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Decachordon sive X. missae solemnes

Königsperger, Marianus

Pedeponi, 1741

XI. Missa De Nat. Dom. N. J. Chr.

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a pleni sunt cari & tenua gloria tu a gloria
 tua gloria tua. o sanna in exCel - - sis o sanna
 in exCel sis o sanna in exCel sis o sanna in ex-
 cel = - - - - - sis o san = na in exCel = -
 = - - - - sis o sanna in ex cel = - - - - - sis o sanna
 = bo bo o ::: bened: o sanna ut sup:
 tacet.

in exCel sis.
 Adag: S. b
 23 24
 Agn9 Dei qui tollis pecca ta mundi mi se - re re
 no - bis Agn9 Dei qui tollis pec ca ta mundi Dona nobis
 ||: Dona nob: ut Kyr: Allab:
 pa - cem .

XI. Missa. De. Nat. Dom. N. j. Chr. Alto.
 Adag: C. Allab: C.
 Kyrie e - lei - - son. Ky - ri - e - lei - son Ky - ri -
 e - lei - son Kyrie e - lei - son Kyrie e - lei - son e - lei -
 son kyrie e - lei - son kyrie e - lei - son

kyri e e - lei = son e - lei = = = son e - lei - son e -
 - lei = son e - lei = = = son e - lei = = = son
 kyri e e - lei - son kyri e e - lei - son kyri e e -
 Adag: S. 35 Christe e - lei son e - lei = son e -
 - lei = son e - lei = = = son e - lei = = = son
 - - - - - - - - - - son e - lei = - - - - - - - - - -
 Alleg: C gloria glo - - - - - ria gloria
 glo - - - - - ria glo - - - - -
 - - - - - ria in ex celsis Deo gloria Et in terra pax homini bonæ
 voluntatis bonæ voluntatis gratias agim⁹ tibi
 ppter magna gloria tuam ppter magna
 altab: Domine uer.
 gloria tu am ppter magna gloriā tuam Qui se
 o K.

lis pecca ta mundi mi se re ie no bis qui tol lis peccata mundi suscipe
 deprecati onem nostram qui sedes ad dexteram patris mi se re ie no bis.
 adag. 12. 5.

quoniā tu so l, tu so l, sana, tu so l, tu Domine tu so l,
 so l, Al - fissi m, je su Christe tu so l, Domine tu so l, Alt issim, je
 su Christe quoniā tu so l, tu so l, sana, tu so l, tu Domine
 tu so l, Domine tu so l, Alt issim, je su Christe. Cum sanā
 o sanna &c.

Spiritu in gloria Dei patris Amen Amen Amen.

Amen Amen Amen Amen Amen Amen Amen

= men Cum sanāo Spiritu in gloria Dei patris A = = = =
 = men = men

Patre omni otente faaorem Celi & terrae visibili um omnium & in
 vi si bili um geni sum noufaaū Confubstantialem patri pse que

omnia facta sunt

Cru-ci_fix, et-i-am pro no-—

-bis sub pontio pil-a to paf = = = f9 paf = = = = 13 & sepul, est.

Et refur-rex- = = it tersia die secundū scripturas Et si-

Cum gloria iudi cie vivos & mortuos Et unam san& am

Et unam sanguinem

Chalosticam & Apostoliam Ecclesiam confitetur unum unum

Bar sifra in remissione nec^a tura Et ex fere 20. i. 17. xefur

reai - onem mortu o rum Et vi - tam ven tu ri seculi Amen

$$A = \text{men } A$$

- men A = - = - = - = - = men A = - = - = - =

$=$ $=$ $=$ $=$ men A $=$ $=$ $=$ $=$ $=$ men A $=$ $=$ $=$

A musical score page featuring a single staff. The staff consists of five horizontal lines. There are several note heads placed at different positions along the staff, each with a stem extending either upwards or downwards. Some note heads have small dots or dashes near them, indicating specific performance instructions.

= = = = = men A = = = = = men A = = =

A musical score page featuring a single staff of music. The staff begins with a whole note followed by a half note, then a series of eighth notes: a dotted half note, a quarter note, a eighth note, another eighth note, and a sixteenth note. This is followed by a measure with a half note, a quarter note, and a eighth note. The staff concludes with a half note, a quarter note, and a eighth note.

= men A = = = men A = = = = = men A

x k. 2.



Agnus Dei qui tollis peccata mundi Dona nobis pacem
Benedic osan ut cum sancto spiritu facias.

Dona nobis pacem

XII. Missa De Nat: Dom: N: j: Chr: Alto.

Adagio

The image shows a page from a musical score for a Mass setting. The title 'Kyrie' is at the top. The music is in common time (indicated by 'C') and consists of two staves. The first staff starts with a basso continuo part (cembalo and strings) followed by three voices (Soprano, Alto, Tenor). The second staff continues the voices. The vocal parts sing 'Kyrie eleison' in a repeating pattern. The score includes dynamic markings like 'grave' and 'p' (pianissimo), and rehearsal numbers 12, 19, and 18. The vocal parts are written in soprano, alto, tenor, and basso continuo.