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## **2 Offertories - Don Mus.Ms. 1453**

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

[2.] Tibi Christe splendor patris. D-Dur

**urn:nbn:de:bsz:31-104861**



2 Offertorium II.

Soprano.

**Chorus** } *16. T.*  
*Te Deum Laudamus.*  
 Ti - bi christe, splendor Patris,  
 Te Deū lau - damus, Deum lau - damus,

*p.*  
 Ti - bi christe, splendor Patris, vita virtus vita virtus virtus Cor - di -  
 Te - Dominum con - fi - temur, tibi omnes omnes tibi omnes An - ge -

um, Ti - bi christe, splendor splendor Pa - tris, vita virtus Cordi -  
 li Ti - bi cherubim Se - ra - phim, Se - ra - phim in - ces - sabi -

um, in con - spec - tu Ange - lo - rum votis voce votis voce psal - li -  
 li in - ces - sabili voce proclamant, Sanctus, Sanctus, Sanctus Sanctus Sanctus

mus votis voce psal - li - mus in con - spec - tu Ange - lo - rum  
 Sanctus, Dominus Deus Sa - ba - oth : pleni pleni sunt - coeli

votis voce psal - li - mus votis voce votis voce  
 coeli coeli et ter - ra Majestatis Majestatis

psal - li - mus psal - li - mus alter - nan - - tes Concre - pando  
 glo - ri - o tu - e te - glo - ri - o - sus a - posto -

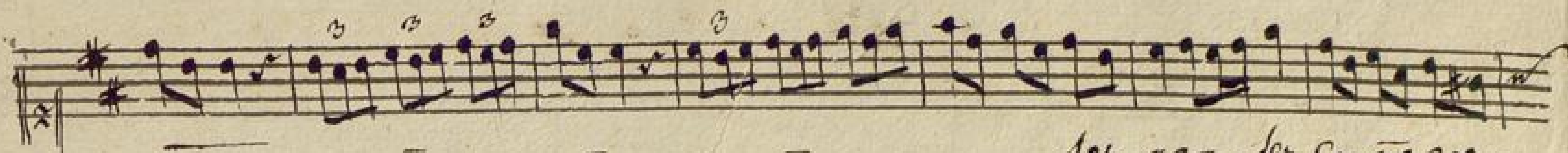
melos damus damus vocibus Tibi christe splendor Patris splendor Patris  
 lo - rum Chorus chorus chorus : Patrem, Patrem im - mense Majestatis

Tibi christe splendor Patris, splendor Patris, vi - ta virtus, vita  
 vene - randum tuum verum tuum verum Et - - uicum tuum

virtus Cor - di - um in con - spec - tu Ange - lo - rum votis voce psal - li -  
 verum Ti - li - um Sanctu sanctu quoque quoque Pa - - tris

mus votis voce psal - li - mus al -  
 tum Pa - - tris tacitum San -





ter-nan-tes con-cre-  
tum sanctum San-



pando melos damus vocibus melos damus vo-cibus. Ti-bi christe  
-ctum Pa-ra-clitum Spi-ritum. Tu Rex gloria



Splendor Patris Tibi christe Splendor Patris Tibi christe Splendor  
christe christe Tu Rex gloria christe Agte Tu Rex gloria Tu Rex



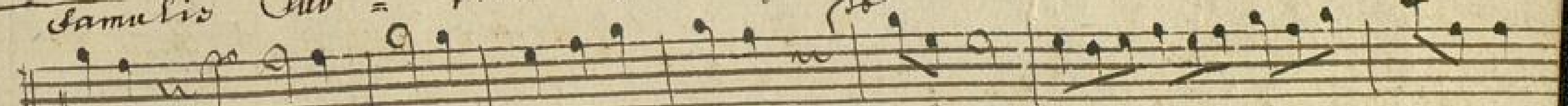
Patris vita vir-tus cordium in conspectu ange-lorum  
glori-o Rex glo-rio Te ergo te ergo te ergo quosumus



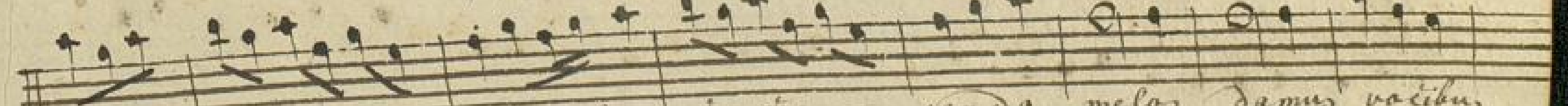
vo-tis psal-limus psal-limus voce psal-limus psal-limus psal-limus  
Te ergo quosumus quosumus te ergo quosumus quosumus quis famulis



quis famulis sub-venimus vo-tis voce vo-tis voce vo-tis voce psal-limus  
quis famulis sub-veni quis famulis suis quis famulis suis quis famu-



mus vo-tis voce psal-limus al-  
quis vo-tis voce psal-limus al-  
quis vo-tis voce psal-limus al-



ter-nan-tes con-cre-pando melos damus vocibus  
qui-ne re-de mi-sti in te Domine speravi



13:  
melos damus vo-cibus.  
non confundar in eter-num.



