

IN DULCI JUBILO

arranged by
R. L. Pearsall
(1795-1856)

Original title page of the MS reads:

Weihnachtenlied.

für viii. principal-stimmen und chor,
componiert [:mit benutzung einer
alten melodie *auctore Petro
Dresdensi A.D. 1420* - als
cantus firmus:] von

*Robt L. Pearsall de Willsbridge
Joh. O. Eques*

Opus X

Carlsruhe 7. Novemb: 1838

Translated, modernised and expanded version:

Christmas [Eve] Song.

for Semi Chorus ssaattbb and Full Chorus SATBB
composed using an ancient melody
with text by Peter of Dresden (1420) by

*Robert Lucas Pearsall Esq. of Willsbridge
Knight of Justice of the Order of
the Hospital of St John of Jerusalem*

Opus X

Karlsruhe, 7th November, 1838

IN DULCI JUBILO

Now attrib. Heinrich Seuse (1295-1366)

trad. um 1400 arr.
R. L. Pearsall (1795-1856)
ed. R. Doveton

Moderato
p Soli

Sop.
1. In dul - ci ju - bi - lo nun sin - get und seid froh
2. O Je - su par - vu - le nach dir ist mir so weh

Alto
1. In dul - ci ju - bi - lo nun sin - get und seid froh
2. O Je - su par - vu - le nach dir ist mir so weh

Tenor
1. In dul - ci ju - bi - lo nun sin - get und seid froh
2. O Je - su par - vu - le nach dir ist mir so weh

Bass
1. In dul - ci ju - bi - lo nun sin - get und seid froh
2. O Je - su par - vu - le nach dir ist mir so weh

10

s1
un - sers Her - zens Won - ne leit in pre - se - pi - o und
tröst' mir mein Ge - mü - the O pu - er Op - ti - me durch

a1
un - sers Her - zens Won - ne leit in pre - se - pi - o und
tröst' mir mein Ge - mü - the O pu - er Op - ti - me durch

t1
un - sers Her - zens Won - ne leit in pre - se - pi - o und
tröst' mir mein Ge - mü - the O pu - er Op - ti - me durch

b2
un - sers Her - zens Won - ne leit in pre - se - pi - o und
tröst' mir mein Ge - mü - the O pu - er Op - ti - me durch

18

s1
leuch - tet als die Son - ne ma - tris in gre - mi - o
al - le dei - ne Gü - te O Prin - ceps Glo - ri - æ

a1
leuch - tet als die Son - ne ma - tris in gre - mi - o
al - le dei - ne Gü - te O Prin - ceps Glo - ri - æ

t1
leuch - tet als die Son - ne ma - tris in gre - mi - o
al - le dei - ne Gü - te O Prin - ceps Glo - ri - æ

b2
leuch - tet als die Son - ne ma - tris in gre - mi - o
al - le dei - ne Gü - te O Prin - ceps Glo - ri - æ

26 **Chor forte**

S *ffor* *dim*
Al - pha es et o Al - pha es et O.
Tra - he me post te Tra - he me post te.

A *for* *ffor* *dim*
Al - pha es et o Al - pha es et O.
Tra - he me post te Tra - he me post te.

T *for* *ffor* *dim*
Al - pha es et o Al - pha es et O.
Tra - he me post te Tra - he me post te.

B *for* *ffor* *dim*
Al - pha es et o Al - pha es et O.
Tra - he me post te Tra - he me post te.

Chor [und Soli]

32

S
3. O Pa - tris ca - ri - tas o na - ti le - ni -

A
3. O Pa - tris ca - ri - tas o na - ti le - ni -

T
3. O Pa - tris ca - ri - tas o na - ti le - ni - tas

Chor

41

S
tas wir wä - - - ren ver - lor - en per

A
tas wir wä - ren ver - lor - - en, ver - lor - - - en per no - stra

T
wir wä - ren ver - lor - - en per no - stra cri - mi - na

48

S
no - stra cri - mi - na so hat er er - wor - ben Coe -

A
cri - mi - na so hat er er - wor - ben er - wor - - - ben Coe -

T
- so hat er uns er - wor - ben Coe - lo - rum Gau - di -

55

S
a
t1
Soli
t2
b1
b2

Ei - - - a! wär'n wir da.
 wär'n wir da Ei - a wär'n wir da.
 Ei - a wär'n wir, wär'n wir da Ei - a wär'n wir da
 Ei - a wär'n wir, wär'n wir da Ei - a wär'n wir da.
 Ei - a wär'n wir, wär'n wir da Ei - a wär'n wir da.
 Ei - a wär'n wir, wär'n wir da Ei - a wär'n wir da

55

S
A
Chor
T
B

lo - rum Gau - di - a Ei - - - a wär'n wir da
 lo - rum Gau - di - a Ei - a wär'n wir da, Ei - a wär'n wir da.
 a Ei - a wär'n wir, wär'n wir da Ei - a wär'n wir da
 Ei - a wär'n wir, wär'n wir da Ei - a wär'n wir da.

