
Dietrich

BUXTEHUDE

In dulci jubilo

BuxWV 52

Weihnachtskantate
für drei Singstimmen (SAB)
zwei Violinen, Violone ad libitum und Basso continuo
herausgegeben von Günter Graulich
Generalbassaussetzung: Paul Horn

Christmas cantata for three voices (SAB)
two violins, violone ad libitum with basso continuo
edited by Günter Graulich · English version by Derek McCulloch
basso continuo realization by Paul Horn

Stuttgarter Buxtehude-Ausgaben

Eine praktische Ausgabe nach den Quellen neu herausgegeben von Günter Graulich unter Mitarbeit von Paul Horn

Partitur/Full score



Carus 36.003

Vorwort

1. Entstehungszeit: 1680—1685 (F. Blume: Geschichte der Evangelischen Kirchenmusik, Kassel und Basel 21965, S. 185)

2. Vorlagen:

a) Tabulatur-Handschrift „Vok. mus. i hdskr. 82:43“ der Universitätsbibliothek Uppsala. Die Handschrift enthält acht Buxtehude-Kantaten (Schreiber: G. Düben). „In dulci júbilo“ ist die 8. Kantate ab Seite 22^v mit dem Titel „In dulci Júbilo C.C.B. e doi violini D.B.H.“

b) Partitur-Abschrift (Schreiber unbekannt) „Mus. ms. 2680“ der Staatsbibliothek Berlin, Stiftung Preußischer Kulturbesitz. Von den beiden Quellen verdient die Fassung der Tabulatur-Handschrift Dübens wegen ungleich besserer Satzqualität die weitaus größere Glaubwürdigkeit; sie bestimmt daher den Text der vorliegenden Ausgabe. Die Partitur-Abschrift enthält zahlreiche fehlerhafte Abweichungen, die hier unerwähnt bleiben können. Lediglich die Generalbaßbezeichnung wurde nach der Partitur-Abschrift ergänzt, die gegenüber der Tabulatur wesentlich detailliertere Einträge enthält. Ergänzt wurde ferner — allgemeiner Barockpraxis und wiederum dem Befund der Partitur-Abschrift folgend — eine den Violinen zugeordnete Violon-Stimme zur ad-libitum-Benützung. Die Textbindebögen in den Chorstimmen sind größtenteils der Tabulatur-Quelle entnommen. Wenige sinngemäße Ergänzungen vermerkt der Revisionsbericht. Verbindlicher Dank den Bibliotheken in Uppsala und Berlin und dem Deutschen Musikgeschichtlichen Archiv Kassel für die Überlassung von Kopien.

3. Originaltext:

aus dem 14. Jahrhundert (nach der Cantus-Stimme 1 der Partitur-Handschrift Berlin):

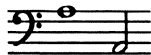
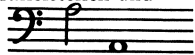

In dulci Júbilo Nun singet und seid froh / unsers Hertzens Wonne liegt in praesepio / und Leuchtet als die Sonne Matris in gremio / Alpha es et O.

O Jesu Parvule nach dir ist mir so weh / Tröst mir mein gemühte o Puer optime / durch alle deine Güte O Princeps gloria / trabe me post-te.

O Patris Charitas O nati lenitas / Wir wären all verlohren per nostra Crimina / so hat er uns Erworbe Caelorum gaudia / Eja wärn wir da.

Ubi sunt gaudia nirgends mehr denn da / da die Engel singen Nova Cantica / und die Schellen Klingen in Regis Curia / Eja wärn wir da.

4. Revisionsbericht:

Takt.	Note	Stimme	Bemerkung
40.2	Vl. 2		Tab. e ² , nach Parallele T. 105 hier nach d ² geändert
51.2	Vl. 2		Tab. b ¹ , nach Parallele T. 116 hier b ¹ belassen
65.1	Bc		Tab. beziffert mit $\frac{7}{5}$ (wohl Irrtum), Parallelstelle T. 130 hat eindeutig $\frac{6}{4}$ $\frac{5}{3}$
162	Bc		Tab. hat  nach Chorbaß-Stimme, zahlreiche Parallelstellen und Partitur-Abschrift in  geändert
177	Baß		Tab. ohne Bindebogen, sinngemäß ergänzt
211	Sopr. 2		Tab. ohne Bindebogen, sinngemäß ergänzt
241	Sopr. 2		Tab. ohne Bindebogen, sinngemäß ergänzt
252	Sopr. 2		Tab. ohne Bindebogen, sinngemäß ergänzt
259			Tab. stets ohne, Partitur-Abschrift teilweise mit 

5. Liturgische Stellung:

Kirchenmusik in der Weihnachtszeit.

