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Credo VII. With polyphony by Father Francisco Guerrero.

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V. Cantineau, Vic. Gen.
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Mode 8 • XIII cent.

Re-do in u-num De-um, or: Credo in unum De-um,
Cré-do in ú-num Dé-um, or: Cré-do in ú-num Dé-um.

The singers begin on F-Natural. They must not sink, otherwise the bass section will struggle with the polyphonic sections toward the end.

Ladies

Patrem omni-po-téntem, factó-rem cæ-li et ter-

Men

Et in unum Dóminum Je-sum Chri-stum, Fí-li-

um De-i uni-gé-ni-tum.
Et ex Patre natum ante omnia a sæcula.

Deum

Deum

Deum

eum de Deo, lumen de lume, Deum ve-rum de Deo ve-ro.

Pa-tri: per quem omnia facta sunt.

Qui propter nos homines et propter nobis,

Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:

Et incarnatus est de Spiritu Sancto

ex Maria Virgine: Et homo factus est.
Credo “Et Incarnatus Est” Canonic Extension • Fits with Plainsong Credo 7 using Missa Beata Mater (Father Guerrero) which was published at Paris in 1566

Like his teacher [Morales], Father Guerrero published two books of Masses: the first at Paris in 1566 containing nine Masses; the second at Rome in 1582 containing eight.

Men

Qui propter nos homines et propter nostram salutem

de scendit de caelis.

Canon: Et incarnatus est de

Beata mater,

Resolutio: Et incarnatus est

Beata mater,

Et incarnatus est de Spiritu

Et incarnatus est de

Sancto

in nupta virgo

de Spiritu Sancto

dei Spiritum Sanctum, de Spiritu Sancto

Sancto
Seville: *Actas Capitolares* against “troped” & “poly-textual” Mass settings:

1575 January 7: the chapter decrees that henceforth the Roman rite, as reformed by the Council of Trent, is to be used exclusively. At a stroke this decree renders obsolete such a troped mass as Guerrero’s *De beata Virgine* (*Liber primus missarum* [1566], folios 79v-95) or polytextual mass as his *Beata Maler* ([1566] folios 119v-133).

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—The New Liturgical Movement Blog (6/10/2019)
What follows might be called an “NOH Falsobordone” or “NOH Fauxbourdon”:

This teaches participants it’s not necessary to sing the entire Creed in polyphony or fauxbourdon. It is “mixed” with Credo VII.

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“Omnès” (Latin) or “Tutti” (Italian) means “all” — that is to say, all those in the choir.

Omnes

qui cum Patre et Fí-li-o simul ado-rá-tur,

Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:

Et unam sanctam cathó-li-cam et apostó-li-cam Ecclé-si-am. Confi-
te-or unum baptísma in remís-si-ónum pecca-tó-rum. Et expécto