AN HISTORICAL STUDY OF THE CAROL "IN DULCI JUBILO"

THESIS

Presented to the Graduate Council of the North Texas State Teachers College in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF ARTS

By

Mabel Parker, B. A.

Denison, Texas

August, 1945
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>List/Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Musical Examples</td>
<td>iv</td>
</tr>
<tr>
<td>Chapter I.</td>
<td></td>
</tr>
<tr>
<td>I. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>II. Bible Hymns, Hebrew and Christian</td>
<td>4</td>
</tr>
<tr>
<td>III. The Beginnings of Christian Chant</td>
<td>11</td>
</tr>
<tr>
<td>IV. Latin Hymns</td>
<td>20</td>
</tr>
<tr>
<td>V. Pre-Reformation Hymns</td>
<td>30</td>
</tr>
<tr>
<td>VI. The Chorale</td>
<td>36</td>
</tr>
<tr>
<td>VII. The Carol: Associations and Examples</td>
<td>41</td>
</tr>
<tr>
<td>VIII. &quot;In Dulci Jubilo&quot;, Its Origin and Historic References</td>
<td>53</td>
</tr>
<tr>
<td>IX. Music Settings</td>
<td>58</td>
</tr>
<tr>
<td>X. Summary and Conclusion</td>
<td>74</td>
</tr>
<tr>
<td>Appendix</td>
<td>76</td>
</tr>
<tr>
<td>Bibliography</td>
<td>111</td>
</tr>
</tbody>
</table>
# LIST OF MUSICAL EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Prose de l'Ane</td>
<td>43</td>
</tr>
<tr>
<td>2. Lullaby</td>
<td>43</td>
</tr>
<tr>
<td>3. Susani, Susani</td>
<td>44</td>
</tr>
<tr>
<td>4. Resonet in Laudibus</td>
<td>47</td>
</tr>
<tr>
<td>5. Es ist ein' Ros' entsprungen</td>
<td>49</td>
</tr>
<tr>
<td>6. Original version of &quot;In dulci jubilo&quot;.</td>
<td>53</td>
</tr>
<tr>
<td>7. Version II of &quot;In dulci jubilo&quot;.</td>
<td>60</td>
</tr>
<tr>
<td>8. Cadential Measure</td>
<td>71</td>
</tr>
</tbody>
</table>
Sacred song: Its final cause is none other than this, that it ministers solely to the honor of God and refreshment of the spirit; whereof, if one take not heed, it is no proper music, but devilish din and discord.

- Johann Sebastian Bach
CHAPTER I

INTRODUCTION

A study of the carol form immediately leads into the field of the hymn; each is a form of praise or worship. The hymn is as instinctive as life itself, and as universal as the air man breathes. Hymns to the sun god, to the many Babylonian deities, to the Great Spirit of the American Indian - these are found, along with others in all ancient literature.

The word "carol" once meant to dance in a ring; its derivation has been traced through the old French "caroler" and the Latin "choraula" to the Greek "choraules" which meant a flute player for chorus dancing; then ultimately to "choros" which was a circling dance and the origin of the Attic drama. Whether this be its true derivation or not, the term is difficult to define satisfactorily; but the carol does have certain qualities that set it apart. John Julian, the distinguished lexicographer, estimates

---

these characteristics as a simplicity of text, a rhythmic brightness of melody, and a subjective praise of God. He says, "It seems not too much to assert that from the very beginning the Christian Church used sacred lyrics, which, whether we range them under the head of psalms, hymns, spiritual songs, odes, canticles, or simply songs, had among them some at least, if not many, having the special characteristics of the carol."

Whether the song be hymn or carol, its music is independent of any creed or sect; no one church can claim it for it belongs to all. No historical study of religion can ignore the place of music; next only to the Bible must come the Christian hymn as a medium of Christian culture. It rouses, teaches, comforts, guides; its rhymed form is a memory aid, making it more readily available to the individual who turns to it for the nurture of his inner life.

Because the carol is a particular type of hymn, this study begins with the story of hymn development, tracing it from Bible hymns as early as 1220 B.C. through apostolic days, early centuries of church history, and on through the chorale of the sixteenth century. A chapter is given to

general history of the carol form, then the particular carol of the study is discussed, textually and musically. Musical examples are given in an appendix. The data have been collected through intensive research in church and music history and music literature.
CHAPTER II

BIBLE HYMNS, HEBREW AND CHRISTIAN

In its unique continuity, Jewish history gives the best picture of typical evolution in the field of music. The times of the patriarchs and the judges represent a primitive stage in which emotion and free effusion shaped the patterns of melody and rhythm. Everyone in Israel sang, and playing the lyre and the timbrel was a common achievement, at least among women. When the children of Israel had walked upon dry land in the midst of the sea and were saved out of the hand of the Egyptians, (1220 B.C.) Moses himself struck up the holy tune to glorify the Lord, and all men joined the leader's voice, while the women, led by Miriam, the sister of Moses, responded antiphonally.

The song began:

"Sing unto the Lord, for He hath triumphed gloriously,

The horse and his rider hath He cast into the sea."\(^2\)

This same Moses is credited as the author of the hymn which is continually being sung before the throne of God in heaven.

Great and marvellous are Thy ways, Lord God Almighty;
Just and true are Thy ways, Thou King of saints;
Who shall not fear Thee, O Lord, and glorify Thy Name?
for Thou only art holy; for all nations shall come and worship before Thee: for Thy judgments are made manifest.\(^3\)

Another song, quoted in entirety, celebrated a victory over an enemy (1150 B.C.). It was sung by Barak and

---

2. Exodus, 15:1-21
Deborah, the triumphant leaders of the Hebrew tribes. The opening lines are:

Praise ye the Lord for the avenging of Israel when the people willingly offered themselves. Hear, O ye Kings: give ear, O ye princes: I, even I will sing praise to the Lord God of Israel.

Saul and David, (1025 B.C.) returning from the victorious battle against the Philistines, were welcomed by women singing, playing, and dancing. Music exulted and wailed; it was both whipped up and soothing; it caused ecstasy to take possession of the seers, and it drove the demons from Saul's soul when David, the shepherd boy, played for him. 6

When this shepherd David became king, a new era of appreciation for music was ushered in. Professional musicians of both sexes were supported by the court. The Temple worship used great bodies of singers and instrument players. First Chronicles 25:7 gives the number 288.

When King Solomon consecrated the temple (950 B.C.) a definite approval of the musical service was given by God.

Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them an hundred and twenty priests sounding with trumpets: it came even to pass, as the trumpeters, and singers were as one, to make one sound to be heard in praising and thanking the Lord; and when they lifted up their voice with the trumpets and cymbals

---


6 I Chronicles 16:25.
and instruments of musick, and praised the Lord, saying, For he is good; for his mercy endureth forever: that then the house was filled with a cloud, even the house of the Lord; so that the priests could not stand to minister by reason of the cloud: for the glory of the Lord had filled the house of God.

As a writer and collector of hymns David stands without equal. His anthology, the book of Psalms in the Bible, was for centuries considered the only songs worthy to be used in divine worship. Even today there are sects which confine their hymns to the psalms of David.

The powerful influence of song was known by King Jehoshaphat (875 B.C.) who appointed a singing regiment to accompany his army into battle. Their definite assignment was "to praise the beauty of holiness as they went out before the army, and to say, Praise the Lord; for his mercy endureth for ever."

The fame of the singing Hebrews spread into other countries, themselves less musical. A vivid picture of a garden party and a group of captive Hebrew musicians, utterly homesick, is given in one of the Psalms. The writer sadly asks "How shall we sing the Lord's song in a strange land?"

---

7 II Chronicles 5:12-14.
8 For example: Associate Reformed Presbyterian Church.
9 II Chronicles 20:21 b. 10 Psalm 137.
"Holy, Holy, Holy, Lord God of hosts,
The whole earth is full of His glory."

These reverent and adoring words which form a part of
the text of the Sanctus were first recorded by Isaiah
(750 B.C.) in the account of his vision of the throne of
God. They are repeated by John in a similar vision
hundreds of years later. (96 A.D.)

The Sanctus was used in the second century Christian
liturgies; it is today a part of worship, not only in
churches with a formal liturgy, but also in other groups,
less formal.

To the cultured Greek writer, Luke, (55 A.D.) author
of the third Gospel, we owe the inclusion of several hymns
of eternal beauty and value:

My soul doth magnify the Lord, And my spirit hath re-
joiced in God my Saviour. For he hath regarded the low
estate of his handmaiden: for behold, from henceforth
all generations shall call me blessed. For he that is
mighty hath done to me great things; and holy is his
name.

These words were sung by Mary after the Annunciation,
voicing her spirit of joyful surrender to the will of the
"Most High"; they have been preserved to us as the Magn-
nificat:

12 Revelation 4:8.
Now lettest Thou Thy servant depart in peace, according to thy word: for mine eyes have seen thy salvation which thou hast prepared before the face of all people; a light to lighten the Gentiles and the glory of thy people Israel. 15

This hymn of old age was sung by the aged prophet Simeon, who had been permitted to hold the infant Saviour in his arms; it is called the Nunc Dimittis.

As to carols, the very first Christmas carol was given to the world in the Angel's Song at Bethlehem, and is known as the Gloria in Excelsis. With a vain wish for the accompanying melody, we give thanks for the words which have been incorporated into countless oratorios, anthems, hymns, and carols.

"Glory to God in the highest, and on earth peace good will to men." 16

Only one occasion is mentioned in which Jesus sang with his disciples. This was on the night before his death. After He had talked a long time to them, trying to prepare their minds for what was immediately ahead, we are told "they sang an hymn and went out." 17

After His resurrection, the groups of believers meeting together were filled with a radiant new joy that compelled expression in song. These believers demanded hymns written

more directly and specifically about the Saviour than those psalms of David which had been sufficient for the temple service.

