

33.2

Canzona de Soprano

Kgl. Hofbibliothek Dresden  
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Musica

2398

D 61



Datum	Name, Stand des B
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Cantata  
al Sepolcro di nostro Signore

à 4.

Maria Verme — Contralto.  
Maria Maddalena — Soprano.  
Giovanni Evangelista — Tenore.  
Centurione — Bass.

J. Heinichen  
1728.

Mus. 2338-D-61



1



Handb. *Larghetto* *Soli.* *Volcemente*

23. *Larghetto*

*pio*

*Soprano.*  
come? *rimbruna il ciel.*

2

Detailed description: This is a page of handwritten musical notation on aged, stained paper. It features several staves of music. The top staff is labeled 'Handb.' and 'Larghetto'. The second staff is labeled 'Soli.' and 'Volcemente'. The third staff is labeled '23.' and 'Larghetto'. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. There are some corrections and scribbles in the first two staves. The paper shows signs of age, including water stains and foxing.



Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Italian and include the words "occhi piange", "te piange", "te", "pian.", "Alto", "come", "oscura il sol!", "comi geme", and "te ge". The page is numbered "3" at the bottom center.

occhi piange — te piange — te

pian.

Alto

come? oscura il sol! comi geme te ge

pian.

3



Viol. *Vi.*

me - - - - -

Tenore  
come: si scuote il suol! Scoppia ogni co

pian.

H.

re ogni care!

4



V. H.

V. H. fort.

a. 4. Etumie cor non ha chi lagri mar chi so - spirar non sa ~~chi spirar non sa in~~ ~~use bre~~

Etumie cor non ha chi lagri - marchi so - spi - rar non sa in si fu

Etumie cor non ha chi lagri mar chi so - spirar non sa in

Etumie cor non ha qui lagri mar qui so - spi - rar non sa

Senza Bassi ripieni.

~~Andretto.~~

Tutti Bassi.



Si funebre duol à tanto orro re ~~chi~~ so spirar non  
 rebre funebre duol à tanto orro re chi spirar non sa in  
 Si funebre duol à tanto orro re  
 in si funebre duol à tan-torro re re chi spirar non sa in



Si in si fu- rebre Duol à fan- to orro- re orro- re  
 Si fu- rebre Duol à fan- to orro- re orro- re  
 Si fu- rebre Duol à fan- to orro- re orro- re

7



Mat. M.

Bentà cordi Giudeo, anzi d'un Giuda il core, cui del verbo huma nato ale pene, agli Arabi

al caso estremo, Senfi d'humanitate ingrato niega.

mio cor, non sei mio cor, non sei mio cor, se non ti petri, ohi voi miei non siete, se non vergate voi rivi di



Handwritten musical notation for the first system, consisting of two staves with notes and rests.

Handwritten musical notation for the second system, including a vocal line with lyrics and a basso continuo line.

*sangue, or chi in braccio alla croce, nudo, la croce, e sangue per il figlio: e do* *tente aff.*

Handwritten musical notation for the third system, featuring complex chordal textures in two staves.

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a basso continuo line.

*stilla e semi-viva al pie di dura croce la genitrice lan - gue.*

9

20



Flauti Travi. ~~con si Hautboy~~ sempre piano.

Handwritten musical notation for the first staff, featuring a treble clef, common time signature, and various rhythmic values including eighth and sixteenth notes.

Handwritten musical notation for the second staff, including the instruction "Violini sempre piano" and "Fl. 2." with a key signature change to one flat.

Handwritten musical notation for the third staff, continuing the melodic and rhythmic development of the piece.

Handwritten musical notation for the fourth staff, starting with the tempo marking "Andante" and a key signature change to two flats.

Handwritten musical notation for the fifth staff, featuring a series of rhythmic patterns and a key signature change to one flat.

Handwritten musical notation for the sixth staff, showing a melodic line with various rests and note values.

Handwritten musical notation for the seventh staff, including a section marked "col Cembalo" (with harpsichord).

Handwritten musical notation for the eighth staff, featuring a complex rhythmic texture with many sixteenth notes.

Handwritten musical notation for the ninth staff, which includes the Italian lyrics: "mio Gesù, dolce - dorato, a' tuoi piè già mi fu' dato na die a romi di verfar".

Handwritten musical notation for the tenth staff, continuing the musical composition with various rhythmic patterns.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in Italian. The score includes various musical markings such as *unif.*, *con il Flauto*, *con il Basso*, and *con il Fl.*. The lyrics include: "narde aro - mi di verfar", "mio Gesù, dolce", "to, a' tuoi piè già mi fu' dato narde a romi di verfar".



*unif.*

*con fl.*

*Xpico fl.*

*v. 2.*

*v. 1. con fl.*

*v. 2.*

*col. Cantato*

*a' suoi piè già mi fu dato nomi e aromi di versar*

*nomi e aromi di versar.*

*unif.*

*con fl.*

*unif.*

*ora qual fedele a morte le tue piaghe e le tue*



Handwritten musical score on aged paper. The top system includes a vocal line with lyrics: *piante vorrei col pian* and *fo mi-o poter lavar*. The bottom system includes a vocal line with lyrics: *vorrei col*. The score features various musical notations, including clefs, notes, rests, and dynamic markings like *piano* and *con F.*. There are some corrections and scribbles in the manuscript.

