

Michael Zev Gordon

JUBILATE

for choir and organ

Preview file Only

This piece was commissioned by  
King's College School, Wimbledon,  
on the occasion of the school's  
centenary year at Wimbledon  
celebrations

Preview File Only

### Performance Notes

Accidentals apply only to notes they directly precede or within a beamed group.

The organ registration is not intended to be absolute and prescriptive. Specific stops named indicate the predominant sonority desired.

# JUBILATE

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$\text{♩} = 66-72$  With great strength

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics "Ju - bi - la - te". The score is in 3/4 time and marked "With great strength". The lyrics are: Ju - bi - la - te. The music features a melodic line with some grace notes and a rhythmic accompaniment.

$\text{♩} = 66-72$  With great strength

8' Reeds

Piano accompaniment for the first system, marked "8' Reeds". The score is in 4/4 time and marked "f". The music features a melodic line with some grace notes and a rhythmic accompaniment.

8' 16'

⑥

Musical score for four voices (Soprano, Alto, Tenor, Bass) with lyrics "Ju - bi - la - te De - o". The score is in 3/4 time and marked "With great strength". The lyrics are: Ju - bi - la - te De - o. The music features a melodic line with some grace notes and a rhythmic accompaniment.

Piano accompaniment for the second system. The score is in 4/4 time and marked "f". The music features a melodic line with some grace notes and a rhythmic accompaniment.

11 *più Mosso (Tempo II)*  $\text{♩} = 92$  *sempre poco f with urgency*

*gale string*

De-o —————

De-o —————

De-o —————

De-o —————

De-o —————

Make —————

Make —————

Make —————

*gale string* *8' diapason* *più Mosso (Tempo II)*  $\text{♩} = 92$

*poco f flowing, sempre legato*

16 *sempre poco f with urgency*

Make a joy-ful noise —————

Make a joy-ful noise —————

Make a joy-ful noise —————

Make a joy-ful noise —————

Make a joy-ful noise —————

21

Make a joy ful noise un to the Lord \_\_\_\_\_ un\_

Make a joy ful noise un to the Lord \_\_\_\_\_ un\_

Make a joy ful noise un to the Lord \_\_\_\_\_

Make a joy ful noise un to the Lord \_\_\_\_\_

This system contains four vocal staves and piano accompaniment. The lyrics are: "Make a joy ful noise un to the Lord \_\_\_\_\_ un\_". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

26

to the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un to the

to the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un to the Lord \_\_\_\_\_

the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un \_\_\_\_\_

the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un \_\_\_\_\_

**+ 4'**

This system contains four vocal staves and piano accompaniment. The lyrics are: "to the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un to the", "to the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un to the Lord \_\_\_\_\_", "the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un \_\_\_\_\_", and "the Lord \_\_\_\_\_ *sempre poco f* Make a joy ful noise un \_\_\_\_\_". A box labeled "+ 4'" is present above the piano part. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

31

Lord ———— Make a joy ful noise ———— un ———— to the  
 — the Lord ———— Make a joy ful noise ———— un ———— to the Lord ————  
 to the Lord ———— Make a joy ful noise ———— un to the  
 — to the Lord ———— Make — a joy ful noise un to the

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Lord ———— Make a joy ful noise ———— un ———— to the", "— the Lord ———— Make a joy ful noise ———— un ———— to the Lord ————", "to the Lord ———— Make a joy ful noise ———— un to the", and "— to the Lord ———— Make — a joy ful noise un to the". The piano accompaniment consists of a right-hand part with eighth and sixteenth notes and a left-hand part with a simple bass line.

32

Lord — Lord ———— all ye lands ————  
 Lord ———— all ye ———— lands ————  
 Lord ———— all ye lands ————  
 Lord ———— all ye ———— lands ————

+ 2'

This system contains four vocal staves and two piano staves. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "Lord — Lord ———— all ye lands ————", "Lord ———— all ye ———— lands ————", "Lord ———— all ye lands ————", and "Lord ———— all ye ———— lands ————". The piano accompaniment features a right-hand part with a triplet of eighth notes (marked with a '3' above the notes) and a left-hand part with a simple bass line. A measure rest of two measures is indicated by a box containing "+ 2'".

