

Festival

JUBILATE

Composed for the
Dedication
of the
Woman's Building,
AT THE
World's Columbian Exposition.
Chicago, 1892.

BY

MRS H·H·A·BEACH·

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FESTIVAL JUBILATE.

Maestoso. $\text{♩} = 66.$

Mrs. H. H. A. Beach.

SOPRANO. *f* O be joy - ful, joy - ful

ALTO *f* O be joy - ful, joy - - ful

TENOR *f* O be joy - ful, joy - ful

BASS. *f* O be joy - ful, joy - - ful

PIANO. *f* *pesante*

ped. * *ped.* * *ped.* * *ped.* *

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

in the Lord, in the Lord, O be joy - - ful, joy - ful,

ped. * *ped.* * *ped.* * *ped.* *

all ye lands: serve the Lord with gladness, with gladness serve..... the

all ye lands: serve the Lord with gladness, with gladness serve the

all ye lands: serve the Lord with gladness, with gladness serve the

all ye lands: serve the Lord with gladness, with gladness serve..... the

mf *f*

mf *f*

mf *f*

mf *f*

Lord,..... and come be - fore His presence with a song, and come be -

Lord,..... and come be - fore His presence with a song, and come be -

Lord,..... and come be - fore His presence with a song, and come be -

Lord, and come be - fore, be - fore His presence with a song, and come, and

mf *f*

mf *f*

mf *f*

mf *f*

ff *ral - len - tan - - do .*

fore His pres - ence with a song, with a song.

ff *ral - len - tan - - do .*

fore, and come be - - fore His presence His presence with a song.

ff *ral - len - tan - - do .*

fore, come be - - fore, be - fore His presence with a song.

ff *ral - len - tan - - do .*

come be - - fore, be - - fore His presence with a song.

ff *ral - len - tan - - do .*

ff *ral - len - tan - - do .*

Allegro. ♩ = 126.

*Ped. * Ped. **

f *Ped. * Ped. **

tr **p** *ped. * ped. ** *marcato .* *poco marcato il melodia .*

poco *a* *poco*

Two staves of music. The right staff contains a melodic line with eighth and sixteenth notes, and the left staff contains a bass line with chords and single notes. The word "poco" appears in the first and third measures, and "a" appears in the second measure.

cre *scen* *do*

Two staves of music. The right staff contains a melodic line with eighth notes, and the left staff contains a bass line with chords. The words "cre", "scen", and "do" are written below the right staff in the first, second, and third measures respectively.

Two staves of music. The right staff contains a melodic line with eighth notes, and the left staff contains a bass line with chords. There are asterisks under the bass line in the first and second measures.

ff

Two staves of music. The right staff contains a melodic line with eighth notes, and the left staff contains a bass line with chords. The marking "ff" is in the third measure of the right staff. There are asterisks under the bass line in the first and second measures.

dim *in* *en* *do*

Two staves of music. The right staff contains a melodic line with eighth notes, and the left staff contains a bass line with chords. The words "dim", "in", "en", and "do" are written below the right staff in the first, second, third, and fourth measures respectively.

p *più dim.* *pp*

Two staves of music. The right staff contains a melodic line with eighth notes, and the left staff contains a bass line with chords. The markings "p", "più dim.", and "pp" are in the first, second, and third measures of the right staff respectively.

Musical score for the hymn "O be joyful in the Lord". The score is written in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line, a piano accompaniment, and a grand staff (treble and bass clefs).

System 1:

- Vocal Line:** Starts with a rest, then enters in the fourth measure with the lyrics "O be joy-ful in the". Dynamic marking: *p*.
- Piano Accompaniment:** Begins in the first measure with a bass line of quarter notes: G2, B1, D2, E2. Dynamic marking: *p*.

System 2:

- Vocal Line:** Continues with the lyrics "Lord, all ye lands, all ye lands, O be joy-ful in the". Dynamic marking: *mf*.
- Piano Accompaniment:** Continues with the bass line. Dynamic marking: *poco cresc.*
- Grand Staff:** The right hand (treble clef) has a melodic line with eighth and sixteenth notes. The left hand (bass clef) has a bass line with quarter and eighth notes.

mf

O be joyful in the
 Lord, all ye lands, all ye lands, be joyful, joyful in the Lord, O be joyful in the
 Lord, all ye lands, be joyful all ye lands, be joy - - -

ful in the Lord, in the Lord, all ye lands,

cresc.

f

Lord, all ye lands, all ye lands, serve the Lord with glad - ness, serve the
 Lord, all ye lands, serve the Lord with glad - - ness, serve the
 ful in the Lord, in the Lord, serve the Lord with glad - - ness, serve the

O be joyful in the Lord, in the Lord, all ye

marcato.

