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MATTHEUS LE MAISTRE: A NETHERLANDER AT THE DRESDEN COURT CHAPEL

by
Donald Clarence Gresch

Volume I

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A B S T R A C T

MATTHEUS LE MAISTRE: A NETHERLANDER AT THE DRESDEN COURT CHAPEL 1554-1568

by

Donald Clarence Gresch

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The Lutheran Church quite properly has been called the "singing church"--a characterization that betrays more than a superficial regard for music as merely a decorative art. Luther himself considered music one of the most efficacious means of teaching and spreading the Word of God, especially the New Testament Gospel. Composers who assumed the obligation of executing his musical ideals were expected to profess complete fidelity to the Protestant faith, and their music had to conform to the many and varied requirements imposed by the purposes it was to fulfill.

In this study, the music of one such composer, Mattheus Le Maistre (1510?-1577) is examined in order to determine its specific relationship to certain other aspects of the Reformation. Le Maistre's appointment to the position of Kapellmeister at the reformed Saxon electoral court in 1554 came at that crucial time between the formation and firm establishment of a Protestant musical tradition. He unequivocally accepted all the criteria Luther had dictated in regard to music, and proceeded to devote himself entirely to their realization. Le Maistre's works for the early Lutheran Church follow directly in the tradition founded by his predecessor in the position of Kapellmeister, Johann Walter, and other Protestant composers. The designs, styles and

to some extent the contents of Le Maistre's two principal collections of German songs and motets (1566 and 1577) are modeled after earlier collections of Protestant music such as Walter's Wittembergisch deudsch Geistlich Gesangbüchlein (five editions between 1524 and 1551) and Georg Rhaw's Newe Deudsche Geistliche Gesenge (1544).

Le Maistre's music reflects traits and practices characteristic of two national styles: Flemish, from the country of his birth, and German, from the country in which he worked. As characteristically Flemish may be cited such traits as pervading imitative polyphonic style, a fondness for technical artifice (particularly canon) and the through-composed "fluid" structural designs in which much of his music is cast. Characteristically Germanic are his use of German chorales and secular Lieder as cantus firmi, structural designs based upon repetition schemes (e.g., Barform), homophonic texture and the angular voice leading which may be observed in some of his music. In addition, his music is written predominantly in the context of the modal system, and, for the period, shows an unusually large proportion of "open" sounds--chords without thirds.

The corpus of Le Maistre's music examined in this study reveals a composer of adequate and, at times, remarkable technical facility. Many of his compositions, particularly the more ambitious Psalm motets, are both well proportioned and eloquently expressive. Above and beyond its technical and aesthetic features, his music served an important function in fostering the growth of the nascent Lutheran Church.

PREFACE

The German Reformation of the sixteenth century may be described as one of those phenomena whose total is somehow greater than the sum of its parts. As an entity, it cannot be defined as a uniquely intellectual, political, social, artistic, cultural or even theological phenomenon; although these and many more specific aspects were involved. The Reformation was, quite simply, the result of significant changes in all of these. Of necessity, any study of the Reformation must take into consideration the relationships between its various aspects. At the same time, however, the history of each of the individual constituents may be traced, analyzed and evaluated autonomously.

The Lutheran Church quite properly has been called the "singing church"--a characterization that betrays more than a superficial regard for music as merely a decorative art. Luther himself considered music one of the most efficacious means of teaching and spreading the Word of God, especially the New Testament Gospel. Composers who assumed the obligation of executing his musical ideals were faced with anything but an easy task. Not only were they expected to profess complete fidelity to the Protestant faith, but the expression of their art had to conform to the many and varied requirements imposed by the purposes it was to fulfill: specific texts in specific languages had to be set to music in particular styles for performance at particular occasions by groups of varying sizes and technical proficiency.

The music of Mattheus Le Maistre, Kapellmeister at the Saxon electoral court from 1554 to 1568, will be examined here with a view to determining its relationship to other constituent aspects of the Reformation. Le Maistre stands as the second link in a chain of Protestant musical tradition that was founded by Martin Luther himself. Johann Walter, who enjoyed a personal friendship with the Reformer, became the first exponent of the tradition through the positions he held as city cantor at Torgau (1525-1548) and as Saxon electoral court Kapellmeister (1548-1554). For more than a century thereafter, the post of Kapellmeister at the Saxon court was filled by an unbroken succession of capable and devoted musicians that included Mattheus Le Maistre (1554-1568), Antonio Scandello (1568-1580), Giovanni Battista Pinello (1580-1584), Georg Forster (1584-1587), Rogier Michael (1587-1615) and Heinrich Schütz (1615-1672).

A second purpose of this study will be to determine Le Maistre's position in the history of German music. While he was of Flemish birth, and probably received his early musical training in his homeland, he spent his entire productive life in Germany. Around the middle of the sixteenth century the noble heads of German courts began to show a decided preference for Flemish music, and staffed their court musical organizations with ever-increasing numbers of Flemish composers and performers. It is likely that Le Maistre arrived in Germany somewhat before the middle of the century; thus, he stands at or very near the beginning of that powerful influence Flemish music exerted on the development of German musical style during the second half of the sixteenth century.

Only that portion of Le Maistre's music which was written and/or printed after his appointment at the Dresden court in 1554 directly relates to the principal purpose of this study. However, in order to give a complete picture of his activity and total artistic production, all of his known works, both extant and lost, are listed and indexed in Chapter II.

I would like to express my sincere appreciation to all those who rendered assistance to me in the preparation of this thesis. Special thanks are offered to the members of my doctoral committee: Professor L. E. Cuyler, Chairman, for her guidance, helpful suggestions and generous contribution of time; Professor F. X. Braun for his criticisms and corrections of my English translations of German primary sources; Professors E. M. Chudacoff, T. N. Tentler and W. J. Weichlein for their assistance and service on the committee.

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The staff of the Crozer Theological Seminary Library, Chester, Pennsylvania, for permitting me to examine their rare copy of Nicolaus

Selneccer's Christliche Psalmen, and the consideration they showed me when I visited the library;

My friends in Ann Arbor, for the encouragement they gave at those moments when it was needed most.

During almost the entire duration of my doctoral studies I was also employed in the Reference Department of The University of Michigan Graduate Library. I sincerely express very special thanks to Miss Agnes Tysse, Head of the Department, and the other members of the staff for their friendship, patience, moral support and toleration of my all too many and obvious foibles and failings.

TABLE OF CONTENTS

		Page
PREFACE		ii
Chapter		
I.	THE FORMATION OF A PROTESTANT MUSICAL TRADITION AT THE SAXON ELECTORAL COURT IN THE SIXTEENTH CENTURY.	1
	Introduction	1
	Luther and Music	2
	The History of the Saxon Electoral Court Chapel and Its Patrons in the Sixteenth Century	11
	Early Lineage of the House of Wettin	11
	Elector Friedrich the Wise	12
	Electors Johann the Steadfast and Johann Friedrich	17
	Music in Electoral Saxony, 1525-1548	20
	Elector Moritz	25
	Elector August	33
II.	MATTHEUS LE MAISTRE: HIS LIFE AND WORKS	41
	His Name	41
	Date of Birth and His Youth	42
	Activity before 1554	44
	His Appointment at the Dresden Court	47
	His Pension and Retirement	50
	LIST OF WORKS	54
	Printed Works	56
	Manuscript Works	57
	Index	59
	Modern Editions	65
III.	COMPOSITIONS FOR THREE VOICES	66
	Introduction	66

Chapter Page

The Catechesis (1559) 67

The Text 69
The Music 71

The Gesenge (1577) 85

The Texts 87
The Music 88

IV. GEISTLICHE UND WELTLICHE TEUTSCHE GESENG 101

Introduction 101
The Texts of the Sacred Motets 104
The Music 108

Sacred Motets for Five or More Voices 108
Sacred Motets for Four Voices 129

The Secular Polyphonic Lieder 137

V. MISSA ICH WEIS MIR EIN FEST GEBAWETS HAUS 139

Introduction 139
The Lied 141
The Mass 141

VI. THE LATIN MOTETS 155

Introduction 155
The Texts 156
The Music 162

The Church Motets 163
The Occasional Pieces 172

CONCLUSION 175

LIST OF PRINCIPAL WORKS CONSULTED 179

CHAPTER I

THE FORMATION OF A PROTESTANT MUSICAL TRADITION AT THE SAXON ELECTORAL COURT IN THE SIXTEENTH CENTURY

Introduction

In 1554 Mattheus Le Maistre was appointed to the position of Kapellmeister at the court of the elector of Saxony, then residing in Dresden. In that capacity, Le Maistre was at the head of the musical establishment of the Saxon Lutheran Landeskirche that was, for all practical purposes, "a branch of the state administration."[1]

Without the support and patronage of the state, Luther's initial efforts might well have been completely frustrated. During the first crucial years of the Reformation, the Saxon electors were notably consistent in their advocacy and defense of the Lutheran Reform. It was, for example, the behavior of Elector Friedrich the Wise (1436-1525) "that is to be credited for the Reformation not being nipped in the bud."[2] Elector Johann the Steadfast (1468-1532), Friedrich's successor, championed Luther's teaching at the Diet of Speyer (1526) and therewith obtained the famous settlement, cuius regio, eius religio, in favor of

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[1] Hajo Holborn, A History of Modern Germany: The Reformation (New York: Alfred A. Knopf, 1959), p. 187.

[2] "ist zu danken, dass die Reformation nicht im Keime erstickt wurde." Hellmuth Rössler and Günther Franz, Biographisches Wörterbuch zur Deutschen Geschichte (München: Verlag von R. Oldenbourg, 1952), p. 233.

the Protestants. Elector Johann was also instrumental in effecting the Saxon Visitations in 1527 and 1529 and fostering the formal organization of the Saxon Landeskirche. Once established, the individual congregations even depended upon princely and civically maintained universities, such as those in Leipzig and Wittenberg, to provide them with properly trained ministers.

State financial support was also directly responsible for the artistic establishments that embellished many of the evangelical congregations. Musical organizations like those maintained by the Evangelical churches in Augsburg, Dresden, Leipzig and Stuttgart would have been impossible without the patronage they received from the wealthy secular princes who headed state and civic governments.

In Saxony it was the electors who provided the impetus and material means that nurtured the model evangelical musical institution, the Saxon Electoral Court Chapel. After the Reformation, the Saxon electors' zeal for the maintenance of a court chapel might easily have led to the creation of a court musical institution whose sole aim would have been to provide a spectacular, but perhaps mediocre, sort of music. The purpose of an institution of that sort might simply have been to superficially impress its noble patrons and their guests and only incidentally to grace the court's religious ceremonies. This possibility was, in fact, counteracted by the estimable artistic tastes that characterized Luther himself, as well as the sixteenth-century Saxon electors.

Luther and Music

Luther's preference for music of the most noble sort is a matter of record. It will suffice for the present to comment briefly on his

own accomplishments as a composer and translator and on his evaluation of another composer's music. Of parallel interest will be another composer's evaluation of his. Finally, his ideas about the efficacy of good music as a vehicle for inducing a proper devotional spirit and good character must be mentioned.

It is not justifiable to consider Luther a composer in the sense of Tonkünstler: one who creates a musical work through the sophisticated manipulation of various musical elements and compositional techniques. It has been impossible to determine whether Luther was, in fact, the composer of any of the melodies to which hymn texts that are unquestionably his are sung. Problems of tracing the sources of evangelical hymn melodies, together with early compilers' nonchalant attitude toward accurate ascription, preclude even a tentative opinion. In addition, there is nothing in Luther's own writings that could support any decision about the matter.[3]

Luther's greatest artistic accomplishments involve the preparation of German translations of Latin texts, especially hymns that could be sung to the original Gregorian melodies. Luther had absolutely no objections to performance of chant with either the original Latin text or a German translation, so long as there was no heresy (Falschgläubigkeit) in the sense of the text. In either case, however, he was dogmatic in his insistence upon a good performance.

Indeed a bad performance of chant could provoke him to near-profanity. He described one performance as "donkey braying" and as

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[3]Johannes Rautenstrauch, Luther und die Pflege der kirchlichen Musik in Sachsen (Leipzig: Verlag von Breitkopf und Härtel, 1907), p. 8.

"screaming, bawling and bleating by the succentors' heavy, fat voices."[4] He was no less overt in expressing his distaste for translations which only ineptly suited the melody.

> If you want to sing German, then sing good German songs; if you want to sing Latin, as the students should do, then keep the old chant and text and take out everything impure. No one can do better than that. . . . I am adverse to those people who continuously pile something new on top of something else in [liturgical] ceremonies.[5]

At the same time that Luther desired to have traditional Latin chants performed in the church and by students, he also felt that songs and chants with German texts were best for the common people. His German translations of Latin chant and hymn texts reveal most conspicuously his good taste and artistic stature in musical matters.

Luther's translations show both a great degree of sensitivity to the expressive possibilities of the German language and a thorough respect for the music of Latin chant in its original form. The relationship between his translations of the texts and the original melodies evinces an equality of importance of the two elements rather than a supremacy of either one over the other. On occasion he did, however, find it necessary to alter an original melody to accommodate his

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[4]"Eselgeschrei" and "Heulen, Plärren und Blöcken der starken und feisten Succentorstimmen." Martin Luther's Preface to Johann Walter's Lob und Preis der löblichen Kunst Musica, 1538, Faksimile Neudruck mit einem Geleitwort herausgegeben von Willibald Gurlitt (Kassel: Bärenreiter-Verlag, 1938).

[5]"Will man deutsch singen, so singe man gute deutsche Lieder, will man Lateinisch singen, wie's Schüler thun sollen, so behalte man die alten Choral und Text und thut das Unrein davon, besser wirds keiner machen. . . . Ich bin den Leuten feind, die immer ein neues übers ander anrichten in Ceremonien." Johann Mathesius, Historie von D. M. Luthers Angang, Lere, Leben . . . XII (Nürnberg, 1573) as in Rautenstrauch, Luther und die Pflege der kirchlichen Musik, p. 10.

translation of the text. Such alterations are generally slight and do not destroy the overall shape of the original melody. The result is an aesthetically fine coincidence of melodic and textual accent so that some of his best translations move very smoothly with the chant melody.

But good as Luther's German hymn arrangements are, his chef-d'oeuvre is the Deutsche Messe of 1526. The most relevant parts of this work in relation to Luther as an arranger-translator are the Introit Psalm and the settings of the Epistle and Gospel. For the music of the Introit, Luther produced a slightly altered version of the first psalm tone. It is designed in such a fashion that the various lines of his translation, often varying greatly in length and pattern of textual accentuation, can be sung to the chant formula, with no discrepancy between the melodic accents of the chant pattern and the natural declamation of the German translation of the Psalm. His method of chanting the Epistle and Gospel is somewhat more complicated. Using as a source the Gregorian tone for chanting the Passion, he derived a number of short formulas, each with incipit, chanting note and termination. To each phrase of German text he assigned one of these musical formulas, basing his decision on the punctuation at the ends of the phrases (e.g., the formula for a textual phrase ending with a comma is different from that for a phrase ending with a period, and so on). The variety of formulas available results in a greater amount of melodic motion than in the original Gregorian tone. In addition, there is sufficient flexibility within the terminations of the formulas to accommodate the irregular lengths and accentuation of the German phrase endings.[6]

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[6]A detailed discussion of Luther's technique of chant

The apprehension Luther had about making any except the most essential alterations in Gregorian melodies and chant formulas is indicative of a generally conservative attitude as well as a frankly healthy appreciation of the beauty of Gregorian chant. This love and respect for the chant tradition was coupled with his prowess as a linguist, poet and translator. Altogether, Luther achieved what may be considered an aesthetically satisfying and singable version of Gregorian chant with the text in a language other than Latin. This is rare indeed!

While both bad music and music poorly performed could evoke bluntly unflattering remarks from the Reformer, a fine performance of good music, such as that of Josquin, prompted comments like the following:

> Josquin's compositions are very joyous, tender and delightful, not forced, nor construed, and not outright and absolutely bound to the rules, but free like the finch's song. . . . Josquin is master of the notes; they have to do as he wants,--the other composers must do as the notes will have it.[7]

Luther's knowledge of music must have been considerably beyond that of a dilettante. It would have been impossible, for example, for him to speak of music that did not follow the "rules" unless he was intimately familiar with the rules himself.

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translation and adaptation may be found in Conrad Ameln et al., eds., Handbuch der deutschen evangelischen Kirchenmusik (Göttingen: Vandenhoeck & Ruprecht, 1941), I, Part 1, 52-58.

[7]"Josquins Tonsätze sind fein frölich, milde und lieblich, nicht gezwungen, noch genötigt, und nicht an die Regel stracks und schnurgleich gebunden, sondern frei, wie der Finken Sang." "Josquin ist der Noten Meister; die haben es machen müssen, wie er wollte,--die andern Sangmeister müssen es machen, wie es die Noten haben wollen." Mathesius, Historie von D. M. Luthers Anfang . . . as in Rautenstrauch, Luther und die Pflege der kirchlichen Musik, p. 6.

During his lifetime, Luther enjoyed close friendly relationships with some of his musical contemporaries. Among these were Ludwig Senfl, Kapellmeister at the Bavarian Court, and Johann Walter, a member of the Saxon Electoral Court Chapel at Wittenberg and later director of the school and civic choirs in Torgau. In 1526 Luther called Walter to Wittenberg to collaborate with him in the preparation of the Deutsche Messe. Forty years later, Walter gives us the following recollections about his work with Luther:

> Thus I say and testify truthfully, that the holy man of God, Luther, who is prophet and apostle of the German nation, takes great pleasure in chant and figured song. I have sung with him for many pleasant hours, and often seen how the beloved man's spirit became so enthusiastic and joyous from singing that he absolutely could not tire or have enough of singing, and was able to speak so nobly about music. . . . And now one sees, hears and praises most obviously how the Holy Spirit himself assisted both the Auctoribus, who composed the Latin, and Herr Lutherus, who now usually composed the German chant texts, and set them to music. It can be seen in the case of the German Sanctus (Jesaia dem Propheten das geschah, &c.), among others, how he so perfectly and in masterly fashion adjusted all the notes to the text according to the correct Accent and Concent. And I was then also moved to ask his Honor, from where or whom he had this technique or knowledge: at that the dear man laughed at my simple-mindedness, and said: The poet Virgil, who knows how to order so skillfully all his songs and texts to the stories he described, has taught it to me: in the same manner Musika should adjust all her notes and songs to the text.[8]

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[8]"So weis und zeuge ich warhafftig, dass der heilige Man Gottes Lutherus, welcher deutscher Nation, Prophet und Apostel gewest, zu der Musika im Choral und Figural Gesange grosse lust hatte, mit welchem ich gar manche liebe Stunde gesungen, und offtmahls gesehen wie der thewre Mann vom singen so lustig und frölich im Geist ward, dass er des singens schier nicht kondte müde und satt werden, und von der Musika so herrlich zu reden wuste. . . ."

"Und sihet, höret unnd preisset man augenscheinlich, wie der heilige Geist, sowol in den Auctoribus, welche die lateinischen, als auch im Herrn Lutherus welcher ietzo die deutschen Choralgesänge meistentheils gedichtet, und zur Melodey bracht, selbst mit gewirket: Wie denn unter andern aus dem deutschen Sanctus (Jesaia dem Propheten das geschah &c.) zu ersehen, wie er alle Noten auff der Text nach dem rechten Accent

Just as the revival of ancient aesthetic and philosophical ideals was central to humanistic thought, so was a revival of the ancient, pure Apostolic Christian Church the ideal central goal of Luther's reform program. As a child of the times, Luther's ideas could not help but be molded by the humanistic spirit. One is, then, not surprised at the allusion to an ancient classical author in the above quotation. Similarly, a number of Luther's ideas about the function and power of music bear an unmistakably classical stamp.

Johann Walter's report of his work with Luther on the German Mass includes the following statement:

> Then since he wanted to institute the German Mass in Wittenberg forty years ago, through his letters to the Elector of Saxony, and Duke John, may God rest his soul, his Electoral Grace, he had the late songmaster, Honorable Conrad Rumpf, and myself brought to Wittenberg, there to hold conversation with us concerning the chant notes and the eight Toni. Finally [Luther] himself had composed the chant notes of the Epistle in the eighth tone, and the Gospel in the sixth tone, and commented thus: Christ is a gracious Lord, and his words are friendly, therefore we will use the sixth tone for the Gospel, and because Saint Paul is a serious apostle, we will use the eighth tone for the Epistle.[9]

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und Concent so meisterlich und wohl gerichtet hat, und ich auch die Zeit seine Ehrenwürden zu fragen verursacht ward, woraus oder woher sie doch dies Stücke oder Unterricht hetten: Darauf der theure Mann meiner Einfalt lachte, unnd sprach: der Poet Virgilius hat mir solches gelehret, der alle seine Carmina und Wort auf die Geschichte, die er beschreibet, so künstlich applicieren kann: Also soll auch die Musika alle ihre Noten und Gesänge auf den Text richten." Michael Praetorius, Syntagma Musicum, Faksimilie-Nachdruck herausgegeben von Willibald Gurlitt (Kassel: Bärenreiter, 1959), I, 451-53.

[9]"Denn da er vor vierzig Jahren die deutsche Messe zu Wittenberg errichten wollte, hat er durch seine Schrifft an den Churfürsten zu Sachsen, und Herzog Johansen, hochlöblicher Gedächtnis, seiner Churfürstl. Gnaden die Zeit alten Sangmeister Ehrn Conrad Rupff, und mich gen Wittenberg erfordern lassen, dazumahlen von den Choral-Noten und Art der acht Toni unterredung mit uns gehalten, und beschliesslich hat er von ihm selbst die Choral Noten octavi Toni der Epistel zugeeignet, und Sextum Tonum dem Evangelio geordnet, und sprach also: Christus ist ein

The relationship of different human temperaments to certain musical modes dealt with here is the scion of the ancient classical concept of ethos.

Even more specifically, it is not difficult to see the Platonic method of moral training through music as the parent of Luther's ideas about the efficacy of music as a vehicle for inducing a good character.

> Music is part disciplinarian and part task-master, and makes people more moderate and gentler, better mannered and more rational.[10]

For Luther, divine inspiration was responsible for the inordinate power that resided in music. Since goodness and perfection are divine attributes, music, inspired by the divine, was endowed with these same attributes, and could similarly affect human character.

> For music is a God-given gift and talent, not a human accomplishment. As it drives away the Devil, and makes people happy, they thus forget all anger, lasciviousness, pride, and other vices. After theology, I give music the next place and highest honor.[11]

Finally, in addition to music having the power to develop a good moral character, it also acts upon the human spirit in something of a psychotherapeutic fashion.

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freundlicher Herr, und seine Rede sind lieblich, darum wollen wir Sextum Tonum zum Evangelio nehmen, und weil S. Paulus ein ernster Apostel ist, wollen wir Octavum Tonum zur Epistel ordnen." Praetorius, Syntagma Musicum, I, 451-52.

[10]"Musica ist eine halbe Disciplin und Zuchtmeisterin, so die Leute gelinder und sanftmüthiger, sittsamer und vernünftiger machet." Karl Eduard Förstemann and Heinrich Ernst Bindseil, eds., D. Martin Luther's Tischreden (Berlin: Gebauer'sche Buchhandlung, 1848), IV, 564.

[11]"Denn die Musica ist ein Gabe und Geschenke Gottes, nicht ein Menschen-Geschenk. So vertreibt sie auch den Teufel, und machet die Leut fröhlich; man vergisset dabey alles Zorns, Unkeuschheit, Hoffart, und anderer Laster. Ich gebe nach der Theologia der Musica den nähesten Locum und höchste Ehre." Förstemann and Bindseil, eds., Luther's Tischreden, IV, 568.

> Music is the best balm for a troubled person, by which his heart is again gratified, refreshed and revived.[12]

Luther's attitude toward music in the church was, then, at once conservative and sophisticated. Moreover, the power he felt present in music led him to assign to it a central place in his reform program. It had important functions to fulfill, both formally and informally, in the liturgical worship service, in the homes of the common people, and in the education and training of both the old and the young.

On matters of extraordinary importance to the success of his Reform, Luther always turned to secular rulers and powers for support. In light of the prominent position music held in his church, it is not surprising that he considered its support and patronage the rightful duty of kings and princes.

> Kings, princes and lords must support music; because it rightfully is the duty of great potentates and sovereigns to maintain good free arts and laws. And similarly individual, common domestic folk love it and take great pleasure in it, but are not able to support it.[13]

Fortunately, there were just such patrons for the musical institutions of the church in the persons of the Saxon electors. A brief introduction to these electors, all sons of the House of Wettin, and a historical sketch of their most cherished musical institution, the Saxon

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[12]"Musica ist das beste Labsal einem betrübten Menschen, dadurch das Herze wieder Zufrieden, erquickt und erfrischt wird." Förstemann and Bindseil, eds., Luther's Tischreden, IV, 564.

[13]"Könige, Fürsten und Herrn müssen die Musicam erhalten; den grossen Potentaten und Regenten gebühret, über guten freien Künsten und Gesetzen zu halten. Und da gleich einzele, gemeine und Privat-Leute Lust dazu haben und sie lieben, doch können sie die nicht erhalten." Förstemann and Bindsell, eds., Luther's Tischreden, IV, 564.

Electoral Court Chapel, will reveal the influence they had upon the development of Protestant church music.

The History of the Saxon Electoral Court Chapel and Its Patrons in the Sixteenth Century

Early Lineage of the House of Wettin

While the ancestry of the Wettin dynasty may be traced back to the latter part of the tenth century, not until the last decades of the following century did a member of that noble house, Count Thimo of Wettin, actually bear the family name. Count Thimo took his name from the family's residence, "Burg Wettin," located south of Halle on the Saale River. By the end of the first quarter of the fifteenth century the territorial possessions of the House of Wettin comprised the area bounded roughly by Frankfurt an der Oder on the northeast, Magdeburg on the northwest, Eisenach on the west, Coburg on the southwest, Chemnitz on the south and Dresden on the southeast.

In 1423 Friedrich IV, Margrave of Meissen, was invested with the electoral duchy of Saxe-Wittenberg (as Friedrich I) by Emperor Sigismund. Thereafter, the name of the original duchy of Saxony came to be applied to the entire block of territories possessed by the Wettins.

Unfortunately, the Wettins never established a strict rule of primogeniture, and on the death of Friedrich I in 1428 his successor, Friedrich II, and Friedrich II's younger brother fell out over the inheritance. The rift was temporarily resolved by Friedrich II conceding to his brother the landgraviate of Thuringia. On the death of Friedrich II in 1464, his two sons, Ernest and Albert, succeeded jointly to the family's lands, and some twenty years later Albert, the younger,

demanded a specific division of the lands between the two heirs. This division was made in 1485 with Ernest, the elder, retaining Electoral Saxony and a part of the other lands. Albert was given a share of what was left while the third part was still held jointly by the two brothers. As elector, Ernest took residence in Wittenberg, while Albert took the title of duke and established Dresden as the capital of his lands. The Albertine and Ernestine branches of the house were never reconciled, and the division was subsequently to reap unfortunate political consequences.

Elector Friedrich the Wise, 1486-1525

Only a year after the formal division of the house, Elector Ernest died. Upon his successor, Friedrich III, elector from 1486 to 1525, posterity has conferred the honorary epithet, "the Wise." In his youth Friedrich the Wise received a broad education that bore the clear stamp of Renaissance humanistic thought. He was thoroughly schooled in the classics, knew French and Latin well, and dedicated a large part of his academic interest to the study of German history.

A detailed exposition of Friedrich's political policies and activities is, for the present, not essential. It is sufficient to note that he was a gifted politician and was able to maintain long-lasting peace in his lands. Beyond this, he established a brilliant court, and fostered art to a degree that up until then had hardly been known.[14] His almost extravagant patronage of art was not confined to any one of its various media; architecture, sculpture, painting, music and even

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[14]Robert Bruch, Friedrich der Weise als Förderer der Kunst (Strassburg: Heitz & Mündel, 1903), 11.

crafts he "fostered like no other prince of his time."[15] His artistic taste and judgement was so keen that "he recognized with a sure eye the significance of individual artists and was able to assist them through commissions."[16] As evidence of his "sure eye," among a host of others, Albrecht Dürer and Lucas Cranach may be cited as two artists who enjoyed his particular favor.

Of all the arts, however, he was particularly disposed toward music and took greatest pleasure in it. Georg Spalatin, Friedrich's secretary and court preacher, in his famous biography of the elector, narrates the following concerning Friedrich and music:

> This elector of Saxony, Duke Friedrich, had such great joy in and inclination toward music, that he for a long time and many years maintained a large chapel and often took them with him to the imperial diets; graciously and well maintained and paid, [he] provided the boys with their own schoolmaster, to discipline and teach them. The Kapellmeister was the former Conrad Ruppich. He also had a distinguished altist from Brandenburg, the likes of which his Imperial Roman Majesty and other princes and lords far and wide did not have. This chapel he maintained until his death.[17]

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[15]"förderte sie, wie kein anderer Fürst seiner Zeit." Bruch, Friedrich der Weise, 10.

[16]"Er erkannte mit sicherem Blick die Bedeutung der einzelnen Künstler und wusste sie durch Aufträge zu unterstützen." Bruch, Friedrich der Weise, 10.

[17]"Dieser Churfürst zu Sachsen, Herzog Friedrich, hat auch so grosse Lust und Willen zur Musica gehabt, dass er viel Jahre und lange Zeit ein ehrliche, grosse Singerei gehalten und dieselbe oftmals auf die kaiserliche Reichstäge mitgenommen, gnädiglich und wol gehalten und besoldet, den Knaben einen eignen Schulmeister, sie zur Lehre und Zucht zu erziehen, gehalten. Der Capellen Meister ist gewest Herr Conrad von Ruppich. Hat auch sonderlich einen Altisten gehabt, einen Märker, dergleichen röm. kais. Maj. und andre Fürsten und Herren weit und breit nicht gehabt. Dieselbige Singerei hat er auch bis zu seinem tödtlichen Abgang behalten." Georg Spalatin, Friedrichs des Weisen Leben und Zeitgeschichte, herausgegeben von Chr. Gottl. Neudecker und Ludw. Preller (Jena: Druck und Verlag von Friedrich Mauke, 1851), p. 53.

This court chapel, whose existence can be traced back to 1491, was the first such musical institution to be maintained by a Saxon elector.[18] It is essential, at this point, to distinguish Friedrich's court chapel from the many ecclesiastical choral institutions that the Wettin nobles and electors endowed. The latter were resident ensembles, composed principally of members drawn from the clergy and with duties limited to providing music for the services and Masses in their own churches. Friedrich himself had, in fact, endowed just such an institution at the Wittenberg castle church in 1493. On the other hand, his own court chapel was different in all significant respects. It was composed of professional musicians, was a migrant organization that formed part of the elector's usual entourage when he traveled, and its duties involved mainly the performance of secular music. This is not to deny that the members would also have been expected to sing Mass and other sacred music both at home and while "on tour" whenever the elector required it of them. In addition to accompanying Friedrich on his frequent social and diplomatic trips and his journeys to imperial diets, the chapel spent extended periods of time in Wittenberg, Altenburg, Lochau, Torgau and other cities where Friedrich had established summer and winter residences. Torgau, especially later in his life, was Friedrich's most favored residence.

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[18] Unless noted to the contrary, the following description of Friedrich the Wise's court chapel is drawn exclusively from Adolf Aber, Die Pflege der Musik unter den Wettinern und wettinischen Ernestinern (Bückeburg: C. F. W. Siegels Musikalienhandlung, 1921), pp. 65-80. Further references will be furnished for direct quotations only.

Friedrich seems to have begun his court chapel somewhat modestly. The records from 1491 show a membership of only two grown singers together with an unspecified number of pupils (i.e., choir boys). The numbers of both mature singers and choir boys steadily grew until in 1503 the personnel of the chapel numbered seventeen, including eight mature singers, eight choir boys and a mentor for the boys. The 1504 list of members included the name of Conrad Rupsch who, in a list dated twenty-one years later, is identified as the Kapellmeister. By this time (1525), the chapel numbered twenty-four persons plus the boys' mentor and the organists. One of these singers was a certain Sebastian from Brandenburg who has been identified as the "distinguished altist" mentioned by Spalatin in his description of the chapel. In addition, this list includes the name of Johann Walter who, as will be seen, was to figure significantly in the history of Lutheran church music in Saxony some years later.

As for their support, the grown members of the chapel were given an annual salary and court uniforms. The organists and the boys' mentor were similarly provided for. In addition to a free education, the choir boys received free board, court uniforms, extra expense money and even a daily Schlaftrunk. Altogether, the members of the organization were indeed, as Spalatin reported, "graciously and well maintained and paid." Not only did the boys have their own schoolmaster, but Friedrich had worked out a plan whereby promising boys could, after mutation, attend Wittenberg University partially or wholly at the elector's expense.

Conrad Rupsch (1475?-1530) was already a member of Friedrich's court chapel shortly after the turn of the century, and appears to have

been officially named Kapellmeister sometime around the middle of the second decade. He may also have spent a short period (c. 1517 or 1519) as Kapellmeister of Christian II's court chapel in Copenhagen. Rupsch retained the position of Kapellmeister at the Saxon court until the dissolution of the chapel in 1526.[19] His duties as Kapellmeister did not, it appears, involve composition, as indicated by his total extant compositional output of only a single motet.[20] Thus, his duties must have been similar to those normally associated with the present-day position of minister of music: practical duties concerning the selection of appropriate music, preparation of scores and parts, rehearsing the choir and directing their performances and training the choir boys. No small part of Rupsch's reputation rests upon the fact that it was he, along with Johann Walter, whom Luther selected to assist him in the preparation of his Deutsche Messe (1526).

That the performances given by Friedrich's chapel must have been of an uncommonly high standard is evinced by several facts. First, simply the presence of musicians such as Johann Walter (as a bassist) and an altist "the likes of which . . . princes and lords far and wide did not have" would suggest that the other members too were punctiliously trained musicians. Second, a number of musicians other than those permanently employed in the chapel were attracted to the court as welcome and amply remunerated visitors. Emperor Maximilian's own court composer, Heinrich Isaac, is known to have maintained relations with and

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[19]Walter Blankenburg, "Rupsch, Conrad," Die Musik in Geschichte und Gegenwart, XI, 1124.

[20]Blankenburg, Die Musik in Geschichte und Gegenwart, XI, 1125.

made visits to Elector Friedrich's court over a three-year period from 1497 to 1500. Maximilian's court organist, Paul Hofhaimer, too, was a frequent visitor to Friedrich's court. His first visit to the court at Torgau was in 1495 followed by a second in 1498. Relations between Hofhaimer and Elector Friedrich did not stop with these visits. In 1516 Hofhaimer took two boys from the chapel as students and contracted with the elector to teach them for two years. That an organist of Hofhaimer's fame would accept these boys as students speaks not only in favor of the boys' apparently exceptional talents, but for Friedrich's own discriminating musical taste in the selection of a mentor for them as well. Finally, King Christian of Denmark relates, in a letter to Friedrich, that he [Friedrich] had "at one time and with no small praise brought a chapel to us in Denmark to the pleasure of our royal household." Again in the same letter he applauds Friedrich's musical organization as being "of no small fame and praise."[21] It was this splendid institution, as designed by Friedrich, that was later to serve as the model for the first Protestant Saxon Electoral Court Chapel.

Electors Johann the Steadfast and Johann Friedrich, 1525-1548

Upon the death of Friedrich the Wise on May 5, 1525, the electorate fell to his brother, Johann the Steadfast. One of Elector Johann's first official acts was to disband Friedrich's court chapel. A reestablishment of the chapel was not to take place until some twenty

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[21]"unns etwan Inn Dennmarken zur Iyr unserer Koniglichen Hofhaltung ein Canterey, die nit clains preyss erhalten." "die nit wenig Rumbs oder Lobs haben." As in Aber, Die Pflege der Musik unter den Wettineren, p. 71.

years later, in 1548, at the time of the accession to the electorate of the first Albertine, Duke Moritz.

For Germany, the two decades that followed the death of Elector Friedrich the Wise were politically as stormy as Friedrich's reign was peaceful. For one thing, the Peasant's War had been brewing even before Friedrich's death. Open hostilities began in 1524 and by 1525 had spread to the southern and western parts of Germany.

Within Saxony itself problems resulting from attempts to reform the Saxon churches had begun to stir up political tensions. Johann the Steadfast was an almost fanatically orthodox adherent to Lutheran teaching. Shortly after his accession to the electorate he instigated the formation of the League of Torgau (Gotha) with Philip of Hesse in order to be able to give more effective protection to the Reformers. At the Diet of Speyer, held during the summer of 1526, Johann exerted himself wholly for the Lutheran cause. Partially as a result of his influence the diet was recessed, thus postponing any overt action against the Protestants. Thereafter, he began a series of reform visitations to the churches of Saxony with the preparation of his Instruction und Befelch dorauff die Visitatores abgefertiget sein in 1527. He then had Melanchthon prepare a tract entitled Unterricht der Visitatoren an die Pfarhern im Kurfürstenthum Sachssen with which the visitors were armed as they called upon the individual parishes.[22]

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[22]Printed in Aemilius Ludwig Richter, ed., Die evangelischen Kirchenordnungen des sechszehnten Jahrhunderts, Nachdruck der Ausgabe Weimar, Landes Industriecomtoir, 1846 (Nieuwkoop: B. de Graff, 1967), 77-106.

Whatever benefits the Protestants gained from the recess of the 1526 Diet of Speyer soon came to an end. At the second Diet of Speyer (1529) it was resolved to enforce the Edict of Worms, and Elector Johann was among the signers of a statement protesting this decision. It was thus that he came to be numbered among the original Protestants. In order to counter Emperor Charles V's threats against the Protestants, Johann actively participated in the formation of the Schmalkaldic League during the winter of 1530-1531. One of the first fruits of the League was the Religious Peace of Nürnberg (July 23, 1532) which, if only temporarily, averted open hostilities. Less than a month after the Nürnberg peace, Elector Johann died and was succeeded by his son, Johann Friedrich I the Magnanimous. Johann Friedrich, like his father, was a devout Lutheran but somewhat more apprehensive about opposing the Emperor than was his father. He too was a leader in the Schmalkaldic League but created, at times, ill will between himself and his colleagues in the league. In addition to these diplomatic faux pas, he came to odds with his Albertine cousin, Moritz, by seizing one of the Wettin lands that was ostensibly under the joint protection of both branches of the house. Between 1542 and 1546 diplomatic relations between the emperor, the elector and his cousin were, to say the least, tense, and the Wettin relatives even went to war over the issue in 1546. At the Battle of Mühlberg (1547) Charles V defeated the Schmalkaldic League, captured Elector Johann Friedrich and forced Wittenberg to capitulate. In May of the same year Johann Friedrich was forced to surrender the electorate and the largest part of his lands to his cousin Moritz who then became the first Saxon elector from the Albertine branch of the House of Wettin.

Music in Electoral Saxony, 1525-1548

Neither Elector Johann the Steadfast nor his successor, Johann Friedrich I, maintained a court chapel. There was, nonetheless, significant musical activity centered in Torgau, the electoral residence, in the form of the Stadtkantorei. This civic musical institution, under the direction of Johann Walter, was active continuously between the disbanding of Friedrich the Wise's chapel in 1525 and the establishment of the court chapel in Dresden by Elector Moritz in 1548. The personnel of this choir, unlike that of Friedrich's court chapel, was composed of amateurs representing a cross-section of the city's residents. In this diverse group were included preachers from local parish churches, faculty and students from the Latin school, together with artisans, craftsmen and merchants.

As a city choir, their performances were confined to no one specific place within the city. In addition to providing music for the services held at the school, they were frequently called upon to appear at the local parish church and the castle church.[23]

The relationship between this city choir in Torgau and the electoral court in residence there was an intimate one. Although the choir did not travel with the elector, they did appear and perform at the castle church at his request. In return, Elector Johann the Steadfast endowed the organization with an annual stipend of 100 Gulden, and after his death in 1535 the endowment was renewed by his successor, Elector Johann Friedrich. Thus, the city choir assumed, in part at least, the

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[23]Willibald Gurlitt, "Johannes Walter und die Musik der Reformationzeit," Luther-Jahrbach, XV (1933), 49-50.

duties normally performed by a court chapel, and "it is even possible, that Duke Johann only disbanded the court chapel because a high-quality substitute was available in the city."[24]

Over and above the electors' annual endowment, their sincere interest in the choir caused them to respond generously to rather frequent emergency requests by individual members of the organization. By 1546 the relationship between Elector Johann Friedrich's court and the Torgau city choir had become so close that the court records of that year even list collectively the choir singers and their pay along with that of the instrumental ensemble regularly maintained by the court.[25]

The city choir of Torgau was the raw material out of which the first specifically Lutheran musical organization was fashioned. Luther, had, as has been noted, some very definite ideas about music and its relevance to an Evangelical church as he conceived it. In his position of director of the Torgau choir, Johann Walter, as a personal friend of Luther, functioned as the executor of the Reformer's ideas about music.

> Here, out of the old academic institution [the Latin school] in collaboration with significant educators and in intimate contact with the townspeople, Walter created the famous Torgau choir, the paragon and ideal of Protestant music practice.[26]

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[24]"es ist sogar möglich, dass Herzog Johann überhaupt nur darum die Hofkantorei auflöste, weil in der städtischen ein vollwertiger Ersatz dafür vorhanden war." Aber, Die Pflege der Musik unter den Wettinern, p. 90.

[25]Aber, Die Pflege der Musik unter den Wettinern, pp. 90-91.

[26]"Hier schuf Walter aus dem alten Schulinstitut in Verbindung mit bedeutenden Schulmännern und enger Fühlung zur städtischen Bürgerschaft die berühmte Torgauer Kantorei, das Urbild und Muster protestantischer Musikpflege." Wilhelm Ehmann, "Der erste Kantor der Protestantischen Kirche," Musik und Kirche, V (1934), 191.

The Johann Walter immediately concerned in the position of director of the Torgau choir is identical with the Johann Walter mentioned previously as a bassist in Elector Friedrich the Wise's court chapel. The destinies of musicians left unemployed by Elector Johann's disbandment of the group varied. Some sought and found employment elsewhere, some simply retired, and a number of the more diligent ones were awarded annual monetary stipends to compensate for the abrupt termination of their employment. Walter was among those who received such grants but, because of Luther's influence upon and recommendations to the electors, was rewarded considerably more generously than the rest. Between 1527 and 1536 he was the recipient of no fewer than four separate electoral grants, each of which specified a sum to be paid to him annually for the rest of his life.[27]

Although these grants would have sufficed for him to live as a free-lance musician, he nevertheless took the position of cantor at the city Latin school and city choir in Torgau in 1526. The position appears to have been created especially for him.[28] While his duties in that position were largely those of rehearsing the choir, training the school boys in singing and directing the performances, he was also expected to teach Latin in the school.

Several years before the beginning of his tenure as cantor in Torgau he began to develop a personal relationship with Martin Luther. "Out of Luther's whole circle of friends Johann Walter was one of the

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[27]Aber, Die Pflege der Musik unter den Wettinern, pp. 85-87.

[28]Aber, Die Pflege der Musik unter den Wettinern, p. 87.

Reformer's most faithful disciples."[29] A number of reports and incidents lucidly reveal the mutual high esteem that existed between the Reformer and his musical colleague. That Luther selected Walter for so important a task as the preparation of the Deutsche Messe is as flattering to the composer as is his enthusiastic report of that collaboration with the Reformer (cf. above). Also, as noted previously, it was Luther who approached Elector Johann on Walter's behalf after the electoral chapel was dissolved. Walter showed his appreciation of such favors by composing a motet with Luther's original Deutsche Sanctus melody, "Jesaja dem Propheten," as the cantus firmus, and by including Luther's name alongside those of Elector Johann Friedrich and Melanchthon in the text of a Huldigungsmotet written for the dedication of the new castle church in Torgau in 1544. Finally, on theological questions Walter consistently allied himself on the side of purest Luthern orthodoxy.[30]

> [With] his accomplishments at the head of the Torgau city choir and in his teaching position at the school, the picture of Walter's productive life is by no means complete. All these achievements already assure him an honorable place in music history; his most meritorious service is a feat of organization of another kind, the framing of the musical liturgy of the Evangelical church, which he completed in closest collaboration with Luther.[31]

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[29]"Vom gesamten Freundeskreis Luthers war Johann Walter einer der treuesten Gefolgsleute des Reformators." Carl Gerhardt, Die Torgauer Walter-Handschriften (Kassel: Bärenreiter-Verlag, 1949), p. 107.

[30]Gerhardt, Die Torgauer Walter-Handschriften, p. 107-108.

[31]"seines Wirkens an der Spitze der Torgauer Kantorei und in seinem Lahramt an der Schule is aber das Bild von Walters arbeitsreichem Leben noch keineswegs vollständig gegeben. Alle diese Leistungen sichern ihm bereits einen ehrenvollen Platz in der Musikgeschichte; sein Hauptverdienst ist aber eine organisatorische Arbeit anderer Art, die Aufrichtung der musikalischen Liturgie der evangelischen Kirche, die er in engster Verbindung mit Luther vollzog." Aber, Die Pflege der Musik unter den Wettinern, p. 91.

Walter accomplished this monumental task through the preparation of six musical manuscript collections between the years 1539-1545.[32] The contents of these volumes, taken together, include 200 polyphonic pieces that may be classed in three main categories.[33] First, for the Mass, complete settings of the Ordinary, individual parts of the Ordinary, and a few Responses, along with settings of the Mass Propers (de tempore), arranged in the chronological order of the church year. Second, for the Offices (which in the Evangelical church were reduced to Matins and Vespers only) are included Magnificats and Te Deums (Ordinary) and Responses and Hymns (Propers). Finally, there is a goodly number of sacred German polyphonic songs and of Latin motets.

The works of two generations of composers are represented in Walter's evangelical liturgical compendium. Composers from the so-called Josquin generation are represented by, in addition to Josquin himself, such musical notables as LaRue, Isaac, Finck and de Févin. The succeeding, so-called Gombert generation is represented, in addition to Walter himself, by Senfl, Gombert, Verdelot, Crequillon and many more.[34]

Due principally to Walter's diligence and industry, by the time of Luther's death in 1546, the Evangelical church had been provided with an impressively large corpus of both liturgical and non-liturgical musical works and collections. Significantly, many of these were prepared by Luther himself (Deutsche Messe, 1526), with his collaboration

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[32]Detailed descriptions of the sources concerned may be found in Gerhardt, Die Torgauer Walter-Handschriften, pp. 7-42.

[33]Gerhardt, Die Torgauer Walter-Handschriften, pp. 42-93.

[34]Gerhardt, Die Torgauer Walter-Handschriften, pp. 93-105.

(the Walter manuscripts discussed above), or somehow bore his approval (he wrote the Preface to Walter's Wittenbergisch deutsch geistlich Gesangbüchlein, 1524).

Elector Moritz, 1548-1554

After Elector Johann Friedrich's reign came to its ignominious end at the Battle of Mühlberg on April 24, 1547, the electoral dignity was transferred to the Albertine branch of the House of Wettin. Since 1485 the Albertines had maintained their residence in Dresden, and with their coming to rule the center of political activity in Saxony shifted south from Wittenberg and Torgau to Dresden.

The first Albertine elector, Duke Moritz, was "a dynamic, versatile and cynical prince who turned the troubles of the Reformation in Germany to his own great advantage."[35] He, like his Ernestine predecessors, was an advocate of Protestantism. But his somewhat egoistic political aims caused him to assume non-committal, or even detrimental positions on certain matters relevant to political allegiance, religious orthodoxy and dynastic interests.

In spite of the fact that the demands caused by the religious and political problems in Saxony would have been sufficient to sap the strength of even the most resourceful of rulers, Moritz found time and means to take serious and productive interest in the artistic activity of the city and his court. He was particularly assiduous in his sponsorship of architectural construction, and much of this construction was prompted by frankly practical considerations: he encircled the city

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[35]"Maurice (1521-1553), elector of Saxony," Encyclopaedia Britannica, XIV (1970), 1126.

with fortified walls and remodeled the castle he used as a hunting lodge, Moritzburg, into a stronghold.[36] On the other hand, and speaking for his artistic taste, "he was able to remodel the great castle courts in Dresden and Torgau with great splendor and endow them with the luxuriousness of Italian style."[37] The central weight of his patronage of things artistic he reserved, however, for music, and this patronage found expression in a reestablishment of the court chapel. In August of 1548 Elector Moritz, upon the recommendation of Melanchthon, entrusted to Johann Walter the duty of its organization. This was to be accomplished, moreover, within less than two months in order to be ready to provide music for the celebration of the marriage of Moritz's brother, August, to Princess Anna of Denmark on October 8 of the same year.[38] Walter's first move was to prepare a notice announcing Elector Moritz's plans for a chapel and inviting qualified persons to appear for auditions.

> The serene noble prince and lord, lord Moritz of Saxony and elector, etc., has in mind to institute a princely chapel. For that his electoral grace has officially commanded me, Joh. Walter, Cantor at Torgau, in the following instructions to obtain good-voiced, experienced and eminent persons for such a chapel. Namely, that I shall inform all persons whom I would contact through my personal or public announcement, that those, who find themselves qualified for a princely chapel, such as the chapel proposed, with desire and inclination to admit themselves for service, may come to Torgau at the earliest next Bartholomew [August 24] or at the latest the Sunday after. Then shall those of them whom his electoral grace nominates be tested and examined. After that his electoral grace will settle payment and appointment, each in relation

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[36] W. v. Seidlitz, "Dresden als Kunststadt," Neues Archiv für Sächsische Geschichte, XXXIV (1913), 253.

[37] "den grossen Schlosshöfen in Dresden und Torgau aber wusste er alle Pracht und den Wohlklang italienischer Bauweise zu verleihen." Seidlitz, Neues Archiv, XXXIV, 253.

[38] Gurlitt, Luther-Jahrbuch, XV, 60.

to his skill, with those found to be of good voice and qualified, and in good faith send the others away with food and drink.

Therefore I, Johannes Walter, have prepared this very announcement, with the respectful request, that anyone, whatever position or dignity he may be, give credence to this my own handwriting and seal, and will appear at said chapel in person or [represented] by another with a courteous application. And since I am making a special request for good-voiced altists, so may those with good alto voices consider themselves to have preference, and that they will be sought above others. I ask everyone's indulgence to regard favorably my simple message. This will I willingly and gladly regard in return according to my abilities.

Given at Torgau on St. Lawrence's Day [August 10] in 1548.[39]

Copies of the document were sent around to various places, including the Universities of Wittenberg and Leipzig. The rector of the University of Wittenberg published it complete with a Latin preface by Melanchthon

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[39]"Der durchlauchtigest hochgeborne Fürst und herre, her Moritz hertzog czu Sachsen und churfürst etc. hat eine fürstliche cantorey im vorhaben anczurichten dorauf Ire churfürstlichen gnaden mir Johann Walter, cantor zcu Torga umb wohlgestimpte geübte und ansehnliche personen czu solcher cantorey dinstligen mich in folgende instruction czu bewerben bevelh getan. Nemlich das ich allem personen die ich durch mein sonderlich oder offentlich schreiben besuchen würde vormeldung thun sal das diejhenigen, so sich czu einer fürstlichen cantorey tuchtig befinden, auch zcu solcher vorhabenden cantorey, mit dinst sich einczulassen lust und geneigten willen auf schirst künftig Bertolomei ader aufs lengst Sontags dornach czu Torga ankomen mogen. So sollen sie von denen die ire churfürstl. gnaden dorczu verordnet versucht und verhort werden. Alsdan wollen ire churfürstl. gnaden mit denen die wolgestimpt und tuchtig befunden, des solts und der bestallung halb noch eins jeden geschiglickeit einig werden, und die andern mit czerung freuntlich abfertigen.

Derhalb hab ich Johannes Walter diesen aignen boten abgefertigt, mit freuntlicher bit, es wolle ein jeder wes standes ader dignitet er sey, dieser meiner ofnen eigenen handtschrift und petschaft glauben geben und czu solcher cantorey durch sich selbst ader durch andere mit freuntlicher forderung sich erczeigen und nachdem ich sunderlichen bevelh nach guten wolgestimpten Altisten czutrachten, so mogen die jhenigen so czum Alt eine reine wolklingende stimme hetten sich des vorsehn das sie für andern gefoddert werden. Bitte einen jeden gantz freuntlich wolle diss mein einfeldig schreiben mir czum besten deuten. Das wil ich hinwider meins vermogens willig und gerne vordienen.

Geben czu Torga am Tag Laurentii im 1548." Wilhelm Stieda, "Die Anfänge der kurfürstlichen Kantorei von 1548," Neues Archiv für Sächsische Geschichte, XLII (1921), 269.

that emphasized the close relationship between theology and music and the consequent nobility of music as a profession.[40]

The document appears to have accomplished the desired result with remarkable celerity. Already on September 22, 1548, Elector Moritz published a Hofkantorei-Ordnung wherein are described the organization of the chapel and the regulations by which it was to be governed.[41]

After an introduction in which Elector Moritz states that he is "of the mind to maintain a chapel for the adornment of our court," there follow five more articles that concern matters of discipline, personnel and finance relative to the chapel.

As constituents of the elector's personal retinue, the chapel members enjoyed the same extraterritorial privileges that he, as a ruling prince, did. The elector, to keep freedom from turning into wantonness, dictated both general principles and specific rules of deportment for his chapel members. He even established something of a miniature judiciary department within the body to handle any and all infractions of the rules.

The chapel members were, in particular, forbidden to patronize beer houses and were to abstain from debauchery, cursing and swearing. In more general terms they were to do nothing considered contemptuous, improper, unfriendly or uncharitable, and were to do or say nothing that would cause discord among themselves.

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[40]Gurlitt, Luther-Jahrbuch, XV, 61.

[41]The document is printed in its entirety in Moritz Fürstenau, Beiträge zur Geschichte der Königlich sächsischen musikalischen Kapelle (Dresden: C. F. Meser, 1849), pp. 9-15.

As for enforcement of the rules, each member was charged with the duty of reporting any misbehavior of which he may have been a witness. If he intentionally failed to do so, if he "covered" for someone else's bad behavior, he was liable for electoral censure.

The Kapellmeister was the official arbiter in all disciplinary matters, and was empowered with the right to inflict punishments of suitable severity, including the power to dismiss any member whose infraction of the rules so warranted. Punishments as severe as dismissal, however, had to bear the approval of the elector or his councillors. Cases of misbehavior of a gravity beyond that which the Kapellmeister felt himself qualified to handle were to be transferred to the elector, and he or his councillors would make judgement and administer appropriate punishment.

It was stipulated that there were to be at least eight singers altogether for the alto, tenor and bass parts, plus nine boys for the discant. The complement included, in addition, two organists and a Kapellmeister. The original members of the ensemble were selected, through audition, by the Kapellmeister. Once admitted to the chapel, a member was on probation for the first half-year of service. Final approval as a permanent member was a prerogative the elector reserved for himself.

In whatever concerned music, each member was required to follow the Kapellmeister's instructions and direction explicitly, show him proper respect and obligingly execute whatever he ordered. One-hour rehearsals were to be held daily, the Kapellmeister having the prerogative to call additional rehearsals as he deemed necessary.

Regarding performances, the regulations specify only that the members were to sing in groups of four in the fore- and afternoons. What they were to sing is not specified, and it may be assumed further that the ensemble was required to perform whenever, whatever and wherever the elector desired.

Incentive for each member to excel was provided by the elector's promise to reward exceptional diligence with a monetary bonus commensurate with the individual member's accomplishments.

The nine choir boys appear to have been exceptionally well cared for by the court. They had their room and board with the Kapellmeister in his house and were provided with their own preceptor (who was also one of the regular singers). The preceptor was to discipline them and instruct them in all the usual elementary academic subjects. The Kapellmeister taught them music and was responsible for providing them with any and all necessities from books, paper and ink to haircuts and candles for light.

In payment for their services in the chapel, all the grown members, including the singers, organists, the boys' preceptor and the Kapellmeister, received an annual salary (paid quarterly), a court uniform, rooms in court quarters and board at the court servants' common table. The Kapellmeister and the preceptor were given additional weekly allowances to compensate for the extra work and expenses they incurred in caring for the boys.

Finally, everyone from choir boy to Kapellmeister was provided with a specified measure of beer for a night-cap.

Taken altogether, the chapel regulations were so set that the Kapellmeister emerged as the autocratic head of the organization, directly in control of all matters concerning the chapel, and held accountable for his actions only to the elector himself. Duties involving music entrusted to him were principally rehearsal of the choir and training of the choir boys. It may be further assumed that he was also expected to function as the curator of the ensemble's collection of manuscript and printed music. There is, significantly, nothing in the regulations to indicate that the Kapellmeister was expected to compose original music for use by the chapel or anyone else.

Of the various non-musical functions the Kapellmeister fulfilled, being the arbiter in disciplinary matters was probably the most important. In fact, the regulations specify that in this, as well as in all other matters, the chapel members were to regard the Kapellmeister as being in the stead of the elector, a position that carried a considerable amount of power.

As master of his chapel Elector Moritz could not have selected a more qualified person than Johann Walter, considering his previous experience as a member of Friedrich the Wise's court chapel and his work with the Torgau choir. Walter held this position, however, for only six years. Shortly after the death of Elector Moritz in 1553, Walter petitioned to his successor, August I, to be allowed to retire from the post of Kapellmeister. On August 7, 1554 Elector August officially granted his request in the form of a Pensionsdecret "because he is now very old and feeble." The document states further that

> since we accordingly graciously released the aforesaid Walter from his service and Kapellmeister position, we have stipulated that he

> also be given and attended with sixty Florins cash from our revenue office.

This sum was to be paid to him in semi-annual installments "for as long as he lives." He was, however, obliged to continue his service in the chapel until the following Michaelmas (September 29), the date of his first pension payment.[42]

Although Walter cited his advanced age and consequent decline of physical abilities as the immediate reason for his desire to retire, there may well have been other significant factors involved. "The invasion of that powerful wave of emigrant Netherlandish music and musicians, the revival of secular art and the growing influence of Italian instrumental music in the church" may easily have offended the thoroughly Germanic nature of his nationalistic allegiance and personal character.[43] Also, as previously noted, Walter directed his own religious beliefs along the lines of the strictest Lutheran orthodoxy. Around the middle of the century the usually orthodox Saxon court became involved in the bitter controversies instigated by the "crypto-Calvinists." Walter took a sincere personal interest in all these theological bickerings, and his own more orthodox convictions may well have been affronted.[44]

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[42]"weil er nunmehr fast alt und unvermöglich worden. . . ." "Dass wir demnach gedachten Walter von seinem Dienst und Capellmeister-Ampt gnädigst erlaubt, ihm auch 60 Fl. Münz aus Gnaden die Zeit seines Lebens aus unser Rentcammer reichen und folgen zu lassen verschreiben haben." Moritz Fürstenau, "Das Pensionsdecret Johann Walther's," Monatshefte für Musikgeschichte, III (1871), 9.

[43]"der Einbruch jener mächtigen Emigrantenwelle niederländischer Musik und Musiker, die Erneuerung weltlicher Kunst, das Vordringen italienischer Instrumentalmusik auch in der Kirche." Gurlitt, Luther-Jahrbuch, XV, 69.

[44]Karl Brinkel, "Zu Johann Walters Stellung als Hofkapellmeister in Dresden," Jahrbuch für Liturgik und Hymnologie, V (1960), 135-43.

Elector August, 1554-1586

Elector August, mentioned above as the author of Walter's Pensionsdecret, succeeded his brother Moritz who was killed at Sieversshausen on July 9, 1553. Unlike his brother, August was an ardently peace-loving ruler, and his political policies were designed to achieve peace and harmony both at home and abroad. To this end he reestablished concord between the two branches of the House of Wettin by restoring certain Thuringian lands to his Ernestine relatives. Furthermore, August made an attempt to reestablish cordial diplomatic relations with the imperial court. His success helped in no small way to maintain peace within the Empire.[45]

Characteristically, August accepted the terms of the Religious Peace of Augsburg (September 25, 1555). This historic agreement not only recognized Lutheranism as a legal religion, but forbade components of the Empire to war against each other for religious reasons. While the agreement did have a number of significant loopholes, and concessions had to be made by both the Lutheran and Catholic parties, it was the Peace of Augsburg that brought an end to the turmoil created by the Reformation. For practically the entire second half of the century the Empire was saved from the grave kind of internal conflicts that marked it during the first half of the century.

Consequently, during his thirty-three year reign, August was free to concern himself primarily with the improvement of domestic conditions. He made salient improvements in the administration of Saxon

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[45]Walter Heinemeyer, "Augustus I," Encyclopaedia Britannica, II (1970), 762.

government and in taxation, and encouraged all manner of enterprise "so that at the end of his long reign Saxony, in respect to economics, stood as a model state."[46]

Both political and economic conditions were right for a flourishing of the arts in Saxony, and "with Elector August there began that flourishing and splendid period of applied art that was surpassed in magnificence only during the reigns of his two successors."[47] Not only was the general standard of all artistic endeavor high, but the spirit of artistic ennoblement pervaded almost every facet of culture and society.

> In the Dresden collections, the utensils made by wood turners and [those] for garden work, ornamented most tastefully in all details, that August bought from Nürnberg and Augsburg, the surveyor's instruments, artistic clocks and show-pieces, the hunting weapons and the expensive bindings with which he had his 2500-volume library in Annaburg castle ornamented give evidence of the high quality with which, at that time, all objects from costume decoration to tools were endowed. Every one of these pieces is, as regards material, form and ornamentation, to be considered absolutely exemplary.[48]

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[46]"so dass am Ende seiner langen Regierung Sachsen als der Musterstaat in wirtschaftlicher Beziehung dastand." Seidlitz, Neues Archiv, XXXIV, 253.

[47]"Mit dem Kurfürsten August begann jene Blüte- und Glanzzeit des Kunstgewerbes, die während der Regierung seiner beiden Nachfolger sich an Pracht noch steigerte." Seidlitz, Neues Archiv, XXXIV, 253.

[48]"Von der Gediegenheit, womit damals alle Gebrauchsgegenstände, vom Schmuck der Kleidung und bis zu den Werkzeugen hinab, ausgestattet wurden, zeugen in den Dresdner Sammlungen noch die bis in alle Einzelheiten auf das geschmackvollste verzierten Drechsler- und Gartenarbeitsgeräte, die August aus Nürnberg und Augsburg bezog, die Messinstrumente, kunstvollen Uhren und Prunkstücke, die Jagdwaffen und die kostbaren Einbände, womit er seine 2500 Bücher zählende Bibliothek auf dem Schloss Annaburg schmücken liess. Jedes dieser Stücke ist im Hinblick auf Material, Form und Verzierung als unbedingt vorbildlich zu bezeichnen." Seidlitz, Neues Archiv, XXXIV, 253-54.

All the previous Wettin electors, as has been seen, held the art of music in particularly high esteem. The personal attention they devoted to musical institutions, especially the court chapel, gives ample evidence of their love of good music. To this tradition Elector August was no exception.

The chapel as he inherited it from his brother and predecessor was certainly a highly respectable institution. Like almost everything else, however, it did not escape August's personal attention. On January 1, 1955 the elector published a new Cantoreiordnung.[49] Under the terms of this new regulation the chapel retained the same basic design that Moritz had given it. But August was,

> out of Christian inclination, . . . very much so disposed and minded, not only to continue to maintain said Christian music, . . . but also graciously to ornament, improve and give more attention to it.[50]

August retained Mortiz's disciplinary apparatus in toto, but apparently enforcement of the rules had become lax and August feared that "if we cannot again put the chapel in strict and definite order and have intentional disobedience and malice punished, . . . it would come to complete disorder and dissolution."[51] To avoid this unfortunate

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[49]The document is printed in Moritz Fürstenau, "Churfürstliche Sechsische Canntoreiordnung," Monatshefte für Musikgeschichte, IX (1877), 235-246. Further references to this document will be abbreviated to 1555 KO.

[50]"aus gottlicher verleihung . . . gentzlich enntschlossen unnd bedacht, dieselbige Christliche Musica . . . nicht allein . . . zuerhalten, sondern auch mit genaden mehr Zuziehren, Zubessern und Zuerhöhen." 1555 KO, 235.

[51]"Wo wir die Cantorey nicht wiederumb In eine stracke gewisse ordnung verfassen unnd ettlicher mutwilligen Ungehorsam unnd freval straffen liessen, . . . dieselbige würde gar In eine Unordnung unnd wüste Zerrüttung kommen sein." 1555 KO, 236.

circumstance, he repeated the rules of discipline according to which the members were to behave, mentioned an additional number of vices in which the members were particularly forbidden to indulge, and emphasized that offenders would suffer the "pain of strong punishment and our severe displeasure."[52]

One of the most notable amplifications August made was in personnel. Moritz's original regulations stipulated an ensemble of not less than twenty-one singers, two organists and a Kapellmeister. The list of performers given in August's regulations includes thirty-three singers (fourteen discantists, eight altists, seven tenors and four bassists), three organists and a Kapellmeister. In addition, the elector maintained a ten-man instrumental ensemble, so that altogether there was available in the chapel an impressive total of no less than forty-three performers.

The rehearsal schedule was the same as specified in Moritz's regulations, but regarding performances August was somewhat more specific. The chapel was required to sing at divine service whenever the elctor so requested and, in addition, "if we have the Kapellmeister notified, to attend our table or whenever we have guests with a few singers or the whole chapel."[53]

Under August's regulations the choir boys no longer lived with or were cared for by the Kapellmeister. These duties were assigned to

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[52]"Vermeidung der Inverleibten Straff, unnd unser schweren Unngenad." 1555 KO, 236.

[53]"So wir auch dem Capellnmaister werdenn ansagen lassen, mit ettlichenn Singern oder der ganntzen Cantorey für unser Tafel oder wann wir sonnst Gastereyen haben, aufzuwarttenn." 1555 KO, 240.

the preceptor who was not, as in Moritz's chapel, also a singer in the ensemble. The other aspects of the boys' maintenance and education remained the same.

There is no mention in Moritz's 1548 regulations of a plan whereby choir boys whose voices had changed could continue their education wholly or partly at the elector's expense. He must have supported such a program, however, because August, in his 1555 regulations, states that "upon the boys' mutation the old rules will apply":[54] namely, each boy was sent to secondary school for two or three years. After that,

> if we then find indication from his preceptor or productive evidence of his studies, that something promising is expected of him, we will pay him annually from our treasury twenty-five Gulden to go to [the University of] Leipzig or Wittenberg.[55]

If, at the end of his university studies, he was qualified to serve as a tenor or altist in the court chapel, he was required to return to the court and serve in that capacity.

Financial matters of the chapel were handled in very much the same way as before except for the happy fact that everyone received a raise in salary and/or expense money. The four Netherlanders in the ensemble received higher salaries than the native Germans because "they traveled a long way here and had to foresake all opportunities in their fatherland."[56]

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[54]"Mit der mutation der Knaben sol es wie Zuvorn also gehalten werdenn." 1555 KO, 245.

[55]"Befinden wir dann aus seiner Preceptorn Zeugnus oder fruchtbarlicher beweisung seines studirenns das Ichtwas hoffentliches von Ime Zugewartenn, Wollen wir Inen Zwei oder drey Jar Zw Leipzick oder Wittenberg Jerlich mit fünff unnd Zwannzig gulden, aus Unnser Cammer verlegenn." 1555 KO, 245.

[56]"sie auch eine weittenn Weg anhero raisen unnd alle gelegenheit In Irem Vatterlannd verlassen müssen." 1555 KO, 242.

The presence of a number of Netherlanders in the chapel and their obviously preferential treatment is symptomatic of the favor foreign musicians were beginning to enjoy in Germany shortly after the middle of the century. In addition to the four Netherlandish singers mentioned above, there were two Netherlandish choir boys in the chapel and seven of the ten members of the instrumental ensemble were Italian.[57] Apparently the presence of these foreigners in the chapel became the breeding ground for jealousy and not particularly friendly rivalry between the members. In fact, August found it necessary to admonish the Kapellmeister to

> without partiality use the best-voiced boys and members, especially in songs for two or three parts. And not take only the Netherlanders . . . so that such [partiality] does not cause disunity among the members with each one trying to outdo the other.[58]

On the other hand, the Kapellmeister was not to prevent the Italian instrumentalists from playing in their own style.

The Kapellmeister of August's chapel was required to maintain good discipline and order in the organization, train the choir boys, rehearse the choir and direct their performances, attend to the maintenance of the chapel's collection of music (including careful copying of parts) and in general not only

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[57]Members of the instrumental ensemble are listed in 1555 KO, 238, footnote 1.

[58]"ohne affect die bestenn bestimbten Knaben unnd gesellen sonderlich In gesenngen duum trium vocum darzw brauchen. Unnd nicht allein die Niederlennder . . . herfurziehenn, damit solches nicht uneinigkeit unnder den gesellenn verursache, sich auch ein Jeder vleisse, dem andern furzuziehenn." 1555 KO, 240-41.

> lead a life that is exemplary to the other members and boys, by praiseworthy Christian example as for himself completely refraining from all wickedness and frivolity, especially drunkenness, but also strictly follow this our regulation in so far as it applies to him and to ardently make the others adhere to it.[59]

August, like his predecessor, did not include in his regulation any indication that composition of music was in the gamut of the Kapellmeister's duties. In the face of the fact that practically all the Kapellmeisters who worked at the court were also composers of some stature, it seems unlikely that this aspect of a candidate's qualifications was ignored. It will be recalled here that Friedrich the Wise's chapel had at its head a Kapellmeister to discharge the practical aspects of organization, performance and so forth, while composition of music was the specific duty of another person, the Hofkomponist. In the chapels of Elector Moritz and his successors, the functions of a court composer appear to have been tacitly assumed by the Kapellmeister.

Indicative of the deference with which Netherlandish and other foreign musicians were regarded at the court was August's selection of a Netherlander, Mattheus Le Maistre, to fill the important position of Kapellmeister of his chapel. Just how well August knew either Le Maistre personally or his music before he arrived at the court is uncertain. August maintained a number of representatives in the Netherlands, and it was through these agents that arrangements for hiring Netherlandish musicians were made. The Saxon representative at the court in Brussels had been instrumental in procuring some Netherlandish singers for the chapel,

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[59]"den andern gesellen unnd Knaben, mit Christlichen Ehrlichen Exempeln, lebenn unnd tugenden fürgehe, sich aller laster und leichtfertigkeit, sonnderlich aber der Trunckenheit eussern und genntzlich enthalte, Auch dieser Unnser ordnung sovil Inen betrifft strack nachsetzen unnd die andern ernstlich darzw anhalte." 1555 KO, 237.

and arrangements for Le Maistre's appointment were handled by another of August's agents in the Netherlands, a certain Christoph Haller.[60]

Le Maistre's appointment was made official and the general scope of his duties was defined in one of the first articles of August's chapel regulations.

> And whereas any community or organization cannot be held in good order or exist long without a proper head or ruler, therefore we now want him, our beloved faithful Matheum Le Maistre, to be ordered, set, named and herewith confirmed as a supervisor, Kapellmeister and moderator over our whole chapel.[61]

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[60] L. Otto Kade, Mattheus Le Maistre, Niederländischer Tonsetzer und Churfürstlich Sächsischer Kapellmeister (Mainz: Verlag von B. Schott's Söhnen, 1862), pp. 8, 10. (Hereafter, references to this book will be abbreviated to Kade, Mattheus Le Maistre.)

[61] "Und dieweil ein Jedere Commun oder gesellschaft, ohn ein sonderlich Haubt und Regennten nicht lanng kan regirt noch In guter ordnung erhaltenn werden, So wollen wir Inen unsern liebenn getrewen Matheum Le Maistre Zw einem Obristenn, Capelnmeister unnd Moderatorn uber unsere ganntze Canntorey verordennt, gesetzt, benennt und hiermit confirmirt haben." 1555 KO, 236.

CHAPTER II

MATTHEUS LE MAISTRE: HIS LIFE AND WORKS

His Name

Reflecting both the indifferent attitude toward orthography and the linguistic practice of Latinizing proper names prevalent in the sixteenth century, Le Maistre's name is, not surprisingly, found in a number of different forms.[1] He identifies himself as "Mattheus le maistre" on a receipt for the Saxon Electoral Court Chapel music collection and as "Mattheus le maister" on his petition for pension addressed to Elector August. On manuscripts and prints of his music his name may be found spelled variously as "Matthaeum Lae Maistre," Matthäum Le Maystre" and "Matheo Maistre." In the 1555 electoral Cantoreiordnung Elector August refers to him as "Matheum Le Maistre" and in still another document as "Matheus le Maister." In addition, eighteenth- and nineteenth-century historians and biographical lexicographers seem to use all of these various forms at random, arbitrarily invent even other ones and

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[1]The two principal secondary sources for biographical information on Le Maistre are: Kade, Mattheus Le Maistre, 1-13, and Helmuth Osthoff, Die Niederländer und das deutsche Lied. Faksimile-Nachdruck der Erstausgabe (Tutzing: Verlegt bei Hans Schneider, 1967), 97-102. The present biographical sketch is abstracted almost exclusively from these two works and, with the exception of direct quotations from these and references to other sources, no further citations will be given.

place him in alphabetical order sometimes under "L" for Le Maistre, sometimes under "Mai" for Maistre and at still other times under "Mat" for Mattheus.

There is also a question as to whether "Le Maistre" is an actual surname or whether it represents an appellation of respect given him by his contemporaries. The following two observations would suggest that it was an actual surname. First, the honorary title "Master" was commonly used only preceding a forename. Second, neither Le Maistre's own signatures nor any mention of him in primary sources uses anything except the full name, Mattheus Le Maistre, in one of the various cacographic versions of its French, German or Latinized counterpart. For the sake of consistency, except in direct quotations from primary sources, the composer will henceforth be referred to by either his full name, spelled as Mattheus Le Maistre, or simply by his surname, Le Maistre.

Date of Birth and His Youth

While the date of Le Maistre's death can be established with relative certainty as 1577, his birth date may only be inferred as being sometime within the first decade of the sixteenth century. Even this suggestion can be supported with only circumstantial evidence. Le Maistre must have been of advanced age at the time of his death. Already in December of 1565, after only eleven years of service at the Dresden court, he petitioned to the elector for pension because "I am unable to attend to my duties, however willingly."[2] The elector's

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[2]"und meines Dinsts, wiewohl willich, [nicht] apwarten kann." In Moritz Fürstenau, "Zwei Aktenstücke, den Kurfürstlich Sächsischen

response to that petition a month later refers to him as "our beloved, faithful Matheus le Maistre, of advanced age."[3] And again, in a poem in praise of music included in the 1577 publication of Le Maistre's Schöne und auserlesene Deudsche und Lateinische Geistliche Gesenge he is described as an old man with white hair whose powers are failing.[4] These observations, taken together, seem to describe a man somewhere between the ages of sixty and seventy years, which corroborates a birth date sometime during the first ten years of the century.

The presumption that the Netherlands was Le Maistre's fatherland rests upon more solid documentary evidence. In the 1555 Cantoreiordnung Elector August indicates that Le Maistre's predecessor in the position of Kapellmeister, Johann Walter, will be released from his duties "as soon as we have brought here a new Kapellmeister together with some apprentices and boys from the Netherlands."[5] Even more conclusive is the composer's reference to himself as "Matthaeo le Meistre Belga" on the title page of his Catechesis, first published in 1559. The assumption that Liège may have been his paternal city is supported only with the fact that one of the choir boys Le Maistre brought with him to

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Kapellmeister Mattheus Le Maistre betreffend," Monatshefte für Musikgeschichte, X (1878), 60.

[3]"unser liber getreuer Matheus le Maister verrückter Jar." Fürstenau, Monatshefte für Musikgeschichte, X (1878), 61.

[4]"Atque ad eo, dum te iam canum dura fatigat
Chiragra, dum saevis misero cruciatibus instat:
Non aliquis mallet morbo & tardente senecta
Quando sanguis hebet, divina facessere iussa."

[5]"unnd sobald wir einen neuen Capellnmeyster neben etlichenn gesellen unnd knaben aus Niderlande ann die Hannd bracht." 1555 KO, 236.

Dresden was from that city. Finally, of Le Maistre's lineage, nothing is known.

Documentary evidence concerning his youth and early education is similarly scanty. There is no evidence of any sort that might suggest where or with whom he may have had his musical training. From Le Maistre himself, in the preface to the 1577 Gesenge, it is learned only that since youth he devoted himself to music.[6]

Activity before 1554

If vital information concerning the composer is meager, reliable documentary evidence of his whereabouts and activity before his appointment at the Dresden court is completely lacking. "Almost no other Netherlander transplanted into Germany has a biographical fissure of this magnitude."[7] Assuming the year of his birth within the first decade of the century, there is then a total biographical void of some fifty years before documentary evidence of his arrival in Dresden in 1554.

A number of early music historians have suggested various possibilities concerning Le Maistre's whereabouts and activities previous to 1554. Among these suggestions is Ludwig Gerber's conclusion that before his appointment in Dresden, Le Maistre held the position of chapel master at the Cathedral of Milan.[8] This conclusion rests upon the

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[6]"Et quominus mihi studio Musices à Iuventute addicto."

[7]"Fast bei keinem der nach Deutschland verpflanzten Niederländer klafft eine biographische Lücke von diesem Umfang." Osthoff, Die Niederländer, 99.

[8]"Meistre (Matthias le)," Ernst Ludwig Gerber, Neues historisch-biographisches Lexikon der Tonkünstler, III, col. 388-89.

identification of Mattheus Le Maistre as the "Matthias Fiamengo" who appears as the composer of a four-voice secular polyphonic piece entitled "La battaglia Taliana" published in Venice in 1552. Without further investigation, Otto Kade concludes that Milan must have been the place of composition of the many of Le Maistre's Masses, motets, Magnificats and Offices extant only in manuscript and composed before his arrival in Dresden. Along with Kade, other historians since Gerber, including Fétis, Becker and Ambros, have also accepted the validity of this conclusion in spite of several conflicting circumstances. The most conspicuous of these, one not mentioned by either Osthoff or Kade, is the incredible stylistic difference between "La battaglia Taliana" and the remainder of Le Maistre's works.

While such a conclusion partially fills the gap in Le Maistre's biography, it is, unfortunately, incorrect because of Becker's mistaken identification of Mattheus Le Maistre as the "Matthias Fiamengo" whose music was published in Venice before 1554. It has since been proved, at least relatively convincingly, that "Matthias Fiamengo" and Mattheus Le Maistre are two entirely different composers.[9] "Matthias Fiamengo" is in fact Matthias Hermann Verrecorensis who was indeed Maestro di Capella at the Milan Cathedral beginning in 1522 and appears to have left that position about 1552.[10] This fact, while it nicely identifies Matthias

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[9]See Fr. X. Haberl, "Matthias Hermann Werrecorensis. Eine bibliographisch-kritische Studie," Monatshefte für Musikgeschichte, III (1871), 197-200.

[10]Giampiero Tintori, "Matthias Hermann Verrecorensis," Die Musik in Geschichte und Gegenwart, VIII, col. 1815.

Hermann Verrecorensis, leaves Le Maistre without one bit of indubitable documentary biographical evidence before 1554.

There is one mention of a certain "Mathesz" in the list of personnel in the Bavarian court chapel in 1552. This "Mathesz" is further described as being a Netherlander, and it is possible that he may be identical with Mattheus Le Maistre. A number of circumstances may be cited to substantiate such a claim. First, the old choir books of the Munich chapel preserve only those of Le Maistre's works that were written before his conversion to Protestantism in 1554 (Masses, Antiphons, Offices and motets). In addition, the Bavarian State Library's holdings of manuscript works of Le Maistre are unique to that library, although the Ratsschulbibliothek Zwickau and the Universitätsbibliothek Graz each holds a Mass of Le Maistre's that is not represented in Munich. Furthermore, if indeed the "Mathesz" mentioned in the Bavarian chapel records is Le Maistre, his appointment there represents "not one of the usual, unimportant changes of personnel, which was the order of the day at this institution, but a date of importance: the beginning of the invasion of Netherlandish musicians into the Bavarian court."[11] Considering the preference the court showed in attracting more and more Netherlanders during the following years, it is reasonable to assume they would have been concerned with obtaining, as their first Netherlandish member, a person of some musical stature from whom they could have expected a significant contribution. Le Maistre could easily have been

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[11]"nicht einen der üblichen, belanglosen Stellenwechsel, wie sie bei diesen Instituten an der Tagesordnung waren, sondern ein Datum von Bedeutung: den Beginn der Invasion niederländischer Musiker am bayerischen Hofe." Osthoff, Die Niederländer, 100.

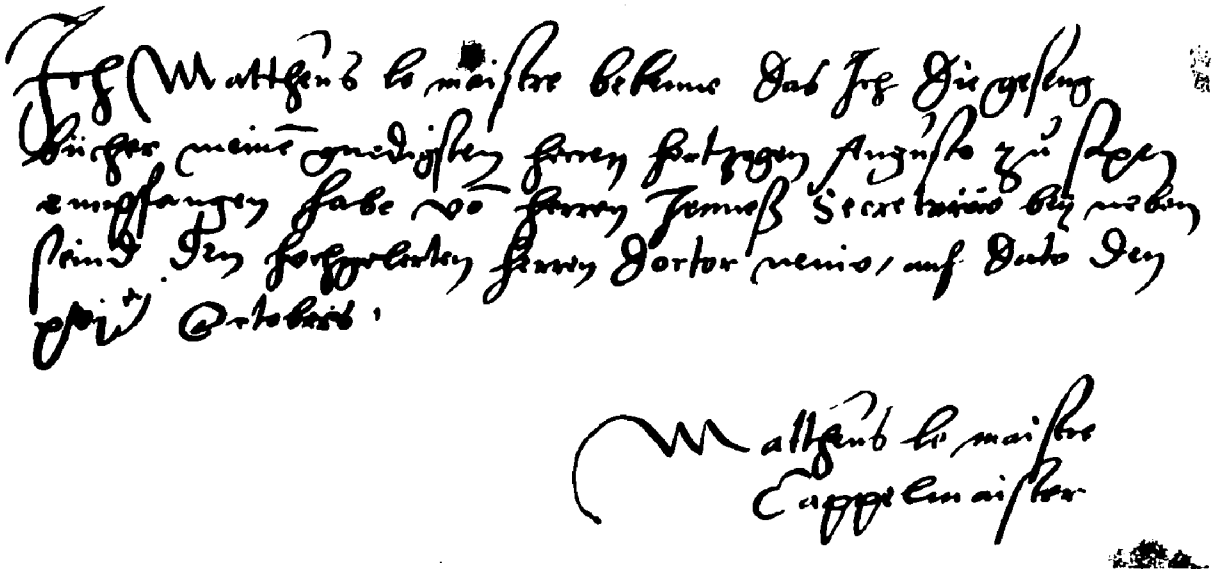
just such a person. The next listing of the Bavarian court chapel personnel dates from 1557, and the "Mathesz" concerned is not mentioned. He must, then, have left sometime between 1552 and 1557 which, if this was Le Maistre, does not conflict with his appointment in Dresden in 1554.

To the above-mentioned suppositions relative to Le Maistre's whereabouts and activity before 1554, there might be added certain general definitions of the official position he may have held based on the quantity and nature of the music he wrote during this period of his life. Well over half of his known musical production dates from before 1554, and includes eight Masses, several Magnificats, Antiphons, motets, twenty-four settings of the Mass Propers for the Christmas and Easter seasons, and another set for the Lenten season. Thus, he must have been at a place where a musical organization of some size and facility would have been available to perform this music, and the presence of settings of the Mass Propers would suggest a Roman Catholic Church. In addition, the nature of his position must have been such that he would have had the requisite time and opportunity to compose such a quantity of music, and, hopefully, would have drawn a salary commensurate with his labor.

His Appointment at the Dresden Court

Le Maistre's official tenure as the Kapellmeister at the Saxon Electoral Court Chapel in Dresden began sometime between Michaelmas (September 29) and October 16, 1554. Although Le Maistre's predecessor, Johann Walter, had made frequent requests to the elector for pension and permission to retire, neither was given him until Michaelmas 1554. The first evidence of Le Maistre's presence at the court is a receipt he

wrote, dated October 16, acknowledging his receipt of the musical archives of the chapel. Since this is the first extant document of unquestionable authenticity relative to Le Maistre, a facsimile is given below.[12]



Reckoning from the birth date suggested previously, he would have been somewhere between forty-five and fifty years old at the beginning of his appointment at the court. Since at his death in 1577 it is known that he was survived by his wife, he was probably already married at the time of his arrival in Dresden.

Because Johann Walter was given pension and permission to retire in September 1554, it can be assumed that Le Maistre began the discharge of his duties shortly thereafter, perhaps even before the date he gave receipt for the musical archives. His official appointment together

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[12] As given in Kade, Mattheus Le Maistre, facing p. viii.

with specific details regarding his duties and his salary were not given, however, until January 1, 1555, the date of Elector August's Cantoreiordnung.

The salary Le Maistre received from this position amounted to 240 Gulden annually. In addition to this regular salary, he was given recompense for any and all expenses incurred in caring for the two Netherlandish choir boys who lived with him.

> So they may know what we have ordered for payment and support for each one, first we want for our Kapellmeister, for expense money and salary twenty Gulden monthly from our treasury, thirty Groschen weekly for the two boys he brought with him from the Netherlands, in addition we will have paid to him each quarter from our treasury whatever he will pay out for essential maintenance of the same [boys].[13]

Finally, he received a court uniform annually and enjoyed free board when the elector held a court banquet.

The specific duties of the Kapellmeister have already been discussed in detail, and it can be assumed that Le Maistre carried out his obligations with some degree of competence. At least there are no records of charges of neglect of duty or misbehavior against him.

Beyond the duties of training the choir boys, rehearsing the choir and directing their performances, Le Maistre wrote and published an impressively large corpus of music during his fourteen-year tenure at Dresden. In contrast to the works he wrote before 1554, extant only in manuscript, the music written at Dresden survives almost exclusively in

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[13]"Damit sie aber wissen mogen was wir Iren Jedem Zur besoldung unnd Underhaltung verordennt, Wollen wir Erstlich unnsern Capellnmeyster monatlich Zwanntzig gülden aus unnser Cammer Zu dienstgeld unnd besoldung, Dreyssig groschen wochentlich auf seine zwene Knaben, die Er mit aus Niederlannden bracht, doch wollen wir Ime darüber alle Quartal, was Er zu notturfftiger underhaltung derselben." 1555 KO, 242.

printed form. As principal works, this later group includes one Latin Mass, a setting of the Catechism, two collections of sacred and secular polyphonic songs and one Magnificat. To this list may also be added a number of Latin motets published in collections of composite authorship and a few pieces that appeared in contemporary collections of keyboard tablatures.

His Pension and Retirement

As already mentioned, in December of 1565 Le Maistre petitioned to Elector August for pension and permission to be released from the obligations involved in the administration of the chapel.[14] This document, one of the longest extant from Le Maistre's own pen, deserves a scrutinizing perusal. After a characteristically rhetorical gesture of literary obeisance addressed to Elector August, Le Maistre describes his generally insalubrious condition. He relates, first of all, that he is severely disabled because of the gout. The symptoms of this disease are further compounded by the fact that at some previous time he incurred an injury resulting from an accidental fall in the church at Torgau. Thus, his ability to perform his requisite duties is severely curtailed.

The overall tenor of the letter conspicuously reveals the composer's concern over his lack of financial resources--resources of which, he says, he is in need to sustain himself, his wife and his children. Moreover, when he left his homeland and became an adherent to the new religion he was obliged to renounce any claims to his patrimony, an inheritance "that amounted to several hundred Gulden." On this account,

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[14]The complete German text may be found reprinted in Fürstenau, Monatshefte für Musikgeschichte, X (1878), 60-61.

he seems to feel entitled to some sort of compensation from the elector. Altogether, he produces a somewhat dismal picture of an old, sickly man, unable to work any longer, burdened with the care and support of a family, and in addition, being in a foreign country with no relatives or friends to whom he can turn for help. For these reasons he proceeds to ask

> that his electoral grace will graciously consider and regard my difficulties and concerns, and most graciously, out of congenial princely kindness, consider and provide for me with my present position [i.e., salary], together with the house in which I have been for some time.[15]

While he would like to have the duties involved in the administration of the chapel assumed by someone else, he would compensate for his pension however he may be able.

> In return I will pledge myself and agree, that I will compose whatever God the Lord demands for his church and afterwards what his electoral grace may cause [to be composed] for the ennoblement of his table, and moreover when I am alert and healthy, also help with the choir and do everything to the best of my abilities, that on that account pertains to and befits a faithful servant.[16]

He closes his petition by assuring the elector that in return for the consideration he may show to his servant in this matter, "God the Almighty will reward his electoral grace with abundant blessings a hundredfold."

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[15]"E. Churf. G. wolle solche meyne Beschwerunge und anliegen gnedigst beherzigen und bedenken, und mich aus angeborner Fürstlicher mildigkeit und gnaden, mit meyner itzigen Bestallung samt der Herberge, darinnen ich eine Zeitlang gewesen." Fürstenau, Monatshefte für Musikgeschichte, X, 61.

[16]"Dargegen ich mich wieder verpflichten und vorwilligen will, dass ich alle dasjenige, so zuforderst Gott dem Herrn in der kirchen und nachmals E. Churf. G. vor der tafel zu ehren gereichen mag, Componiren und sonsten, wan ich frisch und gesund bin, auch mit uf der chor warten and alles das thun will, was einem treuen Diener disfalls nach besten Vermegen eigenet und gebuhret." Fürstenau, Monatshefte für Musikgeschichte, X, 61.

Le Maistre dated his letter December 22, 1565, and just over a month later, Elector August officially responded to his requests in a document entitled Des Capellmeisters Mattheus le Maistre's Begnadigungs-Verschreibung uf die Zeit seines Lebens.[17] The elector apparently was convinced of Le Maistre's needs. This document prescribes that, for the duration of his life, Le Maistre was to be paid annually 195 Florins [equals Gulden], seven Groschen and five Pfennigs. In addition he was to be allowed to remain in his house until such time as a new Kapellmeister was appointed as his successor. While this document did grant him the desired pension, it did not release him from the duties connected with the office, either before or after the arrival of a new Kapellmeister.

> Therewith shall he be bound, notwithstanding if we were to acquire another Kapellmeister in his place, to remain obligated to our court for his whole life, and to employ such time with all possible diligence, therewith to maintain our court chapel in dignity and good condition, likewise in the choir, at our table and otherwise, when we shall have him to that effect ordered, to diligently coach and instruct the discantists in singing, to compose, diligently and to the best of his abilities, good and useful Masses, motets and songs.[18]

From this time until his de facto retirement two years later, a number of records from the court suggest that, because of his illness, he found

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[17]The complete German text may be found reprinted in Fürstenau, Monatshefte für Musikgeschichte, X (1878), 61-63.

[18]"Dagegen soll er schuldig sein, ungeachtet ob wir gleich einen andern Capelmeister an seiner stadt annehmen würden, uns die Zeit seines Lebens an unserm Hofe dinstpflichtig zu bleiben, und solche Zeit über seinen möglichen fleiss anzuwenden, damit unsere Hof-Cantorei in würden und guten wesen erhalten, dieselbe im Chor, vor unser tafel und sonsten, wo wir ime solches befehlen lassen werden, ordentlich und wol regirt, die Discantisten im singen mit fleiss underweiset und abgerichtet, gute und nutzliche Messen, Muteten und gesenge nach art und kunst der Musica seinem besten fleiss und vermögen nach componirt werden." Fürstenau, Monatshefte für Musikgeschichte, X, 62.

it difficult to attend to the maintenance of the chapel and the proper training of the choir boys. For this reason, he had assistance in the administration of the chapel during these two years previous to his retirement. Antonio Scandello is frequently mentioned in the records as the "zugeordnete Moderator" (vice-Kapellmeister) of the chapel before being officially appointed as Le Maistre's successor in the position of Kapellmeister as of February 12, 1568. Scandello's appointment thus antedates Le Maistre's definitive retirement on June 24 of the same year by approximately five months.[19]

After retirement, Le Maistre remained in Dresden and kept the title Kapellmeister until his death. His retention of the title may not necessarily have been prompted by either an honorary or traditional practice. It will be recalled that under the terms of the 1566 pension document, he was obligated to the court for the duration of his life and, even further, was expected to compose such music as he could. That Le Maistre fulfilled his obligation is evinced by the fact that during these last nine years of his life he published a not inconsequential quantity of music. This includes a collection of Latin motets for five voices, his previously-written Mass Propers and his swan song, a collection of twenty-four three-voice pieces published in the year of his death, 1577.

In addition to generally bad health, the last years of his life were plagued with acute financial problems. To supplement his pension which, per year, totaled about thirty-five Gulden less than his previous

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[19]Fürstenau, Monatshefte für Musikgeschichte, X (1878), 63.

annual salary, he appears to have sold a number of his compositions to the Zwickau and Mülhausen town councils.[20]

According to the Saxon state archives, Le Maistre was still alive on January 22, 1577. He must have died shortly thereafter, since in April of that year he is again mentioned, this time as deceased. The records also show that Le Maistre's widow twice collected the full amount of his annual pension, from whence it can be deduced that she survived her husband by about two years.

The exact number of children Le Maistre begat is unknown. In his petition for pension in 1565 he makes reference to "myself, my wife and children" although there is direct evidence of only one son. This son, Valerian by name, in his youth was a choir boy in the Dresden chapel and, after his mutation, was sent to the Landesschule at Schul-Pforta with the customary electoral support.[21]

LIST OF WORKS

The following list of Le Maistre's works is divided into two sections: printed and manuscript. In both sections the extant works are given first, followed by those now apparently lost. The list of printed works is arranged chronologically, while that of the manuscript works is a random sequence.

Each entry in the lists of printed works indicates the title, imprint and format of the source, followed by references to standard bibliographies in which further information regarding the location of

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[20]Lothar Hoffmann-Erbrecht, "Le Maistre, Mattheus," Die Musik in Geschichte und Gegenwart, VIII, col. 600-601.

[21]Fürstenau, Monatshefte für Musikgeschichte, X (1878), 63.

the source may be found. For these references the following abbreviations are used:

1) Becker = Becker, Carl Ferdinand. Tonwerke des XVI. und XVII. Jahrhunderts. Leipzig: Ernst Fleischer, 1855.

2) KA = Deutsches Musikgeschichtliches Archiv Kassel. Katalog der Filmsammlung. Kassel: Bärenreiter-Verlag, 1955.

3) Kade = Kade, L. Otto. Mattheus Le Maistre. Mainz: B. Schott's Söhnen, 1862 (List of works on pp. 113-116).

4) Maier = Maier, Jul. Jos. Die Musikalischen Handschriften der K. Hof- und Staatsbibliothek in Muenchen. Muenchen: Palm'schen Hofbuchhandlung, 1897.

5) MGG = Hoffmann-Erbrecht, Lothar. "Le Maistre, Mattheus." Die Musik in Geschichte und Gegenwart. VIII (List of works on cols. 601-602).

6) QL = Eitner, Robert. Biographisch-Bibliographisches Quellen-Lexikon der Musik und Musikgelehrten. Leipzig: Breitkopf und Härtel, 1902. VIII (List of works on pp. 126-127).

7) RISM = Répertoire International des Sources Musicales. Recueils imprimés XVI^{e}-XVII^{e} Siècles. München-Duisburg: G. Henle Verlag, 1960.

8) Vollhardt = Vollhardt, Reinhard. Bibliographie der Musik-Werke in der Ratsschulbibliothek zu Zwickau. Leipzig: Breitkopf und Härtel, 1896.

9) Walther = Walther, Johann Gottfried. Musikalisches Lexikon. Leipzig: Wolffgang Deer, 1732.

In collections of composite authorship, the numbers and titles of pieces by Le Maistre are listed individually. Where no such individual listings are given, the contents of the entire collection are by Le Maistre.

Each entry in the list of manuscript works gives the location and name of the library in which the source is found, and its signature. This information is followed by a description of the format and bibliographic references.

Printed Works

Extant

I. Tomus quartus Psalmorum selectorum, quatuor et plurium vocum. Nürnberg: J. Montanus & U. Neuber, 1554.
Four part books. References: RISM, 1554^{11}; KA, 1/316; MGG; Kade.
No. 12. "Adjuva me Domine" (5-voice motet)

II. Catechesis numeris musicis inclusa. Nürnberg: J. Montanus & U. Neuber, 1559.
(Incomplete) One part book only. References: QL; MGG.

Reissued, 1563.
(Complete) Three part books. References: QL; MGG; Kade.

III. Thesaurus musicus continens selectissimas octo, septem, sex, quinque et quatuor vocum Harmonias. Volume I. Nürnberg: J. Montanus & U. Neuber, 1564.
Eight part books. References: RISM, 1564^{1}; KA, 1/715; MGG; Kade.
No. 43. "Dixit Dominus Deus" (8-voice motet)

IV. Thesaurus musicus. Volume V. Nürnberg: J. Montanus & U. Neuber, 1564.
Four part books. References: RISM, 1564^{5}; KA, 1/719; MGG; Kade.
No. 37. "Estote prudentes sicut serpentes" (4-voice motet)

V. Geistliche und weltliche teutsche Geseng. Wittenberg: Johann Schwertel, 1566.
Five part books. References: QL; KA, 1/610; MGG; Kade.

VI. Epithalamia, in honorem ornatissimi viri, eruditione, virtute, ac pietate praestantis, D. Nicolai Leopardi. Nürnberg: T. Gerlach, 1568.
Five part books. References: RISM, 1568^{21}; KA, 1/723; MGG; Kade.
No. 2. "Quod sit sponsa Dei donum" (5-voice motet)

VII. Praestantissimorum artificum selectissimae Missae. Wittenberg: J. Schwertel, 1568.
Five part books. References: RISM, 1568^{1}; KA, 1/1926; MGG; Kade.
No. 7. Missa Ich weis mir ein fest gebawets Haus (5-voice)

VIII. Liber primus sacrarum cantionum. Dresden: Gimel Bergen, 1570.
Five part books. References: Vollhardt, no. 586; KA, 1/611; QL; MGG; Kade.

IX. Orgel oder Instrument Tablatur . . . in druck vorfertiget durch Eliam Nicolaum sonst Ammerbach. Leipzig: J. Berwalds Erben, 1571.
One volume. References: RISM, 1571[17]; KA, 1/1384.
Nos. 5 & 6. "Allmechtiger gütiger Gott" (2 inst. intabulations)

X. Schöne und auserlesene Deudsche und Lateinische Geistliche Gesenge. Dresden: Gimel Bergen. In verlegung des Authoris, 1577.
Three part books. References: Vollhardt, no. 587; KA, 1/1036; MGG; QL; Kade.

XI. Tablaturbuch auff Orgeln und Instrument . . . vorfertiget durch Johannem Rühling. Leipzig: J. Beyer, 1583.
One volume. References: RISM, 1583[24]; KA, 1/193.
No. 95. "Tristis est anima mea" (inst. intabulation)

Lost

XII. In honorem conjugii . . . Joachimi Struppi . . . Carmina. Wittenberg: Rhaus Erben, 1557.
Reference: MGG.
"Semper honorabile sit conjugium" (5-voice motet)

XIII. Magnificat octo tonorum. Dresden, 1557.
References: Walther, p. 396; Becker, col. 80; Kade; MGG.

XIV. Officium de Nativitate & Ascensione Christi. Dresden, 1574.
References: Walther, p. 396; Becker, col. 107; Kade; MGG.

Manuscript Works

Extant

Munich. Bayerische Staatsbibliothek.

XV. Mus. Ms. 28.
Choirbook. References: Maier, no. 66; KA, 2/865; QL; MGG; Kade.
Dierum quadragesimalium liber primus. Autho: Math. 14 Maistre.[22]

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[22]These settings of the Propers for the season from Ash Wednesday

XVI. Mus. Ms. 42.
Choirbook. References: Maier, no. 15; QL; MGG; Kade.
No. 2. Missa in Feriis (4-voice)
No. 4. Missa II toni (5-voice)
No. 7. Missa Praeter rerum seriem (6-voice)

XVII. Mus. Ms. 43.
Choirbook. References: Maier, no. 93; MGG; Kade.
No. 12. Vers. "Dispersit dedit pauperibus" (5-voice)
No. 13. Vers. "De profundis clamavi" (5-voice)
No. 15. Vers. "Peccavimus cum patribus" (5-voice)
No. 16. Vers. "Omnia judicia tua" (4-voice)

Graz. Universitätsbibliothek.

XVIII. Ms. 13.
Choirbook.
No. 1. Missa regnum mundi (4-voice)

Regensburg. Bischöfliche Bibliothek.

XIX. Ms. C96.
Choirbook. Reference. KA, 1/1258.
Missa Toutes Les Nuitz (4-voice)

Dresden. Sächsische Landesbibliothek.

XX. Depositum Pirna. Mus Pi Cod V.[23]
Choirbook. References: Kade; MGG.
No. 1. Missa Ich weis mir ein fest gebawets Haus (5-voice)
No. 12. "Erstanden ist der heilige Christ" (4-voice motet)

XXI. Mus. Ms. 1/D/6.
(Incomplete) One part book.
No. 76. "Ecce triumphator" (4-voice motet)

Zwickau. Ratsschulbibliothek.

XXII. Mus. Ms. 59,4 (1).
(Incomplete) One part book. References: Vollhardt, no. 588; QL; MGG.
Missa Wo der Herr nicht bauet das Haus

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to Lataere Sunday do not correspond to the now lost print, Officium de Nativitate & Ascensione Christi (XIV above).

[23]Because of its damaged condition, it has not been possible to secure microfilm copies of either of the two items by Le Maistre preserved in this source.

XXIII. Mus. Ms. 100,4.
(Incomplete) One part book. References: Vollhardt, No. 35; MGG.
No. 36. Bassus (untexted) of one composition.

Ansbach. Regierungsbibliothek.[24]

XXIV. Chorbuch VI. g. 18 v. 1566.
Choirbook. Reference: MGG.
"Motet"

Lost

Zwickau. Ratsschulbibliothek.

XXV. Mus. Ms. 59,4 (2).
Six part books. References: Vollhardt, no. 588; QL; MGG; Kade.
Miss super Doulce Memoire (6-voice)

XXVI. Mus. Ms. ?.
Six part books. Reference: Kade.[25]
Magnificant 4 vocum sexti toni

Index

The following is an index, arranged alphabetically, of the text incipits of the individual pieces contained in the extant items given in the preceding list of works, exclusive of the Mass compositions.[26] The text incipit of each piece is followed by a reference to the particular source (or sources) in which it may be found (Roman numeral) and the

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[24]Any attempts to further identify the title of this motet or obtain a copy of it have been unsuccessful.

[25]The Zwickau library reports no knowledge of the existence of this source. The first four sections of the work, however, are printed in Kade, Mattheus Le Maistre, Anhang, No. 22, pp. 63-70.

[26]Seven of Le Maistre's Mass compositions consist of musical settings of all five of the principal sections of the Ordinary: Kyrie, Gloria, Credo, Sanctus and Agnus Dei. The remaining Missa in feriis consists of only three of these principal sections: Kyrie, Sanctus and Agnus Dei.

number, if known, of the piece in that source (Arabic number). Original spelling has been retained throughout; and titles and/or captions different from the first line of text are given in parentheses. Initial articles of text incipits are ignored in the alphabetical sequence.

Ab occultis meis munda me (Grad.) 4 v. XV,20
Acceptabis sacrificum justitiae (Comm.) 4 v. XV,2
Ach Gott du liebster Vater mein 4 v. V,57
Ach Gott erhalt uns bey deinem wort 4 v. V,67
Ach Gott von Himel sihe darein 3 v. X,14
Ach Gott von Himel sihe darein 4 v. V,52
Ach hertzigs A. thu mein gedencken 4 v. V,77
Ach unser Himlischer Vater (Benedictio mensae) 4 v. V,38
Ad Dominum cum tribularer clamavi (Psalm 119) 3 v. X,23
Ad Dominum cum tribularer clamavi (Grad.) 4 v. XV,16
Adjutor meus et liberator meus esto (Grad.) 4 v. XV,12
Adjuva me Domine (Psalm 118) 5 v. I,12; VIII,9
Allein zu dir Herr Jhesu Christ 5 v. V,21
Aller augen warten auff dich Herr (Das Benedicite) 3 v. . . . X,1
Allmechtiger gütiger Gott (Benedictio mensae) 4 v. V,32,33
Allmechtiger gütiger Gott (inst. intabulation) IX,5,6
All mein hoffnung im glauben ist 4 v. V,55
An dich hab ich ergeben mich 4 v. V,74
Angelis suis Deus mandavit de te (Grad.) 4 v. XV,5
An Wasserflüssen Babylon 4 v. V,51
Audivit Dominus, et misertus est mihi (Intr.) 4 v. XV,3
Auguste Dux amplissimae 5 v. VIII,1
Aus tieffer noth, O trewer Gott 3 v. X,20
Aus tieffer not schrey ich zu dir (De profundis clamavi ad te Domine) 4 v. V,43,44

bassus (untexted) of one composition XXIII,36
Beati omnes qui timent Dominum (Psalm 126) 5 v. VIII,3
Beim külen Wein der Brüder mein 4 v. V,79
Bis frölich, vertraw Gott wol 4 v. V,54
Bistu der Hensel schürze 4 v. V,86
Bonum est confiteri Domino (Grad.) 4 v. XV,17
Brich nicht an mir mein zuversicht 4 v. V,71

Christe der du bist tag und liecht (Christe qui lux es & dies) 4 v. V,45
Christe der du bist tag und liecht 7 v. V,23
Christ ist erstanden 4 v. V,41
Christ ist erstanden 5 v. V,12
Christ lag in todesbanden (Von der Aufferstehung Christi) 3 v. X,13
Christ lag in todesbanden (De resurrectione Christi) 5 v. . . V,10
Christum wir sollen loben schon (Hymnus. A solis ortu) 6 v. . V,2
Christum wir sollen loben schon 5 v. V,3

Christ unser Herr zum Jordan kam 6 v. V,17
Clamavit ad me, & ego cum exudiam (Psalm XC) 3 v. X,21
Confessio et pulchritudo (Intr.) 4 v. XV,9
Confitemini Domino quoniam bonus (Gratiarum actio) 3 v. . . . II,7
Credo in unum Deum (Symbolum Apostolorum) 3 v. II,2
Cum invocarem, exaudisti me (Comm.) 4 v. XV,7
Custodi me, Domine (Grad.) 4 v. XV,9

Da glück und unglück streiten thet 4 v. V,88
Dancket dem Herren, denn er ist Freundlich (Das Gratias) 3 v. X,2
Decem precepta Dei. Ego sum Dominus (Decem praecepta Dei) 3 v. II,1
De necessitatibus meis (Intr.) 4 v. XV,10
De profundis clamavi ad te (Vers.) 5 v. XVII,13
Deus in adjutorium meum intende (Intr.) 4 v. XV,15
Deus stetit in Synagoga Deorum 5 v. VIII,13
Deus, vitam meam (Grad.) 4 v. XV,19
Dirigatur oratio mea (Grad.) 4 v. XV,7
Dispersit dedit pauperibus (Vers.) 5 v. XVII,12
Dis sind die heiligen zehn Gebot 5 v. V,25
Dis sind die heiligen zehn gebot. Du solt nicht (Decalogus) 4 v. V,37
Dixit Dominus Deus: non est bonum 8 v. III,43
Domine Deus meus, in te speravi (Comm.) 4 v. XV,11
Domine Deus meus, in te speravi (Psalm 7) 5 v. VIII,11
Domine Deus, omnipotens pater (Precatio) 5 v. VIII,10
Domine, Dominus noster (Comm.) 4 v. XV,12
Domine ne in furore tuo (Psalm 6) 5 v. VIII,14
Domine quis habitabit in tabernaculo tuo? (Comm.) 4 v. . . . XV,20
Domine, refugium factus es nobis (Intr.) 4 v. XV,7
Dominus noster Jesum Christus, in ea nocte (De coena Domini) 3 v. II,5
Dum clamarem ad Dominum (Intr.) 4 v. XV,2
Durch Adams fall is gantz verderbt 4 v. V,46,47

Ecce triumphator 4 v. XXI,76
Ego autem cum justitia (Intr.) 4 v. XV,16
Ego autem in Domino sperabo (Intr.) 4 v. XV,21
Ego clamavi, quoniam exaudisti me (Intr.) 4 v. XV,20
Erbarm dich mein O Herre Gott 6 v. V,19
Erhalt uns Herr bey deinem Wort 3 v. X,15
Er rufft mich an, so will ich ihn erretten 3 v. X,18
Erstanden ist der heilige Christ 4 v. XX,12
Erubescant, et conturbentur omnes (Comm.) 4 v. XV,10
Erzürn dich nicht du frommer Christ 5 v. V,28
Erzürn dich nicht du frommer Christ 4 v. V,62
Es ist heut ein frölicher tag 4 v. V,66
Es spricht der unweisen mund wol 5 v. V,24
Esto mihi in Deum protectorem (Intr.) 4 v. XV,4
Estote prudentes sicut serpentes 4 v. IV,37
Es wolt uns Gott genedig sein 4 v. V,49

Euntes docete omnes gentes (De Baptismo) 3 v. II,4
Exsurge, Domine, non praevalet homo (Grad.) 4 v. XV,18

Fac mecum, Domine, signum in bonum (Intr.) 4 v. XV,23
Ein feste Burg ist unser Gott 3 v. X,6
Ein feste Burg ist unser Gott 5 v. V,26
Frue, spät, tag und nacht 4 v. V,48
Der Fuchs darff glück 4 v. V,83,84
Die furcht des Herren gleube mir 4 v. V,68

Gaudens gaudebo in Domino 5 v. VIII,6
Gelobet seistu Jhesu Christ 3 v. X,11
Gelobet seistu Jhesu Christ (Ein Lobgesang von der geburt Christi) 5 v. V,4
Gelobet seistu Jhesu Christ 6 v. V,5
Gib unserm Fürsten und aller Oberkeit 3 v. X,17
Gott der Vater won uns bey 5 v. V,16
Gott sey gelobet und gebenedeyet 3 v. X,9
Gratia sit Christo, qui redidit Inclyte Princips 5 v. . . . VIII,15
Gros freud mich zwingt zu singen 4 v. V,80

Habs lang bedacht, bey tag und nacht 4 v. V,64
Haec est peccatique tui (Christus pendens in cruce) 5 v. . . VIII,4
Hart halt ich noch zu dieser zeit 4 v. V,87
Herre, deinem Knecht, schaff jtzundt recht (Der 26. Psalm) 3 v. X,4
Herre Gott Himlischer Vater, gesegne uns 3 v. X,1
Herren dienst und legele Wein 4 v. V,75
Herr Gott du bist unser zuflucht für und für 5 and 6 v. . . . V,27
Herr Gott lehr mich das ende mein 4 v. V,60
Herr Gott nu sey gepreyset (Gratiarum actio) 4 v. V,34,35
Der Herr ist mein Hirte 4 v. V,70
Herr Jhesu Christe Gottes Son 4 v. V,59
Herr Jhesu Christ war Mensch und Gott 4 v. V,61
Herr kere dich doch wider zu uns 4 v. V,69
Hertzedle frucht, mit ehr und zucht 4 v. V,73
Hilff Herr, mein Gott in dieser not 5 v. V,30
Hor menschen kind, hör Gottes wort 4 v. V,58

Ich danck dir Himlischer Vater (Gratiarum actio) 4 v. V,39
Ich danck dir lieber Herre 4 v. V,50
In Deo laudabo verbum (Intr.) 4 v. XV,19
In Deo speravit cor meum (Grad.) 4 v. XV,23
Intellige clamorem meum (Comm.) 4 v. XV,8
Intret oratio mea (Intr.) 4 v. XV,11
Invocavit me, et ego exaudiam (Intr.) 5 v. XV,5

Jacta cogitatum tuum in Domino (Grad.) 4 v. XV,2
Jesu benigne, respice meos labores 5 v. VIII,12
Jhesus Christus unser Heilandt 4 v. V,40

Jhesus Christus unser Heilandt 5 v. V,11
Justus Dominus (Comm.) 4 v. XV,14

Kein Bulerey ficht mich mehr an 4 v. V,76
Kein lieb on leid mag mir nicht widerfahren 4 v. V,81
Kein lieb on leid mag mir nicht widerfahren 5 v. V,89
Ein Kindelein so löbelich 3 v. X,10
Ein Kindelein so löbelich 4 v. V,63
Kom Gott schöpffer heiliger Geist (Veni creator Spiritus) 5 v. V,13
Kom Heiliger Geist, Herre Gott 3 v. X,7
Kom Heiliger Geist, Herre Gott (Veni sancte Spiritus) 5 v. . V,14

Las gehen wie es gehet 4 v. V,65
Lex Domini irreprehensibilis (Intr.) 4 v. XV,17

Manducaverunt, et saturati sunt nimis (Comm.) 4 v. XV,4
Mensch wiltu leben seliglich 5 v. V,18
Miserere mei Deus (Grad.) 4 v. XV,1
Miserere mei, Domine, quoniam infirmus sum (Grad.) 4 v. . . XV,21
Misereris omnium, Domine (Intr.) 4 v. XV,1
Mit fried und freud ich fahr dahin (Canticum Simeonis) 5 v.. V,8,9
Montes commovebuntur (Esaiae 54) 5 v. VIII,2
Motet XXIV

Narrabo omnia mirabilia tua (Comm.) 4 v. XV,13
Ne derelinquas me, Domine (Intr.) 4 v. XV,14
Nemo te condemnavit (Comm.) 4 v. XV,24
Non decet ante sues (Matth. 15. cap.) 5 v. VIII,5
Notas mihi fecisti (Comm.) 4 v. XV,21
Nu bitten wir den heiligen Geist 3 v. X,8
Nu bitten wir den heiligen Geist 4 v. V,42
Nu bitten wir den heiligen Geist 5 v. V,15
Nu frewt euch lieben Christen gmein 6 v. V,22
Nu kom der Heiden Heilandt (Hymnus. Veni redemptor genitum) 5 v. V,1
Nu last uns Gott den Herren (Ein ander Dancksagung) 4 v. . . X,3

Ob ich schon arm und elend bin (Quodlibet) 7 v. V,92
Oculi mei semper ad Dominum (Intr.) 5 v. XV,18
Oculi omnium in te sperant (Benedictio mensae) 3 v. II,6
Oculi omnium in te sperant (Grad.) 4 v. XV,22
O Herr nim von mir, wz mich wendet von dir 3 v. X,12
Omnia judicia tua justa sunt (Vers.) 4 v. XVII,16
Oportet te, fili, gaudere (Comm.) 4 v. XV,17

Panis, quem ego dedero (Comm.) 4 v. XV,9
Passer invenit sibi domum (Comm.) 4 v. XV,18
Pater Noster qui es in coelis (Oratio Dominica) 4 v. II,3
Peccavimus cum patribus nostris (Vers.) 5 v. XVII,15
Propitius esto, Domine (Grad.) 4 v. XV,15
Protector noster aspice (Grad.) 4 v. XV,6

Qui biberit aquam (Comm.) 4 v. XV,23
Qui manducat meam carnem (Comm.) 4 v. XV,15
Qui meditabitur in lege Domini (Comm.) 4 v. XV,1
Quis dabit ex Sion salutari Israel? (Comm.) 4 v. XV,19
Quod sit sponsa Dei donum 5 v. VI,2

Recht inniglich ich mir erwehlt 4 v. V,72
Redime me, Domine (Intr.) 4 v. XV,12
Reminiscere miserationum tuarum (Intr.) 4 v. XV,8

Salvum fac populum tuum (Grad.) 4 v. XV,14
Salvum fac servum tuum (Grad.) 4 v. XV,10
Salvus populi ego sum (Intr.) 4 v. XV,22
Scapulis suis obumbrabit tibi Dominus (Comm.) 4 v. XV,5
Schem dich du tropff, du hasts im kopff 4 v. V,82
Semper honorabile sit conjugium (Carmen nuptiale) 5 v. . . . VIII,7
Servite Domino cum timore (Comm.) 4 v. XV,3
Si ambulem in medio umbrae mortis (Grad.) 4 v. XV,24
Sicut oculi servorum in manibus (Intr.) 4 v. XV,6
Si mundus hic demonibus 3 v. X,24

Tibi dixit cor meum (Intr.) 4 v. XV,13
Tribulationes cordis mei (Grad.) 4 v. XV,8
Tristis est anima mea (inst. intabulation) 4 v. XI,95
Tu Domine, servabis nos (Comm.) 4 v. XV,16
Tu es Deus qui facis mirabilia salus (Grad.) 4 v. XV,4
Tu mandasti, mandata tua (Comm.) 4 v. XV,22
Turbabor sed non perturbabor (Dictum S. Augustini) 3 v. . . . X,22

Unam petii a Domino (Grad.) 4 v. XV,3

Vater unser, der du bist im Himel 3 v. X,1
Vater unser, der du bist im Himel 4 v. V,36
Vater unser im Himelreich 3 v. X,5
Vater unser im Himelreich 5 v. V,20
Venite ir lieben Geselln 5 v. V,90
Verba mea auribus percipe (Intr.) 4 v. XV,24
Verley uns frieden gnediglich 3 v. X,16
Vesperiam venit, nobiscum Christe maneto 5 v. VIII,8
Viel Schweger viel spies 4 v. V,78
Vier wort offt haben mich verführt 4 v. V,85
Voce mea ad Dominum clamavi (Comm.) 4 v. XV,6
Von Himel hoch da kom ich her 5 v. V,6
Von Himel kam der Engel schar 5 v. V,7

Die Warheit ist gen Himel geflogen 3 v. X,19
Die Welt tregt einen stoltzen mut 5 v. V,29
Wer leidt gedult, und hat kein schuld (Quodlibet) 7 v. . . . V,91
Wir dancken dir, Herre Gott 3 v. X,2
Wir gleuben all an einen Gott 4 v. V,53

Zu Gott mein trost allein ich stell 4 v. V,56

Modern Editions

The first known reprint in a modern edition of any of Le Maistre's music was that of the motet, "Estote prudentes." It is found in Volume VIII (Number 13) of Francis Commer's Collectio operum Musicorum, which appeared c. 1850. Since then, still other of Le Maistre's pieces have been reprinted in various other more recent collections.[27] Unfortunately, not all of these editions reflect current editorial practices in regard to clefs and reduction of the original mensural notation. The appendix of examples given in Otto Kade's monograph on the composer is particularly valuable because it preserves four sections from a Magnificat whose original source now appears to be lost. The most recent modern edition of music by Le Maistre is that of his Missa regnum mundi (four-voice). The edition was done by Gernot Gruber and appeared in 1965 as Volume XIV of Musik Alter Meister.[28] This edition conforms generally to current standards of scholarship and editorial practice.

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[27] A list of most of these may be found in Gustave Reese, Music in the Renaissance (rev. ed.; New York: W. W. Norton, 1959), p. 682, n. 38.

[28] Series edited by Hellmut Federhofer (Graz: Akademische Druck- und Verlagsanstalt).

CHAPTER III

COMPOSITIONS FOR THREE VOICES

Introduction

Le Maistre's Catechesis, published in 1559, and his collection of songs entitled Schöne und auserlesene Deudsche und Lateinische geistliche Gesenge, published in 1577, are related by a number of common features. Each is dedicated to one of Elector August's sons, and the pieces in them are, with only two exceptions, scored for a three-voice ensemble. The nature of this ensemble is defined even more specifically in that it lacks a real bass voice: both collections are scored throughout for various combinations of discant, alto and tenor voices. The three voices in the Catechesis, from top to bottom, are labeled Primus Discantus, Secundus Discantus and Pars Infirma, while those of the 1577 Gesenge, also from top to bottom, are Suprema Vox, Media Vox and Infirma Vox. But the actual ranges of each of the three different voices in both collections are identical: c'-g" (Primus Discantus and Suprema Vox), f-d" (Secundus Discantus and Media Vox) and c-g' (Pars Infirma and Infirma Vox). The total gamut of any one of the voices is not, however, exploited in any single piece. Generally, each of the voices of a specific composition shows a tessitura of about an octave, with a total range not often exceeding a major tenth. Further, the usual tessituras of each voice fall into two groups of two one-octave segments each, the

first, or high group lying a perfect fourth or fifth above the second, or low group. Schematically, this may be summarized as follows:

Suprema Vox:	c'-c" or d'-d"	f'-f" or g'-g"
Media Vox:	f f' or g -g'	c'-c" or d -d"
Infirma Vox:	c -c' or d -d'	f -f' or g -g'

The tessitura that obtains in any one of the voices of a given piece is dictated by the mode. For example, the Suprema Vox of a piece in the modes on G or D may show the g'-g" (high), c'-c" or d'-d" (low) tessitura, while in a piece in the mode of F it may have either the f'-f" (high) or c'-c" (low) tessitura.

Finally, the texts of the last two sections of the Catechesis appear, translated into German and in a different musical setting, as the first two pieces in the 1577 collection.

The Catechesis

In order to view Le Maistre's Catechesis in its proper perspective, it will be helpful to first review the history of the source of its text, Luther's Kleine Katechesimus. Of all the works of didactic intent that came from the Reformer's pen, none appears to have been prepared with more forethought and greater care than his Small Catechism. He had concerned himself with the idea of a catechism for young persons from about the year 1522. Six years later he began to preach a series of catechetical sermons and published a number of posters and pamphlets whose contents were distilled from these sermons. This material, in turn, formed the basis of the first edition of the Small Catechism,

published in May, 1529. Between then and September, 1531, the Small Catechism saw three more German editions, each revised by Luther himself, and two editions in Latin, one of which was prepared at Luther's request.[1]

The purpose of the Small Catechism was to present the principal doctrinal canons of the Evangelical church in unequivocal terms to children, lay persons and less informed provincial preachers. The core of its contents consists of the Decalog, Creed and Lord's Prayer as in the traditional medieval catechetical texts. To this Luther added sections on the sacrament of Baptism and the Lord's Supper, prayers for morning, evening and mealtime, a section on confession and a "Haustafel etlicher Strüche" ("Table of Duties") for the various orders of the Christian community. Because of the concision, clarity and simplicity of its literary style, this work of Luther has enjoyed a popularity rivaled only by the Bible itself. By the time of Luther's death in 1546, the little tract had seen no fewer than seventy-seven editions in German, Latin, Greek, Danish, French and Dutch.[2] Editions since then have been supernumary. In 1580 it was included in the Book of Concord, thus achieving the status of an official confessional book of the Lutheran Church.[3]

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[1]Gustav K. Wiencke, "Catechisms, Luther's," Encyclopedia of the Lutheran Church, I, 375-77.

[2]Josef Benzing, Lutherbibliographie (Baden-Baden: Verlag Librarie Heitz GMBH, 1966), XVI, 303-11.

[3]Wiencke, Encyclopedia of the Lutheran Church, I, 378.

The Text of Le Maistre's Catechesis

For his musical Catechesis, Le Maistre selected the following seven sections from a Latin version of Luther's Small Catechism:

I. The Ten Commandments or Decalog (Ex. 20:2-17; Deut. 5:6-21) in Le Maistre's work bears the title "Decem praecepta Dei." The text of the canons themselves is preceded by a short introductory statement, "Decem praecepta Dei."

II. The Apostle's Creed, bearing the Latin title, "Symbolum Apostolorum." The text of this creed is, in Luther's Small Catechism, divided into three articles, each beginning as follows:
   A. "Credo in Deum Patrem omnipotentem"
   B. "Et in Jesum Christum filium eius unicum"
   C. "Credo in Spiritum Sanctum"

III. The Lord's Prayer or "Pater noster" (Luke 6:9-13), entitled "Oratio Dominica" [sic!] in Le Maistre's Catechism. His setting begins with the usual introductory phrase, "Pater noster qui es in coelis," although the prayer as given in Luther's Small Catechism includes only seven petitions, beginning with "Sanctificetur nomen tuum."

