

Missa "ISTE SANCTUS"

Published in 1582^{AD} by *Francisco Guerrero* (d. 1599)

BENEDI.

♩ = 95

(a) Three Sopranos

Be - ne - dí - ctus qui vé - - - nit, be -

PRO LEGE

(b) Three Sopranos

Be - ne - dí - ctus qui vé -

PRO LEGE

Three Altos

Three Tenors

Be - ne - dí - ctus

PRO LEGE

Detailed description: This system contains the first five measures of the musical score. It features four staves: (a) Three Sopranos, (b) Three Sopranos, Three Altos, and Three Tenors. The key signature is one sharp (F#) and the time signature is common time. The tempo is marked as quarter note = 95. The lyrics are: (a) Sopranos: 'Be - ne - dí - ctus qui vé - - - nit, be -'; (b) Sopranos: 'Be - ne - dí - ctus qui vé -'; Altos: (rest); Tenors: 'Be - ne - dí - ctus'. A red instruction 'PRO LEGE' is placed below the lyrics for the Sopranos and Tenors.

6

(a)

- ne - dí - ctus qui vé - nit, _____ be - ne - dí - ctus qui _____

(b)

- nit, be - ne - dí - ctus qui vé - nit, be - ne - dí -

A

Be - ne - dí - ctus qui vé - nit,

PRO LEGE

T

qui vé - - - - nit, be -

PRO LEGE

Detailed description: This system contains measures 6 through 10. It features four staves: (a) Three Sopranos, (b) Three Sopranos, A (Alto), and T (Tenors). The key signature is one sharp (F#) and the time signature is common time. The lyrics are: (a) Sopranos: '- ne - dí - ctus qui vé - nit, _____ be - ne - dí - ctus qui _____'; (b) Sopranos: '- nit, be - ne - dí - ctus qui vé - nit, be - ne - dí -'; Alto: 'Be - ne - dí - ctus qui vé - nit,'; Tenors: 'qui vé - - - - nit, be -'. A red instruction 'PRO LEGE' is placed below the lyrics for the Alto and Tenors.

11

(a)

 vé - - - - nit, be - ne - dí - ctus qui
 PRO LEGE

(b)

 - ctus qui vé - nit, be - ne - dí - ctus qui vé -

A

 be - ne - dí-ctus qui vé - - - - nit, be-

T

 - ne - dí - ctus qui vé - nit, PRO LEGE

In measure 16, Guerrero basically uses an A minor-minor 7th chord followed by an F# half-diminished 7th chord—which he resolves correctly. In measure 28, he again uses an F# half-diminished 7th chord. Regarding this, please read the quotation on the following page, taken from the *New Grove Dictionary of Music and Musicians*.

16

(a)

 vé - nit, qui vé - nit in nó - mi - ne Dó
 ET A VERBIS

(b)

 - nit, be - ne - dí - ctus qui vé - nit in nó - mi - ne
 ET A VERBIS


A


 - ne - dí-ctus qui vé - - nit


T

 dí - ctus qui vé - - nit

21

(a) 

(b) 

A 

T 

New Grove:

Both in his own epoch and for more than two centuries after his death, Guerrero remained a favorite composer in Spanish and Spanish-American cathedrals because he wrote eminently singable, diatonic lines and wove his melodic strands through a functional harmonic fabric that often anticipates 18th-century harmonic usage. Much more than either Morales or Victoria his works were copied and recopied for cathedral use in the New World after 1700. To prove how proleptic ["advanced"] was his harmonic sense, his *Magnificat secundi toni* when published in 1974 from an anonymous 18th-century copy in Lima Cathedral was mistakenly taken to be an 18th-century work.

26

(a) 

(b) 

A 

T 

30

(a)
 nó - mi - ne Dó - - - - - mi - ni, in **ET AV.**

(b)
 ni, in nó - mi - ne Dó - mi - ni, in **ET A VERBIS**

A
 Dó - mi - ni, in nó - mi - ne Dó - mi - ni, in **ET AV.**

T
 - mi - ni, in **PRO LEGE**

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34

(a)
 nó-mi-ne Dó - - - mi - ni. **Hosanna ut supra**

(b)
 nó-mi - ne Dó - mi - - - ni. **Hosanna ut supra**

A
 nó-mi-ne Dó - - - - mi - ni. **Hosanna ut supra**

T
 nó-mi-ne Dó - - - - mi - ni. **Hosanna ut supra**