In his letter to the Ephesians, St. Paul speaks of religious songs under three distinct terms: psalms, hymns, and spiritual songs. The first two are mentioned elsewhere in the Scriptures; the expression spiritual song is new. It is possible that this term is used to name a new type of song, written especially for Christian worship. If so, this would be the beginning of a Christian hymnody.

In one of Paul's churches there were singers whose words were unintelligible. Paul wrote, rebuking them, and emphasizing the importance of the words to be sung. He said,

So likewise ye, except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? for ye shall speak in the air. There are, it may be, so many kinds of voices in the world, and none of them is without signification. Therefore if I know not the meaning of the voice, I shall be unto him that speaketh a barbarian and he that speaketh shall be a barbarian unto me. Even so ye, forasmuch as ye are zealous of spiritual gifts, seek that ye may excel to the edifying of the church. Wherefore let him that speaketh in an unknown tongue pray that he may interpret. For if I pray in an unknown tongue, my spirit prayeth, but my understanding is unfruitful. What is it then? I will pray with the spirit, and I will pray with the understanding also: I will sing with the spirit, and I will sing with the understanding also.19

Scattered through the New Testament writings there are several groups of sentences in rhythmic form which may be fragments of early hymns.

Manifest in the flesh,
Justified in the Spirit,
Seen of angels,
Preached unto the Gentiles,
Believed on in the world,
Receiv'd up into glory. 20

Awake, thou that sleepest,
And arise from the dead,
And Christ shall give thee light. 21

Great and marvelous are Thy works,
O Lord God, the Almighty!
Righteous and true are Thy ways,
Thou King of the ages.
Who shall not fear, O Lord
And glorify Thy name?
For Thou only art holy;
For all the nations shall come
And worship before Thee;
For Thy righteous acts
Have been made manifest. 22

20 1 Timothy, 3:16 21 Ephesians 5:14.
22 Revelation 15:3-4.
CHAPTER III

THE BEGINNINGS OF CHRISTIAN SACRED CHANT

The first centuries of Christian history saw a remarkable spread from the small beginning at Jerusalem. Church authority had not yet centered itself and the eager missionaries pressed out from many established congregations. The movement toward Syria and the Near East was particularly strong and Christianity there became a flourishing religion. Armenia, Greece, and Syria - each with its own language - contributed poetry and music to the growing library of liturgical chant.

Contemporary comment on music in the Grecian world is given in the writings of the philosophers. Plotinos, a neo-Platonist thinker of the third century, believed that music had a magical power, and, according to its nature, might lead one toward either good or evil. Philo of Alexandria combined the Bible with Plato to form his philosophy. His writings contain many references to music. In a work titled On the Contemplative Life he tells of an ascetic Christian sect, the Therapeutae, whose musical activities included antiphonal singing.

1 Gustave Reese, Music in the Middle Ages, p. 57.
They all stand up together, and... two choruses are formed..., the one of men and the other of women, and for each chorus there is a leader... selected who is the most honorable and most excellent of the band. Then they sing hymns which have been composed in honor of God in many metres and tunes, at one time all singing together, and at another, answering one another in a skilful manner... The chorus of male and female worshippers, throughout the singing and the alternation of the melodies, makes... a truly musical symphony, the shrill voices of the women mingling with the deep-toned voices of the men.²

The history of the primitive Christian Chant has been divided into three periods, the first of which covered the first two centuries. Music was used as a proselyting agent during this time. The second period embodied the third century and was a time of real growth. The new converts to the Christian faith were residents of highly civilized cities, and were often educated and trained in the arts and sciences. The Church was alert in utilizing these elements of culture, particularly in the field of music, but the strong influence of Judaism with its "Thou shalt make unto thee no graven image"³ still shut out the sculptor. The church leaders carefully watched for musical manifestations that might carry undesirable associations from the pagan world. Somewhat overlapping this period, the third began in the year 313 when Constantine the Great issued the edict of Milan, assuring a tolerance toward Christianity throughout the empire,

² Reese, on. cit., p. 60.

³ Exodus 20: 4a.
and paving the way for its ultimate adoption as the official religion of the Roman Empire. Now the adherents to the new faith might come out of the catacombs; their devotion might express itself in beautiful architecture, and suitable music might be provided.  

Training for vocal execution was of three general kinds: first, cantillation, in which portions of the Gospels were solemnly intoned to certain melodic formulas; psalm and hymn-singing which ranged from cantillation to full-grown song; and third, the joyous chanting of the single word "alleluia" to florid melismas.  

A particular reverence has always been attached to the writings of the Church Fathers. Their nearness to the beginnings of Christianity has lent a sanctity to their words, making them almost scriptural in significance. We have writings in all three periods from these men, and we find frequent references to the practice of music. There is no technical analysis to aid the theorist, but there is interesting comment on the ecclesiastical attitude toward music and the manner in which it was utilized by the early Christians.

---

4 Reese, op. cit., p. 61.

5 Ibid., p. 62.
Tertullian (155-222) describes an ideal Christian home thus: "Between the two (husband and wife) echo psalms and hymns; and they mutually challenge each other which shall better chant to their Lord." Eusebios (260-340), author of the Ecclesiastical History, disapproved of the use of instruments in divine worship. He said, "We sing God's praise with living psaltery....Far more pleasant and dear to God than any instrument is the harmony of the whole Christian people...We sing the psalms in melodious tones." St. Basil (330-379), author of the liturgy known by his name and still used in the Eastern Church, declared that the psalms had been provided with melodies to attract children and youths to the end that their souls and minds might be enlightened while, as they thought, they were merely enjoying the music.

St. Jerome (340-420), author of the Vulgate, the standard Latin translation of the Bible, acted as adviser to Pope Damasus, whose interest raised the Roman liturgy to a higher level. St. Jerome, like Eusebios, opposed the use of instruments, but favored more elaborate vocal music. His influence brought about the addition of the Alleluia to the Roman mass. At the end of the Alleluia there is a long and

6 Ibid., p. 62.  7 Ibid., p. 62.  8 Ibid., p. 63.
florid vocal flourish which is called the *jubilus*. Concerning this, he wrote: "By the term 'jubilus' we understand that which neither in words nor syllables nor letters nor speech is it possible to express or comprehend how much man ought to praise God." 9

St. Augustine (354-430), author of *The Confessions* and *De Civitate Dei*, introduced into the African Church the practice of singing psalms as the gifts were offered. This brought about the inclusion of the Offertory in the Mass. He described the "jubilus" thus: "It is a certain sound of joy...A man rejoicing in his own exultation, after certain words which cannot be...understood, bursteth forth into sounds of exultation without words, so that it seemeth that he...filled with excessive joy cannot express in words the subject of that joy." 10

In his *Confessions*, St. Augustine writes of the powerful effect music had on him: "How greatly did I weep in Thy hymns and canticles, deeply moved by the voices of Thy sweet-speaking church! The voices flowed into mine ears, and the truth was poured forth into my heart, whence the agitation of my piety overflowed, and my tears ran over, and blessed was I therein." 11

St. Silvia (or Etheria) of Aquitaine made a pilgrimage

---

to the Holy Land about the year 385. Her diary describes the chanting at the Church of the Holy Sepulchre, built at Jerusalem by Constantine. She tells of hearing psalms, hymns, antiphons, and responsories; she also mentions the presence of boy choristers.  

St. John Chrysostom (345-407), the most famous of the Greek Fathers and bishop of Constantinople, explained why psalms are sung rather than recited: "When God saw that many men were lazy, and gave themselves only with difficulty to spiritual reading, He wished to make it easy for them, and added the melody to the Prophet's words, that all beings, rejoiced by the charm of the music, should sing hymns to Him with gladness."

Syrian Chant

From the earliest apostolic days Syria was a center of intense Christian activity. It had been the church at Antioch, Syria, which first felt missionary zeal and sent out Paul and Barnabas on a preaching tour. Syria was near to Palestine with its holy associations, while its commercial interests were strong and far-reaching in the Roman Empire. It was thus a natural and ideal center for the development of the basic elements characteristic of Christian chant, and for the spread abroad of the new ideas.

\[\text{\textsuperscript{12}}\text{Ibid.}, \text{p. 65.} \quad \text{\textsuperscript{13}}\text{Ibid.}\]
In the fourth century antiphony is said to have been introduced into the orthodox practice of Antioch, Syria. An effort to make the service more attractive and to include more of the people in active participation assigned the chanting of the psalm-verses to the congregation. Two semi-choruses were formed, one of men, the other of women and children; these groups alternated in the psalm-verses and combined in an alleluia or sometimes a new refrain. The practice of intercalating a passage of song between psalm-verses was adopted; the passage was called an "anyand", and was later taken over by the Western Church.

The Syrian preference for an organized rhythmical structure led to important results. They favored a line in which a tonically accented syllable alternated with one or two unaccented; lines were made to correspond by an equality in the number of accents. This accentual concept of verbal rhythm was eventually transformed to hymns in the Latin language as well, replacing there the quantitative "long versus short" principles of classical prosody.

If a poem of several stanzas was sung to a particular strophe, adjustments were often necessary in the melody. Light beats might be added or suppressed, but the accented beats remained constant. Up to this time the word "hymn"

\[\text{Ibid., p. 68.}\]  \[\text{Ibid.}\]
had been used in a general sense for spiritual songs; now it began to mean "versified poetry intended to be sung in praise of Christian truths or events."  

Byzantine Chant

The founding of Constantinople by Constantine the Great in A. D. 328 provided a great center for the mingling of cultural forces. Hellenic and Oriental influences merged here. So we find in the hymns of the Byzantine Church a distinctive contribution to music and poetry. As in Syria, intercalations between verses were adopted. The psalm-verse was called a "stichos" and the intercalation a "troparion."

Among the early Greek hymn-texts is the famous Phos hilaron ("O Gladsome Light" in Longfellow's translation) which is still sung as a Vesper Hymn in the Eastern Church.

An interesting legend is told concerning the hymn writer, Romanos, a converted Jew, who lived in the latter half of the fifth century. He was called by his contemporaries "Melodos" (maker of songs). According to this legend, the Virgin appeared to Romanos and ordered him to eat a scroll. He did so, and found himself able to write a new form of hymn called "kontakion".

