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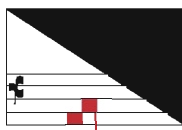
HEINRICH ISAAC

OPERA OMNIA

Edidit

EDWARD LERNER

*X. Motets, Part 1*



AMERICAN INSTITUTE OF MUSICOLOGY

CORPUS MENSURABILIS MUSICAE

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OPERA OMNIA

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## AMERICAN INSTITUTE OF MUSICOLOGY

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## EDITORIAL PROCEDURES

The editorial procedures in use continue those used in previous volumes of this series. In the transcriptions modern clefs have been adopted and note values reduced to one-half their original value. Part names are taken from the primary source. When clefs depart from norms, they are reported by the system in which the main form of the clef is noted followed by a number designating the line on which the clef sits counting from the bottom of the staff. (Eg. C2, C3, C4, F3, F4, G2.) “Bar” lines and ties, ignored in Renaissance partbooks, are used throughout. Except for the signatures *tempus imperfectum* (C) and *tempus imperfectum diminutum* (♩) that are still used today, all mensural signatures as well as proportions (diminutions and augmentations) are replaced in the score by a modern equivalent. Because these mensural signatures and proportions reveal the tempo as well as the value of the notes, such time changes are indicated above the staff when needed to avoid ambiguity. Ligatures are indicated by solid brackets: , coloration by broken ones: . Added text appears in italics.

At the beginning of each motet is given an incipit for each voice consisting of the clef, signature, mensuration sign, rest(s), and the first few notes or a ligature. Afterward the range of each voice part is shown by stemless note heads indicating the highest and lowest pitches.

Accidentals in the sources always apply to but one note. Other accidentals, whether editorial or stemming from a source whose reliability is subject to question, are placed over the notes and affect only those notes.

Supplementary accidentals are assigned based upon these principles:

1. To make cadential sixths major, thirds minor;
2. To avoid melodic and harmonic tritones (augmented fourths);
3. To avoid augmented octaves;
4. To lower a pitch interpreted as *una nota supra la*;
5. To make a minor third major at the end of a section; and
6. To achieve unity of motivic design with another voice part.

These principles cannot be applied with complete consistency and must be adjusted to fit the individual context.

In the critical notes the sources are listed, the primary source first. Each is provided with a siglum: RISM numbers for printed collections, or that assigned in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*; sigla from the latter are occasionally shortened. Following each source listing is given the attribution as it appears in that source. When a work has conflicting attributions, a discussion of authenticity is provided. The voice designations from the primary source are used in the edition.

Whenever possible the origin or nature of the text is indicated. Spelling and punctuation have been standardized against modern Latin sources. Uniform text underlay among several copies of a work is extremely rare during this period, so the text underlay in the main source was followed except when better readings could be adopted from a secondary source.

Finally, a comprehensive listing of variants found in the sources is given in tabular form. The location of each variant is identified by voice, measure number(s), and symbol number(s). For simplicity, only the pitches or rhythms needed to make clear the nature of the variant are cited. In listing variants, pitches are indicated according to their octave by letters in italics (C–c–c'–c'' where c' = middle c), durations by abbreviations of the original note values:

Mx	Maxima	M	Minima
L	Longa	Sm	Semiminima
Br	Breve	Fu	Fusa
Sb	Semibreve	Sf	Semifusa

## SOURCES

The sources listed below are provided with sigla based, when possible, upon standard references. Printed sources with sigla comprised of a date with a superscript are taken from *Repertoire International des Sources Musicales (RISM) B I: Recueils Imprimés, XVI<sup>e</sup>–XVII<sup>e</sup> Siècles*, ed. François Lesure (Munich-Duisburg: G. Henle, 1960). Sigla for manuscript sources appear in or are based upon those in the *Census-Catalogue of Manuscript Sources of Polyphonic Music 1400–1550*, compiled by the University of Illinois Musicological Archives for Renaissance Manuscript Studies, 5 vols. (American Institute of Musicology, 1979–88). Sigla following the titles of printed sources indicate the specific copy used, employing RISM sigla; these are conveniently identified in any volume of RISM or of the *New Grove Dictionary of Music and Musicians*.

### Prints

- 1504<sup>1</sup>            *Motetti C* (Venice: Petrucci, 1504). Copy: D:Mbs  
4 partbooks (SATB), quarto oblique format.  
  
Alma redemptoris mater, fol. 16v (D), 17r (A), 14v (T), 15r (B)
- 1508<sup>1</sup>            *Motetti a cinque libro primo* (Venice: Petrucci, 1508). Copy: Ö:Wn  
4 partbooks of original 5 (S, CT1, T, B; CT2 missing), quarto oblique format. Motets.  
  
Hodie scietis, quia veniet Dominus, (CT2 missing)  
Inviolata, integra, et casta es Maria, no. VII (CT2 missing)  
O decus ecclesiae Virgo, no. VI (CT2 missing)
- 1519<sup>1</sup>            *Motetti de la corona, libro secondo* (Venice: Petrucci, 1519). Copy: GB:Lbm  
4 partbooks (SATB), octavo oblique format.  
  
