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## **4 Offertories - Don Mus.Ms. 1449**

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

O gloriosa domina. D-Dur

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27

O, glori o sa Domina excelsa super  
sidera qui Te creavit provide qui te crea - vit lactasti  
la - ctasti la - ctasti : - - - sacro ubere o glori o sa Domi  
na excelsa super sidera qui Te crea - - - vit qui Te creavit  
lactasti lactasti sacro sacro la - ctasti sacro  
ube - re qui Te qui Te creavit provide qui Te creavit provi  
de O glori o - - sa Domina excelsa su - per si - de  
ra qui te crea - - vit provide qui te crea - - vit  
cre - - avit cre - - avit Te - - provide lactasti sacro  
sa - cro ubere O glori o sa Domina excelsa su - per sidera qui  
Te creavit provide lactasti lactasti : - - - sacro  
la - ctasti sacro ube re qui te crea - vit provide qui  
te creavit provide. Tu Regis alti janua Regis  
alti janua Regis alti janua et porta lucis porta  
lucis porta lucis fulgi da vi tam datam



vi tam datam gentes — plaudite redempte gentes plaudite vitam  
 datam vitam datam redempte gentes plaudite gentes plaudite. *Da Capo*

Offerto: de B. v. Maria

Duetto 29. S.  
 Aria  
 Spe - ci o sa Spe ci o - sa facta facta es et  
 sua - ris san - - - - - ta De i ge - - - - - nitrix san - - - - - cta de i -  
 genitrix Spe ci o sa facta es san cta de i ge - - - - - nitrix san cta de -  
 = i san - - - - - cta De = = i gen = = nitrix genitrix Spe = ci =  
 o sa facta es facta es! Spe - ci o sa Spe ci o sa facta  
 facta es de i gen - i trix san - cta de i san cta De i Dei geni  
 trix *Chorus*  
 de i genitrix de i genitrix.

9. Tutti  
 acco moderna: Glori a Ti - bi Domine qui natus es de vir - - gi -  
 ne qui natus es qui natg es de vir - gi ne qui natg es qui  
 na tus es de vir gi ne qui natg es de vir gi ne qui natg es de vir gi ne.  
 glori a ti - bi Domine qui natg es de vir - - gi ne qui  
 natg - es qui na - tg es qui na - tg de - vir gi ne qui natg es qui natg es de vir gi  
 ne de vir gi ne.



Offertorium  
de Beata V: M:

Alto

Am No 1449

27

Allō molto

Et glori o sa Domina excelsa Super  
 sidera qui Te crea vit provide qui Te creavit lactasti  
 la - ctasti la - ctasti la - ctasti sacro ubere o glori  
 o sa Domi na excelsa Super si de ra qui Te crea - - - vit qui  
 Te creavit lactasti lactasti sacro - - - la - - ctasti  
 sacro ube re qui Te - qui Te creavit provide qui Te creavit provi -  
 de o glori o - sa Do mi na excelsa Super  
 si de ra qui Te cre - a - vit provide qui Te crea -  
 = vit cre - a vit cre - a vit Te - provide la -  
 ctasti sacro sa - cro ubere Et glori o sa Domine excelsa  
 Super sidera qui Te crea vit provide lactasti  
 lactasti : - sacro la - - ctasti sacro ube -  
 re qui Te qui - te crea vit provide qui te creavit provide.  
 Tu Regis alti janua Regis alti janua Regis alti janua et  
 por ta lucis porta lucis porta lu cis Sul gida,

cito



*f*  
 vi - tam da - tam gentes - plaudite redemto  
 gentes plaudite vi - tam da - tam redemto gentes plaudite gen - tes  
 plaudite. *Quetto Solo.*

*Aria*  
*Andante.*  
 Spe - ci - o - sa Spe - ci - o - sa facta  
 es et sua - - vis sancta de - i - - genitrix ge - - nitrix  
 San - - - - - ta De i ge - - - - - nitrix San - - - - - ta  
 genitrix Spe - ci - o - sa facta es Sancta de - i ge - - - - - nitrix San - - - - - ta  
 De i - - - - - ge - - - - - nitrix genitrix Spe - ci - o - sa facta es  
 Sa - - - - - cta es, Spe - ci - o - sa Spe - ci - o - sa facta - - - - - es de i ge - nitrix san -  
 - - - - - cta de i sancta de i de i ge nitrix - - - - - de i geni -  
 - - - - - trix de - i genitrix. *Segue Chorus*

*Chorus*  
 gloria Ti - bi domine qui natq es de vir - gine qui natq es  
 de vir - gine qui natq es qui na - tuses de vir - gine qui natq es de virgi -  
 ne qui natq es de virgine gloria tibi domine qui natq es de - vir - gi



I offero: de Beata Tenore  
V: M.

