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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

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Druck 2020

CONTROBAS

2

DE SEMINE BONO, EX TERRA BONA

FRUCTUS LABORIS, ET ARTIS FLOS VERNANS IN FOECUNDIS HELVETIORUM CONVALLIBUS EXORTUS

HARMONICO XL. ARIARUM CONcentu, à Soprano, & Contr' Alto Solo, unà cum varijs

INSTRUMENTIS

Germanis Emendatioris Musices Amatoribus

DELATUS

PER

FRANCISCUM JOSEPHUM LEONTIUM

Meyer de Schauensee

Senatorem Majorem Illustrissimæ, Inclytæq; Reipublicæ LUCERNENSIS.

OPUS I.

CONTRO-BAS.

Cum Permissu Superiorum.

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

Sumptibus Josephi Samm, von Unter-Ammergau aus Bäyeren.

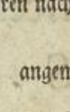
Vorbericht

An den geehrten Liebhaber der edlen Music.

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

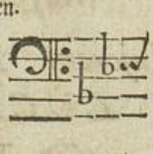
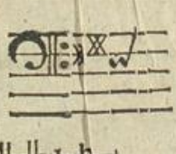
Alle diese Arien habe anfanglich über Italienische Pœsie, und zwar mehrentheils der die Metra des Welt berühmten Kayserlichen Hoof Poëten Herrn Metastasio componiert; weilen aber die Kammer-Musique in unseren Landen nicht so gebräuchlich / wie in Italien; als habe dienlich / und nutzlicher zu sein erachtet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

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

1. Wo das Tact-Zeichen angemerckt ist / soll nicht wie ein  Ordinari-Takt geschlagen werden; dann

dises erstere Zeichen mit einem durchgehenden Strich bedeutet in meinen Compositionen jederzeit ein zweyer Alla Breve, und hat nur 2. Streich; das letstere aber ein Ordinari gantzen Tact / so 4. Streich hat.

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

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

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

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

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

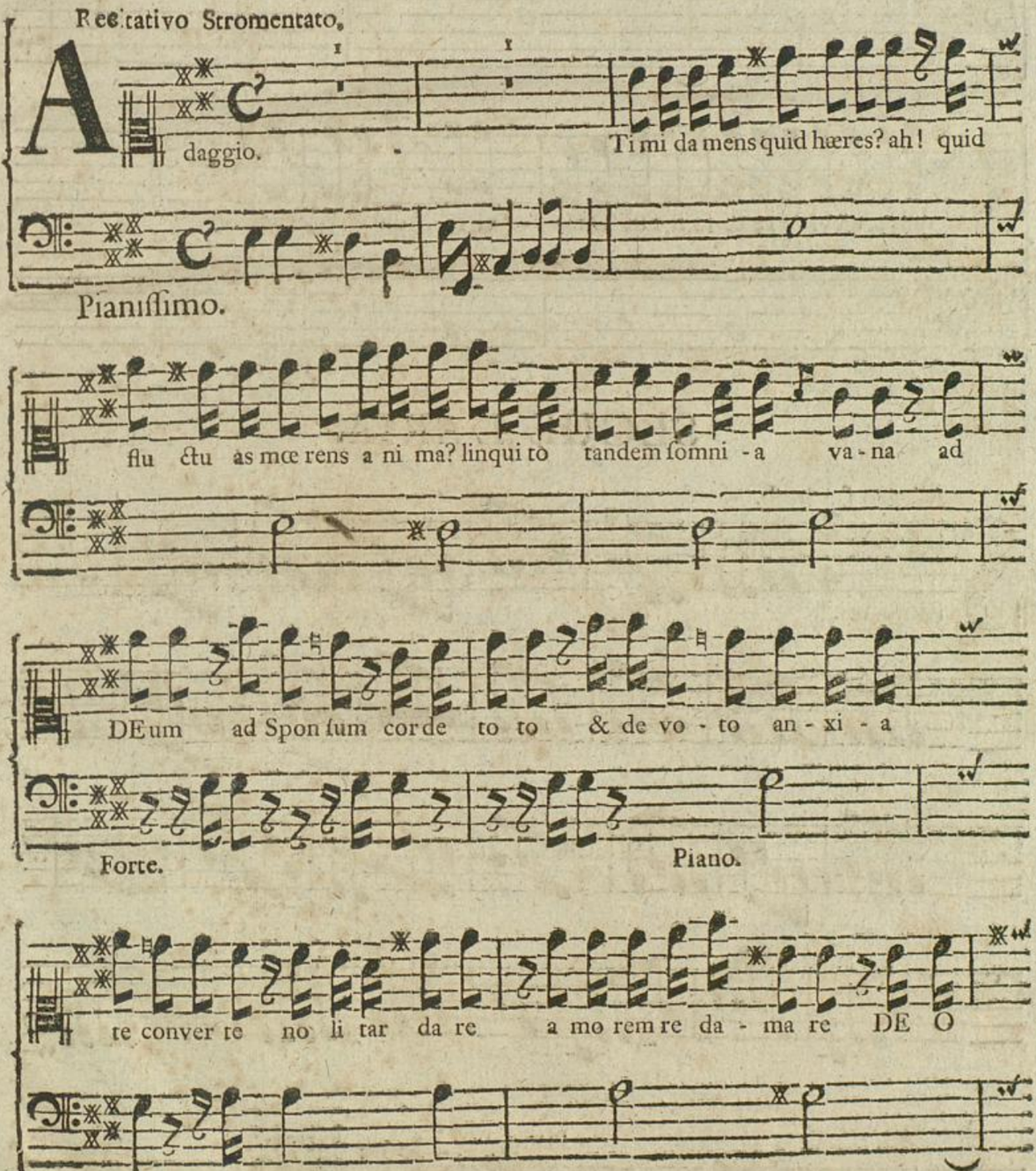
Obwohl nun aber / und letstlichen der jezig-Italienische Stylus, damit selber desto vollkommener in die Ohren falle / so wohl die Vile / als virtuose Musicanten liebet / und erheüschet; wolle man sich doch an jenen Ohrten / da etwann weniger / oder auch nicht so virtuose Musicanten vorhanden / von Erkauffung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

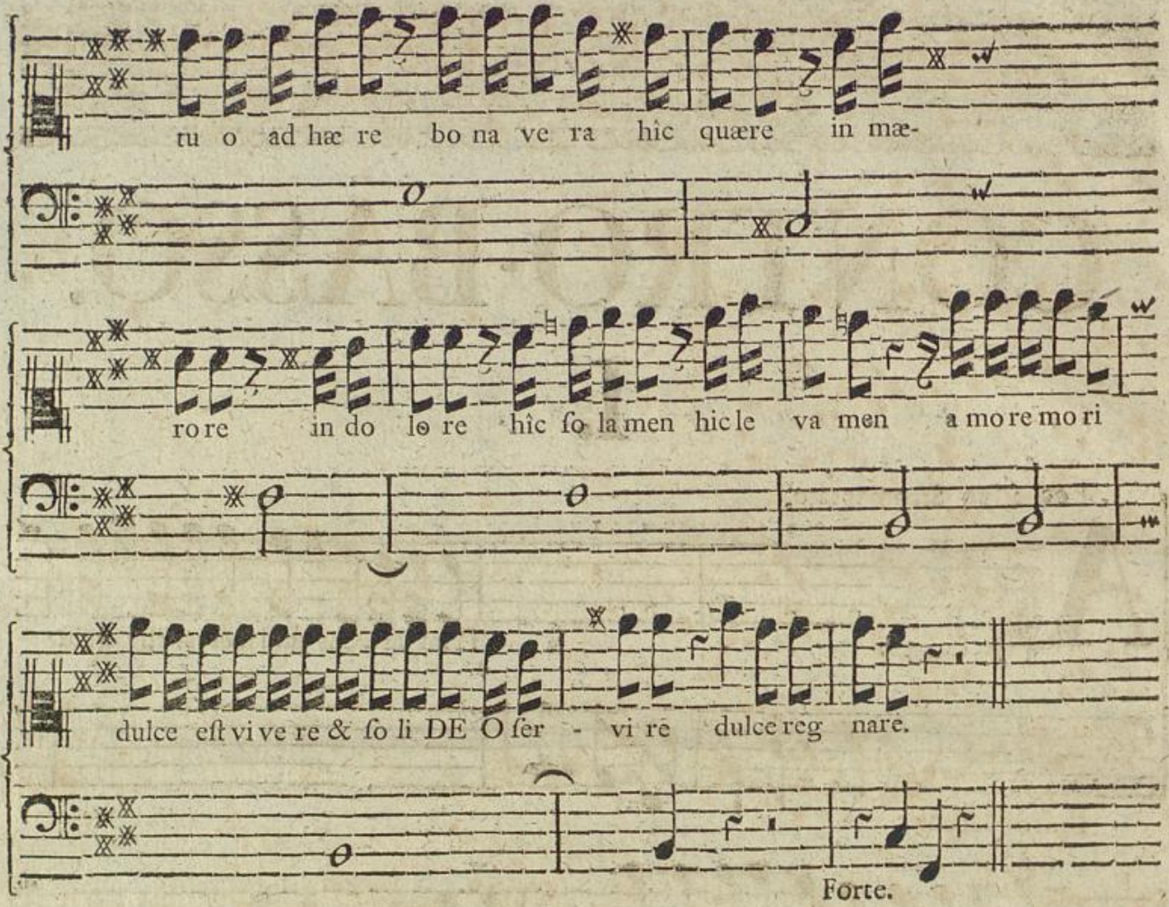
Will mich solchemnach vertrösten / das hoch ermeltes Publicum dise meine Undernehmung genemmigen / und mich seiner wehrtgeschätzesten Neigung nicht unwürdig achten werde; in welcher zuversicht ich auch nicht ermanglen werde meine angefangene Arbeit unverdrossen fortzusetzen.

CONTRO-BASSO.

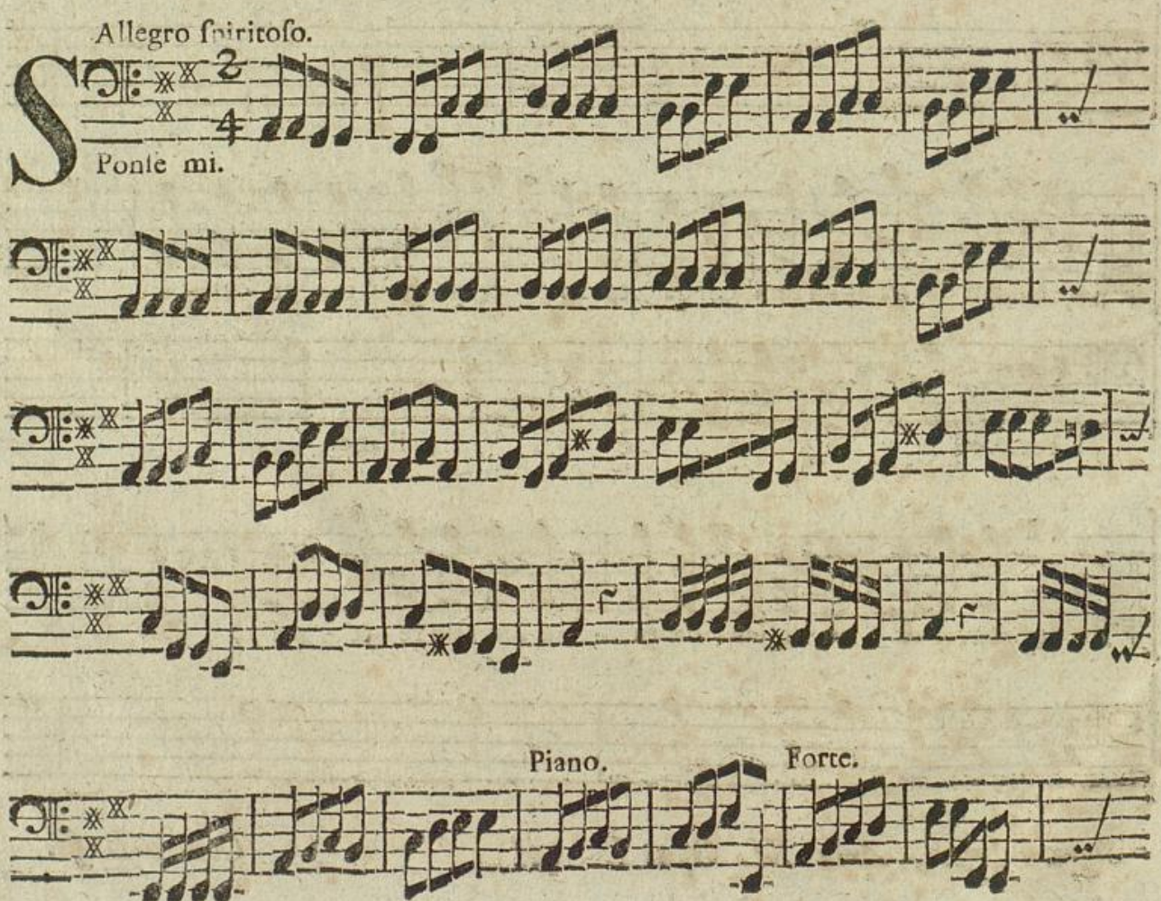
I.

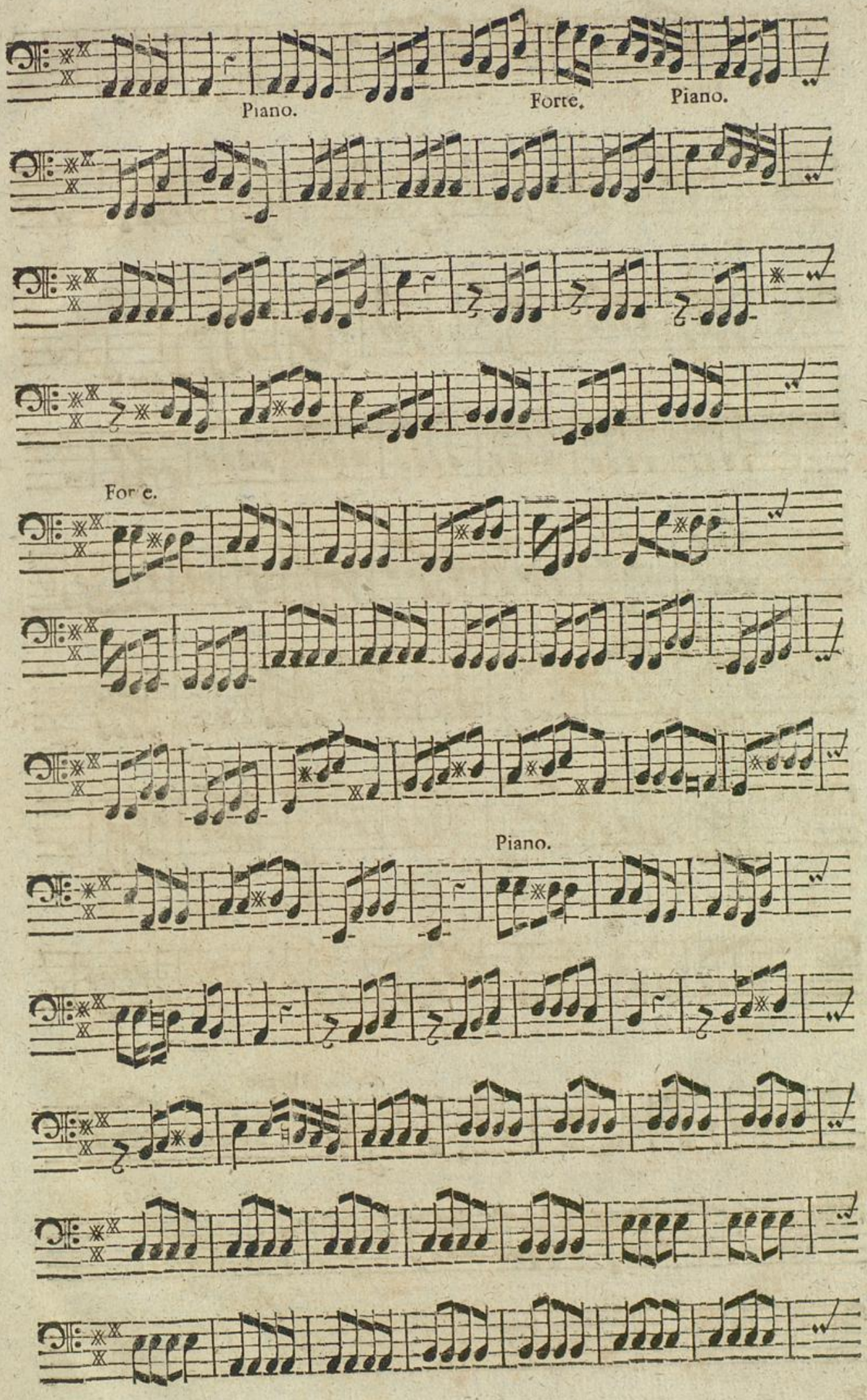
Recitativo Stromentato.

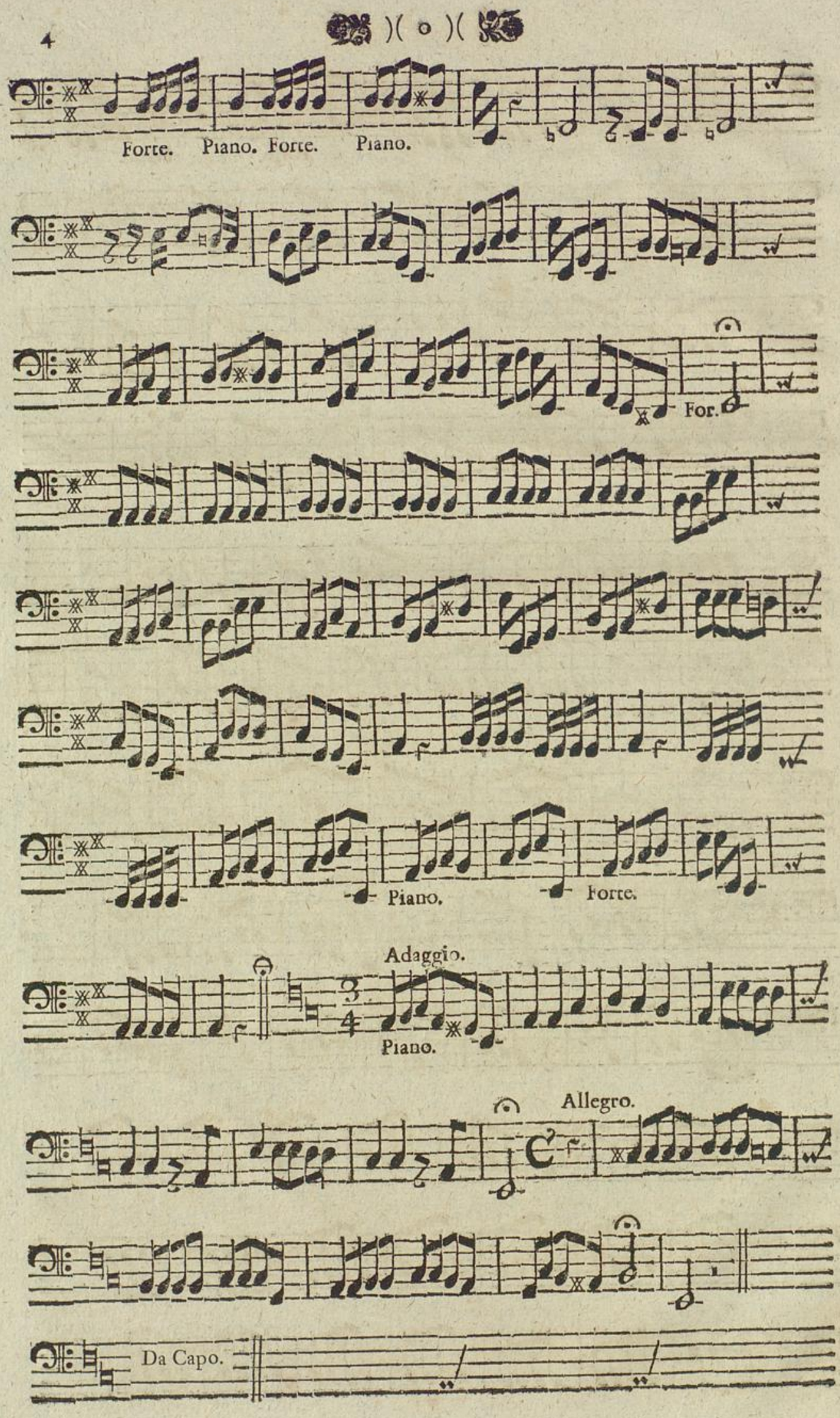



tu o ad hæ re bo na ve ra hic quære in mæ-
ro re in do lo re hic so la men hic le va men a mo re mo ri
dulce est vi ve re & so li DE O ser - vi re dulce reg nare.
Forte.

SEGUE L'ARIA.

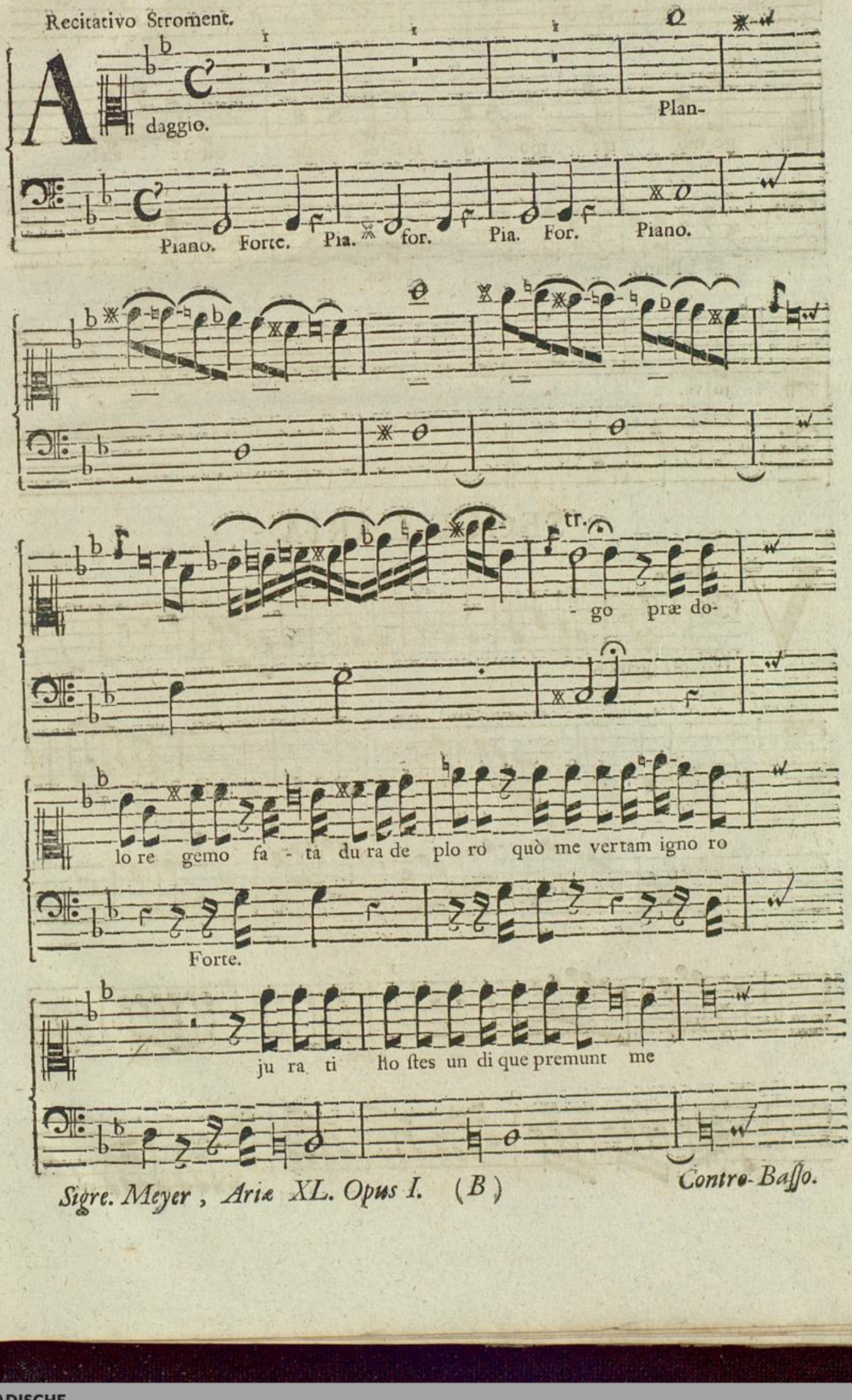

Allegro spiritoso.
Ponte mi.
Piano.
Forte.

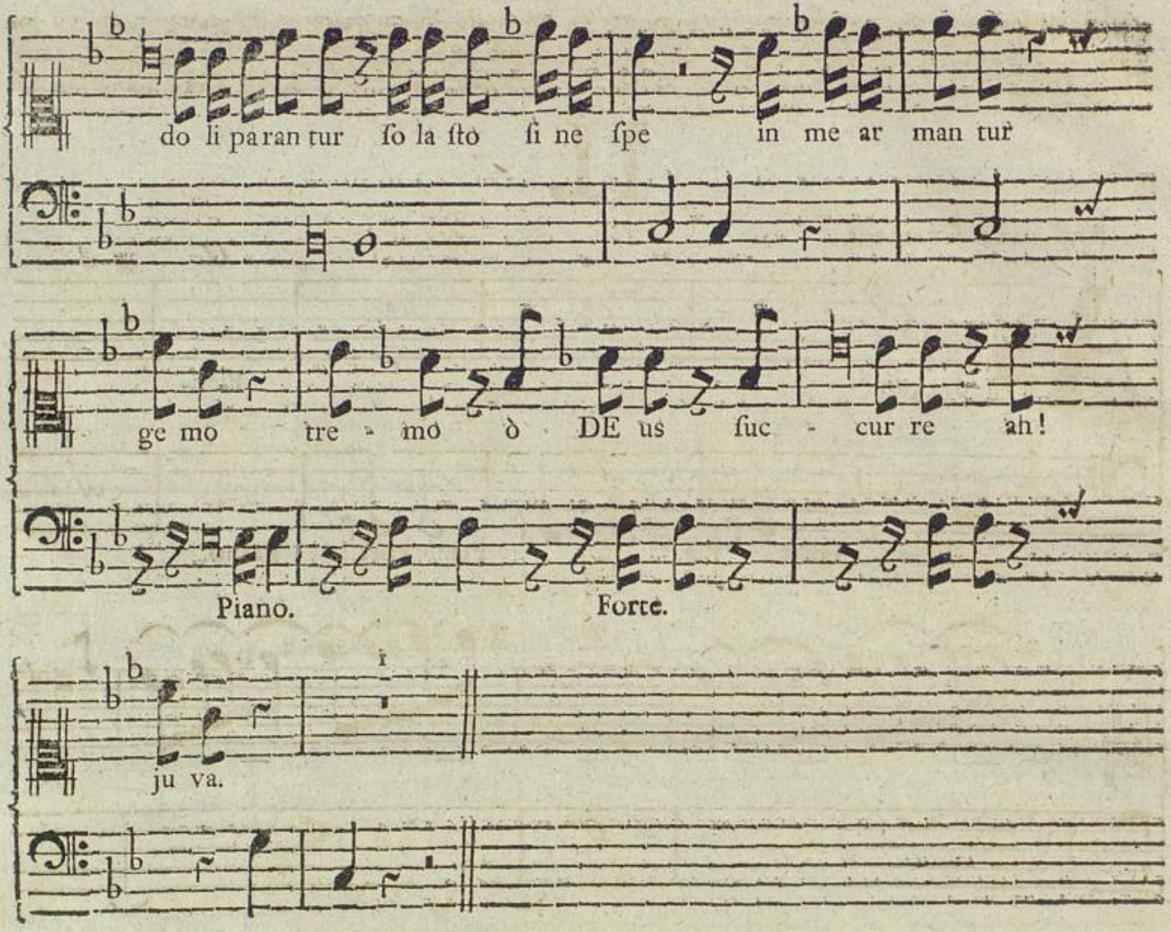

Piano.
Forte.
Piano.
Forte.
Piano.


Forte. Piano. Forte. Piano.
For.
Piano. Forte.
Adaggio.
Piano.
Allegro.
Da Capo.

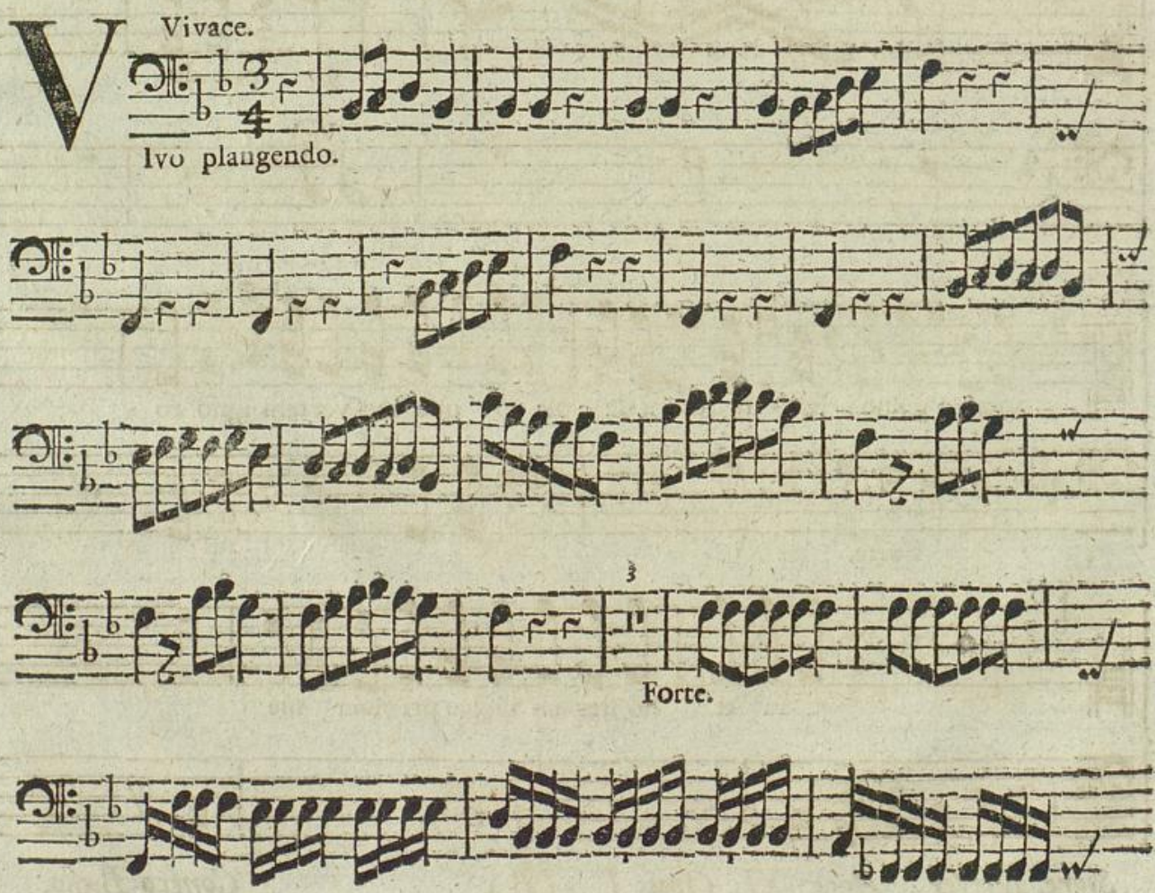
II.

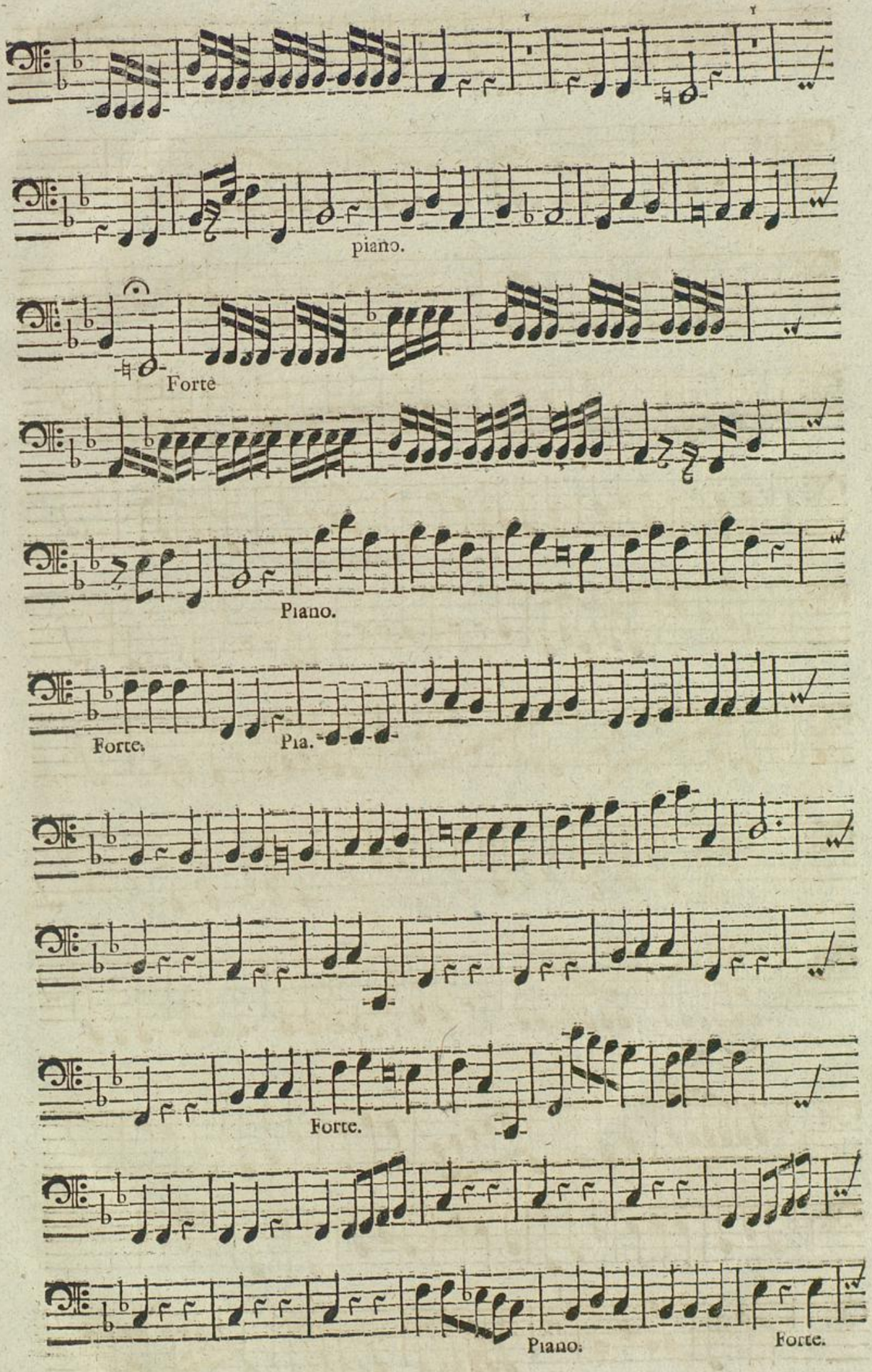
Recitativo Stroment.

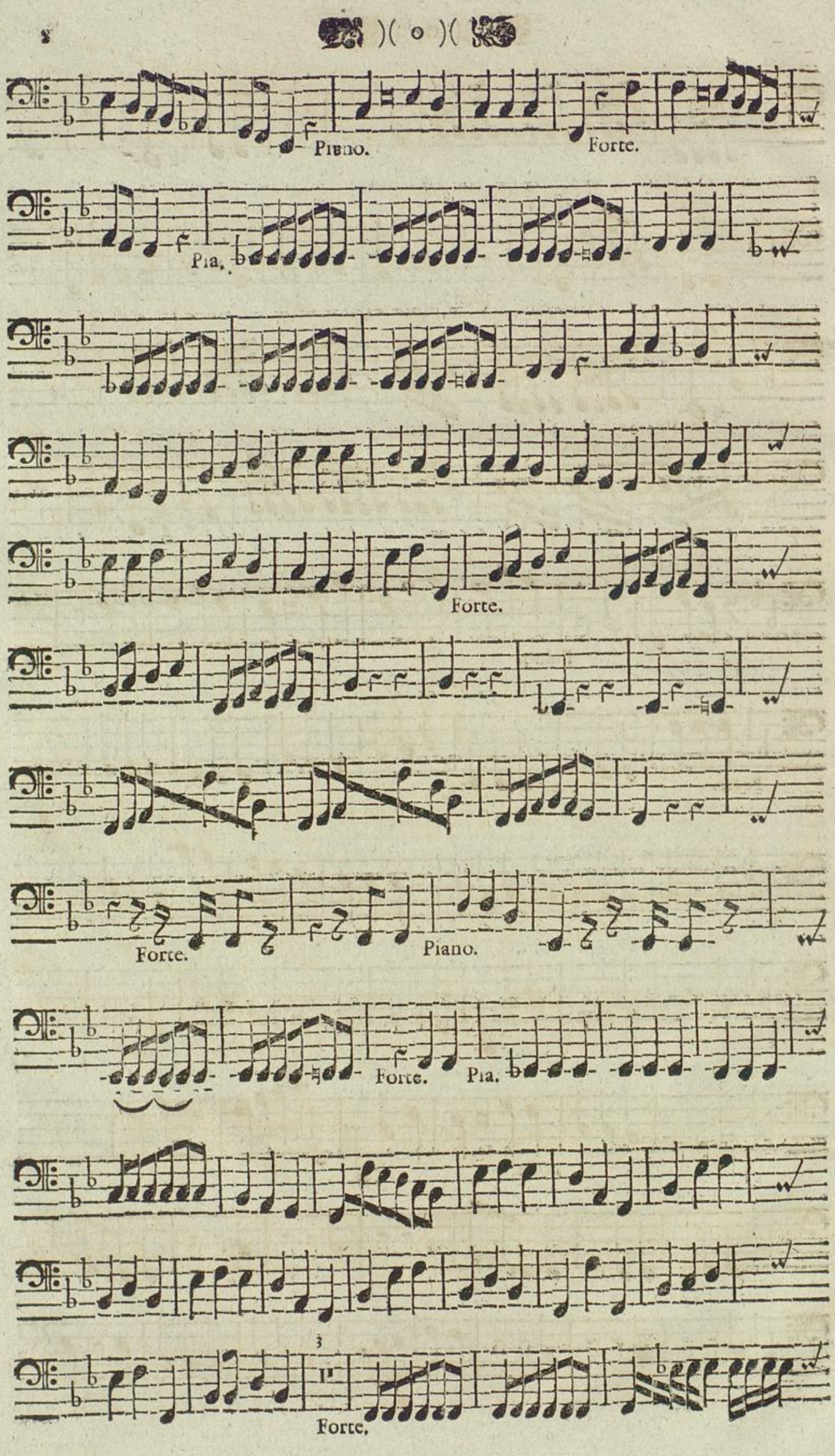


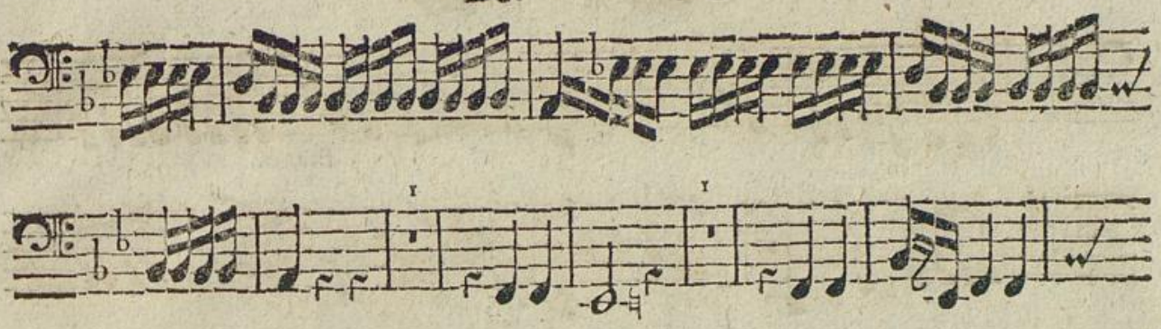

do li pa ran tur ſo la ſto ſi ne ſpe in me ar man tur
ge mo tre - mo ò DE us ſuc - cur re ah!
Piano.
Forte.
ju va.

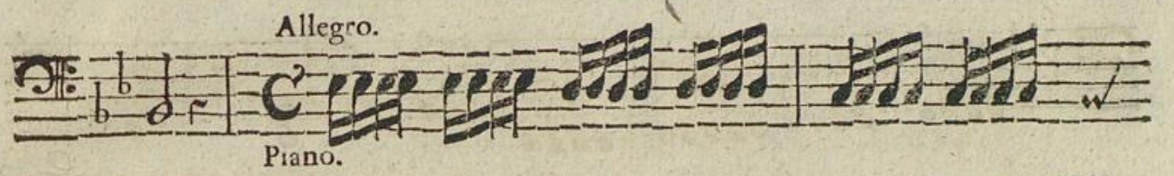
SEGUE L'ARIA.

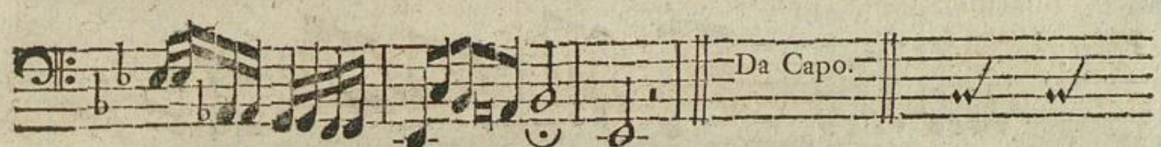

Vivace.
Ivo plangendo.
Forte.


piano.
Forte
Piano.
Forte.
Pia.
Forte.
Piano.
Forte.

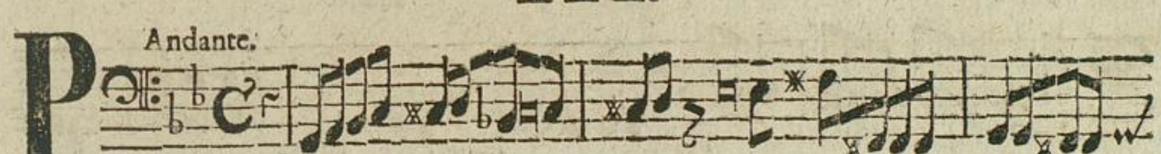

Piano.
Forte.
Pia.
Forte.
Forte.
Piano.
Forte.
Pia.
Forte.

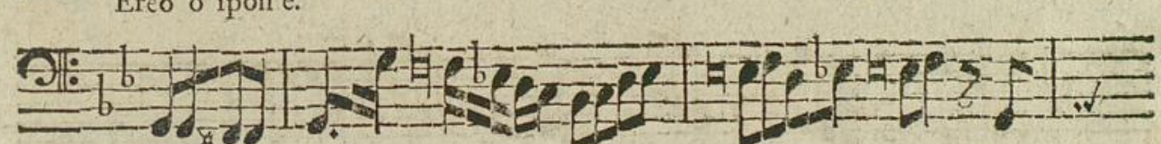


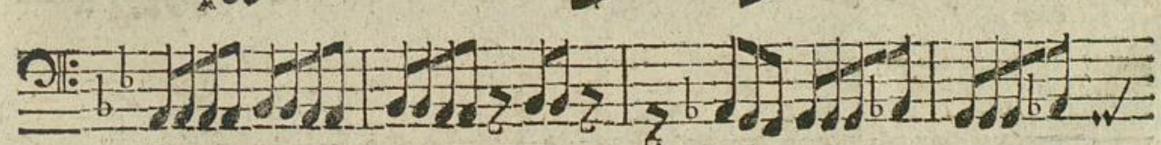


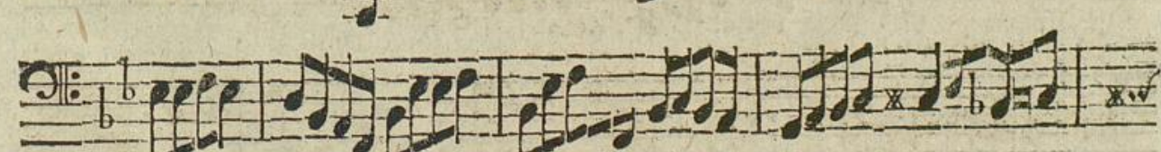


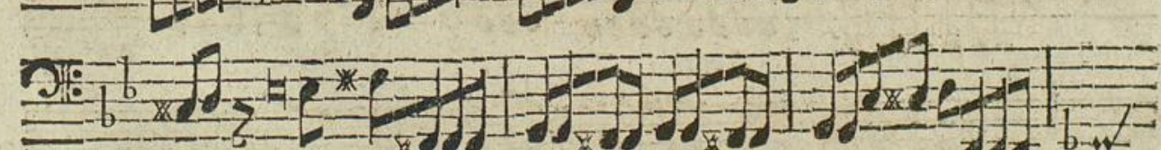
III.

