

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

**Oves octo harmonicae in ovile fraternal receptae sei
VIII. Synphoniae**

Rösler, Gregor

Augustae Vindelicorum, 1748

Orgel

urn:nbn:de:bsz:31-38556

S^{ym}PHONIAE
RÖSLEBETKOBRICH
ABIA: F: I: MEYER
ORGANO

H. 7. 2. 20
Druck 1644



OVES

HAUT-RELEVÉ

AVILE FRATERNUM

VIUS SYMPHONIE

VIUS SYMPHONIE

ORGANE

de l'organe de l'organe

VIUS SYMPHONIE

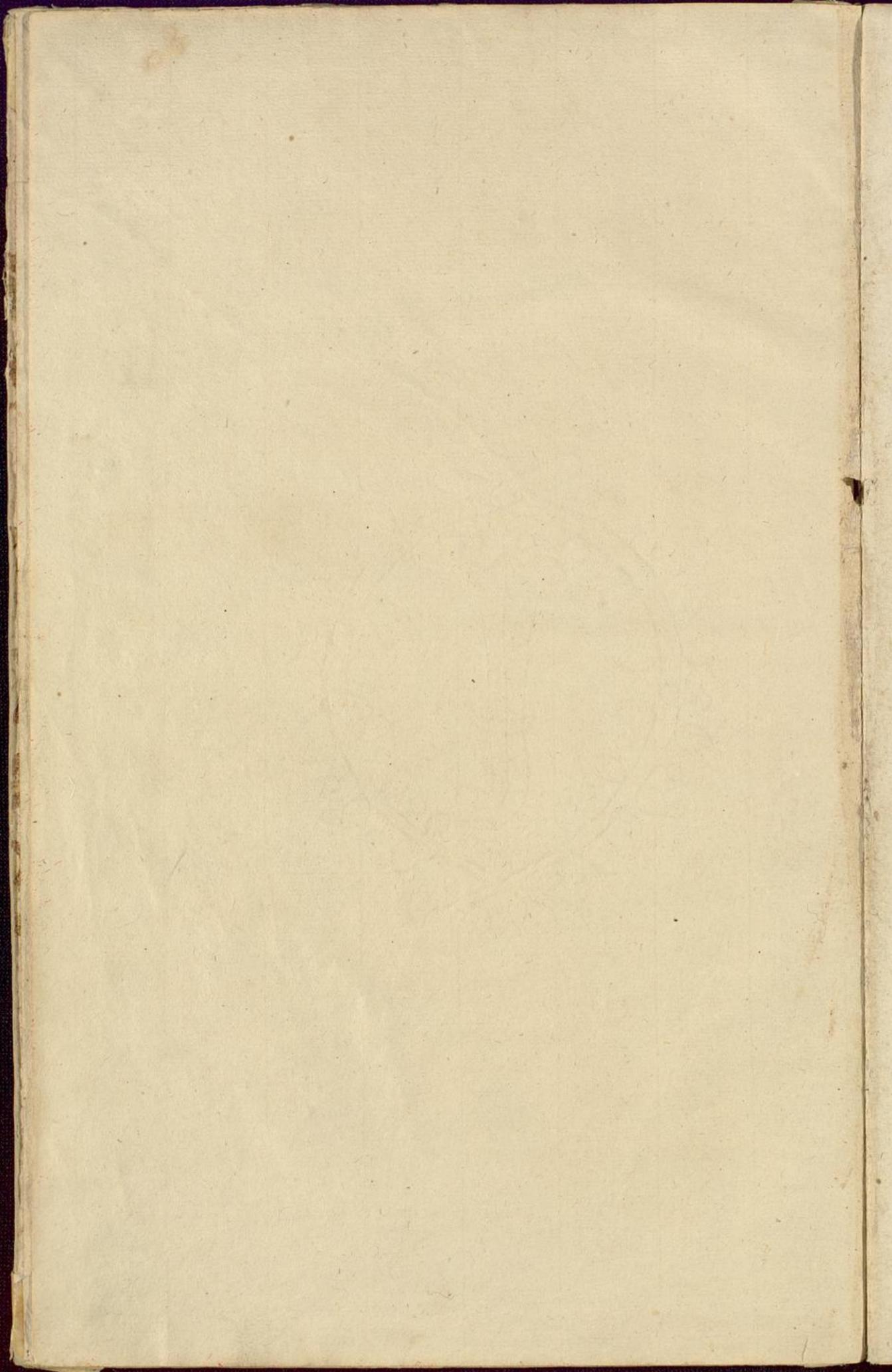
de l'organe de l'organe

OPUS

VIUS SYMPHONIE

de l'organe de l'organe





OVES
OCTO
HARMONICÆ
IN
OVILE FRATERNUM
RECEPTÆ
SEU
VIII. SYNPHONIÆ

à
II. Violinis, Alto-Viola

ac
ORGANO.

Stylo moderno ac facili elaboratæ

à
F. P. GREGORIO RÖSLER,
Ord. Erem. S. P. Augustini, p. t. Ratisbonæ
de convent.

OPUS II.

ORGANO.

Cum Permissu Superiorum.

AUGUSTÆ VINDELICORUM,
Typis & Sumptibus Joannis Jacobi Lotteri Hæredum, 1748.

