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

Kobrich, Johann Anton

Augustae Vindelicorum, 1751

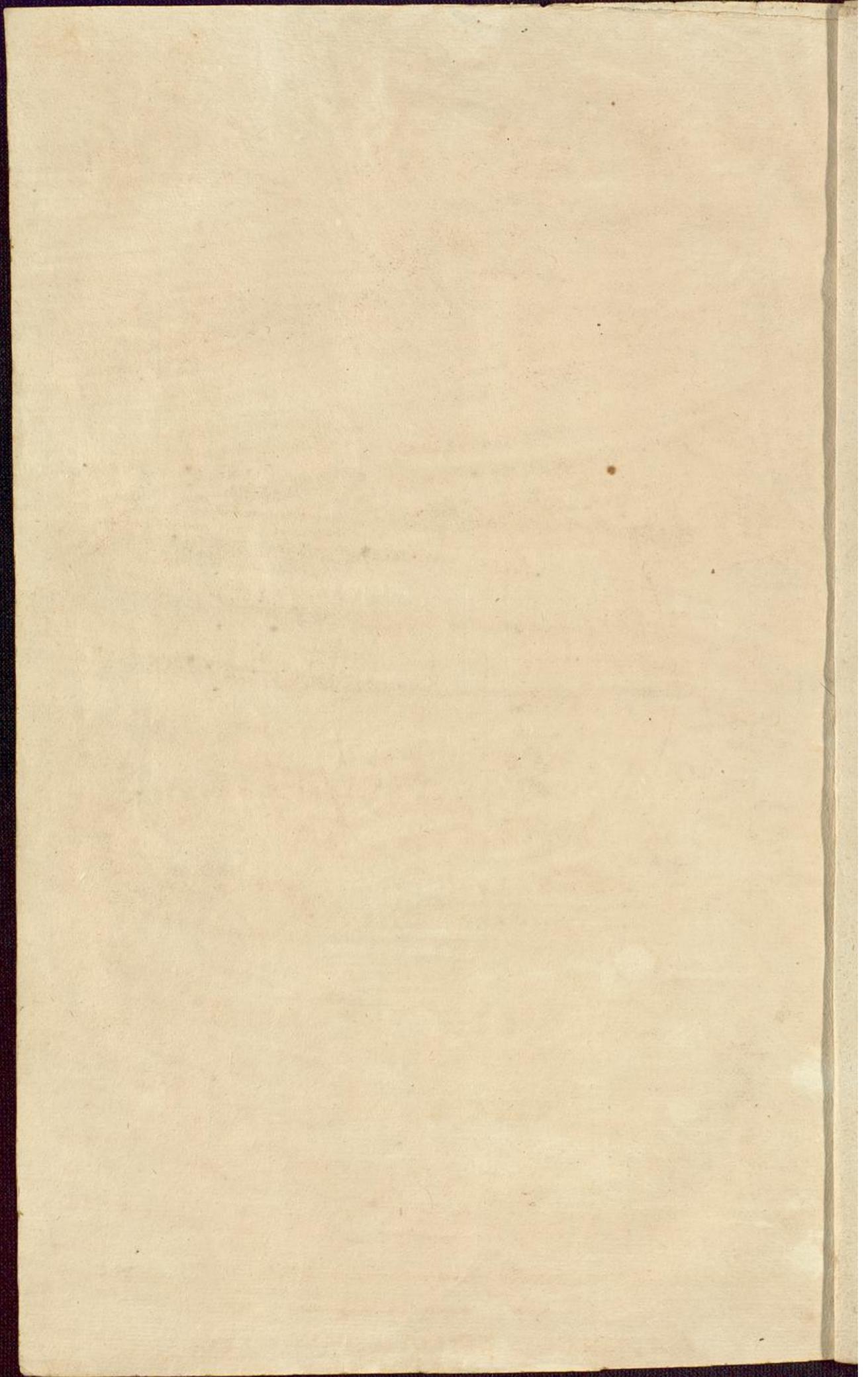
Violine II

urn:nbn:de:bsz:31-36053

Missa
Kobrich
Violinum II.^{dum}

Amst 1672

6.



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 II.



AUGUSTÆ-VINDELICORUM.

Apud JOANNIS JACOBI LOTTERI Hæredum. 1751.

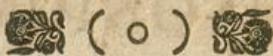
Geneigter Music-Liebhaber!

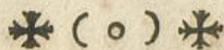
Sichdeme denen Cembal- und Chelysten durch vorgehende Wercklein ein Genügen geleistet, so werde mich auf öfters Begehren jetzt befeissen, auch die Vocalisten, und einen ganzen Chor zu befriedigen mit diesen 6. nicht minder leicht- als kurzen, anbey auch fast für jeden, ja auch schlecht mit Musicanten 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.



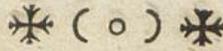


VIOLINO II. MISSA I.

Adagio f.
K
 Yrie.

Allegro. 1 *p.*

 Kyrie. Dona nobis.



Moderato. T.

Gloria.

Adagio.

Domine.

Qui tollis.

Adagio. f.

Quoniam.

f.

T.

Cum Sancto.

Moderato. T.

3

4

Redo.

2

P.

I

Et in unum.

f.

P.

T.

(Aa) 2

Adagio. S. f. *p.*

Qui propter.

f. *Adagio. T.*

Et incarnatus.

Crucifixus.

I Allegro.

Et resurrexit.

P.

Et in Spiritum.

T.

P. *T.*

* (o) *

9



Et vitam.



Moderato. T.



