CREDO.

by EDWARD ELGAR (1877)

Edited by John Morrison (2019)

The source is a manuscript British Museum Add. MS 49973 B. Folios 29-35, probably donated by Elgar's daughter Mrs. Carice Elgar Blake. It was brought to my attention in 1979 by the late Geoffrey Hodgkins, Elgar scholar and author, and I am grateful for his kind interest and suggestions.

Elgar started his Credo in E minor in 1872, the year he left school, but composed most of it in 1877, when he became assistant organist at St George's Church, Worcester, where his father was organist. His sister Lucy noted that he played the organ for Mass for the first time on 14 July 1872 – when he was just 15.

The manuscript is the only known version, but there is evidence that the composer returned to it at least twice, as some of the accompaniment is in pencil, and some of that erased. It was never published. It was one among a dozen short religious works the young Elgar composed, including another *Credo* fitted to themes from Beethoven's symphonies. This was before the mature examples of the genre including the Coronation Offertory *O hearken Thou* for the Coronation of King George V in 1911, the Psalms *Great is the Lord*, *Give Unto the Lord* and the *Te Deum* and *Benedictus.*

In this Credo, after a peaceful unassuming start firmly rooted in its home key, we find drama built up from unexpected cadences, abrupt key changes, magnificent chordal successions and dynamic contrasts which lift the work out of the ordinary. The direct simplicity of the Latin text was always more to Elgar's liking than the obscure words of hymns which besides could never quite fit their tune from one verse to another.

Elgar's capitalisation and punctuation have been altered to agree with the current Nicene Creed. His Latin has here and there been corrected. *Jesum* is preferred to *Iesum,* similarly *cujus* and *judicare.* Digraphs have been separated: e.g. *cæli* changed to *caeli.*

All large notes are Elgar's, and very few have been changed: small notes and anything in square brackets [ ] are editorial suggestions. Certain passages where no accompaniment is indicated may obviously and effectively be sung without accompaniment, e.g. bars 15-16. The cadence at bar 18, if intended, is intriguing if left exactly as written – C major preferred to E minor. A suggestion of accompanying quavers has been added in bars 118-124. The sudden key change and *diminuendo* at bar 127 after the words *erit finis* seems to make no sense unless there is a pause at the end of bar 126, which I have added, indicated with a comma, and this emphasises a dramatic moment. It is contentious how the syllables of the final '*A-men'* should be split, a point which should be clarified by the choir leader.

In the organ part there is no separate stave for the pedal, and few indications of stops: note the *Tromba* ordered at bar 111. There are few dynamics indicated, and these have been added where necessary to match those with the voice parts. There are few slurs and none have been added.

Dedicated to the memory of my great-grandfather, Weymouth-born Harry Drew (1851-1895), who at the time the Credo was composed was a teacher at S. Thomas' College, Colombo, and organist at the little Colombo Cathedral, where he also composed music for the church services. He worked there between 1873 and 1882.

John Morrison, Richmond, Surrey, UK,
December 2019

CREDO.

CREDO in unum Deum,
Patrem omnipoténtem,
factórem cæli et terræ,
visibílium ómnium et invisibílium.

Et in unum Dóminum, Iesum Christum,
Fílium Dei unigénitum,
et ex Patre natum ante ómnia sæcula.

Deum de Deo, lumen de lúmine, Deum verum de Deo vero,
génitum, non factum, consubstantiálem Patri:
per quem ómnia facta sunt.

Qui propter nos hómines et propter nostram salútem
descéndit de cælis.

Et incarnátus est de Spíritu Sancto
ex María Vírgine, et homo factus est.

Crucifíxus étiam pro nobis sub Póntio Piláto;
passus et sepúltus est,
et resurréxit tértia die, secúndum Scriptúras,
et ascéndit in cælum, sedet ad déxteram Patris.

Et íterum ventúrus est cum glória,
iudicáre vivos et mórtuos,
cuius regni non erit finis.

Et in Spíritum Sanctum, Dóminum et vivificántem:
qui ex Patre Filióque procédit.

Qui cum Patre et Fílio simul adorátur et conglorificátur:
qui locútus est per prophétas.

Et unam, sanctam, cathólicam et apostólicam Ecclésiam.

Confíteor unum baptísma in remissiónem peccatórum.

Et exspécto resurrectiónem mortuórum,
et vitam ventúri sæculi.

Amen.

CREDO

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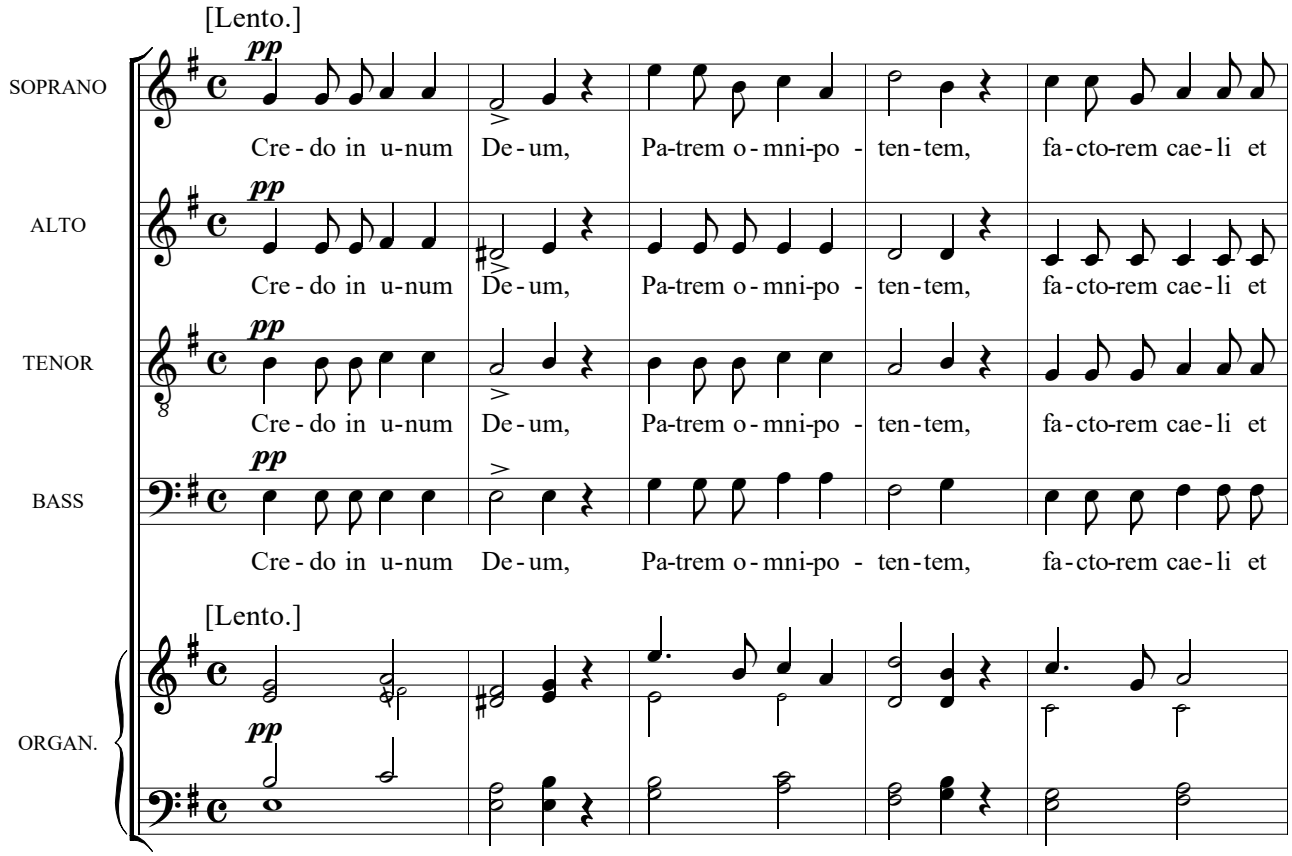
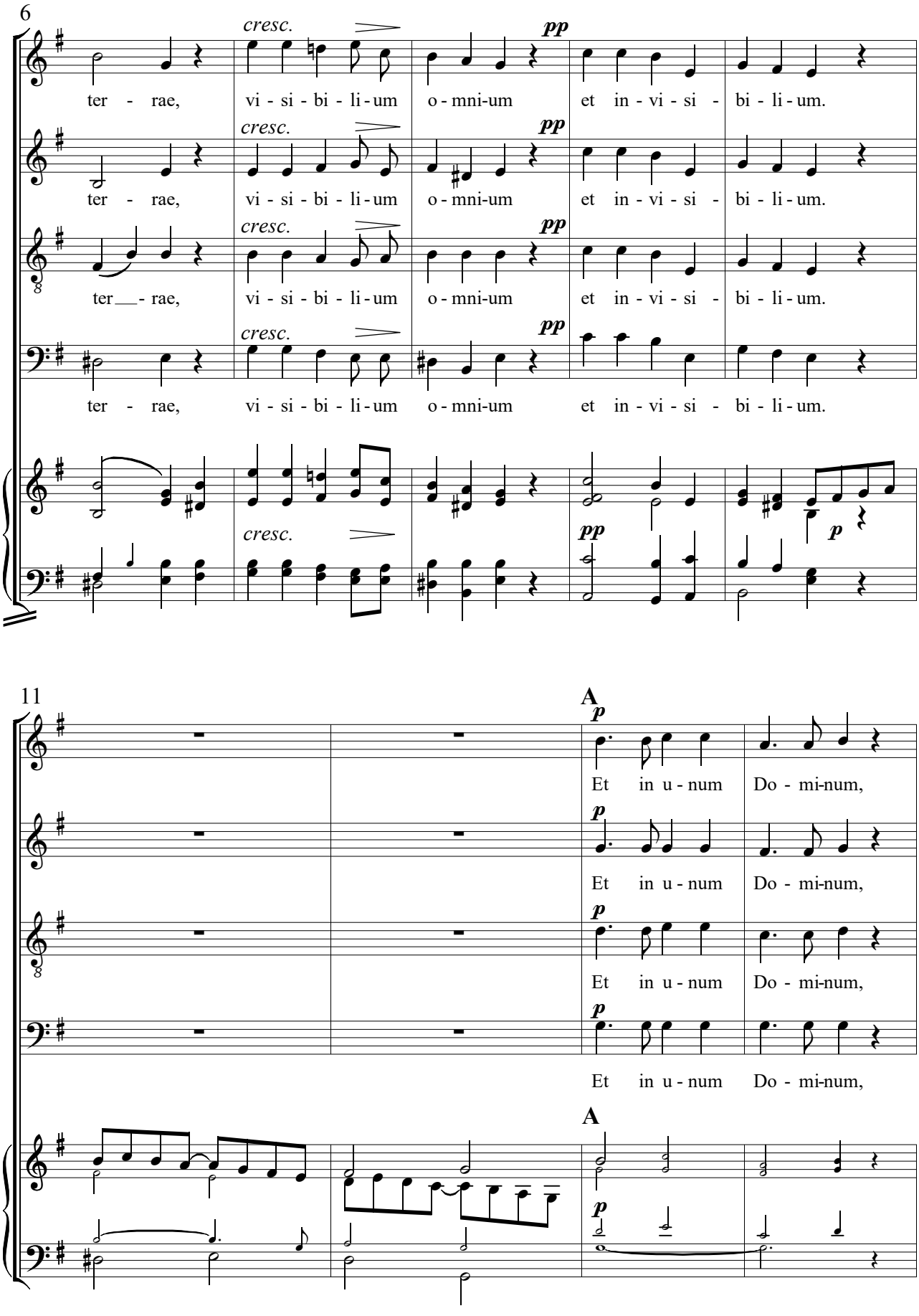
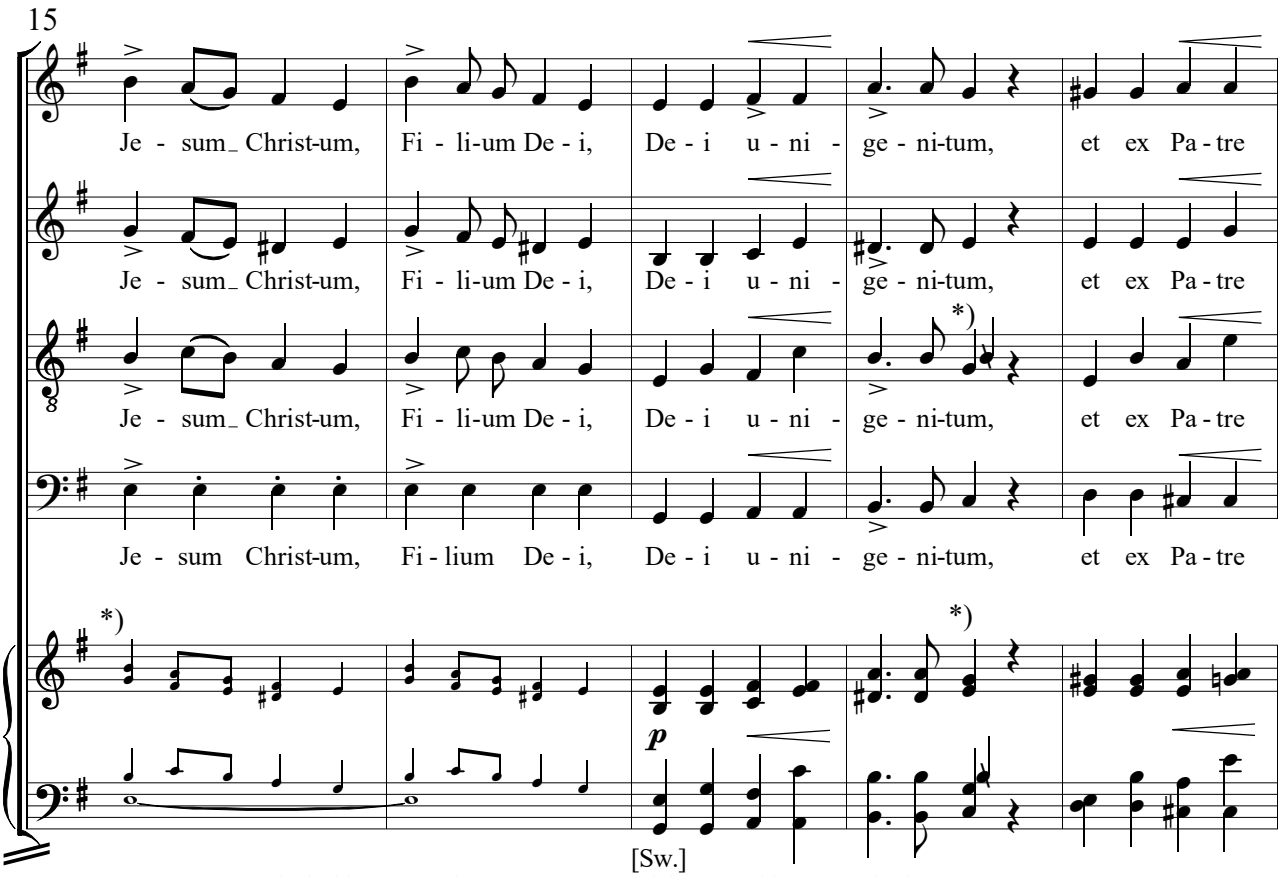
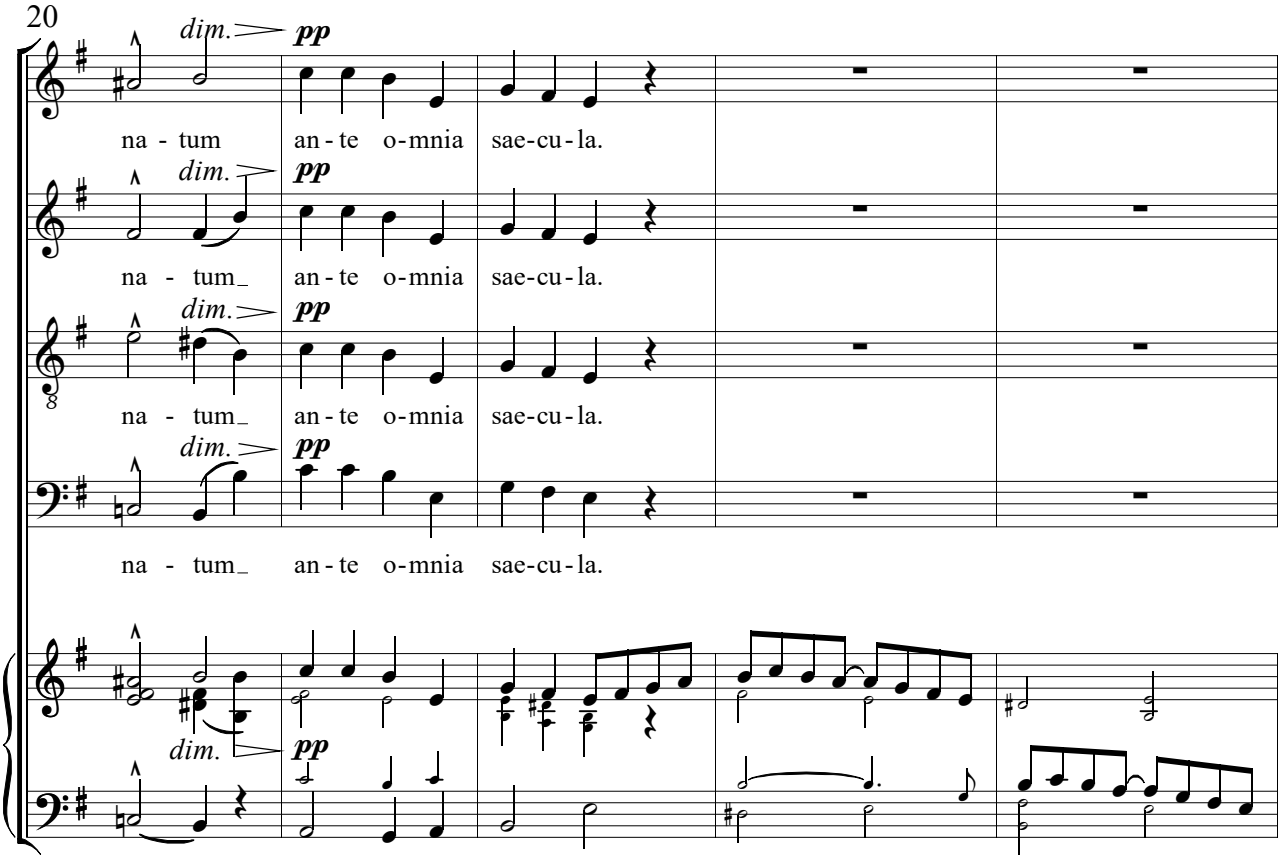


