

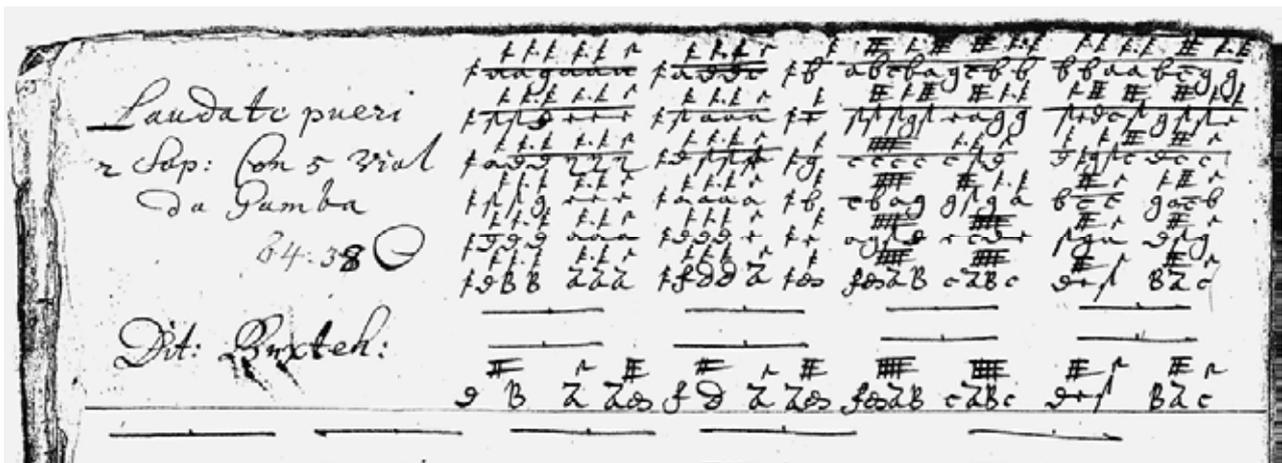
Unsere Neuausgabe ist für den praktischen Gebrauch eingerichtet, hält sich jedoch so eng wie möglich an das Original. Den Text des 113. Psalms geben wir unverändert wieder, wir haben allerdings Interpunktion und (in wenigen Fällen) Großschreibung ergänzt. Das Stück steht in D-Moll. In den Stimmen in Q2 ist aber nur bei der Continuo-Stimme ein „b“ vorgezeichnet, bei den anderen Stimmen stehen die Vorzeichen unmittelbar vor den Noten. In unserer Ausgabe haben wir einheitlich ein „b“ vorgezeichnet. Einige Schlüssel aus Q2 haben wir dem heutigen Gebrauch entsprechend wie folgt geändert. Damit ist auch erreicht, dass die Gamben durch andere Streicher (2 Violinen, 2 Violen und 2 Celli) ersetzt werden können.

VdG I: Sopranschlüssel → Violinschlüssel  
 VdG II: Altschlüssel → Violinschlüssel  
 VdG III: Altschlüssel → Altschlüssel  
 VdG IV: Tenorschlüssel → Altschlüssel

VdG V: Tenorschlüssel → Bassschlüssel  
 Violone: Bassschlüssel → Bassschlüssel  
 Sopran 1+2: Sopranschlüssel → Violinschlüssel  
 Continuo: Bassschlüssel → Bassschlüssel

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Heidelberg, März 2007  
 Leonore von Zadow-Reichling  
 Günter von Zadow



Q1: Die ersten 4 Takte der Partitur  
 Q1: The first 4 bars of the score

## Preface

Dietrich Buxtehude's setting of Psalm 112/113,<sup>1</sup> "Laudate pueri Dominum," for two sopranos, six viols, and basso continuo (BuxWV 69), which is presented here in a practical edition for the first time, was hitherto available only in the composer's Complete Works, and therefore not easily accessible for performers. Buxtehude (1637-1707) composed this setting ca. 1675,<sup>2</sup> probably for one of the Vespers services that were held on Sundays and feast days in Lübeck's Marienkirche. Although Lübeck had been Protestant since 1530, the use of Latin texts was still common in Buxtehude's day.<sup>3</sup>

In the uniquely preserved manuscript copy, made by the Stockholm organist Gustav Düben, six viols are expressly required, in addition to the two soprano parts – an unusual scoring, since "Laudate pueri" is a decidedly jubilant Psalm:

<sup>1</sup> The numbering results from the respective numbering of the Latin Vulgata (no. 112) and the Lutheran translation (no. 113).

<sup>2</sup> Kerala Snyder, *Dieterich Buxtehude: Organist in Lübeck* (New York: Schirmer, 1987), p. 348.

<sup>3</sup> Wilhelm Stahl, *Musikgeschichte Lübecks 2, Geistliche Musik* (Kassel: Bärenreiter, 1952), p. 45ff.

**Psalm 112 (Vulgata)**

Laudate, pueri, Dominum, laudate nomen Domini.  
 Sit nomen Domini benedictum ex hoc nunc et usque in sæculum,  
 a solis ortu usque ad occasum laudabile nomen Domini.  
 Excelsus super omnes gentes Dominus et super cœlos gloria eius.  
 Quis sicut Dominus, Deus noster, qui in altis habitat  
 et humilia respicit in cœlo et in terra,  
 suscitans a terra inopem et de stercore erigens pauperem,  
 ut collocet eum cum principibus populi sui,  
 qui habitare facit sterilem in domo matrem filiorum lætantem.  
 Gloria Patri et Filio et Spiritui Sancto,  
 Sicut erat in principio et nunc et semper  
 et in sæcula sæculorum. Amen.