6. Besetzung:

Einzelstimmen oder Chor (SSB oder SAB), 2 Violinen + Violon (bei Buxtehude ein 8-füßiges Streichinstrument, also Baßgambe oder Violoncello) und Basso continuo.

Zu diesem Werk liegen vor: Partitur, Chorpartitur, Violinen 1 und 2, Violon und Basso continuo (Bestellnummer: 36.003).

Preface

1. Date of composition: 1680—1685 (F. Blume: Geschichte der Evangelischen Kirchenmusik, Kassel und Basel 21965, p. 185)

2. Sources:

a) Uppsala tablature manuscript (University Library, Cat. No. Vok. mus. i hdskr. 82:43) containing eight consecutive copies by G. Düben of cantatas by Buxtehude. The present work, the eighth in the collection, commences on page 22^v and is entitled “In dulci Júbilo C.C.B. e doi violini D.B.H.”

b) manuscript score (copyist unknown) in the possession of the Staatsbibliothek Berlin, Stiftung Preußischer Kulturbesitz (Cat. No. Mus. ms. 2680).

Of these two sources the manuscript tablature by Düben would appear to be by far the more reliable and is the one that has been followed by the present editor. The manuscript score contains a large number of errors which it is not necessary to cite here. In the realization of the figured bass the manuscript score has, however, been drawn on, the figuring being more explicit than in the tablature source. The ms score was also drawn on to conjecture a ‘Violon’ part to support the violins ad lib. In this the editor has followed a widespread practice of the baroque period. The slurs in the vocal parts are mostly derived from the tablature; a few, however, are editorial and have been noted as such in the textual commentary.

The editor is indebted to the libraries in Uppsala and Berlin as well as to the “Deutsches Musikgeschichtliches Archiv” in Kassel for providing facsimiles of the source material.

3. Original text:

This dates from the 14th century and is here quoted from the Cantus, the only part to be provided with underlay.




In dulci Júbilo Nun singet und seid froh / unsers Hertzens Wonne liegt in praesepio / und Leuchtet als die Sonne Matris in gremio / Alpha es et O.

O Jesu Parvule nach dir ist mir so weh / Tröst mir mein gemühte o Puer optime / durch alle deine Güte O Princeps gloria / trabe me post te.

O Patris Charitas O nati lenitas / Wir wären all verlohren per nostra Crimina / so hat er uns Erworbe Caelorum gaudia / Eja wärn wir da.

Ubi sunt gaudia nirgends mehr denn da / da die Engel singen Nova Cantica / und die Schellen Klingen in Regis Curia / Eja wärn wir da.

4. Textual commentary:

Bar	Part	Comment
40	V 2	2nd note: tablature has e ² , altered to d ² in analogy with bar 105
51	V 2	2nd note: tablature has b ¹ , altered to b ¹ flat in analogy with bar 116
65	cont.	1st note: figured in tablature as $\frac{7}{5}$, obviously in error; the parallel passage bar 130 clearly gives $\frac{6}{4}$ $\frac{5}{3}$
162	cont.	1st note: tablature has  altered to  in analogy with vocal bass, numerous parallels and ms score
177	bass	slur missing in tablature (editorial)
211	2nd sopr.	slur missing in tablature (editorial)
241	2nd sopr.	slur missing in tablature (editorial)
252	2nd sopr.	slur missing in tablature (editorial)
259		 always missing from tablature; sometimes given in ms score

5. Liturgical use:

Christmas music.

6. Forces required:

solo voices or choir (SSB or SAB), 2 violins and ‘Violon’ (in the works of Buxtehude an 8 ft string instrument, i. e. bass viol or violoncello) and basso continuo.

