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De semine bono, ex terra bona fructus laboris, et artis flos vernans in foecundis Helvetiorum convallibus exortus harmonico XL. ariarum concentu

Meyer von Schauensee, Franz Joseph Leonti

St. Gallen, 1748

Alto Viola [Don Mus. Dr. 1677]

urn:nbn:de:bsz:31-36239

Visual Library

ALTOVIOLA~

3 Druck 1677

DE SEMINE BONO, EX TERRA BONA

FRUCTUS LABORIS,

ET ARTIS

FLOS VERNANS

IN FOECUNDIS

HELVETIORUM CONVALLIBUS

EXORTUS

HARMONICO XL. ARIARUM CONcentu, à Soprano, & Contr. Alto Solo,

unà cum varijs

INSTRUMENTIS

Germanis Emendatioris Musices Amatoribus

DELATUS

PER

FRANCISCUM JOSEPHUM LEONTIUM

Meyer de Schauensee

Senatorem Majorem Illustrissimæ, Inclytæq; Reipublicæ LUCERNENSIS.

OPUS I.

VIOLA.

Cum Permissu Superiorum.

Typis Principalis Monasterij S. GALLI, M D CC XL VIII.

Sumptibus Josephi Samm, von Unter-Ammergau aus Bäyeren.

MRA

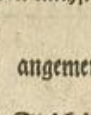
Vorbericht

An den geehrten Liebhaber der edlen Music.

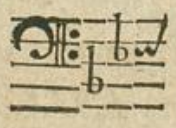
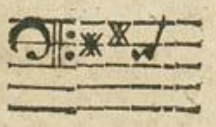
OBwohlen mir nit unbewust seyn kunte / daß die Musicalische eben so wenig / als andere zum Vorschein gelangende Schrifften von der allgemeinen / und ohngesanmten Critique eximiert seyen. Habe mich doch eben so wenig / als andere / abschröcken lassen / bey dem Musique-liebenden Publico mit einem neuen aus XL. Arien bestehenden Werck zu erscheinen: Um so vil weniger / als mir von vilen in der edlen Music-Kunst best erfahrnen guten Freunden hoffnung gemacht worden / daß solches / wo nicht durch aus / und bey allen / doch Inn- und bey villen einen geneigten Eingang finden werde. Wann auch sehen / und erfahren werde / das dieses mein erstes dem Tag-Liecht anvertrautes / und Anno 1748. Neu aufgeführtes Musicalische Werck bey der Musique verehrenden Welt den gewünschten Eingang wird gefunden habe / so verspreche deroselben künftighin noch mehrere gleichen Styli durch den Druck mit zutheilen

Alle diese Arien habe anfanglich über Italienische Pœsie, und zwar mehrentheils über die Metra des Welt berühmten Kayserlichen Hoof Poëten Herrn Metastasio componiert; weilen aber die Kammer-Musiques in unseren Landen nicht so gebräuchlich / wie in Italien; als habe dienlich / und nutzlicher zu sein erachtet / die Italienische in ein anständig-Geistlich- und Kirchen-mäßig-Lateinische Poësie zu allgemeinen Gebrauch des Hauses-Gottes übersetzen zu lassen: Welche obwohle zimblich beschwehrliche Gefälligkeit auf vielfaltiges Ansuchen mir / und dem Publico / zuerweisen beliebet hat der Hochwürdige / und Hochgelehrte Herr P. WOLFGANGUS ITTEN würdigister Sub Prior des hochlöblichen- und Freyen GOtts-Hauses Engelberg mein höchst venerierender Patron / und Freund / dessen glückliche Bemühung in ungezwungener Immitierung Italienischer Pœsie, jederman wird approbieren, und beloben müssen.

Damit aber auch hierin der hochgeneigte Leser-Musicus alle zulängliche Erleichterung habe / so beliebe zu gegenwährtigen so wohl / als künftig-folgenden Werckeren nachstehende Anmerckungen geneigtest an zusehen.

1. Wo das Tact-Zeichen angemerckt ist / soll nicht wie ein  Ordinari-Tact geschlagen werden; dann dises erstere Zeichen mit einem durchgehenden Strich bedeutet in meinen Compositionen jederzeit ein zweyer Alla Breve, und hat nur 2. Streich; das letstere aber ein Ordinari gantzen Tact / so 4. Streich hat.

2. Haben die Herren Trompeter / und Wald-Hornisten zu observieren / daß selbe sich an denen neuen / und nach jetziger Italiener-Mode eingerichteten Zeichen nit stossen; dann an statt des gewohnten Violin Zeichen / werden selbe verschidene andere nach Beschaffenheit deren Clavium antreffen / doch also / daß der Haupt / oder Intonation Clavis immer eintreffe zwischen der dritt- und vierten Linien / wie auf folgender Anmerckung zu ersehen.

Aus dem C. Aus dem D. Aus dem Dis.  Aus dem E. 

Aus dem F. Aus dem G. Aus dem A. Aus dem B. &c.

Hieraus wird man finden / daß die Stim von jeden Thon allezeit zwischen die mitlere / und andere oberste Linien hineln komme / und weith leichter / als auf die Teutsche-Weis zuverstehen.

3. Setze auch in disem / und villeicht folgenden Werckeren als ein bewehrte Regel, daß die Musique nur 4. Haubt-Bewegungen habe / als nemlich Largo, Andante, Allegro, und Presto, deren eines auf das andere in dem Tempo geschwinder folget; folglich das Adaggio, Gravè, Vivace &c. Nur synonima seynd. Wann dann dises / wie auch die Anfangs gezeichnete X. b. Tact / und Tempo, item Forte, und Piano, und deren öftere Verenderungen wohl in Obacht werden genommen werden / verspreche mir / wie auch einem hoch ehrenden Musen-Chor nit weniges Vergnügen von solcher Production. Schlüßlichen hoffe / es werde der Italiener vortreffliches Sprüch-Wort: E ben' accordato è mezzo Suonato; wohl gestimt ist halb gespihlt &c. Auch bey den teutschen Herren Musicanten nit unbekant seyn.

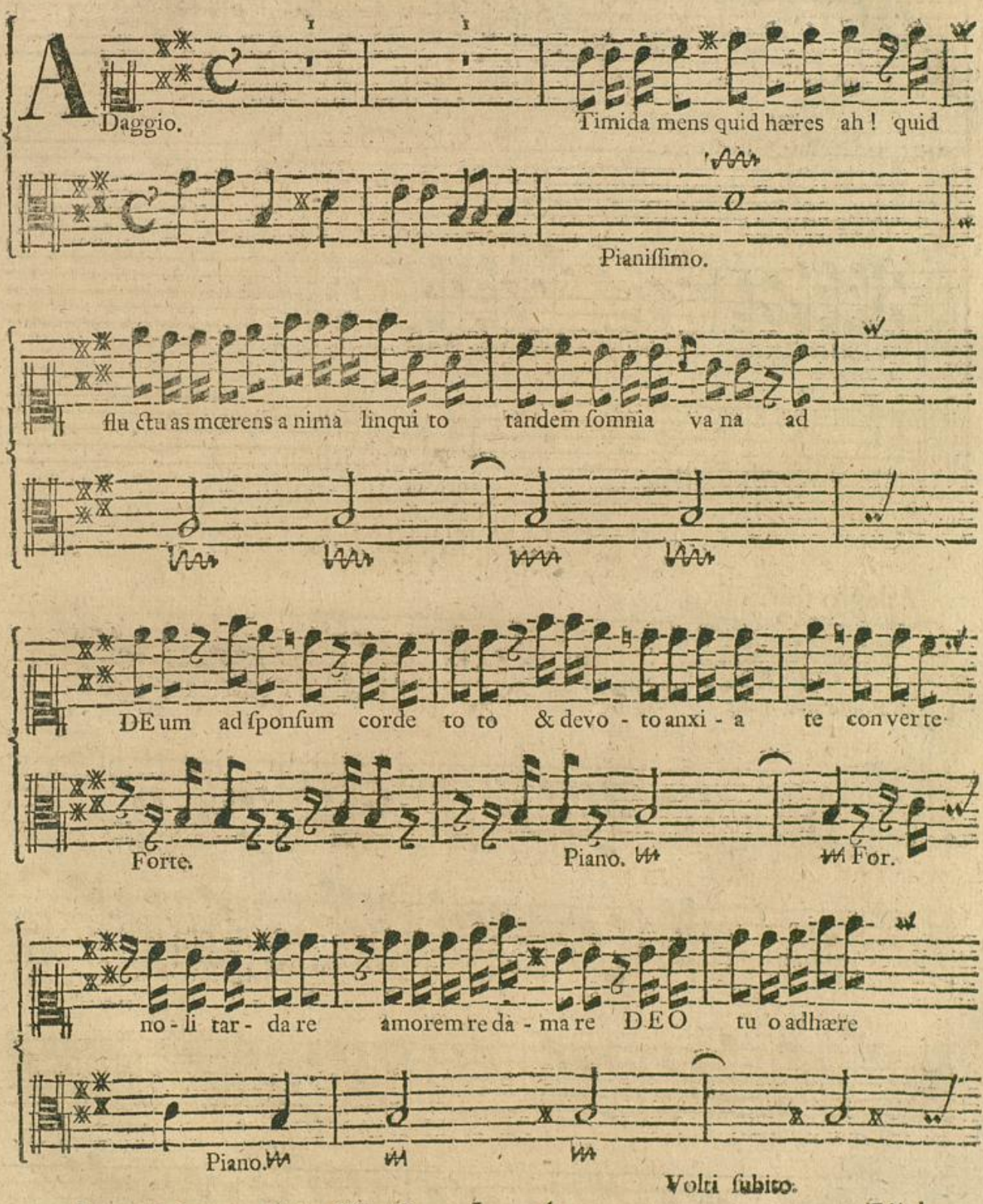
Obwohl nun aber / und letstlichen der jezig-Italienische Stylus, damit selber desto vollkommener in die Ohren falle / so wohl die Vile / als virtuose Musicanten liebet / und erheüschet; wolle man sich doch an jenen Ohrten / da etwann weniger / oder auch nicht so virtuose Musicanten vorhanden / von Erkauffung dises meines Wercks nit abschröcken lassen / massen solches auch mit wenigeren mag produciert werden / indeme haubtsächlich nur 5. Personen darzu vonöthen. Als nemlich die Orgel, Singstim / 2. Violin samt der Viola, die ich allezeit als eine von den 4. Real theilen der Musique höchst nöthige Stim ansiche / ohne welche die Music niemahls Complet seyn / und ohnmöglich die gantze Harmonie ausgeführt werden kan: übrige Instrumenta gereichen nur zu mehreren Zierd / und Ergantzung. Was dann einigen Musicanten an erwünschter Kunst abgehet / daß werden selbe durch fleissige Attention, und öftere Production leicht ersetzen.

Will mich solchemnach vertrösten / das hoch ermeltes Publicum diſe meine Undernehmung genemmigen / und mich seiner wehrtgeschätzesten Neigung nicht unwürdig achten werde; in welcher zuversicht ich auch nicht ermanglen werde meine angefangene Arbeit unverdrossen fortzusetzen.

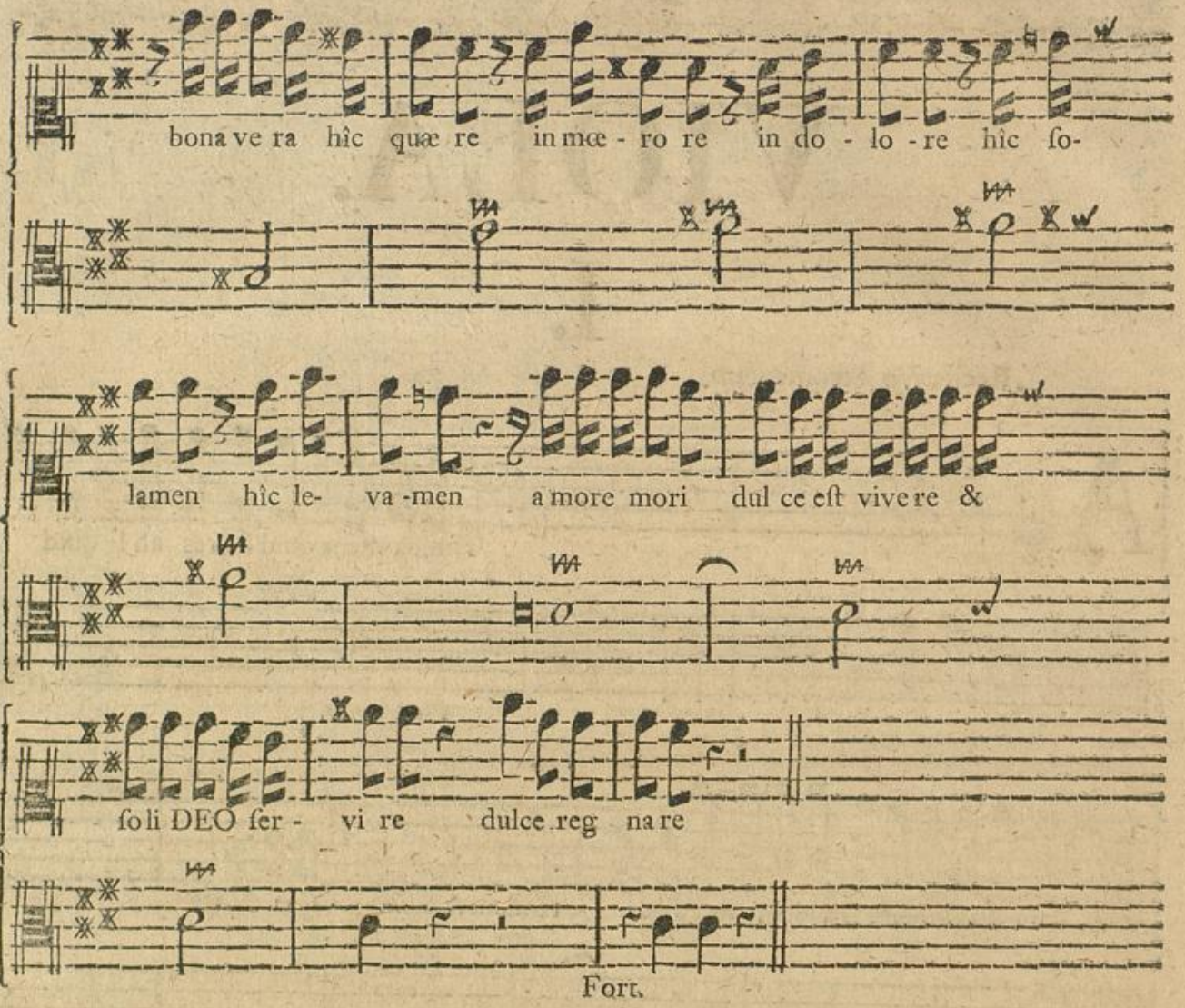
VIOLA.

I.

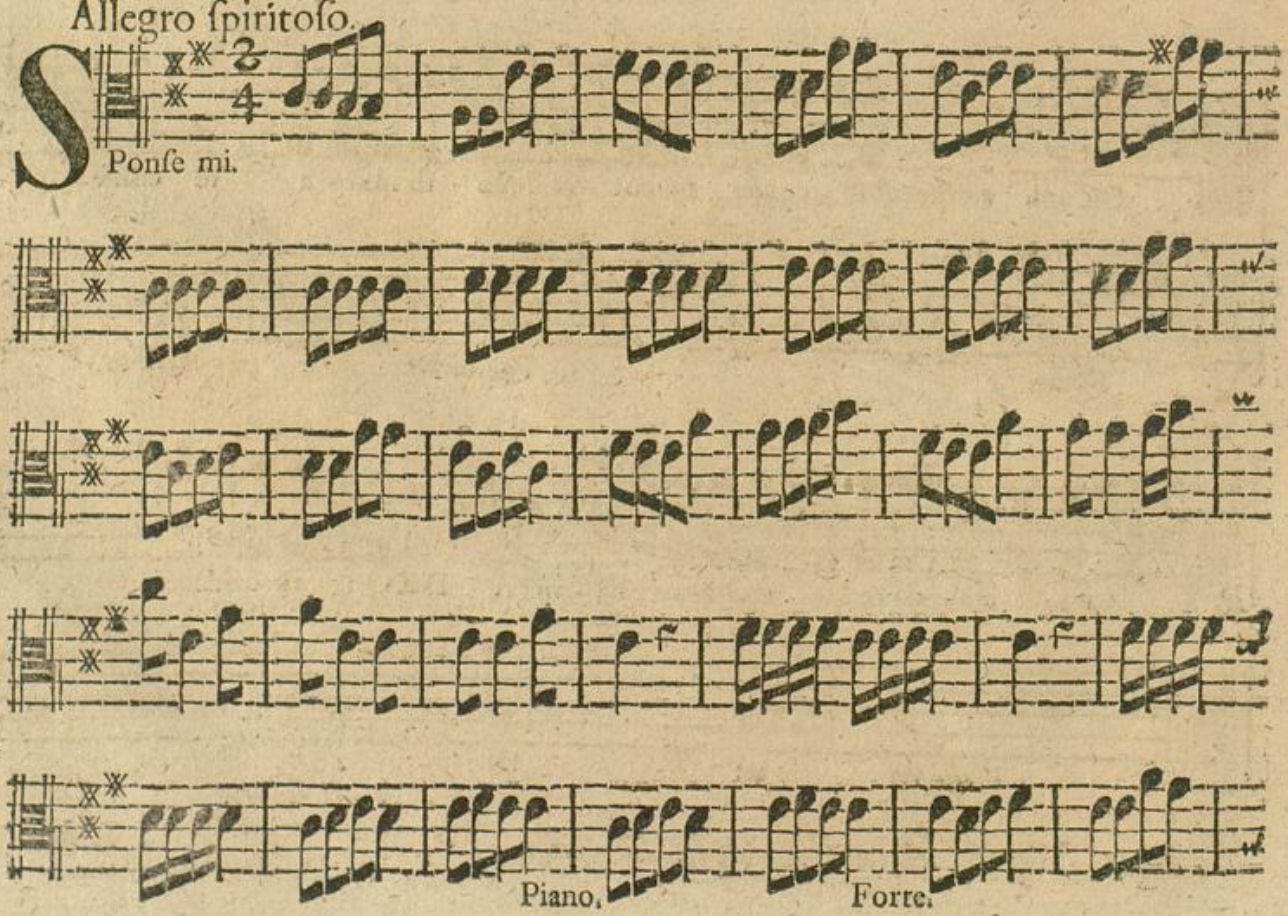
Recitativo Stromentato.

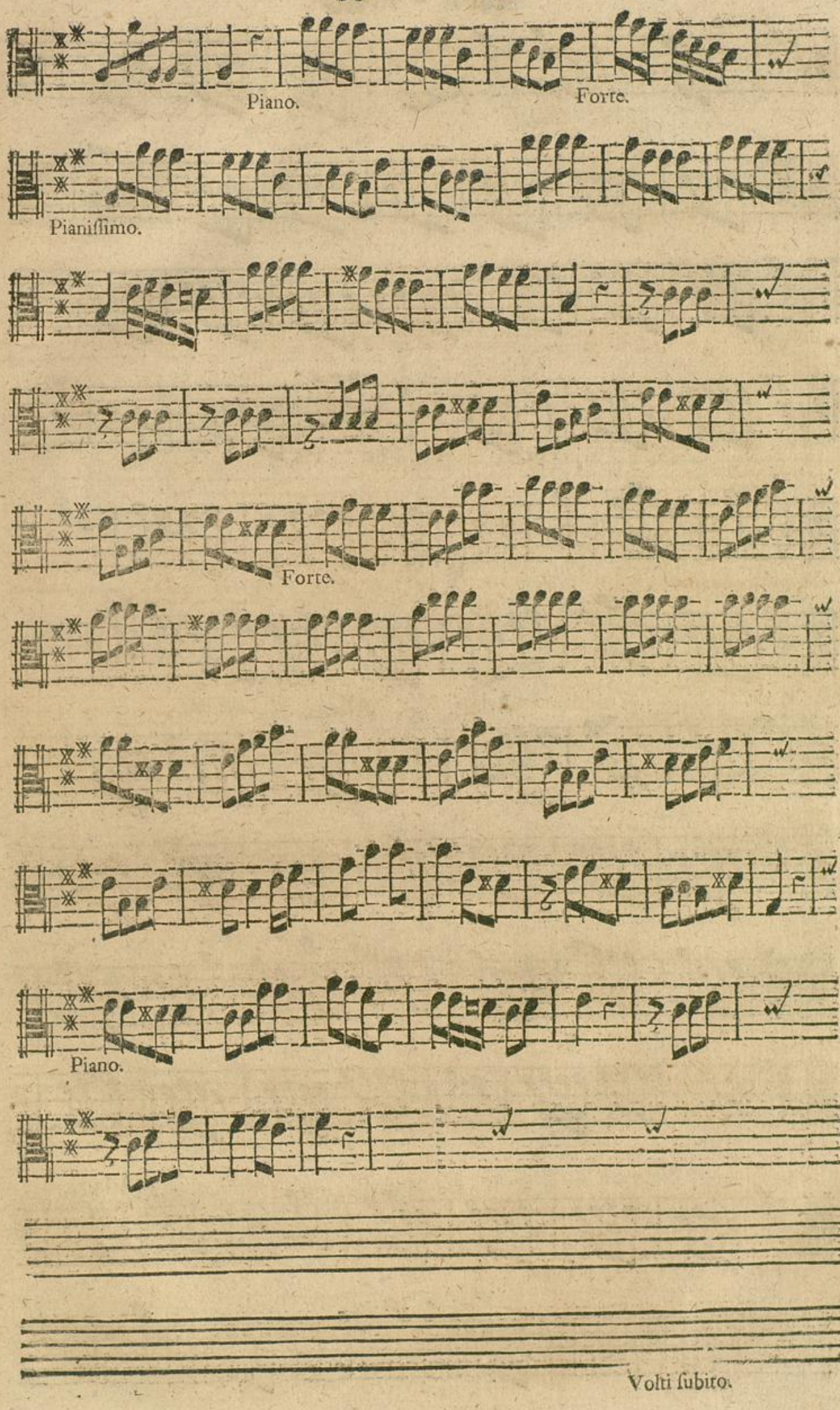


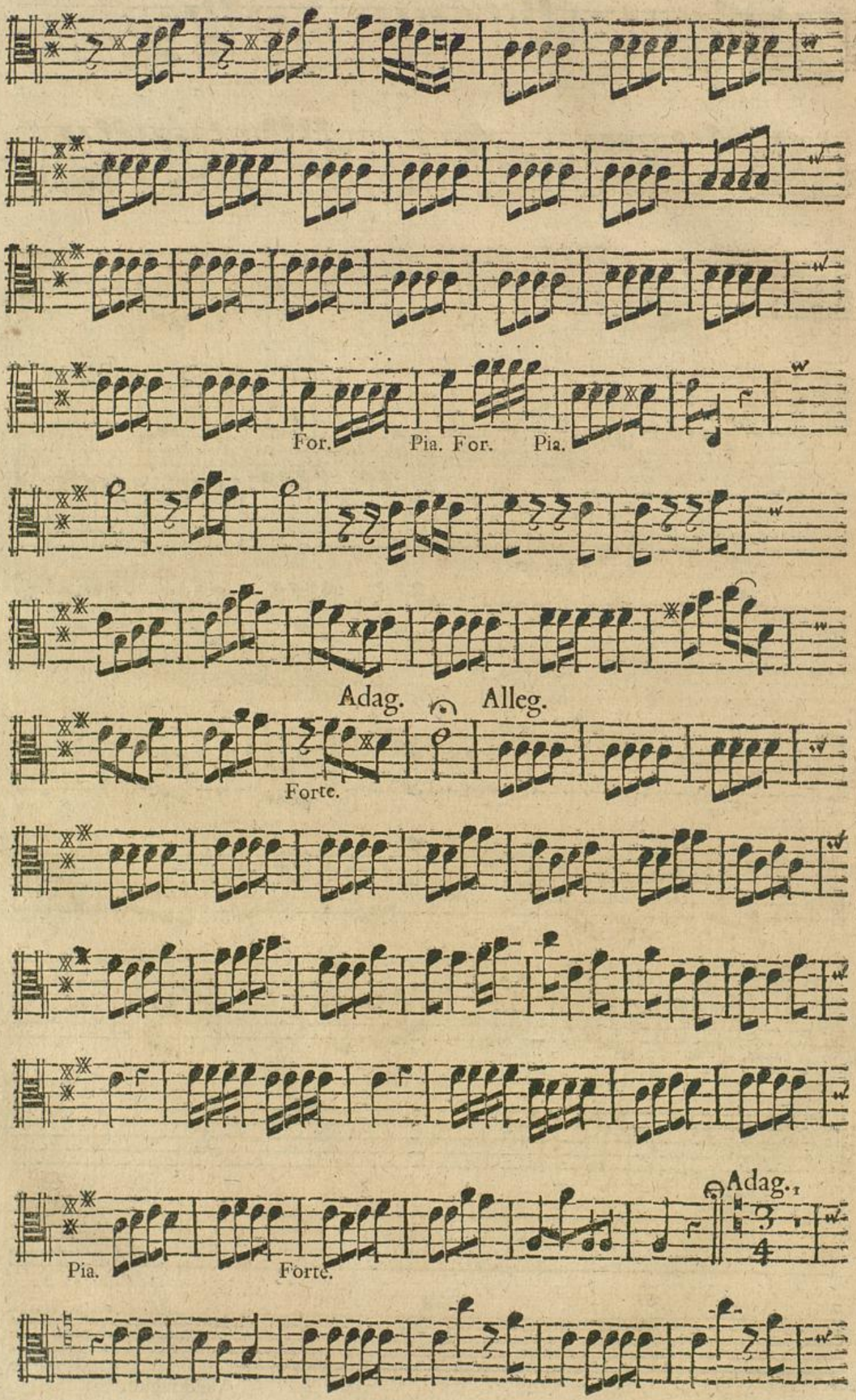
Sigre. Meyer, Aria XL. Opus I. Ao *Viola.*


bona ve ra hîc quæ re in mœ - ro re in do - lo - re hîc ſo-
lamen hîc le- va -men a more mori dul ce eſt vive re &
ſoli DEO ſer - vi re dulce reg na re
Fort.

SEGUE L'ARIA.


Allegro ſpiritoſo.
Ponſe mi.
Piano.
Forte.


Piano.
Forte.
Pianiſſimo.
Forte.
Piano.
Volti ſubito.


For.
Pia. For.
Pia.
Adag.
Alleg.
Forte.
Pia.
Forte.
Adag.

Allegro.

Forte.

Da Capo.

II.

Recitativo Stromentato.

A

Daggio.

Pianiſſimo For. Piano. For. Pia. For.

Plan- - - - - - -

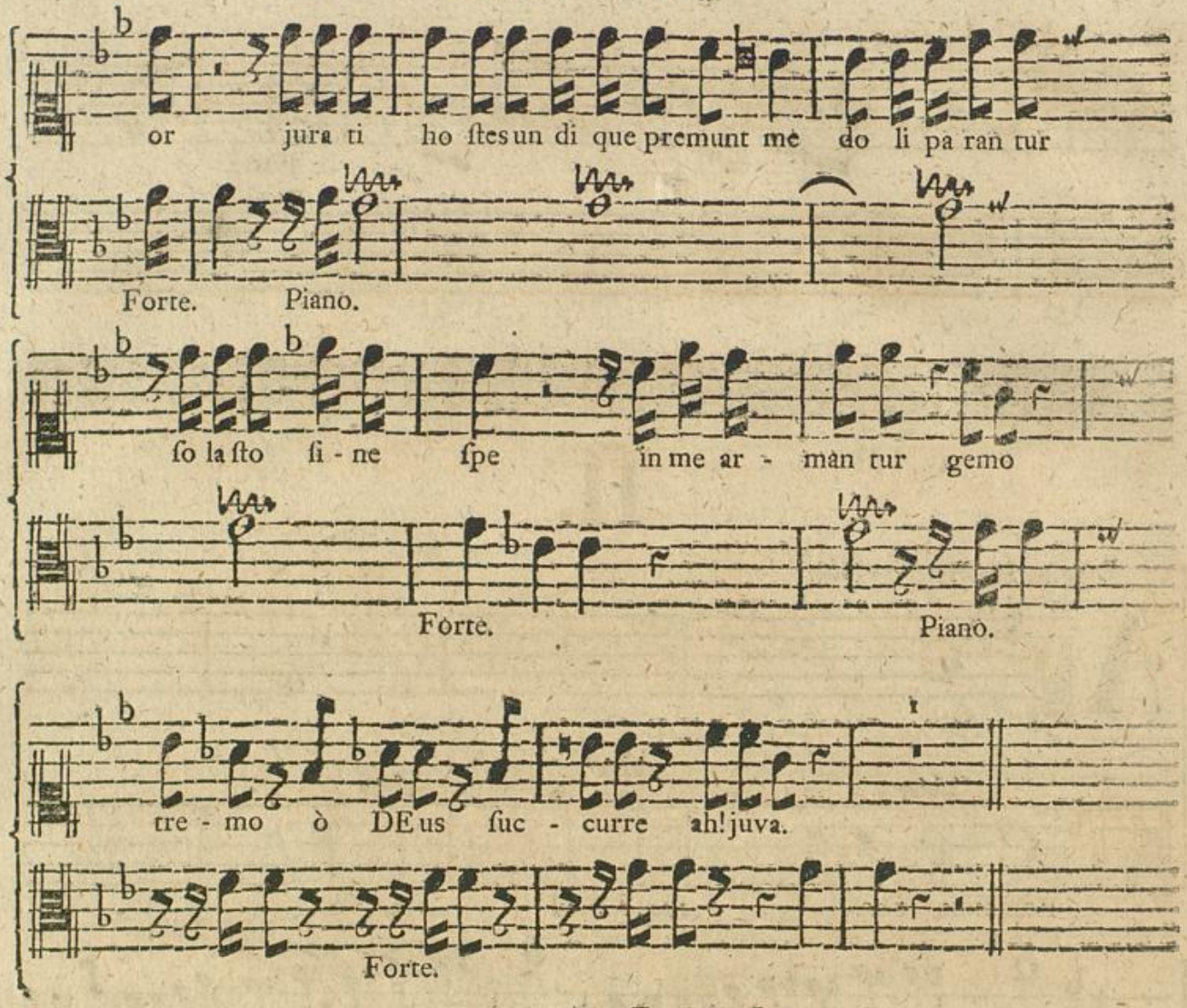
Pia.

tr. tr.

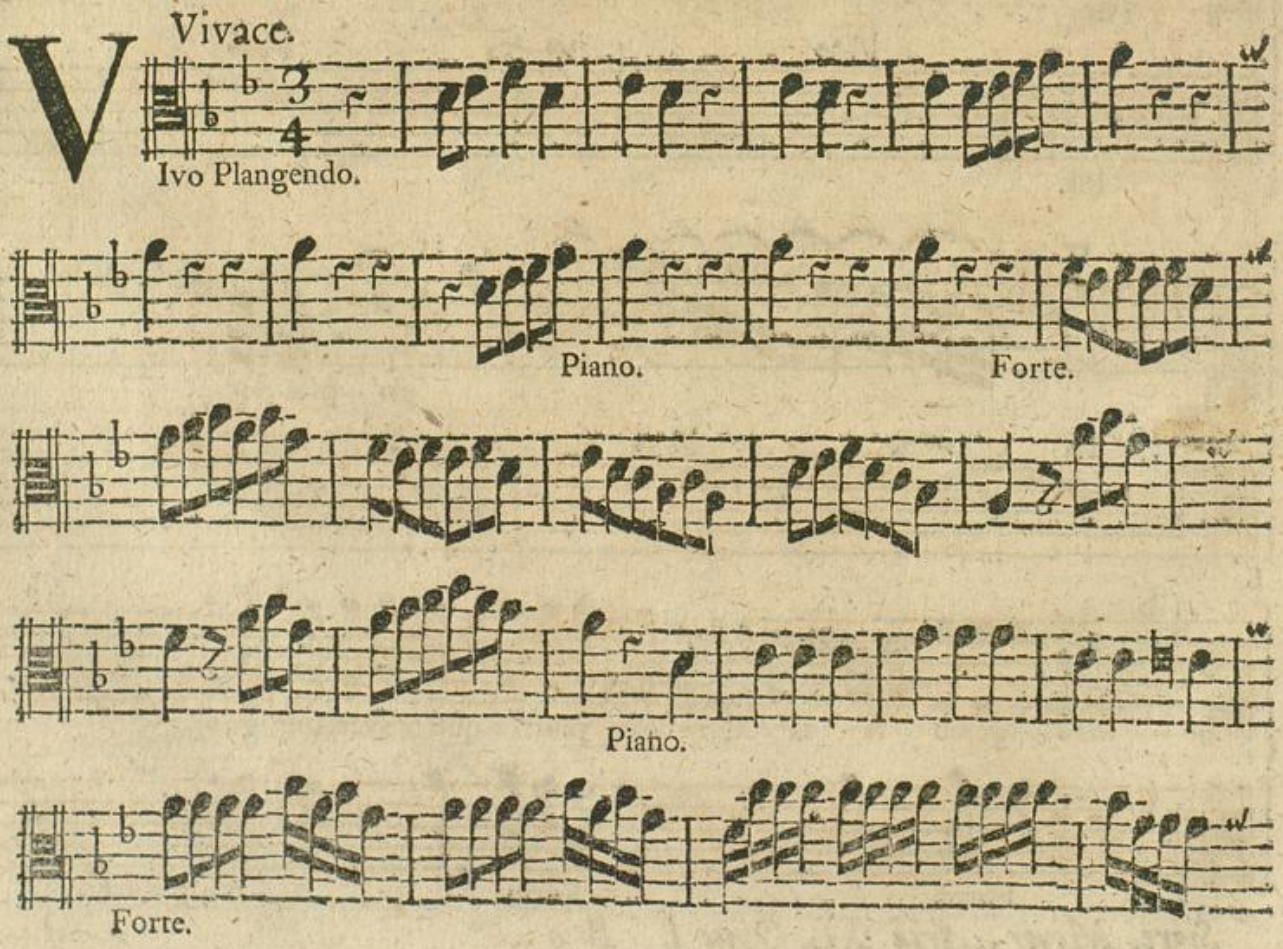
go præ do-

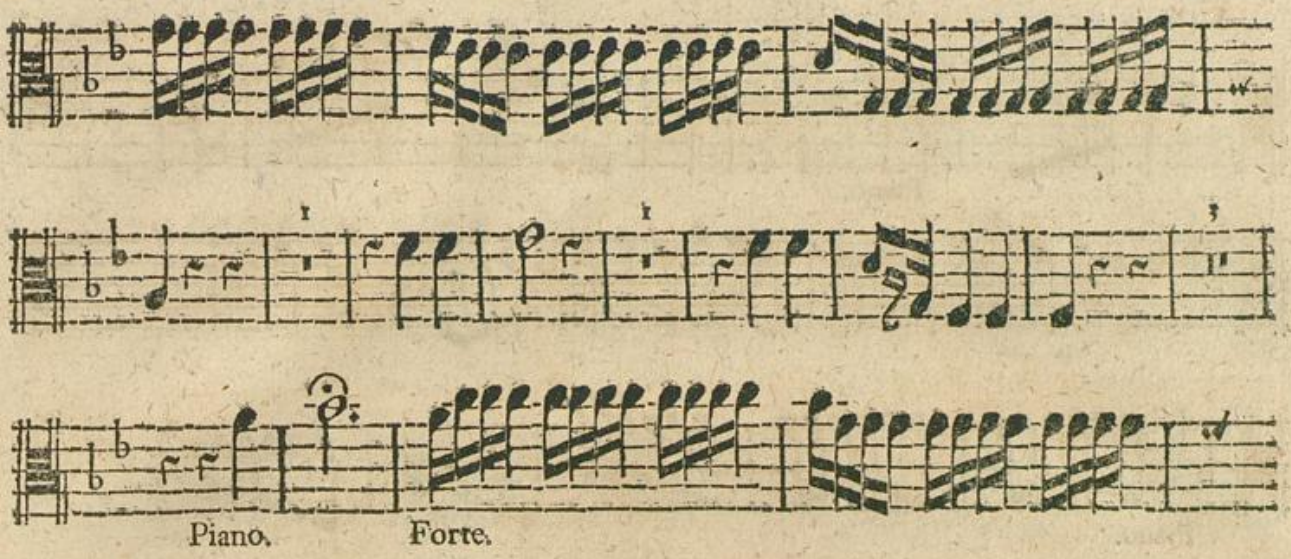
lore gemo fa - ta dura de - ploro quò me vertam igno

Forte. Forte. Volti ſubito.


or jura ti ho ſtes un di que premunt me do li pa ran tur
Forte. Piano.
ſo la ſto ſi - ne ſpe in me ar - man tur gemo
Forte. Piano.
tre - mo ò DEus ſuc - curre ah! juva.
Forte.

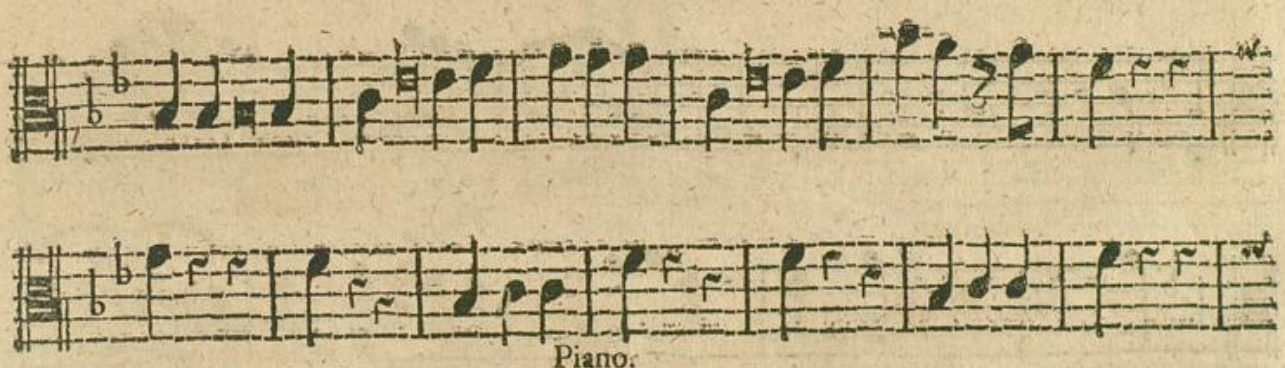
SEGUE L'ARIA.

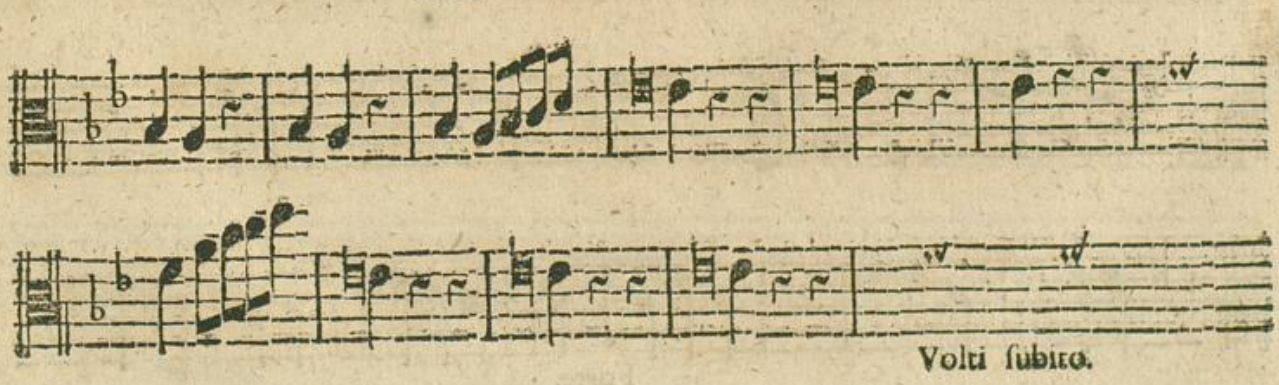

Vivace.
Ivo Plangendo.
Piano. Forte.
Piano.
Forte.

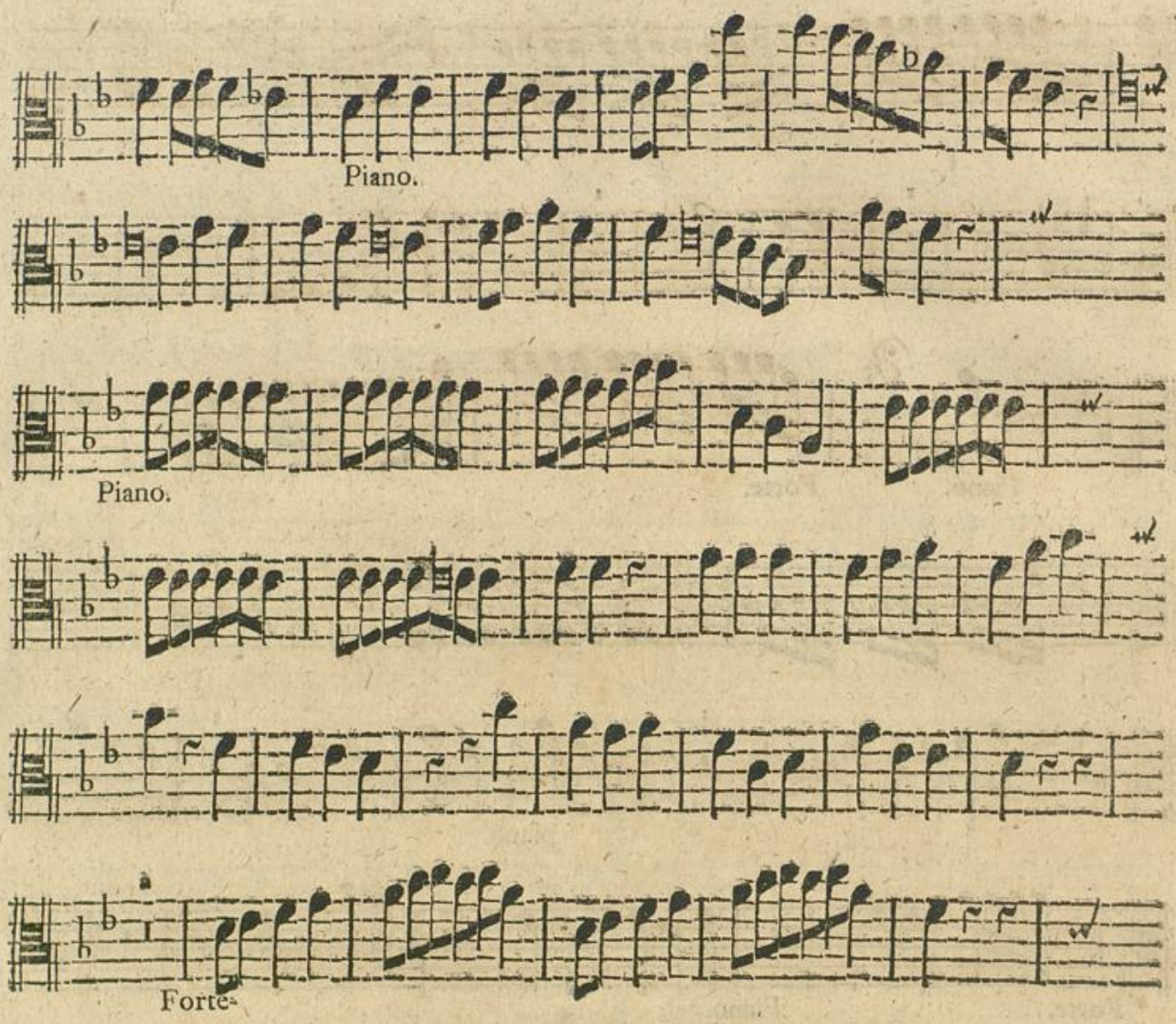

Piano.
Forte.

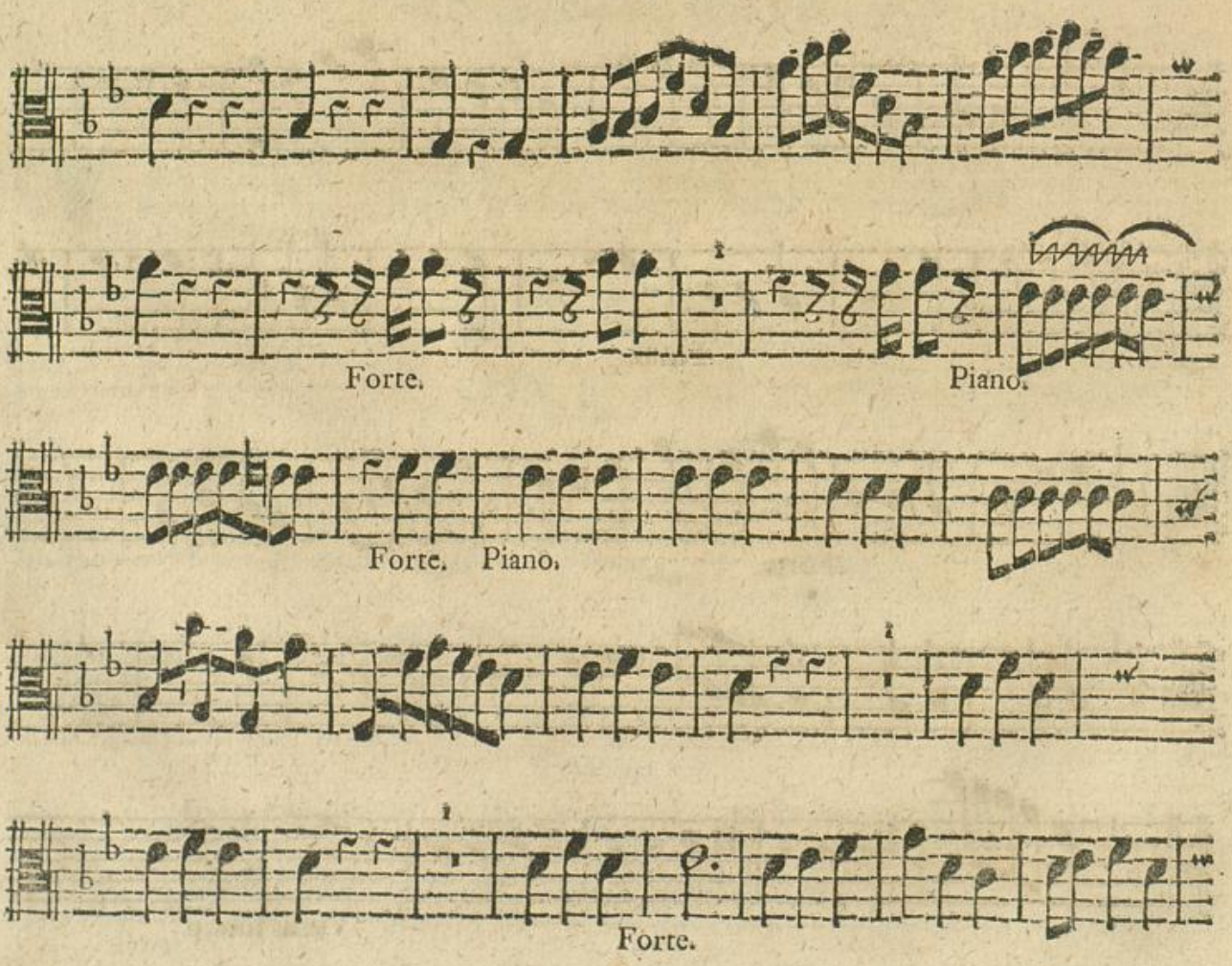
piano.

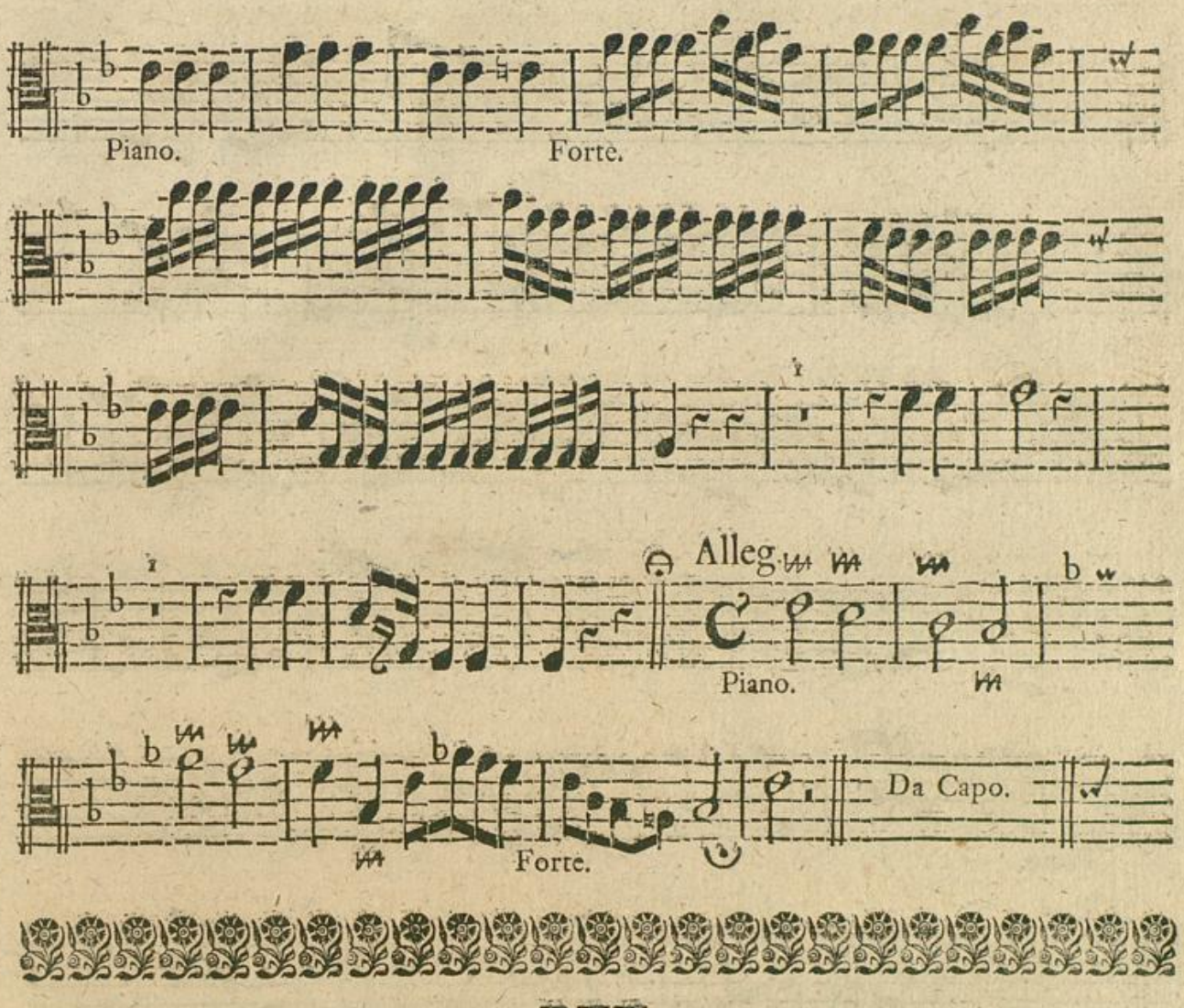
Forte.
Piano.


Piano.
Forte.

