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**PSALMODIA HARMONICA, SIVE PSALMI VESPERTINI
NUMERO VIGINTI PRO TOTO ANNO CONSUETI, ARIOSE ET
PER FUGAS DUPLICIS SUBJECTI STYLO NOVISSIMO
DEDUCTI, UBI HABENTUR ETIAM DUPLICES VESPERAE
INTEGRAE**

Oswald, Andreas

Augsburg, 1733

Orgel (beziffert)

urn:nbn:de:bsz:31-39171



[1827.]

Mura. 7065

695

PSALMODIA HARMONICA,
SIVE
PSALMI VESPERTINI
NUMERO VIGINTI

PRO TOTO ANNO CONSUETI,
ARIOSE ET PER FUGAS DUPLICIS SUBJECTI
STYLO NOVISSIMO DEDUCTI,
UBI HABENTUR ETIAM

DUPLICES VESPERÆ INTEGRÆ,

à
IV. Vocibus, II. Violinis necessariis, II. Clarinis vel Litu
ad Dixit & Magnificat ad libitum, cum Organo.

SUB
GLORIOSISSIMIS AUSPICIIS
SERENISSIMI PRINCIPIS AC DOMINI
DOMINI

LUDOVICI GEORGII

Marchionis Badensis & Hochbergensis, Landgravii Sau-
senbergensis, & Ortenaviensis, Comitis Sponheimensis &
Ebersteimensis,

Domini in Rötlen, Badenweiler, Lahr, Mahlberg, Kehl &c. &c.
Equitis Aurei Velleris, S. Cæsareæ, Regiæque Catholicæ Majestatis, & Circuli Suevici
respectivè Generalis Campi Pro - Mareschalli,
nec non duarum Legionum pedestrium Colonelli

PRINCIPIS AC DOMINI DOMINI
FUNDATORIS CLEMENTISSIMI.

Authore

P. OSWALDO à S. Cæcilia è Cleric. Regul. Scholar. Piarum
Boëmo, Carolo - Thermenfi.

OPUS I.

* O R G A N O. *

Cum Licentia Superiorum.

AUGUSTÆ VINDELICORUM,
Typis & sumptibus JOANNIS JACOBI LOTTERI, Anno MDCCXXXIII.

PSALMODIA HARMONICA

PSALMI VESPERTINI
NUMERO VIGINTI

PRO TOTO ANNO CONSULTI
ARTIOSE ET PER PUGAS DUBLICIS SUBJECTI
STYLO NOVISSIMO DEDUCTI
QUI HABENTUR ETIAM

DUBLICES VESPERE INTEGRÆ

IV. Vocibus H. Violinis necessestis. II. Choris vel Licis
ad Dicit & Magnificat adhibent cum Organo.

GLORIOSISSIMIS AUSPICIIS
SERENISSIMÆ PRINCIPIS AC DOMINI
DOMINI

LUDOVICI GEORGII

Marchionis Badenensis & Hochbergensis, Landgravii sa-
lexburgensis, & Ortenburgensis, Comes Sporbachensis &
Hochstetensis

Domini in Rötten, Badenweiler, Lahr, Mahlberg, Kehl &c. &c.
Equus Auri Velleris, & Capitei, Regieque Camerae Marchionis & Landgravii

respective Generalis Campi Pro-Marchialis
ac non durum Legionumque bellicarum Colonelli
PRINCIPIS AC DOMINI DOMINI
FUNDATORIS CLEMANTISSIMI

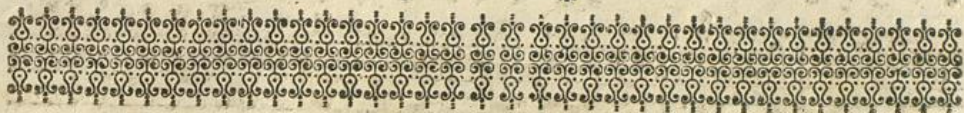
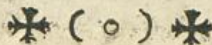
Adhibet
P. OSWALDO S. Coeclia & Cleric. Regii Scholae Praefecti
Boemo, Carolo-Thomae

OPUS I

ORGANO

Composita a Ludovico Georgio

Augustae Vindelicorum
Typis & sumptibus Joannis Jacobi Lotzian, Anno MDCCLXXII



Vesperæ de B. V.
ORGANO.

