

NOVARUM SIRENARUM
SACRÆ HAR-
MONIÆ
SIVE
MOTTETÆ
Tām Instrumentis quām Vocibus
tantū.
CONCERTANTES,



à
3.4.5. & 7.

Recens in lucem date

à

JOANNE GEORGIO RAUCH,
Sulzensi Alsata

Ecclesiae Cathedralis Argentinensis Organædo.

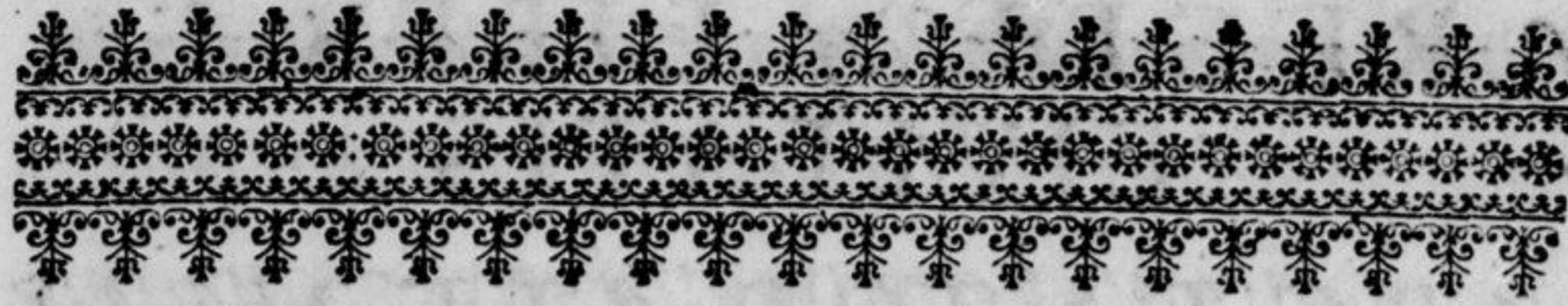
OPUS II.

Pars Septima, sive Fagotto.

ARGENTORATI,

Sumptibus Authoris, Typis Johannis Pastorii, 1690.

REGIÆ ac LIBERÆ
CIVITATIS
ARGENTORATENSIS
JLLVSTRIBVS
DNN.
[PRÆTORI]
[SYNDICO]
&
REGG.
TOTIQUE
INC LYTTO
MAGISTRATUI
DOMINIS MEIS
GRATIOSIS.



N defectu ludi consistit peccatum, ait Doctor Angelicus. Eò quod in humanis rebus contra rationis regulas sit, gravem, difficultem & tædiosum se in conversationibus reddere, dum nihil delectabile quis exhibet, & etiam delectationes aliorum impedit. Egone aut rectæ rationi adversarer, aut eorum gratiæ voluntati obfisterem, quorum unius oculi annutus summum mibi est Imperium; aut inurbanus peccarem in illos, quorum conversationi benevolentissimo scilicet, in me favore & affectu aliquando inter,

sum, mēarum esse partium arbitrabar,
ut, quō minus delectationes eorum impe-
direm, aliquid eorum animis & auribus
exhiberem, delectabile ex Odæo meo
Musico, quos ritè dispositis concentibus
musicis non mediocriter oblectari non
nescio. *Tibi igitur in primis Per Illustris*
ac Gratiōse Domine Prætor Regie,
Mæcenas maxime, & omni mibi studio
& labore observantissime &c. *Tibi, in-*
quam, hoc Harmoniæ Sacræ opus se-
cundum Tuisque pedibus demississimè
substerno; *Tuis enim in ædibus penè na-*
tum ad hanc usque perfectionem adole-
vit, ut Tuo Judicio approbatum, Tua
autoritate confirmatum Tuo nunc gra-
tioso annutu publicam in lucem prodire
non verecundatur, nusp̄iam, nisi sub Tuo
præsidio

