

TRIPLEX CONCENTUS ORGANICUS.

feu

III. CONCERTI ORGANICI

à octo Instrumentis.

Organo Principale.

Violino primo.

Violino secundo.

Alto Viola.

Violoncello con

Violone obligatis.

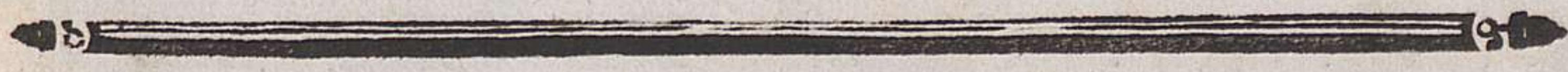
Cornu primo

Cornu secundo } ad libitum.

Authore

JOSEPHO ANTONIO AUFFMANN,
Reverendissimi ac Celsissimi S. R. I. Principis Campidonensis
Capellæ pro Magistro.

OPUS I.



AUGUSTÆ-VINDELICORUM,

Sumptibus JOANNIS JACOBI LOTTERI Hæredum. M DCC LIV.

Bayer. Staats-
Bibliothek

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SUTRANUS EX LIBRIS
ORGANIUS.

160

ГРЯДОВИИ.
ОЯДАНИЕ

а ого изгнанниe.

Олоне Принципиe.

Алоне бито.

Алоне Рендо.

Ало Ало.

Алоне Соне.

Алоне опгасиs.

Гоне бито

Гоне Рендо

Ангите

JOSEPH ANTONI AUFEMANN

Hecenqgillimis. R.L. Principis Simpliciorum

Capitales pro Magistri.

Opus I.

Impr. IACOBUS ROTTERI H. 1600. MDCCCLXV.

REVERENDISSIMO
ac
AMPLISSIMO
DOMINO, DOMINO
SIGISMUNDO,
Exempti Ordinis Canonicorum Regu-
larium Sancti Spiritus, de Roma
in faxia
PRÆLATO,
ac
Hospitalium Memmingen- & Wimpin-
gensis Magistro.
nec non
prædicti Ordinis per Alsatiam & Ger-
maniam Visitatori,
ac
VICARIO GENERALI.

DOMINO AC PATRONO SUO
PERQUAM GRATIOSO.

REVERENDISSIME AC AMPLISSIME PRÆSUL!



