Missa “Iste Sanctus”
Published in 1582AD by Francisco Guerrero (d. 1599)

\( \text{BENEDI.} \)

\( \text{PRO LEGE} \)

\( \text{a) Three Sopranos} \)

\[ \text{Be-ne-di-ctus qui vé-nit, be-} \]

\( \text{b) Three Sopranos} \)

\[ \text{Be-ne-di-ctus qui vé-} \]

\( \text{Three Altos} \)

\[ \text{Be-ne-di-ctus} \]

\( \text{Three Tenors} \)

\[ \text{Be-ne-di-ctus qui vé-nit, be-ne-di-} \]

\( \text{A} \)

\[ \text{Be-ne-di-ctus qui vé-nit,} \]

\( \text{T} \)

\[ \text{qui vé-nit, be-} \]
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.
nó-mi-ne Dó-mi-ni, in
ni, in nó-mi-ne Dó-mi-ni, in
— Dó-mi-ni, in nó-mi-ne Dó-mi-ni, in

PRO LEGE

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