præsidio securius. Vobis etiam Illustres
Amplissimique Viri &c. qui hos ipsos
meos labores, dum ad perfectionem lima-
rentur, benignis auribus excepistis; Vobis
eos nunc supplex ac Venerabundus porri-
go, ut qualibus nuper auribus talibus mo-
dò manibus ac mentibus à me suscipere
non dedignemini, quod mihi abundè pro-
mittit vestra, quam immeritus sæpè sæ-
pius expertus sum, benevolentia. Nec re-
pulsam subvereor, non enim nescius sum,
probè vos callere, quod Sanctus ait Au-
gustinus; Sapientes decet interdum re-
mittere aciem rebus agendi intentam,
Quantis, quamque laboriosis mentes ve-
stræ negotiis penè continuò distrahabantur,
tota loquitur urbs & curia. Ego itaque
ut mitigandis tot tædiis, dispellendis ne-

bulis, recreandis animorum languoribus, opellæ aliquid contribuerem Musica id aptissimè præstandum censui, præser-tim, quando, ut Aristoteles docet; Cogna-tio quædam nobis est cum harmonia & rythmis, & Organa, teste Cajetano, sunt Medicina animæ. Accipite igitur cle-mentissimè Gratirosi Domini hoc meū, aut potius jam vestrum quale quale OPUS MUSICUM, Vestris est destinatum usibus, Vestris consecratum obsequiis, Vestro glorioſo inscriptum nomini, si minus Vestrā dignitate prægrandem Auctoris pensate affectum, qui Vestris remu-nerandis beneficiis ſelongè imparem aperte conſitetur. Ali-quam tamen ſui in Vos obsequij & reverentia umbram, Orbi & Urbi exhibere voluit, aeternū permansurus

Per Illuſtris & Magnificentissimæ
&
Prænobilium Ampliſſimorumque Dominationum
Vestrarum

Servus devotissimus

Joh. Georgius Rauch.

Rursus in apricum producis RAUCHIE scriptum,
Ac dotes monstras, quas tibi JOVA dedit.
Ut tibi id & Laudem nec non quoque præmia multa
CHare! Patronorum conferat, ex animo

precatur

Tuus

qui ob artem musicam

Tc

præ aliis amat integerimè

Joh. Georgius Schaeffer

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I N D E X.

III. *Voc.*

Pro omni tempore. I. O Cœli beati. CC. è B.

IV. Voc.

Pro Communione. 2. Salve lux mundi. T.2.VV.è fag.

Pro omni tempore. 3. O Piissime Jesu. A.2.VV.è fag.

Pro omni tempore. 4. Bone Jesu. C.2. VV. è fag.

Pro Communione. s. Quis mihi det bibere. A. 2. VV. è fag.

Psalms. 6. Confitebor tibi Dne. A 2. VV. è fag.

De fesu vel de B.M.V. 7. O quam pulcher es. A.2. VV. è fag.

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V. Voc.

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VII. Voc.

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VV. è fag.

Pro Communione. 12. O quam sitivit. A.2.VV. è fag.



II.

Fagotto.

Adagio



Ave



A

Adagio piano

Qui hic immolaris

Vivace

Fagotto.

III.

Onata.

p.



f:

O Pijssime JEsu.



p:

p:



p:

p:



A 2



Vivace



IV.

Fagotto.



Bone Jesu.

p:

p:

p:



p:



p:

