Michael Prætorius

Puer Natus In Bethlehem (Ein Kind geborn zu Bethlehem)

Duo Cantus, 1 Bassus cum Symphonia & Ritornello

from *Polyhymnia Caduceatrix et Panegyrica*, 1619

Full Score

XII.

Puer Natus: Ein Kind geborn: â 3. 7. & 11.
Duo Cantus: I. Baſſus cum Symphonia & Ritornello.

Voces Concertatæ.	Chorus Inſtrumentalis.	Capella Vocalis.	Baſſus Gen.

I.　2.　3.　4.　5.　6.　7.　8.　9.　10.　11.　12.

1.　　　In dieſem kan man die Vier Stimmen sub Numeris 8. 9. 10. 11. noch ein oder zwey mahl / wie ein Choram pro Capella abſchreiben/ vnd wenn Cantores vnd Instrumentisten vbrig verhanden/ dieſelbe an abſon⸗ derliche Oerter stellen/ damit ſie/ wenn der Plenus Chorus oder Ripieno einfellt/ all zu gleich mit einander zuſammen einstimmen. Wie hiervon in Tomi Tertii, Dritten Theil Cap. 8. mit mehrerm berichtet worden.

2.　　　So schickt ſichs auch gar fein/ wenn mann zwischen dem I. vnd 2. Theil / die Acht Verſſe oder Geſetze/ als ich im General Baſs darbey gezeichnet/ mit dem Volck in der Kirchen Choraliter ſingen/ vnd darauff den An⸗ dern Theil auch zu musiciren anfänget. Oder wenn der Erste Theil (mit dem Lateinischen Text allein) zum ende bracht: So gefelt mir nicht vbel/ daß man auß dem Gesang Buch von fornen anfahe/ Ein Kind geborn zu Bethl: vnd die folgende Teutſche Verß alle nach einander (ohne die Lateinischen) mit der Gemeine in der Kirchen Chorali⸗ ter hinweg ſinge/ biß zu dem/ In hoc natali gaudio. Daſſelbe wird nun im 2. Theil Figuraliter wiederumb zu musi⸗ ciren angefangen; vnd wenn es zum ende/ ſo beſchleust man mit der Gemeine Choraliter, Für ſolche Gnadenreiche Zeit: Do denn der Organist mit dem gantzen Werck in der Orgel zu gleich mit drein/ vnnd alſo mit vollen Chor be⸗ ſchlieſſen kan.

3.　　　Wenn ja Drey Diſcantisten nicht verhanden/ alſo daß der Cantus Capellæ, sub Num. 8. nicht könte ge⸗ ſungen werden: ſo muß man auß dieſem Cantu das I. 2. vnnd 4. Ritornello herauſſen in die erste beyde Diſcant ſchreiben/ darmit alſo der Cantus nicht auſſen bleibe.

1. In this [work] one can copy the four parts numbered 8, 9, 10, and 11 once or twice over for a *Chorus pro Capella*. If a large number of singers and instrumentalists is available, these should be placed in separate locations such that when the full chorus or *ripieno* joins in, all may equally enter together. I have written more about this in Volume III, Part III, chapter 8 [of *Syntagma Musicum*].

2. It works quite well if between Parts 1 and 2, the eight verses or stanzas I have indicated in the *Bassus Generalis* [part] are sung in unison by the people in the church, after which the performance of Part 2 begins. Or, when the First Part (with the Latin text only) concludes, I find it quite pleasing to begin singing 'Ein Kind geborn zu Bethlehem' from the Hymn Book, and the subsequent German verses one after another (without the Latin) with the congregation in unison, as far as *In hoc natali gaudio*. This text is then performed in the figural setting in Part 2. When the end is reached, one concludes with the congregation singing in unison [beginning with] 'Für solche gnadenreiche Zeit', wherein the organist plays *organo pleno* with the full choir to bring it to an end.

3. If there are not at least three sopranos available, and thus the *Cantus Capellæ*, No. 8, cannot be sung, one must copy the first, second and fourth *ritornelli* of this *Cantus* part for the first two sopranos, so that this part is not left out.

