

Badische Landesbibliothek Karlsruhe

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

Kayser, Isfrid

Augustae Vindelicorum, 1743

Orgel

urn:nbn:de:bsz:31-38513

Misso Ruth: Kayser
et
V. Misso Ruth: Caldera

ORGANO

11 Bde.

Durch 1677. 1.



VI. MISSÆ à 4. Vocibus ordinariis, **CANTO, ALTO,** **TENORE, BASSO,**

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

Cum

Duplici Basso continuo.

Methodô facilî, & modernâ elaboratæ

à

R. P. ISFRIDO KAYSER,

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

OPUS II.

■ ORGANO. ■

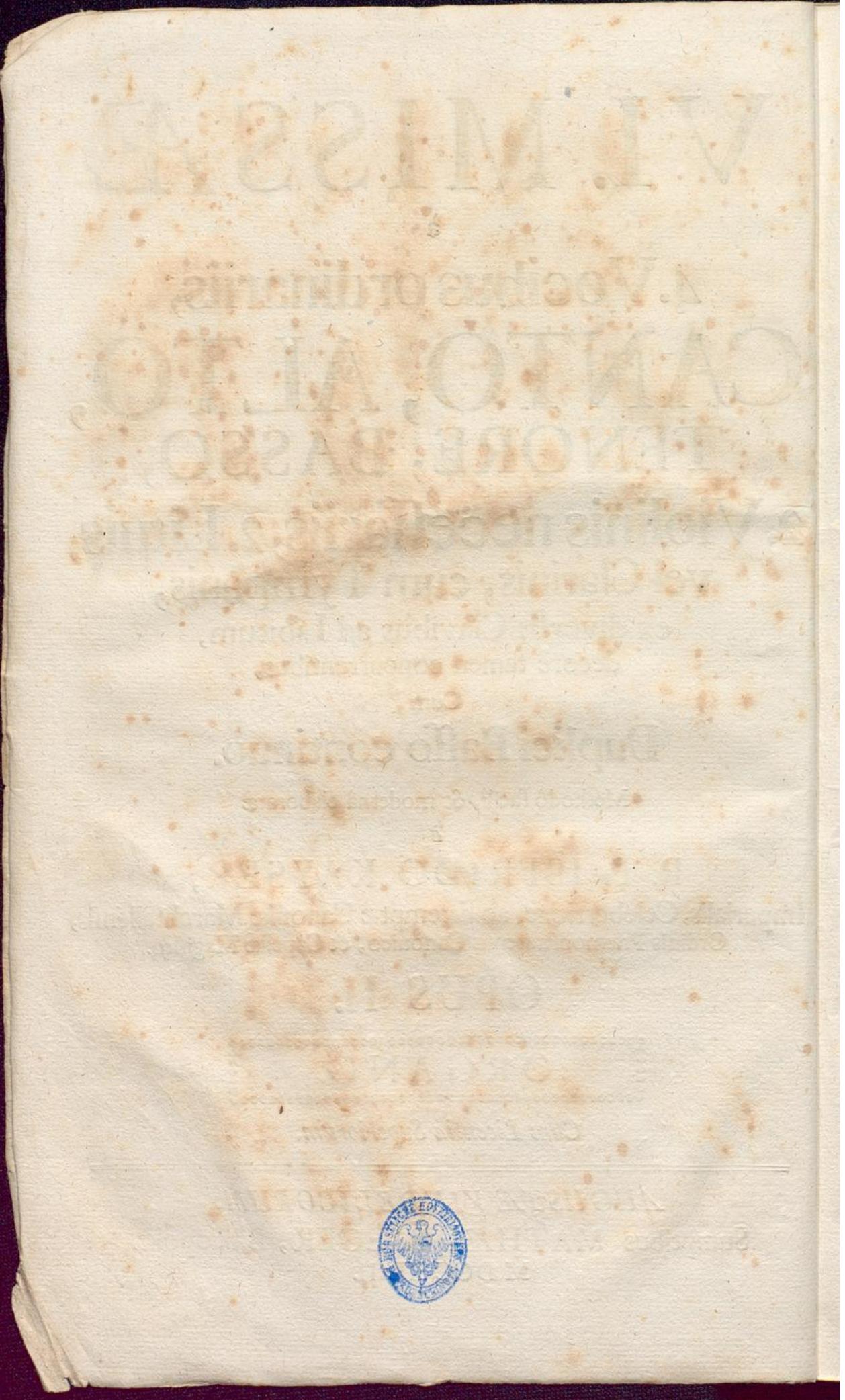
Cum Licentia Superiorum.

AUGUSTÆ VINDELICORUM,
Sumptibus MATHÆI RIEGER, Bibliopolæ.
M DCC XLIII.



BLB

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HONORI, AC VENERATIONI,
REVERENDISSIMI,
PERILLUSTRIS,
AC
AMPLISSIMI DOMINI,
DOMINI
UDALRICI,
S.R.I.PRÆLATI
IMPERIALIS, CELEBERRIMÆ,
ET EXEMPTÆ CANONIÆ MARCH.
TALLENSIS, ORDINIS PRÆ.
MONSTRATENSIS,
ABBATIS VIGILAN.
TISSIMI,

DOMINI SUI PERQUAM GRATIOSI,
PATRIS OBSERVAN.
DISSIMI.





