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The sacred vocal works of Hans Leo Hassler

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Boston University
THE SACRED VOCAL WORKS OF HANS LEO HASSLER

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the Faculty of the Graduate School
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INTRODUCTION

The ensuing study proposes to discuss the form, harmony, rhythm, and choral technique of the sacred vocal works of Hans Leo Hassler. So far, there has appeared no complete study of the composer. There are, of course, biographies in standard reference books, studies of separate compositions in prefaces to editions, and considerations of his work in special fields in monographs devoted to particular forms of music. But there has been no complete study of Hassler's work as a whole (corresponding, perhaps, to Fellowes' William Byrd or Coates' Pales-trina). The ensuing thesis is a possible first step towards such a larger study of Hassler's work.

The plan of the thesis is to discuss each collection of his sacred vocal works in chronological order of its publication, beginning with the first volume published in his lifetime and ending with the volume published shortly after his death. The discussion of each publication will center around the aspects mentioned above. It will show that his Latin motets and Masses represent a fusion of German and Italian techniques, while his German works are entirely German, with no Italian influence.

In addition to the chapters on specific collections of Hassler's vocal works, there are two general chapters. One is on the background of the cities in which Hassler lived--Nürnberg, Augsburg, and Venice. The other is on his religious affiliations; for the situation in which a Protestant composer found himself, writing for the Roman Catholic Church in Reformation Germany, presents an interesting historical problem which has not heretofore been definitively clarified.
CHAPTER I

BACKGROUND AND BIOGRAPHICAL SKETCH

In order to better understand the conditions under which Hans Leo Hassler grew up and received his education, we have to recall the artistic life of Nürnberg, Venice, and Augsburg from the beginning to the last quarter of the 16th century.

In Nürnberg, the music instruction at the learned schools and the love of art of a few patricians and other educated amateurs were the foundations on which the local musical culture rested and continued into the 17th century. Paumann, Cochlaeus, and Spengler were outstanding figures in the early musical life of Nürnberg. Conrad Paumann (1410–1473) was the first really great Bavarian organist whose works had a pronounced effect upon those who were to come. Cochlaeus (Johann Dobneck)\(^1\) taught at the St. Lorenz School in Nürnberg from 1510 to 1515, during which time he allied himself with Wilibald Pirkheimer, music lover, lutenist, and humanist. Another interesting personality who was part of the Pirkheimer circle was the town clerk, Lazarus Spengler, who wrote the text of "Durch Adams Fall"\(^2\) and the four-part composition "Dieweil umbsonst jetzt alle kunst"\(^3\).

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\(^1\) German musician and cleric who opposed Luther; wrote a treatise on music entitled *Musica* in 1511.

\(^2\) A chorale tune was set to these words in 1535 and was homophonically set by Johannes Eccard (1553–1611) in 1597; later set by Hassler in 1608.

\(^3\) Found in Schöffers songbook of 1536.
In addition to the enthusiasm of the individual musicians in Nürnberg, there were other factors in Nürnberg life which encouraged music there and in the surrounding cities: the printing of music and the manufacturing of musical instruments. Both were important features in the musical-industrial life of old Nürnberg. A large part of the German music of the 16th century and much foreign music is known to have been printed there. Typographically speaking, Nürnberg then became the center and Frankfurt, Hamburg, Breslau, etc., receded far into the background as compared to this Frankish imperial city.

In the next decade Sebald Heyden (1498-1561) took the place of Cochlaeus. Heyden spent his entire life in Nürnberg as a teacher and precentor, first at the Spitalkirche and then at St. Sebald, where he did his best work. In thirty-six years he built the school from a meagre handful of students to an enrollment of four hundred. In his principal theoretical work, Musicae, i.e., artis canendi libri duo, of 1537, dedicated to Hieronymus Baumgartner, a patrician and councilman, Heyden chose his examples from Josquin, Obrecht, Pierre de la Rue, and H. Isaac. From this one edition it is easy to see the influence of the Netherlands School and, therefore, to see that the church music of Nürnberg was made up of the works of the great Dutch and German contrapuntists. This school exemplified the pure and serious art—the tradition of which extended down to the youth of Hans Leo Hassler.

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4 A second edition in 1540, called De arte canendi, is an important treatise on measured music.
Among the Nürnberg organists who had to be content with less important positions than being able to serve at St. Sebald or St. Lorenz was Isaak Hassler, father of Hans Leo, Jakob, and Kasper Hassler. These sons owe their musical educations and foundations to their father and as choir boys came into the musical life of Nürnberg at an early age. Thus they became acquainted with the compositions of the great German and Dutch masters, strengthening their ears and tastes for the art of the older vocal polyphony. This was especially true for Hans Leo, as we shall later see.

Although the young Hasslers heard the music of the old Dutch masters played and sung with devout honor in and about Nürnberg, they also heard the contemporary composers and virtuosi who came to Nürnberg and played, sang, and composed new music, both sacred and secular. In both this old and new music, Hans Leo's education found further nourishment. An actual guide towards his own further development he found in the composer and teacher, Leonhard Lechner, new assistant at St. Lorenz, who had received his higher instruction from Orlando di Lasso before 1570. Upon his arrival in Nürnberg, Lechner began publishing many new works, beginning with his Motetae sacrae and Neue Teutschen Lieder, zu drey Stimmen nach Art der welschen Villanellen. It has never been established whether or not Hans Leo actually studied with Lechner, but certainly he looked up to the great master and learned the "new art" (Italian secular music) from studying Lechner's publications. Lechner, then, became for Hans Leo Hassler the conveyor of new musical ideas--the apostle of the
new art. That Lasso's art, via his foremost pupil, Lechner, influenced Hans Leo, will become evident in the subsequent study of some of the features of Hassler's motets. In 1584, Lechner left Nürnberg; and it is very interesting that in the same year Hassler went to Venice. Perhaps Hassler realized that Lechner was his only contact with the new art, for Nürnberg had not been at all receptive to Italian composers, and Hassler's determination to pursue the new art led him to seek further enlightenment elsewhere—and he chose Italy, the fountain of the new art.

In Venice, Hassler received important elements of his higher education. He was the first composer of any importance truly to fuse the Italian, German, and French elements of music.

Hassler formed a lasting friendship with Georg Gruber, a young Nürnberg merchant, who was the patron for the publications of many valuable editions of old music at that time. This patron once mentioned his preference of musicians: of Italians, he liked Monteverdi, Peri, and above all, Giovanni Gabrieli; of Germans, he liked Melchior Franck, Erbach, and above all, Hassler.

The leading musical personalities of Venice were Andrea Gabrieli, (d. 1586), uncle to Giovanni, and Giusseppe Zarlino, (d.1590). From these men Hassler learned much, although he did not owe the foundations of all his musical abilities to this one year stay in Venice. From his father and Lechner, he was already a well-schooled contrapuntist, and also knew the lieder and vocal canzone school of Lasso. What then did he learn? Let us consider this in later chapters concerning his particular works, saying now only that he came to Venice a well-equipped pupil and left even better equipped.

After a year in Venice, he was called to Augsburg, which was more kindly disposed toward music and musicians than Nürnberg had been. As far back as the 15th century, the Emperor Maximilian had
maintained an orchestra in Augsburg. Several of the greatest names in music were indissolubly associated with Augsburg, among them Senfl, composer and organist who was in Augsburg from 1518 to 1523, and Hofheimer, composer, organist, and lutenist, who was in Augsburg from 1507-1518, and who, in 1515, was ennobled by Emperor Maximilian.

The chief reason for the musical importance of Augsburg was the wealthy and influential Fugger family, who were generous patrons of music. Also, Augsburg was the seat of the bishopric, and thus there was a need for ceremonial music. Yet, with all this, Augsburg was musically inferior to Nürnberg in facilities for printing music.

Upon his return from Italy, Hans Leo Hassler went to work under the patronage of the Fugger family, supervising the music of Augsburg, occasionally playing the organ, and enriching the daily life and banquets of his patron with original compositions. In this respect Hassler was very fortunate, for he was not overburdened by an excess of official duties and, therefore, had ample time for composition. If dates of publications are reliable, time was a thing Hassler needed for composition, for, contrasted with his contemporaries, he was not a prolific composer.

Hassler's first major publication came in 1590 when his Canzonette a Quatro Voci appeared. In the same year another brilliant young composer employed by Fugger, Gregor Aichinger, published his first major work, Sacrae cantiones. Aichinger, like Hassler, helped to fuse Italian and German music. In 1591, Hassler published his Cantiones Sacrae. These two larger works of Hassler actually had more influence abroad than in Augsburg.
The year 1595 was a very fruitful one for Hassler as a composer; a year in which two larger works were finished and published at the same time, February 1, 1596. One was the *Neue Teutscher Gesang* and the other was *Madrigali a 5-8 voci*.

From the preface of *Symphoniae Sacrae* of Kasper Hassler, we learn that Octavian Fugger, a Roman Catholic, attached great importance to the adornment of church rituals with music. Under these conditions Hassler, of course, could not confine his output to the composition of motets only, but had to turn to the Mass, the most important and significant form of old church music. Thus, Hassler's Masses came into existence and in 1599 the master submitted to his patron a large book of eight Masses for 4-8 voices.

Hassler had no official connection with the Augsburg Council, yet he provided Augsburg with honor and fame and even with financial advantages. His name attracted foreigners, musicians, and students and he was in great favor with Emperor Rudolf II, who had considered appointing Hassler to his Court. Thus, in 1601, Hassler was given a salary and made head of the Town Pipers by the Council to encourage him to stay and to show their esteem for him. Most likely in appreciation of this honor given him by the Council, Hassler published his *Lustgarten, Neuer Teutscher Gesang*, which included instrumental compositions most likely written for the Town Pipers.

Officially, Hassler's position at Augsburg lasted until December 6, 1601, but secretly he had made negotiations with Nürnberg by August of the same year. Probably, the reason for Hassler's desire to leave Augsburg was the death of Octavian Fugger on August 1, 1601.
Hassler remained in Nürnberg only three short years and in 1604, was presented with the surname of "von Roseneckh". Also, in 1604, the Nürnberg Council granted him a year's leave to be married and to go away with his bride, Cordula Clauss of Ulm, whom he married on February 19, 1605. The fact that many people followed Hassler to Ulm for his marriage shows that he was esteemed as a man as well as an artist. By the end of March the master was at the Prague Court, and for two years he deliberated his next move. In the meantime he published two more major works, the *Kirchengesänge: Psalmen und geistliche Lieder* in 1607, and the *Psalmen und christliche Gesänge*, in 1608.

Receiving an appointment to the court in Dresden by the Elector of Saxony in 1608, Hassler relinquished his citizenship in Ulm which he had taken out in 1608. Artistically speaking, the following years were Hassler's leanest years. Yet Hassler's salary in Dresden was 1,000 thalers, an exceptionally high salary. We may thus conclude that the Elector of Saxony was among the many who held Hassler in high esteem.

After the death of Rudolf II, the Electors of various states assembled for the crowning of their new emperor at Frankfurt am Main in the spring of 1612. As it was the custom for selected musicians to go with their patrons, Hassler, though now seriously ill, made the trip with Johann Georg of Saxony. Hassler's condition grew worse and a few weeks after their arrival on the 10th of May, he died--on June 8, 1612. Two days later Hassler was buried, and the occasion was marked by special solemnities, for as
Sandberger says, "Contrary to customs of Frankfort, the Council, by special request of the prince, allowed the students of the Latin school to walk at the head of the funeral procession and sing, and likewise contrary to custom, the funeral sermon could be preached in St. Peter's Church." 5

Seven years after his death, a small volume of his remaining vocal works was published, the Litaney Teutsch, probably completing the publication of his life's work. It is fairly certain that most of his compositions had been published during his lifetime. Unlike many composers of the 19th century, Hassler did not have to wait for posterity to recognize and appreciate his work.

5 Adolf Sandberger, "Bermerkung zur Biographie H. L. Hassler und seiner Brüder" (Denkmäler der Tonkunst in Bayern V/1; Leipzig: Breitkopf & Härtel, 1904), p. XCIX.
CHAPTER II

CANTIONES SACRAE (1591)

The Cantiones Sacrae was first published in 1521 by Paul Kauffmann in Nürnberg; a second edition came out in 1597, and a third in 1607. The second edition contained nine more motets than did the first, while the third was just a reprint of the second. In 1894, almost three hundred years later, Hermann Gehrmann edited these works from the first two editions for the Denkmäler deutscher Tonkunst.

The Cantiones Sacrae was composed and published while Hassler was in Augsburg in the employ of Octavian Fugger a few years after Hassler's return from his Italian journey. One would naturally expect very definite Italian influences to be present. The Italian influences are present, but more important is the fact that Hassler proves himself to be a master in the great art of fusing the musical styles of Italy and Germany. The so-called third Netherlands School of composition (from Josquin des Prés /1445-1521/ to Orlando di Lasso /1530-1594/) had practically died out by the last quarter of the 16th century and the Venetian School, under the influence of Andrea Gabrieli, was taking its place. When one school dies out and another begins, there is often at least one composer in whose works both schools are fused. If

1 Influences of more graceful melodic construction, of form, of homophony, and of antiphonal singing.

2 A designation introduced by R.G. Kiesewetter in his Die Verdienste der Niederländer um die Tonkunst (1826) for the long series of 15th and 16th-century musicians in the Low Countries, and which is divided into three schools headed, respectively by Dufay, Ockeghem and Obrecht, and Josquin.
that composer is a great one, his works are even greater and more important because of the fusion. In Hassler's case this is definitely so. He is not torn between these two schools of composition; rather, they become one in his compositions.

What influences, then, did Hassler's "Italian Journey" have upon his composition of sacred vocal works? The Venetian or Italian influences may be seen in three aspects of choral composition: form, harmony, and choral techniques. The most important of these is form, for it is the most subtle of all.

The form of the 16th-century motet is best defined as "the polyphonic or fugal setting of a few lines of sacred text with each idea of the text having its own musical interpretation or musical subject" or "as a short composition for voices, intended primarily for unaccompanied singing, written in contrapuntal style upon a Latin text which is usually liturgical or quasi-liturgical in character." The use of a Gregorian melody as a cantus firmus had virtually disappeared by 1530 and the motet became an art-form, second only to the Mass. The disappearance of the Gregorian cantus firmus gave the motet composer more freedom in composing, and, that the secular element would finally find its way into sacred composition is inevitable. The secular influence on Hassler was form, and those which he utilized are as follows:

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I.
1. Rondo-- abcdab, etc.
2. Frottola-- aba
3. Two-part Canzonetta-- aabb
*4. Three-part Canzonetta-- aabcc
*5. Madrigal (with word repetitions at the end)-- abcc
6. Madrigal ( a. with extension of thematic material, and
   b. with repetitions of small homophonic
   groups but essentially through composed)--
   abc
7. Free-form-- small repeated section at the end (not
   secular)

* German madrigal styles fashioned from the Italian by
Lasso and Hassler.

