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4 Offertories - Don Mus.Ms. 1451

[S.l.], 1780 (1780c)

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1
Offertoria
Sanctissimi Sacramento;

movace I
Solo.

Canto.

Ms. No. 1457

Jesu Dulcis memori- a Dans vera cordis gaudia sed super
mel et omnia e- jus Dulcis presentia presenti- ia, nil canitur suavius
nil auditur jucundius, nil cogitatur Dulcius, qua- Jesus Dei filius, nil
cogitatur Dulcius, nil Dulcius quam Jesus Dei, filius
Nec lingua valet dicere, nec litera exprimere, experitur potest cre-
dere. Jesum Diligere est pariter potest credere, qui- Jesum si- di-
ligere, qui- sit Jesum Diligere Jesum Diligere si-
Jesu nostru- gaudium, qui- es futurus promium, sit nostra in te gloria
per aencta semper saecula, si- Jesu nostru- gaudium, qui- es futurus
promium, sit nostra in te gloria, per aencta semper saecula, sit nostra in te
gloria per aencta semper saecula, alleluia alleluia alleluia

I vivace

Aeto.

Mus. No. 1451

jo

Nil canitur suavius, nil auditur iucundius, nil

Cogitatur Dulcius quā Iesus Dei Filius, nil cogitatur Dulcius

nil Dulcius quā Iesu Dei Filius Iesu presertim:

sentibus, quā pius - et pietatibus quam bonas te quarentibus sed qui

invenientibus invenientibus. nec lingua valet dicere nec

libera exprimere, eos primae partes potest credere Iesum Diligere

exp. partes potest credere qui Iesum sit Diligere, qui Iesum sit Dilige

re Iesum Diligere sis Iesu nostrum gaudium, qui es futurus

promium, sit nostra in te gloria per cuncta semper saecula, sis Iesu

nostrum gaudium, qui es futurus promium, sit nostra in te gloria per

cuncta semper saecula, sit in te nostra gloria per cuncta semper saecula.

la alleluia alleluia alleluia

I vivace

Tenore

Ann. M. 1459

30

Nil canitur, saevius, nil auditur jucundius - nil cogi-
 sol. tatur Dulcius, quā Jēsus Dei filius nil Dulcius quā Jēsus
 Dei filius, quā Jēsus Dei filius. Nec lingua valet dice-
 re nec littera exprimere quid Jēsum sit Diligere Jēsum Dilige-
 re expertas potest credere, qui Jēsum sit Diligere Jēsum Diligere
 sol. Jēsu Dulcedo cordium fons vivas lumen mentium excedens omne
 gaudium, et omne desiderium De- siderium sis Jēsu nostrū gaur-
 dium, qui es Jēsus, promium, sit nostra in te gloria per cuncta semper
 saecula qui es Jēsus, promiū sit nostra in te gloria per
 cuncta semper saecula sit nostra in te gloria per cuncta semper =
 saecul- a alleluia allelui - a alleluia.

risace. I

Basso.

Mus. No. 1451

30

Nil ca-niter socius, nil auditar iucundias, nil cogi-
 tatur Dulcius, qua Jhesus Dei filius. nil Dulcius, quam
 Jhesus Dei filius, quam Jhesus Dei filius nec cin-
 qua valet, Dicere, nec cetera exprimere, quia Jhesum sit Dilige;
 re Jhesum Diligere experitus potest credere, quia Jhesu sit Diligere
 Jhesum Diligere fons vivus lumen mentium, excedens
 omne gaudium et omne desiderium, De-fiderium, sit Jhesu
 nostrum gaudium, qui es futurus promium, sit nostra in te gloria, per
 cuncta semper secula qui es futurus promium, sit nostra in
 te gloria, per cuncta semper secula, sit nostra in te gloria, per
 cuncta semper secula, alleluia alleluia alleluia

I *vivace*

Violino 1mo.