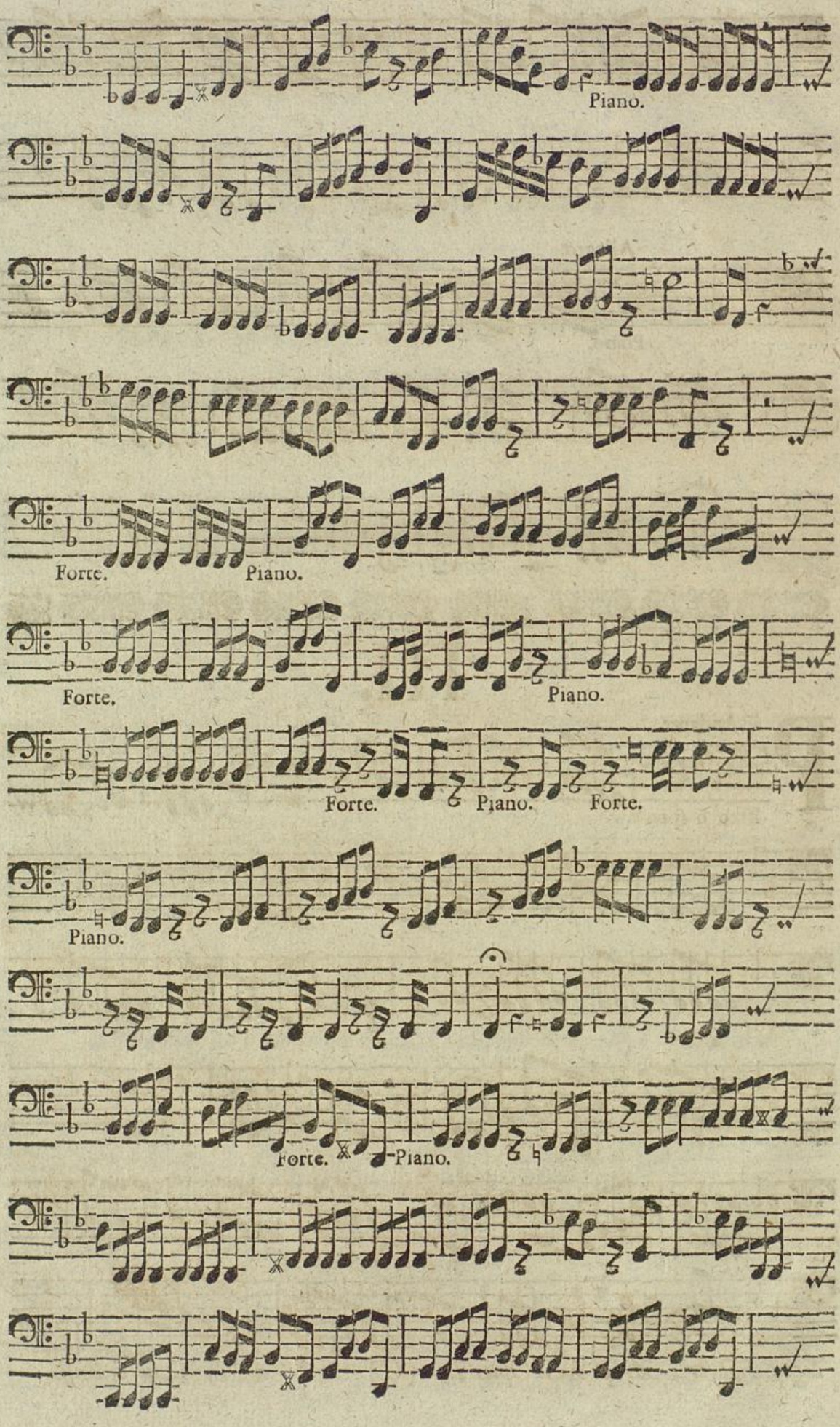


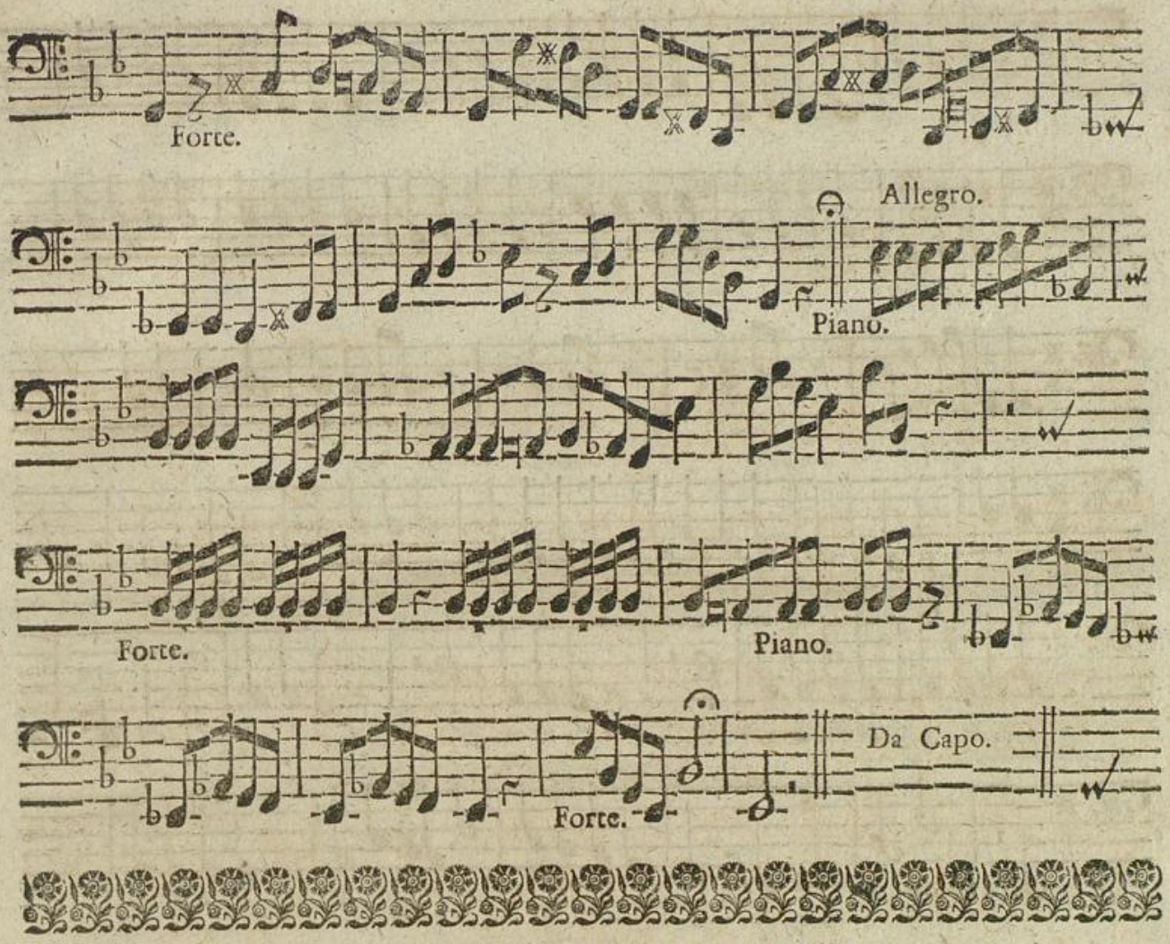




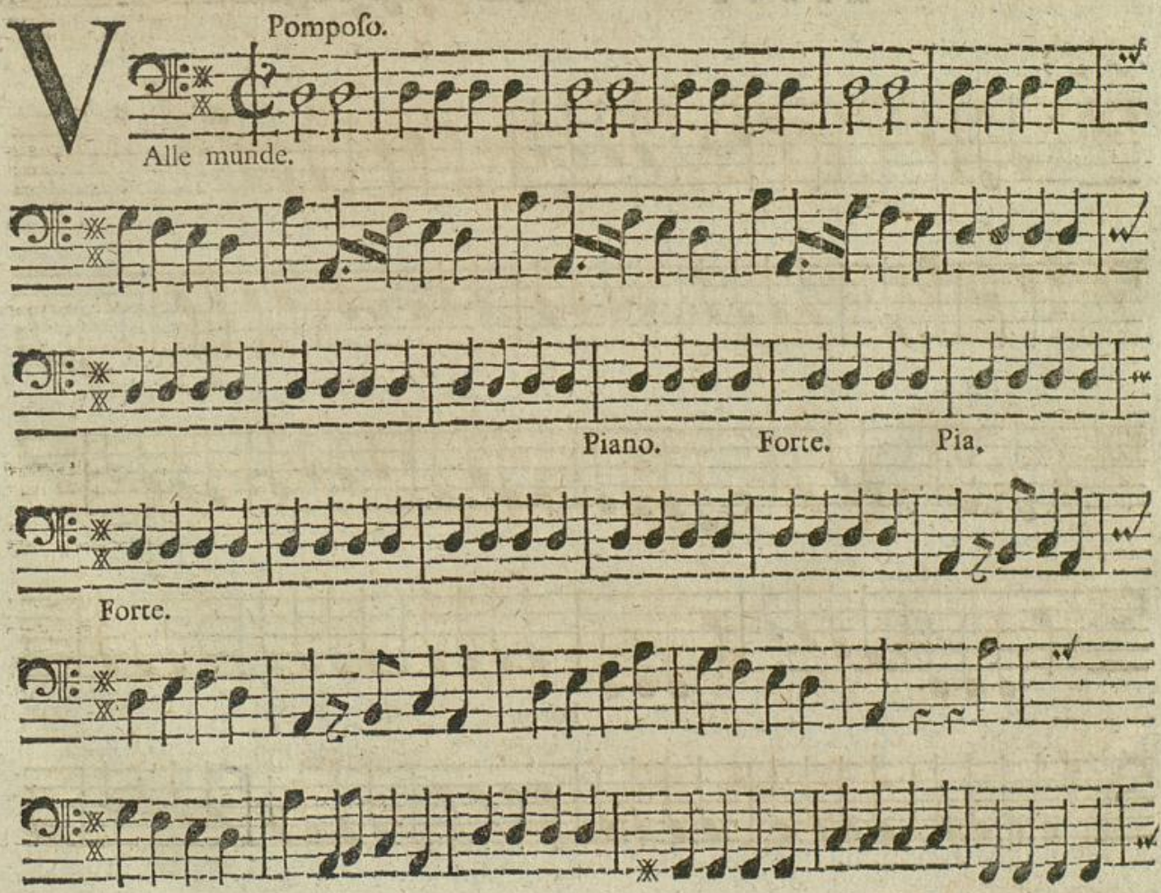


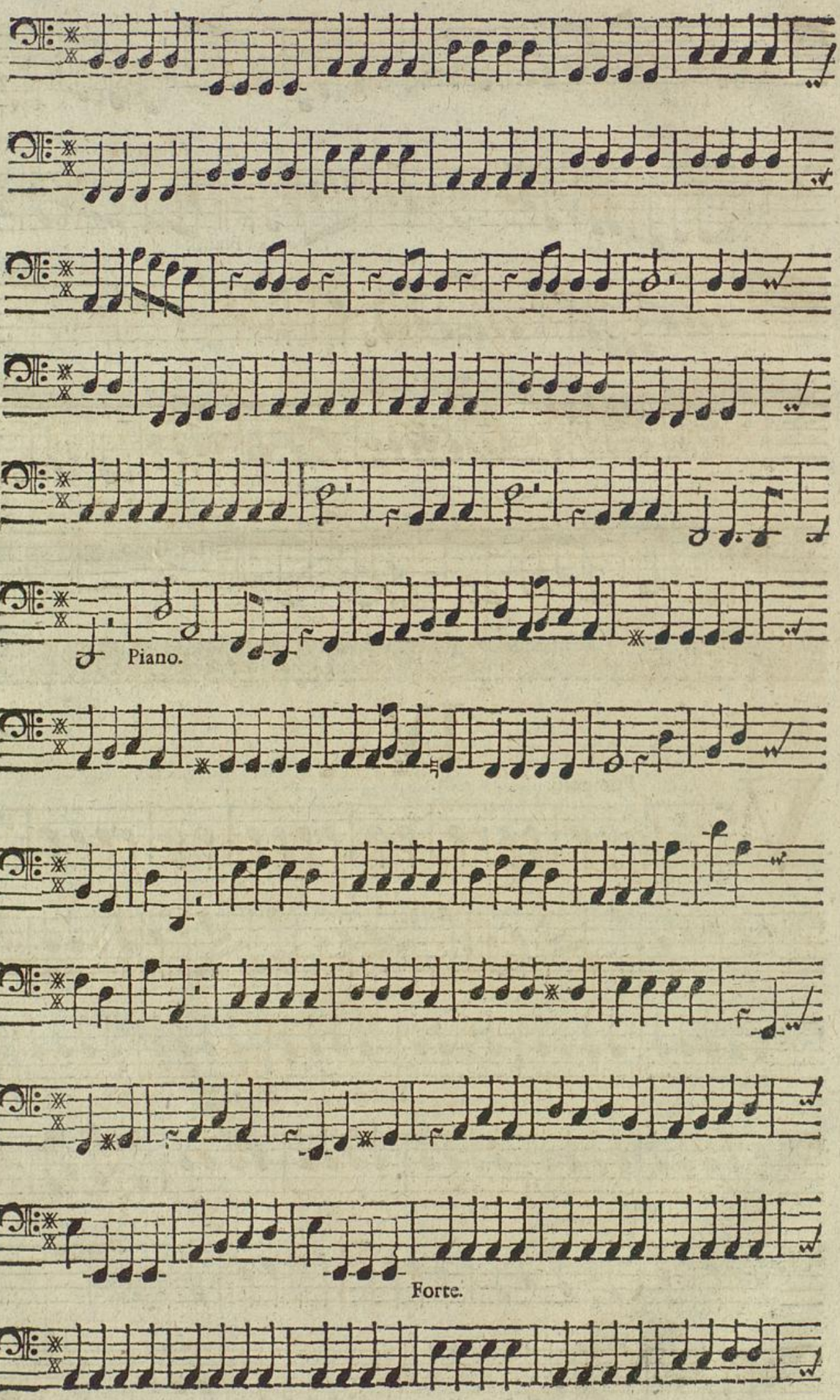


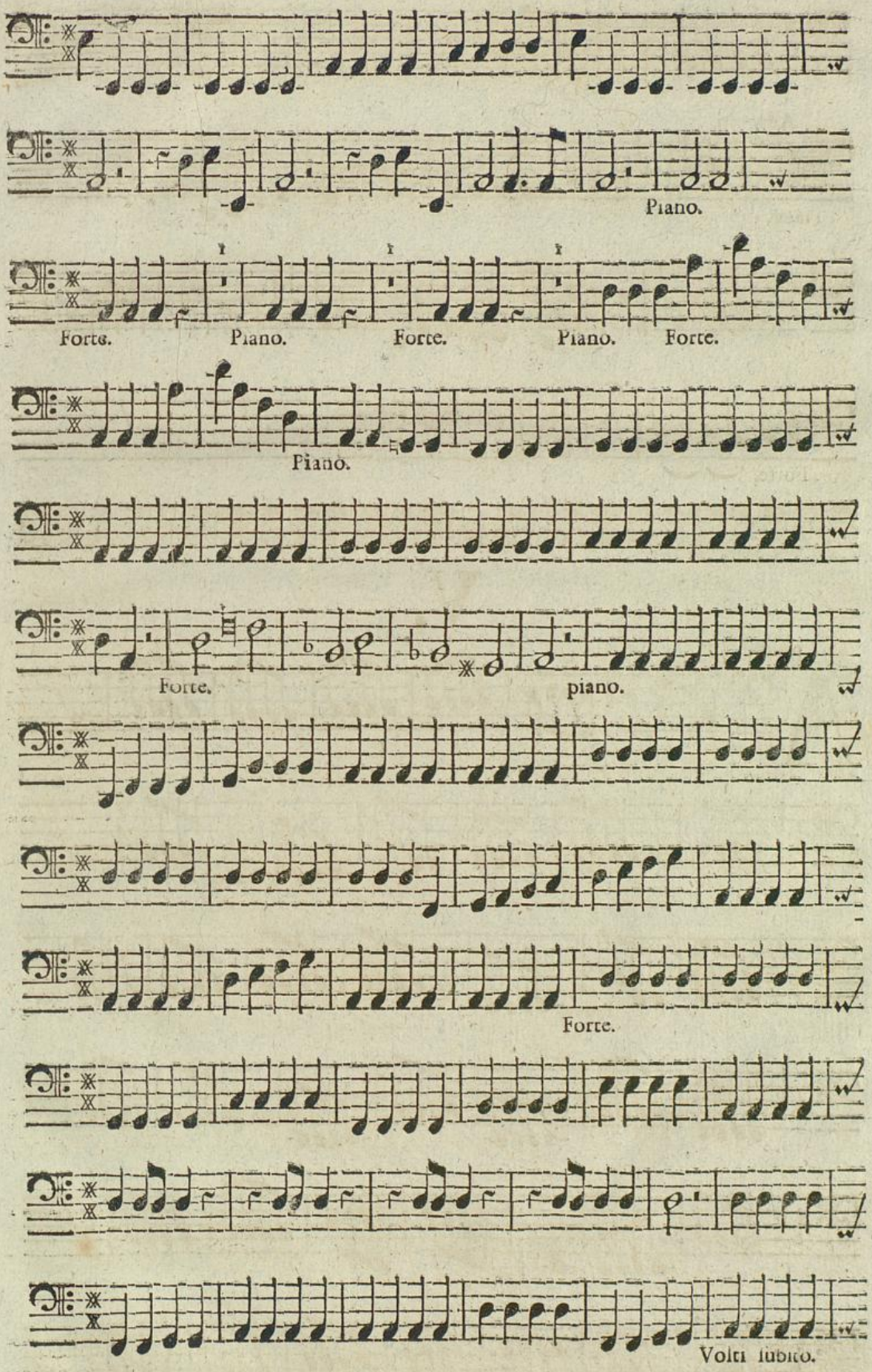

Piano.
Forte. Piano.
Forte. Piano.
Forte. Piano. Forte.
Piano.
Forte. Piano.


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

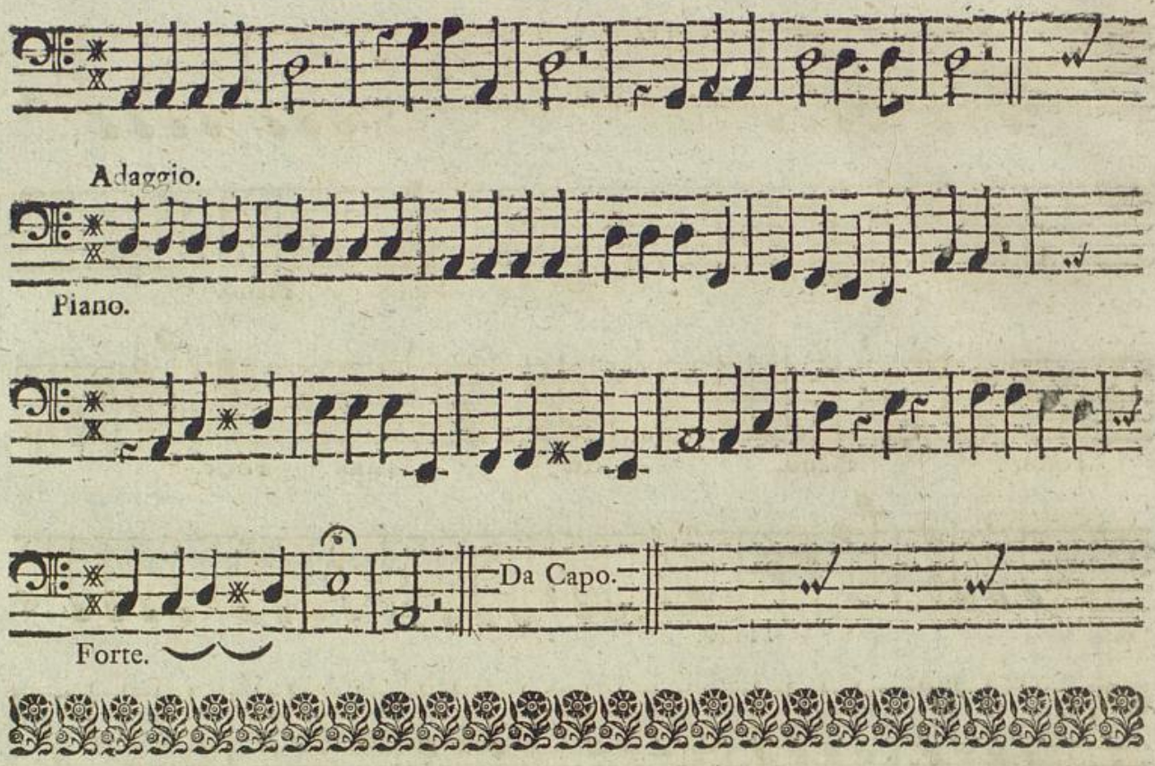
IV.


Pompoſo.
Alle munde.
Piano.
Forte.
Pia.
Forte.


Piano.
Forte.



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



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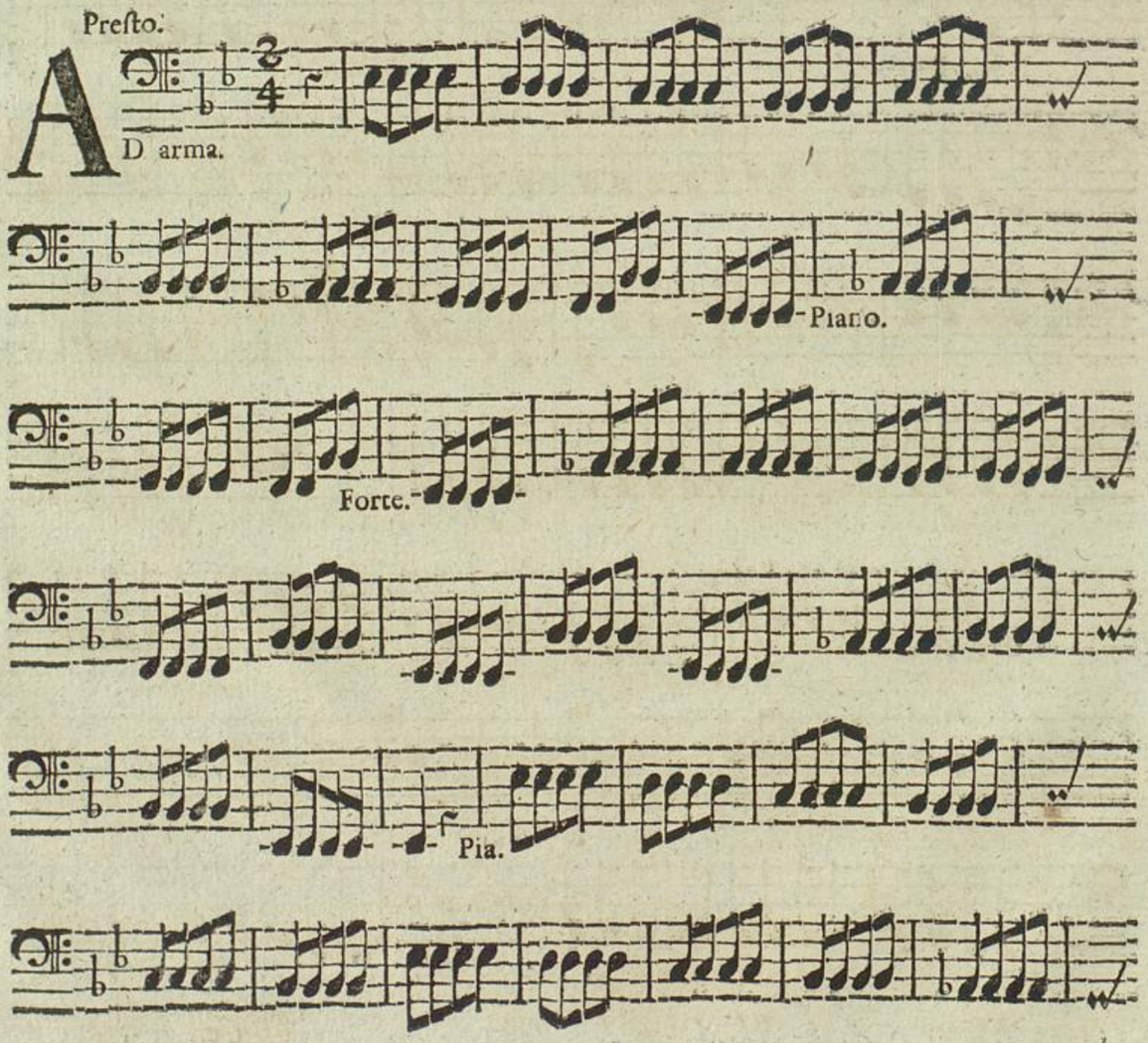
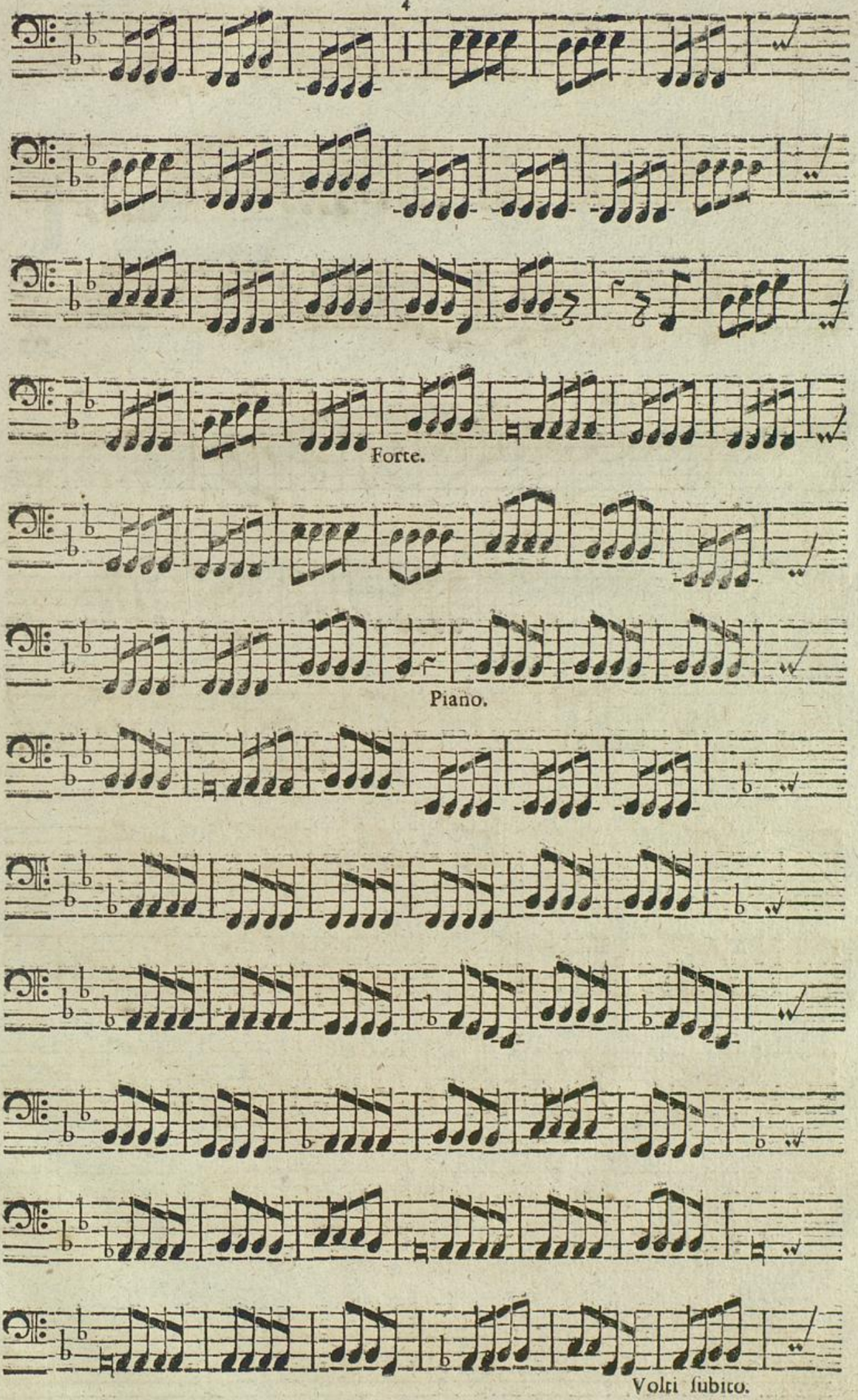
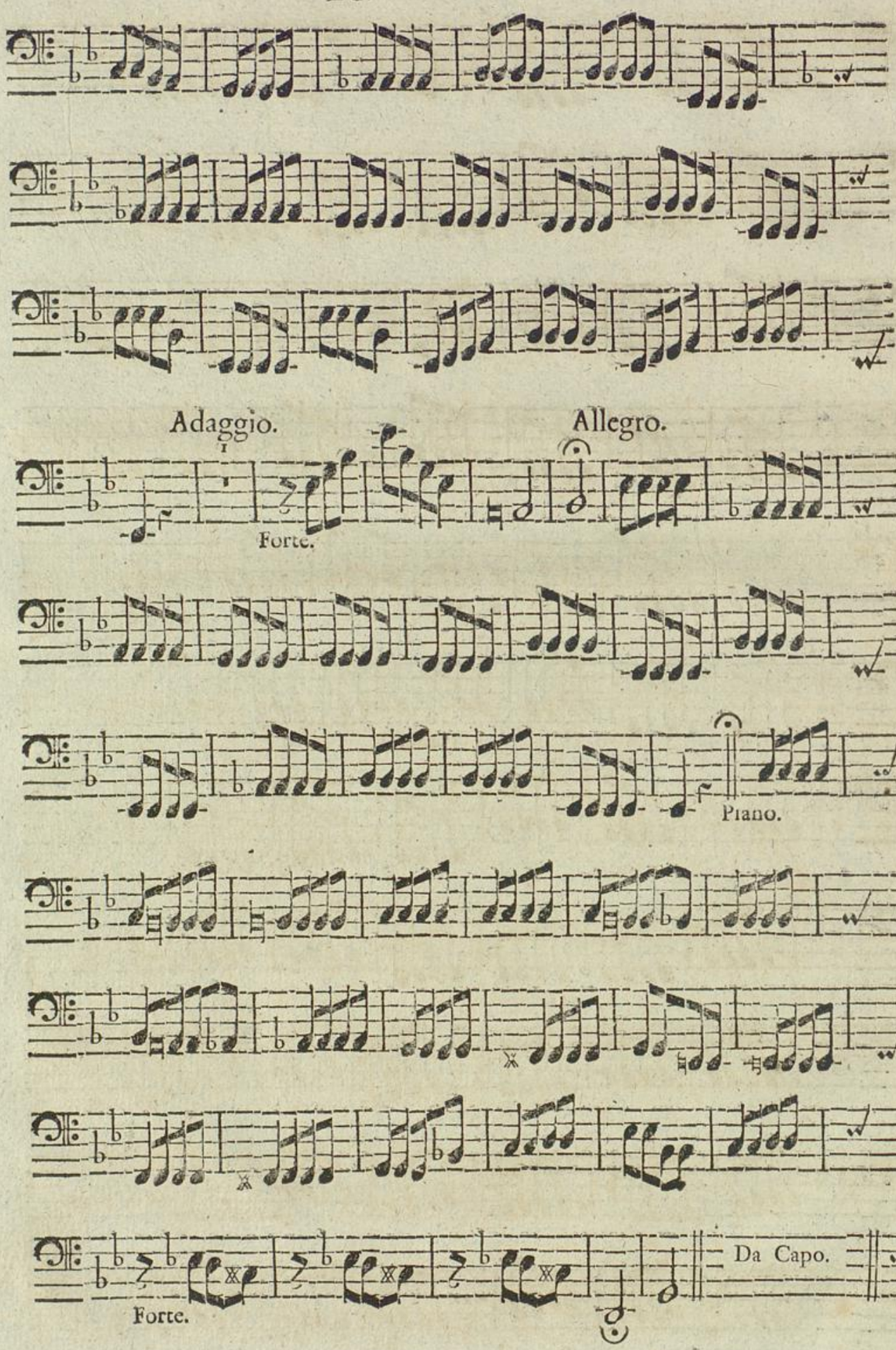
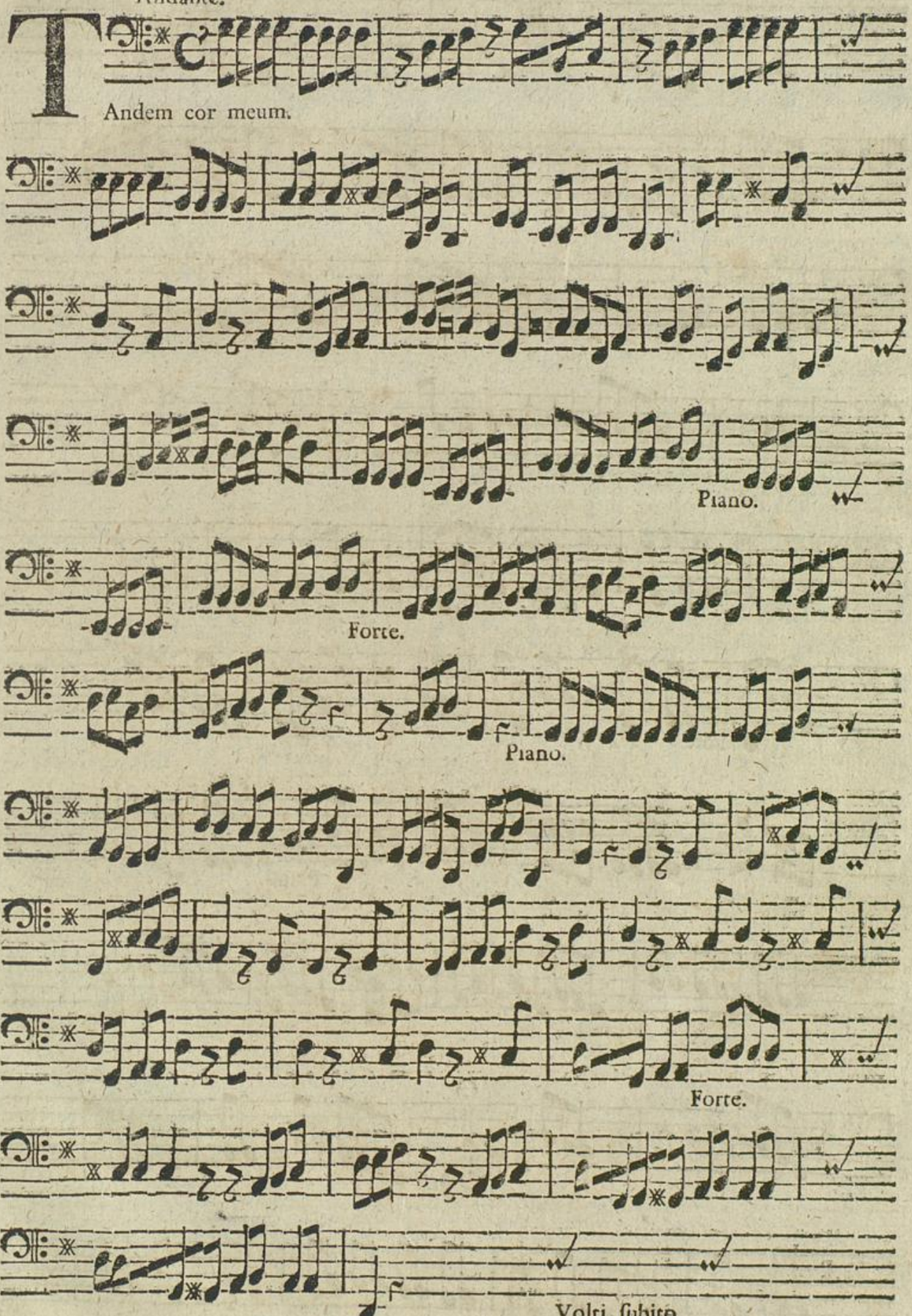


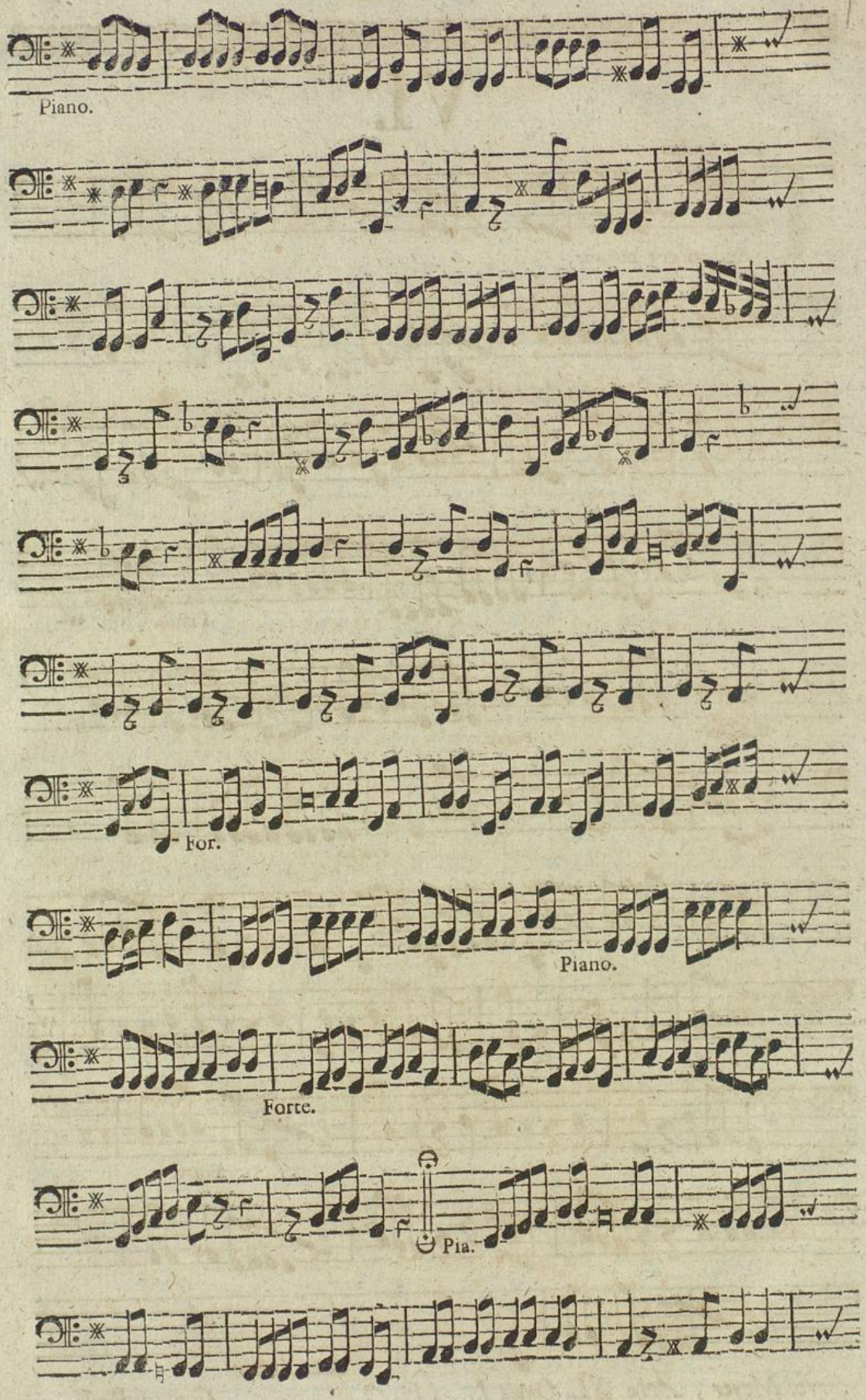

Forte.
Piano.
Volti ſubito.

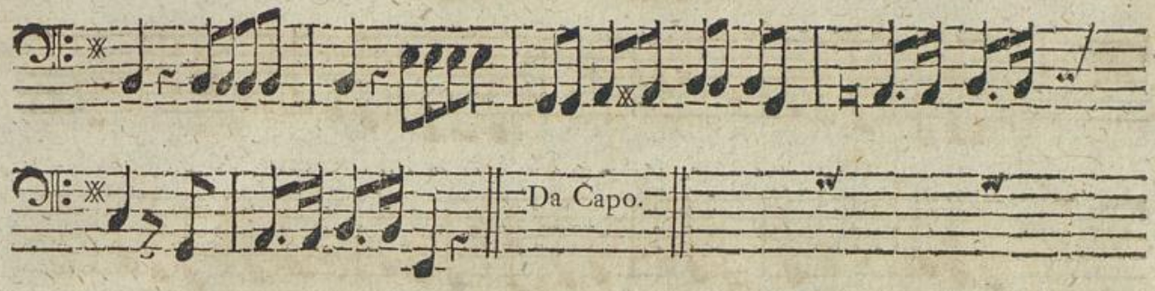

Adaggio.
Allegro.
Forte.
Piano.
Forte.
Da Capo.

VI.

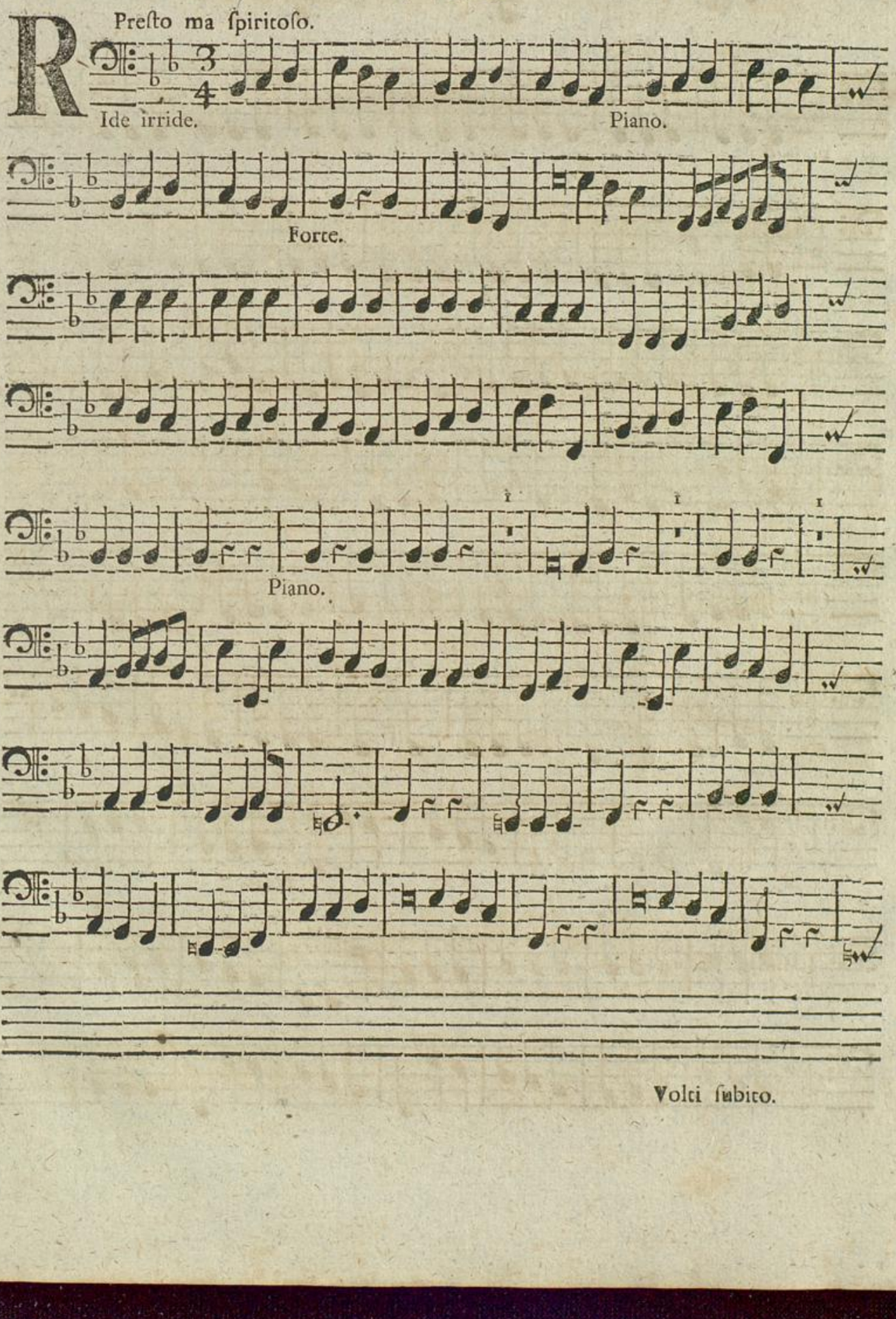
Andante.

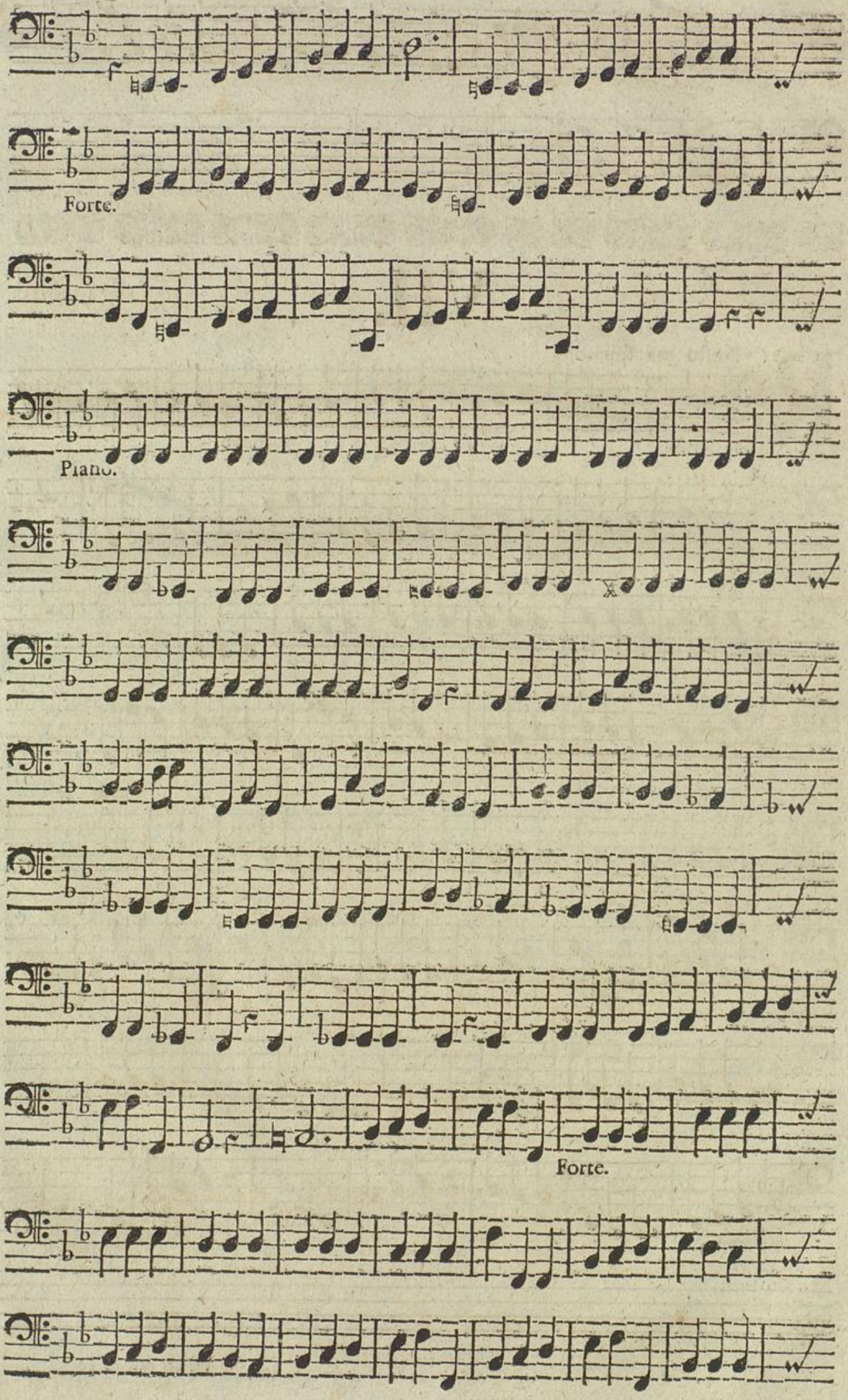


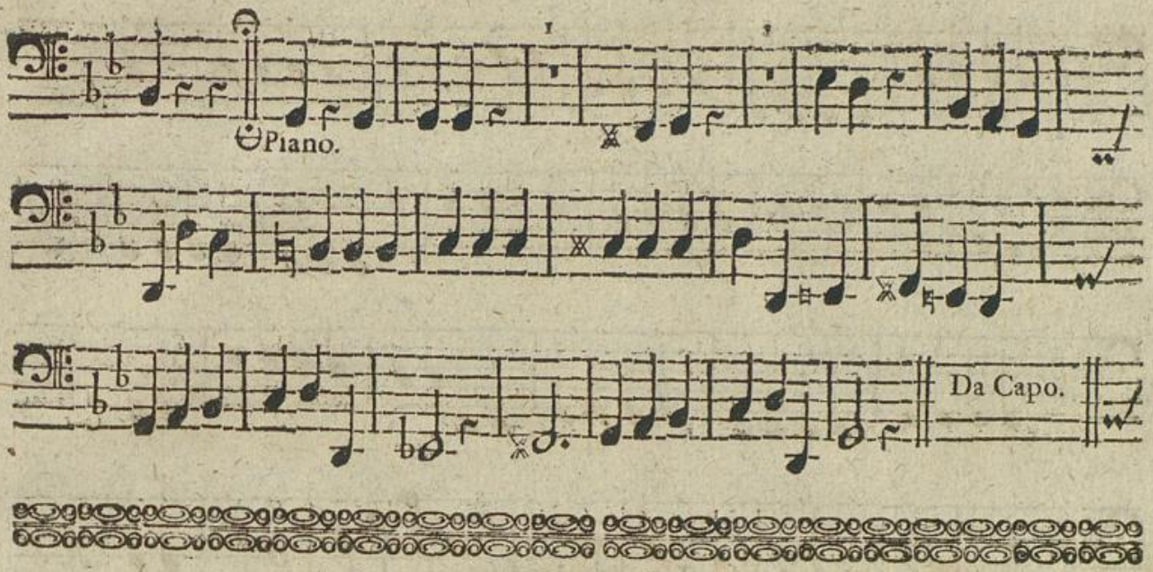

Piano.
For.
Piano.
Forte.
Pia.


Da Capo.

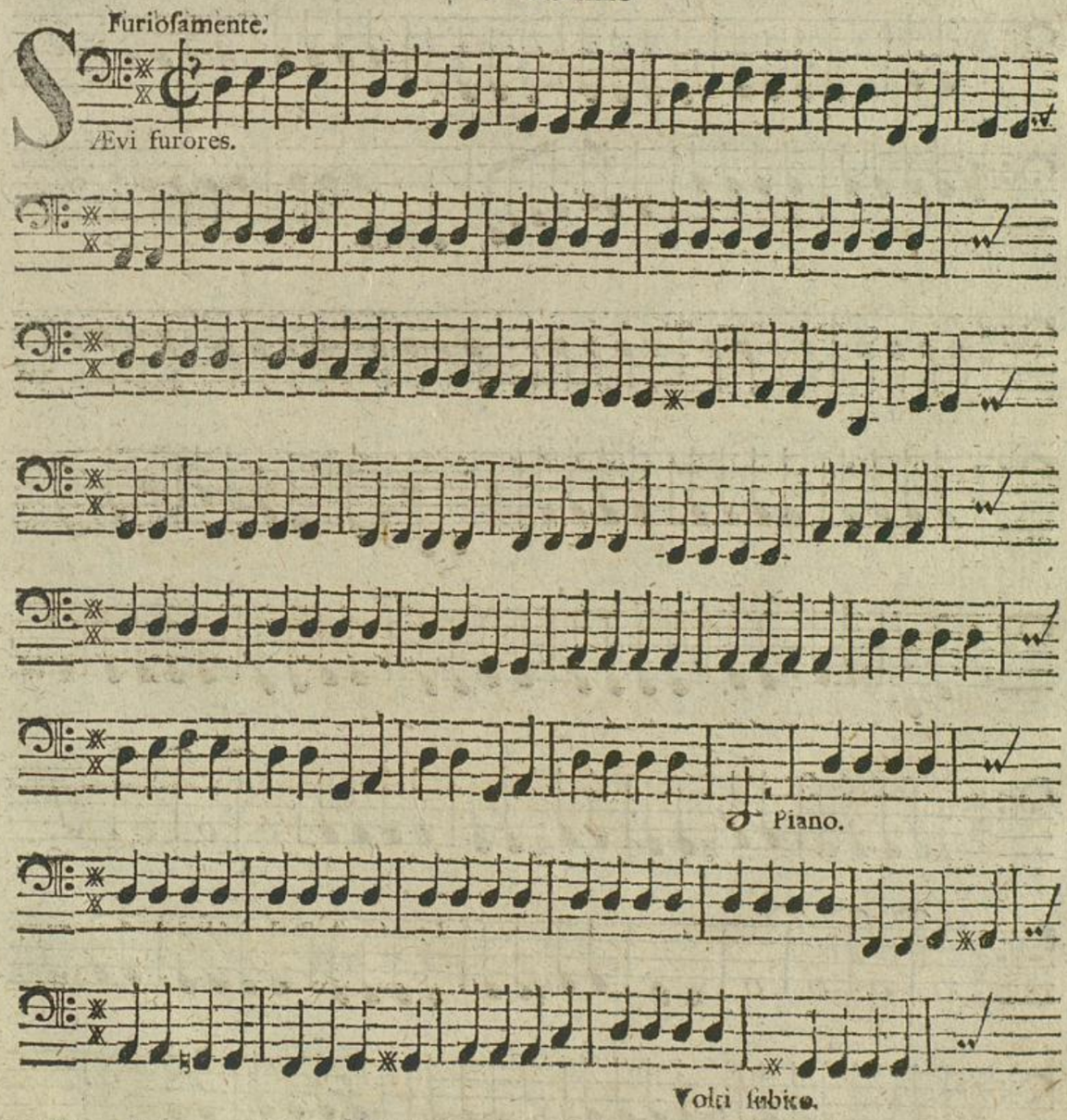
VII.

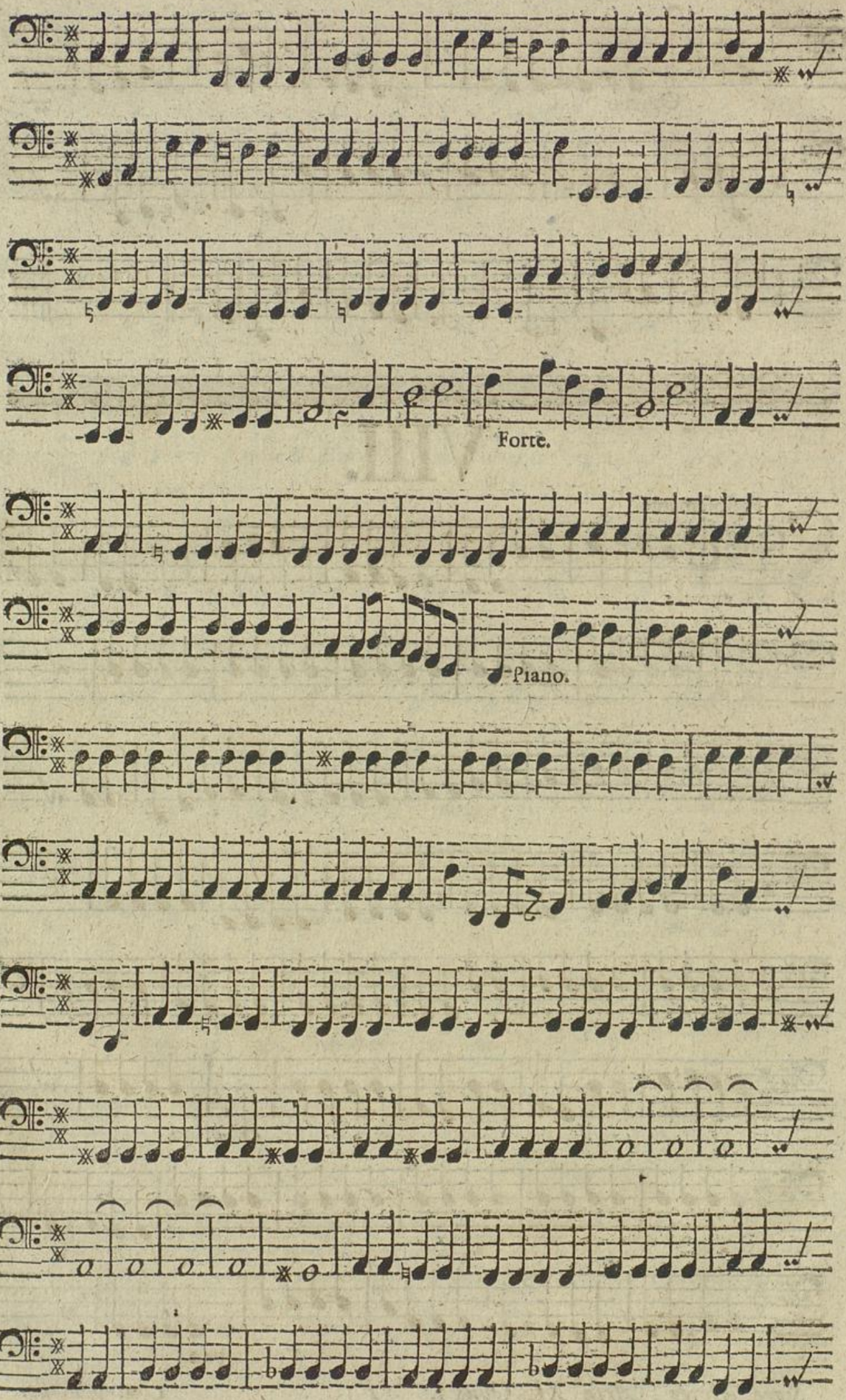

Presto ma spiritoso.
Ride irride.
Piano.
Forte.
Piano.
Volti subito.

