

This is an English translation of the preface to „Lautten-Büchlein für Advent und Weihnacht“ by Christoph Dalitz. For more information see

<http://music.dalitio.de/instr/lute/xmas-cd/>

Lute-Book for Advent and Christmas

containing MOTETS by the most celebrated masters
fitted for the lute and embellished with fine runs /
popular CAROLS WITH DIVISIONS for the lute in many different ways /
and other CAROLS TO BE SUNG to the lute with one or more voices.

Diligently written and published by CHRISTOPH DALITZ /
in the 2013th year after the event told and praised through these songs.

Contents

To be played on the Lute alone:

Veni redemptor gentium de Paminger
Maria durch ein Dornwald ging
O Heiland reiß die Himmel auf
Wie schön leuchtet der Morgenstern (Ricercar)
A folis ortus de Palestrina
Fröhlich soll mein Hertz springen (Pavane)
Lobt Gott Ihr Christen allzugleich (Allemande)
Quem pastores laudavere (Sauterelle)
Vom Himmel hoch da komm ich her (Fantasia)
Ich steh an deiner Krippen hier
Auff, auff Ihr Reichsgenossen (Gagliarda)
Ein Kind geboren zu Bethlehem (Corrente)

To be sung to the Lute:

Nun komm der Heiden Heiland
Veni veni Emanuel a 3
Es kommt ein Schiff geladen
Mit Ernst O Menschenkinder
Christum wir sollen loben schon
Zu Bethlehem geboren
Ich steh an deiner Krippen hier
Es ist ein Ros entsprungen a 4 de Praetorius

Preface

Gentle Reader / this is already my seventh booke of muficke for instruments from the lute family / and I hope thou wilt enjoy it as much as the previous six. Beware however that the muficke in this new book is of greater variety than in the previous bookes / which all perfued a different but single mufical witte in a homogeneous style / like „the romantic virtuoso“ or „cantus firmus bicinia“. In the present booke / thou findest a wider range of styles and humours / and even the disposition varieth from solo lute pieces to part songs with lute accompaniment / though it should be noted that all songs with more than one voice part also sound lovely when sung by a sole woman's voice to the lute.

Let me further observe that thou wilt not find modernistic muficke in this booke / very much to the dismay of those critics who believe that new music should be easily recognisable as „modern“ / through rude violations of the old and honourable rules of muficke. It seemeth to me however that each kind of muficke hath its own appropriate type of instruments / and that modernistic music is more apt for modern instruments like the electric guitar / rather than for instruments reconstructed according to the rules of the 16th century. Therefore I have chosen a mufical language in this booke that naturally fitteth to the Renaissance Lute / and the present work will thus be a delight primarily for lovers and conaiffeures of Early Music.

Deare Reader / when thou hast opened this booke with a curious mind / just to realize that thy favourite christmas tune is missing / this might be because I have chosen exclusively songs with a clear reference to the biblical christmas tale. Moreover I have restricted myself to tunes somewhat contemporary to the flourishing time of the Renaissance Lute. I hope that thy disappointment about an absent favourite will be remedied by the beauty of the pieces chosen for this booke and by its careful and beautiful layout / for which I have utilised the font „Kabinett-Fraktur“ by Dieter Steffmann / to whom I am grateful for the kind permission to use his font.

Here follow some hints concerning the tunes:

Nos. 1 & 2: Both pieces are based upon the latin hymn „Veni redemptor gentium“ by Ambrosius of Milano (4th century). The motet by Leonard Paminger from „Primus Tomus Ecclesiasticarum Cantiorum“ (1573) useth the original plainchant in all four parts / whilst Martin Luther adapted the melody to his German translation which he had shortened by one syllable. The melody can be also sung with the original text by Ambrosius / which goeth as follows:

1. Veni Redemptor gentium / Ostende partum virginis / Miretur omne saeculum / Talis decet partus Deo.
2. Non ex virili semine / Sed mystico spiramine / Verbum Dei tactum est caro / Fructusque ventris floruit.
3. Alvus tumescit virginis / Clastrum pudoris permanet / Vexilla virtutum micant / Versatur in templo Deus.
4. Procedit e thalamo suo / Pudoris aulo regia / Geminae gigans substantiae / Alacris ut currat viam.
5. Egressus eius a Patre / Regressus eius ad Patrem / Excursus usque ad inferos / Recursus ad sedem Dei.
6. Aequalis aeterno Patri / Carnis trophaeo accingere / Infirma nostri corporis / Virtute firmans perpeti.
7. Praesepe iam fulget tuum / Lumenque nox spirat novum / Quad nulla nox interpolet / Fideque iugi luceat.
8. Gloria tibi Domine / Qui natus es de virgine / Cum Patre et sancto Spiritu / In sempiterna saecula.

