Hochschule für
Musik und Tanz Köln

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Octo-tonium ecclesiastico-organicum

Panzau, Octavian

[Augsburg], [ca. 1790]

urn:nbn:de:hbz:kn38-1541

Visual Library

Octo-Tonium-Ecclesiastico-
Organicum.
Octaviano Panzau.

R 557

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Bücherei
der
staatl. Hochschule für Musik
Köln
[redacted]

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OCTO-TONIUM
Ecclesiastico-
ORGANICUM:

Seu

Fugæ

ex

Octo Tonis Ecclesiasticis,

stylo gravi,

juxta regulas

Contra-Puncti duplicis ad Octavam,

addito etiam

Motu Contrario

elaboratæ,

ad usum Ecclesiarum,

pro Officio Chorali

Sub offertorio, et Communione,

destinatæ;

Organœdis,

Harum fortè penuria laborantibus,

aut

ut Varietas delectet,

lubenti animo

Communicatæ

a minimo Eorundem Collegâ,

Octaviano Panzau

Can. Reg. ad S. Cr. Augustæ Vindel.

Decano.

Bücherei der staatl. Hochschule für Musik Köln
E /

Ferdinandus Heller:

Bücherei der staatl. Hochschule für Musik Köln
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Cum Gratia et Privilegio Sacræ Cæsareæ Majestatis *Johannes Christianus Leopold excud. Aug. Vind.*

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Reverendiſsimo ac perilluſtri
Domino, Domino

IOANNI BAPTISTÆ,

Canonic. regul. in celeberrima et antiquiſsima
Canonia ad S. Crucem Augustæ
PRÆPOSITO,
Abbati Lateranenſi,
nec non
ejusdem S. Ordinis per dioecesin Augustanam
Visitatori generali, etc.
Domino gratioſo,
hæc Muſarum in S. Cruc. canonia
concinentium ſpecimina
devota mente
D. D. D.
Joannes Christianus Leopoldus.

Redit ad **Te**, *reverendiſsime atque perilluſtris Abbas, Domine gratiose, quod Tuum est, et ex Tuis profectum, octotonium ecclesiaſtico-organicum, quod Augustanis Muſis, quæ Deo ſacratæ indeſinenter et cum cura non gentilem lyram tractant, ſed divinos in laudem Trini Numinis, et imprimis Salvatoris S. cruci affixi hymnos concinunt, debetur. Ea enim Tua, Præſul vigilantiſsime, ſingularis laus est, quod ſub ſapientiſsimo moderamine Tuo nihil eorum omittitur, quorum obſervantiam ſacræ militiæ adſcriptis injunxit fundator ſapientiſsimus celeberrimi ordinis, divus* **Auguſtinus**, *doctor ecclesiæ in tantum laudandus, in quantum pietatis et immortalia de ecclesia Christi merita intelligi poſsunt. Ad quæ cum pſalmi et muſica reqiarantur, et, qui ab antiquiſsimo tempore in ecclesia obtinuit, cantus, quid magis in* **Te** *Tuaque familia ſacra laudandum est, quam quod illud, quod divinæ pſalmodiæ auctor, eminent. card.* **Io. Bona** *inculcavit, accurate tuemini, ne ejus usus ad illicitam voluptatem aſsumatur, quod ſancti patres ad effectum pietatis inſtituerunt; cum talis debeat eſse ſonus, tam gravis, tam moderatus, ut non totum animum ad ſui rapiat oblectationem, ſed eorum, quæ cantantur, ſenſui et pietatis affectui majorem relinquat portionem. Huc cum auctor hujus octotonii, filius* **Tibi** *cariſsimus, potiſsimum reſpexerit, ingratum minime* **Tibi** *illud fore, prorſus confido. Ast cum obſervantiæ atque venerationis, quam* **Tibi**, *reverendiſsime Abbas, debeo, monumentum aliquod extare vehementer cupiam, qui tot benevolentiæ ſpecimina per viginti, et quod excurrit, annos a* **Te** *vidi, ex quo me vicinia junxit canoniæ celeberrimæ, folia hæc a Tuis profecta, reverendiſsimo atque perilluſtri Nomini Tuo, inſcribere volui. Deum oro, ut* **Te**, *præſulem digniſsimum, et quibus præes, ſacræ religionis alumnos omni beatitate cumulatos florentesque diu cantare laudes ejus, qui regnat in excelsis, permittat, et clementiæ teſtimonia indies majora explicet.*

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Philo - Muse!

En! primos Conatus Discipuli; minimè opus perfectum Magistri. Lectio præclariſsimi operis, Excellentiſsimi in hac arte Magistri, D. Josephi Fuchs, Aloysium Suum inſtruentis, ad hos auſus animum meum erexit. Magiſter es? Veneror Te; et crisin tuam adeò non recuso ut poti⁹, quem, admodum Aloysium, me Sic pariter paratiſsimum eſse profitear, non à Jo, sepho tantùm, sed, à quocunque demum, rerum iſtarum melius gnaro, corri, gi. Aloysius es? id est, mei Similis? placebit Tibi, spero, opusculum iſtud, ex ipso fine, quem Titulus exhibet; prodeſse enim malo, quàm laudari. Propria nimirum, et longa experientia me dubitare amplius non sinit, quàm minimè ingratum, imo commodum futurum sit Organœdo /: præ, sertim, si Solus, et toto anno audiatur; et nonnisi eandem ferè, ac antiquam cramben recoquat:/ si habeat ad manum delectum ali, quem, quo auditores suos, propter varietatem saltem, etsi non ob arti, ficium, delectet; ne tandem, ob penuriam ſtyli gravis et Ecclesiastici /: quod non rarò fit, et utinam non paſsim! :/ Theatralem inducere, et fidelium devotionem turbare potius, quàm promovere cogatur, ut quam modeſtiſsimè loquar. In arbitrio nunc tuo positum est, utrum Primum sit, vel unicum hoc opusculum. Primum erit; si tibi ad finem in, dicatum commodum sit; plura enim similia sequentur. Sin minus? uni, cum. Duo breviter adhuc, sed amicè monendus es; 1.mum est, ut Fugas has, gravitate Contra - Puncto propriâ, tractare digneris; qui nimirum ambo subiecta facilius distingui, ac discerni valeant; al, terum; ut modernum ſtylum exprimendi Notas /: Manieras vulgò appellant:/ accuratè à Domino Muffat præscriptum, data oppor, tunitate, applicare non omittas. Vale! et Deum mecum ora, ut in Chordis, et Organo, decenter, præsertim in Eccleſiis, Laudetur. Psal: 150.

1584

Fuga I. Toni.

Subjectum I.

Subjectum, 2.

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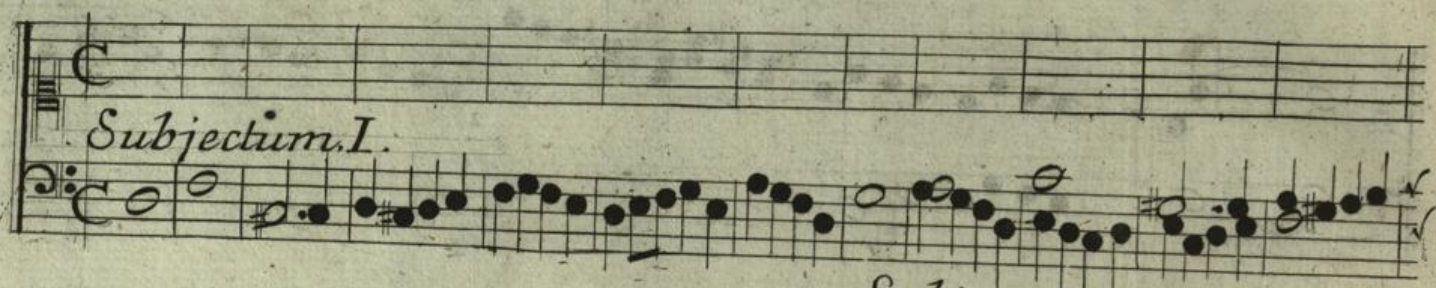
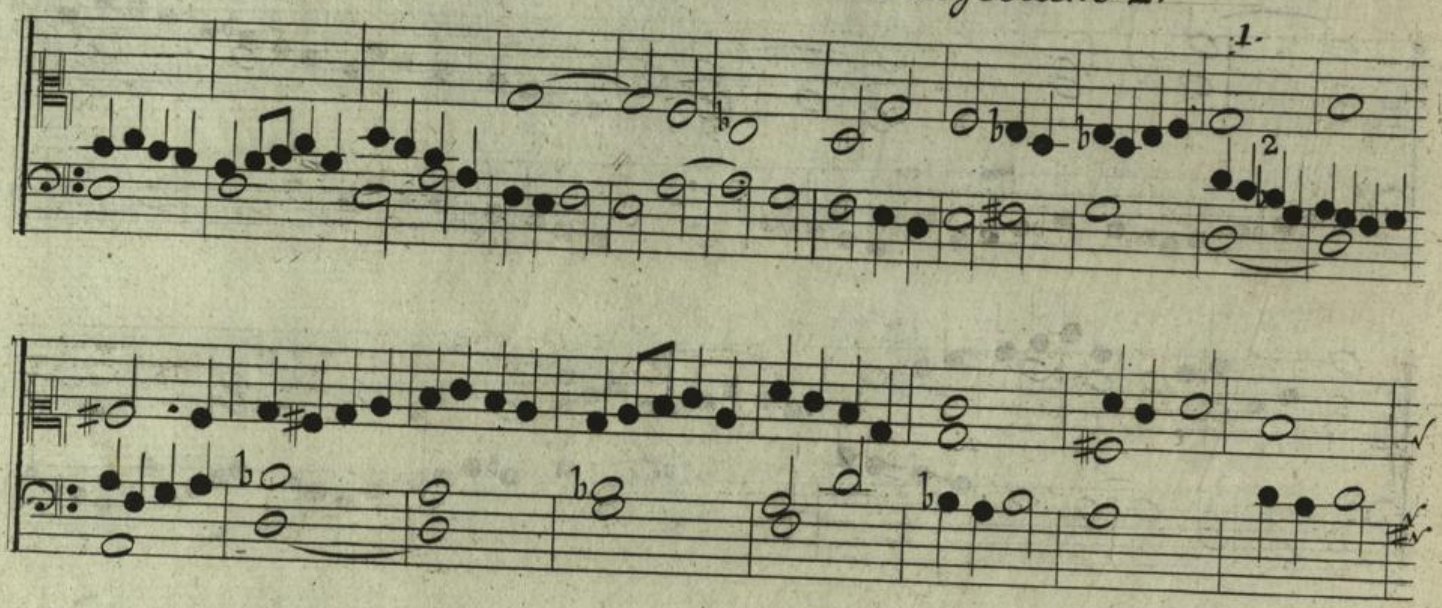
3.

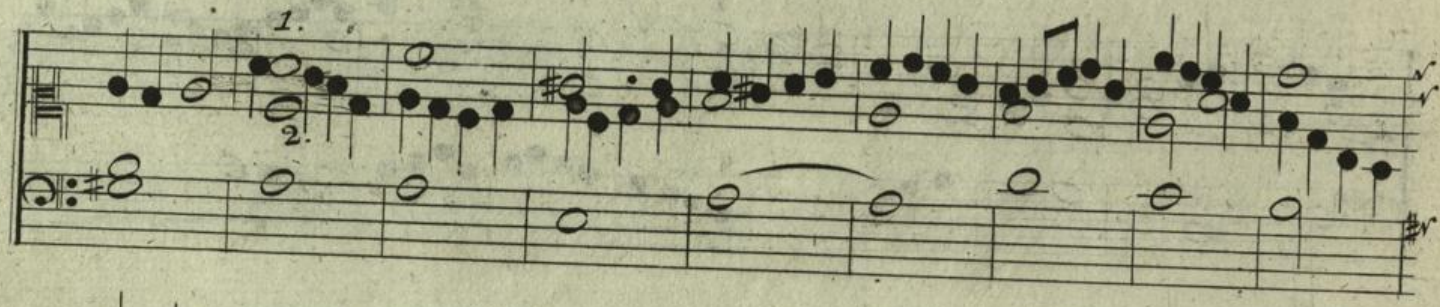
Pars 2da Motu contrar.

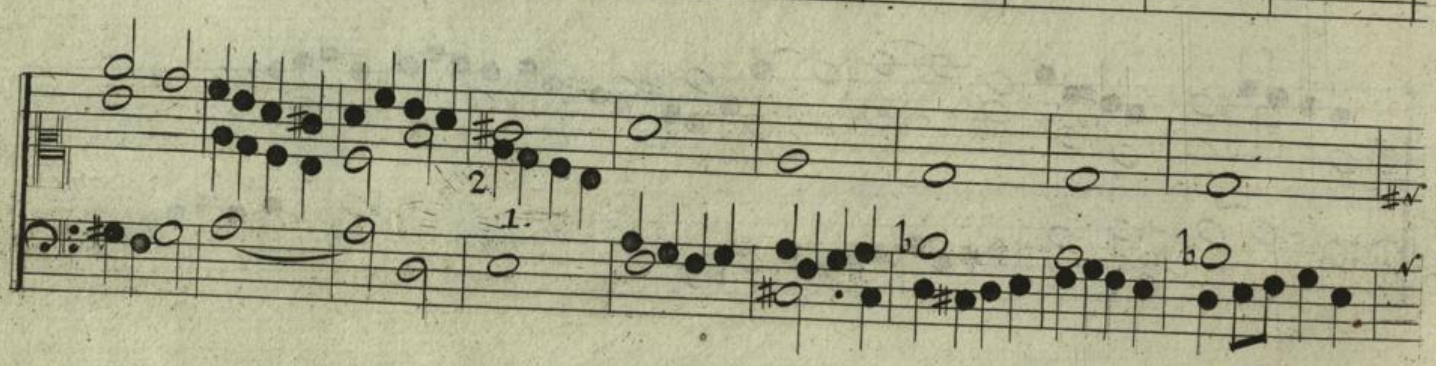
Subjectum. I.

