

MICHAEL
PRAETORIUS (c. 1571–1621)

SK 48 039
DDD
DIGITAL RECORDING

- | | | |
|---|---|-------|
| 1 | Magnificat per omnes versus super
ut re mi fa sol la | 18'26 |
| 2 | Aus tiefer Not schrei ich zu dir | 10'05 |
| 3 | Der Tag vertreibt die finster Nacht | 3'51 |
| 4 | Venite exultemus Domino | 9'18 |
| 5 | Maria Magdalena | 6'07 |
| 6 | Peccavi fateor | 3'30 |
| 7 | Der CXVI. Psalm Davids | 16'02 |

Total time: 67'54

Huelgas Ensemble
Paul van Nevel

VIVARTE



Praetorius

Magnificat · Aus tiefer Not
Der Tag vertreibt · Venite Exultemus
Maria Magdalena · Peccavi Fateor
Der CXVI. Psalm Davids

Huelgas Ensemble · Paul van Nevel



VIVARTE



MICHAEL PRAETORIUS

(c. 1571–1621)

Magnificat per omnes versus super ut re mi fa sol la
Aus tiefer Not schrei ich zu dir
Der Tag vertreibt die finster Nacht
Venite exultemus Domino
Maria Magdalena
Peccavi fateor
Der CXVI. Psalm Davids

Huelgas Ensemble
Paul van Nevel

MICHAEL PRAETORIUS (c. 1571–1621)

1	Magnificat per omnes versus super ut re mi fa sol la For six parts/sechsstimmig/à six parties/a sei parti <i>Source/Quelle/Fonte: Megalynodia Sionia, Wolfenbüttel, 1611</i>	Time: 18'26
2	Aus tiefer Not schrei ich zu dir For four parts/vierstimmig/à quatre parties/a quattro parti <i>Source/Quelle/Fonte: Musae Sioniae, Siebter Teil, Wolfenbüttel, 1609</i>	10'05
3	Der Tag vertreibt die finster Nacht For four parts/vierstimmig/à quatre parties/a quattro parti <i>Source/Quelle/Fonte: Musae Sioniae, Achter Teil, Wolfenbüttel, 1610</i>	3'51
4	Venite exultemus Domino For nine parts/neunstimmig/à neuf parties/a nove parti <i>Source/Quelle/Fonte: Musarum Sioniarum Motectae et Psalmi Latini, Noribergae, 1607</i>	9'18
5	Maria Magdalena For four parts/vierstimmig/à quatre parties/a quattro parti <i>Source/Quelle/Fonte: Musarum Sioniarum Motectae et Psalmi Latini, Noribergae, 1607</i>	6'07
6	Peccavi fateor For six parts/sechsstimmig/à six parties/a sei parti <i>Source/Quelle/Fonte: Musarum Sioniarum Motectae et Psalmi Latini, Noribergae, 1607</i>	3'30
7	Der CXVI. Psalm Davids For five instruments and five voices/für fünf Instrumente und fünf Stimmen à cinq instruments et cinq voix/a cinque strumenti e cinque voci <i>Source/Quelle/Fonte: Angst der Hellen und Friede der Seelen, Jena, 1623</i>	16'02
Total Time: 67'54		

HUEL GAS ENSEMBLE

Katelijne van Laethem	Cantus
Carol Schlaikjer	Cantus
Marie-Claude Vallin	Cantus
Claudio Cavina	Altus
Marius van Altena	Tenor
Stéphane van Dijk	Tenor
Ibo van Ingen	Tenor
Kees de Bruyn	Baritonus
Willem Ceuleers	Bassus
Harry van der Kamp	Bassus

PERFORMERS

Johannes Boer

Gail Ann Schroeder

Piet Stryckers

Piet van Steenberg

INSTRUMENTS/MAKERS

Viola da gamba (Descant/Diskant/Déchant/Discanto)
Raimond Passauro, 1980, copy after Ciciliano, 16th cent.

Viola da gamba (Alto/Alt)
Raimond Passauro, 1980, copy after Zanetto, 16th cent.

Viola da gamba (Bass/Baß/Basse/Basso)
Marco Ternovec, 1989, copy after G. da Salò, 16th cent.

Viola da gamba (Great Bass/Großbaß
Basse grande/Basso grande)
Marco Ternovec, 1990, copy after Ciciliano, 16th cent.

Viola da gamba (Alto/Alt)
Marco Ternovec, 1989, copy after Ciciliano, 16th cent.