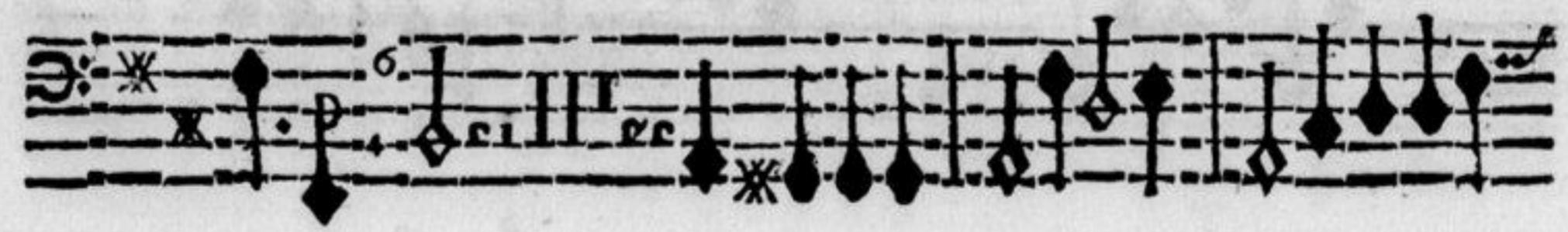


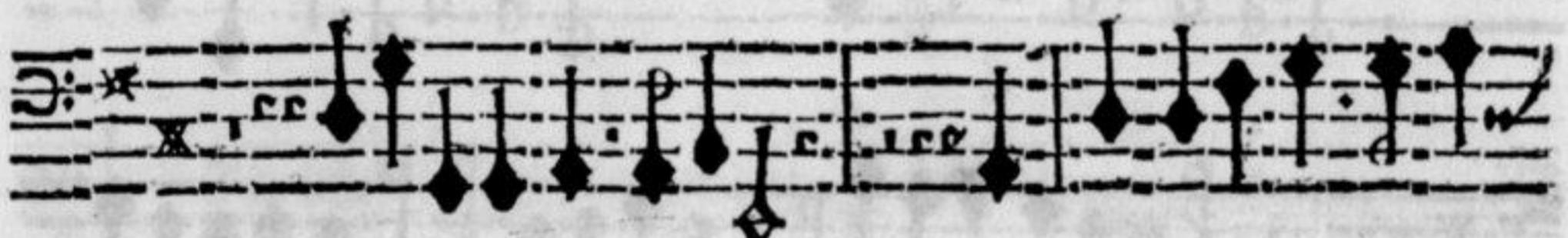
IV.

Fagotto.

Grave









Aria Ritornello



Three staves of musical notation for a string instrument, likely cello or bassoon. The notation uses a unique system of dots and dashes. The first two staves begin with a treble clef, while the third staff begins with a bass clef. Measures are separated by vertical bar lines. The music consists of eighth-note-like strokes.

pp: Aria Ritornello ut supra

VI.

Fagotto.

Musical notation for Fagotto (Bassoon) in common time. The staff begins with a bass clef. The notation uses a unique system of dots and dashes. Measures are separated by vertical bar lines. The music consists of eighth-note-like strokes.

Itornello.

Musical notation for Fagotto (Bassoon) in common time. The staff begins with a bass clef. The notation uses a unique system of dots and dashes. Measures are separated by vertical bar lines. The music consists of eighth-note-like strokes.

Confitebor.

Musical notation for Fagotto (Bassoon) in common time. The staff begins with a bass clef. The notation uses a unique system of dots and dashes. Measures are separated by vertical bar lines. The music consists of eighth-note-like strokes.

Musical notation for Fagotto (Bassoon) in common time. The staff begins with a bass clef. The notation uses a unique system of dots and dashes. Measures are separated by vertical bar lines. The music consists of eighth-note-like strokes.