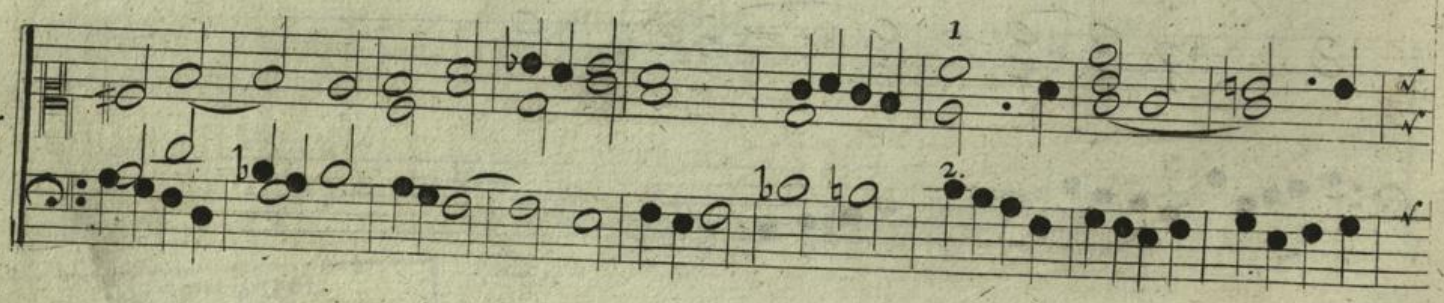


Subjectum 2.







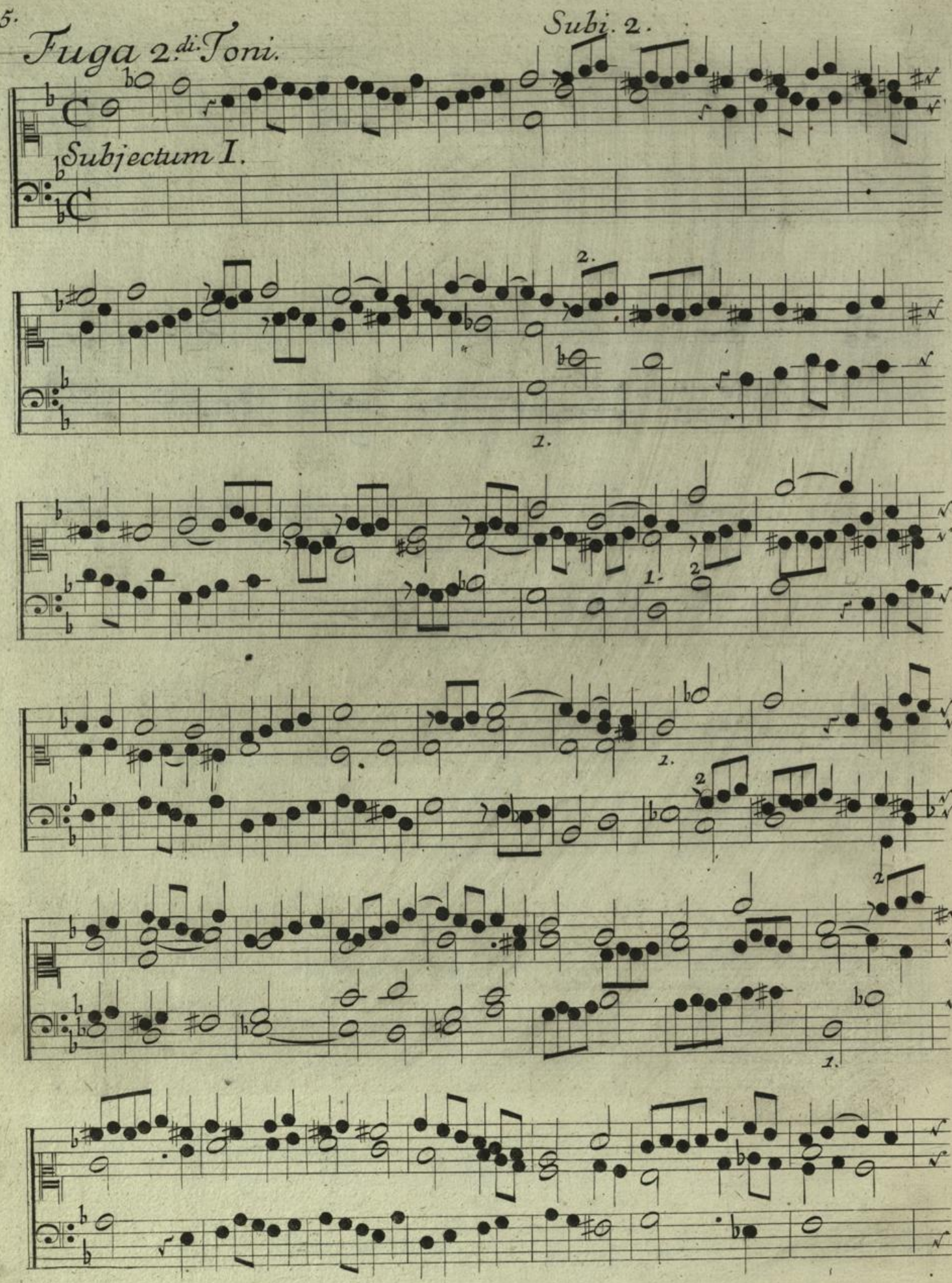


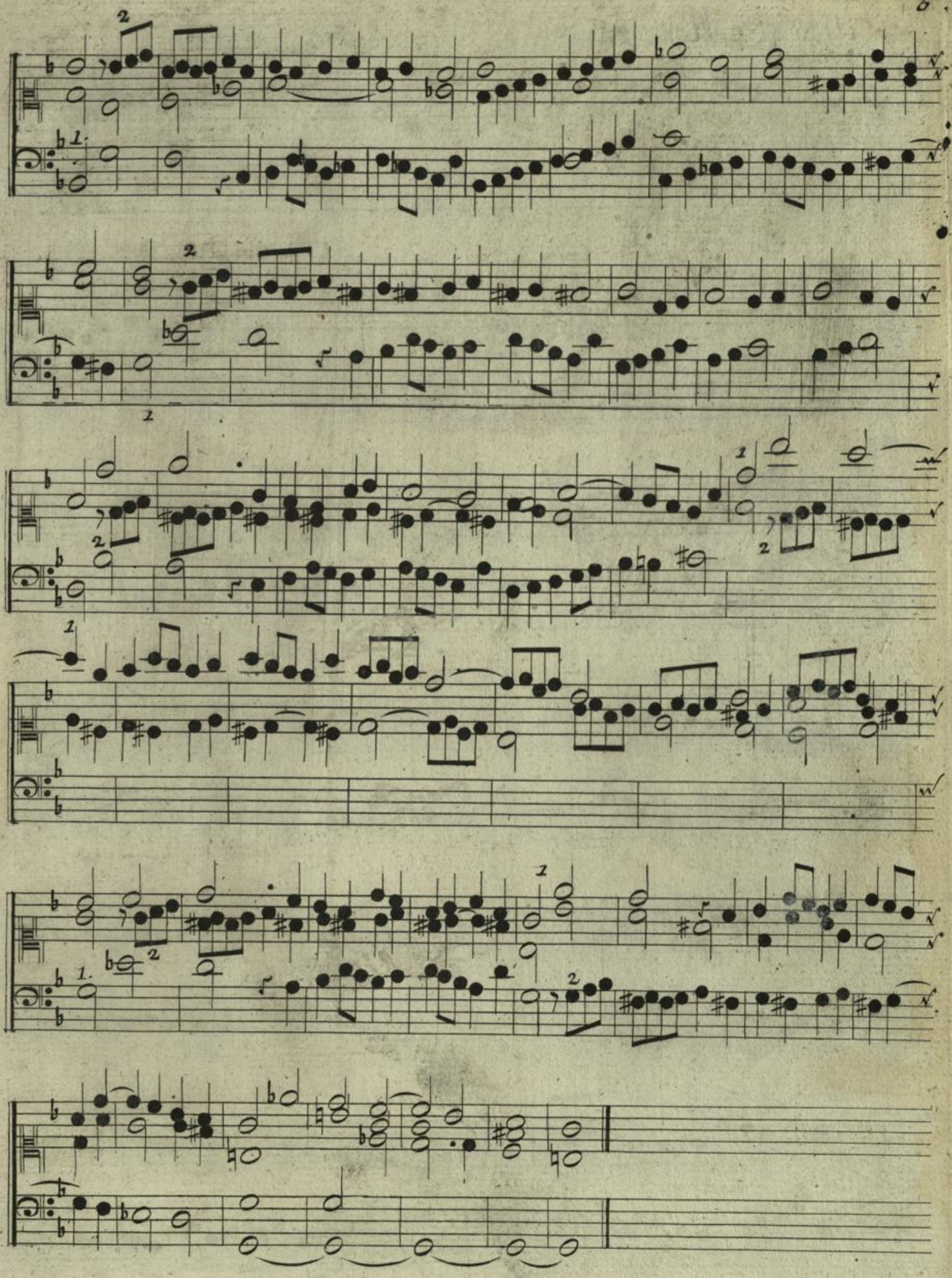
5.

Fuga 2.di Toni.

Subi. 2.

Subjectum I.