40 *f* *very firm*

Serve the Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

Serve the Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

Serve the Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

Serve the Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

8'4" *solo* *trumpet*

*f* *marcato*

8'14"

45 *sempre f*

Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

Lord \_\_\_\_\_ with glad \_\_\_\_\_ ness \_\_\_\_\_ Serve the

*solo* *sim*

(*sim.*)

3  
2

4

50

steady!

Lord with glad ness with glad

Lord with glad ness with glad

Lord with glad ness with glad

Lord with glad ness with glad

54

ness

ness

ness

ness

+2'



58

sub p intence

Come be fore his pre sence sing — ing —

sub p intence

Come be fore his pre sence sing — ing —

sub p intence

Come be fore his pre sence sing ing —

sub p intence

Come be fore his pre sence sing ing —

Come be fore his pre sence Come be fore his

swell 8'

sub p

sub p

sub p

62

p mf

Come be fore his pre sence sing — ing — sing — ing —

Come be fore — Come be fore his pre sence sing ing his pre sence sing ing

Come be fore his pre sence sing — ing — Come be fore his pre sence sing — ing —

pre sence sing — ing — Come — be — fore — his

+4'

sub p

sub p

mf

66 rit. ----- Tempo Primo

*f* *M*

sing — ing — sing — ing Ju — bi — la — te

his presence sing ing Ju — bi — la — te

sing — ing — sing — ing Ju — bi — la — te

pre — sence sing ing sing — ing Ju — bi — la — te

rit. ----- Tempo Primo

*f* *M* *8.4, reeds*

3 d. p. # d. 3 Ju — bi — la — te

3 d. p. # d. 3 Ju — bi — la — te

*f* *M* *8.10*

71 *M* *surp. f*

Ju — bi — la — te Ju — bi — la — te De o

Ju — bi — la — te Ju — bi — la — te De o

Ju — bi — la — te Ju — bi — la — te De o

Ju — bi — la — te Ju — bi — la — te De o

*4* *2* *3*

17

Suddenly calm

$\text{♩} = 92$

Ju-bi-la-te De o

Ju-bi-la-te De o

Ju-bi-la-te De o

Ju-bi-la-te De o

*sob*  
*p dolce* Know ye that

Suddenly calm

$\text{♩} = 92$

8.4.2 (6tes)

4

5

81

Know-ye that

Know ye that the Lord he is

[these 2 notes only if necessary]

6

5

6

God ————— Know ye that the Lord — he is God —————

It —————  
It —————

— God ————— God —————

— is he — that hath made us — and — not we our selves —

— is he — that hath made us — and — not we our selves —

It is he that hath made us It is he It is he

It is he that hath made us It is he It is he

It is he It is he It is he It is he

It is he he he It is he It is

It is he that hath made us

It is he that hath made us

8, 4; disson. notes

mp sempre dolce, calmo, legato

that hath made us and not we our selves and not we our selves

that hath made us and not we our selves and not we our selves

It is he and not we our selves and not we our selves

he he and not we our selves and not we our selves

It is he that hath made us and not we not we ourselves

It is he that hath made us and not we not we ourselves

8 only

p con moto

*p* hushed, warm

We are — his peo ple —

*p* hushed, warm

We are — his peo ple —

*p* hushed, warm

We are — his peo ple —

*p* hushed, warm

We are — his peo ple —

*sempre legato*

and the sheep — of his pas\_ture — We are — his

and the sheep — of his pas\_ture — We are — his

and the sheep — of his pas\_ture — We are — his

and the sheep — of his pas\_ture — We are — his

*p*  
 peo - ple — and the sheep — of his pas - ture —  
 peo - ple — and the sheep — of his pas - ture —  
 peo - ple — and the sheep — of his pas - ture —  
 peo - ple — and the sheep — of his pas - ture —

