

PARACLETE  PRESS

Credo
Cardinale

Edited by Mary Berry

Editorial Note

Measured, or semi-measured, settings of the *Credo* abound in the later Middle Ages and the sixteenth century, both in manuscript sources and in early printed service-books. Often they are to be found among other settings of the *Credo* which are evidently meant to be performed in equal notes, since these others are written with a single note-form, the virga or the punctum. The *Credo* setting that appears most frequently with some form of mensural notation is the *Credo Cardinale*, or *Roman Credo*, classified in modern service-books as *Credo IV*. The fact that it constituted an exception was recognised by music theorists: Pietro Aaron, writing in 1516, describes plainsong as a succession of equal notes, but he cites the *Credo Cardinale* as an exception to this; it must have been well-known to him: he had seen it in the service books of his day.¹ Gioseffo Zarlino, in 1558, also quotes it as an exception in Chapter 33 of the 4th Part of his *Istituzioni harmoniche*, a chapter dealing with underlay. In the chant, apart from ligatures, he says, each square note accommodates its own syllable. But sometimes the notes in the middle are treated like minims and semiminims, 'as may be seen in many chants, notably in the *Credo in unum deum*, which they call the *Credo Cardinalesco*'²

The setting of the *Credo Cardinale* transcribed here comes from a fifteenth to sixteenth century illuminated choirbook in Edinburgh University Library (MS Laing 486, fol 61 - 61'), a Graduale believed to have belonged to a community of Dutch Canonesses Regular of St. Augustine of the Windesheim Congregation. The book is written throughout in Hufnagel-schrift (the so-called Gothic notation), with the exception of one particular piece, which appears, in a slightly later hand, with the following note forms: ◆ ◆ ◆◆ — minims and semibreves, including twinned semibreve. This is a vigorous piece, with strongly measured rhythm and crisp, syncopated cadences. It should move along at a good pace; the note values have been quartered and a suggested tempo is $\text{♩} = 120$. But there are two passages that are written as a succession of slowly pulsating twinned semibreves. They occur at the words 'Et homo factus est', which certainly require to be sung more slowly, and also at the final 'Amen'. The singing notes must take care of this slowing up, and no additional *ritardando* is required. Apart from the priest's intonation, the *Credo* may be performed by a solo cantor, or else using the suggested alternating performance between a solo cantor and the choir.

Mary Berry

¹ Aaron, Pietro, *Libri tres de institutione harmonica*, Bologna, 1516, I, Cap i, 'De cantu piano', p. 8. Modern reprint: Bibliotheca Musica Bononiensis, Sezione II No 8, 1970.

² Zarlino, Gioseffo, *Le istituzioni harmoniche*, Venice, 1558, Quarta parte, Cap 33, p. 341.

Credo Cardinale

Anonymous
(XVth century)
edited by Mary Berry

[Priest]



Cre - do in u - num De - um.

[solo]



a - trem om - ni - po -



ten - tem, fac - to - rem cae - li et ter - rae,



vi - si - bi - li - um om - ni - um, et in - vi - si - bi - li - um.

[choir]



in u - num Do - mi - num Je - sum Chri - - - stum,

[solo]



Fi - li - um De - i u - ni - ge - ni - tum. Et ex Pa - tre na - tum

[choir]



an - te om - ni - a sae - cu - la. De - um de De - o,



Lu - men de lu - mi-ne, De - um ve - rum de De - o



ve - - ro. Ge - ni - tum non fac - tum,



con-sub-stan - ti - a - lem Pa - tri: per quem om-ni - a



fac - ta sunt. Qui pro-pter nos ho-mi-nes, et pro-pter



no - stram sa - lu - tem de - scen-dit de cae - - lis.



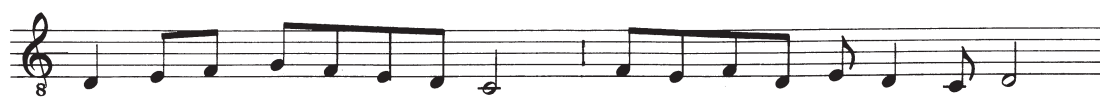
Et in-car-natus est de Spi - ri - tu San - cto ex Ma - ri - a



gi - ne: Et ho - mo fac - tus est. Cru - ci -



fi - - - xus e - ti - am pro no - - - bis: sub



Pon - ti - o Pi - la - to, pas-sus et se - pul - tus est



Et re - sur - re - xit ter - ti - a di - e,



se - cun - dum scrip - tu - - ras. Et - scen - dit in cae - lum:



se - det ad de - xte - ram Pa - tris. Et i - te - rum ven - tu - rus



est cum glo - ri - a ju - di - ca - re vi - vos et



mor - tu - os cu - ius re - gni non e - rit fi - nis. Et in



ni - tum San - ctum, Do - mi - num et vi - vi - fi - can - tem:



qui ex Pa - tre Fi - li - o - que pro - ce - dit. Qui cum Pa -

(1)

◆◆ should be ◆◆ but the tail of the minim has been erased.



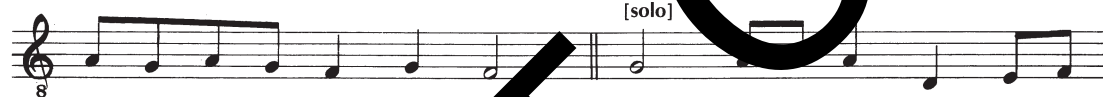
tre, et Fi - li - o si-mul-a-do-ra - - - tur, et con-glo-



ri - fi- ca - tur: qui lo-cu-tus est per pro-



[choir] Et u - nam san - ctam ca-tho - li - cam et a - po-



[solo] sto - li - cam Ec-cle - si - am. Con - fi - te - or u - num



ba - pti - sma in re-mis-si-o - nem pec - ca - to - - rum.



[choir] Et ex-pec-to re-sur-re-cti - o - nem mor - tu - o - rum.



[solo] Et vi - tam ven - tu - ri sae - cu - li. A - - -



[choir] - - - - - men. -

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