I. **D** *Ixit.* *T.* *S.* 6 65 3 3 3 3 6 98 5 43 6 5

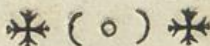
Aria. *Virgam.*

Vox.

R. P. Osvaldi à S. Cecilia Psalmi.

CA

Organo.



Alla breve.

Juravit.

* (o) *

First staff of musical notation with notes and fingerings (6, 76).

Second staff of musical notation with notes, fingerings (6, 5, 4, 6), and an X symbol.

Third staff of musical notation with notes and fingerings (5, 6, 76).

Fourth staff of musical notation with notes and fingerings (5, 6, 5, 4, 3, 6, 6, 5, 4, 3).

Fifth staff of musical notation with notes, fingerings (6, 6), and an X symbol. The word "Dominus." is written below the staff.

Sixth staff of musical notation with notes, fingerings (7, 7, 6, 87), and an X symbol.

Seventh staff of musical notation with notes, fingerings (4, 6, 5, 4, 6, 7, b7, 5, 6, 7), and an X symbol.

Eighth staff of musical notation with notes, fingerings (7, 7, 6, b7, 9, 8, 6, 4), and an X symbol.

Ninth staff of musical notation with notes, fingerings (6, 6, 6, 6, 7, 6, 6, 7, 6, 6, 6, b7), and an X symbol.

Tenth staff of musical notation with notes, fingerings (6, 7, 6, 6, 5, 6, 5, 6, 6, 5, 4, 3), and an X symbol.

Eleventh staff, consisting of five empty musical staves.

Prefo.
Et in saecula.

2. **L** Audate pueri.

Sit.

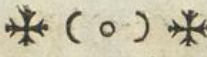
Vox.

6 5 4 3 6 6 6 7

Alla br.
Excelsus.

6 5 4 3 6 6 6 7

R. P. Osvaldi à S. Cecilia Pfalms. (B Organo.



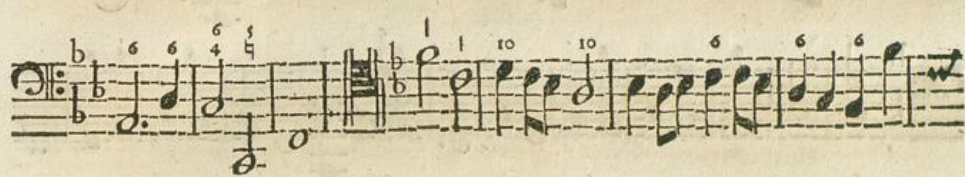
Ten. S. Quis.

B. S. Suscitans.

T. S.

T. S.

S. L. Aetatus,

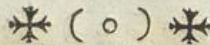


R. P. Osvaldi à S. Cecilia Psalmi.

CC

Organo.





Handwritten musical score on ten staves. The notation includes bass clefs, a key signature of one flat (B-flat), and various rhythmic values. Fingerings are indicated by numbers 1-5. The score is annotated with numerous 'X' marks and asterisks. Above the first staff, there is a sequence of numbers: b 6 of 5 4 X 5564 of 67 X 6 bes 4 X 6 X 7 X 4 3 b76 2 6 of 6. Above the second staff, there is: 64 5 4 X 64 5 4 X 6 4 6 7 7. Above the third staff, there is: 6 6 6 6 5 4 3 6 6 6 6. Above the fourth staff, there is: 4 3 b *Allegro.* T. 3 6 3 b. Above the fifth staff, there is: 6 5 6 6 6 6 6 6 6 6. Above the sixth staff, there is: 5 7 98 7 X 65 4 X S. of 6 of 6 X. Above the seventh staff, there is: 7 7 7 7 7 7 7 7 7 7. Above the eighth staff, there is: X X 6 6 6 6 6 6 6 6 6 6. Above the ninth staff, there is: 4 4 6 6 6 6 6 6 6 6 6 6. Above the tenth staff, there is: 65 6 32 5. Below the tenth staff, there is: b 556 8 43 8 65 3 3 5 5 3 5 5 5 5 6 6 6 5 6 64 5 4732.

