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# Simile est regnum

Francisco Guerrero  
(1527–1599)

Edited and Transcribed by  
Donald James

SAATB a cappella

## 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.

All eight canonic motets have an increasing interval of a canon—the second motet has a canon at the second; the third, a canon at the third and so on. Guerrero usually 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. In *Simile est regnum*, one has to know the conclusion of the parable. The husbandman went to the marketplace on the third hour, the sixth hour, the ninth hour and the eleventh hour. Therefore Guerrero chooses to write a canon at the octave—about the only time the husbandman didn’t go to the marketplace!”

## 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 Winnepeg and Toronto.

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

## Simile est regnum

Canon at the octave between 2nd Alto and Bass  
by  
Francisco Guerrero

Transcribed and edited by  
Donald James

Simile est regnum coelorum homini patri familias,  
*The Kingdom of Heaven is like unto a man that is an householder*

qui exiit primo mane conducere operarios in vineam suam.  
*which went out early in the morning to hire labourers into his vineyard.*

Conventione autem facta cum operariis ex denario diurno,  
*And when he had agreed with the labourers for a penny a day*

misit eos in vineam suam.  
*he sent them into his vineyard.*

Et egressus circa horam tertiam vidit alios stantes i foro ociosos  
*And he went out about the third hour and saw others standing idle in the market-place*

Et dixit illis, 'Ite et vos i vineam meam,  
*And said unto them 'Go ye also into the vineyard*

et quod iustum fuerit dabo vobis.  
*and whatsoever is right I will give you'.*

The Gospel according to St. Matthew, chapter 20: verses 1 to 4 (KJV)

## 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 staff are original.

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

# Simile est regnum

SAATB a cappella

Canon at the octave between 2nd Alto and Bass

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Francisco Guerrero

Superius

Altus

Altus secundus

Tenor

Basis

♩ = 90

Si - mi - le

Si - mi - le est reg - num coe - lo

For rehearsal only

4

est reg - num coe - lo

Si - mi - le est reg - num coe - lo

rum (coe - - - lo - rum) reg - num coe - lo

Si - mi - le est reg - num coe -

4

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9

rum ho-mi - ni pa-tri fa-mi - li - as

rum ho-mi - ni pa - tri fa - mi - li - as ho -

*Resoluto*

Si - mi - le est reg-num coe - lo - rum ho - mi - ni pa - tri fa-mi -

rum ho-mi - ni pa -

lo - rum ho-mi - ni pa - tri fa-mi - li - as

9

14

ho-mi - ni pa-tri fa - mi - li - as

- mi-ni pa - tri fa - mi - li - as qui ex - i -

- li - as qui ex - i - it

- tri fa-mi - li - as, qui ex - i - it pri - mo ma - ne

qui ex - i - it pri - mo ma -

14

19

qui ex - - i - it pri - - - mo ma - -  
 - it pri - mo ma - - - ne \_\_\_\_\_ con - du - ce - re op -  
 pri - mo ma - - - ne pri - mo ma - ne  
 pri - mo \_\_\_\_\_ ma - - - ne con -  
 - ne pri - mo ma - ne con - du - ce -

19

24

- ne con - du - ce - re op - er - ar - i - os in vi - ne - am -  
 - er - ar - i - os in \_\_\_\_\_ vi - ne - am su -  
 con - du - ce - re op - - er - ar - i - os  
 - du - ce - re op - er - ar - i - os in vi - - ne -  
 - re op - - er - ar - i - os in vi - ne -

24

29

su - am in vi - ne - am - am  
 - am [in vi - ne - am su - am] [in vi - ne - am  
 in vi - ne - am su - am  
 - am su - am

33

su - am con-ven-ti - o - ne au-tem fac -  
 - su - am] con-ven-ti - o - ne au-tem fac - ta op - er -  
 - am con - ven - ti - o - ne au - tem fac -  
 con-ven-ti - o - ne fac - ta cum  
 con - ven - ti - o - ne au - tem fac - ta



38

ta cum op-er-ar

- ar i - is cum op-er - ar i - is

ta cum op-er - ar - i - is

op - er - ar - i - is (cum op - er - ar - i - is) ex -

cum op - er - ar - i - is [cum op - er - ar

38

43

- i - is ex de - na - ri - o di - ur

ex de - na - ri - o di - ur no

[cum op - er - ar i - is] ex de -

de - na - ri - o di - ur

- i - is] ex de - na - ri - o di - ur no

43

47

no mis-sit e - os [mis - sit e - os]  
 mis - sit e - os [mis-sit e - os]  
 na-ri - o di - ur - no mis - sit e - os  
 -no mis - sit e - os in vi -  
 mis - sit e - os in vi -

47

52

os] in vi-ne - am su - am in vi - ne - am su - - am  
 in vi - ne - am su - am in vi - ne - am su - am  
 in vi - ne - - am su - am  
 - ne - am su - am in vi - ne - am su - am  
 - ne - am su - am in vi - ne - am su - am

52

## 58 Second part

Et eg-res - sus cir - ca ho-ram ter - ti - am

Et eg-res - - - - - sus cir - ca ho - ram

Et eg - res - sus cir - ca

Et eg - res - sus cir - ca ho -

Et eg - res - sus cir - ca ho - ram ter - -

[cir - ca ho - ram ter - ti - am] vi - dit a - li - - -

ter - - - ti - am vi - dit a - li - os

ho - ram ter - - - ti - am vi - dit a - li - - -

- ram ter - ti - am vi - dit a - li - os stan -

- ti - am vi - dit a - li - - - os stan -

69

- os stan - tes in fo - ro o - ti - -

stan-tes in fo - ro o - ti - o - sos et di - xit

- os stan - tes in fo - ro

- tes in fo - ro o - - ti - o - -

- tes in fo - ro et di - xit il - -

69

74

- sos et di - xit il - - lis i - te et

il - - is et di - - xit il - is

et di - xit il - - - - is

- sos et di - xit il - - - - lis i - te et vos in

- - - - is i -

74

79

vos in vi - ne - am me - am, \_\_\_\_\_

i - te et vos in vi - ne - am me - am et quod i -

i - te et vos in vi - ne - am me - am

vi - ne - am me - am et quod i - us -

- te et vos in vi - ne - am me - am et

84

et quod i - us - tum fu - e - rit da - bo vo -

- us - tum fu - e - rit da - bo vo -

et quod i - us - tum fu -

- tum fue - rit da - bo vo - bis

- quod i - us - tum fu - e - rit da - bo vo -

88

- rit da - bo vo - - - bis da - bo

bis da - bo vo

e - rit da - bo vo - - bis da -

da - bo vo - - - bis [da - bo vo -

bis da - bo vo - bis [da - bo

88

93

vo - - - bis

- bis [da - bo vo - bis] da - bo vo - - - bis.

- bo vo - bis da - bo vo - bis [da - bo vo - bis]

bis] da - bo vo - - - bis

vo - bis (da - bo vo - bis) da - bo vo - - - bis

93

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