



# Mike Magatagan

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## Missa Super "Dixit Maria" for Double-Reed Quartet Hassler, Hans Johann Leo

### About the artist

I'm a software engineer. Basically, I'm computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music.

Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece



**Title:** Missa Super "Dixit Maria" for Double-Reed Quartet  
**Composer:** Hassler, Hans Johann Leo  
**Arranger:** Magatagan, Mike  
**Copyright:** Public Domain  
**Publisher:** Magatagan, Mike  
**Instrumentation:** Double-Reed Quartet  
**Style:** Renaissance  
**Comment:**

Hans Leo Hassler [Haßler] (1564 – 1612) was a German composer and organist of the late Renaissance and early Baroque eras, elder brother of composer Jakob Hassler. He was born in Nuremberg and died in Frankfurt am Main. He was born in Nuremberg and baptized on 26 October 1564, receiving his first instruction in music from his father, the organist Isaak Hassler. In 1584, Hassler became the first of many German composers of the time who went to Ita... (more online)

Mike Magatagan on [free-scores.com](https://www.free-scores.com)



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# Missa Super "Dixit Maria"

Hans Leo Hassler [Haßler] (1564 – 1612)

Interpretation for Double-Reed Quartet by Mike Magatagan 2020

## I. Kyrie (♩ = 80)

Score for the first system of the Kyrie, measures 1 through 6. The instruments are Oboe, English Horn, Bassoon, and Contrabassoon. The time signature is 4/2. The key signature has one sharp (F#).

Oboe: Measures 1-4 are whole rests. Measure 5 begins with a half note G4 (marked *mf*), followed by quarter notes A4, B4, and C5 in measures 6-8.

English Horn: Measures 1-2 are whole rests. Measure 3 begins with a half note G3 (marked *mf*), followed by quarter notes A3, B3, and C4 in measures 4-6.

Bassoon: Measures 1-2 are whole notes G2 and A2. Measure 3 begins with a half note B1 (marked *mf*), followed by quarter notes C2, D2, and E2 in measures 4-6.

Contrabassoon: Measures 1-6 are whole rests.

Score for the second system of the Kyrie, measures 7 through 12. The instruments are Oboe (O), English Horn (E), Bassoon (B), and Contrabassoon (C). The time signature is 4/2. The key signature has one sharp (F#).

Oboe: Measures 7-12 contain a melodic line with trills in measures 8, 10, and 12. Measure 12 ends with a half note G4.

English Horn: Measures 7-12 contain a melodic line with trills in measures 8 and 10. Measure 12 ends with a whole note G3.

Bassoon: Measures 7-12 contain a melodic line. Measure 12 ends with a whole note G2.

Contrabassoon: Measures 7-12 contain a melodic line. Measure 12 ends with a whole note G1 (marked *mf*).

Score for the third system of the Kyrie, measures 13 through 18. The instruments are Oboe (O), English Horn (E), Bassoon (B), and Contrabassoon (C). The time signature is 4/2. The key signature has one sharp (F#).

Oboe: Measures 13-18 contain a melodic line with trills in measures 14 and 16. Measure 18 ends with a whole note G4.

English Horn: Measures 13-18 contain a melodic line. Measure 18 ends with a whole note G3.

Bassoon: Measures 13-18 contain a melodic line. Measure 18 ends with a whole note G2.

Contrabassoon: Measures 13-18 contain a melodic line. Measure 18 ends with a whole note G1.

19

O  
E  
B  
C

25

O  
E  
B  
C

33

O  
E  
B  
C

## II. Gloria (♩ = 80)

Oboe

English Horn

Bassoon

Contrabassoon

*mf*

*mf*

*mf*

*tr*

9

O

E

B

C

*tr*

*tr*

17

O

E

B

C

25

O

E

B

C

33

O

E

B

C

41

O

E

B

C

48

Four-part vocal setting (Soprano, Alto, Tenor, Bass) for measures 48-55. The key signature has one sharp (F#). The Soprano part begins with a melodic line in measure 48, while the other parts provide harmonic support. The music features a mix of eighth and quarter notes, with some rests in the Soprano and Alto parts in later measures.

56

Four-part vocal setting for measures 56-62. The Soprano part has a significant rest in measure 56, while the other parts continue. The music continues with various rhythmic patterns, including eighth and quarter notes, and some ties across measures.

63

Four-part vocal setting for measures 63-69. The Soprano part has a rest in measure 63. The music concludes this system with various rhythmic patterns, including eighth and quarter notes, and some ties across measures.

70

O

E

B

C

rit.

