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CREDO VII. *With polyphony by Father Francisco Guerrero.*

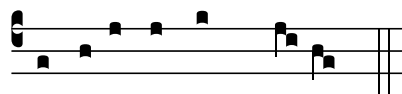
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V. CANTINEAU, VIC. GEN.

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DESCLÉE & CIE. — TOURNAI (Belgique).

MODE 8 • XIII cent.



Re-do in u-num De- um,



OR: Credo in unum De-um,



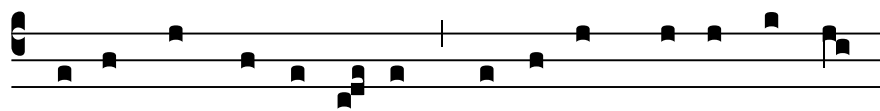
Cré-do in ú-num Dé - um...



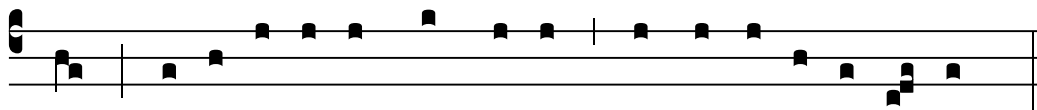
OR: *Cré-do in ú-num Dé-um.*

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

Ladies

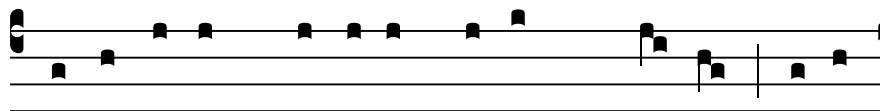


atrem omni-po-téntem, factó-rem cæ-li et ter-

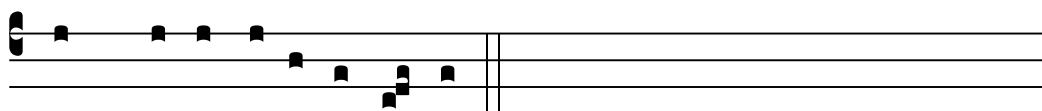


ræ, vi-si-bí-li-um ómni-um, et invi-si-bí-li-um.

Men




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



um De-i uni-gé-ni-tum.

Ladies



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

Men

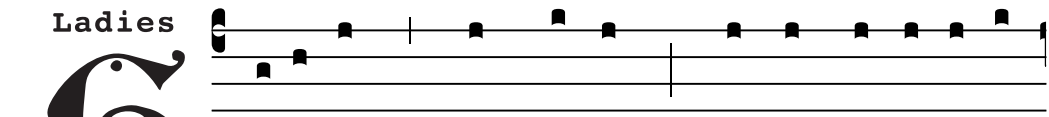


De- um de De- o, lumen de lúmi- ne, De- um

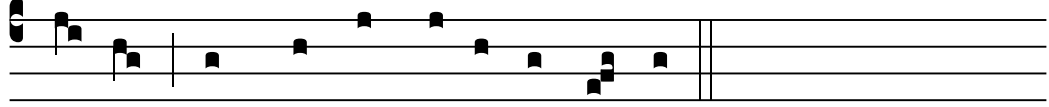


ve-rum de De- o ve- ro.

Ladies

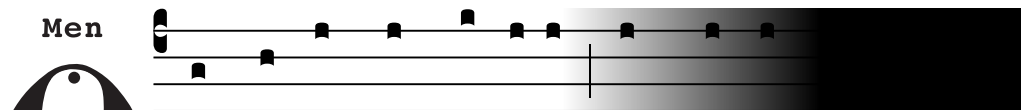


Géni-tum, non factum, consubstanti- á-lem



Pa- tri: per quem ómni- a fa-cta sunt.

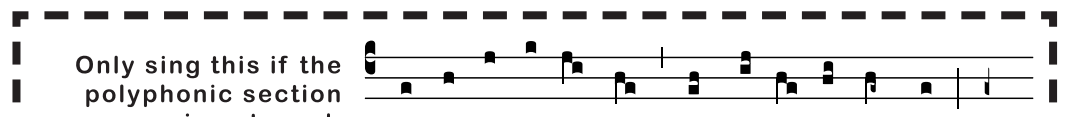
Men




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.

Men

Qui pro - pter nos hó - mi - nes et pro - pter no - stram sa - lú - tem
 de - scén - dit de cae - lis.

