

Leonel Power

Credo

TTTBB

Power was the one of the first composers to set separate movements of the Ordinary of the Mass which were thematically unified and intended for contiguous performance.

He is the composer best-represented in the Old Hall Manuscript, one of the only undamaged sources of English music from the early 15th century. The Old Hall Manuscript is the largest, most complete, and most significant source of English sacred music of the late 14th and early 15th centuries, and as such represents the best source for late Medieval English music. The manuscript survived the Reformation, and until 1873 belonged to St. Edmund's College at a place called Old Hall Green (hence its name) in Hertfordshire.

This Credo is on pp 64v- 65 of the original manuscript.

(taken from Wikipedia)

Performance notes:

This piece is probably a pair with a Credo from the Old Hall manuscript - specifically, the Gloria on F.f 16v-17. The themes and rhythms are very similar.

An idea for singing arrangement would be to place the singers in a long single row. This way the imitative lines will be heard from the different positions in the group.

The original does not contain words in the lower two parts, except for rather long incipits. This may mean that the parts were instrumental, but if you wish to sing these parts, you will have to put the words in as best you can. I have placed the incipits which appear in the manuscript under the corresponding parts.

This piece is made up of a series of duets matched against the full choir, ending with a 5 part texture. As it might be much for a single singer on all the duets, a good solution would be to pass this duet part around the group. The parts can be divided up in the ensemble however you chose, as long as you follow the duet - choir pattern.

The choir should be small, one or two per part.

Tempo should be rather quick, I would recommend around 120 to the quarter note. The piece needs to be sung crisply and clearly, to keep it from sounding mushy.

Credo

4

Cre - do in un - um De - um, —

3

Pat - - - - - rem om - ni - po - ten - tem,

4

Patrem omnipotentem

6

1

fac - tor - em cæ - li et ter - ræ, vis-i-bi-li - um om - ni - - - - um

2

fac - tor - em cæ - li et ter - ræ, — vis-i-bi-li-um om - ni - um —

4

Factorem cæli

5

Factorem cæli et terræ

13

1 et in - vis - i - bil - i - um;

2 et in - vis - i - bil - i - um;

3 Et in un - um Do - mi - num Je - sum Chris - tum, Fi -

4

5

Et in unum Dominum

20

1 et ex Pa - tre na - tum an - te om - ni - a sæ - cu -

2 et ex Pa - tre na - tum an - te om - ni - a

3 li - um De - i un - i - ge - ni - tum,

4

5

Et ex Patre

Et ex Patre natum ante - Deum de Deo

25

1
8
la: De - um de De-o, lu-men de lu-mi - ne, De-um ve - rum de De - o ve - ro,

2
8
sæ-cu-la: De - um de De-o, lu-men de lu - mi-ne, Deum ve-rum de De o ve - ro,

4

5

31

3
8
ge - ni - tum non fac - tum, con - sub - stan - ti - a - lem Pa - - - tri,

5

Genitum non factum

37

1
8
qui pro-pter nos ho - mi - nes

2
8
qui pro-pter nos ho - mi - nes et pro-pter

3
8
per quem om-ni - a fa-cta sunt;

4

5

Qui propter nos

Qui propter nos homines

43

1 et pro-pter nos - tram sa - lu - tem de-scen-dit de - cae - lis;

2 nos - tram sa-lu - tem de - scen - dit de cae - lis;

3 et in-car-na-tus

4

5

Et incarnatus est
de Spiritu

50

3 est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir-gin - e et ho - mo fac - tus est;

5

55

1 cru - ci - fix - us e - ti - am pro - no - bis sub Pon-ti-o Pi-la - to, pas-sus et se-pul -

2 cru - ci - fix - us e - ti-am pro no - bis sub Pon-ti-o Pi - la - to, pas - sus et se -

4

5

Crucifixus

Crucifixus etiam

61

1 tus _____ est; et re-sur - rex-it ter - ti - a di - e se-cun - dum Scrip - tur - as;

2 pul - tus _____ est; et re-sur-r-ex-it ter-ti - a di - e se-cun-dum _____ Scrip - tur - as;

3

4

5

66

3 et a - scen-dit in cæ - lum, se-det ad dex-ter - am Pa-tris; et i-te - rum _____ ven-tu-rus est cum glo - ri -

5

Et ascendit in cælum

73

1 cu - jus re - gni non e - rit _____ fi - nis;

2 cu - jus _____ re - gni non e - rit fi -

3 a ju - di - car - e vi - vos et mor - tu - os;

4

5

Cujus Regni

Cujus Regni

80

1 Et in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi - can - tem: qui ex Pa -

2 nis; Et in Spi - ri - tum Sanc - tum, Do - mi - num et vi - vi - fi - can - tem:

4

5

85

1 tre — Fi - li - o - que pro - ce - dit;

2 qui ex Pa - tre Fi - li - o - que pro - ce - - - - dit;

3 qui — cum — Pa - tre et

4

5

Qui cum Patre

91

3 Fi - li - o si - mul a - do - ra - tur et con - glor - i - fi - ca - tur; qui lo - cu - tus est per Pro - phe - tas;

5

98

1 Et in u - nam sanc - tam ca - tho - li - cam et a-po-sto-li-cam Ec-cle-si-

2 Con - - fi - te - or u - num bap - tis - ma

3 et ex-spec-to re-sur-rec - ti - o - nem mor - tu - or - um et vi - tam

4 Et in unam-Confiteor-et expecto

5 Et in unam-Confiteor-et expecto

104

1 am. A - - - - -

2 in re-mis-si - o - nem pec - ca - tor - um; A - - - - -

3 ven-tur-i sæ-cu - - - - - li. A - - - - -

4 A - - - - -

5 A - - - - -

110

1

8

men.

2

8

men.

3

8

men.

4

men.

5

men.

Detailed description: This image shows five musical staves, numbered 1 through 5 on the left. Each staff contains a single musical note with a fermata above it, followed by a measure rest. The notes are: Staff 1 (treble clef, G4), Staff 2 (treble clef, G4), Staff 3 (treble clef, G4), Staff 4 (bass clef, G3), and Staff 5 (bass clef, G3). The key signature has one flat (B-flat). The number '110' is written above the first staff. The word 'men.' is written below each staff. A small number '8' is written below the first three staves.