The following parts are available for this work: full score, choral score, strings (1st and 2nd violins, ‘Violon’) and basso continuo (Order No.: 36.003).

Ubi sunt gaudi- a - uirginitas uirginitas

in die fugit in - ju-

Nova - Cantica - uirginitas uirginitas

In dulci jubilo

Dietrich Buxtehude
1637–1707

1. In dulci jubilo

Violino I 5
Violino II 5
Violone 5
Cantus 1.
Cantus 2.
Basso
Basso continuo

nun sin - get und seid froh!
now ban - ish care and woe!

nun sin - get und seid froh!
now ban - ish care and woe!

10

Available on CD with *Vocalensemble Rastatt*, conducted by Holger Speck (CV 83.156).

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Herausgeber: Günter Graulich
Generalbaßaussetzung: Paul Horn
English version by Derek McCulloch

13 17

Un - sers Her - zens Won -
Our hearts' joy re - cli -

Un - sers Her - zens
Our hearts' joy r'

Un - sers
Our hear'

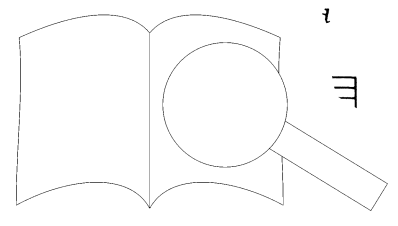
13 17

21 25

ne leit in und
neth there in and

ne leit und
neth' pi - o and
se - pi - o and
se - pi - o

25



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leuch-tet als die Son - ne ma - tris in gre - mi - o.
 like a bright star shi - neth ma - tris in gre - mi - o.

leuch-tet als die Son - ne ma - tris in gre - mi - o.
 like a bright star shi - neth ma - tris in gre - mi - o.

leuch-tet als die Son - ne ma - tris in gre - mi - o.
 like a bright star shi - neth ma - tris in gre - mi - o.

6 6 # 5 3 5

Al - pha es et O,
 Al - pha es et O,
 Al - pha es et O,
 Al - pha es et O,

Al - pha es et O,
 Al - pha es et O,
 Al - pha es et O,
 Al - pha es et O,

6 6 6

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47 51

47 51

pha es et O.
pha es et O.

pha es et O.
pha es et O.

pha es et O.
pha es et O.

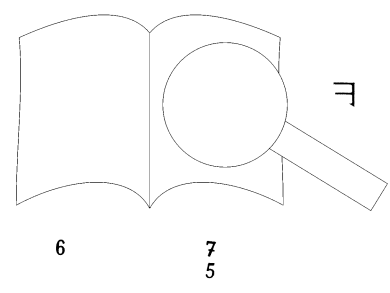
47 51

5 4 3 6 6 4 5

56 60

60

7 5 6 5 4 3 6 8 4 6 6 7 5 3 6 5 4 3



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2.O Jesu parvule

65

69

72

Musical notation for the first system, measures 65-69. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat).

Musical notation for the second system, measures 65-69, with lyrics. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat).

O Je - su par - vu - le,
 O Je - su par - vu - le,
 O Je - su par - vu - le,
 O Je - su par - vu - le,

Piano accompaniment notation for the second system, measures 65-69. It consists of two staves: a right hand (treble clef) and a left hand (bass clef). The key signature has one flat (B-flat).

6 5 4 3 6 6 6 6 # 6

Musical notation for the third system, measures 72-76. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat).

Musical notation for the fourth system, measures 72-76, with lyrics. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat).

nach - dir ist mir so weh.
 for - sake me ne'er, I pray.

Musical notation for the fifth system, measures 72-76, with lyrics. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat).

nach - dir ist mir so weh.
 for - sake me ne'er, I pray.