Sicur.

Trinitas in Unitate sive Canon à 3.

Gloria.

Talfo.

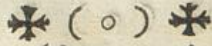
* (o) *

Amen.

5. L S. 6 6 6 X 6 6 6 X 6 6 2 T. 6

-Auda.

CC 2



T. *6* *6* *4* *3* *3* *6* *b* *6*

6 *4* *3* *6* *b* *5* *b* *4* *6* *6* *6* *b* *6*

6 *6* *6* *6* *6* *b* *6* *6* *4* *6* *6* *3* *6* *3*

Aria.

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

Mittic.

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

Vox.

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

6 *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

First staff of music with notes, clef, and various fingerings (6, b5, 4, 3, 6, 5, 6, 4).

Second staff of music with notes, clef, and fingerings (6, 5, 6, 4, 5, 6, 5, 6, 5).

Third staff of music with notes, clef, and fingerings (6, 4, 6, 3, 6, 3, 6, 3).

Fourth staff of music with notes, clef, and fingerings (6, 3, 6, 3, 6, 3).

Fifth staff of music with notes, clef, and fingerings (6, 5, 6, 4, 6, 5, 6, 4).

Sixth staff of music with notes, clef, and fingerings (6, 3, 6, 3, 6, 3).

Seventh staff of music with notes, clef, and fingerings (6, 3, 6, 3, 6, 3).

Eighth staff of music with notes, clef, and fingerings (6, 4, 6, 3, 6, 4, 6, 3).

Ninth staff of music with notes, clef, and fingerings (6, 3, 6, 3, 6, 3).

Tenth staff of music, mostly empty with some faint markings.

Eleventh staff of music, mostly empty with some faint markings.

R. P. Osvaldi à S. Cecilia Psalmi.

(D

Organo.

Allegro.

Flabit.

Tasto.

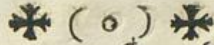
❄ (o) ❄

Gloria.

6. M *- Agnificat.*

Quia.

(D 2



First staff of music with various fingerings and accidentals.

Second staff of music with various fingerings and accidentals.

Third staff of music with various fingerings and accidentals.

Fourth staff of music with various fingerings and accidentals.

Fifth staff of music with various fingerings and accidentals.

Sixth staff of music, labeled *Aria. B. S.* and *Fecit.*

Seventh staff of music, labeled *Vox.*

Eighth staff of music.

Ninth staff of music.

Tenth staff of music.

Eleventh staff of music, labeled *Aria da capo.*

6 87 6 6 87 5 4 X 6 X 5 6 5 4 X

6 5 65 4 X 5 98 4 X 5 98 6

6 6 4 X 76 6 76 6 4 X X 6

5 X X 5 6 6 6 4 X 5 5

5 5 5 5 6 5 X 6 X

T: 4 6 7 98 665 X 76 X 6 4 X 6 5 7



Vesperæ de Confessore.

7. D Ixit,

6 98 5 43

C. S.

Aria. 1

6 5 7 7 6 5 4 3

Donec.

5 6 6 5 4 3 Vox. 1

6 7 7 6 4 3

6 6 6b 6 6 5 6 5 5

6 7 7 6 4 3

6 7 6 5 4 6 6

6 6 6 5 7 6

5 5 4 3 5 4 3 7

6 5 6 4 3 4 3 6 5 7 6 4 3 6 4 2

6 b 4 6 6 6 6 6 6

6 7 6 8 6 6 5 4b3 4

Aria da capo.