The "kontakia", based on passages from the Bible and

\[\text{Ibid., p. 69.} \quad \text{Ibid., p. 78.}\]
and performed at holiday seasons, were really poetic sermons, and sometimes included dramatic effects.

Until the ninth century, the poet and the musician, in Byzantine hymnology, were one; after the functions were divided, the poet was called a "hymnographer." Accompanying a hymn-text, there often appeared the direction: "To be sung to the melody of ______."
CHAPTER IV

LATIN HYMNS

Oriental hymns were introduced in western Europe by Bishop Poitiers in the early part of the fourth century. About a generation later, Ambrose, Bishop of Milan, a man of vision and consecration, recognized the value of hymn singing by the congregation and began to write hymn texts of his own. These were not Scripture fragments, but new poetry, Latin verse, employing the accentual treatment of accent derived from Syria.

Compared with the irregularity of psalmody, the new poetry had a pleasing symmetry. Ambrose borrowed from the Greeks the use of the ancient modes, fitting to a plain, easily remembered tune, regular stanzas of four lines each. It has been said that the Ambrosian hymn was the model for the Protestant chorale, evolved a thousand years later.

St. Augustine's book De Musica mentions four hymns written by Ambrose: "Deus Creator Omnium," "Iam Surgit Hora Tertia," "Aeterna Rerum Conditor," and "Veni Redemptor Gentium." Quotations are made from three of these:

1Leichententritt, op. cit., p. 29.
2Ibid., p. 31.
3Ibid., p. 29.
Deus, creator omnium
Polique rector, vestiens
Diem decoro lumine,
Noctem soporis gratia,

Artus solutos ut quies
Reddat laboris usui,
Mentesque fessas allevet
Luctusque solvat anxios.

... ...

Aeterne rerum conditor,
Noctem diemque qui regis,
Et temporum das tempora,
Ut alleyes fastidium;

Praeco diei iam sonat,
Noctis profundae pervigil,
Nocturna lux viantibus,
A nocte noctem segregans.

... ...

Veni, redemptor gentium,
Ostende partum virginis,
Miretur omne saeculum;
Talis decret partus Deum.

Non ex virili semine,
Sed mystico spiramine,
Verbum Dei factum est caro,
Fructusque ventris floruit.

It seems strange, considering the popularity of these hymns, that Rome should have barred them from use in the divine service until the twelfth century. The reason lay in an ancient rule of the Church that only the words of the Bible should be used in the church service; it is interesting


5 Ibid., p. 8

6 Ibid., p. 263.
to observe this same intolerant attitude in the Protestant
cathedrals of France and Switzerland a thousand years later.  

By the time of the seventh century the Church had be-  
come a commanding power in religion and in politics.  
Gregory I, who was the first pope to establish a leadership,  
politically, was particularly zealous for the advancement of  
music. Many of the traditions about him cannot be substani-  
tiated, but it is clear that his standing was not questioned  
during the Middle Ages.  

Gregorian chant, the basis of  
Catholic Church music ever since, is forever linked to his  
name. Writers of that period credit Gregory with the com-  
piling of a great book, the Antiphonary. It contained his  
notation system and a collection of choice hymns adapted to  
the principal seasons of the Church. This book was kept  
chained to the altar in St. Peter's Cathedral in that it might be always available for reference.  

Gregory was the author of the following hymn:

Veni, creator Spiritus,  
Mentes tuorum visita,  
Imple superna gratia  
Quae te creasti pectora

---

7 Ibid., notes, p. 263.  
8 Ibid., p. 31.

9 Reese, op. cit., p. 121.

10 Edward S. Ninde, Nineteen Centuries of Christian  
Song, p. 43.
Accende lumen sensibus,
Infunde amorem cordibus
Infirma nostri corporis
Virtute firmans perpetim.

The Schola Cantorum was either founded or reorganized by Gregory, according to these same medieval writers. This training school for singers provided skilled musicians for the established centers of worship and for the new fields which were being continually opened by missionaries of the Church. It insured a faithful adherence to the Gregorian chant authorized by the Church.

The student of today can scarcely realize the important place which Gregorian chants played in medieval life. For example, the chant which was proper for a particular day would be named in current records for the purpose of dating an event. All state ceremonies and important celebrations were accompanied by the solemn chant.

Gradually the worship service of the Church was altered, and the celebration of the mass became the center of the liturgy. This celebration is not primarily a musical form, but a liturgical complex, with an appeal to other senses as

11 March, op. cit., p. 77.

12 Reese, op. cit., p. 121.

well as to the religious emotions and the ear.\textsuperscript{14} The music of the mass conforms to a careful pattern; it is purely vocal and normally consists of ten pieces: first the Introit, liturgical choir-singing accompanying the entrance of the priests; second, the Kyrie eleison, sung by the people, a confession of sins and a prayer for pardon; third, the Gloria in excelsis, sung by the priest, continued by the choir; fourth, the Gradual, sung by the cantor and the schola, followed by the joyous Alleluia; fifth, the Credo, sung after a reading from the Bible and the sermon; sixth, the Offertory, which accompanies and follows the benediction of bread and wine; seventh, the Sanctus, following a prayer of thanks; eighth, silent prayers, the procession, the Pater Noster, the breaking of the Host, then the Agnus Dei; ninth, the Holy Sacrament and the chanting of the Communion; tenth, final prayers, benediction, and the dismissal of the people.\textsuperscript{15}

The Introit, the Offertory, and the Communion are to be sung by a double chorus, antiphonally; the Gradual and the Alleluia are sung by a soloist with responses from the people or from the trained choir (schola). Originally the Kyrie, the Gloria, the Credo, the Sanctus, and the Agnus Dei were less important and were sung by the congregation. But the

\textsuperscript{14}Leichententritt, \textit{op. cit.}, p. 35.

\textsuperscript{15}\textit{Ibid.}, p. 36.
trained singers became more and more dominant in the service until they finally took over these forms also. The form of the mass today in text and liturgical order is, in the main, as it has been since the eleventh century.

The Kyrie, one of the oldest liturgical forms, is of Greek origin, and is in Greek; all the other parts of the mass have Latin words. The Sanctus also is one of the oldest sections of the mass, since it was used as early as the second century; it was taken over from the Jewish service. The Hebrew word "Sabaoth" remains in the Latin text.

A discussion of Latin hymns would be incomplete without mention of a few other famous songs and their writers. Paulus Diaconus in the eighth century wrote a hymn which was used by the theorist Guido of Arezzo as a basis for his musical scale. He used the first syllable in each verse to name the notes of his scale:

\[
\begin{align*}
\text{Ut} & \text{queant laxis} \\
\text{Resonare fibris} \\
\text{Mira gestorum} \\
\text{Famuli tuorum,} \\
\text{Solve polluti} \\
\text{Labii reatum,} \\
\text{Sancte Iohannes!}
\end{align*}
\]

\text{Ut} was later changed to \text{Do}, and \text{Si} was added for the seventh tone; it was probably taken from the first letters of the words \text{Sancte Iohannes}.

\begin{footnotes}
16 \text{Ibid.}, p. 37. \\
17 \text{Ibid.} \\
18 \text{March, op. cit.}, notes, p. 263.
\end{footnotes}
Bernard, abbot of Clairvaux, in the twelfth century wrote many hymns, but the following one has been called "the sweetest and most evangelical hymn of the Middle Ages."¹⁹

Jesu dulcis memoria
Dans vera cordis gaudia,
Sed super mel et omnia
Eius dulcis praesentia.

Nil canitur suavius,
Auditur nil incundius,
Nil cogitat dulcius,
Quam Jesus, Dei filius.²⁰

Bernard of Cluny was a contemporary of Bernard of Clairvaux. From a long poem titled "Laus Patria Coelestis" these lines are quoted. They were translated by John Neale into the familiar "Jerusalem the Golden."

Urbs Syon aurea, patria lactea, cive decora,
Omne cor obrius, omnibus obstruis et cor et ora.
Nescio, nescio, quae iubilatio, lux tibi qualis;
Quam socialia gaudia, gloria quam specialis.²¹

There is a certain point in the celebration of High Mass where the Gradual is sung; this short anthem ends with the word "alleluia." For a long period of time the last syllable of the word was prolonged over many notes in order to give the deacon who was to sing the gospel for the day time to get to his place. A Swiss monk named Notker had

¹⁹ Ibid., notes, p. 278. ²⁰ Ibid., p. 122.
²¹ Ibid., p. 128.
the inspiration to compose words to be sung instead of
the repetitious a, a, a. And so was evolved the "Sequence"
(sequens - following): the song that follows the Gradual,
sometimes called the Prose because the sequence was first
written in prose. These sequences became very popular in
the Middle Ages and soon came to be written in verse. 22

Robert, King of France at the beginning of the eleventh
century wrote this sequence:

Veni, Sancte Spiritus,
Et emitte coelitus
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munерum,
Veni, lumen dordium. 23

Perhaps the most notable of all Latin sequences is
Dies Irae. Its authorship has been a matter of question;
various scholars have attributed it to Gregory the Great,
Bernard of Clairvaux, and Thomas of Celano. It appeared in
church services in Italy in the thirteenth century; copies
of it dating back to the fifteenth century have been found
in Germany. After Mozart used it in his Requiem it was
recognized everywhere. Its theme is the Last Judgment. 24

Dies irae, dies illa
Solvеt saеclum in favilla,
Testе Dаvid cum Суbilla.

[22] R. F. Kinloch, An Historical Account of the Church
Lymnary, p. 9.
Quantus tremor est futurus,
Quando index est venturus,
Cuncta stricte discussurus!

Tuba, mirum spargens sonum
Per sepulcra regionum,
Ogvet omnes ante thronum.

