

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



à  
3.4.5. & 7.

*Recens in lucem data*



JOANNE GEORGIO RAUCH,  
Sulzensi Alsata

*Ecclesia Cathedralis Argentinensis Organædo.*

OPUS II.

*Pars Ultima, sive Bassus Generalis.*

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ARGENT ATI,

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 obsisterem, quorum unius oculi annutus summum mibi est Imperium; aut inurbanus peccarem in illos, quorum conversationi benevolentissimo scilicet, in me favore & affectu aliquando inter,

sum, mearum esse partium arbitrabar,  
ut, quò 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 Gratiose 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, nuspia, 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 sæpe sæ-  
pius expertus sum, benevolentia. Necre-  
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 distrahantur,  
totaloquitur 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 Gratiōsi Domini hoc meū,  
aut potius jam vestrum quale quale OPUS MUSICUM,  
Vestris est destinatum usibus, Vestris consecratum obsequiis,  
Vestro glorioſo inscriptum nomini, si minus Vesta dignitate  
prægrandem Auctoris pensate affectum, qui Vestris remu-  
nerandis beneficiis ſelongè imparem aperte confitetur. Ali-  
quam tamen ſui in Vos obsequij & reverentie umbras  
Orbi & Urbi exhibere voluit, aternū permanfurus*

Per Illustris & Magnificentissimæ  
&  
Prænobilium Amplissimorumque Dominationum  
Vestrarum

*Servus devotissimus*

Joh. Georgius Rauch.

**R**ursus in apricum producis RAUCHIE scriptum,  
Ac dotes monstras, quas tibi JOVA dedit.  
**U**t tibi id & Laudem nec non quoque premia multa  
**C**Hare! Patronorum conferat, ex animo

precatur

Tuus

qui ob artem musicam

Tc

preæ aliis amat integerrimè

Joh. Georgius Schaeffer

INDEX.

# I N D E X.

## *III. Voc.*

*Pro omni tempore.*    1. 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.*    5. Quis mihi det bibere. A.2.VV.è fag.

*Psalmus.*                                                      6. Confitabor tibi Dne. A 2.VV.è fag.

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

*Pro omni tempore.*    8. O quam desiderat.    A.2.VV.è fag.

## *V. Voc.*

*Pro Communione.*    9. Anima Christi.              AA.2.VV.è fag.

## *VII. Voc.*

*De dedicatione.*                                      10. Dne Deus. C.A.T.B.2.VV.è fag.

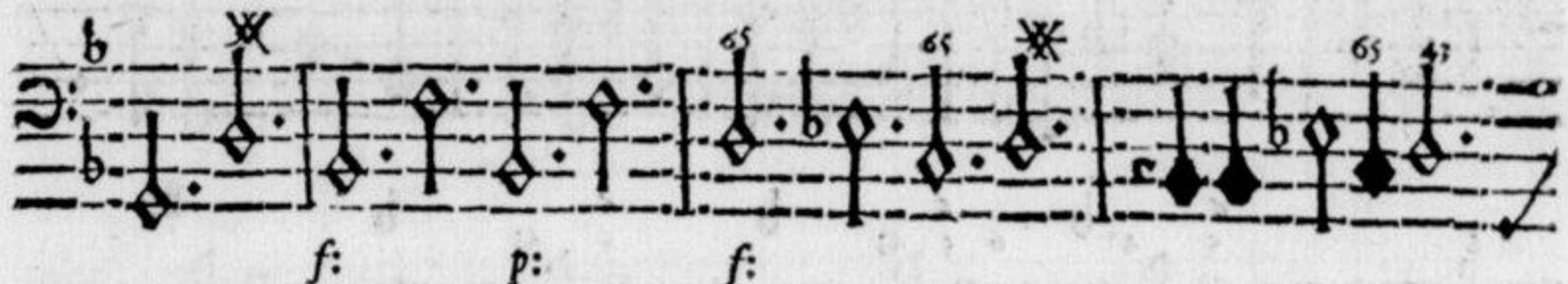
*Pro omni tempore.*    11. Cantemus Domino. C.A.T.B.2.                      VV.è fag.