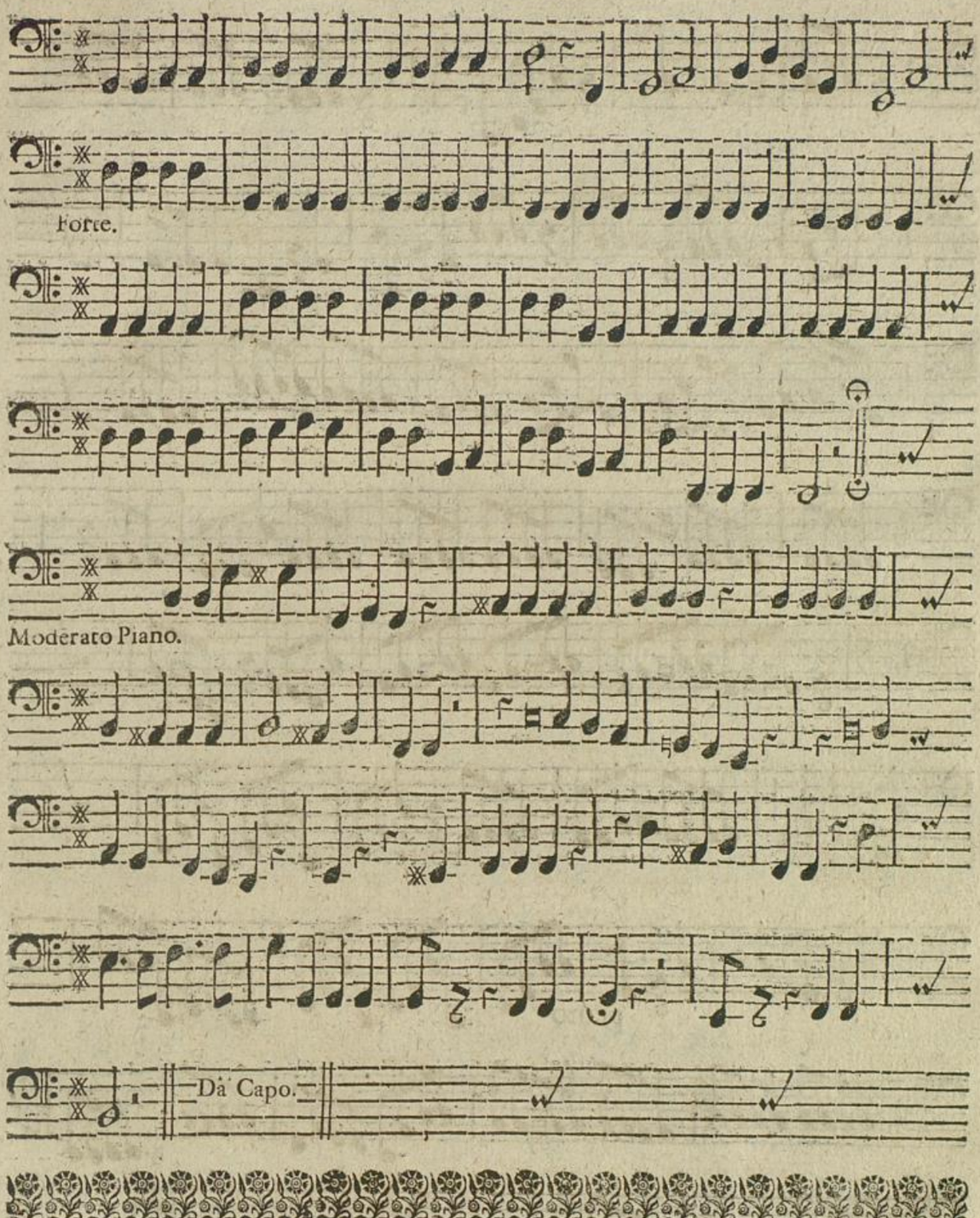

Forte.
Piano.
Forte.



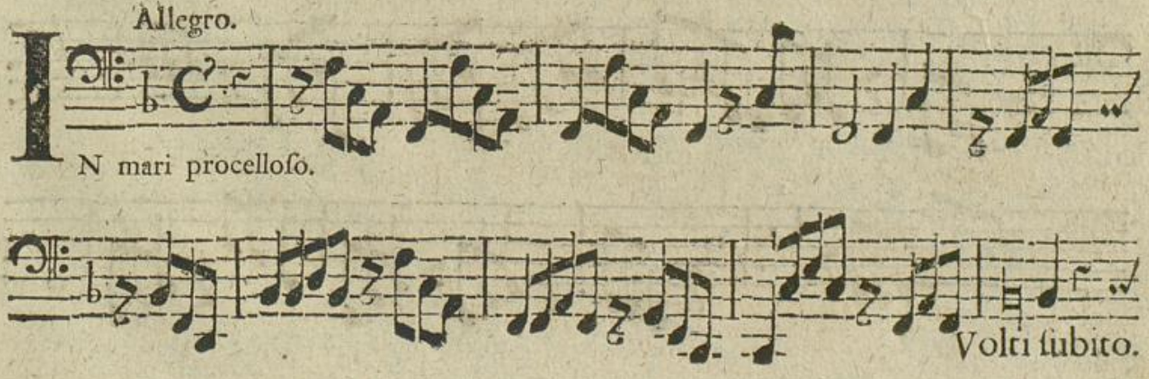
VIII.

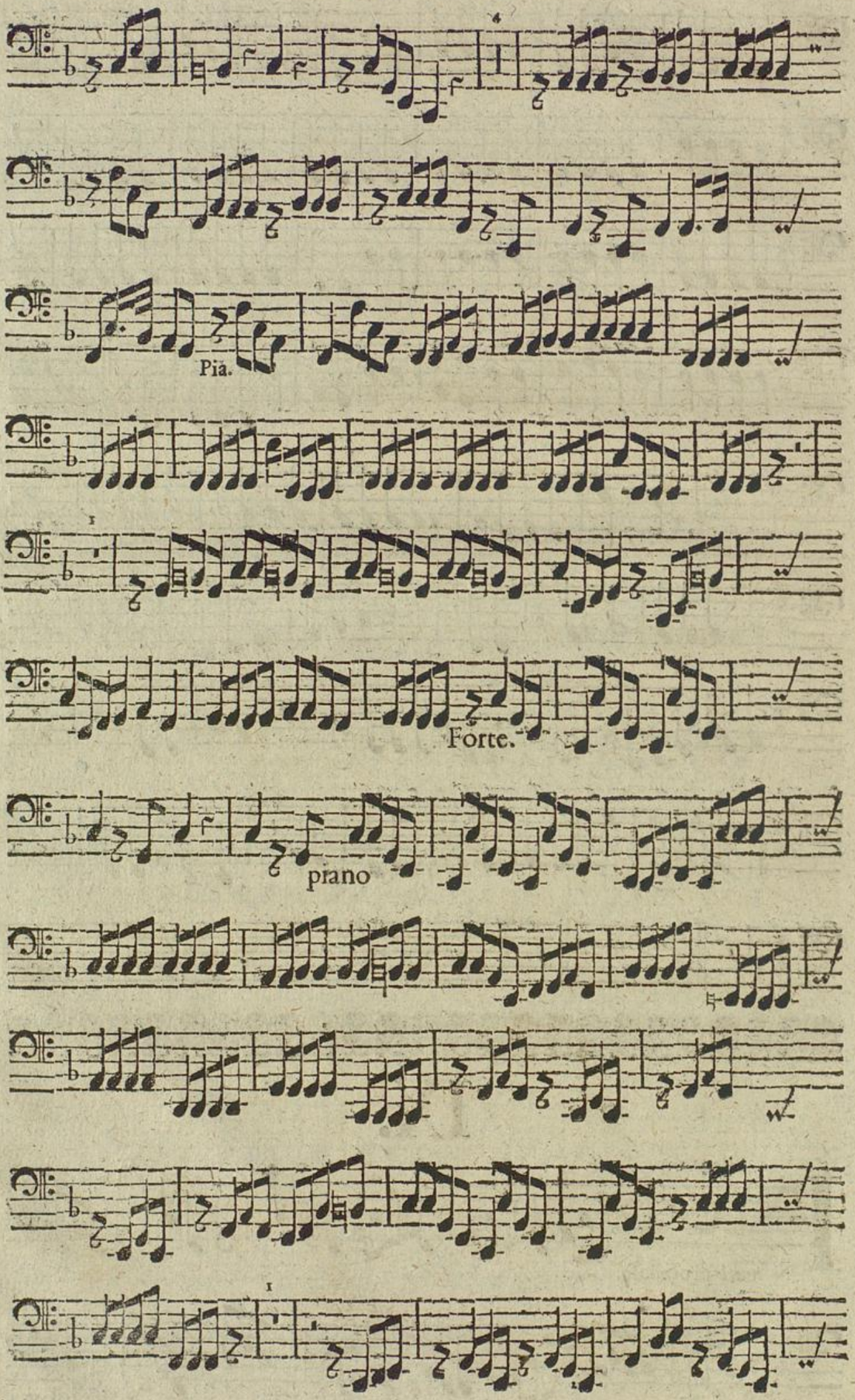


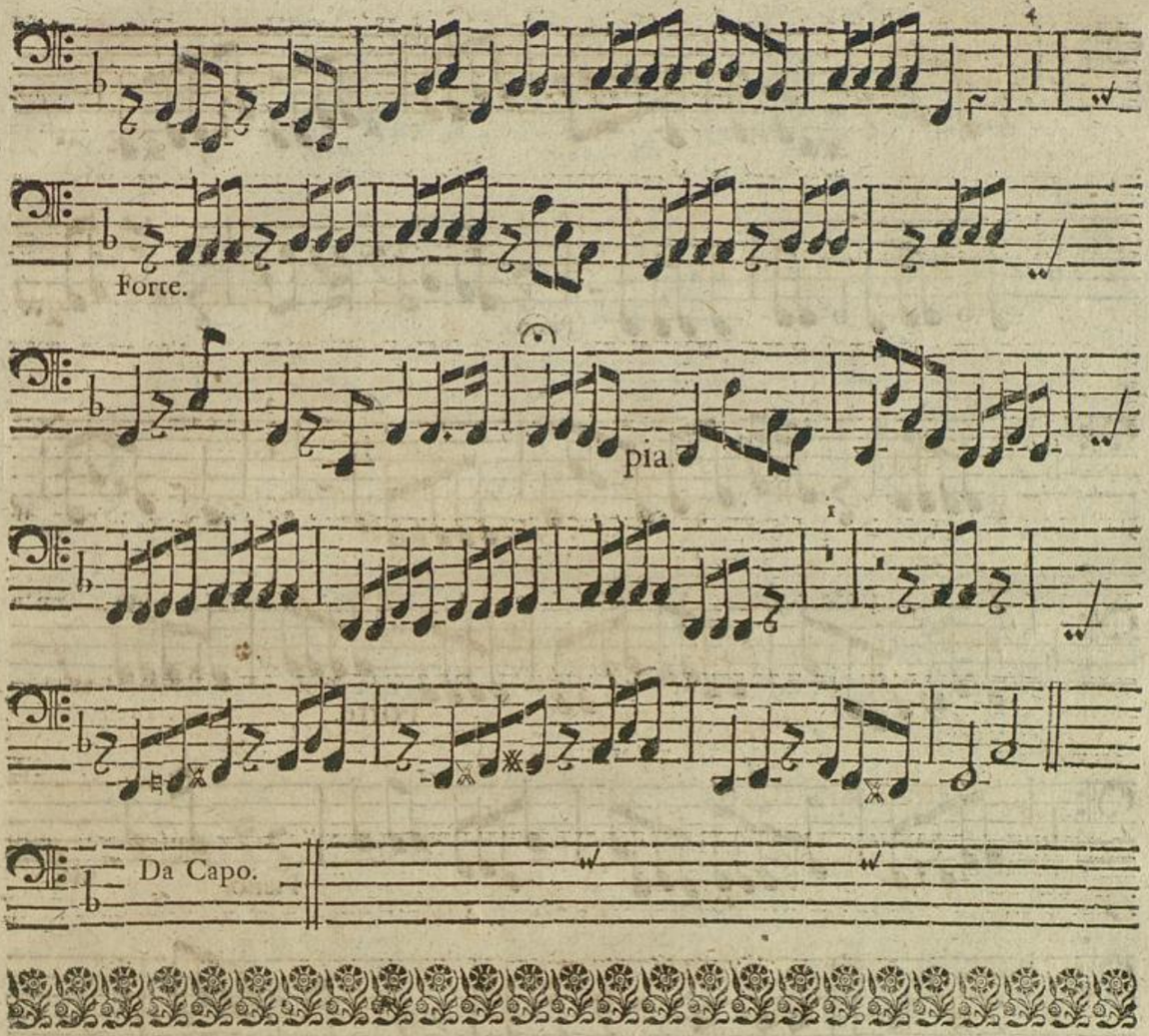

Forte.
Piano.


Forte.
Moderato Piano.
Dà Capo.

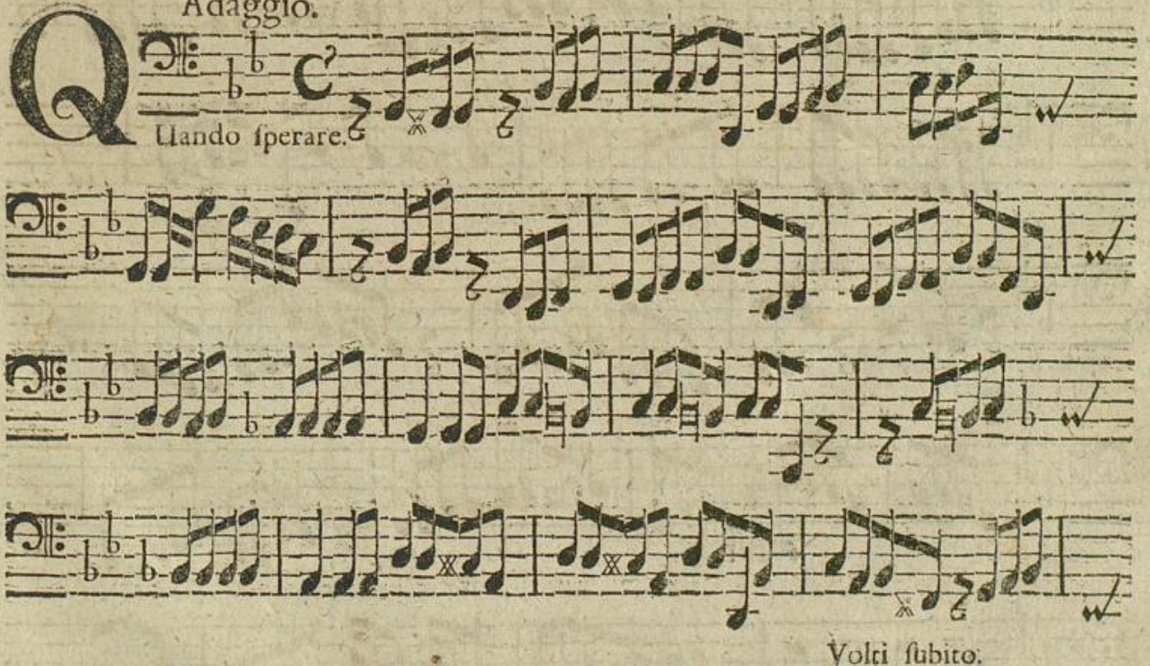
IX.

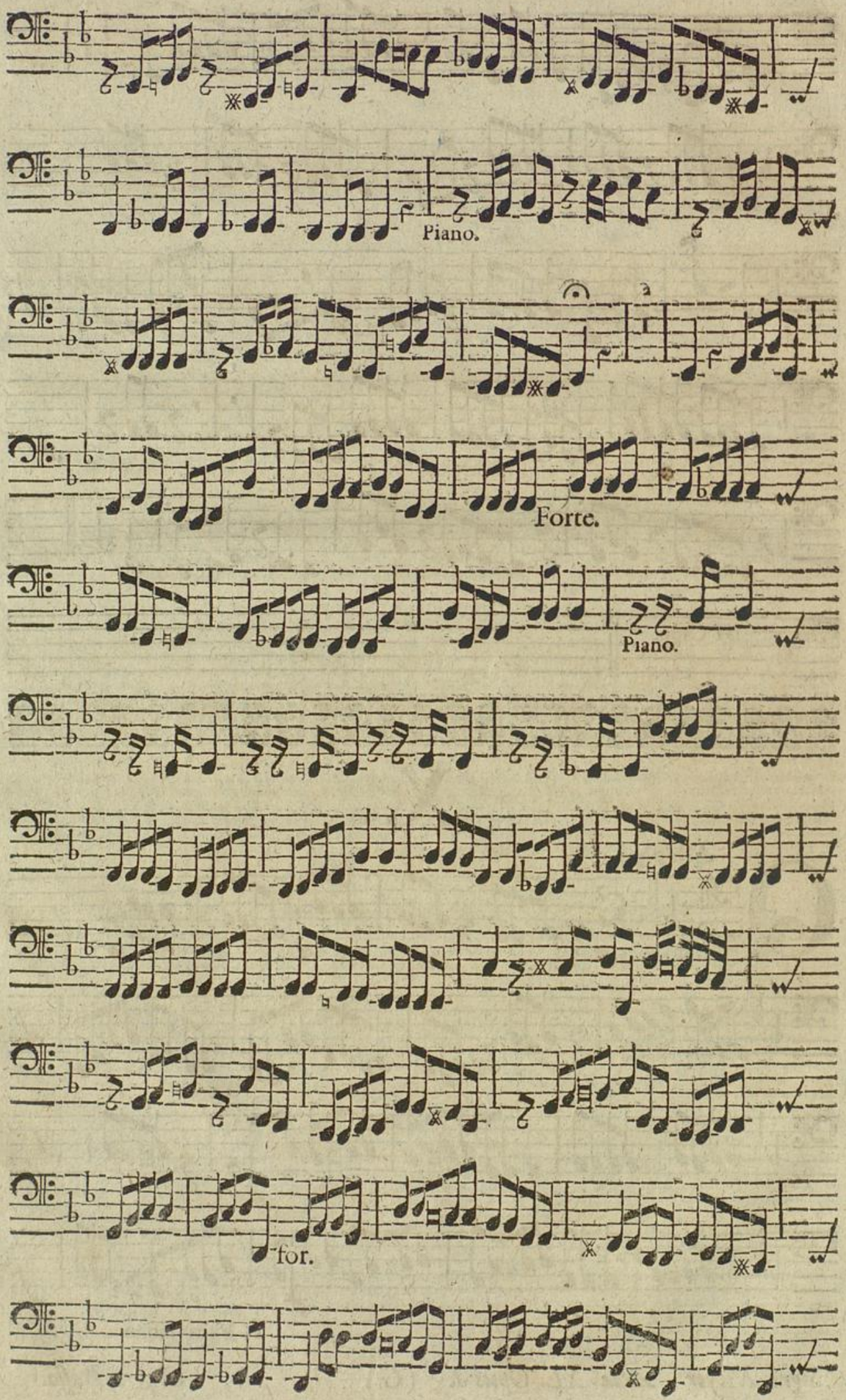

Allegro.
IN mari procelloſo.
Volti ſubito.

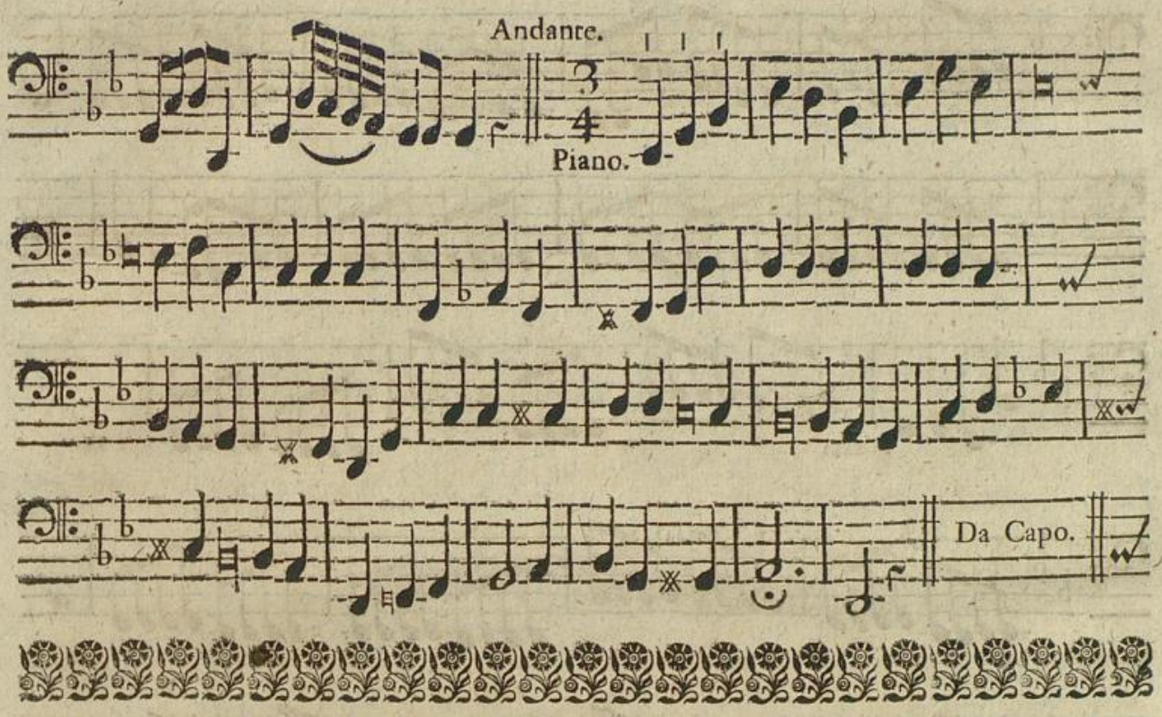

Pia.
Forte.
piano



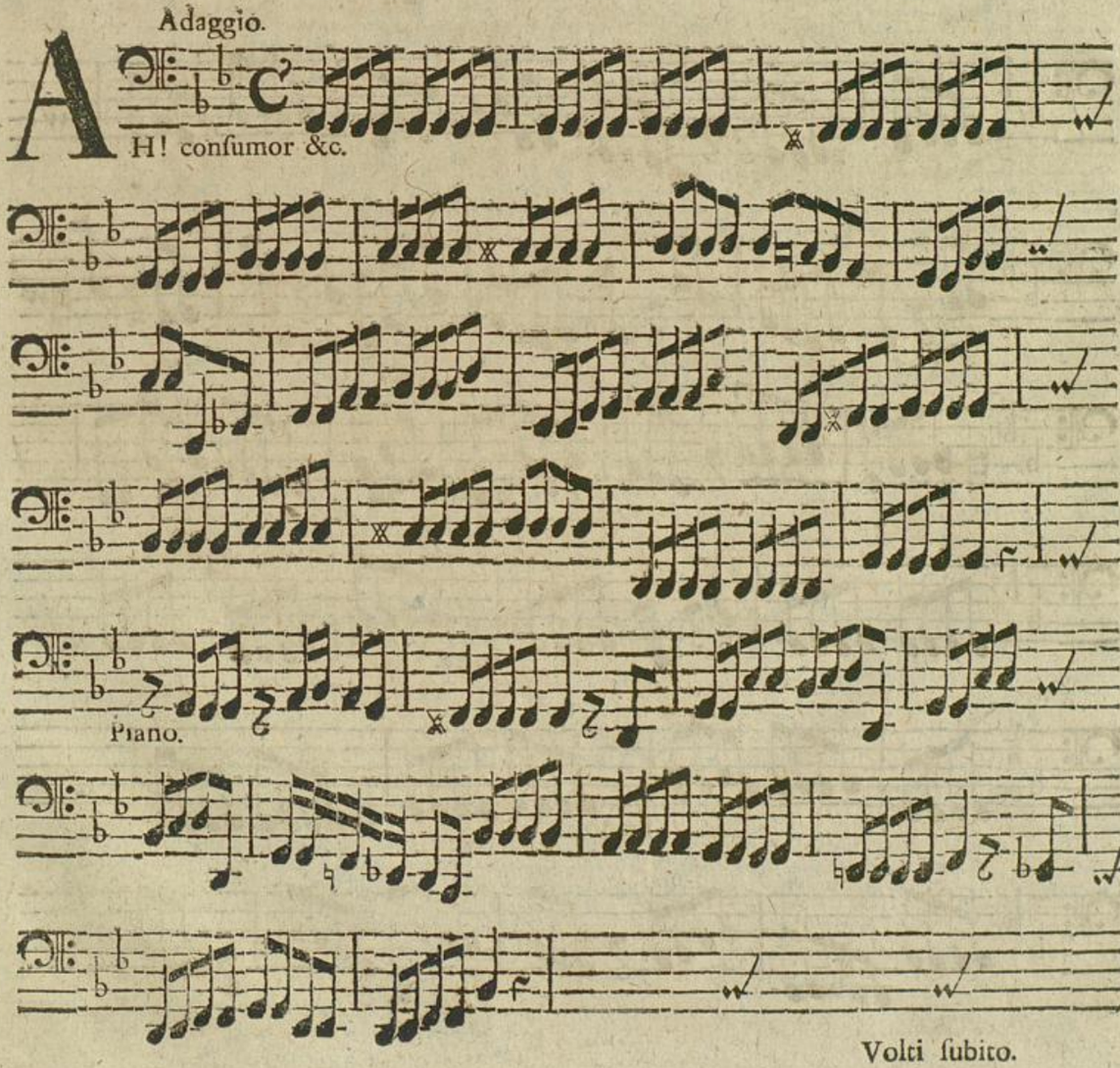
X.

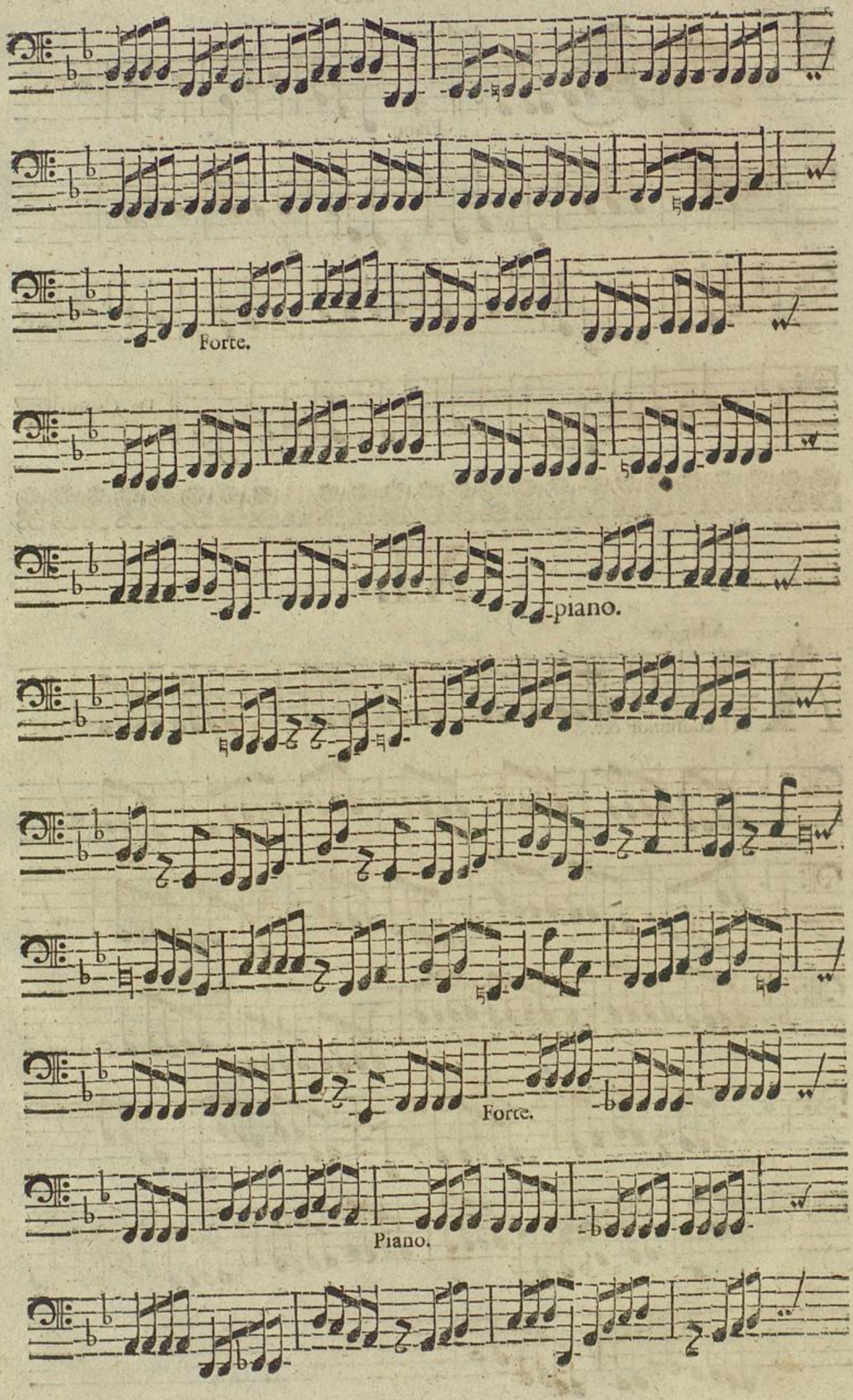


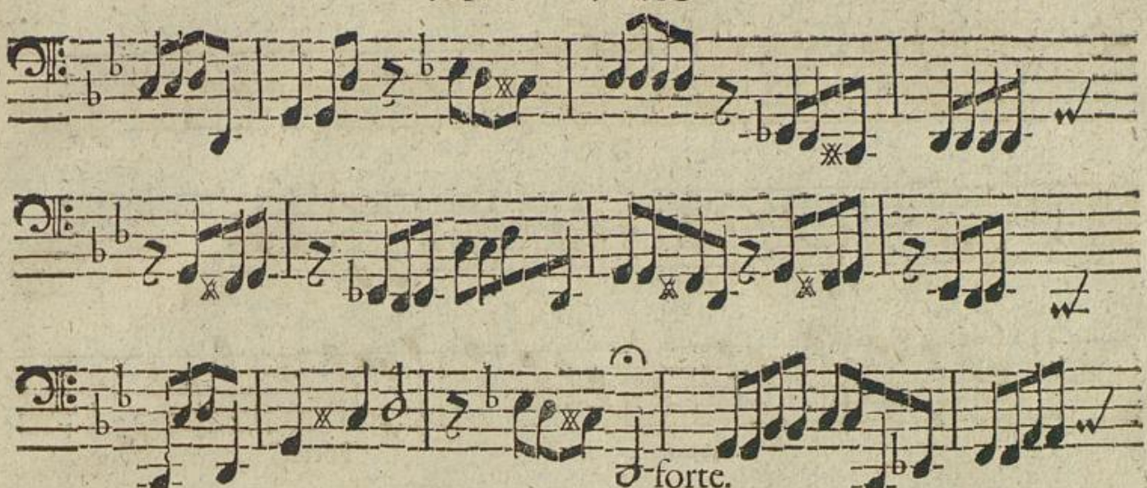

Piano.
Forte.
Piano.
for.


Andante.
Piano.
Da Capo.

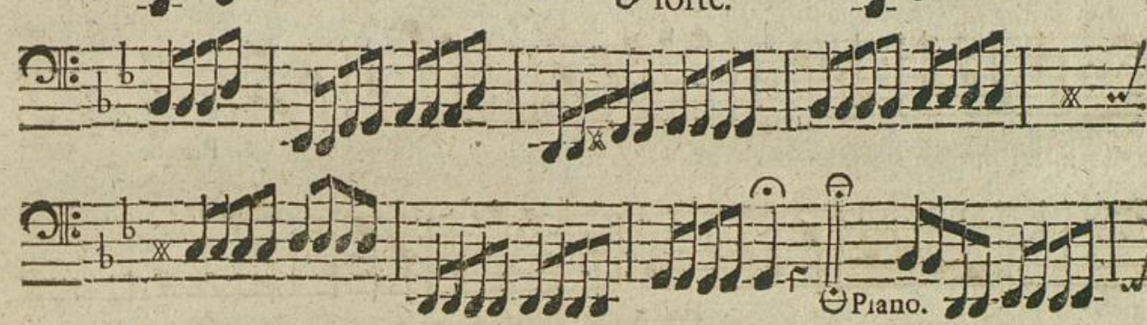
XI.


Adaggio.
AH! consumor &c.
Piano.
Volti subito.

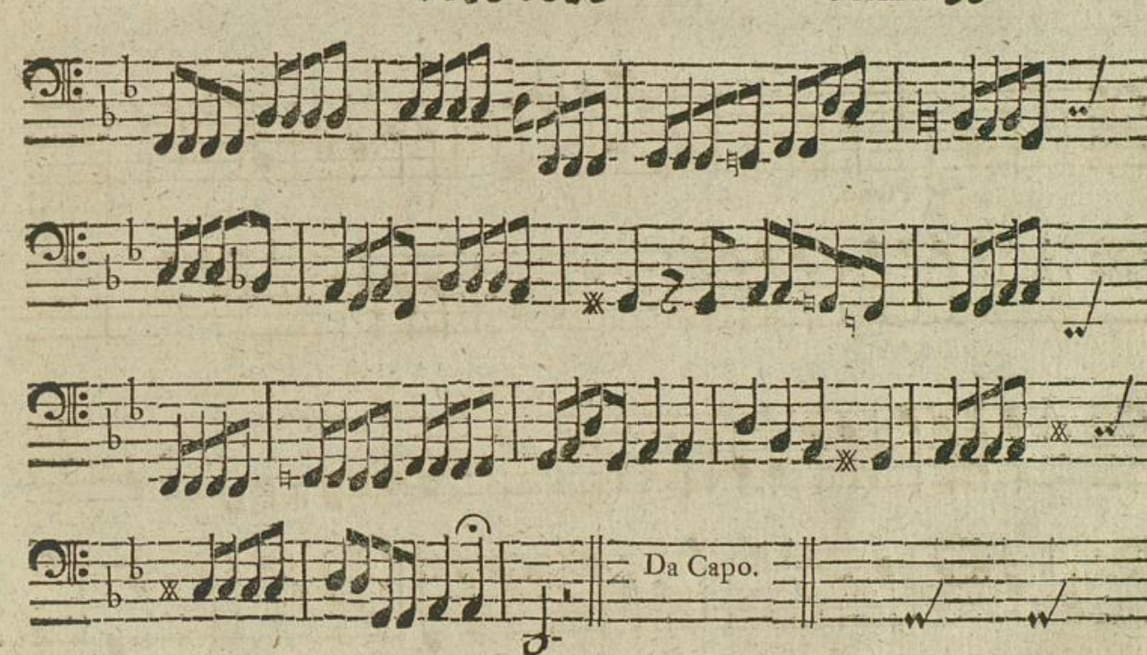

Forte.
piano.
Forte.
Piano.



forte.



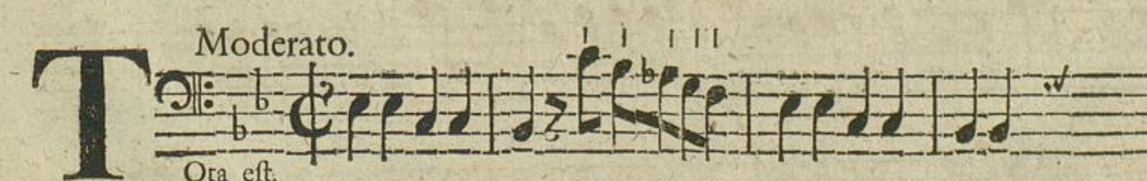
Piano.



Da Capo.

XII.

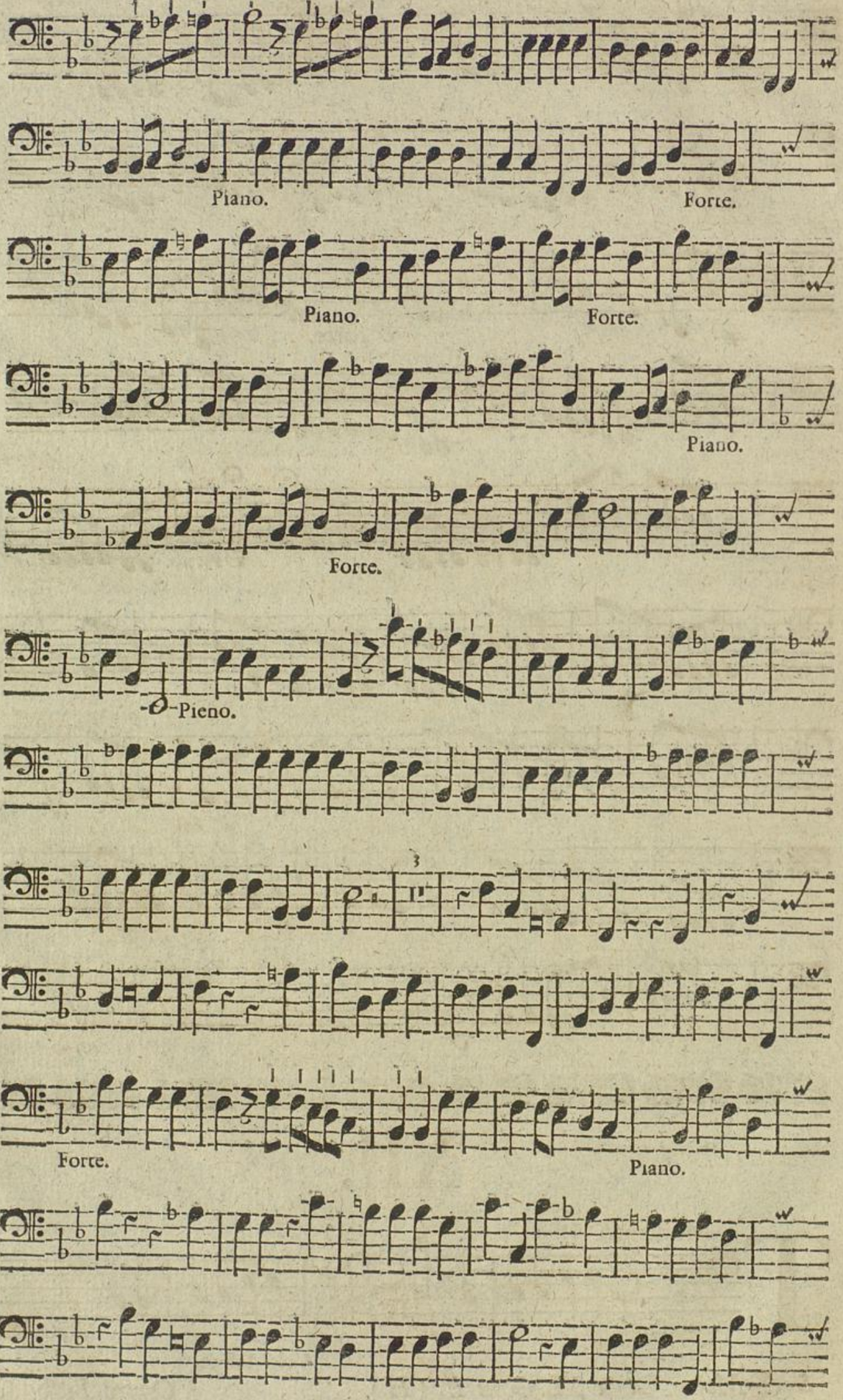
Moderato.

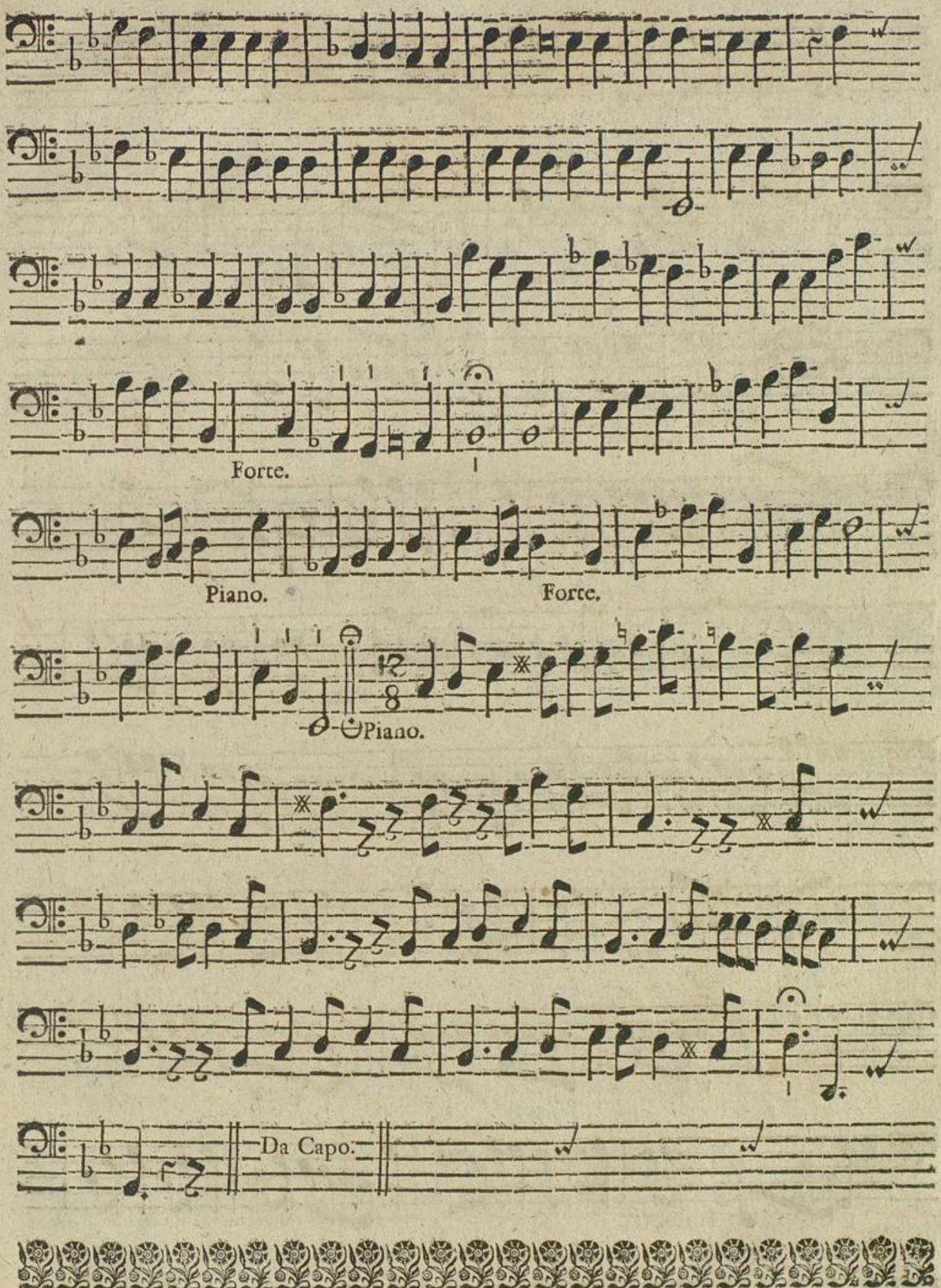


Ota eſt.

Volti ſubito.

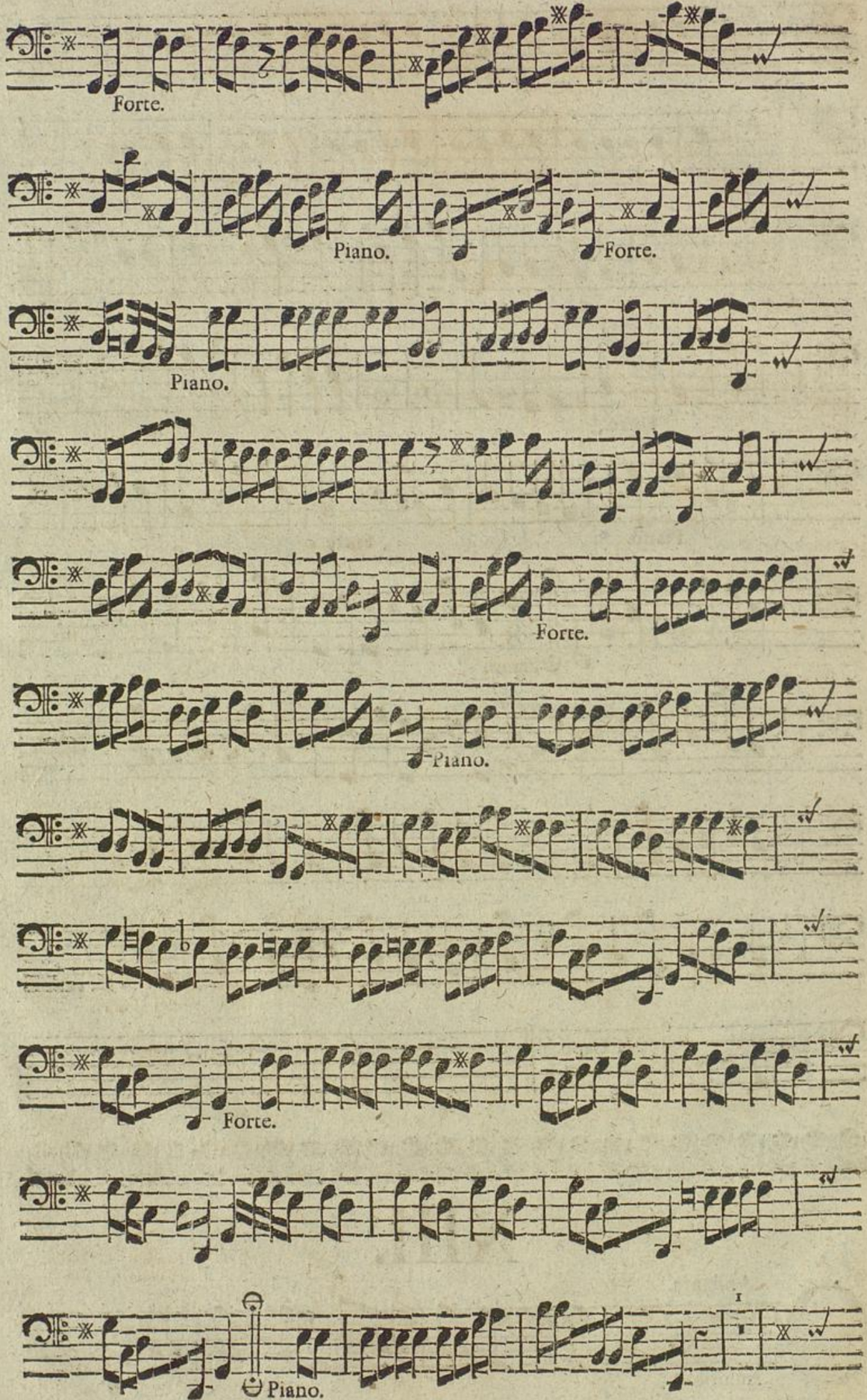
Sigre. Meyer, Aria XL. Opus I. (H) *Contro-Baſſo.*

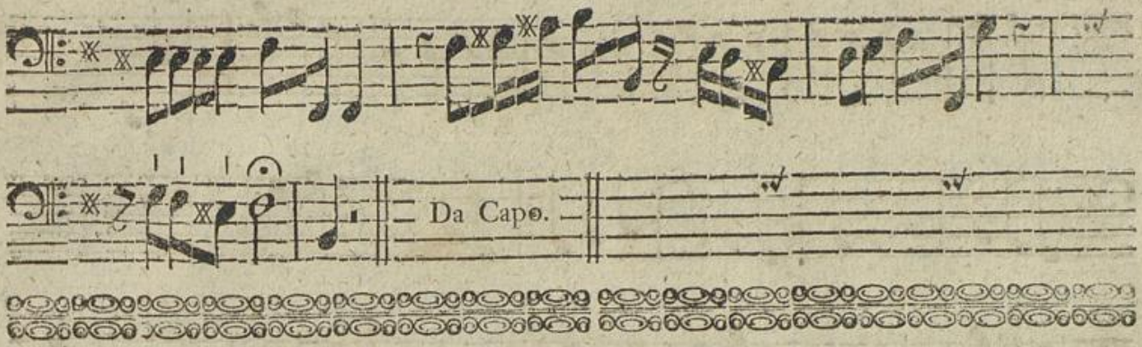

Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Pieno.
Forte.
Piano.


Forte.
Piano.
Forte.
Piano.
Da Capo.

XIII.

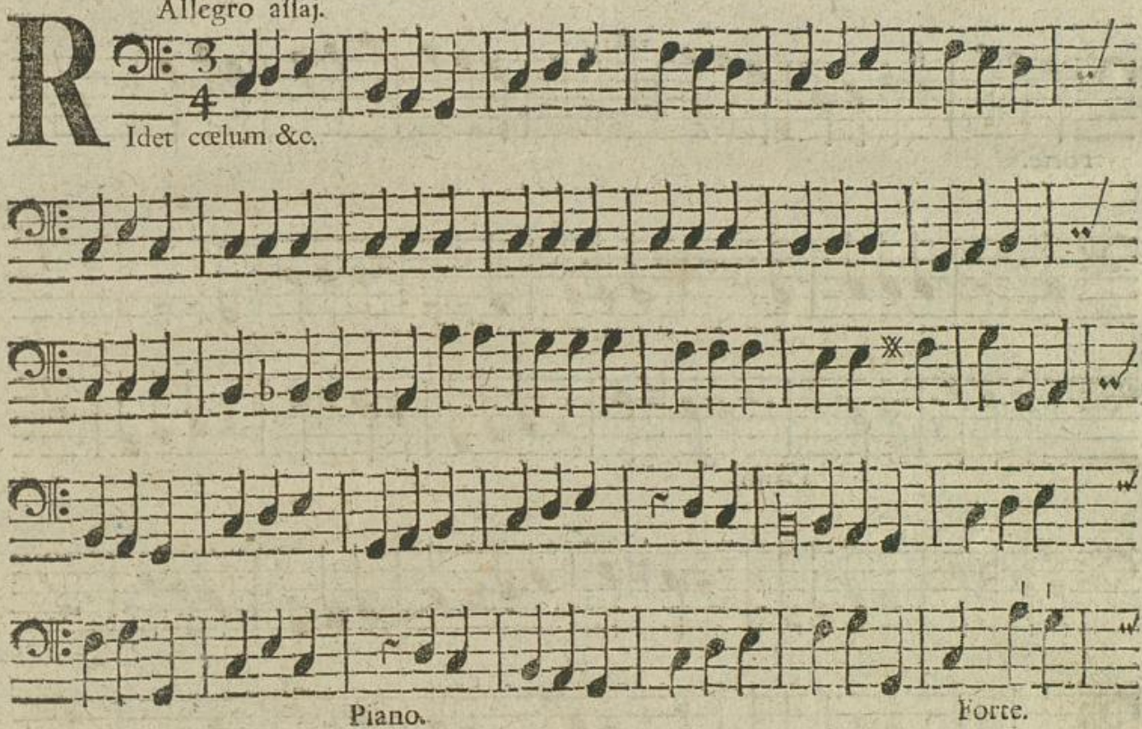
Andante.
Amoris.
piano.
Volti ſubito.


Forte.
Piano.
Forte.
Piano.
Forte.
Piano.
Forte.
Piano.

