TANZEN UND SPRINGEN

Hans Leo Hassler (1564-1612)

Arranged by Russell Robinson

TRANSLATION AND PRONUNCIATION

/tan-tsən ʊnt ʃprɪŋ-ən/
Tanzen und springen,
dance and   jump

/zɪŋ-ən ʊnt klɪŋ-ən/
Singen und klingen,
sing   and   ring

/laʊ-tən ʊnt gaɪ-gən/
Lauten und Geigen
lute   and violin

/zɔln aux nɪçt ʃvaɪ-gən/
Soll'n auch nicht schweigen,
should also not (be) quiet

/tsu mu-zi-tsi-rən/
Zu musizieren
to play music

/ʊnt ju-bi-li-rən ʃteːt miːr al maɪn zɪn/
Und jubilieren steht mir all mein Sinn.
and happy   remain to me all my mind

/ʃœ-nə jʊŋ-fraʊən/
Schöne Jungfrauen
beautiful young women

/ɪn grœ-nən aʊən/
In grünen Auen,
in (the) green pasture

/mɪt iːn ʃpa-tsi-rən/
Mit ihn'n spazieren
with them to walk

/ʊnt kɔn-fɛr-zi-rən/
Und conversieren, and talk

/ˈfrɔɪnt-lɪç tsu ʃɛr-tsən/
Freundlich zu scherzen,
friendly to joke

/frɔɪt mɪç ɪm hɛr-tsən fʏr zɪl-bɚ ʊnt gɔlt/
Freut mich im Herzen für Silber und Gold.
happy me in heart for silver and gold.

Tanzen und springen,	Dancing and jumping
Singen und klingen,	Singing and ringing
Lauten und Geigen	Lutes and violins
Soll'n auch nicht schweigen,	Do not be silent
Zu musizieren	To play music
Und jubilieren steht mir all mein Sinn.	and be jubilant is all I can think of.
Schöne Jungfrauen	There are beautiful young women
In grünen Auen,	In the green pastures
Mit ihn'n spazieren	With them to walk and talk
Und conversieren,	To have a friendly joke
Freundlich zu scherzen,	Makes me happier in my heart than
Freut mich im Herzen für Silber und Gold.	silver and Gold.
	- Elizabeth Pauly

BACKGROUND AND PROGRAM NOTES

Tanzen und Springen was originally written for five voices, unaccompanied. It is a balletto, defined below:

> Balletto, in music, genre of light vocal composition of the late 16th–early 17th centuries, originating in Italy. Dancelike and having much in common with the madrigal, a major vocal form of the period, it is typically strophic (stanzaic) with each of the two repeated parts ending in a "fa-la-la" burden, or refrain. It has a clear alternation of strong and weak beats, a quality common to the lighter forms of the time, such as the canzonetta, villota, villanesca, and villanella. The term was first applied to musical compositions by the Italian Giovanni Gastoldi in 1591 in his Balletti a cinque voci . . . per cantare, sonare, et ballare (Balletti in Five Voices . . . to Sing, Play, and Dance).

> Although greatly influenced by the Italian model, the English composer Thomas Morley expanded its contrapuntal and harmonic dimensions in his First Booke of Balletts (1595). Morley's style influenced not only the English composers but also the German Hans Leo Hassler and his

younger contemporaries who transformed the balletto in the early 17th century into a more instrumental and homophonic (chordal) style.[1]

RECORDINGS

Publisher provided recording: [Tanzen und Springen](#)

King's Singers (original five voice version): [Tanzen und Springen](#)

ANALYSIS
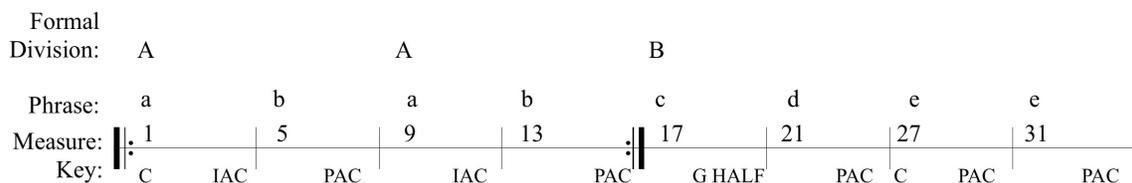
Key: C Major

Meter: Triple

Texture: Homophonic and homorhythmic, melody in soprano

Form: Strophic

The original form of this piece was strophic, with no piano introduction or interludes, as it was unaccompanied. This arrangement includes an 8 measure introduction and an 8 measure interlude following the first strophe that simply repeat the A sections. A formal analysis of the piece is included below. Measures 43—68 are identical in all but lyrics to the illustration below, so they are not included.

A few items to note:

- The "b" and "e" phrases are the "fa la la" sections
- The "d" phrase in the B section is the only phrase that is longer than four measures (six)

Formal Division:	A		A		B			
Phrase:	a	b	a	b	c	d	e	e
Measure:	1	5	9	13	17	21	27	31
Key:	C IAC	PAC	IAC	PAC	G HALF	PAC	C PAC	PAC

IAC = Imperfect authentic cadence
PAC = Perfect authentic cadence
Half = Half cadence

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[1] The Editors of Encyclopaedia Britannica. "Balletto." *Encyclopaedia Britannica.* Encyclopaedia Britannica, Inc. https://www.britannica.com/art/balletto Accessed 27 May 26, 2017.