

# **Badische Landesbibliothek Karlsruhe**

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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**

Kontrabass [Don Mus. Dr. 2020]

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

Druck 2020

# CONTROBAS

2









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; Republica*  
LUCERNENSIS.

OPUS I.



*Cum Permissu Superiorum.*

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



# Vorbericht

An den geehrten Liebhaber der edlen Music.

**D**Wohlen mir nit unbewust seyn kunte / daß die Musicalische eben so wenig / als adere zum Vorschein gelangende Schriften von der allgemeinen / und ohngefaunten Critique eximiert seyn. Habe mich doch eben so wenig / als andere / abschrecken lassen / bey dem Musique-liebenden Publico mit einem neuen aus XL. Arien bestehenden Werk 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 drey aus / und bey allen / doch Inn- und bey vilen einen geneigten Eingang finden werde. Wann auch hen / und erfahren werde / daß dieses mein erstes dem Tag-Liecht anvertrautes / und Anno 1748. Neu aufgeführtes Musicalische Werk bey der Musique verehrenden Welt den gewünschten Eingang wird gefunden habe / so verspreche deroelben künftighin noch mehrere gleichen Seyli durch den Druck mit zutheilen.

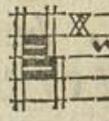
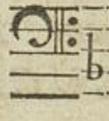
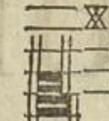
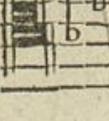
Alle diese Arien habe anfanglich über Italiensische Poësie, und zwar mehrentheils per die Metra des Welt berühmten Kayserlichen Hoof Poëten Herrn Metastasio componiert; weilenaber die Kammer-Musique in unseren Landen nicht so gebräuchlich / wie in Italien; als habe dienlich / und nutzlicher zu sein erachtet / die Italiensische 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 / zuerweisen beliebet hat de. Hochwürdigste / und Hochgelehrte Herr P. WOLFGANGUS ITTEN würdigster Sub Prior des hochlöblichen und Freyen St. Dits; Hauses Engelberg mein höchst venerierender Patron / und Freund / dessen glückliche Bemühung in ungezwungener Imitierung Italienscher 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 künftigen folgenden Werckeren nachstehende Anmerkungen geneigtest an zusehen.

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

dieses erstere Zeichen mit einem durchgehenden Strich bedeutet in meinen Compositionen jederzeit ein zweyer Alla Bree, 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 nit stoßen; dann an statt des gewohnten Violin Zeichen / werden selb verschiedene andere nach Beschaffenheit deren Clavium antreffen / doch also / daß der Haupt / oder Intonation Clavis immer utresse zwisehen der dritt. und vierten Linien / wie auf folgender Anmerkung zu ersehen.

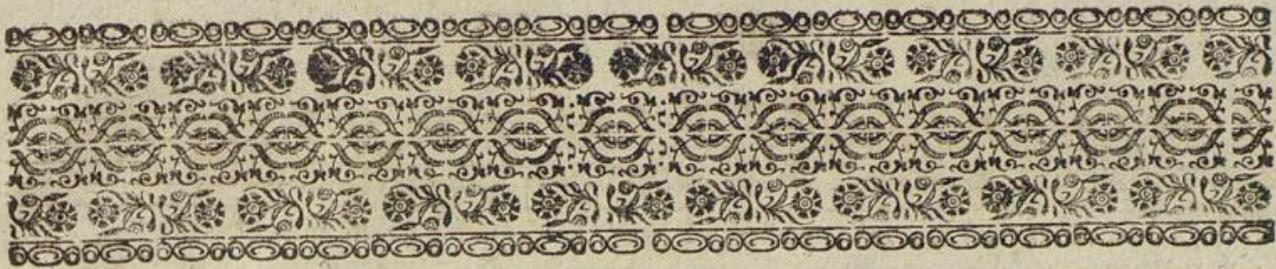
Aus dem C.		Aus dem D.		Aus dem Dis.		Aus dem E.	
Aus dem F.		Aus dem G.		Aus dem A.		Aus dem B.	 &c.

Hieraus wird man finden / daß die Stim von jeden Thon allezeit zwischen die mittlere / und andere oberste Linien hinein kommt / und weith leichter / als auf die Deutsche Weis zu verstehen.

3. Setze auch in diesem / und velleicht folgenden Werckeren als ein bewehrte Regel, daß die Musique nur 4. Haupt-Bewegungen habe / als nemlich Largo, Andante, Allegro, und Presto, deren eines auf das andere in dem Tempo geschwinde der folget; folglich das Adaggio, Gravè, Vivace &c. Nur synonyma 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 solcher Production. Schlüsselichen hoffe / es werde der Italiener vortrefliches Spruch, Wort: E ben' accordato è mezzo Suonato; wohl gestimt ist halb gespilt &c.

Auch bey den teutschen Herren Musicanten nit unbekant seyn. Obwohl nun aber / und letztlich der jezigen Italiensische Stylus, damit selber desto vollkommener in die Ohren falle / so wohl die Wile / als virtuose Musicanten liebet / und erheuset; wolle man sich doch an jenen Ohren / da etwann weniger / oder auch nicht so virtuose Musicanten vorhanden / von Erlauffung dieses meines Wercks nit abschrecken lassen / massen solches auch mit wenigeren mag producirt werden / indeme hauptsächlich nur 5. Personen darzu vordrffen. 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 ansehe / 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 ersetzen.

Will mich solchen nach verdrösten / das hoch ermeltes Publicum diese meine Undernehmung genemigen / und mich seiner wehrteigehäestigen Neigung nicht unwürdig achten werde; in welcher zuversicht ich auch nicht ermanglen werde meine angefangene Arbeit unverdrossen fortzusetzen.



# CONTRO-BASSO.

## I.

Recitativo Stromentato.

**A** daggio. *Ti mi da mens quid hæres? ah! quid*

Pianissimo.

*flu etu as mee rens a ni ma? linqui to tandem fomni - a va - na ad*

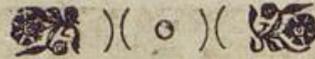
*DE um ad Spon sum corde to to & de vo - to an - xi - a*

Forte. Piano.

*te conver te no li tar da re a mo rem re da - ma re DE O*

Sign. Meyer, *Aria XL. Opus I. (A)*

*Contro-Basso.*



tu o ad hæ re bo na ve ra hic quæ re in mæ-  
 ro re in do lō re hic fo la men hie va men a more mo ri  
 dulce est vive re & fo li DE O fer - vi re dulce reg nare.

Forte.

### SEGUE L'ARIA.

*Allegro spiritoso.*  
**S** Ponte mi.

Piano. Forte.

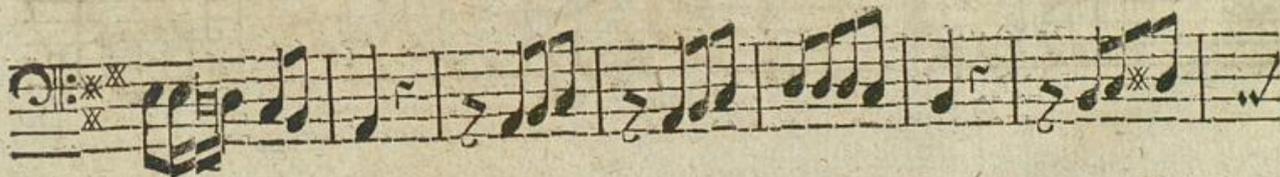
Piano. Forte. Piano.

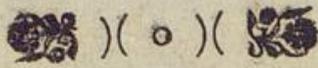


For e.



Piano.





Musical staff 1: Bass clef, treble clef, and a key signature of one flat. The staff contains a series of eighth and sixteenth notes. Dynamic markings 'Forte.' and 'Piano.' are placed below the staff. There are also some 'X' marks above the staff.

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

Musical staff 3: Continuation of the musical notation. A 'For.' marking is visible at the end of the staff.

Musical staff 4: Continuation of the musical notation.

Musical staff 5: Continuation of the musical notation.

Musical staff 6: Continuation of the musical notation.

Musical staff 7: Continuation of the musical notation. Dynamic markings 'Piano.' and 'Forte.' are placed below the staff.

Musical staff 8: Continuation of the musical notation. The tempo marking 'Adagio.' is placed above the staff. A time signature change to 3/4 is indicated. A 'Piano.' marking is placed below the staff.

Musical staff 9: Continuation of the musical notation. The tempo marking 'Allegro.' is placed above the staff. A time signature change to common time (C) is indicated.

Musical staff 10: Continuation of the musical notation.

Musical staff 11: Continuation of the musical notation. The instruction 'Da Capo.' is written at the beginning of the staff.



# II.

Recitativo Stroment.

**A** daggio. Plan-

Piano. Fortc. Pia. for. Pia. For. Piano.

go præ do-

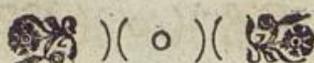
lo re gemo fa - ta du ra de plo ro quò me vertam igno ro

Forte.

ju ra ti ho stes un di que premunt me

Signe. Meyer, Aria XL. Opus I. (B)

Contro-Basso.



do li paran tur fo la sto si ne spe in me ar man tur

ge mo tre mo ò DE us fuc - cur re ah!

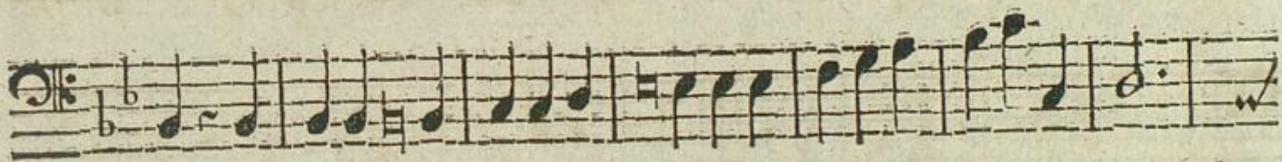
Piano. Forte.

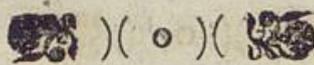
ju va.

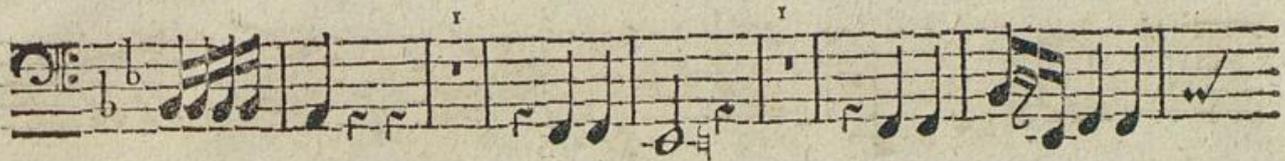
### SEGUE L'ARIA.

**V** Vivace.  
Ivo plangendo.

Forte.







Allegro.



Piano.



Da Capo.



# III.

Andante.

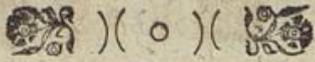


Ereo ò spon e.



Sigre. Meyer, Aria XL. Opus I. (C)

Contro-Basso.