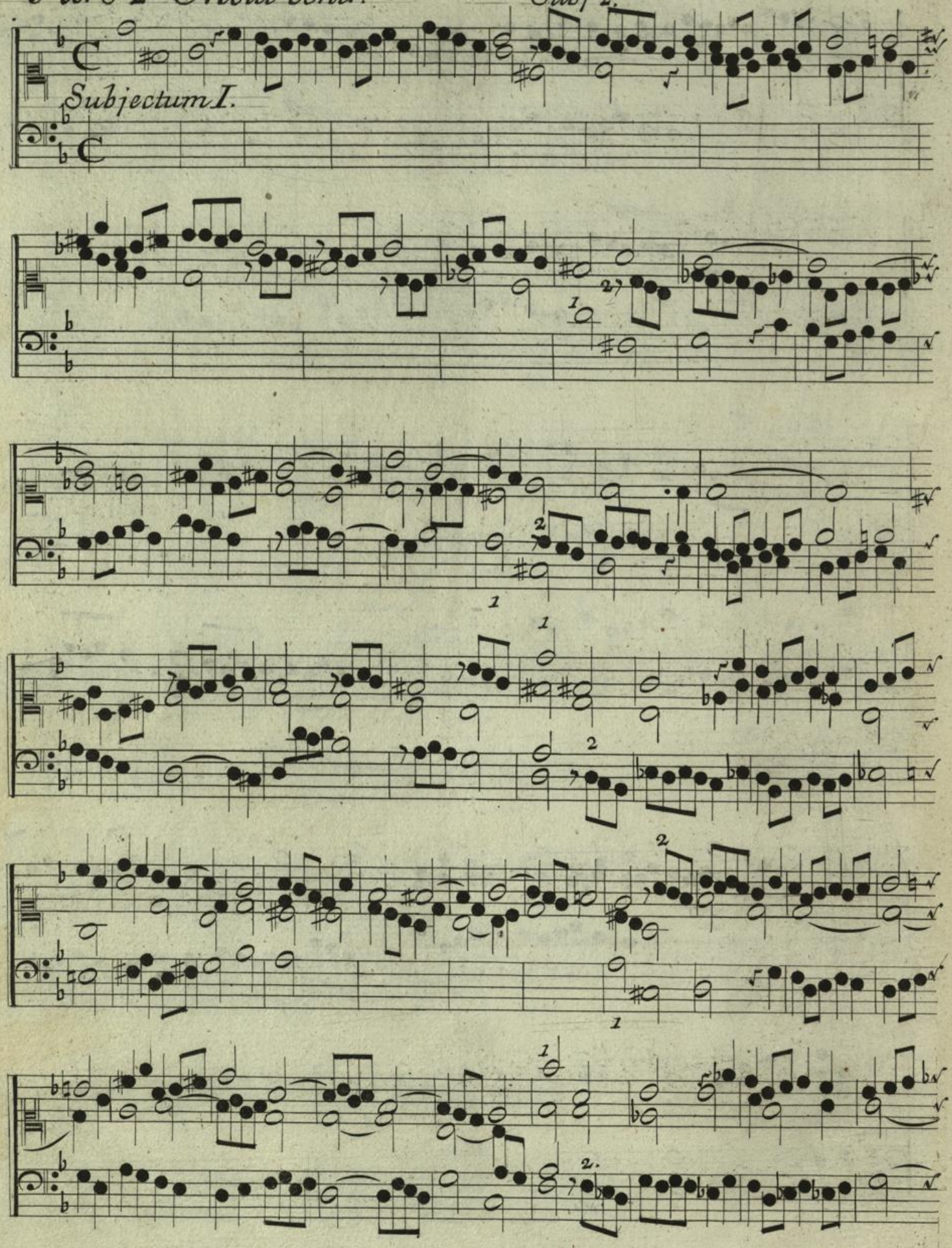


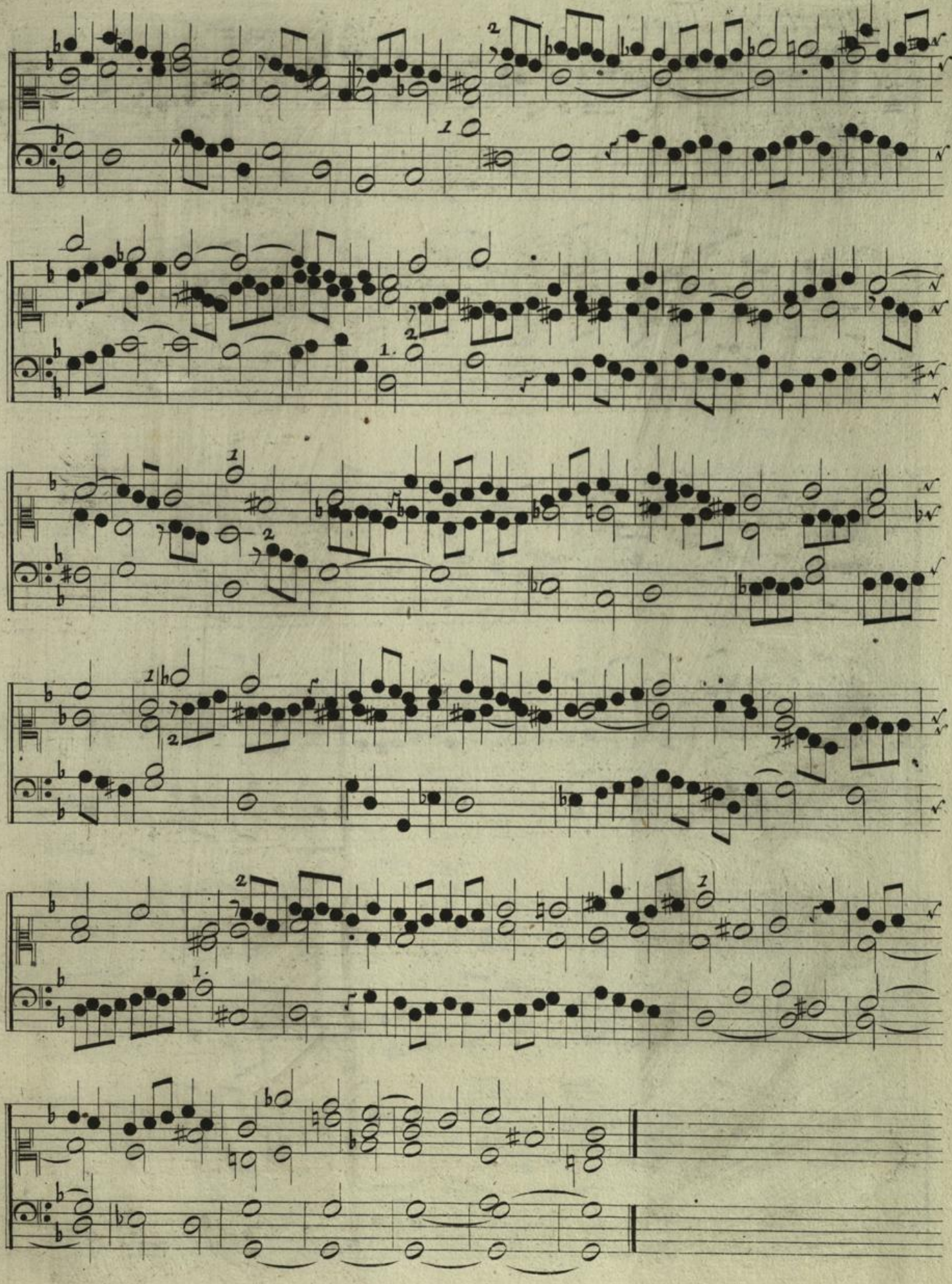


Pars 2da Motu contr.

Subj 2.

Subjectum I.

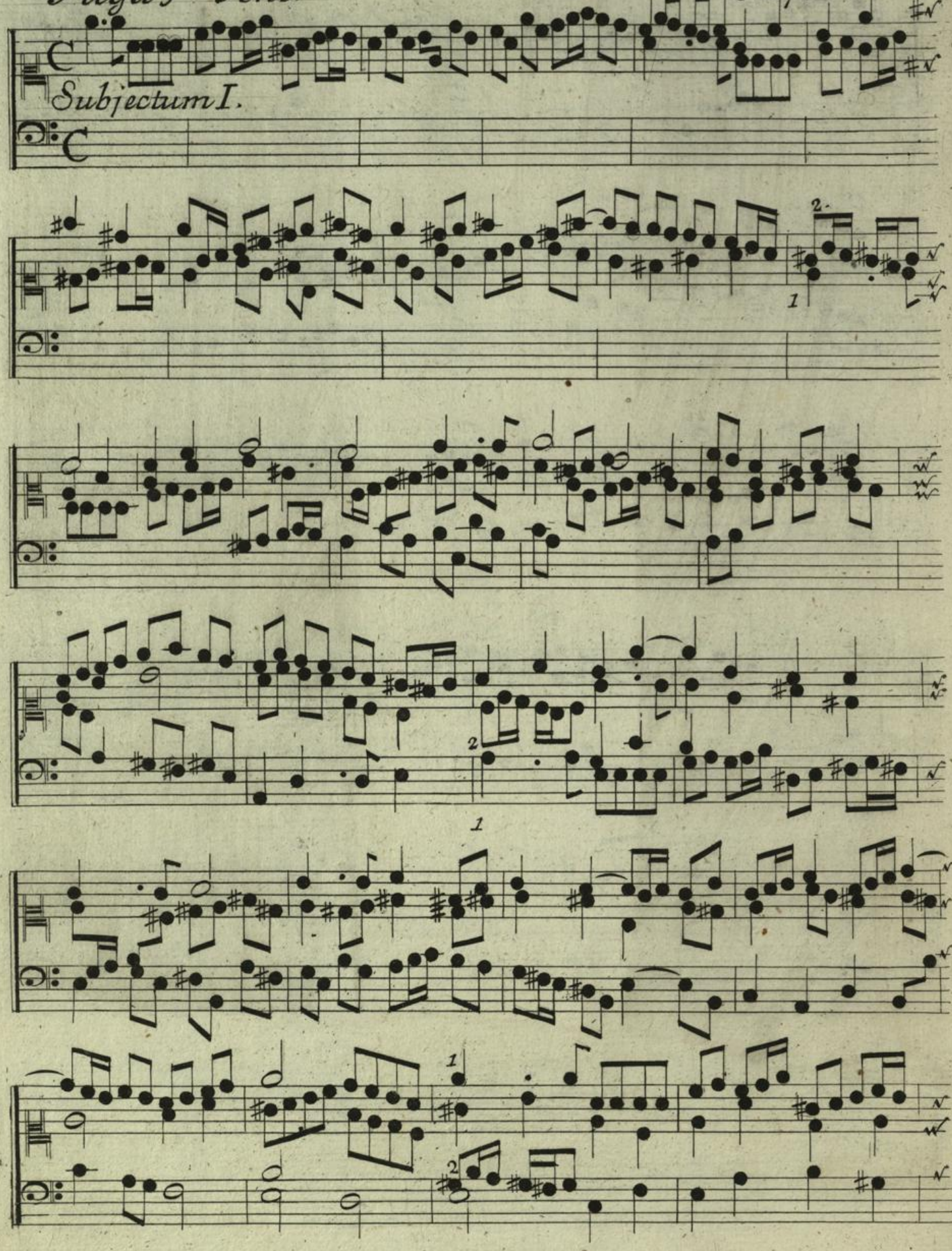


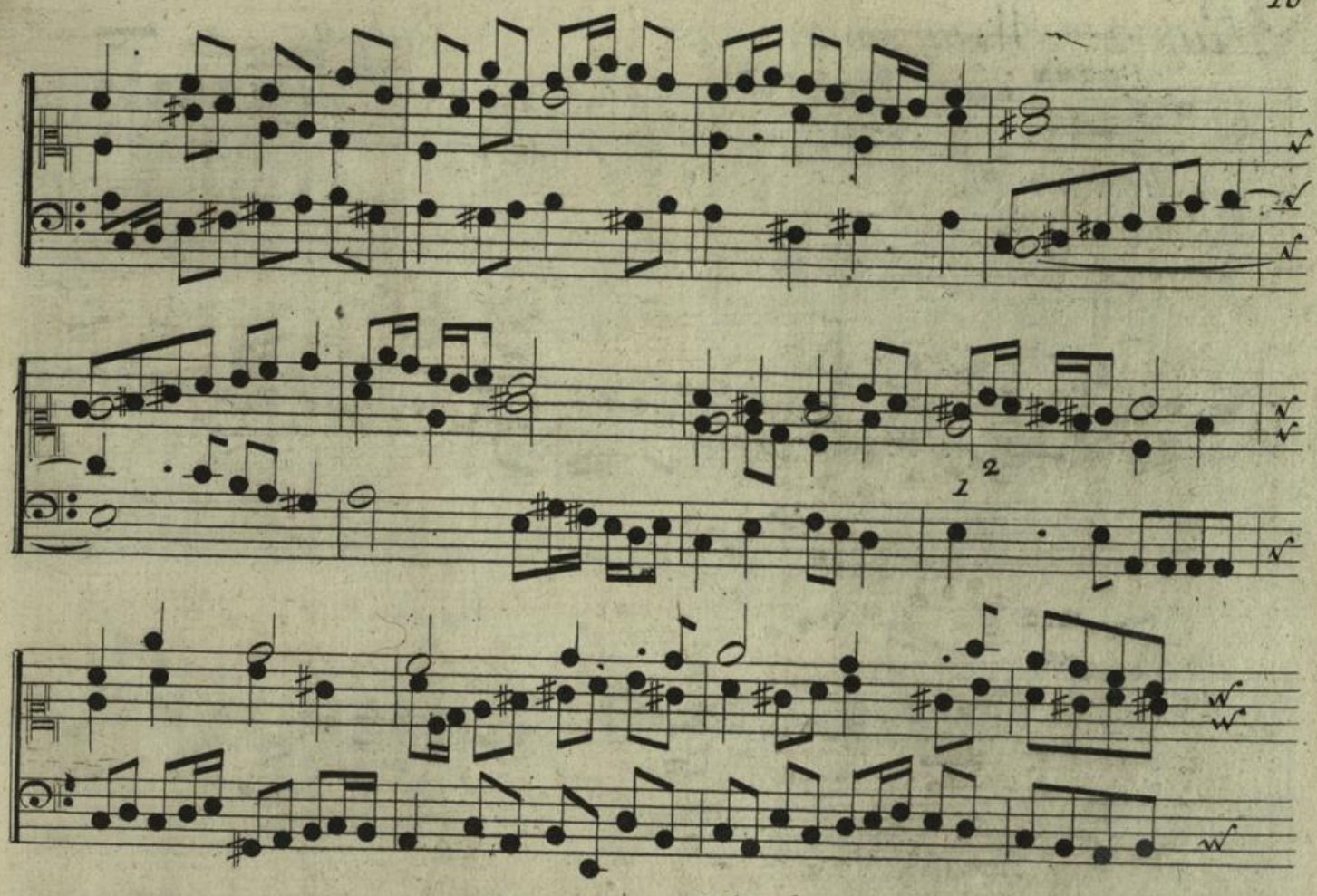


Fuga 3tia. Toni.

Subj 2.

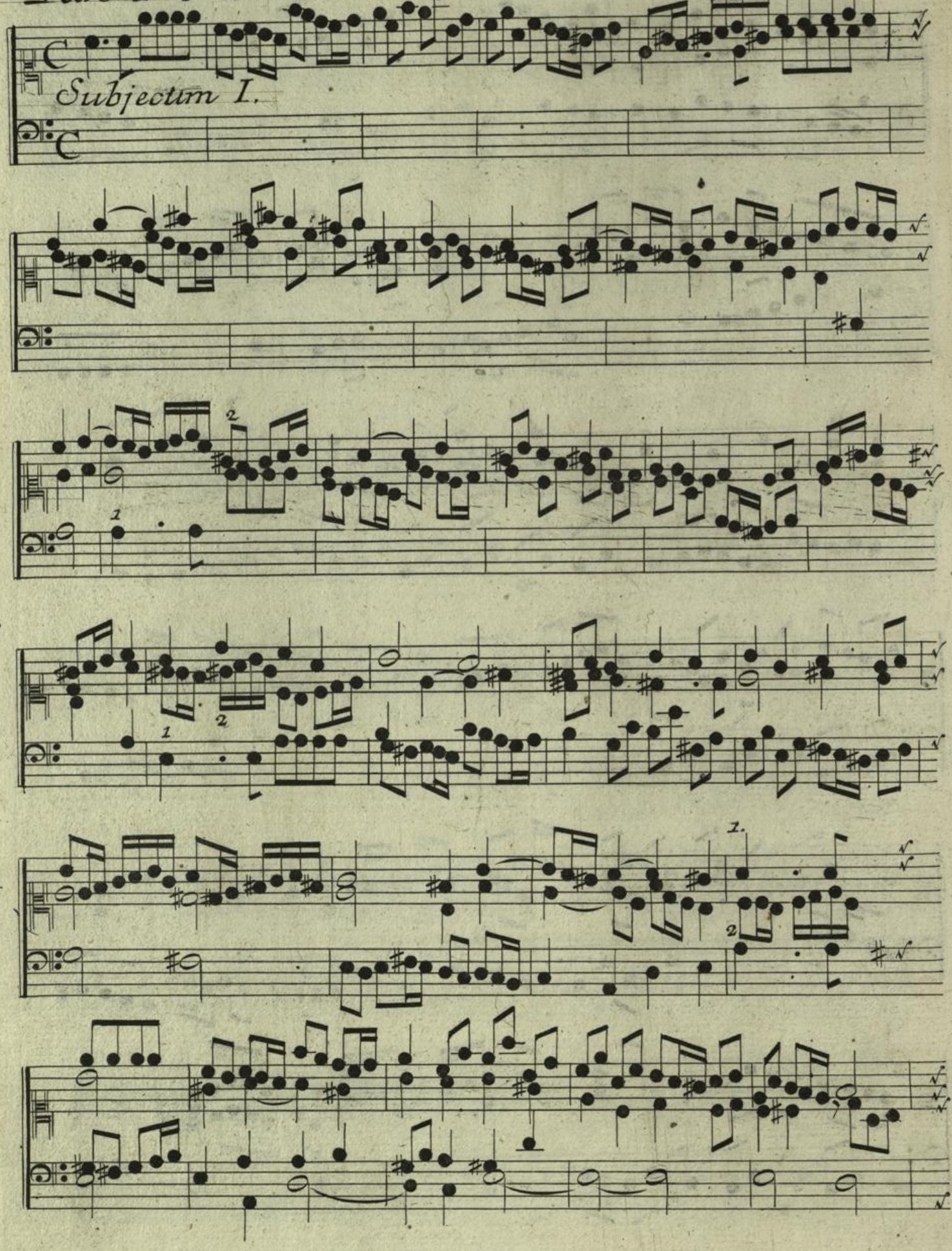
Subjectum I.