Lord.....

Lord.....

Lord.....

mf

lands.....

serve the

brillante.

mf

mf

mf

p

cresc.

p

cresc.

p

cresc.

mf

Lord, all ye lands, servethe Lord,

Come be -

p

cresc.

f lands, serve the Lord, and come be - fore His pres - ence, *f* come be

come before..... His presence with..... a song,

song, come be fore His pres - - ence, *f* come be - fore His

fore His pres - - ence with a song, with a song, *f* come be -

Lead. *

fore His pres - - - ence with a song, come be fore, before His presence with a

f come be fore,..... come be fore, come be fore His pres - - - ence with a

presence with a song, come before, be - fore His pres - - - ence with a

fore, be fore His pres - - - ence.

Lead. *

sempre f

song, come be fore, be fore

song, *sempre f* serve the Lord with glad ness, come be fore, His

song, *sempre f* O be joyful in the Lord, all ye lands, come before

O be joyful in the Lord, the Lord all ye lands,

sempre f

..... His presence with a song, with a song, a song.

presence, come be fore His pres ence, with a song, a song.

..... His presence with a song, with a song, a song.

..... and come be fore His pres ence with a song, with a song, a song.

pesante *ff*

Molto moderato . $\text{♩} = 80 .$

pp

f *p ben legato*
Ped. * Ped. * Ped. *

cantabile
Ped. *

espressivo *pp*

pp *poco a poco cresc.*
Be ye sure that the Lord... He is God, ... that the Lord
pp *poco a poco cresc.*
Be ye sure that the Lord... He is God, ... that the Lord
pp *poco a poco cresc.*
Be ye sure that the Lord... He is God, ... that the Lord
pp *poco a poco cresc.*
Be ye sure that the Lord... He is God, ... that the Lord

poco a poco cresc.
Ped. * Ped. * Ped. *

f

He is God!.....

He is God!.....

He is God!.....

He is God!.....

He is God!..... It is

f

ped. * *ped.* *

It is He, it is He..... thathath

It is He,..... it is He thathath made us,

It is He, it is He,..... that hath made us,..... thathath

He,..... it is He,..... that hath made..... us,

ped. * *ped.* * *ped.* *

mf *p* *più dim.*

made us, it is He that hath made us, and not
dim. that hath made us, hath made us, and not
 made us, hath made us, that hath
p *dim.* in u - en - do

it is He that hath made us, hath

dim. *p* *più dim.*

Led. *

Led. *

pp *p*

we our selves, he ye sure that the Lord
pp *p* cre - scen -
 we our selves, he ye sure that the Lord
pp *mf*
 made us, he ye
pp *p* cre - scen -

made us, he ye sure

dolce *pp*

Led. * *Led.* * *Led.* * *Led.* * *Led.* * *Led.* *

do *f* *dim*

He is God, that the Lord, that the

do

He is God, it is He that hath made

cresc. *f* *dim*

sure that the Lord is God, the Lord

do

that the Lord He is God, it is He, it is

tr *f* *dim*

Red. *

Red. in u en do **Vivace.** ♩ = 126.

Lord He is God;

in u en do

us, and not we our selves;

in u en do

He is God;

in u en do

He that hath made us;

Vivace. ♩ = 126.

in u en do

p *f*

Red. *

f
 we are His peo - - - - - ple,
f
 we are His peo - - - - - ple,
f
 we are His peo - - - - - ple,
f

we are His peo - - - - - ple,
con fuoco
 8

Ped. * Ped. * Ped. * Ped. *

we are His peo - - -
 we are His peo - - -
 we are His peo - - -
 we are His peo - - -

we are His peo - - -
 8

Ped. * Ped. *

sempre f

ple, and the sheep, the

ple, and the sheep, the

ple, and the sheep, the

ple, and the sheep, the

sheep of..... His pas - - - - ture,

sheep of..... His pas - - - - ture,

sheep of..... His pas - - - - ture,

sheep of..... His pas - - - - ture,

we are His peo - - - ple, His peo - - -

we are His peo - - - ple, His peo - - -

we are His peo - - - ple, His peo - - -

we are His peo - - - ple, His peo - - -

8

ped. * *ped.* * *ped.* * *ped.* *

ple, be ye sure that the

dim.

ple, be ye sure that the

dim.

ple, be ye sure that the

dim.