76

6 6 6 6 # 6 6 #

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79 83

Tröst mir mein Ge - mü - te, o
 Guide me in my blind - ness, o

Tröst mir mein Ge - mü -
 Guide me in my blind -

Tröst mir mein Ge - m'
 Guide me in my r

79 83

87 91

pu - er op
 pu - er o

pu - er
 pu - er

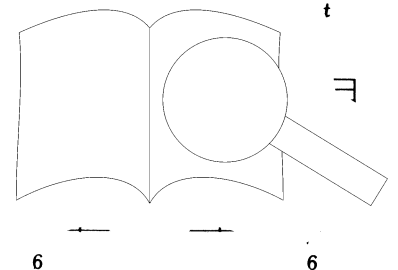
durch al - le
 for thou art

durch al - le
 for thou art

me,
 me,

le
 t

91



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dei - ne Gü - te, o prin - ceps glo - ri - ae!
 lov - ing kind - ness, o prin - ceps glo - ri - ae!

dei - ne Gü - te, o prin - ceps glo - ri - ae!
 lov - ing kind - ness, o prin - ceps glo - ri - ae!

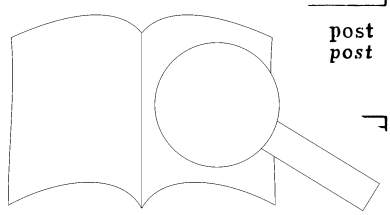
dei - ne Gü - te, o prin - ceps glo - ri - ae!
 lov - ing kind - ness, o prin - ceps glo - ri - ae!

me post te, tra - he me post
 me post te, tra - he me post

Tra - he me post te, tra - he me post
 Tra - he me post te, tra - he me post

Tra - he me post te, post
 Tra - he me post te, post

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113 117

te!
te!
te!
te!

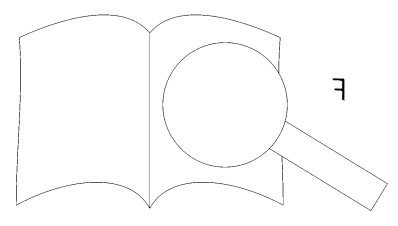
113 117

6/5 6 6/4 7/5

122 126

126

6/4 # 6/4 6 7/5 6/4 5/3 6



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3. O patris caritas

131 135

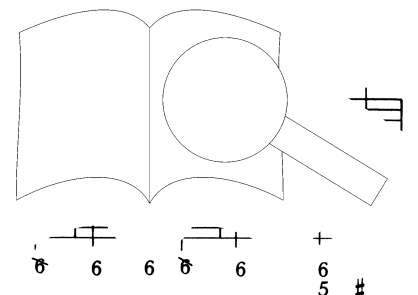
O pa - tris ca - ri - tas,
O pa - tris ca - ri - tas,
O pa - tris ca - ri - tas,
O pa - tris ca - ri - tas,

131 135

139

tas!
tas!
- - ni - tas!
le - ni - tas!
ti - le - ni - tas!
a - ti - le - ni - tas!

143



Wir wä - ren all ver - lo - ren per no - stra cri - mi - na,
 Our souls were deep - ly stain - ed per no - stra cri - mi - na,

Wir wä - ren all ver - lo - ren per no - stra cri - mi - na,
 Our souls were deep - ly stain - ed per no - stra cri - mi - na,

Wir wä - ren all ver - lo - ren per no - stra
 Our souls were deep - ly stain - ed per no - stra

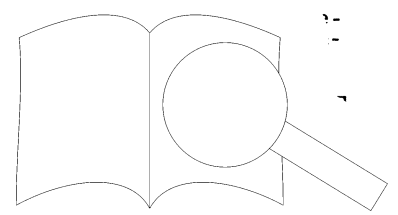
6 6 6 5
 4 4 # 6

so hat er uns er - wor - ben coe -
 but He hath for us gain - ed coe -

so hat er uns er - wor - ben coe -
 but He hath for us gain - ed coe -

so hat er uns
 but He hath for

6 6 6 5



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Musical score for measures 164-168, vocal line. The melody consists of quarter and eighth notes in a B-flat major key.

lo - rum gau - di - a.
lo - rum gau - di - a.

lo - rum gau - di - a.
lo - rum gau - di - a.

lo - rum gau - di - a.
lo - rum gau - di - a.

Musical score for measures 164-168, piano accompaniment. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines.

Musical score for measures 164-168, piano accompaniment. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines.

Musical score for measures 172-176, vocal line. The melody consists of quarter and eighth notes in a B-flat major key.