REVERENDISSIME, PERILLUSTRIS AC AMPLISSIME DOMINE, DOMINE &c.



Um è præli fuligine alterum Laboris musici partum
in lucem, usumque profero, Patrocinium, quo si-
bi à Momorum cavillis non metuat, quod aliud
exquiram, quam REVERENDISSIMÆ, ac
AMPLISSIMÆ DOMINATIONIS TUÆ?
Ita sanè audacem me fecit Magna Illa, Subli-
misque, quam in TE admirantur omnes, universi stupent, SA-
CRATORIS MUSICÆ peritia. Quis enim est, quem fugiat,
quam suavem, dulcemque Animus Tuus ad omnes Virtutum
omnium regulas attemperatus concentum resonet? non super-
bæ mentis ALTUM intonas, absit! Sed BASSUM canis Humi-
litatis profundissimæ. TENOREM servas vitæ prorsus integer-
rimæ; & Soprano (Cantum dicimus) cantillas suaviter, dum
TE excubante securi dulcem in Morpheum colliquescunt sub-
diti. FIDES item actionum omnium moderaris tam dextre, ut
nec intendas nimium, nec inordinate remittas, omnia suo in nu-
mero, pondere, & MENSURA disponens. En! quam PRÆ-
STANTISSIMUS hac in arte MUSICUS audias, ut adeò certius,
firmiusque, quam sub umbra AMPLITUDINIS TUÆ o-
pellæ

¶ (†) ¶

pellæ meæ præsidium non licuerit invenire. Quamquam nec alia, eaque non paulò ponderosior desit ratio, ut SACRO Opus hoc meum substernam PEDO. TIBI enim, REVERENDISSIME PRÆSUL! TIBI debo omnem felicitatis meæ statum. TIBI debo meas in tam Sacro, ac Canonicu Ordine Investituræ, Professionis, Sacraeque Aræ Primitias. TIBI debo Sacra mea profanaque Studia; Quin & artis organicæ, si non semina, incrementa certè, etiam ab exteris sumpta, TUIS adscribo sumptibus. Unde sanè necesse fuit, ut quosdam etiam manipulos TIBI, GRATIOSISSIMO PRÆSULI! tanquam perennaturas gratiæ animi, memoriæque tabulas manere statuerim: nempe & in mare refluunt, qui inde profluxere, fontes. Admitte igitur, REVERENDISSIME DOMINE! tenue hoc folium in devotæ mentis meæ testimonium, & qua pridem me suscepisti gratiâ, eadem me porro, Laboresque meos, NOMINI TUO Sacros, fovere non dignare. Ita precor

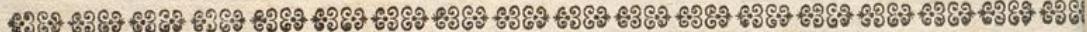
REVERENDISSIMÆ AMPLITUDINIS TUÆ

Filius obedientissimus
Isfridus Kayser.



Ad Philomusum.

Biennium fluxit, quo Arias XVIII. cum admixtis Recitativis & Alleluja in lucem protuli ; his substituo alterum Musices partum, Missas nimirum ad modernum stylum studiosè elaboratas, quæ in earum productione observata velim, paucis assigno : Primò mensurâ utaris moderatâ, & prorsus Ecclesiasticâ, ita, ut nec in *presto*, aut *allegro* gravitatem, Templis Domini tam Sacram, excedas. Non paucorum, (certè eorum etiam, qui Arias meas difficultatis arguere videntur) hic error est, ut vitio deproperatæ mensuræ Musicam sua & suavitate, & dignitate defraudent, omnem pietatis sensum tollant, Ecclesiam Dei profanent. Notent tales, quod rectè paucis abhinc annis famosus quidam Author in sua ad Philomusum Præfatione : à mensura pendere, ut Musica vel Chorô, vel forô dignificat. Secundum est, ut Violini saltem duplicantur, & in *piano*, & *pianissimo* item moderentur, ut vix percipias. Cæterū si priores tres Missæ longiores videantur, abbreviandi illas non deerit facultas. Hæc Christiane Philomusum monitus denuò faveas, & valeas.



I N D E X.

Ad Libitum.

- Missa I. Ex C. à 2. Clarinis cum Tympano.
- Missa II. Ex B. à 2. Cornibus, vel Clarinis.
- Missa III. Ex D. à 2. Cornibus, vel Clarinis.
- Missa IV. Pastoritia. Ex A. à 2. Cornibus.
- Missa V. Ex C. à 2. Clarinis cum Tympano.
- Missa VI. Ex D. & F. à 2. Cornibus ex F.

Necessariis.

- | | |
|---|----------------|
| A | Canto, Alto, |
| | Tenore, Basso, |
| | 2. Violinis |
| | cum |
| | Bassò Continuo |



ORGANO

¶ (†) ¶

I

MISSA I.
ORGANO.

Adagio. T.

K Yrie.

Allegro.

C Kyrie.

R. P. Isfridi Kayser Missæ VI.

A

Organo.





