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HONOR ALTARIS DEO Ter optimo maximo in Chordis, Voce, & Organo exhibitus

Kobrich, Johann Anton

Augustae Vindelicorum, 1751

Violine I

urn:nbn:de:bsz:31-36053

Missa
Kobrich
Violinum I^{um}

Domb. 1842

5

HONOR ALTARIS DEO

Ter optimo maximo
in Chordis, Voce, & Organo
exhibitus,
Seu

MISSÆ SEX

perbreves, nec difficiles

Stylo tamen moderno, & Choro vix non omni
exactè accommodatæ

à

4. Vocibus, 2. Violinis, 2. Clarinis, Organo
& Violoncello.

Tum necessariò, tum ad libitum teste Indice
consonantibus.

per

JOANNEM ANTONIUM KOBRICH,
Ecclesiæ Parochialis Landspergæ Organædum.

OPUS VII.

VIOLINO I.



AUGUSTÆ-VINDELICORUM.

Apud JOANNIS JACOBI LOTTERI Hæredum. 1751.

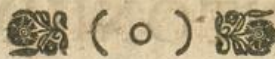
Seneigter Music-Siebhaber!

Sachdeme denen Cembal- und Chelysten durch vorgehende Wercklein ein Genügen geleistet, so werde mich auf öfters Begehren jetzt befeissen, auch die Vocalisten, und einen ganzen Chor zu befriedigen mit diesen 6. nicht minder leicht- als kurzen, anbey auch fast für jeden, ja auch schlecht mit Musicanten versehenen Chor genau eingerichteten Messen. Eben diese, damit unter möglichster Aussprechung des Texts dem Allerhöchsten sein Lob, Ehr und Anbettung gebührend- und schuldiger Weis bey seinem heiligen Altar vergünstiget, und gegeben werde, sollen und müssen ganz und gar langsam abgesungen werden; und also wird auch sein Vergnügen (so die Lieblichkeit der Music ist) erhalten das menschliche Ohr, dardurch die Andacht in das Herz steigen. Die Noth- und Unnothwendigkeit der Stimmen, und Instrumenten zeigt folgender

Index Missarum.

- Missa I. à Canto, Basso, Viol. I. & Org. oblig. Alto, Ten. Viol. II. 2. Clar. ex C. & Violonc. ad lib.
II. à Canto, Violin. & Organo. oblig. Alt. T. B. Viol. II. 2. Clar. ex C. & Violonc. ad lib.
III. à Canto, Ten. Violin. I. & Org. oblig. Alto, B. Viol. II. 2. Clar. ex D. & Violonc. ad lib.
IV. à Canto, Alto, Violin. I. & Org. oblig. Ten. B. Viol. II. 2. Corn. ex F. & Violonc. ad lib.
V. à Canto, Tenore, & Organo. oblig. Alto, Tenore, Viol. unif. & Violonc. ad libitum.
VI. à 2. Cantis, Violin. unif. & Org. oblig. Alto. Basso, & Violoncello. ad libitum.

NB. Hæc ultima Missa non ineptè adhiberi poterit in die Nativitatis D. N. Jesu Christi.



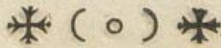


VIOLINO I. MISSA I.

Adagio f.
K *Yrie.*

Allegro.
I P.
Kyrie. Dona nobis.

f



Moderato. T.

Gloria.

Adagio.

Domine.

Qui tollis.

3

Adagio. f.

Quoniam.

P.

T.
Cum Sancto.

Moderato. T.

Redo.

2 P.

I f. P.



Qui propter.



Et incarnatus.



Crucifixus.



Et resurrexit.



Et in Spiritum.



* (o) *

5

T. P.

T.

T. P.

T.

Et vitam. 1 1 1 1 1 1

Moderato. T.

Ancius.

Adagio. S. f.

Benedictus.

f.

f.

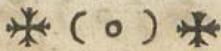
P.

f.

f.

tr.