*Da*

*Capo*

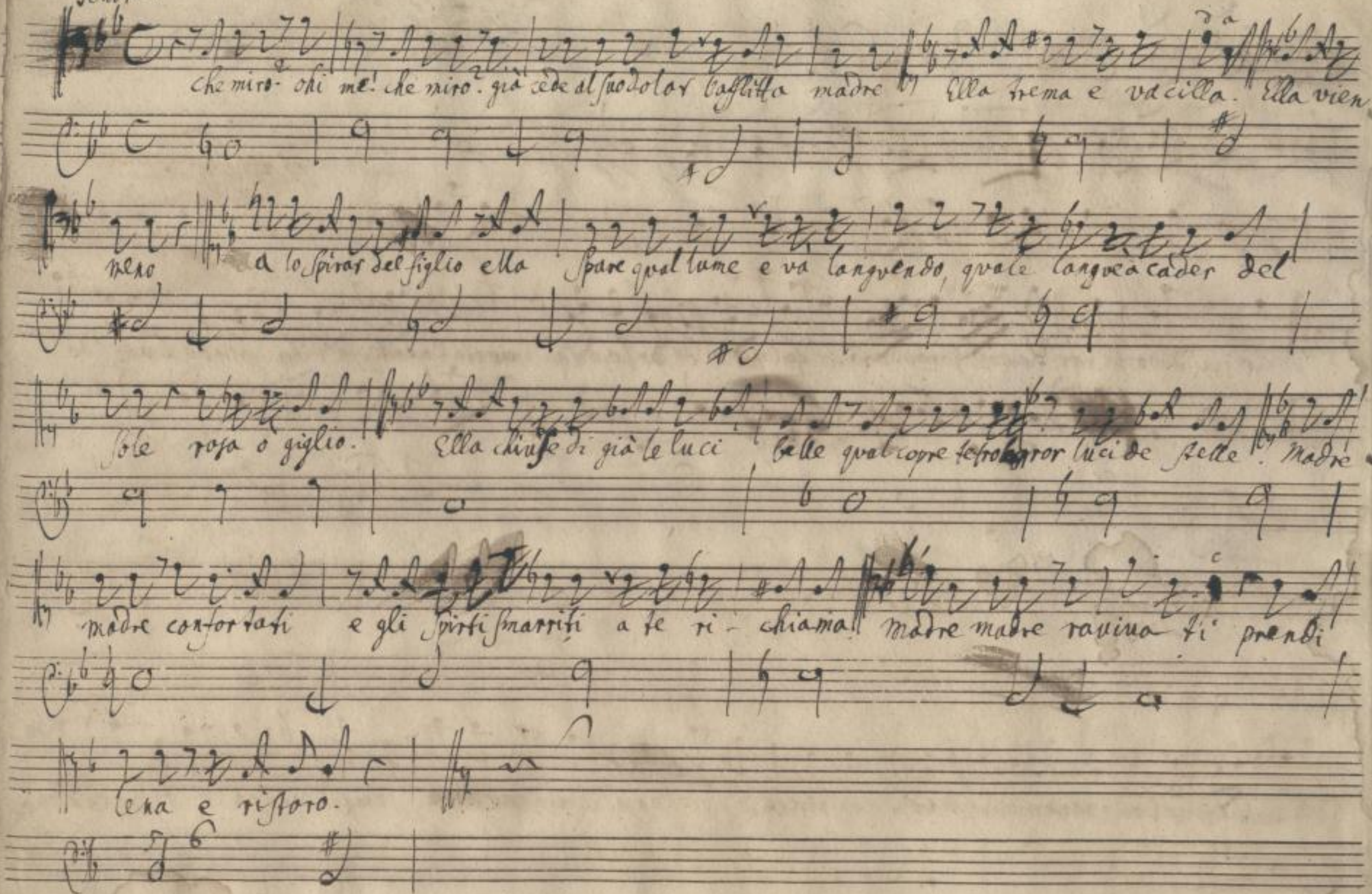
*37*

Handwritten musical score on aged paper. The bottom system includes a vocal line with lyrics: *piano mio poter lavar.*. The score features various musical notations, including clefs, notes, rests, and dynamic markings like *piano*. There are some corrections and scribbles in the manuscript.

*13*



Tenore?



che miro. oh! me! che miro. già cede al suo dolor la figlia madre. Ella treme e vacilla. Ella vien  
meno a lo spirar del figlio ella pare qual lume e va languendo, quale lingua cader del  
sole rosa o giglio. Ella chiude di già le luci belle quabropre tetro horror lucide stelle. Madre  
madre confortati e gli spiriti smarriti a te ti chiama! madre madre ravvina ti prendi  
lena e ristoro.



Handwritten musical notation on three staves, likely representing the vocal line and two piano accompaniment parts. The notation includes various note values, rests, and clefs.

Handwritten musical notation on a single staff, likely representing a second vocal line or a specific instrument part.

O qual duro penar! o qual tormento! dal mio vivo dolore mortalmente ferita perdo l'uso de'

Handwritten musical notation on three staves, continuing the composition from the previous section.

Handwritten musical notation on a single staff, likely representing a second vocal line or a specific instrument part.

Senza e' il mio penar non sento, e perche si prolunghi il mio morire, sempre moro e rinasco al mio martirio

Handwritten musical notation on three staves, concluding the piece on this page.



fu sei la mia vita perche nel suo mon- tuo non  
oro Ah! figlio, amato si- glio se tu se la via  
mo- ro perche perche tuo non mo- ro.



V. Viol. (Cecilia Violetta)

~~Violino~~  
*preparazione*  
*adagio.*  
 Genti Genti voi disluma- na- te affen-  
 senza Violoncello.

de-te, ex mira- te se v'ha do- lor ugal al do- lor mio, rimirate se v'ha do-

lor u- qual - dolor - u- qual al do- lor mio, rimirate se v'ha do- lor ugal



colla voce  
sempre.

al do - ~~do~~ mi o.

piango il fi - glio mio di //

let - to un figliuol fra mille e let - to, piango il giusto piango il santo, ah! chi può

Spingere il pianto del materno mio cor di madre an di - o.

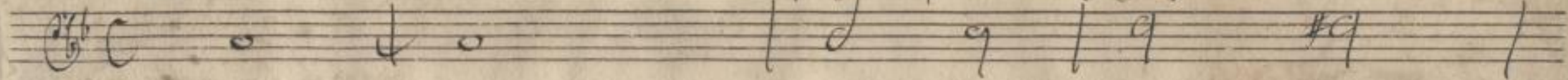
Da  
Copo

65

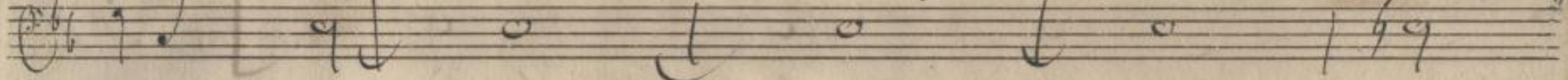
B



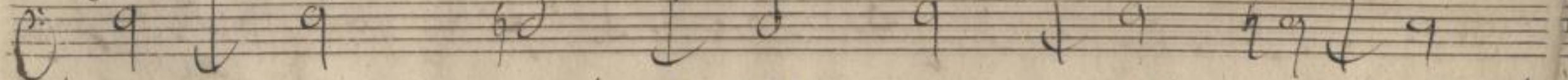
Adolo-rata ed adorata madre, chi non piangol tuo pianto non sa che sia dolor, e cor di



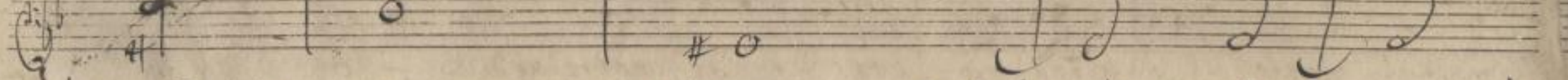
madre. La Giudea che doueua consecrar à Gesù tempi ed Altari, lo condanna a morir su legno in



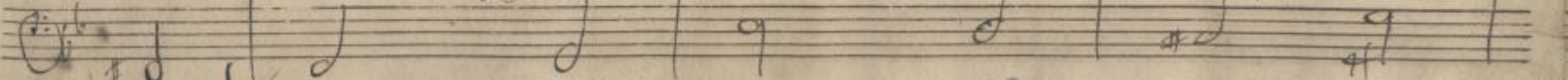
fame. or ti figura, o madre da quanti acuti Arali sia fe-nto il mio core. Veggio spirato il



figlio in la la croce, veggio quasi spirante per l'immezzo dolor l'afflitta madre, veggio fra scete



rati, e ne' tormenti il giusto, l'inno-cente, il Nazareno, oh me, veggio spirato il mio





maestro, ed io non spiro appena pel dolor, che m'affligge: el cor non sol, ma l'anima mia trafigge.

pur confortiamci o madre questo legno se- rale or ch'il tuo figlio accoglie divien legno vitale, qui l'an-  
 for della vita e di nostra salveria de le fosse infernali, e del poter di morte trion-  
 fando l'alto terror del suo vessilo spiega. Questo infine quel legno desti- nato a do-  
 rar segni e portenti, destinato a do- nar l'augusto nome al figlio tuo di padre, ate il nome di madre de' viventi.



