

# CORPUS MENSURABILIS MUSICAE

PAUL L. RANZINI  
General Editor

## HEINRICH ISAAC COLLECTED WORKS

GIOVANNI ZANOVELLO, *General Editor*

VOLUME 115

AMERICAN INSTITUTE OF MUSICOLOGY  
ARMEN CARAPETYAN†  
Founding Director

CORPVS MENSVRABILIS MVSICAE

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HEINRICH ISAAC  
COLLECTED WORKS

GIOVANNI ZANOVELLO, *General Editor*

II. *Choralis Constantinus II*  
Part 1. Mass Proper Cycles 1–12

Edited by

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Leofranc Holford-Strevens, *Texts*  
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AMERICAN INSTITUTE OF MUSICOLOGY

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## List of Abbreviations

|                |                                                                 |
|----------------|-----------------------------------------------------------------|
| A              | Altus part or partbook                                          |
| B              | Bassus part or partbook                                         |
| -bl.           | black                                                           |
| br             | breve                                                           |
| c1, c2, c3, c4 | C-clef on staff lines 1, 2, 3, and 4, counting from the bottom  |
| D              | Discantus part or partbook                                      |
| f3, f4         | F-clef on staff lines 3 and 4, counting from the bottom         |
| fu             | fusa                                                            |
| g2, g3         | G-clef on staff lines 2 and 3, counting from the bottom         |
| lo             | longa                                                           |
| m(m).          | measure(s)                                                      |
| mi             | minim                                                           |
| n(n).          | notes                                                           |
| /p             | punctus (the symbol for dotted notes; e.g. br/p = dotted breve) |
| -r, r.         | rest (e.g. br-r=breve rest or r. 1 = 1st rest in a measure)     |
| sb             | semibreve                                                       |
| sf             | semifusa                                                        |
| sm             | semiminima                                                      |
| T              | Tenor part or partbook                                          |
| V              | Vagans part                                                     |

## Introduction

The following is a brief summary of information about Isaac's *Choralis Constantinus*, Volume 2, focusing on the points of greatest importance to users of this edition. Detailed information, including descriptions of the sources, locations of pieces within them, and variant readings from all sources, is found on the companion website: <https://www.isaacedition.org>.

### 1. Historical Background

In 1550, in Nuremberg, Hieronymus Formschneider published the first volume of a monumental collection of polyphony for the proper of the mass composed by the late imperial court composer Heinrich Isaac (ca. 1455–1517). Entitled *Primus Tomus Choralis Constantini*, the publication was followed five years later by a second and a third volume, both with similar titles.<sup>1</sup> Together, the collection provides comprehensive polyphonic music for the mass proper for a substantial part of the liturgical year: the first volume (hereafter *Choralis I*) covers the regular Sundays, including Trinity Sunday; the second (*Choralis II*) contains twenty-five high feasts, both fixed and moveable; and the third (*Choralis III*) contains common items, additional high feasts and duplicates for a number already set in the second volume, as well as five chant-based mass ordinary settings with which the propers could be combined into plenary cycles.

The books were clearly intended by Formschneider to form a coherent whole. The basic scoring, for four voices, remains constant across the volumes.<sup>2</sup> Nonetheless, they differ in their details, and this in turn has implications for the genesis of the collection. In the first volume, cycles consist of Introit, Alleluia (or Tract), and Communion.<sup>3</sup> In the second, the Sequence is also routinely set, and, once, for Easter, the Gradual.<sup>4</sup> The majority of the third volume is not arranged in individual cycles at all. Rather, the pieces are grouped by genre and feast-type, inviting the user to assemble them into cycles as needed.

All pieces are based on the respective chants that they replace, both in terms of text set and melodic material within the setting. The ways in which the chant is treated are bewilderingly varied, from the most traditional cantus firmus to progressive, imitative paraphrase techniques. The chant is mostly in the Discantus voice in *Choralis I* and the Bassus in *Choralis III*; it is more mobile in *Choralis II*.<sup>5</sup>

How did this collection come into existence? Many mysteries still surround its background history. The publication itself was long in preparation. In 1537, thirteen years before Formschneider published his first volume, the Nuremberg publisher Johannes Ott announced his intention to issue it in the dedication to his *Novum et insigne opus*: “Isaaci pauca habere potui, sed facile id

---

1. *Tomus Secundus Choralis Constantini* and *Historiam Choralis Tertius Tomus*. The three volumes have the RISM numbers I89, I90, and I91. The prints were published in facsimile, ed. Edward R. Lerner (Peer: Alamire, 1992), and are also available in digital form online; see below for details.