Puer Natus in Bethlehem

(Ein Kind geborn zu Bethlehem)

Michael Prætorius
1571–1621

1. Theil
Sinfonia

4. Cantus Instrumentalis*

5. Altus Instrumentalis*

6. Tenor Instrumentalis*

7. Bassus Instrumentalis*

Bassus Generalis

Puer natus: Sinfonia. Chorus Instrumentalis.

8

C Inst

A Inst

T Inst

B Inst

BG

* The number preceding each of the instrument/voice names identifies the partbook in which it is to be found. This system allowed Praetorius a great deal of flexibility in scoring. The original cleffing of all parts may be found on the previous page.

Pu - er na-tus in Beth - le - hem, Pu - er na-tus in Beth - le - hem,
Ein Kind ge-born zu Beth - le - hem, ein Kind ge-born zu Beth - le - hem,

Pu - er na-tus in Beth - le - hem in
Ein Kind ge-born zu Beth - le - hem, zu

Cantus Solus   C. C.

* 5 in source.

4

* Figure appears over the b♭ on beat 2.

1. Ritornello

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren,

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren,

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren,

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren,

1. Ritornello

6

Re - ges de Sa - ba, Sa - ba
Die König aus Sa - ba, Sa - ba

Re - ges de Sa - ba
Die König aus Sa - ba

Re - ges de Sa - ba
Die König aus Sa - ba

dem Kö-nig der Eh - ren.

dem Kö - nig der Eh - ren.

dem Kö - nig der Eh- ren, Eh - ren.

dem Kö - nig der Eh - ren.

CCB &
Instrumenta

myr - rham, au - rum, thus, myr - rham, au - rum, thus myr - rham, au - rum, thus, myr-rham
Myr - rhen, Gold, Wey-rauch, Myr - rhen, Gold, Wey-rauch, Myr - rhen Gold, Wey-rauch, Myr-rhen

myr - rham, au - rum, thus, myr - rham, au-rum, thus myr - rham, au - rum, thus, myr-rham
Myr - rhen, Gold, Wey-rauch, myr - rhen, Gold, Wey-rauch, Myr - rhen, Gold, Wey-rauch, Myr-rhen

myr - rham, au - rum, thus, myr - rham, au-rum, thus myr - rham, au - rum, thus, myr-rham
Myr - rhen, Gold, Wey-rauch, myr - rhen, Gold, Wey-rauch, Myr - rhen, Gold, Wey-rauch, Myr-rhen

Lyrics under CI Con:
of - fe - runt. / *brach - tens dar.* Al - le - lu - ja, Al - le - - lu - ja.

Lyrics under CII Con:
of - fe - runt. / *brach - tens dar.* Al - le - lu - ja, Al - le - - lu - ja.

Lyrics under B Con:
of - fe - runt. / *brach - tens dar.* Al - le - lu - ja, Al - le - - lu - ja.

* Bassus Concertatus: 3

2. Ritornello*

2. Ritornello vel Ripieno

* In the *Cantus Instrumentalis* part it states: Dis *Ritornello* kan alhier in *Choro Instrumentali*, so man wil / aussengelassen / vnd in allein in *Capella Vocali* gesungen werden / *pro variatione*. 'This Ritornello may, if one wishes, have the instruments left out and be sung by the *Capella Vocalis* alone, for the sake of variety'.

â 3

se - - - pio, qui reg - nat si - ne ter - mi -
Krip - - - pe - lein; ohn en - de ist die Herr - schafft

se - pi - o, præ - se - pi - o, qui reg - nat si - ne ter - mi -
Krip - pe - lein, dem Krip - pe - lein; ohn en - de ist die Herr - schafft

se - - - pi - o, qui reg - nat si - ne ter - mi -
Krip - - - pe - lein; ohn en - de ist die Herr - schafft

â 7

* Bassus Instrumentalis: ₵

3. Ritornello

Singet, jubiliret, triumphiret unserm Herren, singet, jubiliret, trium-

3.Ritornello
vel Ripieno

* *Sic* in all occurences in all parts. In some modern editions it has been altered to '*herzens Kindlein*'. The original is essentially a compound *viz.* 'Heart-child'. The revision would be interpreted 'Child of my heart'. Performers may use either reading.