Detailed description: This block contains a musical score for four voices: Soprano (O), Alto (E), Tenor (B), and Bass (C). The music is written in common time (C) with a key signature of one sharp (F#). The Soprano part begins with a whole rest, followed by a series of eighth and quarter notes. The Alto part starts with a quarter note, followed by eighth and quarter notes. The Tenor part begins with a half note, followed by quarter and eighth notes. The Bass part starts with a half note, followed by quarter and eighth notes. The final measure (77) is marked 'rit.' and features a fermata over the Soprano and Alto parts.

III. Credo (♩ = 80)

Oboe

English Horn

Bassoon

Contrabassoon

*mf*

*tr*

*mf*

*mf*

Detailed description: This block contains a musical score for four woodwinds: Oboe, English Horn, Bassoon, and Contrabassoon. The music is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'III. Credo (♩ = 80)'. The Oboe part features a trill ('tr') in measure 82. The English Horn, Bassoon, and Contrabassoon parts all have a mezzo-forte ('mf') dynamic marking. The Contrabassoon part has an additional 'mf' marking at the end of the section.

8

O

E

B

C

*tr*

*tr*

Detailed description: This block contains a musical score for four voices: Soprano (O), Alto (E), Tenor (B), and Bass (C). The music is written in common time (C) with a key signature of one sharp (F#). The Soprano part features a trill ('tr') in measure 91. The Alto part also features a trill ('tr') in measure 91. The Tenor and Bass parts continue with their respective melodic lines.

16

Four-part vocal setting (O, E, B, C) for measures 16-24. The Soprano (O) and Alto (E) parts are in treble clef with a key signature of one sharp (F#). The Bass (B) and Contralto (C) parts are in bass clef with a key signature of two flats (Bb, Eb). The music features a mix of eighth and sixteenth notes, often beamed together, with some rests in the Soprano and Alto parts.

25

Four-part vocal setting (O, E, B, C) for measures 25-32. The Soprano (O) part has a significant rest in measure 25. The Alto (E) part continues with a melodic line. The Bass (B) and Contralto (C) parts provide a rhythmic foundation with eighth and sixteenth notes.

33

Four-part vocal setting (O, E, B, C) for measures 33-39. The Soprano (O) part features a trill in measure 38, indicated by a trill symbol (tr). The Alto (E) part has a melodic line with some rests. The Bass (B) and Contralto (C) parts continue with their respective parts, ending with a final chord in measure 39.



40

Score for measures 40-48. The system includes four staves: O (Oboe), E (English Horn), B (Bassoon), and C (Clarinet). The key signature has one sharp (F#). Measure 40 features a trill (tr) on the O staff. The music consists of various note values including half notes, quarter notes, and eighth notes, with some measures containing rests.

49

Score for measures 49-56. The system includes four staves: O (Oboe), E (English Horn), B (Bassoon), and C (Clarinet). The key signature has one sharp (F#). Measures 49 and 50 feature trills (tr) on the O staff. The music continues with various note values and rests across the four parts.

57

Score for measures 57-64. The system includes four staves: O (Oboe), E (English Horn), B (Bassoon), and C (Clarinet). The key signature has one sharp (F#). Measure 57 features a trill (tr) on the O staff. In measures 58-64, the B and C staves contain whole rests, while the O and E staves continue with the melody. The system concludes with a double bar line.

63

O

E

B

C

68

O

E

B

C

73

O

E

B

C

78

Oboe (O) part: Measures 78-83. The Oboe part is mostly silent, with rests in measures 78-83.

English Horn (E) part: Measures 78-83. The English Horn part is mostly silent, with rests in measures 78-83.

Bassoon (B) part: Measures 78-83. The Bassoon part has a melodic line starting in measure 78, with various notes and rests.

Contrabassoon (C) part: Measures 78-83. The Contrabassoon part has a melodic line starting in measure 78, with various notes and rests.

84

Oboe (O) part: Measures 84-89. The Oboe part has a melodic line starting in measure 84, with various notes and rests.

English Horn (E) part: Measures 84-89. The English Horn part has a melodic line starting in measure 84, with various notes and rests.

Bassoon (B) part: Measures 84-89. The Bassoon part has a melodic line starting in measure 84, with various notes and rests.

Contrabassoon (C) part: Measures 84-89. The Contrabassoon part has a melodic line starting in measure 84, with various notes and rests.

91

Oboe (O) part: Measures 91-95. The Oboe part has a melodic line starting in measure 91, with a trill (tr) marked in measure 93.

English Horn (E) part: Measures 91-95. The English Horn part has a melodic line starting in measure 91, with various notes and rests.

Bassoon (B) part: Measures 91-95. The Bassoon part has a melodic line starting in measure 91, with various notes and rests.