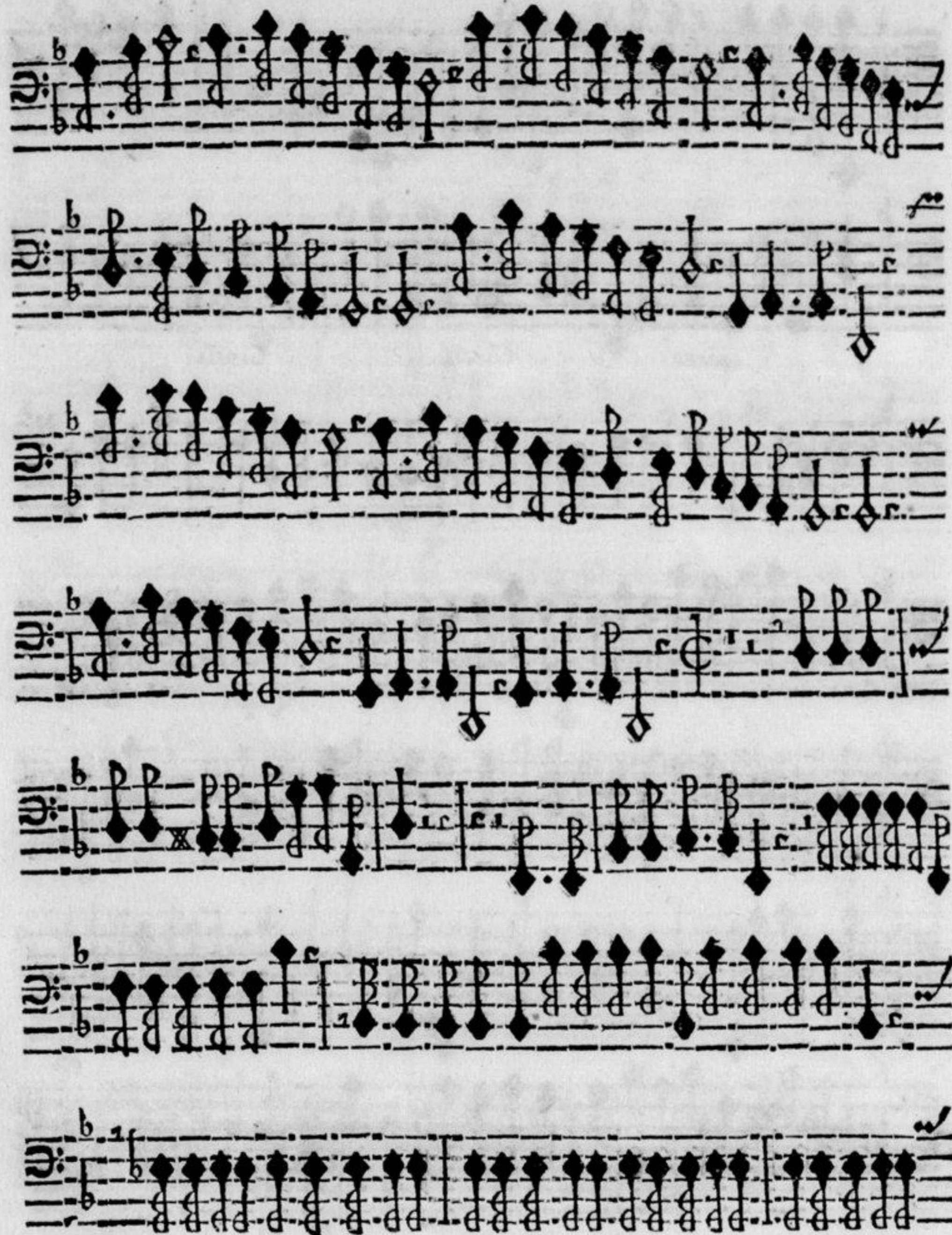
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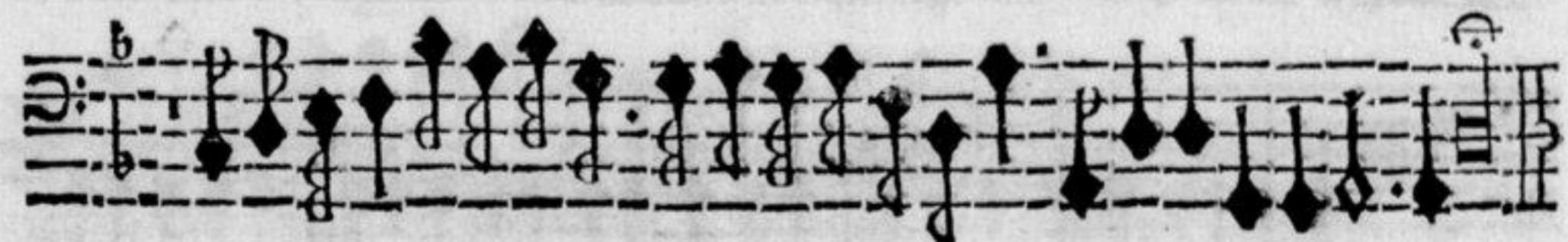