Musical staff 1: Bass clef, key signature of two flats (B-flat, E-flat), common time signature. The staff contains a series of eighth and sixteenth notes. A dynamic marking of *Piano.* is placed below the staff towards the right end.

Musical staff 2: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece with various rhythmic patterns.

Musical staff 3: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece.

Musical staff 4: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece.

Musical staff 5: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece. Dynamic markings *Forte.* and *Piano.* are present below the staff.

Musical staff 6: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece. Dynamic markings *Forte.* and *Piano.* are present below the staff.

Musical staff 7: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece. Dynamic markings *Forte.*, *Piano.*, and *Forte.* are present below the staff.

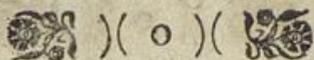
Musical staff 8: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece. A dynamic marking of *Piano.* is present below the staff.

Musical staff 9: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece.

Musical staff 10: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece. Dynamic markings *Forte.* and *Piano.* are present below the staff.

Musical staff 11: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece.

Musical staff 12: Bass clef, key signature of two flats, common time signature. Continuation of the musical piece.



Forte.



Allegro.

Piano.



Forte.

Piano.



Forte.

Da Capo.

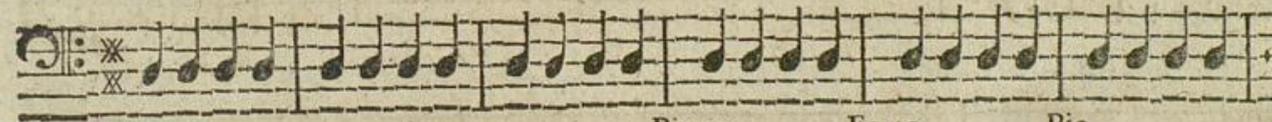


# IV.



Pomposo.

Alle munde.



Piano.

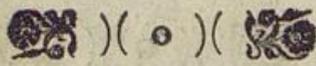
Forte.

Pia,



Forte.

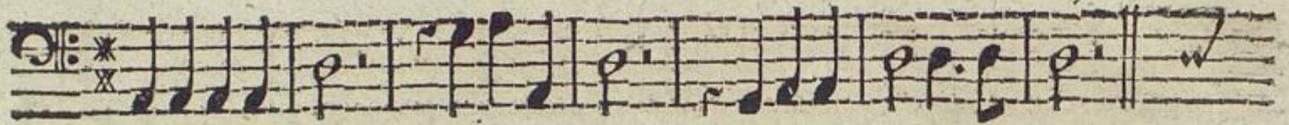
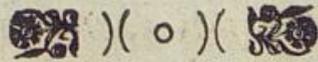




Piano.

Forte.

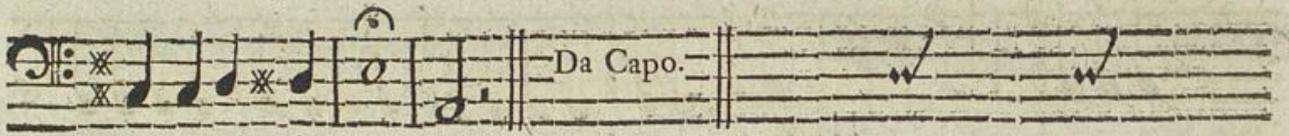




Adagio.



Piano.



Forte.



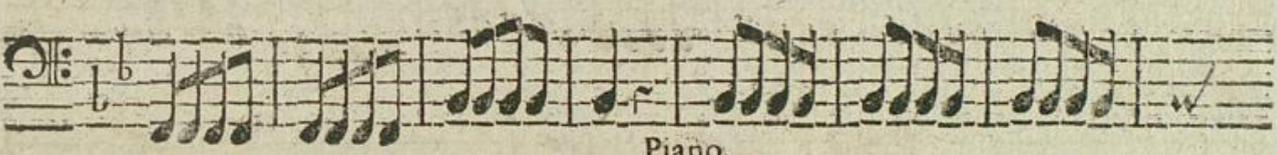
# V.

Presto.

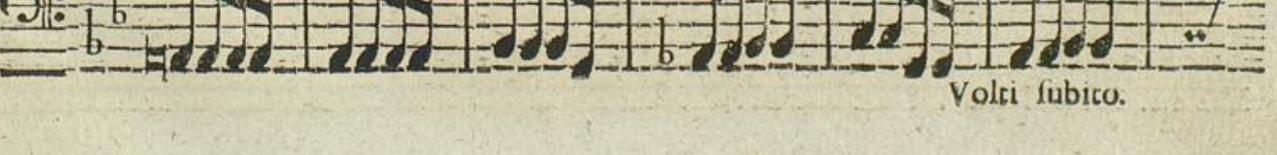
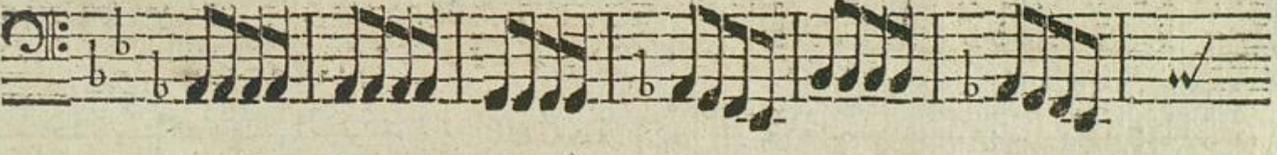




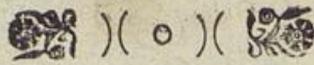
Forte.



Piano.

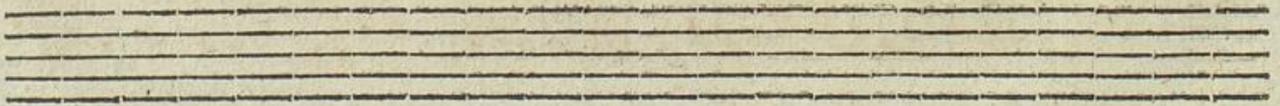
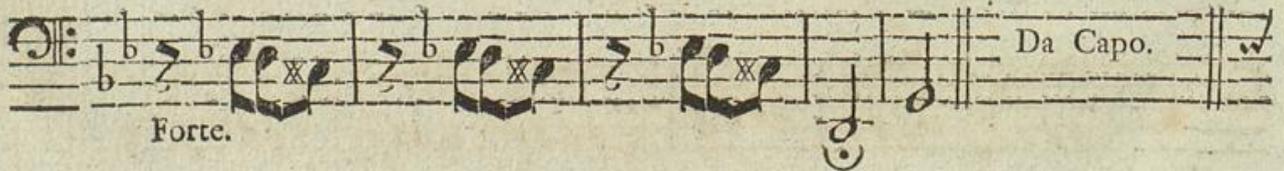


Voltri subito.



Adagio.

Allegro.





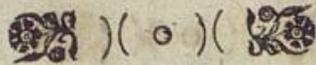
# VI.

Andante.

**T** *Andem cor meum.*

*Sigre. Meyer, Aria XL. Opus I. (E)*

*Contro-Basso.*



Piano.



For.



Piano.

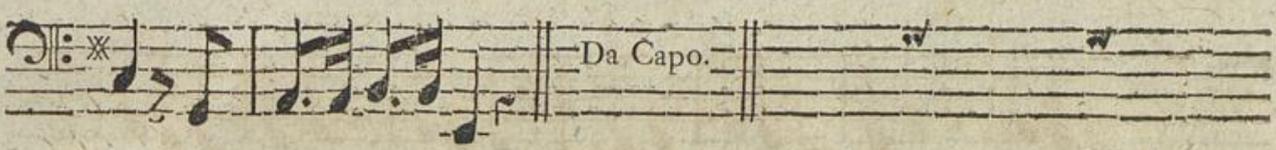


For.

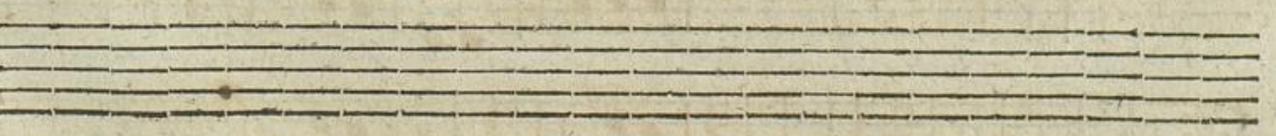


Pia.

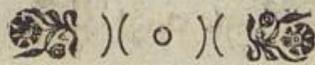


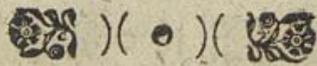


# VII.



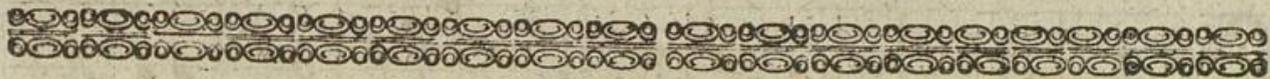
Volti subito.





*Piano.*

*Da Capo.*



# VIII.

*Furiosamente.*

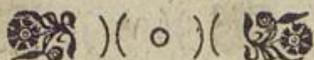
**S** *Ævi furores.*

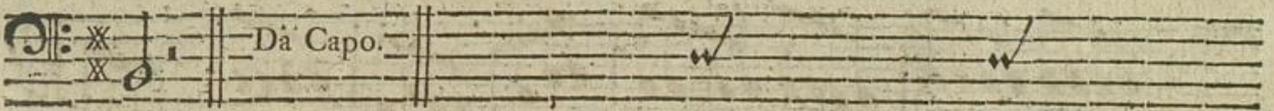
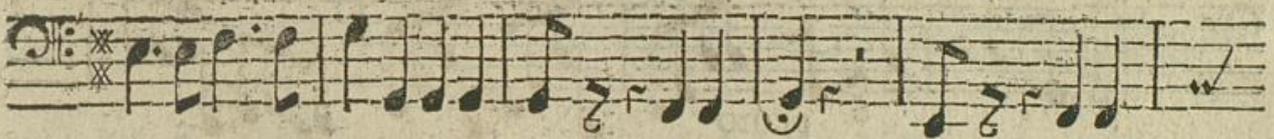
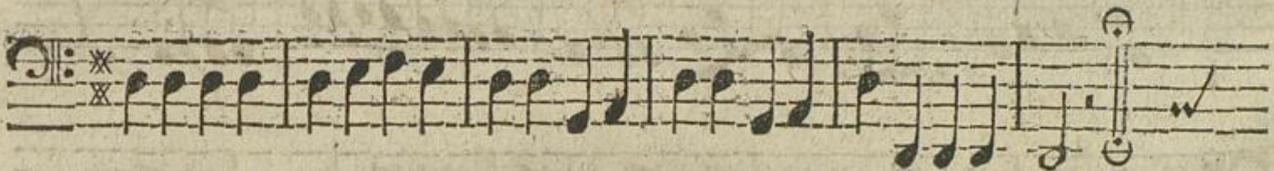
*Piano.*

*Volci febico.*

*Sigre. Meyer, Aria XL. Opus I. (F)*

*Contro-Basso.*





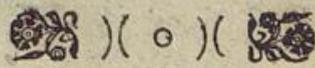
# IX.