Willem Bremer	Cornetto/Kornett <i>Siem van der Veen, 1990, copy after Museum of Linz</i> Soprano Recorder/Sopran-Blockflöte Flûte à bec soprano/Flauto dolce soprano <i>Hans Nieuwland, 1985</i> Tenor Recorder/Tenor-Blockflöte Flûte à bec ténor/Flauto dolce tenore <i>Klaus Scheele</i> Basset Recorder/Bassett-Blockflöte Flûte à bec basset/Flauto dolce bassetto <i>Hopf (Praetorius model)</i>	Baldrick Deerenberg	Tenor Recorder/Tenor-Blockflöte Flute à bec ténor/Flauto dolce tenore <i>B. Junghänel, 1979, copy of an instrument, Brussels</i> Bass Recorder/Bass-Blockflöte/Flûte à bec basse Flauto dolce basso <i>T. Bergstroem, 1987, copy after Rauch von Schratt, Brussels</i>
Peter de Clercq	Great Bass Recorder (F)/Großbaß-Blockflöte (F)/Flûte à bec basse grande (fa)/Flauto dolce basso grande (fa) <i>T. Bergstroem, 1986, after Schrattenbach, Brussels</i> Alto Recorder (F)/Alt-Blockflöte (F) Flûte à bec alto (fa)/Flauto dolce alto (fa) <i>1986, copy after Francesco di Virghi, 16th cent.</i> Basset Recorder (F)/Bassett-Blockflöte (F) Flûte à bec basset (fa)/Flauto dolce bassetto (fa) <i>B. Deerenberg, 1990, copy of an instrument, Brussels</i>	Michèle Vandenbroucq	Chorist Bassoon/Choristfagott/Serpent/Serpentone <i>Eric Moulder, 1987, copy Museum of Linz, 17th cent.</i>
Bart Coen	Alto Recorder (G)/Alt-Blockflöte (G) Flûte à bec alto (sol)/Flauto dolce alto (sol) <i>Yoav Ran, 1989, Ganassi Type</i> Tenor Recorders/Tenor-Blockflöten Flûtes à bec ténor/Flauti dolci tenore <i>Koblicheck, 1990, Praetorius Type, and B. Junghänel, 1979, copy of an instrument, Brussels</i>	Wim Becu	Tenor Sackbut/Tenor-Posaune/Trombone ténor Trombone tenore <i>Meinl & Lauber, 1979, copy after P. Hainlain</i>
		Joost Swinkels	Tenor Trombone/Tenor-Posaune Trombone ténor/Trombone tenore <i>Ewald Meinl, 1986</i>
		Simen van Mechelen	Alto Sackbut/Alt-Posaune/Trombone alto <i>Glassl, 1989, copy after P. Hainlain</i>
		Norbert Kunst	Tenor Dulcian/Tenor-Dulzian/Dulcian ténor Dolziana tenore <i>Moeck/Steinkopf</i>
Paul van Nevel, Conductor			
For this recording 20-bit technology was used for “high definition sound”. Producer/Recording Supervisor: Wolf Erichson. Recording Engineer/Editing: Stephan Schellmann (Tritonus). Recorded at the Chapel of the Irish College, Leuven, Belgium, March 21 – 24, 1991.			

The history of the composer Michael Praetorius is not fully known and the prejudices of his music listeners have denied him widespread acclaim. Praetorius is generally associated with his tripartite *Syntagma Musicum*, one of the most important musical treatises of the first part of the seventeenth century. However, it is often forgotten that Praetorius left a great number of musical compositions which constituted a list of more than twenty-five pages in his *Syntagma Musicum*. The majority of these compositions are unknown with the exception of a few uncharacteristic works such as the collection of dance music, *Terpsichore* (Praetorius himself did not even write the melodies, only the harmonization) and a few polychoral works, certainly not his most creative compositions.

In fact Praetorius was in his capacity as musician, organist, *organisator in musicis*, composer and theorist a universal, exuberant, capricious and versatile man. These features are obviously uncharacteristic for someone who was given a strict Lutheran education. Praetorius was born in Creutzburg near Eisenach, his father was a disciple of Luther and Melanchthon and a colleague of Johann Walter in Torgau. At the age of fourteen he began to study philosophy and theology at the Viadrina university in Frankfurt an der Oder. Praetorius

himself wrote that he felt his vocation to music rather late: "At the beginning I experimented with various forms of art before settling for music at a later stage." Praetorius entered the musical world late but unprejudiced, moreover, as an autodidact with great talent and a clear insight.

Throughout his life Praetorius was a stubborn personality. He spoke frankly and openly about other musicians. His opinion of Lassus and Palestrina differed greatly but was spoken with equal openness. He greatly admired Orlando di Lasso and spoke of him in terms of praise: "dear old Orlandus" and "motets in real Orlando style". Praetorius's publication *Megalynodia Sionia* (1611) contains fourteen Magnificats, five of which were parodies of motets by Lassus. The six-part *Peccavi fateor* pays homage to Lassus in a fair but masterly controlled manner. It has an harmonious richness of sonority and combines various vocal timbres.

In contrast, Praetorius's critique of the more academical counterpoint of Palestrina is far from mild. In the third part of *Syntagma Musicum*, p. 150, Michael Praetorius writes the following about the Roman Catholic composer: "...He [=Palestrina] composed, in confirmation of this mode, a Mass, named *Missa Papae Marcelli*. Although such compositions abide by the rules of counterpoint, they do not comply

with the rules of good and real music. Hence one does not understand the ceremony, aim or the real lesson of this art but is only aware of the fugues and notes and not of the emotion and uniformity of the words..."