¶ (†) ¶

3



A 2

(†)

Handwritten musical score for organ or harpsichord, consisting of ten staves of music. The music is written in common time and includes various performance instructions such as 'Adagio. C. A.S.', 'X Domine.', 'piano forte piano', and dynamic markings like 'forte' and 'piano'. The score is marked with numerous 'X' and numerical figures (e.g., 4, 6, 3, 5, 7) above the staves, likely indicating specific fingerings or pedal settings.

Adagio. C. A.S.

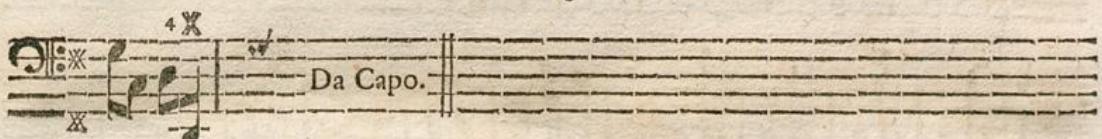
X Domine.

piano forte piano

forte piano

¶ (†) ¶

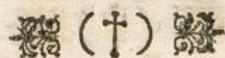
5



R. P. Isfridi Kayser Missa VI.

B

Organo.



Vincent. Ten. S.

b *Quoniam.*

b *forte*

b *piano*

b *forse*

b *Vox.*

b *piano*

b

b *x*

b

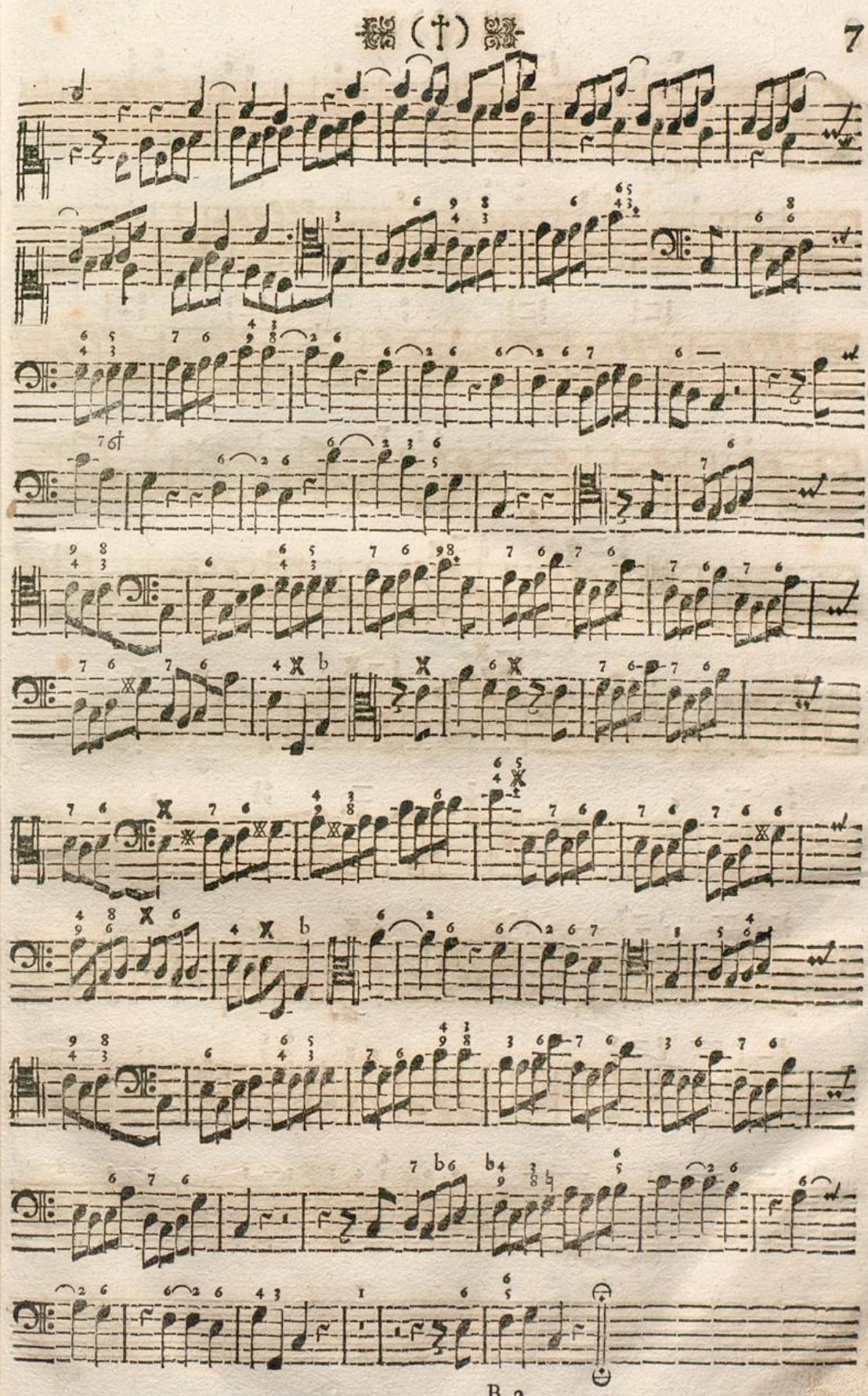
b *Da Capo.*

Adagio. T.

C *Cum Sancto.*

b *allegro*

b *In gloria.*



(†)

C

Redo.