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 twelve staves of music, each consisting of five lines. The notation is written in dark ink and includes various note values, stems, and beams. The handwriting is somewhat cursive and shows signs of age, with some ink bleed-through and foxing visible. The staves are arranged vertically down the page, with some staves containing more notes than others. The overall appearance is that of a historical manuscript page.





ve ni sponse veni sponse care sponse = veni veni sponse

12



Jesu sponse - veni  
Offertorium. II Jesu sponse veni

16



Tibi = xste splendor patris Tibi xste  
Te = lau = damus Deum lau damus Te do = minum



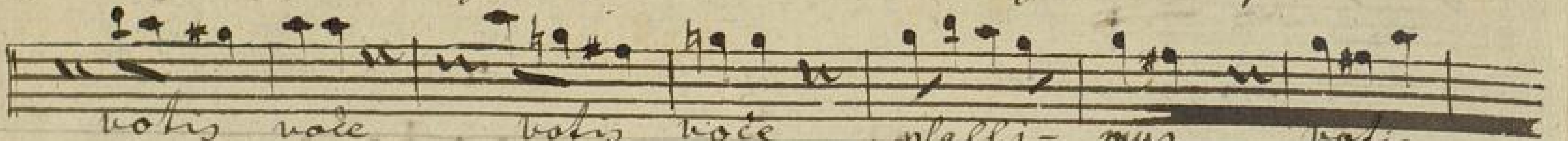
splendor patris Confitemur  
Virtus vita virtus virtus  
Tibi = omnes omnes Tibi ange =



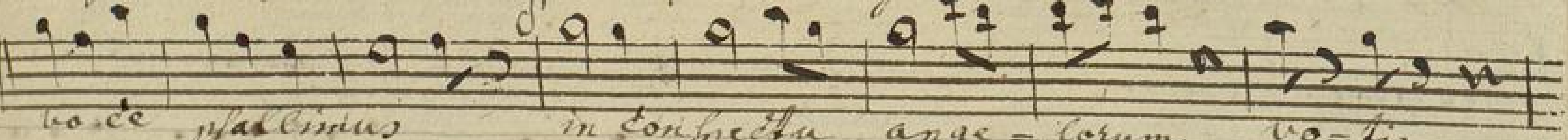
um Cor dium = um Tibi xste splendor splendor  
= li ange = = li Tibi Cherubim fera = phina



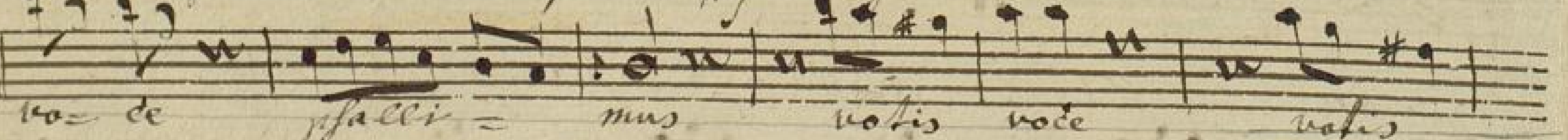
patris vita virtus cordium in ceu spectu ange = corum  
seraphim in = ces = sa = bili in ces = sabili pro clamant



voce voce voce psallimus voce  
sanctus sanctus sanctus sanctus sanctus dominus Dominus