In the last ten years of the sixteenth century, Praetorius was eager to expand his musical knowledge and contacts. After a series of short engagements at various small royal chapels, in 1595 he was appointed organist at the court of Duke Heinrich Julius in Wolfenbüttel. In 1604 he succeeded Mancinus as leader of the musicians at the court of the same duke in Braunschweig. He was already familiar with the royal chapel of Lassus and now came into contact with the courts of Dresden and Copenhagen. He travelled to Praha and other cities in Central Europe. In Kassel and Dresden he made the acquaintance of Heinrich Schütz. In the library of the Count Moritz von Hessen he studied the compositions of Gabrieli, De Rore, Hassler and Lassus and discovered the world of Italian music.

In 1605, Praetorius's first printed work was published: the first part of his *Musae Sioniae*. By 1610 a total of nine parts were printed constituting an impressive corpus of more than 1200 arrangements of choral music. The instrumental and stylistic variety of these works clearly demonstrate the composer's exuberance and creativity. With this collection of music, Praetorius became one of the most important representatives of Protestant church music, in particular of choral music arrangements.

The two four-part arrangements of choral music *Aus tiefer Not* and *Der Tag vertreibt die finster Nacht* are compositions from the seventh and eighth part of *Musae Sioniae*. The *Aus tiefer Not* contains three harmonic variations on the chorale. Each version has a different instrumentation according to the demands made by Praetorius in the introductions regarding timbre, interpretations and instrumental combinations. Both versions of *Der Tag vertreibt die finster Nacht* illustrate the extreme usage of the *varietas* principle. Even the simple choral melody appears in two different tonalities.

Before Praetorius had finished *Musae Sioniae* he had already started on a Latin compilation which he entitled *Musarum Sioniarum Motectae et Psalmi Latini*. Praetorius was evidently not only an excellent and inspired connoisseur of the "early" Flemish polyphony but also of the Italian polychoral music. The *Peccavi fateor* is arranged for six voices. *Maria Magdalena* is a four-part composition and is striking because of its unusual vocal grouping consisting of three cantus parts and one tenor part. The *Venite exultemus* however, is composed in the *cori spezzati* style: the nine parts can be divided into three groups of three voices. The text is based on psalm 95. Only the first verses, which return as a refrain ("Venite") throughout the composition, have nine parts, intermitted with three-part fragments.

Megalynodia Sionia, one of Praetorius's most remarkable collections, was published in 1611.

All fourteen Magnificats in this publication are written in pure polyphonic style. The *Magnificat per omnes versus super ut re mi fa sol la* is particularly unusual. The work is based on a cantus firmus. The melody is based on the hexachord c-d-e-f-g-a which Praetorius chooses to begin on c or g. Each part of the work has the same scale as the cantus firmus, elaborated either in prolonged tones or as a cursory motive in diverse voices. This work exhibits Praetorius's particular talent in creating variations on a theme.

After the death of Duke Heinrich Julius in 1613, Praetorius worked independently and was chiefly occupied with the editing of his own works, a task which he carried out with great precision and care. Praetorius wrote: "It is impossible to describe the hard work, effort and inconvenience which I have endured in the printing and correction of this edition..." At this time Praetorius played a key role in the reorganization of musical life at royal courts and travelled with Schütz and Schein to Magdeburg, Leipzig, Nürnberg and Bayreuth.

In the meantime he was also very active as a composer and worked on various compositions with an obsession which was to cost him his life. The swan song of Praetorius, *Der CXVI. Psalm Davids*, is the last track on this CD. He completed this work shortly before his death and never saw it in print. This work can only be found in the collection *Angst der Hellen und Friede der Seelen* of 1623, a print of 15 compositions of the 116th Psalm. This

collection also contains works of Schütz, Demantius, Schein, Franck etc. Stylistically, this work contrasts greatly to the *Magnificat per omnes versus super ut re mi fa sol la*. Praetorius employs a modern style not present in his previous works: the relation between the lyrical text and the music is particularly close (e.g. the first part of the text "...meine Augen von den Tränen, meinen Fuß vom Gleiten") and he indicates the dynamics with "piano" and "forte". The use of three instrumental Sinfonias as an introduction to each part is also unusual. They are written in a dreamy, endless tonality and the hasty cadences have an alienating effect. Praetorius has substituted the logical and temporal aspect with the unreal and everlasting. He abandoned the Renaissance ideals of *varietas*, perspective and *coloratio* and ended in a totally introvert resignation.