Uim primum ingenii mei partum in lucem editurus essem¹, ut non nullorum Musicæ artis amantium voluntati obtemperarem; præter Te REVERENDISSIME ac AMPLISSIME PRÆSUL reperi neminem, cuius potissimum nomini recens hoc Musicale opusculum tum Ecclesiis, tum aliis quibuscunque locis accommodatum inscriberem. Non potui singulari Tua fretus humanitate non confidere, quin labor meus, ut ut est exiguus, patrocinium apud Te sit habiturus maximum; quandoquidem perspectum est omnibus, Te REVERENDISSIME ac AMPLISSIME PRÆSUL, in arte Musica non mediocriter tantum esse versatum, sed mirum etiam quemdam virtutum omnium perpetuo in Te resonare concentum. Feruntur quidem Orpheus, tum Amphion post hominum memoriam musicorum fuisse celeberrimi, quorum ille Citharae suæ suavitate indomitas cicuravit feras, fluvios stitit rapacissimos, sylvasq[ue] totas in sui concitavit admirationem: hic tam scite testudine sua cecinit, ut ne durissima quidem saxa ad amoenissimum sonum sibi possent temperare, quin è remotissimis locis Thebanæ urbis mœnia excitatura convolarent. Verum quod de Orpho, & Amphione luxuriantia Poëtarum ingenia finxerunt, in Te REVERENDISSIME ac AMPLISSIME PRÆPUL, suavissimus Virtutum Tuarum concentus ad vivum jam dudum expressit, quæ concordi quadam discordia, & discordi quadam concordia de principatu perpetuo se se inter concertant. Atque hinc esse opinor, quod summus in omnes amor cum benignitate, comitas cum gravitate, cum animi modestia supremi munera dignitas, severiorum disciplinarum artes cum mansuetissima in gubernando prudentia tam miro inter se vinculo conjunctæ ex Tua fronte, oculis, ac toto vultu elucescant, ut tam saxeus esse nemo possit, cuius pectus non emollesceres, tam ferreus nullus, quem in Tui amorem non raperes, atque admirationem. Habet profecto celeberrimus Canonicorum Regularium S. Spiritus Ordo, quod sibi magnopere gratuletur, dum huic per Alsatiam, universamque Germaniam summam rerum commisit, qui non Amphionis testudine saxa, sed gratiofa morum, virtutumq[ue] suarum suavitate sibi subordinatorum animos in ænea coire mœnia allicit, ut & incliti ordinis sui, & Reipublicæ Christianæ propugnaculum sint firmissimum. Quod ubi Benedictus XIV. Pontifex Maximus inaudiit, quanti Te feceret REVERENDISSIME ac AMPLISSIME PRÆSUL, luculentissimum amoris sui exhibuit testimonium, dum virtutibus Tuis summum Prælatorum detulisset honorem. Quare cum nemo sit, qui faustissimis vocibus Tibi non acclamaret, quod post quinquaginta sex Memmingani septem sæculis, & quod excurrit, florentissimi hospitalis Magistros primus omnium ad Amplissimum Prælatorum Ordinem, ac dignitatem evectus sis, à me impetrare non potui, quin ad communem omnium lætitiam augendam suavissimæ virtutum Tuarum harmoniæ pertenues ingenii mei concentus coniungerem, ut iis resonantibus tuum omni honore, ac veneratione dignissimum nomen ubique locorum insonaret. Quod exiguum laboris mei opusculum si ea, qua prædictus es, humanitate exceperis; & summi mihi beneficii instar erit, & gratitudinis loco cordi meo insculptum perpetuo leges.

Reverendissimi ac Amplissimi
Domini Domini

Clientum infimus

Josephus Antonius Auffmann.

ORGANO



ORGANO Principale.

Concerto I.

Adagio.

The musical score consists of ten staves of organ music. The first staff starts with a forte dynamic (F) and a bass clef, followed by a measure of 2/4 time. Subsequent staves begin with a piano dynamic (P) and a treble clef, followed by measures of 2/4 time. The music features various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'tr.' (trill). The notation is typical of early printed music, using vertical stems and horizontal bar lines.



Allegro giusto.