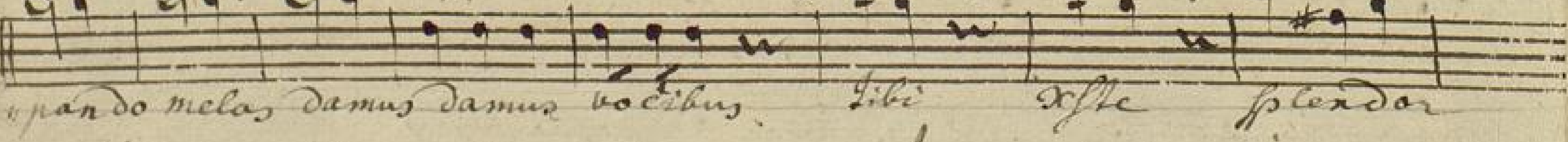
voce psallimus in conspectu ange = corum vo = tis  
Deus sa ba = oth pleni pleni sunt celi coe = li



vo = ce psalli = mus voce voce voce  
coe li et = ter = ra Maje stas Maje =



voce psallimus psallimus alter nan = = tes canen  
= stas gloria In = a = se glori = ofus a =



pan do melas damus damus vo cibus Tibi xste splendor  
= postolorum Chorus Chorus Chorus patrem = in =



patris splendor patris tibi iste splendor patris splendor  
 mensse maje- statis vene- randum tu- um verum tu- um  
 patris vita = vir tus vita = vir tus vita = vir tus  
 verum et = = unicam et = = unicam tuum verum  
 cordi = um in- con- specta quoque quoque vobis vate  
 si- li- um sanctum : ange- lorum pa- =  
 psallimus vobis vate psallimus al- = =  
 railitum sanctum : para- ditum san- = =  
 = = ter- nan- tes can- ere pando melos damus  
 = = etum sanctum san- ctum : pa- ra- =  
 vobis melos damus vo- ci- bus si- bi Xste splendor  
 eli- tum ho- ritum tu- rex gloria Xste  
 patris tibi Xste splendor patris tibi Xste  
 tu rex gloria Xste : Rex gloria  
 splendor patris vi- ta vir- tus cordium in con- spectu  
 tu rex gloria tu rex glo- ri- a te ergo te ergo  
 ange- lorum vobis psallimus psallimus vo- ce psallimus  
 te ergo quosumus te ergo quosumus quosumus te ergo quosumus  
 psallimus psallimus psal- = =  
 quosumus tu- is famu- lis = =



linus votis, vo-de  
 famu-lis = sub-veni tu-is famulis  
 vo-lis vo-de votis vo-le pfallimus votis vo-le pfalli  
 tu-is famulis tuis tuis famu-lis quas quas preti-  
 mus ac-oso fan-ter-manter gli-me  
 con-crepando melos damus votibus melos damus voci-bus.  
 redde-misti in te Domine speravi non confundar in aeternum.







damus vocibus melos damus vo-cibus sibi xpe  
 sanctum para-clitum sanctum spiri-tum. tu rex gloria

splendor patris tibi xpe splendor patris tibi  
 xpe = rex tu rex gloria xpe = rex Rex

chrise splendor patris vita vir-tus cordium  
 gloria = Rex = gloria Rex rex = gloria

in-conspicua an-gelorum psallam psallam  
 tu = ad dextram de-i sedes in = gloria

ti = hi patris et voce et vo-ce psallimus  
 pa = tris iudex tu iudex tu iu-dex crederis

patris et voce et vo-ce et vo-ce psallimus voce  
 iudex in iudex tu iu-dex iu-dex crederis iudex

psallimus in-conspicua an-gelorum conspicua conspicua  
 crederis iudex iudex ven-turus tu iudex tu iudex

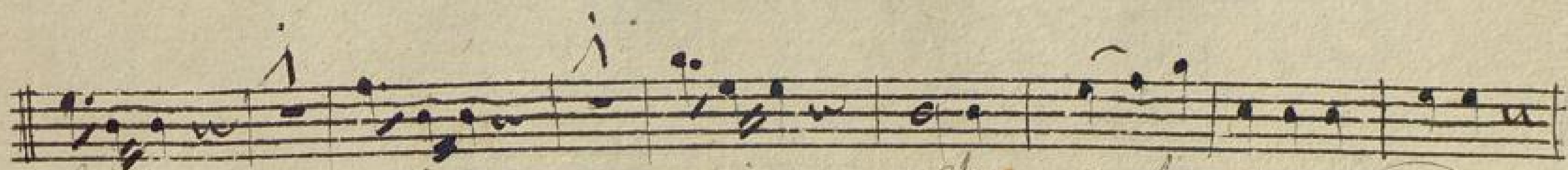
an-gelorum in-conspicua an-gelorum psallimus  
 ventu = tu = tu = iudex tu = iudex crederis

et voce et votis et voce et votis et voce psallimus  
 venturus venturus esse venturus

votis voce votis voce votis voce psalli-  
 = mus votis voce psallimus psallimus  
 tuis quos quos pre-li-osa sanguine