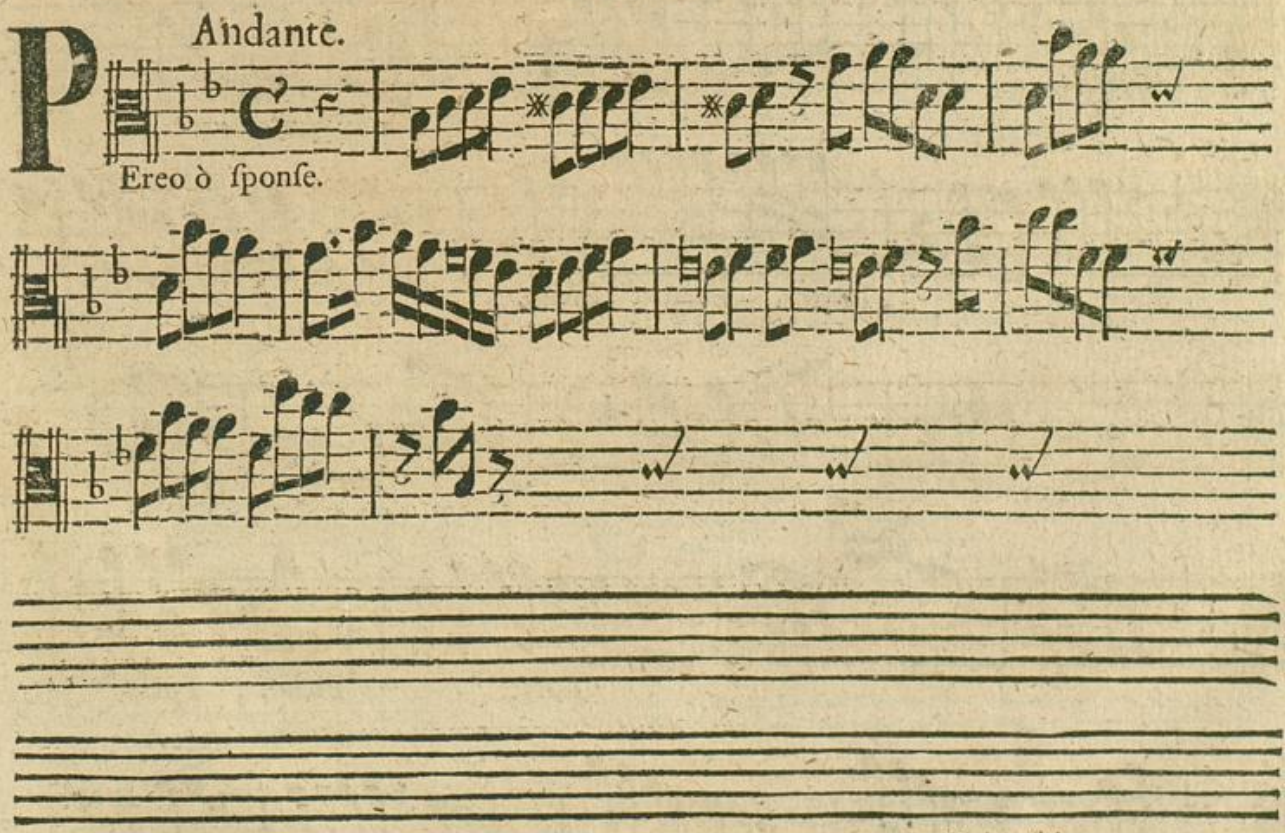

Volti ſubito.


Piano.
Piano.
Forte.

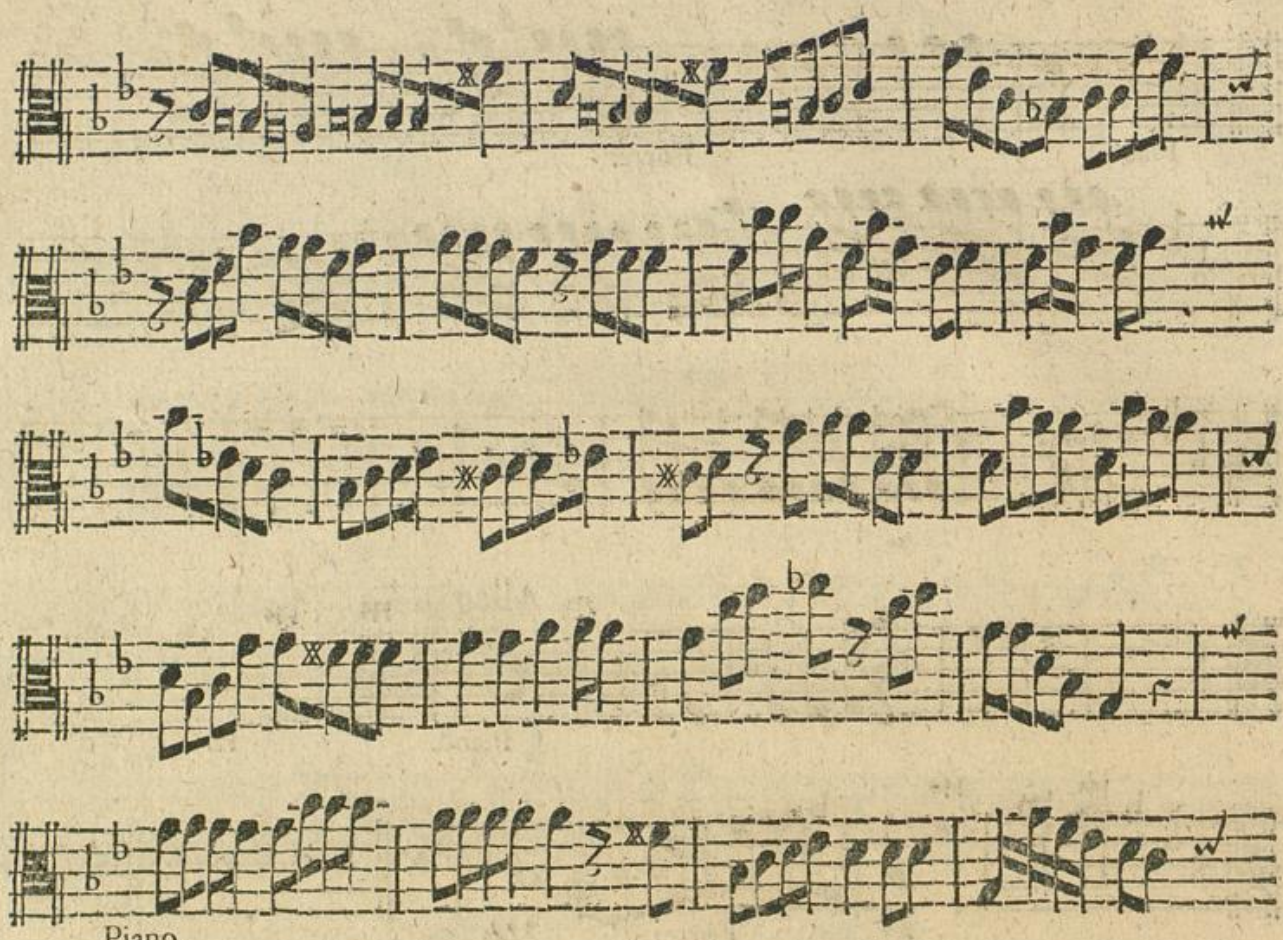

Forte.
Piano.
Forte. Piano.
Forte.

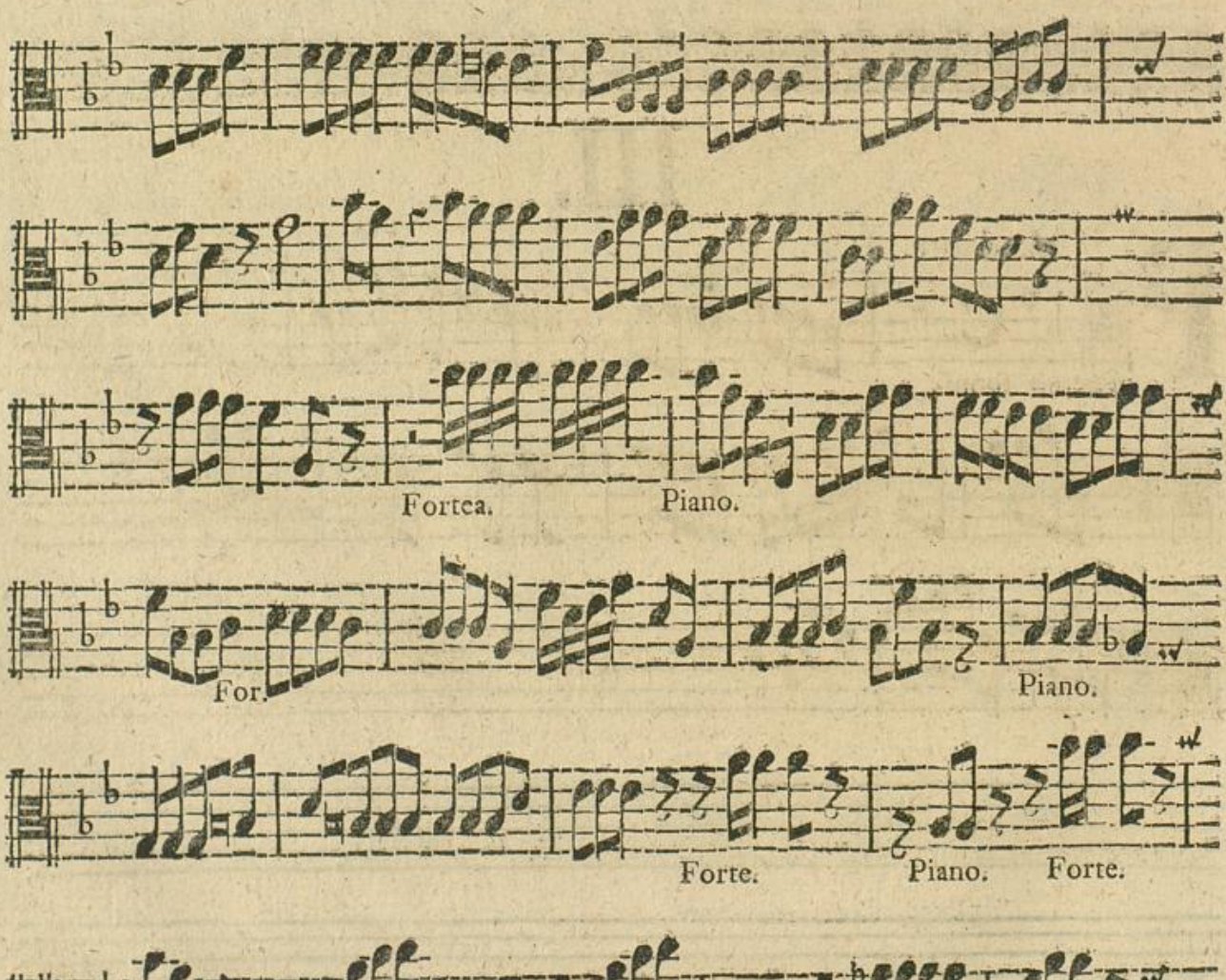


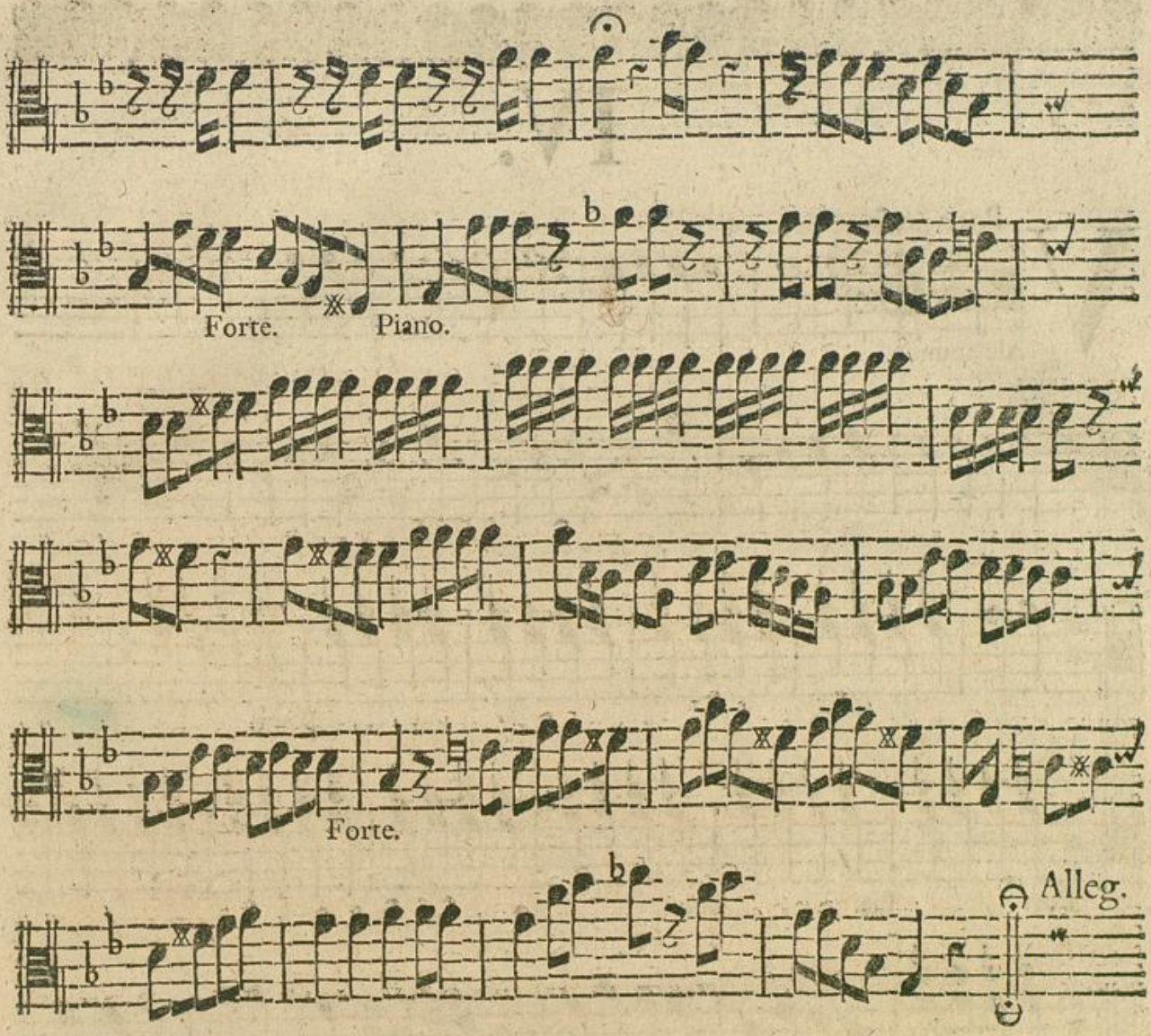
III.

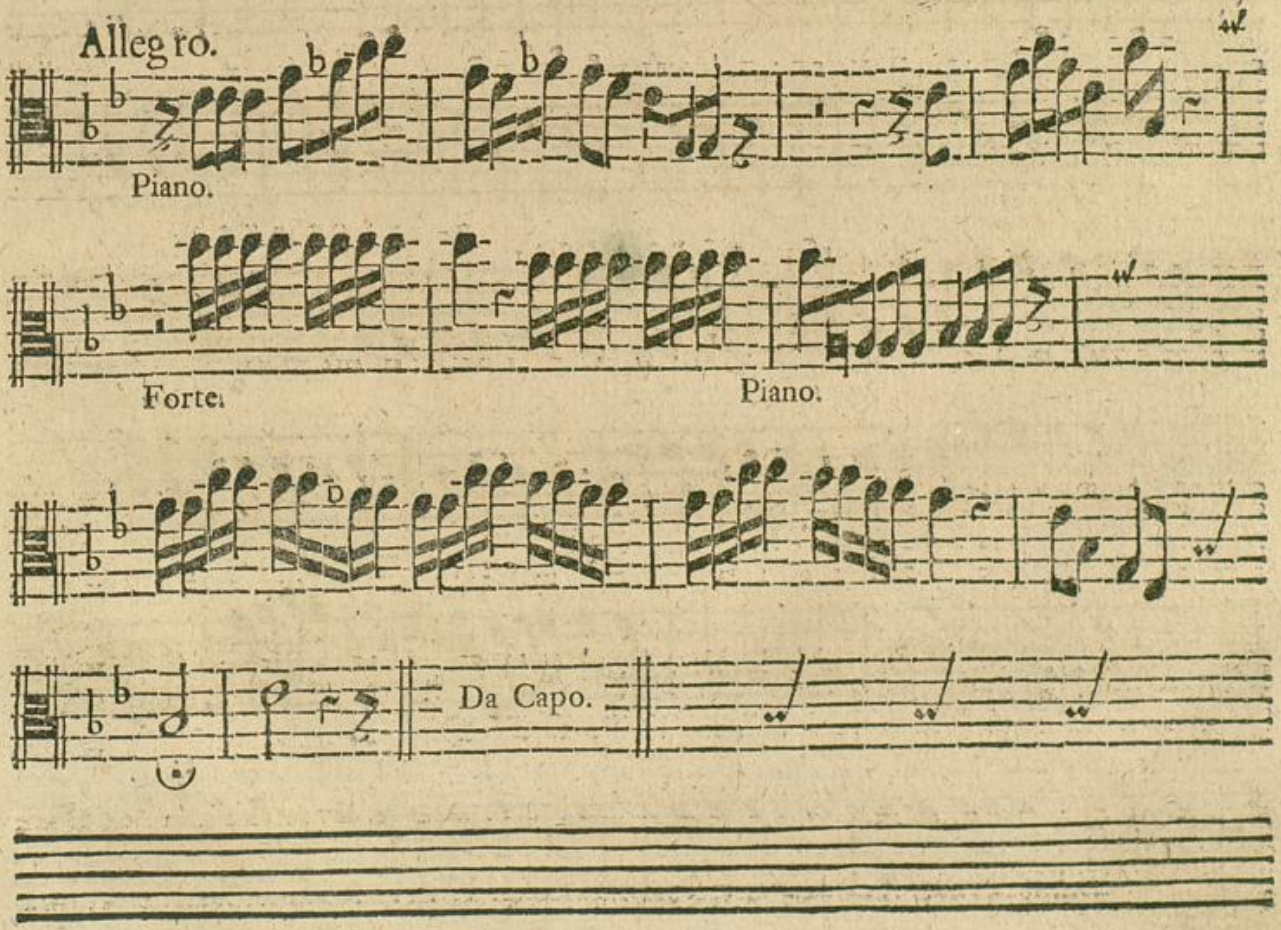


Sigre. Meyer, Aria XL. Opus I. Co *Viola.*

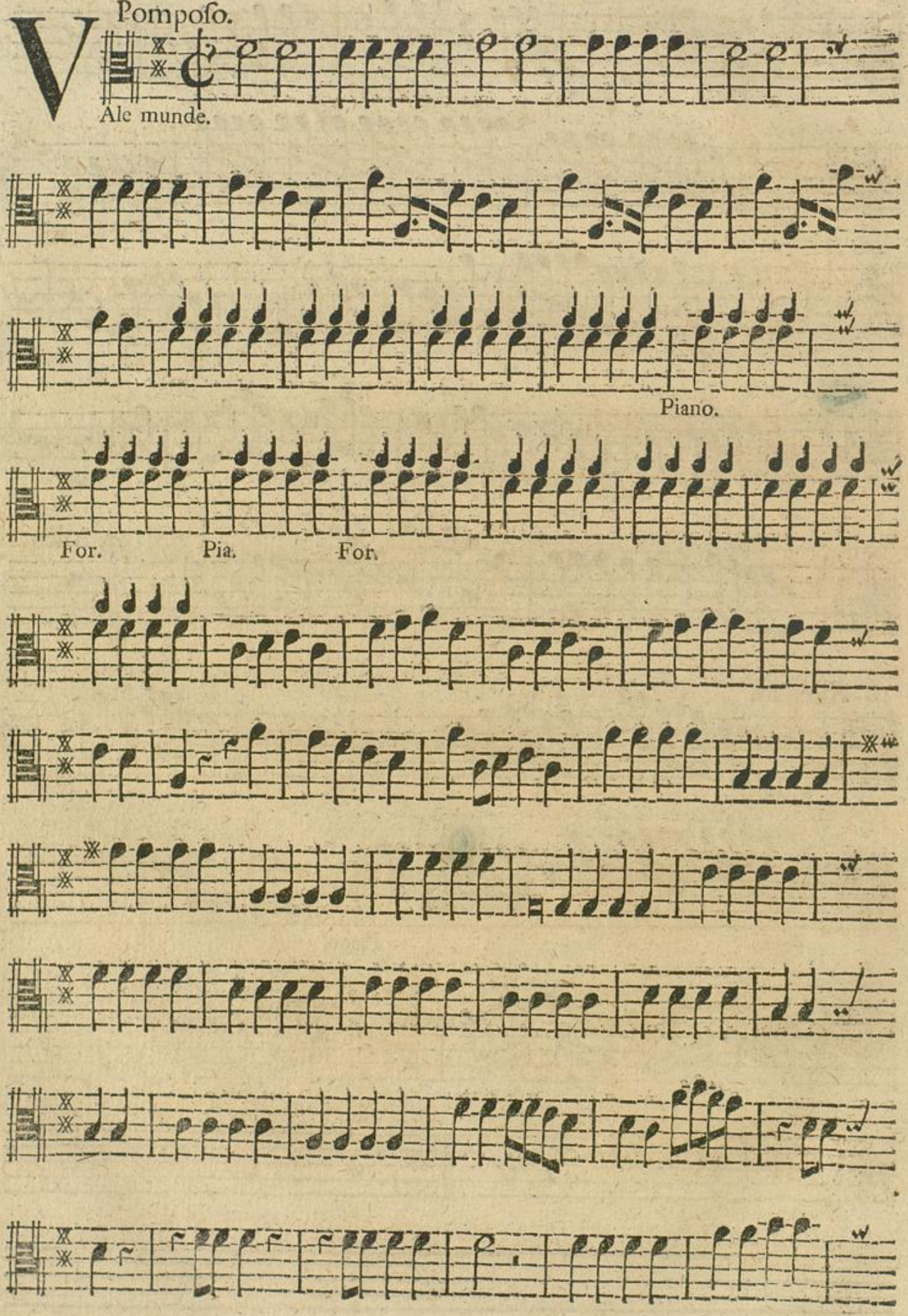

Piano.

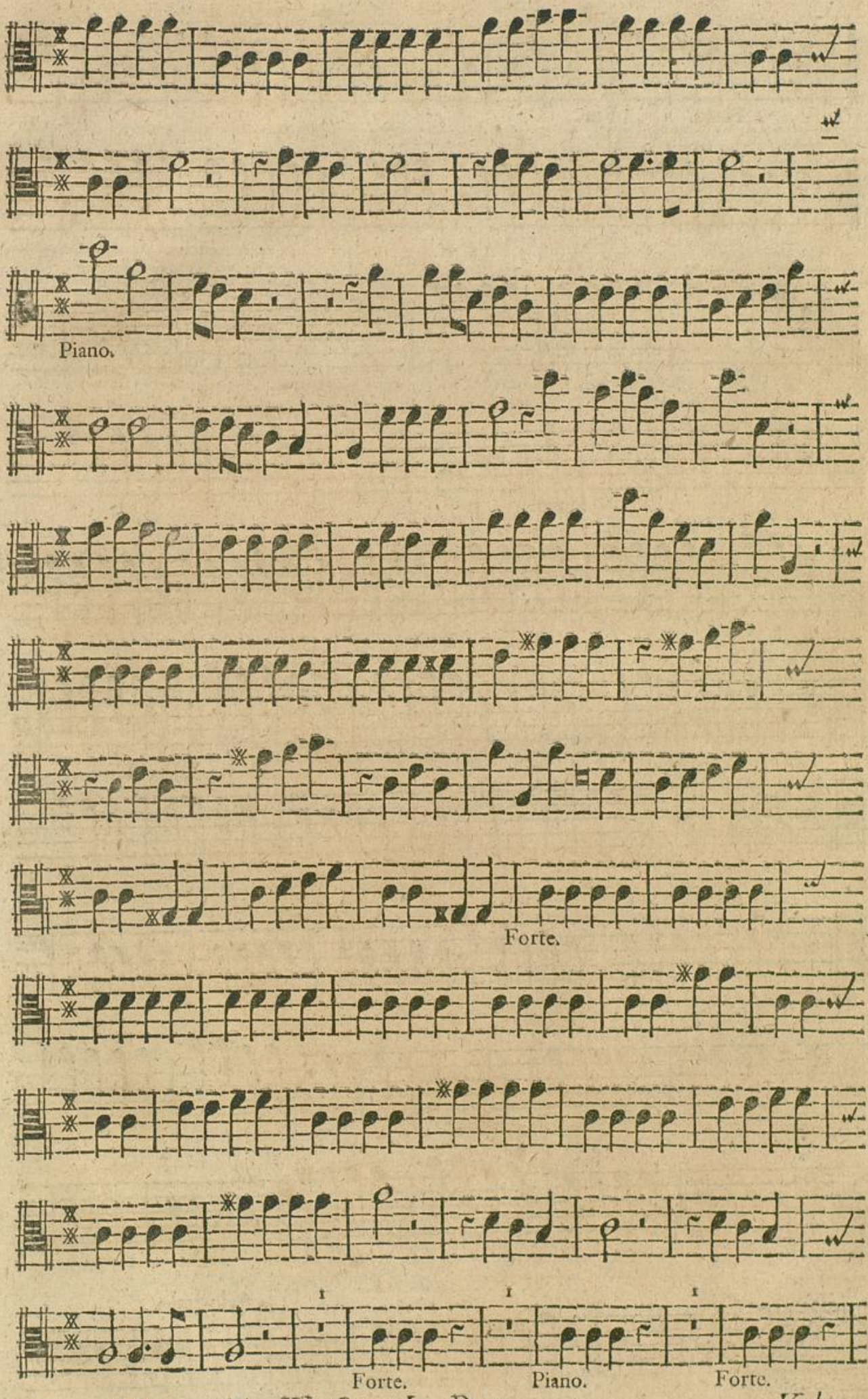

Fortea.
Piano.
For.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano.

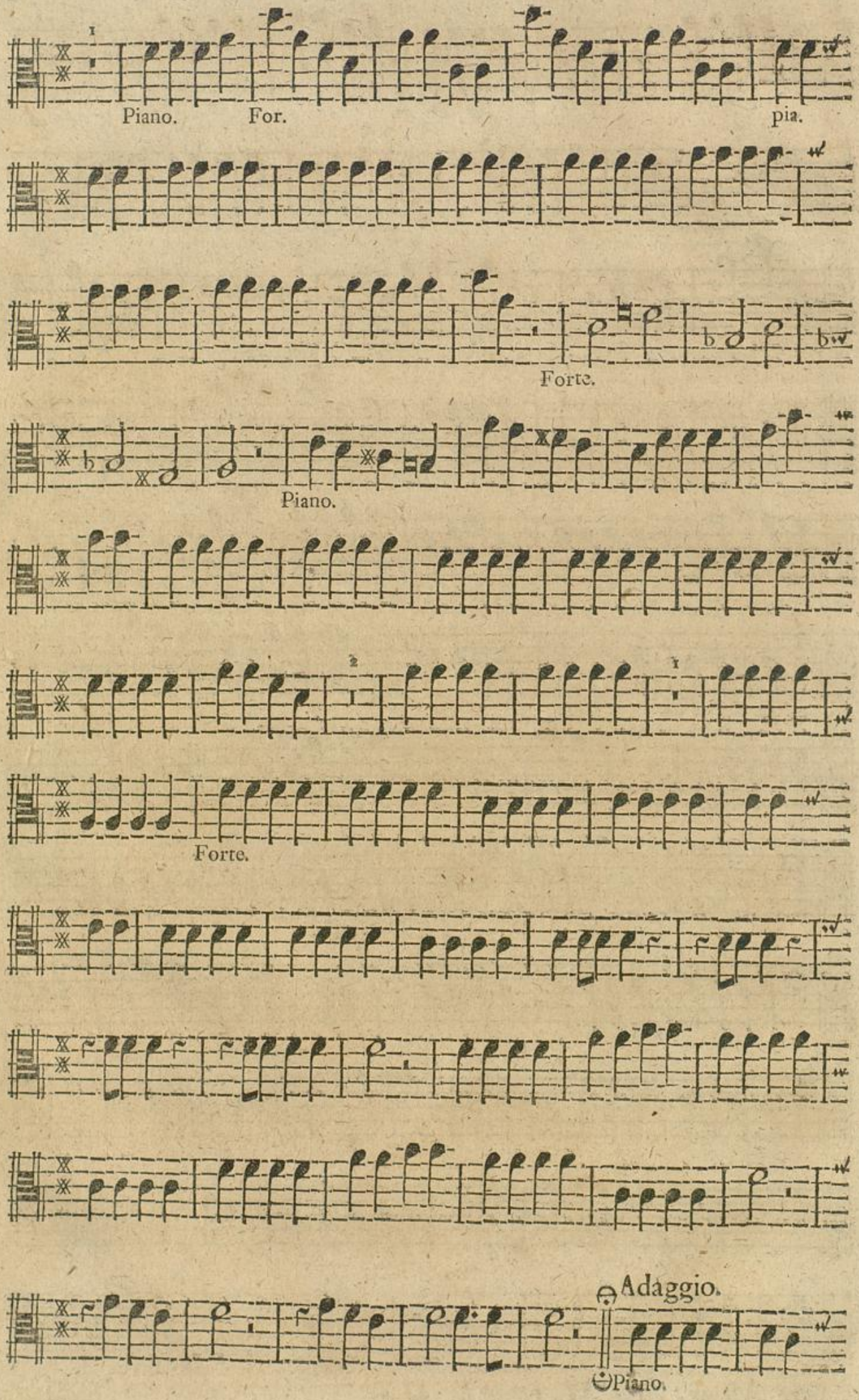

Forte.
Piano.
Forte.
Alleg.

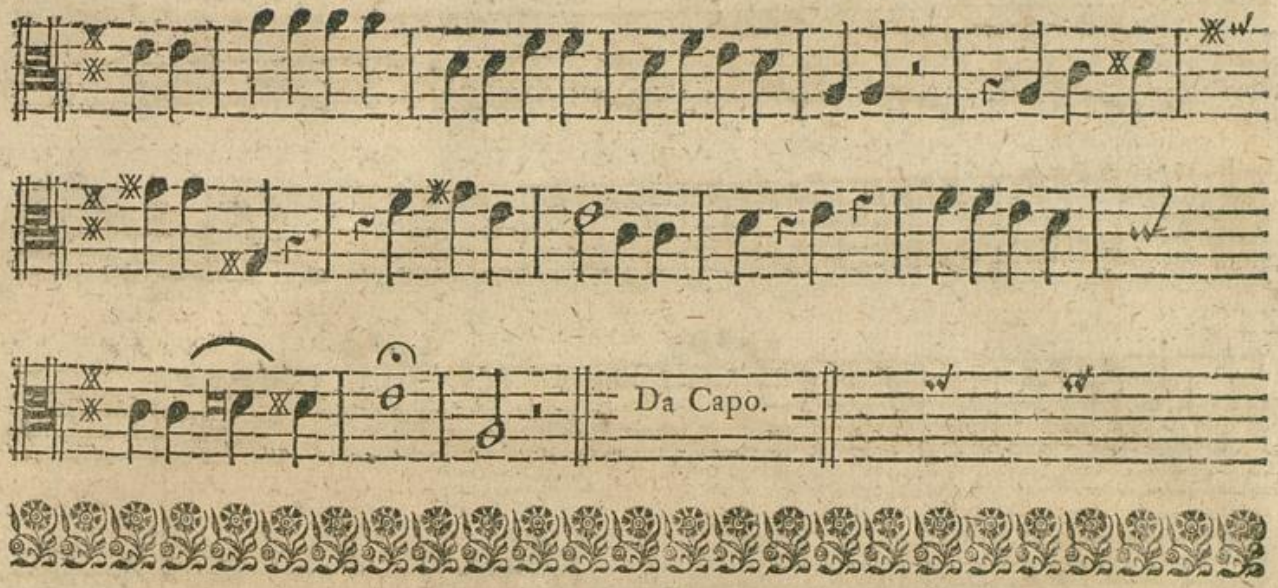

Alleg ro.
Piano.
Forte.
Piano.
Da Capo.

IV.

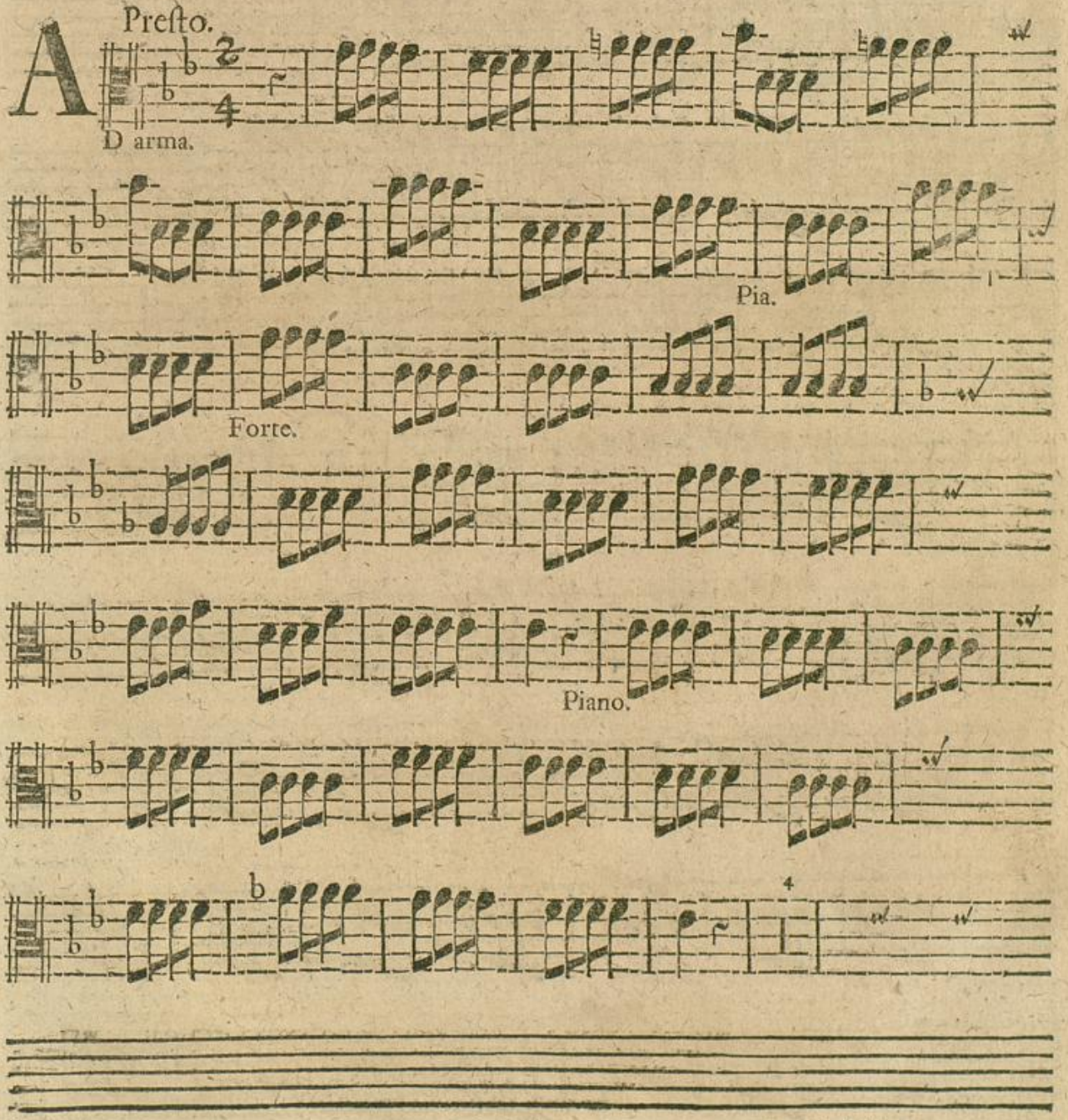


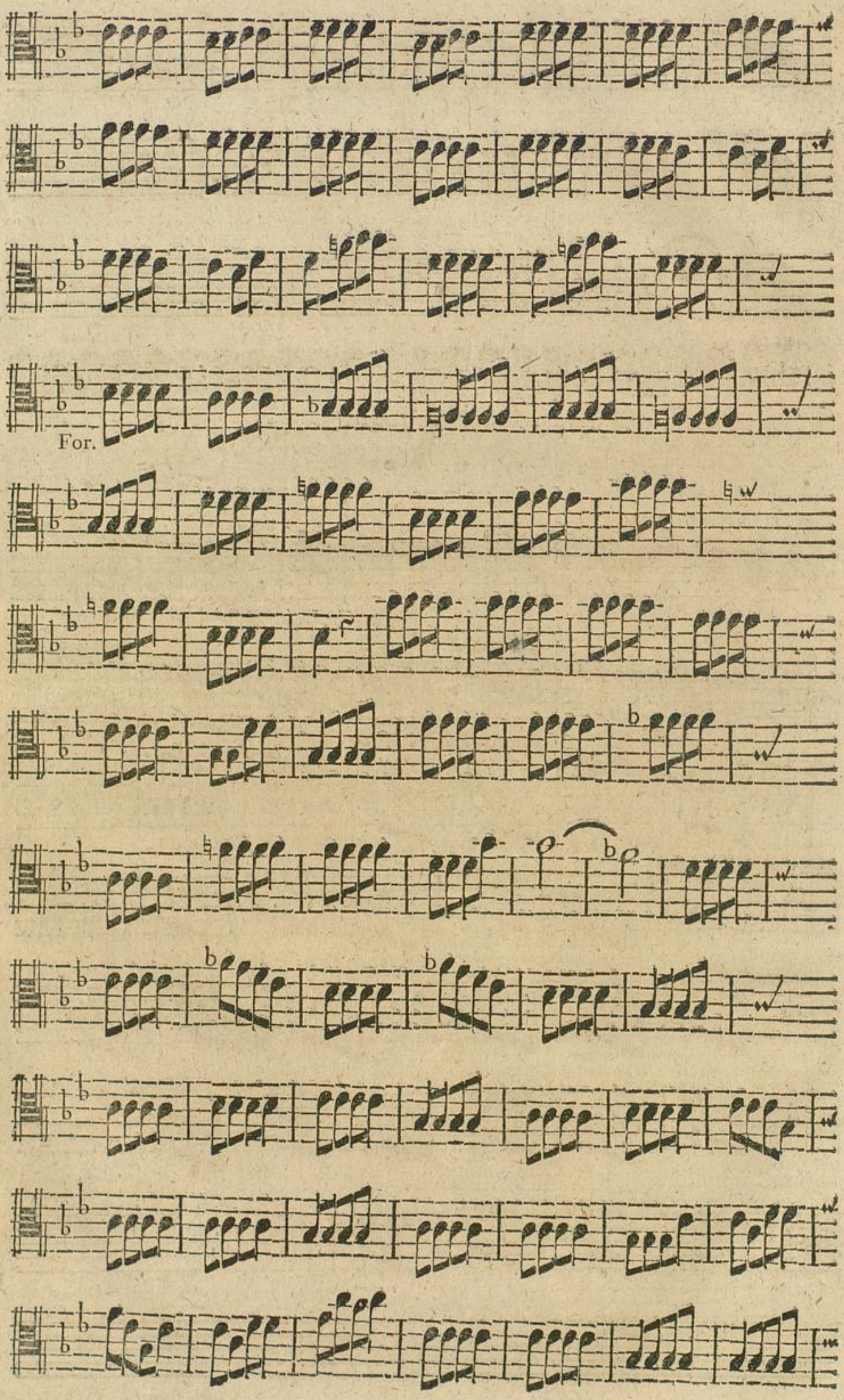

Piano.
Forte.
Forte.
Piano.
Forte.


Piano.
For.
pia.
Forte.
Piano.
Forte.
Adaggio.
Piano.



V.




For.

Adaggio.

Forte.

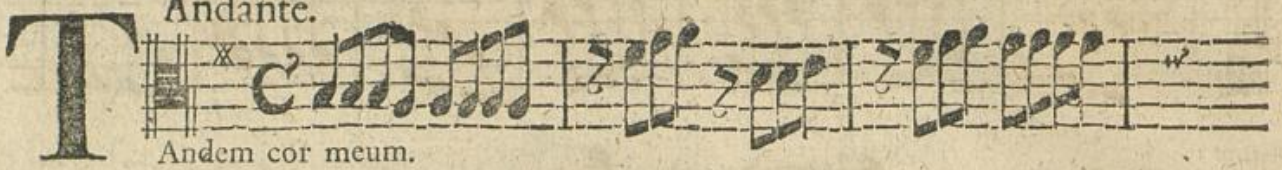
Forte.

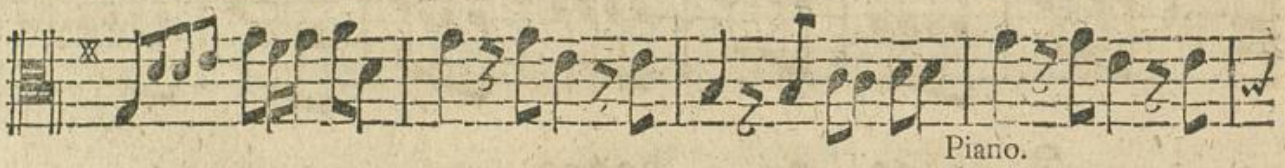
Forte.

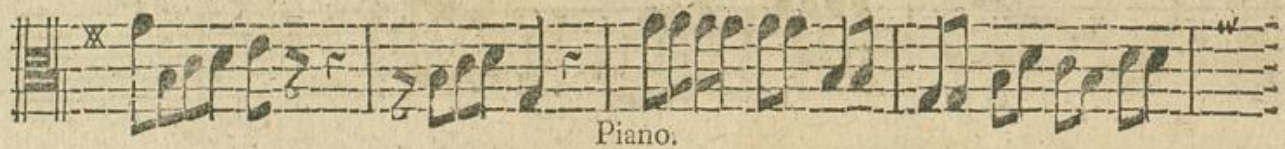
Da Capo.

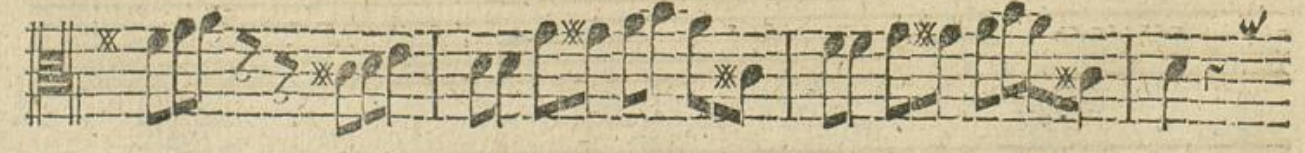
VI.

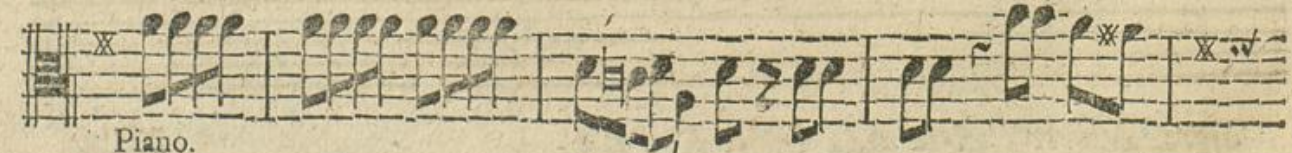
Andante.

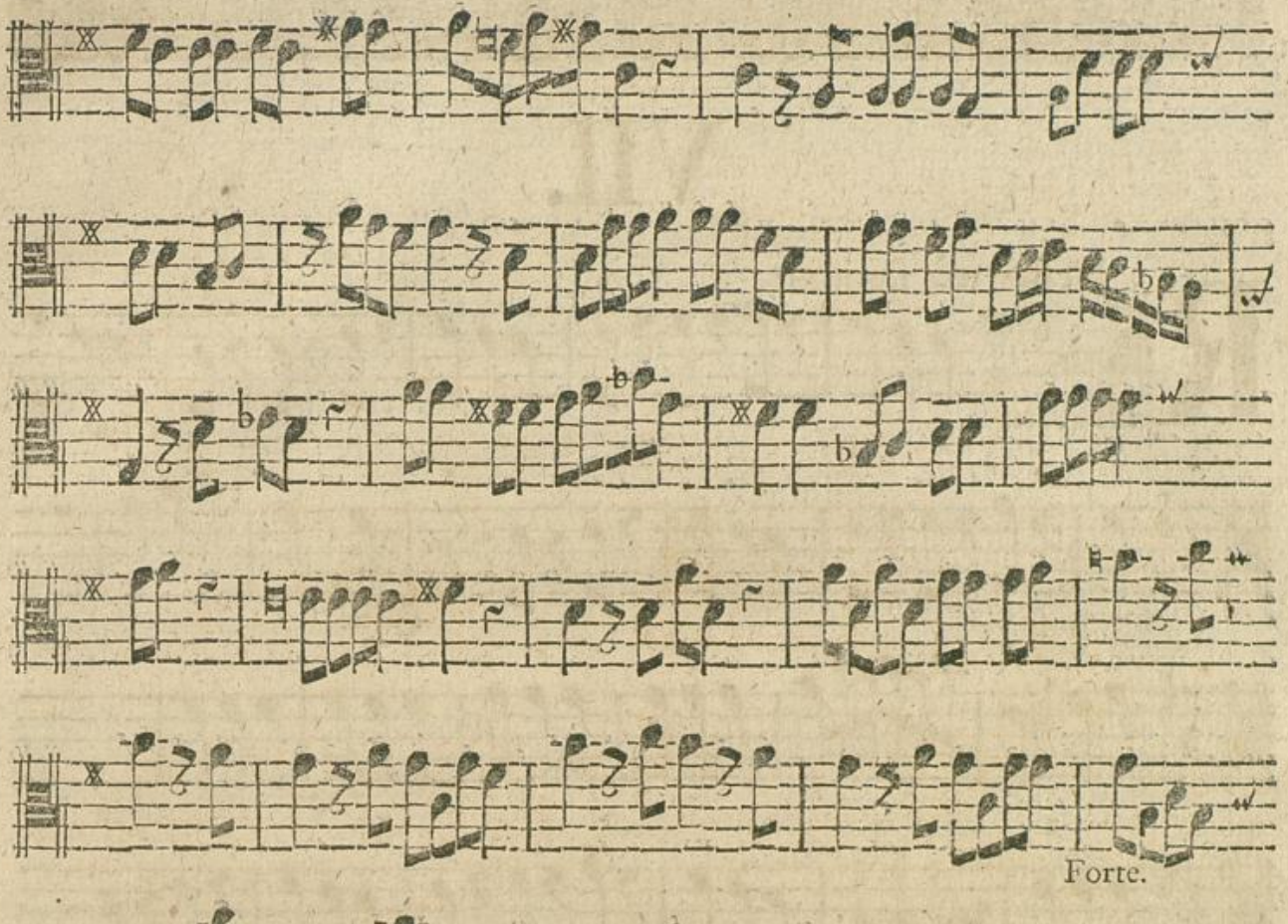


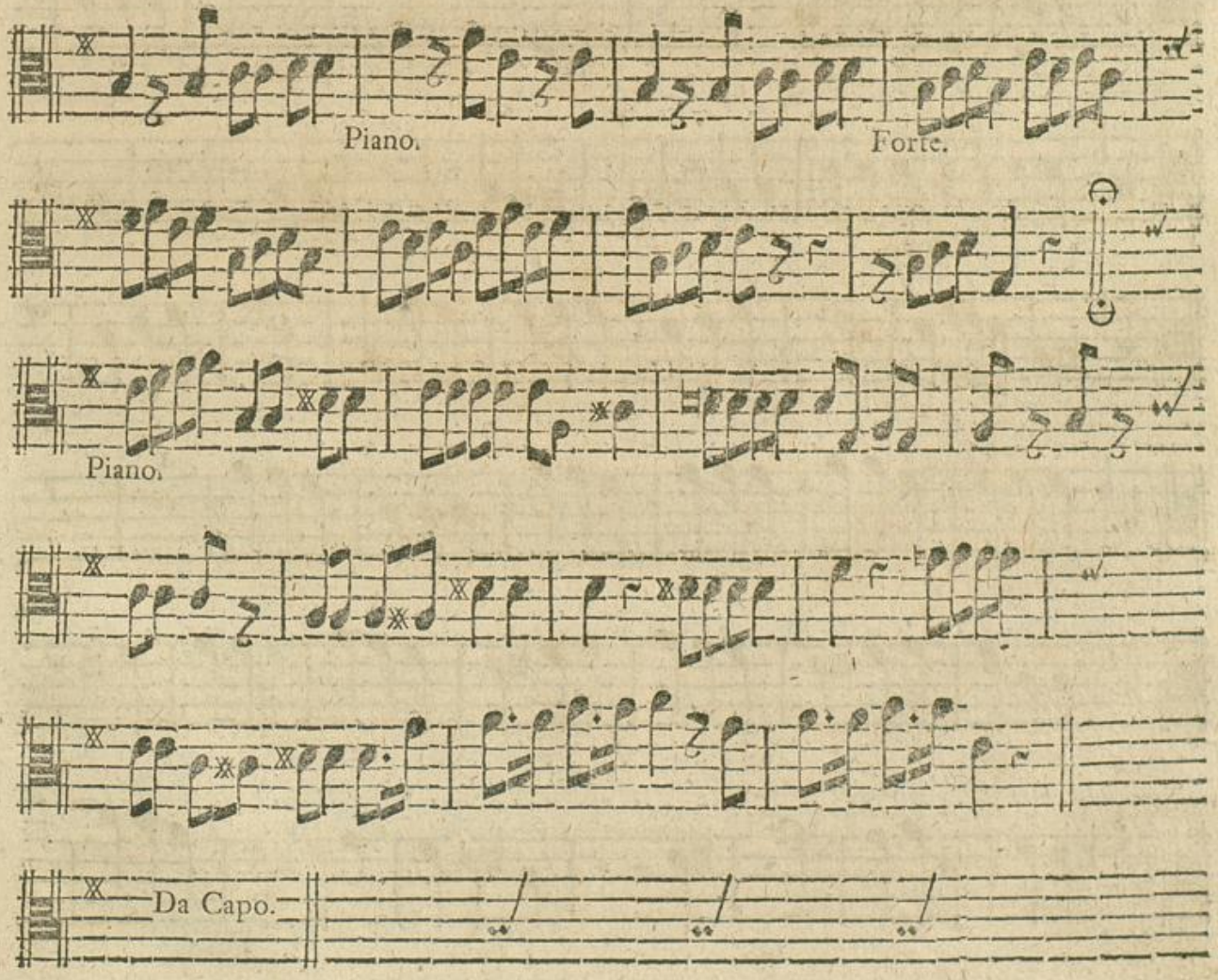






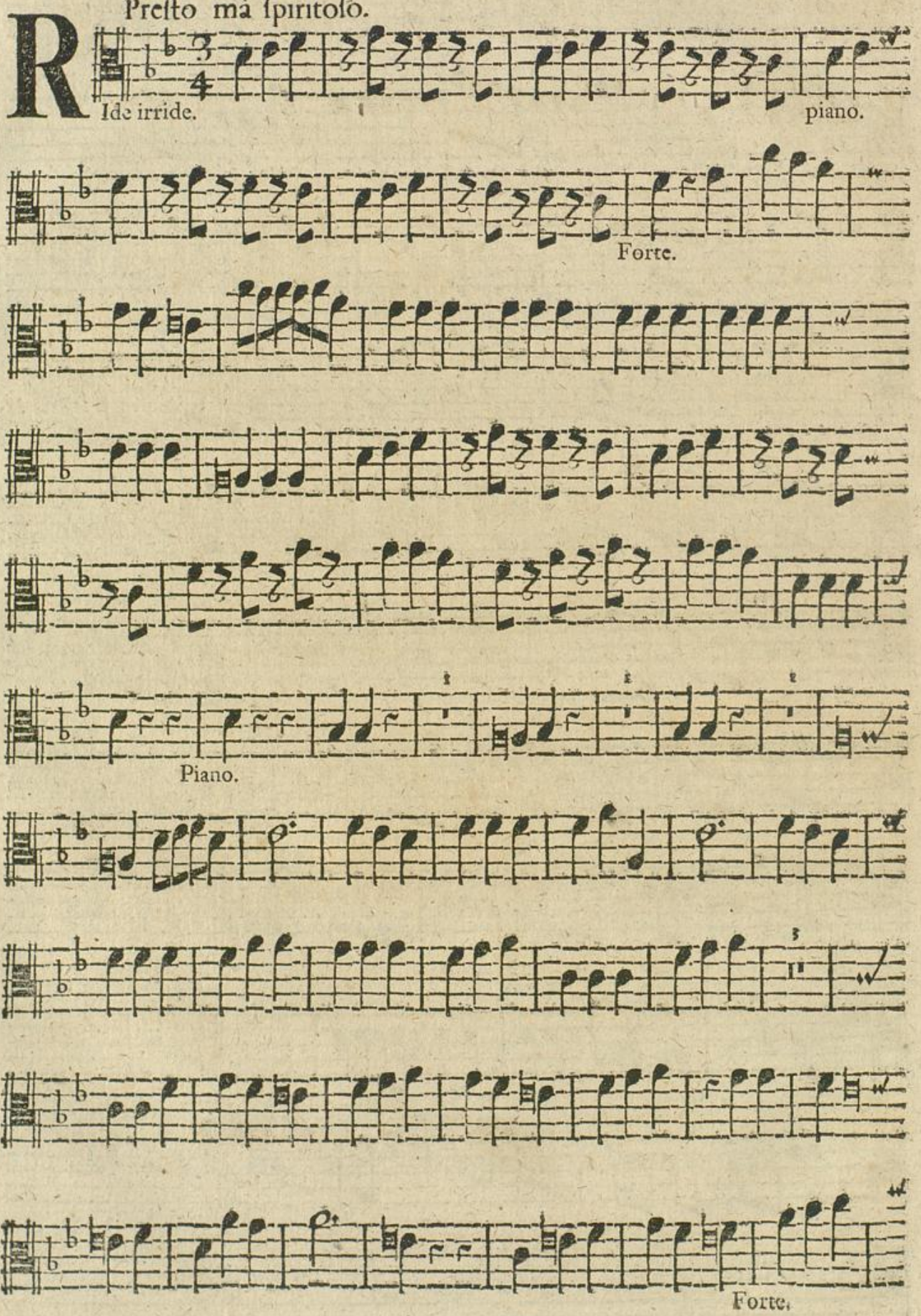


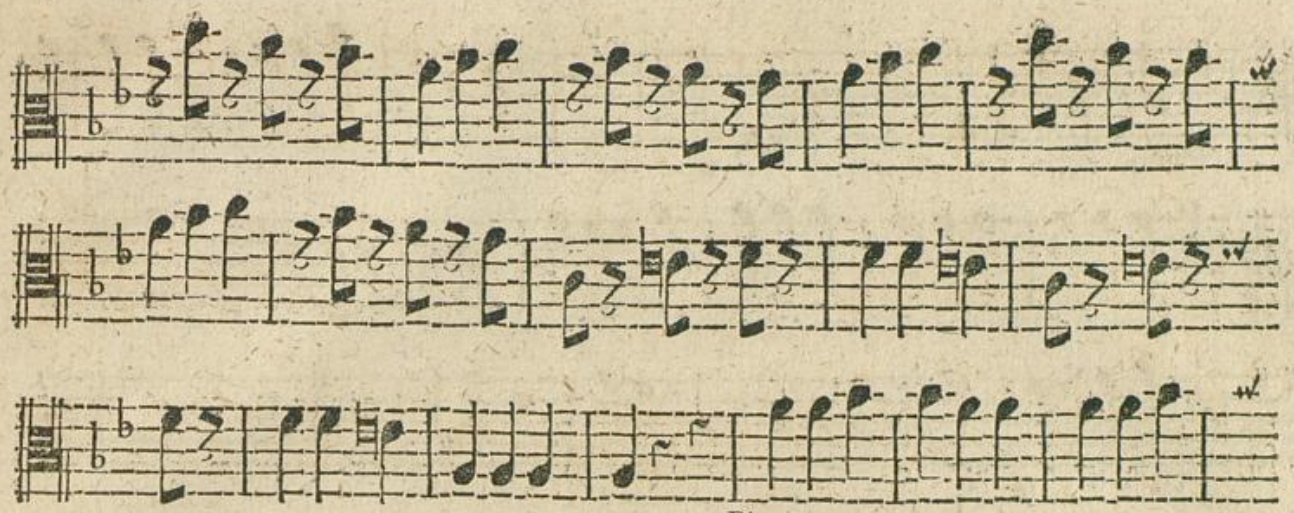

Forte.


