

Lodovico Grossi da Viadana

# Credo

*ex Missa Prima Dominicalis*  
(1609)

for Tenor (or Soprano) and Organ

*ed. S. Biazeck*

*Quire* EDITIONS



# Credo

ex Missa Prima Dominicalis

Edited and realized by Simon Biazeck

Lodovico Grossi da Viadana (1560–1627)

Mode IV (11<sup>th</sup> c.)

Tenor (or Sop.)

Cre-do in u-num De-um, Pa - trem o - mni-po-ten - tem, fa - cto -

Organ

Detailed description: This system contains the first six measures of the piece. The vocal line (Tenor or Soprano) begins with a treble clef and a common time signature. The organ accompaniment is written for two staves (treble and bass clefs). The lyrics are: "Cre-do in u-num De-um, Pa - trem o - mni-po-ten - tem, fa - cto -".

7

-rem cae - li et ter - rae, vi - si - bi - li - um o - mni - um,

[4] [3] [2] [4] [#3]

Detailed description: This system contains measures 7 through 11. The vocal line continues with the lyrics: "-rem cae - li et ter - rae, vi - si - bi - li - um o - mni - um,". The organ accompaniment includes figured bass notation: [4], [3], [2], [4], and [#3].

12

et in - vi - si - bi - li - um.

[6] [6] [4] [6] [4] [#3]  
[3] [3]

Detailed description: This system contains measures 12 through 15. The vocal line continues with the lyrics: "et in - vi - si - bi - li - um.". The organ accompaniment includes figured bass notation: [6], [6], [4], [6], [4], [#3], [3], and [3].

Et in u-num Do-mi-num Ie-sum Chri-stum, Fi - li-um De-i u-ni-ge-ni - tum

Detailed description: This system contains the final line of the page, measures 16 through 19. The vocal line continues with the lyrics: "Et in u-num Do-mi-num Ie-sum Chri-stum, Fi - li-um De-i u-ni-ge-ni - tum".

20

Et ex Pa - tre na - tum an - te o -

[4] [#3] [6]

24

- mni - a sae - - - - - cu - la.

[6] [4] [#3]

28

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

31

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

[6] [4] [3]

35

Pa - tri: per quem o - mni - a fa - cta sunt.

[6] [6] [4] [#3]

41

Qui pro - pter nos ho - mi - nes, et pro - pter no - stram sa - lu - tem de - scen - dit de cae - lis.

44

Et in-car - na-tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi-

[#] [#] [#]

52

ne: Et ho - mo fa - ctus est.

[4] [#3]

Cru - ci - fi-xus e - ti-am pro no-bis: sub Pon-ti - o Pi-la-to pas - sus, et se-pul-tus est.

60

Et re-sur-re - - xit ter - ti - a di - e, se - cun - dum Scri-pta - ras.

[7] [#6] [#] [6] [6] [4] [#3]

[4]

Et a - scen - dit in cae - lum: se - det ad dex - te - ram Pa - tris.

69

Et i - te - rum ven - tu - rus est cum glo - ri - a, iu - di - ca - re vi - vos et

[6]

72

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

[6] [4] [#3]

Et in Spi-ri-tum San-ctum, Do-mi-num, et vi-vi-fi-can-tem: qui ex Pa-tre Fi-li-o-que pro-ce-dit.

80

Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur, et con - glo - ri - fi - ca -

[4] [#3] [6] [4]

86

- tur: qui lo - cu - tus est per Pro - phe - tas.

[#3] [#] [4] [6] [6] [4] [#3]

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam Ec - cle - si - am.

93

Con - fi - te - or u - num ba - pti - sma in re -

[6] [6]

97

mis - si - o - nem pec - ca - to - rum.

[6] [4] [#3]

8

Et ex-spe-cto re-sur-re-cti - o-nem mor-tu - o - rum. Et vi - tam ven - tu - ri

[6] [6]

105

sae - cu - li. A - - - - - men.

[6] [4] [6] [4] [6] [4] [#3]

8

### Editorial notes

Source: *Il secondo libro de concerti ecclesiastici (...) Missa Dominicalis ad imitatione del Canto fermo Tenore solo, ò Sapr.* [sic] *all'ottava* (Giacomo Vincenti & Ricciardo Amadino, Venice, 1609).

Clefs: C<sub>4</sub>, F<sub>3</sub>.

Note-values halved.

Final longs have been replaced with semibreves.

Bass figures in square brackets, slurs and cautionary accidentals are editorial.

Chant interpolations are an editorial rhythmicization of *Credo I* from the Solesmes Gradual. They should, of course, be sung with fluency and suppleness.

For the most part, the realization of the organ part follows the melody (*il fermo*), which most theorists and composers of the time agreed was ideal. In the preface to his *Cento Concerti Ecclesiastici*, Viadana stipulates that cadences must always be kept in their "proper position", i.e. Tenor or Alto cadences must be in their designated harmonic positions. Later he says that it "gives charm" to hear cadences doubled at the octave. Performers will note that the realization migrates downwards to accommodate the original's tenor cadences.

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