

# Preface

## The Historico-Liturgical Background

### Introduction

A *Leise* is a non-polyphonic folk-hymn that ends with a melodic formula whose text is "kyrie eleison," "kyrio-leis," "kirleis," or "kries."<sup>1</sup> The earliest existing *Leise* that we know of comes from Europe during the Middle Ages.

*Leisen* were first used for processions. The earliest forerunners of the *Leisen*, the isolated "Kyrie" cries, were used throughout the Middle Ages, particularly during the transportation of a body to a tomb. For example, in the year 819, the fervent disciples of St. Boniface carried his sarcophagus from Mainz to Fulda singing "Kyrie eleison,"<sup>2</sup> and in the year 836, upon the removal of the body of St. Liborius from Mans (France) to Paderborn (Germany), the people sang "Kyrie eleison" while the monks chanted Latin psalms and hymns.<sup>3</sup> *Leise*-like songs were also sung during the processions of the *Geissler*, a penitential lay-confraternity. In a report of 1349 we find:

They had the most precious banners of velvet cloth, raw and smooth, and of canopy, the best ones which one might have. They had maybe ten or eight or six banners and maybe as many candles, which people carried in front of them. Wherever they went, to towns or villages, they were greeted with the bells ringing. They followed the banners in couples or in pairs, wearing coats, and two or four of them sang a *Leise*. The *Leise* was:

Nu ist die betevart so her,  
Crist reit selber gen Jerusalem,  
Er vuert ein Kreuze an siner hant:  
Nu helfe uns der heilant:  
Kyrioleis.<sup>4</sup>

Although there are *Leisen* in the Dutch and Czech languages, most are in German, and it is with these German *Leisen* that this edition is concerned. During the Reformation and Counter Reformation some of the medieval "kyrie eleison" formulae (both melodies and texts) were retained. However, some *Leisen* were changed by the substitution of such endings as "Alleluia,"<sup>5</sup> "Alleluia, gelobet sey Gott und Maria,"<sup>6</sup> and "Herr Gott erbarme dich unser." These and many other endings were the re-

sult of contemporary Reformation and Counter Reformation needs.<sup>6</sup>

The German *Leisen* repertory consists of the following twelve hymn tunes and the texts that are always associated with them:<sup>8</sup>

Also heilig ist der Tag (1)  
Christ ist erstanden (3, 4, 5, 13, 14, 18)  
Dys synd die heylgen zeh'n gebot (2)  
Gelobet seistu Jesu Christ (8)  
Gott sey gelobet vnd gebenedeiet (7, 10)  
In Gottes namen faren wir (17)  
Jesus Christus Vnser Heiland, der den Tod  
überwand (14)  
Mensch willst du leben seliglich  
Mitten wir im leben sind (6)  
Nun bitten wir den heiligen Geist (9, 15)  
O du armer Judas  
Sei willkommen Herre Christ

The present edition is concerned with the polyphonic Renaissance settings of the *Leisen* texts and tunes in which the *Leise* melody functions as a *cantus firmus*. For example, the settings of "Dys synd die heylgen zeh'n gebot" (2) and "Gott sey gelobet vnd gebenedeiet" (10) in this edition illustrate a straightforward presentation of the *Leise cantus firmus* in the tenor parts. In both of these settings, the *Leise* tenors present nothing but the *Leise* tune itself; moreover, in order to accentuate the importance of the *Leise* tenor, its entrance is delayed by a number of measures while the other voices initiate their statements. Renaissance polyphonic settings of *Leisen* are typically for four or more voices, and in all of the polyphonic settings of this edition, the melodic material for all voices is derived from the *Leise* tunes. Sometimes, however, this melodic material shows a certain motivic independence from the *cantus firmus*, as may be seen in the initial statement in the bass part of "Gott sey gelobet vnd gebenedeiet" (10).

