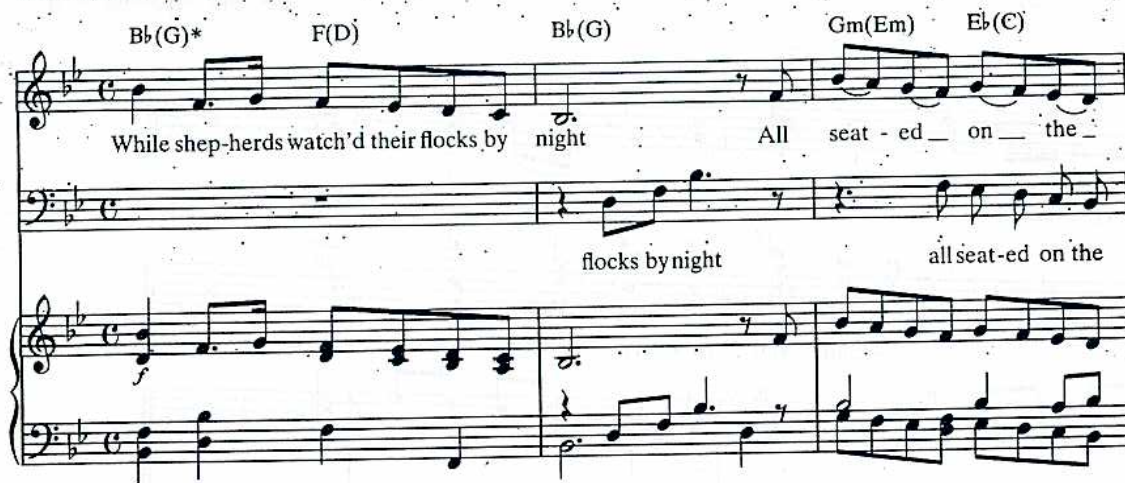


B♭(G)\* F(D) B♭(G) Gm(Em) E♭(C)

While shep-herds watch'd their flocks by night All seat-ed on the

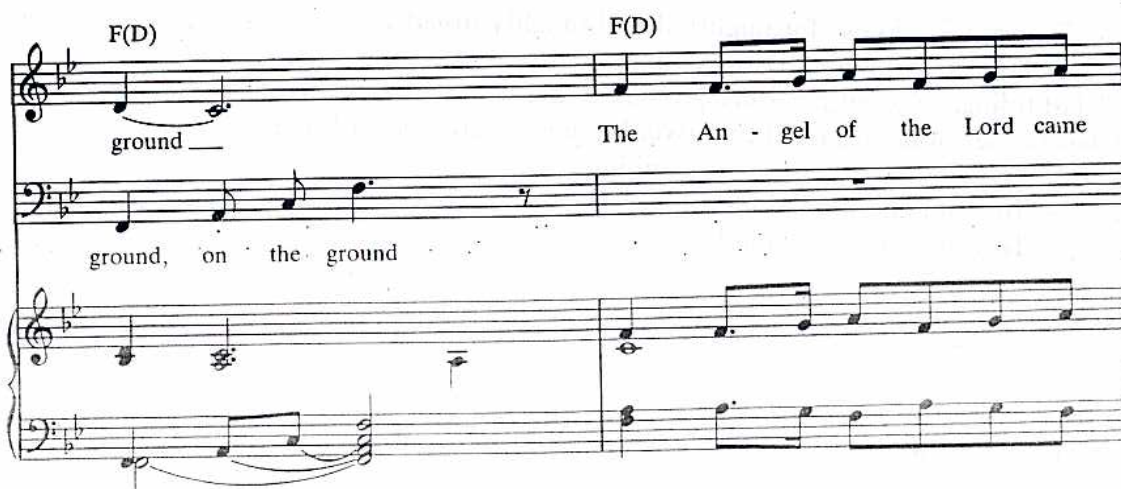
flocks by night all seat-ed on the



F(D) F(D)