IV. "De Baptismo," consisting of two New Testament verses (Matt. 28:19 and Luke 16:16).

V. "De Coena Domini," (Holy Communion) which Luther referred to as the Sacrament of the Altar, is a setting of Christ's Words of Institution as related by Paul in I Cor. 11:23-25.

The texts of sections VI and VII of Le Maistre's Catechesis--the two table prayers included in Luther's Small Catechism ("Benedictio mensae" and "Gratiarum actio")--are modeled after the traditional prayers designed for the same purpose given in the Brevarium Romanum.[4] The Breviary, in fact, gives two sets of mealtime prayers: one set for before and after the noon-time meal (ante prandium and post prandium), and a different set for before and after the evening meal (ante coenam and in fine coenae). For his two catechetical prayers, Luther adopted

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[4]See Brevarium Romanum (Tournai: Desclée et Soc., 1893), I (Pars Hiemalis), 208-209.

the form and much of the content of the ante and post prandium prayers. In the Breviary both of the noontime prayer sequences have as their central point the "Pater noster" (spoken secreto except for the last two petitions), flanked on either side by various Psalms, Psalm verses, Gloria Patri, Kyrie and Responses. In both cases Luther retained the "Pater noster" in its central position, but pruned away everything except two short prayers, one preceding and one following the "Pater noster." Thus, Luther's two catechetical table prayers are constructed as follows:

VI. "Benedictio mensae"
- A. "Oculi omnium in te sperant, Domine" exactly as in the prayer ante prandium (Ps. 145:15-16).[5]
- B. "Pater noster"
- C. "Domine Deus, Pater celestes." A somewhat reworked version of the versicle given in the Breviary beginning "Benedic Domini nos."

VII. "Gratiarum actio"
- A. "Confitemini Domino, quonium bonus" (Ps. 105:1 and Ps. 146:9-11).[6]
- B. "Pater noster"
- C. "Gratias agimus tibi Domini Deus Pater." A reworking of the versicle "Agimus tibi gratias omnipotens Deus" in the post prandium prayer.

In both prayers Le Maistre set to music only the first and last parts, omitting the "Pater noster." As previously remarked, the rubrics in the Breviary stipulate that the "Pater noster" is to be spoken

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[5]This particular selection from Ps. 145 has still a further traditional liturgical function as the text for the Gradual of the Mass of Corpus Christi. See Liber Usualis (Tournai: Desclée & Soc., 1962), p. 944.

[6]This text does not appear anywhere in the Breviary table prayers. In the traditional Roman Rite it has liturgical functions as the Tract in the Mass for the second Sunday in Lent and as the Versicle after the Epistle in the Mass of the Paschal Vigil. See Liber Usualis pp. 574, 771ii.

secreto. In his Small Catechism Luther simply states that the "Pater noster" is to come between the two other prayers, giving no indication whether it is to be spoken aloud or secreto. It is impossible, therefore, to decide whether Le Maistre intended the two parts of his settings of the prayers to be performed without a break (thus eliminating the "Pater noster" from the sequences altogether), whether a few moments of silence should be observed between the two given prayers (allowing time for individuals to speak the "Pater noster" secreto) or whether the "Pater noster" should actually be interpolated, either spoken or sung aloud.

Neither has it been possible to discover exactly which one of the many editions of Luther's Small Catechism Le Maistre used as his immediate source. His text does not correspond in all its details to either of the two first Latin editions published in 1529.[7] The order of the seven sections of his setting, however, does follow that of Luther's Small Catechism exactly.

The Music

Considering the autonomous character and purely didactic intent of Luther's Small Catechism, it is necessary to ask why something of this nature was set to music at all. It will be seen that it was just this didactic intention that instigated its musical setting. For it should be recalled that for about two decades after the mid-century the Saxon court was the scene of a relatively fierce battle of wits between those theologians who represented orthodox Lutheranism and those who

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[7]See Martin Luther, Werke (Weimar: Hermann Böhlaus, 1910), XXX, Part 1, 283-339.

came to be known as crypto-Calvinists. These latter were, in the main, pupils or disciples of Melanchthon. Their interpretations of Lutheran doctrine tended toward what the orthodox interpreters considered Calvinistic views. In the Preface to his Catechesis Le Maistre includes the following statement:

> Praise and glory to God, Father of our Lord Jesus Christ, who under your father, my most gracious lord, is still preserving the true and uncorrupted doctrine of the Law and of the Gospel in Meissen against all insults and sloth of the devil and those who have abandoned our faith. [Italics indicate Greek in original.][8] [Tr. by Prof. G. M. Seligson.]

The presentation of these particular words in Greek, a less generally known language than Latin, may be a linguistic pun on the word "crypto": a thinly-disguised reference to the crypto-Calvinists. With "heretics" such as these stalking the field, it was the duty of anyone entrusted with the education and training of young folk to make sure that they were taught "true and uncorrupted doctrine." Therefore, Le Maistre continues his Preface as follows:

> I offer here a catechism fitting for the age of your highness [Alexander, Elector August's five-year old son], that is to say, written in a succinct true form and order. . . . M. Nicolaus Selneccer[9] has first brought me, through his encouragement, to

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[8]"Deo patri Domini nostri Iesu Christi sit laus & gloria, qui sub patre tuo Domino meo clementissimo veram, et incorruptam doctrinā legis et Evangelij in Misnia adhuc conservat contra omnes insultus, & fucos diabolorum, & hominum τῶν ἀπηλγηκότων.

[9]Selneccer (1528-1592) held the position of assistant court preacher at the Dresden court between 1558 and 1564. He was one of Melanchthon's followers, and was dismissed from his position at the court in 1564 because of his theological views. From then until his death he held positions on the faculties of the Universities of Jena and Leipzig, and in 1574 became the pastor at the Thomaskirche in Leipzig. He published, in addition to a large number of theological essays, a bilingual (Latin and Greek) version of Luther's Small Catechism that saw four editions between 1575 and 1583 (see Luther, Werke, XXX, Part 1,

> this catechism, . . . for the purpose, to be sure, that the boys in our musical choir should use a form of this kind.[10] [Tr. by Prof. G. M. Seligson.]

The differentiation made in the above quotations between a catechism "in a succinct true form and order" and in "a form of this kind" (that is, Luther's, considered orthodox) and any other catechetical books, pamphlets or teaching the crypto-Calvinists may have produced is obvious. Thus, the question posed above, why Luther's Small Catechism was set to music, may be answered with a statement to this effect: both Selneccer and Le Maistre thought a musical setting of Luther's work would aid in teaching the young people the religious matter it contained. A truer realization of Luther's belief in the efficacy of music as a pedagogical aid is hardly imaginable! Le Maistre himself makes special effort to inform the reader of his Preface that

> I was not putting out something written with special arte, . . . but for the sake of piety which, as I have said, is near to the heart of your highness.[11] [Tr. by Prof. G. M. Seligson.]

720-22). He was, furthermore, the author of many hymn texts as well as their melodies, and in 1587 published a collection of his hymns entitled Christliche Psalmen, Lieder, und Kirchengesenge. Other musical works of his include his collection of Sechs schöner newer gaistlicher tröstlicher Gesänge uber die Sechs Hauptstuck Christlicher Leere, Catechismus genandt (1587). During his tenure at the Saxon court it appears that the relationship between himself and Le Maistre was pleasant and cordial. Le Maistre contributed some melodies to his 1587 hymn collection and set at least one other of the theologian's texts (No. II of the 1577 Gesenge). Walter E. Buszin, "Selnecker, Nikolaus," Encyclopedia of the Lutheran Church, III, 2155-56.

[10] "offero hic κατήχησιν, Celsitudinis tuae aetati conveniencem, hoc est, forma & serie succincta & vera scriptam." "Ad hanc primum . . . cohortando adegit M. Nicolaus Selneccerus, ut scilicet pueri in choro nostro musico tali propemodum forma uterentur."

[11] "non quod quiddam arte peculiari scriptum proferrem, . . . sed pietatis causa, quae tuae, ut dixi, Celsitudini cordi est."

He then closes his Preface in the hope that any judge or critic of his work will bear in mind the reason for and intention of his work.

It is questionable whether the music of Le Maistre's Catechesis ever had any sort of public performance. More likely, the music was taught to the choir boys during their musical training sessions for no other reason than that singing and rehearsing it made it easier for them to learn and remember the text. The only pieces in the work that may have had a more specific place for performance within the boys' daily routine are the table prayers. However, the vision of fourteen hungry pre-adolescent boys politely and quietly standing around a food-laden table singing the "Benedictio mensae," in three-part canon no less, is idyllic beyond credence.

Any discussion of Le Maistre's music must, of necessity, take into consideration the rather specific purpose for which it was written and the circumstances under which it would have been sung. It can be assumed that the music was written in such a fashion or style that would permit a clear enunciation of the text but would not exceed the limits of the boys' technical abilities.

In general terms the seven sections of the Catechesis fall into two different classifications of musical style. In the first five sections all the voices generally move homorhythmically, and each note carries only a single syllable of text. The style of the last two sections is, on the other hand, polyphonic throughout, the result of canonic technique employed in two of the three voices, and the text is often underlaid melismatically. Similarly, the first five pieces include only incidental instances of the repetition of phrases of text,

while in the two canonic pieces single phrases or words of text are repeated many times.

The first section, a setting of the Decalogue, begins with the introductory statement, "Decem praecepta Dei," chanted in unison by all three voices. The chant formula (describing a d'-g' tetrachord) sets the mode of the piece on G. The Ten Commandments follow in order, each set as a separate unit with the end of each marked with a fermata. The final cadence of each of the ten units is taken on the final of the mode (G) except for those of the seventh and eighth, which are on C. The musical phrases are defined by and correspond to the textual phrases, each one punctuated with a cadence.

There are a few departures from the prevailing homorhythmic motion. In most cases these departures generally precede the cadences and amount to very little more than embellishments of the cadential suspension figure characteristic of music of this period (for example, final cadences of the second, third and fourth commandments). The cadence of the tenth commandment, the final cadence of the piece, is the most elaborate of all. Beginning about eight measures before the final chord, the two upper voices show conspicuously more rhythmic vitality and independence than before, and even some fragmentary imitation. The few other instances of departure from the predominant chordal style are in the nature of scalewise passages of semiminims that fill in larger intervals described by two notes of longer value.

The ranges of the two upper voices are equal (c'-e"), and cross frequently. The Pars Infirma throughout moves within the g-g' octave. Linearly the two upper voices move scalewise or by the smaller intervals.

The Pars Infirma functions as a sort of bass: its linear motion is characterized by frequent disjunct intervals (fourth and fifth), and it almost always has the root tone of each separate chord. The character of the Pars Infirma strongly accents the prevailing vertical texture of the music.

There appears to be little overt attempt on the part of the composer to relate the sections of the Decalog through the repetition of musical phrases or motives. Only one instance needs to be cited: the first five notes of the Pars Infirma in the second phrase of the first commandment are the same as those in the first phrase of the same voice of the second commandment. The rhythmic and harmonic context of these repeated notes is different enough, however, to obviate the supposition that the composer was conscientiously making an attempt at musical unification.

The setting of the "Symbolum Apostolorum," Number II of the Catechesis, is divided into two parts, the secunda pars beginning with the third article of the Creed, "Credo in spiritum sanctum." Le Maistre has, however, marked the end of the first short article (ending "coeli et terrae") with a strong cadence and a fermata so that the music is, in fact, in three parts corresponding to Luther's division of the text into three articles.

The non-liturgical function of this music is confirmed by the fact that the text incipit, "Credo in unum Deum," is set in harmony for all three voices. Were it intended for performance in a liturgical context, the rubrics of regular liturgical practice would require the

choir to begin singing the text "Patrem omnipotentem" only after the priest's solo intonation of the incipit.

The mode of the music is transposed Ionian--F with a signature of one flat--and the principal cadences are taken on F or C. As in the Decalog, the two upper voices have exactly the same range (c'-d"), with the remaining voice (Pars Infirma) a perfect fifth lower (f-g').

Here, as in the Decalog, musical phrases are defined by the textual phrases, each one ending with a cadence. Similar too is the syllabic text underlay, the infrequent occurrence of roulades, and the vivified rhythmic activity immediately preceding a few of the cadence points. Near the end of the piece the predominantly vertical texture of the music gives way to polyphony. This occurs first on the words "sanctorum communionem" and then again on those of the last phrase, "et vitam aeternam." At the second of these points the three voices begin their phrases with the same motive but at slightly different times, thereby creating a real point of imitation. The final cadence on F is taken at the end of this imitative point, followed by a short plagal extension to which the word "Amen" is set.

There is a single instance of textual repetition in this setting of the Creed. The words involved are "Jesum Christum" in the first phrase of the second article. In the light of evangelical theological doctrine, the emphasis placed on these particular words through their repetition is not surprising.

Number III of the Catechesis, a setting of the "Pater noster," differs from the other pieces in the work in two respects: it is scored for four voices and it is based on a cantus prius factus. This is the

traditional Gregorian chant for the "Pater noster," itself derived from the first Gregorian psalm tone. As such, it is characterized by a very limited range (only once moving out of the gamut f'-b-flat'), conjunct linear motion and fluid rhythmic activity. In this setting Le Maistre has given the chant, unembellished, to the Primus Discantus. Each of the eight sections of the prayer (the introductory phrase plus the seven petitions) is set as an individual unit of music, the end of each being marked with a fermata.

The Alto and Tenor voices are written respectively above and below the cantus firmus (Primus Discantus), while the Pars Infirma moves in a range below all three of the upper voices. Up to the "Amen," all four voices move homorhythmically; only a single instance of independent rhythmic motion in any one of the four voices can be cited. At the end of the last petition the Alto announces a distinctive motive that is successively imitated by the other three voices. This imitative point to which the "Amen" is set expends itself in a plagal cadence on G that concludes the piece.

Each tone of the cantus firmus is harmonized as either the root, third or fifth of a diatonic chord. In general, the partwriting is characterized by chords in root position and voiced in close position, with the root of each chord the doubled note. The progression from chord to chord is achieved with minimal linear motion in the three upper voices. The Pars Infirma moves mainly by larger intervals from the root tone of one chord to that of the next.[12]

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[12]Some of the technical terms used here find more usual application in analytic descriptions of vertical sonorities within a functional

One particular harmonic progression in this piece does, however, deserve closer examination. The third petition of the prayer cadences on a triad on G (measure 18), made major by a natural in the source. The first chord of the next petition is a b-flat major triad with its root tone (b-flat) doubled at the octave in the Alto. Therefore, the b-natural in the preceding chord is followed immediately by a b-flat. The resultant descending chromatic line (c-natural, b-natural, b-flat) in the Alto at this point is conspicuously at variance with the pervading diatonic nature of the rest of the harmonies and linear motion.

Numbers IV and V, "De baptismo" and "De coena Domini," are both set for three voices. Both are couched in the transposed Ionian mode (with one flat in the signature) and the two upper voices are of equal range (c'-d") with the Pars Infirma a perfect fourth lower (f-g'). Both sections are through-composed, both show basically chordal style, and together they present nothing of a technical nature that has not already been commented upon in the context of the first three sections of the Catechesis. It is apparent that this is, indeed, boys' music and was, as Le Maistre himself said in the Preface, not written with special "arte." This statement may be taken to include all of the first five pieces of the work--at least in the sense that there are only incidental examples of polyphonic texture and imitative points, and virtually none of the more sophisticated technical devices that might be found in music by other composers of Le Maistre's generation.

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harmonic context. Their use here is in no way intended to suggest that the chords have particular functional relationships, but simply to describe the spacing of individual vertical sonorities.

In contrast to these first five pieces of the work, the last two, both table prayers, exploit one of the most sophisticated of all compositional techniques, that of canon (transcriptions found in the volume of examples). The Secundus Discantus of both prayer settings is canonically derived from the Primus Discantus, in the first at the unison, and in the second a perfect fifth below. As previously noted, the text of each prayer consists of two parts, one preceding and one following the "Pater noster." Correspondingly, Le Maistre has divided the music of each prayer into two parts, so that altogether there are four canons, two at the unison for the "Benedictio mensae" and two at the perfect fifth below for the "Gratiarum actio."

The disposition of the three voices in the "Benedictio mensae" is the same as in the first five pieces of the work: the ranges of the upper two voices are equal (c'-d") while the Pars Infirma lies a perfect fifth below (f-g'). In the "Gratiarum actio" the pattern is just the opposite. Here the Primus Discantus sings in the f'-g" range while both of the others, the Secundus Discantus (resolutio) and the Pars Infirma, sing in a range a perfect fifth beneath it (b-blat-d").

The music of both prayers is, in general, set in the transposed Ionian mode, and each piece bears a signature of one flat. The first part of the "Benedictio mensae," however, begins in D (the Pars Infirma begins on d' followed by entries of the two upper canonic voices on a'). The first phrase cadences solidly on D (measure 5), followed by several more cadences on both A and D (through measure 15). F is not established as a point of reference until near the middle of the section (measure 20). Once established, however, it is maintained through to

the end of the secunda pars. In the "Gratiarum actio" F as the tonal point of reference is established immediately at the beginning (the three voices enter successively on c', c" and f') and maintained throughout.

The position of the resolutio (Secundus Discantus) a perfect fifth below the dux (Primus Discantus) invokes some rather interesting harmonic activity near the ends of both parts of the "Gratiarum actio." The last note of the third to the last phrase of the dux in both parts is f" (7 measures from the end of Part I and 8 measures from the end of Part II), and when these phrases appear in the comes a few measures later, they end a perfect fifth lower (the interval of the canon) on b-flat'. In each instance the music takes a cadence on the b-flat', and thence proceeds to develop a four-measure coda that centers around B-flat and cadences on F, the final of the mode of the piece. The effect of these little codas is analogous to that of the plagal extensions characteristic of music of this period. The principal difference being that a plagal extension usually comes only after the final of the mode has been defined by a cadence.

As previously noted, the texts of the first parts of both table prayers have particular places in the order of the Roman liturgy. They both have, therefore, traditional Gregorian melodies to which they were normally sung. Le Maistre must certainly have been aware of this fact, although in his setting of the first of these texts, "Oculi omnium," he appears to have disregarded it. He set this text to music that bears no resemblance to that of the Gregorian melody associated with its liturgical function as a Gradual. His music for the text of the "Gratiarum

actio," beginning "Confitemi Domino, on the other hand, has certain characteristics in common with the chant to which this text is sung as the Alleluia Verse of the Mass of the Paschal Vigil (cf. Liber Usualis, 776ii). The resemblance between Le Maistre's music and its probable source is most apparent at the very beginning. The first three notes of the first phrase of Le Maistre's melody are the same as those of the chant (transposed a perfect fourth higher) and there is a further similarity between the two on the word "misericordia." In general terms, however, the similarity between the two melodies is neither conspicuous nor consistent enough to suggest that Le Maistre regarded the chant as a cantus firmus. More likely, he was simply familiar with the tune, and motives from it crept into what is essentially original music. Furthermore, the text of the catechetical prayer is considerably longer than that of the Verse, so that, beginning with the line, "qui dat escam omni carni" (measure 23), it is highly improbable that the music for the remainder of this section is related to a cantus prius factus of any sort. The music for the other three parts of the prayers likewise appears to be newly composed, and there is no thematic similarity among the four separate sections.

Throughout the four canons the dux sings each line of text to a different phrase of melody that is echoed by the comes at the prescribed interval and temporal distance. The phrases that constitute the Pars Infirma are frequently very similar to those of the canonic voices. These phrases of the non-canonic voice are temporally disposed in relation to the canonic ones so that for each phrase of text their obtains in the musical texture a three-voice point of imitation. Thus the

technical design of each of the four sections is more in the nature of a three-voice motet, two voices of which are incidentally in canon, than it is of a two-voice canon accompanied by a third non-canonic voice. The temporal distances between the canonic entries of all four sections are long enough (seven, six, five and eight semibreves, respectively) to permit the Pars Infirma to enter between the dux and comes. This pattern is not slavishly adhered to, however, and a number of instances of the Pars Infirma preceding or following the entries of both canonic voices may be cited.

The dependent nature of the melodic material of the Pars Infirma together with its integration into the canonic fabric of the upper two voices rather successfully disguises the presence of canon altogether. In these four sections Le Maistre appears to have regarded the technical device of canon more as a method of composition than as an end in itself. His prime concern seems to have been to set these prayers in imitative polyphonic style throughout, and selected canon from the several possible means of achieving the desired result. The listener is, in fact, somewhat confounded from the very beginning of the "Benedictio mensae." This prayer begins with the Primus Discantus in canon with the Pars Infirma at the fourth below and the temporal distance of one semibreve. Four measures later, the Secundus Discantus (the resolutio of the Primus Discantus) enters simultaneously with the second phrase of the Primus Discantus, while the Pars Infirma continues with the head motive of the second phrase of the Primus Discantus a perfect fourth below its original pitch. At this point it is relatively difficult to determine

audibly whether or not all the voices are in canon, and the intervallic and temporal relationships between them.

Viewing the seven parts of the Catechesis as a whole, it is obvious that the first five parts and the two table prayers constitute a stylistic dichotomy. The chordal style and syllabic text underlay of the first five parts is in sharp contrast to the complex polyphonic texture, melismatic text underlay and frequent repetitions of phrases and individual words in the prayers, a condition that would preclude a clear enunciation of their texts.

Music like that to which the prayers are set would hardly seem to fulfill the requirements imposed by the didactic purpose defined in the Preface. By way of explanation, it must be noted that they do not have the elevated doctrinal status that texts such as the "Credo" or "De coena Domini," for example, have. These prayer texts may properly be classed as doctrinally adiaphorous, and were used or not according to the wishes of individual persons in particular situations. As such, they are more in the nature of an appendix to the main body of the Catechesis, and the style of their musical setting was governed by norms quite different from those that applied to the first five sections.

Le Maistre's Catechesis appears to have enjoyed a more or less popular recognition. While none of his published works or collections was ever honored with a second edition, the Catechesis at least saw two separate printings. Demand for copies of the work, first published in 1559, must have been great enough to warrant a second printing four years later, 1563.[13]

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[13]See the list of works in Chapter II for complete bibliographical references to both printings.

The 1577 Gesenge

Almost two decades separate the publication of Le Maistre's Catechesis and his Schöne und auserlesene Deudsche und Lateinische Gesenge in 1577, the year of his death. Le Maistre had been officially retired from the position and active duties as court Kapellmeister in 1568, although he did retain the title Kapellmeister and continued living in Dresden (see the title page of the 1577 Gesenge). It will be recalled that the terms of his pension, granted to him by Elector August, required that, even though he no longer attended to the regular practical duties of Kapellmeister, he was "to compose, diligently and to the best of his abilities, good and useful Masses, motets and songs."[14] While the appearance of the 1577 Gesenge certainly fulfilled his obligation to the court, more personal reasons appear to have instigated the composition and publication of the collection. First, he dedicated it to Electoral Prince Christian, a gesture from which he could have reasonably expected a financial return. Secondly, in his Preface to the collection he states that

> in order that I might lessen in some measure the torture of my illness, I have composed these Tricinia, and in this way I have sung a new song to David's descendent, my Christ and Savior, the only Redeemer of our souls.[15] [Tr. by Prof. G. M. Seligson.]

Apart from this quotation and one or two relevant autobiographical statements already mentioned, the remainder of the Preface is devoted to a great deal of rhetorical praise to the Holy Trinity, the

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[14] See Chapter II.

[15] "& aegritudinis meae torturam aliquo modo minuerem, Tricinia haec composui, & sic Patrueli Davids, Christo meo, Salutari nostro, unico animarum nostrarum Redemptori novum canticum cecini."

elector and his family, the current prosperous times, music, and Martin Luther, whom Le Maistre hails as "Lutherus Orpheus Germanicus laudatae memoriae." The Preface itself is followed by a lengthy Latin poem, "In Laudem Musices," by a certain Melchior Stubner from Gruppe.

Not withstanding the aforementioned similarities between the Catechesis and the 1577 three-voice Gesenge, a number of salient differences are also to be noted. First, the former work has a clearly didactic purpose while the latter is, in the main, music for music's sake, a deduction that may be supported with statements from the Prefaces of the two works. Second, the texts of the seven sections of the Catechesis are drawn from a single source and relate to a single purpose, while those of the 1577 collection are of dissimilar origin and themselves unrelated to an inclusive idea. Finally, the texts of all the various sections of the Catechesis are in Latin, while two languages are represented in the 1577 collection--German and Latin.

The title page of the 1577 Gesenge contains one unusual bit of information that deserves further comment. It is there stated that the music of this collection was composed by Le Maistre and "corrected and set in print by [Le Maistre] himself."[16] This statement is to be taken in its most literal meaning: Le Maistre himself set the type from which the pages of this edition were printed. He had the court printer, Gimel Bergen, deliver to him such letter and note type and other paraphernalia as he needed to set up the pages of his edition and was permitted the use of these materials; but he was held personally responsible for their return in good condition.[17]

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[16]"auch von ihm selbst Corrigieret, und in Druck geordnet."

[17]Kade, Mattheus Le Maistre, pp. 84-85.

The printed editions of Le Maistre's works are, in general, of poor typographical quality. Mistakes of almost every description involving both the music and text are profuse enough to preclude anything but a conjectural transcription. It is not difficult, then, to understand Le Maistre's desire for personal involvement in even the smallest details of the edition of his 1577 Gesenge. For this reason it may be assumed that this edition represents the composer's wishes in matters such as the inclusion of accidentals and text underlay more accurately than does any other edition of his music. A discussion of some of the problems of text underlay in editions of his works will be found in the Introduction to the volume of musical examples.

The Texts

The texts of the twenty-four compositions in this collection may be placed in three categories: three German prayers, the texts of seventeen German chorales, and four Latin motets.[18]

I. German prayers

A. (I and II) German versions of the two catechetical prayer texts ("Das Benedicite" and "Das Gratias") that appeared as the last two sections of the Catechesis. In "Das Benedicite" Le Maistre included a setting of the "Vater unser" between the two sections. At the corresponding place in the after mealtime prayer all the parts have the rubric, "Vater unser etc. ut supra," so that the textual contents and sequences of both the prayers correspond exactly to that prescribed by Luther in the Small Catechism.

B. (III) "Ein ander Dancksagung." An after mealtime prayer text consisting of five short four-line verses, the first of which begins "Nun lasst uns Gott den Herren."

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[18]The parenthetical Roman numerals given in the following list refer to settings of these texts in Le Maistre's collection.

II. German chorale texts

A. Ten of the seventeen, or more than half, are by Luther: 1. (V) "Vater unser im Himmelreich"; 2. (VI) "Ein feste Burg; 3. (VII) "Komm Heiliger Geist"; 4. (VIII) "Nun bitten wir"; 5. (IX) "Gott sei gelobet"; 6. (XI) "Gelobet seist du"; 7. (XIII) "Christ lag in Todesbanden"; 8. (XIV) "Ach Gott, vom Himmel sieh darein"; 9. (XV) "Erhalt uns Herr bei deinem Wort"; 10. (XVI) "Verleih uns Frieden."

B. The sources of four of the remaining seven texts in this group are identified as follows: 1. (IV) "Herre deinem Knecht"--a poetic paraphrase of Ps. 26:1-2 by an unknown author; 2. (X) "Ein Kindelein so löbelich"--a pre-Reformation Christmas song; 3. (XVIII) "Er ruft mich an"-- Ps. 91:15-16 exactly as in the German Bible; 4. (XX) "Aus tiefer Not, O treuer Gott"--paraphrase of Ps. 130:1-2. This version of the Psalm, by an unknown author, is not to be confused with Luther's more generally known adaptation of the same Psalm that begins "Aus tiefer Not schrei ich zu dir."

C. The three remaining German texts have not been identified: 1. (XII) "O Herr, nimm von mir"; 2. (XVII) "Gib unserm Fürsten"; 3. (XIX) "Die Wahrheit ist 'gen Himmel geflogen."

III. The Latin texts of the last four songs in the collection may be identified as follows:

A. 1. (XXI) "Clamavit ad me"--Ps. 90:15-16. This is the Latin version of the text of Number XVIII (cf. above); 2. (XXII) "Turbabor sed non perturbabor" bears the title "Dictum S. Augustini"-- from which of his writings this particular text was excerpted has not been determined; 3. (XXIII) "Ad Dominum cum tribularer clamavi"--The first portion of this text is Ps. 119:1. The source of the second part, beginning "Cui sit gloria," has not been determined; 4. (XXIV) "Si mundus hic demonibus"--A translation into Latin, by an unknown author, of verse 3 of Luther's hymn, "Ein feste Burg" ("Und wenn die Welt voll Teufel wär").

The Music

Unlike the pieces in the earlier Catechesis, the 1577 Gesenge are all polyphonic, and many of these songs are based on pre-existent chorale tunes.

The music of the two catechetical prayers standing at the head of the collection is disposed in three sections, corresponding to the tripartite division of their texts. The midsection of each prayer is a setting of the "Vater unser" that features the same cantus firmus as did the one in the Catechesis. Here, however, the text is in German, the setting is for three voices and the musical texture is polyphonic throughout. The cantus firmus is disposed in the uppermost voice (the setting in the Catechesis has the cantus firmus between two other voices), and is given in relatively long note values, mostly semibreves and minims. Its presentation here admits of only incidental melodic embellishments, and a single instance of repetition, involving the last phrase of the chant, may also be noted. Beneath the cantus firmus the Media and Infirma Voces indulge in some rather more lively polyphony, with their material sometimes derived from that presented in the cantus firmus and sometimes not. Often the beginnings of the phrases in the lower two voices are similar enough to suggest imitation. At other times the two lower voices move homorhythmically, and often their lively declamation of the words contrasts sharply with the more staid movement of the cantus firmus above them. At the beginning of the last petition the Suprema Vox abandons the cantus firmus briefly to sing a descending figure that is subsequently imitated by the middle and lowest voices at the distances of one and two minims respectively, creating a three-voice stretto. Shortly thereafter, however, the Suprema Vox returns to its proper business of singing the last phrase of the cantus firmus and the "Amen," during which time the two lower voices proceed to the end with a lively Fortspinnung of the material that initiated the stretto. The

prayer setting ends with a plagal cadence on G, the final note of the cantus firmus.

Overall, the musical design of this setting of the "Vater unser" may be described as an example of an early species of the motet: a cantus firmus, disposed in long notes in one voice, is set into relief by relatively more florid lines in the other voices. The stylistic dichotomy that exists between this setting of the prayer and that included in the Catechesis is obvious. The chordal style and syllabic text underlay that obtains in the earlier Latin version undoubtedly fulfilled the didactic purpose for which it was intended. At the same time, however, this later German version shows the composer working in a stylistic idiom with which he appears to be more familiar and handles with notable facility.

In general terms, the music of the two sections that surround the "Vater unser" in both the "Benedicite" and the "Gratias" shows something of a mixture of the chordal style that predominates in the Catechesis, non-imitative polyphony, and full-fledged imitative polyphonic texture. The first section of the "Benedicite," for example, begins with all three voices moving homorhythmically and with the text underlaid syllabically. Shortly thereafter the two outer voices sing in canon at the octave and distance of a minim while the middle voice sings something thematically unrelated to the canonic parts. The music at the beginning of the second phrase of text is again chordal, but, after two measures, all three voices begin to show more independence until they disperse themselves in an imitative point on the next phrase of text, "und du thust deine Hand auf." The final phrase of the section begins

with an imitative point in which all three voices participate. Shortly thereafter, however, they all unite in a cadence, and the section closes with a two-measure coda.

The third prayer in the collection is set as a strophic song: all five verses of text are sung to the same music that features strict homophony. For this prayer Le Maistre has provided a fourth voice *si placet* which, if sung, is the highest-sounding voice throughout. Altogether, the effect of the music of this prayer borders on the pedestrian.

The core of the collection is comprised of seventeen three-voice polyphonic motets, all settings of German texts. Of these seventeen motets, eleven are based on chorale tunes known to antedate the publication of Le Maistre's collection. This group includes the ten motets whose texts were written by Luther, plus the motet "Ein Kindelein so löbelich" based on a medieval Christmas song. Whether the music of any or all of the six remaining German motets in this group is based upon a pre-existent source or is entirely original by Le Maistre is unknown.

The musical technique common to all seventeen pieces in this group is imitative counterpoint, whether they are derived from a *cantus prius factus* or not. The formal design of each of the pieces resembles that of another species of the classic motet, in which successive phrases of text are set to musical subjects treated imitatively by the various voices, resulting in a succession of points of imitation. In those pieces that are based upon a known chorale, the pre-existent material is dispersed in more or less equal measure among all the voices.

Common to all seventeen pieces too is the "lebendig-deklamativ" setting of the words.[19] This style of dispersing the words of a given line of text among the notes of a specific melodic phrase is characterized by syllabic text underlay and the coincidence of the textual and musical cadences. This sort of distribution is characteristic of monophonic evangelical chorales, and Le Maistre adopted it for all the pieces in the group under discussion, whether it was based upon a chorale source or not.

Those German motets that are based upon known chorales reflect the sectional divisions and repetition schemes that obtain in the original tunes. For example, both "Gott sey gelobet" (IX) and "Erhalt uns Herr" (XV) are in two parts, the former because the original chorale shows such a division, the latter because it is a setting of two verses of the chorale text. Many of these motets show the sectional pattern AAB, or AA'B (Barform) that obtains in the chorale melodies upon which they are based (as for example Numbers VI, XIV and others). Some of those not based on a known chorale tune are also cast in Barform (for example, IV), while others are through-composed (XVIII, XIX and XX). The bipartite sectional design also may be found in a number of its various possible manifestations (AA' or AB).

To illustrate with specific examples the general observations and remarks made above, three of the seventeen German motets will be considered and described in more detail.

Le Maistre's motet on Luther's famous Reformation hymn, "Ein feste Burg," is, like its monophonic source, cast in Barform

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[19] Osthoff, Die Niederländer und das deutsche Lied, p. 113.

(transcription found in the volume of examples). The third and fourth lines of text are sung to basically the same music as the first two, and these two resulting Stollen are followed by a contrasting Abgesang to which the remainder of the text is set.

Each of the first two phrases of the chorale is presented as a three-voice imitative point with cadences on G and C respectively, the fifth and the final degrees of the Ionian mode. Following this, the Infirma Vox sings the head motive of the first phrase of the choral in anticipation of the beginning of the second Stollen in measures 11-12. In the second Stollen Le Maistre has slightly varied the rhythm of a few notes (compare measures 2 and 3 with 13 and 14) and added a few melodic embellishments (measure 18) so that it is not a dogged repetition. Thereafter, the imitative points of the phrases of the Abgesang proceed regularly (beginning in measure 22), with the exception of its second phrase, "mit Ernst er's jetzt meint," which is presented twice in sucession, the second statement a slightly varied version of the first.

Although the design of this motet is basically defined by its successive imitative points, it also shows characteristics of the cantus-firmus species of the motet genre. The Suprema Vox never initiates a point, it never repeats a phrase (excepting the second phrase of the Abgesang as already noted) and its statements of the chorale phrases include only sparse melodic ornaments. The result is one complete, relatively unembellished statement of the entire chorale tune in the highest-sounding voice (Suprema Vox), each phrase of which is anticipated by fore-imitation in one or both of the lower voices.

One of the most attractive features of this motet is the lively rhythmic garb in which Le Maistre has clothed the old Protestant battle hymn. Syncopations abound in all the voices, and only rarely do all three voices sing the subject of a particular imitative point in exactly the same rhythm. One especially pleasing moment is the second phrase of the Abgesang. Here the rhythmic bustle in the two lower voices effectively sets into relief the steady motion of the cantus firmus in the Suprema Vox. A performance of this motet at a moderately sprightly tempo together with a healthy measure of evangelical gusto could be effective indeed!

The structure of Le Maistre's motet on another of Luther's hymns "Gott sey gelobet" (IX), represents a somewhat more expanded concept of the Barform (transcription found in the volume of examples). The source chorale is itself longer than most pieces of that genre, and Le Maistre has accommodated its dimension by casting his motet in two parts: the first containing the two Stollen and the second the Abgesang of the chorale. The internal design of the first part is bipartite (AA', the two Stollen) and that of the second (the Abgesang) through-composed. Both of the Stollen and the Abgesang end with the invocation, "Kyrieleyson," set to almost identical music in all three instances, which provides a thematic point of reference between the two parts.

The first Stollen of Part I begins as a regular imitative point, the voices entering in the order of highest to lowest on c", f' and c respectively, these notes being the dominant and final degrees of the Ionian mode transposed to F (the signature bears one flat). The beginning of the second imitative point of the first Stollen overlaps the end

of the first (measure 6), and the first Stollen concludes with the "Kyrieleyson" invocation mentioned above, cadencing on C. In the second Stollen, the material of the point itself is identical to that of the first. However, preliminary material in each of the lower voices creates the illusion of a changed order of voice entries. Part I of the motet ends with the "Kyrieleyson" spun out three measures longer than its first appearance.

All three voices begin singing the first phrase of the Abgesang simultaneously; the chorale melody is disposed in breves and semibreves in the uppermost voice, accompanied by more active melodic and rhythmic material in the two lower voices. The second phrase of the Abgesang begins with the Suprema and Infirma voices in canon at the perfect fifth below and the temporal distance of one semibreve. The canon is maintained strictly for only two measures, and from this point to the beginning of the "Kyrieleyson" refrain at the end, the two outer voices sing the chorale phrases imitatively in long note values while the Media Vox takes its own direction, sometimes with material derived from the chorale, sometimes not. The fourth phrase of the Abgesang cadences on F, the final of the transposed mode, followed by a restatement of the "Kyrieleyson" invocation, the last two measures of the Media Vox here being graced with roulades.

It is interesting to note that in this motet as well as in "Ein feste Burg," Le Maistre has taken special pains to make the music of the second Stollen different from the first, even if ever so slightly. In the case of "Ein feste Burg" the difference was a slight rhythmic variation, while in the motet just discussed it was the addition of prefatory

material at the beginning of the second Stollen. Of all the pieces in this collection in Barform, in only one, "Herre deinem Knecht" (IV), does the composer indicate the second Stollen with repeat marks and underlay the one unit of music with the texts of both Stollen.

While the sort of variation seen thus far is incidental to the overall designs of the motets, in "Erhalt uns Herr bey deinem Wort" (XV) the technique of variation assumes structural significance. This motet is in two parts, each a setting of a different verse of the same chorale text, with the music of each based on the same chorale tune. The music of the second part of the motet is so conspicuously different from that of the first, that the two parts form a pair of variations on a single cantus firmus.

Unlike the motets discussed above, Le Maistre appears not to have drawn upon any identifiable pre-existent melody for his setting of the biblical text, "Er rufft mich an" (XVIII) (transcription found in the volume of examples). Apart from its division into two verses, the structure of this selection from the Psalms does not correspond to any particular external form. As might be expected with a text of this nature, the musical setting is through-composed. A transcription of the original parts yields forty-five measures (two semibreves of the original notation being equal to one measure in the transcription), of which seventeen, or more than one-third, are taken up by a point of imitation on the first line of the text, "Er rufft mich an, so wil ich ihn erretten." The musical subject to which this phrase of text is set consists of two short motives. The first, which sets the first hemistich, is characterized by the descending interval of a perfect fifth, and the

second, which sets the remaining hemistich, consists principally of repeated notes of equal duration (minims). The subject, as defined above, is remarkable in two respects. First, its snappy motivic character is quite in contrast to the lyrical subjects derived from chorale phrases. Second, the syllabic setting of the text to the repeated tones of the second half of the subject is a good example of "lebendig-deklamativ" text setting.

The principal musical technique exploited in the first imitative point of "Er rufft mich an" is that of motivic development. The Tenor (Infirma Vox) initiates the piece with an announcement of the first half of the subject, this being imitated by the top voice one measure later. This motive is then repeated in both those voices in varied forms so that the second half of the subject is not heard until the beginning of measure 4. After this, the Media Vox enters with a statement of the subject (measure 6) exactly as it was given by the Suprema Vox five measures earlier. During this third statement of the subject the two outer voices sing either of the two motives at various pitch levels, in various orders and sometimes in varied forms. Beginning in measure 11, all three voices become involved in a lively motivic interplay that leads to a cadence taken on the final of the mode in measure 18. The setting of the second line of text, "Ich bin bey ihm in der noth," is as terse as the first was elaborate. It consumes less than two measures, all the parts move homorhythmically, and the text is underlaid syllabically. The phrase is repeated (measures 20-21) with the Suprema and Media voices interchanged, while the only change in the Infirma Vox is the displacement of a few of its notes at the octave below. Polyphonic texture is resumed at the

beginning of the third phrase of text (measure 21) and maintained until the end of the piece. The individual vocal lines are characterized by short motives, repeated frequently in the nature of development. The polyphony here is not always imitative (for example, measures 21-25); but when it is, the temporal distance of imitation is short, in most instances a semibreve or less (measures 26-28 and 36).

The relationship between the text and music of the first phrase has already been commented upon. In addition, there are a number of phrases and words whose accent patterns appear to have dictated the rhythmic patterns of their musical settings. The second line of text, for example, is set in the following rhythmic pattern:

Ich bin bey ihm in der noth



On only the third note is there a discrepancy between the verbal accent of the text and the agogic accent of the music. In the same manner, at every one of its appearances the word "settigen" (measures 33-36) has the rhythmic pattern  in the music. This sort of textual declamation is one of the most pleasing features of this particular motet. In general, similar instances of the same approach to text setting are encountered more frequently in those motets that appear not to be based upon pre-existent chorale tunes (for example, XIX).

The music of all four Latin motets at the end of the collection is almost certainly not related to any pre-existent source. Among these four pieces of this group, three are through-composed and in one section, whereas "Clamavit ad me" (XXI) is divided into a prima and a secunda pars. As noted before, the text of "Clamavit ad me" is the Latin (Vulgate)

version of that of the German motet, "Er rufft mich an" (XVIII). It consists of two verses of a Psalm, and while the German setting is in one section, the division of the Latin motet into two parts corresponds to the verse division of the text. The transcription is over twice the length of that of the German motet, and its comparatively larger dimension is due, in part at least, to the nature of the musical ideas themselves. The subject of the very first imitative point, for example, is an expansive, eloquent musical idea, despite its simplicity. It is characterized at its beginning by the intervals of the perfect fifth, fourth and octave, and concludes with scalar motion descending through the upper tetrachord of the mode. The imitation in this first point is at the unison and octave, and after all three voices have sung the subject in their turns there is an extension, based on material from the subject, that leads to a cadence on the final of the mode. Following this, the remaining phrases of text are set as a succession of imitative points, whose subjects become continuously more vital both melodically and rhythmically. The subject to which the last line of the first verse of text is set consists of little more than two very short but lively motives on the words "eripeam" and "conglorificabo," the latter of which features continuous motion is semiminims. Motives of this nature admit of considerable development, and Le Maistre has taken advantage of the fact, spinning out this particular imitative point to the inordinate length of twenty-two measures. This one imitative point is, therefore, one-half the length of the entire setting of the German version of the same text. The second part of the motet is comparatively short, owing

to the brevity of its text. It is, in both technical and aesthetic respects, anticlimactic to the first part.

Of the remaining three Latin motets not much need be said. In comparison to "Clamavit ad me" they are all constructed on a more modest scale. The only example of proportio tripla in the entire collection occurs in number XXIII, "Ad Dominum cum tribularer clamavi." The metric change from duple to triple meter coincides with the third line of text, "Cui sit gloria," after which there is a return to the original duple meter for the remainder of the motet.

The music of the last piece of the collection, a setting of a Latin translation of the third verse of Luther's "Ein feste Burg," bears not the slightest resemblance to the famous tune with which the German version of the text is traditionally associated.

CHAPTER IV

GEISTLICHE UND WELTLICHE TEUTSCHE GESENG

Introduction

In 1566, chronologically about midway between the publication dates of his Catechesis (1559) and Gesenge of 1577, Le Maistre's collection of polyphonic songs entitled Geistliche und weltliche teutsche Geseng was published in Wittenberg. The contents of this large collection, which contains a total of ninety-one pieces, may be outlined as follows:

I. thirty chorale motets for five or more voices
II. thirty-nine pieces on sacred texts for four voices[1]
III. twenty pieces on secular texts for four or more voices
IV. two seven-voice quodlibets on secular texts

The collection is dedicated to Elector August whom Le Maistre, in the Preface, hails as a "noble promoter, conoisseur and currently an extraordinary Maecenas [patron] of lovely music."[2] In the context of the theological climate then prevailing at the Saxon court, this

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[1]This group apparently was planned to contain a total of forty instead of only thirty-nine pieces. The numbering of the first thirty motets in the collection is quite correct, but the first piece of the second group is numbered XXXII, after which the serialization continues in order through XCII. To avoid confusion, all the pieces will be referred to by the numbers printed in the source, reckoned as though XXXI were actually present.

[2]"hohen Förderer, Liebhaber and jetziger Zeit sonderlichen Mecoenas der schönen musica."

statement has more significance than its rhetorical character would at first seem to imply. Again it must be recalled that during the second half of the sixteenth-century there was a heavy infiltration of crypto-Calvinists at the court. In diametric opposition to Luther's views and ideas about the relationship between theology and music, these Calvinistic "heretics" would tolerate music in the church only under severely limited circumstances. In this light, the quotation given above may be interpreted as a statement expressing the elector's position on the question of theological orthodoxy. Any prince who was indeed an "extraordinary Maecenas of lovely music" in the church could hardly be said to be a partisan of Calvinistic views on the matter.

The bulk of Le Maistre's Preface to the collection is devoted to a summary, expressed in very enthusiastic terms, of the principal theses of Luther's thoughts about music in the church.

> God has given nothing to man more pleasing, charming and artful than beautiful music, through which God's praise, honor and word and service [is] furthered and spread, and so much easier and more quickly brought into the heart, so they may glorify God the Lord with joyful voice and praise with uplifted spirit, to sing with pleasure of his miraculous works, grace and mercy, and so others will hear it and also come [to it].[3]

He then quotes several passages from the Scriptures, among them parts of Psalm 96 and Paul's Epistle to the Ephesians, as well as a number of ancient pagan authors in support of his contentions relative to the

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[3]"nichts Lieblicheres, holdseligeres und künstlicheres den Menschen von Gott gegeben ist, denn eben die schöne Musica, dadurch Gottes Lob, Ehr, Wort und Dienste gefördert und erweitert, Ja auch in die Hertzen desto ehe und leichter gebracht wird, das sie anheben Gott den HERRN mit freudiger stimme, und frölichem muth zu preisen, und mit lust von seinen Wunderwercken, Gnad und Barmhertzigkeit, zu singen, das es auch andere hören, und darzu kommen."

virtues of music in the church. All this leads to the impressive conclusion that

> beautiful music itself is a foretaste and reflection of the eternal, future unity and bliss that will come to us in eternal life. And for that reason those who scorn music or regard it as unimportant cannot call themselves human.
>
> For what kind of life would that be, in which there were no music to relate and proclaim God's name, praise, wonderous deeds and word? For this reason I have now, by the grace that God has shown to me, composed and published the parts of these sacred German songs, in the honor of God the Lord and the propogation of His word.[4]

The overall tone and spirit of this Preface is remarkably similar to those that Luther himself had written for a number of Protestant song books published during his own lifetime (Geistliche gesangk Buchleyn, Wittenberg, 1524, 1529, 1542; Babst'sche Gesangbuch, Leipzig, 1545). Le Maistre's tenacious allegiance to the authentic German Lutheran traditions in musical matters is all the more impressive in light of the facts that he was of Flemish birth and had been brought up in the faith of the Roman Catholic Church, spending over half of his productive life in her service.

Because of his intimate, and possibly exclusive association with the Roman Catholic Church before his move to Dresden, it may be supposed that Le Maistre had little, if any knowledge of the chorales and songs that were beginning to form the basis of an evangelical musical

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[4]"Und ist fürwar kein zweiffel, das eben die schöne liebliche Musica ist ein vorschmack und bild der ewigen, zukünfftigen freude und einigkeit, darzu wir im ewigen Leben kommen sollen. Und sind derwegen alle die jenigen, welche die Musicam verachten, oder gering achten, nicht werd, das sie Menschen heissen."

"Denn was ist auch sonst das Leben, wo man nicht hat eine schöne Musicam, welche Gottes Namen, Lob, Wunderwerck und Wort erkleret un anzeigt? Aus dieser ursach hab ich nu, nach der gnad Gottes, die er mir verliehen hat, diese Teutsche Geistliche Lieder, Gott dem HErren zu ehren, und zu seines Worts förderung, componirt und in seine stim gebracht."

repertoire. This supposition may be supported at least circumstantially with the fact that the music of the first work he published after his appointment in Dresden, the Catechesis, contains not one reference to an evangelical chorale. Unlike his predecessor, Johann Walter, who was instrumental in the very creation of the earliest evangelical music, Le Maistre probably had to depend upon printed song books as sources for his chorale cantus firmi. His reliance upon pre-existent printed sources is apparent in the 1566 Geseng. The cantus firmi of the first twenty-seven pieces of this collection all appear in Valentin Babst's Geystliche Lieder, published in Leipzig in 1545. The order of the first twenty pieces of Le Maistre's collection, with only a few exceptions, follows that of the first twenty chorales of Babst's publication. This order is based upon the classification of the songs according to the liturgical year. Further, the titles of a number of pieces in La Maistre's collection match verbatim those given in Babst's song book. From XXI through LXX of Le Maistre's work, however, there is no apparent attempt to categorize those songs that relate to specific liturgical seasons, and mixed with these are settings of prayers, scriptural texts, and texts expressing various other sacred sentiments.

The Texts of the Sacred Motets

Although the title of the collection quite correctly indicates that it contains both sacred and secular songs, there is no mention whatever of the latter in the Preface. This, as well as the fact that the secular pieces come at the end of the collection, separated from the sacred ones by two blank pages, would suggest that they were regarded as a sort of appendix. For these reasons, the sacred pieces may be

considered an autonomous group, and here will be regarded as such.

Altogether, the collection includes a total of sixty-nine different musical numbers on sacred texts. These pieces are representative of only fifty-seven different texts, twelve of which appear in two different musical settings. The fifty-seven texts may be grouped in three categories as follows:[5]

I. Choral texts by known authors

A. Twenty-three of this group are by Martin Luther: 1. (I) "Nun komm', der Heiden Heiland"; 2. (II) "Christum wir sollen loben schon"; 3. (IV) "Gelobet seist du"; 4. (VI) "Vom Himmel hoch"; 5. (VII) "Vom Himmel kam der Engel Schar"; 6. (VIII) "Mit Fried' und Freud' ich fahr' dahin"; 7. (X) "Christ lag in Todesbanden"; 8. (XI) "Jesus Christus unser Heiland"; 9. (XIII) "Komm Gott Schöpfer heiliger Geist"; 10. (XIV) "Komm Heiliger Geist"; 11. (XV) "Nun bitten wir"; 12. (XVI) "Gott der Vater wohn' uns bei"; 13. (XVII) "Christ unser Herr zum Jordan kam"; 14. (XVIII) "Mensch willst du leben seliglich"; 15. (XX) "Vater unser im Himmelreich"; 16. (XXII) "Nun freut euch lieben Christen g'mein"; 17. (XXIV) "Es spricht der Unweisen Mund wohl"; 18. (XXV) "Dies sind die heiligen zehn Gebot"; 19. (XXVI) "Ein feste Burg"; 20. (XLIII) "Aus tiefer Not schrei ich zu dir"; 21. (XLIX) "Es wollt uns Gott gnädig sein"; 22. (LII) "Ach Gott, vom Himmel sieh darein"; 23. (LIII) "Wir glauben all an einen Gott."

B. Three by Nicolaus Selneccer: 1. (XXX) "Hilf Herr, mein Gott"; 2. (XXXIV) "Herr Gott nun sei gepreiset"; 3. (LIX) "Herr Jesu Christe Gottes Sohn."

C. One each by the following:

1. Erhard Hegenwalt: (XIX) "Erbarm dich mein O Herre Gott"

2. Johann Schneesing: (XXI) "Allein zu dir Herr Jesu Christ"

3. Wolfgang Meusslin: (XXIII) "Christe, der du bist Tag und Licht"

4. L. Hetzer: (XXVIII) "Erzürn dich nicht du frommer Christ"

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[5]The parenthetical Roman numerals given in the following list refer to settings of these texts in Le Maistre's collection.

5. Lazarus Spengler: (XLVI) "Durch Adams Fall"
6. Wolfgang Dachstein: (LI) "An Wasserflüssen Babylon"
7. Paul Eber: (LXI) "Herr Jesu Christ, wahr' Mensch und Gott"
8. Michael Weisse: (LXVI) "Es ist heut' ein fröhlicher Tag"

II. Texts drawn verbatim from the Scriptures

A. (XXVII) "Herr Gott, du bist unser Zuflucht für und für"--Psalm 90

B. (XXXVI) "Vater unser, der du bist im Himmel"--German translation of the "Pater noster"

C. (XXXVII) "Die zehn Gebote"--German translation of the Decalogue

D. (LXX) "Der Herr ist mein Hirte"--Psalm 23.

III. Texts whose authorship remains unknown

A. 1. (XII) "Christ ist erstanden"; 2. (XXIX) "Die Welt trägt einen stolzen Mut"; 3. (XXXII) "Allmächtiger, gütiger Gott"; 4. (XXXVIII) "Ach unser Himmlischer Vater"; 5. (XXXIX) "Ich dank' dir, Himmlischer Vater"; 6. (XLVIII) "Früh', spät, Tag und Nacht"; 7. (L) "Ich dank' dir, lieber Herre"; 8. (LIV) "Bis fröhlich, vertrau Gott wohl"; 9. (LV) "All mein Hoffnung im Glauben ist"; 10. (LVI) "Zu Gott mein Trost allein ich stell'"; 11. (LVII) "Ach Gott, du liebster Vater mein"; 12. (LVIII) "Hör, Menschenkind, hör Gottes Wort"; 13. (LX) "Herr Gott lehr mich das Ende mein"; 14. (LXIII) "Ein Kindelein so löbelich"; 15. (LXIV) "Hab's lang bedacht, bei Tag und Nacht"; 16. (LXV) "Lass gehen wie es geh't"; 17. (LXVII) "Ach Gott, erhalt uns bei deinem Wort"; 18. (LXVIII) "Die Furcht des Herren, gläube mir"; 19. (LXIX) "Herr, kehre dich doch wider zu uns."

Considering the strictly traditional Lutheran attitude Le Maistre expressed in the Preface to this collection, it is not at all surprising to find that twenty-three, or slightly less than half of the sacred texts were written by Luther. This attitude finds still further corroboration in the other known authors, many of whom were evangelical

preachers or theologians, or were in some other way intimately associated with the Lutheran Reformation. Paul Eber, for example, was a pupil and follower of Melanchthon. He earned considerable repute as a professor of theology at the University of Wittenberg and in his service as a preacher at the castle church in Wittenberg. Nicolaus Selneccer and Johann Schneesing too were preachers, the former at the Saxon court in Dresden and at the Leipzig Thomaskirche, the latter at the city church in Freimar.

Relatively few of the Reformer's own texts are completely new poetic creations; his usual procedure was to prepare a poetic paraphrase of a particular excerpt from the Scriptures, and in his selection of sources, he often gave preference to the Psalms. These evangelical preacher-poets apparently adopted Luther's method of composing chorale texts, for Selneccer's "Hilff Herr, mein Gott, in dieser not" bears the title, "Pselmlein,"[6] while Dachstein's "An Wasserflüssen Babylon" is a poetic paraphrase of Psalm 137. Yet another example that may be cited is the anonymous text, "Die furcht des Herrn Gleube mir," clearly recognizable as a poetic version of Proverbs 9:10.

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[6]This title is not included in Le Maistre's collection, but is printed at the beginning of an earlier version of the piece given in Selneccer's Christliche Psalmen, Lieder und Kirchengesenge (Leipzig, 1587). Further, the group of songs in Selneccer's publication, of which this is one, bears the general title, "Tröstliche Lieder aus den Psalmen." It has not been determined specifically which Psalm was the source of the text in question.

The Music

Sacred Motets for Five or More Voices

The first thirty pieces of this collection are all scored for five or more voices. The disposition of each motet always includes the basic Discant-Alto-Tenor-Bass combination of voices, any of which may be found divided. Of the thirty pieces, twenty-one, or over two-thirds are scored for five voices. The Tenor is the divided voice in twelve (III, IV, VII, VIII, IX, X, XI, XVIII, XX, XXV, XXVI, and XXVIII), the Bass in four (VI, XIV, XXI, and XXX), the Discant in three (XVI, XXIV, and XXIX), and the Alto in two (I and XIII) of these five-voice pieces. Six-voice texture is found in seven of the pieces, showing various combinations of divided voices as follows: Discant and Tenor, II, IV, and V; Discant and Bass, XIX and XXII; Tenor and Bass, V; Alto and Tenor, XII. One piece, Number XXVII, shows an alternation of five- and six-voice texture. This lengthy motet is in three parts, the first scored for five voices with a divided Tenor. The second and third parts are for six voices, the Discant and Tenor being divided in both. Finally, seven-voice texture is represented by only one piece, Number XXIII. Here all the voices of the basic four-voice complement are divided except the Tenor, resulting in the following disposition: Discants I and II, Altos I and II, Tenor, Basses I and II.

The usual tessitura of any one of the voices is an octave, with the total range not often exceeding a major tenth or perfect eleventh. Further, the particular octave tessitura of any voice in a given piece may be either the octave defined by the authentic mode or that which falls a perfect fourth below the final (the plagal form). For example,

the Bass of a piece in the Ionian mode may show the tessitura c-c' or G-g, the Tenor c-c' or g-g', and so forth for the other voices.

The motets in this group fall into a number of technical classifications: the cantus-firmus type, the type that consists of a succession of imitative points, or a fusion of the two. Some examples of the cantus-firmus type feature the cantus prius factus in one voice throughout (usually the Tenor or Discant), while in others it is dispersed canonically among two or more voices. In most examples of the cantus-firmus type all the voices show a thematic relationship to the material of the cantus prius factus. There is, however, one splendid example (XXVII) in which the voices that carry the cantus firmus are set into bold relief by contrasting material in all the other voices.

A good, relatively uncomplicated example of cantus-firmus technique is the five-voice motet on Luther's Christmas chorale, "Von Himel hoch da kom ich her" (VI). The melody is given to the Alto, disposed mainly in semibreves, and its four phrases are separated by minim rests. Around this statement of the tune the remaining four voices weave a web of polyphony. Sometimes, as at the very beginning, the texture features imitative points on subjects derived from the cantus firmus; at other times the material of some of the voices bears a less obvious relationship to that of the cantus firmus and the imitation is less exact. The brevity of this motet (20 measures), the simplicity of its technique, and the unhurried pace of the polyphony all befit the character of the original cantus prius factus.

"Allein zu dir, Herr Jhesu Christ," like the motet, "Von Himel hoch," also features a cantus firmus disposed in one of the upper voices.

Here, however, the Discant has the most direct version of the tune. The four lower voices move homorhythmically to provide chordal support for each note of the cantus firmus. Little flurries of activity appear periodically in one or another of the lower voices to enliven the otherwise foursquare metric flow. There is a general pause after each phrase, and altogether this piece somewhat resembles the later structural and stylistic phenomenon known as the harmonized congregational hymn.

A considerably different sort of motet that also has the cantus firmus in the Discant is the five-voice alio modo of "Christum wir sollen loben schon" (III). Against the cantus firmus, given in long notes in the Discant, the Alto sings a counter melody that, in the main, moves homorhythmically with it. Below these two voices the trio of remaining voices (Tenors I and II, Bass) weaves its own more complex net of polyphony. Sometimes the material of the supporting trio is fabricated from that of the different phrases of the cantus firmus, and sometimes it is quite free. While the texture of these lower voices is always polyphonic, it is not necessarily imitative, and still less frequently is the imitation very strict. A large part of the aesthetic effect of this piece results quite simply from the juxtaposition of the busy polyphony in the lower voices to the stately progression of the pair of topmost voices.

More commonly, as exemplified by the motet "Die Welt tregt einen stoltzen mut" (XXXIX), the cantus firmus is found in the Tenor. The entire structure of this motet is fashioned according to classic designs. Here the cantus prius factus is sung in long note values (breves and semibreves) by the Tenor, with the four individual phrases of the melody

separated by rather long periods of rest (9, 6, and 6 semibreves). The four remaining voices are engaged in a series of four imitative points whose subjects are derived from the material of the four phrases of the cantus firmus. The cantus firmus is not initiated until eight semibreves after the beginning, so that the imitative points precede the cantus firmus phrases from which their subjects were derived in the classic manner of Vorimitation.

The overall designs of others of this group of motets correspond closely enough to the description of "Die Welt tregt einen stoltzen mut" to be categorized with it. In this classification may be included the six-voice "Christ unser Herr zum Jordan kam" (XVII), the five-voice "Mit fried und freud ich fahr dahin" (VIII), and the five-voice "Erzürn dich nicht du frommer Christ" (XXVIII).

All the motets thus far discussed or mentioned have the common feature of a thematic relationship between their cantus firmi and the material that pervades their other voices. The one motet in this group based on a cantus firmus whose melodic and rhythmic character is in marked contrast to the material in the other voices is Number XXVII, "Herr Gott, du bist unser zuflucht für und für." This motet, the longest in the collection (269 measures), is a setting of the entirety of Psalm 90. Le Maistre divided the Psalm text into three almost equal sections, each of which he set as a separate musical part, in the following manner:

Part I	- Psalm verses	1-6	(DATTB)
Part II	-	7-11	(DDATTB)
Part III	-	12-17	(DDATTB)

All three parts share the same cantus firmus. This melody itself as well as the plan according to which Le Maistre has dispersed it over the three parts of the motet warrant a close examination. The source of the cantus firmus and its text is the Antiphon, "Media vita in morte sumus," from the Office in Tempore Septuagesimae.[7] Half of Le Maistre's cantus firmus (the first two phrases) consists of a slightly altered version of the first two phrases of this Antiphon. The second half is a note-for-note retrograde statement of the first half. Further, the second half of the first phrase is a retrograde version of its own first half, so that the fourth phrase of the cantus firmus is identical to the first. These four musical phrases are underlaid with the following German paraphrase of the Antiphon text:

(a) Wir sind mitten im leben,
(b) stets mit todtsgfahr umbgeben,
(c) Wenn uns todtsgfahr umbgeben,
(d) erhelt uns Gott beim leben.

The design of the cantus firmus, which features retrograde motion, corresponds to the "mirror" pattern at the ends of the four lines of text.

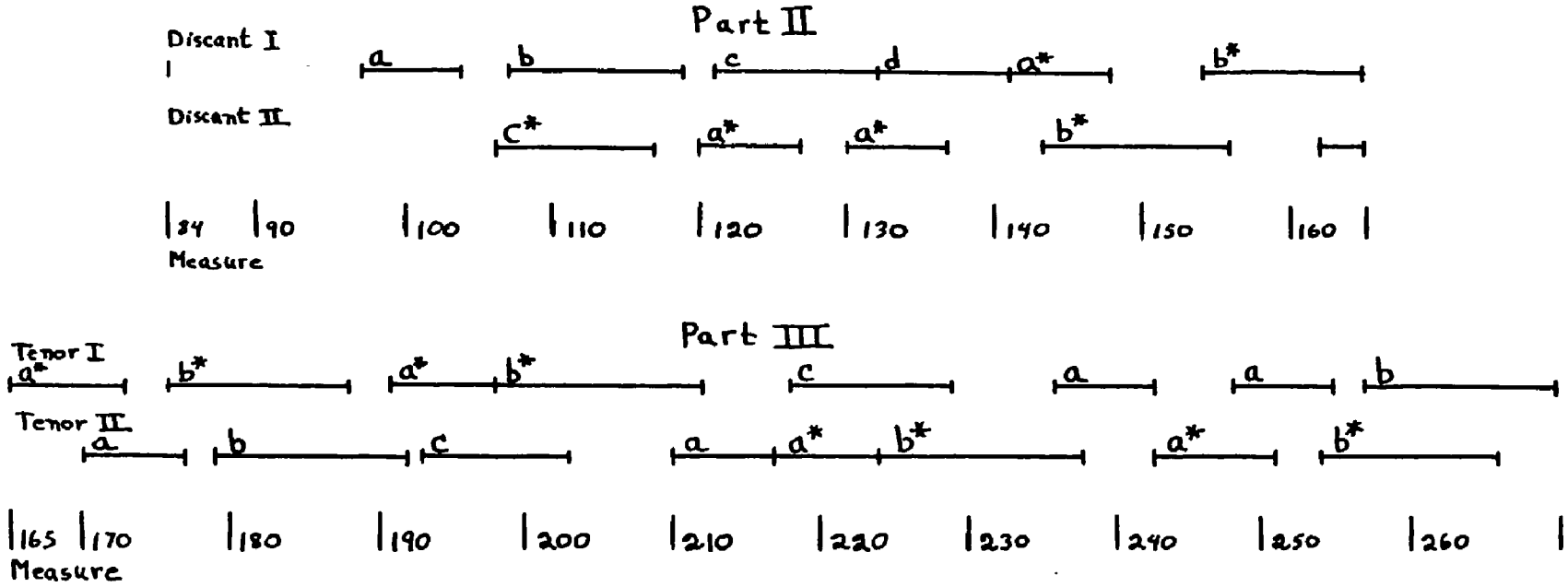
In Part I of the motet the cantus firmus is stated two times, the second pitched a perfect fifth above the first. Both statements are in the Discant and both in very long note values (mainly longs and breves). In Part II both Discant voices are occupied in the delivery of the various phrases of the cantus firmus, singing them sometimes

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[7] Antiphonale Romanum (Tournai: Desclée & Co., 1960), p. 152*. This entire Antiphon is also the source of a lengthy German chorale by Martin Luther. But Le Maistre's cantus firmus is different enough from Luther's chorale to suggest that he drew it directly from the first phrases of the Latin Antiphon.

alternately, sometimes simultaneously, and in various orders. In Part III the entire cantus-firmus apparatus is shifted to the two Tenor voices. The distribution of the cantus firmus between the two voices and the sequence of its various phrases in Parts II and III may be seen more clearly in the diagram on the following page. It may be observed that the cantus firmus sounds almost continuously throughout the entire motet. There also appears to be no overall symmetrical or sequential pattern in the plan according to which it is dispersed. In the second and third parts of the motet the phrases in the two cantus-firmus voices continuously overlap, often resulting in illusory Stimmtausch or canon: almost always there is some slight rhythmic difference that prevents the imitation from qualifying as strictly canonic. It is curious that in a composition such as this, in whose overall design canon might easily have been accommodated, Le Maistre has made efforts throughout to strongly suggest canon between the two cantus-firmus voices, but never once achieved it. In fact, there are instances where he seems to have avoided strict canon intentionally. Such a place occurs at the beginning of Part II. Here Tenor I begins with a transposed statement of the first phrase of the cantus firmus, each of its seven tones set as a breve except the penultimate one, which is a long. Five breves after Tenor I has begun, Tenor II enters with the same phrase a perfect fifth lower, every one of its notes set as a breve. It fails as strict canonic imitation, however, because of the shortened duration of its penultimate note. There is no apparent technical circumstance, such as improper dissonance or voice leading, that would have prevented the composer from continuing Tenor II in strict canonic imitation of Tenor I

THE DISPERSION OF THE CANTUS FIRMUS IN PARTS II AND III OF LE MAISTRE'S "HERR GOTT DU BIST UNSER ZUFLUCHT FÜR UND FÜR"



*Indicates the transposition of a phrase to the level of the dominant.

at this point. Even more surprising, he never once took advantage of the fact that if all seven tones of the first phrase of the cantus firmus are set as notes of equal duration, this phrase may be worked as a two-voice unison or octave canon at the temporal distance of two notes.

Concurrently with this rather complex cantus-firmus edifice, the four remaining voices sing a tripartite polyphonic motet on the text of the Psalm. Successive phrases of the Psalm text are set to different musical subjects, each of which is treated imitatively by all four voices. Many of these points are greatly lengthened through episodic extensions, false entries and various sorts of motivic repetition. There is no recognizable similarity between the material of the cantus firmus and that of any of the subjects involved in these imitative points. Rather, these protean polyphonic structures are dramatically silhouetted against the constant backdrop of the expansive, sweeping cantus-firmus phrases.

Finally, the supplication to God for sustenance in mortal anguish, fervently expressed in the text to which the cantus firmus is set, finds an assuring response in the eloquent verses of Psalm 90.

Altogether, this motet does indeed "rise to truly monumental proportions in the sphere of classic Netherlandish polyphony."[8] In consideration of its inordinate length, the magnitude of its structural design and the lofty, almost philosophical nature of its texts, it is

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[8]"sich steigert zu wahrhaft monumentaler Grösse im Sinne altniederländischer Polyphonie." Osthoff, Die Niederländer und das deutsche Lied, p. 107.

hardly possible to define this piece simply as a polyphonic song or motet. It more properly might be classified as a memorial or commemorative work, much in the nature of a Requiem, written either for some princely personality or perhaps for the composer himself. Many later chapel masters at Dresden wrote pieces of a similar nature (Scandello and Schütz, for example), and Le Maistre's composition may stand among them unembarrassed.

While he only edged upon canonic technique in the motet just described, the cantus firmi of five others of these first thirty pieces are disposed throughout in strict canon. In four of these motets the canon involves two voices (II, XV, XVIII, and XX), while the fifth, the only seven-voice piece in the collection (XXIII), features the cantus firmus dispersed canonically among three voices. Le Maistre appears to prefer the higher voices to carry the canon. In two of the five motets the Discant and Tenor are the canonic voices (II and XV), while in one other the two Tenors are in canon (XX). The three-voice canon in Number XXIII involves the Discant, Alto and Tenor voices, while only one piece, Number XVIII, involves a two-voice canon in the Alto and Bass voices.

It will be recalled that in the two prayer settings that conclude the Catechesis, Le Maistre rather successfully disguised the presence of canon by relating the melodic and rhythmic materials in the non-canonic voice very closely to those that constitute the canonic ones. In the four motets that feature two canonic voices, it appears that he made an effort to surround the canon with relatively dissimilar material in the other voices. In most cases the canon itself is written in long note values, set off by comparatively more active rhythmic motion in the

non-canonic voices. In addition, even though the melodic subjects and motives that pervade the non-canonic voices may ultimately derive from material in the cantus firmus, the allusions are often fleeting and not always immediately apparent. Finally, imitative points in the non-canonic voices are generally treated with considerable freedom, sometimes bordering on non-imitative polyphonic texture.

The six-voice motet, "Nu bitten wir den heiligen Geist" (XV), is illustrative of many of these general observations (transcription found in the volume of examples). The cantus prius factus upon which this motet is based includes four principal phrases and the concluding invocation, "Kyrieleis." The dux (Quinta Vox [Tenor I]), beginning after ten semibreves rest, presents the melody mainly in breves and devoid of melodic embellishment, in the usual manner of a cantus firmus. Its first and second phrases are separated by only four semibreves rest, and its third and fourth by eight. Between phrases two and three, however, there is a sixteen-breve period of rest. The comes (Sexta Vox [Discant II]) follows Tenor I at the temporal distance of eight semibreves and an octave higher. Its first phrase dovetails the first two, and its third the last two phrases of the dux. The resolutio of phrase two, however, only half fills in the temporal gap between the second and third phrases of the dux. This eight-semibreve period during which no phrase of either the dux or comes is sounding falls very near the midpoint of the composition.

The two canonic voices (Discant II and Tenor I) are also the divided voices in this six-voice work, so that there remains a full Discant-Alto-Tenor-Bass complement of non-canonic voices. The Bass

initiates the piece with a subject whose beginning is identical to the first few notes of the first phrase of the cantus firmus. This subject is imitated successively by the three remaining non-canonic voices at the tonal levels of F and C, the final and dominant of the mode. After the dux has begun phrase one of the cantus firmus (measure 6), the four voices that participated in the initial imitative point show considerably more activity. From here to the end of the first phrase of the comes (measure 18), the non-canonic voices toss about a little motive (Discant I, measures 9-10) whose character only faintly resembles that of the cantus firmus. Measures 17 through 29 are taken up with the canonic presentation of the second phrase of the cantus firmus. Concurrently, the four non-canonic voices proceed in much the same manner as before, showing great rhythmic vitality and almost complete melodic independence of the cantus firmus. The next four measures (30-33) are in the nature of an extension that leads to a strong cadence on F, the final of the mode in measure 34. As previously noted, the canon is so disposed that both the dux and comes are tacet during these four measures of extension. To maintain continuity until the dux commences with the third phrase of the cantus firmus in measure 34, Tenor II sings a repeat, in semibreves, of the second phrase of the cantus firmus. This repeated phrase is accompanied by a melismatic Fortspinnung of the three remaining non-canonic voices. The cadence in measure 34 marks the end of the first part of the motet, and the second part commences immediately with the third phrase of the cantus firmus in the dux. The techniques that may be observed in this second part are not strikingly different from those in the first. The non-canonic voices are still

considerably more active than the canonic cantus firmus, but their melodic materials tend to be rather more intimately related to those of the cantus firmus phrases they accompany. One particularly pleasing moment in this second part does deserve special mention. After the conclusion of the third phrase of the cantus firmus in the comes, all the voices except the dux cadence on the final of the mode (measure 44). After a minim rest, they all unite in a homorhythmic statement of the fourth phrase in very dramatic imitation of that same phrase as begun by the dux three semibreves earlier (measures 43-50). After this, polyphonic texture is resumed and maintained to the end. An authentic cadence on the final of the mode falls simultaneously with the last note of the comes (measure 57), and the piece concludes with a four-measure plagal extension on the "Kyrieleis" invocation. The last chord is embellished with a 4-3 suspension, its resolution characteristically ornamented with a lower auxiliary tone.

In the main, the temporal distance between the dux and comes in each of the four pieces that includes a two-voice canon is relatively long: anywhere between four and twelve semibreves. Thus, in the canon in the motet "Christum wir sollen loben schon" (II), written at the temporal distance of twelve semibreves, the comes rarely begins its imitation before the dux has very nearly, if not completely finished its statement of a particular phrase. Because of the minimal overlap of the phrases, the aural effect is more that of a simple repetition of each phrase of the cantus firmus an octave higher than it is of canon at the octave. In this piece, as well as in the other two whose cantus firmi are given in two-voice canon (XVIII and XX), the canonic voices are

disposed mainly in semibreves. For that reason the canons in these three pieces are somewhat more integrated into the total polyphonic texture than is the one in "Nu bitten wir den heiligen Geist," whose cantus firmus is disposed mainly in longer notes.

The canonic tour de force in this collection is the motet on Wolfgang Meusslin's chorale, "Christe der du bist tag und liecht" (XXIII) (transcription found in the volume of examples). Here the cantus firmus is given in a three-in-one canon at comparatively short temporal distances. The dux (Discant I) commences in measure 7 followed one measure later by comes I (Tenor) an octave lower. Two measures later (or three measures after the dux), comes II (Alto I) begins a perfect fourth below the dux (or a perfect fifth above comes I). Many times comes II enters before either the dux or comes I has finished a particular phrase, resulting in overlaps that involve all three canonic voices.

The cantus firmus (= canonic dux) is set predominantly in semibreves, but there are also a goodly number of note values of shorter duration, including minims and even some semiminims. Further, the second, third and final phrases are all repeated in a varied form, and one (the second) is broken into two parts that are separated by rests. For these reasons, the chorale tune as given by the canonic voices has very little of the expansive, staid character that is normally the property of a cantus firmus.

The canonic trio is complemented with a four-voice group, Discant II, Alto II and Basses I and II, which completes the seven-voice ensemble. This non-canonic complement begins the motet with a

four-voice imitative point on a subject that is identical to the first phrase of the canon. When the canonic voices enter (measures 7-10), they do so as a continuation of the imitative point begun six measures earlier. Between measures 1 and 11 it is difficult to distinguish between the canonic and non-canonic voices. Comes II concludes its statement of the first phrase in measure 15, and an authentic cadence is immediately taken on the final of the mode, G.

In the imitative points comprising the three remaining phrases, not only are the subjects of the non-canonic voices similar to the canonic phrases, but the canonic and non-canonic voices enter alternately in various sequential patterns. Here, for example, is the order in which the seven voices participate in the exposition of the second phrase (measures 15-18): dux (Discant I)-Alto II-Bass II-comes I (Tenor)-Discant II-Bass I-comes II (Alto I). In addition to the three voices that are already in canon in the exposition of this second phrase, Alto II and Bass II begin their entries canonically at the octave below and temporal distance of a semibreve. Framing this five-voice canonic complex, the two outer voices (Discant II and Bass I) begin their entries with a subject whose first three notes are a diminution of the incipit of the second phrase of the cantus firmus. Altogether, these few measures represent a technical artifice of which any true Netherlander might be justly proud! The two remaining phrase-expositions are handled in much the same spirit, if with somewhat less impressive technical refinement than the one just described.

Because of the rhythmic vitality of the canonic voices, the intimate relationships between canonic and non-canonic materials and the

unusually opaque seven-voice texture, the cantus-firmus canon in this motet is almost indistinguishable from the remaining voices. A technique such as canon, refined to the point that its presence in a composition is imperceptible, is the hallmark of consummate craftsmanship.

In all the pieces described above, the cantus-firmus principle serves as the main structural device. Except for Number XXVII, the overall design of any one of these motets is defined by one complete statement of the cantus firmus regardless of its dispersion among several voices, the varying durations of periods of rest between its phrases, and the nature of its relationship to the other voices. However, in a number of other motets in this group of thirty the cantus-firmus principle may be observed not in the context of a pervading structural scheme, but as an occasional compositional technique. Examples of this are often found in motets whose basic structure consists of a series of imitative points, resulting in a hybrid species of the motet genre. In such a motet, the distinction between sections that were composed according to the cantus-firmus principle and those conceived as imitative points is often vague. Further, passages could be cited in which the composer appears to have had in mind neither an imitative point nor cantus-firmus technique; for sections of this description the term "fantasy" seems appropriate. An interesting example of this hybrid species is the motet on Luther's Christmas chorale, "Von Himel kam der Engel schar" (VII). The complete chorale text consists of six verses, each including four short lines. Le Maistre's motet is somewhat exceptional in that it is a setting of all six verses. His piece is divided into two parts, each of which contains three successive strophes of the

text. The music to which this text is traditionally sung is the same little tune that has become associated with another of Luther's Christmas hymns, "Von Himel hoch da kom ich her" (Le Maistre's motet on this chorale [VI] has already been mentioned in another context).

The music of the motet, "Von Himel kam der Engel schar," is scored for a five-voice ensemble with the Tenors divided. Part I begins in the usual manner with an imitative point in which all five voices participate. They are handled quite regularly, entering with the subject beginning alternately on F and C, the final and dominant of the mode (transposed Ionian). After an extension, the point terminates with a cadence on the final of the mode. From this cadence to the end of verse two the music is designed in compliance with cantus-firmus principles. The first verse is completed with a statement of the three remaining phrases of the cantus firmus (Tenor I) set principally in semibreves, and the individual phrases are separated by rests. The entirety of verse two is supported with a similarly disposed statement of the entire tune in the bass. Throughout these cantus-firmus sections, polyphonic texture obtains in the remaining voices. The first half of verse three shows a change to triple meter as well as a change of texture. The first two phrases of the cantus firmus are given to the Discant, while all the lower voices move in basically the same rhythm beneath it. After a return to duple meter, the last two phrases of the melody appear as a cantus firmus in Tenor I, while the texture created by the four surrounding voices again becomes polyphonic. There is a short coda that concludes Part I of the motet.

At the beginning of Part II polyphonic texture is retained, but the cantus firmus is abandoned altogether. The music of verses four and five consists of eight successive imitative points corresponding to the eight textual phrases that constitute these two verses. The musical subjects to which these lines are set show no apparent relationship to any cantus prius factus. The first two lines of the sixth and final verse of the chorale are set as imitative points on subjects derived from the respective phrases of the cantus firmus. The music for the last two lines of this verse returns to triple meter and basically homophonic texture. This section has the last two phrases of the cantus firmus in Tenor I. They are, however, separated by an eight-measure period that may be described as a fantasy. The conclusion of the last phrase of the cantus firmus coincides with a return to duple meter. For the next six measures all five voices are involved in a lively coda whose materials are derived from the last phrase of the cantus firmus. This lengthy but equally fascinating work closes with a four-measure plagal extension.

This motet offers two examples of text illustration, the first of which occurs at the very beginning. The musical subject shared by all five voices in the initial imitative point is derived from the last phrase of the chorale melody: a one-octave descending scale. The composer's intention in setting the first line of text, "Von Himel kam der Engel schar," to this subject is clear enough. The second example is more unusual. Although contrafacta are frequently encountered in the evangelical chorale repertoire, there are a number of texts that even as early as the second half of the sixteenth century had become intimately,

if not exclusively associated with one particular melody. "Von Himel kam der Engel schar" is just such a text. As noted earlier, the music to which Le Maistre set the fourth and fifth verses of this text bears no resemblance to the cantus firmus. The coincidence of the return to the cantus firmus with the textual line, "Zuletzt müsst ihr doch haben recht," at the beginning of the sixth verse is an unmistakable double entendre.

In addition to the cantus-firmus and hybrid types, there are a number of motets in this group whose structural designs might be defined simply as a series of imitative points. Since the greatest share of these motets are based on pre-existent chorale melodies, the number of points in a given piece generally corresponds to the number of phrases of the source tune. Also, structural divisions or repetition schemes found in the cantus prius factus are retained in the designs of the motets.

"Kom Gott schöpffer heiliger Geist" (XIII) corresponds to the design just described. The cantus prius factus consists of four through-composed phrases, and the motet shows a succession of four imitative points, one on each phrase of the chorale. Within this regular structural design, however, there are a few rather interesting details. The first concerns the rhythmic dissimilarity of the subjects of the imitative points as they appear in different voices. In the second point of this five-voice motet (divided Discant [Quinta Vox = D II]), for example, the voices enter with the second phrase of the chorale in the sequence D I, A, D II, T, B. The first few notes of the subject in three of the entries (D II, T and B) are all set as semibreves. Discant I, however,

substitutes minims for the third and fifth notes, while the Tenor substitutes a dotted semibreve and a minim for the fourth and fifth notes. Similar examples may be found in any of the three other imitative points that constitute this motet. The second concerns a false entry in each of the first two imitative points which produces an aural illusion of six-voice texture. In the first point Discant I states the subject, after which the Alto enters at the dominant level (D). Its initial subject is followed by a brief episodic line, then a repeat of the subject that begins one semibreve after Discant II has entered with the subject as the fifth entry into the point. Thus, the repeated subject in the Alto gives the illusion of a sixth entry at the dominant level. Another instance of a false entry is quite similar. In the second imitative point the fifth regular entry is in the Bass, and the Alto follows with a sixth, or false statement of the subject an octave above. The final detail concerns the fourth point of the motet, which is interesting because of the temporal distances between the entries. Four of the five voices (B, D II, D I and A) enter into the point within the space of two measures. These four voices have already begun a lively episode when the Tenor, about six measures after the beginning of the point, enters with the subject set mainly in semibreves. From this point to the end of the motet the music is characterized by all the features that are normally associated with cantus-firmus technique.

The following three pieces may be cited as other examples of motets whose structural designs might be described as successions of imitative points: "Gelobet seistu Jhesu Christ," alio modo (V), "Kom heiliger Geist" (XIV) and "Ein feste Burg" (XXVI).

"Hilff Herr, mein Gott" (XXX) represents a musical style conspicuously different from that observed in any other piece in the collection (transcription found in the volume of examples). This five-voice piece, it appears, is not an entirely original composition, but a reworking of a motet that was written one year earlier. Its text and the earlier four-voice version of its music are preserved in Nicolaus Selneccer's Christliche Psalmen, Lieder, und Kirchengesenge (Leipzig, 1587). This version bears the caption, "Anno 1565. Gott weis warumb." The text is a poetic paraphrase of a Psalm, and was written by Selneccer ostensibly as a consolatory piece for Martin Hoffmann, a preacher who had been exiled from Dresden.[9] The identity of the composer of the music to which this text is set in Selneccer's song book cannot definitely be ascertained. In the Preface, "An den Christlichen Leser," Selneccer relates the following concerning contributors to his collection:

> I have seen that others have taken and used my songs for some song books, printed and come out of Strassburg, Prussia and Leipzig; so [in this book] the greatest share were already composed by reputed musicians, Mathaeo Lemaystre, Scandello, and Bacusio Gotthano; thus I have been so much more encouraged to prepare this little book.[10]

It is impossible, solely on the basis of this statement, to determine which of the three composers mentioned was responsible for the music of this earlier version of "Hilff Herr, mein Gott." In addition, Selneccer

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[9] Kade, Mattheus Le Maistre, p. 54.

[10] "Weil ich auch gesehen, dass in etlichen aussgegangen, zu Strassburg, und in Preussen, und zu Leipzig gedruckten Gesangbüchlein, etliche meine Gesenge sind mir andern genommen und aussgegangen, auch bereit der mehrer theil von fürnemen Musicis, Matthaeo Lemaystre, Scandello, und Bacusio Gotthano componirt worden, so bin ich desto leichter zu vermügen, diss Buchlein zuverfertigen."

himself must be included in the list of possible composers. A great deal of the music in this song book was written by him, and he appears to have been quite capable of writing a motet such as the one concerned.

Regardless of who the composer of this earlier version might have been, it is scored for the usual Discant-Alto-Tenor-Bass ensemble and its musical materials are unrelated to any known cantus prius factus (transcription found in the volume of examples). Its overall structural plan is a sectional one that might be represented as ABB'A'C. The musical repetition scheme is identical to that of the text, and the last section (C) is relatively short; the effect is really that of a tripartite-plus-coda design. Considering its date of composition, the music is unusually tonally oriented. The key is B-flat, and the opening melodic motive consists exclusively of the tonic, subdominant and dominant tones of the scale, given in that order. The voices are set note-against-note almost continuously, and the resulting vertical sonorities progress in strong tonal patterns (mainly I, IV, V, I). The melodic lines are permeated with short motives that are repeated successively or alternately, but only infrequently imitated among the voices. It would be difficult, if not impossible to ascribe this 1565 version of "Hilff Herr, mein Gott" to Le Maistre without first admitting a conscpicuous departure from his usual musical style.

The later version of this motet, unquestionably the work of Le Maistre since it appears as Number XXX in his 1566 Geseng, is scored for an ensemble of five voices with a divided Bass. In this reworking of the piece he retained the Bass of the earlier version verbatim (as the Quinta Vox [Bass I]), so that the lengths, keys and structural designs

of both versions are identical. Further, Le Maistre's added Bass II is so similar in style and materials to the one he assumed from the earlier version that brief snatches of canon and Stimmtausch between the two are ubiquitous. For the three upper voices he retained the motivic character of the original version, and in some instances, especially at the beginning, the same motives. In addition to the richer sonority created by the divided Bass, this version is somewhat more engaging because the strict note-against-note style and almost tedious metric flow of the original are relieved by sections of polyphonic texture and intermittent rhythmic flourishes and syncopations.

Sacred Motets for Four Voices

Thirty-four of the group of four-voice pieces on sacred texts are scored for the normal D-A-T-B ensemble. The remaining five of this group are for various combinations of treble voices, and were presumably intended for performance by the choir boys alone. Of these five, three bear the caption "ad aequales" (XXXVIII, XXXIX, and XLI). This term does not, however, describe literally the vocal scoring of either these three or the other two pieces (LXIII and LXX) for treble voices. Based on the actual ranges and tessituras of the individual voices, the scoring of these pieces may be more accurately indicated as follows:

XXXVIII	-	D-D-D (or A)-A
XXXIX	-	D-D-A-A (or T)
XLI	-	D-D-D-T
LXIII	-	D-D-D (or A)-T
LXX	-	D-D-D-T

Therefore, it may be observed that the scoring of these five pieces is not particularly different from that found in the Catechesis or the 1577 Gesenge, both of which were written for the choir boys.

In comparison to the first thirty pieces in this collection, the individual numbers in the group of four-voice pieces now being considered are designed on a generally and conspicuously more modest scale. The five-voice motet on the chorale, "Jhesus Christus unser Heilandt" (XI), for example, yields fifty-one measures in transcription, while the four-voice version included in this group (XL) yields only eighteen, or about one-third that of the setting for five voices. The result of a comparison of the two versions of "Christe der du bist tag und liecht" (XXIII, for seven voices and XLV, for four voices) is similar: the seven-voice version is equal to fifty-three measures in transcription compared to the twenty-four measures of the four-voice setting.

Somewhat less elaborate structural designs may also be observed in many of these four-voice pieces. This is exemplified most clearly in those pieces cast in Barform. Those of the first thirty pieces in this collection in Barform most often present the second Stollen written out and with some variation. In those four-voice pieces cast in Barform, however, the texts of both Stollen are generally given beneath a single unit of music, and the last note of each voice bears an indication that the entire preceding section is to be repeated.

Whether this group of thirty-nine four-voice pieces had a function different from that of the first group of thirty, all for five or more voices, is not definitely ascertainable. The more ambitious motets for five or more voices, like the Latin motets of the later 1570 collection, were probably performed in the context of the regular worship service; there seems to be no reason why the four-voice chorale motets included here could not also have been sung in church. On matters

concerning performances required of the chapel, Elector August, in his 1550 Cantoreiordnung, is annoyingly vague. Elector Moritz, on the other hand, begins the fourth article of his 1548 Cantoreiordnung as follows:

> Fourth. Our singers shall sing daily, four at a time, both mornings and afternoons.[11]

Whether this schedule was continued during Elector August's reign is not known. If it was, this group of thirty-nine four-voice pieces in Le Maistre's 1566 collection could have provided a repertoire of Hausmusik that would have fulfilled that purpose exactly.

Finally, the nature of some of the texts themselves would suggest a more specific function for at least some of the pieces in this four-voice group. The greatest share of these are chorale motets (XL-LXX), and could indeed have served any number of functions; but the first eight (XXXII-XXXIX) include settings of table prayers ("Benedictio mensae" and "Gratiarum actio"), the "Vater unser" and the Decalogue. Except for the "Vater unser," none of these pieces has a place in the worship service, and were probably sung in the context of more intimate family devotions before and after meals. Selections from the remaining four-voice motets of this group could then have provided a supplementary repertoire for performance at these gatherings.

The arrangement of the four-voice prayer settings in the source is also worthy of comment. The group begins with a "Benedictio mensae" and a "Gratiarum actio," each of which is provided with an alio modo setting (XXXII-XXXV). These are followed by settings of the "Vater

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[11] "Zum vierden. Wollen wir unsere Cantores teglichem zu vier, vor und nachmittags singen sollen."

unser" and the Decalogue (XXXVI and XXXVII), after which comes another pair of before- and after-mealtime prayers (XXXVIII and XXXIX). The central position of the "Vater unser" would have facilitated its performance in conjunction with both the preceding and following pairs of before- and after-mealtime prayers. The position of the Decalogue immediately after the "Vater unser" might also suggest that it was sung either in lieu of or in addition to the "Vater unser." If these prayers were performed in this manner, the orders would have been very similar to those of the before- and after-mealtime prayers in Luther's Small Catechism. Since Le Maistre chose to follow Luther's arrangement for his settings of prayers in both the earlier Catechesis and the later 1577 Gesenge, it is not unreasonable to suppose that a similar sequence might also have been followed here.

The musical style of the two versions of "Allmechtiger gütiger Gott" (XXXII and XXXIII) is essentially homophonic and the texts are underlaid syllabically. In the first version of this prayer the cantus firmus is in the Tenor. For the alio modo the composer placed the cantus firmus one octave higher in the Discant, and reworked the three remaining voices beneath it. The music of both versions is through-composed, and the individual phrases are separated with pauses in all the voices.

Corresponding to the structural design of their common text, both versions of "Herr Gott nu sey gepreyset" (XXXIV and XXXV) are cast in Barform. The first version is essentially homophonic, while the four individual voices of the alio modo show comparatively more rhythmic

vitality and melodic independence. There are a few instances of imitative entries, but the pervading texture is non-imitative polyphony.

The setting of the "Vater unser" in this collection (XXXVI) is based upon the Gregorian chant for the "Pater noster." Thus, all three of Le Maistre's known settings of the Lord's Prayer (the other two being in the 1559 Catechesis and in the 1577 Gesenge) derive from the same cantus prius factus. Unlike both the 1559 and the 1577 settings, which present the cantus firmus in relatively unembellished forms, this four-voice setting from the 1566 collection features an embellished version of the cantus firmus in the Discant. A number of its phrases are repeated, and the material in the lower three voices derives, in the main, from that of the cantus firmus. Polyphonic texture is abandoned only once in this setting. The music to which the third petition, "Dein wil gescheh wie im Himel also auch auf Erden," is set concludes with an authentic cadence, followed by a general pause. The beginning of the next petition, "unser teglich Brod gib uns heute," is set homophonically, and the text underlaid syllabically. This particular line of text is, therefore, enunciated considerably more deliberately than any other in the piece. The emphatic underscoring of this particular petition may be cited in support of the postulation given above regarding the function of this prayer setting: it was intended to be performed in conjunction with mealtime devotions.

The style of the four-voice setting of the Decalogue (XXXVII) in this collection is remarkably similar to the three-voice one that appears in the 1559 Catechesis. Further description or comment is unnecessary except to note that the chant incipit, "Dis sind die heiligen

zehn gebot," is identical to the first phrase of the chorale whose text begins with the same line. There are, however, no further references to either the text or music of that chorale during the remainder of this setting of the Decalogue.

The remaining pair of table prayers (XXXVIII and XXXIX) is scored for treble voices. The texts of these two prayers are intimately related, both grammatically and structurally.

"Benedictio mensae"

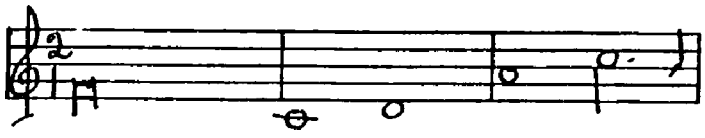
Ach unser Himlischer Vater
lehr und regier, hilff und erneer
vergib, erhalt, erlös uns Herr,
dein ist das reich, die krafft und ehr.

"Gratiarum actio"

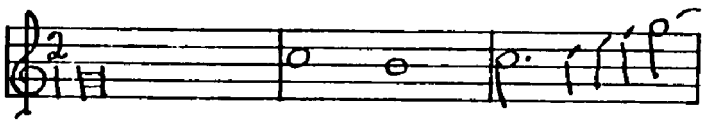
Ich danck dir Himlischer Vater
das du lehrst, regierst, hillfst, erneerst,
vergibst, erhelst, und sieg bescherst,
dein ist das reich, die krafft und ehr.

The texts of both prayers are set to polyphony that is sometimes imitative, but at other times non-imitative. The music of the two separate settings is related thematically as follows: first, the head motive of the subject to which the first line of the "Gratiarum actio" is set is that of the first line of the "Benedictio mensae" in contrary motion;

Ex. 1a. "Gratiarum actio," m. 1-3 (Discant)

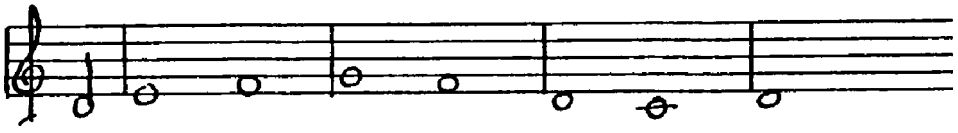


Ex. 1b. "Benedictio mensae," m. 1-3 (Discant)
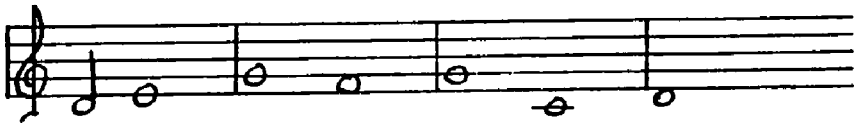


second, there is an obvious similarity between the subjects that set the final line of text of each of the two prayers.

Ex. 2a. "Benedictio mensae," m. 30-34 (Discant II)



Ex. 2b. "Gratiarum actio," m. 39-42 (Discant III)



Most of the remaining thirty-one four-voice pieces on sacred texts in this collection (XL-LXX) are chorale motets. In a goodly number of these, however, it has not been possible to identify any source chorale. As previously noted, the structural designs of these motets differ from those observed in the preceding group only in that they are generally shorter and less elaborately executed. There is also a stylistic similarity between these and the preceding group: cantus-firmus types, imitative-motet types and types that involve canonic technique may be found.

As for texture, one general difference might be noted and commented upon. Polyphonic texture, it will be recalled, prevails throughout the first group of chorale motets in this collection. In this second group, on the other hand, the texture may most often be described as hybrid: an alternation or combination of polyphony and homophony. In some instances the change from one to the other is abrupt, and the

effect rather dramatic. At other times a more gradual change of texture may be observed. Further, polyphonic sections may or may not be imitative, and homophonic sections are not always strictly so. In sections of this latter category, some of the voices of the total complement move together, while one or more others show more independence. This greater independence is often the result of groups of unaccented notes of smaller value moving scalewise between accented notes of larger value. The term "enlivened-homophony" may be descriptive of this sort of texture, but the line of distinction between this and non-imitative polyphony is a fine, and perhaps debatable one. Text underlay figures somewhat in the distinction. In enlivened-homophonic sections the text is most often underlaid so that the individual syllables as sung by the various voices sound together, generally on accented notes. In sections that may be defined as non-imitative polyphony, verbal coincidence generally does not obtain.

Most of these thirty-one motets feature the textural style described above, but the following three are particularly characteristic: "Die furcht des Herren gleube mir" (LXVII), "Herr, kere dich doch wider zu uns" (LXIX) and "Der Herr ist mein Hirte" (LXX).

Two of this group of four-voice motets present the cantus firmus canonically in two voices. In the first of these, "Christe der du bist tag und liecht" (XLIV), the cantus firmus is sung by the Discant and imitated by the Tenor at the interval of the octave and temporal distance of one breve. These canonic voices are disposed mainly in semibreves while the two remaining non-canonic voices (Alto and Bass) show comparatively more rhythmic activity. In the second of these motets,

"Herr Jhesu Christe Gottes Son" (LIX), the canon is again disposed in the Discant and Tenor voices (at the interval of the lower octave and temporal distance of three semibreves). Here, however, the rhythm of the canonic voices is generally similar to that of the two remaining voices, so that the canon is less conspicuous. Neither of these two canonic pieces attains the high level of artifice that was previously observed in motets such as the seven-voice "Christe der du bist tag und liecht" (XXIII) or the five-voice "Vater unser im Himelreich" (XX).

While regular canonic technique figures significantly in a relatively large number of pieces in this collection, only one example of canon involving augmentation or diminution may be cited (XLIII, m. 1-3, Discant and Tenor). Technical artifice of this sort is more characteristic of music of an earlier period, and it is not surprising that this example is very brief and has no real structural function.

The Secular Polyphonic Lieder

Le Maistre's 1566 collection concludes with twenty-two secular Lieder. Eighteen of these are scored for four, two for five, and two others for seven voices. The greatest number of these secular Lieder are concerned with love of one sort or another. In addition to these, there are a few drinking songs and a few texts of a satirical nature. The last three pieces of the group, all quodlibets, are polytextual and, in some instances, polylingual.

Aside from the three quodlibets, sixteen of the nineteen remaining Lieder are of the old cantus-firmus type. Reflecting an earlier practice, the cantus firmi of Le Maistre's Lieder are carried by the Tenor. Somewhat anachronistic too is the predominantly four-voice

scoring, as well as the prevailing polyphonic texture of most of these pieces.

A thorough discussion of the texts and music of these secular Lieder, along with detailed analyses of a number of them, may be found in Hellmuth Osthoff's study of fifteenth- and sixteenth-century German Lieder.[12]

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[12] Die Niederländer und das deutsche Lied, pp. 116-37.

CHAPTER V

MISSA ICH WEIS MIR EIN FEST GEBAWETS HAUS

Introduction

In dealing with any aspect of the Reformation, it must always be kept in mind that Luther never advocated the creation of a completely new church. He intended his theological concepts and interpretations to be effected within the framework of the Christian church as he knew it, and furthermore felt that these changes should be accomplished with the least possible disturbance. Therefore, in comparison to the havoc he raised in theological matters, his changes of the outward appearance of Roman Catholic Church ceremonies were much less startling. He felt that the Canon was the only theologically objectionable part of the regular Sunday Mass, and simply replaced it with the scriptural Institution (Einsetzung). His approval of the Mass as an acceptable form of public worship receives solid confirmation by the fact that he prepared two different forms of it himself: the Latin Formula Missae (1523) and the Deutsche Messe (1526). Thus, the tradition of using polyphonic settings of the Ordinary as well as most of the Proper of the Mass was easily accommodated in Lutheran liturgical orders. Johann Walter's preparation of the so-called Torgau Manuscripts may be regarded as the first step in the establishment of a musical tradition in evangelical worship.

The obligation of the maintenance of the tradition fell to Le Maistre, Walter's successor to the post of Kapellmeister at the Dresden court. While all the settings of the Mass Ordinary he had composed before he accepted the position in Dresden were intended for use in the Roman Catholic Mass, his five-voice Missa Ich weis mir ein fest gebawets Haus may be considered "a noteworthy contribution to the Protestant literature of that type."[1] This setting of the Ordinary, the only one he made after his appointment in Dresden, is preserved complete in a collection that was published in Torgau in 1568.[2] In addition to Le Maistre's Mass composition, this collection contains seven other settings of the Ordinary: one each by Michael Lupus, Joannes Lupus Hellineck and Joannes de Cleve, three by Thomas Crequillon and one anonymous (Incertus).

Like most settings of the Ordinary Le Maistre wrote prior to his arrival at Dresden, his Missa Ich weis mir ein fest gebawets Haus is a parody Mass. The piece that served as his model was Antonio Scandello's secular polyphonic Lied of the same title, which appears as Number 6 of his Nawe und lustige Weltliche Liedlein mit 4, 5 und 6 Stimmen (Dresden, 1570). Scandello, it will be recalled, was a member of the court chapel from sometime before Le Maistre was appointed Kapellmeister, and at the time of Le Maistre's retirement, succeeded him in that position.

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[1] Osthoff, Die Niederländer und das deutsche Lied, p. 100, n. 5.

[2] Another copy of the Mass is preserved in a manuscript collection located in the Sächsische Landesbibliothek in Dresden: Depositum Pirna. Mus Pi Cod V (c. 1570). The manuscript cannot be microfilmed because of its very poor physical condition. This copy of the Mass, therefore, has been unavailable for perusal.

The Lied

Scandello's polyphonic Lied appears to be based upon a pre-existent folk song, but since no earlier version of it survives, it has not been possible to determine which of the voices carries the most direct version of the tune. The setting is in two parts, the second of which is repeated, and scored for five voices with a divided Tenor. The structure may be defined as a series of imitative points, one for each phrase. Part I (measures 1-27) consists of three such points, the first of which is repeated with some variation and the third followed by a rather lengthy extension. Each of the two points that constitute Part II (measures 27-45) is considerably extended, and a repeat of Part II (measures 45-54) is followed by a short plagal extension (measures 64-66). The signature of one flat together with principal cadences taken on G, D, and B-flat define the mode as transposed Dorian.

The Mass

The largest portion of Le Maistre's Mass is scored for five voices with a divided Discant. Departures from this normal scoring are as follows: "Et resurrexit"--three-voice (DDA); "Et iterum"--four-voice (DDAT); "Benedictus"--three-voice (ATB); Agnus dei--six-voice (DDATBB).

For this setting of the Mass Ordinary, Le Maistre assumed both the mode and the imitative polyphonic style of Scandello's Lied. In general terms, the technique of parody that may be observed in this Mass does not greatly differ from that usually seen in other Mass compositions of the period. Reflecting a procedure followed by many other composers of parody masses, Le Maistre draws most heavily upon material at the very beginning of the source Lied. Further, this material, or some

variation of it invariably appears at the beginning of each of the five major sections of the Mass. It not only launches the music of each one of these principal sections, but functions as a point of reference that unquestionably unifies the entire composition.

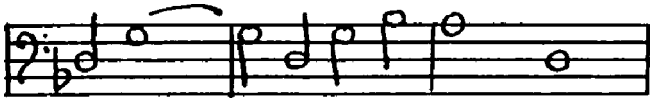
Throughout the course of the work Le Maistre not only draws upon various materials of the Lied, but from time to time recalls material, either literally or mutated, that appeared in earlier sections of the setting. Since these recalled materials have their sources in the Lied, these sections are actually parodies of parodies. The concluding measures of the Christe (37-44), for example, are derived from the Bass of measures 37-39 of the model. This first derivative material from the Christe reappears in triple meter in measures 64-72 of the Gloria and is found in still another guise in measures 120-130 of the Credo. Finally, there is a literal recall of the triple-meter version of this material in the last measures of the Osanna. In the same manner, the material of the first part of the Osanna (measures 37-52) has its source in the initial measures of Kyrie II which are themselves retrospectively based on the Bass of measures 31-36 of the Lied. Many similar instances, generally involving materials originating in the beginning of the Lied, could also be cited.

In addition to these relationships between the model Lied and Le Maistre's Mass, a remarkable stylistic similarity between the entireties of the two compositions must also be noted. Throughout the Mass Le Maistre has assumed even the most detailed stylistic idioms that characterize the model. For this reason there is little stylistic distinction between sections containing references to the model and those

thematically independent of it. The resultant stylistic continuum is in no small way responsible for the effective unification of the numerous sections and subsections of the entire work.
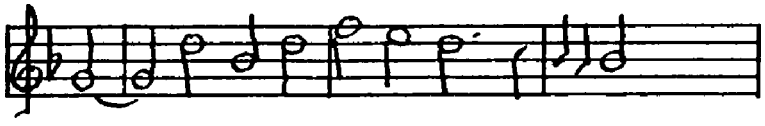
It may also be observed that Le Maistre's normal parody procedure was to extract several or all of the voices of a given section of the model and rework the entire polyphonic complex. Not infrequently, however, he chose to borrow only single lines from the total texture and subject them to variation; these variations he then generally made to function as subjects of imitative points. Here, for example, is a three-measure line, extracted from the Bass of the last imitative point of the model.

Ex. 1. Lied, m. 37-39 (Bass).



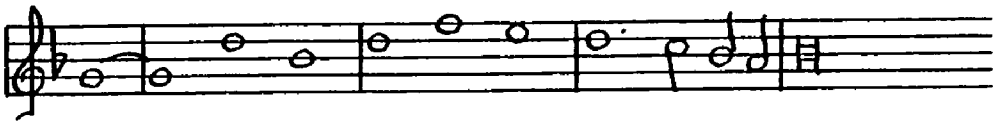
The last eight measures of the Christe have an imitative point on the following derivative of this line.

Ex. 1a. Christe, m. 38-41 (Discant I).
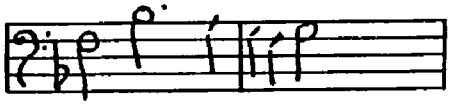


This subject is, in turn, recast in triple meter and in that guise provides another subject to which the words "filius Patris" of the Gloria are set.

Ex. 1b. Gloria, m. 64-68 (Discant I).



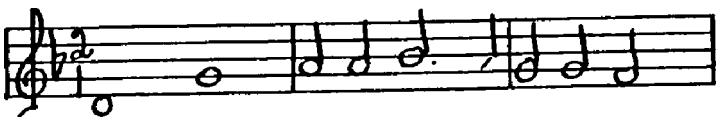
In Le Maistre's technique of deriving subjects from linear segments of the model, his handling of one particular motivic extraction from the source deserves special attention. The motive under consideration makes its first appearance in the first phrase of the Bass of the Lied.

Ex. 2. Lied, m. 4-5 (Bass).
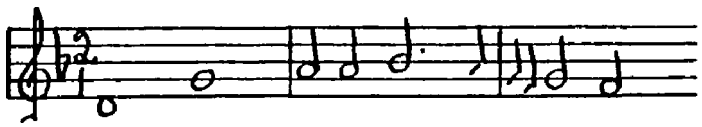


This initial appearance of the motive is succeeded by a number of others dispersed intermittently among the five voices of the Lied (Tenor I--m. 11; Discant--m. 18-19; Tenor II--m. 19-20, and Discant--m. 22, to cite a few). Appearances of this motive in Le Maistre's Mass are ubiquitous, and in a number of instances it is salient in techniques of variation and subject derivation. The following examples are illustrative.

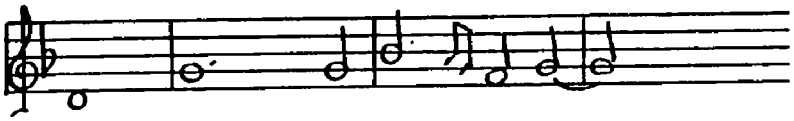
Ex. 3. Lied, m. 1-3 (Alto).
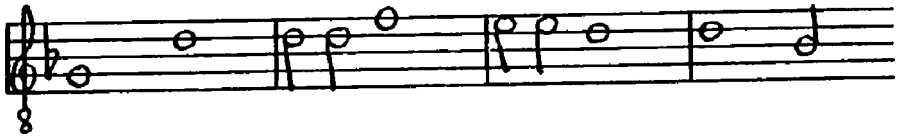


Ex. 3a. Kyrie I, m. 1-4 (Alto)



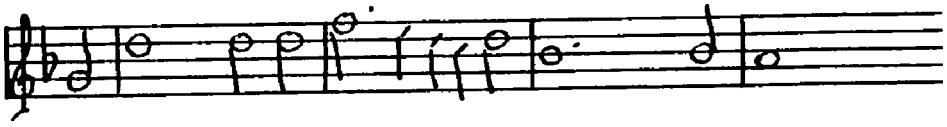
Ex. 3b. Sanctus, m. 2-5 (Alto).
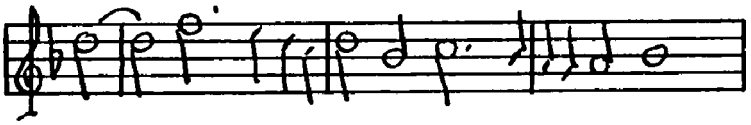


Ex. 4. Lied, m. 7-10 (Tenor I).



Ex. 4a. Gloria, m. 1-5 (Discant I).
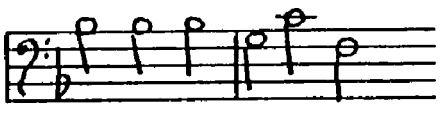


Ex. 4b. Credo, m. 65-68 (Discant II).

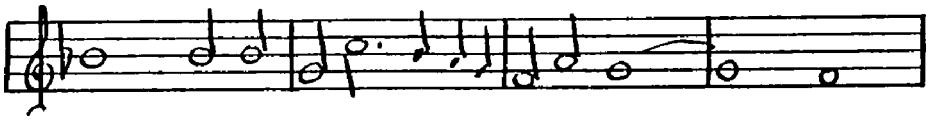


Two more examples of the same motive applied in much the same manner to still other linear excerpts from the source may also be cited.

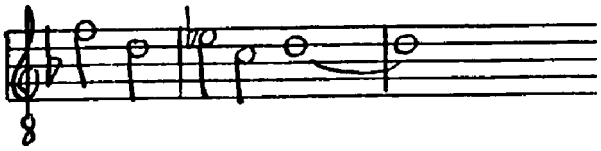
Ex. 5. Lied, m. 31-32 (Bass).
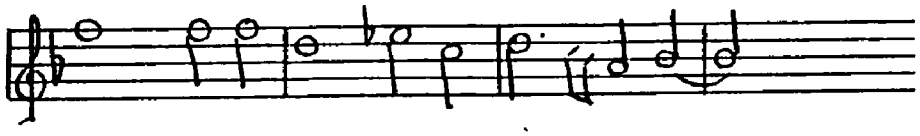


Ex. 5a. Kyrie II, m. 46-49 (Alto).



Ex. 6. Lied, m. 29-30 (Tenor II).



Ex. 6a. Kyrie II, m. 50-52 (Discant II).



In addition, this particular little figure serves as the source motive upon which the composer draws to create fantasy-like episodes that conclude some of the sections (Kyrie II, m. 60-65; Gloria, m. 126-139 and Credo, m. 263-270). In these sections the motive pervades all the voices, and the general vivacity of texture obtained is a result of the lively rhythmic character of the motive itself.

The specific dispersion of materials from the model Lied within the five sections of the Ordinary is given in the following outline (measure numbers in this outline refer to the transcriptions of the Lied and the Mass that are found in the volume of examples).

KYRIE

Kyrie I

M. 1-6 --The corresponding measures of the model are assumed almost verbatim.

M. 7-16 --The Bass continues with the next 10 m. of the Bass of the model only very slightly altered. In m. 7-9 Discant II quotes the same measures of Tenor I of the model. From m. 10-16 the four upper voices are involved in basically non-imitative polyphony that contains frequent references to motives and lines found in the first 10 measures of the Lied.

M. 16-19 --The final measures, or coda of the model form the cadence. The bass is taken over verbatim. Discant and Tenor I of the Lied are slightly altered here. The tonal level of Kyrie I is predominantly G.

Christe

M. 20-25 --This section corresponds to m. 17-21 of the model. The Bass is given almost exactly, while the four upper voices have an imitative point on the subject of the third point of the model.

M. 26-33 --Bass quotes m. 22-26. Another subject, derived from m. 17-20 of the model, is treated imitatively by the upper voices.

M. 33-37 --Bass continues a direct quotation of m. 27-30 of the model. Upper four voices have an imitative point on a descending triadic subject derived from m. 27-28 of the model.

M. 37-44 --Bass has m. 37-39 of the model exactly, and this figure is treated imitatively by the upper voices. Tonally, the Christe begins in G, moves toward B-flat in the middle, and takes its final cadence on D, the dominant of the mode.

Kyrie II

M. 45-52 --Bass is a direct quotation of m. 31-36 of the model. Upper parts have a double imitative point: the subject in the Alto and Tenor is derived from the Bass of m. 31-32 of the model; Discants I and II share a subject derived from m. 29-30 of Tenor II of the model.

M. 52-60 --Imitative polyphony on motives freely derived from all the voices in m. 27-30 of the model.

M. 60-66 --Bass quotes m. 40-45 of the model, while the upper voices treat the head motive of this quotation imitatively.

M. 66-68 --The closing measures of the model are again reworked to form a coda or plagal extension. Kyrie II begins in

B-flat, and that tonal level is maintained until shortly before the end (m. 64). The final authentic cadence is taken on G in m. 66, followed by a plagal extension that confirms G as the final of the mode.

GLORIA

Et in terra

M. 1-12 --This section is an elaboration and free extension of m. 1-6 of the Lied. The Bass of m. 3-7 is the same as in m. 2-6 of the model except for one rhythmic change.

M. 12-20 --An elaboration of a repeated-note motive, the model for which may be found in a number of places in the source Lied (compare, Discant m. 10-11, 17-18; Bass m. 31-32 and elsewhere). M. 15-20 of Discant II contains direct quotations from Tenor II (m. 29-30) and Discant (m. 39-41) of the source Lied. The Bass of this section is a series of three almost direct quotations from the Bass of the model (m. 17-19, 20-22 and 24-27).

M. 20-54 --The music of this long section bears no direct resemblance to the source until about m. 48. From here to m. 53 the repeated-note motive that pervaded the previous section reappears, as well as a little figure of descending semiminims from the Bass of m. 4-5 of the model.

M. 54-57 --A direct quotation of m. 29-30 of the model with Tenor II of the model given to Discant I in the Mass.

M. 57-72 --A reworking, in triple meter, of m. 33-44 of the Christe. Thus, this section ultimately derives from m. 27-39 of the model Lied. The tonal plan of this first part of the Gloria may be described as a general progression from the final to the dominant of the mode. It begins in G and from about m. 32 until m. 62 fluctuates between G and B-flat. From m. 64-72 the tonal level is D, and the section ends solidly on D with an authentic cadence.

Qui tollis

M. 73-88 --The four lower voices constitute a somewhat elaborate reworking of the last phrase of Part I and the first phrase of Part II of the Lied (m. 17-35). The cantus-firmus-like character of Discant I will be discussed in some detail later.

M. 88-96 --The falling-third motive that pervades this section derives from the beginning of Part II of the Lied (m. 27-28). In addition, m. 93-96 of Discant II is a slightly varied version of m. 20-23 of Tenor I of the source while the motive in m. 89-91 of the Bass almost directly quotes m. 42 of the Bass of the Lied.

M. 97-109 --No direct assumption of material from the model.

M. 110-121 --The ultimate source is m. 1-10 of the Lied. This whole section, however, is actually a reworking of m. 1-10 of Kyrie I.

M. 121-126 --Two statements of the same material that constitute m. 54-56 of the Gloria. Thus, the original source of this section is m. 29-30 of the Lied.

M. 126-139 --The Bass of this section includes direct quotations from m. 32-33 and 40-45 of the Lied. The upper voices participate in an imitative point whose subject derives from m. 32-33 of the Bass of the source. The first few measures of this section also correspond closely enough to the initial measures of Kyrie II to be considered a reworking of them.

M. 139-142 --Based on the coda of the Lied, and also identical to the last three measures of Kyrie II. The second part of the Gloria begins in G, moves through B-flat (m. 81-89), and then to D for a long period (m. 96-121). There is a return to B-flat shortly before the end (m. 122-127), and the movement closes in G with an authentic cadence (m. 139) and a plagal extension. The tonal plan of this second part of the Gloria is, therefore, in the nature of a mirror: G - B-flat - D - B-flat - G.

CREDO

Patrem

M. 1-11 --This section is a reworking of m. 1-9 of the Gloria and, as such, is based upon m. 1-9 of the source Lied. The Bass of this section is an almost direct quotation of the corresponding measures of the source.

M. 11-45 --This music begins as a free parody of m. 19-24 of the source, with an almost direct quotation of the Bass of those measures. The descending subject in the upper voices appears to be derived from m. 24-26 of the source Discant. The subject of the point beginning in m. 21 bears a fleeting resemblance to the first subject of the source, but after that there are no direct references.

M. 45-65 --The music of this section begins with an imitative point on a subject that may be heard as a derivative of the first phrase of the model. The remainder of the section appears to be freely composed, except for the subject of another imitative point (m. 60-62, Discant II and Alto), that also may be based on the initial phrase of the Lied.

M. 65-71 --Corresponds to the extension section of the fifth phrase of the Lied (m. 40-45). The Bass is assumed with only incidental alteration but the upper voices are subjected to more extensive variation.

M. 71-76 --No direct relationship to the source.

M. 76-87 --Falling thirds derived from m. 27-28 of the model. The figure of descending semiminims (m. 81-82) are from m. 5-6 (Bass) of the Lied.

M. 88-115 --No direct correspondence.

M. 115-121 --Correspond generally to the third phrase of the model (m. 17-24), but here reworked and abbreviated.

M. 121-136 --This section begins with material what has its source in the Bass of m. 37-39 of the Lied. It appears here, however, as a reworking of m. 63-71 of the Gloria. This section of the Gloria, in turn, is a reworking of the last 8 measures of the Christe. The principal tonal levels encountered in this first part of the Credo are the same as those featured in the source Lied: G, B-flat and D, the final, mediant and dominant of the mode. This part concludes on the dominant with an authentic cadence and a plagal extension (m. 133-136).

Et resurrexit (three-voice)

M. 137-147 --An imitative point derived from the first phrase of the Lied.

M. 147-164 --No literal references to material from the source.

Et iterum venturus (four-voice)

M. 165-178 --Discant II and Alto have a subject identical to the one heard previously in m. 21-28 of the Gloria ("Gratias agimus tibi"). Here Discant II imitates the alto statement in diminution. The two outer voices (Discant I and Tenor) have a subject derived from m. 8-10 of Tenor I of the model.

M. 178-194 --A free extension of the material given in the previous 12 measures.

M. 194-197 --A rather elaborate reworking of the coda of the Lied in the nature of a plagal extension.

Et in Spiritum (five-voice)

M. 198-206 --An elaboration of the initial imitative point of the model Lied.

M. 207-214 --No direct correspondence to the source.

M. 215-228 --An elaboration and reworking fo m. 66-77 of the Gloria. These measures of the Gloria are in turn based upon the first measures of that same movement; these are, in turn, derived from the initial measures of the source Lied.

M. 228-270 --A lengthy reworking of m. 45-65 (the end) of the Gloria followed by an extension in which other motives from the source are incorporated.

M. 270-272 --Corresponds in general to the last three measures of the model. The principal tonal level in this second part of the Credo is G, with some cadences taken also on B-flat and D. The Credo closes with an authentic cadence and plagal extension on G.

SANCTUS

M. 1-11 --Still another reworking of m. 1-7 of the model.

M. 11-26 --The subjects of the two imitative points in this section are unrelated to material from the source. There are, however, fleeting references to motives and linear figures from various different parts of the Lied.

M. 26-32 --Bass has direct quotations from m. 40-45 of the source. The upper voices are involved in a lively interplay with a motive of descending semiminims found originally in m. 4-5 (Bass) as well as elsewhere in the model.

M. 32-36 --An elaboration of the last three measures of the Lied (plagal extension).

Osanna

M. 37-54 --Another reworking, in triple meter, of material found near the end of the Gloria (m. 126 ff.).

M. 55-64 --Verbatim assumption of m. 46-50 of the Gloria.

Benedictus (three-voice)

M. 65-72 --An imitative point on a subject derived from m. 17-19 of the Discant of the Lied.

M. 72-87 --An imitative point on a subject with a head motive that bears close resemblance to m. 12-13 (Discant I) of the Gloria. The remainder of this section is in the nature of a fantasy that incorporates material drawn from various parts of the source.

M. 88-90 --A plagal extension embellished with the descending-semiminim motive from the Bass of m. 4-5 of the model. Tonal levels of the Sanctus group are as follows: Sanctus--begins and ends on G, with internal cadences mainly on D and G and brief references to B-flat; Osanna --mainly B-flat with a turn toward G near the end. It ends with an authentic cadence on D, the dominant of the mode; Benedictus--begins and ends on the final of the mode with internal cadences on G, D and B-flat.

AGNUS DEI (six-voice)

M. 1-9 --Corresponds to m. 1-7 of the model, expanded to six voices and including some melodic and rhythmic variation.

M. 9-20 --No direct references to the model.

M. 20-31 --A fantasy featuring the descending-semiminim motive from m. 4-5 of the Bass of the model. The tonal level of the Agnus Dei is G with strong internal cadences on D and weaker references to B-flat.

Almost consistently throughout this Mass setting, the music stands in an abstract relationship to the text. This is particularly true in those sections that set comparatively short textual segments (Kyrie, Sanctus and Agnus Dei). In these sections the text is set melismatically and individual words or phrases are frequently repeated to accommodate the musical designs. In those sections that set longer segments of text (Gloria and Credo), the words are more often set syllabically to the music, and there is somewhat less textual repetition. Both here and in the melismatic sections, however, the polyphonic texture

into which the individual lines are integrated generally precludes deliberate textual enunciation.

Except for the predictable clichés of falling and rising melodic lines on the words "descendit" and "ascendit" of the Credo, Le Maistre has made no attempts to illustrate individual words or phrases of text in the music.

The only sections that evince a more intimate relationship between textual and musical elements are those in which an homorhythmic musical texture coincides with a syllable text setting. The coincidence of these two styles results in a lucid presentation of the text. Salient examples of this method of underscoring particular words or phrases may be found in the Mass as follows: Gloria--"Iesu Christe" (m. 54-56), "tu solus altissimus, Iesu Christe" (m. 121-126); Credo--"et ex patre natum" (m. 37-40), "Qui propter nos homines, et propter nostram salutem" (m. 71-76), "et incarnatus est" (m. 88-92), "et homo factus est" (m. 109-114) and "et conglorificatur" (m. 226-227). Of these examples, the setting of the line, "et homo factus est," is particularly emphatic. This line of the Creed is absolutely fundamental to Christian theology, and Luther himself preferred that these words "be sung to very slow and special notes, while everyone knelt and removed his hat."[3] Conforming to the Reformer's wishes on the matter, Le Maistre set the entire line to breves--"very slow notes"--that move homorhythmically--"special notes"--in all the voices, while the text is underlaid syllabically.

