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**VI. MISSAE à 4. Vocibus ordinariis, CANTO, ALTO,
TENORE, BASSO, 2. Violinis necessariis, 2. Litujs, vel
Clarinis, cum Tympanis, ex diversis Clavibus ad Libitum,
decorè tamen concurrentibus, Cum ...**

Kayser, Isfrid

Augustae Vindelicorum, 1743

Violine II

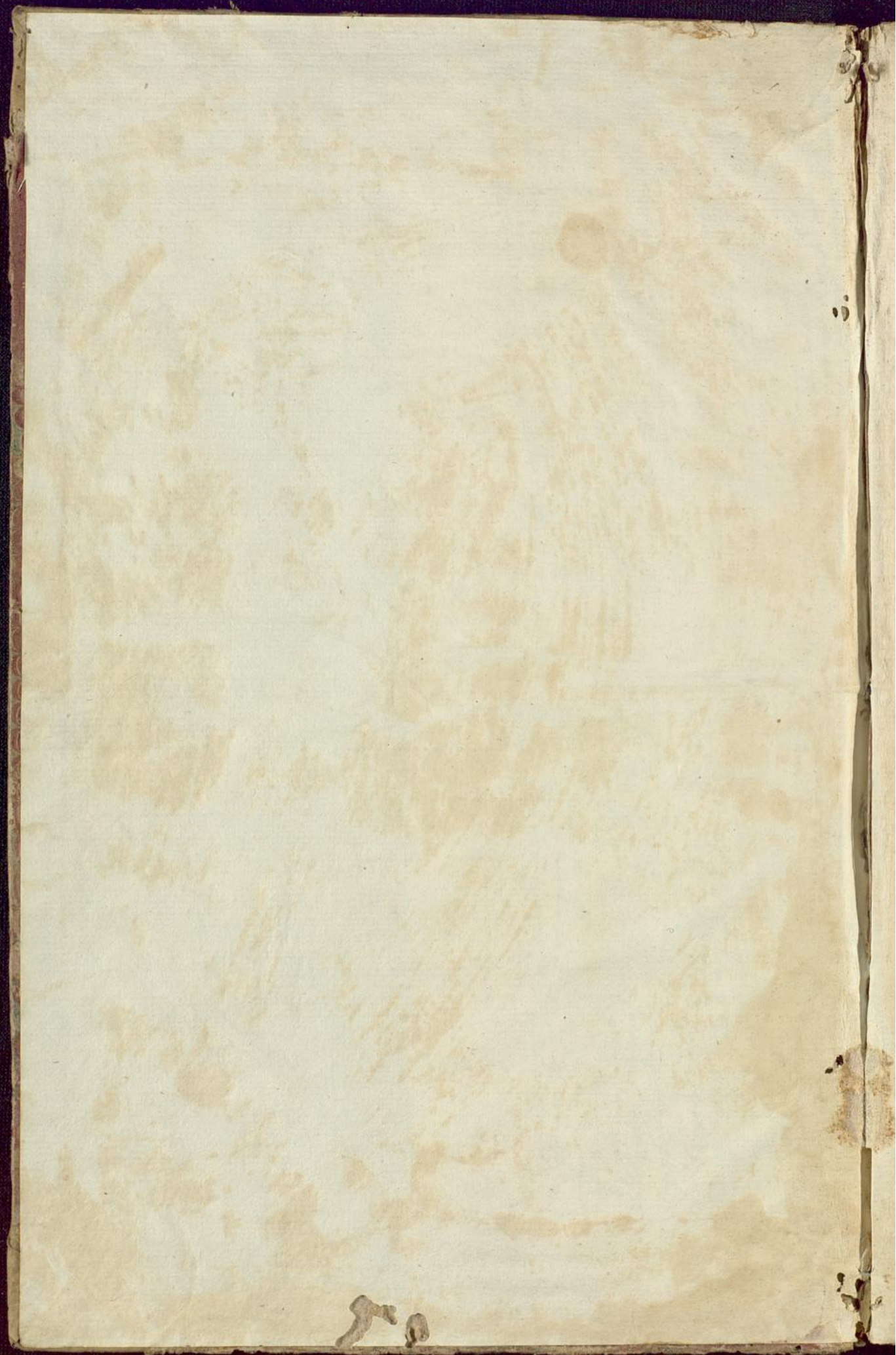
