

Dedicated to Bjørn Moe, conductor of the Nildaros Cathedral Boys' Choir, 1973–2023.
Thank you for the music, knowledge and inspiration.

JUBILATE DEO

for SATB (with divisi) & organ
with optional percussion

Psalms 100:1–2 & 57:7b–11

KIM ANDRÉ ARNESEN
(b 1980)

With exuberance ♩ = 124

ORGAN



mf

The organ introduction consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a series of chords and melodic lines, with a dynamic marking of *mf*. The piece concludes with a 4/4 time signature change.

5 SOPRANO



mf

Ju - bi - la - te, ju - bi - la - te De - o,

The vocal line begins at measure 5. The lyrics are "Ju - bi - la - te, ju - bi - la - te De - o,". The organ accompaniment continues with a steady rhythmic pattern. The dynamic marking is *mf*.

9



om - nis, om - nis ter-ra, te - - - ra.

The vocal line continues at measure 9. The lyrics are "om - nis, om - nis ter-ra, te - - - ra." with a triplet of eighth notes on "ra". The organ accompaniment remains consistent. The dynamic marking is *mf*.

13

S
Ju - bi-la - te, ju - bi-la - te De - o,

A
mf
Ju - bi-la - te, ju - bi-la - te De - o,
mf
ju - bi-la - te De - o,

T
B
Ju - bi-la - te, ju - bi-la - te De - o,

17

om - - nis, om - nis ter - ra, ter - - -

om - - nis, om - nis ter - ra, ter - - -

om - - nis, ter - ra, om - nis

20 *f* *rhythmic, well articulated*

ra: ser - vi - te Do - - mi - no in læ - ti - ti - a. In -

f *rhythmic, well articulated*

- ra: ser - vi - te Do - - mi - no in læ - ti - ti - a. In -

f *rhythmic, well articulated*

ter - ra: ser - vi - te Do - - mi - no in læ - ti - ti - a. In -

f *rhythmic*

24 *mf*

-tro-i - te in con - spec - tu e - jus, in ex - sul - ta - ti -

mf

-tro-i - te in con - spec - tu e - jus, in ex - sul - ta - ti -

mf

-tro-i - te in con - spec - tu e - jus, in ex - sul - la - ti -

mf

28 **senza rit**

-o - ne, ex - sul - ta - ti - o - - - -

-o - ne, ex - sul - ta - ti - o - - - -

-o - ne, ex - sul - ta - ti - o - - - -

senza rit

32 **molto rit**

-ne.

-ne.

-ne.

molto rit

With solemn majesty ♩ = 52

36 *mf legato*

Can-ta - bo, et psalm - um di - cam. Ex-sur-ge, glo - ri -

mf legato

et psalm - um di - cam. Glo - ri -

mf legato

Glo - ri -

With solemn majesty ♩ = 52

mf legato

rit - - - a tempo

40 *f* - - - *p*

- a, me - a, psal-te - ri - um et ci - tha - ra: ex - sur - gam

f - - - *p*

- a me - a, psal-te - ri - um et ci - tha - ra: ex - sur - gam

f - - - *mp*

- a, di - lu - cu - lo.

rit - - - a tempo

p

poco rit

a tempo ti - bi in po - pu-

43 *mf* Con - fi - te - bor ti - bi in po - pu-

mf Con-fi - te-bor ti - bi in po - pu-

mf

a tempo

mf

f - lis, Do - mi - ne: *mf*

47 - lis, po - pu - lis, Do - mi - ne:

f - lis, Do - mi - ne, Do - mi - ne: *mf*

TB unis *f* et psalm-um di - cam

f *mf* *f*

50 rit

T B

ti - bi in gen - ti - bus:

rit

più mosso ♩ = 64

53 // *mp* well articulated

S

Quo - ni - am ma - gni - fi - ca - ta est us - que ad

mp well articulated

A

Quo - ni - am ma - gni - fi - ca - ta est us - que ad

mp well articulated

T B

Quo - ni - am ma - gni - fi - ca - ta est us - que ad

// **più mosso** ♩ = 64

mp *mp*

56

cæ - los mi-se-ri-cor-di - a tu - a, et us - que ad nu - bes

cæ - los mi-se-ri-cor-di - a tu - a, et us - que ad nu - bes

cæ - los mi-se-ri-cor-di - a tu - a, et us - que ad nu - bes

mf

59

ve - ri-tas, us - que ad nu - bes ve - ri-tas, ad nu - bes

ve - ri-tas, us - que ad nu - bes ve - ri-tas, ad nu - bes

ve - ri-tas, us - que ad nu - bes ve - ri-tas, ad nu - bes

mf

62 *f*

ve - ri - tas, ad nu - bes ve - ri - tas, ve -

ve - ri - tas, ad nu - bes ve - ri - tas, ve -

ve - ri - tas, ad nu - bes ve - ri - tas, ve -

f 6 6 6 6 6 6 6 6

64 *ff* **rit** - - -

- ri - tas, ve - ri - tas tu -

- ri - tas, ve - ri - tas

- ri - tas, ve - ri - tas

ff 6 6 6 6 6 6 6 6 **rit** - - -

meno mosso **rit**

mf *p* *mp*

66

a, tu - a.

tu - a.

tu - a.

meno mosso **rit**

mf *p*

69

Tempo I, exuberant

TENOR (and optional BASS)

mf

73

Ex - al - ta - re su - per cæ - los, De - us:

77

et su - per om - nem ter - ram glo - ri - a tu - a.