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[3]"fein langsamen und sonderlichen Noten denn die andern Worte gesungen wurden, indess jedermann die Knie beugte und sein Hütlein abzog." As in Kade, Mattheus Le Maistre, p. 80.

At the beginning of this chapter it was stated that this one of Le Maistre's settings of the Mass Ordinary was intended for performance in the Lutheran liturgical service. Since the text of the Ordinary is the same in both the Roman Catholic and Lutheran Mass liturgies, this statement would appear to admit of only circumstantial evidence in its support. Direct evidence, however, may be found within this setting of the text of the Mass itself. As noted in the outline given above, the music of the section which sets the eleventh versicle of the Gloria, "qui tollis peccata mundi, miserere nobis," has the four lower voices involved in an imitative point. Concurrently with this, Discant I has a cantus-firmus-like phrase to which the same text is set not in Latin, but in a German translation: "O du Gottes Lamb, das der Welt sünde tregt, erbarm dich über uns." The bilingual presentation of this text, especially with the German version in so conspicuous a position, is in complete agreement with Luther's expressions concerning the vernacular in the worship service. Such a presentation of the Mass text in the Roman Catholic liturgy, however, would have been forbidden by ecclesiastical canon.

CHAPTER VI

THE LATIN MOTETS

Introduction

Fifteen of Le Maistre's Latin motets to be considered here appeared in a collection published in Dresden in 1570: the Liber primus sacrarum cantionum. The pieces in this collection probably do not represent music that Le Maistre wrote this late in his life and particularly for this publication; more likely they represent a group of motets that were culled from an already extant corpus. In support of this may be cited the fact that two of the motets in this collection appeared in other collections of composite authorship as early as 1554 and 1557.[1] Perhaps others of the remaining thirteen motets in this 1570 collection have similar histories, although there is no extant record of earlier publication of any other of them. It is also apparent from the title that Le Maistre planned the publication of a number of volumes of his Latin motets, of which this 1570 collection was the first to appear. Considering his advanced age and bad physical condition, it is unlikely that he would have undertaken a publication project of this magnitude were not at least a portion of the pieces already written. There is,

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[1] Number VII, "Carmen nuptiale," and Number IX, "Adjuva me Domine." Complete bibliographical references to the earlier editions of these two motets are given in the list of Le Maistre's works in Chapter II.

however, no evidence of any sort to indicate that the projected sequel or sequels to this first volume of Latin motets ever appeared.

Le Maistre dedicated this first volume of his Latin motets to his patron, Duke August, the elector of Saxony. This dedication, standing at the head of the Preface, is followed by a lengthy, if not tedious rehearsal of the then current ideas about the importance of music in church and its efficacy in the teaching of Christian doctrine. Most of the ideas he expresses are based upon well-known statements made by Martin Luther on the subject. The following is characteristic.

> It is not easy to say in a word in how many ways the songs of Dr. M. Luther and other pious men (whose memory be blessed) serve the church, since it is known that the sum total of Christian doctrine is contained in them, and that the youth and the common people could more easily be brought to the true faith through these melodies.[2] [Trans. by Prof. G. M. Seligson.]

Three additional Latin motets, all of which appeared prior to 1570 in collections of composite authorship, will be considered jointly with those of the 1570 collection. These are as follows:

1) "Estote prudentes" (1564)
2) "Dixit Dominus Deus" (1564)
3) "Quod sit sponsa Dei donum" (1568)[3]

The Texts

The eighteen motets under consideration here may be divided into two separate classifications: those suitable for performance in the

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[2]"Hodie quantum prosint Ecclesiae cantilenae à D. M. Luthero & alijs pijs (quorum memoria sit in benedictione) compositae, dictu haud facilè est, cum manifestum, & summam doctrinae Christianae in his contineri, & iuvantutem rudeque vulgis istiusmodi Melodijs ad veram religionem facilius traduci posse."

[3]See the list of works given in Chapter II for complete bibliographical references to the publications of these motets.

context of the worship service and those intended to embellish a particular ceremony or occasion. The following thirteen of the motets fall into the first of these categories.

1) "Montes commovebuntur"--Isaiah 54:10 and its second part, "Ego sum," Isaiah 43:25.

2) "Beati omnes"--A setting of the entirety of Psalm 127, the second part beginning with verse 4, "Ecce sic benedicetur homo."

3) "Haec est peccatique tui" and the second part, "Sic pro te morior."--This motet bears the title "Christus pendens in cruce"; it is a non-scriptural text.

4) "Non decet ante sues"--This piece bears the caption, "Matth. 15. cap." It is, however, not a direct scriptural quotation. Furthermore, the only reference to the 15th chapter of Matthew is the second line, "natorique canes non decet esse cibum," which may be taken as a paraphrase of verse 26, "Non est bonum sumere panem filiorum, et mittere canibus." The remainder of the text of this motet remains unidentified except for the first line, "Non decet ante sues pretiosas spargere gemmas." This phrase bears some resemblance to a line from Matthew 7:6, "neque mittatis margaritas vestras ante porcos."

5) "Gaudens gaudebo in Domino"--Isaiah 61:10.

6) "Vesperiam venit"--A non-scriptural text.

7) "Adjuva me Domine"--A composite text culled from various parts of Psalm 118 as follows: Part I--verses 117, 122 and 124; Part II--verses 125, 153 and a reprise of the first phrase of verse 117.

8) "Domine Deus, omnipotens pater"--A non-scriptural text that bears the title, "Precatio."

9) "Domine Deus meus, in te speravi"--Psalm 7:1,3-5.

10) "Jesu benigne, respice meos labores"--A non-scriptural text.

11) "Deus stetit in Synagoga Deorum"--A two-part motet whose text consists of the entirety of Psalm 81.

12) "Domine ne in furore tuo"--Text drawn from Psalm 6; Part I--verses 1-3; Part II--verses 4-6.

13) "Estote prudentes"--The second part of Matthew 10:16.

It might be noted that in his selection of scriptural texts Le Maistre gave preference to passages from the Old Testament, particularly the Psalms. In his Preface to the 1570 collection he expresses himself regarding the value of the Psalms as a source for motet texts.

> Thus, almost the entire Psalter is, as it were, regarded as a common storehouse of the sweetest songs which the church can use until the end of the world, in praise of God's blessings.[4] [Trans. by Prof. G. M. Seligson.]

This high regard for the Psalms, it might also be noted, is wholly consistent with the preference Luther showed for them as sources for his own chorale texts.

The quotation immediately above also confirms the posit that these motets were intended for performance in the church worship service. It does not, unfortunately, specify exactly at which points in the liturgical ritual they were usually interpolated. The most problematic aspect of the question is that the Luthern liturgical service, while generally modeled after the Roman Catholic Mass, took on different forms according to the wishes of particular persons in charge of such matters at particular parishes. There are, however, two possibilities that may logically be considered. First, those motets whose texts are identical with or similar to those of regularly used Propers might have replaced the spoken or chanted presentation of those texts. The text of the motet, "Domine Deus meus, in te speravi," for example, corresponds to that of the Alleluia verse for the Mass of the Second Sunday after Pentecost. At the same time, the text of Part II of "Domine in furore tuo"

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[4]"Ita totum ferè Psalterium commune quasi promtuarium est dulcissimorum carminum, quibus Ecclesiae ad finem mundi usque ad praedicandum beneficia Dei, uti potest."

is that of the Offertory for the same Mass. In addition, the musical setting of practically any one of the Psalms would find a place for performance somewhere in the liturgical orders of Matins or Vespers throughout the year. The second possibility might have been in conjunction with the sermon. A motet whose text was related to the sermon topic for the day might have been performed immediately before or after the delivery of the homily.

The remaining five of the total group of eighteen motets under consideration may be classed as occasional pieces.

1) "Quod sit sponsa Dei donum"--Non-scriptural.

2) "Semper honorabile"--A non-scriptural text whose second part begins "Conjugium sponsi."

3) "Dixit Dominus Deus" and its second part "Dixitque Adam"--The text of this motet is a selection of verses and phrases from the second chapter of Genesis. Part I--verses 18 and 21; Part II--verses 23 and 24.

4) "Auguste dux amplissimae"--A two-part motet on a secular text, the second part of which begins "Sint ô beata tempore."

5) "Gratia sit Christo"--A secular text in two parts, the second beginning "Christe Deus tu Saxonicos."

These five motets may themselves be subdivided into two groups according to the particular occasions in conjunction with which they were probably performed: weddings (1-3 above) and court celebrations in honor of the elector (4-5 above).

Of the three wedding motets, two may be related with certainty to particular marriage celebrations. "Quod sit sponsa Dei donum" was written for the wedding of Dr. Nicolaus Leopardi, the preceptor of the choir boys in the court chapel of Elector Georg Friedrich of Brandenburg, to Kunegunda Kaiser, the daughter of one of the Brandenburg electoral

councilors. Although the exact date of the nuptial ceremony is unknown, Le Maistre's motet, along with three others, was published in 1568 in a collection dedicated to the bridegroom. It is interesting to note that the other three contributors to this collection were also members of the Saxon electoral chapel: Antonio Scandello, Erasmus de Glein and Johann Wessalius. All four motets are settings of Latin texts. For his motet, Scandello selected passages from Psalm 127, while the three others appear to be on original texts penned specifically for the occasion. These three original texts are very similar both in sentiment and structure, and are perhaps the work of a single author. The text that Le Maistre set is representative.

> Quod sit sponsa Dei donum connubia fato
> Quod fiant tandem tu quoque sponse probas
> Sic sona e cunctis tibi nunc Kunegunda puellis
> Imperat et mentis jus tenet omne tuae.
> O nimium felix casto qui victus amore
> Officii peragat jussa beata sui.

Similarly, the motet, "Semper honorabile sit conjugium," appears to have been written to commemorate the occasion of the marriage of one Joachimi Struppi, and was likewise originally published in a collection in honor of the bridegroom.[5]

The particular wedding celebration for which the third of Le Maistre's nuptial motets, "Dixit Dominus: non est bonum hominem esse solum," was written cannot definitely be ascertained. Since the marriages of all three of Elector August's daughters took place after 1750, it seems unlikely that this motet, written at least six years previous

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[5]See the list of works in Chapter II for a full reference to this now apparently lost publication.

to the first of these celebrations (it was published in 1564), could have been intended specifically for any one of them. The only other notable marriage intimately related to the electoral court was that of Elector August's niece, Anna, to Prince William I of Orange. After Anna's father's death in 1553, Elector August assumed the responsibility of Anna's education and upbringing, and there developed a strong relationship between uncle and niece.[6] Her wedding to the Prince of Orange, celebrated on August 24, 1561 in Leipzig, was indeed a splendid affair. For the occasion the entire Saxon electoral chapel, including the choir, instrumentalists and organists, performed motets, and Le Maistre's "Dixit Dominus" might well have been one of the pieces they performed.[7] In any event, the piece is in two parts and so organized that Part I would be appropriate before, and Part II after the exchange of vows.

The two remaining occasional pieces (4-5 above) are actually Huldigungsmotetten in veneration of Elector August. "Auguste Dux amplissimae" bears the caption, "D. Augusto Electori Illustrissimi: Saxoniae reduci è filiae nuptiis. Anno 1570." In June of 1570 Elector August's youngest daughter, Elizabeth, was married to Count Palatine Johann Kasimir. The ceremony was held during the meeting of the 1570 Diet of Speyer and, as its caption indicates, the motet "Auguste Dux amplissimae" was written as a "welcome-home" piece for the elector upon his return to the Saxon court.

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[6]Julius Richter, Das Erziehungswesen am Hofe der Wettiner Albertinischer (Haupt-) Linie (Berlin: Weidmannsche Buchhandlung, 1913), pp. 44-45.

[7]Kade, Mattheus Le Maistre, p. 82, footnote.

Finally, the style of the text of the laudatory motet, "Gratia sit Christo," is characteristically rhetorical, if not pompous. Written in honor of the elector, it ends with the gallant flourish, "Auguste Augusto nomine digne vale."

The Music

Of these eighteen motets, sixteen are scored for five voices. This five-voice group includes all fifteen motets in the 1570 collection plus the independently-published wedding motet, "Quod sit sponsa Dei donum." In nine, or over half of this five-voice group, the Discant is the divided voice, while five others show a divided Tenor. Of the remaining two pieces in this five-voice group, one shows a divided Alto and the other a divided Bass. Finally, "Estote prudentes" is scored for a four-voice ensemble disposed in the usual manner (DATB), while "Dixit Dominus" is for eight voices, showing the disposition DDAATTBB. The usual ranges and tessituras of the individual voices in these Latin motets are not different enough from those previously observed in the German motets to warrant further comment.

As noted earlier, the texts of a number of these motets, particularly those drawn from the Psalms, correspond to texts that have places in the Propers of liturgical orders. A comparison of Le Maistre's settings of these liturgically-related texts to the chant tunes with which they are traditionally associated fails to show any perceptible relationship. The music of this entire group of eighteen Latin motets, therefore, appears to be newly composed: it involves neither cantus-firmus nor parody practices.

Eight of these Latin motets constitute single units of music while ten show bipartite structural designs. All are through-composed, and the basic structure of each, whether in one or two parts, may be defined generally as a succession of imitative points corresponding in number to the phrases that constitute the text. Upon occasion, imitative polyphonic texture gives way to homophony, often to effective musical advantage. A number of specific instances of this sort will be further commented upon as they are encountered in the contexts of individual pieces. Finally, canonic technique, so frequently encountered in the 1566 collection of German motets, appears in not a single one of these Latin motets.

The Church Motets

Le Maistre's setting of Psalm 127 (Number III of the 1570 collection) exemplifies, in most respects, the general observations made above. He has divided the text into two sections of three verses each, and set the two sections as separate musical parts of almost equal length. The music is scored for five voices, with the Discant the divided voice. The first few imitative points of each part are followed by somewhat lengthy episodes based upon material drawn from the respective subjects. As the music of each part progresses, it tends to avoid elaborate extensions as well as strong cadential patterns at the ends of individual points. In addition, there is often considerable overlap of some of the imitative points, and episodes and strong cadential patterns are absent. All of these factors provide continuity and forward drive to the music of the latter portion of each of the two parts.

Another of the motets from the 1570 collection, "Adjuva me Domine" (IX), is, in its largest aspects, similarly designed (transcription found in the volume of examples). There are present here, however, a great many details that make it one of the most engaging and effective pieces of the group now being considered.

As previously noted, the text of this two-part motet is a conglomeration of various passages, quite possibly selected by Le Maistre himself, from Psalm 118. The complete Latin text is as follows:

Part I

Adjuva me Domine, et salvus ero:
et meditabor in justificationibus tuis semper (verse 117).
Suscipe servum tuum in bonum:
non calumnientur me superbi (verse 122).
Fac cum servo tuo secundum misericordiam tuam (verse 124).

Part II

Servus tuus sum ego: da mihi intellectum,
ut sciam mandata tua (verse 125).
Vide humilitatem meam, et eripe me:
quia legem tuam non sum oblitus (verse 153).
Adjuva me Domine, et salvus ero (verse 117).

An English translation of these passages, taken from the King James Version of the Bible, reads as follows:

Part I

Hold thou me up, and I shall be safe:
And I will have respect unto thy statutes continually.
Be surity for thy servant for good:
Let not the proud oppress me.
Deal with thy servant according to thy mercy.

Part II

I am thy servant; give me understanding,
That I may know thy testimonies.
Consider mine affliction, and deliver me:
For I do not forget thy law.
Hold thou me up, and I shall be safe.

The only unusual aspect of this text, apart from the noble literary style characteristic of all the Psalms, is the reprise of the first line at the end. A closed structure such as this is not often encountered in motet texts of this period.

While the two parts of the text are of almost equal length, the music of the second part of the setting is somewhat shorter than that of the first (Part I = 85 measures of transcription, Part II = 55). The mode of the piece is Dorian, transposed to G, and bears the signature of one flat. Part I begins in the usual way with all five voices participating in an imitative point on a subject whose head motive outlines an ascending triad. The first, third and fifth entries (Discant, Tenor I [= Quinta Vox] and Tenor II) commence at the dominant level; the first five measures of the two Tenor entries are exact imitations of the corresponding measures of the Discant entry. The second and fourth entries (Alto and Bass), commencing at the level of the modal final, imitate only the head motive of the Discant subject exactly, after which they proceed more freely. When the fifth entry (Tenor II) has completed the head motive there is a cadence on G (measure 11), after which all the voices except Tenor II begin an elaborate episode (measures 11-26) that draws upon and develops material from the subject. Thus, the end of the fifth entry (Tenor II) overlaps the episode by about four measures. The episode ends with a strong authentic cadence on D in the four lowest voices, which is overlapped by the entry of a new subject in Discant I (measure 27). The efficacy of this particular cadence is enhanced by the fact that throughout measures 21-24 the Bass is tacet. Its entry two measures before the cadence not only solidifies the

texture, but its participation in the cadence pattern with chord roots accents the functional nature of the harmonic pattern involved. In contrast to the ascending melodic character of the subject of the first point, the one to which the second line of text is set outlines a descending triad. While the imitative point on this second subject (measures 27-33) has entries by all five voices, that of Tenor II gives only the head motive after which it is tacet for five measures (30-34). Throughout the episode that immediately follows this point (measures 33-41), the Bass is tacet so that the texture of almost this entire section (measures 30-41) is considerably lightened. In contrast to the episode that followed the first imitative point, the one that follows this second point features homophonic writing that dramatically underscores the text, "in justificationibus tuis semper." This episode closes with a cadence on G (measure 41) that marks the midpoint of Part I of the motet. For the third line of text, "Suscipe servum tuum in bonum," all five voices unite in a homophonic passage (measures 42-48) that begins in G and slowly works its way toward a cadence on B-flat, the model mediant, in measure 49. The fourth line of text, "non calumnientur in me superbi," is again set as an imitative point (measures 49-54), but for four voices only (the Alto is tacet). The entries are on the levels of B-flat and F, but the cadence in measure 55 is on G, the modal final. The episode that follows this fourth point (measures 55-61) is actually a variation of the original point at the level of the model final. While the Alto was tacet during the statement of the original point, the Discant is tacet during this recurrence, so that this entire section is scored for four voices. The cadence is solidly taken on D (measure 61).

Le Maistre has divided the last line of this first part of the text, "fac cum servo tuo secundum misericordiam tuam," into two sections. The first hemistich, "fac cum servo tuo," is dealt with as a brief imitative point (measures 62-67) that involves all five voices and comes to a cadence on D. The second part of this line is set to a subject that is derived from the subject of the second point (cf., Discant, measures 28-30). This subject also provides the basic material for a free, fantasy-like development that concludes this part of the motet (measures 68-85). Near the middle of this concluding section (measures 76-79) the texture is reduced to three voices (Discant and Bass are tacet), and this lighter section contrasts with the final cadential measures in which all five voices again participate. The cadence is taken on G, the modal final, and there is no plagal extension.

The second part of the motet consists of five sections, corresponding to the five phrases of text. The first phrase is set in basically homophonic style, the second portion being repeated (measures 86-99). Tonally, this section begins in G, but soon moves toward the dominant, at which level an authentic cadence is taken in measure 99. This homophonic section contrasts with the polyphonic section at the conclusion of Part I as well as with the following series of three overlapping imitative points which set the second, third and fourth textual phrases of this part (measures 100-126). The subject to which the fourth phrase of text is set is a derivative of that that sets the second textual unit of this part (cf., Discant, measures 100-102). There are no episodes or extensions in this entire section, and strong cadential patterns are avoided until the end of the section, where the music cadences on G

(measures 125-126), followed by a general pause. For the conclusion of the motet, the reprise of the first line of text, "Adjuva me Domine," is set to music as severely homophonic as the preceding section was polyphonic. Following another general pause (measure 134), this homophonic unit is repeated with the Tenor voices interchanged. In few others of this group of Latin motets has Le Maistre organized the various textual and musical elements at his disposal with an instinct for effect as consistently unerring as in this one.

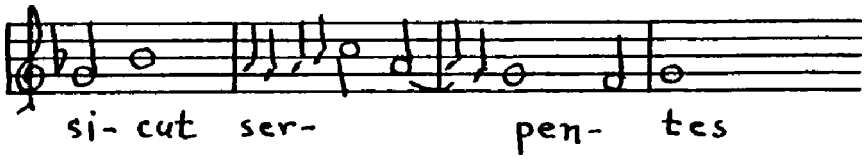
In this, as well as other motets on relatively long texts, the extensions or episodes that follow some of the imitative points are incidental to the structural design: they generally function as transitions between points or as cadential passages. In some of those motets on relatively shorter texts, however, these extensions are of considerably larger dimension and figure saliently in the overall design of the piece. Such is the case in the motet on the non-Biblical text, "Vesperiam venit, nobiscum Christe maneto; extingue lucem, nec patiare tuam," Number VIII of the 1570 collection. The initial point setting the first phrase of this text is presented as usual, with all five voices participating, and attains the length of sixteen measures in transcription. This point cadences on the dominant of the mode, immediately after which the entire point recurs with considerable variation: both the order and temporal distances between the five entries are changed, and the individual lines are themselves subjected to melodic and rhythmic embellishments. The initial point plus its variation accounts for over one-half of the total length of the entire motet (57 measures). The first part of the second line of text, "extingue lucem,"

is set as a very brief imitative point (3 measures) followed by a five-measure extension in which the technique of rhythmic diminution figures significantly. The music to which the second part of the second line of text, "nec patiare tuam," is set begins as an imitative point treated freely and is followed by a lengthy episode in the nature of a fantasy. Altogether, well over one-half of the total material that constitutes the resultant structural design (AA'B) of this motet is episodic in nature.

As has been shown above, the alternation of polyphonic and homophonic writing is fundamental to the structure and style of the motet, "Adjuva me Domine." In a number of other motets in this group, homophonic writing replaces polyphony only occasionally. The texts of these homophonic passages are underlaid syllabically, and the effect is invariably a deliberate enunciation of that text. One of the most sophisticated and particularly effective examples of this occurs in the second part of Number III of the 1570 collection. Here the adverbial conjunction, "fac igitur," is set homophonically and the text underlaid syllabically. The parenthetical grammatical function of this textual unit is even further clarified by the use of the general pause before as well as after this phrase.

In general terms, textual illustration does not figure as a salient characteristic of this group of Latin motets. Le Maistre has almost always chosen to ignore the illustrative possibilities inherent in such phrases as "Domine in furore tuo" and "qui timent Domino." Whether the following example, drawn from the first part of the motet, "Estote prudentes," represents a conscious attempt at text illustration is a matter of opinion.

Ex. 1. "Estote prudentes," m. 3-6 (Alto).
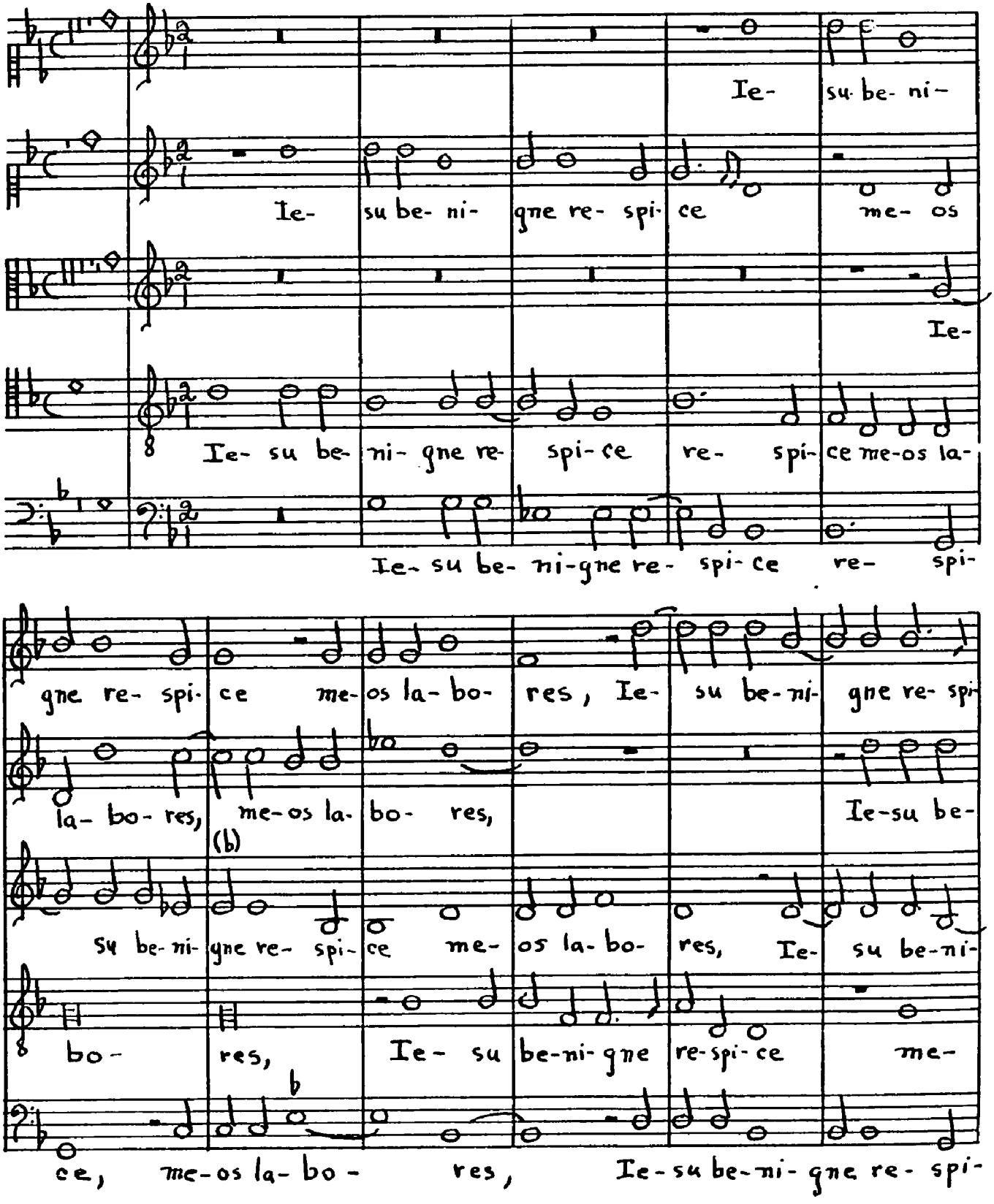


In this connection, an example of so-called Augenmusik must also be cited. The second part of Number XIII of the 1570 collection begins with the text, "Nescierunt, neque intellexerunt, in tenebris ambulant." In the original notation the notes to which the latter portion of this phrase is set are black breves, semibreves and minims. Unfortunately, this sort of artifice has more effect on the performer, who can actually see the score, than on the listener who hears it only as a change of meter.

Of considerably more interest than these particular instances of the intimate relationship between text and music are sections in which Le Maistre appears to have tried to create music that suggests the overall mood of a longer textual segment. One of the most successful of these is the beginning of Number XII of the 1570 collection, "Jesu benigne, respice meos labores." The music to which Le Maistre set this fervent, almost pietistic text is characterized by even rhythmic patterns, descending melodic motion and slow harmonic rhythm. The harmonies, furthermore, progress by descending thirds and fourths, following the downward melodic motion of the individual lines. In lieu of a more extended description, the opening portion of this motet is shown (see Example 2 on the following page).

It is interesting to note that most of Le Maistre's attempts at text illustration or "affect" of the type shown above occur in those

Ex. 2. "Jesu benigne, respice meos labores," m. 1-11.



motets that are settings of non-scriptural texts. The sentiments expressed in these texts are considerably less austere and their literary style is less formal and imposing than that of the scriptural texts. A correspondingly more subjective musical setting is, therefore, quite appropriate.

The Occasional Pieces

The five Latin motets classified earlier as occasional pieces are not, unfortunately, representative of either the composer's technical facility or his musical imagination. Neither the five-voice "Carmen nuptiale" (Number VII of the 1570 collection) nor the four-voice "Quod sit sponsa Dei donum" presents anything of a technical or stylistic nature not already encountered on the context of the Latin church motets. On the other hand, the eight-voice motet, "Dixit Dominus," since it is Le Maistre's only extant composition for such a large number of voices, does deserve more particular attention.

Throughout this motet, individual phrases of text are set to musical subjects that are subsequently presented in eight-voice imitative points. There is never a division of the total complement into fewer-voiced groups that might have been handled in the manner of coro spezzato. Within the context of a texture as dense as that in this piece, it is questionable whether the later entries into any particular point can be heard clearly.

Representing a slight departure from the usual structural plans encountered in these motets, each of the parts of this motet begins with an introductory section that sets the incipit of the first line of each of the two parts of the text. In both parts the music begins as an

eight-voice point, and shortly after the last voice has entered, all eight voices unite in a plagal cadence, the last chord of which is marked with a fermata. These fermata chords in the music correspond to the colons that follow these two textual incipits, "Dixit Dominus Deus": (beginning of Part I) and "Dixitque Adam": (beginning of Part II).

The two laudatory motets, "Auguste Dux amplissimae" and "Gratia sit Christo," appeared as the first and last pieces respectively in Le Maistre's 1570 collection of Latin motets. Both are in two parts, both scored for five voices with a divided Discant, and their lengths do not differ particularly from those of the other pieces in the collection. The second of these two motets, "Gratia sit Christo," would appear to have fulfilled its purpose somewhat more successfully. The mode of this motet is Dorian, transposed to G, and Part I opens with an introductory section not dissimilar to those that appear at the beginnings of the two parts of the eight-voice "Dixit Dominus" described above. The musical subject of this introductory section begins with the larger melodic intervals (perfect fifths and fourths) set as breves and semibreves; but as the music progresses, more lively rhythmic motion characterizes all the voices and leads the music to a cadence on the modal final. The final chord of this introductory section is marked with a fermata, followed by a series of imitative points that set the remainder of the first part of the text. Shortly before the end of this part, however, the meter becomes triple, the texture homophonic and the text underlay syllabic for the setting of the line, "Nos quoque plaudentes humili tibi carmine." The first two words of the text of Part II, "Christe Deus," are set homophonically, after which the five voices disperse to

participate in the succession of imitative points that comprise this second part. The subjects of these points are often characterized by repeated notes or dotted rhythms altogether proper to the lively spirit of the text. All five voices engage in a stretto on the cheer, "vive vale Princeps," after which the remainder of the text of this motet is set to music that, for sheer Teutonic gusto, is unrivaled by any other of Le Maistre's works.

CONCLUSION

Le Maistre was appointed to the position of Kapellmeister at the Saxon electoral court at that crucial time between the formation and firm establishment of a Protestant musical tradition. He unequivocally accepted all the criteria Luther dictated in regard to music, and then proceeded to devote himself entirely to their realization. His predecessor in the position of Kapellmeister, Johann Walter, was neither a facile nor prolific enough composer to solidly establish the tradition, although he did lay a good foundation. The same may be said for many early Protestant composers, among them Baltasar Resinarius and Lupus Hellingk. The specifically Protestant music of none of these composers appears to be either qualitatively or quantitatively equal to that which Le Maistre produced during the twenty-three years he was attached to the Saxon court.

Le Maistre's works for the early Lutheran Church follow directly in the tradition founded by Walter and other Protestant composers. Walter's work culminated in his Wittembergisch deudsch Geistlich Gesangbüchlein, which saw five editions between 1524 and 1551. George Rhaw's Newe Deudsche Geistliche Gesenge für den gemeinen Schulen, published in Wittenberg in 1544, presented still another group of Protestant polyphonic songs representative of a number of composers. The designs, styles and to some extent the contents of Le Maistre's two principal

collections of German songs and motets, the 1566 and 1577 Gesenge, are derived directly from Walter's and Rhaw's publications.

Le Maistre's music does not always evince a mastery of style, technique or expression equal to that found in the music of some of his more famous contemporaries. It does, however, have a valid historical significance in relation to the growth of the Lutheran Church. Within the context of the specific purpose for which it was written, it may be considered eminently successful.

His music reflects traits and practices characteristic of two national styles: Flemish, from the country of his birth, and German, from the country in which he worked.

As characteristically Flemish may be cited the pervading imitative polyphonic style of much of his music. This fundamental aspect he shares with a host of other Flemish composers from Josquin to Lassus. Also like a number of his compatriots, he shows a definite fondness for technical artifice such as canon, elaborate structural designs and even Augenmusik. Canon, for example, is frequently encountered in the 1566 Gesenge, the 1559 Catechesis and the Masses he composed before his appointment at the Dresden court, particularly the Missa Praeter rerum seriem. Finally, the through-composed, "fluid" structural designs in which much of his music is cast betray Flemish influence. These sorts of structural designs are particularly characteristic of, but not necessarily unique to the Latin pieces: motets, Masses and the Catechesis. Some pieces on German texts, particularly Psalms and other non-poetic scriptural excerpts, show a similar approach to structure.

Obviously Germanic is his use of many pre-existent German tunes, both sacred chorales and secular Lieder, as cantus firmi of his compositions. These tunes are often highlighted by their bold statement in longer notes. While he favors the Tenor as the cantus-firmus voice, a salient number of instances of a cantus firmus carried by the highest voice must also be noted.

In spite of the preference for through-composed structures already noted, a goodly number of his German pieces show designs based upon some sort of repetition scheme. Barform is the most frequently encountered of these, but others may also be found. Often the particular design of such a piece is accented by strong cadences or general pauses between the individual musical units. Characteristically German too are such stylistic traits as homophonic (or "enlivened-homophonic") texture, angular, and at times awkward voice leading, and occasional harsh dissonances.

Aside from these specifically nationalistic style characteristics, it might be added that in respect to melody and harmony, Le Maistre's music is written predominantly in the context of the modal system. He appears to have held himself aloof from the trend toward major-minor "functional" harmony that may be observed in the second half of the sixteenth century, particularly in Italian secular music. Along with this somewhat anachronistic attitude must also be mentioned the unusually large proportion of "open" sounds--chords without thirds--that pervade his music. In the three-voice setting of the Decalogue in the 1559 Catechesis, for example, over twenty-five percent of the accented vertical sonorities (those falling on the semibreve) lack the third of

the chord. The proportion of open sounds in this particular piece is, admittedly, exceptionally high, but it is indicative of a trait that pervades all of his music to varying degrees.

The corpus of music examined in this study reveals a composer of adequate and, at times, impressive technical facility. Le Maistre's most impressive technical prowess is exemplified in his deftness at writing canon and in his mastery of the larger structural designs. Some of the more ambitious Psalm motets, on either German or Latin texts, are both well proportioned and eloquently expressive.

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MATTHEUS LE MAISTRE: A NETHERLANDER AT THE DRESDEN COURT CHAPEL

by
Donald Clarence Gresch

Volume II

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music)
in The University of Michigan
1970

Doctoral Committee:
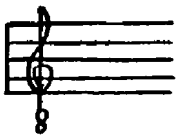
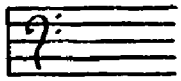
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PREFACE

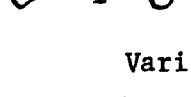
The musical examples included here are illustrative of particular technical or stylistic features of Le Maistre's music as discussed somewhere in the foregoing volume. They are not necessarily representative of every aspect of his musical style or technique; for example, complete transcriptions of the canonic settings of both table prayers at the end of the Catechesis are given instead of a more representative selection from the work which might have included one of the predominantly chordal pieces. This selective approach to the choice of examples may be justified by the fact that a goodly number of Le Maistre's works are already available in other modern editions (see Vol. I, Chapter II). The examples appearing in those editions, taken together with the ones given here, do represent fairly completely the principal stylistic, technical and aesthetic aspects that characterize the entire extant corpus of Le Maistre's music.

Editorial Procedures

The sources for all the examples of Le Maistre's music included in this volume consist of a number of printed part books, generally one for each voice. These are transcribed here in score arrangement, generally with the highest-sounding voice on the top, and continuing downward to the lowest-sounding voice on the bottom staff.

The variety of C, F and G clefs found in the original sources have been replaced with the three clefs now in common use:  for discant and alto,  for tenor and  for bass voices.

The lozenge-shaped note heads of the original notation are transcribed round, but the values themselves have not been reduced: and so forth.

Various meter signatures may be found in the sources:  or simply . The first two, both indicating duple meter, seem to be used interchangeably, and not infrequently both appear in different voice part books of the same composition. In the transcriptions both are replaced by the meter signature $\frac{2}{1}$, with no proportional reduction of the  sections. The last three of the above original signatures are signs for triple proportion, and are replaced in this edition with the signature $\frac{3}{1}$, plus an appropriate proportional equation.

Original clefs, meter signatures, accidentals and the first note of each voice part are given at the beginning of the transcription of each piece.

As they appear in the sources, the individual vocal lines are devoid of bar lines or any other marks of metric or visual division. Measure bars have been placed in the transcriptions as visual guides to the vertical alignment of the notes of the various voices, and do not necessarily suggest a regularly recurrent accent.

Editorial emendations, amplifications, captions, etc., appear in brackets. Obvious typographical errors in the original musical text are corrected in the transcriptions, and each correction is explained in

a note (given at the end of the volume). Two other editorial signs are used in the transcriptions: first, any group of notes that appears as a ligature in the source is enclosed in a bracket (⌐¬); second, except for the frequent occurrences of minor color, any group of colored notes in the source is enclosed within disjunct brackets in the transcription (⌐ ¬).

Musica Ficta

Suggested editorial accidentals appear above the notes they affect. Musica ficta has been added as sparingly as possible--only when a particular case may be justified by at least one of the following principles:

1. "Una nota supra la, semper est canendum fa."
2. to avoid certain melodic or harmonic diminished and augmented intervals
3. as a melodic leading-tone in a cadence pattern.

Parenthetic reminder accidentals have occasionally been placed above certain notes--generally repetitions of notes altered earlier within measures.

Text Underlay

In comparison to the occasional problems of musica ficta, problems of text underlay beset the editor of Le Maistre's music on virtually every note. There are three separate, but related aspects to this vexing problem. The first of these concerns the accuracy of the text underlay as it appears in the sources. The second regards the validity of applying Zarlino's rules of text underlay, which were derived from

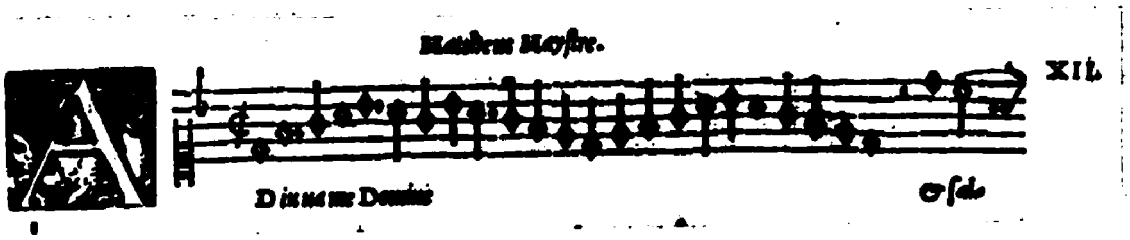
and reflect Italian practice, to Le Maistre's music. The last relates to the coincidence of textual and musical accent.

Regarding the first aspect of this problem, it appears that the text, as it is underlaid in the majority of sources, represents only an arbitrary distribution of the various syllables among the notes directly above them. Any number of instances could be cited in which the beginning of the text of a particular phrase is positioned either before or after the first note of the music of that phrase. A similar discrepancy of position may be observed at the ends of many of the phrases. On these frequent occasions, some adjustment of the source underlay is mandatory. Any adjustment made at either the beginning or end of a phrase also affects the relationship between the text and music for the entire phrase.

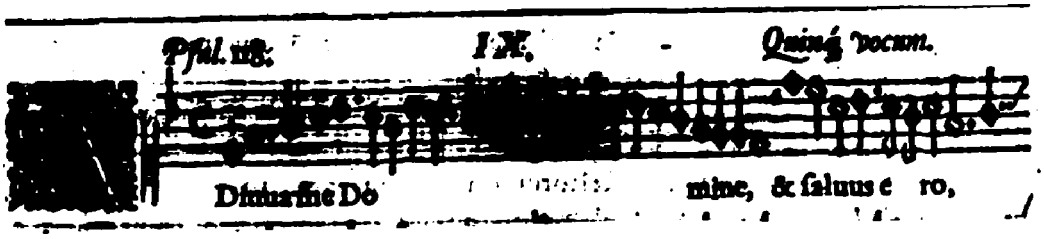
In addition, the details of text underlay appear to have been the responsibility of the publisher. This may be observed in a comparison of two separate editions of one of Le Maistre's compositions. The particular piece concerned is his five-voice Latin motet on selected passages from Psalm 118, "Adjuva me Domine." It first appeared in print as Number XII of Tomus quartus Psalmorum selectorum, published in Nürnberg in 1554 by Montanus and Neuber. Sixteen years later, in 1570, it was again printed, this time as Number IX of Le Maistre's own Liber primus sacrarum cantionum. This edition was published in Dresden by Gimel Bergen, the official printer of the Saxon court. The following are facsimile reproductions of three portions of various voices of the motet as they appear in both the 1554 and 1570 editions. These examples may be considered typical illustrations of the arbitrary position of the

text beneath the notes as well as the conspicuous discrepancy between the underlay of the two separate editions.[1]

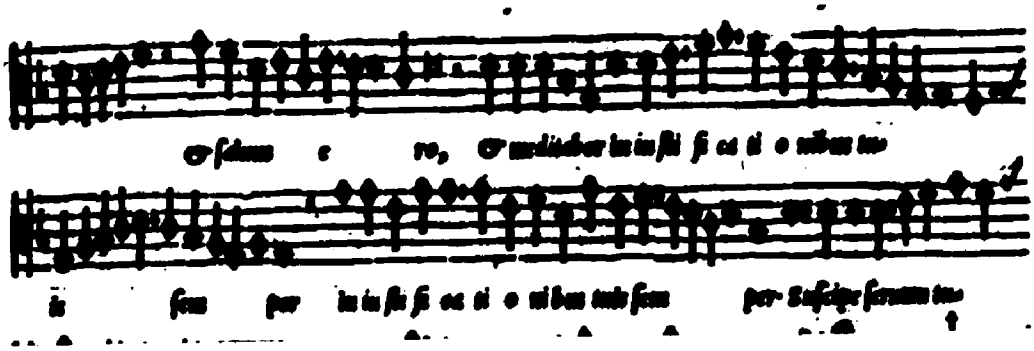
Ex. 1a. 1554 (Discant), m. 1-9



Ex. 1b. 1570 (Discant)



Ex. 2a. 1554 (Altus), m. 28-41

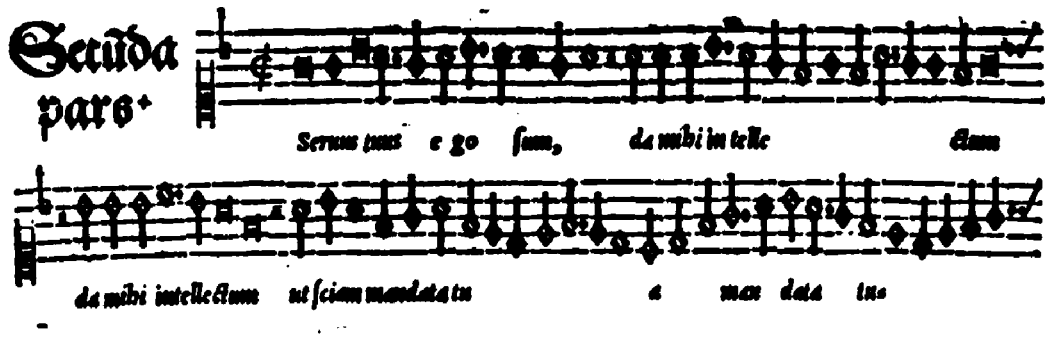


Ex. 2b. 1570 (Altus)

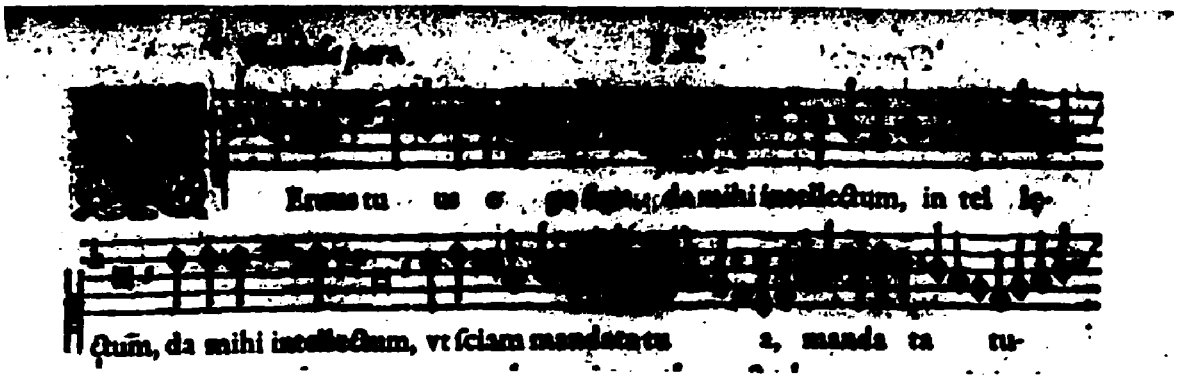


[1]The measure numbers given for each example refer to the transcription of the entire motet given below on pp. 103-115. This transcription is based primarily on the 1570 edition.

Ex. 3a. 1554 (Discant), m. 86-107



Ex. 3b. 1570 (Discant)



Not all the editions of Le Maistre's music are equally problematical in regard to text underlay. The seriousness of the problem in any particular source depends upon two variable factors: accuracy of the underlay as given in the source, and the style in which the text is set to the music (i.e., whether the text is set syllabically or melismatically). The coincidence of arbitrary underlay with an abstract, melismatic styles poses problems that are, upon occasion, insoluble. In this respect, many of the pieces in the 1566 Geseng are quite problematical, but the most troublesome is the Kyrie of the Missa Ich weis mir ein fest gebawets Haus. The texts of all three subsections, "Kyrie eleyson," "Christe eleyson" and "Kyrie eleyson," are set to highly melismatic music, and neither the syllabification nor the placement of the words is clear in the source. The invocation, "Kyrie eleyson," for
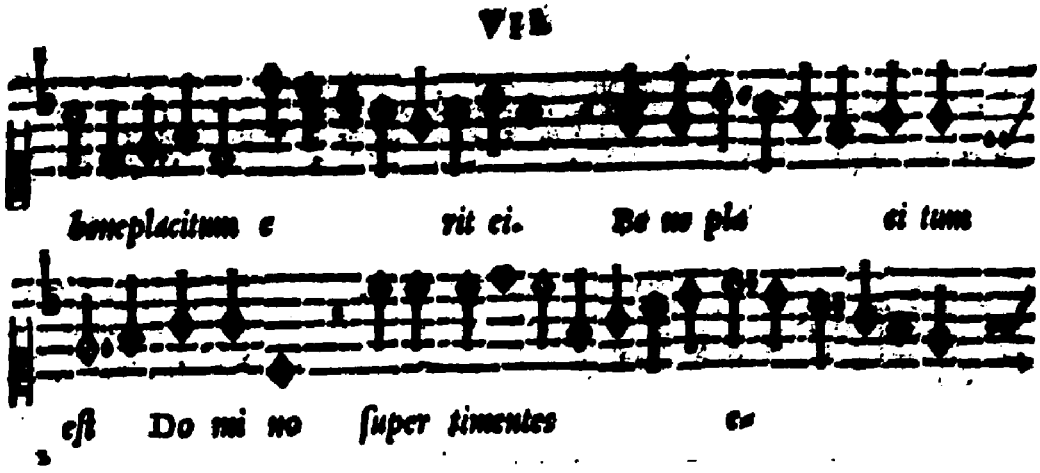
example, may be divided into five, six or seven syllables: "Ky-ri-e-ley-son," "Ky-ri-e e-ley-son," "Ky-ri-e-le-y-son" or "Ky-ri-e e-le-y-son." It is clear in the source, however, that the final syllable of "Kyrie" (or "Christe") is not to be elided with the initial syllable of "eleyson" (in a number of instances commas are inserted between the two words). On the other hand, the syllabification of the word "eleyson" in the source is variable. It may be found divided as "eleyson," "ele-yson," "e-ley-son" or "e-le-i-son." In addition, the alignment of the individual syllables under specific notes is generally ambiguous. Any solution to the problem of text underlay posed by this section of the Mass would, of necessity, be predicated on conjecture.

In comparison to these pieces, the greatest number of the three-voice 1577 Gesenge are delightfully specific. Not only are the texts of most of these pieces set syllabically, but they are underlaid more meticulously. It will be recalled that Le Maistre set the type for this edition himself, and he appears to have devoted a great deal of care and attention to the proper placement of the text. It may be assumed, therefore, that this edition represents fairly accurately the composer's own wishes regarding the matter of text underlay.

Whether Zarlino's rules of text underlay may be applied to Le Maistre's music is an open question. Since the Institutione armoniche, in which Zarlino expounded these rules, was first published in 1558, it is unlikely that any composer in Germany at or shortly after that time was familiar enough with the treatise to have absorbed its contents and put them into practice. Therefore, there is little historical support for an affirmative answer to the question. On the other hand, Zarlino's

rules are not arbitrary statements of personal preference in the matter of text underlay. Rather, they are based upon universal aesthetic considerations relative to the coincidence of textual and musical accent, and the technical problems encountered in changing syllables in the course of fast-moving notes. These considerations are valid in any language and, in a goodly number of instances, the text underlay in Le Maistre's music can be made to conform to Zarlino's rules. Such alterations of the given underlay invariably result in a closer correspondence of textual and musical accents, and consequently in a generally more pleasing aesthetic effect. The following example, drawn from Number VII of the 1559 Catechesis, is given in support of the preceding contentions.[2]

Ex. 4. (Pars Infirma), m. 63-75



Therefore, the following principles, given in order of priority, have been employed in the text underlay as it appears in these transcriptions of Le Maistre's music that constitute the remainder of this volume:

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[2]The measure numbers given for the example refer to the transcription of the entire piece given below on pp. 6-12.

1. source underlay that corresponds to Zarlino's rules is transcribed without alteration,
2. where apparently arbitrary underlay can be made to correspond to Zarlino's rules without drastic alteration, such adjustment is made,
3. where neither (1) nor (2) obtains, attempts have been made to position the text as logically as possible.

Repetitions of whole or parts of textual units are usually indicated in the source with a symbol (ij). As with the text itself, the placement of this symbol often appears to be arbitrary, and may be found variously near the beginning or middle of a musical phrase. Not only are these symbols for repetition placed at random, but there is nothing to indicate how much of the preceding textual unit is to be used or how this repeated text is to be distributed among the available notes. While these repetitions are not realized in the transcriptions of the pieces in this volume, for the sake of consistency repeat marks are moved to positions directly beneath the first note of the phrases to which the repeated texts would be sung.

Spelling and punctuation as given in the transcriptions corresponds to that of the sources, but abbreviations found in both Latin and German texts are realized.

TABLE OF CONTENTS

Page

PREFACE ii

CATECHESIS NUMERIS MUSICIS INCLUSA (1559)

VI. "Benedictio mensae" 1
VII. "Gratiarum actio" 6

SCHÖNE UND AUSERLESENE DEUDSCHE UND LATEINISCHE GEISTLICHE GESENGE (1577)

VI. "Ein feste Burg ist unser Gott" 13
IX. "Gott sey gelobet" 15
XVIII. "Er rufft mich an" 18

GEISTLICHE UND WELTLICHE TEUTSCHE GESENG (1566)

XV. "Nu bitten wir den heiligen Geist" 20
XXIII. "Christe der du bist tag und liecht" 26
XXX. "Hilff Herr mein Gott" 35

CHRISTLICHE PSALMEN, LIEDER, UND KIRCHENGESENGE (Nicolaus Selneccer, 1587)

"Hilff Herr mein Gott" 40

PRAESTANTISSIMORUM ARTIFICUM SELECTISSIMAE MISSAE (1568)

Missa Ich weis mir ein fest gebawets Haus

Kyrie 44
Gloria 51
Credo 64
Sanctus 86
Agnus Dei 94

Page

NAWE UND LUSTIGE WELTLICHE DEUDSCHE LIEDLEIN (Antonio Scandello, 1570)
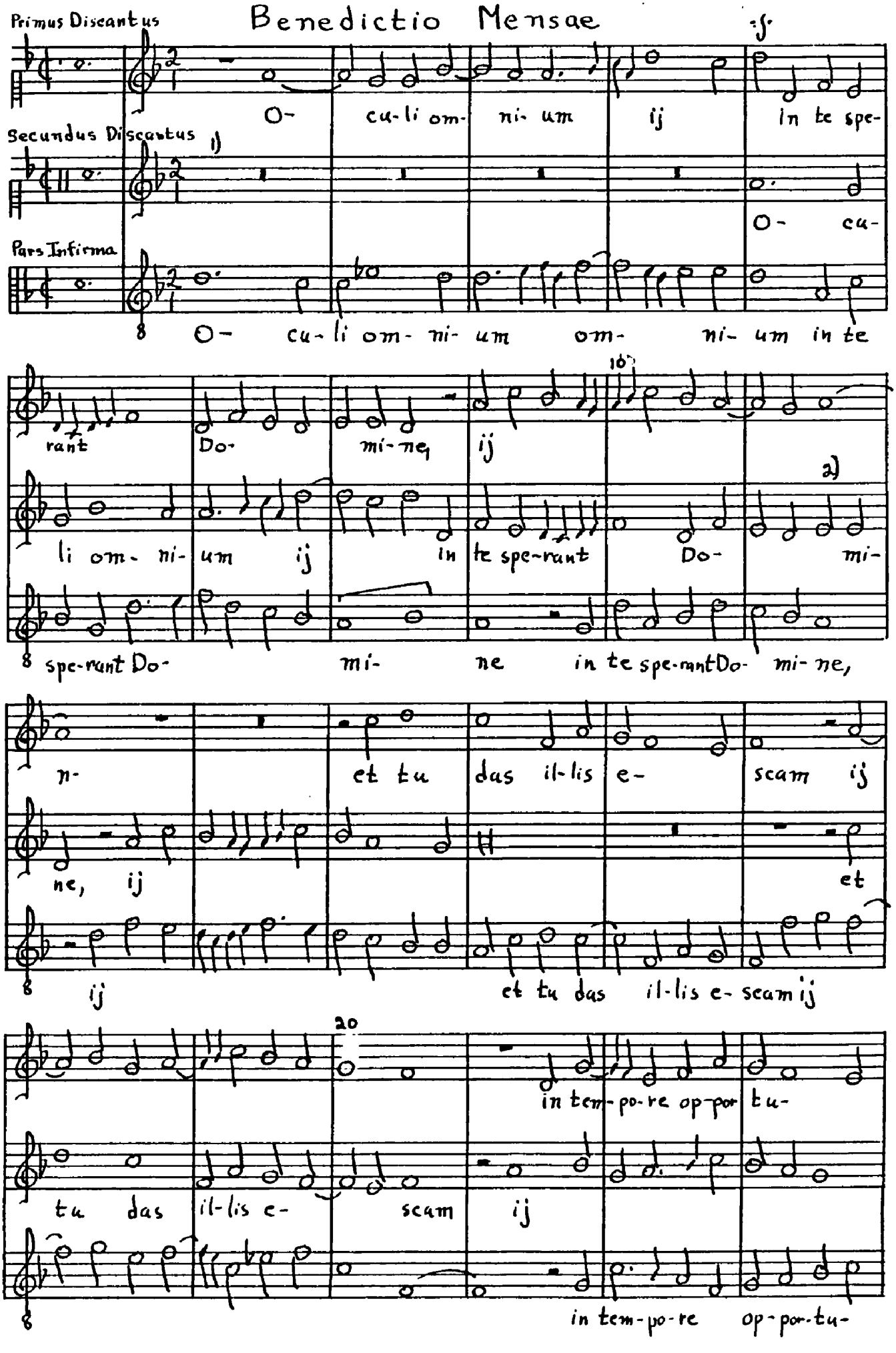
VI. "Ich weis mir ein fest gebawets Haus" 97
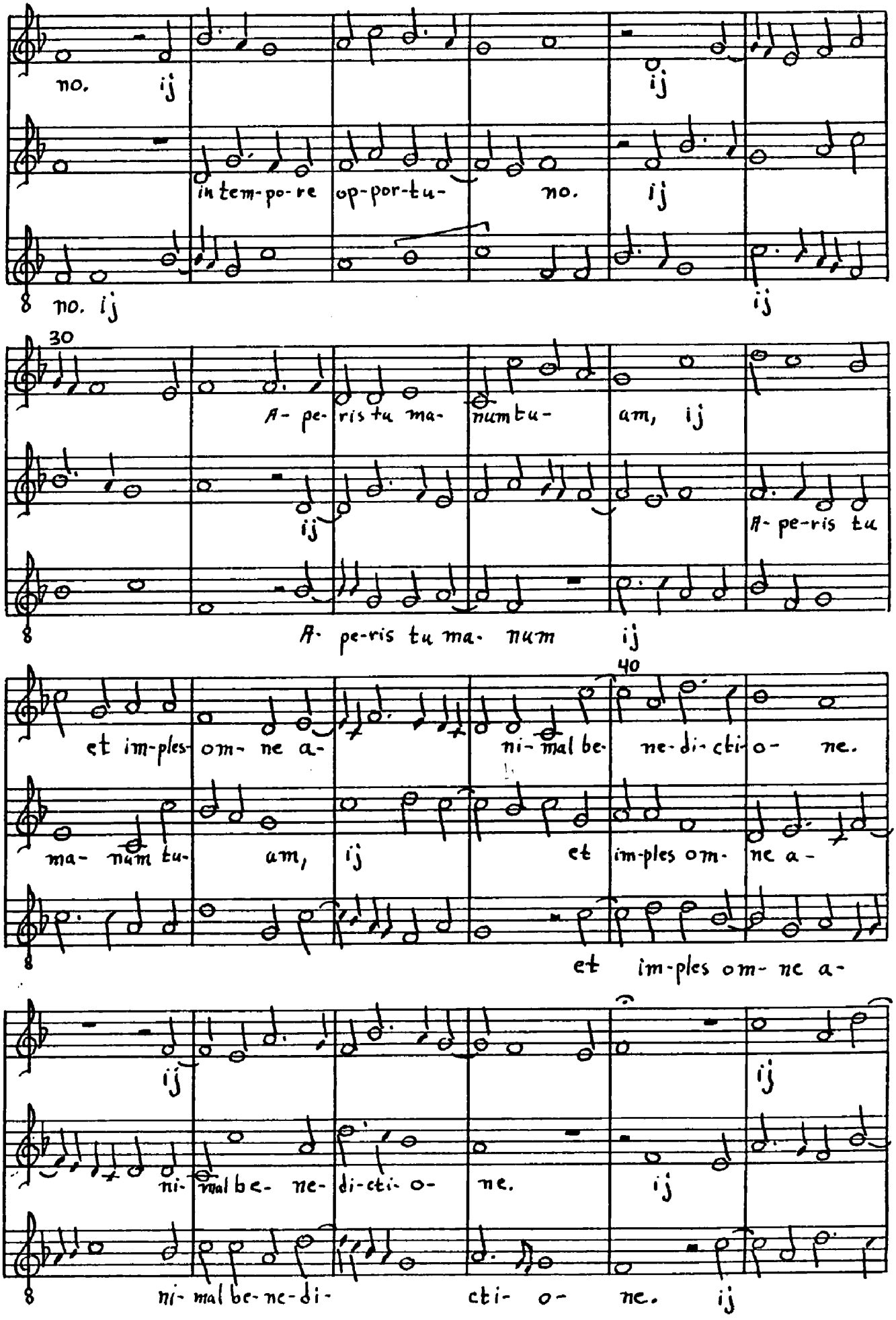
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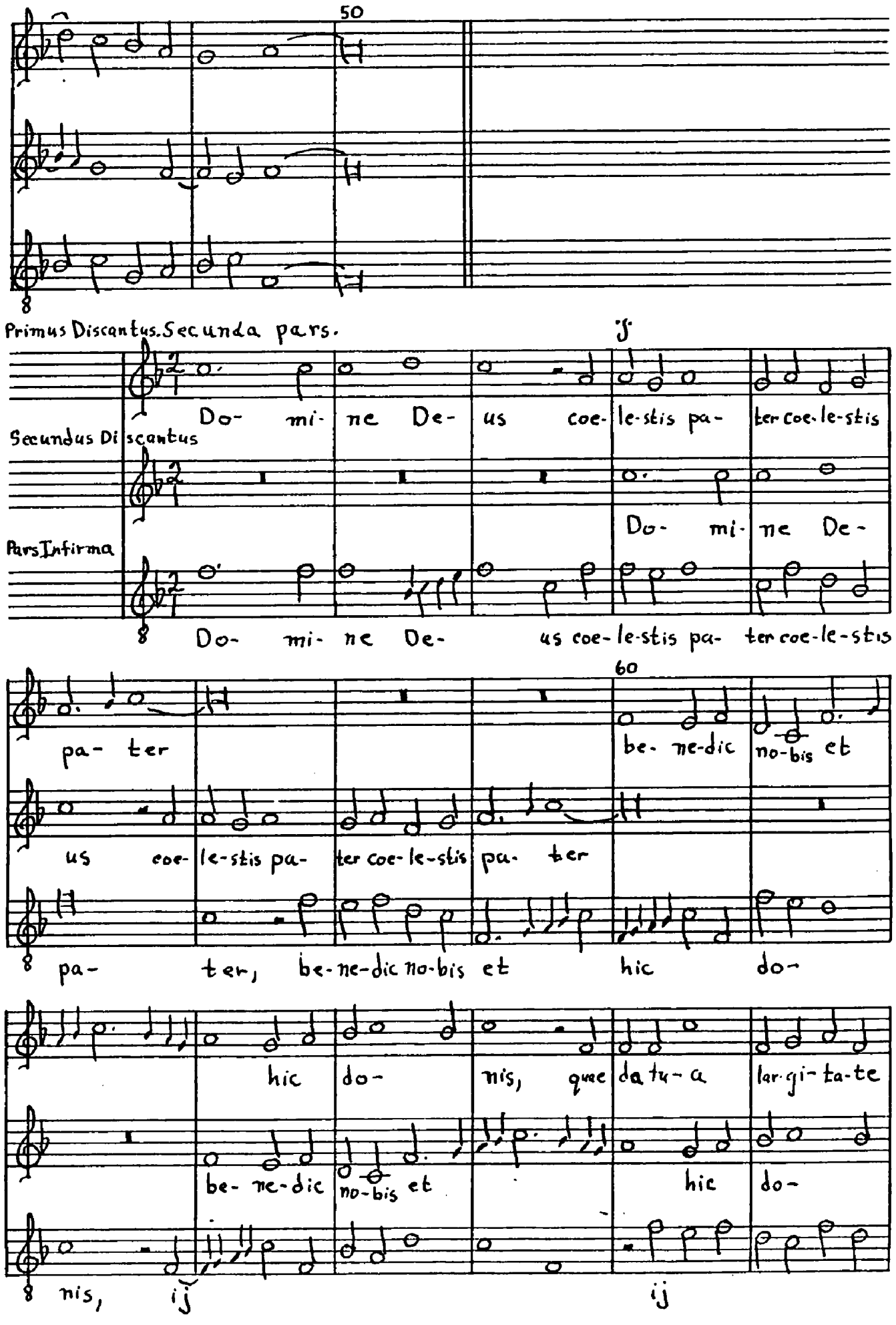
IX. "Adjuva me Domine" 103
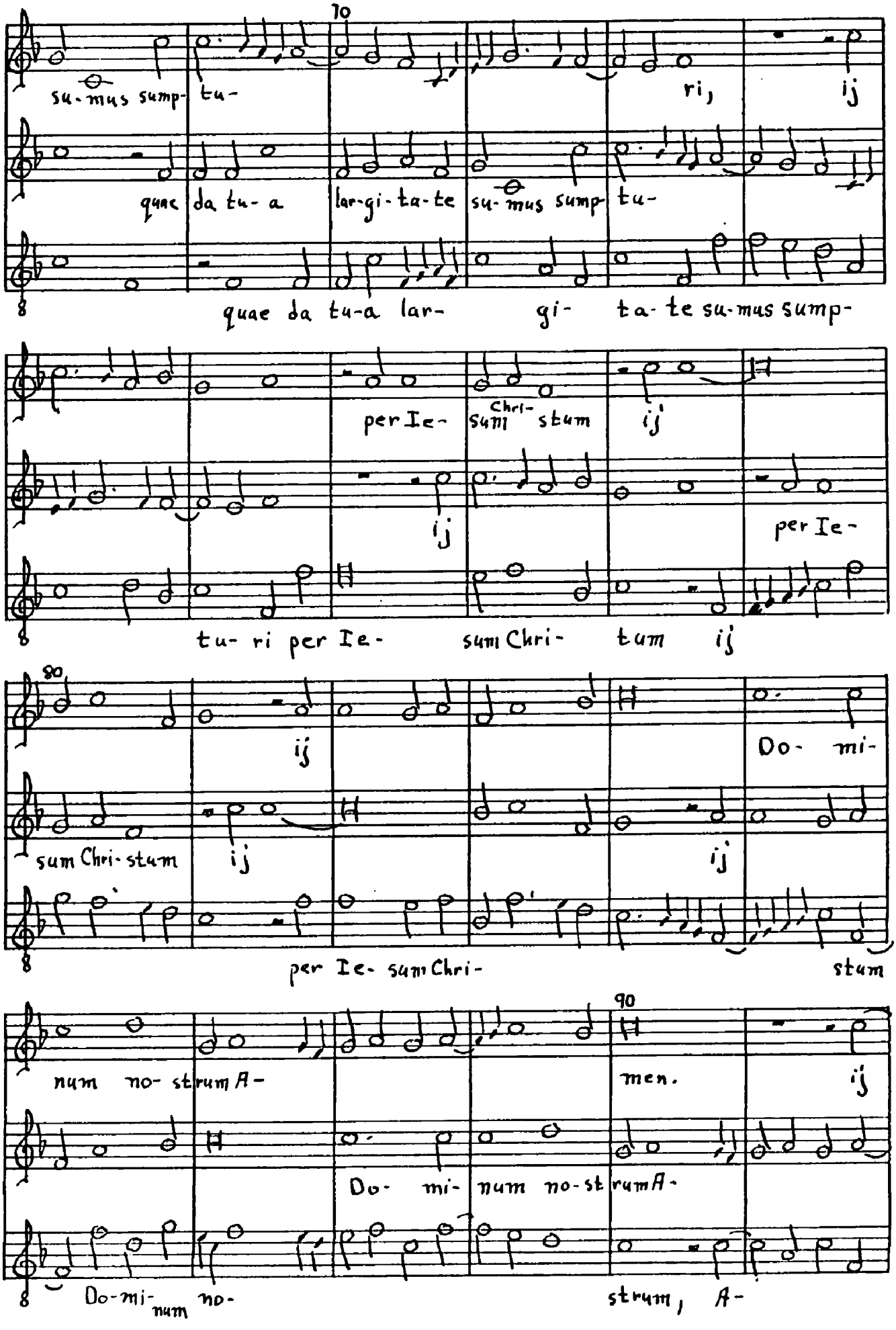
NOTES 116
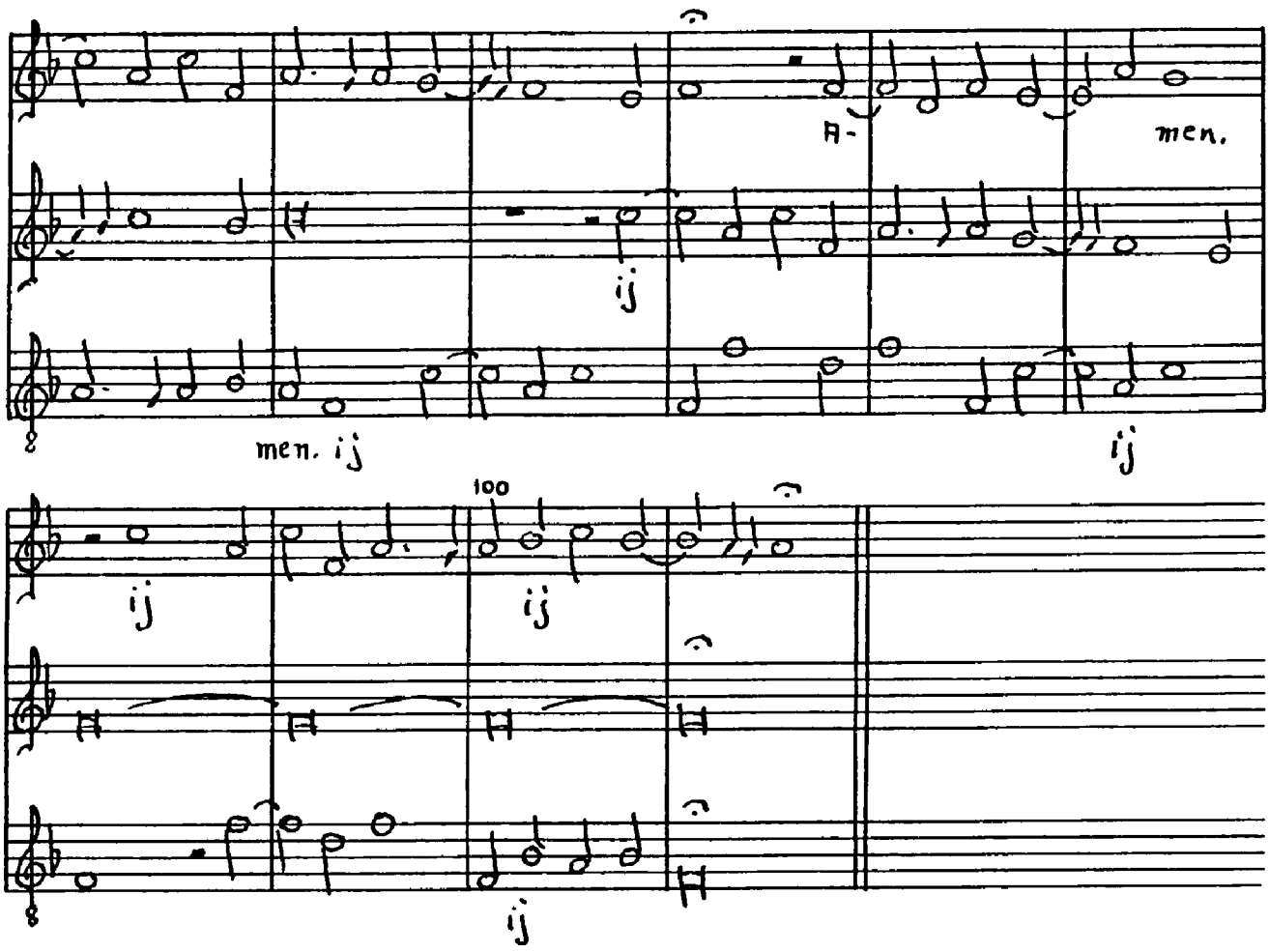
Benedictio Mensae
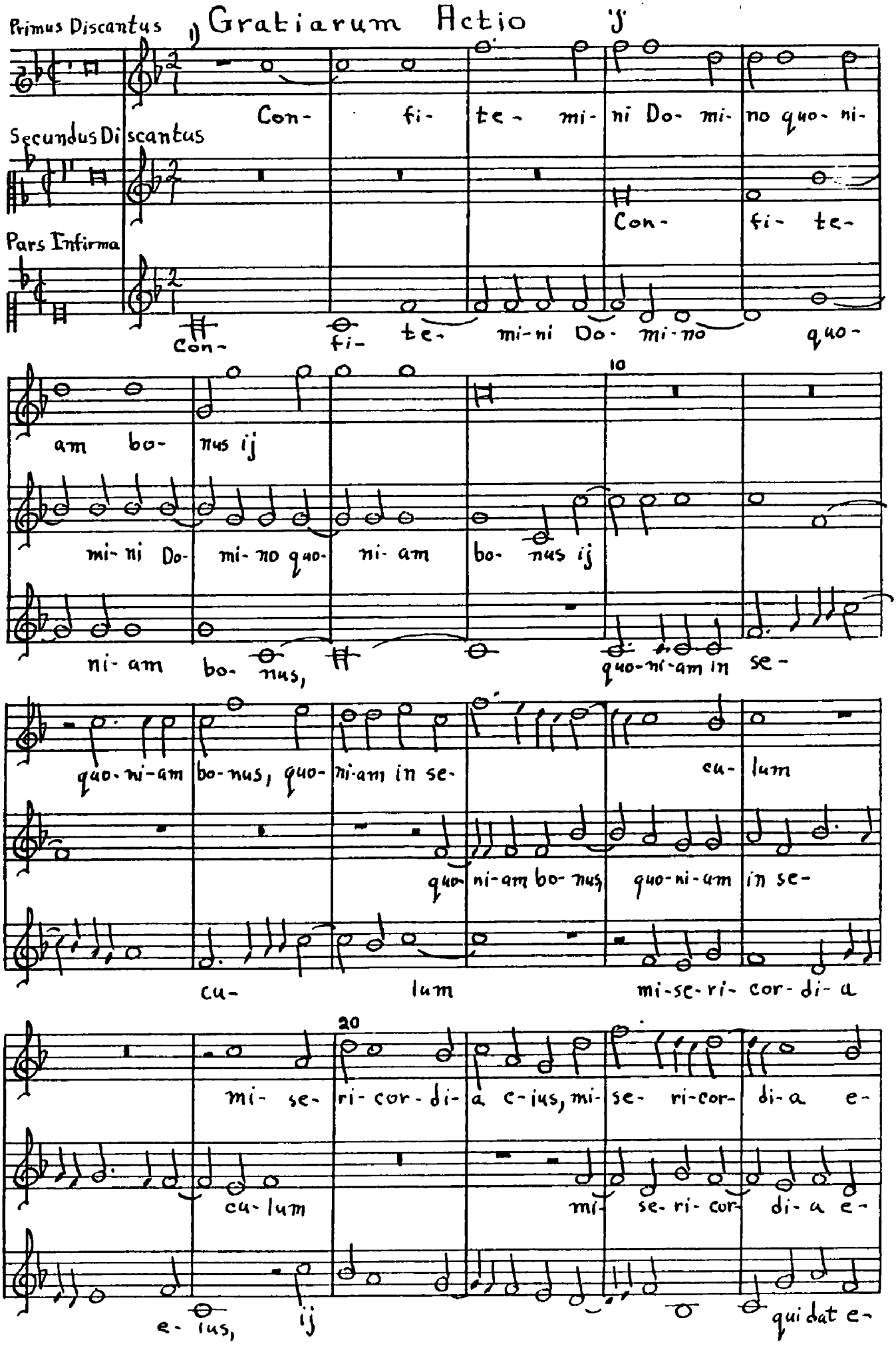



no. ij
in tem-po-re op-por-tu- no. ij
no. ij ij
30
A- pe- ris tu ma- num tu- am, ij
ij
A- pe-ris tu
A· pe-ris tu ma· num ij
40
et im-ples om- ne a- ni-mal be- ne-di-cti-o- ne.
ma- num tu- am, ij et im-ples om- ne a-
et im-ples om- ne a-
ij ij
ni- mal be- ne- di-cti- o- ne. ij
ni- mal be-ne-di- cti- o- ne. ij
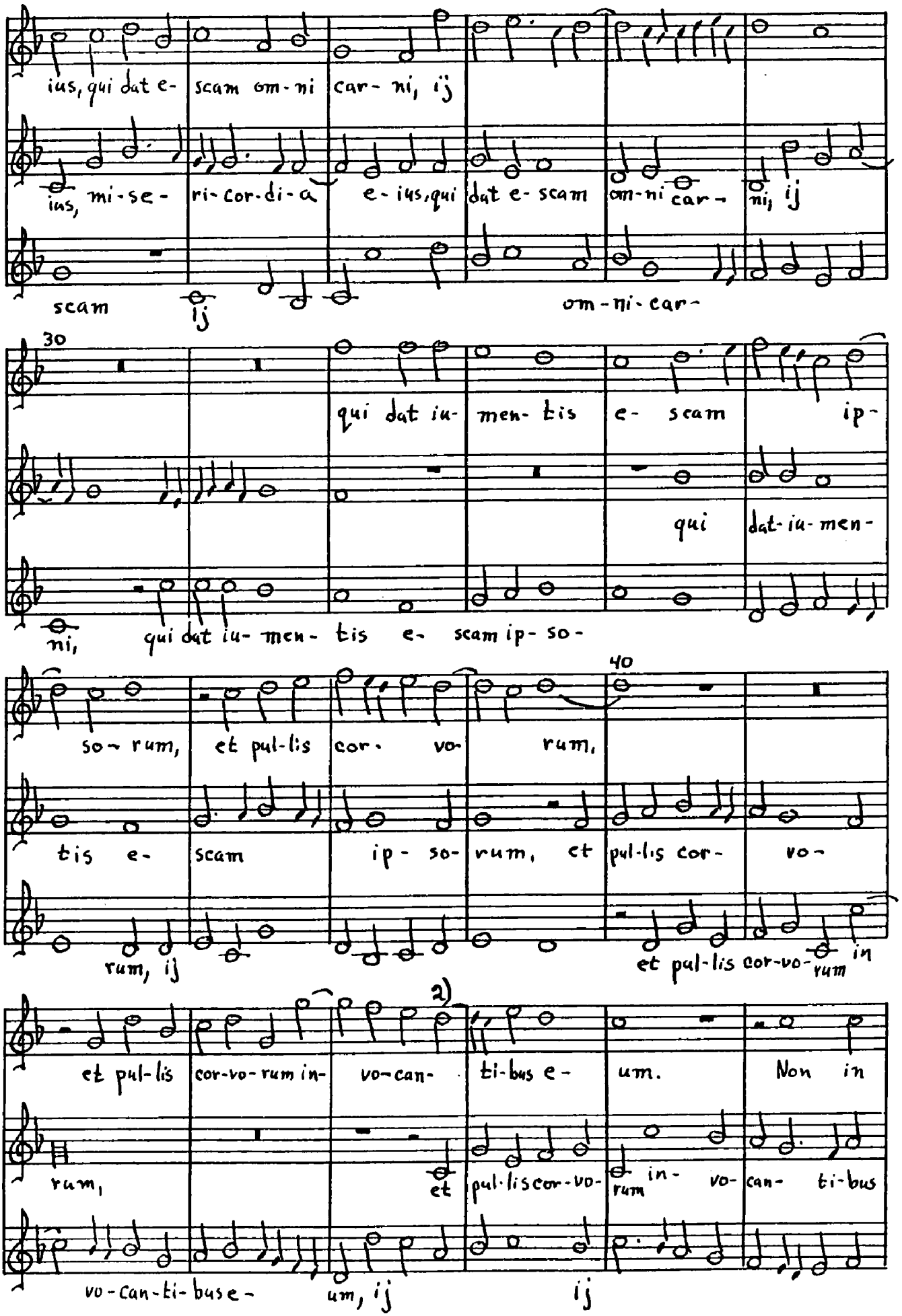

50
Primus Discantus. Secunda pars.
Secundus Discantus
Pars Infirma
Do- mi- ne De- us coe- le-stis pa- ter coe-le-stis
Do- mi- ne De-
Do- mi- ne De- us coe-le-stis pa- ter coe-le-stis
60
pa- ter
be- ne-dic no-bis et
us coe- le-stis pa- ter coe-le-stis pa- ter
pa- ter, be-ne-dic no-bis et hic do-
hic do- nis, que da tu- a lar-gi-ta-te
be- ne-dic no-bis et
hic do-
nis,
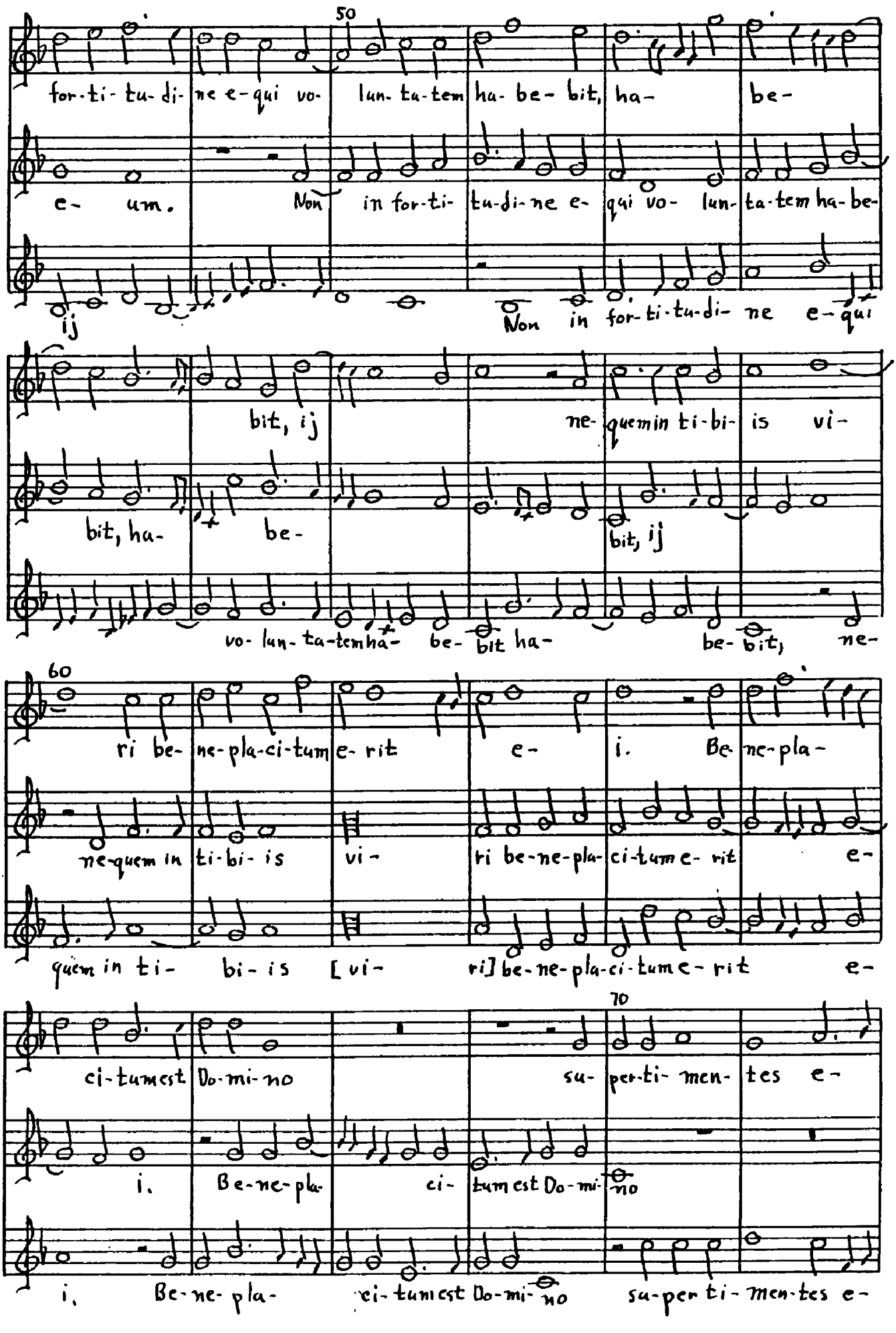

10
su-mus sump- tu-
ri, ij
quae da tu- a
lar-gi-ta-te
su-mus sump- tu-
quae da tu-a lar- gi- ta-te su-mus sump-
per Ie-
sum Chri- stum
ij
ij
per Ie-
tu- ri per Ie- sum Chri- tum ij
80
ij
Do- mi-
sum Chri-stum
ij
ij
per Ie- sum Chri- stum
90
num no- strum A-
men.
ij
Do- mi- num no-strum A-
Do-mi- num no-
strum, A-
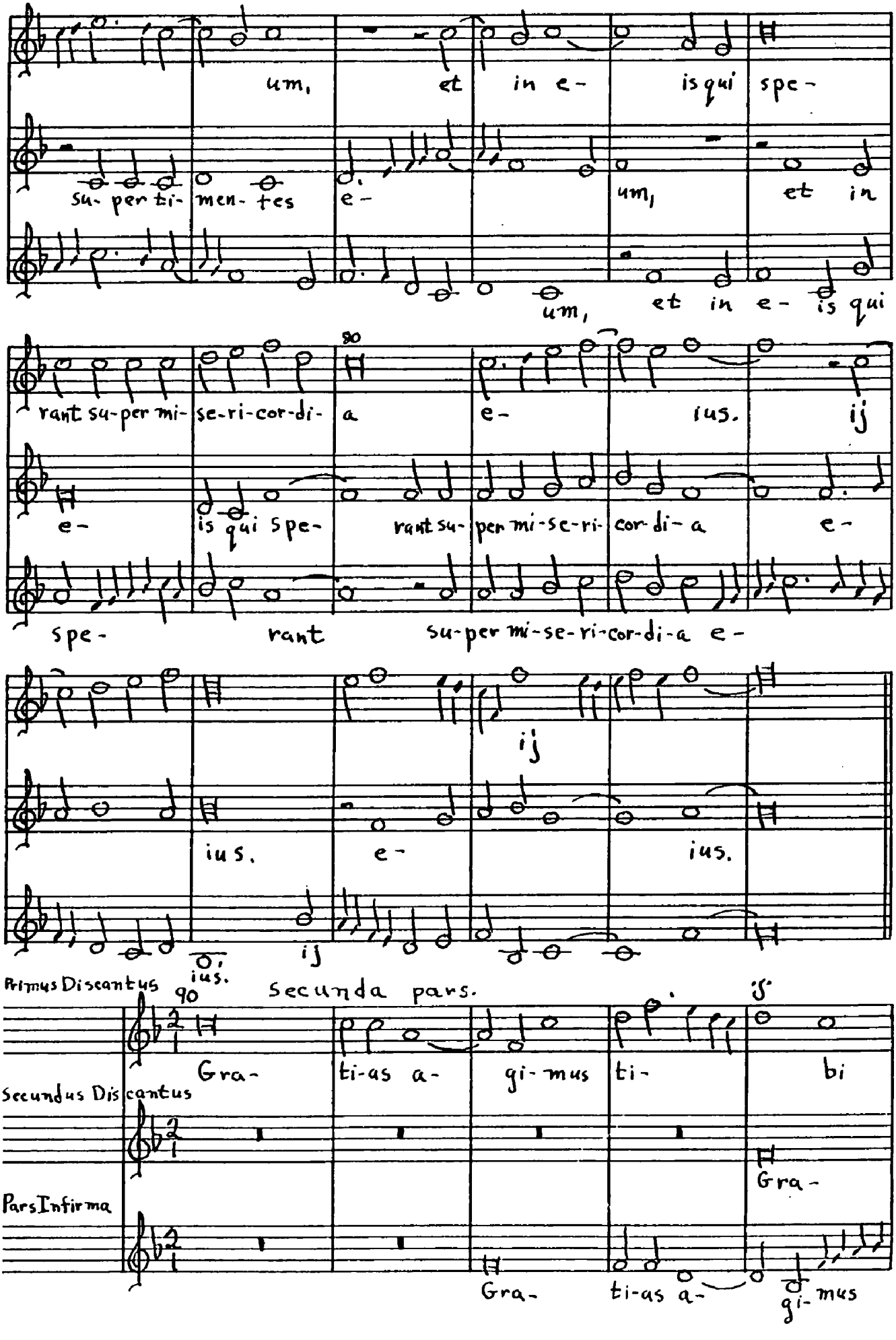

A-
men.
men. ij
ij
ij
100
ij
ij
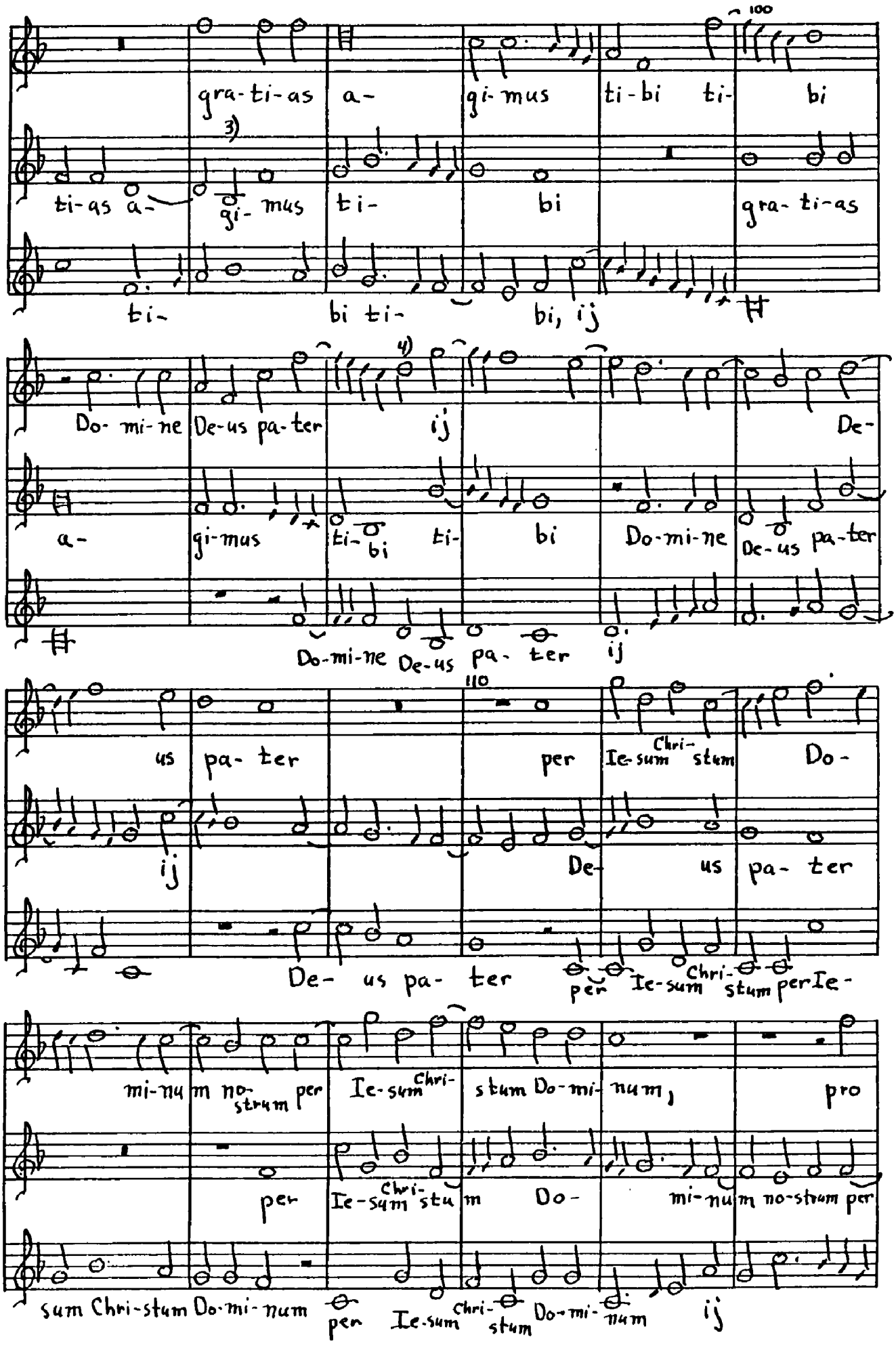
Gratiarum Actio
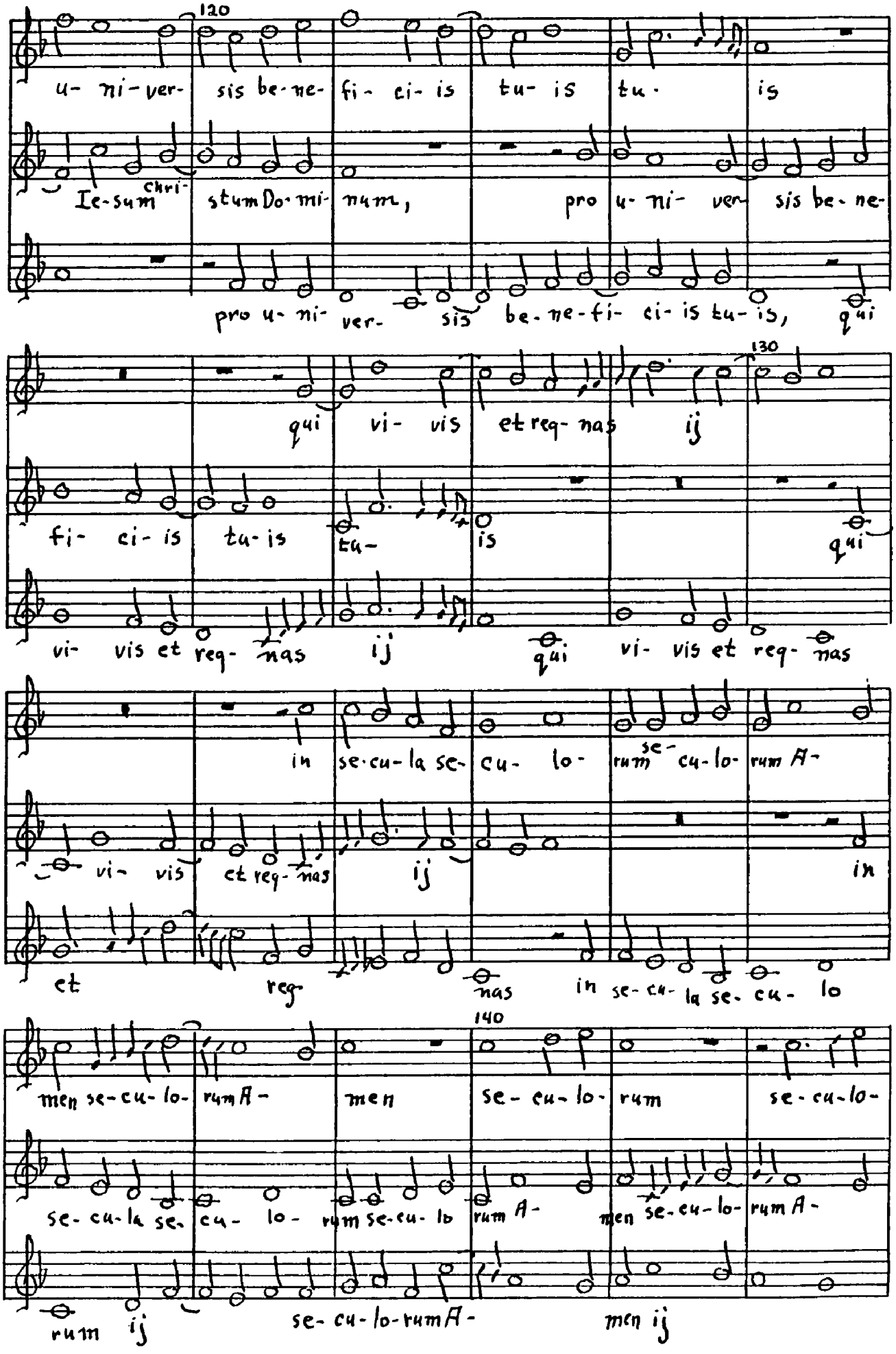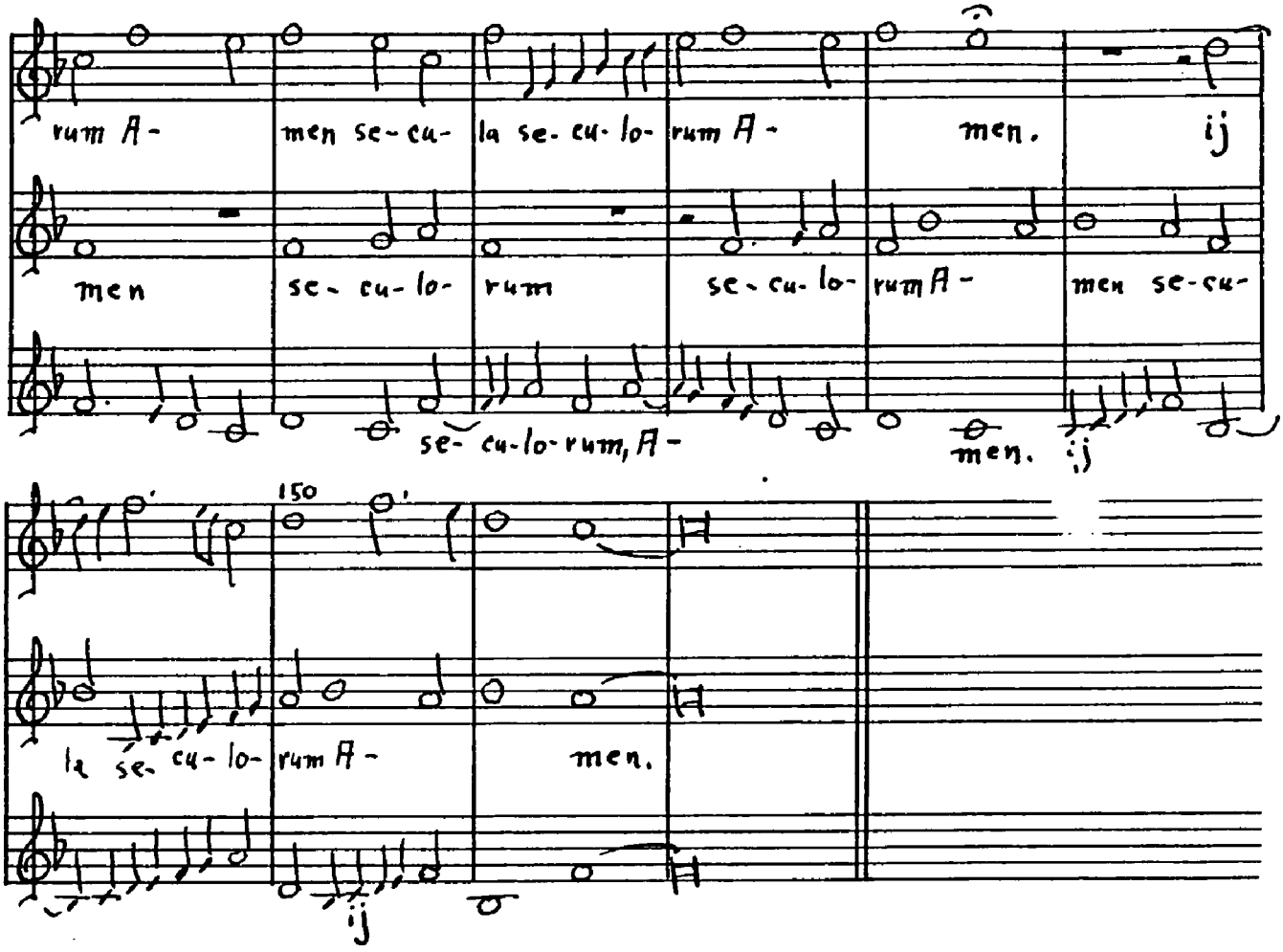



ius, qui dat e- scam om-ni car- ni, ij
ius, mi-se- ri-cor-di-a e- ius, qui dat e- scam om-ni car- ni, ij
scam ij om-ni-car-
30
qui dat iu- men- tis e- scam ip-
qui dat-iu-men-
ni, qui dat iu- men- tis e- scam ip- so-
so- rum, et pul-lis cor- vo- rum,
tis e- scam ip- so- rum, et pul-lis cor- vo-
rum, ij et pul-lis cor-vo- rum in
40
2)
et pul-lis cor-vo-rum in- vo-can- ti-bus e- um. Non in
rum, et pul-lis cor-vo- rum in- vo- can- ti-bus
vo-can-ti-bus e- um, ij ij


50
for-ti-tu-di- ne e-qui vo- lun-ta-tem ha-be-bit, ha- be-
e- um. Non in for-ti- tu-di-ne e- qui vo- lun- ta-tem ha-be-
ij
Non in for-ti-tu-di- ne e-qui
bit, ij ne- quemin ti-bi- is vi-
bit, ha- be- bit, ij
vo- lun- ta-tem ha- be- bit ha- be- bit, ne-
60
ri be- ne-pla-ci-tum e- rit e- i. Be- ne-pla-
ne-quem in ti-bi- is vi- ri be-ne-pla- ci-tum e- rit e-
quem in ti- bi- is [vi- ri] be-ne-pla-ci-tum e- rit e-
70
ci-tumest Do-mi-no su- per-ti- men- tes e-
i. Be-ne-pla- ci- tumest Do-mi- no
i. Be-ne-pla- ci-tumest Do-mi- no su-per ti- men-tes e-
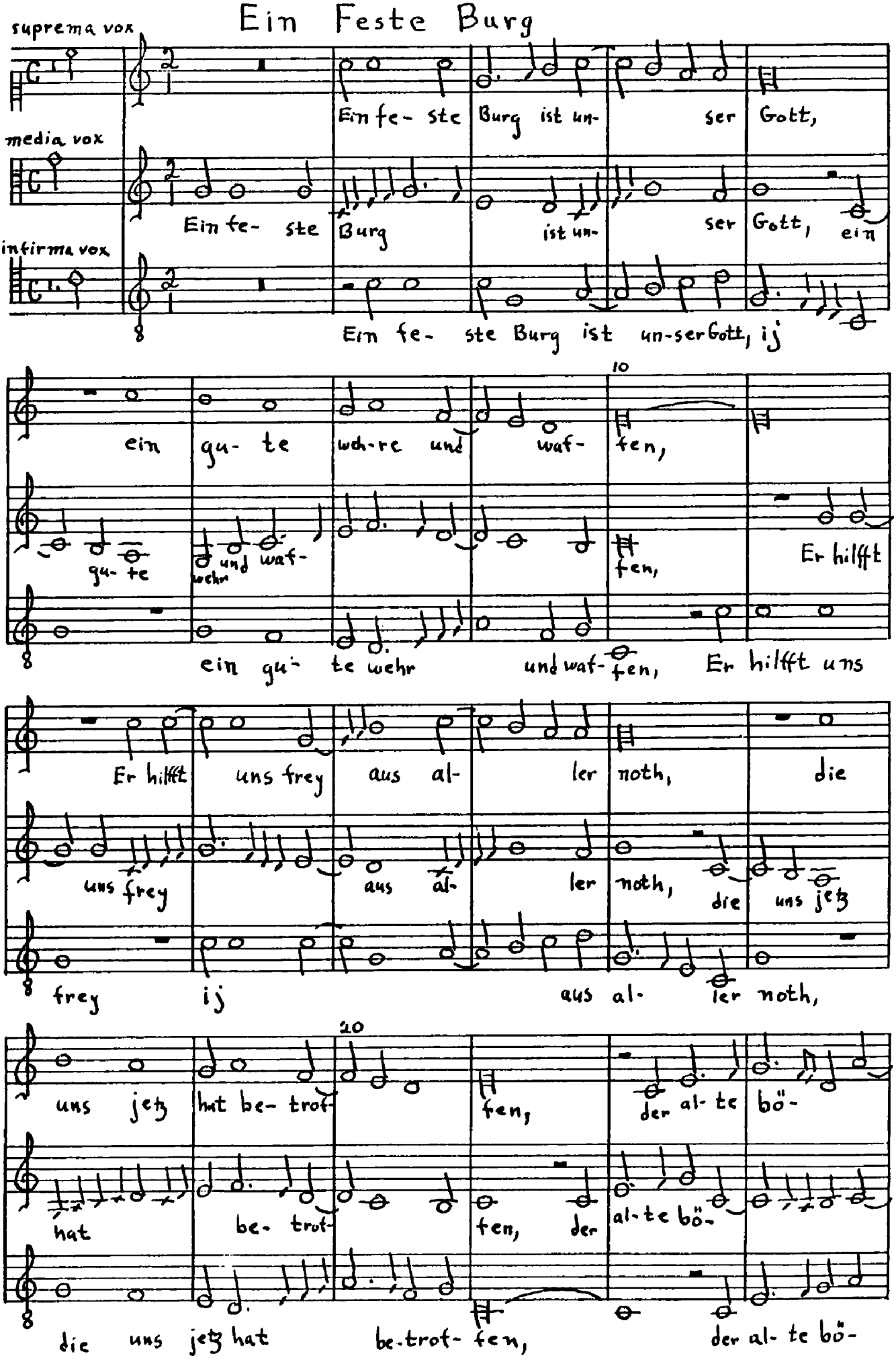

um, et in e- is qui spe-
su- per ti- men- tes e- um, et in
um, et in e- is qui
rant su- per mi- se- ri- cor- di- a e- ius. ij
e- is qui spe- rant su- per mi- se- ri- cor- di- a e-
spe- rant su- per mi- se- ri- cor- di- a e-
ij
ius. e- ius.
ius. ij
Primus Discantus
Secunda pars.
Secundus Discantus
Pars Infirma
Gra- ti- as a- gi- mus ti- bi
Gra-
Gra- ti- as a- gi- mus
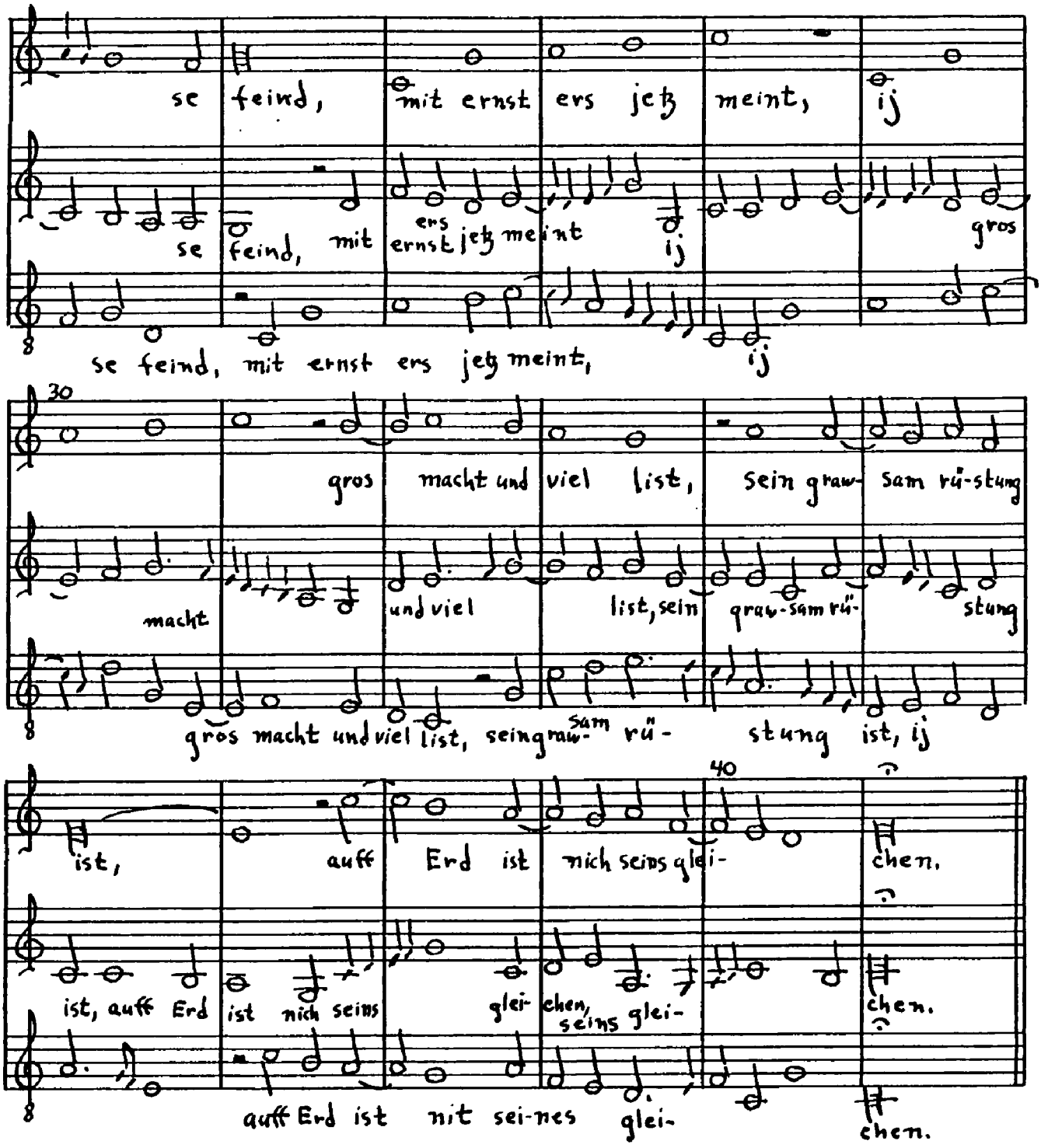

100
gra-ti-as a- gi-mus ti-bi ti- bi
3)
ti-as a- gi- mus ti- bi gra- ti-as
ti- bi ti- bi, ij
Do- mi-ne De-us pa-ter ij De-
4)
a- gi-mus ti- bi ti- bi Do-mi-ne De-us pa-ter
Do-mi-ne De-us pa- ter ij
110
us pa- ter per Ie-sum Chri- stum Do-
ij De- us pa- ter
De- us pa- ter per Ie-sum Chri- stum per Ie-
mi-nu m no- strum per Ie-sum Chri- stum Do-mi- num, pro
per Ie-sum Chri- stu m Do- mi-nu m no-strum per
sum Chri-stum Do-mi-num per Ie-sum Chri- stum Do-mi- num ij
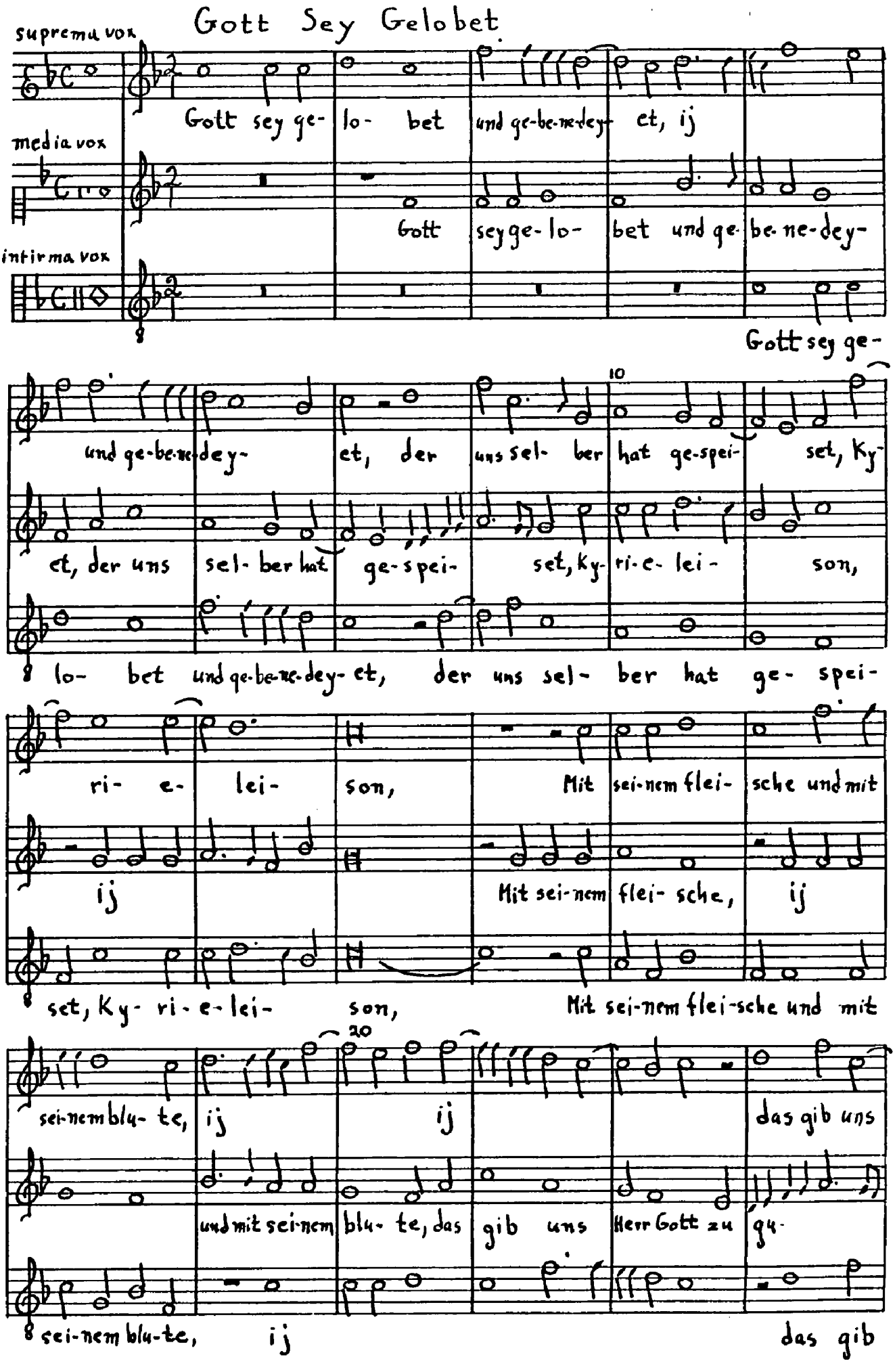

120
u- ni-ver- sis be-ne- fi- ci- is tu- is tu- is
Ie-sum chri- stum Do-mi- num, pro u- ni- ver- sis be- ne-
pro u- ni- ver- sis be- ne-fi- ci- is tu- is, qui
qui vi- vis et req- nas ij
130
fi- ci- is tu- is tu- is qui
vi- vis et req- nas ij qui vi- vis et req- nas
in se-cu-la se- cu- lo- rum se- cu-lo- rum A-
vi- vis et req- nas ij in
et req- nas in se- cu- la se- cu- lo
140
men se-cu- lo- rum A- men se- cu- lo- rum se- cu-lo-
se- cu-la se- cu- lo- rum se-cu- lo rum A- men se-cu-lo- rum A-
rum ij se- cu- lo-rum A- men ij
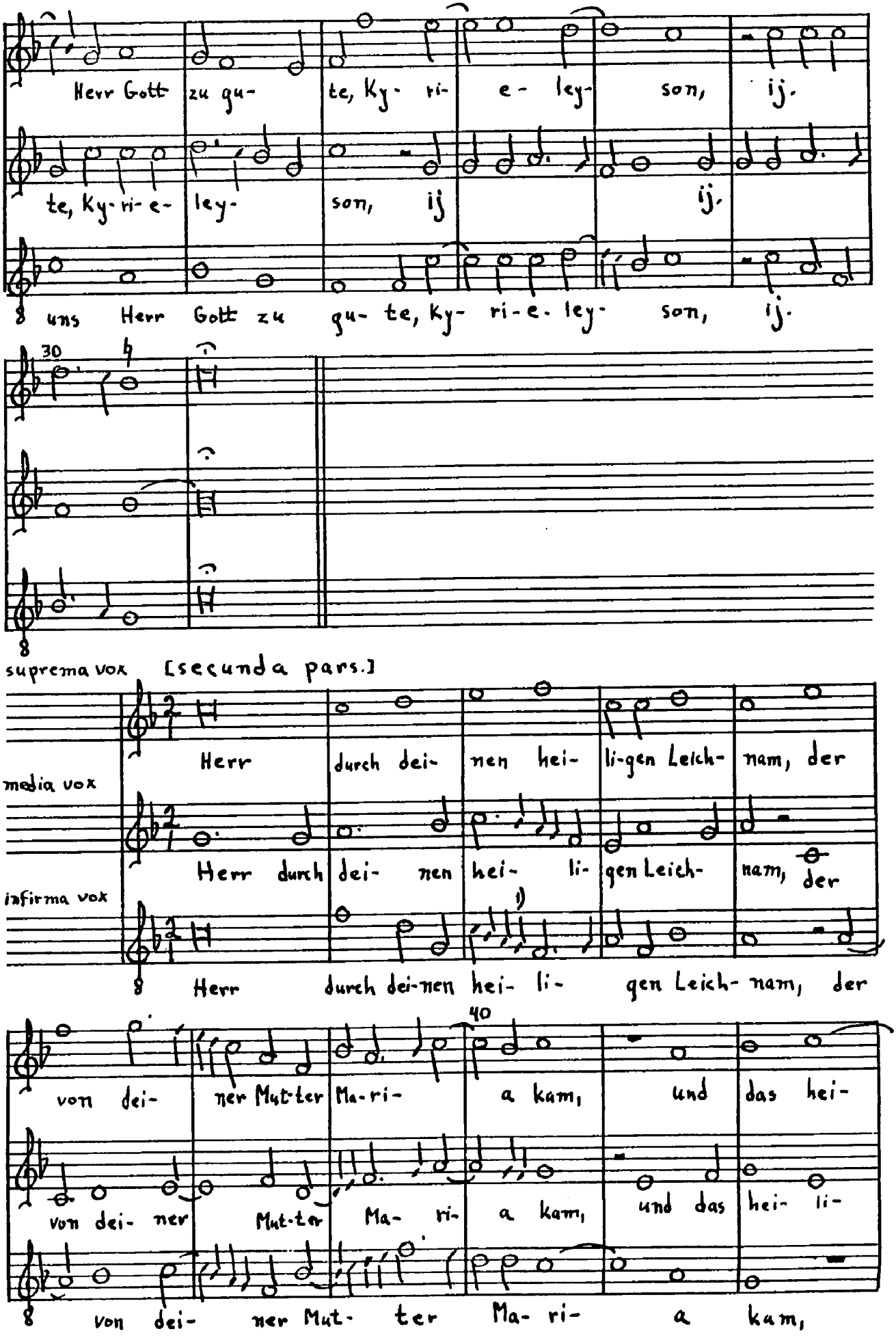

rum A-
men se-cu-
la se-cu-lo-
rum A-
men.
ij
men
se-cu-lo-
rum
se-cu-lo-
rum A-
men se-cu-
se-cu-lo-rum, A-
men.
ij
150
la se-cu-lo-
rum A-
men.
ij
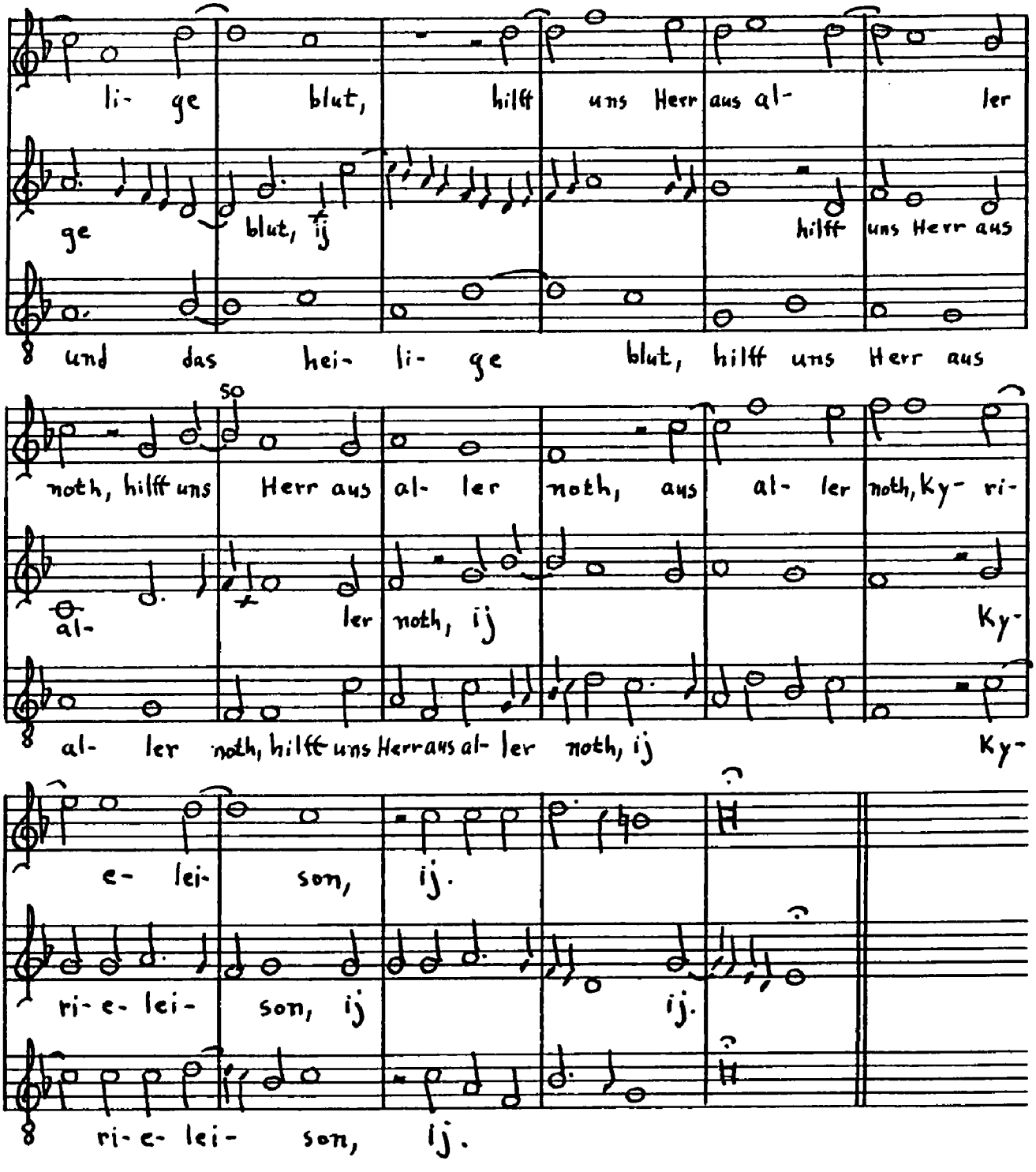
Ein Feste Burg
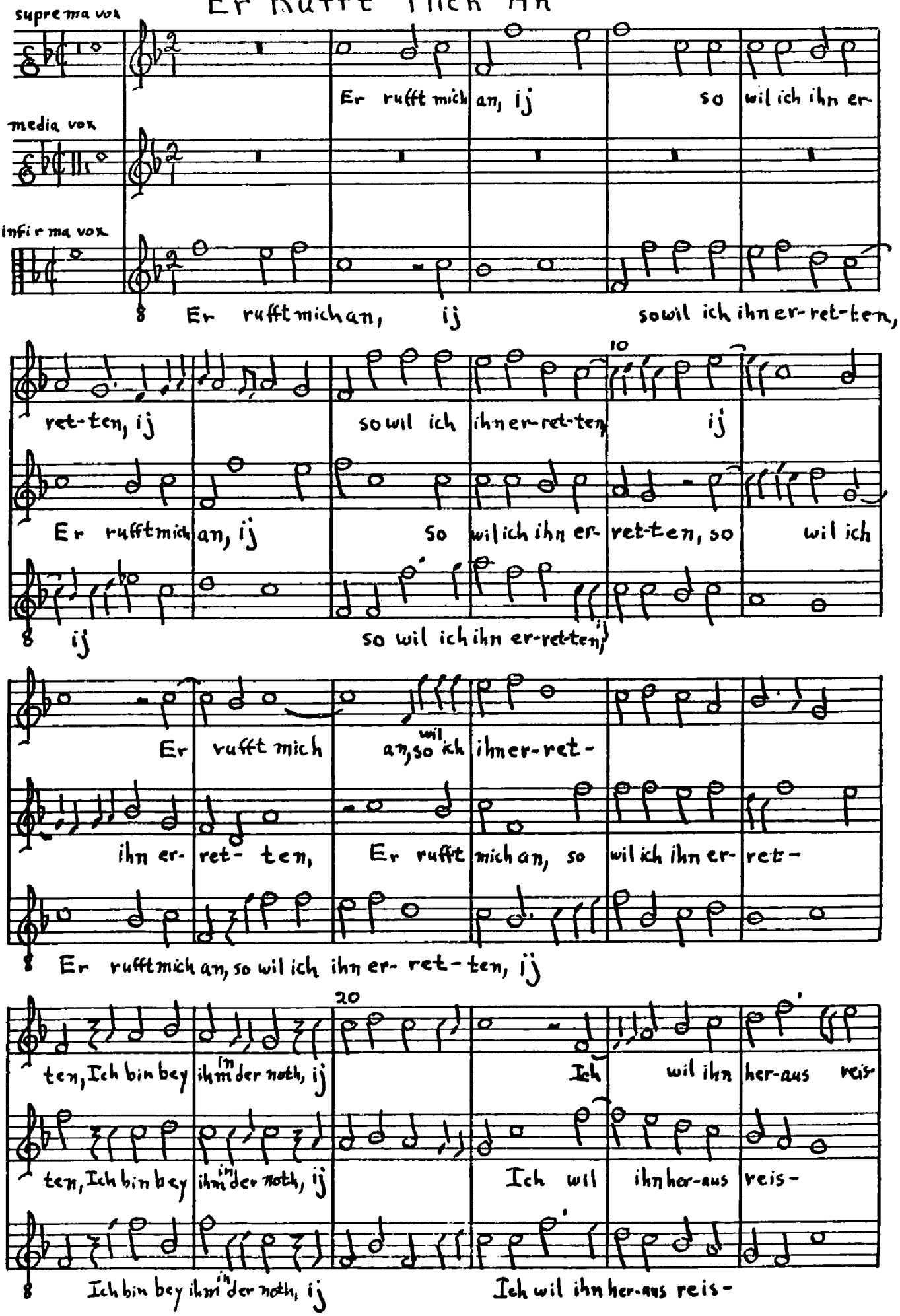



se feind, mit ernst ers jetz meint, ij
se feind, mit ernst ers jetz meint ij gros
se feind, mit ernst ers jetz meint, ij
30
gros macht und viel list, sein graw- sam rü-stung
macht und viel list, sein graw-sam rü- stung
gros macht und viel list, sein graw-sam rü- stung ist, ij
ist, auff Erd ist nich seins glei- chen.
ist, auff Erd ist nich seins glei- chen, seins glei- chen.
auff Erd ist nit sei-nes glei- chen.
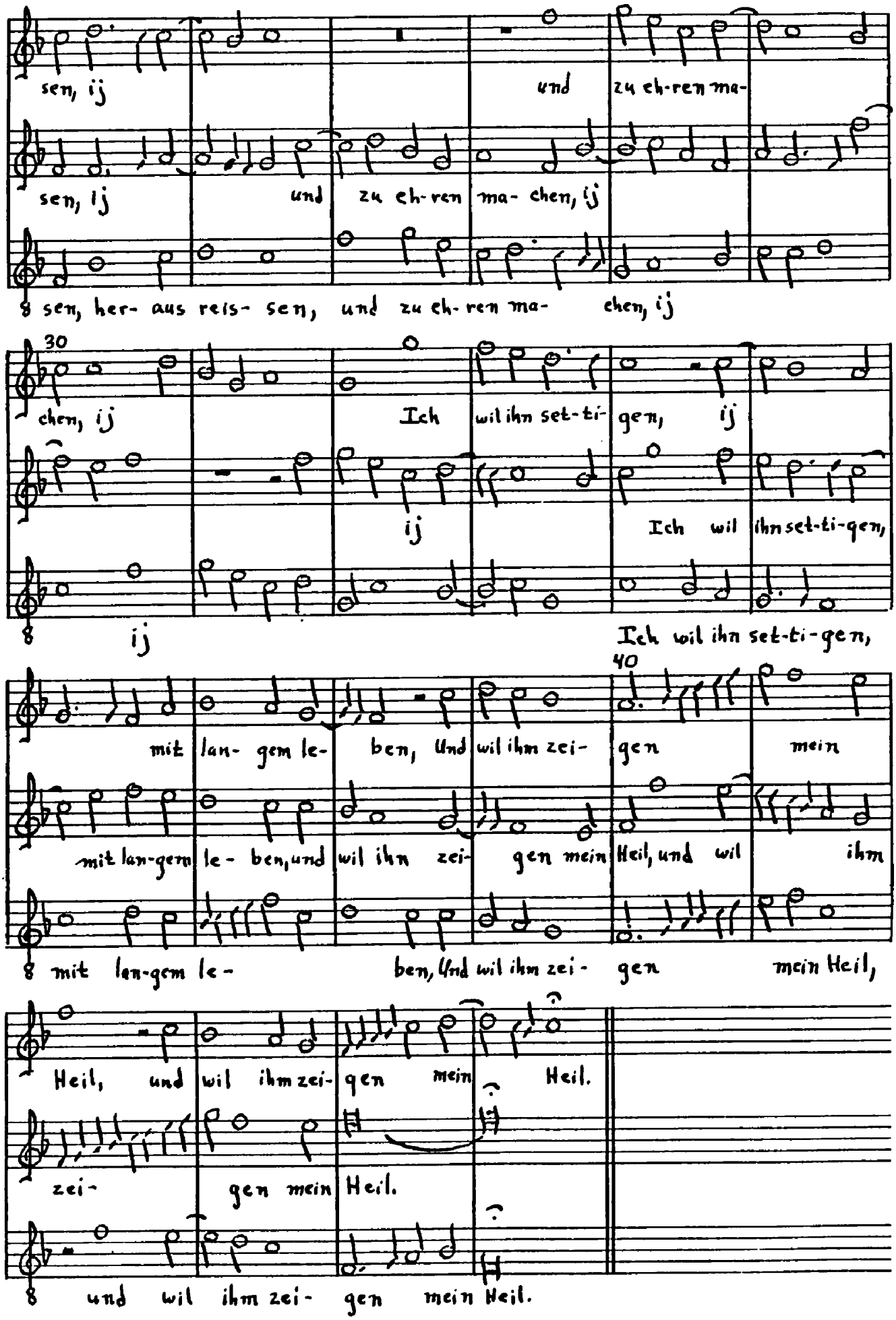