urn:nbn:de:bsz:31-38513

Dr. VIOLINO II. 6.
1647a



BLB

Badische Landesbibliothek
Karlsruhe



VI MISSE

2. Violoncellis

CANTO, ALTO,
TENORE, BASSO,

2. Violinis necessariis, 2. Litis,
vel Claris cum Tympanis.

et organo

Duplici

...

R. P. HERRMANN KREMER

...

OPUS II

VIOLETT II

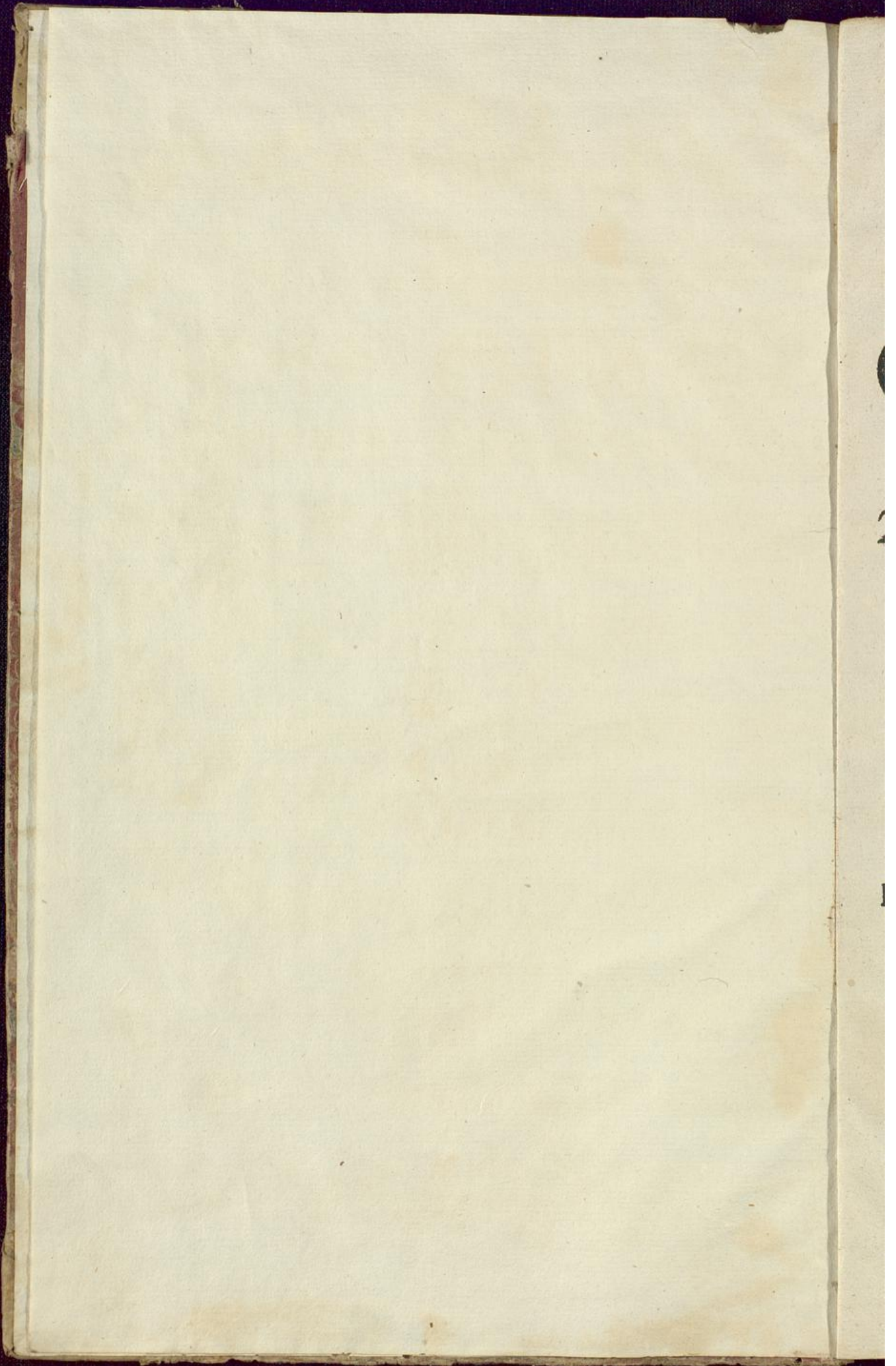
...

