

Oratorio
La Deposizione della Croce
S. M. Magdalena
Hasse.

Musica

2477

D

76

1811

Samuel's Land in the N. D. of the

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Oratorio.

S. Maria Magdalena.

dopo due Arie / doloris mei nova argumenta. /

Solo

Un poco

Lento,

ma poco.

10.

A - mor meus in cruce

lan - guet,

Ti - lia Sion cum me plorate, cum me plora =

te; ah! ah non taceat vestrum

cor

ah - non taceat

vestrum cor, vestrum cor.

Solo *a. a.*

a = mor meus in cruce lan =

- - guet *Fi = lia Sion, cum me plorate, cum me plora -*

te, ah - non ta - ceat, ah non ta - ceat

ah non taceat, ah non taceat, vestrum cor, vestrum cor, vestrum

cor. 14.

/solūm debentur lacrymæ./

Petre, quis unquam erit mihi dolori modus?

ex =

tincta est alma lux, Magister meus.

Misera desolata

pacem am - pliūs non

Un poco Lento.

spero,

et semper in mea pena infe - lix ero.

/culpa tuas remittentem./

Oh dul - ce reminisci!

/dixit benignus tibi./

Oh - Petre tace.

Un poco Lento.

Grave assai

Ex tanto Dei favore augentur mea tormenta

Clemens ille, ego in =

grata: ego rea, subit ille crudelissimas crudelissimas penas.

nunquam cessate lacrymæ,

S. M. Magd.

S. Petr.

- crymæ, stillate, amara la - crymæ stillate.

- crymæ, stillate, amara la - - - crymæ stillate.

T. Aria tacet.

Stillate, stillate amarae lacrymae, pectus meum irrigate. / O pena! /

O angustiae! / O Cruce! / O Jesu amate, quando satis plorabo? / plenè lavabo? /

Duetto
Lento

Jesu mea

magd.
Petr. vita dulcis Redemptor meus, dulcis Redemptor meus.

Jesu mea

Handwritten musical score for a Latin hymn, featuring six staves with Latin lyrics and musical notation. The notation includes various note values, rests, and accidentals (sharps, flats, naturals). The lyrics are written in a cursive hand below the staves.

peccan - do
spes, mea vita, coelestis amor meus, coelestis a - mor meus, peccando
peccando occi - di te. Spi - nis per me con -
peccando occi - di te. Per me flagellis caesus.
fixus, et crucifi - xus es. et cru - cifixus es.
et crucifixus, cru - cifixus es. A =

A - nima mea, quid cessas? plan - ge turba -
- nima mea, quid cessas? plan - ge turba -
- ta plan -
- ta plan -
- ta turbata in me.
- ta turbata in me.

Jesu mea pax, mea
Jesu mea spes, mea vita, caelestis amor meus,
vita, dulcis Redemptor meus pec-cando occi-di te.
peccando pec-cando occi-di te. Per me flagellis cæsus
Spi - nis per me confixus, et crucifixus, et crucifixus es, et crucifixus es.
et crucifixus, et crucifixus es et crucifixus es.

Quid cessas? a - nima mea? plan - ge turba -

Quid cessas, a - nima mea? plan - ge turba -

ta, plan -

ta, plan -

ge turbata in me, plan - ge a - nima mea, turba -

ge turbata in me, plan - ge a - nima mea, turba -

The musical score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures, and complex rhythmic patterns with many beamed notes. The lyrics are written in Latin and are placed below the corresponding musical staves. The paper is aged and shows some staining.

Handwritten musical score for two voices and basso continuo. The first system consists of three staves. The top two staves are for voices, with lyrics "ta plan-ge turba-ta in me." written below them. The bottom staff is for the basso continuo. The music is in a minor key, indicated by one flat in the key signature.

ta plan-ge turba-ta in me.

ta plan-ge turba-ta in me.

Handwritten musical score for two voices and basso continuo. The second system consists of three staves. The top two staves are for voices, with lyrics "Clementiâ tuâ infini-tâ par-ce dolenti o Deus par-ce dolenti o Deus," written below them. The bottom staff is for the basso continuo. The music is in a 3/4 time signature.

Clementiâ tuâ infini-tâ par-ce dolenti o Deus par-ce dolenti o Deus,

Clementiâ tuâ infini-tâ par-ce dolenti o Deus par-ce dolenti o Deus,

Un poco Andante.

