

Maria Magdalene

Mark 16:1,3,6

Cantus (part 1 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

Musical score for 'Maria Magdalene' Cantus, part 1 of 7. The score consists of eight staves of music for two voices (Soprano and Alto). The music is in common time (indicated by '4'). The vocal parts are written in soprano and alto clefs. The lyrics are in Latin, with some words in capital letters. Measure numbers are placed above the staves at various intervals.

1. Ma - ri - a Mag - da - le - ne, et
2. Sa - lo-me e - me - runt a - ro - ma - ta,
3. ut ve - ni - en - tes un - ge - rent Je - sum. Et di - ce -
4. bant ad in - vi - cem, et di - ce - bant ad in - vi - cem:
5. Quis re - vol - vet no - bis la - pi - dem, quis re - vol - vet
6. no - bis la - pi - dem ab o - sti - o mo - nu - men - ti? Di - xit
7. il - lis An - ge - lus, di - xit il - lis An - ge - lus: No - li - te ex - pa -
8. ve - sce - re. no - li - te, no - li - te ex - pa - ve - sce - re. Je - sum quæ - ri -
9. tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est hic,
10. sur - re - xit, non est hic. Al - le - lu - ia. Al - le - lu - ia. Al -

Maria Magdalene: (cantus)

Musical score for Maria Magdalene: (cantus). The score consists of two staves of music in G clef, common time. The lyrics are repeated multiple times, starting with "Al - le - lu - ia." and ending with "Al -". The score is numbered 75 at the top right of the first staff and 80 at the top right of the second staff.

75

- le - lu - ia. Al -

80

- le - lu - ia. Al - le - lu - ia.

Maria Magdalene

Mark 16:1,3,6

Sextus (part 2 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

The musical score consists of six staves of music in G clef, 2/4 time, and common time. The voices are numbered 1 through 6 above the staves. The lyrics are in Latin, with some words in French (e.g., 'et', 'et', 'ad'). The score includes measure numbers (e.g., 3, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75) and various musical markings such as fermatas and slurs.

Text from the score:

- Ma - ri - a Mag - da - le - ne, et
- Sa - lo-me e - me - runt a - ro - ma - ta, ut ve - ni -
- en - tes un - ge-rent Je - sum. Et di - ce - bant ad _____ in - vi -
- cem, et____ di - ce - bant ad in - vi - cem:_____ Quis re - vol - vet
- no - bis la - pi - dem, quis re - vol - vet no - bis la - pi - dem ab
- o - sti - o mo - nu - men - ti?_____ Di - xit il - lis
- An - ge - lus, di - xit il - lis An - ge - lus: No - li - te
- ex-pa - ve - sce - re. no - li - te, no - li - te ex - pa - ve - sce - re. Je -
- sum quæ - ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est
- hic, sur - re - xit, non est hic. Al - le - lu - ia. Al - le - lu -
- ia. Al - le - lu - ia.

Maria Magdalene: (sextus)

A musical score for a single voice, likely a soprano, in G major. The vocal line consists of a series of eighth and sixteenth notes, primarily on the G, B, and D strings. The lyrics "Al - le - lu - ia." are repeated three times. The first two repetitions are on the G string, and the third is on the D string. Measure numbers 79 and 80 are indicated above the staff. The score concludes with a fermata over the final note of the third repetition.

Al - le - lu - ia. _____

Maria Magdalene

Mark 16:1,3,6

Altus (part 3 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

The musical score for "Maria Magdalene" by Andrea Gabrieli, Altus part 3 of 7, is a setting for two voices (1 and 2) in common time, treble clef, and G major. The lyrics are in Latin, taken from the New Testament (Mark 16:1, 3, 6). The score consists of ten staves of music, with vocal entries numbered 1 and 2. The vocal parts are separated by rests. The lyrics are as follows:

Ma - ri - a Mag - da - le - ne,
 et Sa - lo-me e - me - runt a - ro - ma - ta,
 ut ve - ni - en - tes un - ge - rent Je - sum. Et di - ce -
 - bant ad in - vi - cem, et di - ce - bant
 ad in - vi - cem: Quis re - vol - vet no - bis la - pi - dem, ab o -
 - sti - o mo - nu - men - ti, ab o - sti - o mo - nu - men - ti?
 Di - xit il - lis An - ge - lus, di - xit il - lis An - ge -
 lus: No - li - te ex - pa - ve - sce - re. no - li - te ex - pa - ve - sce - re. Je - sum
 quæ - ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est hic, sur - re -
 - xit, non est hic. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Maria Magdalene: (altus)

Musical score for Maria Magdalene: (altus) in G major, 2/4 time. The score consists of two staves of music with lyrics "Al - le - lu - ia." repeated. Measure numbers 75 and 80 are indicated. The key signature changes from G major to A major at measure 80.

ia. Al - le - lu - ia.

ia. Al - le - lu - ia.

Maria Magdalene

Mark 16:1,3,6

Tenor (part 4 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

The musical score consists of ten staves of music for Tenor. The key signature is common time (indicated by '4'). The vocal line begins with 'Ma - ri - - a Mag-da - le - ne, Mar - i - a Ja - co - bi et -' (measures 1-2). The lyrics continue through various staves, including 'Sa - lo - me e - me - - runt a - - ro - - ma - ta, ut' (measures 10-12), 've - ni - en - tes un - ge - rent, un - ge-rent Je - - sum. Et di -' (measures 15-18), 'ce - bant ad in - vi - cem, ad in - - vi - cem, et di - ce - bant ad in - vi-cem:' (measures 25-28), 'Quis re - vol - vet no - bis la - pi - dem ab o - - sti - o mo - nu - men - ti,' (measures 30-33), 'ab o - - sti - o mo - nu - men - ti, ab o - - sti - o mo - nu -' (measures 40-43), 'men - ti? Di - xit il - lis An - ge - lus, di - xit il - lis An - ge - lus:' (measures 50-53), 'No - li - te ex-pa-ve-sce-re. no - li - te ex-pa-ve-sce-re. Je - sum quæ - ri -' (measures 55-58), 'tis Na - za - re - num cru - - ci - fi - xum, sur - re - xit, non est' (measures 60-63), 'hic, sur - re - xit, non est hic. Al - le - lu - ia. Al - le - lu - ia.' (measures 65-68), and concludes with 'Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.' (measures 70-73).

Maria Magdalene: (tenor)

80

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Maria Magdalene

Mark 16:1,3,6

Tenor (part 4 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

The musical score consists of ten staves of music for tenor voice. The key signature is common time (indicated by 'C'). The vocal range is approximately C4 to G5. The lyrics are in Latin, with some words in Italian. The score includes measure numbers (e.g., 3, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70) and tempo markings (e.g., '3', '1', '3'). The lyrics are as follows:

Ma - ri - - a Mag-da - le - ne, Mar - i - a Ja - co - bi et
 10 Sa - lo - me e - me - - runt a - - ro - - ma - ta, ut
 15 ve - ni - en - tes un - ge - rent, un - ge-rent Je - - sum. Et di -
 20 ce - bant ad in - vi - cem, ad in - vi - cem, et di - ce - bant ad in - vi-cem:
 25
 30 Quis re - vol - vet no - bis la - pi - dem ab o - sti - o mo - nu - men - ti,
 35 ab o - sti - o mo - nu - men - ti, ab o - sti - o mo - nu -
 40
 45
 50 No - li - te ex-pa-ve-sce-re. no - li - te ex-pa-ve-sce-re. Je - sum quæ - ri -
 55
 60 tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est
 65 hic, sur - re - xit, non est hic. Al - le - lu - ia. Al - le - lu - ia.
 70

Musical score for tenor part of Maria Magdalene. The score consists of two staves of music in common time with a key signature of one sharp. The vocal line is "Al - le - lu - ia." repeated four times. Measure numbers 75 and 80 are indicated above the staves.

75

Al - le - lu - ia. Al-le-lu - ia. Al - le - lu - ia. Al - le - lu - ia.

