

Wir danken Thomas Fritsch für das Vorwort, Angela Koppenwallner für die Aussetzung und Howard Weiner für die Übersetzung dieses Vorworts.

Heidelberg, Juni 2006
Leonore von Zadow-Reichling
Günter von Zadow



Manuskript, Beginn der Viola da Gamba-Stimme
Manuscript, beginning of the viola da gamba part

*Wir Vokalisten
i Kantaten
51:12.*
a. a. Alto e Viola da Gamba.
Sonata
tacet
Jubilate jubilate,
Jubilate Domino jubila - te, jubila - te
omnis omnia terra om nis terra, jubila - te jubi -

The image shows the beginning of a handwritten musical score for Alto voice. It features three staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'allegro'. The title 'Jubilate Domino' and the instrument 'Viola da Gamba' are written in cursive above the staves. The word 'Sonata' is written below the first staff. The lyrics are written below the staves.

Manuskript, Beginn der Alt-Stimme
Manuscript, beginning of the alto part

Jubilate Domino a a Alto e 3ro
Sonata

The image shows the beginning of a handwritten musical score for Continuo. It features two staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'allegro'. The title 'Jubilate Domino' and the instrument 'Viola da Gamba' are written in cursive above the staves. The word 'Sonata' is written below the first staff.

Manuskript, Beginn der Continuo-Stimme
Manuscript, beginning of the continuo part

Preface

From among Dieterich Buxtehude's copious *oeuvre* of cantatas, there are only two works for one voice, one instrument, and basso continuo that have come down to us: the present cantata *Jubilate Domino* (BuxWV 64) for alto, viola da gamba, and basso continuo, and the cantata *Singet dem Herrn* (BuxWV 98) for soprano, violin, and basso continuo. Both works number among the most attractive and virtuoso vocal concertos by the Lübeck master, and *Jubilate Domino*

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additionally occupies a popular position in the viola da gamba literature. In both cantatas, Buxtehude pairs the voice with a string instrument in the corresponding register.

In *Jubilate Domino*, the singer and the obbligato instrument are unmistakably equal partners who also compete in one and the same tonal field. The compass required of the viola da gamba (D–a²) is considerably wider than that of the voice. Buxtehude demonstrates the broad spectrum of available sonorities in an almost lavish manner, and in a quasi-improvised section leads the bass instrument to one of the highest tones of the viol literature.

Like many of Buxtehude's vocal works, *Jubilate Domino* also opens with an instrumental sonata that offers a masterful example of how the concertante style can be realized even with the absolute minimum of one solo part and basso continuo.

The structure of the work is informed by the three Psalm verses that are set here (Psalm 98:4-6), each of which is assigned to its own, independent section.

Jubilate Domino omnis terra. Cantate et exultate et psallite.	Make a joyful noise unto the Lord, all the earth, Break forth and sing for joy and sing praises.
Psallite Domino in cithara et voce psalmi.	Sing praises unto the Lord with the harp, With the harp and the voice of melody.
In buccinis et voce tubae, jubilare in conspectu regis Domini.	With trumpets and the sound of horns, Make a joyful noise before the Lord, the king.

It is likely that *Jubilate Domino* was performed during Communion. That Buxtehude composed such a work for the visiting Italian castrato who sang in Lübeck's Marienkirche on Easter 1672 is speculation, but entirely conceivable.

Leipzig, June 2006
Thomas Fritzsich

Our Edition

The cantata *Jubilate Domino* has been preserved as a set of three manuscript parts in the **Uppsala University Library** under the call number **Vok. mus. i hs. 51:12**. The title reads "Jubilare Domino / Alto é Violadagamba. / ex D.#. / di D. B. H."

Wir ersetzen den Altschlüssel in der Singstimme durch den Violinschlüssel (im ganzen Werk) und den Sopran- Alt- und Tenorschlüssel durch geeignete Schlüssel der Umgebung.

Our edition has been prepared for *practical* use, although deviations from the original are indicated. We have retained the original clefs, with the following exceptions: We have replaced the alto clef in the vocal part with the treble clef (in the whole work), and the soprano, alto and tenor clefs with clefs appropriate to the context. However, since the original clef changes frequently also illuminate the musical structure (for example, deceptive two-part voice writing or solo/tutti passages) we have indicated these passages in the musical text by means of symbols: [S ... S] indicates a passage originally in soprano clef, [A ... A] a passage originally in alto clef, and [T ... T] a passage in tenor clef. We have included *all* original accidentals¹ while adding natural signs in all places where they are necessary according to modern usage. For less experienced continuo players our edition includes a "Continuo-Cembalo" part with a realization of the figured bass.

We would like to thank Thomas Fritzsich for the introductory text, Angela Koppenwallner for the continuo realization, and Howard Weiner for the translation of this preface.

Heidelberg, June 2006
Leonore von Zadow-Reichling
Günter von Zadow
Translation by Howard Weiner

¹ Whereas the cancellation of an accidental in the original is frequently indicated by a sharp or a flat, we always employ a natural sign in accordance with modern usage. (In the bass figures, we have retained the original signs.)