...

...

...





VI. MISSÆ

à

4. Vocibus ordinariis,

CANTO, ALTO,
TENORE, BASSO,

2. Violinis necessariis, 2. Lituus,
vel Clarinis, cum Tympanis,
ex diversis Clavibus ad Libitum,
decorè tamen concurrentibus,

Cum

Duplici Basso continuo.

Methodò facilí, & modernâ elaboratæ

à

R. P. ISFRIDO KAYSER,

Imperialis, Celeberrimæ, ac Exemptæ Canonix Marchtallensis,
Ordinis Præmonstratensis Canonico, & Capellæ Magistro.

OPUS II.

VIOLINO II.

Cum Licentia Superiorum.

AUGUSTÆ VINDELICORUM,

Sumptibus **MATHÆI RIEGER,** Bibliopolæ.

M DCC XLIII.

VI. MISSA

4 Vocibus ordinariis

CANTO ALTO

TENORE, BASSO

2 Violinis necessariis, 2 Liris

vel Clarinis, cum Tympanis

ex diversis Clavis ad Libitum

decoris tamen concurrentibus

Cum

Duplici Basso continuo

Methodo facili, & moderna elaborata

R. P. ISERIDO KAYSER

Imperialis Celsissimae ac Exemptae Canonice Marchiaensis
Ordinis Praemonstratensis Canonice, & Capellae Magistri

OPUS II

VIOLINO II

Cum Libris separatis

AUGUSTAE KWIBELICORUM

Sumptibus MATHEI REGER, Bibliop.

MDCCXXIII



MISSA I. VIOLINO II.

K *Adagio. T.*
 3/4
 Kyrie.

Allegro. 19
 Kyrie.

R. P. Isfridi Kayser *Missa VI.*

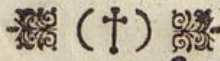
[Aa]

Violino II.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff contains a complex rhythmic pattern. The third staff continues the melodic line. The fourth staff is marked *piano*. The fifth staff is marked *forte*. The sixth staff concludes with a double bar line and a repeat sign. The seventh staff is marked *Gravè.* and *Christe.* with a 3/4 time signature. The eighth staff is marked *forte*. The ninth staff is marked *piano*. The tenth staff features trills marked *tr:*.

tr. tr. *forte* Kyrie Da Capo.

E *Preßb. 3* T in terra. *forte*



Adagio.
 Domine. *forte* *piano*

forte *piano* *forte* *piano*

forte *piano*

forte *piano* *forte*

forte *piano* *forte*

piano *forte* *piano*

forte

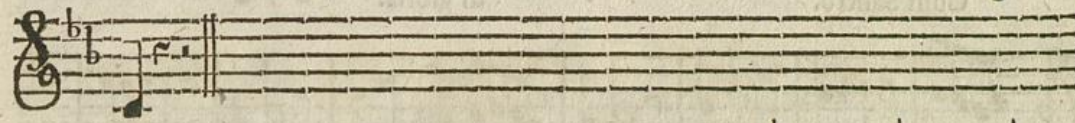
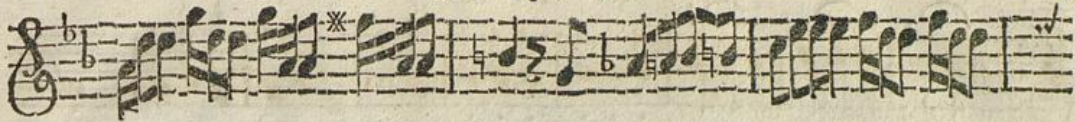
Da Capo.