* At this point in the *Bassus Generalis* part, Praetorius indicates that eight stanzas of the chorale may be sung congregationally.
  See the editorial note for the text and a translation.
† Concerning the repeat here and at m. 191, see the Editorial Note.

2. Theil

In hoc na - ta - li, in hoc na - ta - li gau - di - o, gau -
Für sol - che gna - den, für sol - che gna - den - rei - che Zeit, rei -

In hoc na - ta - li, in hoc na - ta - li gau - di - o, gau -
Für sol - che gna - den, für sol - che gna - den - rei - che Zeit, rei -

In hoc na - ta - li, in hoc na - ta - li gau - di - o, gau -
Für sol - che gna - den, für sol - che gna - den - rei - che Zeit, rei -

â 3   â 7   â 3

â 7

ca-mus, be-ne-di-ca-mus Do-mi - no, Al - le,_____ al - le,_____ al - le -
lo - bet, sey Gott ge-lobt in E-wig - keit,

ca-mus, be-ne-di-ca-mus Do-mi - no, Al - le, al - le, al - le -
lo - bet, sey Gott ge-lobt in E-wig - keit,

ca-mus, be-ne-di-ca-mus Do-mi - no, Al - le,_____ al - le -
lo - bet, sey Gott ge-lobt in E-wig - keit,

â 3

4. Ritornello

* m. 147, Cantus I and II: no provision is made in the music for the extra syllable in the German text. In Cantus I, the text reads 'Dreyfaltgkeit'.
  If not a misprint, it may indicate an elision pronounced something like [dra͜ɪfaltkaɪt], thus avoiding the need for rhythmic alteration.

Tutti

* Cantus Concertatus I and II: 3

* *Bassus capellæ*: original underlay as in the *Bassus concertatus* part. All *Chorus pro capella* parts: *Halle, halleluja*.

5. Ritornello

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

Sing - et, ju - bi - li - ret, tri - um - phi - ret un - serm Her - ren, sing - et, ju - bi - li - ret, tri - um -

5. Ritornello
vel Ripieno.

* mm. 175–6, Cantus I Concertatus: Praetorius provides this simpler version on an *ossia* staff:
He explains in his preface that he provides such simpler versions for boys who are not con-
versant with the Italian style of singing divisions.

30

Mein her - zen Kind - lein, mein lieb - stes Freund - lein,
Lobt ihn mit Schal - le, ihr Chri - sten al - le,

Mein her - zen Kind - lein, mein
Lobt ihn mit Schal - le, ihr

Mein her - zen Kind - lein, mein lieb - stes Freund - lein,
Lobt ihn mit Schal - le, ihr Chri - sten al - le,

Mein her - zen Kind - lein, mein lieb - stes Freund - lein,
Lobt ihn mit Schal - le, ihr Chri - sten al - le,

Mein her - zen Kind - lein, mein lieb - stes Freund - lein,
Lobt ihn mit Schal - le, ihr Chri - sten al - le,

Mein her - zen Kind - lein, mein lieb - stes Freund - lein,
Lobt ihn mit Schal - le, ihr Chri - sten al - le,

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O Je - su,_____ O Je - su.
mit Schal - le,_____ mit Schal - le.

Je - - su, O Je - - su.
Schal - - le, mit Schal - - le.

O Je - su._____ O Je - su.
mit Schal - le,_____ mit Schal - le.

O Je - su, O Je - su.
mit Schal - le, mit Schal - le.

O Je - su, O Je - su.
mit Schal - le, mit Schal - le.

O Je - su, O Je - - - su.
mit Schal - le, mit Schal - - - le.

O Je - su, O Je - su.
mit Schal - le, mit Schal - le.

* m. 190: Altus Cappellæ printed a third high in source.

Editorial Note

Source: *Polyhymnia Caduceatrix & Panegyrica*, Elias Holwein, Wolfenbüttel, 1619

　　One of the remarkable aspects of Praetorius's publications is the wealth of information he provides for the users of his part-books to find and keep their places within a composition. In the parts we find such things as textual and musical cues to inform the singer of easily recognized events in other parts, bar lines to mark off major divisions and small strokes to mark the beginning of tempora (roughly equivalent to the modern concept of measure), and numerals above rest signs that inform the performer how many tempora the rest takes up. In part, Praetorius was motivated in part by the unfamiliarity of German musicians with the Venetian polychoral style. However, he seems genuinely to have been concerned that the notation system in place was insufficient for the needs of the musicians—especially boys in training. He thus, particularly in his *Syntagma Musicum*, takes pains to clarify and simplify the use of proportional time signatures and other notational devices that he felt were outmoded and problematic.

