



HAUSMUSIK ZUR WEIHNACHT

SÄTZE ALTER MEISTER

für ein oder zwei Melodieinstrumente (Blockflöten) und Klavier

herausgegeben von ALBERT RODEMANN

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PIECES OF OLD MASTERS

FOR THE SEASONS OF ADVENT AND CHRISTMAS

for one or two Melodic Instruments (Recorders) and Piano

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PIECES DE MAITRES ANCIENS

POUR LE TEMPS DE L'AVENT ET DE NOËL

pour un ou deux Instruments de dessus (Flûtes à bec) et Piano

EDITION MOECK NR. 2032

Im vorliegenden Heft sind weihnachtliche Choralvorspiele und Liedsätze alter Meister - ohne am Original sonst etwas zu ändern - für ein Melodieinstrument und Klavier umgeschrieben worden. Ein zweites Melodieinstrument, das die Oberstimme des Klaviersatzes verstärkt, kann nach Belieben hinzutreten. Werden die beiden Oberstimmen von zwei Sopran- oder Sopran- und Alt-Blockflöte gespielt, so klingen diese Stimmen eine Oktave höher als notiert. In diesem Falle empfiehlt es sich, auch den Klaviersatz eine Oktave höher zu spielen. Es sei noch darauf hingewiesen, daß die Baßstimme des Klaviersatzes - klanglich sehr reizvoll - von einem Violoncello oder von einer Gambe mitgespielt werden kann.

Den Liedern sind neben den deutschen auch englische und französische Texte untergelegt worden, und zwar die, die am meisten zu diesen Melodien gesungen werden.

In the present number Christmas chorale preludes and songs of the old masters have been arranged for a single melodic instrument and piano, without making any other alteration to the original. If desired, a second melodic instrument can be added, to strengthen the upper part of the piano. If these two upper parts are played by two Soprano, or Soprano and alto recorders, these parts will sound an octave higher than written. In this case it is advisable to play the piano part an octave higher too. It should also be pointed out that the bass part of the piano score - which has a charming sound - can be played simultaneously by a cello or a gamba.

English and French words have been added to the songs, the ones, in fact, to which these tunes are most commonly sung.

Zeichnung: Clemens Schmidt

Nous présentons, dans ce cahier, quelques transcriptions choisies de préludes de chorales et de chants se référant à la fête de Noël, sans y ajouter, bien entendu, des changements substantiels à la partition originale. Ces arrangements sont pour un instrument qui interprète la mélodie, accompagné par le pianoforte. On est libre d'ajouter un second instrument renforçant la ligne supérieure de la partie du pianoforte. Si les deux voix supérieures sont ainsi exécutées par deux flûtes Soprano, ou par une flûte Soprano secondée par une flûte Alto en fa, ces parties se présentent, par conséquent, à l'octave supérieure. Nous recommandons, dans ce cas, d'exécuter aussi la partie du pianoforte en entier à l'octave supérieure. Nous ne manquons pas d'attirer l'attention sur le fait que l'on peut faire jouer la partie basse du pianoforte par un violoncelle ou par une viola da gamba ad lib., ce qui ajoute un élément de sonorité pleine, à l'effet d'ensemble.

Nous avons ajouté les traductions anglaise et française des textes les plus connus qui sont habituellement chantés sur ces mélodies.

1. HYMNUS DE ADVENTU DOMINI

Veni Redemptor gentium

Samuel Scheidt (1587-1654)

The image displays a musical score for the hymn 'Veni Redemptor gentium' by Samuel Scheidt. The score is written in 4/4 time and features a key signature of one flat (B-flat). It is arranged for voice and piano. The first system consists of two vocal staves (Soprano and Alto) and a grand piano accompaniment. The second system continues the vocal and piano parts. The piano accompaniment includes a complex bass line with many sixteenth notes and chords. The vocal lines are primarily composed of quarter and eighth notes, with some rests.

2. RICERCAR PRO TEMPORE ADVENTUS SUPER INITIUM CANTILENAE
Ave Maria

Johann Kaspar Ferdinand Fischer (1650-1746)

The first system of the musical score consists of five staves. The top two staves are vocal parts, likely Soprano and Alto, written in treble clef. The bottom three staves are for the keyboard, with the right hand in treble clef and the left hand in bass clef. The music is in a 3/4 time signature and features a mix of quarter, eighth, and sixteenth notes, with some rests and a long melodic line in the vocal parts.

The second system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is for the keyboard. The music continues from the first system, showing further development of the vocal lines and keyboard accompaniment.

3. RICERCAR PRO FESTIS NATALIBUS SUPER INITIUM CANTILENAE

Der Tag, der ist so freudenreich

O hail this brightest Day of Days – Le jour qui est rempli de joie

Johann Kaspar Ferdinand Fischer (1650-1746)

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, starting with a whole note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and a quarter note E5. The second staff is the right-hand piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The third and fourth staves are the left-hand piano accompaniment in bass clef, providing a harmonic foundation with chords and moving lines.

The second system of the musical score continues the piece. It features the same four-staff structure. The vocal line continues with a melodic phrase, and the piano accompaniment maintains its rhythmic and harmonic support. The system concludes with a final cadence.

4. Nun komm der Heiden Heiland

Come Saviour of Nations wild – Viens chez nous notre sauveur

Johannes Eccard (1553-1611)

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G minor (one flat) and 4/4 time. The lyrics are written below the notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

Nun komm der Hei - den Hei - land, der Jung - frau - en Kind er - kannt,
 Come sa - viour Of the mai - den the dild,
 Viens chez nous no - tre sau - veur, Viens, oh Fils de Vier - the - child,
 ge,

The second system of the musical score continues the vocal and piano parts. The lyrics are written below the notes. The piano accompaniment continues with the same rhythmic pattern.

des sich wun - dert al - le Welt,
 Füll with won - der all the earth,
 A - fin que der le mon - the earth,
 de

5. Vom Himmel kam der Engel Schar

From Heaven the Angel-troop come near – Du ciel les anges sont venus

Melchior Vulpinus (1560-1615)

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a 2/4 time signature. The piano accompaniment is in bass clef. The lyrics are written below the vocal staves.

Vom Him - mel kam der En - gel Schar, er - schien den Hir - ten of - fen - bar, sie
 From heaven the an - gel - troop come near, And Ont to the shep - herds plain ap - pear, A
 Du ciel les an - ges sont ve - nus, Ont ap - pa - ru aux ber - gers, A
 Ils

The second system of the musical score continues the vocal and piano parts. The lyrics are written below the vocal staves.

sag - ten ihn'n: ein Kind - lein zart, das
 ten - der lit - te chuld they cry, In
 leur ont dit: ein frële en - fant, R-