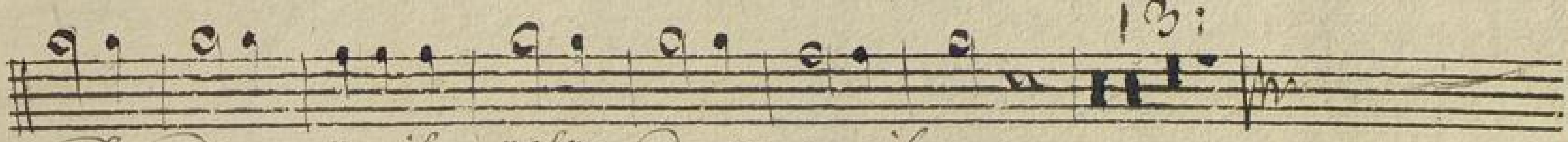
mus votis voce psallimus psallimus  
 tuis quos quos pre-li-osa sanguine



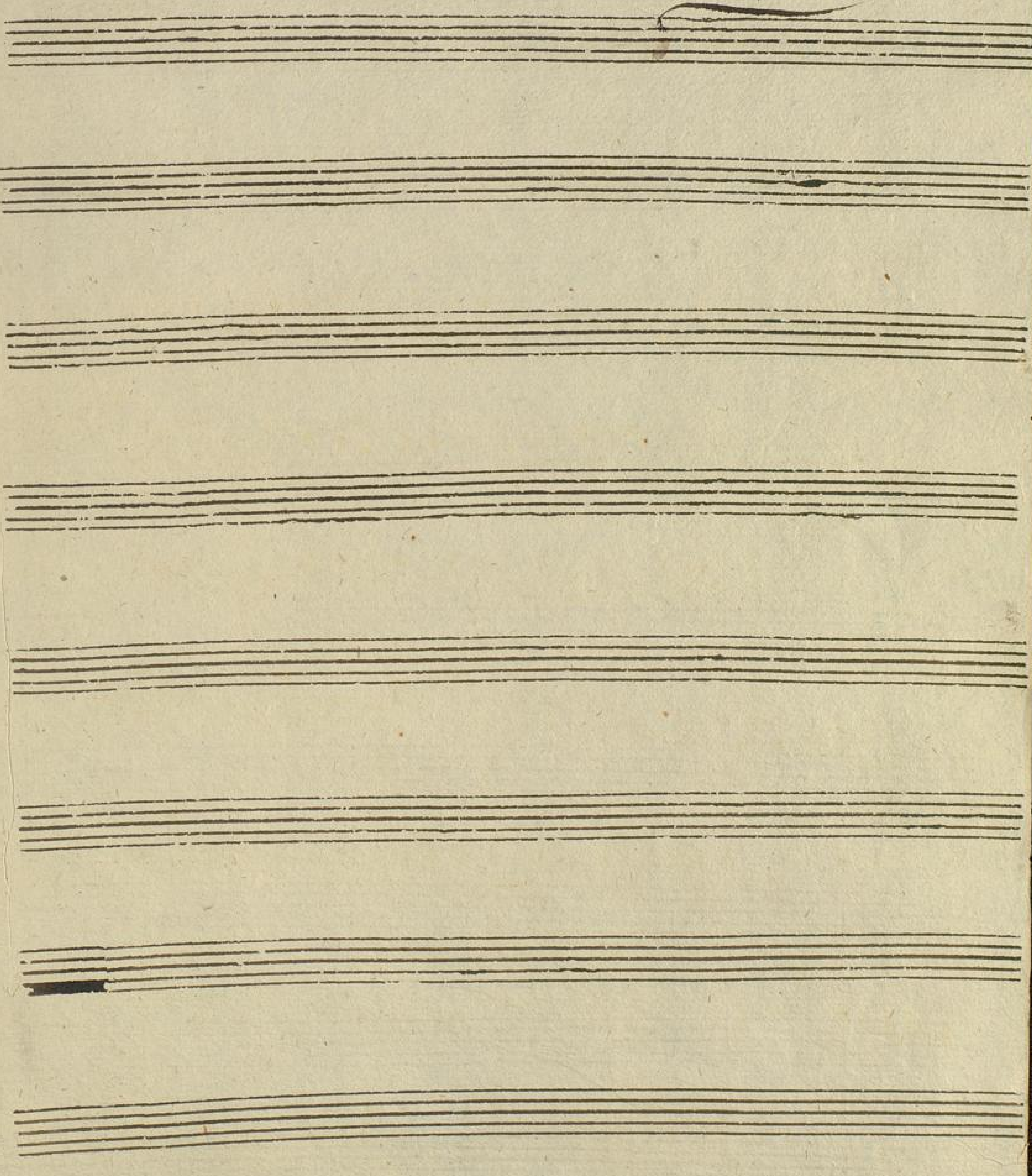


*fallimus*

*alter = nantes concrepando  
sanguine = re demisti*



*melos damus vocibus melos damus vocibus.  
in te domine speravi non confundar oter natus* **finis.**





A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed. There are some faint smudges and a small dark mark on the fifth staff from the top.