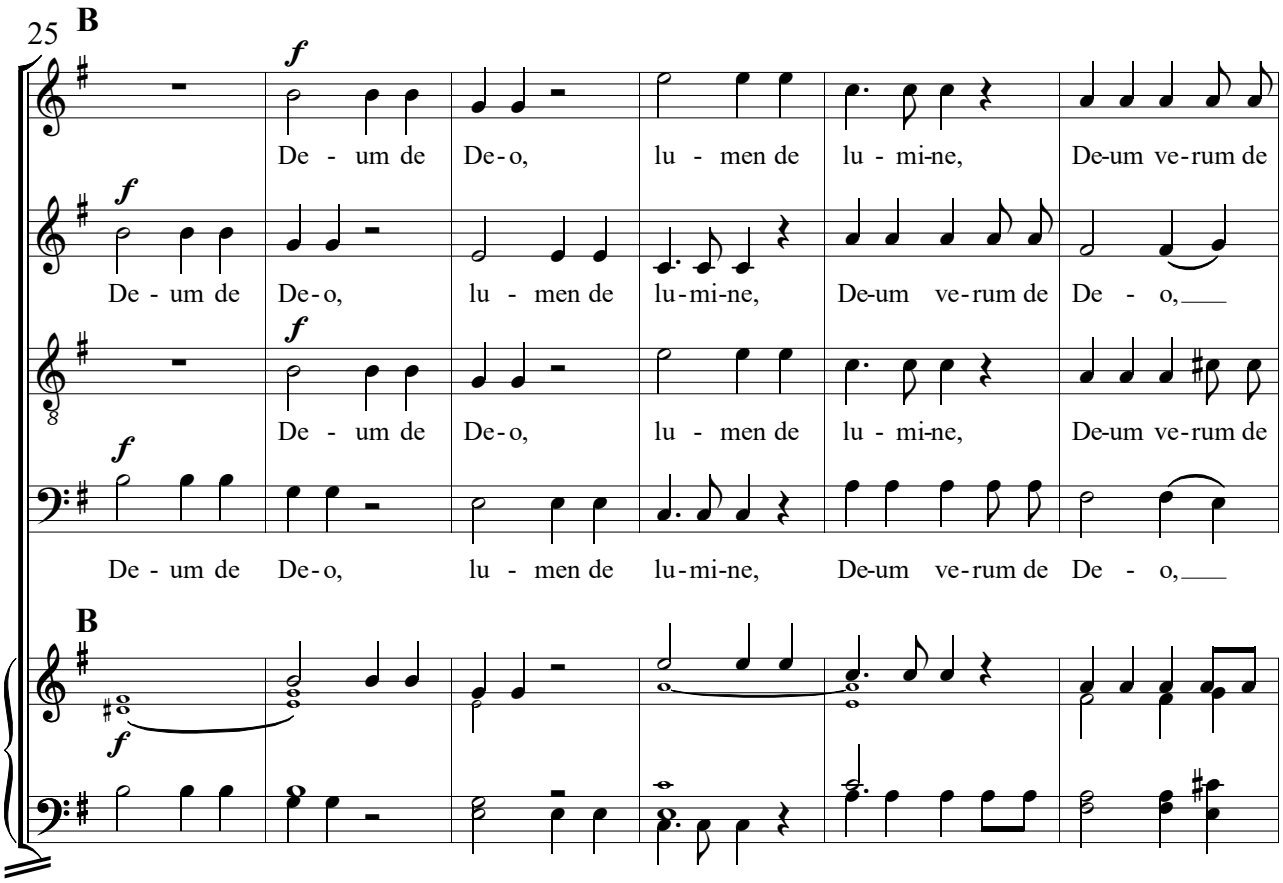

6
cresc.
pp
ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.
ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.
ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.
ter - rae, vi - si - bi - li - um o - mni - um et in - vi - si - bi - li - um.
p
11
A
p
Et in u - num Do - mi - num,
Et in u - num Do - mi - num,
Et in u - num Do - mi - num,
Et in u - num Do - mi - num,

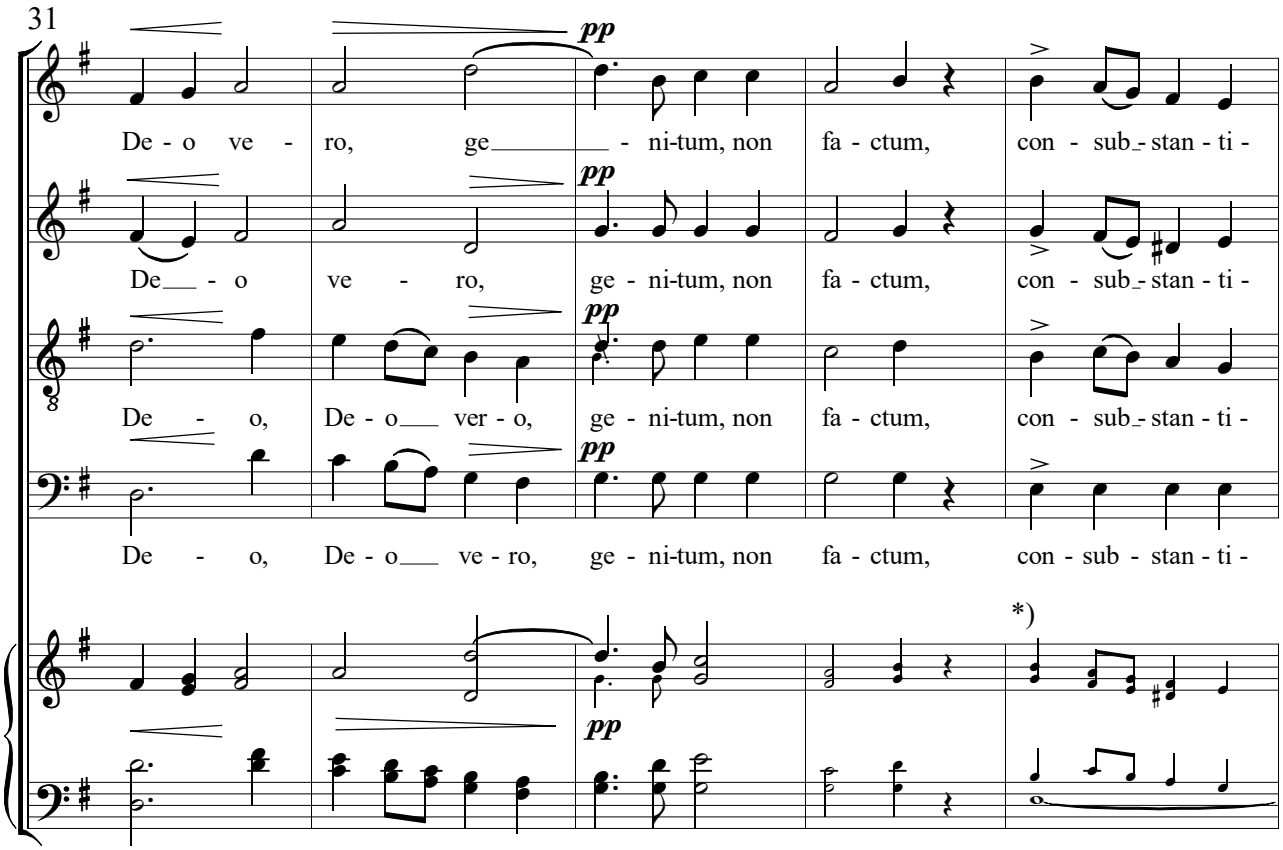


*) Bars 15-16 never marked with accompaniment - G H suggests it be sung without. See also bars 35-36.

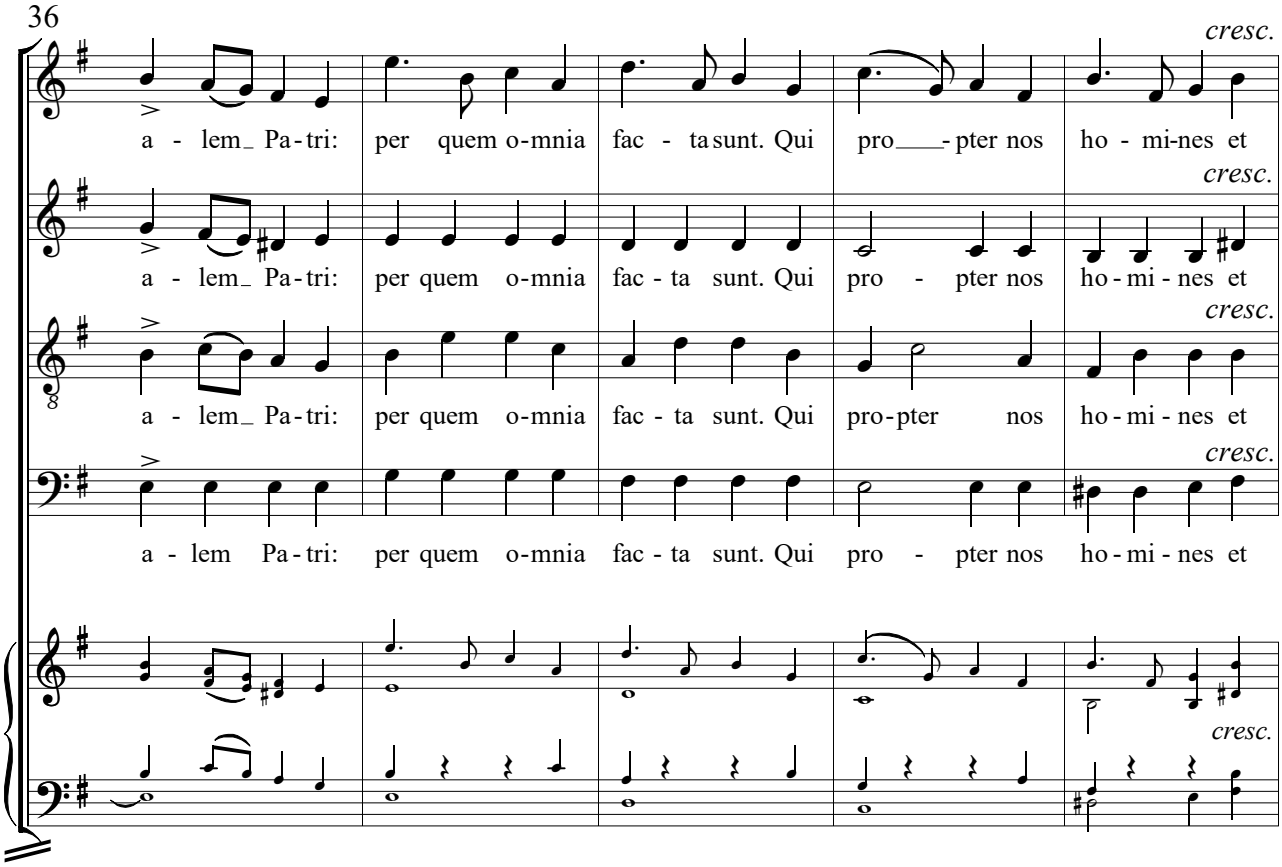
*) In bar 18 Elgar writes (for both voice and organ) B & G in the tenor, C in the bass. The effect may be intended, but cf. bar 137.

