

NOVELLO'S ORIGINAL OCTAVO EDITION.

J U B I L A T E

IN VOCAL SCORE,

COMPOSED FOR THE PEACE OF UTRECHT

IN THE YEAR 1713,

BY

G. F. HANDEL.

WITH A SEPARATE ACCOMPANIMENT FOR THE PIANOFORTE ARRANGED BY
W. T. BEST.

Ent. Sta. Hall.

Price One Shilling.

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The Utrecht Jubilate.

COMPOSED BY

G. F. HANDEL.

No. 1. SOLO AND CHORUS.—“O BE JOYFUL IN THE LORD.”

ALTO. *(Moderato.)*

Tromba. *Viol.*

PIANO. *(Moderato.)*
(♩ = 76.) *f*

The first system of the score includes four staves. The top staff is for the Alto voice, marked *(Moderato.)*. The second staff is for the Tromba (Trumpet), with a *Viol.* (Violin) part written above it. The third and fourth staves are for the Piano, with a tempo marking of *(Moderato.)* and a metronome marking of $(\text{♩} = 76.)$. The piano part begins with a forte (*f*) dynamic.

Tr.

L. *p* *f* *p*

Viol. L.

The second system continues the instrumental accompaniment. It features three staves: a Trombone (Tr.) staff, a Violin (Viol.) staff, and a Piano staff. The piano part has dynamic markings of *p*, *f*, and *p*. The Violin part has a *L.* (Left hand) marking.

Viol.

f

The third system continues the instrumental accompaniment with two staves: a Violin (Viol.) staff and a Piano staff. The piano part starts with a forte (*f*) dynamic.

ALTO SOLO.

O . . .

p

The fourth system features the Alto Solo and Piano parts. The Alto staff has the lyrics "O . . ." and the piano part ends with a piano (*p*) dynamic marking.

be joy

Tr. *Viol. f*

This system shows the first vocal line with the lyrics "be joy". The piano accompaniment features a trill in the right hand and a steady eighth-note pattern in the left hand. A violin part enters with a forte dynamic.

ful, O be joy

p *L.* *p*

The second system continues the vocal line with "ful, O be joy". The piano accompaniment includes a piano dynamic marking and a left-hand section marked "L.".

ful in the Lord, be joy ful,

Tr. *L.* *L.*

The third system contains the lyrics "ful in the Lord, be joy ful,". It features a trill in the vocal line and left-hand sections in the piano accompaniment marked "L.".

all . . ye lands, . . all

This system contains the lyrics "all . . ye lands, . . all". The piano accompaniment continues with its characteristic rhythmic patterns.

L.

The final system shows the piano accompaniment continuing with a left-hand section marked "L.".

The first system of the score is a piano introduction. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#) and the time signature is common time (C). The music features a flowing melody in the right hand and a rhythmic accompaniment in the left hand, primarily using eighth and sixteenth notes.

The second system contains the vocal parts and the piano accompaniment. It includes five staves: a vocal staff for the Chorus Treble, an Alto, a Tenor (8ve lower), and a Bass, followed by a grand staff for the piano. The lyrics for the vocal parts are: "ye lands. O be joy - - - ful, be joy - - - ful in the". The piano part continues with a similar rhythmic pattern, marked with a forte (f) dynamic.

The third system continues the vocal and piano parts. It includes five staves: a vocal staff for the Chorus Treble, an Alto, a Tenor (8ve lower), and a Bass, followed by a grand staff for the piano. The lyrics for the vocal parts are: "ful, be joy - - - ful in the joy - - - ful, be joy - ful, be joy - - - ful in the ful, be joy - - - ful in the". The piano part continues with a similar rhythmic pattern, marked with a forte (f) dynamic.

Lord, be joy-ful, be joy-ful, be joy-ful, all ye

lands, be joy-ful in the Lord,

be joy-ful in the Lord, all ye lands!

lands, be joy-ful in the Lord,

be joy-ful in the Lord, all ye lands!

lands, be joy-ful in the Lord,

be joy-ful in the Lord, all ye lands!

lands, be joy-ful in the Lord,

be joy-ful in the Lord, all ye lands!

Tr.

No. 2.

CHORUS.—“SERVE THE LORD WITH GLADNESS.”

(Con moto, ma moderato.)

TREBLE.

Musical staff for Treble voice part, showing a whole rest.

ALTO.