# Offertor. II

Chorus.

Tibi Chissime splendor patris tibi Chissime  
 Deum laudamus Deum laudamus De Dominum

splendor patris vita = bi virtus vita virtus virtus Cordium  
 Confitemur ti = bi omnes omnes tibi omnes Angeli

Cordi = um tibi Chissime splendor splendor = Pa = tris  
 Angeli tibi Cherubim ce = raphim ce = ra = phim

vita virtus Cor = dum in conspectu angelorum votis  
 in = ces = sa = bili incessabili voce proclamant sanctus

voce votis voce psalli = mus votis voce psalli =  
 sanctus Domini Deus Sabao =

mus voce = voce votis voce psalli = mus  
 ohr Ma se = stas glo = rio.

psallimus Concrepando celos damus damus vocibus  
 Juo. a = posito choros

psallimus in conspectu angelo = rum votis voce psallimus  
 sanctum quoque pa = tri = tati = um.

votis voce psalli = mus psallimus psallimus  
 Pa = tri = tati = um spiritum

Concrepando me = los  
 Paraclitum san = ctum

San = ctus vocibus me = los Pa = tris vo = cibus.  
 Sano = tum spiritum san = ctum Sano = tum spiri = tum

Tibi Chissime splendor patris tibi Chissime  
 In Rex gloria Chissime In Rex gloria splendor patris  
 Chissime Chissime

Handwritten musical notation on the right edge of the page, partially cut off.



*Li = bi Chrispe Splendor patris vita = virtus Cordium*  
*Rex = glorio Rex = glorio Rex = Rex = glorio*  
*in = Con = spectu Con spectu = an = ge = lorum In Con =*  
*Tu Tu patris sem = pi = ter = nus filius In De =*  
*spectu an = ge lorum psallam psallum Vi =*  
*victo Mortis aculeo aperu = istr = Regna Co =*  
*bi In Con spectu ange = lorum Con spectu Con spectu*  
*lorum. Iudex Iudex ven = turus venturus*  
*Ange = lorum in = Con spectu an = ge lorum psallimus. et*  
*Iudex venturus ven = turus ven = turus Iudex ven =*  
*voce et votis et voce et votis et voce et vo = ce*  
*Iudex*  
*psallimus votis voce votis voce = votis*  
*Credes tuis famulis tuis famulis tuis*  
*voce psallimus votis voce psallimus psallimus*  
*tuis famulis quos quos prolioso Sanguine*  
*alternante Con crepando*  
*Sanguine Re = demisti*  
*mel = los = da = mus vocibus me = los da mus*  
*in = te doming speravi non = con = fun = dar*  
*voci = bus.*  
*in eternum.*



A page of handwritten musical notation on ten staves. The notation consists of small black dots (notes) placed on the lines of the staves. Some staves feature clefs, including a soprano clef (C1) and a bass clef (C4). The paper is aged and shows some staining and ink bleed-through from the reverse side. The handwriting is in dark ink, and the overall style is that of a personal manuscript or a working draft.



Handwritten musical notation on five staves. The notation includes various note values, rests, and slurs, indicating a complex rhythmic structure. The ink is dark and the paper shows signs of age.

*Cyffertorium II*

Chorus

Handwritten musical notation for the Chorus section. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation consists of a single staff with various note values and rests.

Handwritten musical notation on ten staves. The notation continues with various rhythmic and melodic lines, including slurs and dynamic markings. The paper is aged and shows some staining.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '3' in the top right corner. It contains approximately 15 staves of music, written in dark ink. The notation includes various note values, rests, and dynamic markings. A prominent 'p' (piano) marking is visible at the beginning of the first staff. The handwriting is fluid and characteristic of an 18th or 19th-century composer. There are several annotations in the margins and between staves, including the word 'Dio' written above a staff in the lower middle section. The paper shows signs of age, with some staining and uneven coloring. The left edge of the page is slightly irregular, suggesting it is part of a bound volume.



