

CORPVS MENSVRABILIS MVSICAE

65

HENRICI ISAAC

(ca. 1450-1517)

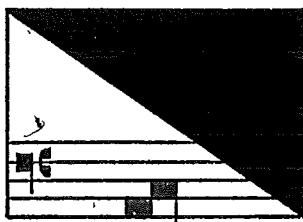
OPERA OMNIA

EDIDIT

EDWARD R. LERNER

280070

II



7. MISSA DE BEATA VIRGINAE (I)
KYRIE

D
CT
T
V
B

Kyri
Kyri
Kyri
Kyri
Kyri

Ky - ri - e
Ky - ri - e

5
Ky - ri - e
lei - son -
ri - e
lei - son -
lei - son - e

10
e - lei - son -
e - lei - son - Ky -
son - Ky -
lei - son - Ky -
lei - son - Ky -

15
ri - e - e -
Ky - ri - e - e - lei - son -
ri - e - e - lei -
ri - e - e - lei - son -

[to] $\text{d} = \text{o} [02(\phi)]$

20

Chri - ste e - lei -

Chri -

Chri - ste -

Chri - ste -

ste - e - lei -

son

Chri - ste -

Chri - ste -

Chri - ste e - lei -

son Chri - ste - e -

ste -

Chri -

30

Chri - ste e - lei -

son Chri -

ste -

Chri -

35

son Chri -

lei - son Chri - ste -

e -

ste -

e

ste e - lei - - - son Chri -

e - lei - - - son - - -

- - - - - lei - - -

- - - - - lei - - -

lei - - - - -

A musical score page from Gustav Mahler's "Das Lied von der Erde". The page features five staves: Treble, Alto, Bass, Tenor, and Bassoon. The vocal parts sing "ste e - lei e - lei son." The bassoon part provides harmonic support with sustained notes and rhythmic patterns. The score is set against a background of horizontal bars representing the ground line.

[O 2] o = o [c 2(Φ)] 50

Soprano: Chri - ste - e -
Alto: Chri - ste - e -
Tenor: Chri - ste - e -
Bass: Chri - ste - e -

A musical score page from Gustav Mahler's "Das Lied von der Erde". The page is numbered 55 at the top center. It features four staves of music. The top staff is for the piano, indicated by a treble clef and a bass clef. The second staff is for the soprano voice, with lyrics "lei", "son", "Chri", and "ste." written below the notes. The third staff is for the alto voice, with lyrics "Chri", "ste.", "son", and "Chri" written below the notes. The bottom staff is for the bass voice, with lyrics "Chri", "son", and "Chri" written below the notes. The music consists of various note heads and rests, with some notes connected by horizontal lines. The vocal parts have lyrics written below them, corresponding to the notes. The piano part has a single note head in the first measure, followed by a series of eighth-note chords.

60

ste e
ste e
ste e

lei
lei
lei

son.
son.
son.
son.
son.

[Φ] o = o. [Φ3]

75

Ky ri - e e - lei

Ky ri - e e -

Ky

80

Ky - ri - e
rei
ri - e e - lei

e - lei - son
son - e
Ky - ri - e e
son - e
son

e - lei - son
son - e
lei - son
lei - son
e - lei - son

son - e
e - lei - son
son - e
e - lei - son
e - lei

95

[f] o = o [ff]

lei son Ky
lei son
e lei son Ky
lei son Ky
son

100

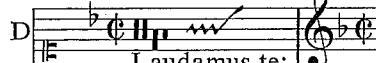
ri - e e - lei
Ky ri - e e - lei
Ky ri - e e - lei
ri - e e - lei son
ri - e e - lei son

105

son lei son.
son e - le i son.
son e - lei son.
e - lei son.

GLORIA

5

D 

F Laudamus te:
In Vagante

CT Lauda

T Laudamus te:
In Vagante

V Lauda Lau - da

B Lauda Lau - da

10

Lau - da -
da -
lau - da -
lau - da -
mus - te - lau -
lau - da -
mus - te - lau -
mus - te - lau -

15

- mus - te.
- da -
- mus - te.
- mus - te.
da - mus - te.