Flauti Trav. con i Viol. <sup>et Horns</sup> sempre pieno.

Handwritten musical notation for the first system, consisting of two staves with notes and rests.

adagio.

Andante.

Madre Madre non isdegnar no

Handwritten musical notation for the second system, including lyrics and musical notes.

Handwritten musical notation for the third system, consisting of two staves.

Handwritten musical notation for the fourth system, including lyrics: "madre non isdegnar - gnar - che mi possa nomar che mi possa nomar - tuo figlio anche - o".



Madre non isdegnar - - che mi possa nommar che mi possa nom

mar - - tuo figlio anch'io - o che mi possa nommar tuo figlio anch'io.



Ma puoi ricever fu Giovanni per Gesù      Io sono vil ple //

be - o figlio d'un zebede - o      e suo figliuo - lo fu figlio d'un dio, e suo figliuo - lo figlio d'un dio.

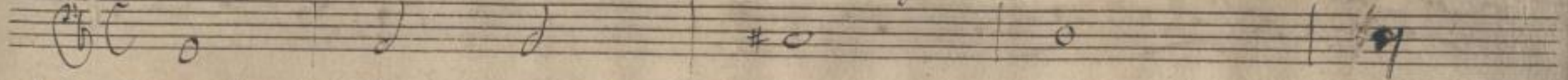
Da  
Capo

41

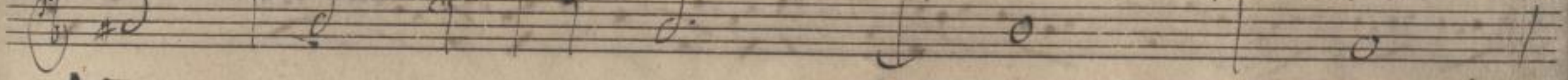
23



Madre in amor io ti sarò Giovanni come in offe quio tu figlio mi feci. O favorio mercede, o



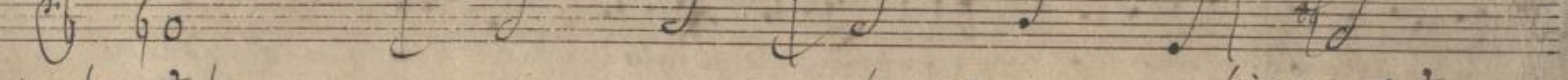
grazia! O pregio, ch'ogni merito trascende! Dio, che maggior de l'opre la mercede di pena tuo vergi neo can-



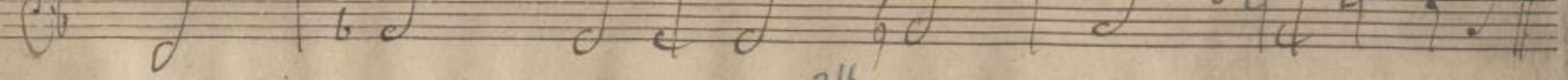
cor, tua fe, tuo zelo e tuo costante amor così compenfa. Fra cognati fra Noti e amici di Giesù vedet'el



vario di que' legno al piede un sol Giovanni e al quante donne pie. O tu mio figlio nel tuo mo-



ris, ah crudelta' inu-dita! non mirasti ch'ingrati, non mirasti che perfidi e spietati.





Flauti <sup>4.</sup>  
Musical notation for two flutes, featuring a melodic line with various note values and rests.

Harf. con Cordini  
cantabile  
Musical notation for harp and strings, with the instruction "cantabile" written above the staff.

Violini sempre piano  
Viola  
Violoncello  
Musical notation for violins, viola, and cello, with the instruction "sempre piano" written above the violin staff.

Adagio ~~tempo~~  
Lento



Handwritten musical notation on two staves. The first staff contains a melodic line with a large ink blot at the beginning and is crossed out with a diagonal line. The second staff contains a similar melodic line with the marking *unif.* above it.

Handwritten musical notation on three staves. The first two staves contain sparse notes, while the third staff contains a more rhythmic pattern of notes.

Handwritten musical notation on five staves. The first two staves contain rhythmic patterns of notes. The third staff contains a melodic line with a *69* marking above it. The fourth and fifth staves contain a melodic line with various accidentals and a *69* marking above it.

la - so, mani, piè fo - rati, vi - so lumi in san - goi nati lacerato capo crine



hail mio figlio, oh qual dolor, oh qual dolor,

La-to, mani pie-fo||



ra-ti vi-solumi in sanguinati lacera to capoe crine



Handwritten musical notation on five staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The first two staves appear to be vocal lines, while the remaining three are likely instrumental accompaniment. The notation is dense and characteristic of 18th-century manuscript style.

Handwritten musical notation on five staves, continuing the piece. The notation features more complex rhythmic structures, including dotted rhythms and longer note values. The handwriting is consistent with the previous staves, showing a clear progression of the musical piece.

caro mio figlio, oh qual oh qual do-  
lor oh qual do-  
lor.

29



*andante*

*col basso sempre.*

chiodi, croce lancia spine che stramenti di furor

*di fa 4*



for  
che tronca di furor  
di furor

Mat. Mod.

