

Badische Landesbibliothek Karlsruhe

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4 Sacred songs - Don Mus.Ms. 497

[S.l.], 1770 (1770c)

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Allegro

Canto

Mus No 499

Statio I

Lauda Iyem salua-torem lauda quem et past-orem in hym-nis et car-ti-cis in hymnis et car-ti-cis et canticis quantum potes tacitum aude rei lau-dare sus-ci-cis quia maior omni laude rei lau-dare sus-ci-cis lauda lauda Iyem salua-torem lauda lauda quem et pastorem in hym-nis et cantic-is et cantic-is et cantic-is quantum potes tacitum aude quia maior omni laude rei lau-da-re sus-ci-cis laudis Ihesu Ipsi-a-lis hodi-e pro-pri-um pas-sus vivus et ri-talis hodi-e pro-pri-um

Alto

Mus No 447

Statio

Lauda. Igoa Salva-torea lauda. Ducea et paf-torem
 in hynio et canti- vis in hynio et canti- vis et canti- vis quartum
 potes lautum aude rec lau- Dase Iuffi- vis quia major omni
 lauda rec lau- Dase Iuffi- vis Igoa Salva-torea Ducea et paf-torem
 in Igoa- vis et canti- vis et canti- vis et canti- vis quartum potes
 lautum aude quia major omni lauda rec lau- Dase Iuffi- vis
 laudis the- aa Iuffi- a- lis hodi- e pro- por- i- tur panis
 vi- vus et vi- ta- lis hodi- e pro- por- i- tur.



Allegro

Genores.

Ann. No 467

1

Stati e /

Lauda syon salvatorem lauda ducem et pastorem
in hymnis et canticis in hymnis et canticis et canticis quia major
omni laude recantare sufficis quia major omni laude recan-
ta-re sufficis lauda syon salvatorem ducem et pastorem in
hymnis et canticis et canticis et canticis quoniam potes factus es
quia major omni laude recantare sufficis pax vivas
et vi-talis hodie propositus pax vivas et vi-talis
hodie propositus

Allegro

Basso

Mus. No 494

Statio

Lauda Syon salu-torem lauda ducem et pastorem in
hymnis et Canticis in hyrnis et Canticis et Canticis quia
maj-or om-ni laude nec lau-dare suffi-cis quia maior om-ni
laude nec lau-dare lau-da-re suffi-cis Sion salua-torem Lau-da-
rem et pastorem in hyrnis et Canticis et Canticis et Canticis
quantum po-tes tanta laude quia maior om-ni laude nec lau-dare
suffi-cis panis vi-vus et vi-talis hodi-e pro panis
in y panis vivus et vi-talis ho-di e pro panis turba

Statio 1^{ma}

Violino 1^{mo}

1

Anna No 497

Allegro.

The image shows a page of handwritten musical notation for a violin part. The title is "Statio 1^{ma}" and the instrument is "Violino 1^{mo}". The piece is identified as "Anna No 497". The tempo is marked "Allegro.". The music is written on eight staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper is aged and stained.

Stadio I^{ma} Allegro.

Violino 2^{do}

Anno 1747

This image shows a page of handwritten musical notation for a violin part. The title at the top left is "Stadio I^{ma} Allegro." and the instrument is identified as "Violino 2^{do}". The date "Anno 1747" is written in the top right corner. The music is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as "p." (piano) and "f." (forte). The paper is aged and shows some staining and wear, particularly at the bottom edge.

Allegro

Clarinete primo in D.

Mus. No. 448

1

Statio

Allo maestoso



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Badische Landesbibliothek
Karlsruhe

Clavino 2do in D: D

Anno 1749

Allegro

Stato I. C.

10

2

8

Mio maestro

4

5

p. f.

Organo 2288

Mus No 497

Allegro

Statio

Handwritten musical score for organ, consisting of eight staves. The notation includes various note values, rests, and dynamic markings such as "for: ppo:" and "for:". The piece is titled "Organo 2288" and "Mus No 497", with a tempo marking of "Allegro" and a section label "Statio". The manuscript shows signs of age with some staining and a torn edge on the right side.

All o moesto

St. II

Ho gma datur Christi-anis quā in carnem transit panis et vinum
 in sangui- nem vinum in sangui- nem quod non ca- pis quod non vi- des ani mo- sa-
 firmat fir- mal fi- des proter rerum proter ordi- nem
 nec sumunt con sumunt sumunt boni sumunt mali forte horren ina- quali
 vel in feris morose malis for- vilita bonis
 vide pa- nis sumpti- onis quam sit dispar exi- tus
 dispar exi- tus

