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

Kobrich, Johann Anton

Augustae Vindelicorum, 1751

Violoncello

urn:nbn:de:bsz:31-36053

Missa

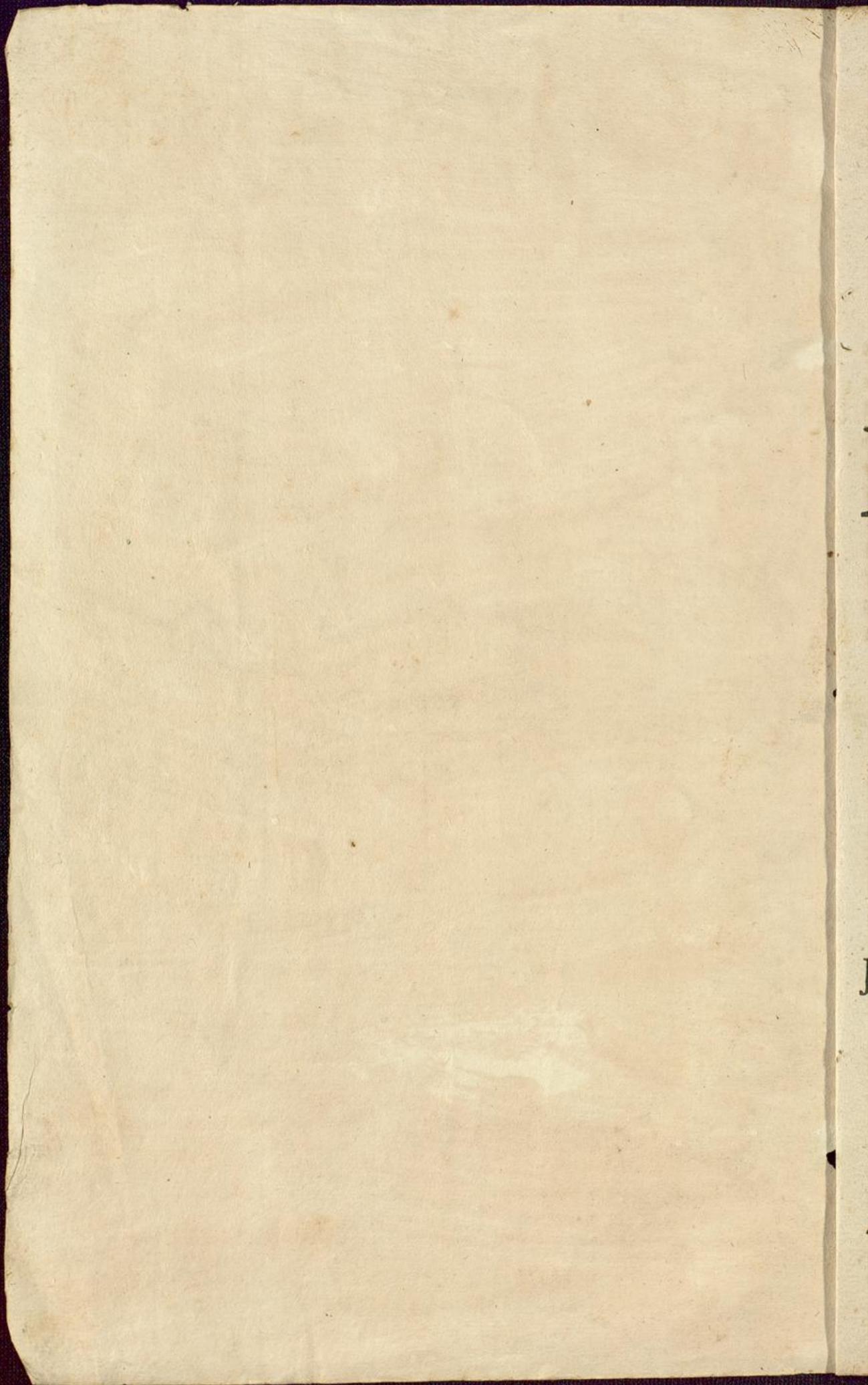
Kobrich

Organum

9 Hfte

Dank 1672

9.