Praetorius's works are always accompanied by detailed instructions with regard to the instrumentation and the various interpretation possibilities. The performer of his work is thus faced with a difficult choice. In the *Nota ad Lectorem Musicum* of his Magnificat collection Praetorius gives approximately thirteen interpretation possibilities for these compositions. In addition, the performer has to decide on the tempi and the notation of the tempi-proportions. Praetorius himself was particularly concerned about the problem of the notation of tempo indications. In his *Syntagma Musicum* he made a critical observation on the use of the *alla breve* measure

"...Giovanni Gabrieli has marked all his concertos, with or without text, with ϕ . That is to say that up until now I have never found the sign c in any of his works... In my opinion it is best when motets which are composed in the style of Orlando di Lasso and if necessary can be sung *ad Tactum alla Breve*, are marked with ϕ"

We also shared Praetorius's concern for a good performance of his compositions and were eager to revive the spirit of Renaissance with an almost forgotten œuvre. In the course of our work, we discovered that Praetorius's respect for tradition did not suppress his innovative talent.

© 1992 Paul van Nevel

HUELGAS ENSEMBLE

The Huelgas Ensemble is one of Europe's best known groups specializing in the performance of polyphonic music of the Middle Ages and the Renaissance. The ensemble was founded in 1970 by Paul van Nevel, then active at the Schola Cantorum Basiliensis.

After being awarded the first prize in the Early Music Competition at The Festival of Flanders in Bruges in 1972, the Huelgas Ensemble appeared on all the major concert stages of Europe and frequently performed on TV and radio.

In 1981 the ensemble was the prizewinner of the European Radio Competition for Early Music in Innsbruck with a programme that focussed on Johannes Ciconia (c. 1335–1411). In 1986 the ensemble received the "Cinq clés

de sol", a highly acclaimed award of the Canadian radio programme "Revue discaire" which was followed in 1988 by "The Golden Prague", a prize that the ensemble received at the Prague Television Festival, performing two programs of polyphonic works by Flemish composers of the 15th and 16th centuries.

Since its foundation the Huelgas Ensemble has had a lasting influence on the performance practice of medieval and Renaissance music. The interpretations of the ensemble are based on authentic performance practices, for example medieval ornament techniques and "contrappunto alla mente". Essential to the ensemble's authentic interpretation is its reliance on original notation. Again and again the exuberant vitality with which the ensemble

performs its unknown repertoire have been applauded by the press.

The ensemble's numerous recordings are highly acclaimed for their expertise in performing for the most part unknown works

which Paul van Nevel traces back to their original sources in the course of his extensive musicological studies. Since 1990 the Huelgas Ensemble is under contract at SONY CLASSICAL.

PAUL VAN NEVEL

Paul van Nevel is a specialist in polyphonic music of the Middle Ages and the Renaissance, taking a particular interest in unknown codices and music prints and their notation. His studies have been supported by a number of research grants in Spain, Italy and France, for example.

In the course of his activities at the Schola Cantorum Basiliensis (1969–1971), Paul van Nevel founded the Huelgas Ensemble in 1970.

At present, Paul van Nevel holds the position of lecturer in early music at the Sweelinck Conservatoire in Amsterdam and is a notation specialist at the "Centre de Musique Ancienne", Geneva. In addition to his work with the Huelgas Ensemble, Paul van Nevel is a

guest conductor of the famous "Nederlands Kamerkoor" that is known for excellent concerts and recordings of Renaissance polyphony of the 15th and 16th centuries.

As an author, van Nevel regularly writes articles in the field of notation and interpretation of early music sources. He has written several books, including a study of the life and works of Johannes Ciconia.

Working for the German publishing house Bärenreiter, Paul van Nevel is responsible for the field of early polyphony and is presently preparing a publication on the interpretation of polyphonic notation.

MAGNIFICAT

I Magnificat
 anima mea Dominum.
 Et exsultavit spiritus meus
 in Deo salutari meo.
 Quia respexit humilitatem
 ancillae suae:
 ecce enim ex hoc beatam
 me dicent omnes generationes.
 Quia fecit mihi magna
 qui potens est,
 et sanctum nomen eius.
 Et misericordia eius
 a progenie in progenies
 timentibus eum.
 Fecit potentiam in brachio suo,
 dispersit superbos
 mente cordis sui.
 Deposuit potentes de sede,
 et exaltavit humiles.
 Esurientes implevit bonis
 et divites dimisit inanes.
 Suscepit Israel puerum suum,
 recordatus misericordiae suae.
 Sicut locutus est ad patres
 nostros, Abraham,
 et semini eius in saecula.
 Gloria Patri et Filio
 et Spiritui Sancto.
 Sicut erat in principio
 et nunc et semper,
 et in saecula saeculorum.
 Amen.

Hoch erhebt
 meine Seele den Herrn.
 Und es frohlockt mein Geist
 in Gott, meinem Heiland.
 Er hat angesehen die Niedrigkeit
 seiner Magd,
 siehe von nun an werden mich
 selig preisen alle Geschlechter.
 Denn er hat Großes an mir getan,
 der da mächtig ist,
 und dessen Name heilig.
 Und seine Barmherzigkeit
 währt von Geschlecht zu Geschlecht
 über alle, die ihn fürchten.
 Macht hat er geübt mit seinem Arm,
 und zerstreut,
 die stolzen Herzens sind.
 Die Mächtigen stürzt er vom Thron,
 und erhöht die Niedrigen.
 Die Hungrigen erfüllt er mit Gütern
 und die Reichen läßt er leer ausgehen.
 Israels, seines Knechts, hat er sich
 angenommen, eingedenk seiner Barmherzig-
 heit. So hat er zu unseren Vätern ge-
 sprochen, zu Abraham
 und seinem Samen, auf ewig.
 Ehre sei dem Vater und dem Sohne
 und dem Heiligen Geiste.
 Wie es war im Anfang,
 so auch jetzt und allezeit,
 und in Ewigkeit.
 Amen.

