

VOX SONORA
DECANTANS
ARIAS XVI.

IN DUAS PARTES DIVISAS
TUM VIII. LATINAS,
TUM VIII. GERMANICAS
MODERNO STYLO ACCOMMODATAS,

à
Voce Sola, partim 2. Violinis, & Alto Viola obligato,
partim à 2. Violinis, vel Violino unifono, Organo,
ac Violoncello.

CHORIS MUSICIS
præsentata

à
P. Valentino Rathgeber,
Ober-Elsbacensi, Ord. S. Benedicti Monasterii Ban-
thenfis in Franconia Professo.

OPUS X.

VIOLINO I.

Cum Facultate Superiorum.

AUGUSTÆ-VINDELICORUM,
Typis & Sumptibus JOANNIS JACOBI LOTTERI,
M DCC XXXII.

VOX SONORA

DECANTANS

ARIAS XVI.

IN DUAS PARTES DIVISAS

TUM VII LATINAS

TUM VII GERMANICAS

MODERNO STYLO ACCOMMODATAS

Voce sola, partibus Violinis; & Alto Viola obligato,
partibus Violinis, vel Violino unius, Organo,
ac Violoncello.

CHORIS MUSICIS

Proferantur

P. Valentino Rathgeber

Oper. Habentur. Ort. S. Benedicti Monasterii
theatris in concertis solenne

OPUS X.

Violino I.

Violino II.

Violoncello.

Contra Bassum.

Proferantur in concertis solenne

Violino I.

Violino II.

1777




BLB

Badische Landesbibliothek
Karlsruhe



Ad Philomufum.

Philomufe Candide, post varia edita opera Musicalia à pleno Choro (ut varietas delectet) offero quoque ad instantiam multorum Cantilenas XVI. Ariofas tum Latinas, tum Germanicas, ut plurimum de B. V. Maria ad modernum Stylum elaboratas à Voce Sola Concertantibus tamen instrumentis, hoc solum moneo, ut, ubi consonat Alt-Viola, ne omittatur, aliàs Cantus redditur incompletus, & consequenter auri- bus audientium inacceptus, notantum præterea, ut, ubi reperitur præter finale Superiùs hoc Signum  aliqualis mora teneatur. Utere igitur Philomufe exiguo hoc opere ad Majorem DEI DEIPARÆQUE Gloriam, & Vale.

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VIOLINO I. PARS PRIMA LATINA.

I. De omni Tempore.



Recit. 6 Aria.

Uid moraris. O fidelis anima.

forte.

piano. forte.

p.

4 p.

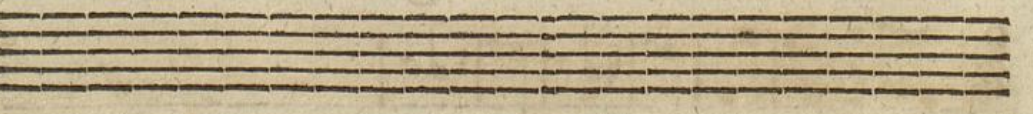
f.

p.

R.P. Rathgeberi XVI. Aria.

[A]

Violino I.



II. De Venerabili Sacramento.

Recit. 7 Aria.

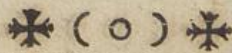
Ulcis. Ad mensam.

piano. forte.

piano. forte.

tr. forte.

The musical score is written on ten staves. The first staff begins with a large 'D' and a treble clef. The first two staves are marked 'Recit. 7' and 'Aria.' respectively. The first staff has a common time signature 'C' and a key signature of one flat. The second staff has a 6/8 time signature. The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings 'piano.' and 'forte.' are placed above the staves. The word 'Ulcis.' is written below the first staff, and 'Ad mensam.' is written below the second staff. The score concludes with a double bar line and a repeat sign.



forte. piano.

forte. piano.

Finis. 3

Hic panis.

6 Da Capo.

III. De Vanitate mundi, sive omni Tempore.

Recit. 9 Aria.

Anitatum. Terrena cur amas.

piano. forte. piano.

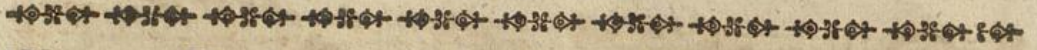


⊕ Despicio.
R. P. Rathgeberi XVI. Aria.

[B]

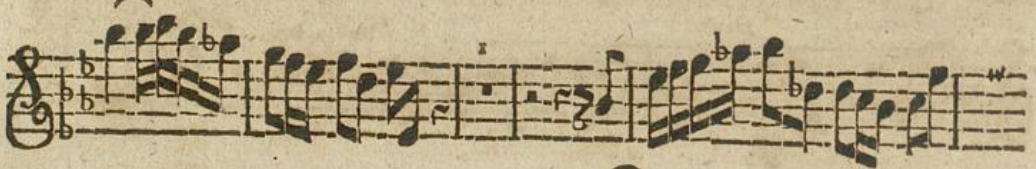
Violino I.





IV. De Amore Dei vel omni Tempore.

Recit. 6 Aria. 8. Unifono.





O Jesu mi.



V. De Amore Dei vel omni Tempore.

Recit. 8 *Aria.*

A Ah Cor. Nolo nolo vivere

The musical score consists of ten staves of music. The first staff begins with a large 'A' and is divided into a recitative section (8 measures) and an aria section. The recitative is in common time (C) and the aria is in 2/4 time. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like 'piano.' and 'forte.'. Measure numbers 3, 10, 4, 7, 1, 2, 1, and 4 are indicated throughout the piece.