No. 3: Even though the text is medieval / the melody is not of gregorian origin / but was composed in the 15th century in a medieval period style / thereby forming an interesting early example of „period composing“.

No. 4: These divisions over a popular advent tune have already been published earlier in my collection „Lute Variations on German Traditionals“.

No. 7: The melody of this tune is better known with the secular text „Une jeune fillette“. An other version with a written out lute accompaniment can be found in J.B. Befard's „Thefaurus Harmonicus“ (1603) with the text „Ma belle si ton ame“.

No. 8: The bottom part of this two part ricercar is the literal choral melody / the style of this piece is thus the same as in my collection „Ricercares over Genevan Psalm Tunes“.

Nos. 9 & 10: Both pieces are based upon Latin hymn „A folis ortus“ by Caelius Sedulius (4th century). The cantus firmus used by Palestrina in his „Hymni totius anni“ (1589) showeth familiarity to the extant plainchant melodies / but oddly hath been transposed into the Dorian mode / whilst all extant plainchant melodies are in the Phrygian mode. The version by Luther can also be sung to the original Latin text / which goeth as followeth:

1. A solis ortus cardine / Adusque terre limitem / Christum canamus principem / Natum Maria virgine.
2. Beatus auctor seculi / Servile corpus induit / Ut carne carnem liberans / Non perderet, quos condidit.
3. Caste parentis viscera / Celestis intrat gratia / Venter puellae baiulat secreta / que non noverat.
4. Domus pudici pectoris / Templum repente fit die / Intacta nesciens virum / Verbo creavit filium
5. Enixa est puerpera / Quem Gabriel predixerat / Quem matris alvo gestiens / Clausus Johannes senserat.
6. Feno iacere pertulit / Presepe non abhorruit / Parvoque lacte pastus est / Per quem nec ales esurit.
7. Gaudet chorus celestium / Et angeli canunt Deum / Palamque fit pastoribus / Pastor creator omnium.

No. 11: These three tunes are originally uncorrelated / and even have been written in different centuries. Their dance-like character hath inspired me however to combine them into a Suite reminiscent to Attaignant's „Dix-huit Basse Danses“.

Nos. 14 & 15: There are two melodies to this text by Paul Gerhardt: the older choral melody was still found in the German Catholic hymn book „Gotteslob“ from 1975 / but had been replaced due to modern Bach adoration in the Protestant hymn book „Evangelisches Gesangbuch“ from 1993 / and now also in the new edition of the „Gotteslob“ from 2013 / with J.S. Bach's foliatic aria.

No. 16: The song „Auf auf ihr Reichsgenossen“ can be found in the „Evangelisches Gesangbuch“ from 1993 with the text „Auf auf ihr Christen alle“ / thereby circumventing the nowadays problematic term „Reichsgenosse“ which sounds similar to „Volksgenosse“ / a term used by the Nazi propaganda 1933-45 to make clear that the Germans had to stand together. Obviously this was yet unknown in the 17th century / but today we must take care of our history. The song „Ein Kind geboren zu Bethlehem“ could still be found in the „Gotteslob“ from 1975 / but hath been dropped in the new edition from 2013.

No. 17: The four part setting of this tune by Praetorius is so well-known that I did not want to arise confusion with a different setting / and I have thus simply added a lute part that can either be played to the part song / or equally well as an accompaniment to the soprano part only. There is also an anonymous Latin version of this text from the 16th century / which can alternatively be sung to the same melody / and which goeth as followeth:

1. Flos de radice Jesse / natus est hodie / Quem nobis jam adesse / laetamur unice.
Flos ille Jesus est / Maria Virgo radix / de qua flos ortus est.
2. Hunc Isaias florem / praesagii cecinit / Ad ejus nos amorem / Nascentis allicit.
Flos virgam superat / coeli terraeque cives / Flos ille recreat.
3. Est campi flos pudici / est flos convallium / Pulcrumque potest dici / in spinis lilium.
Odoris optimi / vel soli quodvis cedit / aroma nomini.
4. Hic suo flos odore / fideles attrahit / Divino mox amore / attractos imbuit.
O flos o gratia / ad te suspiro / de te me satia.

Christoph Dalitz / at Kempen in the year 2013