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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](https://nbn-resolving.org/urn:nbn:de:bsz:31-36239)

ALTOVIOLA

3 Bruch 1644





DE SEMINE BONO , EX TERRA BONA
FRUCTUS LABORIS,
ET ARTIS
FLOS VERNANS
IN FOECUNDIS
HELVETIORUM CONVALLIBUS
EXORTUS
HARMONICO XL. ARIARUM CON-

centu , à Soprano , & Contr Alto Solo ,
unà cum varijs

INSTRUMENTIS

Germanis Emendatoris Musices Amatoribus
DELATUS

PER

FRANCISCUM JOSEPHUM LEONTIUM
Meyer de Schauensee

*Senatorem Majorem Illustrissima , Inclytaq^{ue} Republica
LUCERNE NSIS.*

OPUS I.



Cum Permissu Superiorum.

*Typis Principalis Monasterij S. GALLI, M D CC XL VIII.
Sumptibus Josephi Samm, von Unter-Ammergau aus Bâyeren.*



Vorbericht

An den geehrten Liebhaber der edlen Music.

Sowohl mir nit unbewußt seyn kunte / daß die Musicalische eben so wenig / als andere zum Vorschein gelangende Schriften von der allgemeinen / und ohngefammen Critique eximiert seyen. Habe mich doch eben so wenig / als andere / abschrecken 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 erfahren guten Freunden hoffnung gemacht worden / daß solches / wo nicht durch aus / und bey allen / doch Inn- und bey vilen einen geneigten Eingang finden werde. Wann auch sehen / und erfahren werde / daß 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 deroeselden künftighin noch mehrere gleichen Seyli durch den Druck mit zutheilen.

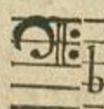
Alle diese Arien habe anfänglich über Italienische Poësie, und zwar mehrentheils über die Metra des Welt berühmten Kayserlichen Hoof Poëten Herrn Metastasio componiert; weilen aber die Kammer-Musiques in unseren Landen nicht so gebräuchlich / wie in Italien; als habe dienlich / und nutzlicher zu sein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

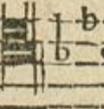
Damit aber auch hierin der hochgeneigte Leser, Musicus alle zulängliche Erleichterung habe / so beliebe zu gegenwärtigen so wohl / als künftighin folgenden Werckern nachstehende Anmerkungen geneigtest an zusehen.

1. Wo das Taet-Zeichen  angemerkt ist / soll nicht wie ein  Ordinari, Taet geschlagen werden; dann

bis es erstere Zeichen mit einem durchgehenden Strich bedeutet in meinen Compositionen jederzeit ein zweyer Alla Breve, und hat nur 2. Strich; das letztere aber ein Ordinari ganzen Taet / so 4. Strich hat.

2. Haben die Herren Trompeter / und Wald, Hornisten zu observieren / daß selbe sich an denen neuen / und nach jeziger Italiener-Mode eingerichteten Zeichen mit stoßen; dann an statt des gewohnten Violin Zeichen / werden selbe verschiedene andere nach Beschaffenheit deren Clavium antreffen / doch also / daß der Haupt / oder Intonation Clavis immer eintresse zwischen der dritt- und vierten Linien / wie auf folgender Anmerkung 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 mittlere / und andere oberste Linien hinein kommt / und weit leichter / als auf die Deutsche-Weis zuverstehen.

3. Setze auch in diesem / und villeicht folgenden Werckern als ein bewehrte Regel, daß die Musique nur 4. Haupt-Bewegungen habe / ais nemlich Largo, Andante, Allegro, und Presto, deren eines auf das andere in dem Tempo geschwinde folget; folglich das Adaggio, Gravè, Vivace &c. Nur synonima seynd. Wann dann dieses / wie auch die Anfangs gezeichnete X. b. Taet / 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 wenig Vergnügen von solchey Production. Schließlichen hoffe / es werde der Italiener vortrefliches Spruch-Wort: Eben' accordato è mezzo Suonato, wohl gestimmt ist halb gespilt &c. Auch bey den teutschen Herren Musicanten nit unbekant seyn.

Obwohl nun aber / und letztlich der jezige, Italienische Stylus, damit selber desto vollkommener in die Ohren falle / so wohl die Bile / als virtuose Musicanten liebet / und erheüschet; wolle man sich doch an jenen Ohren / da etwann weniger / oder auch nicht so virtuose Musicanten vorhanden / von Erkauffung dieses meines Wercks nit abschrecken lassen / massen solches auch mit wenigeren mag producirt werden / indeme hauptsächlich nur 5. Personen darzu vordthen. 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 ansiehe / ohne welche die Music niemahls Compleet seyn / und ohnmöglich die ganze Harmonie ausgeführt werden kan: übrige Instrumenta gereichen nur zu mehreren Zierd / und Ergänzung. Was dann einigen Musicanten an erwünschter Kunst abgethet / daß werden selbe durch fleißige Attention, und öftere Production leicht ersehen.

Will mich solchenmach vertronen / daß hoch ermeltes Publicum diese meine Unternehmung genehmigen / und mich seiner wehrtschäftigen Neigung nicht unwürdig achten werde; in welcher zuversicht ich auch nicht ermanglen werde meine angefangene Arbeit unverdrossen fortzusetzen.



VIOLA.

I.

Recitativo Stromentato.

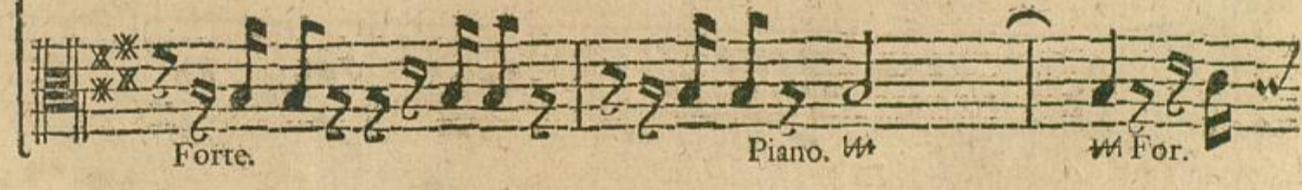
A  Timida mens quid hæres ah! quid

 Pianissimo.

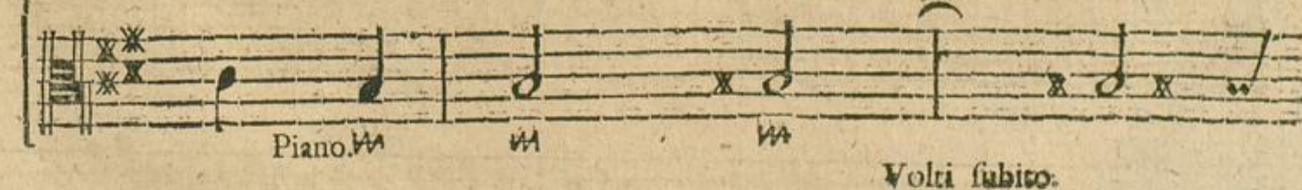
 flu ctu as mcerens a nima linqui to tandem somnia va na ad



 DE um ad spon sum corde to to & devo - to anx i - a te con verte

 Forte. Piano. For.

