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Editor's Notes

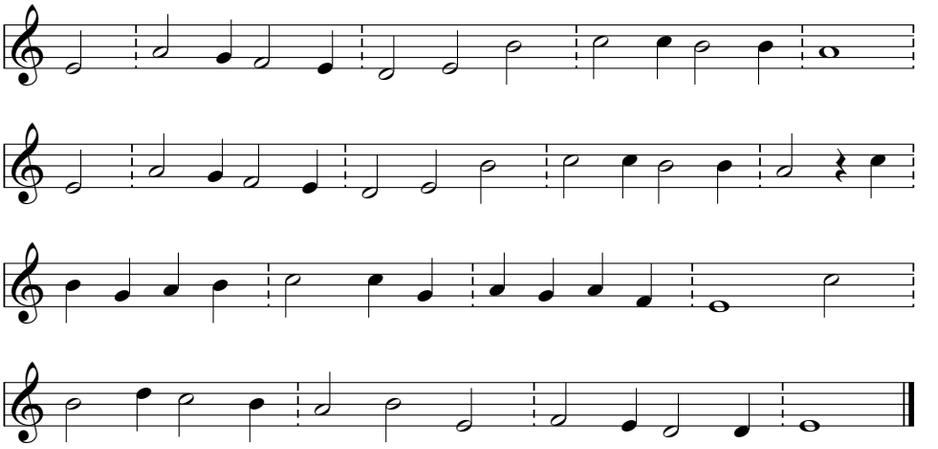
The settings of Hans Leo Hassler's "Passion Chorale" in this collection have been compiled and edited for use in worship and concert as well as to provide a scholarly edition of organ repertoire based on a single *cantus firmus* from a variety of periods for student organists, church organists, and recitalists alike.

Editorial phrasing, ornamentation, and articulation suggestions are indicated by breath marks, brackets, and dashed lines, in addition to footnoted commentary.

Michael Burkhardt
Passiontide 2025

Herzlich tut mich verlangen

"Passion Chorale"



The chorale tune was originally composed by Hans Leo Hassler (1564–1612) for the love song *Mein G'muth ist mire verwirret, das macht ein Jungfrau zart* (My mind is confused due to a tender maiden), published in *Lustgarten neuer teutscher Gesäng, Balletti, Galliarden und Intraden,* Nürnberg, 1601.

In 1613, the tune was paired with Christopher Knoll's text, *Herzlich t(h)ut mich verlangen.* Over time, other texts became associated with the tune, including *Ach Herr, mich armen Sünder; O Haupt voll Blut und Wunden*; and *Wie soll ich dich empfangen.*

Today the tune is most often paired with "O Sacred Head, Now Wounded," the English translation of *O Haupt voll Blut und Wunden.*

O Haupt voll Blut und Wunden

Paul Gerhardt (1607–76) served the church in Mittenwalde, Germany, from 1651–57. A stylized image of that church can be found on the cover of this book, with its altarpiece containing a painting of the veil of Veronica that features the head of Christ. That image, together with a seven-part Latin hymn probably by Arnulf of Leuven (ca. 1200–ca. 1251), inspired the publication of *O Haupt voll Blut und Wunden*, presented with the tune *Herzlich tut mich verlangen* in Johann Crüger's 1656 *Praxis Pietatis Melica*. Each of the parts of the Latin hymn was addressed to a part of Christ's body (feet, knees, hands, side, breast, heart, and head) as Christ hung on the cross.

Text:

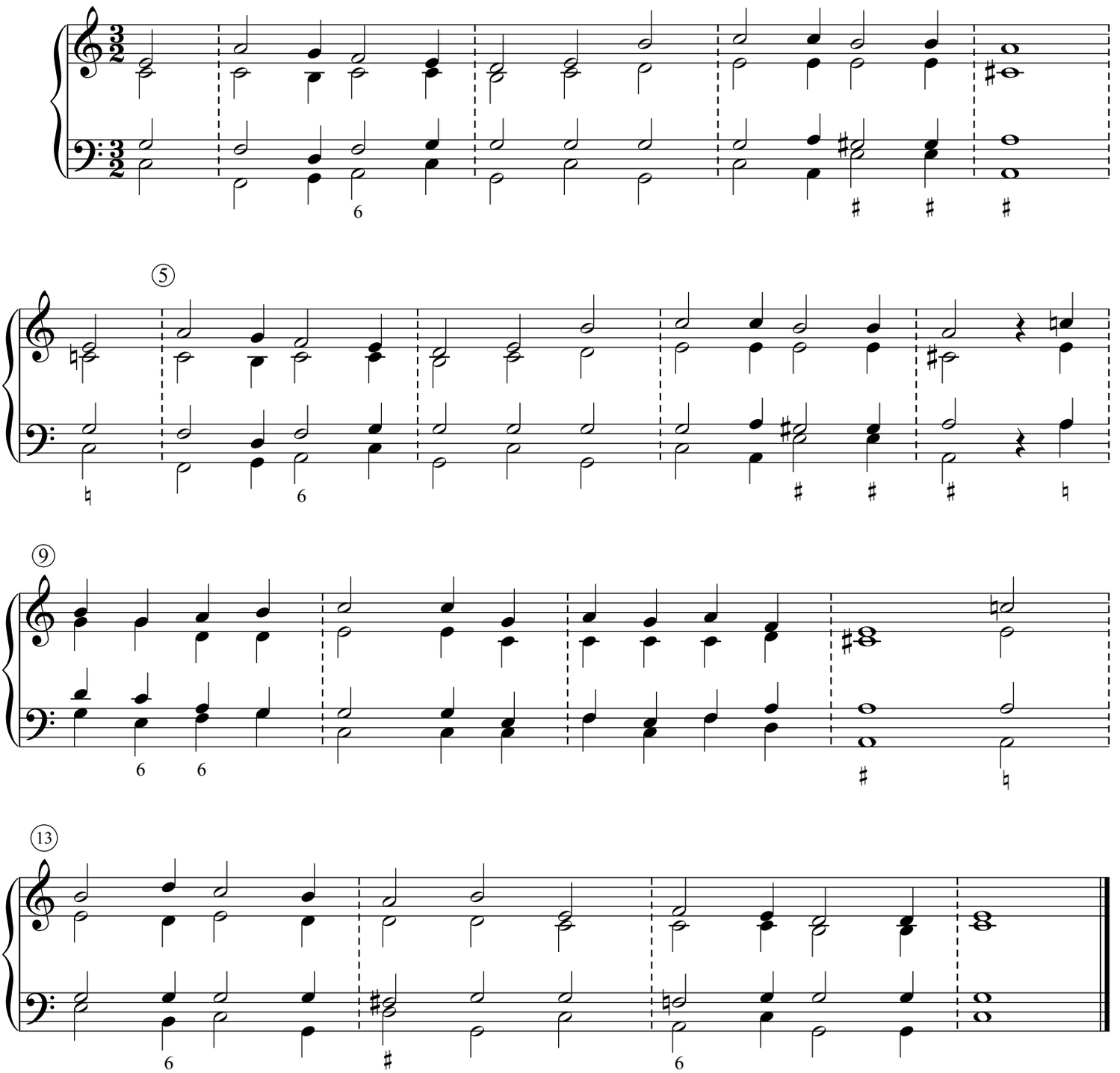
O Haupt voll Blut und Wunden,
voll Schmerz und voller Hohn,
O Haupt, zum Spott gebunden
mit einer Dornenkron;
O Haupt, sonst schön gezieret
mit höchster Ehr und Zier,
jetzt aber höchst schimpfieret:
Gegrüßet seist du mir!

Translation:

O head full of blood and wounds,
full of pain and full of derision,
O head, bound in mockery
with a crown of thorns;
O head, once beautifully adorned
with highest honor,
but now a shame:
Hail to You!