1
2
1.
2
2
1

Pars 2^da Motu contr. Subj. 2.

Subjectum I.



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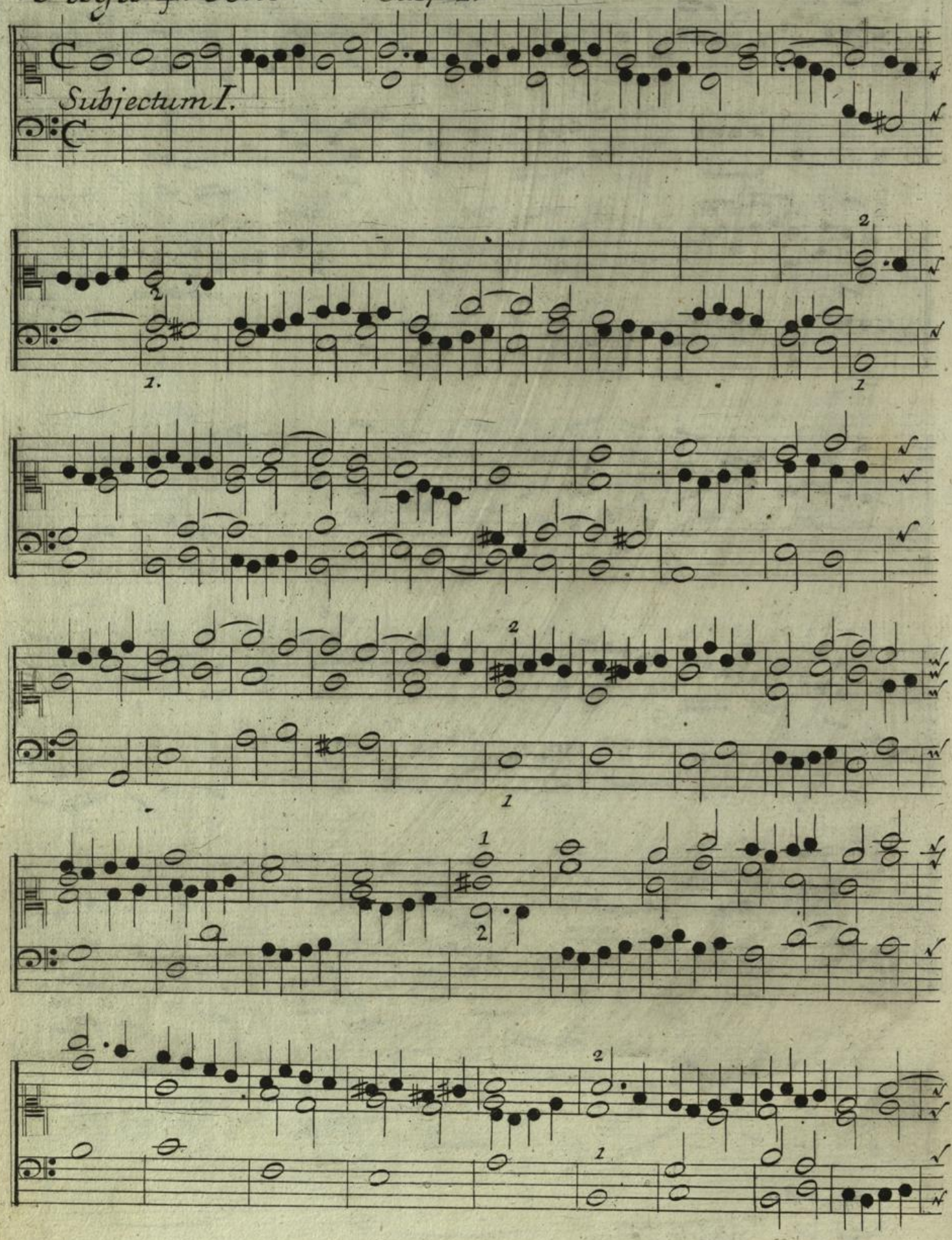
Pedale solum

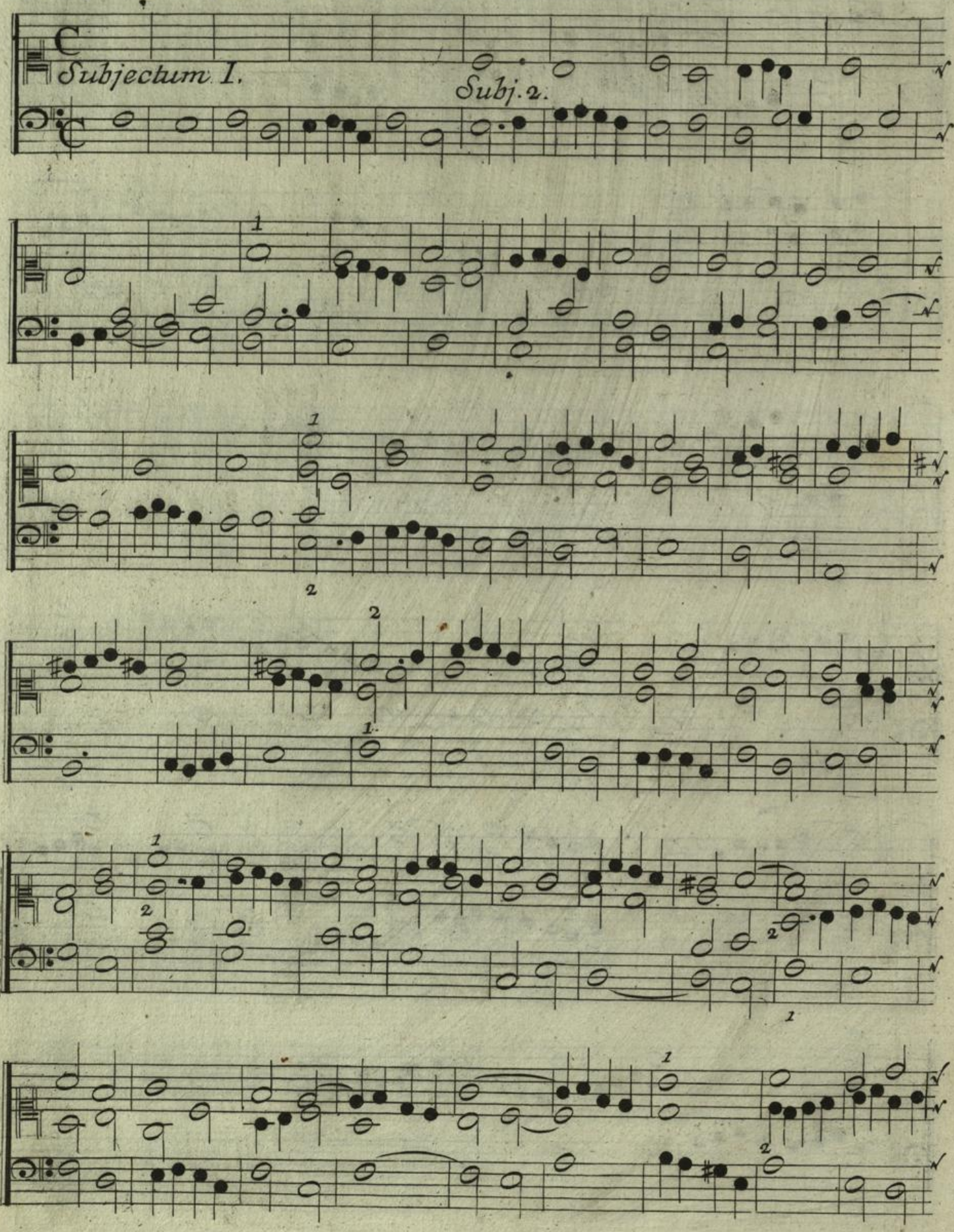
13.

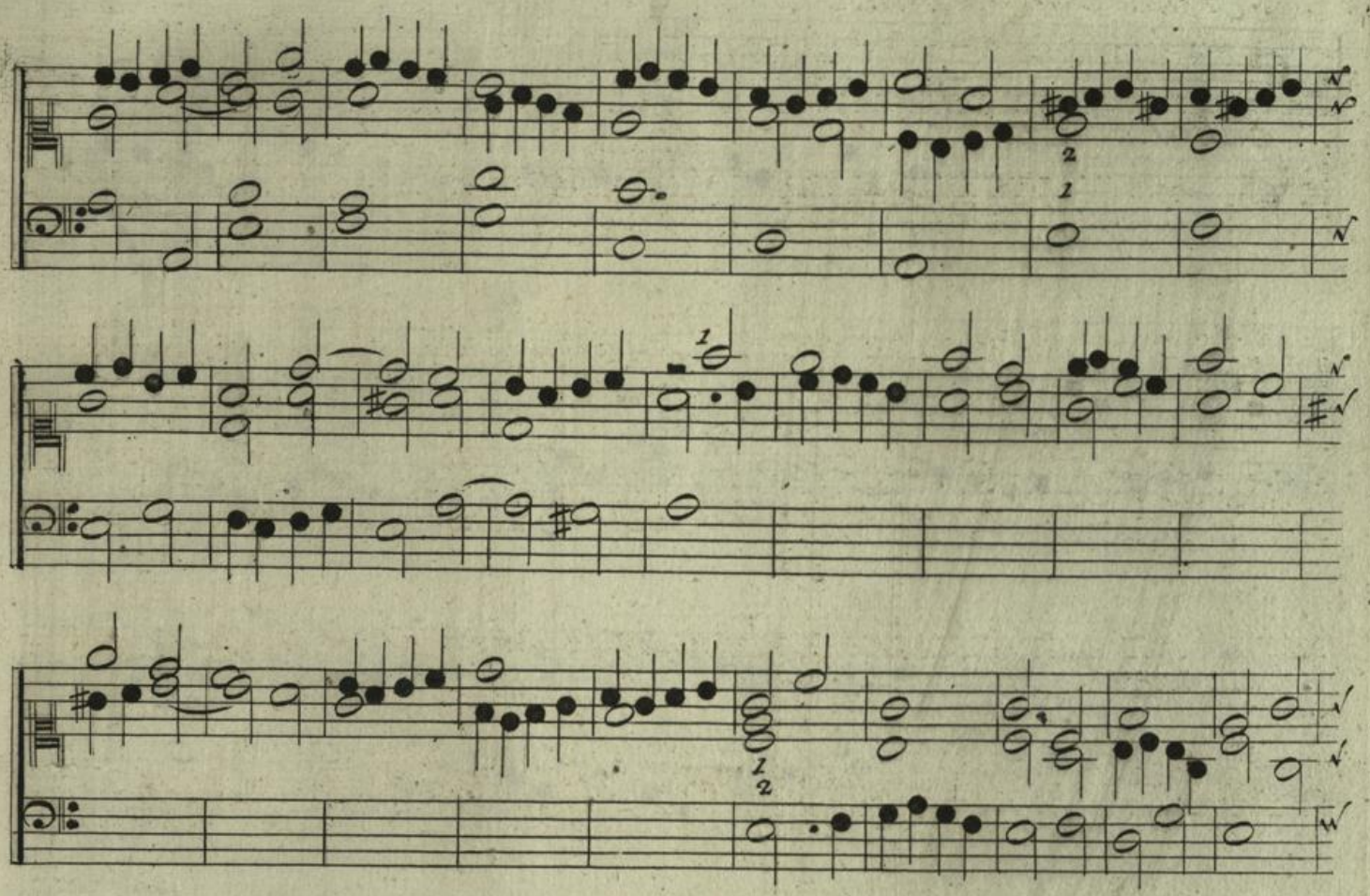
Fuga 4ti. Toni.

