

**Badische Landesbibliothek Karlsruhe**

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**Mori o Deus mori malo - Don Mus.Ms. 1404**

**Müller**

**[S.l.], 1777 (1777c)**

**urn:nbn:de:bsz:31-103017**

Arria est e deus  
duetto  
Canto, et Alto  
Due violini  
alto viola  
Con  
Basso

Sigg: Müller Friburg:

Ad usum Maria  
Celestina Zucklin  
ord. S. D. prof. ia  
1777.

Handwritten notes on a small paper slip at the bottom left corner, including the name 'Müller' and other illegible text.

Andante

mo=ri o de=us mo=ri ma - lo quam pecca - re mori  
Salve re gi na mater mater mi se ri cor dia Salve

ah mo=ri ma = lo quam peccare mo = lo mo = ri ma lo  
mi se = ri = cor = dia vit = a dul ce = do vi = ta dul =

de = us mori quam peccare fac me fac te a = mare fac me fac te a =  
ce = do et spes nostra Salve ad te clamamus exules ad te clamamus

ma = re semper semper a = ma = re fac me te sem = per a =  
exules fi li i clamamus exu = les clamamus fi li i fi li i

ma = re de us fac me sem = per fac me = te sem = per a mare te sem =  
E = ra ad te suspi = ra = mus ad te suspi ra = mus ad te suspi ra =

per fac de us a mare a mare fac te fac me te semper a =  
mus gemen tes et flentes et flentes in hac lacrimarum

ma - re a - ma -  
ral - le lacrima -

re pa nitet peccasse pa = ni = tet peccasse pa = ni =  
ral = le Sal ve re gi na ma = ter ma ter mi se ri = cor di =

4et a peccasse pa = nitet peccasse pa nitet a m as se se ri us  
mi se = ri = cor di a ad te cla = manus clamamus exules

a m as se se ri = us peccasse pa nitet se ri us pa nitet se ri us pa nitet a =  
clamamus exules clamamus exules fi li i exules fi = li

ma sse se ri us peccasse pa nitet a m as se se ri = us a m as se se ri us peccasse  
Cre ad te cla ma = mus clamamus exu = les clamamus exu les clamamus

*Handwritten notes and signatures in the bottom right corner, including the name 'G. Schlegel'.*

penitet serius penitet serius penitet a - masse ma lo mori deus  
fi - lii exu les. — filii fi - li e - ve ad te ad te suspi

quam pec - care fac semper a - mare te semper amare semper amare  
- ra - mus ge mentes — et flen - tes flen - = tes

fac me semper te a ma - re a ma  
in hac in hac lachri ma - rum lachrima

*Presto*  
re,  
rum va - lle,  
ad te ergo cor accensum  
eia ergo ad voca - ta

flagrat. Spi - rat cor ac - censum cor meum ad te spirat ad te cor  
nostra — il - los fu - os mi - seri - cordes occu - los ad nos con -

me - um ad te cor me - um ad te cor me - um flagrat Spi - rat cor ac -  
- ver - te ad nos converte et te - sum be - ne - dictum fructum ventris

- censum flagrat spirat cor meum spirat flagrat at te cor me - um ad  
tu - i ventris tu i nobis post hoc exi li - um osten - - de o -

sten - de  
te cor meum  
cor meum flagrat spirat cor flagrat cor spi rat cor  
o cle - mens o pi - a o dulcis o vir - go ma -

me um  
ri a  
cor me um flagrat spi - rat cor fla grat cor spirat cor meum ad te  
o cle - mens o pi a o dulcis o virgo maria o Cle -

cor meum ad te cor meum accensu — accensum flagrat spirat flagrat ad te cor meum  
mendo pia o dul cis virgo maria — o dulcis virgo dulcis virgo mari -

um ad te cor meum!  
a mari - a!

*[Faint, illegible handwritten text on aged paper]*

Adagio

Alto.

