

ANONYMOUS

SALVE JESU

FOR CCATTB, 2 VIOLINS AND CONTINUO

Typeset using LilyPond by Rémy CLAVERIE ( remy.claverie@orange.fr ) and corrected by Xavier CLAVERIE-ROSPIDE .

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# SALVE JESU

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CANTUS I

CANTUS II

ALTUS

TENORE I

TENORE II

BASSUS

VIOLINO I

VIOLINO II

CONTINUO

Stel - la sole  
Sal-ve Je-su sancte sponse  
Sal-ve Je-su sancte spon - se  
Sal-ve Je-su sancte spon - se

7

C.I

C.II

A.

T.I

T.II

B.

V.I

V.II

CONT.

clarior  
clarior  
fi - li De-i glo-ri-  
fi-li Deiglorio  
fi - li Deiglori - o - se  
fi - li Deiglori - o - se  
salve melle dul-ci-or  
fi - li Deiglori - o - se  
Fi - li Deiglo-ri - se  
fi-li Deiglori - o - se  
rubicundus

A

5 4# 6 43 6 43 5 4#

**14 B**

C.I. o - se

C.II. - se ru-bi-cundus plus quam ro - sa

A. ru-bi-cun-dus plus quam ro - sa ru - bi - cun - dus plus-quam

T.I. ru - bi-cundus ru - bi-cundus plus-quam ro

T.II. ru-bi-cundus ru - bi - cun-dus ru - bi - cun - dus plus quam

B. plus quam ro - sa

V.I.

V.II.

CONT. **43** **5** **43**

**18 C**

C.I. ru - bi - cun-dus, ru - bi-cun-dus plus quam ro-sa plus-quam ro-sa plus-quam - ro -

C.II. ru - bi - cun-dus ru - bi-cun-dus plus-quam ro-sa plus-quam ro-sa plus - quam ro -

A. ro - sa.

T.I. sa.

T.II. ro - sa.

B.

V.I.

V.II.

CONT. **43** **5** **43**

**22**

D

C.I  
sa. Li - li - o can - di - di - or

C.II  
sa. Li - li - o can - di - di - or Li - li - o can - di - di - or

A.  
Li - li - o can - di - di - or

T.I

T.II

B.

V.I

V.II

CONT.  $\frac{5}{4}$   $\frac{5}{4} \sharp$   $\flat$   $\frac{5}{4} \sharp$   $\flat$   $\frac{5}{4} 3$   $\frac{5}{4} \sharp$

**32**

E

C.I  
Li - li - o can - di - di - or Pater tu - us te deco - rat omnis

C.II  
Li - li - o can - di - di - or Pater tu - us te deco - rat omnis

A.  
Li - li - o can - di - di - or Pater tu - us te deco - rat omnis

T.I  
Li - li - o can - di - di - or Pater tu - us te deco - rat omnis

T.II  
Li - li - o can - di - di - or Pater tu - us te deco - rat omnis

B.  
Li - li - o can - di - di - or Pater tu - us te deco - rat omnis

V.I

V.II

CONT.  $\frac{6}{5} \sharp$   $\frac{6}{5} \sharp$   $\frac{6}{5} 3$   $\frac{6}{5} \sharp$

**44**

C.I      sanctus te hono - rat omnis sanctus te ho-no - rat      omnis sanctus te ho-

C.II     sanctus te hono - rat omnis sanctus te ho-no - rat      omnis sanctus te ho-no -

A.      sanctus te hono - rat      omnis sanctus te ho-no - rat      omnis sanctus te ho-

T.I     <sup>s</sup> sanctus te hono - rat      omnis sanctus te ho-no - rat      omnis sanctus te ho-

T.II    <sup>s</sup> sanctus te hono - rat      omnis sanctus te ho-no - rat      te ho-

B.      sanctus te hono - rat      omnis sanctus te ho-no - rat      te ho-

V.I

V.II

CONT.      **6 4#**

**50**      **F**

C.I      no - rat      omnis sanctus te ho-no -

C.II     rat      omnis sanctus te ho-no -

A.      no - rat      omnis sanctus te ho-no - rat      omnis sanctus te ho-

T.I     <sup>s</sup> no - rat      omnis sanctus te ho-no - m rat      omnis sanctus te ho-

T.II    <sup>s</sup> no - rat      -      -

B.      no - rat      omnis sanctus te ho-no - rat

V.I

V.II

CONT.      **4# 4#**      **7 6**

**56**

C.I. rat omnis sanctus te ho-no - rat tu cœ - lo se - re-ni - or.

C.II. rat omnis sanctus te ho-no - rat tu cœ - lo se - re - ni - or.

A. no - rat omnis sanctus te ho-no - rat tu cœ - lo se - re - ni - or.

T.I. no - rat omnis sanctus te ho-no - rat tu cœ - lo se - re - ni - or.

T.II. <sup>8</sup> omnis sanctus te ho-no - rat te ho-no - rat tu cœ - lo se - re - ni - or.

B. omnis sanctus te ho-no - rat te ho-no - rat tu cœ - lo se - re - ni - or.

V.I.

V.II.

CONT.

4#      #      b      6      #      4      5      #

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Next pages should be printed on one side only

# SALVE JESU

VIOLIN I

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Musical score for Violin I, page 1. Measures 2 through 6. Measure 2: 2. Measure 3: 6. Measure 4: A. Measure 5: B<sub>4</sub>. Measure 6: C. Measure 7: 3.

Musical score for Violin I, page 1. Measures 23 through 26. Measure 23: 2. Measure 24: D.

Musical score for Violin I, page 1. Measures 35 through 38. Measure 35: E. Measure 36: F. Measure 37: 6.

Musical score for Violin I, page 1. Measures 47 through 50. Measure 47: 2. Measure 48: F. Measure 49: 6.

# SALVE JESU

VIOLIN II

ANONYMOUS

2

6 A

22

2

D

34

E

46

F

# SALVE JESU ORGANO

ANONYMOUS

The musical score consists of two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 43 through 48. Measure 43 starts with a quarter note followed by a half note. Measures 44-45 show a dotted half note followed by a quarter note. Measures 46-47 show a dotted half note followed by a quarter note. Measure 48 ends with a half note. The bottom staff shows a bass clef, a key signature of one flat (B-flat), and a common time signature. It contains measures 43 through 48. Measures 43-45 show a half note followed by a quarter note. Measures 46-47 show a half note followed by a quarter note. Measure 48 ends with a half note.

Musical score for bassoon part, measures 13-14. The score shows a bassoon line with various notes and rests. Measure 13 ends with a bassoon note. Measure 14 begins with a bassoon note, followed by a rest, then a bassoon note, another rest, and finally a bassoon note. The key signature changes from B major (5/43) to C major (5/43).

Musical score for page 25, measures 25-28. The score consists of two staves. The top staff uses a treble clef, a common time signature, and a key signature of one sharp. The bottom staff uses a bass clef, a common time signature, and a key signature of one sharp. Measure 25 starts with a half note followed by a quarter note. Measure 26 starts with a half note followed by a quarter note. Measure 27 starts with a half note followed by a quarter note. Measure 28 starts with a half note followed by a quarter note.

[36]      **6** **5** **4** **3**      **#**      **E**

**6** **4#**

Musical score for page 49, measures 1-10. The score consists of ten measures of music for bassoon and piano. The key signature changes from F major (no sharps or flats) to G major (one sharp), then to E major (two sharps), then to D major (one sharp), and finally to C major (no sharps or flats). The time signature is common time throughout. The bassoon part features sustained notes and some eighth-note patterns, while the piano part provides harmonic support with sustained notes and chords.