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



I. à 2. C. C. è B.

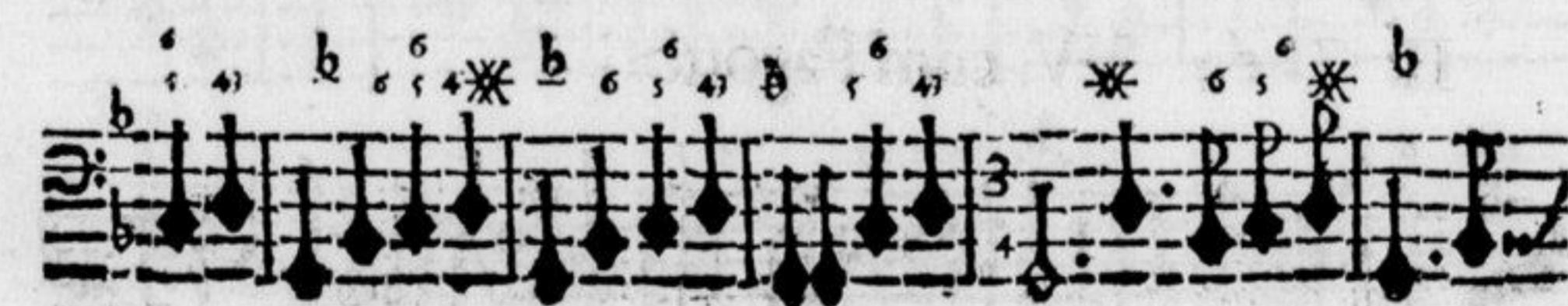
Organum.



Adagio

Vivace

A



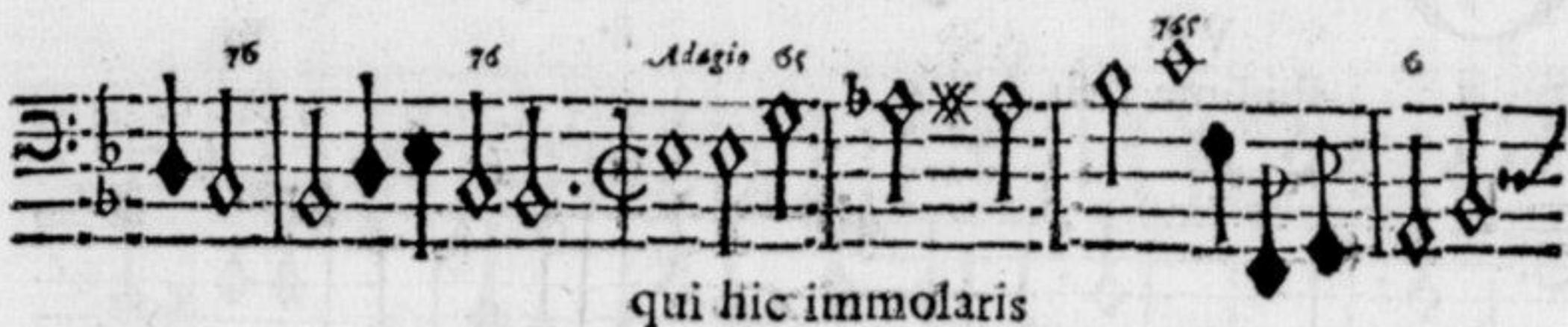
*adagio*  
Vos

II. T. e 2. VV. cum Fagotto.

**S** Alve. Lux mundi

*p.*

A handwritten musical score for a six-string instrument, possibly a guitar or lute. The score consists of five staves, each with a different tuning indicated by a 'b' (B) or 't' (T). The music is written in tablature, showing the fingerings for each string. The first staff begins with a '2' over the first string and a '6' over the second string. The second staff begins with a '6' over the first string and an asterisk (\*) over the second string. The third staff begins with a '6' over the first string and a '4' over the second string. The fourth staff begins with a '6' over the first string and a '4' over the second string. The fifth staff begins with a '6' over the first string and a '7' over the second string. The lyrics 'VV.' appear under the first and third staves, while 'T.' appears under the second, fourth, and fifth staves. The word 'pia:' is written below the third staff. The score ends with a final 'T.' under the fifth staff.



