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Masses. Arr - Don Mus.Ms. 536

Gleissner, Franz

[S.l.], 1800 (1800c)

Tenor

urn:nbn:de:bsz:31-78494

Tenore.

Mus. No 536

Adagio **K**

7.

ŷ-ri-e e-lei-ŷon, Ky-ri-e e-lei-ŷon,
 Ky-ri-e e-lei-ŷon, Ky-ri-e e-lei-ŷon.
 Chri-ŷte e-lei-ŷon Chriŷte e-lei-ŷon e-lei-
 ŷon. Ky-ri-e, Ky-ri-e e-lei-ŷon, Ky-ri-e e-
 lei-ŷon e-lei-ŷon, Ky-ri-e e-lei-ŷon.

Allegro

Ky-ri-e e-lei-ŷon e-lei-ŷon, Ky-ri-e e-
 lei-ŷon. Ky-ri-e e-lei-ŷon Ky-ri-e e-
 lei-ŷon, e-lei-ŷon. Chriŷte, Chri-ŷte e-lei-
 ŷon. Chriŷte, Chri-ŷte e-lei-ŷon.
 Ky-ri-e e-lei-ŷon e-lei-ŷon, Ky-ri-e e-lei-ŷon.
 Ky-ri-e e-lei-ŷon, Ky-ri-e e-lei-ŷon, e-lei-
 ŷon.

B. *Alto Gloria.*

*Allegro
Moderato.*

G — — lo-ri-a in-ex-cel-sis De-o, & in-ter-ra

pax, pax ho-mi-ni-bus bo-nae volun-ta-tis. Lau-da mus

te be-ne-di-ci-mus te a-do-ra-mus te glo-ri-fi-ca-mus te,

gra-ti-as a-gi-mus ti-bi-pro-pter mag-nam glo-ri-am tu —

am, Do-mi-ne De-us Pa-ter cae-le-stis De-us pa-ter om-ni-po-tens, Do-mi-ne

fi-li-u-ni-ge-ni-te Je-su Chri-ste, Do-mi-ne De-us. Ag-nus Dei

fi-li-us pa-tris, mi-se-re-re no-bis,

Sus-ci-pe de-pre-ca-ti-o-nem no-stram, qui se-des ad

dex-tram ad dex-tram pa-tris, mi-se-re-re no-bis.

Quo-niam tu so-lus san-ctus, tu so-lus Do-mi-nus tu so-lus al-

tis-si-mus, Je-su Chri-ste, Je-su Chri-ste cum san-cto, san-cto Spi-ri-tu in glo-

— — ri-a, De-i, De-i pa-tris a-men, a-men.

Allegro.
Modérato. **C** re-do in u num De - - um. 10.

Et in unum Do-mi-num Je-sum Christum fi-li-um De-i u ni ge-ni-tum,

& ex patre natum ante om-ni-a sœ-cu-la De-um de De-o

lu-men De lu-mi-ne, De-um ve-rum & de De-o ve-ro ge-ni-

tum non fac-tum, fac-ta sunt, qui propter nos ho-mi-nes &

propter no-stram sa-lu-tem sa-lu-tem sa-lu-tem des-cen-dit de

cœ-lis. Et in car-na-tus est de Spi-ri-tu san-

cto. ex Ma-ri-a vir-gi-ne, & ho-mo fac-tus est.

Cru-ci-fixus, e-ti-am pro-no-bis. Sub Pon-ti-o Pi-

la-to pas-sus & se-pul-tus est.

Allegro. Et re-sur-rex-it ter-ti-a di-e se-

cun-dum scrip-turas & as-cen-dit in cœ-lum se-det ad dex-tram pa-

tris & i-te-rum ventu-rus est cum glo-ri-a ju-di-ca-re vi-vos & mor-tu-
 os cu-jus Reg-ni non e-rit fi-nis. Qui ex pa-tre
 fi-li-o que pro-ce-dit & con-glo-ri-fi-ca-tur. Con-
 fi-te-or u-num bap-tis-ma in re-mis-si-o-nem pec-ca-to-rum,
 & vi-tam ven-tu-ri sae-cu-li a-men a-men.

Adagio. **S** ^{2.} anc-tus, Sanctus Do-mi-nus
 De-us Sa-ba-oth.

Allegro. ^{4.} Ple-ni, ple-ni sunt cœ-li, cœ-li & terra,
 glo-ri-a, glo-ri-a glo-ri-a tu-a, ple-ni sunt cœ-li & ter-ra
 glo-ri-a, glo-ri-a tu-a. ^{3.} O san-na in ex-cel-sis,
 in ex-cel-sis, O san-na in ex-cel-sis, in ex-cel-sis,
 O san-na in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.

Andante. *8. Solo*

Be - ne - dic - tus, qui ve - nit, qui
 ve - nit in no - mi - ne, in no - mi - ne Do - mi -
 ni. Be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi - ne
 Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni. Be - ne -
 dic - tus, qui ve - nit qui ve - nit in no - mi - ne, qui ve -
 nit qui ve - nit in no - mi - ne Do - mi - ni.
 Be - ne - dic - tus, qui ve - nit in no - mi - ne Do - mi - ni qui
 ve - nit, qui ve - nit qui ve - nit in no - mi - ne, in no mi ne Do - mi -
 ni. Be - ne - dic - tus, qui ve - nit, qui ve -
 nit qui ve - nit in no - mi - ne Do - mi - ni.

Allegro. *4.*

O san - na in ex - celsis, in ex - celsis,
 O san - na, O - san - na in ex cel - sis, *Volta subito.*

O sanna in ex-cel-sis O sanna in ex-cel-sis.
 O sanna in ex-cel-sis, in ex-cel-sis, O sanna in ex-cel-
 sis, in ex-cel-sis, O san-na in ex-cel-sis, in ex-
 cel-sis, in ex-cel-sis.

Andante. Solo. **A**

g-nus De-i qui tol-lis pec-ca-ta
 mun-di, mi-se-re-re, mi-se-re-re, mi-se-re-re no-bis.
 ag-nus De-i qui-to-lis pec-ca-ta, pec-ca-ta, pec-
 ca-ta mun-di.

Allegretto.

Do-na no-bis pa-cem. Do-na no-bis
 pa-cem. Do-na no-bis pa-cem, Do-na no-bis, no-bis pa-cem.
 Do-na no-bis, Do-na, do-na no-bis pa-cem.

12.

Do-na no-bis pa-cem, Do-na no-bis pa-cem,
 Do-na no-bis pa-cem, Do-na, Do-na no-bis
 pa-cem, Do-na no-bis pa-cem,
 no-bis pa-cem. 3. Fine.

Empty musical staves for accompaniment.

A page of ten blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page. The paper is aged and shows some staining and foxing. There is no musical notation or other markings on the page.