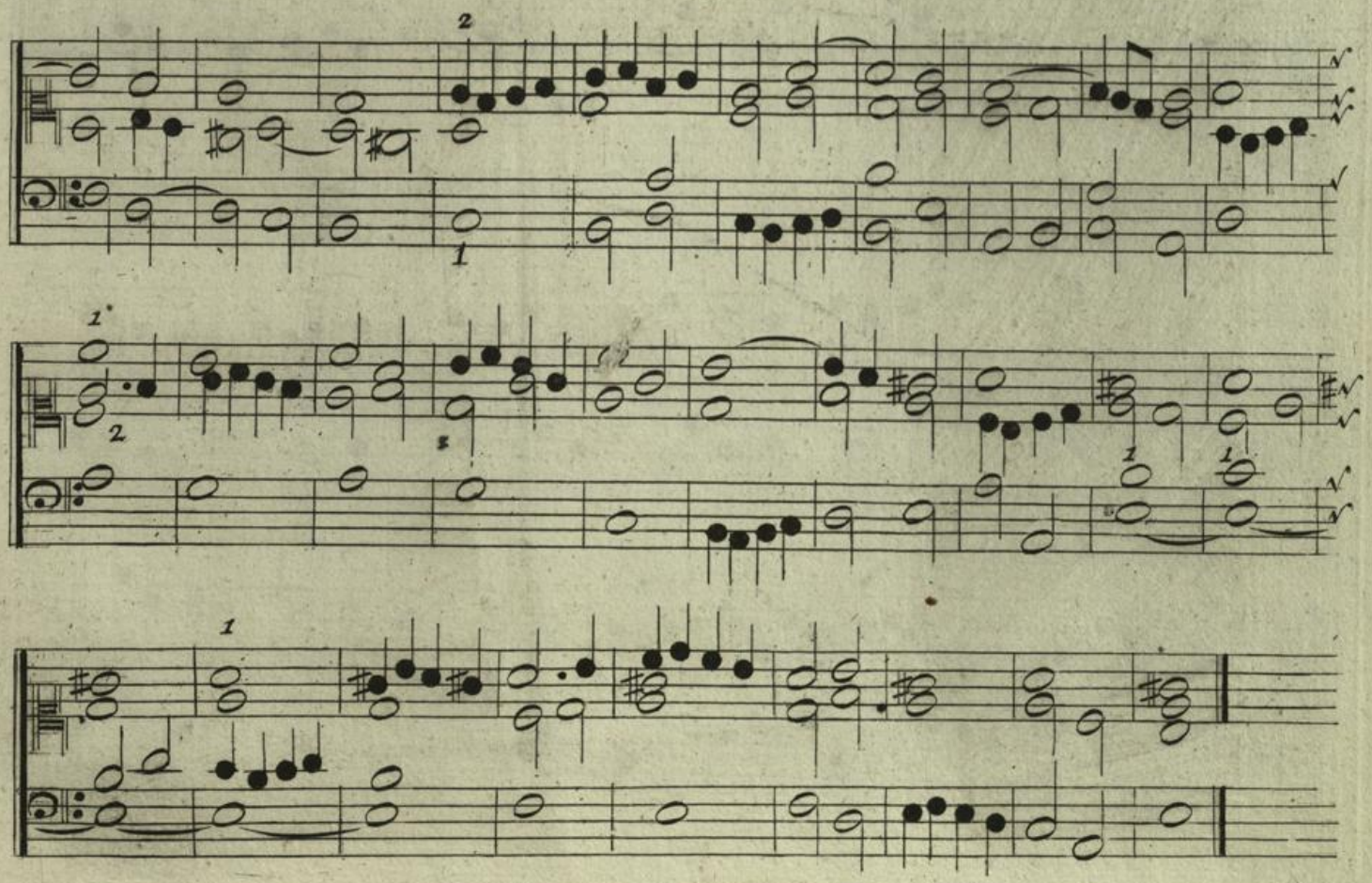
Subj. 2.



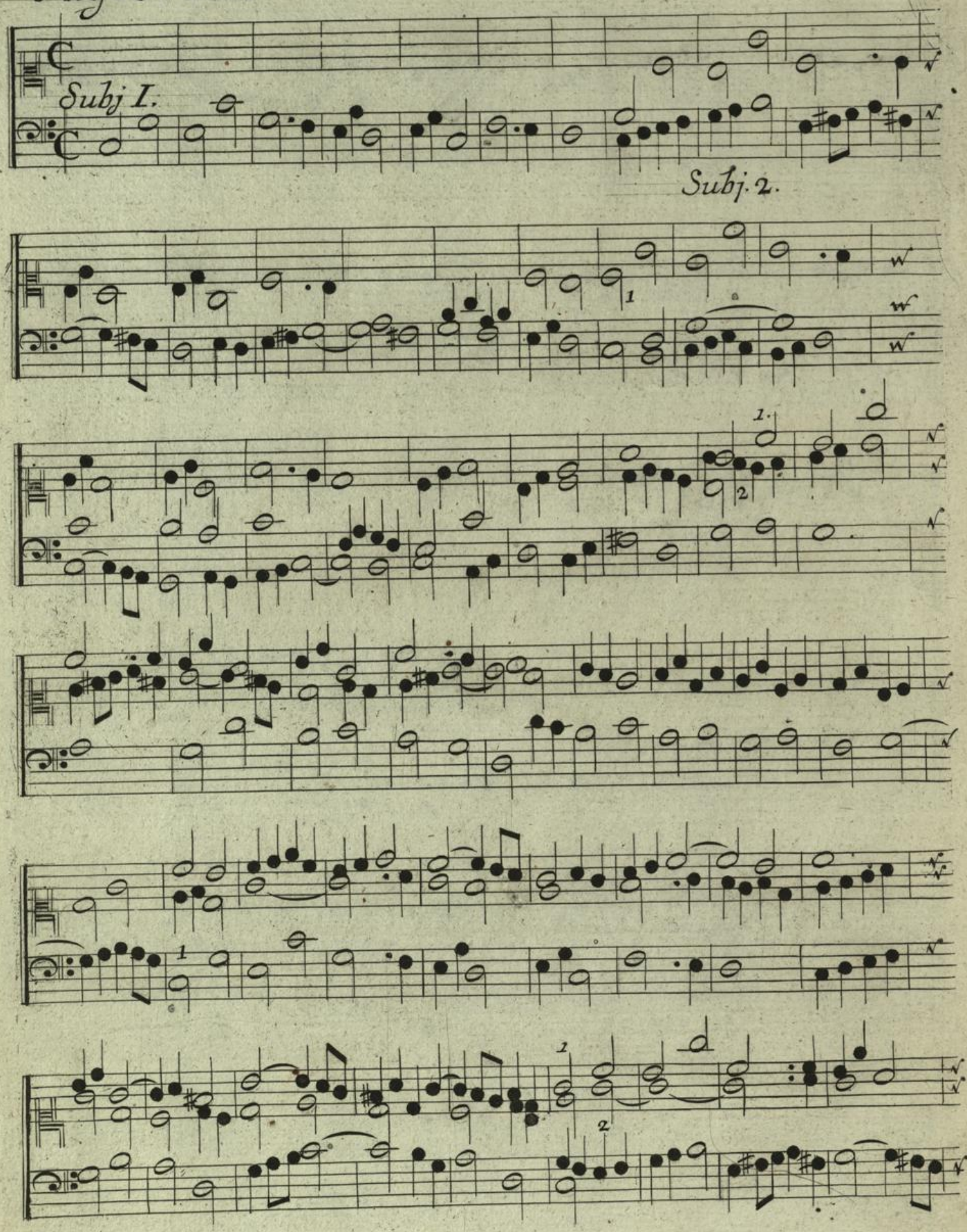
Pars 2^da Motu contr:







17. Fuga 5ti. Toni.

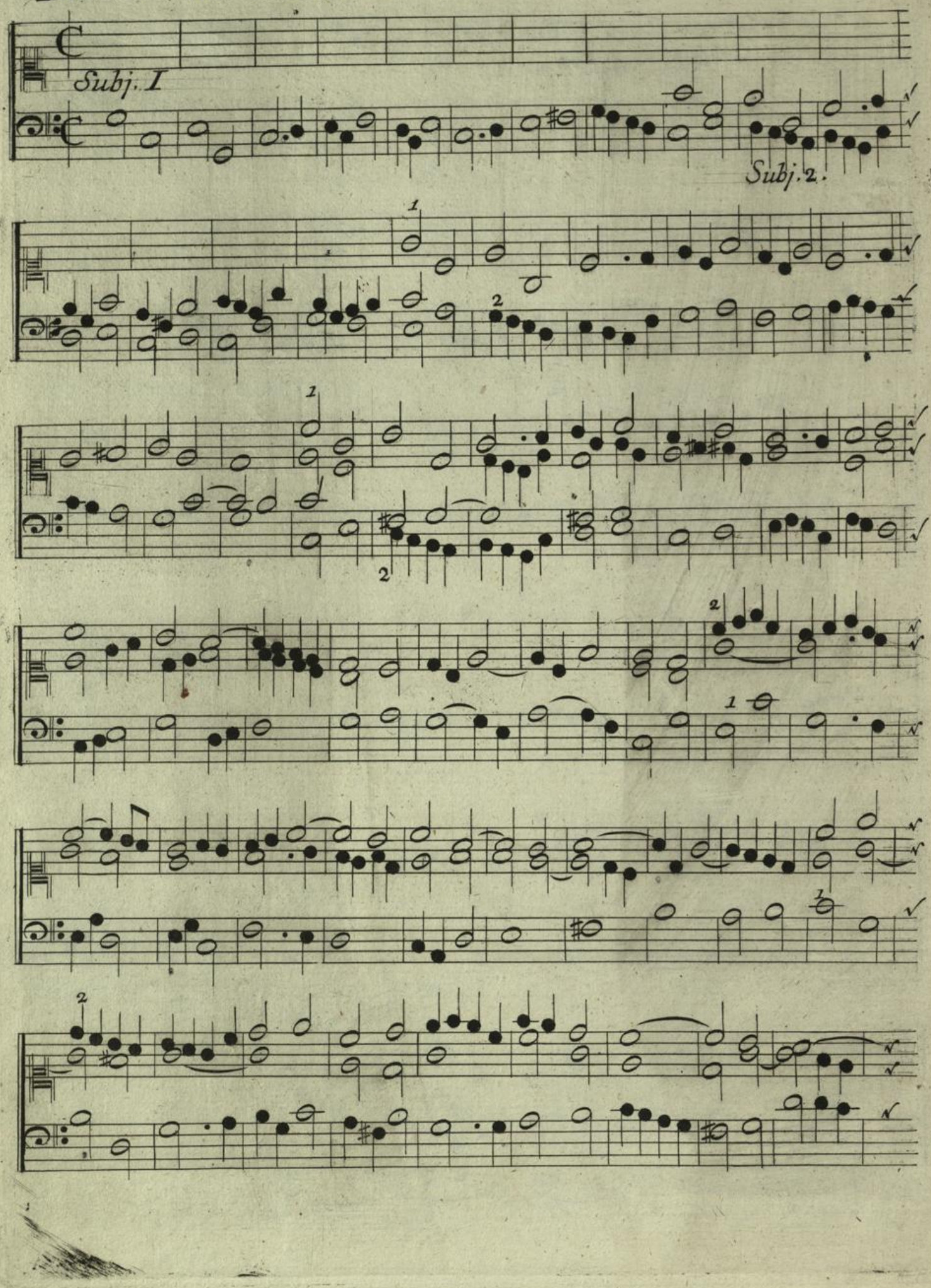


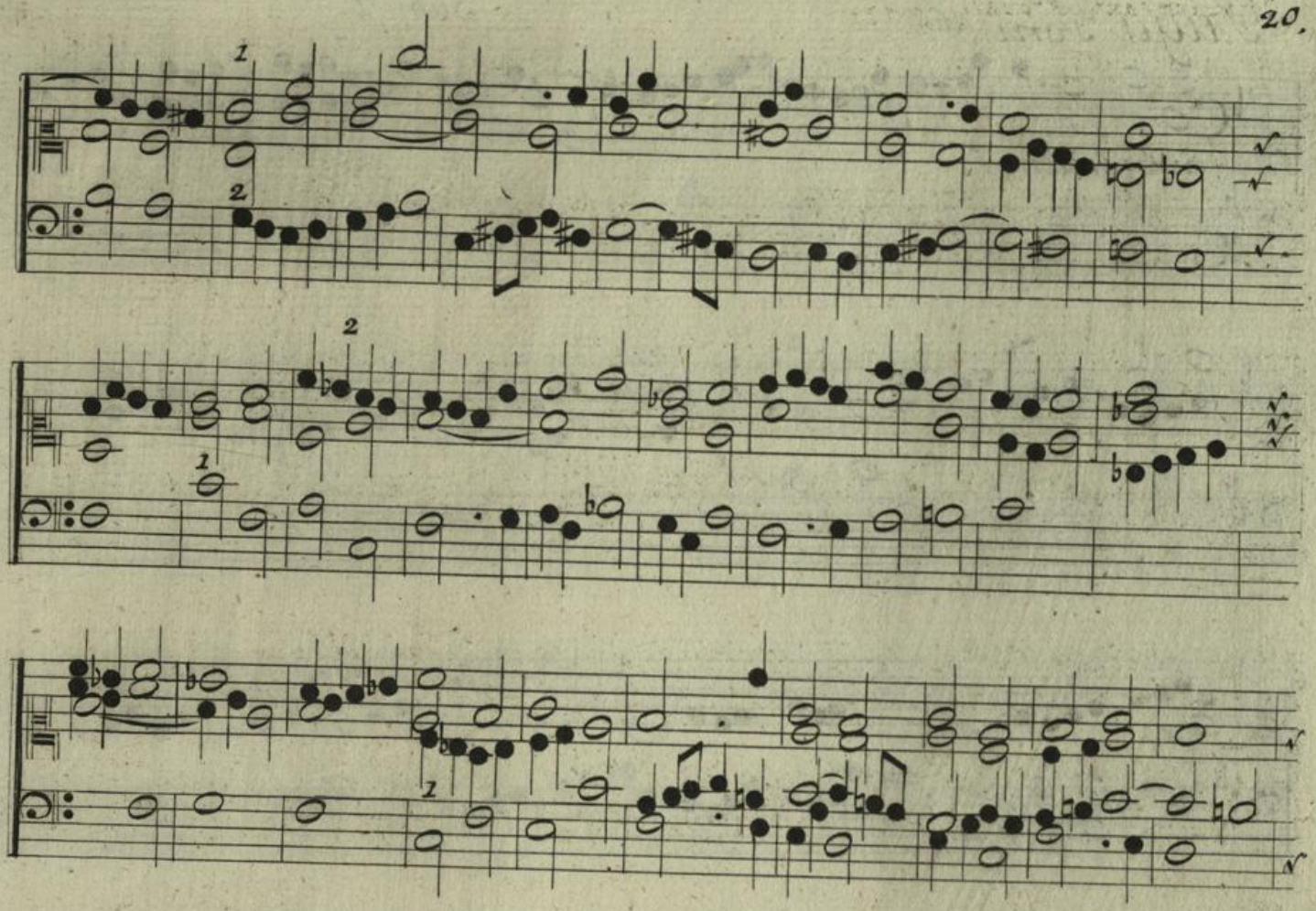
Pedale solum.