Allegro.



N mari procelloso.





Pia.

Forte.

piano

The musical score consists of ten staves of music in bass clef with a key signature of one flat. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff has a '4' above it. The second staff has a '6' below it. The third staff has 'Pia.' below it. The fourth staff has a '1' above it. The fifth staff has 'Forte.' below it. The sixth staff has 'piano' below it. The seventh staff has a '5' below it. The eighth staff has a '6' below it. The ninth staff has a '2' below it. The tenth staff has a '1' above it.



# X.

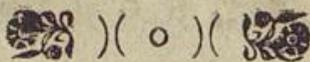
Adagio.



Volti subito.

Signor. Meyer, *Aria XL. Opus I.* (G)

Contro-Basso.



Andante. | | |  
 Piano.

Da Capo.



# XI.

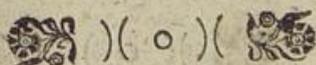
Adaggio.

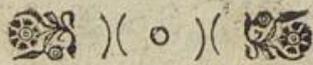
**A** x

H! confumor &c.

Piano.

Volti subito.





forte.

Piano.

Da Capo.



# XII.

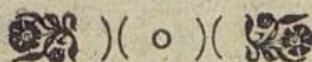
Moderato.

**T** Ora est.

Volti subito.

*Sigre. Meyer, Aria XL. Opus I. (H)*

*Contro-Basso.*



Piano. Forte.

Piano. Forte.

Piano.

Forte.

Piano.

Forte.

Piano.

Forte. Piano.



Forte.

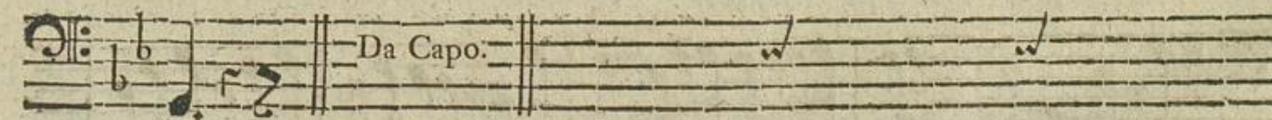
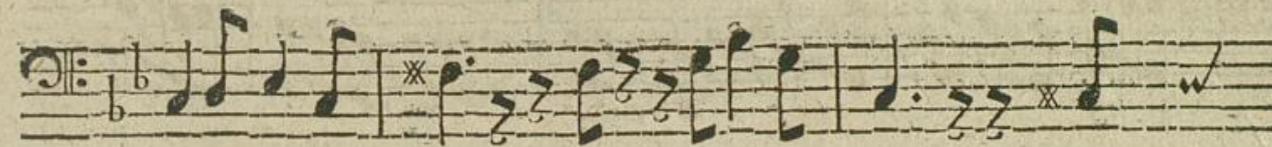


Piano.

Forte.



Piano.



Da Capo.



# XIII.

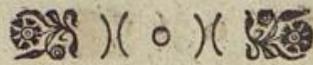
Andante.



Amoris.

piano.

Volti subito.



Forte.

Piano. Forte.

Piano.

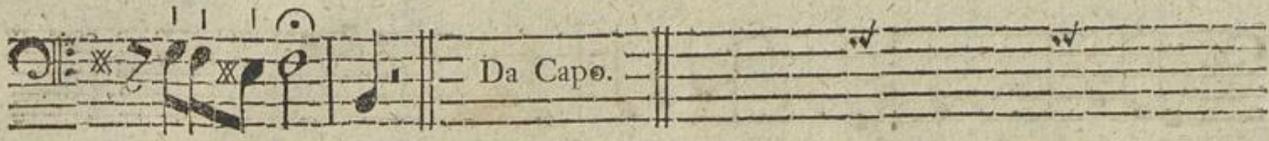
Forte.

Piano.

Forte.

Forte.

Piano.



# XIV.

Allegro affaj.



Piano.

Forte.



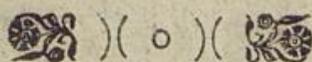
Piano.



Volci subito.

Sigre. Meyer , *Aria XL. Opus I. (I)*

*Contro-Basso.*



Forc.



Piano.



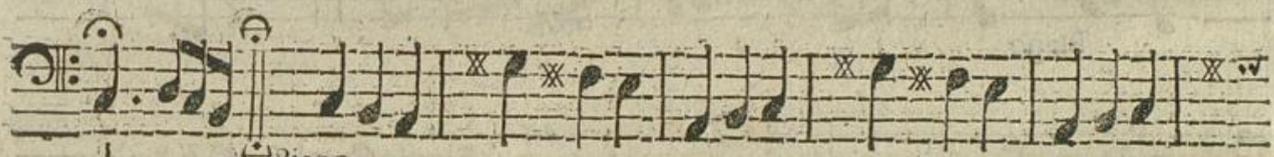
Forc.



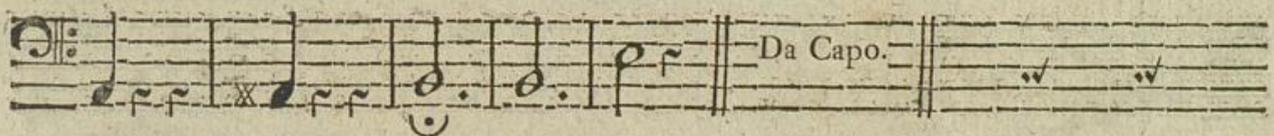
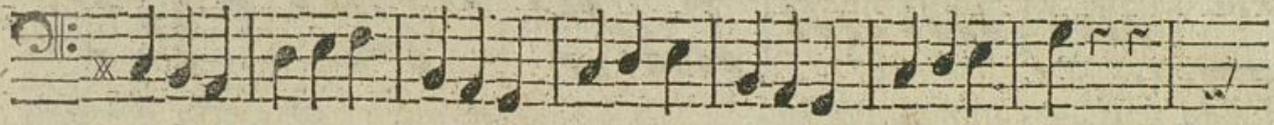
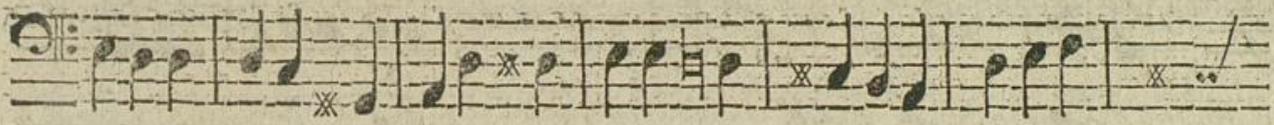
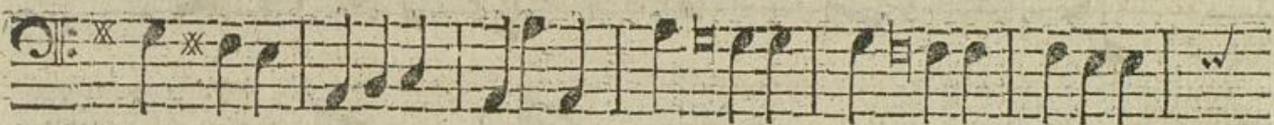
Piano.



Forte.



Piano.



Da Capo.



# XV.

Adagio.

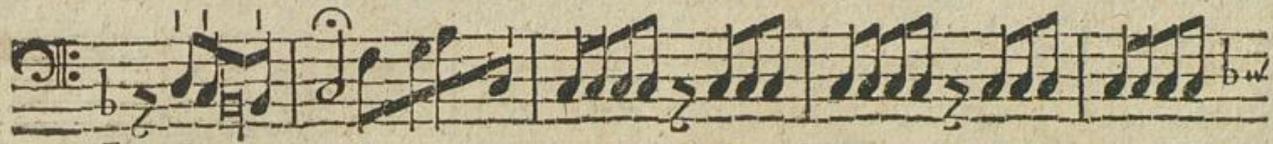


Anima.



Volta subito.

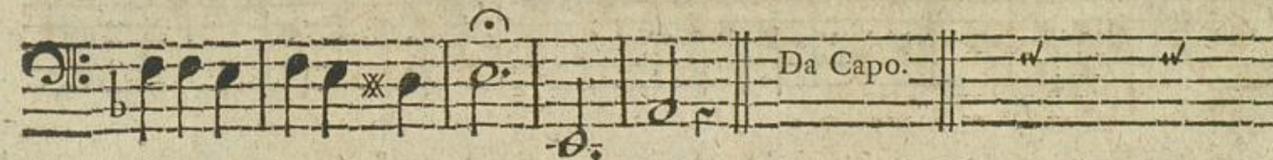
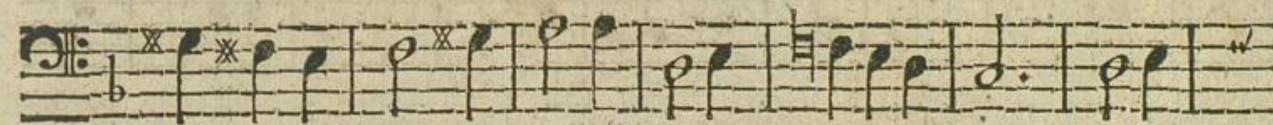




Forte.



Allegro.



Da Capo.



# XVI.

Vivace.

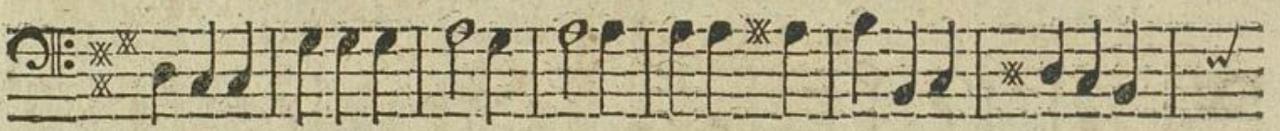
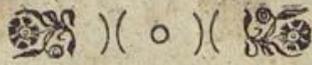


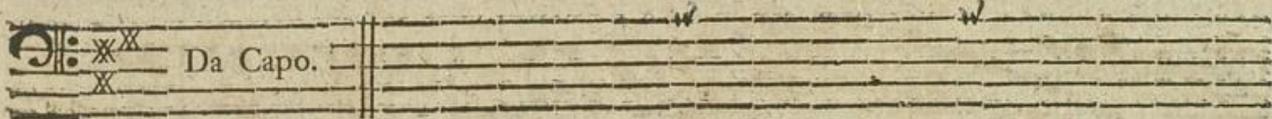
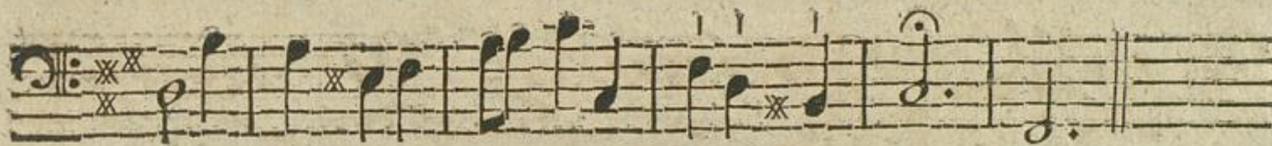
Ja luceta.

