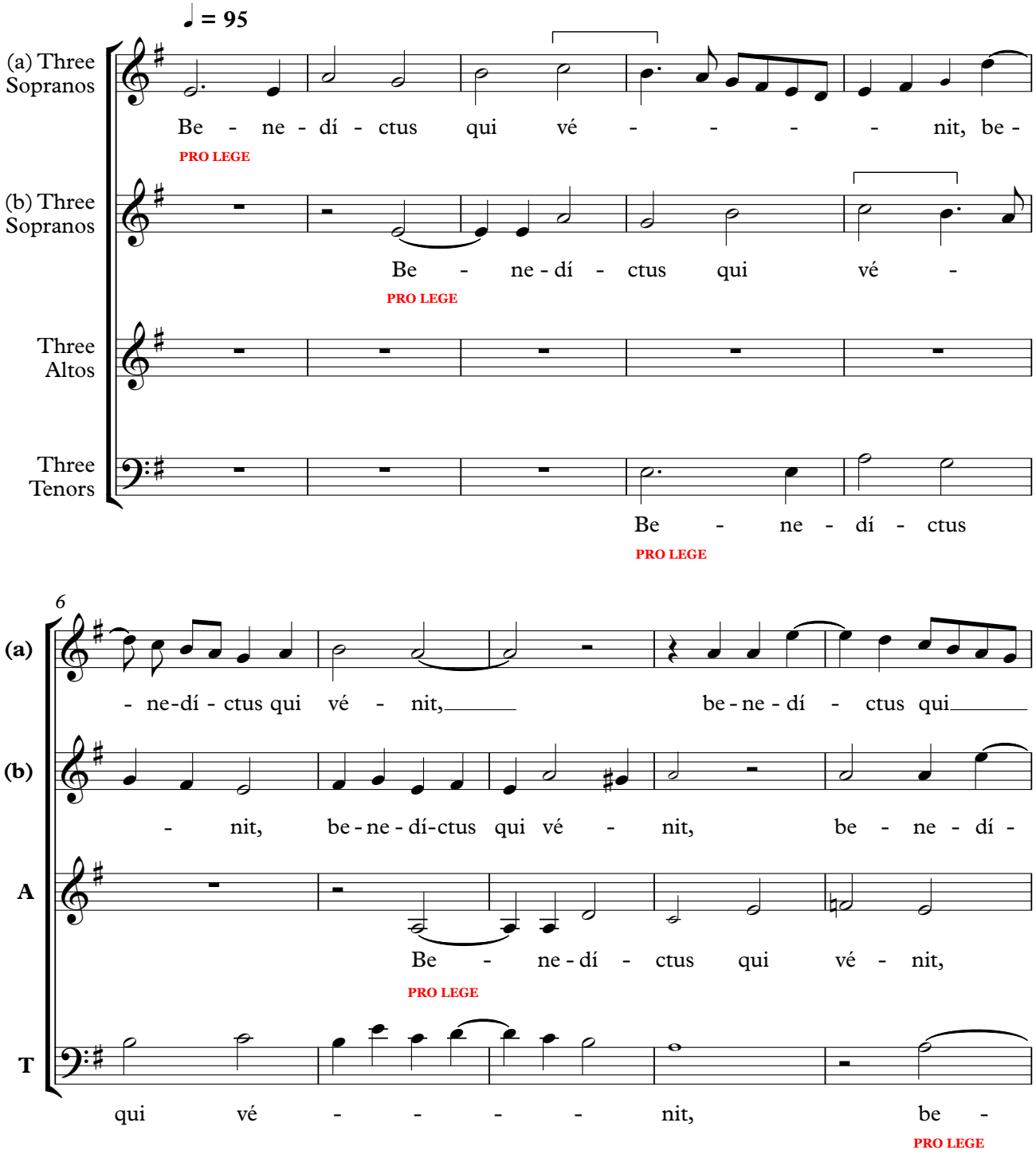