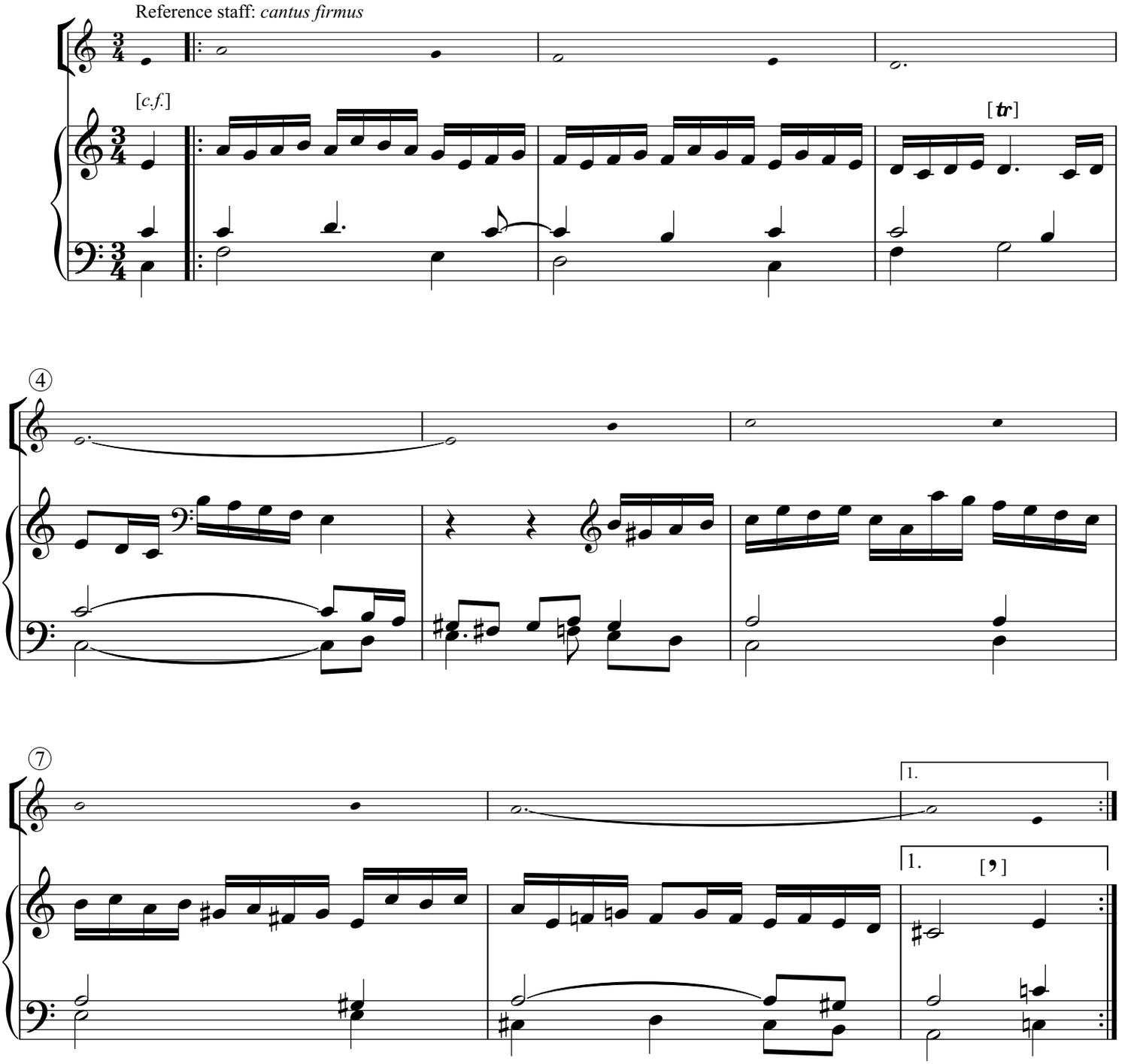
Chorale

Lustgarten neuer teutscher Gesäng, 1601
Hans Leo Hassler, 1564–1612
Realized and edited by Michael Burkhardt



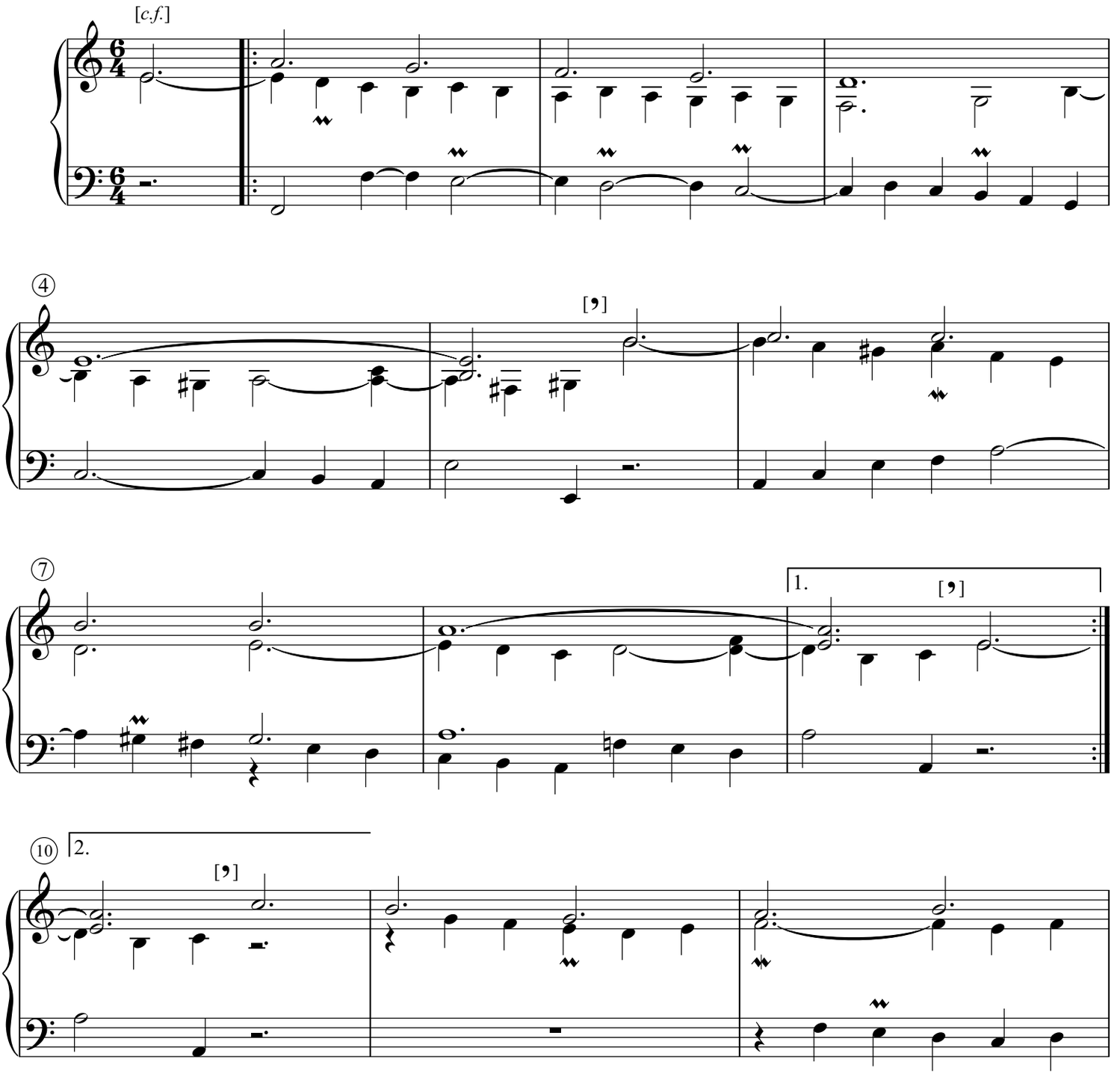
Variation 1

Herzlich tut mich verlangen, Partita 2, Var. 2
Setting by Johann Pachelbel, 1653–1706
Edited by Michael Burkhardt



Variation 2

Wie soll ich dich empfangen, Vers. 3
Setting by Johann Gottfried Walther, 1684–1748
Edited by Michael Burkhardt

