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Jubilate Deo

Raymond Weidner

SATB with brass and organ

Full Score

Raymond Weidner

Raymond Weidner is a church musician who has served congregations in Maryland, Michigan, Mississippi, Oklahoma, Pennsylvania, and Virginia. He holds degrees from Westminster Choir College (B. Mus.), Western Michigan University (M. Mus.), Michigan State University (Ph. D.), and Chesapeake Theological Seminary. His organ instructors have included George Markey and Donald McDonald, and he has performed under Leonard Bernstein, Leopold Stokowski, and Roger Wagner among other great conductors. In addition to his work as a church musician, Dr. Weidner founded and directed professional and semi-professional community choruses in Michigan and Oklahoma where he also produced a weekly radio program devoted to choral music. He has been a regular contributor to two national music journals, was the conductor of the Jackson Metropolitan Chamber Orchestra, and has been a clinician at regional and national music conferences. His choirs have toured the U. S. and Europe, and he has held academic positions at several colleges. He has been the recipient of numerous awards and commissions, and is the author of two books.

Composed for the 200th anniversary of
First Presbyterian Church, Lynchburg, Virginia

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SATB with brass and organ
Full Score

Psalm 100

Raymond Weidner
Op. 51

Ardito ♩ = 66

Trumpets

Trombones

Soprano
Alto

Tenor
Bass

Ardito ♩ = 66

Organ

f

Ped.

5 a 2

f

3

legato

a 2

3

3

3

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9

13

S
A

f

O be joy-ful in the Lord, all ye lands, _____

T
B

f

17

legato

a 2

serve the Lord with glad-ness, and come be-fore his pres-ence with a song.

20

legato

rall.

Larghetto ♩ = 72

rall.

Larghetto ♩ = 72

mp

25 *mp*

S A

Be ye sure that the Lord _____ he is _____ God; _____ it is

T B

mp

30

he that made us _____ and not we _____ our _____ selves; _____

Man. Ped.

34 *mf* *mp*

we are his peo - ple and the sheep _____ of his pas - ture.

mf *mp*

mf *mp*

38

rall.

Ardito ♩ = 66

a 2

mp

a 2

S
A

T
B

rall.

Ardito ♩ = 66

42

accel.

mf

1.

2.

accel.

Alto

mf

O

go in - to his

gates with thanks-giv - ing,

Bass

mf

Tenor

mf

O go in - to his gates with thanks - giv - ing,

go in - to his

accel.

mf

45

1.

Andante ♩ = 84

S
A

O go in - to his gates with thanks-giv - ing,

mf cresc.

unis. *f*

gates with thanks-giv - ing, with thanks - giv - ing, and in - to his
with thanks-giv - ing,

T
B

cresc.

unis. *f*

gates with thanks-giv - ing,

Andante ♩ = 84

48

poco a poco rall.

52

Musical notation for measures 52-55. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The tempo is marked 'poco a poco rall.'.

Vocal staves for Soprano (S) and Tenor/Bass (T/B). The lyrics are: "thank-ful un-to him and bless his name, _____ be thank-ful un-to him and bless his". The dynamic is marked *mf* and the tempo is *poco a poco rall.*

Piano accompaniment for measures 56-59. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic is marked *mf* and the tempo is *poco a poco rall.*

Lento ♩ = 60

Vocal staves for Soprano (S) and Tenor/Bass (T/B). The lyrics are: "name. _____ For the Lord is gra-cious, his mer-cy is ev-er- (his)". The dynamic is marked *p teneramente* and the tempo is *Lento ♩ = 60*.

Lento ♩ = 60

Piano accompaniment for measures 60-63. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. The dynamic is marked *p* and the tempo is *Lento ♩ = 60*.

61 *cresc.*

- last - ing; and his truth_ en - dures, his truth_ en - dures, his truth_ en - dures from

cresc.

65 *f* *rall.* *p* **Larghetto** ♩ = 72

gen - er - a - tion to gen - er - a - tion.

f *p*

rall. **Larghetto** ♩ = 72

p

Man.

69 *rall.*

73 **Ardito** ♩ = 66

f

Ped.

77 *a 2*
f
a 2
 3

f
 Glo-ry be _____ to the Fath-er, and to the Son, and to the Ho-ly
f
 (and)

Man. Ped.

81 *legato*
 1. *a 2*
 2. *cresc.*
 1. *ff*
 2. *a 2*
 3

unis. cresc.
 rall.
 Ghost; _____ as it was in the be-gin-ing, is now and ev-er shall be,
unis. cresc.

rall. *Largamente*
cresc. *ff*
 Ped.

85

Piano accompaniment for measures 85-88. The music is in 4/4 time with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a whole note chord.

Vocal line for measures 85-88. The vocal line is in 4/4 time with a key signature of two flats. It features a melodic line with lyrics. The first measure has a whole note. The second measure has a half note. The third measure has a half note. The fourth measure has a whole note.

unis. *ff* world with-out end. *con forza* A - -

unis. *ff* *con forza*

Piano accompaniment for measures 85-88. The music is in 4/4 time with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a whole note chord.

89

Piano accompaniment for measures 89-92. The music is in 4/4 time with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a whole note chord.

Vocal line for measures 89-92. The vocal line is in 4/4 time with a key signature of two flats. It features a melodic line with lyrics. The first measure has a whole note. The second measure has a half note. The third measure has a half note. The fourth measure has a whole note.

poco a poco rall.

- men, a - men, a - - men.

Piano accompaniment for measures 89-92. The music is in 4/4 time with a key signature of two flats. It features a melodic line in the right hand and a supporting bass line in the left hand. The first measure has a whole note chord. The second measure has a half note chord. The third measure has a half note chord. The fourth measure has a whole note chord.

poco a poco rall.

Ped.