

# **Badische Landesbibliothek Karlsruhe**

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## **2 Sacred songs - Don Mus.Ms. 1450**

**[S.l.], 1790 (1790c)**

**urn:nbn:de:bsz:31-104833**

1  
Offertorium imo

<sup>a</sup>  
Soprano, Alto  
Tenore, Basso  
Violino, Primo  
Violino, Secundo  
Violoncello

Quattro ex B.

de Jesu Sapientia Patris. in fest. Purifi.  
B. M. V.

<sup>a</sup>  
Violino Primo  
Violino Secundo  
Soprano 3 obligé  
Alto 3 obligé

Con  
Basso

Ad usum Sor. M.  
Celestina Gädlin  
ord. S. B. 1790.



Largo. Duetto. Soprano.

N. I. 9

Mus. No 1450

28.

Christe re-demptor christe redemptor omnium  
Conser-va Conser-va Conser-va tuos famulos be-  
ato Semper virginis pla-catus sanctis precibus pro-  
terita proferita mala pellite proferita mala  
pellite proferita proferita fu-tu-ra mala pellite  
vates eterni Judicis Aposto-lique Domini suppliciter ex-  
precimus Salvari Salvari vestris precibus Sal-  
vari vestris — — preci-bus Sal-vari vestris  
precibus Salvari vestris pre- — cibus vestris  
o-rati-onibus nos ferte nos ferte in co-  
le-ribus Chori Sancta-rum Chori sanctarū virginum mona-  
chorum om-nium Simul cum sanctis omnibus Confortes christi  
facite Gentem auferre auferre perfidam Credentium de finibus

29.

Christo laudes laudes debitas laudes persolvamus laudes

debi-tas persolvamus laudes debi-tas laudes debitas persol-

vamus a-lacriter persolvamus laudes persolvamus laudes

debitas. **Chorus** gloria patri patri in-

genito glori-a patri patri in-genito ejusque

uni-ge-ni-to ejusque uni-ge-ni-to

una cum Sancto cum Sancto Spiritu cum Sancto Spiritu

cum Sancto Spiritu in Semp-terna So-cu-la in Semp-

ter-na So-cula in So-cula gloria patri

in-genito e-jusque uni-genito uni-genito

gloria patri patri in-geni-to gloria patri

patri in-genito ejusque uni-ge-ni-to ejusque

uni-ge-ni-to gloria patri in-genito e-

jusque uni-genito una cum Sancto cum Sancto Spiritu

in Sempiterna Saecula cum Sancto Spiritu

in sempiterna Saecula. De Jesu Sapientia Patris.  
N. II. Duetto.

Andante <sup>29</sup>  
Egrede-re Sapi-enti-a Egrede-

re o magnifico Patris Patris ab ore nata!

Patris ab ore fecundo Patris ore Patris ab ore

nata! verecundi lausque Decursus Chori o Sacra na-

tura natura Facies o Copia veri o recti

Candor justitiaeque Iubar, egrede-re egredere et rectos

nobis rectos nobis Dux — dirige Cal-les <sup>38</sup> en rubus ar-

descit sed non comburi-tur igne, sed non comburitur igne non

non combu-ritur igne Ado-nai Ado-nai medi-o

fulget in igne rubi o populi Ductrix fida Co-

lumina In-i huc ades et

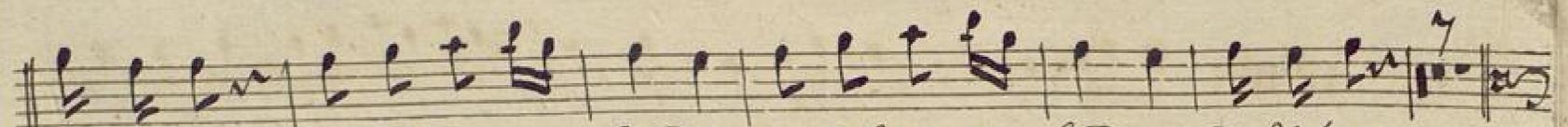
Largo. Duetto.

Alto.

