

Mirabile mysterium à 5

Edited by Simon Biazeck

Jacob Handl (Gallus)
(1550 - 1591)

Musical score for the first system of 'Mirabile mysterium à 5'. The score is written for five voices: Cantus, Altus, Tenor I, Tenor II, and Bassus. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: Mi - ra - bi - le my - ste - ri - um, mi -

Musical score for the second system of 'Mirabile mysterium à 5'. The score continues from the first system. The lyrics are: ra - - bi - le my - ste - ri - um, mi -

mi - ra - bi - le my - ste - ri - um, mi - ra - bi -

le my - ste - ri - um, mi -

Mi - - ra - - bi -

ra - - bi - le my - ste - ri - um, mi - ra - - bi -

** Respectively a third and a major third lower lower in the original print. (See editorial notes.)

12

ra - bi-le my - ste - ri - um de - cla - ra -
 le my - ste - ri - um de - cla - ra - tur ho - di - e,
 ra - bi-le my - ste - ri - um, de - cla -
 le my - ste - ri - um de - cla - ra - tur ho - di -
 le my - ste - ri - um de - cla - ra - tur ho - di - e, de -

17

tur ho - di - e, in - no - van -
 ho - di - e, in - no - van - tur na - tu - rae,
 ra - tur ho - di - e, in - no - van -
 e, in - no - van - tur na - tu - rae,
 cla - ra - tur ho - di - e, in -

22

tur na - tu - rae, na - tu - rae: De - us ho - mo fa -
 De - us ho - mo fa - ctus est,
 tur na - tu - rae, De - us ho - mo fa - ctus
 in - no - van - tur na - tu - rae: De - us ho - mo
 no - van - tur na - tu - rae, De - us ho - mo fa - ctus

28

- ctus est, id, quod fu - it, per - man - - -
 id, quod fu - it, per - man - - -
 est, id, quod fu - it, per - man - - -
 fa - ctus est, id, quod fu - it, per - man - - sit, per - man - -
 est, id, quod fu - it, per - man - - -

33

- - - - - sit, et quod non e - rat, as - - - - -
 - sit, - - - - -
 - - - - - sit, - - - - -
 - - - - - sit, et quod non e - rat, as - sum - psit, - - - - -
 - - - - - sit, et quod non e - rat, as - sum - -

38

sum - psit, et quod non e - rat, as - sum - - - - -
 et quod non e - rat, as - sum - - - - -
 et quod non e - rat, as - sum - - - - - psit, - - - - -
 et quod non e - rat, as - sum - psit, - - - - -
 psit, et quod non e - rat, as - sum - - - - -

** A third higher in the print.

43

psit, non com-mix-ti-o-nem pas-sus, non com-mix-ti-
 psit, non com-mix-ti-o-nem pas-sus, non com-mix-ti-
 non com-mix-ti-
 non com-mix-ti-o-nem pas-sus, non com-mix-ti-
 psit, non com-mix-ti-o-nem pas-sus,