Da Capo

o cieli? qual rigore! trapassato quel seno che fu centro d'amore! traforati que' piedi, che stamparo di

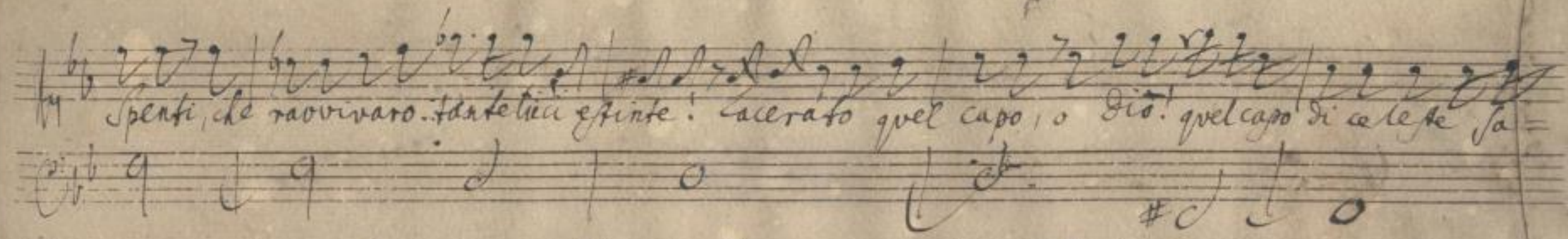
gloria e di virtude orme si chiare! trafisse quelle mani, ch'oprar tanti portenti che sanar tanti in

fermi che diedero in terra tante furbe! o cieli! o Dio! del proprio sangue asperso quel di

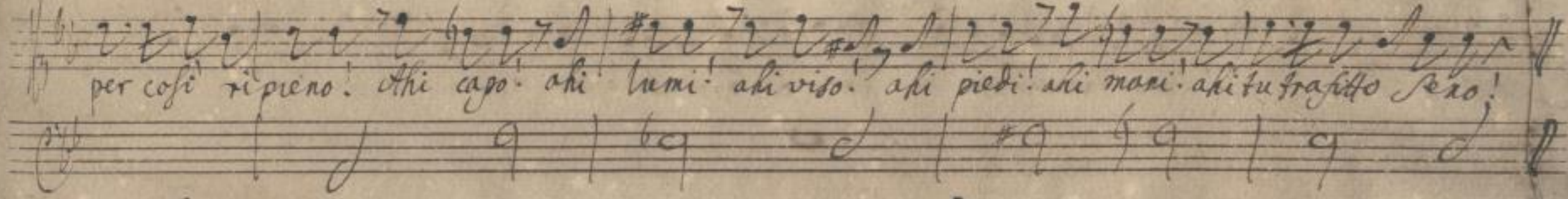
vine sembianze, ch'impri meo a terrore e ch'inspirava in un gioi et amore! Ah! son que' lumi



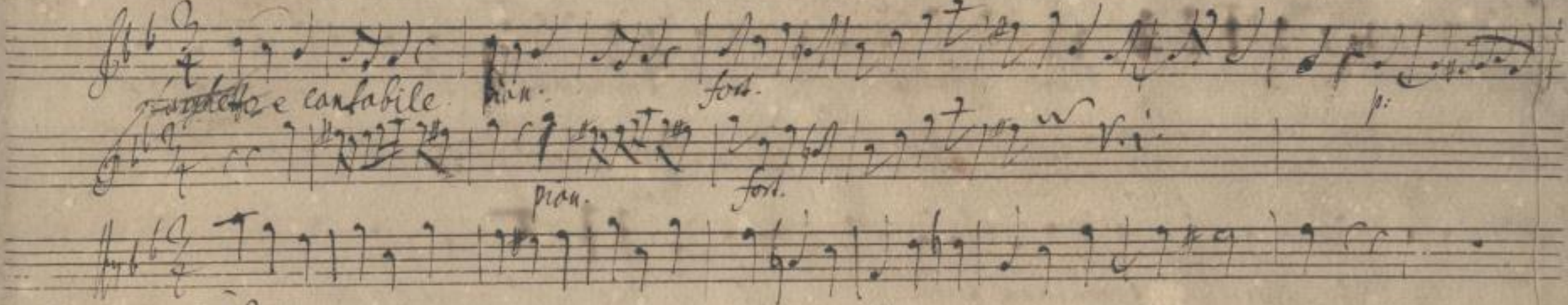
Spenti, che rinvivaro. tant'è già spento! lacerato quel capo, o Dio! quel capo di celeste sa-



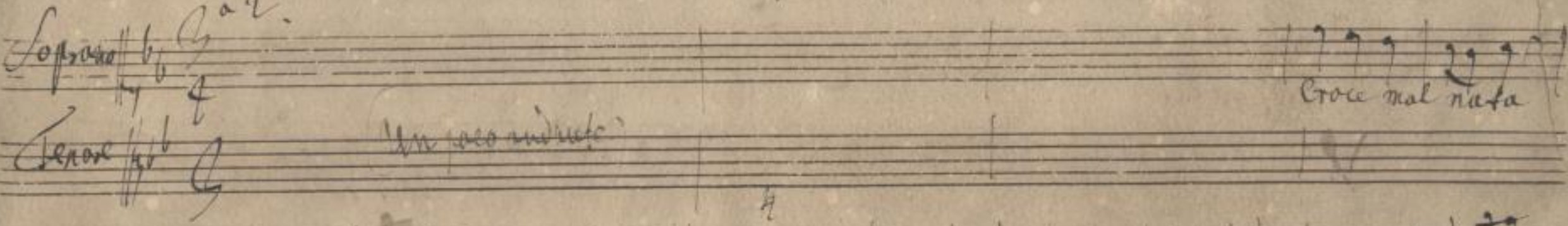
per così ripieno! Ohi capo! ohi lumi! ohi viso! ohi piedi! ohi mani! ohi tu trafitto sero!



*Andante e cantabile* *dim.* *for.* *p.*  
*pian.* *for.*



Soprano *car.*  
Tenore *un poco indulto*

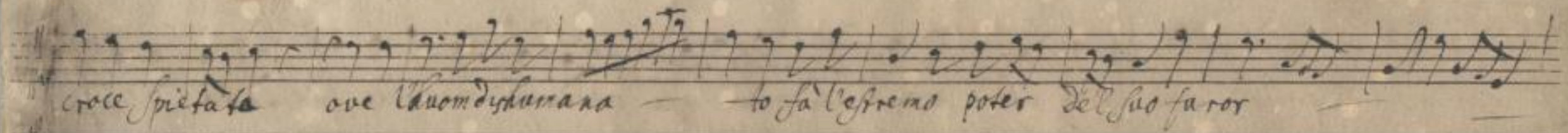
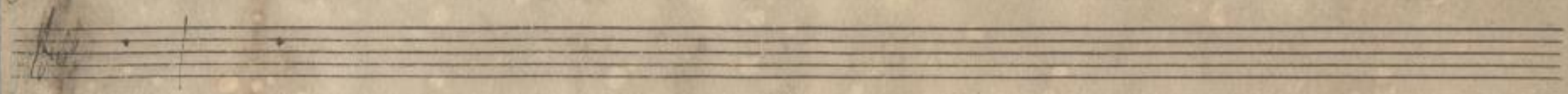
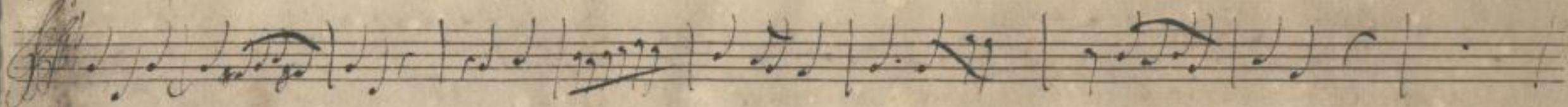