Ei - a, wä -
Ei - a,

Ei -
Ei -

wir da,
- ri - a,

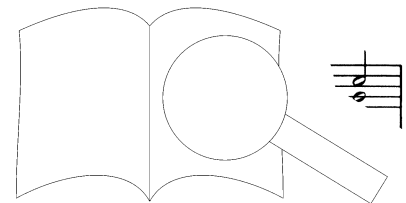
ei - a, wä -
ei - a, glo - ri - a!

wä -
glo - ri - a!

ei - a
ei - a

Musical score for measures 172-176, piano accompaniment. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines.

Musical score for measures 172-176, piano accompaniment. The left hand plays a steady eighth-note bass line, while the right hand plays chords and moving lines.



179

183

Musical score system 1, measures 179-183. Treble clef, alto clef, and bass clef. Key signature: one flat. Time signature: common time. Notes include quarter, eighth, and sixteenth notes, as well as rests.

Musical score system 2, measures 184-188. Treble clef, alto clef, and bass clef. Key signature: one flat. Time signature: common time. Notes include quarter, eighth, and sixteenth notes, as well as rests.

179

183

Musical score system 3, measures 179-183. Treble and bass clefs. Key signature: one flat. Time signature: common time. Notes include quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 4, 5, 6.

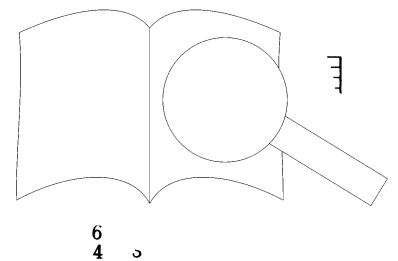
188

192

Musical score system 4, measures 188-192. Treble clef, alto clef, and bass clef. Key signature: one flat. Time signature: common time. Notes include quarter, eighth, and sixteenth notes, as well as rests.

Musical score system 5, measures 193-197. Treble clef, alto clef, and bass clef. Key signature: one flat. Time signature: common time. Notes include quarter, eighth, and sixteenth notes, as well as rests.

Musical score system 6, measures 192-197. Treble and bass clefs. Key signature: one flat. Time signature: common time. Notes include quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 4, 5, 6, 7.



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4. Ubi sunt gaudia

197 199

U - bi sunt gau - di - a?
U - bi sunt gau - di - a?

U - bi sunt gau - di - a?
U - bi sunt gau - di - a?

U - bi sunt gau - di - a?
U - bi sunt gau - di - a?

197 199

202 204

Nir
There

henn
they

da,
are;

denn
they

da,
are;

h. und mehr denn da,
on on high they are;

202 204

Piano accompaniment for measures 207-211, featuring a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand.

da - die En - gel sin - gen no - va -
 an - - gels there are sing - - ing no - va -

Vocal staves for measures 207-211, showing the vocal line with lyrics in German and English.

da - die En - gel sin - gen
 an - - gels there are sing - - ing

Piano accompaniment for measures 207-211, showing the bass line and chordal accompaniment.

Piano accompaniment for measures 207-211, showing the bass line and chordal accompaniment.

6 4 5 #

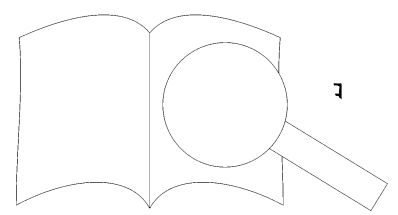
Piano accompaniment for measures 212-216, featuring a complex rhythmic pattern of sixteenth notes in the right hand and a steady bass line in the left hand.

can - ti und die
 can - ti and sweet

Vocal staves for measures 212-216, showing the vocal line with lyrics in German and English.

Piano accompaniment for measures 212-216, showing the bass line and chordal accompaniment.