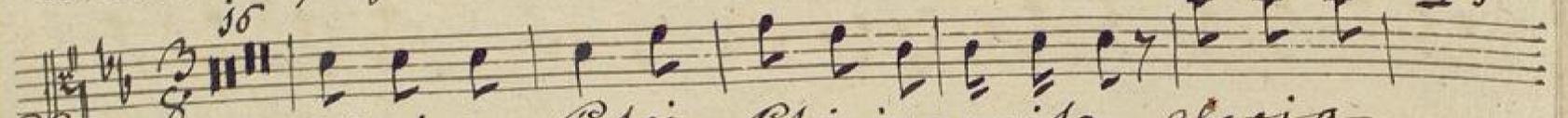
N. I.

Mus. No. 1450

Christe redemptor christe redemptor omnium  
Conserua Conserua tuos famulos be-ata be-  
ata quoque agmina be-ata quoque agmina coelestium co-  
elestium Spi-ri-tu-um. Oternj Iudicis Apосто-  
lique exposci-mus vestri precibus precibus vestris  
Sal-va-ri vestris preci-  
bus Salvari vestris precibus Salvari vestris pre-  
cibus.  
Martyres De-i Dei incliti Con-fes-so-res  
Confessores lucidi cho-ri Sanctarum chori sanctarum,  
virginum Mona-chorum om-ni-um Simul cu sanctis omni-  
bus Confortes christi facite gentem au-ferte au-ferte perfi-dam  
Credientium de sinibus ut christo laudes debitas christo laudes  
debitas christo laudes debi-tas persolvamus laudes debitas  
persolvamus laudes debi-tas lau-des debitas persolvamq al-



lacrimer perfolvamus laudes perfolvamus laudes debitas



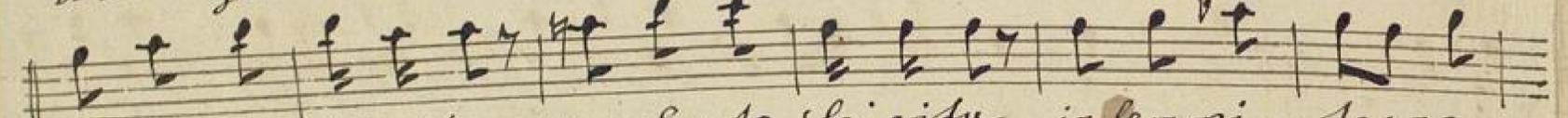
*Chorus.* gloria patri patri ingenito gloria



patri patri in-genito ejusque uni-ge-ni-to ejusque



uni-ge-ni - nito una cum Sancto cum Sancto Spiritu



cum Sancto Spiritu cum Sancto Spiritu in semp-terna



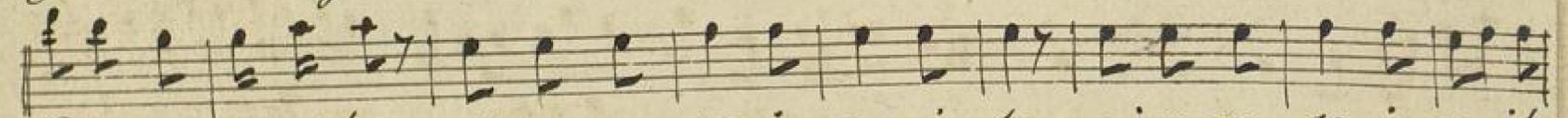
so-cu-la in semp-terna socula in so - - cula



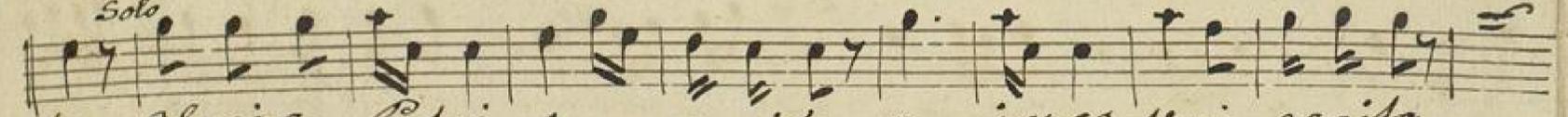
*Solo* gloria patri in-genito e-jusque uni-ge-ni-to in-



