

In Dulci Jubilo

(Good Christian Men Rejoice)

TRADITIONAL/MICHAEL PRAETORIUS, ARR. HUGH LEVEY



In dulci iubilo nu singet
vnd seid fro/ vnfers hertzen wunne/ leit
in pre sepio/ vnd leuchtet als die

In Dulci Jubilo 1533



CLARINET QUARTET

SCORE & PARTS

In Dulci Jubilo (with optional Fanfare)

TRADITIONAL/PRAETORIUS ARR. HUGH LEVEY

In Dulci Jubilo (In Sweet Rejoicing) is one of the oldest Christmas Carols that we sing today. The earliest known appearance of the melody is in a Codex dating to around 1400 in Leipzig University library. It appears in printed collections from 1533, 1537 and in the Swedish Piae Cantiones collection of 1582. The tune is probably even older than 1400.

In Dulci Jubilo has been arranged by many composers and arrangers over the centuries; including Michael Praetorius, Johann Sebastian Bach, Johann Michael Bach, Buxtehude, Liszt, Gustav Holst, and Robert Lucas de Pearsall. In the United Kingdom an amended version of the tune has also been used for the carol, Good Christian Men Rejoice, but the most common choral version of the original is in the 19th century setting by de Pearsall.

The starting point for this Clarinet Quartet arrangement, however, is a 4-part setting by the German Renaissance composer, Michael Praetorius (1571-1621). The first verse is a straight transcription of this work from the first decade of the 17th century, with its interesting Renaissance harmonies and part-writing. The arranger then takes us off in a more contrapuntal direction while referring back to the Praetorius from time to time. There are three verses in total, all arranged differently.

An optional fanfare and postlude is also included. These are based on another Praetorius setting of In Dulci Jubilo (in his *Polyhymnia Caduceatrix et Panegyrica* of 1618–19). The original is scored for up to 20 voices with instrumental accompaniment, including brass. There are interludes where the brass play fanfare like figures which have been adapted as a short fanfare and postlude in this arrangement. The arranger believes that the fanfare sets the Renaissance context and starting point of this Clarinet Quartet version, but it and the postlude are entirely optional.

Duration. Approx. 2 minutes 30 seconds

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In Dulci Jubilo - with Fanfare

Traditional/Praetorius arr. Hugh Levey

$\text{♩} = 96$

B \flat Clarinet

B \flat Clarinet *f*

B \flat Clarinet *f*

B \flat Bass Clarinet *f*

B \flat Cl. ³

B \flat Cl.

B \flat Cl.

B \flat B. Cl.

6 $\text{♩} = 52$

B \flat Cl. *ff* *mf*

B \flat Cl. *ff* *mp*

B \flat Cl. *ff* *mp*

B \flat B. Cl. *ff* *mp*

11

B \flat Cl.

B \flat Cl.

B \flat Cl.

B \flat B. Cl.

15

B \flat Cl.

B \flat Cl.

B \flat Cl.

B \flat B. Cl.

The image shows a musical score for four parts of B \flat instruments: three Clarinets (B \flat Cl.) and one Bass Clarinet (B \flat B. Cl.). The score is in 6/4 time and has a tempo of $\text{♩} = 52$. The key signature has one sharp (F#). The score is divided into three systems, with measures 6, 11, and 15 marked at the beginning of each system. Dynamics include *ff* (fortissimo) and *mp* (mezzo-piano). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page.

19

B♭ Cl. *mf* *mf*

B♭ Cl. *mf* *mp*

B♭ Cl. *mf*

B♭ B. Cl. *mf* *mp*

23

B♭ Cl. *mp*

B♭ Cl. *mp*

B♭ Cl. *mp*

B♭ B. Cl. *mp*

27

B♭ Cl. *mf*

B♭ Cl. *mf*

B♭ Cl. *mf*

B♭ B. Cl. *mf*

31

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

PREVIEW ONLY

35

B♭ Cl.

B♭ Cl.

B♭ Cl.

B♭ B. Cl.

39

B♭ Cl.

mp

B♭ Cl.

mp

B♭ Cl.

mp

B♭ B. Cl.

mp