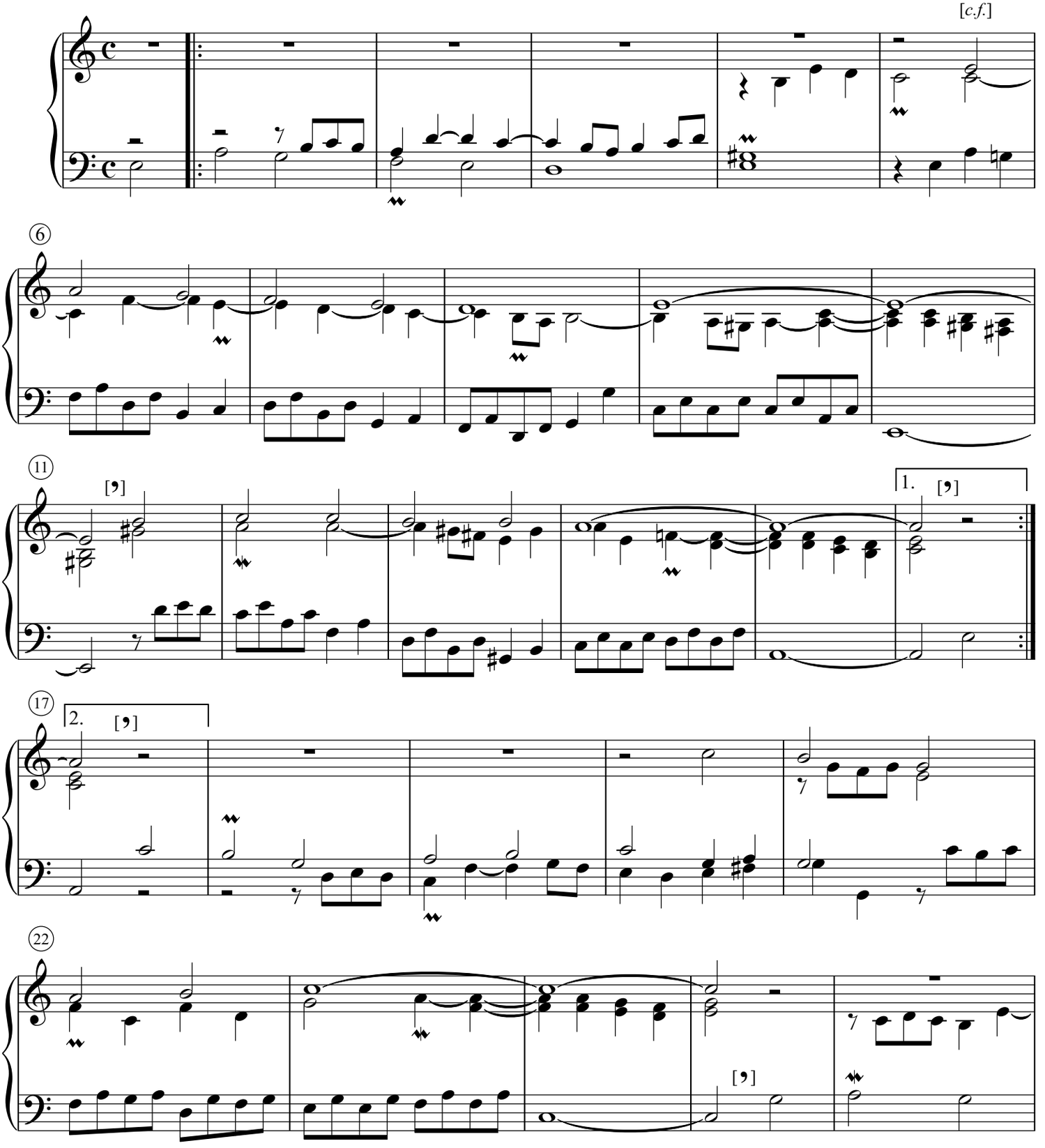


This setting is the third of a ten-movement variation that Walther composed for each stanza of the Advent hymn, *Wie soll ich dich empfangen* ("O Lord, How Shall I Meet You"). The text of *versus* 3 is paraphrased as follows, "What did You fail to do? In my suffering You brought salvation and happiness."

Variation 3

Wie soll ich dich empfangen, Vers. 8
Setting by Johann Gottfried Walther, 1684–1748
Edited by Michael Burkhardt