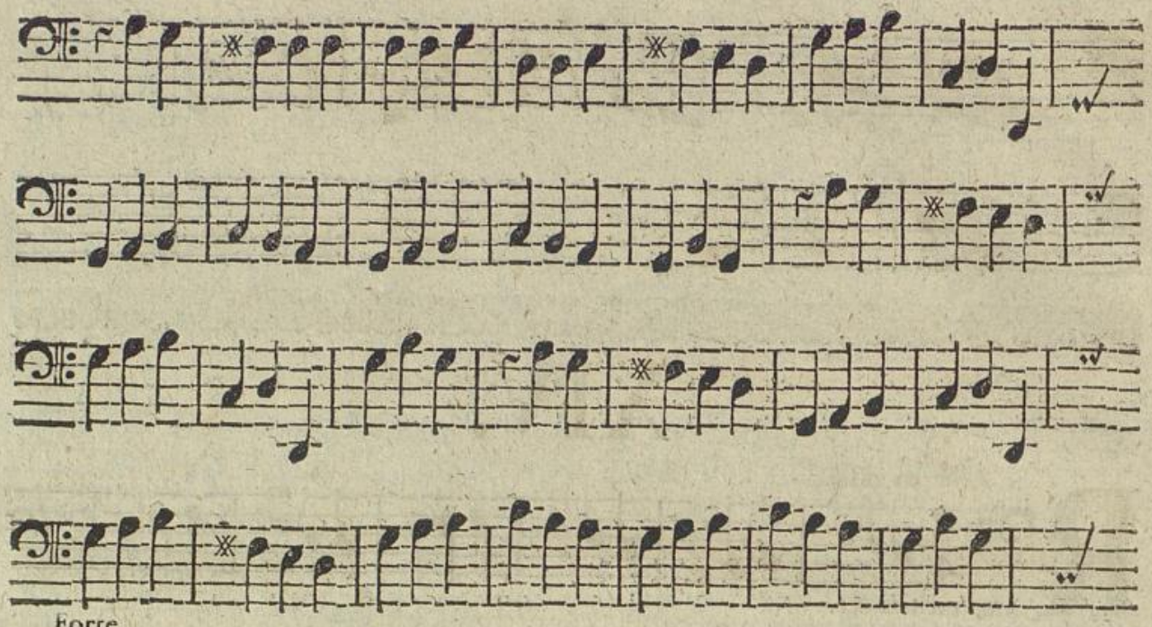


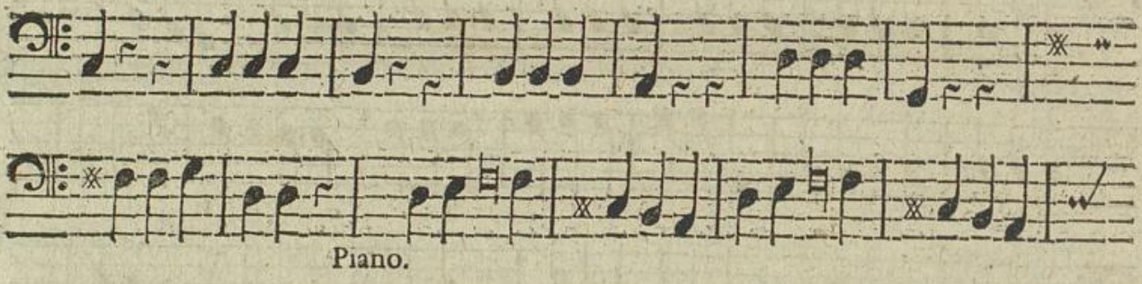
XIV.

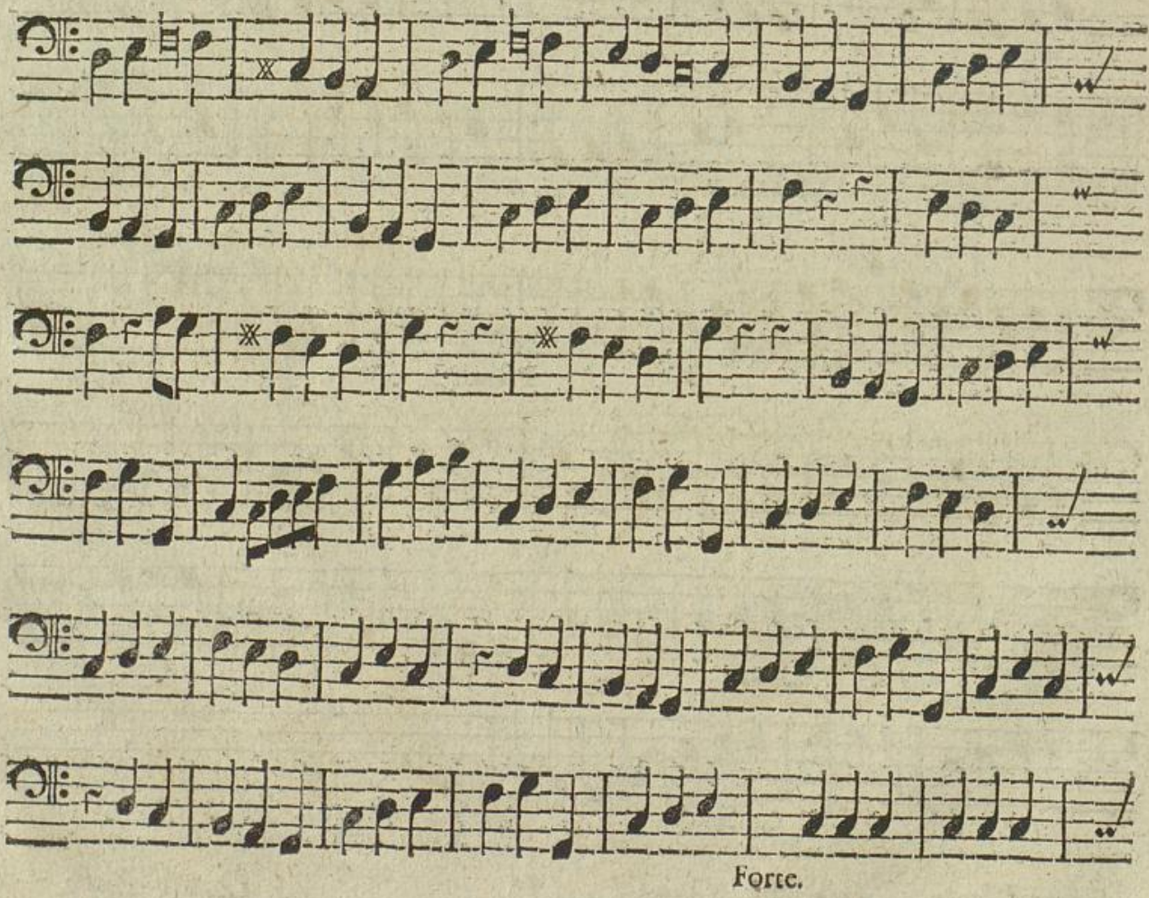
Allegro assaj.

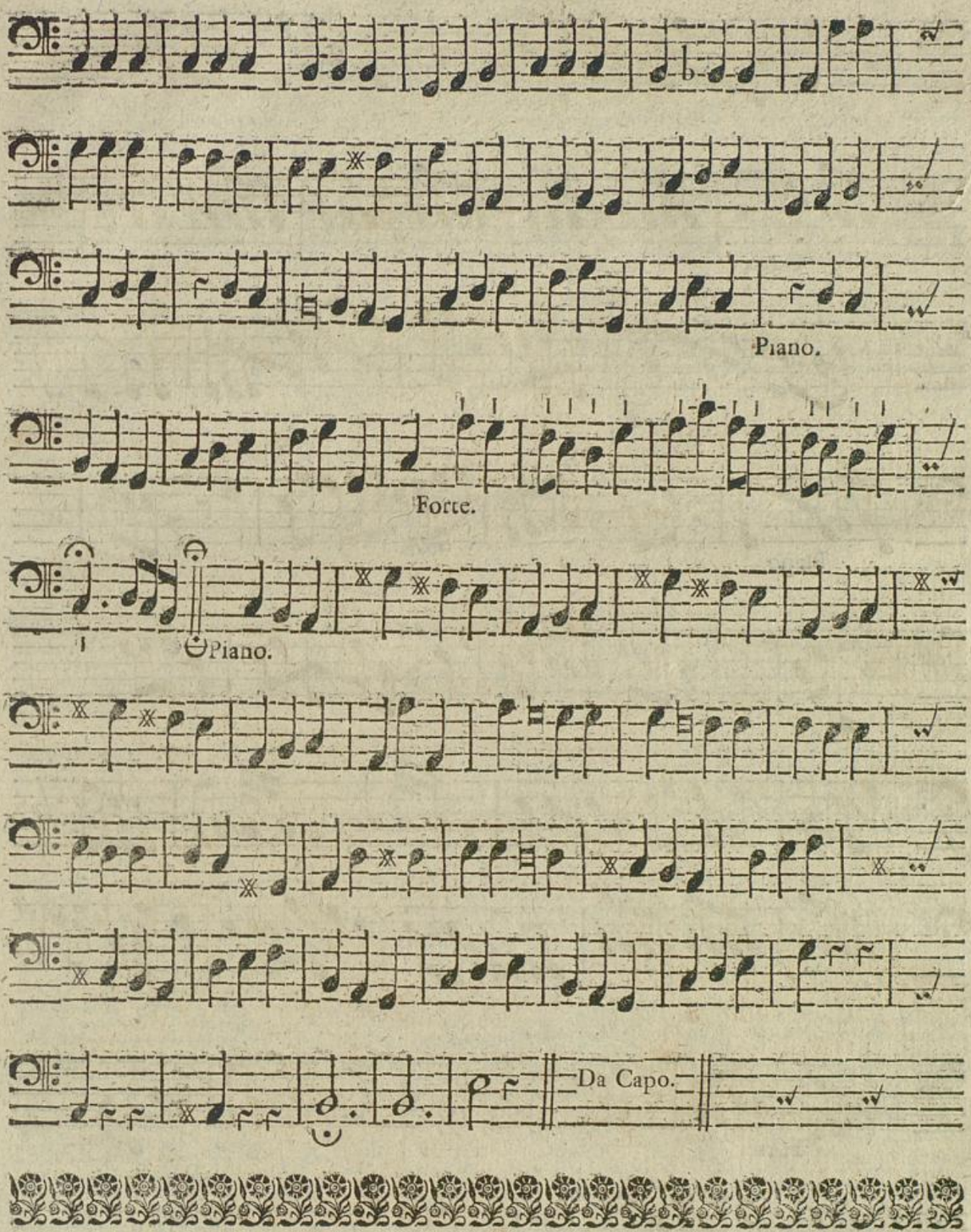


Volti subito.

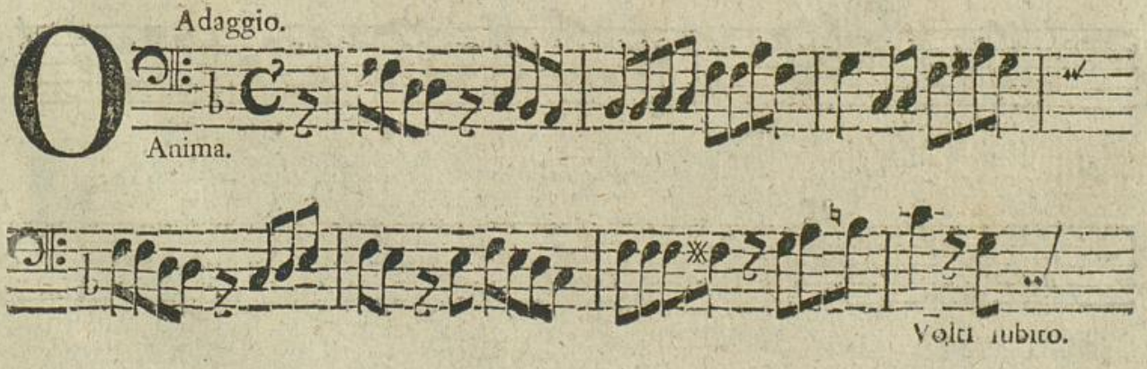

Forte.

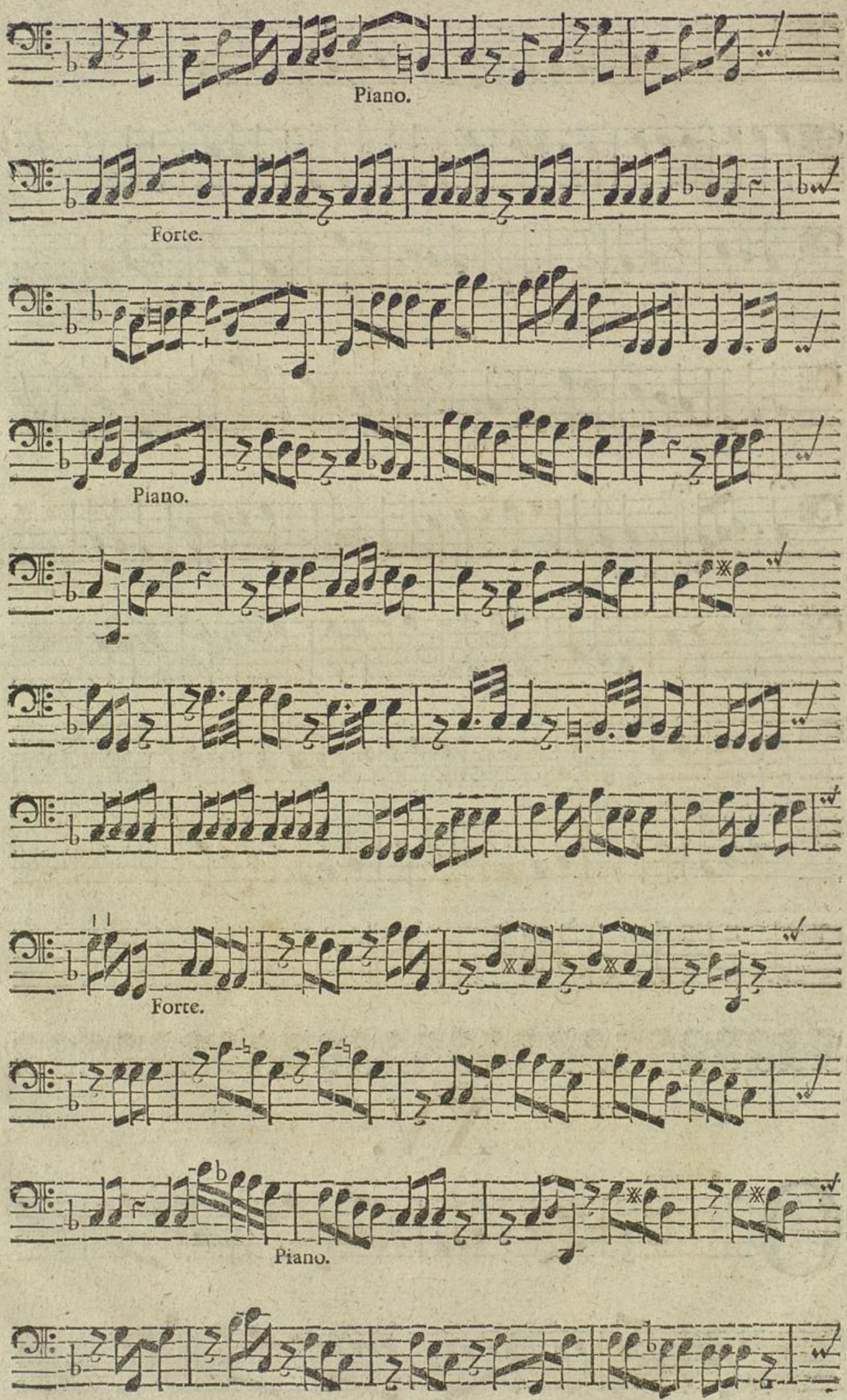

Piano.

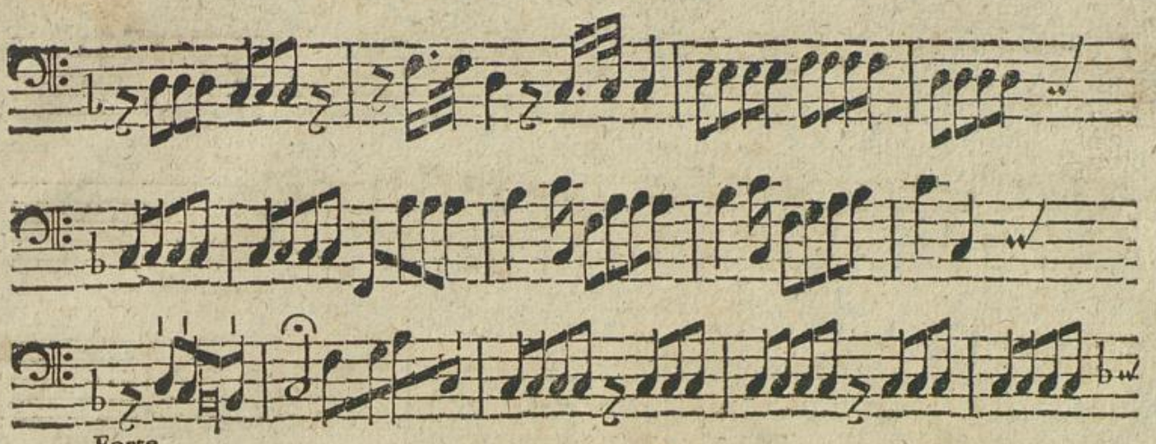

Forte.

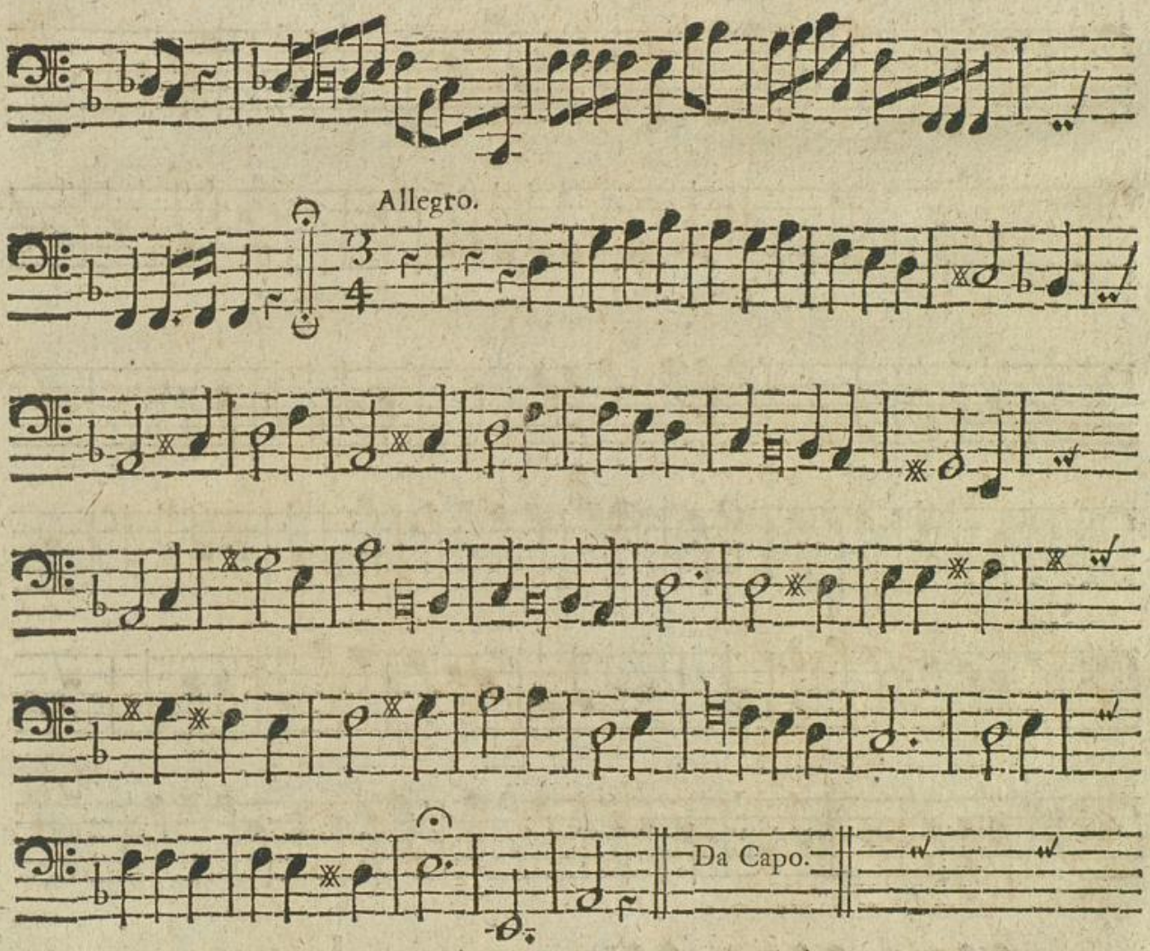


XV.

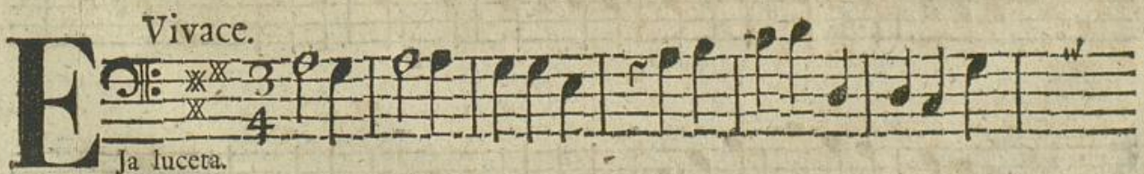


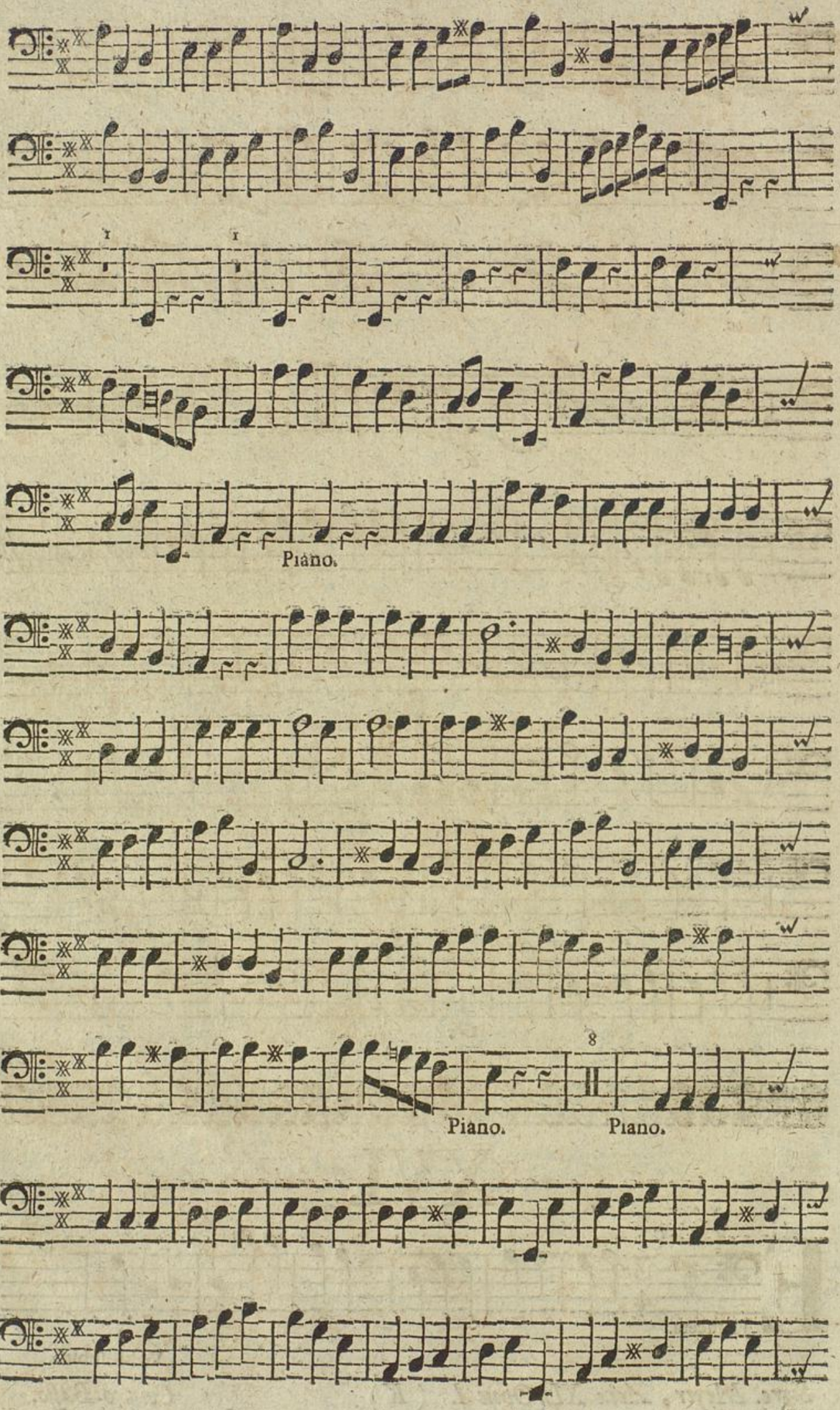

Piano.
Forte.
Piano.
Forte.
Piano.

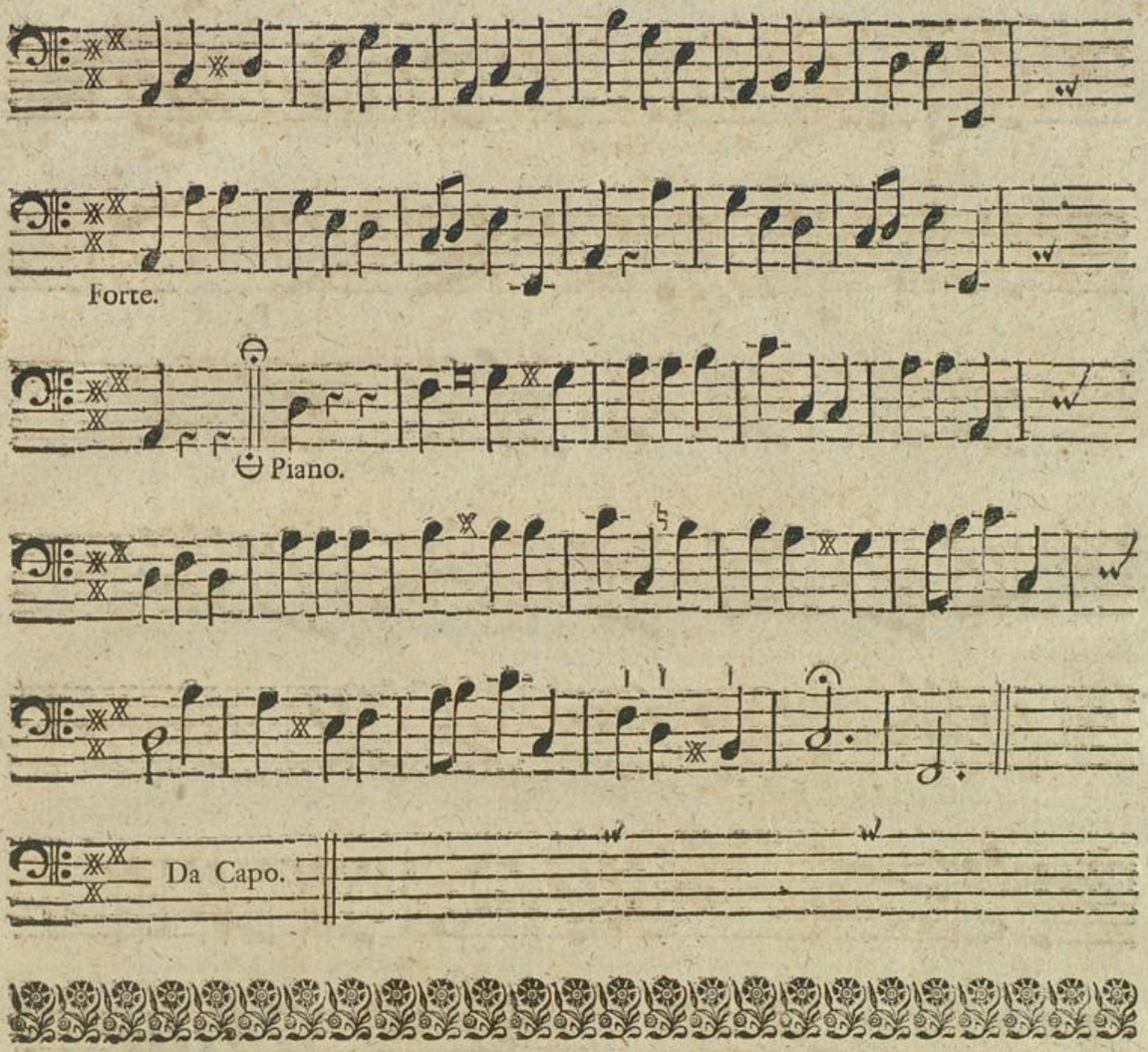




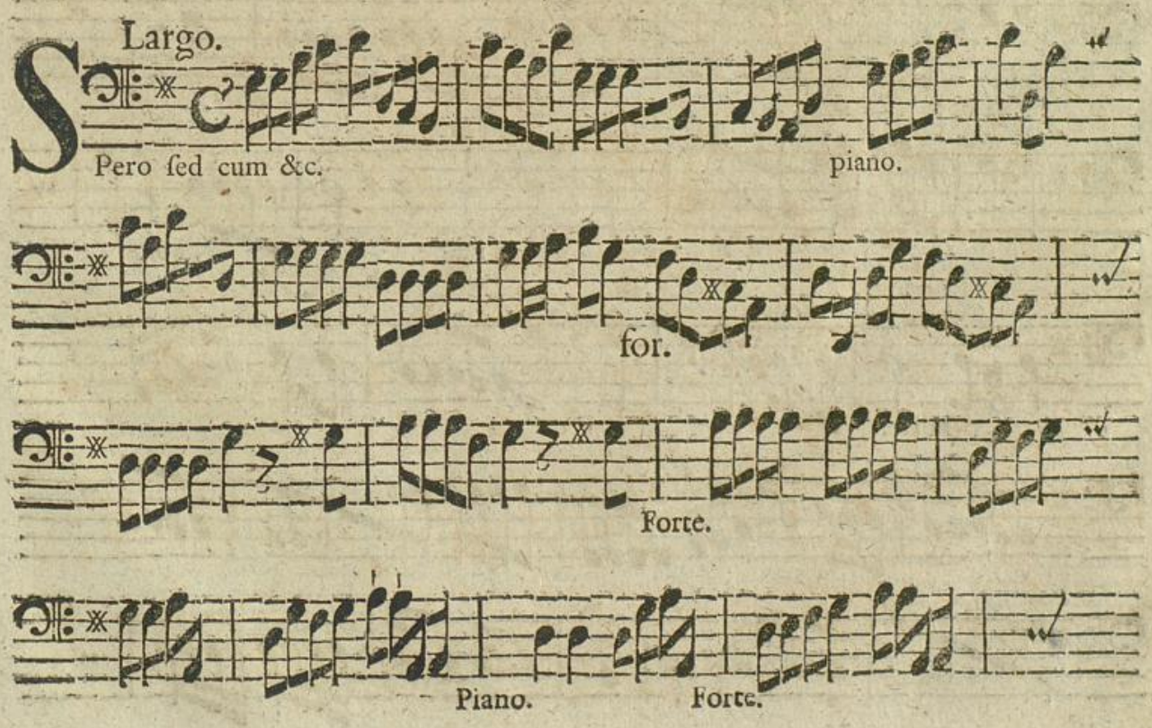
XVI.

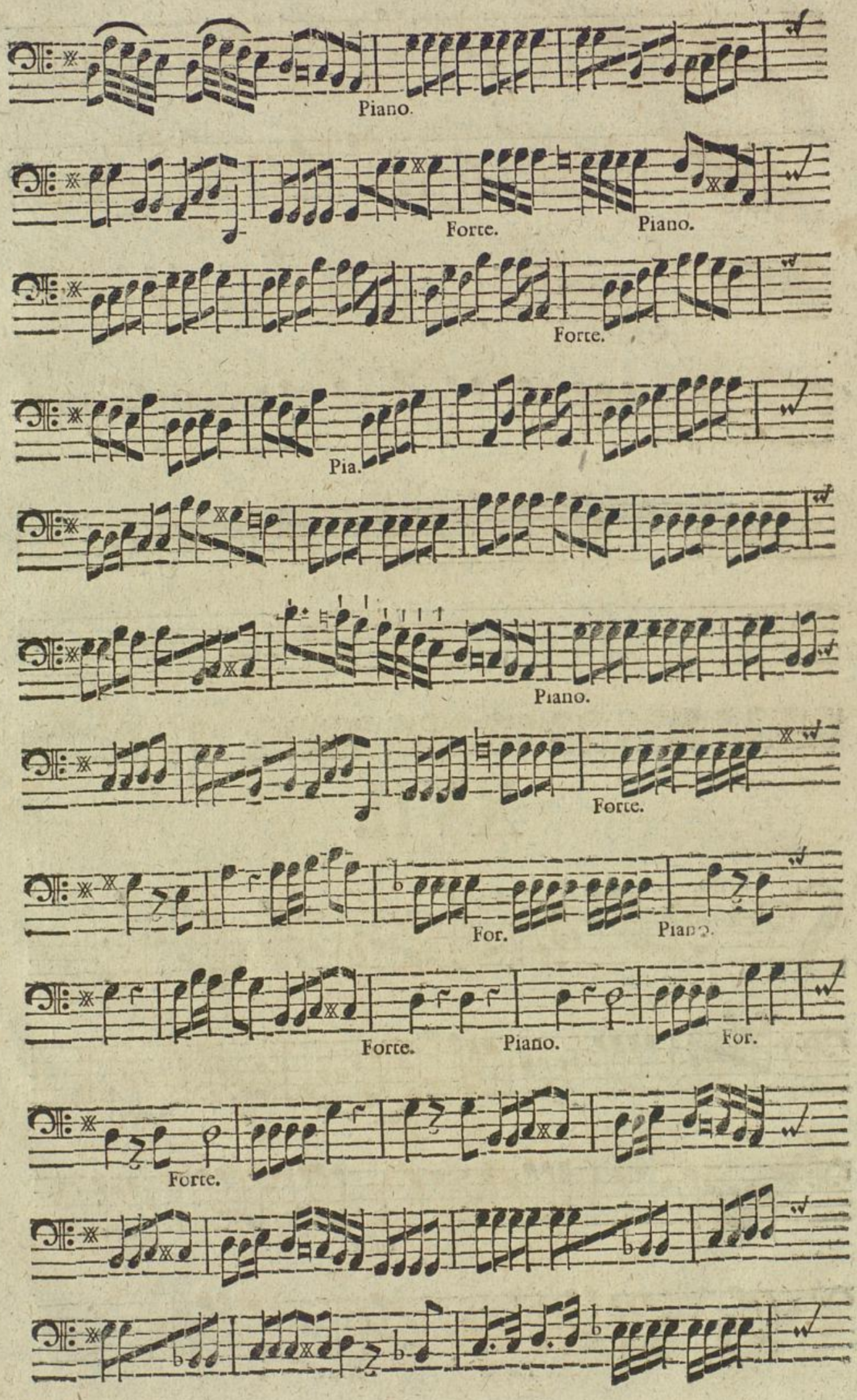


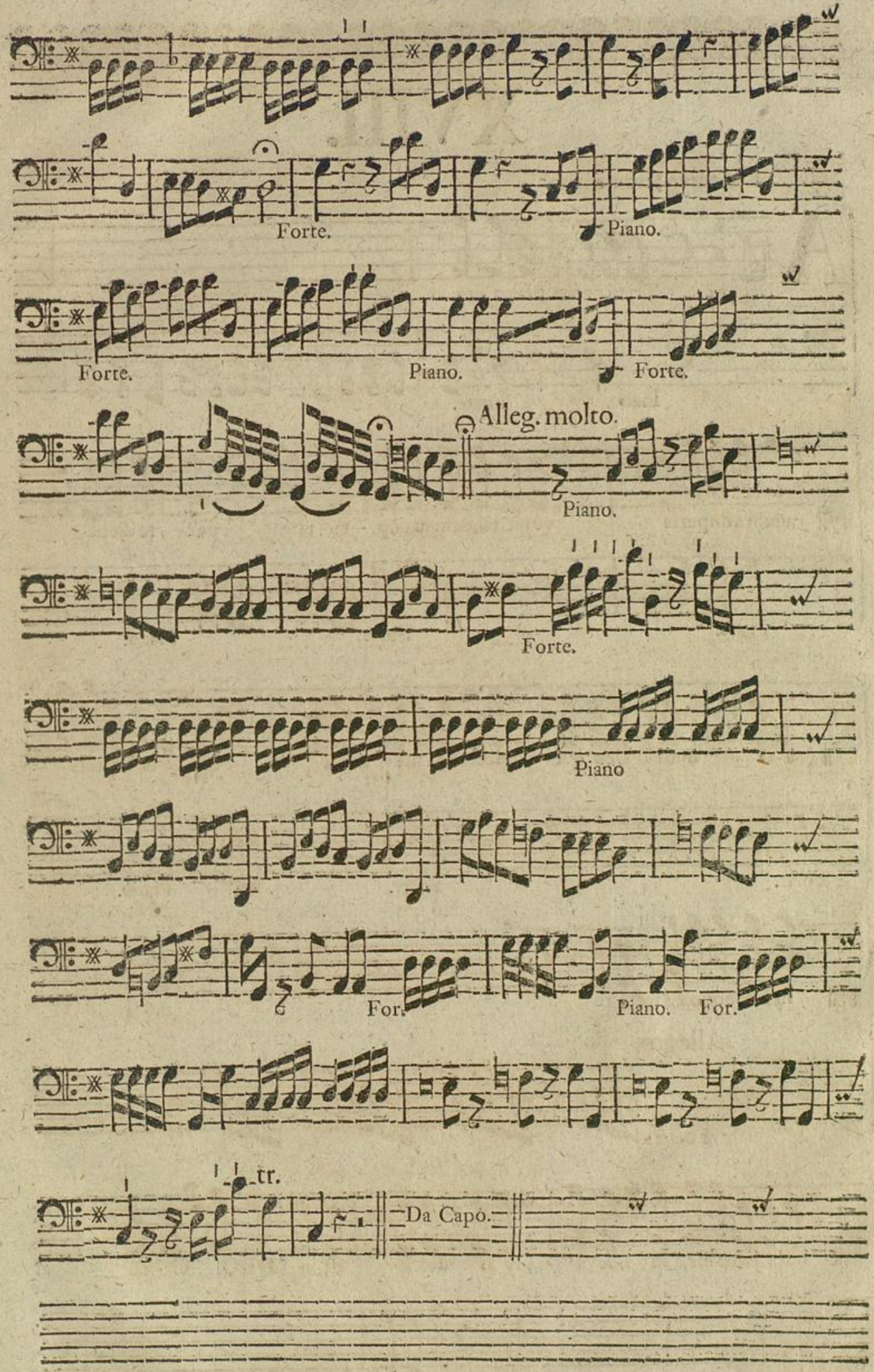

Piano.
Piano.
Piano.


Forte.
Piano.
Da Capo.

XVII.

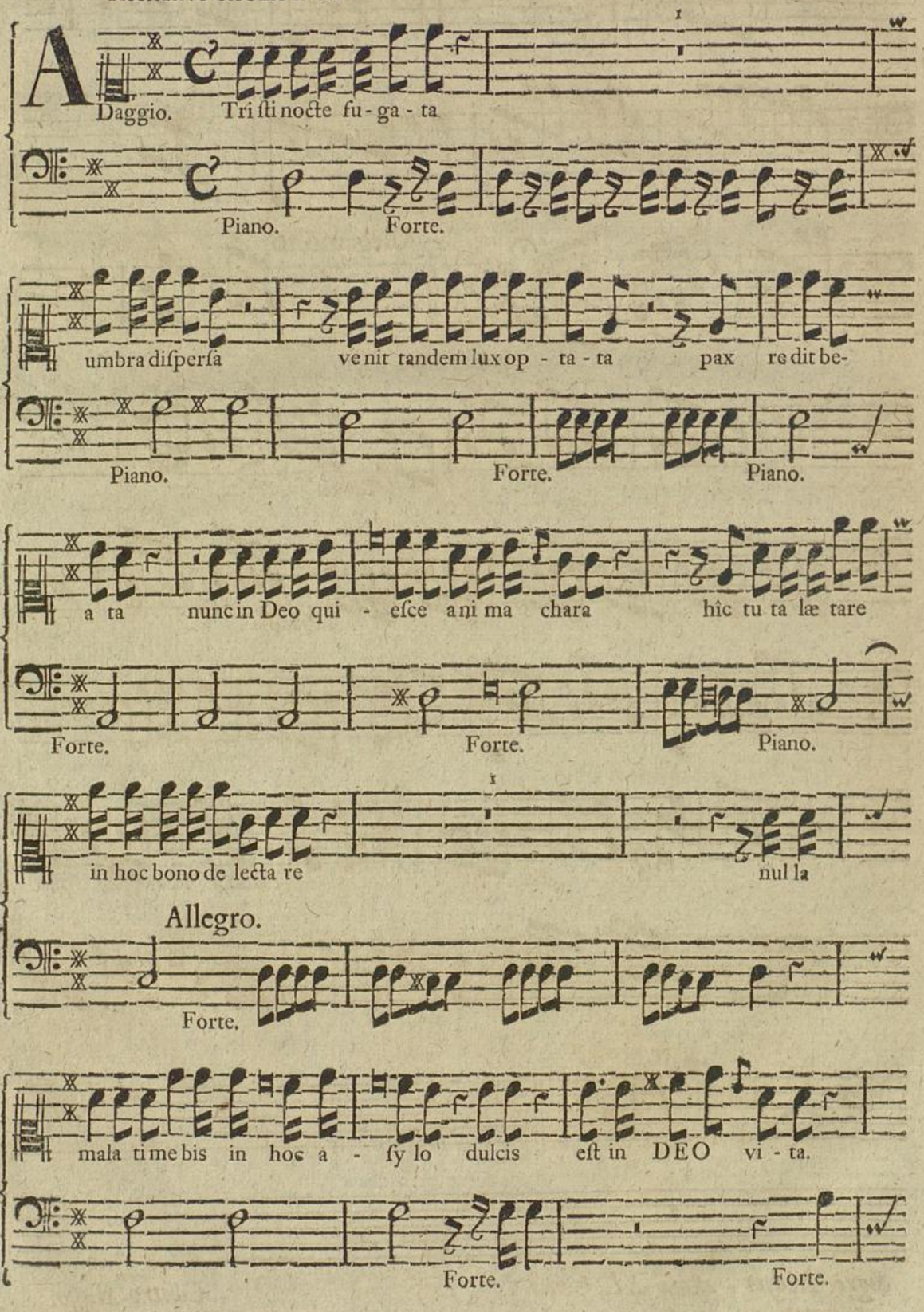

Largo.
Pero ſed cum &c.
piano.
for.
Forte.
Piano.
Forte.

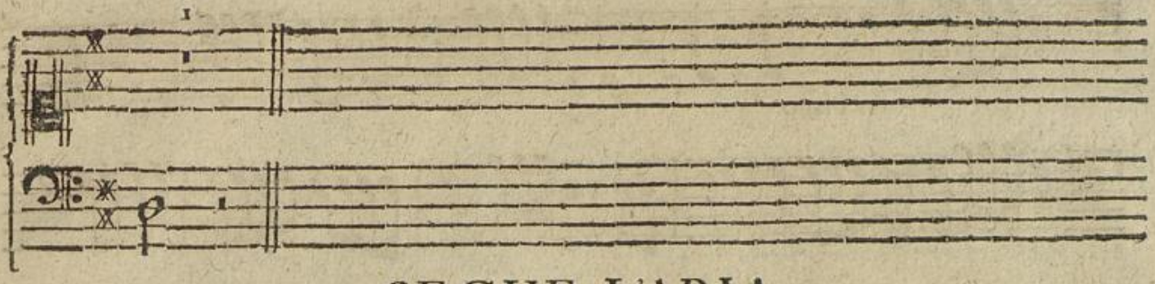

Piano.
Forte.
Piano.
Forte.
Pia.
Piano.
Forte.
For.
Piano.
Forte.
Piano.
For.
Forte.


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

XVIII.

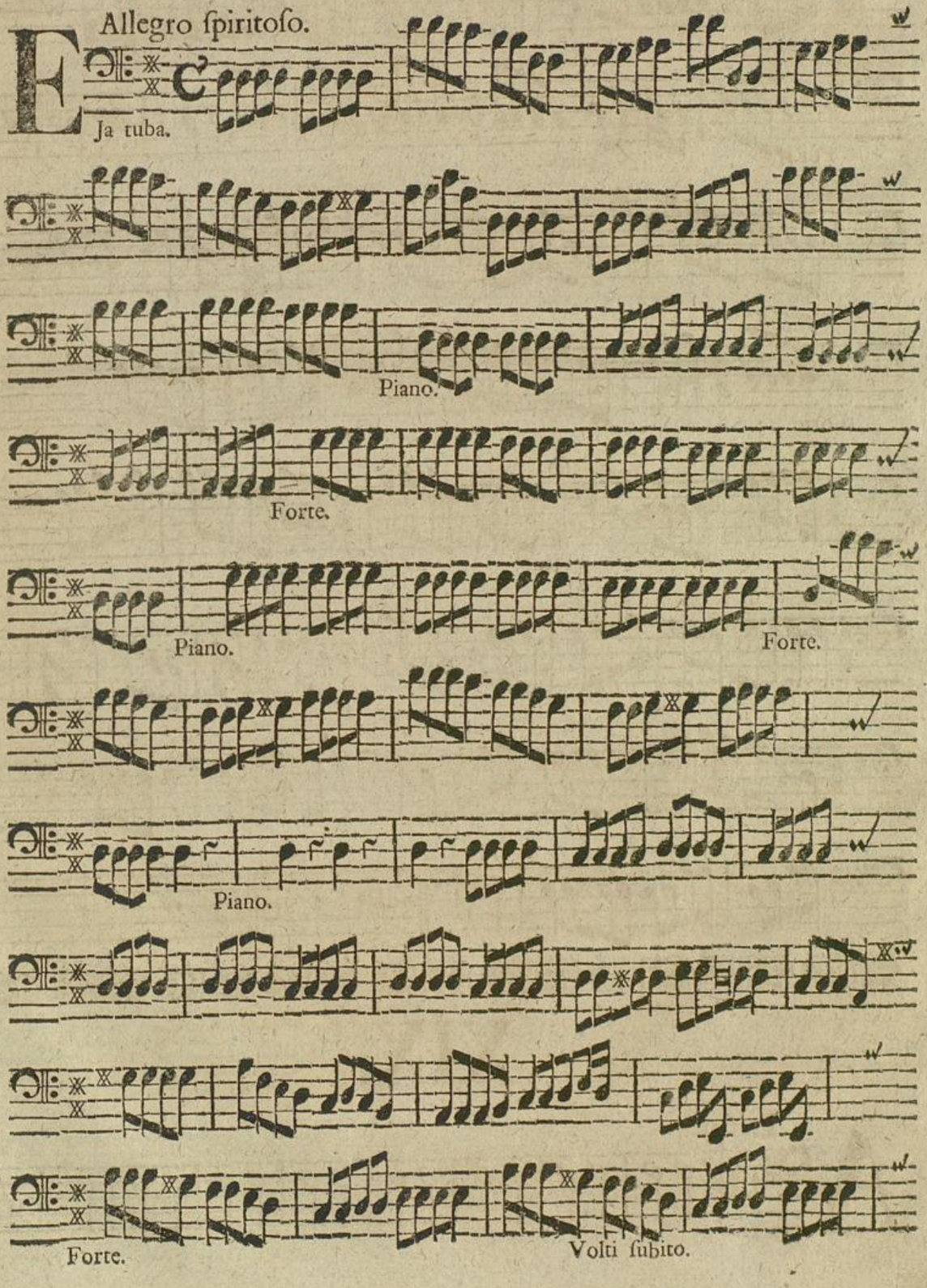
Recitativo Stromentato.

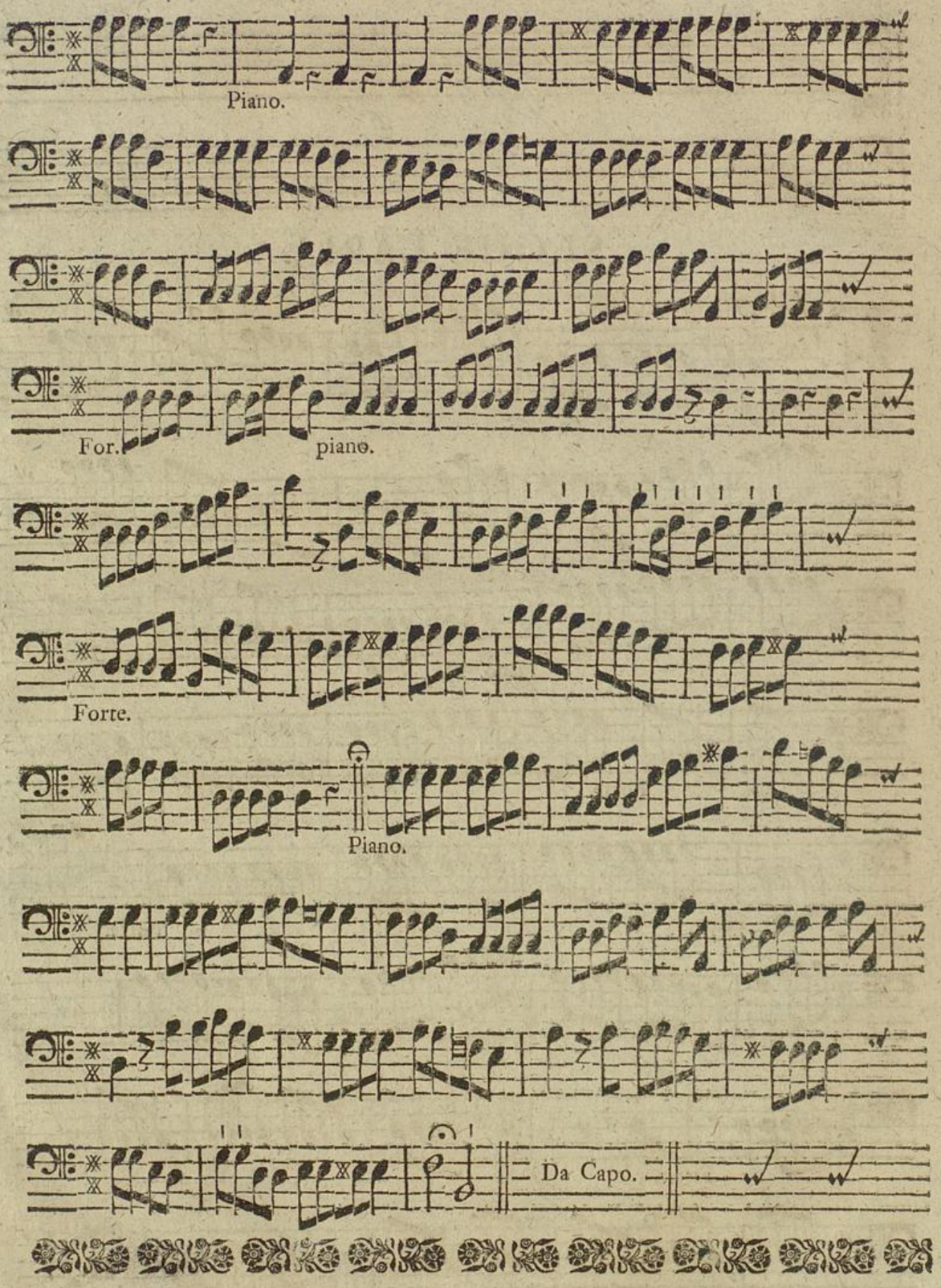




SEGUE L'ARIA.