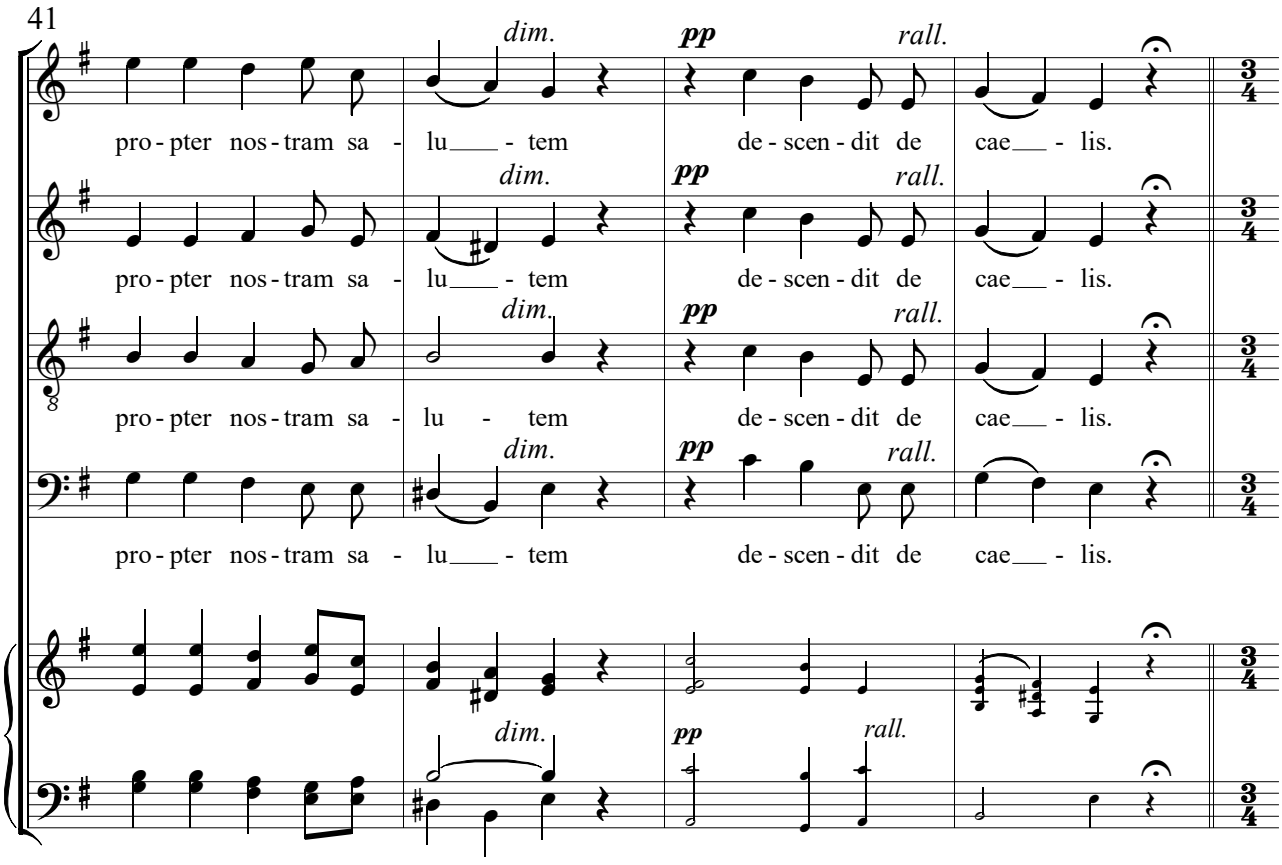


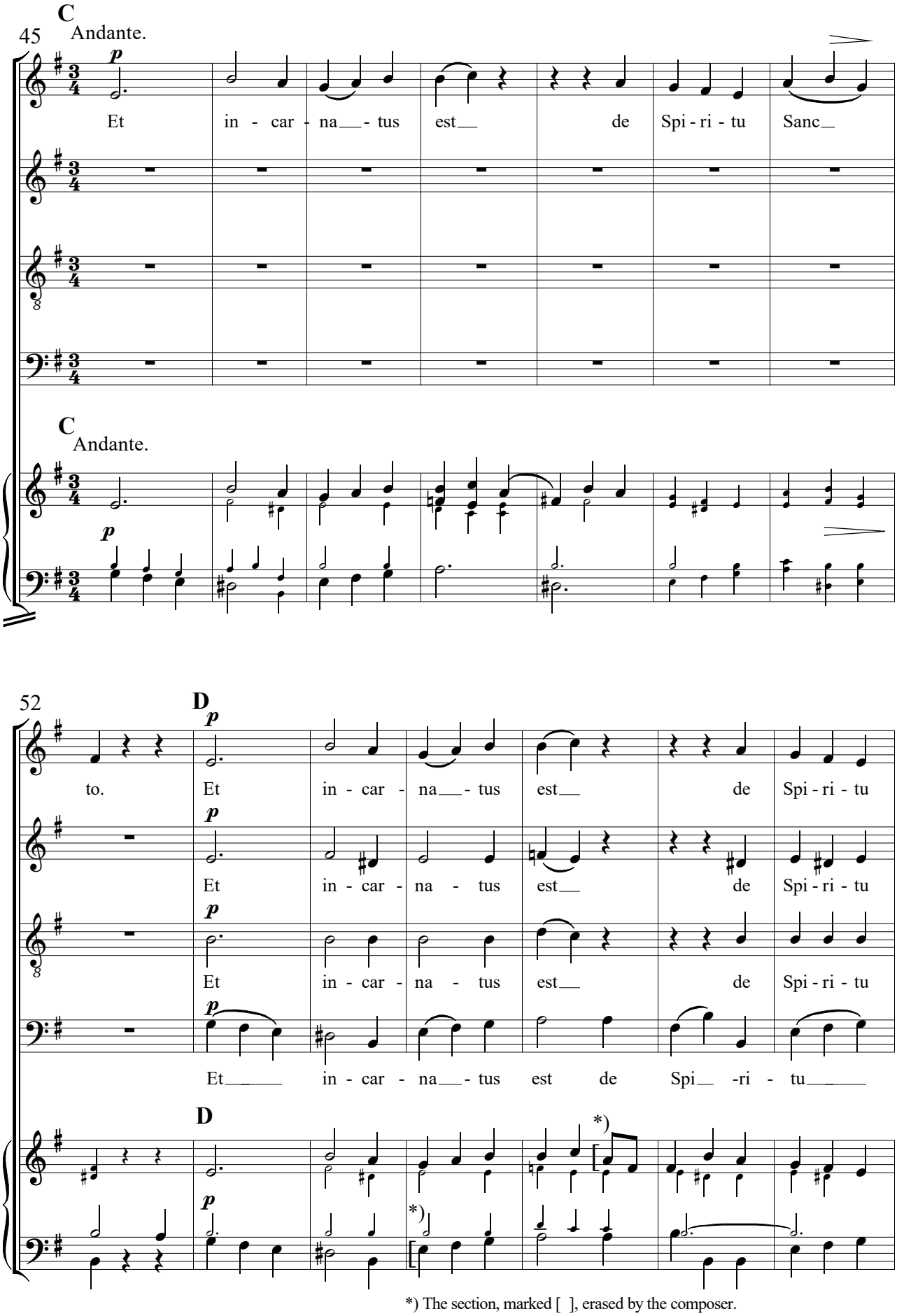




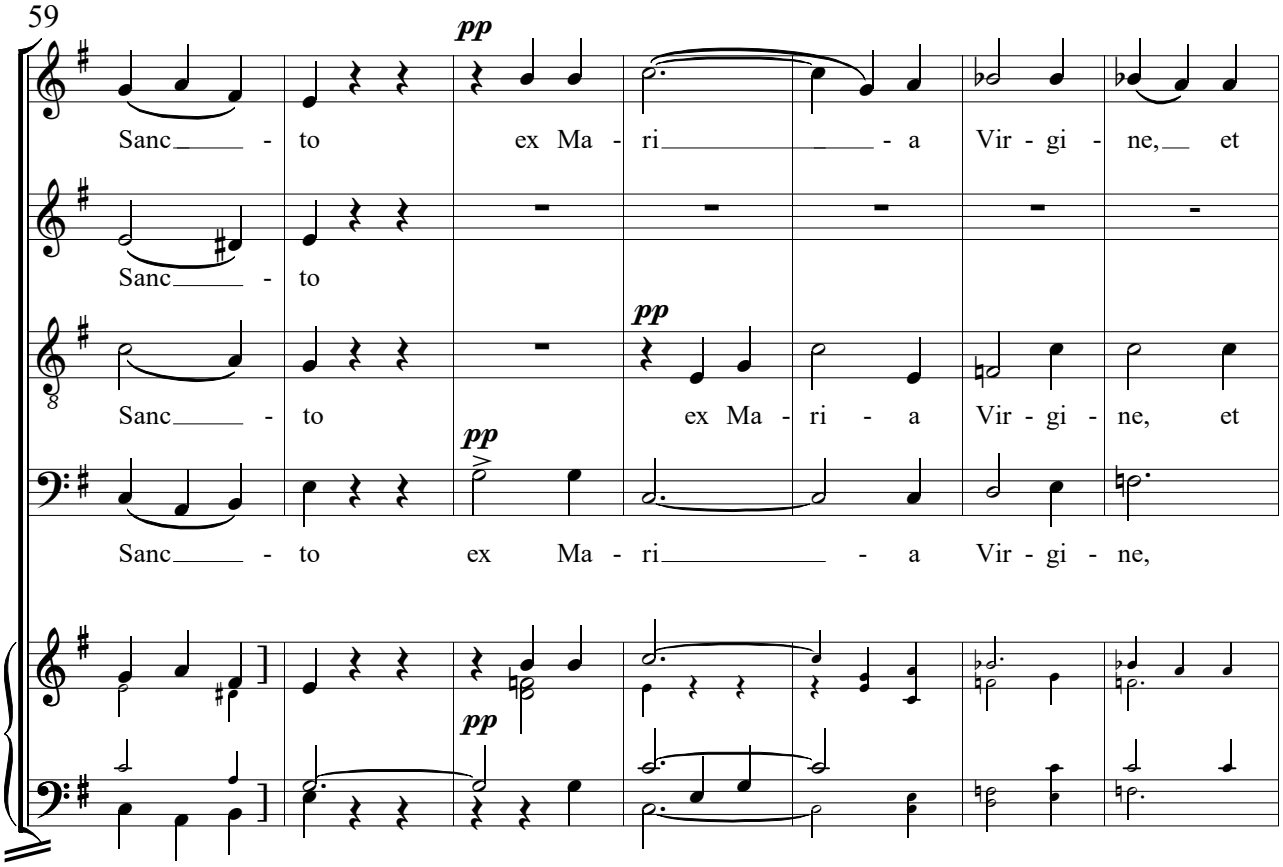
*) Bars 35-40 never marked with accompaniment - GH suggests it be sung without. Also bars 15-16.

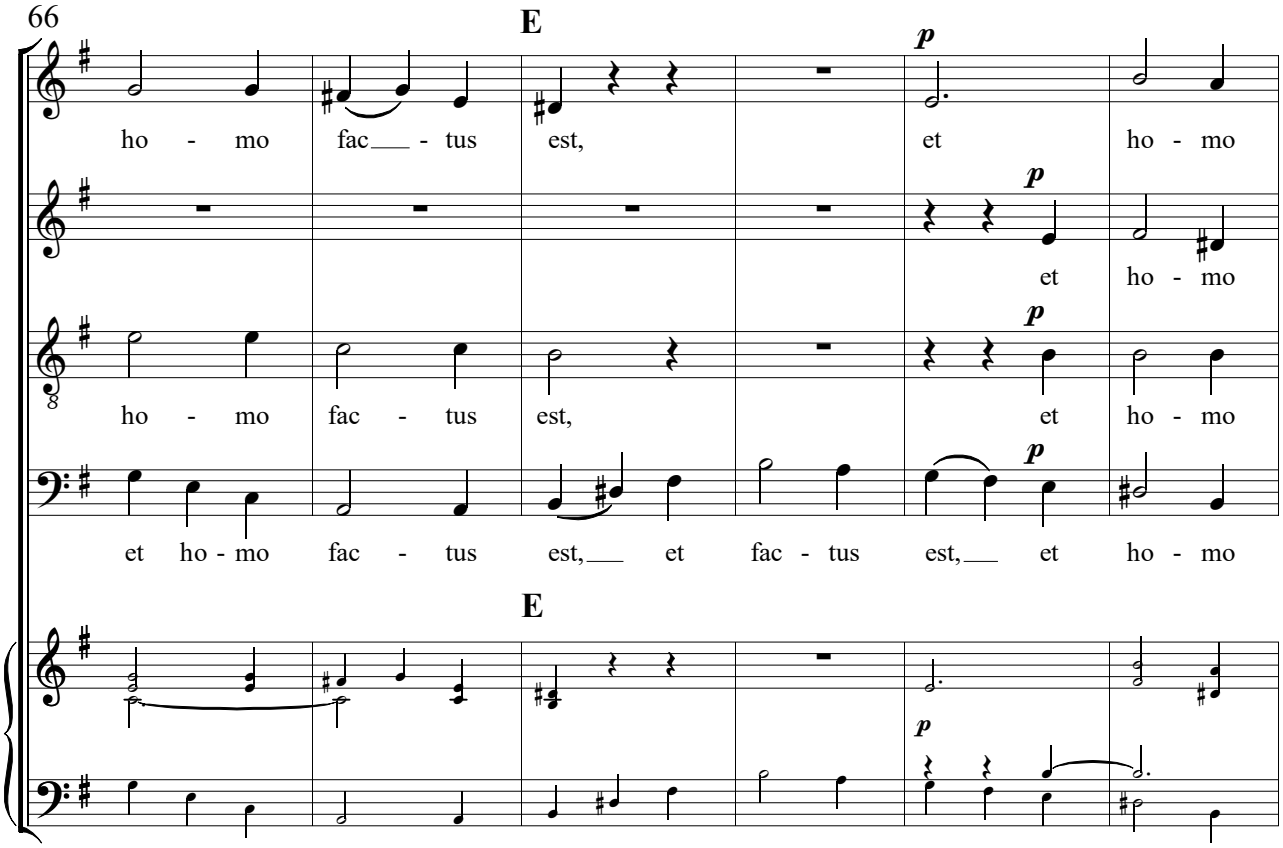

36
cresc.
a - lem_ Pa - tri: per quem o-mnia fac - ta sunt. Qui pro____-pter nos ho - mi-nes et
a - lem_ Pa - tri: per quem o-mnia fac - ta sunt. Qui pro - pter nos ho - mi - nes et
a - lem_ Pa - tri: per quem o-mnia fac - ta sunt. Qui pro-pter nos ho - mi - nes et
a - lem Pa - tri: per quem o-mnia fac - ta sunt. Qui pro - pter nos ho - mi - nes et