2. The five-voice Introit *Iusti epulentur* in *Choralis III* is probably by Senfl. See David J. Burn, “The Mass-Propers Cycles of Henricus Isaac: Genesis, Transmission, and Authenticity” (D.Phil. thesis, University of Oxford, 2002), 102–4 and 255–64; this thesis is consultable online at <https://ora.ox.ac.uk/objects/uuid:cc90b91f-1666-4a9b-8cdd-47627ac670b5>. The evaluation is supported in Stefan Gasch and Sonja Tröster, *Ludwig Senfl (c.1490–1543): A Catalogue Raisonné of the Works and Sources*, Vol. 1 (Turnhout: Brepols, 2019), 189–90.

3. Trinity Sunday, which opens the volume, is exceptional by including a Sequence.

4. Exceptionally, the fifth cycle, for Annunciation, does not contain a Sequence.

5. This placement of the chant in the lowest voice is mentioned on the title pages of two of the principal manuscript sources for *Choralis III*: Munich, Bayerische Staatsbibliothek, Mus.mss. 35, 36, 37, and 38, with title pages in MS 36 and MS 38: “En opus musicum festorum dierum aestivalium [MS 36; “hyemalium” in MS 38], cuius cantum choralem gravis vox habet ...” (“Behold, a musical work for the feast-days of summer [or: winter], in which the chant is set in the lowest voice ...”). The sources are viewable online at <https://www.digitale-sammlungen.de/index.html?c=sammlung&projekt=1257941718&l=en>.

## 5. Performance Issues

### (a) *Alternatim Practice*

In all genres except the Tracts and Communion, Isaac's settings are designed for performances in which the polyphonic sections alternate with organ improvisations based on the chant.<sup>27</sup> Hans Buchner, the organist of Constance cathedral at the time Isaac composed *Choralis II*, wrote a *Fundamentbuch* with explanations and examples of his style of improvising on chants. A few of his examples are from chants set by Isaac in the present volume.<sup>28</sup> The expected pattern of alternation is probably as follows:

*Introits* (choral sections are in the opposite order from their appearance in the print)

Antiphon: organ

Psalm verse: choir

Doxology: organ

Antiphon: choir

*Gradual*

Respond: choir

Verse: organ

*Alleluias*

Alleluia: choir

Alleluia + Jubilus: organ

Verse: choir

Alleluia + Jubilus: organ

*Sequences*

Odd-numbered verses: organ

Even-numbered verses: choir

In this edition, the chant verses are printed where organ improvisation was expected, except that the chant versions of the Introit antiphons are not included with the polyphony and the chant Alleluia + Jubilus is not repeated after the Alleluia verse. For purposes of modern performance, the sections intended for organ may be performed as monophonic chant if organ performance is not practical.

### (b) *Pitch Level*

There was no standard pitch level for music of Isaac's time. Notated pitch levels did not normally correspond to different levels of absolute pitch. It is nevertheless striking that the notated pitch levels in *Choralis II* are consistently high. The Discantus voice is in g2 clef in 91 of the 101 pieces and in g3 clef (equivalent to the more common c1) in only 10 of them; one of the latter (Introit 20) switches to g2 after the first line. The Bassus voice is mostly in f3 clef, with all or parts of 16 numbers in c4 clef; the more common f4 clef appears only in Communion 16 and portions of Alleluia 9 and Introit 23. The inner voices are mostly in c3 clef, with some pieces or portions of pieces in c2 (Altus) or c4 (Tenor). Given the relationship of Isaac's settings in *Choralis II* to the Constance cathedral organ, it is possible that the unusually high notation relates in some way to the pitch of the organ, but since that pitch is unknown, we have no way to judge the significance of Isaac's notation.

---

27. See William P. Mahrt, "The *Choralis Constantinus* and the Organ," in *Heinrich Isaac and Polyphony*, ed. Burn and Gasch, 141–56, for information on this issue. Mahrt does not discuss alternation in Alleluias, but he has confirmed in person that he agrees with the distribution suggested below.