Ann. M. 1457

1

Handwritten musical score for Violino 1mo. in C major, marked "I vivace". The score consists of 12 staves of music. The notation includes treble clefs, a common time signature (C), and various musical symbols such as notes, rests, slurs, and dynamic markings like "f" and "p". The paper shows signs of age with some staining and foxing. The signature "G. S. P." is visible in the first few staves.

vivace. I

Violino 2do.

Mus. Ms. 1451

1

This page contains a handwritten musical score for the second violin part (Violino 2do). The music is written on ten staves in a single system. The tempo is marked 'vivace' and the movement is the first (I). The score is written in treble clef with a key signature of one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), scattered throughout the piece. The handwriting is clear and legible, typical of 18th or 19th-century manuscript notation. The paper shows signs of age, with some foxing and staining, particularly in the lower half of the page.

vivace.

I

Organo

Ann. Ms 1451

1

Handwritten musical score for Organ, Part I, marked 'vivace'. The score consists of eight staves of music in common time (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is characterized by a fast tempo and intricate melodic lines. The manuscript shows signs of age, with some ink bleed-through and foxing.

II *Andante*

Jesu Deus

Handwritten musical score for Organ, Part II, marked 'Andante'. The score consists of six staves of music in common time (C). The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is characterized by a slower tempo and a more contemplative mood. The manuscript shows signs of age, with some ink bleed-through and foxing.

Quando cor nostrum visitas tunc lucet ei veritas tunc
 lucet, tunc lucet, tunc lucet ei veritas, mundi vilescit vanitas
 et intus feruet charitas, vilescit vanitas, et intus feruet:
 Charitas Hoc probat ejus Passio hoc Sanguinis effusio:
 per quam nobis redemptio, per quam nobis redemptio, datur et Dei
 visio, et Dei visio. Jesum omnes agnoscite, amorem eius nosci-
 te, amorem eius noscite, Jesum omnes agnoscite - amorem
 eius noscite amo - - - rem, Jesum ardentem querite
 querendo in ardentem, amantem sic Diligite amantem sic
 Diligite amoris vicem reddite, in hunc odorem currite et
 vatis vota reddite amen - amen amen

II

jo.

Quando cor nostra visitas. Ita luceat ei veritas

Iane luceat — luceat ei veritas mundi vilescit vanitas..

et intus feruet charitas, vilescit vanitas, et intus feruet :

Charitas. Hoc probat eius passio hoc sanguinis ef-

fusio, per qua nobis redemptio datur et Dei visio. Dar

tur et Dei visi-o et Dei visio agnor-

scite noscite amorem eius noscite Jesum omnes agnor-

scite amorem eius noscite - amo - - - - rem fer-

ram ardentem querite, quarendo inardescite, amante sic Dilig-

ite amantem sic Diligite - - amoris vicem reddite

in hunc odorem currite, et votis vota reddite a - - -

men amen

II *Se*

*I*esu Decus angelicum, in aure Dulce canticum, in aure
 Dulce canticum, in ore mel mirificum, in corde nectar colicum,
 in corde corde nectar nectar colicum, quando cor nostrum visitas
 Tunc lucet ei veritas, Tunc lucet Tunc lucet, — ei veritas
 mundi vilescit — veritas et intus seruet charitas, vi-lescit vani-
 tas, et intus seruet — Charitas *Hoc probat ejus pas.*
sic hoc sanguinis effusio per qua nobis redemptio, Da-
 tar et Dei visio, et Dei visio *I*esum ardens que-
 rite, goremus inardescite amoris vicem reddite, am-
 antem sic diligite, amoris vicem reddite, in hunc dorem curis
 te, et votis vota reddite a — men — amen

II

Quando cor nostrum visitas, tunc tacet ei veritas

tas tunc tacet, — tacet ei, veritas, mundi vilescit vanitas

tas, et intus feruet charitas, vile scit vanitas et intus feruet —

Charitas *sol* Amor Jesu Dulcissimus, est ve — re suar

vissimus, plus milibus, gratissimus, quam dicere sufficimus, est

vere — suavi — ssimus hoc probat ejus passio hoc

sanguinis effusio per quam nobis redemptio datur et De-

i visio, et Dei visio *sol* Jesum ardenter qua-

erite querendo inardescite amoris vicem reddite

amantem sic Diligit e amoris vicem reddite, in humorem

currite, et votis vota reddite — a — men — amen.

