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## **4 Offertories - Don Mus.Ms. 1451**

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

[2.] Jesu decus angelicum. F-Dur

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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 quoniam inardescite amoris vicem reddite

amantem sic Diligit e amoris vicem reddite, in humorem

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

II

Jesu Decus.

ria

luti

A handwritten musical score on aged paper, consisting of 13 staves. The notation is in a single system, likely for a single melodic line. The music is written in a treble clef with a common time signature (C). The score begins with a large Roman numeral 'II' and the title 'Jesu Decus.' written in a cursive hand. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano) and 'f' (forte) scattered throughout. Some notes are grouped with slurs and some have small numbers above them, possibly indicating fingerings. The paper shows signs of age, including some foxing and staining, particularly in the lower half of the page.

A partial view of the adjacent page on the right, showing the continuation of the musical score. The notation is similar to the first page, with a treble clef and common time signature. The page is also aged and shows some staining.

*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. f.* (molto forte) are indicated 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.

The right edge of the image shows the beginning of the next page, with several staves of musical notation visible. The notation appears to be a vocal line, as indicated by the word "Solo" written at the top of the first staff on the right page.

*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 and accidentals.

**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, and dynamic markings such as *p* and *f*. The piece concludes with a final cadence on the tenth staff.