Gott Sey Gelobet
suprema vox
media vox
infirma vox
Gott sey ge- lo- bet und ge-be-ne-dey- et, ij
Gott sey ge- lo- bet und ge- be-ne-dey-
Gott sey ge-
und ge-be-ne-dey- et, der uns sel- ber hat ge-spei- set, Ky-
et, der uns sel- ber hat ge-spei- set, Ky- ri-e- lei- son,
lo- bet und ge-be-ne-dey- et, der uns sel- ber hat ge- spei-
ri- e- lei- son, Mit sei-nem flei- sche und mit
ij
Mit sei-nem flei- sche, ij
set, Ky- ri- e- lei- son, Mit sei-nem flei-sche und mit
sei-nem blu- te, ij ij das gib uns
und mit sei-nem blu- te, das gib uns Herr Gott zu gu-
sei-nem blu-te, ij das gib


Herr Gott zu gu- te, Ky- ri- e- ley- son, ij.
te, Ky- ri- e- ley- son, ij ij.
uns Herr Gott zu gu- te, Ky- ri- e- ley- son, ij.
30
suprema vox [secunda pars.]
Herr durch dei- nen hei- li-gen Leich- nam, der
media vox
Herr durch dei- nen hei- li- gen Leich- nam, der
infirma vox
Herr durch dei-nen hei- li- gen Leich- nam, der
40
von dei- ner Mut-ter Ma-ri- a kam, und das hei-
von dei- ner Mut-ter Ma- ri- a kam, und das hei- li-
von dei- ner Mut- ter Ma- ri- a kam,
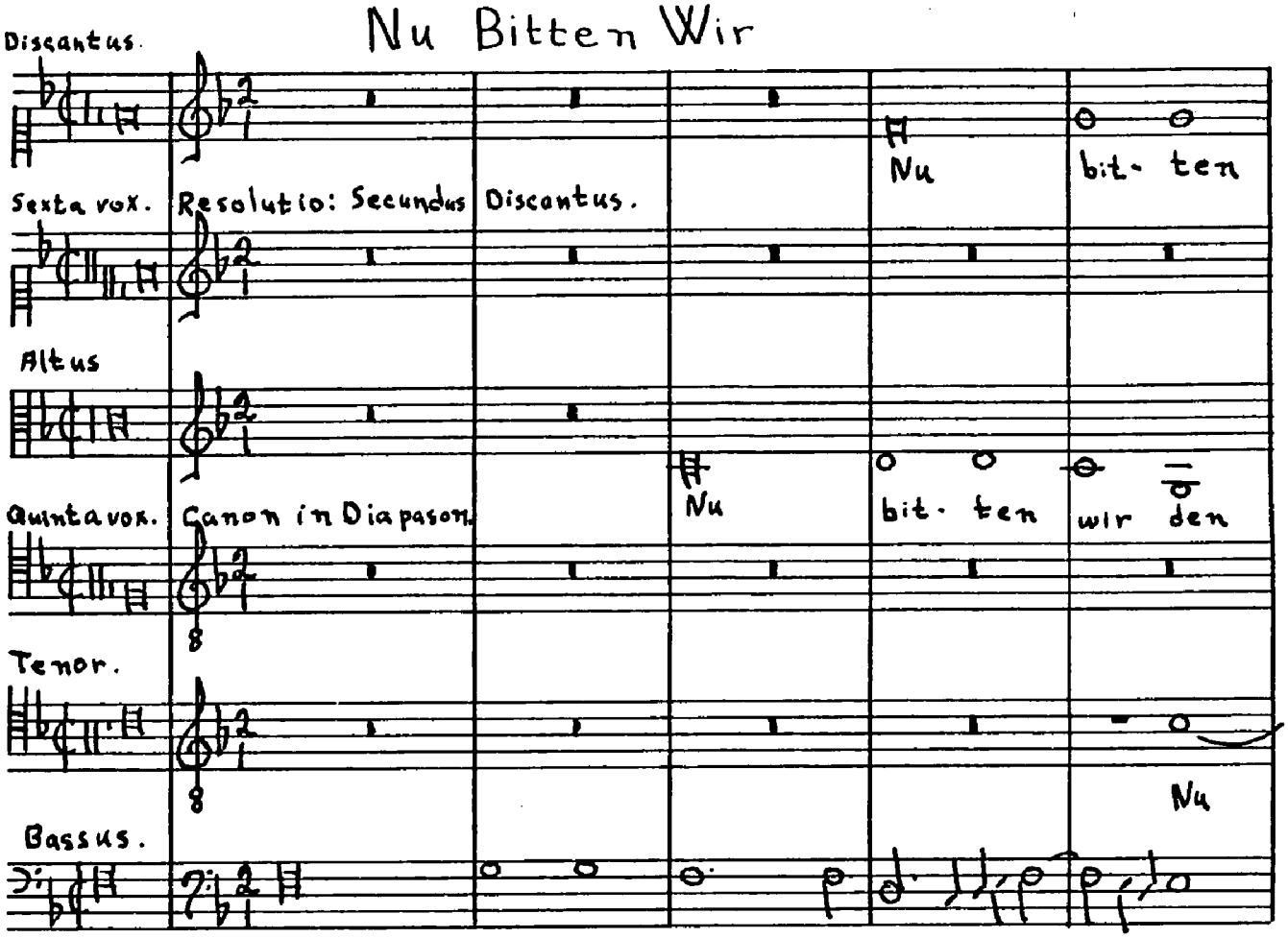

li- ge blut, hilft uns Herr aus al- ler
ge blut, ij hilft uns Herr aus
und das hei- li- ge blut, hilft uns Herr aus
so
noth, hilft uns Herr aus al- ler noth, aus al- ler noth, Ky- ri-
al- ler noth, ij Ky-
al- ler noth, hilft uns Herr aus al- ler noth, ij Ky-
e- lei- son, ij.
ri- e- lei- son, ij ij.
ri- e- lei- son, ij.
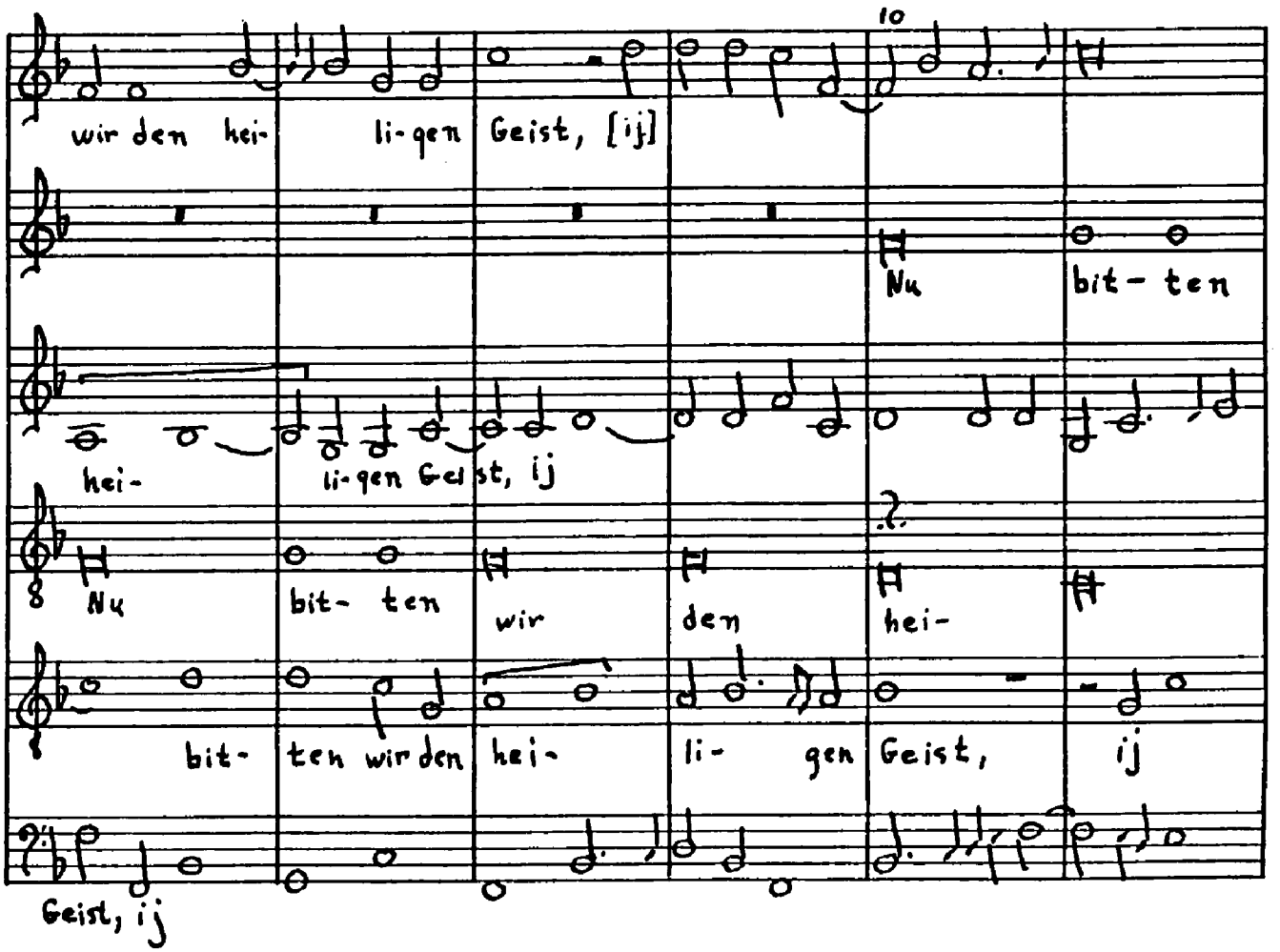
Er Rufft Mich An

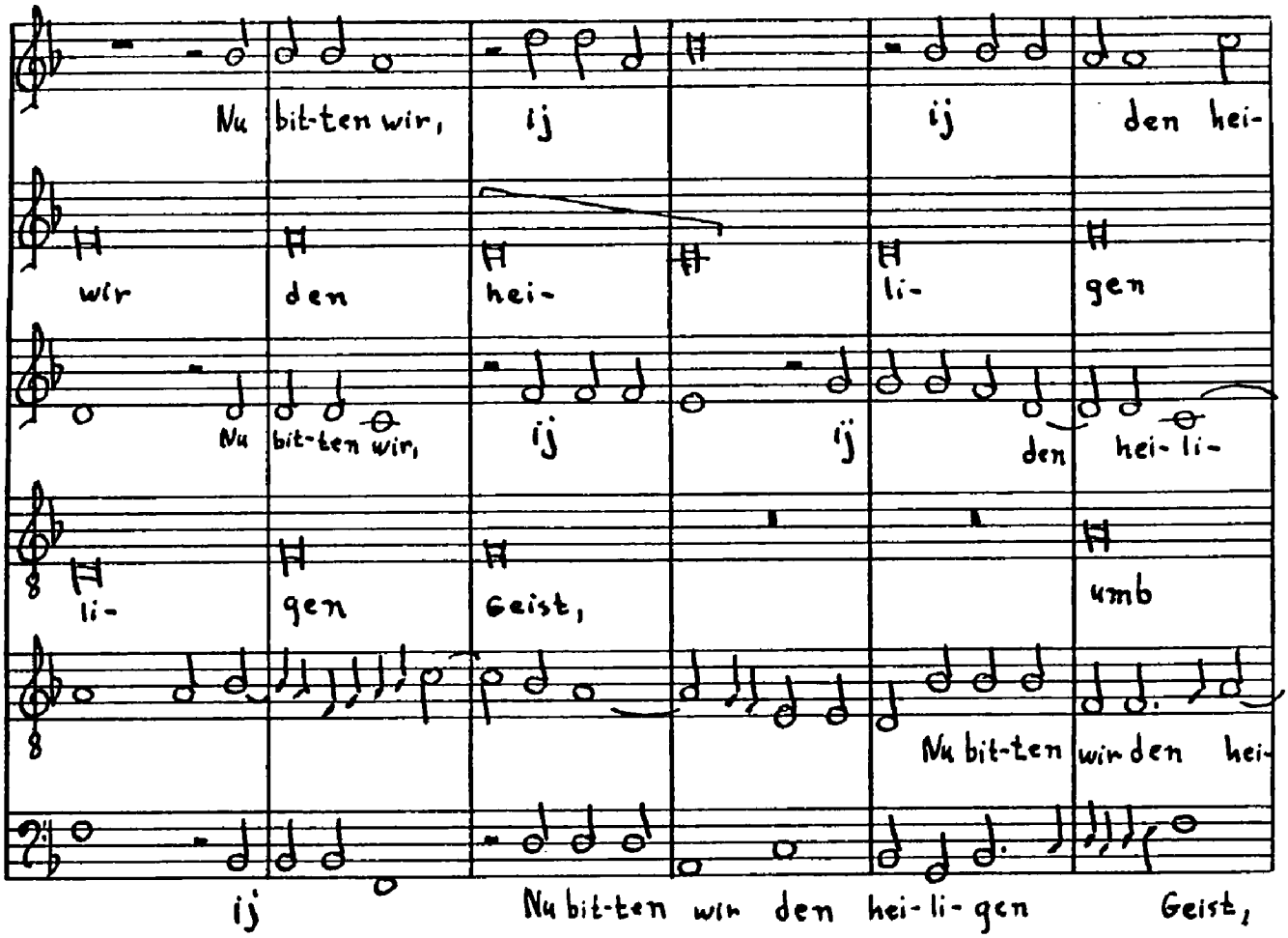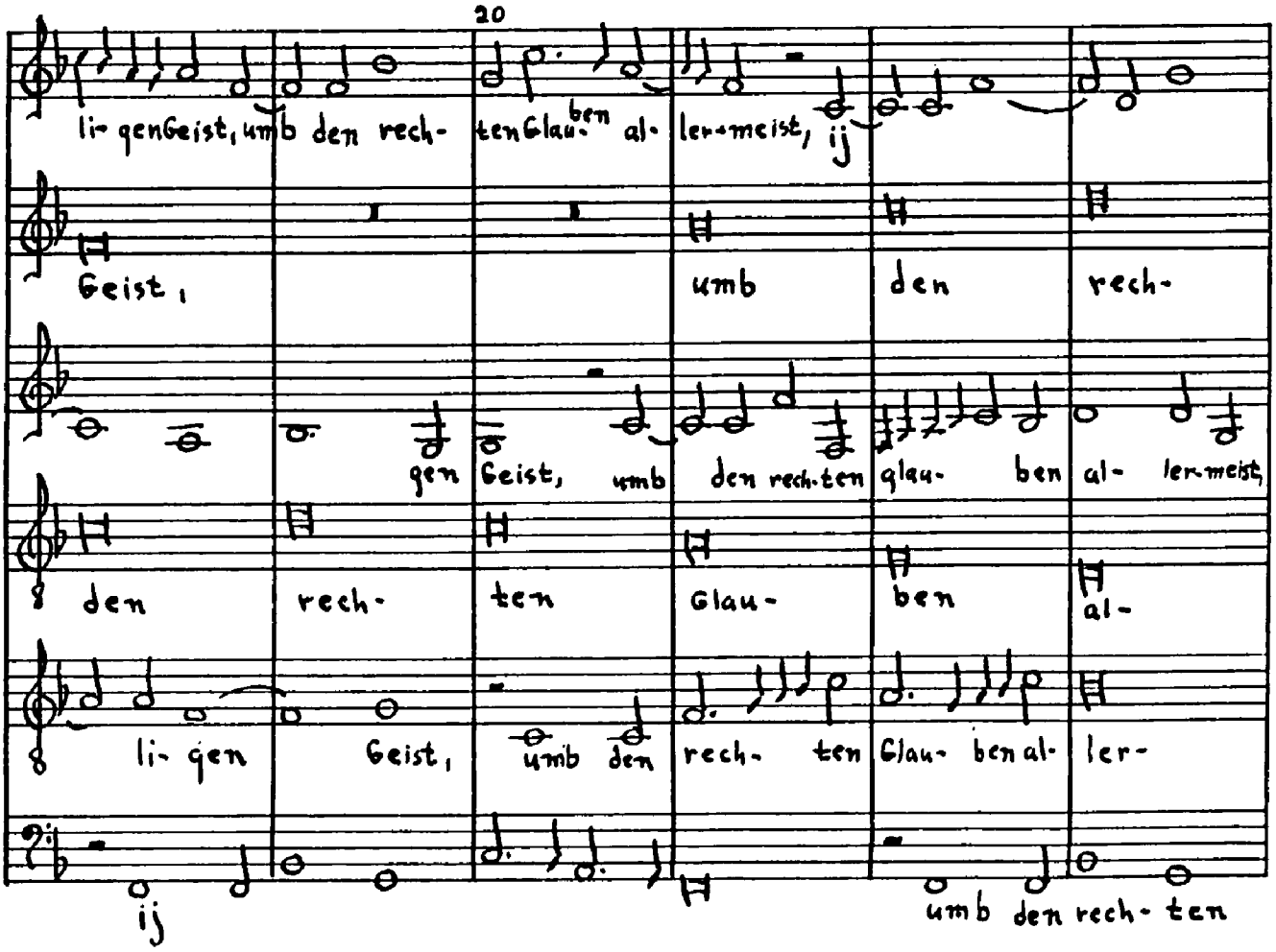



sen, ij
und
zu eh-ren ma-
sen, ij
und
zu eh-ren
ma- chen, ij
8 sen, her- aus reis- sen, und zu eh- ren ma- chen, ij
30
chen, ij
Ich
wil ihn set-ti-
gen, ij
ij
Ich wil ihn set-ti-gen,
8 ij
Ich wil ihn set-ti-gen,
40
mit lan- gem le-
ben, Und
wil ihm zei-
gen
mein
mit lan-gem
le- ben, und
wil ihn zei-
gen mein
Heil, und wil
ihm
8 mit lan-gem le-
ben, Und wil ihm zei-
gen
mein Heil,
Heil, und
wil ihm zei-
gen
mein
Heil.
zei-
gen mein
Heil.
8 und wil ihm zei-
gen
mein Heil.
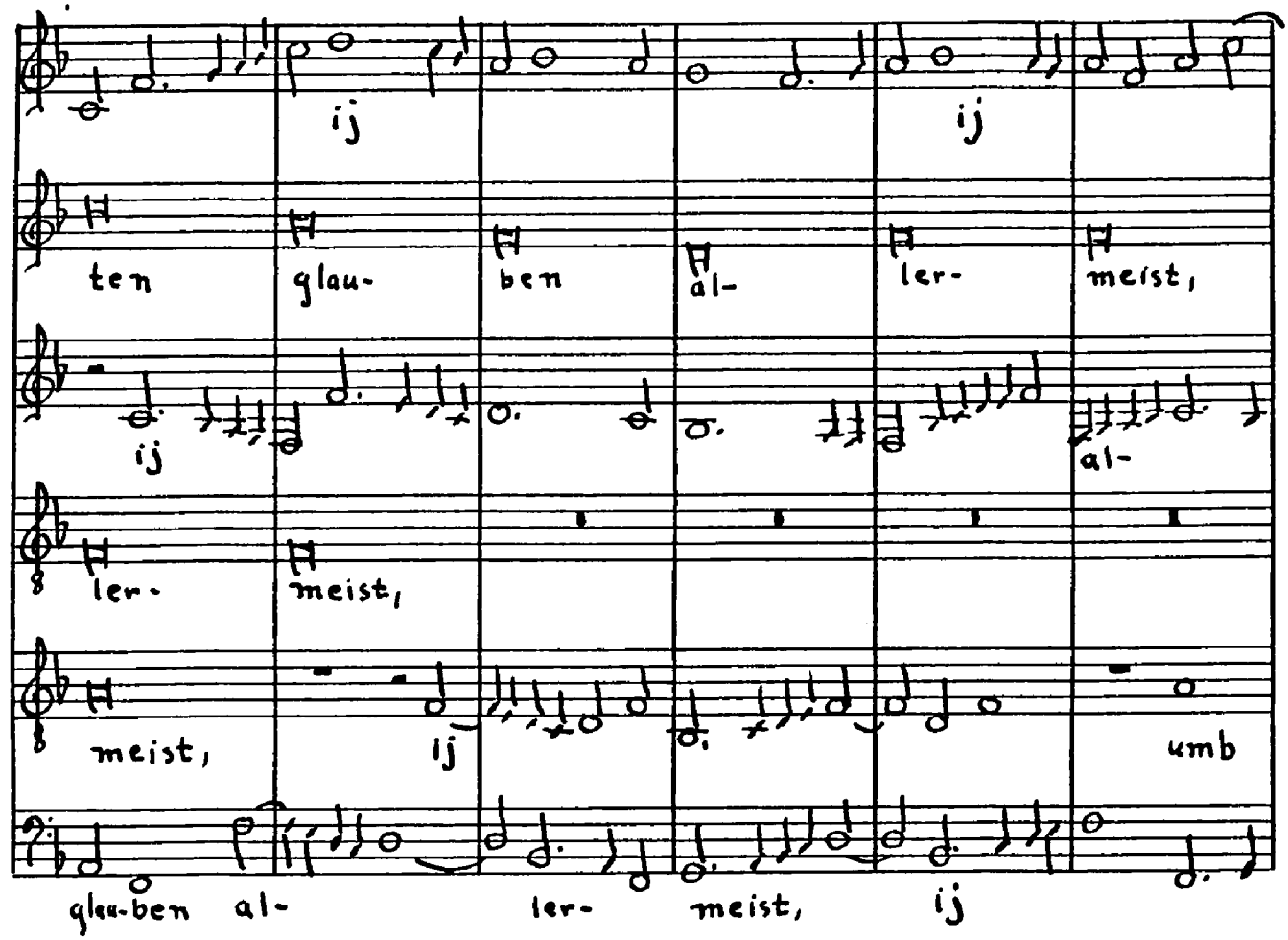
Nu Bitten Wir
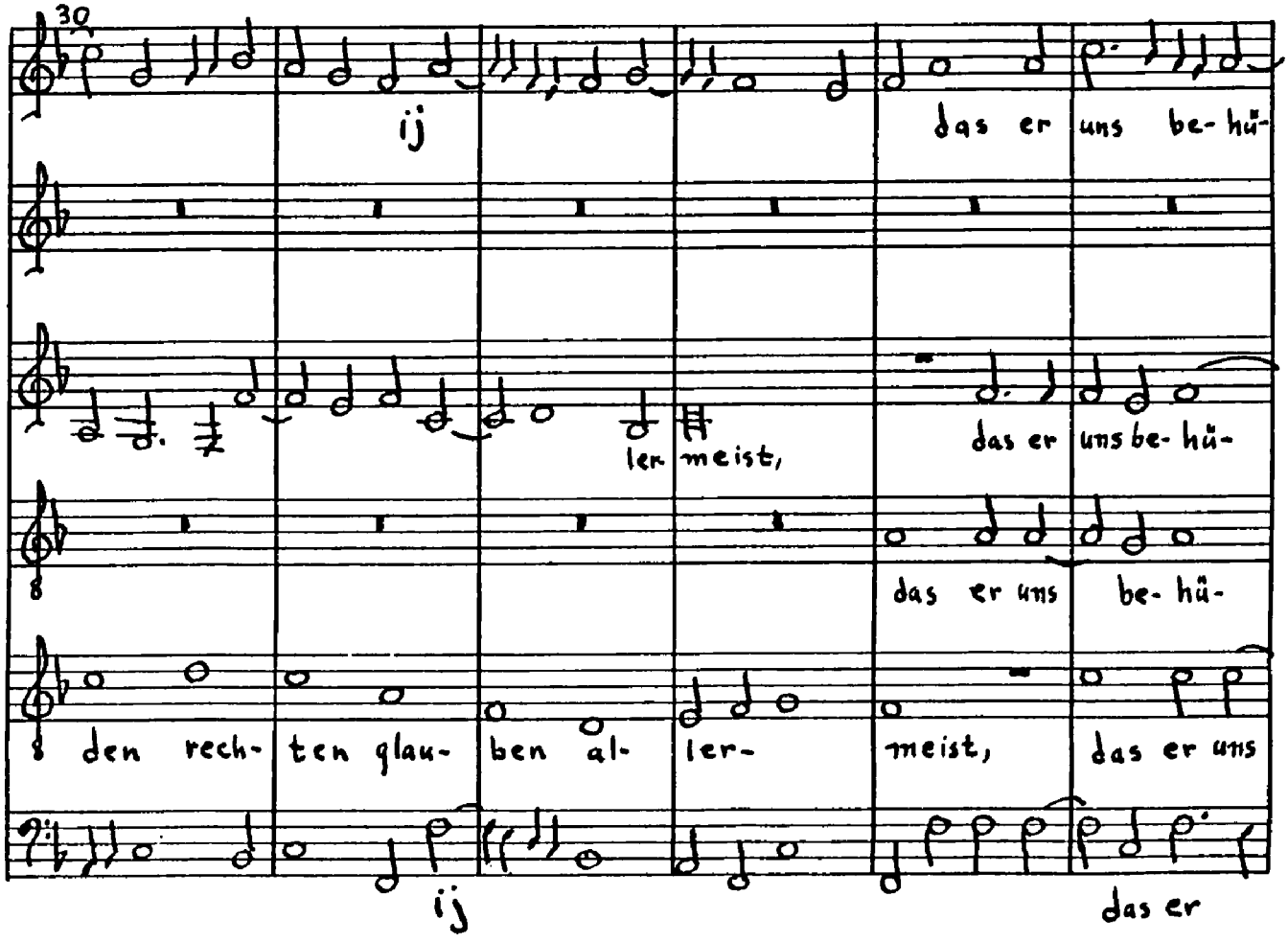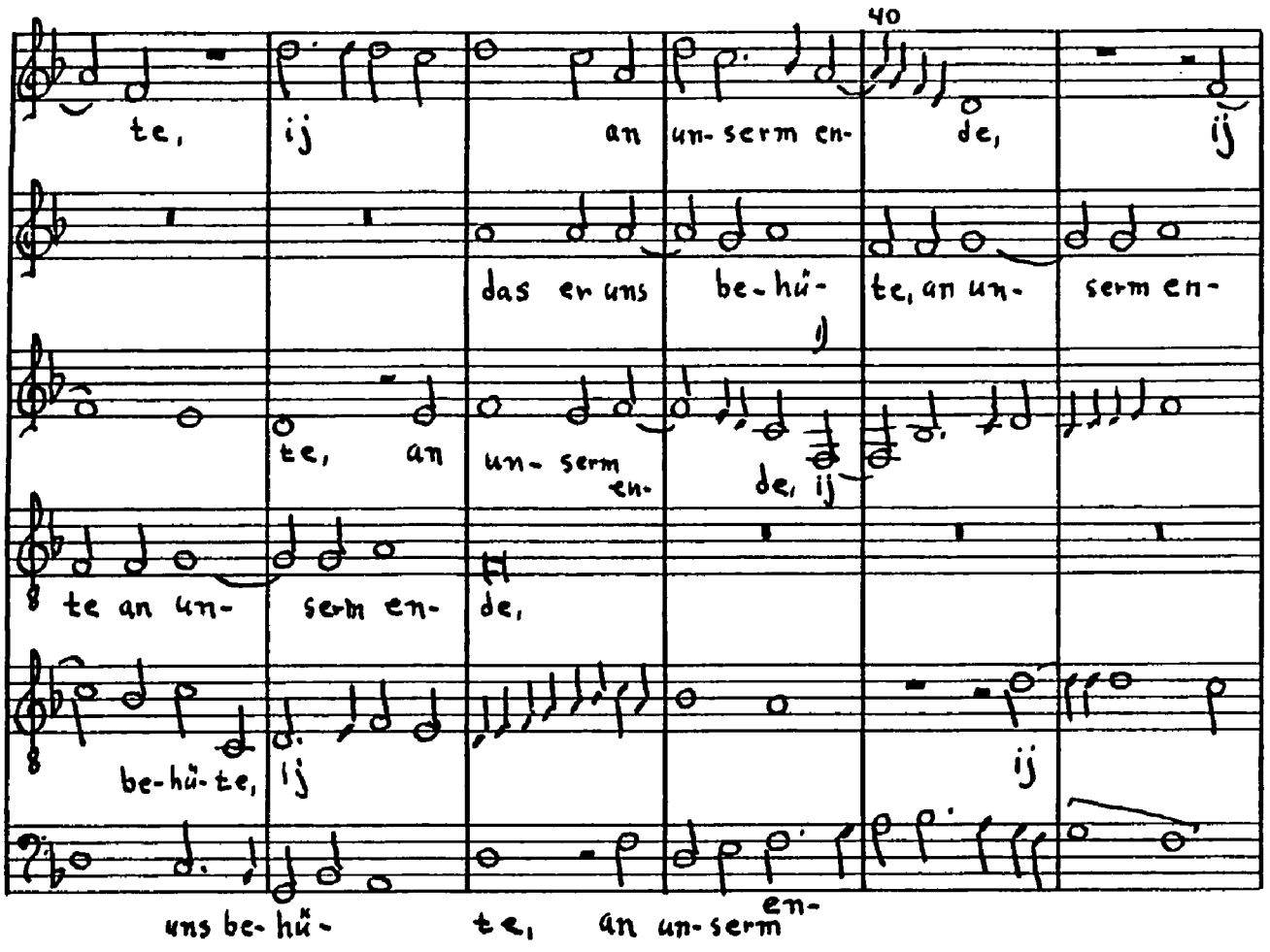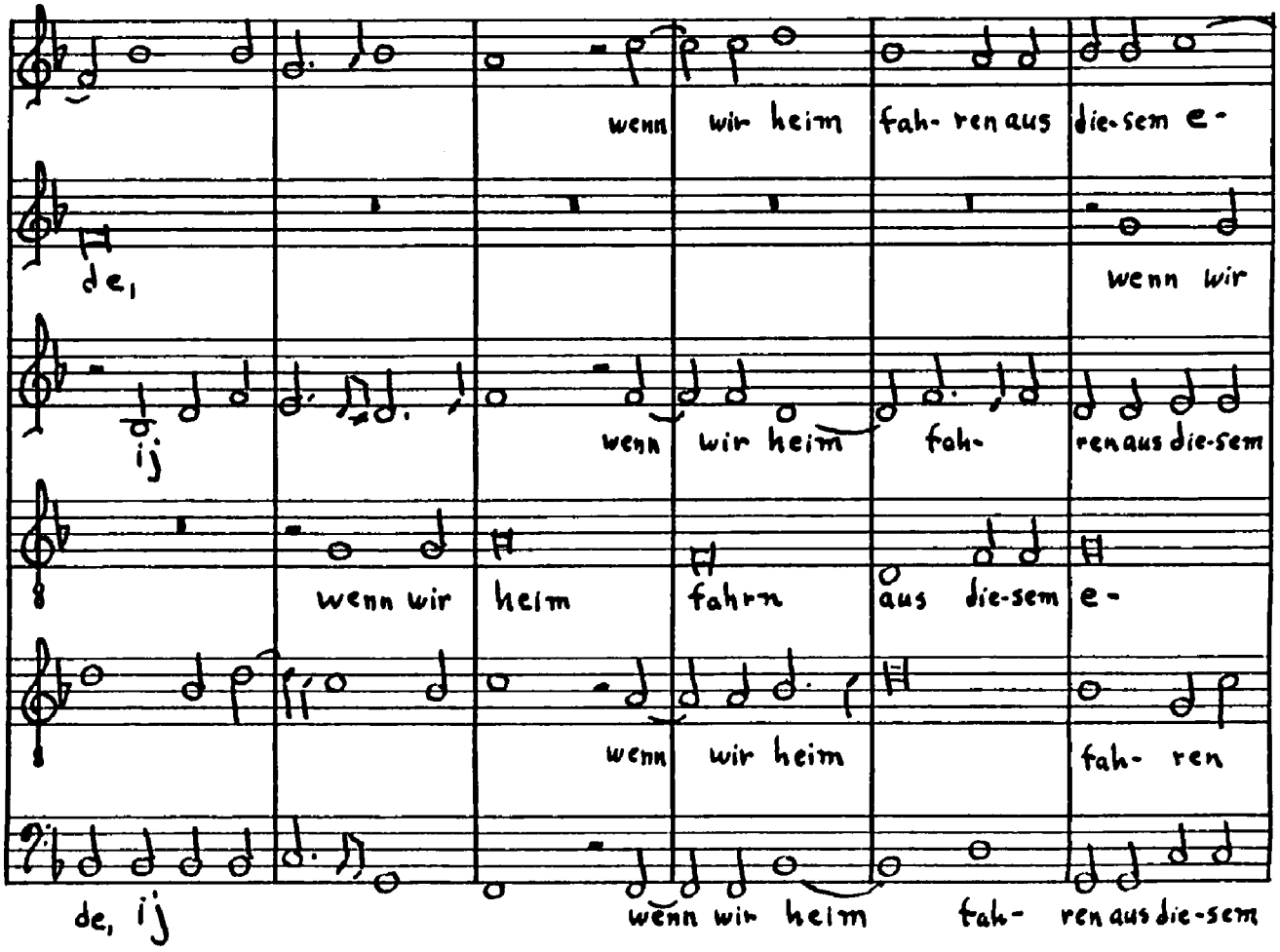





Nu bit-ten wir, ij ij den hei-
wir den hei- li- gen
Nu bit-ten wir, ij ij den hei- li-
li- gen Geist, umb
Nu bit-ten wir den hei-
ij Nu bit-ten wir den hei-li-gen Geist,
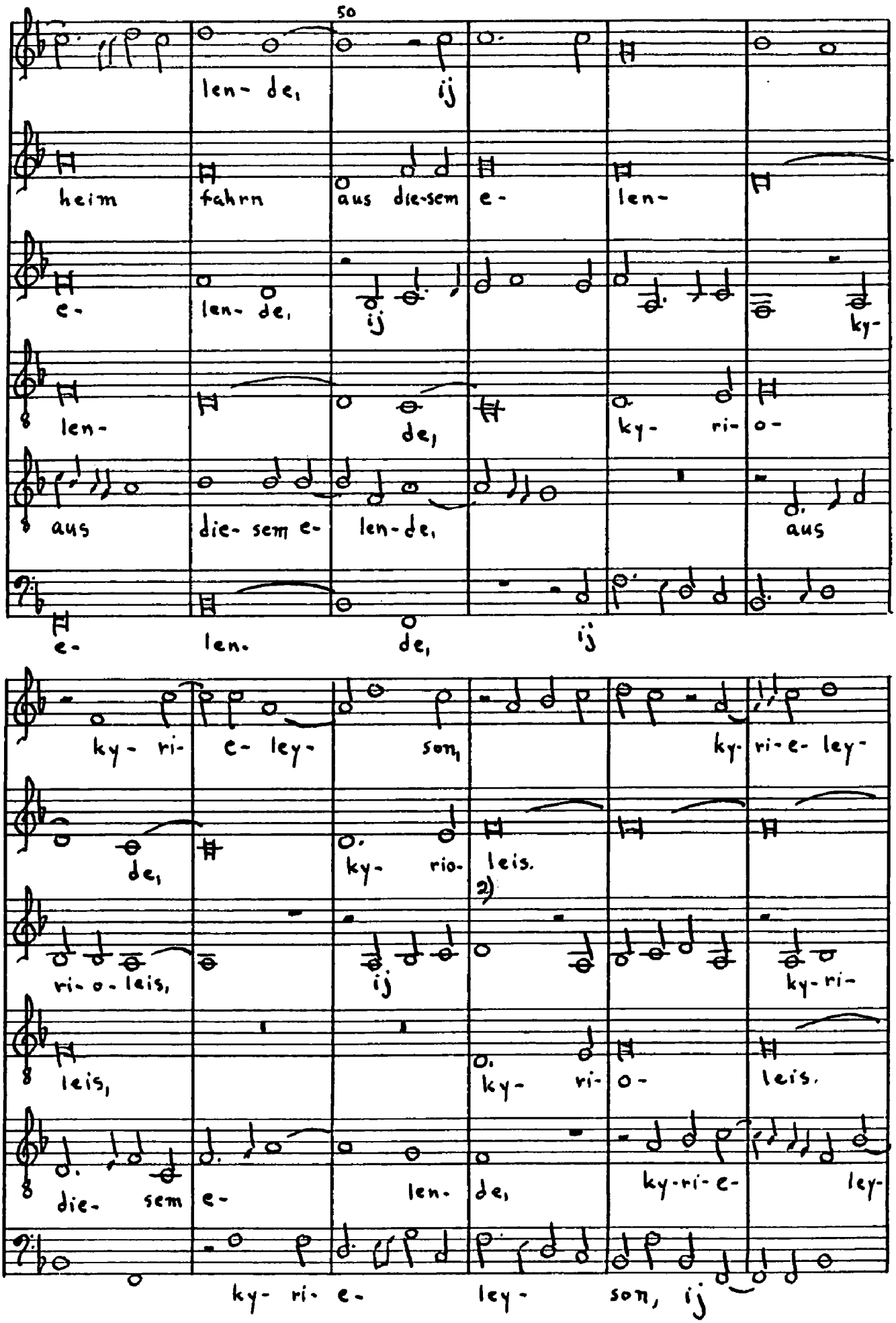

20
li-genGeist, umb den rech- tenGlau-ben al- ler-meist, ij
Geist, umb den rech-
gen Geist, umb den rech-ten glau- ben al- ler-meist,
den rech- ten Glau- ben al-
li- gen Geist, umb den rech- ten Glau- ben al- ler-
ij umb den rech- ten

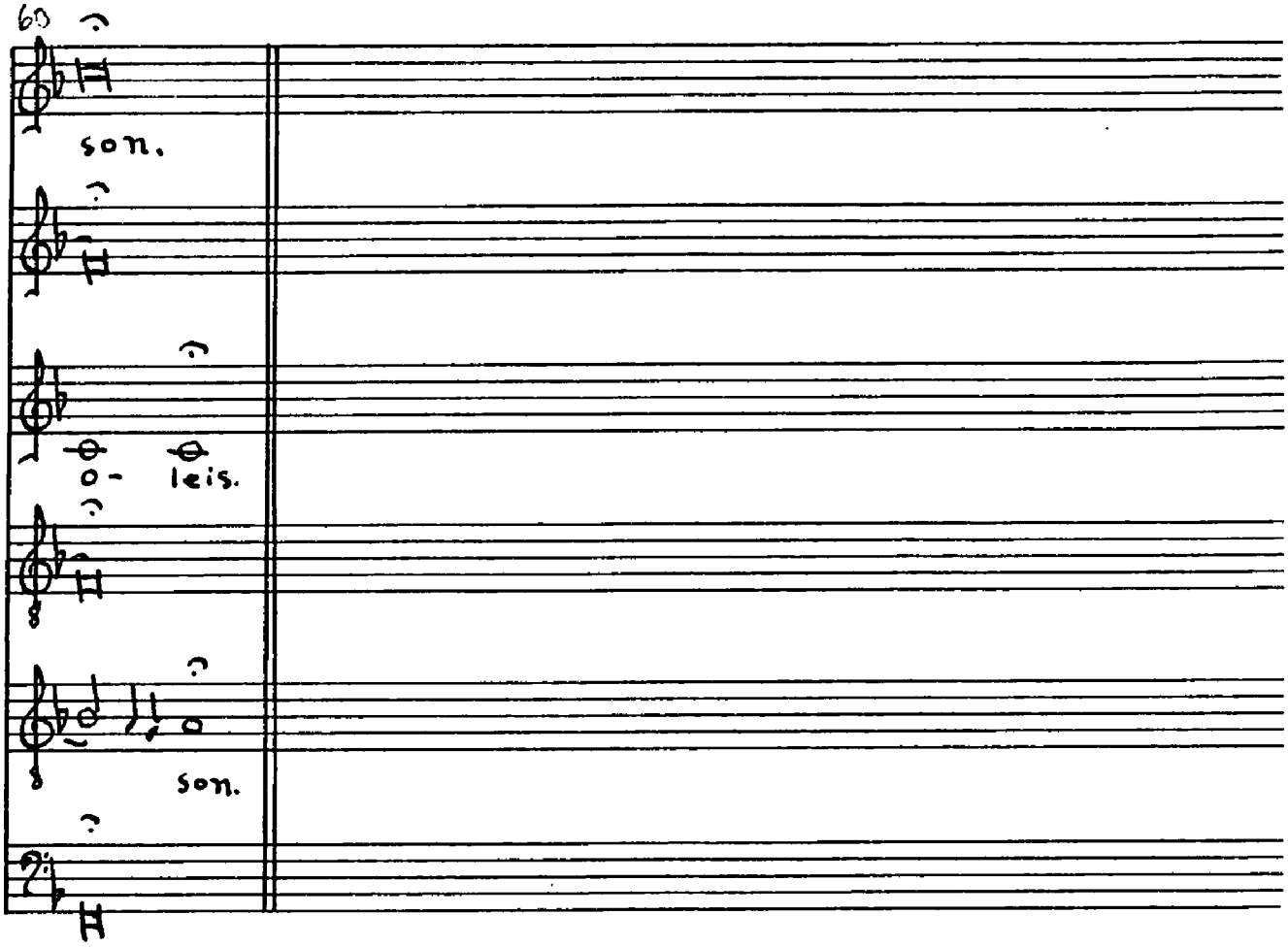

ij
ij
ten glau- ben al- ler- meist,
ij
al-
ler- meist,
meist, ij umb
glau-ben al- ler- meist, ij
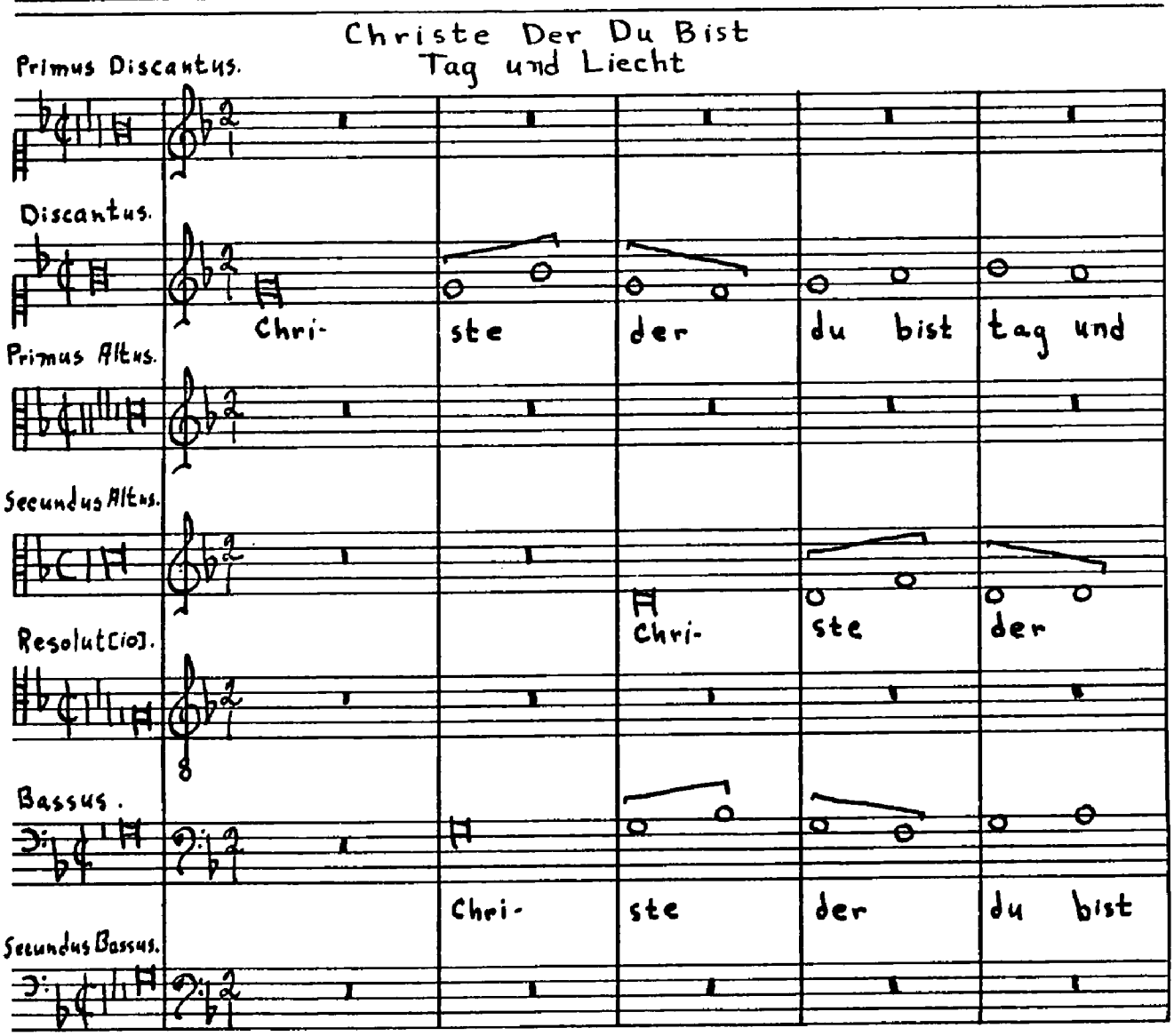

30
ij
das er uns be- hü-
ler meist,
das er uns be- hü-
das er uns be- hü-
den rech- ten glau- ben al- ler- meist, das er uns
ij
das er

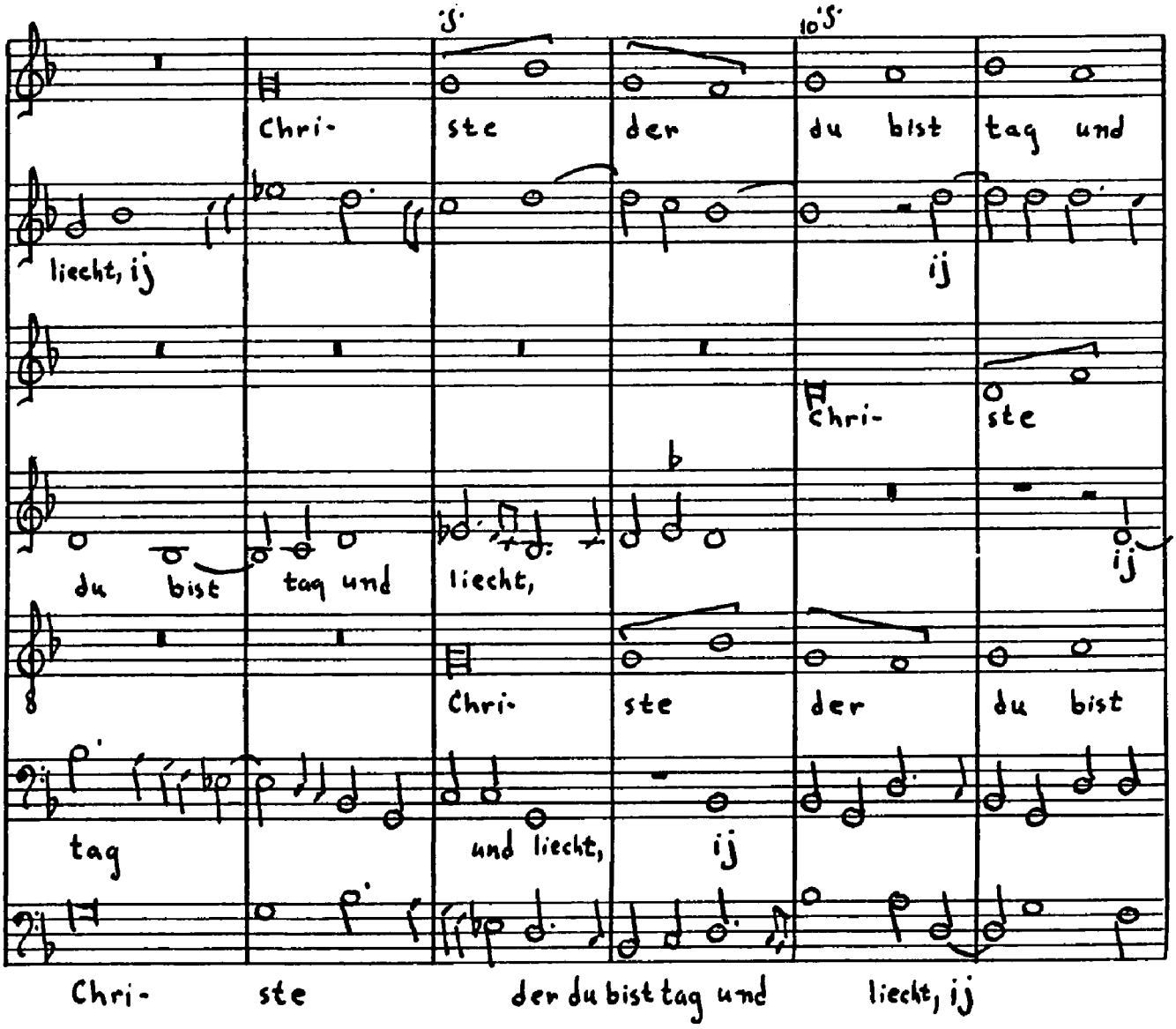

40
te, ij an un-serm en- de, ij
das en uns be-hü- te, an un- serm en-
te, an un- serm en- de, ij
te an un- serm en- de,
be-hü-te, ij ij
uns be-hü- te, an un-serm en-
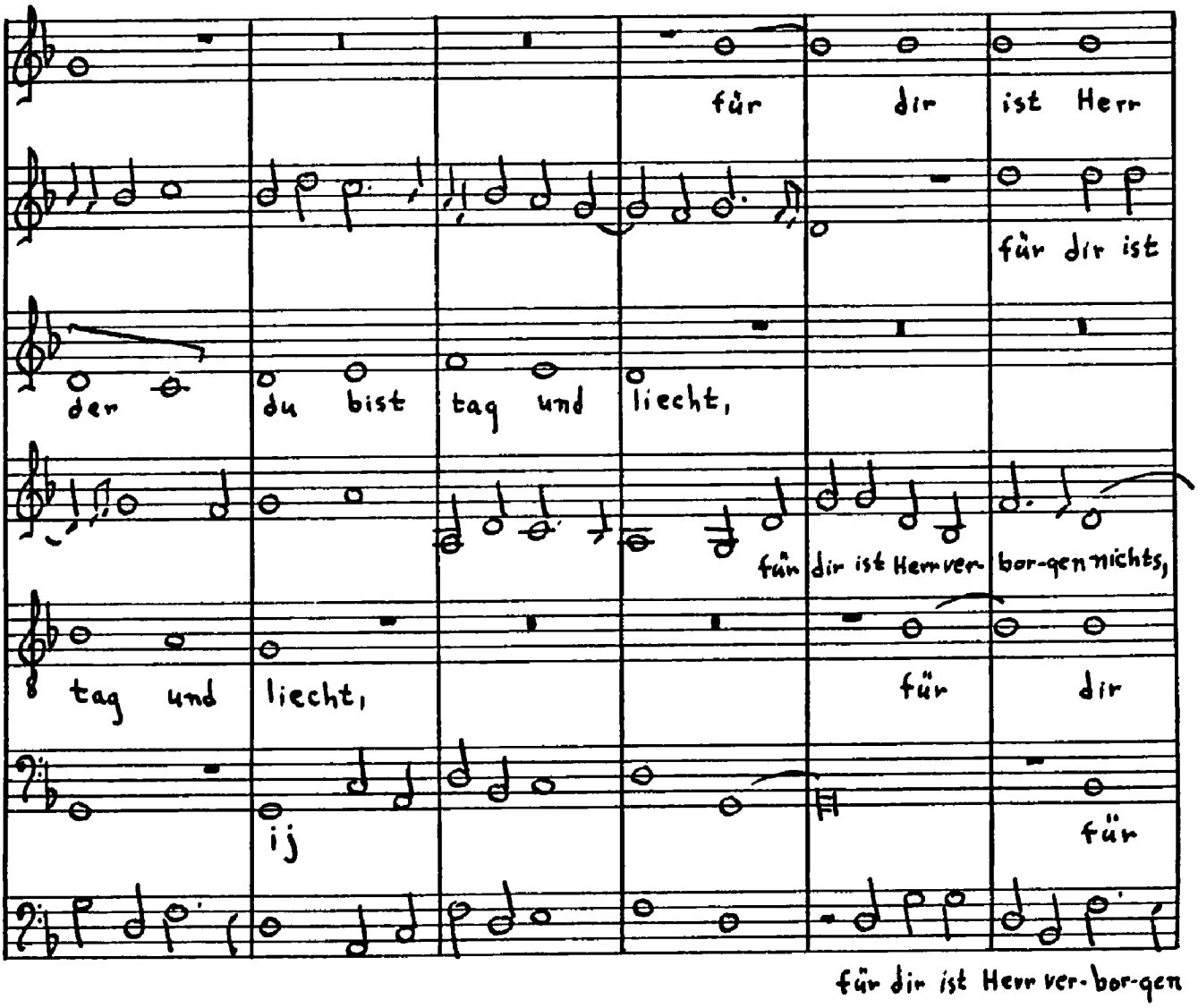

wenn wir heim fah- ren aus die-sem e-
de, wenn wir
ij wenn wir heim fah- ren aus die-sem
wenn wir heim fahrn aus die-sem e-
wenn wir heim fah- ren
de, ij wenn wir heim fah- ren aus die-sem
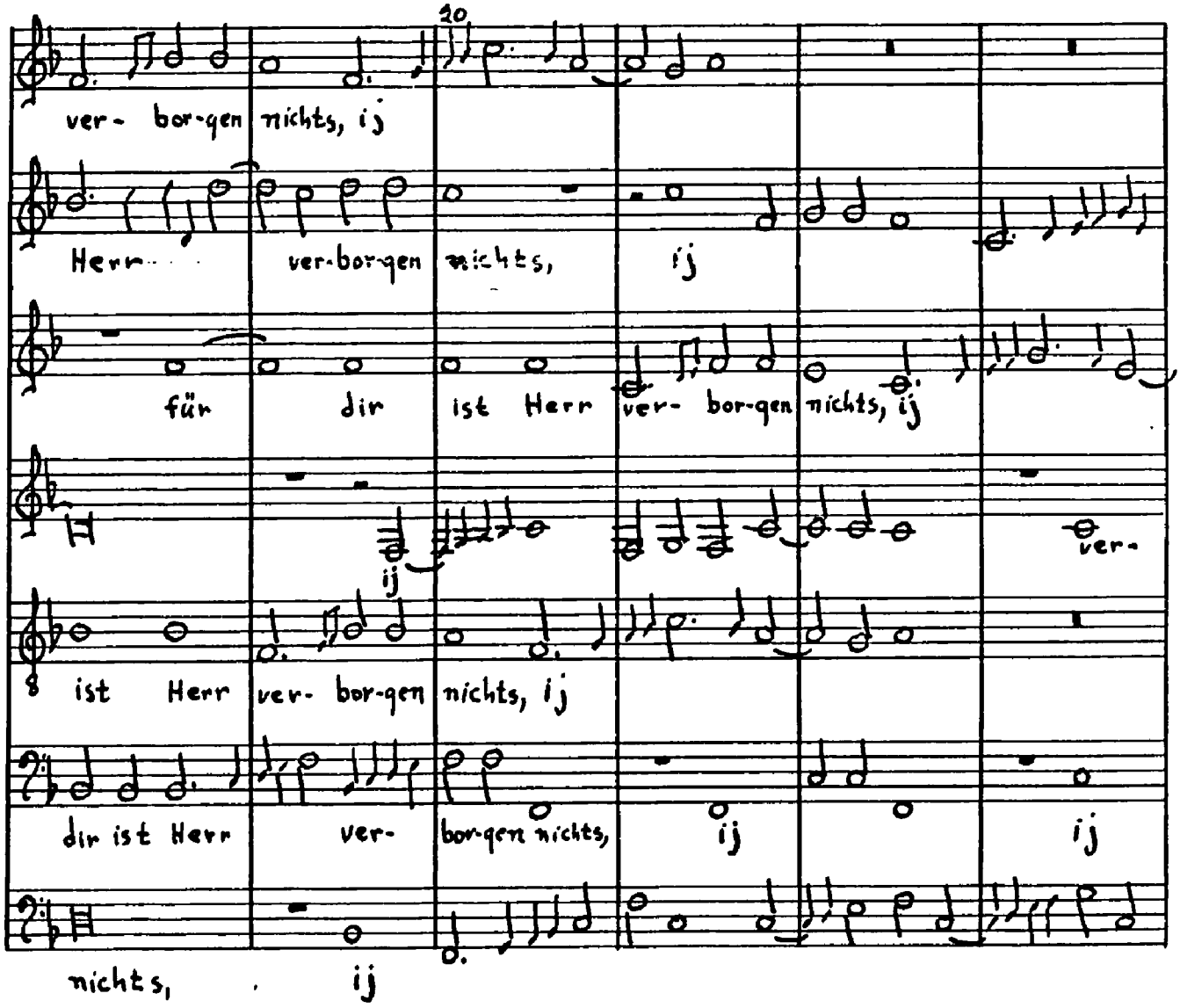

50
len- de, ij
heim fahrn aus die-sem e- len-
e- len- de, ij ky-
len- de, ky- ri- o-
aus die- sem e- len-de, aus
e- len. de, ij
ky- ri- e- ley- son,
de, ky- rio- leis.
2)
ri- o- leis, ij ky- ri-
leis, ky- ri- o- leis.
die- sem e- len. de, ky- ri- e- ley-
ky- ri- e- ley- son, ij
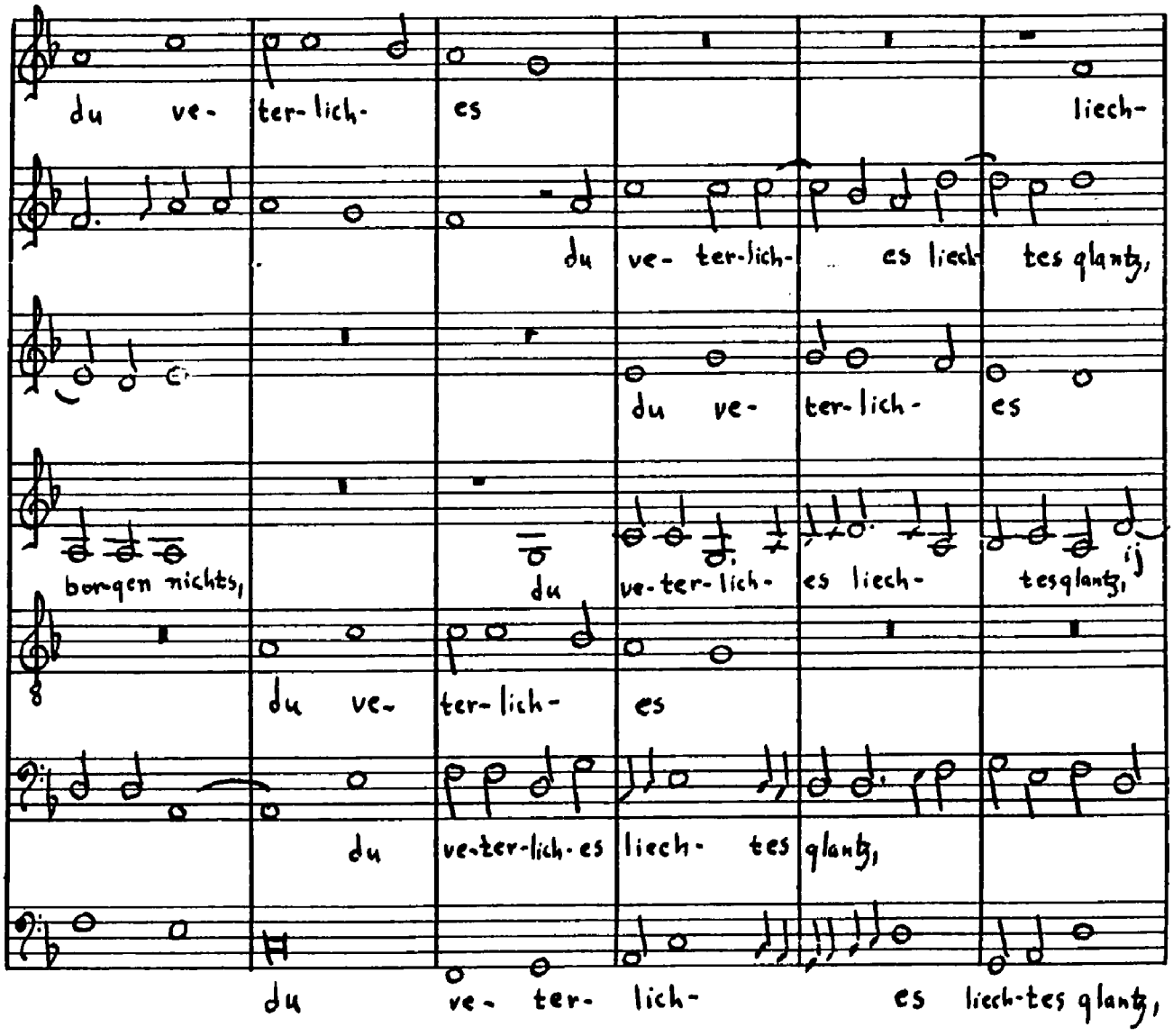

60
son.
o- leis.
son.
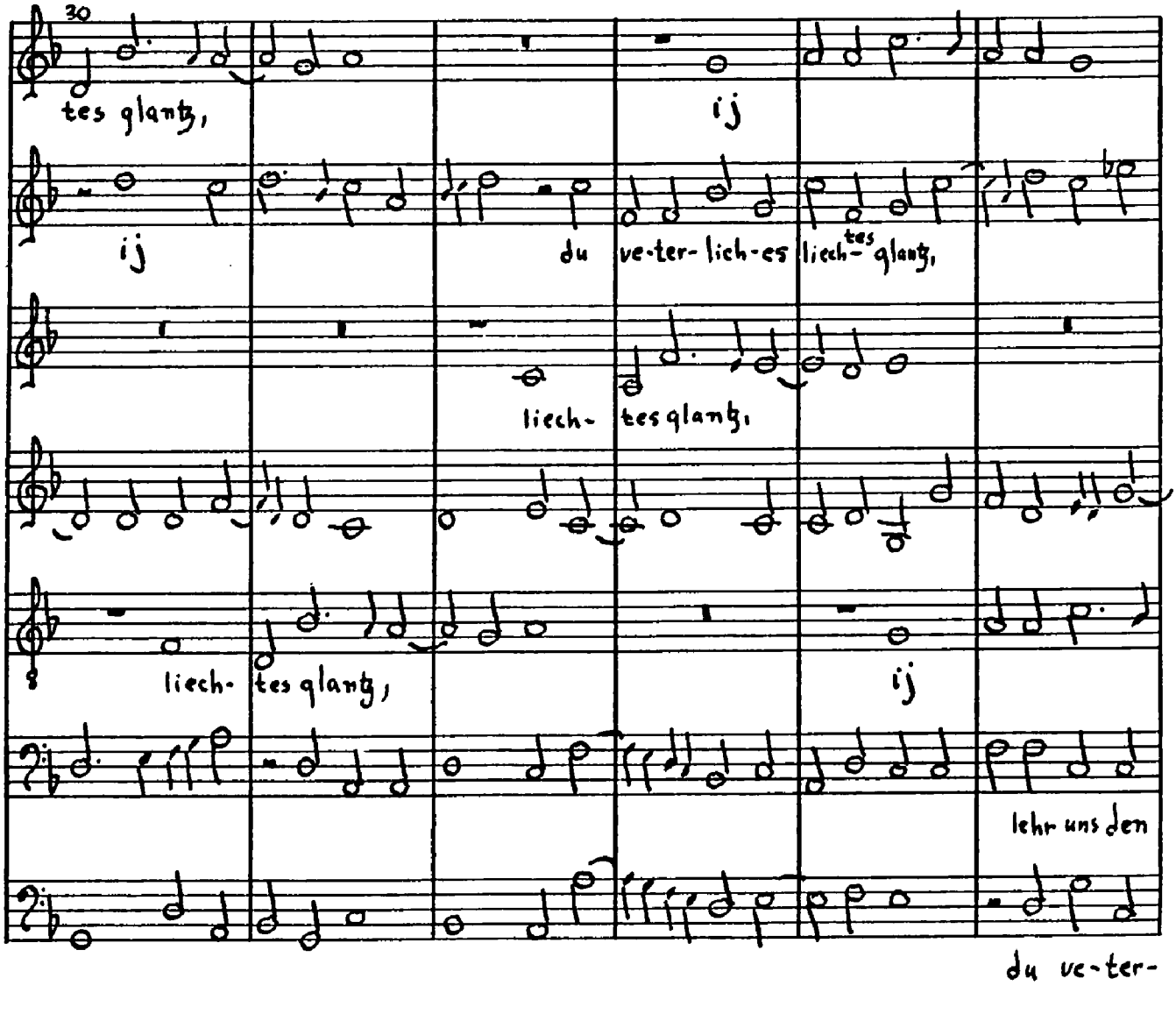

Christe Der Du Bist
Tag und Liecht
Primus Discantus.
Discantus.
Chri-
ste
der
du bist
tag und
Primus Altus.
Secundus Altus.
Chri-
ste
der
Resolut[io].
Bassus.
Chri-
ste
der
du bist
Secundus Bassus.
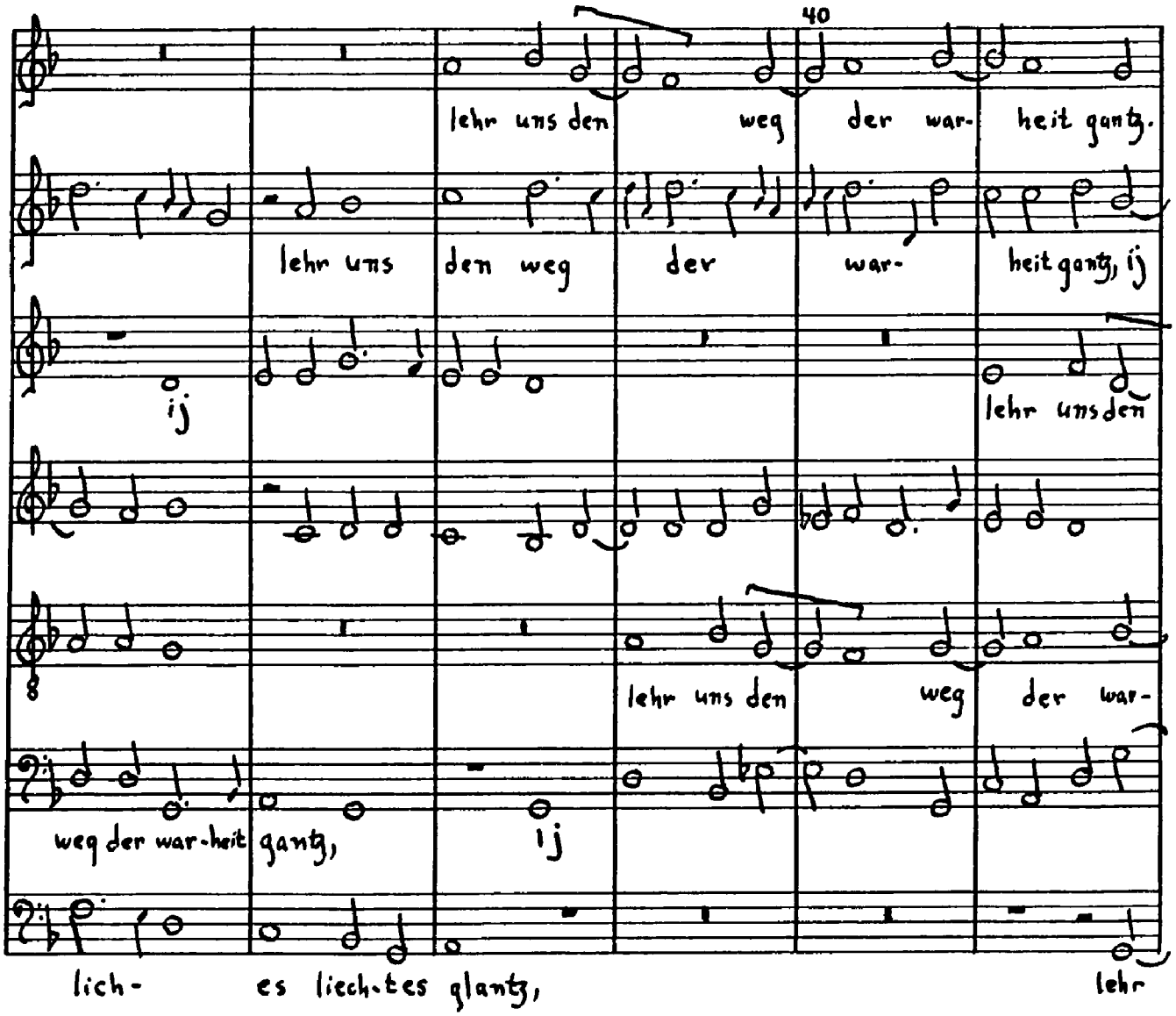

5
10
Chri-
ste
der
du bist
taq und
liecht, ij
ij
Chri-
ste
du bist
taq und
liecht,
ij
Chri-
ste
der
du bist
taq
und liecht,
ij
Chri-
ste
der du bist taq und
liecht, ij
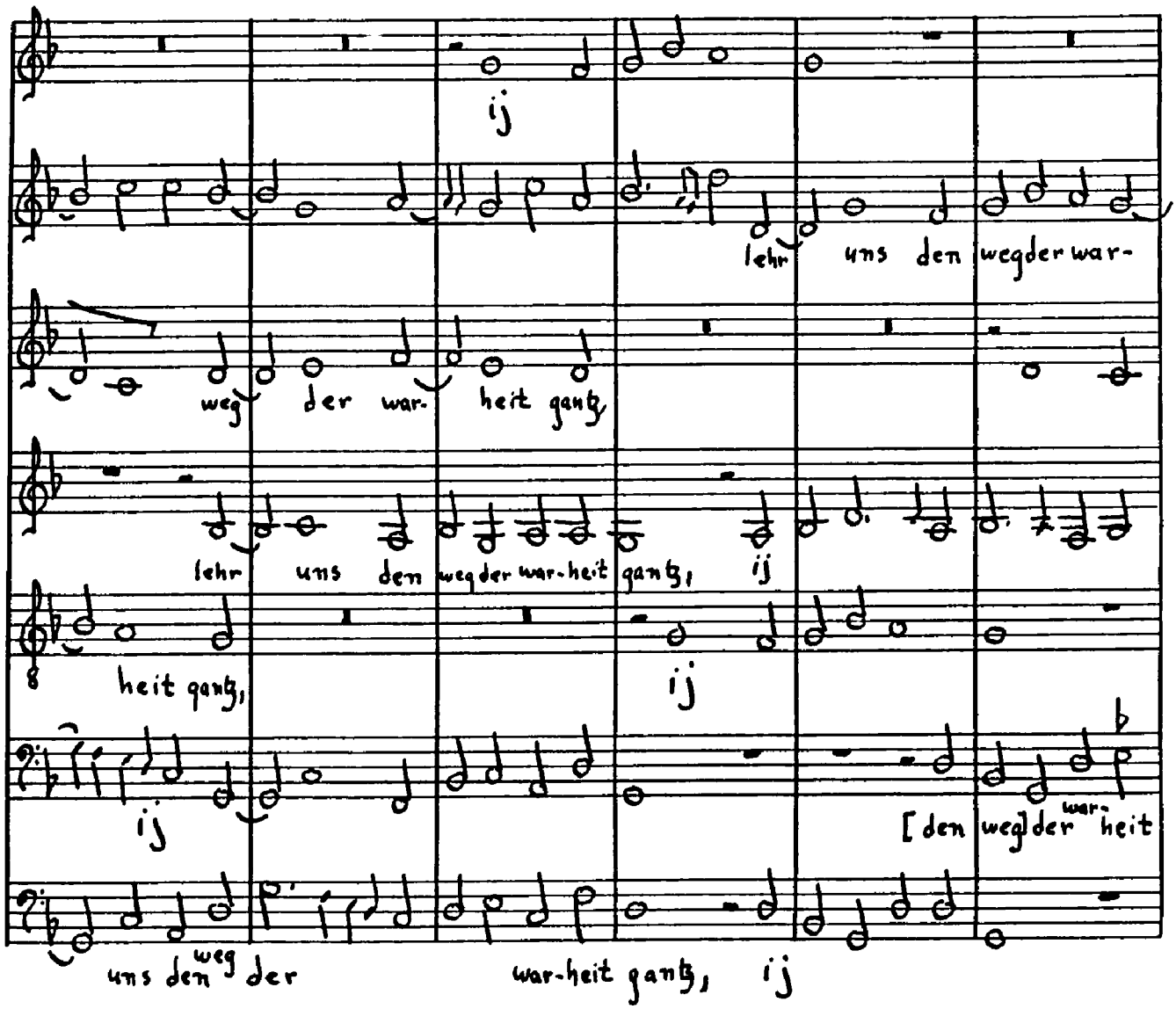

für dir ist Herr
für dir ist
der du bist tag und liecht,
für dir ist Herr ver- bor-gen nichts,
tag und liecht,
für dir
ij
für
für dir ist Herr ver-bor-gen
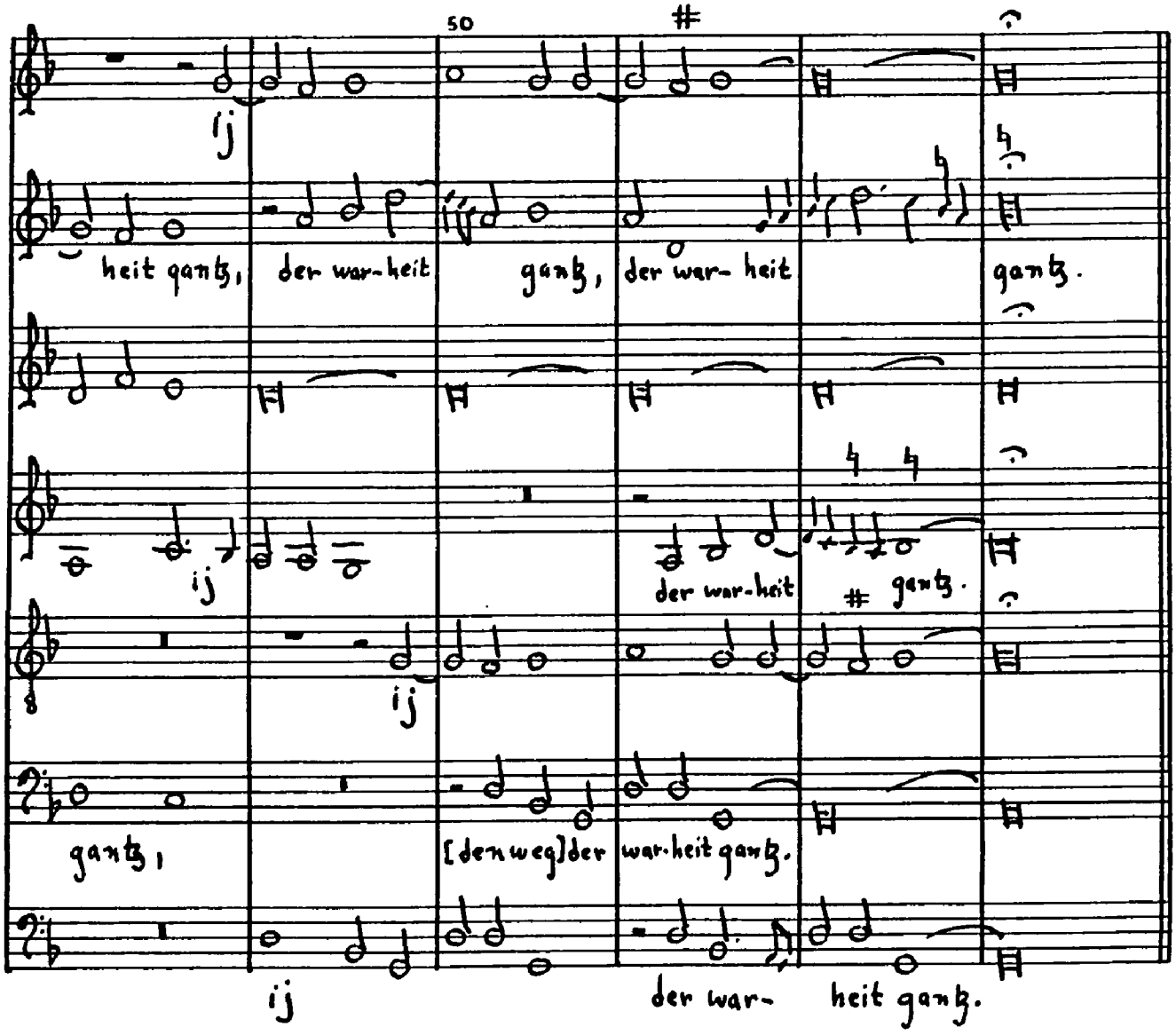

20
ver- bor-gen nichts, ij
Herr ver-bor-gen nichts, ij
für dir ist Herr ver- bor-gen nichts, ij
ij
ver-
ist Herr ver- bor-gen nichts, ij
dir ist Herr ver- bor-gen nichts, ij ij
nichts, ij


du ve- ter-lich- es liech-
du ve- ter-lich- es liech- tes glantz,
du ve- ter-lich- es
borgen nichts,
du ve-ter-lich- es liech- tesglantz,
du ve- ter-lich- es
du ve-ter-lich-es liech- tes glantz,
du ve- ter- lich- es liech-tes glantz,
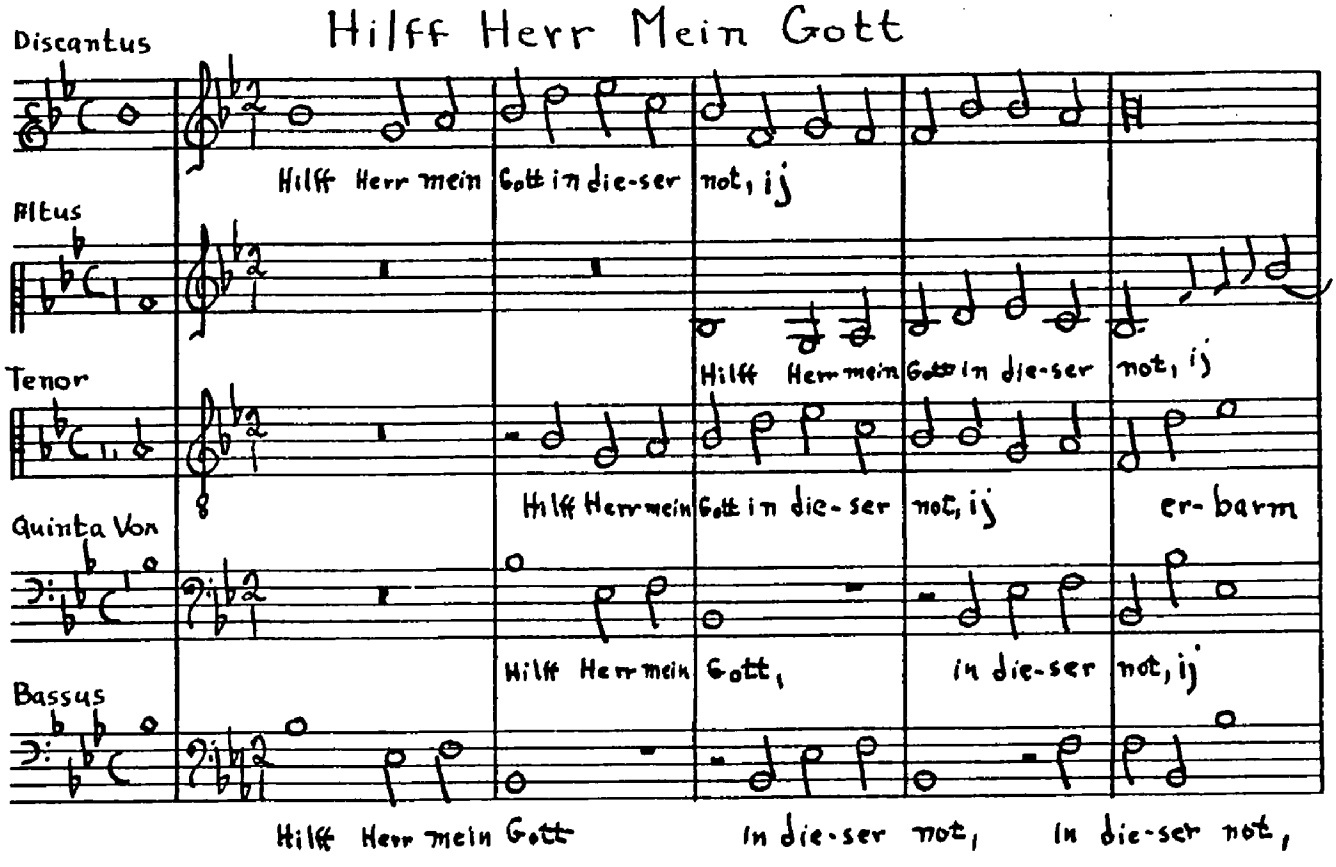

30
tes glanz,
ij
ij
du
ve-ter-lich-es
liech-tes glanz,
liech-
tes glanz,
liech-
tes glanz,
ij
lehr uns den
du ve-ter-
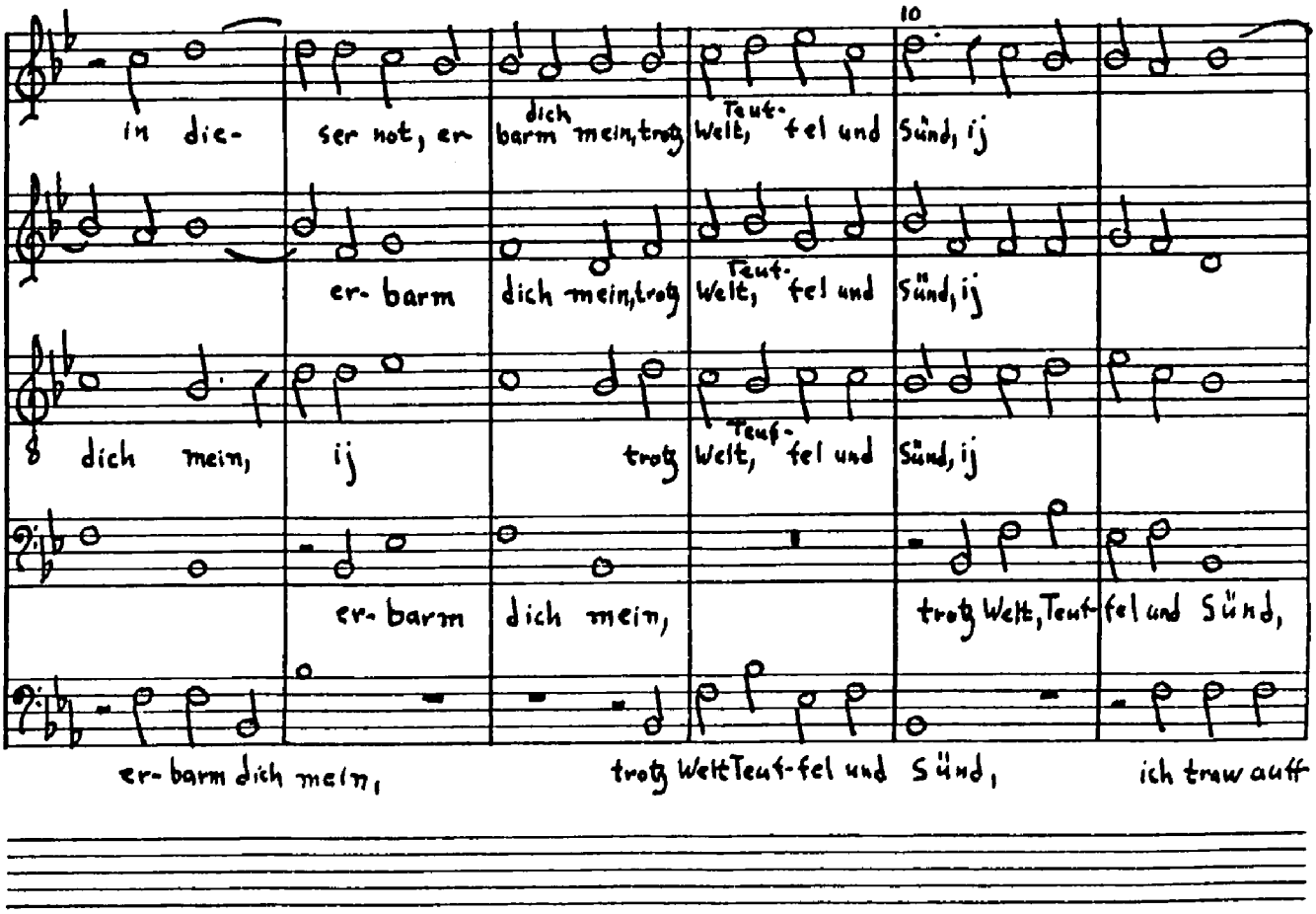

40
lehr uns den weg der war- heit gantz.
lehr uns den weg der war- heit gantz, ij
ij
lehr uns den
lehr uns den weg der war-
weg der war-heit gantz,
ij
lich- es liech-tes glantz,
lehr

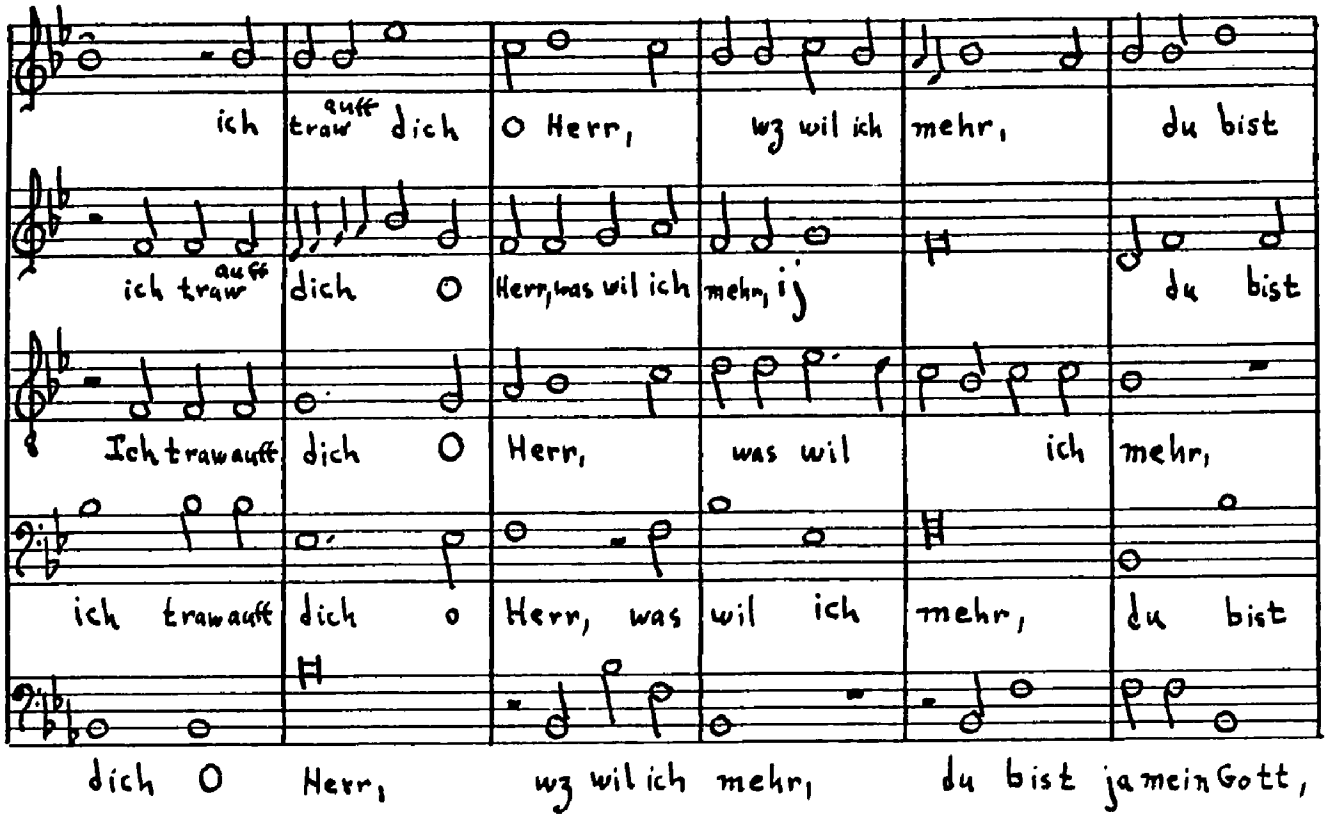

ij
lehr uns den wegder war-
weg der war- heit gantz
lehr uns den wegder war-heit gantz, ij
heit gantz,
ij
ij
[den wegder wari heit
uns den weg der
war-heit gantz, ij
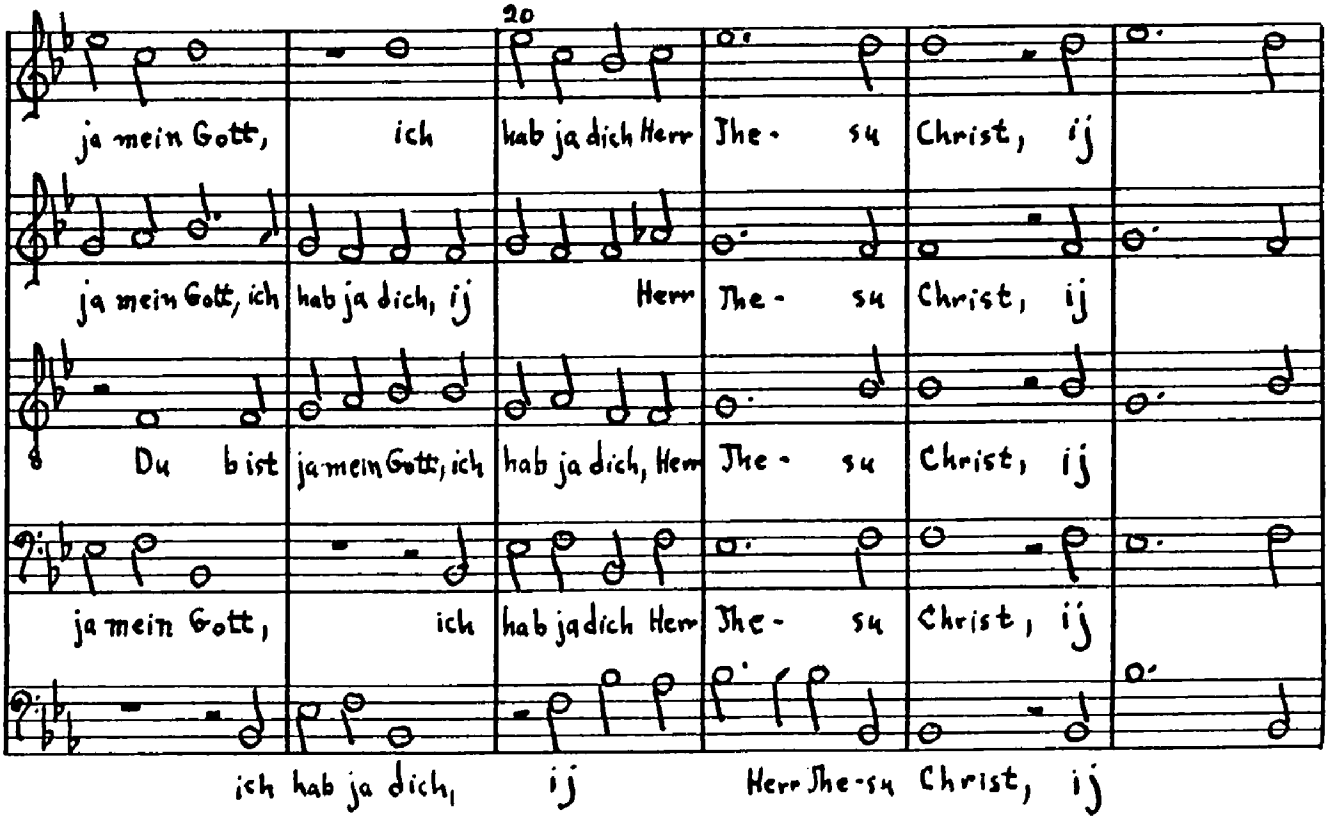

50
ij
heit ganz, der war-heit ganz, der war- heit ganz.
ij
der war-heit # ganz.
ij
ganz, [den weg] der war-heit ganz.
ij
der war- heit ganz.
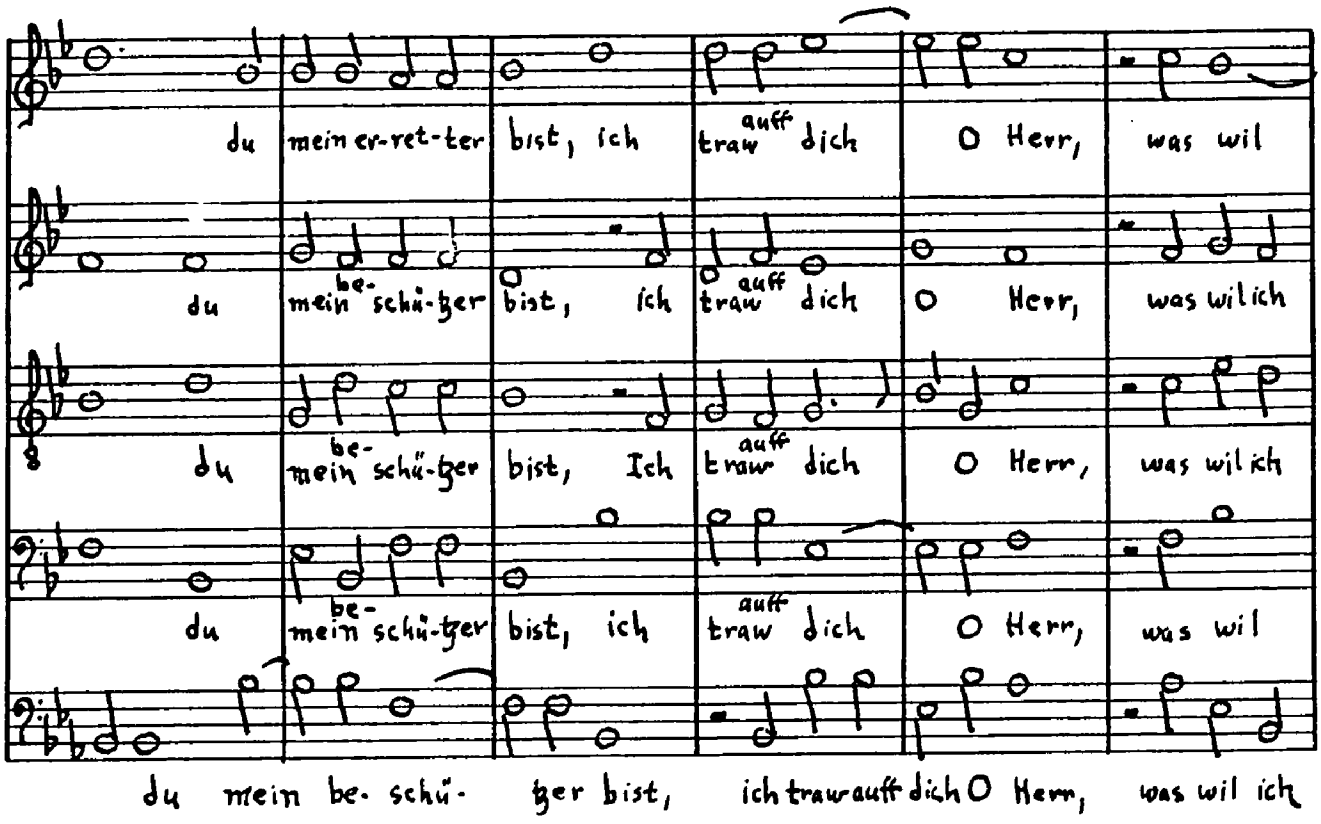
Hilff Herr Mein Gott

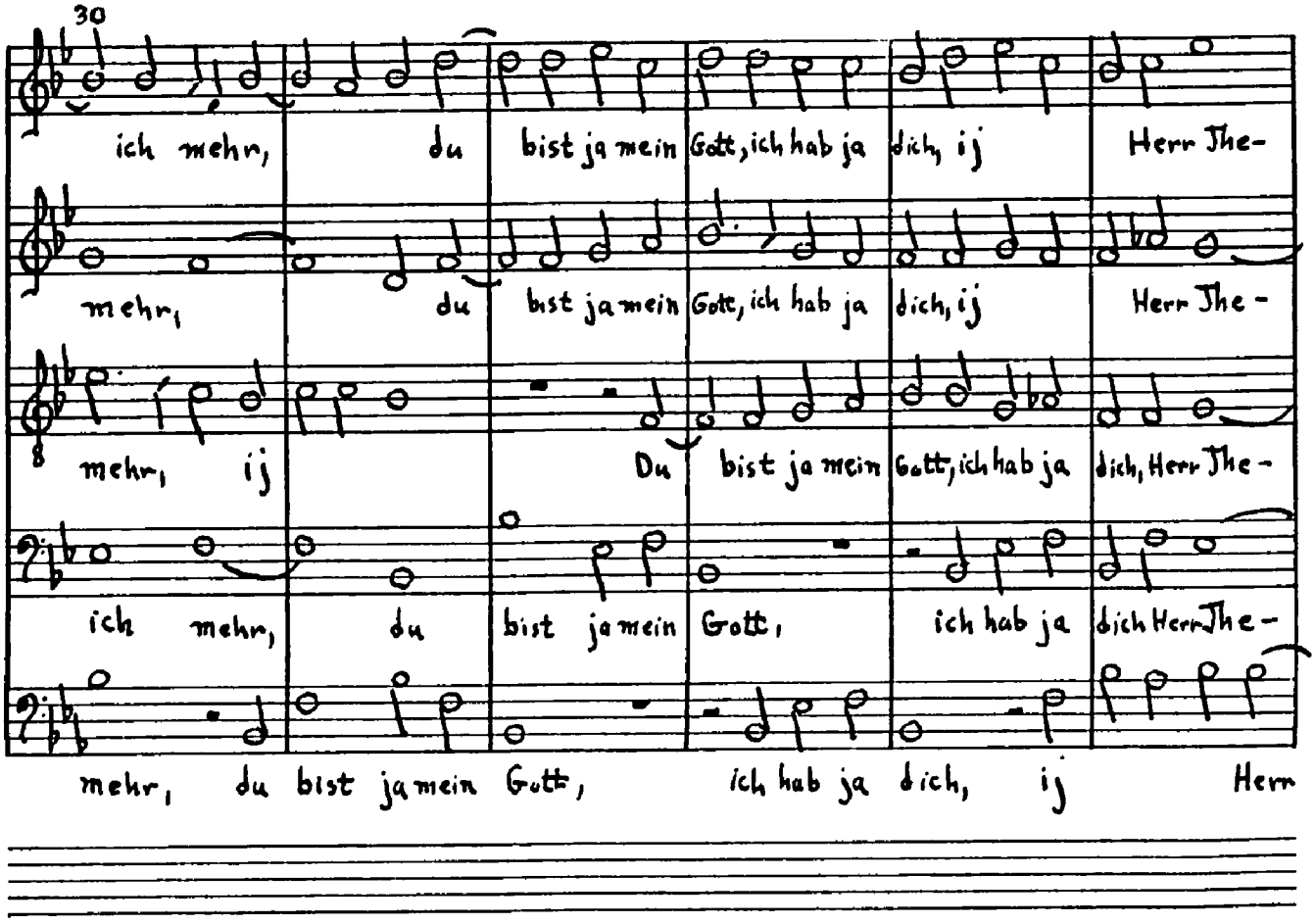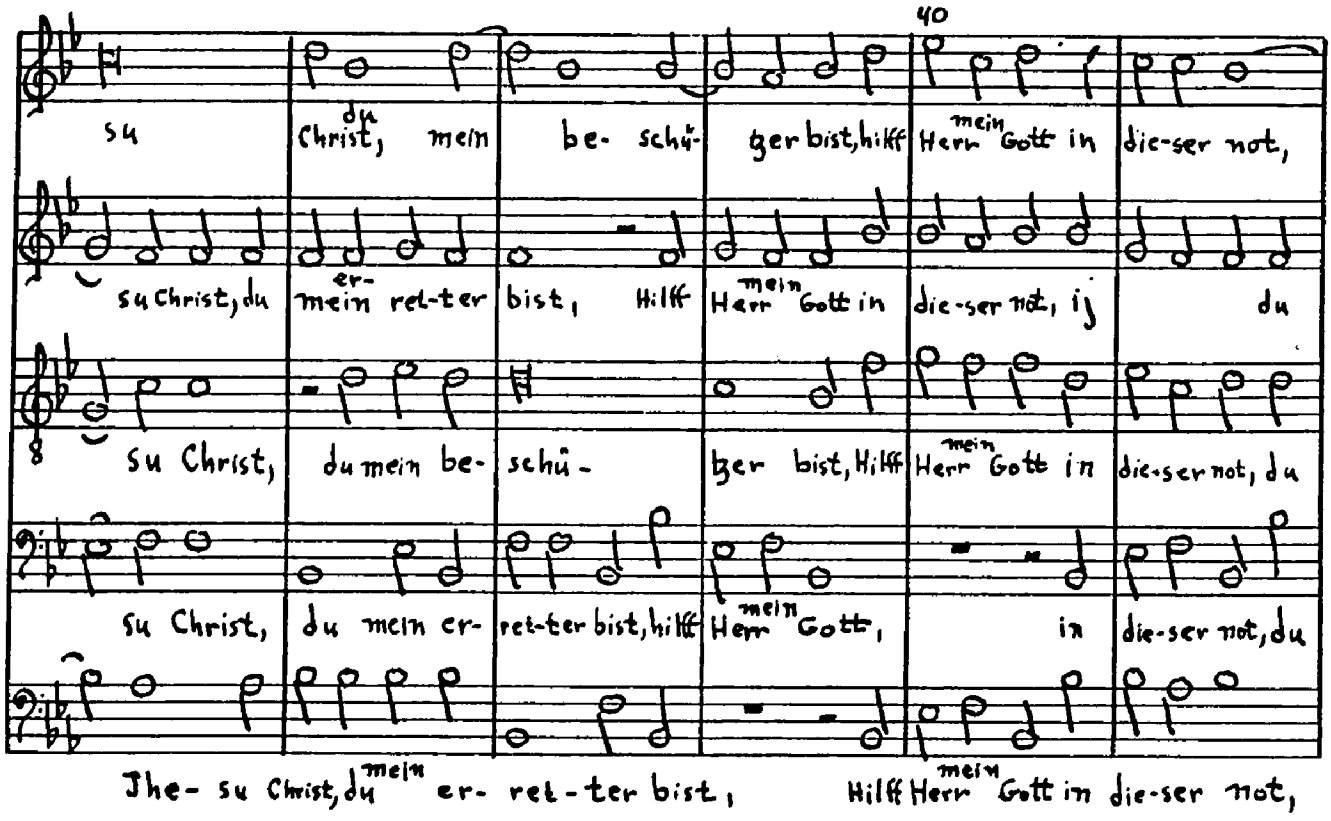




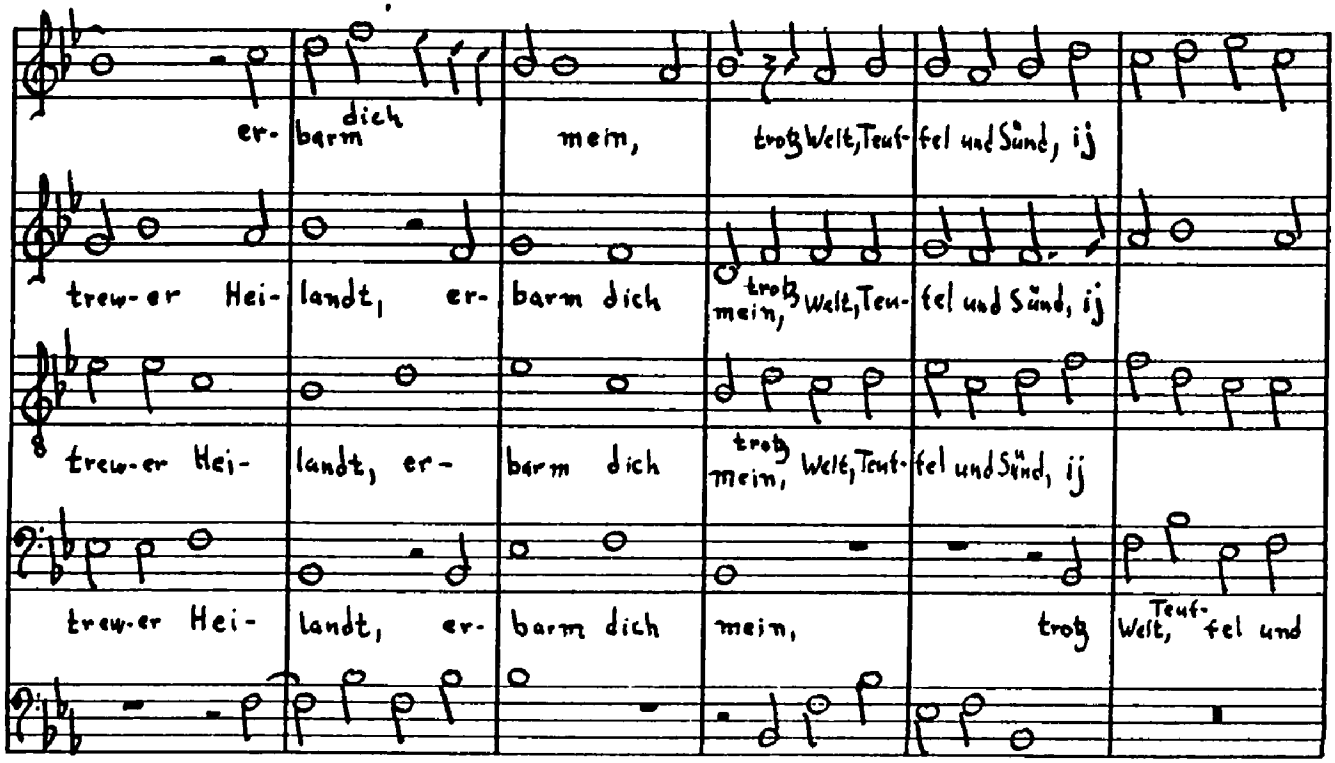

ich trauw auff dich O Herr, wz wil ich mehr, du bist
ich trauw auff dich O Herr, was wil ich mehr, ij du bist
Ich trawauff dich O Herr, was wil ich mehr,
ich trawauff dich o Herr, was wil ich mehr, du bist
dich O Herr, wz wil ich mehr, du bist ja mein Gott,
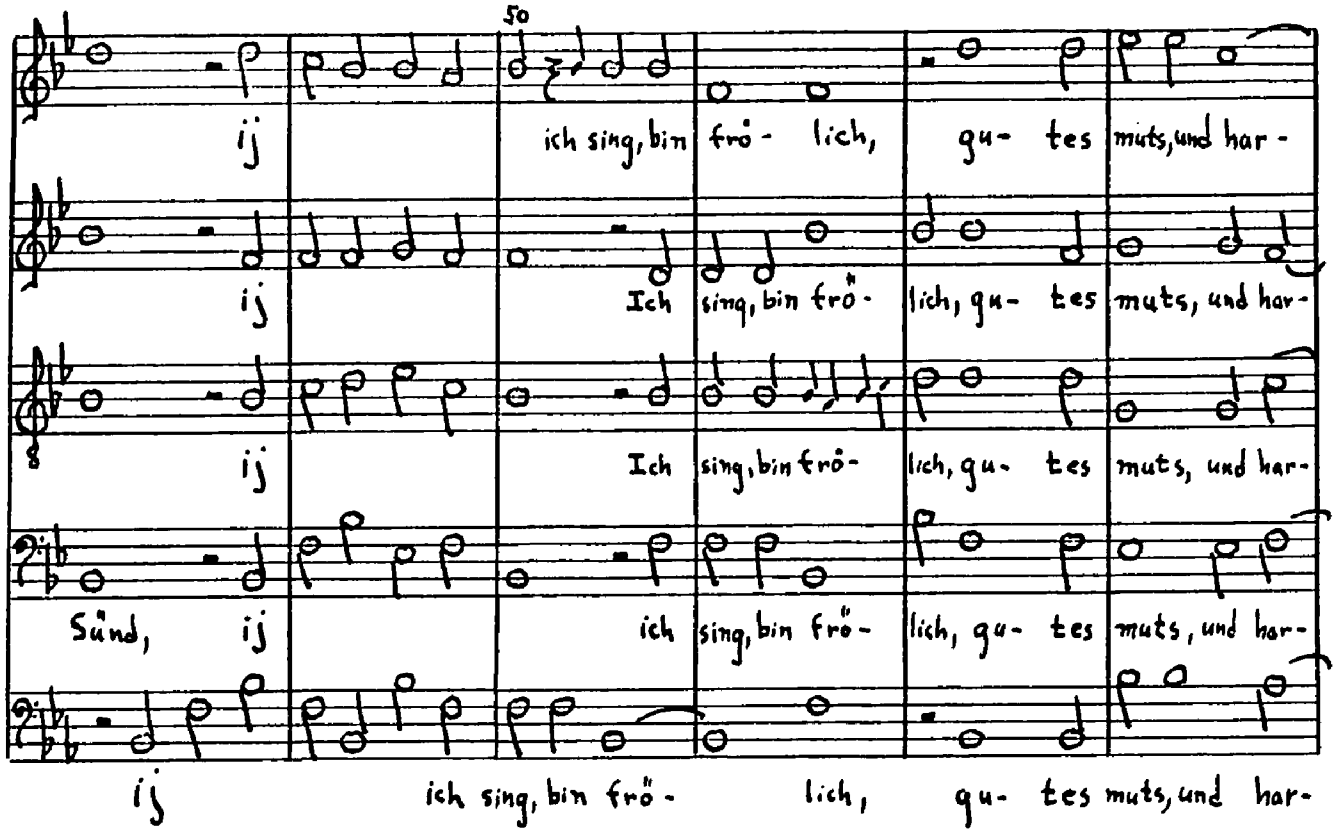

20
ja mein Gott, ich hab ja dich Herr Jhe- su Christ, ij
ja mein Gott, ich hab ja dich, ij Herr Jhe- su Christ, ij
Du bist ja mein Gott, ich hab ja dich, Herr Jhe- su Christ, ij
ja mein Gott, ich hab ja dich Herr Jhe- su Christ, ij
ich hab ja dich, ij Herr Jhe-su Christ, ij
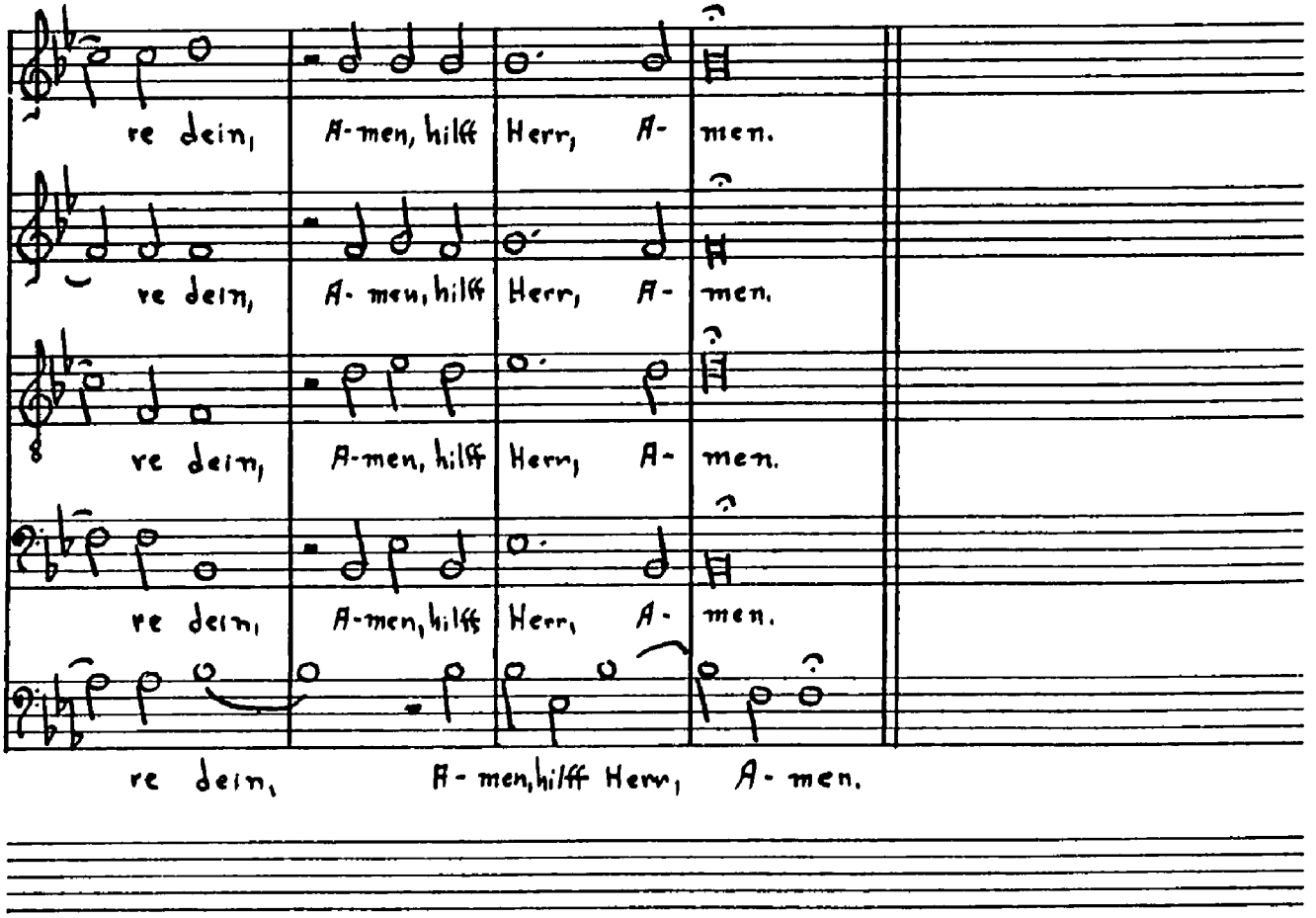

du mein er-ret-ter bist, ich traw auff dich O Herr, was wil
du mein be- schü-ger bist, ich traw auff dich O Herr, was wil ich
du mein be- schü-ger bist, Ich traw auff dich O Herr, was wil ich
du mein be- schü-ger bist, ich traw auff dich O Herr, was wil
du mein be- schü- ger bist, ich traw auff dich O Herr, was wil ich


30
ich mehr, du bist ja mein Gott, ich hab ja dich, ij Herr Jhe-
mehr, du bist ja mein Gott, ich hab ja dich, ij Herr Jhe-
mehr, ij Du bist ja mein Gott, ich hab ja dich, Herr Jhe-
ich mehr, du bist ja mein Gott, ich hab ja dich Herr Jhe-
mehr, du bist ja mein Gott, ich hab ja dich, ij Herr


40
su Christ, du mein be- schü- ger bist, Hilff mein Herr Gott in die-ser not,
su Christ, du mein er- ret-ter bist, Hilff mein Herr Gott in die-ser not, ij du
su Christ, du mein be- schü- ger bist, Hilff mein Herr Gott in die-ser not, du
su Christ, du mein er- ret-ter bist, hilff mein Herr Gott, in die-ser not, du
Jhe- su Christ, du mein er- ret-ter bist, Hilff mein Herr Gott in die-ser not,


er- barm dich mein, trotz Welt, Teuf- fel und Sünd, ij
trew-er Hei- landt, er- barm dich mein, trotz Welt, Teu- fel und Sünd, ij
trew-er Hei- landt, er- barm dich mein, trotz Welt, Teuf- fel und Sünd, ij
trew-er Hei- landt, er- barm dich mein, trotz Welt, Teuf- fel und
du trew-er Hei- landt, trotz Welt, Teuf-fel und Sünd,
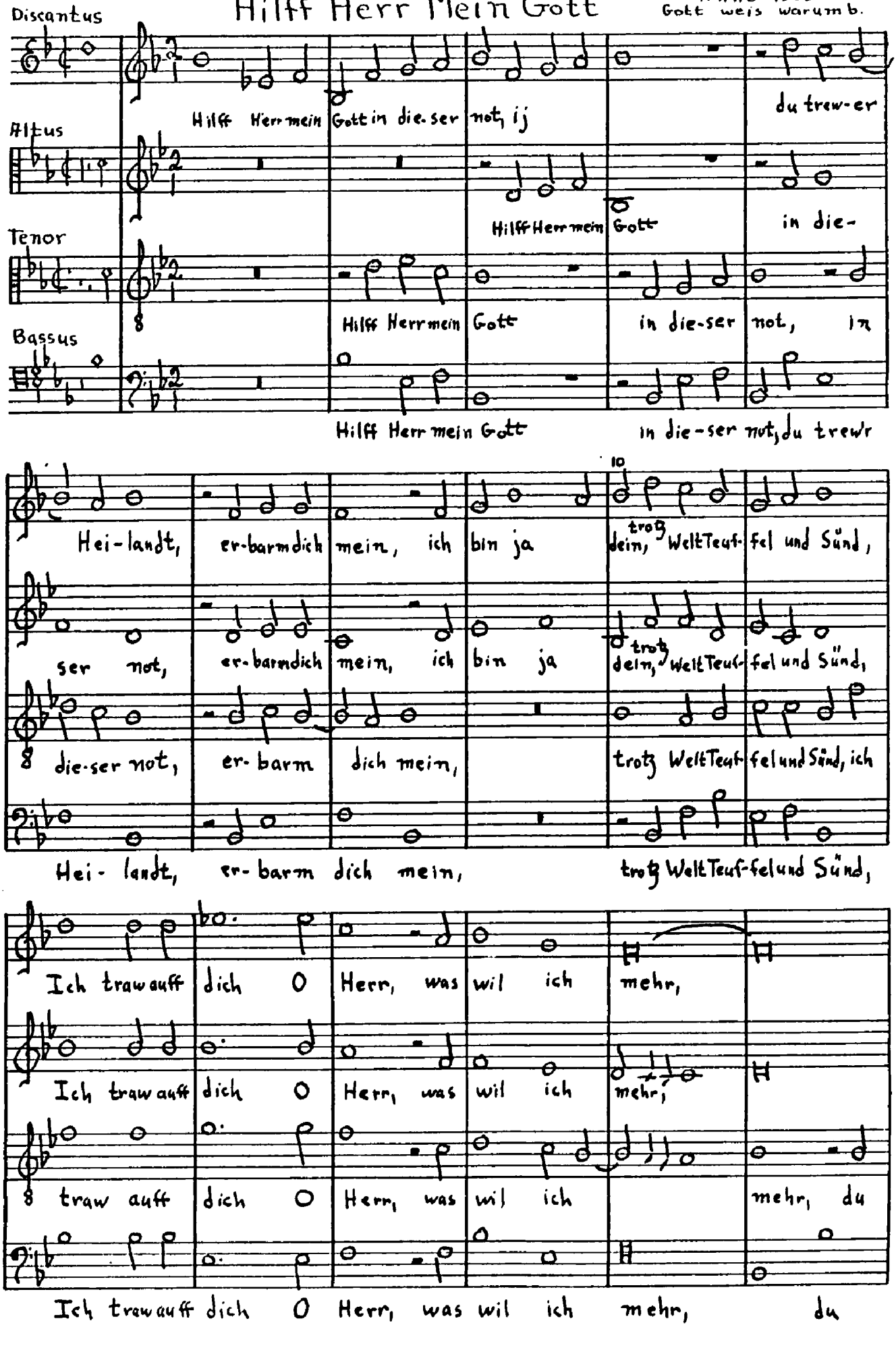

50
ij ich sing, bin frö- lich, gu- tes muts, und har-
ij Ich sing, bin frö- lich, gu- tes muts, und har-
ij Ich sing, bin frö- lich, gu- tes muts, und har-
Sünd, ij ich sing, bin frö- lich, gu- tes muts, und har-
ij ich sing, bin frö- lich, gu- tes muts, und har-
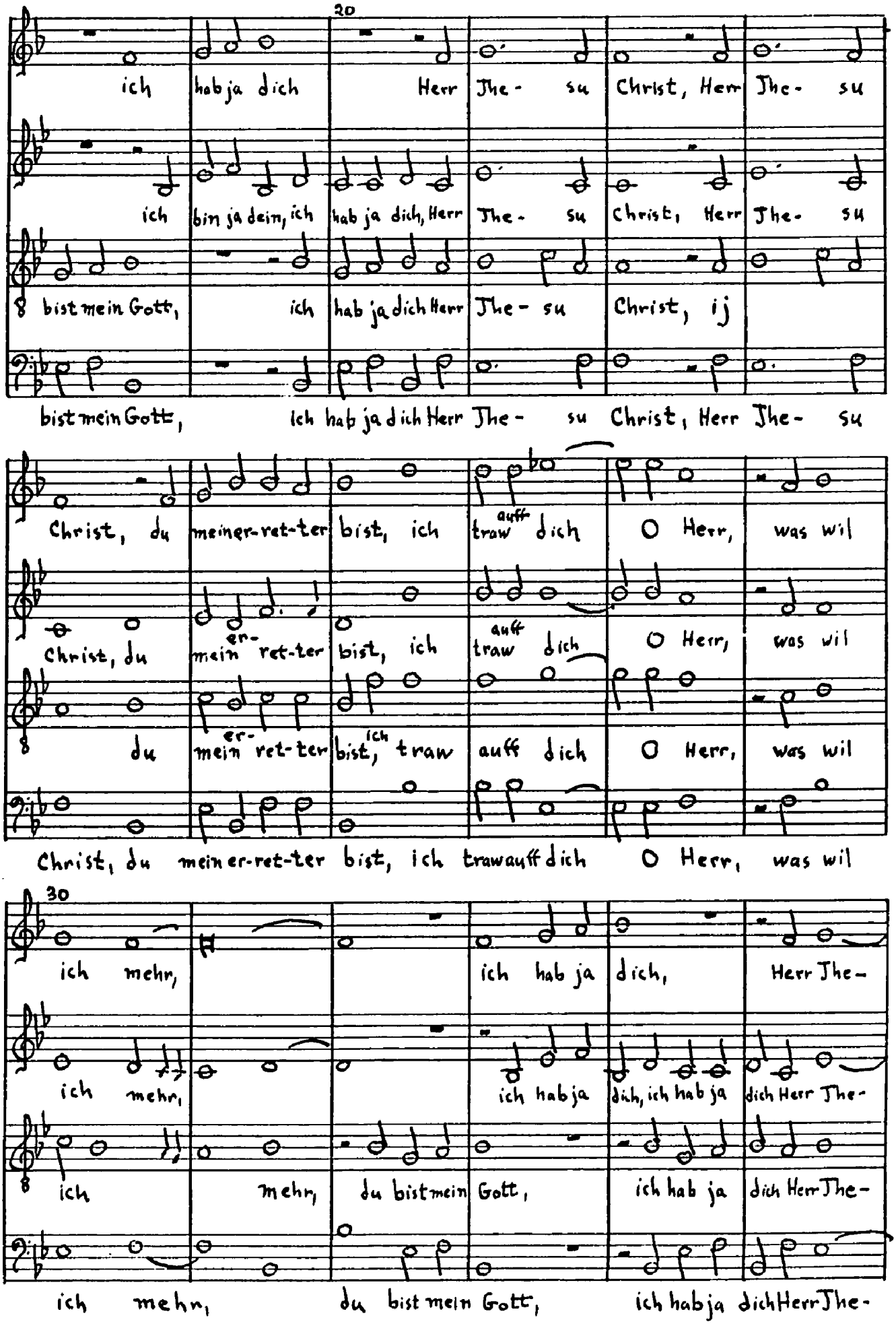

re dein, A-men, hilff Herr, A- men.
re dein, A- men, hilff Herr, A- men.
re dein, A-men, hilff Herr, A- men.
re dein, A-men, hilff Herr, A- men.
re dein, A- men, hilff Herr, A- men.
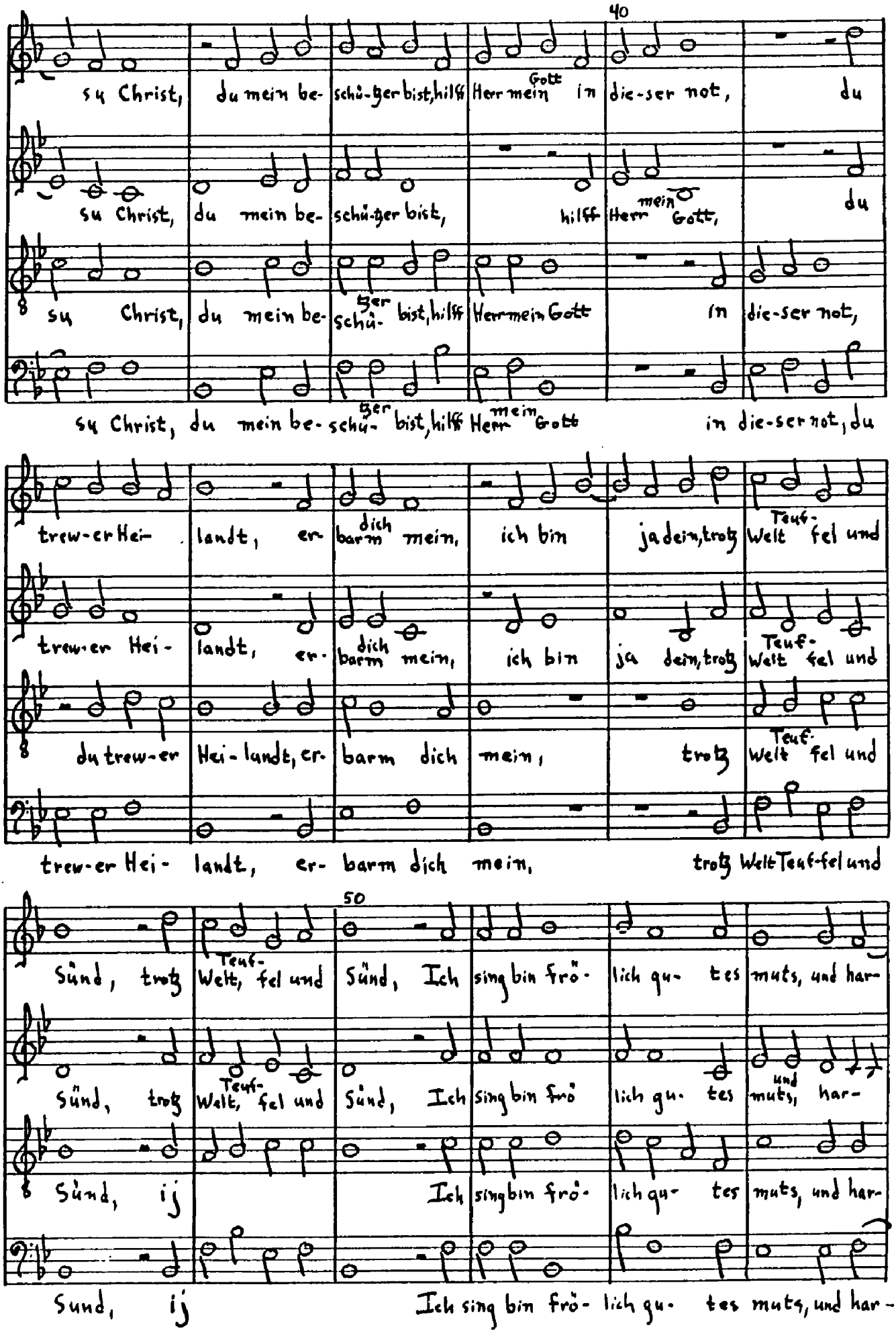
PSELMLEIN
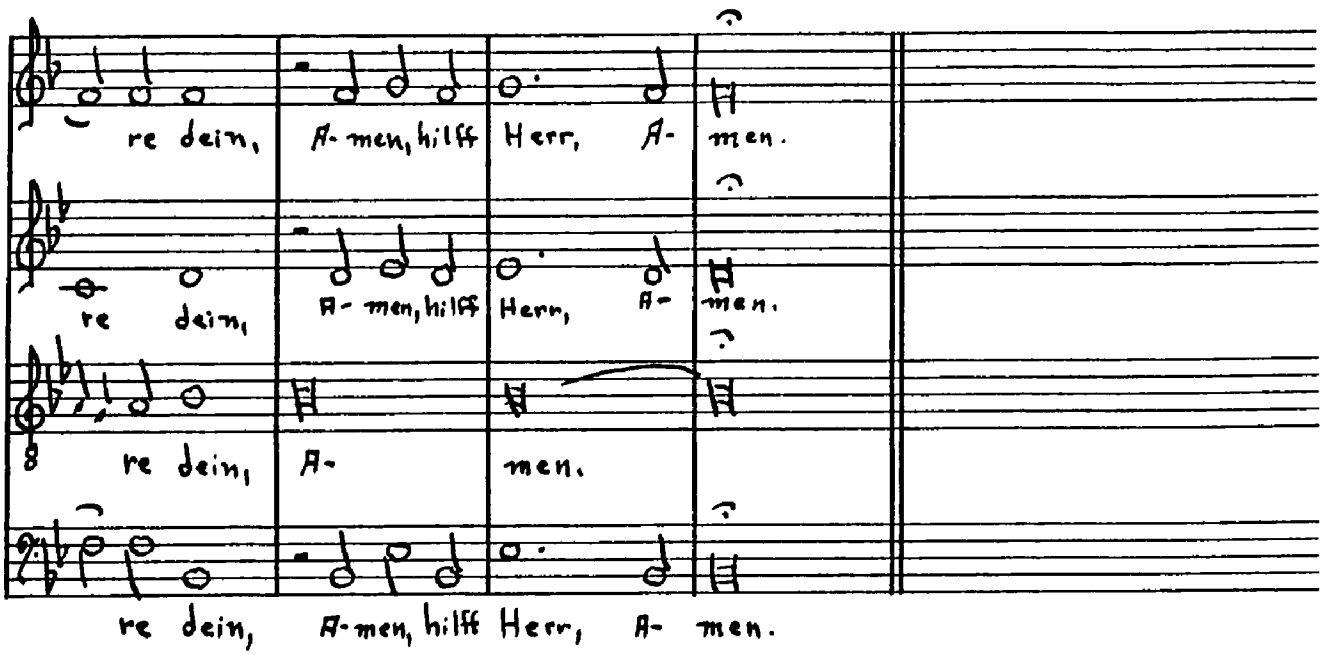
Hilff Herr Mein Gott

Anno 1565.
Gott weis warumb.