8

dim.

ped. * *ped.* * *ped.* * *ped.* *

dimin.

Lord He is

Lord He is

Lord He is

Lord He is

Lord He is

Lord He is

Lord He is

Lord He is

ped. * *ped.* *

poco a poco *dim - in - u -*

God; thathath made us,

God; it is He thathath made us,

God; it is He thathath made us, and not

God; that hath made us,

p *en - do* *p*

pp

and not we our - selves; we are His peo - - - ple,

and not we our - selves; we are His peo - - - ple,

we our - selves; we are His peo - - - ple,

pp

and not we our - selves; we are His peo - - - ple,

dim. *pp*

ri - te - nu - - to $\text{♩} = 120$

and the sheep of His pas - - - - - ture.

ri - te - nu - - to

and the sheep of His pas - - - - - ture.

ri - te - nu - - to

and the sheep of His pas - - - - - ture.

ri - te - nu - - to

and the sheep of His pas - - - - - ture.

$\text{♩} = 120$ *pp*

ri - te - nu - - to

cresc.

pp

pp * *pp* * *pp* * *pp* *

pp
 cre - scen - do poco a poco
 Ped. * marcato Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

Andante. ♩ = 120.

mf dim in - tu - en - do
 Ped. * Ped. * Ped. *

SOPRANO I.

SOPRANO II.

ALTO.

TENORI I.

TENOR II.

BASS.

p dolce.

O go your way.... in - to His

pp *dolce.* *tr*
 * con Pedale.

gates with thanksgiv - - - - ing, and into His courts,.....
p dolce.
p dolce.
 O go your way..... in to His gates with thanksgiv - ing, thanks

..... His courts with praise; go your way, with thanks -
cresc.
 way into His gates with thanksgiv - - - - ing, *cresc.* with thanks -
 giv - - - - ing, with thanksgiv - - - -

più cresc.

f

giv - ing, go your way into His gates, in to His gates with thanks
più cresc.
 giv - ing, go your way into His gates, in to His gates with thanks
più cresc.
 ing, go your way into His gates, go your way with thanks

f *dimin.*

giv - ing,
 giv - ing,
 giv - ing,
p dolce.
 O go your way in - to His gates with thanks
p dolce.

pp

p

with

p dolce.

go your way..... In - to His courts..... with praise;.....

giv - - - - - ing, and in - to His courts,.....

O go your

way in - to His gates with thanks giv - - ing, and in - - to His

..... thanks - - giv - - - - - ing,.....

p

thanks - - giv - - - - - ing,

..... His courts with praise; go your way

way..... in - to His gates with thanks giv - - - - - ing,

-courts..... with praise, in - - - to..... His gates with thanks.

mf
 go your way,.....
 go your way,.....
 go your way in - to His gates,.....
 with thanks - giv - ing, go your way in - to His gates,.....
 with thanks - giv - ing, go your way in - to His gates,.....

mf
 with praise,.....

cresc.

giv - ing,

mf
cresc.

o go..... your way,
 go your way..... with thanks - giv - ing;
 in - to His gates with thanks - giv - ing;
 in - to His gates with thanks - giv - ing;
 in - to His gates with thanks - giv - ing;

f *dim.* *pp*
f *dim.* *pp*
f *dim.*
f *dim.*
f *dim.*

go your way with..... thanks - giv - ing;

pp

he thank - - - - -
 be thank - - - - -
 be thank - - - - -
 be thank - - - - -
 be thank - - - - -
 be thank - - - - -

cresc.
marcato.

ful un - to Him, un - to dim.
 ful un - to Him, un - to dim.
 ful un - to Him, un - to dim.
 ful un - to Him, un - to dim.
 ful un - to Him, un - to dim.
 ful un - to Him, un - to dim.