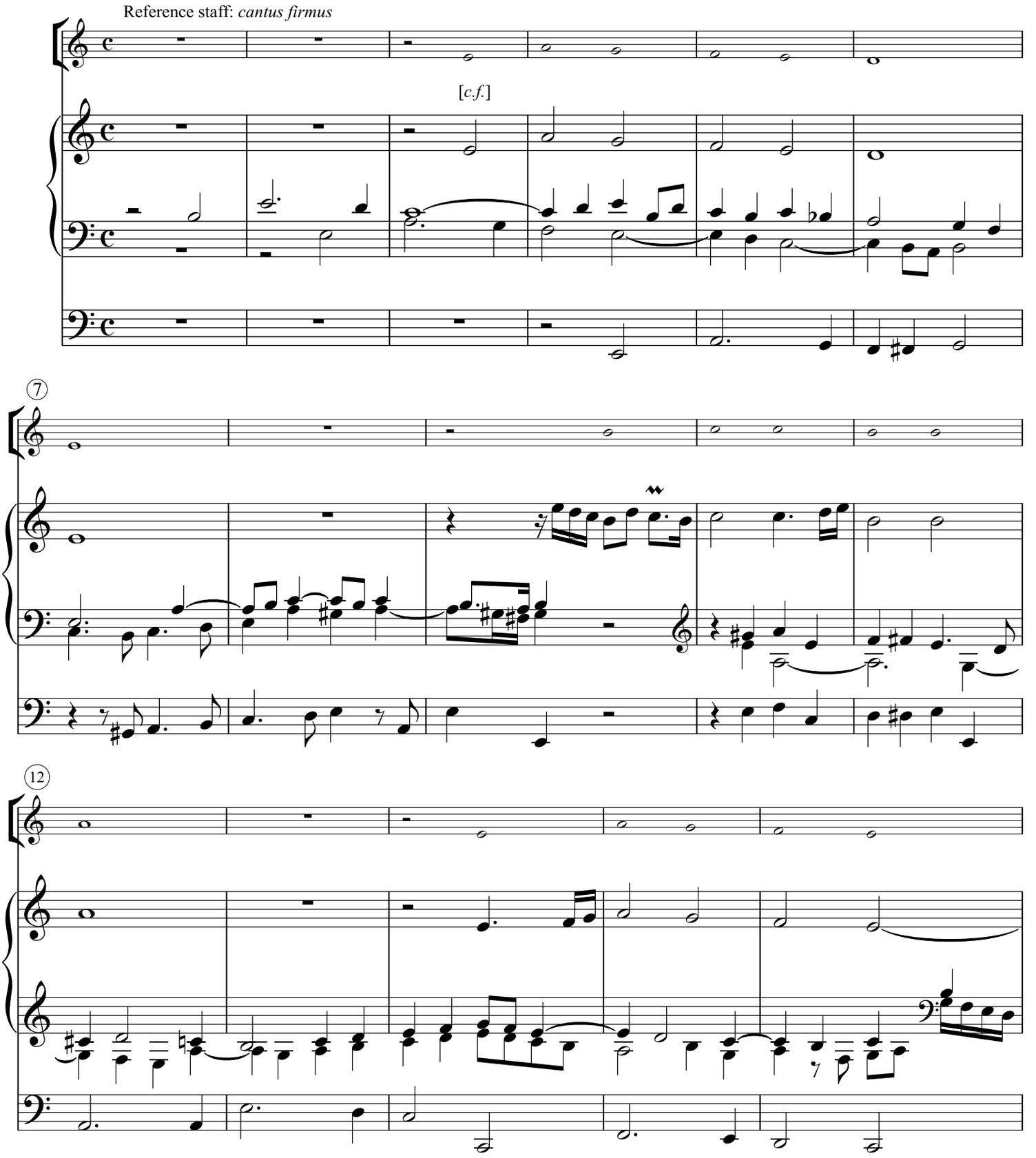
[*c.f.*]



This setting is the eighth of a ten-movement variation that Walther composed for each stanza of the Advent hymn, *Wie soll ich dich empfangen* ("O Lord, How Shall I Meet You"). The text of *versus* 8 declares that sin's debt is covered by Jesus' love and grace.

Variation 4

Ach Herr, mich armen Sünder, BuxWV 178
Setting by Dietrich Buxtehude, ca. 1637–1707
Edited by Michael Burkhardt



Variation 5

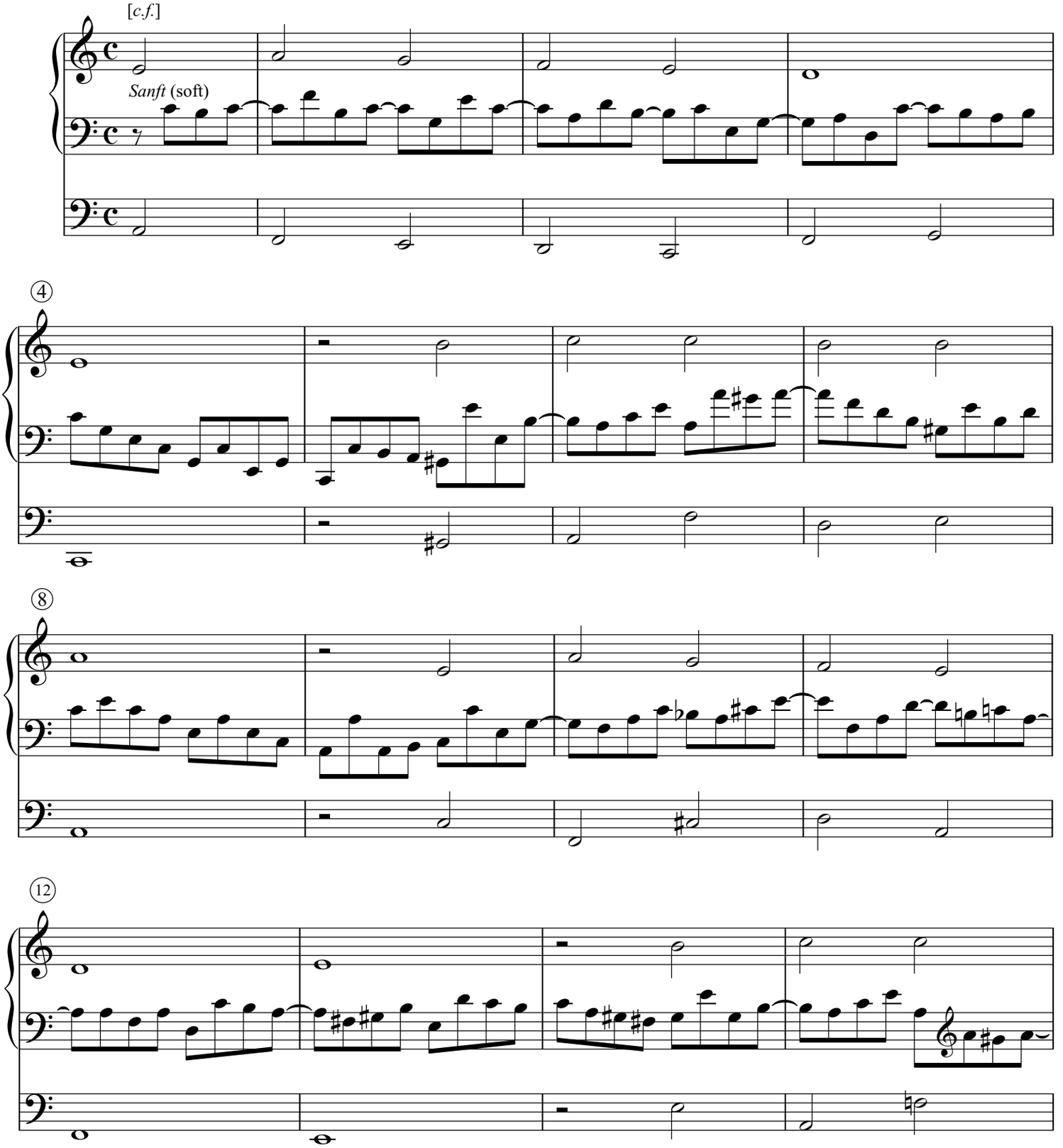
Herzlich tut mich verlangen, EngK 205
Setting by Johann Philipp Kirnberger, 1721–83
Edited by Michael Burkhardt