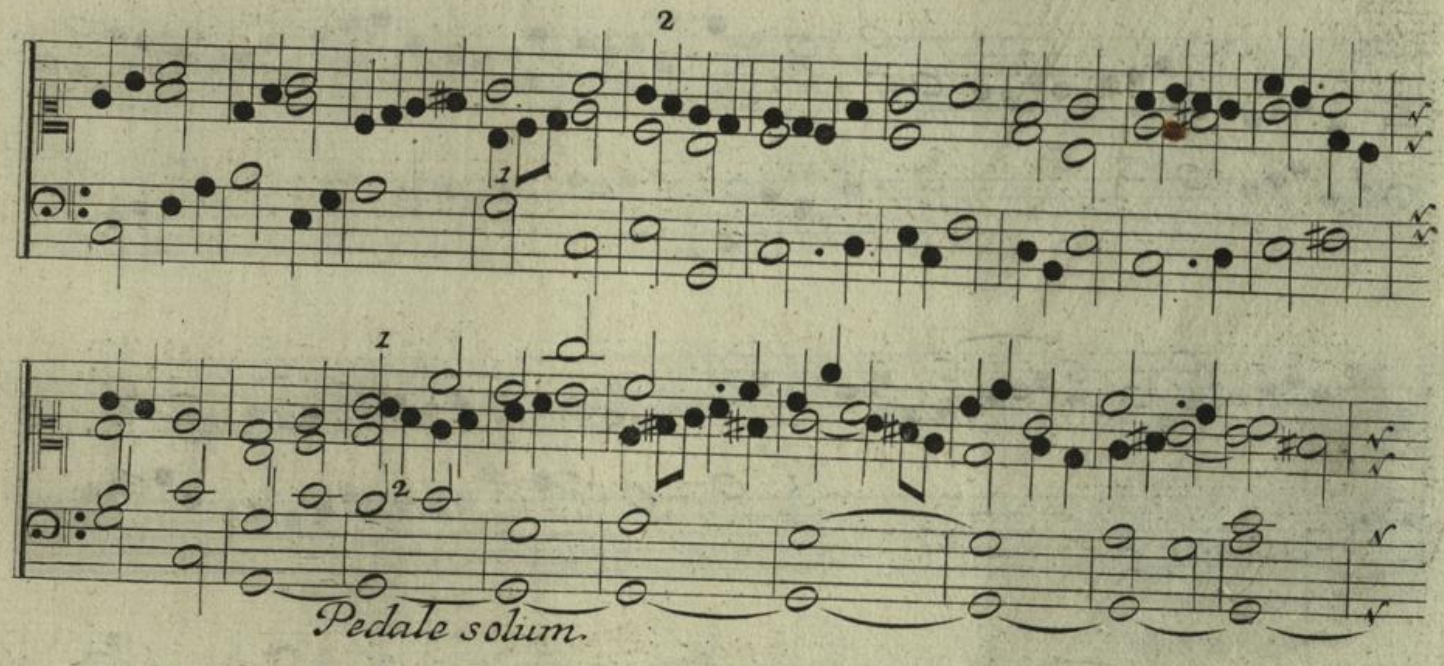
Pedale solum.

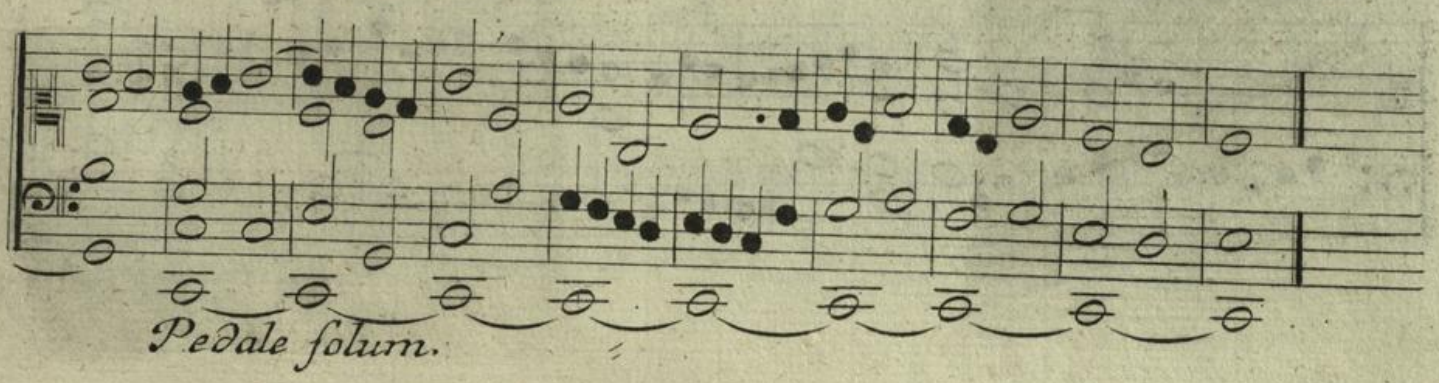
19.

Pars 2da. Motu contr.





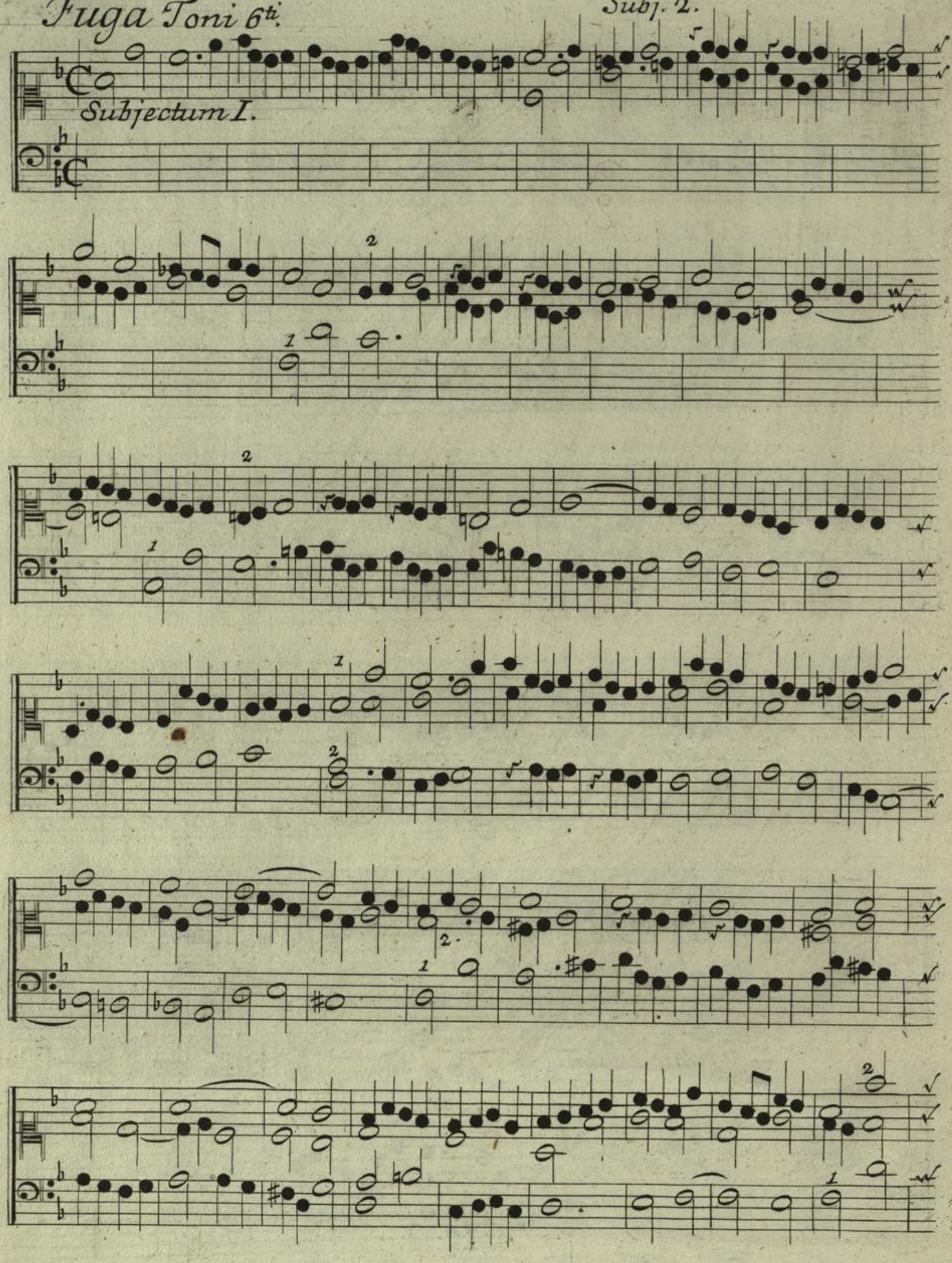

Pedale solum.


Pedale solum.

Fuga Toni 6ti.

Subj. 2.

Subjectum I.



Pedale solum

Pars 2.da Motu contr.

Subj. I.

Subj. 2.