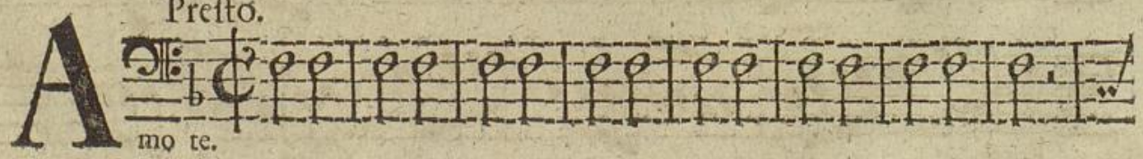
Allegro ſpiritoſo.

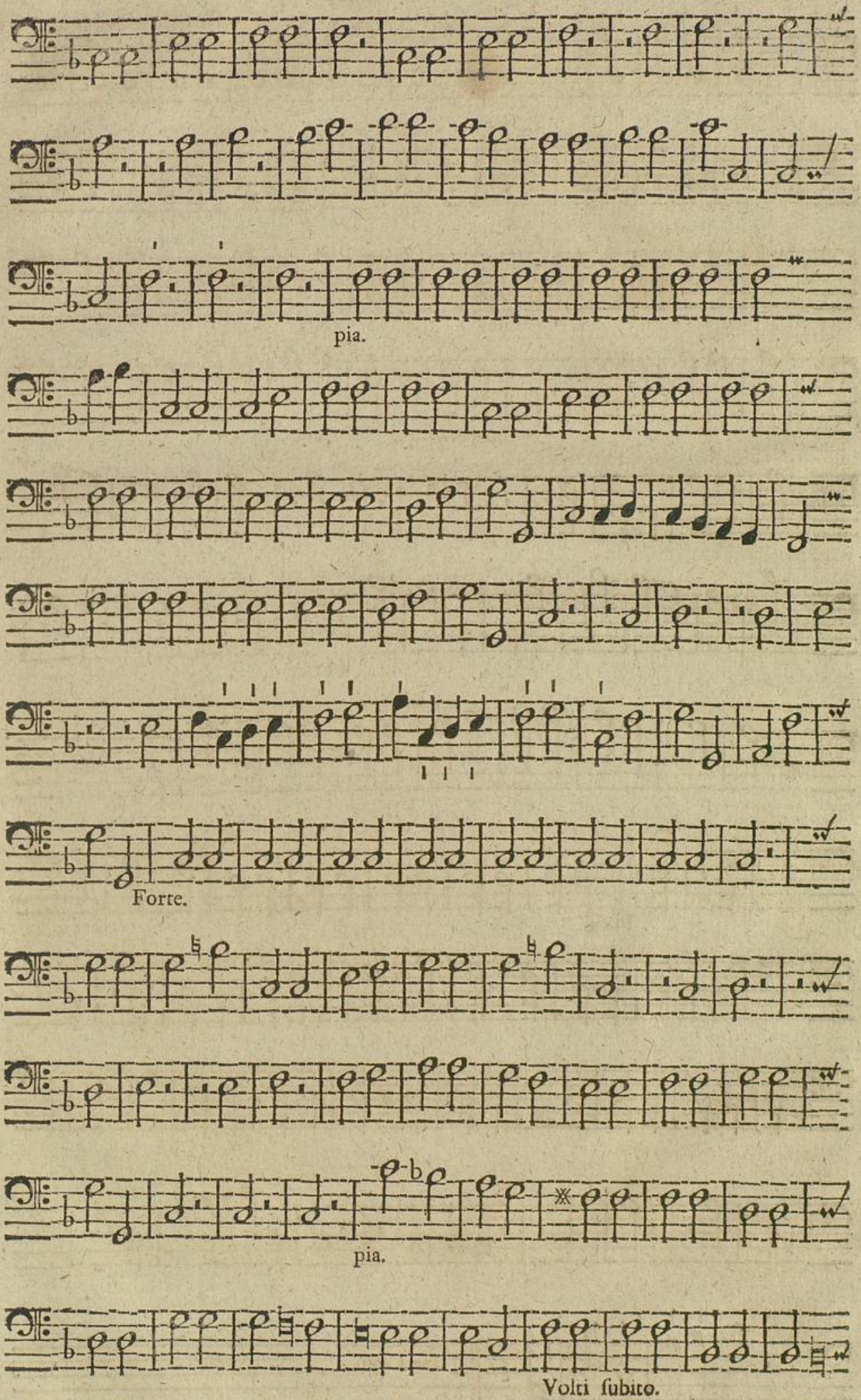


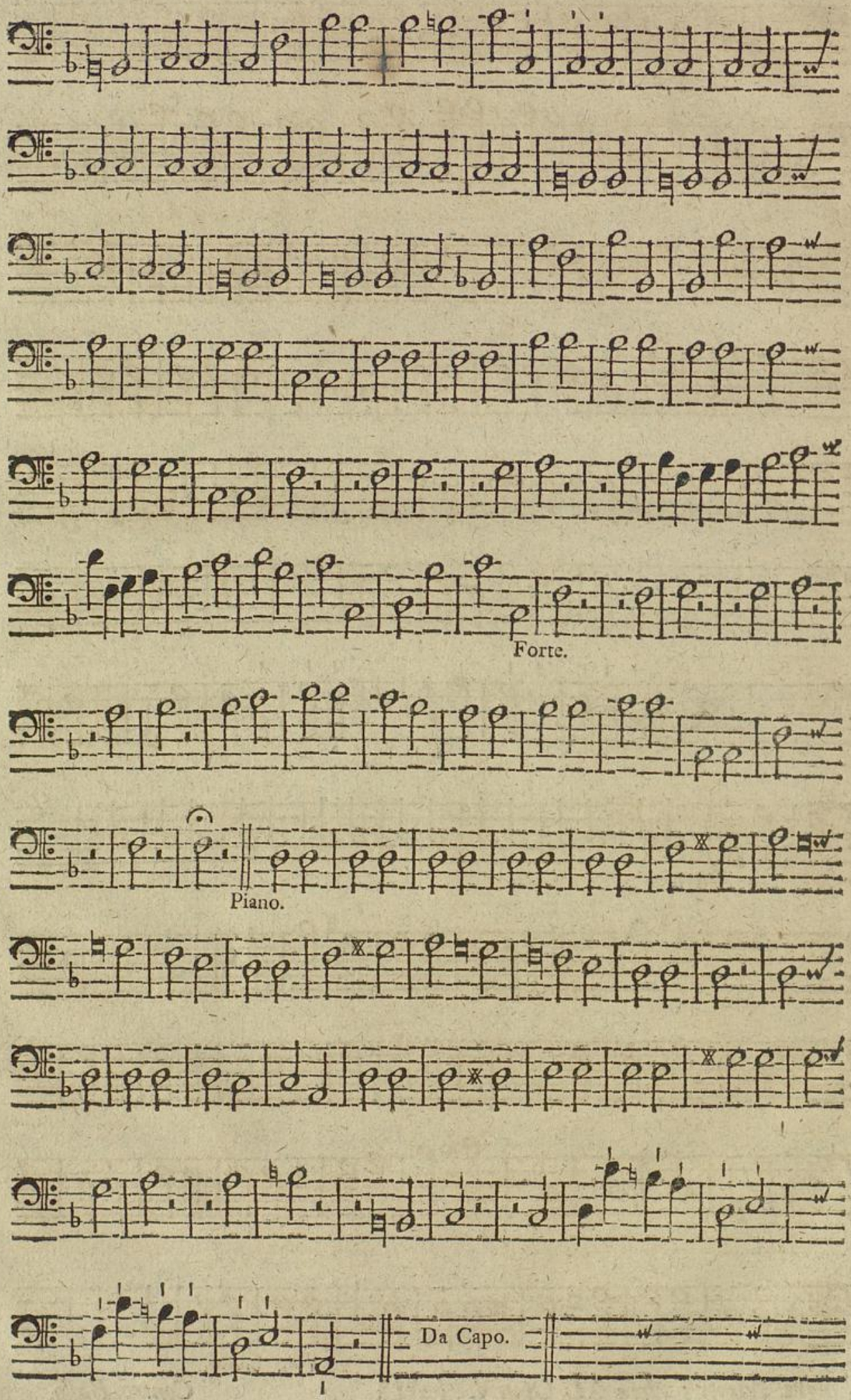


XIX.

Presto.

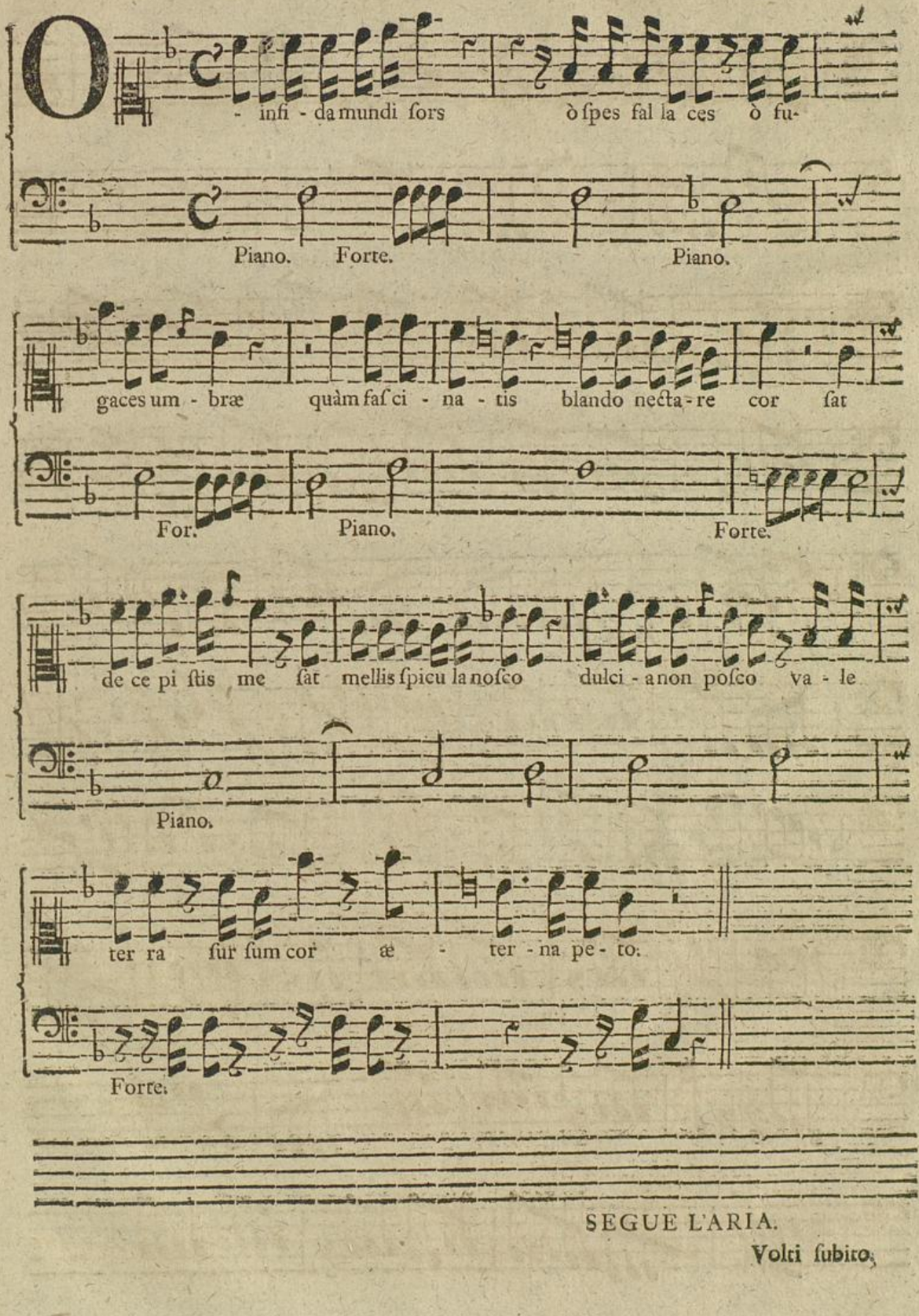



pia.
Forte.
pia.
Volti subito.


Forte.
Piano.
Da Capo.

XX.

Recitativo Stromentato.

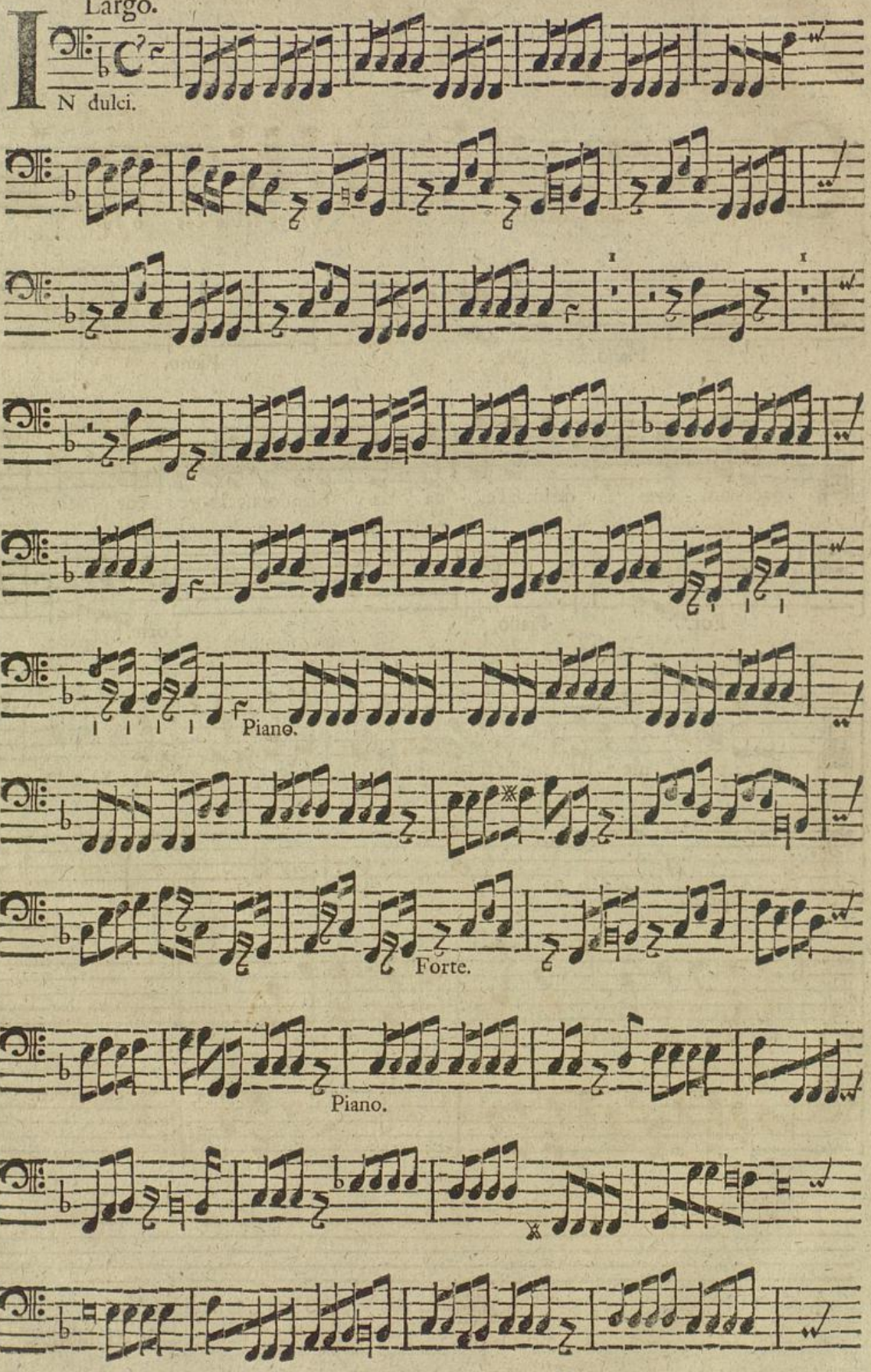


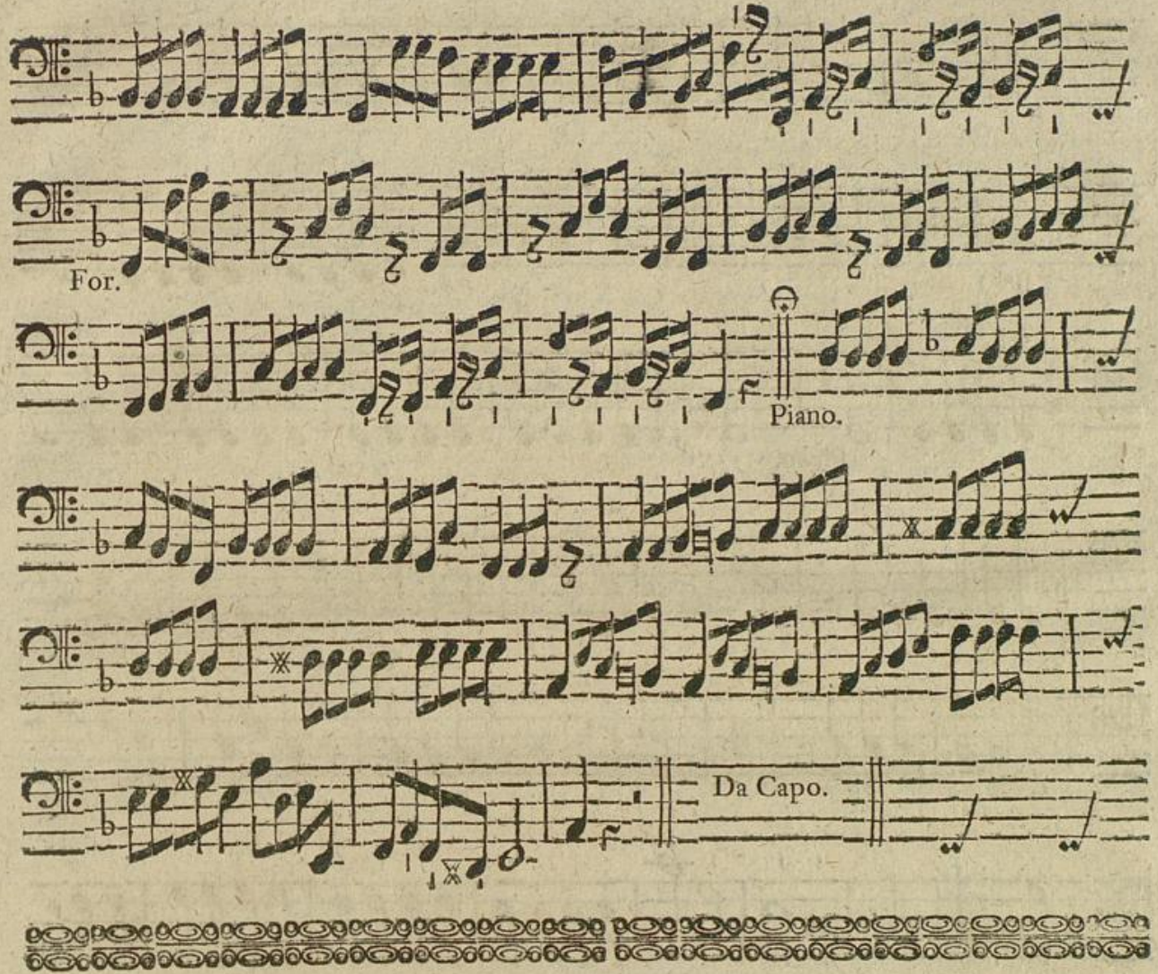
SEGUE L'ARIA.

Volti ſubito.

SEGUE L'ARIA.

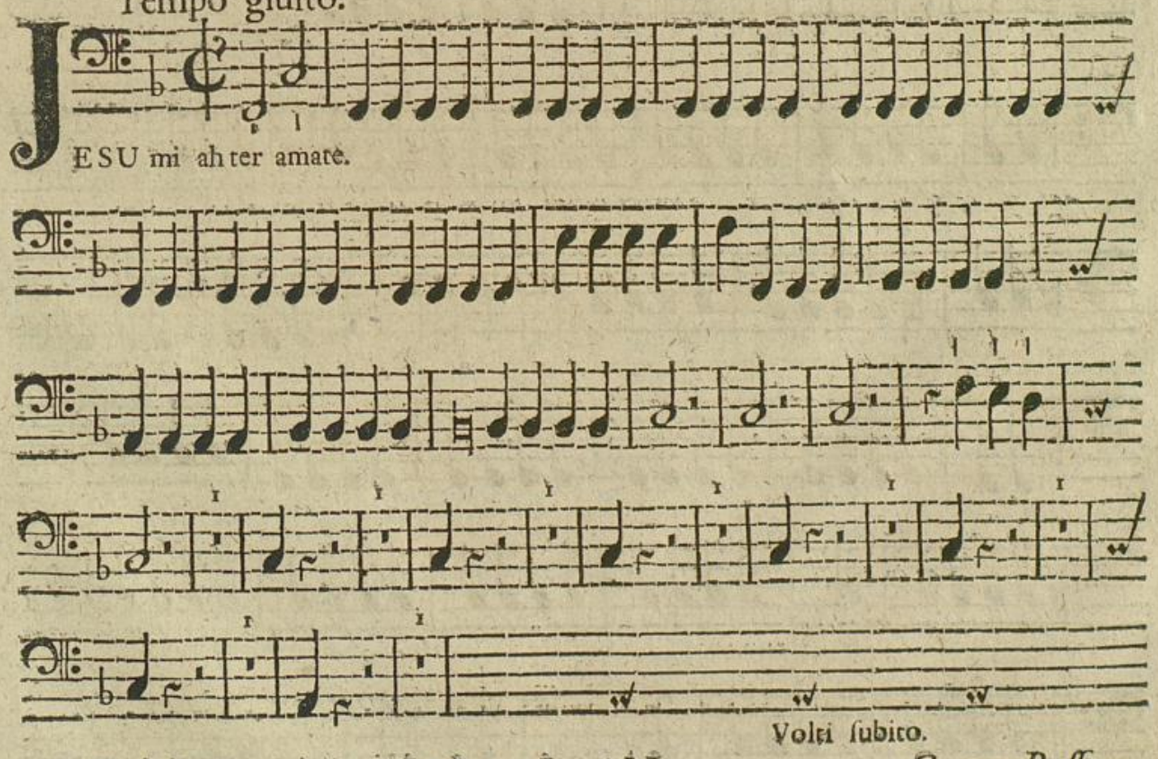
Largo.



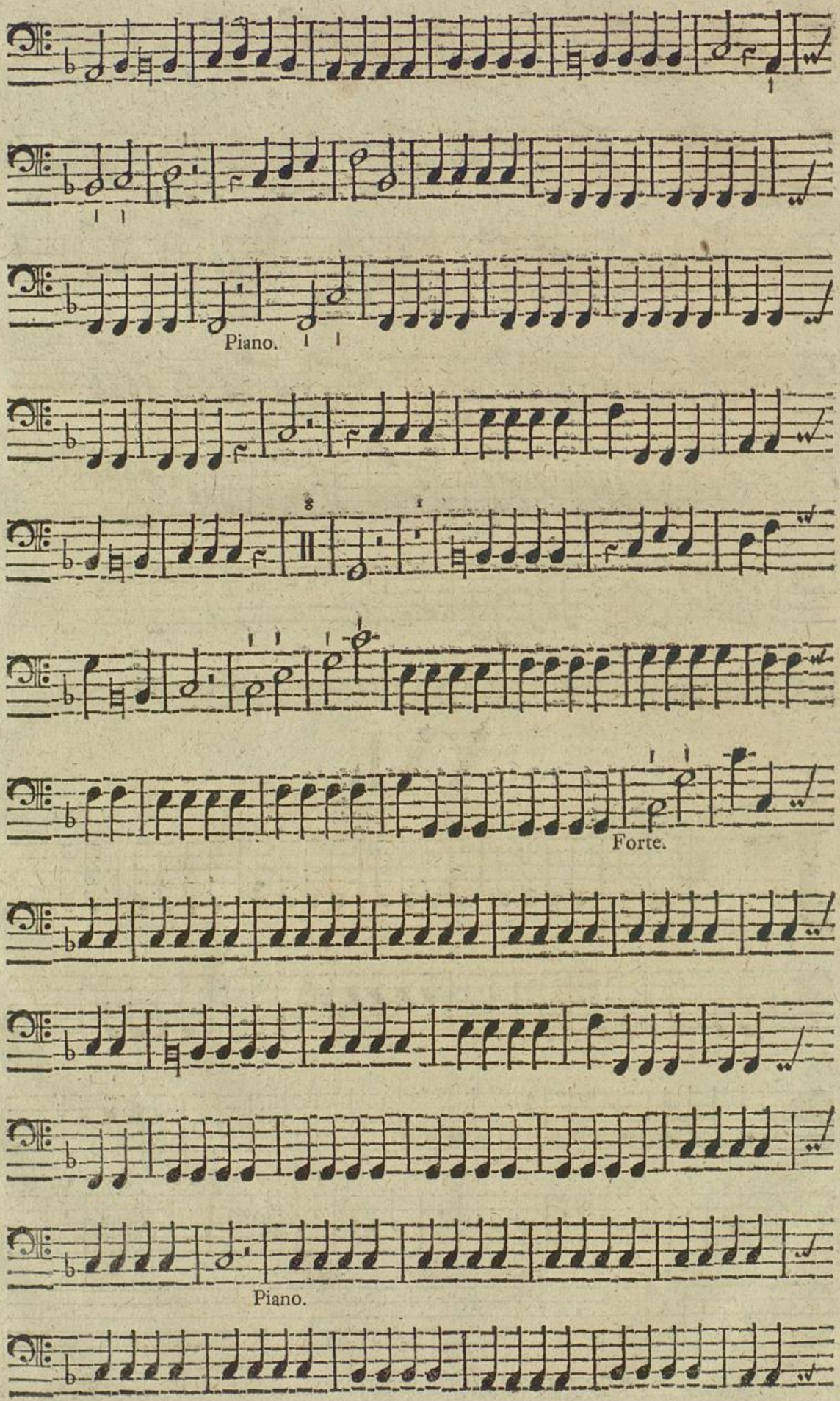


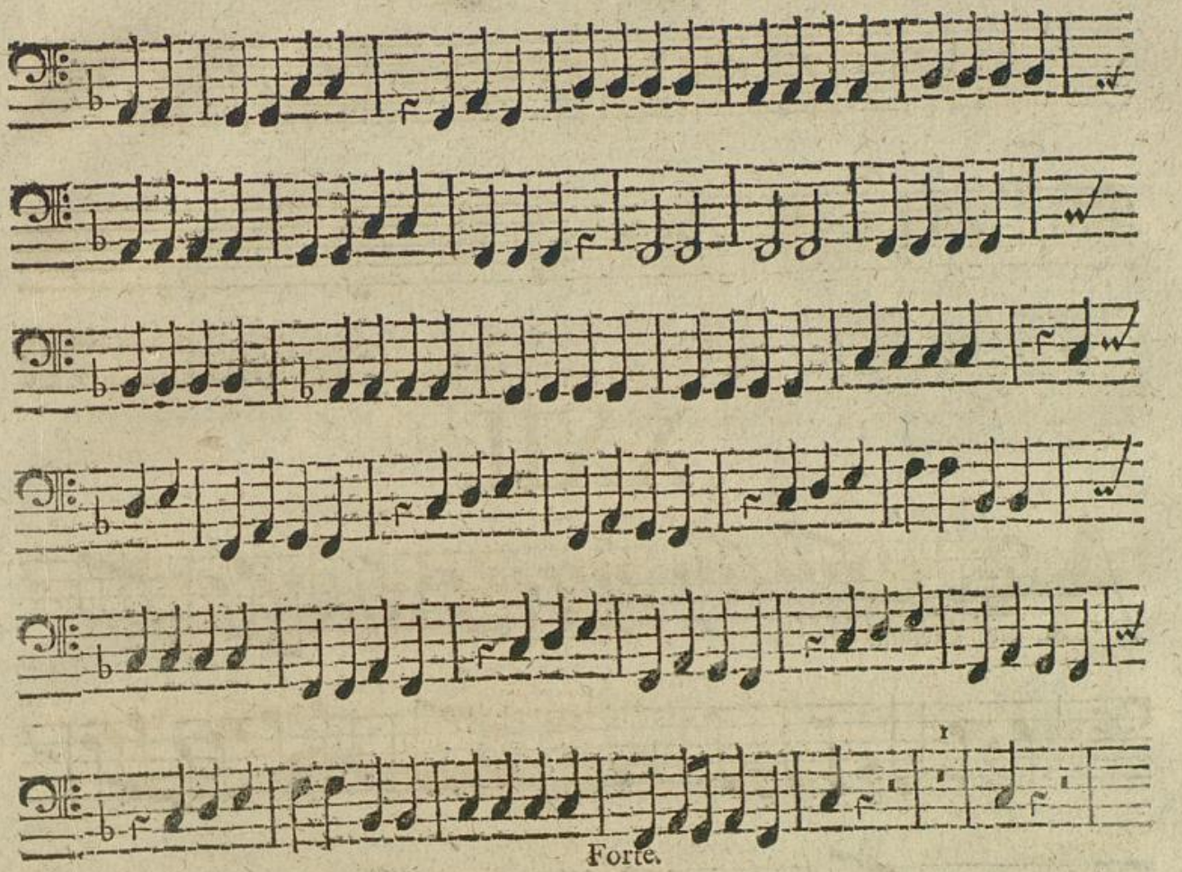
XXI.

Tempo giuſto.



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


Piano.
Forte.
Piano.


Forte.
Piano.
Volti subito.

Da Capo.

XXII.

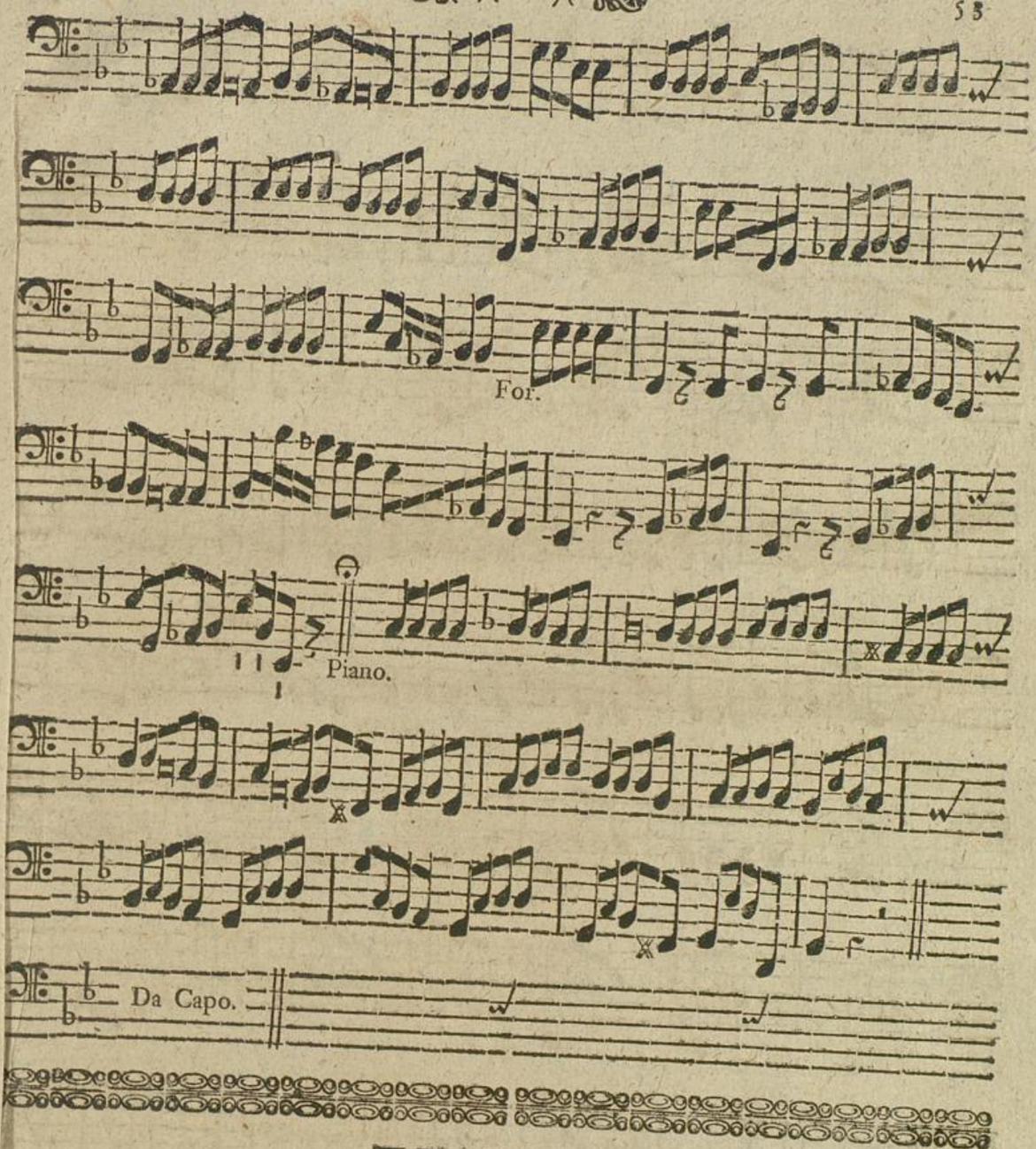
Adaggio.

A Udi Cœlum.

Piano.

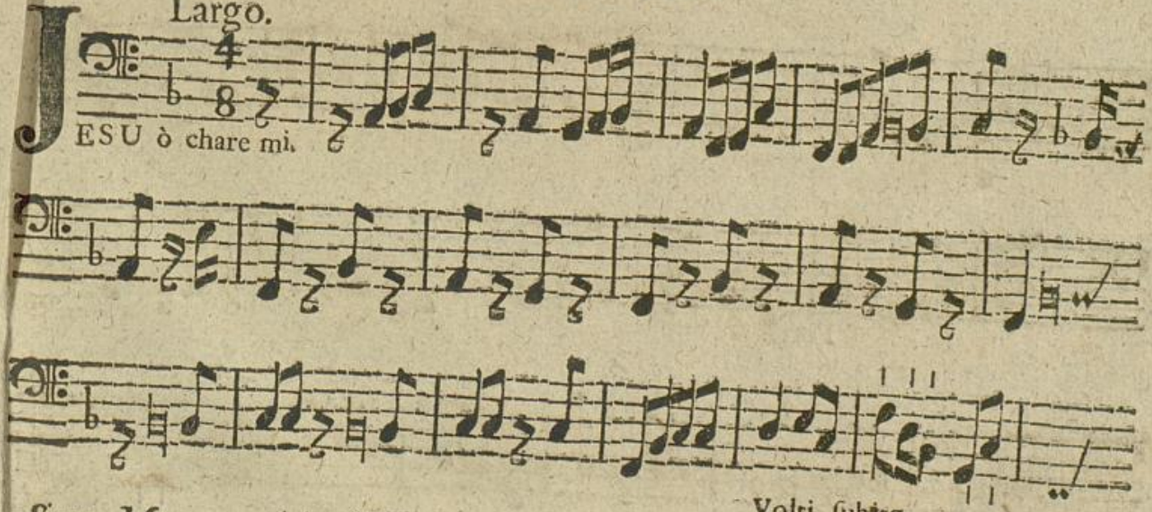
Forte.

Piano.

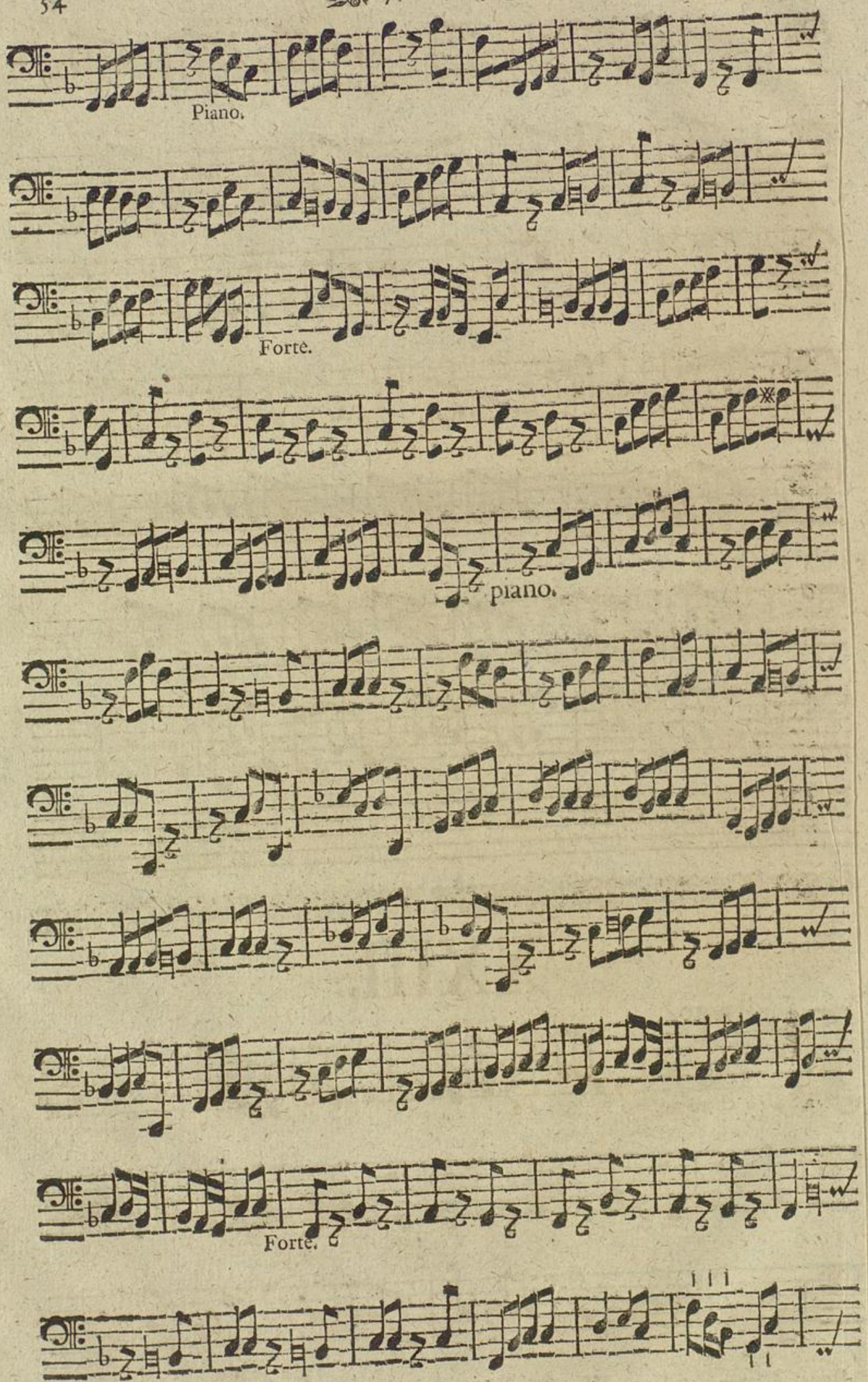


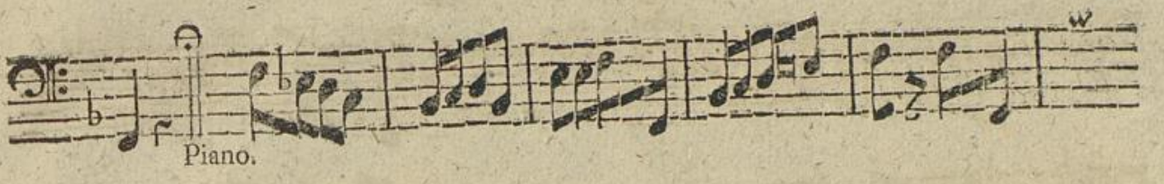
XXIII.

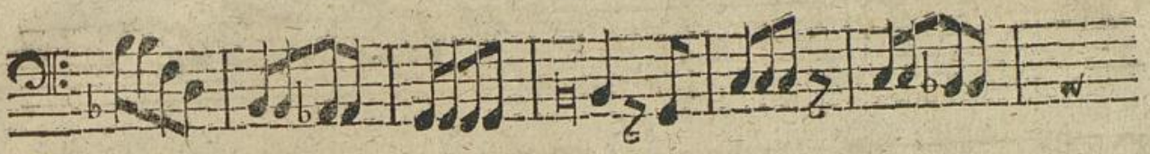
Largo.

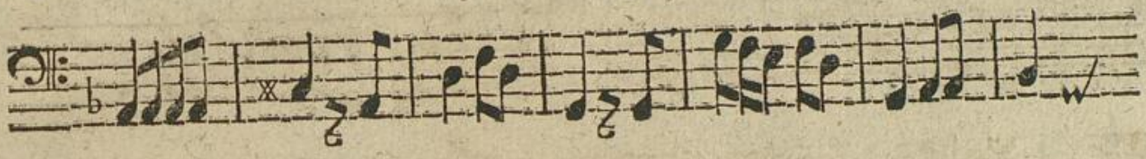


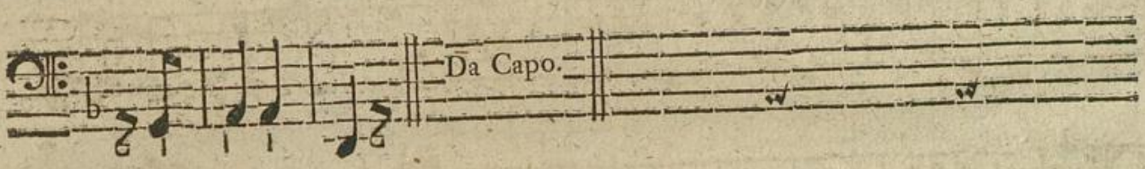
Volti ſubito.


Piano.
Forte.
piano.
Forte.

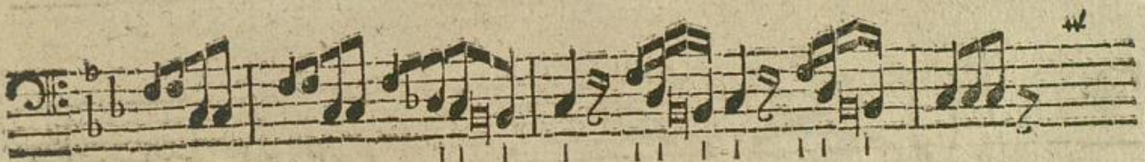


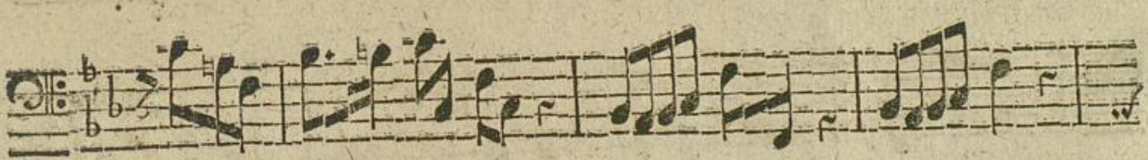


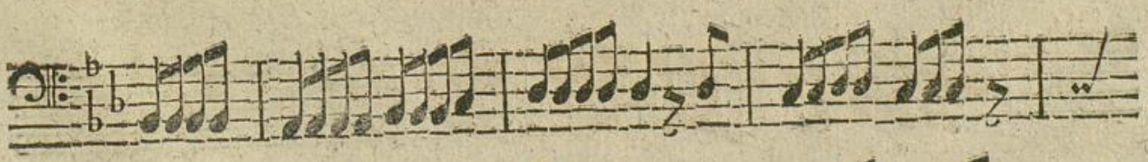


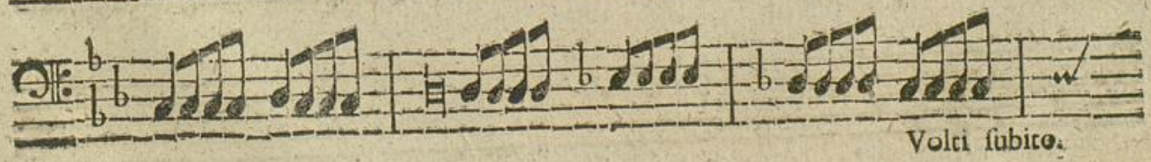


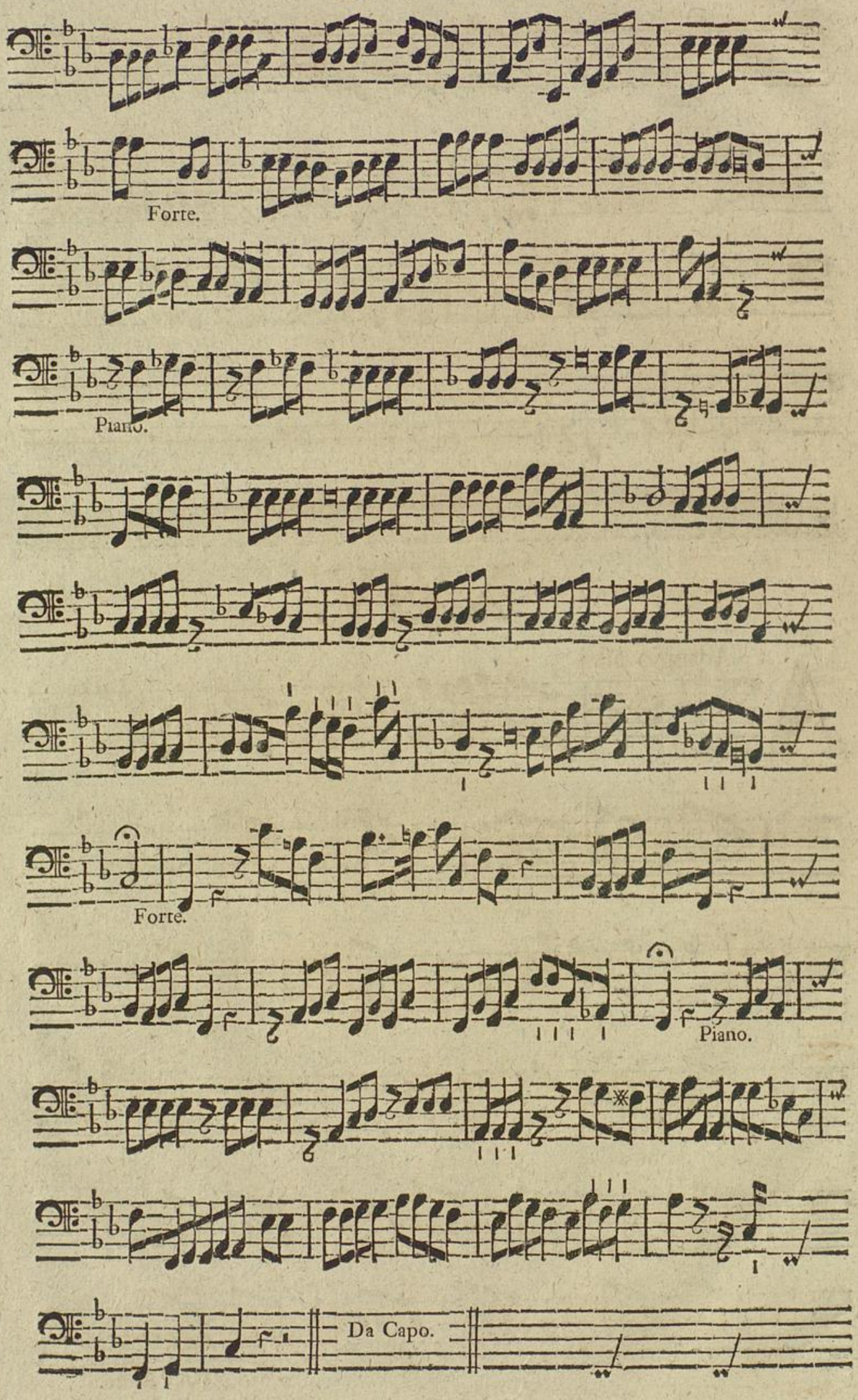
XXIV.





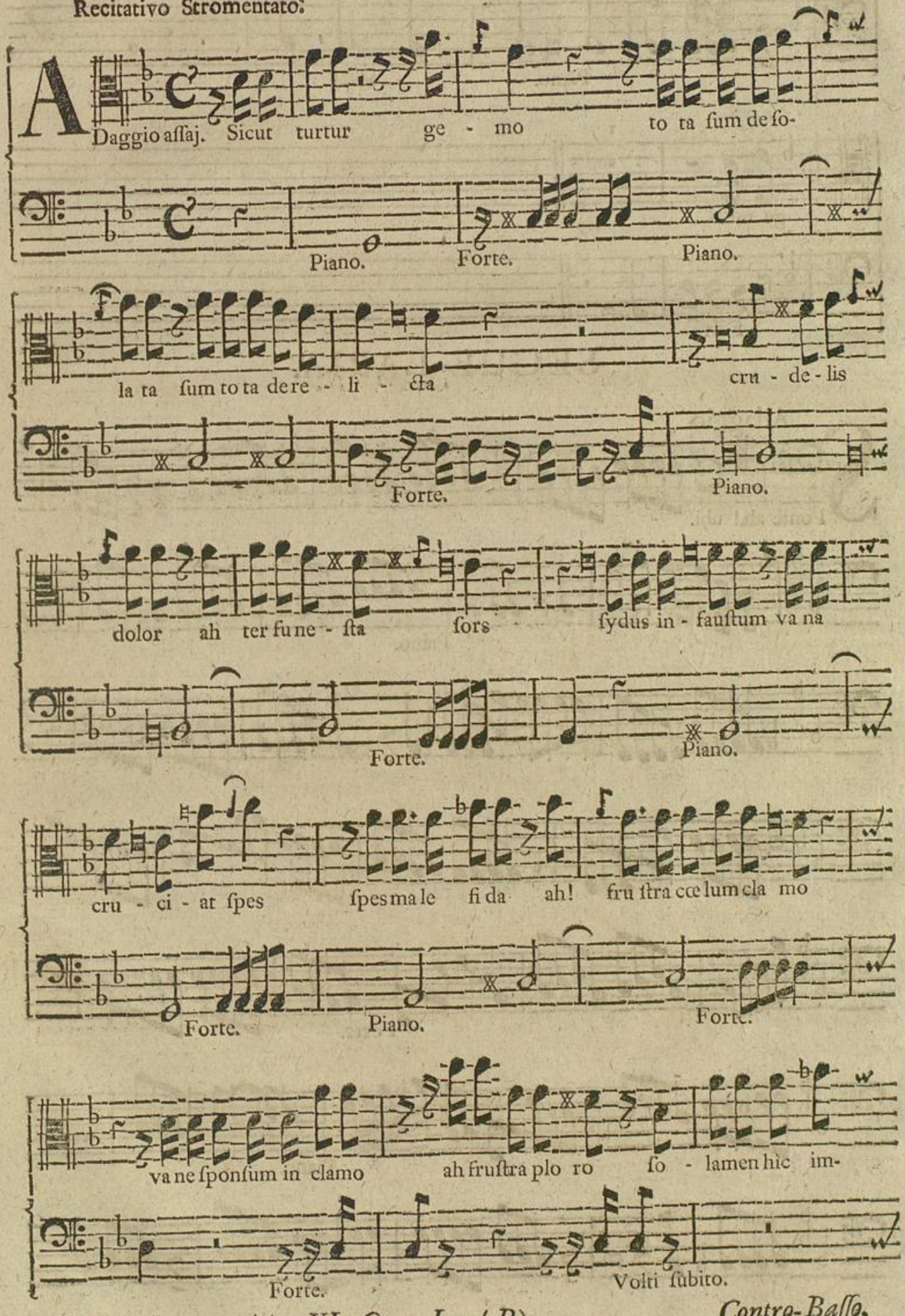


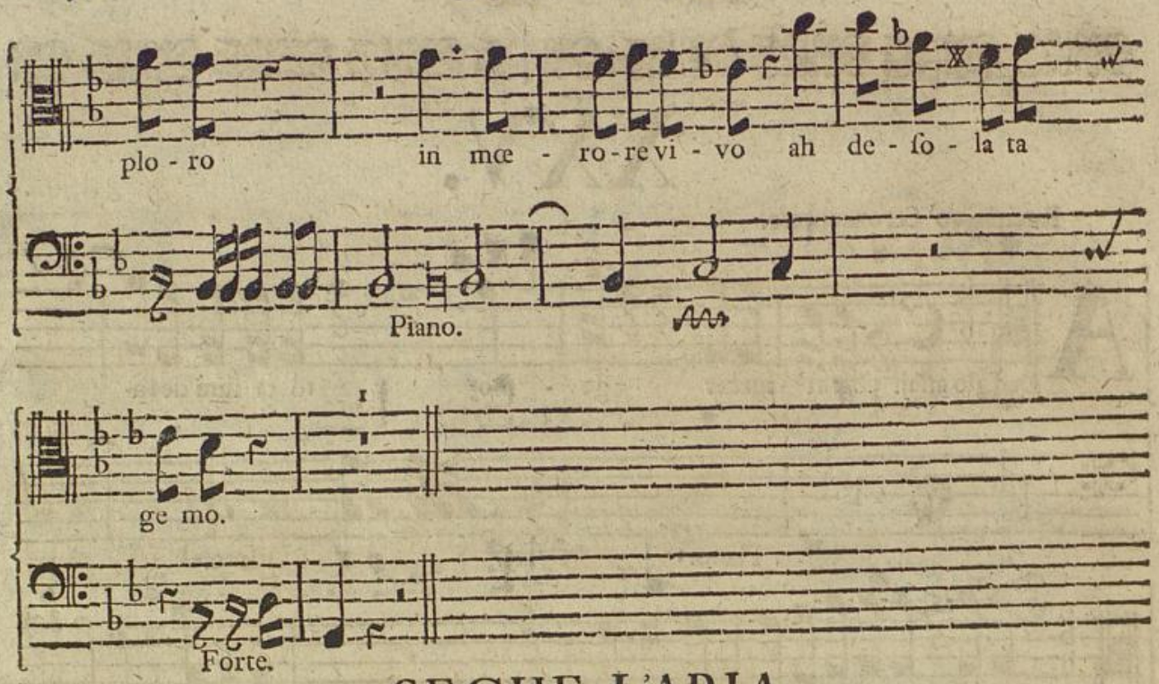



Forte.
Piano.
Forte.
Piano.
Da Capo.