Musical staff 1: Bass clef, key signature of one flat (B-flat), time signature of 2/4. Contains various notes and rests with fingerings (6, 5, 4, 3) and a 65 interval marking.

Musical staff 2: Bass clef, key signature of one flat. Contains notes with fingerings (6, 5, 4, 3) and a ✻ symbol at the end.

Musical staff 3: Bass clef, key signature of one flat. Contains notes with fingerings (6, 5, 4, 3) and a Ten. S. marking.

Musical staff 4: Bass clef, key signature of one flat. Contains notes with fingerings (b7, b4, 6, 6b, b, b7, 4, 6, 6b, b) and ✻ symbols.

Musical staff 5: Bass clef, key signature of one flat. Contains notes with fingerings (6b, 5, 4, b) and an A. S. marking.

Musical staff 6: Bass clef, key signature of one flat. Contains notes with fingerings (6, 5, b7, 6, b, 6, 4, 5, 6, 6, 5, 6) and ✻ symbols.

Musical staff 7: Bass clef, key signature of one flat. Contains notes with fingerings (5, 6, 5, 6, 6, 5, 4, 3) and T. and Gloria markings.

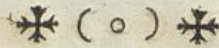
Musical staff 8: Bass clef, key signature of one flat. Contains notes with fingerings (6, 5, 4, 3) and S. 6, T., 6, 7, 6, 7, 4, 3 markings.

Musical staff 9: Bass clef, key signature of one flat. Contains notes with fingerings (6, 9, 8, 4, 3, 2) and a double bar line.

Empty musical staff.

Empty musical staff.





8. C *Onfitebor.*

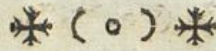
Alla breve.
Magna.

Aria. A. S.
 Confessio.

Vox.

Aria da capo.

T. 6
 Memor.



6 3 4 3 *Tard.* b7 b6 5 4 3 b5

9 4 3 6 4 3 6 6 4 3 *Presto.* b b7

3 2 3 3 5 3

3 b7 3 5 3 5 6 4 3

5 5 7 5 6 6

6 5 6 6

b6 b 6 6 6 4 6 6 4 6

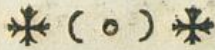
Aria da capo.

Paratum, 3

6 5 3 6 6 6 7 6 6 6 6 4 3 5

6 6 3 6 6 6 7 6 5 6 6 4 3 5

6 5 3 6 6 7 6 6 7 6 6 6 6



First staff of music with various notes and fingerings (75, 6, 6, 6, 4, 3, 56, 76).

Second staff of music with various notes and fingerings (6, 76, 7, 4, 3).

Third staff of music with various notes and fingerings (6, 6, 3, 6, 6, 6, 76, 6, 3, 76, 6, 98, 6, 75).

Fourth staff of music with various notes and fingerings (6, 6, 6, 6, 4, 3, 5, 6, 6, S.).

Confirmatum.

Fifth staff of music with various notes and fingerings (5, 5, 56, 65, 6, 6, 5, 4, 5).

B.S.

Sixth staff of music with various notes and fingerings (6, 4, 3, 6, 6).

Seventh staff of music with various notes and fingerings (5, 6, 6, 6, 4, 5, 6, 6, 5, 4, 5, 6).

Eighth staff of music with various notes and fingerings (6, 6, 6, 6, 4, 3, 6, 6, 6, 6).

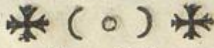
Ninth staff of music with various notes and fingerings (6, 6, 6, 6, 4, 3, 6, 6).

Gloria.

Tenth staff of music with various notes and fingerings (bro, 10, 10, b7, 5, 4, 3, 6, 5, T., 5, 6).

Eleventh staff of music with various notes and fingerings (7, 5, 4, 6, 6, 6, 4, 3, 5, 4).

G A



Aria. A.S. 6

10. L

Audate pueri.

