



PARACLETE PRESS

Easter/Gen.

PPM01418

\$2.90

Jubilate Deo

Craig Phillips

SATB and organ

Craig Phillips

Born in 1961, Craig Phillips is a distinguished and popular American composer and organist. He holds the Doctor of Musical Arts and Master of Music degrees and the Performers Certificate from the Eastman School of Music, Rochester, New York, where he studied with Russell Saunders.

Dr. Phillips was featured in July 2010 at the National Convention of the American Guild of Organists in Washington, DC, with the première of his commissioned work *Sojourn* for organ and winds. In July 2002, Dr. Phillips was featured as soloist in the performance of his *Concertino for Organ and Orchestra* with the Philadelphia Orchestra during the National Convention of the American Guild of Organists in Philadelphia. He has also appeared as soloist with orchestras across the United States and at regional conventions of the AGO. He won First Prize in the 1994 Clarence Mader Competition for organ composition, and was a judge for the 2004 National Competition in Organ Improvisation at the National AGO Convention in Los Angeles, and the 2005 AGO Holtcamp Award in Organ Composition.

Dr. Phillips has been awarded numerous commissions from organizations such as The American Guild of Organists, The Association of Anglican Musicians, University of California at Riverside, University of Iowa, Washington National Cathedral, Stellar Brass and many other churches and cathedrals. His works have received critical acclaim in journals such as *Clavier*, *The American Organist*, *Cross Accent*, and *The Journal of the Association of Anglican Musicians*, and have been broadcast on National Public Radio's *Pipedreams*. His works appear on Gothic, Arkay, JAV, Summit, and Pro Organo labels. More comprehensive information about Dr. Phillips and his work can be found at www.craigphillipscomposer.com. Dr. Phillips is Director of Music at All Saints' Episcopal Church, Beverly Hills, California.

In honor of David Fishburn
for 25 magnificent years of service to the Cathedral of St. Philip, Atlanta,
with love from John & Terri Stivarius

Jubilate Deo

SATB and organ

Sw. Full though Tpt. 8.
Ch. Full through Mix. (Sw. coupled, boxes closed)
Gt. Pr. 8', 4', 2'
Ped. Founds. 16', 8', Sw./Ped.

Psalm 100

Craig Phillips

Joyfully, with vigor ♩ = 96

Organ

Ch. {

poco marcato

5

9

f

S O be joy - ful in the Lord all ye lands;

f

A O be joy - ful in the Lord all ye lands;

f

T O be joy - ful in the Lord all ye lands;

f

B O be joy - ful in the Lord all ye lands;

9

f

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13

serve, ₃ serve

serve

serve, ₃ serve

serve

13

₃

18

the Lord with glad-ness


the Lord with glad-ness

the Lord with glad-ness

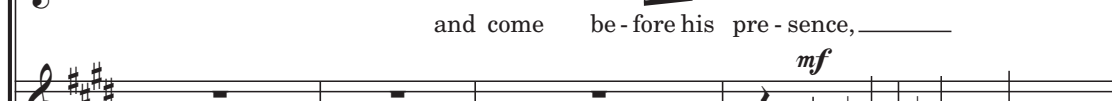
the Lord with glad-ness

18


₃

23 *mf* 


and come be - fore his pre - sence, _____

mf 

come be - fore him, _____

mf 

and come be - fore his pre - sence, _____

mf 

come be -

23 *mf* 

28 *f* 

come be - fore him with _____ a song.

f 

_____ come be - fore him with _____ a song.

f 

_____ come be - fore him with _____ a song.

f 

fore _____ his pre - sence, with _____ a song.

28 *f* 

33

mf Be ye sure that the Lord— he is

mf Be ye sure that the Lord, the Lord— he is

mf Be ye sure that the Lord, the Lord— he is

33

- mixtures, Tpt.

mf

39

mf it is he that hath made us and

f God; it is he that hath made us and

f God; it is he that hath made us and

f God; it is he that hath made us and

39

f

43

not we our - selves; we are his peo - ple and the

not we our - selves; we are his peo - ple and the

8 not we our - selves; we are his peo - ple and the

not we our - selves; we are his peo - ple and the

43

f poco marcato Sw.

3

48

sheep of his pas - ture.

sheep of his pas - ture.

8 sheep of his pas - ture.

sheep of his pas - ture.