Piano.
Forte.
Piano.
Da Capo.

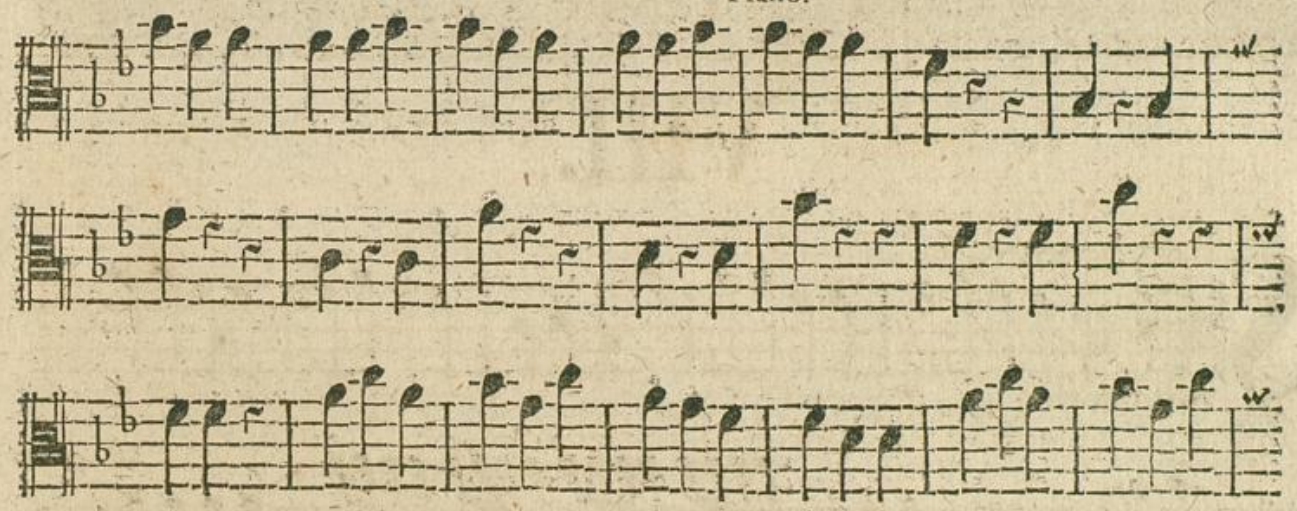
VII.

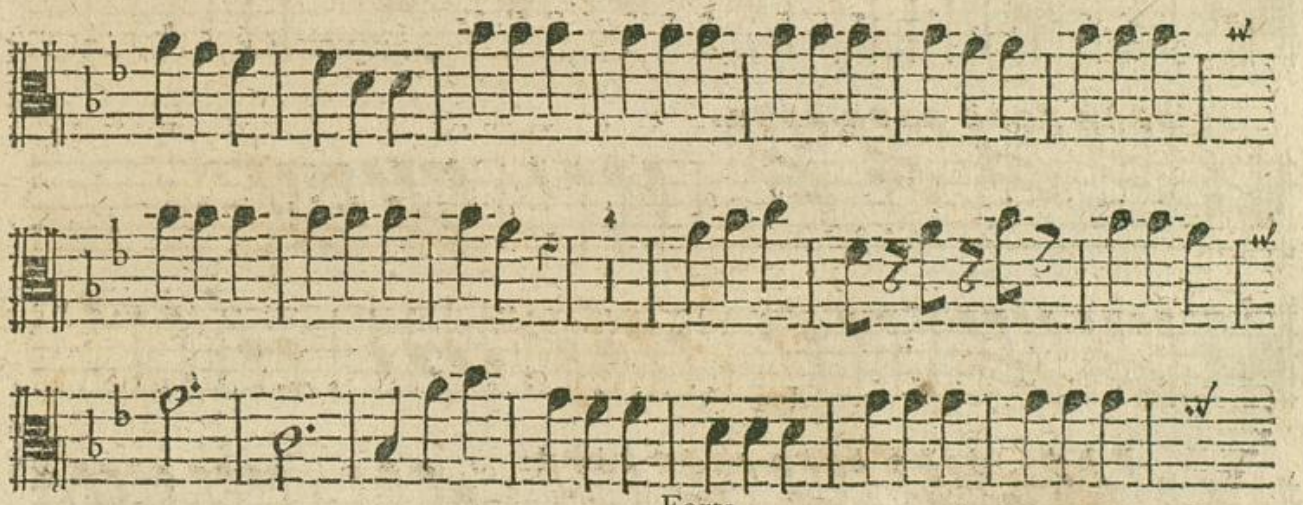
Preſto mà ſpiritoſo.



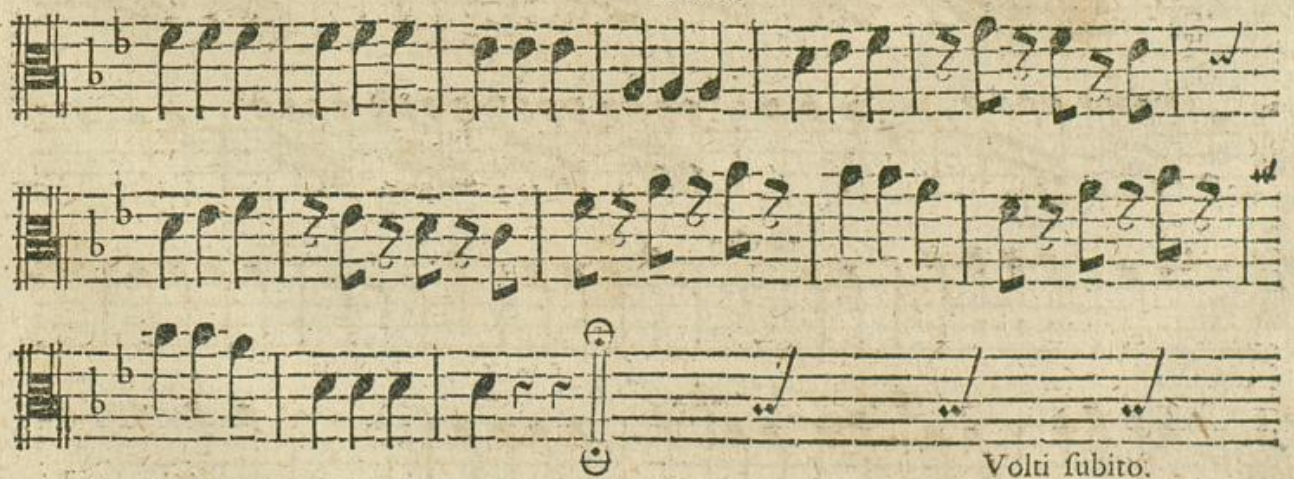


Piano.





Forte.



Volti ſubito.

Piano.

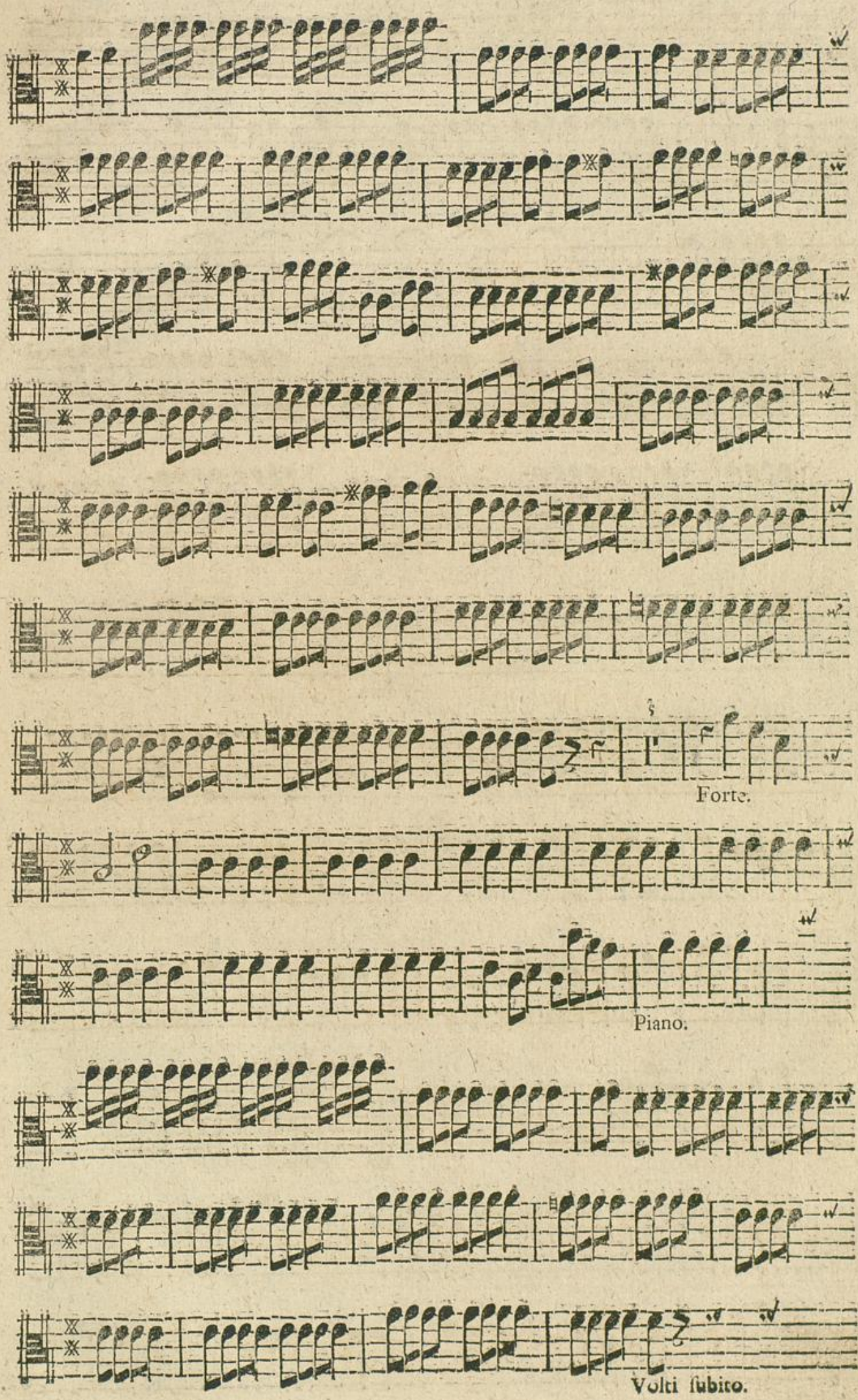
Da Capo.

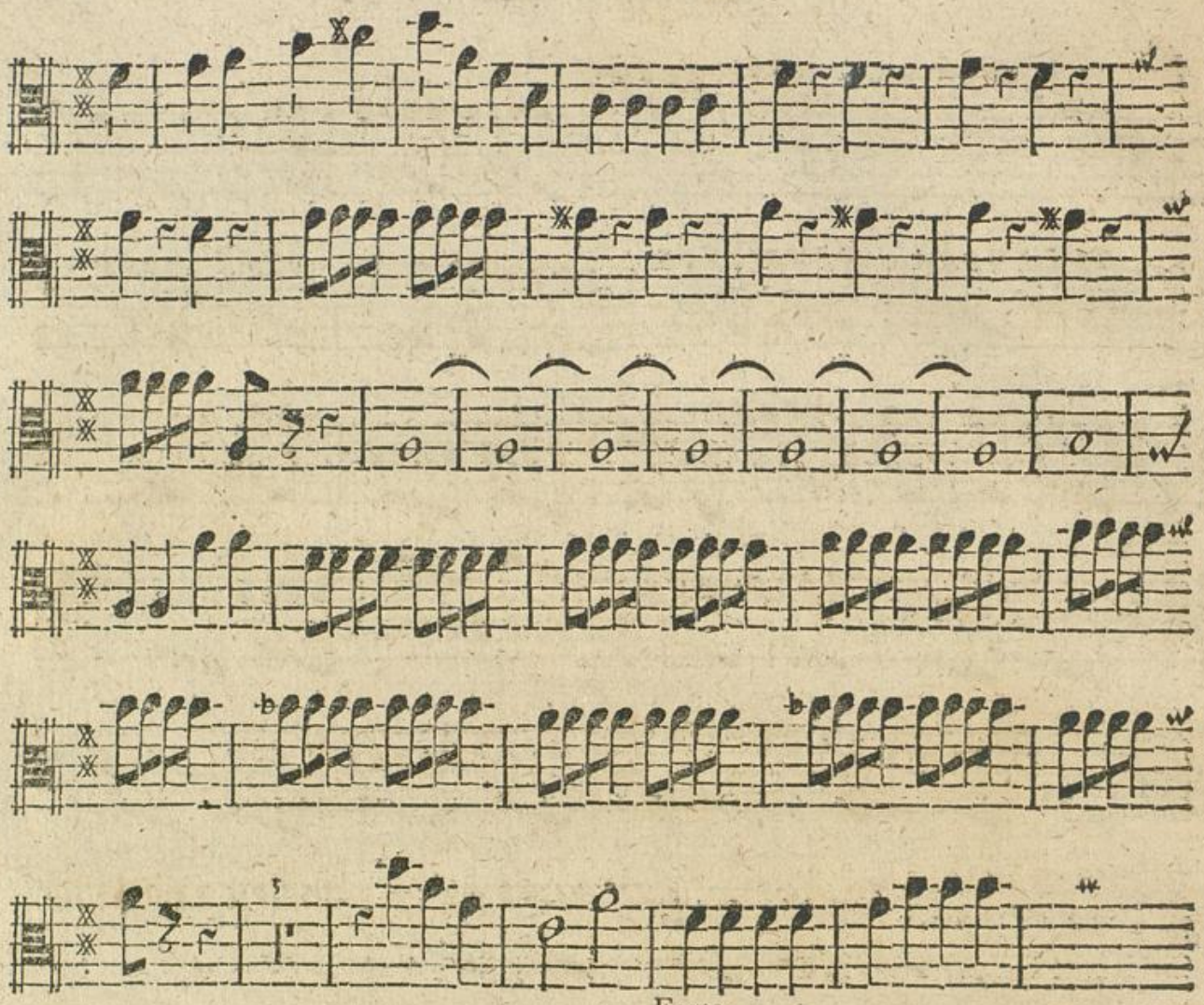
VIII.

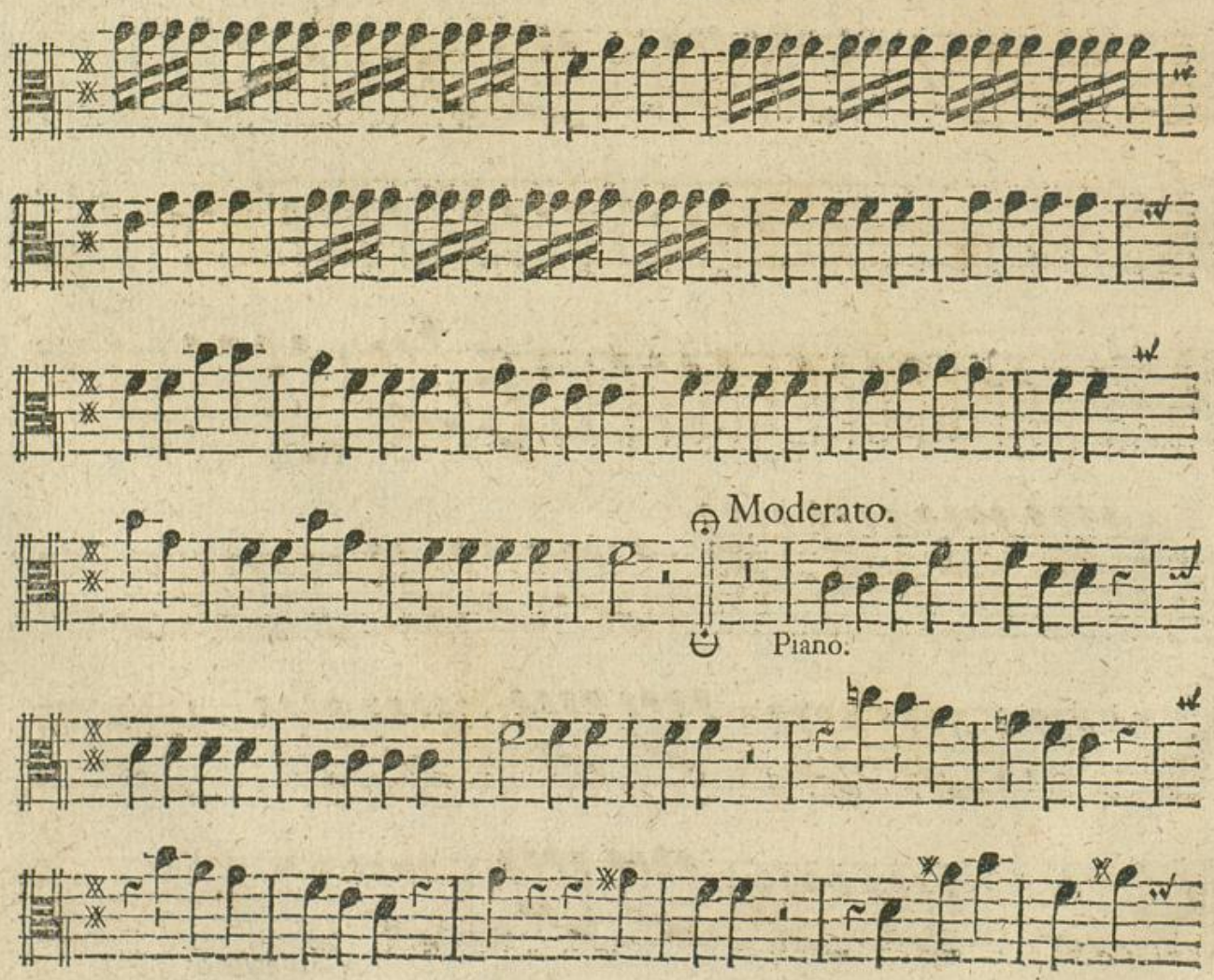
Furioſamente.

Ævi furores.

Piano.


Forte.
Piano.
Volti ſubito.


Forte.


Moderato.
Piano.

Da Capo.

IX.

Allegro.

IN mari procelloſo.

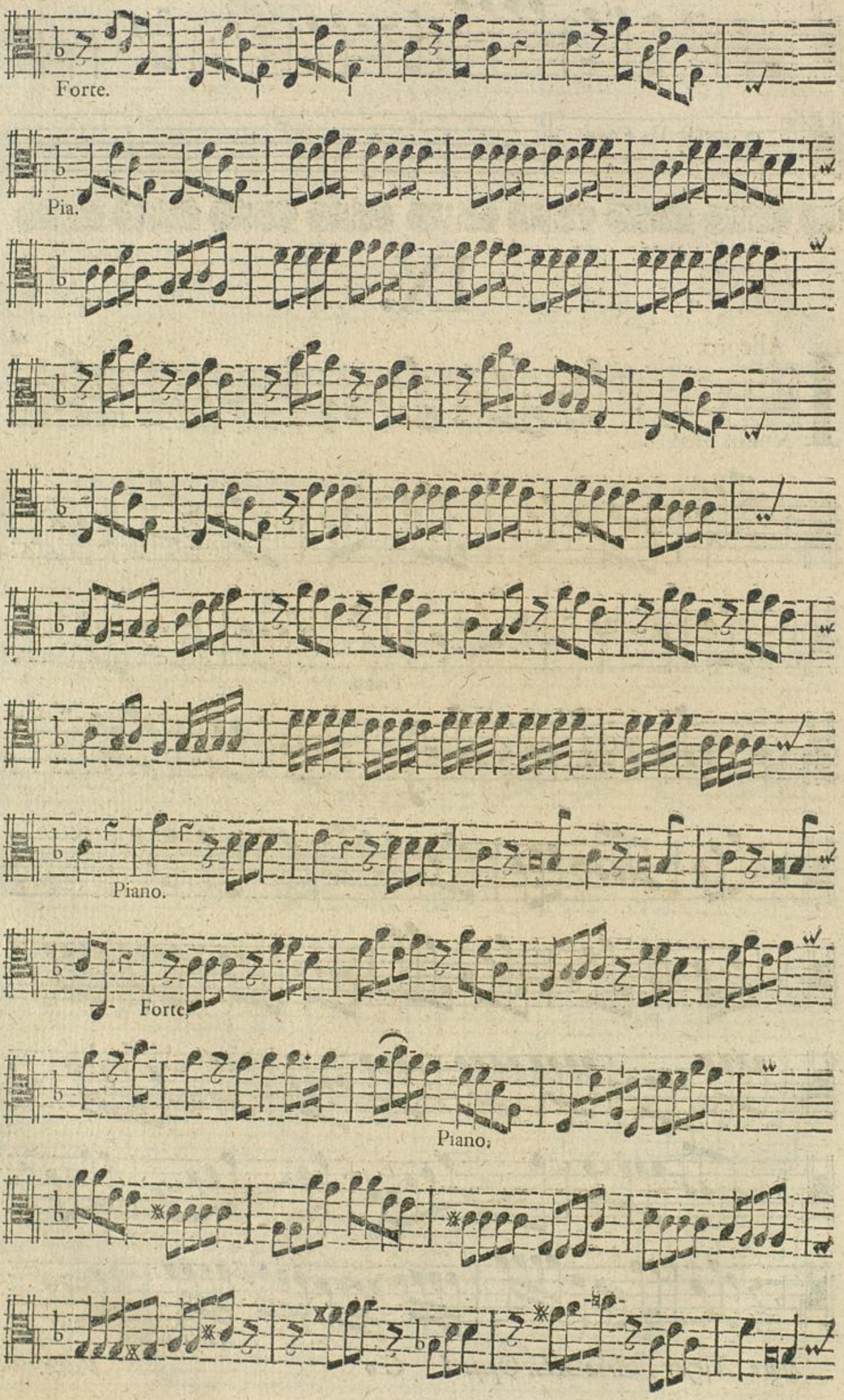
Piano.

For.

Pia.

Volti ſubito.

Sigre. Meyer, Aria XL. Opus I. Go *Viola.*


Forte.
Pia.
Piano.
Forte
Piano.

Da Capo.

X.

Adaggio.

Quando ſperare.

Piano.

Volti ſubito.

For.

Piano.

Forte.

Andantino.

Pian.

Da Capo.

XI.

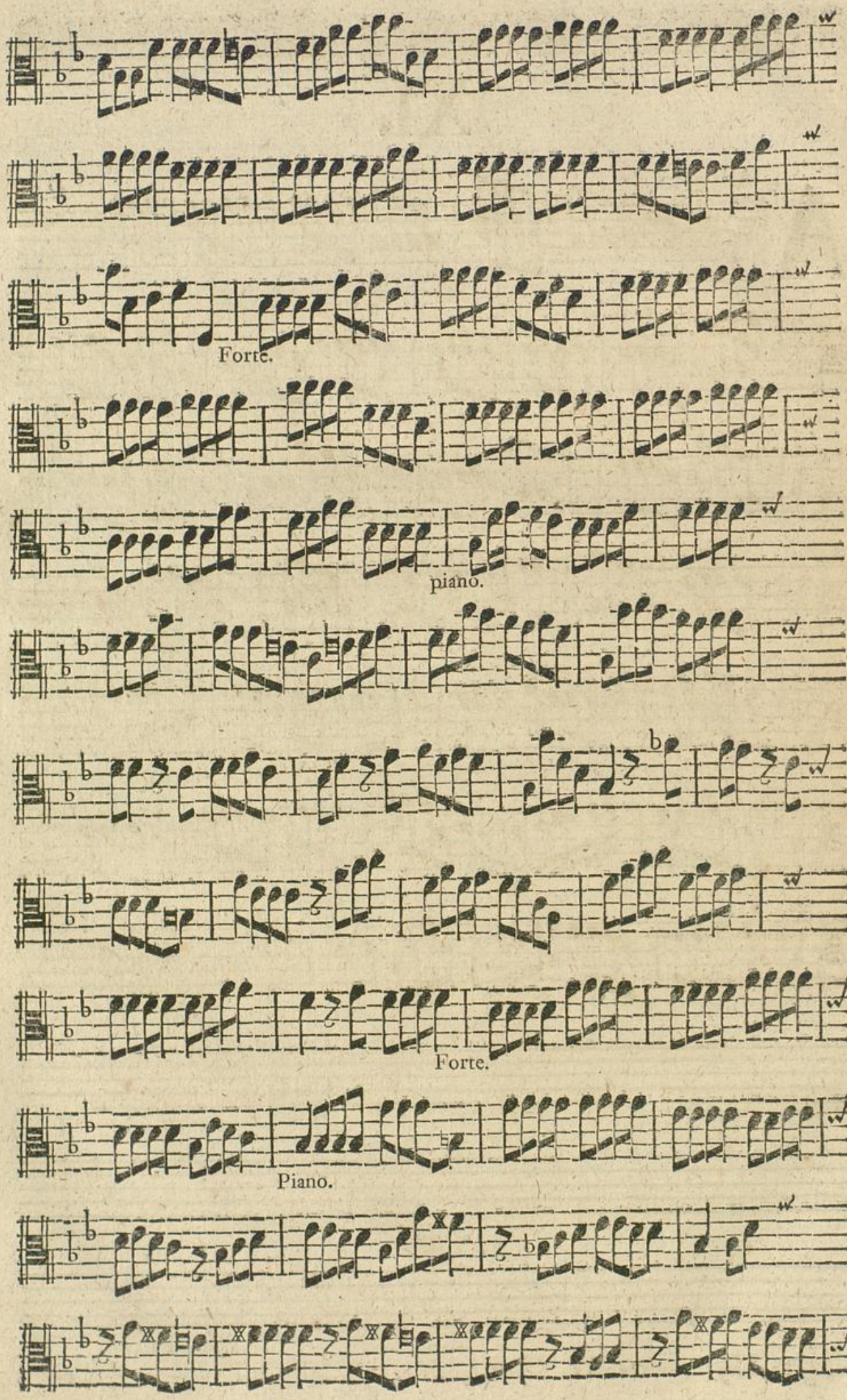
Adaggio.

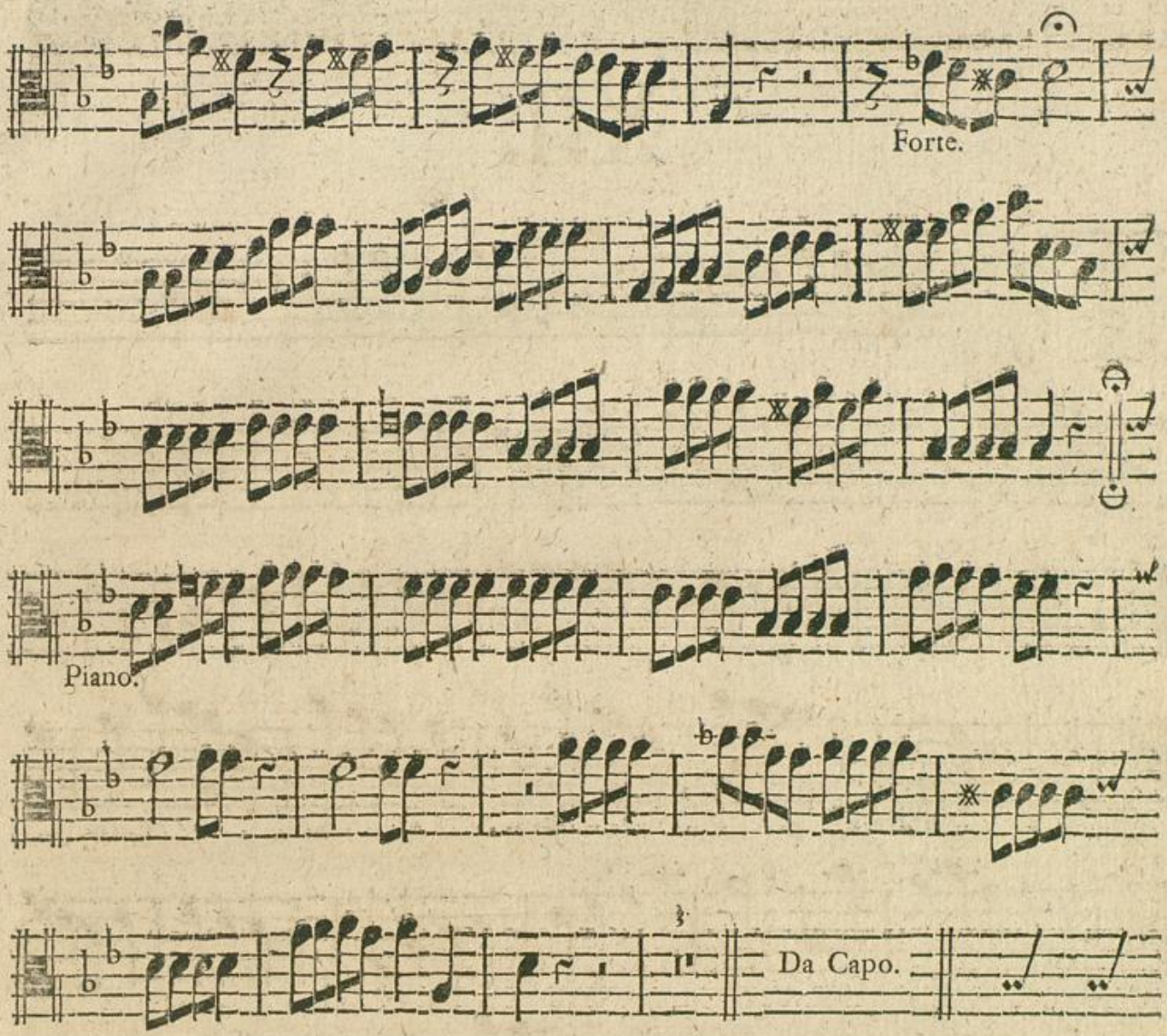
A H! confumor &c.

Piano.

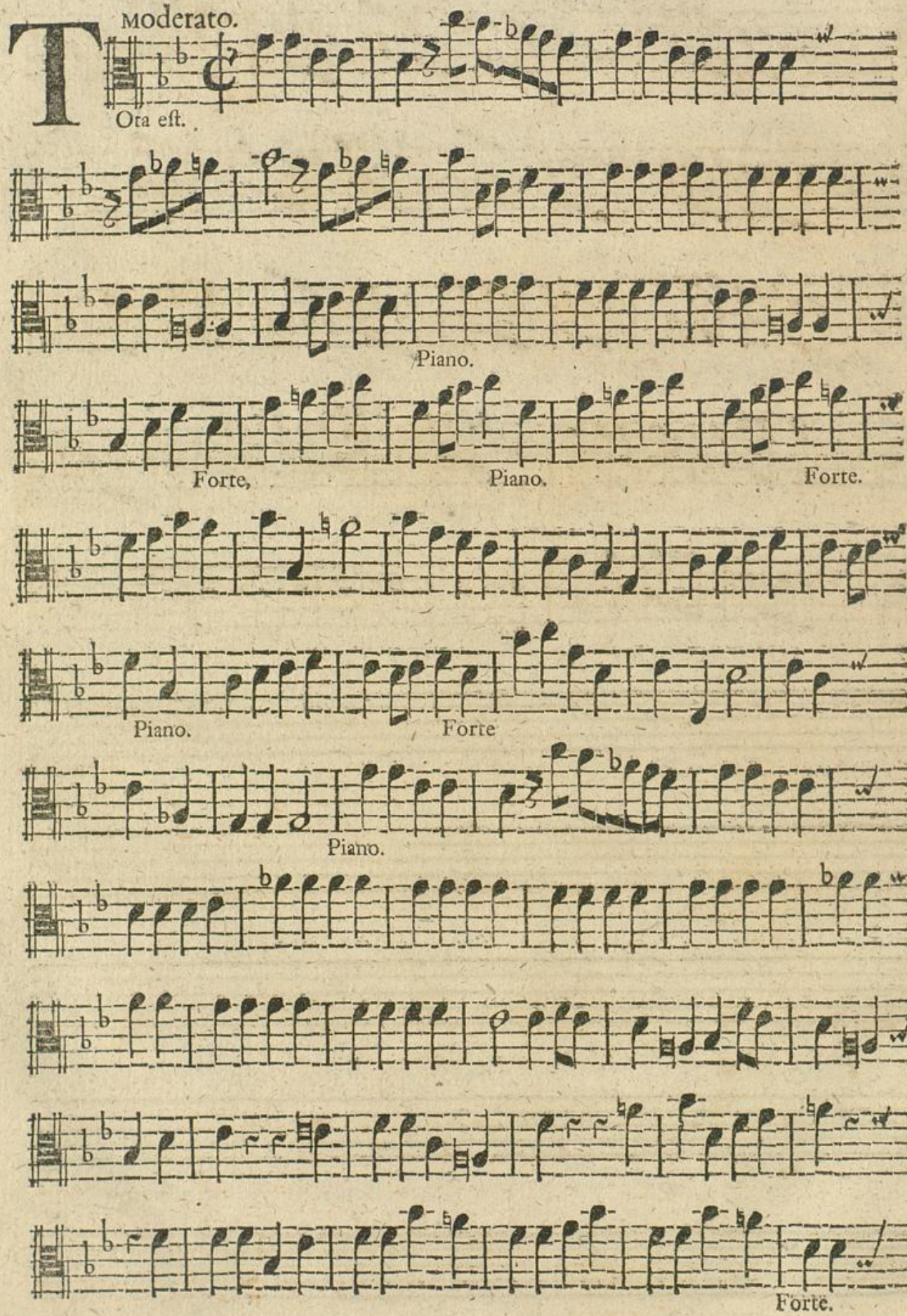
Volti fubito.

Sigre. Meyer, Aria XL. Opus I. H o *Viola.*


Forte.
piano.
Forte.
Piano.


Forte.
Piano.
Da Capo.

XII.


moderato.
Ora est.
Piano.
Forte,
Piano.
Forte.
Piano.
Forte
Piano.
Forte.

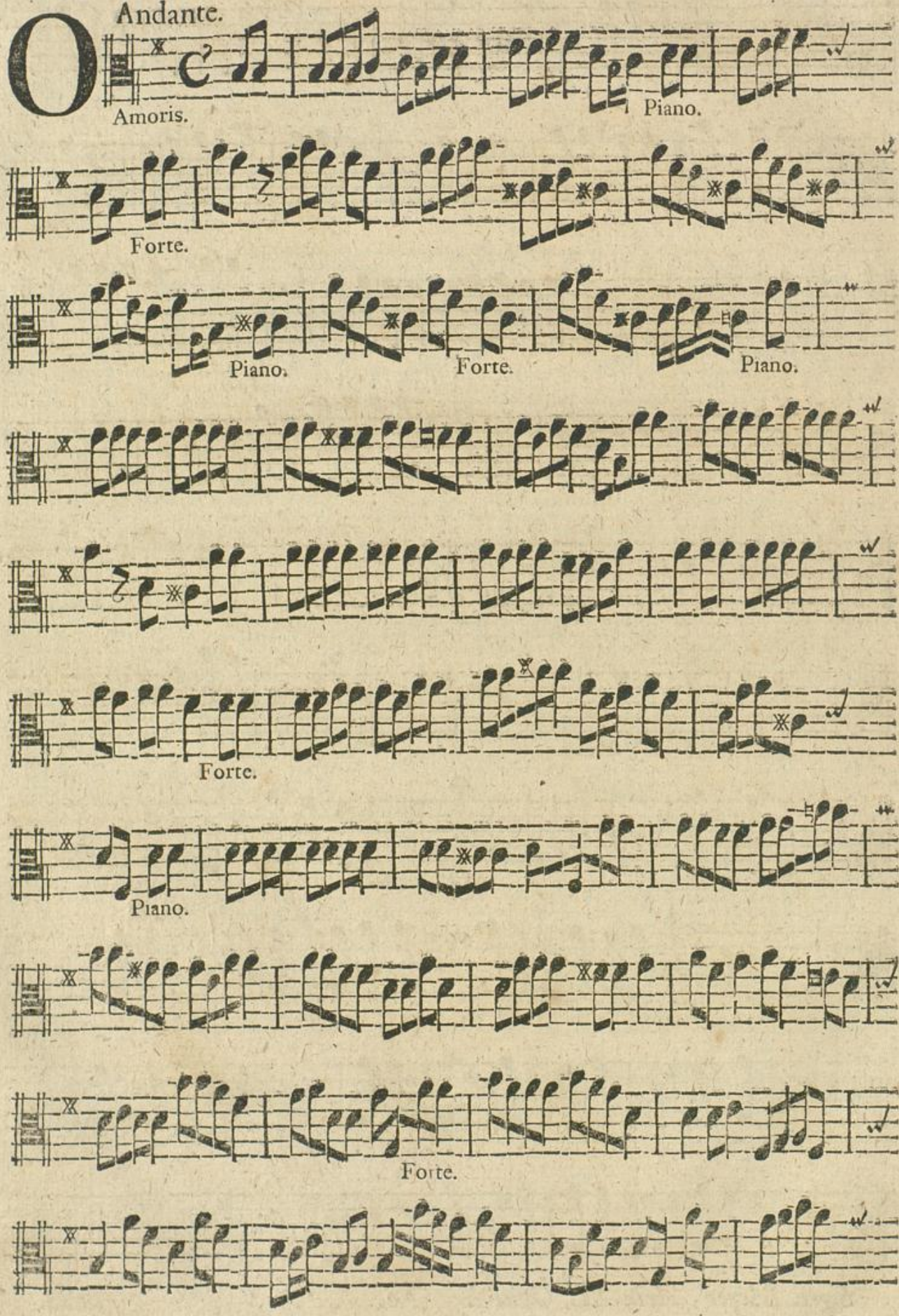
Piano.

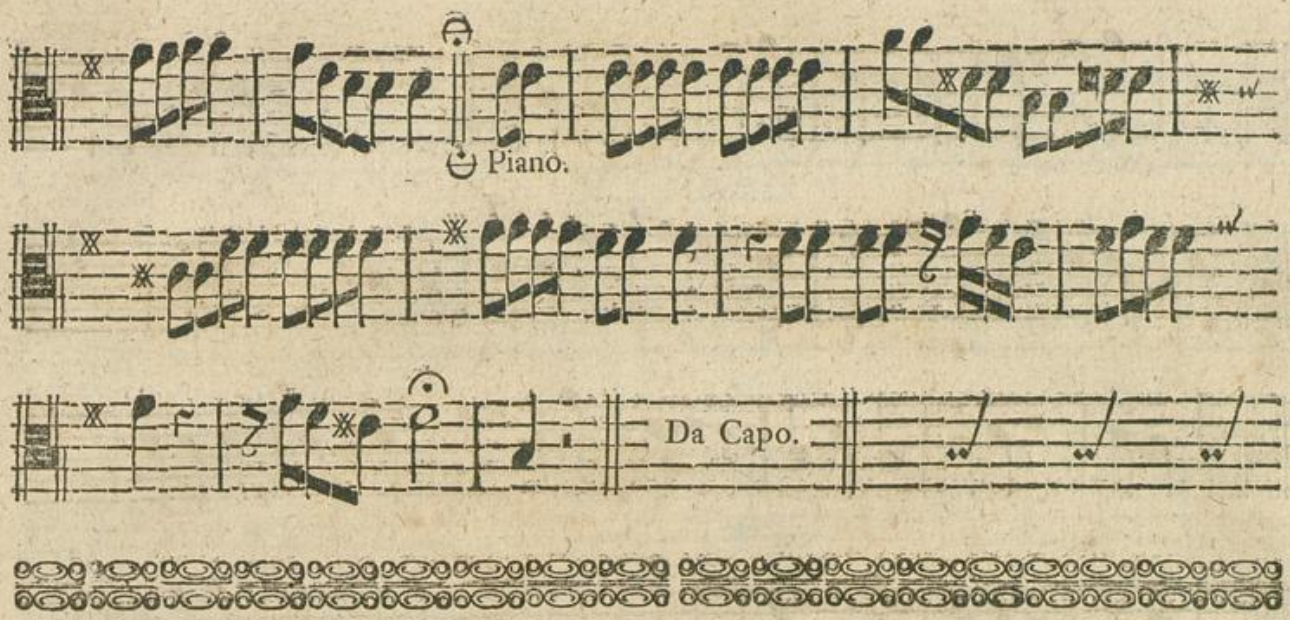
Piano. Forte.

Piano.

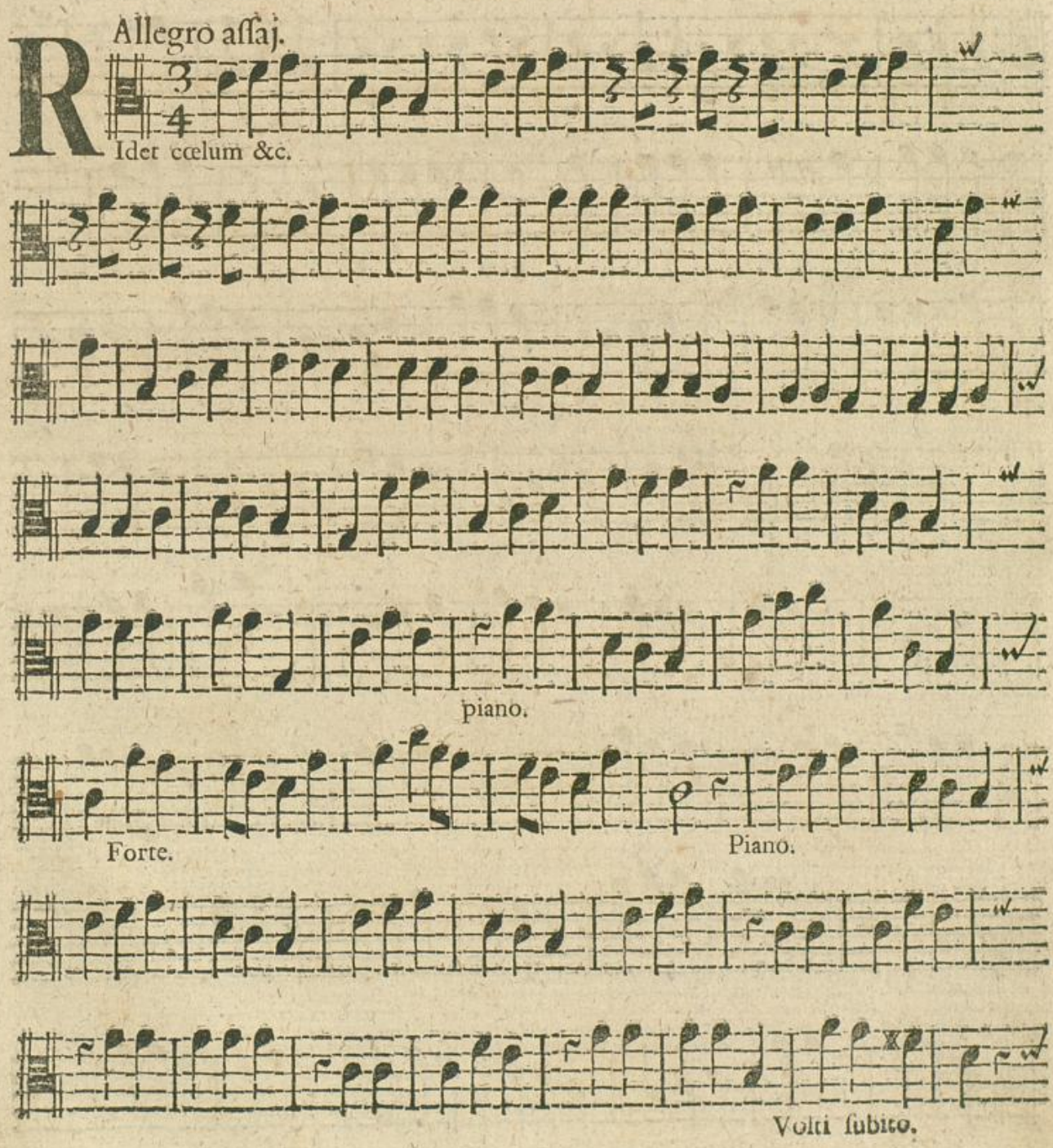
Da Capo.

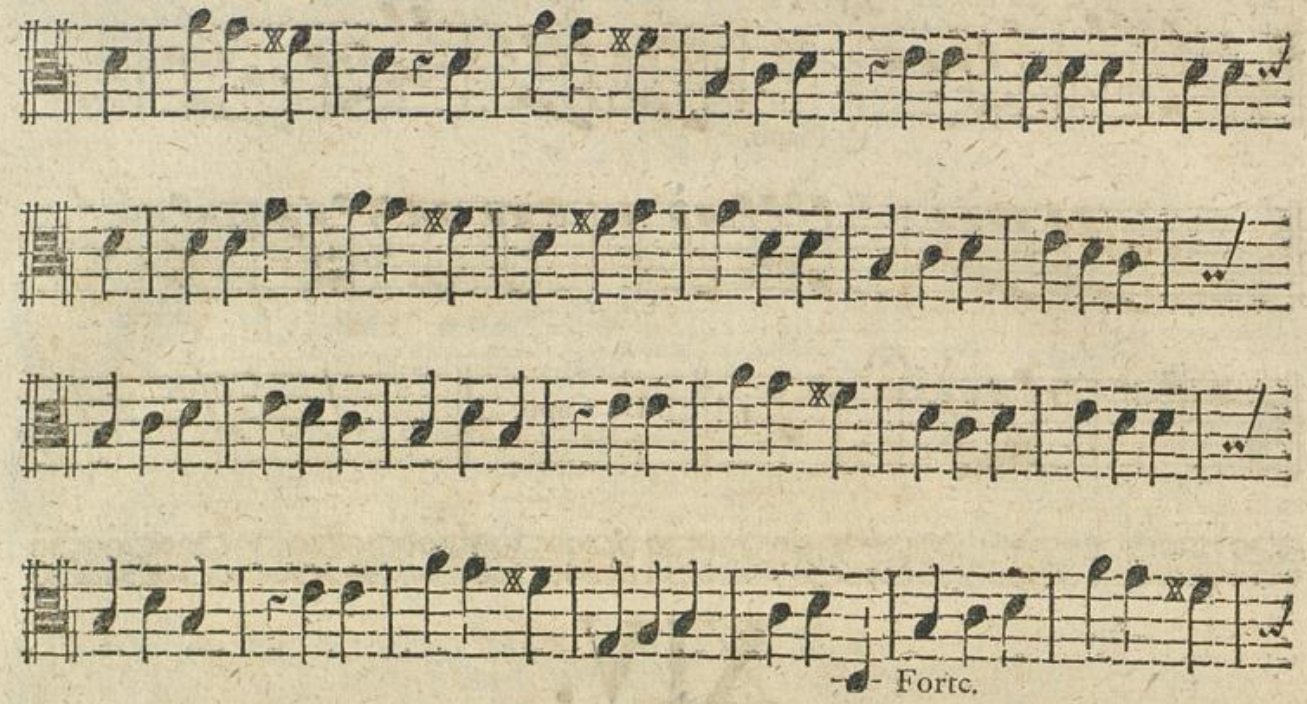
XIII.

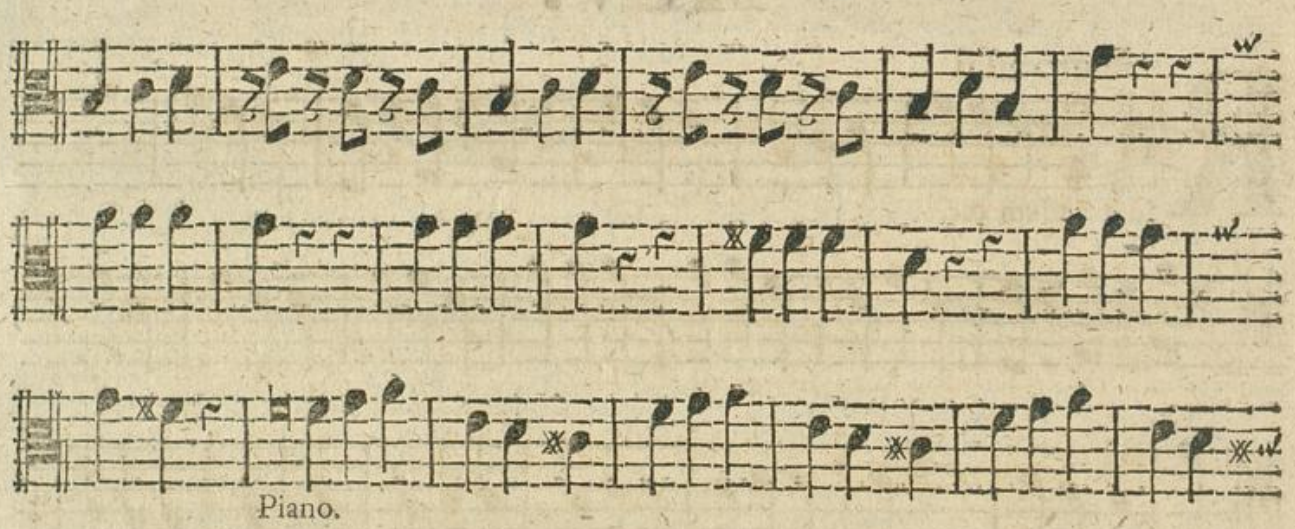

Andante.
Amoris.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.