ground — The An - gel of the Lord came

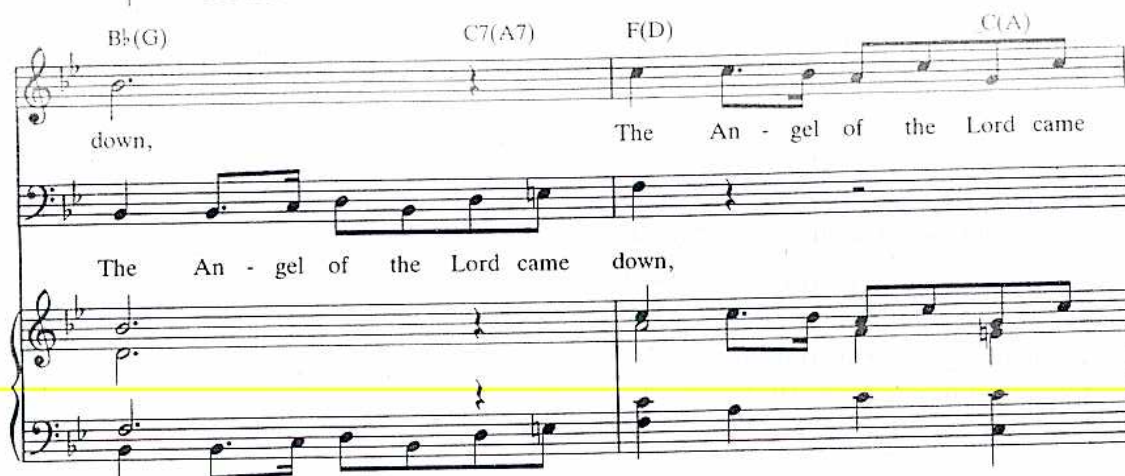
ground, on the ground



B♭(G) C7(A7) F(D) C(A)

down, The An - gel of the Lord came

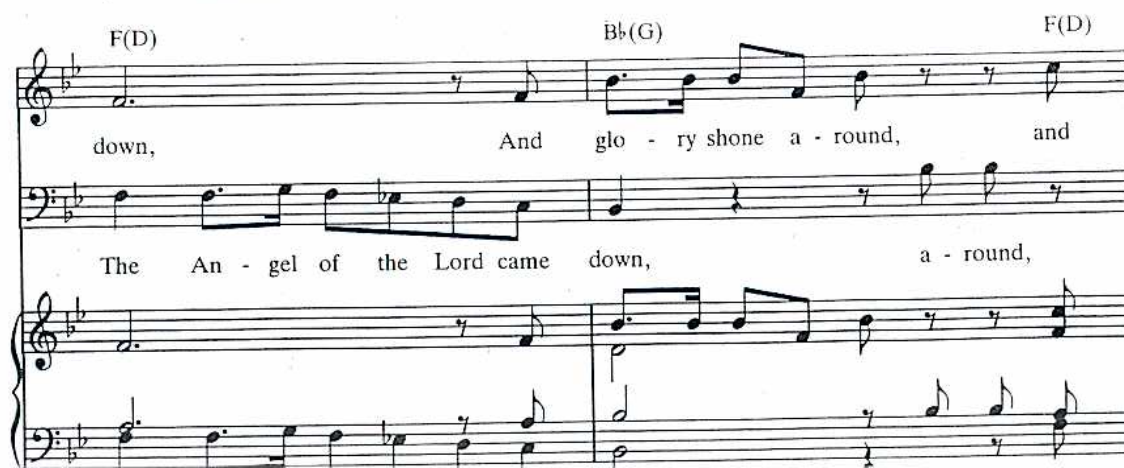
The An - gel of the Lord came down,



F(D) B♭(G) F(D)