... Rex tremendae maiestatis,
Qui salvandos salvas, gratis,
Salva me, fons pietatis! 26

Another sequence, the pathetic Stabat Mater, was written by
Franciscan lay brother named Jacopone da Todi who lived in
the thirteenth century. It represents the simple Mariolatry
of his day. Palestrina, Pergolesi, and Haydn have used it
in their works.

Stabat mater dolorosa
Iuxta crucem lacrymosa,
Dum pendebat filius,
Cuius animam gementem,
Contristantem et dolentem
Pertransivet gladius.

O quam tristis et afflict
ta
Fuit illa benedicta
Mater unigeniti,
Quae moeret et dolerat
Et tremebat, dum videbat
Nati poenas inclyti. 27

The lasting worth of the Latin hymns and sequences is
attested by the fact that hundreds of them have survived

25 Ibid., p. 154.
26 Ibid., notes, p. 300.
27 Ibid., p. 171.
translation; the hymnals of Protestant churches as well as Catholic carry them. Julian, in his *Dictionary of Hymnology* lists 458 Latin hymns with their translated titles and the season of the Church year with which they are associated.

---

CHAPTER V

PRE-REFORMATION HYMNS

Because the carol of the thesis is of German origin, the field of this study is narrowed from here on to the Germans and their wealth of hymnody. No other literature surpasses theirs, and their hymns are found in the hymn-books of every land.

Along with the early missionaries who went out from Rome to Christianize the barbarians in western and northern Europe, there went singers who had been trained in Gregory's seminaries. These musicians tried heroically to drill their rough converts to sing the Gregorian chant but their efforts were sadly inadequate. The guttural speech of the Teutonic tribes had little in common with the flowing, liquid syllables of the Latin tongue; even more to the point was the fact that these simple laymen were not equipped, intellectually or spiritually, to grasp the subjective beauty of the Latin hymn. Yet they must have vocal outlet for their intense religious feeling for they had been accustomed, before conversion, to singing hymns to their deities. The missionary musician faced the problem of solving this need of his converts.
The first practice allowed to the congregation by the Church was the ejaculation of the words *Kyrie eleison*, 
*Christe eleison*. These phrases, which had come originally from the Eastern Church, and which are found in the most ancient manuscripts of the Church, were sung or shouted by the Christians on all possible occasions. Social events of every kind, religious meetings, national events, battles; in any of these the people uttered the sacred phrases over and over, sometimes hundreds of times in succession. The words were often abbreviated into *Kyriels*, *Kyrie Eleis*, *Kyrielle*, *Kerleis* and *Kles*. Sometimes, they became mere inarticulate cries.

When the phrase was formally sung, the Gregorian tones proper to it in the church service were used. Sometimes these were elaborated into successions of notes, many to a syllable. Then came the custom, similar to that which produced the Sequences from the Alleluia, of setting words to these florid passages; out of this grew the tropes or "farced" Kyries. These tropes ranged from a few amplifying words to long sentences and sometimes even to entire poems; they were interpolated between two words of an authentic text. Examples are: *Kyrie fons bonitatis eleison*; *Kyrie lux et origo eleison*. Some of the tropes were adapted to pre-existing melismas; the new text was underlaid to the single notes of the melisma, resulting in a syllabic setting.
Other tropes were sung to new melodies and came to be a kind of hymn in which the Kyrie eleison became a refrain at the end of each stanza. These songs were called Kirleison, or Leisen; they represent the German congregational hymn in its first form. The Council of Trent abolished the tropes, retaining only four sequences: Victimae paschali laudes, Veni sancte spiritus, Lauda Sion, and Dies irae. Later, Stabat Mater was adopted for use. However, traces of the tropes survive, as for example in the two Kyries cited above.

When the Roman Church began to discourage congregational singing in its service because of its fear that heresy and unchurchly ideas might creep in through the use of the vernacular, it found that the musical instinct of the people could not be entirely repressed. The hymn was a natural expression of religious fervor; if the people could not sing inside the church, they would sing outside.

Poets from among them translated the old Latin hymns into the vernacular; original poems were added, and all of these were enthusiastically sung on festive occasions and pilgrimages.

Wackernagel, in the second volume of his collection of

---

German hymns from the earliest time to the opening of the seventeenth century, includes fourteen hundred and forty-eight religious lyrics composed between 868 and 1518.²

The tide of religious song reached a high mark in the twelfth and thirteenth centuries under the intellectual awakening that followed the crusades. The stimulus of chivalry and knightly devotion to womankind started a new trend of adoration to the Virgin Mother. The feminine element in mythology and religion seems to be in response to an elemental human craving. Eve, Astarte, Isis, Demeter, along with others, typify the mother goddess who sympathizes with the weak and needy human soul. The Catholic faith gathers up these dim yearnings and gives them an ideal in the pure and tender Madonna.

So this period leads in the worship of the Virgin Mary. Churches were built in her honor; pictures of unearthly beauty were painted; poets rhymed her praises; flowers were named after her: marigold, rosemary; the tiny insect, ladybird, was honored with her name.³

² Ibid., p. 228. Wackernagel, Das deutsche Kirchenleid von der ältesten Zeit bis zu Anfang des XVII, Jahrhunderts.
This was the age of the wandering singer; in Germany he was called a Minnesinger (from Minne - love). He was usually of knightly rank and his song was of heroic deeds, love, and nature. The art of the Minnesinger declined in the thirteenth century but its influence was carried on by the Mastersinger. The former had been of the aristocratic class; the latter belonged to the trader and craftsman level of society. The Mastersingers sang on biblical themes, and usually held their meetings in churches. They were organized into guilds; admission and promotion were by examination. Wagner's opera, The Mastersingers of Nuremberg, presents a fair picture of an actual guild; even the names of the characters belong to actual people of the period. 4

From the ranks of these minstrel singers came the poets Walther von der Vogelweide, Wolfram von Eschenbach and Hans Sachs. The first two are represented as participating in a Minnesinger contest in Wagner's Tannhäuser; while the third is a character in The Mastersingers of Nuremberg mentioned above. Other writers of sacred verse were Gottfried von Strassburg, Hartman von Rue, Reinmar der Zweter, and Kunrad der Marner. Mystics of the fourteenth century - Eckart, Tauler, and others - wrote hymns of a new quality. 5

4 Oxford Companion to Music, p. 582.
5 Dickinson, op. cit., p. 231.
One need look no further than the medieval religious poetry to realize that the Reformation was not the restoring of a lost religious feeling but rather an intellectual re-establishing of an hereditary devotion.  

This fourteenth century also produced the custom of adapting secular tunes to religious poems. Along with this came religious paraphrases or contrafacta of secular songs. Mixed songs, partly Latin and partly German, were popular; an example is "In Dulci Jubilo," the subject of this writing which begins:

In dulci jubilo  
Nu singet und seyt fro.

---

6 Ibid., p. 239.
CHAPTER VI

THE CHORALE

The Reformation brought entirely new concepts of worship. All previous ideas had centered around the altar, where at each observance of the mass, the priest repeated the sacrifice of the Son of God. Now, Luther had shown that the one sacrifice on Calvary was sufficient for all time:

\[\text{...We are sanctified through the offering of the body of Jesus Christ once for all. And every priest standeth daily ministering and offering oftentimes the same sacrifice which can never take away sins. But this man, after he had offered one sacrifice for sins forever, sat down on the right hand of God...For by one offering he hath perfected forever them that are sanctified.}\]

\[1\]

This departure from the familiar order of worship eliminated the altar and the priest. In their places Luther put the pulpit and the pastor. There must be a corresponding change in the music, for little of the liturgical music as it stood, would fit in the new service.

The motet style was still considered the proper form and the motet was decidedly not adapted to congregational singing. A contemporary example, "Christ is erstanden,"

\[1\] Hebrews 10:10-14.
(Mainz 1513)² is given in the Appendix, page 82 of this study.

Luther's ideal was this: that "God might speak directly to the people in his Word and that they might directly answer Him in their songs."³ So he prepared a translation of the Bible in order that it might be read from the pulpit in the vernacular and for the homes of the people he prepared a catechism. Of the music he needed he had a clear conception. Since he wished to reach the common people, the Latin language was of no use to him. Because Gregorian chant was non-metrical, and complex melodically, it would not do. He wanted something simple and unpretentious.

A rich treasury of texts was ready and waiting; German sacred poetry included the "Kirleisen" which were, as has already been pointed out, a mixture of German verses with certain lines from the liturgy, translated Latin hymns, and a store of spiritual poetry which the religious fervor of the Pre-Reformation poets had prepared.⁴

For melodies Luther drew from varied sources: he went back to the Ambrosian hymns of the Catholic church; he used

²Geschichte der Musik in Beispielen, No. 75.
³Julian, op. cit., p. 414.
⁴See page 32 of this study.
medieval sequences from Gregorian chant; there were sacred folk-songs from the religious dramas of the earlier times; and he did not hesitate to use secular tunes associated with popular songs of the day. These melodies were not just copied but were changed and adapted to their new purposes with a depth of insight and skill. Luther himself was an excellent musician, a singer, and a performer on both the lute and the flute. An interesting picture of Luther at work with his associates is quoted by Schweitzer:

While Walther and Rupf sat at the table, bending over the music sheets with pen in hand, Father Luther walked up and down the room, trying on the fife the tunes that poured from his memory and imagination to ally themselves with the poems he had discovered, until he had made the verse-melody a rhythmically finished, well-rounded, strong and compact whole.

The first Lutheran chorales were irregular in rhythm, much like the free plain-song. The melodies alone were published by Luther for home use in Erfurt Enchiridion (1524). For church use they were set for four voices in simple harmonization with the melody in the tenor. An example of this is given in Appendix B page 32. In 1586 Lucas Osiander published a book of chorales which placed

---

5 Leichtentritt, op. cit., p. 105.


7 Julian, op. cit., p. 414.
the melody in the soprano with supporting parts below. This homophonic style kept the melody from becoming obscured.

