

# Jubilate in A

HRH Albert, Prince Consort (1819-61)

# Jubilate in A

Edited by Douglas Brooks-Davies  
Anglican Book of Common Prayer  
(Psalm 100)

HRH Albert, Prince Consort (1819-61)

*Allegro* ♩ = 140 *FULL*

**SOPRANO**  
O be joy-ful in the Lord, all ye lands: serve the Lord, with

**ALTO**  
O be joy-ful in the Lord, all ye lands: serve the Lord, with

**TENOR**  
O be joy-ful in the Lord, all ye lands: serve the Lord, with

**BASS**  
O be joy-ful in the Lord, all ye lands: serve the Lord, with

**Organ Or Piano**  
O be joy-ful in the Lord, all ye lands: serve the Lord, with

7

glad-ness, and come be-fore his pre-sence with a song, and come, and come, and come, and

glad-ness, and come be-fore his pre-sence with a song, and come, and come, and come, and

glad-ness, and come be-fore his pre-sence with a song, and come, and come, and come, and

glad-ness, and come be-fore his pre-sence with a song, and come, and come, and come,

14

*f* come, be - fore his pre - sence with a song. *p* Be ye — sure that the

*f* come, be - fore his pre - sence with a song. *p* Be ye sure that the

*f* come, be - fore his pre - sence with a song. *p* Be ye sure that the

*f* and come be - fore his pre - sence with a song. *p* Be ye sure that the

8<sup>vb</sup>

22

*f* Lord he is God: it is he that hath made us, and not we our - selves; we are his peo - ple,

*f* Lord he is God: it is he that hath made us, and not we our - selves; we are his peo - ple,

*f* Lord he is God: it is he that hath made us, and not we our - selves; we are his peo - ple,

*f* Lord he is God: it is he that hath made us, and not we our - selves; we are his peo - ple,

8<sup>vb</sup>

30

and the sheep of his pas - ture. *p* O go your way in - to his

and the sheep of his pas - ture.

and the sheep of his pas - ture.

and the sheep of his pas - ture.

and the sheep of his pas - ture.

8<sup>vb</sup>-----|

36

gates with thanks - giv - ing, and in - to his courts with praise: *ff* be

gates with thanks - giv - ing, and in - to his courts with praise: *ff* be

gates with thanks - giv - ing, and in - to his courts with praise: *ff* be

gates with thanks - giv - ing, and in - to his courts with praise: *f* be

8<sup>vb</sup>-----|

42

*pp*

thank-ful un - to him, and speak good of his name. For the Lord is

thank-ful un - to him, and speak good of his name.

thank-ful un - to him, and speak good of his name.

*ff*

be than-ful un - to him, and speak good of his name.

*ff*

*pp*

8<sup>vb</sup>

48

gra - cious, and his mer - cy is e - ver -

53

last - ing: and his\_\_\_ mer-cy is e - ver - last -

And his\_\_\_ mer - cy is e - - - ver - last -

And his\_\_\_ mer - cy is e - ver, e - ver - last -

And his\_\_\_ mer - cy is e - ver-

The musical score for measures 53-58 features four vocal staves and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal parts enter with the lyrics 'last - ing: and his\_\_\_ mer-cy is e - ver - last -'. The piano accompaniment provides harmonic support with chords and a steady bass line. Dynamics include a crescendo leading into measure 58.

59

ing, and his truth en - du - reth from gen-er - a - tion to gen - er -

ing, and his truth en - du - reth from gen-er - a - tion to gen - er -

ing, and his truth en - du - reth from gen-er - a - tion to gen - er -

last-ing, and his truth en - du - reth from gen-er - a - tion to gen - er -

The musical score for measures 59-64 continues the vocal and piano parts. The lyrics are 'ing, and his truth en - du - reth from gen-er - a - tion to gen - er -'. The piano accompaniment features a strong *f* (forte) dynamic in measure 59, followed by a *ff* (fortissimo) dynamic in measure 60, and then a gradual decrescendo. The score ends with a repeat sign in measure 64.

8<sup>vb</sup>

66

a - - - tion, and his truth en - du - reth from gen-er -

a - - - tion, and his truth en - du - reth from gen-er -

a - - - tion, and his truth en - du - reth from gen-er -

a - - - tion, and his truth en - du - reth from gen-er -

8vb

72

*Adagio* ♩ = 84

*p*

a - tion to gen - er - a - - tion. Glo - ry be to the Fa - ther,

a - tion to gen - er - a - - tion. Glo - ry be to the Fa - ther,

a - tion to gen - er - a - - tion. Glo - ry be to the Fa - ther,

a - tion to gen - er - a - - tion. Glo - ry be to the Fa - ther,

*Adagio* ♩ = 84

*p*

(8).....|

80 *cresc.* *Allegro*  $f$  = 140

and to the Son, and to the Ho - ly Ghost; as it was in the be-

*cresc.* *f*

and to the Son, and to the Ho - ly Ghost; as it was in the be-

*cresc.* *f*

and to the Son, and to the Ho - ly Ghost; as it was in the be-

*cresc.* *f*

and to the Son, and to the Ho - ly Ghost; as it was in the be-

*Allegro* = 140

88

gin - ning, is now, and e - ver shall be, As it was in the be -

gin - ning, is now, and e - ver shall be, As it was in the be -

gin - ning, is now, and e - ver shall be, As it was in the be -

gin - ning, is now, and e - ver shall be, As it was in the be -

8<sup>vb</sup>



96

gin - ning, is now, and e - ver shall be, is

gin - ning, is now, and e - ver shall be, is

gin - ning, is now, and e - ver shall be, is

gin - ning, is now, and e - ver shall be, is

(8).....

101

now, and e - ver shall be, world with - out

now, and e - ver shall be, world with - out

now, and e - ver shall be, world with - out

now, and e - ver shall be, world with - out

(8).....

106

*Largo*  
♩ = 60

*f* *pp*

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

*f* *pp*

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

*f* *pp*

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

*f* *pp*

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

*Largo*  
♩ = 60

*f* *pp*

(8).....