

SUTOR
NON ULTRA CREPIDAM
feu
SYMPHONIAE VI.
à
II. VIOLINIS
&
BASSO vel ORGANO.

Facili methodo,

Quia
Exili Authoris Scientiæ proportionata,
Elaboratæ

à

P. F. REMIGIO FALB,
Sacri, ac Exempti Ordinis Cisterciensis in celeberrimo,
ac Ducali B. V. MARIE Monasterio de Campo
Principum in superiori Bavaria Professo.

BASSO, vel ORGANO.

AUGUSTÆ VINDELICORUM,
Typis, & Sumptibus Hæredum Joannis Jacobi Lotteri, 1747.

Exemplaria
habenda sunt tam apud prædictos Hæredes, quàm Authorem.

SUTOR
NON ULTRA CREDIDAM

SYMPHONIE VI.

II. VIOLINIS

BASSO vel ORGANNO.

Tacili methode.

~~Facili methode~~

~~Methodus~~

P. F. REMIGIO TALB.

Sacri ac Regni Ordinis Cisterciensis in celeberrimo
ac Ducei S. V. MARIE Monasterio de Campo
Principalis in Imperio Bavariae Professor

BASSO. vel ORGANNO.

ALBERTUS VINDLIGORUM

Typis & Specibus in Typographia Regia, 1782

Tabulae hae sunt quae in huiusmodi



REVERENDISSIMO,
PERILLUSTRI, ac AMPLISSIMO DOMINO,
DOMINO
ALEXANDRO

Sacri, ac Exempti Ordinis Cisterciensis
in

Celeberrimo, ac Antiquissimo, & Ducali
Monasterio

B. V. MARIÆ,

de Campo Principum

ABBATI

Dignissimo, Vigilantissimo,

nec non

Ejusdem Sacri Ordinis Ducalis Monasterii

B. V. MARIÆ de Waldsassen,

Patri Immediato,

Domino, ac Patri suo perquam

Gratioso.

REVERENDISSIME,
PERILLUSTRIS, ac AMPLISSIME
DOMINE, DOMINE,
Pater perquàm Gratiose.



Redo, nullibi magis axioma Philosophicum (contra-
ria juxta se posita magis elucescunt) locum tenere,
quàm inter Te, REVERENDISSIME PATER,
& me : nam licèt & Te & me Pater cœlestis in
vineam suam Fürstfeldensem miserit, hoc tamen in puncto
toto diversi sumus cœlo; me etenim misit illuc, tanquam ope-
rarium malum, & indignum, qui tota die (totâ, subintelligo, vitâ
meâ in hoc sæculo nequam peractâ) steti otiosus in foro munda-
no: TE verò, PATER perquàm Gratiose, misit huc, tanquam
procuratorem vineæ dignissimum, vigilantissimum, & quidem
primò dignissimum; ùt quid enim dignissimus non sit, qui to-
ties abbatiali dignitate decorandus, quoties ad aliquod novum
in Monasterio secundùm vitæ meritum, & vix non cœlestis
sapientiæ studium promotus fuit officium? egisti autem non
tantùm Professore, Secretarium, Magistrum Novitiorum,
fed

fed & inſuper Venerabilem Patrem Priorem, & (quod vel maximè prodromus Tuæ extitit futuræ promotionis) ad Divum Leonardum in Inchenhoven Superiorem Zelofiffimum, ſeu potiùs dixerim plùs, quàm decem annorum Abbatem delegatum, meritiffimum. Dixi etiam, & adhuc repeto TE procuratorem vineæ Vigilantiſſimum, utpote qui gregis Tibi commiſſi cura pervigili ſolicitus exiſtens, œconomicum Tuum tam in ſpiritualibus, quàm in temporalibus, talentum à Domino noſtro JESU CHRISTO Tibi creditum, eidem cum lucro quotidiano, quotidianâ reportas vigilantia. Accipe igitur has meorum primitias laborum, (licèt valdè exiguam filialis amoris, & reverentiæ teſſeram) tanquam debitam paternarum gratiarum memoriam. Aliud enim in meo ærario Muſico non habeo; interim Numini ſupplifico, ut in plurimos annos, noſtràmque & ſpiritualem, & temporalem utilitatem Tibi, REVERENDISSIME PATER, ſoſpitem prolonget vitam, meque priorem TE (ne duplici ſolvere cogar morte debitum naturæ) fatis concedere jubeat, qui interim permaneo in Campo Principum 5. Auguſti 1747.

Reverendiſſimi, Perilluſtris, ac Ampliſſimi
Domini, Domini, Patris perquàm
Gratioſi

Filiorum ſpiritualium
inſimus,

F. Remigius Falb.

X •



Hochgünstiger Liebhaber.

