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# Et post dies sex assumpsit Jesus

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, *Trahe me post te*, is a canon at the third because the Virgin is Mother, Daughter and Spouse. In *Et post dies sex assumpsit Jesus*, Jesus met Peter, James and John after six days therefore a canon at the sixth is obvious.

## 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.

# Et post dies sex assumpsit Jesus

Canon at the 6th between Soprano and Alto II  
by  
Francisco Guerrero

Transcribed and edited by  
Donald James

Et post dies sex adsumpsit Iesus Petrum et Iacobum et Iohannem fratrem eius et ducit illos in

*And after six days Jesus taketh Peter, James, and John his brother, and bringeth them up into an*

montem excelsum seorsum  
*high mountain apart,*

Et transfiguratus est ante eos et resplenduit facies eius sicut sol vestimenta autem eius facta sunt

*And was transfigured before them: and his face did shine as the sun, and his raiment was*

alba sicut nix  
*white as the light.*

Et ecce apparuit illis Moses et Helias cum eo loquentes

*And, behold, there appeared unto them Moses and Elias talking with him.*

Respondens autem Petrus dixit ad Iesum Domine bonum est nos hic

*Then answered Peter, and said unto Jesus, Lord, it is good for us to be here: if thou wilt,*

esse si vis faciamus hic tria tabernacula tibi unum et Mosi unum et Heliae unum  
*let us make here three tabernacles; one for thee, and one for Moses, and one for Elias.*

The Gospel according to St. Matthew, chapter 17: 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.

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Canon at the 6th between Soprano and Alto II

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$\text{♩} = 84$  Ad sextam

Superius

Altus I

Altus II

Tenor

Bass

For rehearsal only

Et post di - es sex as -

4

Et post di -

sump-sit Je - sus Pet -

Et post di - es sex as - sump - sit

- es sex as - sump - sit Je - sus [as -

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8

- es sex as-ump-sit Je - - sus Pet - rum et - -  
 - rum et Ja - co - bum et Jo - ha - -  
**Resolutio**  
 Et post di - es sex as-ump-sit Je - -  
 Je - sus Pet - - rum et Ja - co - bum et Jo - ha -  
 sump - sit Je - sus Pet - - rum et Ja - co -

13

Ja - co - bum et Jo - ha - nem frat - rem  
 - nem frat - rem e - - i - us [frat - rem e - ius]  
 - sus Pet - rum et Ja - co - bum et Jo - ha -  
 - nem et Ja - co - bum et Jo - - - -  
 - - bum et Jo - ha - nem frat - rem e - - ius frat - - -

17

e - - i - us et dul - cit il - -

frat - rem e - - i - us et dul - cit il -

nem frat - rem e - i - us

ha - nem frat - rem e - ius et dul - cit il -

rem e - ius

17

- - - - - los in

- - - - - los in mon - tem ex - - cel -

et dul - cit il - - - - - los

- los et dul - cit il - los in -

et dul - cit il - - - - - los

22

22

26

mon - tem ex - cel - - sum se - - or - sum - -  
 - sum se - - or - sum [se - -  
 in mon - tem ex - cel - -  
 mon - - tem ex - cel - - sum et trans -  
 in mon - tem ex - cel - - sum se - -

26

30

et trans - fi - gu - ra - tus est an - -  
 - - or - sum] et trans - fi - gu - ra - tus est an - -  
 - - sam se - - or sum et trans -  
 - fi - gu - ra - tus est an - - te e - os an -  
 - - or - sum

30

34

- - te e - os et re - splen -  
 - - te e - os an - te e - os et  
 - fi - gu - ra - tus est an - te e - os  
 - - te e - os [an - te e - os] et  
 et trans - fi - gu - ra - tus est an - te e -