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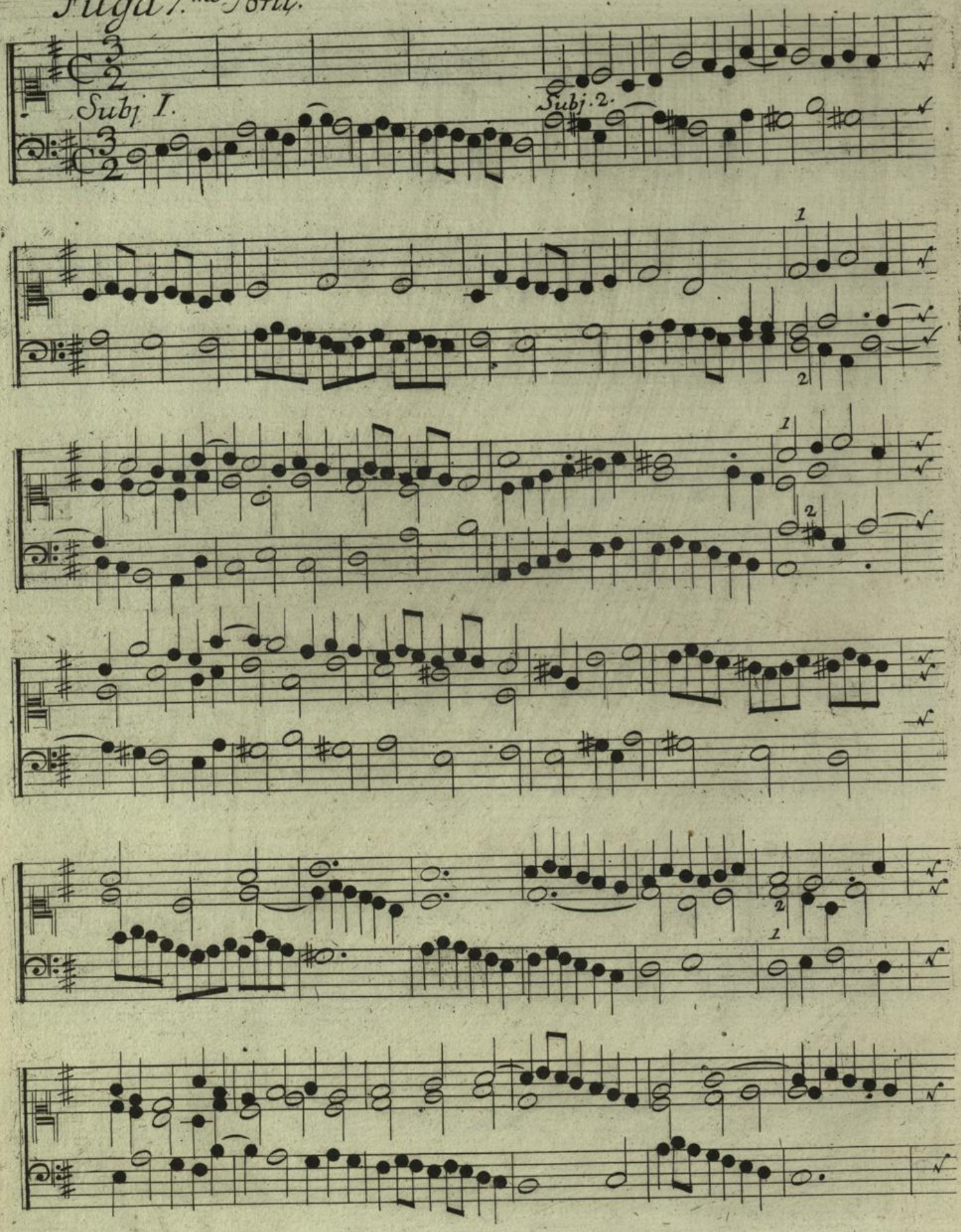
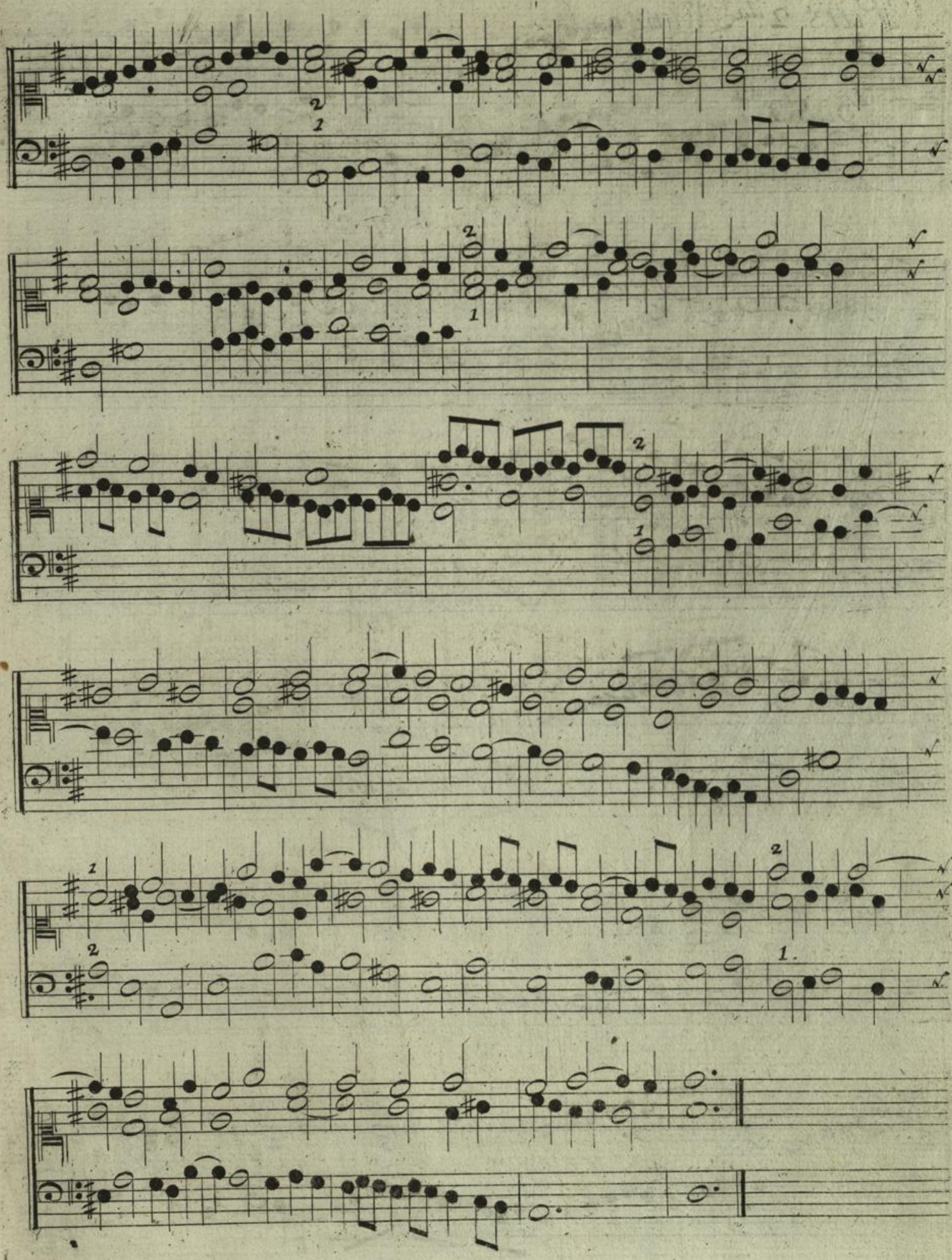
Pedale solum

25.

Fuga 7.mi Toni.

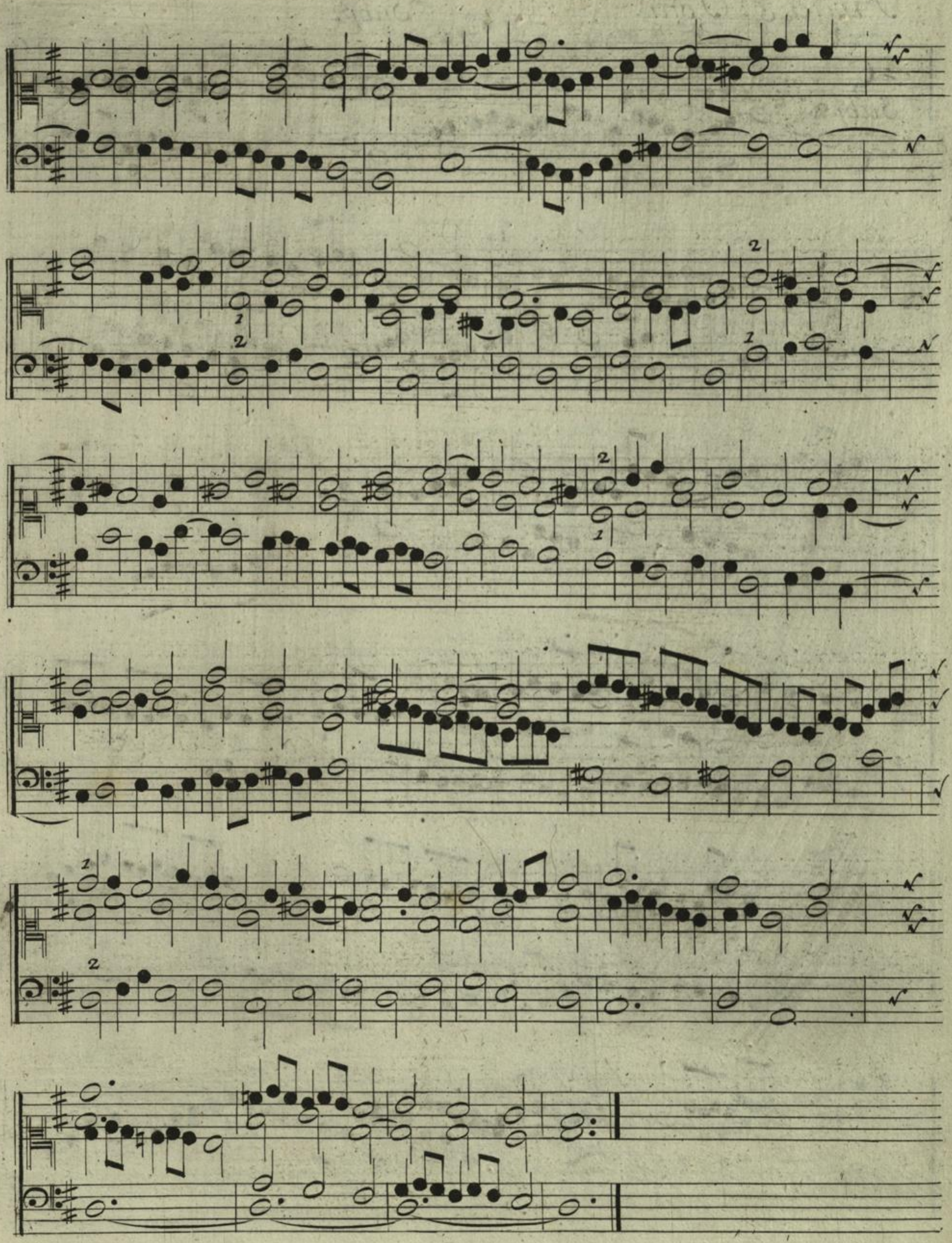




Pars 2.da Motu contr.

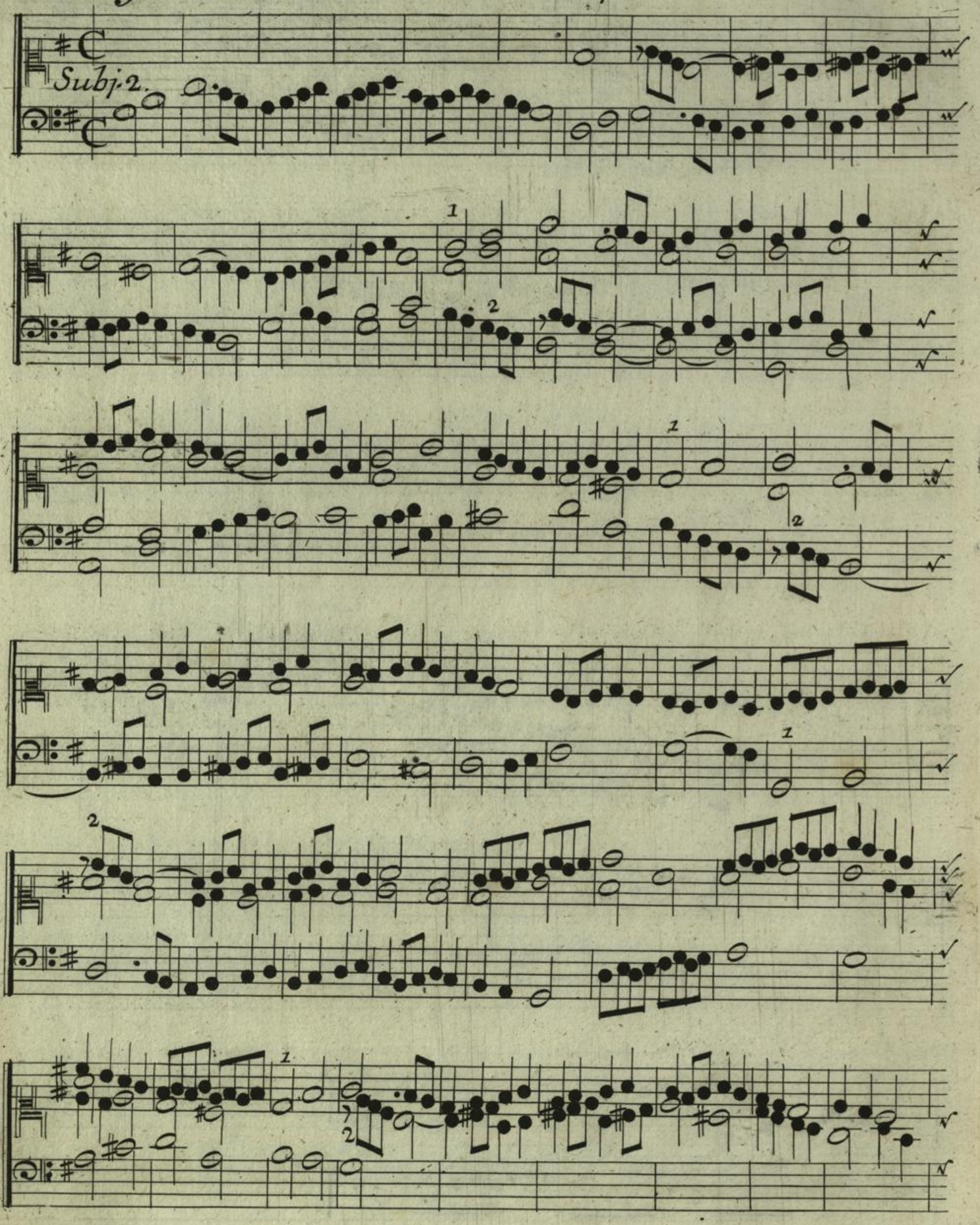
Subj. 1.

Subj. 2.