¶ (†) ¶

9



Et incarnatus.

Adagio. à 3.

Crucifixus.

R. P. Isfridi Kayser Missae VI.

C

Organo.

(†)

Allegro. T.

Et surrexit.

adagio

allegro

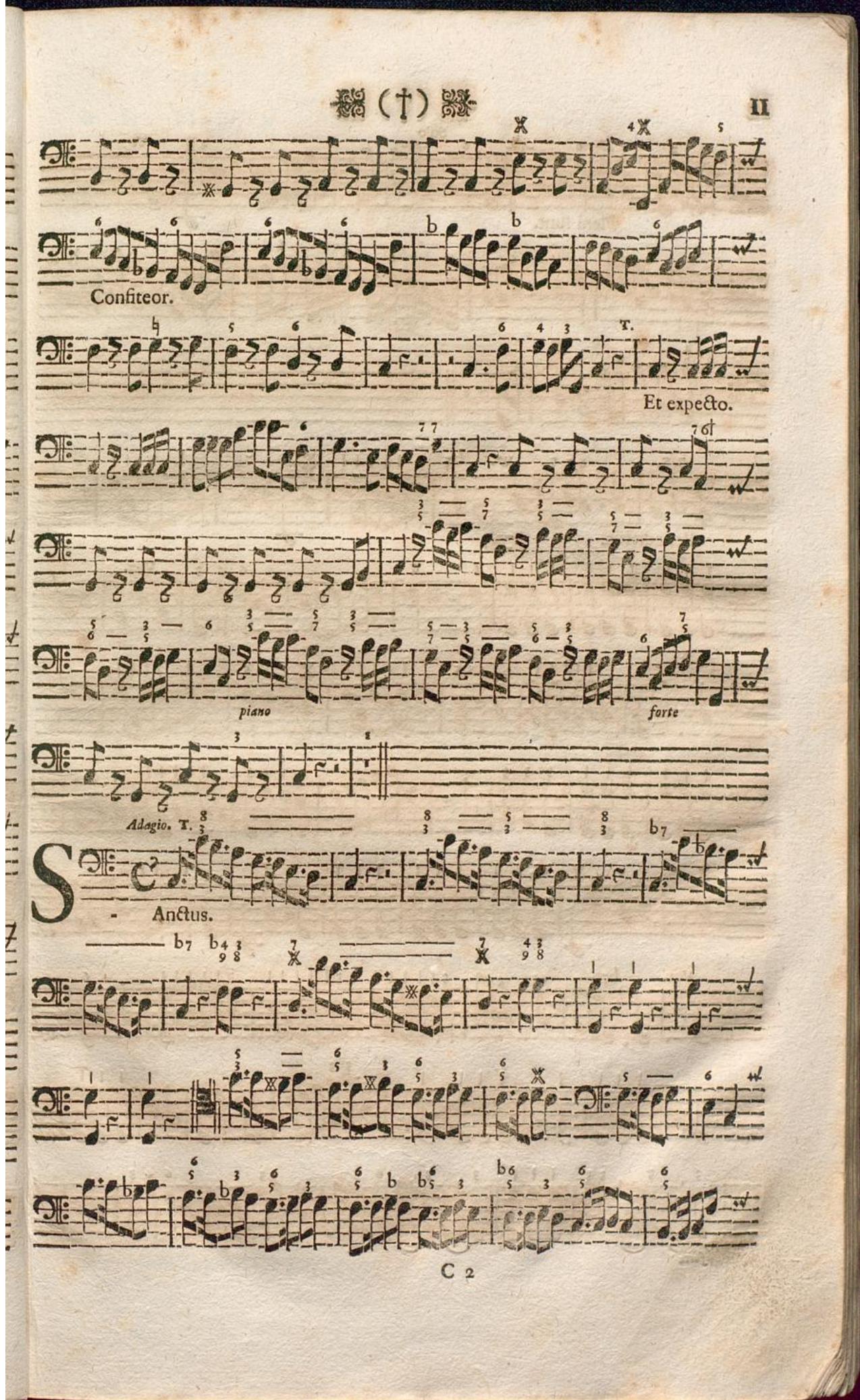
Solo.

Tutti.

Simul adoratur.

Solo.

Et unam.



Solo

allegro

Pleni sunt.

B. S. W. b₇ 1 1 1 1 x 7 1 1 1 1

Benedictus.

Vox.

b₅ 1 1 1 1 x s 1 1 1 1

3 3 3 6 5 4 3

Vox. b₇ 4 3 3 1 1 1 1 3 1 1 1 1 3 1 1 1 1 6

3 3 3 3 1 1 1 3 3 6 3 3 6 4 3

forte

(†)

w. b. x 7 Tutti. Adagio. Osanna.

S. Gravé. A. Gnus Dei.

Dona nobis ut Kyrie allegro.

MISSA II.

K Adagio. T. s

C Yrie.

R. P. Isfridi Kayser Missa VI. D Organo.

(†)

Precinct.

Kyrie.
Dona nobis.

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Handwritten musical score for organ, featuring multiple staves of music with various dynamics, articulations, and performance instructions like "Tasto" and "Allegro forte". The score includes sections titled "Christe.", "T in terra.", and "Gratias.".





