



PARACLETE PRESS

General  
PPM01236  
\$2.90

# In illo tempore

Francisco Guerrero  
(1527–1599)

Edited and Transcribed by  
Donald James

SSATB 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. The motet *In illo tempore* has nothing that suggests a canon. However, Guerrero writes a canon at the fourth.”

## 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.

## In illo tempore

Canon at the fourth between 2nd Soprano and Alto  
by  
Francisco Guerrero

Transcribed and edited by Donald James

In illo tempore cum sublevasset Jesus oculos in coelum,  
*At that time as Jesus lifted up his eyes to heaven,*

Dixit Pater venit hora clarifica filium tuum ut filius tuus clarificet te  
*And said, 'Father the hour is come: glorify Thy Son that Thy Son may glorify Thee:*

Sicut dedisti ei potestatem omnis carnis,  
*As Thou hast given Him power over all flesh,*

Ut omne quod dedisti ei det eis vitam aeternam  
*That He should give eternal life to as many as Thou hast given Him.*

Haec est autem vita aeterna ut cognoscant te  
*And this is life eternal, that they might know Thee*

Solum Deum verum et quem misisti Jesum Christum.  
*The only true God, and Jesus Christ, whom Thou has sent.*

The Gospel according to St. John, chapter 17: verses 1 to 3 (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.

# In illo tempore

SSATB a cappella

Canon at the 4th between Soprano 2 and Alto

Transcribed and edited by Donald James

Francisco Guerrero

$\text{♩} = 84$

Superius

Superius

Altus

Tenor

Basis

Ad quartam

Resolutio

In il - - lo tem - -

In il - - lo tem -

For rehearsal only

4

In il - - lo tem - po - - - - -

In il - - lo tem-po - re

In il - - lo tem-po -

po - re cum

po - - - re [In il - lo tem-po -

4

9

- re cum sub - le - vas - set Je - - - sus o -

cum sub - le - vas - set Je - sus o - - - cu -

- re cum sub - le - vas - set Je - sus

sub - le - vas - set Je - - - sus

- re] cum sub - - - le - vas - - - set Je - - - sus

14

- cu - los in coe - lum di - - -

- los in coe - lum di - - - - - xit

o - - - cu - los in coe - lum di - - -

o - cu - los in coe - lum di - - -

o - cu - los in coe - lum [o - cu - los in coe - lum] di - -

19

xit Pa - - ter  
Pa - - ter ve - - nit ho -  
xit Pa - -  
xit Pa - - ter ve -  
xit Pa - - ter, ve - - nit

19

24

ve - - nit ho - - ra cla - - ri - fi -  
- ra cla - - ri - fi - ca fi - li - um tu -  
- ter ve - - nit ho - - ra cla - -  
- - nit ho - - ra cla - - ri - fi - ca fi - li - um tu -  
ho - - ra

24

28

ca - fi - li - um tu - - um ut fi - li - us tu - - -  
 - um ut fi - li - us tu - us cla - ri -  
 - ri - fi - ca fi - li - um tu - um ut  
 um fi - li - us tu - um ut fi - li - us [ut - fi - li - us]  
 cla - ri - fi - ca fi - li - um tu - um ut fi - li -

28

33

- us cla - ri - fi - cet te si - cut de - dis - ti ei -  
 - fi - cet te si - cut de - dis - ti ei -  
 fi - li - us tu - us cla - ri - fi - cet te si -  
 tu - us cla - ri - fi - cet te si - cut de - dis - ti ei - -  
 - ius tu - us cla - ri - fi - cet te

33

38

- um de - dis - ti e - i po - tes - ta - tem  
 - um po - tes - ta - tem om - nis car - nis  
 - cut de - dis - ti ei po - tes - ta -  
 - um po - tes - ta - tem po - tes - ta - tem  
 si - cut de - dis - ti e - i po - tes - ta -

42

om - nis car - nis ut om -  
 ut om - ne quod de - dis - ti ei  
 - tem om - nis car - nis ut om - ne  
 om - nis car - nis ut om -  
 - tem ut om - ne quod de - dis - ti

46

- ne ut om-ne quod de-dis - ti  
det e - -  
quod de - dis - - ti ei - -  
- ne ut om - ne quod de - dis - ti ei  
e - i det e - is vi - tam ae - ter -

50

e - i det e - is vi - tam ae - ter - - - nam -  
is vi - tam ae - ter - nam  
det e - is vi - tam ae - ter - nam  
det e - is det e - is vi - tam ae - ter - - -  
- - - nam det e - is vi - tam ae - ter -

50

55

Haec est au - tem vi - - tam ae - ter - - nam

Haec est au - tem vi - tam ae - ter - -

Haec est au -

- nam Haec est au - tem vi - tam ae - ter - - nam ut -

- nam Haec est au - tem vi - tam ae - ter - - nam

55

60

ut cog - nos - cant te [ut cog - nos -

nam ut cog - nos - cant

- - tem vi - tam ae - ter - - nam

cog - nos - cant te [ut cog - nos - cant te] So - lum De -

ut cog - nos - cant te So - - - lum

60

64

- cant te] So - lum De - um ve - - - - -  
 - te So - lum De - um ve - - - - -  
 ut cog - nos - cant te  
 um ve - - - - -  
 De - um ve - - - - - rum So - - -

64

68

- rum De - um ve - rum et quem mi - si - - sti Je - - -  
 - rum et quem mi - si - - -  
 So - lum De - um ve - rum et  
 - - rum (ve - - - rum) et quem mi - si - sti Je - -  
 - lum De - um ve - rum et quem mi - si - - - sti Je - - -

68

73

- sum Chris - - - - - tum et  
 - sti Je - sum Chris - tum et quem mi -  
 quem mi - si - - - sti Je - sum Chris - tum  
 - su Chris - tum [et quem mi - si - sti - - - Je - sum Chris - -  
 - sum Chris - tum (Je - sum Chris - - - tum) et

78

quem mi - si - sti Je - sum Chris - tum Je - sum Chris -  
 - si - sti Je - sum Chris - tum Je - sum Chris - tum -  
 et quem mi - si - sti Je - sum Chris - tum Je - sum Chris -  
 - tum] et quem mi - si - - - sti Je -  
 quem mi - si - sti Je - sum Chris - tum Je - sum Chris - - - - tum

83

- - tum et quem mi - si - sti Je - - sum Chris - -  
 et quem mi - si - - sti Je - sum Chris - -  
 - - tum - - et quem mi - si - - sti  
 - sum Chris- tum et quem mi - si - sti - - Je - -  
 et quem mi - si - sti Je - sum Chris -

83

87

- tum Je - - sum Chris - - tum - -  
 - - tum Chris - - tum.  
 Je - sum Chris - - tum.  
 - sum Chris - - tum.  
 - tum Je - sum Chris - - tum.

87

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