

ONLINE AUDIO GUIDE 4.4

POLYPHONIC MASS

title: Credo, from *Missa Ave Regina Caelorum* (Hail Queen of Heaven Mass)

composer: Juan Gutiérrez de Padilla

performing forces: two choirs (The Sixteen, directed by Harry Christophers), harp, and organ, along with two instruments used in this period, the theorbo (a large lute) and bajón (similar to the modern bassoon)

language: Latin

form: free

function: worship (statement of faith)

source: *Streams of Tears* (The Voices of the Classic, 2008)

Listen for:

- minor mode
- variety of textures
- antiphonal singing
- changes of meter
- both syllabic and melismatic text setting
- word repetition, text painting
- cadences

Note: The Credo is often introduced by a snippet of plainchant, sung by a solo voice on the words “Credo in unum Deum” (I believe in one God), as is the case here.

Timing	Text	What happens
00:00	Credo in unum Deum,	Plainchant introduction, solo voice
00:09	Patrem omnipotentem factorem caeli et terrae,	minor mode duple meter note values speed up on “factorem caeli et terrae,” shift to active polyphonic texture
00:30 00:40	visibilium omnium et invisibilium. Et in unum Dominum, Iesum Christum, Filium Dei unigenitum,	antiphonal singing: chorus 2 starts alone, with imitation chorus 1 waits until chorus 2 finishes homorhythmic statement on “Iesum Christum” (Jesus Christ) after chorus 1 finishes, chorus 2 reenters

00:51	et ex Patre natum ante omnia saecula.	switch to triple meter
1:01	Deum de Deo, Lumen de Lumine, Deum verum de Deo vero, genitum, non factum consubstantialem Patri per quem omnia facta sunt.	switch back to duple meter chorus 1 and 2 exchange a short phrase (1:01 to 1:06) overlapping entries
1:23 1:27 1:45	Qui, propter nos homines et propter nostram salutem descendit de caelis.	word repetition on “descendit de caelis” “descendit” elongated through melisma in all four parts of both choirs text painting on “descendit” (downward motion with quick note values) climactic ending to section
1:52 2 :50	Et incarnatus est de Spiritu Sancto ex Maria virgine, et homo factus est.	contrast with previous section: slower note values return to (mostly) syllabic setting antiphonal, choirs 1 and 2 exchange phrases, set polyphonically, with melisma stringed instruments (harp, theorbo) mark cadence
2:59 3:18	Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est. Et resurrexit tertia die, secundum Scripturas, et ascendit in caelum, sedet ad dexteram Patris.	Section starts with chorus 2 Chorus 1 enters and both choruses sing “Et resurrexit tertia die” (And the third day He was resurrected), set syllabically and in homorhythm and with a shift to triple meter and polyphony
3:38	Et iterum venturus est cum Gloria,	active polyphony, repetition of “Gloria” slower values at “vivos et

3:50	<p>iudicare vivos et mortuos.</p> <p>cuius regni non erit finis;</p> <p>Et in Spiritum Sanctum</p> <p>Dominum et vivificantem,</p>	<p>mortuos,” (the living and the dead whom Christ will judge), extended phrase</p> <p>active polyphony, antiphonal singing</p>
4:18	<p>qui ex Patre Filioque procedit.</p> <p>Qui cum Patre et Filio simul adoratur et conglorificatur ;</p> <p>qui locutus est per Prophetas.</p> <p>Et unam, sanctum, catholicam et apostolicam Ecclesiam.</p> <p>Confiteor unum baptisma in remissionem peccatorum.</p>	<p>contrast of polyphonic and non-polyphonic text settings</p>
5:03	<p>Et expecto resurrectionem mortuorum</p> <p>et vitam venturi saeculi.</p>	
5:18	<p>Amen.</p>	<p>“Amen” woven into the polyphonic texture, repeated many times, sometimes antiphonally between the two choirs</p> <p>melismas on “vitam” and “venturi,” which refer to life in the world to come</p>
5:48		<p>big cadence on the final “Amen.”</p>

English translation:

I believe in one God
 Father almighty
 maker of heaven and earth,
 of all things visible and invisible;
 and in one Lord Jesus Christ,
 the only begotten Son of God,
 begotten of his Father before all worlds.
 God of God, Light of Light,
 true God of true God,

begotten not made,
 being of one substance with the Father,
 by whom all things were made.
 Who for us
 and for our salvation,
 descended from heaven;
 And was made flesh by the Holy Spirit
 and the Virgin Mary
 and was made man.

And was crucified also for us
under Pontius Pilate;
he suffered and was buried.
And the third day He was resurrected
according to the scriptures;
and ascended into heaven,
and is seated at the right hand of the Father.
And He will come again with glory
to judge both the living and the dead;
his kingdom shall have no end.
And I believe in the Holy Spirit,

the Lord, the giver of life,
Who proceeds from the Father and the Son;
Who with the Father and the Son together
is worshipped and glorified;
Who has spoken through the prophets.
And I believe in one, holy, Catholic, and
Apostolic Church.
I acknowledge one Baptism
for the remission of sins.
And I await the resurrection of the dead
and life in the world to come. Amen.

Translation note: “Begotten” is the past participle of “beget” (to procreate or generate, as in giving birth).

Consider:

- Listen again to the recording, now for interpretive details. In which sections does the chorus make particularly striking contrasts of dynamics? Why might the conductor have chosen such an approach to these passages?
- Why do you suppose the composer gives so much weight to the word “Amen”? How else might the composer have set this portion of the text?