　　Praetorius's prose style is both discursive and repetitious; nor is he free from self-contradiction. For these reasons remarks of value in understanding the present work are spread throughout *Syntagma Musicum* vol. III and the *Ordinantz* that prefaces the *Bassus Generalis* book of the *Polyhymnia*. I have reproduced and translated the prefatory remarks that precede this piece in the *Bassus Generalis* part. From these we learn of a number of performance options ranging from the use of three singers and organ, through three or seven voice parts with instruments and organ, to the full *cappella* with the participation of the congregation.

　　Concerning the *Capella Fidicinum* Praetorius (*Syntagma Musicum* III, pt. III, ch. III) designates it as a string ensemble (Latin *fidicinus*, 'lyre' or 'stringed instrument') comprising violins, lutes, harps, or particularly violas da gamba. The group should be set to one side of the whole performing ensemble and accompanied preferably by a regal or a reed stop on the organ. He also states that for variety one can alternate the strings with winds, especially sackbuts or recorders with dulcian. Another combination of instruments he favours is an English-style consort with harpsichord, lutes, theorbo, bandora, cittern, flute and violin.

　　The *Chorus pro Capella* (*Syntagma Musicum* III, pt. III, ch. II) is variously defined, but the sense applicable here is that of a *ripieno* choir—a body of singers with more than one to a part. The chorus may be, but need not be doubled by instruments and should be accompanied by a positive organ or regal. In pt. III ch. VIII he cautions the reader that the *ripieno* should not be placed near the organ and *concertato* voices, but opposite them or in a separate location if the piece is to have its proper effect (nicht neben und bey die Orgel und *Concertat*-Stimmen / sondern etwa gegen uber oder an einen andern absonderlichen Ort gestellet werden müssen / wenn der Gesang seine rechte *Gratiam* haben unnd erlangen sol).

　　The solo group (*concertati*) should be situated away from both the instruments and the *Chorus pro Capella*, and should have its own continuo instrument—a lute or theorbo would be most suitable. As Praetorius often dealt with immature voices, he suggests that the bass may be doubled by an instrument so that the trebles have a firm harmonic foundation.

　　The *Bassus Generalis*, in addition to being a continuo part, also serves in lieu of a conductor' score. The music is fully texted and cues are provided throughout as to the vocal and instrumental forces of each section. In *Syntagma Musicum* III, pt. III, ch. VI Praetorius has this to say:

> It is also my humble opinion that the most suitable and best use of the General-Bass part (particularly for
> the benefit of Capellmeisters and other Musical Directors) is as an excellent overview [of the composition].
> A *General-Bass* part, especially for concerti with several choirs, should be written out several times and
> the same given to the organists and lutenists—such as belong to princely chapels and courts of great Lords.
> To save time and labour in copying [a different version for each player], the part for each choir should be
> marked, or underlined in red ink, and distributed to the players. The conductor may also retain a copy for
> himself so that he may beat the time and see where passages in triple metre and other time changes occur,
> and having the entire piece before him may also cue the various choirs.[1]

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1. Es ist auch meines einfältigen erachtens diß der vornembste und beste Nutz des *GeneralBasses* / daß er / sonderlich einem Capellmeister und andern *Musicorum Chororum Directoribus* zu gut / ein fein *Compendium* ist / wenn ein solcher *General*Bass / fürnemblich in *Concertten per Choros*, etliche mal abgeschrieben wird; Damit dieselbe unter die Organisten und Lauttenisten / so numehr an grosser Herren Höfen / und in deroselben Fürstlichen Capellen mehrentheils / zu gewinnung der zeit / so sie sonsten uffs absetzen wenden müsten / sich darzu gewehnen / an eim jeden Chor (doch daß derselbe / den ein jeder machen sol / sonderlich bezeichnet / oder mit rother Tinten unterstrichen) alsbald *distrubuiren*, und der *Director* auch einen davon vor sich selbsten behalten könne : Damit er nicht allein des *Tacts* halben / wenn sich derselbe in Tripeln und sonsten verendert / sondern auch einen unnd dem andern Chor einzuhelffen / den gantzen Gesang vor sich haben möge.

