o Tempo.

be - ne - di - cunt Do - mi - num A - le - lu - ja.

be - ne - di - cunt Do - mi - num. Al - le - lu - ja.

be - ne - di - cunt Do - mi - num. Al - le - lu - ja.

rall. molto

Largo.

m.s.

rit.

Ped.

FILIAE REGUM

Offertorio a tre voci eguali
con accompagn. d'Organo od Harmonium.

AGOSTINO DONINI.

Adagio.

TENORI.

Fi - li-æ re - - - gum..... in ho -

pp

Fi - li-æ re - - - gum

BASSI.

Adagio.

Fi - li-æ re - - -

ORGANO

od

HARMONIUM.

pp

- no - - - - re..... tu - - - - o.....

in..... ho - - no - - - - re..... tu - o as-ti-tit re -

- gum in ho - no - - - - re tu - o

pp

pp

as-ti-tit re - gi - na a de - xtris tu - is in ves -

- gi - - - na a de-xtris tu - is

as-ti-tit re - gi - - - na a de - xtris tu - - -

- ti - tu de-au - ra - - - -

in ves-ti - - - -tu de au - ra - -

- is in ves - ti - tu de au - ra - - - -

- to cir - cùm - - - da - - - ta

- to cir - cùm - - - da - - - ta

- to cir - cùm - - - da - - - ta

crescendo sempre

va - ri - e - ta - - - te Al - - le - lu - - -

va - - ri - e - ta - - - te Al - - le -

va - - ri - e - ta - - - te Al - - le - lu - ja

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

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

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

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

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

- ja Al - le - lu - ja.

rallentando molto

Veritas mea

a 3 voci eguali.

Con calma.

LUIGI CERVI.

TENORI I.
TENORI II.

BASSI.

Ve - ri - tas me - a et mi - se - ri - cordi - a me - -

p Ve - ri - tas me - a et... mi - - se - ri - cordi - a me -

Ve - ri - tas me - a et mi - se - ri - cordi - a me - -

- a cum i - - - pso, et in no - mi - ne me - o e - xal -

- a cum i - - - pso, et in no - mi - ne me - o e - xal -

- a cum i - - - pso, et in no - mi - ne me - o

- ta - - - bi - tur *movendo* cor - nu e - - -

- ta - - - bi - tur *p* cor - nu e - - -

e - xal - ta - bi - tur cor - nu e - - - jus e - - xal -

- jus e - xal - ta - bi - tur cor - - nu e - - jus

- jus e - xal - ta - bi - tur e - - xal - ta - bi - tur

- ta - - bi - tur *ff* e - xal - ta - - - bi - tur

e - xal - ta - bi - tur cor - nu e - jus e - xal - ta - bi - tur

f e - xal - ta - bi - tur cor - nu e - jus e - xal - ta - bi - tur

e - xal - ta - bi - tur cor - nu e - jus e - xal - ta - bi - tur

Sost^o

cor - nu e - - - jus... cor - nu e - - - jus.

ff cor - nu e - - - jus *a tempo* cor - nu e - - - jus.

cor - nu e - - - jus cor - nu e - - - *trattenute* jus.

OFFERTORIO

per l'Addolorata e per la Madonna del Carmine
a 2 voci pari con accompagn. d'Organo od Harmonium.

G. RAMELLA.

Larghetto.

VOCE I^a

VOCE II^a

Larghetto.

ORGANO
od
HARMONIUM.

p con espressione

Man.

p espressiva

Re - cor - da - re

Vir - go Ma - ter in conspectu De - i

Ped.

Vir - go Ma - - ter in con-spe - ctu De - - i
in con - spe - - ctu De - - i

pp ut lo - qua - - ris pro no - bis bo - - - na et ut a - *cresc.*
pp ut..... lo - qua - - ris pro no - bis bo - na et ut a - *cresc.*

pp *cresc.*
Man. Ped.

- ver - tat in - di - gna - ti - o - nem su - am a no - - bis
- ver - tat in - di - gna - ti - o - nem su - am a no - - bis

più f

et ut a - ver - tat in - di - gna - ti - o - nem su - - am a

et ut a - ver - tat in - di - gna - ti - o - nem su - - am a

più f

no - - bis

no - - bis

I^o Manuale

dolce

dim. molto

II^o Manuale

pp

Man.

pp con umiltà

Re - cor - - da - - re

pp con umiltà

Re - cor - - da - - re

riten. morendo

riten.

pp

Man.

Vir - go Ma - -ter, in..... con - spe - -ctu De - -

Vir - go Ma - -ter, in..... con - spe - -ctu De - -

-1, ut lo - qua - ris pro no - bis bo - na, et ut a -

-1, ut lo - qua - ris pro no - bis bo - na, et ut a -

a poco a poco cresc.

cresc. senza affrettare , *rit.* *f.*

-ver - tat in - di - gna - ti - o - nem su - am a no - -bis.

cresc. , *rit.* *f.*

-ver - tat in - di - gna - ti - o - nem su - am a no - -bis.

cresc. *rit.* *f.*

Ped.

Afferentur regi virgines

Offertorio a due voci eguali (S.C.)
per la festa di una Vergine e Martire
con accompagn. d'Organo od Harmonium. (facile)

LUIGI CERVI.

SOPRANO.
CONTRALTO.

Andante maestoso.



ORGANO
od
HARMONIUM.

Andante maestoso.



mf *robusto* in lăe - ti - ti-a, et e-

af - fe - ren - tur ti - bi in lăe - ti - ti - a,.....

cresc. *f*

rall. -xul- -ta - ti - o - -ne:

ff et e - xul - ta - ti - o - -ne:

espressivo

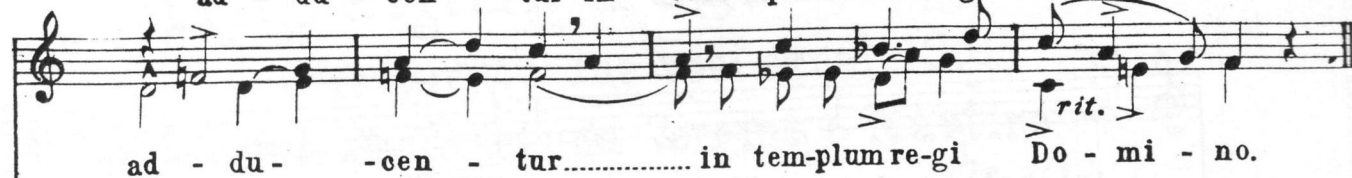
ff *rall.* *mf* *rit.*

tratt.

sf in lăe - ti - ti-a, et e - xul - ta - ti - o - -ne:

rit. *f* *tratt.* *f* *ff*

Più Sostenuto.

ad - du - cen - tur in *rimettendosi* tem - plum re - gi Do - mi - no.

Più Sostenuto.



Meno.

allargando sempre sino al fine

Al - le - lu - ja,



Meno.



Largo.

Al - le - lu - ja,

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



Largo.