III. Alto Solo. 2. VV. è Fagotto.

The musical score consists of six staves of handwritten notation for alto solo. The notation uses a soprano C-clef, common time, and a key signature of one flat. The music is divided into measures by vertical bar lines. Several measures are marked with a large letter 'O' at the beginning. Various performance instructions are scattered throughout the score, including 'VV.' (Vivace), 'Pijssime Iesu', 'A.', 'Adagio', and dynamic markings like '6', '7', '43', '65', '66', '67', '68', and '69'. There are also markings for 'x' and asterisks (\*). The lyrics 'Pijssime Iesu' and 'A.' appear in the middle section, and 'VV.' appears at the end of the score.





VV.



Tibi Vivace



VV.



A.

VV,



A.



VV.



III. Canto Solo. 2. VV. è fagotto.





Alto Solo. 2.VV. è fagotto.

Organum

Gravè

$\frac{4}{3}$   $\frac{5}{2}$   $\frac{6}{5}$

\* b

$\frac{7}{6}$

b  $\frac{4}{3}$

$\frac{4}{3}$

$\frac{4}{3}$  \* $\frac{6}{5}$



Sonata.



Uis mihi



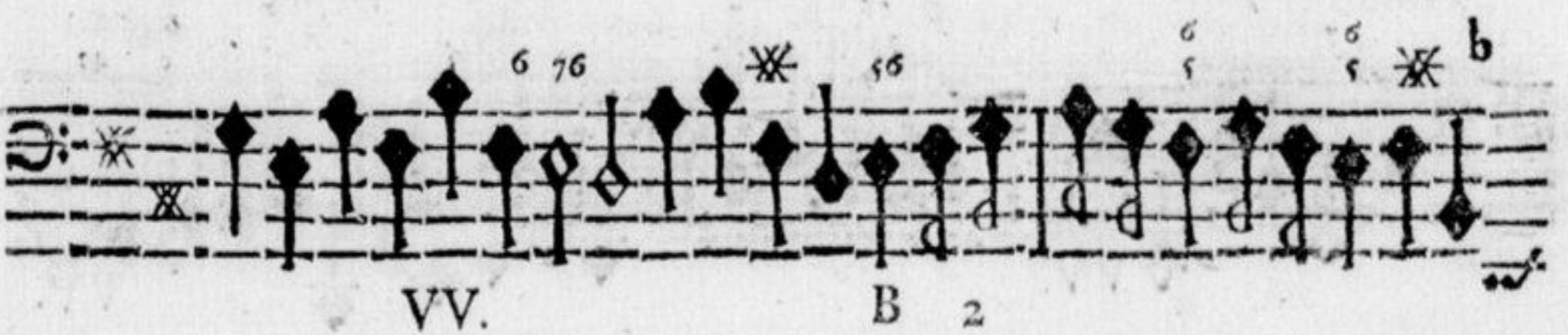
VV.

A. VV. A.



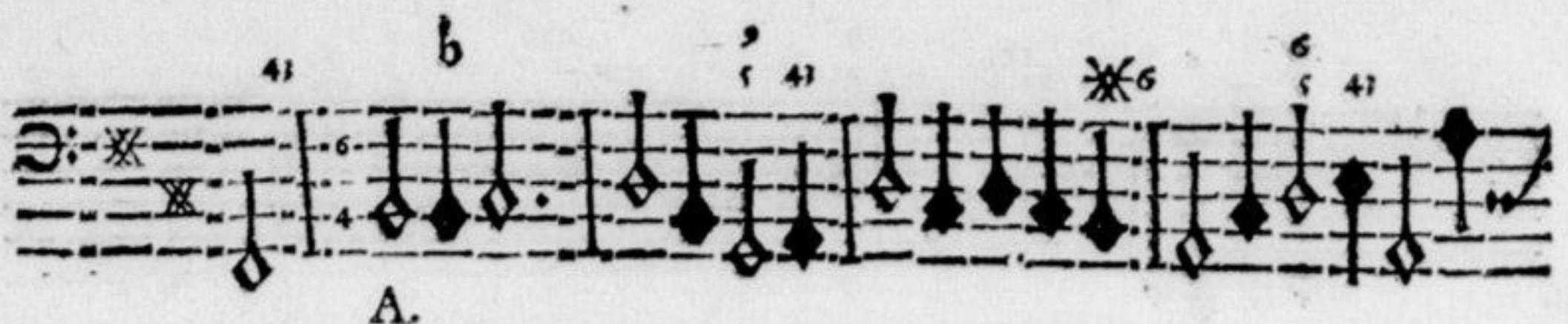
VV. A.