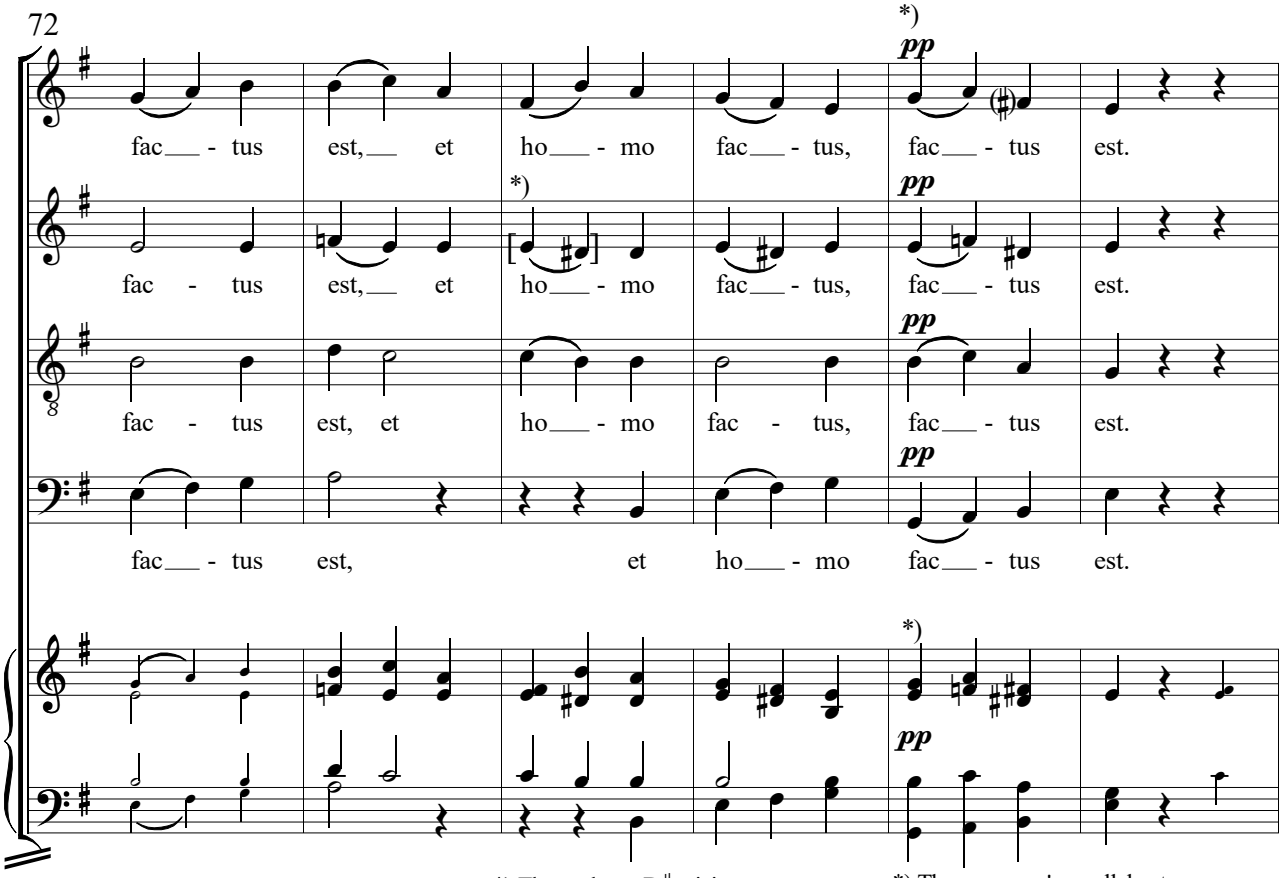

41
dim.
pp
rall.
pro - pter nos - tram sa - lu____ - tem de - scen - dit de cae___ - lis.
pro - pter nos - tram sa - lu____ - tem de - scen - dit de cae___ - lis.
pro - pter nos - tram sa - lu - tem de - scen - dit de cae___ - lis.
pro - pter nos - tram sa - lu____ - tem de - scen - dit de cae___ - lis.

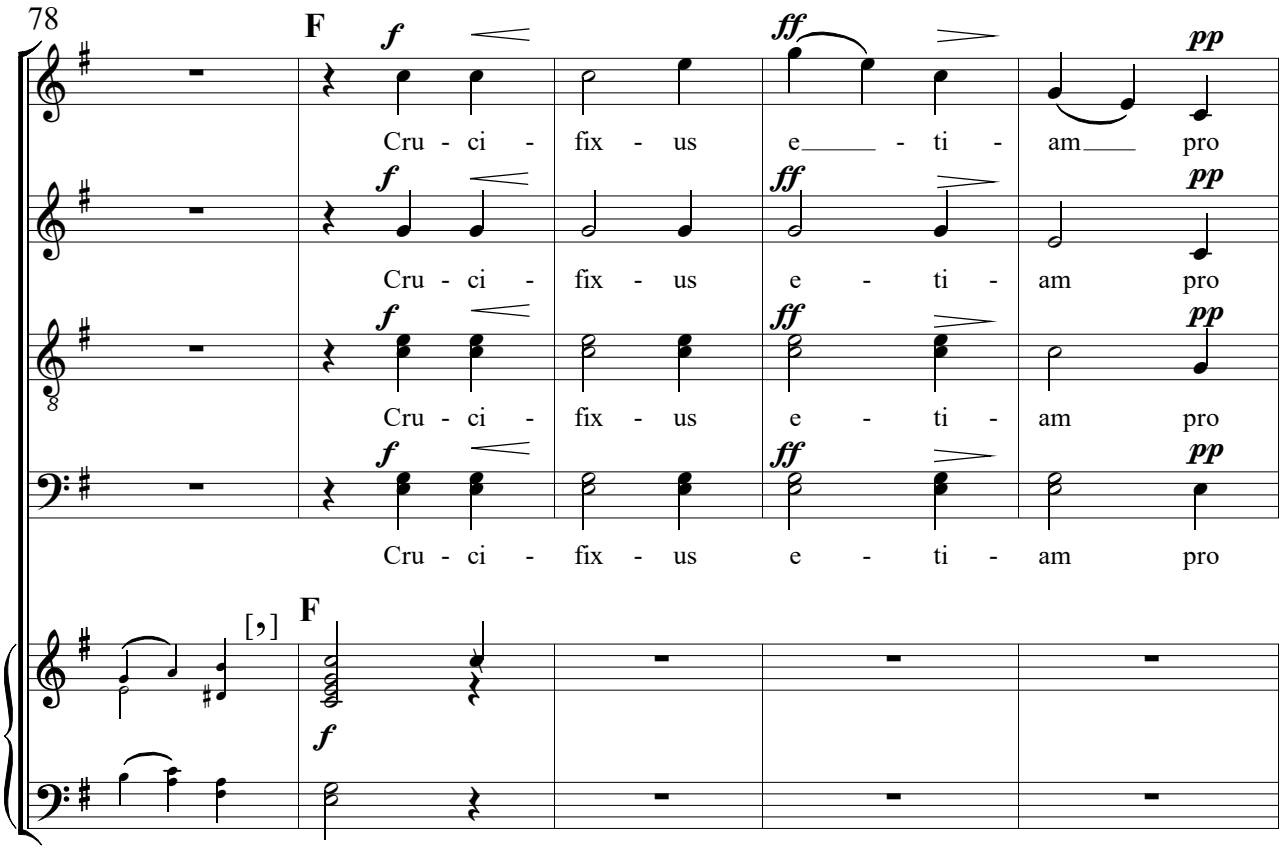


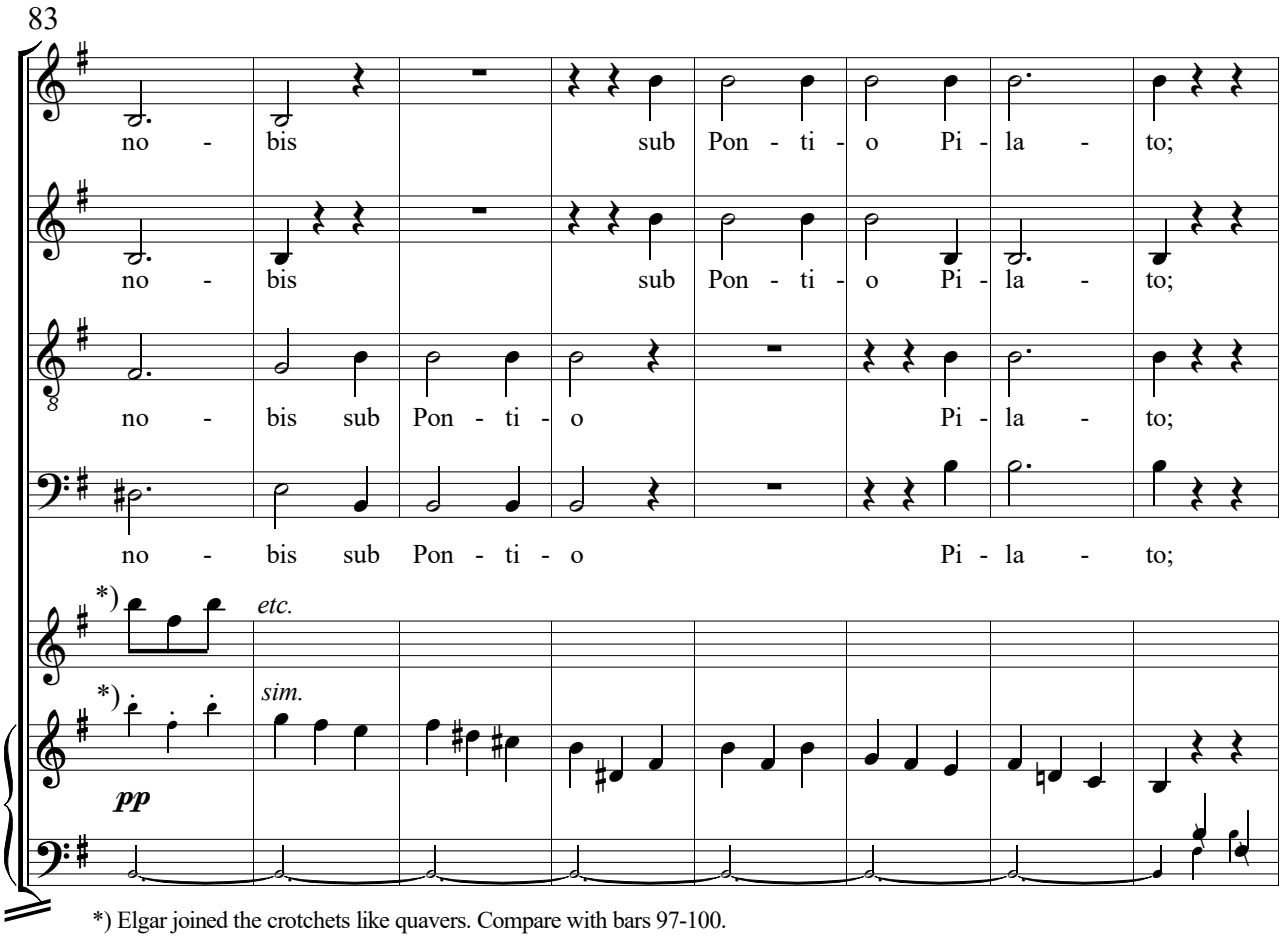
*) The section, marked [ ], erased by the composer.


59
pp
Sanc - to ex Ma - ri - a Vir - gi - ne, et
Sanc - to
pp
Sanc - to ex Ma - ri - a Vir - gi - ne, et
pp
Sanc - to ex Ma - ri - a Vir - gi - ne,
pp

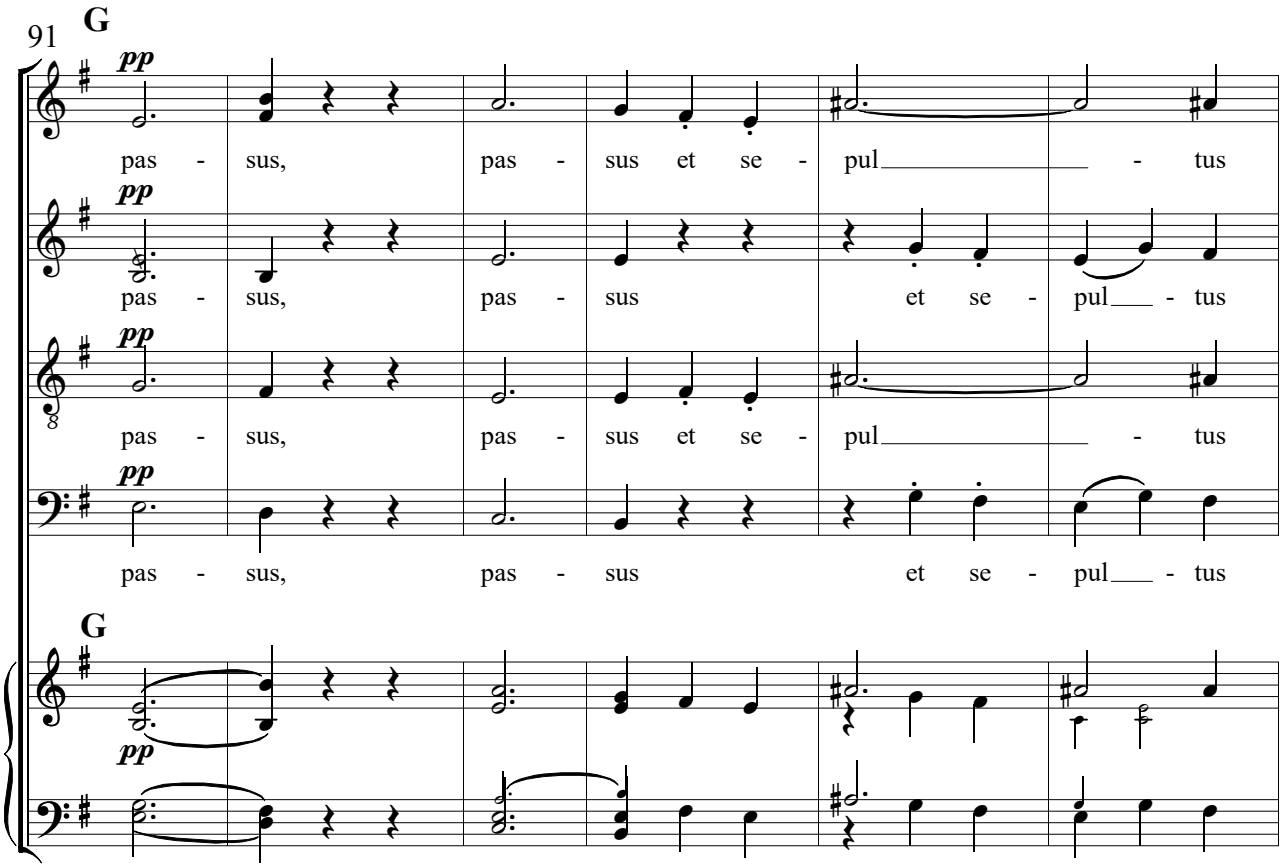

66
E
p
ho - mo fac - tus est, et ho - mo
p
et ho - mo
p
ho - mo fac - tus est, et ho - mo
p
et ho - mo fac - tus est, et fac - tus est, et ho - mo
E
p