Luther was especially gifted in the writing of paraphrases, being able to express the most profound thought in the clearest language. He made a loose paraphrase of the forty-sixth Psalm and titled it "Ein Feste Burg" (a tower of strength is this our God). This is one of the most virile hymns of all time and is found in practically every hymnal. Other great hymns of his are: "Aus tiefer Noth schrei ich zu dir" (Out of the depths I cry to Thee), "Ach Gott, vom Himmel sich darein" (Help, Lord, look down from heaven above), "Vom Himmel hoch da komm ich her" (From heaven high to earth I come).

The chorale differs from the English hymn by its greater variety in length and stanza structure. It insists upon a pause at punctuated intervals and its harmony is more complex. The chorale must be sung with breadth and dignity; the tempo should be slow, but never lazy. It has always been the custom for the congregation to sing chorales in unison.

The chorale filled an important place in German life. While the music of Italy and France was serving to mirror

---

the social pleasures of the day, the music of Germany was expressing religious devotion. Church choirs walked about the streets during the week singing chorales. Trumpets and trombones played them from church towers at certain hours. They became a kind of religious folk-song for they had come spontaneously from the hearts of the people, and they were rooted in the deepest sentiments of the race. There was such nobility and solid worth in the tunes that a new form of liturgy was created; it was upon these melodies that the organist-composers of the seventeenth century expended the best of their artistic powers. For four centuries the German chorales of Luther have been tremendously important in the history of Protestant music.
CHAPTER VII

THE CAROL: ASSOCIATIONS AND EXAMPLES

The carols for Christmas have survived in greater number than those for other festivals, for example, the May Day carols. All Christian nations have these Christmas songs; in France they are called Noels. Through the Norman influence the word survives in England as Nowell, and sometimes occurs as the refrain of a carol. An example is the familiar:

The first Nowell the angels did say
Was to certain poor shepherds in fields as they lay,
In fields as they lay, watching their sheep,
On a cold winter's night when snow was so deep.
Nowell, Nowell, Nowell,
Nowell—
Born is the King of Israel.

In Germany the carols are called "Weihnachtslieder," that is, "Christmas songs."

The custom of celebrating the seasons of the year in song was ancient and universal. Clement, a Church Father of the first century A. D. said, "Brethren, keep diligently Feast Days, and truly in the first place the day of Christ's birth." This appears to be one of the earliest

---

1 Edmondstoune Duncan, The Story of the Carol, p. 10.
references to the nativity celebration. Since songs always accompanied a festival, it is easy to believe that Clement's brethren raised their voices in joyful praise as they observed the birthday of the Saviour.

In the ninth century the clergy turned actors and presented episodes from sacred books and the Bible, acting them in the churches. These spectacles were well suited to the use of carols and they became very popular. Some of the monks went so far as to travesty the performance of the sacred legends; because of this the church interdicted all plays, concerts of music, and buffooneries such as were practiced under the names of La Fete de Foux, de l'ane, and des Innocens. But these so-called Mystery Plays continued throughout Europe, especially in times of festival. Some of the pilgrims returning from Jerusalem composed songs about their adventures, interpolating also bits of material from the Bible on the life of Christ, or about the Judgment Day. These pilgrims traveled in groups as a sort of strolling actor troupe. They decorated their hats and mantles with fantastic emblems; carrying their pilgrim staves, they would take their station in a public street and sing their tales.

In Beauvais and Gens, two French villages not far from Paris, a quaint custom was observed. A young girl holding a child in her arms and riding an ass was led through the

\[2\]

Duncan, op. cit., p. 31.
town to the cathedral. A crowd followed, chanting this very old carol, the Prose de l'ane: ³

Fig. 1.—Prose de l'Ane ⁴

The fourteenth century brought a definite trend toward more perfect rhythm and expression in all forms of secular music. "In Dulci Jubilo" belongs to this century and is discussed in detail later. Two other fourteenth century carols are given below; one in English from a manuscript in the British Museum, the other in German.

³ Ibid., p. 40. ⁴ Duncan, op. cit., pp. 56-57.
It is in part, at least, to St. Francis of Assisi that

5 Ibid.

6 Ibid., p. 61.
we owe the stimulating influence which brought forth these carols of medieval times. This gentle soul wished to teach the doctrine of the Incarnation in pictorial fashion. In the little village of Greccio near Assisi he prepared a stable, having borrowed an ox, an ass, and a bundle of hay. He and his brother monks sang simple hymns that told the Christmas story as the villagers flocked in to see the drama. The custom spread rapidly and the Baby Jesus became a real person to the people. Curious customs arose; in Germany, the priests impersonated Mary and Joseph, taking turns at rocking the cradle. Singing and dancing around the crib were apparently common. It has been said by Sir John Stainer that the universal singing of carols grew out of the medieval mysteries and the habit of the priests of placing in the chancels of churches a crib containing either a living baby or a clay doll.

The following carol is plainly a part of a mystery play acted around the crib. There are singing roles for Joseph, Mary, and four different servants with a chorus for the whole group. There are versions in German and Latin found in Johann Walther's Gesangbuch, 1544. One verse is

8 Duncan, op. cit., p. 113.
quoted here in German, Latin, and English:

Joseph, lieber Joseph mein,
hilf mir wiegen mein Kindelein,
Gott der wird dein Lohner sein
im Himmelreich, der Jungfrau Sohn Maria
Er ist erschienen am heutigen Tag,
am heutigen Tag in Israel,
der Marien verkündigt ist durch Gabriel,
Eia, Eia
Jesum Christ hat uns geborn Maria.9

Resonet in laudibus
Cum jucundis plausibus
Sion cum fidelibus;
Apparuit quem genuit
Maria!
 Omnes unc concinite,
Nato regi psallite
Voce pia dicite;
Sit gloria Christo nostro
Infantia!
Eia, Eia, Eia!
Virgo deum paruit
Quem divina voluit potentia.
Hodie apparuit in Israel,
Quem praedixit Gabriel.

Joseph dearest, Joseph mine,
Help me cradle the child divine;
God reward thee and all that's thine
In Paradise,
So prays the Mother Mary.10

---


10 *Oxford Book of Carol*, p. 165.
The association of shepherd life with the Nativity was observed especially in France and Italy in this century. In Naples, shepherds from the surrounding hills came down at Christmas time and played in the streets before images of the Madonna and Child. Their instruments were like bagpipes. According to Percy Scholes, Handel has mentioned this as the source of his inspiration for the "Pastoral Symphony" in the Messiah.

---

11 Duncan, *op. cit.*, p. 60.

The fifteenth century brought a great store of carols. The lyrics of these show more polish, for the influence of Chaucer was spreading. An example showing particular charm is "I Sing of a Maiden."

I sing of a maiden
That is makeless (matchless);
King of all kings
To her son she ches (chose).

He came all so still
Where his mother was,
As dew in April
That falleth on the grass.

He came all so still
To his mother's bower,
As dew in April
That falleth on the flower.

He came all so still
Where his mother lay,
As dew in April
That falleth on the spray.

Mother and maiden
Was never none but she;
Well may such a lady
Godes mother be. 13

An example of the macaronic carol which came from the fifteenth century is "Make We Joy."

Make we joy now in this feast
In quo Christus natus est:
Eya!

A Patre unigenitus
Through a maiden is come to us:
Sing we of him and say, 'Welcome,
Veni Redemptor gentium.'

13 Oxford Book of Carols, p. 401.
Agnoscat omne seculum:
A bright star made three Kings come,
For to seek with their presents
Verbum supernum prodiens:

...

O lux beata, Trinitas!
He lay between an ox and ass,
And by his mother, maiden free.
Gloria tibi, Domine! 14

The following carol is more familiar because of the setting by M. Praetorius (1609). The words and melody are found in the *Speierschen Gesangbuch*, Cologne, 1600. 15

Es ist ein' Ros' entsprungen
Aus einer Würzel zart,
Als uns die Alten sungen:
Aus Jesse kam die Art
Und hat ein Blumlein bracht,
Mitten im kalten Winter,
Wohl zu der halben Nacht.

Lo, how a rose e'er blooming
From tender stem hath sprung!
Of Jesse's lineage coming,
As men of old have sung.
It came a flow'ret bright,
Amid the cold of winter,
When half-spent was the night.

---

16 *Oxford Book of Carols*, p. 162.
The seventeenth century with its puritanism brought a suppression of the carol. Christmas Day in 1644 happened to fall on the last Wednesday of the month, a day which the Long Parliament had ordered to be kept as a monthly fast. This meant real disappointment to the people of England, but it was just a hint of what was coming. In 1647 the Puritan Parliament abolished Christmas altogether. A spokesman of the period, Hezekiah Woodward, called Christmas Day "the old Heathen's Feasting Day, in honour to Saturn Idol-God, the Papist's Massing Day, the Profane Man's Ranting Day, the Superstitious Man's Idol Day, the Multitude's Idle Day, Satan's - that Adversary's - Working Day, the True Christian Man's Fasting Day....We are persuaded, no one thing more hindereth the Gospel work all the year long, than doth the observation of that Idol Day once in a year, having so many days of cursed observation with it."\textsuperscript{17}

It was some time after the Restoration before the carol began to recover. A very few sacred carols came out of the static period - "While Shepherds Watched Their Flocks by Night." (1698) was so like a hymn that it could brave the puritan influence which was still very strong. The formality of eighteenth century society rather ignored the

\textsuperscript{17} \textit{Ibid.}, preface, p. xii.
carol, and the Romantic period which succeeded failed to notice its worth. Had not the poorer people kept the memory of the carols and preserved them in folk-song, all the treasure of medieval days might have been lost. Goldsmith tells in *The Vicar of Wakefield* (1766) that the parishioners "kept up the Christmas Carol." In his *Sketch Book* (1820), Washington Irving wrote about a Christmas night in Yorkshire when he heard beautiful music beneath his window. Through the eighteenth and up into the nineteenth century there were frequent appearances of broadsheets which carried texts of the traditional carols, and occasionally a small collection with some indication of editing was printed, but these were mostly didactic in character rather than spontaneously joyful. About the middle of the nineteenth century two song editors, the Reverend J. M. Neale and the Reverend T. Helmore, came into possession of a rare Swedish book called *Piae Cantiones*. This book had been compiled by Theodoricus Petrus in 1582 when he was a student at Rostock near Lubeck. The songs spread in the reformed Church of Sweden and Finland. The British Minister at Stockholm secured a copy of *Piae Cantiones* and brought it to J. M. Neale in England. The songs in the collection were these:

Ecce novum gaudium
Omnis mundus jocundetur
Angelus emittitur
Resonet in laudibus
Ave, Maris Stella, Deitatis cella
In dulci jubilo
Congaudeat turba fidelium
In hoc anno circulo
Dies est laetitiae
In vernali tempore
Tempus adest floridum
Psallat SchOLLarum concio

From it Neale translated some of the carols and, using the music from the old book, he and Helmore published "Carols for Christmastide."

