

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Vox sonora decantans arias XVI.

Rathgeber, Valentin

Augustae Vindelicorum, 1732

Orgel

urn:nbn:de:bsz:31-38586

ORGANO /

5. *Alte* 

1. Inv. 2343



Sein Opus X ist eines der vollständigsten Hängewege mit.
Die 2. und 3. Ausgabe 7 fehlt leider in der Klosterbibliothek der
Präbenediktinerabtei Reuron, und auf diese Hängewege der
Fürstlich-Fürstbischöflichen Bibliothek des selbigen noch vorläufige
vollständige Opus darstellt. x)

Selbständig würde ich nochmals meinem verbrüderlichen Dank zum
Ausdruck bringen dürfen, mir in so entgegenkommender Weise
das wertvolle Opus zu Hundszwecken zur Verfügung gestellt zu haben.

Maria Theresia
Bamberger
Kunplatz 8 21.

den 12. April 1942.

x) Das Violoncello fehlt, ist jedoch mit der Organo-Hummel
gleichlautend.

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.

ORGANO.

Cum Facultate Superiorum.



AUGUSTÆ-VINDELICORUM,

Typis & Sumpibus JOANNIS JACOBI LOTTERI,
M DCC XXXII.

VOY SONORA

DECANTANS

ARIAS XVI.

IN DEAP PARTIBUS

TUM VII. LATINAS

TUM VIII. GERMANICAS

MODERNO STILO ACCOMMODATAE

Violoncello, Viola, & Alto Violoncello
Violoncello, Viola, & Alto Violoncello
Violoncello, Viola, & Alto Violoncello

CHORIS MUSICIS

PROPOSITIS

P. V. Stettino Rathgeber

et Librettist. Ord. S. Benedicti Monasterii
in S. Trinitate

OPUS X.

—————

OR GANO

—————



—————

—————


—————

—————

—————



Ad Philomusum.

Philomuse Candide, post varia edita opera Musicalia à pleno Choro (ut varietas delectet) offero quoque ad instantiam multorum Cantilenas XVI. Ariosas 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 auribus audientium inacceptus, notantum præterea, ut, ubi reperitur præter finale Superiùs hoc Signum  aliquis mora teneatur. Utere igitur Philomuse exiguo hoc opere ad Majorem DEI DEIPARÆQUE Gloriam, & Vale.

INDEX

INDEX OPERIS.

PARS PRIMA LATINA.

- ARIA I. De omni Tempore, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA II. De Venerabili Sacramento, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA III. De Vanitate mundi sive omni Tempore, à Alto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA IV. De Amore Dei, vel omni Tempore, à Canto Solo, Violino Solo vel Unifono, cum Organo & Violoncello.
- ARIA V. De Amore Dei vel omni Tempore, à Basso Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA VI. De B. V. Maria, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA VII. De Confessore vel quovis Sancto, à Canto Solo, Violino unifono, cum Organo & Violoncello.
- ARIA VIII. De omni Tempore, à Canto Solo, Violino Unifono, cum Organo & Violoncello.

PARS SECUNDA GERMANICA.

- ARIA IX. De Venerabili Sacramento, à Alto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA X. De Beatissima Virgine Maria, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA XI. De B. V. Maria, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA XII. De B. V. Maria, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA XIII. De B. V. Maria, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA XIV. De B. V. Maria, à Canto Solo, 2. Violin. Alto Viola obligato, cum Organo & Violoncello.
- ARIA XV. De B. V. Maria, à Canto Solo, 2. Violin. cum Organo & Violoncello.
- ARIA XVI. De Venerabili Sacramento, à Canto Solo, 2. Violin. cum Organo & Violoncello.

REVERENDISSIMO
PRÆNOBILI,
AC
AMPLISSIMO
DOMINO, DOMINO
ALBERICO,
SACRI ET EXEMPTI ORDINIS
CISTERCIENSIS,
CELEBERRIMI MONASTERII B.V.M.
MARIS-STELLÆ
ABBATI DIGNISSIMO
&c. &c.

DOMINO DOMINO
perquàm Gratioſo.