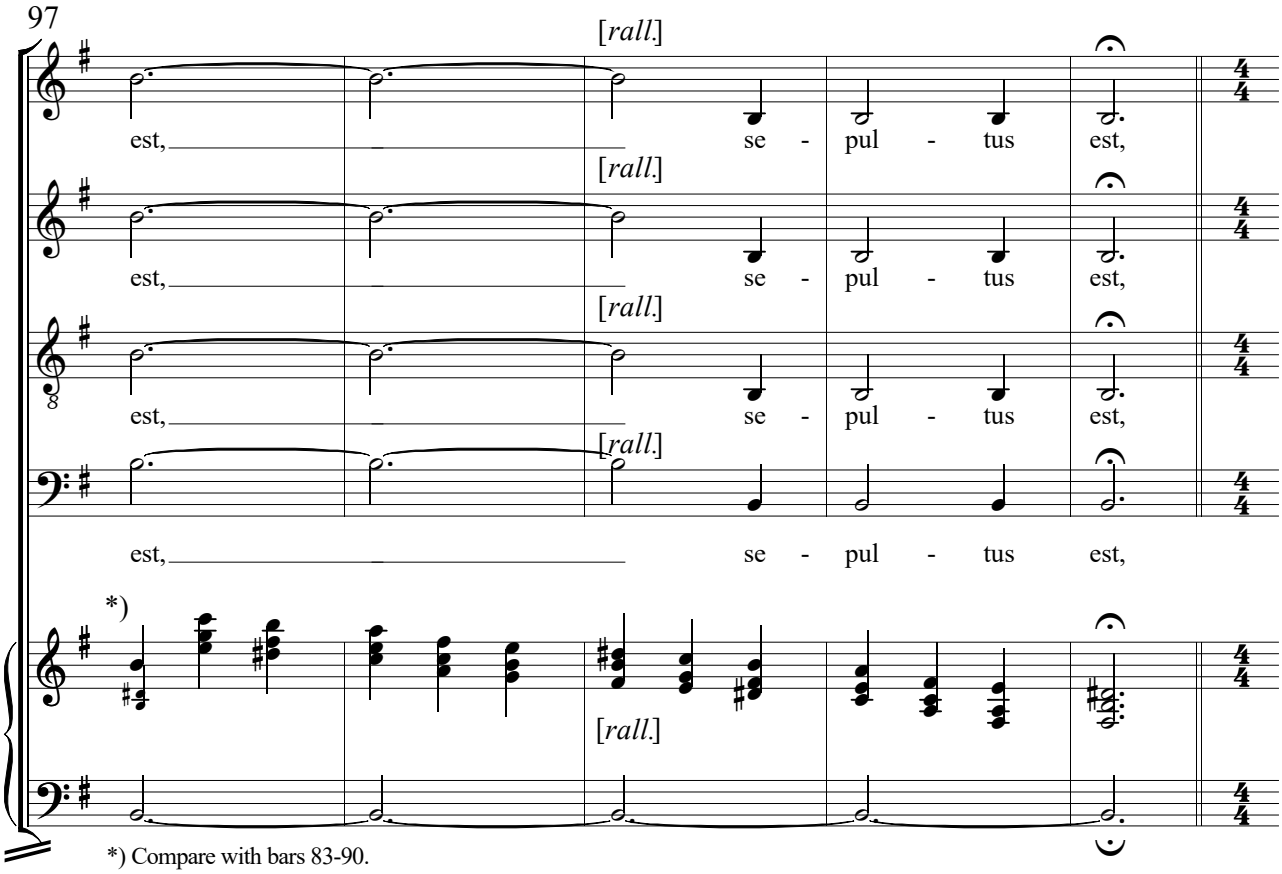

72
fac - tus est, et ho - mo fac - tus, fac - tus est.
fac - tus est, et ho - mo fac - tus, fac - tus est.
fac - tus est, et ho - mo fac - tus, fac - tus est.
fac - tus est, et ho - mo fac - tus est.
*)
pp
*) The ms has a D♯ minim.
*) The composer's parallel octaves.

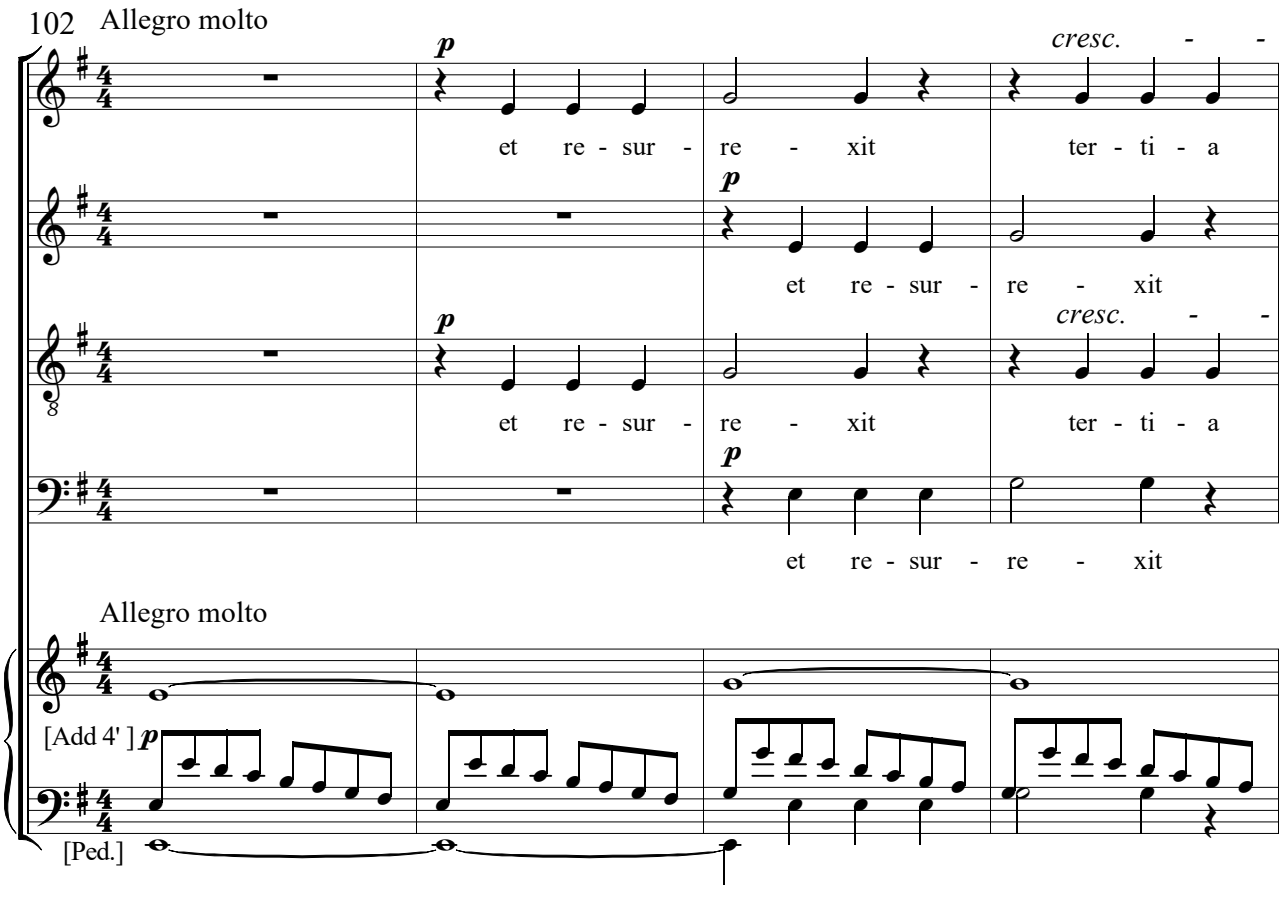

78
F
f
ff
pp
Cru - ci - fix - us e - ti - am pro
Cru - ci - fix - us e - ti - am pro
Cru - ci - fix - us e - ti - am pro
Cru - ci - fix - us e - ti - am pro
F
f

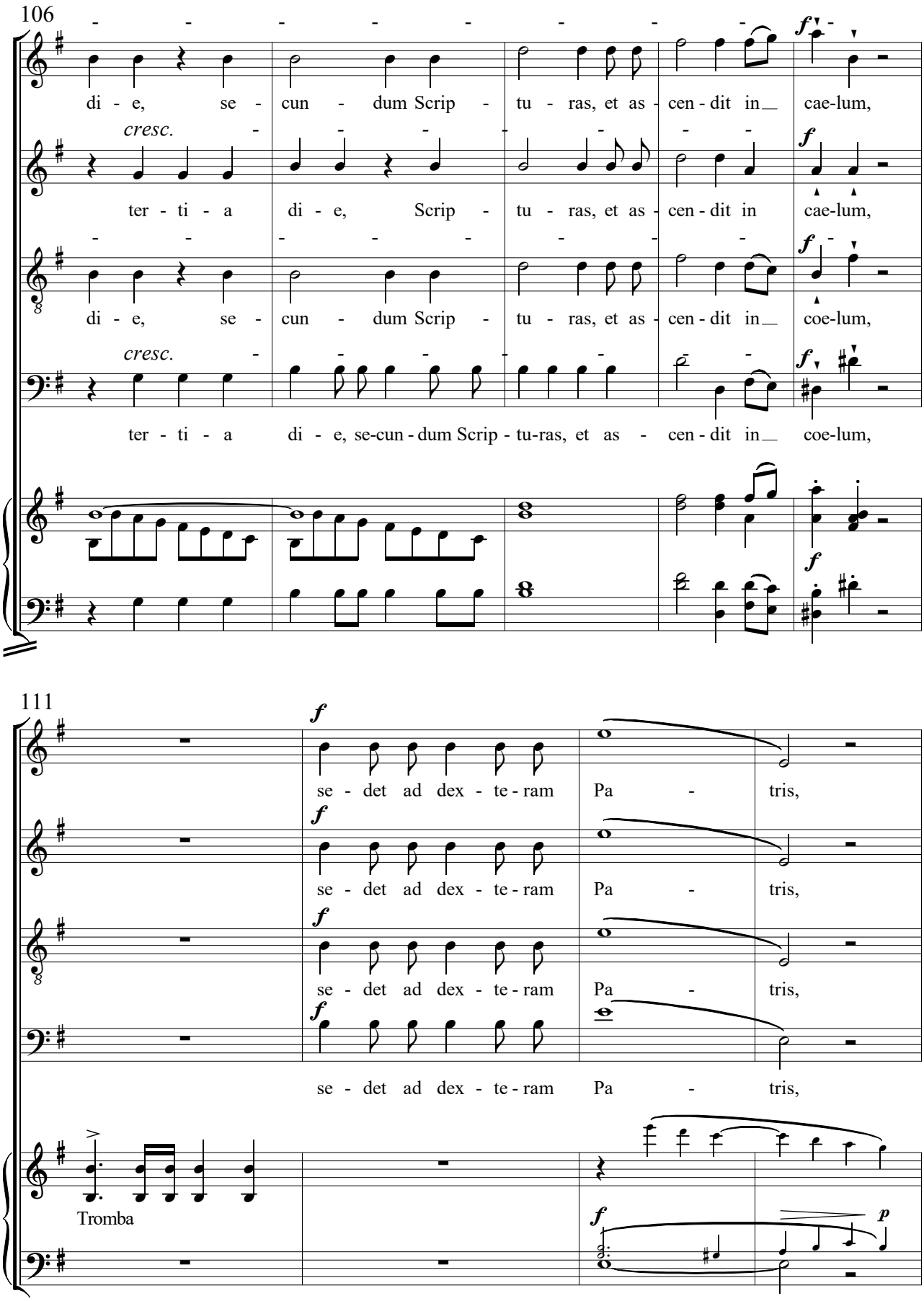


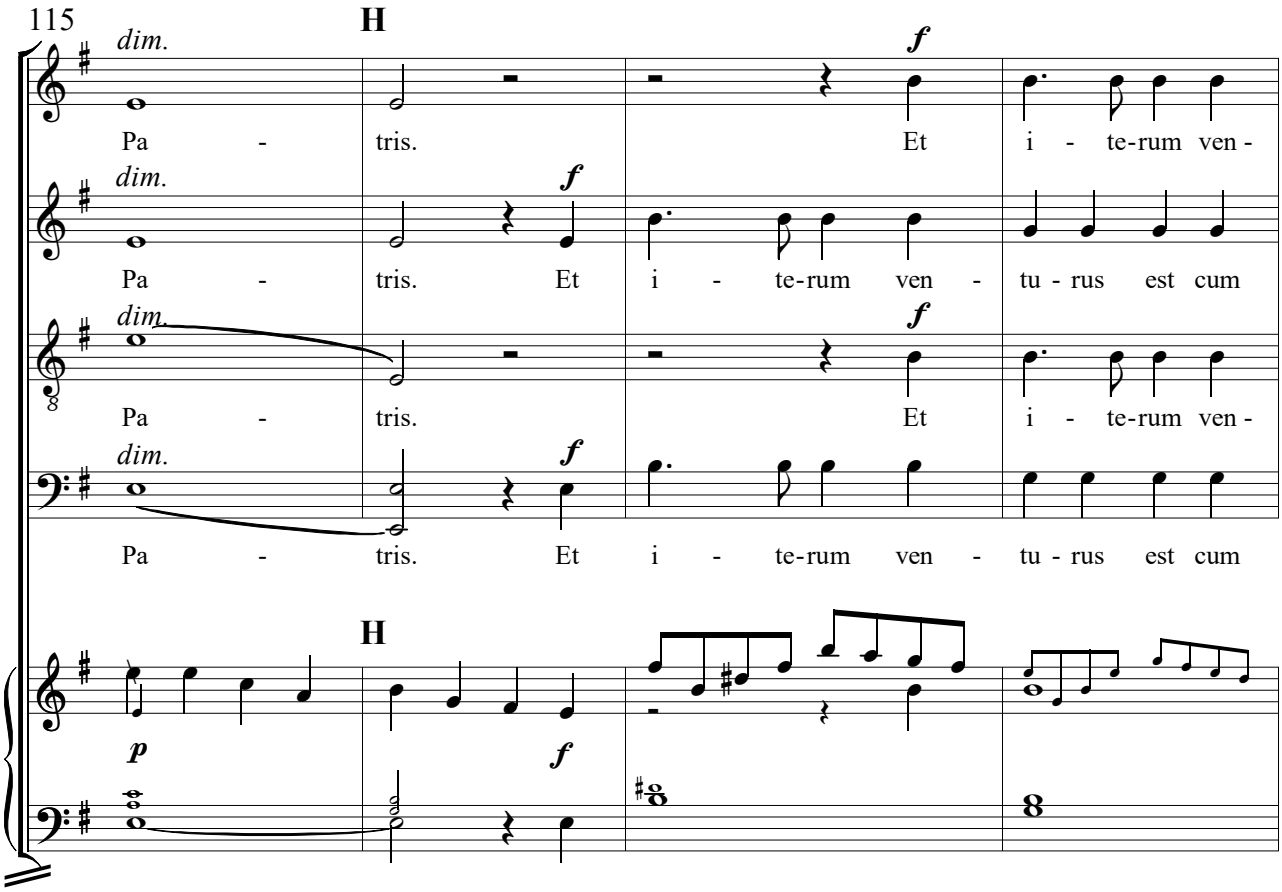
*) Elgar joined the crotchets like quavers. Compare with bars 97-100.