My soul
 doth magnify the Lord,
 And my spirit hath rejoiced
 in God my Saviour.
 For he hath regarded the low estate
 of his handmaiden:
 for, behold, from henceforth
 all generations shall call me blessed.
 For he that is mighty
 hath done to me great things;
 and holy is his name.
 And his mercy
 is on them that fear him
 from generation to generation.
 He hath shewed strength with his arm;
 he hath scattered the proud
 in the imagination of their hearts.
 He hath put down the mighty from their seats,
 and exalted them of low degree.
 He hath filled the hungry with good things;
 and the rich he hath sent empty away.
 He hath holpen his servant Israel,
 in remembrance of his mercy;
 As he spoke to our fathers,
 to Abraham, and to his seed
 for ever.
 Glory be to the Father and to the Son
 and to the Holy Spirit.
 As it was in the beginning,
 is now and
 ever shall be.
 Amen.

Mon âme
 magnifie le Seigneur
 et mon esprit exulte
 en Dieu mon sauveur
 parce qu'il a jeté les yeux
 sur son humble servante
 et que dorénavant toutes les générations
 me diront bienheureuse;
 car le Tout-Puissant a fait pour moi
 de grandes choses:
 Son nom est saint
 et son amour
 s'étend d'âge en âge
 sur ceux qui le craignent.
 Il déploie sa puissance,
 disperse
 les superbes,
 renverse les puissants de leur trônes,
 élève les humbles,
 rassasie de biens les affamés
 et renvoie les riches les mains vides.
 Il secourt Israël son serviteur
 et se souvient de son amour
 et de la promesse faite à nos pères
 en faveur d'Abraham et de sa descendance
 pour toujours.
 Gloire au Père, et au Fils,
 et au Saint-Esprit.
 Comme il était au commencement,
 maintenant et toujours,
 dans les siècles des siècles.
 Amen.

AUS TIEFER NOT

2 Aus tiefer Not schrei ich zu dir
Herr Gott, erhöhr mein Rufen.
Dein gnädig Ohren kehr zu mir
Und meiner Bitt sie öffnen.
Denn so du willst das sehen an
Was Sünd und Unrecht ist getan,
Wer kann, Herr, für dir bleiben?

Du willst nicht, daß der Sünder sterb
Und ins Verdamnis fahre
Sondern, daß er mehr Gnad erwerb
Und sich darin bewahre.
So hilf uns nun, O Herre Gott,
Daß uns ja nicht der ewig Tod
In Sünden widerfahre.

Wir opfern uns dir arm und bloß
Durch Reu niedergeschlagen.
O nimm uns auf in deinen Schoß
Und lass uns nicht verzagen.
O hilf, daß wir getrost und frei
Ohn arge List und Heuchelei
Dein Joch zum Ende tragen.

DER TAG VERTREIBT

3 Der Tag vertreibt die finster Nacht
O liebe Christen, seid munter und wacht
Und preiset Gott den Herren.

Der Himmel, die Erd und das Meer
Geben dem Herren Lob und Ehr
Und tun sein Wohlgefallen.

Gedenk, daß dich dein Herr und Gott
In seinem Bild geschaffen hat
Daß du ihn recht erkennest.

Profondamente disperato Ti imploro
Signore Iddio, ascolta il mio appello.
Tendi il tuo orecchio misericordioso
Ed esaudisci la mia preghiera.
Poiché tu vedi
Il peccato e l'ingiustizia commessi
Chi può, Signor, con te perseverar?

Tu non permetti che il peccatore muoia
E in dannazione cada
Ma vuoi ch'ei conosca la clemenza Tua
E preservato dal peccato sia.
Aiutaci Tu, dunque, Signore Iddio
Affinché la morte eterna
Non ci colga nel peccato.

Ci prostriamo a Te, poveri e ignudi
In contrizione inginocchiati.
O accogliaci nel Tuo Regno,
Non lasciarci prendere dallo sconforto.
O aiutaci, fai che confortati e liberi
Senza artifizii e ipocrisia
Fino alla fine il giogo tuo portiamo.

Il giorno scaccia l'oscura notte.
Oh amati cristiani, gioite e vigilate
E lodate il Signore Iddio.

Il cielo, la terra e il mare
Cantano lode ed onore al Signore
E fanno la Sua volontà.

Rammenta, che il tuo Signore e Dio
A sua immagine ti ha creato
Perché tu Lo riconosca giusto.

In great distress I call out to You.
Lord God, hear my cry.
Turn Your ear in grace to me
And open it to my prayer,
For if You should look upon
The sin and injustice done,
Who could abide You, Lord?