Reverendissime & Amplissime
PRÆSUL,

Domine Domine perquam Gratiose.



Undum esse mare, nemo disputabit mente mundus. Hujus fluctus sunt luctus : Syrtes sinistrae sortes : tempestas egestas : venti contraria menti : fluxus, refluxus maris in- & e- gressus è mundo : amaritudo sollicitudo : voragine mentis caligines : aqua mala ; unde Poëta canit :

Non mare tot guttas, quot mala mundus habet.

Et in hoc mari videndum, quò sit emergendum : & in hoc mari videndum, cui fidendum. Nulla est securitas, nulla stabilitas : *hostium*, ut Augustinus ait, *plena sunt omnia*. Nil nisi miseria, nil nisi naufragia, nil nisi pericula, quæ Apostolus agnoscit 2. ad Corinth. 11. *Pericula ex genere, pericula ex gentibus, pericula ex civitate, pericula in solitudine, pericula in falsis fratribus &c.* Nullus locus, nullus status est exemptus : nec quis evadet, teste Papa Innocentio, nisi per lignum & stellam, id est, per fidem Crucis, & virtutem Lucis, quam nobis peperit *Maria maris Stella*. Ad Hanc Ipsam nos, mari huic amaro expositos, confugere docet mellifluus Doctor S. Bernardus : *Quisquis te intelligis in hujus seculi profluvio magis inter tempestates fluctuare, quam per terram ambulare, ne avertas oculos à fulgore hujus Sideris : si non vis procellis obrui, respice Stellam, voca Mariam.*

Qua in parte, cum & ego fluctuem in mari Lachrymarum, morem gero S. Doctori, Stellam Virgineam respicio, Mariam invoco, & cum eodem filiali cum affectu servili cum reverentia saluto. *Ave maris Stella, Dei Mater alma, atque semper Virgo, profer lumen cæcis, mala nostra pelle, bona cuncta posce, monstra Te esse matrem, iter para tutum, ut videntes Jesum, semper collemur.*

Pro

Pro meo autem modulo alte-fatam *Stellam* invoco VOCE SONORA, opere meo musico decimo, quod ut plurimum Arias & suspiria ad *Beatissimam* tum Germano, tum Latino idiomate continet, ut ope hujus Stellæ, *gratiâ plenæ*, non patiar naufragium. Spe amplâ lactatus etiam eadem pro viribus decanto laudes Stellæ gloriosæ inter admirationem Ejusdem raræ pulchritudinis, charæ dulcedinis gratiæ plenitudinis, splendoris, amoris, candoris ter admirabilis, ante-in-, & post partum Solis Justitiæ. Quam dum cano, mira rerum facies! quam dum miror, in mari me ob Ejus fulgorem in ecstasin raptum rapit unda *Limagi*, & à *Stella Mariana* defert *Maris-Stellam*, vulgò: *Bettingen*. Monasterium tum antiquitate, tum continuo Virtutis vigore celeberrimum S. Ord. Cistert. ad Ejusdem *Stellam Præfulgentem*, Sanguine illustrem, prudentiâ illustriorem, Virtute illustrissimam: sub Cujus præsidio Vox Sonora in omnem exhibit terram, cum & ejus splendor Orbem, & Urbem illuminet. Præclaræ Stellæ nomen & omen adest.

steLLa MarIs - steLLæ rarâ VirtVte CorVsCat.
 reLLigIone, & sapIentIâ
 ALberICVs præLatVs.

Quam Stellam, Deo & hominibus dilectam, in terris sine errore errantem, in tenebris a-Catholicis mirè rutilantem, si alloquar verbis, quæ Mariam D. Bernardus, non erravero: Hanc enim *Maris-Stellanam Stella Mariana* fecit esse Stellam Angelicâ puritate candidam, & amore divino rubicundam. Quare VOCE SONORA, & mente devotâ intono.