Hassler did not carry over these new forms completely but
adapted them to suit his own musical purpose. In his hands the
frottola, the canzonetta, and the madrigal are transformed into
sacred music using these forms as fundamental outlines for compo-
sition. A thorough study of the Cantiones Sacrae will show just
how thoroughly Hassler did utilize these forms. The forty-eight
motets of this collection fall into the following categories:

II.
1. Motets with text repetitions--smaller forms
   A. Free-form: text repetition at the end--Nos. 32,44
   B. Rondo--Nos. 42,45
   C. Frottola--Nos. 19,20
   D. Canzonette: without repeating beginning--Nos. 7,8
   E. Madrigal: repeated ending clearly in three parts;
      1. Text repetition of beginning--No. 30
      2. Polyphonic beginning--Nos. 2,5,6,13,21,25,26,34
      *3. Beginning in group technique--No. 31

* A series of expositions of a musical idea by different
  groupings of the voices, i.e., SAT, ABT, BTS, etc.
II. Motets without text repetitions--larger forms

A. Free-form
   1. Thematic enlargement of closing idea--Nos. 3, 17
   2. Group technique and short repetitions of the closing idea--Nos. 16, 24, 38-41, 43
   3. Built on Gregorian melodies--Nos. 14, 15, 46
   4. In the style of the Netherland motet--Nos. 1, 22, 23, 35, 47, 48

B. Madrigal: with thematic enlargement of closing idea
   1. Polyphonic beginning (first idea three times)--Nos. 4, 10, 11, 33, 36
   2. Group technique beginning (first idea three times) --No. 27 (with group technique at end)
   3. Polyphonic beginning--Nos. 9, 12, 18, 28, 29, 37

* A series of expositions of a musical idea by different groupings of the voices, i.e., SAT, ABT, BTS, etc.

Of the forty-eight motets of this collection, only six are in the form known as the motet form. This fact shows rather conclusively that Hassler needed to go beyond the form of the motet that he was taught by his early teachers by utilizing some of the Italian and German secular song-forms. The question now arises, what was the purpose and did these secular forms give the motets of Hassler a secular atmosphere.

Hassler's purpose in adapting the secular song-form to the motet can be seen quite clearly in one of the most beautiful of all his motets, the "Dixit Maria" (number 7 of the Cantiones Sacrae). The part of the text that is repeated is "Ecce ancilla Domini" (Behold the handmaid of the Lord) and it is composed as follows:
The whole section "Ecce ancila Domini" is then repeated with the addition of a closing four bar coda. It seems quite evident that the purpose of this repetition is to emphasize that part of the text which is most important in the motet, "Behold, the handmaid of the Lord". Only through the adaption of the secular two-part Canzoneitta form could Hassler bring about such an effective repetition of the words and without loss of sacred atmosphere.

The most important quality of the material of any form of music is its harmony. This being the case, it is necessary to study the harmonic aspects of this collection from both a polyphonic and a homophonic viewpoint. Well over one-half of these forty-eight motets are primarily polyphonically written; about one-third of them are in a mixed style, half polyphonic and half homophonic; and the remainder are entirely homophonically written.

It is evident, therefore, that Hassler definitely had not broken away from the Netherlands School of polyphony in that polyphony is
still his primary method of composition. The question remaining is: what, if anything, is different, striking, new, or Italian about Hassler's use of polyphony or his polyphonic construction.

The first thing to be considered is the subject of a Hassler motet. A prerequisite for a subject of a fugal motet during the 16th century was that it should be composed within the ambitus of its mode. Hassler's subjects obeyed this rule in every case and the range rarely exceeded a sixth, and never an octave. The answers to these subjects (again according to 16th-century practice) could take place at the octave, above or below, the unison, the fourth above or below, or the fifth above or below, and these could be strict (real) or modified (tonal) answers. These rules Hassler also obeyed to the letter.

Generally speaking, the 16th-century masters based their subjects on plainsong melodies, such as the melody from the antiphon of the day. This was not so with Hassler's subjects, except in three cases; numbers 14, 15, and 45 are based on antiphons of magnificats for certain days of the liturgical year. Thus, Hassler adhered to the contrapuntal Netherlands School and at the same time broke away from it, for he remained a contrapuntist even though he did not derive his contrapuntal melodies from the usual sources.

It is safe to say, then, that Hassler invented his melodies and, with the exceptions mentioned above, that they were not

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4 In that a polyphonic 16th-century motet is either fugal or polyphonic (not fugal) and in that most of this collection falls into the former category, this writer will refer to Hassler's polyphonic line as a "subject".
derived from any source of Gregorian melody. Even the three motets that did derive their first subjects from Gregorian melody departed from the usual practice in that there were no polyphonic developments of motives derived from these Gregorian melodies other than the first fugue. It can also be proved that they were not derived from any secular source or even from Lutheran chorale tunes. Being freely invented melodies (subjects) they gained a freshness not always found in the 16th-century motet. This freshness of style is derived from a folk melody-like quality that permeates most of Hassler's vocal music. In other words, Hassler's melody took on a more graceful line than was present in the works of other Netherlands School composers of this period. This grace of melodic line can easily be traced to his teacher and the Italian influence, but more important than this is the fact that his melodic composition still kept its own Germanic firmness. To show this combination of the German and Italian composition of melodic line, observe the subjects below from Hassler's Cantiones Sacrae; a. number 41, "Angelus Domini", and b. number 44, "Laudate Dominum": Ex. 2
a. 

b. 

An - go - lu Do - -- mi - ni des - cen - dit da coe - -----------
Lau - da - -- Te Do - mi - num in san - -- ethi e -

--- Jus,
More grace of melodic construction due to the Italian influence is shown in the "Laudate Dominum", yet at the same time the motet is full of the great German firmness of the Netherlands School. This is Hassler's polyphonic structure; firm, graceful, and, above all, useful to the point that even as melismatic a subject as quoted above seems very simple and natural.

Homophony, that style of chordal writing in which most Italian masters excelled, only slowly crept into the compositions of the German masters; that is, homophonic writing which had definite dominant and tonic relationships. Through the use of *musica ficta*, this V-I relationship was made more possible even in a modulation effect. There were only five accidentals in use during the 16th century (b-flat, e-flat, f-sharp, c-sharp, and g-sharp) and enharmonic notations of the accidentals were never used. Yet, these five accidentals of the 16th-century practice gave Hassler all the freedom needed to transpose or to modulate freely. Hassler's use of *musica ficta* in homophonic composition shows itself very clearly in the motet "Dixit Maria". The first point of interest is the sharped "f" in the soprano on the last beat of the third measure which produces a V7 of II without the root. This chord progresses to a major super-tonic chord (by use of the naturalized "b"), and becomes a V of V in the fourth measure,

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5 The introduction of chromatic tones for melodic modification of the church modes, transposition of church modes, or modulation. (From the Harvard Dictionary, "Musica ficta", p. 465.)

6 The cadencing on different degrees of the mode.

7 Refer to excerpt, example 1, p. 13.
later cadencing on the dominant in the fifth measure. This is the first modulatory effect, for momentarily the tonal center is shifted to "c". But, in that Hassler was not bound by tonal centers, this center again shifts on the first beat of the last measure of this example to "d" (VI in F major). This is accomplished by the sharpened "c" and the naturalized "b" in the tenor of the next to last measure. If the whole motet were to be analyzed in this manner, it would appear to be a very complicated composition full of odd modulations and strange cross-relations. But such is the case only in attempted analysis of this music; in the singing or hearing of this motet no such complication of modulation is evident. It is beautiful, clear, and expressive music. This beauty and clarity is possible only in that Hassler was beginning his great feat of fusing the national elements of German ruggedness with Italian grace, and Netherlands School polyphony with Italian homophony.

The rhythm of the Hassler motets of 1591 needs little discussion other than to point out that Hassler was breaking away from proportional rhythm to a more strict and rigid melodic rhythm. The following example shows the freely flowing proportional rhythm; the opening subject from the five-voice motet "Quem in coelo et in terra", number 27 in the Cantiones Sacrae:

Ex. 3

\[\text{Quem in coelo et in terra praetor te des}-\]

\[\text{de}-\]

\[\text{xa}-\]
The next example, "Diligam te Domine", number 10 in the Cantiones Sacrae, shows a more regularly accentuated rhythmic pattern.

Here the accentuated syllables fall on the beat of the measure that common practice would call the strong beat, thus giving a more strictly bound rhythm. This, again, is a definite Italian influence of the secular song. However, this cannot be cited as general practice for the early motets of Hassler, because the more strict rhythm occurs too infrequently to be called a complete breaking away from proportional rhythm.

Hans Leo Hassler was the first great German master to realize a great variety of effects that could be obtained in choral writing. This new technique of choral composition was gleaned from his Italian journey and was tempered and controlled by his German nature, a nature that did not allow him to use this new technique with complete abandon. This new technique was antiphonal singing for which both Andrea and Giovanni Gabrieli were so famous. Antiphonal singing was, for the most part, used by Italian composers in choral compositions written for five or more voices and especially for those compositions written for eight, twelve, and sixteen voices. Compositions for these numbers of voices were made up

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8 Used in this thesis as a general term meaning the answering of one voice with another voice or of different combinations of voices with another combination of voices, and used in many guises including strict echo technique.
of two, three or four choirs, thus giving the composer many opportunities for color contrasts and great, full-voiced accentuations. Hassler carried this technique even further by using it whenever he felt he needed or wanted contrast, and used it whether it was in a twelve-voice motet for three choirs or a small motet for four voices. He used antiphonal singing throughout the Cantiones Sacrae whenever the use of it would serve to heighten the meaning of the text. Yet, as well as he did employ this technique in his motet composition of 1591, it was not until the great Masses of 1599 and his most mature motets of 1601 that antiphonal singing came into its full glory at the hands of Hans Leo Hassler. The contrast of high voices with lower voices in his four-voice motet "Dixit Maria" will serve to illustrate the use of antiphonal singing by this great German composer.

Ex. 3
CHAPTER III

MISSAE (1599)

Octavian Fugger, Hassler's employer in Augsburg, was a patron who demanded musical adornment for the ritual of the church service and, therefore, expected from his chief musician, not only motets, but Masses, too. In 1597, Hassler presented his patron with a large volume containing eight Masses. The Mass is one of the earliest forms of composition and was regarded by the old masters as the highest form of vocal composition. With Hassler this must also have been the case, for in these eight Masses he composed some of his finest choral works.

Beginning with the compositions of Machaut (c. 1300-c. 1377), the form of the Mass was well established. This form was in five movements: Kyrie, Gloria, Credo, Sanctus (Benedictus), and Agnus Dei. Occasionally, the Benedictus was separated from the Sanctus, thus resulting in six movements. This was the form of the Mass which Hassler inherited and he neither materially lengthened nor shortened it.

The Masses of the 16th century fell into four main categories and all of them, save one, were in very popular use from 1400 through 1600. These four categories may be subdivided according to musical treatment because the Masses of this period were either cyclical or non-cyclical using borrowed musical material that was

1 All Mass movements beginning with same musical material.
either sacred or secular and of monodic or polyphonic nature. The types of Masses that were treated in the above manners were:

III.

1. The Plainsong Mass, which is non-cyclical and draws its musical material from a Gregorian Mass.

2. The Cantus firmus Mass, a cyclical form in which all movements are based on the same melody (usually in the tenor) and was the most typical of this period.

3. The Parody Mass, a cyclical form which used musical material from a pre-existent motet, chanson or madrigal.

4. The freely invented Mass, a non-cyclical form in which the composer newly invented his musical material for each Mass movement, though usually the complete originality is questionable.

The categories most frequently used in the 16th century were numbers 2 and 3; numbers 1 and 4 being the next in that order.

If we were to classify Hassler's Masses according to the names he gave them they should fall into the above-mentioned categories as follows:

IV.

MISSA I. super: "Dixit Maria", a Parody Mass based on the motet of the same name, number VII in the Cantiones Sacrae.

MISSA II. (sine nomine), a freely invented Mass.

MISSA III. (sine nomine), a freely invented Mass.

MISSA IV. super: "Verba mea", a Parody Mass based on Hassler's own motet "Verba mea", of which there is no trace.

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MISSA V. super: "Ecce quam bonum", a Parody Mass based on the motet of the same name from the Cantiones Sacrae, number XVI.

MISSA VI. super: "Come fuggin", a Parody Mass based on a secular melody whose origin is not certain. *

MISSA VII. super: "Quem in caelo", a Parody Mass actually based on two motets of the Cantiones Sacrae, number XXVIII ("Quem in caelo") and number XXIX ("Ecce enim").

* As listed by Joseph Auer, DDT, VII, p. XI.

According to the above outline, Masses number I, IV, V, VI, and VII are cyclical Masses and numbers II, III, and VIII are non-cyclical. Hassler deviated from the norm because not all of the supposed cyclical Masses were so composed throughout and the supposed non-cyclical Masses were partially composed in cyclical form. A thematic analysis of each Mass will show this more clearly.

V. MISSA I super: "Dixit Maria"

<table>
<thead>
<tr>
<th>Kyrie</th>
<th>(Slight rhythmic variation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloria</td>
<td>(Slight rhythmic variation)</td>
</tr>
<tr>
<td>Credo</td>
<td>(Slight rhythmic variation)</td>
</tr>
<tr>
<td>Sanctus</td>
<td>(Slight rhythmic variation)</td>
</tr>
<tr>
<td>Agnus Dei</td>
<td>(Slight rhythmic variation)</td>
</tr>
</tbody>
</table>

All movements are thematically related and in perfect cyclical form.
MISSA II (sine nomine)

Kyrie

Gloria (Inversion)

Credo (Inversion, rhythmically varied)

Crucifixus (Rhythmically varied)

Agnus Dei (Rhythmically varied)

The Sanctus has no thematic relationship to the other movements.

MISSA III (sine nomine)

Kyrie

Credo (Slight rhythmic variation)

Et in Spiritum (Rhythmic variation)

Agnus Dei (Rhythmic variation)

There is no other thematic relationship beyond those indicated.
MISSA IV super: "Verba mea"

Kyrie

Gloria

Qui tollis

Credo

Sanctus and Agnus Dei

(a ba form)

(Slight rhythmic variation)

(Slight melodic and rhythmic variation)

(Slight melodic and rhythmic variation)

(Slight rhythmic variation)

MISSA V super: "Ecce quam bonum"

Kyrie

Gloria

Credo

Et in Spiritum

(Melodic and rhythmic variation)

(Melodic and rhythmic variation)

(Rhythmic variation)

The Sanctus and Agnus Dei have no thematic relationship to the Kyrie or to themselves.
MISSA VI super: "Come fuggir"

Kyrie

Credo

Crucifixus

Et iterum

Sanctus

(aba form)

(Melodic variation)

(Slight melodic variation)

(Melodic variation)

(Same as Kyrie)

There is no thematic relationship other than the above.