The *Leise* settings presented in this edition were chosen for the following reasons. (1) To include settings of the *Leisen* that have not been previously published, such as, "Also heilig ist der Tag" [1], "Es giengen drey frauen" [5], "Gott sey gelobet vnd gebenedeiet" [10], "Christus surrexit" [12], "Jesus Christus Vnser Heiland" [14], and "In Gottes na-

men faren wir" [17]. (2) To include settings that contain simultaneous use of *Leisen* texts and Latin texts (see below). (3) To include compositions by composers whose works are not easily available in modern practical editions, such as Braetel, Daser, Hemmel, Rasch, Raselius, and Regnart. Therefore, together with settings of such relatively well-known *Leisen* as "Christ ist erstanden," this edition also includes typical *cantus firmus* settings of lesser-known *Leise* texts and tunes by lesser-published composers of the Renaissance era. That they are lesser known does not imply that these texts and tunes are of lesser significance or that the lesser-published composers are of secondary importance. It means only that the *Leise* texts and tunes connected with the main church festivals—"Gelobet seistu Jesu Christ" (Christmas), "Christ ist erstanden" (Easter), and "Nun bitten wir den heiligen Geist" (Pentecost)—have been sung more frequently than, for instance, the processional *Leisen* ("Gott sey gelobet vnd gebenedeiet" and "In Gottes namen faren wir") or the didactic *Leisen* ("Dys synd die heylgen zehn gebot" and "Mensch willst du leben seliglich"). The transcription of such lesser-known *Leise* settings in the present edition is intended to fill the gap created by the fact that they are not included in existing historical editions in modern notation. (Such modern transcriptions do include settings of "Mensch willst du leben seliglich," "O du armer Judas," and "Sei willkommen Herre Christ," the three *Leise* texts and tunes not represented in the present edition.)

#### The General *Leise* Repertory

As has been stated above, the German *Leise* repertory consists of twelve hymn tunes and their associated texts. The following musical examples give monophonic statements of each melody in the German *Leise* repertory.<sup>10</sup>

The melody of "Also heilig ist der Tag" is:<sup>11</sup>



The melody of "Christ ist erstanden" is:<sup>12</sup>



The melody of "Dys synd die heylgen zehn gebot" is:<sup>13</sup>



The melody of "Gelobet seistu Jesu Christ" is:<sup>14</sup>



The melody of "Gott sey gelobet vnd gebenedeiet" is:<sup>15</sup>



The melody of "In Gottes namen faren wir" is:<sup>16</sup>



The melody of "Jesus Christus, unser Heiland, der den Tod überwand" is:<sup>17</sup>



The melody of "Mensch willst du leben seliglich" is:<sup>18</sup>



The melody of "Mitten wir im leben sind" is:<sup>19</sup>



The melody of "Nun bitten wir den heiligen Geist" is:<sup>20</sup>



The melody of "O du armer Judas" is:<sup>21</sup>



The melody of "Sei willkommen Herre Christ" is:<sup>22</sup>



The above melodies are distinguished by musical qualities that pertain to the entire medieval and Renaissance repertoire of "songs of laudations"<sup>23</sup> (i.e., the *Leisen*) and chorales. These qualities include pentatonicism, modality, bar form, and other melodic aspects that will be discussed below.

#### PENTATONICISM

Some *Leise* tunes have specific pentatonic qualities. Such qualities result when a melody uses very few or no half-tones. For instance, the monophonic example of "Nun bitten wir den heiligen Geist" (see above) shows a half-tone progression (e' to f') only in the final "Kyrieleis." Moreover, the use of a succession of a major and minor third (g'-b'-d'') in this *Leise* gives it a pronounced "pentatonic" flavor.

"Nun bitten wir" is not the only *Leise* to show pentatonic qualities. The melody of the first phrase of "Christ ist erstanden" is characterized by the absence of the half-tone progression b' to c'.

#### MODES

All of these *Leise* melodies, whether they show pentatonic features or not, can be classified within the ecclesiastical mode system.<sup>28</sup> "Christ ist erstanden" is in the Dorian mode. "Also heilig ist der Tag," "Mensch willst du leben seliglich," and "Mitten wir im leben sind" are in the Phrygian mode. "Dys synd die heylgen zeh'n gebot," "Gelobet seistu Jesu Christ," "In Gottes namen faren wir," and "O du armer Judas" are all in Mixolydian, while "Gott sei gelobet vnd gebenedeiet" is in Hypomixolydian. "Jesus Christus, unser Heiland, der den Tod überwand"<sup>29</sup> is in the Aeolian (minor) mode, and "Nun bitten wir den heiligen Geist" and "Sei willkommen Herre Christ"<sup>30</sup> are in the Ionian (major) mode.