Musical staff for Alto voice part, starting with a whole rest.

TENOR
(8ve. lower).

Musical staff for Tenor voice part, starting with a whole rest.

Serve the Lord with glad

Serve the Lord with glad

ness, with

BASS.

Musical staff for Bass voice part, showing a whole rest.

(Con moto, ma moderato.)

PIANO.
(♩ = 88.)

Musical staff for Piano accompaniment, starting with a whole rest.

Serve the Lord with glad

ness, with

glad

ness, with

glad

ness,

serve the Lord with glad

Serve the Lord with glad

glad

ness,

glad

ness,

and

ness,

and

ness,

Viol.

Musical staves for the lower vocal parts and piano accompaniment, including a Violin part.

come be - - fore His

come be - - fore His

f

Detailed description: This system contains the first four staves of the musical score. The top two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth staff is a grand staff (treble and bass clef) with a forte (*f*) dynamic marking.

pres - - - - ence with a song.

pres - - - - ence with a song.

Detailed description: This system contains the next four staves. The vocal parts continue with the lyrics. The piano accompaniment and grand staff continue with the same musical texture.

and come be - -

f

Detailed description: This system contains the final four staves. The vocal parts conclude with the lyrics. The piano accompaniment and grand staff continue with the same musical texture, ending with a forte (*f*) dynamic marking.

fore His pres - - - - - ence

This system contains the first four measures of the piece. It includes a vocal line with lyrics 'fore His pres - - - - - ence', a piano accompaniment, and three empty staves.

with a song.

Serve the Lord with glad - - - - -

L.

This system contains the next four measures. The vocal line continues with 'with a song.' and 'Serve the Lord with glad - - - - -'. The piano accompaniment includes the marking 'L.'.

2nd TREBLE.

Serve the Lord with glad - - - - -

Serve the Lord with glad - - - - - ness, serve the Lord,

and come

ness,

This system contains the final four measures. It includes a section for '2nd TREBLE' and continues the vocal lines with 'Serve the Lord with glad - - - - -', 'Serve the Lord with glad - - - - - ness, serve the Lord,', 'and come', and 'ness,'.

1st TREBLE.

and come

ness, with glad

serve the Lord with glad

be - - - fore His pres-ence with a song;

and come be - - - fore

be - - - fore His pres - - -

ness, and come be -

ness, serve the Lord with glad - - - - ness, and come .

serve the Lord with glad - - ness, with glad - - - -

His pres - - ence with a song;

Tr.

- - - - - ence with a song, with a song,
 fore His presence, Serve the Lord with
 . . . be - fore His pres - ence, and
 ness,
 Serve the Lord with glad - ness,

This system contains the first six staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a trill (Tr.) in the right hand. The key signature is one sharp (F#) and the time signature is common time (C).

Serve the Lord with
 glad - ness, with glad - ness
 come be - - - fore
 Serve the Lord with glad - ness, with
 and come
 Viol. *f*

This system contains the second six staves of the musical score. It continues the vocal line and piano accompaniment. A violin part is introduced in the final measure of the system, marked with a forte (*f*) dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand.

(Andante.)

ALTO.

BASS.

PIANO.

(♩ = 58.)

Ob.
p (Andante.) Viol.
L.

ALTO.
Be ye sure that the Lord He is God,
BASS.
Be ye sure that the Lord He is God,
Ob.
Viol.

Ob.
Viol.
L.

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

made us, it is He that hath made us, and not we ourselves, and
that hath made us, it is He that hath made us, and not we our

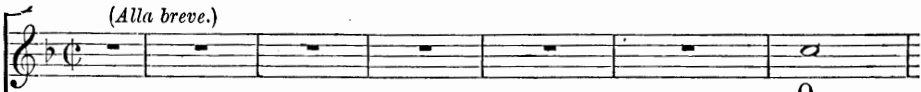
not we ourselves, . . . not we our - selves;
- selves, and not we ourselves, not we our - selves;
Ob.
Viol.

we are His
we are His peo - ple,

peo-ple, and the sheep of His pas - - ture, we are His
 and the sheep of His pas - - ture, *Ob.* *Viol.*
 peo - - ple, and the sheep, and the sheep, and the sheep of His
 we are His peo - - ple, and the sheep of His pas - - ture.
 pas - - ture.
 - - - - - ture.
colla voce.
f

The musical score consists of five systems. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#). The score features various musical notations including slurs, dynamics (colla voce, f), and instrument markings (Ob., Viol.). The lyrics are written below the vocal line.