MEs ich eben ein Werk vor das Clavier / so in 8. Synphonien bestehet / verfertiget / und solches in öffentlichen Druck zu geben mich beflissen hatte / ist das Ansuchen an mich gelanget / ich möchte vor den Schlag-Stücken nur 6. kleine Synphonien / mit 3. Stimmen / das ist 2. Violin, und einen Orgel-Baß / oder Violoncell, so leicht und glatt hin sie immer seyn könnten / auf das Land hinaus verfertigen / weilen deren / wie mir gesagt worden / ein grosses Verlangen an vielen Orten ist; erscheine hiemit das erste mahl mit diesem kleinen Wercklein / welches ich nicht vor ausgemachte Meister (dann diese können ihnen selbst ein was künstlicheres und schöneres erfinden) sondern nur vor solche / die meines gleichen seynd / und mit / und in mittleren Schuß passiren / verfertiget habe. Wann sie / so gut es seyn wird können / werden besetzt werden / und ohne Veränderung / oder Einmischung einiger Manieren werden frisch produciret werden / so zweiffle ich nicht / sie werden / wo nicht ein Gefallen / doch aufs mindist kein Mißfallen verursachen. Ubrigens ist es schon ein altes Sprich-Wort: non omnibus omnia placent, nicht allen gefället alles / wird also mein Wercklein so wohl / als wie andere / seine Lober und Schänder finden. Welches mir doch gar nicht schwer fällt / weilen ich bin kein solcher Lay / deme hartnäckig gefället seine Kay. Lebe wohl / und gebrauch dich deren / oder nicht / nach deinem Belieben. Unter dessen aber verbleibe ich dein Vorbitter
bey GOTT.

F. Remigius Feld.

Author.

BASSO vel ORGANO.

Symphonia Prima.

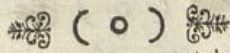
Presto.

Tasto.

P. F. Falb *Symphonia VI.*

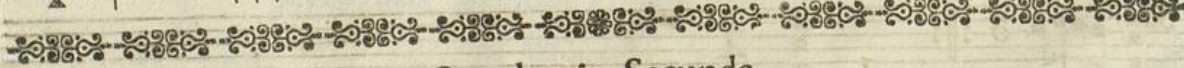
(A)

Basso vel Organo.



Andante. $\text{C} \frac{3}{4}$

Allegro. $\text{C} \frac{3}{8}$



Symphonia Secunda.

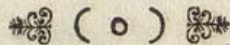
Allegro. non multum. C

The main musical score consists of ten staves of notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. There are numerous fingerings indicated by numbers 1-4 and 6. The notation includes many ornaments, represented by asterisks (*), and some notes are marked with 'x'. The piece concludes with a double bar line and repeat dots.

Andante.

The *Andante* section begins with a new staff, marked with a treble clef, a key signature of one flat, and a 9/8 time signature. The tempo is indicated by the word *Andante.* The notation features a more spacious feel with dotted rhythms and longer note values. It includes various ornaments and fingerings. The section ends with a double bar line and repeat dots.

(A) 2



Musical notation for the first section, consisting of four staves. The notation includes various notes, rests, and accidentals (flats and naturals). Fingerings are indicated by numbers 1-7. Some notes are marked with an 'x'.

Pastorella. *Presto.*

Musical notation for the *Pastorella* section, consisting of ten staves. The notation is more complex, featuring many sixteenth and thirty-second notes, often beamed together. It includes numerous fingerings, accents, and some notes marked with an 'x'. The section concludes with a double bar line and repeat dots.



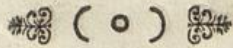
Symphonia Tertia.



P. F. Falb Symphonia VI.

(B)

Basso vel Organo.



Musical notation for the first system, featuring six staves with various fingerings (6, 7, 3) and dynamics (p, f).

Andante. Musical notation for the second system, starting with a bass clef and a common time signature, featuring a five-measure rest and dynamics (p, f).

Musical notation for the third system, featuring a bass clef, a common time signature, and dynamics (f, p).

Musical notation for the fourth system, featuring a bass clef, a common time signature, and dynamics (p, f).

Musical notation for the fifth system, featuring a bass clef, a common time signature, and dynamics (p, f).

Musical notation for the sixth system, featuring a bass clef, a common time signature, and dynamics (f, p).

Musical notation for the seventh system, featuring a bass clef, a common time signature, and dynamics (p, f).

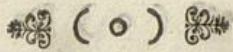
Presto. Musical notation for the eighth system, featuring a 3/8 time signature and dynamics (p, f).

Musical notation for the ninth system, featuring a 3/8 time signature, dynamics (p, f), and a *p. Tasto.* marking.

Musical notation for the tenth system, featuring a 3/8 time signature, dynamics (p, f), and a *p. Tasto.* marking.

Musical notation for the eleventh system, featuring a 3/8 time signature, dynamics (f), and a *p. Tasto.* marking.

Musical notation for the twelfth system, featuring a 3/8 time signature, dynamics (f), and a *p. Tasto.* marking.



Musical notation for the first system, featuring two staves with various notes, rests, and dynamic markings such as *p.*, *f.*, and *p. Tasto.*

Musical notation for the second system, including a repeat sign and a decorative flourish at the bottom.