9

* (o) *

forte.

Finis.

In amore.

Da Capo

VI. De B. V. Maria.

Aria. Vivacè.

Alve Virgo.

piano.

forte.

piano.



piano.

forte.

piano.

forte.

piano.

forte.

Finis. 17

Da Capo.

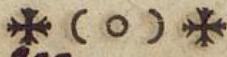
☉ Fac amare.

VII. De Confessore vel quovis Sancto.

Recit. 7 Aria. Unifono.

F *Ideles* *O magne Coelitum.*

Handwritten musical score for a single instrument, likely a violin or flute, consisting of ten staves. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The score includes dynamic markings such as "forte." and "piano.", and performance instructions like "tr." (trill) and "i" (fingerings). The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.



forte. *b*

piano.

forte.

b

piano.

forte. 3

3 3 3 3

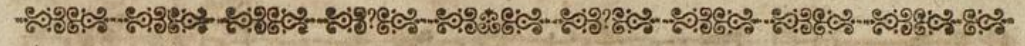
piano.

piano.

3 3 3 3

3 3 3 3

* (o) *



PARS SECUNDA GERMANICA.
IX. De Venerabili Sacramento.

Recit. 10 *Aria.*

Dm̄t liebe Christenheit. D'wahres Himmel-Brod.

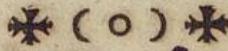
piano.

forte.

piano.

forte.

piano.



forte. piano.

forte. 3 3 w

piano.

forte. piano.

forte. piano.

forte. Finis. 7

piano.

Da Capo

X.

De B. V. Maria.

Recit. 3 Aria. tt.

unff Stein. Mit besserem Rechts.





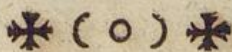
forte.

XI.

De B. V. Maria.

Recit. 7 Aria. Vivace.

A handwritten musical score consisting of 12 staves. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *piano.*, *forte.*, and *forte* are placed above the staves. Performance instructions, including *piano.*, *forte.*, and *forte*, are also present. The score includes several asterisks (*) and circled 'o' symbols. The final staff ends with a double bar line and a fermata, with the instruction *[E] 2* below it.



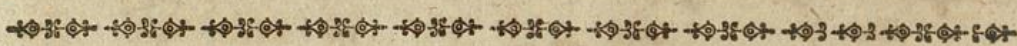
forte.

Finis. I

Wir waren.

piano.

Da Capo



XII. De B. V. Maria.

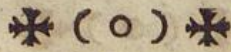
Recit. 7 Aria.

Schweig Apollo. Wir hingegen.

piano.

forte. *piano.*

forte. *piano.*



XIII.

De B. V. Maria.

Recit. 8 Aria. forte.

El Menschen. Wer dieses erachtet.

piano.

forte.

piano.

forte.

piano.

forte.

piano.

10 piano.

4

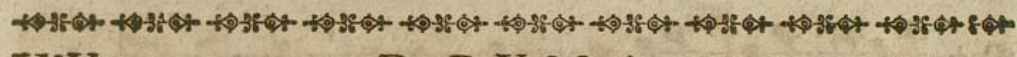
The musical score is written in a single system with ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The first staff contains a C-clef and a 'C' time signature, indicating a common time signature change. The lyrics 'El Menschen. Wer dieses erachtet.' are written below the first two staves. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'piano.', 'forte.', and 'piano.'. There are also numerical markings '10' and '4' above the staves, and several triplet markings (indicated by a '3' over a group of notes). The piece concludes with a double bar line and a repeat sign.

✱ (o) ✱

Finis.

Wer wird.

Da Capo.



XIV. De B. V. Maria.

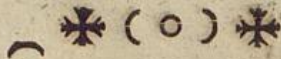
Recit. 10 Aria. Allegro.

Gegrüßt. O Maria.

piano. forte. tr. 3 forte.

piano. forte. tr. 3





piano. forte.

piano.

forte.

piano.

forte. piano.

forte.

piano. piano.

forte.

piano.

forte. tr. Finis. 4

♭ Du bist mein.

4

piano. ✱ (o) ✱

I I

forte.

7

Da Capo

XV. De B. V. Maria.

Recit. 15 Aria.

Us der Tiefe. Drum ihr Augen.

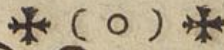
piano.

forte.

Finis. w

R.P. Rathgeberi XVI. Aria.

[G] Violino I.



Seht der Sünden.

Da Capo.

Recit. 14 Aria. Vivace. Unifono ex toto. piano.

Aber sey getröst. Komt dann her.

forte. piano. forte.

piano. forte. piano.

forte. piano.

forte. piano. forte.

piano. forte. Finis.

Stellt den Compats.

Da Capo.

XVI.

De Venerabili Sacramento.

Recit. 8 *Aria.*

Ch ich armer. Hör dann Himmel.

piano.

forte. *piano.*

forte. *piano.*

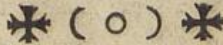
Finis. *forte.*

Helfft und zeiget.

piano. *forte.*

Da Capo.

[G] 2



Recit. 8 Aria. Allegro.

Und aber still. Wer gibt mir.

piano.

forte.

10

piano.

3

forte.

piano.

forte. Finis. Adagio.

Halten will ihn.

Da Capo.

FINIS.