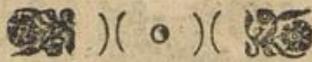
 no - li tar - da re amo rem re da - ma re DEO tu o ad hære

 Piano.

Voltri subito.

Signe. Meyer, Aria XL. Opus I. A o

Viola.



bona ve ra hîc quæ re in mæ - ro re in do - lo - re hîc fo-

lame n hîc le - va - men a more mori dul ce est vi ve re &

foli DEO fer - vi re dulce reg na re

Fort.

SEGUE L'ARIA.

Allegro spiritoso.
S Pon se mi.

Piano. Forte.



Musical staff with notes and dynamic markings "Piano." and "Forte."

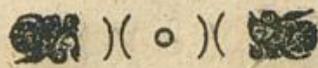
Musical staff with notes and dynamic marking "Pianissimo."

Musical staff with notes and dynamic marking "Forte."

Musical staff with notes and dynamic marking "Piano."

Volti subito.



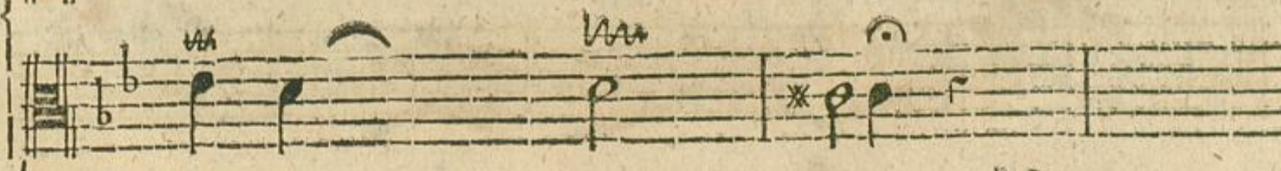
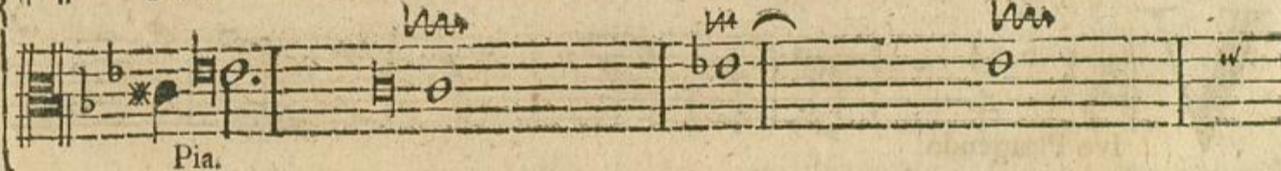
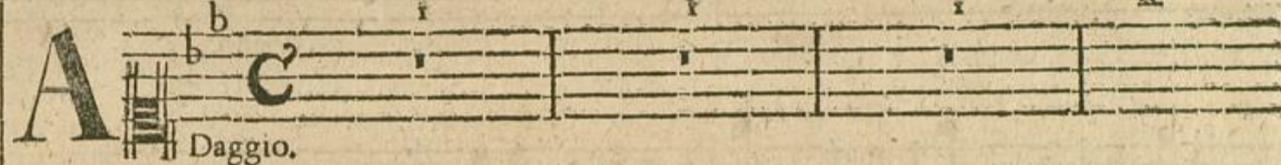


Allegro.



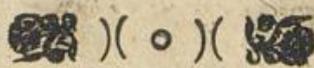
II.

Recitativo Stromentaro.



Sigre. Meyer, Aria XL. Opus I. B o

Viola



or jura ti ho stes un di que premunt me do li pa ran tur

Forte. Piano.

fo la sto fi - ne spe in me ar - man tur gemo

Forte. Piano.

tre - mo ò DE us suc - curre ah! juva.

Forte.

SEGUE L'ARIA.

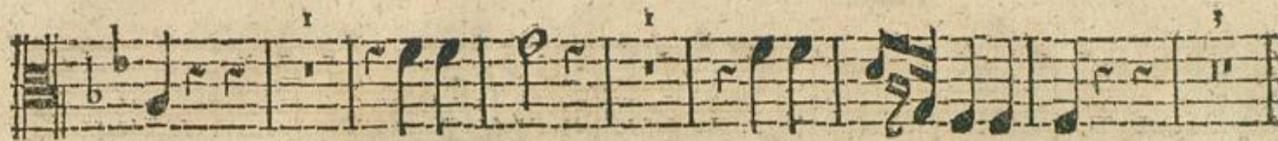
V Vivace.
Ivo Plangendo.

Piano. Forte.

Piano.

Piano.

Forte.





Piano.

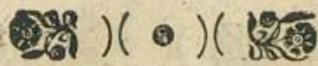
Piano.

Forte.

Forte. Piano.

Forte. Piano.

Forte.



Piano. Forte.

Alleg. Piano.

Da Capo. Forte.



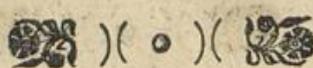
III.

Andante. **P** Ereo ò sponse.

Volta subito.

Sigre. Meyer, Aria XL. Opus I. Co

Viola.



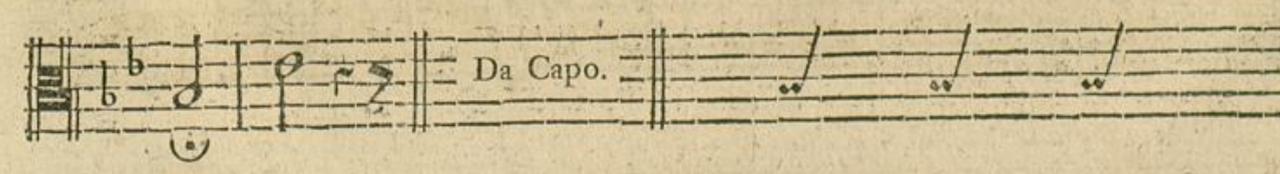
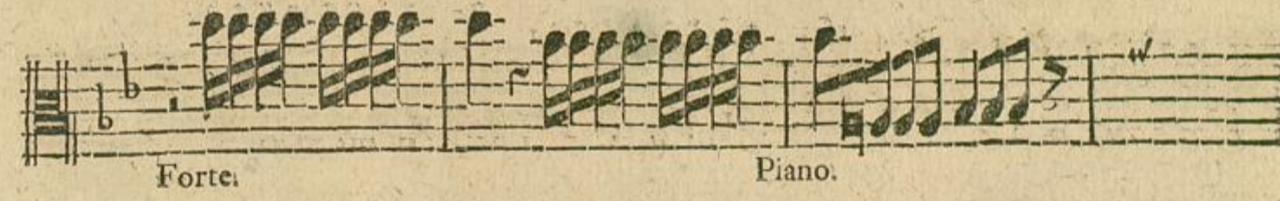
Piano.

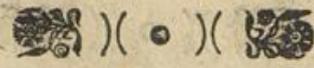
Forte. Piano.

For. Piano.

Forte. Piano. Forte.

Piano. Forte. Piano.