II

Jesu Decus.

vra

luti

A handwritten musical score on aged paper, consisting of 12 staves. The notation is in a single system, likely for a keyboard instrument. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *pp*, *mf*, and *f*. The score includes various ornaments and slurs. The title 'Jesu Decus.' is written in a cursive hand at the beginning. The page is numbered '2' in the top left corner and 'II' at the top. The paper shows signs of age, including some staining and foxing.

A partial view of the adjacent page on the right, showing the continuation of the musical score. The notation is similar to the current page, with staves and musical notes visible.

andante II

This page contains ten staves of handwritten musical notation. The music is written in a single system, likely for a piano. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano), *f* (forte), and *mol.* (molto) are used throughout. There are also markings for articulation, such as slurs and accents. The paper shows signs of age, with some foxing and staining, particularly in the lower half of the page.

This block shows the right edge of the adjacent page, where the musical notation continues. The word "Solo" is visible at the top of the page, indicating a solo section. The notation is partially cut off by the edge of the image.

vivace.

I

Organo

Ann. Ms 1451

1

II *Andante*

Jesu Deus

Handwritten musical notation on two staves. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a bass clef. The notation includes various rhythmic values, accidentals, and slurs. The word "Fals." is written above the first staff.

III *Andante*

Handwritten musical notation on ten staves. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The notation includes various rhythmic values, accidentals, slurs, and dynamic markings such as "p" and "f". The word "Fals." is written above the third staff. The notation is dense and includes many accidentals and slurs.

III

III

Solo.

C

Jesu Rex: admirabilis, et tri-umphator no-bilis
 Dulcedo ineffabilis, totus Desiderabilis - Dulcedo, Dulcedo
 Deside-rabilis, Deside-rabilis Desidero te millies, mi
 Jesu quando venies, de sidero te millies, me totum quando facies, me
 totum facies, me totum facies, et me te ipso scies te ipso
 te ipso te ipso scies scies qui te
 gustant esuriant, qui bibant adhuc siciunt, qui te gustant esuriant, qui
 bibant adhuc siciunt, siciunt. Desiderare nesciunt, Des
 siderare nesciunt, nisi Jesu que Diligant Jesu que Diligent.
 Jesu mi bone sentiam, amoris tui coriam, amoris
 coriam amoris coriam, Da mihi per presentiam, tuam videre
 gloriam, videre gloriam amen - am - - - -
 en amen

III

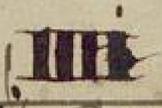


87 *Sol.*
 Desidero te millies, mi Jesu quando venies! De-
 sidero te millies, me totum quando facies, me totum facies, me
 totum facies, ut me te ipso saties te ipso, te ipso, te
 ipso saties sati- es, tuus amor amor continuas, mi-
 hi languorasti - Deus tu totus es mellifluus, fructu vito
 perpetuus mellifluus perpetuus, amor continuas, amor con-
 tinuus qui te gustant esuriant, qui bibunt a hac sitiunt qui te gust-
 ant esuriant, qui bibunt a hac sitiunt, si - tiunt Desiderare
 nesciant, nisi Jesum quem diligunt nisi Jesum quem diligunt Jesum quem
 diligant Jesu mi bone sentiam amoris tui cariam
 amoris cariam, amoris cariam Da michi per presentiam tuam vi-
 dere gloriam videre gloriam amen - a -
 - men amen