Gravè.
 Qui tollis. *forte* *piano*

forte

piano

forte



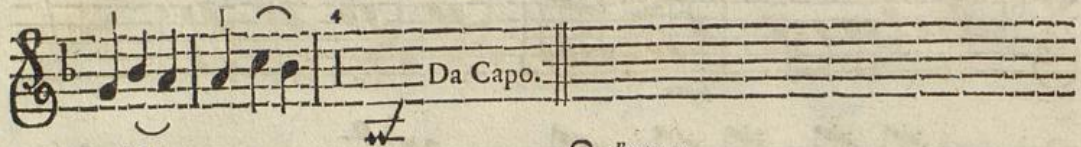
Quoniam.



R. P. Isfridi Kayser Missæ VI.

[Bb]

Violino II.



C $\frac{3}{4}$ *Redo. forte*

piano

forte

piano

forte

piano

forte

piano

forte

piano

forte

piano

C

Adagio.

Et incarnatus. *forte*

piano

forte

piano.

forte

Adagio.

piano
Crucifixus,

Allegro.
Et resurrexit.
forte
piano
adagio
allegro
piano

R. P. Isfridi Kayser Missa VI.

[Cc]

Violino II.

forte

piano

piano

forte

piano

forte

Adagio. T.

Anctus. forte

allegro Solo

Pleni sunt. *piano*

forte

Benedictus. *forte*

piano

forte

piano

forte piano forte

forte

Tutti. Adagio.
Osanna.

Gravè.
Gnus Dei. piano forte

piano

forte

Dona nobis ut Kyrie allegro.



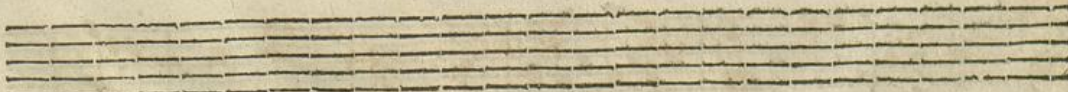
MISSA II.

K *Adagio. ♩.*

Kyrie.

Vivacè. 7

Kyrie.
Dona nobis.



Allegro. forte

E T in terra.

piano

forte

piano *forte*

piano

forte

Gravè.
Domine.

piano forte

forte piano

forte piano

forte piano

forte piano

Da Capo.

Adagio.
piano

Qui tollis.

piano forte

piano forte

piano forte

[D d] 2

forte

Quoniam. forte

piano

piano

forte

piano

piano

piano

piano

piano

piano

Da Capo.

Adagio. Cum Sancto Spiritu. *allegro* In gloria Dei.

The first four staves of music are in G major (one sharp) and 4/4 time. The first staff begins with a first-measure rest and contains a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns. The third staff features a more complex rhythmic structure with some sixteenth-note runs. The fourth staff concludes with a half note and a whole note, ending with a fermata.

P *Atrem.*

The sixth through tenth staves continue the musical piece. The sixth staff features a series of sixteenth-note runs. The seventh and eighth staves contain more complex rhythmic patterns with some sixteenth-note passages. The ninth and tenth staves conclude the section with a series of eighth and sixteenth notes, ending with a fermata.



tr:

Adagio

Et incarnatus.

piano

forte

piano *forte*

forte *piano*

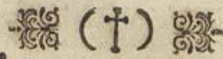
Da Capo. ☹

Adagio.

Crucifixus. *forte*

piano

Handwritten musical score on 11 staves. The music is in G major (one flat) and 3/4 time. It features various dynamics including forte and piano, and includes the text "Et resurrexit. forte" on the fourth staff. The score ends with "[Ec] 2".