VV. A.



VV.

B 2





A.

VV.



A.

VV.

A.



VV.

A.

VV.



A. VV.

p:

adagio.

ut anima.



VV. A.



A.

VV.

A.

B ;

6      43      \*      6      43

VV.      A.

6      45      6      45      6      45

VV.      A.

56      56      \* 5      ;      6      ;

VV.

6      43      6      43      b

A.      *Aria Pro. te Christe.*

76      \*

76

\*      \*      b

b      43      b      6

*pian.*



*pp:* Aria ut supra cum Ritornello.



V I. Alto Solo. 2. VV. è fagotto. Organum.





A. Confitebor.



VV.



A.

VV.



A.

VV.



A.

VV.



Stro:



A.

Stro:

A.

Stro:

A.

C



Stro: A.



Stro: A.. Stro:

Memoriam



A.



Stro:



A.

Memor.



Stro:

A.



ut det illis



fidelia





Redemptionem.

Stro.

A.

Stro.



A. Sanctum.

Stro

A.



Stro.

6 76 6 76 76

Gloria A. VV. A.

6 7 6 8 7 7 6 4

Stro.

A.

6 65 43 65 65 43

Stro. A.

6 65 43 65 65 43

Stro. A.

6 65 43 65 65 43

Stro. A.

6 65 43 65 65 43

Stro. A. Stro.



A. 2. VV. è fagotto.

*Vivace*

Tota pulchra es.

VV. A. VV. A. VV.

6  
6  
6  
6  
6  
6  
pia:  
VV.  
b  
b  
6 4\*  
A.  
6  
6  
6  
6  
6  
6  
Adagio.  
76  
76 \*\*\*  
b  
Silete  
6 4  
6 4\*  
6 4  
\*

*Adagio.*  
Ego

*Vivace.*  
Alleluja.

A.                    VV.                    A.

VV.                    A.                    VV.

A,                    VV.                    A,



VIII. Alto Solo. 2. VV. è fagotto.



Symphonia.





Continuation of the musical score. The vocal line continues with "A." and "VV." at measure 74. Measure numbers 74, 75, 76, 77, 78, and 79 are shown above the staff. The key signature remains mostly flat (b) throughout this section.

Continuation of the musical score. The vocal line includes "VV.", "A.VV.A.", "VV.", and "A.". Measure numbers 76, 77, 78, 79, 80, and 81 are indicated above the staff. Dynamics "p:", "f:", and "p." are marked below the staff.

Continuation of the musical score. The vocal line includes "VV.", "A.", "VV.", "A.", "VV.", "A.", and "VV.". Measure numbers 82, 83, 84, 85, 86, 87, and 88 are shown above the staff. The dynamic "p:" is marked below the staff.

Continuation of the musical score. The vocal line includes "VV." and "pp:". Measure numbers 89, 90, 91, 92, 93, 94, and 95 are indicated above the staff. The dynamic "pp:" is marked below the staff.

Continuation of the musical score. The vocal line includes "VV.", "pp:", and "VV.". Measure numbers 96, 97, 98, 99, 100, 101, and 102 are shown above the staff. The dynamic "pp:" is marked below the staff.