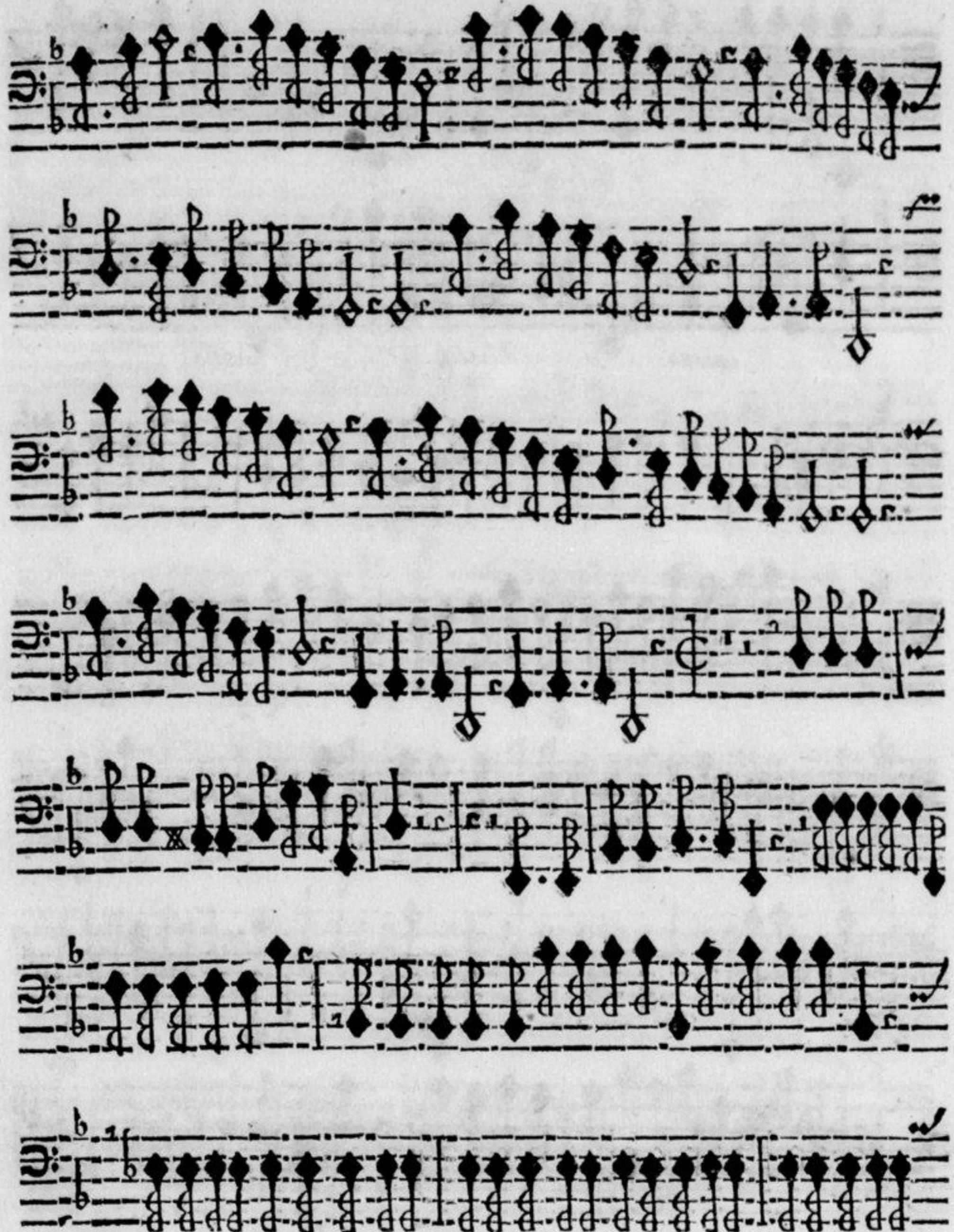














VII.