17

44

piano

B.S. W.

Quoniam.

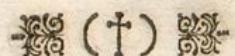
Vox.

Vox. 2

R. P. Isfridi Kayser Missæ VI.

F.

Organo.

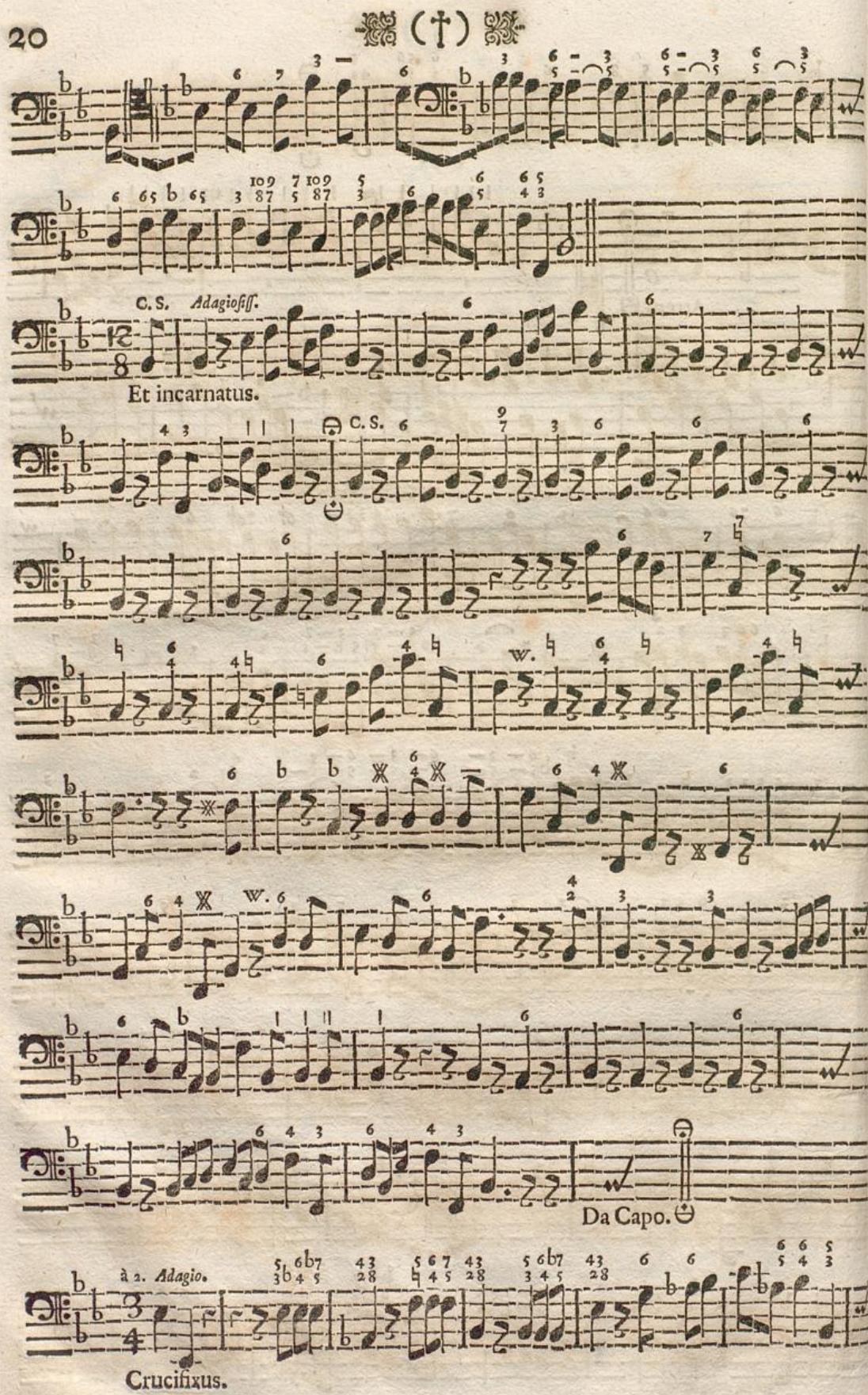


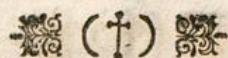
(†)

adagio

P *A trem.*

E 2





Et resurrexit.

Et resurrexit.

R. P. Isfridi Kayser Missa VI.

F

Organo.

(†)

1783

Grav. T.

Anatus.

piano

allegro

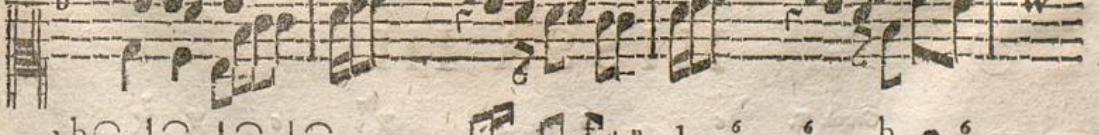
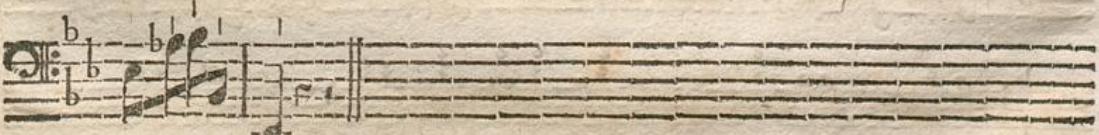
Pleni sunt.