*pp*  
 and the sheep — of his pas - ture —

*pp*  
 and the sheep — of his pas - ture —

*pp*  
 and the sheep — of his pas - ture —

*pp*  
 and the sheep — of his pas - ture —

*mf*  
 We are — his peo — ple — We are — his peo — ple —  
 We are — his peo — ple — We are — his peo — ple —  
 We are — his peo — ple — We are — his peo — ple —  
 We are — his peo — ple — We are — his peo — ple —

*molto cantabile*  
 peo — ple —

*molto cantabile*  
 peo — ple —

*molto cantabile*  
 peo — ple —

*molto cantabile*  
 peo — ple —

*mf*

116

peo — ple — and the sheep — and the sheep — of his pas — ture — of his  
 peo — ple — and the sheep — and the sheep — of his pas — ture of his  
 peo — ple — and the sheep — of his pas — ture — of his pas — ture  
 peo ple and the sheep — sheep — of his pas — ture — of his pas — ture

120

pas — ture — of his pas — ture of his pas — ture pas — ture  
 pas — ture of his pas — ture of his pas — ture pas — ture  
 of his pas ture of his pas ture pas — ture pas — ture  
 of his pas ture of his pas ture pas — ture pas — ture

+ 2' + mixtures



124

largo

$\text{♩} = \text{♩}$  (Tempo II)

*poco f*

En\_\_ter

En\_\_ter

En\_\_ter

En\_\_ter

$\text{♩} = \text{♩}$  (Tempo II)

short 8', 4' diapason

*poco f* Always flowing, sempre legato

8', 16'

129

En\_\_ter in\_\_to his\_\_ gate \_\_\_\_\_ with \_\_\_\_\_ thanks\_\_giv \_\_\_\_\_

En\_\_ter in\_\_to his\_\_ gate \_\_\_\_\_ with \_\_\_\_\_ thanks\_\_giv \_\_\_\_\_

En\_\_ter in\_\_to his\_\_ gate \_\_\_\_\_ with \_\_\_\_\_

En\_\_ter in\_\_to his\_\_ gate \_\_\_\_\_ with \_\_\_\_\_

134

ing ———— thanks ———— giv — ing ———— *f*  
 ing ———— thanks ———— giv — ing ———— *And*  
 thanks ———— with ———— thanks — giv — ing ————  
 thanks ———— with ———— thanks giv — ing ————

+ mixture

*f*

139

*And* — in — to — his — courts with praise ———— *And* — in —  
 in — to — his — courts with praise ———— praise ———— *And* — in — to —  
*f* *And* — in — to — his — courts with praise ———— *And* —  
*f* *And* — in — to — his — courts with praise ———— *And* —

*And* — in — to — his — courts with praise ———— *And*

144

to his courts with praise — praise — praise — praise —  
 his courts with praise — praise — praise — praise —  
 in to his courts with praise — praise — with praise —  
 in to his courts with praise — praise — praise —

+ 2'

Piano accompaniment for measures 144-147, featuring a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

152

praise — Be thankful unto him —  
 praise — Be thankful unto him —  
 praise — Be thankful unto him —  
 praise — Be thankful unto him —

8', 4' + trumpet

Piano accompaniment for measures 152-155, including a section for trumpet and piano. The piano part has a rhythmic accompaniment, and the trumpet part has a melodic line. A dynamic marking '(more.)' is present.

155

Be thank — ful — — — Be thank — ful — — — Be thank — ful — — —  
 Be thank — ful — — — Be thank — ful — — — Be thank — ful — — —  
 Be thank — ful — — — Be thank — ful — — — Be thank — ful — — —  
 Be thank — ful — — — Be thank — ful — — — Be thank — ful — — —

160

ful — — — Be — — — thank — — — ful — — —  
 ful — — — Be — — — thank — — — ful — — —  
 ful — — — Be — — — thank — — — ful — — —  
 ful — — — Be — — — thank — — — ful — — —  
 ful — — — Be — — — thank — — — ful — — —

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164

Handwritten musical score for measures 164-166. The score consists of five vocal staves and a piano accompaniment. The lyrics are "Be thank — ful — un — to him —". The tempo/mood is marked "joyful!". The piano part includes a box labeled "mixture" above the right-hand staff in the third measure.