In *Syntagma Musicum* III pt. III, ch. VIII Praetorius outlines twelve styles (*Arten*) of composition. *Puer Natus* is assigned to the sixth. The principal features of this style have been described above, but he makes some additional remarks that modern performers may find surprising. In the absence of stringed instruments he recommends that the organist make an intabulation of the string parts (both as a means of making up for their absence and as aid to organists with little experience at playing from figured bass). He further adds:

> In this style, instead of the Sinfonia, one may very well play a fine, lovely Pavane, Mascarada, Balletto or else a suitably passionate and charming Madrigal, so long as it is quite short, and not too thinly, but mostly fully voiced. Instead of the Ritornello, one may take and use a Galliard, Saltarello, Courante, Volta or similarly cheerful Canzonetta that is not too long. I have found that this pleases many people very well.[1]

Although Praetorius bemoans being plagued by careless printers (even to the point of hand-correcting prints before they are issued), the present work is largely free of significant errors. Apart from a single clearly incorrect note (*Altus capellae*, m. 189) the errors consist mainly of discrepancies of proportion signs between the parts (3 for 3/2, ₵ for C)[2] and inconsistency of marking *fermate* (although, the *fermate* serve chiefly as markers of the end of sections and do not necessarily have the force of a modern 'pause'). Some of the *fermate* in the print were placed over the final bar line of a section rather than over the final note. *Fermate* in parts with rests were placed somewhat arbitrarily. In each case in this edition the *fermate* have been placed over the final note or rest of the section. *Fermate* lacking in the original print have been added in small type.

A serious inconsistency may be found in mm. 101–116 and again in mm. 176–191. The voice parts have two lines of text: *Mein herzen kindlein* and *Lobt ihn mit Schalle*. There is no indication whether Praetorius intended that a choice be made between the two lines of text, or if the upper line is intended to be used with the Latin text and the lower line with the German. The *Bassus Generalis* part indicates only the lower text, *Lobt ihn mit Schalle*. While there are no repeat signs in any of the parts, it is certainly possible (and musically viable) to repeat these sections to accommodate both texts. However, it must be noted that Praetorius provided counts of the number of *tempora* in his works (as a means of estimating the duration of a piece) and that the count for *Puer Natus* does not include any such repetitions.[3]

In this edition note values, mensuration signs and accidentals have been printed as in the source (accidentals unnecessary by modern conventions have been removed from the choral score and instrumental parts). The quadratus (natural) sign has been substituted for the diesis (sharp) sign where necessary. Original (apparent) pitch has been retained. Depending on the pitch standard used, actual sounding pitch could vary from a half tone below to a whole tone above A=440 Hz. Bruce Haynes, in *A History of Performing Pitch* (Scarecrow Press, 2002), devotes considerable discussion to the available evidence specifically relevant to Praetorius and concludes that the bulk of this evidence places organ and wind instruments in *CornettenThon* or *CammerThon* approximately a half tone above 440 Hz. It should be noted, however, that Praetorius considered organs pitched too high for comfortable singing and advocated the introduction of organ stops pitched a tone lower for accompanying singers so that organists would not be forced to transpose their accompaniments (*Syntagma Musicum* III, pt. II, ch. IX).

Clefs have been modernized. The original clefs may be found in Praetorius's performance directions at the beginning of the score. The instrumental staves have been presented in standard string quartet format, but a variety of clef options for use with viols or recorders have been provided in the parts.

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1. Es kann aber in dieser Art an statt der *Symphony* gar wol ein feiner lieblicher *Pavan*, *Mascerade*, *Ballet*, oder ander artig / sehnlich unnd anmütig / doch gar kurtzen *Madrigal*, daß nicht sehr bloß / sondern meistentheils Vollstimmig; und an statt des *Ritornello*, ein *Galliard*, *Saltarella*, *Courrant*, *Volta*, oder der gleichen lustig *Canzonette*, doch nicht so gar lang / genemmen und gebraucht werden. Wie ich dann befinde / daß ist etlichen gar wol gefallen.

