



PARACLETE PRESS

General
PPM01237
\$2.90

Hoc enim bonus est

Francisco Guerrero
(1527–1599)

Edited and Transcribed by
Donald James

SATTB 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 *Hoc enim bonum est* has nothing that suggests a canon. However, Guerrero writes a canon at the seventh.

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.

Hoc enim bonum est

Canon at the seventh between Tenor 1 and Soprano
by
Francisco Guerrero

Transcribed and edited by Donald James

Hoc enim bonum est et acceptum coram salutari nostro Deo
For this is good and acceptable in the sight of God our Saviour:

Qui omnes homines vult salvos fieri et ad agnitionem veritatis venire
Who will have all men to be saved and to come unto the knowledge of the truth.

Unus enim Deus unus et mediator Dei et hominum homo Christus Iesus
For there is one God, and one mediator between God and men, the man Christ Jesus:

Qui dedit redemptionem semet ipsum pro omnibus testimonium temporibus suis
Who gave himself a ransom for all, to be testified in time.

In quo positus sum ego praedicator et apostolus veritatem dico non mentior doctor
gentium in fide et veritate
Whereunto I am ordained a preacher, and an apostle.

The First Epistle of Paul the Apostle to Timothy, chapter 2: verses 3 to 7 (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.

Hoc enim bonus est

Canon at the seventh between Tenor I and Soprano
SATTB a cappella

Transcribed and edited by Donald James

Francisco Guerrero

♩ = 88

Superius

Altus

Tenor

Tenor secundus

Basis

Hoc e - nim bo-num est

Hoc e - nim bo-num est et ac-cep - -

Hoc

5

Resolutio

Hoc e - - nim

et ac-cep - - tum co - - ram De - -

Superius ad septimas

Hoc e - - nim bo-num est et ac -

- tum co - ram De - o (De - - - - o)

e - nim bo-num est et ac-cep - - tum co -

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qui omnes ho - mi - nes vult sa - lu - os _____ fie - ri

qui omnes ho - mi - nes vult sa - lu - os fi - e - ri [vult _____ sa -

ho - mi - nes vult sa - lu - os _____ fie - ri et

- mi - - - nes qui omnes ho - mi - nes

- os fie - ri [vult sa - lu - os fie - ri] vult sa - lu - os _____ fie - ri et

25

et ad ag - ni - ti - o - nem ve -

- lu - os fi - e - ri] et ad ag - ni - ti - o - nem

ad ag - ni - ti - o - nem ve - ri - ta - tis ve - ni -

vult sa - lu - os fie - ri et ad ag - ni - ti - o - nem ve - ri - ta -

ad ag - ni - ti - o - - - nem ve - ri - ta - - - tis ve -

39

di - a - tor De - i et ho - mi - num

ho - mi - num [et ho - mi - num] ho - - mo

et ho - mi - num ho - mo

- - i et ho - mi - num (et ho - mi - - - num) ho -

et ho - mi - - - num ho - - - mo Chris -

44

ho - mo Chris - tus Je - sus qui

Chris - tus Je - sus qui de - dit re - demp - ti -

Chris - tus Je - sus qui de - - dit re -

- mo Chris - tus Je - sus qui de - dit qui

- tus Je - sus Chris - tus Je - sus Chris - - tus Je -

49

de - dit re - demp - ti - o - nem
 - o - nem se - met i - psum
 - demp - ti - o - nem se -
 de - dit re - demp - ti - o - nem se - met i -
 - sus qui de - dit re - demp - ti - o - nem se -

53

se - met i - psum pro om - ni - bus
 se - met i - psum pro om - ni - bus pro om - ni - bus [pro
 - met i - psum pro om - ni - bus pro om - ni - bus
 - - psum pro om - ni - bus se - met i - psum
 - met i - psum pro om - ni - bus

58

- bus, pro om - ni - bus cu - - ius tes - ti -
 om - - ni - bus] cu - ius tes - ti - mo -
 cu - - ius tes - ti - mo - ni - um tem - po - ri -
 pro _____ om - ni - bus cu - ius tes - ti - mo - ni - um tem - po -
 cu - ius _____ tes - ti - mo - ni - um tem -

58

63

- mo - ni - um tem - po - ri - bus su - is con - fir - ma - tum
 - ni - um tem - po - ri - bus _____ su - is con - fir - ma - - - tum
 - bus su - is con - fir - ma - tum est
 - ri - bus su - is con - fir - ma - tum est con - fir - ma -
 - po - ri - bus su - is con - fir - ma - - - tum

63

68

est in quo po - si - tum sum e -
 est in quo po - si - tum sum e -
 in quo po - si - tum sum e - go
 tum est in quo po - si - tum sum e -
 est in quo po - si - tum e -

68

73

go prae - di - ca - tor et a - pos - to -
 go prae - di - ca - tor et a - pos - to - lus prae -
 prae - di - ca - tor et a - pos - to - lus
 go prae - di - ca - tor prae - di - ca - tor et -
 go prae - di - ca - tor prae - di - ca - tor

73

78

lus prae-di-ca-tor

di-ca-tor et a-pos-to-lus prae-di-ca-tor

prae-di-ca-tor et a-pos-to-lus

a-pos-to-lus prae-di-ca-tor et a-pos-to-lus prae-

et a-pos-to-lus [prae-di-ca-tor et a-pos-to-lus]

78

83

et a-pos-to-lus.

-tor et a-pos-to-lus.

-lus et a-pos-to-lus.

-di-ca-tor et a-pos-to-lus.

prae-di-ca-tor et a-pos-to-lus.

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