Handwritten musical score for two voices and basso continuo. The third system consists of three staves. The top two staves are for voices, with lyrics "si reum si tibi ingratum si reum si tibi ingratum er-ra-vit cor in" written below them. The bottom staff is for the basso continuo. The music is in a 3/4 time signature.

si reum si tibi ingratum si reum si tibi ingratum er-ra-vit cor in

si reum si tibi ingratum si reum si tibi ingratum er-ra-vit cor in

se, si reum si tibi ingratum erra - vit cor in se si er =

se, si reum si tibi ingratum erra - vit cor in se si er =

ra - vit cor in se.

ra - vit cor in se.

Dal Segno.

Come prima

1. Aria tacet

et non moriar! Constanti animo o dulces sociae, nos decet esse. Etsi vi =

ventem fide sumus secuta, in Eius morte non deficiat cor nostrum: ad sepulchrum ve =

nite, ego precedam, et à Dile - cto meo nun - quam recedam.

Lento, ma non troppo. Sem - per

fida o mea pupilla ad sepulchrum vigilabis, ad sepulchrum vigi labis: maestum

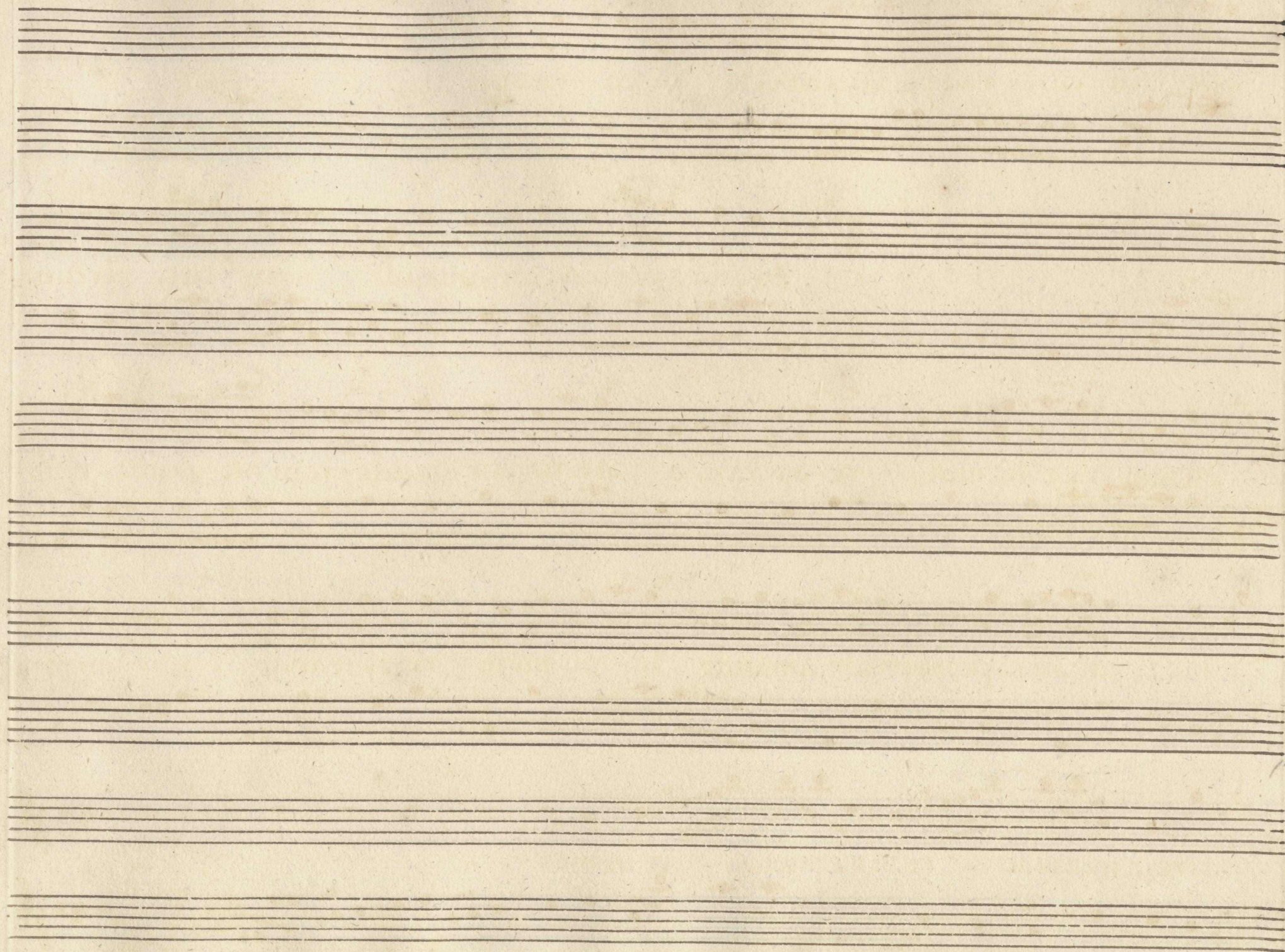
cor - ploran - do amabis dulci affectu inca - ra spe, ploran -