34

38

- du - it fa - ci - es ei - us  
 res - plen - du - it fa - ci - es ei - us et res - plen - du -  
 et res - plen - du - it fa - ci - es ei -  
 res - plen - du - it fa - ci - es e - i - us si -  
 - os et res - plen - du - it fa - ci - es e -

38

42

si - cut Sol ves - ti - men - ta

- it fa - ci - es ei - - us si - cut Sol ves - ti - men - ta

- us si - cut Sol

- cut sol [si - - - cut sol] ves - ti - men - ta

- ius si - cut Sol [si - cut Sol]

42

47

au - tem ei - - us fac - ta sunt al - -

au - tem ei - - us fac - ta sunt al - - ba si - cut

ves - - ti - men - ta au - tem e - - ius

au - tem ei - - us fac - ta sunt al - - ba si - cut

ves - ti - men - ta au - tem ei - - us si - cut

47

52

ba si - - cut nix et ec - ce ap -  
 nix fac - ta sunt al - - ba si - - cut nix et ec -  
 Fac - ta sunt al - - ba si - - - cut nix  
 nix fac - ta sunt al - ba fac - ta sunt al - ba si - cut nix  
 nix fac - ta sunt al - ba si - cut nix

57

- pa - ru - e - runt il - lis Moy - ses et He - li - as  
 - ce ap - - pa - ru - e - runt il - lis Moy -  
 et ec - ce ap - pa - ru - e - runt il - lis Moy -  
 et ec - ce ap - pa - ru - e - runt il - -  
 et ec - ce ap - pa - ru - e - runt Moy - ses et He -

62

cum e - o lo - quen - - -

- ses et He - li - as cum e - o lo - quen - tes

- ses et He - li - as cum e - - -

- - - lis cum e - o lo - quen - tes [lo - -

- - - li - as cum e - - - o lo - quen -

62

66

- - - tes \_\_\_\_\_ res - pon - dens au - tem \_\_\_ Pet -

lo - quen - tes res - pon - dens au - tem Pet - - -

- o lo - quen - - - - tes \_\_\_\_\_ res -

- quen - tes] res - pon - des au - tem Pet - - -

- tes cum e - - - o lo - quen - tes res - pon - dens au - tem Pet - -

66

71

- rus di - xit ad Je - - sum

- - rus di - xit ad Je - sum Do - -

- pon - dens au - tem Pet - - rus di - xit ad Je - - sum

- rus Pet - - rus di - xit ad Je - -

- - rus di - xit ad Je - sum di - xit ad Je - sum

76

Do - mi - ne bo - - num est bo - num est

- mi - ne bo - num est nos hic es - - se

Do - mi - ne bo - -

sum Do - - mi - ne Do - mi - ne bo - num

Do - mi - ne bo - - num est bo - num est nos

81

nos hic esse si-vis fa-ci -  
 si-vis fa-ci - a-mus hic si-vis fa-ci -  
 - num est bo-num est nos his esse  
 - est hic esse si-vis fa-ci - a -  
 hic esse si-vis fa-ci - a-mus hic

81

86

- a-mus hic tri - a ta - ber-na-cu-la  
 - a-mus hic tri - a ta - ber - na-cu-la  
 si - vis fa - ci - a - mus hic tri - a ta - ber -  
 - mus hic tri - a ta - ber - na - cu - la tri - a ta - ber -  
 [si - vis fa - ci - a - mus hic] tri - a ta - ber -

86

91

ti - bi u - - num et Moy - si u - -  
 ti - bi u - - num et Moy - si  
 - na - cu - la ti - bi u - - num  
 - cu - la - ti - bi u - - num et Moy -  
 - na - cu - la ti - bi u - - num [ti - bi u - num] et Moy -

96

- num et He - li - ae u - - num et He - li - - ae u - num.  
 u - num et He - li - ae u - - num.  
 et Moy - si u - - num et He - li - ae u - - num.  
 - si u - - num et He - li - ae u - - num.  
 - si et Moy - si u - - num et He - li - - ae u - - num.

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