#### THE BAR FORM

As in the majority of the "songs of laudations" and chorales, the *Leise* tunes show the use of different types of musical structures. Many of these structures resemble the bar form, which is based on a principle of repetition and contrast. In its simplest manifestation, the bar form consists of two musical phrases and their repetition (known as the *Stollen*) and a concluding, contrasting section called the *Abgesang*.<sup>31</sup>

There are three different types of bar forms:

	<i>Stollen</i>	<i>Abgesang</i>
Repetition bar form	:a-b:	c a b
Serial bar form	:a-b:	c d e
Repetition serial bar form	:a-b:	c d a b

Only three of the *Leisen* use the bar form proper, and when they do, it is the Repetition serial bar form. These *Leisen* are "Gott sey gelobet vnd gebenedeiet" (with the scheme :a b: c a d e c), "Mitten wir im leben sind" (with the scheme :a b: c d b e e a f a b g), and "Christ lag in Todesbanden" (:ab: c a' d b').

"Also heilig ist der Tag" shows characteristics of the Serial bar form, but the *Stollen* (a b) is not repeated literally. Its scheme is a b a' b' b' a' c d. "Jesus Christus Vnser Heiland, der den Tod überwand" is also in a form that closely resembles bar form, but the *Abgesang* is placed between the two *Stollen* statements in this *Leise* rather than after them. Its scheme is a a b c a b.

Serial organization that does not make use of the *Abgesang* of the bar form seems to be a favorite com-

positional procedure in *Leise* tunes. Thus, a b b' c d is the scheme of both "Dys synd die heylgen zeh'n gebot" and "In Gottes namen faren wir." "Mensch willst du leben seliglich," "Nun bitten wir den heiligen Geist," and "Sei willkommen Herre Christ" have a scheme (a b c d e) that is almost identical to that of "Dys synd die heylgen zeh'n gebot," and "In Gottes namen faren wir." The *Leise* "O du armer Judas" is almost monomotivic in that the a-phrase is presented in four different ways. The scheme is: a b a' c a' d a' b' e e' a'.

#### SPECIFIC MELODIC QUALITIES

As in the majority of the repertoire of the chorales, a repeated tone-pattern occurs at the beginning of some of the *Leisen*. For example, the melodies of "Dys synd die heylgen zeh'n gebot," "Gelobet seistu Jesu Christ," "Gott sey gelobet vnd gebenedeiet," "Jesus Christus Vnser Heiland, der den Tod überwand," and "O du armer Judas" begin with from three to six statements of the same tone-pattern.

"Dys synd die heylgen zeh'n gebot," "In Gottes namen faren wir," and "Gelobet seistu Jesu Christ" show the beat of the first tone shortened by half.<sup>32</sup> The time value of the first tone of "Gott sey gelobet vnd gebenedeiet," however, is doubled. The doubling of the time value of the first tone also occurs in "Christ ist erstanden," "Mensch willst du leben seliglich" and "Nun bitten wir den heiligen Geist."<sup>33</sup>

#### LEISEN ASSOCIATED WITH "CHRIST IST ERSTANDEN"

Five other closely related pre-Reformation *Leisen* are associated with "Christ ist erstanden." They form the following group:<sup>34</sup>

- Christ der ist erstanden
- Christ lag in Todesbanden (11, 16)
- Christus surrexit mala nostra texit (3, 12)
- Surrexit Christus hodie/Erstanden ist der heilig Christ
- Christ fuhr gen Himmel

The various tunes of the "Christ ist erstanden" sub-group are as follows.

"Christ der ist erstanden":<sup>35</sup>

The image shows four staves of musical notation for the tune "Christ der ist erstanden". The notation is in G-clef (treble clef) and 4/4 time. The melody consists of a series of quarter and eighth notes, with some rests. The first staff shows the beginning of the piece, and the subsequent staves continue the melody. The notation is simple and clear, typical of early printed music.

"Christ der ist erstanden" has a melody that, although it has remnants of the "Christ ist erstanden" melody, is largely a separate tune. Johannes Rasch's four-part settings (no. 9 through no. 13 in his *Cantionevclae Paschales*) make use of the "Christ ist erstanden" melody.<sup>32</sup>

"Christ lag in Todesbanden":<sup>33</sup>



"Christus surrexit mala nostra textit" is the same as the melody of "Christ ist erstanden" (see above, p. viii for this melody).

The melody of "Surrexit Christus hodie/Erstanden ist der heilig Christ" differs from the melody of "Christ ist erstanden." However, the "Surrexit Christus hodie/Erstanden ist der heilig Christ" *Leise* is included in the "Christ ist erstanden" subgroup because it is related to that group textually (see below). The "Surrexit/Erstanden" melody is as follows:<sup>34</sup>



"Christ fuhr gen Himmel":<sup>35</sup>



Again, as in the case of the general *Leise* repertoire, certain musical and textual qualities exhibited by the *Leisen* associated with "Christ ist erstanden" will be discussed below.

