

IN DULCI JUBILO

(NATIVITY)

Verses 1, 2, & 3. *Allegro.*

(Harm. BARTHOLOMEW GESIUS, 1601.)

The small notes in the last two bars are added to preserve the usual version of the tune,
and may be used if preferred.

German, 14th century.

Tr. S. P.

In dulci jubilo
 Now sing with hearts aglow !
 Our delight and pleasure
 Lies in *praeseptio*,
 Like sunshine is our treasure
Matris in gremio.
 Alpha es et O !

(180)

2 *O Jesu, parvule,*
 For thee I long alway ;
 Comfort my heart's blindness,
O puer optime,
 With all thy loving-kindness,
O princeps gloriae.
Trahe me post te !

3 *O Patris caritas !*
O Nati lenitas !
 Deeply were we stained
Per nostra crimina ;
 But thou for us hast gainèd
Coelorum gaudia.
 O that we were there !

4. *Ubi sunt gaudia*
 In any place but there ?
 There are angels singing
Nova cantica,
 And there the bells are ringing
In Regis curia.
 O that we were there !

86

(Setting by J. S. BACH.)

Verse 4. *Maestoso.*

4. U - bi sunt gau - di - a..... In an - y place but there ?....

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

- ca,..... And there the bells are ring - ing In

Re - gis cu - ri - a..... O that we were

..... Re - gis cu - ri - a..... O that we were
 Re - gis cu - ri - a..... O..... that we..... were

there !.....

..... there !..... O..... that we were there !.....
 there !..... O..... that we..... were there !.....

..... were there !.....

- | | |
|---|---|
| 1. <i>In dulci jubilo</i>] In sweet shouting, or jubilation. | <i>In praesepio</i>] In a manger. |
| <i>Matris, &c.</i>] In his mother's lap. | <i>Alpha, &c.</i>] Thou art Alpha and Omega. |
| <i>parvule</i>] O tiny Jesus. | <i>O puer optime</i>] O best of boys. |
| <i>Trahe, &c.</i>] Draw me after thee. | <i>O princeps gloriae</i>] O prince of glory. |
| <i>O Nati, &c.</i>] O gentleness of the Son. | <i>O Patris, &c.</i>] O love of the Father. |
| <i>Per nostra, &c.</i>] Through our crimes. | <i>Coelorum, &c.</i>] The joys of the heavens. |
| <i>Ubi sunt, &c.</i>] Where are joys? | <i>Nova, &c.</i>] New songs. |
| <i>In Regis, &c.</i>] In the court of the King. | |

This famous old German macaronic carol was first translated into English by John Wedderburn in his *Good and Godly Ballades*, c. 1540, 'In dulci jubilo, Now let us sing with mirth and joy', irregular, in three stanzas. Other translations are—*Lyra Davidica*, 1708, Sir J. Bowring, 1825, &c. R. L. de Pearsall (1795-1856) and G. R. Woodward in the *Cowley Carol Book* follow the tune correctly. The music only allows us to use three of Wedderburn's lines (21 and 28 in part, and 23) in this new rendering.

Because of the importance of this carol, we append the original old German lines: 1. Nu singet und seyt fro: Unsers herzens wonne Leyt: Und leuchtet als die sonne. 2. Nach dir ist mir so we: Tröst mir myn gemüte: Durch aller juncfrawen güte. 3. Wir weren all verloren: So hat er uns erworben: Eya, wär wir da! 4. Nirgend mer denn da: Da die engel singen: Und die schellen klingen: Eya, wär wir da! But there are many variants, old and new, e.g. in v. 2 the fifteenth-century line is modernized by Vehe to 'Durch alle deine Güte'.

The fourteenth-century melody occurs, with the words, in a MS. at Leipzig University Library, which belongs to the beginning of the fifteenth century. The developed form of the melody is in Michael Vehe's *Gesangbuch*, Leipzig, 1537, and in Witzel's *Psalles Ecclesiasticus*, Cologne, 1550. In Babst's *Gesangbuch*, Leipzig, 1545, the last hymn-book produced for Luther and representing his final text-editorship, the third stanza, doubtless by Luther himself, 'O Patris caritas', is substituted for an earlier one. The melody and versions of the words occur in many other books, including *Piae Cantiones*, 1582, with a Swedish translation.

The original words are said by a fourteenth-century writer to have been sung by angels to Henry Suso (†1366), the mystic, who was drawn in thereby to dance with his celestial visitors.