S *Gravé.*
Anctus.

piano

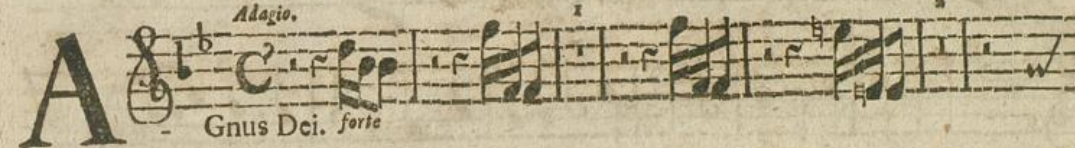
allegro 2

allegro
forte

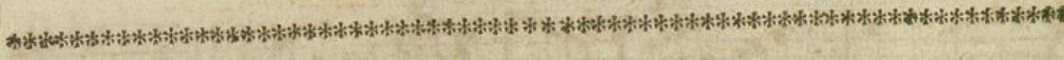
adagio

Benedictus tacet.

Allegro. T.
Ofanna.



Dona nobis ut Kyrie allabreve.



MISSA III.



R. P. Isfridi Kayser Missa VI.

[Ff]

Violino II.

Allegro.
13

Kyrie.
Dona nobis.

The musical score is written on 13 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro.' with the number '13' below it. The music consists of a series of rhythmic patterns, primarily using eighth and sixteenth notes, with some rests. There are several asterisks (*) and a 'w' symbol scattered throughout the score, possibly indicating specific performance instructions or editorial markings. The score concludes with a double bar line and a fermata-like symbol.

Gravè.
Christe.

Allegro. T.

E

T in terra. forte

piano forte

[Ff] 2

Musical staff with treble clef, key signature of one sharp (F#), and a series of eighth and sixteenth notes.

Musical staff with treble clef, key signature of one sharp, and a few notes followed by a double bar line.

Musical staff with treble clef, key signature of one sharp, and a common time signature. *Adagio.*
Domine. forte

Musical staff with treble clef, key signature of one sharp, and a common time signature. *forte* and *piano* markings.

Musical staff with treble clef, key signature of one sharp, and a common time signature.

Musical staff with treble clef, key signature of one sharp, and a common time signature.

Musical staff with treble clef, key signature of one sharp, and a common time signature. *Adagio. Staccato.*
Qui tollis.

Musical staff with treble clef, key signature of one sharp, and a common time signature.

Musical staff with treble clef, key signature of one sharp, and a common time signature.

Musical staff with treble clef, key signature of one sharp, and a common time signature.

Musical staff with treble clef, key signature of one sharp, and a common time signature.

Musical staff with treble clef, key signature of one sharp, and a common time signature. *Vivacè.*
Quoniam. forte

R. P. Isfridi Kayser Missa VI.

[Gg]

Violino II.

Allégo. 3

Cum Sancto.

The main musical score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line with a basso continuo line below it. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'piano' appears at the start of the 10th staff, and 'forte' appears at the end of the 10th staff. The piece concludes with a double bar line and a repeat sign.

P *T.* *Atrem.* *forte*

This block contains a single staff of music. It begins with a large, bold 'P' dynamic marking. Above the staff, there are vertical lines indicating fingerings. The music starts with a treble clef and a 3/4 time signature. The notation includes quarter and eighth notes. The piece ends with a double bar line and a repeat sign.

Handwritten musical score for guitar, page 27. The score consists of 12 staves of music. The first seven staves are in a common time signature and feature a key signature of one sharp (F#). The eighth staff is marked *forte* and *Arioso.* The ninth staff is marked *Et incarnatus.* and *pizzicato*, with a 3/4 time signature. The tenth and eleventh staves are marked *pizzicato* and *forte* respectively, with a 2/4 time signature. The twelfth staff is marked *piano* and contains a double bar line. The page number 27 is in the top right corner. The page is aged and shows some staining.

[Gg] 2

piano *pizzicato*

forte

Adagio.

Crucifixus. *piano*

Allegro. *forte*

Et resurrexit. *fortissime*

R. P. Isfridi Kayser *Missa VI.*

[Hh]

Violino II.