168

Handwritten musical score for measures 168-170. The score consists of five vocal staves and a piano accompaniment. The lyrics are "to him — un — to him —". The tempo/mood is marked "quite short". The piano part includes a box labeled "+2'" above the right-hand staff in the second measure.

172 *scmp: ff*

and — bless — his name —

*scmp: ff*  
and — bless — his name —

*scmp: ff*  
and — bless — his name —

*scmp: ff*  
and — bless — his name —

and — bless — his name — and — bless his name —

(ff) and —

173 (ff)

(no rit.!)

and — bless — his name — name — name —

bless — and — bless his name his name — his name his name — his name his name —

name — and — bless — his — name — name —

and — bless — his name —

name —

div. a2

and — bless — his name —

180) *silence!* *ff*

name

*silence!* *ff*

bless his name

*silence!* *ff*

name

*silence!* *ff*

his name

*fill organ*

*ff*

never rushing, always urgent!

184)

Tempo I With great strength

188

quite short

Handwritten musical score for measures 188-192. It features five vocal staves and a piano accompaniment. The lyrics are "Ju-bi-la-te" and "Ju-bi-". The score includes dynamic markings such as *f* and *M*, and various musical notations like notes, rests, and slurs.

Tempo I With great strength

quite short

reed, winds, trumpet

Handwritten musical score for measures 193-197. It features a piano accompaniment with a 4/4 time signature. The score includes dynamic markings such as *f* and *M*, and various musical notations like notes, rests, and slurs. A box contains the text "18' K. 32'".

193

slight rit. ...

Handwritten musical score for measures 198-202. It features five vocal staves and a piano accompaniment. The lyrics are "la-te", "Ju-bi-la-te", and "De-o". The score includes dynamic markings such as *f* and *M*, and various musical notations like notes, rests, and slurs.

slight rit. ...

Handwritten musical score for measures 203-207. It features a piano accompaniment with a 4/4 time signature. The score includes dynamic markings such as *f* and *M*, and various musical notations like notes, rests, and slurs.



More Spacious

199

*cresc.* *short* *fff*

De-o For the lord is good De-o

*cresc.* *fff*

De-o For the lord is good De-o

*cresc.* *fff*

De-o For the lord is good De-o

*cresc.* *fff*

De-o For the lord is good De-o

More Spacious

*short* *fff*

*full organ*

204

his-mer-cy is e-ver-last-ing Ju-bi-la-te De-o

his-mer-cy is e-ver-last-ing Ju-bi-la-te De-o

his-mer-cy is e-ver-last-ing Ju-bi-la-te De-o

his-mer-cy is e-ver-last-ing Ju-bi-la-te De-o

3

2

209

*sempre al massimo!*

And his truth en - du - reth \_\_\_\_\_ to all ge - ne - ra - tions \_\_\_\_\_

*sempre al massimo!*

And his truth en - du - reth \_\_\_\_\_ to all ge - ne - ra - tions \_\_\_\_\_

*sempre al massimo!*

And his truth en - du - reth \_\_\_\_\_ to all ge - ne - ra - tions \_\_\_\_\_

*sempre al massimo!*

And his truth en - du - reth \_\_\_\_\_ to all ge - ne - ra - tions \_\_\_\_\_

*sempre al massimo*

213

Ju - bi - la - te De - o \_\_\_\_\_ Ju - bi - la - te \_\_\_\_\_

Ju - bi - la - te De - o \_\_\_\_\_ Ju - bi - la - te \_\_\_\_\_

Ju - bi - la - te De - o \_\_\_\_\_ Ju - bi - la - te \_\_\_\_\_

Ju - bi - la - te De - o \_\_\_\_\_ Ju - bi - la - te \_\_\_\_\_

Ju - bi - la - te De - o \_\_\_\_\_ Ju - bi - la - te \_\_\_\_\_

218

*lungo*

*silence!*

*lungo*

*silence!*

*silence!*

*silence!*

*lungo*

*lungo*

Ju-bi-la-te

De-o

Ju-bi-la-te

De-o

Ju-bi-la-te

De-o

Ju-bi-la-te

De-o

15 March 1977

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