20

Ad - o -
Ad - o -
Ad - o - ra - mus - te
Ad - o - ra - mus - te ad -
Ad - o -

25

ra -
mus - te.
ad - o -
ra -
o - ra -

30

35

40

45

50

ma - gnam - glo - ri -
gnam - glo - ri - am
gnam

55

60

ri - am - tu - am -
glo - tu - am -
am -

65

tu - am. - am. - am. -
am. - tu - am. -
tu - am. - am.

70

Spi - ri - tus - et - al - me - or - pha - no - rum
Spi - ri - tus - et - al - me - or - pha - no -

75

Musical score page 75. The vocal parts are as follows:

- Soprano:** pa - ra - cli - te, Spi - ri - tus et al - me or - pha -
- Bass:** rum pa - ra - cli - te, Spi - ri - tus et al - me or - pha -

The lyrics are aligned with the musical notes.

80

Musical score page 80. The vocal parts are as follows:

- Soprano:** Spi -
- Bass:** Spi - ri - no - rum pa - ra - cli - te

The lyrics are aligned with the musical notes.

85.

Musical score page 85. The vocal parts are as follows:

- Soprano:** ri - tus et
- Bass:** tus et al - Spi - ri - tus

The lyrics are aligned with the musical notes.

90

Musical score page 90. The vocal parts are as follows:

- Soprano:** al - me or - pha -
- Bass:** me or - pha - et al - me or -

The lyrics are aligned with the musical notes.

95

no - rum pa - ra -
no - rum pa - ra - cli -
pha - no - rum pa -
me or - pha - no - rum
me or - pha - no - rum

100

cli - te.
ra - cli - te.
pa - ra - cli - te.
pa - ra - cli - te.

105

Pri - mo - ge - ni - tus Pri - mo -
Pri - mo - ge - ni - tus Pri - mo -
Pri - mo - ge - ni - tus

110

115

ni - tus Ma - ri -
Ma - ri -
ge - ni - tus Ma - ri -
ge - ni - tus Ma - ri - ae
Ma - ri -

120

125

tris.

nis ma - tris ma - - tris.

ma tris.

nis ma - - tris.

ma tris.

130

The musical score consists of five staves. The top three staves are for voices: soprano (C-clef), alto (C-clef), and tenor/bass (F-clef). The bottom two staves are for piano: right hand (G-clef) and left hand (C-clef). The vocal parts sing the lyrics "Ad - Ma - ri - ae - glo -" and "Ma - ri -". The piano part provides harmonic support with eighth-note patterns. Measure numbers 130 and 131 are indicated above the staves.

Musical score for orchestra and choir, page 135-140. The score consists of five staves. The top staff is soprano, the second is alto, the third is tenor, the fourth is bass, and the fifth is double bass. The vocal parts sing "ri-am" and "glo-glo-glo-glo". The double bass part provides harmonic support with sustained notes. Measure 135 ends with a key change to A major (indicated by a sharp sign) and a dynamic instruction "Adagio". Measure 140 begins with a forte dynamic. The vocal parts sing "Ad" and "Ma", followed by a repeat of "ri-am". The double bass part continues its harmonic function.

145

Ad - Ma - ri - ae glo -
ri - ae glo -
am Ad - Ma - ri - ae glo -
Ad - Ma - ri - ae glo -
Ad - Ma - ri - ae glo -

150

ri - am glo - ri - am.
ri - am.
ae glo - ri - am.
ri - am.
glo - ri - am.

155

Ma - ri - am
ri - am
Ma - ri - am
Ma - ri - am
Ma - ri - am
san - cti - fi - cans
Ma - ri - am
san - cti - fi - cans

160

san - cti - fi - cans
Ma - ri - am san - cti - fi - cans
am san - cti - fi - cans
cans san - cti - fi - cans, Ma - ri -

165

Mari - am san - cti - fi - cans Ma -
Ma ri - am san - cti - fi - cans Ma -
cans san - cti - fi - cans Ma - ri -
am san - cti - fi - cans san -

170

cans.
ri - am san - cti - fi - cans.
san - cti - fi - cans.
am san - cti - fi - cans.
cti fi cans.

[Φ] o = o · [Φ] 3
175

Ma - ri - am Ma - ri -
Ma - ri - am Ma - ri -
Ma - ri - am Ma - ri -
Ma - ri - am Ma - gu -
Ma - ri - am Ma - ri - am

180

am gu - ber - nans.
am gu - ber - nans.
ri - am gu - ber - nans.
ber - nans gu - ber - nans.