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.

VIOLONCELLO.

AUGUSTÆ-VINDELICORUM.

Apud JOANNIS JACOBI LOTTERI Hæredum. 1751.

Geneigter Music-Siebhaber!

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 kurtzen, 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 gang 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.





VIOLONCELLO.
 MISSA I.

Adagio. T.
K *Yrie.*

Musical notation for the first staff, including a large initial 'K' and various musical notes and rests.

Vivace. p.
Kyrie. Dona nobis.

Musical notation for the second staff, featuring a change in tempo and dynamics.

Musical notation for the third staff, including various notes and rests.

T.

Musical notation for the fourth staff, including a tempo marking 'T'.

Musical notation for the fifth staff.

Musical notation for the sixth staff.

Musical notation for the seventh staff.

Musical notation for the eighth staff.

♯ (°) ♯
 ♯ VV. 6
 3
 T.
 Cum Sancto.
 Moderato. T.
 Redo.
 Et in unum.
 f.
 Adagio. VV. 7
 p. Qui propter.
 S. à 2.
 4A 2

✱ (o) ✱
MISSA II.

Adagio. T. *Vivace.*

K *Yrie.* *Kyrie. Dona nobis.*

Moderato.

E *T in terra.*

5 8 7 6 = 6 4 5 8 5 8 7 6 =

6 4 5 5 8 5 8 5 8 b7 4 = 4 5 = 6 8 6 8 6 5

6 6 = 5 6 6 6 6 7

Cum Sancto.

Moderato.

Atrem.

5 6 - 5 6 5 6 * 6 b 6 b * 5 - 6 5 6 - 5 - 6

3 - 4 3 4 - 3 - 6

5 - 6 - 5 - 6 - 6 - 6 6 6 5 5 - b 6 6 b

b 5 9 6 - 6 6 5 5 3 4 3

Adagio.

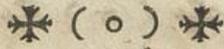
Et incarnatus.

5 6 7 8 3 = 5 = 5 = 5 6 6 6 3

5 6 7 8 7 8 5 8 3

p. Crucifixus.

5 8 6 4 5 7 8 7 8 3



Vivace. T.

First staff of music with notes and fingerings (6, b, 6, 5, 6, 5, 6, 6).

Et resurrexit.

Second staff of music with notes and fingerings (5, 6, 5, 6, 5, 6, 7, 7).

Third staff of music with notes and fingerings (7, 7, 6, 5, 5, 5, 4, 3, 5, 4, 3).

Fourth staff of music with notes and fingerings (7, 7, 7, 7, 6, 5, 6, 5, 6, 5).

Fifth staff of music with notes and fingerings (6, 6, 6, 1, 1, 1, 1, 1, 1, 5, 4, 7, 7, 7, 7, 6).

Et vitam.

Sixth staff of music with notes and fingerings (4, 3, 5, 6, 5).

Moderato.

Seventh staff of music with notes and fingerings (6, 6, 6, b, 6, b, 6, 5, 6, 6).

Anctus.

Eighth staff of music with notes and fingerings (6, 6, 6, 6, 5, 5, 7, 7, 7).

Adagio.

Ninth staff of music with notes and fingerings (7, 7, 7, 3, 4, 5, 7, 6, 5, 6, 4, 3).

Benedictus.

Tenth staff of music with notes and fingerings (7, 7, 7, 7, 6, 5, 6, 3).

p.

Eleventh staff of music with notes and fingerings (6, 6, 7, 8, 7, 5, 6, 5, 6, 5, 6).

f.

p.

Twelfth staff of music with notes and fingerings (5, 6, 5, 6, b7, 6, 7, 7).

f.

34 57
12 35

65 43

T. 8 3 5 5 65 6 6 5 - vv. 7 = 6 6 *

Ofanna.

P. 6 4 3 8 - 4 3 3 T. 87 5 109 5 109 5 8 65

10 5 -
8 3 -

Adagio T. 6 5 3 6 4 2 6 3-1

Gnus Dei.