4

S R R R F M R R
 CANON: Et in - car - ná - tus est de
 Be - á - ta ma - ter, et

A L L L D T L
 RESOLUTIO: Et in - car - ná - tus est
 Be - á - ta ma - ter,

T R R R F (F) R L S S (S) F F R
 Et in - car - ná - tus est de Spi - ri - tu

B R R R L D S L T D R R
 Et in - car - ná - tus est de

11

S Di T Di Di R F S F
 Spi - ri - tu San - cto
 in - nú - pta vir - go

A L (L) S F S S L D R
 de Spi - ri - tu San -
 et in - nú - pta vir -

T F M R M R D Te D F S L S S L R F
 San - cto, de Spi - ri - tu San -

B L L L Te L S F F M R M R Te
 Spi - ri - tu San - cto, de Spi - ri - tu San -

16

S *F S M F F (F) M R M M R*
 ex Ma - rí - a Vír - - gi - ne,
pro - no - bis ad Dó - mi - num

A *D D R T D D (D) T L T T*
 cto ex Ma - rí - a Vír - - gi -
-go pro - no - bis ad Dó - mi -

T *(F) M F L T D T S L S F M F F S S*
 - cto ex Ma - rí - a Vír - gi - ne, et

B *D F F M D M R D D S*
 - cto ex Ma - rí - a Vír - - - - gi - ne,

21

S *R M F S F M R F M R Di T Di Di R*
 et ho - mo fa - ctus est, et ho - mo fa - ctus est.

A *L L T D R D T L (L)*
 ne, et ho - mo fa - ctus est.
num

T *(S) F M F F S D R L L F S F M R M R*
 ho - mo fa - ctus est, et ho - mo fa - ctus est.

B *R D L S L R S L L R*
 et ho - mo fa - ctus est, fa - ctus est.

Men *F*

Cru - ci - fí - xus ét - i - am pro no - bis...

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 79^v-95)* or polytextual mass as his *Beata Mater ([1566] folios 119^v-133)*.

Men

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

Pi-lá-to passus, et sepúltus est.

Ladies

t 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-cun-dum Scri-ptu-ras.

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

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

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

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

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

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

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

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

S R D T L S S L D D D L S M F S S
 mór - tu - os:___ cu - jus re - gni non e - rit fi - nis.

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

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

B F F M R R D D D D D T
 mór - tu - os:___ cu - jus re - gni non e - rit fi - nis.

Ladies
 S L D D D R D
 Et in Spí - ri - tum San - ctum...

Ladies

E

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

vi - vi - fí - 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

Q

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

et conglo - ri - fí - 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 saé - cu - li. A - men.

CREDO VII • Canonic Extension by Father Guerrero 1566AD

Corpus Christi Watershed Score: 2 July 2021

R R R F

S
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán -

A
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et

T
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li - cam et

B
qui lo - cú - tus est per Pro - phé - tas. Et ú - nam sán - ctam ca - thó - li -

5 M D M M R S F R F F M D R M F (F) F F F R F

S
ctam ca - thó - li - cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú -

A
a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num ba - - -

T
a - po - stó - li - cam Ec - clé - si - am. Ec - clé - si - am. Con - fí - te - or ú -

B
cam et a - po - stó - li - cam Ec - clé - si - am. Con - fí - te - or ú - num

11 M R D T L T D T L L (L) S R M R F M

S
num ba - - - ptí - sma in re - mis - si - ó - nem pec -

A
- ptí - sma in re - mis - si - ó - nem pec - ca - tó - rum.

T
num ba - - ptí - - - sma in re - mis - si - ó - nem pec - ca - tó - -

B
ba - ptí - sma in re - mis - si - ó - nem, in re -

17

S ca - tó - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -

A Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu - ó - rum.

T - - - - rum. Et ex - spé - cto re - sur - re - cti - ó - nem mor - tu -

B mis - si - ó - nem pec - ca - tó - rum. mor - tu - ó -

23

S - ó - rum. Et ví - tam ven - tú - ri sáe - cu - li.

A Et ví - tam ven - tú - ri sáe - cu - li. A - men.

T ó - rum. Et ví - tam ven - tú - ri sáe - cu -

B rum. Et ví - tam ven - tú - ri, ven - tú - ri Et ví - tam ven - tú - ri sáe -

30

S A - men. sáe - cu - li. A - - - - men.

A sáe - cu - li. A - - - - men. *If the conductor gives permission, Tenors may sing a B-Natural here, instead of a G-Natural.*

T li. A - men. Et ví - tam ven - tú - ri sáe - cu - li. A - men.

B cu - li. A - men, ven - tú - ri sáe - cu - li, sáe - cu - li. A - men.