

CORPUS MENSURABILIS MUSICAE

PAUL L. RANZINI
General Editor

HEINRICH ISAAC COLLECTED WORKS

GIOVANNI ZANOVELLO, *General Editor*

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CORPVS MENSVRABILIS MVSICAE

115

HEINRICH ISAAC
COLLECTED WORKS

GIOVANNI ZANOVELLO, *General Editor*

II. *Choralis Constantinus II*
Part 2. Mass Proper Cycles 13–25

Edited by

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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.¹ 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.² 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.³ In the second, the Sequence is also routinely set, and, once, for Easter, the Gradual.⁴ 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*.⁵

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>.

Mass 13. Visitation of the B. V. M.
Introit. Gaudeamus / Omnes in Domino

D Gau-de - a - mus

D Om - - - nes in

A Om - - - nes in Do -

T Gau - de - a - - - mus om - - - nes

B Om - - - nes, om - - - nes,

7 Do - - - mi - - - no,

8 - - - mi - no, in Do - - - mi - no, gau - de - a -

8 in Do - - - mi - no,

gau - de - a - - - mus, di - em fe - - -

13 gau - de - a - - -

8 - - - mus, ce - - le - - bran - - -

8 di - em fe - - - stum ce - - - le - bran - - -

- - - stum ce -