Contrabassoon (C) part: Measures 91-95. The Contrabassoon part has a melodic line starting in measure 91, with various notes and rests.

97

O

E

B

C

103 **Meno Mosso** (♩ = 120)

O

E

B

C

112 **Tempo I** *rit.*

O

E

B

C

# IV. Sanctus (♩ = 92)

Oboe

English Horn

Bassoon

Contrabassoon

*mf*

7

O

E

B

C

*mf*

13

O

E

B

C

*tr*

20

Oboe (O), English Horn (E), Bassoon (B), Contrabassoon (C). Measures 20-26. The Oboe part has a whole rest in measure 21. The English Horn part has a whole note in measure 21. The Bassoon part has a whole note in measure 21. The Contrabassoon part has a whole note in measure 21.

27

Oboe (O), English Horn (E), Bassoon (B), Contrabassoon (C). Measures 27-32. The Oboe part has a whole note in measure 27. The English Horn part has a whole note in measure 27. The Bassoon part has a whole note in measure 27. The Contrabassoon part has a whole note in measure 27. The tempo marking *rit.* appears above the Oboe staff in measure 30.

V. Benedictus (♩ = 85)

Oboe, English Horn, Bassoon, Contrabassoon. Measures 1-6. The Oboe part has a whole rest in measure 1. The English Horn part has a whole note in measure 1. The Bassoon part has a whole note in measure 1. The Contrabassoon part has a whole note in measure 1. The tempo marking *mf* appears below the Bassoon staff in measure 1.

7

O

E

B

C

12 **Meno Mosso** (♩ = 120)

O

E

B

C

*mf*

*mf*

*mf*

19 *rit.*

O

E

B

C

VI. Agnus Dei (♩ = 80)

Oboe

English Horn

Bassoon

Contrabassoon

*mf*

*tr*

*tr*

*mf*

10

O

E

B

C

*tr*

*tr*

*w*

19

O

E

B

C

*rit.*



# Oboe

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**I. Kyrie** (♩ = 80)

**II. Gloria** (♩ = 80)

### III. Credo (♩ = 80)

10 *mf*

19

28

36 *f*

45

55

62

67

84

91

97 *Meno Mosso* (♩ = 120)

106 *Tempo I* *rit.*

#### IV. Sanctus (♩ = 92)



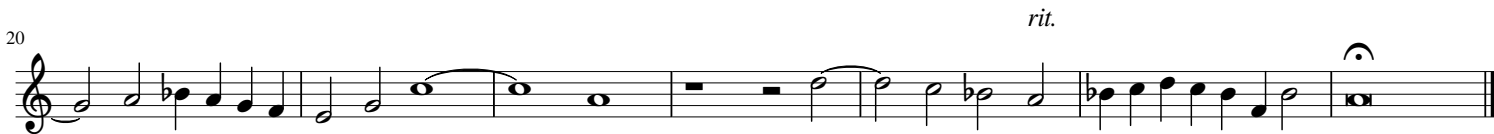
#### V. Benedictus (♩ = 85)

#### Meno Mosso (♩ = 120)

*rit.*



#### VI. Agnus Dei (♩ = 80)



# English Horn

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### I. Kyrie (♩ = 80)

2

*mf*

*tr*

12

23

*tr*

34

*rit.*

### II. Gloria (♩ = 80)

*mf*

11

20

29

40

49

60

69 *rit.*

### III. Credo (♩ = 80)

3

*mf*

13 *tr*

23

32

42

54

64

73 11

91

### Meno Mosso (♩ = 120)

99

110 **Tempo I** *rit.*

*mf*

### IV. Sanctus (♩ = 92)

3

*mf*

13



24

*rit.*

## V. Benedictus (♩ = 85)

Meno Mosso (♩ = 120)

*mf**mf*

14

*rit.*

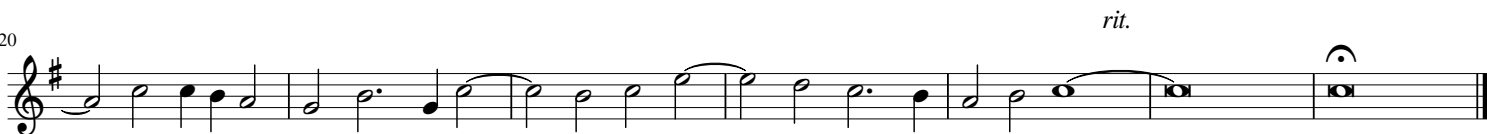
## VI. Agnus Dei (♩ = 80)