VV. A. VV. A.

VV. A. VV. A.

A page from a medieval manuscript featuring musical notation on four-line red staves. The notation consists of black neumes and diamond-shaped note heads. Above the staves, there are various musical symbols, including a cross, a circle with a dot, and a square with a diagonal line. The page is numbered 'VV' at the bottom center.

viii

A handwritten musical score page featuring two staves of music. The top staff begins with a key signature of one sharp (F#) and a tempo marking of *Adagio*. Measure 5 starts with a whole note followed by a half note, both marked with an asterisk (\*). Measures 6 and 7 continue with similar patterns of whole and half notes, also marked with asterisks. Measure 8 begins with a whole note marked with a circled '6'. The bottom staff starts with a whole note marked with a circled '5'. Measures 6 and 7 continue with whole notes marked with asterisks. Measure 8 begins with a whole note marked with a circled '6'. Measures 9 and 10 continue with whole notes marked with asterisks. Measure 11 begins with a whole note marked with a circled '7'. Measures 12 and 13 continue with whole notes marked with asterisks.

VV.

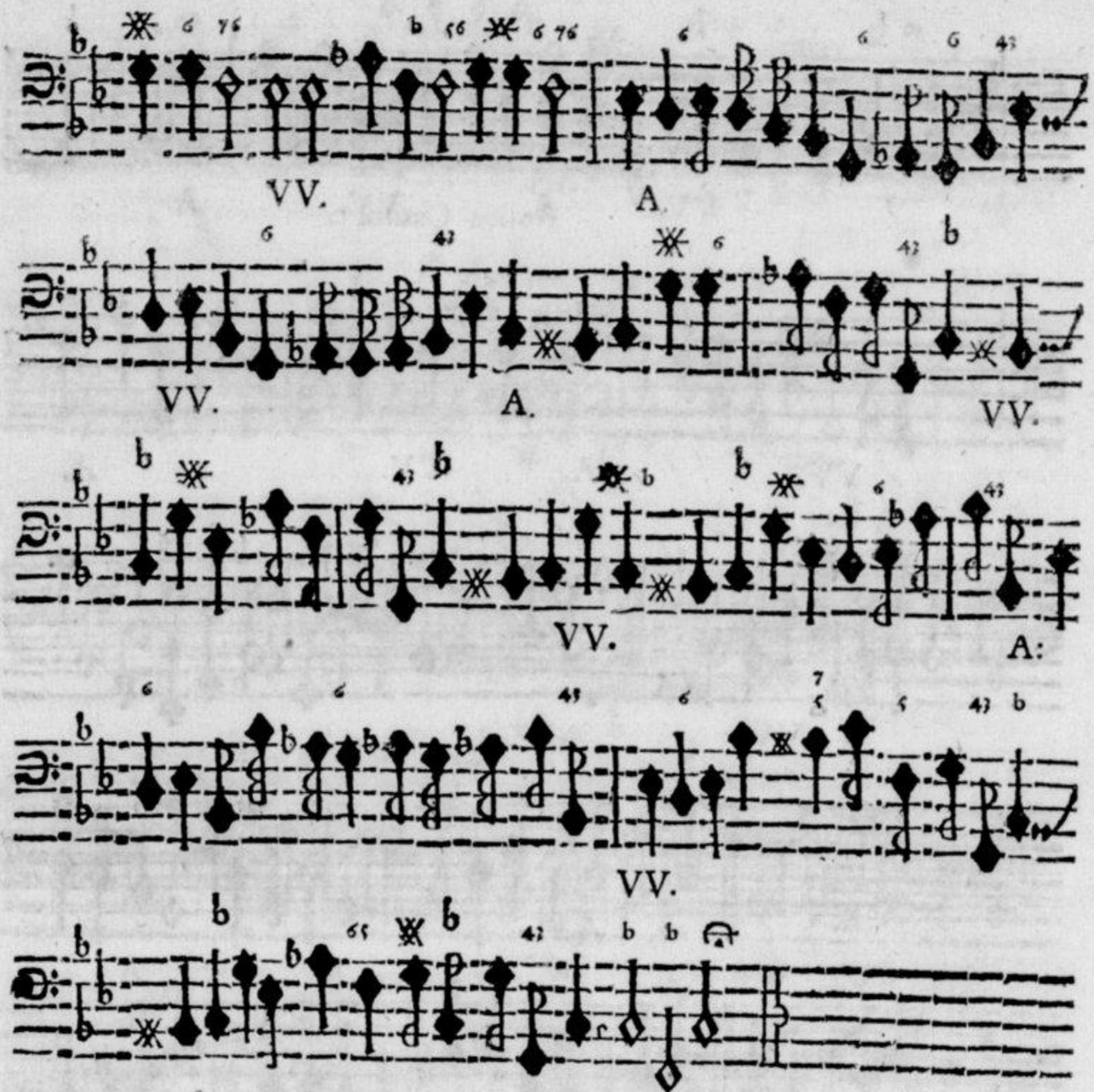
A.

