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# Jubilate Deo

Craig Phillips

SATB, Brass, Timpani, 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](http://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, Brass, Timpani, and Organ

Psalm 100

Craig Phillips

Joyfully, with vigor ♩ = 96

Score for Jubilate Deo, SATB, Brass, Timpani, and Organ. The score is in 3/4 time and D major. It features vocal parts (Soprano, Alto, Tenor, Baritone), brass parts (Trumpet in C 1 & 2, Horn in F, Trombone 1 & 2), Timpani, and Organ. Dynamics include mp, mf, f, and p. Performance instructions include 'animato' and 'tr'.

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8

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

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

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

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

C Tpt. 1  
*f*

C Tpt. 2  
*f*

Hn.  
*f*

Tbn. 1  
*f*

Tbn. 2  
*f*

Timp.  
*f*

Org.  
*f*

14

S  
A  
T  
B

serve, <sup>3</sup> serve the Lord with

serve the Lord with

serve, <sup>3</sup> serve the Lord with

serve the Lord with

14

C Tpt. 1  
C Tpt. 2  
Hn.  
Tbn. 1  
Tbn. 2

*mf*

3

3

14

Timp.

14

Org.

3

Detailed description: This is a page of a musical score, page 3, starting at measure 14. It features four vocal staves (Soprano, Alto, Tenor, Bass) and several instrumental staves. The vocal parts have lyrics: "serve, serve the Lord with". The instrumental parts include two Cornets (C Tpt. 1 and 2), Horns (Hn.), two Trombones (Tbn. 1 and 2), Timpani (Timp.), and Organ (Org.). The score includes various musical notations such as treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a common time signature. There are dynamic markings like *mf* and articulation marks like accents and slurs. A large watermark "DORLAND" is visible across the page.

20 *mf* *mf*

S. glad - ness and come be - fore his

A. glad - ness

T. glad - ness and come be - fore his

B. glad - ness

C Tpt. 1 *f*

C Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. 20 *tr*

Org. 20 *mf*

Detailed description: This is a page of a musical score, page 4, starting at measure 20. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and instrumental parts for C Trumpets 1 and 2, Horns (Hn.), Trombones 1 and 2, Timpani (Timp.), and Organ (Org.). The vocal parts have lyrics: "glad - ness and come be - fore his". The instrumental parts include dynamics like *f* and *mf*, and performance markings like *tr* (trill) and *mf* (mezzo-forte). The score is written in a key with three sharps (F#, C#, G#) and a common time signature. A large "COPY" watermark is visible across the page.

26

S  
pre - sence, \_\_\_\_\_ come be - fore him with \_\_\_\_\_ a song.

A  
*mf* \_\_\_\_\_ *f* \_\_\_\_\_  
come be - fore him, \_\_\_\_\_ come be - fore him with \_\_\_\_\_ a song.

T  
8 pre - sence, \_\_\_\_\_ *f* \_\_\_\_\_  
come be - fore him with \_\_\_\_\_ a song.

B  
*mf* \_\_\_\_\_ *f* \_\_\_\_\_  
come be - fore \_\_\_\_\_ his pre - sence, with \_\_\_\_\_ a song.

C Tpt. 1  
\_\_\_\_\_ *mf* \_\_\_\_\_ *f*

C Tpt. 2  
\_\_\_\_\_ *mf* \_\_\_\_\_ *f*

Hn.  
\_\_\_\_\_ *mf* \_\_\_\_\_ *f*

Tbn. 1  
\_\_\_\_\_ *mf* \_\_\_\_\_ *f*

Tbn. 2  
\_\_\_\_\_ *mf* \_\_\_\_\_ *f*

Timp.  
26 \_\_\_\_\_ *f*

Org.  
26 \_\_\_\_\_ *f*

32

S

A *mf*  
Be ye sure that the

T *mf*  
Be ye sure that the Lord, the

B *mf*  
Be ye sure that the Lord, the

C Tpt. 1

C Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Timp.

Org.



38 *mf* *f*

S it is he that hath made us and not we our-

A Lord— he is God; it is he that hath made us and not we our-

T Lord— he is God; it is he that hath made us and not we our-

B Lord— he is God; it is he that hath made us and not we our-

38 *mf* *f*

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

38 *mf* *f*

Timp.

38

Org.