48 Sw. solo

mp

reduce to soft 8', 4'

53 *mp*
 O go your

53 *more gentle*
Sw. sempre legato

58 *mf*
 way in-to his gates with thanks - giv - ing and in-to his courts —
mf
 with thanks-giv - ing and in-to his courts —
mf
 and
mf
 and

58 *add Oboe 8'*

63

mf

with praise; be thank-ful un-to

mf

with praise; be thank-ful un-to

mf

8 in-to his courts with praise; be thank-ful un-to

mf

in-to his courts with praise; be thank-ful un-to

63 add

f

mf

68

mp

him and speak good of his Name. _____

mp

him and speak good of his Name. _____

mp

8 him and speak good of his Name. _____

mp

him and speak good of his Name. _____

68

mp

73

Musical score for measures 73-76. It consists of four staves: three treble clefs and one bass clef. Measures 73-74 contain rests for all parts. Measures 75-76 feature a chordal accompaniment in the treble staves and a bass line in the bass staff.

73

Piano accompaniment for measures 73-76. The score is written for a grand piano with a treble and bass clef. Measures 73-74 have a sustained chord in the right hand and a bass line in the left hand. Measures 75-76 feature a more active piano accompaniment with moving lines in both hands.

79

Vocal score for measures 79-82. The score includes two vocal staves (treble clefs) and two piano accompaniment staves (treble and bass clefs). The lyrics are: "For the Lord is gra - cious; his mer - cy is ev - er". The first staff has a *mp* dynamic marking. The second staff also has a *mp* dynamic marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

79

Piano accompaniment for measures 79-82. The score is written for a grand piano with a treble and bass clef. Measures 79-81 feature a sustained chord in the right hand and a bass line in the left hand. Measure 82 features an *add* instruction above the right hand, indicating an added note. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

85 *mf* *f*

last - ing; — and his truth en - dur - eth from ge - ne -

mf *f*

last - ing; — and his truth en - dur - eth from ge - ne -

f

and — his truth en - dur - eth from ge - ne -

f

and his truth en - dur - eth from ge - ne -

+ Sw. reeds

mf *f*

add

90 *poco rit.* *a tempo*

- ra - tion to ge - ne - ra - tion. —

- ra - tion to ge - ne - ra - tion. —

- ra - tion to ge - ne - ra - tion. —

- ra - tion to ge - ne - ra - tion. —

90 *poco rit.* *a tempo*

94

Musical score for measures 94-98. The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

94

Musical score for measures 94-98, piano accompaniment. The score consists of two staves (treble and bass clef). The right hand features a melodic line with some grace notes and a 'Ch.' (Chord) marking. The left hand provides a harmonic accompaniment with chords and moving lines.

99

Musical score for measures 99-103. The score consists of four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts enter with the lyrics "Glo - ry be to the Fa - ther,". The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A dynamic marking of *f* (forte) is present.

99

Musical score for measures 99-103, piano accompaniment. The score consists of two staves (treble and bass clef). The right hand features a melodic line with a trill-like ornament in the first measure. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present.

104

and to the Son, and to the Ho - ly Ghost. _____

and to the Son, and to the Ho - ly Ghost. _____

8 and to the Son, and to the Ho - ly Ghost. _____

and to the Son, and to the Ho - ly Ghost. _____

104

109

mf
as it was in the be-

mf
as it was in the be-

mf
as it was in the be-

mf
as it was in the be-

109

mf

3

3

114 *f*
 - gin-ning, is now, and ev - er shall be. _____
 - gin-ning, is now, and ev - er shall be. _____
 8 - gin-ning, is now, and ev - er shall be. _____
 - gin-ning, is now, and ev - er shall be. _____

114 *ff* brillante
 3 3 3 3 3 3 3 3

118 *ff*
 world with-out end, world with-out end. _____
ff
 world with-out end, world with-out end. _____
 8 *ff*
 world with-out end, with-out end. _____
ff
 world with-out end, with-out end. _____

118 3 3 3 3 3 3 3 3

123

sonore

A - men, a -

cresc.

sonore

A - men, a -

cresc.

sonore

A - men, a -

cresc.

8

sonore

A - men, a -

cresc.

123

Gt.

poco rit.

a tempo

molto allarg.

127

men.

men.

men.

8

men.

men.

127

poco rit.

a tempo

molto allarg.

ff

Gt.

+ 32' reed

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