*Croce mal nata*

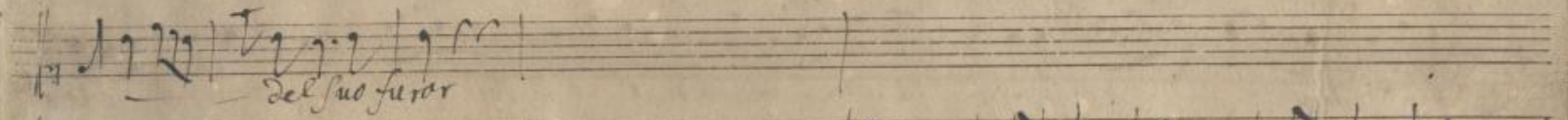
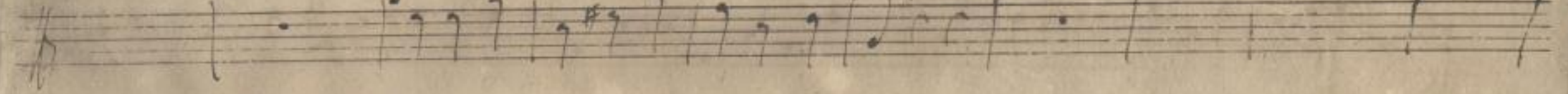
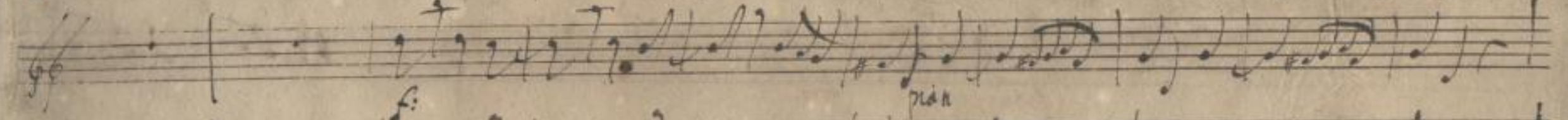




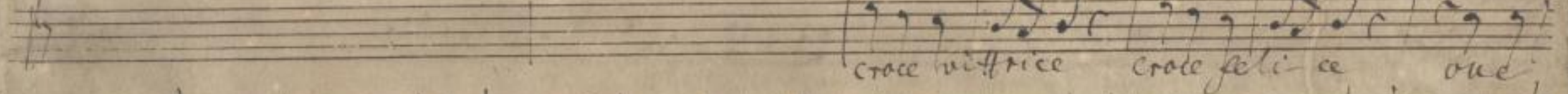
unij.



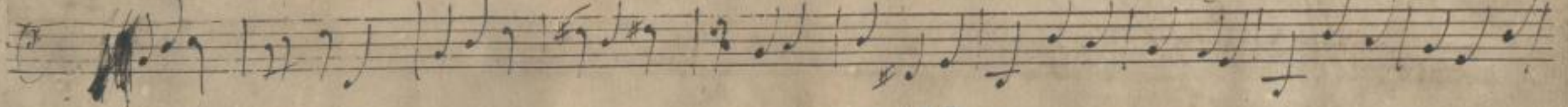
croce pietata ove l'auom di gloria — to fa l'estremo poter del suo furor



del suo furor



croce mitrice croce felice ove





col basso

col basso

croce mal' nata      croce spie'fata      ome

Da il verbo in carna to quanto pote va dar d'un dio d'Amor      croce vi'rica      croce felice

Al'huom dislumina - to      fa' l'effre - mo poter del suo fuor -

ome da il verbo in carna - to quanto po te va dar d'un dio d'Amor      d'un dio d'Amor



