

48. Maria Magdalena et altera Maria

(Jacques Clément)

Alternate version

Melchior Newsidler?

The image displays a musical score for a lute piece. It consists of eight systems of music. Each system includes a line of tablature (letters a, b, r, d) and a line of lute notation (notes on a five-line staff). The tablature is written above the lute notation. The lute notation includes clefs, stems, and various ornaments. Measure numbers 5, 10, 15, 20, 25, and 30 are indicated in boxes. The piece concludes with a double bar line and a fermata.

2)

1) Note one course lower in orig.

2) Note one course higher in orig.

Staff 1: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *B*, and *f*. Notes include *a*, *b*, *r*, *a*, *a*, *b*, *i*, *f*, *a*, *a*.

35

Staff 2: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *B*, *f*, *f*, *f*, *f*. Notes include *a*, *a*, *a*, *a*, *a*, *b*, *a*, *b*, *a*, *a*, *b*, *a*, *a*, *r*, *a*, *r*, *a*, *a*, *a*.

40

Staff 3: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*. Notes include *a*, *b*, *a*, *b*, *a*, *a*, *b*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *b*, *a*, *b*, *a*, *b*, *a*, *a*.

1) a

Staff 4: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*. Notes include *a*, *a*, *b*, *b*, *a*, *b*, *a*, *b*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*.

45

Staff 5: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*. Notes include *a*, *a*, *b*, *b*, *a*, *b*, *a*, *b*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*.

50

Staff 6: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*. Notes include *a*, *a*, *b*, *b*, *a*, *b*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*.

55

Staff 7: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*. Notes include *a*, *a*, *b*, *b*, *a*, *b*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*.

60

Staff 8: Tablature and rhythmic notation. Rhythmic values are indicated by vertical lines above notes. Dynamics include *f*, *f*, *f*, *f*, *f*, *f*. Notes include *a*, *a*, *b*, *b*, *a*, *b*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*, *r*, *a*, *a*.

1) c on 4th course in orig.

65

70

1)

75

80

85

90

1) f on 4th course repeated, here.

95

r a r a r a r b i i i b f i b b f f e r e f r e f

100

a a a a a r r b a r a r a b b a a a r a a r a e

105

b a b f f d r a a f e f d r a a f e f r a a r a r d f r a b d r a r a r e f a

d r a a a b d a a r d r a r b a r b b a r b b a b d a a r a r a r a r d a

110

d r a a a b d a a r d r a r b a r b b a b d a a r a r a r d f r a b d r a r a e a r r a b

115

a r d a r a r d r a a b b a b b a a r d r a a b b a r a r d r d r d a a r d a r a a f f a r d

a a b b a b a b d a a r d a r d a b b d b a a r d a r a

120

f d r a f r b b f b f d r a r d a r d r a b a b a

Fine

Part 2 - Cito euntes

1) 2) 3) 4) 5) 6) 7) 8) 9) 10) 11) 12) 13) 14)

$\delta \delta a b \delta b \delta$ | $a \delta b a b \delta a b \delta r \delta r \delta r a r$ | $\delta a b \delta a b \delta a b \delta$ | $b \delta b a \delta a$

5) 6) 7) 8) 9) 10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20)

$b a b \delta b \delta$ | $b a b \delta b a b \delta$ | $a b \delta a$ | $b a b \delta b \delta a b \delta a$ | $b a b \delta a r \delta a r \delta f \delta$

10) 11) 12) 13) 14) 15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25)

$f f i \delta a \delta$ | $f f i \delta a \delta$ | $f f i \delta a \delta$ | $f f i \delta a \delta$ | $a r a r \delta f a a r \delta$ | $\delta r a r b \delta$

15) 16) 17) 18) 19) 20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30)

$\delta \delta g \delta r a r \delta a$ | $b a a a a a a a b a b a b a b \delta$ | $\delta \delta b \delta f \delta$ | $b b i \delta f i \delta$

20) 21) 22) 23) 24) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35)

$f f f e r f e f e r e$ | $f f f e r f e f e r e$ | $f f f e r f e f e r e$ | $f f f e r f e f e r e$ | $f f f e r f e f e r e$

1) 2) 25) 26) 27) 28) 29) 30) 31) 32) 33) 34) 35) 36) 37) 38)

$b f f a a a r \delta a r$ | $\delta \delta f g f \delta f \delta$ | $\delta \delta f g f \delta f \delta$ | $\delta \delta f g f \delta f \delta$


30) 31) 32) 33) 34) 35) 36) 37) 38) 39) 40)

$r a r a r \delta a r \delta r a r a r \delta r \delta r a$ | $\delta \delta f g f \delta f \delta$ | $\delta \delta f g f \delta f \delta$ | $\delta \delta f g f \delta f \delta$

D.S al Fine

1) h in orig.
2) c in orig.

2nd alternate bar 23

23 

f *δ* *r* *a* *b* *δ*

| | | | | | |
|----------|----------|----------|----------|--|--|
| <i>b</i> | | | | | |
| <i>r</i> | <i>r</i> | <i>f</i> | <i>a</i> | | |
| <i>δ</i> | <i>δ</i> | <i>β</i> | <i>a</i> | | |
| | | <i>i</i> | | | |