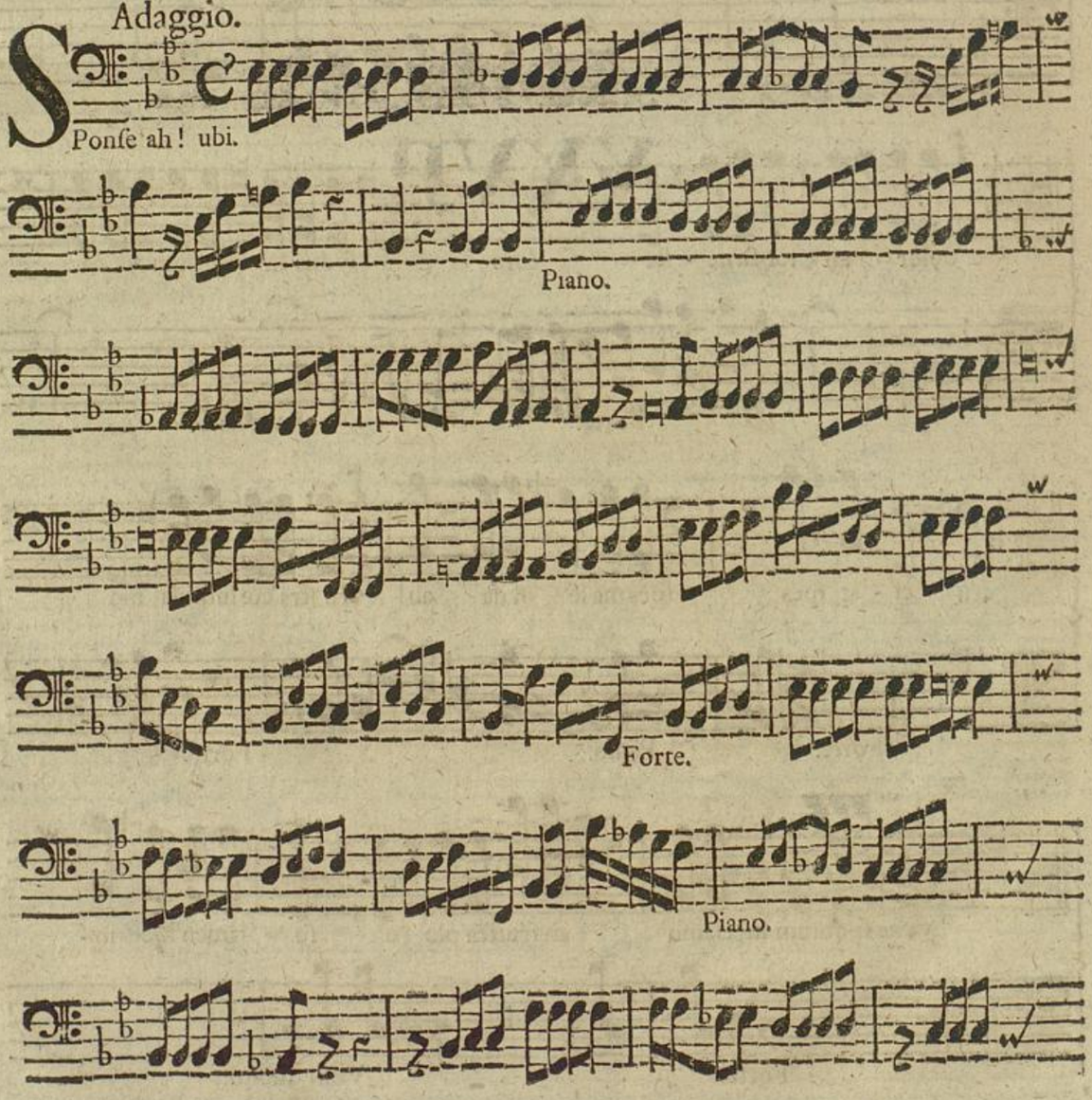
XXV.

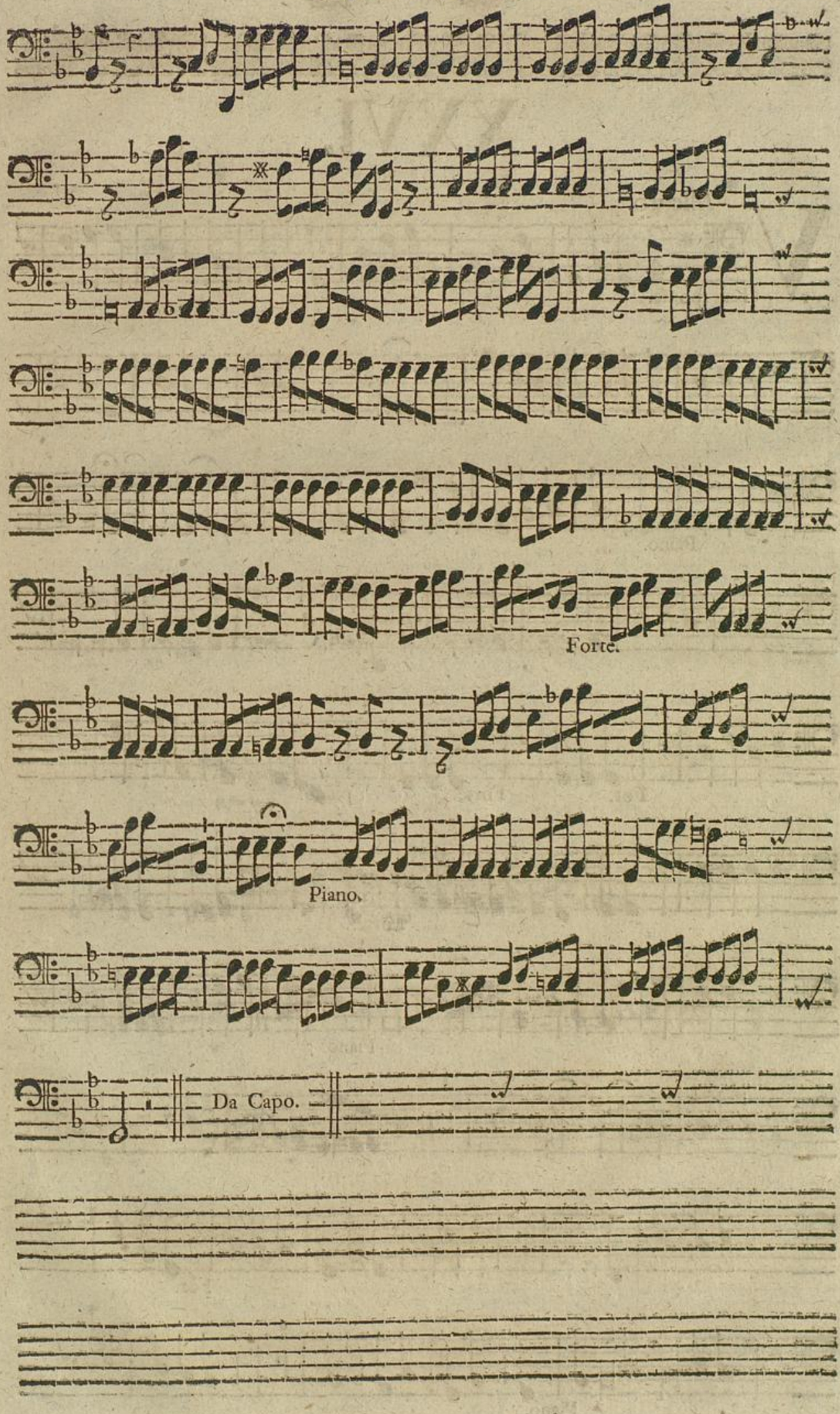
Recitativo Stromentato.




plo - ro
in mœ - ro - revi - vo ah de - ſo - la ta
Piano.
ge mo.
Forte.

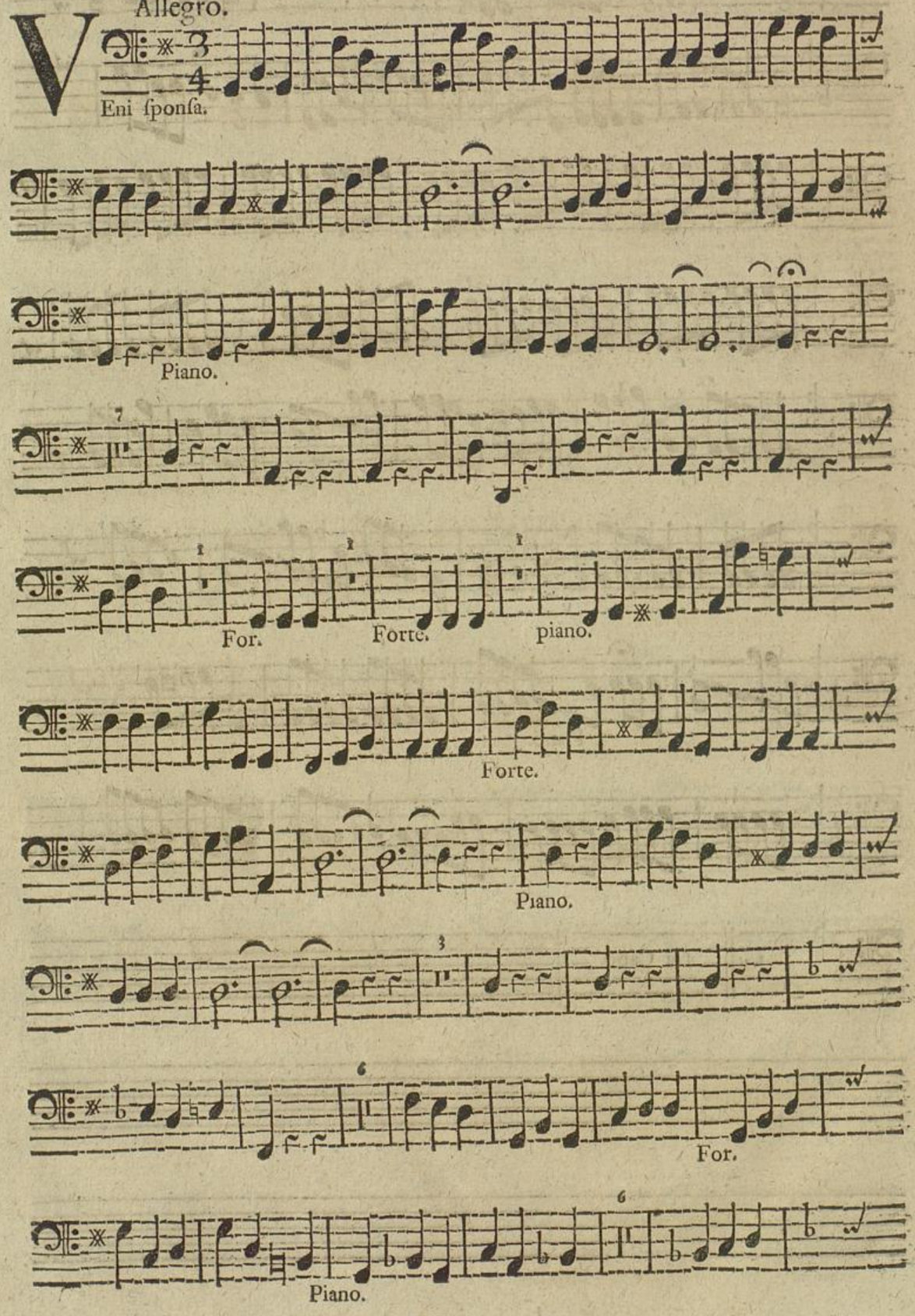
SEGUE L'ARIA.


Adaggio.
Ponſe ah! ubi.
Piano.
Forte.
Piano.


Forte.
Piano.
Da Capo.

XXVI.

Allegro.



Forte.

Da Capo.

XXVII.

Recitativo Stromentato.

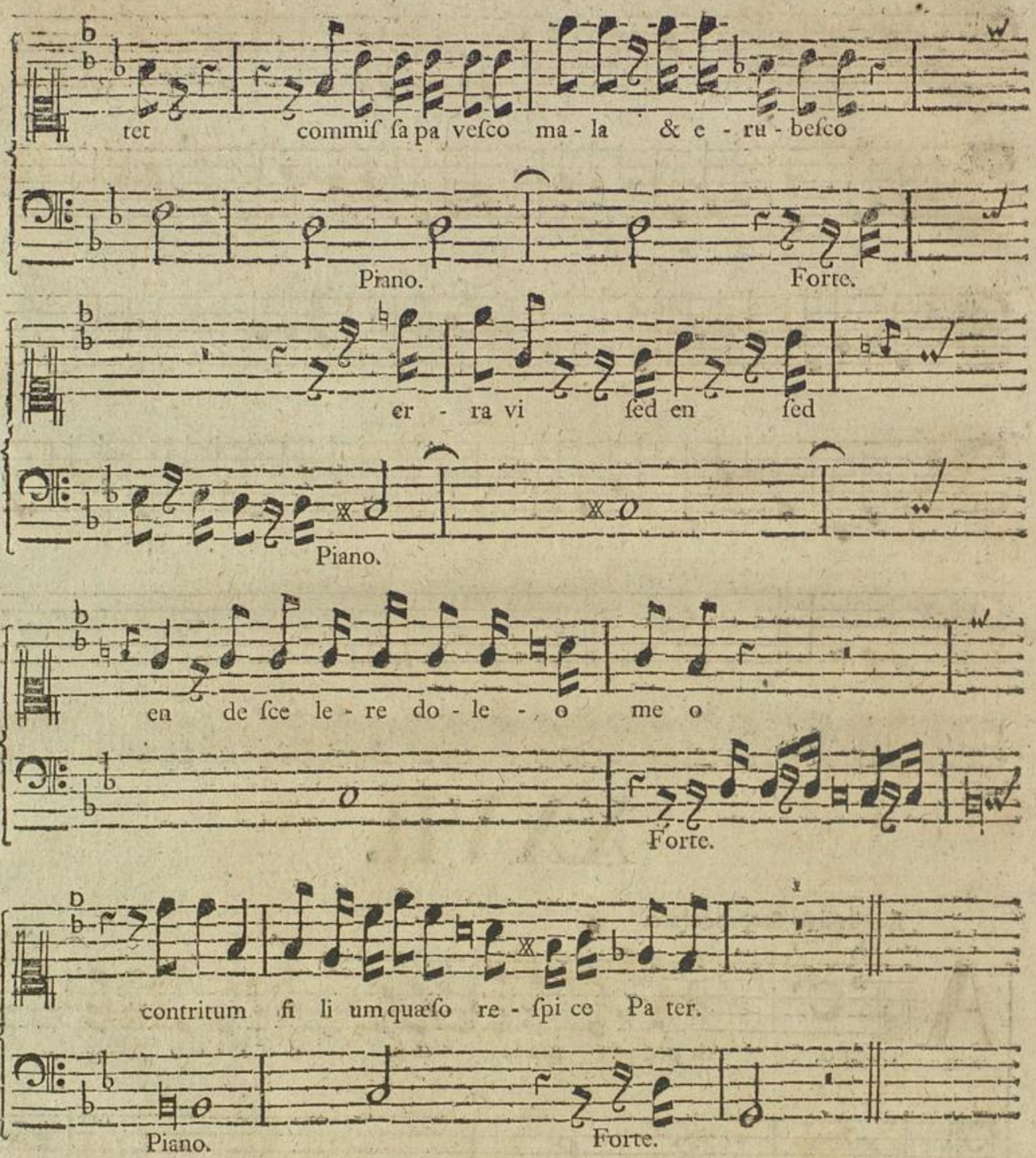
A Daggio. Ah peccavi ma le fe ci ò DEUS ig-

Piano.

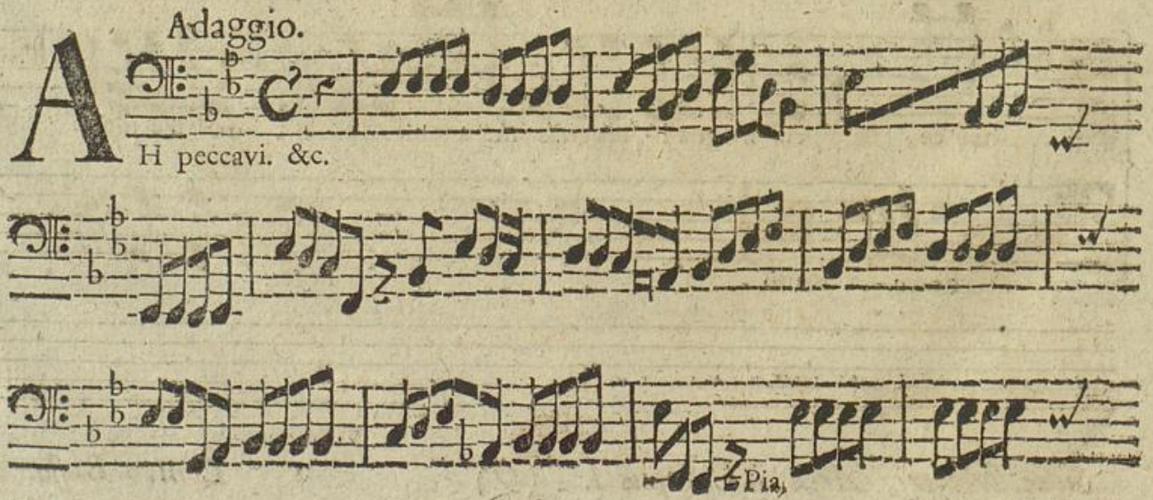
nosce est magna i - niquitas me à multa de - li . cta sed pœni-

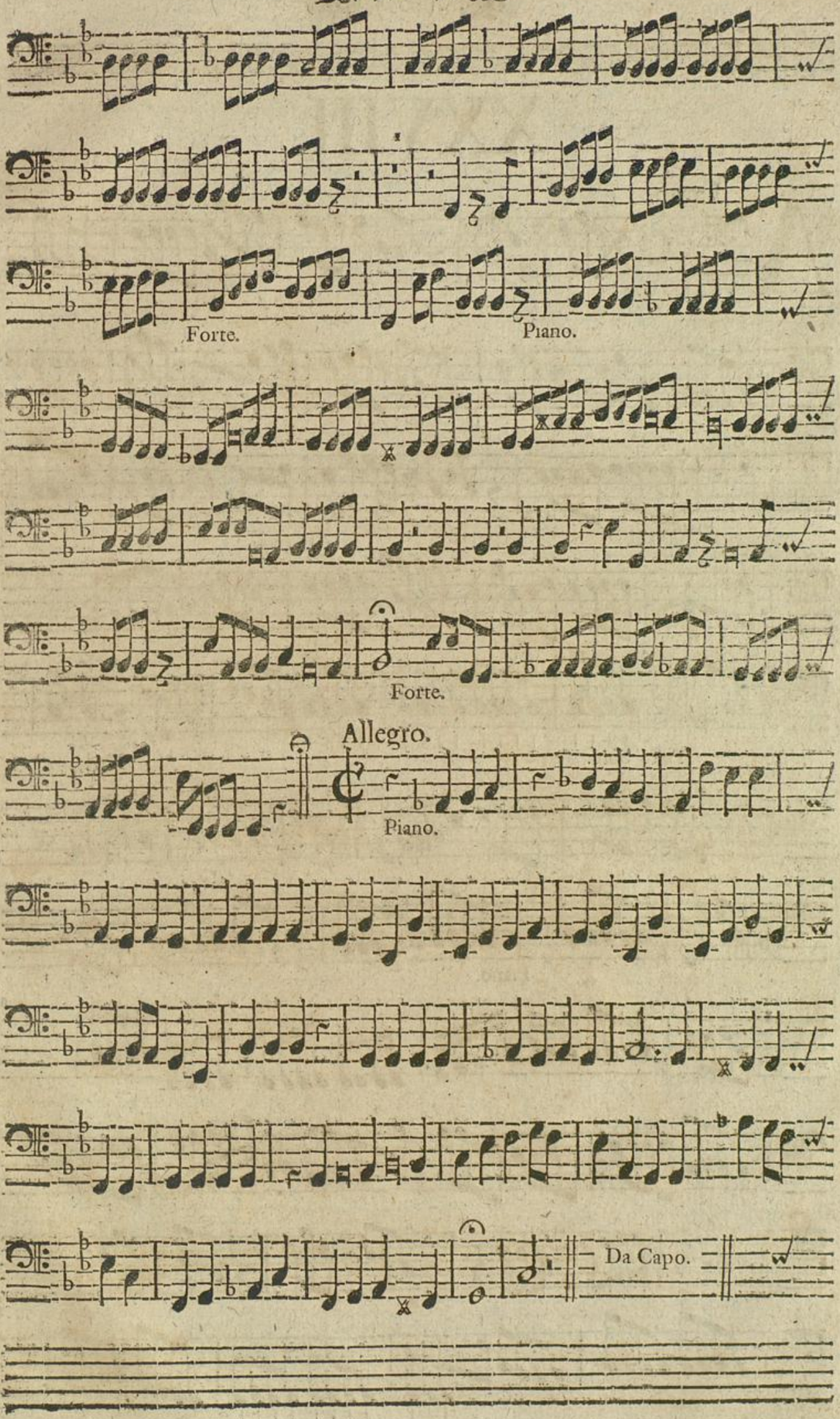
Forte. Piano. Forte.

Volti subito.


tet commiſ ſa pa veſco ma - la & e - ru - beſco
Piano.
Forte.
er - ra vi ſed en ſed
Piano.
en de ſce le - re do - le - o me o
Forte.
contritum ſi li um quæſo re - ſpi ce Pa ter.
Piano.
Forte.

SEGUE L'ARIA.

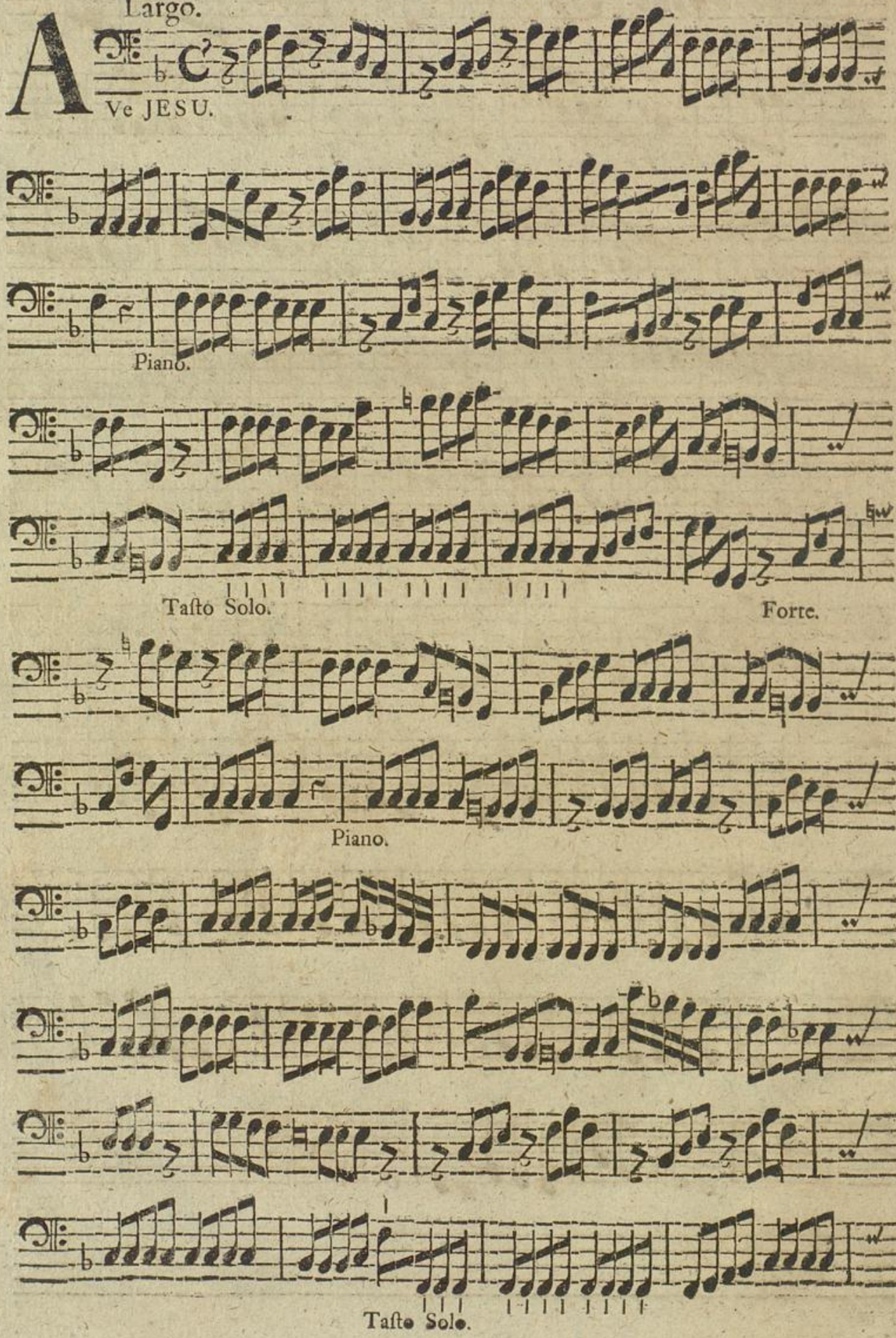

Adaggio.
A
H peccavi. &c.
Pia.

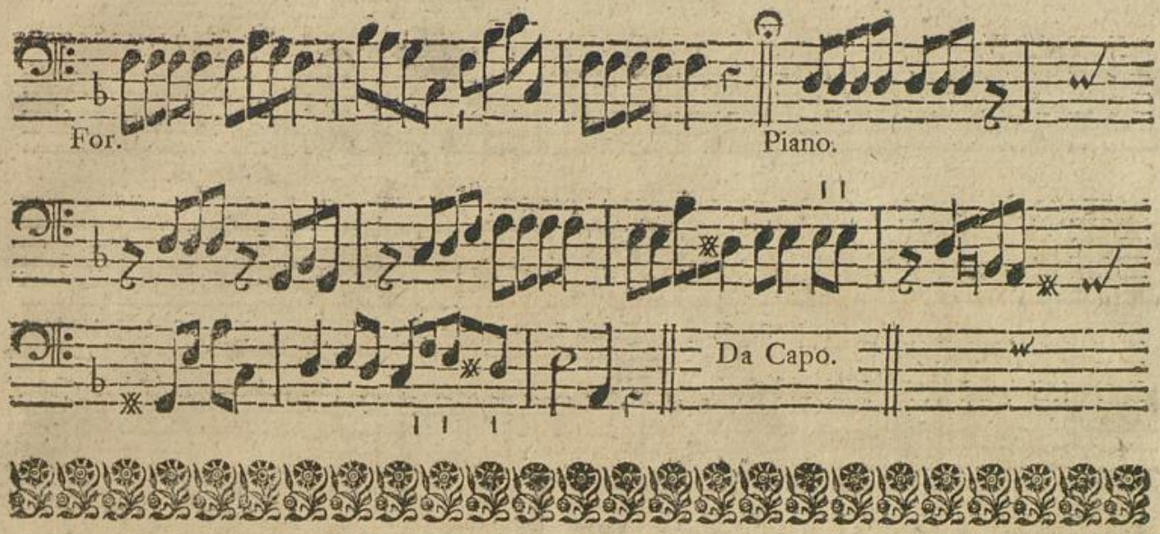

Forte.
Piano.
Forte.
Allegro.
Piano.
Da Capo.

XXVIII.

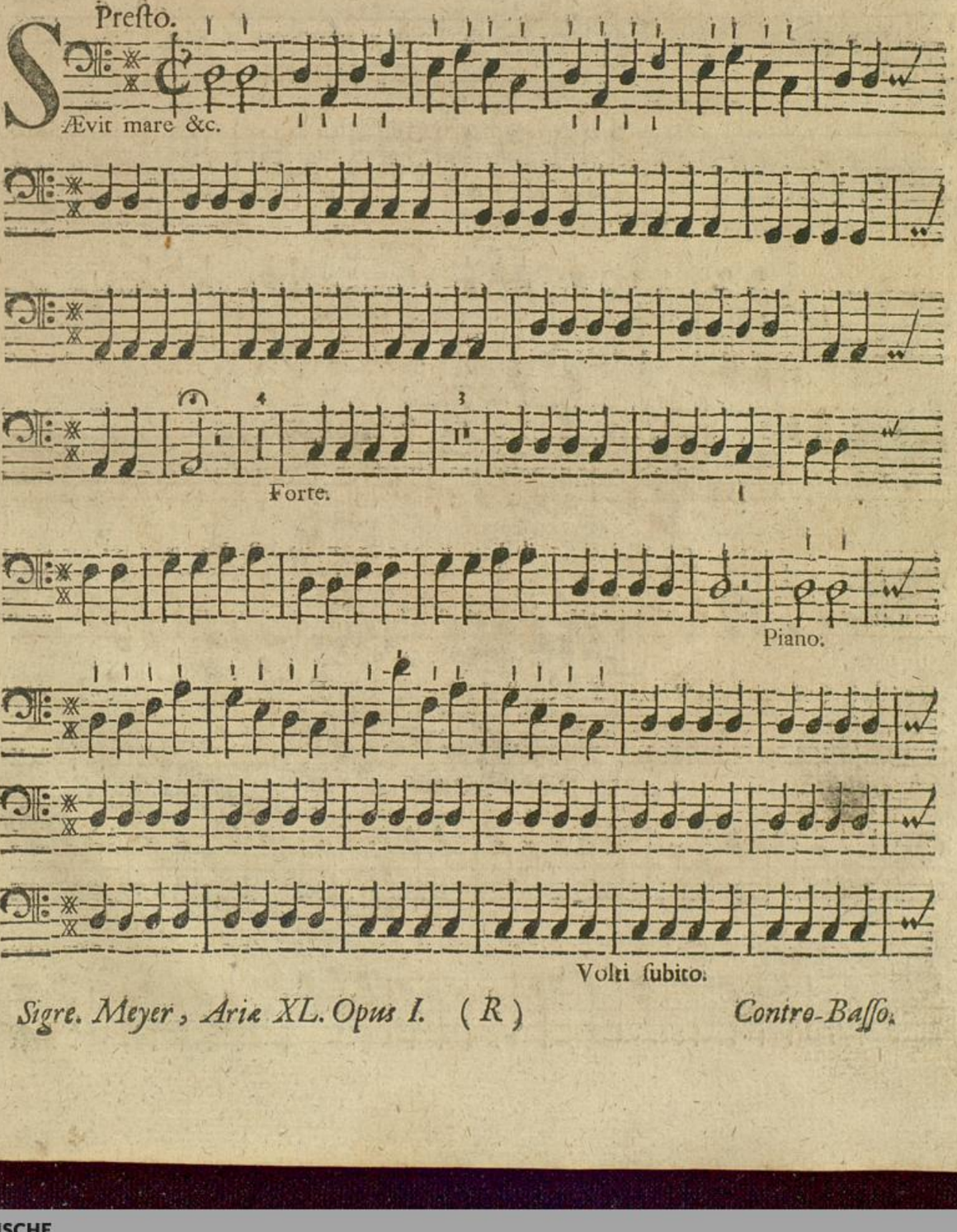
Largo.

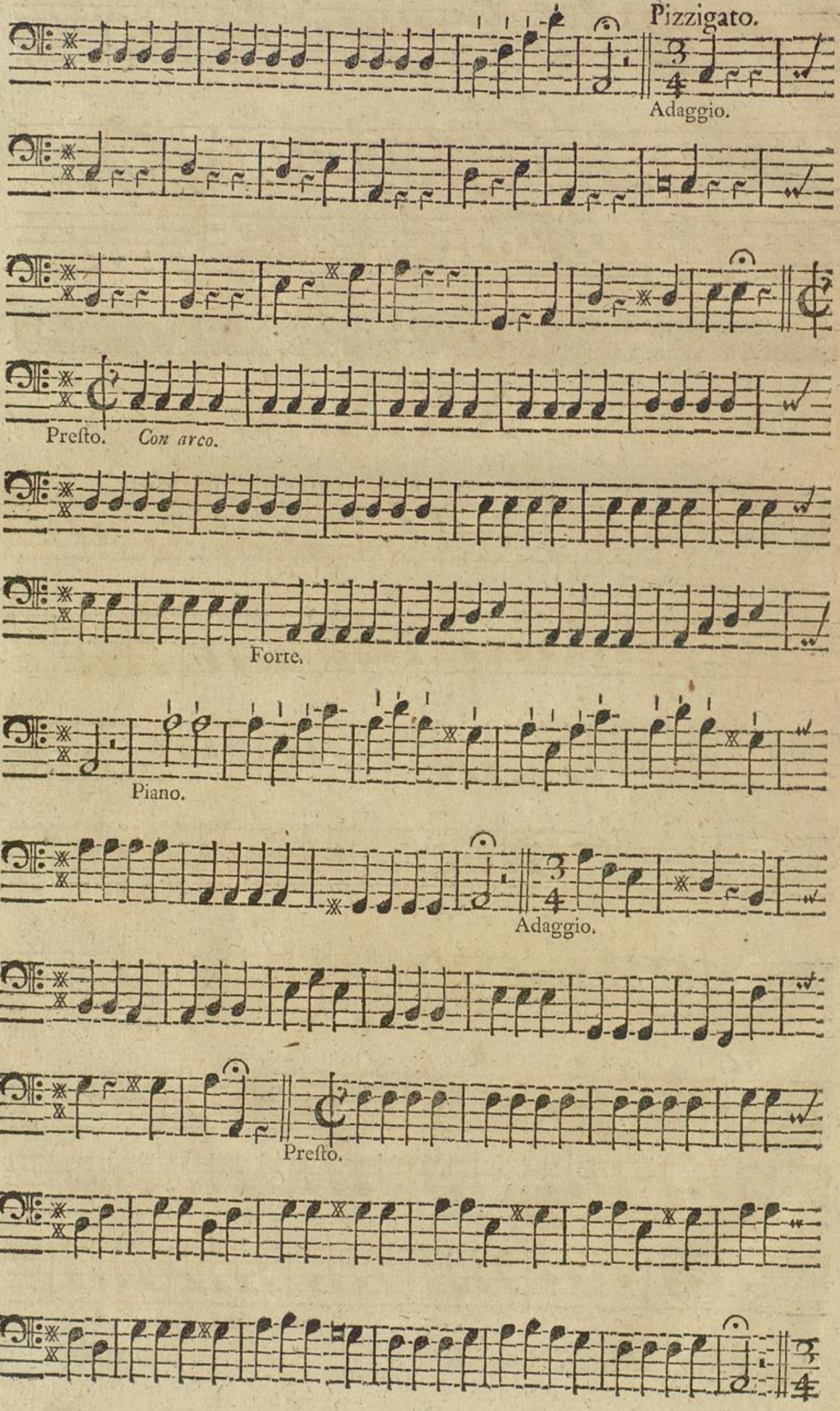
A Ve JESU.




For.
Piano.
Da Capo.

XXIX.


Presto.
Ævit mare &c.
Forte.
Piano.
Volti subito.


Pizzigato.
Adaggio.
Presto.
Con arco.
Forte.
Piano.
Adaggio.
Presto.

Pizzigato.

Adaggio.

Presto.

Forte. *Con arco.*

Largo. Pia.

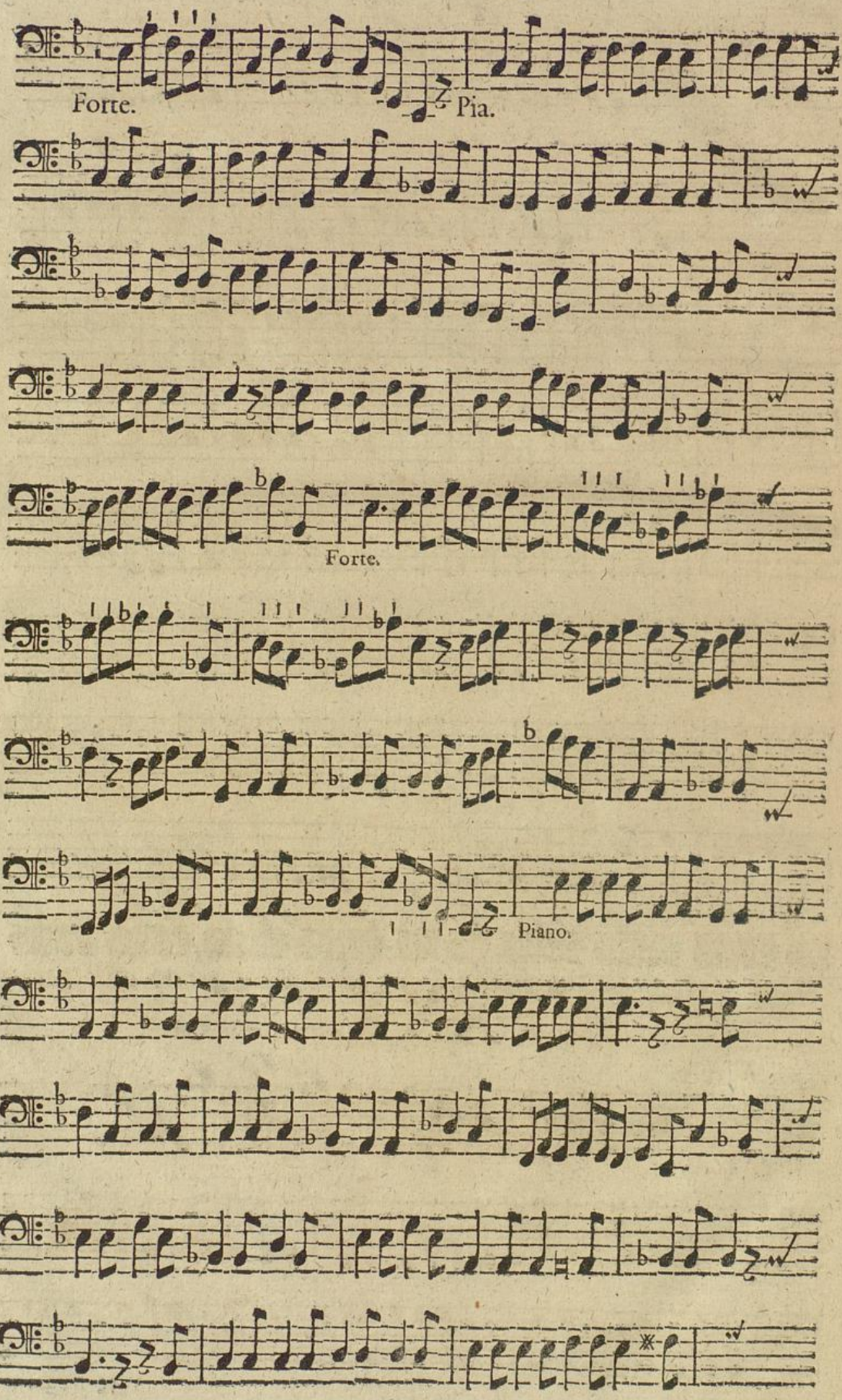
Da Capo.

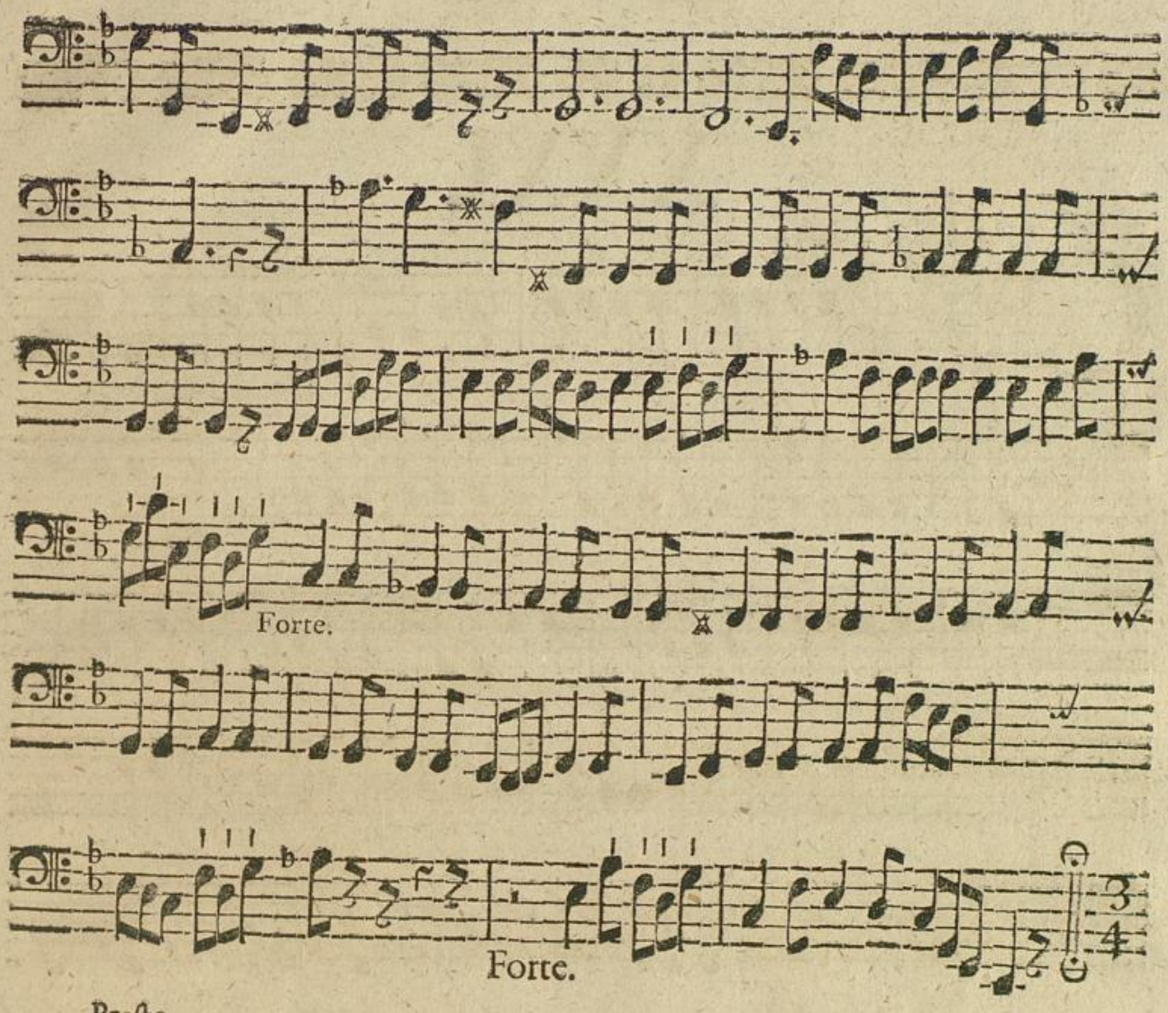
XXX.

Allegro.

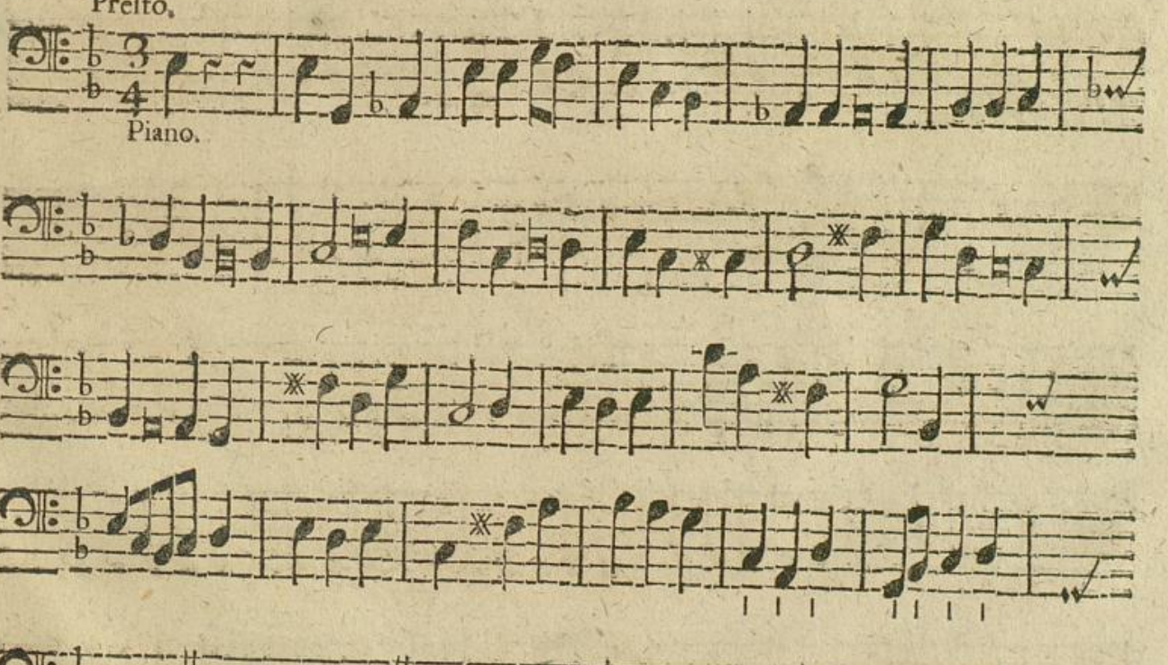
Te fatales.

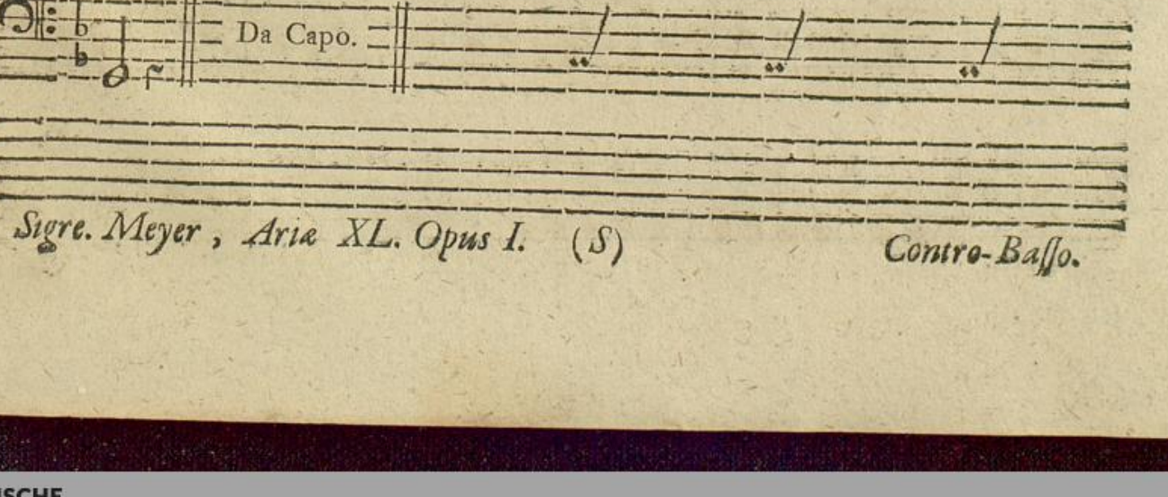
Volti subito.


Forte.
Pia.
Forte.
Piano.



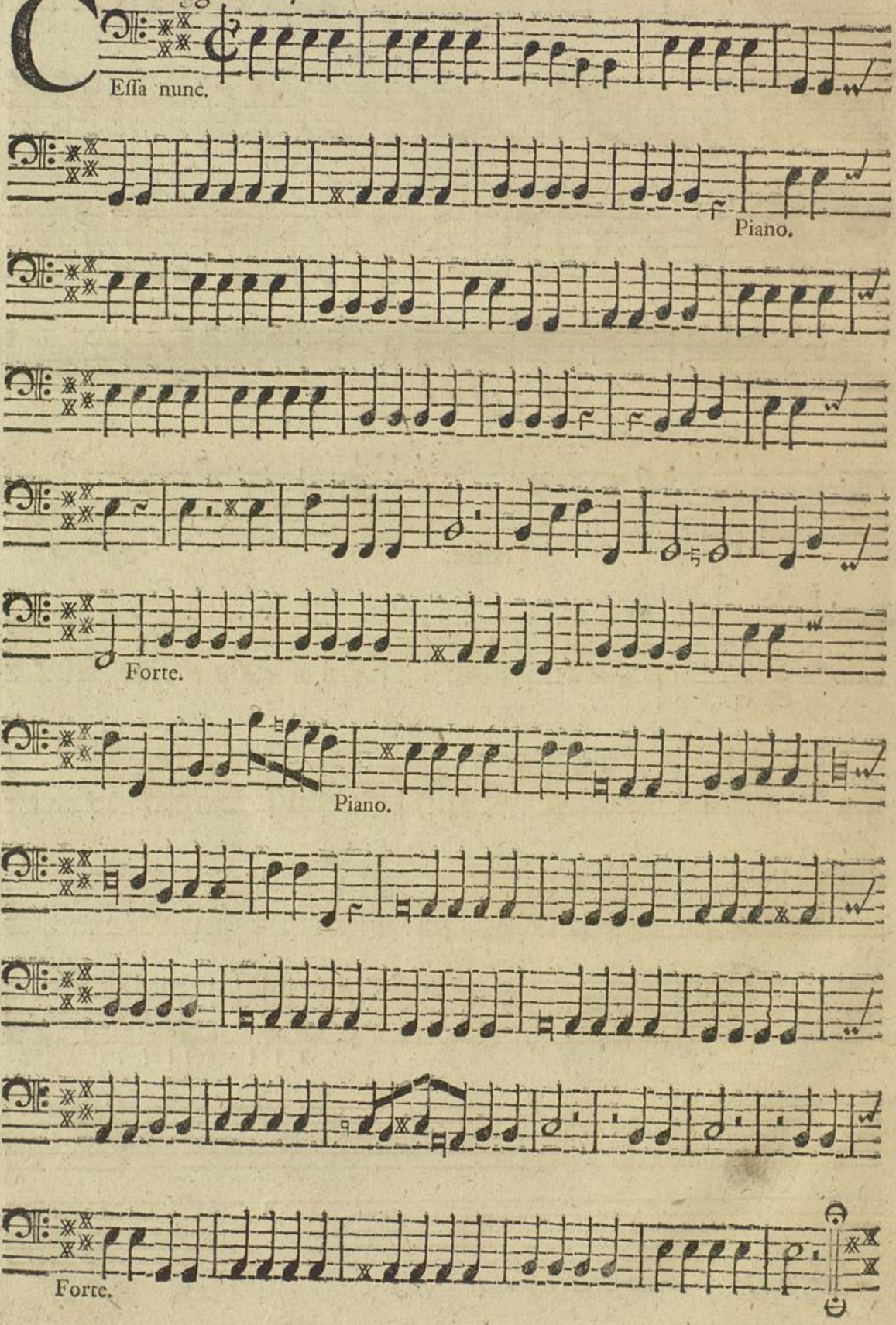
Presto.



