

**Pueri Hebræorum vestimenta**  
Antiphona [A 8]

Mariano LAMBEA  
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**Compositor**

[Juan GARCÍA DE] SALAZAR (1639-1710)

**Fuente utilizada para esta edición**

Zamora. Archivo de la Catedral, sign. 1/61.

**Texto latino y traducción al castellano**

<i>Pueri Hebræorum,</i>	Los niños de los Hebreos
<i>vestimenta prosternebant in via,</i>	tendían sus mantos en el camino
<i>et clamabant:</i>	y clamaban:
<i>Hosanna filio David:</i>	Hosanna al hijo de David.
<i>benedictus qui venit in nomine Domini.</i>	Bendito el que viene en nombre del Señor.
<i>Hosanna in excelsis.</i>	Hosanna en las alturas.

**Datos musicales**

Voces:	8 Coro I: Tiple, Alto, Tenor, Bajo Bago Coro II: Tiple, Alto, Tenor, Bajo
Claves altas:	Tiples (SOL en 2ª). Altos (DO en 2ª) Tenores (DO en 3ª). Bajos (DO en 4ª) Bago (DO en 2ª)
Tono original:	I tono accidental, final SOL, armadura SI b
Transcripción:	Transporte a la cuarta inferior, final RE

**Crítica de la edición**

*Coro I*

*Tiple*

C. 95: SI # (MI en el tono original) en función de becuadro. Es alteración de precaución que omitimos en la transcripción.

*Coro II*

*Tiple*

CC. 72 y 73: DO en el manuscrito. Es un error; corresponde la nota, tal y como hace el tiple del primer coro.

*Tenor*

C. 102: SI # (MI en el tono original) en función de becuadro. Es alteración de precaución que omitimos en la transcripción.

**Discografía**

*Juan García de Salazar. In Dominica Palmarum.* La Grande Chapelle. Schola Antiqua. Albert RECASENS (director). Madrid: Lauda Música, 2010, pista 3.

**A continuación se incluye la transcripción musical manuscrita de**  
**Mariano LAMBEA**  
**(9 páginas [8-16]; cc. 54/110)**

PUERI HEBRAEORUM  
[A8]  
[Juan García de] SALAZAR

49

Para dentro de la iglesia

Handwritten musical score for the section 'Para dentro de la iglesia'. It consists of five staves. The first staff is a vocal line with lyrics: 'in ex-cel-sis. Pu-e-ri'. The second staff is a vocal line with lyrics: 'ex-cel-sis. Pu-e-ri'. The third staff is a lute tablature line with a '8' in the first measure and lyrics: 'ex-cel-sis. Pu-e-ri'. The fourth and fifth staves are bass lines with lyrics: 'ex-cel-sis. Pu-e-ri'. The music is written in a simple, rhythmic style with many rests and ties.

Para fuera de la iglesia

Handwritten musical score for the section 'Para fuera de la iglesia'. It consists of five staves. The first staff is a vocal line with lyrics: 'in ex-cel-sis. Pu-e-ri'. The second staff is a vocal line with lyrics: 'ex-cel-sis. Pu-e-ri'. The third staff is a lute tablature line with a '8' in the first measure and lyrics: 'ex-cel-sis. Pu-e-ri'. The fourth and fifth staves are bass lines with lyrics: 'ex-cel-sis. Pu-e-ri'. The music is written in a simple, rhythmic style with many rests and ties.

57

Handwritten musical score for the first system, consisting of five staves. The lyrics are "He-brae-o-rum ve-sti-". The notation includes various note values, rests, and accidentals. A sharp sign (#) is present in the third staff, and a flat sign (b) is present in the fourth staff. The lyrics are written below the notes.

Handwritten musical score for the second system, identical to the first system. It consists of five staves with the lyrics "He-brae-o-rum ve-sti-". The notation includes various note values, rests, and accidentals. A sharp sign (#) is present in the third staff, and a flat sign (b) is present in the fourth staff. The lyrics are written below the notes.

