

Maria Magdalena Motete [a 4]

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Compositor

[Juan GARCÍA DE] SALAZAR (1639-1710)

Fuente utilizada para esta edición

Zamora. Archivo de la Catedral, Cantoral nº 3, ff. 24v-28r.

Texto latino y traducción al castellano

*Maria Magdalena et altera Maria
ibant diluculo ad monumentum.
Jesum quem quæritis, non est hic,
surrexit sicut locutus est;
præcedet vos in Galilæam;
ibi eum videbitis.
Et valde mane una sabbatorum
veniunt ad monumentum, orto iam sole.
Alleluia.*

María Magdalena y la otra María
fueron al sepulcro al amanecer.
Jesús al que buscáis, no está aquí,
resucitó como dijo;
Va por delante de vosotros a Galilea;
allí le veréis.
Y saliendo muy de mañana el domingo,
llegaron al sepulcro, salido ya el sol.
Aleluya.

Datos musicales

Voces:	4 Cantus. Altus. Tenor. Bassus
Claves altas:	Cantus (SOL en 2ª). Altus (DO en 2ª) Tenor (DO en 3ª). Bassus (DO en 4ª)
Tono original:	VIII tono accidental, final DO
Transcripción:	Transporte a la cuarta inferior, final SOL, armadura FA #

Crítica de la edición

Altus

C. 36: RE # en el manuscrito. Evidentemente se trata de un error. La alteración corresponde al DO del compás anterior; y así lo hacemos constar en la transcripción.

Discografía

Juan García de Salazar. In Dominica Palmarum. La Grande Chapelle. Schola Antiqua. Albert RECASENS (director). Madrid: Lauda Música, 2010, pista 19.

**A continuación se incluye la transcripción musical manuscrita de
Mariano LAMBEA
(11 páginas)**

MOTETE DE SANTA MARÍA MAGDALENA, a 4. [Juan García de] SALAZAR

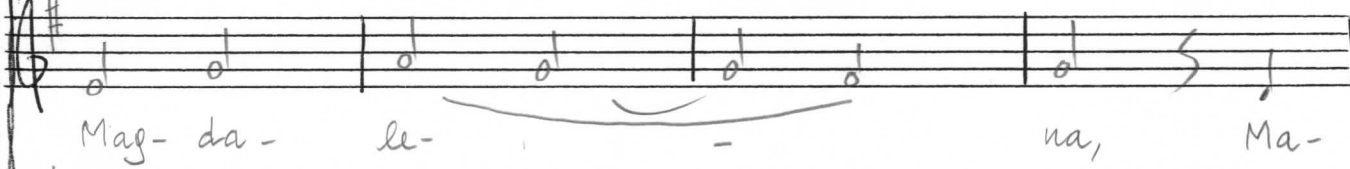
[Cantus] 

[Altus] 

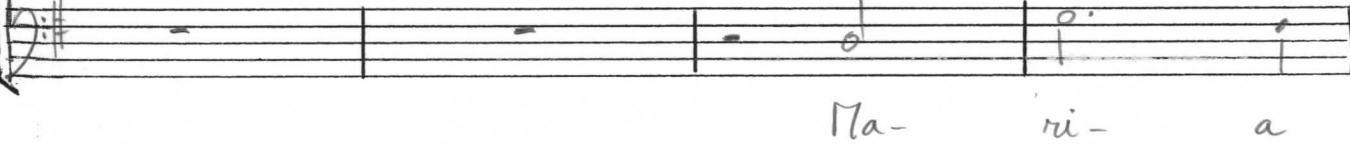
[Tenor] 

[Bassus] 

4 







8 







12

Mag-da-le-na, Mag-da-le-na,
 na, Ma-ri-a Mag-da-le-
 8 Ma-ri-a Mag-da-le-
 na, Mag-da-le-

16

na et al-te-ra Ma-ri-a, et
 na et al-te-ra Ma-ri-a, et
 8 na et al-te-ra Ma-ri-a, et al-te-
 na et al-te-ra Ma-ri-a, et

20

al-te-ra, et al-te-ra, et al-te-ra
 al-te-ra, et al-te-ra, et al-te-ra
 8 ra, et al-te-ra, et al-te-ra
 al-te-ra, et al-te-ra, et al-te-ra

24

Ma-ri-a i-bant di-lu-cu-

Ma-ri-a i-

8 i-bant di-lu-cu-lo, di-lu-cu-lo,

Ma-ri-a i-bant di-lu-cu-lo

28

lo ad mo-nu-men-tum, i-bant di-

bant di-lu-cu-lo ad mo-nu-men-

8 i-bant di-lu-cu-lo ad mo-nu-men-tum,

ad mo-nu-men-tum, ad mo-nu-

32

lu-cu-lo ad mo-nu-men-

tum, i-bant di-lu-cu-lo ad mo-nu-men-

8 i-bant di-lu-cu-lo ad mo-nu-men-

men-tum, ad mo-nu-men-

36

Handwritten musical score for measures 36-39. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, Tenor) and the fourth is the bass line. The lyrics are: *tum. Je- sum quem*. The music is in G major and 4/4 time, with notes on a whole note scale.