9 8 3 9 6 7 6 5 4 5 5 8 7 3 -
3 - 8 7 8 5 4 * 2 * 4 * - 7 6

P. 5 - 43 3 6 57 43 6 - 5 6 T. 5 8 7
4 3 2I 8 4 35 2I

5 -
4 3

Dona nobis ut Kyrie Vivace.

MISSA III.

Adagio. T. 3 = 3 = 3 = 3 = Allegro. 5 8 6 5
6 4 3

Kyrie. Kyrie. Dona nobis.

5 5 = 6 = 4 5 3 5 3 56 54 5 = 7 = 7 =
34 32 3 = * = *

3 8 7 5 - vv. 5 - 5 - 4 - * - p. * 6
6 4 3 4 * 3 - 4

Kobrichs VI. Missa. Violoncello.

Musical notation for the first system, including a treble clef, a key signature of one flat, and various musical symbols like asterisks and circled notes.

Moderato. T. **E** *P.*
T in terra.

Musical notation for the second system, starting with a large 'E' and 'T in terra.'

T. *p. Domine Deus.*

Musical notation for the third system, starting with a large 'T' and 'p. Domine Deus.'

Qui tollis.

Musical notation for the fourth system, starting with 'Qui tollis.'

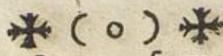
Quoniam.

Musical notation for the fifth system, starting with 'Quoniam.'

Moderato. T. **P** *Arem.*

Musical notation for the sixth system, starting with a large 'P' and 'Arem.'

Musical notation for the seventh system, continuing the piece.



Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values, accidentals, and fingerings. Above the second staff, there are several groups of numbers: $\frac{545}{313}$, $\frac{656}{434}$, $\frac{753}{538}$, $\frac{5}{3}$, and $\frac{3}{8}$. Above the third staff, there are numbers: $\frac{5}{3}$, $\frac{7}{5}$, 6 , $\frac{5}{3}$, $\frac{56}{34}$, $\frac{543}{321}$, $\frac{b78}{56}$, $\frac{b765}{543}$, $\frac{3}{5}$, and $\frac{b5}{3}$. Above the fourth staff, there are numbers: $\frac{b7}{5}$, $\frac{7}{3}$, $\frac{6}{1}$, $\frac{8}{3}$, $\frac{7}{3}$, $\frac{6}{3}$, $\frac{8}{3}$, $\frac{7}{3}$, $\frac{6}{3}$, $\frac{5}{3}$, $\frac{3}{1}$, $\frac{4}{2}$, $\frac{5}{3}$, $\frac{6}{4}$, $\frac{5}{6}$, and $\frac{65}{5}$.

Et vitam.

Handwritten musical score for the second system, consisting of a single staff with a double bar line and a fermata.

Moderato. T.

Handwritten musical score for the third system, consisting of a single staff with a treble clef and a common time signature.

Anchus.

Handwritten musical score for the fourth system, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings.

Handwritten musical score for the fifth system, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings.

Adagio.

Handwritten musical score for the sixth system, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings.

Benedicamus.

Handwritten musical score for the seventh system, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings.

Handwritten musical score for the eighth system, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings.

Handwritten musical score for the ninth system, consisting of two staves. The notation includes various rhythmic values, accidentals, and fingerings.

A *Adagio. T.*
 Gnus Dei.

Adagio. VV.
 Agnus Dei.

P. 6 6 7 5 6 5 3

6 6 6 6 6 6 6 6

P. 6 6 5 3 3

Kobrichs VI. Missa.

qD

Violoncello.

8 - 7 6 - 3 6 7 6 5 5 3 - 9 - 3 - 9 - 3 -

9 - 3 - 3 76 - 6 3 8 - 7 5 5 - 4 3

787 676 5 787 676 5 34 8 Adagio. 6 6

565 454 3 565 454 3 56 3

Benedictus.

6 7 6 7 5 6 7 6

6 5 - 6 - 7 - 6 6 6 - 5 P. 6

5 6 5 6 5 6 5 7 6 6 7 6 5 f. 6 6 6 7

6 6 7 6 5 .s. Da capo.