2/4



T.
Ofanna.

Adagio.
Gnus Dei.

Adagio.
Agnus Dei.

tr. P.

tr. f.

tr. 3 3 3 3

tr. T.

Agnus.

2/4 - Dona nobis ut
4 Kyrie Allegro.

MISSA II.

Adagio. T. Kyrie.

Vivace. 1 1 1 1 1 1

Kyrie & Dona nobis.

Moderato.

E

T in terra.

8

* (o) *

Cum Sancto.

Moderato.

P *Atrem.*

Adagio. S. f.

Et incarnatus.

tr.

✱ (o) ✱

9

P. f.

P.

Crucifixus.

tr. f. tr. *Vivace. T.*

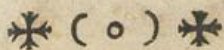
Et resurrexit.

Et vitam.

Kobrichs VI. Missa.

(C)

Violino I.



Moderato.

S *Anctus.*

Adagio.

Benedictus.

A *Gnus Dei.*

Da capo.

Ofanna.

Adagio. T.

* (o) *

11

P.

T.

6
8 Dona nobis ut Kyrie Vivace.

MISSA III.

Adagio. T. *Allegro.*

K Yrie. Kyrie, Dona.

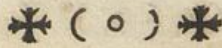
3

3

P.

f.

tr.



Moderato. T.
E *T in terra.*

p. *f.*

p.
D *Domine Deus*

f.
Q *Qui tollis.*

p.

f.

p. *f.*

Quoniam. *Cum Sancto.*

Moderato. T.

P *Atrem.*

The musical score consists of 13 staves of music. The notation includes treble clefs, key signatures of two sharps (F# and C#), and various rhythmic values. Dynamics such as *p* (piano), *f* (forte), and *Adagio* are used throughout. The text "Et incarnatus." and "Crucifixus." is written below the staves. A section marked "Vivace." is shown in a 3/8 time signature. The score concludes with the text "Et resurrexit." and a final *p* dynamic marking.

Kobrichs VI. Missæ.

(D)

Violino I.

Musical staff 1: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 2: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 3: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 4: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 5: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 6: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 7: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 8: Treble clef, G-clef, with various rhythmic markings and accidentals.

Et vitam.

Musical staff 9: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 10: Treble clef, G-clef, with various rhythmic markings and accidentals.

Musical staff 11: Treble clef, G-clef, with various rhythmic markings and accidentals.

Moderato.

Musical staff 12: Treble clef, G-clef, with various rhythmic markings and accidentals.

Ancius.

Musical staff 13: Treble clef, G-clef, with various rhythmic markings and accidentals.

Adagio.
Benedictus.

Ofanna.

Adagio. T.
A *Gnus Dei.*

Adagio. *tr.*
Agnus Dei.

Adagio. T.
Agnus Dei.

Dona nobis ut Kyrie Allegro.

MISSA IV.

Adagio. T.
K *Yrie.*

Allegro.
Kyrie. Dona nobis.

Moderato.
G *Loria.*

Kobrachs VI. Missa.

(E)

Violino I.

T.

Quoniam.

Moderato.

P

Atrem.

Adagio. p.

Et incarnatus. *

I *Crucifixus.* *I*

Vivace. T.
Et resurrexit.

P. *f.*

P. *T.*

P.

T.

b

Et
vitam.

Allabr.
Anctus.

S.
Ofanna.



Adagio.
Benedictus.



P.



f.

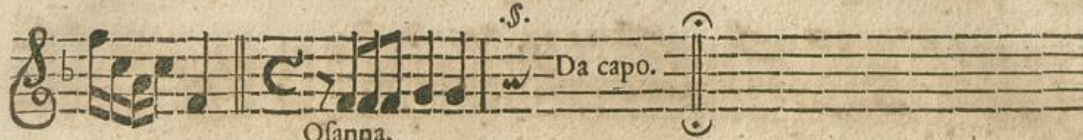


P.



f.





Ofanna.



Gnus.