Adagio. T.
S - Anctus. *forte*

piano *forte* *T.*

vivacè

piano

forte

Benedictus tacet. || Ofanna ut Cum Sancto Spiritu.

Adagio. 6 *T.*
A - Gnus Dei.

forte

Dona nobis ut Kyrie allegro.



MISSA IV.

Pastoritia.

Adagio.
1

K *Yrie. forte*

Largo. 10
Kyrie. forte
Dona. piano

Christe. piano

The musical score consists of ten staves. The first staff is a vocal line starting with a large 'K' and the text 'Yrie. forte'. It includes a 3/4 time signature and a 4/4 time signature, with a first ending bracket. The second staff is a lute or guitar part. The third staff is another vocal line with a first ending bracket. The fourth staff is a lute or guitar part starting with 'Largo. 10' and 'Kyrie. forte'. The fifth staff is a vocal line with 'Dona. piano'. The sixth staff is a lute or guitar part. The seventh staff is a vocal line with 'Christe. piano'. The eighth staff is a lute or guitar part. The bottom of the page shows empty staves and the marking '[Hh] 2'.

[Hh] 2

The musical score consists of 13 staves of music in G major (one sharp) and 3/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked with dynamic instructions: *forte*, *piano*, and *forte*. The second staff continues with *piano* and *forte*. The third and fourth staves feature a complex rhythmic pattern with many sixteenth notes, marked *piano* and *forte* respectively. The fifth staff is the start of a new section, marked with a large 'E' and the text 'E - T in terra. piano'. It includes a first ending bracket with a '1' above it. The sixth staff is marked *forte*. The seventh and eighth staves continue with *forte* and *piano* dynamics. The ninth staff is marked *forte*. The tenth staff is marked *piano*. The eleventh staff is marked *Arioso.* and *piano*. The twelfth staff is marked *forte*. The thirteenth staff begins with the text 'Domine.' and includes first and second ending brackets with '1' and '2' above them. Dynamics include *forte*, *piano*, and *forte*.

forte piano forte piano

forte piano forte

Adagio. Staccato.

Qui tollis.

Vivacè. forte tr.

Quoniam.

piano tr.

forte

Adagio. *Allegro.*

Cum Sancto. In gloria.

P *Atrem. forte*

Adagioff.

Et Incarnatus. forte

Crucifixus tacet.

Et resurrexit.

piano

forte

piano

forte

This musical score consists of 12 staves of music. The first staff begins with the text 'Et resurrexit.' and includes a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music is written in a single melodic line. The score includes several dynamic markings: 'piano' appears on the fifth, seventh, and eighth staves, while 'forte' appears on the sixth and ninth staves. The notation includes various note values, rests, and articulation marks. The piece concludes with a final cadence on the twelfth staff.

Adagio.
S *Anctus.*

allegro

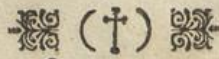
Ariosò.
Benedictus.

3 *tr.*

6

C

The musical score is written on a single staff in G major (one sharp) and common time. It begins with a large 'S' time signature. The first section, 'Anctus', is marked 'Adagio' and features a series of sixteenth-note patterns. The second section, 'Benedictus', is marked 'Ariosò' and includes a 'tr.' (trill) marking. The score concludes with a common time signature 'C' and a double bar line. Below the main staff are four empty staves.



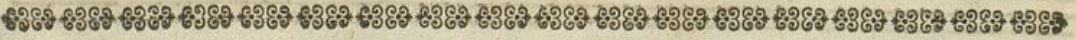
Allegro. 3
 Osanna.

A *Adagio. 1*
 Gnus Dei. forte

piano

forte

Dona nobis ùt Kyrie allegro.



MISSA V.

K *Adagio.*
 Yric.

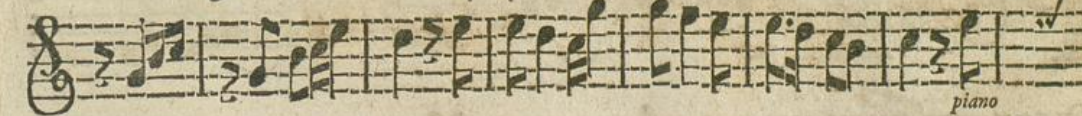


Andante.