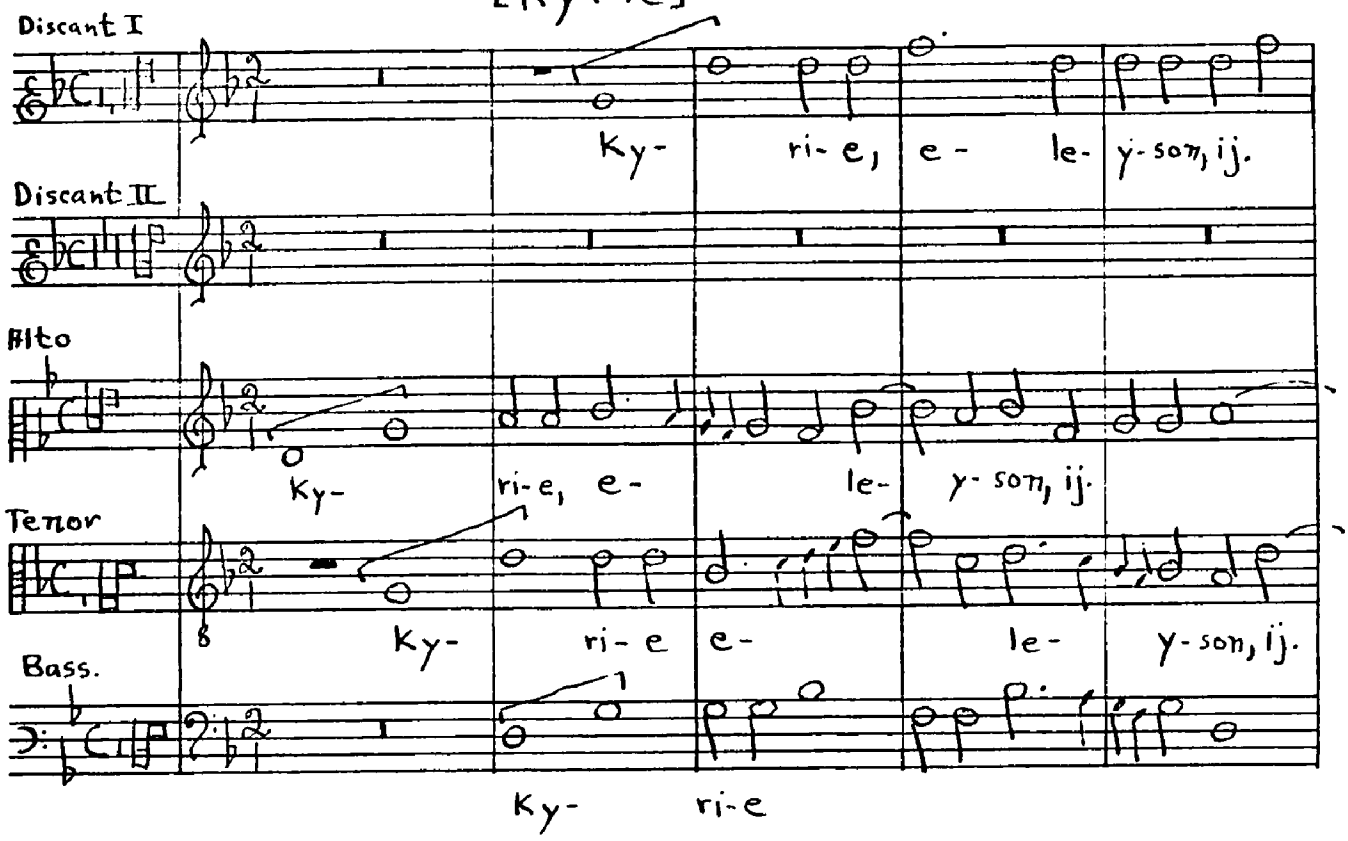


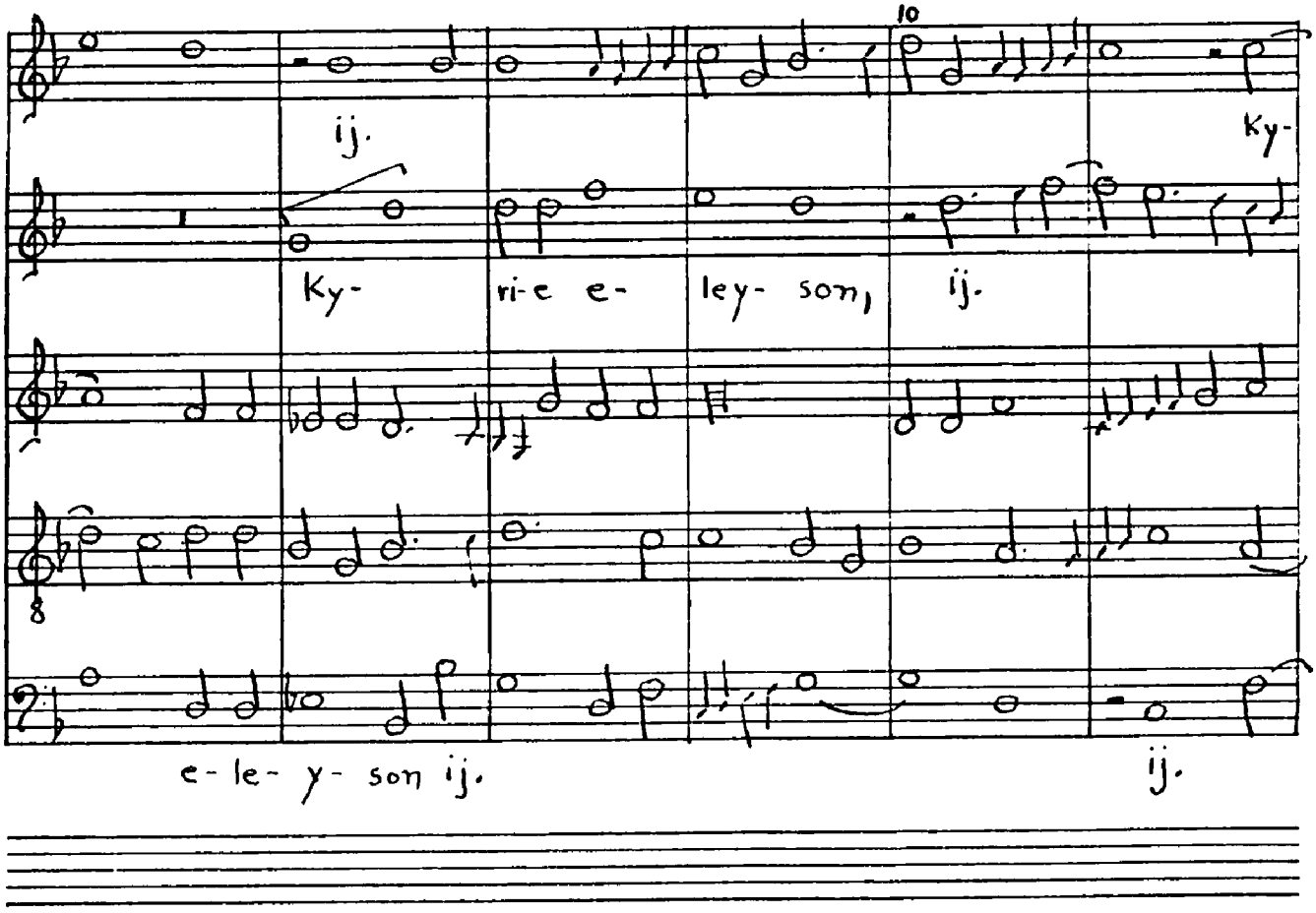

20
ich hab ja dich Herr The- su Christ, Herr The- su
ich bin ja dein, ich hab ja dich, Herr The- su Christ, Herr The- su
bist mein Gott, ich hab ja dich Herr The- su Christ, ij
bist mein Gott, ich hab ja dich Herr The- su Christ, Herr The- su
Christ, du meiner-ret-ter bist, ich traw auff dich O Herr, was wil
Christ, du mein er- ret-ter bist, ich traw auff dich O Herr, was wil
du mein er- ret-ter bist, ich traw auff dich O Herr, was wil
Christ, du meiner-ret-ter bist, ich trawauff dich O Herr, was wil
30
ich mehr, ich hab ja dich, Herr The-
ich mehr, ich hab ja dich, ich hab ja dich Herr The-
ich mehr, du bist mein Gott, ich hab ja dich Herr The-
ich mehn, du bist mein Gott, ich habja dich Herr The-
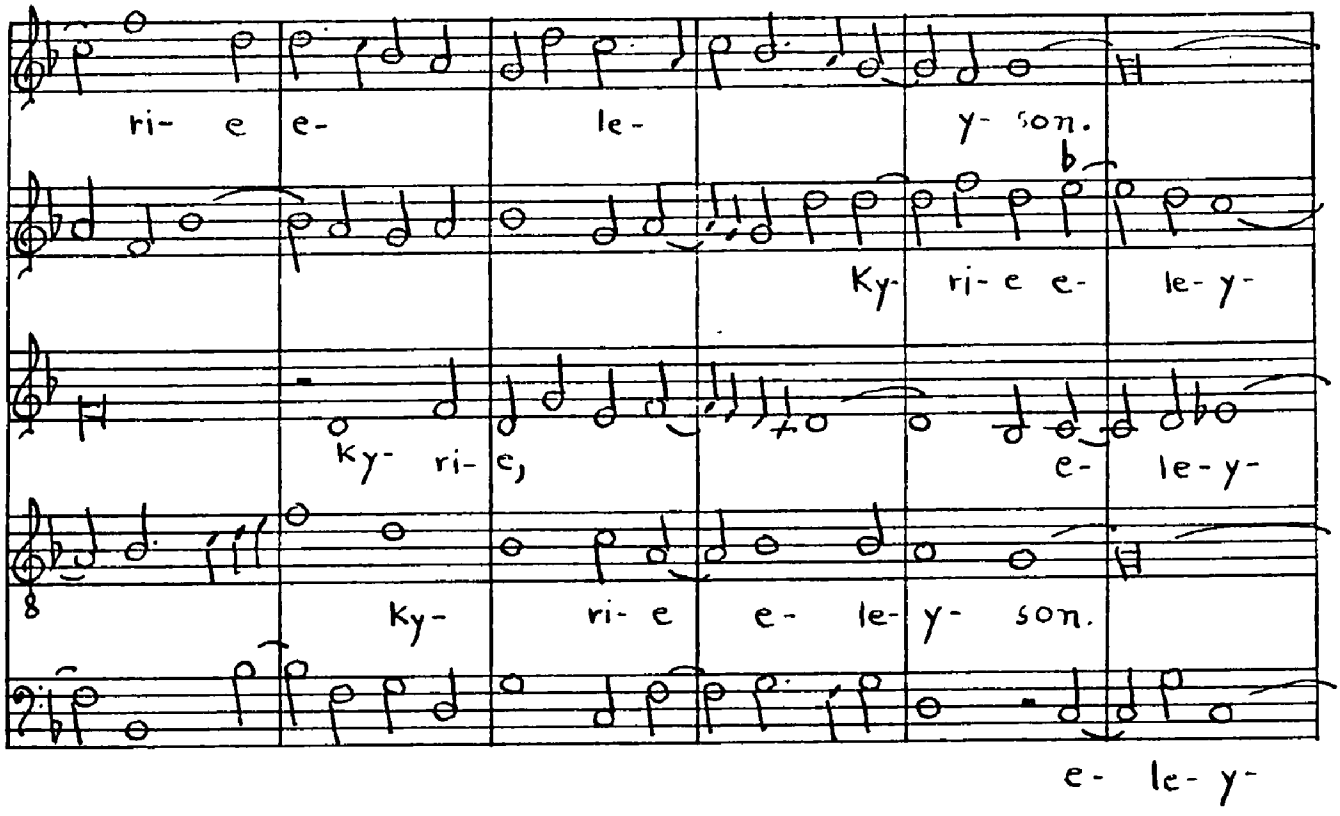

40
su Christ, du mein be- schü-ger bist, hilff Herr mein Gott in die-ser not, du
su Christ, du mein be- schü- ger bist, hilff mein Herr Gott, du
su Christ, du mein be- schü- ger bist, hilff Herr mein Gott in die-ser not,
su Christ, du mein be- schü- ger bist, hilff Herr mein Gott in die-ser not, du
trew-er Hei- landt, er- barm dich mein, ich bin ja dein, trotz Teuf- Welt fel und
trew-er Hei- landt, er- barm dich mein, ich bin ja dein, trotz Teuf- Welt fel und
du trew-er Hei- landt, er- barm dich mein, trotz Teuf- Welt fel und
trew-er Hei- landt, er- barm dich mein, trotz Welt Teuf- fel und
50
Sünd, trotz Teuf- Welt, fel und Sünd, Ich sing bin frö- lich gu- tes muts, und har-
Sünd, trotz Teuf- Welt, fel und Sünd, Ich sing bin frö lich gu- tes und muts, har-
Sünd, ij Ich sing bin frö- lich gu- tes muts, und har-
Sund, ij Ich sing bin frö- lich gu- tes muts, und har-
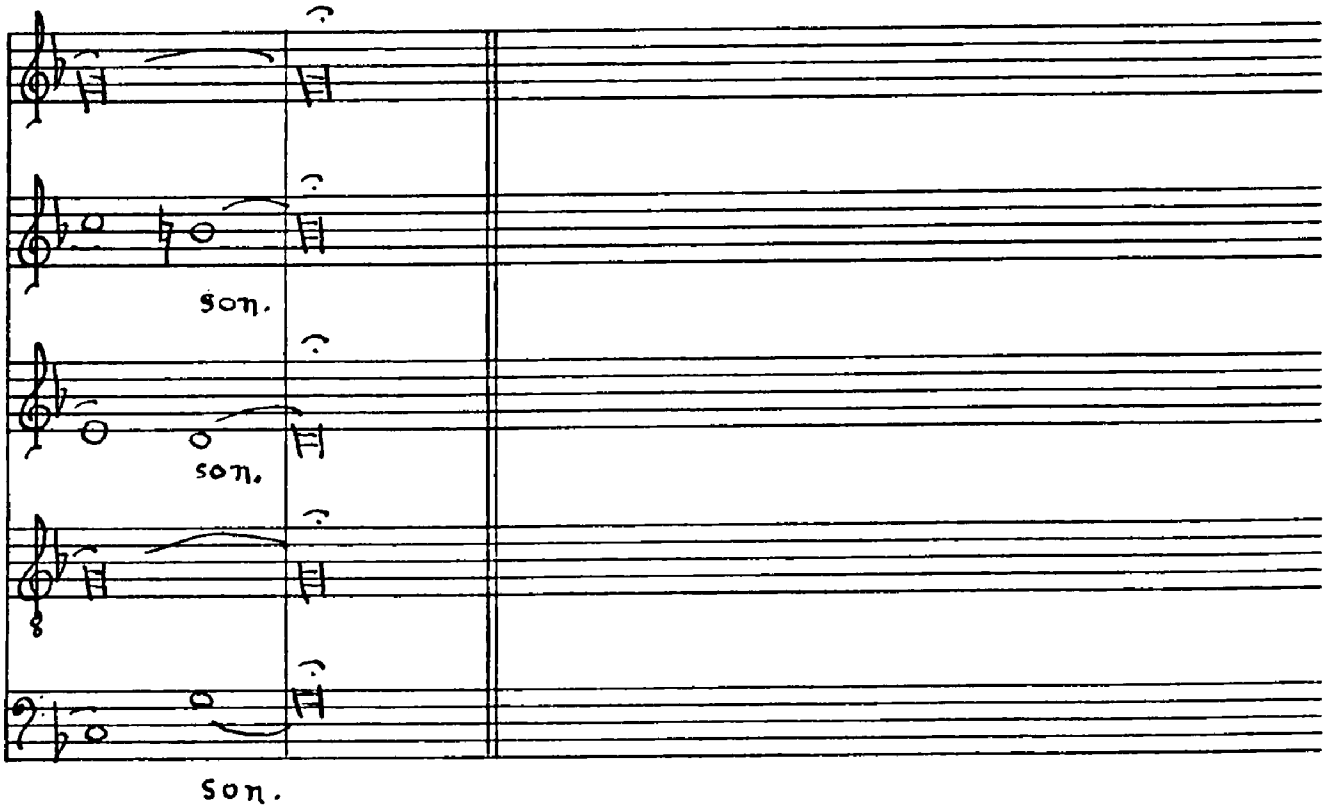

re dein, A- men, hilff Herr, A- men.
re dein, A- men, hilff Herr, A- men.
re dein, A- men.
re dein, A- men, hilff Herr, A- men.
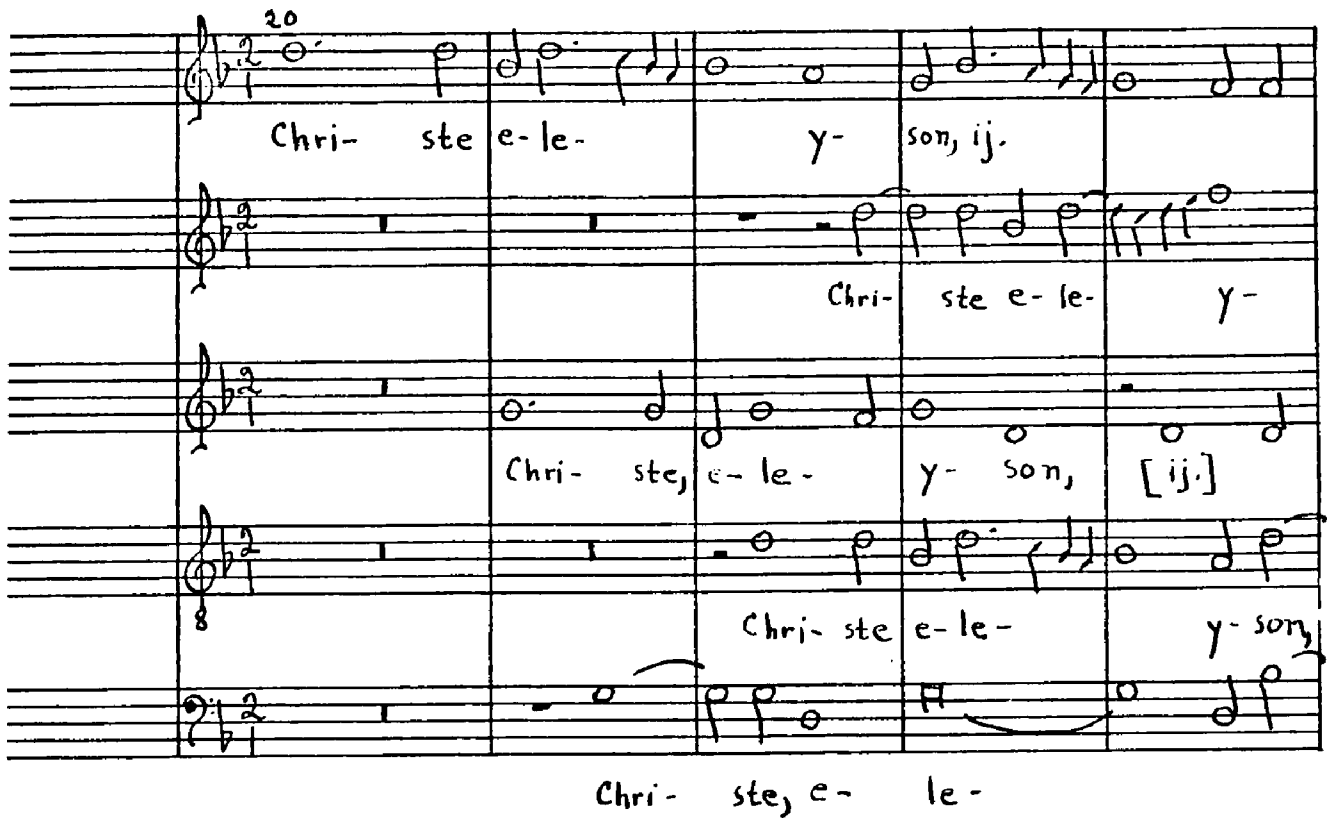
[Kyrie]

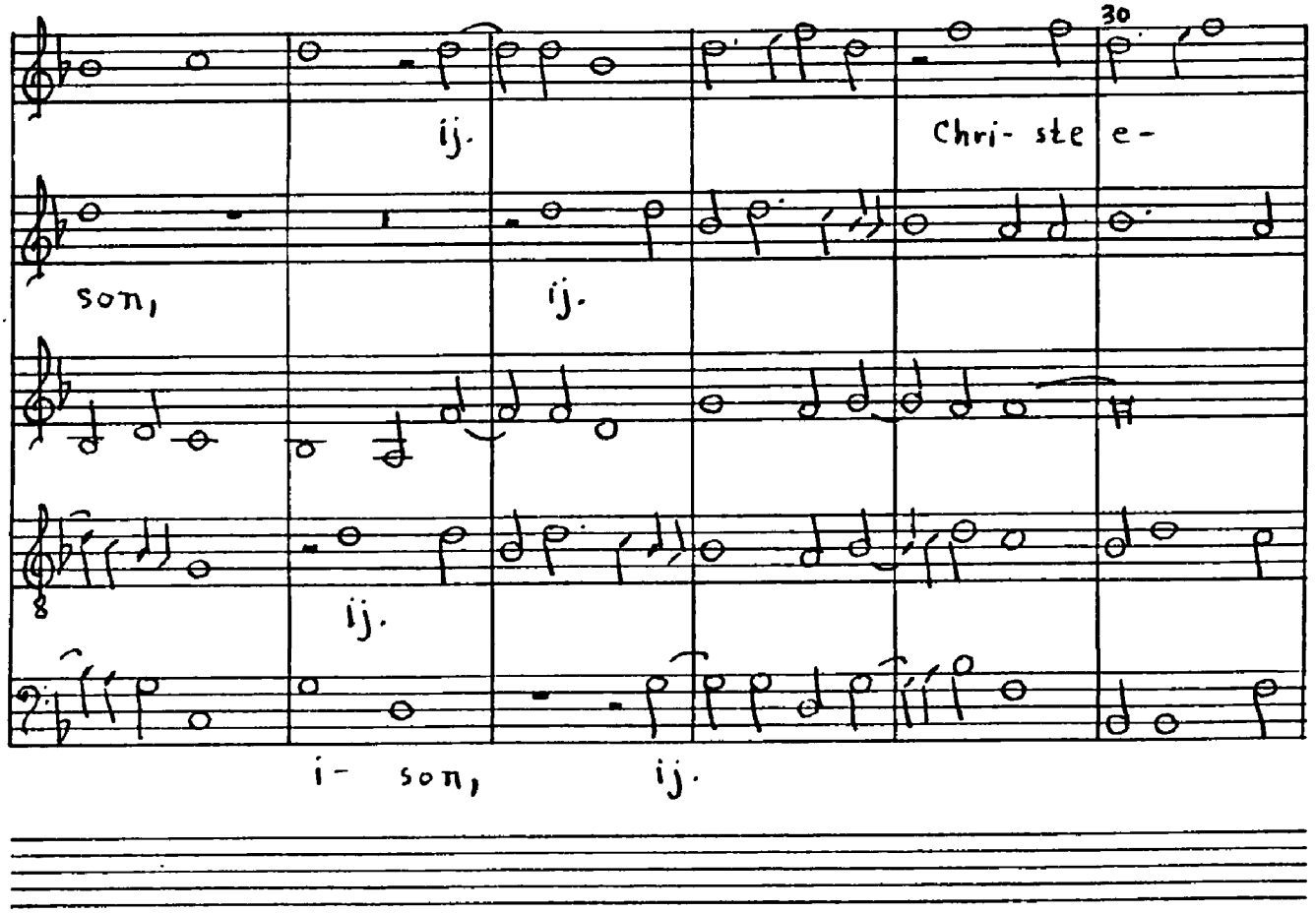

Discant I
Ky- ri- e, e- le- y- son, ij.
Discant II
Alto
Ky- ri- e, e- le- y- son, ij.
Tenor
Ky- ri- e e- le- y- son, ij.
Bass.
Ky- ri- e

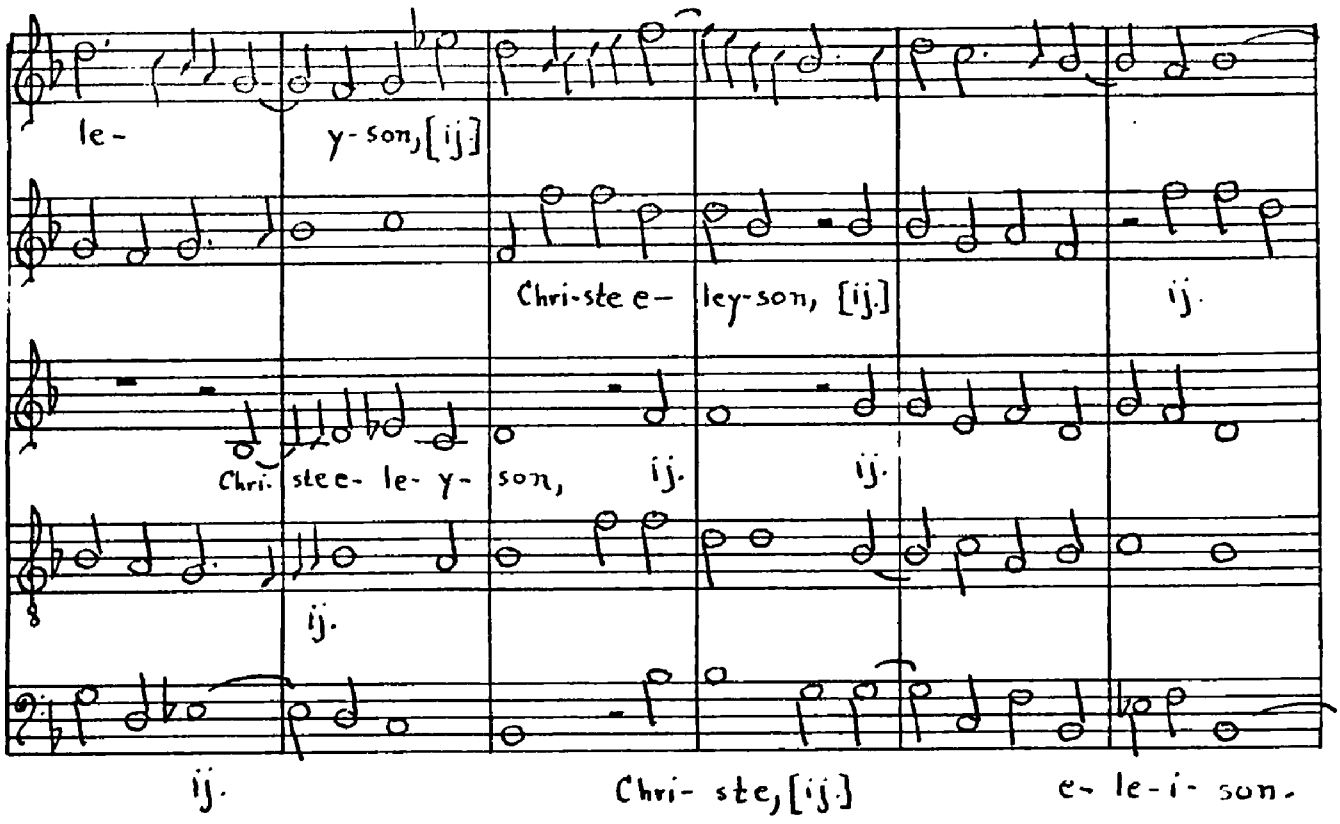

10
ij.
Ky-
Ky- ri- e e- ley- son, ij.
e- le- y- son ij.
ij.

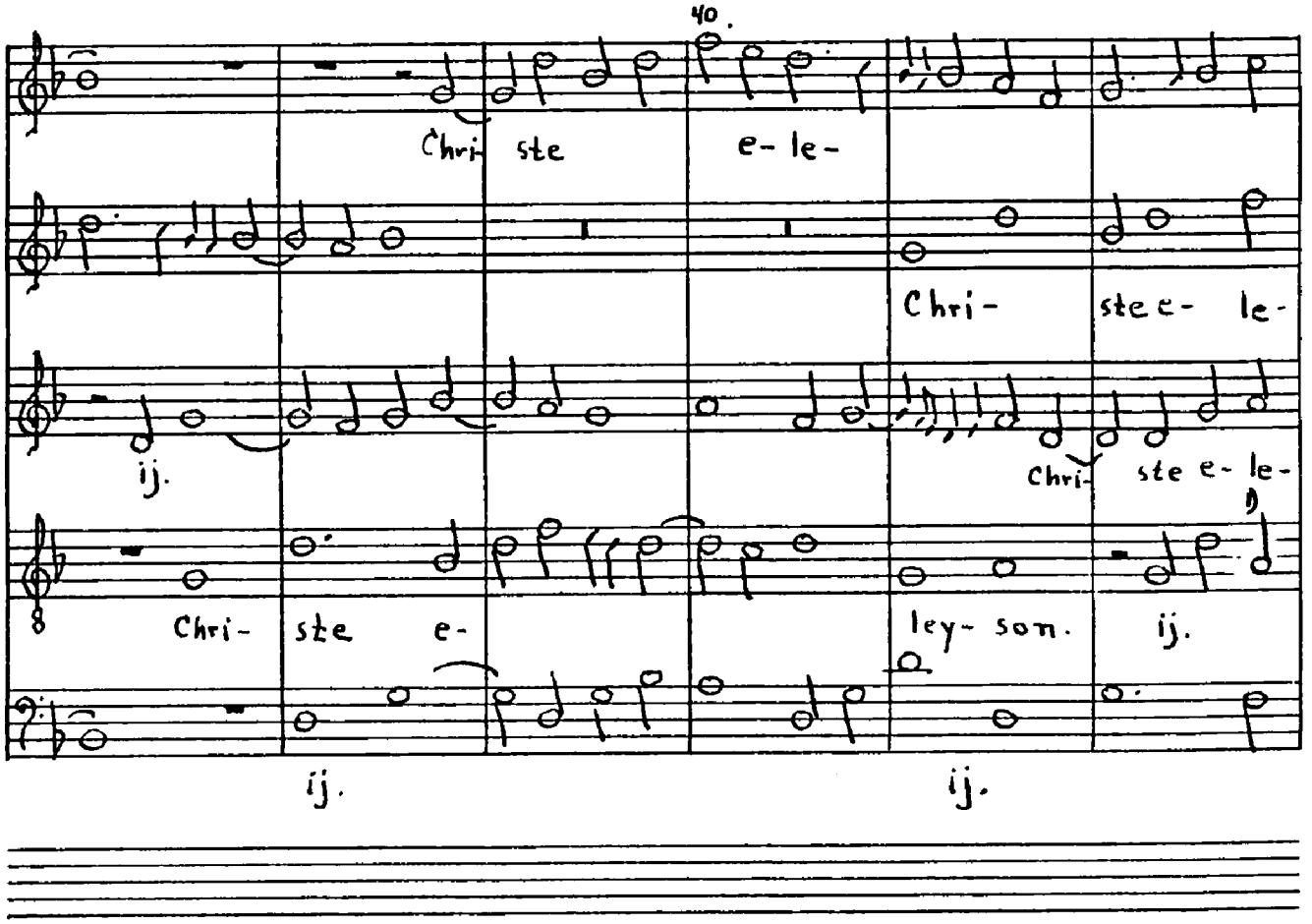

ri- e e- le- y- son.
Ky- ri- e e- le- y-
Ky- ri- e,
e- le- y-
Ky- ri- e e- le- y- son.
e- le- y-

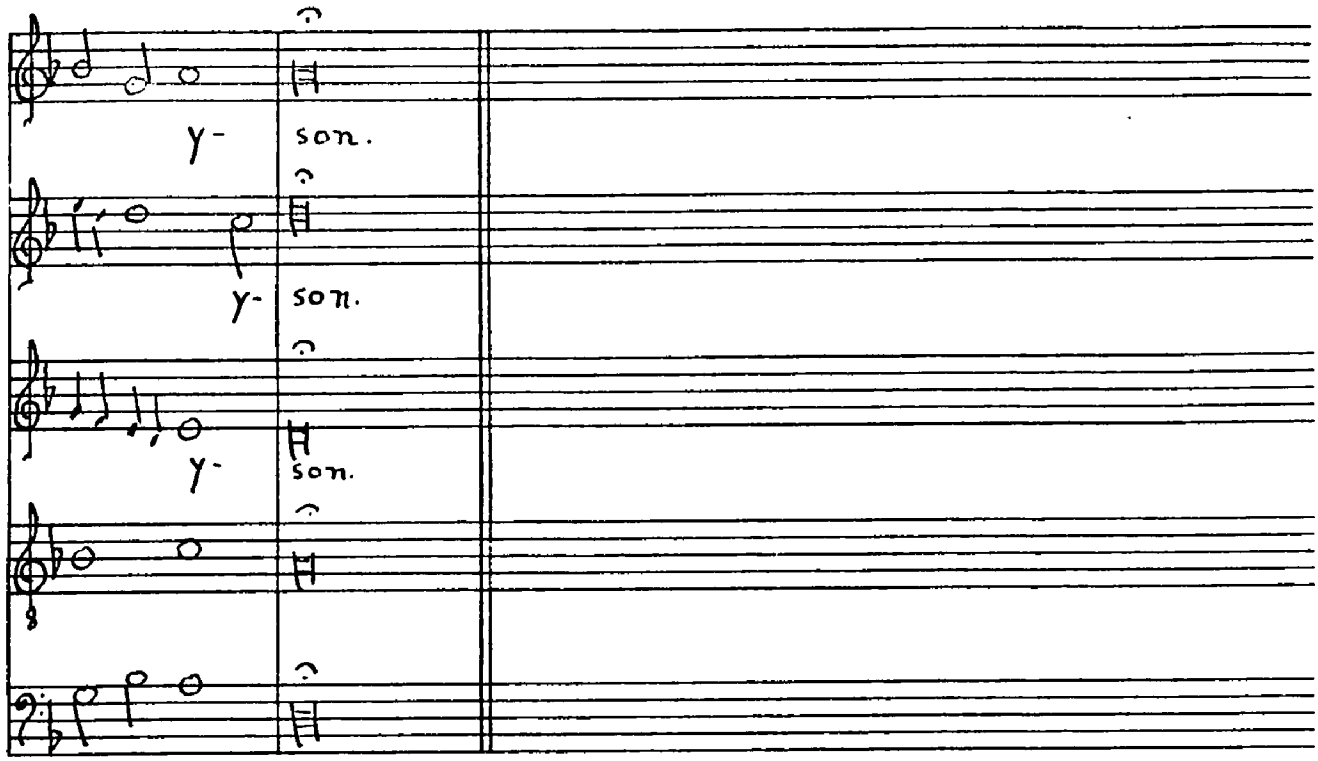

son.
son.
son.
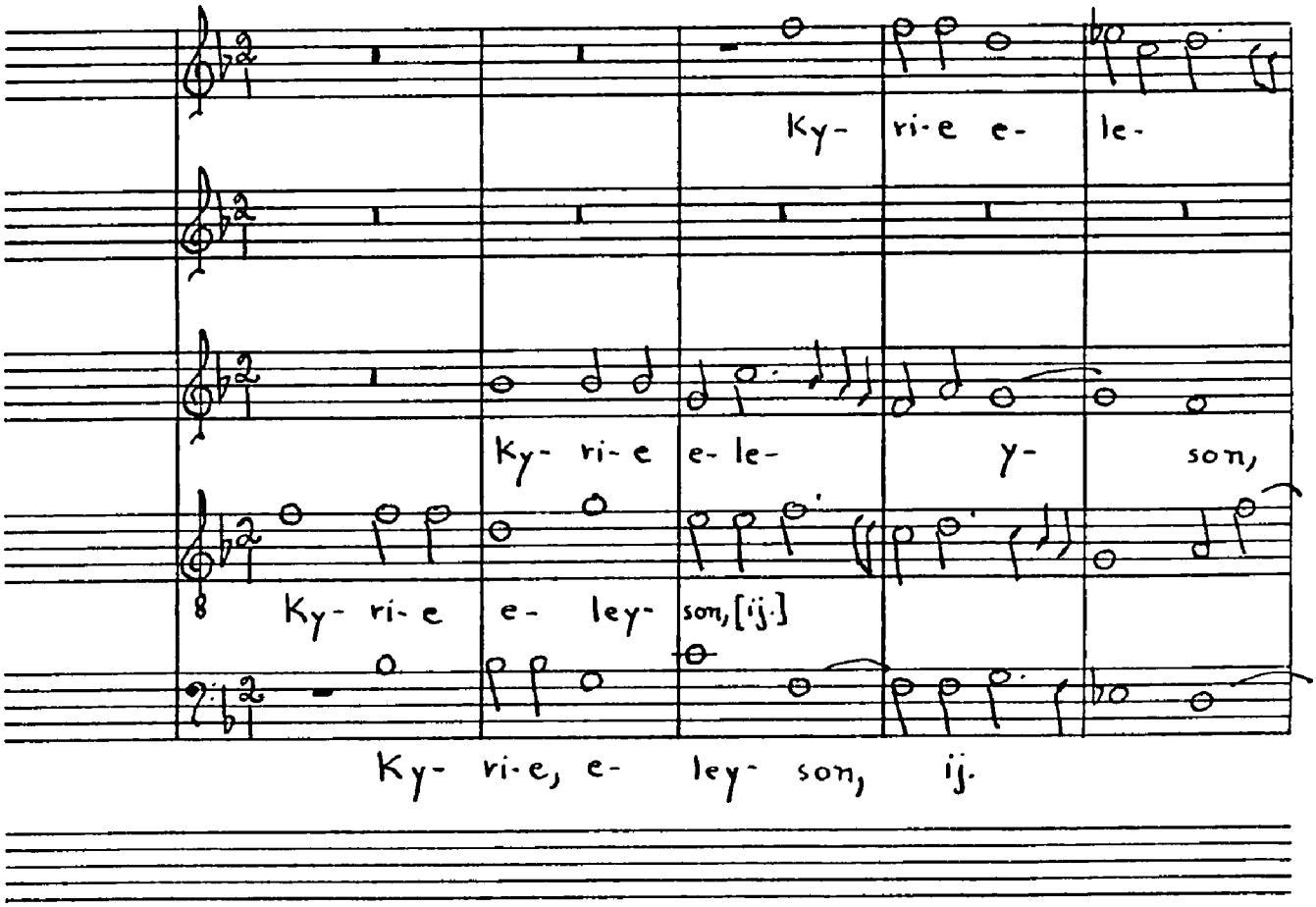

20
Chri- ste e- le- y- son, ij.
Chri- ste e- le- y-
Chri- ste, e- le- y- son, [ij.]
Chri- ste e- le- y- son,
Chri- ste, e- le-
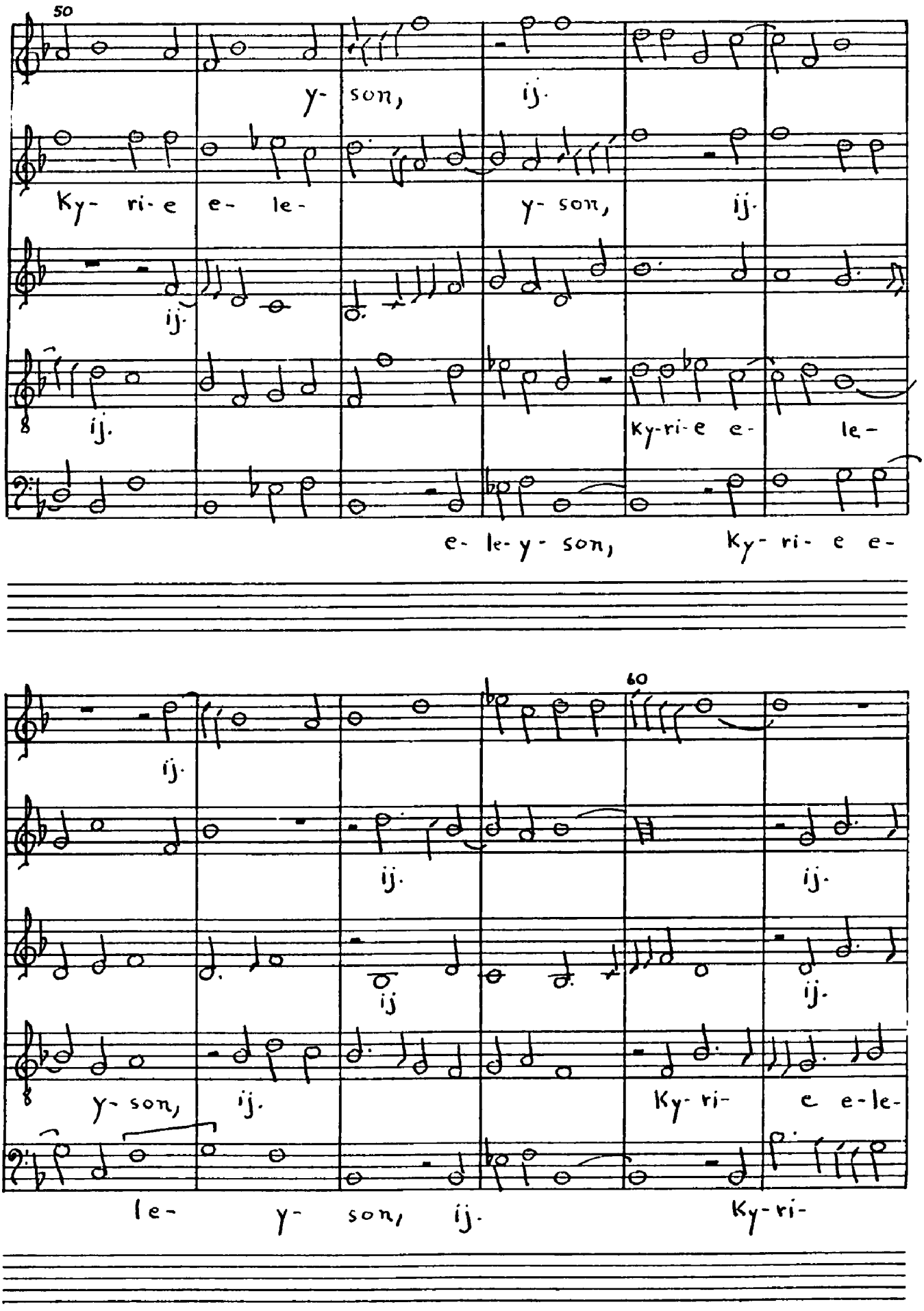

30
ij.
Chri- ste e-
son,
ij.
ij.
i- son, ij.
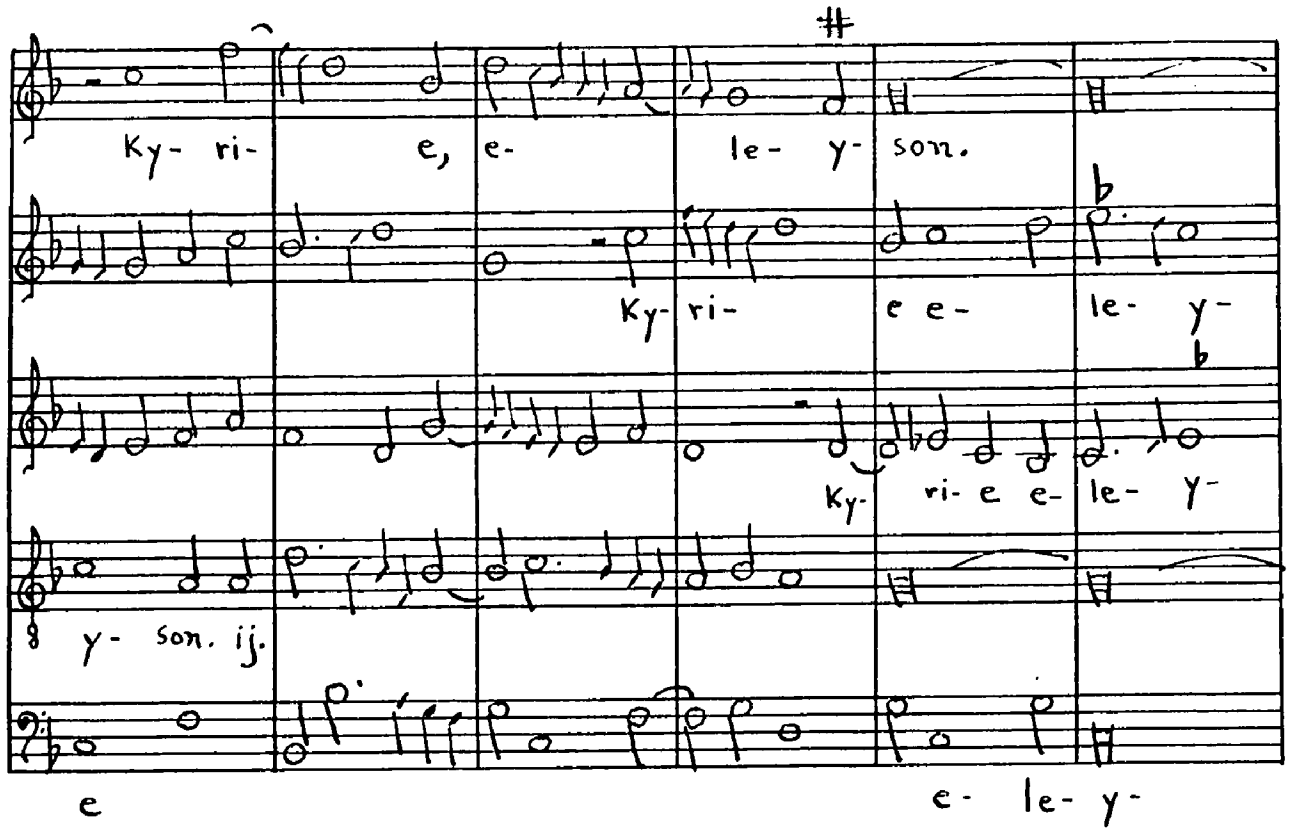

le-
y-son, [ij.]
Chri-ste e-
ley-son, [ij.]
ij.
Chri-
stee- le- y-
son,
ij.
ij.
ij.
ij.
Chri- ste, [ij.]
e- le-i- son.

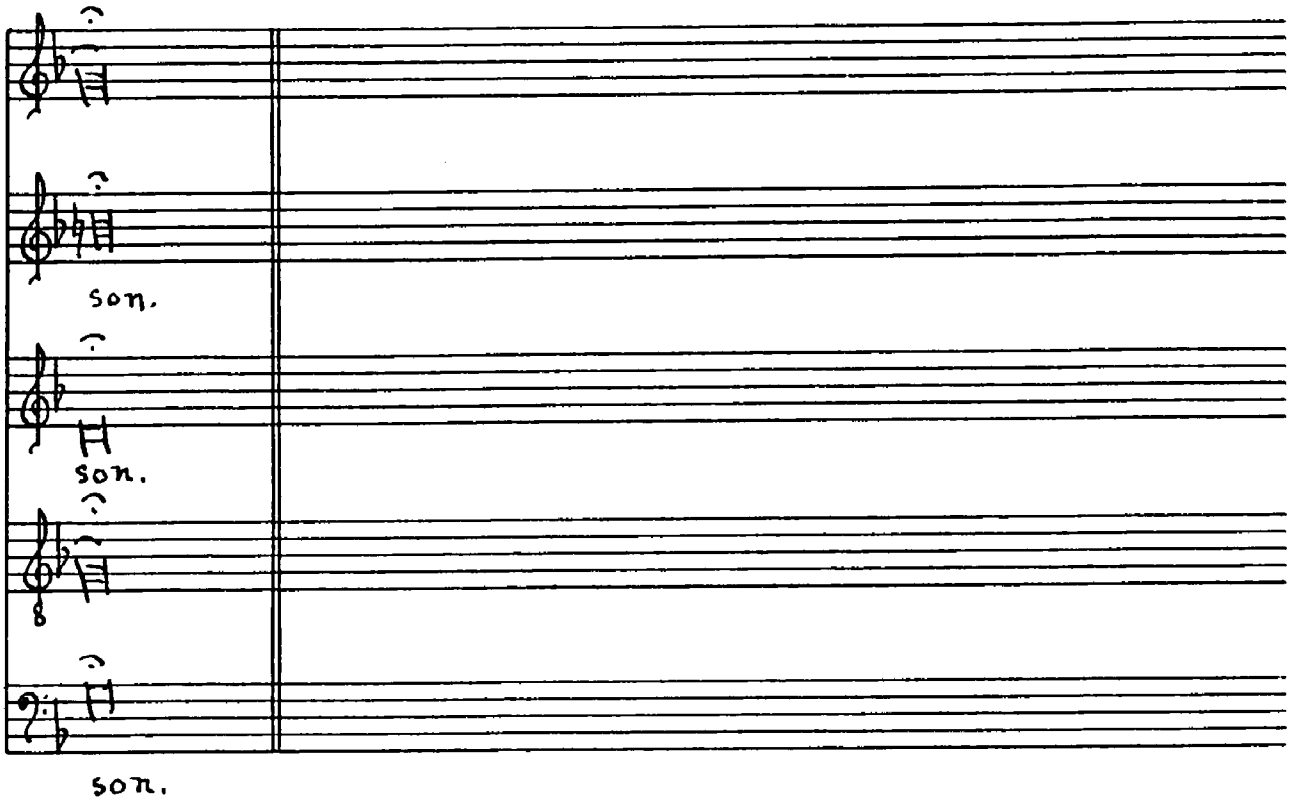

40.
Chri-
ste
e- le-
Chri-
stee- le-
ij.
Chri-
ste e- le-
Chri-
ste e-
ley- son.
ij.
ij.
ij.


y- son.
y- son.
y- son.
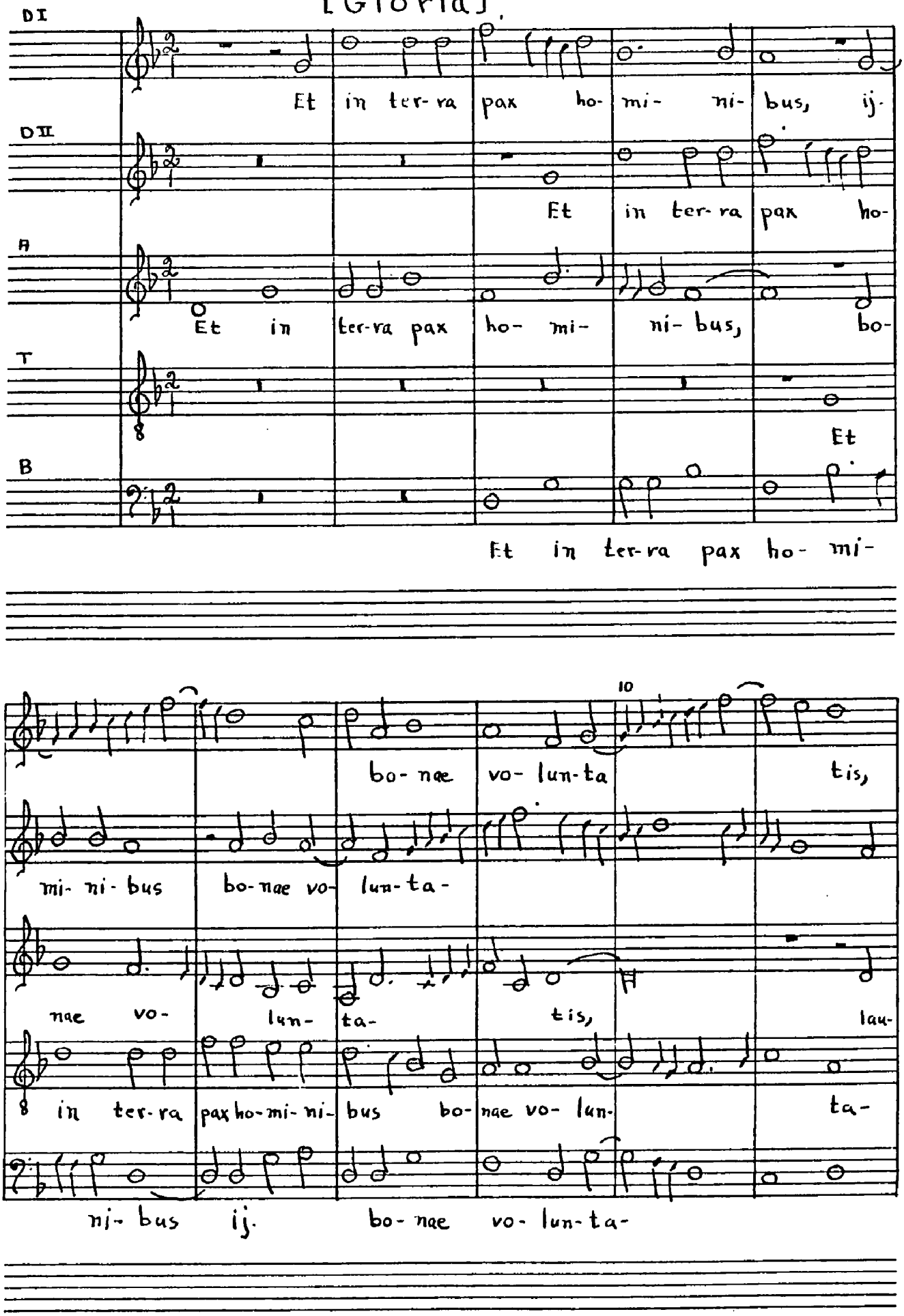

Ky- ri- e e- le- y- son,
Ky- ri- e e- le- y- son, [ij.]
Ky- ri- e, e- ley- son, ij.

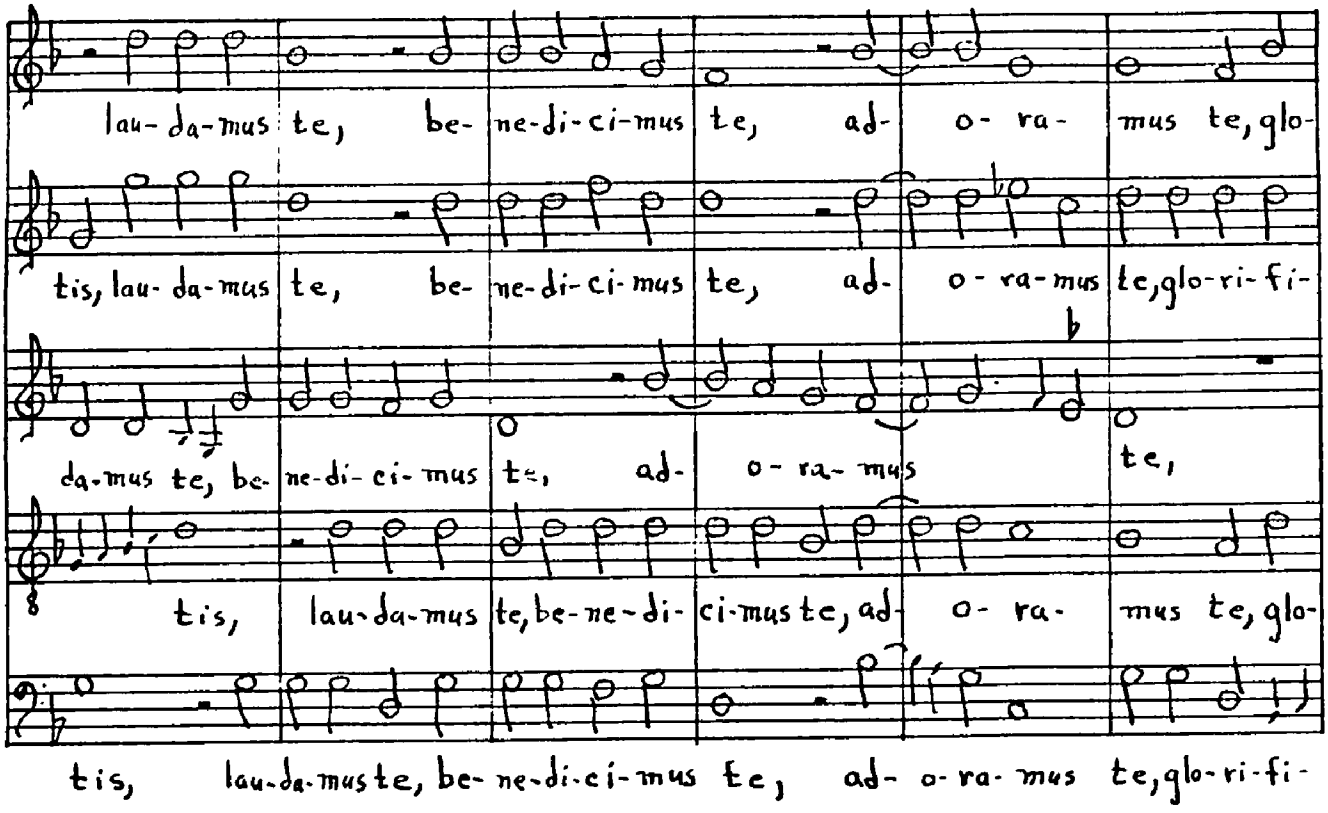

50
y- son, ij.
Ky- ri- e e- le-
y- son, ij.
ij.
ij.
Ky-ri-e e- le-
e- le- y- son, Ky- ri- e e-
60
ij.
ij.
ij.
ij
ij.
y- son, ij.
Ky- ri- e e-le-
le- y- son, ij. Ky-ri-
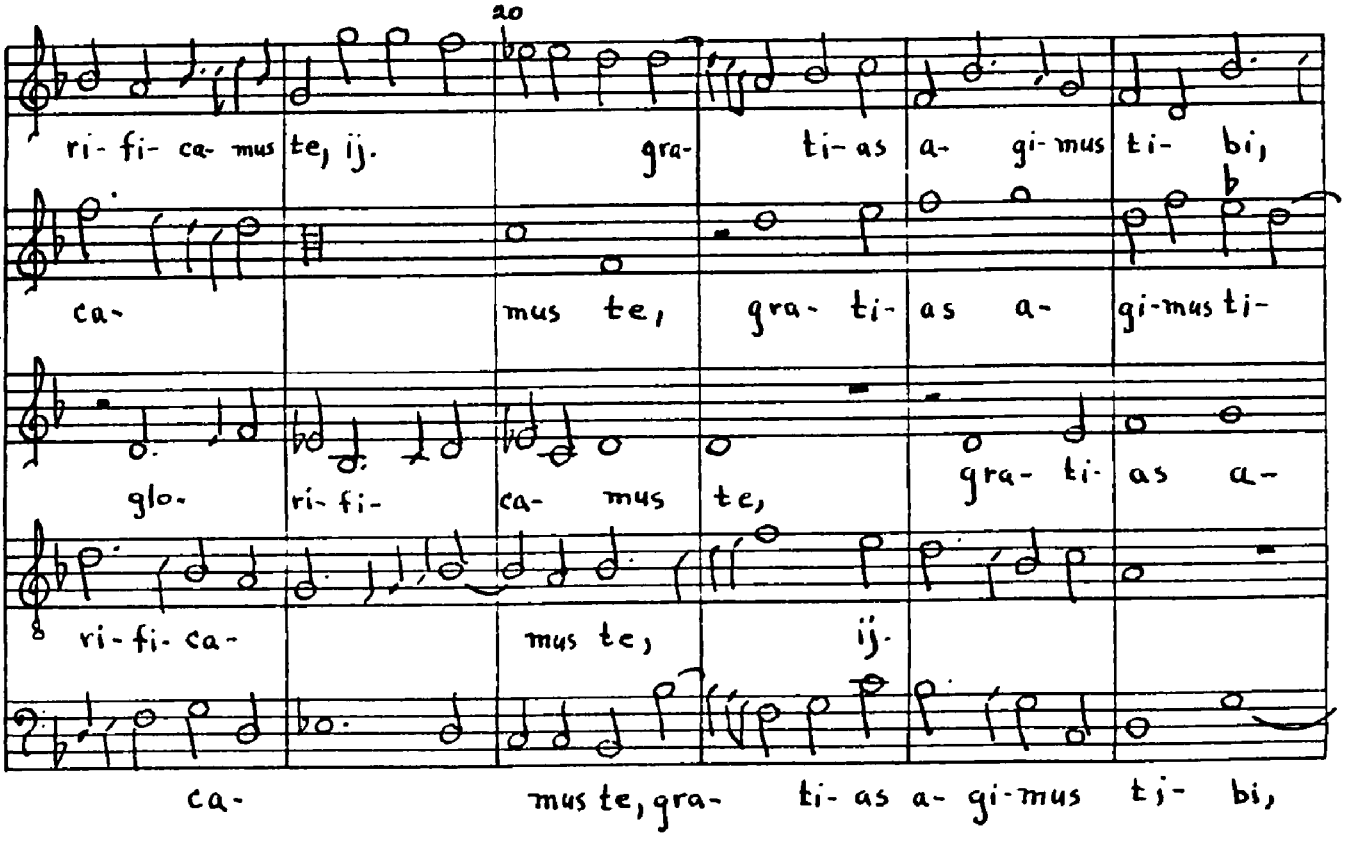

Ky- ri- e, e- le- y- son.
Ky- ri- e e- le- y-
Ky- ri- e e- le- y-
y- son. ij.
e
e- le- y-

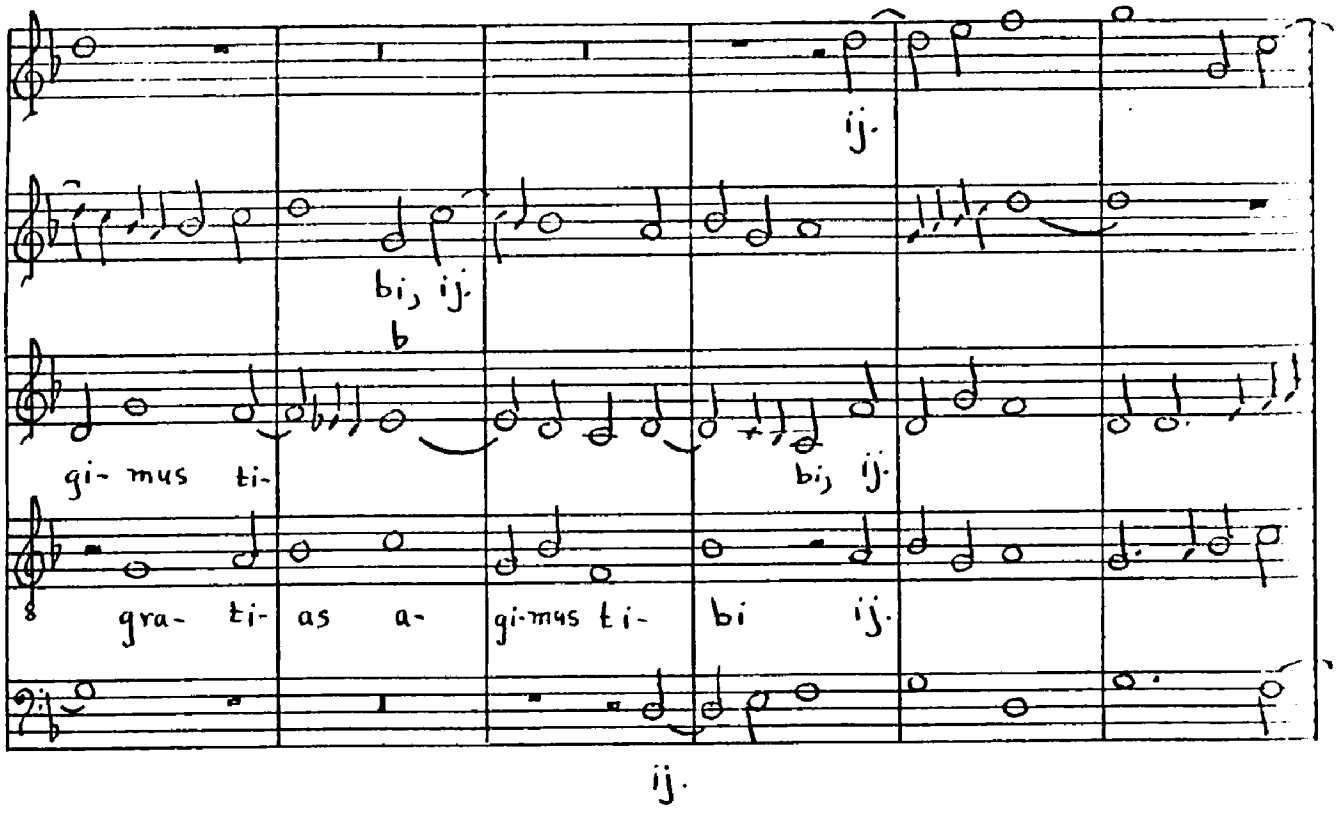

son.
son.
son.

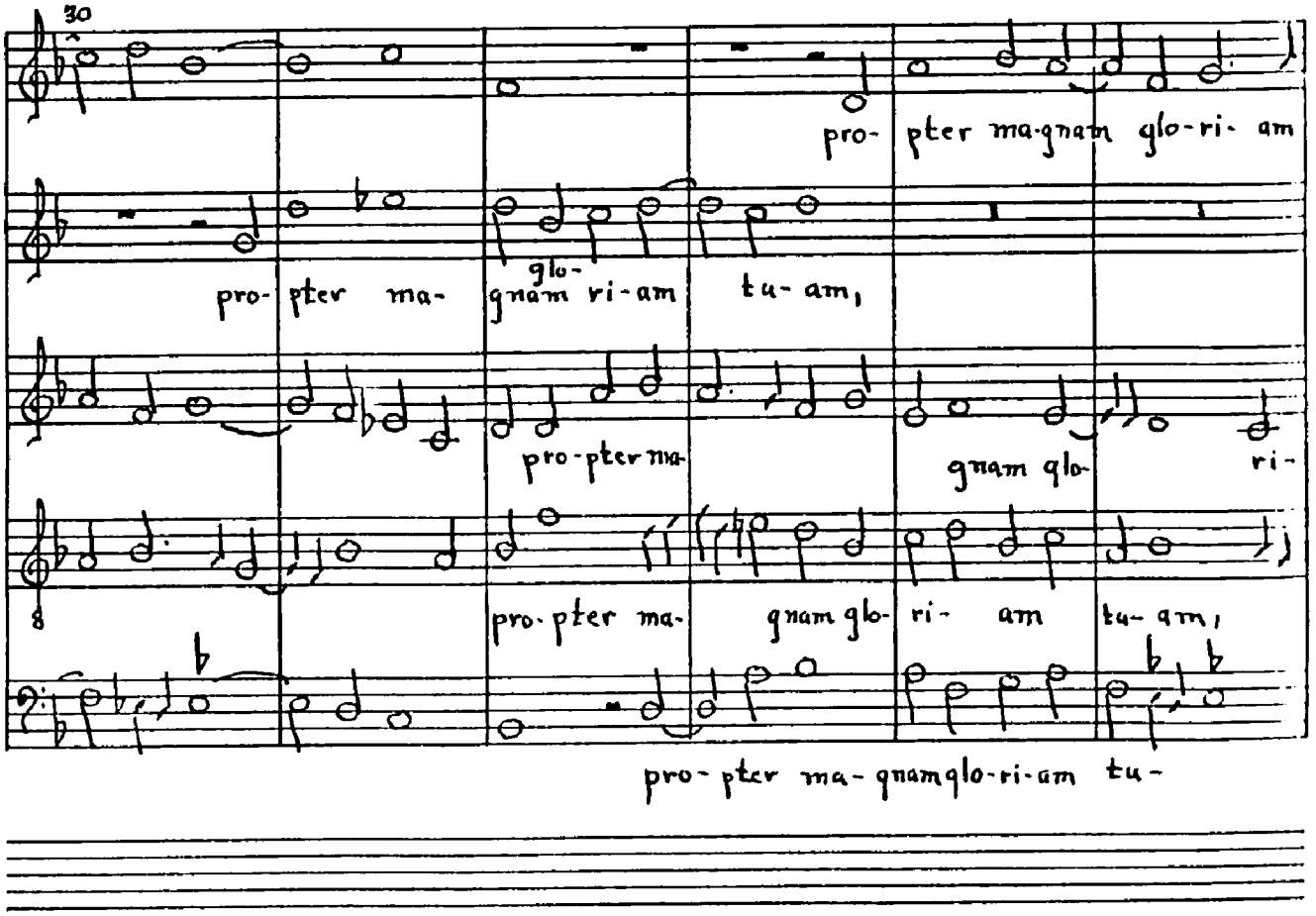
[Gloria]

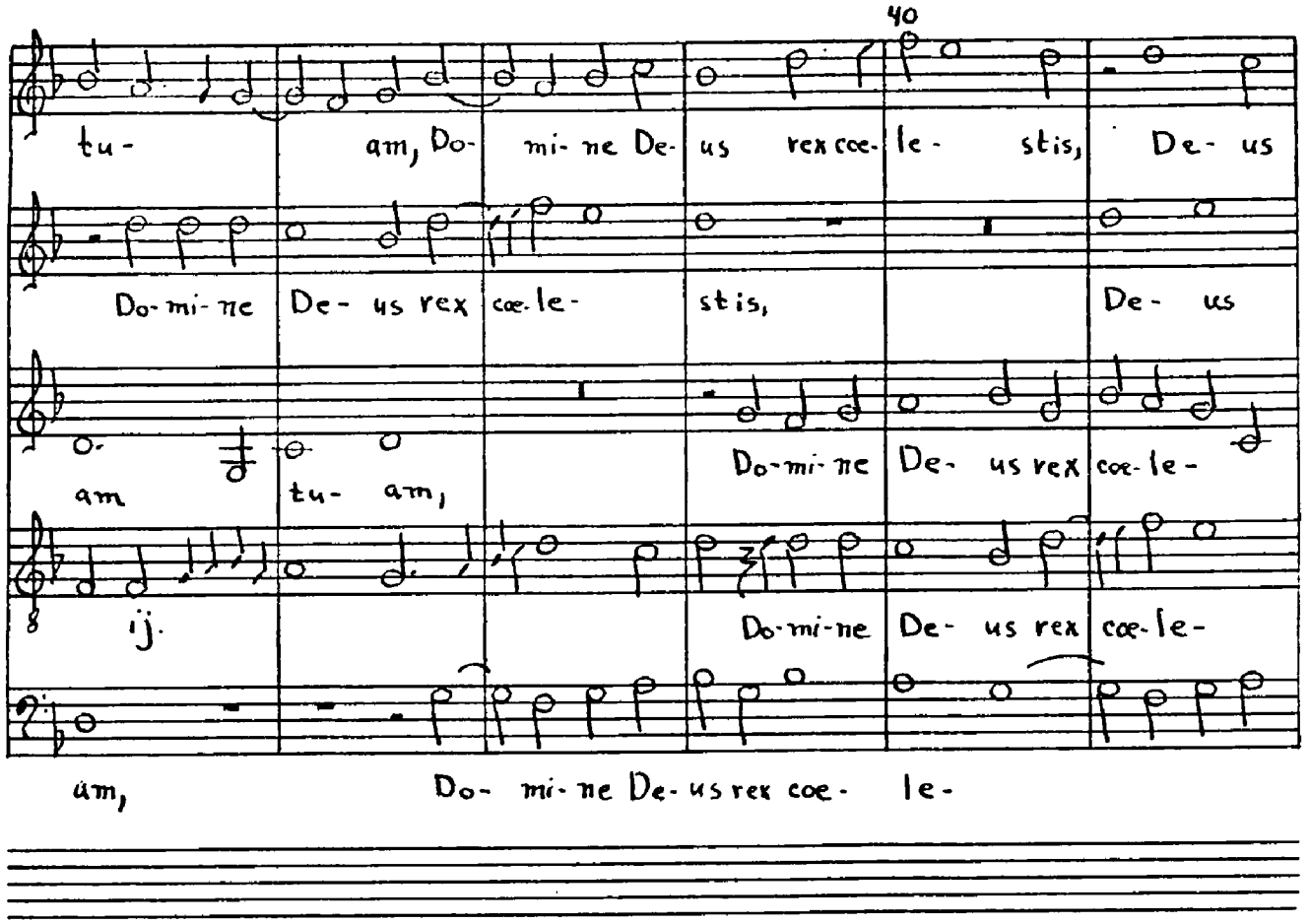

DI
DII
A
T
B
Et in ter-ra pax ho- mi- ni- bus, ij-
Et in ter-ra pax ho-
Et in ter-ra pax ho- mi- ni- bus, bo-
Et
Et in ter-ra pax ho- mi-
10
bo- nae vo- lun-ta tis,
mi- ni- bus bo-nae vo- lun-ta-
nae vo- lun- ta- tis, lau-
in ter-ra pax ho-mi- ni- bus bo- nae vo- lun- ta-
ni- bus ij. bo- nae vo- lun-ta-

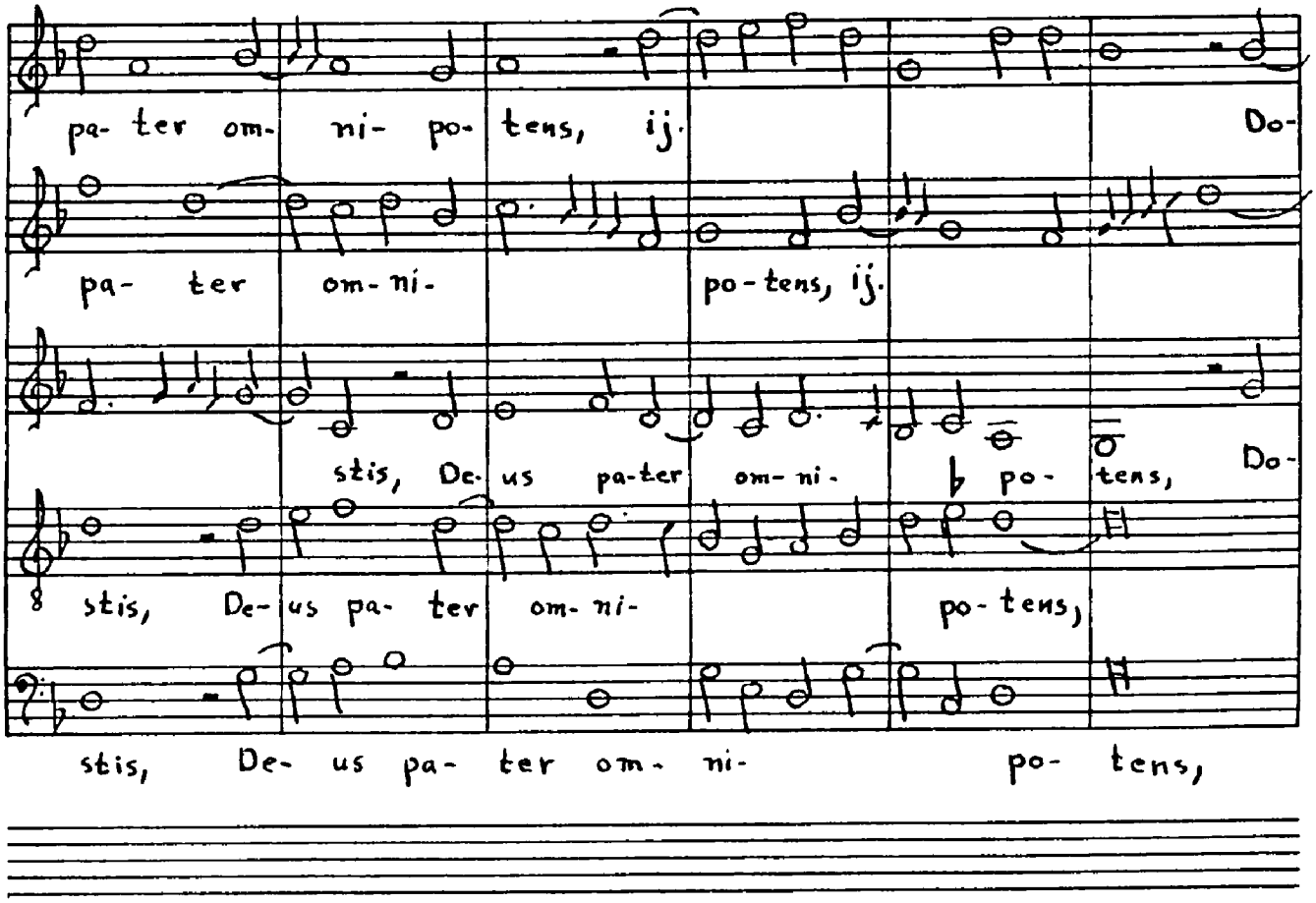

lau-da-mus te, be-ne-di-ci-mus te, ad- o- ra- mus te, glo-
tis, lau-da-mus te, be-ne-di-ci-mus te, ad- o- ra-mus te, glo-ri-fi-
da-mus te, be-ne-di-ci-mus te, ad- o- ra-mus te,
tis, lau-da-mus te, be-ne-di-ci-mus te, ad- o- ra- mus te, glo-
tis, lau-da-mus te, be-ne-di-ci-mus te, ad- o- ra- mus te, glo-ri-fi-
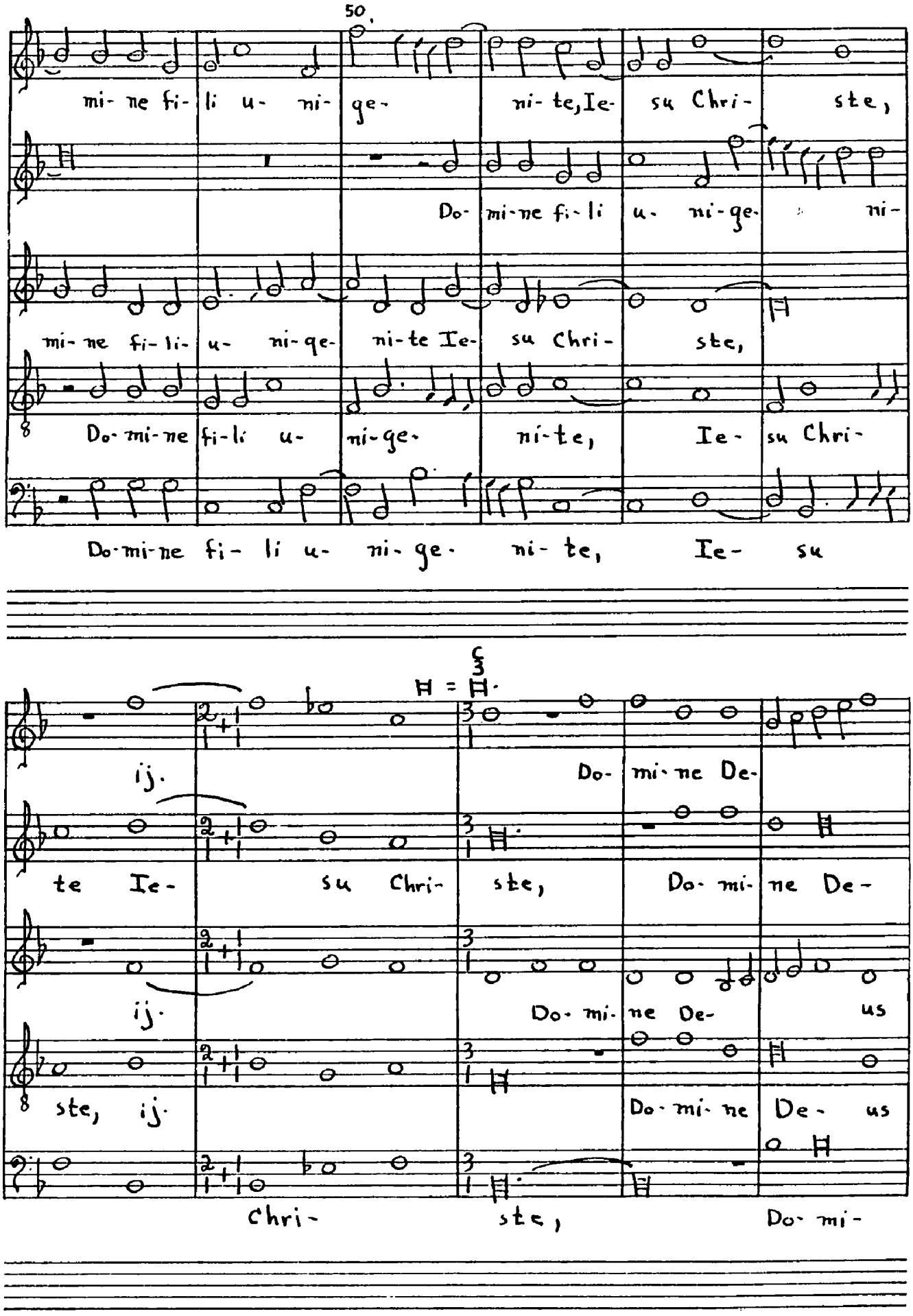

20
ri- fi- ca- mus te, ij. gra- ti- as a- gi- mus ti- bi,
ca- mus te, gra- ti- as a- gi-mus ti-
glo- ri- fi- ca- mus te, gra- ti- as a-
ri- fi- ca- mus te, ij.
ca- mus te, gra- ti- as a- gi-mus ti- bi,

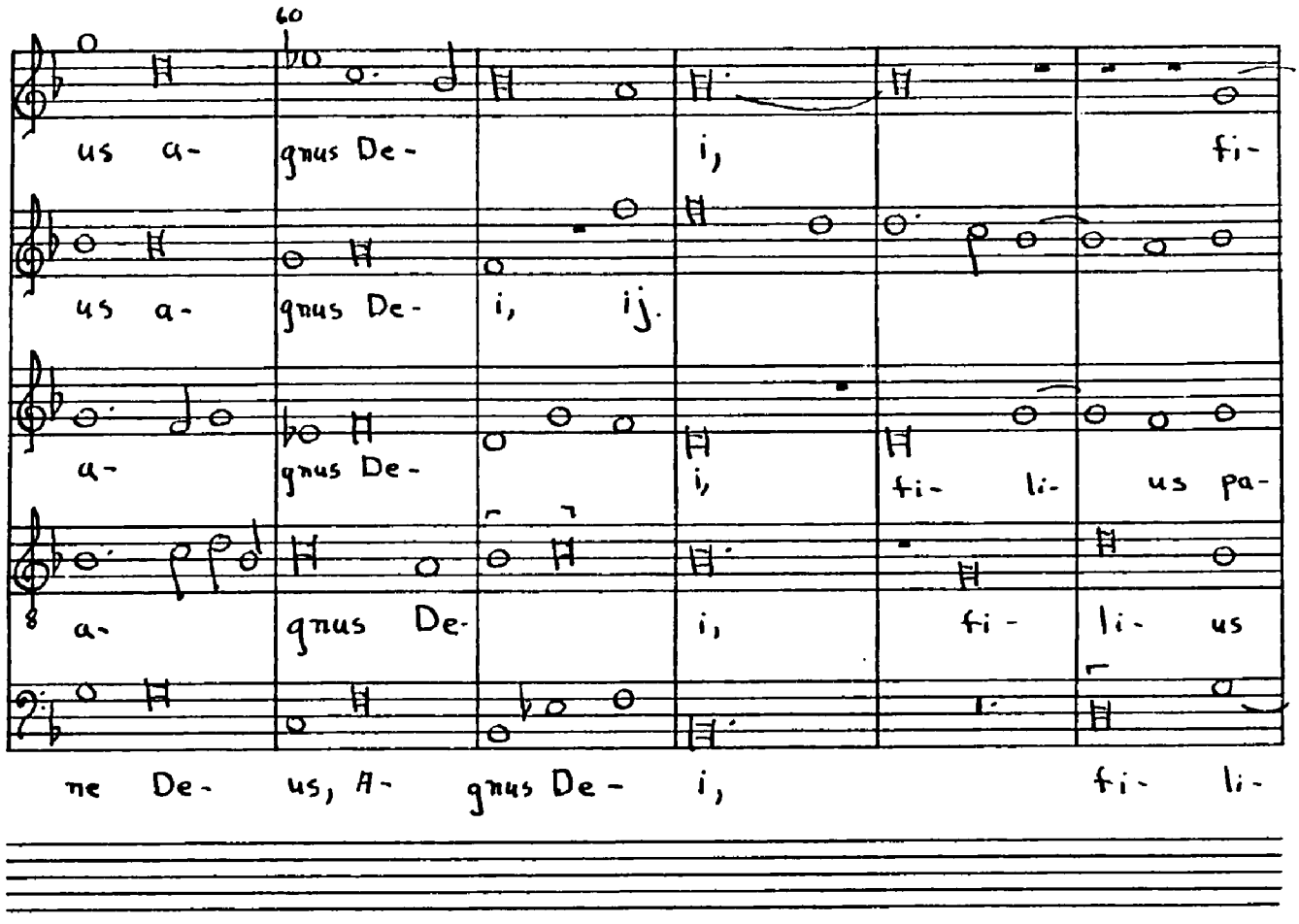

ij.
bij ij.
gi- mus ti-
bij ij.
gra- ti- as a- gi-mus ti- bi ij.
ij.

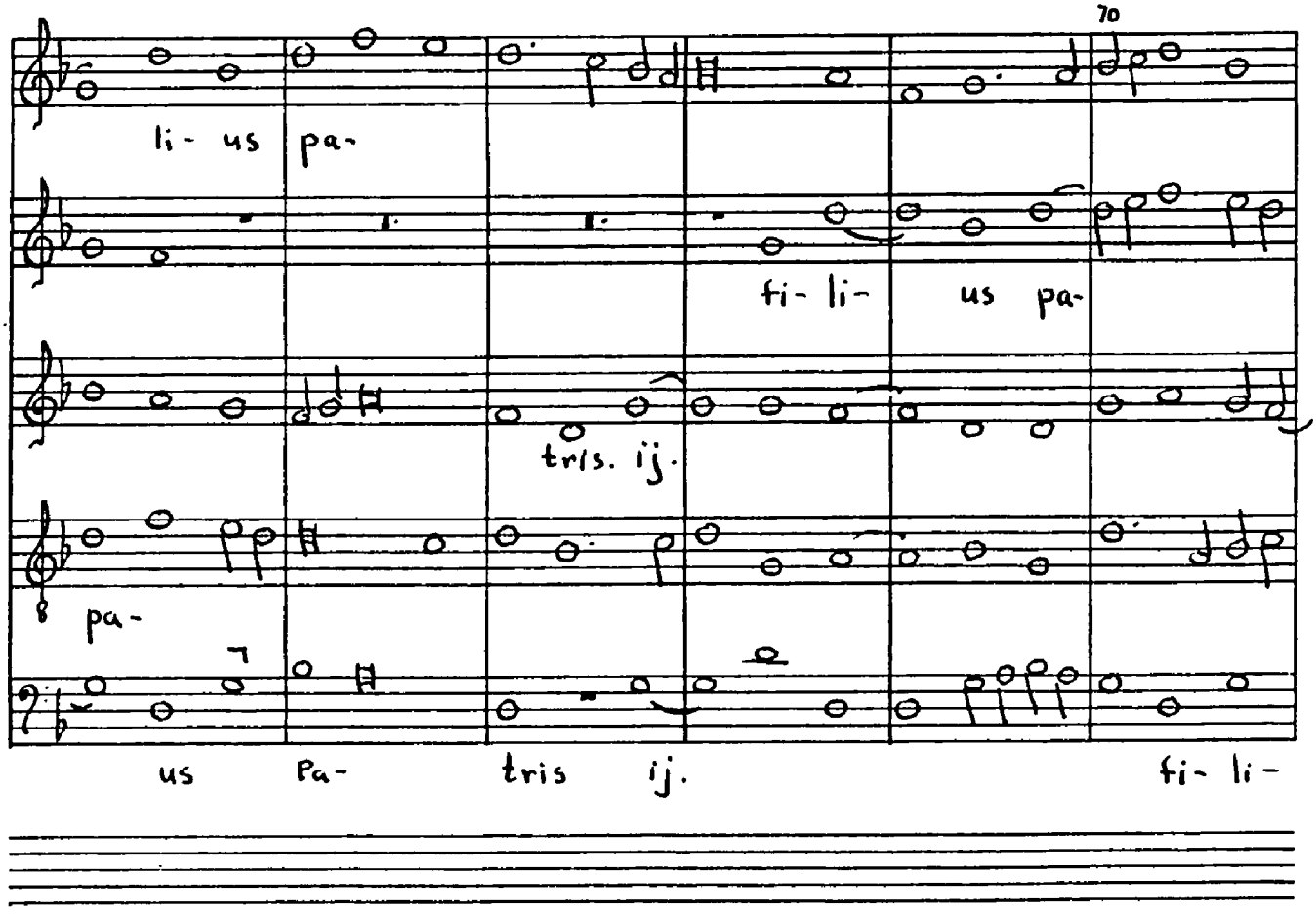

30
pro- pter ma-gnam glo-ri- am
pro- pter ma- glo- gnam ri-am tu- am,
pro-pter ma- gnam glo- ri-
pro- pter ma- gnam glo- ri- am tu- am,
pro- pter ma- gnam glo-ri- am tu-

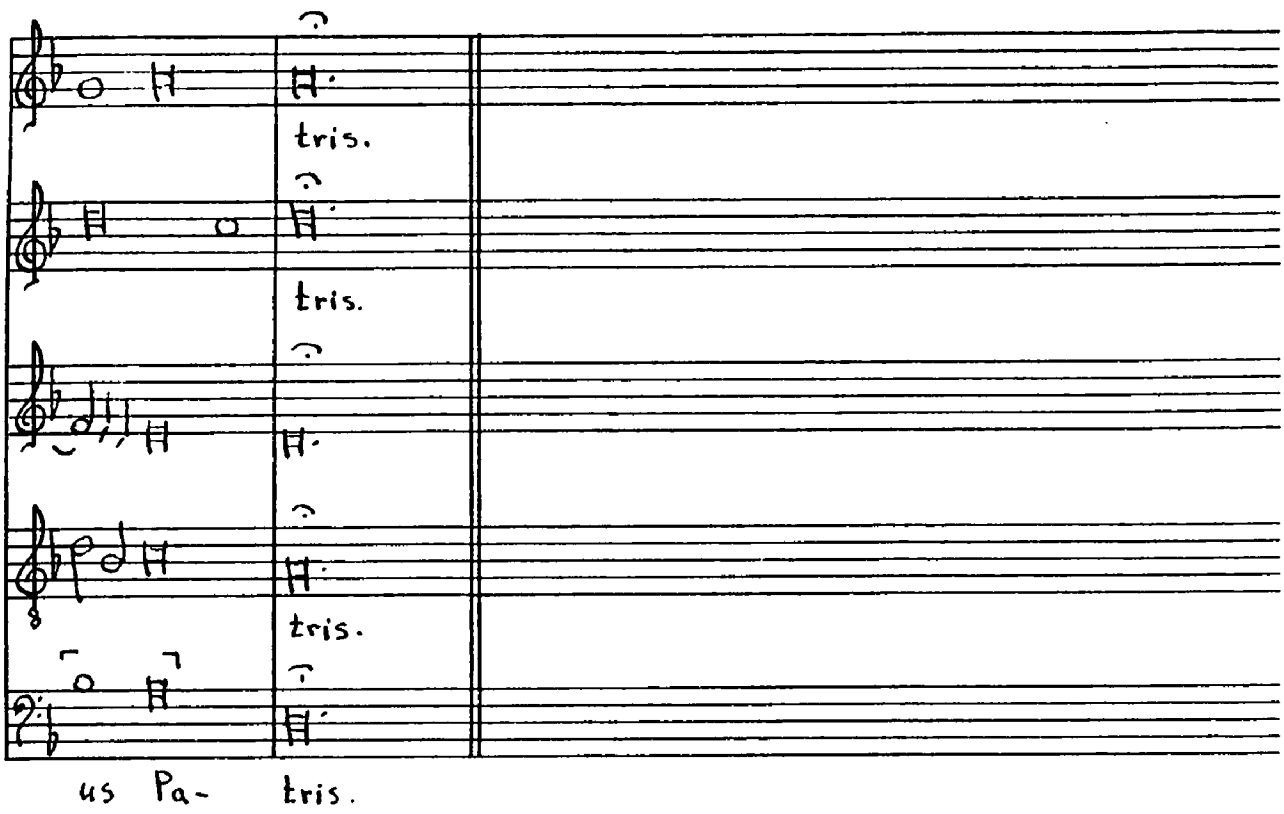

40
tu- am, Do- mi- ne De- us rex coe- le- stis, De- us
Do- mi- ne De- us rex cœ- le- stis, De- us
am tu- am,
Do- mi- ne De- us rex coe- le-
ij.
Do- mi- ne De- us rex cœ- le-
am, Do- mi- ne De- us rex coe- le-

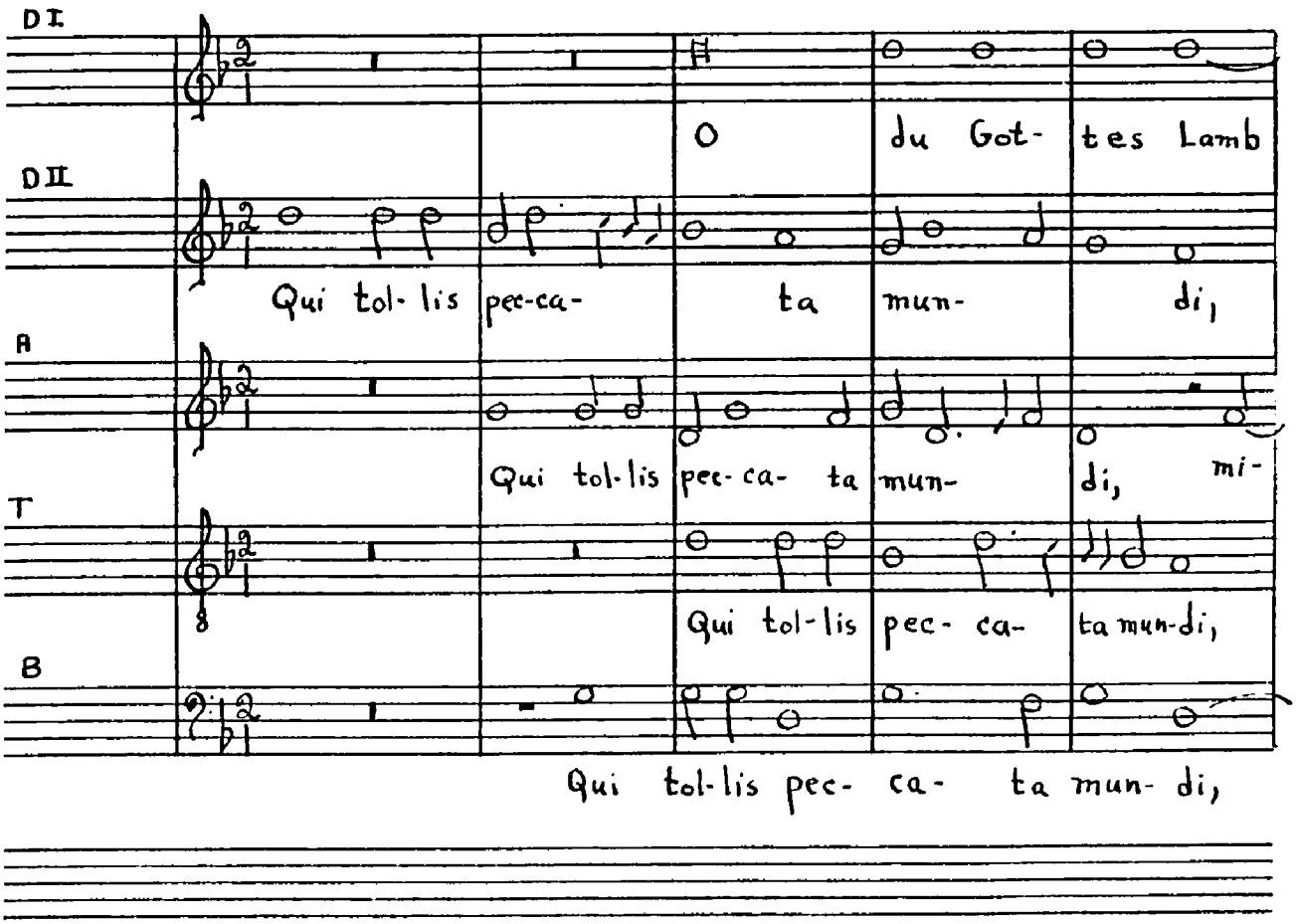

pa- ter om- ni- po- tens, ij. Do-
pa- ter om- ni- po- tens, ij.
stis, De- us pa- ter om- ni- po- tens, Do-
stis, De- us pa- ter om- ni- po- tens,
stis, De- us pa- ter om- ni- po- tens,

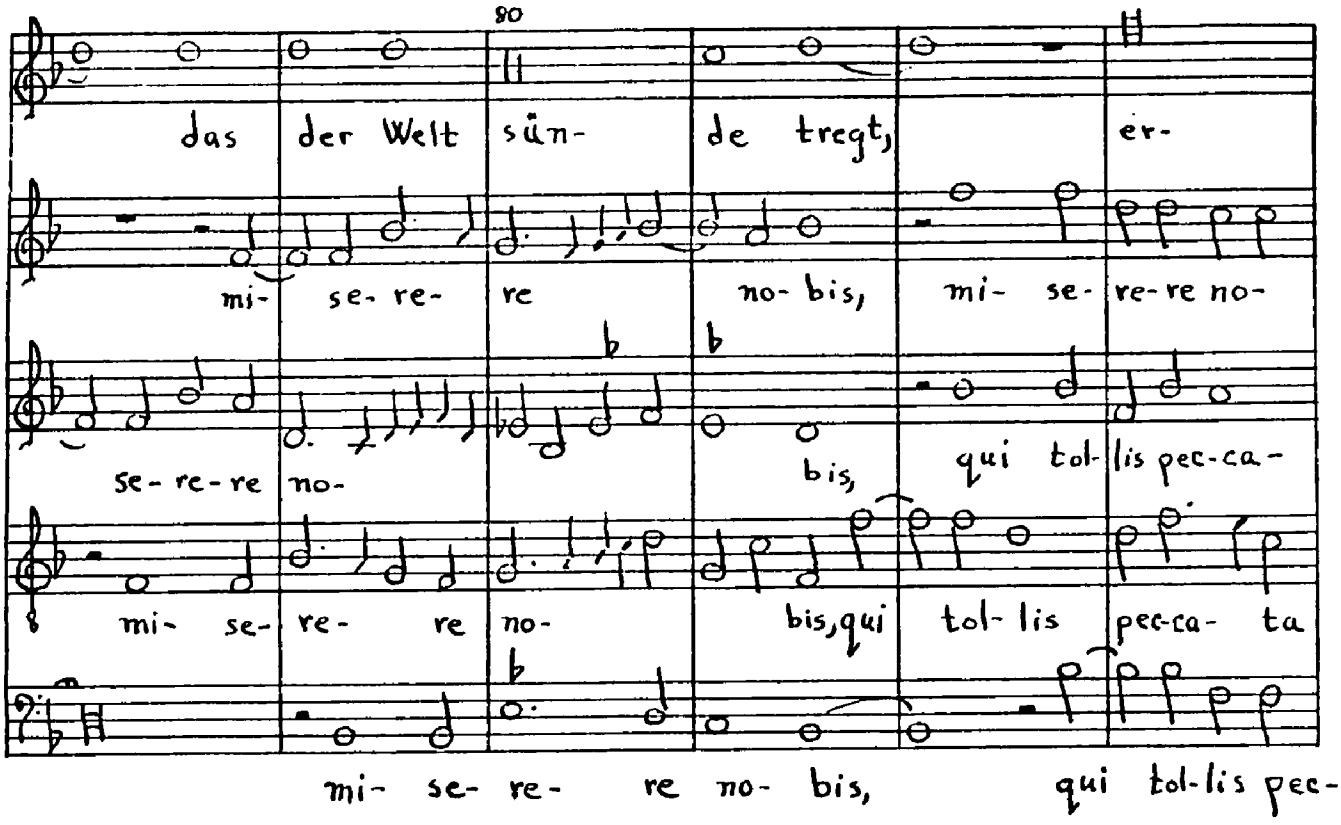

50.
mi- ne fi- li u- ni- ge- ni- te, Ie- su Chri- ste,
Do- mi- ne fi- li u- ni- ge- ni-
mi- ne fi- li- u- ni- ge- ni- te Ie- su Chri- ste,
Do- mi- ne fi- li u- ni- ge- ni- te, Ie- su Chri-
Do- mi- ne fi- li u- ni- ge- ni- te, Ie- su
H = H.
ij.
Do- mi- ne De-
te Ie- su Chri- ste, Do- mi- ne De-
ij.
Do- mi- ne De- us
ste, ij.
Do- mi- ne De- us
Chri- ste, Do- mi-
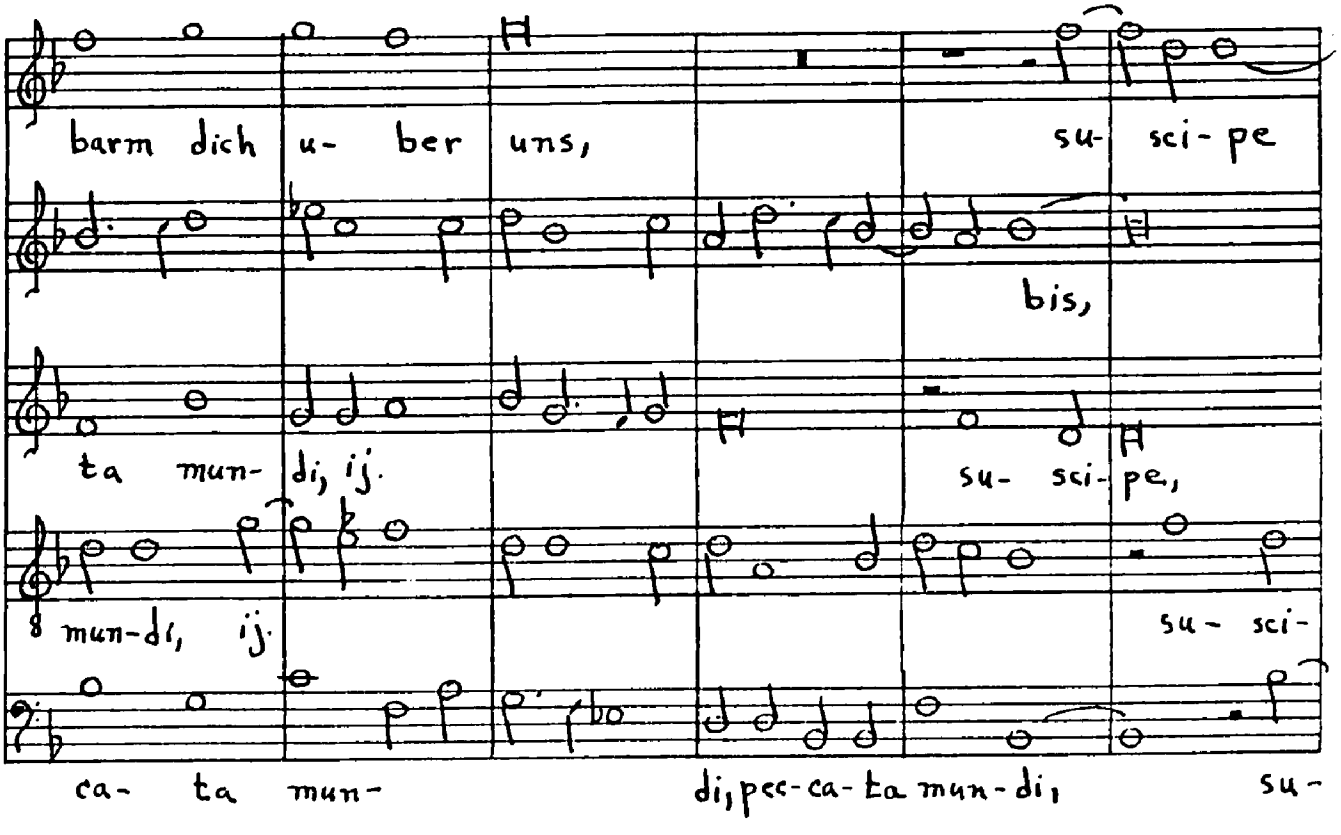

60
us a- gnus De- i, fi-
us a- gnus De- i, ij.
a- gnus De- i, fi- li- us pa-
a- gnus De- i, fi- li- us
ne De- us, A- gnus De- i, fi- li-

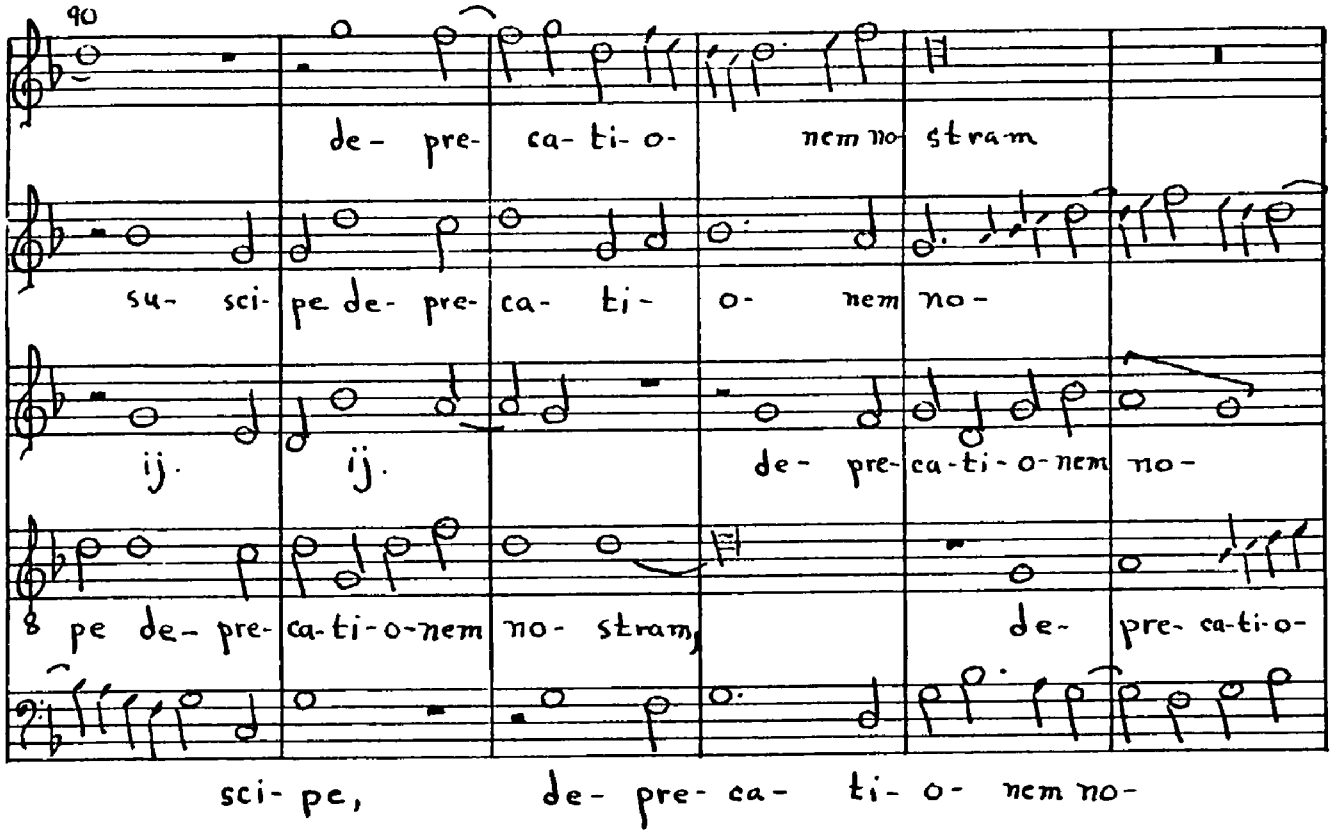

70
li- us pa-
fi- li- us pa-
tris. ij.
pa-
us Pa- tris ij. fi- li-

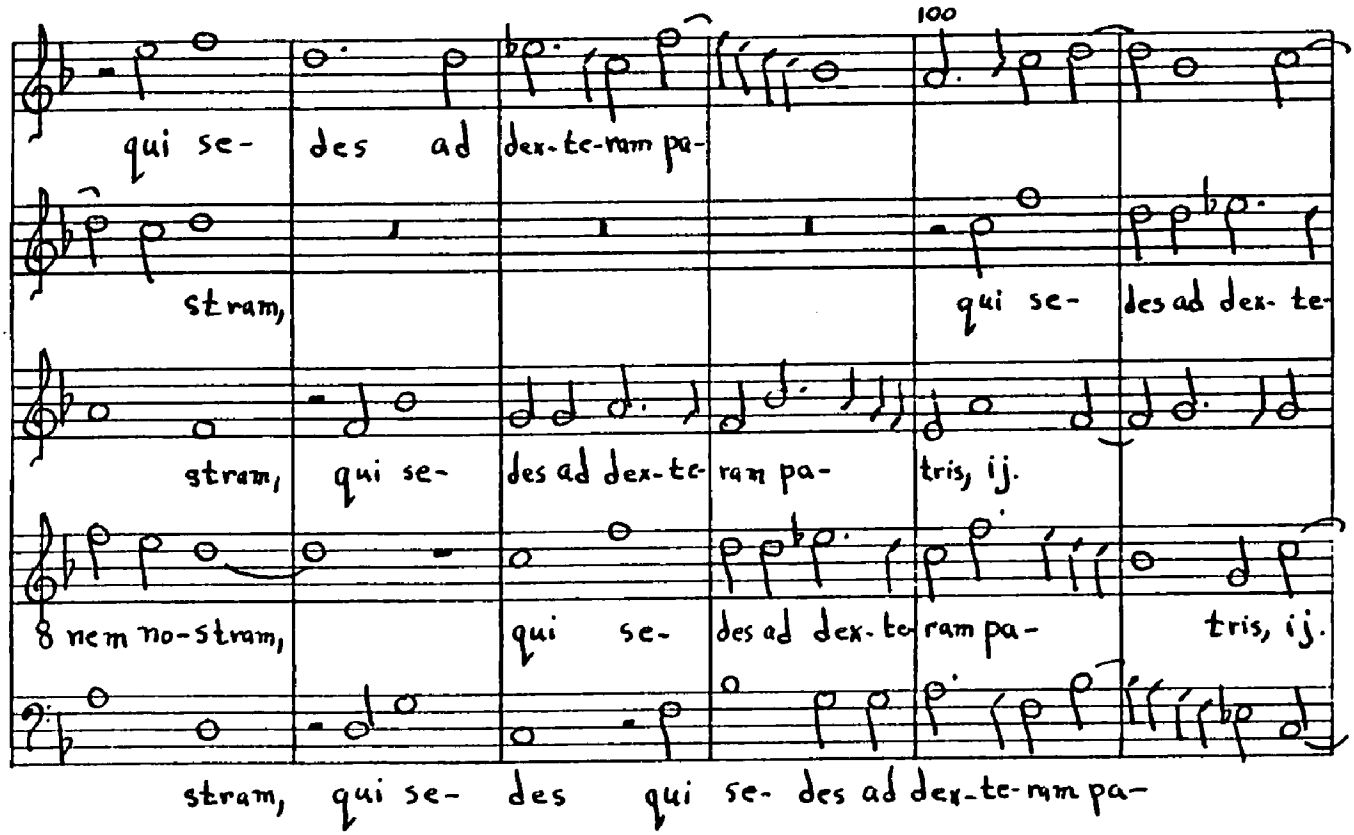

tris.
tris.
tris.
us Pa- tris.