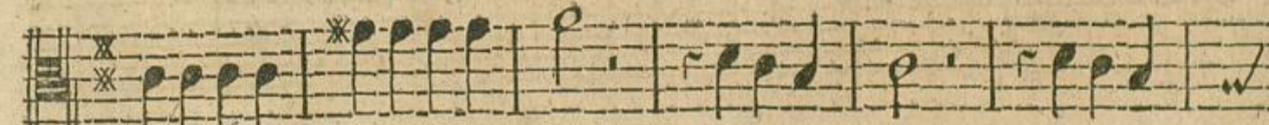
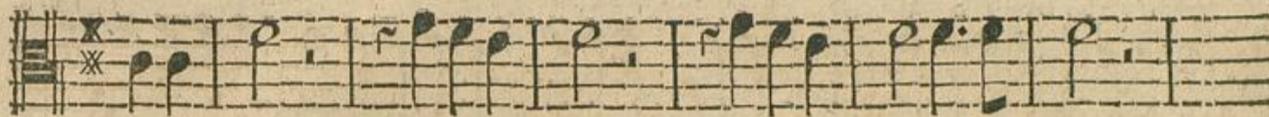


IV.

V *Pomposo.*
 Ale munde.

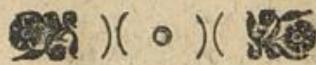
Piano.

For. Pia. For.



Sigre. Meyer, Aria XL. Opus I. D o

Viola



The musical score consists of ten staves of music, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above notes. Dynamics are marked throughout: *Piano.*, *For.*, *Fort.*, *Pia.*, and *Adagio.* at the end. There are also markings for *b* and *bw* on the sixth staff. The piece concludes with a *Piano.* marking and a repeat sign.



V.

A Presto.
D arma.

Volta subito.



Adagio.

Forte.

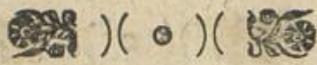
Forte.

Da Capo.

Forte.

Sigre. Meyer, *Aria XL. Opus 1. E o*

Viola.



VI.

T Andante.
 Andem cor meum.

Piano.

Forte.

Piano.

Forte.

Piano.



Forte.



Piano.

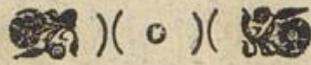
Forte.



Piano.



Da Capo.



VII.

Presto mà spiritoso.

R Ide irride. piano.

Forte.

Piano.

Forte.

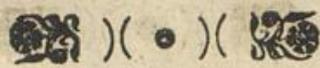
Piano.

Forte.

Volti subito.

Sigre. Meyer, *Aria XL. Opus I.* F^o

Viola.



Piano.

Da Capo.



VIII.

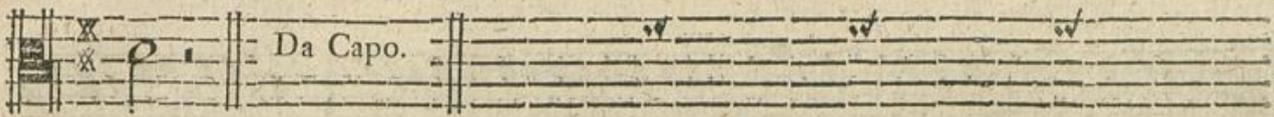
S Furiosamente.
Ævi furores.

Piano.

This page contains 12 staves of musical notation. The notation is primarily rhythmic, featuring beamed eighth and sixteenth notes. There are several 'x' and '*' symbols placed on the staves, likely indicating specific fingerings or techniques. The piece concludes with three dynamic markings: 'Forte.' on the seventh staff, 'Piano.' on the eighth staff, and 'Volti subito.' on the twelfth staff.



The musical score consists of 12 staves of handwritten notation. The notation includes various rhythmic patterns, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. There are several dynamic markings: 'Forte.' appears on the sixth staff, 'Moderato.' on the tenth staff, and 'Piano.' on the eleventh staff. The notation also includes various ornaments and flourishes, such as the decorative flourish at the top center of the page. The page is numbered '24' in the top left corner.



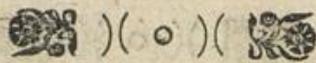
IX.

Allegro.



Sigre. Meyer, Aria XL. Opus I. Go

Viola.



First staff of music, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music begins with a **Forte.** dynamic marking. The notation includes eighth and sixteenth notes with various rhythmic values.

Second staff of music, continuing the piece with a **Pia.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Third staff of music, continuing the piece with a **Pia.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Fourth staff of music, continuing the piece with a **Pia.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Fifth staff of music, continuing the piece with a **Pia.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Sixth staff of music, continuing the piece with a **Pia.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Seventh staff of music, continuing the piece with a **Pia.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

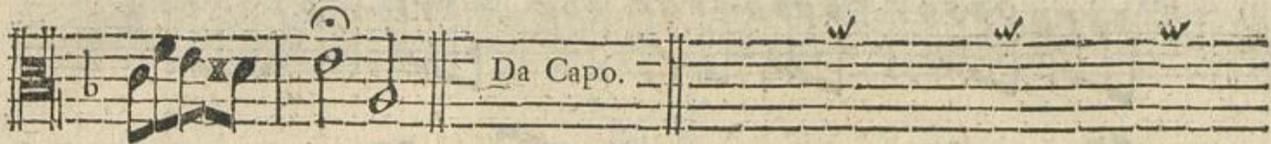
Eighth staff of music, continuing the piece with a **Piano.** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Ninth staff of music, continuing the piece with a **Forte** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Tenth staff of music, continuing the piece with a **Piano,** dynamic marking. The notation features a mix of eighth and sixteenth notes.

Eleventh staff of music, continuing the piece with a **Piano,** dynamic marking. The notation features a mix of eighth and sixteenth notes, with some notes marked with an asterisk (*).

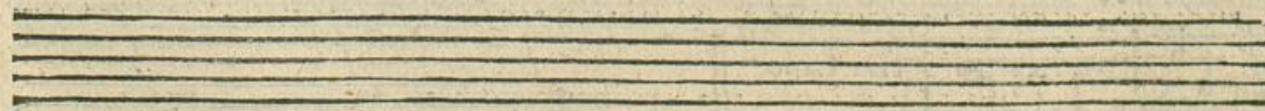
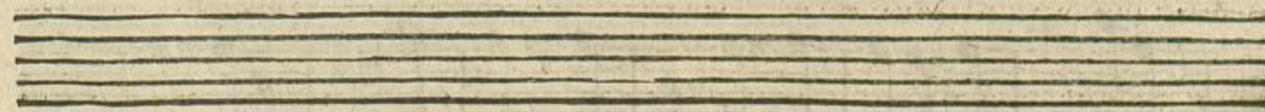
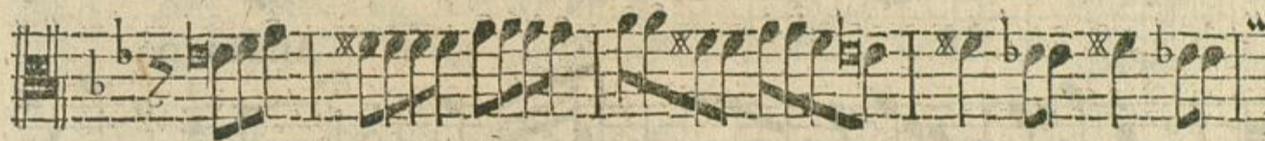
Twelfth staff of music, continuing the piece with a **Piano,** dynamic marking. The notation features a mix of eighth and sixteenth notes, with some notes marked with an asterisk (*).



X.