*mf*

10



20

*rit.*

# Bassoon

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### I. Kyrie (♩ = 80)



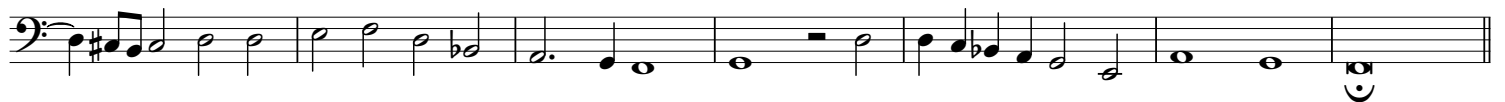
11



22



33



### II. Gloria (♩ = 80)



14



22



32



42



51



61





## III. Credo (♩ = 80)



## Meno Mosso (♩ = 120)



## Tempo I

rit.





IV. Sanctus (♩ = 92)



11



22

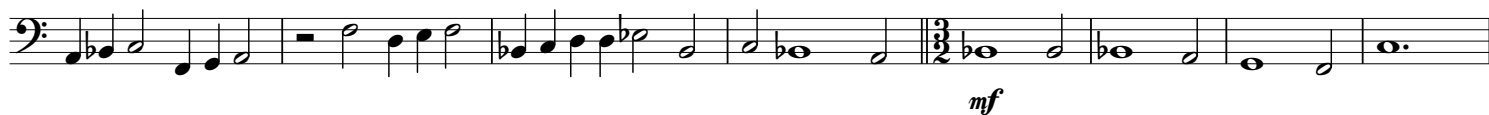


V. Benedictus (♩ = 85)



8

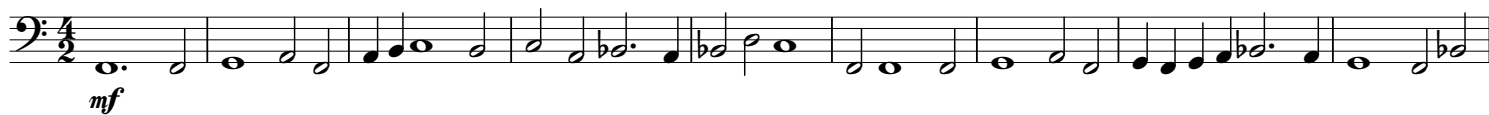
Meno Mosso (♩ = 120)



16



VI. Agnus Dei (♩ = 80)



10



20



# Contrabassoon

## Missa Super "Dixit Maria"

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### I. Kyrie (♩ = 80)

6



19



32



### II. Gloria (♩ = 80)

4



16



28



43



55



68



### III. Credo (♩ = 80)

The first system of the musical score is written in bass clef with a 4/2 time signature. It begins with a five-measure rest, indicated by a horizontal line with the number '5' above it. The melody starts on a whole note G2, followed by a half note G2, a half note A2, a half note Bb2, and a half note A2. The next measure contains a half note G2 and a half note F2. This is followed by a half note E2, a half note D2, and a half note C2. The final measure of the system contains a half note Bb2 and a half note A2. The dynamic marking 'mf' is placed below the first measure of the melody.

15

Measure 15 (bass clef): The measure begins with a whole rest. This is followed by a half note G2, a quarter note F2, a quarter note E2, and a quarter note D2. A bar line follows. The second half of the measure starts with a half note C2, a quarter note B1, a quarter note A1, and a quarter note G1. The measure concludes with a double bar line.

25



34



45

[illegible]

80

Example 10-10

90

99 **Meno Mosso** ( $\text{♩} = 120$ )



112 Tempo I *rit.*



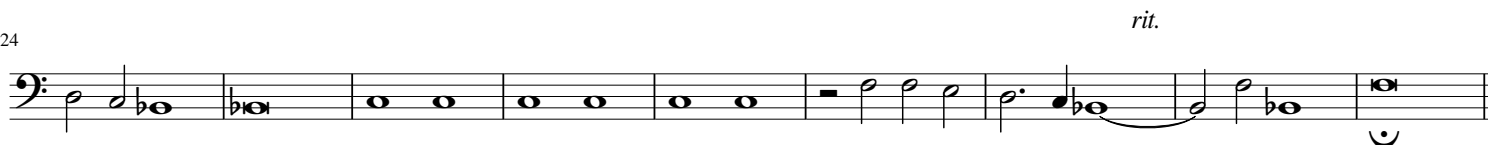
#### IV. Sanctus (♩ = 92)



12



24



#### V. Benedictus (♩ = 85)



11

#### Meno Mosso (♩ = 120)



#### VI. Agnus Dei (♩ = 80)



18