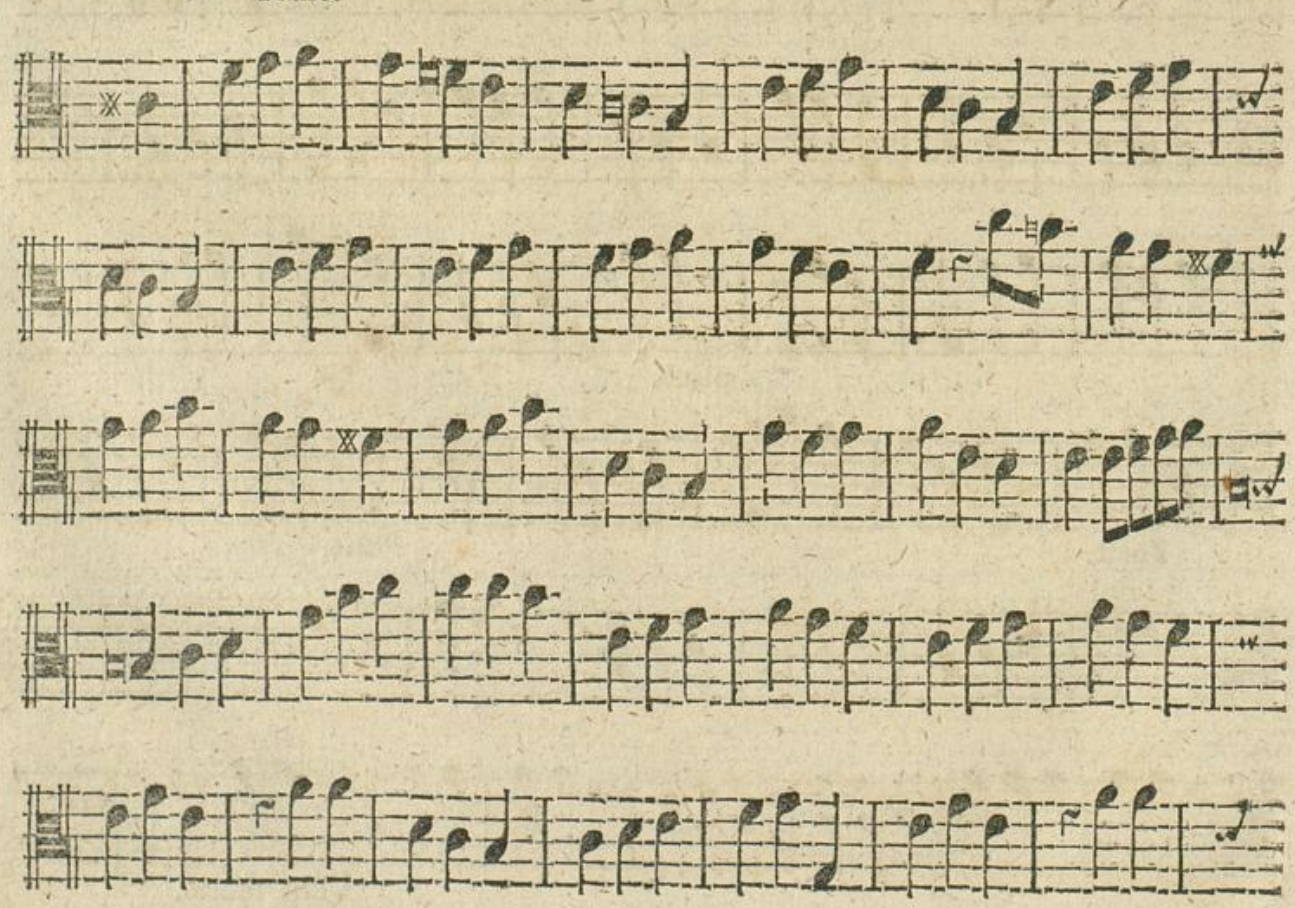

Piano.
Da Capo.

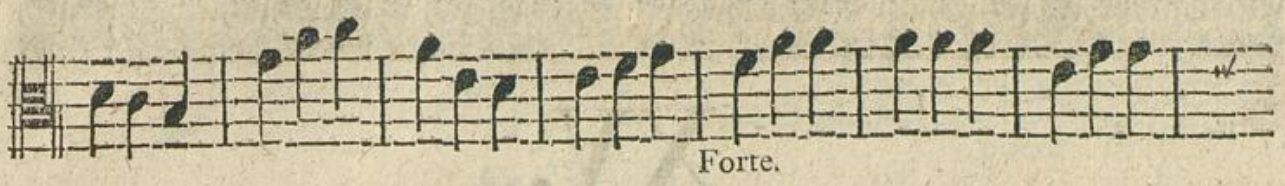
XIV.

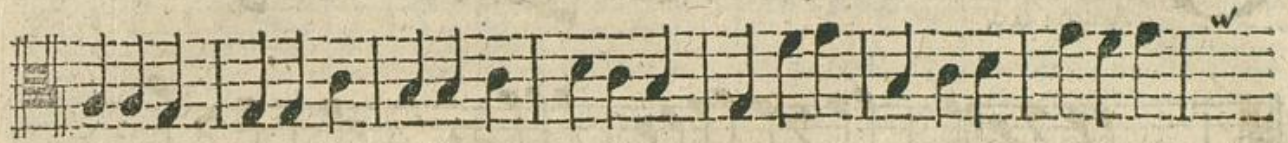

Allegro assaj.
Ideet cœlum &c.
piano.
Forte.
Piano.
Volti subito.

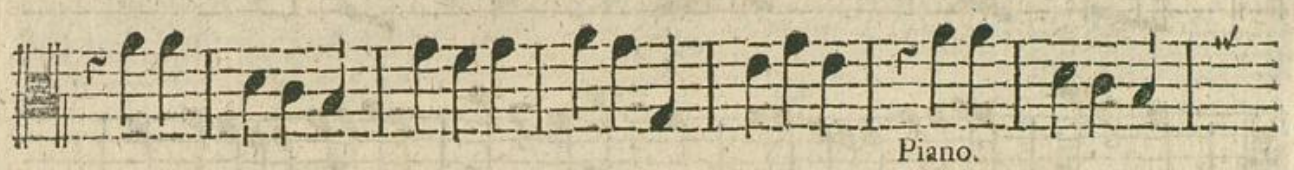

Forte.

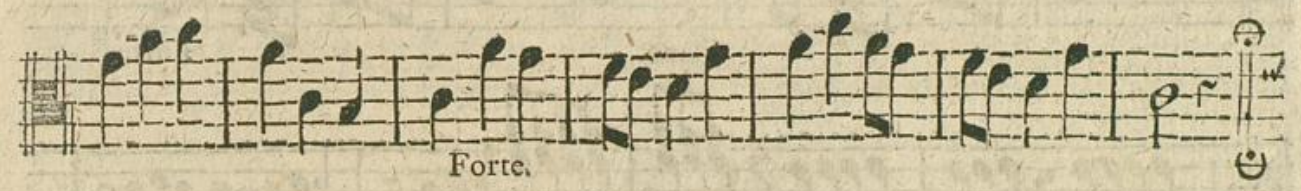

Piano.

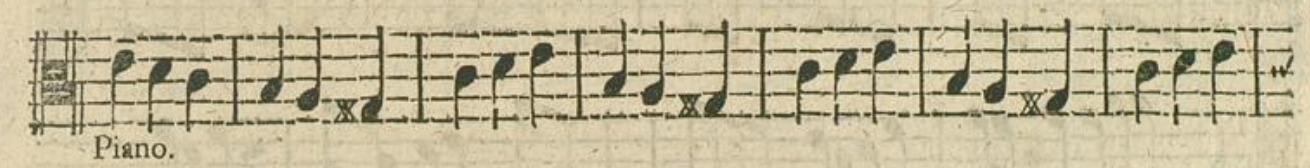


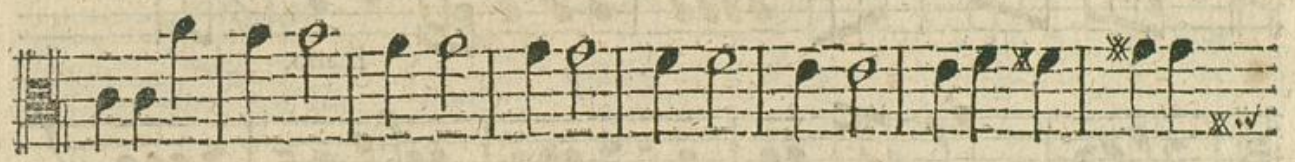

Forte.

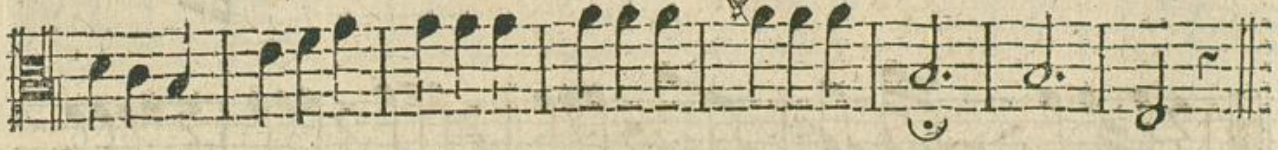



Piano.


Forte.

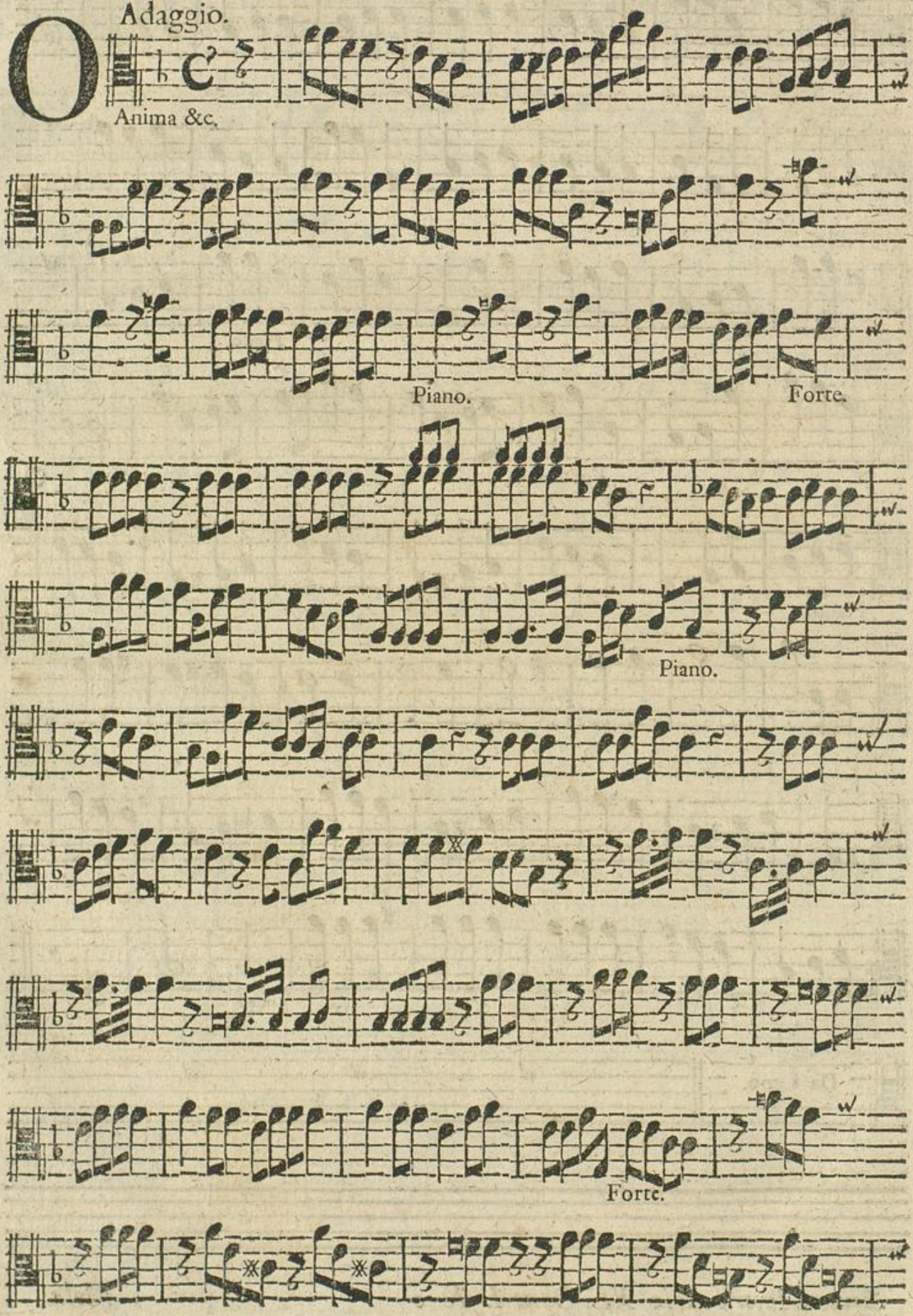

Piano.

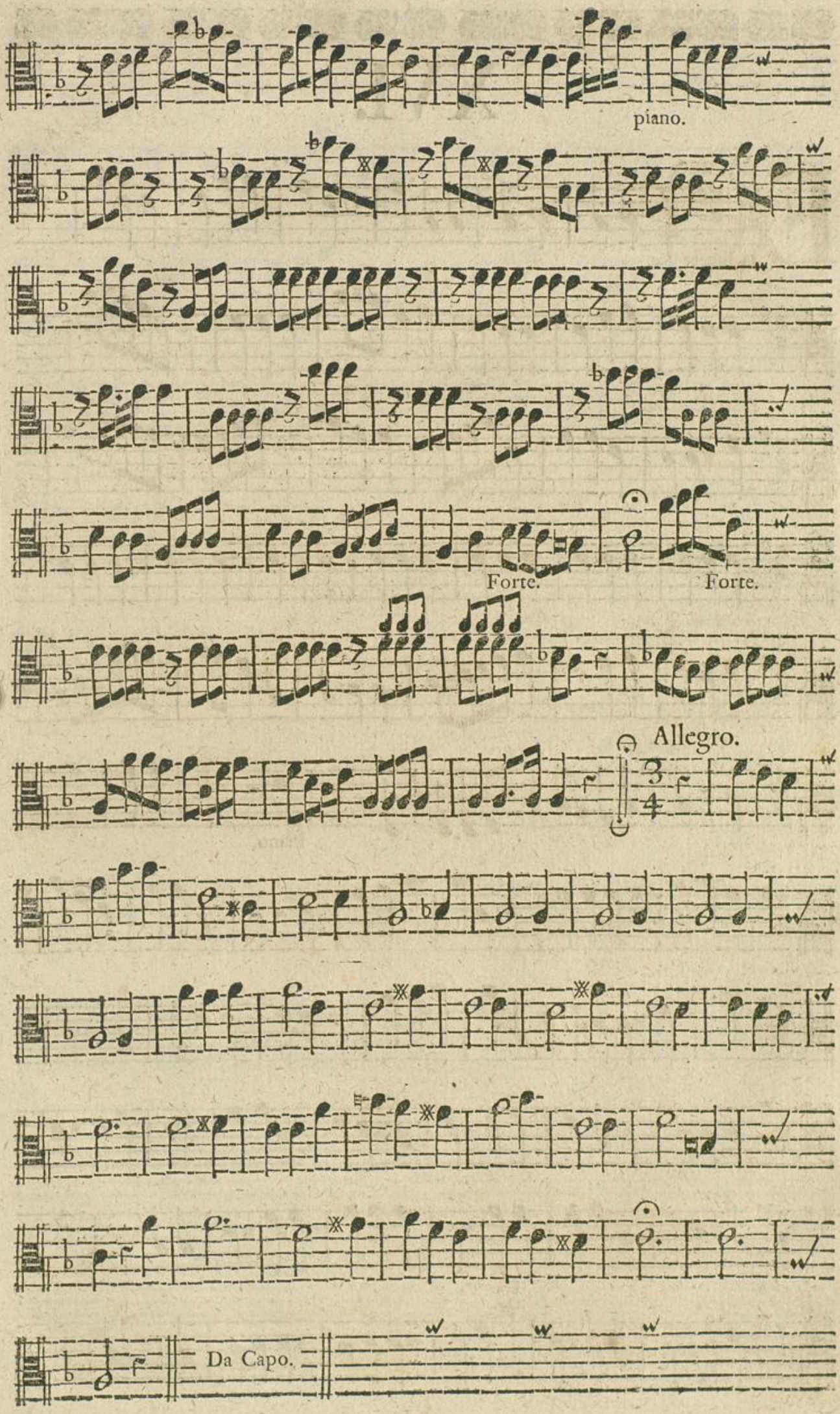




Da Capo.

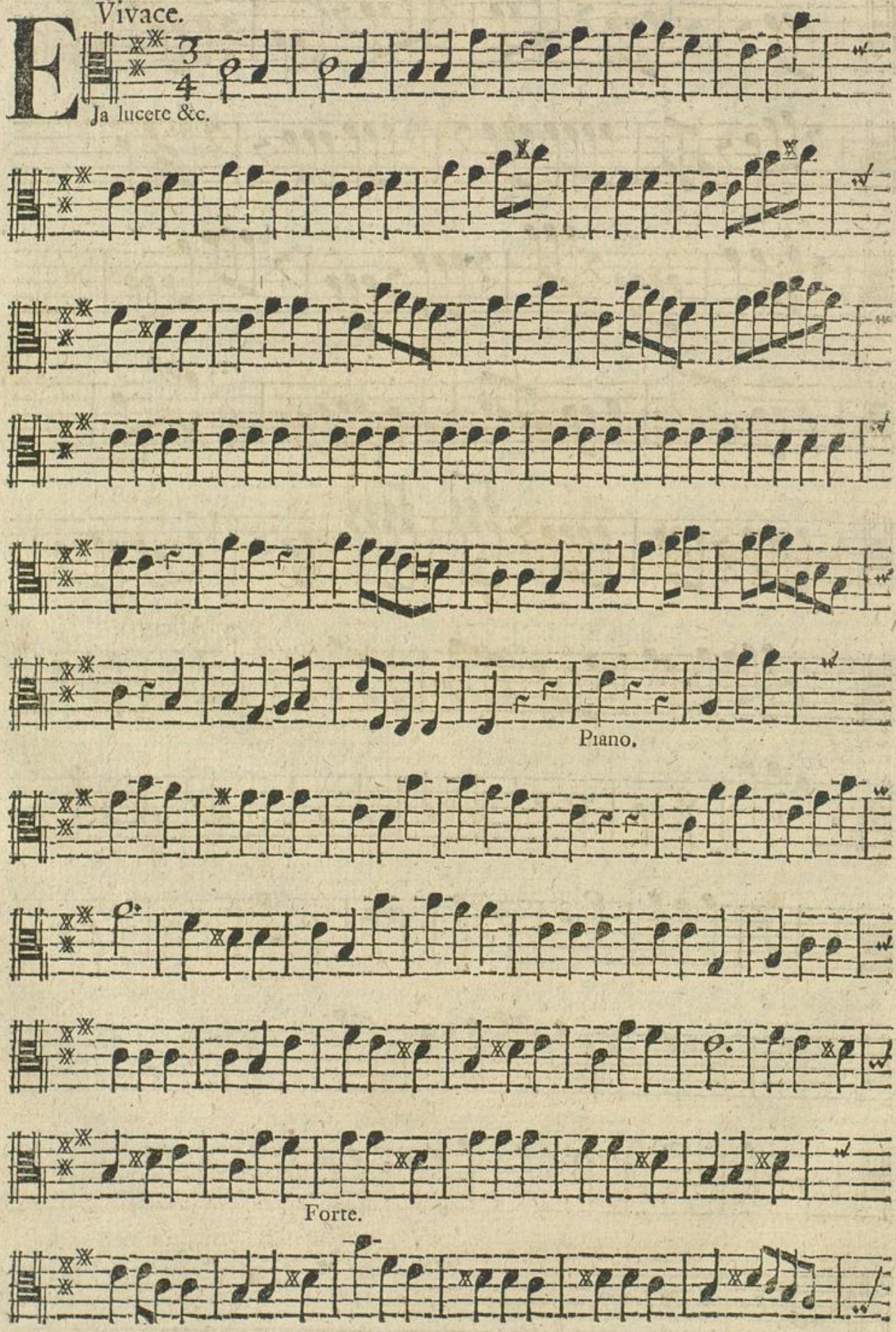
XV.

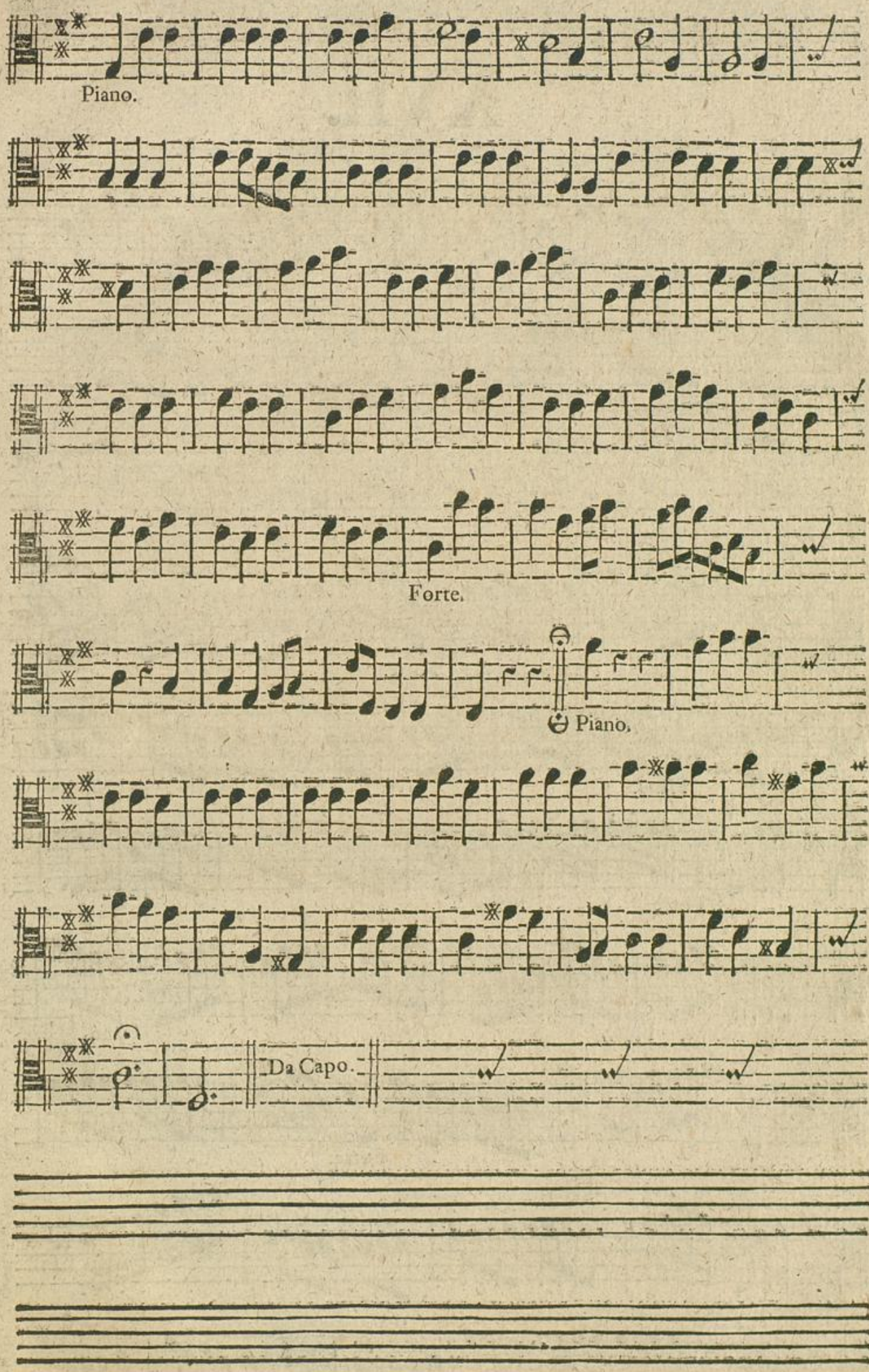



piano.
Forte.
Forte.
Allegro.
Da Capo.

XVI.

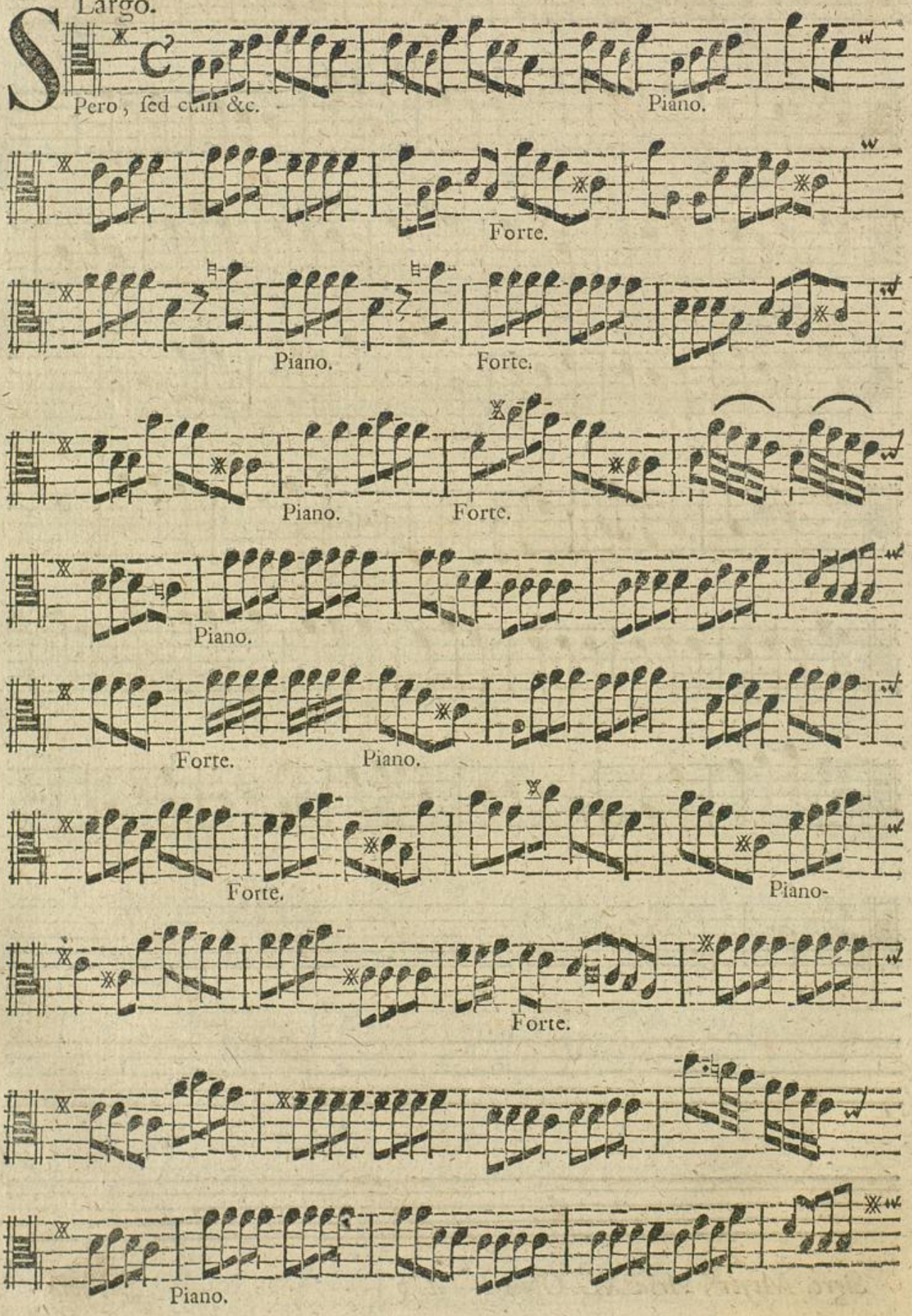
Vivace.

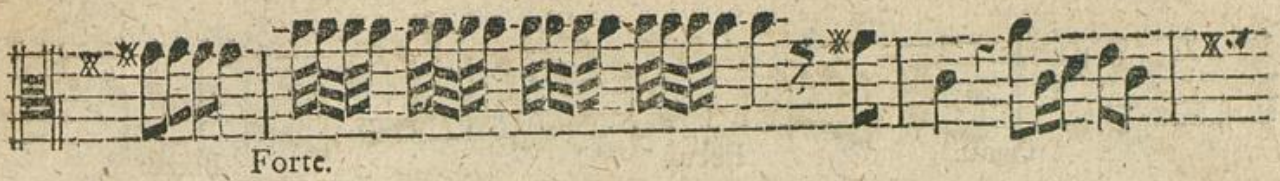



Piano.
Forte.
Piano.
Da Capo.

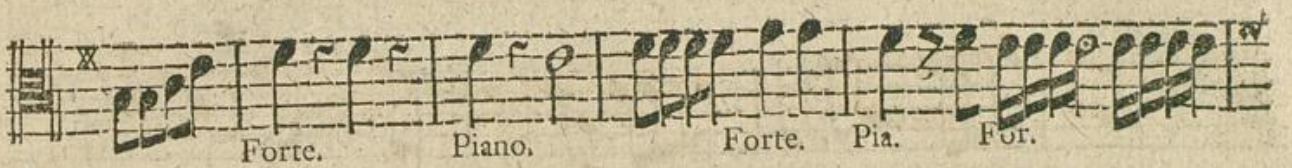
XVII.

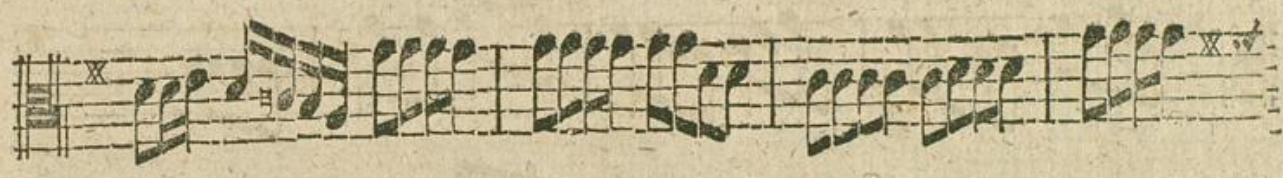
Largo.

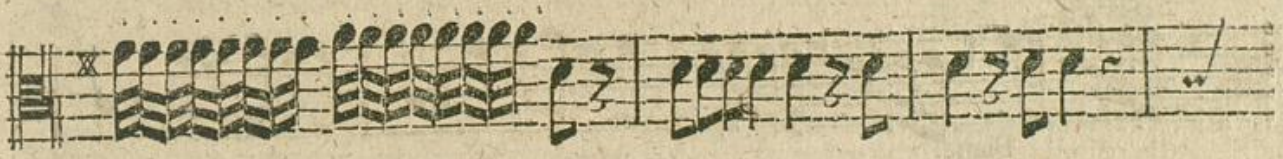

Pero, sed cum &c.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano-
Forte.
Piano.

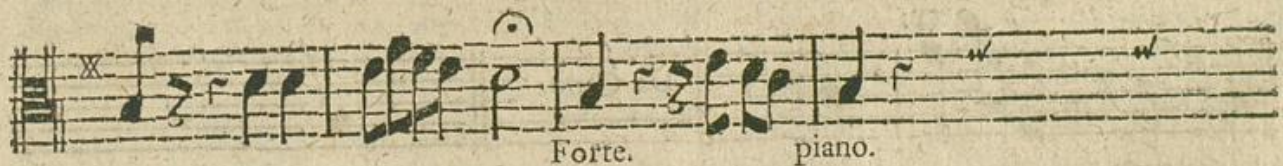

Forte.

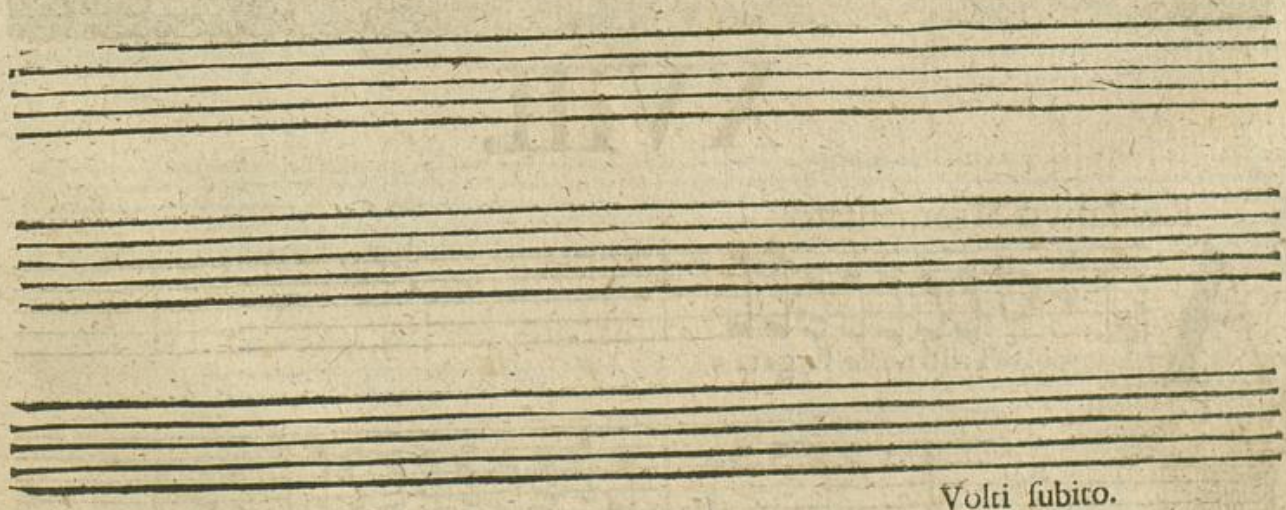
Piano.

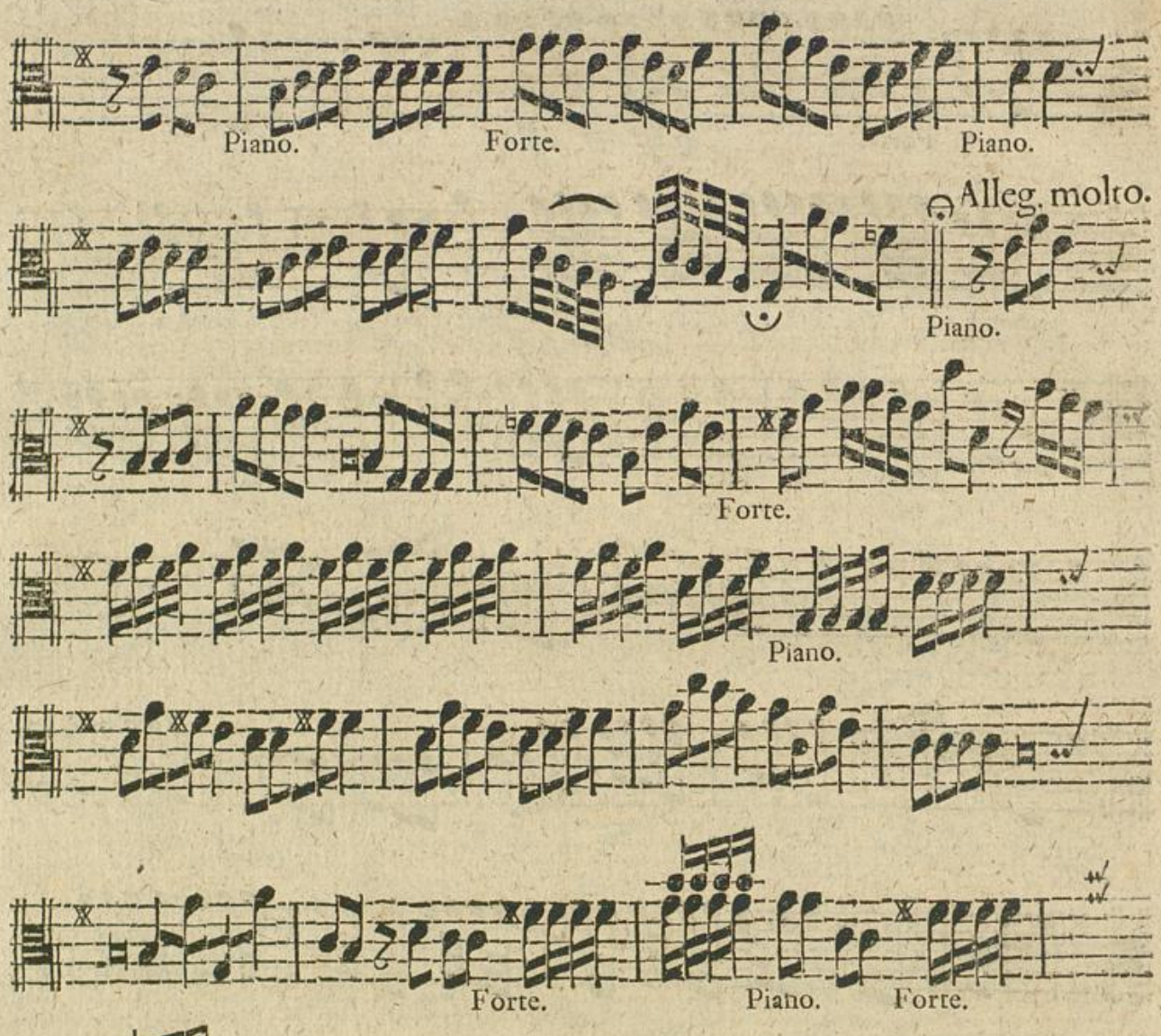

Forte.
Piano.
Forte.
Pia.
For.



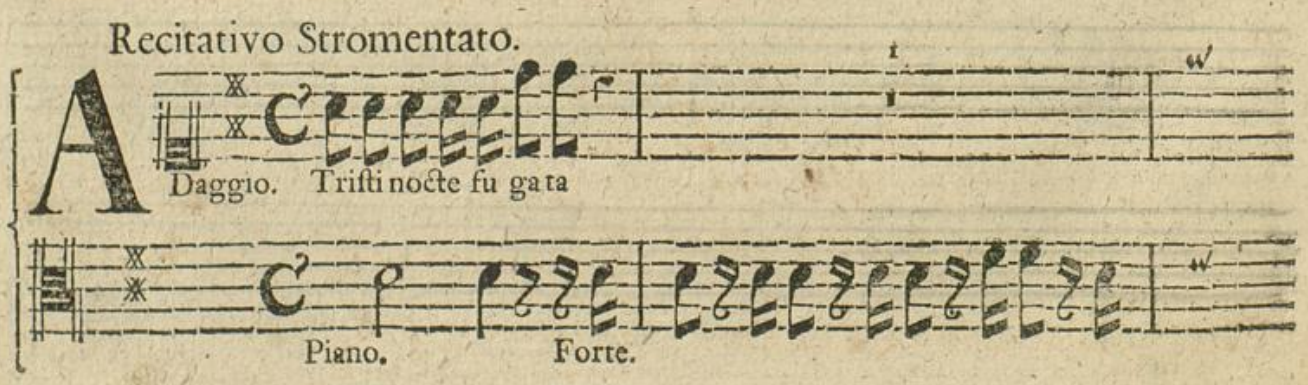



Forte.
piano.


Volti ſubito.


Piano.
Forte.
Piano.
Alleg. molto.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano.
tr.
Da Capo.

XVIII.


Recitativo Stromentato.
Daggio. Trifti nocte fu gata
Piano.
Forte.

umbra diſperſa ve nit tandem lux op - ta ta Pax

Piano.

re dit be a ta nunc in DEO qui - eſ ce a nima chara hîc

Piano. Forte.

tu ta læ tare in hoc bono de le ćta re nulla

For. alleg.

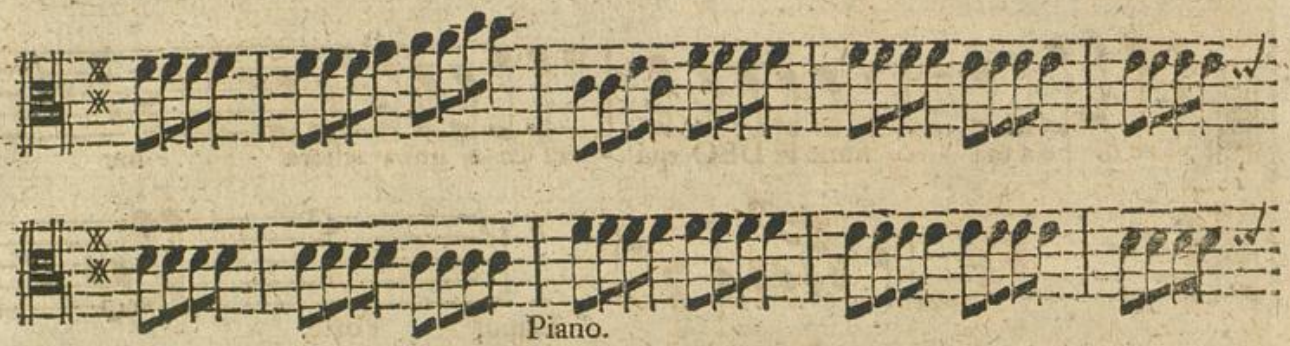
ma la ti me bis in hoc a - ſy lo dulcis eſt in DEO vi ta.

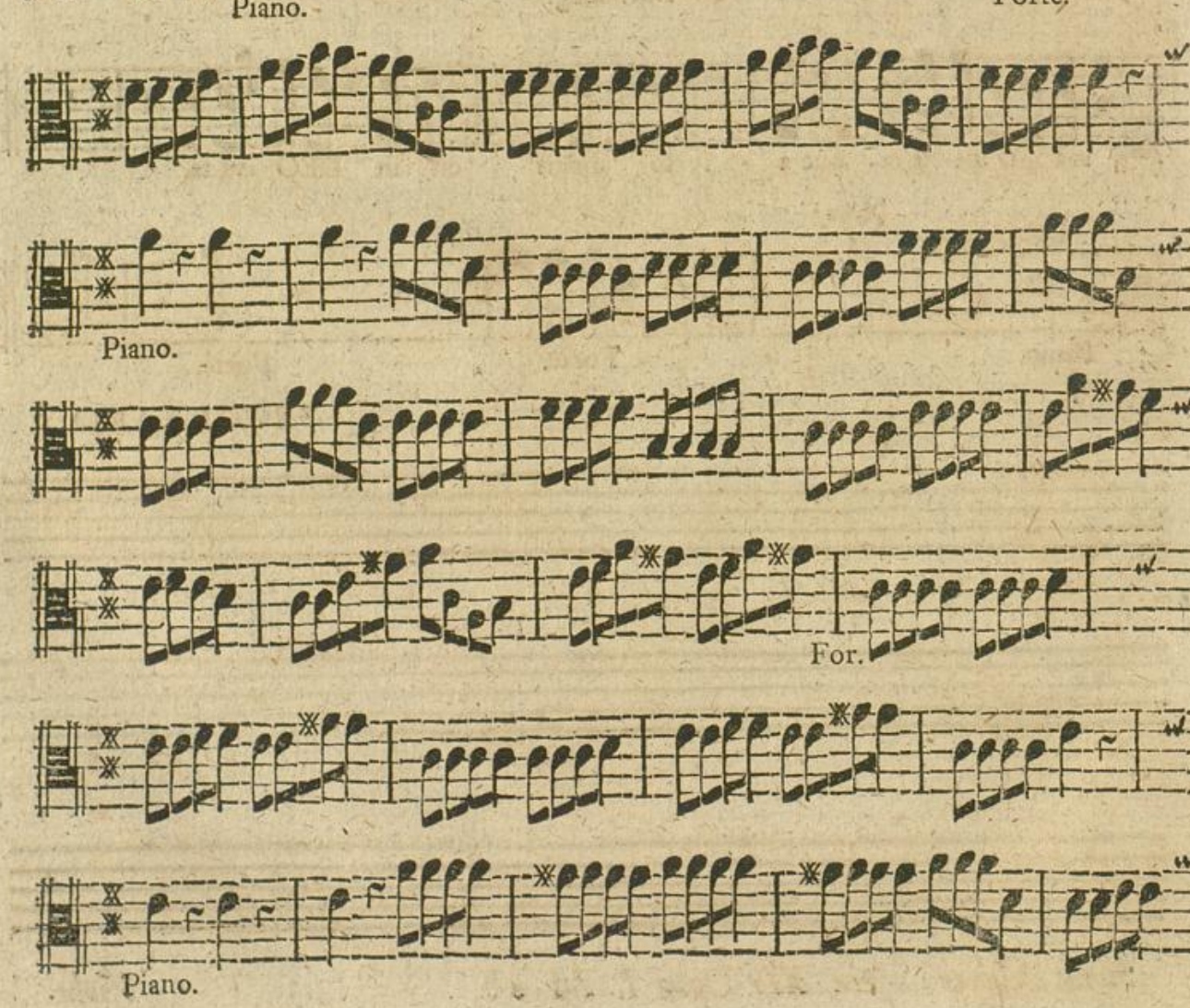
Piano. Forte. Forte.

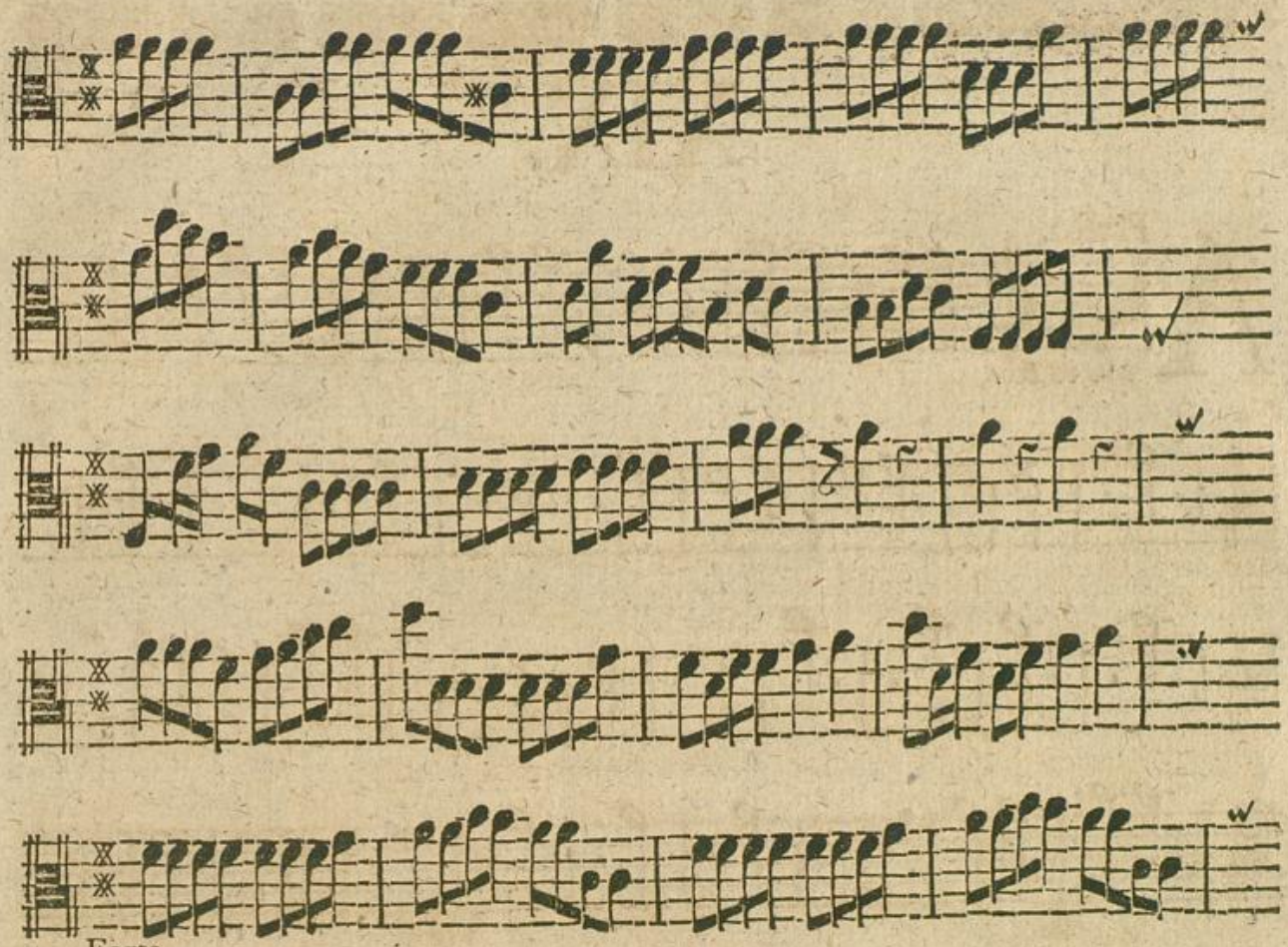
SEGUE L'ARIA.

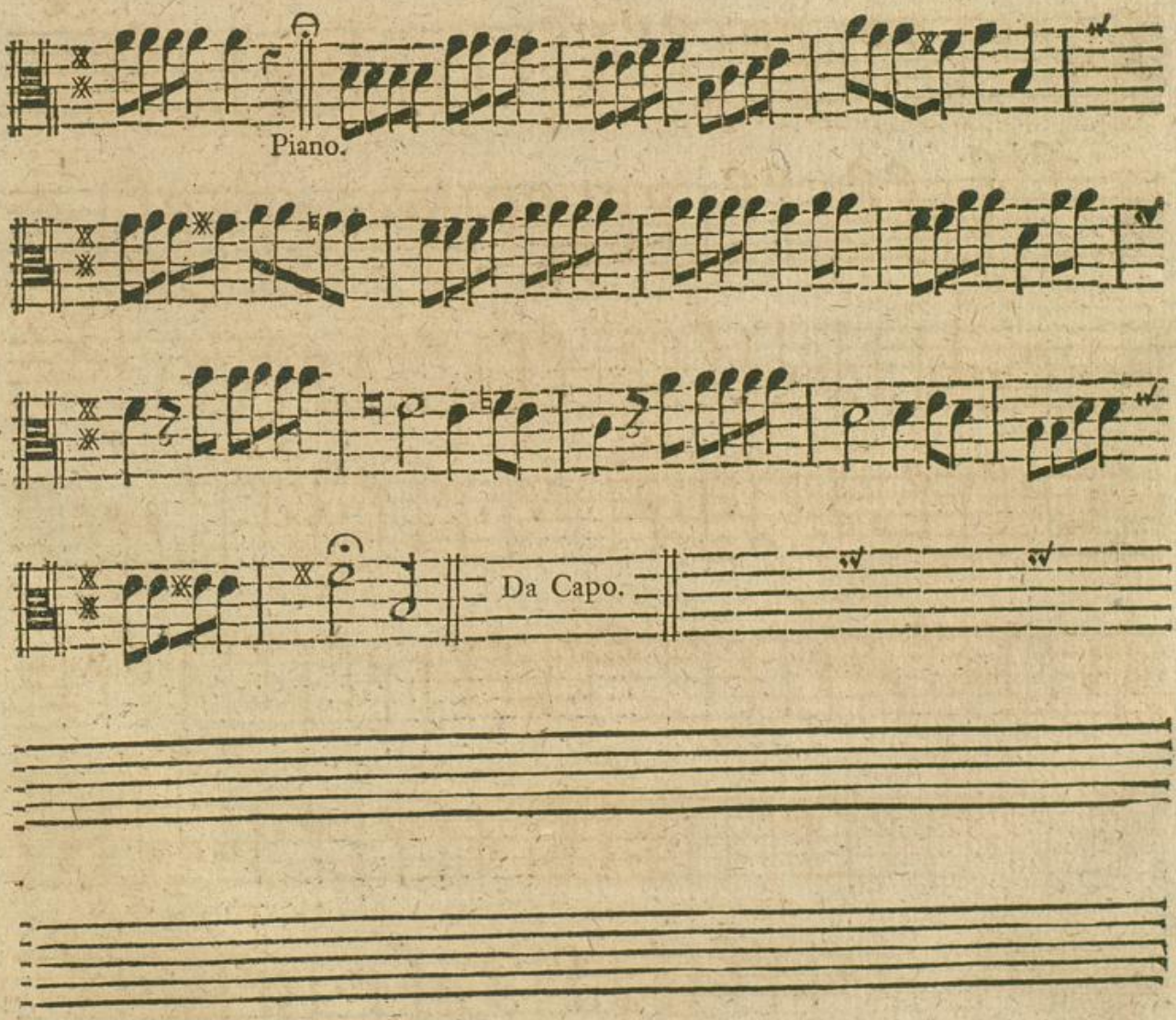
SEGUE L'ARIA.