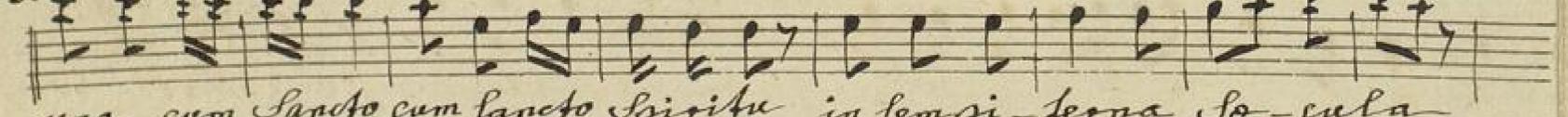
genito gloria patri patri in-genito gloria patri



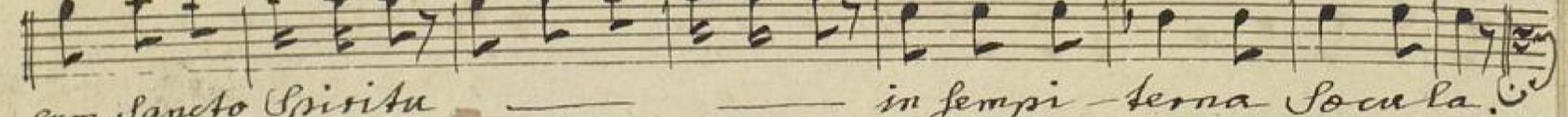
patri in-genito ejusque uni-ge-ni-to ejusque uni-ge-ni-to



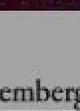
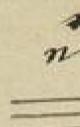
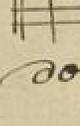
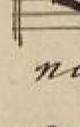
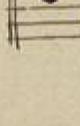
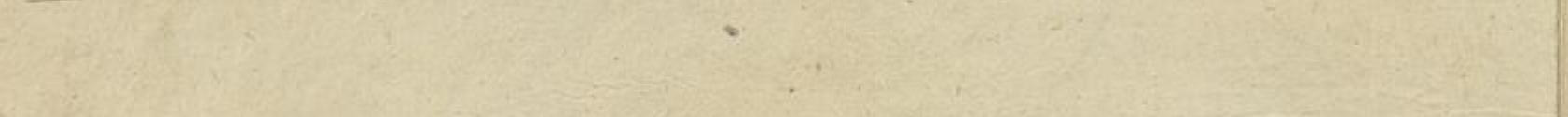
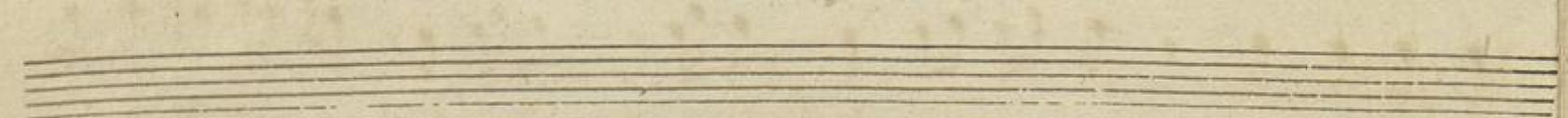
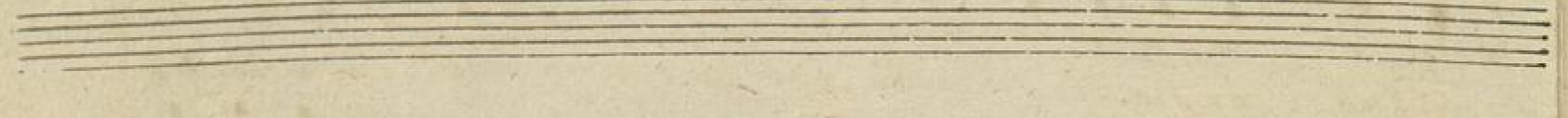
*Solo* to gloria patri in-genito e-jusque uni-ge-ni-to



una cum Sancto cum Sancto Spiritu in semp-terna so-cula



cum Sancto Spiritu in semp-terna socula.



Duetto Tacet.

Chorus.