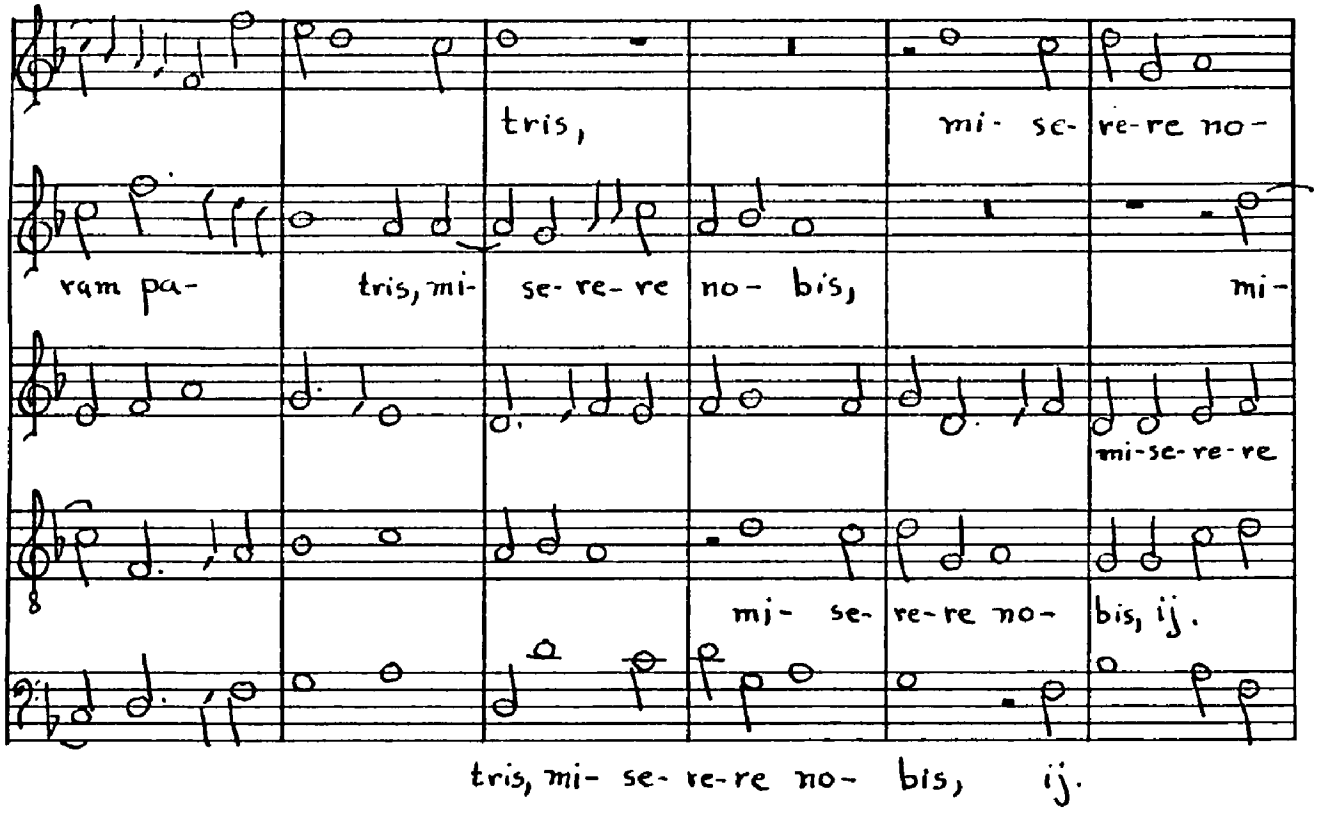

DI
DII
A
T
B
O du Got- tes Lamb
Qui tol- lis pec-ca- ta mun- di,
Qui tol-lis pec- ca- ta mun- di, mi-
Qui tol-lis pec- ca- ta mun-di,
Qui tol-lis pec- ca- ta mun- di,

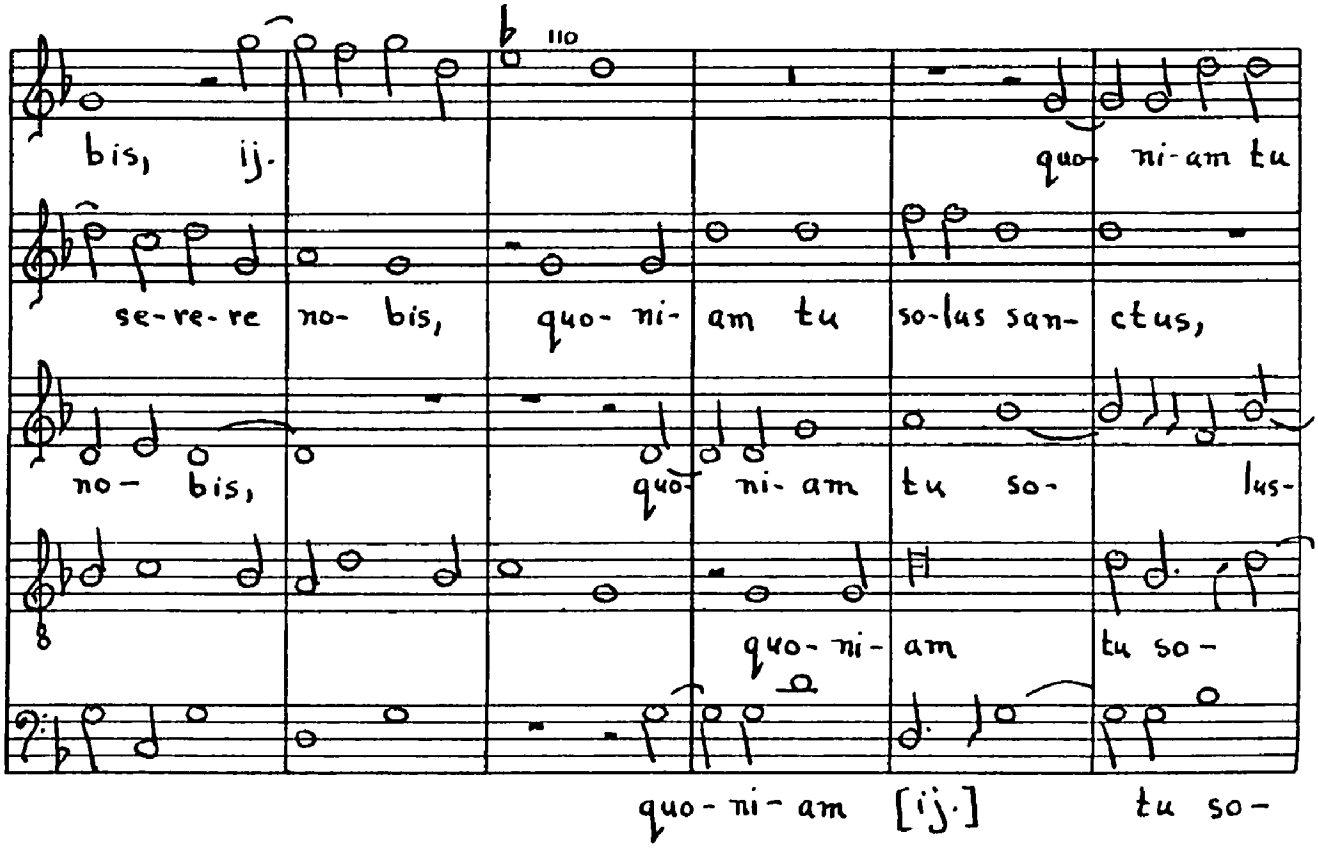

80
das der Welt sün- de tregt, er-
mi- se- re- re no- bis, mi- se- re- re no-
se- re- re no- bis, qui tol- lis pec- ca-
mi- se- re- re no- bis, qui tol- lis pec- ca- ta
mi- se- re- re no- bis, qui tol- lis pec-

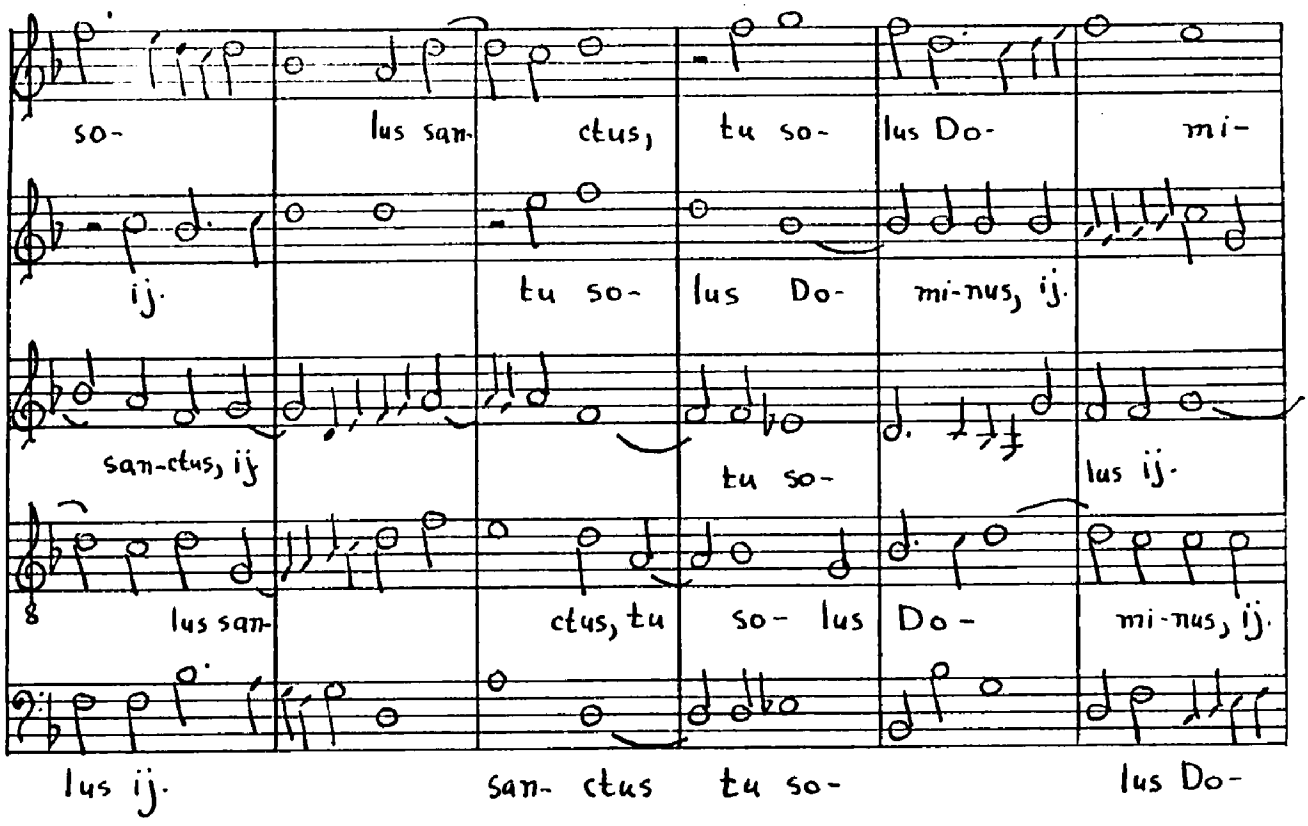

barm dich u- ber uns, su- sci- pe
bis,
ta mun- di, ij. su- sci- pe,
mun- di, ij. su- sci-
ca- ta mun- di, pec- ca- ta mun- di, su-

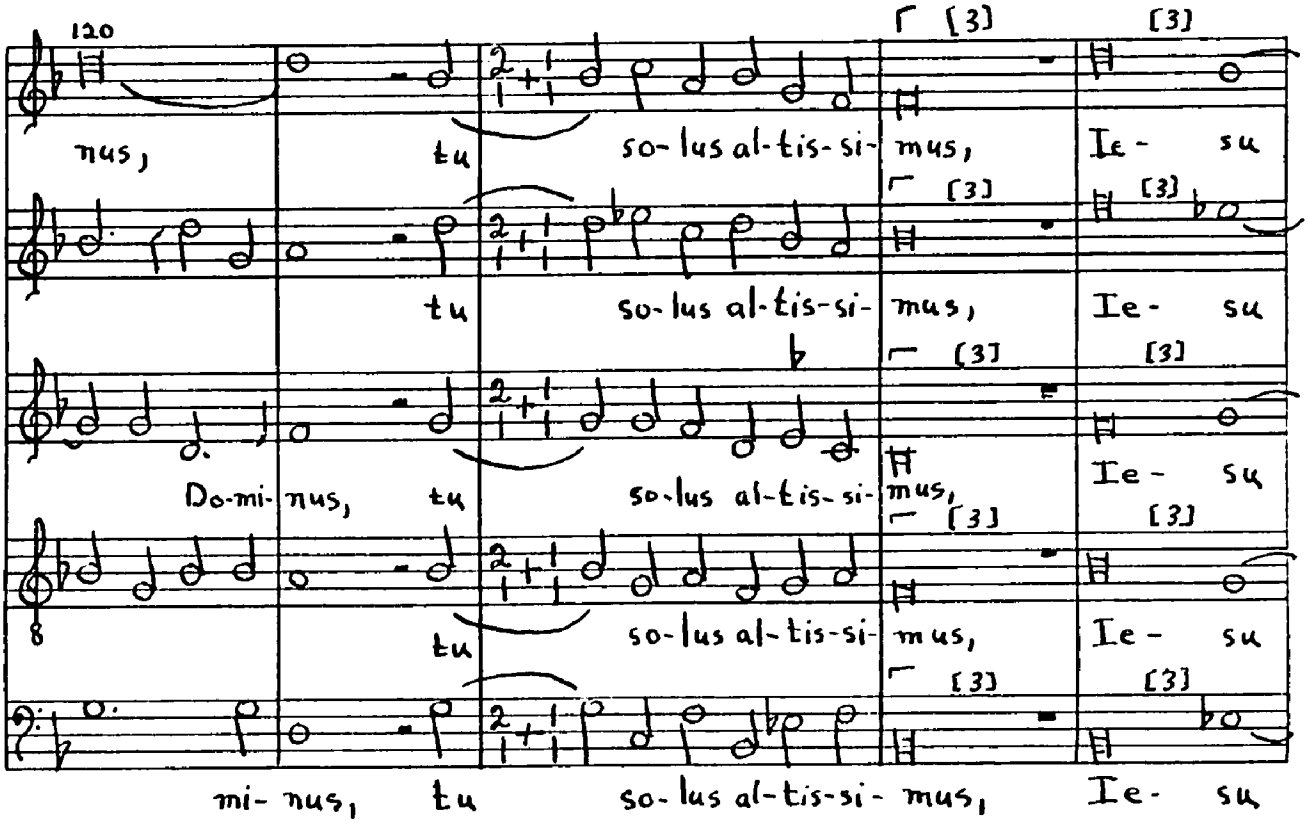

90
de- pre- ca- ti- o- nem no- stram
su- sci- pe de- pre- ca- ti- o- nem no-
ij. ij. de- pre- ca- ti- o- nem no-
pe de- pre- ca- ti- o- nem no- stram, de- pre- ca- ti- o-
sci- pe, de- pre- ca- ti- o- nem no-
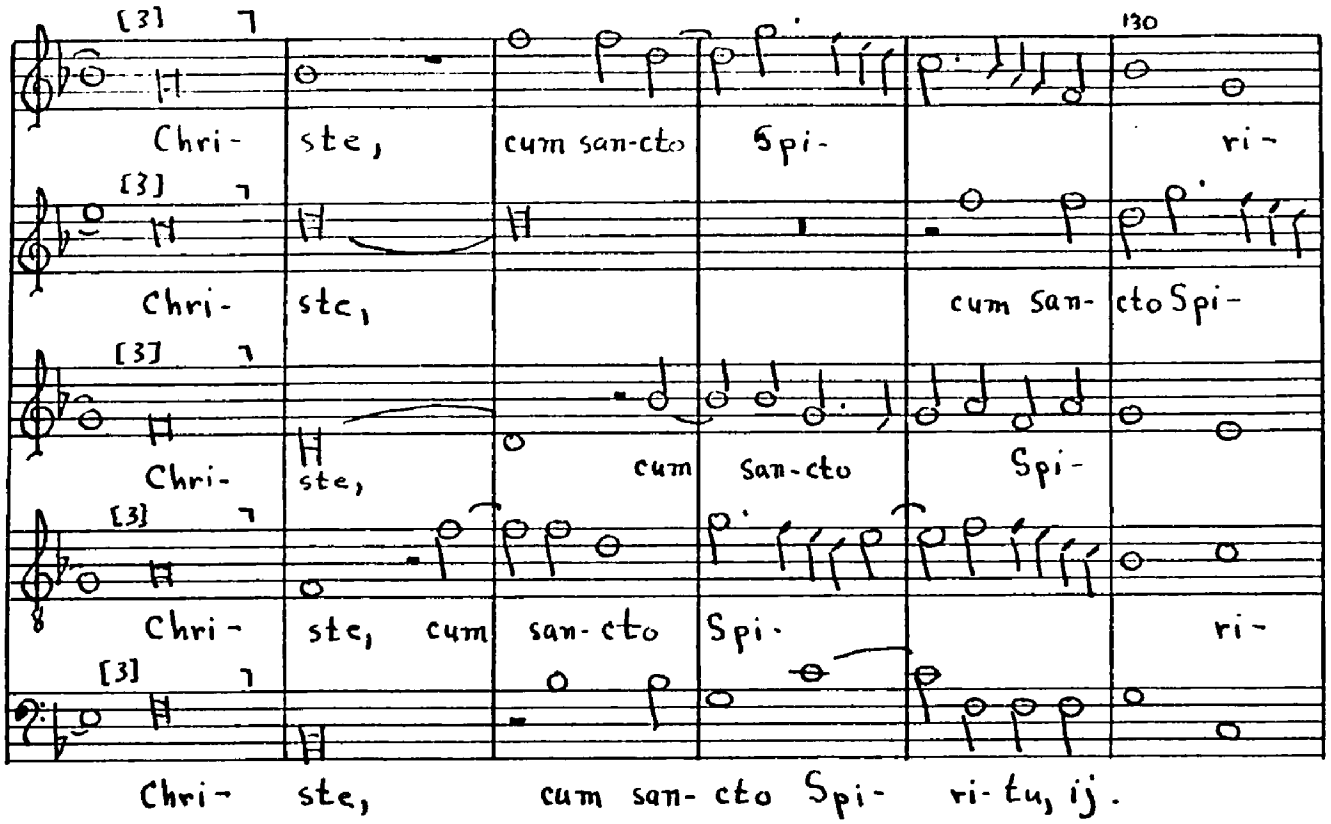

100
qui se- des ad dex- te- ram pa-
stram, qui se- des ad dex- te-
stram, qui se- des ad dex- te- ram pa- tris, ij.
nem no- stram, qui se- des ad dex- te- ram pa- tris, ij.
stram, qui se- des qui se- des ad dex- te- ram pa-
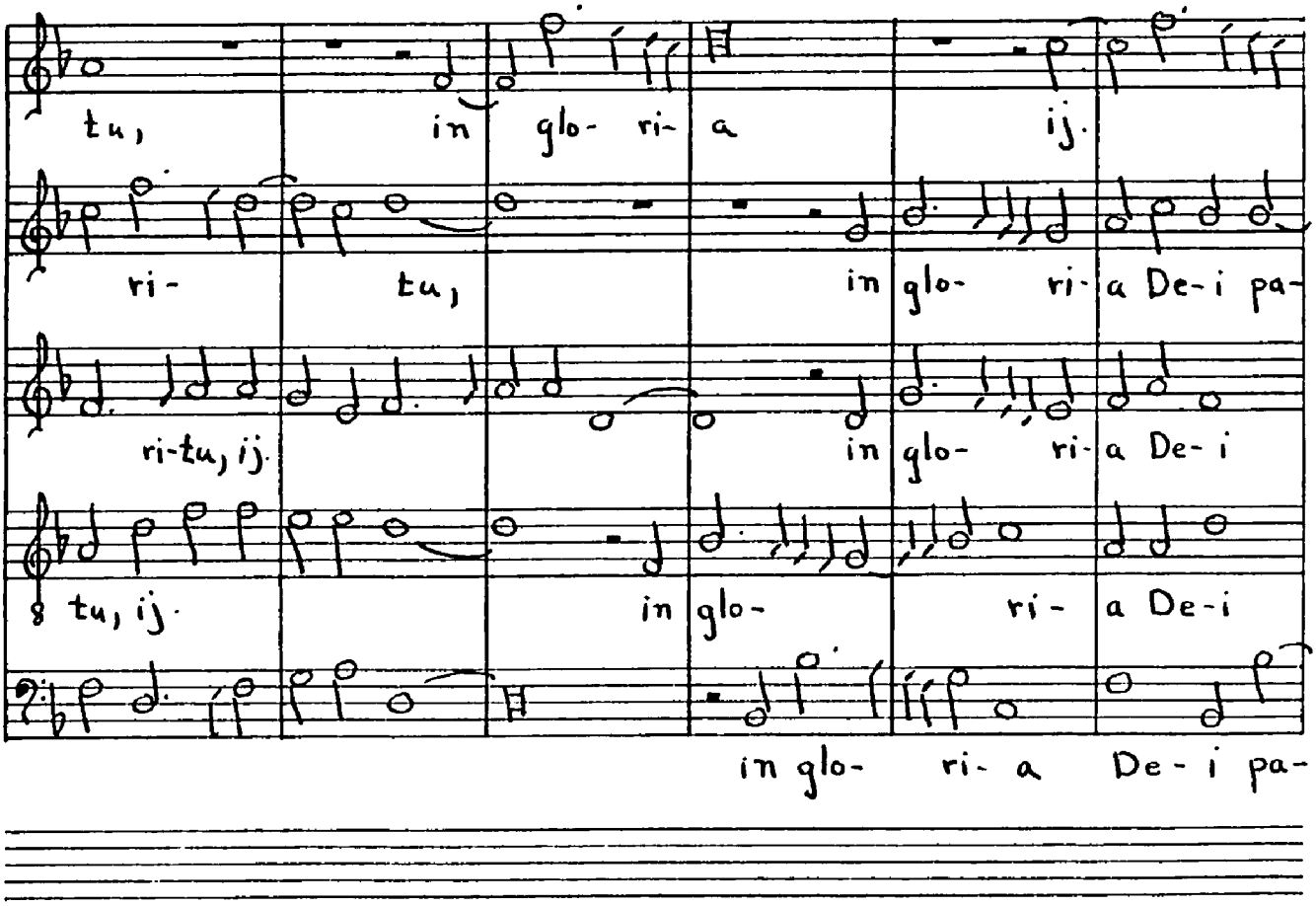

tris,
mi- se- re-re no-
ram pa-
tris, mi- se- re- re no- bis,
mi-
mi-se-re-re
mi- se- re-re no-
bis, ij.
tris, mi- se- re-re no- bis, ij.

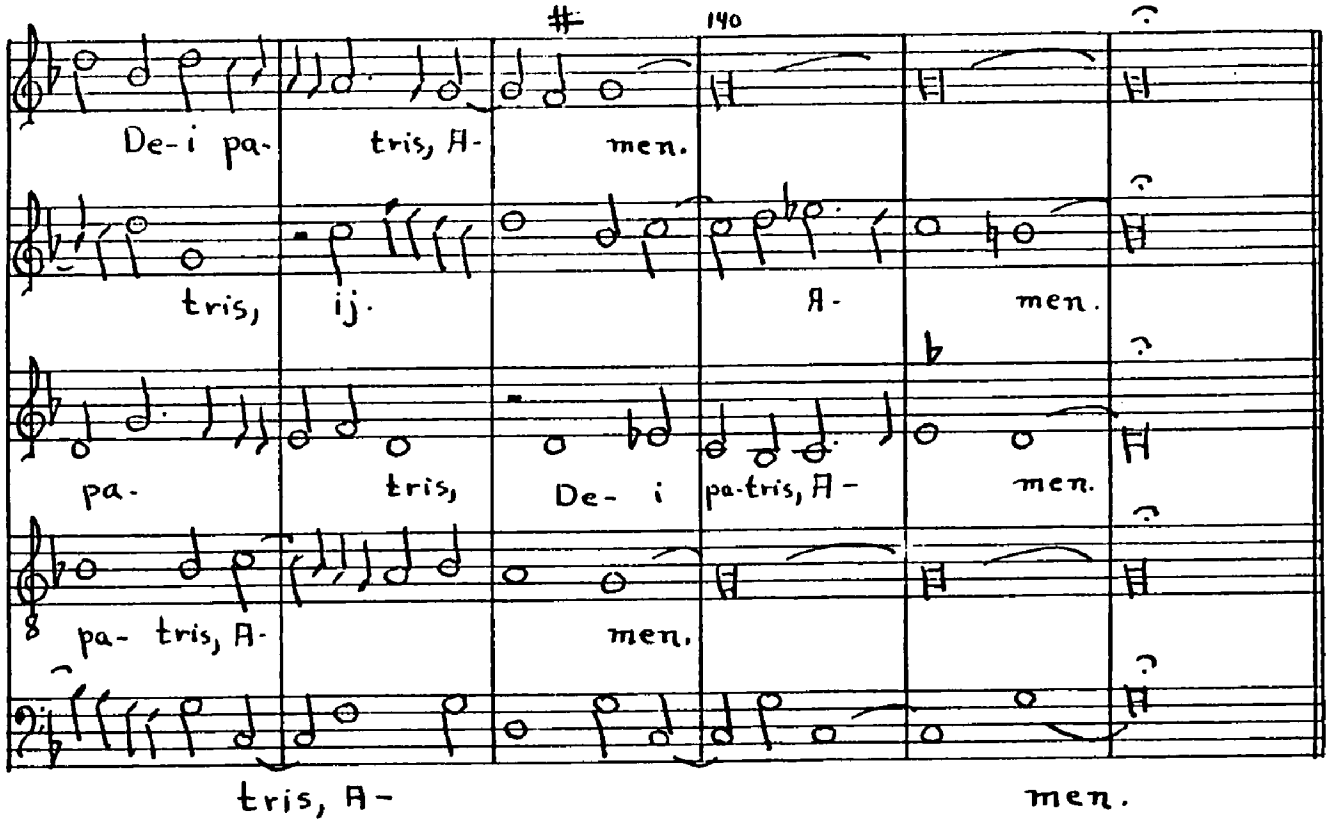

110
bis, ij.
quo- ni-am tu
se-re-re no- bis,
quo- ni- am tu
so-lus san- ctus,
no- bis,
quo- ni- am tu so-
lus-
quo- ni- am
tu so-
quo- ni- am [ij.]
tu so-


so- lus san- ctus, tu so- lus Do- mi-
ij. tu so- lus Do- mi-nus, ij.
san-ctus, ij tu so- lus ij.
lus san- ctus, tu so- lus Do- mi-nus, ij.
lus ij. san- ctus tu so- lus Do-
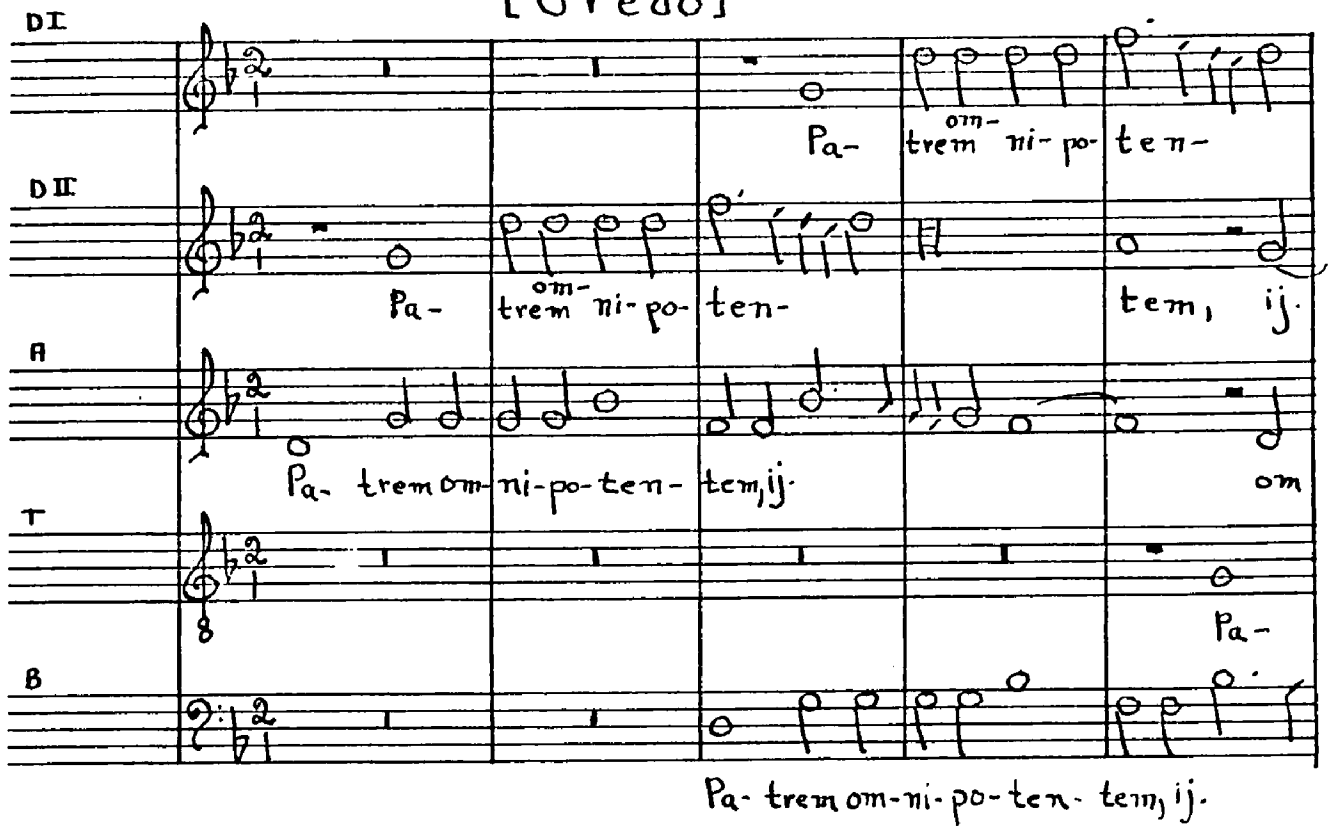

120
nus, tu so-lus al-tis-si- mus, Ie- su
tu so-lus al-tis-si- mus, Ie- su
Do-mi- nus, tu so-lus al-tis-si- mus, Ie- su
tu so-lus al-tis-si- mus, Ie- su
mi- nus, tu so-lus al-tis-si- mus, Ie- su
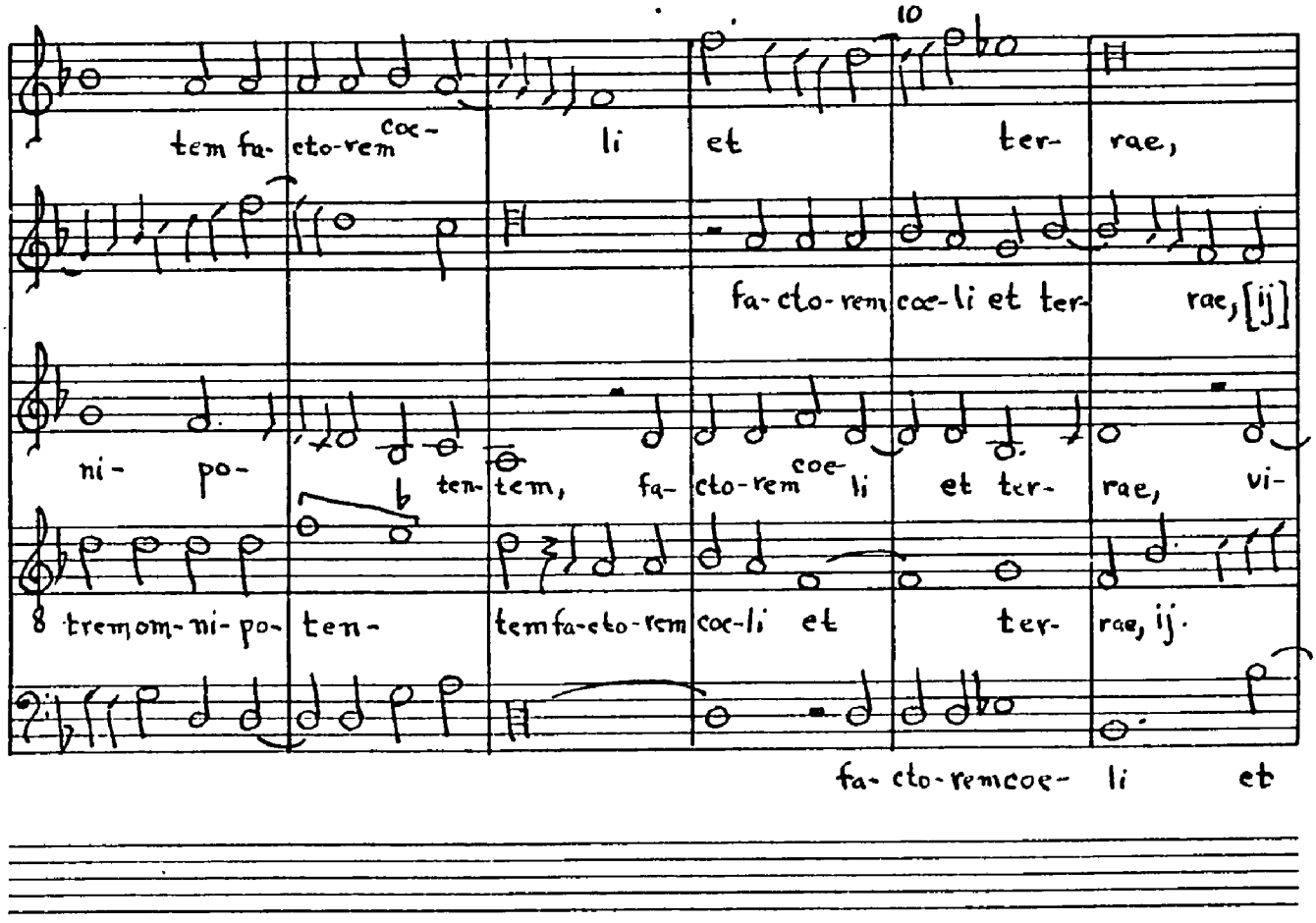

[3]
130
Chri- ste, cum san-cto Spi- ri-
[3]
Chri- ste, cum San- cto Spi-
[3]
Chri- ste, cum san-cto Spi-
[3]
Chri- ste, cum san- cto Spi- ri-
[3]
Chri- ste, cum san- cto Spi- ri- tu, ij.
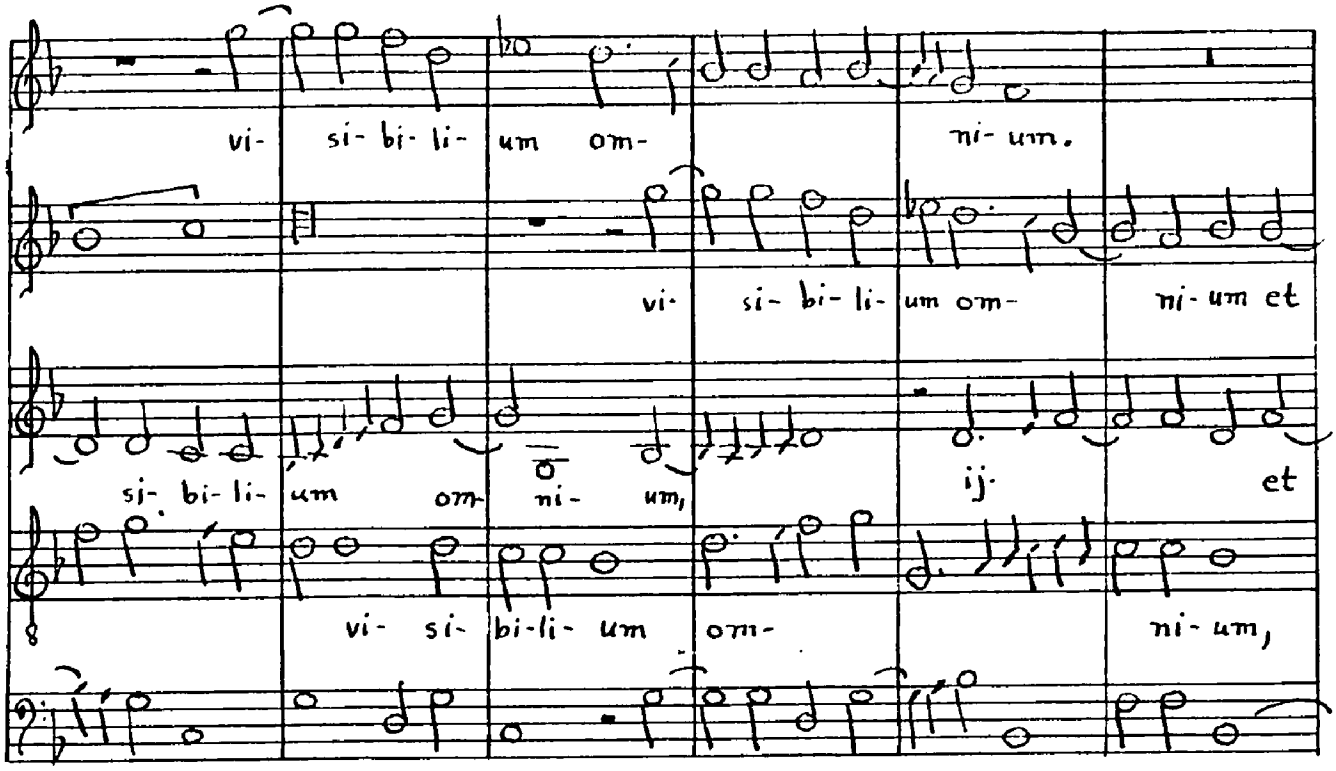

tu, in glo- ri- a ij.
ri- tu, in glo- ri- a De- i pa-
ri- tu, ij. in glo- ri- a De- i
tu, ij. in glo- ri- a De- i
in glo- ri- a De- i pa-

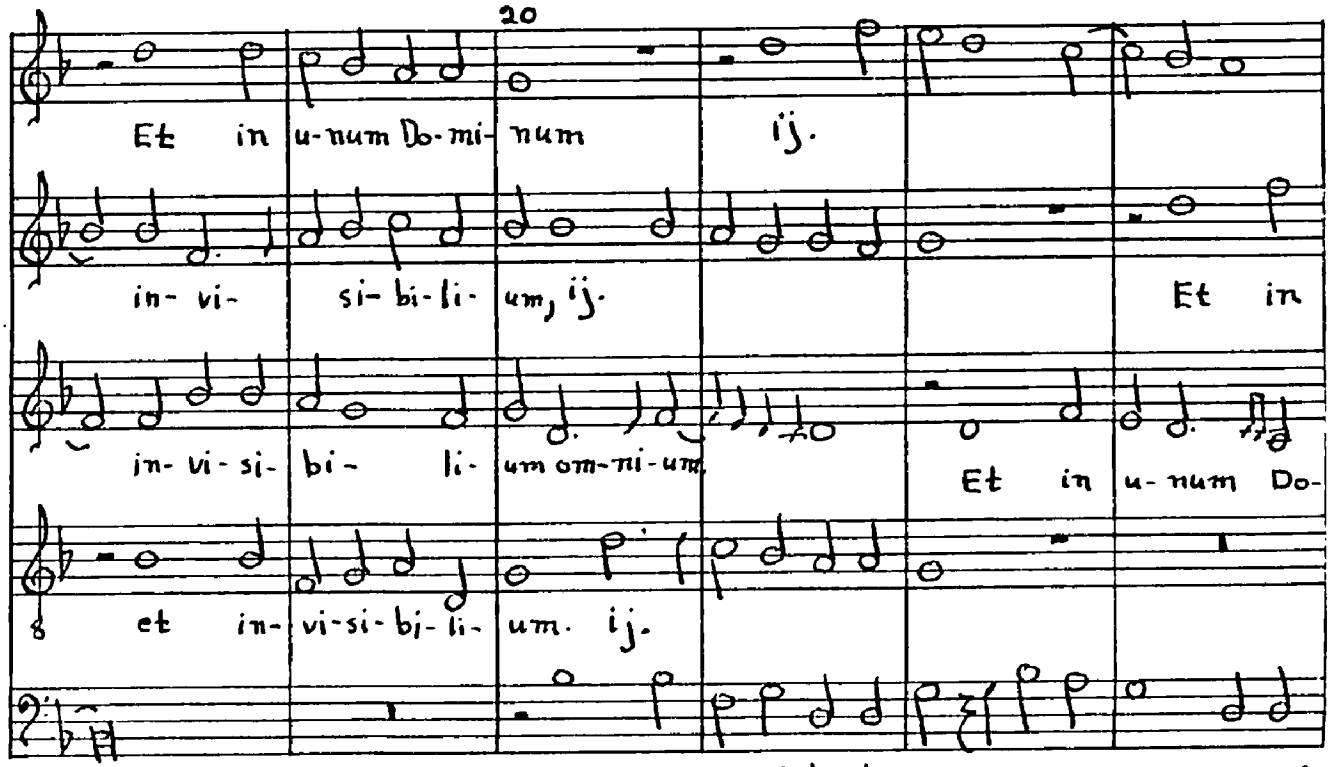

140
De-i pa- tris, A- men.
tris, ij. A- men.
pa- tris, De- i pa-tris, A- men.
pa- tris, A- men.
tris, A- men.

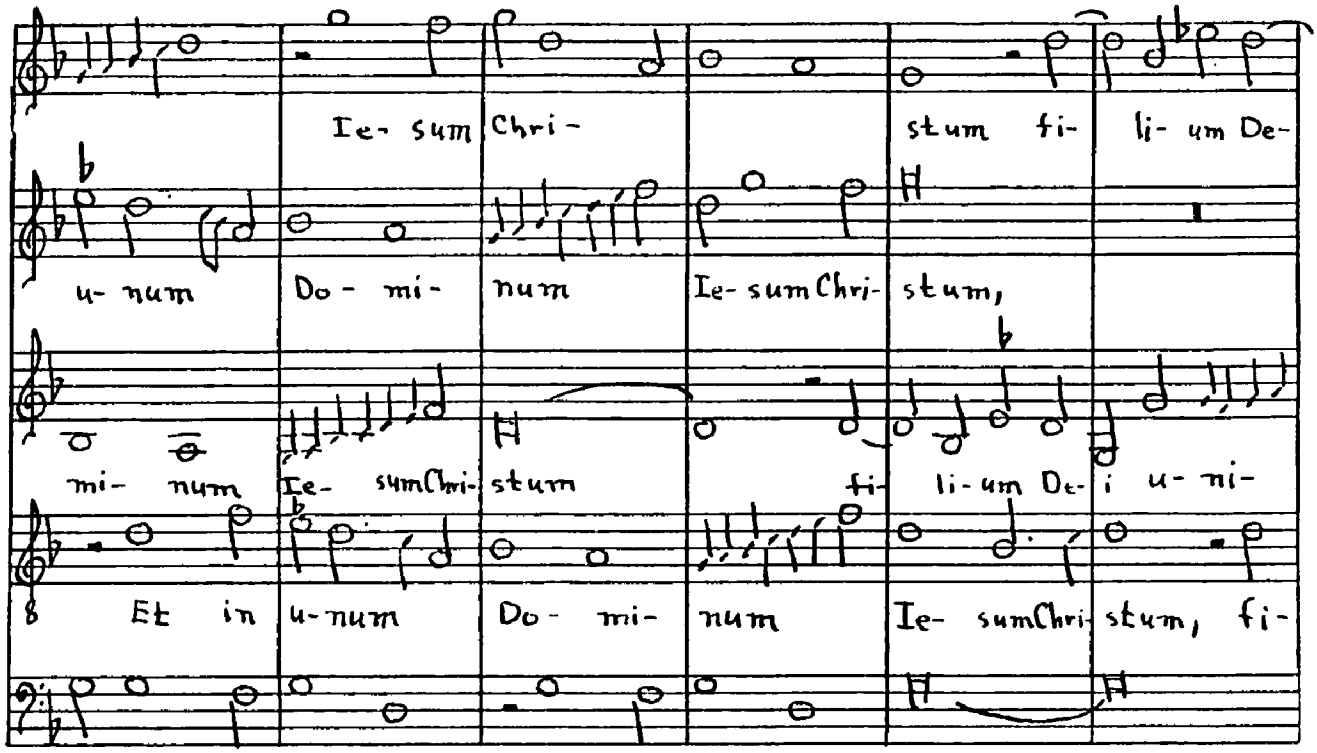
[Credo]

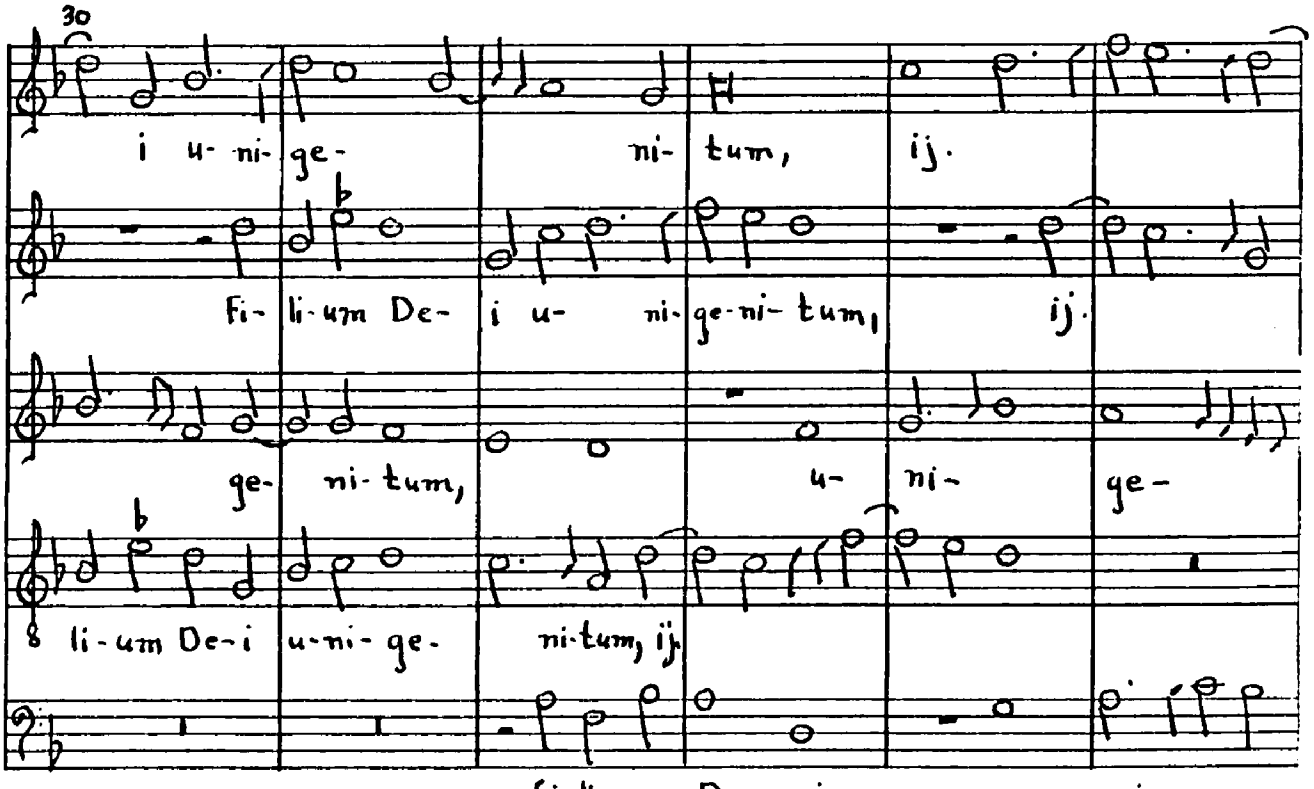

DI
DII
A
T
B
Pa- trem om- ni- po- ten- tem, ij.
Pa- trem om- ni- po- ten- tem, ij. om
Pa-
Pa- trem om- ni- po- ten- tem, ij.
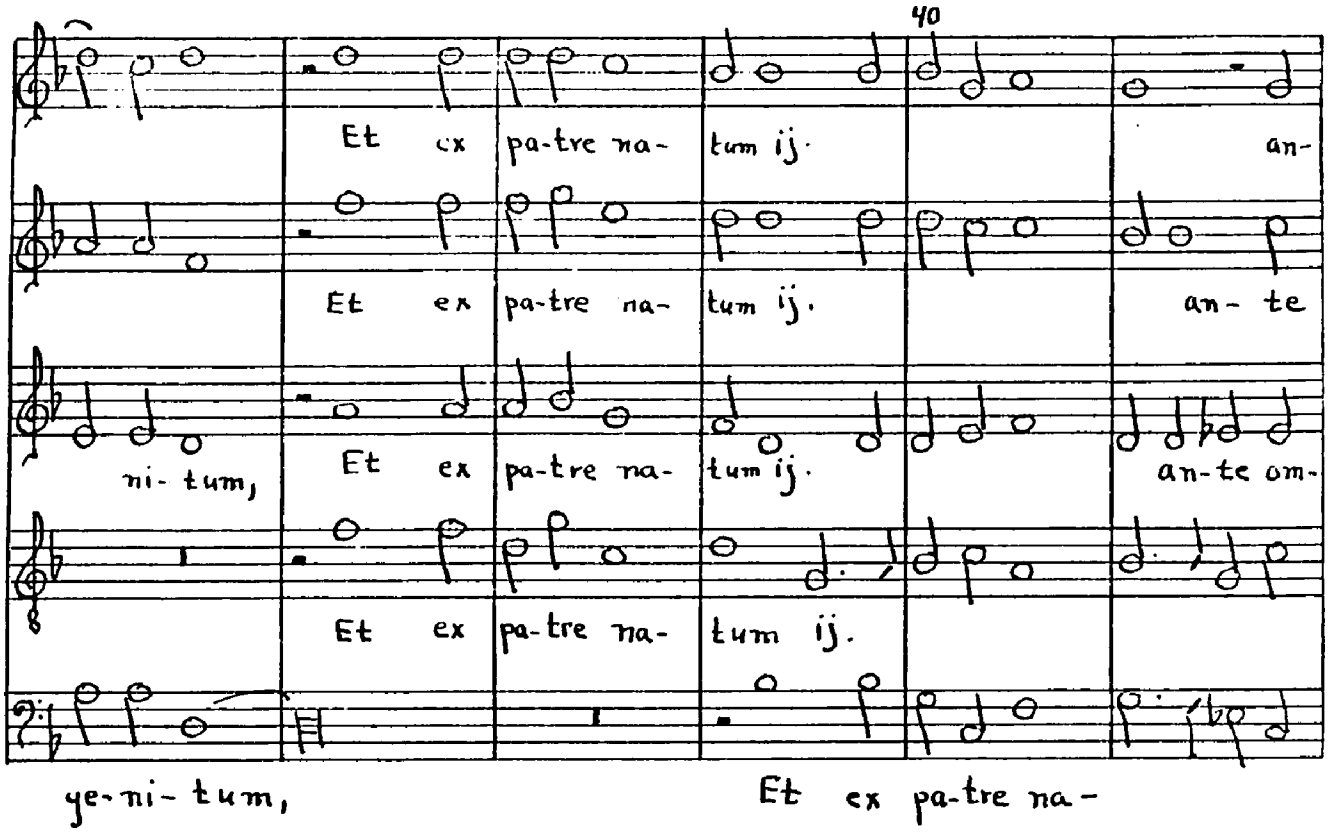

10
tem fa- cto- rem coe- li et ter- rae,
fa- cto- rem coe- li et ter- rae, [ij]
ni- po- ten- tem, fa- cto- rem coe- li et ter- rae, vi-
trem om- ni- po- ten- tem fa- cto- rem coe- li et ter- rae, ij.
fa- cto- rem coe- li et

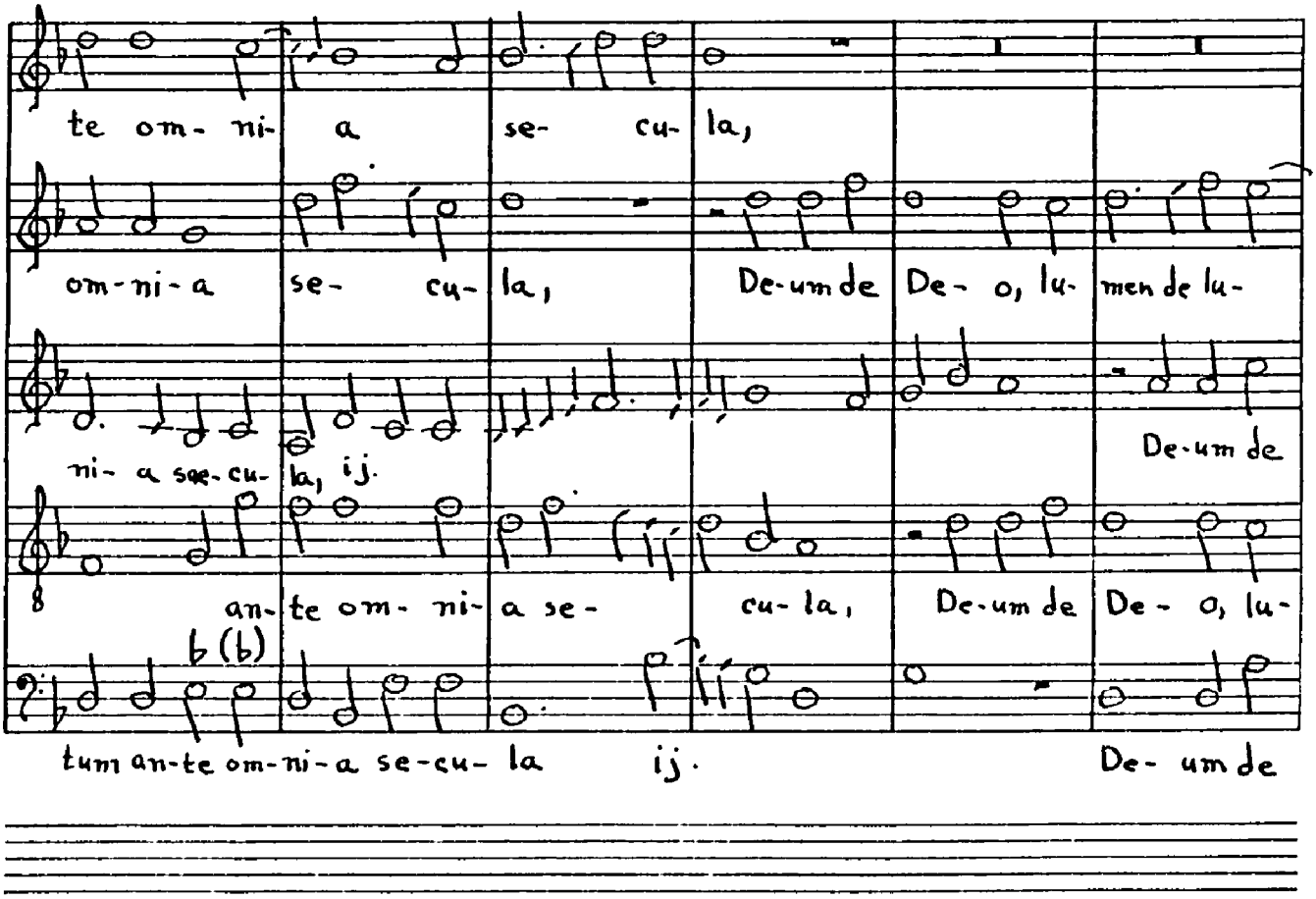

vi- si- bi- li- um om- ni- um.
vi- si- bi- li- um om- ni- um et
si- bi- li- um om- ni- um,
ij. et
vi- si- bi- li- um om- ni- um,
ter- rae, vi- si- bi- li- um om- ni- um
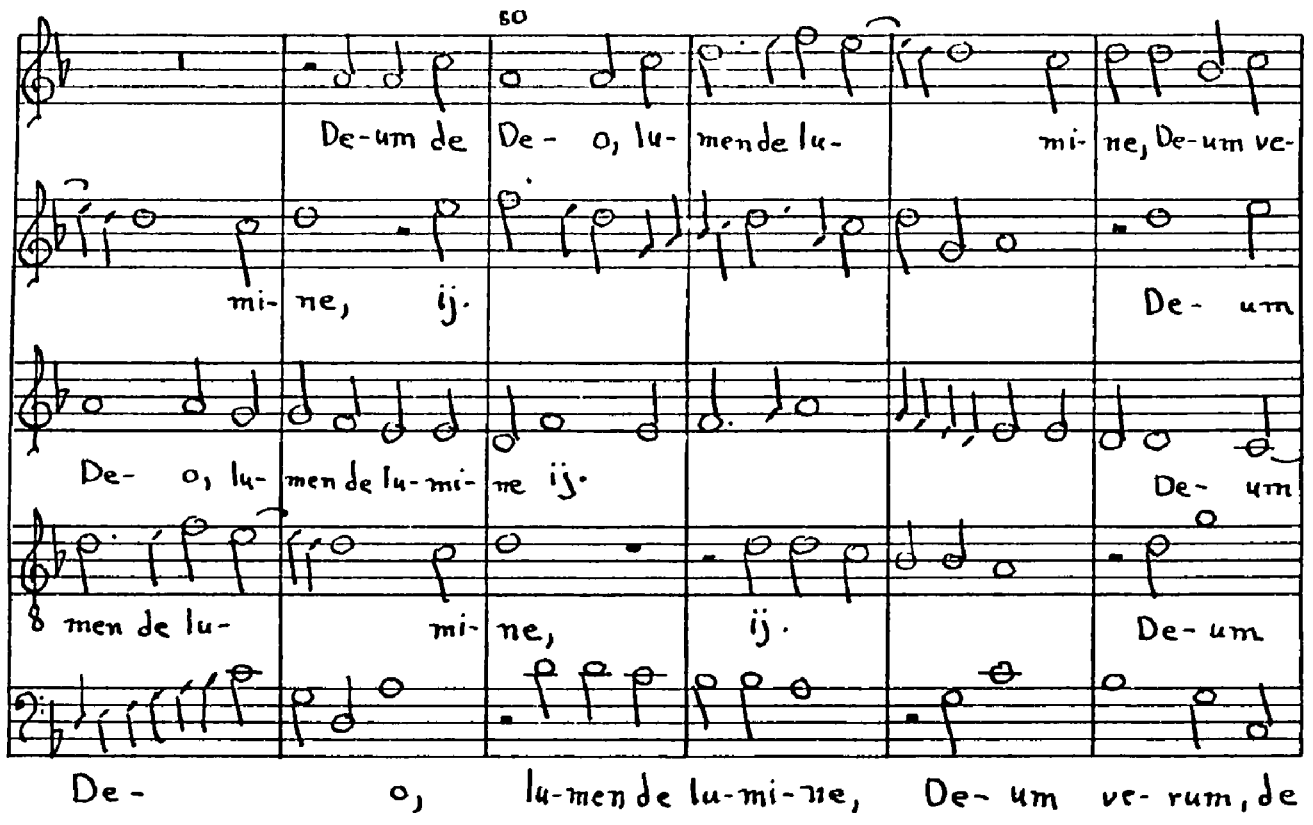

20
Et in u- num Do- mi- num ij.
in- vi- si- bi- li- um, ij. Et in
in- vi- si- bi- li- um om- ni- um.
Et in u- num Do-
et in- vi- si- bi- li- um. ij.
et in- vi- si- bi- li- um. Et in u- num Do- mi-
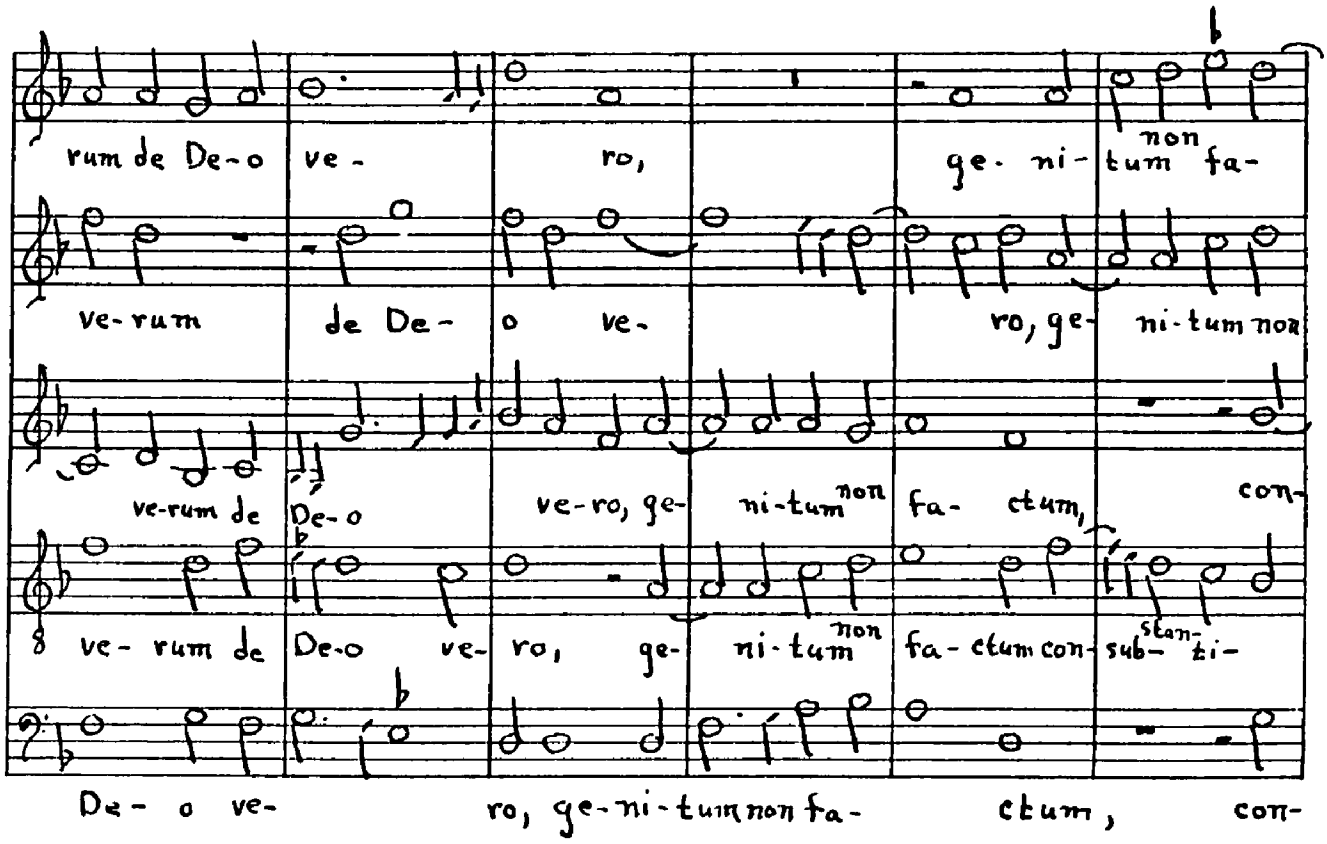

Ie- sum Chri- stum fi- li- um De-
u- num Do- mi- num Ie- sum Chri- stum,
mi- num Ie- sum Chri- stum fi- li- um De- i u- ni-
Et in u- num Do- mi- num Ie- sum Chri- stum, fi-
num Ie- sum Chri- stum, ij.
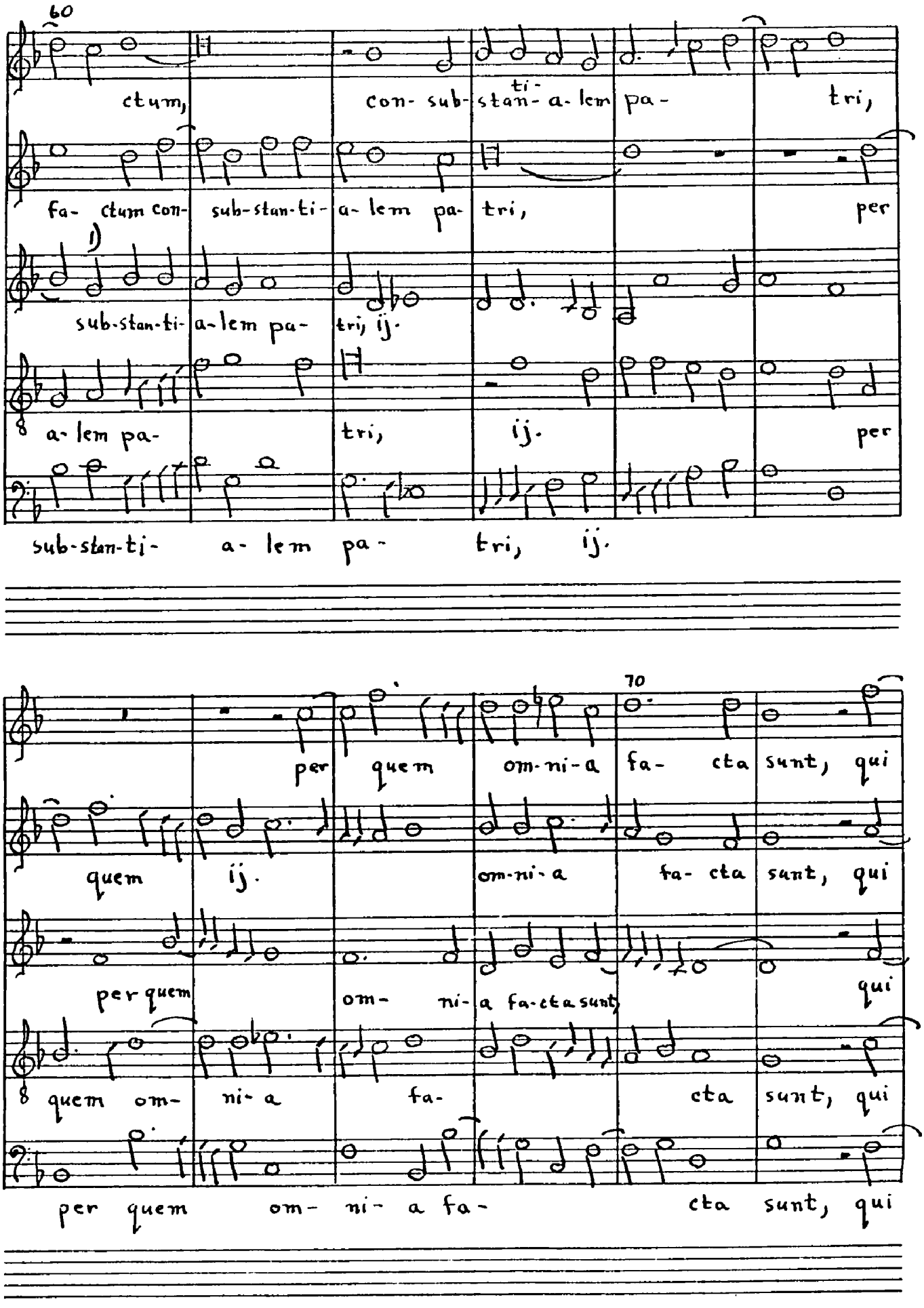

30
i u- ni- ge- ni- tum, ij.
fi- li- um De- i u- ni- ge- ni- tum, ij.
ge- ni- tum, u- ni- ge-
li- um De- i u- ni- ge- ni- tum, ij
fi- li- um De- i u- ni-

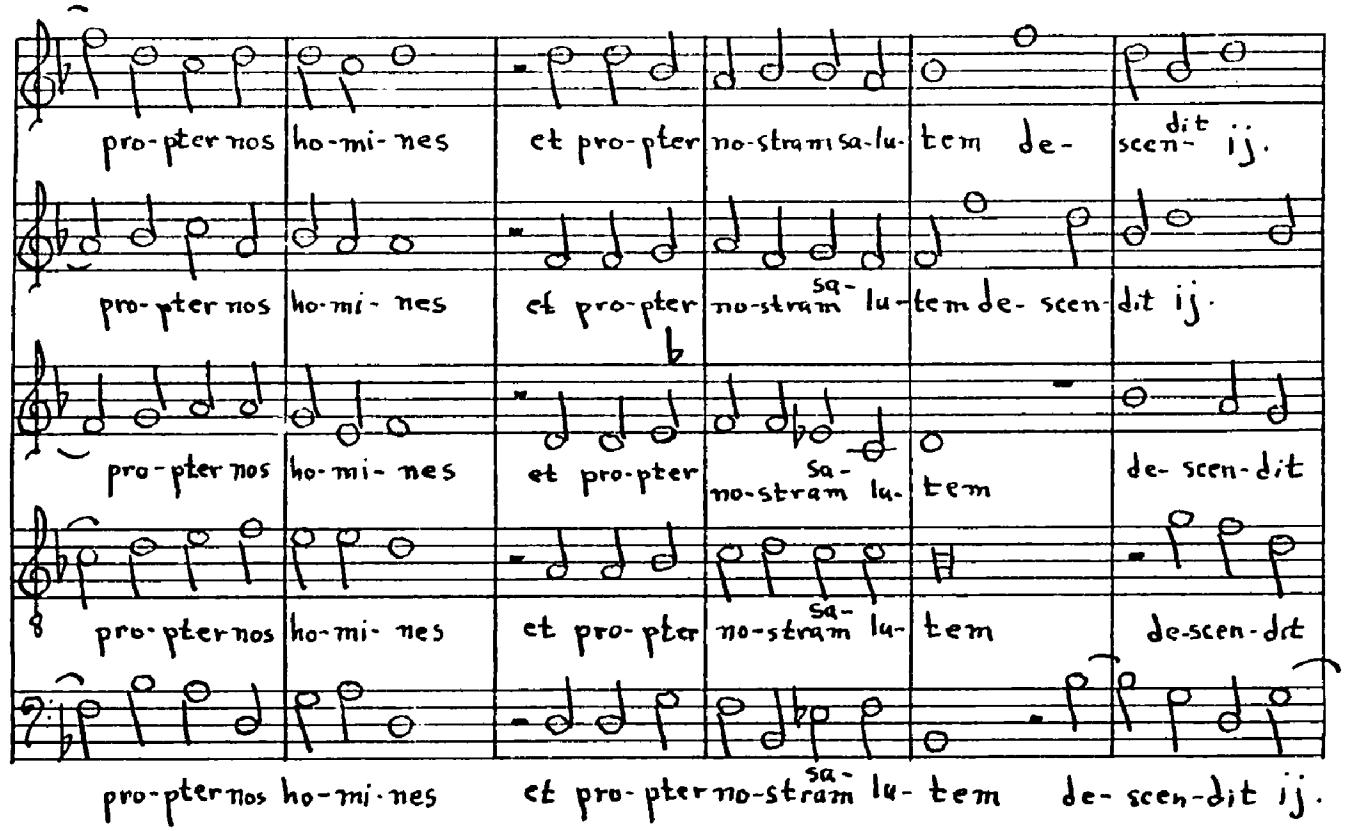

40
Et ex pa-tre na- tum ij. an-
Et ex pa-tre na- tum ij. an- te
ni- tum, Et ex pa-tre na- tum ij. an-te om-
Et ex pa-tre na- tum ij.
ge-ni- tum, Et ex pa-tre na-
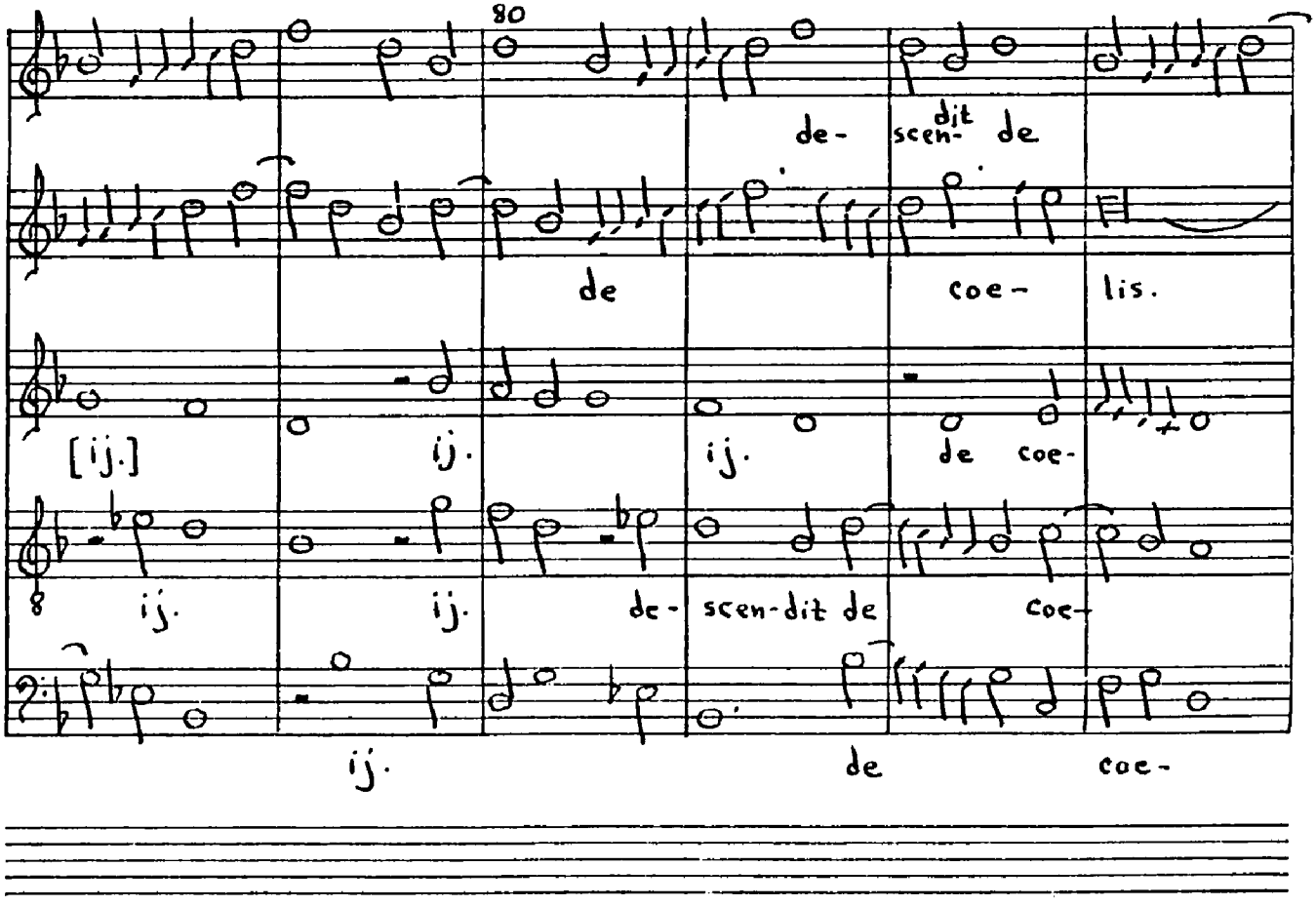

te om- ni- a se- cu- la,
om-ni-a se- cu- la, De-um de De- o, lu- men de lu-
ni- a sae-cu- la, ij. De-um de
an- te om- ni- a se- cu- la, De-um de De- o, lu-
tum an-te om-ni-a se-cu- la ij. De- um de

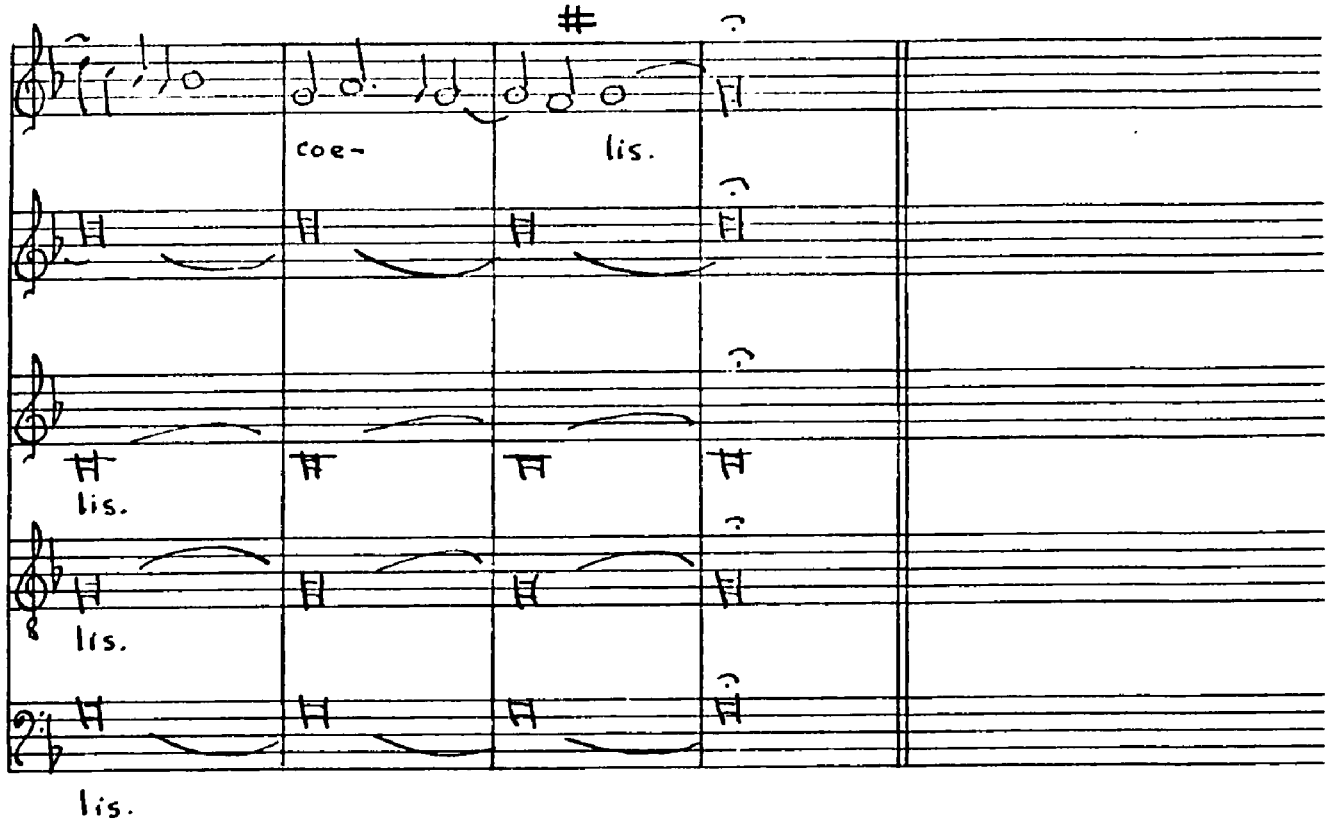

50
De-um de De- o, lu- men de lu- mi- ne, De-um ve-
mi- ne, ij.
De- um
De- o, lu- men de lu-mi- ne ij.
De- um
men de lu- mi- ne, ij.
De- um
De- o, lu-men de lu-mi-ne, De- um ve- rum, de

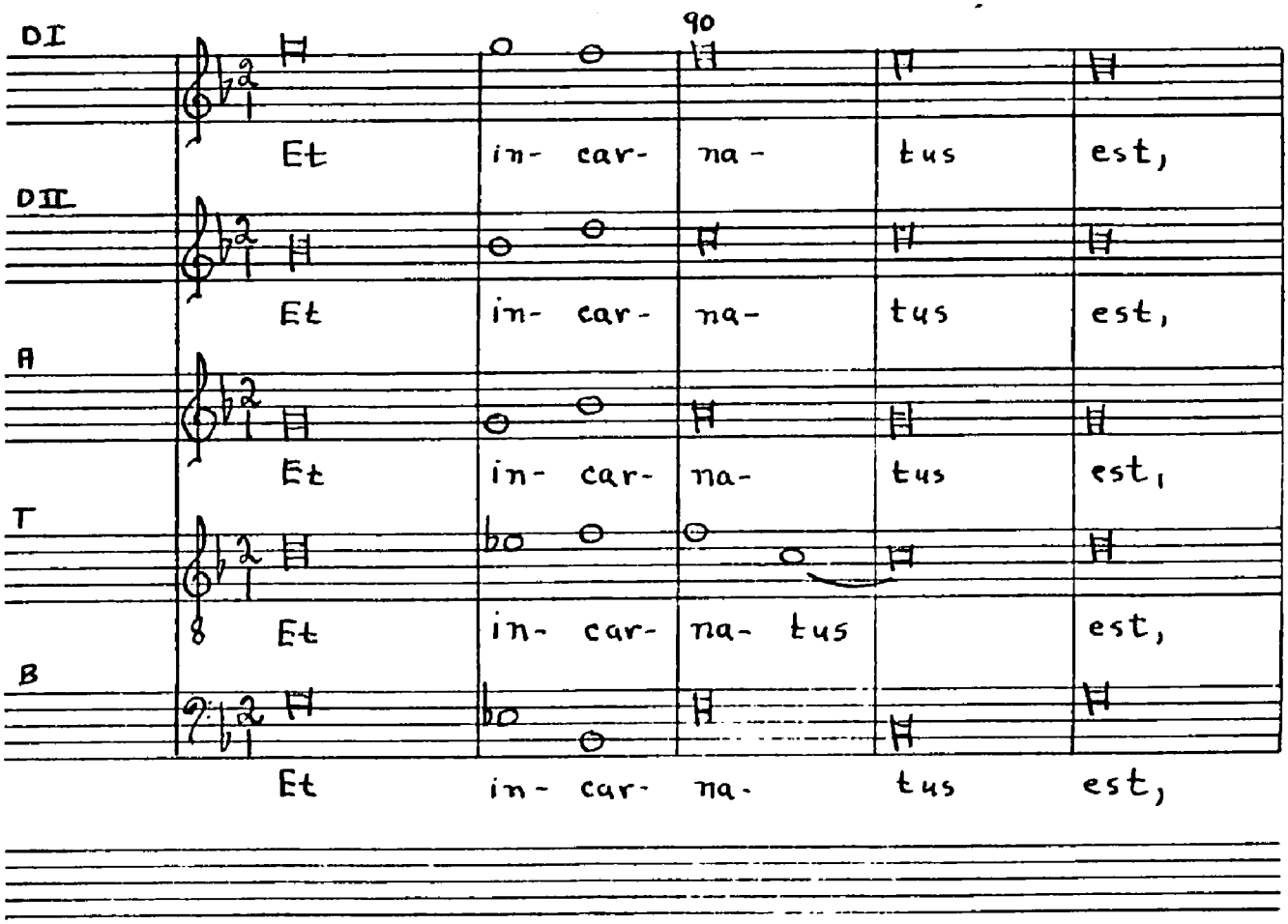

rum de De-o ve- ro, ge- ni- non tum fa-
ve-rum de De- o ve- ro, ge- ni-tum non
ve-rum de De-o ve-ro, ge- ni-tum non fa- ctum, con-
ve- rum de De-o ve- ro, ge- ni-tum non fa- ctum con- sub- stan- ti-
De- o ve- ro, ge-ni-tum non fa- ctum, con-
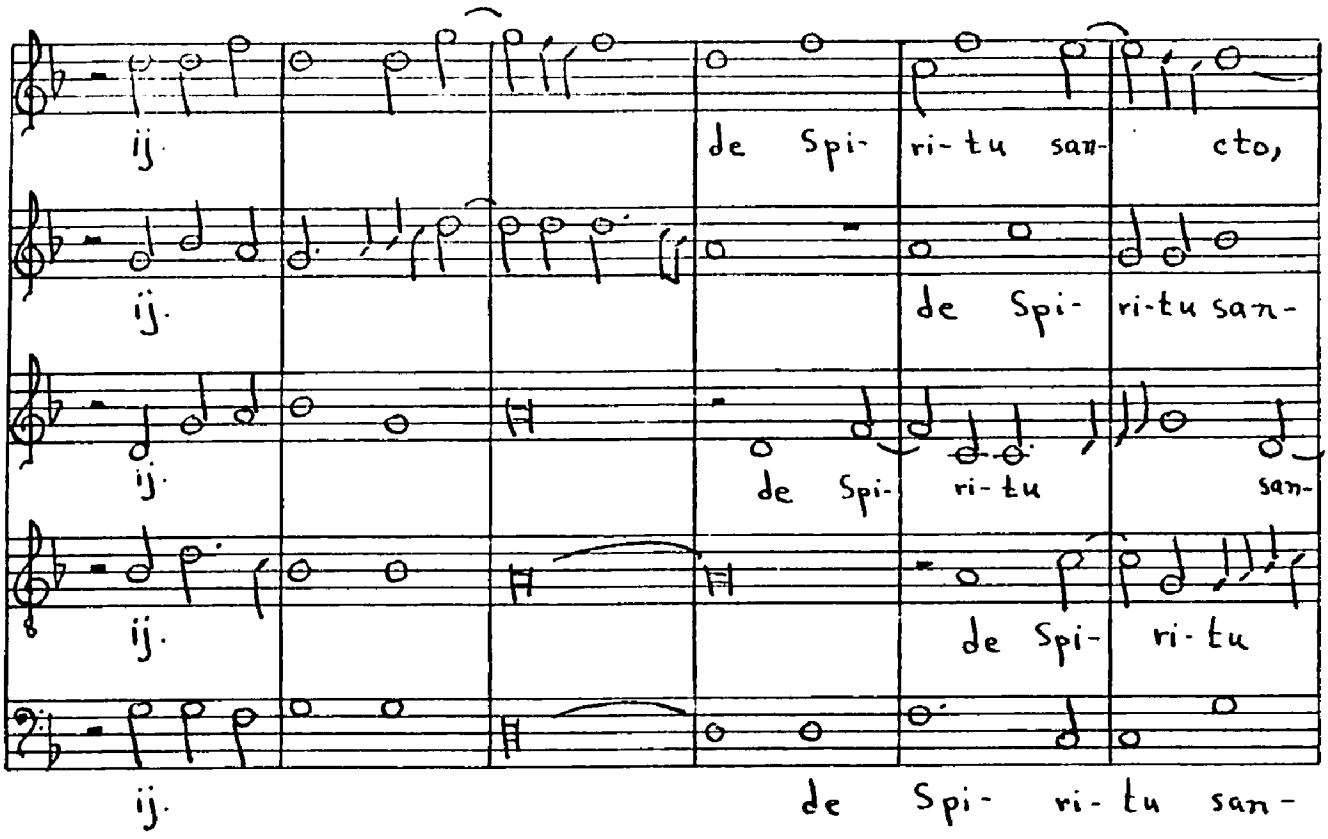

60
ctum, con- sub- ti- stan- a- lem pa- tri,
fa- ctum con- sub-stan-ti- a- lem pa- tri, per
sub-stan-ti- a-lem pa- tri, ij.
a- lem pa- tri, ij. per
sub-stan-ti- a- lem pa- tri, ij.
70
per quem om-ni-a fa- cta sunt, qui
quem ij. om-ni-a fa- cta sunt, qui
per quem om- ni- a fa-cta sunt, qui
quem om- ni- a fa- cta sunt, qui
per quem om- ni- a fa- cta sunt, qui
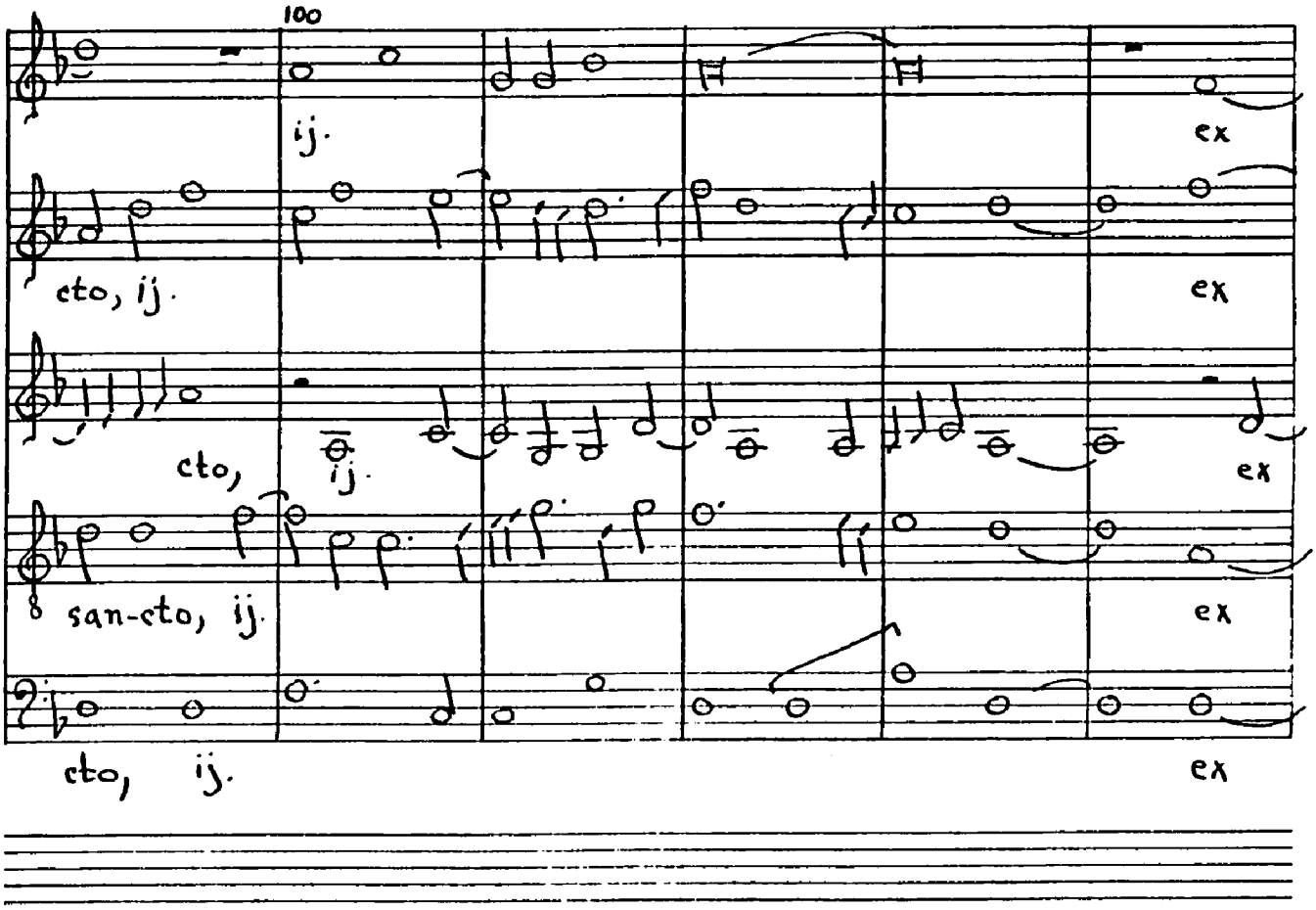

pro-pter nos ho-mi- nes et pro-pter no-stram sa-lu- tem de- scen- dit ij.
pro-pter nos ho-mi- nes et pro-pter no-stram sa- lu- tem de- scen- dit ij.
pro-pter nos ho-mi- nes et pro-pter no-stram sa- lu- tem de- scen- dit
pro-pter nos ho-mi- nes et pro-pter no-stram sa- lu- tem de-scen- dit
pro-pter nos ho-mi- nes et pro-pter no-stram sa- lu- tem de- scen- dit ij.

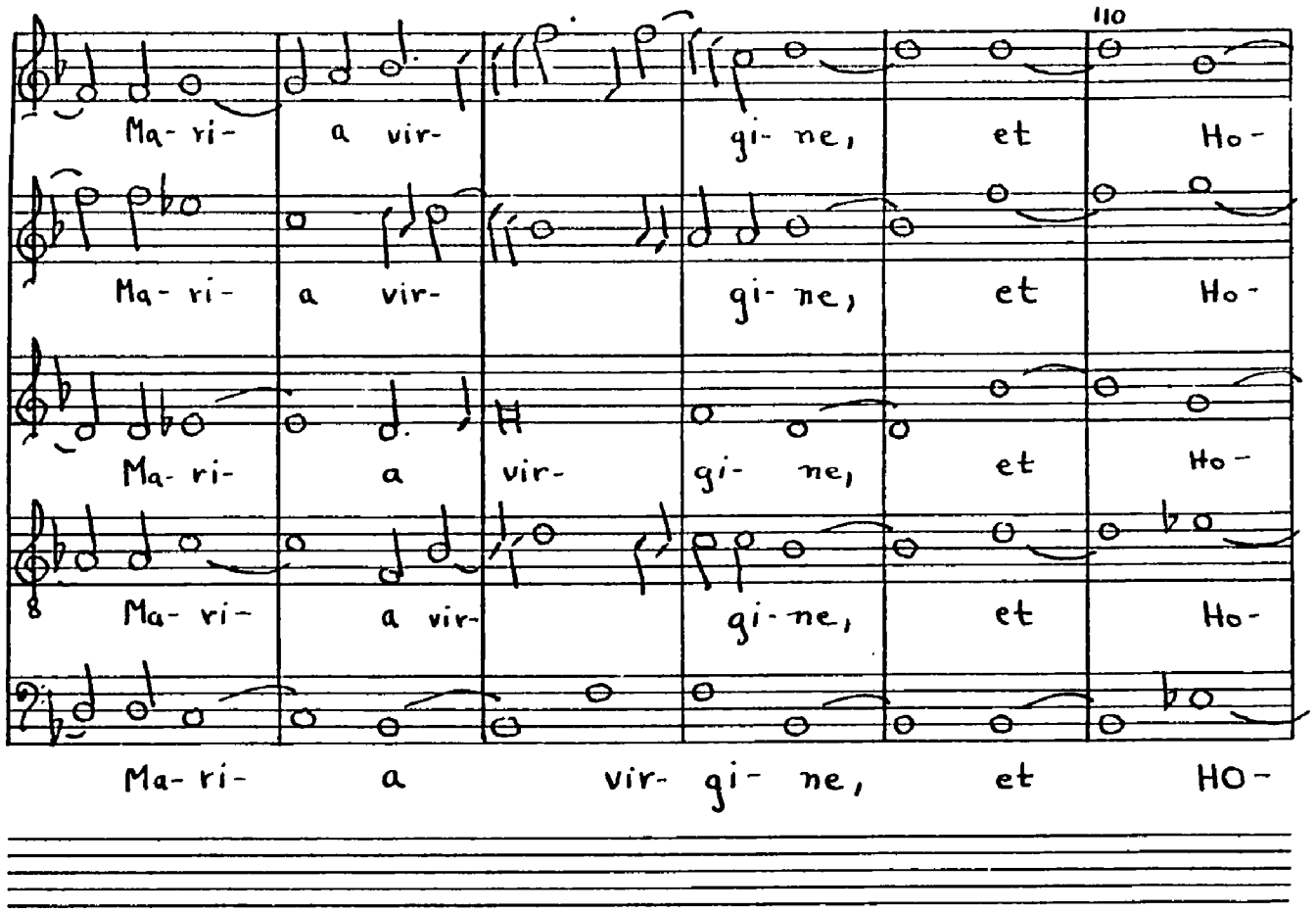

80
de- scen- dit de
de coe- lis.
[ij.] ij. ij. de coe-
ij. ij. de- scen-dit de coe-
ij. de coe-

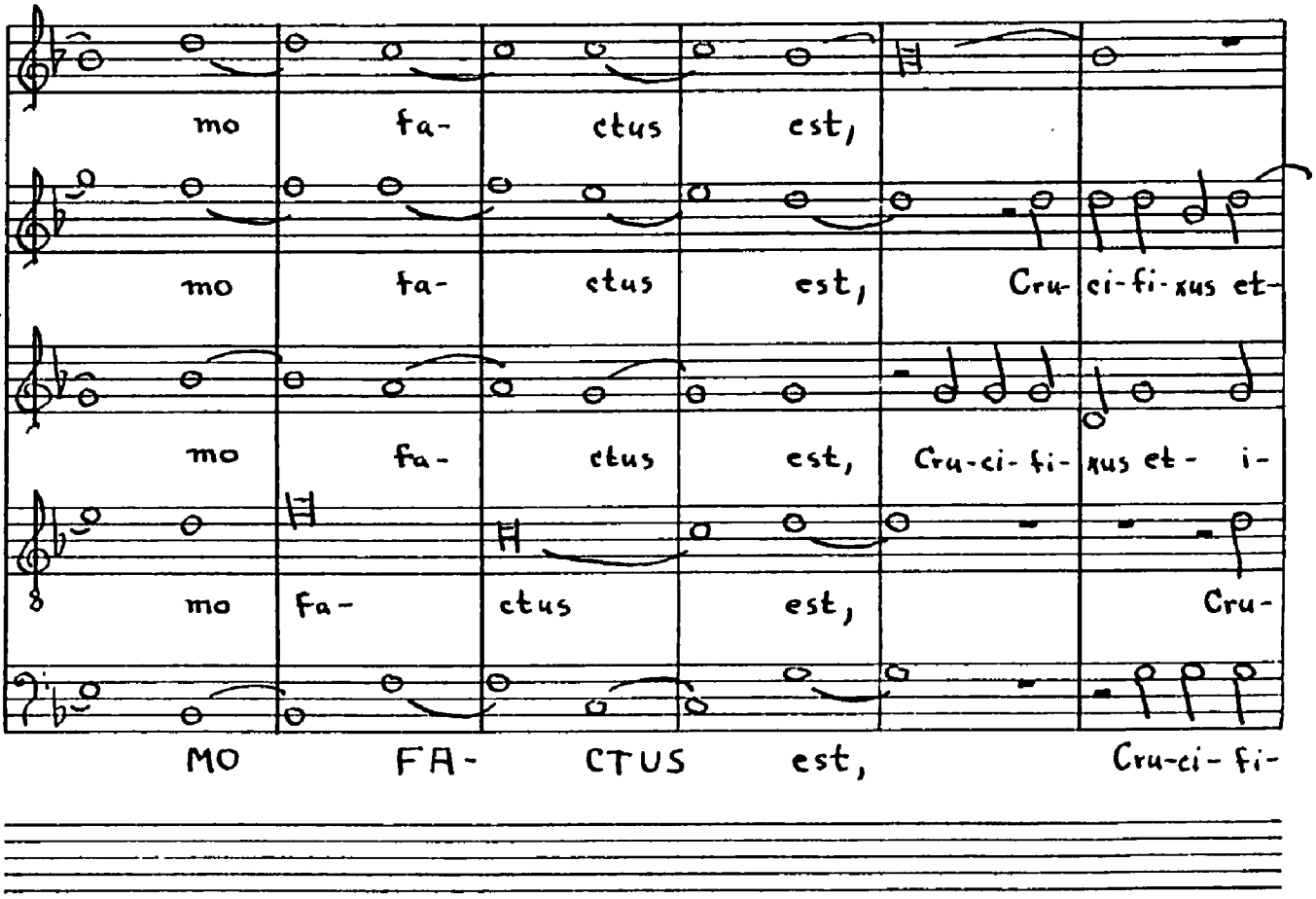

coe-
lis.
lis.
lis.
lis.
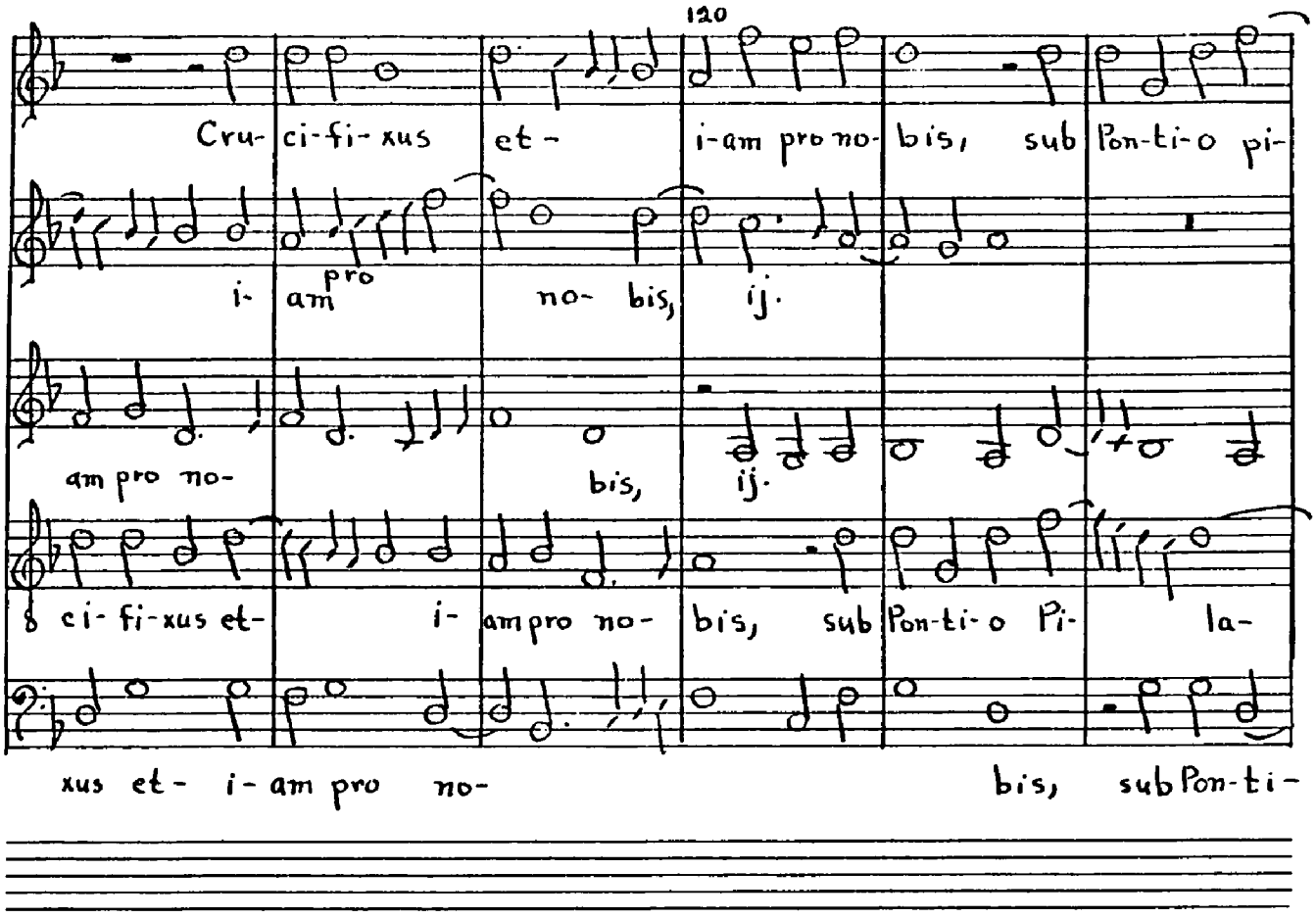

DI
DII
A
T
B
Et in- car- na- tus est,
Et in- car- na- tus est,
Et in- car- na- tus est,
Et in- car- na- tus est,
Et in- car- na- tus est,

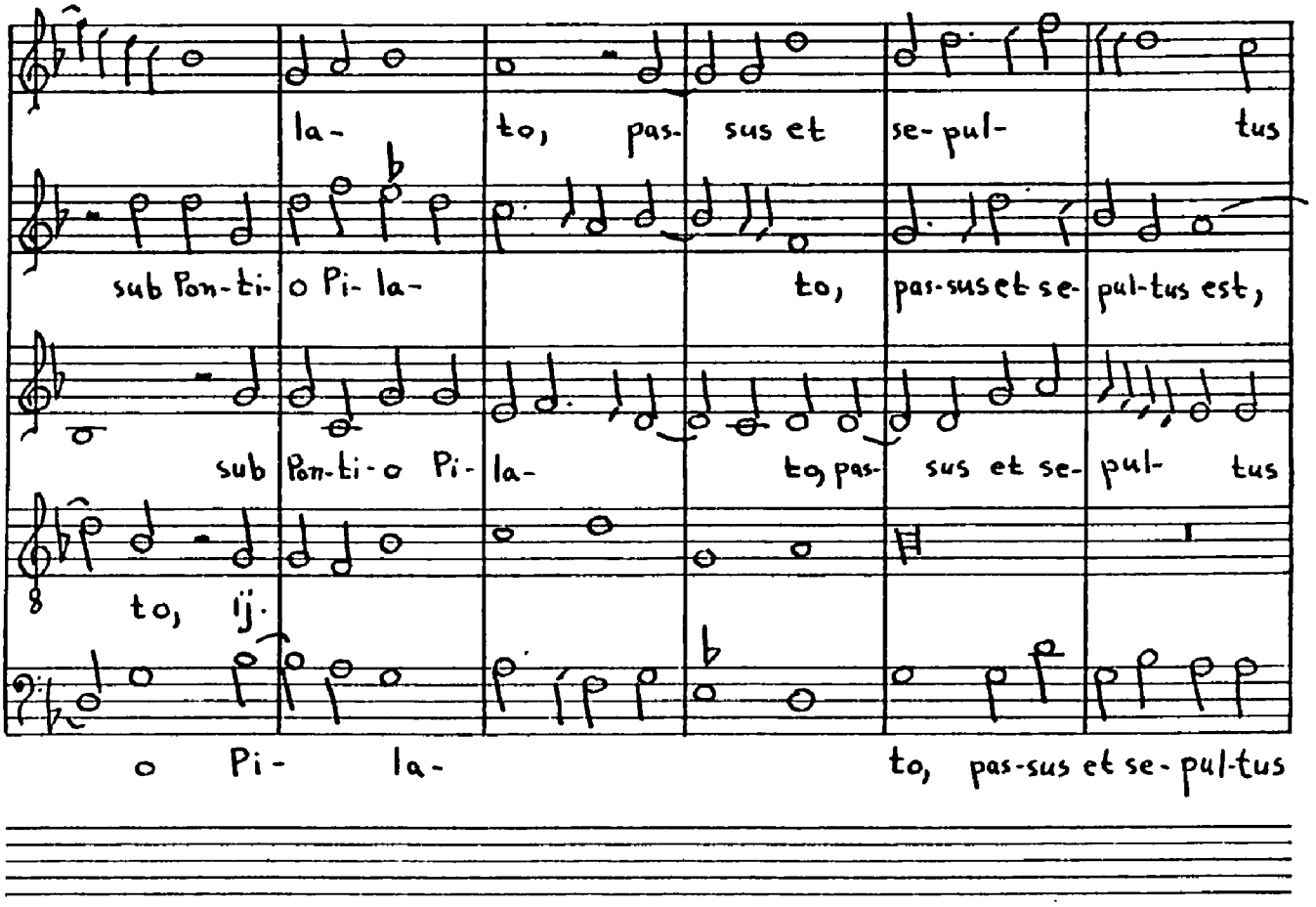

ij.
de Spi- ri- tu san- cto,
ij.
de Spi- ri-tu san-
ij.
de Spi- ri- tu san-
ij.
de Spi- ri- tu
ij.
de Spi- ri- tu san-
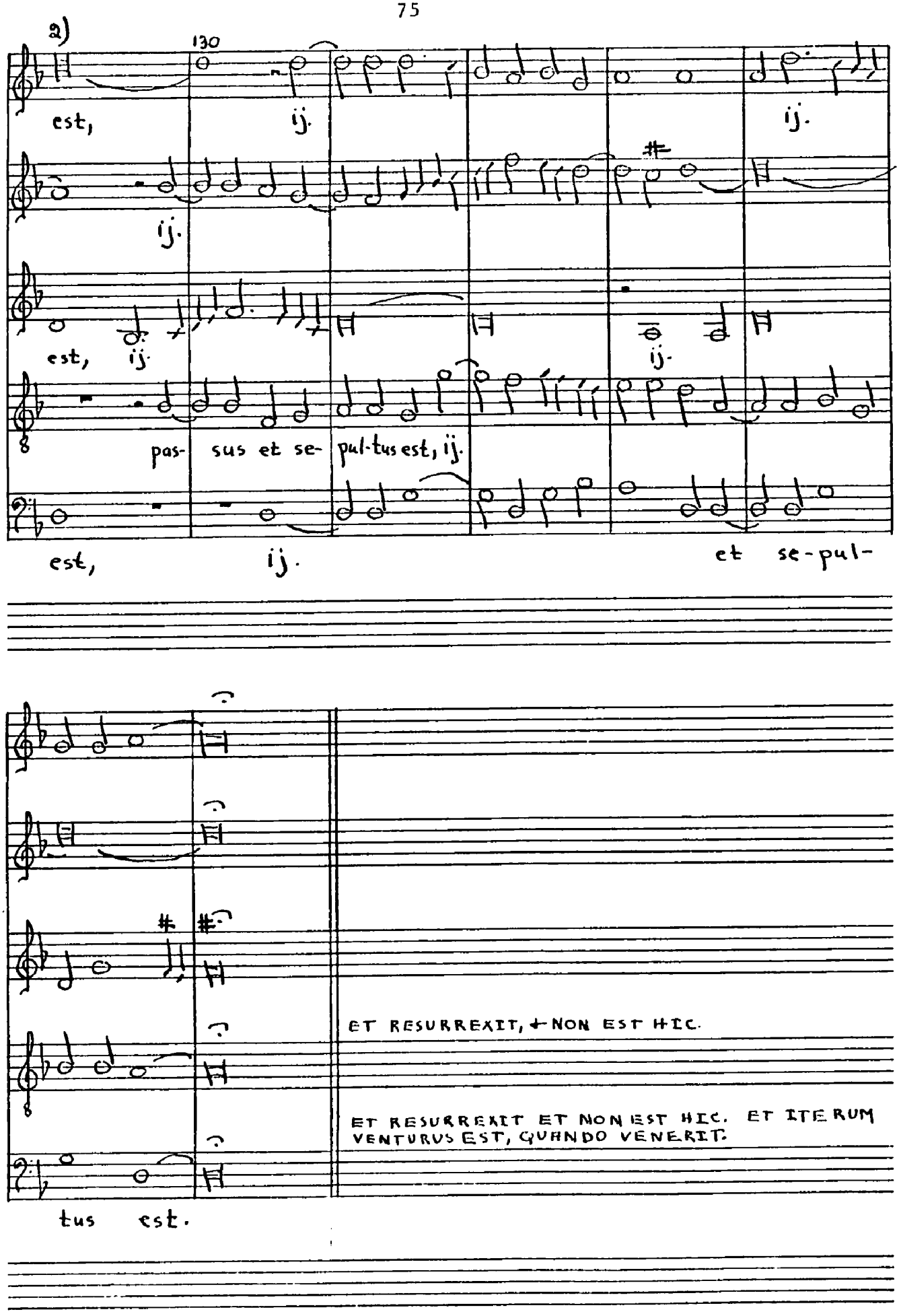

100
ij.
ex
cto, ij.
ex
cto, ij.
ex
san-cto, ij.
ex
cto, ij.
ex


110
Ma- ri- a vir- gi- ne, et Ho-
Ma- ri- a vir- gi- ne, et Ho-
Ma- ri- a vir- gi- ne, et Ho-
Ma- ri- a vir- gi- ne, et Ho-
Ma- ri- a vir- gi- ne, et HO-
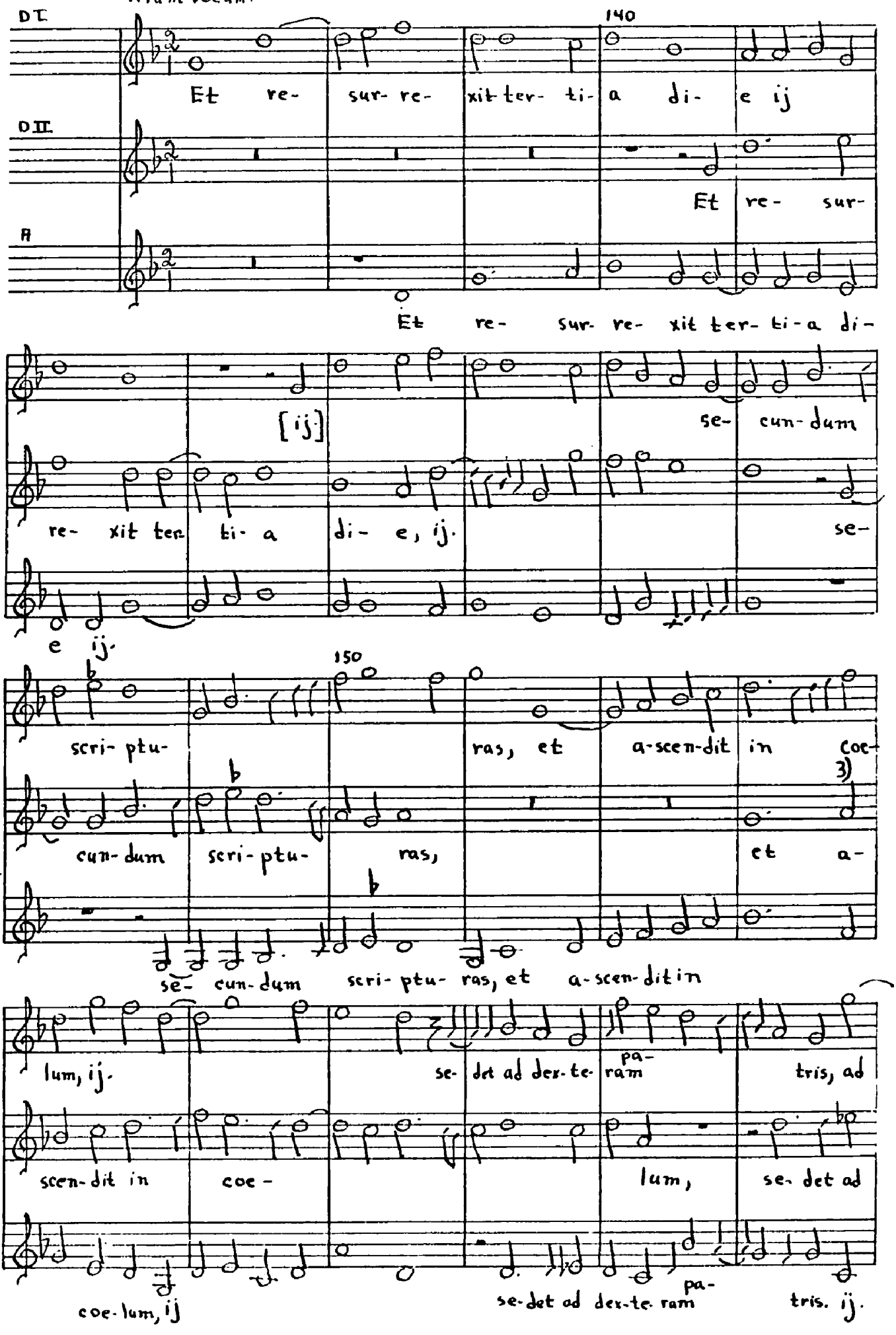

mo fa- ctus est,
mo fa- ctus est, Cru- ci- fi- xus et-
mo fa- ctus est, Cru- ci- fi- xus et- i-
mo Fa- ctus est, Cru-
MO FA- CTUS est, Cru- ci- fi-
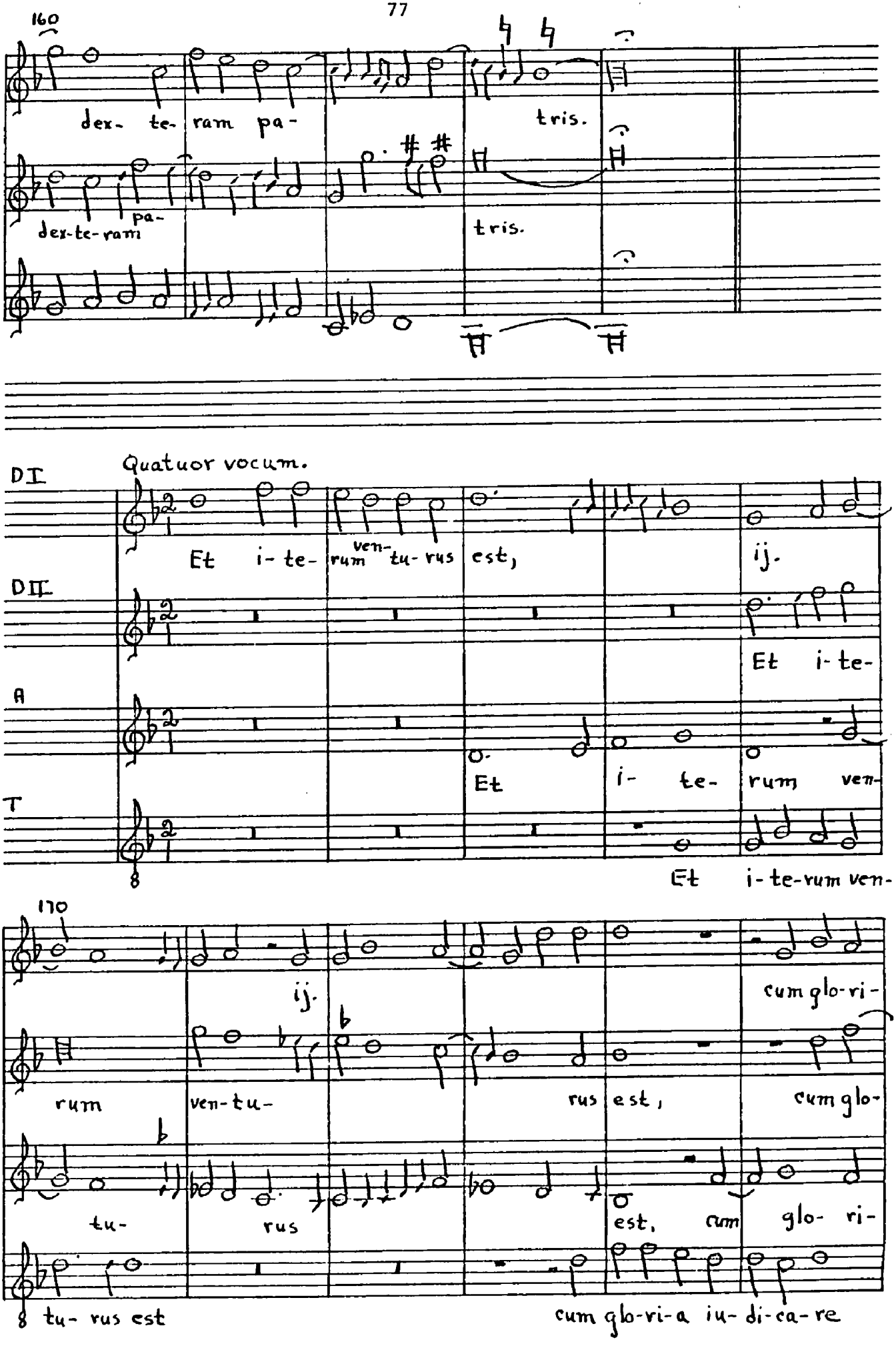

120
Cru- ci-fi- xus et- i-am pro no- bis, sub Pon-ti-o pi-
i- am pro no- bis, ij.
am pro no- bis, ij.
ci- fi-xus et- i- am pro no- bis, sub Pon-ti-o Pi- la-
xus et- i- am pro no- bis, sub Pon-ti-
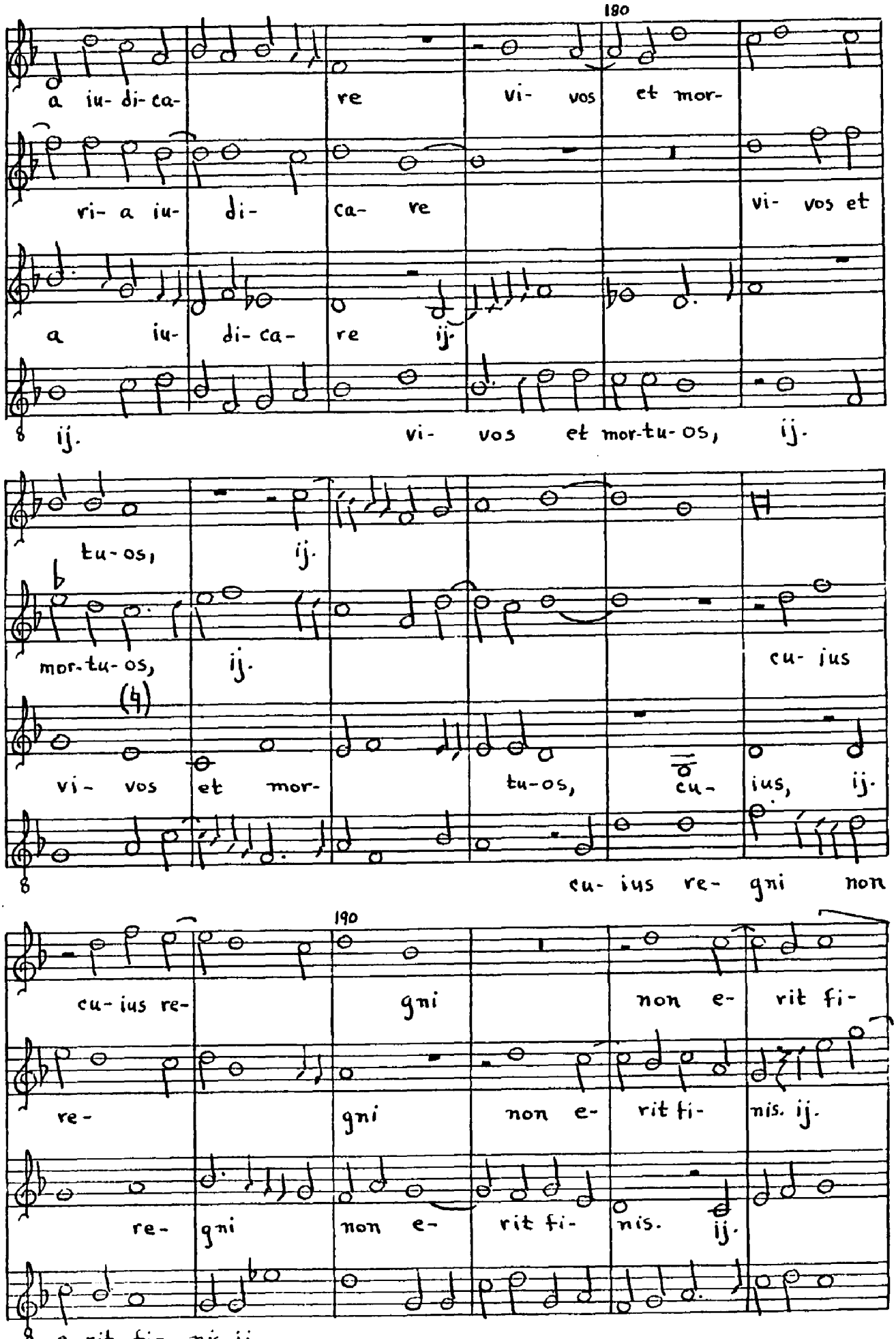

la- to, pas- sus et se-pul- tus
sub Pon-ti- o Pi- la- to, pas-sus et se-pul-tus est,
sub Pon-ti-o Pi- la- to, pas- sus et se- pul- tus
to, ij.
o Pi- la- to, pas-sus et se-pul-tus
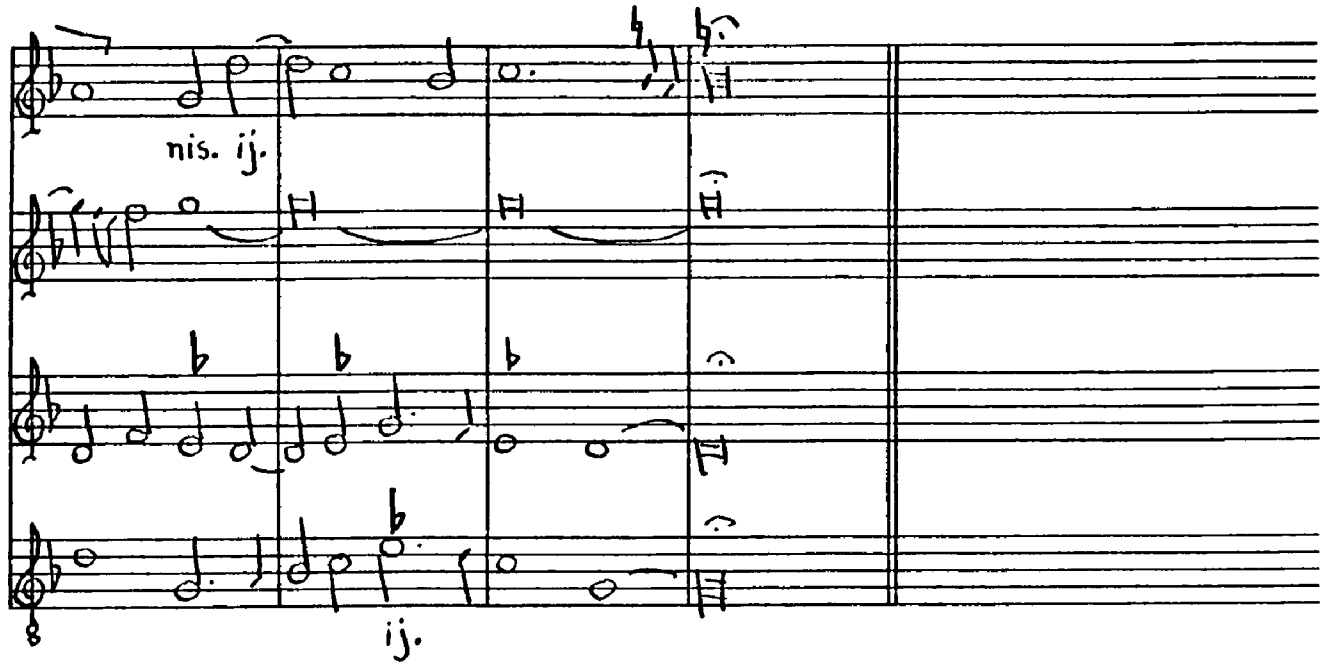

2)
130
est, ij.
ij.
ij.
est, ij.
ij.
pas- sus et se- pul-tus est, ij.
est, ij.
et se-pul-
tus est.
ET RESURREXIT, + NON EST HIC.
ET RESURREXIT ET NON EST HIC. ET ITERUM VENTURUS EST, QUANDO VENERIT.