40

Handwritten musical score for measures 40-43. It consists of four staves. The first three staves are vocal parts and the fourth is the bass line. The lyrics are: *quae- ri- tis,*. The music is in G major and 4/4 time, with notes on a whole note scale.

44

Handwritten musical score for measures 44-47. It consists of four staves. The first three staves are vocal parts and the fourth is the bass line. The lyrics are: *non est hic, non, non est*. The music is in G major and 4/4 time, with notes on a whole note scale.

48

est hic, sur-re- xit

hic, non est hic,

8 hic, non est hic, sur-re- xit si-cut lo-cu- tus

non est hic,

52

si-cut lo-cu- tus est, sur-re- xit si-cut lo-cu- tus est, lo-cu- tus

8 est, sur-re- xit si-cut lo-cu- tus est, sur-re- xit si-cut lo-cu- tus

56

est, sur-re- xit, sur-re- xit si-cut lo-cu- tus est,

sur- re- xit, sur- re- xit si-cut lo-cu- tus est,

8 est, sur-re- xit, sur-re- xit si-cut lo-cu- tus est,

sur- re- xit, sur- re- xit si-cut lo-cu- tus est,

60

lo-cu-tus est; prae-ce-det vos in Ga-li-lae-am,

lo-cu-tus est; prae-ce-det vos in Ga-li-lae-

8 lo-cu-tus est; prae-ce-det vos in

lo-cu-tus est; prae-ce-det

64

prae-ce-det vos in Ga-li-

am, prae-ce-det vos in Ga-li-lae-am,

8 Ga-li-lae-am, prae-ce-det vos in Ga-li-lae-am, prae-

vos in Ga-li-lae-am, prae-ce-det vos in

68

lae-am, in Ga-li-lae-am;

prae-ce-det vos in Ga-li-lae-am;

8 ce-det vos in Ga-li-lae-am;

Ga-li-lae-am;

72

Handwritten musical score for measures 72-75. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one sharp (F#). The lyrics are 'i- bi, i- bi e-' on the first staff, 'i- bi, i- bi' on the second, 'i- bi, i- bi' on the third, and 'i- bi, i- bi' on the fourth.

76

Handwritten musical score for measures 76-79. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one sharp (F#). The lyrics are '- um vi- de- bi- tis et' on the first staff, 'e- um vi- de- bi- tis et' on the second, 'e- um vi- de- bi- tis et' on the third, and 'e- um vi- de- bi- tis et' on the fourth.

80

Handwritten musical score for measures 80-83. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature has one sharp (F#). The lyrics are 'val-de ma-ne v- na sa- ba- to- rum, et val-de' on the first staff, 'val-de ma-ne v- na sa- ba- to- rum, et val-de' on the second, 'val-de ma-ne v- na sa- ba- to- rum, et val-de' on the third, and 'val-de ma-ne v- na sa- ba- to- rum, et val-de' on the fourth.

84

ma-ne u-na sa-ba-to-rum, sa-ba-to-

ma-ne u-na sa-ba-to-rum, sa-ba-to-

8 ma-ne u-na sa-ba-to-rum, sa-ba-to-rum

ma-ne u-na sa-ba-to-rum, sa-ba-to-

88

rum ve-ni-unt ad mo-nu-men-

rum ve-ni-unt ad mo-nu-

8 ve-ni-unt ad mo-nu-men-tum, ve-ni-

rum ve-ni-unt ad mo-nu-men-tum, mo-nu-men-

92

tum, ve-ni-unt ad mo-nu-men-

men-tum, ve-ni-unt ad mo-nu-men-

8 unt ad mo-nu-men-tum, ve-ni-unt ad mo-nu-men-

tum, ve-ni-unt ad mo-nu-men-

96

tum, or- to iam so- le,
 tum, or- to iam so- le,
 8 tum, or- to iam so- le, or- to iam
 tum, or- to iam

100

or- to iam so- le, or- to iam so-
 or- to iam so- le, iam so- le,
 8 so- le, or- to iam so- le, iam
 so- le, iam so- le, or- to iam

104

le,
 or- to iam so- le, or- to iam
 8 so- le, or- to iam so- le, iam
 so- le, or- to iam

108

or- to iam so- le, or- to iam so-
 so- le, or- to iam so- le, iam
 8 so- le, or- to iam so- le,
 so- le, or- to iam so- le, iam

112

le, or-
 so- le, or-
 8 or- to iam so- le, or-
 so- le, or-

116

to iam so- le. Al-
 to iam so- le. Al-
 8 to iam so- le. Al-
 to iam so- le. Al-

120

Al- le- lu- i- a,
 Al- le- lu- i- a,
 8 le- lu- i- a, al-
 le - lu- i- a, al-

124

al- le- lu- i-
 al- le- lu- i-
 8 le- lu- i-
 - le- lu- i- a, al- le- lu- i-

128

a, al- le- lu- i- a.
 a, al- le- lu- i- a.
 8 a, al- le- lu- i- a.
 a, al- le- lu- i- a.

Facsímil parcial



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