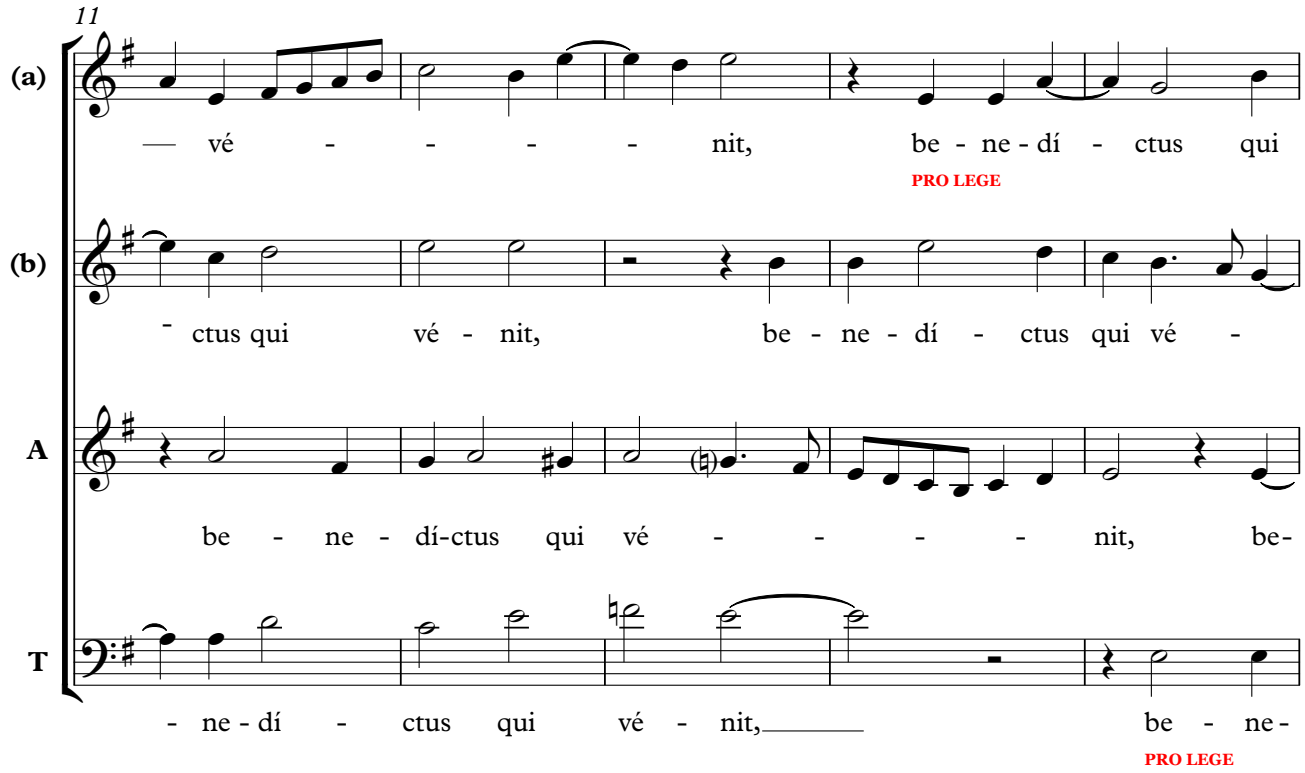
Benedi.