[Con moto]

Einige engmensurirte Stimmen (some narrow voices [stops])

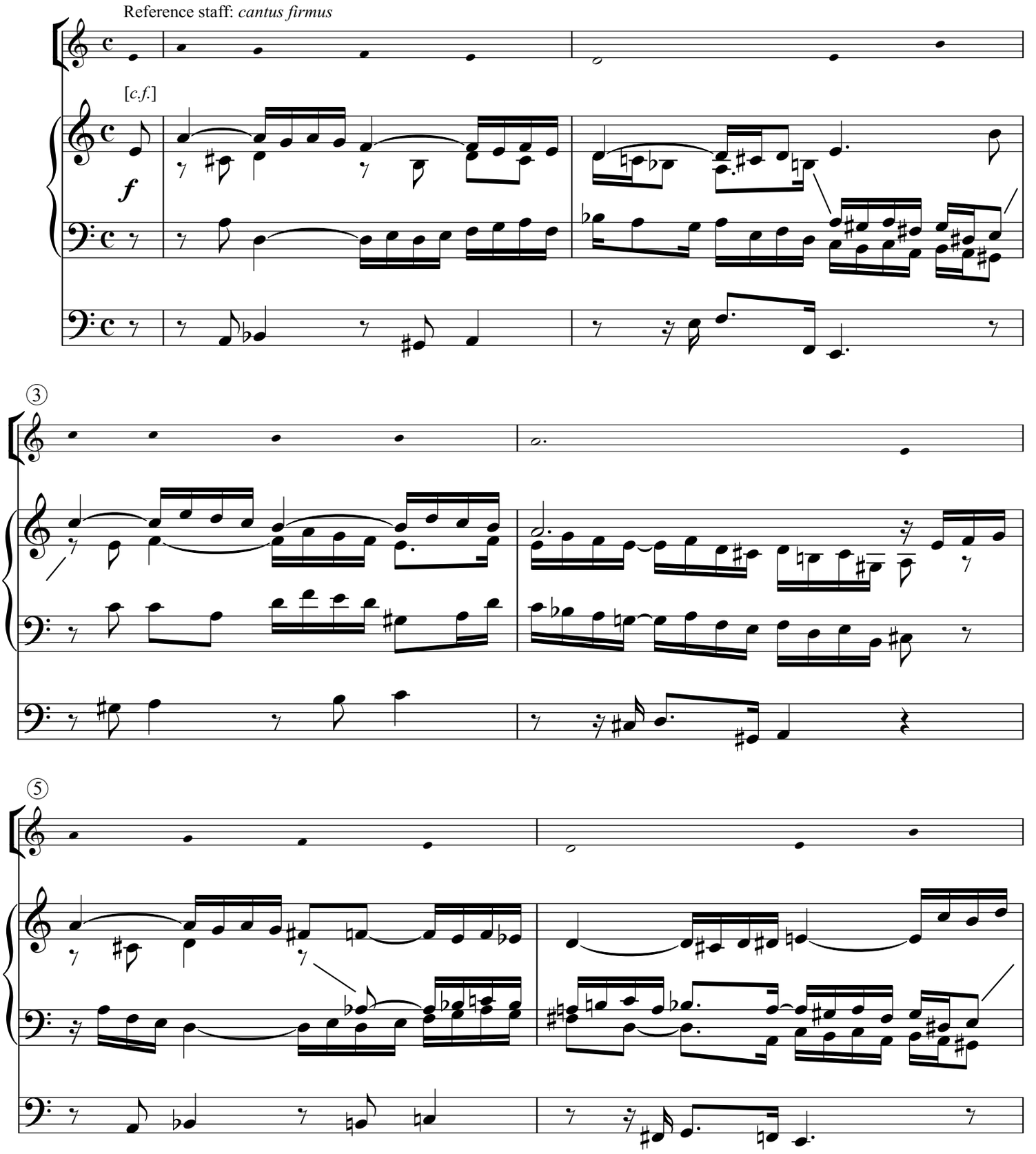
[*c.f.*]