down, And glo - ry shone a - round, and

The An - gel of the Lord came down, a - round,





2. "Fear not," said he, for mighty dread (mighty dread)  
 Had seized their troubled mind;  
 "Glad tidings of great joy I bring (Glad tidings of great joy I bring)  
 Glad tidings of great joy I bring (Glad tidings of great joy I bring)  
 To you and all mankind (mankind),  
 To you and all mankind (mankind),  
 To you and all mankind."
3. "To you, in David's town this day (town this day)  
 Is born of David's line. (David's line)  
 The Saviour, Who is Christ the Lord . . . &c.  
 And this shall be the sign (the sign) . . . &c."
4. "The heavenly Babe you there shall find (there shall find)  
 To human view displayed,  
 All meanly wrapped in swathing bands . . . &c.  
 And in a manger laid (manger laid) . . . &c."
5. Thus spake the seraph, and forthwith (and forthwith)  
 Appeared a shining throng  
 Of angels praising God, who thus . . . &c.  
 Addressed their joyful song (joyful song) . . . &c."
6. "All glory be to God on high (God on high)  
 And on the earth be peace;  
 Goodwill henceforth from heaven to men . . . &c.  
 Begin and never cease (never cease) . . . &c"



### III CHORUS

Numbers 24: 17

Psalm 2: 9

**Allegro moderato** *p*

SOPRANO There shall a Star from Ja - cob

ALTO *p* There shall a Star from Ja - cob

TENOR

BASS

**Allegro moderato**

Ped.

4

come forth, and a Scep - tre from Is - ra - el rise up,

come forth, and a



7

*p* There shall a

Scep - tre from Is - ra - el rise up, *p* There shall a

8 *p* There shall a

*p* There shall a Star from Ja - cob come forth, \_\_\_\_\_

+4'

11

Star from Ja - cob come forth, and a Scep - tre from Is - ra - el

Star from Ja - cob come forth, and a Scep - tre and a

8 Star from Ja - cob come forth, and a Scep - tre from Is - ra - el rise up, \_\_\_\_\_

\_\_\_\_\_ from Ja - cob come forth, \_\_\_\_\_ there shall a star, \_\_\_\_\_



15

rise up, There shall a Star from Ja - cob come forth,

Scep - tre from Is - ra - el rise up, a Star,

There shall a Star from Ja - cob come forth, There shall a

There shall a Star from Ja - cob come forth,

19

There shall a Star from Ja - cob come forth,

There shall a Star from Ja - cob come forth, a

Star from Ja - cob come forth, there shall a Star, a

There shall a Star from Ja - cob



There shall a Star from Ja - cob come forth, from Ja - cob

Star, a Star from Ja - cob come forth, from Ja - cob

Star from Ja - cob come forth, from Ja - cob

come forth, There shall a Star, a Star from Ja - cob

- cob - come forth.

come forth.

come forth.

come forth.



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intentionally left blank

63

*p* *cresc.*  
There shall a Star from Ja - cob come forth,

*p* *cresc.*  
There shall a

*p*  
8 There shall a Star from Ja - cob come forth,

*cresc.*  
There shall a Star,

+ 4'  
*p* *cresc.*

The image shows a handwritten musical score on five staves. The first staff is a vocal line in treble clef, starting with a treble clef and a key signature of two flats (B-flat and E-flat). It contains the lyrics 'There shall a Star from Ja - cob come forth,'. The second staff is a vocal line in treble clef, also with a key signature of two flats, containing the lyrics 'There shall a'. The third staff is a vocal line in treble clef, with a key signature of two flats, containing the lyrics 'There shall a Star from Ja - cob come forth,'. The fourth staff is a vocal line in bass clef, with a key signature of two flats, containing the lyrics 'There shall a Star,'. The fifth staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of two flats, containing the lyrics '+ 4'' and 'p' and 'cresc.'.



