



PARACLETE PRESS

General
PPM01325
\$2.20

Ambulans Jesus

Francisco Guerrero
(1527–1599)

Edited and Transcribed by
Donald James

AATBB 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”. He also writes for altos, tenors and basses—male voices—this is a piece about fishermen, so there are no trebles/sopranos present.

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.

Ambulans Jesus

Canon at the between Alto 1 and Alto 2

by

Francisco Guerrero

Transcribed and edited by Donald James

Ambulans Jesus iuxta mare Galileae
Now as Jesus walked by the sea of Galilee

Vidit duos fratres, Simonem qui vocatur Petrus et Andream fratrem eius
He saw two brothers, Simon who was called Peter and Andrew his brother,

Mittentes rete in mare erant enim piscatores
Casting a net into the sea; for they were fishers.

Et ait illis Venite post me
And Jesus said unto them, 'Come ye after me,

Et faciam vos fieri piscatores hominum
And I will make you to become fishers of men'.

At illo continuo relictis retibus secuti sunt eum.
And straightway they forsook their nets, and followed him.

The Gospel according to St. Mark: chapter 1: verses 16 to 18

Ambulans Jesus

AATBB a cappella
Canon at the second between Alto 1 and Alto 2
for the Feast of St. Andrew: 30th November

Transcribed and edited by Donald James

Francisco Guerrero

Superius 1

Superius 2

Altus

Tenor

Basis

This section contains five staves of musical notation for voices. The first four staves (Superius 1, Superius 2, Altus, Tenor) are in common time (indicated by a 'C') and have treble clefs. The fifth staff (Basis) is in common time and has a bass clef. All staves begin with a B-flat key signature.

Alto 1 $\text{d} = 86$

Ad secundam

Alto 2

Tenor

Baritone

Bass

This section contains five staves of musical notation for voices. The first three staves (Alto 1, Alto 2, Tenor) are in common time (indicated by a 'C') and have treble clefs. The last two staves (Baritone, Bass) are in common time and have bass clefs. The tempo is marked as d = 86. The instruction "Ad secundam" is written above the Alto 2 staff.

4

- bu - lans Je - sus Resolutio

Am - bu - lans Je - sus

- lans Je - sus

jux - ta ma - re Ga - li - le - ae

jux - ta ma - re Ga - li - le - ae

jux - ta ma - re Ga - li - le - ae [jux - ta ma - - -]

- ta ma - re Ga - li - le - ae [Ga - li - le - ae] Ga -

This section shows the continuation of the musical notation for the voices. The lyrics are written below the notes. The vocal parts are: Alto 1, Alto 2, Tenor, Baritone, and Bass. The music is in common time (indicated by a 'C') and has a B-flat key signature. The tempo is marked as d = 86. The instruction "Resolutio" is written above the Tenor staff.

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9

- ae vi - dit du - os fra - tres

ma - re Ga - li - le - ae vi - dit du - os fra -

[Ga - li - le - ae] vi - dit du - os fra - tres Si - mo - nem

- re Ga - li - le - ae] vi - dit du - os fra - tres [vi - dit du - os

- li - - le - ae vi - dit du - os fra -

9

Si - mo - nem qui vo - ca - tur Pet - rus et An - dre -

- - tres Si - mo - nem qui vo - ca - tur Pet - rus

qui vo - ca - tur Pet - rus Si - mo - nem qui vo - ca - tur

fra - tres} Si - mo - nem qui vo - ca - tur Pet - rus et

- tres Si - mo - nem qui vo - ca - tur Pet - rus et

14

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19

- am fra - - trem e - - ius
et An - dre - am fra - - trem e - - ius
Pet - rus et An - dre - am et An - dre - am fra - - trem
et An - dre - am et An - dre - am fra - - trem
An - andre - - am et An - andre - am fra - - trem

19

24

mit - ten - tes re - te in ma - re e - rant e -
mit - ten - tes re - te in ma - re
e - ius mit - ten - tes re - te in ma - re e - rant e -
- trem e - ius mit - ten - tes re - te in ma - - re e -
e - ius mit - ten - tes re - te in ma - - re

24

29

- nim pis - ca - to - - res
e - rant e - nim pis - ca - to - - res
- impis-ca - - to - res Et
- rant e - - nim pis - ca - to - - res Et
e - rant e - nim [e - rante - nim] pis - ca - to - res

34

- it il - lis: "Ve - ni - te post
Et a - it il - lis: "Ve - ni -
a - it il - lis [et a - it il - lis] "Ve - ni - te post
a - it il - lis: "Ve - ni - te post me
Et a - it il - lis: "Ve - ni - te, ve - ni -

39

me ve - ni - te post _____ me et
me [ve - ni - te post _____ te] et fa - ci -
[ve - ni - te post me] ve - ni - te post me

39

fa - ci - am vos fi - e - ri pis - ca - to - res ho -
et fa - ci - am vos fi - e - rit pis -
- am vos fi - - e - ri pis - - ca - to - res
et fa - ci - am vos fi - e - ri

44

48

53

58

- nu - o re - lic - tis re - ti - bus se -
[at il - li con-ti - nu - o] re - lic - tis re - ti - bus
- ti nu - o re - lic - tis re - ti - bus [re - lic - tis -
- o] con-ti - nu - o re - lic - tis re - ti - bus
 re - lic - tis re - ti - bus re - lic - tis

58

63

- cu - ti sunt e - um [se -]
 se - cu - ti sunt e - um
 re - - - ti - bus] se - - - cu - ti
 [re - lic - tis re - ti - bus] se - cu - ti sunt e - - -
 re - ti - bus se - cu - ti sunt e - - -

63

67

- cu - ti __ sunt e - um] se - cu - ti sunt _____

[se - cu - ti __ sunt e - um] se - -

sunt __ e - - - - - um se - cu -

- - um [se - cu - ti sunt _____ e - - - - - se -

um (e - um) se -

67

e - - - - - um.

- cu - ti sunt _____ e - - um.

- - - - ti sunt _____ e - - - - um.

- um] se - cu - ti sunt e - - um.

- cu - ti sunt [se - cu - - ti ____ sunt __ e - - um.

71

[se - cu - - ti ____ sunt __ e - - um] um.

cu - ti sunt [se - cu - - ti ____ sunt __ e - - um.] um.