*Ave maris Stella, ave, Reverendissime & Amplissime Præsul Maris-Stellane. Ave Stella, quasi Sol refulgens in Templo Domini. Ave Lux mundi illustrissima; Ave Stella D. Bernardi æmula: imò in Te Ejusdem mellifluus vivit spiritus. Hoc probat Tua Religio, hoc Fidei defensio: hoc probat Habitûs & mentis candor, Justitiæ ardor, Naturæ Tuæ supra naturam benignitas, chara in omnes suavitas, mira in subditos charitas, rara humilitatis profunditas, stupenda Virtutum sublimitas. Dum vitam agis mortalem, facis immortalia. Videt & mirari debet Orbis Te, & Tuam in negotiis suscipiendis alacritatem, in perficiendis dexteritatem, in omni actione comitatem, in prosperis modestiam, in adversis constantiam, miram, qua domas Leones, clementiam, in Choro sanctimoniam, in foro jurisprudentiam, in Disciplina conservandâ industriam, in regimine sapientiam, in Religione & Regione vigilantiam, summam vitæ innocentiam; vivis enim in terra, ac si in cælo esses: vivis Deo Stella, mortua mundo: vivis inter homines angelicè. Hinc splendor & ardor. Hinc splendor Tuæ gloriæ: hinc Tuorum in divinis ardor; unius enim splendor, fert adagium, est incendium alterius. Cùm ergò, Reverendissime Præsul, Stella sis, totum Tuum Monasterium nomine & omine *Maris-Stella* est. Qualis Rex, ta-*

lis grex. Cùm ex pietate & dignitate sis *Luminare majus*, lucent etiam ad stuporem *Luminaria Tua minora*. Cùm sis ignis de cœlo in terram, ut accendatur, missus, ardent & Stellæ, Tibi subditæ amore in Deum, amore in Deiparam Stellam Virginem. Ex Te omnis *splendor*: ex Te omnis *ardor*. Unde & jure hanc Tibi debeo inscriptionem. *Ex Te cuncta decorem*. Nec pecco in hoc contra regulam S. Maximi: *Non laudes hominem in vita*. Non enim me adulatio sed veritas movet: non laudo hominem, laudo Stellam, quam nulla (Stellæ sunt insensibiles) movet elatio: & in Qua, ut de Stellis Aristoteles L. de Cœlo ait: *Non est corruptio, nec casus, nec error*. Non *corruptio*; purus enim, Reverendissima Stella, Spiritus es. Non *casus*: Stella fixa es, & Virtus cardo Tuus stabilis. Non *error*. Mariam *sequens* (vaticinium fuit Melliflui S. Patris Tui) *non devias, ipsam cogitans non erras* &c. Ipsa affulgente, fulges in tempore, & fulgebis in omnem æternitatem.

Stella igitur Illustrissima, Stella Nobilissima, *cùm non sit inventa similis Tibi*, cùm totum cogas orbem in Tui admirationem, & meos Tuus *splendor* rapit oculos: & meum Tuus Sanctitatis *ardor* Tui amore cor inflamat, ut Mariam *Altissimam maris Stellam* Tuo sub Præsidio Voce Sonorâ, quam expressit Ejusdem Stellæ excellentia, pro viribus extollam. Scio enim, summâ reverentiâ dictam *Stellam, per quam Deus* (teste Patre Tuô S. Bernardô) *Te & omnes nos habere totum voluit*, à Te intimè amari: & Te amare alaudas voce suâ laudantes Eam. Scio laudari & amari *Matrem Virginem* unicum Tuum esse desiderium, unicum Tui cordis solatium. Credo exin, Mariam, Reverendissime Præsul, Tibi secundo Bernardo cum lacte Suô Virgineô amorem & candorem instillâsse. Quare vocem meam Marianam, **VOCEM SONORAM**, gratam, ratamque habebis. Tibi Eam, Amplissime Præsul, ad majorem Dei & Deiparæ gloriam solennissimè omni cum devotione dedico, confesco: & repeto Jure dicta. Cùm Amplitudo Tua perquam gratiosa, tanquam Stella Maris-Stellana laudata, sed non satis laudanda *splendore admirabili orbem & urbem illuminet*, Vox Mariana, **VOX SONORA** exhibit in omnem terram. Interim corde & ore. Ave Maris-Stella, ave & fave

Reverendissime & Amplissime
Præsul,

Domine Domine perquam Gratiosè

devotissimo Servo

P. VALENTINO RATHGEBER,
Ord. S. Benedicti.



ORGANO. PARS PRIMA LATINA.