80

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Maria Magdalene

Mark 16:1,3,6

Andrea Gabrieli (c.1532-1585)

Quintus (part 5 of 7)

Concerti, il primo libro (Gardano press, Venice, 1587)

5

<img alt="Musical score for a three-part setting of 'Alleluia' in 4/2 time. The score consists of three staves, each with a treble clef and four lines. The vocal parts are: Bassus (Bass), Tenor (Tenor), Alto (Alto), and Sopranus (Soprano). The lyrics are in Latin, with some words in French. The score includes measure numbers (5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75) and section markers (1, 2). Measure 5 starts with 'Ma - ri - a Mag-da - le - ne, Ma - ri - a Mag-da - le - ne,' followed by 'Mar-' in the Soprano part. Measure 10 continues with 'i - a Ja - co<sup>3 - bi et Sa - lo - me e - me - runt a - ro - ma - ta,' with 'Ja - co³' underlined. Measure 15 follows with 'ut ve - ni - en - tes, ut ve - ni - en - tes un - ge-rent Je - sum. Et di -'. Measure 20 has a bracket over 'ge-rent' and 'sum.' with 'di -' below it. Measure 25 starts with 'ce - bant ad in - vi - cem, et di - ce - bant ad in - vi -'. Measure 30 continues with 'cem: Quis re - vol - vet no - bis la - pi - dem, quis re - vol - vet no - bis'. Measure 35 follows with 'la - pi - dem ab o - sti - o, ab o - sti - o mo - nu - men - ti, ab o - sti -'. Measure 40 has a bracket over 'mo - nu - men - ti' with 'ab o - sti -' below it. Measure 45 continues with 'o mo - nu - men - ti? Di - xit il - lis An - ge - lus, di - xit il - lis An - ge - lus:'. Measure 50 starts with 'No - li - te, no - li - te ex - pa - ve - sce - re, no - li - te ex - pa - ve - sce - re.' followed by 'Je -'. Measure 55 continues with 'sum quæ - ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est.'. Measure 60 continues with 'hic, sur - re - xit, non est hic.'. Measure 65 starts with 'Al - le - lu - ia.' followed by 'Al -'. Measure 70 continues with 'le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.'. Measure 75 continues with 'Al - le - lu - ia. Al - le - lu - ia.' followed by 'Al -'.

Maria Magdalene: (quintus)

A musical score for 'Maria Magdalene: (quintus)' in G clef. The music consists of three staves of eight measures each. The first staff starts with a dotted half note followed by a rest. The second staff begins with a dotted half note followed by a eighth note tied to a sixteenth note. The third staff starts with a dotted half note followed by a eighth note tied to a sixteenth note. The lyrics 'Al - le - lu - ia.' are repeated three times across the staves. Measure 80 is indicated above the third staff.

Maria Magdalene

Mark 16:1,3,6

Quintus (part 5 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

Musical score for "Maria Magdalene" by Andrea Gabrieli, featuring two staves of music with Latin lyrics. The music is in common time, treble clef, and consists of two voices.

The lyrics are as follows:

Ma - ri - - a Mag-da - le - ne, Ma - ri - a Mag-da - le - ne, Mar -
10
i - a Ja - co³ - bi et Sa - lo - me e - me - runt a - ro - ma - ta,
15
ut ve - ni - en - tes, ut ve - ni - en - tes un - ge-rent Je - sum. Et di -
20
ce - bant ad in - vi - cem, et di - ce - bant ad in - vi -
25
cem: Quis re - vol - vet no - bis la - pi - dem, quis re - vol - vet no - bis
30
la - pi - dem ab o - sti - o, ab o - sti - o mo - nu - men - ti, ab o - sti -
35
40
o mo - nu - men - ti? Di - xit il - lis An - ge - lus, di - xit il - lis An - ge - lus:
45
2 50
No - li - te, no - li - te ex - pa - ve - sce - re, no - li - te ex - pa - ve - sce - re. Je -
55
- sum quæ - ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est.
60
hic, sur - re - xit, non est hic.
2 65
Al - le - lu - ia. Al -

Maria Magdalene: (quintus)

2

70

Musical score for soprano (Soprano I) in G major, common time. The vocal line consists of eighth and sixteenth note patterns, primarily on the notes G, B, D, E, and F#.

