

IN DULCI JUBILO

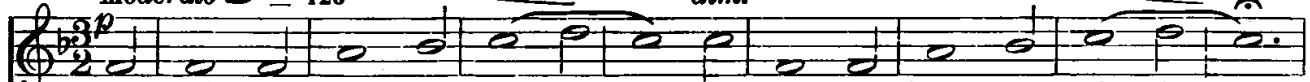
The original melody employed, as a *Cantus firmus*, in the following composition, is to be found in an old German book published in the year 1570.— which, from its title and contents, appears to have contained the ritual of the Protestant Congregations of Zweibrücken and Neuburg. Even there it is called "A very ancient song (*uraltes 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 the 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

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Arranged for four voices by W. J. WESTBROOK

TREBLE
Moderato $\text{♩} = 126$

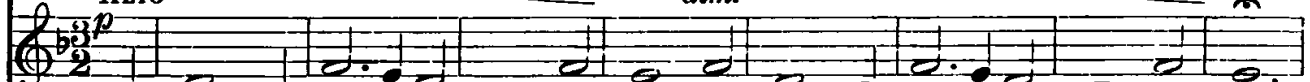
dim.



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

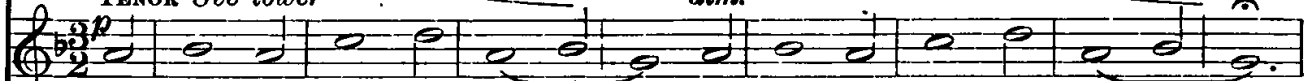
dim.



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*

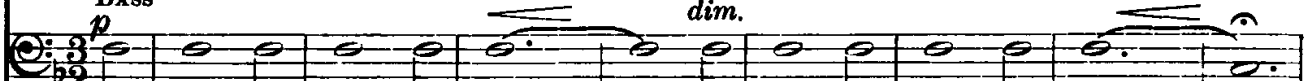
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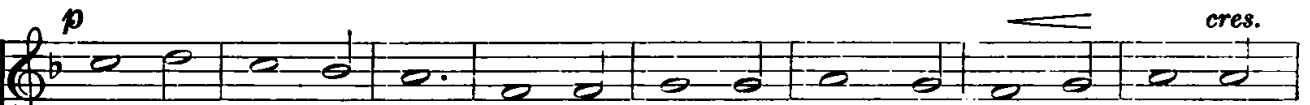
1. In dul - ci ju - bi - lo! . . . Let us our hom - age show! . . .
2. O Je - su par - vu - le! . . . My heart is sore for thee! . . .

BASS

dim.



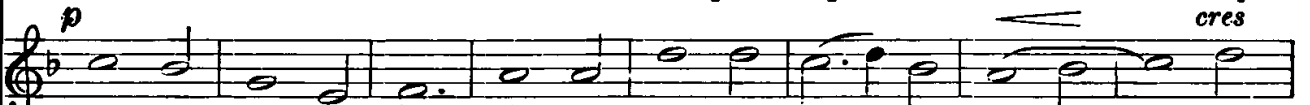
ACCOMP. *ad lib.*



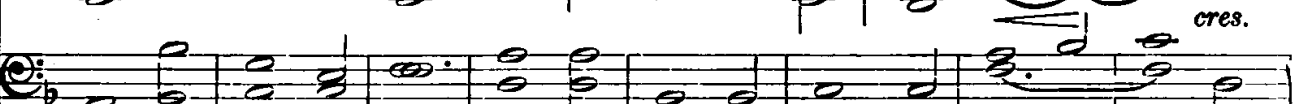
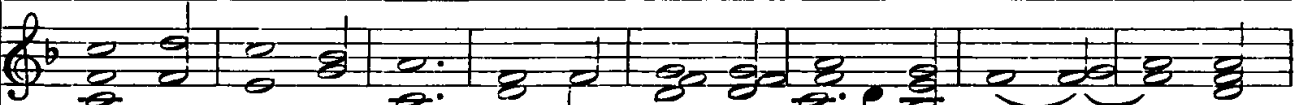
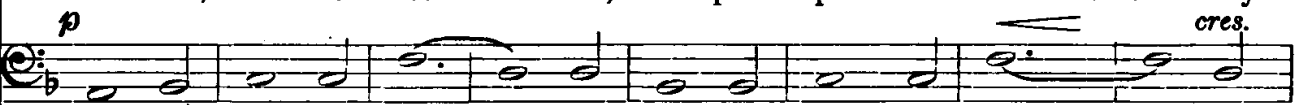
Our heart's joy re - clin - eth In præ - se - pi - o! . . . And
Hear me, I be - seech . thee, O puer op - ti - me! . . . My



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



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



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. . .