64

men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-

men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-a,

8 men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-a,

men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-a,

men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-

men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-a,

8 men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-a,

men-ta pro-ster-ne-bant, pro-ster-ne-bant in vi-a,

71

Handwritten musical score for the first system, consisting of five staves. The first staff is a vocal line with lyrics: "a, et cla- ma- bant, cla- ma- bant, cla- ma- bant: Ho-". The second staff continues with "et cla- ma- bant, cla- ma- bant, cla- ma- bant: Ho-". The third staff continues with "et cla- ma- bant, cla- ma- bant: Ho-". The fourth and fifth staves continue the vocal line with "et cla- ma- bant, cla- ma- bant: Ho-". The music is written in a key with one sharp (F#) and a common time signature (C). The notes are mostly quarter and half notes, with some rests and slurs.

Handwritten musical score for the second system, consisting of four staves. The first staff is a vocal line with lyrics: "a, et cla- ma- bant, cla- ma- bant, cla- ma- bant: Ho-". The second staff continues with "et cla- ma- bant, cla- ma- bant, cla- ma- bant: Ho-". The third staff continues with "et cla- ma- bant, cla- ma- bant: Ho-". The fourth staff continues with "et cla- ma- bant, cla- ma- bant: Ho-". The music is written in a key with one sharp (F#) and a common time signature (C). The notes are mostly quarter and half notes, with some rests and slurs.

78

san- na, Ho- san- na  
san- na, Ho- san- na  
8 san- na, Ho- san- na  
san- na, Ho- san- na  
san- na, Ho- san- na

san- na, Ho- san- na  
san- na, Ho- san- na  
8 san- na, Ho- san- na  
san- na, Ho- san- na  
san- na, Ho- san- na

85

fi- li-o, fi- li-o Da- vid: be-  
fi- li-o, fi- li-o Da- vid: be-

fi- li-o, fi- li-o Da- vid: be-  
fi- li-o, fi- li-o Da- vid: be-  
fi- li-o, fi- li-o Da- vid: be-  
fi- li-o, fi- li-o Da- vid: be-

92

ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 8 ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 ne di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 ne di-ctus qui ve-nit in no-mi-ne Do- mi-ni,

ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 # ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 8 ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,  
 ne- di-ctus qui ve-nit in no-mi-ne Do- mi-ni,