Sanft (soft)



Variation 6

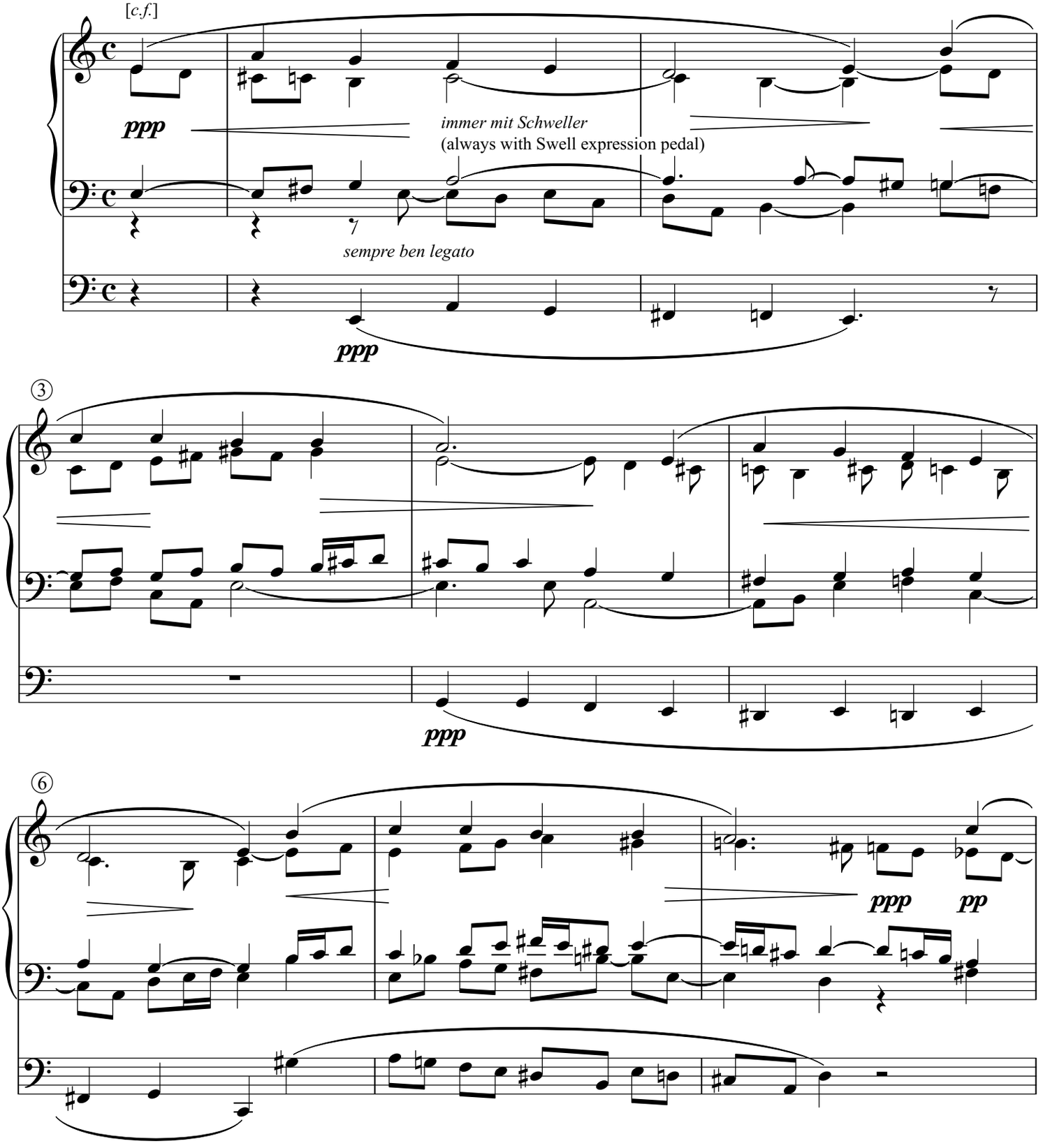
Herzlich tut mich verlangen, Op. 122, No. 9
Setting by Johannes Brahms, 1833–97
Edited by Michael Burkhardt



Variation 7

O Haupt voll Blut und Wunden, WoO* IV/13 (1905)
Setting by Max Reger, 1873–1916
Edited by Michael Burkhardt

Langsam



* WoO = *Werke ohne Opuszahl* (Works without opus numbers)

Appendix 1: Composer Biographies

Johannes Brahms (1833–97)

Johannes Brahms was a German Romantic era "perfectionist" composer of symphonies, concertos, chamber music, choral works, and solo piano music. He was master of both counterpoint and rhythm and firmly grounded in the forms and techniques of earlier classical composers. His organ chorale-based works, while few (eleven chorale preludes and a chorale prelude and fugue), are considered staples of organ repertoire and harken to the chorale preludes of J. S. Bach (1685–1750) and his contemporaries.

