

**T**HIS CREDO by Laurent Chaumonot takes bits and pieces from Machaut's *Messe de Nostre Dame*. The plainsong is similar to Credo I in Pothier's *Editio Vaticana* but is not identical. It's from a 14th-century manuscript: <http://www.ccwatershed.org/5985/> [Comparing the 14th century manuscript to the *Liber Usualis* version can demonstrate the limitations of the Solesmes "rhythm dots."]

**About the Mass:** The date of composition for Canon Machaut's *Messe de Nostre Dame* is not known. Willi Apel believes it was "one of his earliest works" based on certain notations used (cf. *Notation of Polyphonic Music*, page 345). Anne Robertson disagrees, thinking Machaut was close to sixty when he wrote it, and has put together evidence suggesting this Mass was composed for a special reason. It was to be performed each week at a Reims Cathedral side altar—Votive Mass of the Blessed Virgin—for the intentions of Machaut and his brother Jean (also a Canon at Reims) while they were alive; and was to continue after they died. It seems Machaut left an endowment to pay the priest's stipend, and also payment for the singers. Records indicate it continued at least into the beginning of the 15th century. The Kyrie for *Messe de Nostre Dame* uses the mathematical techniques of isorhythm ("talea" and "color"), but the musical result does not sound mathematical at all; it's really beautiful. Indeed, the admirable restraint of the entire Mass seems consistent with "Docta Sanctorum Patrum," issued by Pope John XXII circa 1324AD.

Father Machaut's use of parallel octaves seemingly contradicts the rules of counterpoint as described by theorists in that century; but the truth is more complicated. For more, see page 86 of *Machaut's Music: New Interpretations* (Boydell & Brewer, 2003). In a nutshell, not all the voices were considered to be "contrapuntal"—but only in relationship to the tenor.

**AVIGNON PAPACY** (popes living in Southern France) = 1309AD to 1377AD

**WESTERN SCHISM** (confusion over true pope) = 1378AD to 1417AD

**Fr. Guillaume de Machaut** = Born approx. 1300AD and died 1377AD

## CREDO I • With 14th-Century Harmonies by Machaut

A sixth-century legend claiming that each Apostle wrote different sections of the Creed is reflected in this 14th-century manuscript:

*Saint Peter*

Priest

S M F R M S L

Cré - do in ú - num dé - um

Tenor

L Te L

pá - trem

3

L S F S S M F S S S F L S S M F S S S

o - mni - pot - én - tem fa - ctó - rem cé - li et tér - re vi - si - bí - li - um