6 6 6 6 7 6 6

6 6 6 6 7 6 5 6 6

Vox. 6

6 6 5 7 7 6 6 5 7

4 3 6 6 7 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6

6 5 6 6 6 6 6 6 6 6

6 5 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6

Alla br. | | |

6 6 6 6 6 6 6 6 6 6

Excelsus.

6 6 6 6 6 6 6 6 6 6

First staff of musical notation with various fingerings and ornaments.

Second staff of musical notation with various fingerings and ornaments.

Third staff of musical notation with various fingerings and ornaments.

Fourth staff of musical notation with various fingerings and ornaments.

Fifth staff of musical notation with various fingerings and ornaments.

Sixth staff of musical notation with various fingerings and ornaments.

Seventh staff of musical notation with various fingerings and ornaments.

Eighth staff of musical notation with various fingerings and ornaments.

Ninth staff of musical notation with various fingerings and ornaments.

Tenth staff of musical notation with various fingerings and ornaments.

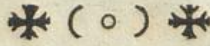
Eleventh staff of musical notation with various fingerings and ornaments.

Twelfth staff of musical notation with various fingerings and ornaments.

R. P. Osvaldi à S. Cecilia Pfahmi.

CH

Organo.



Musical staff with notes and fingerings (6, 5, 5, 5, 6, 5, 7).

Musical staff with notes and fingerings (6, 4, 3, 4, 3, 5, 4, 3, 4, 3).

Musical staff with notes and fingerings (6, 7, 6, 5, 4, 6, 5). Includes the label "Ten.S.".

Musical staff with notes and fingerings (7, 5, 7, b6, b6, 3, 6, 5, 7, 5, 4).

Musical staff with notes and fingerings (6, 5, 4, 4, 3, 6, 4, 5, 6).

Musical staff with notes and fingerings (5, 6, b6, b7, 6, 5, 4, 3, 6).

Musical staff with notes and fingerings (5, 6, 4, 3, 7).

Musical staff with notes and fingerings (4, 3, 7, 4, 3, 5, 4, 3, 6, 6, 6, 6, 4, 3).

Musical staff with notes and fingerings (T. 76, 6, 5, 4, 3, 6, 4, S., 5, 6, 5). Includes the label "Gloria." below.

Musical staff with notes and fingerings (6, 4, 6, 7, 6, 4, 3, T., 6, 6, 6, 6).

Musical staff with notes and fingerings (5, 4, 3).

Alla br. poco Adagio.

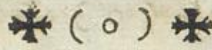
* (o) *

II. L

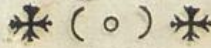
- Audate Dominum.

The musical score consists of ten staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The subsequent staves are for various instruments, including a lute (L), and feature complex rhythmic patterns and fingerings. The score includes various musical notations such as notes, rests, and ornaments. The piece concludes with a double bar line and a final chord.

(H 2



Handwritten musical score on ten staves. The notation includes various clefs (bass and alto), time signatures, and rhythmic markings. Fingerings are indicated by numbers 1-5 above notes. Trills and ornaments are marked with 'X' and asterisks. The score is divided into sections labeled 'T.S.', 'B.S.', 'Fecit.', and 'Vox.'. The music features complex rhythmic patterns and melodic lines.



b $\hat{a} 2.$ 6 43 43 98 76 76 7 65 $\hat{b} 4$ 6 4b

Suscepit.

b 6 43 43 98 76 7 6 76 65 7

b 6 4 67 6 6 9 6 4 3 9 3

b 9 6 4 8 6 6 6 6 6 4 3 T. 6 6 6 76b

Gloria.

b S. 6 56b 6 76b 6 6 6

b 6 54 6 6 4 3

S. 6 7 7 65 65 7 4 98 6

13. I N exitu.

b 6 76 T. 76

b 6 6 5 4 S. 6 6 5 6

b 6 56b 6 5 4 T. 6

b 6 6 5 6 5

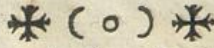
❄ (o) ❄

Non nobis.