Quando sperare.



Volta subito.



The musical score consists of 12 staves of music, primarily in a single system. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes several dynamic markings: *For.* (Forte) appears on the second staff, *Piano.* on the third, *Forte.* on the seventh, and *Pian.* (Piano) on the eighth. A tempo change to *Andantino.* is indicated on the eighth staff. The piece concludes with a *Da Capo.* instruction on the twelfth staff, followed by a repeat sign and a few final notes. The notation includes various rhythmic values, slurs, and fingering indications (marked with 'x').



XI.

A Adagio.
H! confumor &c.

Piano.

Volti subito.

Viola.

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

Fortc.

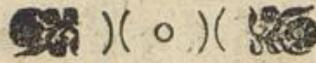
piano.

Fortc.

Piano.

Detailed description: This page contains a musical score for a single instrument, likely a piano or harpsichord, written in a historical style. The music is in a bass clef with one flat (B-flat major or D minor). It consists of 11 staves of handwritten notation. The first four staves feature a continuous sixteenth-note pattern. The fifth staff begins with a 'piano.' marking. The sixth and seventh staves continue the sixteenth-note texture. The eighth staff has a 'Fortc.' marking. The ninth staff has a 'Piano.' marking. The tenth and eleventh staves show more complex rhythmic patterns, including some notes marked with an 'X' and a 'b' (flat) appearing in the tenth staff.





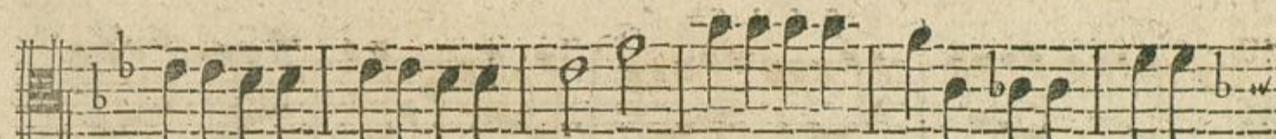
XII.

T Moderato.
Ora est.

Piano. Forte, Piano, Forte. Piano. Forte. Piano. Forte. Forte.

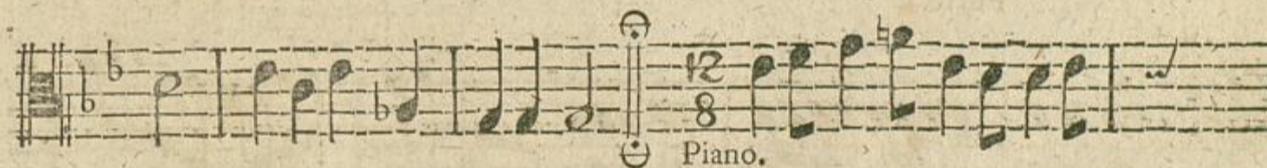


Piano.

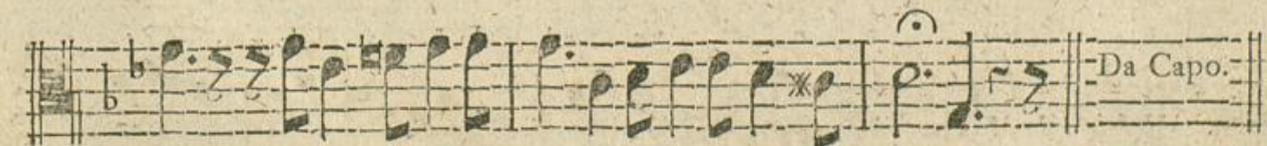
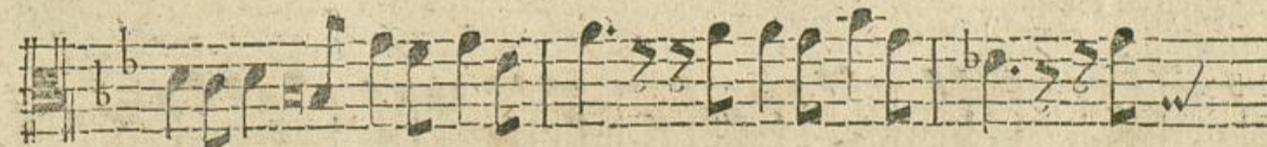


Piano.

Forte.



Piano.



Da Capo.

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

Viola.



XIII.

O Andante.
Amoris. Piano.

Forte.

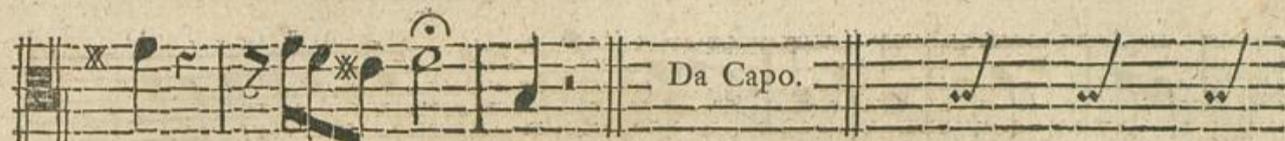
Piano. Forte. Piano.

Forte.

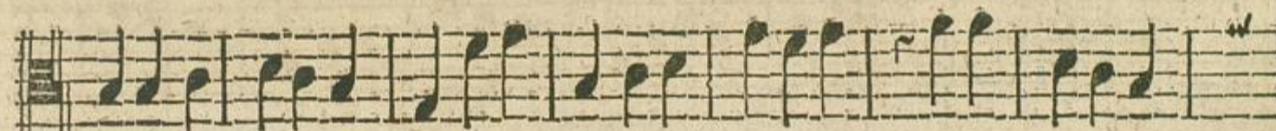
Piano.

Forte.

Forte.



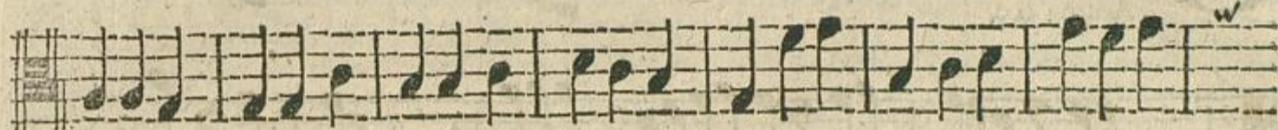
XIV.



A page of handwritten musical notation on aged paper, featuring 12 staves. The notation is in a single system, likely for a single melodic line. The staves contain various rhythmic values, including eighth and sixteenth notes, and rests. Some notes are marked with an 'x' or an asterisk. The piece includes dynamic markings: 'Fortc.' (likely Fortissimo) and 'Piano.' The notation is written in a cursive, historical style. The paper shows signs of age, including some staining and wear at the edges.



Forte.



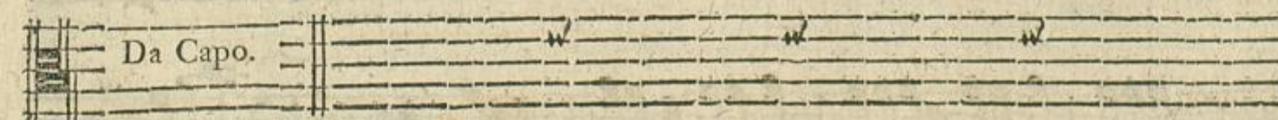
Piano.