Volci subito.

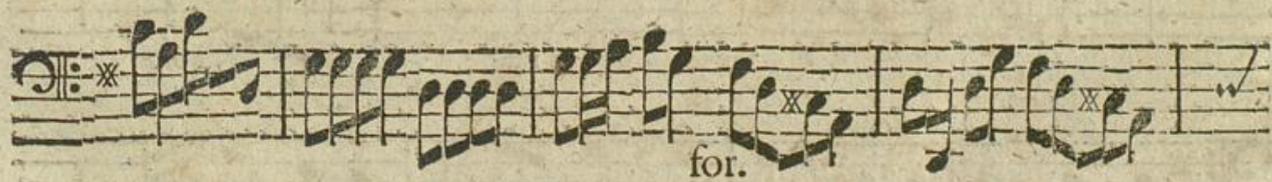
Contro-Basso.

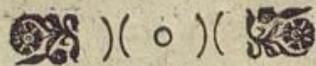
Signe. Meyer, Aria XL. Opus I. (K)



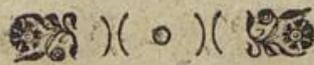


# XVII.





The page contains ten staves of musical notation, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense with sixteenth and thirty-second notes, often beamed together. Dynamics are indicated by the following labels: **Piano.** (first staff), **For.** and **Piano.** (second staff), **For.** (third staff), **Pia.** (fourth staff), **Piano.** (fifth staff), **For.** (sixth staff), **For.** and **Piano.** (seventh staff), **For.**, **Piano.**, and **For.** (eighth staff), **For.** (ninth staff), and **For.** (tenth staff). There are also various articulation marks, including asterisks and 'x' marks above notes, and some slurs. The paper shows signs of age, with some staining and wear.



1 1

Forte. Piano.

Forte. Piano. Forte.

Alleg. molto. Piano.

Forte.

Piano

For. Piano. For.

tr.

Da Capo.

Signe. Meyer, Aria XL. Opus I. (L)

Contro-Basso.



# XVIII.

Recitativo Stromentato!

**A** *Daggio.* Tri fi nocte fu - ga - ta

*Piano.* *Forte.*

um bra di sper sa ven it tan dem lux op - ta - ta pax re dit be -

*Piano.* *Forte.* *Piano.*

a ta nunc in Deo qui - esce ani ma cha ra hinc tu ta lae tare

*Forte.* *Forte.* *Piano.*

in hoc bono de lecta re nul la

**Allegro.**

*Forte.*

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

*Forte.* *Forte.*

### SEGUE L'ARIA.

*Allegro spiritoso.*

**E** Ja tuba.

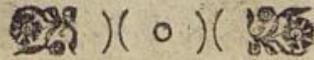
*Piano.*

*Forte.*

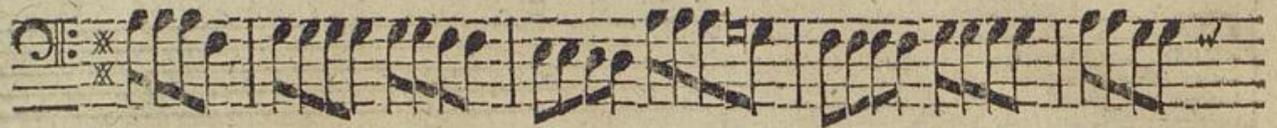
*Piano.* *Forte.*

*Piano.*

*Forte.* *Volti subito.*



Piano.



For.

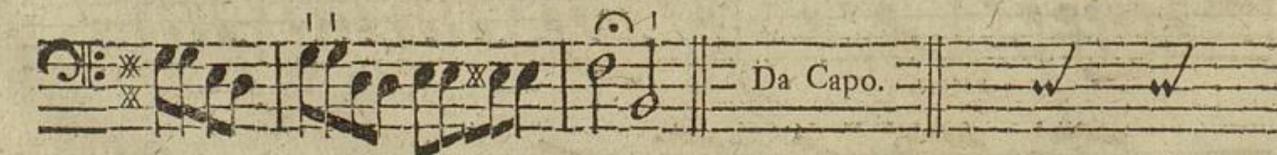
piano.



Forte.



Piano.



Da Capo.

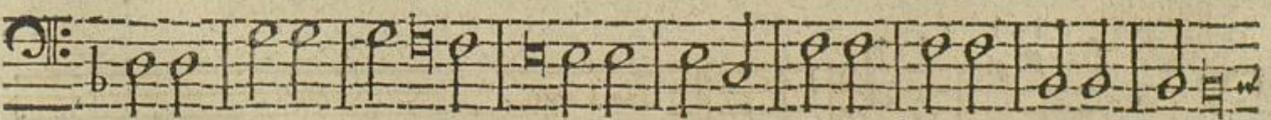
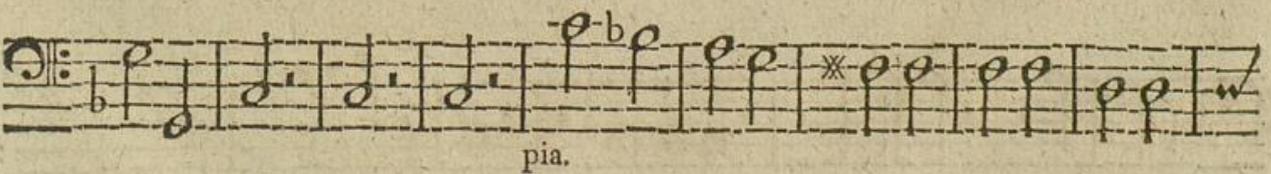
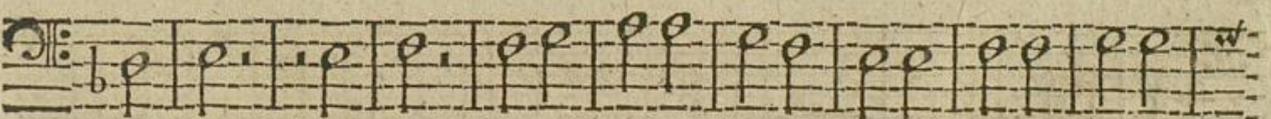
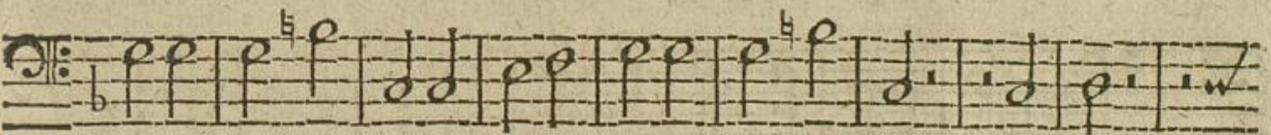
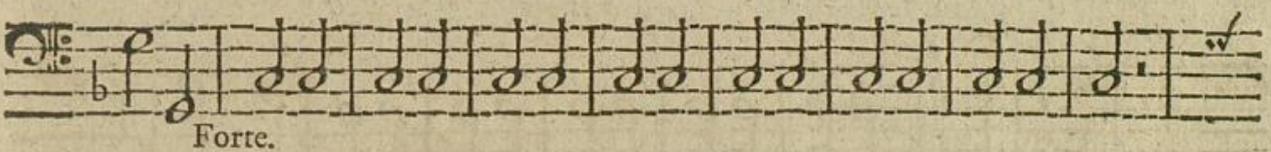
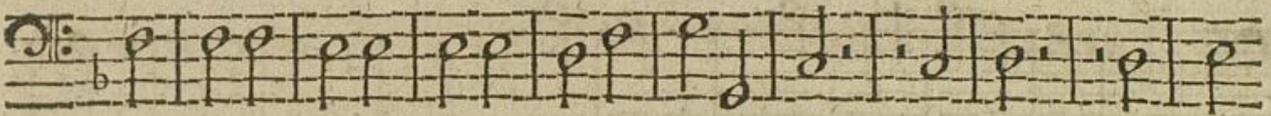
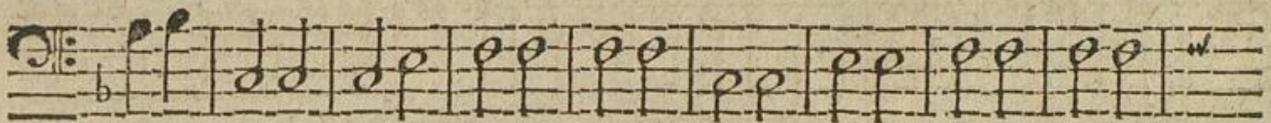
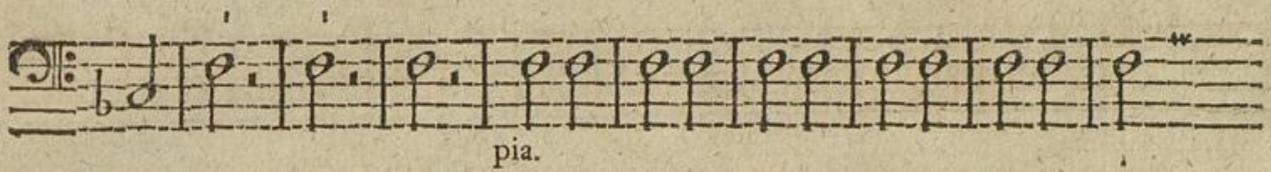
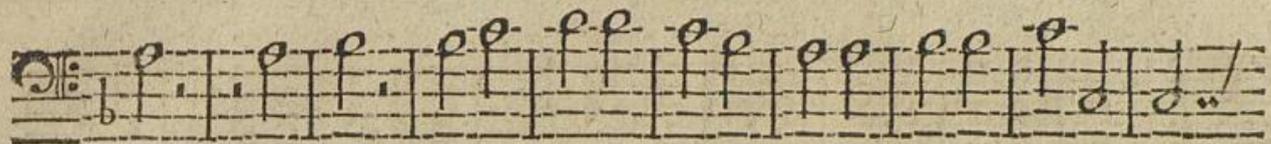
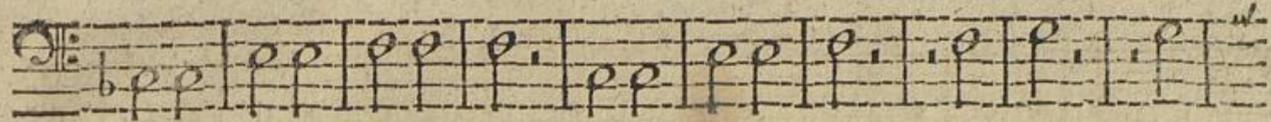


# XIX.

Presto.