28. Hans Buchner, *Sämtliche Orgelwerke I: Fundamentum und Kompositionen der Handschrift Basel F I 8a*, ed. Just Harro Schmidt, *Das Erbe deutscher Musik* 54 (Frankfurt am Main: Henry Litolf, 1974). The pieces in the present volume with settings by Buchner are: the Introits *Puer natus est*, *Resurrexi*, *Spiritus Domini*, and *Gaudeamus*, the Gradual *Haec dies*, and the Sequences *Natus ante saecula*, *Sancti Spiritus assit nobis gratia*, and *Congaudent angelorum*.

## Texts and Translations

### Mass 1. Christmas

#### *Introit*

Puer natus est nobis, et filius datus est nobis: cuius imperium super humerum eius: et vocabitur nomen eius magni consilii Angelus.

℣. Cantate Domino canticum novum: quia mirabilia fecit.

Gloria Patri, et Filio, et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Unto us a child is born, unto us a child is given; and the government shall be upon his shoulders, and his name shall be called the Angel of Great Counsel.

℣. Sing unto the Lord a new song, for he hath wrought wonders.

Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen.

#### *Alleluia*

℣. Dies sanctificatus illuxit nobis: venite gentes, et adorete Dominum: quia hodie descendit lux magna super terram.

℣. The sanctified day hath dawned upon us; come ye peoples and worship the Lord, for today a great light hath descended on the earth.

#### *Sequence (Notker Balbulus)*

1. Natus ante saecula Dei filius, invisibilis, interminus,
2. Per quem fit machina coeli ac<sup>1</sup> terrae, maris et in his degentium,
3. Per quem dies et horae labant et se iterum reciprocant,
4. Quem Angeli in arce poli voce consona semper canunt;
5. Hic corpus assumpserat fragile, sine labe originalis criminis, de carne Mariae virginis, quo primi parentis culpam Evaeque lasciviam tergeret.
6. Hoc<sup>2</sup> praesens diecula loquitur praelucida, adaucta longitudine, quod sol verus<sup>3</sup> radio sui luminis vetustas mundi depulerit genitus tenebras.
7. Nec nox vacat novi sideris luce, quod magorum oculos terruit scios,

1. Born before the ages, the son of God, invisible, without end,
2. Through whom is made the frame of heaven and earth, the sea and of the creatures that dwell in them,
3. Through whom the days and hours pass away and succeed each other,
4. Whom the angels in the citadel of heaven hymn alway in harmonious voice,
5. He had taken on a frail body, without the stain of original sin, from the flesh of Mary the virgin, wherewith to wipe away the fault of our first father and the wantonness of Eve.
6. This the present day proclaims, very bright, increased on length, that the true sun, (once) born, has with the ray of his light driven away the ancient darkness of the world.
7. Neither does night lack the light of the new star that dismayed the learned eyes of the Magi,

---

1. et (T).

2. Haec (D, A, T); Nec (B).

3. post (T, B).

Mass 1. Christmas

Introit. Puer natus est / Et filius datus est

D

Pu - er na - tus est — no - bis,

D

Et fi - - - li - - -

A

Et fi - - - -

T

Et fi - - - li - - - us, et

B

Et fi - - - li - - - us, \_\_\_\_\_

6

- us da - - - tus est no - - -

- li - - - us, et fi - li - us da - tus est no - - -

fi - - - li - - - us da - - - tus est

et fi - - - li - us da - - - tus

11

- - - bis: cu - ius im - pe - - - ri -

- - bis: cu - ius \_\_\_\_\_ im - pe - ri - um, im - pe - ri - um

no - bis: cu - ius \_\_\_\_\_ im - pe - ri -

est no - bis: \_\_\_\_\_ cu - ius \_\_\_\_\_ im - pe - ri - um \_\_\_\_\_

5. At il - li, non cas - sam pu - tan - tes tan - ti si - gni glo - ri - am,

6. Se - cum mu - ne - ra de - - fe - - runt, par - vu - lo

6. Se - cum mu - ne - ra de - - fe - - runt, par - vu - lo

6. Se - cum mu - ne - ra de - fe - - - runt, par - vu - lo

6. Se - cum mu - ne - ra de - fe - - - runt, par - vu - lo

of - - - fe - - - runt, ut re - gi coe - li,

of - fe - - - runt, ut re - gi coe - li, quem si -

of - fe - - - runt, ut re - gi coe - li, quem

of - fe - - - runt, ut re - gi coe - li, quem

quem si - dus prae - di - cat, quem si - dus prae - di -

- dus prae - di - - - cat, quem si - dus prae - di - cat, \_\_\_\_\_

si - dus prae - di - cat, quem si - dus prae - di - cat, prae - - - di -

si - dus prae - di - cat, quem si - dus prae - di - cat, \_\_\_\_\_ quem

\*. Sesquialtera. See "Introduction: Performance Issues."