16 J.

gloria Patri Patri in-genito gloria  
 Patri Patri in-genito ejusque uni-ge-ni-to  
 ejusque uni-ge-nito una cum Sancto cum Sancto  
 Spiritu cum Sancto Spiritu cum Sancto Spiritu in sempi-  
 terna Socu-la in Sempi-terna Socula in So-cu-  
 la. 19 J.

gloria Patri Patri in-genito gloria Patri  
 Patri in-genito ejusque uni-ge-ni-to ejusque  
 8 J.

uni-ge-ni-to. una cum Sancto cum Sancto Spiritu  
 in Sempi-terna Socu-la cum Sancto Spiritu  
 in Sempi-terna So-cu-la.

This image shows a page of aged, cream-colored paper with 15 horizontal musical staves. Each staff is composed of five parallel lines. The paper shows signs of age, including some foxing and a small tear on the left edge. The staves are completely blank, with no musical notation or clefs present.

Duetto Tacet.

Chorus.

*T.*  
8  
Gloria Patri Patri in-gerito gloria  
Patri Patri in-gerito ejusque Uni-geri-to  
ejusque Uni-Uni-gerito una cum-sancto  
cum Sancto Spiritu cum Sancto Spiritu cum Sancto Spiritu  
in Semp-terna So-cu-la in Semp-terna So-cu-la  
19  
So-cu-la. gloria Patri Patri in-gerito gloria  
Patri Patri in-gerito ejusque uni-geri-to ejusque  
8  
uni-ge-ni-to una cum Sancto cum Sancto Spiritu  
in Semp-terna So-cu-la cum Sancto Spiritu  
in Semp-terna So-cu-la.

A page of 15 blank musical staves on aged, yellowish paper. Each staff consists of five horizontal lines. The paper shows signs of wear, including a vertical crease down the center and some small brown spots. The page is otherwise empty of any musical notation or text.

Violino I<sup>mo</sup>

Anno No 1450

A handwritten musical score for Violino I, consisting of 15 staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout the piece, including *pp* (pianissimo), *l.* (lento), and *for.* (forzando). The handwriting is clear and legible, typical of 18th-century manuscript notation.

A page of handwritten musical notation consisting of 15 staves. The notation is in a single system, likely for a single instrument or voice. The key signature has one flat (B-flat), and the time signature is 3/4. The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *l.*, *f.*, and *pp.*. The piece concludes with a double bar line and a final cadence symbol.

Violino 2<sup>do</sup>

Mus. No 1450

This page contains a handwritten musical score for the second violin part. The score is written on 15 staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is characterized by intricate sixteenth-note passages and slurs. Annotations include a 'L.' (Lento) marking above the first staff, a 'pp' (pianissimo) marking above the fifth staff, and an 'f' (forte) marking above the eleventh staff. The notation includes various rhythmic values, slurs, and dynamic markings throughout the piece.

A page of handwritten musical notation on aged paper, featuring 15 staves. The notation is in a single system, likely for a piano or similar instrument. The music is written in a treble clef with a key signature of one flat (B-flat). The piece begins with a dynamic marking of *f* (forte) and a tempo marking of *Allegro*. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several slurs and phrasing marks throughout the score. A *rit.* (ritardando) marking is present in the lower half of the page. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Duetto. Largo.

organo.

Amo 1450

The image shows a handwritten musical score for organ, titled "Duetto. Largo." and dated "Amo 1450". The score is written on 14 staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by a slow tempo and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Numerous annotations are present throughout the score, including fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8), slurs, and dynamic markings such as "p" (piano) and "f" (forte). A section of the score, starting around the 10th staff, is marked "Solo" and features a more complex rhythmic pattern. The notation includes many accidentals and specific rhythmic values, such as "3/4", "5/4", and "6/8". The handwriting is clear and legible, typical of a composer's or scribe's manuscript.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, accidentals, and fingerings. The word "aria" is written in the sixth staff, and "solo" is written in the eighth staff. The manuscript shows signs of age with some ink bleed-through and staining.

in Sempiterna Saecula cum Sancto Spiritu

in sempiterna Saecula. De Jesu Sapientia Patris.  
N. II. Duetto.

Andante <sup>29</sup>  
Egrede-re Sapi-enti-a Egrede-

re ô magnifico Patris Patris ab ore nata!