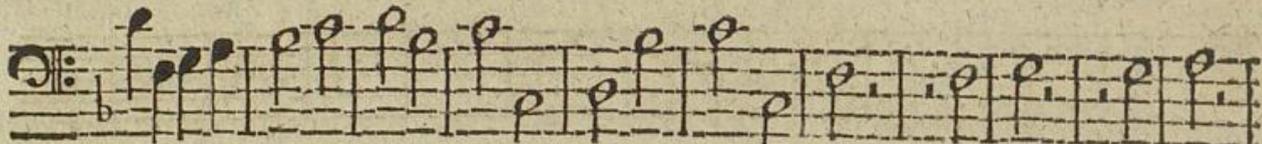
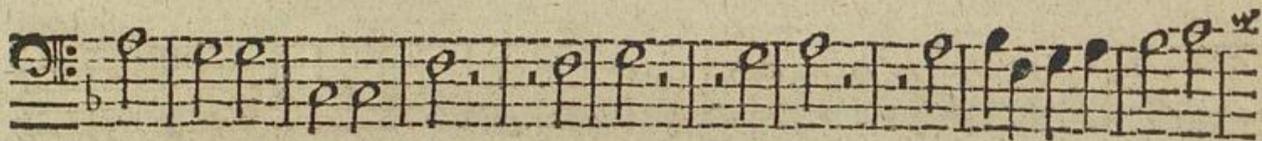
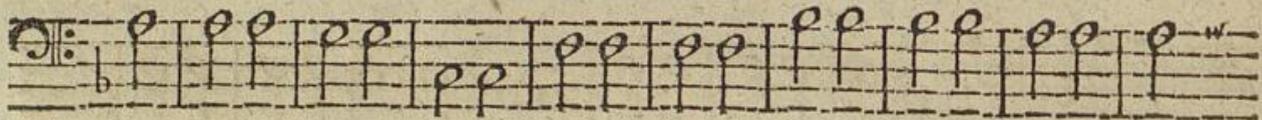
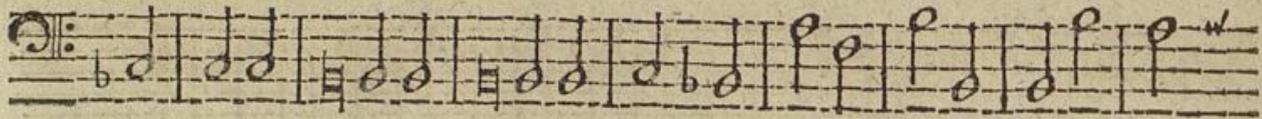
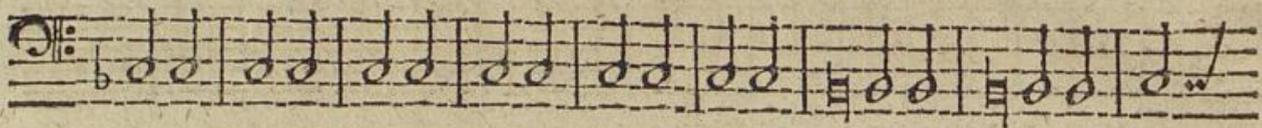
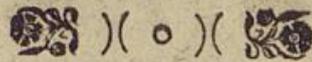
mo te.



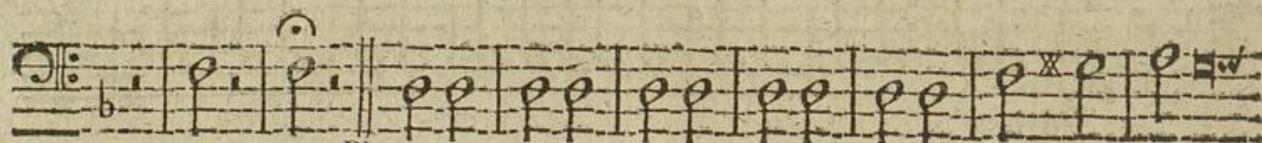
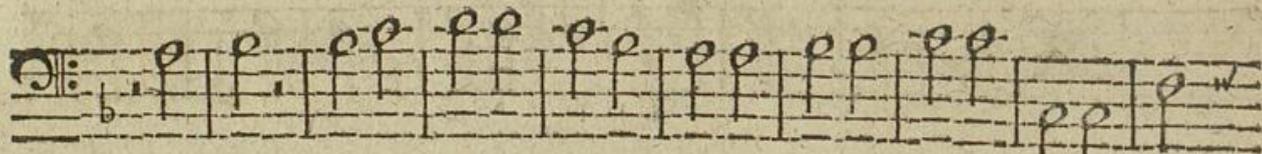
Voltri subito.

Signe. Meyer, *Aria XL. Opus I. (M)*

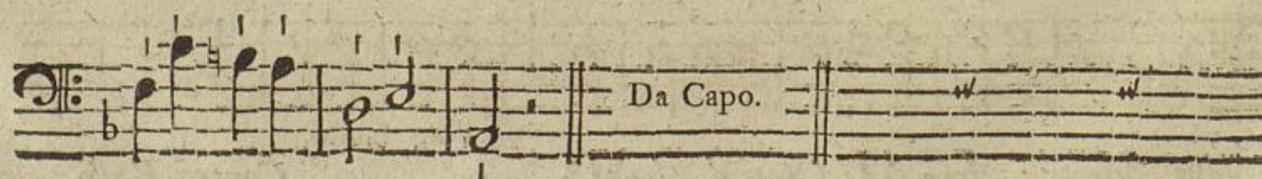
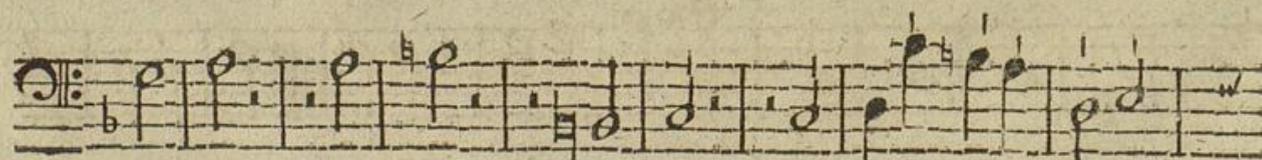
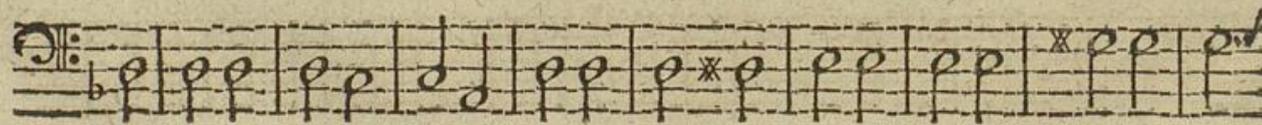
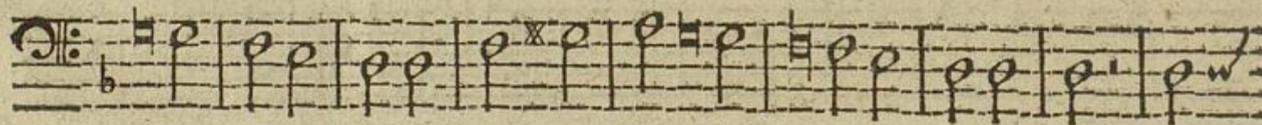
*Contro-Basso.*



Forte.



Piano.



Da Capo.



# XX.

Recitativo Stromentato.

**O** - infi - da mundi fors      ò spes fal la ces      ò fu -

Piano.      Forte.      Piano.

gaces um - brae      quàm faci - na - tis      blando necta - re      cor fat

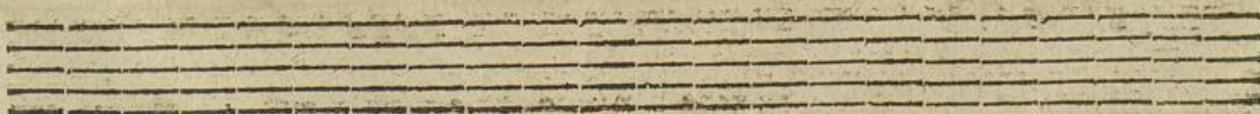
For.      Piano.      Forte.

de ce pi stis me      fat mellis spicu la nosco      dolci - anon posco      va - le

Piano.

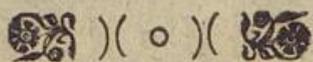
ter ra      fur sum cor      æ - ter - na pe - to.

Forte.



SEGUE L'ARIA.

Voltri subito,

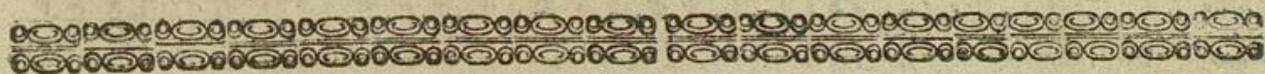


# SEGUE L'ARIA.

Largo.

**I** *N dolci.*

1  
For.  
Piano.  
Da Capo.



# XXI.

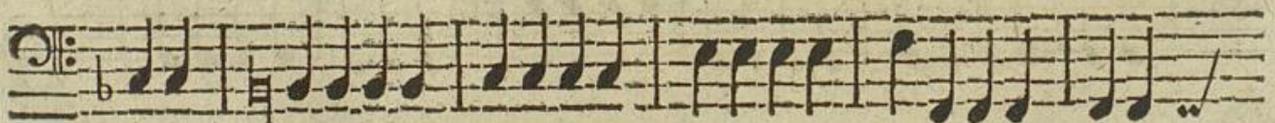
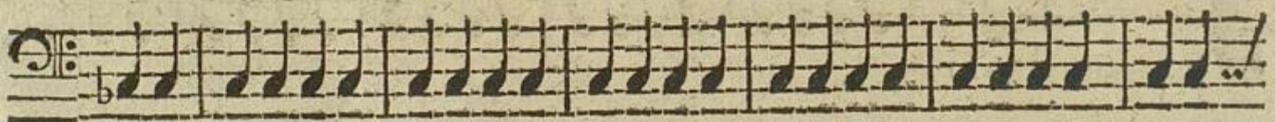
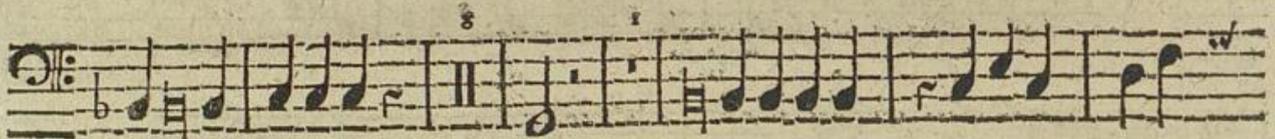
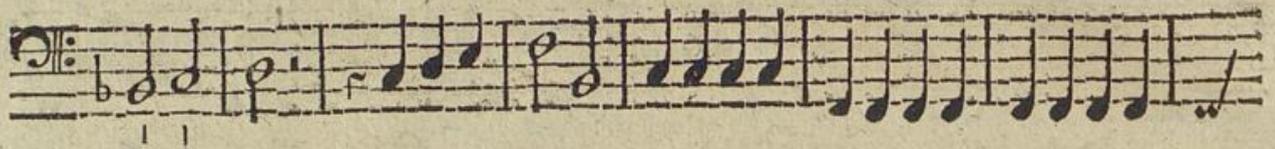
Tempo giusto.