MISSA VII super: "Quem in caelo"

Kyrie

Christe

Gloria

(number 28)

(number 29)

(number 28)

* Based on motets "Quem in caelo" and "Ecce enim", numbers 28 and 29 respectively, of the Cantiones Sacrae.
MISSA VII (continued)

Credo

Crucifixus

Et in Spiritum Sanctum

Sanctus

Benedictus

Agnus Dei

(number 28, slight rhythmic variation)

(number 29)

(Rhythmic variation of number 28)

(number 28)

(number 29)

(Variation of number 28—rhythmically)

MISSA VIII (sine nomine)

Kyrie

Christe

Credo

Agnus Dei

(Melodic variation)

("Dixit Maria" subject, Missa I)
Of the five Masses that are denominated as having been written on given themes, only two follow completely the cyclical form that one would expect—numbers I and IV. The other three are only partially based on the motet themes: numbers V and VI have, each, two unrelated movements; and number VII is based on two motet themes. Of the three Masses that are indicated as being *sine nomine*, number II has perfect cyclical form, based upon a subject whose name we do not know, number III is cyclical except for two unrelated movements, and number VIII is rather freely invented except for the following interesting thematic relationships: its Kyrie, Christe, and Patrem omnipotentem are linked thematically, and in its Agnus Dei the soprano enters in the second measure with the "Dixit Maria" subject from Missa I, thus tying in all the Masses with this subtle reminder of his first Mass.

The manner of usual composition within the various movements of the Mass was as follows:

VI.
1. KYRIE, a short text fugally set in compact style.

2. GLORIA, a longer text which has no extended fugal writing but is rather a compromise between polyphonic and homophonic writing.

3. CREDO, an even longer text than the Gloria and which is often strictly homophonic.

4. SANCTUS AND BENEDICTUS, short texts in fugal style with fewer voices for the Benedictus for the purpose of contrast.

5. AGNUS DEI, a short text in fugal style, usually in four parts, the first three parts using the text "Agnus Dei qui tollis pecata mundi, miserere nobis", and the last part using the last phrase of the text, "donna nobis pacem", and often employing more voices.
Here again Hassler made deviations; this time within the basic outlines stated above. However, there were no obvious influences of any secular song-forms as are evident in the Cantiones Sacrae 3 and the Sacri Concensus 4.

Hassler composed the Gloria in two main sections in all but Missa VIII, which was composed as a single unit. However, Missa VIII was divided into sections, although Hassler did not use the double bar to indicate it, for by the use of a full cadence and a time change, the movement divided itself into sections. The two main sections of the Glorias spoken of are the ones that Hassler clearly indicated by the double bar. Yet, there is still a third section which Hassler did not make clear by the use of the double bar, but did make very clear by a change in meter. The first two sections mentioned begin at the words "Et in terra . . ." and "Qui tollis peccata mundi . . ." and the third section, indicated only by the time change, begins at the words "Cum sancto Spiritu . . ." This so-called third section does not exist in the Missa I but does exist in all the other seven Masses. It must be noted, however, that the division of the Gloria is not new with Hassler's Masses; that is, the division into two sections is not new. Composers like Dufay, Okeghem, Palestrina, diLasso, etc., divided the Gloria into two sections by the use of the double bar before the "Qui tollis . . ." None of these composers, however, made a third division at "Cum sancto Spiritu" as did Hassler. Hassler made this third

3 Cf. ante, p. 11.
4 Cf. post, p. 45.
section by changing the meter to a quick triple meter. He reserved this time change almost solely for the "Cum sancto Spiritu..." to give the Gloria a joyous finale.

Hassler divided the Credo into even more sections, most likely because of the longer text and the desire to create different musical atmospheres for each textual section which he chose to treat separately. Generally speaking, Hassler divided the Credo into the following six sections:

VII.

1. "Patrem omnipotentem . . ."
2. "Et incarnatus est . . ."
3. "Crucifixus . . ."
4. "Et iterum venturus . . ."
5. "Et in Spiritum . . ."
6. "Et vitam venturi . . ."

Hassler's sectional division of the Credo was consistent throughout the Masses with the exception of three places, which will be noted in the outline of the analysis of each Credo. Hassler did not always use all six of these sections when he divided his Credos, but he did have a standard for the division of the Credo; his adherence to this standard is shown in the following outline.
VIII.

MISSA I, "Dixit Maria", is divided into the six sections above mentioned.

MISSA II, sine nomine, is divided into the six sections above mentioned.

MISSA III, sine nomine, is divided into only five sections, not using the "Et iterum venturus" and "Et vitam venturi" as separate sections and making another section at "Et expecto".

MISSA IV, "Verba mea" is divided into five sections, not using "Et iterum venturus" as a separate section.

MISSA V, "Ecce quam bonum" is divided into only four sections, not using "Et iterum venturus" and "Et vitam venturi" as separate sections.

MISSA VI, "Come fuggir", is divided into the above-mentioned six sections.

MISSA VII, "Quem in caelo", is divided into the six sections mentioned above.

MISSA VIII, sine nomine, is divided into seven sections not using "Et in Spiritum" as a separate section and making two other sections at "Qui ex Patre" and "Et conglorificatur".

While the division of a Mass movement into sections was not new with Hassler, he did make fairly consistent divisions of the Credo movement into sections. Dufay, Okeghem, diLasso, Palestrina, and A. Gabrieli--both individually and collectively--were not consistent in the divisions that they made, except at the "Et incarnatus ..." In Hassler's Masses, this consistency points to the fact that he wanted a form or a mold into which he could pour his composition.

One curious feature of the Credos in the eight Masses is that they are divisable into smaller units, each of which is a motet in itself. These sections of the Credo are treated either homophonically or in imitative counterpoint. They conform more
nearly to the classical 16th-century motet\textsuperscript{5} than do his own motets of 1591 and 1601.

With Hassler, the "Agnus Dei" also underwent some changes in form. Most of the other great 15th and 16th-century composers conceived of it as having four clearly indicated sections: three different settings for the thrice-repeated phrases beginning with the words "Agnus Dei" and one setting for the words "donna nobis pacem". Hassler, however, made only one setting for the thrice-repeated first part of the text, instead of three, but often repeated the words "miserere nobis" several times to different motives. He omitted entirely the "donna nobis pacem" in seven of the Masses, and included it only in Missa VIII. Hassler's shortening of the "Agnus Dei" seems to have been the result of Italian influence, for the only previous ones in somewhat similarly shortened form that have been discovered by this writer are those in the Masses of Hassler's teacher, Andrea Gabrieli. The main difference is that Gabrieli regularly included the "donna nobis pacem", so that—comparatively—Hassler's practice seems simply a further development of a tendency that had already manifested itself in his teacher's Masses.

Although Hassler's form of the "Agnus Dei" is, of course, liturgically incorrect today, it probably was locally acceptable in his own time as a shorter form of the service. The fact that his Masses are comparatively brief, and that this same tendency

\textsuperscript{5} Refer to definition of motet, p. 10.
toward an abbreviation of the service was not entirely peculiar to him would seem to preclude any deeper significance to his omissions. It should be noted that, despite its textual truncation, the "Agnus Dei" in each of Hassler's Masses makes good musical sense, and--except for the absence of the words "dona nobis pacem" in seven of the Masses--is textually complete.

So far as the harmony in the Masses is concerned, Peter Wagner, in his treatise on the history of the Mass, said,

Hassler was very adept at combining homophony and polyphony... Heavy contrapuntal forms, like the canon, were used very sparingly by Hassler.

As was stated earlier in this chapter, Hassler did not use the fugal form of the classical 16th-century motet, but, rather he used imitative counterpoint where fugal sections usually appear in Mass composition. Hassler's use of imitative counterpoint was a more expedient means of polyphonic composition than fugal writing, for he was thus more subtly able to combine polyphony and homophony. On almost any page of the Masses, a good example of this mixture can be found, and the number of voices for which it is written is immaterial. The following two examples, the first from a four-voice Mass and the second from a six-voice Mass, show how Hassler moves back and forth between polyphony and homophony without cadencing:

6 Peter Wagner, Geschichte der Messe (I Teil: Bis 1600; Leipzig: Breitkopf & Härtel, 1913), p. 343. (Translated by C.R. Crosby)

7 p. 30, supra.
a. MISSA II (sine nomine), "Gloria"

b. MISSA VII super: "Quem in caelo" (third part of Kyrie)
b. MISSA VII (continued)

In the example from the "Gloria" of the Missa II (see a. above), there is homophony by the time the bass enters with the subject. The free counterpoint above the subject in the bass was calculated to sound like homophony and not like polyphony. In the example from the Kyrie of Missa VII (see b. above), Hassler divided the six voices into two choirs of three voices each and had them sing the subject antiphonally before he sounded all six voices together in strict chordal style. The chief reason why Hassler was able to accomplish a homophonic sound in polyphonic texture was that he almost invariably gave the soprano, or the top voice, the main role. There is even a closer affinity between
the soprano and the bass, which further shows how Hassler was able to give the soprano line greater prominence.

By the last part of the 16th century, the number of modes had grown from eight to twelve. There were two authentic and two plagal modes added; the Aeolian and Hypoaeolian, and the Ionian and Hypoionian. The two new authentic modes gradually began to supplant the older modal system. The Ionian mode became C major and the Aeolian its relative minor.

Of all the different collections of Hassler's sacred vocal works, the Masses are the most progressive from the standpoint of tonality. Of the eight Masses, five are in the Ionian mode, one is in the Dorian, one is in the Aeolian, and the other is in a tonus mixtus, both Dorian and Aeolian modes. This definitely points to the fact that Hassler was quite aware of the tonally major key, the Ionian mode. The following analysis of Missa VI shows his awareness of major tonality.

IX.

Kyrie

Kyrie eleison--cadences on I
Christe eleison--cadences on V
Kyrie eleison--cadences on I

Gloria

Et in terra--cadences on V
Qui tollis--cadences on II
Cum sancto Spiritum--from II to V, cadencing on I

Credo

Patrem omnipotentem--cadences on I
Et incarnatus est--cadences on V
Crucifixus--cadences on I
Et iterum--cadences on I
Et in Spiritum--from I to V, cadencing on I
Et vitam venturi--from V, cadencing on I
Sanctus
Sanctus—cadences on V
Hosanna—cadences on I
Benedictus—cadences on I
Hosanna—cadences on I

Agnus Dei
Remains within the tonal center of "c"

Not only did Hassler use the Ionian mode, but he also used very definite tonic and dominant relationships as can be seen from the analysis above. Cadencing on different degrees of a mode in a motet or Mass was common practice during the 16th century, but cadencing on only the final and the dominant was not common 16th-century practice. Hassler was, however, consistent in cadencing on the final and dominant in his Masses, especially in those Masses which used the Ionian mode, and over one-half of Hassler's Masses are in this mode.

In rhythmic interest as well as harmonic interest, Hassler's Masses broke away, somewhat, from the 16th-century practice, which was still strong throughout Germany even after Hassler's death.

There is one Mass in particular in which Hassler shows a sense of classical rhythm which has been defined as "... a simple rhythm combined with strong accents in regular recurrence which pervade and regulate uniformly the entire fabric." Missa V super: "Ecce quam bonum" has these classical rhythmic tendencies

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in every movement. This is a 16th-century work that can be provided with bars without distorting the details of its rhythm. Originally, of course, 16th-century composers did not use barlines, but depended on initial indications of meter to be of sufficient guide to the singers. Most modern editors insert barlines to expedite present-day singers' reading of the music. With most 16th-century works, however, this procedure distorts some details of the rhythm. Hassler's Missa V, however, can be barred without loss of rhythmic subtlety. For the purpose of showing how close Hassler came to fully realizing classical rhythm in this Mass, the following examples will be written out in first, the old (proportional) rhythm, and secondly, the new (classical) rhythm.

6. a. Kyrie--(original)

Kyrie--(with bar-lines)
The rhythm of the Kyrie has not been affected by such a revision; regular recurring accents, present in the original, are just more obvious in the more modern-looking version. What has been shown here with the rhythm of the Kyrie can also be shown with the more rhythmically subtle polyphonic movements of this Mass, for example in the Sanctus and Benedictus:

6.  

b. (original)

\[ \text{Sanctus, Sanctus} \]

\[ \text{Benedicteus qui venit} \]

(with bar-lines)

\[ \text{Sanctus, Sanctus} \]

\[ \text{Benedicteus qui venit} \]

Here again no rhythmic harm has been done by editing these two examples. The reason this is so is that Hassler had regularly recurring accentuation in mind when he composed this Mass. Not all of Hassler's Masses, however, can undergo this kind of editing without losing some of their inherent rhythmic qualities, though
most of the homophonic sections could be so edited. Many of the polyphonic sections would suffer loss of rhythmic subtlety by such editing.

Hassler's rhythm is by no means entirely classical, but it is sufficiently so to serve as contrast to the subtleties that proportional rhythm could give. Yet, being a product of the Renaissance era, Hassler never let this regularly accentuated rhythm become square or boring.

As to choral techniques, Hassler used many kinds of antiphonal singing in the Masses, but he never used them indiscriminately. They were always used for the purpose of better interpretation of the text. Hassler's uncannily subtle use of this device resulted in music that is never boring. On almost every page of score, an antiphonal arrangement of the voices, in one guise or another, can be found. To be sure, most of the late 16th-century composers used it to some small extent. But in Hassler's music, especially in his collection of Masses and later in his 1601 collection of motets, great music resulted from the innumerable methods of setting voices off in antiphonal groups, making this one of Hassler's foremost techniques in composition.

As stated earlier, "antiphonal singing" is a general term, including echo effects, divisions of the choirs in answering sections, and the setting off of some voices against others for purposes of contrast. Many times not even the same text was used in the antiphonal sections. Hassler used this technique for color contrast much as a symphonist uses the different instruments of the orchestra.

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9 Cf. ante, p. 18.
In the Credo movement of every Mass, Hassler actually interpreted the meaning of this great statement of belief in sound-colors. It was used for the glorification of the text and not for musical effect alone.

To show more clearly how Hassler was able to interpret text solely by the use of mixed voices in varying combinations that sang without the accompaniment of instruments, the Credo from Missa VI super: "Quem in caelo" will be analyzed from this standpoint in the following outline.