Allegro ſpiritoſo.

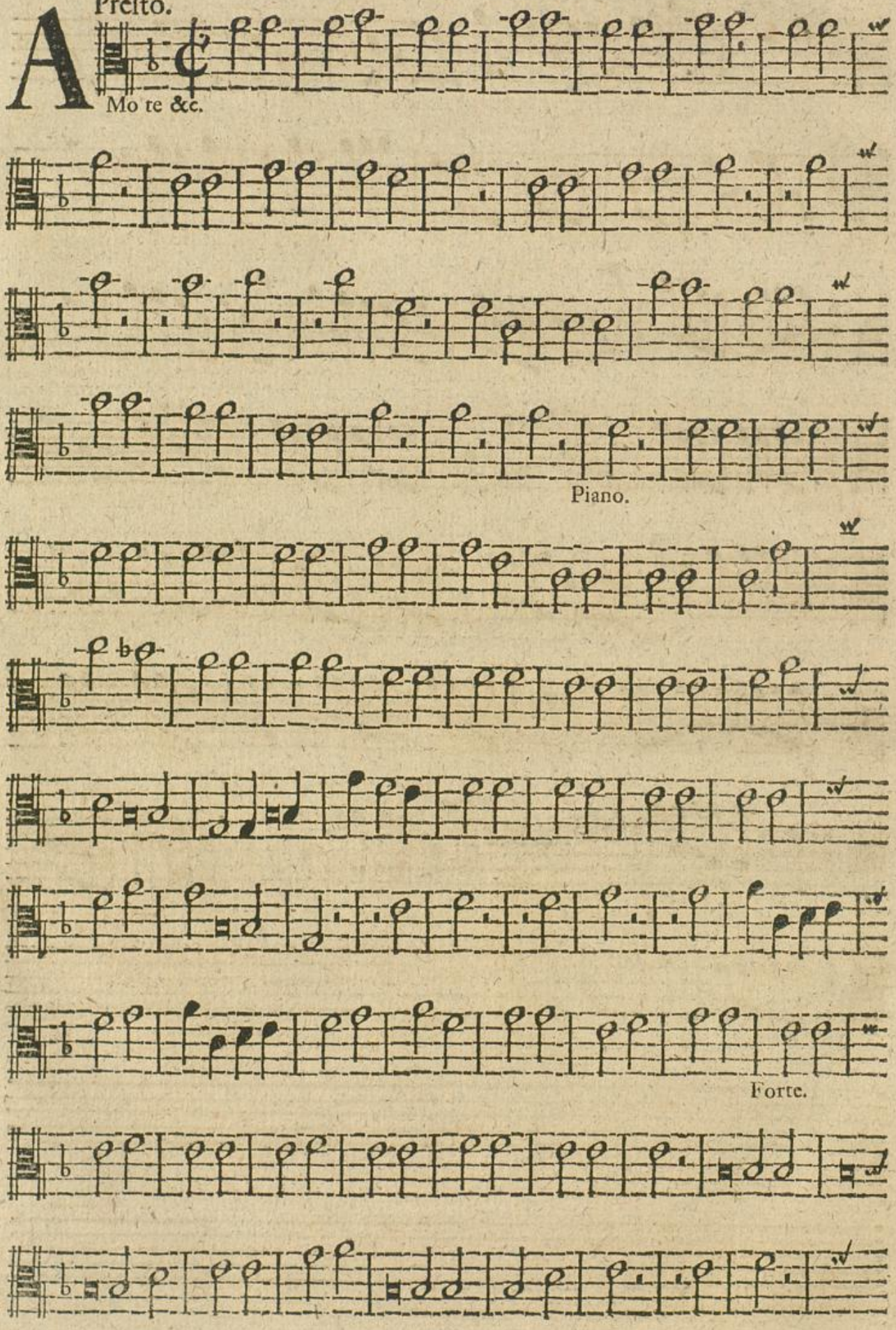


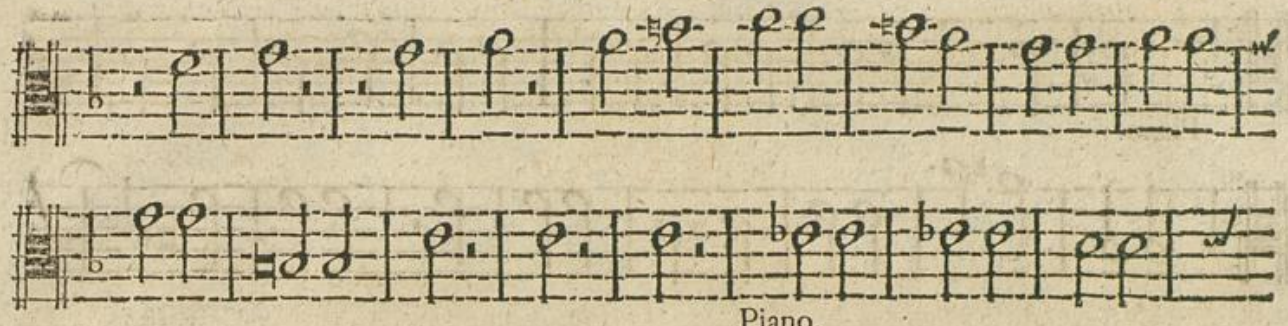



Forte.

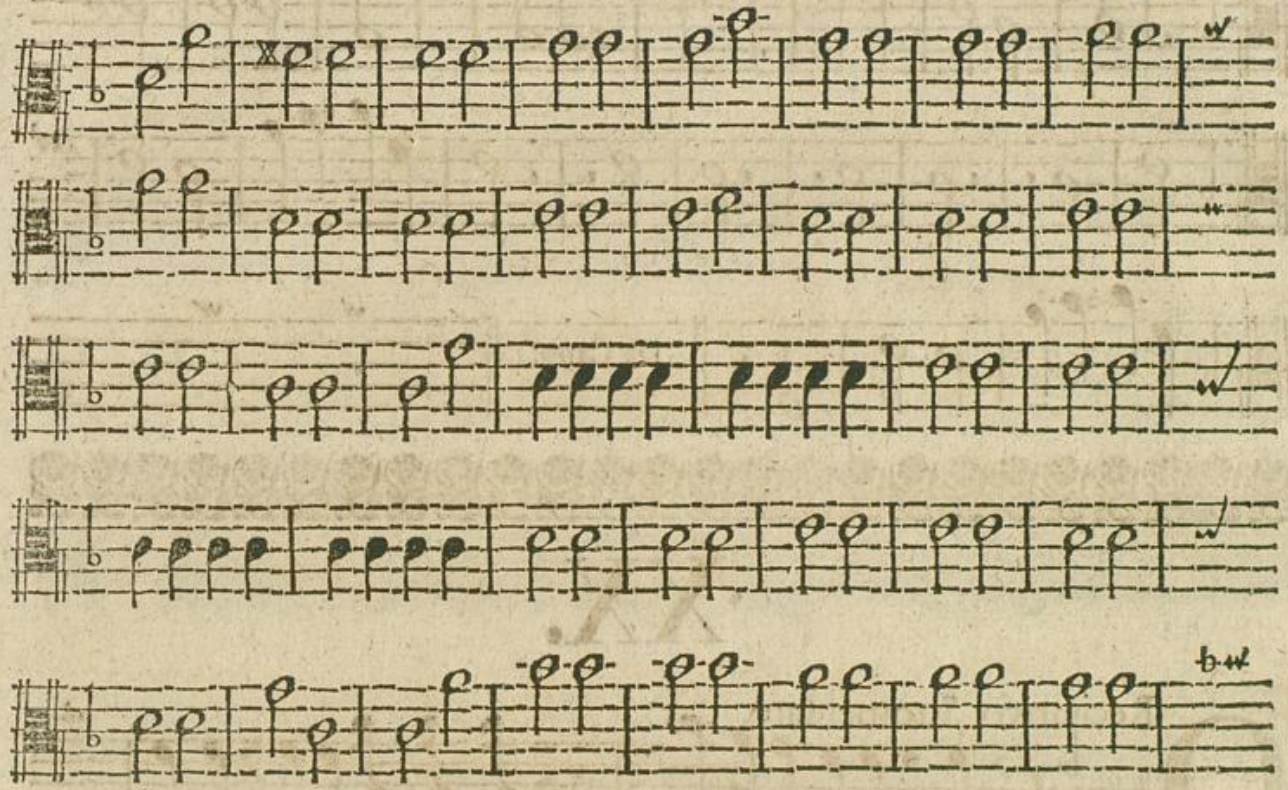

Piano.
Da Capo.

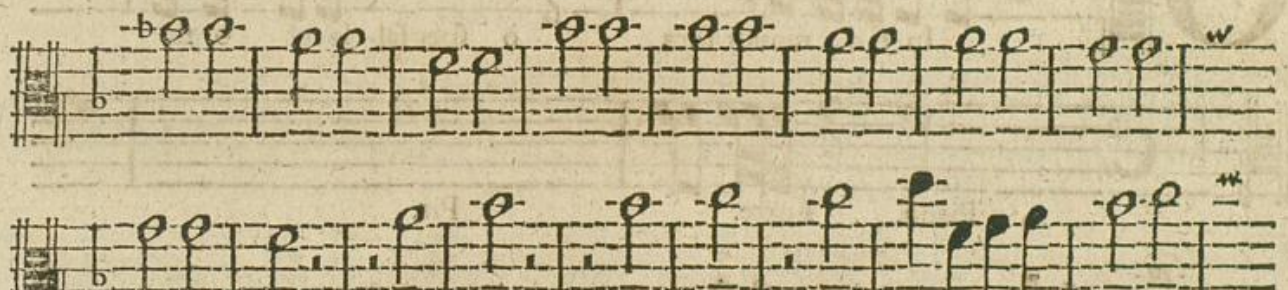
XIX.



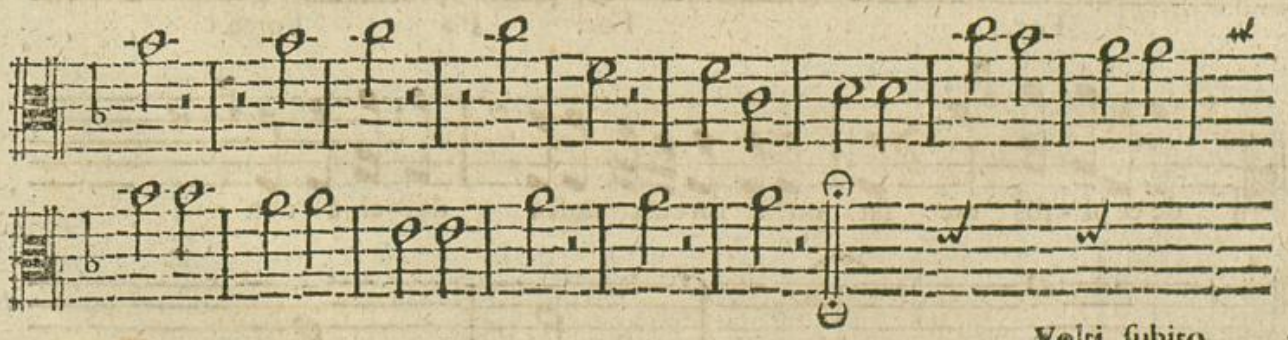


Piano.





Forte.



Volti subito.

Sigre. Meyer, Aria XL. Opus I. N o *Viola.*

Piano.

Da Capo.

XX.

Recitativo Stromentato.

O In fi da mundi ſors ò ſpes fal - la ces ò fu-

Piano. Forte. Pia.

ga ces umbræ quàm faſci - na - tis blando nectare cor ſat

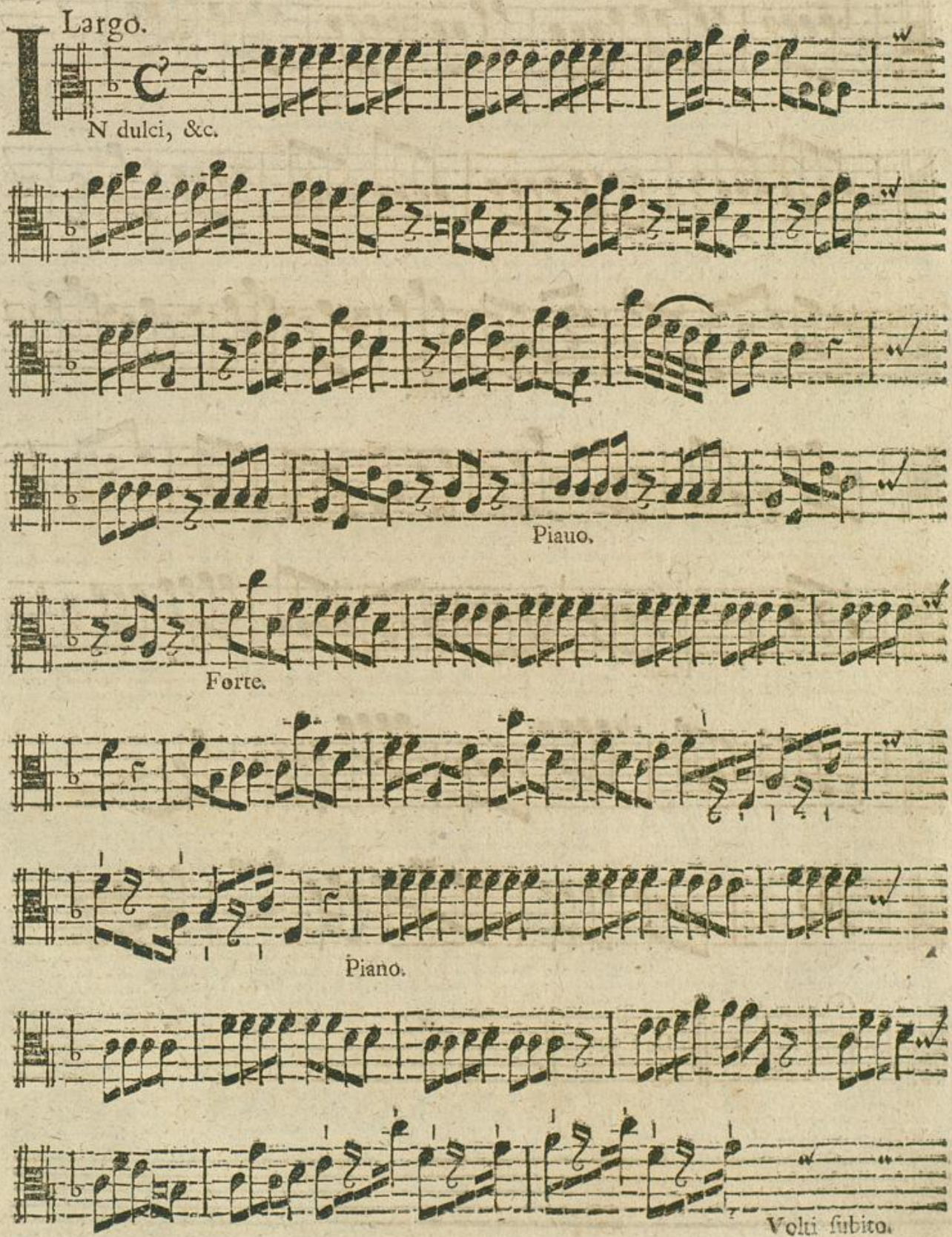
For. For. Pia Forte.

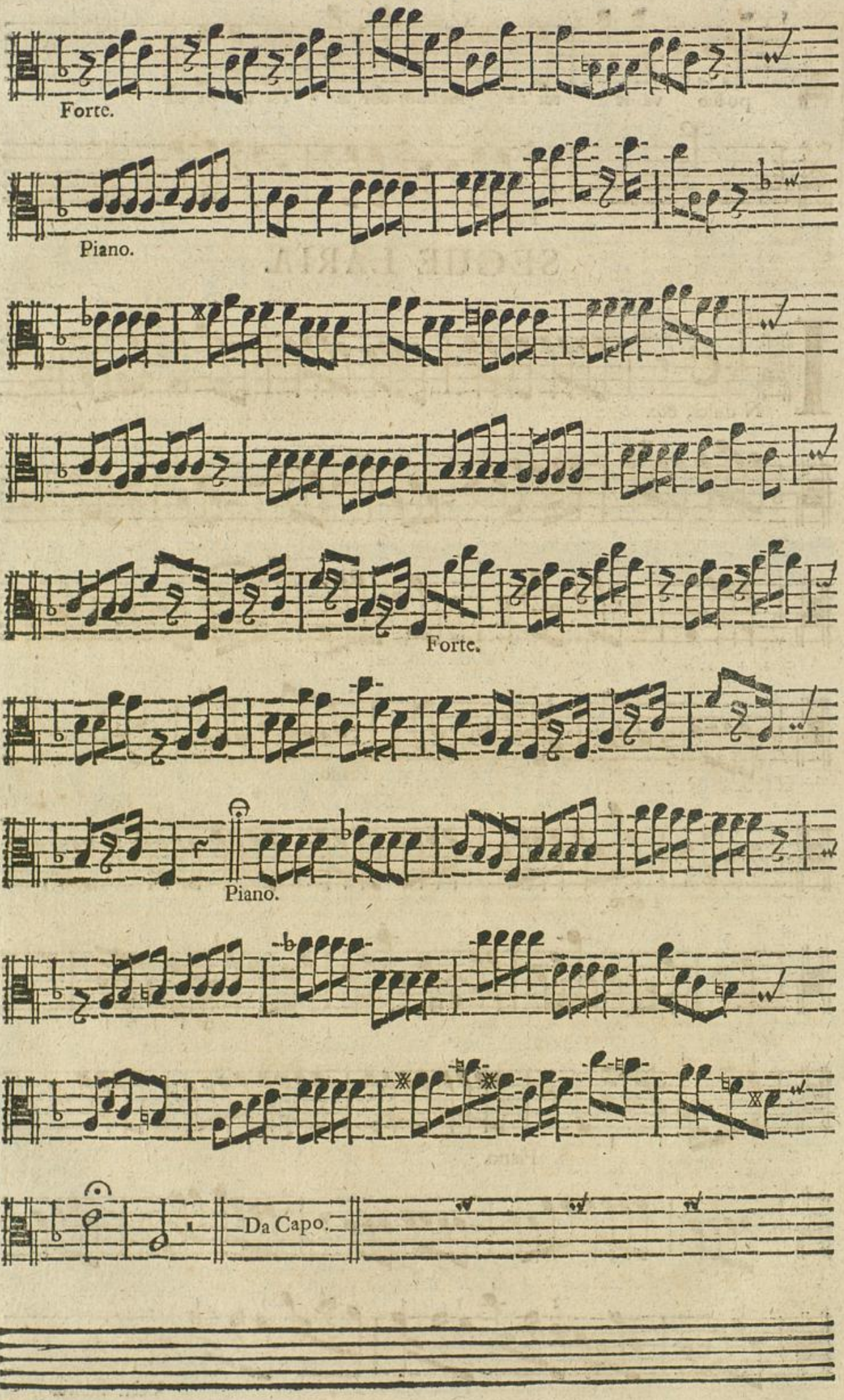
de ce pi - ſtiś me ſat mellis ſpicula noſco dul - ci a non

Piano.

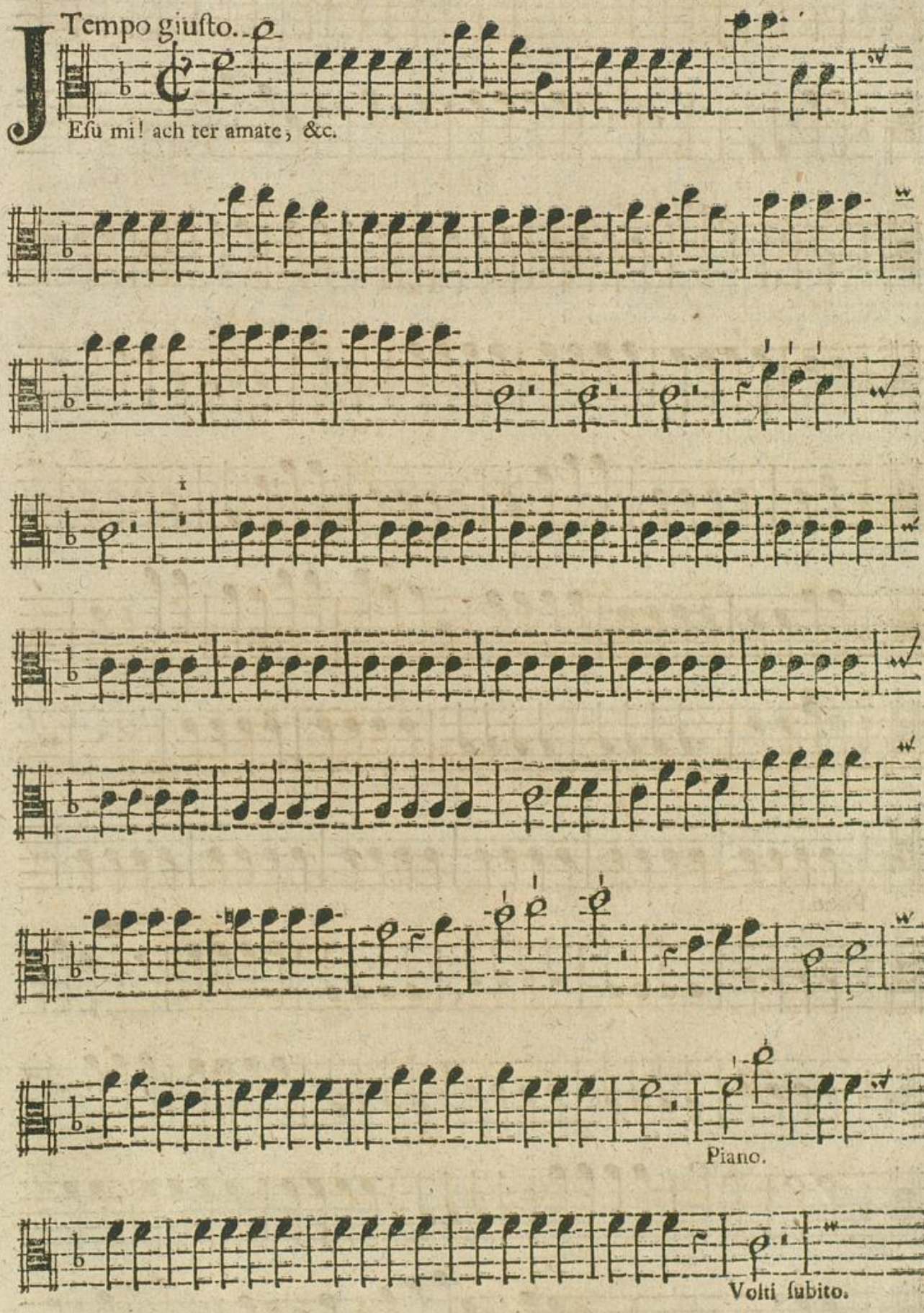
poſco va lè ter rà ſur ſum cor æ - ter na pe to.
Forte.

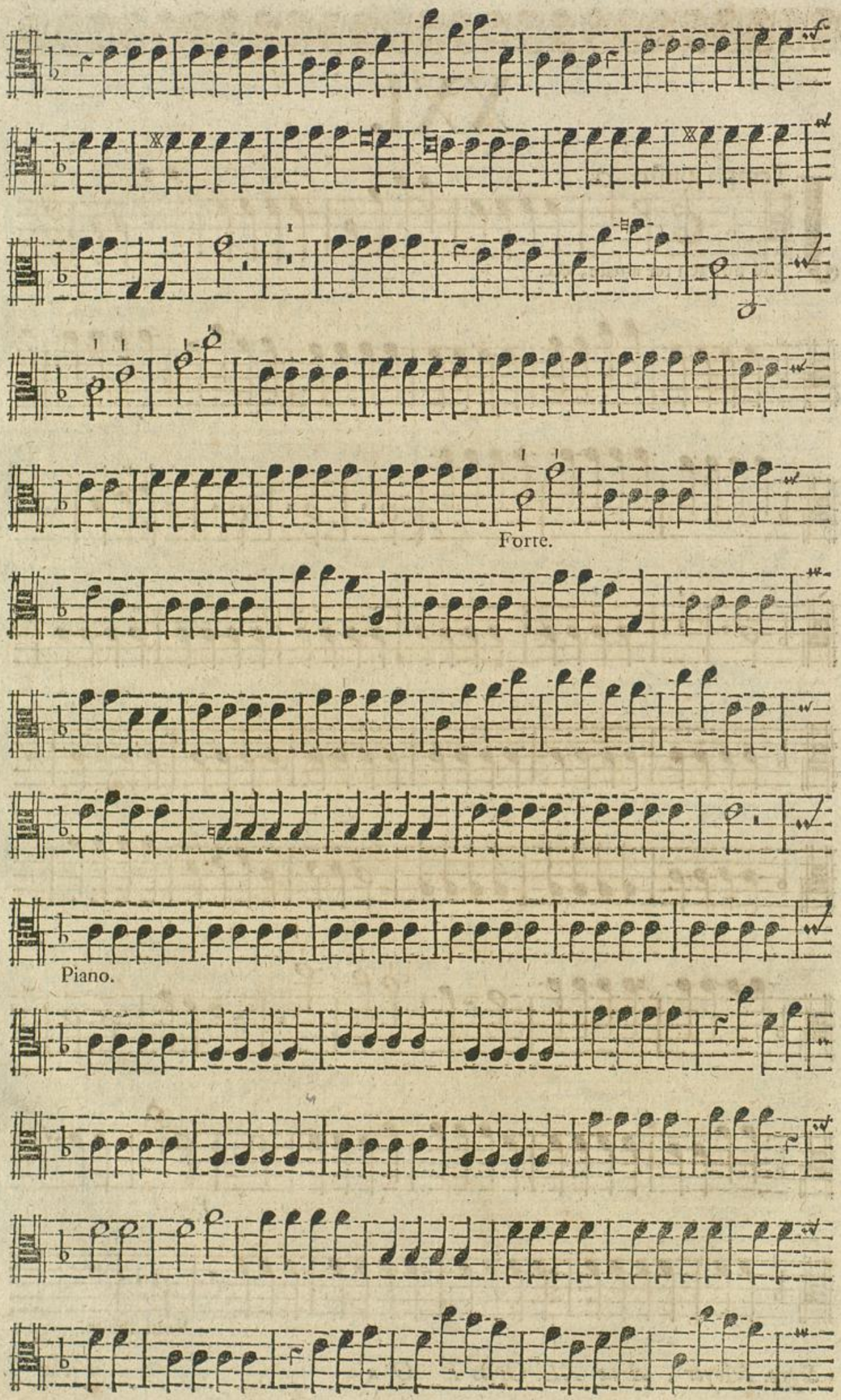
SEGUE L'ARIA.

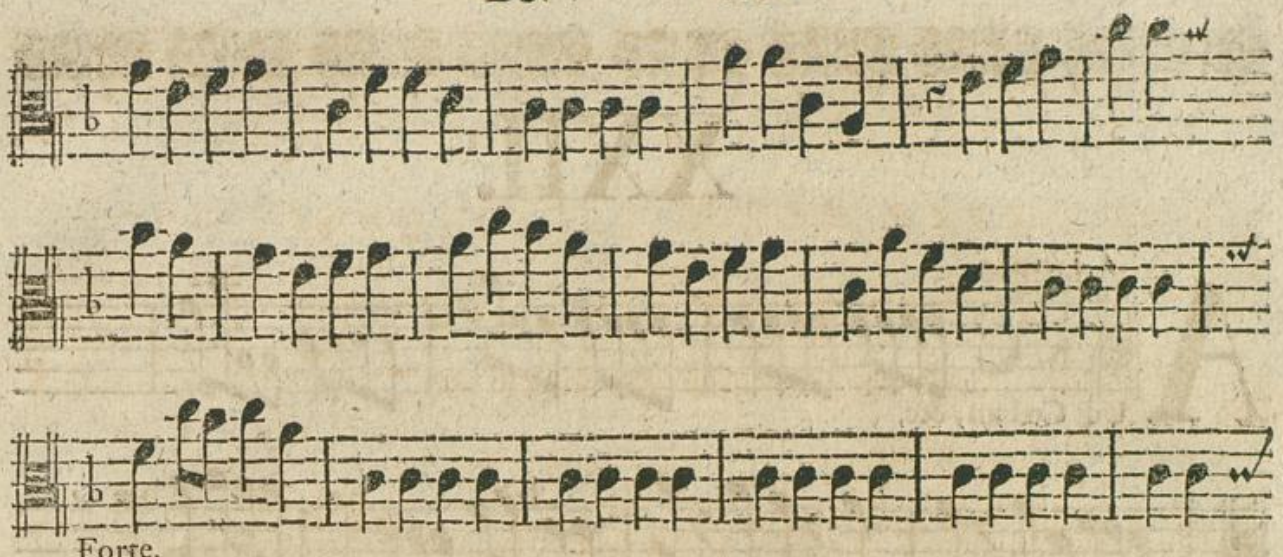

Largo.
IN dulci, &c.
Piauo.
Forte.
Piano.
Volti ſubito.

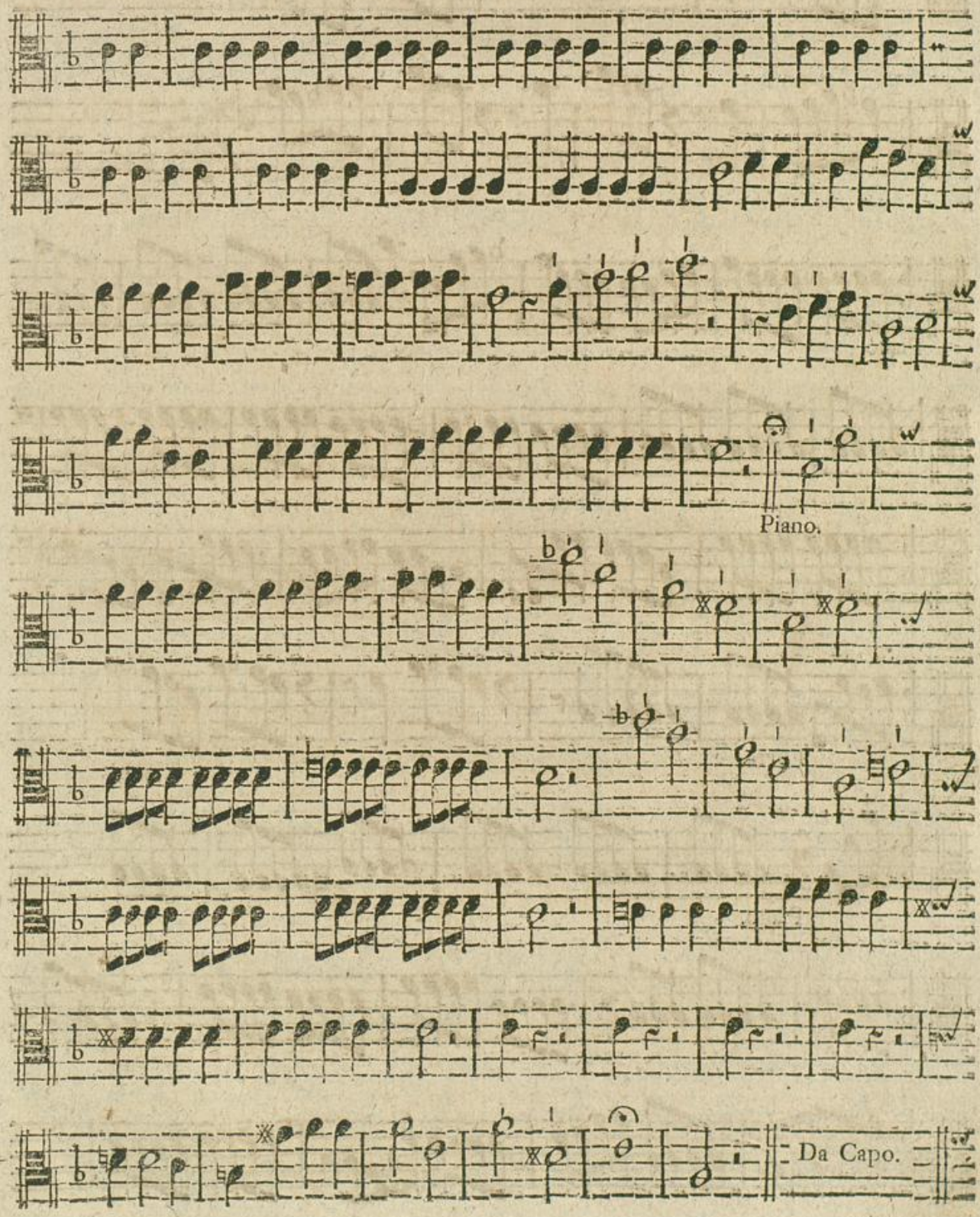

Forte.
Piano.
Forte.
Piano.
Da Capo.

XXI.

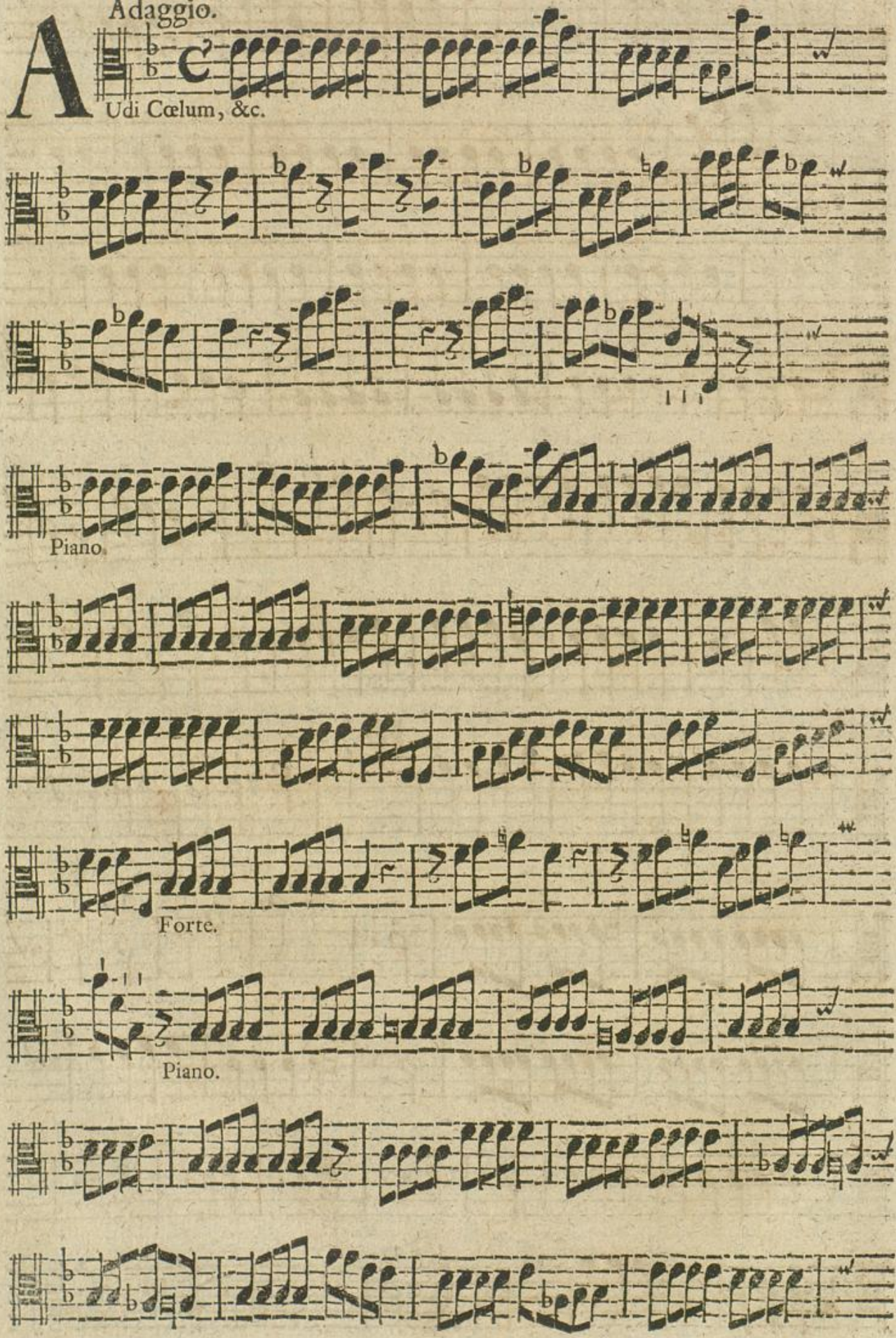


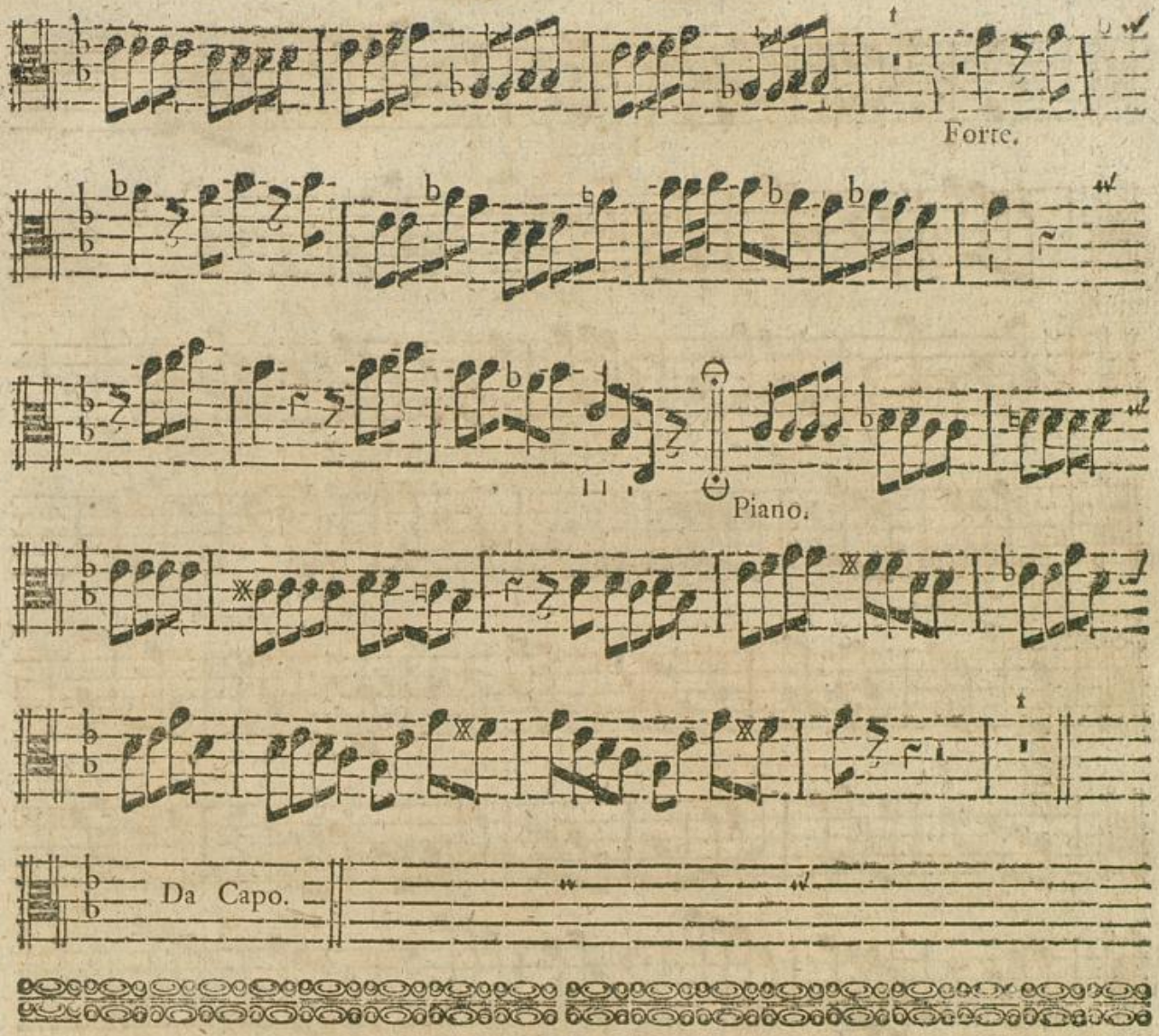

Forte.
Piano.


Forte.

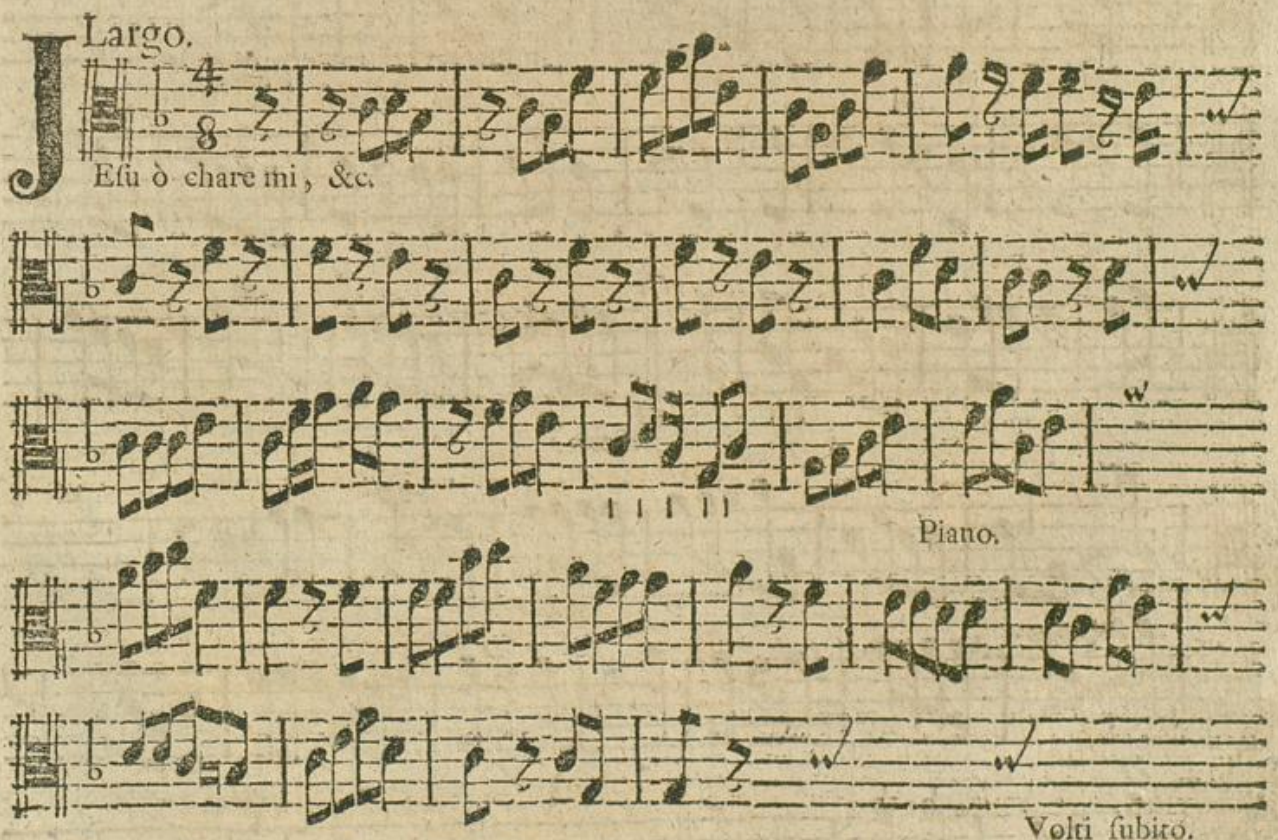

Piano.
Da Capo.

XXII.

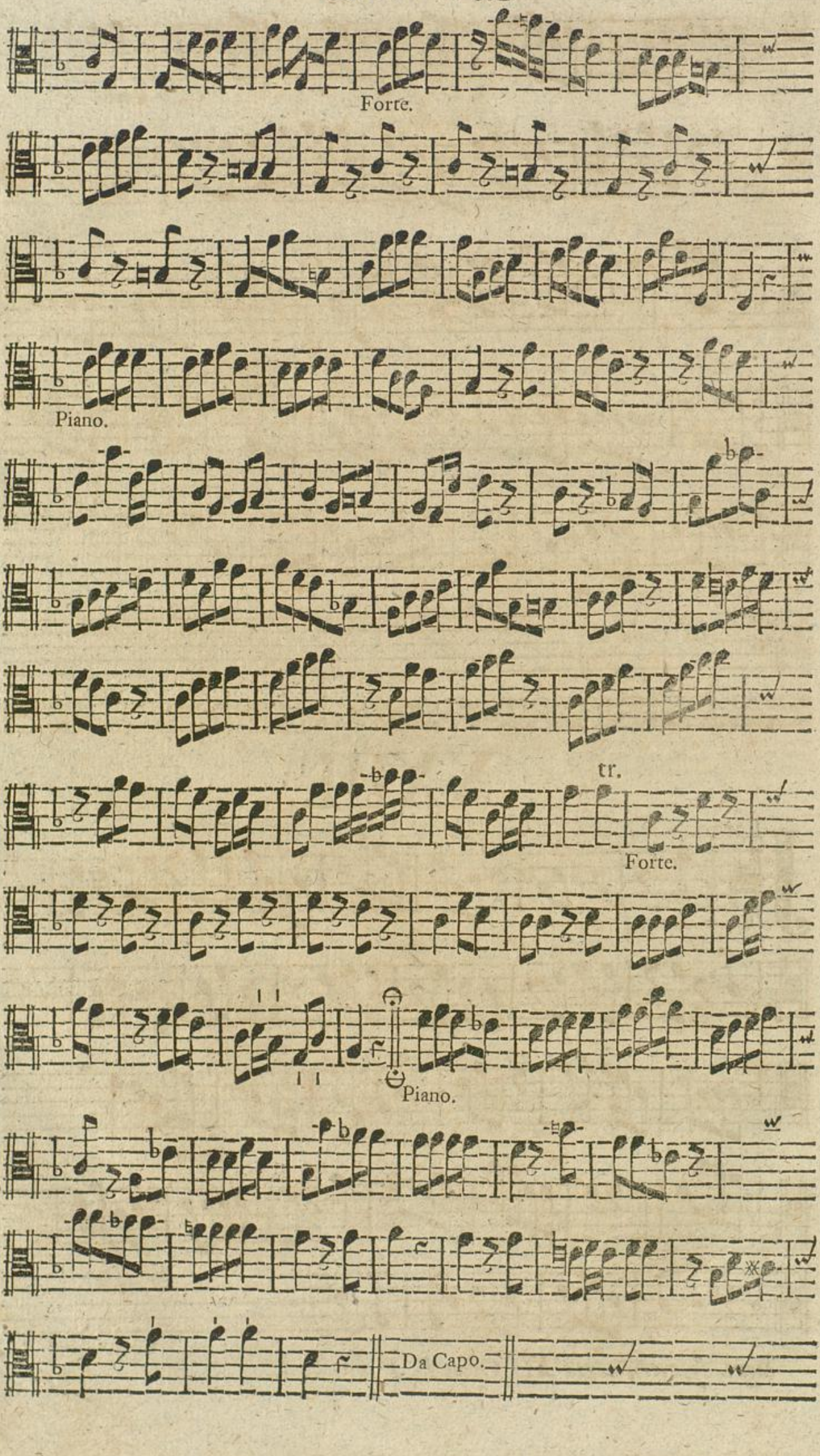




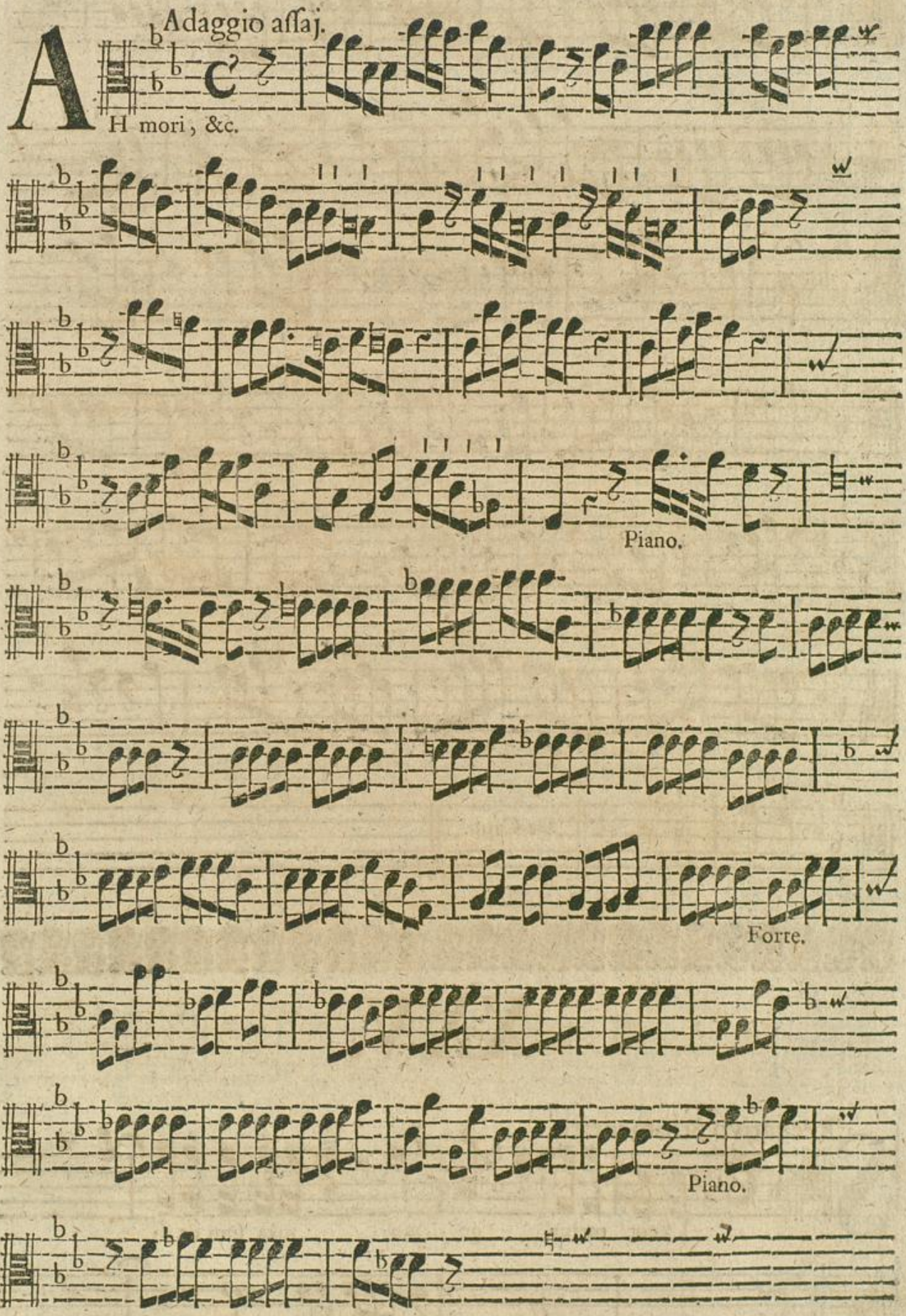
XXIII.