It is not Your will that the sinner die
And go into damnation,
Rather that he acquire more grace
And persevere therein.
Help us now, Lord God,
So that eternal death
In sin be not our lot.

Poor and bare, we offer ourselves up to You,
Crushed by contrition.
Oh, take us upon Your lap
And let us not despair.
Oh help us, comforted and free,
Sincere and without hypocrisy,
To bear Your yoke to the end.

Day drives out dark night.
Oh dear Christians, be cheerful, keep vigil,
And praise God, the Lord.

Heaven, earth, and sea
Praise and honor the Lord
And carry out his will.

Be mindful that the Lord your God
Made you in his image
So that you might know him.

Du fond de ma détresse je crie vers toi,
Seigneur Dieu, écoute mon appel,
Tends vers moi une oreille attentive,
Ouvre-la à ma prière.
Si tu veux garder le souvenir
Du péché et du tort commis,
Qui pourra, Seigneur, trouver grâce devant toi?

Tu ne veux pas que le pécheur meure
Et connaisse la damnation,
Mais qu'il acquière la grâce
Et s'y maintienne,
Aide-nous donc, ô Seigneur Dieu,
A ce que nos péchés ne nous vailent pas
La mort éternelle.

Pauvres et nus, nous nous vouons à toi,
Accablés de repentir.
Accueille-nous dans ton sein
Et ne nous laisse pas perdre courage.
Aide-nous à porter ton joug jusqu'au bout,
En confiance, librement,
Sans fausseté ni hypocrisie.

Le jour dissipe la sombre nuit.
O bons chrétiens, soyez dispos et éveillés,
Et glorifiez le Seigneur Dieu.

Le ciel, la terre et la mer
Louent et honorent le Seigneur
Et le satisfont.

Pense que ton Seigneur et Dieu
T'a créé à son image
Afin que tu le reconnaises bien.

Sei munter, bet mit Fleiß und wach
Sieh, daß du stets in seiner Sach
Treulich werdest erfunden.

Hilf Herr, daß ich dich gleicherweis
Von nun an allzeit lob und preis
In ewge Ewigkeit Amen.

VENITE EXULTEMUS

- [4] Venite exultemus Domino
Jubilemus Deo salutari nostro.
Praeoccupemus faciem eius in confessione et in
psalmis, jubilemus ei.
Venite...
Quoniam Deus magnus est Dominus et Rex
magnus super omnes Deos,
quoniam non repellit Dominus plebem suam,
quia in manu eius sunt omnes fines terrae et
altitudines montium ipse conspicit.
Venite...
Quoniam ipse est mare, et ipse fecit illud et
aridam fundaverunt manus eius.
Venite...
Venite adoremus et procidamus ante eum,
ploremus coram Domino qui fecit nos.
Venite...

MARIA MAGDALENA

- [5] Maria Magdalena et altera Maria emerunt
aromata ut venientes ungerent Jesum: Surrexit,
non est hic, praecedet vos in Galilaeam; ibi
eum videbitis.
Alleluia.
Cito euntes dicite discipulis eius et Petro:
Surrexit...

Gioisci, prega obbediente e veglia,
Vedrai che tu, per sempre,
fedelmente gli apparterrai.

Aiutami Signore, fai ch' anch'io
Ora e sempre Ti lodi e onori
Nei secoli dei secoli. Amen.

Kommt herzu, laßt uns dem Herrn frohlocken
und jauchzen dem Hort unseres Heils!
Lasset uns mit Danken vor sein Angesicht
kommen und mit Psalmen ihm jauchzen!
Kommt herzu...
Denn der Herr ist ein großer Gott und ein
großer König über alle Götter.
Denn in seiner Hand ist, was unten in der
Erde ist; und die Höhen der Berge sind auch
sein.
Kommt herzu...
Denn sein ist das Meer, und er hat es gemacht;
und seine Hände haben das Trockene bereitet.
Kommt herzu...
Kommt, laßt uns anbeten und knien und nie-
derfallen vor dem Herrn, der uns gemacht hat.
Kommt herzu...

Maria Magdalena und die andere Maria
kauften Salben und gingen, um Jesus zu salben.
Er ist auferstanden, er ist nicht hier, er geht vor
euch nach Galiläa. Dort werdet ihr ihn sehen.
Alleluia.
Geht schnell und sagt seinen Jüngern und
Petrus: Er ist auferstanden...

Be cheerful, pray diligently and be wakeful.
Make sure that you always prove
Loyal to his cause.

Help me, too, Lord, to give you
Praise and glory from now on,
For ever and ever. Amen.

O come, let us sing unto the Lord;
let us make a joyful noise to the rock of our salva-
tion.
Let us come before his presence with thanksgiving,
and make a joyful noise unto him with psalms.
O come...
for the Lord is a great God, and a great King above
all Gods.
In his hand are the deep places of the earth, the
strength of the hills is his also.
O come...
The sea is his, and he made it; and his hands formed
the dry land.
O come...
O come, let us worship and bow down; let us kneel
before the Lord our maker.
O come...

