

IN DULCI JUBILO

The original melody employed, as a *Cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570.— which, from its title and contents, appears to have contained the ritual of the Protestant Congregations of Zweibrücken and Neuburg. Even there it is called "A very ancient song (*uraltet Lied*) for Christmas-eve;" so that there can be no doubt that it is one of those old Roman Catholic melodies which Luther, on account of their beauty, retained in the Protestant service. It was formerly sung in the processions which took place on Christmas Eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are written half in Latin and half in upper German dialect. I have translated them to fit the music, and endeavored to preserve, as much as I could, the simplicity of the original. R. L. DE PEARSALL

R. L. DE PEARSALL

Arranged for four voices by W. J. WESTBROOK

TREBLE
Moderato $\text{♩} = 126$

dim.

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

ALTO

dim.

1. In dul - ci ju - bi - lo! . . . Let us our homi - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

TENOR *Sve lower*

dim.

1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

BASS

dim.

ACCOMP. *ad lib.*

p Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech . thee, O puer op - ti - me! . . . My *cres.*

p Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech . . thee, O puer op - ti - me! . . . My *cres.*

p Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech thee, O puer op - ti - me! . . . My *cres.*

IN DULCI JUBILO

dim.

like a bright star shin - eth Ma - tris in gre - mi - o! . . .
 pray - er, let it reach thee, O prin - ceps glo - ri - æ! . . .

dim.

like a bright star shin - eth Ma - tris in gre - mi - o! . . .
 pray - er, let it reach thee, O prin - ceps glo - ri - æ! . . .

dim.

like a bright star shin - eth Ma - tris in gre - mi - o! . . .
 pray - er, let it reach thee, O prin - ceps glo - ri - æ! . . .

dim.

f *dim.*

Al - pha es et O! . . . Al - pha es et O!
 Tra - he me post te! . . . Tra - he me post te!

f *dim.*

Al - pha es et O! . . . Al - pha es et O!
 Tra - he me post te! . . . Tra - he me post te!

f *dim.*

Al - pha es et O! . . . Al - pha es et O!
 Tra - he me post te! . . . Tra - he me post te!

f *dim.*

IN DULCI JUBILO

Solo

mp



O pa - tris cha - ri - tas! O na - ti

Solo

mp

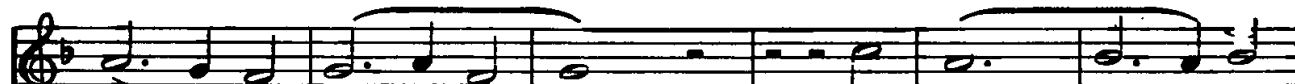
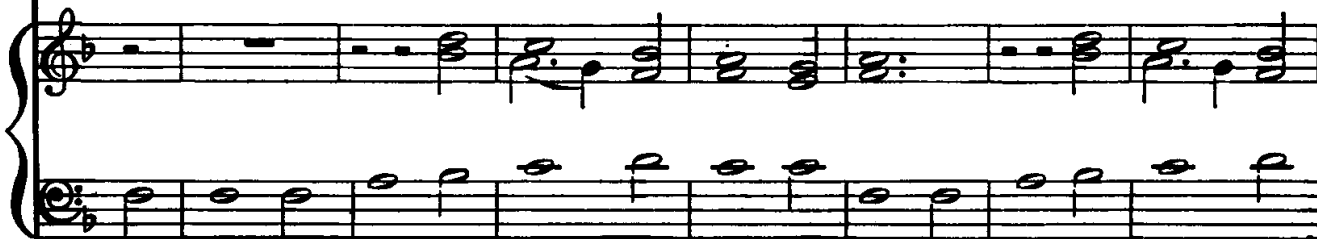
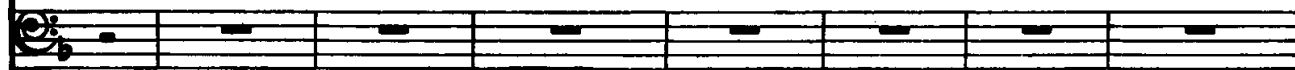


O pa - tris cha - ri - tas! O na - ti

Solo *mf*



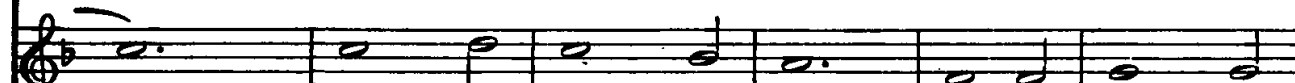
O pa - tris cha - ri - tas! O na - ti le - ni - tas. . .