I. De omni Tempore.

Recit.

Uid moraris.

Aria.

O fidelis anima.

R. P. Rathgeberi XVI. Aria.

*A

Organo.

Handwritten musical score for a single instrument, likely a lute or guitar, in bass clef with one flat. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style characteristic of the 16th or 17th century, featuring complex rhythmic patterns and many accidentals. Fingerings are indicated by numbers 1-7 above notes. The score includes a section marked "Finis." and another marked "Da Capo." with a double bar line and repeat sign. The page number "2" is in the top left, and a decorative header "✱ (O) ✱" is at the top center. The bottom of the page shows empty staves.

II. De Venerabili Sacramento.

Recit.

D - Ulce cordis.

Aria.

Ad mensam.

*A 2

First system of musical notation, consisting of a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is common time (C). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Aria.
Terrena cur amas.

Second system of musical notation, starting with the title "Aria. Terrena cur amas." The treble staff is in 6/8 time. The music continues with a melodic line and a bass accompaniment.

Third system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

Fourth system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

Fifth system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

Sixth system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

Seventh system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

Eighth system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

Ninth system of musical notation, continuing the piece with a treble staff. The notation includes various rhythmic values and fingerings.

R.P. Rathgeberi XVI, Aria.

* B

Organo.



Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

Finis.

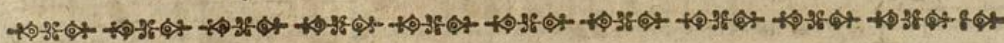
86. ☺ Despicio.

Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

Musical staff with notes, rests, and 'X' markings.

17.



IV. De Amore Dei vel omni Tempore.

Recit.

Musical staff with notes, rests, and 'X' markings.

Uemadmodum.

Musical staff with notes, rests, and 'X' markings.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff continues the melodic line with similar notation.

Aria. S.

Second system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Third system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Fourth system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Fifth system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Sixth system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

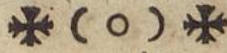
Seventh system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Eighth system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Ninth system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

Tenth system of musical notation, including a treble staff and a bass staff. The treble staff has a common time signature. The bass staff contains the text "Ubi Jesu quiescis." written below the notes.

* B 2



First staff of musical notation with various fingerings and accidentals.

Second staff of musical notation with various fingerings and accidentals.

Third staff of musical notation with various fingerings and accidentals.

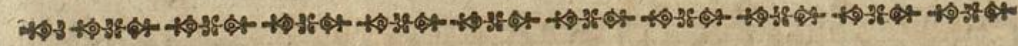
Fourth staff of musical notation, including the instruction *Tasto.* and *Finis.*

Fifth staff of musical notation with various fingerings and accidentals.

Sixth staff of musical notation with various fingerings and accidentals.

Seventh staff of musical notation with various fingerings and accidentals.

Eighth staff of musical notation, ending with the instruction *Da Capo.*



V. De Amore Dei vel omni Tempore.

First staff of the section, starting with a large 'A' and the instruction *Recit.*

Second staff of the section, starting with the instruction *H cor.*

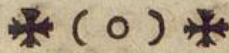
Aria. B. S.

Nolo nolo vivere.

R. P. Rathgeberi XVI. Aria.

*C

Organo.



First staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Second staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Third staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Fourth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Fifth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Sixth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Seventh staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Eighth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Ninth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Tenth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Eleventh staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Twelfth staff of music with bass clef, key signature of one flat, and various musical notations including notes, rests, and accidentals.

Finis.

In amore.

Da Capo.

27.

VII. De Confessore vel quovis Sancto.

Recit.

F - Idelis.

Aria. 76

O magne Coelitum.

piano. 76 6 6 6 forte. 6 6

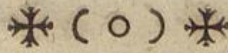
piano. 76 6



R.P., Rathgeberi XVI, Aria.

♯D

Organo.



forte. 76 6 6

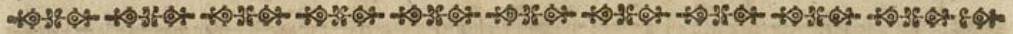
Finis. piano. 6 6 forte.

