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**Egredimini et videte - Don Mus.Ms. 1457**

**[S.l.], 1782 (1782c)**

**urn:nbn:de:bsz:31-104936**

offertorium Soprano  
all'o non molto

Mus. Nr. 1452

E-gredi mini et videte et videte  
et videte Do-minum Re-gem nostrum in dia-  
emate quo Loro navit eum Mater Sua in die desponsati-  
onis et in die La-titio E-jus E-gre  
dimini et videte et videte et videte Spon-sum  
Spon-sum nostrum quid de Si-derat quid de Si-derat

anima mea  
Adagiosissimo Solo

o amor meus o Je-su  
amor o Je-su amor o Je-su amor o  
Je-su o a-mor o Je-su a-mor me-us

quod vulnerasti cor meum quis mihi det te Fratrem quis mihi

det te Fratrem o amor amor o Jesu a-mor quod vulne-

ra stis cor meum o Jesu amor o a-mor me-um

o amor meus o Jesu o amor quam vulne-

rasti cor meum quod vulnerasti cor meum cor meum cor

meum quis mihi det te Fra- trem quis mihi det te Fra- trem quem

admodum desiderat quemadmodum desiderat Cer-vus ad

fontes aquarum sitivit anima mea ad-te de-us si-

lavit anima meus ad te sponse Jesu o a-mor meus

o Je-su a-mor ve-ni o Jesu o sponse et noli tar-

da-re et noli tarda-re o spon-se !

Allo da capo //

Offertorium  
allegro non molto

Alto

Mus. No. 1457

7

Egre dimini filia Sion et videte et videte Dominum Regem nostrum in die resurrectionis sua in die solitiae eius Egre dimini et videte et videte et videte filia

The musical score is written on a five-line staff with a treble clef and a 4/4 time signature. It begins with a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the notes. The score includes various musical notations such as quarter notes, eighth notes, and rests. There are some markings above the staff, including a '16' and several vertical lines. The paper is aged and has some staining.

Spon-sum nostrū quem de-liberat

a-ni-ma mea.

*Andate Tacet*  
*all'ò da capo*





de-te filio: spon-sum nostrū que de si terat que de

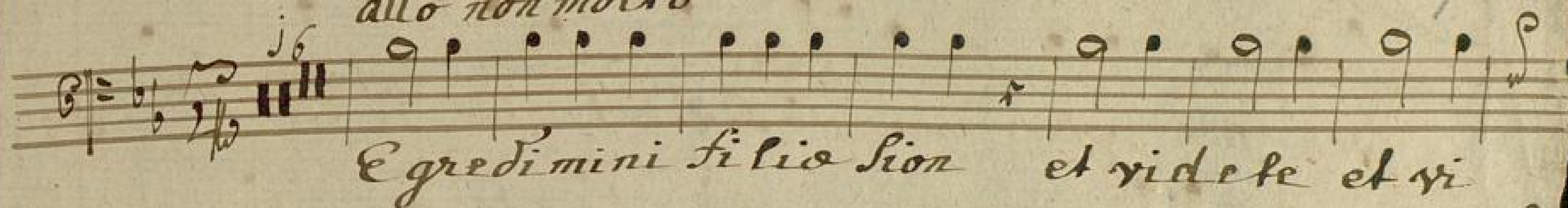


liferat anima mea.

Andante Tacet  
all'ò da capo

Offertorium. Basso  
allegro non molto

Mus. Nr. 1454



Egredimini filii Sion et videte et vi-



de te dominum Regem nostrum in die de matre quo loco =



navit eum Mater sua in die desponsationis J.



et in die laetitiae eius Egredimini



imini et videte et videte et videte filii





*Spon- sum posui que se sicut*



*anima mea*

*Allo da Capo*

Offertorium.

a

Canto, Alto, "Egre dimini"

Tenore, Basso,

Violino, Primo,

Violino, Secondo,

Alto viola

Con

Organo

Adusum Sor: Maria

Caestina Gndlin

ord: S. B. 1782.

2 Offertorium  
allegro non molto.

Violino Primo.

Anno 1752

The image shows a page of handwritten musical notation for the first violin part of an offertory. The music is written on 12 staves. The key signature is one flat (F major or D minor), and the time signature is 4/4. The tempo is marked 'allegro non molto'. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'for.' (forte) and 'f' (forte). The handwriting is in a cursive style typical of the 18th century. The paper is aged and shows some wear at the edges.

Adagiottissimo

ô amor.

A handwritten musical score on aged paper, consisting of ten staves. The music is written in a single system with a treble clef and a 2/4 time signature. The tempo is marked 'Adagiottissimo'. The piece begins with the text 'ô amor.' and concludes with 'verecito:'. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one flat, and various rhythmic values. The first staff begins with a treble clef and a key signature of one flat. The second and third staves have "fo." markings above them. The fourth staff ends with a double bar line and a fermata, followed by the instruction "al lo da capo."

Three empty musical staves with five lines each, showing signs of aging and foxing.

A large area of the page containing faint, illegible markings and significant foxing, possibly representing a ghosted or very faded version of the musical notation.

Offertorium.  
allegro Moderato:

Violino Secondo: Anno M 1457

This section of the manuscript contains ten staves of handwritten musical notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation is dense, featuring a variety of note values including eighth and sixteenth notes, as well as complex rhythmic patterns and rests. The paper shows signs of age, with some staining and foxing.

adagiosissimo

This section of the manuscript contains five staves of handwritten musical notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'adagiosissimo'. The notation is more spacious than the first section, with longer note values and more frequent rests. The paper continues to show signs of age and wear.

ritardato

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p*, *f*, and *for:*. The paper shows signs of age with some staining and a torn left edge.

*allegro capofina*

Chorus. *allegro*.

*Alto viola* @

Ann. Nr. 1457

Handwritten musical score for Alto Viola, first section. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive hand and features a variety of note values, including eighth and sixteenth notes, as well as rests. The tempo is marked as *allegro*. The paper shows signs of age, including some staining and foxing.

*Adagiosissimo* @

Handwritten musical score for Alto Viola, second section. The score consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked as *Adagiosissimo*. The music is written in a cursive hand and features a variety of note values, including eighth and sixteenth notes, as well as rests. The paper shows signs of age, including some staining and foxing.



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'b'. The eighth staff concludes with the instruction 'Chorus à Capò'.

Chorus. *allegro*:

Organo E

Mus. No 1454

The first section of the manuscript, titled "Chorus. *allegro*", spans ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The music is characterized by a steady, rhythmic pattern, typical of a chorale setting. The paper shows signs of age, with some foxing and staining.

*adagiosissimo*

The second section of the manuscript, titled "*adagiosissimo*", spans three staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation is more complex, featuring many beamed sixteenth and thirty-second notes, creating a dense, flowing texture. The tempo is significantly slower than the first section. The paper continues to show signs of age and wear.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The first staff begins with a treble clef and a key signature of one sharp (F#). There is a large scribble at the beginning of the first staff. The music is written in a cursive, historical style.

*Chorus da Capo //*