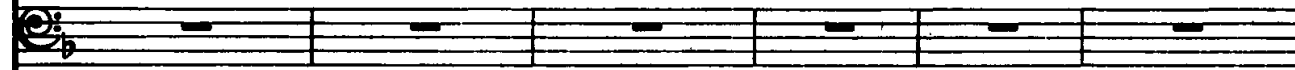
le - ni - tas, Deep were we



le - ni - tas, Deep - - ly were . . . we stain - -



. . . Deep - ly were we stain - ed Per nos - tra



IN DULCI JUBILO

stain - ed, Per nos - tra cri - mi - na, But
- - ed, Per nos - tra cri - mi - na, But thou,
cri - mi - na, But thou hast for us gain - -

The first system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music is in a major key with a common time signature. The lyrics are: "stain - ed, Per nos - tra cri - mi - na, But", "- - ed, Per nos - tra cri - mi - na, But thou,", and "cri - mi - na, But thou hast for us gain - -".

thou hast for us gain - ed Cœ - lo - rum gau - di -
thou hast gain - - - ed Cœ - lo - rum gau - di -
ed Cœ - lo - rum gau - - di - a.

The second system of the musical score consists of five staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are: "thou hast for us gain - ed Cœ - lo - rum gau - di -", "thou hast gain - - - ed Cœ - lo - rum gau - di -", and "ed Cœ - lo - rum gau - - di - a.".

IN DULCI JUBILO

mf CHORUS

mf CHORUS

a. O that we . were there, O that we were there!

mf CHORUS

a. O that we, that we were there, O that we were there!

mf CHORUS

O that we, that we were there, O that we were there!

mf CHORUS

mf

Detailed description: This system contains the first four vocal staves and the piano accompaniment. The vocal parts are in treble clef with a key signature of one flat. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'a. O that we . were there, O that we were there!' followed by 'a. O that we, that we were there, O that we were there!' and 'O that we, that we were there, O that we were there!'. The piano part features a steady accompaniment with some melodic lines in the right hand.

f

U - bi . . sunt gau - di - a, where, . . . If . that they be not there?

f

U - bi sunt gau - di - a, If that they . . be not there?

f

U - bi sunt gau - di - a, where, If that they . . be not there?

f

U - bi, u - bi sunt gau - di - a, where, If not there?

f

Detailed description: This system contains the next four vocal staves and the piano accompaniment. The vocal parts are in treble clef. The lyrics are: 'U - bi . . sunt gau - di - a, where, . . . If . that they be not there?' followed by 'U - bi sunt gau - di - a, If that they . . be not there?' and 'U - bi sunt gau - di - a, where, If that they . . be not there?' and 'U - bi, u - bi sunt gau - di - a, where, If not there?'. The piano part continues with a similar accompaniment style, marked with a forte (*f*) dynamic.

IN DULCI JUBILO

p SOLO



There are an - gels sing - ing No - va can - ti - ca; There . . . the

p SOLO



There are an - gels sing - ing, There, . . . there the bells, . there the

p SOLO

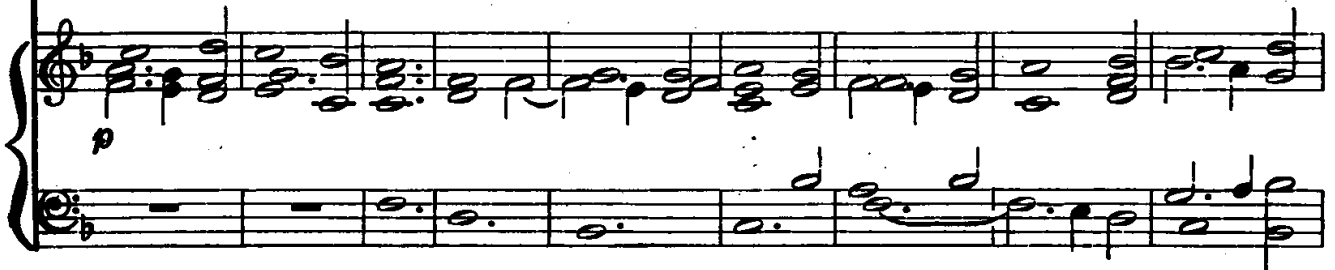


There are an - gels sing - ing, There . . are sing - ing can - ti - ca, . . .