In 1871, the Reverend H. R. Bramley and Dr. John Stainer, two scholars of Magdalen College, Oxford, published "Christmas Carols New and Old." These two collections gave the best of the traditional carols for general use and brought the idea of systematic preservation squarely before the public.

Because its essential quality is joy, the carol fills a vital place in the lives of all people. Nothing can do more to enhance the value of religion than to increase its element of joy and greater use of carols should mean more attractive religious services and a more helpful ministry of music.

19 Duncan, op. cit., p. 241.
20 Ibid., preface, p. xvi.
21 Ibid.
CHAPTER VIII

IN DULCI JUBILO: ITS ORIGIN AND HISTORIC REFERENCES

This carol was composed by a Dominican mystic, Blessed Henry Suso, who lived in the first half of the fourteenth century. Having been a pupil of both Eckhart and Tauler, the most celebrated mystics of the Middle Ages, he naturally turned toward the emotional and ecstatic qualities in Christianity. His influence was great and his writings are still regarded with reverence by the Catholic Church.\(^1\)

According to Winfred Douglas, Suso composed this carol one night during the Christmas season when he dreamed that he was drawn into a circle of dancing angels. Both the Latin and the German lines of the macaronic verse voice a joyous love for the Redeemer and a yearning to be with Him in glory.

The carol has always been a favorite in Germany. Luther included it in his collection of hymns prepared especially for home use. This reference will be enlarged upon later in

---


the chapter. The introduction of *In dulci jubilo* to the music circles of England and Scotland is attributed to John Wedderburn, a refugee from Dundee, who had found sanctuary in Wittenberg about the year 1539; here he enjoyed the friendship of Luther and Melancthon. Attracted by the powerful influence of song in carrying the Reformation forward, Wedderburn decided to make a collection of German songs and ballads. When he returned to Scotland he and his two brothers compiled a book, calling it "Compendious Book of Gude and Godlie Ballates." (1540). This included the German collection along with native English and Scottish songs. The pious brothers commended their work to the young people of Scotland as a replacement of Latin hymns which could not be understood. John Wedderburn hoped also that his "godlie ballates" might displace the singing of ribald and unclean songs. Among the songs brought over from Germany was "In dulci jubilo."

The first recorded performance of the carol in America was under such novel circumstances that a paragraph of church history is needed for a clear understanding and proper appreciation.

The first hymn-book to be published among Protestants was compiled in 1505 by a sect called the Unitas Fratrum

---

of Moravia and Bohemia. The descendants of this group took
the name of the Moravian Church. Music was important to
them; they insisted upon high standards in the Collegium
Musicum, which was the musical guild of the Moravian Brethren.
In 1741 a group of them came to America, settling in eastern
Pennsylvania. One log-house had been completed by Christ-
mas Eve, so they gathered there for a service. One of the
songs which they sang was an Epiphany Hymn which included
these words:

Not Jerusalem,
Rather Bethlehem,
Gave us that which
Maketh life rich.

The words impressed the immigrants and the name of Bethle-
hem was chosen for their settlement. The Moravian Church
records in Bethlehem begin with a "Diary" written in those
early days, and its pages are full of colorful details.
The people gathered frequently for a Singstunde, or service
of song, and their singing was accompanied by various
musical instruments. The entry for Christmas Day, 1743,
says that the instruments "played for the first time in
the house of God," included the violin, viola da braccio,
viola da gamba, flutes and French horns. In 1744 they

4 Raymond Walters, *The Bethlehem Bach Choir*, p. 5.
5 Ibid.
used for the first time a small spinet which had been sent them from London and in 1751 a large organ was installed. In 1754 trombones were brought over from Europe; immediately their use became a peculiar feature of Moravian life, and this custom is still in force. The death of a member of the congregation, the hour of Holy Communion, the observance of the "love feast"—all these are announced by the playing of a trombone choir. A cherished tradition tells of a night in 1755 when Indians came to attack the settlement; they heard the trombone choir playing chorales and were afraid to strike. They slipped away declaring that the Great Spirit was guarding the white settlers. The Moravians were zealous to convert the Indians and their missionaries taught the new Christians to sing.

The "Diary" dated September 14, 1745, tells of a "love feast" gathering where "In dulci jubilo" was sung in thirteen languages, to the accompaniment of wind and string instruments. These languages included many different European tongues and various Indian dialects. Such polyglot singing would hardly seem musical to the world today, but one can surely reverence the zeal and sincerity manifest. It is refreshing to follow this Moravian culture to

---

6 Ibid., p. 7.
7 Ibid., p. 8.
the modern day and see the inspiring Bach festivals held at Bethlehem, Pennsylvania, the site of the Moravian settlement.
CHAPTER IX

MUSIC SETTINGS

From an un-named source, C. Hubert Parry, in the Evolution of the Art of Music gives this copy of "In dulci jubilo" from a manuscript dated 1305.¹ The compilers of the Oxford Book of Carols in a discussion of this carol tell of a fifteenth century manuscript which includes "In dulci jubilo" and which may now be found in

¹C. Hubert Parry, Evolution of the Art of Music, p. 84.

58
Leipzig University Library. The melody is in Michael Vehe's Gesangbuch, Leipzig, 1537, and is found again in Babst's Gesangbuch, Leipzig, 1545; the latter work is the last hymn-book which Martin Luther edited. Witzel included the carol in his Psaltes Ecclesiasticus, Cologne, 1550, and Didrik Pederson gave it a place in Piae Cantiones, 1582.

Few melodies have remained so little changed through the years. The rocking rhythm of the first rhythmic mode has never been altered, nor has the essentially triple rhythm varied, despite differences in metric signatures: six-two, three-two, three-four, and six-eight. Depending on whether the meter is $2 \frac{6}{8}$ or $2 \frac{3}{4}$ the number of measures to the phrase varies. The form is $A$, two or four measures, $A_1$, two or four, $B$, four or eight measures, $B_1$, four or eight, $C$ two measures in Version I, four or eight in succeeding settings. The coda-like effect of $C$ strengthens the unity of the whole. Version II, dating c. 1544, is the version followed almost exactly by all the writers quoted. The following is the tenor line from Setting II that is described on page 61 of this study.

---

2 Oxford Book of Carols, p. 182.
3 Compare p. 38 of this study.
4 Oxford Book of Carols, p. 182.
Version I lacks the auxiliary tone of the sixth between the fifth and sixth notes of the melody in A and A\textsuperscript{1}; likewise, the supertonic which appears in Version II as the thirteenth note of B and B\textsuperscript{1} is missing in B of Version I but appears in B\textsuperscript{1} of the version as cadence tone, so that the phrase ends on the supertonic instead of proceeding on to the mediant as in Version II. Moreover in Version II the sixth and seventh degrees appear as second and third
notes of C, replacing the fifth and sixth degrees of Version I. Finally, Version II shows an extension of C. The usual treatment in all the settings is major rather than modal.

Setting I is a harmonized form of the carol from a microfilm of a German manuscript collection dated 1544. The melody is in the tenor, the meter three-two. Measure one is fully notated with rests until the carol begins on beat three. The voices move independently with frequent suspensions and syncopations.

Setting II is by Bartholomew Gesius (1555-1621), a Lutheran cantor who wrote a great deal of music covering the whole liturgical field of song in the older Lutheran Church. His arrangements and settings show a mixture of Latin and German texts with a combination of Plain-song and polyphony. His setting of the carol is one of the

---

5 See Appendix B of this study, p. 84.
6 See Appendix B of this study, p. 85.
two selected for inclusion in the Oxford Book of Carols. It is in the key of G, in three-four meter. The chords are simple triads, and the rhythm is simultaneous except for one suspension in the alto part in the fifth measure from the close. By leading-tone progression modulations are made into the dominant major and the relative minor keys, but they are left immediately.

Bach's treatment of the carol in choral form is quite different from the two settings just given. Each part has a melodic line, yet the carol melody is never obscured. The bass part is most active - its range covers one and one half octaves, and its counter melody in quarter and eighth notes moves more quickly than the smooth chords of the other parts. The alto and tenor parts have frequent suspensions.

Robert Lucas de Pearsall (1795-1856) is best known as a writer of part-songs and madrigals, but his sacred compositions comprise works for both the Roman Catholic and the Anglican Churches. His setting of "In dulci jubilo" is simple and, considering his dates, archaic; the meter is three-two. The musical score resembles the daily exercise of a first-year harmony class, yet it

---

8 See Appendix B, p. 86.
9 Ibid., Vol. IV, p. 92.
10 Appendix B, p. 87.
produces a strangely satisfying effect. In the repetition of the phrases, de Pearsall varies the chords, surprising the hearer and providing an element of wonder about the next progression. His harmony is widely-spaced. The setting preserves the Latin lines and presents a true macaronic character.

John Stainer, (1840-1901) organist and composer, wrote the setting which is probably the most familiar today. With its text beginning "Good Christian men, rejoice, it is found in the hymnals of most Protestant churches.