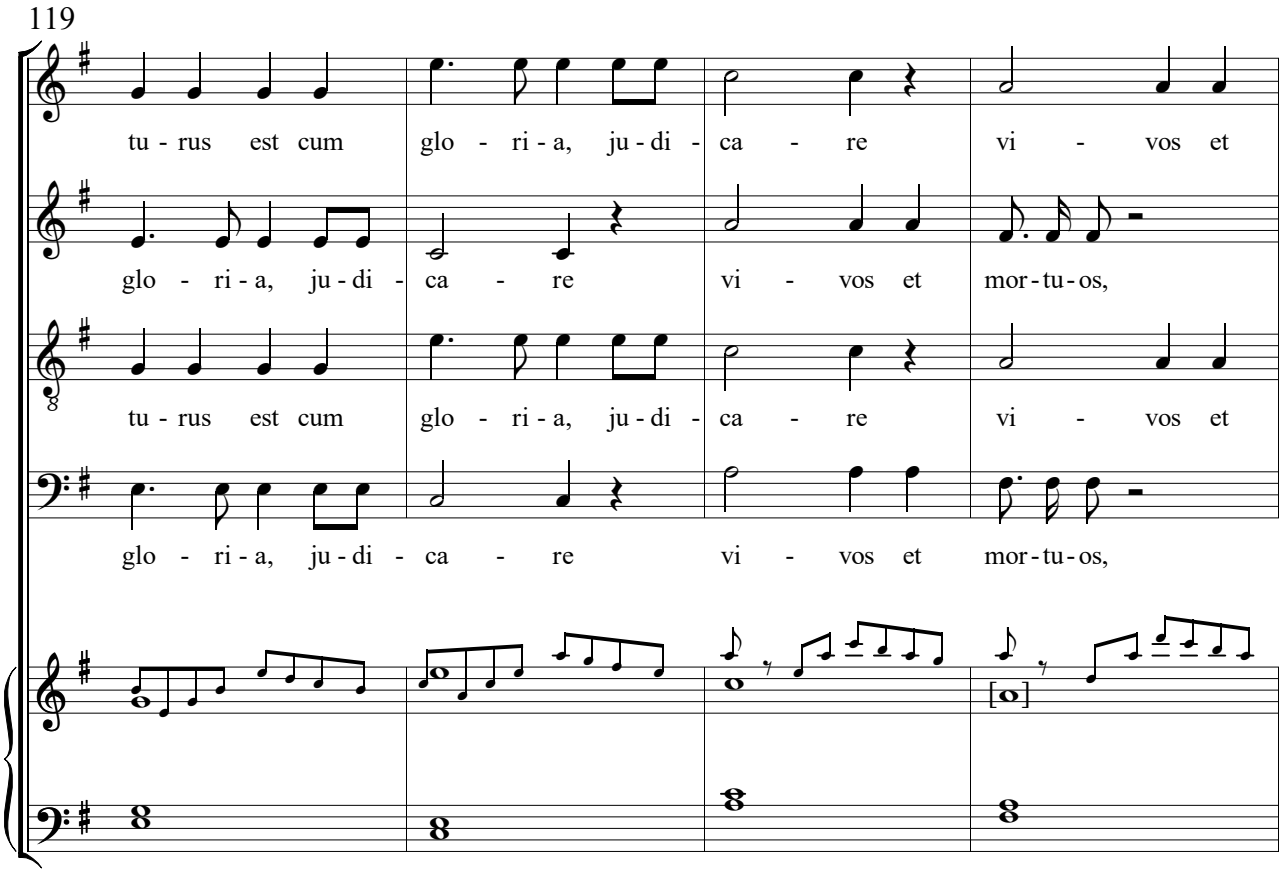


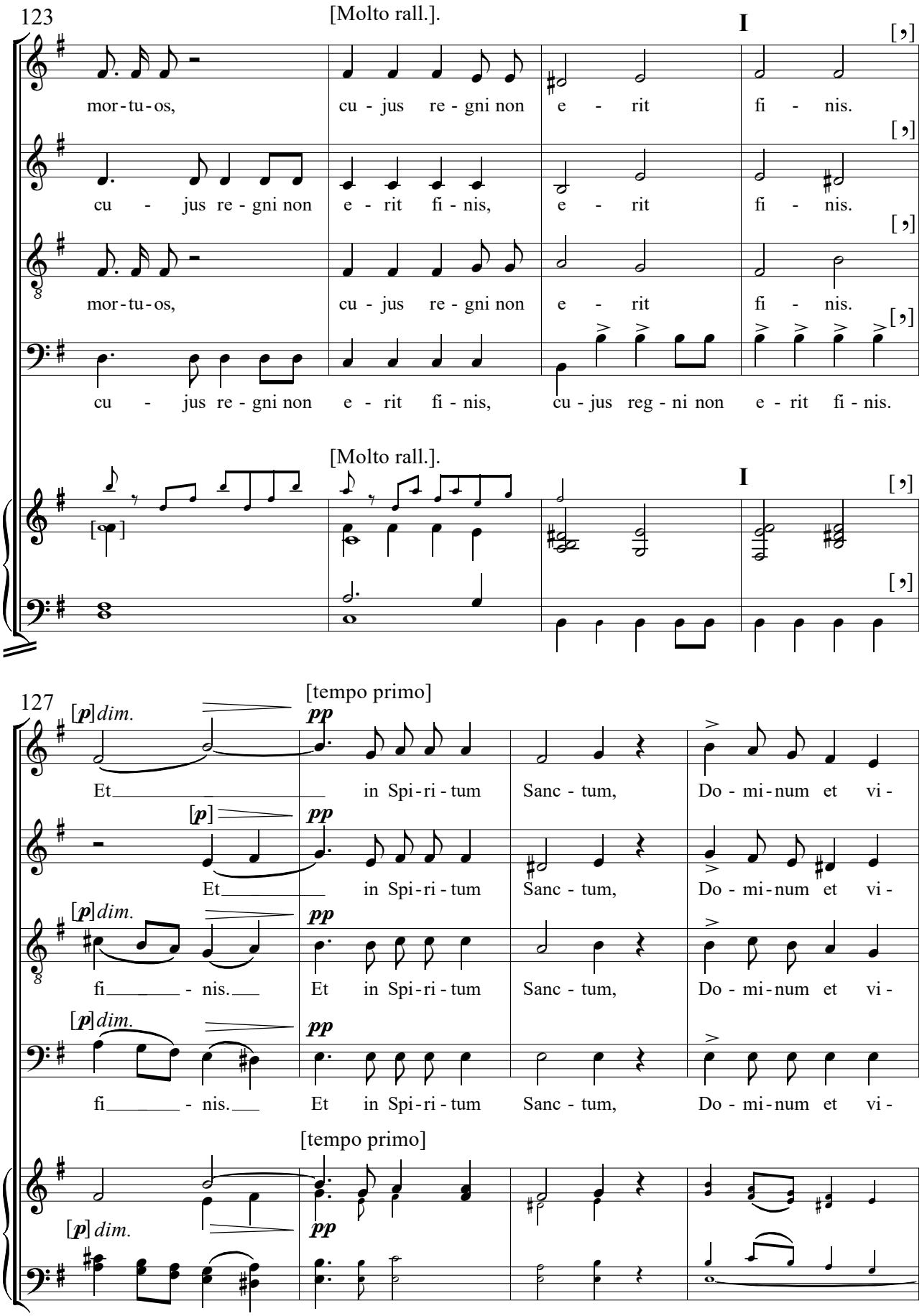

97
[rall.]
est, se - pul - tus est,
[rall.]
est, se - pul - tus est,
[rall.]
est, se - pul - tus est,
[rall.]
est, se - pul - tus est,
*)
[rall.]
*) Compare with bars 83-90.

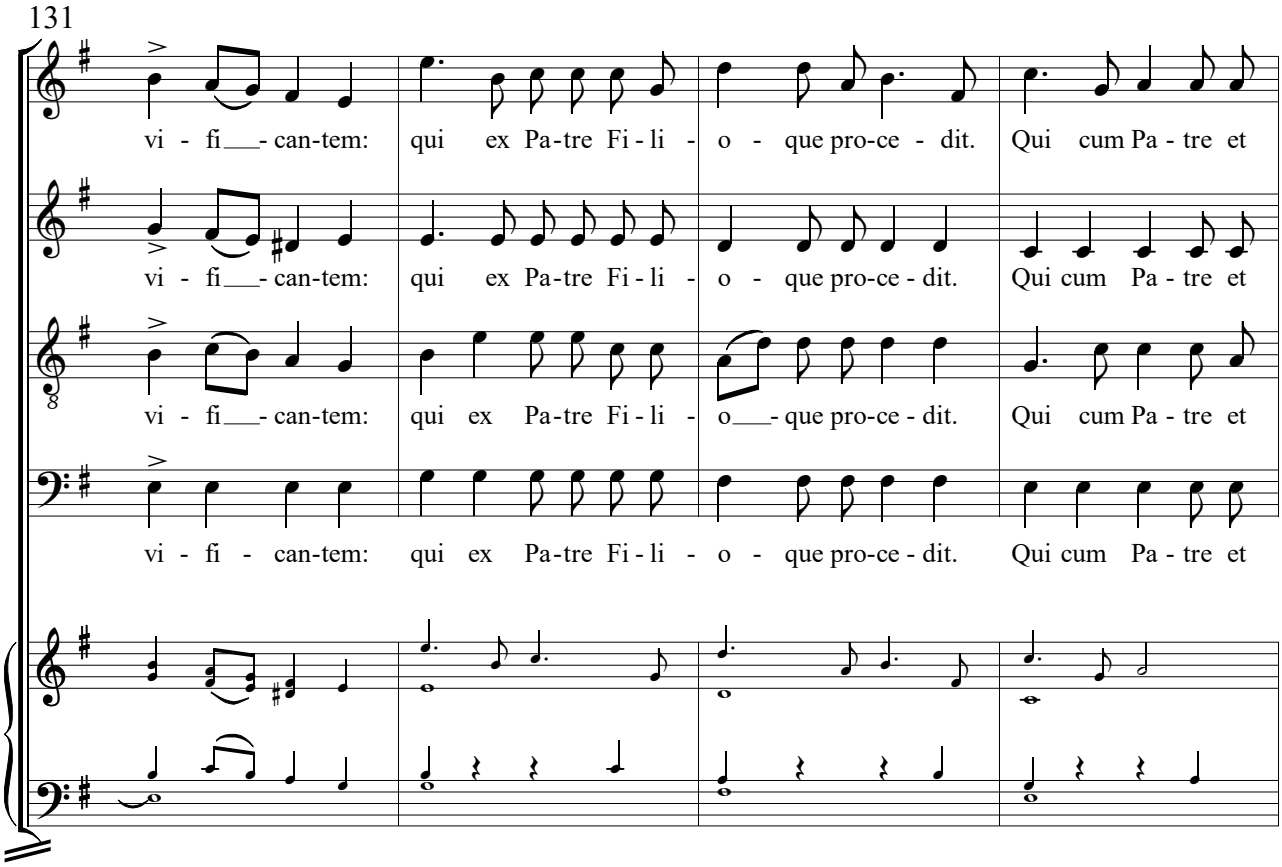

102 Allegro molto
p
et re - sur - re - xit
cresc. - -
ter - ti - a
Allegro molto
[Add 4'] p
[Ped.]

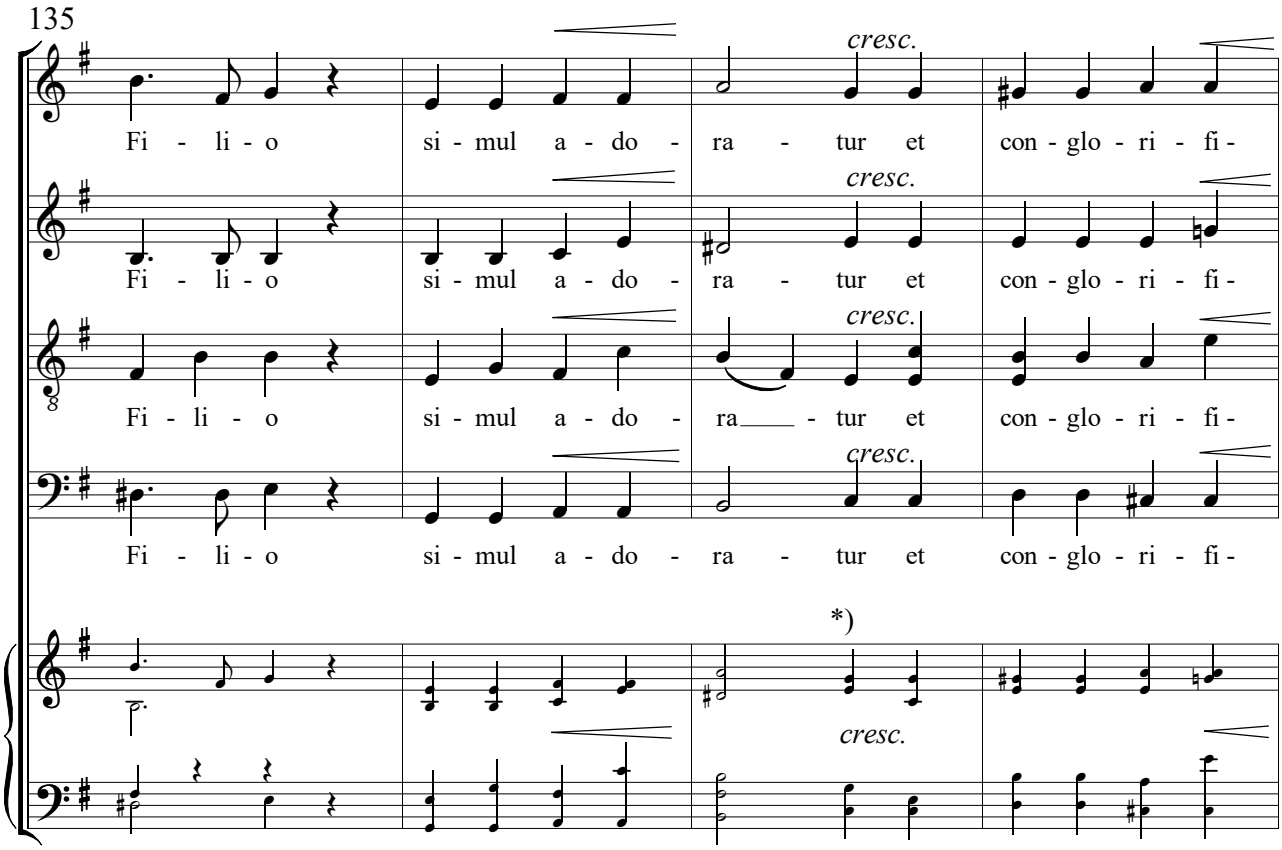

106
di - e, se - cun - dum Scrip - tu - ras, et as - cen - dit in cae-lum,
cresc.
ter - ti - a di - e, Scrip - tu - ras, et as - cen - dit in cae-lum,
di - e, se - cun - dum Scrip - tu - ras, et as - cen - dit in coe-lum,
cresc.
ter - ti - a di - e, se-cun - dum Scrip - tu-ras, et as - cen - dit in coe-lum,
111
se - det ad dex - te - ram Pa - tris,
se - det ad dex - te - ram Pa - tris,
se - det ad dex - te - ram Pa - tris,
se - det ad dex - te - ram Pa - tris,
Tromba


115
H
dim.
Pa - tris.
f
Et i - te-rum ven -
dim.
Pa - tris. Et i - te-rum ven - tu - rus est cum
dim.
Pa - tris.
f
Et i - te-rum ven -
dim.
Pa - tris. Et i - te-rum ven - tu - rus est cum
H
p
f

