



PARACLETE PRESS

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Trahe me post te

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 *Trahe 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.

* All eight of these canonic motets are available at www.paracletepress.com

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.

Trahe me post Te, Virgo Maria

Canon at the third between Soprano 1 and Soprano 2

by

Francisco Guerrero

Transcribed and edited by Donald James

Trahe me post te, Virgo Maria. Curremus in odorem unguentorum tuorum.
Draw me after you, Virgin Mary. We shall run towards the fragrance of your ointments.

Quam pulchra es et quam decora, charissima in coeli.
How beautiful you are and how graceful, the dearest object in heaven.

(Song of Solomon: chapter 7: verses 7 and 8)
Statura tua assimilata est palmae et ubera tua botris.
This thy stature is like to a palm tree and thy breasts to clusters of grapes.

Dixi, ascendam in palmam et apprehendam fructus eius
I said I will go up to the palm tree and I will take hold of the boughs thereof

Et erunt ubera tua sicut botri vinea
Now also thy breasts shall be as clusters of the vine

Et odor oris tui sicut odor malorum.
And the smell of thy nose like apples.

Trahe me post te

Canon at the 3rd between Soprano 1 and Soprano 2

SSATB a cappella

Transcribed and edited by Donald James

Francisco Guerrero

Superius

Superius

Altus

Tenor

Basis

For rehearsal only

$\text{♩} = 76$

Tra - he me post te

Tra - he me post te, Vir -

4

Resolutio

Ad tertiam

Tra - he me post te Vir - go

Tra - he me post te Vir - go Ma - ri - a

post te [Tra - he me post te] Vir - go Ma - ri -

Vir - go Ma - ri - a Vir - go Ma -

- go Ma - ri -

9

Ma - ri - a Tra - - he me

Tra - he me post te Vir - go

- a Tra - he me post te, Vir - go Ma -

- ri - - - a [Vir - go Ma - ri - - -

- a Tra - he me post te, Vir -

9

13

post te Vir - go Ma - ri - a

Ma - ri - a cur - re - mus in o -

- ri - - - a, Vir - go Ma - ri - - a cur -

- a] Vir - go Ma - - ri - - a, cur - re - mus in o -

- go Ma - ri - - - a cur - re - mus in o -

13

17

cur - re - mus in o - do - rem un - guen - to -

- do - rem un - guen - to - - rum tu - - o

- re - mus _____ in o - do - - rem un - guen - to - rum _____ tu - o -

- do - - - - rem un - guen - to - rum tu - o

- do - - - - rem un - guen - to - rum tu - o - rum

17

21

- rum tu - o - - - rum

- - rum Quam pul - chra

- rum [un - guen - to - rum tu - o - rum] tu - o - -

- - rum [un - guen - to - rum tu - - o - - -

un - guen - to - - - rum tu - o - rum _____

21

25

Quam pul - chra es _____ et quam de - co - ra

es et quam de - co - ra

- rum Quam pul - chra es et quam de - co - - - ra

- rum] Quam pul - chra es et quam de - co - ra -

Quam pul - chra es _____ et quam _____ de - co - ra

25

cha - ris - si - ma in _____ de - li -

cha - ris - si - ma in de - li - - - ti - is

cha - ris - si - ma in de - li - - - ti - is [de -

cha - ris - si - ma [cha - ris - si - ma] in de - li - - - ti -

cha - ris - si - ma in de - li - - - ti - is [in -

30

30

35

ti - is sta - tu - ra tu -

sta - tu - ra tu - a

li - ti - is] sta - tu - ra tu -

is] sta - tu - ra tu - a

de - li - ti - is] sta - tu - ra tu - a [sta - tu - ra tu -

35

39

a as - si - mi - la - ta

as - si - mi - la - ta est pal -

a as - si - mi - la - ta - est pal - mae [as - si - mi -

as - si - mi - la - ta est pal - mae

a] as - si - mi - la - ta est pal - mae as - si - mi - la - ta est pal -

39

44

est pal - mae et u - - be - ra tu -
- mae et u - - be - ra tu - a - tris
- la - ta est pal - - - mae] et
[as - si - mi - la - - - est pal - mae] et u - -
et u - be - ra

48

- - a bo - tris Di -
Di - - xi
u - be - ra tu - a bo - - tris, Di - - xi
be - ra tu - - - a bo - tris, Di - - xi
tu - a bo - - - tris Di - xi

53

xi as - cen-dam in pal - mam et

as - cen-dam in pal-mam et ap-pre - hen-dam fruc -

as - cen-dam in pal - mam, et ap-pre - hen - dam fruc - tum

as - cen-dam in pal-mam et ap-pre - hen - dam

as - cen-dam in pal-mam et

53

ap-pre - hen-dam fruc - tum ei - us

tum ei - us et e - runt u -

ei - us et e - runt u - be-ra

et ap-pre - hen-dam fruc - tum ei -

ap-pre - hen-dam fruc - tum ei - us

58

58

62

et e - runt u - be - ra tu - - - a

- be - ra tu - - - a si - - - cut

tu - a [u - be - ra - - - tu - a] si - -

- us u - be - ra tu - a si - -

et e - runt u - be - ra tu - - - a

62

si - - cut bo - - tri vi - ne - ae

bo - - tri vi - ne - ae et

- cut si - cut bo - tri vi - - - ne - ae et

- cut bo - - tri vi - ne - ae et o -

si - cut bo - tri vi - ne - ae [vi - ne - ae] et

66

71

et o - dor o - ris tu - i

o - dor o - ris tu - i si - cut o -

o - dor o - ris tu - i si - cut -

- dor o - ris tu - i o - dor o - ris tu - i si - cut o -

o - dor o - ris tu - i et o - ris tu - i si -

75

si - cut o - dor ma - lo - rum

- dor ma - lo - rum et o - dor

o - dor ma - lo - rum

- - - dor ma - lo - rum et

- cut o - dor ma - lo - rum et od - or

79

et o - dor o - ris tu - i si - cut o -

o - ris tu - i si - cut o - dor ma - lo - -

et o - dor o - ris tu - - i si - cut o - dor

o - - dor o - ris tu - i si - cut o - dor

o - ris tu - i si - cut o - dor ma - lo - -

79

84

- dor ma - - lo - rum.

- rum si - cut o - dor ma - lo - rum.

ma - lo - rum, ma - - lo - rum.

ma - lo - - - rum.

- - - rum ma - lo - - - rum.

84

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