* (o) *

3

1

2

3

4

5

6

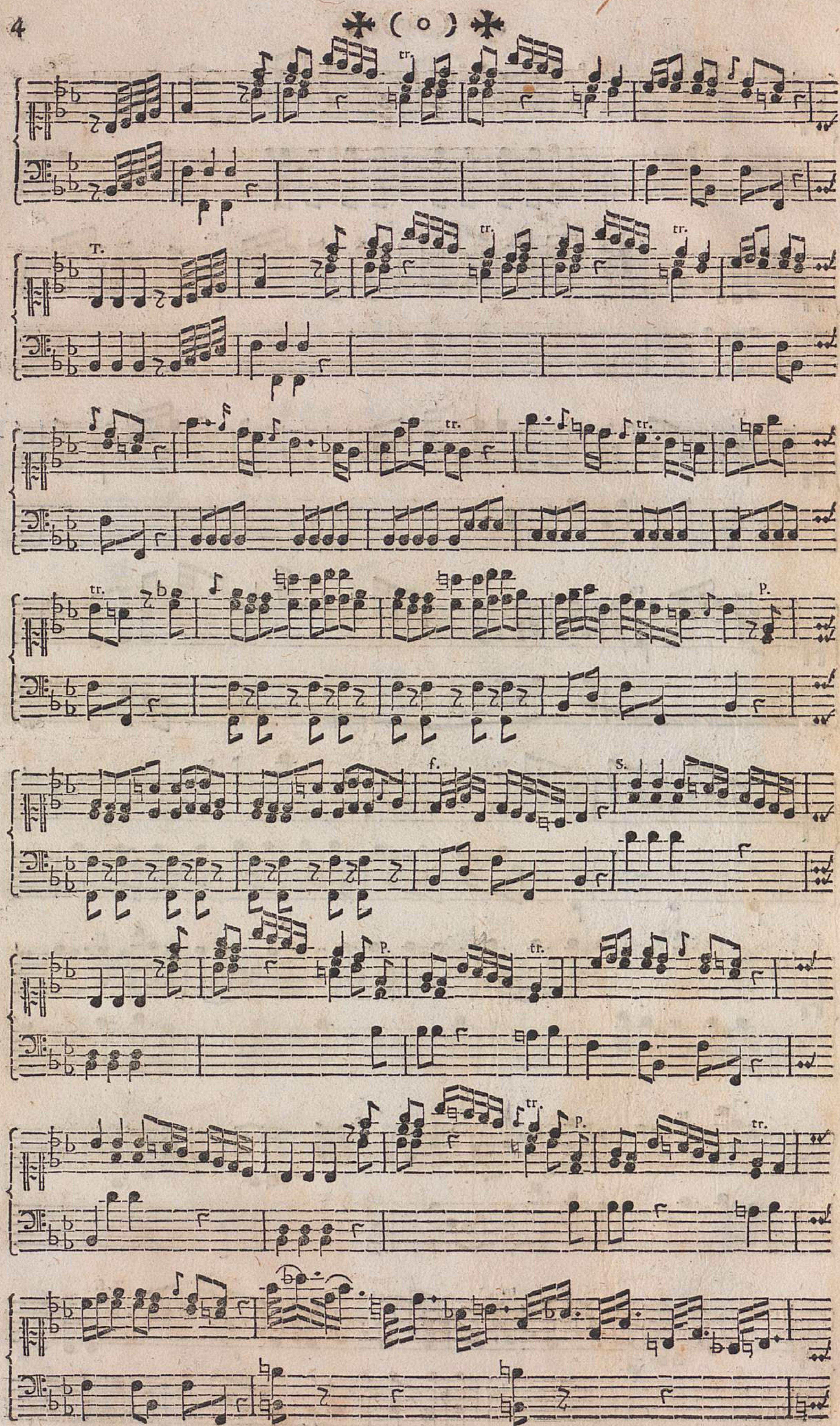
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