75

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

80

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Maria Magdalene

Mark 16:1,3,6

Septima (part 6 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

The musical score consists of two staves of basso continuo music, likely for harpsichord or organ. The music is in common time (indicated by '4', '5', '1', '2', '10', and '2' above the staff) and uses a bass clef. The lyrics are written below the staff, corresponding to the numbered measures.

Measures 1-14:

- Mar - i - a Ja - co - bi et Sa - lo - me
- e - me - runt a - ro-ma-ta, ut ve - ni - en - tes un - ge - rent

Measures 15-24:

- 15 Je - sum.
- 20 Et di - ce - bant ad in - vi - cem, et

Measures 25-34:

- 25 di - ce - bant ad in - vi - cem: Quis re - vol-vet no - bis la - pi-dem,
- 35 quis re - vol-vet no - bis la - pi - dem ab o - sti - o mo - nu - men - ti?

Measures 35-44:

- 40 Di - xit il - lis An - ge - lus, di - xit il - lis An - ge - lus: No -

Measures 45-54:

- 45 Di - xit il - lis An - ge - lus: No - li - te ex-pa-ve-sce-re. Je - sum quæ -
- 50 ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est hic,

Measures 55-64:

- 55 Je - sum quæ -
- 60 ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est hic.
- 65 Al - le - lu - ia Al - le - lu - ia. Al - le - lu - ia.

Measures 65-74:

- 65 Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.
- 70 Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Measures 75-84:

- 75 Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Maria Magdalene: (septima)

A musical score for a soprano or alto voice. The music is written in bass clef on a single staff. The tempo is marked as 80. The lyrics are "ia." followed by three repetitions of "Al - le - lu - ia." The vocal line consists of eighth and sixteenth note patterns. The score ends with a double bar line.

ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Maria Magdalene

Mark 16:1,3,6

Bassus (part 7 of 7)

Andrea Gabrieli (c.1532-1585)

Concerti, il primo libro (Gardano press, Venice, 1587)

The musical score for the Bassus part of the Concerto 'Maria Magdalene' by Andrea Gabrieli consists of eight staves of music for bassoon. The lyrics are in Latin and describe the resurrection of Jesus Christ and the appearance of the Angel of the Lord. The music is in common time, with various key signatures indicated by Roman numerals (I, II, IV, V) and a double bar line.

1. Mar - i - a Ja - co - bi et Sa - lo-me e -
15
me - runt a - ro - ma - ta, ut ve - ni - en - tes un -
20
- ge-rent Je - sum. Et di - ce - bant ad in - vi-cem,
et di - ce - bant ad in - vi - cem: Quis re - vol-vet
30
no - bis la - pi - dem ab o - sti - o mo - nu - men - ti, ab o - sti - o mo - nu -
35
men - ti? Di - xit il - lis An - ge - lus,
40
No - li - te ex-pa-ve-sce-re. no - li - te ex-pa-ve-sce-re. Je - sum quæ -
45
ri - tis Na - za - re - num cru - ci - fi - xum, sur - re - xit, non est hic,
50
sur - re - xit, non est hic. Al - le - lu - ia. Al - le - lu -
55
ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.
60
70
75

Maria Magdalene: (bassus)

A musical score for the bassus part of "Maria Magdalene". The score consists of four measures of music on a bass clef staff. Measure 1: A half note followed by a quarter note, then a eighth note followed by a sixteenth note. Measure 2: A quarter note followed by a eighth note, then a sixteenth note followed by a quarter note. Measure 3: A half note followed by a quarter note, then a eighth note followed by a sixteenth note. Measure 4: A half note followed by a quarter note, then a eighth note followed by a sixteenth note. The tempo is marked as 80. The lyrics "Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia." are written below the staff.