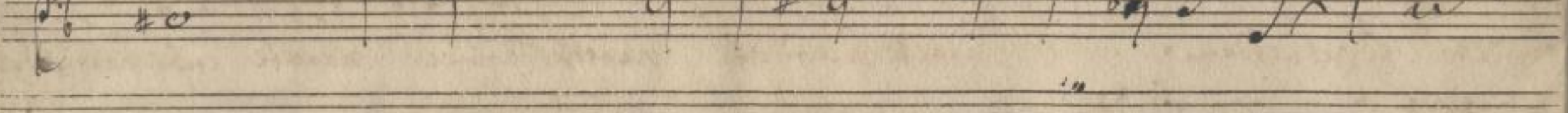
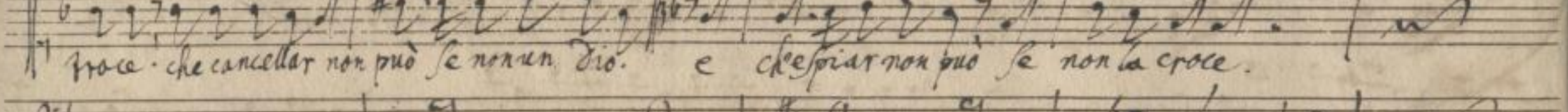
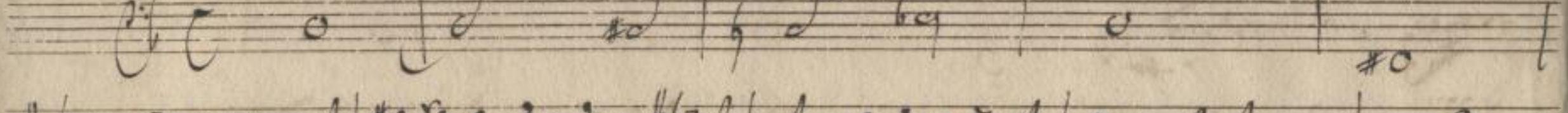
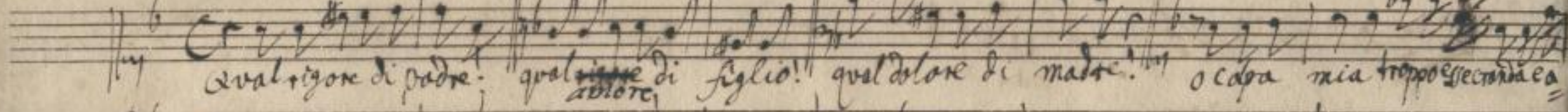
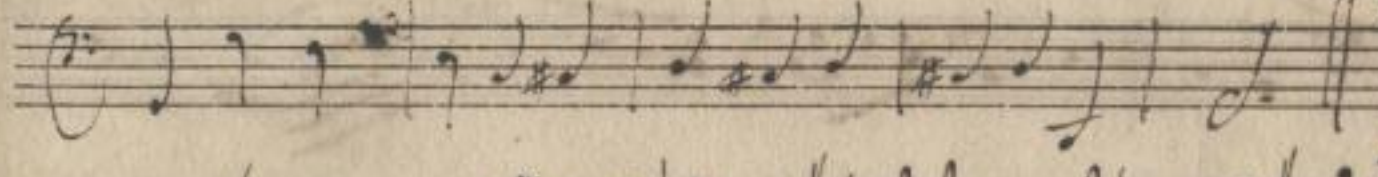
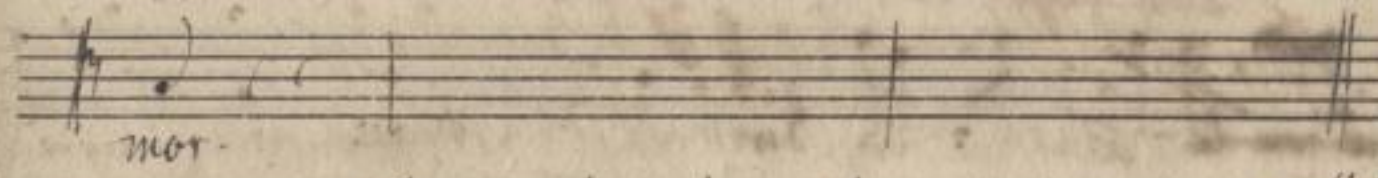
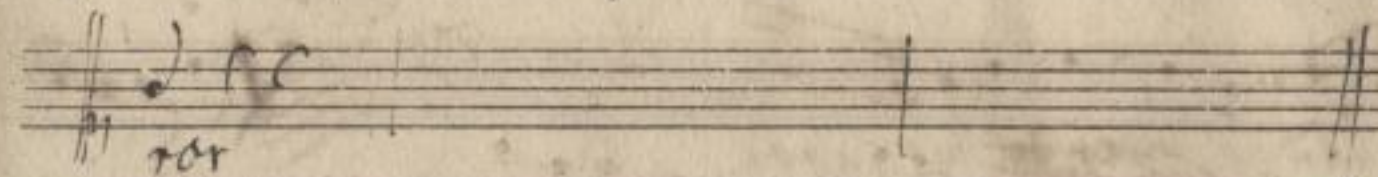
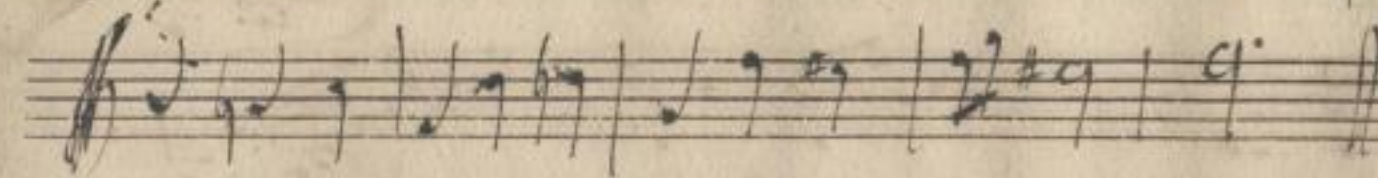
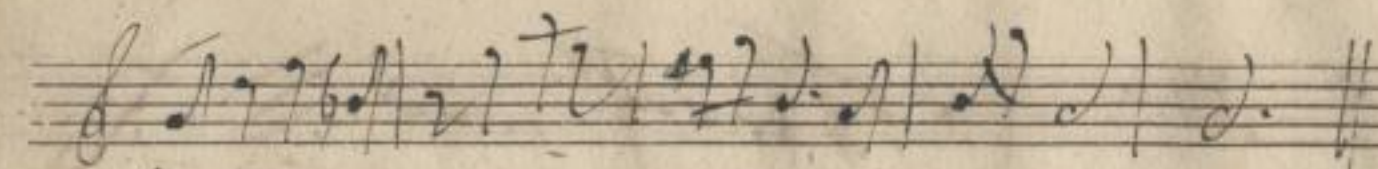
col Basso

fa l'estremo fa l'estremo po'ier del suo furor  
quan - to quan - te - va dar d'un dio d'amor

col Basso

del suo furor del suo furor del suo furor del suo furor  
D'un di - o d'amor D'un dio d'amor D'un di - o d'amor D'un dio d'amor







*piu. fort.*

*piu. fort.*

*Centonore.*

*miseri! ch'abbiam fatto? ecieoe terra e la natura tutta l'armam nostra ~~ouma~~ gridail sangue del*

*piu.*

*giusto al Ciel vendetta*

*piangete sacerdoti, piangete farisei piangete Scribi pianghione*



Handwritten musical score on aged paper. The score consists of several staves. The first three staves are mostly whole notes. The fourth staff contains a vocal line with lyrics: *maggi papal mio. quell'huomo, di cui deesi ne l'opre e nel sermone si potente e si pio. era o'ra,*. The fifth staff continues with more notes. The sixth and seventh staves are mostly whole notes. The eighth staff contains a vocal line with lyrics: *per' vero figliuol di Dio.*. The ninth staff continues with more notes. The page number 38 is written at the bottom center.

27

38



Haupt. Soli.

Handwritten musical score for the first system, featuring three staves. The top staff is marked *forte* and *rit.*, the middle staff *piano*, and the bottom staff *forte*. The music consists of complex rhythmic patterns with many beamed notes.

~~Un poco~~  
Un poco allegro

Mia non ihe face si.

Handwritten musical score for the second system, featuring three staves. The top staff is marked *forte* and *piano*. The middle and bottom staves contain dense, complex rhythmic passages. The tempo marking *Un poco allegro* is written above the first staff.

femi l'ire femi l'ire celesti femi cal — to furortemilal — to balto. *ff*



*tutti*  
*pian.*  
*forz.*  
*pian.*

*Viol.*  
*Viol.*  
*Coro*  
mia san che facci semi lire semi lire cell

*v.i.*  
*v.2.*  
*Viol.*

*Viol.*  
*Viol.*  
lefi semi bal - to semi bal - to furor semi bal



violata

piano. forte.

to Valtro peror

piano. V.i.

l'ecidio suo fatal vi erio il di fa - tal timinaccio piangen do il'



V.i.

V.2.

Violetta

tuo si- gnor, il di fa- tal ti minac- cio piangem- do piangendo il tuo signor.

piangi popolo mio, piangi, piangi signor, che piango anch'io. Ben ritrovati grazia a voi il si- gnor è cor divoto, tu, che non idegai accomu- nar il tuo col nostro duolo.

Chi si è



alme ben nate? perche sole piangete quel propheta, quel santo, cui pianger fora poco un nar di.

Handwritten musical notation on a single staff.

pianto? Io piango il mio Maestro. Io piango il mio diletto. E nel mio figlio, chi l'osa, io piango un

Handwritten musical notation on a single staff.

dio. Ah! troppo è giusto il vostro il vostro, e il pianto mio

Handwritten musical notation on a single staff.