62

S+s1
A+s2+
al+a2
T+t
B+b

for
U - bi sunt gau - di - a? U - - - bi? nir - gend mehr denn da!
for
U - bi sunt gau - di - a? nir - gend mehr denn da!
for
U - bi sunt gau - di - a? U - - - bi? nir - gend mehr denn da!
for
U - bi, u - bi sunt gau - di - a, nir - gend mehr denn da!
 B1+b1
B2+b2

71 *pia*

s1 Da die En - gel sin - gen no - va can - ti - ca; da -

s2

a1 *pia* Da die En - gel sin - gen da die Schel - len

a2 *pia* Da die En - gel sin - gen

Soli

t1 *p* Da sie sin - gen no - va can - ti -

t2

b1 *p* Da En - gel sin - gen da die

b2 *p* Da die En - gel sin - gen, die

79

s1 die Schel - len klin - gen in Re - gis cu - ri -

s2 da die Schel - len klin - gen in re - gis cu - ri - a.

a1 klin - gen in Re - gis cu - ri - a.

a2 in re - gis cu - ri - a.

Soli

t1 ca; in Re - gis cu - ri - a!

t2 Da die Schel - len klin - gen in cu - ri -

b1 Schel - len klin - gen in Re - gis cu - ri -

b2 Schel - len klin - gen da in Re - gis cu - ri -

87

s1, s2 *for*

a1 *for*

a2 *for*

t1, t2 *for*

b1 *for*

b2 *for*

S *for*

A *for*

T *for*

B1 *for*

B2

a! ei - - - a, wär'n wir da

Ei - - a, wär'n wir da! wär'n wir da, Da

a. Ei - a, wär'n wir da, ei - a, wär'n wir da!

a. Ei - a, wär'n wir da! Da die En - gel

a! Ei - a, wär'n wir da Da die En - gel

Ei - a, wär'n wir da ei - a, wär'n wir da!

Ei - - a, wär'n wir da, wär'n wir da! Da

Ei - a, wär'n wir da, ei - a, wär'n wir da!

Ei - a, wär'n wir da! Da die En - gel

Da die En - gel

95 **Soli & Chor**

S

A

T

B1

B2

Da die En - gel sin - - - gen, da die Schel - - - len klin - gen,

die En - gel sin - gen, da die Schel - len klin - gen,

Da die En - gel sin - gen, da die Schel - len klin - gen, die

sin - gen, da die Schel - len klin - gen, die Schel - len klin -

sin - - - - - gen, die Schel - len klin -

103

S
klin - - gen in Re - gis cu - - - - ri - a. [dim]

A
klin - - gen in Re - - - - gis cu - - - - ri - a. [dim]

T
Schel - len klin - gen in Re - - - - - - gis cu - ri - a. [dim]

B1
- - gen in Re - gis cu - - - - - - - - ri - a. [dim] *

B2
- - gen in Re - gis cu - - - - - - - - ri - a. [dim] *

110

S
for Ei - - - a, wär'n wir da, *dim* ei - a, wär'n wir da!

A
for Ei - - - a, wär'n wir da, *dim* ei - - - a, wär'n wir da!

T
for Ei - a, wär'n wir da! *dim* ei - - - a, wär'n wir da!

B1
for Ei - - - a, wär'n wir da, *dim* ei - a, wär'n wir da!

B2
for Ei - - - a, wär'n wir da, *dim* ei - a, wär'n wir da!