<table>
<thead>
<tr>
<th>&quot;Credo in unum Deum</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Patrem omnipotentem, factorem coeli et terrae,</td>
</tr>
<tr>
<td>A fugal working out of a rhythmic variation of the &quot;Quem in caelo&quot; subject</td>
</tr>
<tr>
<td>&quot;visibilium omnium et invisibilium omnium</td>
</tr>
<tr>
<td>Homophonic; texture lightened, using four upper register voices --suddenly appearing from the polyphonic texture preceding it</td>
</tr>
<tr>
<td>&quot;Et in unum Dominum Jesum Christum</td>
</tr>
<tr>
<td>Full six voice texture in slower rhythmic movement of great dignity and power</td>
</tr>
<tr>
<td>&quot;Filium Dei unigenitum, et ex Patre natum ante omnia saecula</td>
</tr>
<tr>
<td>Three voice texture, high answered by low--all voices at &quot;omnia saecula&quot;</td>
</tr>
<tr>
<td>&quot;Deum de Deo, lumen de lumine, Deum verum de Deo vero genitem, non factum con substantialem Patri,</td>
</tr>
<tr>
<td>Answering three voice texture, repeating the words &quot;Deum de Deo, lumen de lumine&quot; with different music but same choral technique</td>
</tr>
<tr>
<td>&quot;par quem omnia facta sunt</td>
</tr>
<tr>
<td>All voices in positive declamatory homophony--with an almost literal repetition of the same</td>
</tr>
</tbody>
</table>
"qui propter nos homines, et propter nostram salutem descendit de coelis,

"Et incarnatus est de Spiritu sancto, ex Maria virgine, et homo factus est,

"Crucifixus etiam pronobis sub Pontio Pilato,

"passus, et sepultus est,

"Et resurrexit tertia die, secundum scripturas; et ascendit in coelum sedit ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis.

"Et in Spiritum sanctum Dominum et vivificantem, qui ex Patre et Filioque procedit, qui cum Patre et Filio simul adoratur, et con glorificatur; qui locutus est per Prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in Remissionem peccatorum. Et expecto resurrectionem mortuorum.

First two phrases again in answering three voice texture (outer and inner voices), at "descendit"—Hassler used word painting, one of the few words ever described musically by itself, and unusual in that all voices descend a major sixth*, thus heightening the effectiveness of the word

A separate section for this portion of the text "ex Maria virgine" repeated in three different settings with different voice combinations, a fourth time with all voices—the last phrase in long notes for all voices. The whole section is of mystical quality

Slow fugal treatment in the minor (Dorian mode)

Two mournful homophonic measures for all voices

A much more cheerful section of two, three, and four voices in answering fashion and in straight homophony. The homophony of this section gives a more positive feeling than the preceding slow moving counterpoint.

In this section Hassler's music is full of wonderful contrasts of answering voice combinations—two, three, and four, and six voice combinations contrasted in the high or low registers, and all six voices are in positive rhythmic accentuation at "in Remissionem peccatorum" and "expecto resurrectionem mortuorum"

* A forbidden interval in 16th-century practice.
"Et vitam venturi seculi, Amen: Triple meter connoting even further joy; the phrase is stated twice in exact repetition by two combinations of four voices each (high and low), then all six voices together triumphantly singing the phrase twice the same.

This analysis of the Credo shows, to some extent, how Hassler used antiphonal technique to better interpret the text—which was definitely Hassler's goal.
CHAPTER IV

SACRI CONCENTUS (1601)

The second collection of Hassler's Latin motets was published in 1601 by Augustus Vendelicor. They were again published in 1612 by Paul Kauffmann but with eleven additional motets. Joseph Auer has edited both publications for the Denkmäler series and has placed the eleven additional motets of the 1612 publication in an appendix.¹ For the purpose of simplification, the motets in the Sacri Concentus will be referred to according to Kauffmann's order rather than Auer's.

The motets of this collection, which are also of Latin Biblical texts, show Hassler at his creative best in this medium. The basic style is essentially the same as in his earlier works of 1591, but there has been definite growth in that these later motets, especially those for five and more voices, are extraordinarily clear, full-toned, of richer beauty, and are much more

¹ The necessity for placement of these additional eleven motets in an appendix is questionable, however, for there is little stylistic change between the motets of the 1601 printing and those added in the 1612 printing. There is hardly any reason to believe that these eleven motets were written after 1608, for beginning late in that year, Hassler's health grew steadily worse and he busied himself only as a performing musician. The date of these motets must have been between 1602 and 1605, for in late 1601 came the Lustgarten and in 1607 and 1608 came the two great German chorale collections. Falling as they would have to fall, between 1602 and 1605, there is little reason for separating them from the others, especially as some of the motets in the 1601 edition could conceivably have been written as early as 1597. Besides, Paul Kauffmann, a man who knew Hassler's music very well, saw no reason to make any distinction, initially, between these motets in the 1601 edition and those eleven which he added in the 1612 edition.
carefully executed. One important factor to consider in analyzing this collection is that between the publications of 1591 and 1601, there appeared two other publications, both in 1596; Canzonette a Quatro Voci; Neue Teutsche gesang, and Madrigali a 5-8 voci. These were, of course, secular compositions and bear and interesting influence on his later Latin motets.

The secular song-forms again play an important role in the motet composition of Hassler. In the 1601 collection most of the numbers are in madrigal form. The madrigal of the late 16th century was a much more serious work of art than were its predecessors, the canzonetta and the frottola, and through its greater use of polyphony was very closely related, formally, to the motet of the same period. Still, the basic difference between the madrigal and the motet in the practice of previous composers was that the madrigal was in three definite sections whereas the motet had an indeterminate number of sections. In addition to the madrigal, Hassler also used secular song-forms, as will be seen in the following outline.

2 Hans Leo Hassler, Canzonette a Quatro Voci; Neue Teutsche gesang (R. Schwartz, editor; Denkmäler der Tonkunst in Bayern, V/2; Leipzig: Breitkopf & Härtel, 1904).

3 Hans Leo Hassler, Madrigali a 5-8 voci (R. Schwartz, editor, Denkmäler der Tonkunst in Bayern, XI/1; Leipzig: Breitkopf & Härtel, 1910).

4 See p. 11, supra, for definitions of 15th and 16th-century secular song-forms.
XI.

I. Motets with text repetitions

A. Free-form: text repetition at the end—Nos. 7, 9, 13, 14, 47, 52, 53
B. Rondo—No. 54
C. Frottola—Nos. 21, 28/29, 29 by itself, 40, 46, 63 (abaa)
D. Canzonette
   1. Two part—Nos. 15, 18, 20, 22
   2. Three part—No. 39
E. Madrigal: with repeated ending and three part form
   1. Text repetition at beginning—No. 37
   2. Polyphonic beginning—Nos. 4, 5, 14, 19, 11, 27

II. Motets without text repetitions

A. Free-form
   1. Nos. 6, 8, 10, 31, 45, 12, 51, 35
   2. In the style of the Netherlands motet—Nos. 1, 2
B. Madrigal
   **1. Thematic ending
      a. Polyphonic beginning—Nos. 16, 23, 25, 28
      *b. Beginning in group technique—14, 17, 24
   **2. Ending in group technique
      a. Polyphonic beginning—Nos. 3 (abccc), 30
      *b. Beginning in group technique—Nos. 31, 33, 18, 42 (final cadence a large tutti)

* A series of expositions of a musical idea by different groupings of the voices, i.e., SAT, ABT, BTS, etc.

** Those final cadences which are built on the working out of the first subject or a short motivic idea.

The above outline shows that the madrigal form consisting of three sections had become most important for Hassler. Thirty-one of the fifty-nine motets in the collection are in the madrigal form, eighteen of which have the repeated ending, abcc. One of the reasons Hassler employed repetition was to make the important words of the text more clear and more easily recognizable. However, here he

5 Cf. ante, pp. 12 et seq.
seems to be stressing form for its own sake. Hassler began working in formal patterns in his 1591 collection and continued in the secular compositions of the 1596 collections and in the Masses of 1597, all of which culminated in the very finely balanced and carefully constructed motets of 1601.

As to the harmonic aspects of Hassler's 1601 collection, Hugo Leichtentritt claims that Hassler's polyphony was influenced a great deal by his Venetian studies. In addition he was also influenced by the German Lied. Both influences tended to make the polyphonic line less complex, more simple and straightforward. From the Italian influence came grace of melodic construction, from the German Lied came a folk-tune like quality, both of which are shown in the following examples from motets 16 and 5:

Hassler's approach to the single line (melody) always managed to create magnificent effects by more or less simple means. Hassler's polyphony never became so involved that voice parts

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seemed only to be "filler". Line was clearly conceived and never cluttered with complicated devices of polyphony, devices which were available to him and over which he most likely had become master at an early age. Hassler must have been a master of these forms, not only because of his schooling, but also because a less thoroughly trained craftsman could not handle polyphony with such crystal clarity. Hassler was very fond of setting the word "Alleluja" to music, and the proof of it is in the variety of ways in which he managed to express this word in music. The following musical setting, number 14 in this collection, will serve to prove this point and to show beyond any doubt that Hassler was a master contrapun-tist, and above all always clear and coherent in this language.

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7 E.g., Canon—in augmentation, in retrograde; mirror canons, or puzzle canons.
This "Alleluja" is a very exciting one; a masterpiece of polyphonic writing. Here, both the Netherlands and the Italian Schools of polyphony join hands; the majestic polyphony of the Netherlands School is the descending line in half notes, and the graceful, more lively polyphony of the Italian School is the quick counterpoint in parallel thirds and sixths. Certainly the above example bears witness to Hassler's complete understanding of the two schools and his masterful fusing of them.

In all of Hassler's works, vocal and instrumental alike, there is only one chromatic piece to be found. In the Sacri Concentus Hassler gave Psalm 119 (v. 1-2), "Ad Dominum cum tribularer" (number 23 of this collection) a chromatic setting. This text called for something more in composition than Hassler had done for any other text, for there is no other text in all of his vocal works that has such inner conflict in its meaning, and the treatment he gave this text resulted in one of the most beautiful chromatic motets of any age.

The motets of this collection are Hassler's best works in the motet, Latin or German. As in the Masses of 1599, Hassler used major and minor tonalities. Approximately one-half of the motets are in either the Ionian or Aeolian mode (authentic or plagal); fourteen are in the Ionian and twelve are in the Aeolian mode. Number 51 of this collection, "Miserere mei, Deus", is in the Ionian mode and through an over-all analysis of it, the essence of Hassler's fully-developed art may be seen. This motet was composed to the twenty verses of Psalm 50 and Hassler chose to treat each verse separately. Not only does each verse have its own musical material, but each verse is scored for different voice combinations.
XII.

1. "Miserere mei, Deus...
   Both choirs in homophonic style using antiphonal technique, and cadencing on the dominant

2. "Et secundum multitudinem...
   Second choir in homophonic style, cadencing on the tonic

3. "Amplius lavame...
   First choir in polyphonic style, cadencing on the tonic

4. "Quoniam iniquitatem meam...
   First and second choir in homophonic style using antiphonal technique, cadencing on the dominant

5. "Tibi soli paccavi...
   First choir for twelve measures joined by second choir, antiphonal technique and cadencing on the dominant

6. "Ecce enim in iniquitatibus...
   First choir in homophonic style and cadencing on the dominant

7. "Ecce enim veritatem...
   Second choir in homophonic style, and cadencing on the tonic

8. "Asperges me...
   Both choirs in homophonic style, cadencing on the dominant

9. "Auditui meo...
   Second choir for eight bars joined by first choir in homophonic style, cadencing on the tonic

10. "Averte faciem tu...
    Second choir Canon at the 5th between Tenor and Bass, cadencing on the dominant

11. "Cormundum...
    Both choirs together in antiphonal technique, cadencing on the tonic

12. "Ne projicies...
    First choir in homophonic style and cadencing on II

13. "Redde mihi laetitiam...
    Trio for Second choir—alto, tenor bass cadencing on the tonic

14. "Docebo iniquos...
    First choir in homophonic style and cadencing on the dominant
15. "Libera me..."

Both choirs in homophonic style, some antiphonal technique, and cadencing on the dominant.

16. "Domine labia mea...

Both choirs begin, second choir alone, both at end, in homophonic style and cadencing on the dominant.

17. "Quoniam si voluisses...

First choir—canon at the 5th above between tenor and bass, cadencing on the dominant.

18. "Sacrificium Dec...

Both choirs—one speaks and both answer; the other choir speaks and both answer, in homophonic style, cadencing on the tonic.

19. "Benigne fac...

Second choir in homophonic style, cadencing on the tonic.

20. "Tunc acceptabis..."

Trio for second choir--soprano, alto, and bass, cadencing on the dominant.

"Gloria Patri..."

Both choirs in familiar style, antiphonal technique and ensemble, and cadencing on the dominant—plagal ending.

Only a very detailed analysis could show how completely this motet sums up Hassler's harmonic language, for the full power of his harmonic language is in this motet, polyphonically and homophonically. The Italian influence is clearly shown in the dominant-tonic relationship of one section to another.

In Chapter II it was stated that over one-half of the motets of the Cantiones Sacrae were polyphonically conceived, that about one-third were one-half polyphony and one-half homophony, and that the remainder, a relatively small number, were homophonically
This fact showed that Hassler was still very strongly under the influence of the Netherlands School, and one of the resulting conclusions from this analysis is that Hassler's intuition of the concept of tonality was in a more or less embryonic stage of development. Let it now be said, however, that Hassler never did fully grasp the conception of tonality. Only through the more frequent use of homophony did this come about. Of the fifty-nine motets of the Sacri Concentus, twenty-six are homophonic, thirteen have only short polyphonic beginnings and then continue in homophonic style, thirteen are one-half polyphony and one/half homophony, and only seven are entirely polyphonic. On the surface it would seem that Hassler made an almost complete break with the Netherlands School, but such was not the case. He incorporated the firm full-voiced linear construction of the Netherlands School into the more graceful and melodic vertical construction of the Italian School.

Motet number 51, "Miserere mei, Deus" has been cited as the essence of Hassler's art of composition, and as concerns rhythm this statement is equally true. "Miserere mei, Deus" abounds in rhythmic variety, yet it has a steady, almost classical rhythmic accentuation throughout. Not only did Hassler give his two outer voices a closer affinity, harmonically speaking, but he also did

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8 p. 13, supra.

9 p. 47, Ex. 8, a further example of Hassler's tendency for tonal conception noted in use of parallel thirds and sixths, the method of doubling a melodic line at the third or sixth, above or below.

10 Cf. ante, p. 48.
the same rhythmically. No matter what occurs among the inner voices, the outer two voices are rhythmically allied. The first five measures of the last section of Motet 51, the "Gloria" to Psalm 50, exemplifies this fact in an eight-voice structure. This example is in modern notation (after 1600) and the note values have been cut in half to better show the classical rhythm inherent in this passage.