81

S
A

Ex - al - ta - re su - per cæ - los,

T
B

Ex - al - ta - re su - per cæ - los, De - cæ - los,

Optional Percussion

Tambourine

f Low hand drum (use mallet)

84 De - us:

De - us: us: et su - per om - nem ter - ram

De - us:

87

glo - - ri - a tu - a. Ser - vi - te Do - mi - no in læ -

glo - ri - a tu - a.

rhythmic, well articulated

rhythmic, well articulated

rhythmic

91

-ti - ti - a. In - tro - i - te in con - spec - tu e - jus, in

95

ex - sul - ta - ti - o - ne, ex - sul - ta - ti - o - ne

ff **senza rit**

ff **senza rit**

100

-ne. Ju - bi - la - te!

f *ff*

105

Ju - bi - la - te!

f *ff*

110

rit **a tempo**

f

sfp

Ju-bi-la - te!
f *sfp*

rit **a tempo**

ff

f

cresc

ff *f* *cresc*

115

senza rit

ff

Ju-bi - la - te!

ff

ff

ff

senza rit

ff

Ju-bi - la - te!
ff *ff* *ff*

Optional percussion part (2 players)

With exuberance ♩ = 124

3 Soprano

14

Ju - bi - la - te,

21

senza rit molto rit

36 With solemn majesty ♩ = 52

1

Can - ta - bo, et psalm - um di - cam.

40 rit a tempo poco rit a tempo

48 rit più mosso ♩ = 64 rit meno mosso

67 rit Tempo I, exuberant Tenor (and optional Bass)

6

Ex - al - ta - re

81 Tambourine

f

Low hand drum (use mallet)

85

89 (Tamb)

(Low hand dr)

93

98 **senza rit**

105

111 **rit** **a tempo**

116 **senza rit**

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in honor of Mary Ann Christian's 45 years of ministry through music

Composer's note

In *Jubilate Deo* I have gone back to the music to which I was introduced from a very early age as a chorister at Nidaros Cathedral in Trondheim, Norway. Singing regularly in concerts and services, many of my favourites come from the repertoire for choir and organ. However, for some reason, I have not written many works in that category myself. Perhaps I just needed some time before knowing how to approach it within my personal style. It is an honour to dedicate this joyful piece to Bjørn Moe, conductor of the aforementioned boys' cathedral choir.

Duration: c5 minutes

Text

Jubilate Deo, omnis terra:
servite Domino in lætitia. Introite in conspectu ejus, in
exultatione.

*Rejoice in God, all the earth:
serve the Lord with gladness. Come before him in
exultation.*

Psalm 100:1–2

Cantabo, et psalmum dicam.
Exsurge, gloria mea; [exsurge,] psalterium et cithara:
exurgam diluculo.
Confitebor tibi in populis, Domine: et psalmum dicam
tibi in gentibus:
Quoniam magnificata est usque ad cælos misericordia
tua, et usque ad nubes veritas tua.
Exaltare super cælos, Deus: et super omnem terram
gloria tua.

*I will sing and make music.
Awake, my soul; awake, harp and lyre: I will awaken
early.
I will praise you among the peoples; O Lord: I will
sing of you among the nations.
For your mercy is magnified to the heavens, and
your truth reaches to the skies.
Exalt your glory above the heavens, O God: and let
your glory be over all the earth.*

Psalm 57:7b–11

Kim André Arnesen



Arnesen is one of the most frequently performed composers from Norway today. He grew up in Trondheim where he was a chorister in the Nidaros Cathedral Boys' Choir, later being educated at the Music Conservatory in Trondheim. With an interest in baroque music, contemporary classical music, and popular music, Kim could have taken many roads, but choral music became his greatest passion. As a composer, he had his first performance at the age of 18 with the boys' choir. Since then he has written music that has been performed and recorded by choirs all over the world. In 2015–16, Kim was Composer-in-residence for the Denver-based choral ensemble Kantorei and Artistic Director Joel Rinsema. The residency concluded with the recording of Kim's second CD album released in early 2018 on Naxos Records. He continues to enjoy a busy international schedule of commissions.

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Music setting derived from the composer's original by Jon Bunker