*Saint Andrew*

6

S F M R R L Te L S F S L S S

ó - mni - um et in - vi - si - bí - li - um

Soprano

M F S S

et in ú - num

8

S F M R M S L L Te L L L L S F S L S S

dó - mi - num Jhé - sum Chrí - stum fí - li - um dé - i u - ni - gé - ni - tum

♩ = 80

11

L L S M F Si L L F F S L S L Te L S F M L Te L S F M R M F

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

R F M L Di R R L T Di R D R L T L T D

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

L F S F M R R F M R L R F S L S F

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

R R M R Di R L R L S F L M F R D R D R

et ex pá - tre ná - tum án - te ó - mni - a sé - cu - la dé - um de

20

M R D R T Di R M R D R M F S L Te L S L Te L S F M R M R Di R

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

T L Si L D T L S L T L T Si R Si R R D T L Si L

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

S R M Di R D S F F M F M R L R R S L M F M R

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

M F M R Di M F S S R R M S F S L S F M L S M D M R Di R

dé - o lú - men de lú - mi - ne dé - um vé - rum de dé - o vé - ro

27

F R M F S M F R M F S M S L...L Te L

**Tenor** gé - ni - tum non fá - ctum con - sub - stan - ti - á - lem pá - tri per quem

31

L S F S L S S M F S S S F M

**Soprano** ó - mni - a fá - cta sunt qui pró - pter nos hó - mi - nes

33

R M F S S S S S S S F L S S

et pró - pter nó - stram sa - lú - tem de - scén - dit de cé - lis

♩ = 80

35

L L S M F Si L L F F S L S L Te L S F M R

et in - car - ná-tus est de spí - ri - tu sán - cto ex

R F M L Di R R L T Di R R D L

et in - car - ná-tus est de spí - ri - tu sán - cto ex

L F S F M R R F M R R L R

et in - car - ná-tus est de spí - ri - tu sán - cto ex

R R M R Di R L R L S F L L M F

et in - car - ná-tus est de spí - ri - tu sán - cto ex

44

M R D R M F S L Te L S L Te L S F M R M R Di R

ma - rí - a vír - - gi - ne et hó - mo fá - ctus est

D T L S L T L T Si R Si R R D T L Si L

ma - rí - a vír - - gi - ne et hó - mo fá - ctus est

D S F M F M R L R R S L M F M R

ma - rí - a vír - - gi - ne et hó - mo fá - ctus est

S R M S F S L S F M L S M D M R Di R

ma - rí - a vír - gi - ne et hó - mo fá - ctus est

Saint John

49 M F S M F M R M S L L Te L L S F S S

**Tenor** cru - ci - fi - xus é - ti - am pro nó - bis sub - pón - ci - o py - lá - to

51 L Te L S F S L S S

pás - sus et se - púl - tus est

Saint Thomas

52 M F S S M F R M S L L Te L S F S S

**Soprano** et re - sur - ré - xit tér - ti - a dí - e se - cún - dum scri - ptú - ras

*Saint James the Lesser*

55 M F S F M S L L Te L L L S F S S

**Tenor**

et a - scén - dit in cé - lum sé - det ad déx - te - ram pá - tris

*Saint Philip*

♩ = 80

57 L L L S M F Si L L Te L S F M R M F M R D R T Di

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

R F F M M L Di R R L T L T D T L Si

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

L F F S S F M R R F S L S F S R M

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

R R R M M R Di R F R D R D R M F M R Di

et í - te - rum ven - tú - rus est cum gló - ri - a ju - di - cá - re

63 R M R D R M F S L Te L S L Te L S F M R M R Di R

ví - vos et mór - tu - os cú - jus ré - gni non é - rit fi - nis

L D T L S L T L T Si R Si R R D T L Si L

ví - vos et mór - tu - os cú - jus ré - gni non é - rit fi - nis

F R D S F F M F M R L R R S L M F M R

ví - vos et mór - tu - os cú - jus ré - gni non é - rit fi - nis

R F S S R R M S F S L S F M L S M D M R Di R

ví - vos et mór - tu - os cú - jus ré - gni non é - rit fi - nis

*Saint Bartholomew*

68 M F S S S S S S F M R R L Te

**Soprano**

et in spí - ri - tum sán - ctum dó - mi - num et

70 L S F S S M F S S S S S F L S S

vi - vi - fi - cán - tem qui ex pá - tre fi - li - ó - que pro - cé - dit

72 M F S S S S F M F M R M S L  
**Tenor** qui cum pá - tre et fi - li - o sí - mul a - do - rá - tur

74 L Te L L S F S S M F S S S F L S S  
 et con - glo - ri - fi - cá - tur qui lo - cú - tus est per pro - phé - tas

### Saint Matthew

♩ = 80

77 L S M F Si L F F S L S L Te L S F M L Te L S F M R M F M R D R T  
 et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam ec - clé - si -

F M L Di R L T Di R D R L L T L T D T L  
 et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam ec - clé - si -

F S F M R F M R L R F F S L S F S R  
 et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam ec - clé - si -

R M R Di R R L S F L M F R D R D R M F M R  
 et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam ec - clé - si -

### Saint Simon

83 Di R MR DR M F S L Te L S L Te L S F M R M F R Di Di R R  
 - am con - fí - te - or ú - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum

Si L D T L S L T T L T Si R Si R R R D T L L Si Si L L  
 am con - fí - te - or ú - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum

M Di R D S F M F M R L R R S L M F F M M R R  
 am con - fí - te - or ú - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum

Di M F S R M S F S L S F M L S M D M R R Di Di R R  
 - am con - fí - te - or ú - num ba - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum

## Saint Thaddaeus

91 M F S M F R M F S L F L S S

**Tenor**

et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum

## Saint Matthias

93 M F S S S F M R R L Te L L

**Soprano**

et ví - tam ven - tú - ri sé - cu - li

## Saint Mary Magdalen

Rehearsal videos: [CCWATERSHED.ORG/5984](http://CCWATERSHED.ORG/5984)

$\text{♩} = 115$  Slowing down

95 L L T S L F M R M Fi S F M L S F S

a - men, a - men, a - men, a -

R M T D R R D T D S L M R Si R M R

a - men, a - men, a -

L L S L D T L S

a - men, a - men,

R M R F S F M R D F M Fi S F

a - - - - - men, a - men, a -

103 L Si L

- men.

Si R

- men.

Si L

a - men.

M R

men.

**Practical Note:** It is good to employ ancient manuscripts—even when they don't match the *Editio Vaticana* version—because doing so reminds singers of the antiquity of our Faith. But this should be done infrequently, as learning multiple versions of the same chant can frustrate those who struggle with reading music. The first version learned will stick in one's mind, even after decades. When polyphonic sections are added, do not have the entire choir sing the plainsong sections, because the polyphony will sound weak by comparison. Soloists, cantors, or individual sections should sing the plainsong sections.

The chants used in *Messe de Notre Dame* are interesting. Machaut's KYRIE uses Kyrie IV. His GLORIA (according to some) is based on Gloria IV. His Credo (according to some) is based on Credo I. The Sanctus and Agnus both use Mass XVII, while the *Ite Missa Est* uses Sanctus VIII. When composers wrote Masses honoring the Blessed Virgin Mary, a variety of chants were regularly chosen. [Masses by Guerrero in honor of our Lady are apropos.] Plainchant melodies were “flexible” in the days of Machaut. For example, the *Ite Missa Est* uses Sanctus VIII (as mentioned) but Sanctus VIII took its melody from “O Christi Pietas” (or perhaps “O Quam Suavis Est”). Examples like these are not welcomed by those who insist upon a superficial relationship between plainsong text and melody—but they're incontrovertible. Indeed, Machaut's polyphonic setting of certain accent patterns (such as “et con glorificátur”) is instructive, and not at all atypical for that period of composition.