Handwritten musical notation on eight staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, historical style. The eighth staff concludes with a large, decorative flourish.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are completely blank, with no notation or markings.



<sup>2</sup> Chorus

# Offertorium II

This page contains a handwritten musical score for a chorus, titled "Offertorium II". The score is written on 15 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 9/4. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *fo* (fortissimo). There are also some performance instructions like *rit.* (ritardando) and *tr.* (trill). The score is organized into measures by vertical bar lines. The paper shows signs of age, with some staining and discoloration.



A handwritten musical score consisting of 12 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The score is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns and melodic lines. There are some ink blots and corrections throughout the manuscript, particularly in the middle staves. The notation includes slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat signs.







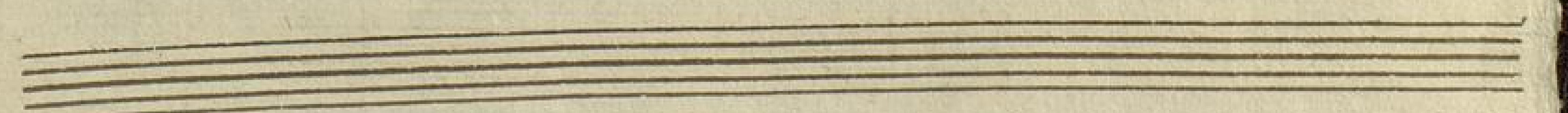
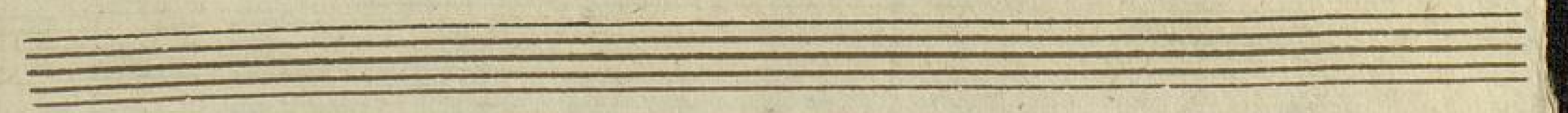
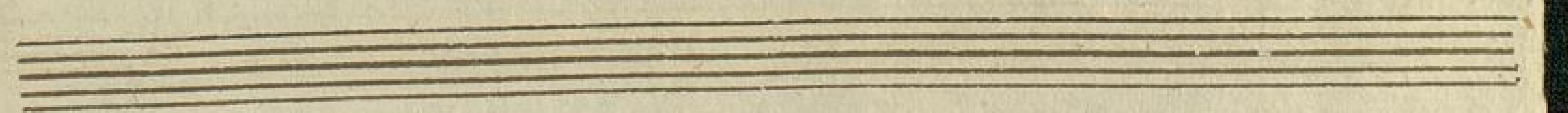
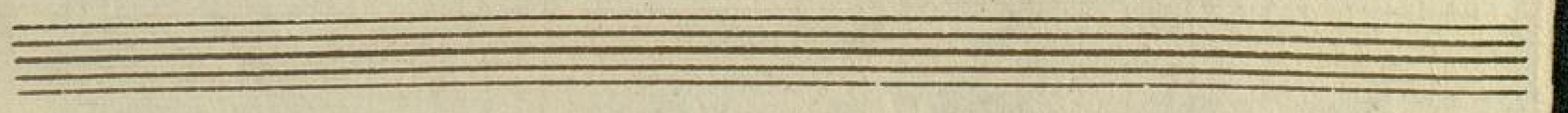
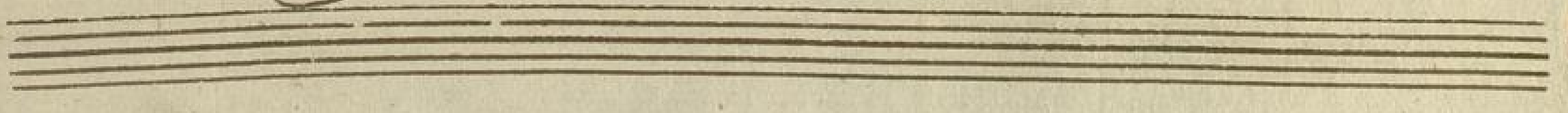
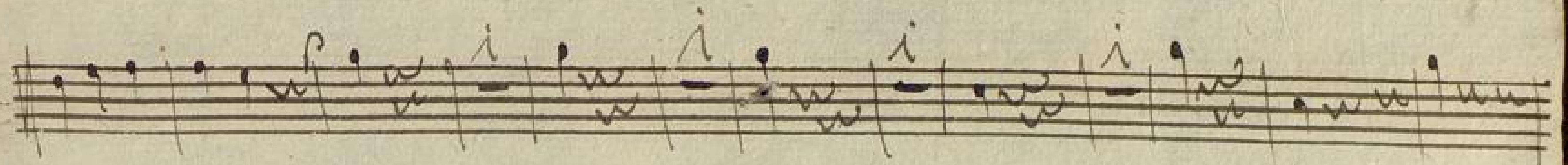
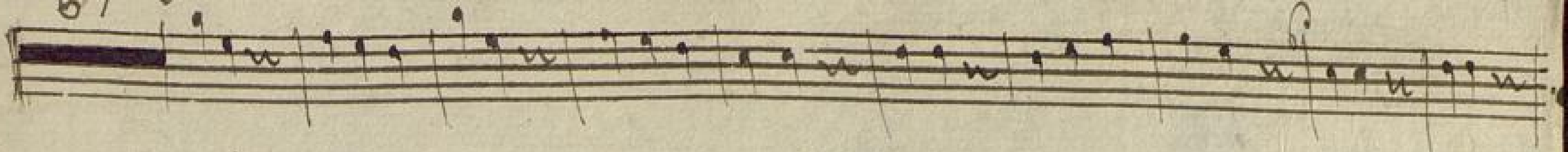
2 Offeratorium II.  
Mazepose.