Benedictus.



Tasto.



F 2

(†)

24

S. Ten. Adagio.

piano forte

A Gnus Dei.

Alt: S:

T.

Dona nobis ut Kyrie allabreve.

MISSA III.

Grav. T.

Soprano

Alto

Kyrie.

Handwritten musical score for organ, page 25. The score consists of ten staves of music. The first two staves begin with a treble clef and a common time signature. The third staff starts with a bass clef and an Allegro tempo marking. The fourth staff begins with a bass clef and a Kyrie. vocal part. The fifth staff begins with a bass clef and a Dona. vocal part. The sixth staff begins with a bass clef. The seventh staff begins with a bass clef. The eighth staff begins with a bass clef. The ninth staff begins with a bass clef. The tenth staff begins with a bass clef.

Key signatures and time signatures change frequently throughout the piece, indicated by numbers above the notes. Specific letter markings include 'Kyrie.', 'Dona.', 'R. P. Isfridi Kaiser Misse VI.', 'G', and 'Organo.'

Performance instructions include 'piano' and 'forte' dynamics. The score is written on five-line staves with various note heads and rests.



piano

forte

b

G

Adagio. C. & A.

Dominic.



Allegro.

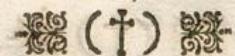
C.

Cum Sancto.

H

Organo.

R. P. Isfridi Kayser Missæ VI.



This page of musical notation is for a band instrument, possibly a flute or piccolo. It consists of six staves of music. The first staff begins with a treble clef and a 7/8 time signature. The notation includes various note heads, rests, and specific markings such as 'x', '6', 'b', '56 6 76', 'b', 'b', 'x', '6', '10-7 3', '10-8-5 X 3 76', '6', '5 6 8 3 56 8', 'X 4 6 8 3 4 0', '3 56 8 3 56 8', '8 3 4 6 8 3 4 6', '6 6 5', '6 5', 'forte', 'piano', 'T. Pleno.', 'Atrem.', 'S.', 'X 11 11 1 S: 2 4 X 4 X 5 11 10 28 X X T.', 'S. X 6 - b', 'X 11 11 1 S: 76 X 76 5 76 X 6 5 4 X b T.', and 'X 11 11 1 S: 76 X 76 5 76 X 6 5 4 X b T.'

(+) 

31

Ariose. C. S.

Et incarnatus.

piano

forte

H 2

(†)



Qui cum Patre.



Et unam.



Confiteor.



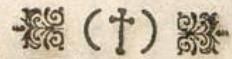
Et exspecto. forte

**S**

Anctus.

R. P. Isfridi Kaiser Misse VI.

Organo.



Solo 4 b_7 - $\frac{7}{5}$ $\frac{3}{8}$ $\frac{5}{3}$ $\frac{3}{8}$ $\frac{5}{3}$ $\frac{7}{5}$ b_4 $\frac{7}{3}$ $\frac{7}{6}$ $\frac{4}{3}$ $\frac{9}{8}$

vivace

piano

Ten. Solo. Grav. 66

Benedictus.

(†)

Osanna ut Cum Sancto Spiritu.

Adagio. Solo

A Gnus Dei.

Dona nobis ut Kyrie allegro.

MISSA IV.

Pastoritia.

Adagio. T.

Yrie.

piano

forte

I 2

(+) ♫

Largo. Solo.

Kyrie.
Dona.

piano *forte* *Tutti.*

piano *forte* *piano* *forte*

piano *forte* *piano* *forte*

piano *forte* *T.* *piano*

piano *forte* *piano* *forte*

(†)

forte

Grav.

T in terra. piano

Gratias.

piano

6 4 X 7 6 5 7 6 5 6 4 X

piano

2

Ariosè. S. T. Domine.

forte piano forte

forte piano forte

Organo.