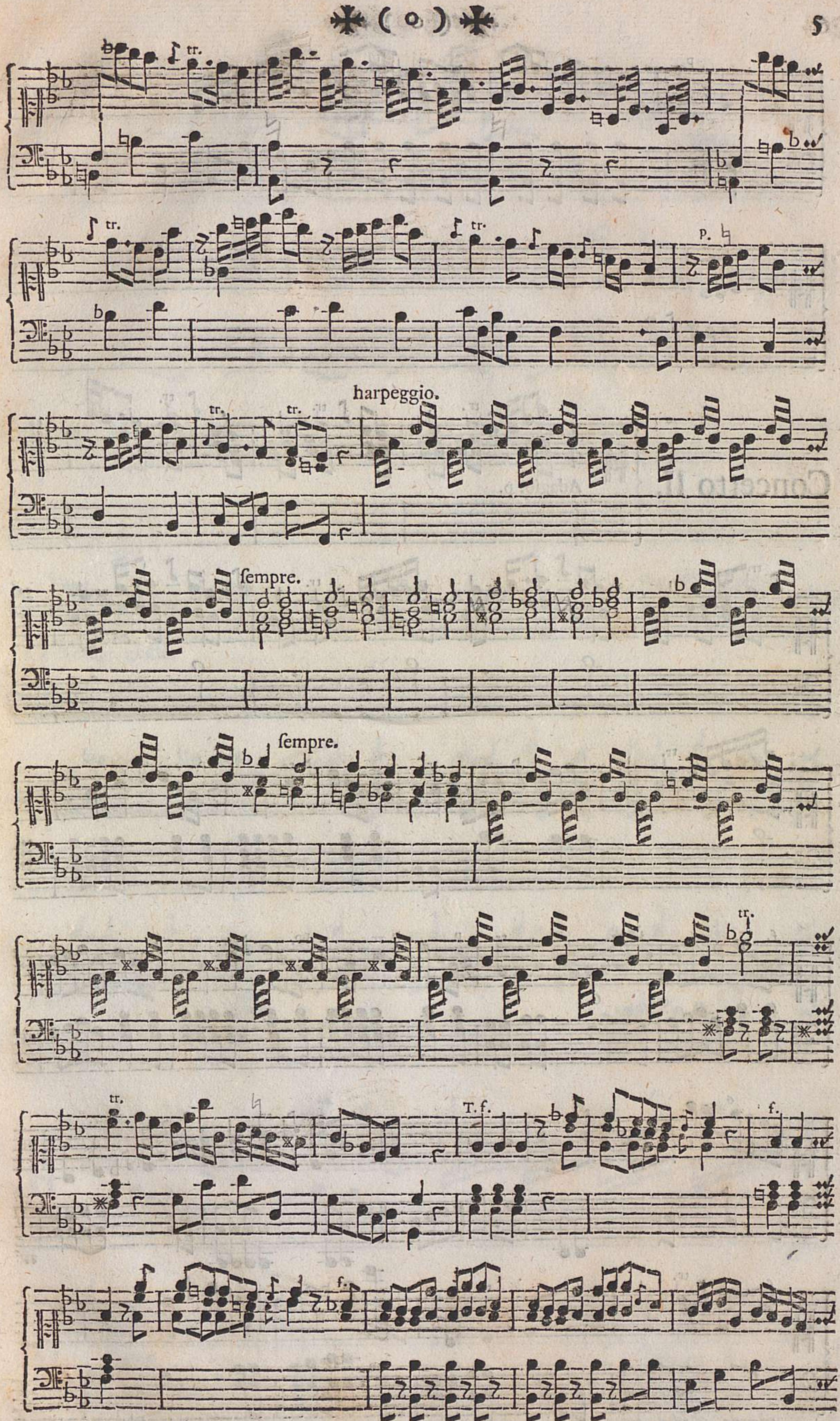
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9