The six-eight meter insures the triple rhythm of the original inspiration. The harmonization is of the simplest form. A distinctive feature of this setting is an inserted measure, following measure ten. It contains two chords, a unison tonic and a sub-mediant triad. The chords voice a dramatic announcement: "News! News!" These words occur in the Neale translation of the macaronic text which Stainer used for his setting.

Organ Chorales

Any study of polyphonic compositions for the organ based upon chorale melodies must go farther back than the German Protestant chorales and include the organ settings of hymns of the Catholic Church. Around the year 1500 organ pieces began to be used in certain places.

See Appendix B, p. 83.
in the service instead of the plain-song of traditional chant. In addition to these hymns, parts of the mass were also treated. Paumann in 1452 gave some primitive examples, then Hofhaimer (1459-1537) gave the organ hymn in full development. Arnolt Schlick in 1512 prepared a tablature that was particularly worthy. Their settings all belonged to the cantus-firmus type, that is, with the hymn melody in long notes, usually in the tenor, as the basis of a contrapuntal figure. This treatment dated back to the clausulae and motets of the thirteenth century. The cantus-firmus treatment with Vorimitation and examples of the cantus-firmus in canon occur in Buchner (Ms tablature from c. 1525). Apel in the Harvard Dictionary of Music refers to an anonymous "In dulci jubilo" from Sicher's tablature which has a canonic treatment.

The Flemish motet-style, imitation of the hymn melody in all the voices, was alternated with the cantus-firmus treatment. In these Catholic settings there was an element of the mysticism which pervades the whole ritual of that Church.

The Protestant Church made the singing of the chorale the privilege of the congregation, and it was the duty of the organist to play the chorale melody which was about

---

12 H.J. Moser, op. cit., p. 533. Unfortunately, this setting has not been available for the present study.

13 Ibid.
to be sung, elaborating it with all the art he could command. Besides the two forms of development just mentioned, the Chorale cantus-firmus and the Chorale motet, there were several other ways of doing this: the Chorale fugue in which the first line or phrase of the chorale might be treated as a fugue; the Melody chorale, the chorale appearing as a continuous melody in the soprano with accompanying contrapuntal parts in definite figures; Ornamented chorale, the melody in the soprano with elaborate ornamentations; Chorale canon; Chorale fantasia; Chorale variations (partitas). Whatever style, the prelude was supposed to define and establish the sentiment appropriate to the chorale being treated.

The earliest example obtainable for this study is a setting by Dietrich Buxtehude (1637-1705), an organist at Lubeck. He had been so successful with church performances of vocal and instrumental music called Abendmusik that his fame had spread and people came from distant cities to hear his programs. One of these visitors was J.S. Bach who was eager to learn from so great an organist. Buxtehude was an innovator, bringing a number of interesting new

\[^{14}\text{Ibid.}\]
\[^{15}\text{C. F. Abdy Williams, The Story of Organ Music, p. 106.}\]
features into organ music. Two of these are pertinent to this subject and require mention. In the handling of a fugue, Buxtehude developed each new subject out of the first, giving unity to the composition. C. F. Abdy Williams in *The Story of Organ Music* states his belief that Buxtehude was the first to use an occasional recitative without measured rhythm for the organ.

His setting of "In dulci jubilo," an example of the Melody Chorale type, with occasional participation of the lower voices in the chorale places the upper voice part, which carries the melody, on one manual, two middle voices on another manual, and the bass on the pedals. The melody line (chorale tones are marked) is frequently embellished with bravura passages and shakes. Beginning with the eleventh measure the melody passes to the bass pedals for two and one-third measures. Fragments of the chorale appear in first one voice, then another, but are lost in the free treatment that follows. In measure thirty-three a canon begins in the soprano followed by the pedals an octave below and two measures distant; this lasts six measures and leads the soprano part to its close, a tonic, tied through four measures. One of the middle voices picks

---

16 Ibid.

17 See Appendix B, p. 89.
up the melody from the bass, carrying it through three measures of chordal progression with a modal seventh occurring in the other middle voice, then the three parts ending on the tonic chord.

Friedrich Wilhelm Zachau (Zachow) (1663-1712), is remembered chiefly as Handel's teacher, but a large collection of manuscript church cantatas and organ pieces from his pen is found in the Berlin Library. Grove speaks of Zachau's style as marked by good taste and earnestness of purpose. 17

The chorale prelude by Zachau is written for three parts and is interesting from the contrapuntal point of view. The meter is three-two; the spirit of the composition light. This is treated in the melody chorale style. The soprano has the melody intact throughout in whole and half notes while the counter point in the two lower parts keeps a constant movement in quarter notes. The bass ranges through two octaves; the middle voice, now as the alto, now in the tenor ranges between the two outer parts holding them together.

Johann Gottfried Walther (1684-1748), is said by Grove to stand next to Bach as a skilled arranger of organ chorales in variation style. 19 Besides being famed as

---

18 See Appendix B, p. 92.
a contrapuntist, Walther is known as a lexicographer, having compiled a dictionary which was the first work to combine biography and musical subjects. 20

Walther's setting is a combined Choral motet and cantus-firmus treatment, in the key of F, three-two meter, and written for three parts, all of which derive their material from the chorale. The middle part opens with a measure alone, the melody beginning without the usual anacrusis. Two half-notes and two quarters, the last one moving diatonically upward announce the theme. An octave downward and one measure distant, the pedal begins a second presentation of the theme while the middle voice is executing a slow trill-like figure through the melody of its second measure. The third measure brings in the topmost part, two octaves above the pedal part, repeating the first measure with its two half-notes and two quarters. The chorale theme extends for four measures in each successive part, with the middle part moving freely all the while. The second imitation begins with the repetition of the A phrase, this time on the anacrusis, going down to the tonic on the first beat. This figure begins with the pedal part; the middle part hurries in on the

20 Ibid.
21 See Appendix B, p. 93.
second half of the first beat with accelerated melody, using quarter notes instead of half and gains its measure-lead in the next measure. Meanwhile the upper part has come in on beat three of the same measure, two octaves above the pedal as before, and proceeds with its own canon. Throughout the forty measures the canon appears between the upper part and the organ point; sometimes one leads and sometimes the other. The middle part often suggests the melody, then leaves it - it is continually moving. Shakes ornament both middle and upper parts at frequent intervals.

The chorale preludes of Bach represent the full force of his emotional nature and reveal the full sweep of his technical powers. Perhaps more clearly than much of his work do they show his response to objective features presented in the words of the chorale. In addition to his vocal setting, Bach has employed "In dulci jubilo" three times as a chorale prelude. These preludes differ as widely as though written by different composers, yet each is unmistakably Bach.

The first one to be analyzed is a simple chorale with ornamental interludes but it later becomes more like the Ornamented Chorale. It is written in A with three-two

J.S. Bach, "In dulci jubilo," Twelve Chorale Preludes for Organ, edited by Franklin Glynn.
meter. It opens with four measures of firm chords, five-voiced, the melody in the soprano, the pedal tones moving diatonically downward as the melody rises. There is an interlude in the melody and a rest in supporting parts while the soprano part returns through four measures of downward sequence to begin once more with the other parts a chordal announcement of the theme. A second florid interlude is begun by an inner voice though the soprano is holding to the chorale. Measures eighteen through twenty-two show pedal activity, then there is no pedal at all until measure forty-six. Here Bach gathers up his five voices, resumes the full chords, allows nine measures of beautiful counterpoint, finally resolving into a magnificent seven-voiced chord.

Another of the Melody chorale type of prelude and one which is quietly pastoral in its simplicity, this prelude offers a striking contrast to the others built 24 around the carol. It comprises two complete settings of the melody for three parts (two manuals and pedal), with the melody in the soprano in both settings. The first setting is in G without signature, but with both Mixolydian and Major VII degree (that is, F and F♯). The soprano

24 Clarence Dickinson, "In dulci jubilo," The Technique and Art of Organ Playing. Also: Appendix, p. 102.
melody is given in whole and half notes while the middle part presents a non-thematic counterpoint which begins in a continuous line in half and quarter notes, breaking up into short figures at the repetition of the second melodic phrase. The pedal sustains throughout the first setting up to the last phrase which it takes in canon with the topmost voice, two octaves below at two-measure distance. In order to allow the pedal to finish its canon there is an extension of about two measures in the upper parts. Thereafter there is a four-measure free episode modulating to D in which tonality the chorale is again presented in exact transposition of all parts, harmonized with both C and C# up to the beginning of the canon figure. Here there is an abrupt return, without modulation, to the original G tonality, the canon proceeding as before. At its close there is a four-measure phrase in quarter notes bringing the soprano voice to an octave-higher close. The cadencing measure includes both the modal and the major VII:

\[ \text{An alternative ending places the chorale on a third manual with one hand playing the sustained tonic on the Great through four measures, at the same time playing the contrapuntal phrase on the Swell. The harmonization is the same.} \]
The *Orgelbüchlein* (c. 1710) of Bach contains forty-five preludes. They seem to have been selected and developed from chorales of particularly strong pictorial quality. From the collection a third setting of "In dulci jubilo" is taken.\(^\text{25}\) This is one of the best of all Bach's chorale preludes from the point of view of both skill and effectiveness. It is a *Chorale cantus-firmus* combined with *Chorale Fantasia*. The composition is for four parts with a double canon moving simultaneously during the first half of the movement; the melody is in canon between the treble or soprano and bass (pedal) an octave below and a measure later. A second canon of running triplet figures is heard at the same time between alto and tenor. These parts are an octave apart and a measure distant.

A notation problem rises in this setting - there are frequent occurrences of three notes against two. Whether Bach intended this exact proportion is a matter of question since notation in his day was more or less an approximate affair. Naumann, in the Breitkopf and Härtel edition of the *Orgelbüchlein* puts the repeated two notes into triplet form, coinciding with the triplet figure in the other part.

This is easier to play and adds to the brightness of the rhythm.

The last setting is written by the modern French organist and composer, Marcel Dupre (1886-).