R. P. Isfridi Kayser Missa VI.

K

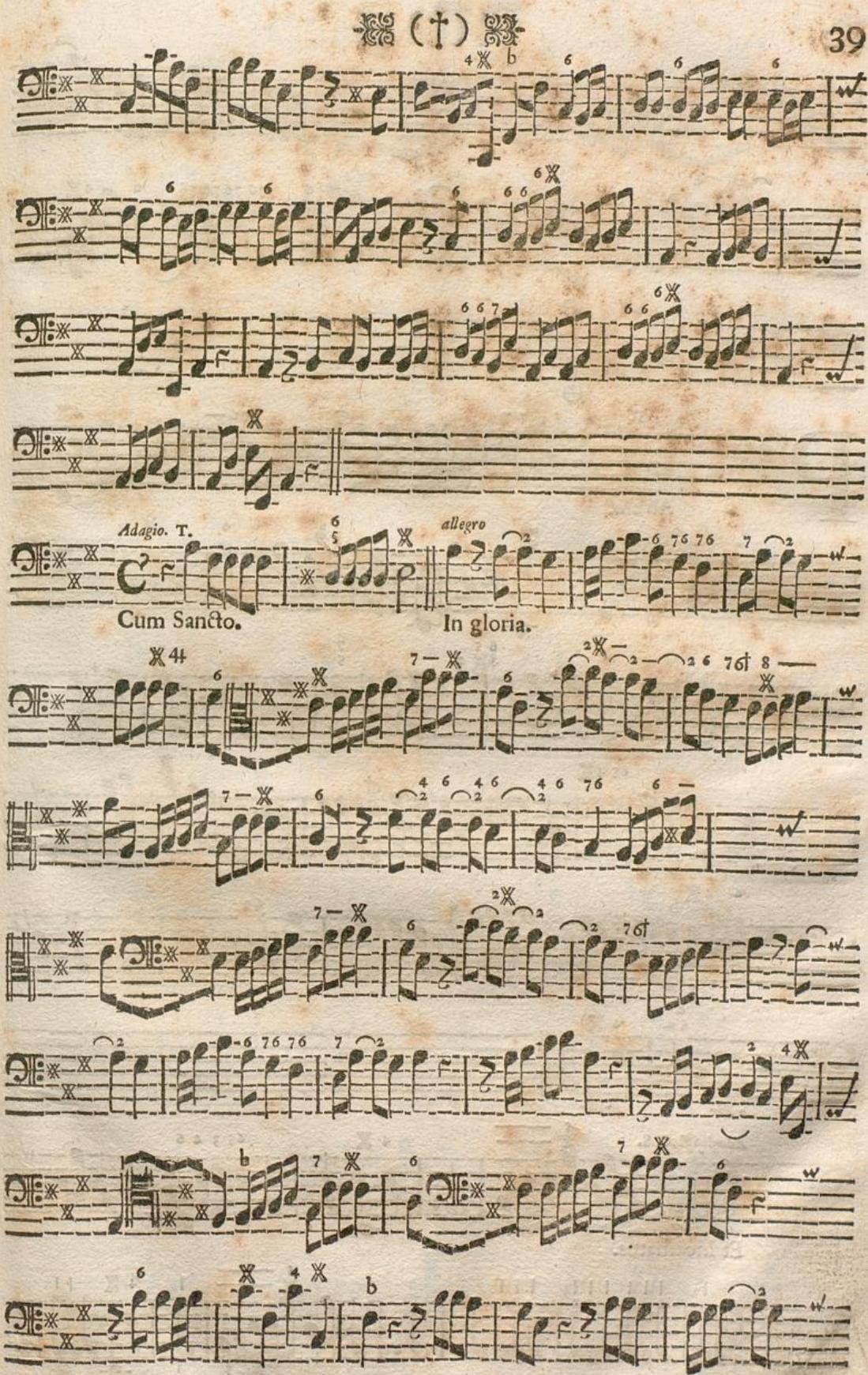
Organo.



Qui tollis.

Vivace.

Quoniam.



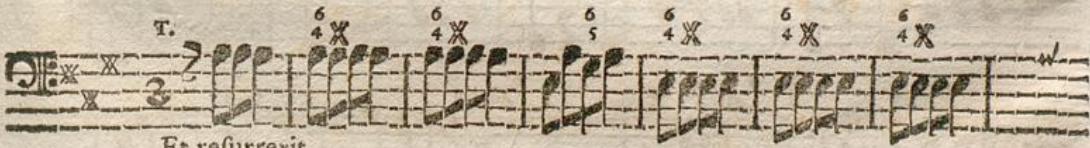
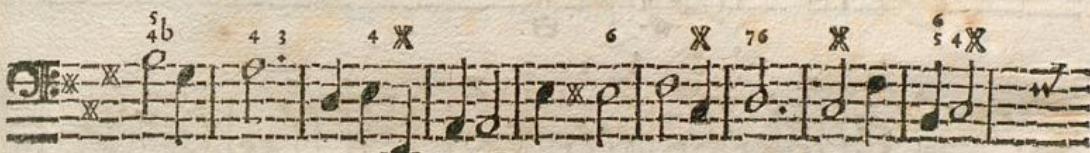
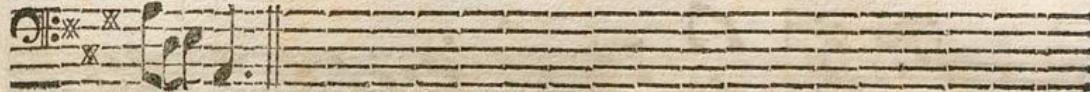
P C Atrem.

Adagioff. C. S.

Et Incarnatus.

(†)

41



R. P. Isfridi Kayser Missæ VI.

L

Organo.

Adagio. T.

Anthus.

allegro

(†)

Adagio. T.

A

Gnus Dei.

Dona nobis ut Kyrie allegro.