Handwritten musical notation consisting of a wavy line and the word "Canto." written in a large, decorative script.



Coro.

Handwritten musical score for a choir, featuring multiple staves with notes and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are: *alla croce alla croce alme r* and *alla croce*. The tempo marking *Andante* is visible on the lower staves.



sente, alla croce alme sedente, con bracci aper- ti il se-dentor' - reinvita

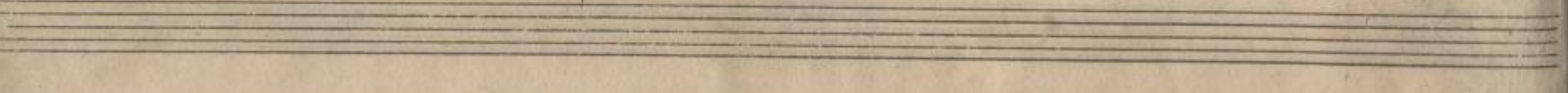
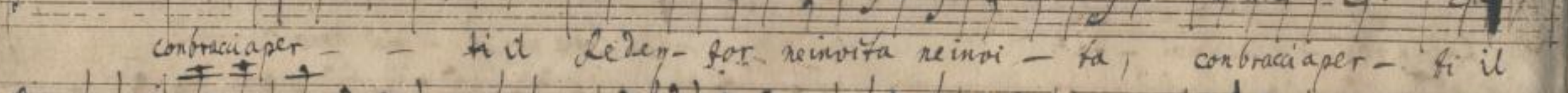
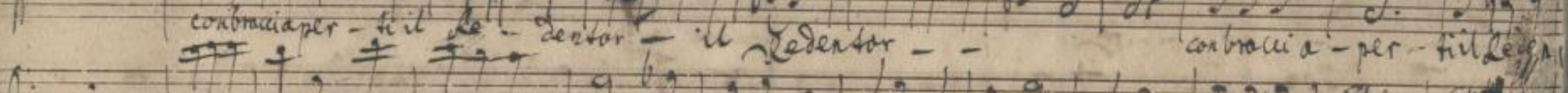
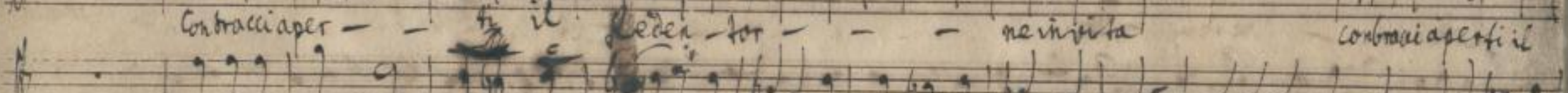
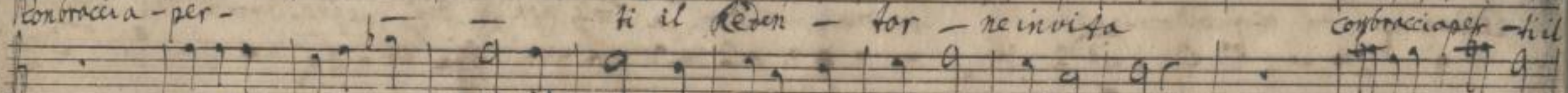
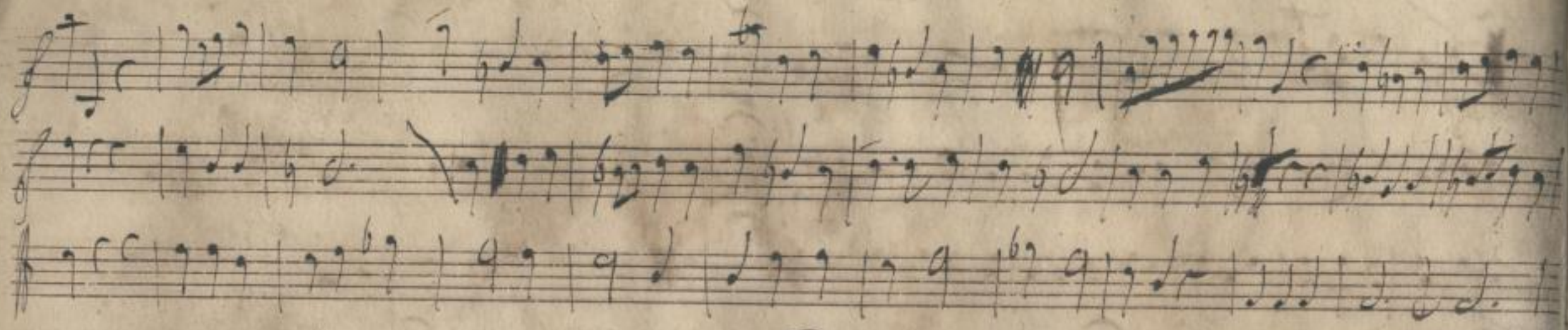
aper - ti il seden-tor - reinvita

aperti a per-ti il se-dentor reinv - - ta

alla con bracci a per - - ti il se-dentor - reinv - - ta

7







Handwritten musical score on aged paper. The score consists of approximately 10 staves of music. The lyrics are written below the staves. The text includes:

Redentor - ne invi - ta.  
la croce non è più legno d'orrore, la croce è  
Redentor - ne invi - ta.  
la croce è  
Redentor - ne invi - ta.  
la croce non è - più legno d'orrore



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The lyrics are written below the staves.

*pian.* *fort.*

*pian.* *fort.*

*ada.*

*Capo*

san - ta e le colpe cancella, e dà salute e vita.

san - ta salute e - vita.

è gloriosa san - ta e vi - ta.

e del - la, e le colpe cancella e dà salu - te e vi - ta.

72 m.