170. ☉ Patrone.

piano. 6 6

Da Capo.

47.



VIII. De omni Tempore.

Aria. Vivacè. 6 6 6 6

S.

Uc honores.



* D 2

A handwritten musical score consisting of ten staves. The notation is in a single system with a common time signature (C) and a key signature of one flat (B-flat). The music is written in a style characteristic of 18th-century manuscripts, featuring a variety of rhythmic values and articulation. The score includes several measures with fingerings (e.g., 6, 5, 4, 3, 2, 1) and slurs. A repeat sign is visible at the beginning of the second staff. The notation is dense, with many beamed notes and rests. The page number '16' is in the top left, and a decorative symbol '✱ (○) ✱' is centered at the top. The manuscript shows signs of age, with some staining and wear.



PARS SECUNDA GERMANICA.

IX. De Venerabili Sacramento.

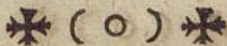
Recit.

R *Dm̄t liebe Christenheit.*

10.

Aria.

O wahres Himmel-Brod.



7 7 6

6 5 4 3 9 7 6 5 4 3

7 6 5 4 3 2 1

b 5 7 8

7 6 6 6 5 4 3 2 1

6 6 5 7 4 3 2 1

6 5 4 3 1 6 5 4 3 5

6 5 4 3 Finis. 6 X 6

108. 0 Jesu.

6 6 6 7 7 6 5 4 3

X 6 5 4 3 X 6 5 4 3 6 5 4 3

Da Capo.

X.

De B. V. Maria.

Recit.
 unff Stein.

Aria.
 Mit besserem Recht.

* E 2

XI.

De B. V. Maria.

Recit.

Freuliche Zeitung.

Aria. Vivace.

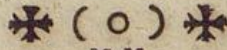
Die Ursach der Freuden.

piano.

R. P. Rathgeberi XVI. Aria.

*B

Organo.



5 + * 1 6 * * 2 * - 6 6 *

6 6 * 6 * 6 * 1 * * *

piano. 4 6 * 6 6 4 5 forte.

6 6 * 6 6 * 6 * 6 *

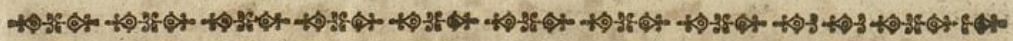
Finis. 6 - 7 7 6 5

70. Wir waren schon.

6 - * 6 6 - 6 6 * - - *

* 6 * * * 7 6 5 *

4 * Da Capo.



XII.

De B. V. Maria.

Recit. b

Schweig Apollo.

First system of musical notation, consisting of a treble clef staff and a bass clef staff, both in a key signature of two flats.

Second system of musical notation, including a treble clef staff and a bass clef staff.

Aria.
Wir hingegen.

Third system of musical notation, starting with the word "Aria." and the lyrics "Wir hingegen." The staff includes a treble clef and a bass clef.

Fourth system of musical notation, continuing the piece with a treble clef and a bass clef.

Fifth system of musical notation, continuing the piece with a treble clef and a bass clef.

Sixth system of musical notation, continuing the piece with a treble clef and a bass clef.

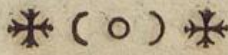
piano. forte.

Seventh system of musical notation, including dynamic markings "piano." and "forte." The staff includes a treble clef and a bass clef.

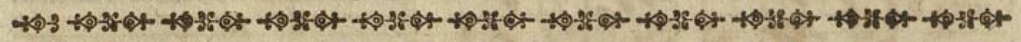
Eighth system of musical notation, continuing the piece with a treble clef and a bass clef.

Finit. 35. D glücklich.

Ninth system of musical notation, ending with "Finit." and "35. D glücklich." The staff includes a treble clef and a bass clef.



Handwritten musical score for a piece, likely a Minuet. It consists of three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a bass clef and the same key signature. The third system has a treble clef and the same key signature. The music includes various rhythmic values and ornaments. A "Da Capo." instruction is present in the third system, with a measure number "16." below it.