3. Fi - li - um, qui su - o mun - dum cru - o - re me - di - cat.

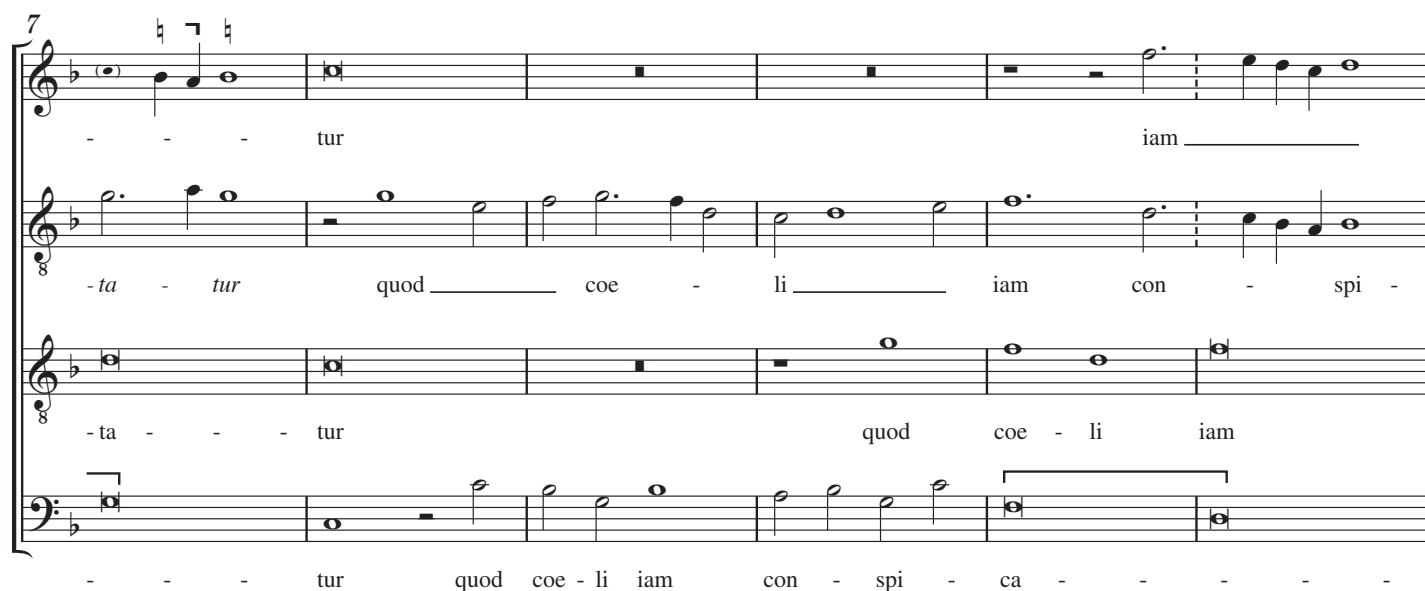


D 4. Nam i - psa lae - ta - tur, lae - - - - ta -

A 4. Nam i - psa lae - ta - - - - tur, lae -

T 4. Nam i - psa lae -

B 4. Nam i - psa lae - ta - - - - -

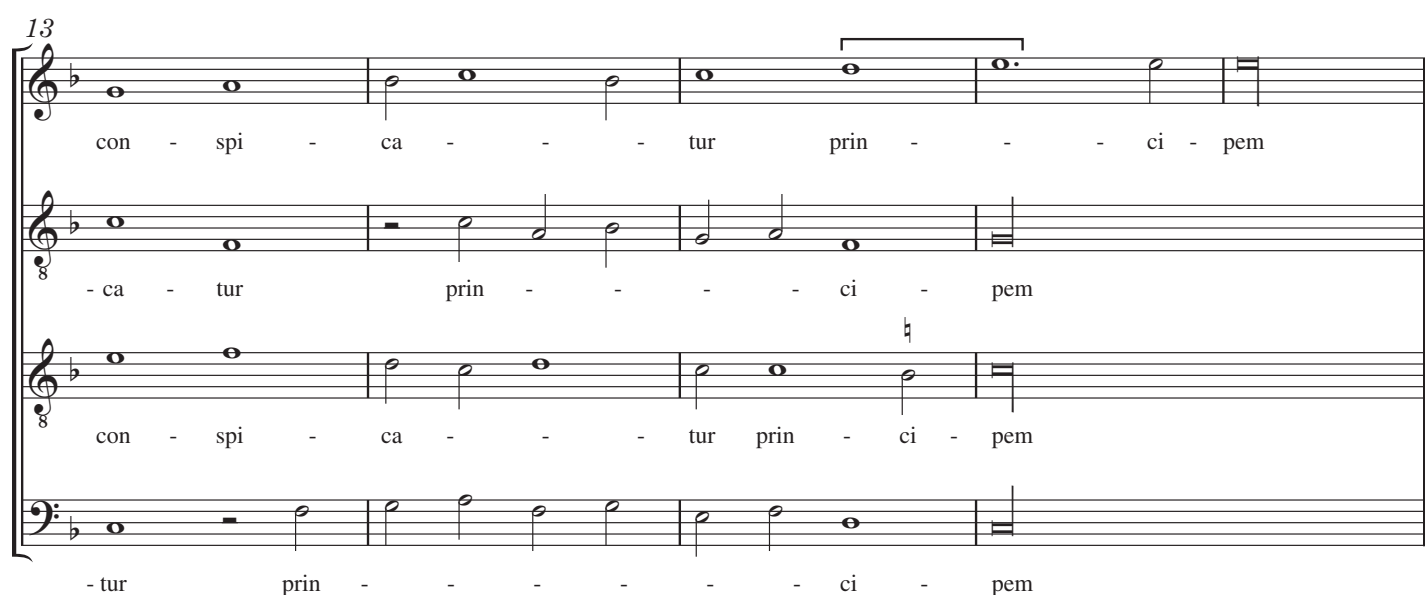


- - - tur iam

- ta - tur quod coe - li iam con - spi -

- ta - - - tur quod coe - li iam

- - - tur quod coe - li iam con - spi - ca - - - -

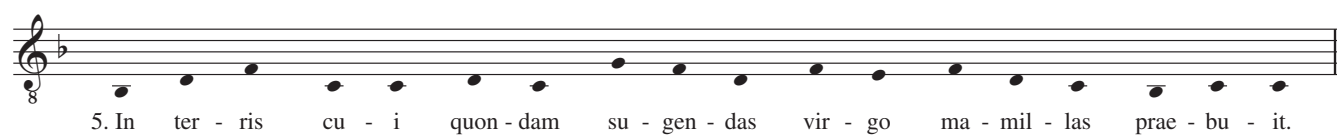


con - spi - ca - - - tur prin - - - ci - pem

- ca - tur prin - - - ci - pem

con - spi - ca - - - tur prin - ci - pem

- tur prin - - - - - ci - pem



5. In ter - ris cu - i quon - dam su - gen - das vir - go ma - mil - las prae - bu - it.

18

-cti tu - i ex - ul - tent:

8 - - cti tu - - - i ex - ul - - tent:

8 san - cti tu - - - i ex - - - ul - tent:

tu - - - i ex - - - ul - tent:

24

ser - - - -

pro - - - pter Da - vid ser - - -

8 pro - - - pter Da - - - - vid ser - - - -

8 pro - pter Da - - - - vid

29

-vum tu - - - - um,

8 - - vum tu - - - - um, tu - - - -

8 -vum tu - - - - um,

tu - - - -

35

non a - - - ver - - - tas fa - - -

8 -um, non a - ver - - - tas

8 non a - ver - - - tas, non a - ver - tas fa -

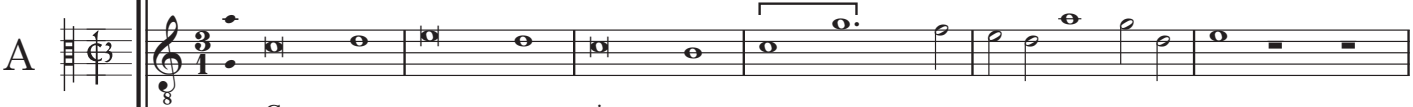
-um, non a - - - ver - - - tas fa - - - -