R. P. Osvaldi à S. Cecilia Psalmi.

CK

Organo.



Alla br. | 1 | 1 | 1 | 1 | 5 6 6 3 564 6 64 6 4

Dirupisti.

4 2 5 b 6 4 6 6 564 56

6 6 6 6 5 43 6 98 6 98 6

6 6 6 4 3 B.S. 6 6 4 6 5 6

Vota.

6 5 6 5 6 65 65 6 5 4 3 6 6 6 5 4 3

6 7 7 7 7 7 4 b 56 56

564 65 44 a 2. 56 56 77 65 5 87 4 65

Gloria.

6 5 4 4 T. 6 5 6 6

6 5 4 3

15. I

- N convertendo.

T. 6 6 6 6 6 6 7 4 3 6 6

6 6 6 8 7 5 5 6 5 4 3 S. 6 4 3 6 6

B.S. 6 4 6 6 6 6 6 6 6 6 6 6

5 4 3 6 5 6 5 6

6 6 6 5 6 6 6 6 6 6

6 b 4 6 6 6 5 b 7 6 6 6 6 6 7 6

6 5 4 6 6 6 6 6 6 6 6 6 6 5 4 6 5

Alla br.

Converte.

5 6 6 6 6 6 6 6 6 6 6 6

6 6 6 6 6 6 6 6 6 6 6 6

6 6 ✱ 4 ✱ 5 6 6 5 7 6 6

4 3 Ten. S. b7 5 6 5 b4

Qui. b 6 6 4 b 5 6 5

First system of musical notation, consisting of two staves with treble clefs and a key signature of one flat. The notation includes various rhythmic values and fingerings.

Second system of musical notation, featuring two staves with treble clefs and a key signature of one flat. The word "Gloria." is written below the first staff.

Third system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

16. D - Omine probasti.

Fourth system of musical notation, starting with a large "16. D" and the text "- Omine probasti." below it. The notation includes various rhythmic values and fingerings.

Fifth system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

Sixth system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

Seventh system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

Eighth system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

Ninth system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

Tenth system of musical notation, featuring two staves with treble clefs and a key signature of one flat.

Gloria.

17. M Emento.

R. P. Orsvaldi à S. Cécilia Psalmi.

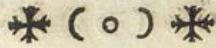
(M

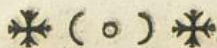
Organo.

The image shows a page of handwritten musical notation on ten staves. The notation is in bass clef with a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes, often beamed together. Above the notes, there are numerous annotations including numbers (e.g., 6, 6^s, 4, 3, 7, 6, 6, 4, 3), letters (e.g., S, T), and symbols (e.g., X, asterisks). Some numbers are written with a '6' as a superscript, possibly indicating a specific fingering or finger number. The staves are connected by a brace on the left side. The paper shows signs of age, with some staining and a slightly irregular edge.

18. C - Onfitebor Angelorum.

(M 2





Musical score consisting of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. Above the first staff are several numbers: 6⁴, 6⁶, 6⁶, 6, 6⁶, 6⁶, 6⁴, 6⁶, 6⁶, 6⁶, 6⁶, 6⁶. The second staff starts with a bass clef and includes the label "B.S." above the first measure. The third staff has numbers 6⁶, 6⁵, 6⁴, 6³, 6, 6, 6, 6, 6, 6⁶, 6⁶, 6⁵, 6⁴, 6³. The fourth staff has numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The fifth staff has numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. The sixth staff has numbers 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6.

19. B

Musical notation for the first part of section 19. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the staff are the letters "S." and the number "6". Below the staff are the letters "Eati." and a repeat sign. The notation includes various rhythmic values and accidentals.

Musical notation for the second part of section 19. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the staff are the letters "T." and the number "6". Below the staff are the letters "T." and the number "6". The notation includes various rhythmic values and accidentals.