99

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na in

Ho-san-na, Ho-san-na in

106

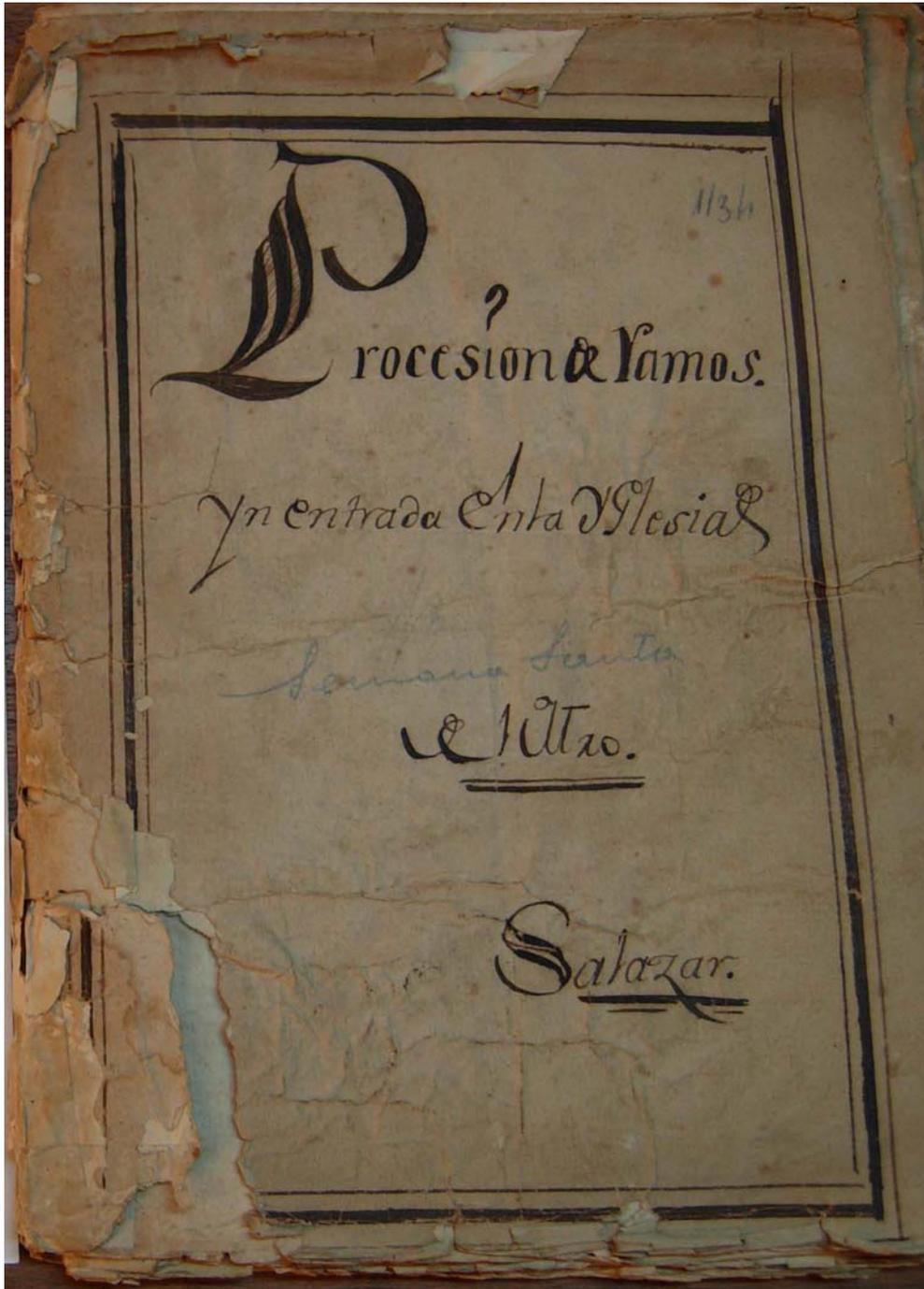
Coro I

ex-cel-sis.  
 in ex-cel-sis.  
 8 ex-cel-sis.  
 ex-cel-sis.

Chorus finale

ex-cel-sis.  
 in ex-cel-sis.  
 8 ex-cel-sis.  
 ex-cel-sis.

## Facsímil parcial



## «Procesión de Ramos»

Maestro [Juan GARCÍA DE] SALAZAR  
 Zamora. Archivo de la Catedral, sign. 1/61. Portada

*Menor el Choro. Para Vento de la Iglesia*

*Pueri Hebrei cum vestimenta prosternebant prosternebant in vi a. et clamabant cha-*  
*Claman- ter et di cen- ter dicentes Osana Osana in excel- sis in excel- sis.*  
*Pueri Hebrei cum vestimenta prosternebant prosternebant in vi a. et clamabant cha-*  
*matant. Osana Osa- na Fi- li- o- Fi- li- o- Davit Veni- e- qui- tem- in- no- mine- Do-*  
*mini Osana in excel- sis. Gloria Lauretho nos. Nisi sit*  
*- Rex Chiste Temp- tor. Cuius si- le- re- ay- p- n- o- it Osana Osana si- um*  
*3. Plebs e- bre- a. Nisi cum pal- mi- obia Venit nos- ti- bi- Her- ran- ti. Pan- si- mus- ecce me-*  
*lor- Res- pon- s- Res- clem- en- s- cui- Von- ta- C- m- ta- C- m- cur- ta- pla- cent- 8.*

«Pueri Hebræorum vestimenta»

Maestro [Juan GARCÍA DE] SALAZAR

Zamora. Archivo de la Catedral, sign. 1/61. Coro I. Tenor

Dico 1<sup>o</sup> Coro. Para dentro de la Iglesia.  
 Pueri Hebræorum exultantes sanos et dicitur Omnia Verba Domini clamant  
 Et dicentes: O vana in excelsis in excelsis. Pueri Hebræorum vesti-  
 menta prosternebant prosternebant in Via et clamabant clamabant O vana o vana filio  
 fili David Benedicimus tui nomen Domini. O vana o vana in excelsis.  
 Gloriosa laus et honor tui Rex celsæ et æternæ gloriæ cui que a se decem promittit  
 vana o vana sum. Pueri Hebræa hic compatiuntur et hoc beatus nos tibi Remanti  
 panis misericordie Rex vestre Rex clemens cui bona Civitas placent. Intendant tibi  
 nomen Hebræorum pueri o vana clamant o vana clamant in excelsis 49

««Pueri Hebræorum vestimenta»»

Maestro [Juan GARCÍA DE] SALAZAR

Zamora. Archivo de la Catedral, sign. 1/61. Coro I. Bajo