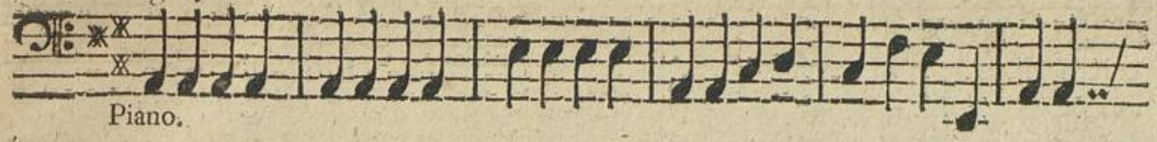


XXXI.

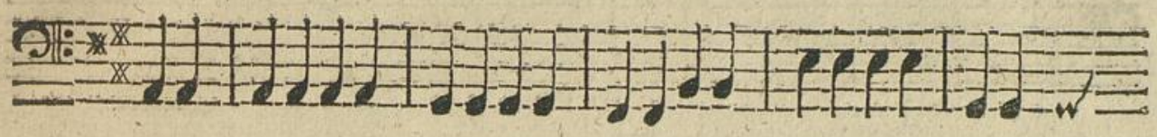
Adaggio assaj.

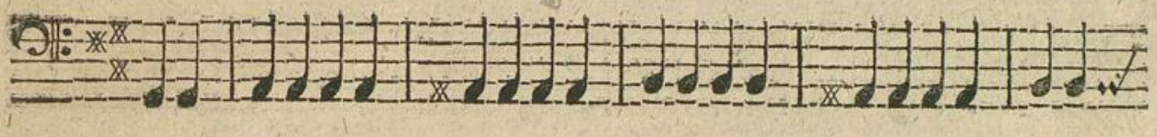


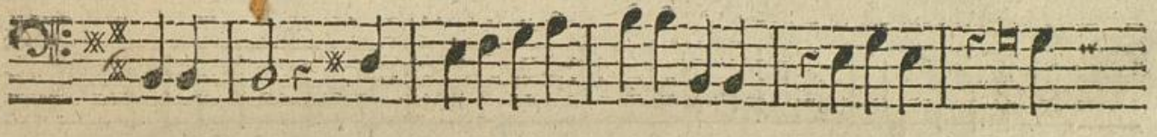
Allegro.

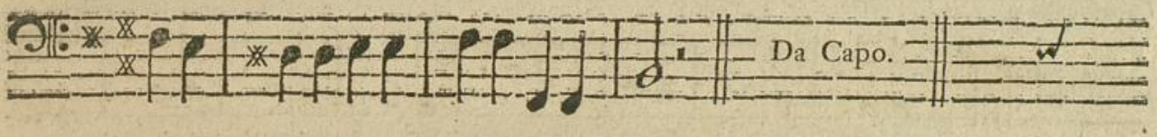


Piano.



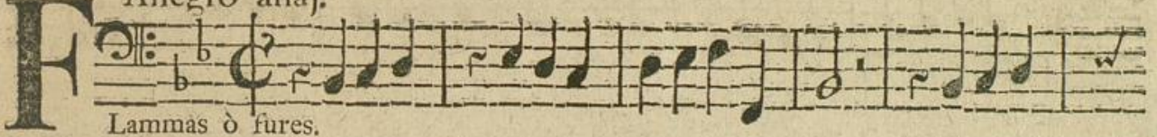




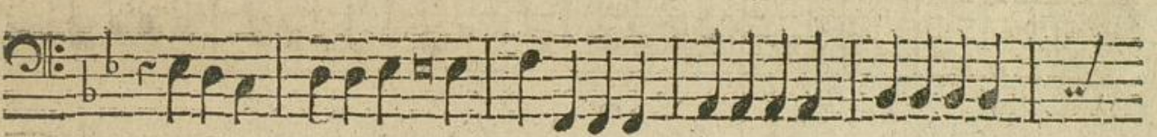


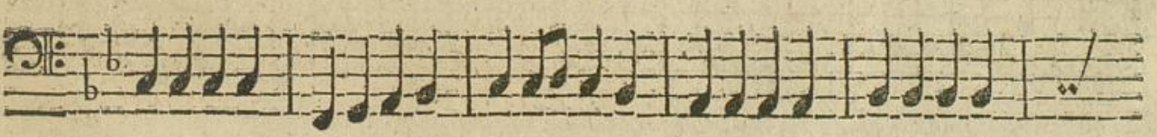
XXXII.

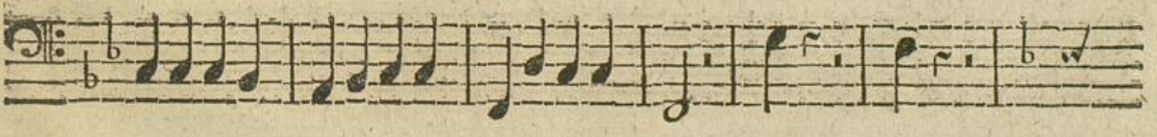
Allegro assaj.

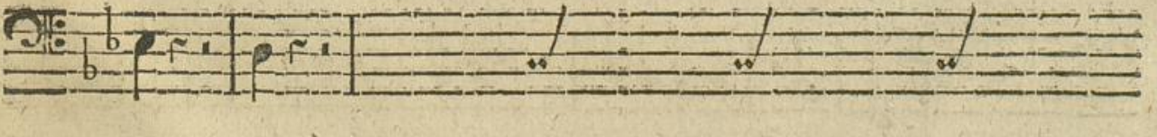


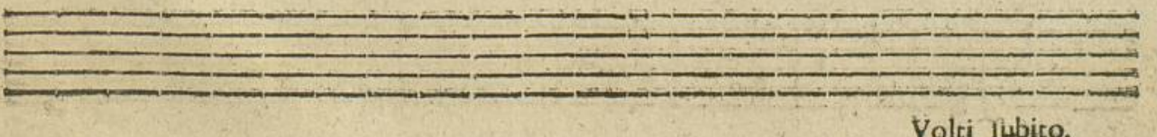
Lammas ò fures.



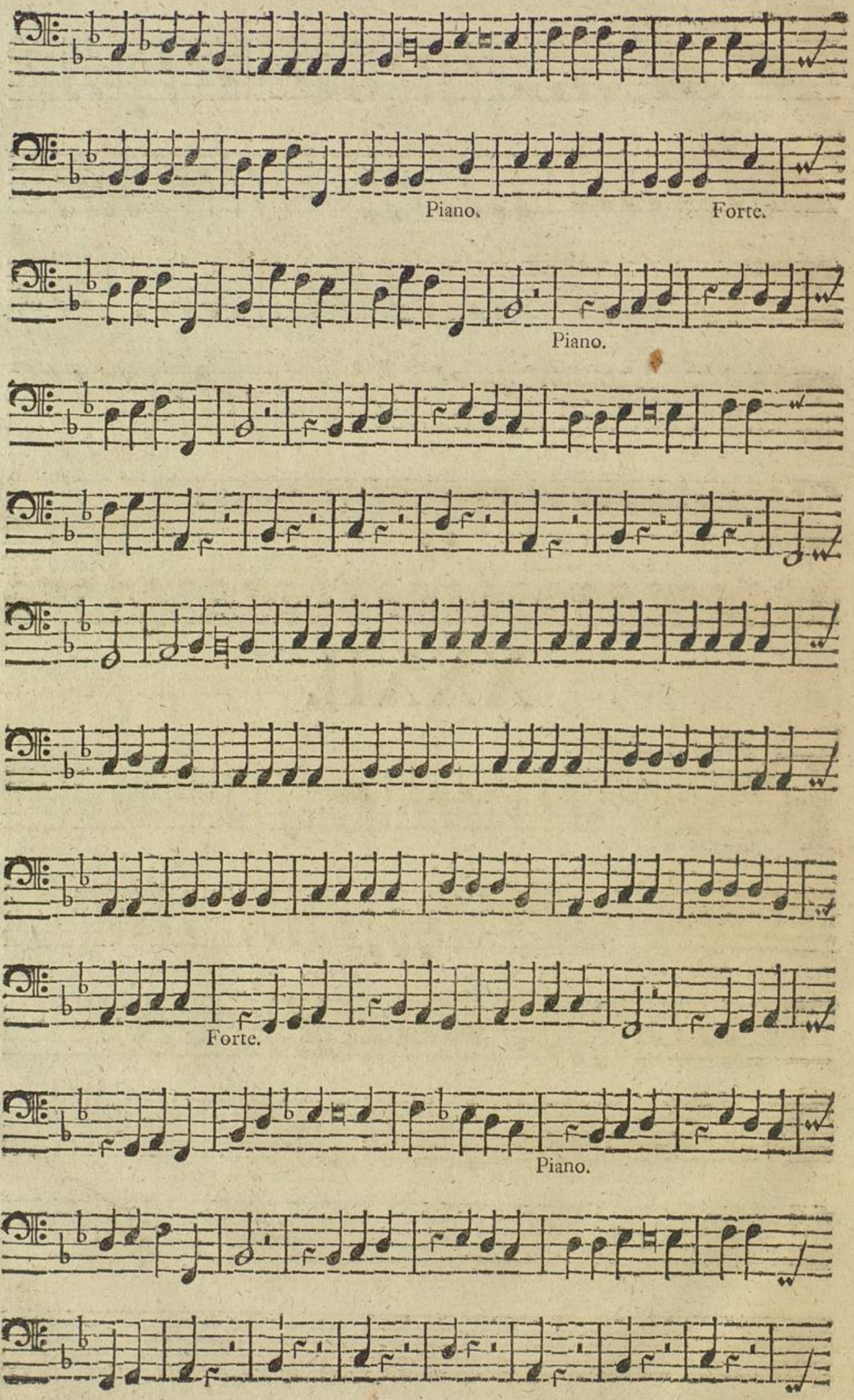


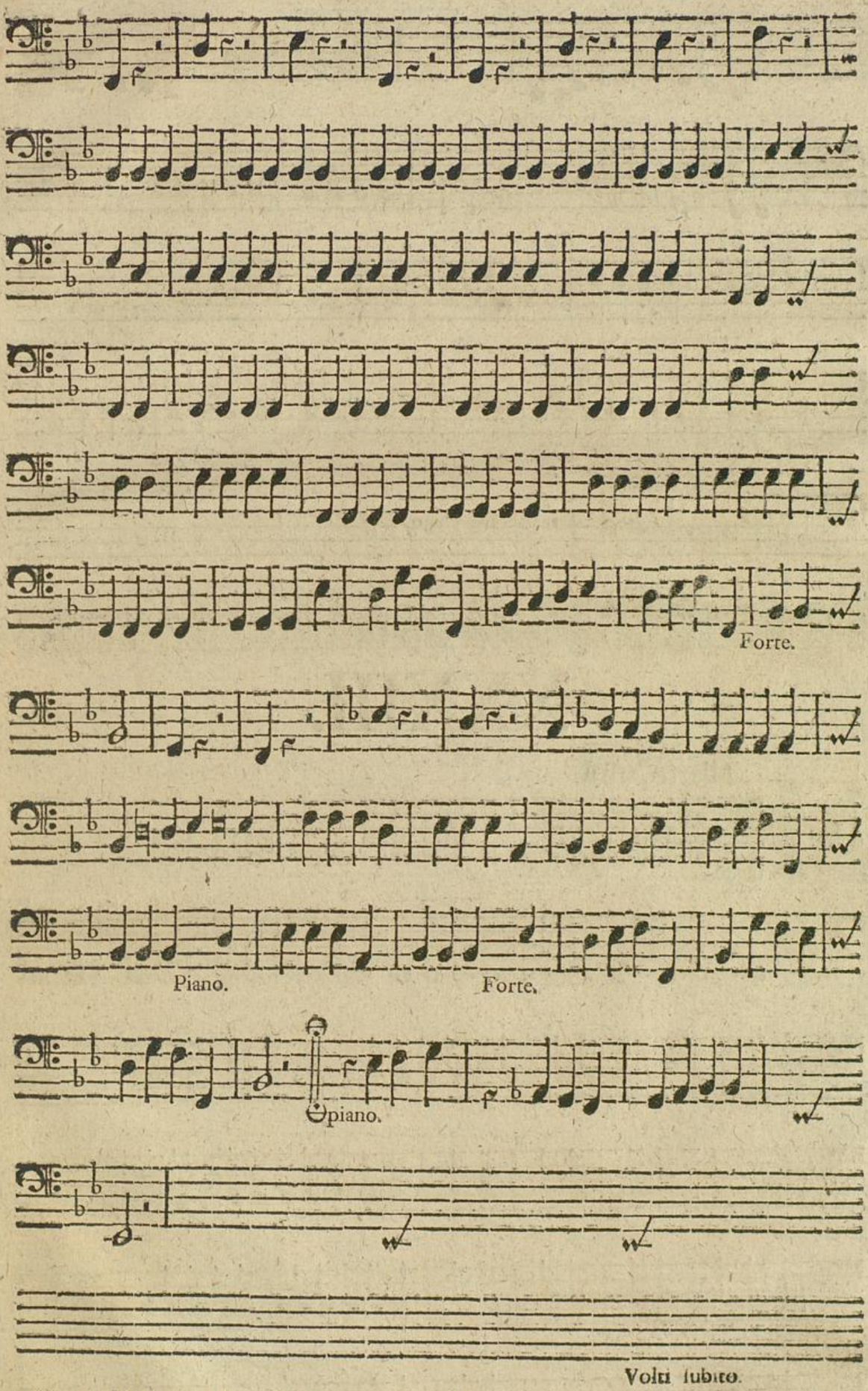


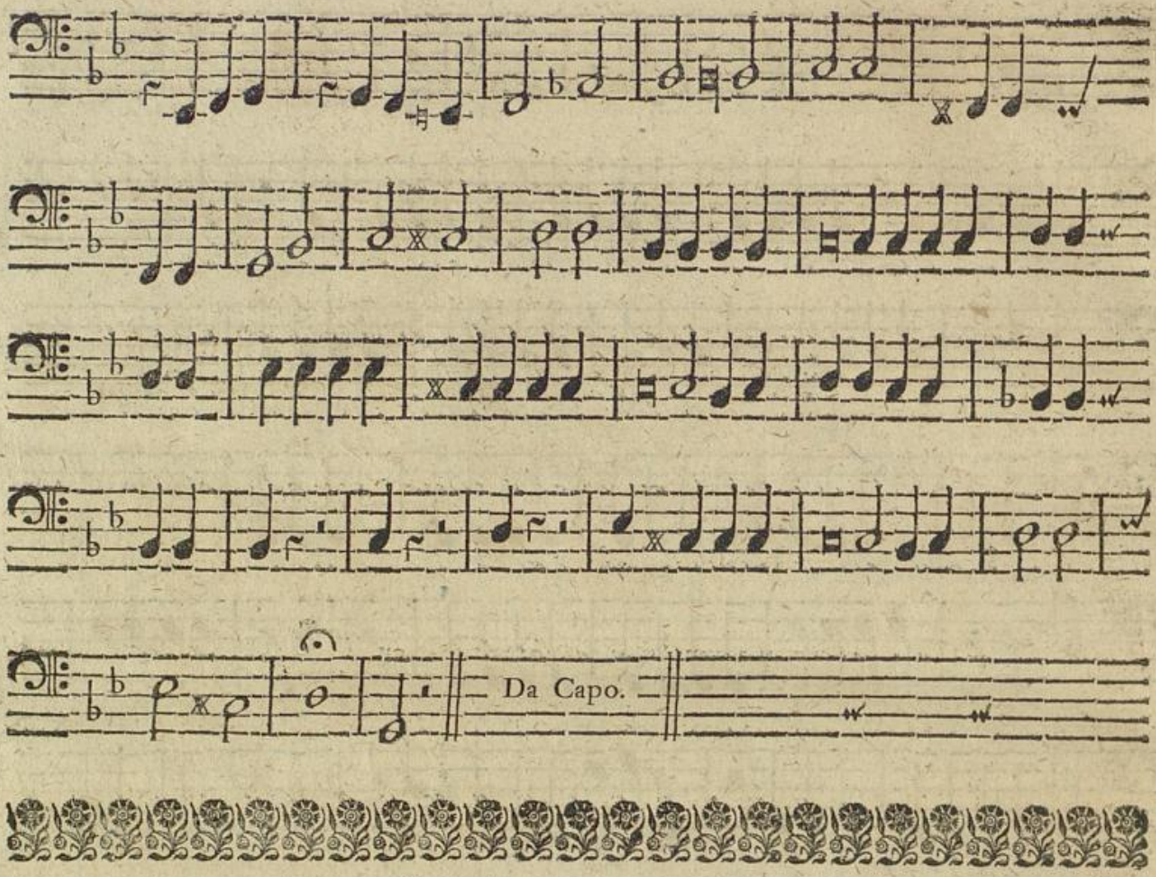




Volti subito.

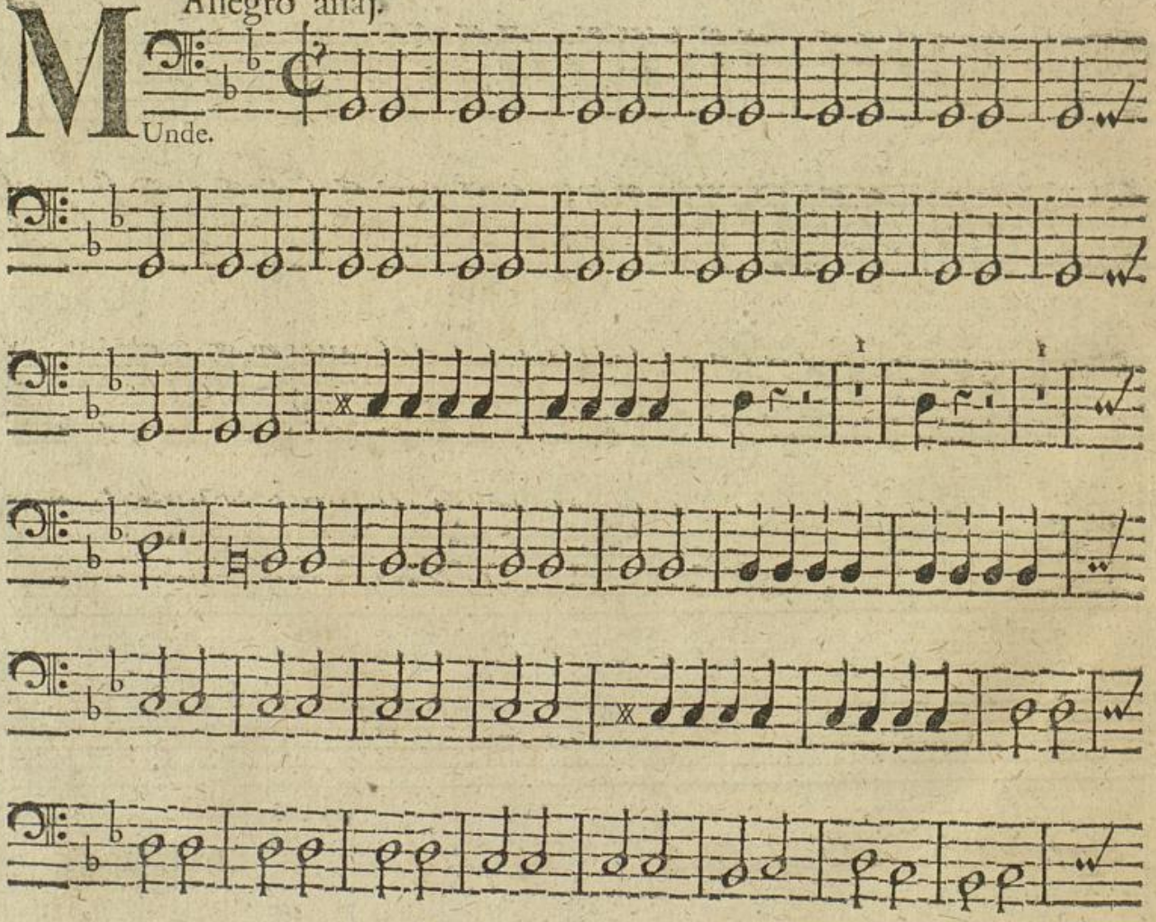

Piano.
Forte.
Piano.
Forte.
Piano.

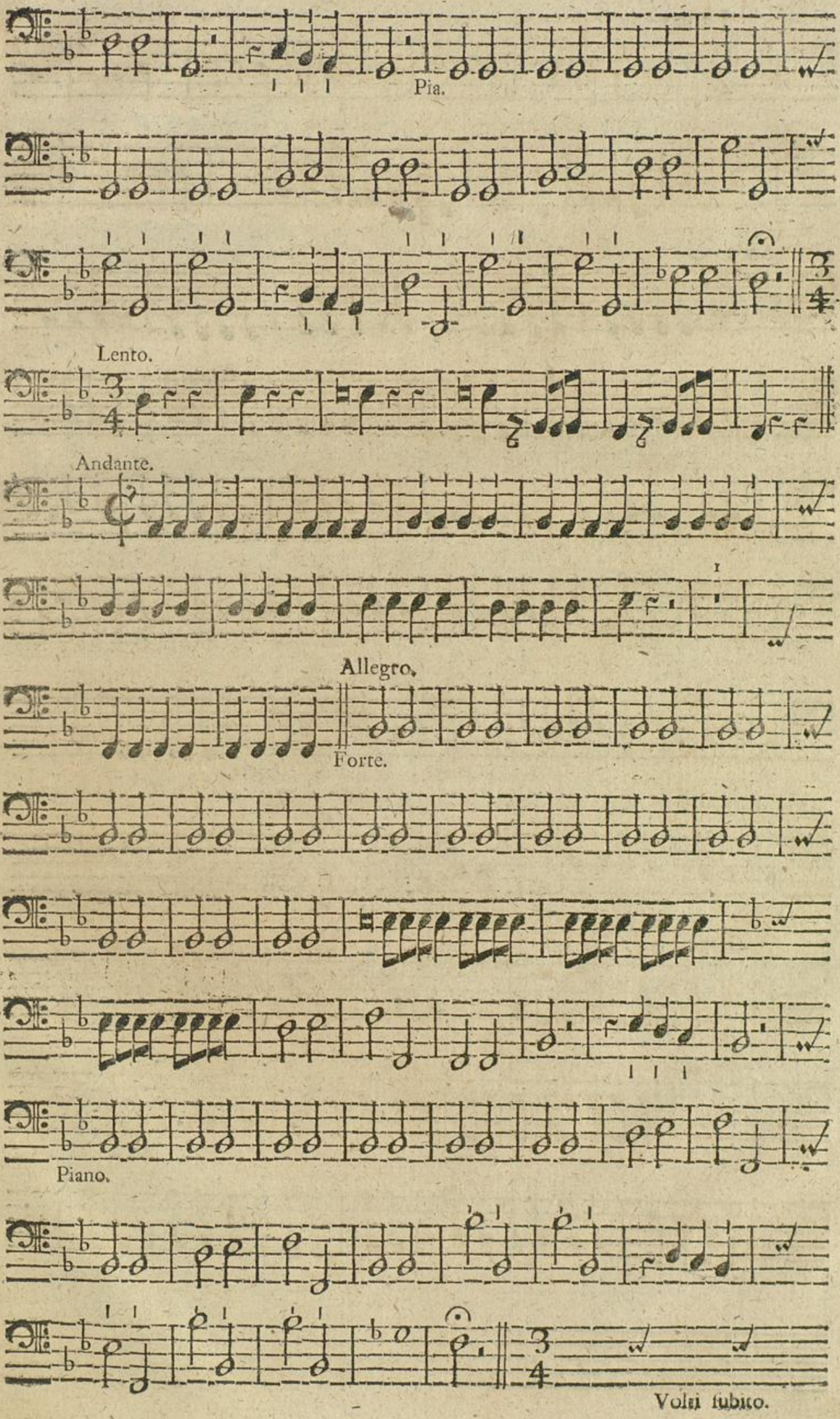

Forte.
Piano.
Forte.
Piano.
Volti subito.



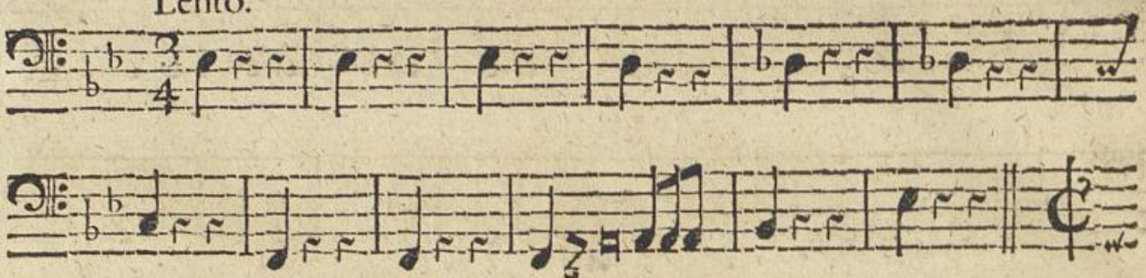
XXXIII.

Allegro assaj.

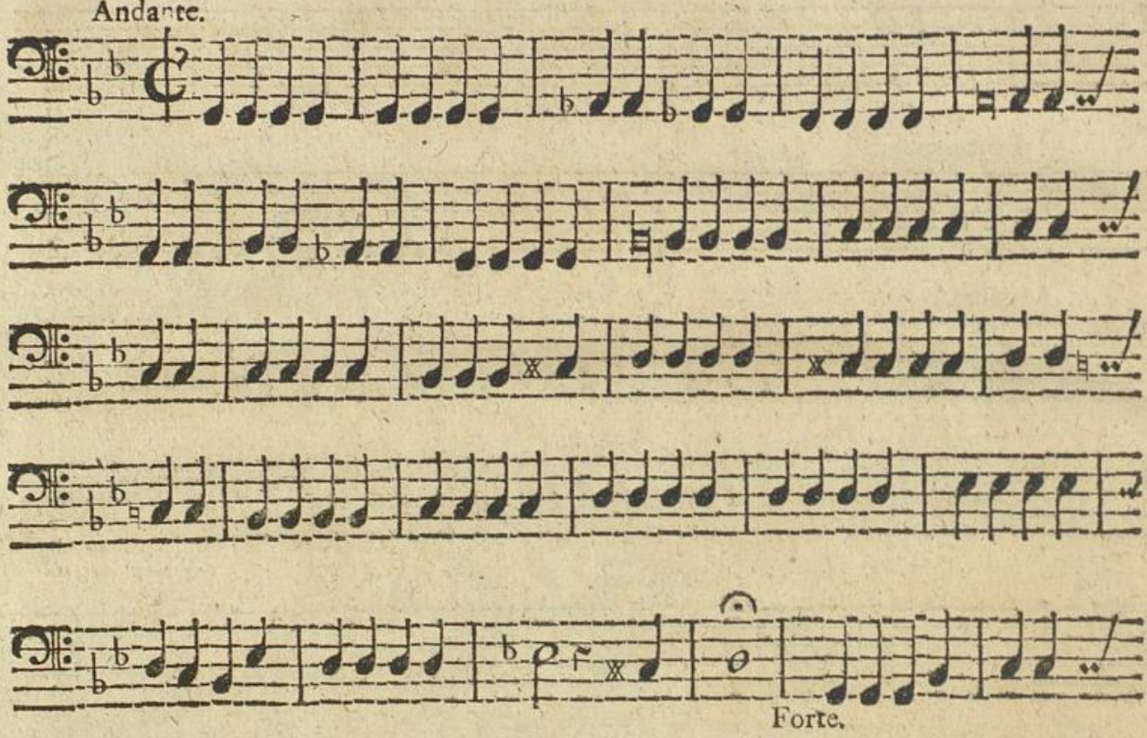



Pia.
Lento.
Andante.
Allegro.
Forte.
Piano.
Volti subito.

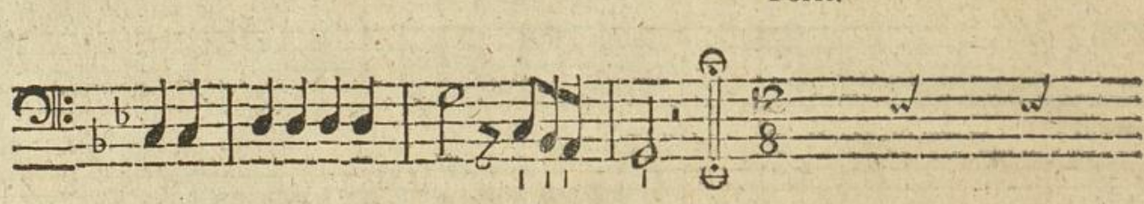
Lento.



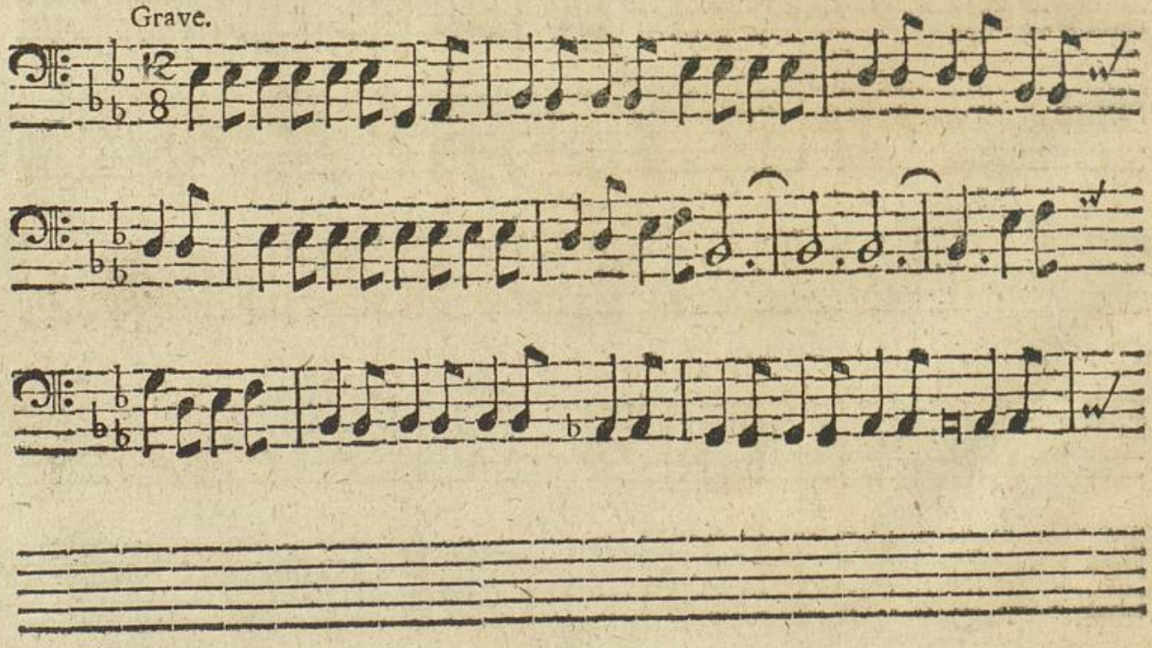
Andante.

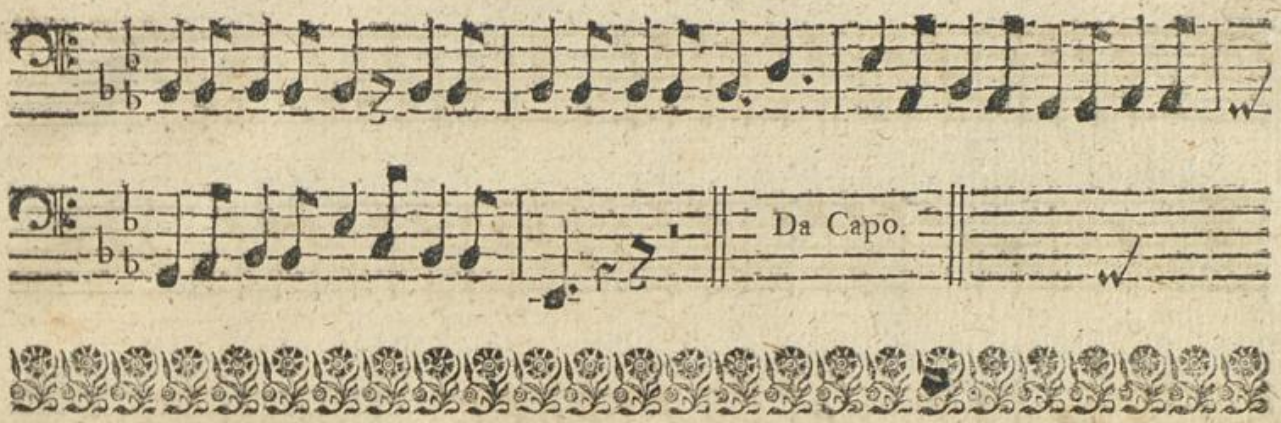


Forte.



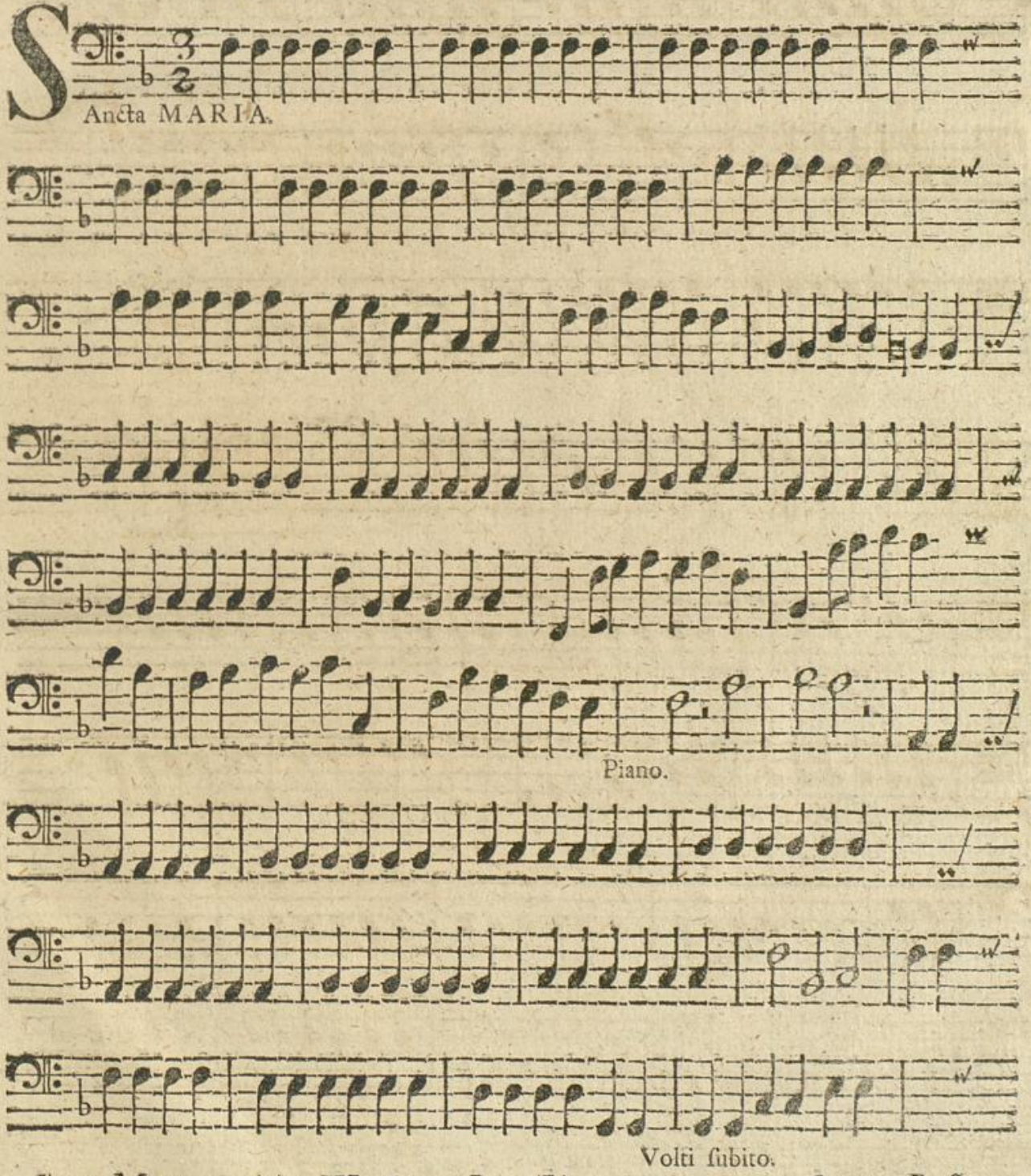
Grave.

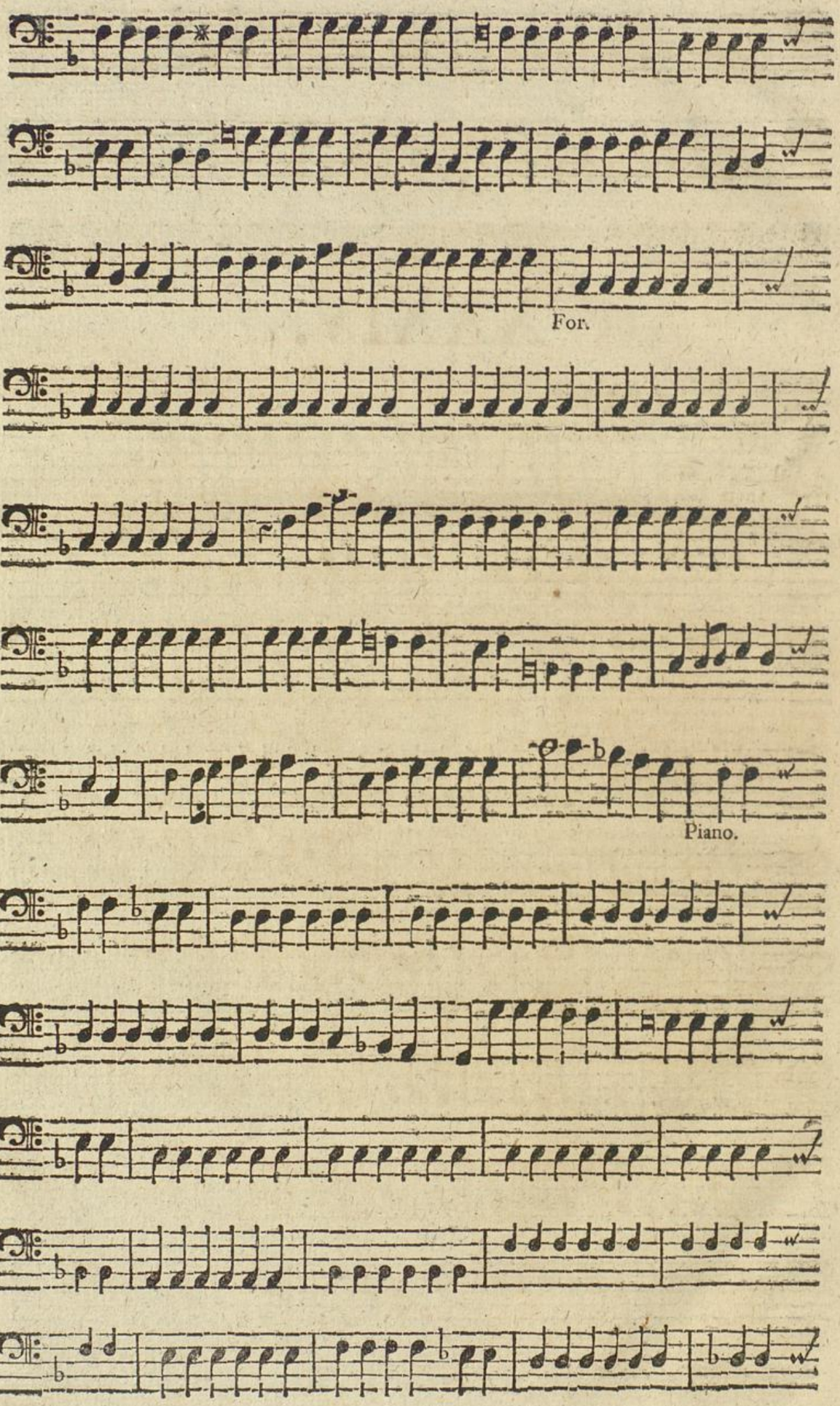


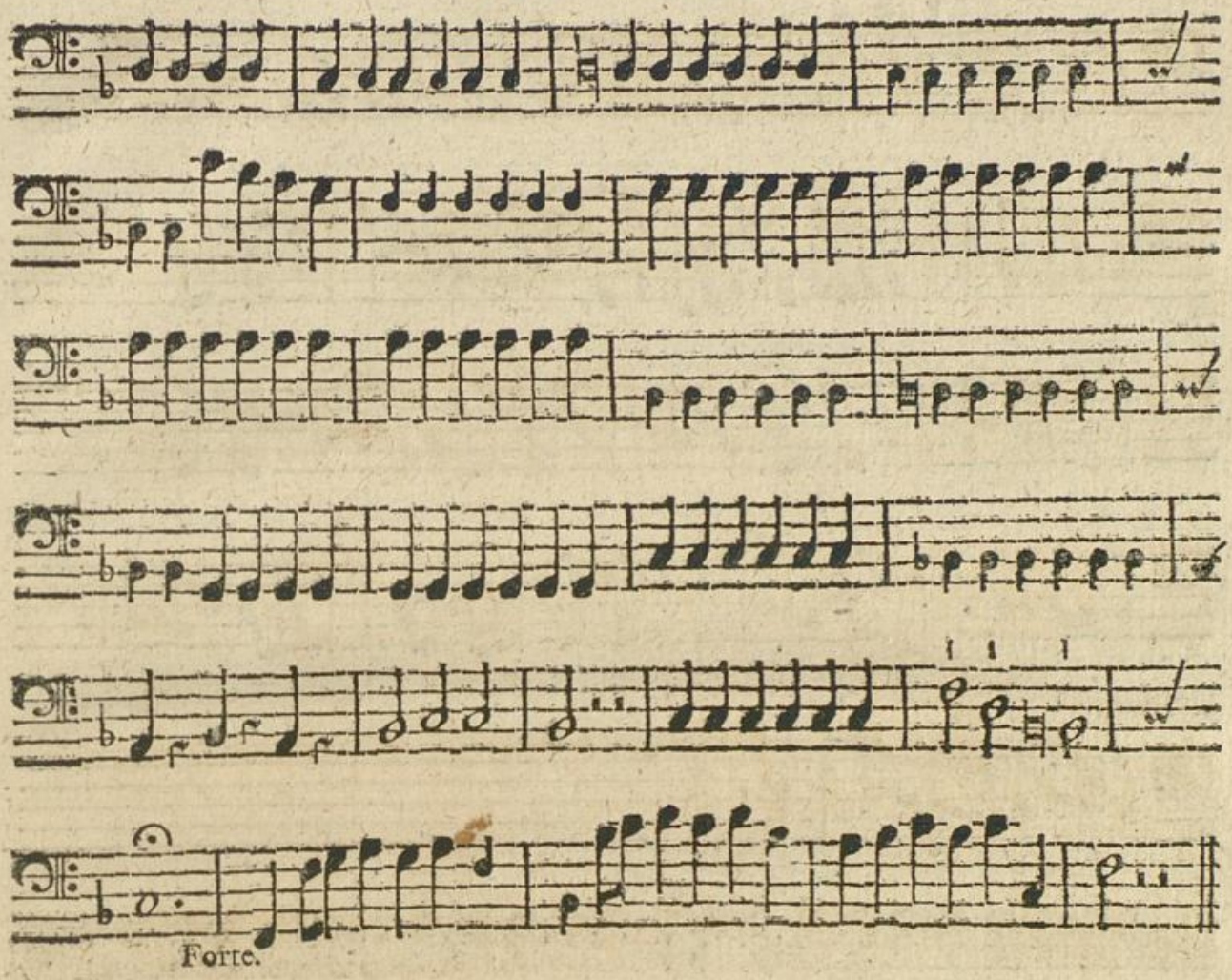


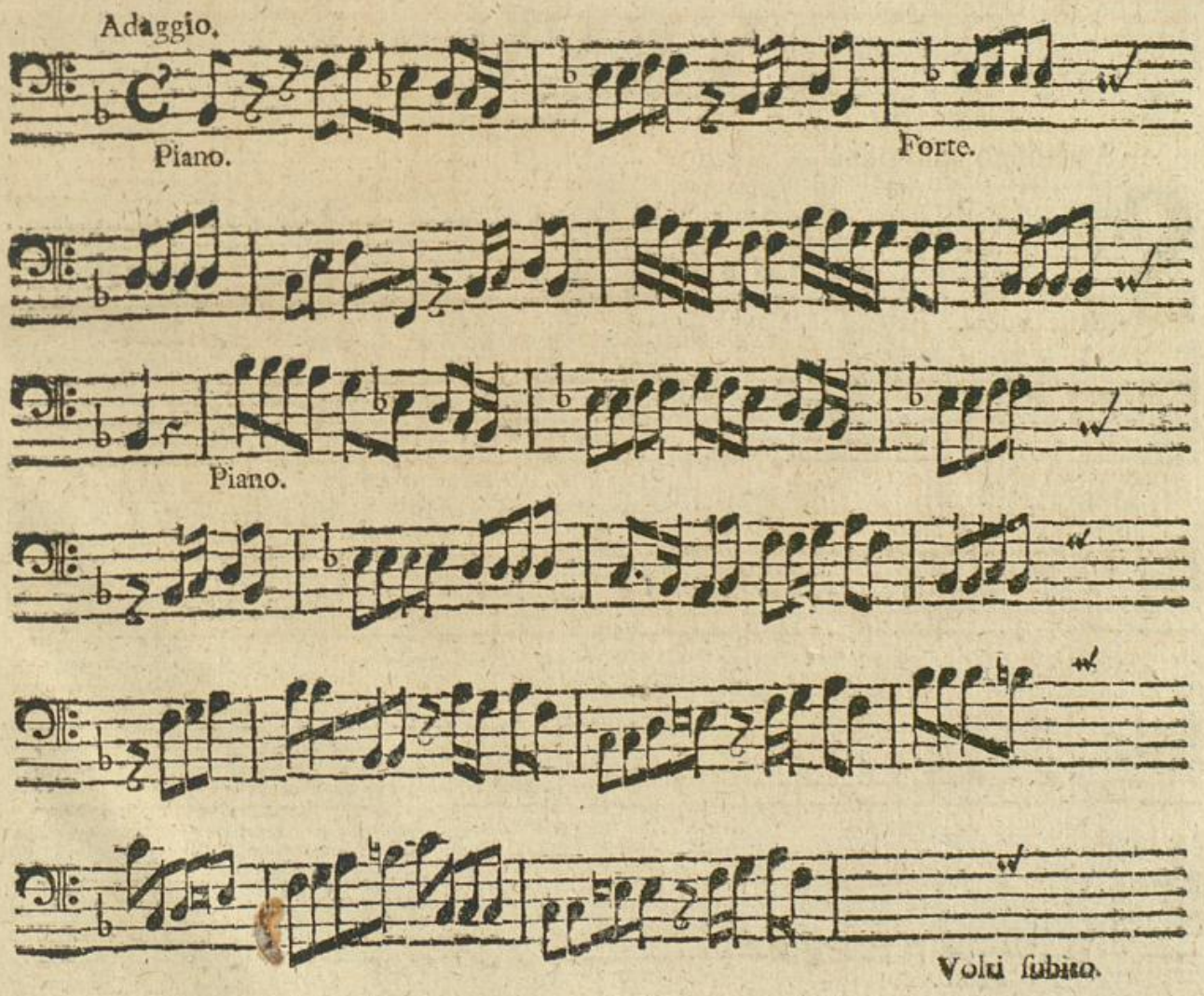
XXXIV.

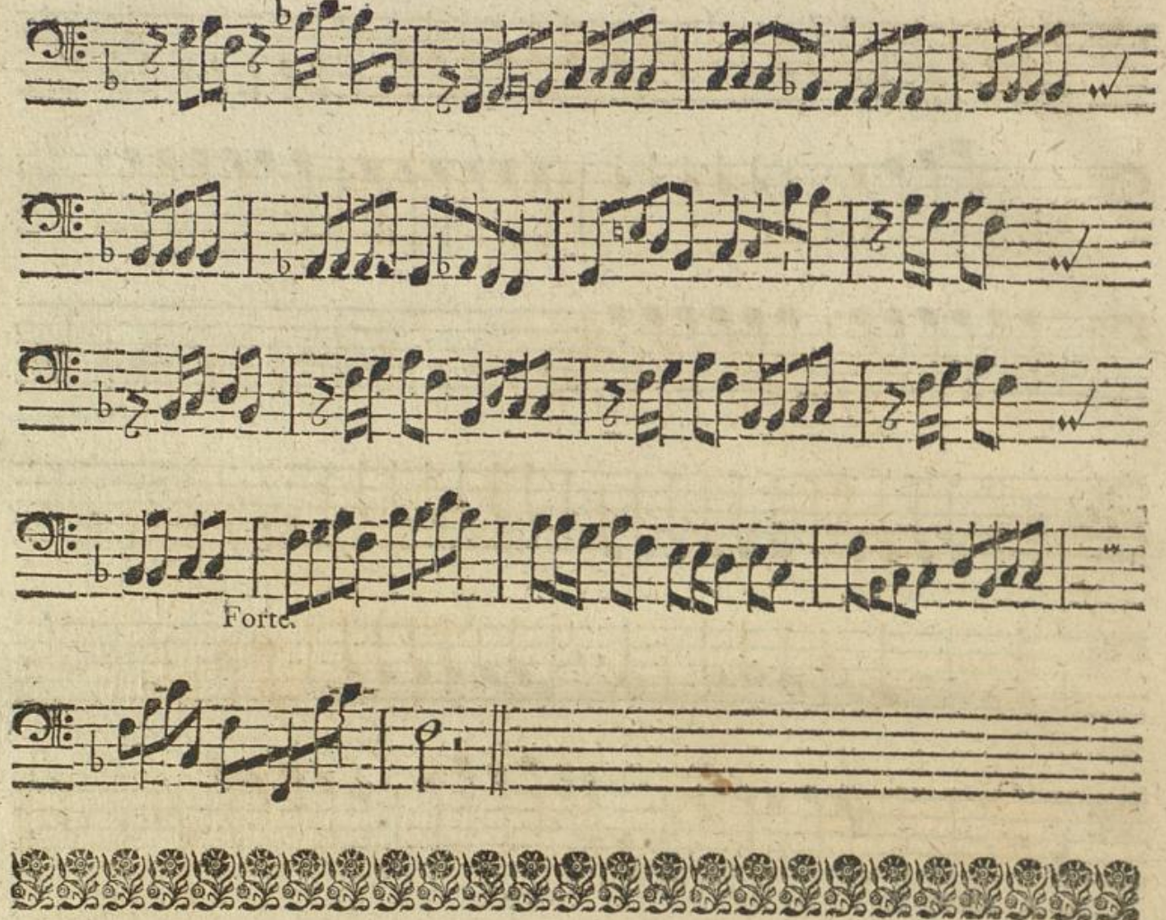
Andante moderato.