10

A₂







P.

f.

Concerto II.

Adagio. p.

3
4

C: 3
4

tr.

tr.

f

f

f

tr.

tr.

p.

tr.

f.

tr.

p.

tr.

pp.

tr.

f.

6

tr.

f.

tr.

p.

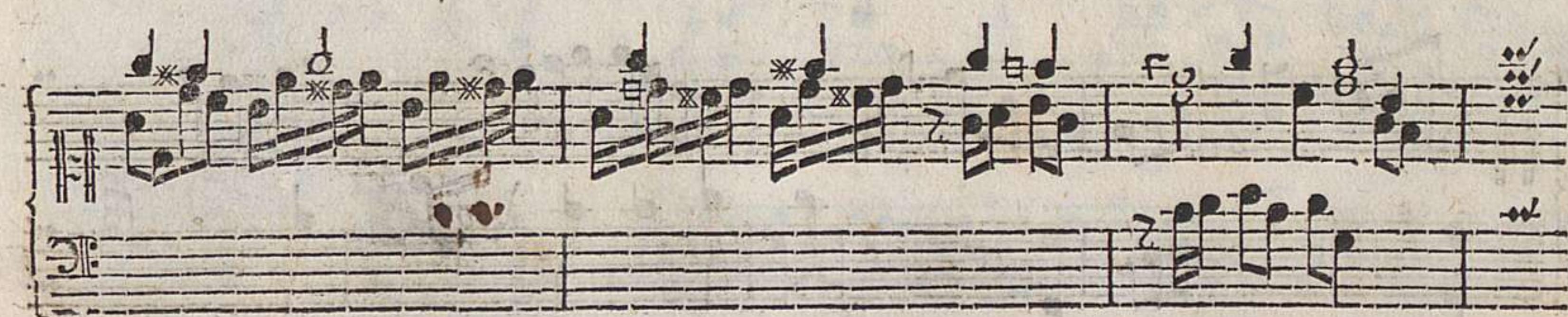
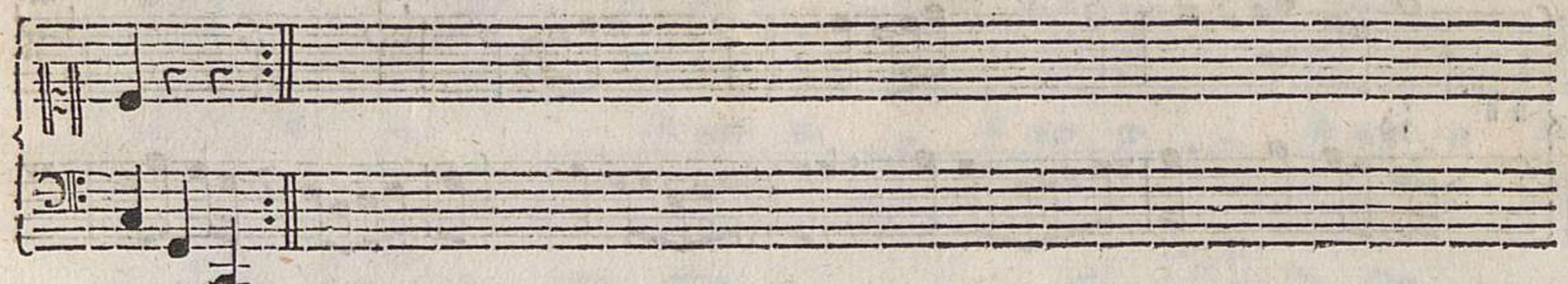
tr.

f.

tr.

p.

tr.



* (o) *

A handwritten musical score consisting of ten staves of music. The top staff is soprano, the second is alto, the third is basso continuo (with bassoon and cello parts), and the bottom staff is basso continuo (with violoncello and double bass parts). The music is written in common time, with various clefs (F, C, G) and key signatures (e.g., B-flat major, A minor). The notation includes note heads, stems, bar lines, and rests. There are several red ink markings: a small 'X' in the upper left corner of the first page; a circled 'o' with a cross above it at the beginning of the piece; a red 'fis' marking on the third staff; a red 'x' on the fourth staff; and a red 'x' on the eighth staff. The score is written on aged, slightly yellowed paper.

* (o) *

9



Auffmanns III. Concert.

C

Organo Princip.

* (o) *



Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Both staves have common time. The music consists of six measures, ending with a repeat sign and a double bar line.

Concerto III.

Largo. p.

Handwritten musical score for two staves. The top staff shows a measure with a 5/4 time signature followed by a 3/4 time signature. The bottom staff shows a measure with a 3/4 time signature followed by a 4/4 time signature. The key signature changes between the staves.

Handwritten musical score for two staves. The top staff has a key signature of one sharp and a tempo marking 'tr.'. The bottom staff has a key signature of one sharp. The music consists of six measures.

Handwritten musical score for two staves. The top staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The music consists of six measures.

Handwritten musical score for two staves. The top staff has a key signature of one sharp. The bottom staff has a key signature of one sharp. The music consists of six measures.



allegro

Auffmanns III. Concert.

D

Organo Princip.



Finale.

A handwritten musical score for organ, consisting of ten staves of music. The music is in common time and uses a treble clef. The key signature changes frequently, indicated by 'x' (F major), 'b' (B minor), and '2b' (D minor). The score features various note values including eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines. The handwriting is in black ink on aged paper.

* (o) *

15

15
16
17
18
19
20
21
22
23
24

Da capo al Finale.

F I N I S.

* (o) *