III

37

De sūpero te millies, mi Jese quando
 venies me totum quando facies, me totum me totum
 ut me te ipso sates -- te ipso, sati -- es te ipso sates
 te ipso sati -- es sati -- es qui te gustant esuri-
 unt, qui bibunt adhuc sitiunt qui bibunt adhuc sitiunt si-
 tiunt Desiderare nesciunt, Desiderare nesciunt nisi Jese.
 am que Diligunt, Jese am que Diligunt que tuus amor amor in-
 ebriat, novit quid Jeseus senti- at, quam felix est, quem sates, nil
 ultra est, nil ultra, est, quod ca- riat. Jese mi bone sentiam, am-
 oris tui sequiam amoris, amoris Da mihi per presenti-
 am, tuam videre gloriam, videre gloriam amen -- am-
 en -- amen.



Desidero te milles, mi Jesu quando venies
 me letam quando facies, me letam, me letam, ut me te ipso
 Sati-es, te ipso, Sati-es, te ipso Sati-es te ipso - Sati-es
 Sati-es qui te gustant esuriunt, qui bibunt adhuc si-
 tiunt qui bibunt adhuc sitiunt si-tiunt. Desidera-
 e nesciunt Desidera-e nesciunt nisi Jesum que Diligunt Je-
 sam que Diligunt novit quid Jesus sentiat, qua felix est
 que satiat, non altra est, non altra est, quod capi-at. Jefa mi
 bone sentiam amor-is tui copiam amoris amoris, Da
 mihi per profentiam tuam videre e gloriam videre gloriam
 amen - a - - - - - men amen amen

III *andante*

This page contains a handwritten musical score for a piece titled "III andante". The score is written on 12 staves, each with a treble clef and a common time signature (C). The music is characterized by dense, intricate passages, often featuring sixteenth and thirty-second notes. The notation includes various dynamic markings such as *p* (piano), *f* (forte), and *sol* (solfeggio), as well as articulation marks like slurs and accents. The paper shows signs of age, with some foxing and staining, particularly in the lower half of the page. The handwriting is in dark ink, and the overall style is that of a classical manuscript.

Sol. III

This page contains a handwritten musical score for a solo instrument, likely a lute or guitar, based on the title 'Sol. III'. The score is written on 14 staves. It begins with the title 'Sol. III' and the text 'Jesu Rex.' written above the first staff. The notation is highly detailed, featuring numerous slurs, ornaments, and dynamic markings such as 'f. pia', 'f. sub.', and 'p.'. The music is written in a historical style, with a focus on melodic lines and intricate rhythmic patterns. The paper shows signs of age, including some staining and foxing.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a 2/4 time signature. The second staff begins with a bass clef. The music consists of rhythmic patterns and notes, with some slurs and accents. The word "Fad." is written at the end of the first staff.

III *Andante*

Handwritten musical notation on ten staves. The first staff begins with a treble clef and a common time signature. The music is written in a slower tempo, indicated by the word "Andante". The notation includes various rhythmic values, slurs, and dynamic markings such as "p" (piano) and "f" (forte). The word "Fad." appears again in the second staff. The notation is dense and detailed, with many notes and rests.

20

Tu fons misericordie, tu vero lumen gratie
 Tu fons misericordie, tu vero lumen gratie
 Tu mentis Delectatio, amoris consummatio, tu
 mea gloriatio, amoris Delectatio Jesu mundi
 Saluati - o veni veni veni Rex optime Deus immenso glo-
 rio affulge menti clarius jam expectatus longiq, jam
 clarius affulge affulge mentibus. Ius
 precor nostrum gaudium qui es futurus promium, qui es futurus
 promium Tu solus mea gloria, spes Decus et victori- a, tu
 solus mea gloria, spes Decus et victori- a, spes Decus et victori-
 a spes mea gloria alleluia alleluia
 alleluia spes mea gloria spes mea gloria spes mea gloria
 alleluia alleluia

III

III

20

Sub.