*Pentatonicism in the Leisen of the Subgroup*—In "Christ der ist erstanden," the pentatonic quality is stressed by a predominance of major- and minor-third progressions. However, in "Christ lag in Todesbanden," half-steps have filled out the penta-

tonic gaps of the original "Christ ist erstanden" melody, and the resulting tune is actually more similar to the sequence "Victimae paschali laudes" (see below for a discussion of the relationship of *Leisen* to sequences). Since "Christ fuhr gen Himmel" and "Christus surrexit mala nostra textit" are musical replicas of "Christ ist erstanden," the latter's pentatonic quality prevails in both of them.

*Modes in the Leisen of the Subgroup*—"Christ der ist erstanden," "Christ lag in Todesbanden," "Christus surrexit mala nostra textit," and "Christ fuhr gen Himmel" are in the Dorian mode. "Surrexit Christus hodie/Erstanden ist der heilig Christ" is in the Ionian (major) mode.

*The Bar form in the Leisen of the Subgroup*—In contrast to "Christ ist erstanden," "Christ lag in Todesbanden" shows a Repetition serial bar form of :a b: c d e b. (The second half of d has the same melody as the second half of a, and e is related to b. Only the second half of b is used for the final statement.) "Christ fuhr gen Himmel" and "Christus surrexit mala nostra textit," like the original "Christ ist erstanden," employ a scheme of a b c b d. "Christ der ist erstanden," and "Surrexit Christus hodie/Erstanden ist der heilig Christ" show a serial organization that does not make use of the *Abgesang* of the bar form.

*Textual considerations in the Leisen of the Subgroup*—The most distinguished place within the "Christ ist erstanden" group is held by Luther's "Der Lobsanck Christ ist erstanden gebessert," the title he gave to a melody that carried the text "Christ lag in Todesbanden."<sup>36</sup> Luther's "gebessert" version of "Christ ist erstanden" ("Christ lag in Todesbanden") is well represented among the "Christ lag in Todesbanden" settings by Renaissance and Reformation era composers.<sup>37</sup>

Luther's revised enlargement of the "Christ ist erstanden" text uses the word "Todesbanden," which was sung centuries before in connection with "Christ ist erstanden." Another example of an early use of this word occurs in a song attributed to Konrad von Queinfurt (1382), a stanza of which includes

...nun singet: Christus ist erstanden wol hiute von  
des todes banden.<sup>38</sup>

The first line of text in all three "Christ ist erstanden" settings in the *Glogauer Liederbuch* (probably written between 1477 and 1488) reads: "Christ [der] ist erstanden von des Todesbanden."<sup>39</sup> Use of the "Todesbanden" text with the "Christ ist erstanden" melody persisted in the seventeenth century. The

third melody (Discantus, Altus, Bassus primus) of the "Christ ist erstanden" appears in the *Andernach Gesangbuch*, 1608, with the text:

Christus ist erstanden,  
Kyrie eleison  
von des Todesbanden,  
Alleluia,  
gelobt sey Gott und Maria.<sup>40</sup>

The number of "Christ lag in Todesbanden" settings is increased still more in the baroque era, with Michael Praetorius's and Johann Sebastian Bach's settings being the most outstanding examples of baroque *Leise* literature.<sup>41</sup>

The next most frequently set text after "Christ lag in Todesbanden" is the "Surrexit Christus hodie / Erstanden ist der heilig Christ." Although the "Surrexit/Erstanden" tune has no melodic similarities to the "Christ ist erstanden" melody, textual interpolations of the "Christ ist erstanden" text within the "Surrexit/Erstanden" versifications place it within the "Christ ist erstanden" group. For example, Johannes Leisenritt's version of the "Erstanden ist der heilig Christ" text contains, in its second, third, and fourteenth stanzas, direct quotations from the second and third stanzas of the original "Christ ist erstanden" text.<sup>42</sup> In Michael Praetorius's three-part setting of the "Erstanden ist der heilig Christ," four stanzas of text are from "Erstanden ist der heilig Christ," and four others are from "Christ ist erstanden."<sup>43</sup>