2. Such was the prevalence of the use of ₵ over C among late 16th century printers that many of the instances of C show signs of having been originally ₵ with the vertical stroke cut away.

3. Praetorius provides a table equating *tempus* (a breve at moderate speed) with time (*SM* III, II, X). By this table, 80 *tempora* last 7½ min. *Puer Natus*, at 97 *tempora* would last about 9 min. Performed at tempi I consider suitable, *Puer Natus* takes just over 6 min. (with the added repeats). Readers may make of this what they wish (but see note 78 on p. 100 of Jeffery Kite-Powell's translation of *Syntagma Musicum* III, Oxford University Press, 2004).

The text derives from the Mediæval Latin hymn, *Puer Natus in Bethlehem* which was later translated into German and subsequently published—frequently in macaronic form in alternating stanzas of Latin and German—in a number of Lutheran and Catholic *Gesangbücher*. Praetorius sets stanzas 1, 7, 3, 17 and 19 in the Latin version, and 2, 8, 4, 18 and 20 in the German. The complete hymn is given below. No source consulted provided all the stanzas. The stanzas Praetorius used are taken from the present setting; additional stanzas are taken from settings in Praetorius's *Musæ Sioniæ*, part II (1607). The remainder come from Valentin Babst's *Geystliche Lieder* (Leipzig, 1545). The English translation is based on the Latin text, as it was also the source for the German.

1. *Puer natus in Bethlehem, in Bethlehem,*
   unde gaudet Hierusalem, Alle, alleluja.

2. Ein Kind geborn zu Bethlehem, zu Bethlehem,
   deß frewet sich Jerusalem, Alle, alleluja.

   A child is born in Bethlehem,
   whereat Jerusalem rejoices.

3. *Hic jacet in præsepio, præsepio,*
   qui regnet sine termino, Alle, alleluja.

4. Hier liegt es in dem Krippelein, dem Krippelein;
   ohn ende ist die Herrschafft sein, Alle, alleluja.

   Here he lies in a manger,
   He who reigns without end.

5. *Cognovit bos & asinus, asinus,*
   Quod puer erat dominus, alle, alleluia. [MS]

6. Das Oechslein vnd das Eselein, das Eselein,
   Erkanten Gott den Herren sein, alle, alleluia. [MS]

   The ox and the ass recognized
   that the child was the Lord.

7. *Reges de Saba veniunt, veniunt,*
   Aurum, thus, myrrham offerunt, Alle, alleluja.

8. Die König aus Saba kamen dar, kamen dar,
   Gold, Weyrauch, Myrrhen brachtens dar, Alle, alleluja.

   Kings of Saba came;
   they offered gold, incense and myrrh.

9. *De matre natus virgine, virgine,*
   Sine virili semine, alle, alleluia. [MS]

10. Seyn Mutter ist die reine Magd, die reine Magd,
    die ohn ein Mann geboren hat, alle, alleluia. [MS]

    Born of a virgin mother;
    conceived without the agency of a man.

11. *Sine serpentis uulnere, uulnere,*
    De nostro uenit sanguine, Hale, Haleluia. [GL]

12. Die Schlang jn nicht vergifften kundt, vergifften kundt,
    ist worden vnser Blut ohn Sünd, alle, alleluia. [MS]

    Free of the serpent's wound,
    he draws its venom from our blood.

13. *In carne nobis similis, similis,*
    Peccato sed dissimilis, Hale, Haleluia. [GL]

14. Er ist vns gar gleich nach dem Fleisch, nach dem Fleisch,
    der Sünden nach ist er uns nicht gleich, alle, alleluia. [MS]

    Like us in being flesh;
    unlike us in being sinless.

15. *Ut redderet nos homines, homines,*
    Deo & sibi similes, alle, alelluia. [MS]

16. Damit er uns jm machet gleich, machet gleich,
    vnd widerbrecht zu Gottes Reich, alle, alleluia. [MS]

    That he might restore us humans,
    making us similar to God and himself.

17. *In hoc natali gaudio, gaudio,*
    benedicamus Domino, Alle, alleluja.

18. Für solche gnadenreiche Zeit, reiche Zeit,
    sey Gott gelobet in Ewigkeit, Alle, alleluja.

    At this birthday, joyfully
    let us bless the Lord.