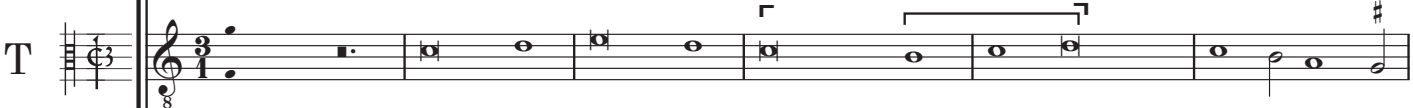
Communion. Diffusa est / Gratia in labiis tuis

D 
Dif - fu - sa est

* in tenore querito

D 
Gra - - - ti - - -

A 
Gra - - - ti - - - a

T 
Gra - - - ti - - -

B 
Gra - - - - - ti -

7 
- - - a in la - - - bi - is

8 
in _____ la - - - bi - is tu - - - is,

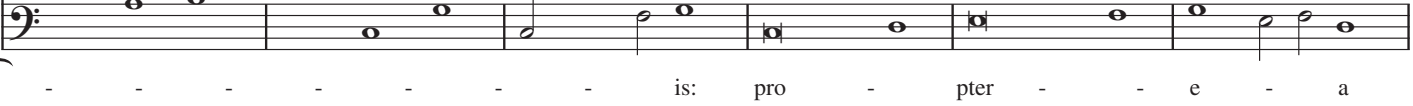
8 
- a in la - - - bi - is tu -


- a in _____ la - bi - is, in la - - - bi - is tu -

13 
tu - - - is:

8 
tu - - - is: pro - - - pter - - - e - - -

8 
- - - is:


- - - is: pro - pter - - - e - a

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

Appendix

Cantus firmi

mul - - - - - tum, Do - - - - -

- - - - - mi - ne le - su Chri -

- - - - - ste, qui - - - - - a te di - le - - - - - xit

ve - he - - - - - men - - - - - ter.

Sequence. Laus tibi, Christe

Principal Source: GP, fol. 238r. *Additional Sources:* Aa, fol. 161v (incomplete); CG, fol. 129r; Kn, fol. 195v; SG, fol. 144v; Ut, fol. 19r.

1. Laus ti - bi, Chri - ste, qui es cre - a - tor et re - dem - ptor, i - dem et sal - va - tor

2. Coe - li, ter - rae, ma - ris, An - ge - lo - rum et ho - mi - num, 4. Qui pec - ca - to - res
3. Quem so - lum De - um con - fi - te - mur et Do - mi - num, 5. Si - ne pec - ca - to

ve - ni - sti ut sal - vos fa - ce - res, 6. Quo - rum de gre - ge, ut Cha - na - nae - am,
pec - ca - ti as - su - mens for - mu - lam. 7. E - a - dem men - sa ver - bi di - vi - ni
(1) (2) (3)

Ma - ri - am vi - si - ta - sti Ma - gda - le - nam. 8. In do - mo Si - mo - nis le - pro - si con - vi - vi - is
il - lam mi - cis, hanc re - fo - vens po - cu - lis, 9. Mur - mu - rat Pha - ri - sae - us, u - bi plo - rat fe - mi - na

ac - cu - bans ty - pi - cis. 10. Pec - ca - tor con - tem - nit com - pec - can - tem, pec - ca - ti ne - sci - us
cri - mi - nis con - sci - a. 11. Pe - des am - ple cti - tur do - mi - ni - cos, la - cry - mis la - vat, ter -

poe - ni - ten - tem ex - au - dis, e - mun - das foe - dam, ad - a - mas, ut pul - chram fa - ci - as.
- git cri - ni - bus, la - van - do, ter - gen - do, un - guen - to un - xit, o - scu - lis cir - cu - it.

12. Haec sunt con - vi - vi - a quae ti - bi pla - cent, O Pa - tris sa - pi - en - ti - a. 14. A Pha - ri - sae - o
13. Na - tus de vir - gi - ne qui non de - di - gna - ris tan - gi de pec - ca - tri - ce. 15. Mul - tum di - mit - tis

es in - vi - ta - tus, Ma - ri - ae fer - cu - lis sa - tu - ra - tus. 16. Dae - mo - ni - is
mul - tum a - man - ti, nec cri - men po - ste - a re - pe - ten - ti, 17. Ex mor - tu - is

1. g-f (SG).
2. g-a (CG).
3. g only (CG, Kn, SG, Ut).