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CREDO VII. *With polyphony by Father Francisco Guerrero.*
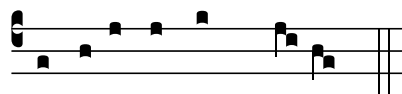
MODE 8 • *XIII cent.*

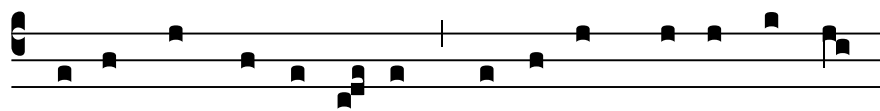Re-do in u-num De- um,   OR: Credo in unum De-um,
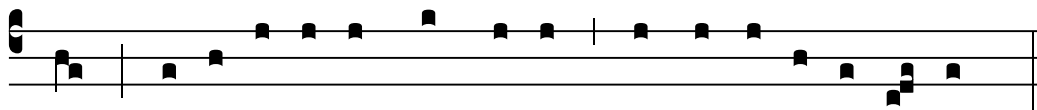
Cré-do in ú-num Dé - um._   OR: *Cré-do in ú-num Dé-um.*

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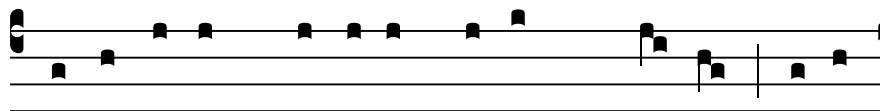
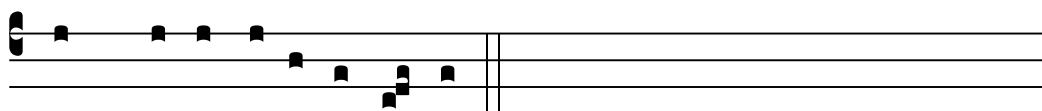**Ladies**

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

ræ, vi- si-bí- li- um ómni- um, et invi- si-bí- li- um.

Men

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

um De- i uni-gé-ni- tum.

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—The New Liturgical Movement Blog (6/10/2019)

Ladies
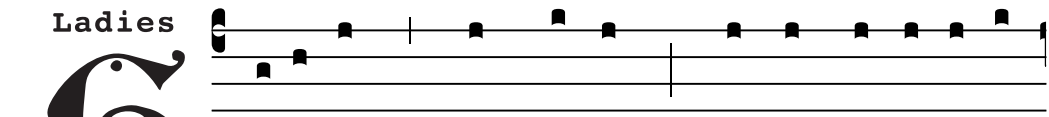Et ex Pa-tre na- tum ante ómni- a sǽ-cu- la.

Men
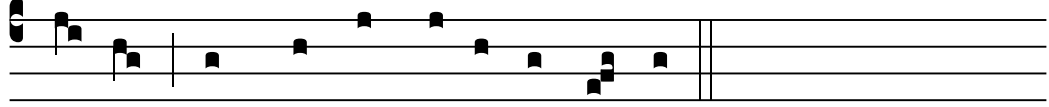De- um de De- o, lumen de lúmi- ne, De- um
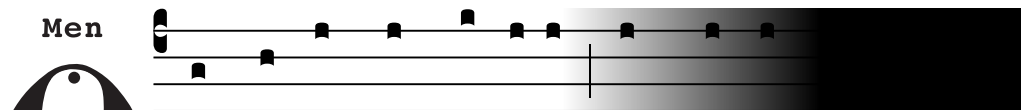ve-rum de De- o ve- ro.

Ladies
éni-tum, non factum, consubstanti- á-lem
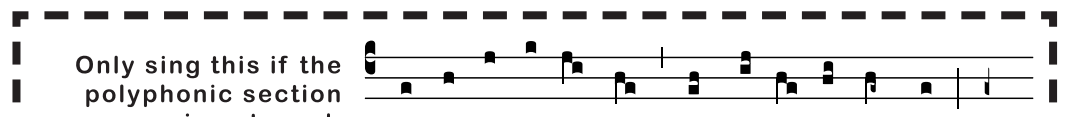Pa- tri: per quem ómni- a fa-cta sunt.

Men
Qui propter nos hómines et propter

Turn to the polyphonic snippet:

Only sing this if the polyphonic section is not used:
Et incarná-tus est de Spí- ri- tu Sancto
ex Ma- rí- a Vírgi- ne: 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.*

Seville: *Actas Capitulares* 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 Mater* ([1566] folios 119ᵛ-133).

Cru-ci-fí-xus é-ti- am pro nobis: sub Pón-ti- o

Pi- lá- to   passus, et sepúltus   est.

Ladies

Et resurréxit térti- a di- e,   secúndum Scriptú-ras.

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.

...se - cún - dum Scri - ptú - ras.

S Et a - scén-dit in cæ - lum: se - det ad déx - te - ram

A Et a - scén-dit in cæ - lum: se - det ad déx - te - ram

T Et a - scén-dit in cæ - lum: se - det ad déx - te - ram

B Et a - scén-dit in cæ - lum: se - det ad déx - te - ram

S Pa - tris.   Et í - te - rum ven - tú - rus est cum gló - ri - a,   ju - di - cá - re vi - vos et

A Pa - tris.   Et í - te - rum ven - tú - rus est cum gló - ri - a,   ju - di - cá - re vi - vos et

T Pa - tris.   Et í - te - rum ven - tú - rus est cum gló - ri - a,   ju - di - cá - re vi - vos et

B Pa - tris.   Et í - te - rum ven - tú - rus est cum gló - ri - a,   ju - di - cá - re vi - vos et

S mór - tu - os:___ cu - jus re - gni non e - rit fi - nis.

A mór - tu - os:___ cu - jus re - gni non e - rit fi - nis.

T mór - tu - os:___ cu - jus re - gni non e - rit fi - nis.

B mór - tu - os:___ cu - jus re - gni non e - rit fi - nis.

Ladies

Et in Spí - ri - tum San - ctum...

Ladies

Et in Spí- ri-tum San-ctum, Dómi-num, et

vi- vi- fi- cán-tem: qui ex Patre Fi- li- óque pro-cé- dit.

"Omnes" (*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,

et conglo- ri- fi- cá- tur: qui locú-tus est pe

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. Confí-

te- or unum baptísma in remis-si- ónem pecca-tó- rum. Et exspécto

re-sur-re-cti- ónem mor-tu- ó- rum. Et vi-tam ventú-ri sæcu- li. A-men.

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Lyrics (Soprano): qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - - - ptí - sma in re - mis - si - ó - nem pec -

Lyrics (Alto): qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - - - ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum.

Lyrics (Tenor): qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Ec - clé - si - am. Con - fí - te - or ú - num ba - ptí - - - sma in re - mis - si - ó - nem pec - ca - tó - -

Lyrics (Bass): qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - ptí - sma in re - mis - si - ó - nem, in re -

If the conductor gives permission, Tenors may sing a B-Natural here, instead of a G-Natural.