

PARACLETE  PRESS

Dixit
Dominus Petro

SSATB a cappella

Francisco Guerrero (1527-1599)

Edited and Transcribed
by Donald James

Francisco Guerrero (1527–1599)

Francisco Guerrero was the most Spanish of the three great Iberian composers of the sixteenth century, the other two being Morales and Victoria. He was born in 1527 in Seville. Apart from the three years as Chapel Master (*Maestro de Capilla*) at Jaén during his late teen years (1546–1549), where he was a protégé of Morales, the Chapel Master of Toledo Cathedral, he spent his life in the employ of Seville Cathedral, first as a singer in the choir, then as Chapel Master.

This did not prevent his going away or even abroad from time to time: to northern Spain to meet one of the brides for the Royal Court; to Venice and Rome to correct proofs; to Lisbon to present a book of his own music and the Holy Land. His travel book on the Holy Land is interesting but has few references to music. Apart from periods spent in prisons of various sorts and fighting pirates off the coast of France, he spent his time at Seville Cathedral, where he was in the habit of dispensing charity every day.

The *Sacrae Cantiones* of 1555, completed and published when the composer was 28 years old, is the earliest of his many compositions to come down to us. This edition was made from a microfilm of a very well preserved set of part-books in the possession of the Hispanic Society of New York. The collection of 32 motets begins and ends with *Pater noster*, the first for four voices and the last for eight. The first fourteen of the motets are for four voices, and the remainder, apart from the *Pater noster*, are for five voices. Of these latter, the first eight motets are canonic (as is also the *Pater noster*), and we see the crowning achievement of this first publication of the young genius who went on to write and publish, in his lifetime, many more collections of music, both sacred and secular.

Dixit Dominus Petro is set as a canon between first and second trebles. The words come from St. John, chapter 21, verses 19-21 where *The Lord saith unto Peter, "Follow me"*—an obvious case for canonic treatment. The remaining seven canonic motets have an increasing interval of canon—the second motet has a canon at the second; the third, a canon at the third and so on. Guerrero chooses words that express these canons so that in *Ambulans Jesus*, a canon at the second, Jesus comes upon two brothers and says "Follow me". The third, *Trabe me post te*, is a canon at the third because the Virgin is Mother, Daughter and Spouse.

Donald James

After studying Music as a Choral scholar at Cambridge University, Donald James started his professional career as the Director of Music of the Edinburgh Academy and conductor of both the Edinburgh Symphony Orchestra and the City of Edinburgh Band. He was also the Director of Music of Palmerston Place Church, an important church in Edinburgh's West End.

Mr. James then joined the BBC Radio's Music Department in London as a producer and also conducted the New London Singers. He became Director of Music at St. Jude's Church with a fine organ and a professional choir at his disposal.

Subsequently as a lecturer, he joined the faculty of the University of Exeter and directed the Exeter University Singers, who won the Rose Bowl in the BBC International Competition, "Let the People Sing". He was also Director of the University Opera Group and of the University Players, an ensemble of as many as fifteen players specializing in the music of the seventeenth and eighteenth centuries. He was, at the same time, organist and choirmaster of the main church in Dawlish for seven years and the Director of Music in the main church at Crediton.

As an examiner of the Associated Board and as an adjudicator at Music Festivals, he has visited cities throughout the United Kingdom as well as Singapore, New Zealand, Hong Kong, the countries of the Middle East, Malta, Germany and Canada where he adjudicated at the major Festivals in Winnipeg and Toronto.

Mr. James is now freelancing as a composer, arranger, paleographer and conductor.

NOTES

All the note lengths have been halved.

[] is used where the printer used “uj” to indicate a repetition of the text.

() is used where the editor considers repetition of the text desirable.

Dynamics are at the discretion of the conductor.

A line joining two [or more] notes (e.g., Bar 37/38 Bass) indicates a ligature.

MUSICA FICTA—This is a system whereby accidentals were added by the performers rather than by the composer. The conventions governing these additions were so well known to performers of the time that composers saw no need to include them in the score. It was also governed by the conventions particular to a place in which a piece was being performed. This has given rise to much speculation on the part of modern editors as to which accidentals were added and where, which, in turn, has often led to the inclusion of too many accidentals, thus destroying the essentially modal character of the music. In other words, the music has been “tonalized.”

Accidentals in the stave are original.

Accidentals above the notes are editorial—they refer to Musica Ficta.

Dixit Dominus Petro

Canon at the unison between
Soprano 1 and Soprano 2 by Francisco Guerrero

Edited and Transcribed by Donald James

Dixit Dominus Petro,
Sequere me.

*The Lord saith to Peter,
'Follow me'.*

Conversus Petrus vidit illum
discipulum, sequentem, quem
diligebat Jesus,

*Then Peter, turning about, seeth the
disciple whom Jesus loved following,*

qui et recubuit in coena supra
pectus eius, et dixit:

*which also leaned on his breast at
supper, and said,*

Domine quis est qui tradet te?

'Lord, which is he that betrayeth thee?'