O Iesu

O Iesu

*pia:*

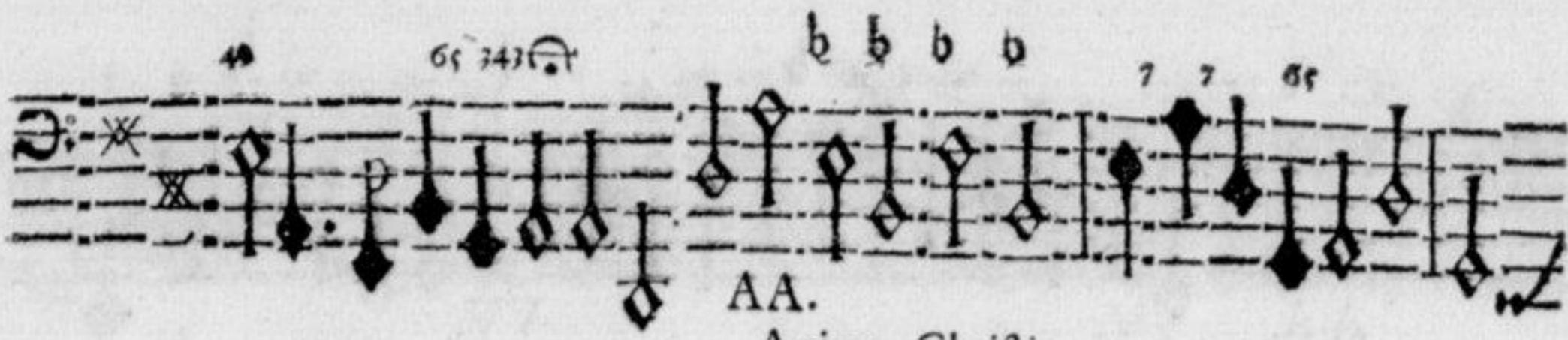
D 2



I X. A. 2. A.A. 2 VV. è fagotto.

*Grave*

Sonata.



The image shows a page of musical notation for a string quartet. It consists of five staves of music, each with four lines and a space. The notation uses black diamond-shaped note heads. Various dynamics are indicated by symbols above the notes, such as 'b' for bass, 'p' for piano, and 'f' for forte. The music is divided into sections labeled 'AA.', 'VV.', and 'tutti'. The first section 'AA.' appears twice, followed by 'VV.' once, then 'AA.' again, then 'VV. AA.' once, and finally 'VV.' once more. The second section 'AA.' appears once, followed by 'VV.' once, and 'tutti' once. The third section 'AA.' appears once, followed by 'VV.' once, and 'A.' once. The fourth section 'VV.' appears once, followed by 'A.' once. The notation is dense and rhythmic, typical of a classical string quartet score.



VV.



VV.

AA. VV. AA.



VV. AA.

VV. AA.



X.



B. VV. B. VV.

D Omine Deus.







R.

Deus Israel

VV.



R. VV. R. VV. R. VV. R. VV. R.

XI.



R.

Cantemus.

B.