A further example of insertion of the "Surrexit/Erstanden" text occurs in a "Christ ist erstanden" *Leise* from St. Gall (1540), whose third stanza is comprised of the "Surrexit" text.<sup>44</sup> The "Christ ist erstanden" version of the *Koeln Gesangbuch* (1600) also has the "Surrexit" text in its third stanza.<sup>45</sup> The interchangeability of these two texts is shown in a manuscript from 1478 in which the Latin version of the "Surrexit" alternates with the vernacular "Christ ist erstanden."<sup>46</sup> Such insertions of the "Surrexit/Erstanden" text within the "Christ ist erstanden" reassert Hoffmann's thesis regarding the historical coexistence of the "Surrexit/Erstanden" and "Christ ist erstanden" tunes.<sup>47</sup>

The "Surrexit" text is not the only one that is occasionally associated with the "Christ ist erstanden" text. Both in the above example from Leisenritt and in a tenor part book from Eisleben (1598),<sup>48</sup> the nineteen stanzas of the "Erstanden ist der heilig Christ" setting contain the "Christ ist erstanden" text and melody as well as the text and melody of the *Leise* of the three Marys, "Es giengen drey

frauen."<sup>49</sup> Another outstanding musical example of the insertion of the "three Marys" *Leise* within a "Christ ist erstanden" setting is no. 5 of this edition (see Critical Notes for sources).

Sometimes polyphonic settings of "Christ ist erstanden" or other *Leisen* occur in which some of the voice-lines carry a Latin text, while others simultaneously carry a German text. A most interesting example of such simultaneous text-usage occurs in the anonymous six-part setting (no. 14 in the present edition) of "Jesus Christus vero est agnus-Jesus Christus Vnser Heiland/Gratia sit Deo-Christ ist erstanden."<sup>50</sup>

#### *Leise Usage*

Long before the Reformation era, *Leisen* were incorporated into liturgies for the Christmas, Lent, Easter, and Pentecost seasons of the Church year. *Leisen* were used both in Roman Catholic and, after the Reformation, in Lutheran churches. Moreover, many *Leisen* were sung at sacred events not connected with the formal Sunday liturgies; for example, there are *Leisen* for pilgrimages, processions, burial services, and for church-related teaching purposes.

#### LEISEN IN THE ROMAN CATHOLIC CHURCH

Within the liturgy of the Roman Church, the position of the *Leise* was generally the same as that of any other sacred vernacular song. German songs were permitted at the following places in the liturgy: (1) before the beginning of the service;<sup>51</sup> (2) as an interpolation of a sequence [gradual];<sup>52</sup> (3) at the sermon;<sup>53</sup> (4) at the Elevation;<sup>54</sup> (5) at the end of the service.<sup>55</sup>

Moreover, as early as the close of the twelfth century, specific liturgical recommendations were given for the singing of the Christmas *Leise* "Sei willkommen Herre Christ" at the close of Matins and immediately preceding the "Te Deum laudamus."<sup>56</sup> A Roman Church order of 1519 specifies the singing of the Christmas *Leise* "Gelobet seistu Jesu Christ" by the congregation; according to the order, this *Leise* was preceded by a choral performance of the Christmas sequence "Grates nunc omnes."<sup>57</sup>

Liturgical recommendations concerning the use of the *Leisen* were applied also to other Roman Church festivals. The Lenten *Leise* "O du armer Judas" was used for Matins during Holy Week.<sup>58</sup> The Easter *Leise* "Christ ist erstanden"<sup>59</sup> was sung immediately preceding the "Te Deum Laudamus" at the Easter Eve (vigil) service.<sup>60</sup> A Roman Catholic Church order of 1491 recommends that on Sundays from Easter to Pentecost the congregation sing the

*Leise* "Nun bitten wir den heiligen Geist" before and after the sermon.<sup>64</sup>

#### LEISEN IN THE LUTHERAN CHURCH

In the Lutheran Mass, *Leisen* were often sung during or after the Communion service. Favorites for this point in the Mass were: "Gott sey gelobet vnd gebenedeiet";<sup>65</sup> "Nun bitten wir den heiligen Geist";<sup>66</sup> and "Jesus Christus Vnser Heiland, der den Tod überwand."<sup>67</sup> "Nun bitten wir den heiligen Geist" was also often sung after the reading of the Epistle. During the course of the sixteenth and seventeenth centuries, however, "Nun bitten wir den heiligen Geist" was customarily sung after the sermon in many Lutheran churches. Other favorite post-sermon *Leisen* in the Reformation and post-Reformation eras were "Mitten wir im leben sind" and "Dys synd die heylgen zehñ gebot."