Detailed description: This is a page of a musical score for measures 38-41. It features a SATB choir and an orchestra. The choir parts (Soprano, Alto, Tenor, Bass) have lyrics: "it is he that hath made us and not we our-" for Soprano, Tenor, and Bass, and "Lord— he is God; it is he that hath made us and not we our-" for Alto. The instrumental parts include two Cornets (C Tpt. 1 & 2), Horns (Hn.), two Trombones (Tbn. 1 & 2), Timpani (Timp.), and Organ (Org.). Dynamics range from mezzo-forte (mf) to forte (f). The score includes a large watermark reading "MUSIC COPY".

44

S  
- selves; we are his peo-ple and the sheep of \_\_\_ his \_\_\_

A  
- selves; we are his peo-ple and the sheep of \_\_\_ his \_\_\_

T  
8  
- selves; we are his peo-ple and the sheep of \_\_\_ his

B  
- selves; we are his peo-ple and the sheep of \_\_\_ his

44

C Tpt. 1  
*f*

C Tpt. 2  
*f*

Hn.  
*f*

Tbn. 1  
*f* <sup>3</sup>

Tbn. 2  
*f* <sup>3</sup>

44

Timp.

44

Org.

50 *mp*

S  
pas - ture. \_\_\_\_\_

A  
pas - ture. \_\_\_\_\_

T  
pas - ture. \_\_\_\_\_

B  
pas - ture. \_\_\_\_\_

50 *mp* solo

C Tpt. 1

C Tpt. 2 *mp*

Hn. *mp*

Tbn. 1

Tbn. 2

50 *p* *pp*

Timp.

50 *mp*

Org.  
reduce to soft 8', 4'

56 *mp* *mf*

S O go your way in-to his gates with thanks - giv - ing \_\_\_\_\_ and

A *mf*  
with thanks-giv - ing and

T

B

C Tpt. 1

C Tpt. 2 *p*

Hn. *p*

Tbn. 1

Tbn. 2

Timp. 56

Org. 56 add oboe 8'

62

S  
in-to his courts \_\_\_\_\_ with praise; \_\_\_\_\_ be *mf*

A  
in-to his courts \_\_\_\_\_ with praise; \_\_\_\_\_ be *mf*

T  
*mf* and in-to his courts with praise; \_\_\_\_\_ be *mf*

B  
*mf* and in-to his courts with praise; \_\_\_\_\_ be *mf*

C Tpt. 1  
*mf*

C Tpt. 2  
*mf*

Hn.  
*mf*

Tbn. 1  
*mf*

Tbn. 2  
*mf*

Timp.  
62

Org.  
62 add

67

S  
thank-ful un-to him and speak good of his Name. \_\_\_\_\_ *mp*

A  
thank-ful un-to him and speak good of his Name. \_\_\_\_\_ *mp*

T  
thank-ful un-to him and speak good of his Name. \_\_\_\_\_ *mp*

B  
thank-ful un-to him and speak good of his Name. \_\_\_\_\_ *mp*

C Tpt. 1

C Tpt. 2 \_\_\_\_\_ *espress.* *mp*

Hn. \_\_\_\_\_ *espress.* *mp*

Tbn. 1

Tbn. 2

Timp. \_\_\_\_\_

Org. *mf* \_\_\_\_\_ *mp*

72

S

A

T

B

72

C Tpt. 1

espress.

*mp*

*p*

C Tpt. 2

*p*

Hn.

Tbn. 1

Tbn. 2

72

Timp.

72

Org.

79 *mp* *mf*  
S For the Lord is gra - cious; his mer - cy is ev - er last - ing;

A *mp* *mf*  
For the Lord is gra - cious; his mer - cy is ev - er last - ing;

T *f*  
and

B

C Tpt. 1 *mf*

C Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Timp.

Org. *mf* add



86 *f*

S — and his truth en - dur - eth from ge - ne - ra - tion to ge - ne -

A — and his truth en - dur - eth from ge - ne - ra - tion to ge - ne -

T — his truth en - dur - eth from ge - ne - ra - tion to ge - ne -

B *f* and his truth en - dur - eth from ge - ne - ra - tion to ge - ne -

86 *pesante*

C Tpt. 1 *f*

C Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

86 Timp.

86 + Sw. reeds

Org. *f*

add

92 **poco rit.** **a tempo**

S  
- ra - tion.

A  
- ra - tion.

T  
- ra - tion.

B  
- ra - tion.