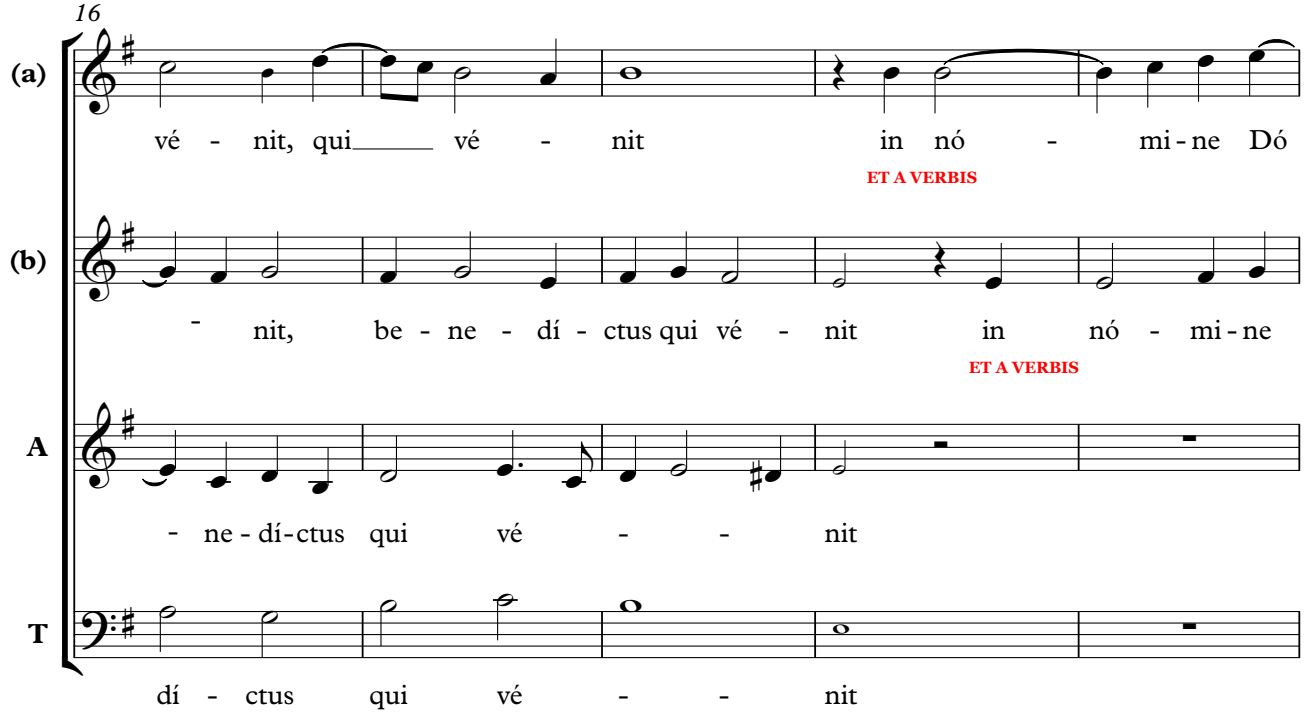
Missa "Iste Sanctus"

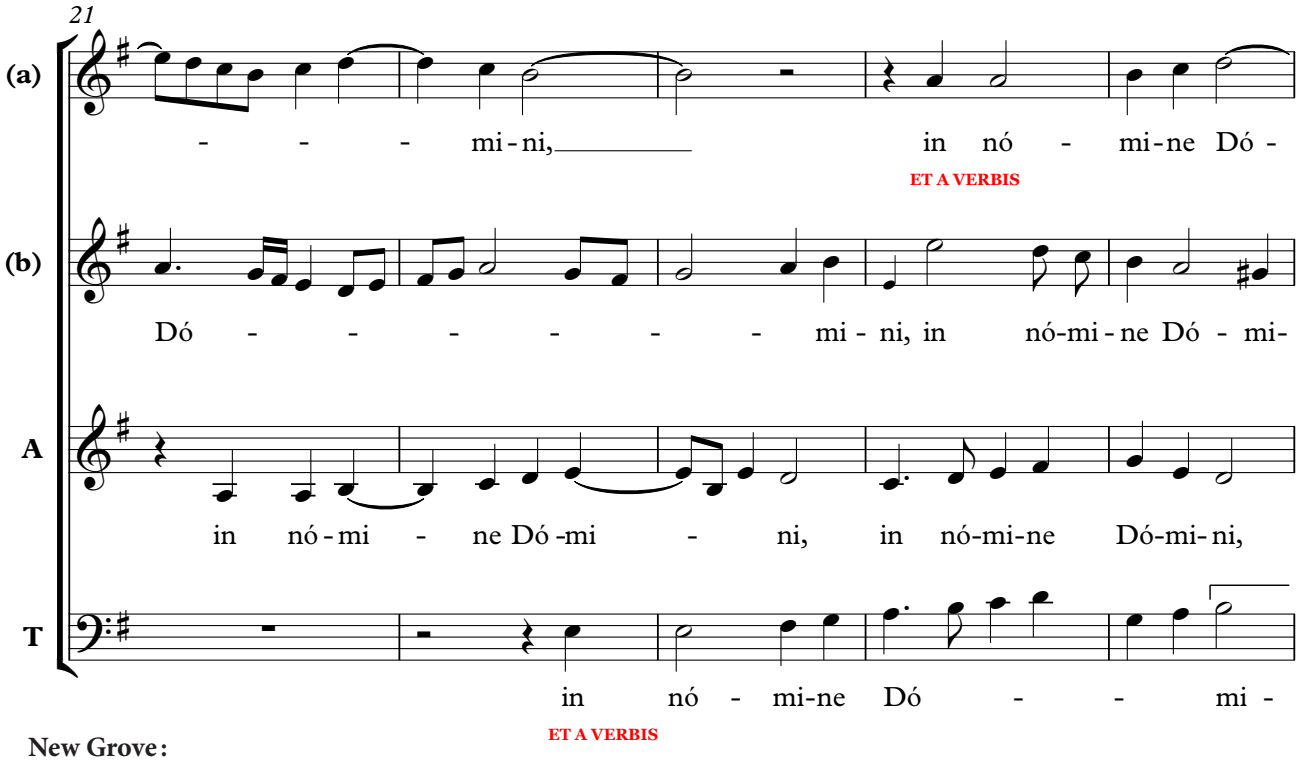
Published in 1582 AD by *Francisco Guerrero* (d. 1599)



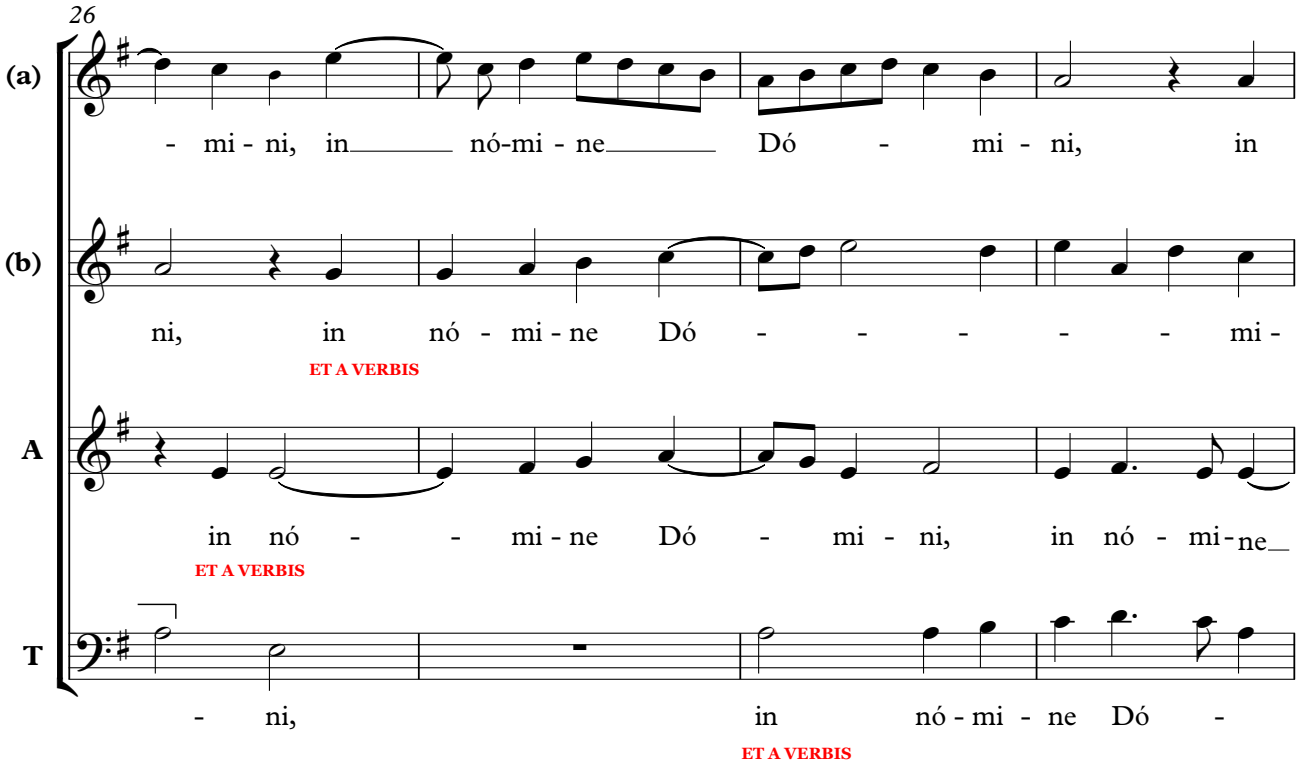