(Alta breve.)

TREBLE. 

ALTO. 

TENOR (Sve. lower). 

BASS. 

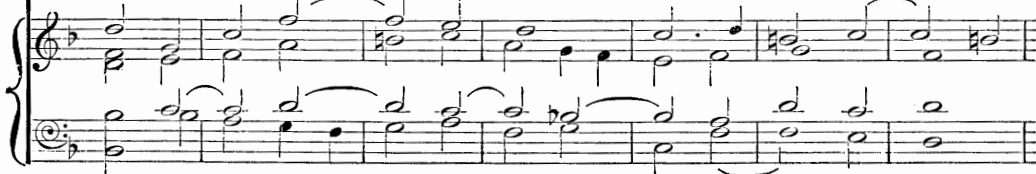
PIANO. *(♩ = 69.)* 

go your way in - to His gates with thanks - giv -

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

thanks giv -

gates with thanks - giv - ing, with thanks - giv -



- ing,

- ing,

- ing,

- ing,

Viol.



Viole.

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

O go your way in - to His gates with . . . thanks-

O go your way in - to His gates with . . . thanks -

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

vl.

O go your way in - to His gates

- giv - ing, with thanks - giv - ing,

- giv - ing, with thanks - . . .

. . . with . . . thanks - giv - ing;

with . . . thanks

with thanks - giv - ing, with thanks

giv -

O go your way in - to His

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The lyrics are distributed across the vocal staves, with some lines appearing on multiple staves to indicate overlapping parts. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Lyrics from the score:

- giving, giving, and in - to His courts with praise,
- ing, with thanks - - - - - giving, and in -
- gates . . . with thanks - giving,
- and in - to His courts with praise, . . . His
- with
- to His courts with praise,
- and in - to His courts with praise, . . .
- courts with praise, and in - to His courts with praise, . . .
- praise, and . . . in - to His courts with
- and in -
- and in -

Viol.

and in - to His courts with praise, . . .
 praise, . . . and in - to His courts with praise, . . .
 - to His courts with praise, . . . and in - to His courts with praise, . . .
 - to His courts with praise,

with praise, and in - to His courts with
 in - to His courts with praise, and in - to His courts with
 with praise, and in - to His
 with praise,

praise, . . . O go your way in - to His
 praise,
 courts, and in - to His courts with praise, . . .
 O go your way in - to His

gates with thanks - - - giv - - ing; and in - to His courts with
 and in - to His courts with praise
 and in - to His courts with praise,
 gates with . . . thanks - giv - ing; and in - to His courts with .

praise:
 with . . . praise: be thank - ful
 praise, with . . . praise be
 f f

be
 be thank - ful un - to Him, and speak good of His Name . . .
 un - to Him, and speak good of His Name . . .
 thank - ful un - to Him, and speak good of His Name, be thank - ful

thank - ful un - to Him, and speak good of His Name, of . . . His
 . . . be thank - ful un - to Him, and speak good of His
 be thank - ful un - to Him, and speak good of His
 un - to Him . . . and speak good of . . . His . .

L.

Name, be thank - ful un - - - to Him, and speak good
 Name,
 Name, be thank - ful un - - - to Him, and speak good of His
 Name, be

Viol.

of His Name, and speak good of His
 be thank - ful un - - - to Him, and speak good of His
 Name, and speak good of . . . His
 thank - ful un - - - to Him, and speak good of . . . His

Name, be thank - ful un - to Him . . . and speak good
 Name, and speak good of His Name, .
 Name, be thank - ful un - to Him and speak good of His Name, .
 Name, and speak good of . . . His Name, .

of His Name, be thank - ful un - to Him, be thank - ful
 of His Name, be thank - ful un - to
 of His Name, be thank - ful un - to Him, be . thank -
 of His Name, be thank - ful un - to Him, be

un - to Him, un - to Him,
 Him, be thank - ful un - to Him, and speak good of . His Name,
 ful un - to Him, and speak good of . His Name . . .
 thank - ful un - to Him, and speak good of . His

and speak good of . His Name, . . .

and speak good of His Name, be

and speak good of His Name,

Name, . . . be thank - ful

f

be thank - ful un - to Him,

thank - ful un - to Him, and speak good of . . His Name,

be thank - ful un - to Him, and speak

un - to Him, . . un - to Him, and speak good of . His

f

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

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

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

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

cres. *L.* *Ped.* *ff* *

No. 5.