Dona nobis ut
Kyrie Allegro.



MISSA V.

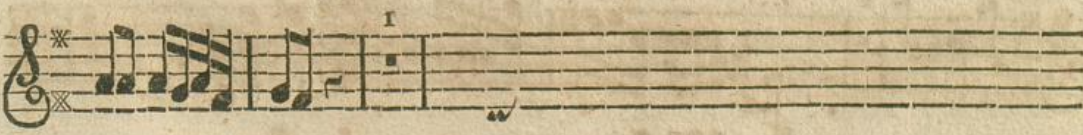
Violino unifono.



Kyrie.



Kyrie. Dona nobis.



f.

Moderato.

E T in terra.

Adagio.
2 p.

Domine

Adagio. p.
Quoniam.

f.
Cum Sancto.

Moderato.
P
Atrem.

4 P. T.

P.

T.

2 P.

Adagio. T.
Et incarnatus.

2

Crucifixus. (F)

Vivace.
Et resurrexit.

Et vitam.

Moderato.
S
Anctus.

Osanna.

Adagio.
Benedictus.

da capo.
Osanna.

Adagio T.
Gnus Dei.

Dona nobis ut
Kyrie Allegro.

* (o) *
MISSA VI.
Violino unifono.

Adagio.

K *Yrie.*

Allegro. 3 p.

Kyrie. Dona nobis.

f.

P.

f.

P.

f.

Moderato.

G *Loria.*

S. Adagio.

Musical staff 1: Treble clef, 7/8 time signature, key signature of two flats. Contains a series of eighth and sixteenth notes.

Laudamus,

Musical staff 2: Treble clef, 7/8 time signature. Features a triplet of eighth notes and a dynamic marking 'p'.

Musical staff 3: Treble clef, 7/8 time signature. Continuation of the melodic line.

Musical staff 4: Treble clef, 7/8 time signature. Includes a dynamic marking 'f'.

Musical staff 5: Treble clef, 7/8 time signature. Features a triplet and dynamic markings 'p' and 'f'.

Musical staff 6: Treble clef, 7/8 time signature. Includes a first ending bracket labeled 'I'.

Musical staff 7: Treble clef, 7/8 time signature. Includes a dynamic marking 'f' and a first ending bracket labeled 'I'.

Musical staff 8: Treble clef, 7/8 time signature. Features a triplet and a dynamic marking 'f'. The tempo changes to *Moderato.*

Qui tollis.

Musical staff 9: Treble clef, 7/8 time signature. Continuation of the melodic line.

Musical staff 10: Treble clef, 7/8 time signature. Continuation of the melodic line.

Musical staff 11: Treble clef, 7/8 time signature. Continuation of the melodic line.

Musical staff 12: Treble clef, 7/8 time signature. Continuation of the melodic line.

Adagio.

Musical staff 13: Treble clef, 7/8 time signature. Slower tempo. Includes a dynamic marking 'p'.

Quoniam.

(G) 2



T.

Moderato.
P. *Atrem.*

P.

T.

Adagio.
Et incarnatus. P. *b*

f

P. Crucifixus.

b f



Vivace. T.

Et resurrexit.

Et vitam.

Agnus.

S.
 Musical notation for the first staff of the *Osanna* section.

Musical notation for the second staff of the *Osanna* section.

Musical notation for the third staff of the *Osanna* section.

Musical notation for the fourth staff of the *Osanna* section.

Adagio. f.
P.
 Musical notation for the first staff of the *Benedictus* section.

Musical notation for the second staff of the *Benedictus* section.

Musical notation for the third staff of the *Benedictus* section.

S.
da capo.
 Musical notation for the fourth staff of the *Benedictus* section, ending with a repeat sign.

Adagio. T.
P.
 Musical notation for the first staff of the *Gnus Dei* section.

f.
tr.
I.
 Musical notation for the second staff of the *Gnus Dei* section, ending with a repeat sign.

Ut in omnibus glorificetur DEUS.