Coe D.

Handwritten musical score for Offeratorium II. Mazepose. The score consists of 12 staves of music. The first staff is in treble clef with a 3/4 time signature. The music is written in a cursive, handwritten style. There are various annotations above the staves, including 'fo', 'Ta', '2', '3', and '20'. The paper is aged and yellowed.



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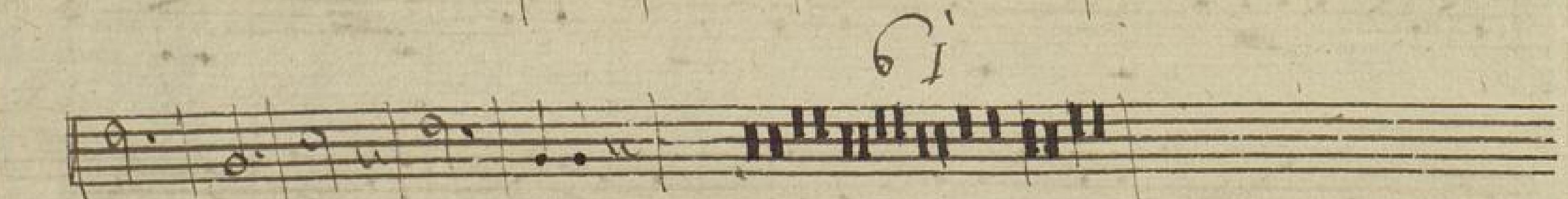
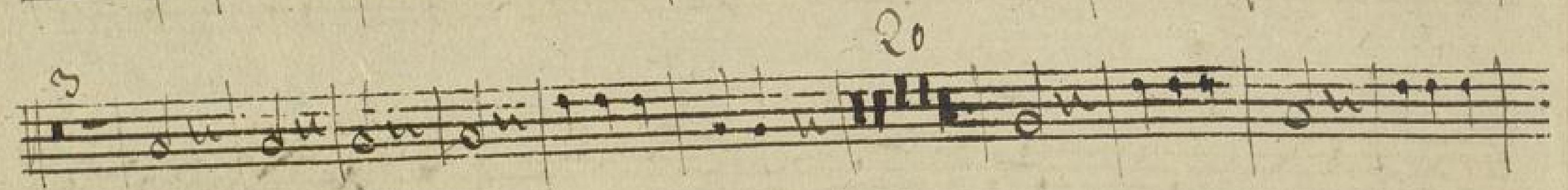
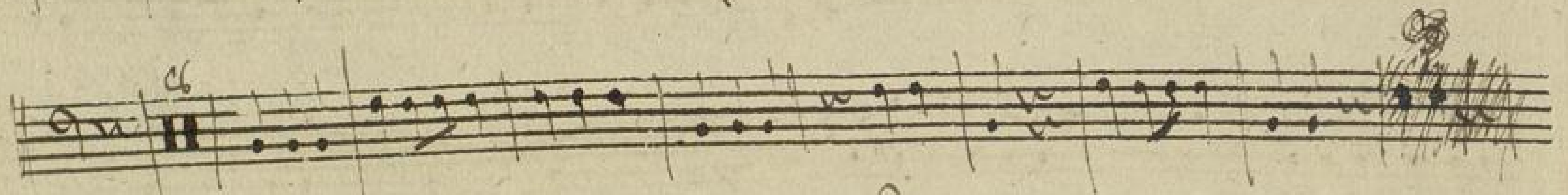
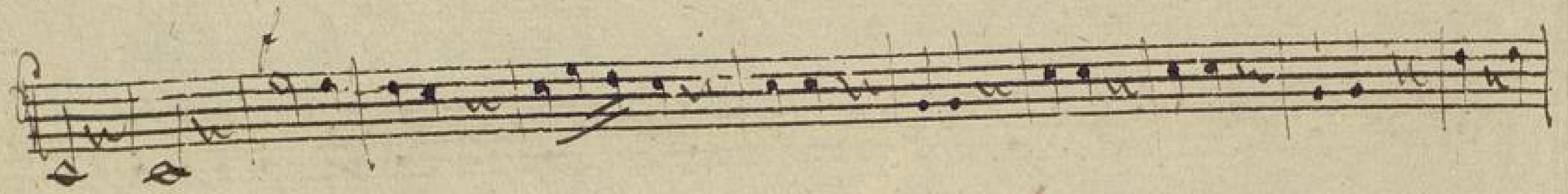
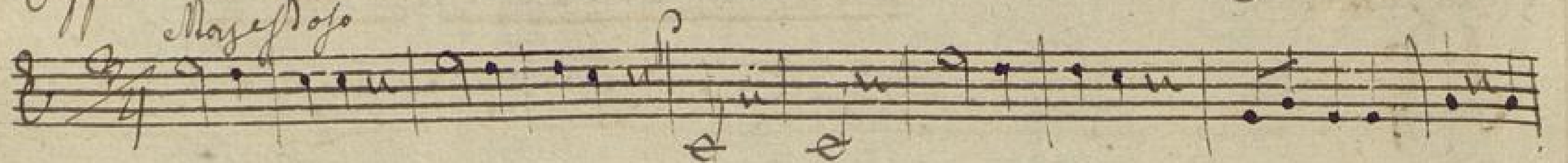