E



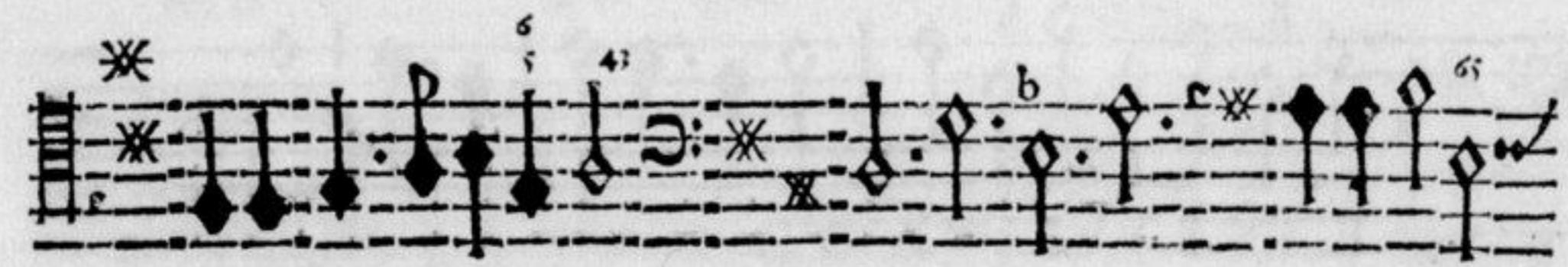
VV.

A.T.R.



VV. C.B. R.

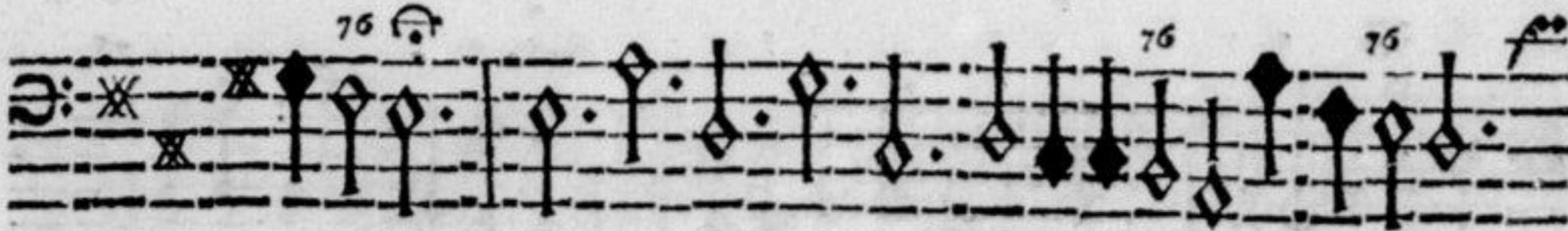
A.T. R.



B.VV.



R.



R.

Deus Israel

VV.



R. VV. R. VV. R. VV. R. VV. R.

XI.

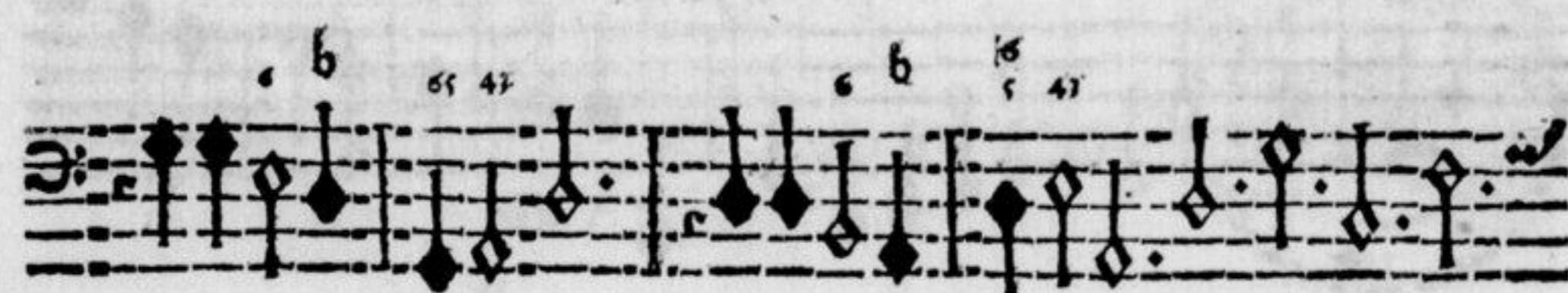


R.

Cantemus.

B.

E







F I N I S.