6 6 6



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217

Schel - len klin - gen in re - gis cu - ri -
 bells are ring - ing in re - gis cu - ri -

Schel - len klin - gen in re - gis
 bells are ring - ing in re - gis

Schel - len klin - gen in re - gis
 bells are ring - ing in re - gis

217

6 4 5 #

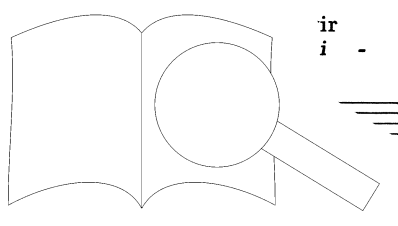
222

a. Ei - a, wärn wir
 a. Ei - a, glo - ri -

Ei - a, wärn wir
 Ei - a, glo - ri -

Ei ir
 Ei i -

6 # 6 6 4 # 6 7



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227

231

Musical notation for the top system, measures 227-231. It consists of three staves: two treble clefs and one bass clef. The music features a melodic line in the upper staves and a bass line in the lower staff.

Musical notation with lyrics for measures 227-231, middle system. It consists of three staves: two treble clefs and one bass clef. The lyrics are: da, ei - a, wärn wir da, ei - a, ei - a, glo - ri - a, ei - a, wärn wir da, ei - a, ei - a, glo - ri - a, da, ei - a, wärn wir da, ei - a, ei - a, glo - ri - a.

Musical notation for the bottom system, measures 227-231. It consists of two staves: a treble clef and a bass clef. The music features a piano accompaniment with chords and a bass line. Fingerings are indicated as 5 6 6 and 6 6 6 7.

234

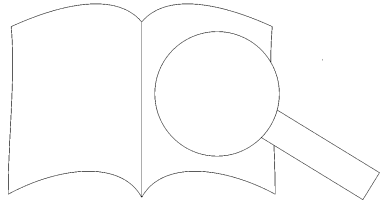
238

Musical notation for the top system, measures 234-238. It consists of three staves: two treble clefs and one bass clef. The music features a melodic line in the upper staves and a bass line in the lower staff.

Musical notation with lyrics for measures 234-238, middle system. It consists of three staves: two treble clefs and one bass clef. The lyrics are: wärn wir da, wärn wir da, da, ei - a, wärn wir, glo - ri - a, glo - ri - a, ah, ei - a, glo - ri - a, wärn wir da, da, ei - a, wärn wir, ei - a, ei - a, glo - ri - a, ah, ei - a, wärn wir, ei - a, ei - a, glo - ri - a.

Musical notation for the bottom system, measures 234-238. It consists of two staves: a treble clef and a bass clef. The music features a piano accompaniment with chords and a bass line. Fingerings are indicated as 4 2, 5b, 4 2, 5b, 4 2, 5b, and 4 2, 5b.

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Musical notation for measures 243-247, top system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat). The music features a mix of quarter and eighth notes.

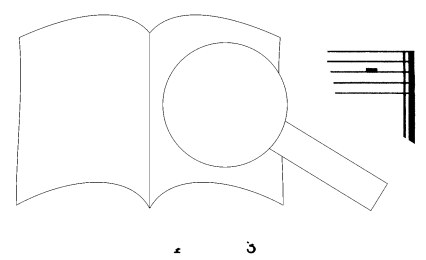
Vocal line with lyrics for measures 243-247. The lyrics are: da, ei - a, wärn wir da, da, da, da, a, ei - a, glo - ri - a, glo - ri - a, da, ei - a, wärn wir da, da, da, da, a, ei - a, glo - ri - a, glo.

Piano accompaniment for measures 243-247. It consists of two staves: a right hand (treble clef) and a left hand (bass clef). The music includes chords and moving lines. Fingerings are indicated with numbers 6, 6, 6, 6, 6, 5b.

Musical notation for measures 251-255, top system. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one flat. The music features a mix of quarter and eighth notes.

Vocal line with lyrics for measures 251-255. The lyrics are: ei - a, ei - a, da, da, ei - a, wärn wir da! ei - a, glo - ri - a! da, da, da, ei - a, wärn wir da! ei - a, glo - ri - a! wir da, da, da, da, ei - a, wärn wir da! ei - a, glo - ri - a!

Piano accompaniment for measures 251-255. It consists of two staves: a right hand (treble clef) and a left hand (bass clef). The music includes chords and moving lines. Fingerings are indicated with numbers 6, 5, 6, 6, 4, 3.



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