Musical notation for the third part of section 19. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the staff are the letters "Aria. C.S." and the number "6". Below the staff are the letters "Labores." and a repeat sign. The notation includes various rhythmic values and accidentals.

Musical notation for the fourth part of section 19. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the staff are the letters "Fax." and the number "6". Below the staff are the letters "Fax." and the number "6". The notation includes various rhythmic values and accidentals.

Musical notation for the fifth part of section 19. It starts with a treble clef, a key signature of one flat, and a 3/4 time signature. Above the staff are the numbers "6", "6", "7", "6", "6", "6", "6". Below the staff are the numbers "6", "6", "7", "6", "6", "6", "6". The notation includes various rhythmic values and accidentals.

R. P. Osvaldi à S. Cecilia Psalms.

(N

Organo.

Aria da capo.

Alla br.

Eccce.

6 3 6† * (o) * 6 X 6 5

6 6 6 4 6 76 6 43

6 6 6 7 7 7 6 5 6

Benedicat.

66 X X 6 5 4 X X 4 2 65 6

65 5+ X 5 4 X T. 6 43

Gloria.

5 5 4 X 6 6 6

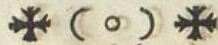
5 6 65 43

20. D T. 6 6 6 3 3 4

E profundis.

6 6 6 6 5 6 6

98 6 4 3



Aria. Ten. S. 6 6 6 7 6 8 7 5 6 6 6 4

Fiant.

Alla br.

Sustinuit.

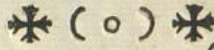


A custodia.



R. P. Osvaldi à S. Cecilia Psalmi.

Organo.



FINIS.



SERENISSIME PRINCEPS,
FUNDATOR CLEMENTISSIME.



Io fascino, suavi benevolentiae illicio, vel vi gratitudinis ineluctabili me trahi non diffiteor, dum primam hancce Musices Opellam TUIS SERENISSIMIS substerno pedibus. Ita suum ad polum occulte ingentia naturae vi magneticæ trahuntur acus. Suum ad centrum scintillantes evolant flammaram globi. Suam in concham cœlestes destillant guttæ. TIBI, utpotè sacro templorum cultui addictissimo, sacrandam censui rem sacram, qui à teneris unguiculis cum lacte MATERNO pietatem imbibisti. Hinc magni refert, quo succo virtutum prima ætas imbuatur. Inarati teneriori arbori characteres in anno so stipite leguntur. Ver floridæ ætatis Autumno Viri plerumque respondet. Non solum Canora Clio suâ chely Aulas incolit ad tripudium, sed & sacratior Apollo cytharâ suâ in splendidissimo Rastadii templo resonat ad animæ solatium. Placet & in divinis sua novitas. Regius Psalter, ac Cytharædus non tam verborum colore, quàm animi calore animatus canit, & canendo incanescit, dum suos hortabatur: *Cantate Domino Canticum novum.* (a) Alludit, non illud Augustinus: Quid enim habet Canticum novum, nisi amorem novum? Cantare amantis est. Vox hujus Cantoris fervor est sancti amoris. (b) *Davidi cantabiles erant justificationes.* (c) Ut Deum coleret hebræam Musam excoluit. Ut notum facerem affectum meum haud ignotus, magis tamen NOTIS volui innotescere & NOTAS in lucem NATAS sub gloriosissimis Auspiciis SERENISSIMO NOMINI dedicare. Attamen animis hæreo, nè Chorum his onerem, quàm ornem, & citius amorem, quàm amorem accersam. Verùm atlantæ succollante TUA Tutelâ non animò cado, sed erigor in spem certam. Non Curis angor, me Theonino Criticorum mordendum dente, forti TUO obvallatus præsidio eludam vocaliores Cicadas, Architæque crepitacula surda transibo aure. Noverint Tibiis canendum antequàm Tubis. Dum voces sonò animantur, jam amantur. Chordis corda trahuntur. Si commento Orphei fidem adscribimus, saxea efferatorum hominum pectora in mollem benevolentiae ceram tono musico colliquefcunt. Spiritosam ejus vim senserat olim Regis Saulis Spiritus, (d) qui subito ad Cytharædi sonum discordem animi affectionem ad Concordiam excitabat. Tantum in hominem est Musicæ imperium. TUA Clementia non feras, sed feros trahit. Fœderati sunt Principibus Civium amores, ubi & Principum sua

(a) Pf. 95.