Him be thank - - ful, *p*

Him be thank - - ful, and speak *pp*

Him be thank - - ful, *p*

Him be thank - - ful, *p*

Him be thank - - ful, and *pp*

Him be thank - - ful, and *pp*

pp dim - - in - u en - do be *pp*

and speak good of His Name, speak

pp and speak..... good of His Name,..... speak good,

and speak good..... of His Name,..... speak good..... of His

speak good..... of His Name, speak

speak,..... and speak good..... of His Name,..... of His Name,.....

speak good of..... His Name,..... speak

più dim. *pp* *poco cresc.*

good of His Name, be thank - ful
più dim. *pp* *poco cresc.*
 speak good of His Name, be thank - ful
più dim. *p*
 Name, be
più dim. *pp* *poco cresc.*
 good of His Name, be thank - ful
mf
 be thankful un - - - to Him, be
più dim. *pp* *poco cresc.*

good of His Name, be thank - ful, be
più dim. *pp*

mf
 un - - to Him, be thank - - - ful
mf
 un - - to Him, be thank - - - ful, be
mf cresc.
 thankful, thank - ful un - - - to Him, be... thank - - ful, and
mf
 un - - to Him, be thank - - - ful,
cresc.
 thank - ful un - - to Him, be thank - - - ful, be
cresc.

thankful un - - to Him, be thank - - - ful, be
cresc.

f thank - - - ful, and speak good of His
f thank - - - ful, and speak good of His
f speak good, speak good, speak good of His
f he thank - - - ful, speak good of His
f thank - - - ful, and speak good of His.

thank - ful un - - - to Him, speak good of His

dim. Name, speak good *dim.* of His Name, of His Name,
dim. Name, speak good *mf* of His Name, *p*
Name, *dim.* speak good of His Name,
Name, and speak good of His Name, *p*
Name, of His Name, *mf* *p*

Name, speak good, of His Name,

p

speak good..... of His Name, be thank - - ful

p speak good..... of His Name, be thank - - ful

p speak good..... of His Name, be thank - - ful

pp

un - - - - - to Him,

pp un - - - - - to Him,

pp un - - - - - to Him,

un - - - - - to Him, *p* be thank - - ful *f* un - - - - -

p be thankful un - - - - - to Him,..... *f* be

be thankful un - - - - - to Him,..... be

The musical score consists of four systems. The first system features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "to Him, and speak, and speak good of His thank - - - ful, and speak, and speak of His". The piano part includes dynamic markings like *dim.* and *pp*. The second system continues the vocal parts with lyrics: "and speak good of His speak and speak good of His speak and speak good". The piano accompaniment continues with *dim.* and *pp* markings. The third system has lyrics: "Name, be thank - - - ful, and speak good of Name, be thank - - - ful, and speak, and speak good". The piano part continues. The fourth system concludes with the lyrics: "Name, be thank - - - ful un - - - to Him, and speak". The piano accompaniment ends with a final chord.

rit.

His Name.....

rit.

His Name.....

rit.

of..... His Name.....

rit.

His Name.....

rit.

of..... His Name.....

good of His Name.....

rit.

8

Grave. ♩ = 60.

Red.

f

*

For the Lord is gra cious,

For the Lord is gra cious,

For the Lord is gra cious,

For the Lord is gra cious,

For the Lord is gra cious,

For the Lord is gra cious,

For the Lord is gra - - cious,

for the Lord is gra cious,

Grave. ♩ = 60.

f

His mercy is ev - erlast - ing;

His mercy is ev - erlast - ing;

His mercy is ev - erlast - ing;

His mercy is ev - erlast - ing,

His mercy is ev - erlast - ing;

His mercy is ev - erlast - ing,

His mercy is ev - erlast - ing;

His mercy is ev - erlast - - ing, His mercy is ev - erlast - ing;

SOPRANI. (unis.) *p* *cresc.*

ALTO. *p* *cresc.*

TENOR. (unis.) *p* *cresc.*

BASS. *p* *cresc.*

for the Lord is gra - cious, His mercy is

for the Lord is gra - cious, His mercy is

p *cresc.*

f *dim.*

ev - er - last - ing, and His truth, His truth en - dureth, en -

ev - er - last - ing, and His truth, His truth en - dureth, en -

ev - er - last - ing, and His truth, His truth en - dureth, en -

ev - er - last - ing, and His truth, His truth en - dureth, en -

8

f *dim.*

* * *sempre con Pedale*

p

dur - eth from gene ra - tion to ge - - ne ra - - - tion.

dur - eth from gene ra - tion to ge - - ne ra - - - tion.

dur - eth from gene ra - tion to ge - - ne ra - - - tion.

dur - eth from gene ra - tion to ge - - ne ra - - - tion.

p

Allegro con spirito. ♩ = 120.