Communion. Tu puer / Propheta Altissimi

D 

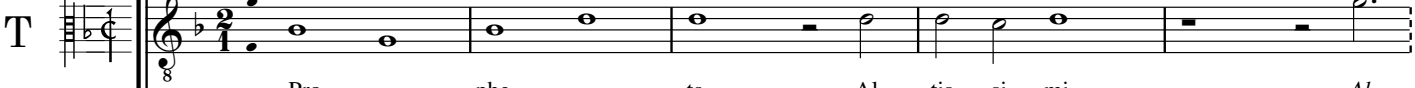
Tu, \_\_\_\_\_ pu - - er,

D 

Pro - phe - - - ta Al - tis - si -

A 

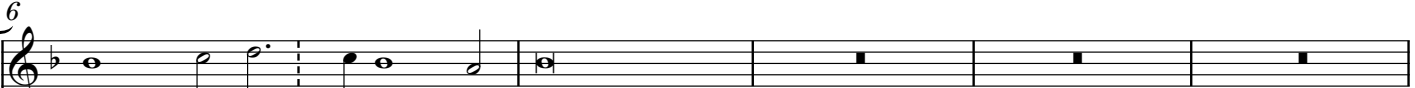
Al - tis - si - mi

T 

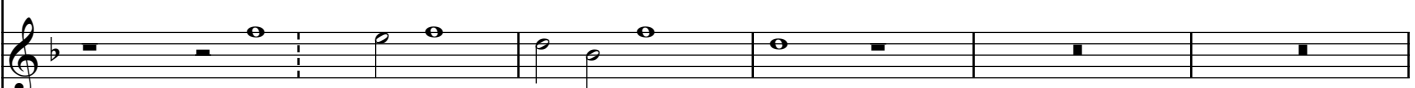
Pro - phe - ta Al - tis - si - mi, Al -

B 

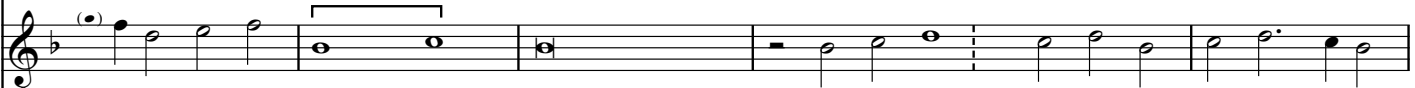
Al - tis - si - mi, Al -

6 

-mi, Al - tis - - - si - mi:

8 

vo - ca - be - - - ris:

8 

- - tis - si - - - mi vo - - - - - ca -

8 

- - tis - si - mi vo - - - - - ca -

12 

prae - i - - - - bis e - - -

8 

prae - - - - i - - - - bis

8 

- - be - ris: prae - i - - - - bis e - - - nim an -

8 

- - be - ris: prae - i - bis e - - - nim, e - nim an -

# *Appendix*

## Cantus firmi

# Mass 3. Epiphany

## Introit. Ecce advenit

Source: GP, fol. 18r

8 Ec - ce ad - ve - nit do - mi - na - tor Do - mi - - - nus: et

8 re - gnum in ma - - - nu e - - - ius, et po - te - stas,

8 et im - pe - ri - - - um. Ps. De - us, iu - di - ci - um tu - um

8 re - gi da: et iu - sti - ti - am tu - am fi - li - o re - gis. Glo - ri - a

8 Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. Sic - ut e - rat in prin - ci - pi - o,

8 et nunc, et sem - per, et in sae - cu - la sae - cu - lo - rum. A - men.

## Alleluia. Vidimus stellam

Source: GP, fol. 18v

8 Al - le - lu - ia.

8 V. Vi - di - mus stel - lam e - - - - -

8 - - ius in o - ri - en - - - - - te, et ve -

8 - ni - - - mus cum mu - ne - - - - -

8 - - - ri - bus ad - o - ra - re Do - mi - num.