Hunc ergo cum vidisset Petrus, dixit
Jesu, Domine, hic autem quid?

*Peter seeing him saith to Jesus, 'Lord,
and what shall this man do?'*

Dicit ei Jesus, si eum volo manere
donec veniam, quid ad te?
tu me sequere.

*Jesus saith unto him, 'If I will that he
tarry till I come, what is that to thee?
follow thou me'.*

Gospel according to St. John,
chapter 21: verses 19 to 22

Dixit Dominus Petro

SSATB a cappella

Canon at the unison between Soprano 1 and Soprano 2

Edited and transcribed by Donald James

Francisco Guerrero

Superius

Superius Sec.

Altus

Tenor

Basis

S1

S2

A

T

B

For rehearsal only

♩ = 92

♩ = 92

Di - xit Do - mi - nus Pet - - -

Di - xit Do - mi - nus

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Ad unisonum

Di - xit Do - mi - nus Pet - ro se -
 Resolutio
 Di - xit Do - mi - nus
 Di - xit Do - mi - nus Pet - ro se - que -
 - ro se - que - re me (se - que - re me) se - que -
 Pet - ro se - que - re me (se - que - re me)

9

- que - re me con - ver - sus Pet - rus
 Pet - ro se - que - re me con -
 - re me [se - que - re me] con - ver - sus Pet - rus
 me (se - que - re me) con - ver - sus Pet -
 se - que - re me (se - que - re me) con - ver - sus

14

vi - dit il - lum dis - ci - pu - lum se - quen -

- ver - sus Pet - rus vi - dit il - lum dis - ci - pu - lum se -

vi - dit il - lum dis - ci - pu - lum quem di - li - ge -

- rus vi - dit il - lum dis -

Pet - rus vi - dit il - lum dis - ci - pu - lum se - quen

14^S

19

tem quem di - li - ge - bat Je - sus qui

- quen - tem quem di - li - ge - bat Je - sus

- bat Je - sus qui et re - cu -

- ci - pu - lum quem di - li - ge - bat Je - sus qui

- tem quem di - li - ge - bat Je - sus

19

24

et re - cu - bu - it in coe - na
 qui et re - cu - bu - it in -
 - bu - it in coe - - - na su - pra
 et re - cu - bu - it qui et re - cu - bu - it in -
 qui et re - cu - bu - it in coe - na

29

su - pra pec - tus e - ius
 - coe - na su - pra pec - tus e - ius
 pec - tus ei - - - us (su - pra pec - tus e - ius) et
 coe - na su - pra pec - - tus e - ius et di -
 su - pra pec - tus ei - us [su - pra pec - tus e - ius] et di -

35

et di - xit Do - mi - ne Do -
 et di - xit Do - mi - ne
 di - xit (et di - xit) [et di - xit] Do - mi - ne Do - mi -
 - xit [et di - xit] et di - xit Do - mi - ne [Do - mi -
 - xit et di - xit Do - mi - ne

35

42

- mi - ne quis est qui tra - det te (qui tra - det te)
 Do - mi - ne quis est qui tra - det te
 ne quis est qui tra - det te (qui
 - ne] quis est quis est qui tra - - det te
 Do - mi - ne quis

42

47

Hunc -
 (qui tra - det te)
 tra - det te) Hunc er - go cum vi - dis - set Pet -
 [qui tra - det te] Hunc er - go cum vi - dis - set Pet -
 est qui tra - det te Hunc er - go cum vi -

47

52

er - go cum vi dis-set Pet - rus di - cit Je -
 Hunc er - go cum vi - dis-set Pet - rus
 rus di - cit Je -
 rus di - cit Je -
 dis - set Pet - rus di - cit Je - su

52

57

- su Do - mi - ne hic au - tem quid
 di - cit Je - su Do - mi - ne hic
 - su [di - cit Je - su] Do - mi - ne hic
 - su di - cit Je - su Do - mi - ne
 di - cit Je - su Do - mi - ne hic

63

di - cit e - i Je - sus si
 au - tem quid di - cit e - i Je - sus
 di - cit e - i Je - sus si e -
 au - tem quid di - cit e - i Je - sus
 au - tem quid di - cit e - i Je - sus

68

e - um vo - lo ma - ne - re do - nec ve - ni - am
 si e - um vo - lo ma - ne - re do - nec ve - ni -
 - um vo - lo ma - ne - re do - nec ve - - am do -
 si e - um vo - lo ma - ne - re
 si e - um vo - lo

73

quid ad te
 - am quid ad te
 - nec ve - ni - am quid ad te tu me
 do - nec ve - ni - am quid ad
 ma - ne - re do - nec ve - ni - am quid ad te tu

78

tu me se - que - re tu me

tu me se - que - re

se - que - re [tu me se - - - que - re]

te tu me se - que - re tu

me se - que - re [tu me se - que -

78

82

se - que - re tu me se - que - re.

tu me se - que - re - re (se - que - re.)

tu me se - que - re.

me se - que - re

82 - re] tu me se - que - re.

82

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