Four empty musical staves, two treble clefs and two bass clefs, arranged in a grand staff format. The key signature is one sharp (F#) and the time signature is 3/4.

Allegro con spirito. ♩ = 120.

Musical score for piano, consisting of two staves (treble and bass clefs). The tempo is Allegro con spirito, ♩ = 120. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a forte (*f*) dynamic and the instruction *brillante*. The music features a rhythmic pattern of eighth and sixteenth notes, with accents (>) placed over several notes in the right hand.

Four empty musical staves, two treble clefs and two bass clefs, arranged in a grand staff format. The key signature is one sharp (F#) and the time signature is 3/4.

Musical score for piano, consisting of two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The score features complex rhythmic patterns, including sixteenth-note runs and chords, with various articulations and dynamics.

f
Glo - - - - ry,
f
Glo - - - - ry,
f
Glo - - - - ry,
f
Glo - - - - ry,

con Pedale.

Glo - - ry be to the Fa - - - -
Glo - - ry be to the Fa - - - -
Glo - - ry be to the Fa - - - -
Glo - - ry be to the Fa - - - -

con Pedale.

ther, and to the Son,
ther, and to the Son,
ther, and to the Son,
ther, and to the Son,

marcato

to the Son, and to the
to the Son, and to the
to the Son, and to the
to the Son, and to the

Ho - - - - - ly Ghost;.....

Ho - - - - - ly Ghost;.....

Ho - - - - - ly Ghost;.....

Ho - - - - - ly Ghost;.....

The first system of the score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a complex, rhythmic melody in the right hand and a more harmonic accompaniment in the left hand. The lyrics are "Ho - - - - - ly Ghost;.....".

p *mf*

as it was in the be

p *mf*

as it was in the be

p

as it was..... in the be - gin - - -

as it was..... in the be - gin - - -

The second system of the score continues the vocal and piano parts. It includes dynamic markings *p* (piano) and *mf* (mezzo-forte). The lyrics are "as it was in the be" and "as it was in the be". The piano accompaniment continues with its complex texture. The lyrics for the lower vocal parts are "as it was..... in the be - gin - - -".

gin - uing, is now, and ev - - - - er

gin - uing, is now, and ev - - - - er

ning, is now, and ev - - - - er

ning, is now, and ev - - - - er

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "gin - uing, is now, and ev - - - - er". The piano accompaniment features a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of the system.

shall be, is now,

shall be, is now,

shall be, is now,

shall be, is now, is

The second system of the musical score continues with four vocal staves and a piano accompaniment. The lyrics are: "shall be, is now, is". The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *f* is present at the beginning of the system.

..... and ev - - - er shall be,.....
..... and ev - - - er shall be,
..... and ev - - - er shall be,.....
now, and ev - - - er shall be,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "..... and ev - - - er shall be,.....", "..... and ev - - - er shall be,", "..... and ev - - - er shall be,.....", and "now, and ev - - - er shall be,".

world with - - - out end,..... is now,
world with - - - out end,..... is
world with - - - out end,..... is
world with - - - out end,..... is

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "world with - - - out end,..... is now,", "world with - - - out end,..... is", "world with - - - out end,..... is", and "world with - - - out end,..... is".

and ev - - - - -

now, and ev - - - - - er, is

now, and ev - - - - -

now, and ev - - - - -

er, is now, and ev - er shall be,

now, is now, and ev - er shall be,

er, and ev - - - - - er shall be,

er, is now, and ev - - - - - er shall be,

world without end,
 world without end, is now,
 world without end, is now, and ev - - - -

world with - out end, is now, and ev - - - -

sempre f e energico

8-----8

world with - out end, is now,
 and ev - er shall be, now, and
 - - - er shall be, now, and
 - - - er shall be, now, and

8-----8

ff

now, and ev - - - er shall
 ev - - - er and ev - - - er shall
 ev - - - er shall..... be,..... world
 ev - - - er shall..... be, world

..... be.
 be.
 with - out end.
 with - out end.

ff

A - - - - - men, A - - - - - men
 A - - - - - men, A - - - - - men
 A - - - - - men, A - - - - - men

ff

ff

p.

*