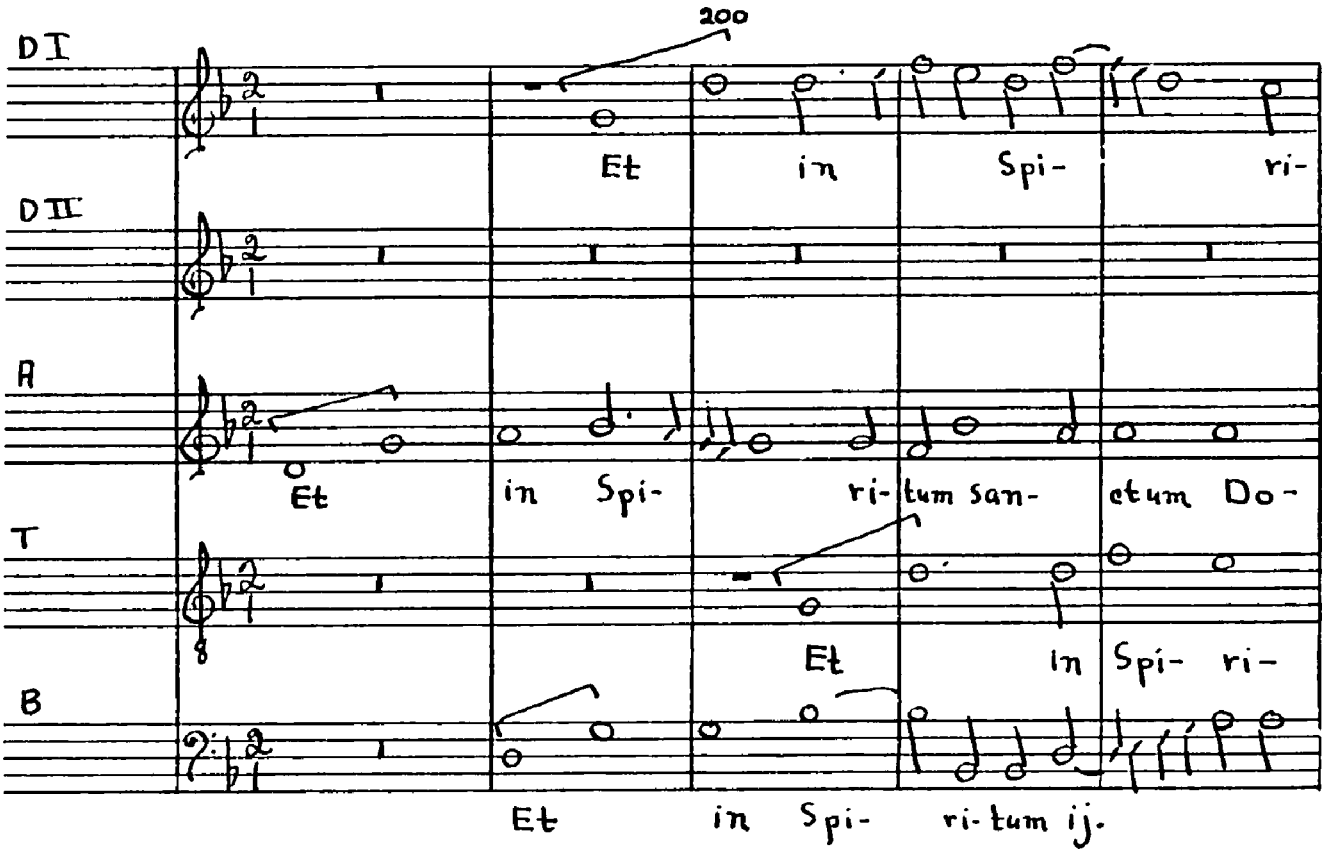
Trium vocum.

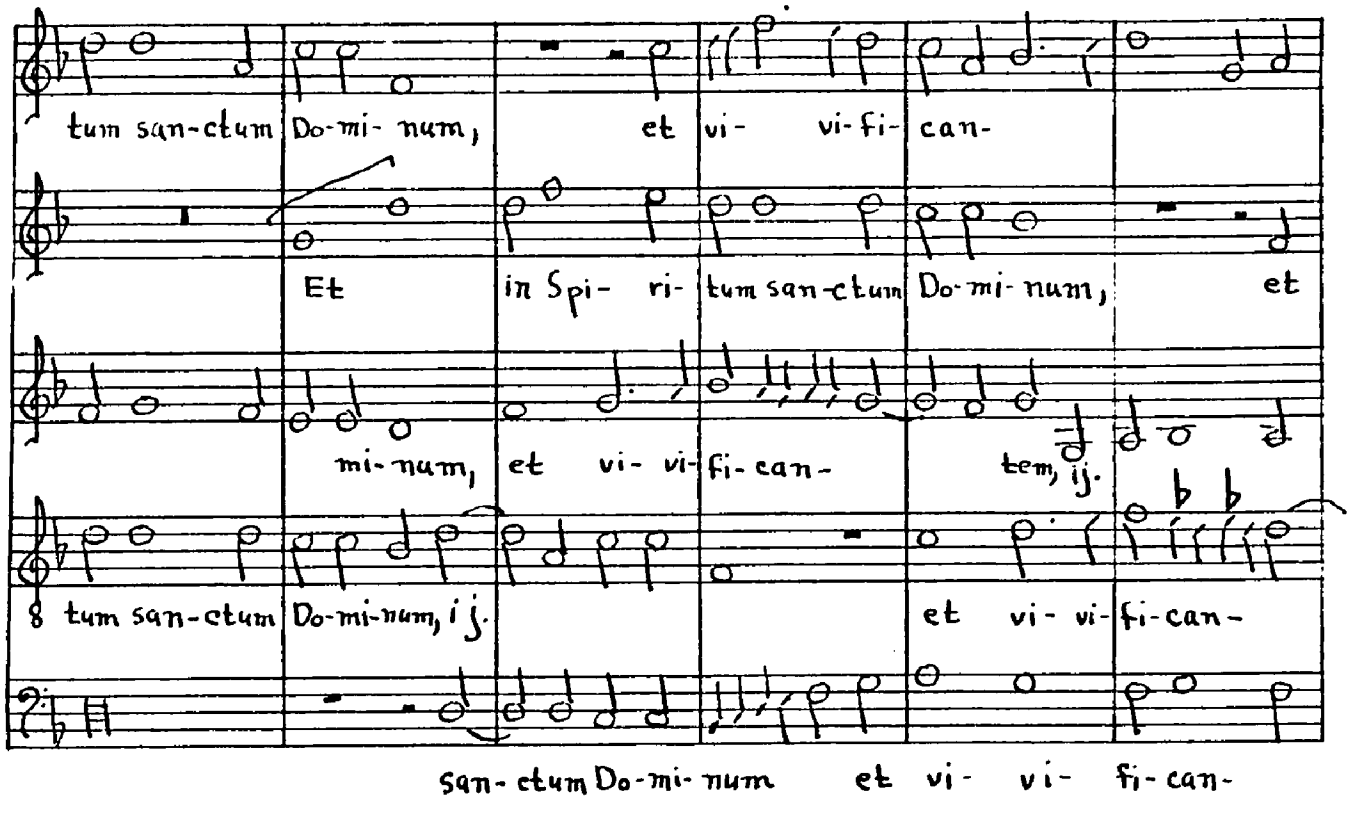

DI.
DII.
A
140
Et re- sur- re- xit ter- ti- a di- e ij
Et re- sur-
Et re- sur- re- xit ter- ti- a di-
[ij]
se- cun- dum
re- xit ter- ti- a di- e, ij.
se-
e ij.
150
scri- ptu- ras, et a- scen- dit in coe-
cun- dum scri- ptu- ras,
et a-
se- cun- dum scri- ptu- ras, et a- scen- dit in
lum, ij.
se- det ad dex- te- pa- ram
tris, ad
scen- dit in coe -
lum,
se- det ad
coe- lum, ij
se- det ad dex- te- pa- ram
tris. ij.

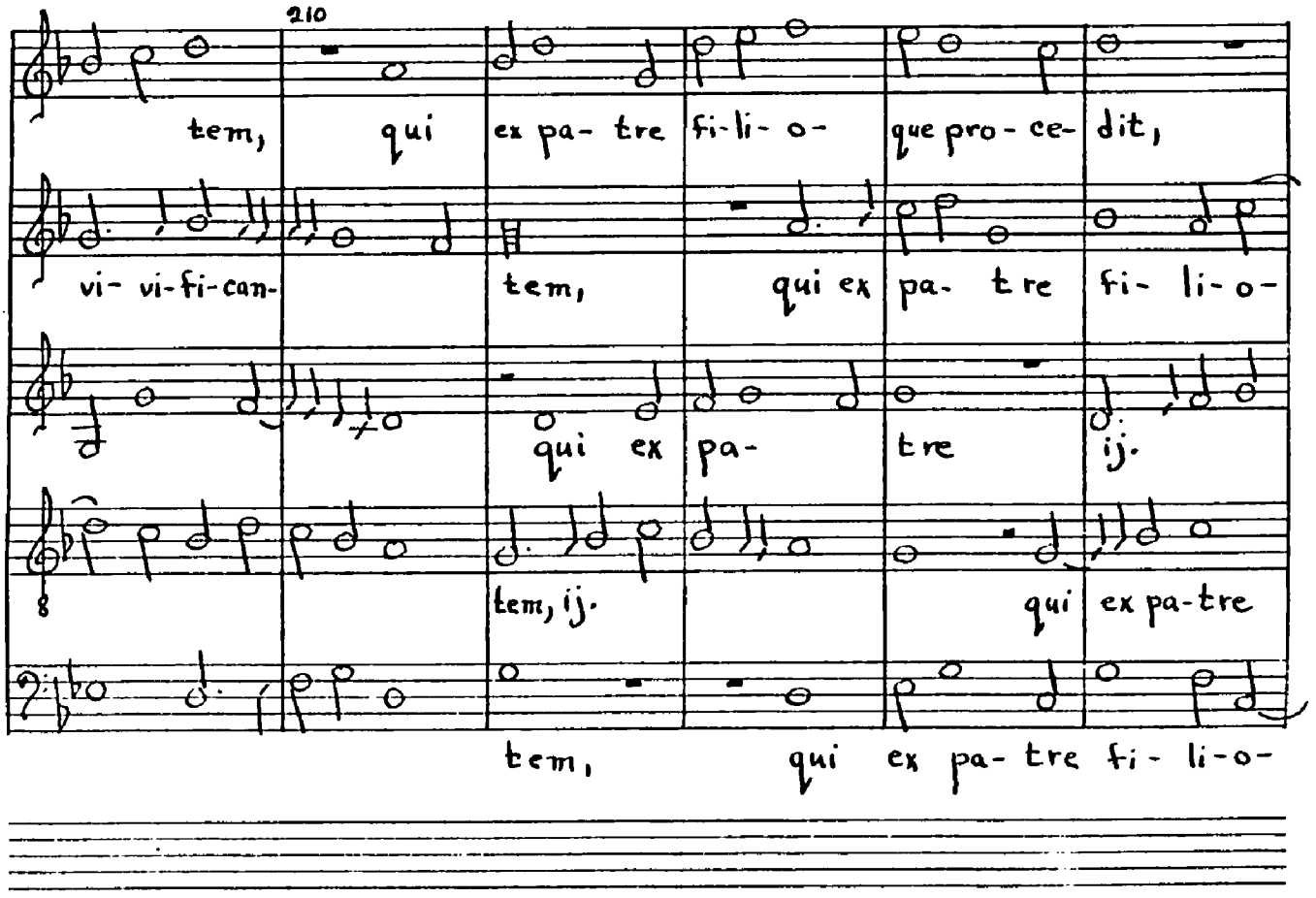

160
dex- te- ram pa-
tris.
dex-te-ram pa-
tris.
Quatuor vocum.
DI
Et i- te- rum ven- tu- rus est,
ij.
DII
Et i- te-
A
Et
i- te-
rum ven-
T
Et i- te-rum ven-
170
ij.
rum
ven- tu-
rus
est,
cum glo-ri-
cum glo-
tu-
rus
est, cum
glo- ri-
tu- rus est
cum glo-ri-a iu- di-ca- re
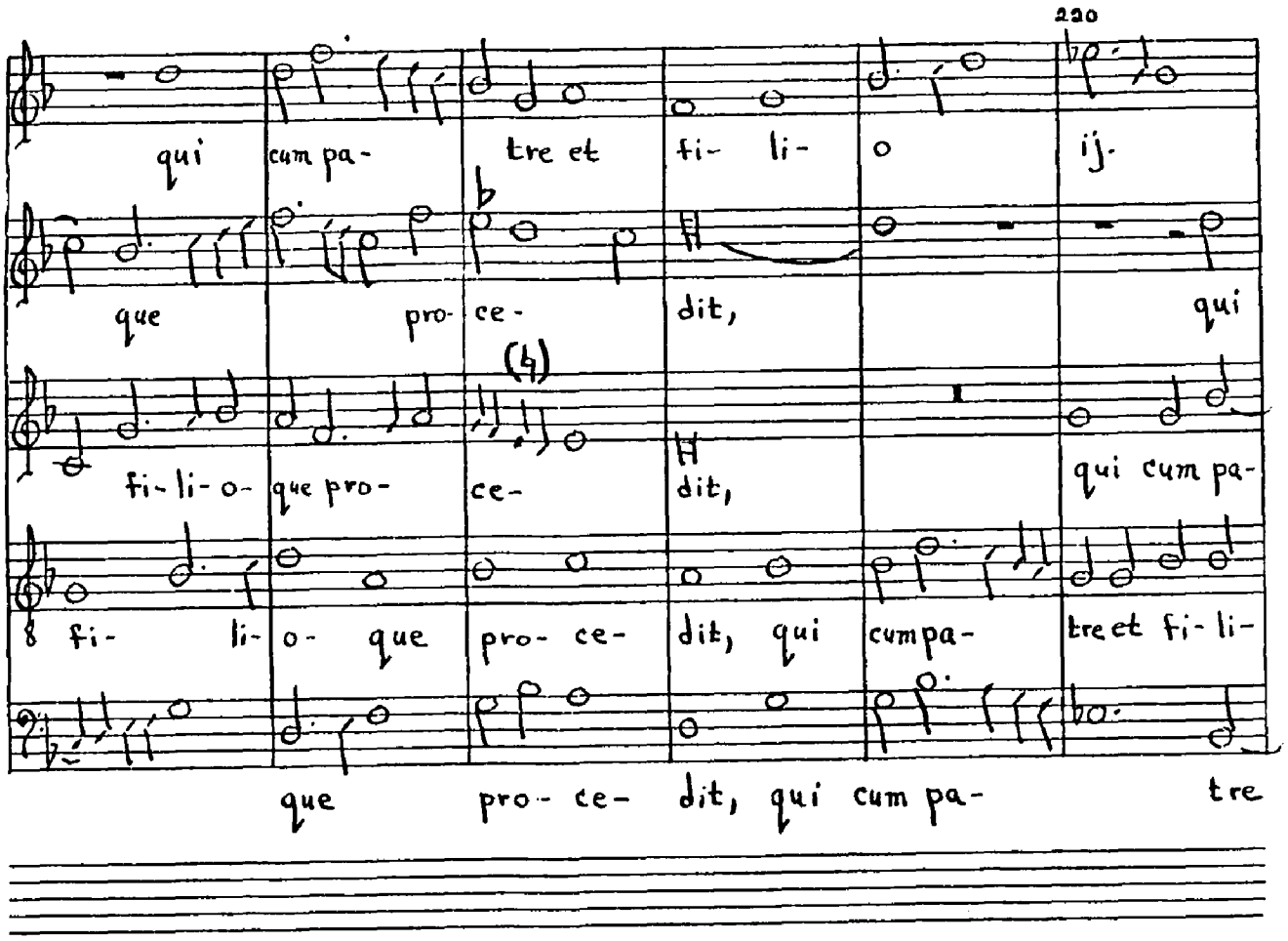

180
a iu- di- ca- re vi- vos et mor-
vi- a iu- di- ca- re vi- vos et
a iu- di- ca- re ij.
8 ij. vi- vos et mor-tu- os, ij.
tu- os, ij.
mor- tu- os, ij.
vi- vos et mor- tu- os, cu- ius, ij.
8 cu- ius re- gni non
190
cu- ius re- gni non e- rit fi-
re- gni non e- rit fi- nis. ij.
re- gni non e- rit fi- nis. ij.
8 e- rit fi- nis. ij.

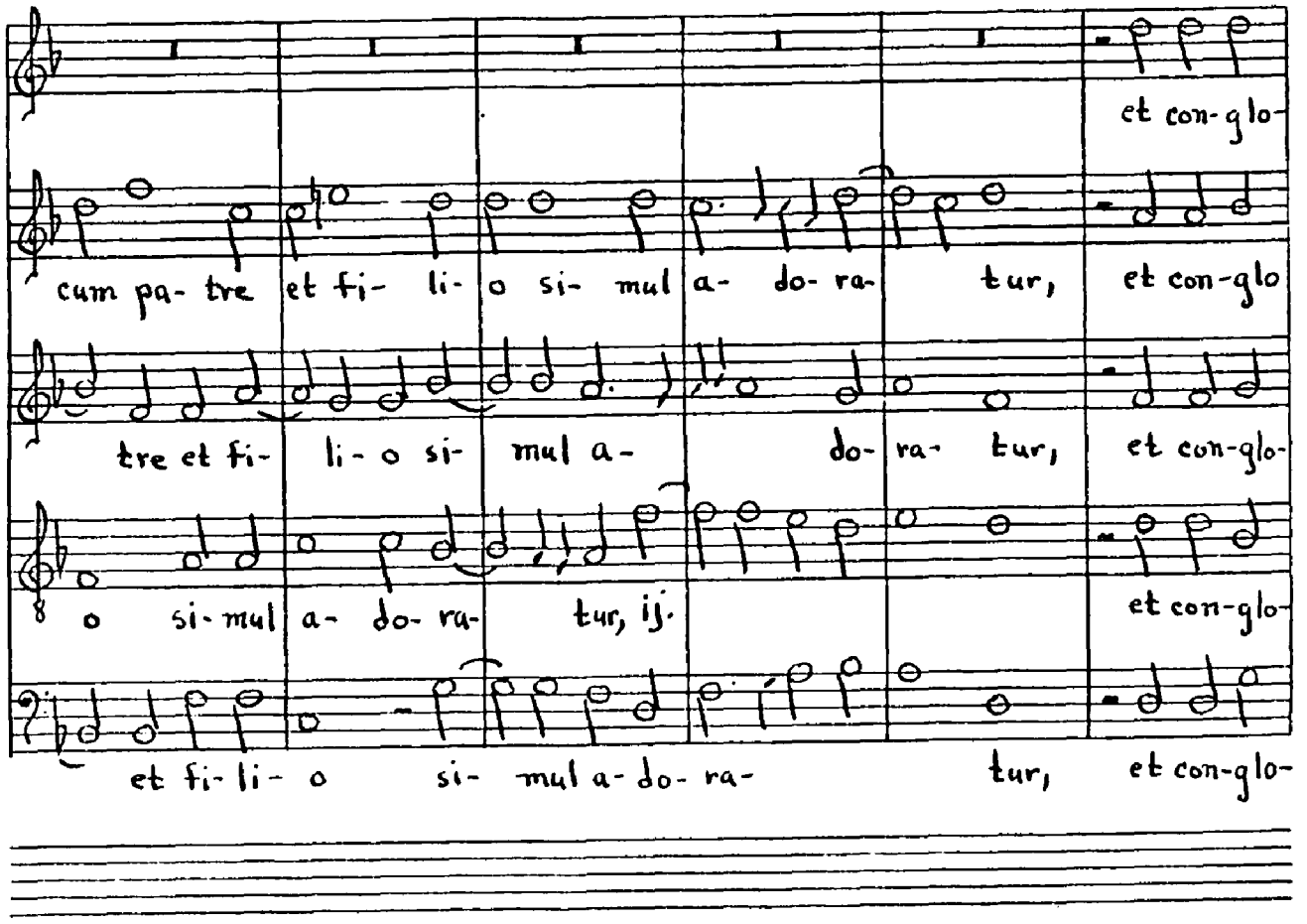

nis. ij.
ij.

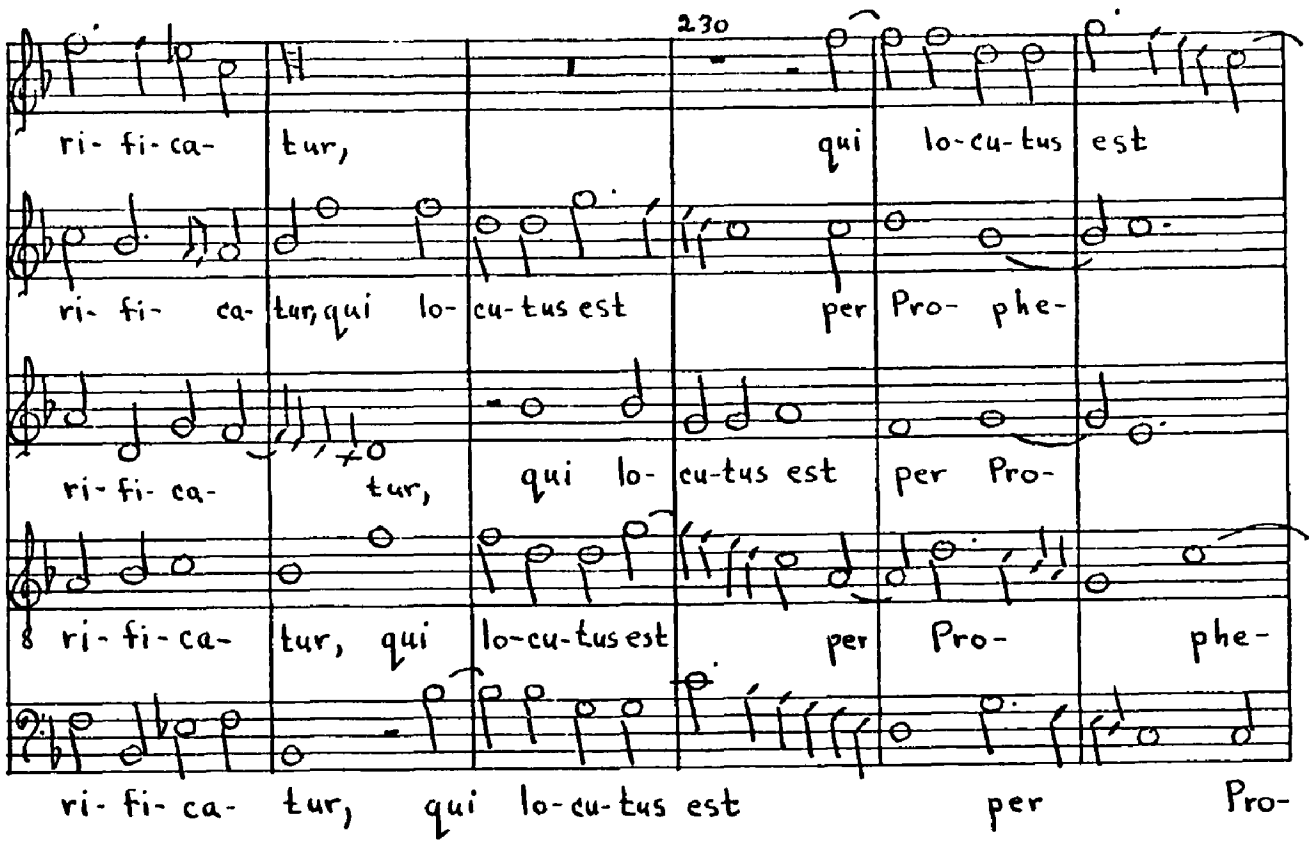

200
DI
DII
A
T
B
Et in Spi- ri-
Et in Spi- ri- tum san- ctum Do-
Et in Spi- ri- tum ij.

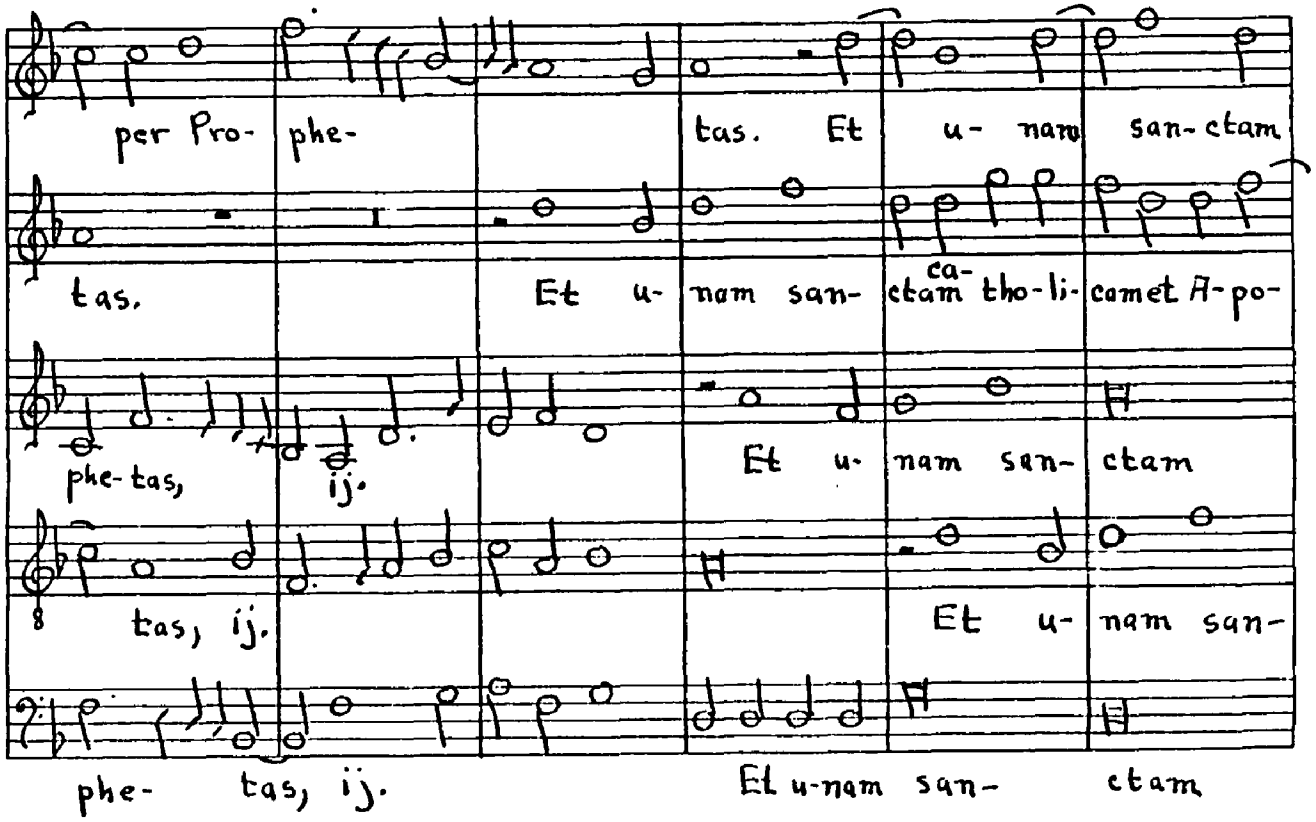

tum san-ctum Do-mi- num, et vi- vi- fi- can-
Et in Spi- ri- tum san-ctum Do-mi- num, et
mi- num, et vi- vi- fi- can- tem, ij.
tum san-ctum Do-mi-num, i j. et vi- vi- fi-can-
san- ctum Do-mi- num et vi- vi- fi- can-

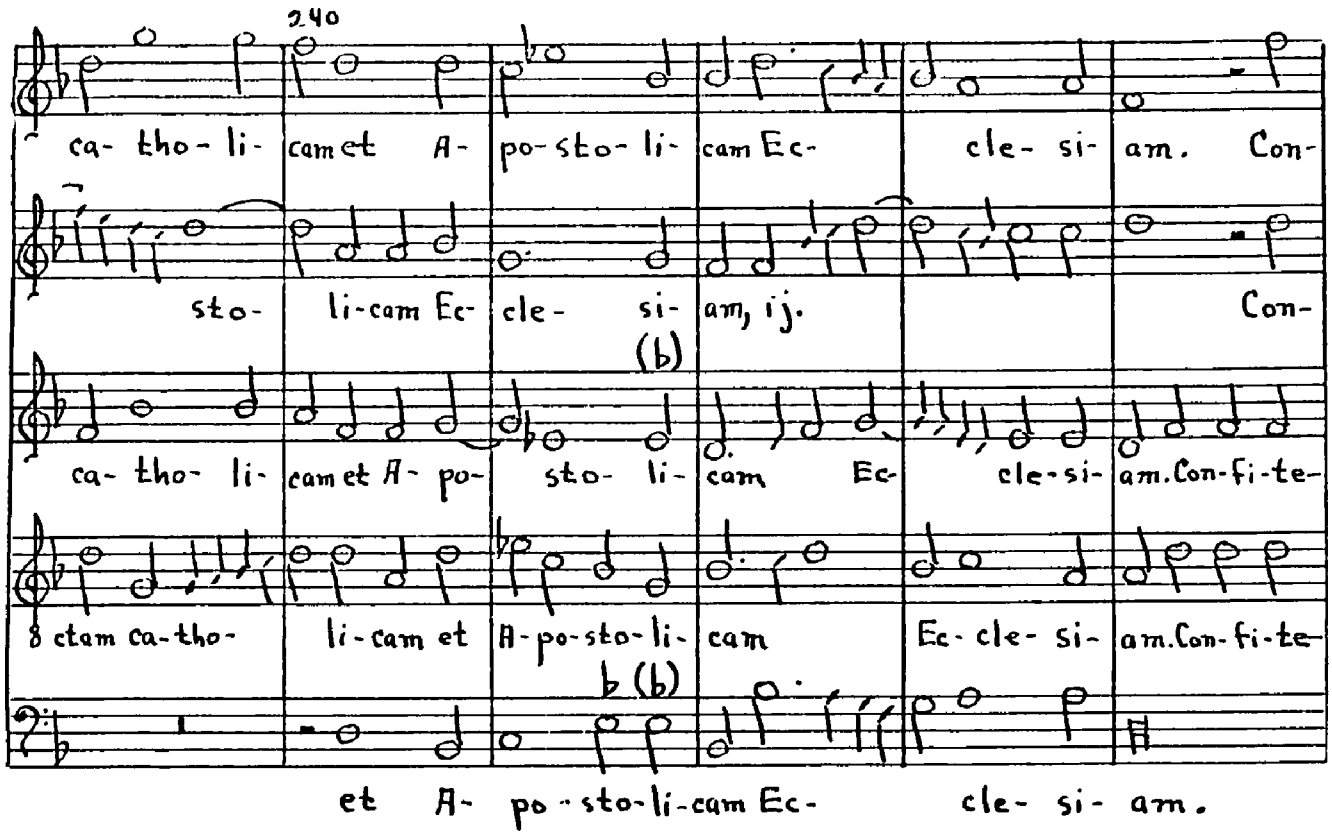

210
tem, qui ex pa- tre fi- li- o- que pro- ce- dit,
vi- vi- fi- can- tem, qui ex pa- tre fi- li- o-
qui ex pa- tre ij.
tem, ij. qui ex pa- tre
tem, qui ex pa- tre fi- li- o-

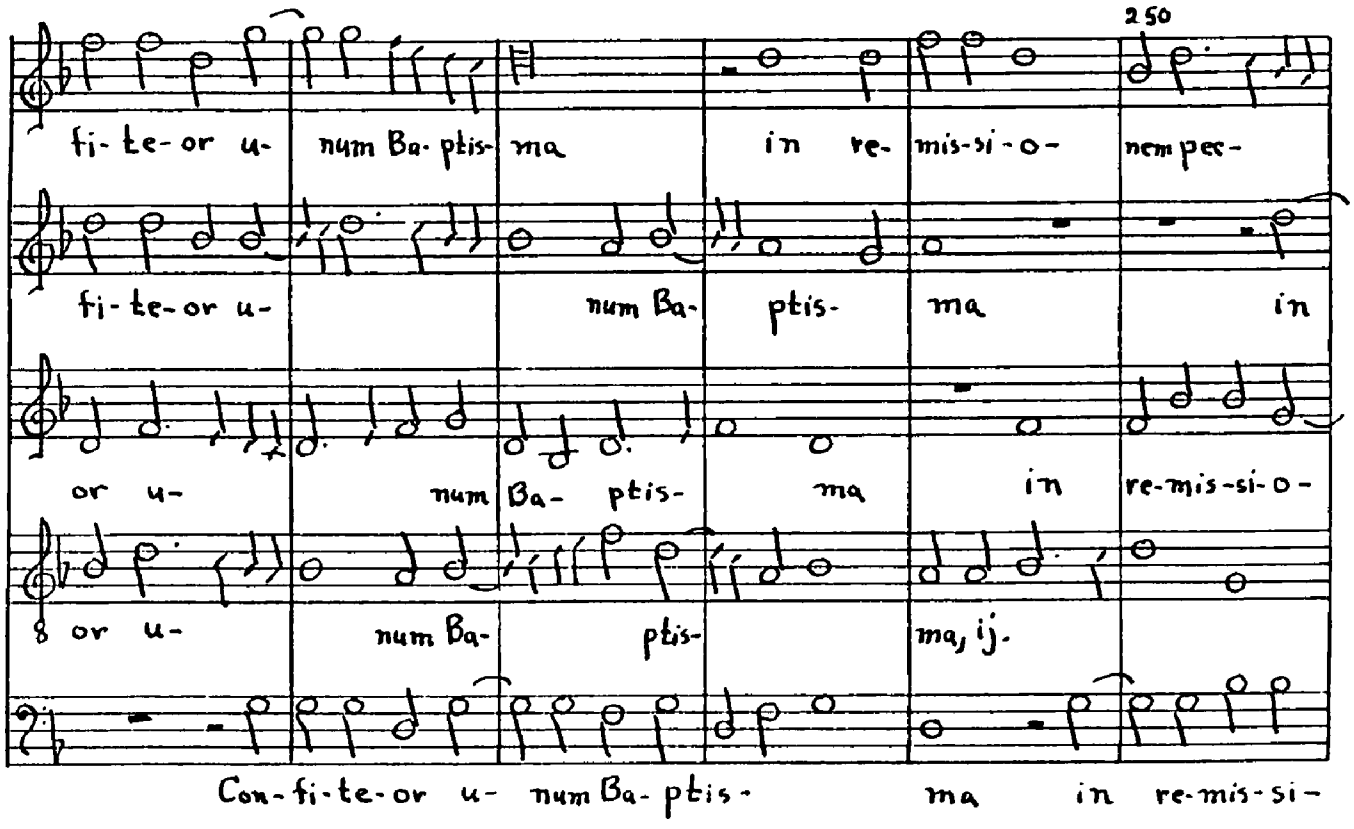

220
qui cum pa- tre et fi- li- o ij.
que pro- ce- dit, qui
fi- li- o- que pro- ce- dit, qui cum pa-
fi- li- o- que pro- ce- dit, qui cum pa- tre et fi- li-
que pro- ce- dit, qui cum pa- tre
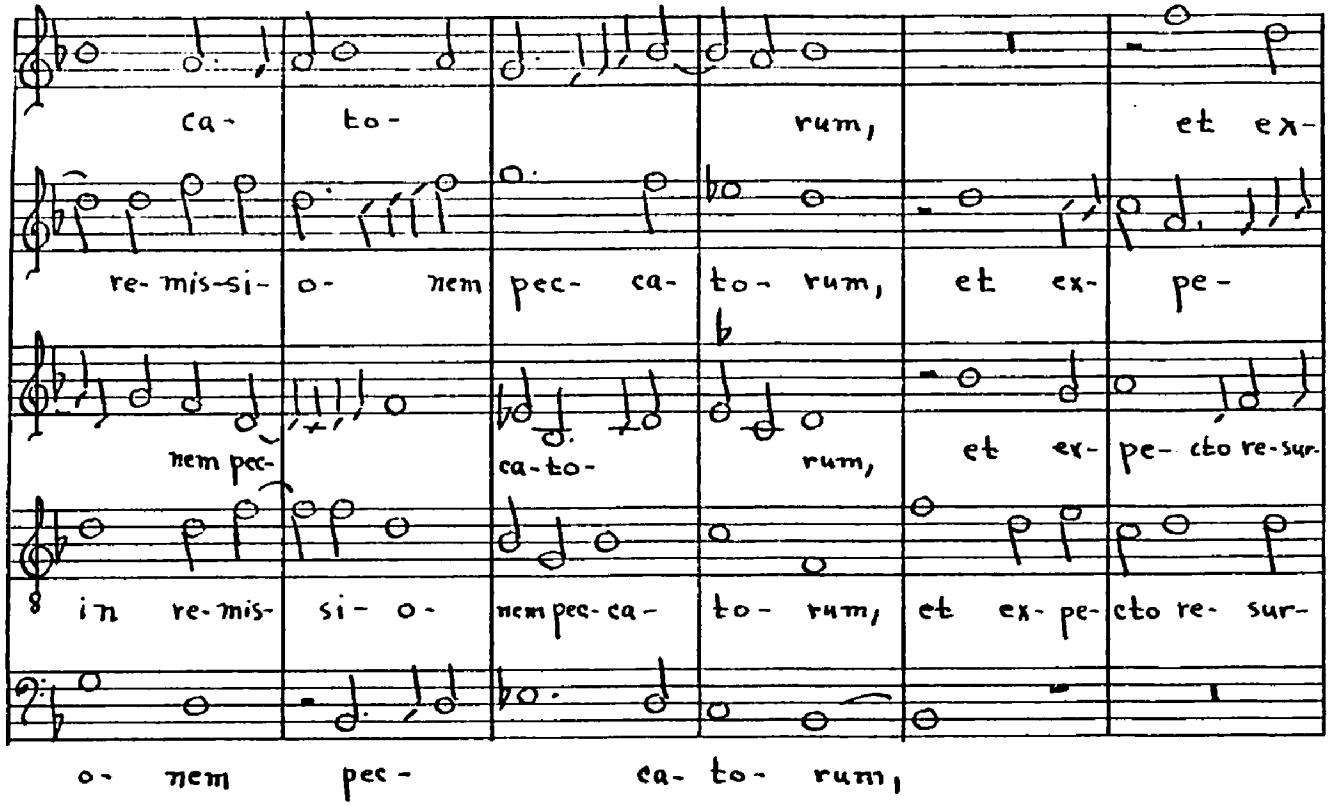

et con- glo-
cum pa- tre et fi- li- o si- mul a- do- ra- tur, et con- glo
tre et fi- li- o si- mul a- do- ra- tur, et con- glo-
o si- mul a- do- ra- tur, ij. et con- glo-
et fi- li- o si- mul a- do- ra- tur, et con- glo-

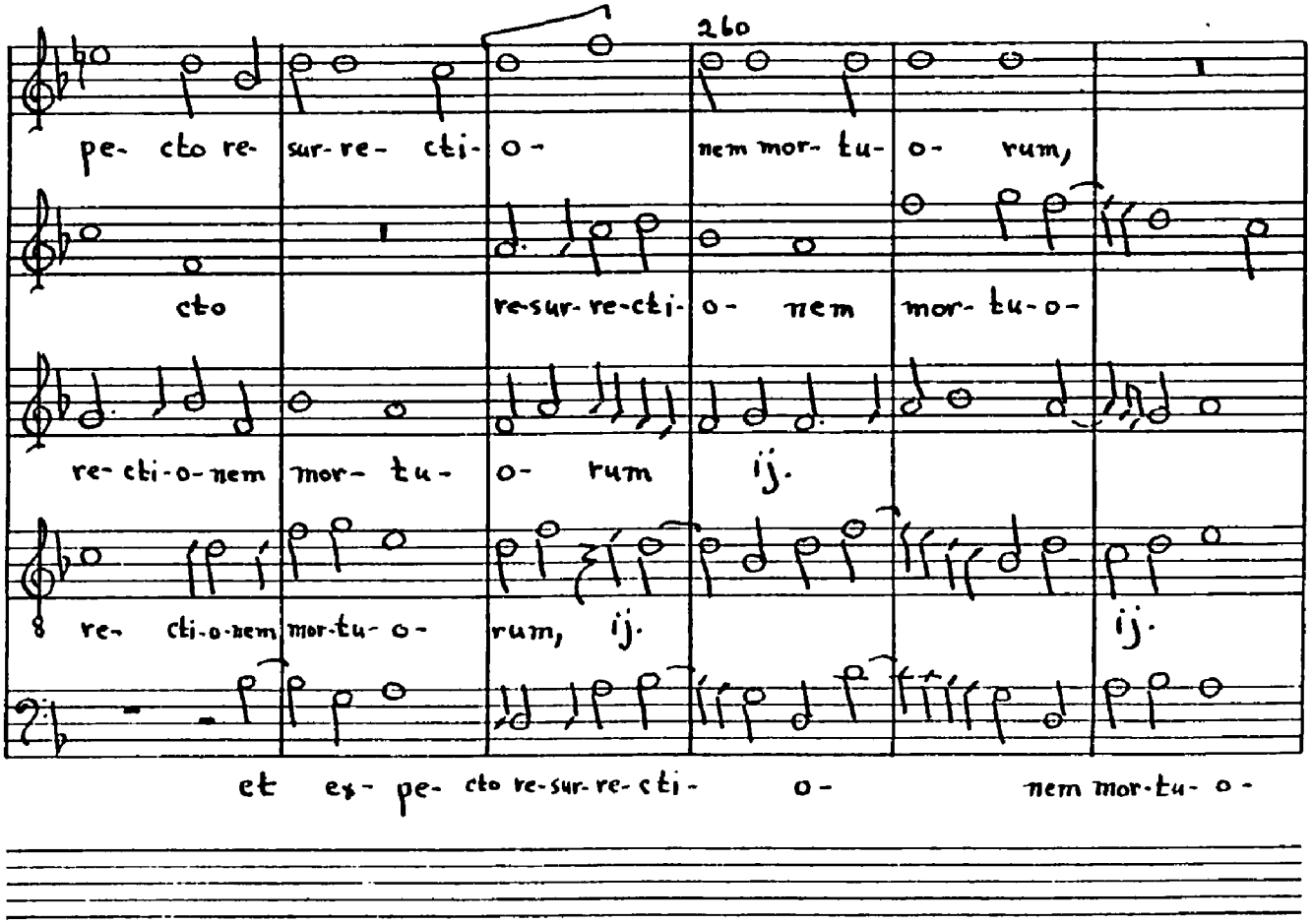

230
ri- fi- ca- tur, qui lo- cu- tus est
ri- fi- ca- tur, qui lo- cu- tus est per Pro- phe-
ri- fi- ca- tur, qui lo- cu- tus est per Pro-
ri- fi- ca- tur, qui lo- cu- tus est per Pro- phe-
ri- fi- ca- tur, qui lo- cu- tus est per Pro-

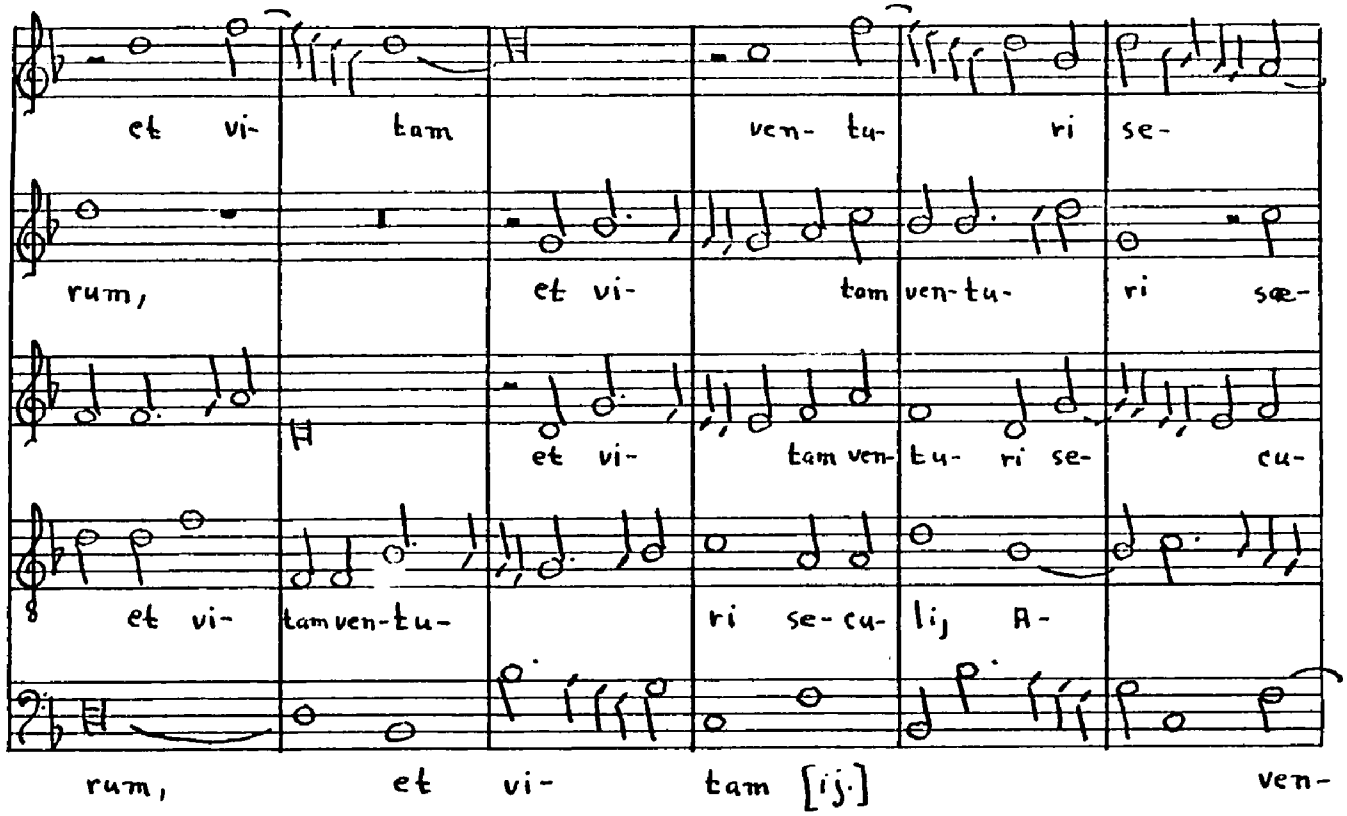

per Pro- phe- tas. Et u- nam san- ctam
tas. Et u- nam san- ctam ca- tho- li- cam et A- po-
phe- tas, ij. Et u- nam san- ctam
tas, ij. Et u- nam san-
phe- tas, ij. Et u- nam san- ctam

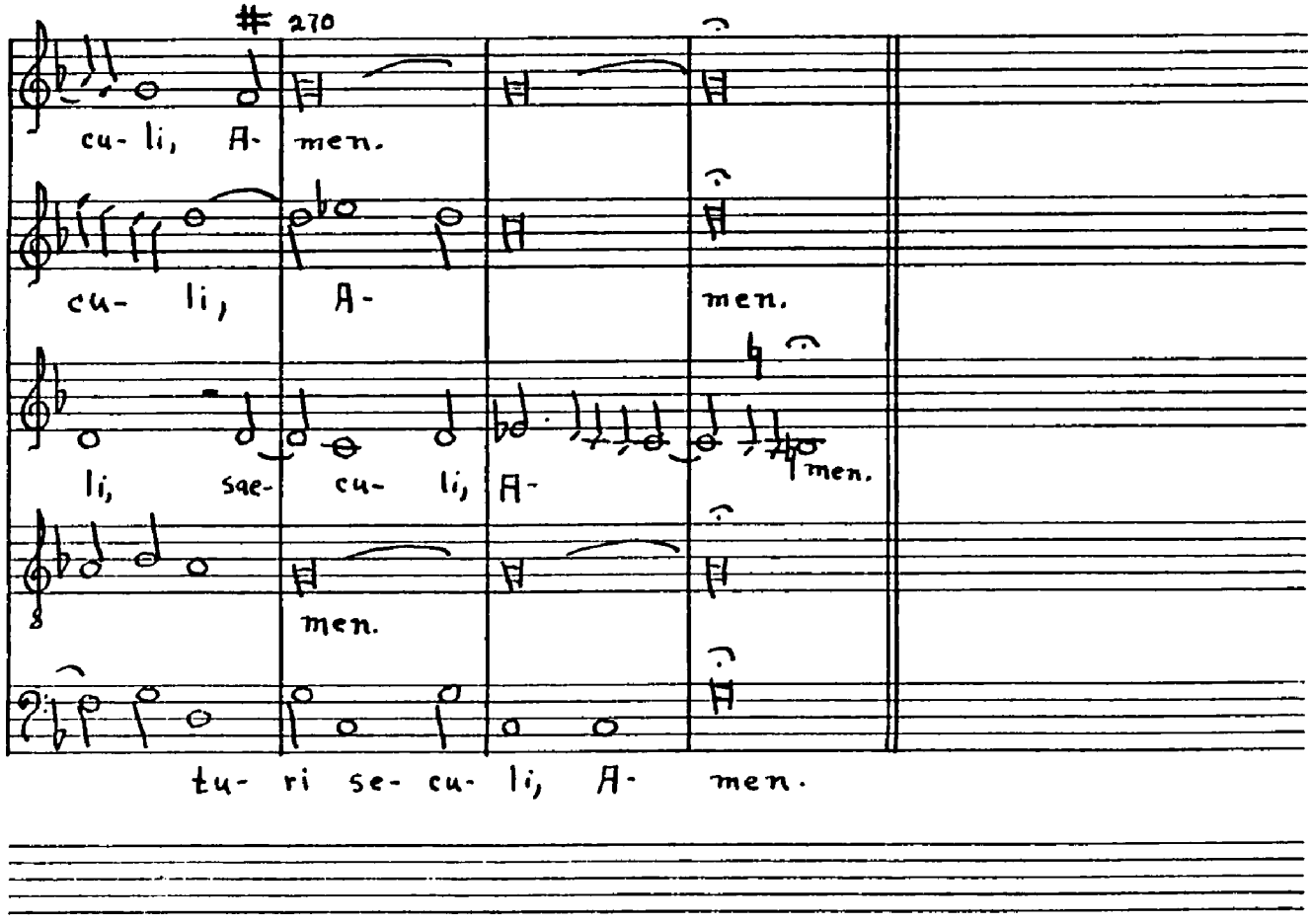

240
ca- tho- li- cam et A- po- sto- li- cam Ec- cle- si- am. Con-
sto- li-cam Ec- cle- si- am, ij. Con-
(b)
ca- tho- li- cam et A- po- sto- li- cam Ec- cle-si- am. Con-fi-te-
8 ctam ca-tho- li-cam et A-po-sto-li- cam Ec- cle- si- am. Con-fi-te-
b (b)
et A- po-sto-li-cam Ec- cle- si- am.


250
fi- te- or u- num Ba- ptis- ma in re- mis-si-o- nem pec-
fi- te- or u- num Ba- ptis- ma in
or u- num Ba- ptis- ma in re-mis-si-o-
8 or u- num Ba- ptis- ma, ij.
Con-fi-te-or u- num Ba- ptis- ma in re-mis-si-

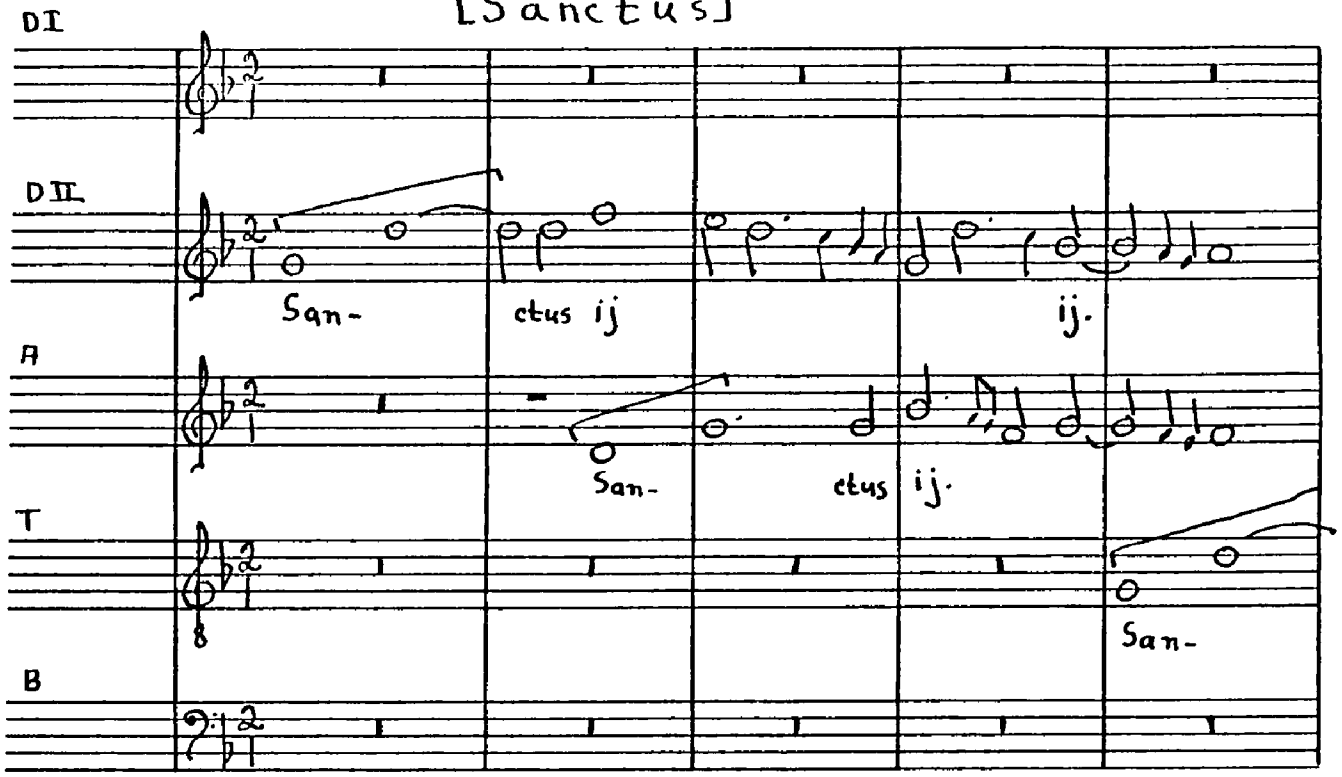

ca- to- rum, et ex-
re- mis-si- o- nem pec- ca- to- rum, et ex- pe-
nem pec- ca-to- rum, et ex- pe- cto re-sur-
in re-mis- si- o- nem pec- ca- to- rum, et ex- pe- cto re- sur-
o- nem pec- ca- to- rum,
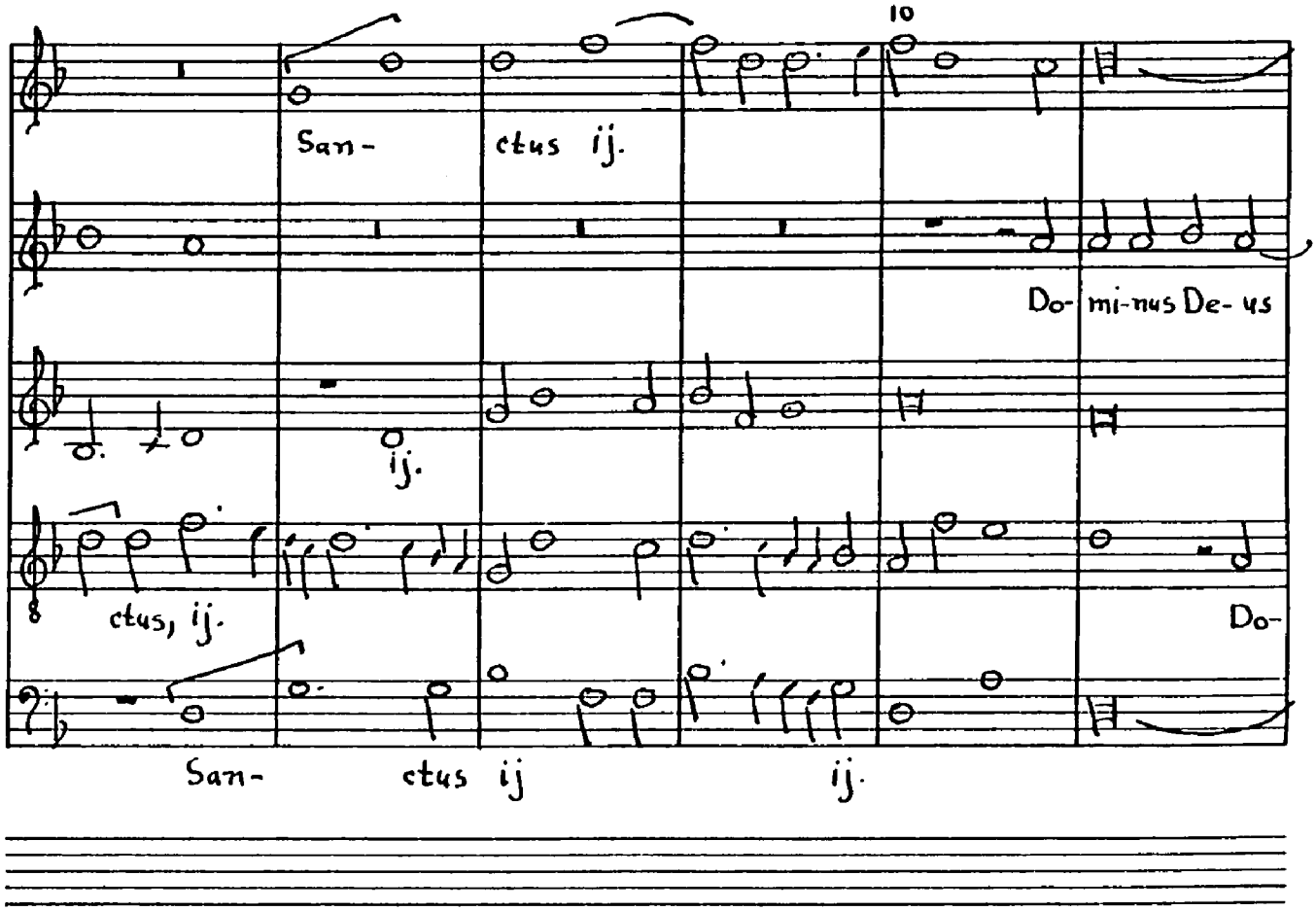

260
pe- cto re- sur- re- cti- o- nem mor- tu- o- rum,
cto re-sur- re-cti- o- nem mor- tu- o-
re- cti- o- nem mor- tu- o- rum ij.
re- cti- o- nem mor- tu- o- rum, ij. ij.
et ex- pe- cto re-sur- re- cti- o- nem mor- tu- o-
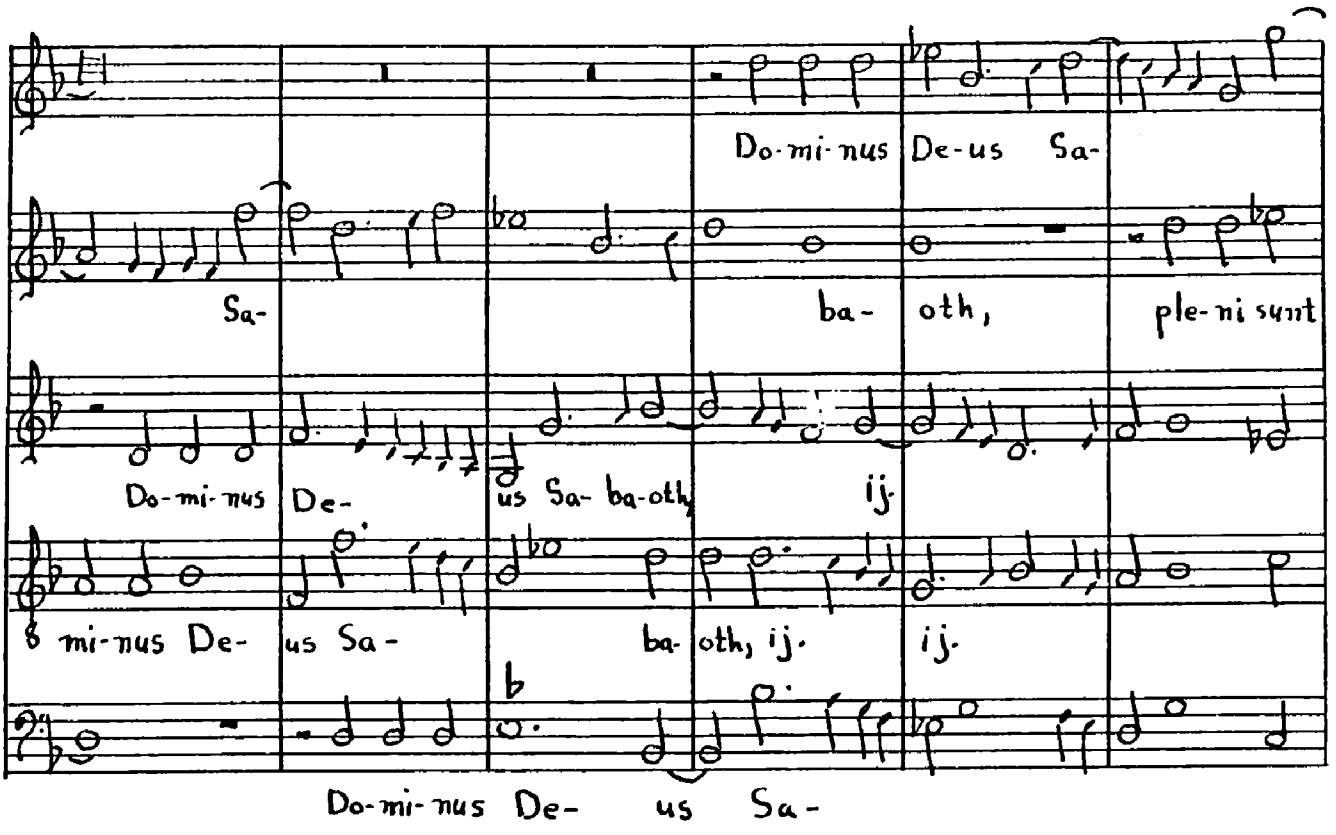

et vi- tam ven- tu- ri se-
rum, et vi- tam ven-tu- ri sæ-
et vi- tam ven- tu- ri se- cu-
et vi- tam ven-tu- ri se-cu- li, A-
rum, et vi- tam [ij.] ven-
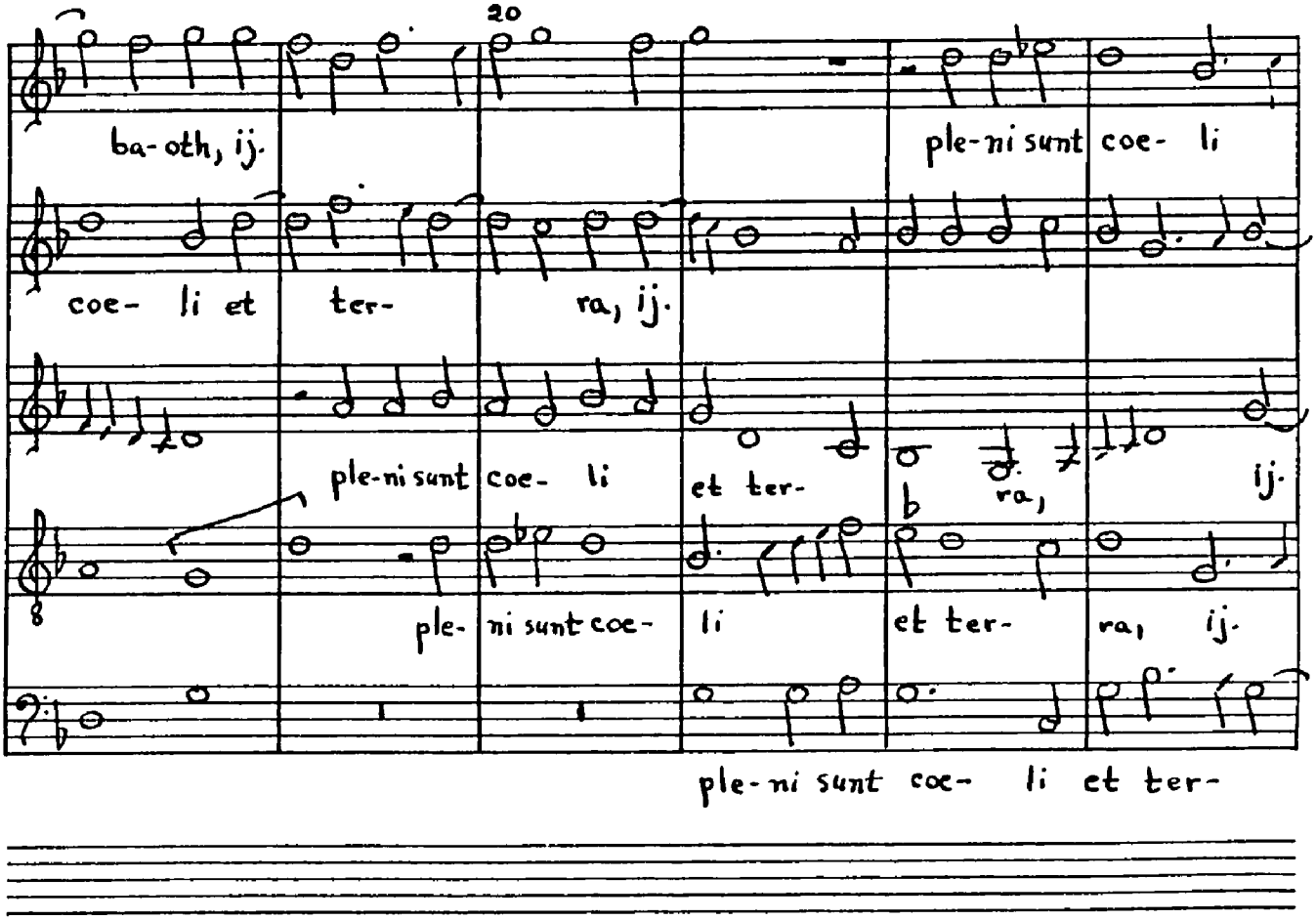

270
cu- li, A- men.
cu- li, A- men.
li, sæ- cu- li, A- men.
men.
tu- ri se- cu- li, A- men.
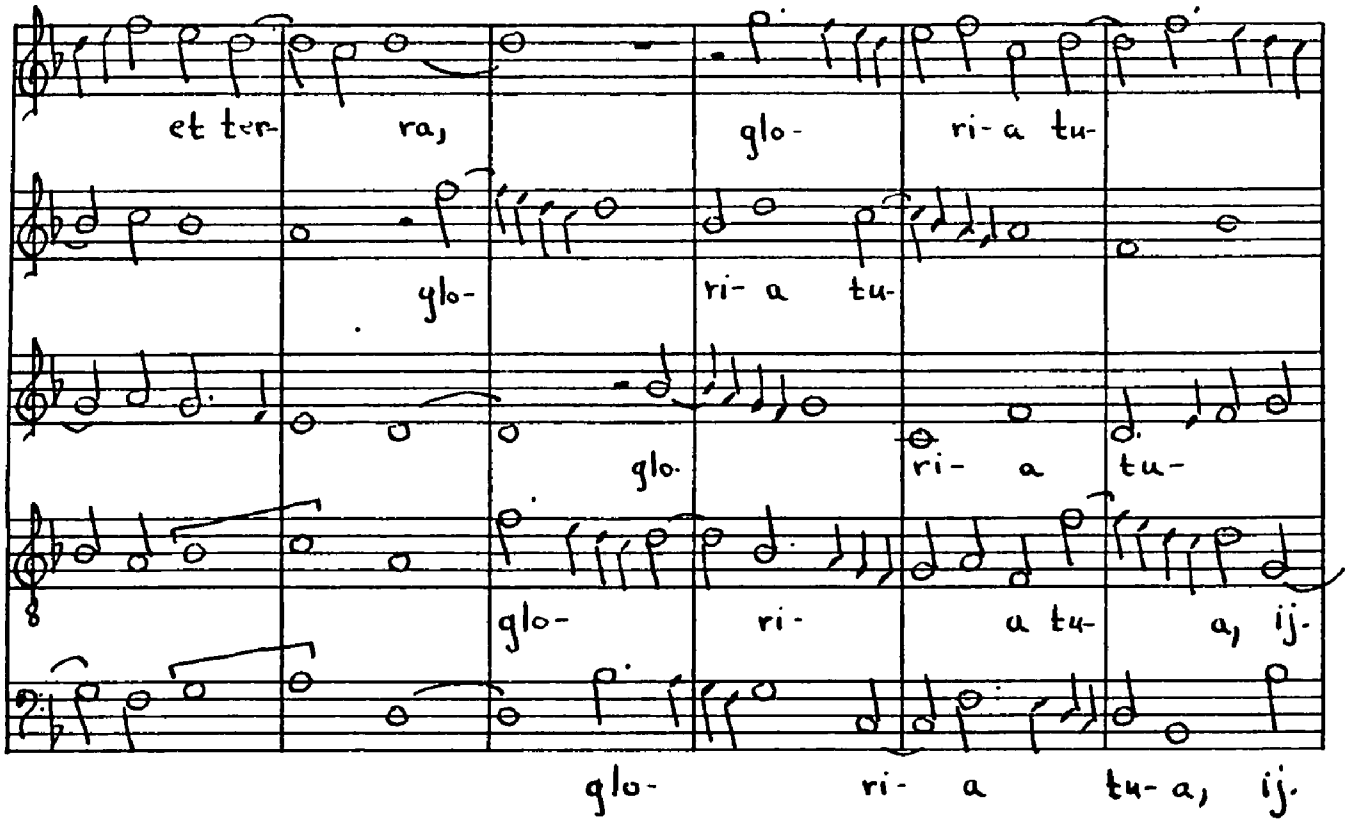
[Sanctus]
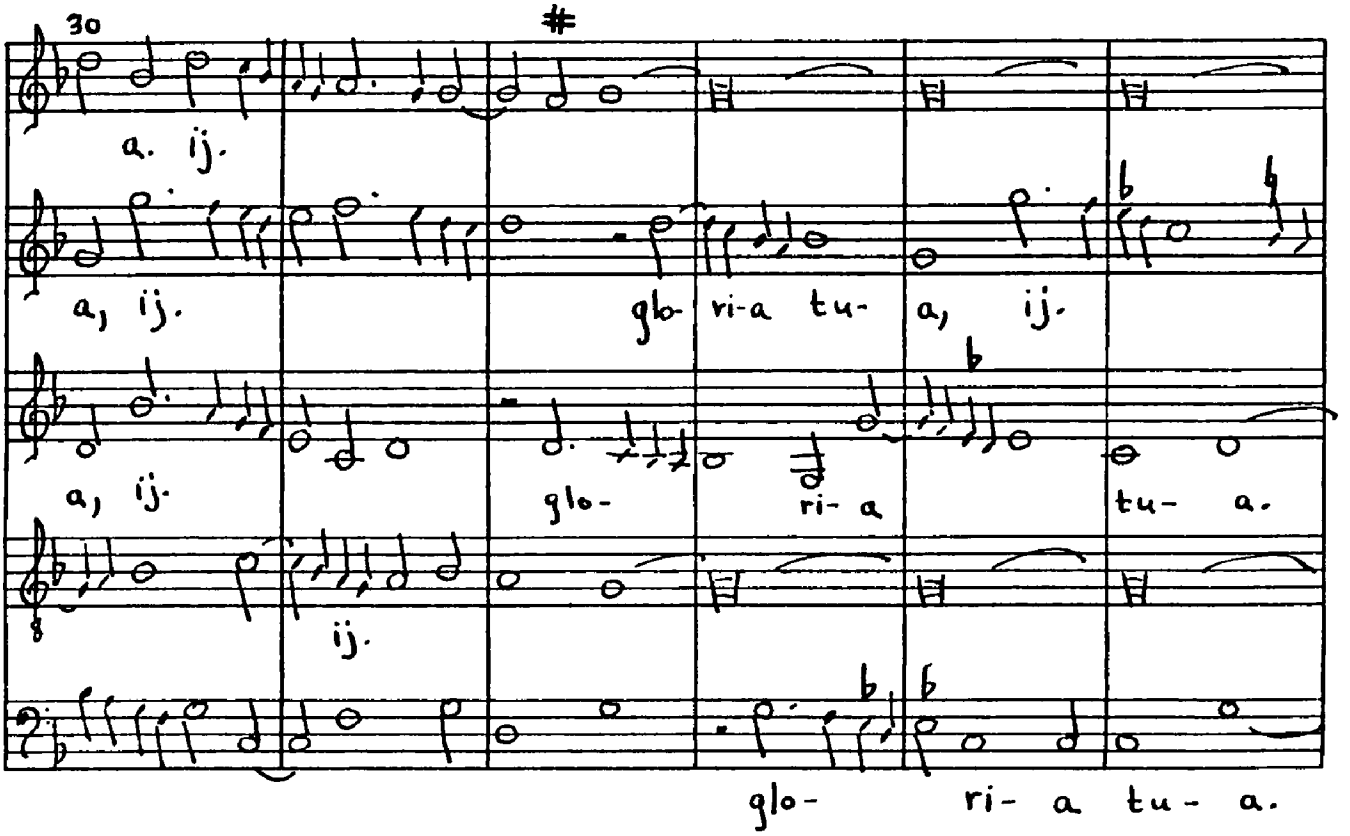

DI
DII.
A
T
B
San-
ctus ij
ij.
San-
ctus ij.
San-
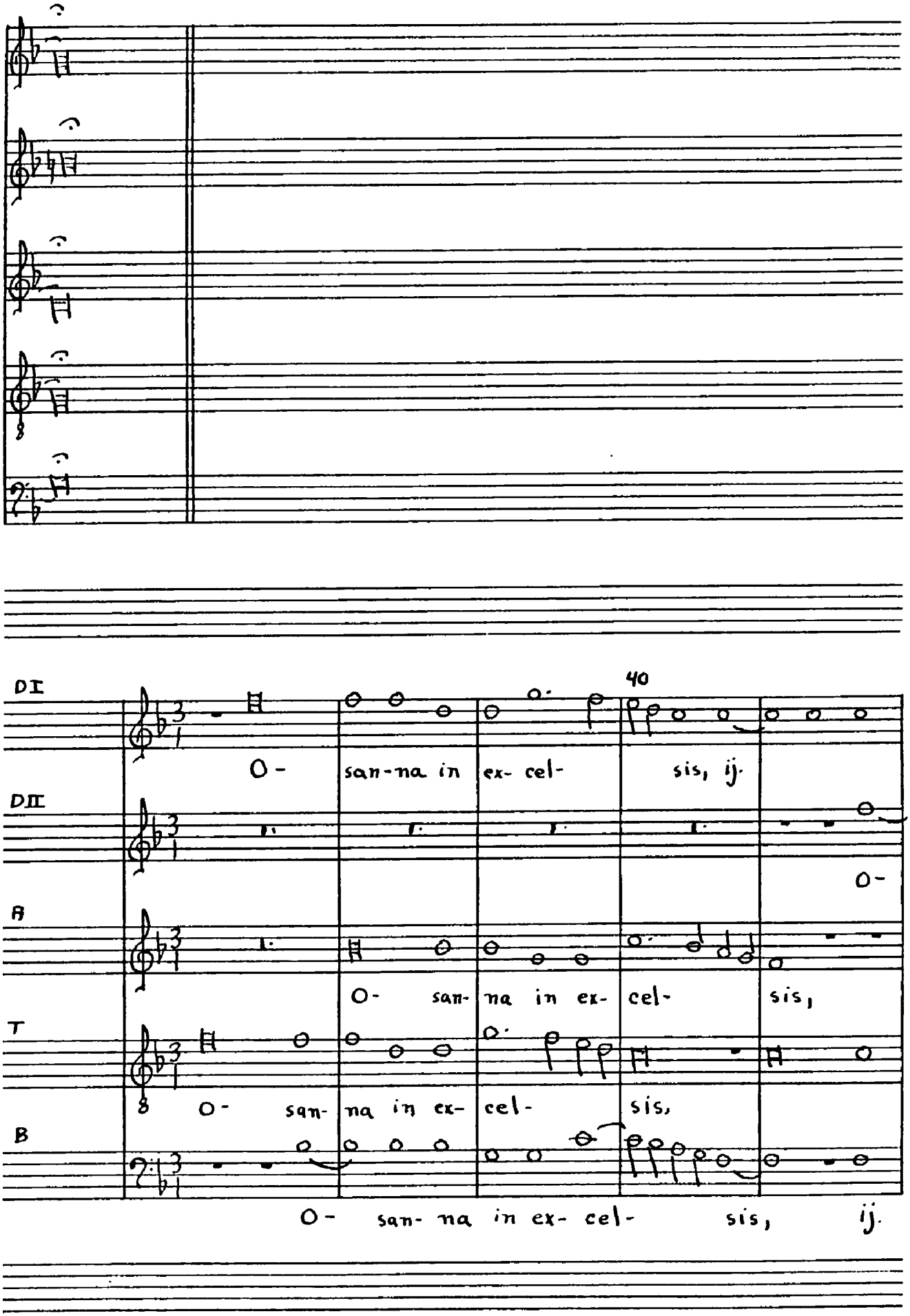

10
San-
ctus ij.
Do- mi-nus De- us
ij.
ctus, ij.
Do-
San-
ctus ij
ij.

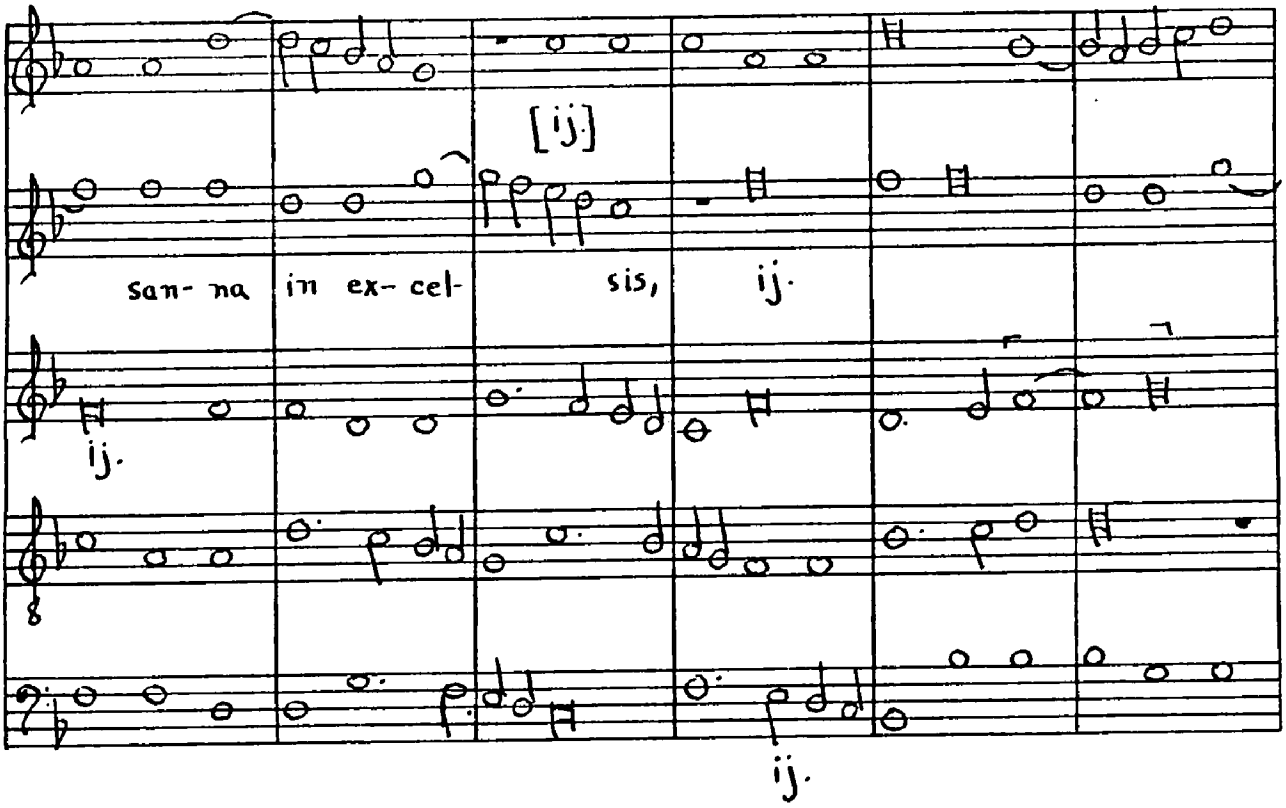

Do-mi-nus De-us Sa-
Sa- ba- oth, ple-ni sunt
Do-mi-nus De- us Sa- ba-oth, ij.
mi-nus De- us Sa- ba- oth, ij. ij.
Do-mi-nus De- us Sa-

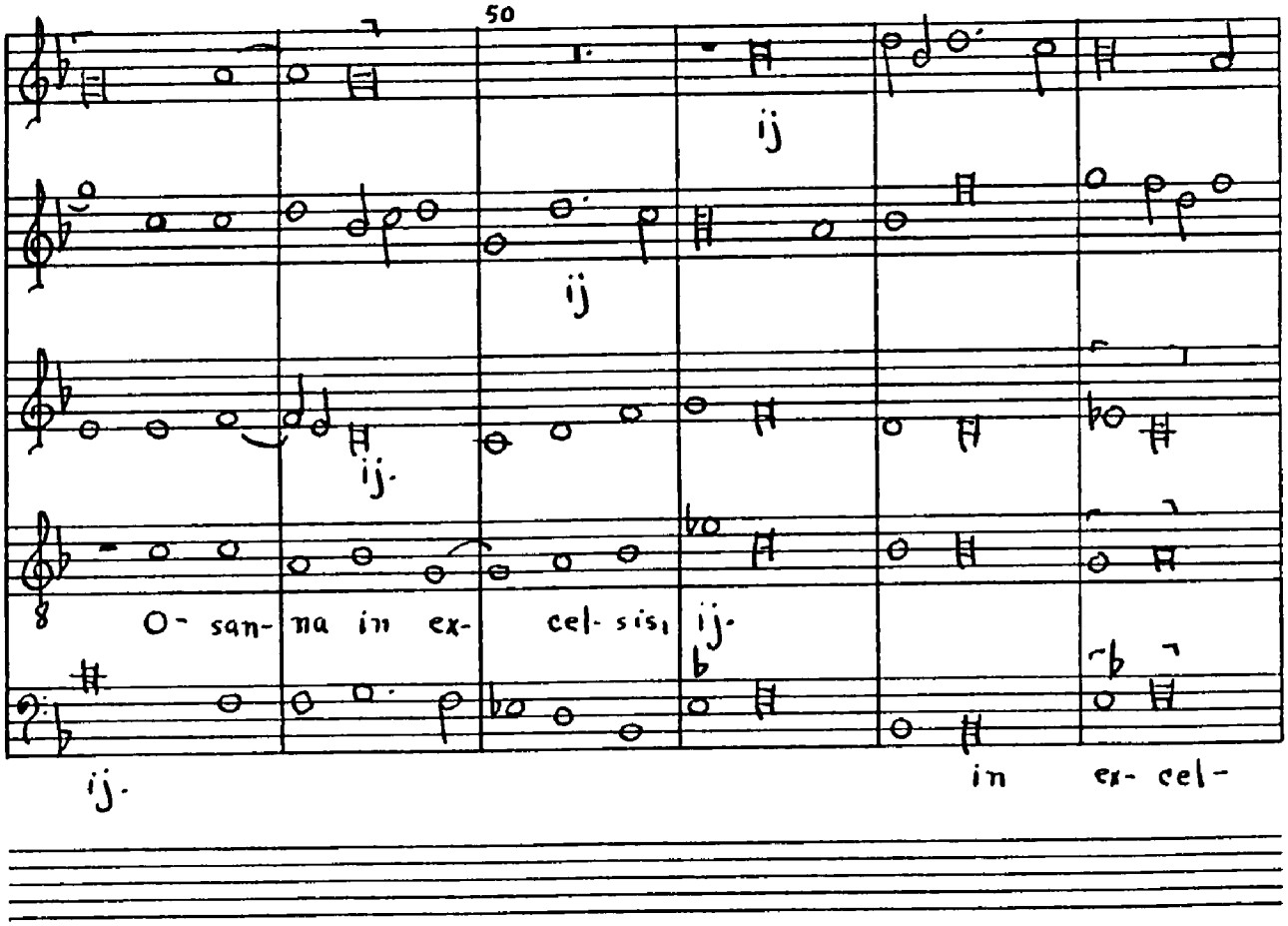

20
ba-oth, ij. ple-ni sunt coe- li
coe- li et ter- ra, ij.
ple-ni sunt coe- li et ter- ra, ij.
ple- ni sunt coe- li et ter- ra, ij.
ple-ni sunt coe- li et ter-
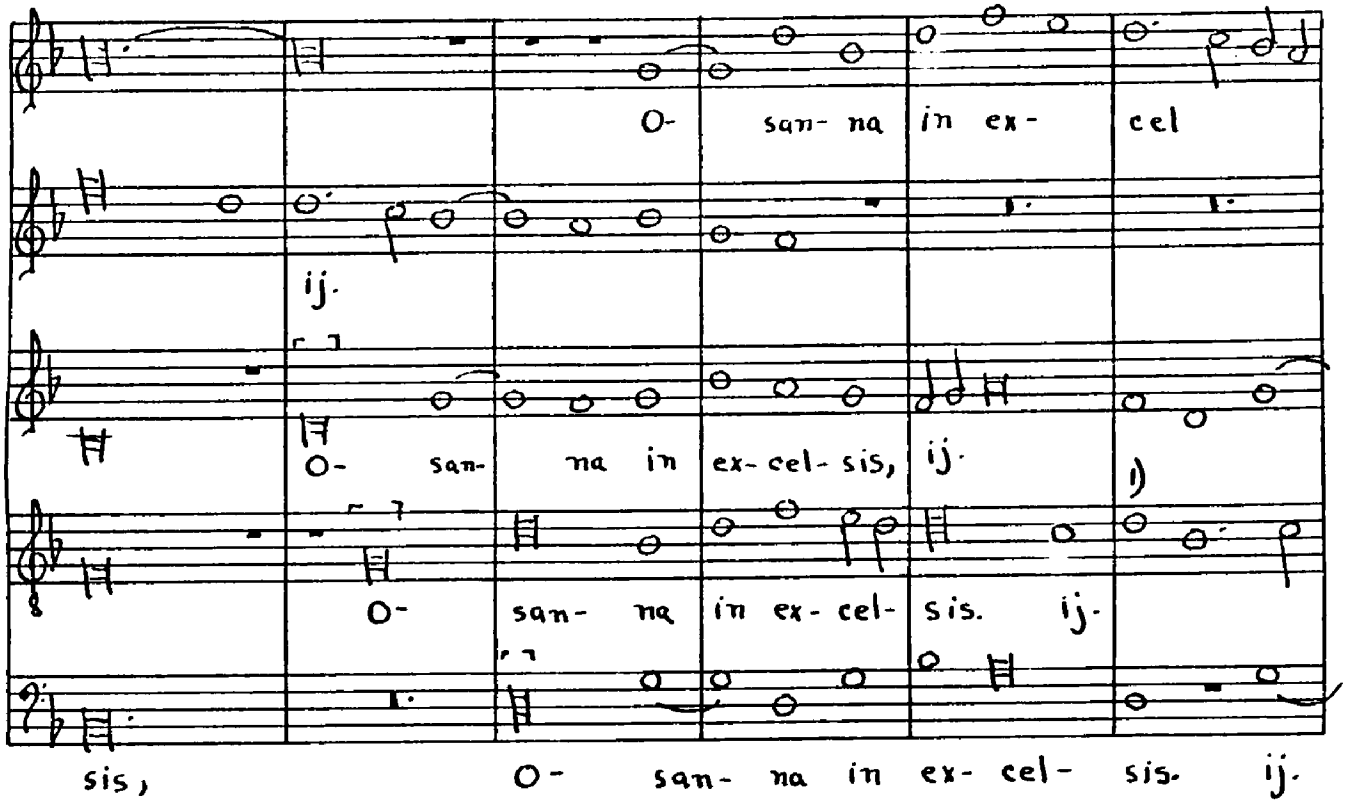

et ter- ra,
glo- ri- a tu-
glo- ri- a tu-
glo- ri- a tu-
glo- ri- a tu- a, ij.
glo- ri- a tu- a, ij.

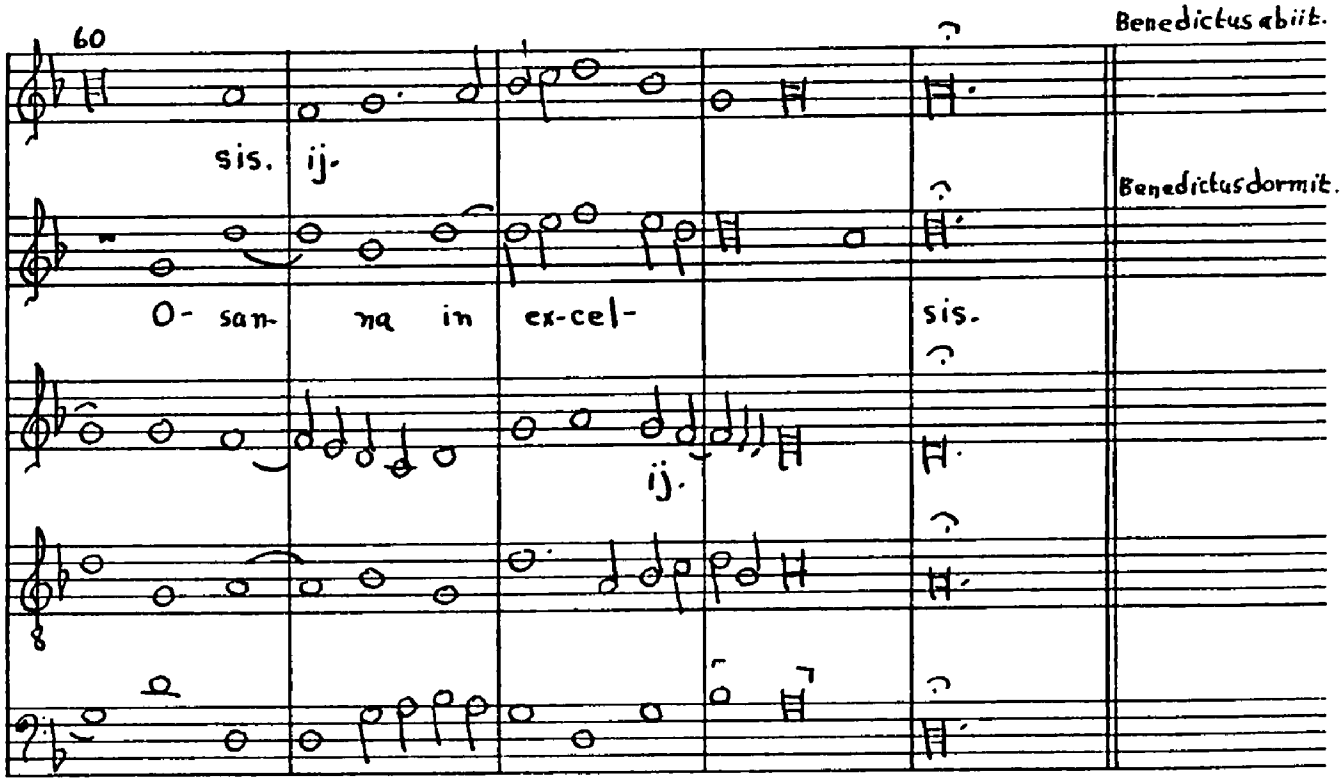

30
a. ij.
a, ij.
glo- ri- a tu- a, ij.
a, ij.
glo- ri- a tu- a.
ij.
glo- ri- a tu- a.
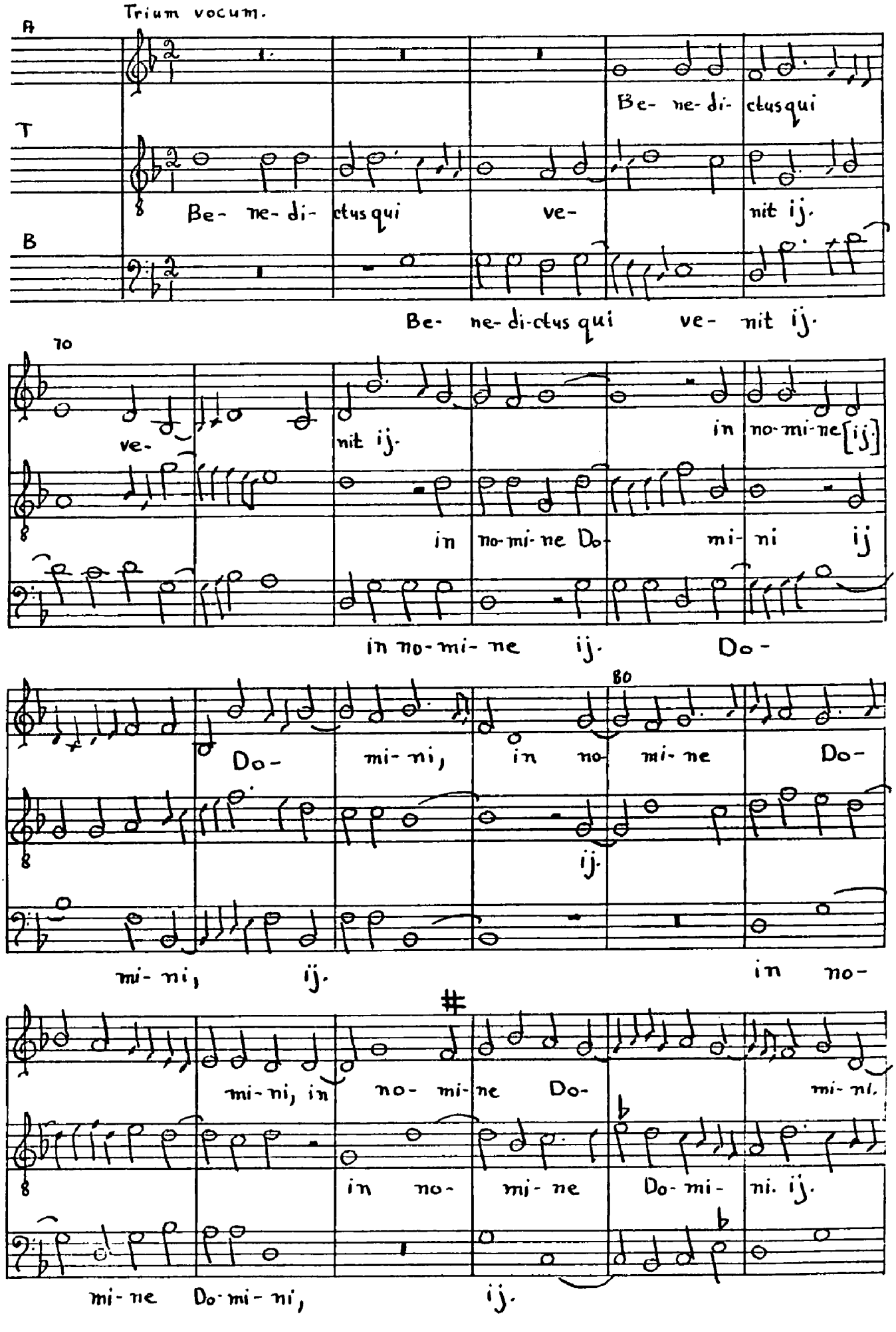

40
DI
O- san-na in ex- cel- sis, ij.
DII
O-
A
O- san- na in ex- cel- sis,
T
O- san- na in ex- cel- sis,
B
O- san- na in ex- cel- sis, ij.

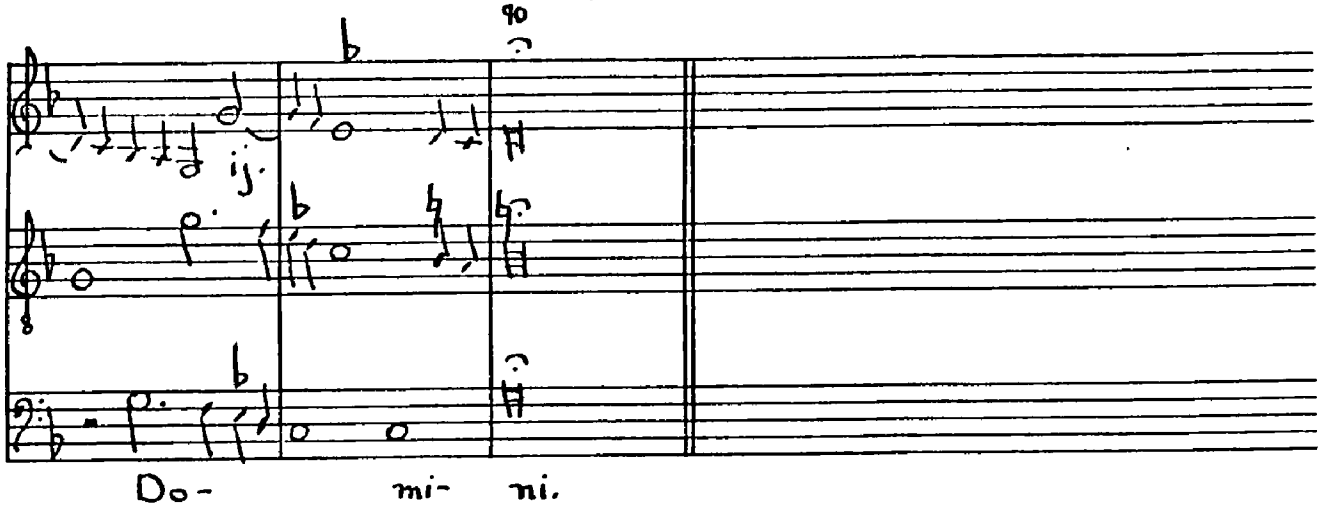

[ij.]
san- na in ex- cel- sis, ij.
ij.
ij.


50
ij
ij
ij.
O- san- na in ex- cel- sis, ij.
ij.
in ex- cel-
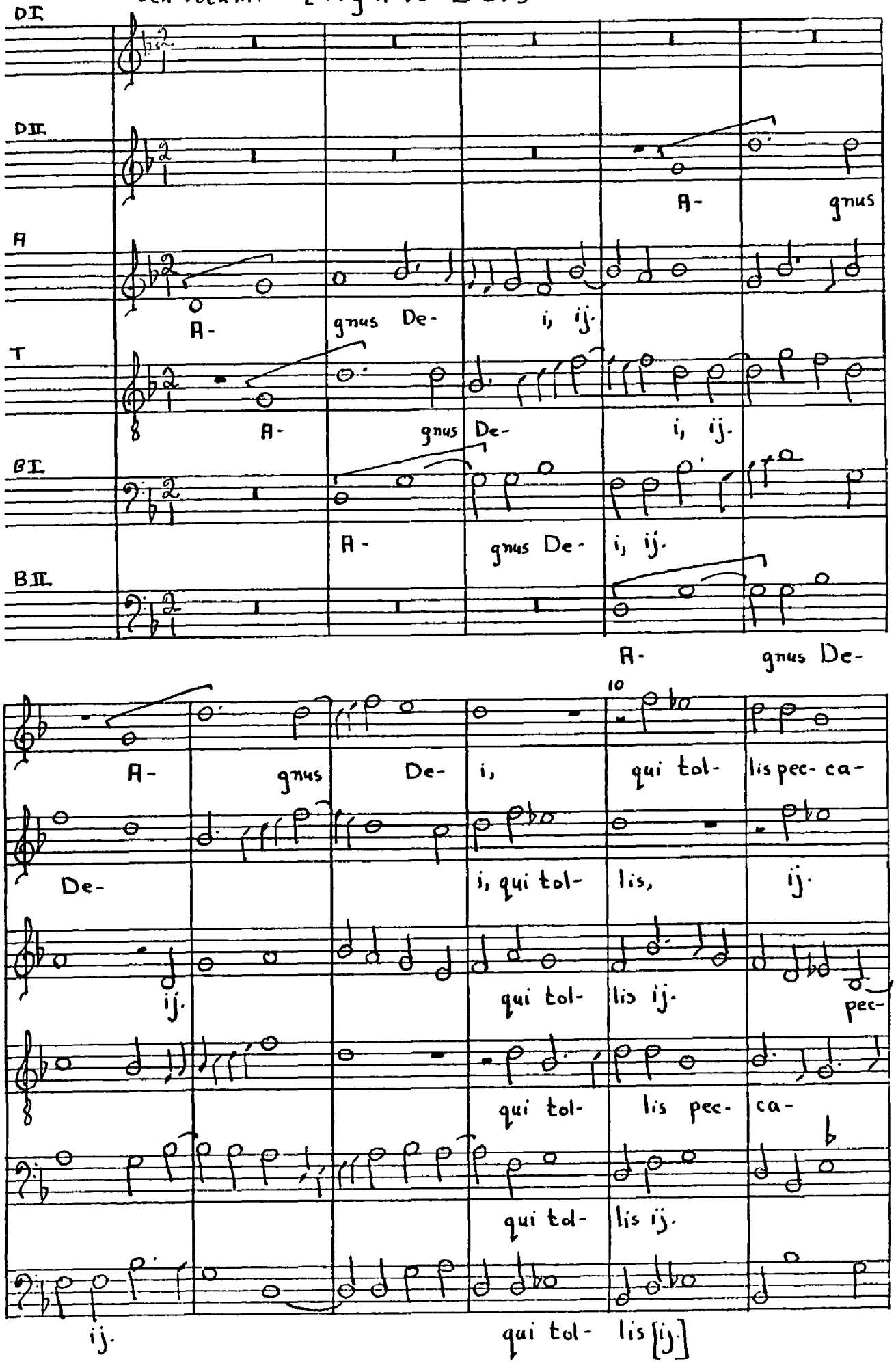

O- san- na in ex- cel
ij.
O- san- na in ex- cel- sis, ij.
O- san- na in ex- cel- sis. ij.
sis, O- san- na in ex- cel- sis. ij.
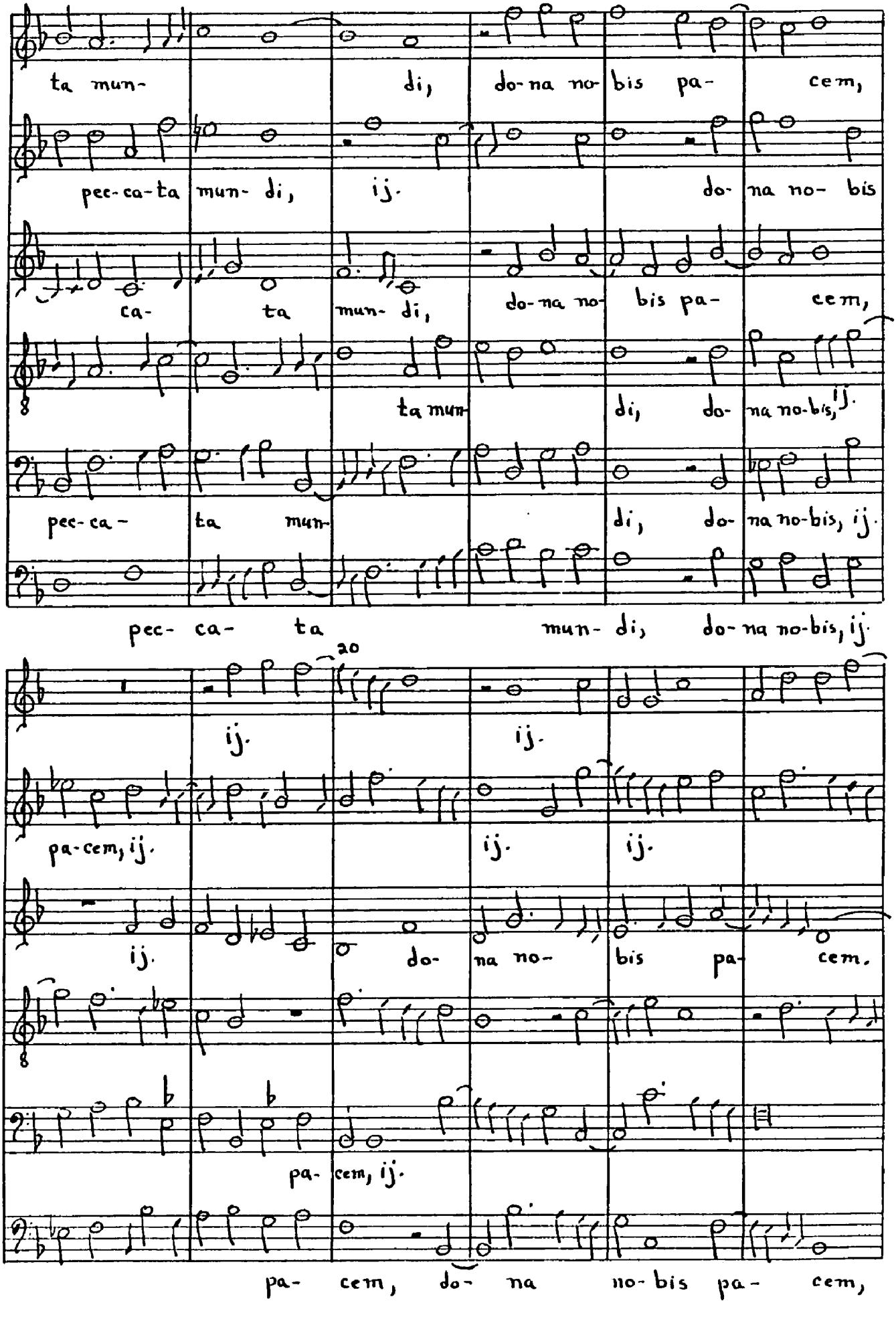

60
Benedictus abiit.
sis. ij.
Benedictus dormit.
O- san- na in ex-cel- sis.
ij.
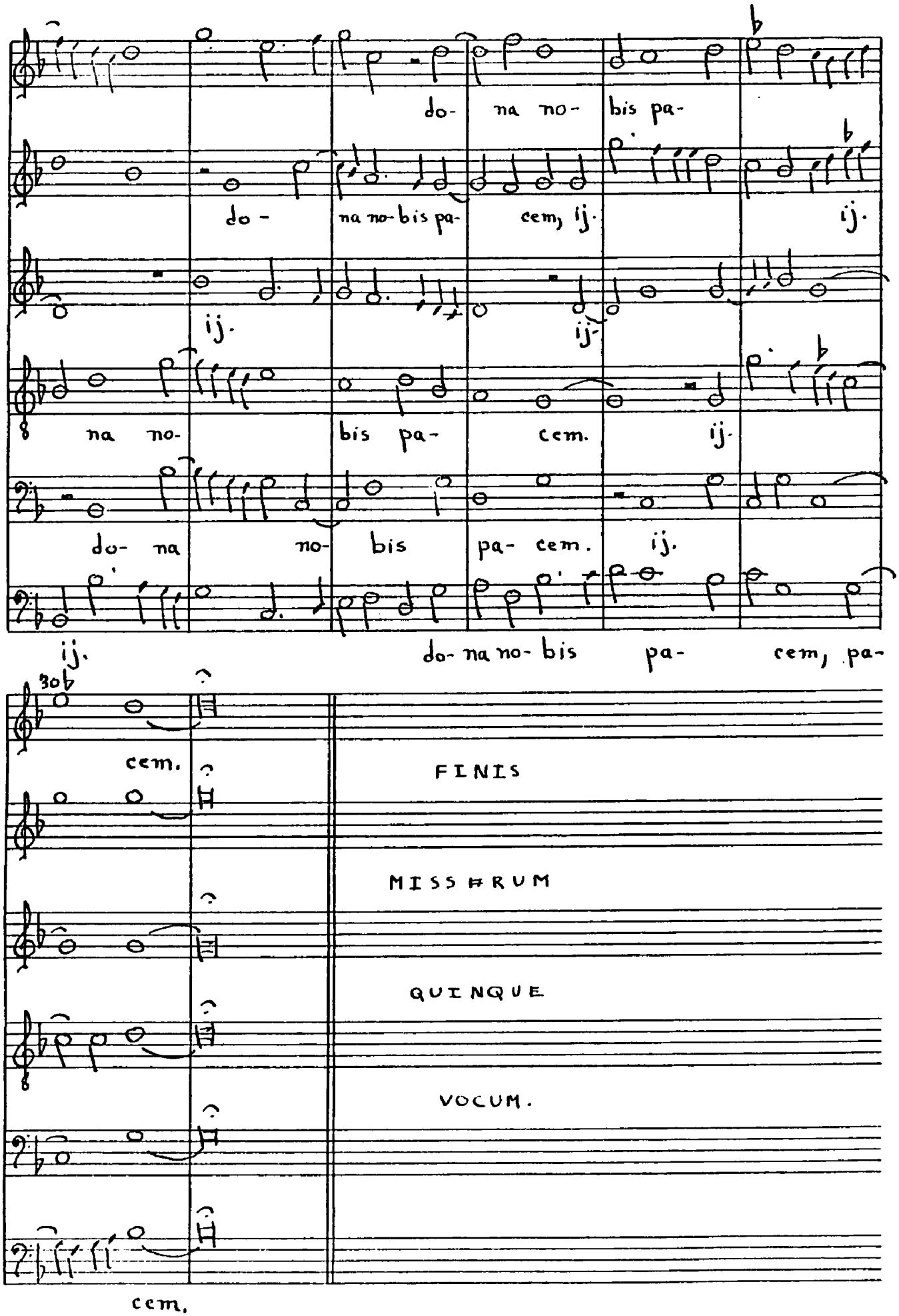

Trium vocum.
A
T
B
Be- ne- di- ctus qui ve- nit ij.
Be- ne- di- ctus qui ve- nit ij.
10
ve- nit ij. in no- mi- ne [ij.]
in no- mi- ne Do- mi- ni ij
in no- mi- ne ij. Do-
80
Do- mi- ni, in no- mi- ne Do-
ij.
mi- ni, ij. in no-
mi- ni, in no- mi- ne Do- mi- ni.
in no- mi- ne Do- mi- ni. ij.
mi- ne Do- mi- ni, ij.


Do- mi- ni.
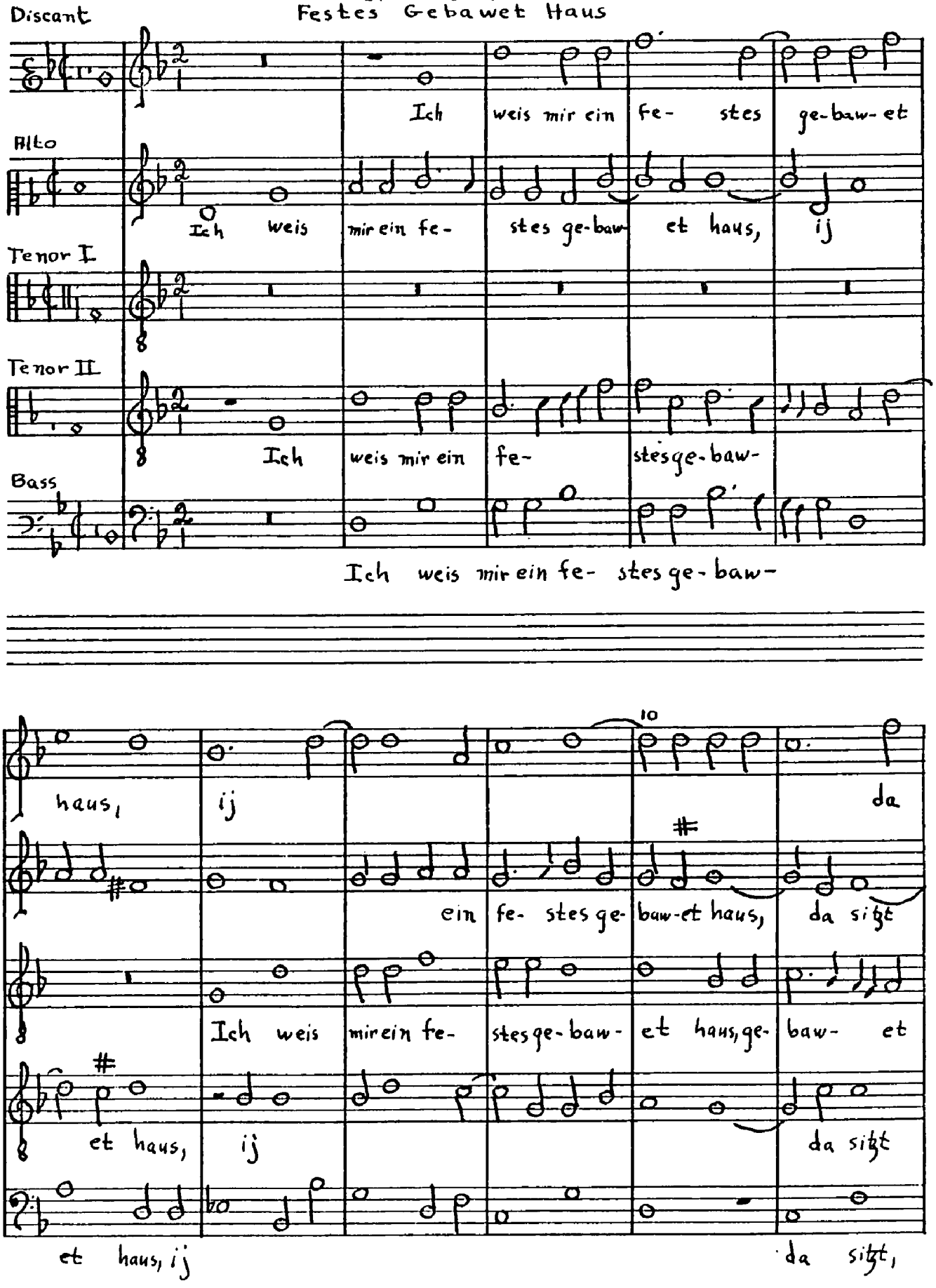
Sex vocum. [Agnus Dei]

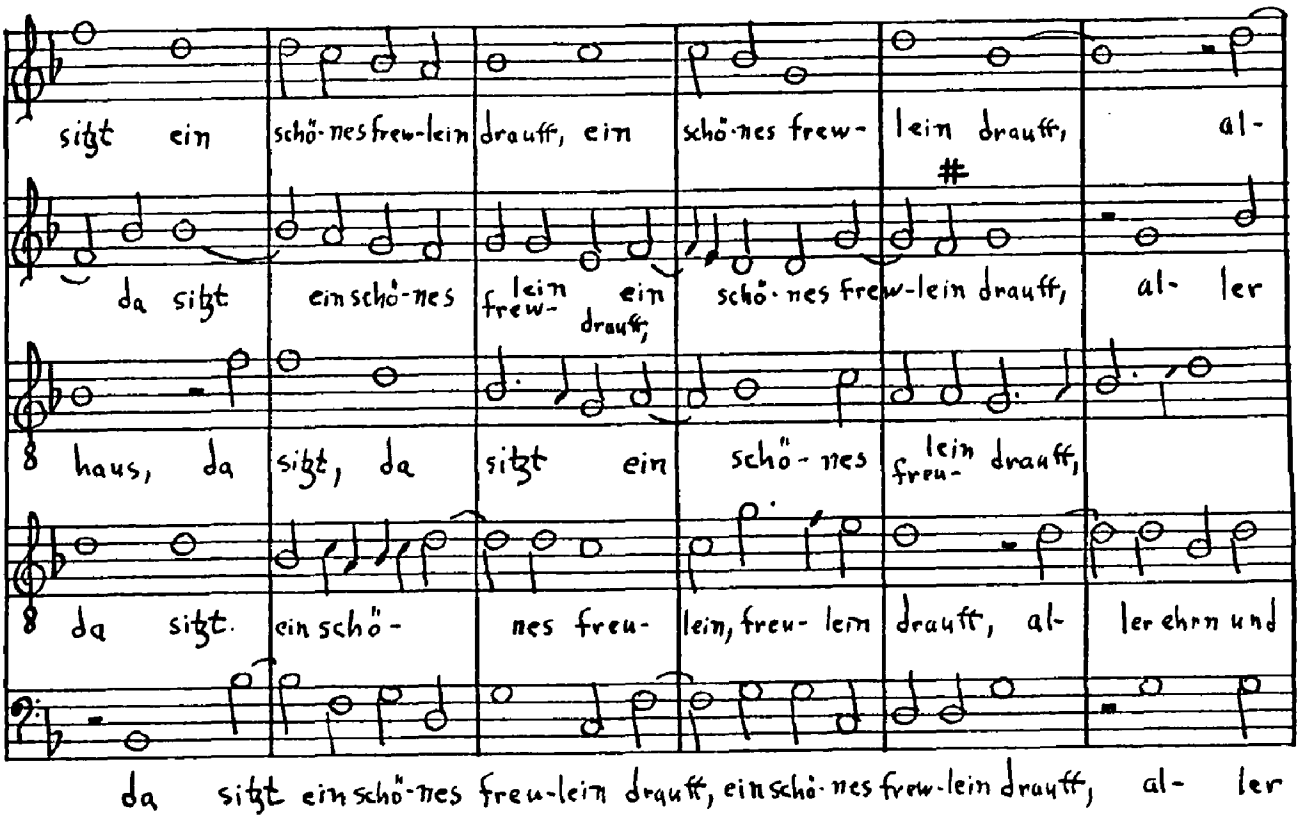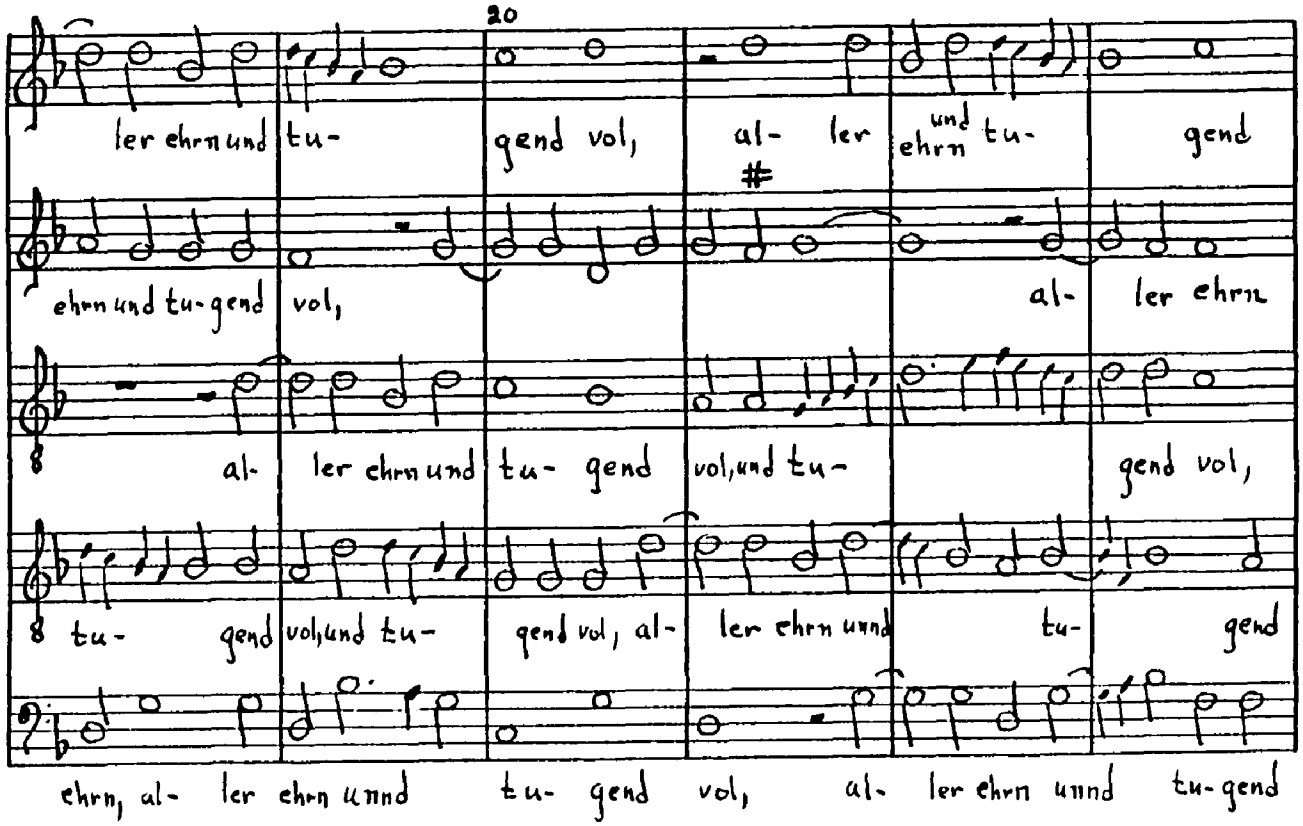



ta mun- di, do- na no- bis pa- cem,
pec- ca- ta mun- di, ij. do- na no- bis
ca- ta mun- di, do- na no- bis pa- cem,
ta mun- di, do- na no- bis, ij.
pec- ca- ta mun- di, do- na no- bis, ij.
pec- ca- ta mun- di, do- na no- bis, ij.
20
ij. ij.
pa- cem, ij. ij. ij.
ij. do- na no- bis pa- cem.
pa- cem, ij.
pa- cem, do- na no- bis pa- cem,

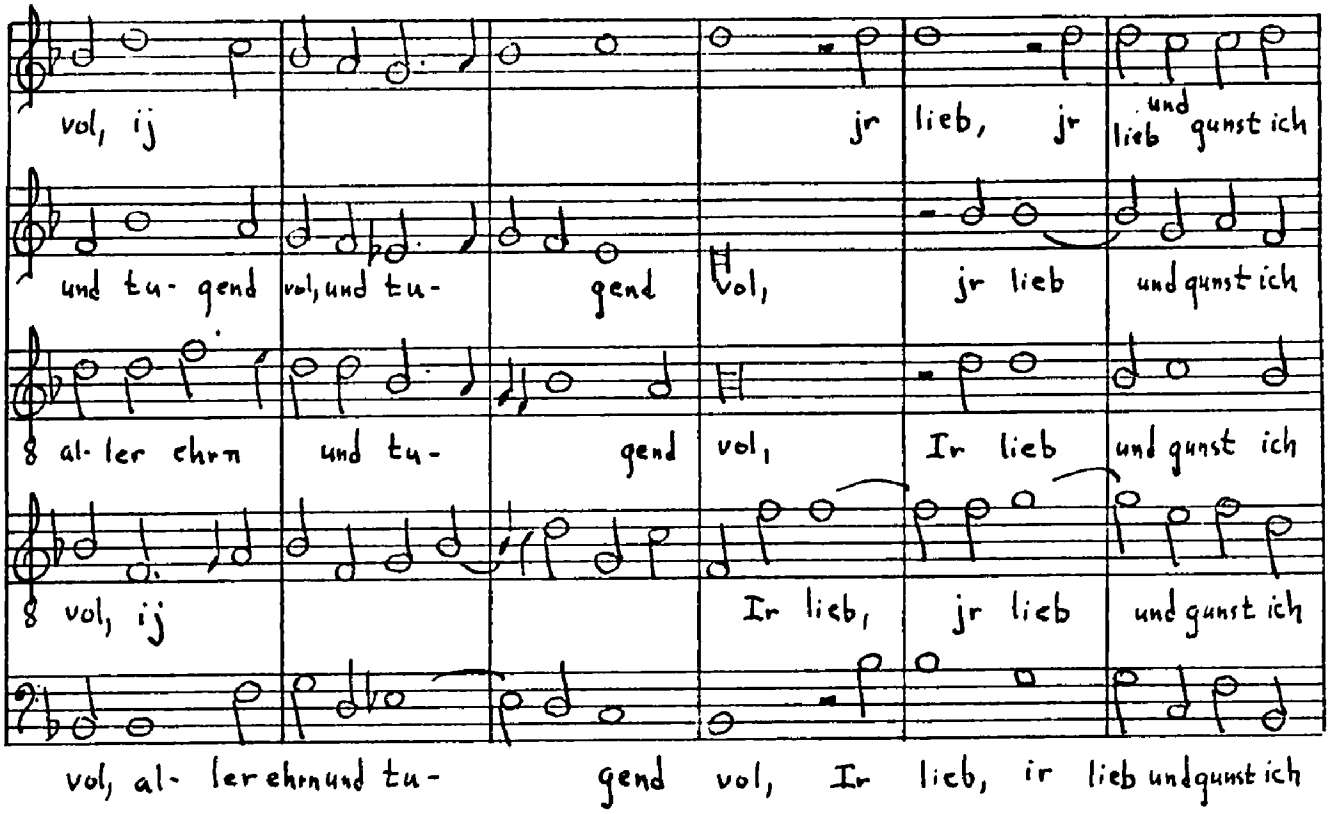

do- na no- bis pa-
do- na no- bis pa- cem, ij.
ij.
ij.
na no-
bis pa- cem. ij.
do- na no- bis pa- cem. ij.
ij.
do- na no- bis pa- cem, pa-
30
cem.
FINIS
MISSARUM
QUINQUE
VOCUM.
cem.