67

come \_\_\_\_\_ forth, *f* There shall a Star, There shall a

Star from Ja - cob come forth, *f* a Star from Ja - cob,

8 There shall a Star, \_\_\_\_\_ a Star \_\_\_\_\_ from

There shall a Star from Ja - cob come forth, from

*f*

71

*dim.* Star from Ja - cob come \_\_\_\_\_ forth, *cresc.* a Star \_\_\_\_\_

*dim.* from Ja - cob come \_\_\_\_\_ forth, *cresc.* a Star, \_\_\_\_\_ a

*dim.* Ja - cob come \_\_\_\_\_ forth, *cresc.* a Star, a

*dim.* Ja - - cob come forth, *cresc.* There shall a Star, \_\_\_\_\_ a

*dim.* *p*



75

*f* shall from Ja - - - - - cob come *dim.*

*f* Star - - - - - shall from Ja - cob come *dim.*

*f* There shall a Star - - - - - from Ja - cob come *dim.*

*f* Star - - - - - from Ja - cob come *dim.*

*f* *dim.*

79

*p* forth. How bright - ly beams the morn - ing

*p* forth. How bright - ly beams the morn - ing

*p* forth. How bright - ly beams the morn - ing

*p* forth. How bright - ly beams the morn - ing

*p* 3



84

star! With sud - den

star! With sud - den

star! With sud - den

star! With sud - den

*p* *cresc.*

87

ra - diance from a - far

ra - diance from a - far

ra - diance from a - far

ra - diance from a - far

*cresc.*



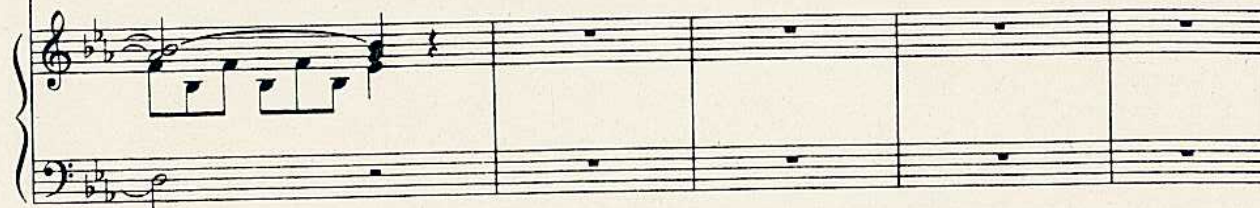
90

*p* With light and com - fort glow - ing!

*p* With light and com - fort glow - ing!

*p* With light and com - fort glow - ing!

*p* With light and com - fort glow - ing!




95

*f* Thy Word, *p* Thy

*f* Thy Word, *p* Thy

*f* Thy Word, *p* Thy

*f* Thy Word, *p* Thy





Word, in - ly feeds us, Right - ly

Word, in - ly feeds us, Right - ly

Word, in - ly feeds us, Right - ly

Word, in - ly feeds us, Right - ly

*p* *cresc.*

leads us, Life be - stow - ing.

leads us, Life be - stow - ing.

leads us, Life be - stow - ing.

leads us, Life be - stow - ing.

*cresc.* *cresc.* *cresc.* *cresc.*

*f*



106

*f* *dim.* *p*

Praise, oh praise such love o'er - flow - ing!

*f* *dim.* *p*

Praise, oh praise such love o'er - flow - ing!

*f* *dim.* *p*

Praise, oh praise such love o'er - flow - ing!

*f* *dim.* *p*

Praise, oh praise such love o'er - flow - ing!

111

115







## 15. IN DULCI JUBILO

Old German tune

arranged by R. L. PEARSALL

Edited and adapted by REGINALD JACQUES

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 Zweibrueken 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 that Luther, on account of their beauty, retained in the Protestant Service. It was formerly sung in the processions that took place on Christmas-eve, and is so still in those remote parts of Germany where people yet retain old customs. The words are rather remarkable, being written half in Latin and half in the upper German dialect. I have translated them to fit the music, and endeavoured to preserve, as much as I could, the simplicity of the original. Of the melody there can be but one opinion; namely, that which in spite of religious animosity, secured it the approbation of the Protestant reformers, and that of the German people during many centuries. The music in the following passages was written for the Choral Society at Carlsruhe, and was performed there in the Autumn of 1834. *Willsbridge, Gloucestershire, 31st of January, 1837. R. L. P.*

VERSE 1: CHOIR I

VERSE 2: CHOIR II **Moderato**

SOPRANO

*p* *dim.*

1. In dul - ci ju - bi - lo ——— Let us our hom - age  
2. O Je - su par - vu - le! ——— I yearn for thee al -

ALTO

*p* *dim.*

1. In dul - ci ju - bi - lo ——— Let us our hom - age  
2. O Je - su par - vu - le! ——— I yearn for thee al -

TENOR

*p* *dim.*

1. In dul - ci ju - bi - lo ——— Let us our hom - age  
2. O Je - su par - vu - le! ——— I yearn for thee al -

BASS

*p* *dim.*

1. In dul - ci ju - bi - lo ——— Let us our hom - age  
2. O Je - su par - vu - le! ——— I yearn for thee al -

(For practice only)