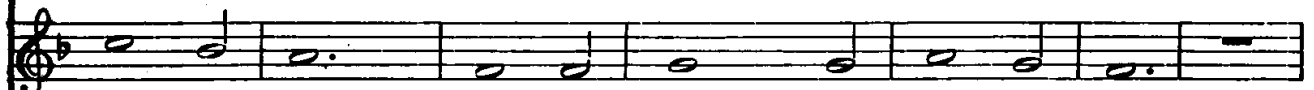
p SOLO



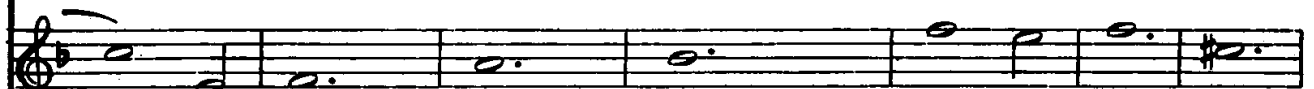
There are an - gels sing - ing, The bells are



bells are ring - ing, In Re - gis cu - ri -



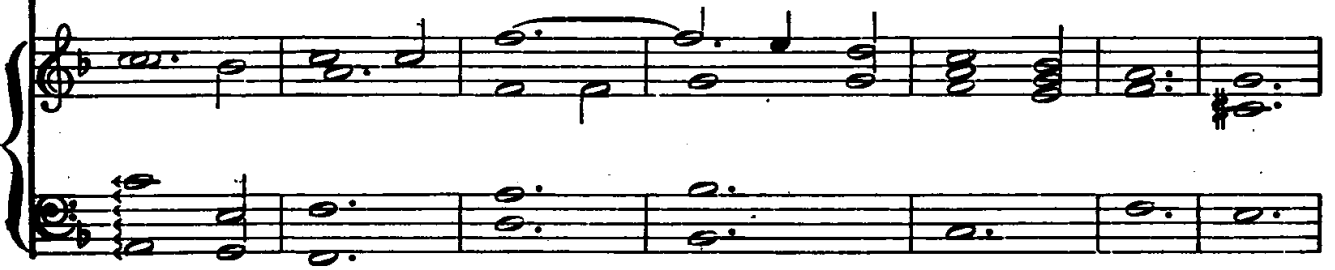
bells are ring - ing, In Re - gis cu - ri - a.



. . The bells are ring - ing, In cu - ri -

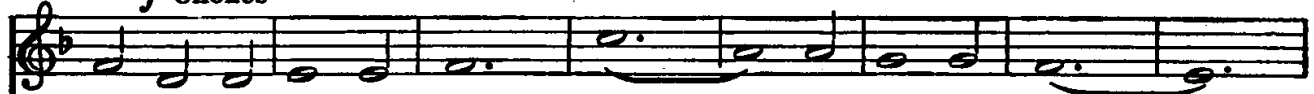


ring - ing there, In Re - gis cu - ri -



IN DULCI JUBILO

f CHORUS



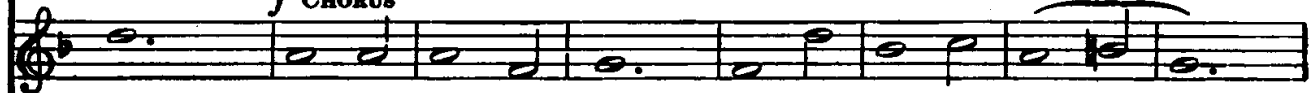
a. O that we were there, O that we were there! . . .

f CHORUS



O that we were there, that we . . . were there! There . .

f CHORUS

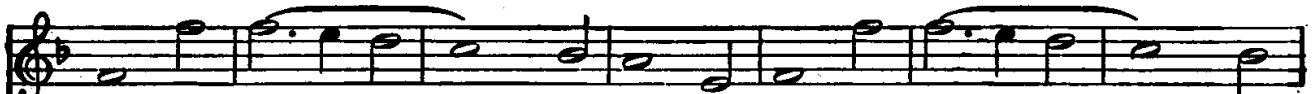
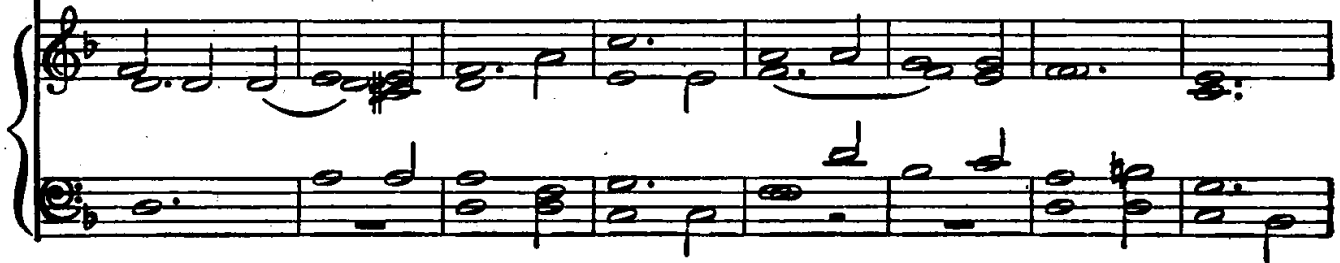


a. O that we were there, O that we were there! . . .