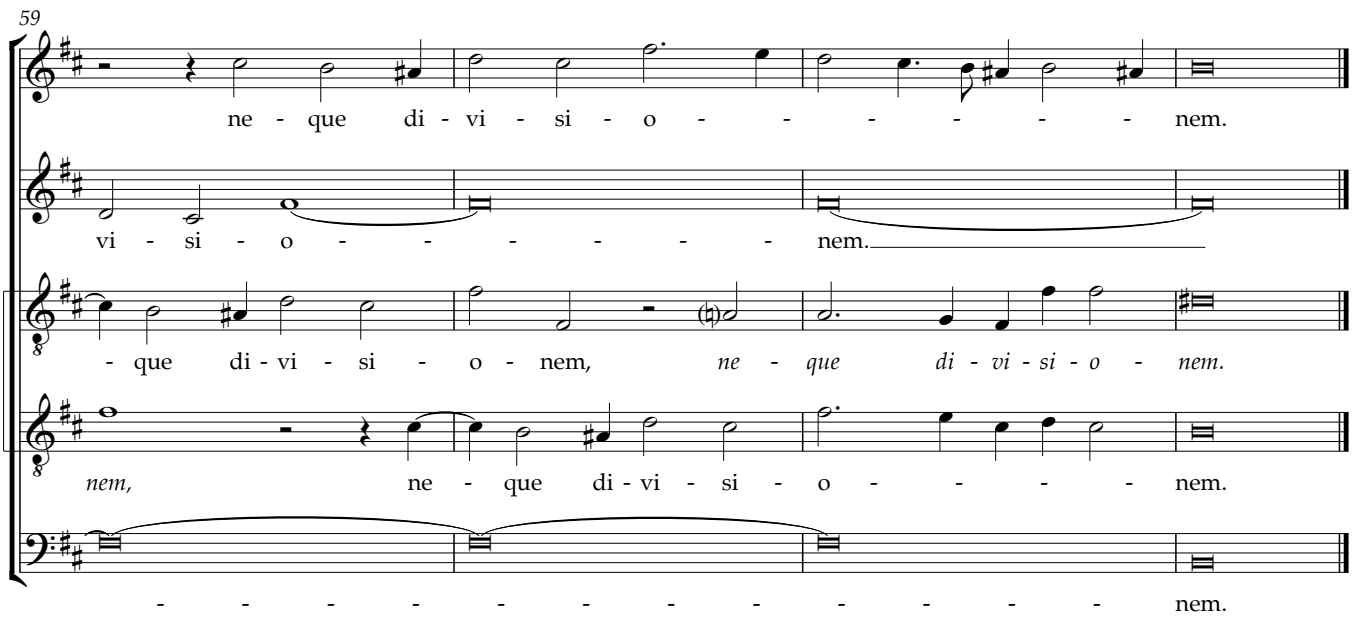
49

o-nem pas-sus, non com-mix-ti-o-nem pas-
 o-nem pas-sus, non com-mix-ti-o-nem pas-sus
 o-nem pas-sus, non com-mix-ti-o-nem pas-
 o-nem pas-sus,
 non com-mix-ti-o-nem pas-

55

sus ne-que di-vi-si-o-nem,
 ne-que di-
 sus ne-que di-vi-si-o-nem, ne-
 ne-que di-vi-si-o-nem, ne-que di-
 sus ne-que di-vi-si-o-nem,

59



ne - que di - vi - si - o - - - - - nem.

vi - si - o - - - - - nem.

- que di - vi - si - o - nem, ne - que di - vi - si - o - nem.

nem, ne - que di - vi - si - o - - - - - nem.

- - - - - nem.

Editorial notes

Source: *Operis Musici, ... Tomus Primus ...* LIIII (Prague, 1586)

Originally notated a tone lower in the following clefs: C1, C3, C4, C4, F4.
Cue-sized and cautionary accidentals are editorial.

As presented in the printed source, consecutive octaves and unisons (*Altus*, b. 7-8 & 11) and a consecutive fifth (*Tenor II*, b. 37), are unlikely to be the composer's original intentions. It is more likely that the scribe mistranscribed them, or the typesetter misplaced them. They have been corrected as best befits the style, making no claim for their authenticity.

The melody for *neque divisionem* (from b. 55 to the end) could attract an editorial A# in the *Altus*, *Tenor I* and *Bassus* parts, thereby matching the *Cantus* and *Tenor II*. However, apparent misprints aside, there is so little left to chance in the way of accidentals in this setting that it seems doubtful singers would have deviated from the printed matter. In any case, there is insufficient evidence from the time to be certain that identical solmization was expected of performers.

Text & translation:

Mirabile mysterium declaratur hodie,
innovantur naturae; Deus homo factus est;
id quod fuit, permansit,
et quod non erat, assumpsit,
non commixtionem passus neque divisionem.

*A wondrous mystery is made manifest today,
the things of nature are renewed; God is made man;
that which he was, he remains,
and that which he was not, he takes on,
enduring neither amalgamation nor division.*

(*Benedictus* antiphon at the office of Lauds for the Feast of the Circumcision.)

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