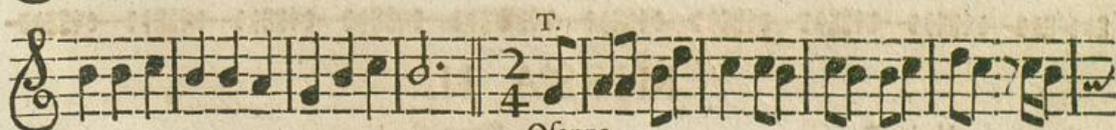
Anctus.



Adagio. S. f.



Benedictus.



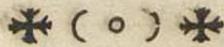
Ofanna.



The first system of music consists of five staves. The notation is complex, featuring many sixteenth and thirty-second notes. There are several performance markings: 'I' appears above the first and second staves, '3' above the second, third, and fourth staves, and 'x' above the first, second, and fourth staves. The system concludes with a double bar line and a fermata over the final note.

Moderato.

The second system begins with a large 'E' and a 2/4 time signature. Below the first staff is the text 'T in terra.' The system contains ten staves of music. The notation is dense with sixteenth and thirty-second notes. There are several accidentals, including flats and naturals, and some 'x' markings above the notes. The system ends with a double bar line.



Cum Sancto.

Moderato.
P. *Atrem.*

Adagio.

Et incarnatus.

P.

Crucifixus.

Vivace. T.

Et resurrexit,

Et vitam.

Moderato.

Ancius.

Adagio.

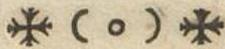
2
4

Benedictus.

Kobrichs VI. Missa.

(Cc)

p Violino II.



Musical notation for the first system, featuring treble and bass staves with various notes and rests. Includes dynamic markings *f.* and *p.* and a first ending bracket labeled *I* with the instruction *Da capo.*

Musical notation for the second system, including a time signature change to 3/4 and 4/4, and the instruction *Ofanna.* Dynamic marking *p.* is present.

Musical notation for the third system, including a dynamic marking *f.*

Musical notation for the fourth system, starting with a large letter *A* and the instruction *Adagio. T.* and *Gnus Dei.* Time signature is 3/4 and 4/4.

Musical notation for the fifth system.

Musical notation for the sixth system.

Musical notation for the seventh system, including dynamic markings *p.* and *f.*

Musical notation for the eighth system, ending with the instruction *Dona nobis ut Kyrie Vivace.*



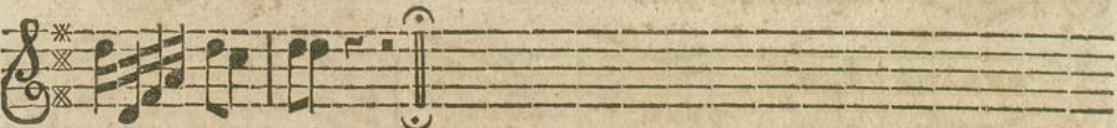
MISSA III.

Musical notation for the *Kyrie*, starting with a large letter *K*, the instruction *Adagio. T.*, and *Yrie.* Time signature is common time (C).

Allegro.



Kyrie. Dona nobis.



Moderato. T.



T in terra.



Domine Deus.



Qui tollis.



ur.

f. P.

Quoniam.

f.

Cum Sancto.

Moderato. T.

P

Atrem.

Adagiossime.

Et incarnatus.

P.
Crucifixus.

f.

Vivace.
Et resurrexit.

I I I I

Kobrichs VI. Messe. (Dd) Violino II.



Et vitam.

Moderato.

Ancus.

Adagio.

Benedictus.

tr.

P.

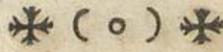
f. *tr.* *P.*

Ofanna.

Adagio. T.

A

Gnus Dei.



Adagio. *tr.*
 2
 4
 Agnus Dei.

P.

f.

P.

f.

Adagio. T.
 Agnus Dei.

Dona nobis ut Kyrie Allegro.

MISSA IV.

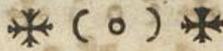
Adagio. T.
K

Yrie.
Allegro.

Kyrie. Dona nobis.

Musical score for Violino II, consisting of 13 staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The score is annotated with several performance instructions: *Moderato.* above the fourth staff, *Loria.* below the fourth staff, *P.* above the sixth staff, *T.* above the tenth staff, and *Quoniam.* below the tenth staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score concludes with a final double bar line and a common time signature.





Moderato.

P *Atrem.*

Adagio.

p. *Et incarnatus.*

T. Vivace.

Crucifixus.

Et resurrexit.

p. *T.* *p.*

T.

I.



Et Vitam.



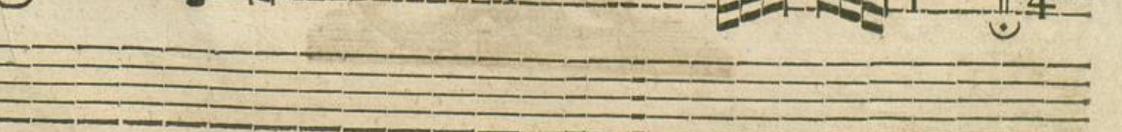
Allabrevè.



Anctus.



2
Ofanna.



Adagio.
Benedictus.

p.
f.
p.
f.
3 *f.*
Da capo.

Ofanna.

Adagio. p.
Gnus.

f.
Dona nobis ut
Kyrie Allegro.

MISSA V. & VI. tacent.



Fragment of text from the reverse side of the page, visible through the paper. The text is mostly illegible but appears to be a list or index of entries, possibly containing numbers and names.