The first system consists of three vocal staves and two piano staves. The vocal parts are marked 'Solo' and 'mp'. The piano accompaniment is marked 'Solo mf'. The lyrics are: 'O pa - tris cha - ri - tas! O na - ti' on the first two staves, and 'O pa - tris cha - ri - tas! O na - ti le - ni - tas. . .' on the third staff.

le - ni - tas, Deep were we

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

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

The second system continues the vocal and piano parts. The lyrics are: 'le - ni - tas, Deep were we' on the first staff; 'le - ni - tas, Deep - - ly were we stain - -' on the second staff; and '. . . . Deep - ly were we stain - ed Per nos - tra' on the third staff. The piano accompaniment continues in the bottom two staves.

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 consists of five staves. The top three staves are vocal parts in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). 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 consists of five staves. The top three staves are vocal parts in treble clef with a key signature of one flat. The bottom two staves are piano accompaniment in grand staff (treble and bass clefs). 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.".

mf CHORUS

First vocal line of the chorus, starting with a treble clef and a key signature of one flat. The melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

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

mf CHORUS

Second vocal line of the chorus, starting with a treble clef and a key signature of one flat. The melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

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

mf CHORUS

Third vocal line of the chorus, starting with a treble clef and a key signature of one flat. The melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

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

mf CHORUS

Fourth vocal line of the chorus, starting with a bass clef and a key signature of one flat. The melody begins with a whole note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and continues with quarter notes E4, F4, G4, and A4.

Piano accompaniment for the chorus, consisting of two staves (treble and bass clefs) with a grand staff bracket. The music is in a key signature of one flat and begins with a mezzo-forte (*mf*) dynamic. The right hand plays chords and single notes, while the left hand provides a harmonic accompaniment.

First vocal line of the second section, starting with a treble clef and a key signature of one flat. The melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

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

Second vocal line of the second section, starting with a treble clef and a key signature of one flat. The melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

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

Third vocal line of the second section, starting with a treble clef and a key signature of one flat. The melody begins with a whole note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and continues with quarter notes E5, F5, G5, and A5.

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

Fourth vocal line of the second section, starting with a bass clef and a key signature of one flat. The melody begins with a whole note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and continues with quarter notes E4, F4, G4, and A4.

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

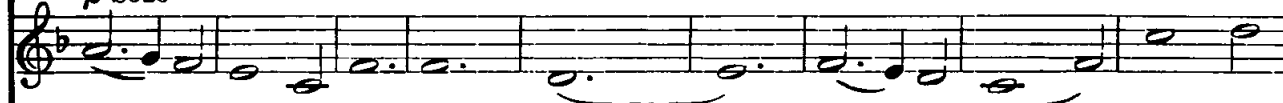
Piano accompaniment for the second section, consisting of two staves (treble and bass clefs) with a grand staff bracket. The music is in a key signature of one flat and begins with a forte (*f*) dynamic. The right hand plays chords and single notes, while the left hand provides a harmonic accompaniment.

p SOLO



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

p SOLO



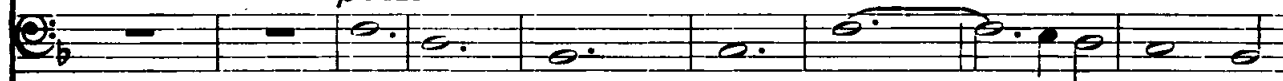
There are an - gels sing - ing, There, . . . there the bells, . there the

p SOLO

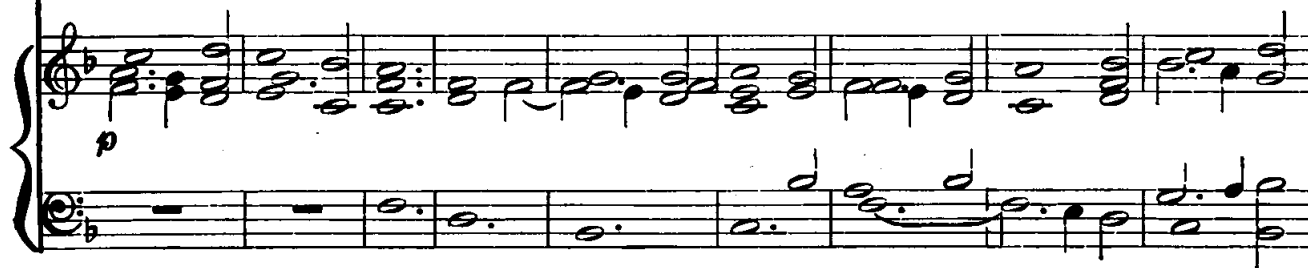


There are an - gels sing - ing, There . . are sing - ing can - ti - ca, . . .

p SOLO



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



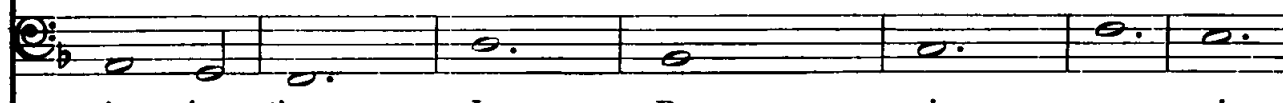
bells are ring - ing, In Re - gis cu - ri -



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

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.

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.*