

## Hans Leo Haßler: *Sacri concentus* (1601)

11. Ecce Maria genuit

(Eine Quarte tiefer)

Ecce Maria agnus dei

5

- rem, ec - ce Ma - ri - a ge - nu - it no - bis,  
- bis Sal - va - to - rem, ec - ce Ma - ri - a ge - nu - it no -  
- ec - ce Ma - ri - a ge - nu - it no - bis, ec - ce Ma - ri - a ge -  
- ec - ce Ma - ri - a ge - nu - it no -  
- no - bis,

ec - ce Ma - ri - a ge - nu - it no - bis Sal - va - to -  
 - bis Sal - va - to - rem, ge - nu - it no - bis Sal - va - to -  
 nu - it no - bis, ge - nu - it no - bis, ge - nu - it no - bis Sal - va -  
 no - bis, ec - ce Ma - ri - a ge - nu - it no - bis Sal - va -  
 ec - ce Ma - ri - a ge - nu - it no - bis Sal - va -



10

rem, quem Io - an - nes vi - dens ex - cla - ma - vit di -  
rem, quem Io - an - nes vi - dens ex - cla - ma - vit di -  
to - rem, quem Io - an - nes vi - dens ex - cla - ma - vit di -  
va - to - rem, quem Io - an - nes vi - dens ex - cla - ma - vit di -  
to - rem,

15

cens:  
cens, quem Io - an - nes vi - dens ex - cla - ma - vit di -  
cens, quem Io - an - nes vi - dens ex - cla - ma - vit di - cens, di -  
cens, quem Io - an - nes vi - dens ex - cla - ma - vit di - cens, di -  
quem Io - an - nes vi - dens ex - cla - ma - vit di -

20

Ec - ce A - gnus De -  
cens: Ec - ce A - gnus De -  
cens: Ec - ce, ec - ce A - gnus De -  
cens: Ec - ce A - gnus De -  
cens, di - cens: Ec - ce A - gnus De - A - gnus De -

25

i, ec - ce A - gnus De - i, ec - ce, qui tol - lit pec -

i, ec - - ce A - gnus De - - i, ec - ce, qui tol - lit pec -

i, ec - ce, ec - ce A - - gnus De - - i, ec - ce, qui tol - lit pec -

i, ec - ce A - - gnus De - - i, ec - ce, qui tol - lit pec -

i, ec - ce A - - gnus De - - i, ec - ce, qui tol - lit pec -

Agnus De - i,

30

ca - ta mun - di, qui tol - lit pec - ca - ta

ca - ta mun - di, ec-ce, qui tol - lit pec - ca - ta mun - di, qui tol - lit pec - ca - ta

ca-ta mun - di, ec - ce, qui tol - lit pec - ca - ta mun - di, qui tol - lit pec - ca - ta mun -

ca - ta mun - di, ec - ce, qui tol - lit pec - ca-ta mun - di, qui tol - lit pec - ca - ta

ec - ce, qui tol - lit pec - ca - ta mun - di,

35

Alleluia

mun - di, qui tol - lit pec - ca - ta mun - di. Al - le lu -

mun - di, qui tol - lit pec - ca - ta mun - di. Al - le - - -

- - di, qui tol - lit pec - ca - ta mun - di. Al - le - - -

mun - di, qui tol - lit pec - ca - ta mun - di.

qui tol - lit pec - ca - ta mun - di.

40

The musical score consists of five staves, each representing a different voice. The voices are arranged as follows: soprano (top), alto, tenor, bass, and another soprano (bottom). The music is in common time. The vocal parts alternate between sustained notes and rhythmic patterns. The lyrics "Alleluia" are repeated throughout the piece.

ja, Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -  
 - lu - ja, Al - le - lu - ja, Al - le - lu -  
 - lu - ja, Al - le - lu - ja, Al - le - lu -  
 - lu - ja, Al - le - lu - ja, Al - le - lu -  
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -  
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -  
 Al - le - lu - ja, Al - le - lu - ja, Al - le - lu -

45

The musical score consists of four staves, each representing a different voice: soprano (G clef), alto (C clef), tenor (F clef), and bass (Bass clef). The lyrics "Alleluja" are repeated in a call-and-response pattern across the voices. The first three voices begin with a single note, while the bass begins with a half note. The music features a mix of eighth and sixteenth notes, with several fermatas (dots over notes) indicating sustained sounds or held notes. Measure numbers 45 and 46 are indicated above the staff.

A musical score for a four-part setting of "Alleluia". The score consists of four staves, each with a different clef (Treble, Alto, Bass, and Tenor). The lyrics "Alleluia" are repeated in a call-and-response style between the voices. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score is set against a background of vertical bar lines and rests.



Musical score for page 5, measures 50-54. The score consists of five staves. The top four staves are in common time (indicated by '8') and the bottom staff is in basso continuo style. The vocal parts sing "Al - le - lu - ja," in a repeating pattern. Measure 50 starts with a half note 'ja,' followed by a dotted half note 'Al -' and a dotted quarter note 'le -'. Measures 51-54 continue this pattern, with measure 54 ending with a half note 'ja,' followed by a dotted half note 'Al -' and a dotted quarter note 'le -'.

Musical score for page 5, measures 55-60. The score continues with the same five staves. The vocal parts now sing "le - lu - ja," in a repeating pattern. Measure 55 starts with a half note 'le -' and a dotted half note 'lu -'. Measures 56-60 continue this pattern, with measure 60 ending with a half note 'ja,' followed by a dotted half note 'Al -' and a dotted quarter note 'le -'.

*Text: nach Johannes 1,29*