[ϕ] o = o [ϕ]

185

Ma - ri - - - - -

Ma - ri - - - - -

Ma - ri - - - - -

190

ri - - - - - am.

am. Ma - ri - - am.

Ma - ri - - am.

am. am. am. am.

195

Co - ro - - - - -

Co - - - - - ro

Co - - - - - ro

Co ro - nans co ro - - - - -

co ro - - - - -

200

nans - co - - - - -

nans - co - - - - -

nans co - - - - -

nans co - - - - -

nans co - - - - -

205

ro nans.
nans.
nans.
nans.
nans.
co
ro - nans.

210 215

Je su Chri
Je su Chri - ste Je
Je su Chri
ste
Je su Chri
ste

220

ste Je su Chri
ste Je su Chri
ste Je su Chri
ste

225

ste.
Chri ste.
ste Je su Chri
ste.
ste Je su Chri
ste.

SANCTUS

5

D San

CT San

T Sanctus

V Sanctus: in Discanto

B Sanctus: in Tenore

10

ctus San

ctus San

ctus San

ctus San

ctus San

15

ctus.

San

ctus.

ctus.

ctus.

ctus.

20

Ple ni sunt coe sunt

25

coe - li sunt coe - li sunt
- - li sunt
Ple - ni sunt coe - Ple - ni

30

coe - li et
coe - li et
li et ter - ra et
sunt coe - li
Ple - ni sunt coe - li

35

ter - ra et ter - ra et ter -
ter - ra et ter -
ter - ra et ter -
et ter - ra et ter -

40

45

ra glo - ri - a glo - ri - a
- ra glo - ri - a
ra glo - ri - a
glo - ri - a

50

ri - glo - ri - a tu - a tu - tu -

55

tu - a tu - a tu - a tu - a.

60

tu - a tu - a tu - a.

65

Be - ne - di -

Be - ne - di -

70

di - ctus be - ne -

ctus be - ne -

ne - di - ctus be -

ne - di - ctus be -

ne - di -

75

di cius
ne di ctus
be ne di ctus
Ma ri ae
ae Ma ri
ri ae Ma
Ma ri ae
Ma ri ae
ae
ae Fi
ri ae Fi
Ma ri ae Fi li
Fi li us
Fi li
li us qui
li us qui ve
us qui ve
us qui nit
us qui ve

80

85

90

95

100 [Φ] o = o [3]

105

110 [3] o = o [Φ]

115

o - san - na

o - san - na

na

o - san - na

na

120

in ex cel

in ex cel sis

in ex cel sis

na in ex

125

sis ex cel

ex cel sis ex cel

- cel sis ex

ex cel sis in

cel sis

sis.

sis ex cel sis

cel sis

sis.

ex cel sis

cel sis

sis.