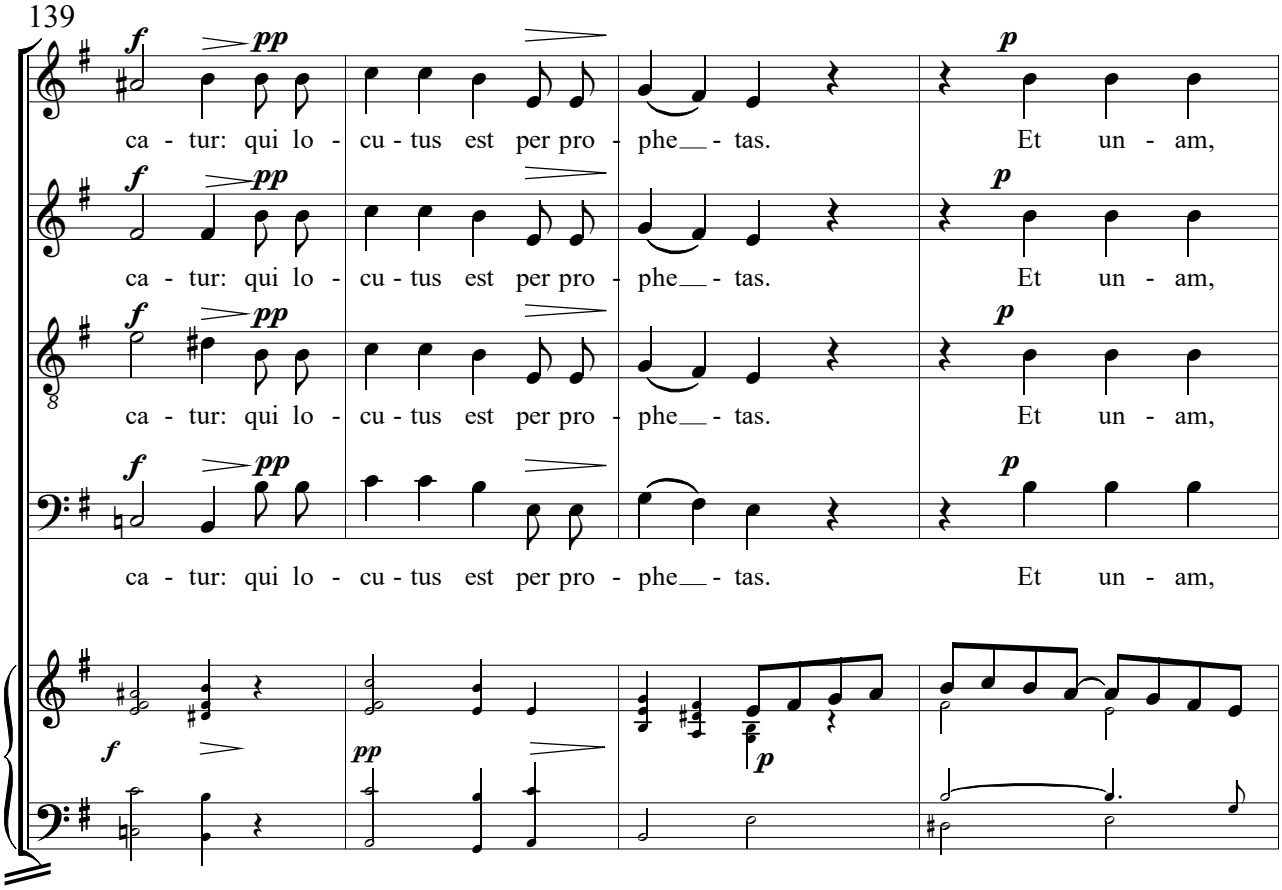

119
tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et
glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os,
tu - rus est cum glo - ri - a, ju - di - ca - re vi - vos et
glo - ri - a, ju - di - ca - re vi - vos et mor - tu - os,

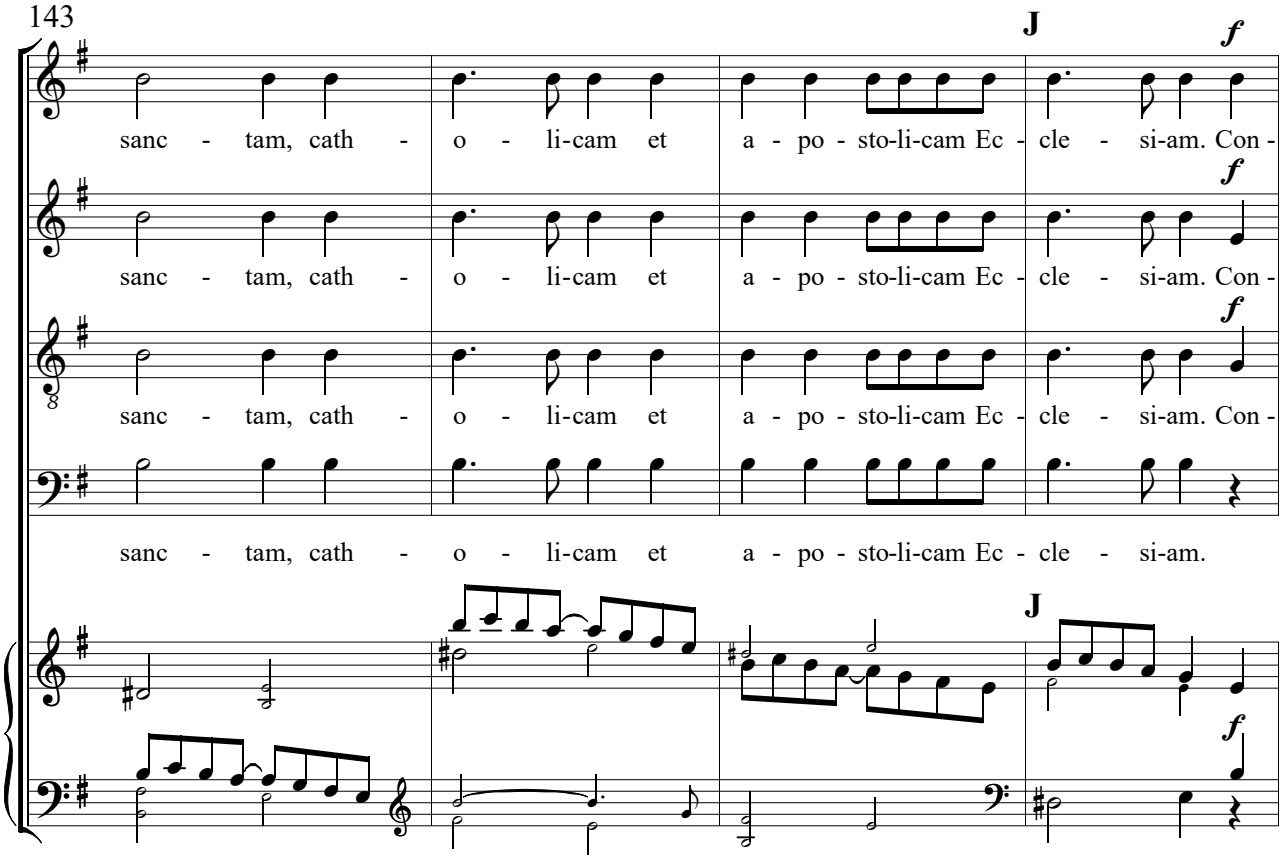

123
[Molto rall.].
I
mor-tu-os, cu - jus re - gni non e - rit fi - nis.
cu - jus re - gni non e - rit fi - nis, e - rit fi - nis.
mor-tu-os, cu - jus re - gni non e - rit fi - nis.
cu - jus re - gni non e - rit fi - nis, cu - jus reg - ni non e - rit fi - nis.
[Molto rall.].
I
127
[tempo primo]
[p] dim.
pp
Et in Spi-ri-tum Sanc - tum, Do - mi-num et vi -
fi - nis. Et in Spi-ri-tum Sanc - tum, Do - mi-num et vi -
[tempo primo]