Mus No 1404

1

Mo=ri o de=us mo=ri mo=ri qua pecca = re  
salve regi=na mater mater mise=ricordi= a

mo=ri qua peccare mo=ri qua peccare ma=lo qua peccare malo  
salve vi=ta dulce=do vi=ta dulce=do et spes nostra salve

fac me te semper cla=ma mus exu les fac te a ma=re semper semper a ma=re  
clamamus exules filii clamamus exules

semper amar = e fac me te sem=per a = mare a = ma = re a =  
clamamus filii filii e = ra ad te suspira = mus ad

mare a = ma = re a mare a mare a ma = re te semper te semper te  
suspira = mus ad te suspiramus gementes et flentes et flentes et

mare fac me semper te a = ma flentes in hac lacrimarum val le lacrima =  
re penitet peccasse rum valle vita dulcedo

pa=ni=te = peccasse pa= nitet peccasse panitet amasse serius  
et spes nostra spes nostra salve ad te clamamus clamamus filii

amasse serius amasse seri = us peni tet panitet pec=  
clamamus exules clamamus exules filii filii

casse peccasse serius amasse serius clamamus filii clamamus  
e = re clamamus exules clamamus filii clamamus

seri- us — panit et panit et peccasse malo malo deus  
 exules filii exules filii E — — va ad te ad te suppi  
 quam — peccare fac semper amare te semper amare te  
 — ramey — — gementes — — et flen — — tes et  
 semper peccare fac me semper te ama — — re a ma — —  
 flentes — — in hoc lachrimarum val — — le lachrima — —  
 — — — — — re!  
 — — — — — rum val = le!

*Presto*  
 ad te ergo cor accensum flagrat cor accensum cor meum ad te  
 Eia ergo advocata nostra illos tuos misericordes  
 fla = grat ad te cor me = um ad te cor me = um Cor flagrat  
 oculos ad nos conver = te — — — — — et se sum  
 spirat — — flagrat cor accensum ad te cor meum spi = rat ad  
 bene = dictum fructum ventris tui nobis post hoc edi = lium o =  
 te cor meum — — — — — cor meum flagrat spirat cor flagrat cor spirat cor  
 sten = de osten = de o clemens — o pi a o dulcis o virgo ma =  
 meum ad te cor meum flagrat cor spirat cor flagrat cor meum ad te cor meum ad  
 = ri a o clemens — o pi a o dulcis o virgo maria o clemens o pi a o  
 te cor meum accensum cor flagrat — — spirat ad te cor meum cor meum  
 dulcis o virgo o clemens o pi a o dulcis virgo o dulcis virgo mari =  
 flagrat cor meum flagrat,  
 — a mari = a!

Adagio: Duetto:

Violino I mo.

Mus No 1404

1

Handwritten musical score for Violino I, Adagio, Duetto. The score consists of 14 staves of music in G major, 6/8 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the word "fine" written above the staff.



*for:*

*presto:*

The musical score consists of ten staves of handwritten notation. The first staff begins with the dynamic marking 'for:'. The second staff begins with 'presto:'. The time signature is 2/4. The key signature has two flats. The notation is dense, with many sixteenth and thirty-second notes. There are several measures with complex rhythmic patterns, including some with multiple beams. The manuscript shows signs of age, with some ink bleed-through from the reverse side of the page.

Adagio

Violino  $\frac{2}{4}$

Mus No 1404

1

The image shows a page of handwritten musical notation for a violin part. The music is written on 13 staves. The key signature is one flat (F major or D minor), and the time signature is 2/4. The tempo is marked 'Adagio'. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Forte' written below the final staff.

Forte

Handwritten musical notation on two staves. The top staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom staff begins with a bass clef and a key signature of two flats. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is in dark ink on aged, yellowed paper.

A series of approximately 15 empty musical staves with very faint, ghostly impressions of handwritten musical notation. These impressions are barely visible and appear to be bleed-through or extremely light pencil work from the reverse side of the page. A small, dark circular mark is present near the bottom center of the page.

Andante

Alto

Anna M. 1404

1

The image shows a page of handwritten musical notation for an Alto part. The tempo is marked 'Andante' and the instrument is 'Alto'. The manuscript is numbered 'Anna M. 1404' and '1'. The music is written on 12 staves in 6/8 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The paper is aged and shows some wear.



Basso

Ami M 1004

A handwritten musical score for Bass, consisting of 12 staves of music. The notation is in a 6/8 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *f* (forte) and *z* (zest). The score is written in a cursive hand and includes several measures with fermatas. The paper is aged and shows some wear at the bottom edge.