XIII. De B. V. Maria.

Handwritten musical score for the beginning of "De B. V. Maria." It starts with a treble clef, a key signature of one flat, and a common time signature (C). The first staff is labeled "Recit." and contains a recitative line. Below it, the lyrics "El Menschen." are written. The second staff is a bass clef accompaniment.

Handwritten musical score for the first system of the "De B. V. Maria." piece. It consists of two staves: a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with the same key signature and time signature.

Handwritten musical score for the second system of the "De B. V. Maria." piece. It consists of two staves: a treble clef staff with a key signature of one flat and a common time signature, and a bass clef staff with the same key signature and time signature.

Handwritten musical score for the "Aria" section of "De B. V. Maria." It starts with a treble clef, a key signature of one flat, and a 3/8 time signature. The lyrics "Wer dieses erachtet." are written below the first staff. The second staff is a bass clef accompaniment. The music includes various rhythmic values and ornaments.

✱ (◯) ✱

90. ☺ Wer wird nur.

Da Capo.

46.

R. P. Rathgeberi XVI. Aria,

*G

Organo,

* (o) *
De B. V. Maria.

Recit.
 ♯ *En gegrüßt.*

Arioso.

Aria. Allegro.
 ♯ *D Maria.*

piano.

piano. 6 5 4 forte. 6 12

forte. 6 6 6 6 6 6 6 5 7 6 6 5

6 5 4 3 piano. 6 6 6

forte. 4 1 6 1 1 1 5 7

6 6 6 2 6 b7 6 6 5 4 3 3

piano. 6 7 6 6 4 3 forte. 6 6 6 6

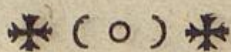
5 7 7 6 5 1 6 4 3 Finis. 7 6 6

122. Du bist mein. forte. 6 6 6 6 4

piano. 6 6 6 5 5 4 7

forte. piano. 6 6 6 6

Da Capo. 46. * G 2



XV.

De B. V. Maria.

Recit.

us der Tieffe.

15.

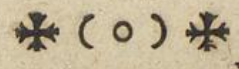
Aria.

Drum ihr Augen.

Finis.

Seht

der Sünden.



First staff of music with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes. Above the staff, there are various performance markings including a '4', a '6', and a 'b'.

Second staff of music, continuing the melodic line. It includes a 'Da Capo.' instruction at the end of the staff. Above the staff, there are markings for '4', '5', and '6'.

Third staff of music, marked 'Recit.' (Recitativo) in the beginning. The tempo is indicated as 'C' (Crescendo). The lyrics 'Aber sey getröst.' are written below the staff. Above the staff, there are markings for '6', 'b', and '41'.

Fourth staff of music, continuing the recitative. The lyrics 'Aber sey getröst.' are repeated below. Above the staff, there are markings for '6', 'b', and '43'.

Fifth staff of music, marked 'Aria. Vivace.' in the beginning. The lyrics 'Kommt dann her.' are written below the staff. Above the staff, there are markings for '6'.

Sixth staff of music, continuing the aria. Above the staff, there are markings for '6', '2', and '6'.

Seventh staff of music, continuing the aria. Above the staff, there are markings for '6'.

Eighth staff of music, continuing the aria. Above the staff, there are markings for '6', '7', and '1'.

Ninth staff of music, continuing the aria. Above the staff, there are markings for '6'.

Tenth staff of music, ending with a 'Fini. 12' marking and a 'Da Capo.' instruction. Below the staff, the lyrics 'Stellt den Compas.' are written.

Eleventh staff of music, which is empty.

R.P. Rathgeberi XVI. Aria.

2H

Organo,

XVI.

De Venerabili Sacramento.

Recit.

Ch ich armer.

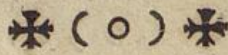
Aria.

Hör dann Himmel.

6 5 4 3 *Finis.* 24. \ominus Helfft und zeigt.

Recit. *piano.* 19. Und aber still.

Aria. Allegro. 8. Wer gibt mir.



6

1

1

ot 6 5

6 4

6

Finis. Adagio. 83.

Halten will.

5 7 6

6 4

1 6

Da Capo. 15.

FINIS.