For.
Piano.

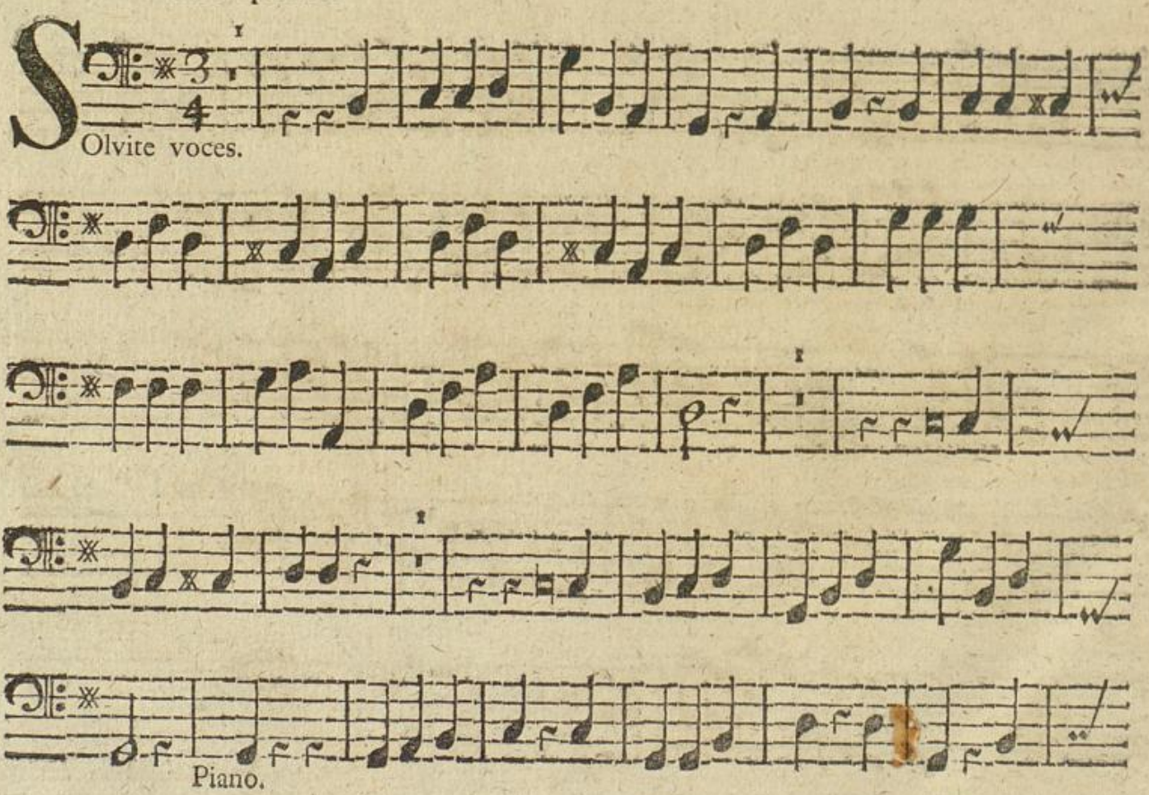

Forte.

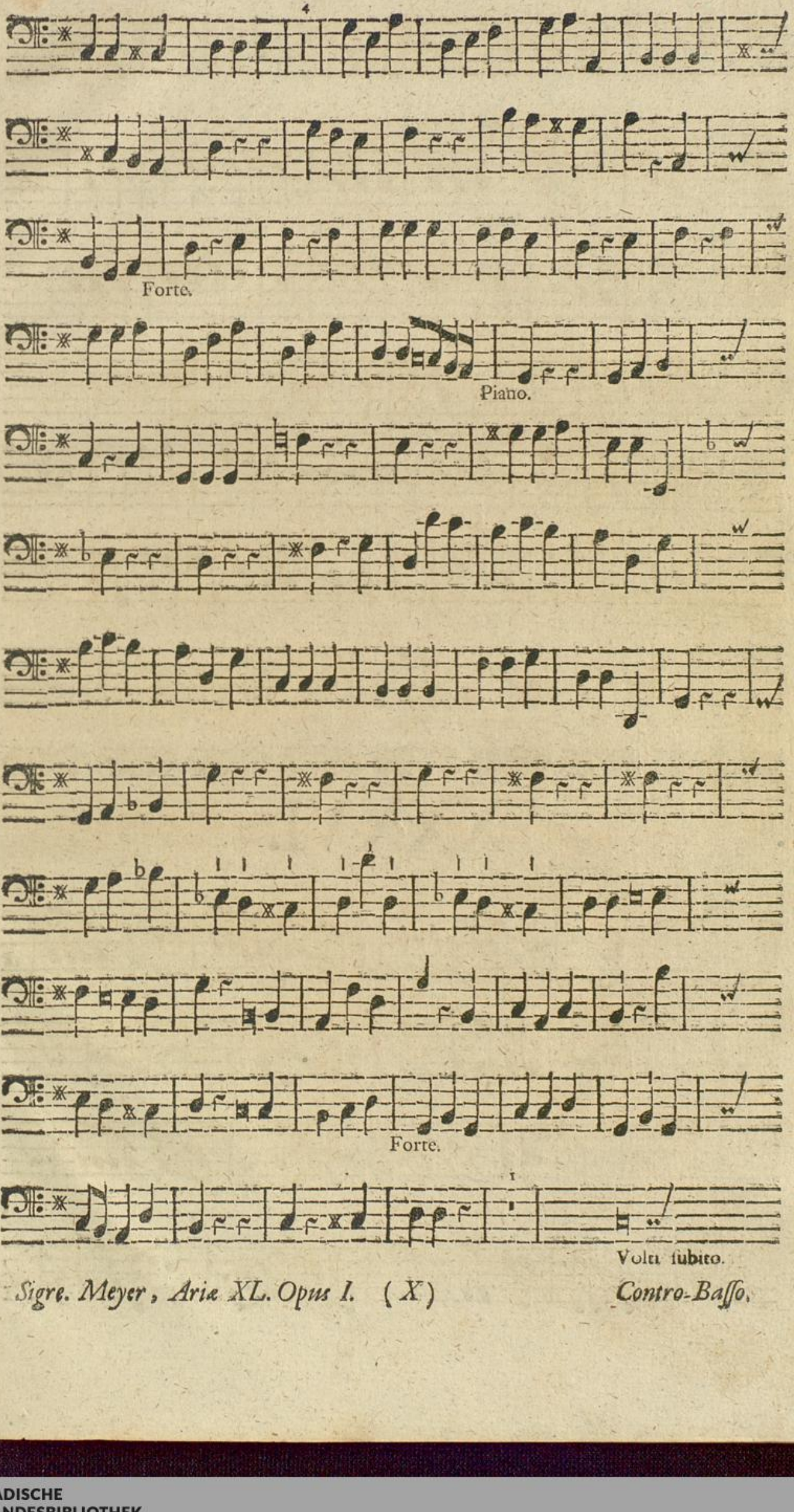

Adaggio.
Piano.
Forte.
Piano.
Volti subito.

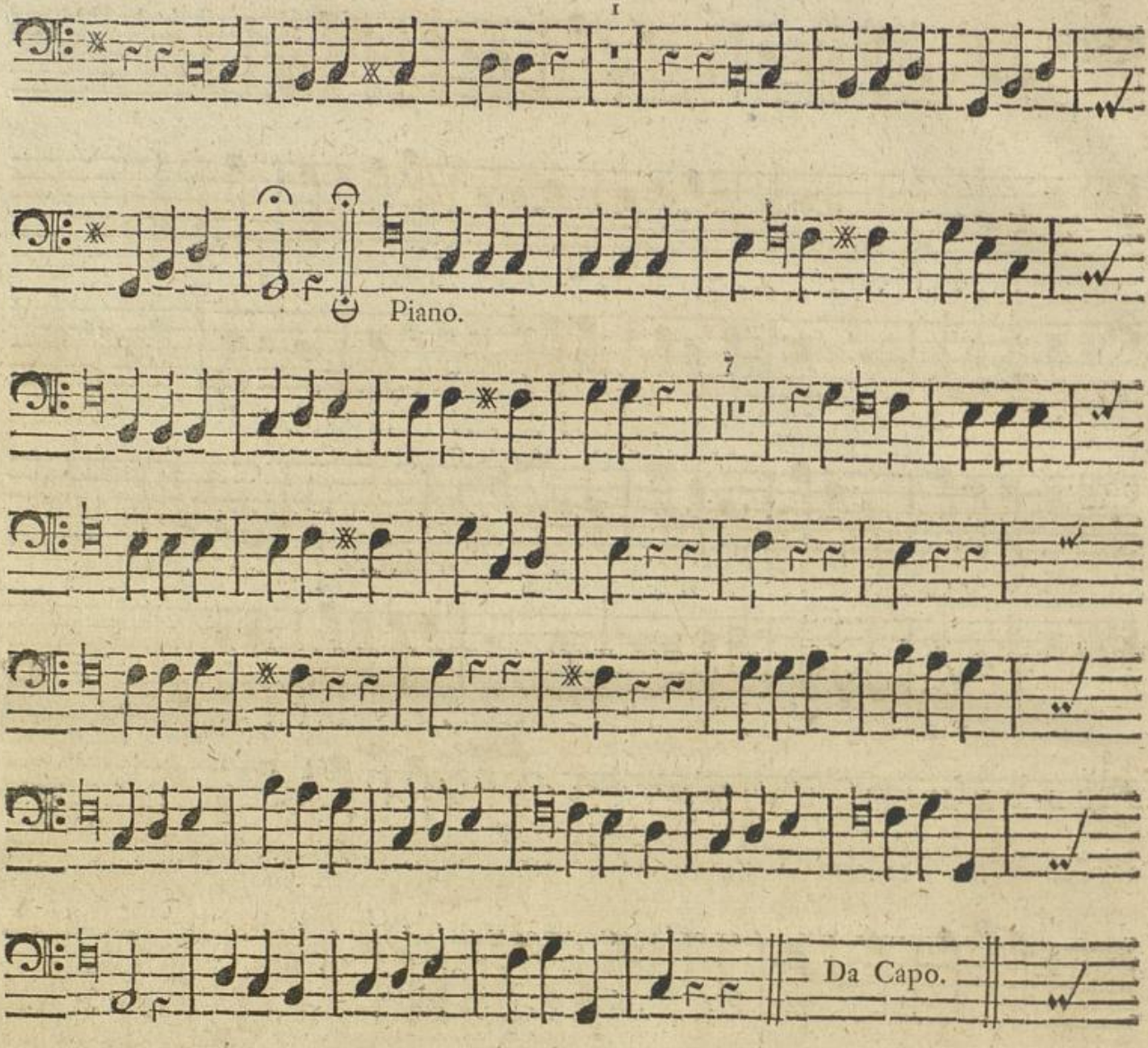


XXXV.

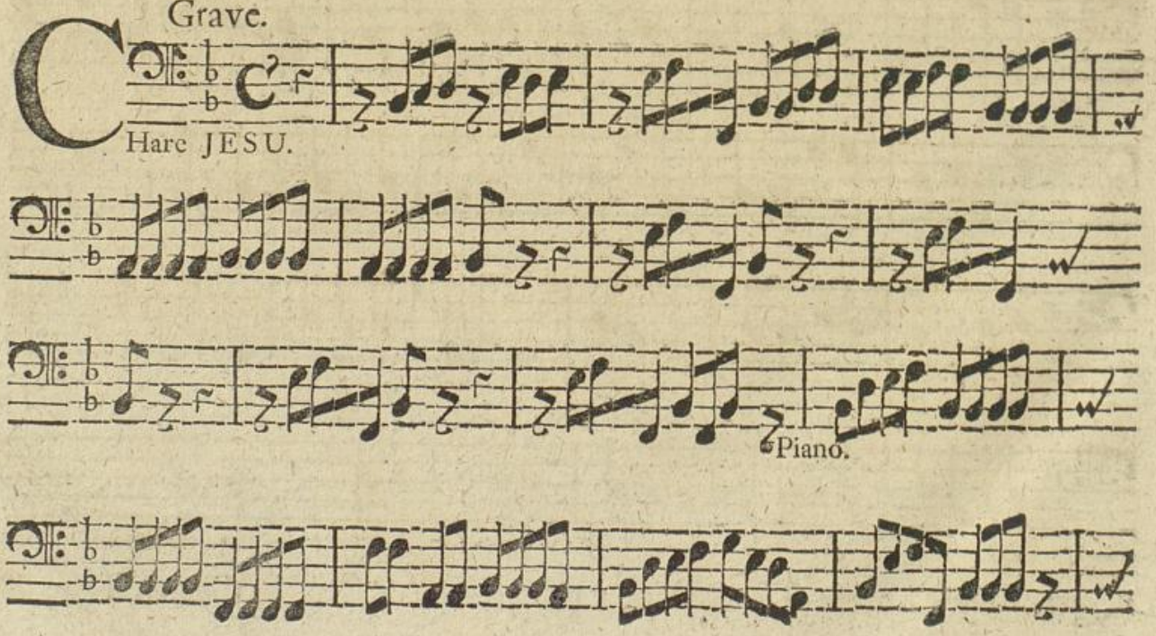
Andantino ſpiritoſo.



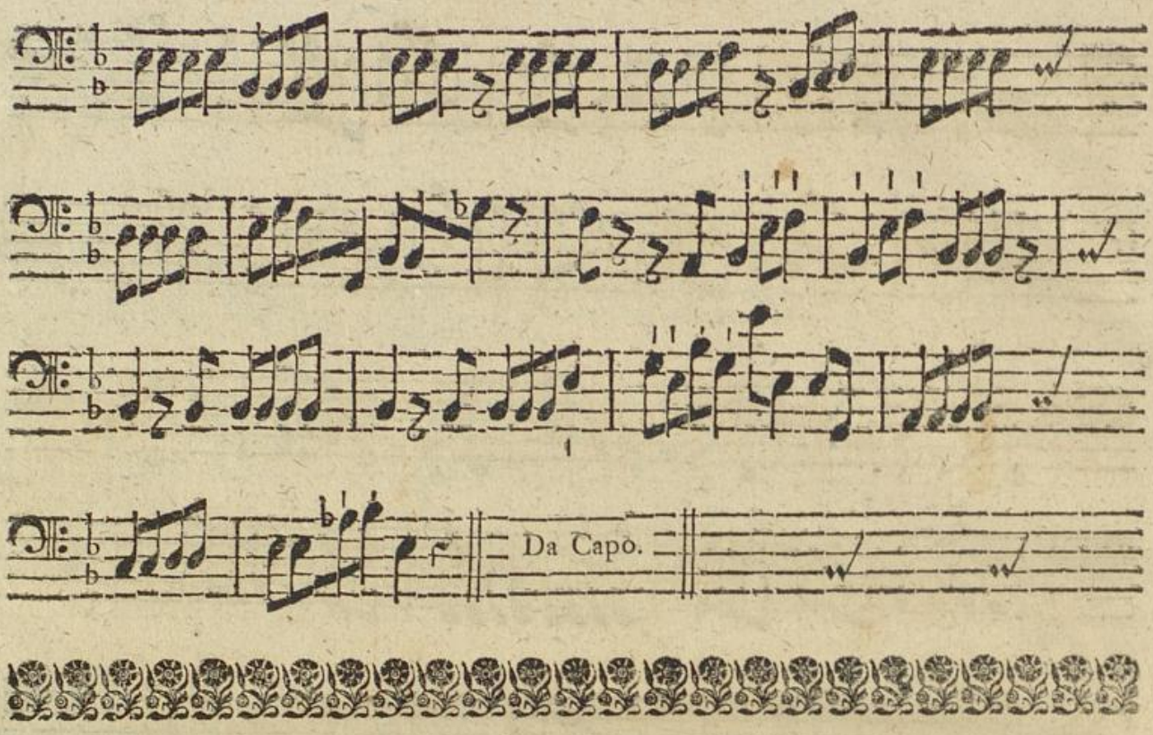

Forte.
Piano.
Forte.
Volti subito.



XXXVI.

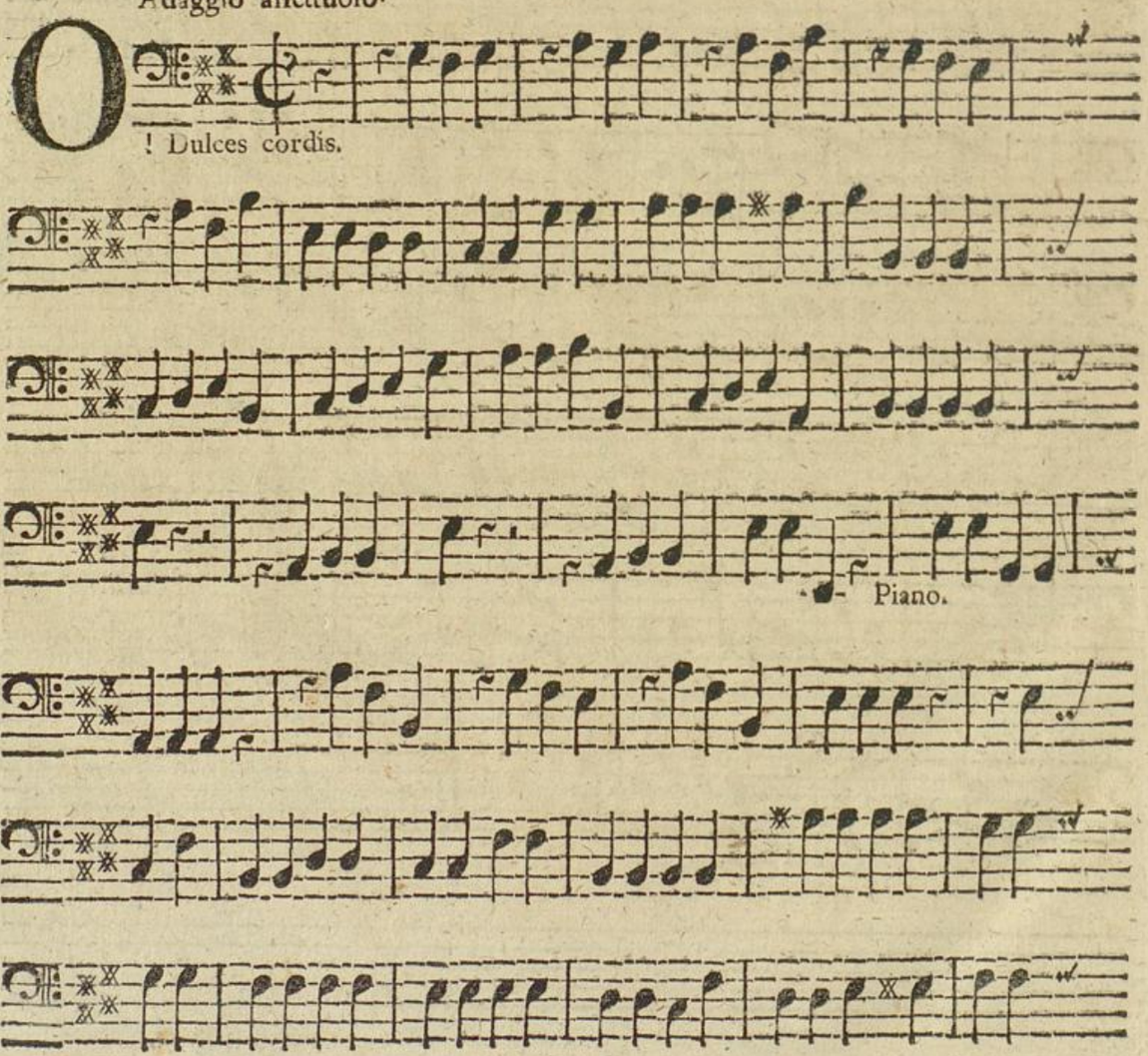


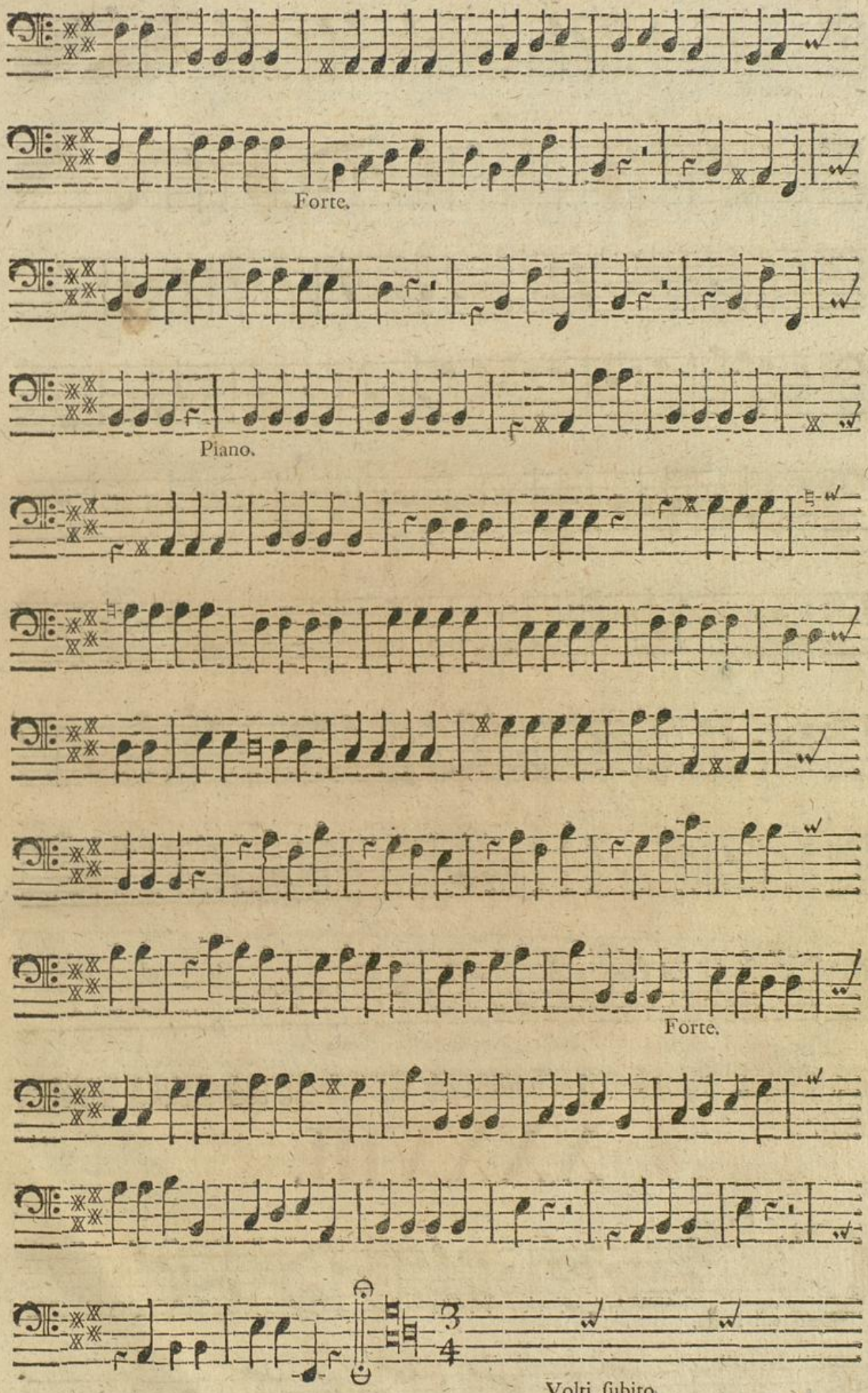
Volti ſubito.

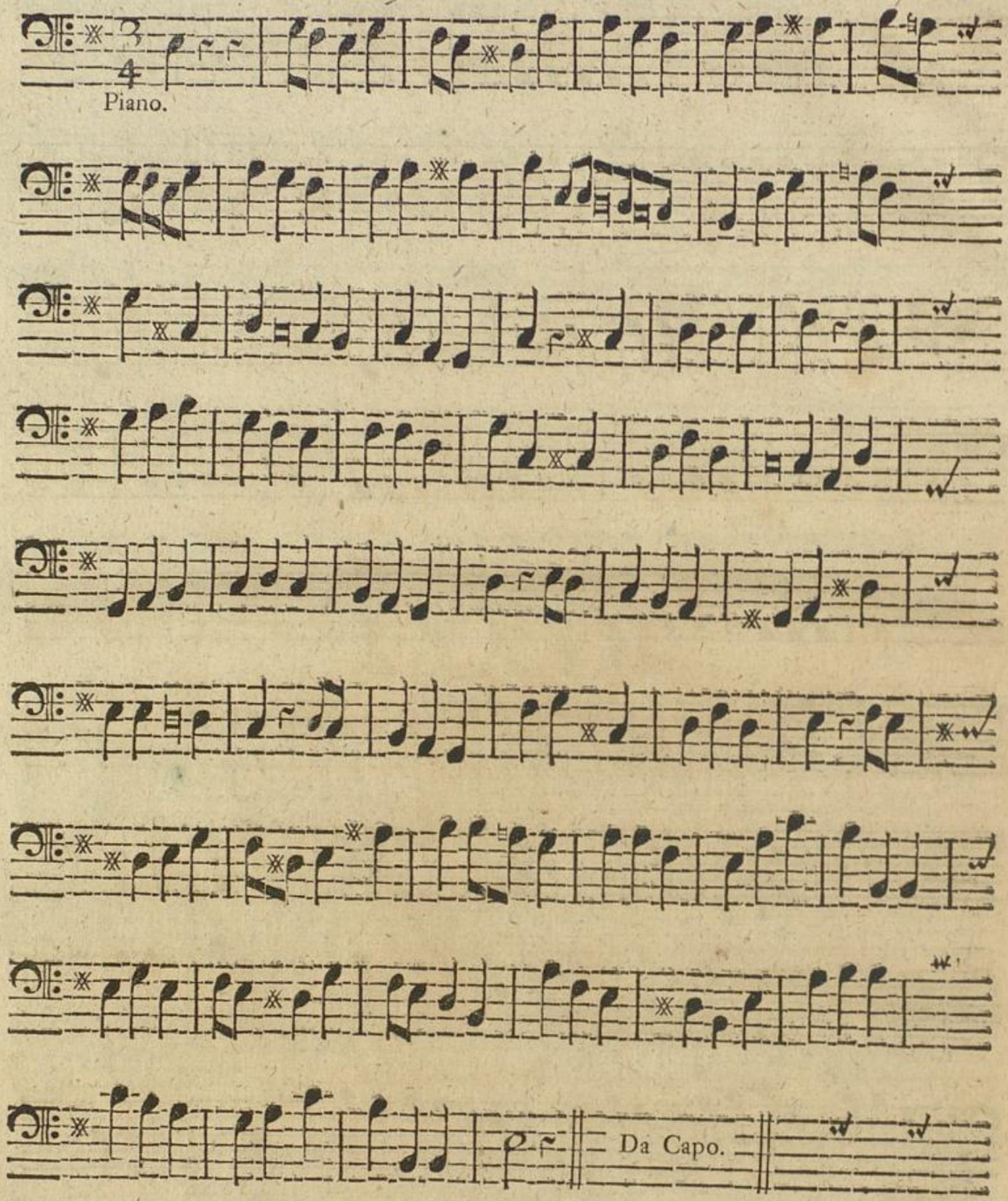


XXXVII.

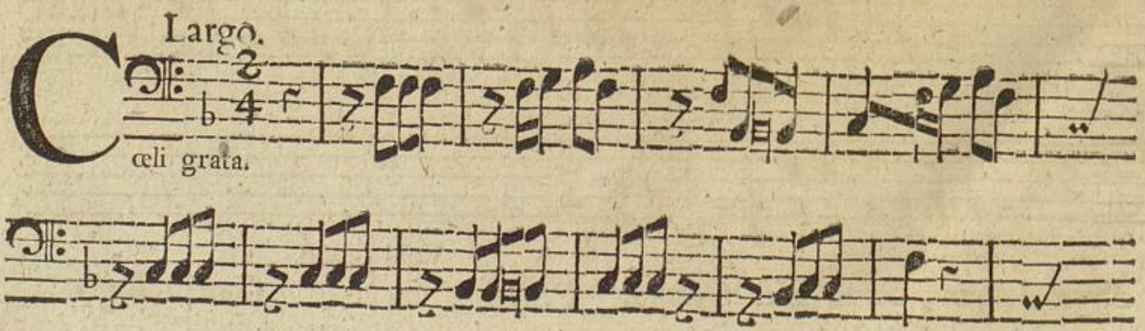
Adaggio affettuoso.

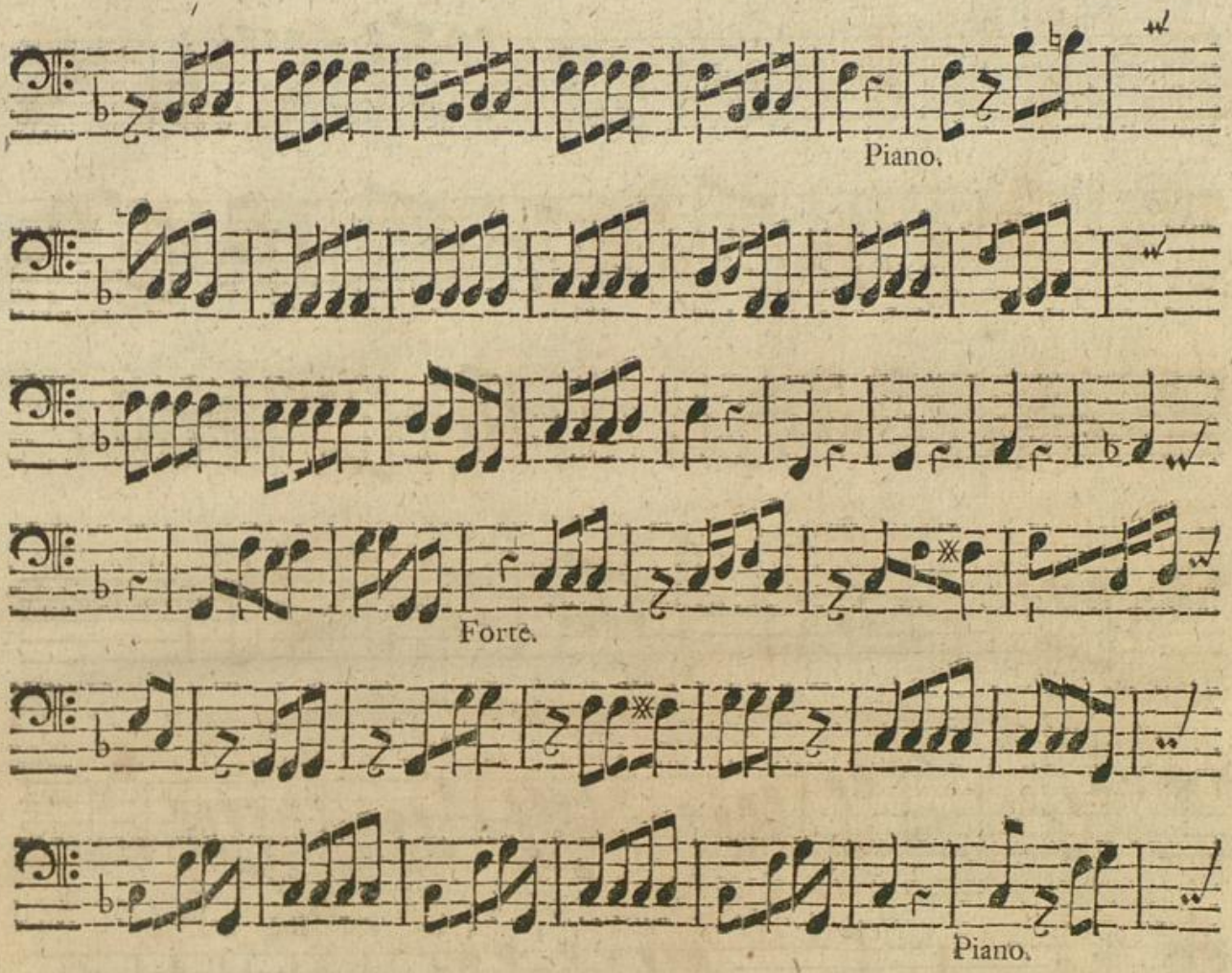


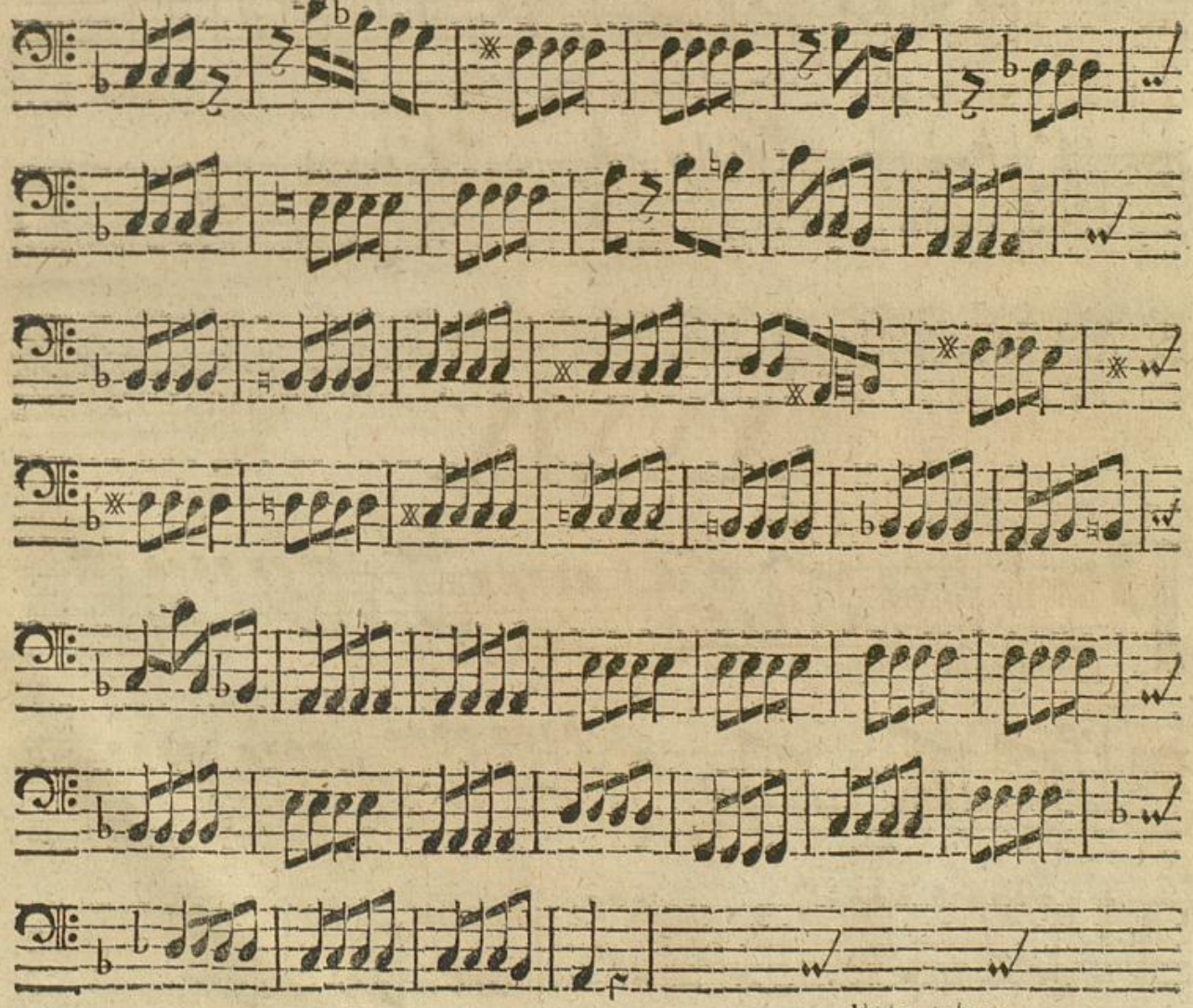

Forte.
Piano.
Forte.
Volti ſubito.

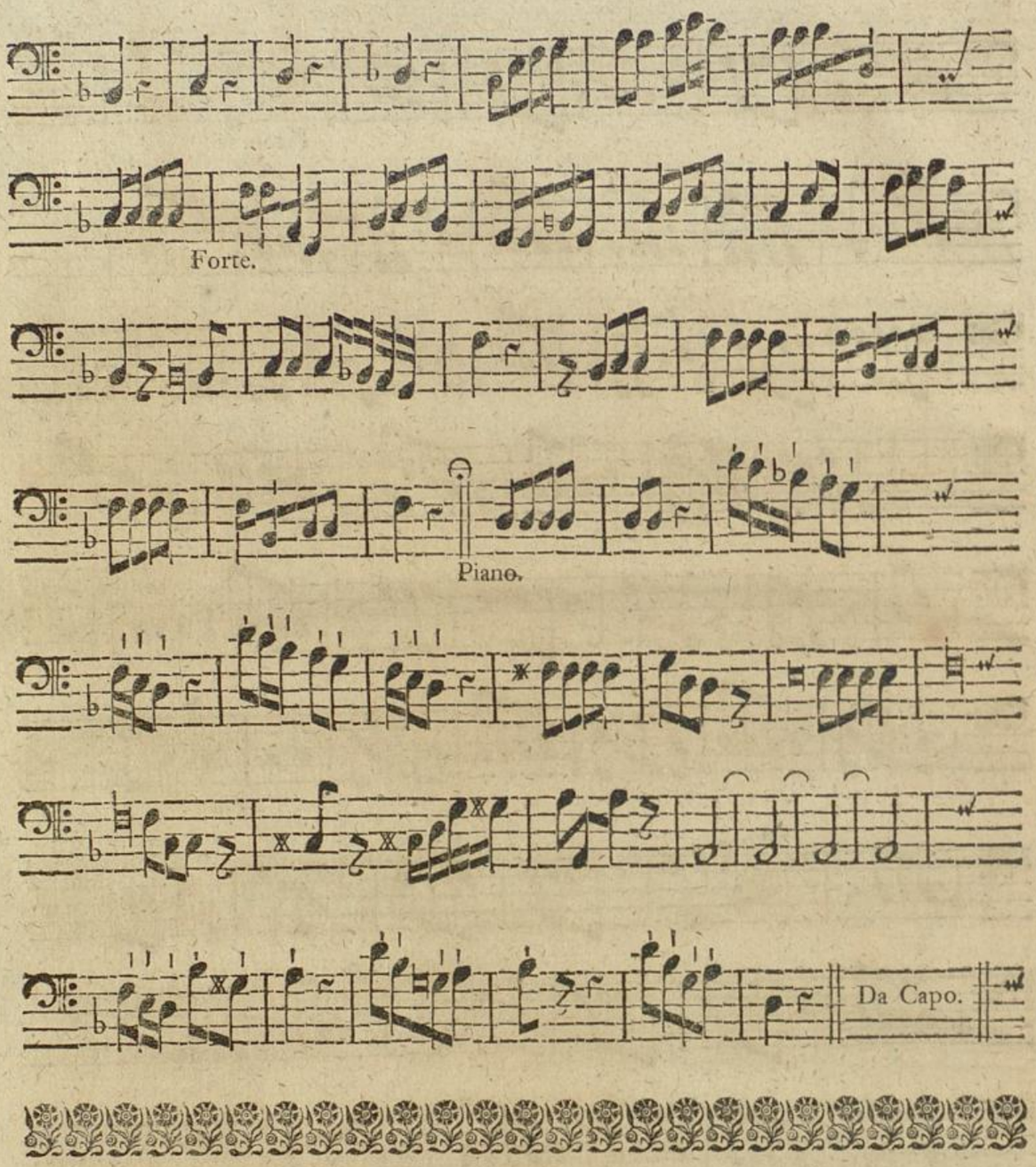


XXXVIII.

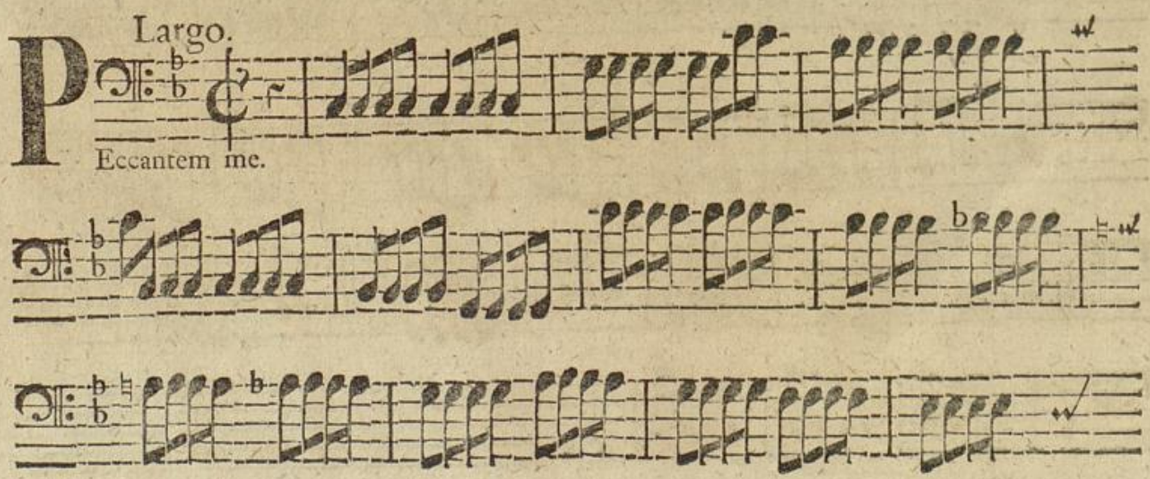



Piano.
Forte.
Piano.


Volti subito.



XXXIX.



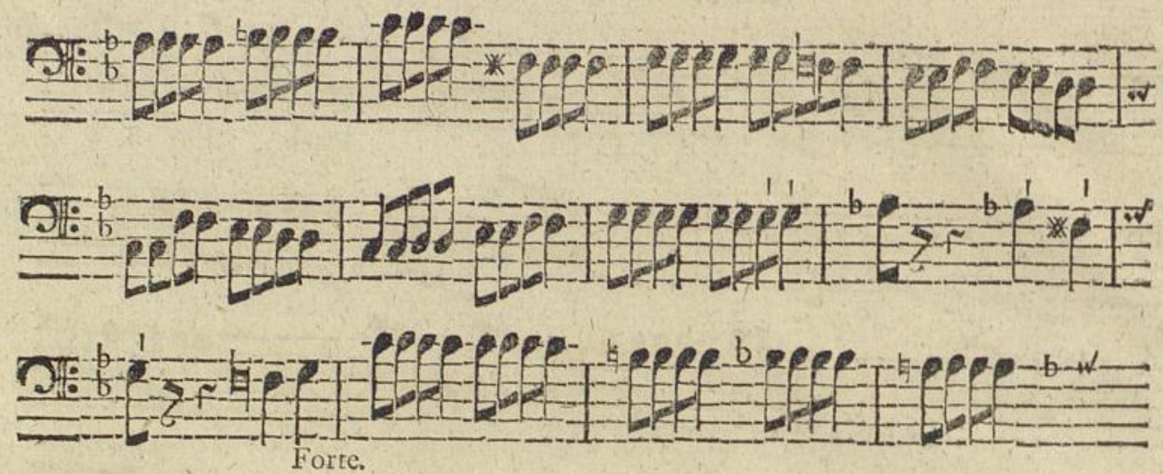
Piano.

Forte.

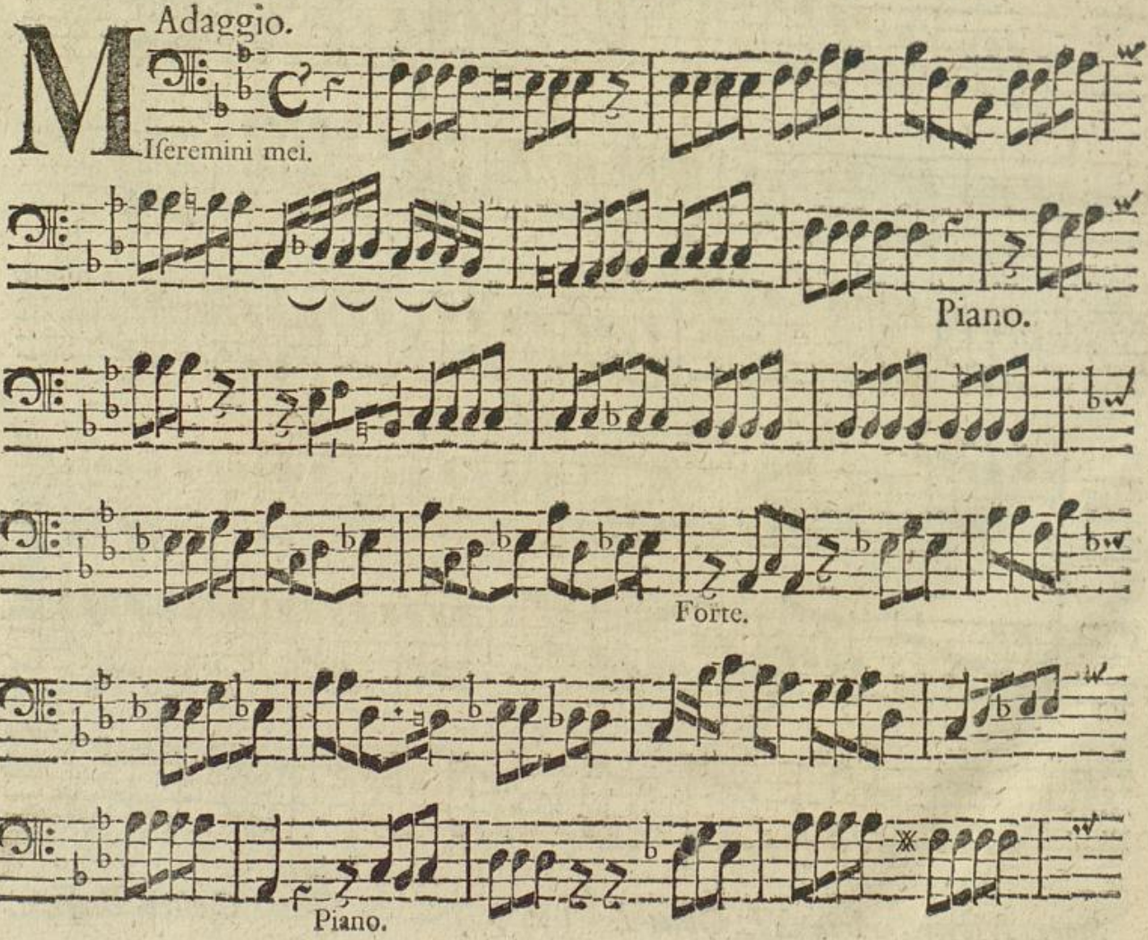
Piano.

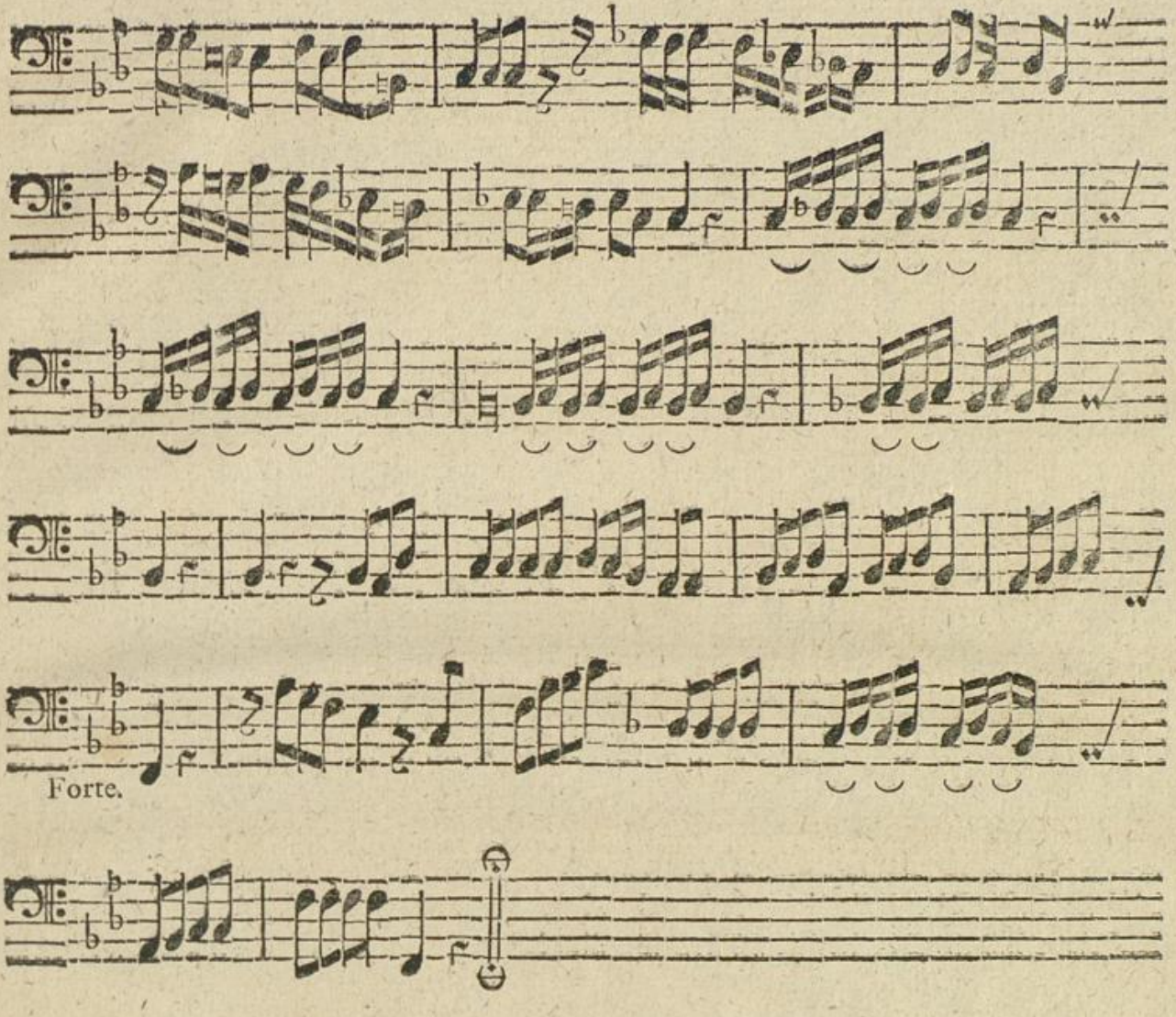
Volti ſubito.

Sigre. Meyer, Ariæ XL. Opus I. (Z) *Contro-Baſſo.*



XL.





FINE.

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Baden-Württemberg

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Baden-Württemberg