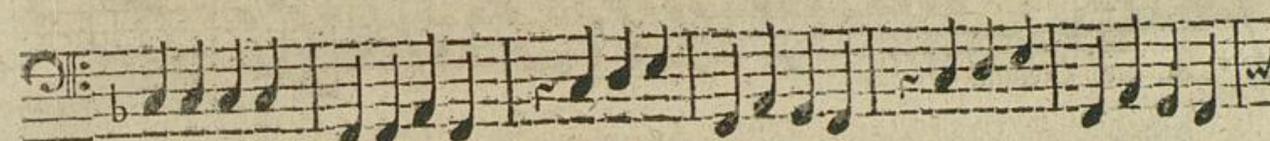
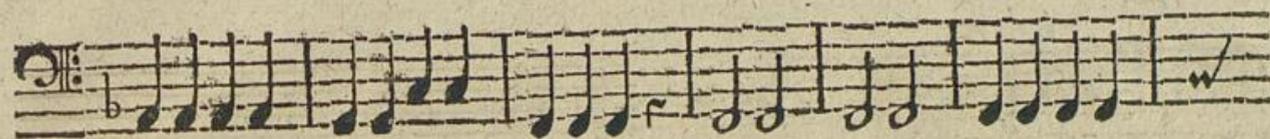
**J** ESU mi ahter amatè.

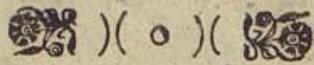
Volta subito.

Sigre. Meyer, *Aria XL. Opus I.* (N)

Contro-Basso.







Da Capo.

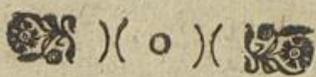
# XXII.

**A** Adagio.  
Udi Caelum.

Piano.

Forte.

Piano.



For.

Piano.

Da Capo.

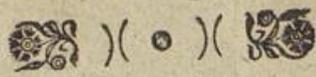
# XXIII.

Largo.

ESU ò chare mi.

Sigre. Meyer ; Aria XL. Opus I. (O)

Volti subito.  
Contro-Basso.

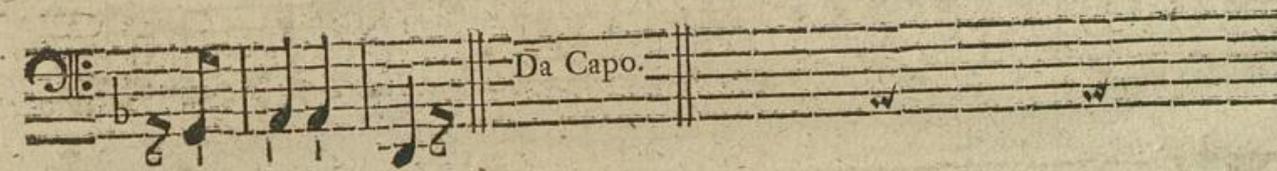


Piano.

Forte.

piano.

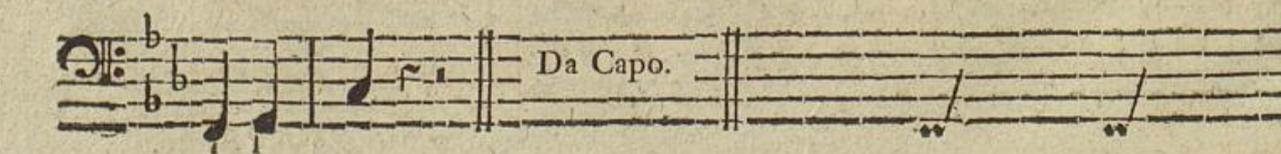
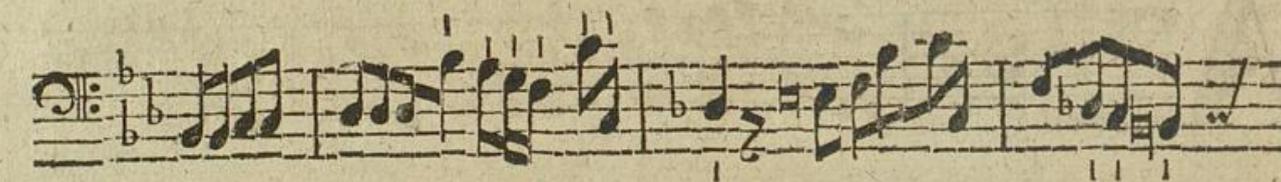
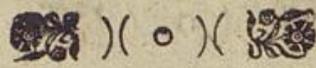
Forte.



# XXIV.

Adaggio assaj.







# XXV.

Recitativo Stromentato:

**A** Daggio affaj. Sicut turtur ge - mo to ta fum de fo-

Piano. Forte. Piano.

la ta fum to ta dere - li - eta cru - de - lis

Forte. Piano.

dolor ah ter fune - sta fors fydus in - faustum va na

Forte. Piano.

cru - ci - at spes spes male fi da ah! fru ftra cce lum cla mo

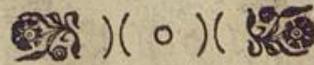
Forte. Piano. Forte.

va ne fponfum in clamo ah frustra plo ro fo - lamen hic im-

Forte. Volti fubito.

Sigre. Meyer, Aria XL. Opus I. (P)

Contro-Baffo.



pl - ro in me - ro - re - vi - vo ah de - fo - la ta

Piano.

ge mo.

Forte.

### SEGUE L'ARIA.

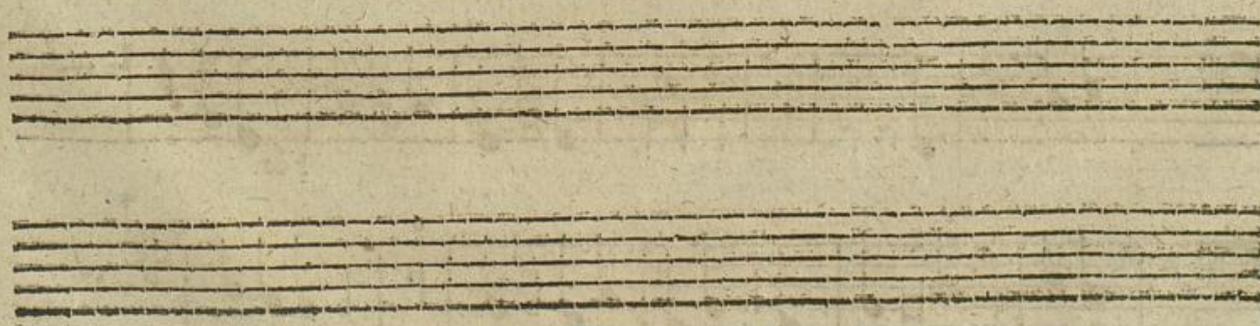
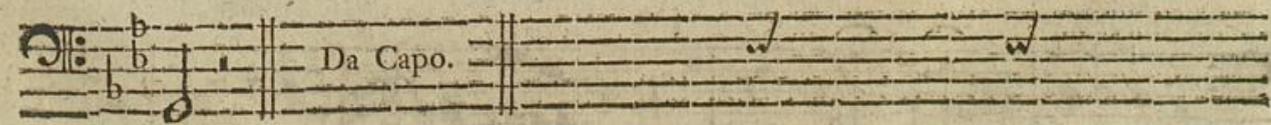
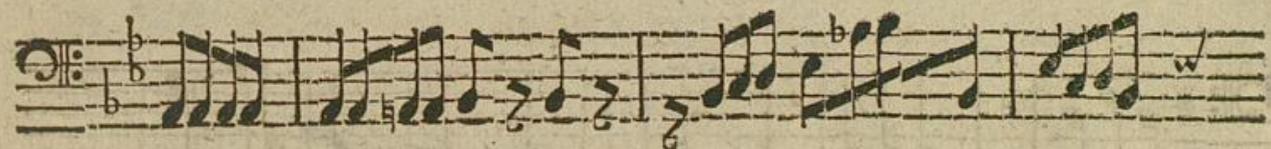
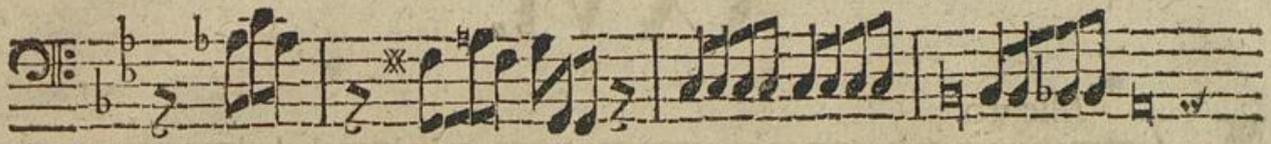
Adaggio.

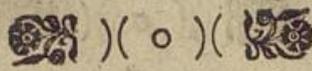
Sonfe ah! ubi.

Piano.

Forte.

Piano.





# XXVI.

**V** Allegro.  
 3  
 4  
 Eni sponfa.

Piano.

7

For. Forte. piano.

Forte.

Piano.

3

6 For.

6 Piano.

2 2 1

Forte.

Da Capo.



# XXVII.

Recitativo Stromentato.

**A** Daggio. Ah peccavi ma le fe ci ò DEUS ig-

Piano.

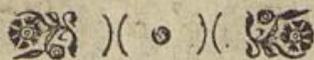
nos ce est magna i - niquitas me a multa de - li . eta sed pœni-

Forte. Piano. Forte.

Volei subito.

Sigre. Meyer, *Aria XL. Opus I.* (Q)

Contro-Basso.



ter commif fa pa vefco ma - la & e - ru - beſco

Piano. Forte.

er - ra vi fed en fed

Piano.

en de ſce le - re do - le - o me o

Forte.

contritum fi li um quaefo re - ſpi ce Pa ter.

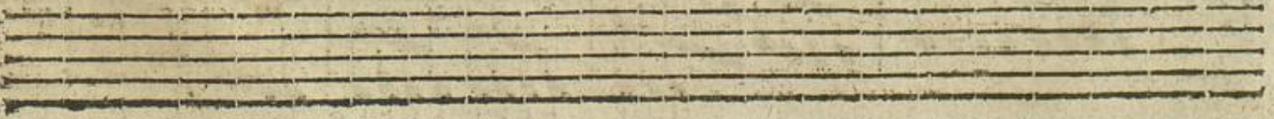
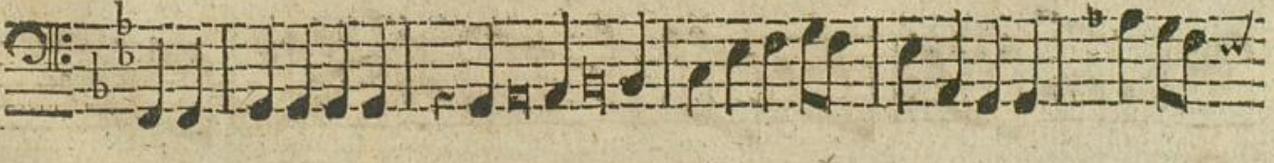
Piano. Forte.