Ann No 1449

3  
1

all<sup>o</sup> Molto v glori oſa domina excelfa Super  
ſidera qui Te cre a-vit pro vide qui Te crea-vit lac  
taſti la-ciaſti —: —: Sa cro ubere, Do-mina  
ſi-dera qui Te crea- = vit qui Te creavit lactaſti  
—: Sa cro —: la-cia ſti Sa cro ube-re qui te qui  
te cre a-vit pro vide qui te creavit provide  
glori oſa domina excelfa Super ſidera Te cre-avit  
provi de lactaſti. —: —: Sa cro la-  
cia-ſti Sa cro ube-re qui Te- qui te cre a-vit provi de qui  
te creavit provide. Tu Regis alti janua Regis alti  
janua Regis alti janua et porta lucis porta lucis —:  
—: Fulgi da vi tam datam per- virgine redemta gentes  
plaudite gen- tes plaudite. Da capo #



I. Offertorio de Beata  
allo M<sup>o</sup> M<sup>o</sup> M<sup>o</sup>  
M<sup>o</sup> M<sup>o</sup> M<sup>o</sup>

Basso

Mus. Ms. 1449

27

U glo-ri-o-sa Do-mi-na ex-cel-sa  
Su-per si-de-ra qui Te-cre-a-vit pro-vi-de qui Te-  
cre-a-vit, lac-tas-ti la-c-tas-ti — — — — — Sa-cro  
— — — — — u-be-re Do-mi-na si-Te-ra qui Te-  
cre-a- = = = = = vit Te-qui-Te-Te-cre-avit la-  
c-tas-ti lac-ta- = = = = = sti Sa-cro — — — — — lac-ta-  
= = = = = sti Sa-cro u-be-re qui Te- qui-Te-cre-avit pro-vi-de  
qui Te-cre-avit pro-vi-de. U glo-ri-o-sa  
do-mi-na ex-cel-sa Su-per si-de-ra qui Te-cre-a-vit  
pro-vi-de- lac-tas-ti lac-ta- = = = = = sti la-  
c-ta- = = = = = sti Sa-cro la-c-ta- = = = = = sti Sa-cro u-be-re qui Te-  
qui-Te-cre-avit pro-vi-de qui Te-cre-avit pro-vi-de  
Tu Re-gis al-ti ja-nua Re-gis — — — — — al-ti ja-nu-a  
Re-gis al-ti ja-nu-a et por-ta lu-cis por-ta



Offertorium *Violino 1<sup>mo</sup>*

de Beata v. M.

Ann. No 1449

The image shows a page of handwritten musical notation for a violin part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'allò.' is written above the first staff. The second staff has a 'Tutti.' marking above it. The notation consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are several trills and slurs throughout the piece. The paper is aged and shows some staining.

V. S.



Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of a single staff with various rhythmic values and accidentals.

*Andante* *V. Tertorium de Beata v. M.*

*Aria Duetto*

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The notation includes a 'V. Tertorium' marking and a 'Duetto' marking.

Handwritten musical notation for the third system, continuing the piece with various rhythmic patterns and dynamics.

Handwritten musical notation for the fourth system, showing complex rhythmic structures and melodic lines.

Handwritten musical notation for the fifth system, concluding the page with various musical notations and clefs.



Differitorium  
de Beata v. M.  
all<sup>o</sup> molto

Violino Secondo

Mus. Nr. 1449

The image shows a page of handwritten musical notation for a violin part. It consists of 14 staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'all<sup>o</sup> molto'. There are also some performance markings like 'f' (forte) and 'p' (piano). The paper is aged and shows some staining and foxing. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a clear, cursive hand.

J. S.



Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. A 'p' dynamic marking is present above the second staff.

*Da Capo*

*Offertorium de Beata v. M.*

*Aria Suelto:*

Handwritten musical notation for the 'Aria Suelto' section, consisting of ten staves. The notation is dense with various note values, rests, and dynamic markings such as 'p', 'f', and 'p'. The piece concludes with a double bar line and a 'w' marking.



I. offerto: de Beata Organo

Ms No 4449

*All. Molte*

*Tutti*

The musical score consists of ten staves of handwritten notation. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo and dynamics are marked 'All. Molte'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are numerous accidentals (sharps and naturals) and dynamic markings like 'p' and 'f'. A section marked 'Tutti' begins around the fifth staff. The score concludes with a double bar line.

da Capo //