9. 1st Choir

\[\text{Gloria Patri et Filio} \]

\[\text{2nd Choir} \]

\[\text{Gloria Patri et Filio} \]

\[\text{\textsuperscript{11} Cf. ante p. 36.} \]
What occurs among the inner voices gives this passage its own rhythmic vitality, especially in the soprano, alto, and tenor parts of the second choir. If this passage were typical of 16th-century rhythm, the outer voices would also take part more actively in the rhythmic vitality of this passage. The outer voices do take part in the rhythmic vitality, but at the same time they hold it together as far as regularly accented meter is concerned. This is just one of the many examples that could be cited to show that Hassler was fully aware of the method of composing in a regularly metrical scheme.

The analysis of "Miserere mei, Deus"\textsuperscript{12} also serves to point out the choral techniques which Hassler used in this motet. Basically this motet was written for eight voices made up of two choirs of four voices each. The total number of measures for the whole motet is three hundred and seventy-seven, and of this number of measures only ninety were written for all eight voices. Hassler did not avoid using eight voices for any other reason than that of saving the use of a greater number of voices to underline the text musically. Smaller combinations very often better expressed a particular phrase of the text than all eight voices. With Hassler it was economy of voice writing for the purpose of clearer interpretation of the text. This factor held true for Hassler in a four-voice motet as well as in a twelve-voice motet. To show more clearly how Hassler musically underlined the text, the following example from motet number 63, "Domini, Dominus noster," is cited.

\textsuperscript{12} Cf. pp. 49 \textit{et seq.}
1st Choir

Te-re-a Quoniam e-le-vata est magni-fi-cen-ti-a

2nd Choir

Te-re-a magni-fi-cen-ti-a

3rd Choir

Te-re-a magni-fi-cen-ti-a
"O Lord our Lord, how excellent is Thy name in all the earth! who has set Thy glory above the heavens." Such a setting more than aptly describes the text and is a magnificent moment in listening pleasure.

There is one more example that should be cited before leaving the Sacri Consortus, for it is a passage that is worthy of Bach at his pictorial best, and is one of the rare passages in which Hassler described only a single word in music and not a whole phrase.

"The fowl of the air, and the fish of the sea, and whatsoever passeth through the paths of the sea." A description of a single

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13 Psalm 8, v. 1, King James Version (1611).

14 Similar in treatment to Cantata 56, J.S. Bach, describing the boat on the waters. Recitative No. 2; cello plays a broken chord in 16th-note pattern.

15 King James Version, op. cit., v. 8.
word is rare with Hassler, though polyphony such as this is not so rare. Here, Hassler used polyphony as a choral technique, for it was used primarily as a coloristic device; to emphasize even further, Hassler repeated the same phrase in the third choir of lower voices an octave lower. It is the only polyphonic passage in the whole motet and as such it heightens the effectiveness of the vocal description of the word "moving". As Joseph Auer stated at the end of his prefatory remarks on this collection, 16

"So schreibt nur Hassler."

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CHAPTER V

HASSLER, A PROTESTANT, AS A COMPOSER
OF LATIN MOTETS AND MASSES

There have long been differences of opinion about Hans Leo Hassler's religious affiliations. Some say Hassler was a Roman Catholic, and as evidence they call our attention to the three previously discussed works; his German motets they then account for as having been written out of deference to the Nürnberg Protestant church, that of St. Lorenz. Others say Hassler was a Protestant and that his Latin motets and Masses were written because he was in the employ of Octavian Fugger, a Roman Catholic. The divergence of opinion among scholars appears in the following three quotations on the subject of Hassler's religious convictions.

Hugo Leichtentritt says,

Hassler stands midway between Catholic and Protestant tendencies, and in his music these contrasting, even hostile, elements are reconciled as they were never to be again. Though he was a good Catholic all his life, his music never accentuates that fact in any aggressive manner.

In the Musica Sacra, Dr. Franz Witt says,

The Regensburg Morning Paper states the opinion that "Hans Leo Hassler (d. 1612) was a Catholic." For about twenty years I have busied myself with.

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the fortunes and the compositions of this master and have thereby gained the impression that he [Hassler] professed the Lutheran faith, even though no real proof was at hand. It was questionable that a Catholic would have put Protestant texts to music as Hassler had done. On the other hand, many Protestant Churches still used parts of the Catholic Liturgy, so that it is not extraordinary that he also wrote eight Masses. Hassler's funeral sermon, printed in Eitner's Monthly Publication of Music History, was delivered by a Protestant minister about a Protestant, Hans Leo Hassler. Thereby, the question of Hassler's religious convictions seems to have been answered in full.2

Adolf Sandberger says of Hassler,

So Hassler's Masses came into existence which, although originating from a Protestant, turned out not only liturgically unobjectionable, but belong in every respect to the artistically most beautiful monuments of Mass composition.3

From a purely factual point of view, Sandberger and Eitner have proved by documentary evidence from Nürnberg that Hans Leo was a Protestant. In discussing Hassler as a Protestant and as a composer of Latin motets and Masses, we have a subject about which little objective data may be presented as argument to a conclusion. All argument, then, must be subjective and the conclusion aesthetic. Subjective aesthetic thinking is a part of musicology which is too often overlooked; and in presenting Hassler's sacred vocal works as a thesis, this writer feels that objective criteria alone fulfill only part of the whole. Of course, ideally, this writer

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2 Franz Witt, editor, *Musica Sacra* (Vol. 21, Notizen #31; Ratisbon: Pustet, 1888), p. 95. (Translated by C. R. Crosby, Jr.)

3 Adolf Sandberger, editor, "Bemerkung zur Biographie H. L. Hassler und seiner Brüder" (Denkmäler der Tonkunst in Bayern V/1; Leipzig: Breitkopf & Härtel, 1904), p. LXIX. (Translated by Crosby).
would like to have his reader be a listener and to hear some of Hassler's works. That being impossible, we will have to content ourselves with talking subjectively about his works for a moment.

Latin motets were being written by all composers, Protestant and Catholic alike, because the Lutheran Church still retained a great deal of the Roman Liturgy in her services. Hassler's motets are no exceptions; written while in the employ of a Roman Catholic patron, they are actually acceptable for either the Roman or the Lutheran Liturgy. The two separate publications of motets are among the greatest works in this form.

And what about the Masses? To refer again to the last quotation, Sandberger says in essence that the Masses are among those "chosen few" which include the Bach Mass in B minor, the Beethoven Missa Solemnis, and the Mozart C minor Mass. Regardless of the justice or injustice of this high estimate of the Hassler Masses, these works are worthy of performance—in the concert hall as well as in the church. What church? Perform them in the Roman, Lutheran or the Anglican Church; it makes little difference for they were conceived by a Protestant for the Roman Church and through a logical induction that would make them neither Catholic nor Protestant and, therefore, suited for use within either church.

This author believes in the catholicity of church music. Palestrina left a musical monument to the Roman Church and so did many others including Hassler, in his Latin motets and Masses. Hassler left still another musical monument, this one to the Protestant Church. This monument is made from not only the strictly
Protestant music, the chorale settings of 1607 and 1608, but also the Latin motets and Masses. In general, the Protestant Church has chosen to ignore the works that make up this monument. Because Hassler was the only German composer of his era who fused both the Italian and German elements into a cohesive whole, and because in his church music he fused both Roman Catholic and Protestant elements, the neglect of his work is particularly unfortunate. His Latin works could belong among the greatest music of the Church, for in its catholicity it belongs to all religions.

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4 Homophonic and fugal settings of chorale tunes are to be discussed in Chapters VI and VII.
CHAPTER VI
PSALMEN UND CHRISTLICHE GESÄNG (1607)

In 1607, Kasper Hassler presented Hans Leo Hassler's Psalmen und christliche Gesäng/mit vier Stimmen/ auff die Melodien fugweiss componiert to the Nürnberg Council on behalf of his brother. Only six florins were appropriated as a present to Hans Leo in return for this collection of German motets. In comparison with the 200 florins given by the Town Council in 1596, this is a very meager appropriation.

This neglect of his work, however, was not to be perpetual. One hundred and seventy years later "by order of a person of high rank" (Princess Amalie of Prussia), Johann Philipp Kirnberger edited and published this great collection of chorale motets.¹ In the preface to this 1777 edition, Kirnberger says that he is presenting this

... choral work, which contains the whole quintessence of music, hoping that the art of music which nowadays is deplorably mistreated by unlearned composers, will perhaps come up again and arise from the foggy clouds of ignorance and want of taste.²

The man who wrote this is considered to have been one of the 18th-century's greatest scholars. Kirnberger's love for contrapuntal

¹ Preface to Psalmen und christliche Gesäng (J. Kirnberger, editor, 1777), p. 2 (From microfilm of this work)

² Ibid. (This and the following excerpts from Hassler's prefaces are translated and paraphrased by C. R. Crosby, Jr.)
art was fostered by the foremost teacher and composer of the Baroque era, Johann Sebastian Bach.

Who was right; the Nürnberg Council or Johann Philipp Kirnberger? The Nürnberg Council could only see its way clear to present Hassler with a very paltry sum of money in return for a work on which he had spent three or four years. A small sum like this would indicate that Hassler's Psalmen und christliche Gesäng did not meet with too favorable a reception. Yet, Kirnberger, by commission of Princess Amalie of Prussia, spent a great deal of his scholarly energy and time to do very careful and excellent research on it, and to edit in a complete publication all of the chorale motets of Hassler's 1607 collection.

Hassler had long been impressed by the Psalms, sacred songs, and songs of praise which had been written by the God-fearing men of the Reformation, and was even more impressed because they were written in the "Mother-tongue". In the Preface to his 1607 publication, Hassler speaks of the melodies of these Psalms, sacred songs, etc.,

... that it is not only a pleasure and a delight to listen to them and to sing them, but they are so charming that they are, in my opinion, melodies the like of which might not be easily made [composed] nowadays.³

Hassler, like Bach, desired to take the lay person into consideration, not in a condescending manner but from a belief that

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³ From the Preface to the 1607 edition, found in the beginning of the Part Book for Tenor.
the vernacular of a people, both textually and musically, best suited the music which was composed for those people. Friedrich Zelle quotes Hassler as saying,

> Because daily many beautiful songs in Latin or Italian are published, even though not everyone understands Latin or Italian, and very few in the German language, I have in my own modest way composed both the melodies and the texts or words.

And further on in the preface to his 1607 collection, Hassler says that because he had composed and published so many different vocal works in Italian and Latin, he now wanted to direct his attention to the composition of these beautiful chorale melodies in four voices fugally treated, with the German text. The result was the great chorale settings of the 1607 collection. He dedicated this collection to Christian, the Duke of Saxony, with the hope that through the support of the good people (Council of Nürnberg), the Prince would find his collection wholly acceptable.

These were Hassler's reasons for composing chorale melodies in fugal style. Never before had Hassler used an old melody which was still extant as the basis of composition for a motet. He had done so in the Masses, but not at all so thoroughly as he did in this collection of German motets. Thus, he was looking back into the past rather than looking ahead into the future.

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4 Friedrich Zelle, editor, Preface to "Lustgarten, Neuer Teutscher Gesäng" (Band 15, Publikation Alterer Praktischer und Theoretischer Musik Werke; Leipzig: Breitkopf & Härtel, 1887), p.XIV.

According to Bukofzer,

Praetorius discriminated between three manners of chorale arrangement, "motet-wise," "madrigal-wise," and "cantus-firmus-wise." In the first manner, the chorale pervaded the contrapuntal interplay of all the voices; in the second, the chorale was broken up into small fragments and motives set in a concertato dialogue; in the third, the cantus firmus was left intact and led against ostinato motives also derived from the chorale—a procedure obviously borrowed from the technique of the organ chorale.

* By this Praetorius means vocal treatment or disposition and not song-form.

From the above definitions, Bukofzer concludes that Hassler's motets of 1607 "correspond to the motet manner of Praetorius." Had Bukofzer known this collection of motets more thoroughly, however, he would not have "pigeon-holed" them so easily. Such an oversight can easily occur for a cursory examination of these motets would lead to such a categorization. Hassler, however, was too adept in the polyphonic technique to be content to use only one method of polyphonic interplay of voices. All three of these manners of chorale composition were used by Hassler and even a fourth was added, which was a combination of the "motet-wise" and the "cantus-firmus-wise" manners. Hassler used two methods of forming this

7 Loc. cit.
fourth manner: (1) by putting two voices in canon and the other
two or three in fugal form, and (2) by putting the cantus firmus
in one voice and the subject, fugally treated, in the other three
voices. Accordingly, the following types of his motets may be found:

XIII.
1. "Motet-wise"—Nos. 1, 3, 8, 10-12, 14-24, 30-35, 41-51
2. "Cantus-firmus-wise"—Nos. 4, 6, 26, 27, 36, 38, 39
3. "Motet-wise" and "Cantus-firmus-wise"—Nos. 5(Canon),
   7(Canon), 9(C.F.), 13(Canon), 25(C.F.), 28(C.F.),
   29(Canon), 37(C.F.), 40(Canon)
4. "Madrigal-wise"—Nos. 2, 52

This is not, by any means, the same problem of form that is
found in the Cantiones Sacrae or the Sacri Concentus, for Hassler
did not use a single song-form in any of these motets; he was con­
tent to use the generally recognized form of a 16th-century motet. 9
But there is still the problem of what happens within this form
that makes it different from the category Bukofzer gave to it, and
only Hassler's music will provide the answer.

The following excerpt from motet number 24 of this collection
shows quite clearly how Hassler combined two different manners of
chorale motet compositions—the "motet-wise" and the "cantus-firmus-
wise".

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8 A complete example of each motet type, transcribed from
the 1607 and 1777 editions of this collection, is found on pages 26
through 45 in the appendix.

9 Cf. ante, p. 10.
Sie lachen al--tel falsche List, falsche List,
was eigen Wiss er-fin-det, ihre Herr nicht
ihr Herr nicht eines Sinnes ist, nicht eines Sinnes ist.

in Gott
This excerpt would have been a perfect example of the "motet-wise" chorale composition if the tenor had entered with the subject two or three measures after the bass entrance and not with the subject in long notes. But, in that Hassler did not choose to have the tenor follow suit, and gave this part the cantus firmus in whole notes, he made another style of chorale composition by having combined two older styles.

In actuality, the three basic manners of composition stated above are combined to make still other styles only through great polyphonic inventiveness. In giving this free rein, Hassler was motivated by a desire for new and more ways of using the chorale melodies he loved so well.

Because the motets of the 1607 collection were limited to only a polyphonic working out, Hassler did not give these the rhythmic vitality or the variety of choral techniques that he gave to his Latin motets. He did not, as Michael Praetorius did, add a basso continuo, nor did he advance in his tendency toward a fuller conception of tonality.