Ofanna.

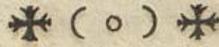
A *Adagio. p.* 7 8 7 8 7 f. 3 4 3 6

Gnus Dei.

P. 7 8 7 5 f. 3 5 4 6 5 6 P.

7 8 7 6 f. 3 5 4 3 3 8

Dona nobis ut Kyrie Allegro.



Vivace. 7- 761 6

Et resurrexit.

Et vitam.

Moderato. T.

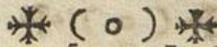
Ancius.

Adagio.

Ofanna.

Adagio. f. b 6

Benedictus.



f. 6

5 8 6 5 / 5 6 4 3

7-6- / 5-4- / 5 4 5 8 / 3 2 3 6

7-6- / 5-4- / 5 4 5 / 3 2 3

5 8 6 5 / 5 6 4 3

7-6- / 5-4- / 5 4 5 / 3 2 3

5 8 6 5 / 5 6 4 3

3 7

7 8 6 5 / 6 4 3

5 3 7 / 5 3 7

5 3 7 / 5 3 7

6 8 5 / 6 3

Moderato. T.

10 9 8 7 / 8 7 6 5

5

G

Loria.

6 - b * 7 6 * 3

5 8 / 3 6 / 3 5 / 3 3

5

Adagio.

I v. 6

3 - -

8 5 / 6 3

6 - b 5 -

8 6 5 / 6 4 3

p.

Laudamus.

7 6 7 8 7 / 6 5

I 5-6 / 3-4 / 5 7 5 / 3 5 3

5 7 5 / 3 5 3

7 6 7

5 3 / 3 5 / 6 5 / 4 * v.

6 - b 5 -

8 6 5 / 6 4 3

p. 5 = = 5 =

5 = - 7 5 / 3 5 3

5 7 5 / 3 5 3

7 5 / 5 3

7 5 / 5 3

I 7 - / 7 - / 7 -

5

v. 6

3 - -

8 5 / 6 3

6 - b 5 -

8 6 5 / 6 4 3

T.

8 3 / 6 5 / 8 7 / 3

6 5 / 7 6 / 1

6 b * 6 6 5 * - b

8 7 5 / 6 5

b 5

Qui tollis.

6 5 / 4 3

8 6 5 / 3 8 7

8 3 / 6 5

7 6 / 1

6 5 / 5 4 3

❄ (0) ❄

Quoniam. Cum sancto.

I

Moderato. T.

Atrem.

V. Adagio.

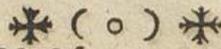
Et incarnatus.

Crucifixus.

V. T. Vivace.

Et resurrexit.

F 2



6 4 5 3 6 4 5 3 8 5
4 2 3 1 4 2 3 1 6 3

7 5 5 7 5 3 6 5 7 5 3 7 5 T. 3 8 7 5 8 7 6 5 4 3 5 3 5
5 3 5 3 1 4 3 5 3 5 3

Et vitam.

5 3 5 8 6 5 8 5
3 8 3 6 4 3 5 3

V. 6 r - T. V. 6 f = T. V. 6 f = T.

S *Ancus*

3 = T. 3 7 - 3 - 7 - 3 - 7 - 3 - 7 - 3 - 6 8 6 5 V. 6 f = S. 6

Ofanna.

3 6 8 3 7 1 3 6 8 5 1 3 4 6r 4 6r 4 6r 4 6r

7 = 6 2 6 3 6 8 3 7 = 3 6 8 3 7 = 3 6 8 3 7 =

V. *Adagio* p. 6 6 4 = 5 6 10 9 8 7 6 10 9 8 7

Bencicctus.

f. 6 P. 6 7 6 8 5 6 7

8 6 f. 6 7 4 3 S. da capo.

Ofanna.

Adagio T. 6 b7 = 5 p. 6 6 10 9 8 7

A *Gnus Dei.* 7 5 T. 6 8 7 5 4 4 3 1 2 4

Dona nobis u. Kyrie Allegro.

Ut in omnibus glorificetur DEUS.