Tu fons misericordie, tu vero lumen gratie, tu
 fons misericordie, tu vero lumen gratie, relle nube spissis
 - o, Dares nobis lucem glorio Dares lucem glorio Tu
 mentis Delectatio - - a - moris consummatio, tu mea gloriati -
 o. amoris Delectati - o Jesu mundi salvati - o
 veni veni Rex optime Deus inerso - gloria aff ulge
 menti clarius jam expectatus Congies, jam cla - - -
 rius affulge affulge mentibus. sis precor nostra gaudi -
 um, qui es faterus promium, qui es faterus promium, tu solus
 mea gloria. spes Decus et victori - a tu solus mea glori
 a, spes Decus et victori - a spes Decus et victori - a vict
 ori - a sis mea gloria allelui - a allelui - a - - -
 sis mea gloria sis mea gloria sis mea gloria allelu
 a alleluia.



20



Tu fons misericordie, tu vero lumen gratie
 Tu fons misericordie tu vero lumen gratie, nelle nobera
 cristititio, dans nobis lucem glorio Dans lucem glorio
 o Jezu mi o Jezu mi Delicissimo, Jezu suspirantis ani
 mo, te pio quorunt lacrymo, te quorunt lacrymo, te clamor
 mentis clamor mentis cla - - - mor mentis intimo. Tu mentis Delect
 abio, amoris consumatio, tu mea gloriatio
 Tu mea gloriatio, Jezu mundi solvati - o.
 sis precor nostru gaudium qui es futurus premium, qui
 es futurus premium Tu solus mea gloria spes Decus et victo
 ria, Tu solus mea gloria spes Decus et victori
 ria spes Decus et victoria victoria sis mea glo
 ria alleluia alleluia alleluia sis mea
 gloria, sis mea gloria, alleluia - a alleluia.

III

sol

Dulce — — — — — *Dinis, miro Dul-*

cedinis, tibi laus honor, laus honor numinis laus honor numinis

regnam beati — — — — — tadinis tu fons

miferi-cordis, tu vero lumen gratie tu fons miseri-

cordis, tu vero lumen gratie, pelle narem tristitia, Dans

nobis lucem glorio Dans lucem glorio. tu mentis

Delectati — o, amoris confirmatio tu mea gloriatio

tu mea — gloriatio — i o Jesu mundi Salvatio

Sis pector nostrum gaudium, qui es futurus premium, qui

es futurus premium, tu Solus mea gloria, spes Decus et vict-

oria, tu Solus mea gloria spes Decus et victoria. spes

Decus et victori — a victo — — — — — ria, sis mea gloria

alleluia alleluia alleluia sis mea gloria

Sis mea gloria alleluia alleluia.

III vivace



Handwritten musical score for a piece titled "III vivace". The score consists of 14 staves of music, each with a treble and bass clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as "p" (piano), "f" (forte), and "s. dub." (sordido). The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

III
vivace.

III

This page contains a handwritten musical score for a piece in G major (one sharp) and 3/4 time. The tempo is marked *vivace.* The score is organized into 15 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of the late 18th or early 19th century, featuring a variety of note values, rests, and slurs. Dynamic markings such as *p.* (piano) and *f.* (forte) are used throughout. The score is divided into sections by Roman numerals: **III** at the beginning and **III** at the top right. The paper shows signs of age, including some staining and foxing.

III

This page contains a handwritten musical score for guitar, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and fingerings. The score is written in a style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a common time signature (C). Above the first few staves, there are several lines of numbers, likely indicating fingerings or specific techniques: $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$, $5 = 4 = 5 =$. The notation includes many sixteenth and thirty-second notes, often beamed together. There are also some larger notes and rests. The paper shows signs of age, with some staining and wear at the edges.

A page of handwritten musical notation on aged, yellowed paper. The page contains 15 staves of music. The notation is written in dark ink and consists of rhythmic patterns of vertical stems and dots, characteristic of early manuscript notation. The paper shows signs of age, including foxing and some staining. The left edge of the page is slightly ragged, suggesting it is part of a bound volume.