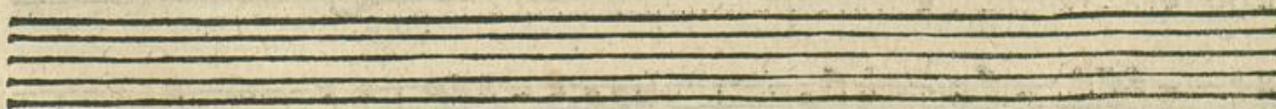
Forte.



Piano.

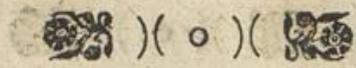


Da Capo.



Sigre. Meyer, *Aria XL. Opus I. K o*

Viola.



XV.

O Adagio.
Anima &c.

Piano. Fortc.

Piano.

Fortc.



piano.

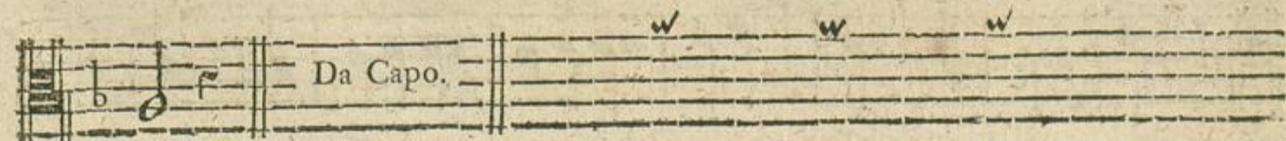
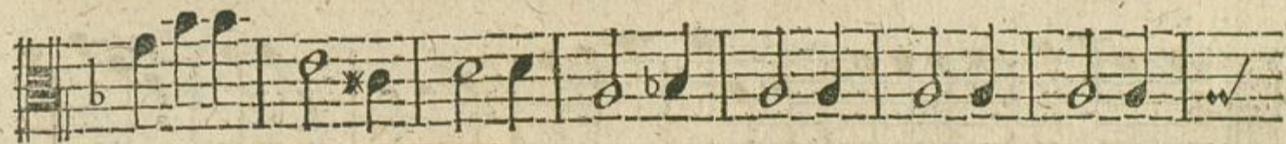


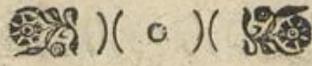
Forte.

Forte.



Allegro.





XVI.

E Vivace.
Ja lucere &c.

Piano.

Forte.



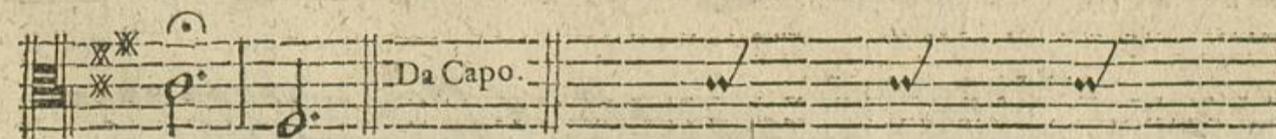
Piano.



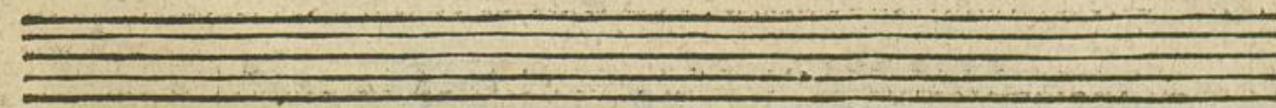
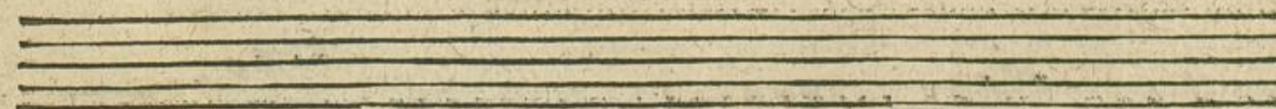
Forte.



Piano.



Da Capo.



Sigre. Meyer, Aria XL. Opus I. L o

Viola.



XVII.

S *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.

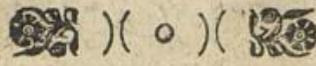


Forte.

piano.



Volti subito.



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



XVIII.

Recitativo Stromentato.

A Daggio. Tristi nocte fu gata
Piano. Forte.



umbra disperfa ve nit tandem lux op - ta ta Pax

Piano.

re dit be'a ta nunc in DEO qui - ef ce a nima chara hic

Piano. Forte.

tu ta lae tare in hoc bono de le eta re nulla

For. alleg.

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

Piano. Forte. Forte.

SEGUE LARIA.

Sigre. Meyer, Aria XL. Opus I. M

Viola.



SEGUE L'ARIA.

E Allegro spiritoso.
Ja-tuba &c.

Piano.

Forte.

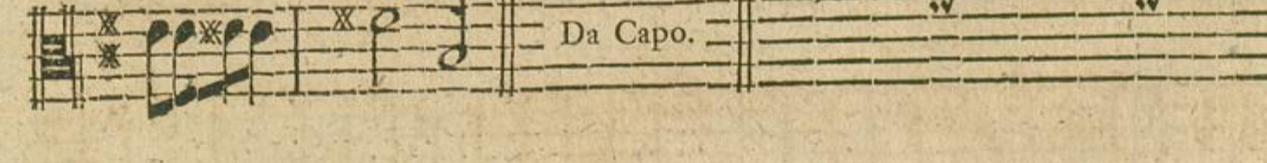
Piano.

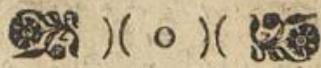
Forte.

Piano.

For.

Piano.





XIX.

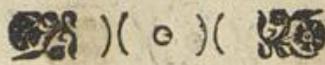
A Presto.
Mo te &c.

Piano.

Forte.

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

Volti subito.
Viola.



Piano.

Da Capo.

XX.

Recitativo Strumentato.

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

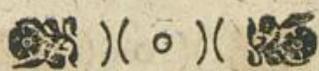
Piano. Forte. Pia.

ga ces um bræ quàm fasci - na - tis blando neçtare cor fat

For. For. Pia. Forte.

de ce pi - stis me fat mellis spicula noscò dul - ci a non

Piano.



po sco va le ter ra fur sum cor æ - ter na pe to.

Forte.

SEGUE L'ARIA.

Largo.

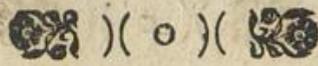
N dolci, &c.

Piauo.

Forte.

Piano.

Volti subito.



Fortc.

Piano.

Fortc.

Piano.

Da Capo.



XXI.

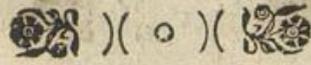
J Tempo giusto. *p*
 Efu mi! ach ter amate, &c.

Piano.

Volti subito.

Sigre. Meyer, *Aria XL. Opus 1.* O o

Viola



Forte.

Piano.

Da Capo.



XXII.