Patris ab ore fecundo Patris ore Patris ab ore

nata! verecundi lausq; De-cursq; chori ô Sacra na-

tura na-tura Facies ô Copia veri ô recti

Candor justitioque Iubar, e-grede-re egredere et rectos

nobis rectos nobis Dux — dirige Cal-les <sup>38</sup> en rubus ar-

descit sed non comburi-tur igne, sed non comburitur igne non

non combu-ritur igne A-do-na i A-dona i medi-o

fulget in igne rubi ô populj Ductrix fida Co-

lumna In-i huc ades et

See - - leum durissi - ma  
 vincula vincula solve nostra que tartareo subtrahere  
 colla ju - go colla ju - go.

The musical score consists of three staves. The first staff begins with a treble clef and a common time signature. The melody is written in a cursive hand. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff concludes the phrase with a double bar line and a fermata. There are several empty staves below the first three.

N. II. Duetto.

Alto

de Jesu Sapientia Patris. 3

Andante.

29

Egrede-re Sapi-enti-a Egrede-re Patris

nata Patris ab ore ore Patris ab ore nata,

vere-cundi lausq; Decusq; Chori ô Sacra na-turae

natu-rae facies! ô Co-pia veri ô recti Candor ju-

stitio que Subar Subar e-grede-re e-grede-re

rectos nobis Dux dux dirige cal-les. En rubus ardes-

cit igne igne non comburitur igne Adona i a-

donai ô Dux I Sa-cidum! ô Rector Olympi

huc ades et

scelerum durissima vincula solve

~~nostra~~ Subtrahere colla ju-go colla ju-go.

nostra que

30

A page of 14 blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed. There are a few small dark spots on the page, including one near the bottom left and another near the center of the page.

Duella

11. 2. 3

A handwritten musical score for a piece titled "Duella". The score is written on ten staves, each containing a single melodic line. The notation is in a single system, with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often grouped in pairs or fours. There are several dynamic markings throughout the piece, including *pia.* (piano), *so.* (sotto), and *f.* (forte). The score concludes with a double bar line and a fermata. The paper is aged and shows some staining.

Handwritten musical notation on five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one flat. The notation is dense and fills the first five staves of the page.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically below the first five staves. These staves are empty and do not contain any musical notation.

Duetto

N. 2.

This page contains a handwritten musical score for a duet, consisting of 18 staves of music. The notation is in a single system, with each staff representing a different voice or instrument. The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a treble clef and a common time signature. The music is characterized by a mix of melodic lines and rhythmic patterns, with some staves featuring more complex, multi-measure passages. Dynamic markings such as *pp* (pianissimo) and *sf* (sforzando) are used throughout the piece. The handwriting is clear and legible, with some ink bleed-through from the reverse side of the page. The paper shows signs of age, with some discoloration and wear at the edges.

Handwritten musical notation on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *lo:*. The first staff begins with a treble clef and a key signature of one flat. The music is dense with sixteenth and thirty-second notes, often beamed together. The notation concludes with a double bar line and a fermata.