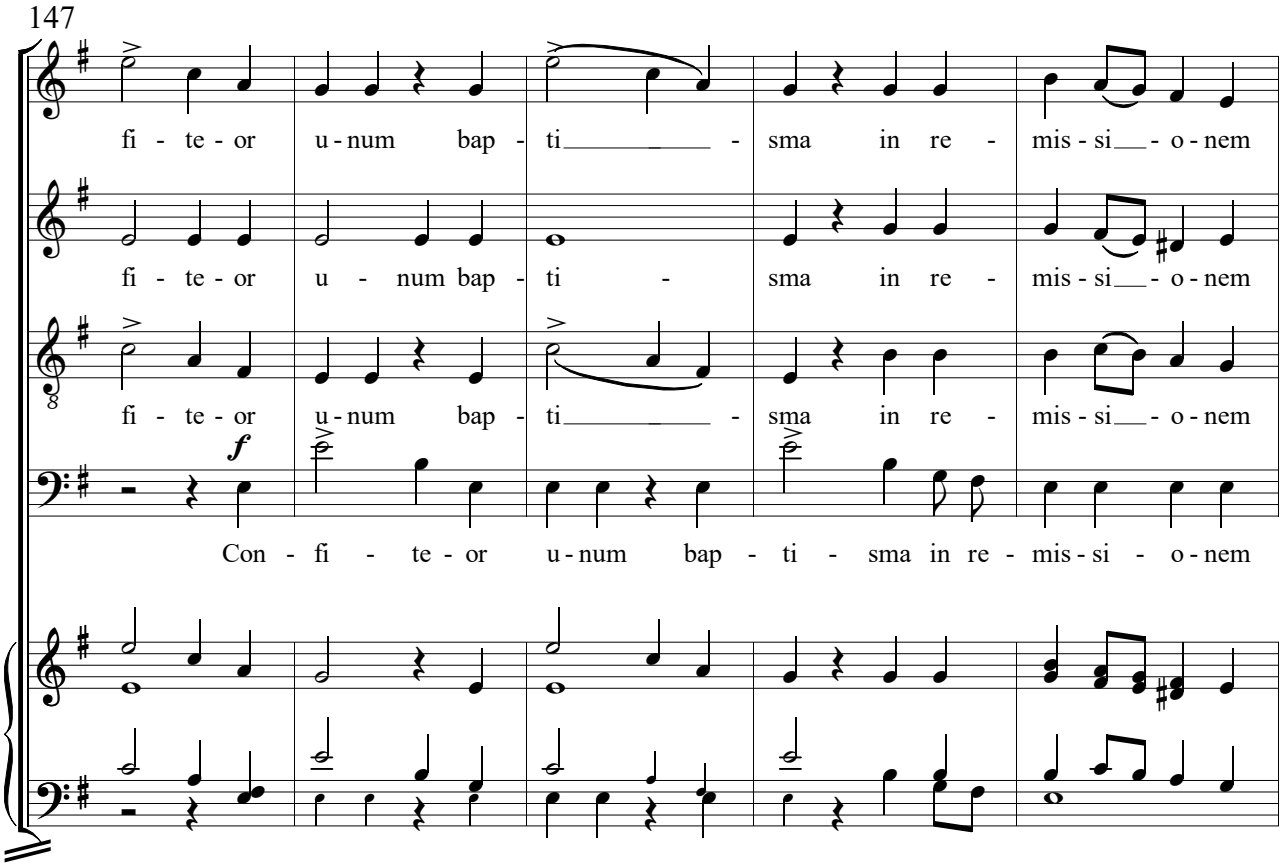


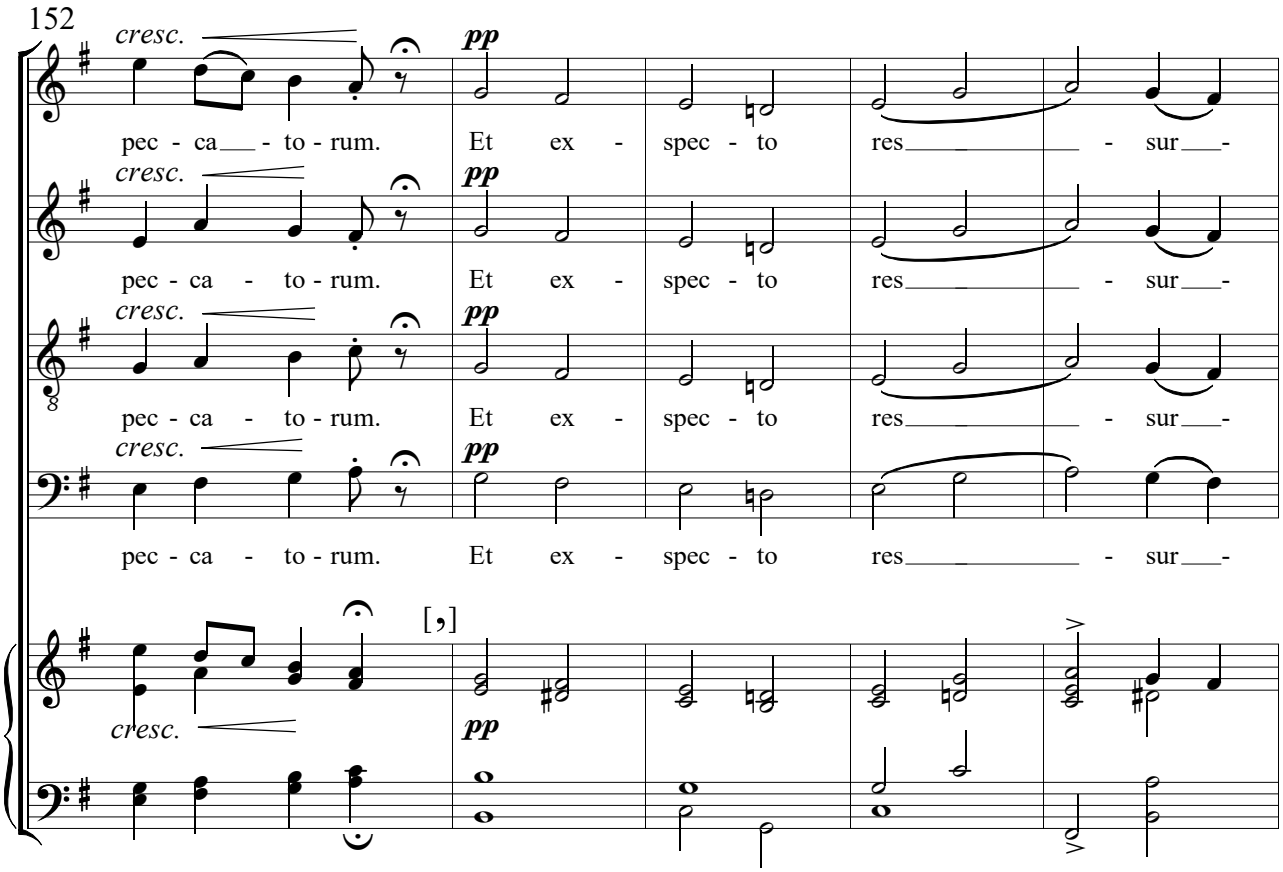


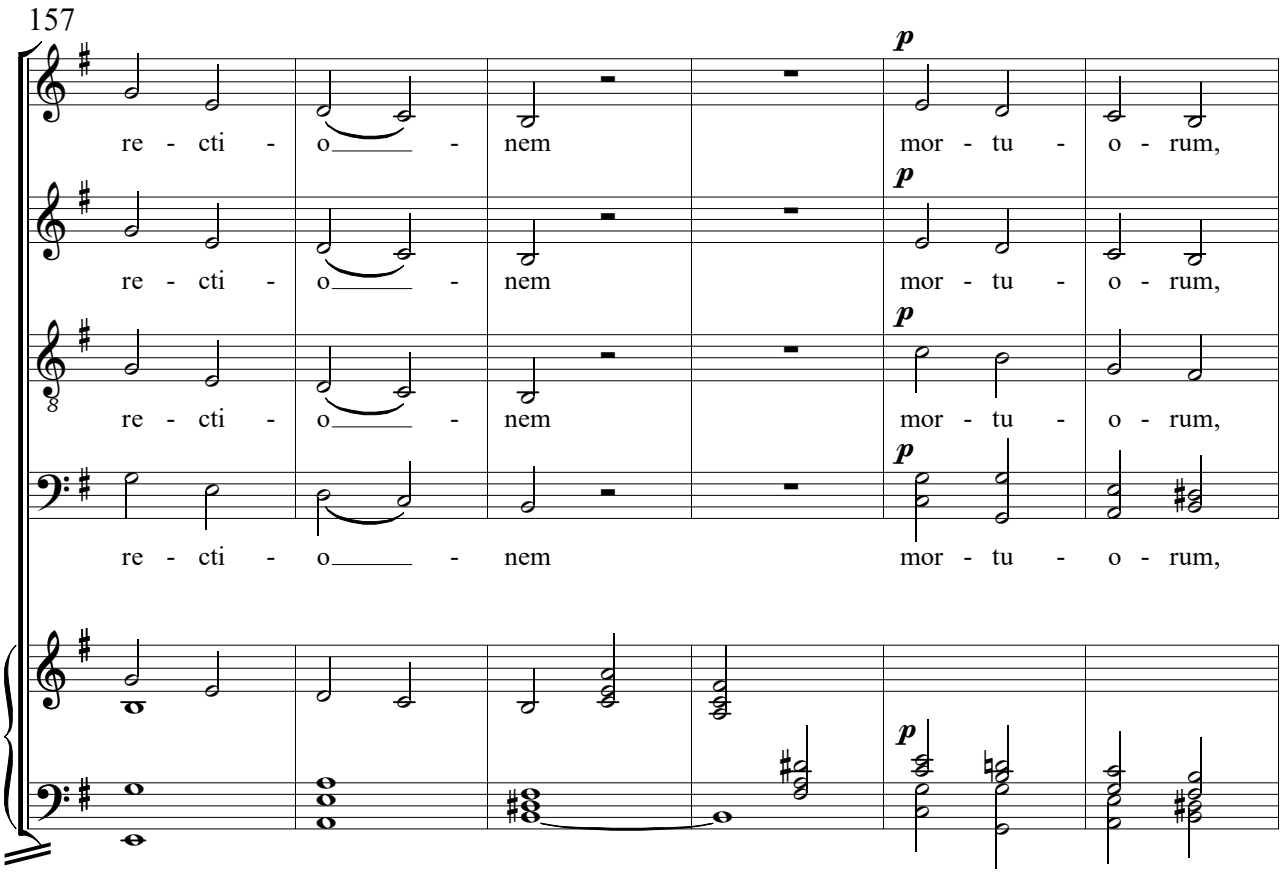
*) Compare with bar 18.

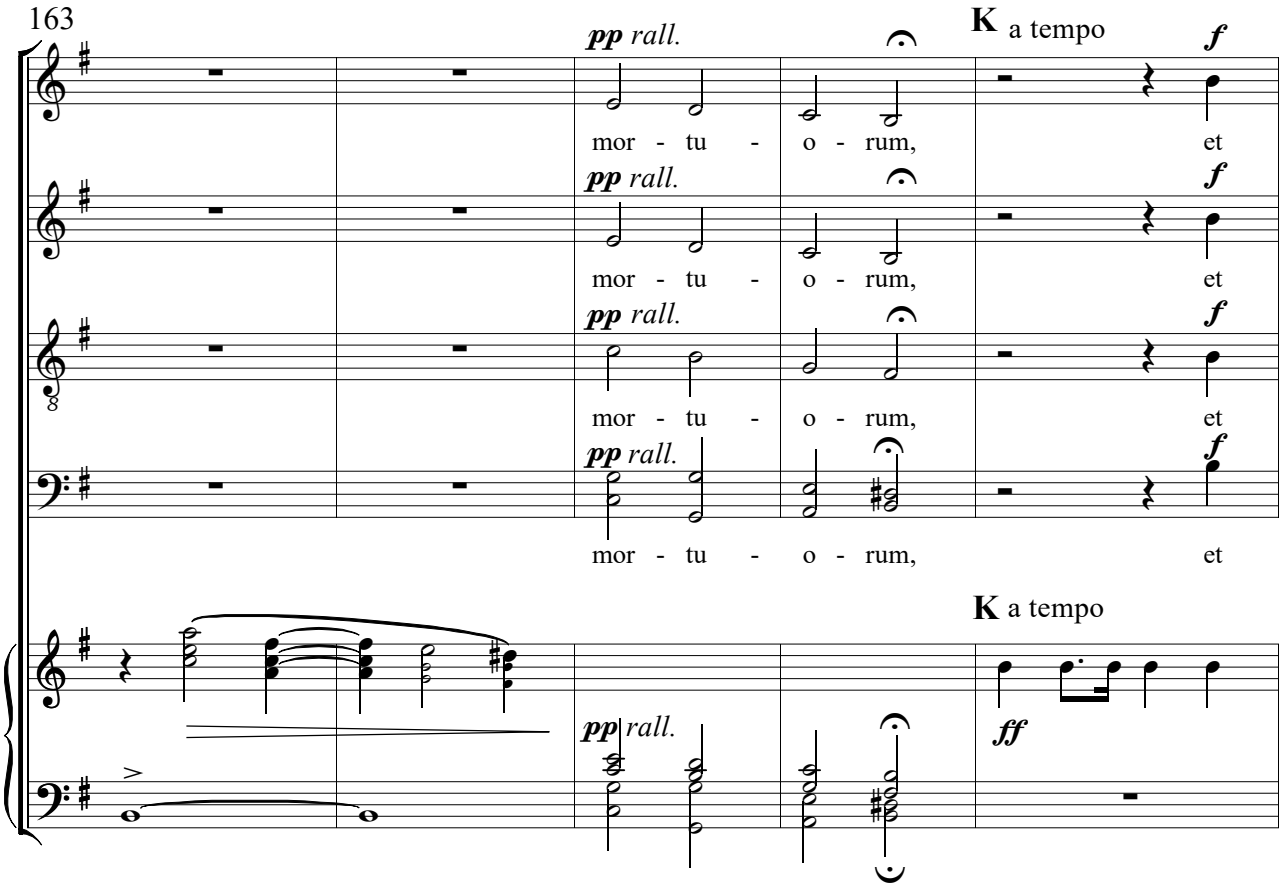

139
ca - tur: qui lo - cu - tus est per pro - phe__ - tas. Et un - am,
ca - tur: qui lo - cu - tus est per pro - phe__ - tas. Et un - am,
ca - tur: qui lo - cu - tus est per pro - phe__ - tas. Et un - am,
ca - tur: qui lo - cu - tus est per pro - phe__ - tas. Et un - am,

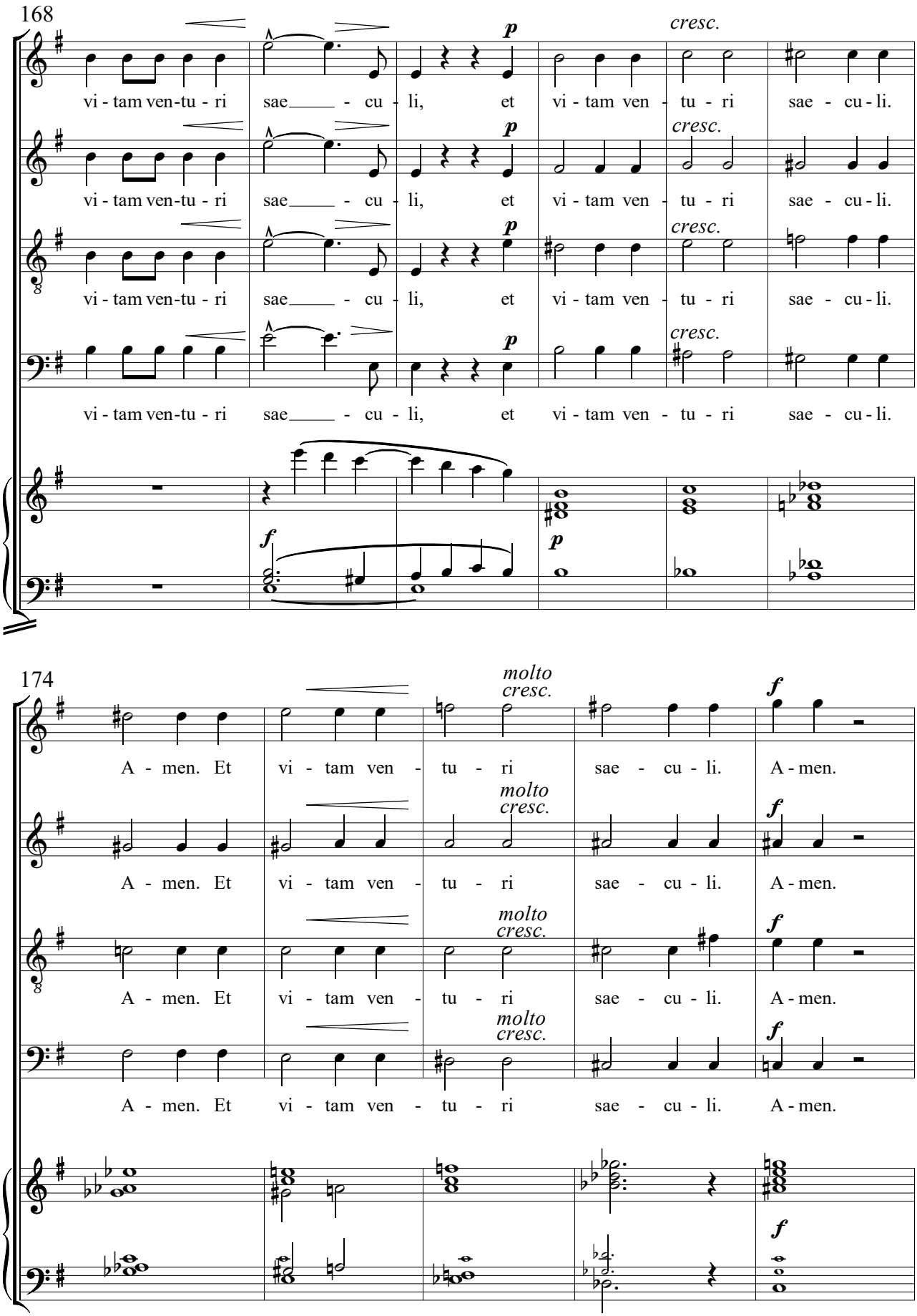

143
J
sanc - tam, cath - o - li-cam et a - po - sto-li-cam Ec - cle - si-am. Con -
sanc - tam, cath - o - li-cam et a - po - sto-li-cam Ec - cle - si-am. Con -
sanc - tam, cath - o - li-cam et a - po - sto-li-cam Ec - cle - si-am.
J

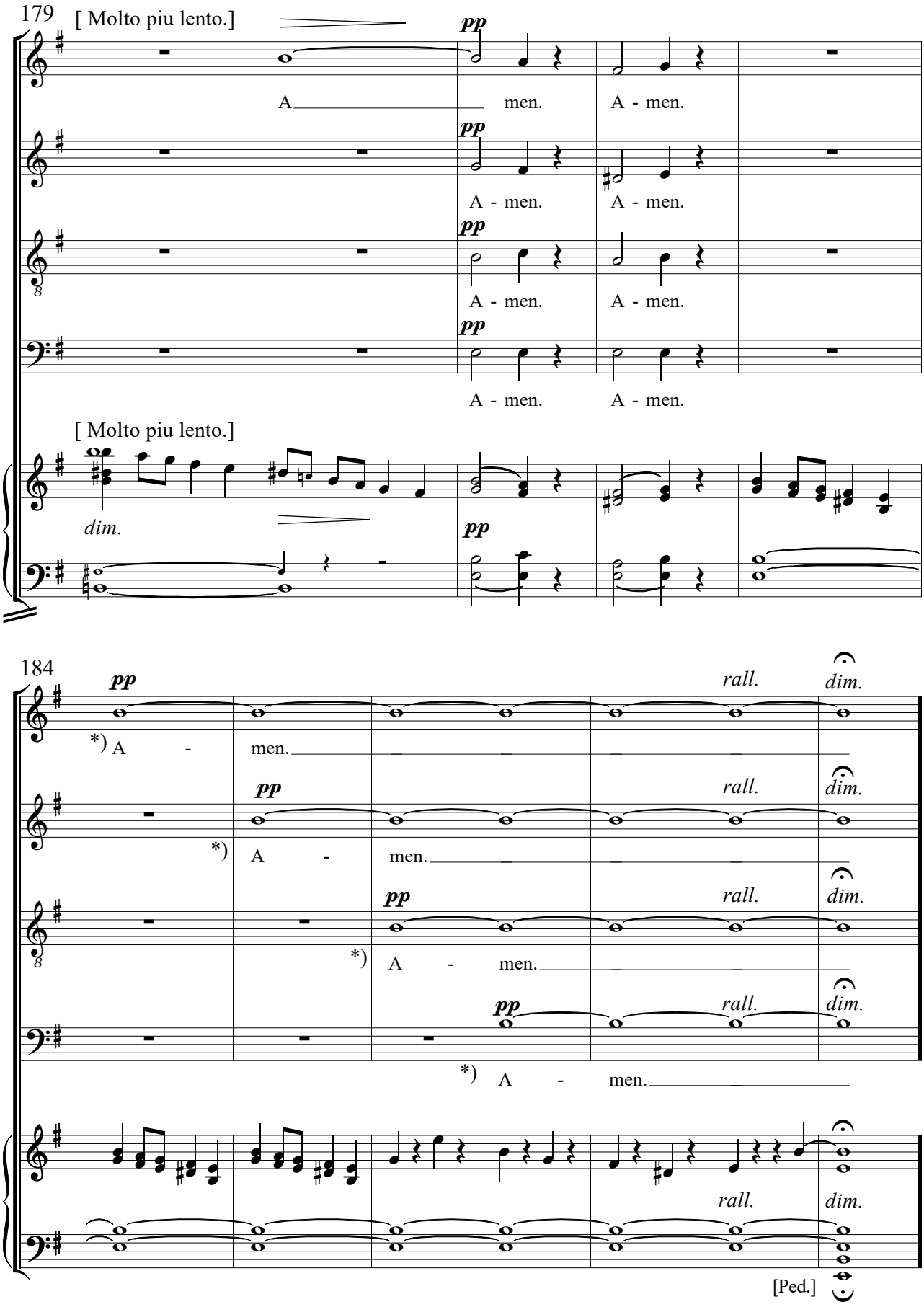

147
fi - te - or u - num bap - ti - sma in re - mis - si - o - nem
fi - te - or u - num bap - ti - sma in re - mis - si - o - nem
fi - te - or u - num bap - ti - sma in re - mis - si - o - nem
f
Con - fi - te - or u - num bap - ti - sma in re - mis - si - o - nem


152
cresc.
pp
pec - ca - to - rum. Et ex - spec - to res - sur -
pec - ca - to - rum. Et ex - spec - to res - sur -
pec - ca - to - rum. Et ex - spec - to res - sur -
pec - ca - to - rum. Et ex - spec - to res - sur -
[,]


157
p
re - cti - o - nem
mor - tu - o - rum,


163
pp rall.
mor - tu - o - rum,
et
K a tempo
f
ff


168
vi - tam ven-tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu - li.
cresc.
174
A - men. Et vi - tam ven - tu - ri sae - cu - li. A - men.
molto cresc.



*) The composer split the syllables 'A - men' this way. An alternative is a longer 'A-', with 'men' in the last bar.