Hassler did, however, have one very forward-looking motet in which he used a device perhaps unprecedented in the works of any of the other late 16th-century composers or in all of Hassler's other works, sacred or secular. This device is a very short motivic interjection. On a far less elaborate scale, it is similar to the

10 Useful only in the concertato style motet ("madrigal-wise")

11 Only five (48–52) out of the fifty-two motets are definitely in the Ionian mode.
motivic interjections which Bach used in the St. Matthew's Passion to denote the surprise and questioning of Christ's Disciples after Christ has told them that one of them will betray him. Hassler's use of this device can be seen in motet number 52, of the Psalmen und christliche Gesäng as follows:

At first glance it might appear that the use of this device was just an accident, but on closer observation it seems that Hassler used it for textual emphasis, a practice that was not at all new in his works.
Returning to the question posed earlier in this chapter—whether Kirnberger was justified in his careful attention to this collection of motets almost two centuries after Hassler's death—we find that there is more justification than we might have at first supposed in Kirnberger's statement that Hassler's Psalmen und christliche Gesänge "contains the whole quintessence of music."\(^{12}\) It does contain a rich variety of chorale settings in fugal style. That Kirnberger, writing in a Germany of the Classical period, should consider the art of music "deplorably mistreated" and should hark back beyond the days of Bach and Handel to those of Hassler seems strange, but nevertheless understandable.

\(^{12}\) Cf. p. 61.
CHAPTER VII

PSALMEN UND GEISTLICHE LIEDER (1608)

When the great motets of 1591 and 1601, and the Masses of 1599 are considered, these simple chorale settings, beautiful as they may be, seem rather pale, because they are entirely German and there is no trace of Italian influence in them. Winterfeld has well estimated their quality when he says of Hassler,

He was rightly considered among the greatest composers of the last half of the 16th century, and his simple chorale settings add to his fame.

As mentioned in the preceding chapter, the use of the chorale melody in composition was retrospective. In this collection, however, Hassler utilized older forms and did not give them a new appearance; he was entirely satisfied to use the same form that Oziander used in 1586. To have used any different form would have resulted in some sort of distortion of the strophic structure of these chorale melodies. Only a German Protestant could have had such fond and reverent regard for this structure; a regard which made Hassler disassociate himself with the Italian art that he had


2 P. 63, supra.

3 Lucas Oziander wrote the first German chorale book, Fünfzig geistliche Lieder und Psalmen, 1586.
so masterfully fused with the German art. To have been able to disregard this Italian art, which had become so much a part of him, must have been difficult, but in so doing Hassler created some of the greatest of all German vocal chorale settings.⁴

The form of these Protestant hymns, for that is what they may be called, is the simplest of all forms—the strophic song-form.⁵ This song-form did not necessarily mean that the melody was a through-composed melody, for more often than not the melodies followed the rhyme scheme of the words. This is not always true because often a sacred text that had no rhyme scheme would be put with a secular melody that had the form aa⁶. Still others were in the two- and three-part song-form, aba or abac. The latter are few in number, for the through composed and the aab are very much in the majority. However, this is only important from one point of view, which has been mentioned, that Hassler accepted the form with no alterations of his own, thus keeping the true form of the chorale melody intact.

Harmony, and harmony alone, was Hassler's great gift to the chorale settings. The harmonies are energetic and pithy, with an élan of voice-leading which bears and lifts up the chorale melody instead of outshining and thereby darkening it through the use of

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⁴ So important were the chorale settings to the Nürnberg Protestants, that in 1637, Gottlieb Staden, town musician (Stadtpfeifer) and organist at St. Sebald's Church in Nürnberg, edited Hassler's Psalmen und geistliche Lieder.

⁵ A song in which all verses of the Psalm or religious poem are sung to the same music.

⁶ The German bar-form of the Minnesinger and Meistersinger.
counter-melody material or through the use of extreme chromaticism. "Von Himmel hoch da komm ich her," number 6 of this collection, is a typical example of Hassler's harmonization of a chorale melody.

An analysis of the harmonic progressions of this chorale reveals that although it is not completely tonal, it has strong tonal tendencies (especially the V of V), which give the chorale melody a better foundation. There are only three triads built on the third degree of the F major scale and only three on the sixth degree, these two degrees being typical of modal practice. One of the triads on the sixth degree has the raised third causing a cross-relation in the fifth measure. Such cross-relations are typical of the 16th century and add a great deal to the harmonic color of a composition. The student of theory might question the advisability of leaving the parallel fifths and octaves that occur so frequently in the above example. These parallels, however, are
inherent in 16th-century music, for the music of this period was not conceived with harmonic triad progressions in mind. In violation of some of the rules in harmony textbooks, the great masters of the 16th century did have parallel and direct fifths and octaves in their music. Many editors of 16th-century music have removed these parallels which annoyed their sense of harmony, but these editors did not realize that because such parallels occurred so very often they could not have been considered poor writing. It so happens that the example quoted above has an abundance of such parallels and because of their positions will not be heard, especially in such purely vocal music.

Parallel progression, as noted above, occurs because of a factor that actually is a basis for good 16th-century vocal composition. Hassler in no way intended these settings to be accompanied on the organ; had he intended such an accompaniment, the setting would have had chromaticism peculiar to instrumental writing and the parallels would not have occurred. Hassler's harmonizations of the chorales denote the singer and not the instrumentalist, for each voice is conceived horizontally and not vertically, and as far as each individual voice is concerned, the voice-leading is excellent. Such rich, melodic writing for each voice part must be regarded as complete mastery of vocal composition and as genuine artistry.

There is definite modality in the melodic minor scale through the use of \textit{musica ficta}. In the following example on page 75,

\footnote{Staden elected to correct these parallels when he edited Hassler's chorale settings in 1637 (According to Teschner's notation at such instances in his edition of these chorale settings in 1865).}
"Christ ist erstanden", Hassler used a 12th-century secular melody as the chorale melody and saw in it many harmonic varieties, and, thus, did not use any one mode, but a mixture (tonus mixtus).

If this example were to be analyzed in the same manner as the first example in this chapter, the result would be rather ridiculous, because this chorale setting is too modal to be analyzed according to mere major and minor tonality. Through the use of musica ficta, moreover, Hassler composed a setting that has very pithy and expressive harmonies and the voice-leading in the accompanying parts helps to point up the chorale melody in the soprano. There are consistent cross-relations between the "c" and "c-sharp" as in measures 2, 4, and 13; the "b-flat" is consistent in the measures in which it appears; the "f-sharp" appears as a Picardy third in measures 5 and 14; and measures six through twelve have the feeling of the Ionian (major) mode. The mixture of modes in this example gives the setting a nice contrast of major and minor feelings.

These seem to be very simple techniques of composition when presented in this fashion, but when employed in as masterful a manner as Hassler had done, small masterpieces in 16th-century composition were the result.
Christ ist erstanden von dem Toten sit - te, 
Das vollgeweihter Fisch sei 

Christ hat sein Wort gestraft sein, 
Kyrie e - le - ia 

Hab - te - te - te - je - te, 
Hab - te - te - te - je - te, 
Bless schilderant - te found sei 

Christus will unser Trost sein, 
Kyrie e - le - ia
CHAPTER VIII

LITANEO TEUTSCH
HERRN DR. MARTINI LUTHERI (1619)

Litaney Teutsch is, in actuality, the most insignificant composition discussed in this thesis. It is included because it is one of Hassler's sacred vocal works and may well serve as an example of the German Litany form in general.

The German Litany was very similar to the Anglican Litany in that they were both choral plainchants. Here the likeness ceased with Hassler, for in the Anglican Litany the priest intoned a supplication to which the choir answered in choral plainchant; e.g., the priest would render "For all our misdeeds," and the choir would answer, "Watch over us O Lord, our God." Hassler departed from this practice and gave the priest's part to a three-voice choir and the answers to a four-voice choir. Liturgically, this was incorrect; nevertheless, this is the manner in which Hassler composed it, and it evidently met with no adverse criticism.

The approximate date of composition is not known, for it is a posthumous publication and the publisher did not indicate when it had been written or whether it had previously been published. The conclusion might be drawn, however, that this publication after

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1 Harmonized plainchants or psalm tones.
2 Balthazar Sherffen, Nürnberg, 1619.
Hassler's death would serve as an indication of the regard in which it was held in Nürnberg.

The fact that this composition is the least among the works of Hans Leo Hassler is not a commentary upon the lack of skill or imagination of the composer. Plainchants and psalm tones defy the imagination of any composer, and very few composers of any note have tried their hands at them. It is probable that the court musician was expected to compose in this form. Hassler's setting is as musically acceptable as any—in fact, since the priest's part was composed for a three-voice choir, it is more acceptable than most, from a musical standpoint.

The Litaney was composed in the Ionian and the transposed Dorian modes to a melody ascribed to Luther, according to the title that Hassler gave it. Through the constant use of the "f-sharp" at cadence points in the answering choir, Hassler has given the plainchant melody a little relief from the lack of any real melodic invention. To further relieve the monotony of the lack of melodic invention, Hassler constantly shifted the position and harmonies of the accompanying voices, and often changed the note values. The following excerpt from this Litaney, based on the chorale melody "Herr Gott Vater im Himmel", serves to show how Hassler harmonized this melody in as imaginative a manner as possible.

3 The only source of this melody discovered by this author is number 8651, Vol. V of Zahn's Die Melodien der evangelischen Kirchenlieder—not ascribed to Luther but to a chorale collection found in Babzt, dated 1545.
The constant shifting between the two modes (Ionian and transposed Dorian), the changing of harmonies, and the shifting of voice positions in the accompanying parts, actually make one of the most acceptable choral plainchant Litanies in either the Lutheran or Anglican Liturgies.

For further study there follows a modern edition of this Litaney transcribed by this author from a microfilm of the original printing of 1619.
LITANIE TEUTSCH/HERRN
D. MARTINI LUTHERI/JETZO MIT 7 STIMMER
AUFF ZWEEN CHOR COMponirt
DURCH
JOHANN LEO HASSLERN

NÜRNBERG
GEDRUCKT BEY BALTHAZAR SCHERFFEN
MDCXIX
Erhöre uns, lieber Herr, Gott

Erhöre uns, lieber Herr, Gott

Alte Bischöfe, Pfarrer und Kirchen-deiner in heil-samen Wort

Alte Bischöfe, Pfarrer und Kirchen-deiner in heil-samen Wort

Und deine heilige christliche Kirche regieren und führen
CHAPTER IX
SUMMARY

In summarizing Hassler's sacred vocal works, one might well ask: was Hassler a true Renaissance composer; was he an early Baroque composer; or was he a combination of the two? Bukofzer's table \(^1\) will facilitate our classifying him.

Basic Differences Between Renaissance and Baroque Composition

<table>
<thead>
<tr>
<th>Renaissance</th>
<th>Baroque</th>
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</thead>
<tbody>
<tr>
<td>One practice, one style</td>
<td>Two practices, three styles</td>
</tr>
<tr>
<td>Restrained representation of the words, <em>musica reservata</em>, and madrigalism</td>
<td>Affective representation of the words, textual absolutism</td>
</tr>
<tr>
<td>All voices equally balanced</td>
<td>Polarity of the outermost voices</td>
</tr>
<tr>
<td>Modal counterpoint</td>
<td>Tonal counterpoint</td>
</tr>
<tr>
<td>Chords are by-products of part writing</td>
<td>Chords are self-contained entities writing</td>
</tr>
<tr>
<td>Chord progressions are governed by modality</td>
<td>Chord progressions are governed by tonality</td>
</tr>
<tr>
<td>Evenly flowing rhythm governed by tactus</td>
<td>Extremes of rhythm, free declamation and mechanical pulsations</td>
</tr>
<tr>
<td>No pronounced idioms, voice and instrument</td>
<td>Vocal and instrumental idioms, the idioms are interchangeable</td>
</tr>
</tbody>
</table>

Hassler used two practices, not just one. Even though in much of his music the individual parts were the primary consideration, some of it is in homophonic structure. Hassler also might be said to have had two styles: church (motets and Masses) and chamber (canzonette, madrigali, etc.). Church style, according to Beradi's conception, also meant treatment of dissonance, and in this respect Hassler was a Renaissance composer.

There is very little "affective representation" of words in Hassler's sacred works; Hassler sought to represent word phrases, not words by themselves.

True Renaissance music has an equality of voice parts even in homophonic writing, and there is no polarity between the outermost voices. This fact is not true of most of Hassler's homophonic writing: there is inequality of voice parts, and there is polarity between the outermost voices.

Hassler wrote almost wholly in modal counterpoint, the only hints of tonal counterpoint being the occasional lack of stepwise progressions in the bass line and a free use of musica ficta to bring out more clearly the polyphonic line with regard to the major and minor scales (Ionian and Aeolian modes).

Hassler's chords are not "self-contained entities", otherwise the direct and parallel fifths etc., would not appear. His

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2 See example p. 78, supra.
3 Angelo Beradi (c. 1640-?), Italian church musician and author of several valuable theoretical treatises.
4 See example p. 54, supra.
5 See example p. 47, supra.
homophonic chorale settings, however, sound as if the chords were self-contained.

Hassler's music is governed by tactus, and is "evenly flowing". There is, however, more to it than that: regular recurrent beats occur in much of his homophonic writing and in some of his polyphonic writing. In this respect, he represents a stage of development from Renaissance to Baroque.

Hassler's sacred vocal works were conceived for voices and for voices only. This is evident when the manner of the polyphonic line is considered. Very few lines are percussive in character and none are too long for the breath. Hassler also took vocal range into consideration, for most all voice parts lie within a one-octave range, and the tessitura is within the flexible part of that range. In Hassler's polyphonic sacred music, the addition of instruments would mar the beauty of the line, and, too, voices have better ensemble pitch than instruments. Hassler's homophonic music, especially the simple chorale settings, would be too percussive if instruments or just organ were added.

Hassler, then, reached into the Baroque era on one hand and remained in the Renaissance era on the other. It was the ending of one era and the beginning of another, and the diversities of these elements never disturbed the composer or his music. Hassler's music is a glorious combination of the two eras.

6 See example p. 55, supra.
To summarize further the findings of this thesis, Hassler's growth in the medium of sacred vocal composition may be briefly traced: first his Latin and secondly his German works.

In 1591, Hassler's first collection of Latin motets appeared and in them were definite traces of the influences of his Italian study. These influences were: form, through the use of Italian secular song-forms as the mold for his motet composition; harmony, through a more gracefully constructed polyphonic line and through slight hints of a more extended use of musica ficta; rhythm, through a more rigid melodic accentuation; and choral technique, through the use of antiphonal effects. All of these Italian aspects of composition were tempered by his inherently Germanic sturdiness in style. These motets were the beginnings of Hassler's greatest feat in composition, that of fusing two diverse elements of art, the Italian and the German.