**Moderato** *p* *dim.*

## EDITOR'S NOTE

Pearsall wrote the following footnote in his original: ‘The time of this melody should not be taken very slow. It must be borne in mind that the Semibreve and Minim were two of the shortest notes employed by Ancient Composers.’

Pearsall's translation of the second line of verse 2 was ‘My heart is sore for thee!’  
The expression marks are Pearsall's.



shew; Our heart's joy re - cli - - neth  
- way! Hear me, I be - seech thee,

shew; Our heart's joy re - cli - - neth  
- way! Hear me, I be - seech thee,

shew; Our heart's joy re - cli - - neth  
- way! Hear me, I be - seech thee,

shew; Our heart's joy re - cli - - neth  
- way! Hear me, I be - seech thee,

*cresc.*  
In prae - se - pi - o And like a bright star  
O Puer op - ti - me! My prayer — let it

*cresc.*  
In prae - se - pi - o And like a bright star  
O Puer op - ti - me! My prayer — let it

*cresc.*  
In prae - se - pi - o And like a bright star  
O Puer op - ti - me! My prayer — let it

*cresc.*  
In prae - se - pi - o And like a bright star  
O Puer op - ti - me! My prayer — let it



*dim.*

shi - neth, Ma - tris in gre - mi - o.  
reach thee, O Prin - ceps glo - ri - æ!

*dim.*

shi - neth, Ma - tris in gre - mi - o.  
reach thee, O Prin - ceps glo - ri - æ!

*dim.*

shi - neth, Ma - tris in gre - mi - o.  
reach thee, O Prin - ceps glo - ri - æ!

*dim.*

shi - neth, Ma - tris in gre - mi - o.  
reach thee, O Prin - ceps glo - ri - æ!

*dim.*

CHOIRS I and II

*f* Al - pha es et O, Al - pha es et O.  
Tra - he me post te! tra - he me post te!

*dim.*

*f* Al - pha es et O, Al - pha es et O.  
Tra - he me post te! tra - he me post te!

*dim.*

*f* Al - pha es et O, Al - pha es et O.  
Tra - he me post te! tra - he me post te!

*dim.*

*f* Al - pha es et O, Al - pha es et O.  
Tra - he me post te! tra - he me post te!

*dim.*

*f* Al - pha es et O, Al - pha es et O.  
Tra - he me post te! tra - he me post te!

*dim.*

D.C. for Verse 2

D.C. for Verse 2



SOPRANO SOLO\*

3. O Pa - tris car - i - tas, O Na - ti

CHOIR I

ALTO or SOPRANO SOLO\*

3. O Pa - tris car - i - tas, O Na - ti

TENOR SOLO\*

3. O Pa - tris car - i - tas, O Na - ti le - ni - tas!

le - ni - tas! Deep were we stain - ed Per nos - tra

le - ni - tas! Deep - ly were we stain - ed Per nos - tra

Deep - ly were we stain - ed Per nos - tra cri - mi - na;

cri - mi - na; But thou hast for us gain - ed Coe - lo - rum

cri - mi - na; But thou, thou hast gain - ed Coe - lo - rum

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

\*or a few voices



**SOPRANO** *f* *FULL*  
gau - di - a. O — that we were there!

**ALTO** *f* *FULL*  
gau - di - a. O that we, that we were there! O that we were there!

**CHOIR I**

**TENOR** *f* *FULL*  
— O that we, that we were there! O that we were there!

**BASS** *f*  
O that we, that we were there! O that we — were there!

**SOPRANO** *f*  
O that we — were there! O that we were there!

**ALTO** *f*  
O that we, that we were there! O that we were there!


**CHOIR II**

**TENOR** *f*  
O that we, that we were there! O that we were there!

**BASS** *f*  
O that we, that we — were there! O that we were there!

The piano accompaniment is written for a grand piano, featuring a treble and bass staff. It begins with a key signature of one flat (B-flat) and a common time signature. The music is characterized by a steady, rhythmic accompaniment with chords and single notes, supporting the vocal parts. The tempo and mood are indicated by the title 'In dulci jubilo'.