A page of aged, cream-colored paper featuring 12 horizontal musical staves. Each staff is composed of five parallel lines, drawn in a dark ink. The staves are arranged vertically and are completely blank, with no musical notation or clefs present. The paper shows signs of age, including slight discoloration and a few small dark spots.



2 Oboen II  
Mazepojo

12 de . .





This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '3' in the top right corner. It features ten horizontal staves. The first four staves contain musical notation, including notes, rests, and dynamic markings such as 'p' and 'i'. The notation is written in dark ink. The bottom six staves are empty, showing only the five-line structure of the staves. The paper has a slightly textured appearance and some minor discoloration consistent with age.



A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are completely empty of any musical notation or text. The paper is aged and yellowed.



Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals.

*Offertorium*

Handwritten musical notation on a single staff, including a treble clef and various notes.

Handwritten musical notation on a single staff, including a bass clef and various notes.

Handwritten musical notation on a single staff, including a treble clef and various notes.

Handwritten musical notation on a single staff, including a bass clef and various notes.

Handwritten musical notation on a single staff, including a treble clef and various notes.

Handwritten musical notation on a single staff, including a bass clef and various notes.

Handwritten musical notation on a single staff, including a treble clef and various notes.

Handwritten musical notation on a single staff, including a bass clef and various notes.

Handwritten musical notation on a single staff, including a treble clef and various notes.

Handwritten musical notation on a single staff, including a bass clef and various notes.



This page contains ten staves of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs. There are several annotations above the staves, including numbers (e.g., 44, 6, 4, 3, 4, 4, 3, 4, 4, 3, 4, 4) and symbols (e.g., #, =, &). The paper shows signs of age, with some staining and a slightly irregular edge.



Handwritten musical score on seven staves. The notation includes notes, rests, and various annotations such as '6 4 #', '9 8', and '6 4 # 5'. The paper shows signs of age and wear.

Four empty musical staves on the lower half of the page.



2 Offertorium II  
Chorus

A handwritten musical score for a chorus, consisting of 12 staves of music. The notation is in a single system, with each staff containing a line of music. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with each staff containing a line of music. The notation includes various note values, rests, and dynamic markings. The word "bis" is written above the final staff. The paper shows signs of age, including some staining and foxing.