TRIO.—“FOR THE LORD IS GRACIOUS.”

(Adagio.)

ALTO.

TENOR.
(Sve. lower).

BASS.

(Adagio.)
Ob. *vi.*

PIANO.
(♩ = 54.) *p*

For the Lord is gracious, is gracious, is gracious, is

For the Lord is
gracious, His mer-cy is ev - er - last - - - - - ing, For . . the Lord

gracious is gracious, is gracious, is gracious, His mer - - - cy
 is gracious, is gracious, is gracious, is gracious, His mercy is ev - er - last -

is ev - er - last - ing, is ev - er - last - - - - - ing,
 - - - - - ing, His mercy is ev - er - last - ing,
 For the

the Lord is gracious, is gracious, is gracious, His mercy is ev - er - last - ing,
 the Lord is gracious, is gracious, is gracious, His mercy is ev - er - last - ing,
 Lord is gracious, is gracious, is gracious, His mer - cy is ev - er - last - ing, His

Ob.
Viol.
Ob.

His mer-cy is ev-er-last-ing, His mercy is ev-er-last-ing,
 His mer-cy is ev-er-last-ing, His mercy is ev-er-last-ing,
 mer-cy is ev-er-last-ing, His mer-cy, His mercy, is ev-er-last -

for the Lord is . gracious,
 for the Lord is gracious, His mer - cy is ev - er -

His mer-cy is ev - er - last - ing,
 last - ing,
 ing,

gen - er - a - - - tion to gen - er - a - tion, from gen - er -

- - - tion to gen - er - a - - - tion, from gen - er -

- - - tion to gen - er - - - - - - - a - tion, from gen - er -

colla voci. *f*

- a - tion to gen - - - er - a - tion.

- a - tion to gen - - - er - a - tion.

- a - tion to gen - - - er - a - tion.

colla voci. *f*

f

PIANO. (♩ = 96.)

Viol. *f* *(Allegro maestoso.)*

1st TREBLE. *f*

2nd TREBLE. *f* Glo - - - - -

1st ALTO. *f* Glo - - - - -

2nd ALTO. *f* Glo - - - - -

1st TENOR. *f* Glo - - - - -

2nd TENOR. *f* Glo - - - - -

1st BASS. *f* Glo - - - - -

2nd BASS. *f* Glo - - - - -

Viol. *f*

The first system of the musical score consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). Each staff begins with the syllable "ry," followed by a long note. The eighth staff is the keyboard accompaniment, featuring a treble and bass clef. It contains a rhythmic pattern of eighth and sixteenth notes, with dynamic markings *p* and *pp* appearing towards the end of the system.

The second system of the musical score consists of eight staves. The top seven staves are vocal parts, each with a treble clef and a key signature of two sharps. Each staff begins with the syllable "Glo" followed by a long note, and then "ry" followed by another long note. The eighth staff is the keyboard accompaniment, featuring a treble and bass clef. It contains a rhythmic pattern of eighth and sixteenth notes, continuing from the first system.

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

The first system of the score consists of eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs, each pair representing a different voice part (Soprano, Alto, Tenor, Bass). The lyrics are: "Son, and to the". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand.

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

The second system of the score continues with eight vocal staves and a piano accompaniment. The vocal parts are arranged in four pairs, each pair representing a different voice part (Soprano, Alto, Tenor, Bass). The lyrics are: "Ho - - ly Ghost.". The piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* (piano) is present in the piano accompaniment.

No. 7.

CHORUS.—“ AS IT WAS IN THE BEGINNING.”

(Allegro moderato.)

1st TREBLE.

2nd TREBLE.

ALTO.

TENOR (Sve. lower.)

BASS.

As it was in the be - gin - ning, is now, and ev - er shall be, world with -

As it was in the be - gin - ning, is now, and ev - er shall be, world with -

(Allegro moderato.)

PIANO. (*Voices alone.*)

(♩ = 100.)

A - - - - - men, A -

A - - - - - men, A -

A - - - - - men, A -

- out end. A - men, A - - - - - men, A -

- out end. A - men, A - - - - - men, A -

f

- men. As it was in the be - gin - ning, is now, and ev - er shall be : world with - out end.
 - men. As it was in the be - gin - ning, is now, and ev - er shall be : world with - out end.
 - men.
 - men.
 - men.
 (Voices alone.)