Symphonia Quarta.

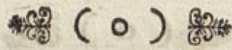
Musical notation for the third system, starting with the tempo marking *Presto.* and including dynamic markings like *f.* and *Unif.*

Musical notation for the fourth system, featuring complex rhythmic patterns and dynamic markings such as *f.* and *Unif.*

Musical notation for the fifth system, including various ornaments and dynamic markings like *f.* and *p.*

Musical notation for the sixth system, featuring a repeat sign and dynamic markings such as *f.* and *Unif.*

Musical notation for the seventh system, including dynamic markings like *f.* and *Unif.*



First staff of music, starting with a treble clef and a key signature of one flat (B-flat). The tempo marking *Unif.* is present. The staff contains a series of eighth notes with various fingering numbers (1, 2, 3, 4, 5, 6) and some notes marked with an asterisk (*).

Second staff of music, continuing the melodic line with similar fingering and dynamics.

Third staff of music, featuring dynamic markings *p.* and *f.* along with fingering numbers.

Fourth staff of music, starting with a dynamic marking *f.* and containing eighth-note patterns.

Fifth staff of music, marked *Unif.* and showing a continuation of the eighth-note sequence.

Sixth staff of music, featuring a series of sixteenth notes with fingering numbers.

Seventh staff of music, continuing the sixteenth-note pattern with various fingering.

Eighth staff of music, showing a mix of sixteenth and eighth notes.

Ninth staff of music, marked *p.* and featuring eighth-note patterns.

Tenth staff of music, marked *f.* and containing eighth-note runs.

Eleventh staff of music, marked *p.* and featuring eighth-note patterns.

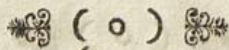
Twelfth staff of music, marked *f.* and containing eighth-note runs.

Thirteenth staff of music, marked *p.* and featuring eighth-note patterns.

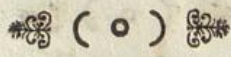
Fourteenth staff of music, marked *p.* and featuring eighth-note patterns.

Fifteenth staff of music, marked *f.* and featuring eighth-note patterns.

Sixteenth staff of music, marked *p.* and featuring eighth-note patterns.



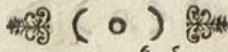
Handwritten musical score for Bassoon or Organ. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music is written in a rhythmic pattern with various fingerings and dynamics. The second staff continues the piece, featuring a trill (tr.) and dynamic markings 'p.' and 'f.'. The third staff concludes with a repeat sign. The fourth staff is marked 'Allegro.' and features a 3/8 time signature, a trill, and dynamic markings. The fifth staff continues with various fingerings and dynamics. The sixth staff includes a trill and dynamic markings. The seventh staff features a trill and dynamic markings. The eighth staff includes a trill and dynamic markings. The ninth staff concludes with a repeat sign and dynamic markings. The tenth staff is a final measure with a repeat sign and dynamic markings.



Symphonia Quinta.

à Tempo accomodo.

The musical score is written on 12 staves. The first staff begins with the tempo marking "à Tempo accomodo." and a dynamic marking "P.". The second staff includes a fortissimo "f." marking. The third staff is marked "f. Tasto.". The fourth staff has a fortissimo "f." marking. The fifth staff is marked "P. Tasto.". The sixth staff has a fortissimo "f." marking. The seventh staff is marked "Tasto.". The eighth staff has a piano "P." marking. The ninth staff has a fortissimo "f." marking. The tenth staff has a piano "P." marking. The eleventh staff has a fortissimo "f." marking. The twelfth staff has a fortissimo "f." marking. The score is filled with musical notation, including notes, rests, and various ornaments or performance instructions.

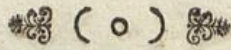


Andante.

Musical score for the Andante section, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 and 9-8. The piece concludes with a double bar line and repeat dots.

Allegro.

Musical score for the Allegro section, consisting of six staves. The notation is more rhythmic, featuring many eighth and sixteenth notes. It includes dynamic markings such as *p.* and *f.*, and various fingering numbers. The section ends with a double bar line and repeat dots.



Symphonia Sexta.

Pastorella
moderato.

The musical score is written on 12 staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'moderato'. The music consists of eighth and sixteenth notes, often beamed together. Dynamic markings include 'p.' (piano) and 'f.' (forte). Chord symbols such as 'b', 'b7', and '6' are placed above the notes. The score includes various rhythmic patterns and rests, with some handwritten annotations and asterisks.

The musical score consists of 13 staves of music. The first two staves are in a common time signature and feature a series of eighth-note patterns with dynamics ranging from piano (p) to forte (f). The third staff is marked 'Andante' and features a slower tempo with a 12/8 time signature. The remaining staves continue with intricate rhythmic figures, including sixteenth and thirty-second notes, and various articulation marks like slurs and accents. Dynamics are frequently indicated throughout the piece.

P. F. Falb Symphonie VI.

(D)

Basso vel Organo.

Allegro.

f. *p.* *f.* *p.* *f.*

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

FINIS.

