

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.

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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 fingle mufical witte in a homogeneous ftyle / like „the romantic virtuoso“ or „cantus firmus bicinia“. In the prefent booke / thou findft a wider range of ftyles and humoures / and even the difpofition varieth from folo lute pieces to part fongs with lute accompaniment / though it fhould be noted that all fongs with more than one voice part alfo found lovely when fung by a fole woman's voice to the lute.

Let me further obferve that thou wilt not find moderniftic muficke in this booke / very much to the dismay of thofe critics who believe that new mufic fhould be eafily recognifable as „modern“ / through rude violations of the old and honourable rules of muficke. It feemeth to me however that each kind of muficke hath its own appropriate type of instruments / and that moderniftic mufic is more apt for modern instruments like the electric guitar / rather than for instruments recunftructed according to the rules of the 16th century. Therefore I have chofen a mufical language in this booke that naturally fitteth to the Renaiſſance Lute / and the prefent work will thus be a delight primarily for lovers and conaiſſeures of Early Mufic.

Deare Reader / when thou haft opened this booke with a curious mind / juft to realife that thy favourite chriſtmas tune is miſſing / this might be becauſe I have chofen excluſively fongs with a clear reference to the biblical chriſtmas tale. Moreover I have reſtricted myſelf to tunes fomewhat 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 chofen 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 molody can be alſo fung with the original text by Ambroſius / which goeth as followes:

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 ftyle / 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 ftyle of this piece is thus the ſame as in my collection „Ricercares over Genevan Pfalm 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