OVES

OCCTO

HARMONICE

IV

OVILE FRATERNUM

RECEPTA

SEU

VIII. SYNPHONIE

A

H. Jolinis, Altor-Viola

DE

ORGANO

Stylus moderno ac facili elaboratus

A

F. P. GREGORIO RÖSLE

Collectio. S. P. Augustini, p. r. ad bonam

de concertu

OPUS II

ORGANO



PLURIMUM REVERENDO
NOBILI

AC

CLARISSIMO DOMINO
JOANNI MICHAELI
RÖSLER,

SS. THEOLOG. AC SS. CANONUM
LICENTIATO,

NEC NON

PAROCHO IN BERNGAU
ZELOSISSIMO

DOMINO GERMANO
SUO

COLENDISSIMO AMANDISSIMO.

PLURIMUM REVERENDE

AC

AMANDISSIME DOMINE

GERMANE.



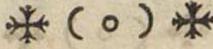
Non miraberis inopinatum, quem Synphoniis meis præposui Titulum, si Poëtarum more partem pro toto sumptferis. Oves Harmonicas appellavi Synphonias, quia fidibûs exprimendas cernis, & fides non aliundè, quàm ab Ovibus originem ducunt: igitur illas haud immeritò Oves ajo, quæ ovium ope intentam exercent Harmoniam.

En! totum, quod volo. Oves si sunt, Pascua quærunt, & ubi invenient, nisi apud Te, Germane dilectissime, qui Pastor es Doctrinâ, & Vigilantiâ præstantissimus: in Te enim velut in speculo Boni Pastoris Effigiem veneror, de se dicentis: *Ego sum Pastor bonus, & cognosco meas, & cognoscunt me meæ.* Cognoscis Tuas per indefessas confessionum Auscultationes; cognoscunt Te Tuæ in suavissimo Doctrinæ Tuæ Pabulo, quo eas pascis tam in Cathedra, quàm Catechesi frequentissimâ: Cognoscunt Te Tuæ in tanto erga ipsas amore, qui vel propriæ vitæ periculò errantes ad viam veritatis reducere, & ab infernalium luporum faucibus eripere non abhorres. Pauca dixi, plura superessent, ni Cicero pro domo loqueretur. Quare ad Te mitto, Germane amandissime! *Oves Harmonicas*, meam interponens intercessionem, ut Fraternalium in Ovile eas benignè recipere non dedigneris. Fuerunt quidem aliquando non Tuæ, cognosces tamen, qui Ipfus Fidibûs Ludis egregiè: Cognoscent & Te bonæ Harmoniæ Amatorem prorsùs insignem: ergo *illas* Te oportet adducere, ut fiat Unum fraternæ Amicitiae Ovile, & unus ejusdem Pastor.

Plurimum Reverendi,
ac Amandissimi Domini
Germani

Frafer ex affe fidelis,

F. P. Gregorius Rösler,
Ord. Erem. S. P. Augustini p. t.
de Conv. Ratisbon.



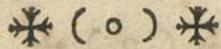
Andante.

Allegro.



Symphonia II.

Presto.



Symphonia III.

Allegro. P.

f. p. Tasto. f.

p. f. p.

f. p.

f.

p.

f. p. f. p.

f.

Andante.

R. P. Rösleri VIII. Symphonia. B Organo.

First system of musical notation with various dynamics (f, p) and articulation marks (x, b).

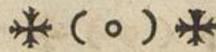
Second system of musical notation, including the tempo marking *Andante.*

Third system of musical notation, including the instruction *Da Capo.*

Fourth system of musical notation, including the tempo marking *Allegro.*

Fifth system of musical notation, including the instruction *Tasto S.*

Sixth system of musical notation, concluding the page with a double bar line.



Symphonia V. Pastoritia.

Allegro.

Andante.

Tasto.

Musical score for the first piece, consisting of eight staves of music. The notation includes various dynamics (f., p.), articulation (accents), and performance instructions like "Allegro." and "Tasto." The piece concludes with a double bar line and repeat dots.



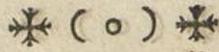
Synphonia VI.

Musical score for Synphonia VI, consisting of four staves of music. It begins with "Allegro." and includes dynamics like "p." and "f." The piece concludes with a double bar line and repeat dots.

R. P. Rösleri VIII. Synphoniae.

C

Organo.



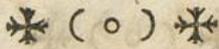
Musical score for the first section, consisting of ten staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Numerous fingering numbers (1-7) and dynamic markings (p, p.p., f) are present throughout the piece.

Andante.

Musical score for the *Andante* section, consisting of two staves. The tempo is slower than the previous section. The notation continues with treble and bass clefs, two flats, and common time. It features a more melodic and spacious feel with fewer notes per measure.

Allegro.

Musical score for the *Allegro* section, consisting of five staves. The tempo is faster than the *Andante* section. The notation includes treble and bass clefs, two flats, and common time. The music is characterized by a high density of notes and a more rhythmic, driving quality.

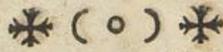


Symphonia VII.

R. P. Rösleri VIII. Synchronie.

D

Organo.



18

Allegro.

Tasto.

Handwritten musical score on ten staves. The notation includes various note values, rests, and ornaments. Fingerings are indicated by numbers 1-5. The tempo is marked 'Allegro.' and the performance instruction is 'Tasto.' The score concludes with a double bar line and repeat dots.

FINIS