A - men, A - - - - - men, A -
 A - men, A - - - - - men. As it was in
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.

men, A

the be-gin-ning, is now, and ever shall be: world with-out end. A - men, A -

As it was in

A

R.

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a basso continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The music features a mix of eighth and sixteenth notes, with some rests.

men, A

men, A

the be-gin-ning, is now, and ever shall be, world with-out end. A

men.

A

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics. The second staff is another vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a basso continuo line. The key signature is one sharp (F#) and the time signature is common time (C). The music continues with similar rhythmic patterns.

Viol.

Detailed description: This system contains two staves, both part of a grand staff. The top staff is the Violin part, marked with 'Viol.'. The bottom staff is the Cello/Double Bass part. The key signature is one sharp (F#) and the time signature is common time (C). The music is a rhythmic accompaniment consisting of eighth and sixteenth notes.

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

men, A -

the beginning, is now, and e-ver shall be: world without end. A - men, A - -

A - - - - - men,

- - - - - men. As it was in

Viol.

Detailed description: This system contains six staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics. The music is in G major and 4/4 time. The lyrics are: "men, A - - - - men, . . . A -", "men, A -", "the beginning, is now, and e-ver shall be: world without end. A - men, A - -", "A - - - - - men,", "- - - - - men. As it was in", and "*Viol.*".

- - - - - men, A - men.

- - - - - men, A - -

- men, A - -

the be-gin-ning, is now, and ever shall be: world without end. A - - - -

Detailed description: This system contains six staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The sixth staff is a vocal line with lyrics. The music is in G major and 4/4 time. The lyrics are: "- - - - - men, A - men.", "- - - - - men, A - -", "- men, A - -", and "the be-gin-ning, is now, and ever shall be: world without end. A - - - -".

men, A men, men, A men, A men, A

men, As it was in the be

Detailed description: This system contains the first five staves of the musical score. The top staff is a vocal line with lyrics 'men, A men, men, A men, A men, A'. The second staff is another vocal line with lyrics 'men, A men, A men, A'. The third staff is a vocal line with lyrics 'men, A men, A men, A'. The fourth staff is a vocal line with lyrics 'men, A men, A men, A'. The fifth staff is a vocal line with lyrics 'men, A men, A men, A'. The sixth staff is a piano accompaniment line with lyrics 'men, As it was in the be'.

men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,

Detailed description: This system contains the next five staves of the musical score. The top staff is a vocal line with lyrics 'men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,'. The second staff is a vocal line with lyrics 'men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,'. The third staff is a vocal line with lyrics 'men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,'. The fourth staff is a vocal line with lyrics 'men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,'. The fifth staff is a vocal line with lyrics 'men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,'. The sixth staff is a piano accompaniment line with lyrics 'men, men, A men, A men, men, men, ginning, is now, and ever shall be: world with-out end. A men,'.

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

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

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

As it was in the be-gin-ning, is now, and ev-er shall be, and ever shall be. A - - - - -

As it was in the be-gin-ning, is now, and ev-er shall be, A - - - - -

f

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

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

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

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

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

Tr. *f* *Viol.*

As it was in the be - ginning, is now, and ever, is now, and

As it was in the be - ginning, is now, and ever, is now, and

As it was in the be - ginning, is now, and ever, is now, and

As it was in the be - ginning, is now, and ever, is now, and

As it was in the be - ginning, is now, and ever, is now, and

ev - er, and ev - er shall be, and ev - er, ev - er, ev - er shall be : world without

ev - er, and ev - er shall be, and ev - er, ev - er, ev - er shall be : world without

ev - er, and ev - er shall be, and ev - er, ev - er, ev - er shall be : world without

ev - er, and ev - er shall be, and ev - er, ev - er, ev - er shall be : world without

ev - er, and ev - er shall be, and ev - er, ev - er shall be : world without

Adagio. (♩ = 66.)

end, world without end, with-out end. A - - - - -

end, world without end, with-out end. A - - - - -

end, world without end, with-out end. A - - - - -

end, world without end, with-out end. A - - - - -

end, world without end, with-out end. A - - - - -

sf sf f *Adagio.* (♩ = 66.) *Tr.*

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

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

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

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

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

Viol.

L. R. L.