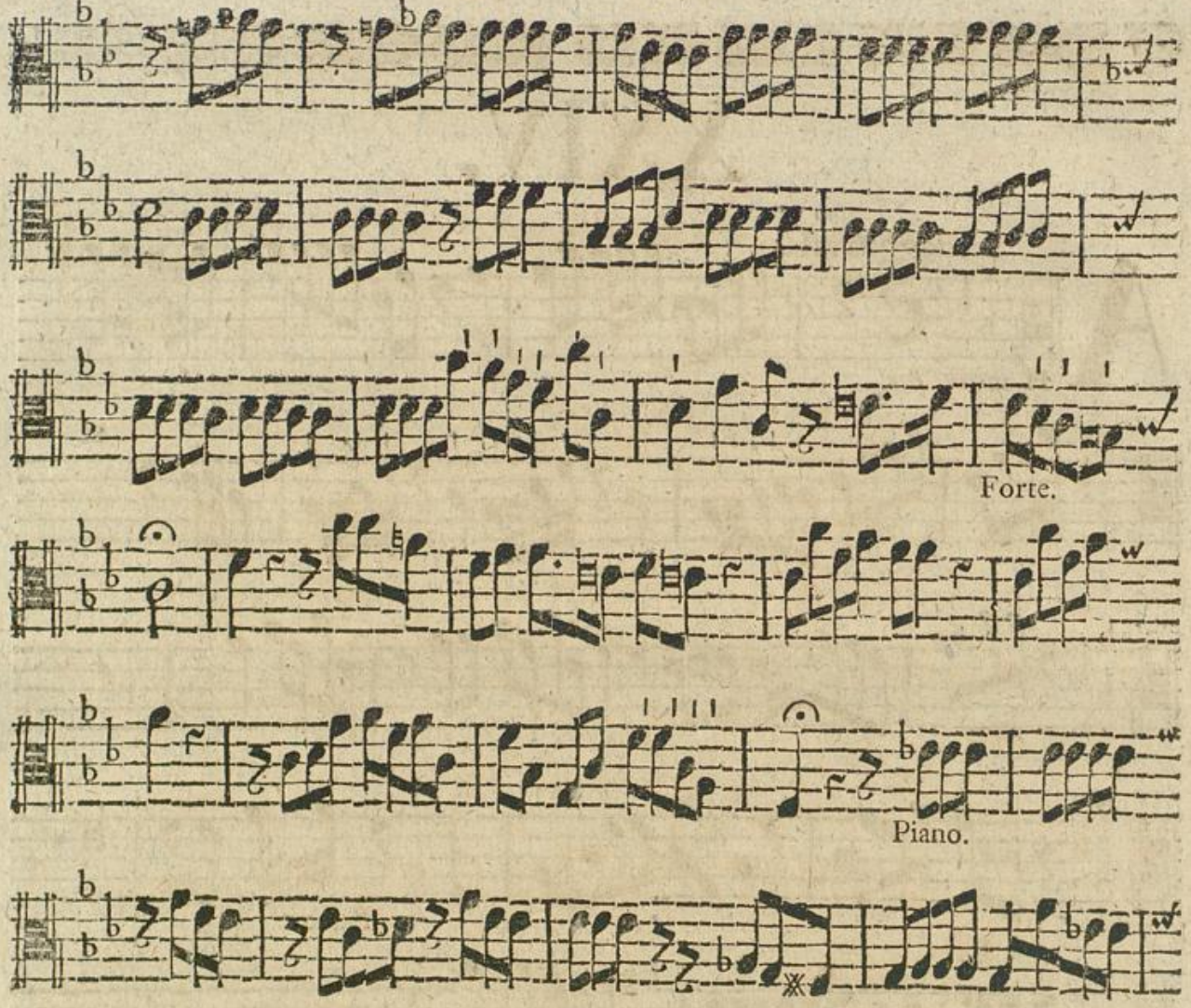


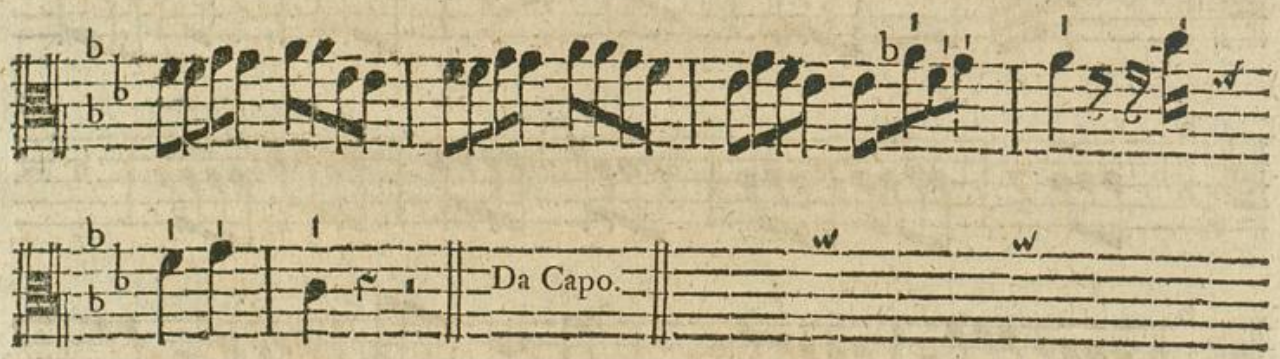
Sigre. Meyer, Aria XL. Opus I. P ∘ *Viola.*


Forte.
Piano.
tr.
Forte.
Piano.
Da Capo.

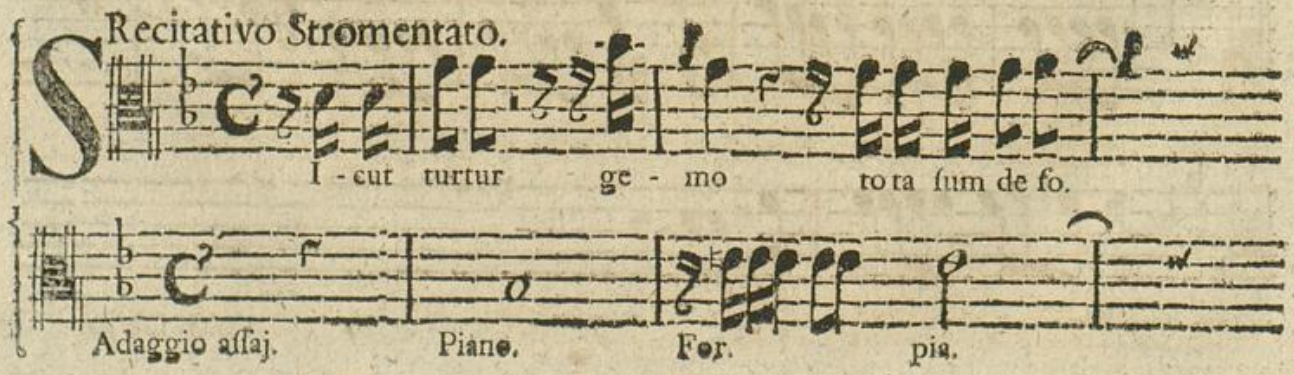
XXIV.

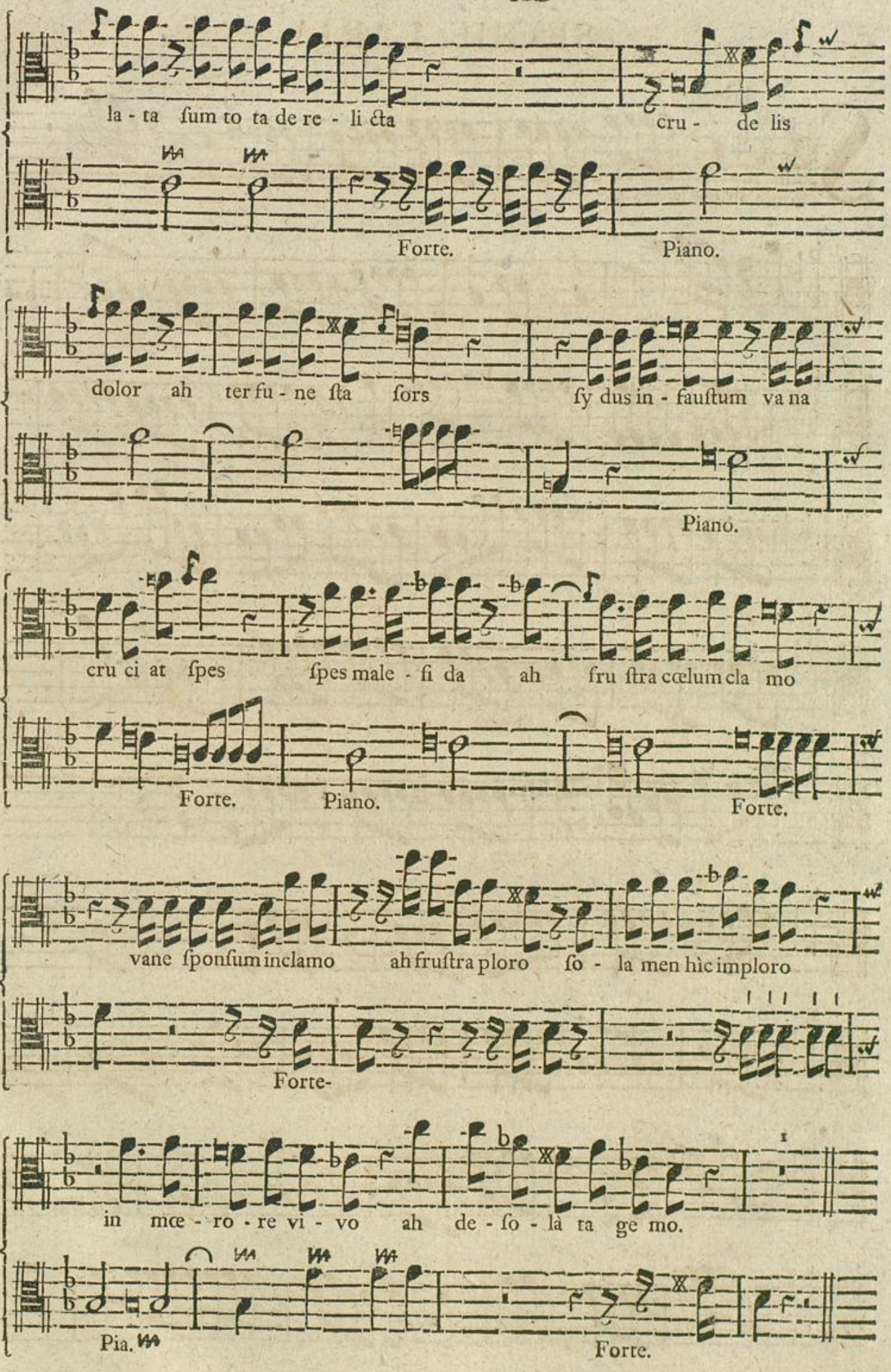



Forte.
Piano.


Da Capo.

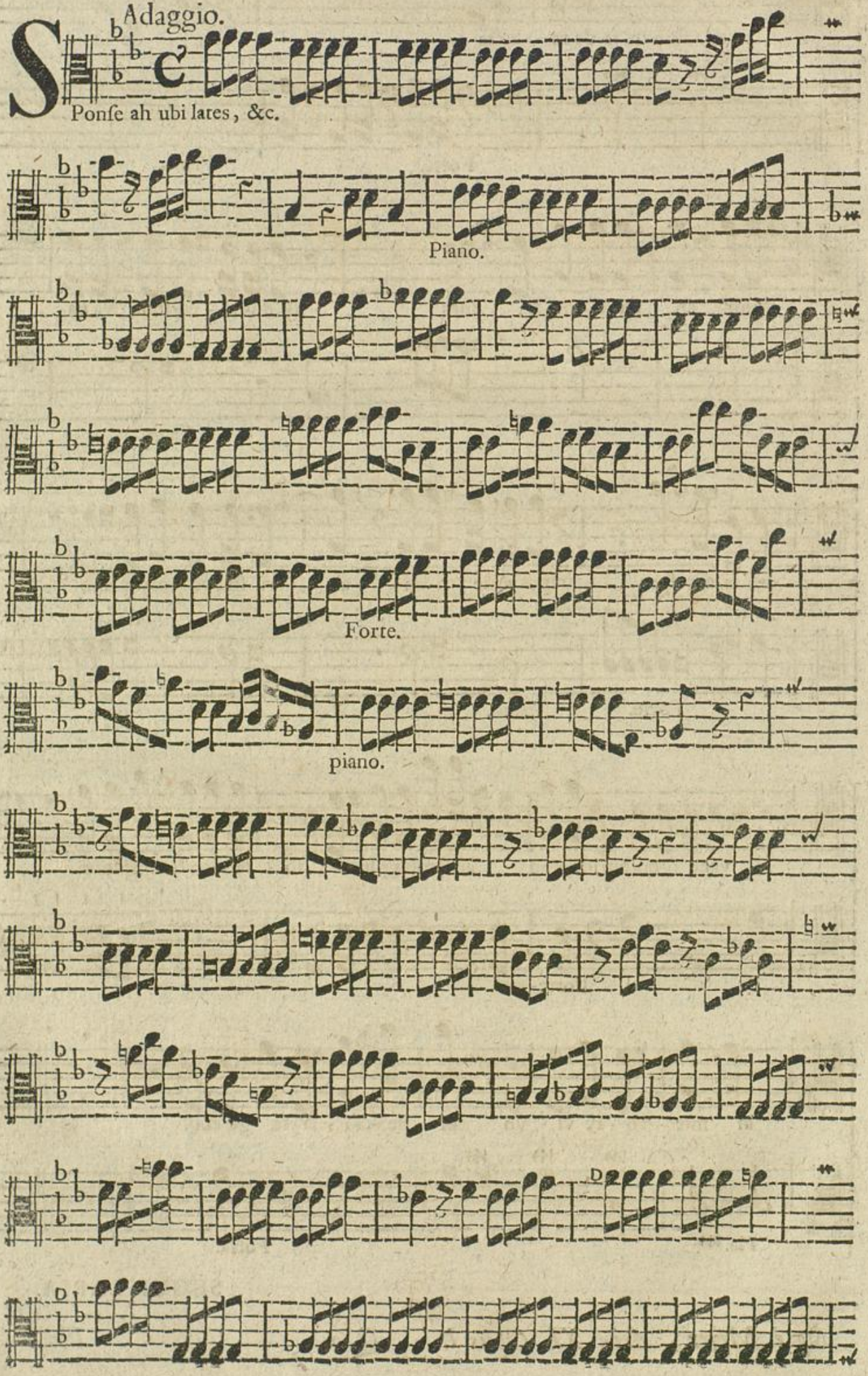
XXV.

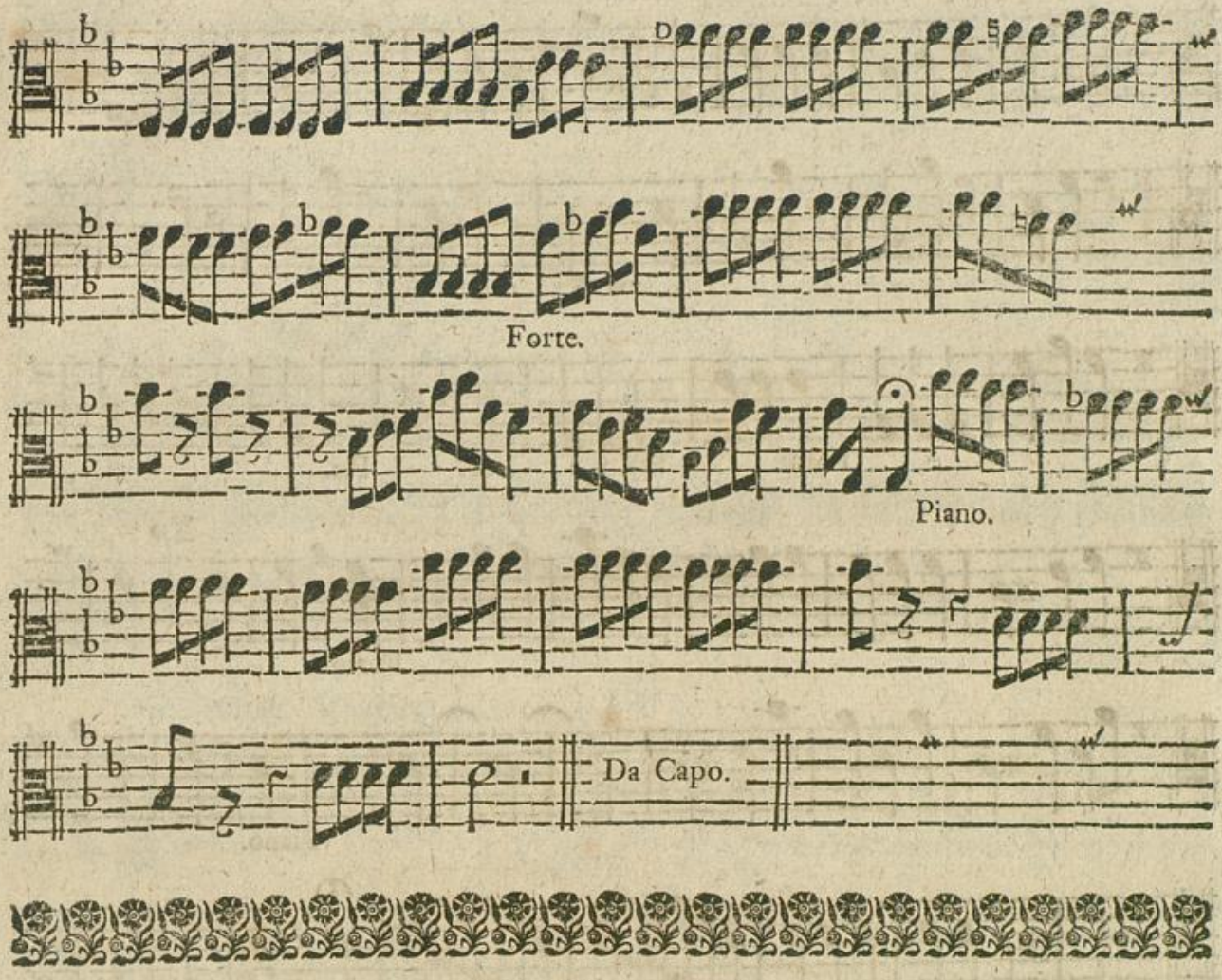

Recitativo Stromentato.
I - cut turtur ge - mo tota ſum de ſo.
Adaggio aſſaj. Piano. For. pia.


la - ta ſum to ta de re - li cta
cru - de lis
Forte.
Piano.
dolor ah ter fu - ne ſta ſors
ſy dus in - fauſtum va na
Piano.
cru ci at ſpes
ſpes male - fi da ah fru ſtra cœlum cla mo
Forte.
Piano.
Forte.
vane ſponſum inclamo
ah fruſtra ploro
ſo - la men hìc imploro
Forte-
in mœ - ro - re vi - vo ah de - ſo - là ta ge mo.
Pia.
Forte.

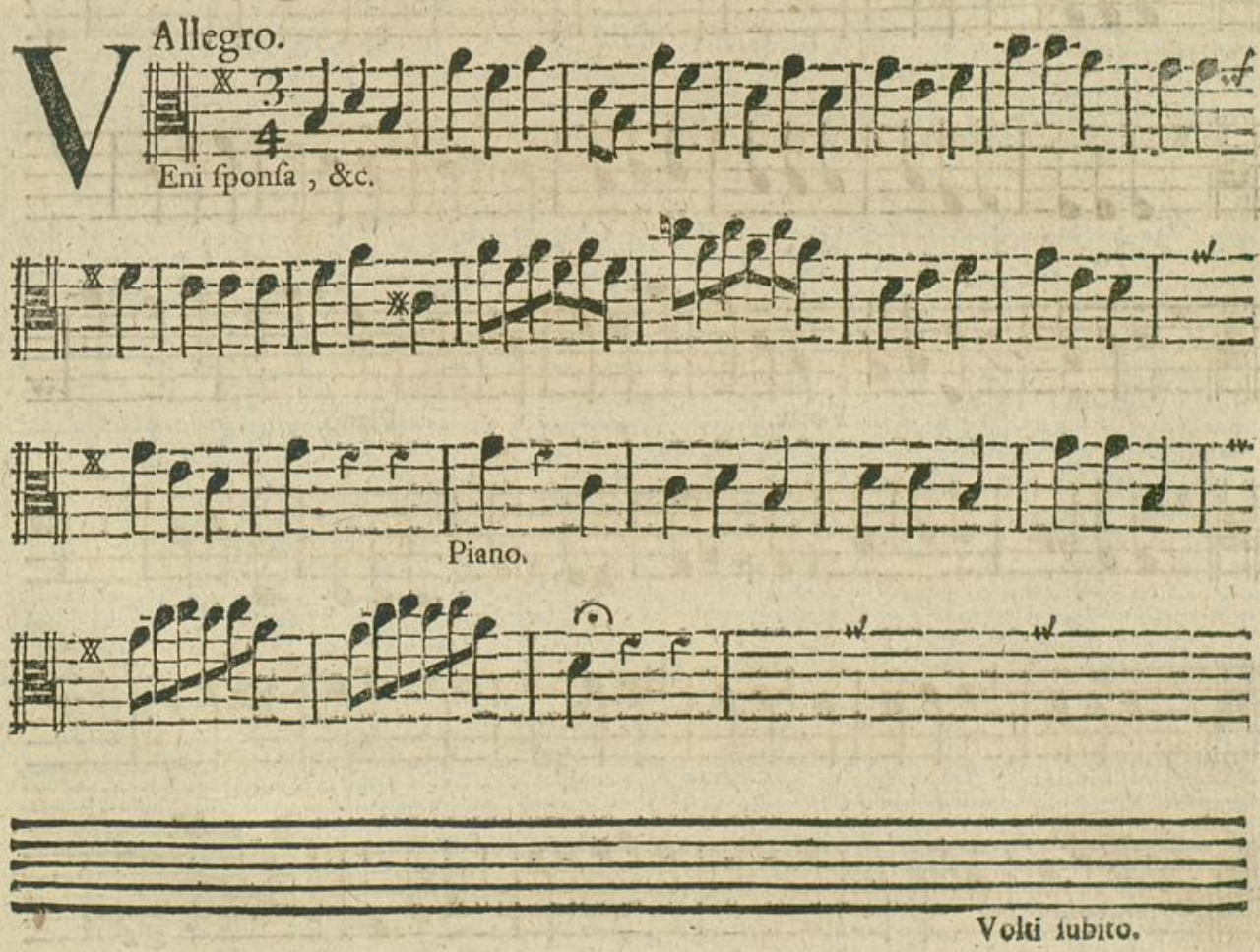
SEGUE L'ARIA.

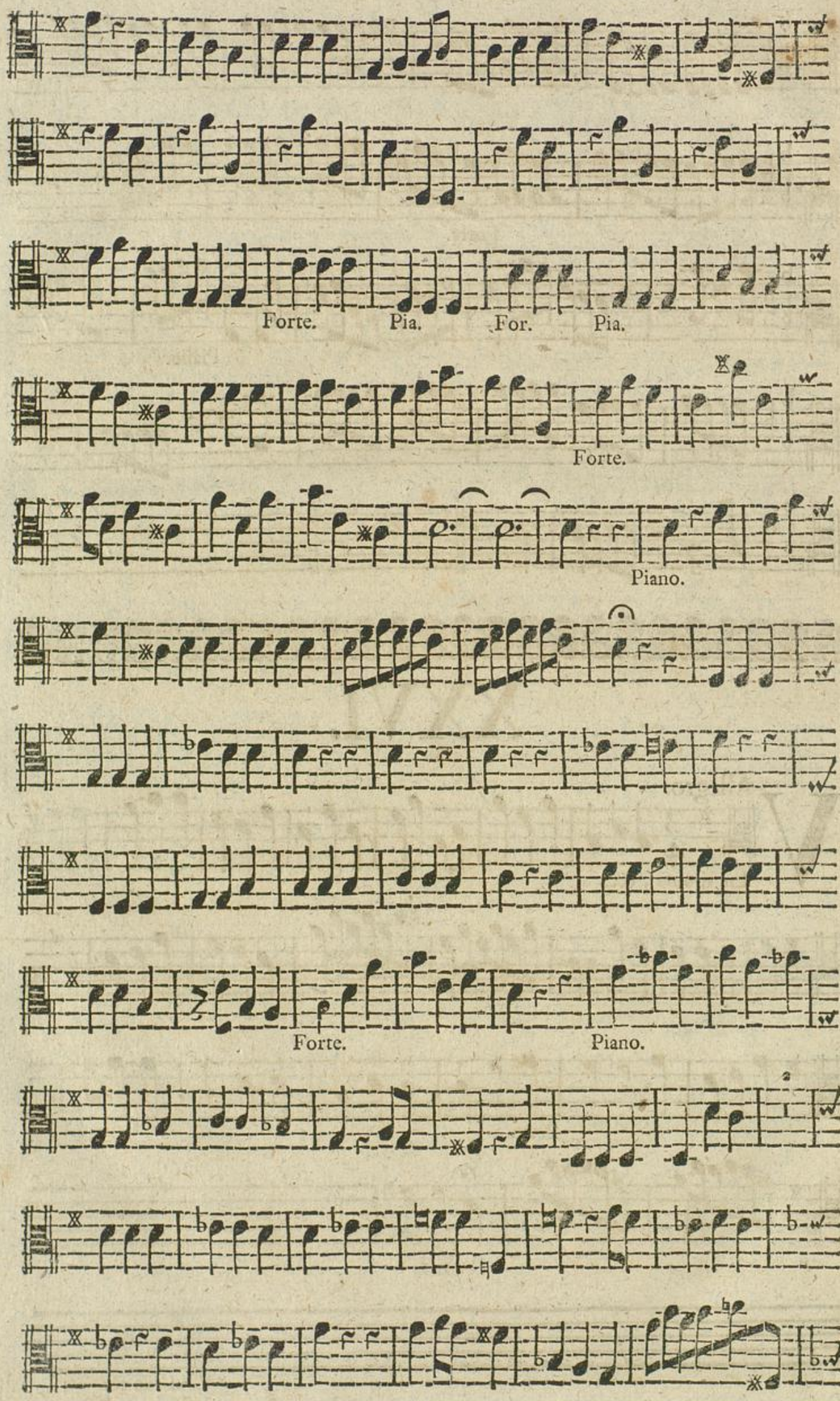
SEGUE L'ARIA.





XXVI.




Forte.
Pia.
For.
Pia.
Forte.
Piano.
Forte.
Piano.

Forte.

Da Capo.

XXVII.

Recitativo Stromentato

H! peccavi ma le fe - ci ò

Daggio. Piano.

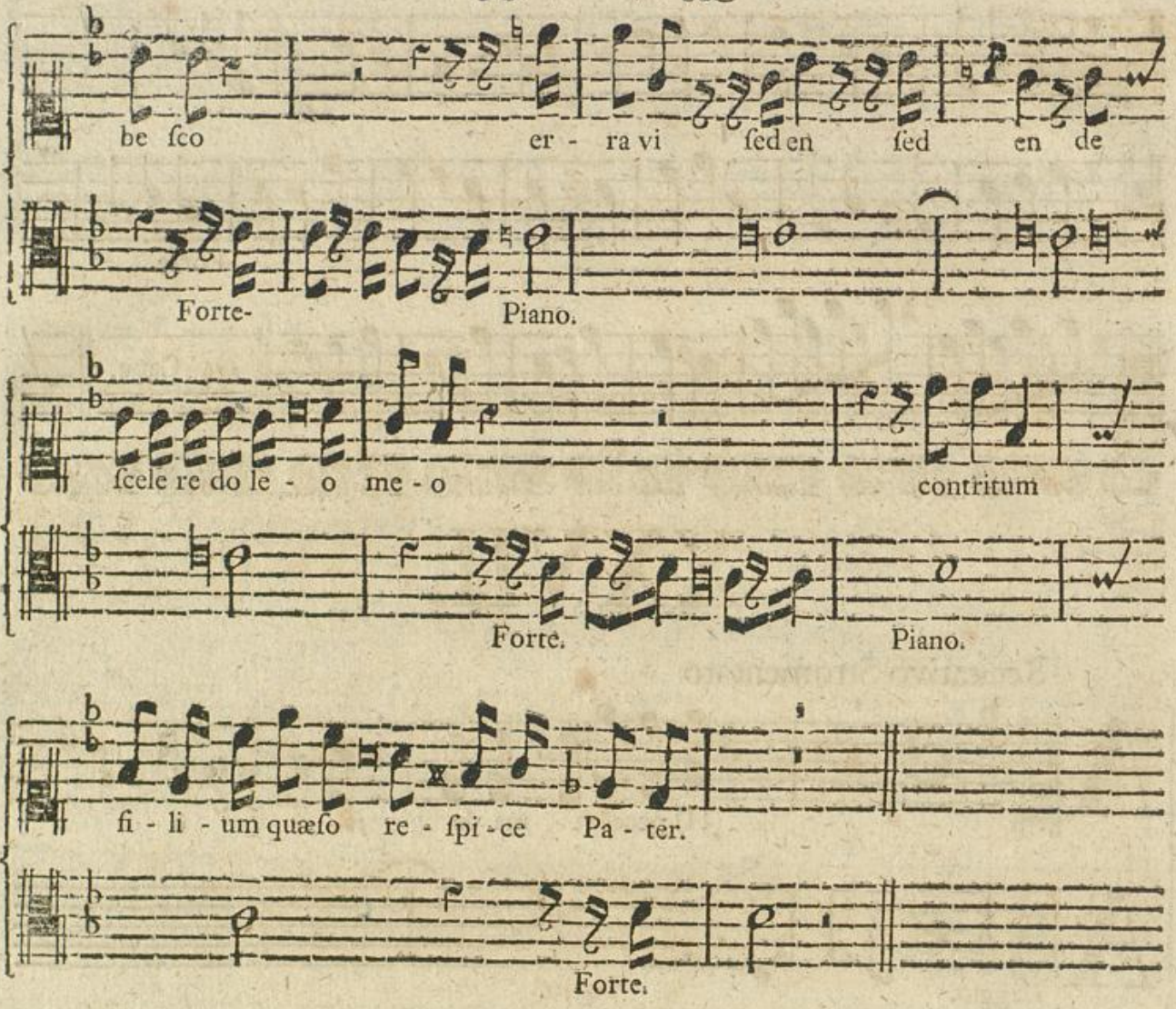
DE US ig - noſce eſt magna i niqui tas me a multa de-

Forte. Piano.

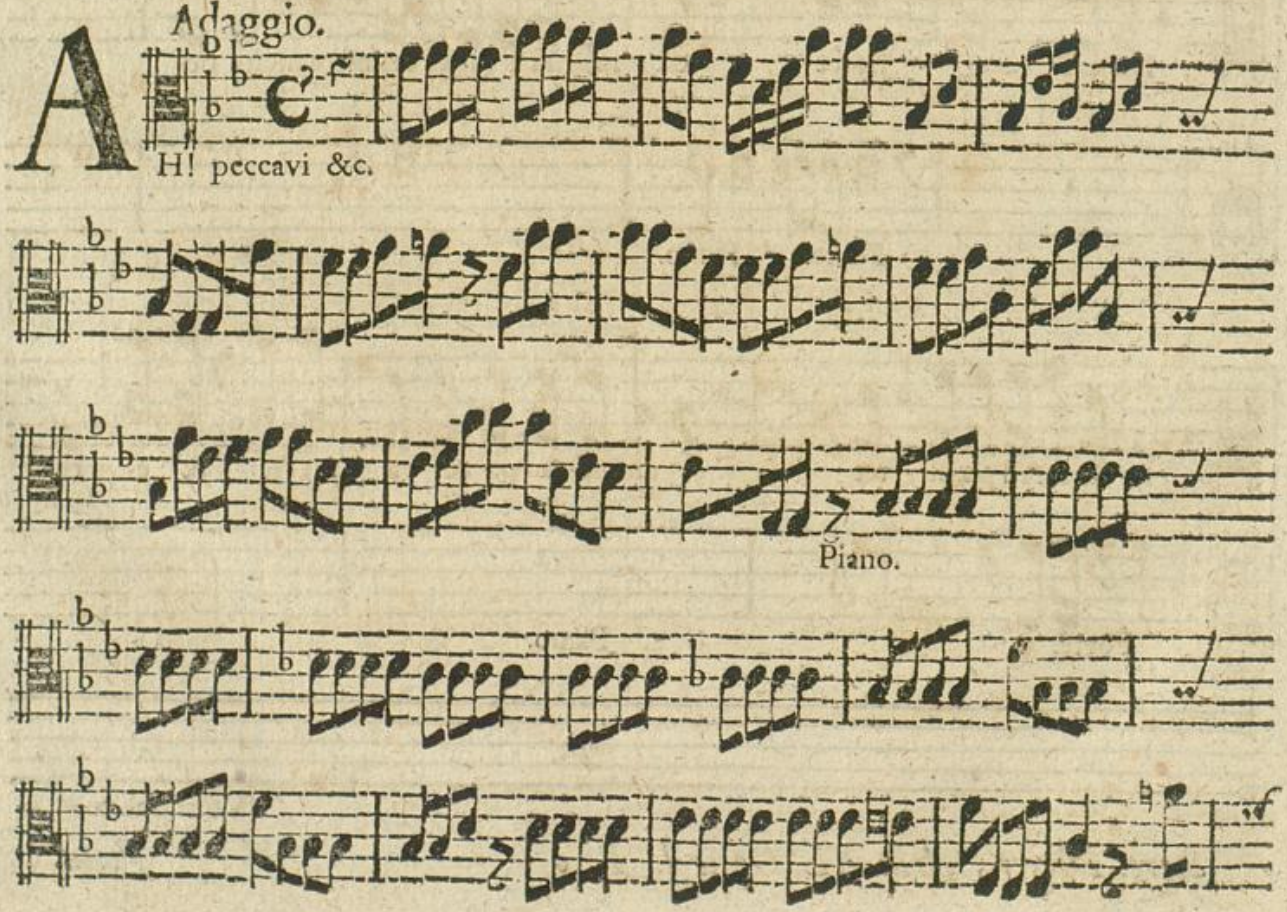
li - cta ſed pœni - tet comiſ - ſa pa veſ - co ma - la & e- ru-

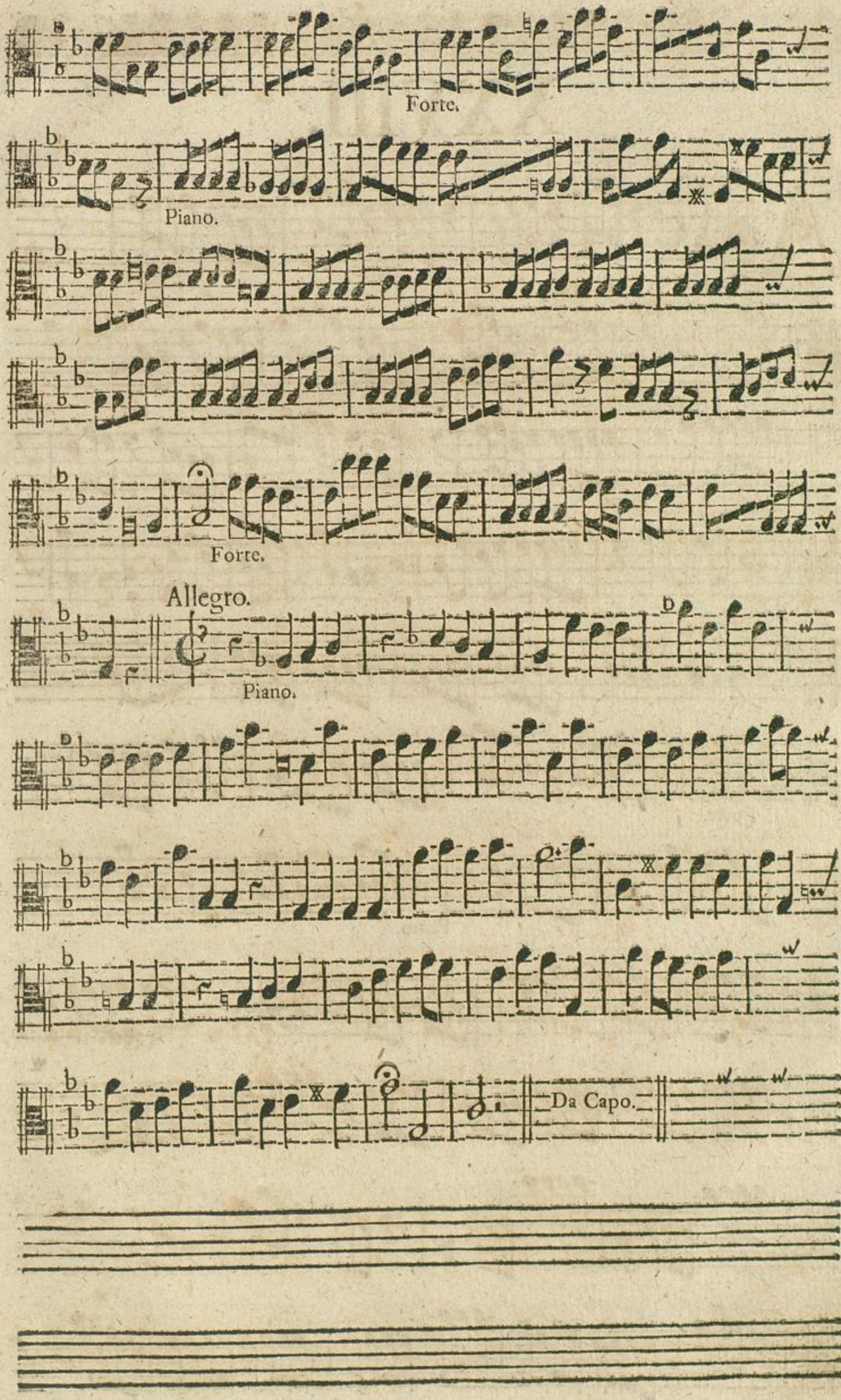
Forte. Piano.

Volti ſubito.

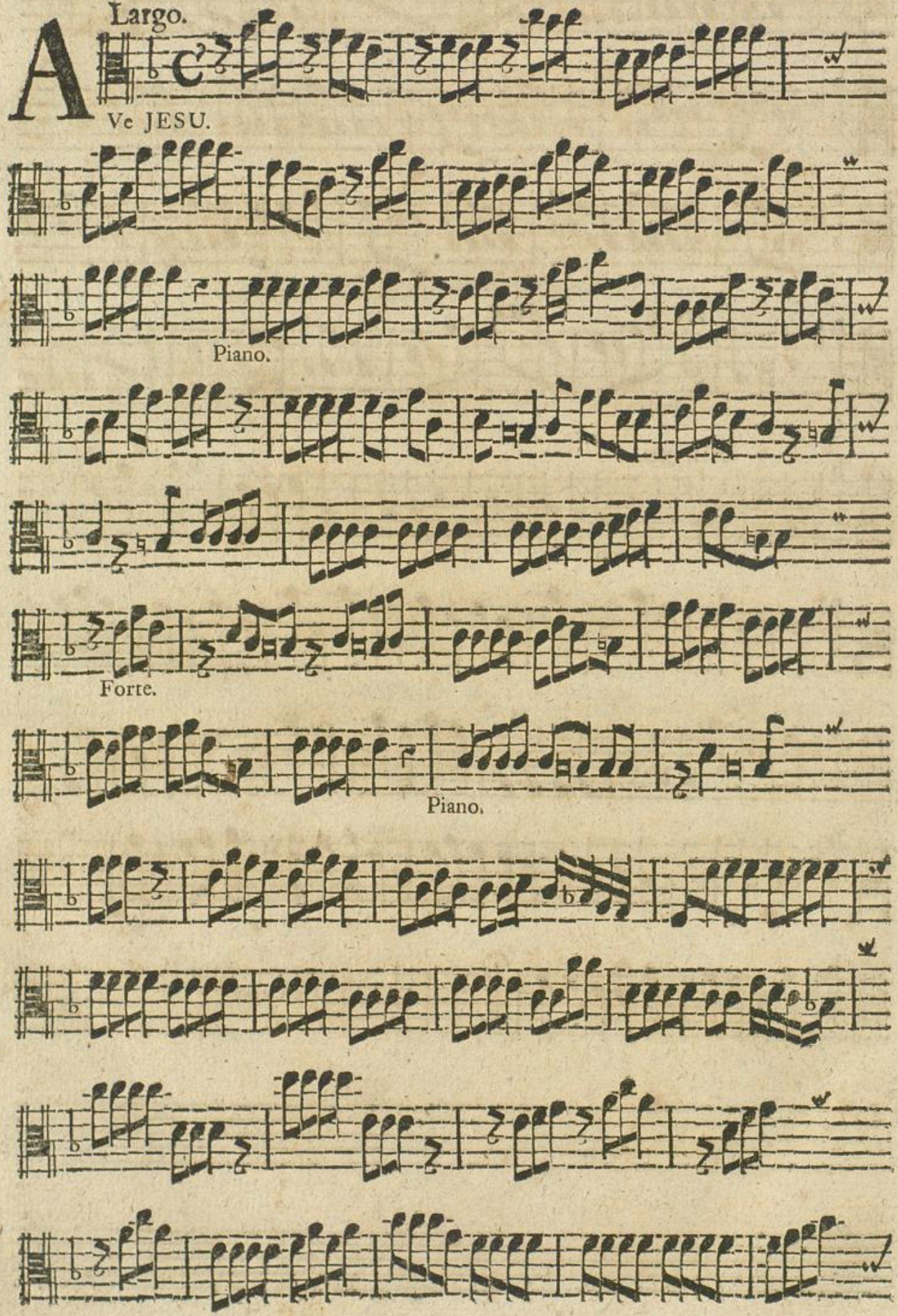

be ſco er - ra vi ſed en ſed en de
Forte- Piano.
ſcele re do le - o me - o contritum
Forte. Piano.
fi - li - um quæſo re - ſpi - ce Pa - ter.
Forte.

SEGUE L'ARIA.


Adaggio.
A
H! peccavi &c.
Piano.


Forte.
Piano.
Forte.
Allegro.
Piano.
Da Capo.

XXVIII.



tr.

Forte. Piano.

Da Capo.

XXIX.

Presto.

Ævit mare &c.

Piano.

Forte. Piano.

Forte.

Volti subito.

piano.

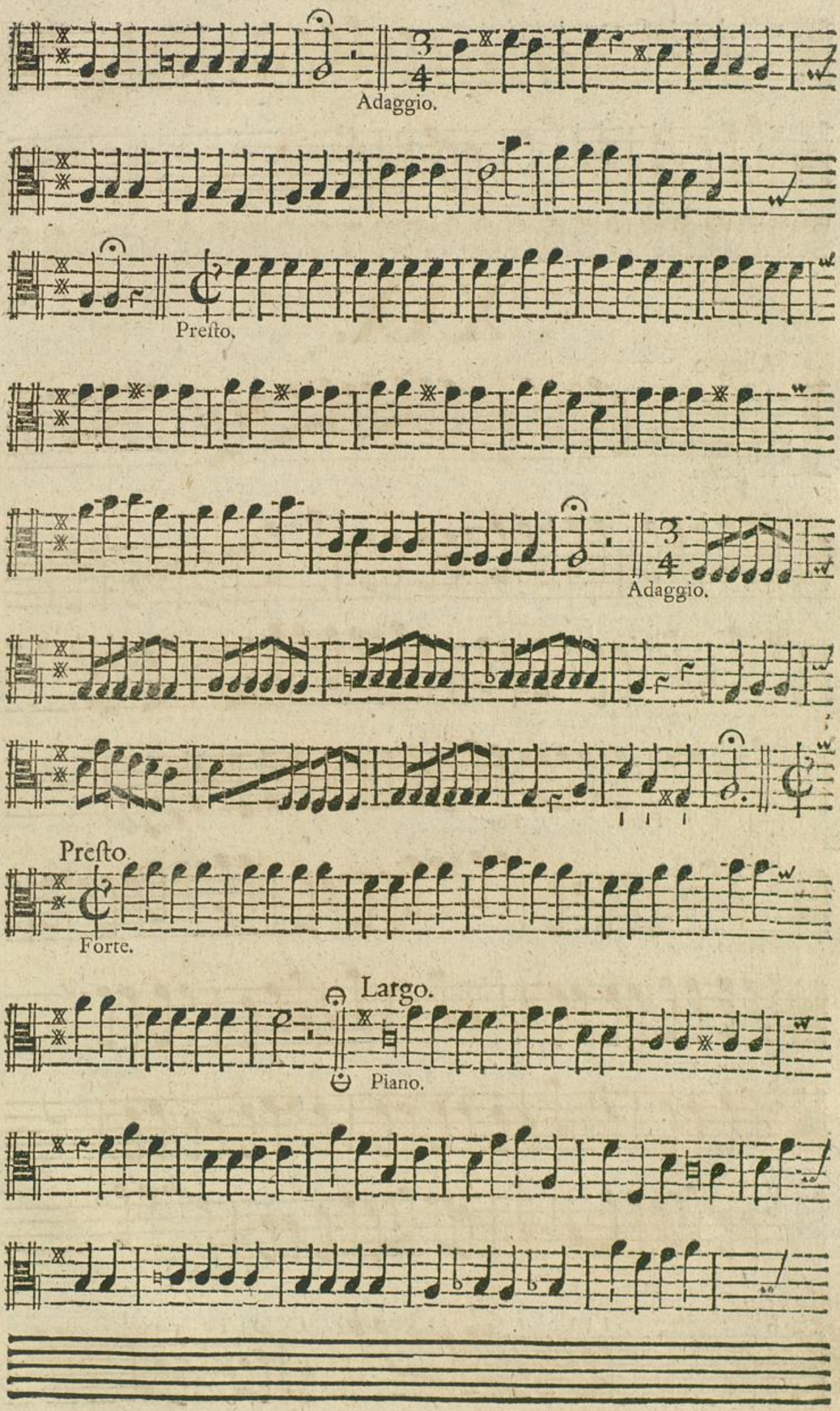
Adaggio.

Pianiſſimo.

Preſto.

Forte.

Piano.


Adaggio.
Preſto.
Adaggio.
Preſto.
Forte.
Largo.
Piano.

Da Capo.

XXX.

Allegro.

Te fatales.

Piano. For.

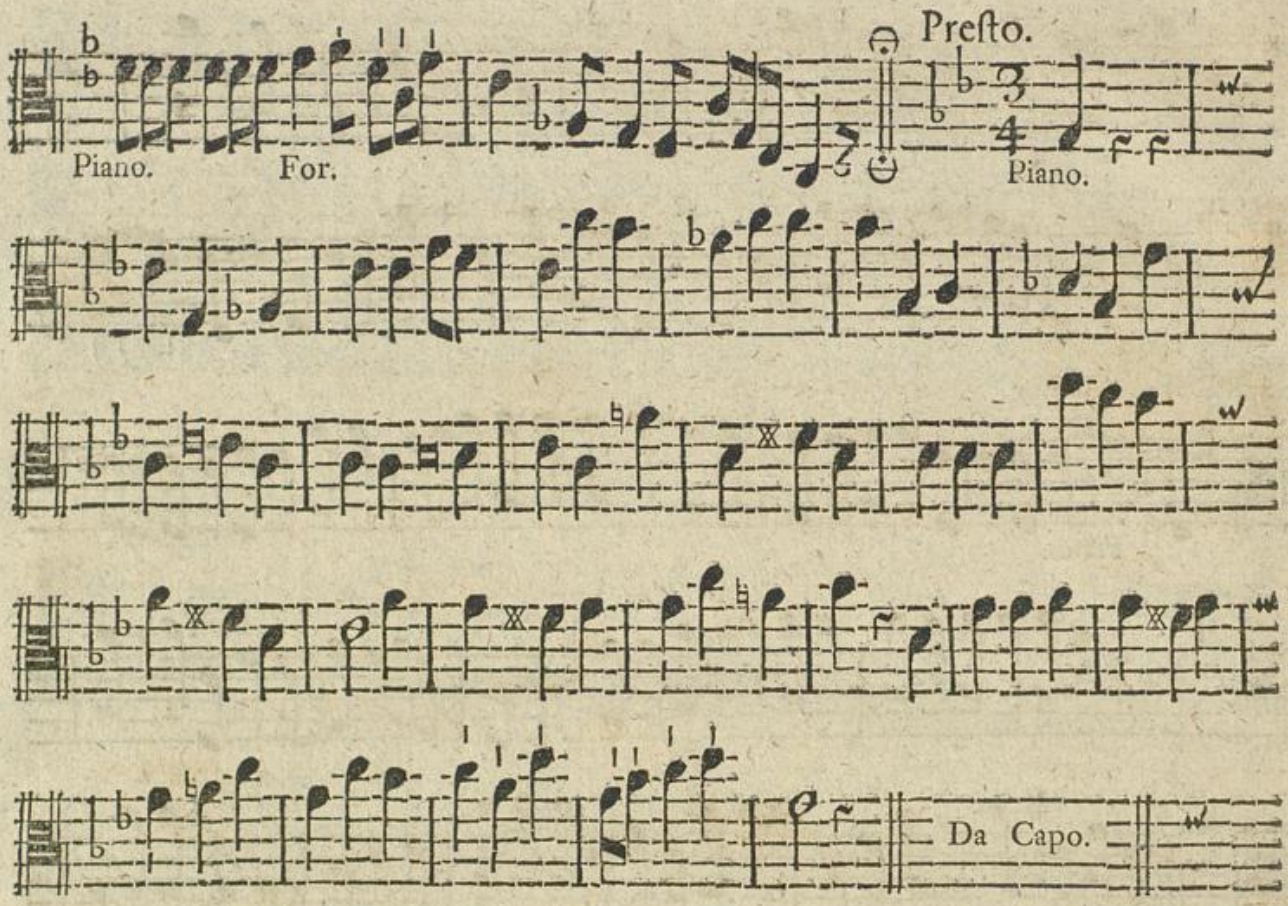
Piano.

Forte.

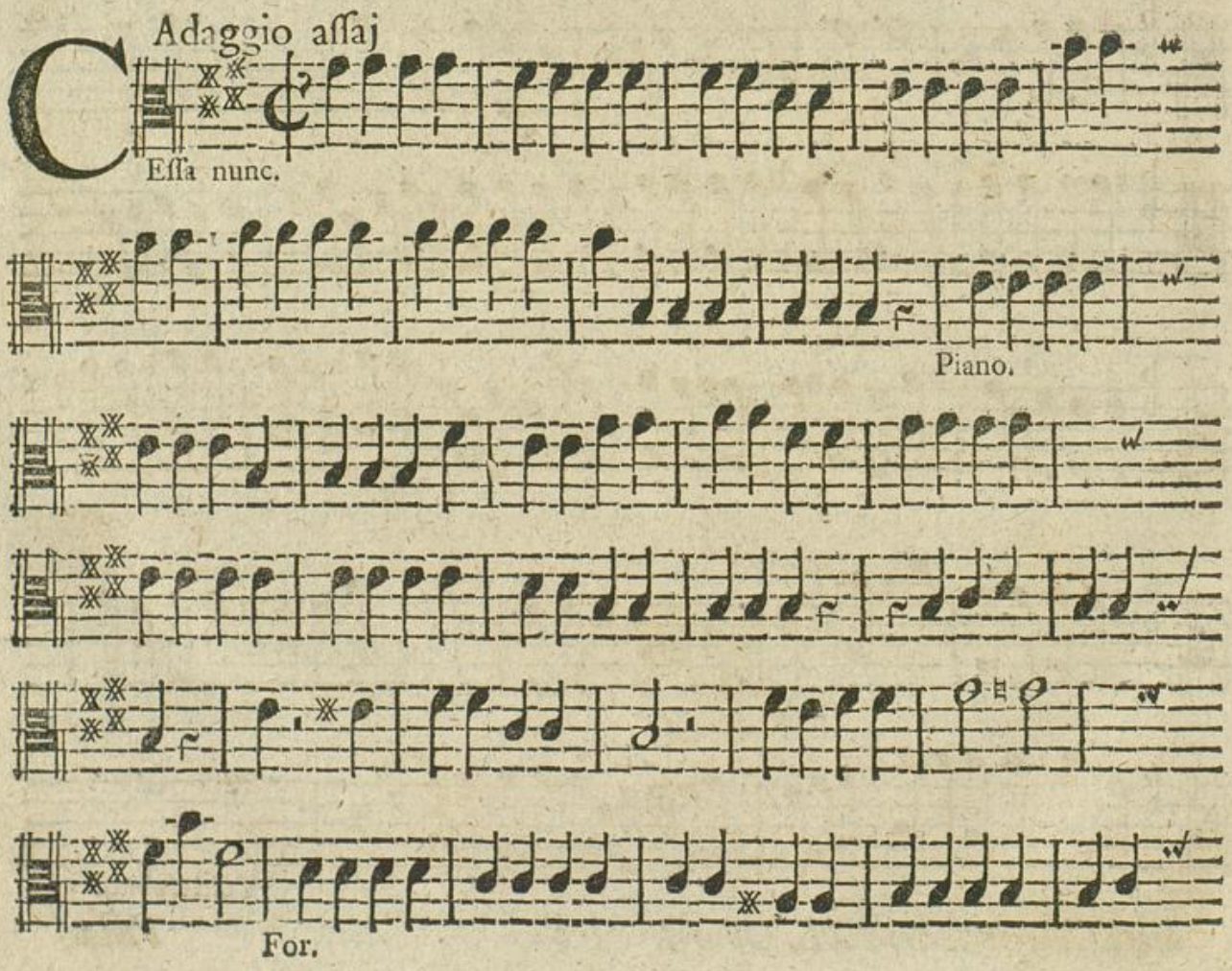
Piano.