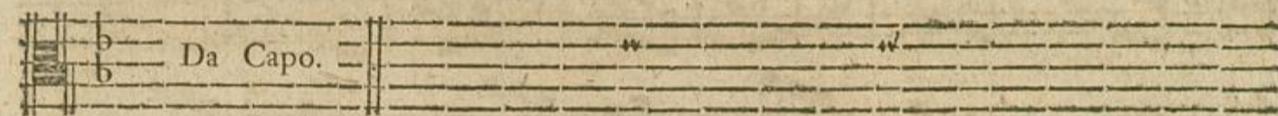
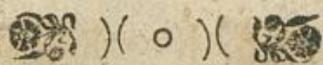
A Adagio.
Udi Cælum, &c.

The musical score consists of ten staves of music. The first staff begins with a large 'A' and the tempo marking 'Adagio.' Below the first staff is the text 'Udi Cælum, &c.' The music is written in a single system with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics 'Piano' and 'Forte' are indicated at different points in the piece. The piece concludes with a double bar line and repeat dots.

Piano.

Forte.

Piano.

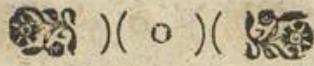


XXIII.



Sigre. Meyer, Aria XL. Opus I. P. 0

Volti subito.
Viola.



Musical staff 1: Treble clef, key signature of one flat (B-flat), 2/4 time signature. The staff contains a series of eighth and sixteenth notes. A **Forte** dynamic marking is placed below the staff.

Musical staff 2: Continuation of the musical notation from the first staff.

Musical staff 3: Continuation of the musical notation.

Musical staff 4: Continuation of the musical notation. A **Piano** dynamic marking is placed below the staff.

Musical staff 5: Continuation of the musical notation.

Musical staff 6: Continuation of the musical notation.

Musical staff 7: Continuation of the musical notation.

Musical staff 8: Continuation of the musical notation. Includes a **tr.** (trill) marking above a note and a **Forte** dynamic marking below the staff.

Musical staff 9: Continuation of the musical notation.

Musical staff 10: Continuation of the musical notation. Includes a **Piano** dynamic marking below the staff.

Musical staff 11: Continuation of the musical notation.

Musical staff 12: Continuation of the musical notation.

Musical staff 13: Continuation of the musical notation. Ends with a **Da Capo** instruction and repeat signs.



XXIV.

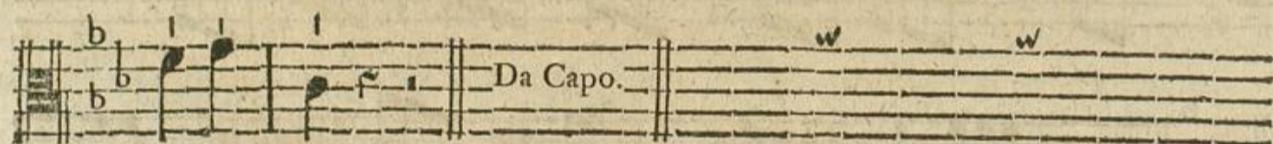
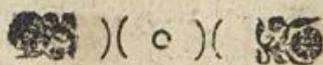
A *Adaggio affaj.*
 H mori, &c.

Piano.

Forre.

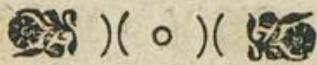
Piano.

Volci subito.



XXV.





la - ta sum to ta de re - li cta cru - de lis

Forte. Piano.

dolor ah ter fu - ne sta fors sy dus in - faustum va na

Piano.

cru ci at spes spes male - fi da ah fru stra cælum cla mo

Forte. Piano. Forte.

vane spon sum in clamo ah frustra ploro so - la men hic imploro

Forte.

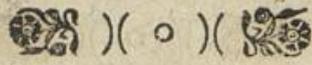
in me - ro - re vi - vo ah de - so - la ta ge mo.

Pia. Forte.

SEGUE L'ARIA.

Signe. Meyer, Aria XL. Opus 1. Q o

Viola



SEGUE L'ARIA.

S *Adagio.*
 Ponfe ah ubi lates, &c.

Piano.

Forte.

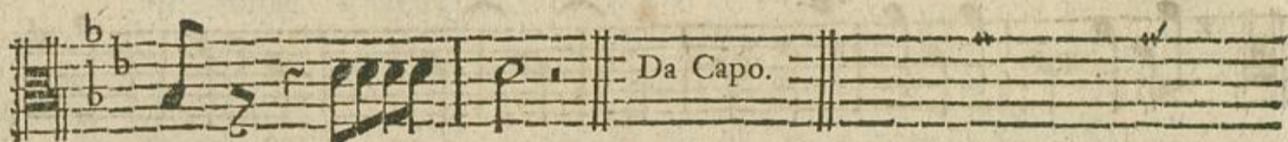
piano.



Forte.



Piano.



Da Capo.



XXVI.

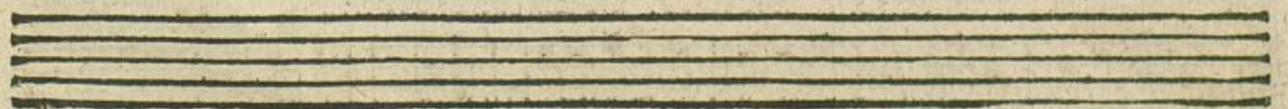


Allegro.

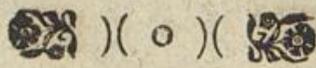
Eni sponfa, &c.



Piano.



Volti subito.



This page contains 12 staves of musical notation. The notation is written on a five-line staff with a treble clef. The music consists of a single melodic line. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. There are several dynamic markings: "Forte." appears on the third, fourth, and ninth staves; "Pia." appears on the second, third, and fifth staves; "For." appears on the third staff; and "Piano." appears on the fifth and ninth staves. There are also asterisks (*) placed above certain notes on the first, second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves. A circled "a" is placed above the eighth staff. The page ends with a double bar line and a repeat sign on the twelfth staff.

Forte.

Da Capo.



XXVII.

Recitativo Stromentato

A *b* *C* *r*
 H! pecca vi ma le fe - ci ò

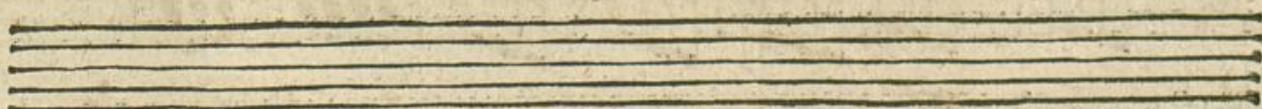
A *b* *C*
 Daggio. Piano.

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

b
 Forte. Piano.

b
 li - cta - sed pœni - tet comif - fa pa ves - co ma - la & e - ru-

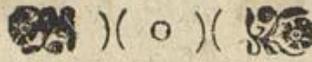
b
 Forte. Piano.



Volti subito.

Sigre. Meyer, Aria XL. Opus I. R o

Viola.



be fco er - ra vi fed en fed en de

Forte- Piano.

fele re do le - o me - o contritum

Forte. Piano.

fi - li - um quaeso re - spi - ce Pa - ter.

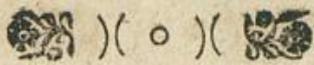
Forte.

SEGUE L'ARIA.

Adagio.

A Hi peccavi &c.

Piano.



Forte.

Piano.

Forte.

Allegro.
Piano.

Da Capo.



XXVIII.