The Masses of 1599 carried most of these aspects still further. Form was not the same problem that it was in the motets of 1591, for there was no trace of the secular song-form. Form, in the Masses, was more a matter of text emphasis than anything else; e.g., breaking down the Gloria and Credo into smaller sections enabled Hassler to bring about a logical stress upon different sections of text within these movements. Harmonically, the Masses were much more advanced along the lines of major and minor scales through the use of the Ionian mode.

Also, there was a definite beginning of another phase in Hassler's mastery of composition technique, and that was the fusing of polyphony and homophony, the flow of one into the other without
cadencing. Rhythmically, the Masses were an advancement also, but above all, the use of antiphonal singing became much more subtle and its use as a coloristic device in emphasizing textual meaning was much improved.

In 1601 Hassler had published his greatest choral compositions—the fifty-nine motets of the Sacri Concentus. In this collection, Hassler's mastery of composition is unequalled. The great fusion of Italian and German art which had begun in the Cantiones Sacrae of 1591, reached its peak ten years later, and Hugo Leichtentritt recognized Hassler's genius for extracting the best from the best sources and making them one when he said:

Only Mozart equals Hans Leo Hassler in his phenomenal power of assimilating foreign traits, in his faculty of giving the mixture of German and Italian music a sparkling freshness and buoyancy, a fascinating new charm of its own. . . Like Mozart he has the secret of eternal youth. . . The style and spirit of the Italian madrigal and ballata have never been translated into the German musical idiom in an equally felicitous manner by any other composer. 7

* Termed "rondo" in the analysis of form in this thesis.

Hassler's turning to the chorale for his collections of 1607 and 1608 has been described earlier as retrospective. From the standpoint of form it was, but from the standpoint of harmony and rhythm it was not a looking back, at least not in the majority

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of these chorale motets and chorale settings. However, not too much progress was made in these two directions when compared with the tremendous growth that took place in Hassler's composition technique between 1591 and 1601. These German chorale motets and chorale settings are great advancements over the output of other German composers of this period; but only as purely vocal works, for Praetorius had advanced to the point of the use of the continuo, a practice that was to be firmly established in the Baroque era (the Basso-continuo period).

Despite the greatness of Hassler's German works, they almost seem as though they were the products of a different composer from the one of whom Leichtentrütt spoke so lavishly. The former was a great composer of only one country; the latter was a great composer of the world. Yet, herein lies Hassler's true genius; he was a master composer both of Germany and of the world.
THETMATIC INDEX

OF

THE COLLECTED SACRED VOCAL WORKS OF

HANS LEO HASSLER

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<td>PSALMEN UND CHRISTLICHE GESÄNG (1607)</td>
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<td>PSALMEN UND GEISTLICHE LIEDER (1608)</td>
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</tbody>
</table>
CANTIONES SA=

CRAE DE FESTIS PRAE=

Cipius totius anni, 4.5.6.7.8.4

plurium vocum

AUTORE IOHANNE LEONE

HASLERO NORIMB: ILLUSTRIS AC GENEROSI DNI,

D. OETAUIANI SECUNDI FUGGERI, & C.

ORGANISTA

Privilegio sacrae Caes. Maiestatis peculiari.

Augustae, apud Valentinum Schoniqium

M.D. XCI
SACRI CON-

CENTUS

Quatuor, 5, 6, 7, 8, 9, 10 & 12 Vocum:

A IOANNE LEONE HASLERO
NOREMBERGENSI,
EDITIO NOUA.

Cum Privilegio S. Caesar Maiestatis.

M.D. C.L.

Augustae Vindelicorum, apud Valentinum
SCHONIGIUM
Fifth Antiphon for the Feast of the Circumcision of Our Lord

Ecce Mani-a ge-nu-it no-bis

Fifth of the Holy Week (from the Mass Liturgy)

Tu es Pe-ter

Ju-bi-la-te De-o omnis ter-re

Praise, triumph, and rest! Give thanks to the Lord, and bless his holy name.

Invocation to the Holy Ghost

Ve-ni sancto spi-ri-tus

Psalm 80 v.1-2

Baudent in coelis a-nimae sancto-rum

Hymn of Praise

Hymn of Praise

Al-le-lu-ja Laudem di-ci-te De-o no-strom

Responsory I for Matins of 4th Sunday in Advent

Can-i-te Tu-ba

Psalm 119 v.1-2

Ad Do-mi-nun cum tri-bu-la-re

Psalm 128 v.1-5

Mi-se-re-re nos tru Do-mi-nu
Invitatio à Conveniunt

Ps. 7 voce

Au-ge-

Ps. 8 voce - duode.

Si bu-na sus-pi-mus

Ps. 8 voce - duode.

Mi-se-ri-co-di-as Do-

Ps. 89 (xiv)

Do-mi-ne Je-

Ps. 128

Ex-al-te bo-te Do-

Ps. 117 - based on v. 12-23

Ps. 66 (v. 1-7)

Ju-bi-la-te De-o, Ju-bi-la-te De-o omni-ta-

Ps. 117

Ve-ni Do-mi-ne, et no-li-ten-

Ps. 117

Invitatio à Conveniunt

Ps. 117 - duode.

Laudate Do-

Hymn of Respite

Quae te pri-

Ps. 117 - duode.

Ps. 117 - duode.
MISSAE
QUARTERNIS, V. VI. ET VIII
VOCIBUS
AUTHORE
IOANNE LEONE HASLERO NORIMBERGENSI,
Nunc Recens in lucem editae

15 99

Cum privilegio S.C. Majestatis peculiari
NORIMBERGAE
Apud Paufum Kaufmannum
Missa I 4 voc. super "Dixit Maria"

Kyrie
Kyrie e-leison

Gloria
Et in terra pacem

Graeco
Pa-trum omnipotentes

Sanctus
Sanctus, sanctus

Agnus Dei
Agnus Dei qui tollis peccata mundi

Missa II 4 voc. (sine nomine)

Kyrie
Kyrie e-leison

Gloria
Et in terra pacem

Graeco
Pa-trum omnipotentem

Sanctus
Sanctus, sanctus

Agnus Dei
Agnus Dei qui tollis peccata mundi
Missa II 5 voc. supr. "i se quam bonum"

Kyrie, Kyrie eleison

Gloria

Et in terra, pax hominibus bonae voluntatis

Credo

Pater omnipotens

Sanctus

Sanctus, sanctus

Agnus Dei, qui tollis, qui tollis

Agnus Dei, qui tollis peccata mundi

Missa III 6 vocis super "Corde paginum"

Kyrie, Kyrie eleison, kyrie eleison

Gloria

Et in terra, pax hominibus

Credo

Pater omnipotens

Sanctus

Sanctus

Agnus Dei, qui tollis peccata mundi
Missa III 6 voc. sup. 1 Quem in caelo

Kyrie eleison

Glória

Et in terra pacem

Patrem omnipotentem

Sanctus, Sanctus, Sanctus

Agnus Dei qui tollis peccata mundi

Missa III 8 voc. sine nomine

Kyrie eleison

Glória

Et in terra pacem

Patrem omnipotentem

Sanctus

Agnus Dei qui tollis peccata mundi
PSALMEN UND GEISTLICHE
GESÄNG/MIT VIER STIMMEN/AUF DIE
MELODENEN FUGWEISS COMPONIERT
DURCH
HANS LEO HASSLER U. RÖM. KAY. MAY.
HOFDIENER

CANTUS

MIT RÖM., KAY., MAY., FREIHEIT U.
GEDRUCKT ZU NÜRNBERG/BEY UND INN VER
legung Paul Kauffmanns
MDCVII
Melody 1537 (29) In 10 Parts

Vater unser im Himmelreich, im Him-mel-...mel-reich

Geh-... Name de...n

Es komm dein Will zu... Zeit

Gib uns heut unser... Trest

All unser Schuld... ver-gib uns He...n

Es sind die Zeit und T...ß

A men dass let es was... war

Melody 1537 (Walter) In 3 Parts

Wir ge-lau-ben all an ei... Gott
Melodie 1535


2. Ich ruf zu die neue je-sus du rest ich bi-ll ar-hid mein kla-gen.

3. Jes-sus Chi-ri-stas un-ser Hoy-

4. Durch A-dams fall ist ganz vor doebt mon-ed-li Na-tu-e und We-

5. Christ un-ser Hor-am zu den kam nach sei-nes Va-tus Wil- len

6. Den Hei-er ist mein ge- треue vriht, halt mich in sei-ne Hu-

7. Ich hab mein Sich Ge-tham ge-stellt

8. Komm her zu mir, spricht Hei-er Son.


10. Und Hrr vom Him-mel sich dar-mein, und kess dich das ek-ban

Melodie 1530

11. Setting 1532, 

12. Setting 1507,

13. Setting 1577, 

14. Setting 1587, 

15. Setting 1577, 

16. Setting 1577, 

17. Setting 1587, 

18. Setting 1587, 

19. Setting 1587, 

20. Setting 1587, 

21. Setting 1577, 

22. Setting 1577, 

23. Setting 1577, 

24. Setting 1577,
Der freye Geist

Da nun auf Gott will hoffen ich

und ob es wahr bis in die Nacht

Ob bey uns ist der Sünd'en viel

Ehre sey dem Vater und dem Sohn

Wo Gott den H Tensor nicht bey uns hält wann unsere Fein --- de to --- den

Wo Gott zum Hause nicht gejetsein ist sey arbeit jeder-mann umsonst

Ein freter Buæg ist un --- son Gott

O mensch be - wendein Sünd'en feess

Mans Freit auch lie - ben Chris --- ten jetin

Gott sey ge - lo - bet und ge-bene - deyet

Al-lein zu dir Herr Ja - su Cheist

Es specht der Un - wei - sen Mund wohl
Es spricht der Un-wei-zen Mund wohl

Hier steht nun so ge-pras-set, wie sag-en die groessen Denk

Wer in dem Schoss des Hochstens ist und sichht that einge --- --- ben.

Wann mein Stundlein Vor-handen ist
Kirchengesänge

PSALMEN UND GEISTLICHE Lieder

auf die Melodien mit vier Stimmen
Simpliciter gesetzt

Durch

HANNS LEO HASLERO VON NURNBERG

Gedruckt bey Paul Kauffmann

MDCVIII
1. Latin Hymn of 14th century (made a folksong, 1635)  Setting 1547 (Fuxaud)
   Nun komm der Heiden Heiland, der Jungfräulichen Kind erkannt

2. Latin Hymn of 5th century (a solis ortus)  Setting 1544 (Phau)
   Christus umsonsten, der kei-ner Magd Ma-xi-en Sonn

3. Melody 1547  Setting 1562 (Scheiderig)
   Ein Kindelein so löschlich ist uns geboren ge-ru-

4. Melody 15th century  Setting 1607 (Hausler Hk)
   Ge-lo-bet seist du, Je-su Christ, dass du Mensch geboren ist

5. Melody 1519  Setting 1597 (Fuxaud)
   In dul-ci Ju-bi-lio, nun singet und seid fröh

6. Melody 1543  Setting 1597 (Fuxaud)
   Von Himmel hoch da komm ich her, ich bring euch guße neue Mühe

7. Melody 1543  Setting 1561 (Classius)
   Pu-en na-tus in Beth-le-hem, Beth-

8. Melody 14th century  Setting 1544 (Wallher, T)
   Re-son-et in laudi-bus, cum ju-cundo plau-si-bus,

9. Melody 1540  Setting 1540
   Al-le-ihn Gott in deim Hoh sei Ehr und Ruh für seine Ge-

10. Melody 1572  Setting 1587 (Scheiderig)
    Psalm 138: Hoff mir Gottes gute preisen, ihr lieben Kinderlein

11. Melody 1572  Setting 1627 (Graehnig, Mü)
    Mei-ne Seele er-hebt den Heinen, und mein Ge-frau der Hei-

12. Melody 1526 (in Passion-sung - Haydn, S.)  Setting 1609 (Hausler Hk)
    O ruch, heinin mein Zeid ge-ru-

13. Melody 1526 (in Passion-sung - Haydn, S.)  Setting 1609 (Hausler Hk)
    Der sel., der in der Tote ruh, der nos Wortes Wahr, des Hei-

14. Melody 1526 (in Passion-sung - Haydn, S.)  Setting 1609 (Hausler Hk)
    A nitam bey, den Heinen ge-

15. Melody 1526 (in Passion-sung - Haydn, S.)  Setting 1609 (Hausler Hk)
    An nachts woh, die im Hei-land
Christus, dem uns seligmacht, kein böser hat er begeben.

Da Jesus am Kreuze stand, und ich sein Leichnam wend verwundet,

Christ ist erstanden von den Mitter alle.

Erstanden ist der heilige Christ, Alle, Alleluja, der aller Welt ein

Träner ist, Alleluja.

Christ lag in Todesbanden, für unser Sünden gegeben.

Jesus Christus, unser Heiland, der der Tod überrund,

Christ, fürgen him - wel. Was sandt er uns heimziehen?

Ein Feste Jung ist unser Gott, ein gueter Woh und Waffen

Komm heiliger Geist, Herr - rarer Gott

Gott der Vater wohn uns bei, und las uns nicht verderben

Christ unser Herr zum Jordan kam, nach seines Vaters Willen.
Melody: 1524 (Waltzer)  
Setting: 1537 (Zecchlin)

Vater unser im Himmelreich, 
denn du uns alle heisest gleich.

Dies sind die heilgen sechszehn Hie-bet, 
die uns gab unser Herr- te Hie-t.

Jesus Christus unser Heiland.

Ach Hie-t von Himmel seid er- rein, 
und lasse dich des euch- mens,

Heer, wie lang hatt vergessen mein, 
in meiner grossen Mi- te,

Es sprach der Un- weisen Mundt 
wohl den rechten Hie-t wie mein- en.

Der Hieer ist mein ge- treu- ze Hie-t, 
halt mich in sei-nen Hal- te,

In dich hab ich ge- hoffet Hieer, 
halt dass ich nicht zu schaden wund.