Benedic, anima mea, Domino, no. XI
- 1520<sup>4</sup>            *Liber selectarum cantionum quas vulgo Mutetas appellant sex quinque et quatuor vocum* (Augsburg: Grimm & Wyrnung, 1520). Copy: Ö:Wn  
Choirbook, foliated.  
  
Ave sanctissima Maria, fol. 203v–213r  
O Maria, Mater Christi, fol. 233v–244r  
[Optime divino date munere pastor ovili], fol. 1v–13r
- 1538<sup>3</sup>            *Secundus tomus novi operis musici, sex, quinque et quatuor vocum, nunc recens in lucem editus . . .*  
(Nürnberg: H. Grapheus, 1538). Copy: D:Bds  
5 partbooks (SATBQ), quarto oblique format.  
  
Optime divino date munere pastor ovili, no. III

## CRITICAL REPORT

### 1. Accessit ad pedes

#### Sources

1. 1538 <sup>7</sup>	“Accessit ad pedes”	“Isaac”
2. LeipU 49	“Responsorium . . . Maria Magdalena”	“Henricus Isaac”
3. StuttL 33	“S. Maria Magdalena”	anonymous
4. HeidU 318	“Accessit”	“Isaac”

#### Text

##### *Prima pars*

Accessit ad pedes Jesu peccatrix mulier Maria.

##### *Secunda pars*

Et osculata est et lavit lacrimis et tersit capillis et unxit.

Unde promeruit audire Dominum clementer dicere: mulier,  
saluta es a crimine iam misericordiae sanaberis unguento.

##### *Tertia pars*

Dimissa sunt ei peccata multa, quoniam dilexit multum.

A responsory for first Nocturne in Matins on the Feast of Mary Magdalen (22 July). The chant melisma on “unguents” is troped: “Unde promeruit audire Dominum clementer dicere: mulier saluta es a crimine iam misericordiae sanaberis.”

#### *Cantus Firmus*

For the melody of the Responsory, see Stuttgart, Württembergische Landesbibliothek, MS HB XVII. 13, fol. 130r.

#### *Music Variants (after 1538<sup>7</sup>)*

##### DISCANT

1–156	signature $\flat$ on $f'$ and $bb'$ LeipU 49
37(3)	div. 2Sm LeipU 49
40	cor LeipU 49
108	cor LeipU 49
156	cor LeipU 49

##### ALTO

41	cor LeipU 49
156	cor LeipU 49



# 1. Accessit ad pedes

*Prima pars*

D Ac - ces - - - - -

A Ac - ces - - - - sit, ac - ces - - - -

T

B

6

- - - - - sit

- - - - - sit

Ac - - - ces - - - - -

Ac - ces - - - - - sit, ac - ces - - - -

12

ad pe - - - - - des

ad pe - - - - - des Je - - - -

- - - - - sit ad pe - - - - - des

- - - - - sit ad pe - - - - - des Je - - - - -

18

Je - - - - - su pec - - - ca - - - - -

-su, Je - su pec - ca - - - - - trix, pec - ca - - - - -

Je - - - - - su pec - ca - - - - - trix, pec -

- su pec - ca - - - - - trix, pec - ca - - - - - trix, -

### 7. Ave Regina caelorum

*Prima pars*

D  
A  
T  
B

A - - - - - ve

A - - - - - ve

A - - - - -

A - - - - -

6

Re - - - gi - - -

Re - - - gi - - -

ve Re - gi -

ve

12

na cae - lo - - - - rum,

na cae - lo - - - - rum,

na cae - lo - - - - rum,

Re - gi - na cae - lo - - - - rum,

18

A - - - - - ve

A - - - - - ve

A - - - - -

A - - - - -

179

mun - - - - - dus. Haec pi - a Cae - sa - re - i  
 - - - - - dus. Haec pi - a Cae -  
 - no - ster. Haec pi - a  
 - - - - - mi - no. Haec pi - a Cae - sa -  
 Haec pi - a Cae - sa - re - i can -  
 - - - - - dus. Haec pi - a Cae - sa - re -

185

can - to - res, Cae - sa - re - i can - to - res  
 - sa - re - i can - to - res, Cae - sa - re - i can - to - res,  
 Cae - sa - re - i can - to - res, Cae - sa - re - i can - to -  
 - re - i can - to - - - - - res, Cae - sa - re - i can - to - - - - - res  
 - to - res, Cae - sa - re - i can - to - res,  
 - i can - to - res, haec pi - a Cae - sa - re - i can - to - res vo - ta fre -

191

vo - ta fre - quen - tant, vo - ta fre - quen - tant, vo - ta fre - quen -  
 Cae - sa - re - i can - to - res vo - ta fre - quen -  
 - res vo - ta fre - quen - tant.  
 vo - ta fre - quen - tant, fre - quen - tant.  
 Cae - sa - re - i can - to - res vo - ta fre - quen - tant, vo - ta fre - - - -  
 - quen - tant, vo - ta fre - quen - tant, vo - ta fre - quen - tant, vo - ta fre -