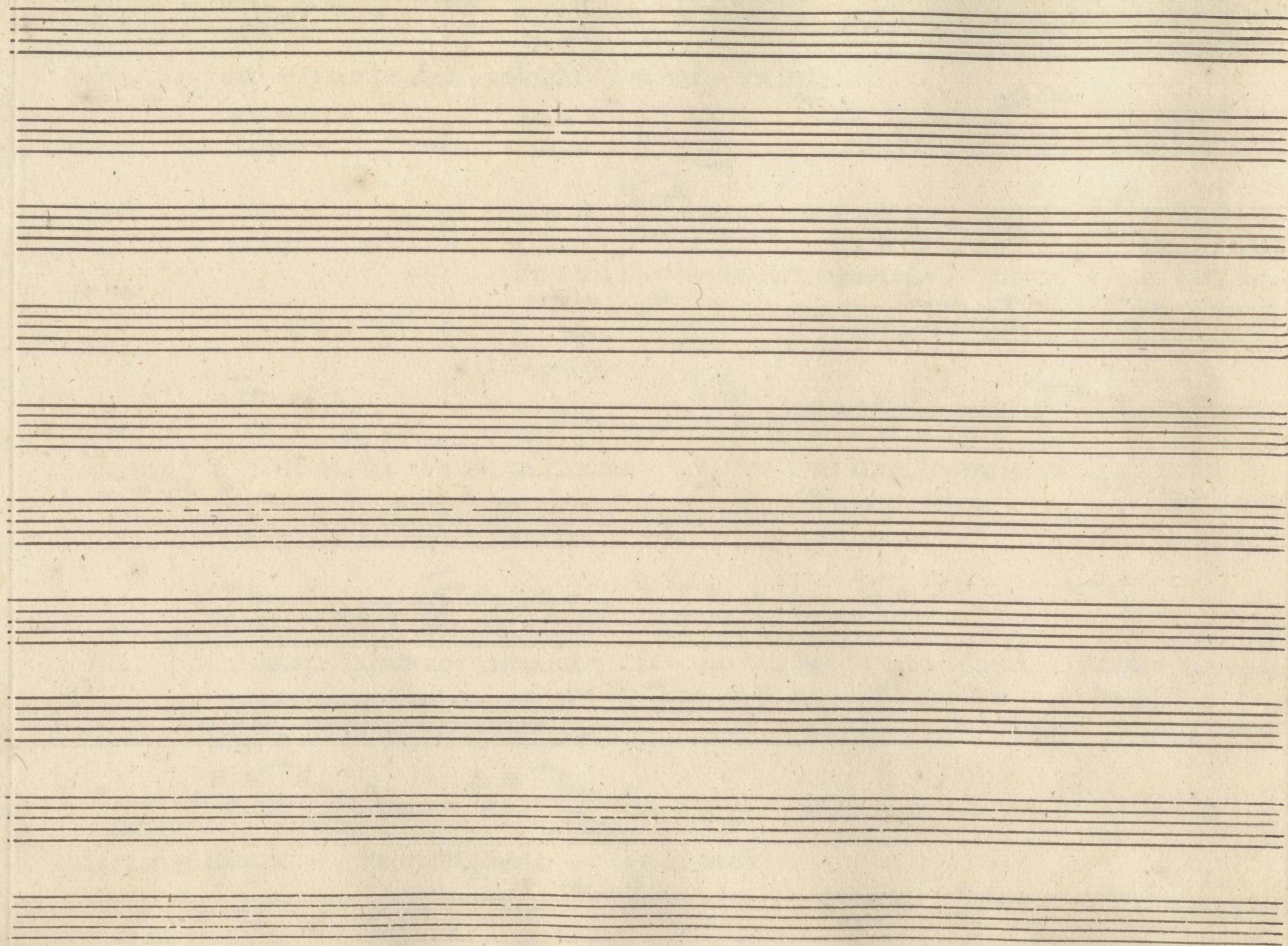
Handwritten musical score on six staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and ornaments. The lyrics are written in Latin and are aligned with the musical staves.

do a - mabis dul - ci affectu in cara spe, in ca -
ra spe. Sem - per fida, o mea pupilla, ad se -
pulchrum vigi - labis, mæstum cor ploran - - do ama -
bis, dul - ci affectu in ca - ra spe, plo -
ran - - do a - mabis dul - ci affectu in ca - ra



6.
Dal Segno.





mus $\frac{2477}{D/7}$