Maria Magdalena and the other Maria bought
unguents with which to go and anoint Jesus. He is
risen, he is not here, he will go before you into
Galilee. You will see him there.
Alleluia.
Go quickly and tell his disciples and Peter:
He is risen...

Sois alerte, prie avec zèle et veille
A ce qu'il te juge
Toujours servir fidèlement sa cause.

Fais, Seigneur, que désormais
Je te loue et te glorifie pareillement
Pour l'éternité. Amen.

Venez, chantons avec allégresse à l'Éternel!
Poussons des cris de joie vers le rocher de notre
salut.
Allons au-devant de lui avec des louanges, faisons
retentir des cantiques en son honneur!
Venez...
Car l'Éternel est un grand Dieu, il est un grand roi
au-dessus de tous les dieux.
Il tient dans sa main les profondeurs de la terre, et
les sommets des montagnes sont à lui.
Venez...
La mer est à lui, c'est lui qui l'a faite; la terre aussi,
ses mains l'ont formée.
Venez...
Venez, prosternons-nous et humilions-nous, fléchis-
sons le genou devant l'Éternel, notre créateur!
Venez...

Marie Madeleine et l'autre Marie se procurèrent des
parfums pour en oindre Jésus: il a ressuscité, il n'est
pas ici, il vous précède en Galilée; c'est là que vous
le verrez.
Alleluia.
Allez vite dire à ses disciples et à Pierre:
il a ressuscité...

PECCAVI FATEOR

- [6] Peccavi fateor, tu pro me, Christe, luisti sufficiens anima et corpore supplicium. Quid tibi pro tanto, Salvator, amore rependam? Cantabo laudes tempus in omne tuas.

DER 116. PSALM DAVIDS

- [7] SINFONIA

Das ist mir lieb, daß der Herr meine Stimme und mein Flehen höret, daß er sein Ohre zu mir neiget. Darum will ich mein Leben lang ihn anrufen.
Stricke des Todes hatten mich umfassen, und Angst der Hellen hatten mich getroffen. Ich kam in Kummer und Not.
Aber ich rief den Namen des Herren: O Herr, errette meine Seele.
Der Herr ist gnädig und gerecht, und unser Gott ist barmherzig.
Der Herr behütet die Einfältigen. Wenn ich unterliege, so hilft er mir.
Sei nun wieder zufrieden, meine Seele.
Denn du hast meine Seele aus dem Tode gerissen, meine Augen von den Tränen, meinen Fuß vom Gleiten.
Ich will wandeln für dem Herren im Lande der Lebendigen.

SINFONIA

Ich gläube, darum red ich; ich werde aber sehr geplaget.
Ich sprach in meinem Zagen: alle Menschen sind Lügner.
Wie soll ich dem Herren vergelten alle seine Wohltat, die er mir tut.
Ich will den heilsamen Kelch nehmen und des Herren Namen predigen.

Ich gestehe, daß ich gesündigt habe. Christus, du hast an meiner Stelle Buße geleistet, indem du an Leib und Seele die Strafe gelitten hast. Wie ersetze ich dir die große Liebe?
Ich werde dein Lob in alle Ewigkeit singen.

SINFONIA

Io amo il Signore; perciocché egli ascolta la mia voce e le mie supplicazioni.
Poiché egli ha inchinato a me il suo orecchio, io lo invocherò tutti i giorni della mia vita.
I legami della morte mi avevano circondato, e le distrette del sepolcro mi avevano colto; io aveva scontrata angoscia e cordoglio.
Ma io invocai il Nome del Signore, dicendo: Deh! Signore, salva l'anima mia!
Il Signore è pietoso e giusto; e il nostro Dio è misericordioso.
Il Signore guarda i semplici; io era ridotto in misero stato, ed egli mi ha salvato.
Ritorna, anima mia, al tuo riposo.
Poiché, o Signore, tu hai ritratta l'anima mia da morte, gli occhi miei da lagrime, il mio piede dalla caduta.
Io camminerò nel tuo cospetto nella terra de' viventi.

SINFONIA

Io ho creduto, e però certo io parlerò. Io era grandemente in conflitto.
Io diceva nel mio smarrimento: Ogni uomo è bugiardo.
Che renderò io al Signore? Tutti i suoi beneficii son sopra me.
Io prenderò il calice delle salvazioni, e predicherò il Nome del Signore.

I confess that I have sinned. Christ, you made expiation in my place, undergoing punishment in body and soul. What can I give you in return for such great love, Saviour? I shall sing your praises for all time.

SINFONIA

I love the Lord, because he hath heard my voice and my supplications.
Because he hath inclined his ear unto me, therefore will I call upon him as long as I live.
The sorrows of death compassed me, and the pains of hell gat hold upon me: I found trouble and sorrow.
Then called I upon the name of the Lord; O Lord, I beseech thee, deliver my soul.
Gracious is the Lord, and righteous; yea, our God is merciful.
The Lord preserves the simple: I was brought low, and he helped me.
Return unto thy rest, O my soul.
For the Lord hath dealt bountifully with thee.
For thou hast delivered my soul from death, mine eyes from tears, and my foot from falling.
I will walk before the Lord in the land of the living.