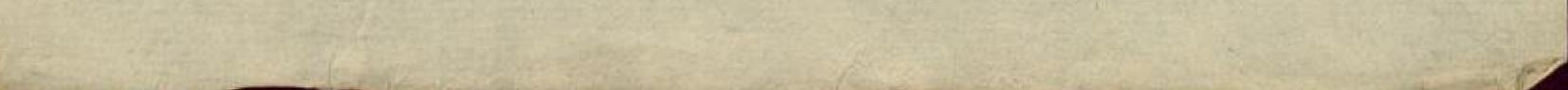
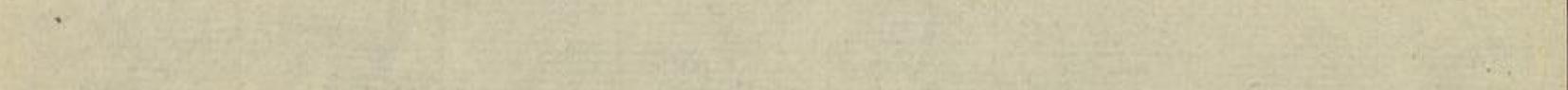
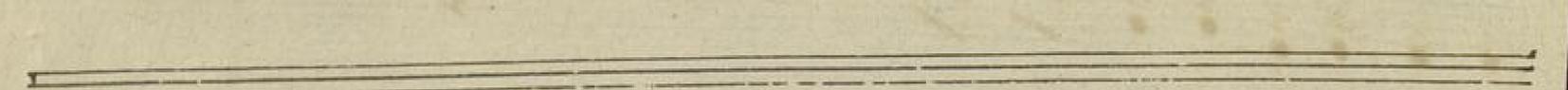
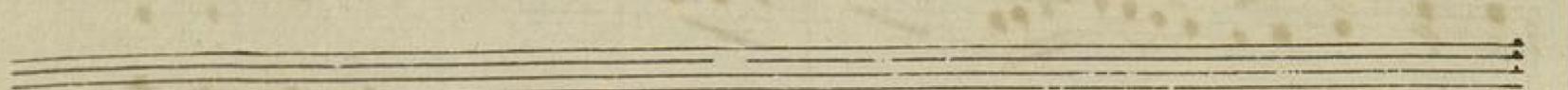
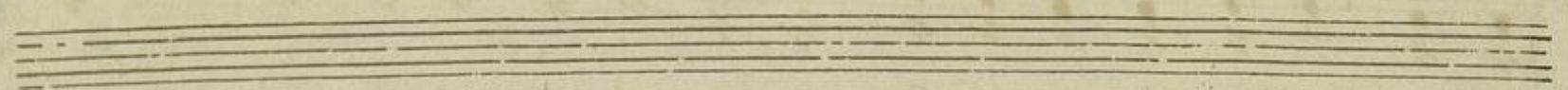
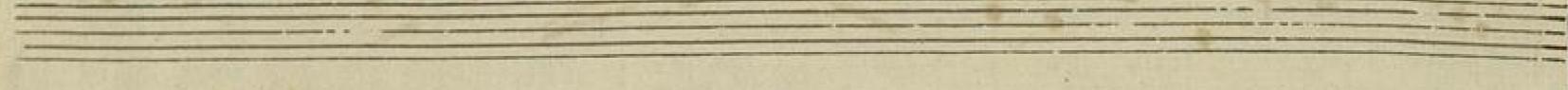
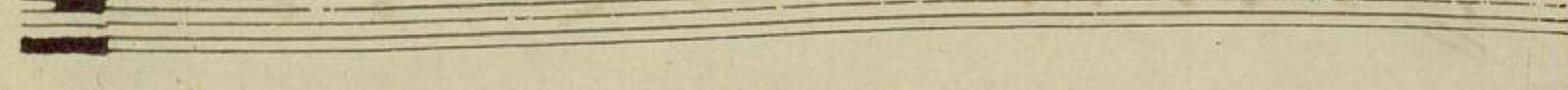
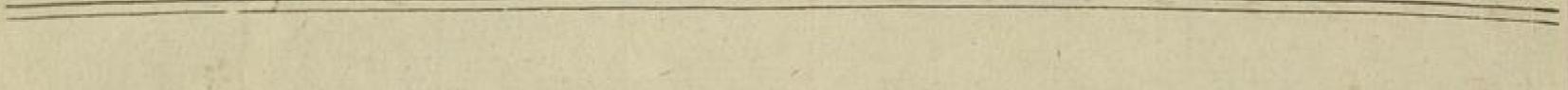
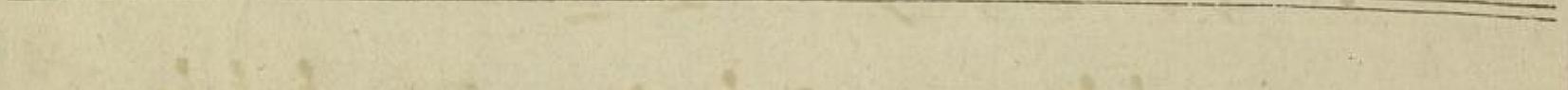
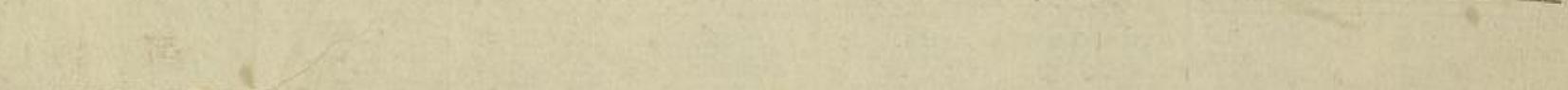
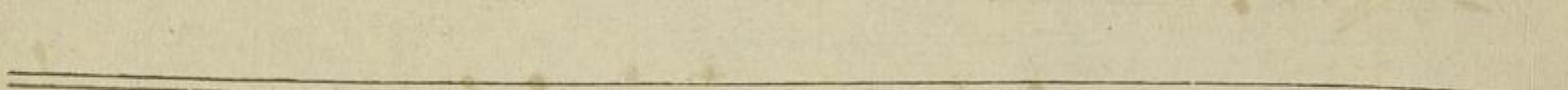
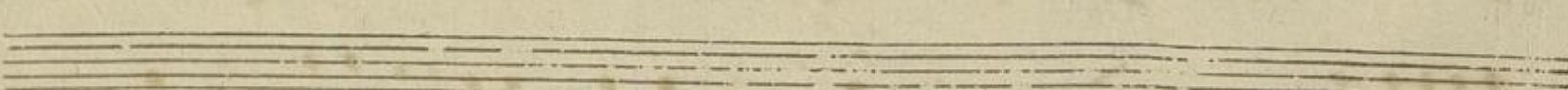
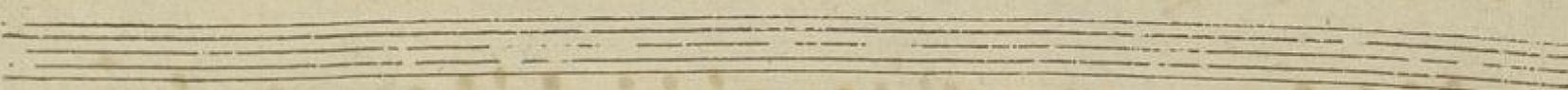
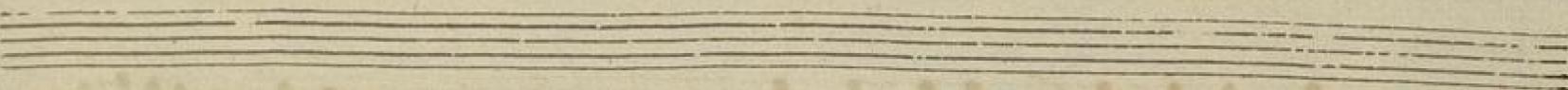
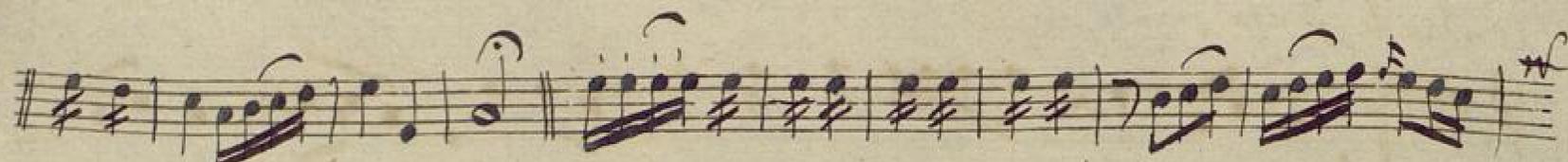
Ten empty musical staves, each consisting of five horizontal lines, arranged vertically below the first five staves.

Duetto *Pr*  
Andante molto.

*Alto Viola r.*

Ann. Nr 1450

The image shows a single page of handwritten musical notation for the Viola part of a duet. The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive hand. There is a large, dark ink blot or correction in the second staff. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *so.*, and *pp.*. The paper is aged and shows some staining and wear.



duetto 2<sup>da</sup>

This page contains a handwritten musical score for a duet, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and fingerings. Key annotations include the word "falso" written multiple times, "sor." (likely for "sorpasso"), and "ria". The score is densely written with notes and rests, and includes several measures with complex rhythmic patterns. The handwriting is in dark ink on aged paper.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '4' in the top left corner. It contains 15 horizontal staves, each consisting of five lines. The notation is written in dark ink and consists of numerous small, dark dots scattered across the staves, representing musical notes. The dots are arranged in various patterns, suggesting a melodic line or a chordal structure. The paper shows signs of age, including some foxing and a slightly uneven texture. The overall appearance is that of a historical manuscript or a working draft of a musical score.