ex cel sis

AGNUS DEI

D
E Agnus
CT Agnus
T Agnus A - gnus De -
V Agnus A - gnus De -
B Agnus

5 A - gnus De - i
A - gnus De - i,
i A - gnus De -
i, A - gnus De -

10 De - i, qui
qui De - i, qui
i, qui
i, qui

15 tol
tol lis
tol lis tol
tol lis tol

20

lis pec ca ta
pec ca ta mun di:
lis pec ca -

25

ta mun di: mi se
mun di: mi - se re
ta mun di: mi - se re

30

re - re mi se
mi se re no bis mi se re
re re no bis mi se re

35

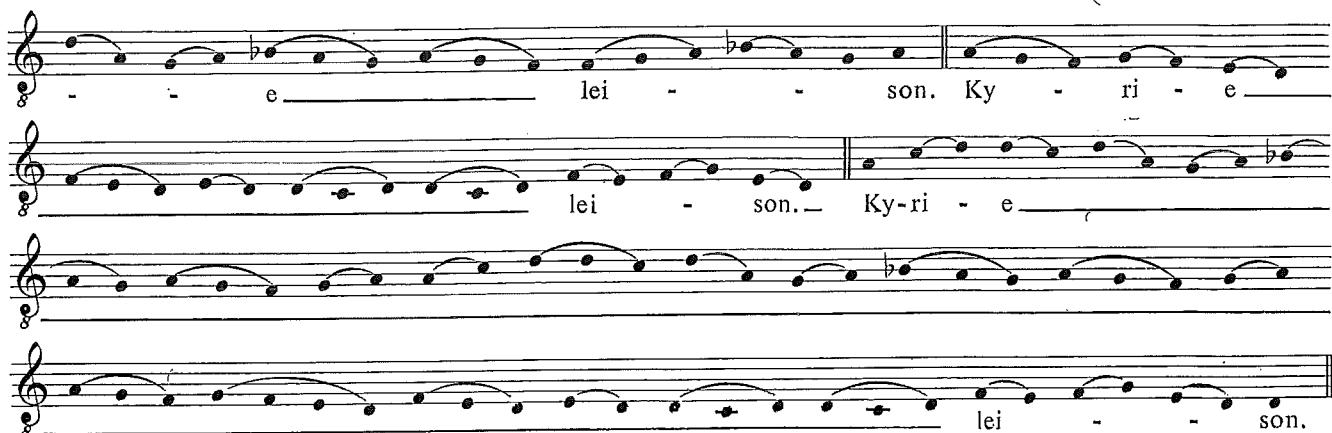
re re no bis.
re re no bis.
re re no bis.

III. MISSA DE BEATA VIRGINE

1. Kyrie: G.P. fol. 180r

The musical score consists of five staves of Gregorian chant notation. Each staff begins with a treble clef and a 'G' time signature. The notation uses black dots for note heads and horizontal strokes for stems. The lyrics are written below each staff, corresponding to the notes. The lyrics are: 'Ky - ri - e', 'Ky - ri - e', 'Ky - ri - e', 'lei - son - Chri-ste', 'lei - son - Chri-ste', 'lei - son - Chri - ste', and 'lei - son - Chri - ste'. The score concludes with 'Ky - ri - - -'.

CMM 651



2. Gloria: G.P. fol. 180r-181r
(original a fourth lower)

Glo - ri - a in ex - cel - sis De - o. Et in - ter - ra pax
ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus - te.
Be - ne - di - ci-mus te. Ad - o - ra - mus te. Glo - ri - fi - ca -
mus - te. Gra - ti - as a - gi-mus ti - bi pro - pter - ma - gnam glo - ri - am -
tu - am. Do - mi - ne De - us, Rex - coe - le - stis, De -
us Pa - ter om - ni - po - tens. Do - mi - ne Fi - li u - ni -
ge - ni - te Je - su Chri - ste. Spi - ri - tus et al - me or - pha -
no - rum pa - ra - cli - te. Do - mi - ne De - us A - gnus De - i,
Fi - li - us Pa - tris. Pri - mo - ge - ni - tus Ma - ri - ae vir - gi - nis -
ma - tris. Qu - tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis.
Qui tol - lis pec - ca - ta mun - di, su - sci - pe de - pre - ca -
ti - o - nem - no - stram. Ad Ma - ri - ae glo - ri - am. Qui se - des ad

dex-te - ram Pa - tris, mi - se re - re no - bis. Quo-ni - am tu -
so-lus san - ctus. Ma-ri - am san - cti fi - cans. Tu so - lus Do - mi - nus.
Ma-ri - am gu - ber - nans. Tu so - lus Al - tis - si - mus. Ma-ri - am
co - ro - nans, Je - su Chri - ste. Cum - San - cto -
Spi - ri - tu, in - glo - ri - a De - i Pa - tri -
A men.

3. Sanctus: G.P. fol. 190r
(original a fifth lower)

The image shows a musical score for four voices (SSAA) in five-line staves. The music consists of short melodic fragments connected by vertical bar lines. The lyrics are as follows:

San - ctus, San - ctus, San -

ctus Do - mi - nus De - us Sa - ba oth.

Ple - ni sunt coe - li et ter - ra glo - ri - a tu - a.

O - san - na in ex - cel - sis Be - ne - di - ctus -

Ma - ri - ae Fi - li - us qui ve - nit in no - mi - ne Do - mi - ni - Osanna ut supra.

4. Agnus Dei: G. P. fol. 190r
(original a fifth lower)

Agnus Dei, qui tollis peccata mundi, miserere nobis.

1

2