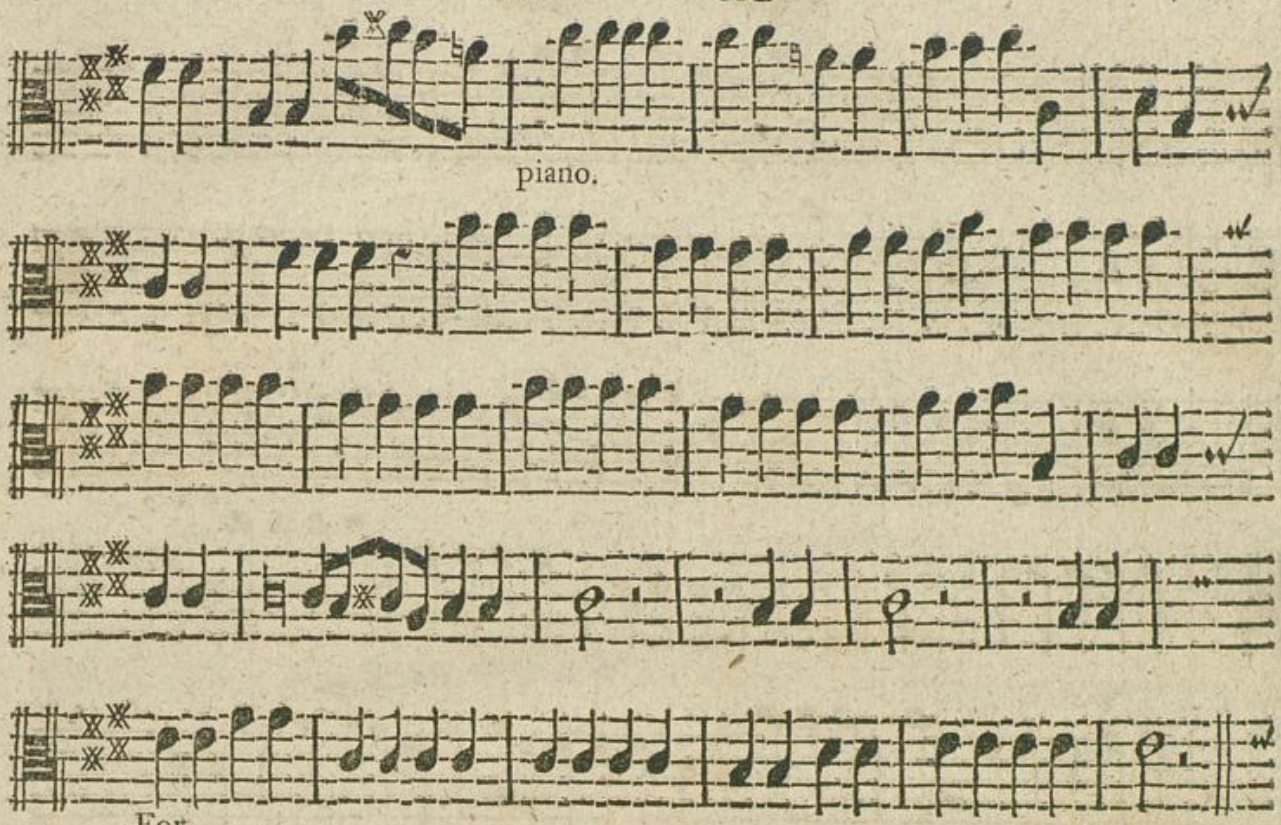
For.

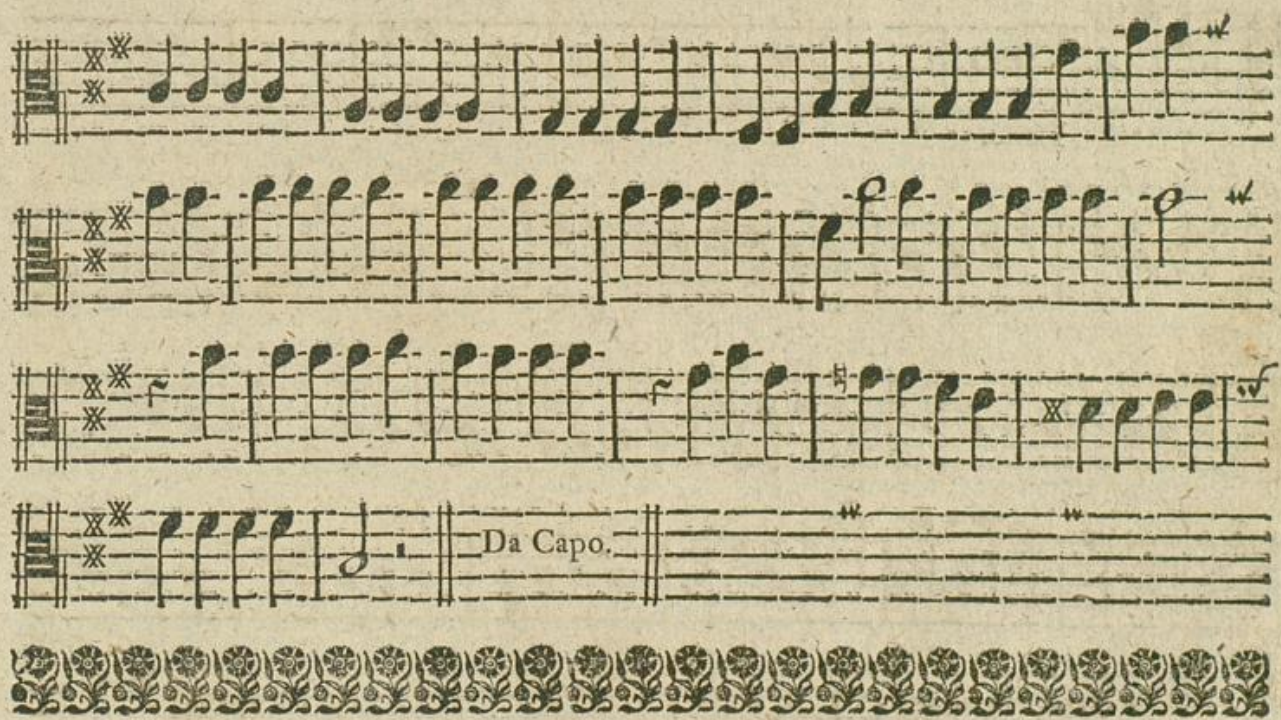
Volti subito.


Presto.
Piano.
For.
Piano.
Da Capo.

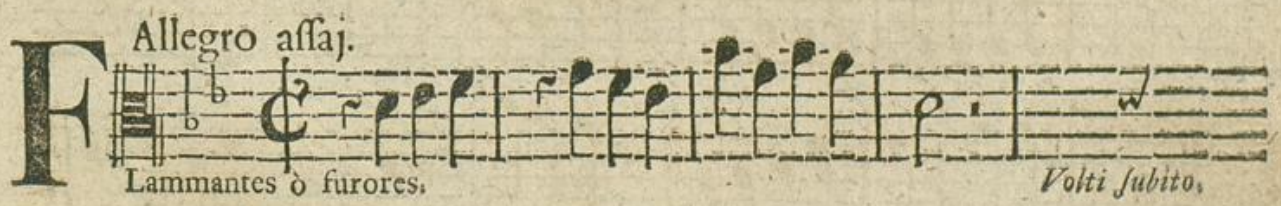
XXXI.

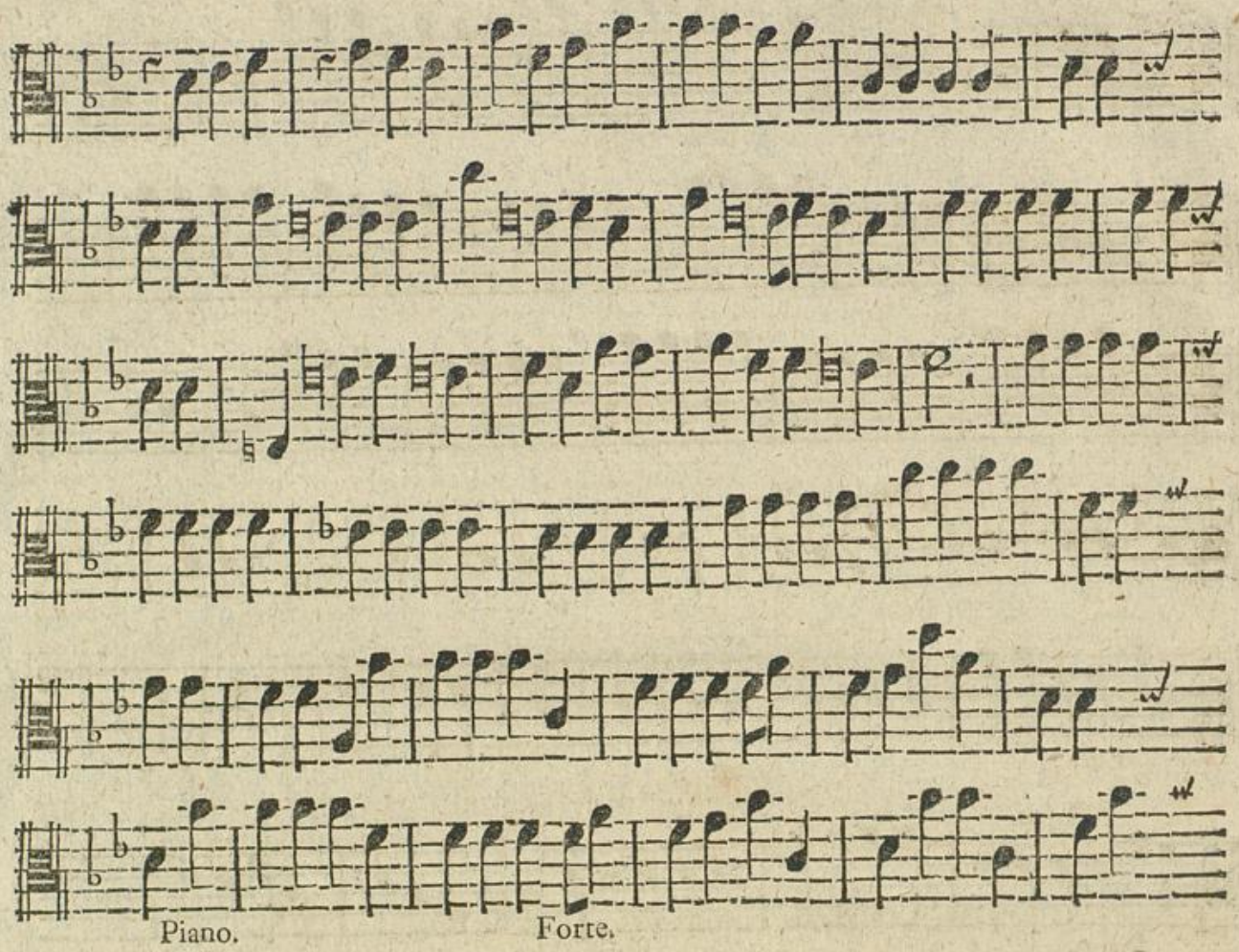

Adaggio assaj
Essa nunc.
Piano.
For.

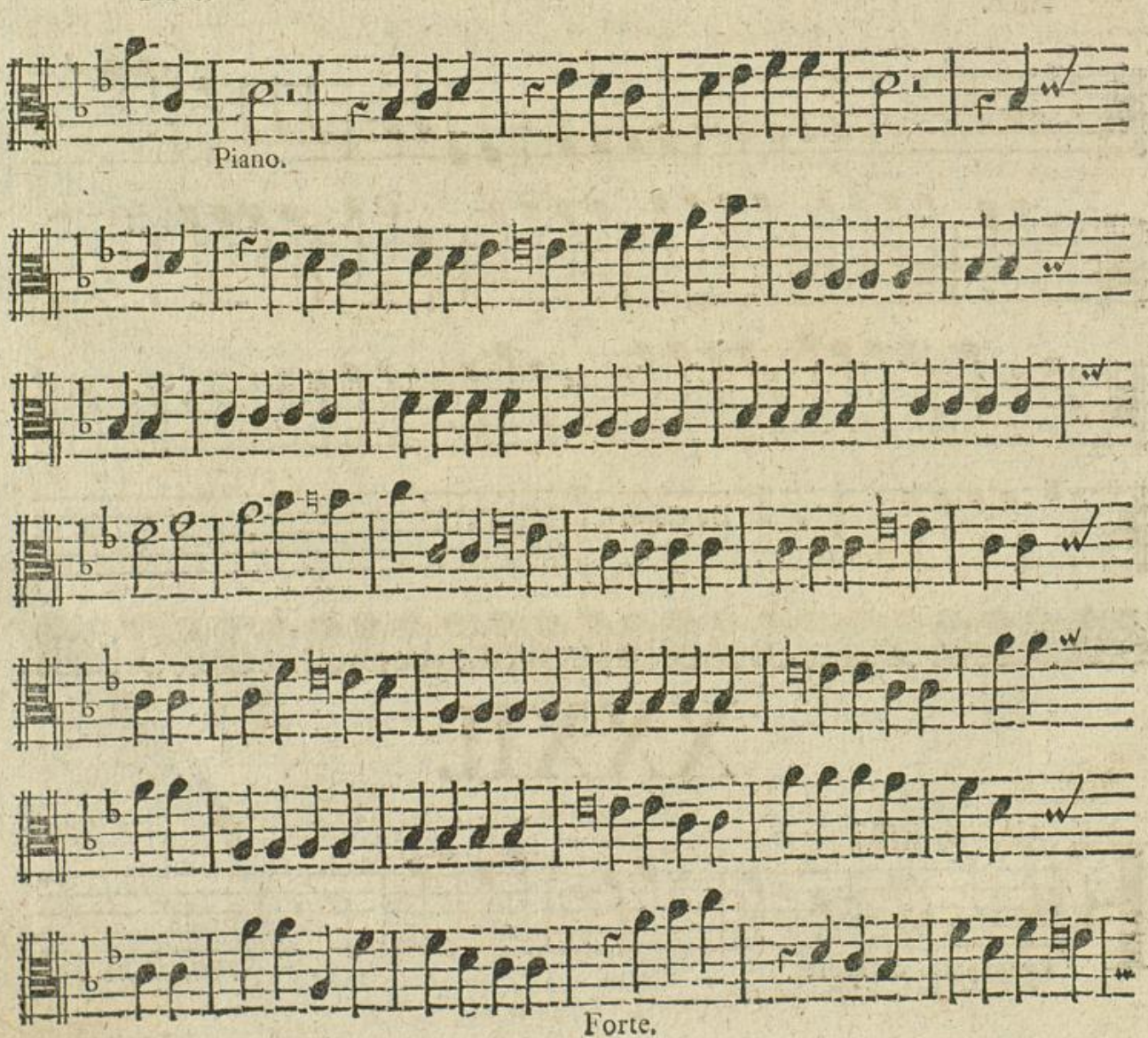

piano.
For.
Allegro.
Piano.

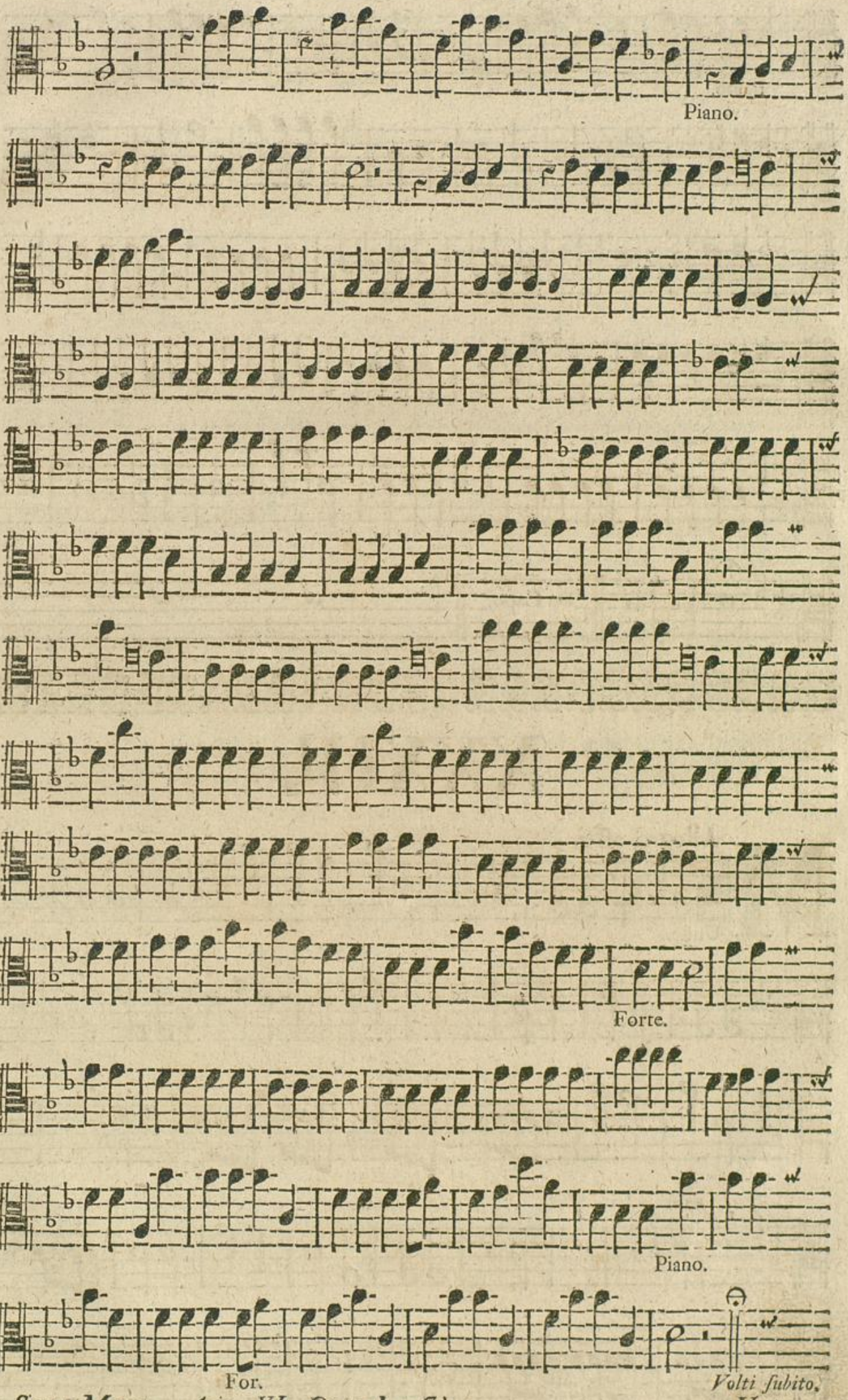

Da Capo.

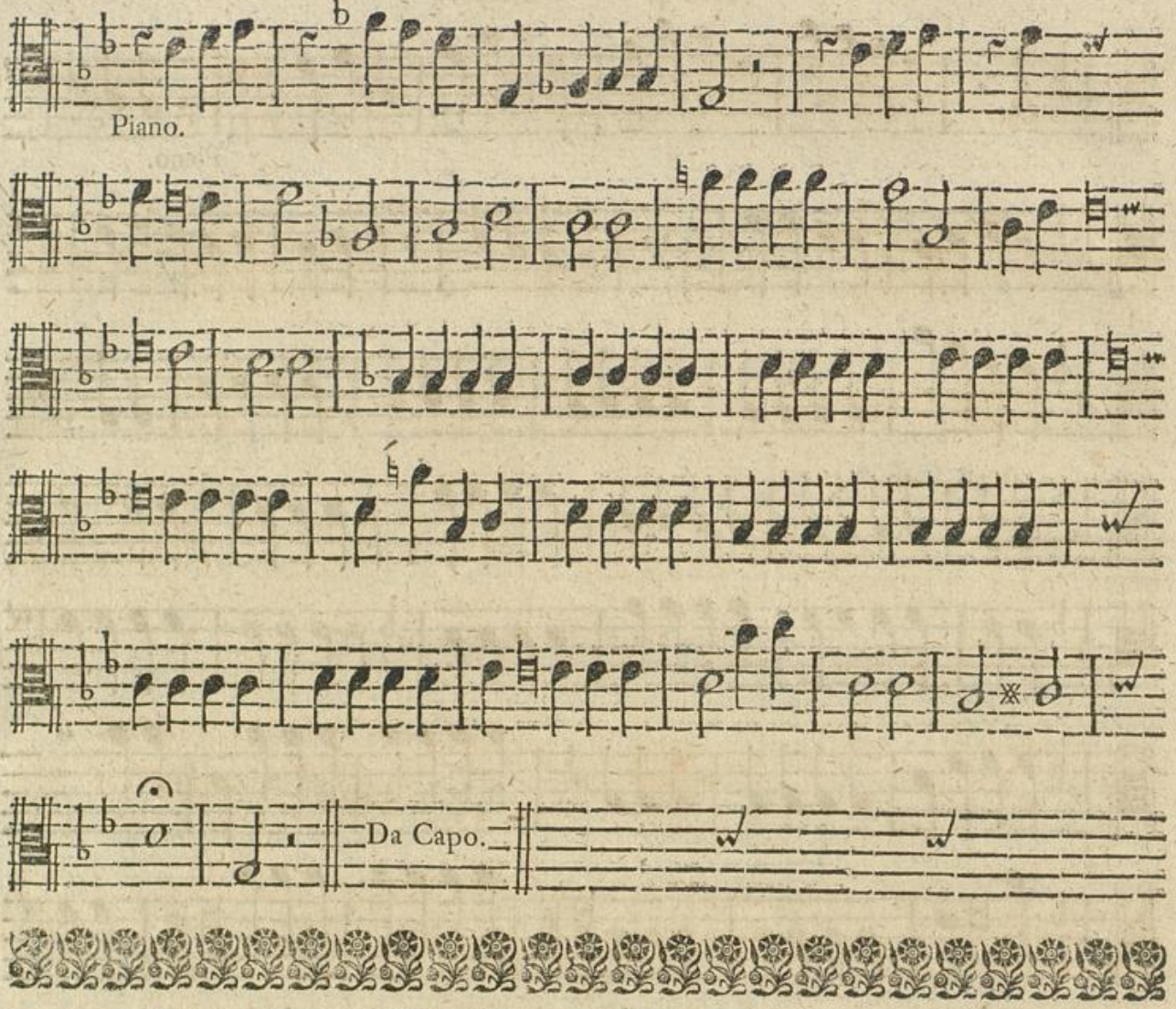
XXXII.


Allegro assaj.
Lammantes ò furores.
Volti subito.

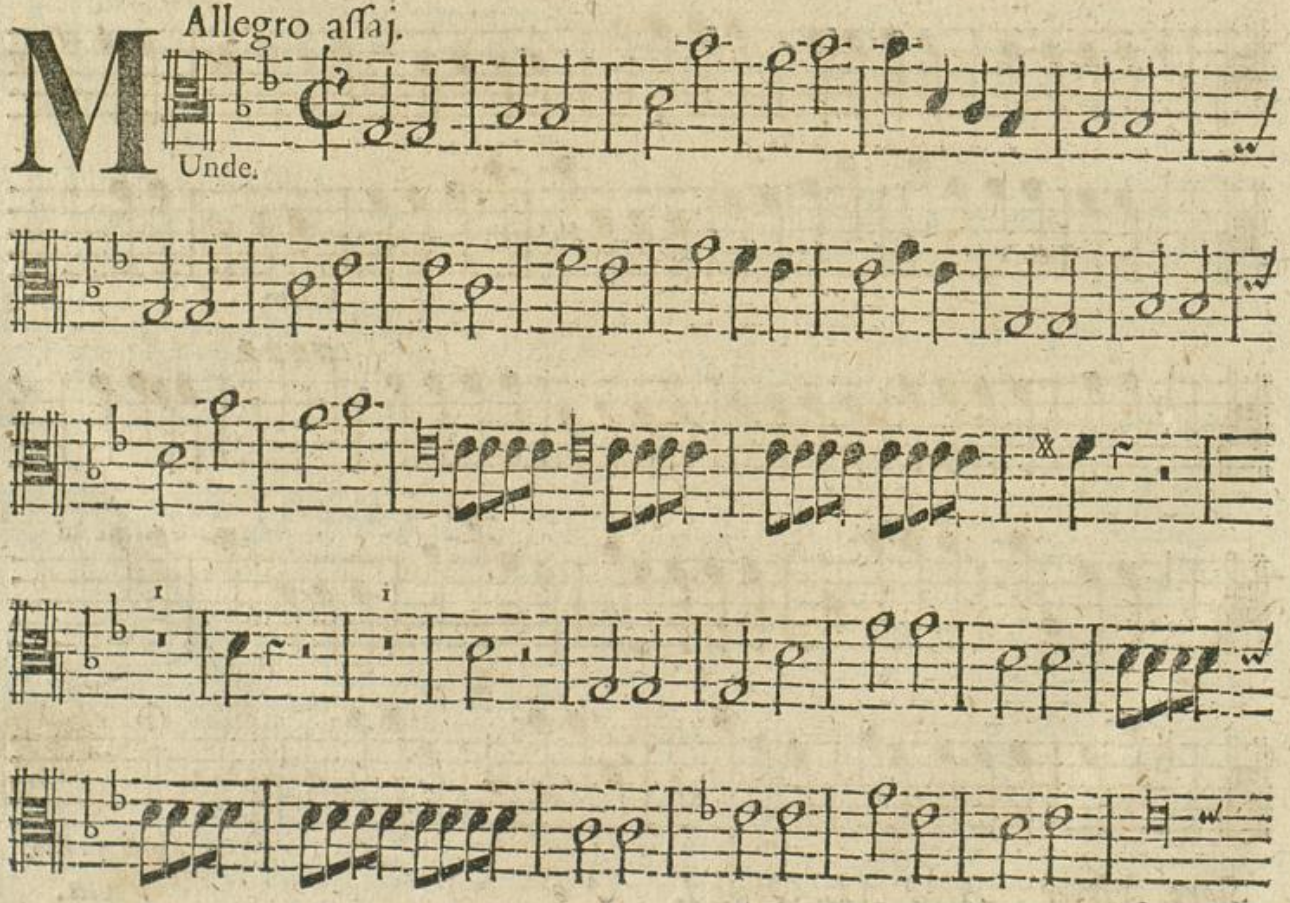

Piano.
Forte.

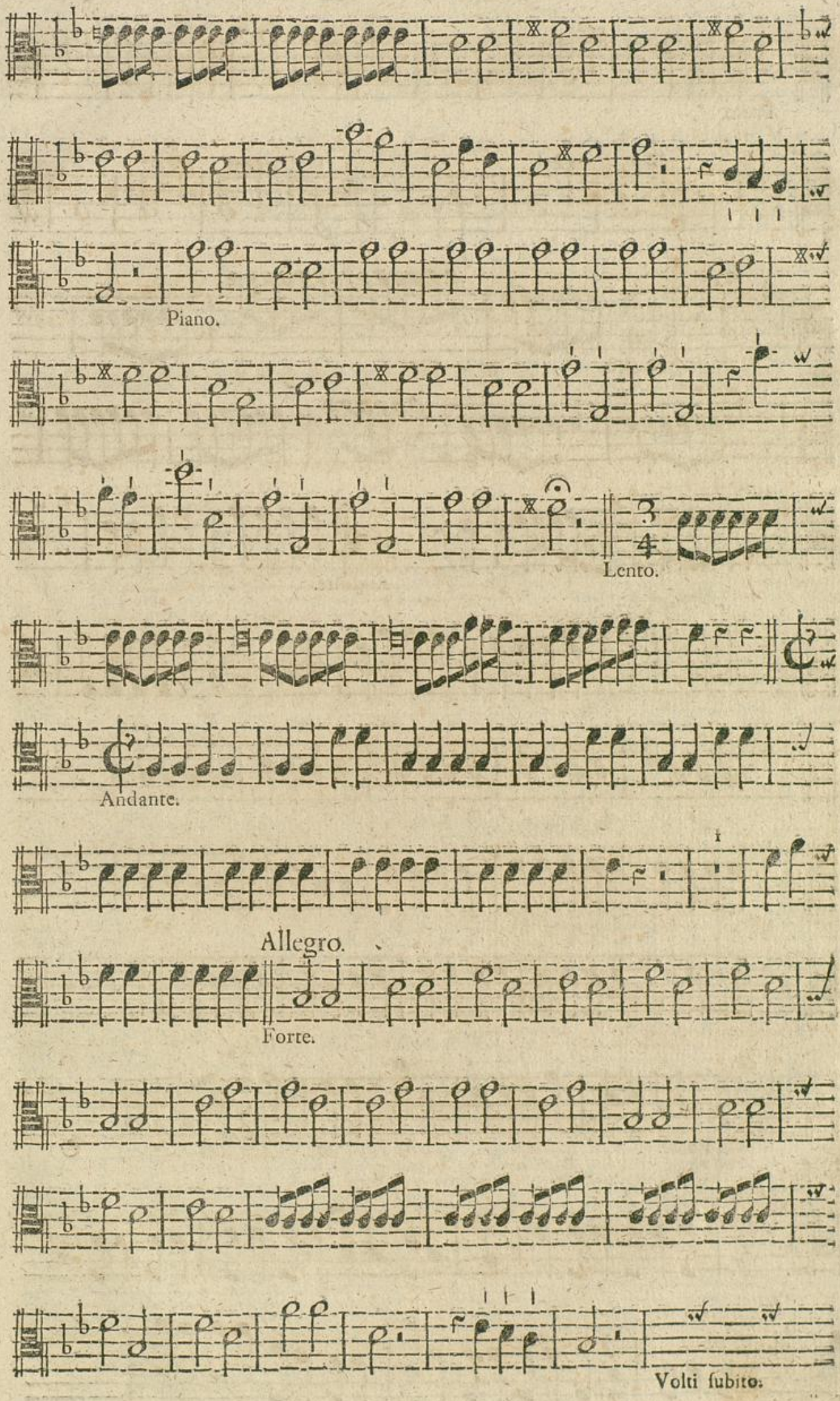

Piano.
Forte.

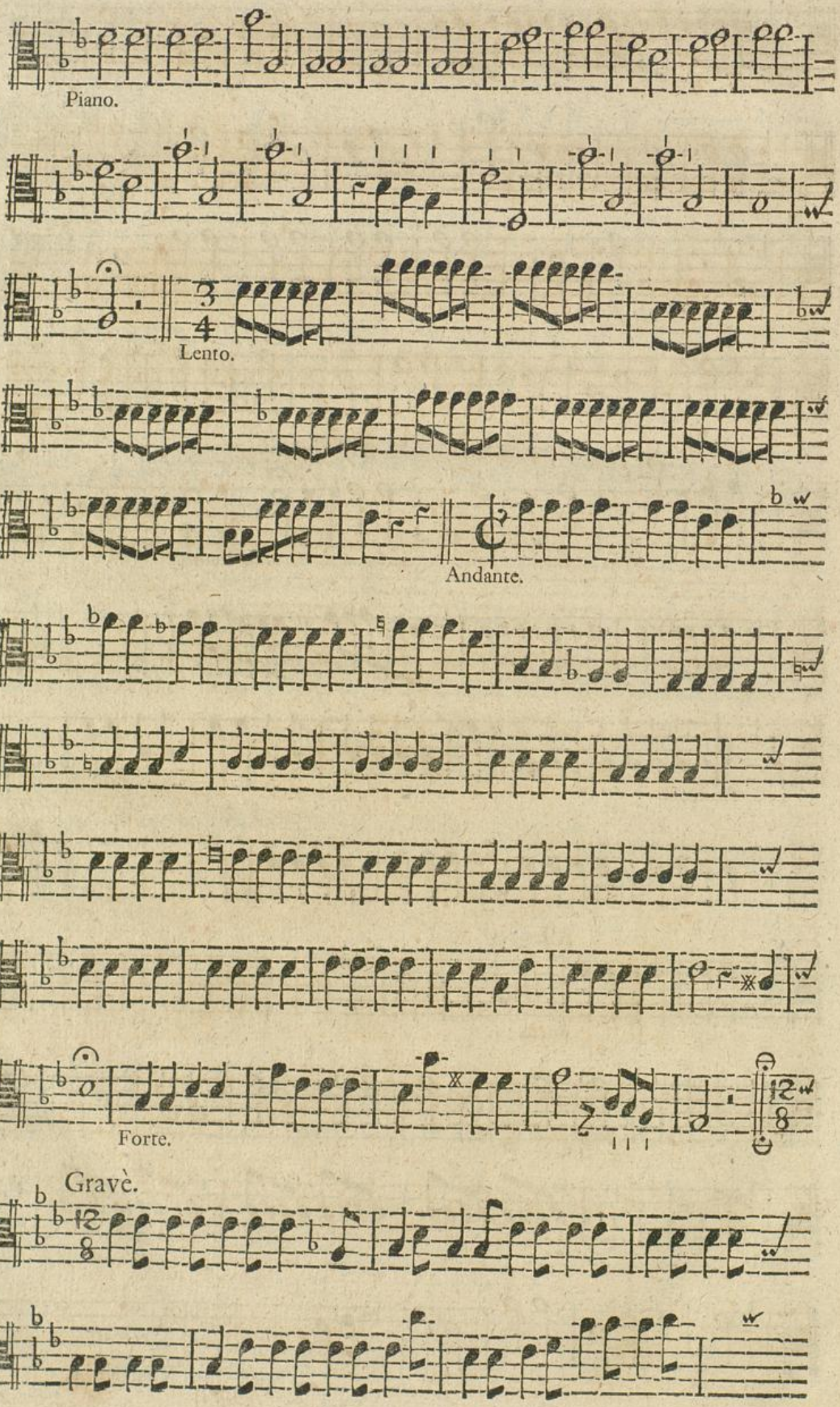

Piano.
Forte.
Piano.
For.
Volti subito.

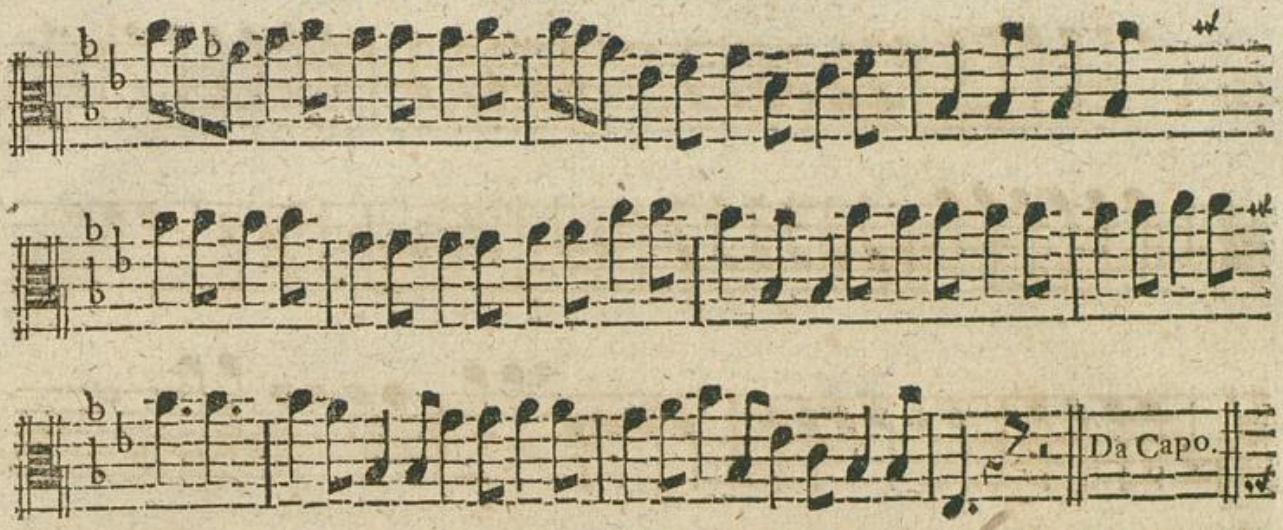


XXXIII.



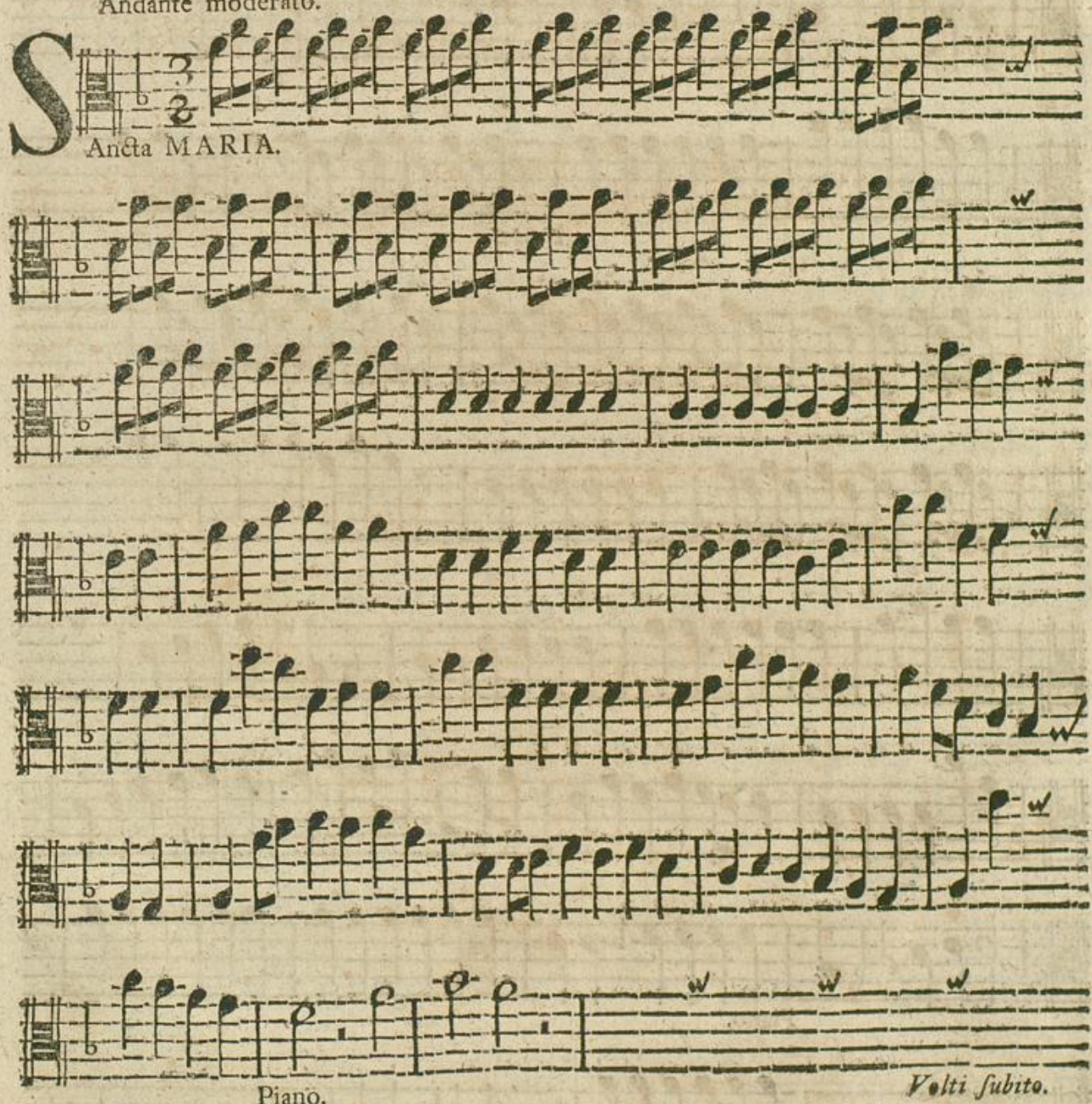

Piano.
Lento.
Andante.
Allegro.
Forte.
Volti ſubito.


Piano.
Lento.
Andante.
Forte.
Gravè.

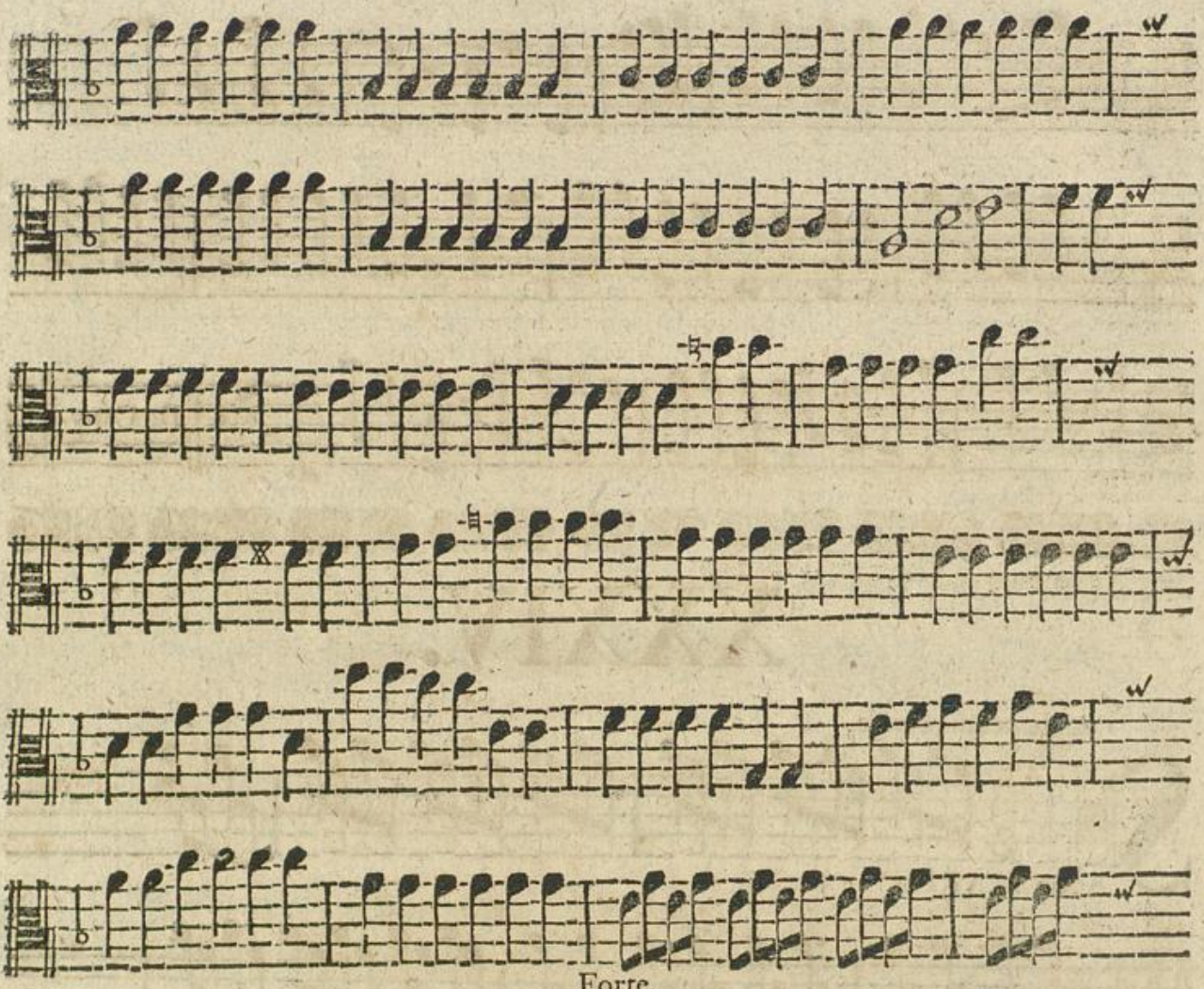


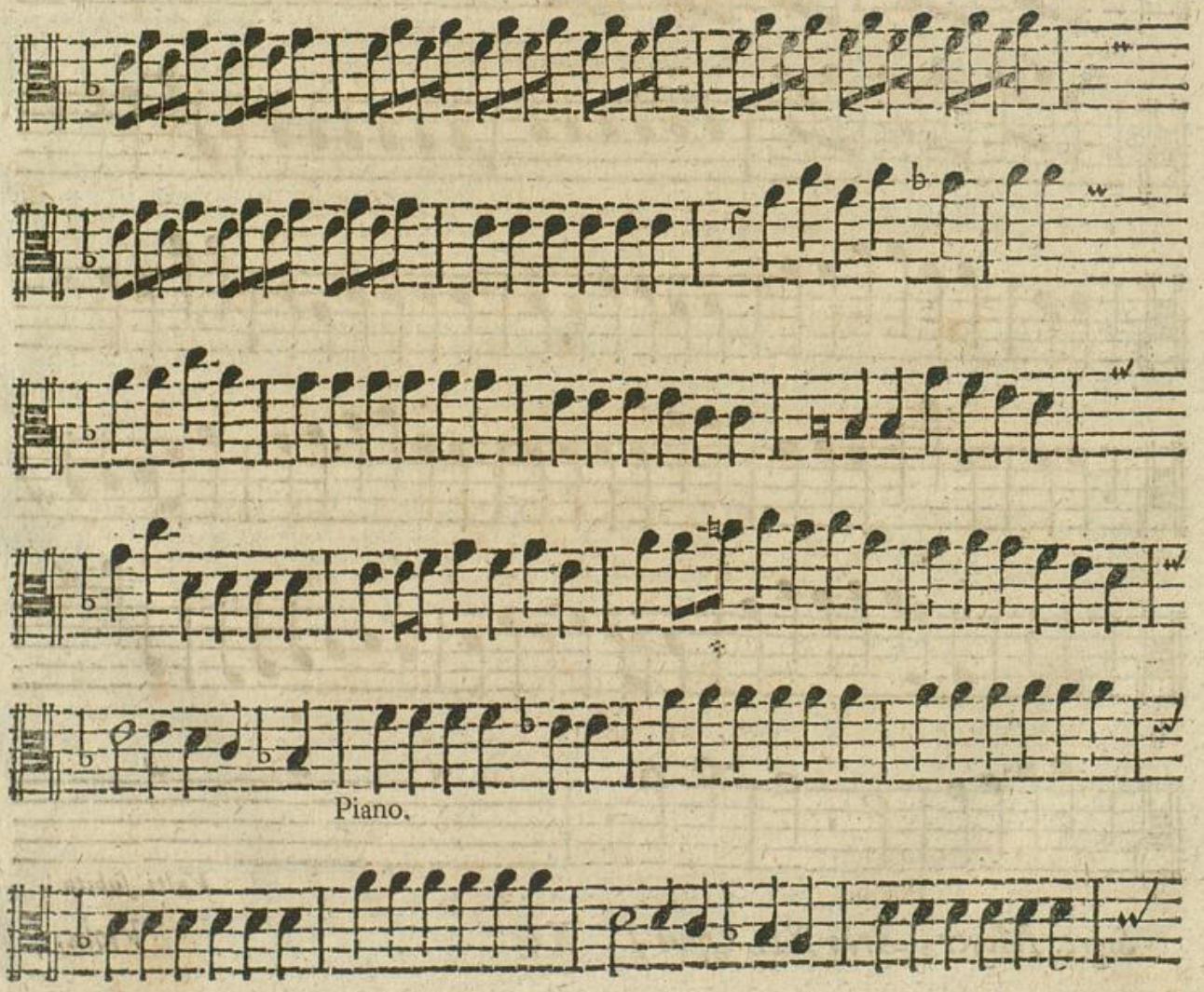
XXXIV.

Andante moderato.



Sigre. Meyer, Aria XL. Opus I. X o *Viola.*


Forte.

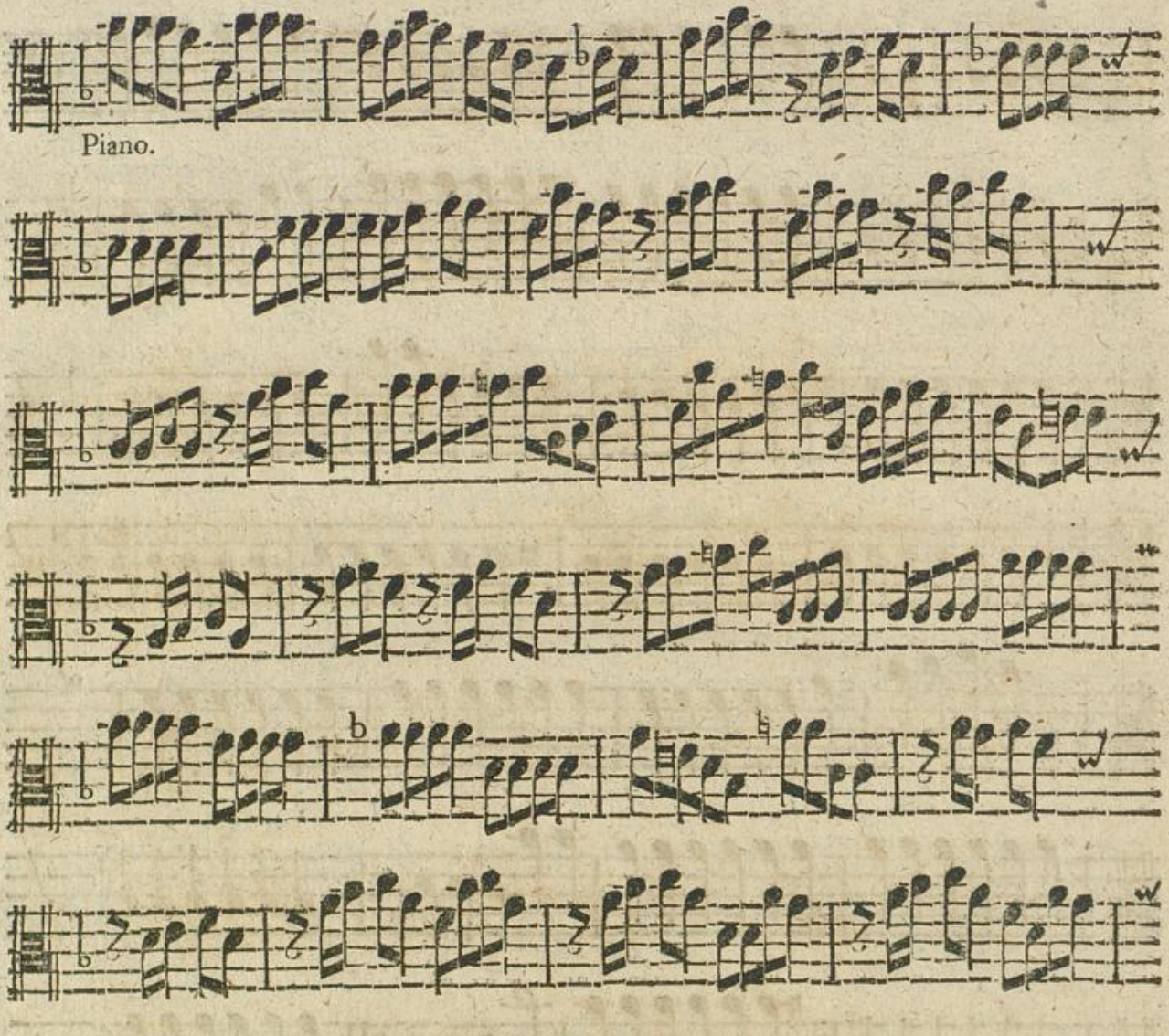

Piano.