This chorale prelude on "In dulci jubilo" is a melody chorale. The key is A, the meter three-four. The setting is in five parts with the melody in the soprano; the dominant E truly dominates the composition, sounding as a tied note in the next to lowest part through eleven measures. At the same time the pedal is sounding E on the second beat of the measure. A curious syncopation in the third voice and the pedal tone suggests the rocking cradle with its instant of stopping at the end of each swing. The soprano and alto are played by the right hand and comprise harmonic intervals of modern tonality. The atmosphere of the prelude is more like a lullaby than most of the settings.

---

26 Marcel Dupre, "In dulci jubilo, "Seventy-nine Chorales, op. 28. Also: Appendix B, p. 106.
CHAPTER X

SUMMARY AND CONCLUSION

Summary

In bringing to a close this study of the carol "In dulci jubilo" a brief resume will be given of the points brought out in each chapter in order to obtain a concise picture of hymn and carol development.

The Hebrew race contributed hymn texts of lasting worth; they recognized the value of music in various situations of life. The early Christians used the hymn as a proselyting agent as well as for their own inspiration. The Catholic Church preserved the best of the early hymns; the Gregorian chant and the Latin hymn prepared the way for the Protestant chorale. Medieval times with their Miracle Plays, Minnesingers and Meistersingers, provided a realism which moderated the aloofness of liturgical music. The Lutheran chorale gathered together much of the best from all earlier sources and gave back a hymn-form that appealed to all. The carol was originally a ring-dance and a certain gaiety has always been its main characteristic. "In dulci jubilo," one of the earliest carols, dates from the fourteenth century, and has since enjoyed continuous
popularity. The various settings given which represent the musical ideas of many different generations show that it has always been a loved carol. The chorale preludes show its possibilities in artistic development.

Conclusion

The tracing of the development of the hymn and the carol has been of great value to the writer. It is hoped that more professional church musicians may become interested in the rich resources of the earlier music of the Church.
APPENDIX A

The original macaronic lines of the carol were these:

In dulci jubilo
Nu singet undeseyt fro;
Unsers herzens wonne Leyt:
Lieght in praesepio;
Und leuchtet als die sonne
Matris in gremio.
Alpha es et O!
Alpha es et O!

O Jesu parvule
Nach dir ist mir so we:
Trost mir myn gemittle,
O puere optime:
Durch aller Jungfrowen gute,
O princeps gloriae!
Trahe me post te!
Trahe me post te!

(Third stanza missing)

Ubi sunt gaudia?
Nirgend mer denn da,
Da die engel singen
Nova cantica.
Und die schellen klingen
In regis curia.
Eya, warrn wir da!
Eya, warrn wir da!

From this original text many and varying versions were made. Julian's *Dictionary of Hymnology* refers to Wackernagel as giving eight versions, varying from three to four stanzas of eight lines. The first lines in English translations as given by Julian are:

"In dulci jubilo, now let us sing with mirth and jo (sic) - " in three stanzas. Found in the Psaltes Ecclesiasticus, (Mainz, 1550), and in the Gude and Godly Ballates referred previously.

"Let Jubil trumpets blow, and hearts in rapture flow- " in four stanzas. Found in Klug's Gesang-Buch, (Wittenberg, 1529), and in Lyra Davidica, (1708).

"In dulci jubilo - to the house of God we'll go"- by Sir J. Bowing in his Hymns (1825).

"In dulci jubilo, sing and shout all below" - in four stanzas (as in a Breslau fifteenth century manuscript) by Miss Winkworth, (1869).

A recast of the original German begins "Nun singet und seid froh." This is in four stanzas and was first published in the Hannover Gesang-Buch, (1646). It has been repeated in many later collections, as in the Berlin G. L. S. Edition, 1863.

The Moravian Hymn Book, published in 1754, has a translation beginning "We all indeed were perished," a line from stanza three.

The melody and words are found in a fifteenth century manuscript at Leipzig University Library. The developed form of the melody is in Michael Vehe's Gesang-Buch, (Leipzig, 1537), and in Witzel's Psaltes Ecclesiasticus, (Cologne, 1550).
In Bäst's Gesang-Buch, (Leipzig, 1545), the last hymn-book produced for Luther and representing his final text editorship, the third stanza was changed to its present form. Originally it had stressed the place of the Virgin Mary in the plan of salvation; this was objectionable to Luther, and he wrote the stanza. From this origin comes the translation made in 1851 by Arthur Tozer Russell, a hymn writer of note in England. Quoted are the German lines and their English translation:

Nun singet und seid froh,
Jaucht all und saget so:
Unsers Herzens Wonne
Leight in der Krippe bloss,
Leuchtet als die Sonne
In seiner Mutter Schoss.
Du bist A und O!
Du bist A und O!

Sohn Gottes in der Hoh
Nach dir ist mir so weh!
Trostes mein Gemüte,
O Kindlein zart und rein,
Und durch deine Gute,
O liebstes Jesulein,
Zeuch mich hin nach dir,
Zeuch mich hin nach dir.

Gross ist des Vaters Huld,
Der Sohn tilgt unsre Schuld;
Da wir ganz verdorben
Durch Sund und Eitelkeit,
Hat er uns erworben
Die ew'ge Himmelsfreud'.
Eia, warn wir da!
Eia, warn wir da!

---

3 The Handbook to the Lutheran Hymnal, compiled by W. G. Polack, p. 197.
Wo ist der Freudenort?
Sonst nirgend mehr denn dort,
Da die Engel singen
Dem lieben Jesulein
Und die Psalmen klingen
In Himmel hell und rein.
Eia, warn wir da!
Eia, warn wir da!

Now sing we, now rejoice,
Now raise to heaven our voice;
He from whom joy streameth
Poor in a manger lies;
Not so brightly beameth
The sun in yonder skies.
Thou my Saviour art!
Thou my Saviour art!

Come from on high to me;
I cannot rise to Thee;
Cheer my wearied spirit,
O pure and holy Child.
Through Thy grace and merit,
Blest Jesus, Lord most mild,
Draw me unto Thee!
Draw me unto Thee!

Now through His Son doth shine
The Father's grace divine;
Death o'er us had reigned
Through sin and vanity;
He for us obtained
Eternal joy on high.
May we praise Him there!
May we praise Him there!

O where shall joy be found?
Where but on heavenly ground?
Where the angels singing
With all His saints unite.
Sweetest praises bringing
In heavenly joy and light.
O that we were there!
O that we were there!

*Lutheran Hymnal*, No. 83.
Another translation, less true to the original German text, but far more widely used was made in 1861 by John M. Neale, a contemporary of Russell. This begins "Good Christian men, rejoice," and is found in present-day hymnals of both Methodist and Presbyterian churches.

Good Christian men, rejoice
With heart and soul and voice;
Give ye heed to what we say:
News! News! Jesus Christ is born today;
Ox and ass before Him bow,
And He is in the manger now.
Christ is born today!
Christ is born today!

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye hear of endless bliss;
Joy! Joy! Jesus Christ was born for this!
He has oped the heavenly door,
And man is blessed evermore.
Christ was born for this!
Christ was born for this!

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye need not fear the grave,
Peace! Peace! Jesus Christ was born to save!
Calls you one, and calls you all
To gain His everlasting hall.
Christ was born to save!
Christ was born to save!

In 1887 R. L. de Pearsall published a macaronic version first in the Musical Times, then in Novello's Part Song Book, (Second Series, Volume X, 1887).

In dulci jubilo
Let us our homage show!
Our heart's joy reclineth
In præsepio,
And like a bright star shineth,
Matris in gremio.
Alpha es et O!
Alpha es et O!

O Patris caritas -
O Nati lenitas!
Deeply were we stained
Per nostra crimina;
But Thou for us has gained
Coelorum gaudia.
O that we were there!
O that we were there!5

Through the kindness of Professor E. S. Clifton of the
English Department of the North Texas State Teachers' College,
the following early text has been classified as a macaronic
Latin, German, Scandinavian translation.

In dulci jubilo,
Nu slungen wij io io,
Then all thing for oss fórmó
Ligger in præsepio.
Och som solen skijner
Matris in gremio.
Alpha es et w!
Alpha es et w!

In the second line the word "wij" is Dutch; "io" is merely
a phonetic rendering of an earlier word for "joy." The rest of
the text is Latin and Swedish. A free translation would read,
"Now let us sing with joy, Because all our joys lie in the man-
ger; also the sun of the sky is in the lap of the Mother."

5
Appendix B

"Christ is erstanden", 16th. century, Anonymous 82
Vocal Setting I, anonymous 84
Vocal Setting II by Gesius 85
Vocal Setting III by Bach 86
Vocal Setting IV by de Pearsall 87
Vocal Setting V Chorale by Stainer 88
Chorale Prelude by Buxtehude 89
Chorale Prelude by Zachow 92
Chorale Prelude by Walther 93
Chorale Prelude by Bach 97
Chorale Prelude by Bach 102
Chorale Prelude by Bach 106
Chorale Prelude by Dupre 109
"Christ is erstanden"

16th century
Anonymous
Setting I

In dulci jubilo

16th century
Anonymous
Setting III

In dulei — jubilo

Bach
Setting 47

In dulei jubilo de Pearsall
setting V

In dulci jubilo

Stainer
Chorale Prelude  
In dulei jubila  
Zaehow
Chorale Prelude

In dulei jubile

Walther
BIBLIOGRAPHY

General

Books


Bible, The English, King James Version.


Dickinson, Edward, Music in the History of the Western Church, New York, Charles Scribner's Sons, 1902.

Douglas, Winfred, A Brief Commentary on Selected Hymns and Carols, Chicago, Northwestern University Information, V, No. 11, 1936.

Duncan Edmondstoune, The Story of the Carol, New York, Charles Scribner's Sons, 1911.


---

**Music Sources**


Rhau, Georg, *Neue deutsche geistliche gesänge*, Wittemberg, 1544, Denkmäler deutscher Tonkunst I, Folge...Bd XXIV, Leipzig, Breitkopf and Härtel, 1908.