*Sic in both the MS and Novello (1837) but usually, rightly or wrongly, altered to a Bb

NOTES

It would appear that this is the first German language edition of the work to be published. It is based on Pearsall's manuscript, a copy of which has generously been supplied by the librarian of the Stiftsbibliothek at Kloster Einsiedeln where many of the composer's manuscripts are archived. The title-page of the MS is signed and dated 7 Nov. 1838 by the composer, apparently post-dating the two English printed editions mentioned below. Perhaps it is a fair copy made after it had been sung at Karlsruhe in 1834. The musical and Latin texts appear to be in Pearsall's hand but the vernacular is in a different, Germanic, hand, conceivably that of his daughter, Philippa, an artist, who perhaps did the curious decoration of the title-page in red and black ink. Pearsall states that he composed *In Dulci Jubilo* for a Choral Society at Karlsruhe (where he and his family resided for 12 years). Referring to Joachim Draheim's *Karlsruher Musikgeschichte* (2004), the most likely candidate is the Verein für ernste Chormusik which flourished c.1826-47 under the direction of Heinrich von St. Julien (1801-44) and Anton Gersbach (1803-48). The same book refers to Pearsall as an adherent of the Cecilian movement, whose choirs were the size of English choral societies.

Pearsall probably found the song in the *Klug'schen Gesangbuch* of 1533. His incorrect attribution of the text to *Petro Dresdensi* is also to be found on p. 387 of *Itinerarium Germaniae* by Martinus Zeiller (Straßburg 1674): "...Petro Dresdensi, so zun Zeiten des Hussiten-Kriegs [1419-34] gelebet / und das Gesang In dulci Jubilo, und andere / soll gemacht haben." Both melody and text are now known to be older than he thought.

It should be made clear that neither Pearsall's manuscript nor the early printed sources are free of errors and ambiguities and that no modern English-language version reproduces Pearsall's intentions even when the editor claims to have consulted the MS. My primary aim has been to present a credible German language version based on the only extant source known: the Einsiedeln MS. Edgar Hunt is wrong to suggest in his otherwise useful book on Pearsall (1977) that Walter Parratt's edition does so (indeed, it specifically states that it has been altered for St George's, Windsor). In short, Pearsall's arrangement was not composed for an English Cathedral or University Chapel choir but for an ensemble consisting of 8 solo voices (the principal voices or *solī*) and a 5-part chorus. This chorus must needs consist of a bare minimum of 10 singers (making two to each part).

Comparison has been made with a copy of the Novello edition of 1837, kindly provided by Richard Barnes, (the second English printed edition, the first having been issued by D'Almaine and Co. the year before). This contains its own inaccuracies but largely answers the following questions regarding voice allocation:

Q. 1) Does 'Soli' above the Soprano stave in Bar 1 mean 4 soloists or does it mean all 8 solo voices? A.: Probably all 8.

Q. 2) Do the Soli continue to sing with the Chorus in bars 26-31? A.: Yes. (Novello confirms this).

Q. 3) Is the 3-voice section of v.3 to be sung by the soloists or the Chorus? A.: Chorus. (Novello confirms this too).

This edition does, however, deviate from the MS in the following respects:

- The upper principal voices (Soli) have been renamed. Cantus 1, 2, 3 & 4 become respectively Sop. 1, Sop. 2, Alto 1, & Alto 2.
- The upper Chorus (Chor) voices have been renamed. Cantus 1 & 2 become respectively Sop. & Alto.
- 'Bassus' has been modernised to 'Bass'.
- The layout has been compressed. The voices of the Chorus are indicated in capitals and those of the Soli in lower-case.
- Slurs, used irregularly in the MS, have been added without comment and redundant slurs in the MS are dotted.
- Square brackets have been used for editorial markings.
- Bars 57-61: In the MS the Chorus basses do not sing, but in the Novello edition they do, so it is included in small print.

The original mediæval German text, haphazard punctuation and capitalization and other eccentricities have been retained insofar as they are fully comprehensible. Note that the Latin must be sung with German pronunciation.

The research which went into this near-Urtext edition is far from exhaustive but study of the manuscript in conjunction with the Novello edition has resolved many questions. Nevertheless, Pearsall might have accepted later alterations made by others such as to the text underlay which may surprise those acquainted with commonly used editions of the piece.

Thanks are due to Gordon Pullin, director of Bristol Chamber Choir, previously Bristol Madrigal Society (of which Pearsall was a member) which gave the first English performances of *In Dulci*. He put me in touch with Pater Lukas, librarian at Kloster Einsiedeln, who in turn provided me with an excellent colour copy of the MS.

For many years my chamber choir *Vocalis, Frankfurt* has enjoyed singing the piece in German, albeit only recently in the original version presented here. Now other German choirs can share in Pearsall's chaste yet glowing harmonies which somehow epitomise the spirit of Christmas music. *Robin Doveton, 2020.*