A *Largo.*
 Ve JESU.
Piano.
Forte.
Piano.

The musical score consists of ten staves of music. The first staff begins with a large, bold letter 'A' and the tempo marking 'Largo.' Below the first staff is the text 'Ve JESU.' The score includes dynamic markings: 'Piano.' appears on the second and fourth staves, 'Forte.' on the sixth staff, and 'Piano.' again on the eighth staff. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a repeat sign.

tr.

Forte. Piano.

Da Capo.

XXIX.

Presto.

S Ævit mare &c.

Forte. Piano.

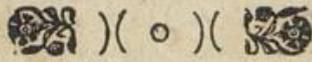
Forte.

Vclti subito.

Sigre. Meyer, *Aria XL. Opus 1.*

S o

Viola



piano.

Adagio.
Pianissimo.

Presto.

Forte.

Piano.

Adagio.

Presto.

Adagio.

Presto.
Forte.

Largo.
Piano.



Musical notation on three staves. The first two staves contain a melodic line with an 'X' marking at the beginning and a 'w' at the end. The third staff contains a 'Da Capo.' instruction followed by a repeat sign and a 'w' marking.

XXX.

Allegro.

First staff of the section, starting with a large 'I' time signature. It includes a key signature of one flat (B-flat) and a time signature of 12/8. The text 'Te fatales.' is written below the staff. The staff ends with a 'w' marking.

Second staff of the section, continuing the melodic line with various accidentals and a 'w' marking at the end.

Third staff of the section, continuing the melodic line with various accidentals and a 'w' marking at the end.

Fourth staff of the section, featuring dynamic markings 'Piano.' and 'For.' (Forte) and a 'w' marking at the end.

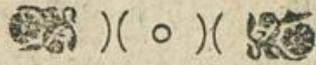
Fifth staff of the section, featuring a 'Piano.' dynamic marking and a 'w' marking at the end.

Sixth staff of the section, continuing the melodic line with a 'w' marking at the end.

Seventh staff of the section, continuing the melodic line with a 'w' marking at the end.

Eighth staff of the section, featuring a 'Forte.' dynamic marking and a 'w' marking at the end.

Ninth staff of the section, continuing the melodic line with various accidentals and a 'w' marking at the end.



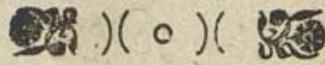
For.



Volti subito.

Sigre. Meyer, Aria XL. Opus I. To

Viola.

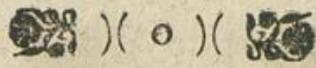


Piano. *For.* *Presto.* *Piano.*

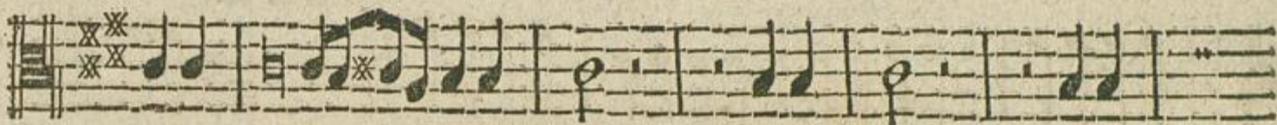


XXXI.

Adagio assaj
C *Essa nunc.* *Piano.* *For.*



piano.

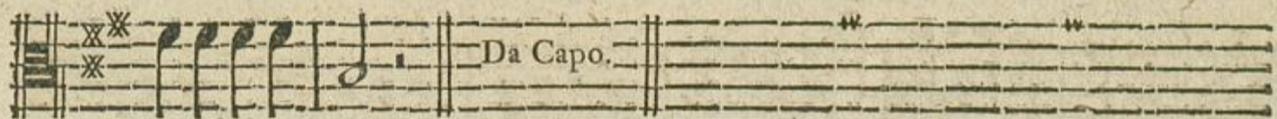


For.

Allegro.



Piano.



Da Capo.



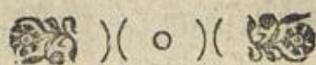
XXXII.

Allegro affaj.



Lammantes o furores.

Volti subito.



Piano. Forte.

Piano.

Forte.



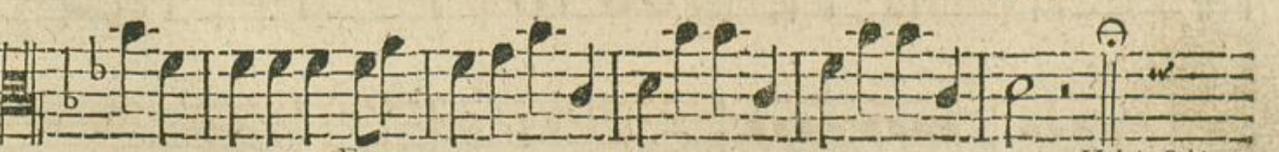
Piano.



Forte.



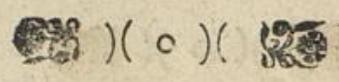
Piano.



For.

Volti subito,
Viola.

Sigre. Meyer, *Aria XL. Opus 1.* U o



Piano.

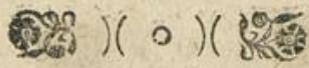
Da Capo.



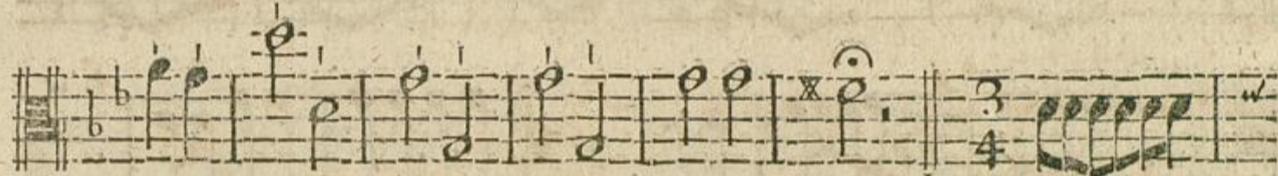
XXXII.

Allegro assaj.

M Unde.



Piano.



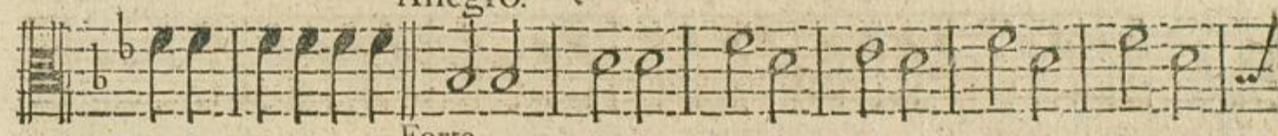
Lento.



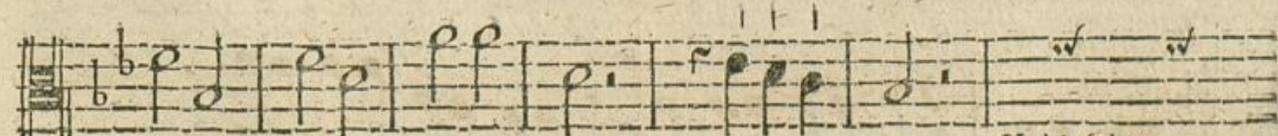
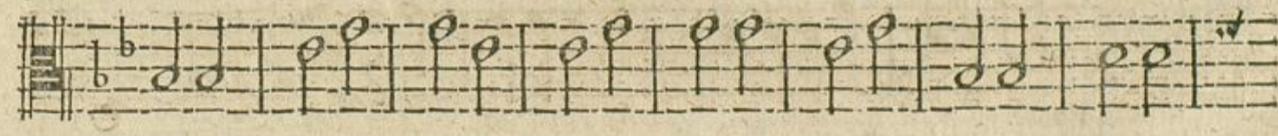
Andante.