Dietrich Buxtehude (ca. 1637–1707)

North German Baroque organist Dietrich Buxtehude is considered by many to be the most important influence on the organ music of Bach. Although having little formal education, he exhibited traits of musical genius and almost single-handedly developed North German organ composition into a synthesis of Italian, Southern German, and Middle German characteristics. His organ music was inspired by his responsibilities at the Marienkirche in Lübeck, one of the most prestigious organ positions in all of Northern Germany. They include chorale preludes for worship and free works for the *Abendmusiken* (Evening Concert Series). His chorale-based organ works include chorale variations, chorale motets, chorale fantasias, three *Magnificats*, and a *Te Deum*. His free organ works include *praeludien*, toccatas, canzonas, and ostinato-based works.

Hans Leo Hassler (1564–1612)

Composer Hans Leo Hassler was influenced by teacher Andrea Gabrieli (ca. 1532/33–85) and the Venetian school of composition. A composer of music for both Roman Catholic and Lutheran traditions, he was considered the most eminent organist of his time and is considered by scholars today to be one of the founders of German music, along with Adam Gumpelzhaimer (1559–1625) and Melchior Franck (ca. 1579–1639). Published in 1601, his *Lustgarten neuer teutscher Gesäng, Balletti, Galliarden und Intraden* contains thirty-nine vocal songs for four to eight voices and eleven instrumental intradas and is the source of the "Passion Chorale" tune. Published in 1607 and 1608 respectively, his *Psalmen und christliche Gesänge, mit vier Stimmen, auf die Melodien fugenweis componirt* and *Kirchengesänge: Psalmen und geistliche Lieder, auf die gemeinen Melodien mit vier Stimmen simpliciter gesetzt* include settings of chorale tunes in counterpoint.

Johann Philipp Kirnberger (1721–83)

An admirer of the music of Bach, German theorist and composer Johann Philipp Kirnberger published *Clavierübungen mit der bachischen Applicatur* (Keyboard exercises with Bach's fingering) in the 1760s and worked relentlessly to publish and propagate his works. His theoretical work *Die Kunst des reinen Satzes in der Musik* (*The Art of Strict Musical Composition*), 1771–79, is significant for understanding eighteenth-century counterpoint and composition. Kirnberger also developed three well-tempered tuning systems that bear his name, some of which are still in use today.

Johann Pachelbel (1653–1706)

Considered to be the last great composer of the South German Baroque style, Johann Pachelbel composed more than two hundred pieces for organ. His liturgical (chorale preludes and *Magnificat* fugues) and nonliturgical (toccatas, preludes, fugues) works for organ bear the influence of Catholic composers of Italy and Southern Germany, specifically, Andrea Gabrieli, Girolamo Frescobaldi (1583–1643), and Johann Jakob Froberger (1616–67). In addition, his liturgical organ music was inspired by his places of employment: chorale preludes for worship at the Protestant *Predigerkirche*, Erfurt, and *Magnificat* fugues for evensong at Sebalduskirche, Nürnberg.

Max Reger (1873–1916)

Prolific German composer Max Reger thought of his music as a continuation of both the German tradition and the contrapuntal tradition of Bach, colored with the harmonic language (late Romantic) of his day. Arnold Schönberg (1874–1951) regarded Reger a genius in this regard. His larger organ works (chorale fantasies, preludes, toccatas, and fugues) were often premiered by German organist Karl Straube (1873–1950). His high regard for Protestant chorales, which he thought of as "treasures," resulted in numerous chorale-based works for organ.

Johann Gottfried Walther (1684–1748)

Johann Gottfried Walther, cousin of Bach, was a German organist, composer, theorist, and lexicographer. In 1732, he published the *Musicalisches Lexicon*, which contained the first major dictionary of musical terms in German as well as biographies of musicians. His *Praecepta der musicalischen Composition* covers notation, composition, and Baroque practices and was unpublished until the twentieth century. Walther served Weimar as city organist and was revered for his organ transcriptions of orchestral concertos and over 130 organ chorale preludes.

Appendix 2: Registrations

The following registration suggestions are based on the instruments and performance practices of each period.

Chorale
Manual: Gedackt 8', Octave 4' or Gedackt 8', Flöte 4'
Pedal (opt.): 16', 8' to balance

Variation 1
RH: Gedackt 8', Octave 4', Sesquialtera
LH: Regal 8', Flöte 4'
OR
RH: Spitzflöte 8', Flöte 4'
LH: Gedackt 8'

Variation 2
Manual: Gedackt 8', Flöte 4'
OR
Manual: Gedackt 8'

Variation 3
Manual: Gedackt 8', Octave 4'
OR
Manual: Gedackt 8', Octave 4', (Quint 2⅔'), 2'

Variation 4
RH: Reed 8', Flöte 4', Nasat 2⅔', Gemshorn 2'
LH: Gedackt 8', Octave 4'
Pedal: 16', 8' to balance LH

Variation 5
RH: Gentle Reed 8'
LH: Gedackt 8'
Pedal: Gedackt 16', 8'
OR
RH: Flöte 8', 4'
LH: Gamba 8' or Principal 8'
Pedal: 16', 8' to balance LH

Variation 6
Swell: Plenum, (Reed 8') *p*
Great: Plenum, Sw. to Gt. *f*
Pedal: 16', 8' to balance Great

Variation 7
Manual I: Lieblich Gedackt 8', Flauto Dolce 8', Unda Maris 8' *ppp*
Manual II: Lieblich Gedackt 8', Flauto Dolce 8', Unda Maris 8', Viola d'Amore 8' *pp*
Manual III: Lieblich Gedackt 8', Flauto Dolce 8', Unda Maris 8', Viola d'Amore 8', Salicional 8' *p*
Pedal: 16', 8' to balance