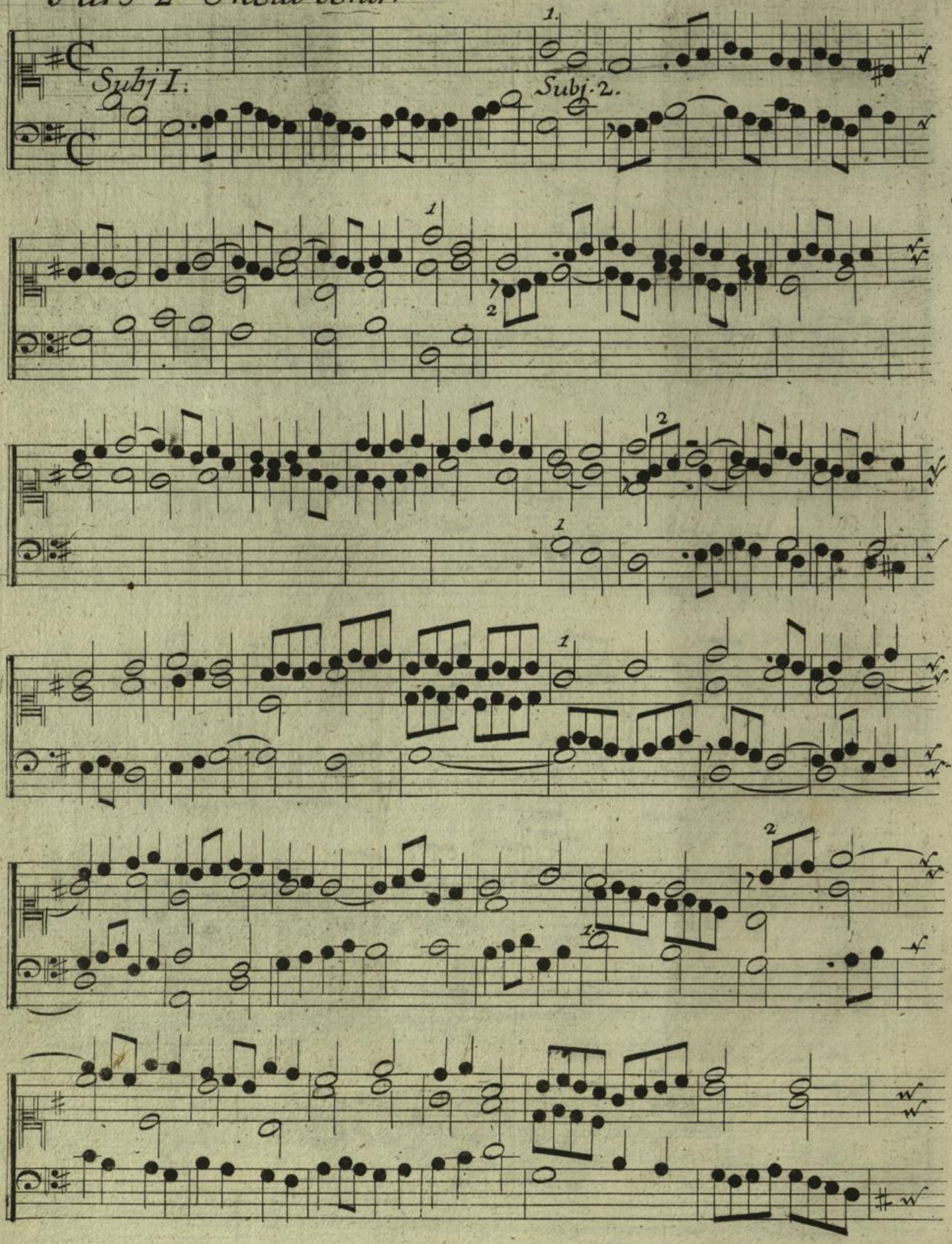


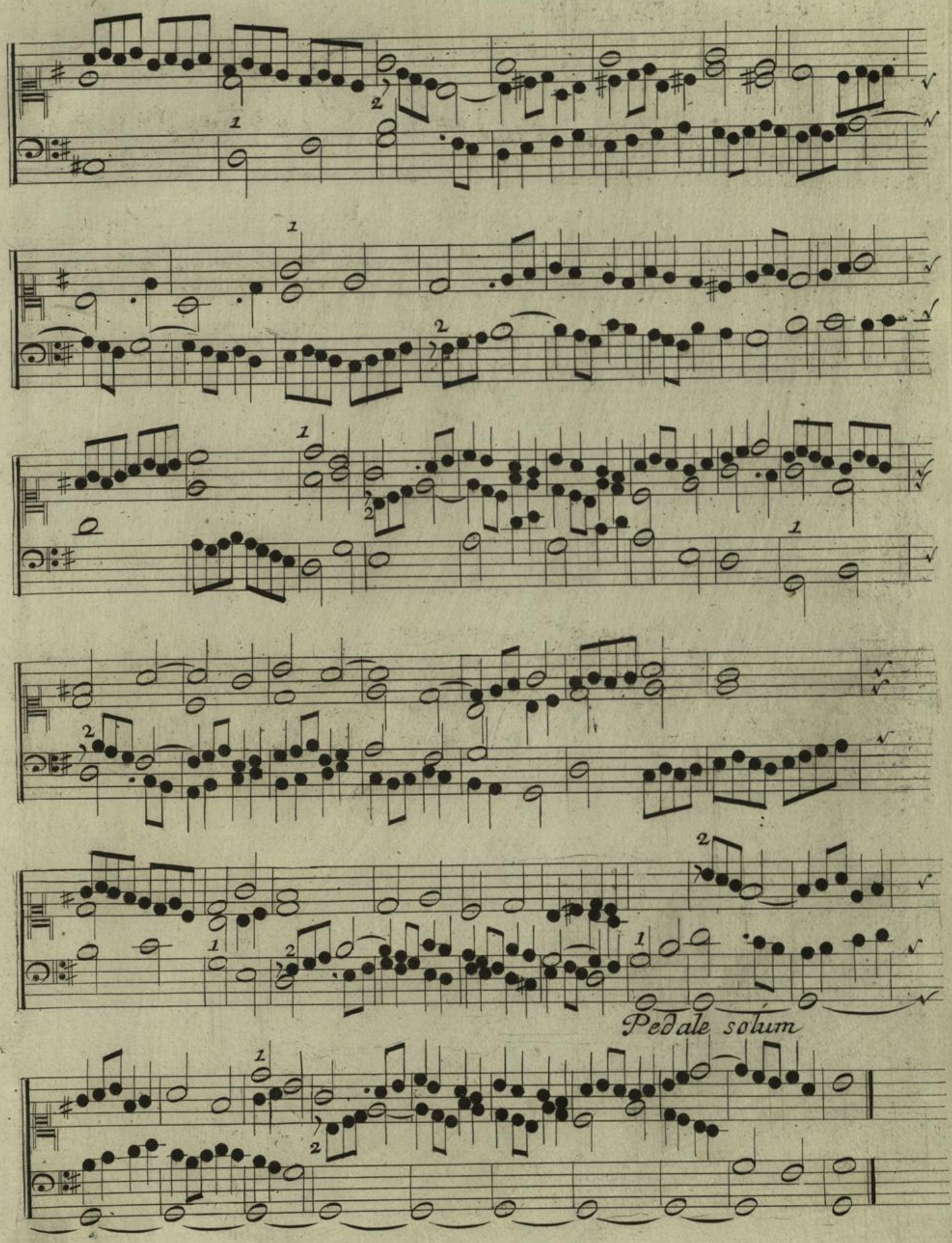
29. Fuga 8vi. Toni.

Subj. 2.



31. Pars 2da Motu contr:




Pedale solum

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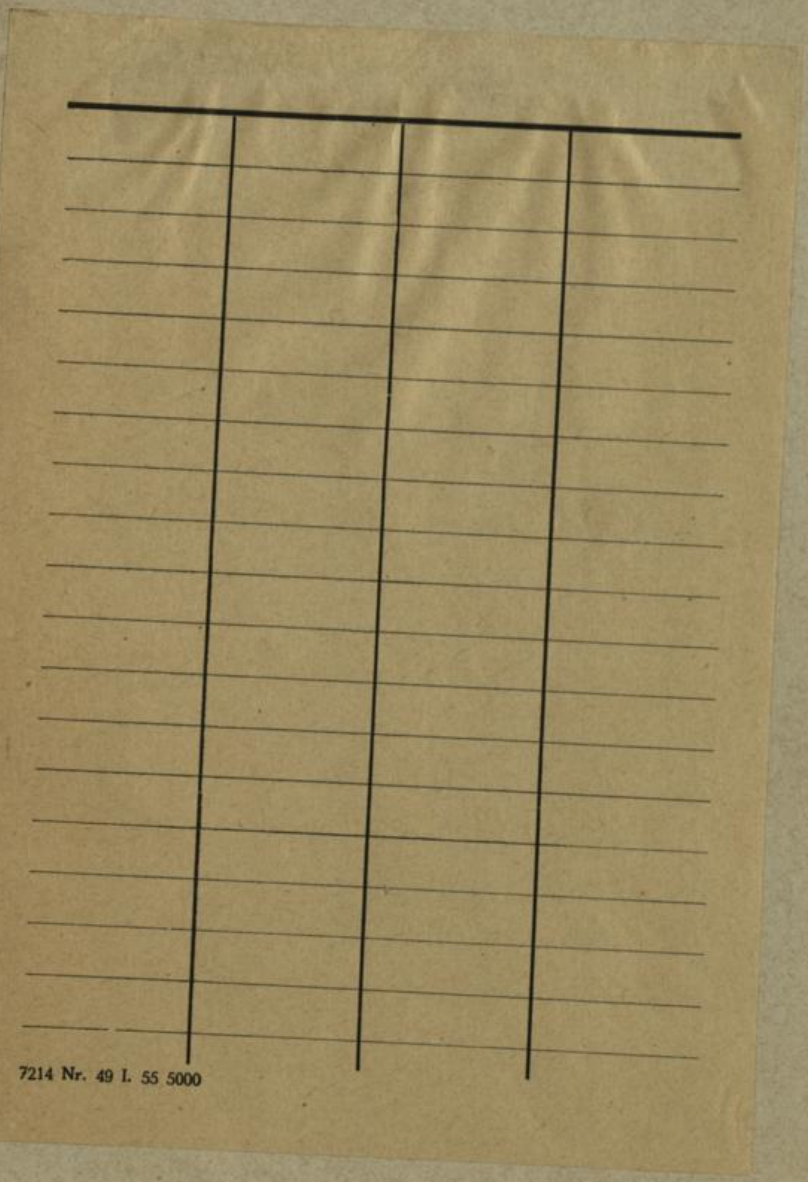

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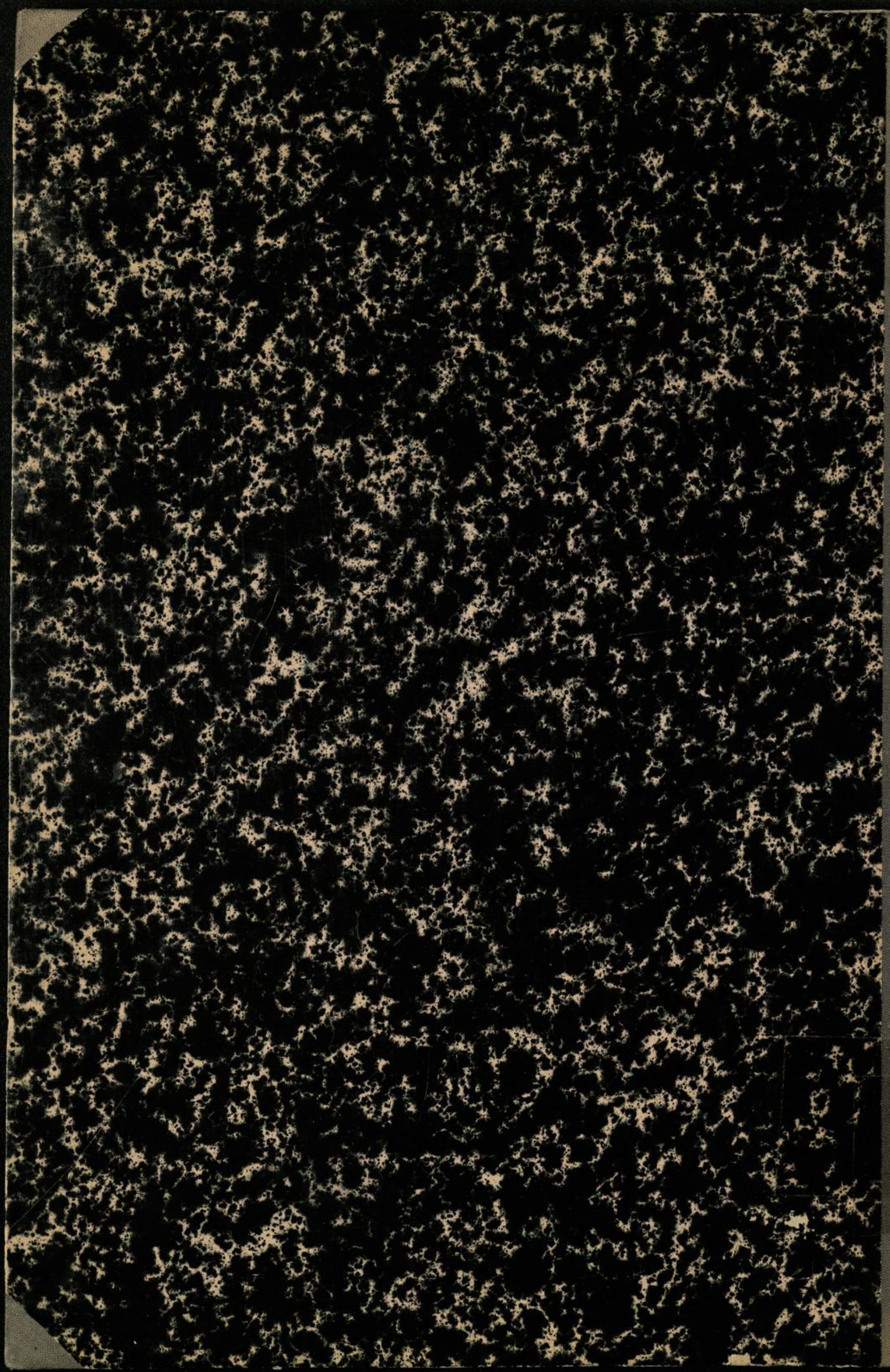

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