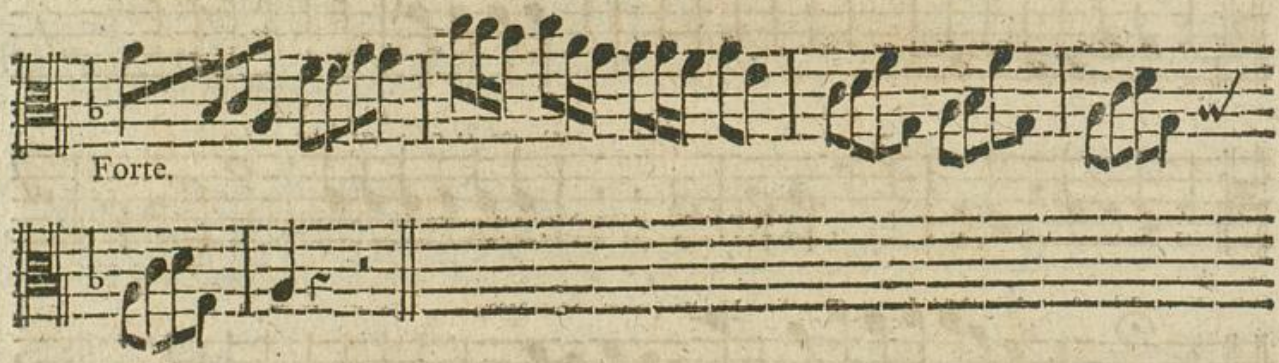
For.

Adaggio.

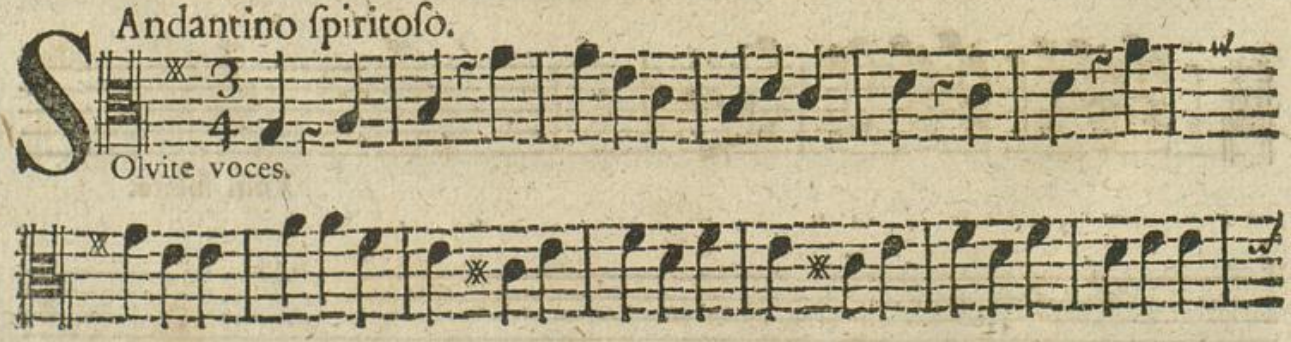
Forte.

Volti ſubito.





XXXV.

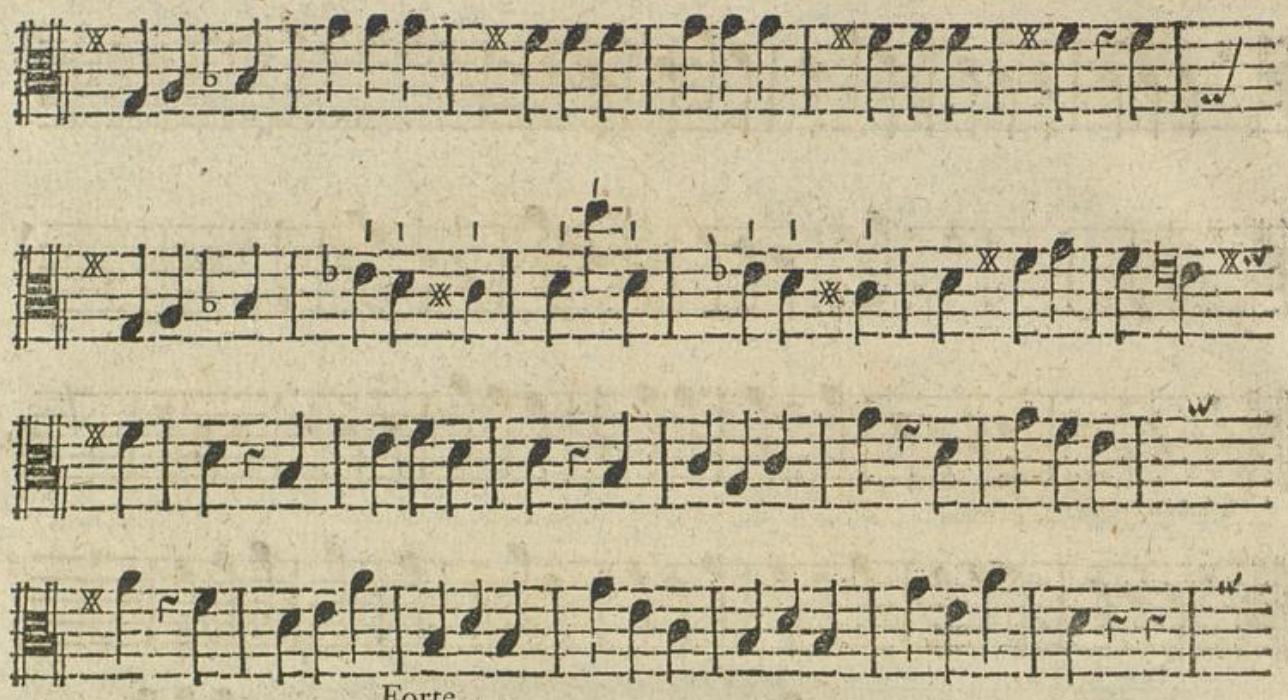


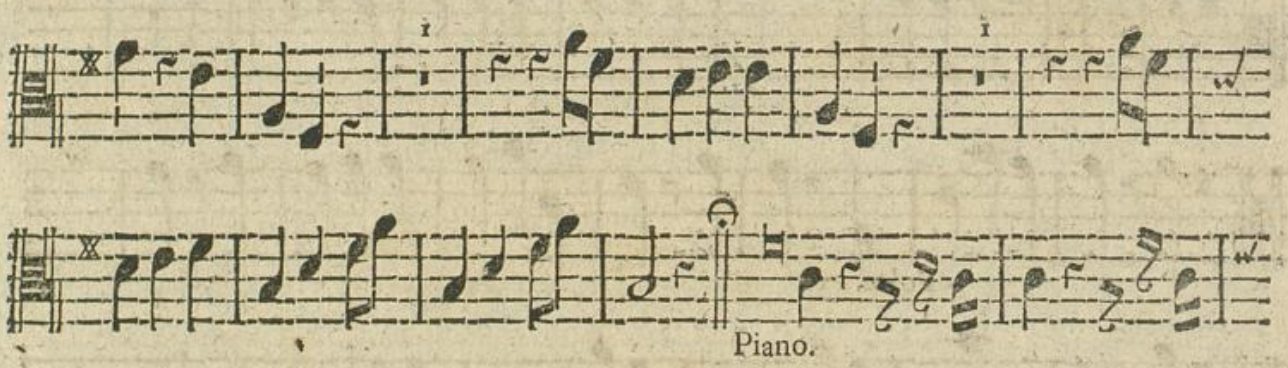
Piano.

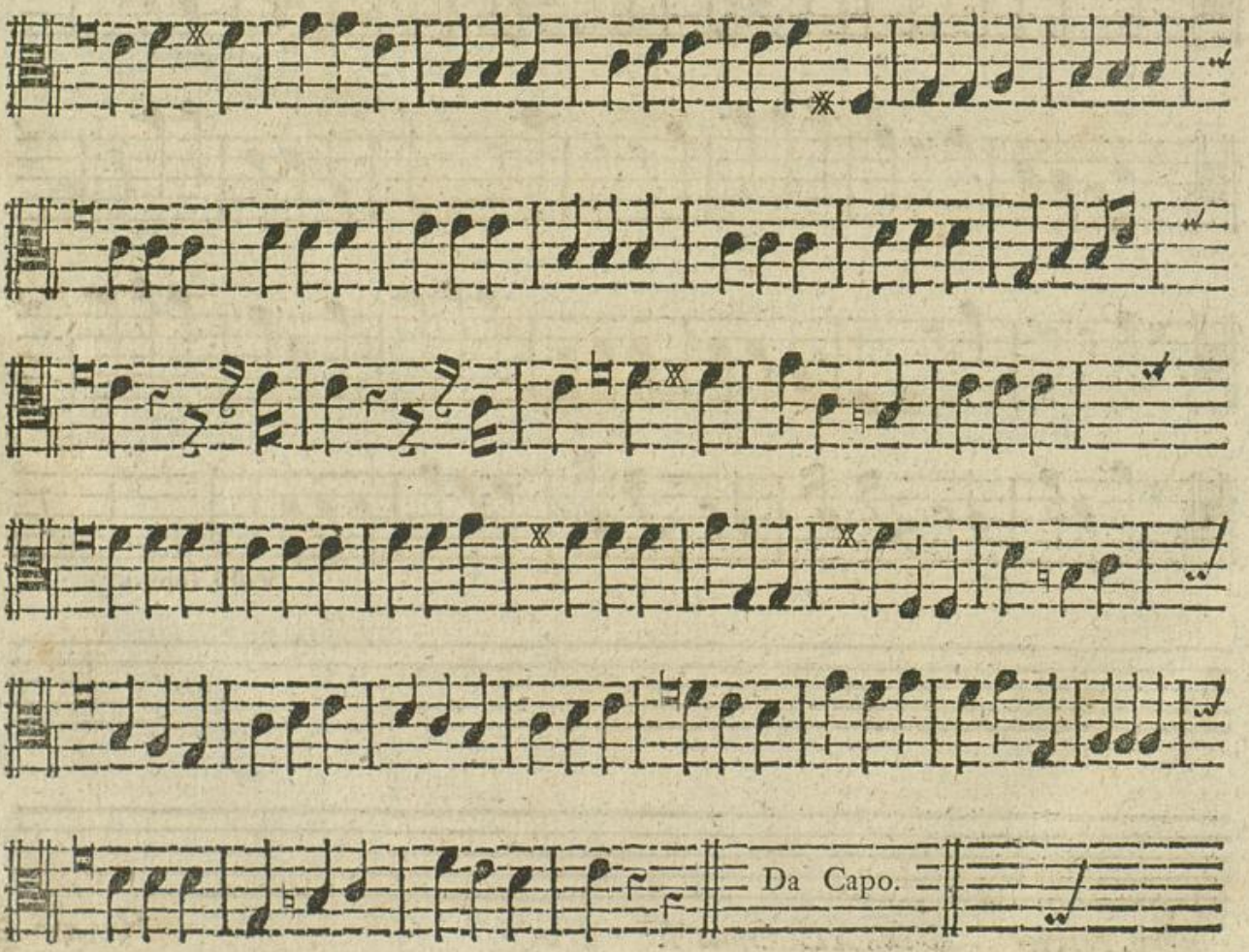
Forte.

Piano.

Volti ſubito.

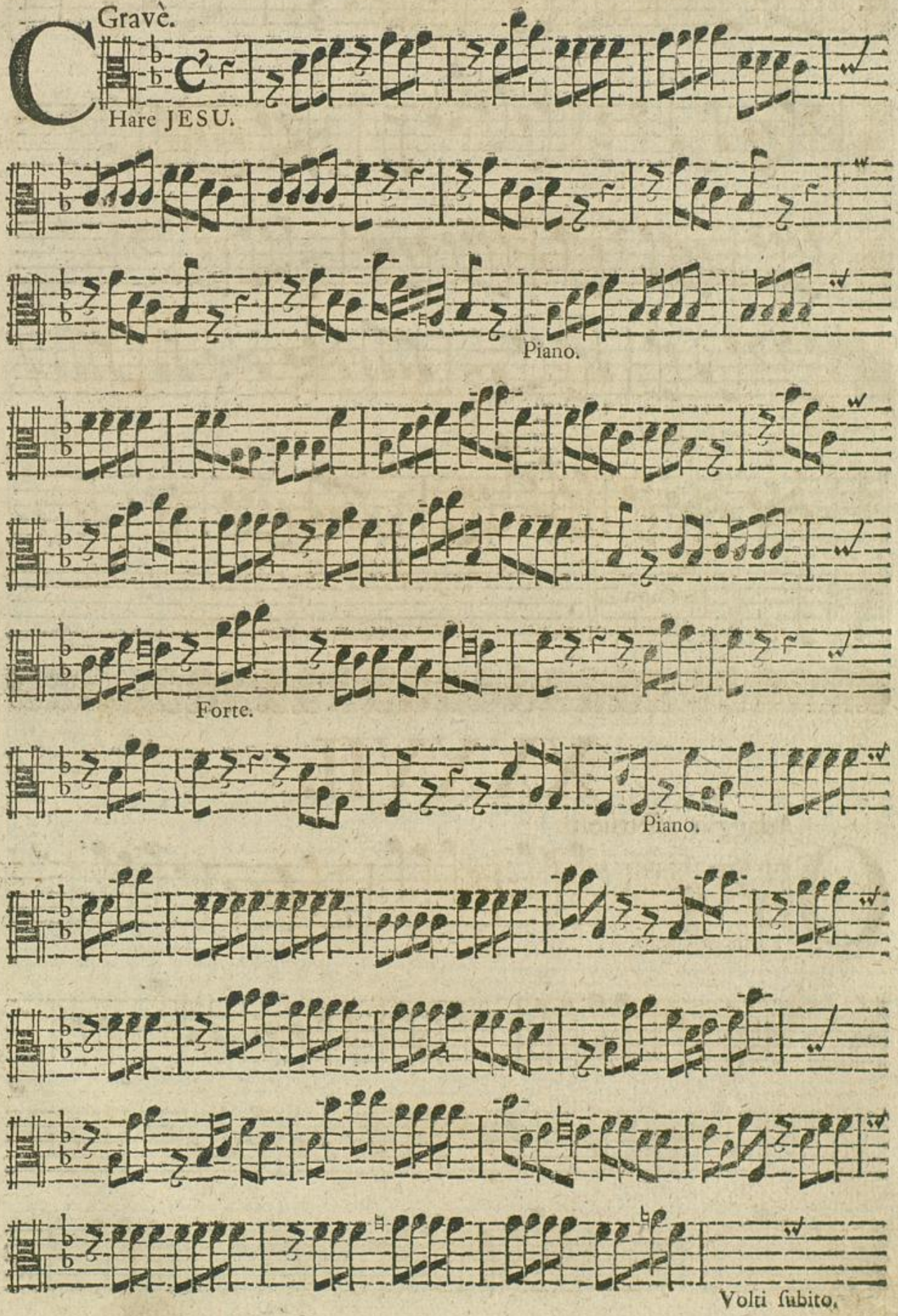

Forte.

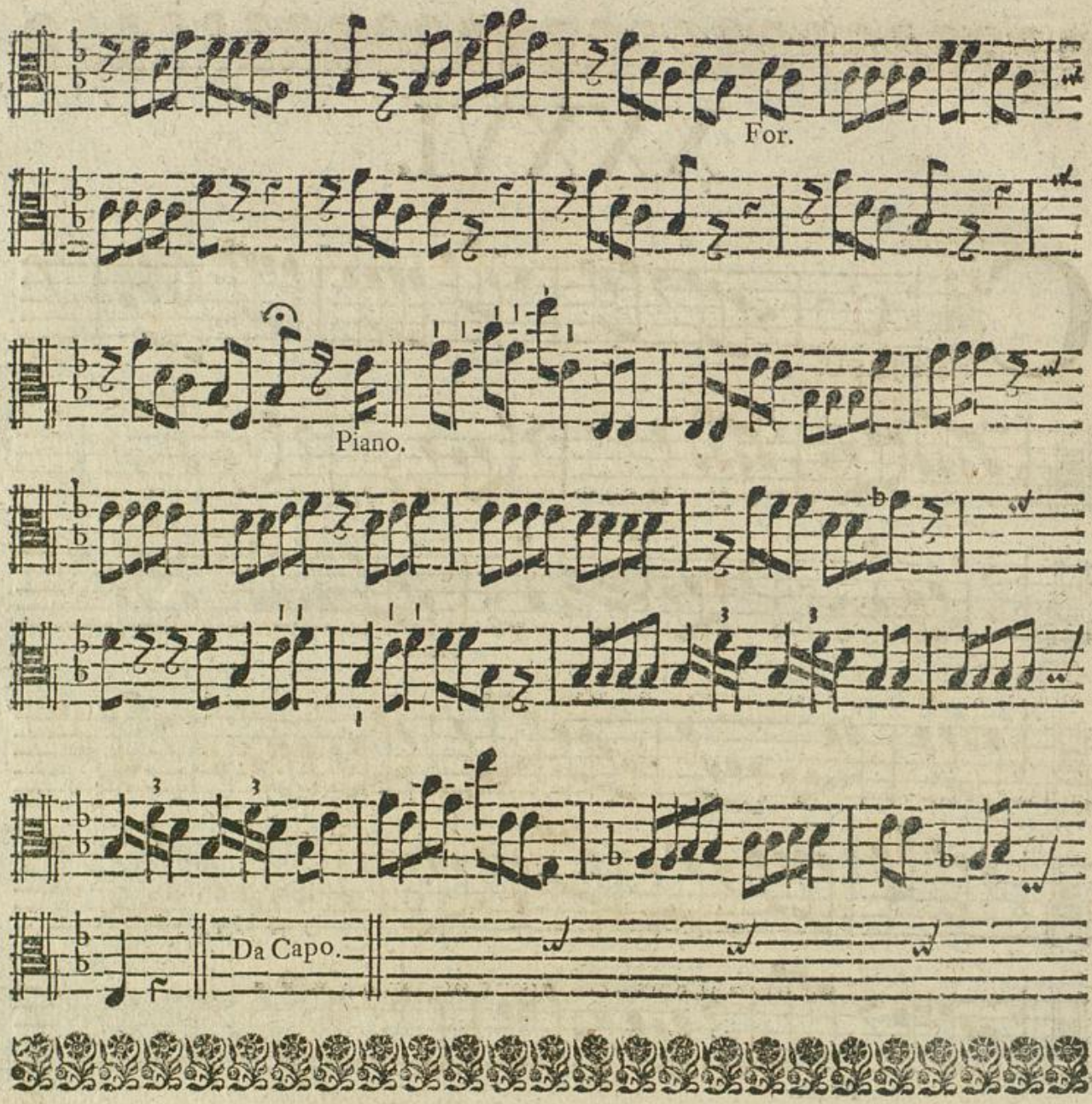

Piano.


Da Capo.

XXXVI.

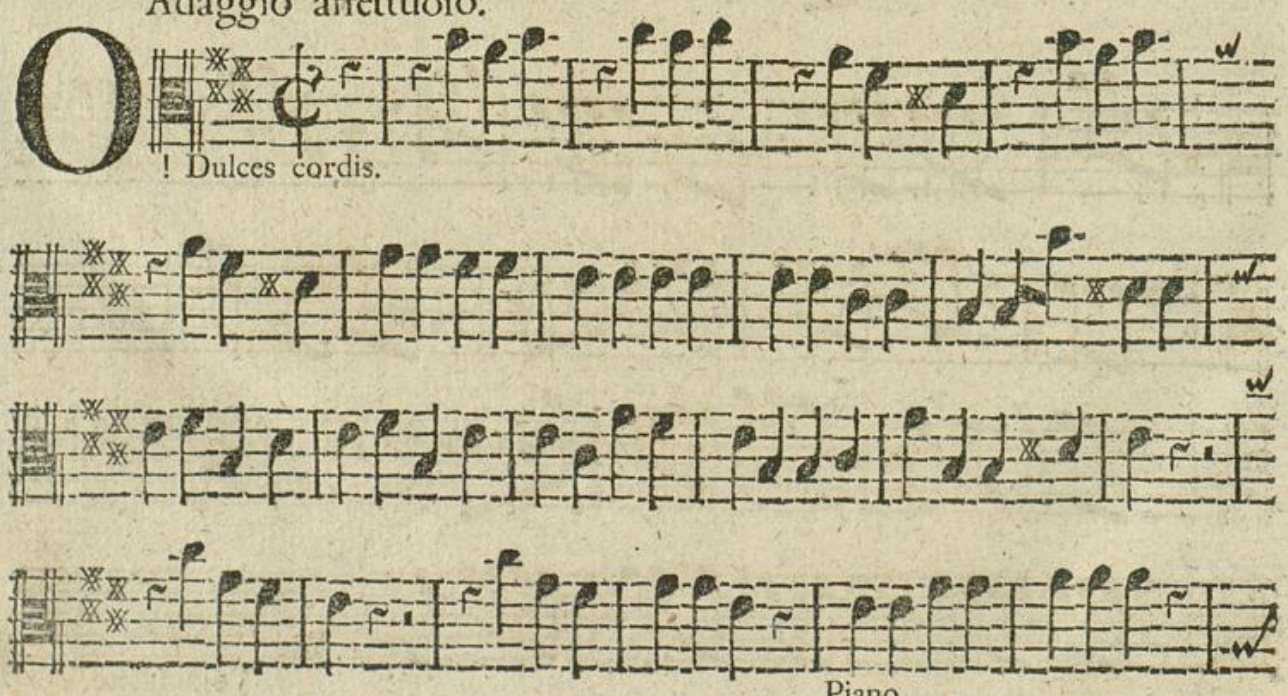
Gravè.

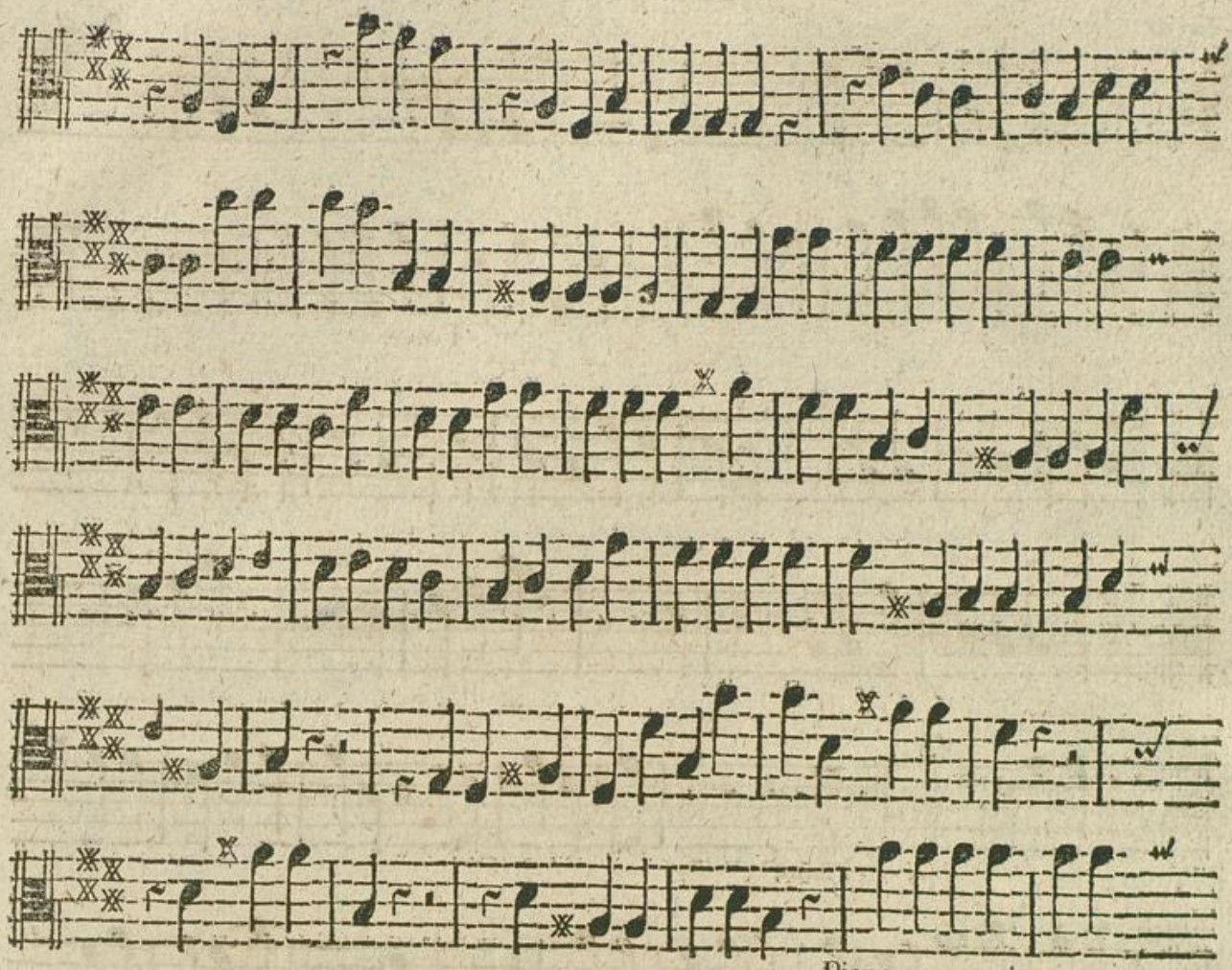




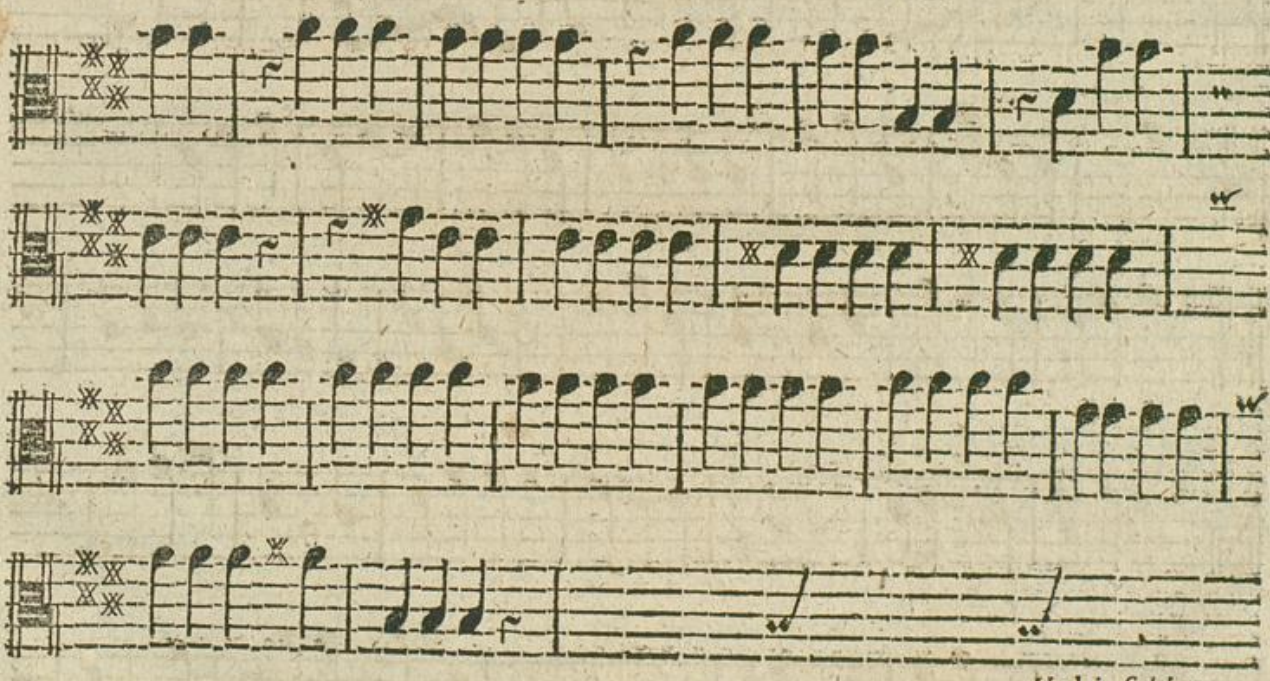
XXXVII.

Adaggio affettuoso.





Piano.



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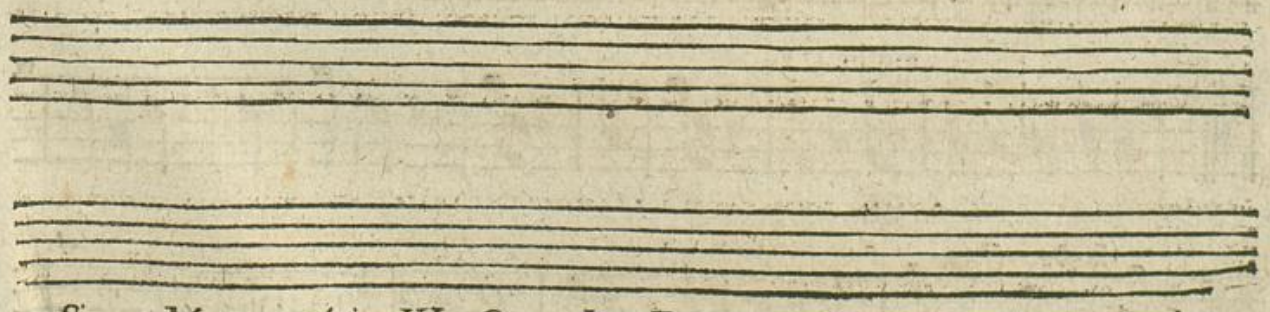

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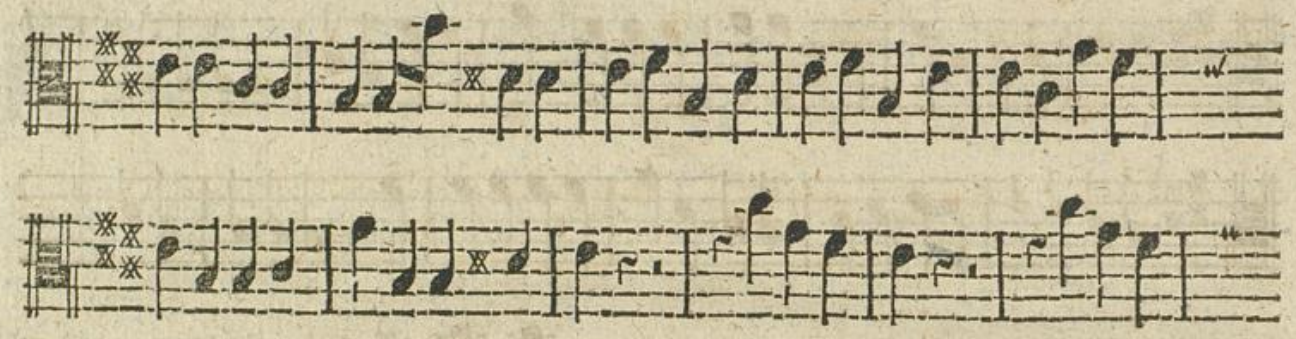

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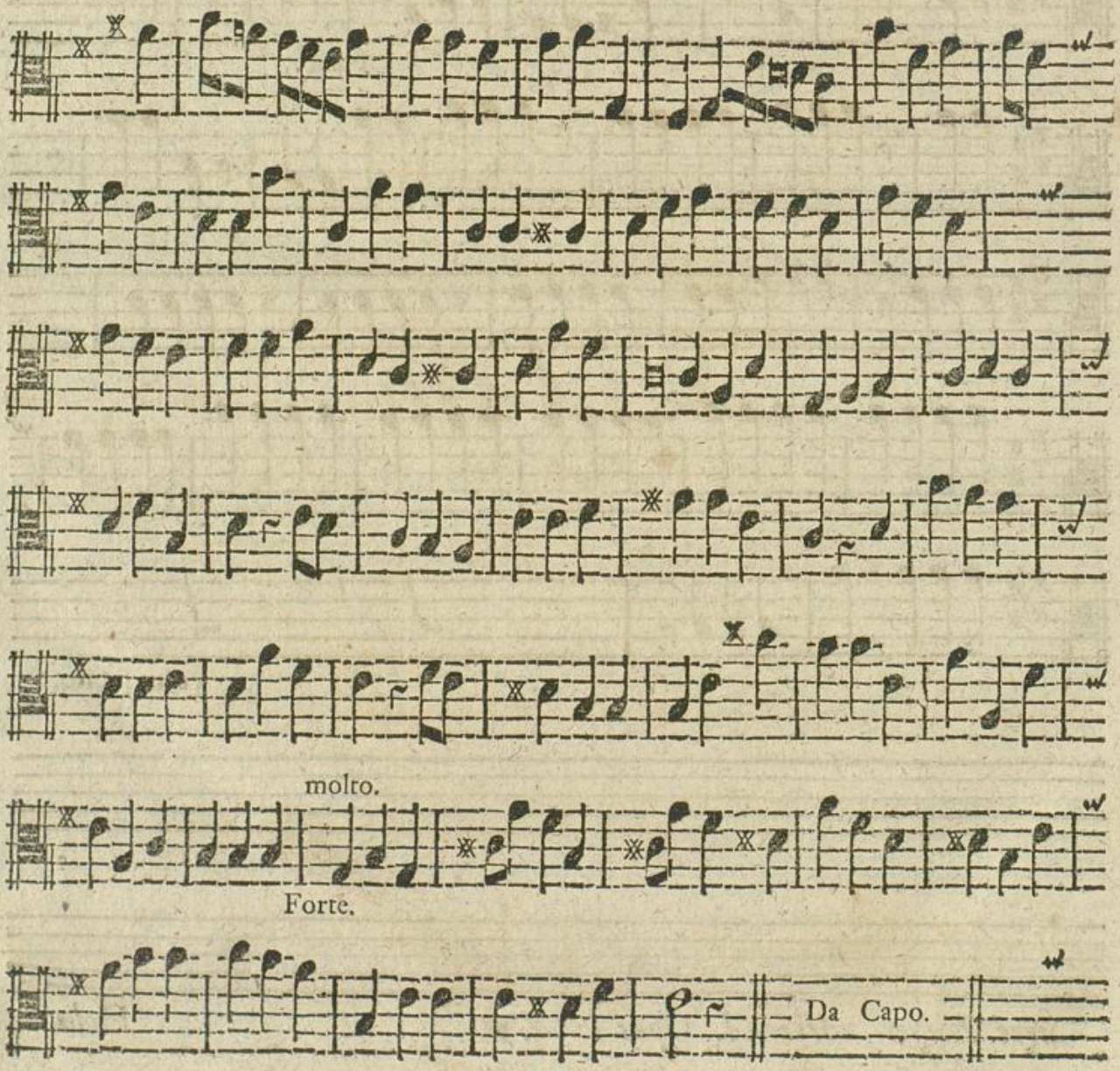
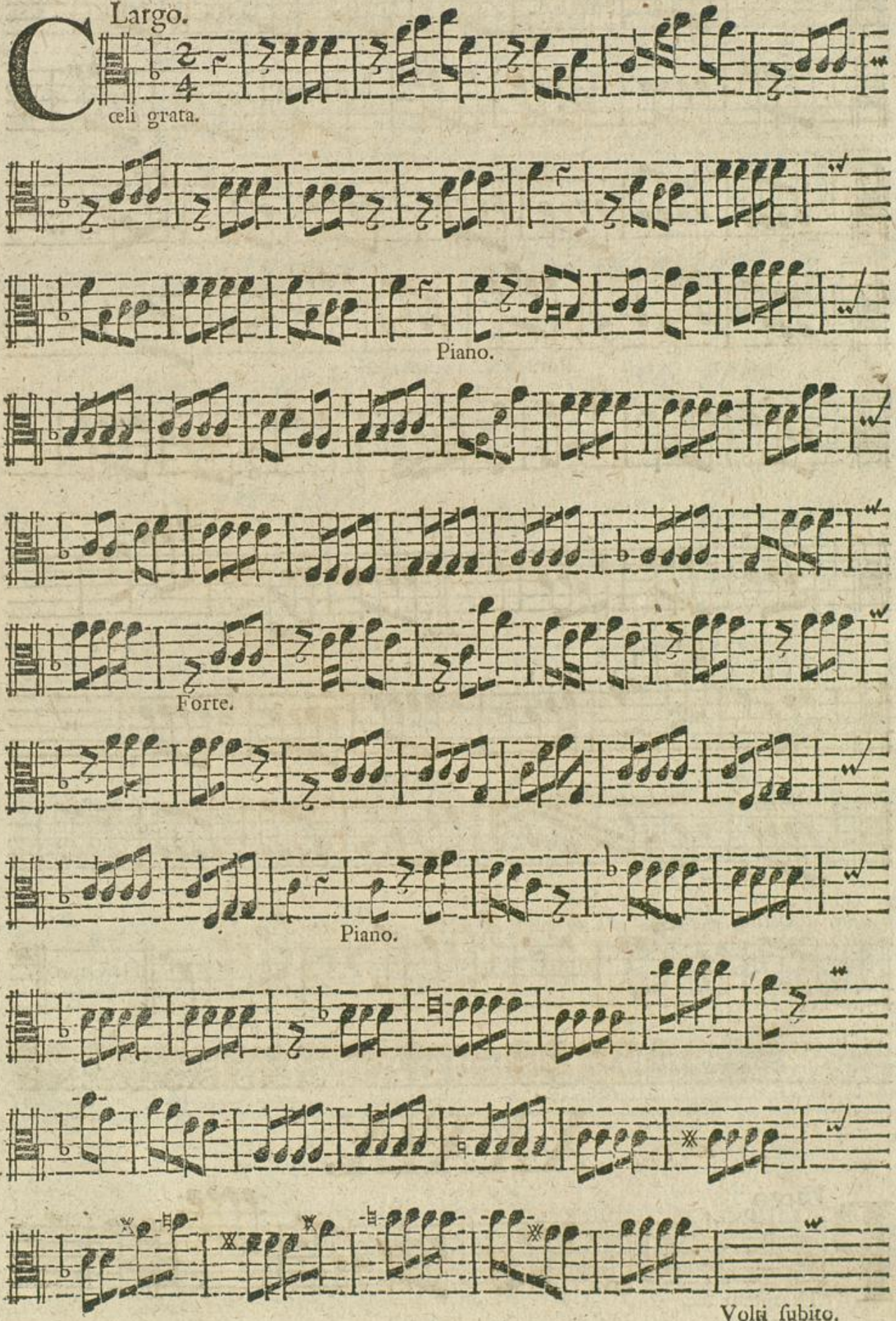


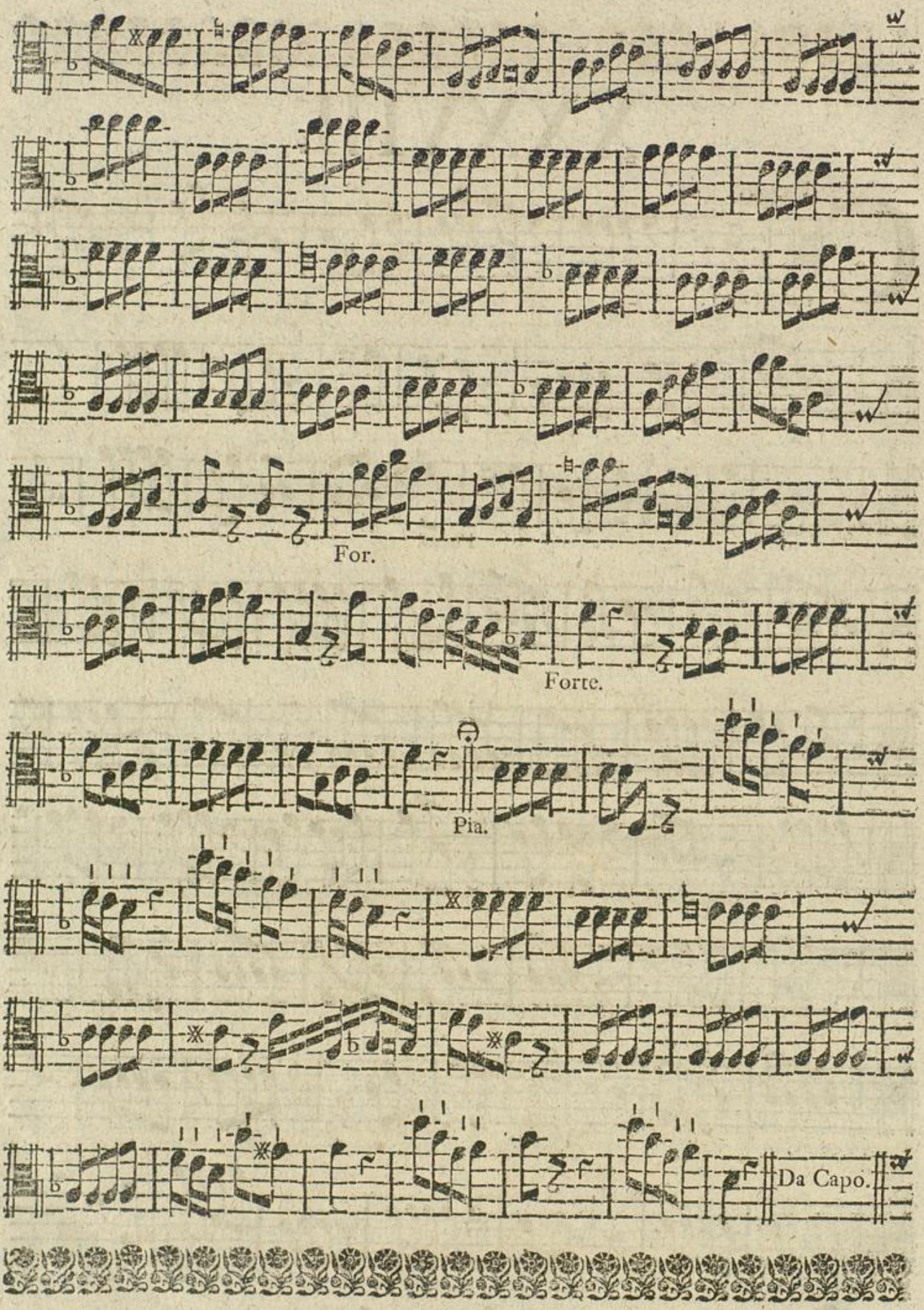
molto.

Forte.

Da Capo.

XXXVIII.





XXXIX.

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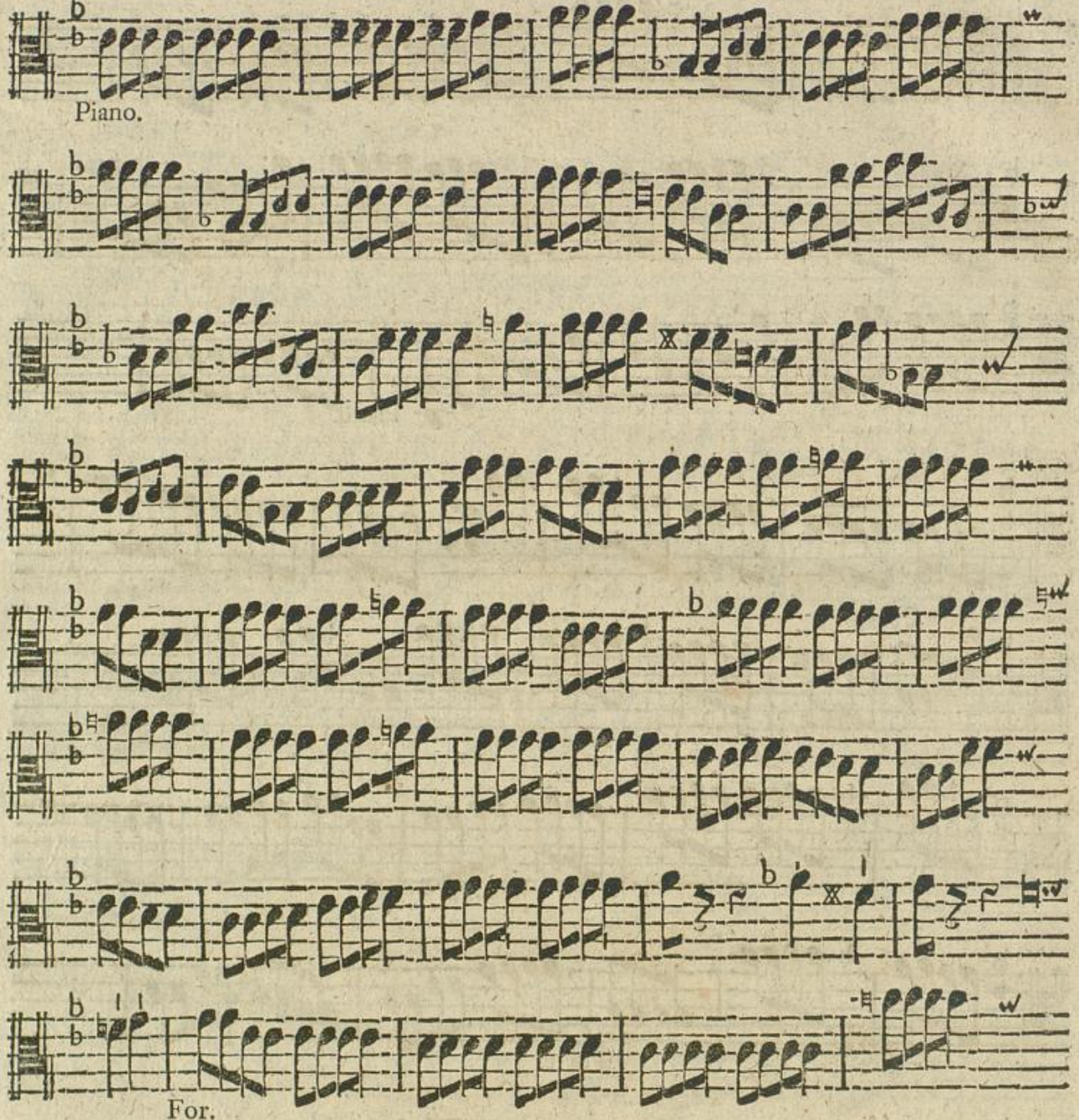
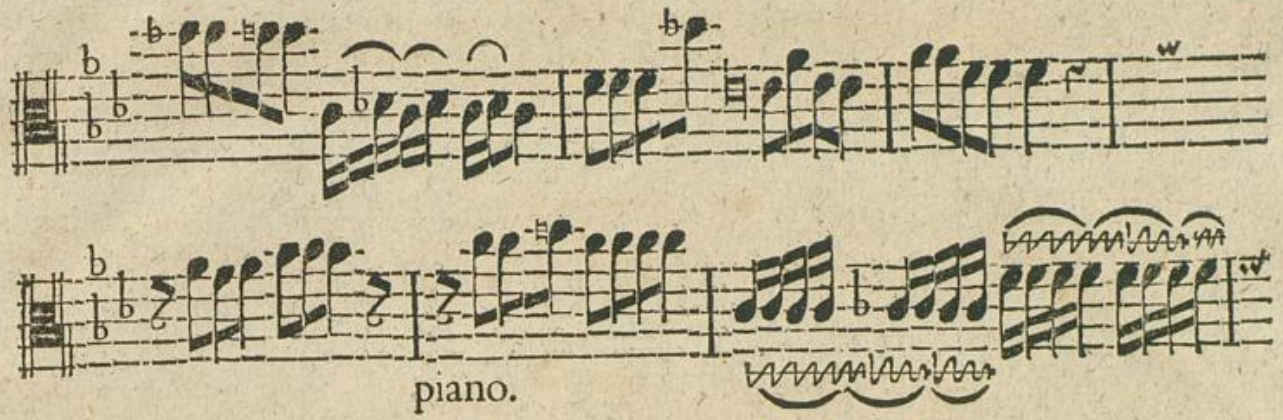
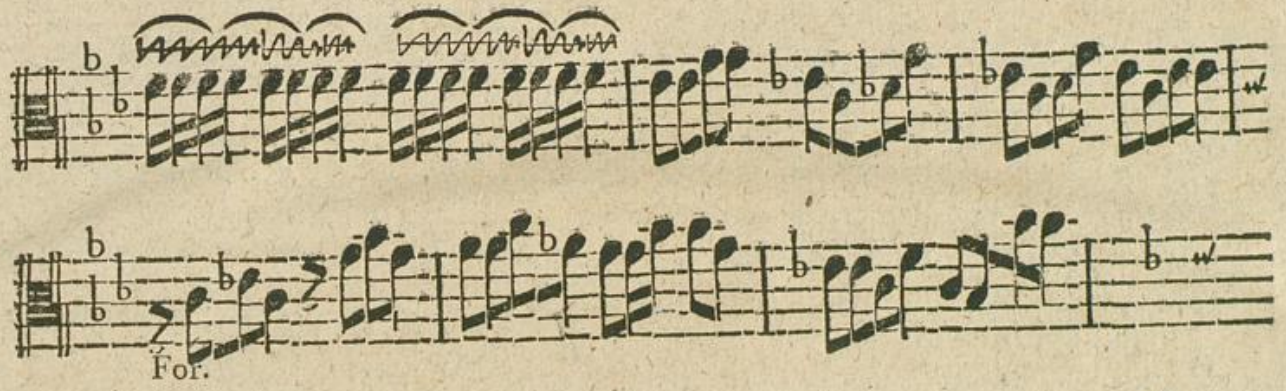
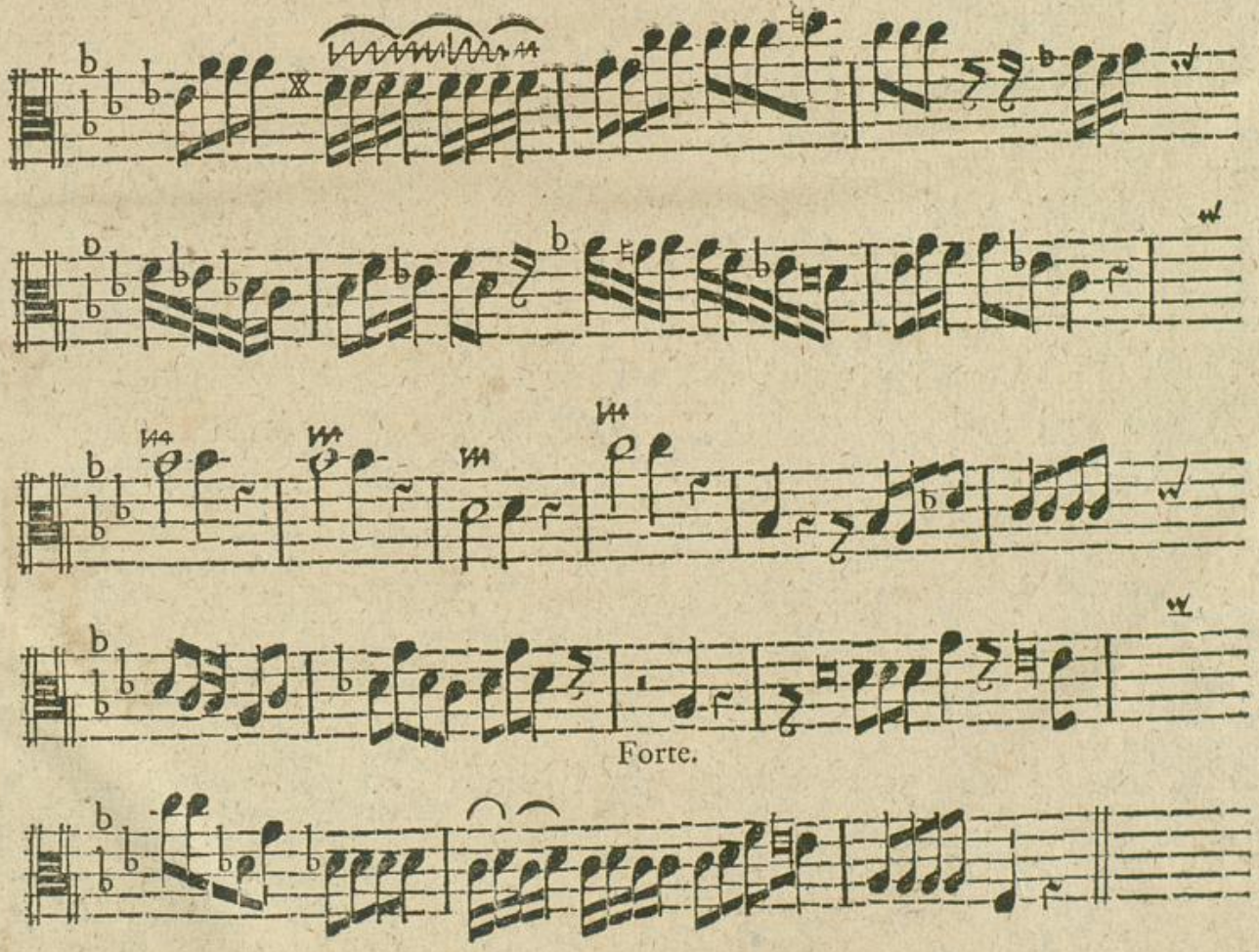


XL.

Adaggio.







FINE.

BLB BADISCHE LANDESBIBLIOTHEK
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