Fagotto.

Quam pulcher es.

The musical score consists of six staves of music for Bassoon (Fagotto). The notation is in common time (indicated by 'C') and uses a bass clef. The music is divided into measures by vertical bar lines. The notes are represented by diamond-shaped heads, and rests are indicated by empty spaces. The first staff begins with a large 'O' and the lyrics 'Quam pulcher es.' The subsequent staves continue the melodic line, with some staves showing more complex patterns of eighth and sixteenth notes. The music is presented on five-line staff paper.

adagio

pia:

The musical score is handwritten on six staves. Each staff has a tuning indicated by 'x' and asterisks (*). The first two staves show a repeating pattern of eighth-note pairs. The third staff shows a more complex pattern with eighth-note pairs and sixteenth-note pairs. The fourth staff shows a pattern with eighth-note pairs and sixteenth-note pairs. The fifth staff shows a pattern with eighth-note pairs and sixteenth-note pairs. The sixth staff shows a pattern with eighth-note pairs and sixteenth-note pairs.





IIX.

Fagotto.

Gravè



Oonata

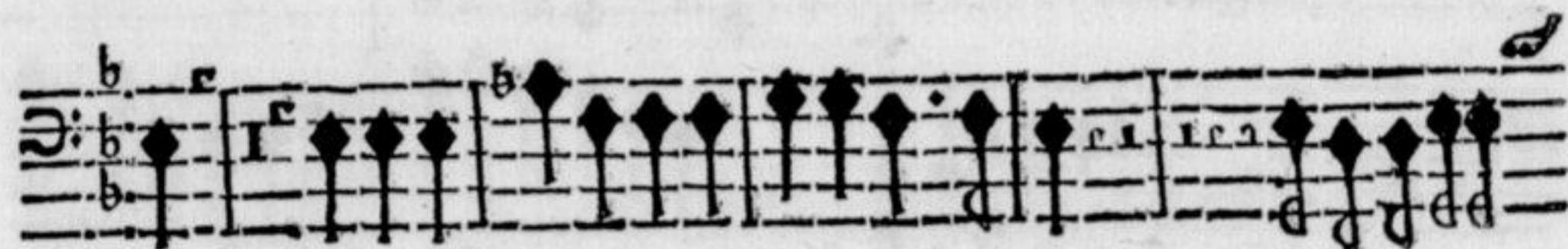


O Amantissime.



C





IX.

Fagotto.



Anima Christi







X.

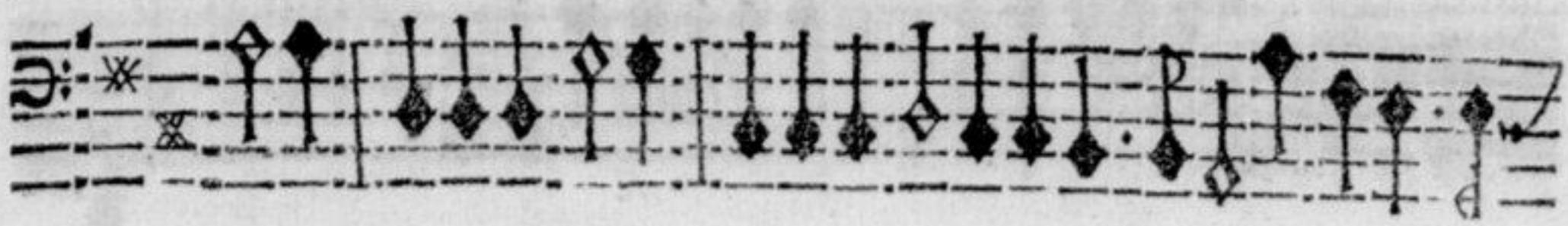






Sonata





Eus Israel



XI.

Fagotto.



Antemus Domino.

D



Sonata.





Projicit.

p:



p:

f:



p:

f:

p:

f:



D 2



F I N I S.