As in the Roman Catholic Church, *Leisen* were often sung in the Lutheran liturgy to mark the seasons of Christmas, Lent, Easter, and Pentecost during the Church year. For example, the Christmas *Leise* "Gelobet seistu Jesu Christ" was sung in both Lutheran and Roman Catholic churches. This is also true for the Lenten, Easter, and Pentecost *Leisen*. "Jesus Christus Vnser Heiland, der den Tod überwand" was sung at Easter in both churches, and both shared in singing "Nun bitten wir den heiligen Geist" at Pentecost.

#### NON-LITURGICAL LEISEN

Just as there were certain *Leisen* appropriate to non-liturgical, but church-related, events in the Roman church, so also were there non-liturgical *Leisen* in the Lutheran church. Many of these *Leisen* were associated with the same events in both churches. These events and their associated *Leisen* are as follows: processions ("Gott sey gelobet vnd gebenedeiet"); pilgrimages ("In Gottes namen faren wir"); burial ("Mitten wir im leben sind"); didactic<sup>68</sup> [based on Ten Commandments] ("Mensch willst du leben seliglich" and "Dys synd die heylgen zehñ gebot"); and liturgical plays ("Christ ist erstanden").<sup>69</sup>

#### LEISEN IN RELATION TO LITANIES, KYRIES OF MASSES, AND SEQUENCES

The monophonic *Leisen* draw their motivic material for the cadential "Kyrie eleison" formulae from litanies rather than from the "Kyrie" of the Mass. The All Saints litany is the source of motivic material for the majority of the "Kyrie" types appearing in the last measures of those *Leisen* that were put into notation between the fourteenth and eighteenth centuries. The Loreto, St. Joseph, and Sacred Heart litanies and the "Preces" are also im-

portant motivic sources used in the creation of the *Leise* cry. However, when these monophonic *Leisen* provide *canti firmi* for polyphonic settings, the influence of the surrounding voices in these settings causes the traditional *Leise* melodies to lose some of their original motivic characteristics. Under this influence, then, these *Leise canti firmi* show characteristics of the Kyries of various Masses.<sup>70</sup> These source Kyries occur in the following Masses: *Missa Clemens Rector*; *Missa Splendor Aeterne*; *Missa Te Christe Rex Supplices*; *Missa Firmator Sancte*; *Missa Cum Jubilo*; *Missa Dominator Deus*; *Missa Lux et Origo*; *Missa Stellifesu Conditore Orbis*; *Missa Jesu Redemptor*; *Missa Altissime*.

Other *Leisen* are melodic variants of certain Gregorian sequences. In the following list, the title of the original Latin sequence is given, followed by the title of the *Leise* derived from that sequence:<sup>71</sup> *Victimae paschali laudes* ("Christ ist erstanden"); *Veni sancte spiritus* ("Nun bitten wir den heiligen Geist"); *Grates nunc omnes* ("Gelobet seistu Jesu Christ"); *Jesse virgam humidavit* ("Sei willkommen Herre Christ"). In fact, these *Leisen* were sometimes sung in conjunction with their "parent" sequences. For example, at the end of the twelfth century the *Leise* "Christ ist erstanden" was often sung immediately following the sequence "Victimae paschali laudes" in the liturgical play *Visitatio sepulchri*.<sup>72</sup> Sequences and their derivative *Leisen* are in close proximity in some of the polyphonic settings of the Mass, as well. For example, in the *Glogauer Liederbuch* of the fifteenth century, a polyphonic rendition of the "Victimae paschali laudes" is followed immediately by a three-voice setting of "Christ ist erstanden."<sup>73</sup> The Protestant *Kirchenordnung* of Brandenburg-Nuremberg, 1533, suggests the successive singing of "Victimae paschali laudes" and Luther's revised version of "Christ ist erstanden" (i.e., "Christ lag in Todesbanden").<sup>74</sup>

An Easter Mass, "Prosa de Resurrectione" by Johannes Galliculus (Hehnel), published by Georg Rhaw in 1539 in his *Officia paschalia*, provides an example of the simultaneous singing of the text and tune of a *Leise* together with its "parent" sequence;<sup>75</sup> in this example, three melodic phrases from the "Victimae paschali laudes" sequence are combined with a phrase from the "Christ ist erstanden" *Leise*. An example of a simultaneous combination of a *Leise* with one of the variants derived from it is Max Greiter's motet (no. 3 in the present edition) in which "Christ ist erstanden" is joined with "Christus surrexit." "Christus surrexit" is one of the five *Leisen* in the subgroup derived from "Christ ist erstanden."<sup>76</sup>

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