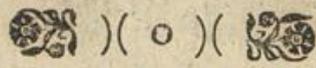
Allegro.



Forse.



Volti subito.



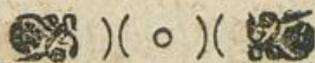
Piano.

Lento.

Andante.

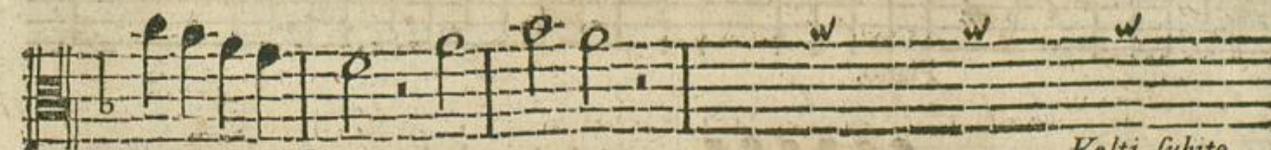
Forte.

Gravè.



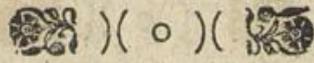
XXXIV.

Andante moderato.



Sigre. Meyer, *Aria XL. Opus I. Xo*

Viola.



Forte.

Piano.

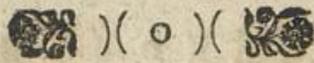
For.

Adagio.

Forte.

Volti subito.





Piano.



Forte.



XXXV.

Andantino spiritoso.



Olvite voces.





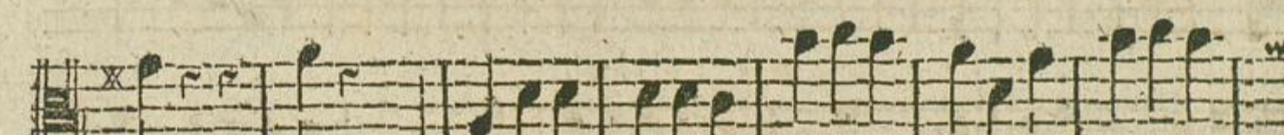
Piano.



Forte.



Piano.

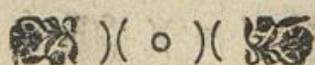


Volti subito.



Sigre. Meyer, Aria XL. Opus 1. 10

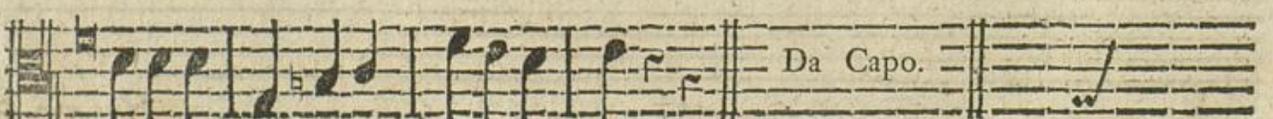
Viola.



Forte.



Piano.

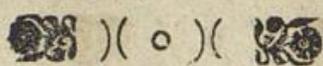


Da Capo.



XXXVI.

Gravè.
C Hare JESU.



For.

Piano.

Da Capo.



XXXVII.

Adaggio affettuoso.

O ! Dulces cordis.

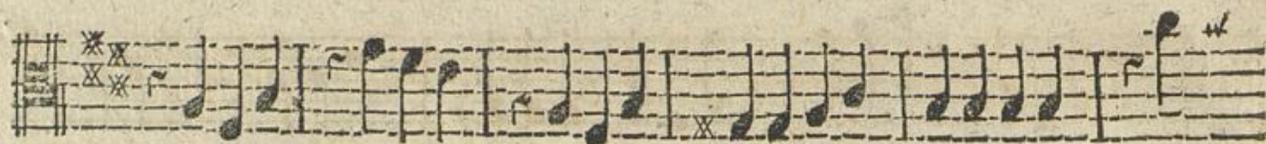
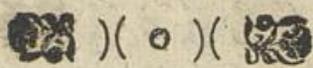
Piano.

Piano.

Volti subito.

Sigre. Meyer, *Aria XL. Opus 1. Zo*

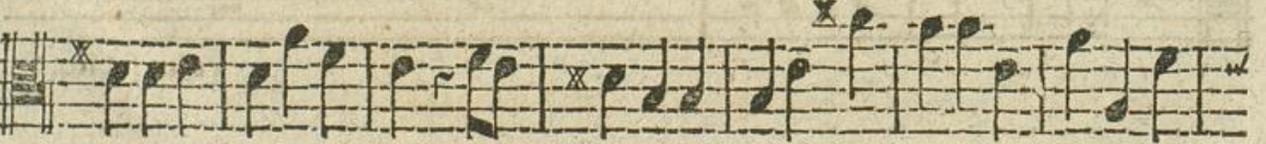
Viola.



Forte.



Piano.



molto.



Forte.



Da Capo.



XXXVIII.

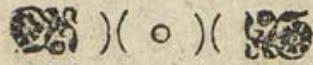
C *Largo.*
celi grata.

Piano.

Forte.

Piano.

Volta subito.



X

w

For.

Forte.

Pia.

X

*

*

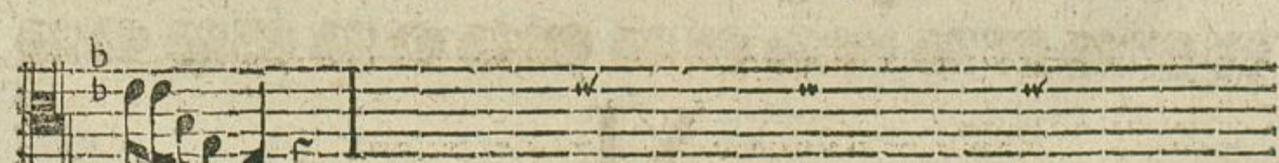
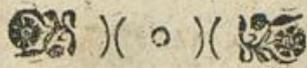
Da Capo.



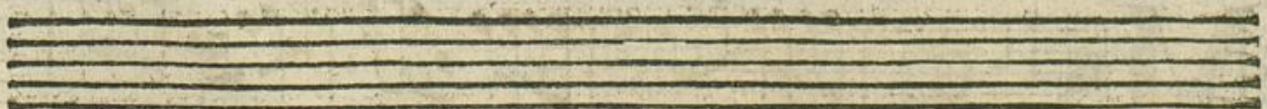
XXXIX.

Largo.

P Eccantem me.



Volti subito.



Sigre. Meyer, Aria XL. Opus 1. A a o

Viola.



Piano.

For.



XL.

Adaggio.

M *Isferemeni mei.*



F I N E.

Faint, illegible musical notation on a page with ten staves. The text is mirrored bleed-through from the reverse side of the paper.