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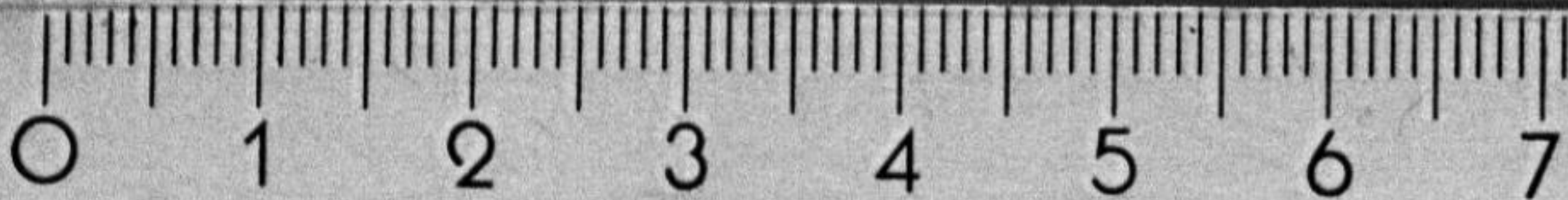
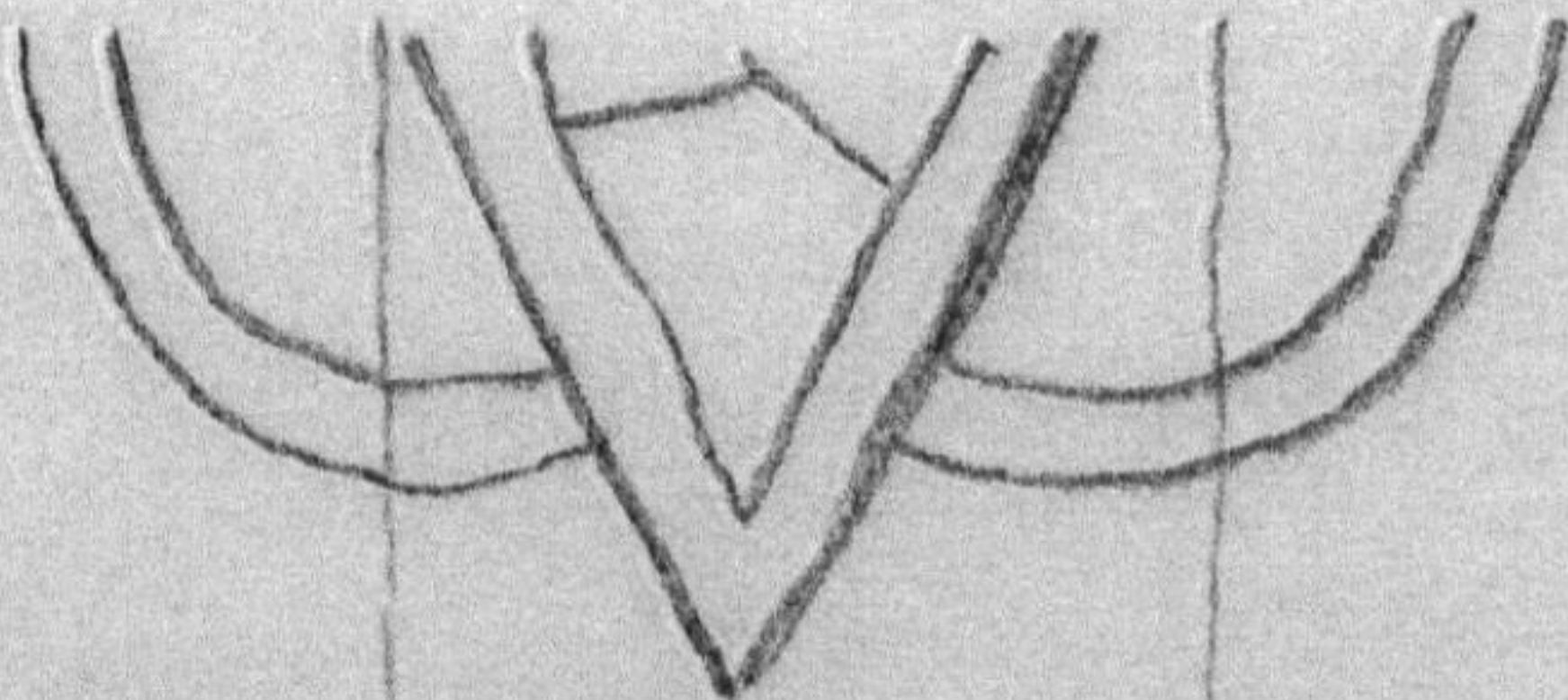




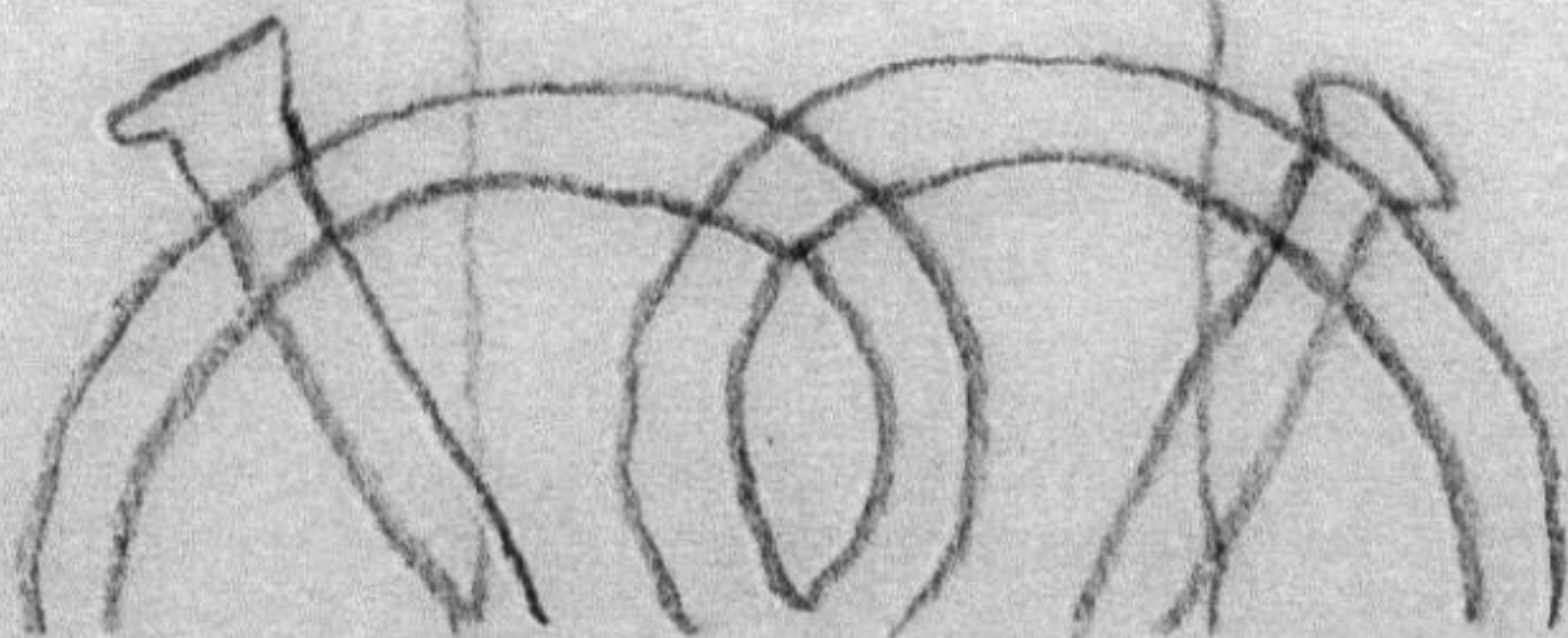


D-DI Mus. 2398-D-61

p. 15/16







D-D1 Mus. 2398-D-67

p. 23/24

