

# In Jubilant Song

- in Celebration of the Resurrection -

(Matthew 28:6)

Unison

victoriously ♩ = 120

"To His Glory..."

Piano introduction in 4/4 time, marked *victoriously* and *mp*. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

*Opt. Descant (with divisi)*

*Melody*

*mf* Lis - ten to cre - a - tion sing; Lis - ten to the e - cho ring;

*mf* Lis - ten to cre - a - tion sing; Lis - ten to the e - cho ring;

Vocal and piano accompaniment for the first phrase of the song. The vocal line is marked *mf* and includes the lyrics: "Lis - ten to cre - a - tion sing; Lis - ten to the e - cho ring;". The piano accompaniment is marked *mf* and features a rhythmic accompaniment.

*mp* He is not here, *mf* He is not here, *f* He's ris - en as He said He would.

*mp* He is not here, *mf* He is not here, *f* He's ris - en as He said He would.

Vocal and piano accompaniment for the second phrase of the song. The vocal line is marked *mp*, *mf*, and *f* and includes the lyrics: "He is not here, He is not here, He's ris - en as He said He would.". The piano accompaniment is marked *mp*, *mf*, and *f* and features a rhythmic accompaniment.

"In Jubilant Song" - 2

*mp* Al - le - lu - ia, \_\_\_ let us con - gre - gate; \_\_\_ Al - le - lu - ia, \_\_\_ let us cel - e - brate; \_\_\_

*mp* Al - le - lu - ia, \_\_\_ let us con - gre - gate; \_\_\_ Al - le - lu - ia, \_\_\_ let us cel - e - brate; \_\_\_ Al - le -

*mp*

*mf* Al - le - lu - ia, \_\_\_ Let us join our hearts in song, \_\_\_ *f* ju - bi - lant song! \_\_\_

lu - ia; \_\_\_ *mf* Let us join our hearts in *f* ju - bi - lant, ju - bi - lant song! *mp* Al - le -

*mf* *f* *mp*

*mp* Al - le - lu - ia, \_\_\_ Let us con - gre - gate; \_\_\_ Al - le - lu - ia, \_\_\_ Let us cel - e - brate; \_\_\_

lu - ia, \_\_\_ let us con - gre - gate; \_\_\_ Al - le - lu - ia, \_\_\_ let us cel - e - brate; \_\_\_ Al - le -

(2nd time to Coda - p.4) ⊕

(2nd time to Coda - p.4) ⊕

"In Jubilant Song" - 3

Al - le - lu - ia, *mf* let us join our hearts in ju - bi - lant, *f* ju - bi - lant song!

lu - ia, *mf* let us join our hearts in ju - bi - lant, *f* ju - bi - lant song!

*mf* *f*

*stately - in two*  $\text{♩} = 54$

Wor - thy is the Lamb that was slain; *f* Wor - thy is the Lamb that was slain.

*mf* *f*

*mf* *f*

3

*poco a poco molto ritard....*

He a - lone is wor - thy; *p* He a - lone is wor - thy!

*mp* *p*

*mp* *p*

*mp* *p*

*poco a poco molto ritard....* *mf*

D.S. al Coda (*p.1*)

D.S. al Coda (*p.1*)

"In Jubilant Song" - 4

Coda  $\Phi$

Al - le - lu - ia, — Let us join our hearts — in song, join our hearts — in song,  
lu - ia, —

*mf* *f* *mf* *f*

This system contains the first two vocal staves and the piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in grand staff. Dynamics range from mezzo-forte (mf) to forte (f). The piano part features block chords and moving bass lines.

Coda  $\Phi$

sing - ing in ju - bi - lant song, — sing - ing in ju - bi - lant

*ff* *ff*

This system contains the second two vocal staves and the piano accompaniment. The vocal lines continue in treble clef. Dynamics are marked fortissimo (ff). The piano accompaniment includes a prominent melodic line in the right hand and a supporting bass line in the left hand.

song, in ju - bi - lant song! —

*fff* *fff* (no rit.)

This system contains the final two vocal staves and the piano accompaniment. The vocal lines conclude with a final phrase. Dynamics reach fortississimo (fff). The piano accompaniment features a complex texture with multiple voices in the right hand and a rhythmic bass line. A '(no rit.)' marking is present in the piano part.