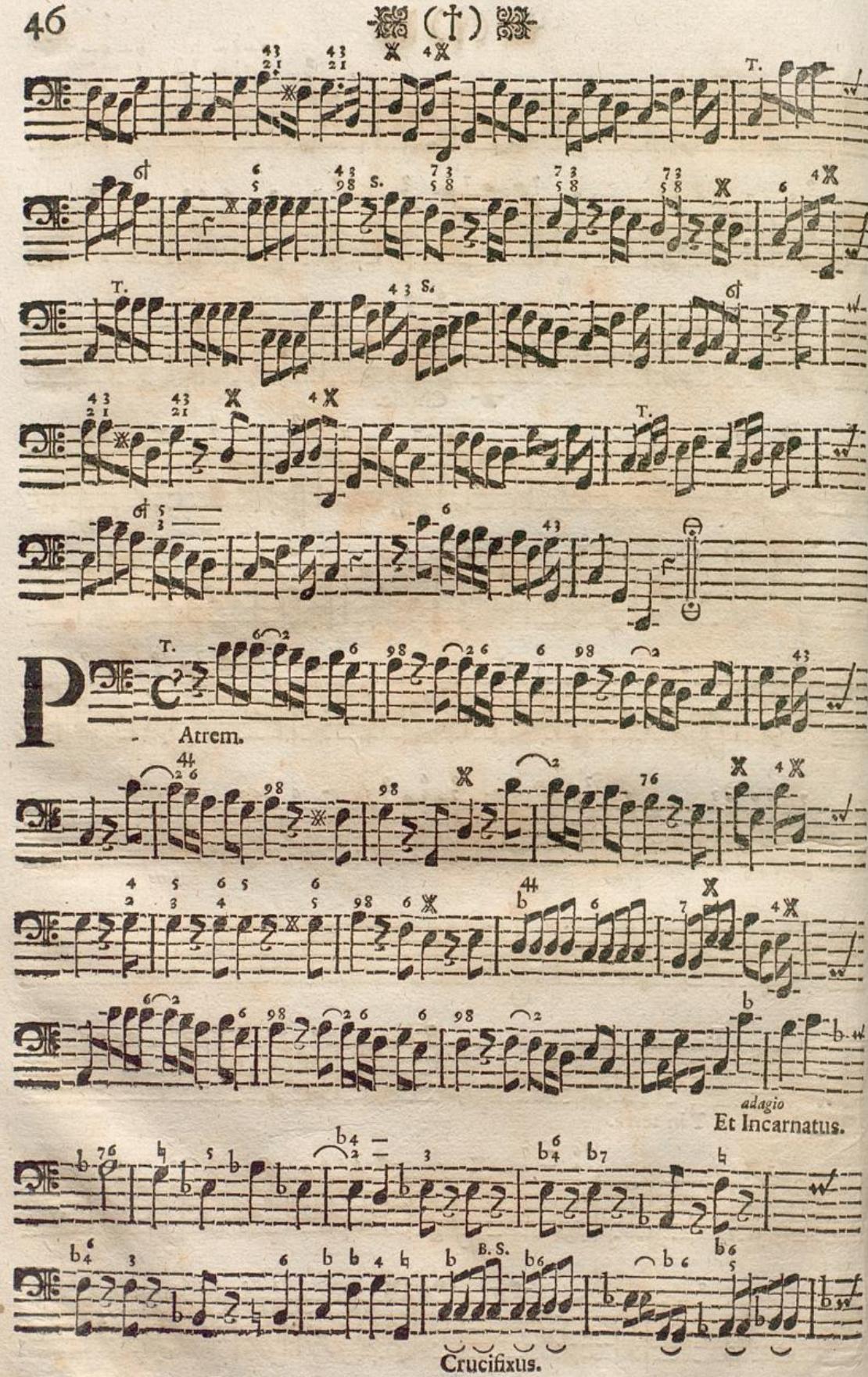
MISSA V.

Adagio. T.

K

Kyrie.

Kyrie.
Dona nobis.



¶ (†) ¶

47



M 2

(†)

Handwritten musical score for organ, page 48. The score consists of six staves of music with various markings, including dynamics (piano, forte), fingerings (e.g., 1, 2, 3, 4, 5, 6, X), and performance instructions (T. Adagio, b. Vivacè). The music includes sections for "Benedictus." and "Osanna."

T. Adagio.

b. Vivacè.

Benedictus.

Osanna.

Adagio. T.

A Gnus Dei.

S.

T. 6

Dona nobis ut Kyrie andante.

MISSA VI.

Adagio. T.

K C Yrie.

piano forte

R. P. Isfridi Kaiser Missa VI.

N

Organa.

Allab.

Kyrie.
Dona nobis.

adagio b

T. in terra.

Gratias.

¶ (†) ¶

51

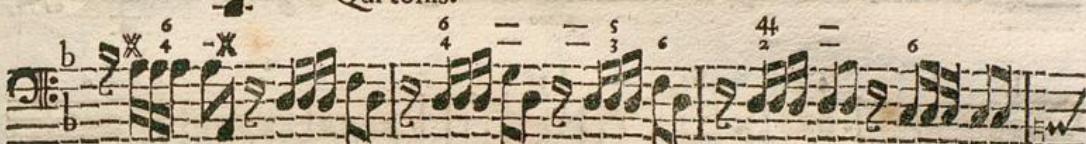


43 Solo 6

Domine.



Qui tollis.



Solo



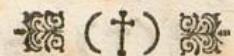
Quoniam.



Cum Sancto.



N 2



X

adagio

Et Incarnatus.

piano

Crucifixus.

T.

Et resurrexit.

54

Ofanna ut Pleni.

Adagio. S.

Gnus Dei.

T.

b

Dona nobis ut Kyrie allabreve.

O.A.M.D.G.