SINFONIA

I believed, therefore have I spoken: I was greatly afflicted.
I said in my haste, All men are liars.
What shall I render unto the Lord for all his benefits toward me?
I will take the cup of salvation, and call upon the name of the Lord.

Je confesse avoir péché et toi, Jésus-Christ, tu as expié pour moi par le supplice de ton âme et de ton corps. Comment te revaloir, ô mon Sauveur, tant d'amour? Je chanterai à jamais tes louanges.

SINFONIA

J'aime l'Éternel, car il entend ma voix, mes supplications.
Car il a penché son oreille vers moi; et je l'invoquerai toute ma vie.
Les liens de la mort m'avaient environné, et les angoisses du sépulcre m'avaient saisi; j'étais en proie à la détresse et à la douleur.
Mais j'invoquai le nom de l'Éternel: Ô Éternel, sauve mon âme!
L'Éternel est miséricordieux et juste, notre Dieu est plein de compassion.
L'Éternel garde les simples; j'étais malheureux, et il m'a sauvé.
Mon âme, retourne à ton repos.
Car l'Éternel t'a fait du bien.
Oui, tu as délivré mon âme de la mort, mes yeux des larmes, mon pied de la chute.
Je marcherai devant l'Éternel, sur la terre des vivants.

SINFONIA

J'avais confiance, lorsque je disais: Je suis bien malheureux!
Je disais dans mon angoisse: Tout homme est trompeur.
Comment rendrai-je à l'Éternel tous ses bienfaits envers moi?
J'élèverai la coupe de mes délivrances, et j'invoquerai le nom de l'Éternel;

Ich will meine Gelübde dem Herren bezahlen
für alle seinem Volk.

SINFONIA

Der Tod seiner Heiligen ist wert gehalten für
dem Herren.

O Herr, ich bin dein Knecht, deiner Magd
Sohn. Du hast meine Bande zerrissen.

Dir will ich Dank opfern und des Herren
Namen predigen.

Ich will meine Gelübde dem Herren bezahlen
für alle seinem Volk, in den Höfen am Hause
des Herren, in dir, Jerusalem. Halleluja.

Io pagherò i miei voti al Signore, ora in presen-
za di tutto il suo popolo.

SINFONIA

La morte de' santi del Signore è preziosa al suo
cospetto.

Deh! Signore, esaudiscimi; perciocché io son
tuo servitore, figliuolo della tua serva. Tu hai
sciolti i miei legami.

Io ti sacrificherò sacrificio di lode e predicherò
il Nome del Signore.

Io pagherò i miei voti al Signore, ora in presen-
za di tutto il suo popolo; ne' cortili della Casa
del Signore, in mezzo di te, o Gerusalemme.
Alleluia.

MICHAEL PRAETORIUS (c. 1571–1621)

SK 48 039

DDD

DIGITAL RECORDING

- | | | |
|---|---|-------|
| 1 | Magnificat per omnes versus super
ut re mi fa sol la | 18'26 |
| 2 | Aus tiefer Not schrei ich zu dir | 10'05 |
| 3 | Der Tag vertreibt die finster Nacht | 3'51 |
| 4 | Venite exultemus Domino | 9'18 |
| 5 | Maria Magdalena | 6'07 |
| 6 | Peccavi fateor | 3'30 |
| 7 | Der CXVI. Psalm Davids | 16'02 |

Total time: 67'54

Huelgas Ensemble
Paul van Nevel

For this recording 20-bit
technology was used for
"high definition sound".

Producer / Recording
Supervisor: **Wolf Erichson**.
Recording Engineer / Editing:
Stephan Schellmann
(Tritonus).

Recorded at the Chapel of
the Irish College, Leuven,
Belgium, March 21–24, 1991.

Cover Design:
C. C. Garbers

Cover Painting: Denijs van
Alsloot (1570–1626):
Procession (Archiv für Kunst
und Geschichte, Berlin).

© 1992 Sony Classical GmbH.
© 1992 Sony Classical GmbH/
and SONY CLASSICAL
are trademarks of Sony
Corporation.



Distribution: Sony Music.
Manufactured by Sony Music
Entertainment Inc./666
Fifth Ave., P.O. Box 4452,
New York, NY 10101-4452.

Warning: All rights re-
served, including all
rights of the producer
and of the owner of the
recorded work. Unauthorized
copying, public performance,
broadcasting, hiring or
rental of this recording
prohibited, as provided
by applicable law.

SONY CLASSICAL · SONY CLASSICAL · SONY CLASSICAL

PRAETORIUS · MAGNIFICAT · HUELIGAS ENSEMBLE · PAUL VAN NEVEL

SK 48 039

PRAETORIUS · MAGNIFICAT · HUELIGAS ENSEMBLE · PAUL VAN NEVEL

SK 48 039