13



Kyrie. *forte*
Dona nobis.



E *r.*
T in terra.

P *Atrem.*



adagio
2



Et Incarnatus. *piano*



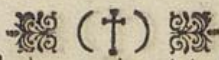
Et resurrexit.



R. P. Isfridi Kayser *Missa VI.*

[L. 1]

Violino II.



S *Anctus.*

piano

forte

Adagio.

Benedictus.

sfuace

Osanna.

Adagio.
A *Gnus Dei. forte*

Dona nobis ùt Kyrie andante.

Detailed description: This block contains the musical score for the 'Gnus Dei' section. It begins with a large 'A' and the tempo marking 'Adagio.' The music is written in treble clef with a 3/4 time signature. The first staff is marked 'Gnus Dei. forte'. The score consists of seven staves of music, featuring various rhythmic patterns and dynamics. The section concludes with the text 'Dona nobis ùt Kyrie andante.' followed by a double bar line and a fermata.



MISSA VI.

Adagio.
K *Yrie.*

piano forte

Detailed description: This block contains the musical score for the 'Yrie' section. It begins with a large 'K' and the tempo marking 'Adagio.' The music is written in treble clef with a common time signature (C). The first staff is marked 'Yrie.' and includes dynamic markings 'piano' and 'forte'. The score consists of three staves of music. The first two staves contain the main melodic line, while the third staff appears to be a lower part or accompaniment. The section ends with a double bar line.

Allabr. 8

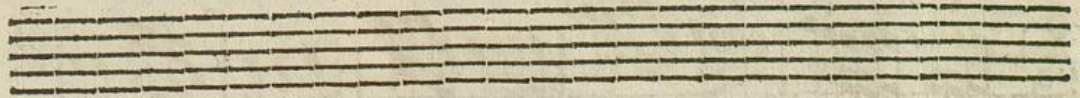
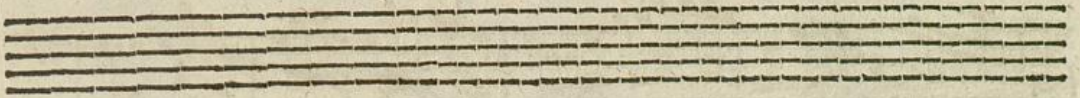
Kyrie.
Dona nobis.

Adagio.

T in terra.

piano

forte



P *Atrem.*

Adagio.

Et Incarnatus. *piano*

forte *piano*

Crucifixus.

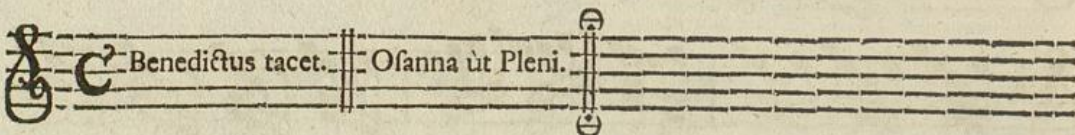
Et resurrexit. *forte*

Adagio.
S *Ancus. forte piano*

Allegro. 3



Pleni.
Ofanna.



Benedictus tacet. Ofanna ut Pleni.

Adagio.