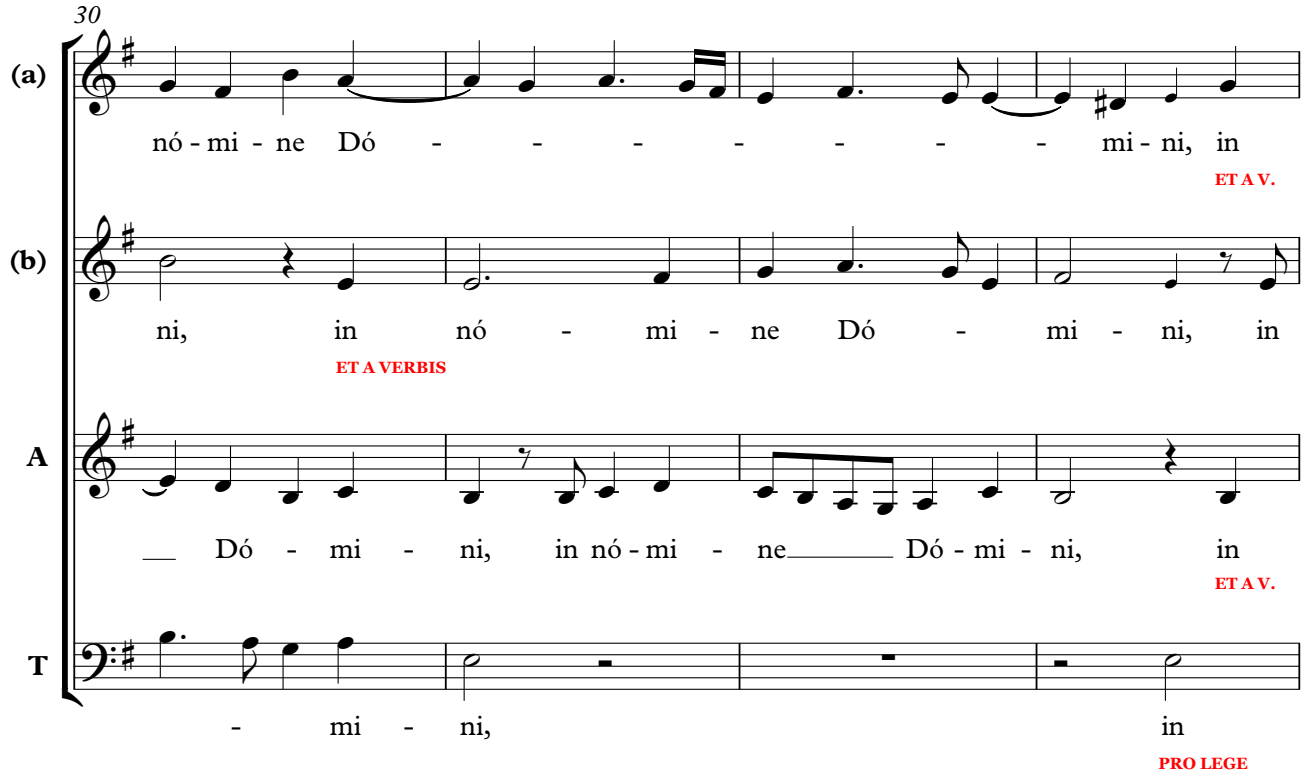
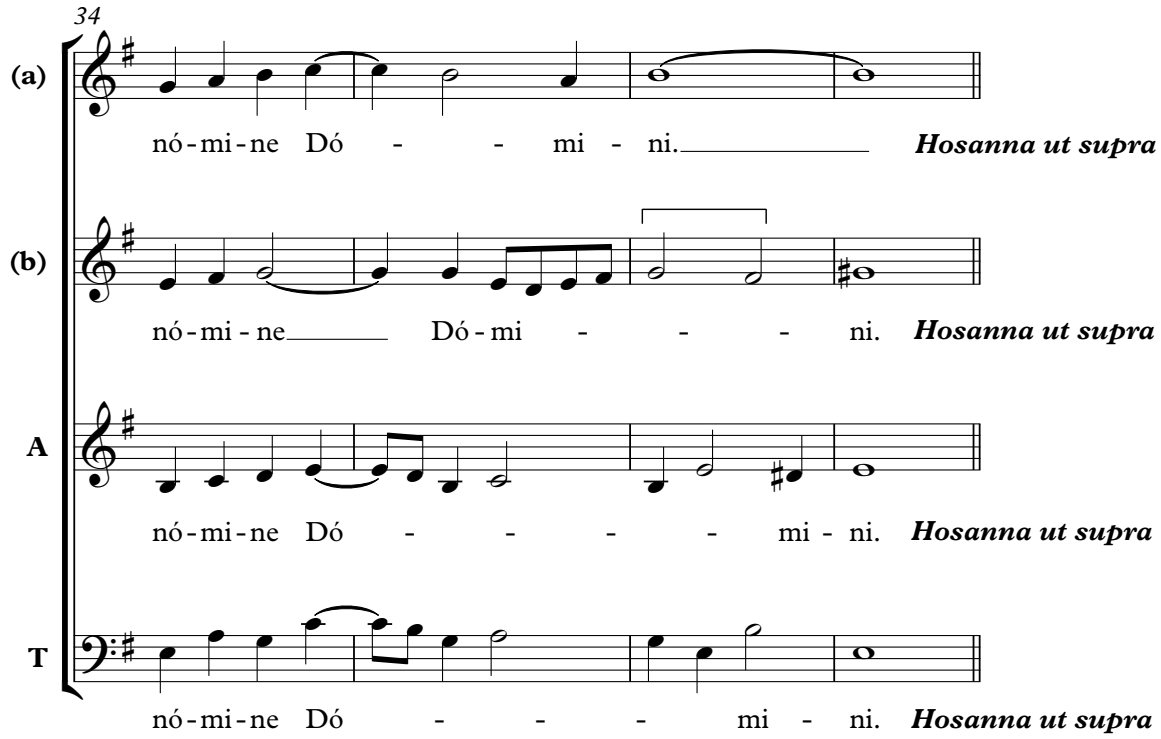
In measure 16, Guerrero basically uses an A minor-minor 7th chord followed by an F# half-diminished 7th chord—which he resolves correctly. In measure 28, he again uses an F# half-diminished 7th chord. Regarding this, please read the quotation on the following page, taken from the *New Grove Dictionary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





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.

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