Allegro maestoso

Stato II

Quis yagma datur christianis quod in carnem transit panis et vinum
 in sanguinem *pp.* quod non capis quod non vides anima firmat
 firmat fides proter rerum proter ordinem *pp.*
 proter ordinem sumit unum mille tantum illa
 nec sumit consumitur sumit boni sumit mali forte tamen in a-
 quali vitæ pot in heribus *pp.* mors est malis *pp.* vita bonis *pp.*
 proter *pp.* vide panis sumit ho- nis quamsit quamsit dissipare in
 proter *pp.* dissipare in = tus

Allegro maestoso

in Dogmatibus Christi - anis quod in carnem transit panis et vinum
 in sanguinem et vinum in sanguinem. Quod non capis quod non in des animas
 firmat firmat si des proter venum proterendi = nem
 for proter ordinem Sumit unus mille san luru
 ille nec sumptus sumptus sumptus sumunt boni sumunt mali
 for te la - mer in e = quali vel in te = ritas
 morosest mali vita bonis morosest mali vita bonis vide panis sumptionis
 quantitas diffarexi = su transit diffarexi = su



Statio II.

2

Allo mosso

Handwritten musical score for Statio II, page 87. The page contains ten staves of music in a single system. The notation is dense, featuring many slurs and dynamic markings such as 'f' and 'p'. The paper is aged and shows some staining. The number '87' is written at the bottom of the final staff.



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Sonata II.

Alloro maestoso

This image shows a page of handwritten musical notation for a piece titled "Sonata II." with the tempo marking "Alloro maestoso". The score is written on eight staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The paper is aged and shows some staining, particularly in the lower half of the page. The handwriting is in a historical style, likely from the 18th or 19th century.

Allegro

Clarinete primo in D.

Mus. No. 448

1

Statio

Allo maestoso



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Badische Landesbibliothek
Karlsruhe

Clarinete Solo in D: D

Anna No 497

Allegro

Stato I. C.

io A 2

2 8 8

Mit maestro

Stato II. C.

5 4 4

p. f. p.



Allegro maestoso

Violino II

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro maestoso*. The score includes various musical notations such as notes, rests, and slurs. Performance markings include *ff* (fortissimo), *ffo* (fortissimo), *for* (forte), *piano*, and *forte*. There are also some numerical annotations like "864" and "864#" scattered throughout the score.



Andante

Stot III

Hic est panis eue panis angelorum eue panis angelorum factus est
 via - lona vere panis fi - li - orum vere panis fi - li - orum non non non non non misericors cari -
 bus in misericors cari - bus eue panis eue panis ange - lorum eue panis ange -
 lorum factus est via - lona in misericors caribus in in misericors caribus in in
 edus caribus in in misericors caribus in in misericors caribus in in figuris profig
 ratur cum Hanc mis - catur agnus pascho de - tatur agnus pascho in datus manna datur
 manna datur manna patri - bus datur datur datur manna patri - bus datur manna patri -
 bus datur manna patri - bus.

Andante

Eccce panis ecce panis ange-lorum eccce panis ange-lorum factus cibus vi-a
lorum vere panis fi-li orni vere panis filii = orni non non non non miltendus cani=
bus non miltendus canibus non miltendus canibus non miltendus canibus non miltendus canibus
Eccce panis ecce panis ange-lo-rum eccce panis ange-lorum non non milt=
endus canibus non non miltendus canibus non miltendus canibus non miltendus canibus non
non miltendus canibus In signi-ris praeignatus cum haec immo datur agnus pasche datur
datur agnus pasche datur manna datur manna datur manna datur manna
datur datur datur manna datur manna datur manna datur



Andante

Stro: III

Ecce panis ecce panis ange = lorum ecce panis ange = lorum solum cibum
 pro a lorum vere panis fili = orum vere panis fi li omni non non non fini =
 tendus cani = bus non mittendus cani bus non mittendus cani
 bus ecce panis ecce panis ange = lorum ecce panis ange = lorum factus cibum pro a
 lorum non non mittendus cani = bus non non mittendus cani bus non non mittendus
 canibus In si = gnis pro signaturum hoc imo datur agnus pasche digne sa = lus
 agnus pasche datur manna patri = bus da = bus datur datur manna patri =
 bus datur manna patri = bus

Andante

Ecce panis angelorum ecce panis angelorum factus oibus
 via - torum vere panis filiorum vere panis filiorum non non non non mittendus
 canibus mittendus canibus non mittendus canibus non mittendus
 canibus Ecce panis angelorum angelorum ecce panis angelorum factus
 oibus via - torum via - torum non mittendus canibus
 Insignis prosignaturum hoc imolatur agnus pasche de pas - tur agnus pasche
 datur mana patribus datur mana patribus datur mana patribus

Statio III.

Chorale.

A handwritten musical score for a chorale, titled "Statio III." and "Chorale." The score is written on eight staves. The notation includes various rhythmic values, accidentals, and clefs. The paper shows signs of age, including foxing and staining. The number "77" is written at the end of the eighth staff.