**Psalm 113 (King James Version)**

Praise o ye servants of the Lord, praise the name of the Lord.  
 Blessed be the name of the Lord from this time forth and for evermore.  
 From the rising of the sun unto the going down of the same the Lord's name is to be praised.  
 The Lord is high above all nations, and his glory above the heavens.  
 Who is like unto the Lord our God, who dwelleth on high,  
 Who humbleth himself to behold the things that are in heaven, and in the earth!  
 He raiseth up the poor out of the dust, and lifteth the needy out of the dunghill;  
 That he may set him with princes, even with the princes of his people.  
 He maketh the barren woman to keep house, and to be a joyful mother of children.  
 Glory to the Father, the Son and the Holy Ghost.  
 As it was in the beginning, is now, and ever shall be, world without end. Amen.

In the seventeenth century, the deep, sonorous timbre of the viols tended to stand in the service of more serious affects. We therefore often find viols in funereal music, be it as a single, lamenting solo viol, more frequently as a duo, and at times even as a whole ensemble. Moreover, there was the juxtaposition, which had developed over time, of the viol ensemble and the organ, which did not necessarily mean that both interacted, but rather had to do with interchangeability. In contrast to the organ, the viols additionally possessed the often praised advantage of being versatile in terms of dynamics. Composers such as Heinrich Schütz, Johann Theile, and Johann Sebastiani employed this string formation as an accompaniment in Passion settings. Here, however, Buxtehude used an ensemble of six viols to produce an impression of opulence, and treated it just as well as his older contemporary John Jenkins. There is not a trace of melancholy here.

As the title indicates, this is a chaconne, with a *basso ostinato* played twelve times by the bass. Concerning this form, Johann Mattheson opined: “The chaconne is sung or danced... and when such merrymaking is well diversified, it surely provides a reasonable delight; yet always more satiation than savoriness. Therefore I have no qualms about using the former attribute to express its actual character. One knows how easily satiation becomes aversion and revulsion, and he who desires to call forth these emotions in others need only order a few chaconnes, and that would be that.”<sup>1</sup> Mattheson – who incidentally did not grant Dietrich Buxtehude an entry in his *Grundlage einer Ehrenpforte* of 1740, although he admired his organ playing – obviously did not like the chaconne. Almost as if out of consideration for Mattheson’s “aversion,” it seems to have been Buxtehude’s desire to play down the ostinato bass as much as possible by means of the happenings in the upper voices. After waiting through two introductory renditions of the ostinato, the sopranos and viols engage in a colorful back and forth in which trade-off points overlap without regard to the text and its caesuras, as well as without regard to the continually recurring refrain of the viols. One could interpret this uninterrupted kinetic motion as a figure that is intended to make apparent the affects of jubilation and permanent “laudate.”

Let us take a look now at the instrumentation. The different compasses of the instrumental parts and the resulting clef combination (soprano – alto – alto – tenor – tenor – bass) point to a true viol ensemble of different-sized instruments. If one follows the rule handed down since the Renaissance, to always choose the largest instruments possible – which is synonymous with playing on the higher strings – in Northern Germany this would result in the formation: treble viol in d, two tenor viols in G, two bass viols in D, and a violone in GG. The parts’ narrow average range of an octave indeed makes it possible to fall back on alternative instrumentations if one does not have viols at one’s disposal, but it is exactly the specific structure of the viol ensemble that constitutes the tonal charm: the most conspicuous difference in

<sup>1</sup> Johann Mattheson, *Der Vollkommene Capellmeister* (Hamburg, 1739), p. 233: “Die Ciaconna, Chaconne, mit ihrem Bruder, oder ihrer Schwester, dem Passacaglio, oder Passeccaille.” (“The ciacona, chaconne, with its brother, or its sister, the passacaglio, or passeccaille.”)

comparison to a modern violin ensemble is the reduced prominence of the upper voice. A treble viol is weak in tone, and this was also duly recognized and valued by the contemporaries, or – as in the case of Michael Praetorius – depreciated.<sup>1</sup> This tonal weakness is complemented by the two tenor viols with their somewhat wiry sonority, and finally by the richness of the bass register. The viol ensemble is bass heavy with the result that, in spite of the textural density of the closely spaced voices, the sound never becomes opaque. Then there is the continuo group, which appropriate to the conditions in the Marienkirche would have consisted of a positive organ and perhaps rhythmically strengthened by a member of the lute family.<sup>2</sup> The performers were undoubtedly the Lübeck town musicians, who were obliged to play in the churches. The performance probably took place on the rood, although one wonders how this space-intensive formation could have been accommodated.

The preserved inventories of Lübeck's churches do not list any viols. Yet, these instruments must have been so ubiquitous that one could take recourse to them without problem. Today, we can only speculate that viols were seemingly always present as a matter of course in musical households. In this case, they did not belong to the church, but were the musicians' private property.

Berlin, March 2007  
Annette Otterstedt



Q2: Basso Continuo-Stimme  
Q2: Basso continuo part

<sup>1</sup> Michael Praetorius, *Syntagma musicum* 2 (Wolfenbüttel, 1619), p. 25. See also Annette Otterstedt, "It is said that smaller specimens also exist... The Descant Viol in Germany," in *A Viola da Gamba Miscellanea*, ed. Christophe Coin and Susan Orlando (Limoges: Press Universitaires de Limoges, 2005), pp. 129-53.

<sup>2</sup> Stahl, op. cit., p. 68. Since the seventeenth century, a lutenist for the Marienkirche was paid a salary of ten talers annually.