(b) Serm. 256. de temp.
(c) Pf. 118.

(d) 1. r.
Reg. c. 16.

sua in Cives dignatio; jam si pedissequus inest his fastigii Fastus
 etiam & subditis satelles odium. Æmulatio quædam divinitatis est
 in terris suas habere Creaturas. Plasmare aliquam Creaturam par
 cum Deo elogium. Ut sint felices multis concessum est, ut felices
 alios reddant, non nisi Maximis. Fontis eò major laus, quò latiùs
 in commune devolvitur. Felicium quoque quò plures beant.
 Mutæ sunt præsentium voces, si vocales non sint præcipientium
 actiones. Non elatæ mentis *ALTUM* intonas, sed *BASSUM*
 profundæ Christianæ humilitatis. Ita cum serenissimus sit sol in
 nube modestiæ meliùs apparet. Eundem servas vitæ integræ *TE-
 NOREM*, & *SOPRANO* suaviter cantillas, dum te excu-
 bante securi dulcem in Morpheum subditi colliquefcunt. Quod si
 concentu virtutum nihil est suaviùs, præstantissimus hac in arte
 Musicus audis è cœlestis Hierarchiæ Phonaeco edoctus. Quia ve-
 rò non carent fastidiis fastigia, ideò patientia *TUA* est velut cy-
 thara, quæ pulsata dulce melos edit. Non plenò Organò, non
 plenis buccis *TUA* crepo laudum præconia, *TUA* virtus sibi Tu-
 ba. Amant impendia lucis magnæ animæ, nec umbratiles esse su-
 stinent, quibus ad splendorem datum est nasci. Hinc *AUGU-
 STISSIMA SUA MAJESTAS CAROLUS VI.* aureo
TE insignivit vellere, ut animum sibi magis concatenaret. Non
 parcus in Titulis honor, ubi digna deprehendit Nomina. Æstima-
 re novit, qui à se Magni sunt, Fortunam statim conciliat, dum
 egregios videt. Non diu Debitorem vult agere honor, meritis se
 protinus exsolvit. Parata sunt Magnis Viris præmia, Virtutemque
 vix aliquis possederit, statim Fortunam in censum habet. Adeò-
 que gratiam non fecit *TIBI* honor, sed debitum exsolvit, dum me-
 ritam *TUAM* coronavit indolem. Stipendiarium est semper vir-
 tutibus Culmen, & dignitas egregiis factis vectigalis. Vive Religio-
 nis nostræ Tutamen & juvamen. In spes amplissimas progenitus
 Serenissimus Surculus in fruges maturas excrefcet. Quem jam
 lactant Gratia, educunt in sinu suo Musæ. Nulla proinde adversita-
 tum Nebula frontis exporrectæ serenitatem, nulla dolorum acer-
 bitas oculorum suavitatem, nulla falsè usurpata Ambitio Tuam
 oris obliteret dignitatem, renidentis ad singula fortunæ obstacula
 vultus constans, vitæ amœnitas, & amœna animi Constantia pe-
 rennet. Propitii Cœlites *TE* cum tota *SERENISSIMA DO-
 MO BADENSI* in Nestoriam Pyliamque senectam superesse ve-
 lint. Quot pausæ in hoc opere continentur, tot annis in tranquil-
 litate pausa. Quot suspiria, tot vitæ suspiria trahas. Notæ ani-
 mentur in voces, excitentur in júbila, conglomerentur in vota, pre-
 ces & gratulationes. Ita precor

SERENITATIS TUÆ

P. Osvaldus à S. Cæcilia è Scholis Püs.