Ein fest- te Bieeg ist un- se- re Hie-t, 
ein gute Ohr- en und Wiel- len,

O Her- re Hie-t bannet mich, 
acht deiner Gute erbrumme dich,

Melody: 1538 (Waltzer)  
Setting: 1607 (Hasslel)

Melody: 1524 (Waltzer)  
Setting: 1608 (Hasslel)

Melody: 1524 (Psalm 12)  
Setting: 1544 (Pepocola)

Melody: 1525  
Setting: 1604 (Wiedmann)

Melody: 1524 (Waltzer)  
Setting: 1607 (Hasslel)

Melody: 1534 (Psalm 3)  
Setting: 1607 (Hasslel)

Melody: 1560 (Psalm 31)  
Setting: 1609 (Hasslel)

Melody: 1535  
Setting: 1540 (Kugelmann)

Melody: 1534 (Kugelmann)  
Setting: 1540 (Kugelmann)
Melody: 1574 (Walter)  Setting: 1557 (Hassler)

Es war um uns Gott gerührt

Melody: 1575  Setting: 1557 (Hassler)

Herr Gott, ich trau deinem Auge

Melody: 1526 (Psalm 71)  Setting: 1608 (Hassler)

Wohin in dem Sudan des Himmel ist

Melody: 1540 (Kugelmann)  Psalm 163  Setting: 1640 (Kugelmann)

Nunlob, mein Glaud, der Herr

Melody: 1574 (Psalm 124)  Setting: 1597 (Zetlern)

Das Israel aus Ägypten zog

Melody: 1532 (Psalm 124)  Setting:

Wo Gott der Herr nicht bei uns halt, wenn unsere Feinde heben

Melody: 1525 (Psalm 127)  Setting: 1597 (Zetlern)

Wo Gott zum Hause nicht gibt sein Kunst, so erschüttert jedermann um erneut

Melody: 1574 (Walter)  Psalm 130  Setting: 1540

Aus Hohe Gott schenket mich, Herr Gott, es hine mein Dach

Melody: 1526 (Psalm 137)  Setting: 1644 (Hassler)

An Wasser fließen Babylon, da sassene wie mit Schämmen

Melody: 1526 (Psalm 53)  Setting: 1608 (Hassler)

Herr Gott du der ewigest, mich an kannst mein ewiges Leben.
Melody: 1536 (Lattan)

Setting: 1608 (Haselberg)

 Jesaia dem Propheten das gesah, dass er im Geist den Herzen sitzen sah

Melody: c. 1539 (Krist Fund in Erfurt Kirchenbuch of 1539)

Setting: 1647 (Riengs)

Herr Gott, wir loben dich, Herr Gott, wir Loben dich.

Melody: 1574 (Fasting's Psalter, song of 16th century)

Setting: 1536 (Finck)

Es ist das Heil um Komen her, von Gnad und lauten Geistens.

Melody: 1584 (Waller)

Setting: 160 (Haselberg)

Nun freude dich lieben Christen mein, und lasst uns friedlich grun-gen.

Melody: 1575

Setting: 1599 (Eckard)

Durch Allein bist ganz vorbedacht, menschlich Nater und Wesen.

Melody: 1574

Setting: 1608 (Haselberg)

Melody: 1535

Setting: 1587 (Eckard)

Mag ich un-gluck nicht wi-der-sten, muss un-glup han.

Melody: 1535

Setting: 1597 (Eckard)

Ich ruft zu die Herr Jesu Christ, ich bitt er-hil mein Kla-gen

Melody: 1541

Setting: 1545

Allein zu die Herr Jesu Christ, mein Hoffung steht auf Er-

Melody: 1524 (Waller)

Setting: 1597 (Eckard)

Herren Christ der einzig Gottes Sohn, Vater in Ewigkeit.

Melody: 1530

Setting: 1583 (Gislass)

Komm her zu mir spricht der vater Sohn, all die ihr seid beschworen nun

Melody: from 16th century

Setting: 1535

Christes der du bist roh und Licht.
Wenn mein Stündlein vor-ban-den ist, und ich soll fallen mein Straßen

Herr Je-se-christ, au-hein Men-sch und Gott, der du lüt-tst Mar-ter, Angst und Spott

Was mein Gott will, das gehe al-le-zeit sein will der ist die be-

Wo-rum be-teu-est du dich, mein Herz, be-küm-nerst dich und trä-

O Hei-er, bist dein Göt-lich West ist lang ver dunkelt blie-

Ich dank dir, lie-ber Hei-er, dass du mich hast be-wah-r-

Sing-en wir aus Her-zens-grund, lo-ben Gott mit un-se-rem Mund
APPENDIX

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Ein Feste Burg .................................................. 26
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Christ unser Herr. ............................................... 46
O Mensch bewein. .............................................. 47
Christ lag in Todesbanden. ................................... 48
Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott,

Ein feste Burg ist unser Gott.
ein guter Wagen und Waffen, ein guter Wagen und Waffen, ein guter Wagen und Waffen, er hilft uns frey
und Waffen, er hilft uns frey aus aller Noth, die uns jetzt hat
aus aller Noth, er hilft uns frey, er hilft uns frey
--ker Noth, die uns jetzt hat betrüffen, die

er hilft uns frey aus aller Noth, die uns jetzt hat betrüffen, die
böse Feind, mit Ernst ers jetzt meint

der alte böse Feind, mit Ernst ers jetzt meint, mit Ernst ers jetzt

Ernst ers jetzt meint, mit Ernst ers jetzt meint, mit Ernst ers jetzt

mit Ernst ers jetzt meint, gross Macht und viel List, gross

jetzt meint, gross Macht und viel List, gross Macht und viel List,

Macht und viel List, sein grau-sam Rüstung ist, sein grau-sam

und viel List, sein grau-sam Rüstung ist

viel List, gross Macht und viel List, Macht viel List, sein grau-

gross Macht und viel List, sein grau-sam Rüst...
Rü-stung ist, sein grau-sam Rü-stung ist, sein grau-sam Rü-stung ist, sein grau-sam Rü-stung ist, sein grau-sam Rü-stung ist, sein grau-sam Rü-stung ist, sein grau-sam Rü-stung ist, auf End ist nicht sein glei-

Rü-stung ist, sein grau-sam Rü-stung ist, auf End ist nicht seins glei-

auf glei-chen, seines glei-chen, auf End ist nicht seines glei-chen, auf End ist nicht seines glei-chen, auf End ist nicht seines glei-chen, auf End ist nicht seines glei-chen, auf End ist nicht seines glei-chen, auf End ist nicht seines glei-chen, auf End ist nicht seines glei-chen, auf
Wo Gott zum Haus nicht gibt sein Genuss, so arbeite jeder Mann um-sonst, so

Wo Gott zum Haus nicht gibt sein Genuss, nicht gibt sein Genuss, nicht gibt sein Genuss, so arbeite jeder Mann um-sonst, so arbeite jeder Mann um-sonst, so arbeite jeder Mann um-sonst, so arbeite jeder Mann um-sonst.
Ist am sonst der wäch' - ten Macht, der wäch'- - - - ten Macht, so ist am sonst der
wäch'- - - - ten Macht, wo Gott die Stadt nicht selbst bewacht, nicht
wäch'- - - - ten Macht.
Sie lehren eitel falsche
Sie lehren eitel falsche List, sie lehren eitel falsche List.

Sie lehren eitel falsche List, was eignen Wiss er fin-

Sie lehren eitel falsche List, was eignen Wiss er fin-

Sie lehren eitel falsche List, was eignen Wiss er fin-

Ihre Herz nicht ei-nes Sinnes ist, nicht

Ihre Herz nicht ei-nes Sinnes ist, ihren Herz nicht ei-nes Sin-

Ihre Herz nicht ei-nes Sinnes ist, ihren Herz nicht ei-nes Sin-

Ihre Herz nicht ei-nes Sinnes ist, nicht
eines Sinnes ist, in Gottes Wort ge-gei- en-

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in Gottes Wort ge-gründet, ge-gründet, der

in Gottes Wort ge-gründet

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den wählt dies, den andrer das, sie trennen

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den wählt dies, den andrer das, den andrer das, sie trennen sich oh'n al-

der wählt dies, den andrer das

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den wählt dies, den andrer das

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den wählt diese, den andrer das

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Ehr seij dem V...
Sei stets, als er im Anfang war und nun,
doch den heil'gen Stifter, als er im Anfang war und
Sei stets, als er im Anfang war und nun,
dauf uns sein
-
-
-
Sei stets, als er im Anfang war und nun,
doch den heil'gen Stifter, als er im Anfang war und


den uns sein Gnade lei ste, dass wir

-nun, den uns sein Gnade lei ste, der und sein Gnade lei ste, dass wir

-nun, den uns sein Gnade lei ste, der und sein Gnade lei ste, dass wir war

-nun, den uns sein Gnade lei ste.
wandeln in seinen Pfad, dass uns die Sünd der Seele nicht schad, wen das begeht, sprach

wandeln in seinen Pfad, dass wir wandeln in seinen Pfad, dass uns die Sünd der Seele nicht schad, Sünd der Seele nicht schad, Sünd der Seele nicht schad, wen das begeht, sprach
A ____-man, war das be-geht, sprach A ____-man.

A ____-man, war das be-geht, war das be-geht sprach A ____-man.

bo-geht sprach A ____-man.

-geht sprach A ____-man, sprach A ____-man.
Heiligt ward der Name dein, dein Wort bey
Heiligt ward der Name dein
Heiligt ward der Name dein

uns hilf halten mein
dass wir auch leben heilig-
uns hilf halten mein
dass wir auch leben heilig-

dein Wort bey uns hilf halten mein

dehin bey uns hilf halten mein

nach deinem Namen wundr-lich,
nach deinem Namen wundr-lich,

dass wir auch leben heilig-lich

nach deinem
be-hüt uns Himmel für falschen Lohn,

be-hüt uns Himmel für falschen Lohn,

Name würdig - lich,

Name würdig - lich,

das arm ver-führete Volk be - kehr,

das arm ver - führete Volk be - kehr,

das arm ver - führete Volk be - kehr,

das arm ver - führete Volk be - kehr, das arm ver -

das arm ver - führete Volk be - kehr, das arm ver -

das arm ver - führete Volk be - kehr, das arm ver -

 fists führete Volk be - kehr,

fists führete Volk be - kehr,

fists führete Volk be - kehr,
#33: Christ unsere Herr zum Jordan kam

Balian und Geistliche Lieder (1608)

Christ unser Herr zum Jordan kam nach sei - nes Va - ters Willen
Von - zucht Jo - hann die Tau - te nahm sein Vat - ter und führte zum fül - len

du wollst an stif - ten uns ein Bad zu waschen uns von Sünde - den

Es sühnen auch den leib - ten Tod durch seine selb - st 3ot und wunder - den

Es galt ein neues le - - band.
O Mensch bewein dein Sünde gross
Je- zum Christus sois be- treu Scbs,
von einem Jung- ma- men rein und rei- ßen fing uns der hi- fe ge- boten ward

Das Kreuz und kam auf Erden
Den Tod-ten er das Le- den gab

und legt da bei all Krudoel ab bis sich die Zeit her eleug, dass er für uns ge

op- fe- ret und fing uns die Sünde hef en bald in dem Kreuze fallen ge.
Christ lag in Todesbanden
Alle un-er-gän-zt ge-ge-be-en.
Denn er ist wiede-reau-tan-den, und hat uns bracht dons Le-ben.

Das wird sel-ten fre-li-chl sel-ni, Gott im-ben und dank-ben sel-ni.

und Singen Hal-la-lu-jah, Hal-la-lu-jah.
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II

GENERAL REFERENCES


GENERAL REFERENCES (continued)


GENERAL REFERENCES (continued)


ABSTRACT

Hans Leo Hassler was born in Nürnberg in 1564, the son of Isaac Hassler, an organist and teacher. He received most of his fundamental education in music from his father as did his two brothers, Jacob and Kasper. At an early age, Hans Leo became a choir boy and came in contact with the compositions of the great German and Dutch masters. This early training strengthened his ear and his taste for vocal polyphony—a factor that played a very vital part in all his sacred vocal compositions. As well as hearing and singing the music of the old masters, Hans Leo heard contemporary music from the traveling virtuosi who came to Nürnberg. One of these contemporary composers was Leonhard Lechner, composer, organist, and teacher. Hans Leo probably had no formal training from Lechner but his influence on Hassler was great. In 1584, Hassler went to Venice to study with Andrea Gabrieli, and there came in contact with the new Italian art. From his Venetian studies he gained a more graceful melodic construction and began to realize the effectiveness of antiphonal singing.

After he left Venice, Hassler was employed in Augsburg by Octavian Fugger. It was here that Hassler did most of his composing. All of his sacred vocal works were composed in Augsburg or in Ulm while on leave from Augsburg. These works were: Cantiones Sacrae (1591), Missae (1599), Sacri Concentus (1601), Psalmen und christliche Gesäng (1607), and Psalmen und geistliche Lieder (1608).
In 1605, Hassler married Cordula Clauss in Ulm, and, unofficially, this was the end of his stay in Augsburg. After 1608, there were no important works composed by him for he was quite ill of consumption for the next four years. In 1612, Hassler went to Frankfurt am Main with his new patron, Johann Georg, of Saxony, for the coronation of the new emperor. In less than a month later, however, on June 8, 1612, Hassler died.

Hassler's sacred vocal works show very clearly that he was in step with the trends of his time; he was neither conservative nor ultra-modern. He used both polyphony and homophony and had two definite styles, i.e., church and chamber styles, both being distinct, one from the other. Hassler used very little "affective representation" of words; he sought to represent word phrases rather than single words.

Harmonically speaking, Hassler's music has a definite polarity between the outer voice parts. Modal counterpoint and modal harmony were his harmonic tools, yet through the use of *musica ficta* Hassler made melodic lines and cadence points more obvious and clear with regard to the major and minor scales (Ionian and Aeolian modes).

Rhythmically speaking, Hassler was governed by the even flow of rhythm of the Renaissance era but at the same time brought into play regularly recurring rhythmic accents in much of his homophonic writing and in some of his polyphonic writing.

Hassler's sacred vocal works were conceived for voices and for voices only. Very few of his melodic lines are percussive in nature, none are too long for the breath, and most all of them lie
within the average range of the different voice parts. The adding of instruments would only mar the beauty of such purely vocal polyphony.

Hassler's first Latin motets (1591) showed the Italian influences of form, harmony, and rhythm; yet all these influences were tempered by his inherent Germanic sturdiness in style. This collection of motets marked the beginning of Hassler's art of fusing the Italian and German elements of composition.

The Masses of 1599 carried these aspects of composition still further. Harmony was the strongest factor in this collection, for in it Hassler showed progress in writing along the lines of major and minor scales through the use of the Ionian and Aeolian modes.

In 1601, Hassler published his greatest choral composition, the fifty-nine motets of the Sacri Concentus. This collection was the ultimate in Hassler's art of fusing the Italian and German elements of vocal composition.

In 1607 and 1608, Hassler published his only German motets. These were retrospective in style in that they were based on extant melodies. Harmonically and rhythmically speaking, however, they were not retrospective, for they kept alive the tonal tendencies found in his Latin motets. Despite the greatness of Hassler's German works, they lack the grace of the Italian influence which Hassler had so masterfully fused into his Latin motets and Masses. Yet, herein lies Hassler's true genius: he composed in one style, and masterfully fused many styles.