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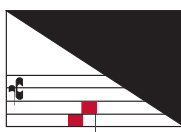
HEINRICH ISAAC

OPERA OMNIA

Edidit

EDWARD LERNER

XI. Motets, Part 2



AMERICAN INSTITUTE OF MUSICOLOGY

CORPUS MENSURABILIS MUSICAE

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VOLUME 65

AMERICAN INSTITUTE OF MUSICOLOGY

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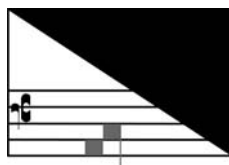
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ISBN-13 978-1-59551-502-5
ISBN-10 1-59551-502-X

Printed in the United States of America. ©The paper used in this publication meets the minimum requirements of the American National Standard for Information Sciences – Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.



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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, XVIe–XVIIe 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

- 1503¹ *Motetti De passione De cruce De Sacramento De beata virgine et huius modi. B* (Venice: Petrucci, 1503).
Copy: GB: Lbl
Choirbook, quarto oblique format.
Quis dabit capiti meo aquam?, fol. 69v
- 1504¹ *Motetti C* (Venice: Petrucci, 1504). Copy: D:Mbs
4 partbooks (SATB), quarto oblique format.
Rogamus te piissima virgo maria, fol. 26v (Sup)
- 1520⁴ *Liber selectarum cantionum quas vulgo Mutetas appellant sex quinque et quatuor vocum* (Augsburg: Grimm & Wyrnung, 1520). Copy: Ö:Wn
Choirbook, foliated.
Prophetarum maxime, fol. 219v–227r
Virgo prudentissima quae pia, fol. 22v–37r
- 1538¹ *Selectae harmoniae quatuor vocum. De Passione Domini.* (Wittenberg: G. Rhaw, 1538). Copy: Ö: Wn
4 partbooks (SATB), quarto oblique format.
Oratio Jeremiae prophetae, no. V
- 1538³ *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.
Christus, Filius Dei, no. IV
- 1538⁸ *Symphoniae jucundae atque adeo breves quatuor vocum, ab optimis quibusque musicis compositae, ac iuxta ordinem tonorum dispositae . . . numero quinquaginta duo* (Wittenberg: G. Rhaw, 1538). Copy: D:Mbs
4 partbooks (SATB) in quarto oblique format.
Parce, Domine, no. XLVI

CRITICAL REPORT

26. Oratio Jeremiae prophetae

Source

1. 1538¹ “Oratio Jeremiae” H. Isaac

Text

Prima pars

Oratio Jeremiae prophetae.

Recordare, Domine, quid acciderit nobis; intuere, et respice opprobrium nostrum.

Hereditas nostra versa est ad alienos, domus nostrae ad extraneos; pupilli facti sumus absque patre, matres nostrae quasi viduae; aquam nostram pecunia bibimus, ligna nostra pretio comparavimus, cervicibus nostris minabamur, lassus non dabatur requies.

Aegyptio dedimus manum et Assyriis, ut saturaremur pane.

Secunda pars

Patres nostri peccaverunt et non sunt, et nos iniquitates eorum portavimus.

Servi dominati sunt nostri, non fuit qui redimeret de manu eorum.

In animabus nostris afferebamus panem nobis, a facie gladii in deserto.

Pellis nostra, quasi clibanus exusta est, a facie tempestatum famis.

Tertia pars

Mulieres in Sion humiliaverunt et virgines in civitatibus Juda.

Principes manu suspensi sunt; facies senum non erubuerunt.

Adulescentibus impudice abusi sunt, et pueri in ligno corruerunt.

Senes defecerunt de portis, juvenes de choro psallentium.

Defecit gaudium cordis nostri; versus est in luctum chorus noster.

Quarta pars

Cecidit corona capitis nostri; vae nobis, quia peccavimus!

Propterea maestum factum est cor nostrum, ideo contenebrati sunt oculi nostri, propter montem Sion, quia desperavit, vulpes ambulaverunt in eo.

Tu autem, Domine, in aeternum permanebis, solium tuum in generatione et generationem.

Lesson for Matins on Holy Saturday; see *Breviarium Romanum*, p. 357, and *Biblorum sacrorum*, p. 773. (BS)

Cantus Firmus

See *Liber Usualis*, pp. 721–22.

Music Variants (after 1538¹)

DISCANT

17(1)–30(2) F3 clef (error)

47(2) div: 2M

138 cor

26. Oratio Jeremiae prophetae

Prima pars

D
A
T
B

O - - - ra - ti - o
O - - - ra - ti - o Je - re - mi -
O - - - ra - - - ti - o Je -
O - - - ra - - - ti - o Je - re - mi -

8

Je - re - mi - ae pro - phe - - - - - tae.
- - - - - ae pro - phe - - - - - tae.
-re - mi - - - - ae pro - phe - - - - tae.
-ae pro - phe - tae.

15

Re - cor - da - - - - - re, Do - - - mi - ne, quid -
Re - cor - da - re, Do - mi - ne, quid ac -
Re - cor - da - - - - re, Do - - - - mi - ne,
Re - cor - da - re, Do - mi - ne, quid - - - - - ac -

20

ac - ci - - - - de - rit no - - - -
- ci - - - - de - rit no - - - - bis;
quid ac - ci - de - rit no - bis; in -
- - - - ci - - - - de - rit no - - - -

45. Sub tuum praesidium

D *Sub tu - um prae -*

A *Sub tu - um prae - si - - - di - um,*

T *Sub tu - um prae - si - - -*

B *Sub tu - um prae - si - di - um, prae - si -*

6 *- si - - - di - um con - fu - - -*

sub - - - tu - um prae - si - - - di - um con - fu - gi - mus

- di - um, sub - tu - um prae - si - - - di - um con -

- di - um, sub tu - um prae - si - - - di - um con - fu - - -

12 *- - - - - gi - mus, san - -*

con - fu - - - gi - mus, con - fu - gi - mus, san -

- fu - gi - mus, con - fu - - - gi - mus, san -

- gi - mus, con - fu - - - - - - - gi - mus,

18 *- - cta De - - - - i Ge - - - - ni -*

- - - cta De - - - i Ge - - - -

- - - cta De - - - i Ge - - - - ni -

san - - - - cta De - - - - i