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Dum complerentur dies

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, *Trabe me post te*, is a canon at the third because the Virgin is Mother, Daughter and Spouse. The motet *Dum compleveruntur* has nothing to suggest a canon. However, Guerrero writes a canon at the fifth.

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.

* 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 staff are original.

Accidentals above the notes are editorial—they refer to Musica Ficta.

Dum Complerentur

Canon at the fifth between Soprano and Tenor

by
Francisco Guerrero

Transcribed and edited by Donald James

Dum complerentur dies Pentecostes,
And when the day of Pentecost was fully come.

Erant omnes pariter in oedem loco.
They were all with one accord in one place.

Et factus est repente de coelo sonus tanquam advenientis spiritus vehementis,
And suddenly there came a sound from heaven as of a rushing mighty wind,

Et replevit totum domum ubi erant sedentes.
And it filled all the house where they were sitting.

Et apparuerunt illis dispartite linguae tanquam ignis,
And there appeared unto them cloven tongues like as of fire,

Sedit super singulos eorum et repleti sunt omnes Spiritu Sancto,
And it sat upon each of them. And they were all filled with the Holy Ghost,

Et coeperunt loqui variis linguis magnalia Dei: Alleluia.
And began to speak with other tongues, praising God: Alleluia.

The Acts of the Apostles: chapter 2: verses 1–4

Dum complerentur dies

SAATB a cappella

Canon at the 5th between Tenor and Bass

Transcribed and edited by Donald James

Francisco Guerrero

Superius

Altus

Altus Secundus

Tenor

Basis

$\text{♩} = 96$

Dum com - ple -

Dum com - ple - ren - tur di - es Pen - te - cos -

For rehearsal only

5

ren - tur di - es Pen - te - cos - tes [di - es Pen - te -

tes [di - es Pen - te - cos - tes] di - es Pen - te - cos - tes [di -

Dum com - ple - ren - tur di - es Pen - te - cos - tes

Resolutio

Tenor in diapente

Dum

Dum com - ple - ren -

5

10

- cos - tes] di - es Pen - te - cos - tes

- es Pen - te - cos - tes (di - es Pen - te - cos - tes)] e - rant

[di - es Pen - te - cos - tes] e - rant om - nes

com - ple - ren - tur di - es Pen - te - cos - tes

- tur di - es Pen - te - cos - tes e - rant

10

15

e - rant om - nes pa - ri - ter

om - nes pa - ri - ter in

pa - ri - ter [e - rant om - nes pa - ri - ter] in

e - rant om - nes pa - ri - ter in

om - nes pa - ri - ter in e - o - dem lo - co

15

19

in e - o - dem lo - co et fac -
 e - o - dem lo - - - co et fac - tus est re - pen -
 e - - - o - dem lo - co et
 e - o - dem lo - co et
 et fac - - tus est re - pen -

23

- tus est re - pen - te de coe - lo so - - - nus tan -
 - - - te et fac - tus est re - pen - te
 fac - tus est re - pen - te de coe - lo so - - -
 fac - - tus est re - pen - te de coe - lo so - nus
 - te de coe - lo so - nus tan -

27

quam ad - ve - ni - en - tis spi - ri - tus
 de coe - lo so - nus tan - quam ad - ve - ni -
 nus tan - quam ad - ve - ni - en -
 tan - quam ad - ve - ni - en - tis spi - ri -
 quam ad - ve - ni - en - tis spi - ri - tus ve - he - men

31

ve - he - men - tis et re -
 en - tis spi - ri - tus ve - he - men -
 tis spi - ri - tus ve - he - men -
 tus ve - he - men - tis et re - ple - vit to -

45

runt il - lis et ap -
 et ap - pa - ru - e - runt il - lis
 et ap - pa - ru - e - runt il - lis
 et ap - pa - ru - e -
 ap - pa - ru - e - runt il - lis

49

- pa - ru - e - runt il - lis dis - per - ti - tae lin - guae
 [et ap - pa - ru - e - runt il - lis] dis - per - ti -
 [et ap - pa - ru - e - runt il - lis]
 runt il - lis dis - per - ti - tae
 dis - per - ti - tae lin - guae dis -

54

tan - quam ig - nis

tae lin - guae tan -

dis - per - ti - tae lin - guae tan - quam ig - nis [ig -

lin - guae dis - per - ti - tae lin - guae tan -

per - ti - tae lin - guae tan - quam ig - nis

54

58

(ig - nis) se - dit quam su -

quam ig - nis se - dit quam su - per

- nis] se - dit quam su - per sin - gu - los e -

quam ig - nis se -

se - dit quam su - per sin - gu -

58

62

- per sin-gu - los e - o - - rum et re-ple - ti
 sin-gu - los et re - ple - ti
 o - - - - - rum et re - ple - ti
 - dit quam su - per sin - - - gu - los e - o - - rum
 - los e - o - - rum et re - ple - ti -

62

67

sunt om - - nes Spi - ri - tu Sanc - - - - -
 sunt om - nes Spi - ri - tu - - - - -
 sunt om - nes Spi - ri - tu Sanc - - - - - to - - - - -
 et re - ple - ti sunt om - - - nes
 sunt om - - - nes Spi - ri - tu -

67

72

to et coe-pe-runt lo

Sanc-to [Sanc-to] et coe-pe-runt lo

(Sanc-to)

Spi-ri-tu Sanc-to

Sanc-to

72

77

qui et coe-pe-runt lo qui va-

qui (lo qui)

et coe-pe-runt lo qui va-ri-is lin-

et coe-pe-runt lo

et coe-pe-runt lo qui va-

77

81

ri - is lin - guis va - ri - is
 va - ri - is lin - - guis [va - ri - is lin - guis]
 guis va - ri - is
 qui va - ri - is
 ri - is lin

85

lin - - guis mag - na - li - a De - - i mag - na - li - a De -
 va - ri - is lin - - guis mag - na - li - a De -
 lin - - guis mag - na - li - a De - i [mag - na - li - a
 lin - - guis mag - na - li - a De -
 guis mag - na - li - a De - i

90

- i Al - le - lu - ya [Al - le - lu - ya] Al -
 - i De - i Al - le - lu - ya [Al - le - lu - ya] Al -
 De - i] Al - le - lu -
 - i Al - le - lu - ya
 Al - le - lu - ya Al -

95

- le - lu - ya Al - le - lu - ya.
 - le - lu - ya Al - le - lu - ya Al - le - lu - ya.
 - ya Al - le - lu - ya.
 Al - le - lu - ya.
 - le - lu - ya Al - le - lu - ya.
 - le - lu - ya Al - le - lu - ya.

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