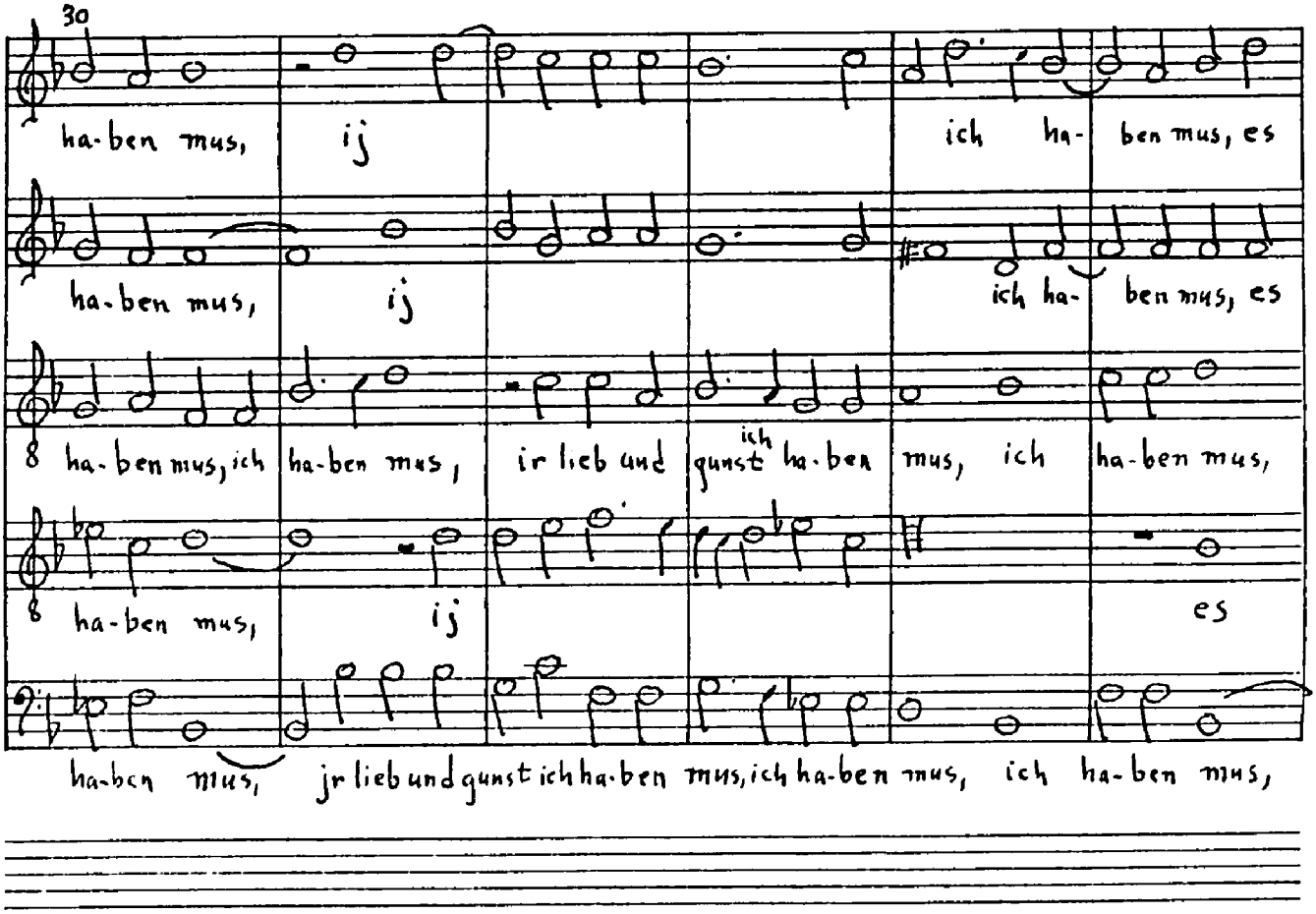
Ich Weis Mir ein Festes Gebawet Haus
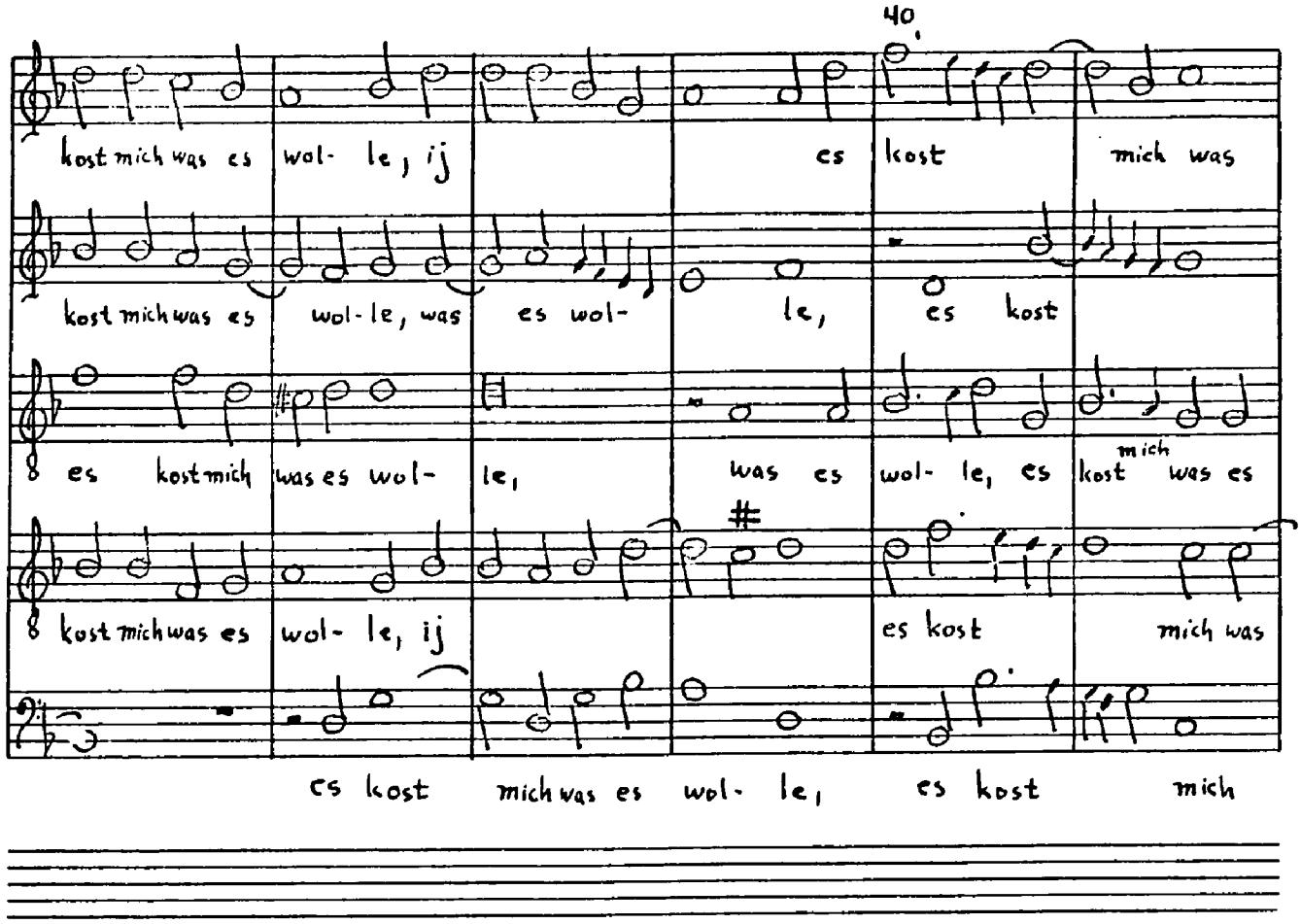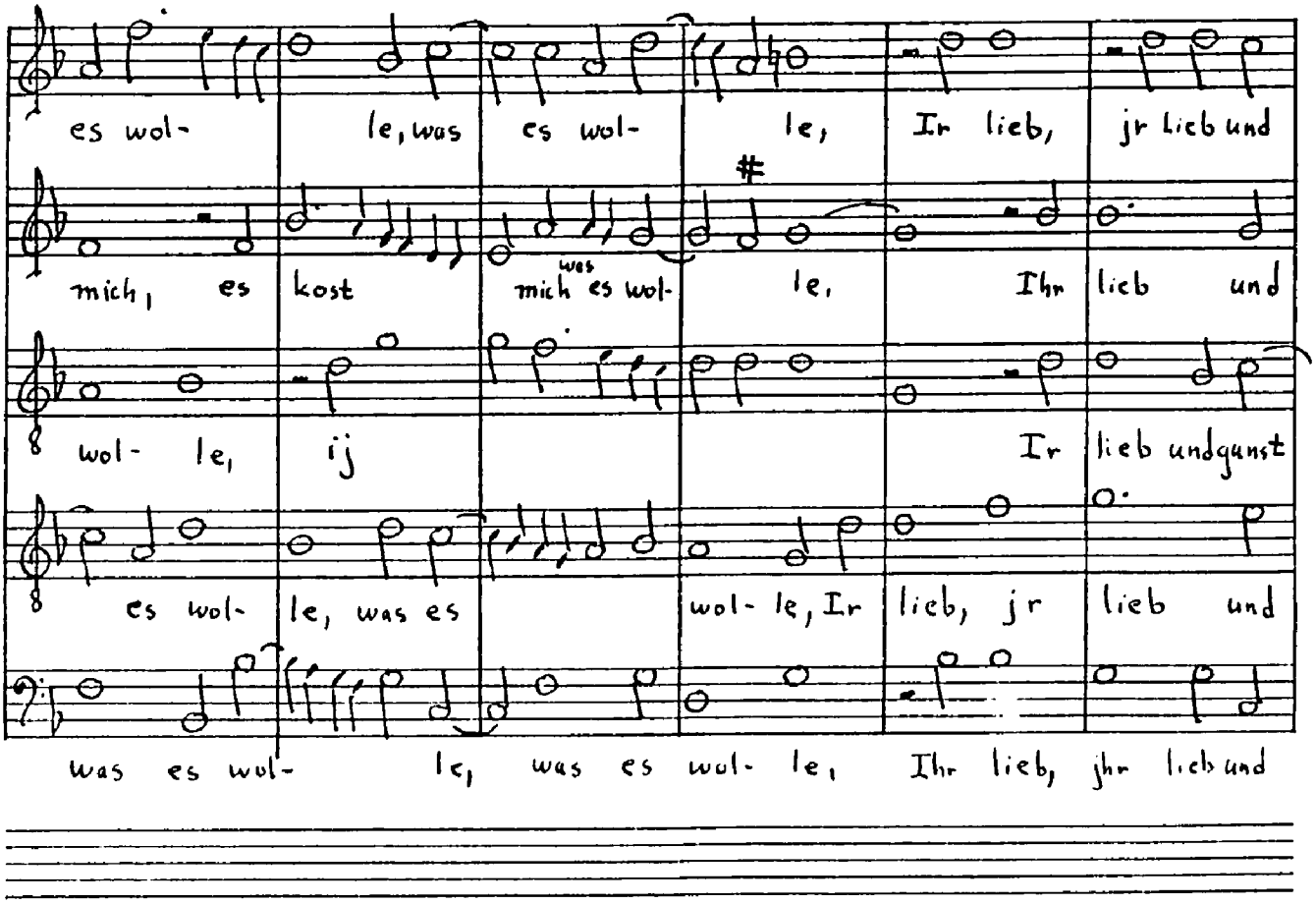



sitzt ein schö-nes frew-lein drauff, ein schö-nes frew- lein drauff, al-
da sitzt ein schö-nes frew- lein drauff, ein schö-nes frew-lein drauff, al- ler
haus, da sitzt, da sitzt ein schö-nes frew- lein drauff,
da sitzt. ein schö- nes freu- lein, freu- lein drauff, al- ler ehrn und
da sitzt ein schö-nes freu-lein drauff, ein schö-nes frew-lein drauff, al- ler

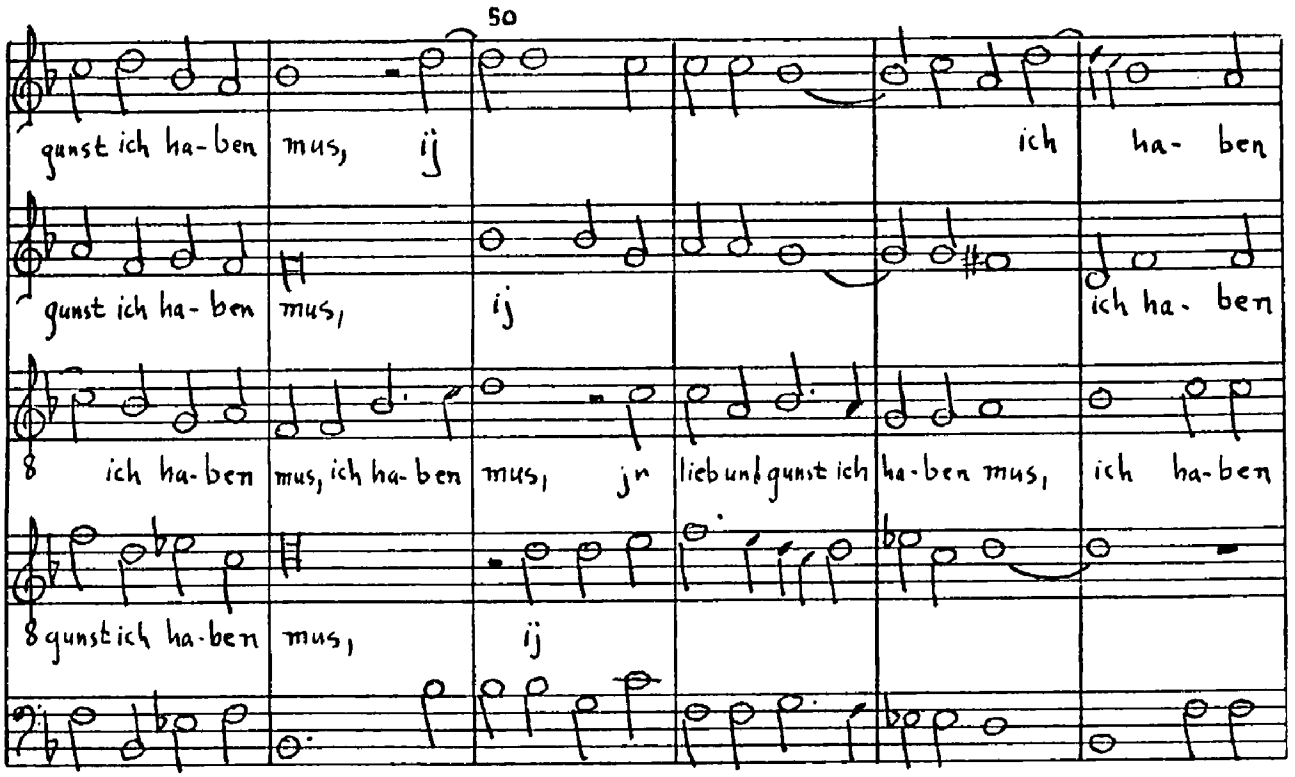

20
ler ehrn und tu- gend vol, al- ler ehrn und tu- gend
ehrn und tu-gend vol, al- ler ehrn
al- ler ehrn und tu- gend vol, und tu- gend vol,
tu- gend vol, und tu- gend vol, al- ler ehrn und tu- gend
ehrn, al- ler ehrn und tu- gend vol, al- ler ehrn und tu-gend

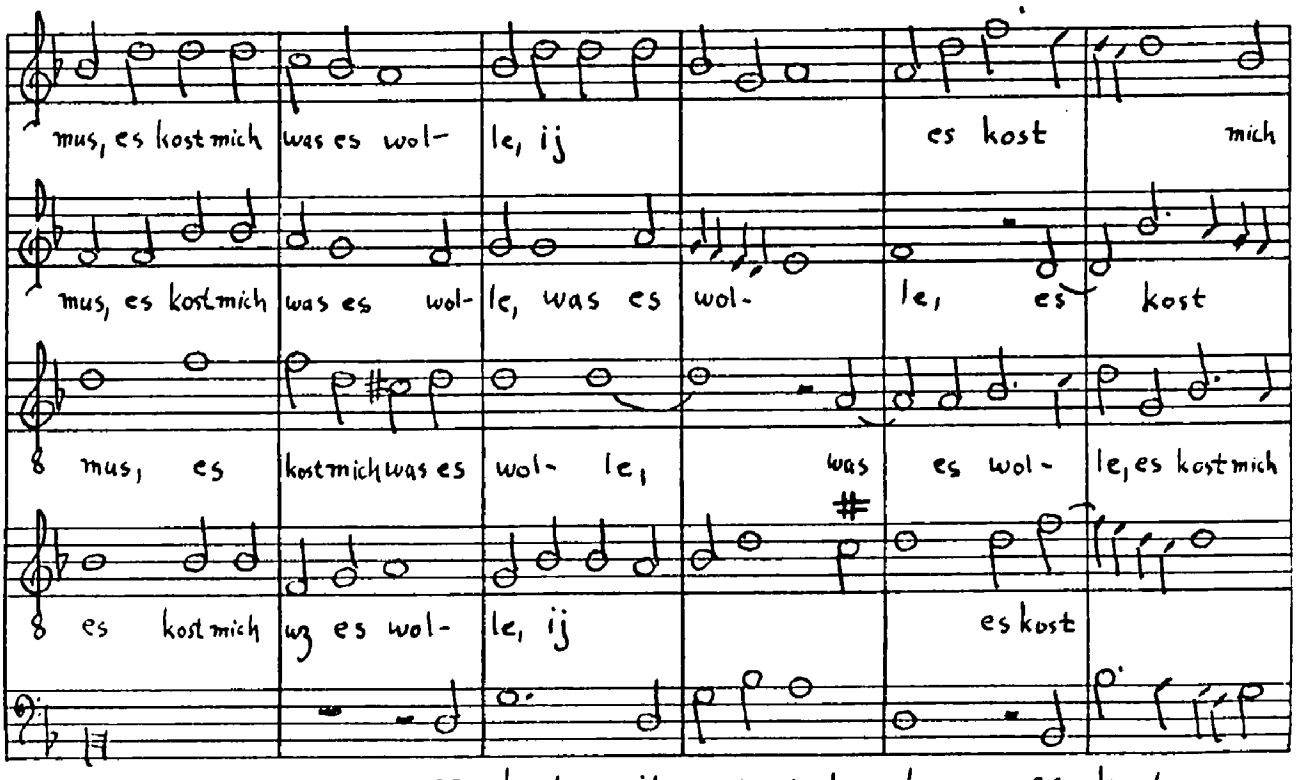

vol, ij
jr lieb, jr lieb und gunst ich
und tu- gend vol, und tu- gend vol, jr lieb und gunst ich
al- ler ehrn und tu- gend vol, Ir lieb und gunst ich
vol, ij
Ir lieb, jr lieb und gunst ich
vol, al- ler ehrn und tu- gend vol, Ir lieb, ir lieb und gunst ich

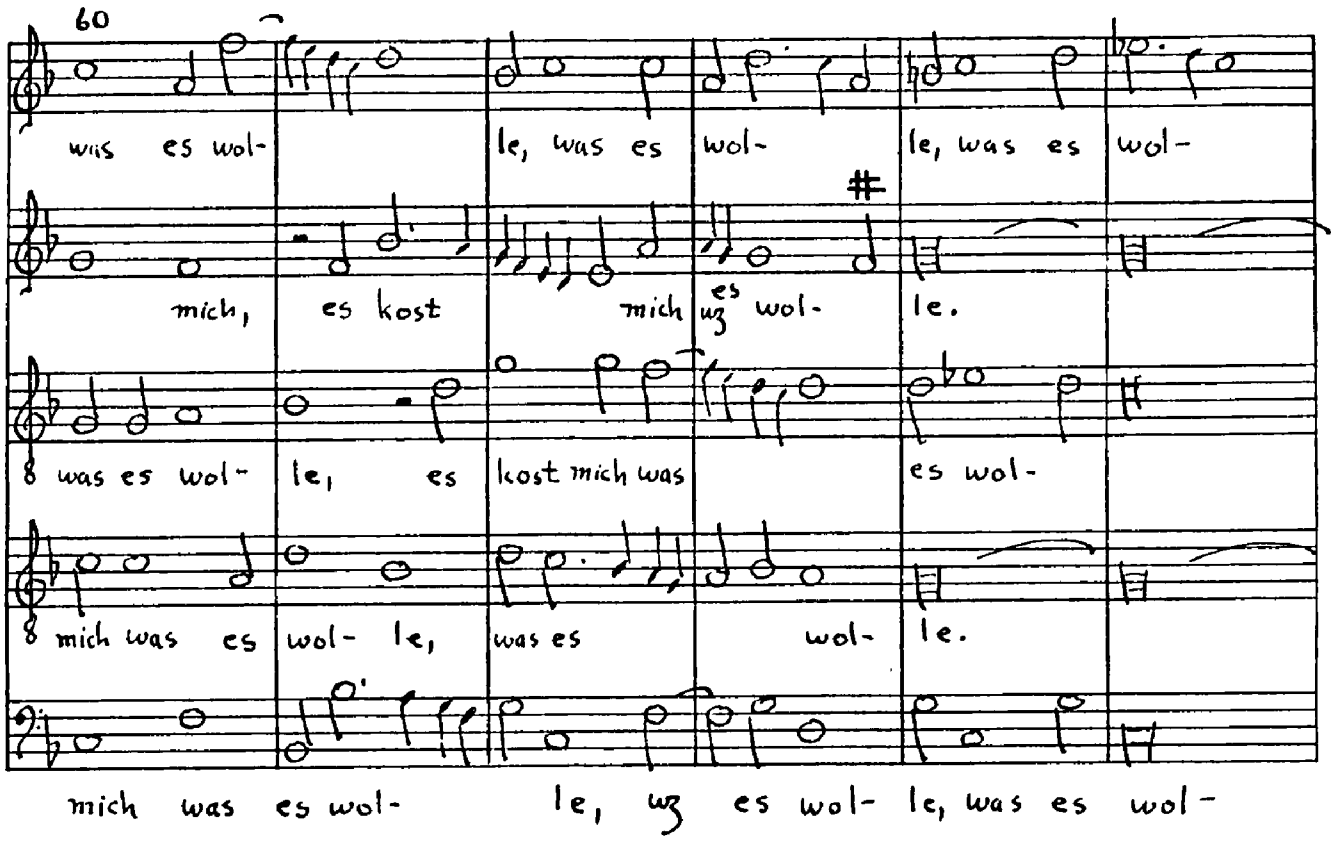

30
ha-ben mus, ij
ich ha- ben mus, es
ha-ben mus, ij
ich ha- ben mus, es
ha-ben mus, ich ha-ben mus, ir lieb und gunst ich ha-ben mus, ich ha-ben mus,
ha-ben mus, ij
es
ha-ben mus, jr lieb und gunst ich ha-ben mus, ich ha-ben mus, ich ha-ben mus,

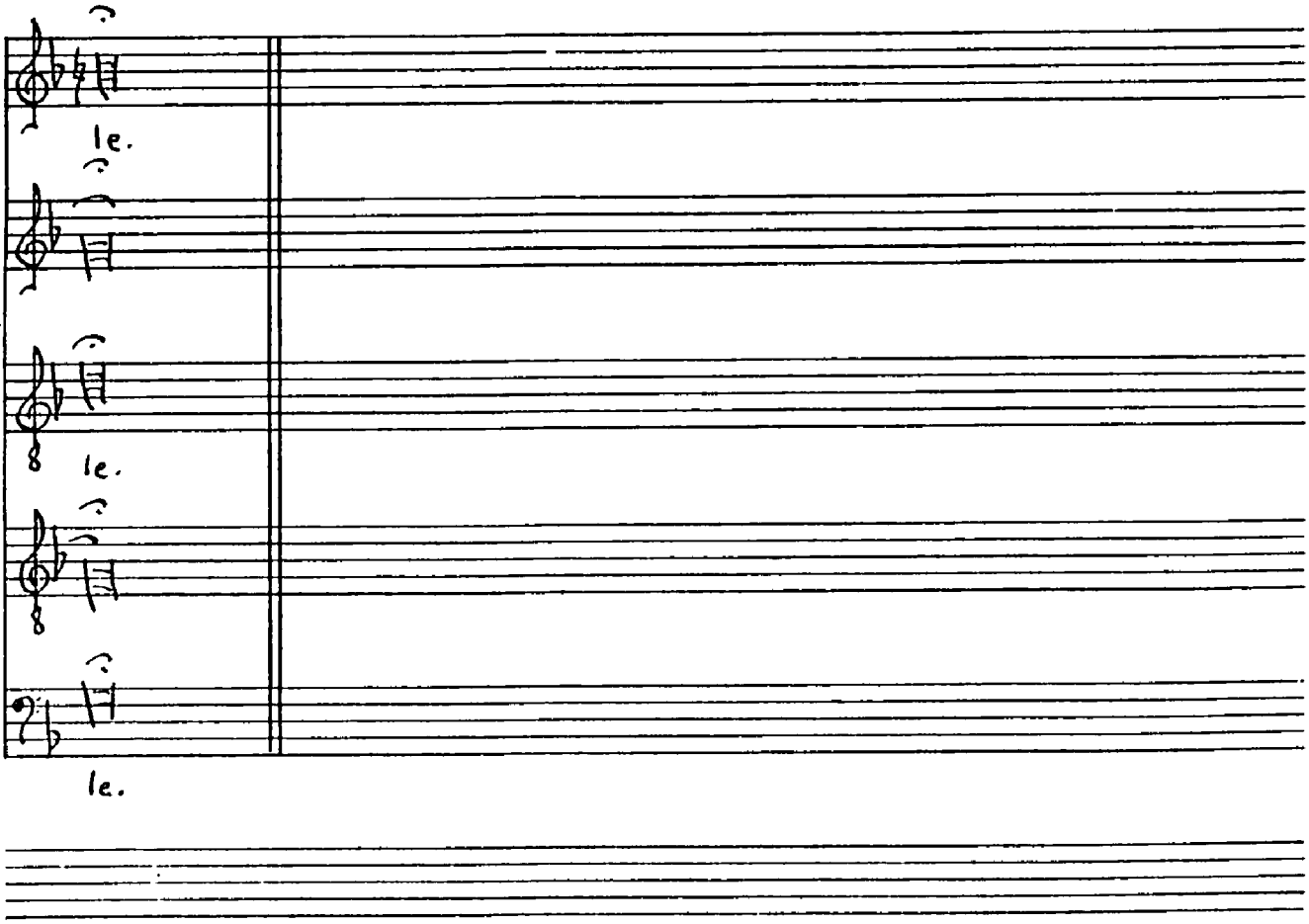

40
kost mich was es wol- le, ij es kost mich was
kost mich was es wol-le, was es wol- le, es kost
es kost mich was es wol- le, was es wol- le, es kost mich was es
kost mich was es wol- le, ij es kost mich was
es kost mich was es wol- le, es kost mich


es wol- le, was es wol- le, Ir lieb, jr Lieb und
mich, es kost mich es wol- le, Ihr lieb und
wol- le, ij Ir lieb und gunst
es wol- le, was es wol- le, Ir lieb, jr lieb und
was es wol- le, was es wol- le, Ihr lieb, jhr lieb und
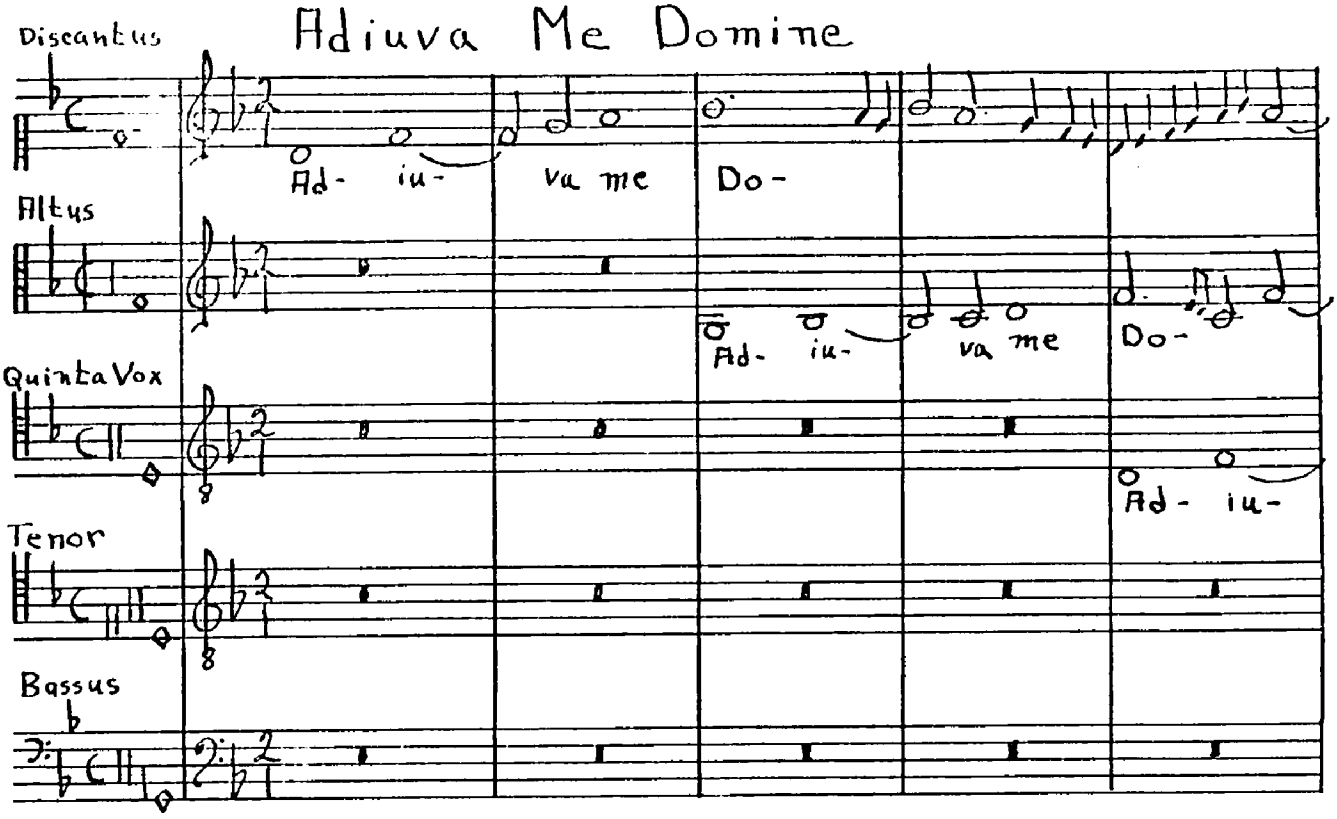

50
gunst ich ha-ben mus, ij ich ha- ben
gunst ich ha- ben mus, ij ich ha- ben
ich ha-ben mus, ich ha-ben mus, jn liebundgunst ich ha-ben mus, ich ha-ben
gunst ich ha-ben mus, ij
gunst ich ha-ben mus, ihr liebundgunst ich ha-ben mus, ich ha-ben mus, ij
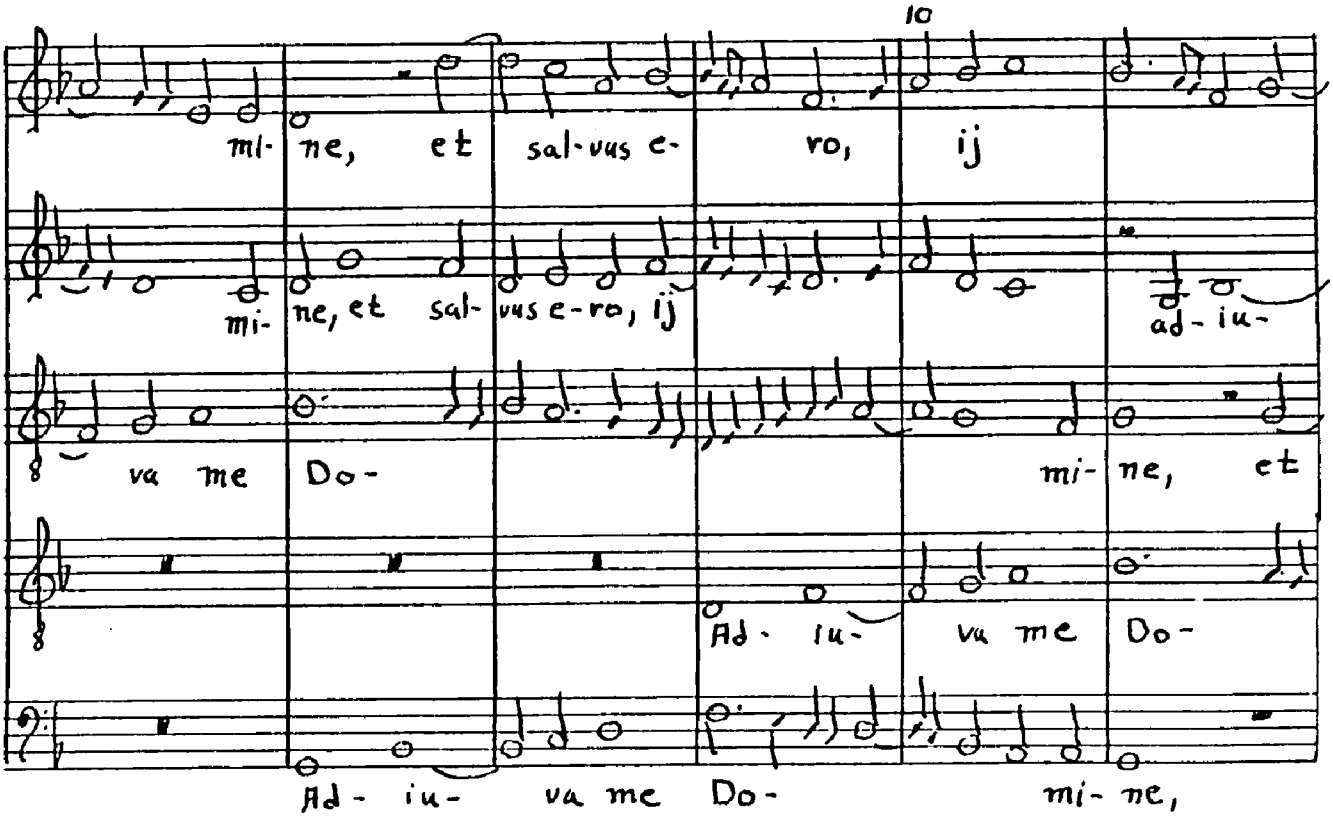

mus, es kostmich was es wol- le, ij es kost mich
mus, es kostmich was es wol- le, was es wol- le, es kost
mus, es kostmich was es wol- le, was es wol- le, es kostmich
es kostmich wz es wol- le, ij es kost
es kost mich wz es wol- le, es kost
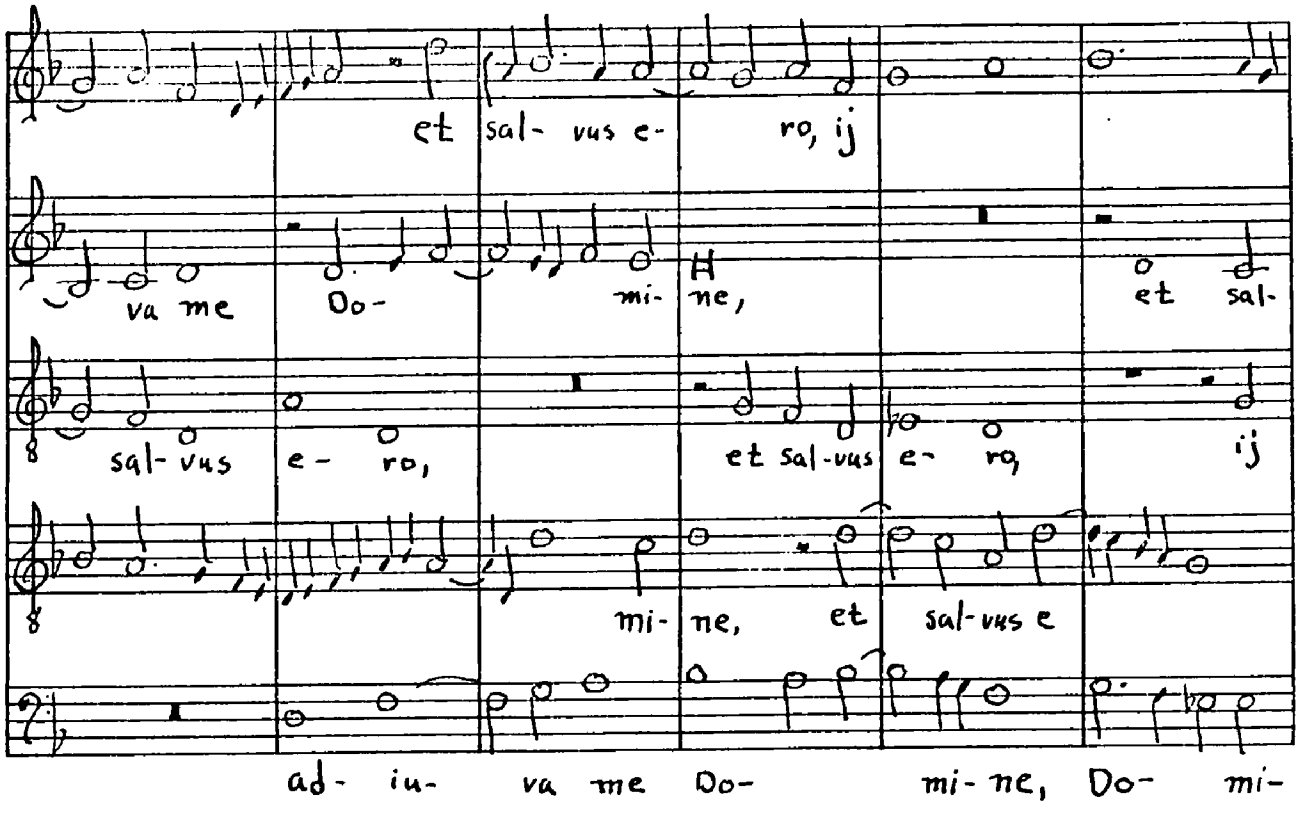

60
was es wol- le, was es wol- le, was es wol-
mich, es kost mich es wol- le.
was es wol- le, es kost mich was es wol-
mich was es wol- le, was es wol- le.
mich was es wol- le, es wol- le, was es wol-

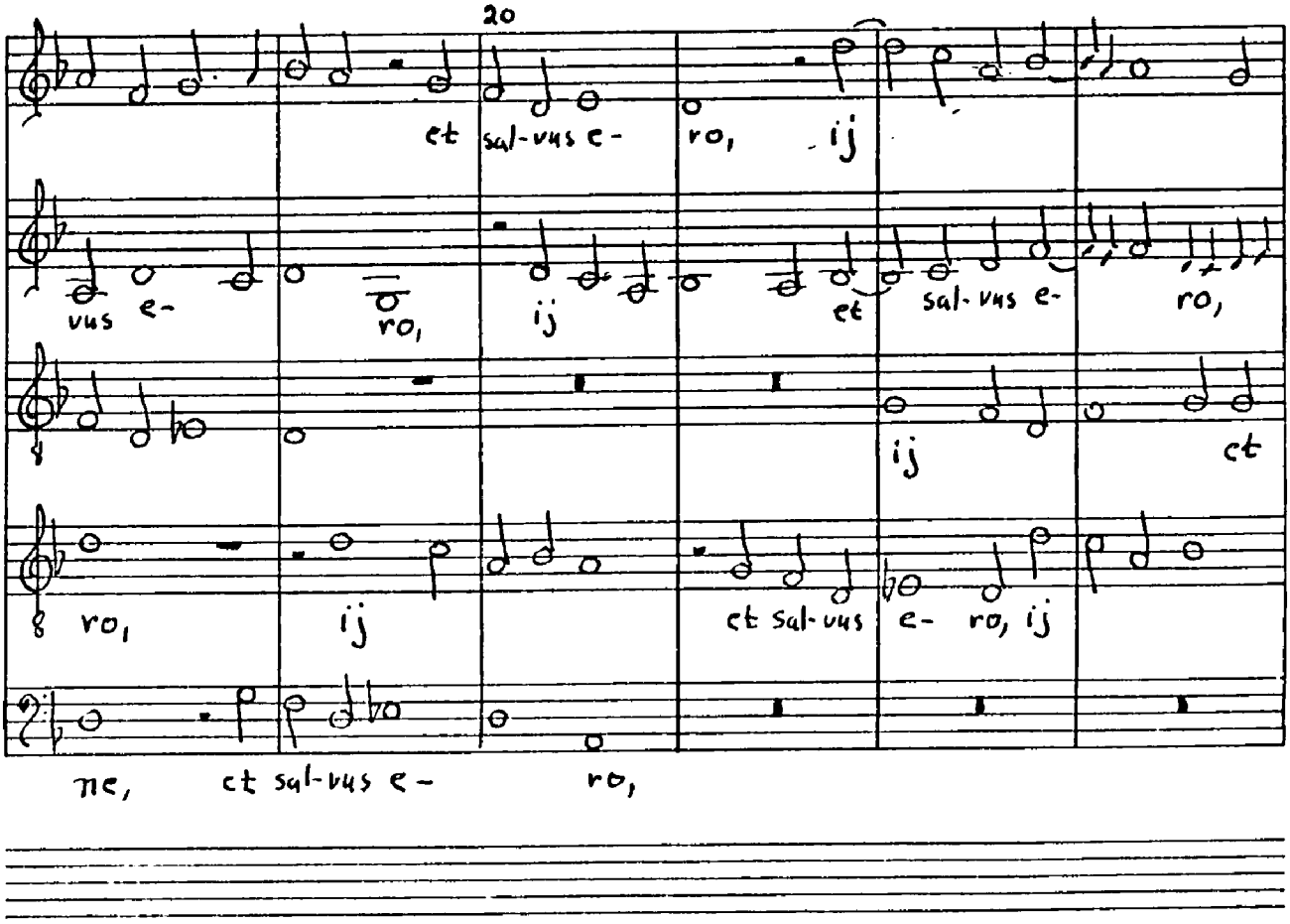

le.
le.
le.

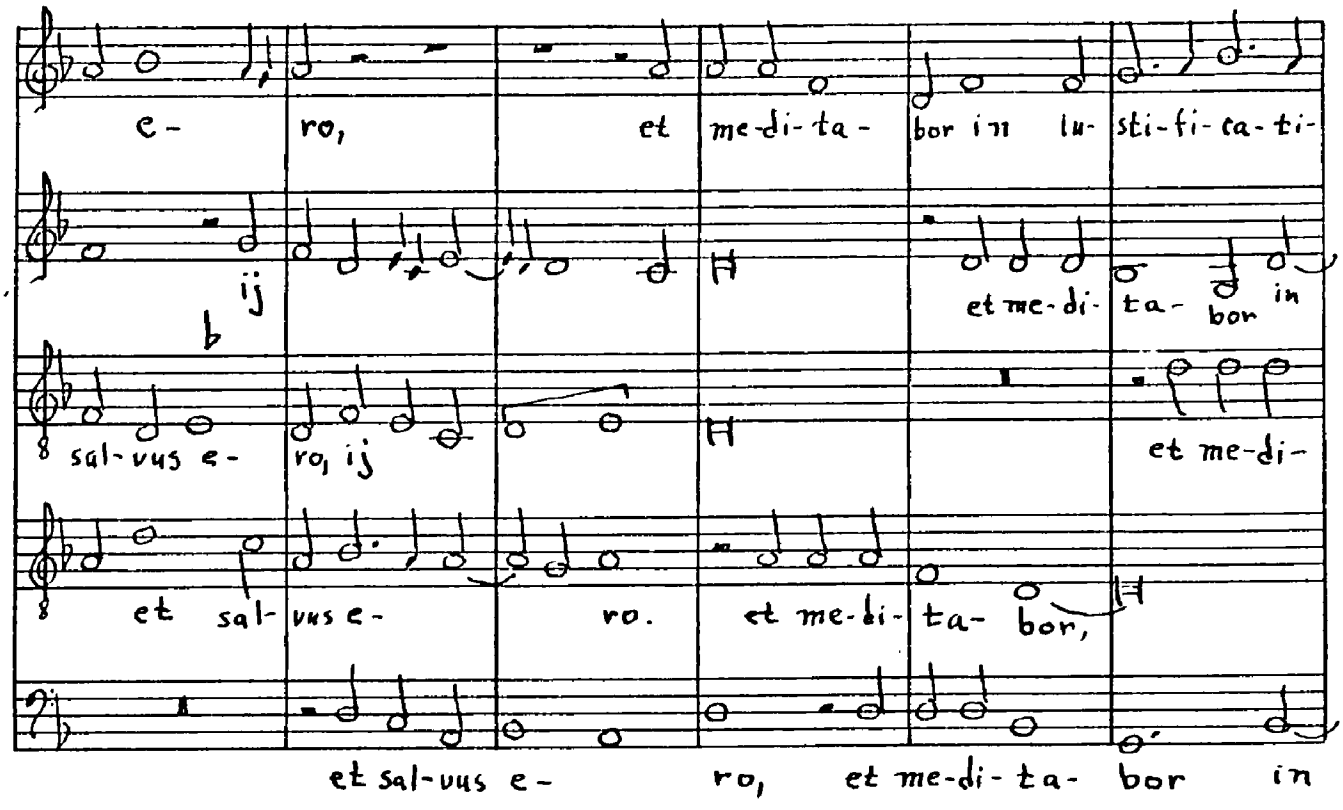
Adiuva Me Domine

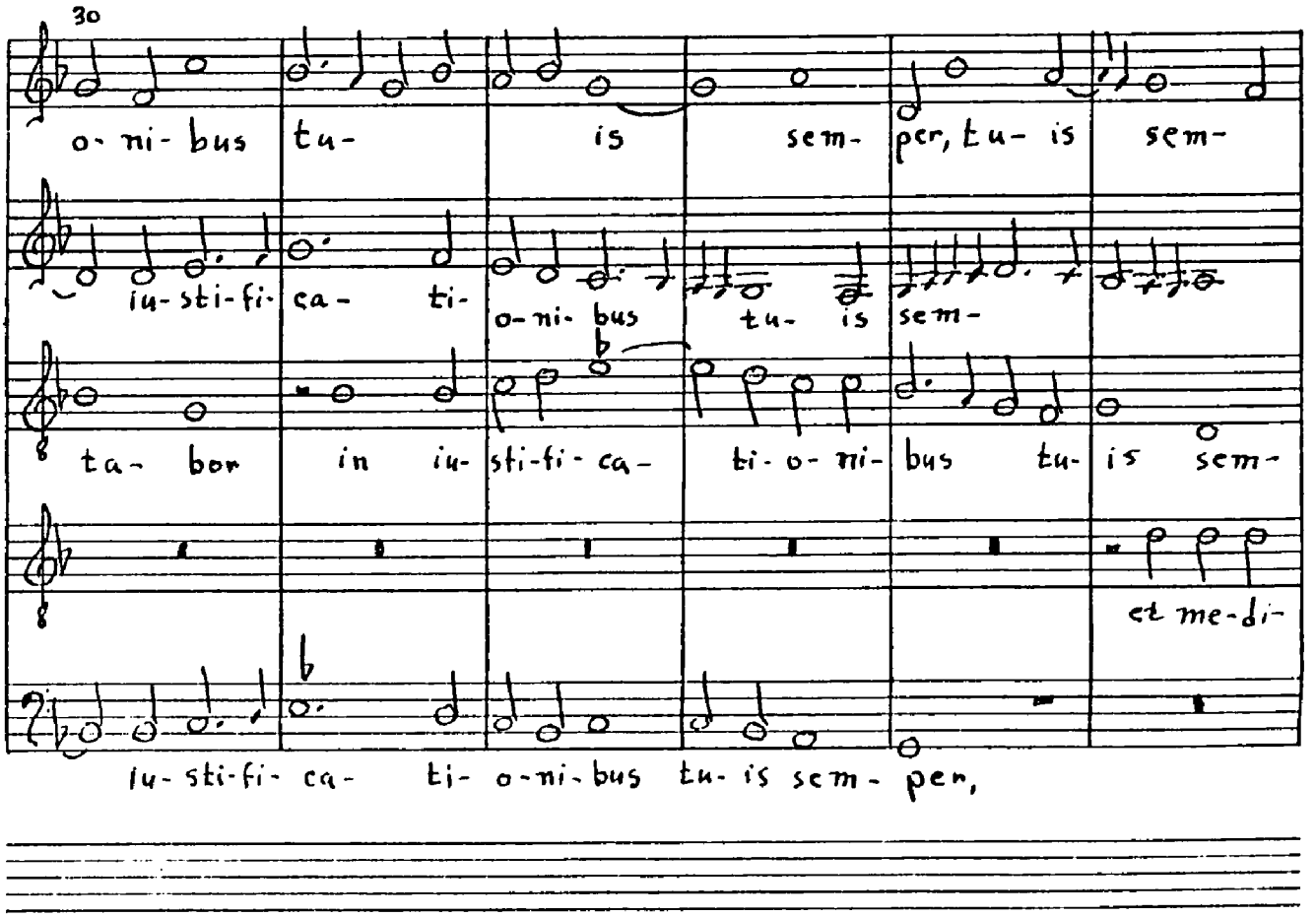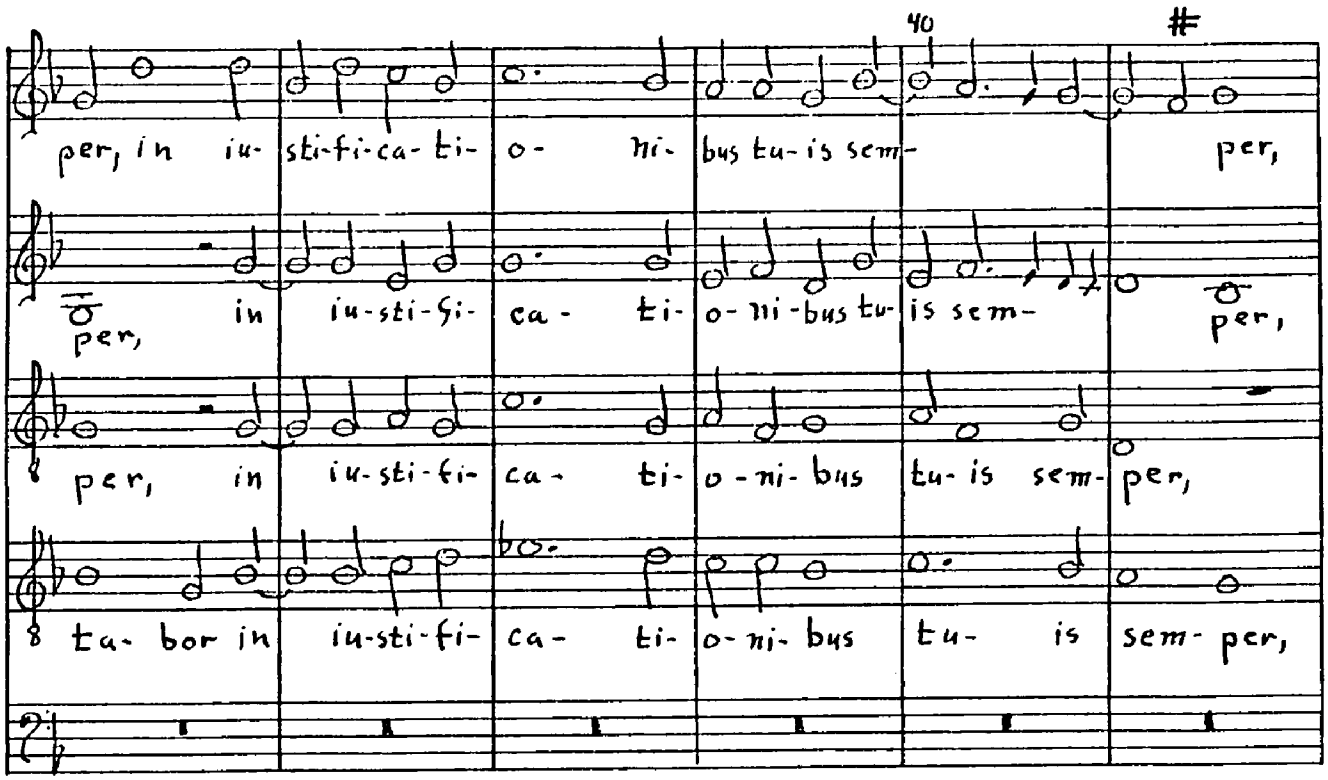




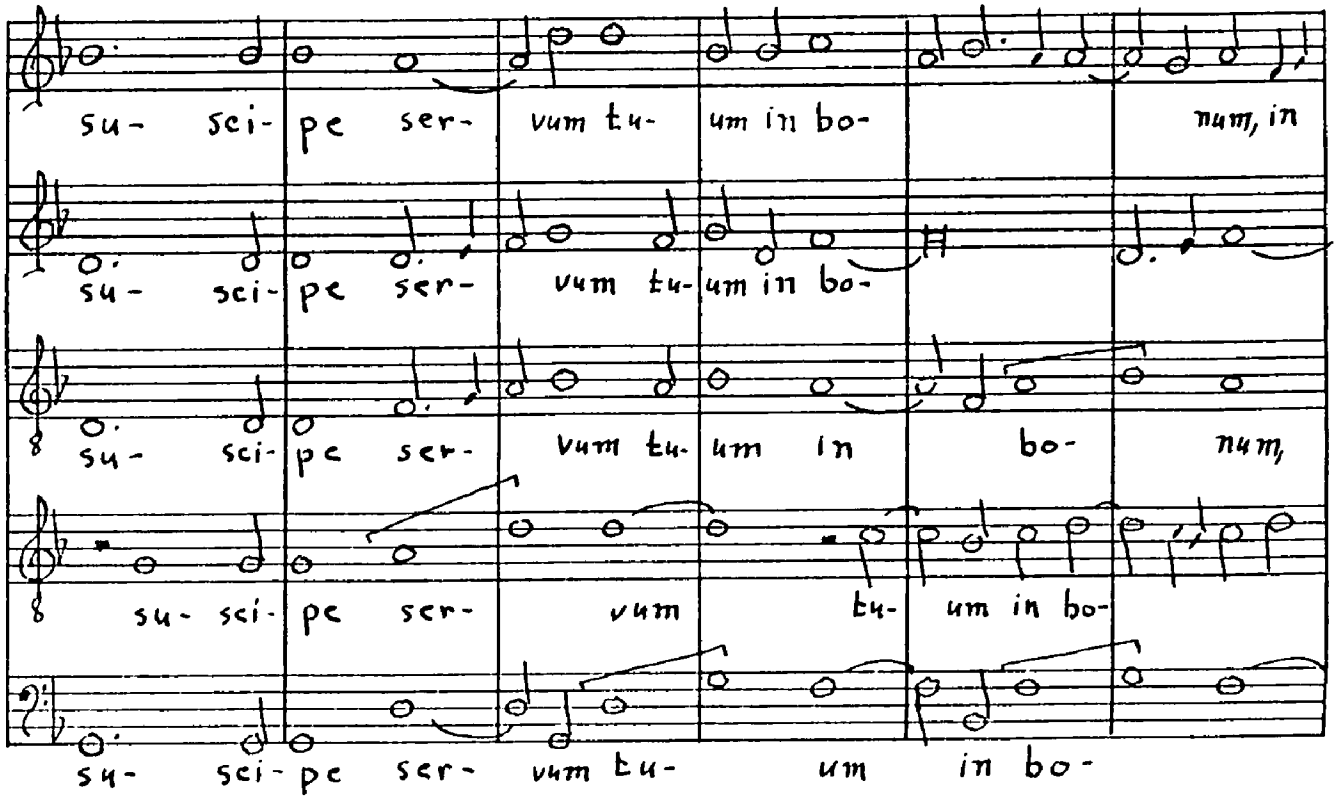

et sal- vus e- ro, ij
va me Do- mi- ne,
et sal-
sal- vus e- ro,
et sal-vus e- ro,
ij
mi- ne, et sal-vus e
ad- iu- va me Do- mi- ne, Do- mi-

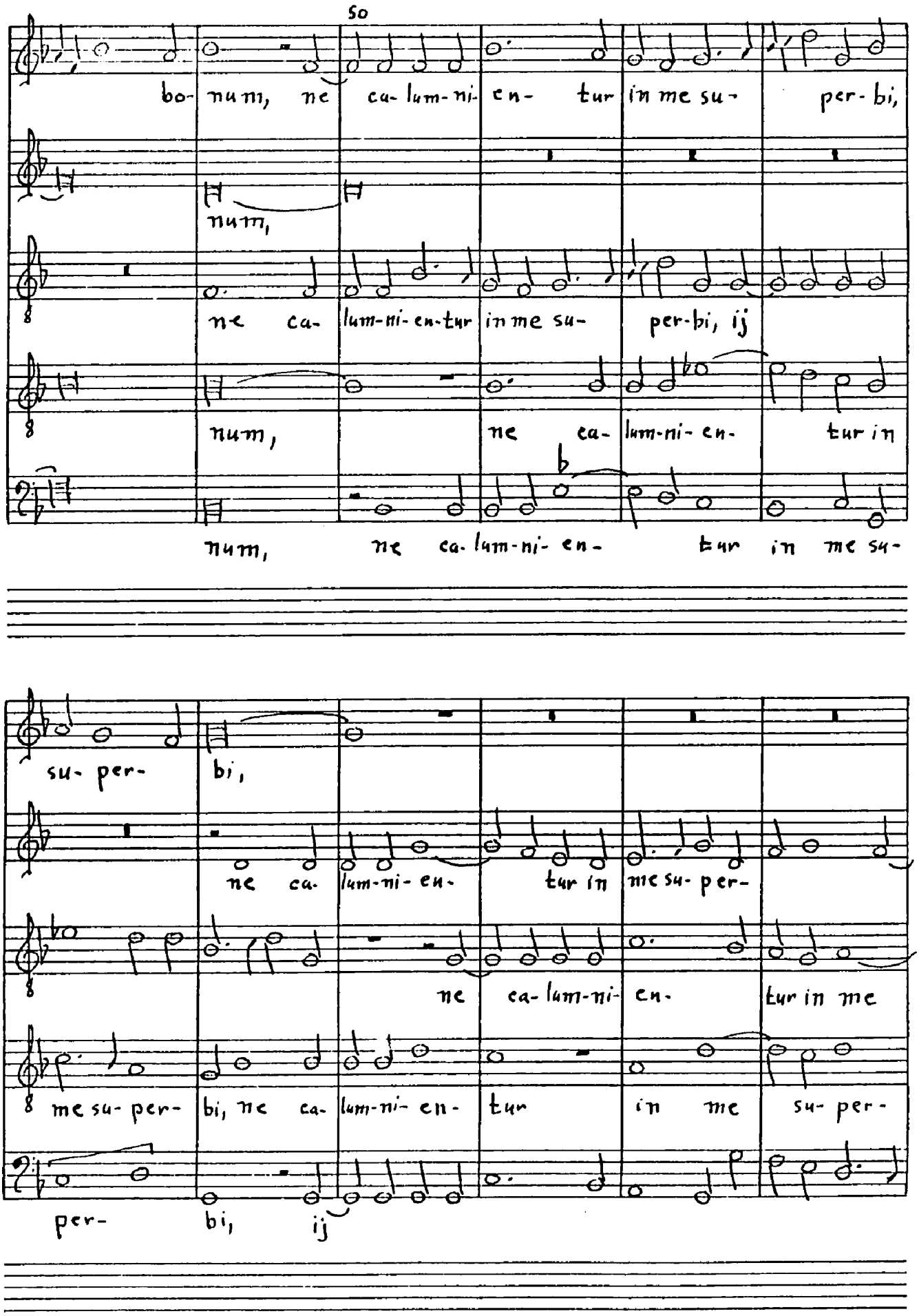

20
et sal-vus e- ro, ij
vus e- ro,
ij
et
sal-vus e- ro,
ij
ct
ro,
ij
et sal-vus e- ro, ij
ne, ct sal-vus e- ro,
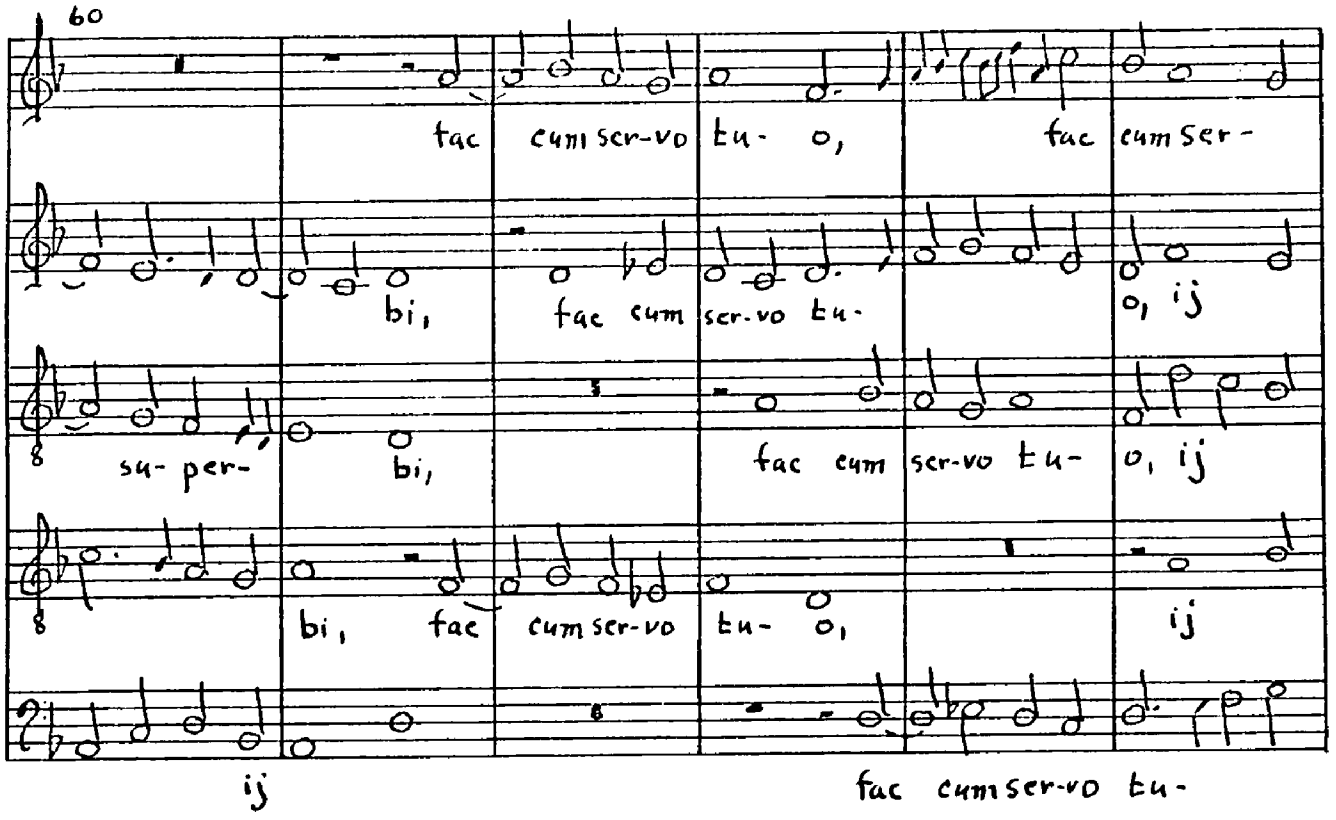

e- ro, et me-di-ta- bor in lu- sti-fi-ca-ti-
ij
et me-di- ta- bor in
sal-vus e- ro, ij
et me-di-
et sal- vus e- ro. et me-di- ta- bor,
et sal-vus e- ro, et me-di- ta- bor in
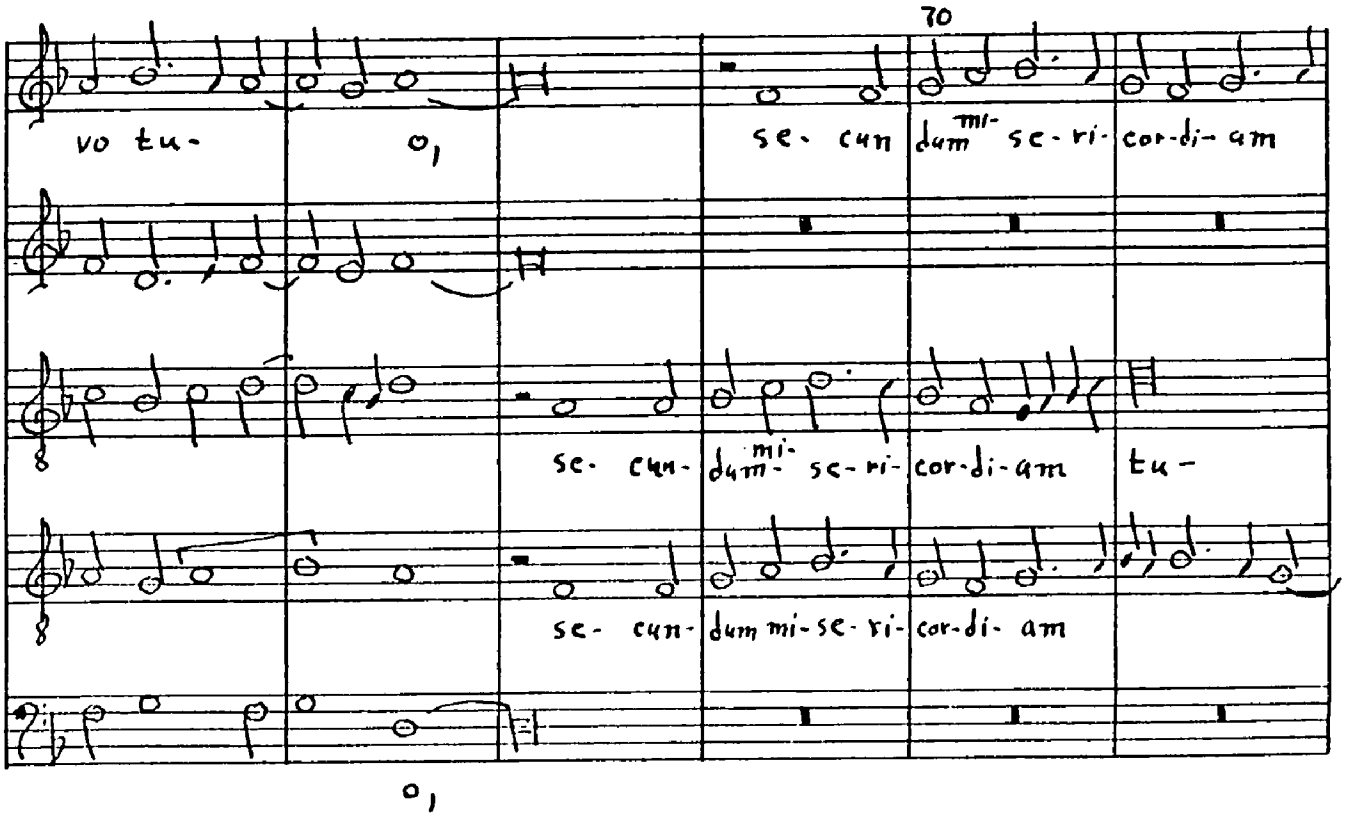

30
o- ni- bus tu- is sem- per, tu- is sem-
iu-sti-fi- ca- ti-
o-ni- bus tu- is sem-
ta- bor in iu- sti-fi- ca- ti- o- ni- bus tu- is sem-
et me-di-
iu- sti-fi- ca- ti- o-ni-bus tu- is sem- per,

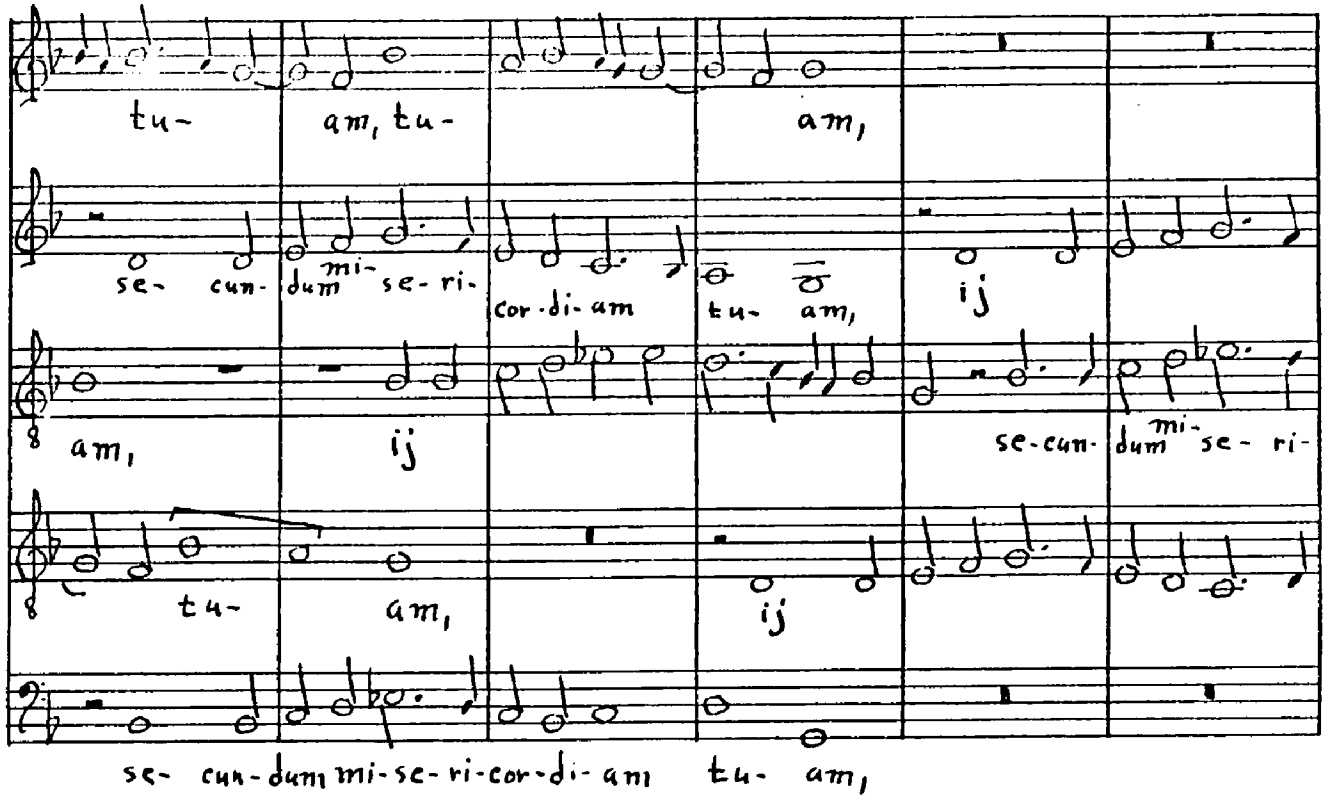

40
per, in iu-sti-fi-ca-ti-o- ni- bus tu-is sem- per,
per, in iu-sti-fi- ca- ti- o-ni-bus tu- is sem- per,
per, in iu-sti-fi- ca- ti- o-ni- bus tu- is sem- per,
tu- bor in iu-sti-fi- ca- ti- o-ni- bus tu- is sem- per,

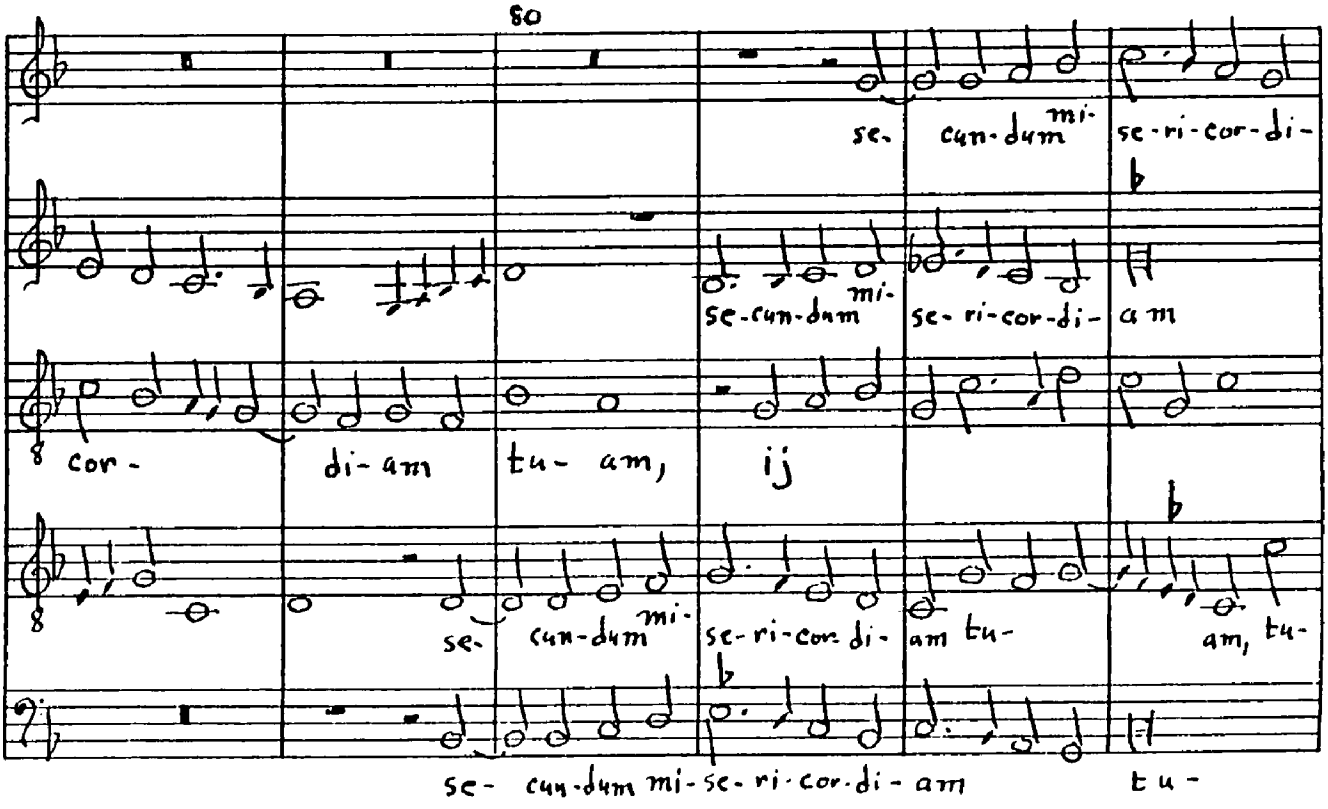

su- sci- pe ser- vum tu- um in bo- num, in
su- sci- pe ser- vum tu- um in bo-
su- sci- pe ser- vum tu- um in bo- num,
su- sci- pe ser- vum tu- um in bo-
su- sci- pe ser- vum tu- um in bo-

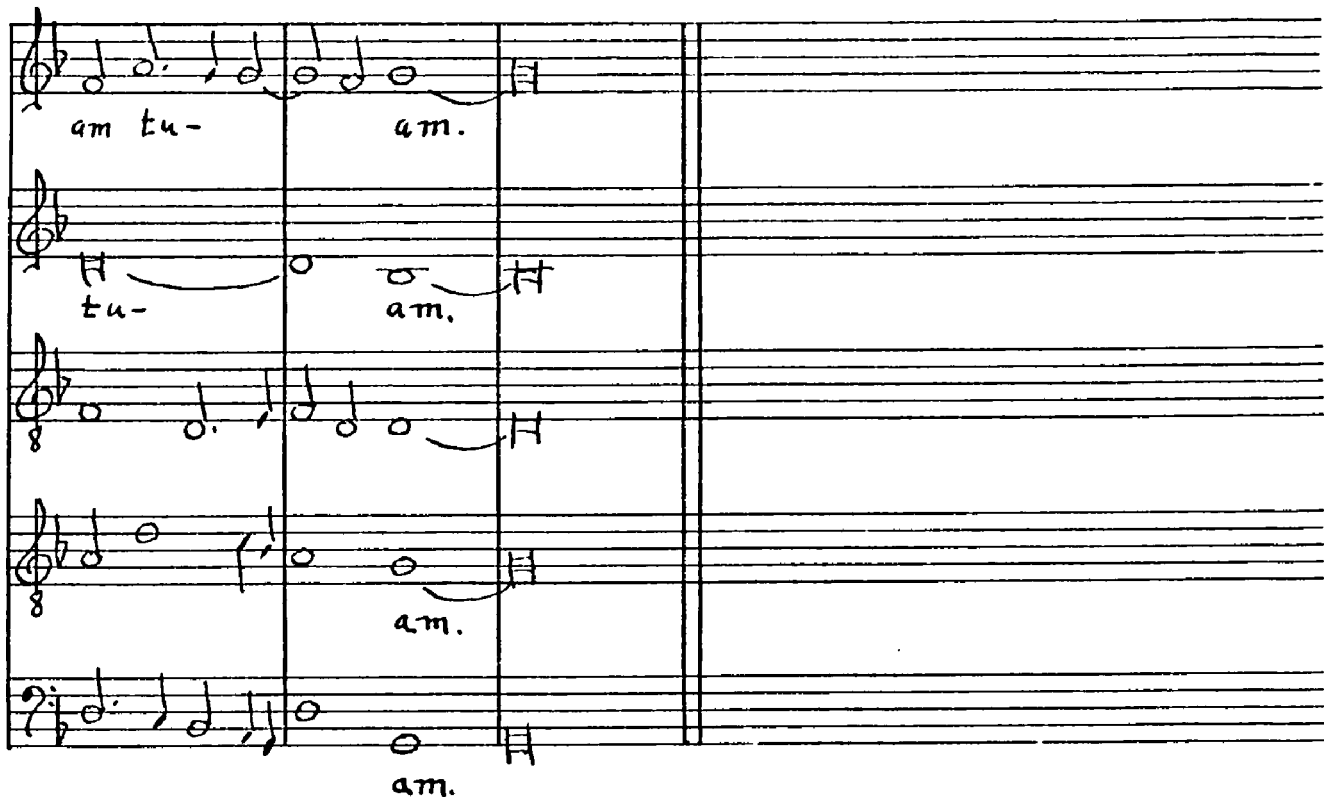

so
bo- num, ne ca- lum- ni- en- tur in me su- per- bi,
num,
ne ca- lum- ni- en- tur in me su- per- bi, ij
num, ne ca- lum- ni- en- tur in
num, ne ca- lum- ni- en- tur in me su-
su- per- bi,
ne ca- lum- ni- en- tur in me su- per-
ne ca- lum- ni- en- tur in me
me su- per- bi, ne ca- lum- ni- en- tur in me su- per-
per- bi, ij


60
fac cum ser-vo tu- o, fac cum ser-
bi, fac cum ser-vo tu- o, ij
su- per- bi, fac cum ser-vo tu- o, ij
bi, fac cum ser-vo tu- o, ij
ij fac cum ser-vo tu-
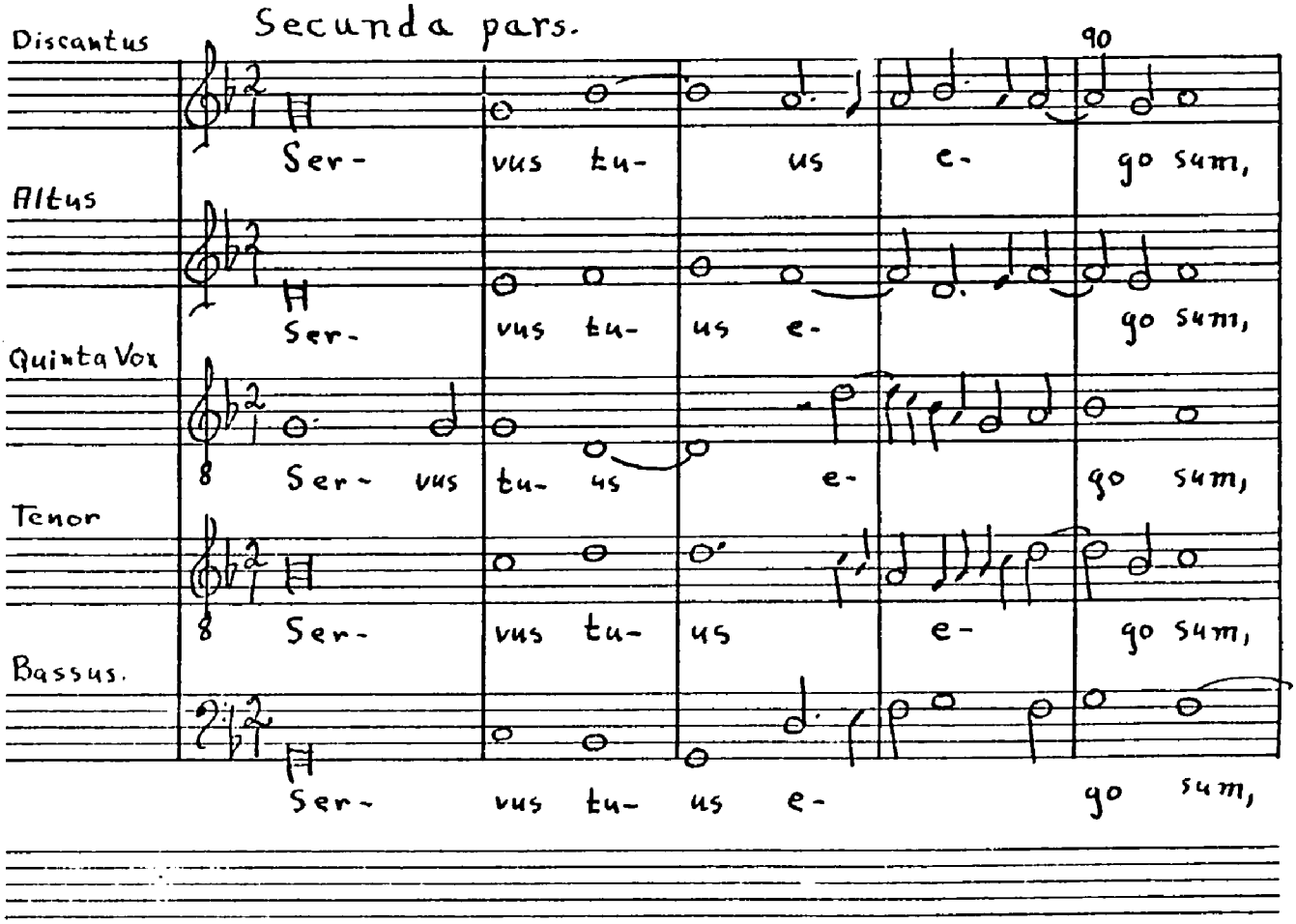

70
vo tu- o, se- cun dum mi- se- ri- cor-di- am
se- cun- dum mi- se- ri- cor-di- am tu-
se- cun- dum mi-se- ri- cor-di- am
o,

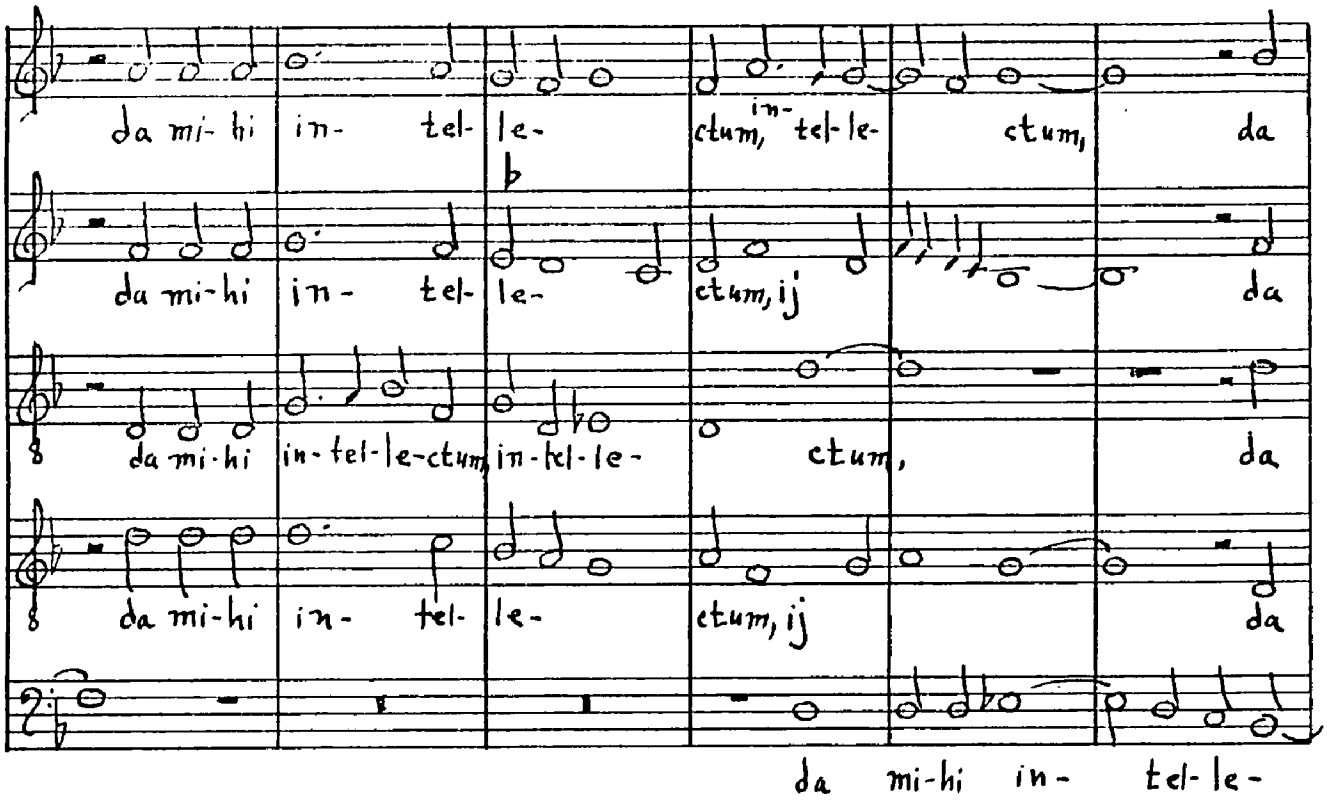

tu- am, tu- am,
se- cun- dum mi- se- ri- cor- di- am tu- am,
am, ij se-cun- dum mi- se- ri-
tu- am, ij
se- cun-dum mi-se-ri-cor-di- am tu- am,

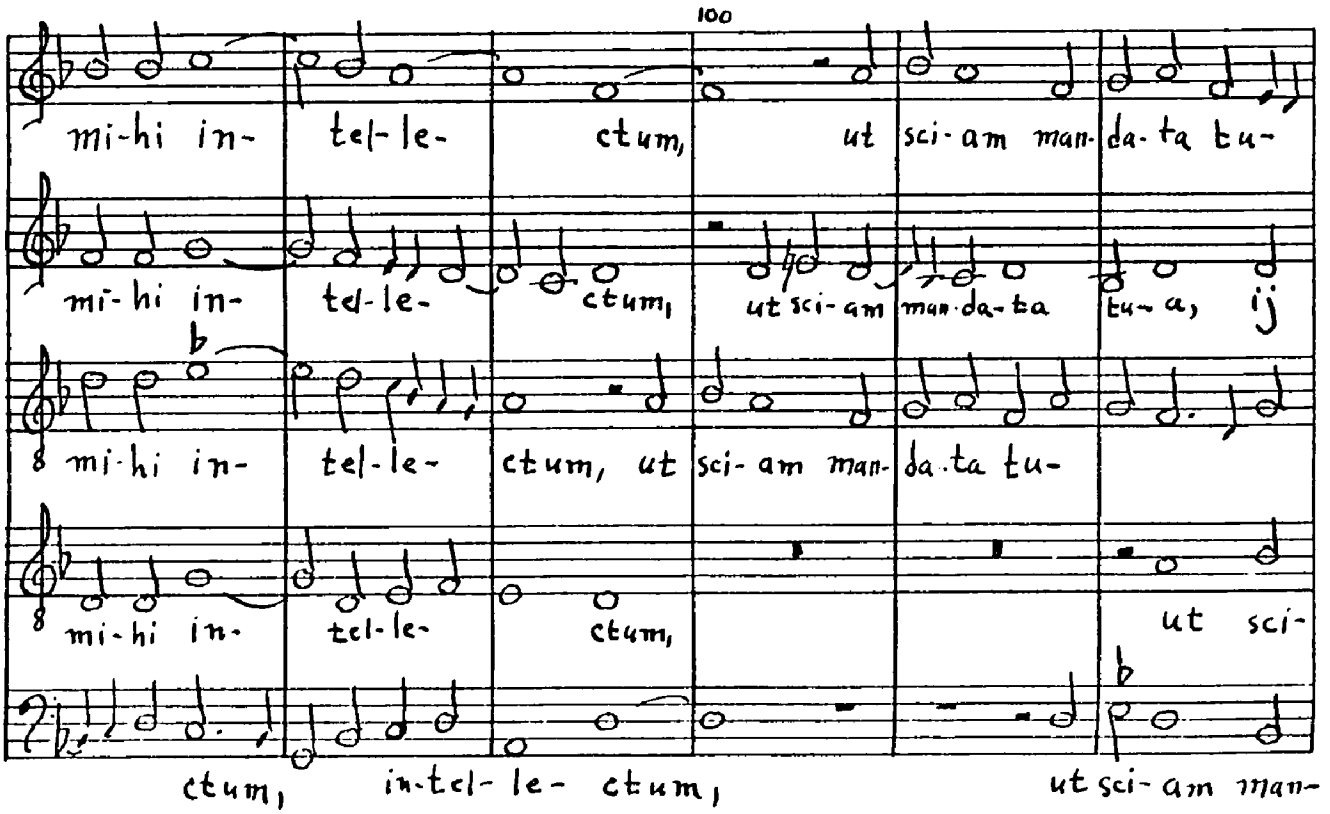

80
se- cun-dum mi- se-ri-cor-di-
se-cun-dum mi- se- ri-cor-di- am
cor- di- am tu- am, ij
se- cun-dum mi- se-ri-cor-di- am tu- am, tu-
se- cun-dum mi-se-ri-cor-di- am tu-
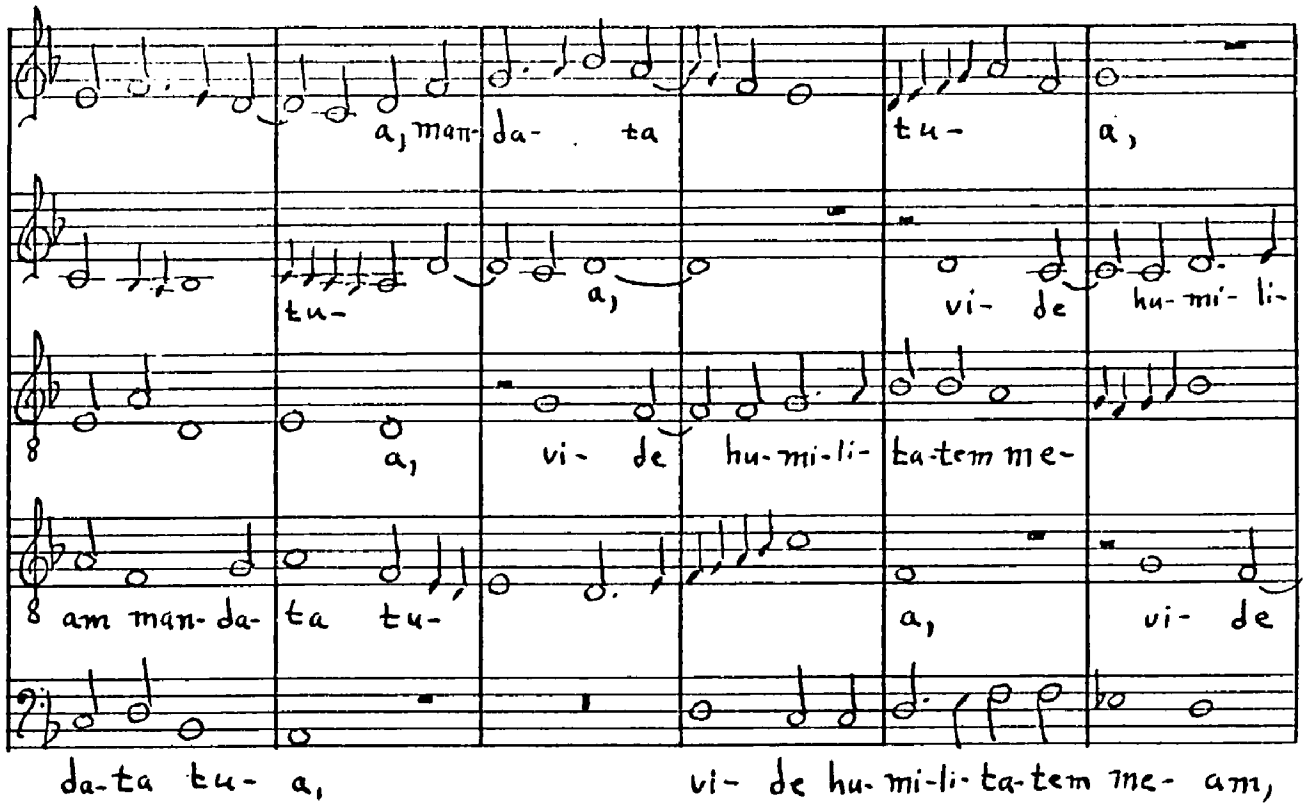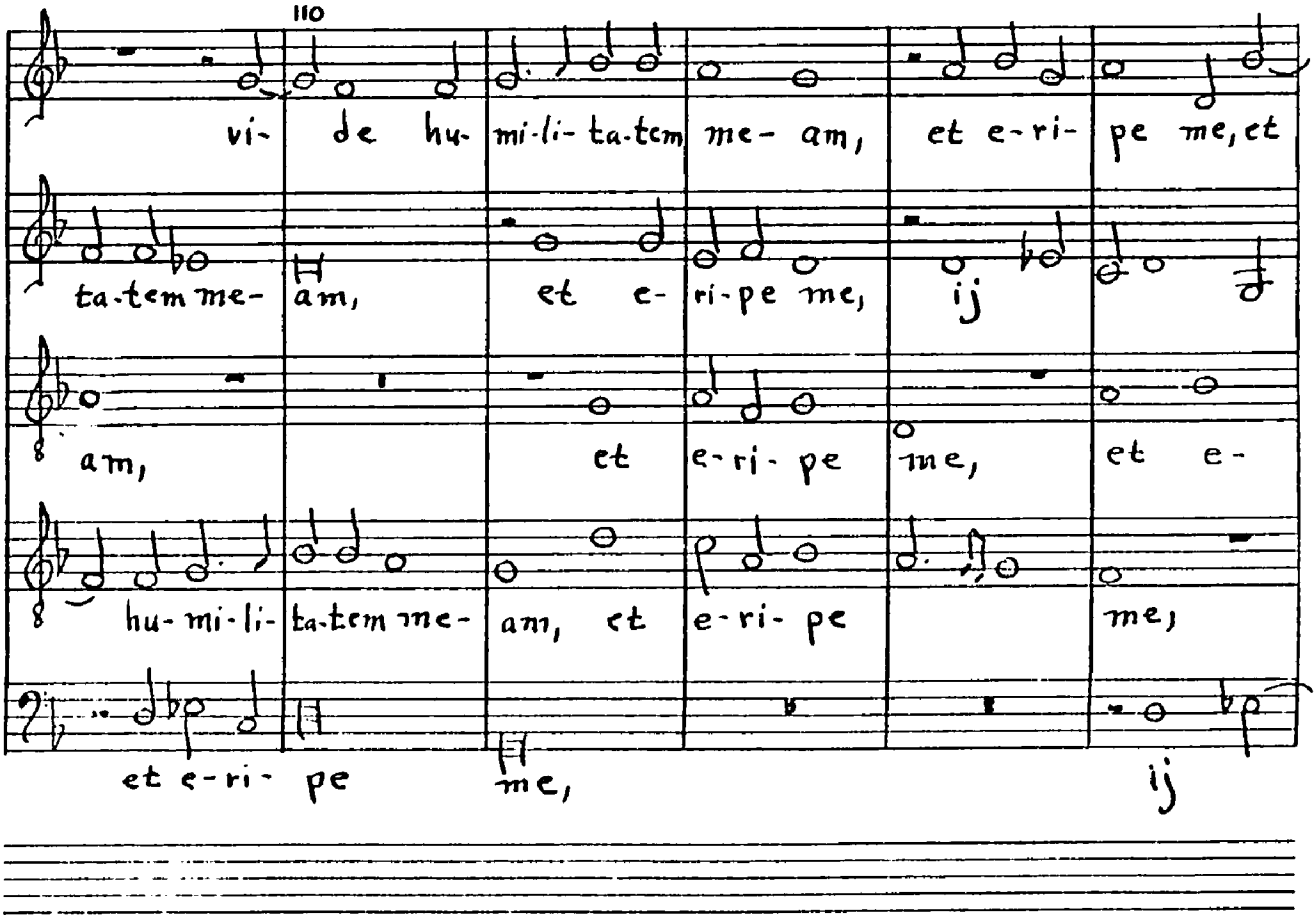


Secunda pars.
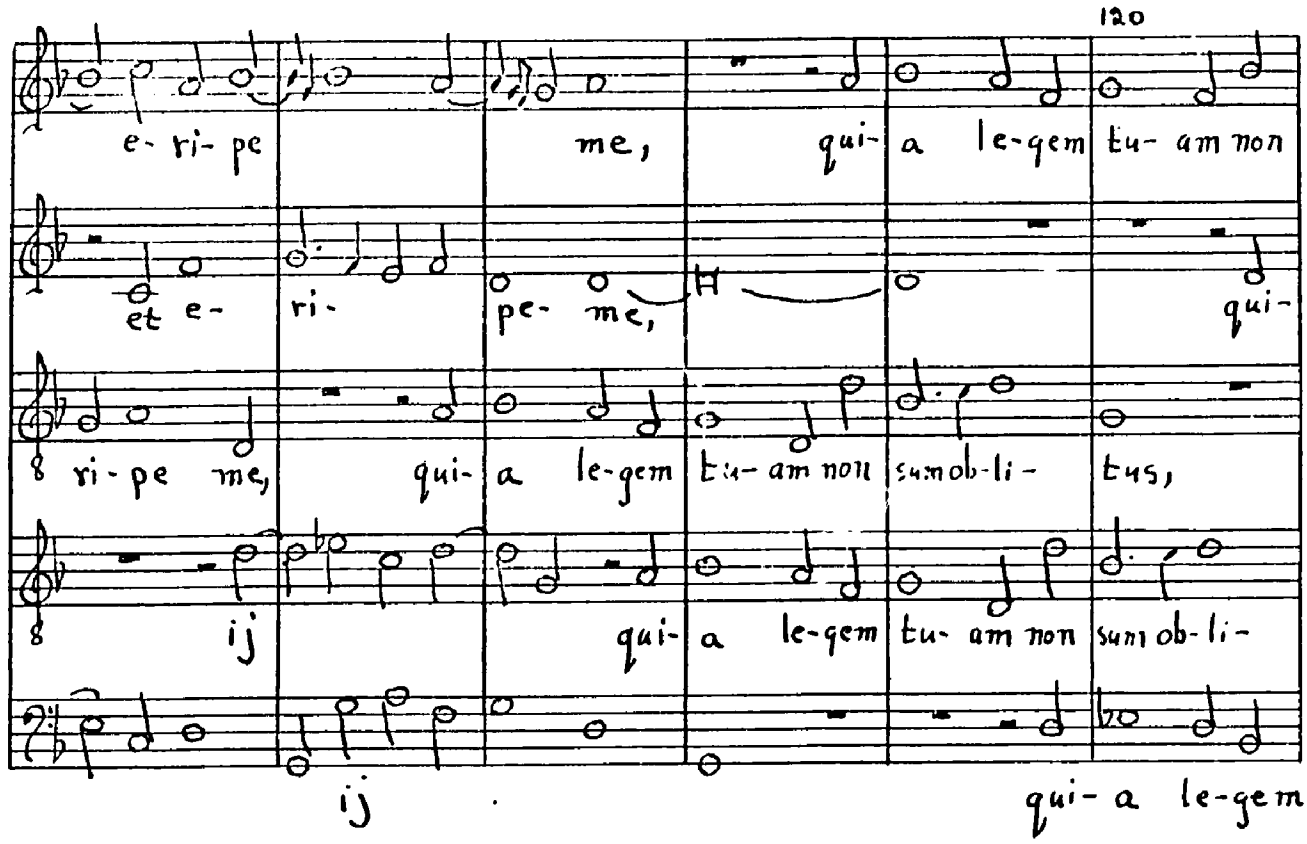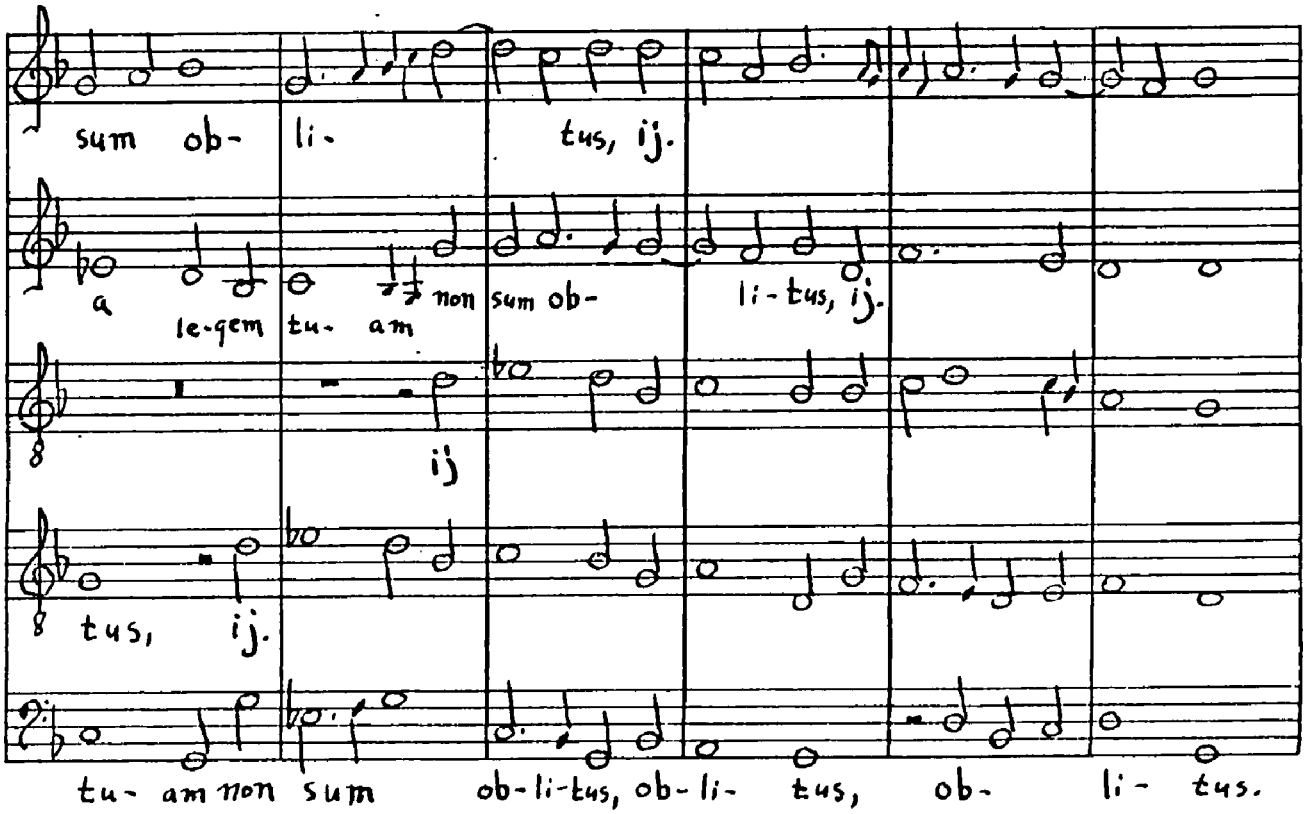



da mi- hi in- tel- le- ctum, in- tel- le- ctum, da
da mi-hi in- tel- le- ctum, ij da
da mi-hi in-tel-le-ctum, in-tel-le- ctum, da
da mi-hi in- tel- le- ctum, ij da
da mi-hi in- tel-


100
mi-hi in- tel-le- ctum, ut sci-am man-da-ta tu-
mi-hi in- tel-le- ctum, ut sci-am man-da-ta tu-a, ij
mi-hi in- tel-le- ctum, ut sci-am man-da-ta tu-
mi-hi in- tel-le- ctum, ut sci-
ctum, in-tel-le- ctum, ut sci-am man-

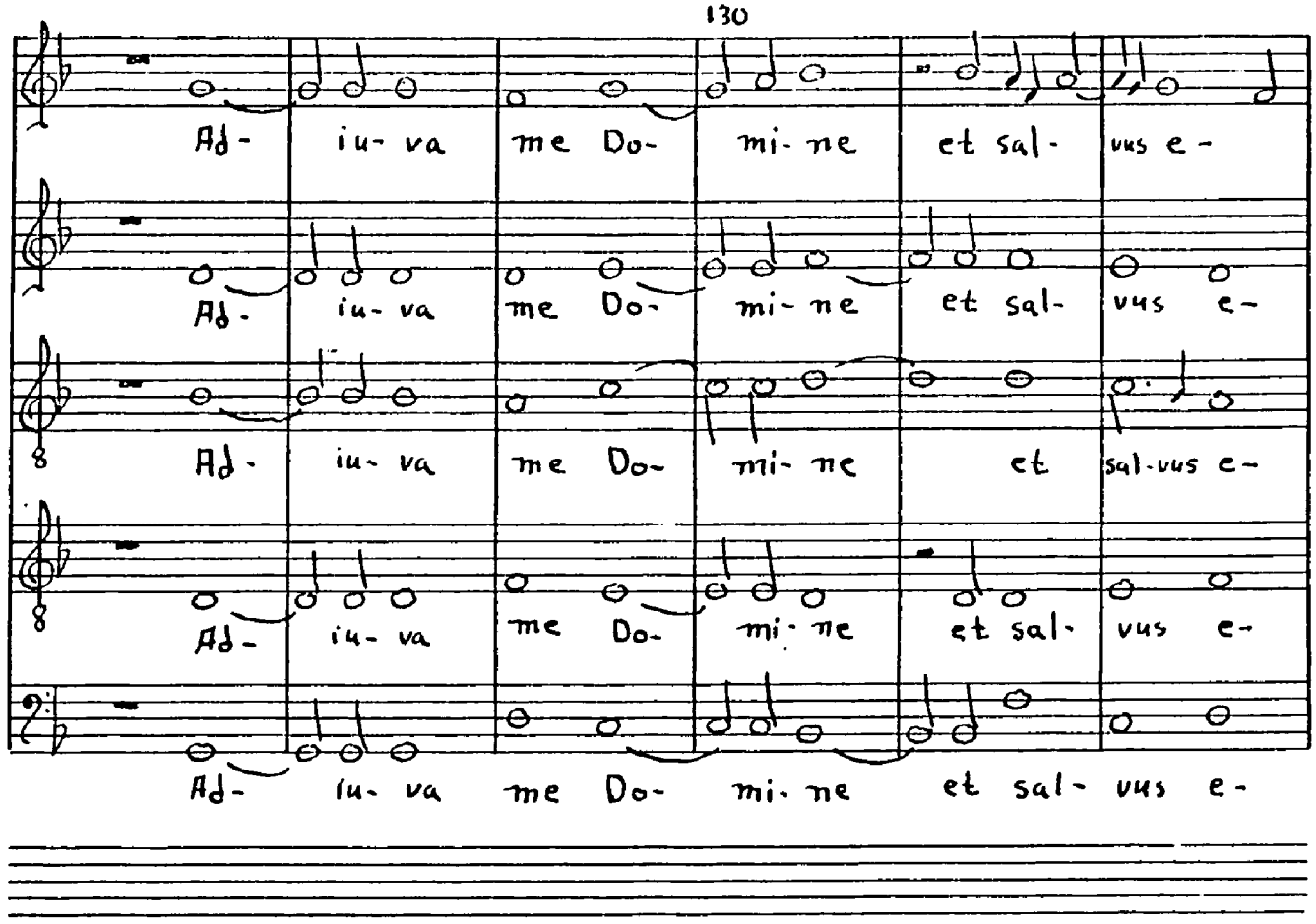

a, man- da- ta tu- a,
tu- a, vi- de hu- mi- li-
a, vi- de hu-mi-li- ta-tem me-
am man-da- ta tu- a, vi- de
da-ta tu- a, vi- de hu-mi-li-ta-tem me- am,
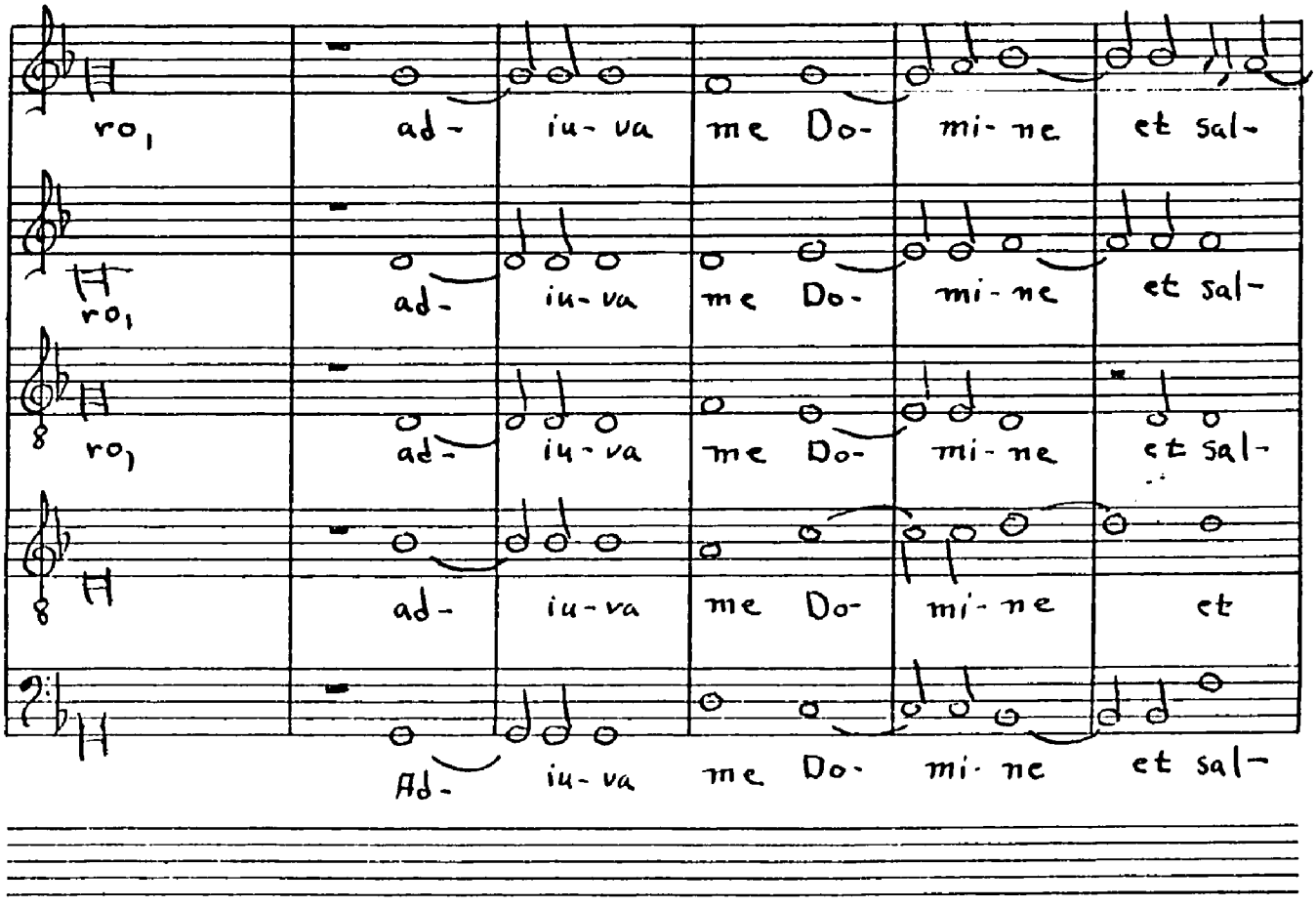

110
vi- de hu- mi-li- ta-tem me- am, et e-ri- pe me, et
ta-tem me- am, et e- ri-pe me, ij
am, et e-ri- pe me, et e-
hu- mi-li- ta-tem me- am, et e-ri- pe me,
et e-ri- pe me, ij

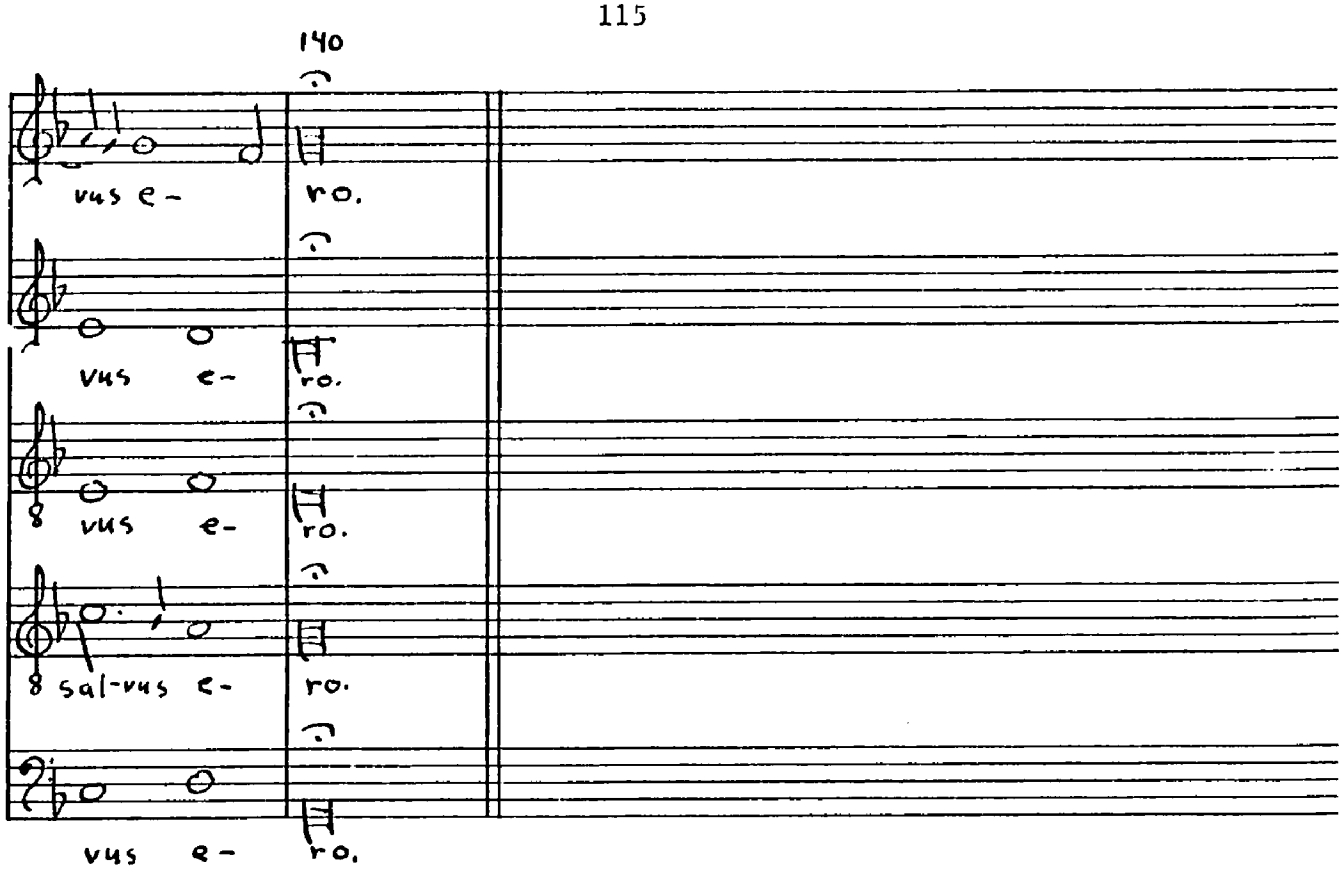

120
e- ri- pe me, qui- a le-gem tu- am non
et e- ri- pe- me,
qui-
ri- pe me, qui- a le-gem tu- am non sum ob-li- tus,
ij qui- a le-gem tu- am non sum ob-li-
ij qui- a le-gem


sum ob- li- tus, ij.
a le-gem tu- am non sum ob- li- tus, ij.
ij
tus, ij.
tu- am non sum ob-li-tus, ob-li- tus, ob- li- tus.

130


Ad- iu- va me Do- mi- ne et sal- vus e-
Ad- iu- va me Do- mi- ne et sal- vus e-
Ad- iu- va me Do- mi- ne et sal-vus e-
Ad- iu- va me Do- mi- ne et sal- vus e-
Ad- iu- va me Do- mi- ne et sal- vus e-


ro, ad- iu- va me Do- mi- ne et sal-
ro, ad- iu- va me Do- mi- ne et sal-
ro, ad- iu- va me Do- mi- ne et sal-
ad- iu- va me Do- mi- ne et
Ad- iu- va me Do- mi- ne et sal-


140
vus e-
ro.
vus e-
ro.
vus e-
ro.
sal-vus e-
ro.
vus e-
ro.

NOTES

"Benedictio mensae"

[1]In the source Discant II bears the following caption: "Oculi. Benedicite. Confitemi. Gratias. Haec ex Discanti voce certis fugis canenda sunt." Immediately above the first few notes is also found: "Resolutio. Benedictionis mensae ex Discan."

[2](Discant II, m. 11, 3rd and 4th notes) Source reads ◇ (cf. Discant I, m. 8).

"Gratiarum actio"

[1]Discant I bears the following rubric: "Canon in subdiapente."

[2](Discant I, m. 44, last note and m. 45, 1st note) It is difficult to decide exactly which of the three voices is incorrect here. One solution might be to change the C in Discant II to D.

[3](Discant II, m. 96, 2nd note) Source reads A.

[4](Discant I, m. 103, 5th note) Source reads  .

"Gott sey gelobet"

[1](Infirma Vox, m. 34, 4th note) Source reads A.

"Nu bitten wir"

[1](Alto, m. 39, last note and m. 40, 1st note) Source reads G.

[2](Alto, m. 57, 1st note) Source reads C.

Missa Ich weis

Kyrie

[1](Tenor, m. 42, last note) Source reads B-flat.

Credo

[1](Alto, m. 60, 2nd note) This dissonant G would seem to be a misprint, but it is uncertain whether it should read A (resulting in parallel octaves with the Tenor) or C (resulting in parallel octaves with the Bass).

[2](Discant I, m. 129, 1st note) Source reads  instead of  .

[3](Discant II, m. 153, 2nd note) Source reads G.

Sanctus

[1](Tenor, m. 59, 1st note) Source lacks the semibreve D (cf., Gloria, m. 67).