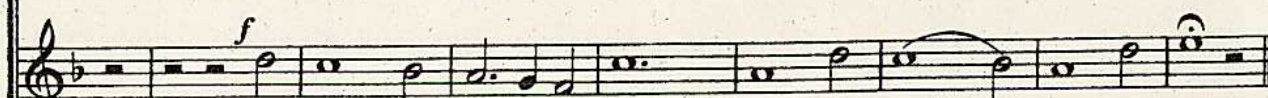




4. U - bi\_sunt gau-di-a, where, - If that they — be not there?



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




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



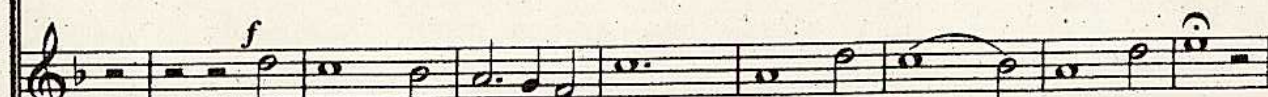
4. U - bi, — u - bi sunt gau-di-a, where, If not there?



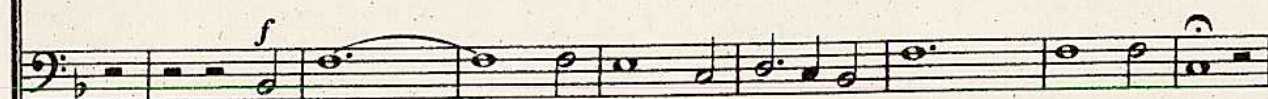
4. U - bi sunt gau - di - a, — where, If — that they be not there?



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



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



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





SOLO\*  
*p*

There are an-gels sing - ing No - va can - ti - ca, ——— There — the

SOLO\*  
*p*

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

SOLO\*  
*p*

There — are sing-ing can - - ti - ca.

SOLO\*  
*p*

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

SOLO\*  
*p*

There the

SOLO\*  
*p*

There are an - - gels sing - - - - ing. ———

SOLO\*  
*p*

There the

SOLO\*  
*p*

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

*p*

The piano accompaniment is written for a grand piano. It begins with a series of chords in the right hand and single notes in the left hand. The right hand features a melodic line with many beamed sixteenth and thirty-second notes, creating a rapid, joyful texture. The left hand provides a harmonic foundation with sustained chords and moving lines. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

\*or a few voices



bells are ring - ing In Re - gis cu - ri - a:

-ing In Re - - - - gis cu - ri - a: O that we were

In Re - gis cu - ri - a: O that we were

ring - - - - ing In Re - gis cu - - ri - a: O that

bells are ring - ing In Re - gis cu - ri - a: O that we were there,

In Re - gis cu - ri - a: O that we were

ells are ring - ing In cu - ri - a: O that we were

ring - ing there In Re - gis cu - ri - a: O that





## CHOIRS I and II

SOPRANOS (FULL)

O that we were there. There are an -

ALLOS

there, were there, were there. There are

TENORS


there, O that we were there. There are an - gels

1st. BASSES

we were there. There are an - gels sing - ing,

2nd. BASSES

we were there. There are an - gels sing -



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

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

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

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

- ing, the bells are ring - ing In





ing In Re - gis cu - - - ri - a: O that  
- ing In Re - gis cu - - - ri - a: O that  
ring - ing In Re - - - gis cu - ri - a: O that  
Re - gis cu - - - ri - a: O that  
Re - gis cu - - - ri - a: O that

dim. *f*  
dim. *f*  
dim. *f*  
dim. *f*  
dim. *f*

*pp*

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

dim. *f*  
dim. *f*  
dim. *f*  
dim. *f*  
dim. *f*

*pp*