C Tpt. 1 **poco rit.** **a tempo**  
animato

C Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Timp. **mf**

Org. **poco rit.** **a tempo**

99 *f*  
S Glo - ry be to the Fa - ther, and to the

99 *f*  
A Glo - ry be to the Fa - ther, and to the

99 *f*  
T Glo - ry be to the Fa - ther, and to the

99 *f*  
B Glo - ry be to the Fa - ther, and to the

99 *f*  
C Tpt. 1 *piu f*

99 *f*  
C Tpt. 2 *piu f*

99 *f*  
Hn. *piu f*

99 *f*  
Tbn. 1 *piu f*

99 *f*  
Tbn. 2 *piu f*

99 *f*  
Timp. *f*

99 *f*  
Org.

105

S  
Son, and to the Ho - ly Ghost. \_\_\_\_\_

A  
Son, and to the Ho - ly Ghost. \_\_\_\_\_

T  
8  
Son, and to the Ho - ly Ghost. \_\_\_\_\_

B  
Son, and to the Ho - ly Ghost. \_\_\_\_\_

C Tpt. 1  
105  
*f*

C Tpt. 2  
*f*

Hn.  
*f*

Tbn. 1  
*f*

Tbn. 2  
*f*

Timp.  
105

Org.  
105

Detailed description: This page of a musical score covers measures 105 to 108. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics "Son, and to the Ho - ly Ghost." with a long line indicating a sustained note. The instrumental parts include two Cornets (C Tpt. 1 & 2), Horns (Hn.), two Trombones (Tbn. 1 & 2), Timpani (Timp.), and Organ (Org.). The organ part is particularly active, with a melodic line in the right hand and a sustained bass line in the left hand. The score is marked with a dynamic of *f* (forte) for the brass instruments. A large "NOT COPY" watermark is visible across the page.

111 *mf*  
S as it was in the be - gin - ning, is now, and ev - er

111 *mf*  
A as it was in the be - gin - ning, is now, and ev - er

111 *mf*  
T as it was in the be - gin - ning, is now, and ev - er

111 *mf*  
B as it was in the be - gin - ning, is now, and ev - er

111  
C Tpt. 1

111  
C Tpt. 2

111  
Hn. 3

111  
Tbn. 1

111  
Tbn. 2 3

111  
Timp.

111 *mf*  
Org. 3

111  
3

Detailed description: This page of a musical score covers measures 111 to 114. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: "as it was in the be - gin - ning, is now, and ev - er". The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts are marked with a mezzo-forte (*mf*) dynamic. The instrumental parts include two Cornets (C Tpt. 1 & 2), Horns (Hn.), two Trombones (Tbn. 1 & 2), Timpani (Timp.), and Organ (Org.). The organ part is also marked *mf*. There are several triplet markings (indicated by a '3' and a bracket) in the instrumental parts. The score includes various musical notations such as rests, notes, stems, beams, and slurs.

116 *f* *ff*

S shall be. world with-out end,

A shall be. world with-out end,

T shall be. world with-out

B shall be. world with-out

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Hn. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. *ff*

Org. *ff* brillante

3 3 3 3 3 3 3

121

S world with-out end. \_\_\_\_\_ A - men, a -

A world with-out end. \_\_\_\_\_ A - men, a -

T end, with-out end. \_\_\_\_\_ A - men, a -

B end, with-out end. \_\_\_\_\_ A - men, a -

121

C Tpt. 1

C Tpt. 2

Hn.

Tbn. 1

Tbn. 2

121

Timp.

121

Org.

Gt.

3 3 3 3 3 3

Detailed description: This page of a musical score covers measures 121 to 124. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: "world with-out end. \_\_\_\_\_ A - men, a -". The instrumental parts include two Cornets (C Tpt. 1 & 2), Horns (Hn.), two Trombones (Tbn. 1 & 2), Timpani (Timp.), Organ (Org.), and Guitar (Gt.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal lines are in treble clef, while the instrumental parts are in various clefs (treble and bass). The organ part has a complex texture with triplets in the right hand and sustained chords in the left hand. The guitar part features rhythmic patterns with triplets. The percussion parts (Timp.) have a steady rhythmic accompaniment. The woodwinds and brass parts have melodic and harmonic lines that support the vocalists.

*poco rit.*      *a tempo*      *molto allarg.*

126      *cresc.*      *men.*

S

A

T

B

126      *poco rit.*      *a tempo*      *molto allarg.*

C Tpt. 1

C Tpt. 2

Hn.

Tbn. 1

Tbn. 2

126      *tr*      *tr*

Timp.

126

Org.

*ff*      Gt.

+ 32' reed