

Die Texte haben wir moderat modernisiert und in der Schreibweise vereinheitlicht. Praetorius unterlegt manche Sätze mit mehreren Strophen, von denen wir aber aus Platzgründen jeweils nur eine übernommen haben.

Wir danken Howard Weiner für die Übersetzung dieses Vorworts.

Heidelberg, Februar 2010  
Leonore von Zadow-Reichling  
Günter von Zadow

## Übersicht über die Sätze zu fünf Stimmen in Heft 5

*Summary of the five-part settings in volume 5*

Nr.	Titel	Stimm- lagen	Quelle	Original- Schlüssel	Original- Taktangabe
<i>No.</i>	<i>title</i>	<i>vocal range</i>	<i>source</i>	<i>original clefs</i>	<i>original time signature</i>
1	Ecce dominus veniet	SSATB	X: V	C1,C1,C3,C4,F4	<b>C</b>
2	Ein Kindelein so löbelich	SSATB	V: LXXIX	G2,G2,C2,C3,C4	<b>C</b>
3	Gelobet seist du Jesu Christ (1)	SATTB	V: LXV	C1,C2,C3,C4,F4	<b>C</b>
4	Gelobet seist du Jesu Christ (2)	SSTTB	V: LXVI	C1,C1,C3,C4,F4	<b>C</b>
5	Gelobet seist du Jesu Christ (3)	SSATB	V: LXVII	C1,C1,C3,C4,F4	<b>C</b>
6	Joseph lieber Joseph mein	SATTB	V: LXXXVII	G2,G2,C3,C3,F4	<b>C</b> <sub>3</sub>

Stimm-lagen: S = Sopran, A = Alt, T = Tenor, B = Bass

Quelle: z.B. V: LXXXIII = *Musae Sioniae* Band V, Satznummer LXXXIII

Originalschlüssel: z.B. C1 = C-Schlüssel auf der 1. Linie = Sopranschlüssel

*Vocal ranges: S = Soprano, A = Alto, T = Tenor, B = Bass*

*Sources: e.g. V: LXXXIII = Musae Sioniae volume V, setting number LXXXIII*

*Original clef: e.g. C1 = C clef on the first line = soprano clef*

## Preface

The settings by Praetorius have for a long time been a part of Christmas music-making in our families and the families of our parents. Again and again we are astonished to learn that many of our friends, colleagues, and pupils do not know them. With a new comprehensive practical edition, whose preparation brought to our attention many new pieces we were unaware of, we would now like to warmly recommend this wonderful music to all interested singers and instrumentalists. This music was presumably mostly sung, and played *colla parte*. However, it is just as attractive when performed by voices alone, by instruments alone, or by a mixed vocal-instrumental ensemble. Moreover, the original voice ranges can be adapted to the needs and capabilities of the performers by means of octave transposition.

Michael Praetorius (1572–1621), church musician and court Kapellmeister in various places between Braunschweig and Dresden, left us an extensive musical *oeuvre* that was highly regarded by bishops, dukes, and reformers alike during a difficult time of church history. Between 1605 and 1619, he published no less than seventeen volumes of church music. The first nine appeared under the title *Musae Sioniae*.

For the present editions, the following volumes<sup>1</sup> – original exemplars of which are to be found in a number of German libraries, for example in the Herzog August Bibliothek in Wolfenbüttel (D-W) and in the Staats- und Universitätsbibliothek Carl von Ossietzki in Hamburg (D-Hs) – are of interest to us:

- Volume V** „MUSAE SIONIAE ... Geistlicher Deutscher in der Christenlichen Kirchen ublicher Lieder und Psalmen ... 1607“, 2 to 8-part
- Volume VI** „MUSAE SIONIAE ... Deutscher Geistlicher in der Christlichen Kirchen ublicher / Psalmen und Lieder ... 1609“, 4-part
- Volume X** „MUSARUM SIONIARIUM ... Motectae et Psalmi latini ... 1607“, 4 to 16-part
- Volume XI** „MISSODIA SIONIA ... Cantiones sacras, ad Officium quod vocant Summum, ante Meridiem in Ecclesia usitatas ... 1611“, 2 to 8-part
- Volume XIII** „EULOGODIA SIONIA ... Cantiones sacras in Ecclesia, Conclusionis loco ad dimissionem usitas ... 1611“, 2 to 8-part
- Volume XX** Anthology of smaller works

In these volumes are to be found, among other things, many Christmas songs that are still well-known even today, and of which we are here publishing those for **five parts** in volumes 5 (G157) and 6 (G158).

The musical text of our edition follows the substance of the original very closely. In the notation of this practical edition, however, we have made several concessions to modern usage. For better orientation, bar lines have been added. In duple meter, the note values are identical to those in the original – we have adopted 4/2 as the meter. In triple meter, however, we shortened the note values to a quarter of their original value – here we have adopted 3/4 and 6/4 as the meter. Thus, a half note in duple meter corresponds to a dotted half note in triple meter. In addition, we have employed the clefs in use today, and indicated key signatures according to modern usage. The original contains a number of contemporary corrections that we have adopted without comment. Editorial changes beyond these are indicated in footnotes. The original displays a number of slurs; since their placement is inconsistent in terms of our understanding, we have omitted them altogether in order not to confuse the instrumentalists.

We have circumspectly modernized the texts and standardized the spelling. Praetorius underlaid many settings with several verses of which we have in each case only included a single verse due to space restrictions.

We would like to thank Howard Weiner for the translation of this Preface.

Heidelberg, February 2010  
 Leonore von Zadow-Reichling  
 Günter von Zadow  
 Translation by Howard Weiner

<sup>1</sup> Our volume numbers correspond to the Collected Works: *Gesamtausgabe der musikalische Werke von Michael Praetorius*, 20 volumes, ed. Friedrich Blume, (Wolfenbüttel and Berlin, 1928-1937)