19. *Laudetur Sancta Trinitas, Trinitas,*
    Deo dicamus gratias, Alle, alleluja.

20. Lob sey der heylgen Dreyfaltigkeit, Dreyfaltigkeit,
    nun und in alle Ewigkeit, Alle, alleluja.

    Praise to the Holy Trinity,
    to God let us render thanks.

In addition to the hymn text, Praetorius also makes use of a recurring refrain in the *Ritornelli,* and a concluding refrain to each section:

Singet, jubiliret, triumphiret unserm Herren, dem König der Ehren, (Sing, rejoice, make triumph to our Lord, the King of Glory).

Mein herzen Kindlein, mein liebsten Freundlein, O Jesu, (Child of my heart, my dearest friend, O Jesu).

Lobt ihn mit Schalle, ihr Christen alle, (Praise him resoundingly, all you Christians).

In the prefatory material to *Puer Natus* Praetorius offers a number of possibilities for incorporating congregational singing within the work. Between parts 1 and 2 in the *Bassus Generalis* part he writes:

Here, between [the two parts], one may sing the following stanzas: to wit

9. *De Matre natus Virgine* :	13. *In carne nobis similis* :
10. Sein Mutter ist die reine Magd :	14. Er ist vns gar gleich :
11. *Sine serpentis vulnere* :	15. *Vt redderet nos homines* :
12. Die Schlang ihn nicht vergifften :	16. Darmit er jhm vns machet :

In chorus with the congregation in the church, and thereafter conclude with the following Second Part.[1]

The stanzas in the text on the preceding page have been numbered in accordance with Praetorius's numbering here (which does not accord with the numbering of the stanzas in the *Musæ Sioniæ* settings).

A Note on Proportions

Praetorius's discussion of porportions in *Syntagma Musicum* III is both complex and inconsistent. This is hardly surprising given that he was trying to describe and rationalize a system that by the early 17th century had devolved into near chaos and was probably never completely rational or consistent in the first place. The central question is what are the relations of the signatures 3 and 3/2 to C. An article by Gordon Paine seeks to clarify this and other questions.[2] Paine demonstrates that 3 and 3/2 are notationally equivalent, that is: C 𝅝 = 3 𝅗𝅥𝅗𝅥𝅗𝅥 = 3/2 𝅘𝅥𝅘𝅥𝅘𝅥 . But on p. 193 he cites this passage:

'...*Tripla* [3] should be retained in motets and *concerti;* but *sesquialtera* [3/2] in madrigals, and particularly in galliards, courantes, voltas and other compositions of this nature, in which a faster *tactus* is necessary.'[3]

Thus, Praetorius seems to advocate a faster tempo for 3/2 versus 3, a scheme that serves very well for the present work, although it should be noted that in the later Venetian music of e.g. Monteverdi and Cavalli the reverse seems to obtain, that 3 or 3/1 signifies a quick triple metre and 3/2 a slower. It may also be added that in using relative terms like *tardiore* and *celeriore* Praetorius is stepping away from the strictly mathematical proportions associated with these signs in the theoretical writings of the 15th and16th centuries

1. Hier zwischen kan man die folgende Versse : als nemblich / 9...16 / Mit der Gemeine in der Kirchen *Choraliter* singen : vnd darauff mit diesem folgendem Andern Theil beschliessen.

2. Gordon Paine, 'Tactus, Tempo, and Praetorius' in *Five Centuries of Choral Music: Essays in Honor of Howard Swan*, Pendragon Press, 1988, pp. 167–216. It should be noted that the table Paine reproduces from Praetorius on p. 184 is misleading in that it conflates the table with other diagrams elsewhere in Praetorius, and suggests erroneously that the terms *Tardiore* (slowly) and *Celeriore* (quickly) used to distinguish C and ₵ are also used here to distinguish 3 and 3/2.

3. Tripla nempe in Motetis & Concertis; Sesquialtera verò in Madrigalibus, præsertim autem in Galliardis, Courantis, Voltis & aliis id generis Cantionibus, in quibus celeriori Tacti necessariò opus est, retinatur: (*SM* III, pt. II, ch. VII, p. 53).