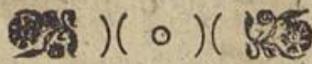
### SEGUE L'ARIA.

Adagio.

**A** Hi peccavi. &c.

Pia,





# XXVIII.

Largo.

**A**   
 Ve JESU.

Piano.

Taſto Solo. Forte.

Piano.

Taſto Solo.

For. Piano. Da Capo.



# XXIX.

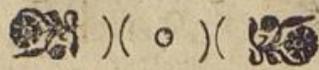
**S** Presto.  
Ævit mare &c.

Forte. Piano.

Volti subito.

Sigre. Meyer, Aria XL. Opus I. (R)

Contro-Basso.



*Pizzicato.*

*Adagio.*

*Presto. Con arco.*

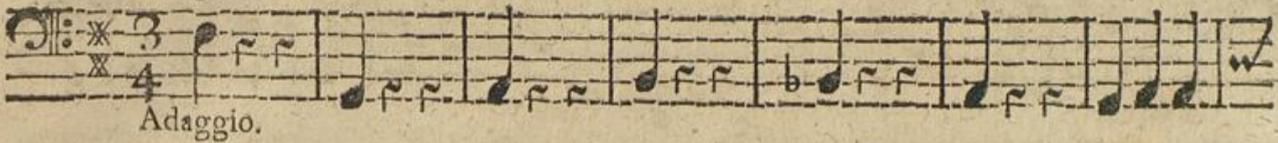
*Forre.*

*Piano.*

*Adagio.*

*Presto.*

Pizzicato.



Adagio.

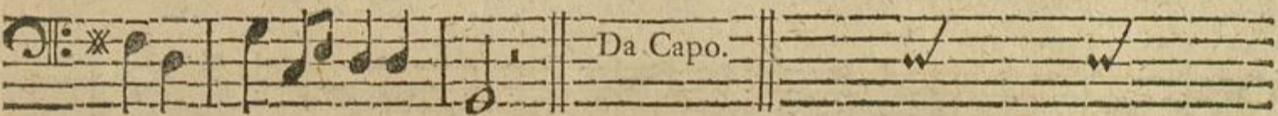
Presto.



Forte. Con arco.



Largo. Pia.



Da Capo.



# XXX.

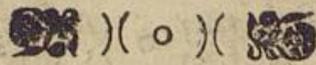
Allegro.



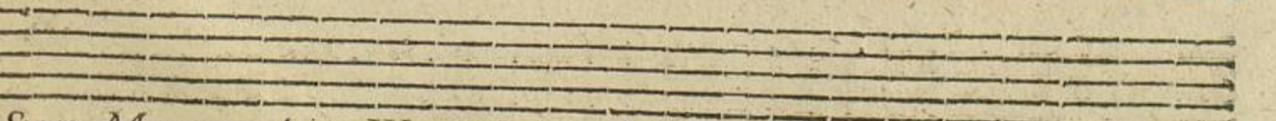
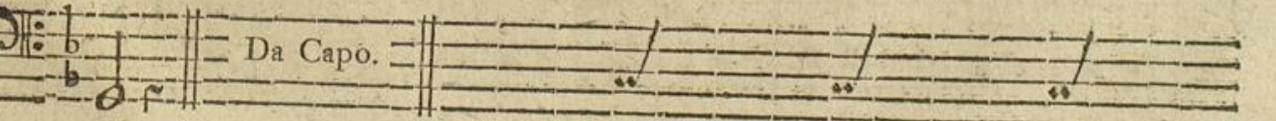
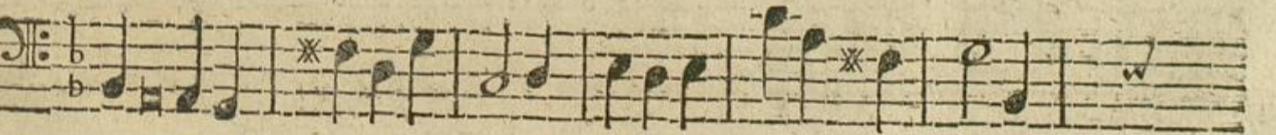
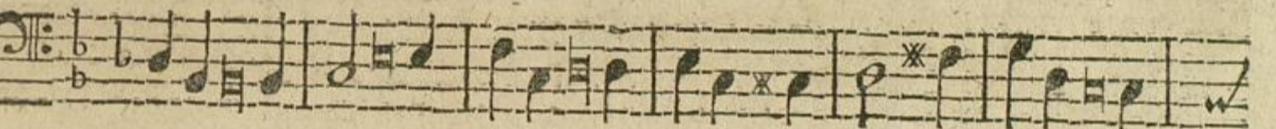
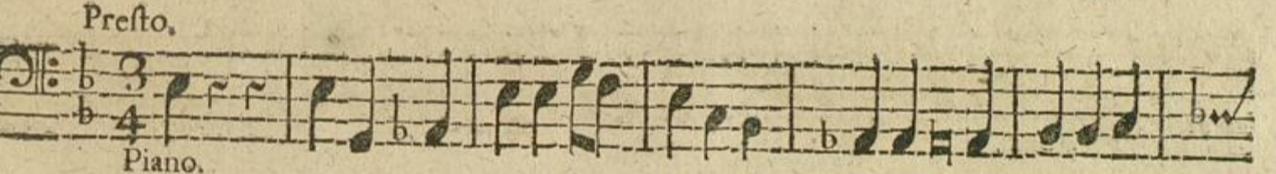
Te fatales.



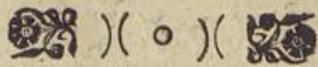
Volta subito.



Musical score for a single melodic line, likely for a violin or flute, in a minor key (one flat). The score consists of 12 staves of music. The first staff begins with the dynamic marking **Forte.** and includes a **Pia.** (Piano) marking later in the line. The second staff contains a **Forte.** marking. The eighth staff contains a **Piano.** marking. The notation includes various rhythmic values, accidentals (flats), and articulation marks such as slurs and accents. The piece concludes with a double bar line and a fermata on the final note of the twelfth staff.



Sigre. Meyer, Aria XL. Opus I. (S) Contro-Basso.



# XXXI.

Adagio assaj.

**C** *Essa nunc.*

*Piano.*

*Piano.*

*Piano.*

*Piano.*

*Forte.*

*Piano.*

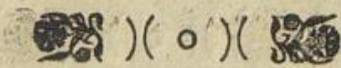
*Piano.*

*Piano.*

*Piano.*

*Forte.*

*Forte.*

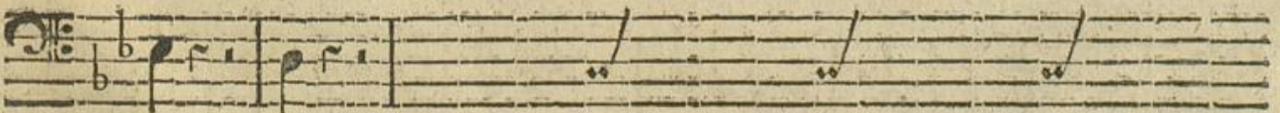
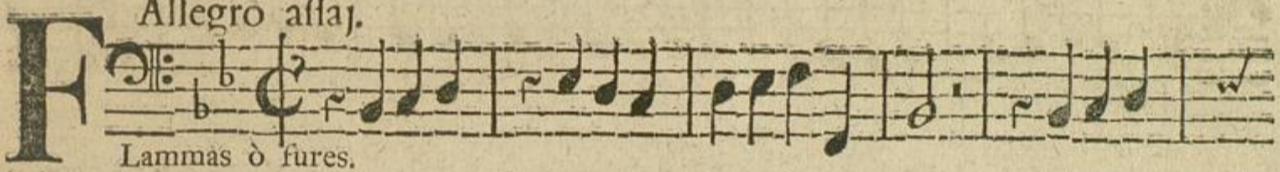


Allegro.

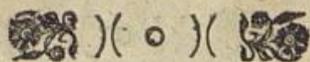


# XXXII.

Allegro affaj.



Volci iubito.

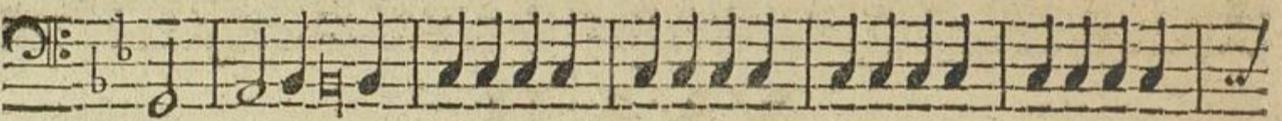


Piano.

Forte.



Piano.

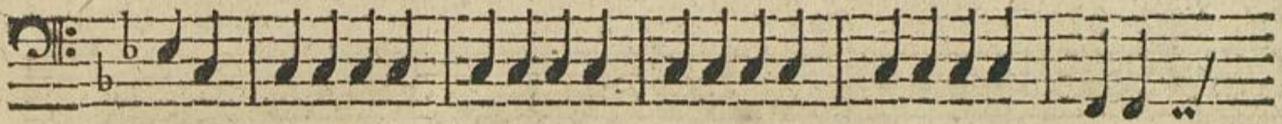


Forte.



Piano.



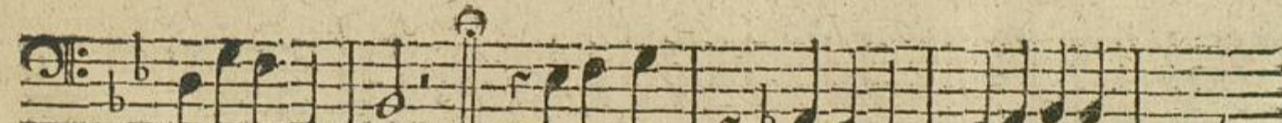


Forte.

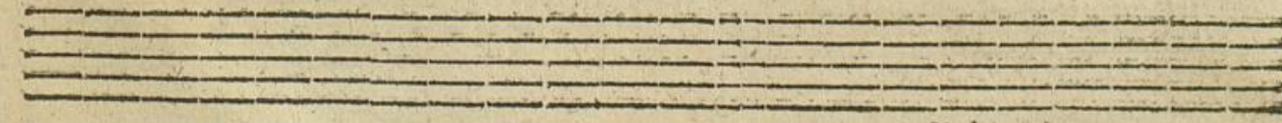
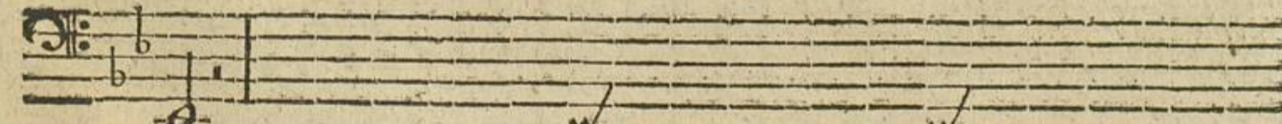


Piano.

Forte.



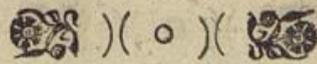
Piano.