Sinfonia III.
Allegretto

Handwritten musical score for Sinfonia III, Allegretto, page 3. The score consists of eight staves of music. The first seven staves contain dense musical notation with various notes, rests, and dynamic markings. The eighth staff is mostly empty, with a few notes and a fermata at the beginning, and the number '77' written below it.

Andante
Statio III

Andante

Statio

Andante

Andante

Andante III

Andante

Andante IV

Andante

Statio III

Handwritten musical score for Statio III, consisting of six staves. The notation includes various note values, rests, and accidentals. Performance markings such as *Andante*, *Alto*, *Forz.*, *forte*, and *rigoroso* are present. The score is written on aged, yellowed paper with some staining.

Statio IV

Statio 4ta Adante

Bone pastor panis vere pastor bone ihesu nostri mise - re
 nostri mise - re ihesu nos pascere nos tu - e se tu nos bona fac videre
 in terra vi - ventium tu bona tu pastor tu bone tu pastor tu nos pa - sci
 tu qui curas qui curas facis et vales tuos ubi commensales coheredes
 et pascas faciantur civium bone pastor panis vere pastor bone
 ihesu nostri mise - re ihesu nos pascere nos tu - e se tu tu
 nos tu - e se bone pastor bone pastor tu nos pa - sci
 tu nos pa - sci tu nos pa - sci



Andante
St. IV

bone pastor pa-nis vere pastor bone Jesu nostri mi se vere
 Jesu nostri mi-se-re vere In nos pascere nos tu-ere In nos bo-na fac vi-
 vere in terra vi-ventium bone pastor In nos pa-fac
 In qui canla qui cunctis et pascit In os i-bi commensales coharedes
 et sodales fac sanctorum civium bone pastor pa-nis vere pastor bone
 Jesu nostri mi-se-re vere In nos pascere nos tu-ere In
 In-ere bone pastor bone pastor In nos pa-fac
 In no pas-ce

Statio V

Bone pastor panis vere pastor boni Jesu nostri mi-se-
 vere In nos pasce nostru ere In nos
 bona fa vi dere in terra vi-ventium bone pastor
 In nos pasce qui nos pascis qui pascis hic mor-tales comensales
 et sodales fidei sanctorum ci-vium Bone pastor panis vere pastor
 bo ne Jesu mi-se-nostri mi-se-vere In nos pasce nostru ere
 In In nos In ere bone pastor In nos pa-
 sce In nos pa-sce

Andante

St. VO $\#$ $\frac{3}{8}$

Bone pastor panis vere pastor bone Jesu nostri
 mi-se-re-re In nos pa-ce nos tu-e-re In nos
 bona fac vi-vere in tera vi-ventium In bone tu pastor
 In nos pa-ce qui nos pascis qui pascis hic mor tales In quibus
 Commensales cohare-ces et so-ciales Pa-sanctarum Civium Bo-ne pa-stor
 panis vere bone Jesu nostri mi-se-re-re In nos pa-ce nos tu-
 ere In nos tu e-re bone pastor
 In nos pas-ce In nos pas-ce

4^o
Statio IV.

2. Cantate.

Handwritten musical score for Statio IV, Cantate. The page contains eight staves of music in a single system. The notation is dense, featuring many beamed notes and rests. The paper is aged and stained. At the bottom of the eighth staff, there is a measure with a cross-hatched area and the number '76.' written below it.

4
Statis IV.
Furli.

A handwritten musical score on aged paper, consisting of eight staves. The notation is in a historical style, likely from the 17th or 18th century. The first seven staves contain musical notation with various note values, rests, and clefs. The eighth staff is mostly blank, with a few faint notes and a small number '78' written near the end. The paper shows signs of age, including some staining and a slightly irregular edge.

Andante
Statio III

is

15

Andante

8

4

12

2

Statio III

Andante

Andante III

Handwritten musical score for the first system, consisting of four staves. The first staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The second and third staves are bass clefs, providing harmonic accompaniment. The fourth staff continues the bass line. There are some handwritten annotations like 'Alto' and 'io' above the notes.

Andante

Andante IV

Handwritten musical score for the second system, consisting of three staves. The first staff is a treble clef with a 2/4 time signature and a key signature of one sharp (F#). It contains a melodic line. The second and third staves are bass clefs, providing harmonic accompaniment. There are some handwritten annotations like '12' above the notes.

Andante

Stato IV

The musical score is written on ten staves. The first staff is the vocal line, starting with the tempo marking 'Andante' and the title 'Stato IV'. The second and third staves form the first system of piano accompaniment, with 'piano' (p) markings. The fourth and fifth staves form the second system of piano accompaniment, with 'piano' (p) and 'forz.' (forzando) markings. The sixth and seventh staves continue the piano accompaniment, with 'forz.' markings. The eighth and ninth staves continue the piano accompaniment, with 'forz.' markings. The tenth staff is a final vocal line. The score includes various musical notations such as notes, rests, and ornaments. There are also some handwritten annotations and corrections throughout the piece.