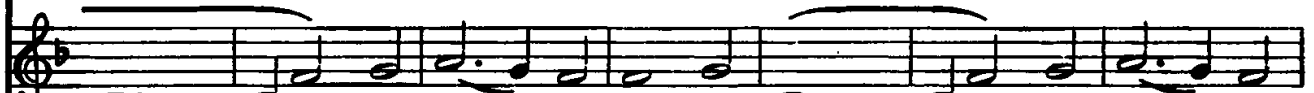
f CHORUS



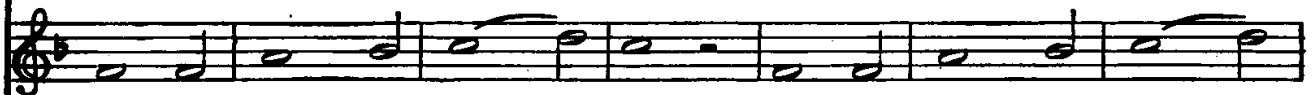
a. O that we were there! There are an - gels



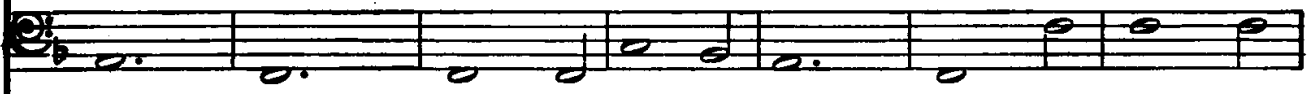
There are an - gels sing - ing, There the bells are



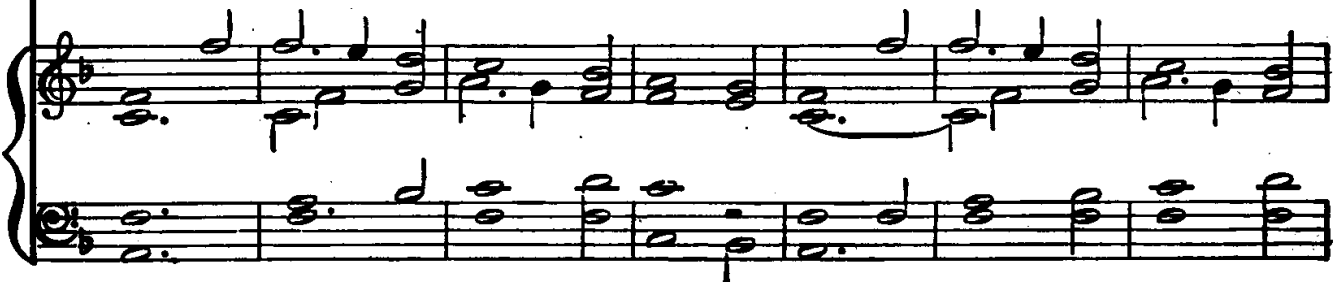
. are an - gels sing - ing, There the bells are



There are an - gels sing - ing, There the bells are ring -



sing - ing, There the bells are ring - ing, the bells are



IN DULCI JUBILO

ring - - - ing, In Re - gis cu - - ri - a. *dim.*

ring - - - ing, In Re - gis cu - - ri - a. *dim.*

ing, the bells are ring - ing, In Re - - - gis cu - ri - a.

ring - - ing, In Re - gis cu - - - - - ri - a.

dim.

This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment. The lyrics are: 'ring - - - ing, In Re - gis cu - - ri - a.' (first line), 'ring - - - ing, In Re - gis cu - - ri - a.' (second line), 'ing, the bells are ring - ing, In Re - - - gis cu - ri - a.' (third line), and 'ring - - ing, In Re - gis cu - - - - - ri - a.' (fourth line). The piano part has a *dim.* marking.

f *dim.*
O . . . that we were there, . O that we were there!

f *dim.*
O . . . that we were there, O . . . that we were there!

f *dim.*
O that we were there, O . . . that we were there!

f *dim.*
O . . . that we were there, . O that we were there!

f *dim.*

This system contains six staves of music. The first four staves are vocal parts with lyrics. The fifth and sixth staves are a piano accompaniment. The lyrics are: 'O . . . that we were there, . O that we were there!' (first line), 'O . . . that we were there, O . . . that we were there!' (second line), 'O that we were there, O . . . that we were there!' (third line), and 'O . . . that we were there, . O that we were there!' (fourth line). The piano part has *f* and *dim.* markings.