Volta subito.

Sigre. Meyer, Aria XL. Opus 1. (T)

Contro-Basso.




# XXXIII.

*Allegro affaj.*

**M** *Unde.*

Musical staff 1: Treble clef, key signature of two flats (B-flat, E-flat), 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The word "Pia." is written below the staff.

Musical staff 2: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

Musical staff 3: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with various rhythmic values including quarter and eighth notes. The word "Lento." is written below the staff.

Musical staff 4: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with quarter and eighth notes. The word "Andante." is written below the staff.

Musical staff 5: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes.

Musical staff 6: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes. The word "Allegro," is written below the staff.

Musical staff 7: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes. The word "Forte." is written below the staff.

Musical staff 8: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes.

Musical staff 9: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes.

Musical staff 10: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes.

Musical staff 11: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes. The word "Piano." is written below the staff.

Musical staff 12: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes.

Musical staff 13: Treble clef, key signature of two flats, 4/4 time signature. The staff contains a melodic line with quarter and eighth notes. The word "Volsi subito." is written below the staff.

Lento.

Musical notation for the Lento section, consisting of two staves. The first staff is in 3/4 time with a key signature of two flats. The second staff continues the melody with some grace notes and a repeat sign.

Andante.

Musical notation for the Andante section, consisting of seven staves. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and includes dynamic markings like 'Forte'.

Grave.

Musical notation for the Grave section, consisting of three staves. The first staff is in 12/8 time. The section concludes with three empty staves.



# XXXIV.

Andante moderato.



Piano.

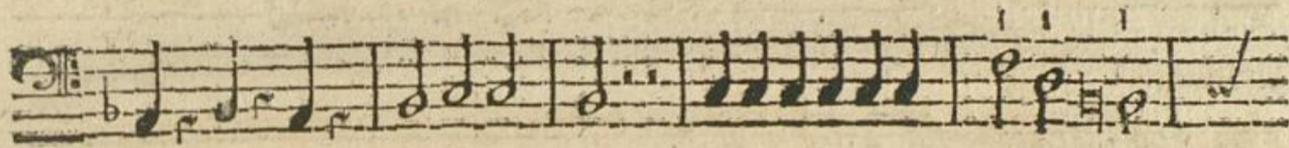


Volti subito.

Signe. Meyer, Aria XL. Opus I. (U)

Contro-Basso.





Forc.

Adaggio.

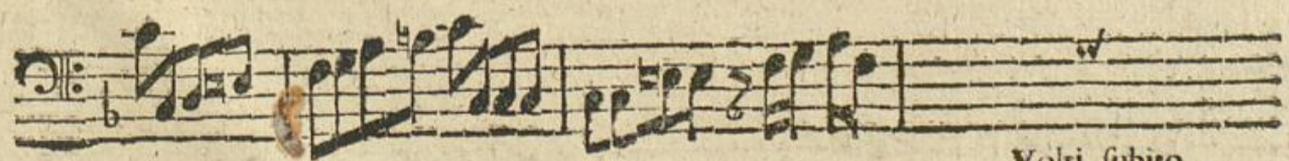


Piano.

Forc.



Piano.



Volu subito.



Six staves of musical notation in bass clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of eighth and sixteenth notes with various rhythmic markings. The fourth staff is marked "Forte". The sixth staff ends with a double bar line.



# XXXV.

Andantino spiritoso.

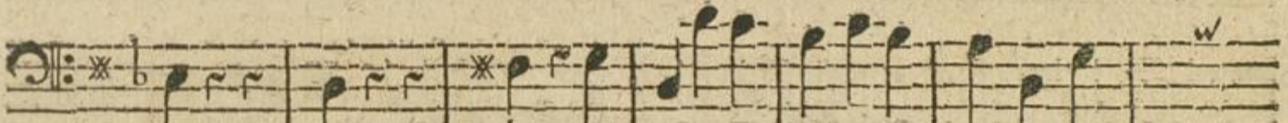
Five staves of musical notation for a vocal piece. The first staff begins with a large, ornate initial 'S' and a key signature of one sharp (F#). The time signature is 3/4. Below the first staff is the instruction "Olvite voces." The fifth staff is marked "Piano." The music features a mix of eighth and sixteenth notes.



Forte.



Piano.



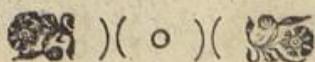
Forte.



Volta subito.

Contro-Basso.

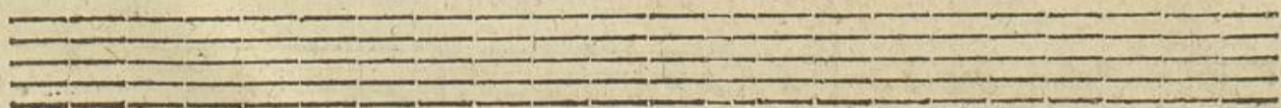
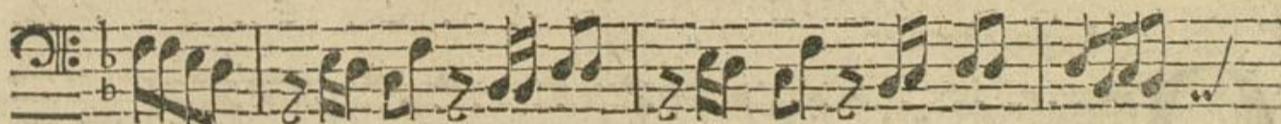
Sigre. Meyer, Aria XL. Opus I. (X)



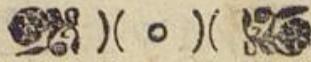

# XXXVI.

Grave.

**C** Hare JESU.



Volti subito.



Da Capo.

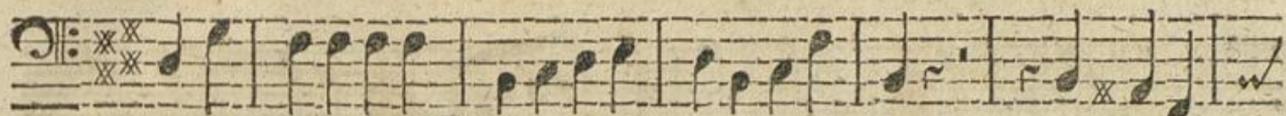
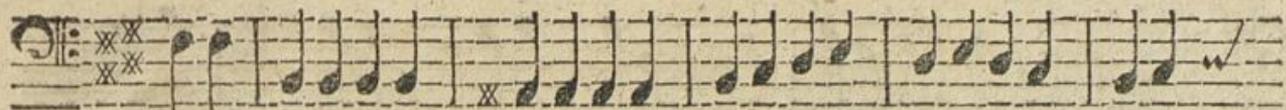


# XXXVII.

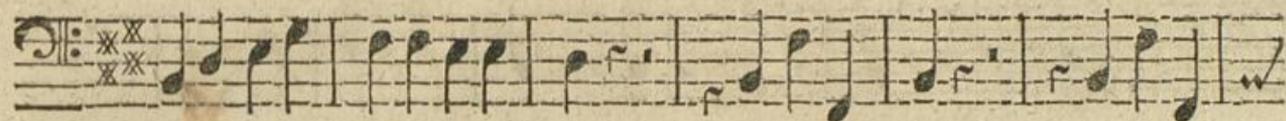
Adaggio affettuoso.

**O** Dulces cordis.

Piano.



Forte.



Piano.



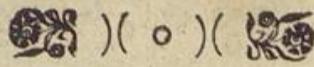
Forte.



Volti subito.

Sigre. Meyer, Aria XL. Opus I. (Y)

Contro-Basso.



3  
4  
Piano.

Da Capo.

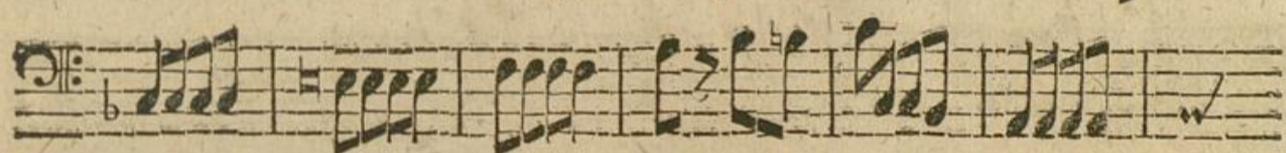


# XXXVIII.

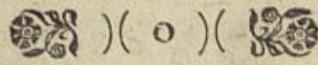
Largo.

C

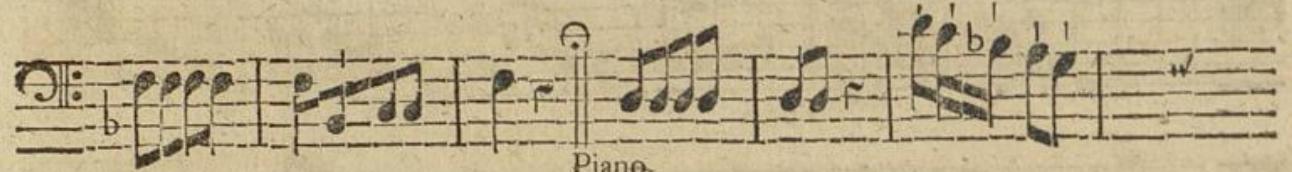
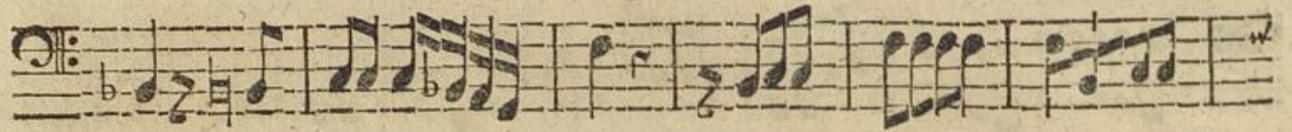
celi grata.



Volta subito.



Forte.



Piano.



Da Capo.



# XXXIX.



Eccantem me.





Piano.



Fortè.



Piano.



Volti subito.

Contro-Basso.

Sigre. Meyer, Arie XL. Opus 1. (Z)



A series of six musical staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains a sequence of eighth and sixteenth notes, with a star symbol (\*) above a measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a dynamic marking of *Forte* and includes some rests. The fourth and fifth staves continue the piece with various note values and rests. The sixth staff concludes the section with a double bar line.

# XL.

*Adagio.*

**M** *Iferemini mei.*

A series of six musical staves for the section 'XL. Adagio. M Iferemini mei.'. The first staff starts with a large initial letter 'M' and the text 'Iferemini mei.' below it. The music is in a treble clef, two flats key signature, and common time. It features a mix of eighth and sixteenth notes. The second staff has a dynamic marking of *Piano*. The third staff continues the piece. The fourth staff has a dynamic marking of *Forte*. The fifth and sixth staves conclude the section with various note values and rests.

A musical score consisting of six staves in bass clef with a key signature of two flats. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. The word "Forte." is written below the fifth staff. The score concludes with a double bar line and repeat dots at the end of the sixth staff.

**FINE.**