Gnus Dei. *piano*

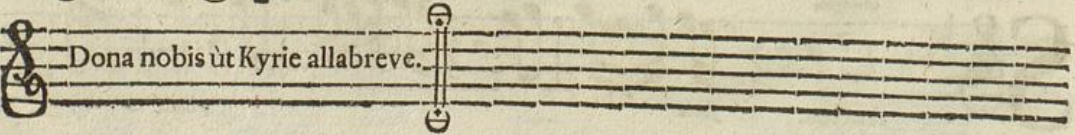
forte



piano

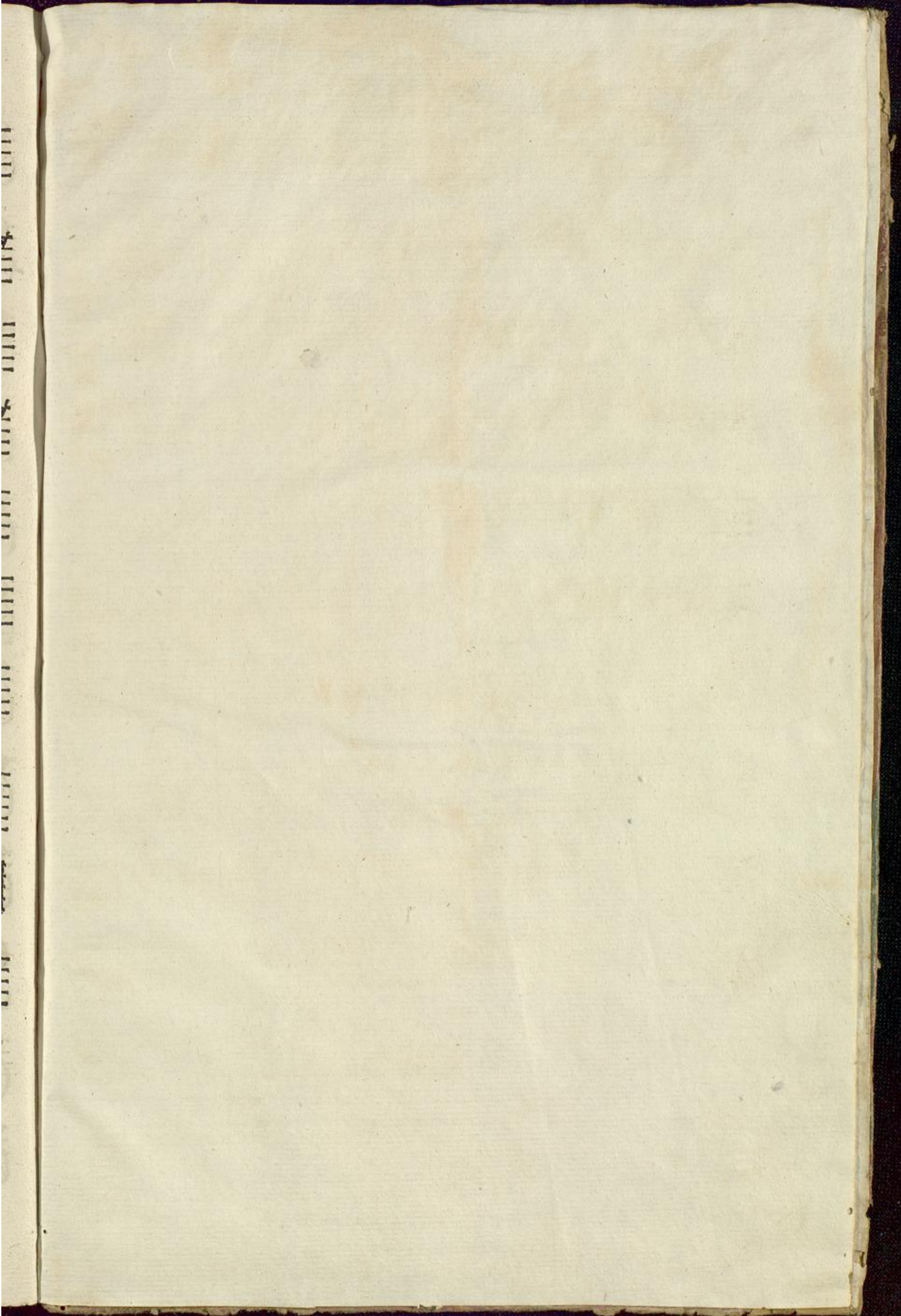


forte



Dona nobis ut Kyrie allabreve.

O. A. M. D. G.



[Faint, illegible text, likely bleed-through from the reverse side of the page. The text is arranged in approximately 12 horizontal lines across the page.]

