



*mf* ser - vi - te Do - mi - no in lae - ti - ti - a. 17 *f* In - tro - i - te

*mf* ser - vi - te Do - mi - no in lae - ti - ti - a. *f* In - tro - it - te

*mp*

*p* in con - spec - tu e - jus in ex - ul - ta - ti - o - ne,

*p* in con - spec - tu e - jus in ex - ul - ta - ti - o - ne

*p*

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*mp* ex - ul - ta - ti - o - ne.

*mp* ex - ul - ta - ti - o - ne.

26 SA unis.

Ju - bi - la - te De - o, om - nis ter - ra;

31

ju - bi - la - te De - o, De - o, om - nis

ter - ra.

37

*pp*

Ped.

42 *p molto legato*

S Lau - da - te no - men e - jus:

A Lau - da - te *p molto legato*

Clear pedal when necessary to keep dynamic level low.

48 *mp*

Lau - da - te quo - ni - am sua - vis est

no - men e - jus: quo - ni - am sua - vis est

*mp*

For Perusal Only

51 *p*

Do - mi - nus; in ae - ter - num mi - se - ri - cor - di - a

Do - mi - nus; in ae - *p*

*mf*

e - jus, \_\_\_\_\_ et

ter - num mi - se - ri - cor - di - a e - jus,

58

us - que, \_\_\_\_\_ *mf* et us - que, \_\_\_\_\_ et

us - que, \_\_\_\_\_ et us - que, \_\_\_\_\_ et

*mp*

63

us - que \_\_\_\_\_

us - que \_\_\_\_\_

*p*

67

*p*

in gen - er - a - ti - o - nem et gen - er - a - ti -

*p*

in gen - er - a - ti - o - nem et

71

*mf* *p*

o - nem, in gen - er - a - ti - o - nem et gen - er - a - ti -

*mf* *p*

gen - er - a - ti - o - nem, in gen - er - a - ti - o - nem et

*mp* *p*

76

*mf*

o - nem, in gen - er - a - ti - o - nem, in

*mf*

gen - er - a - ti - o - nem, in gen - er - a - ti - o - nem, in

*mp*

\* La \* La

80

gen - er - a - ti - o - nem, in gen - er - a - ti - o - nem.

gen - er - a - ti - o - nem, in gen - er - a - ti - o - nem.

\* Taa \* Taa \* Taa

*f*

*f*

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Taa Taa Taa

85

87

Ju - bi - la - te

Ju - bi - la - te

\* Taa

De - o, om - nis ter - ra;

De - o, om - nis ter - ra;

92

Ju - bi - la - te De - o, om - nis

Ju - bi - la - te De o, om - nis

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96 *mp*

ter - ra; ser - vi - te Do - mi - no

ter - ra; ser - vi - te Do - mi - no

*mp*

*p*

in lae-ti - ti - a, ser - vi - te Do - mi - no in lae-ti - ti - a

in lae-ti - ti - a, ser - vi - te Do - mi - no in lae-ti - ti - a

*mf*

*mp*

Detailed description: This system contains three staves. The top two staves are vocal lines in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Dynamics include *mf* and *mp*. The key signature has one flat (B-flat).

ser - vi - te Do - mi - no in lae - ti - ti - a.

ser - vi - te Do - mi - no in lae - ti - ti - a.

*f*

*f*

*mf*

102

For Perusal Only

Detailed description: This system contains three staves. The top two staves are vocal lines with lyrics and a measure rest. The bottom staff is a piano accompaniment. Dynamics include *f* and *mf*. A large red watermark 'For Perusal Only' is overlaid across the middle of the system. A box containing the number '102' is located above the second vocal staff.

Detailed description: This system contains three staves. The top two staves are empty, indicating a rest for the vocalists. The bottom staff is a piano accompaniment in bass clef with various musical markings.

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113

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

De - o, De - o, De - o, De - o,

118

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

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

The image shows a musical score for a choral piece. It consists of three staves. The top two staves are for voices (Soprano and Alto), and the bottom staff is for piano accompaniment. The lyrics are 'De - o, De - o.' The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with a forte (ff) dynamic marking.

#### About the Composer

Nancy Hill Cobb (aka Nancy Cobb-Lippens) (b. 1951) was named Founding Director of Music at Florida Gulf Coast University in Fort Myers, Florida in May 2005. Cobb was also selected in August, 2005, to be Artistic Director and Conductor of the Fort Myers Symphonic Mastersingers. She taught previously at Mercer University, Macon, Georgia, Oklahoma Baptist University in Shawnee, Oklahoma, and Dallas Baptist University in Dallas, Texas. She holds the BM with Honors (Theory and Composition) from Oklahoma Baptist University, the MM in Composition from Michigan State University, and the DMA in composition from the University of Oklahoma. She also completed post-doctoral studies in choral conducting at the Eastman School of Music.

Cobb's works are included in the catalogues of a number of different publishing companies. She has been the recipient of numerous commissions from a wide variety of commissioning bodies. An ASCAP standard award winner since 1995, Cobb's *Threnody*, a 27-minute work for chorus and orchestra, was awarded a Special Distinction Award in the 1998 ASCAP Rudolph Nissim orchestral composition competition.

See the complete scores and hear complete recordings of additional titles by Nancy Hill Cobb at [www.sbmp.com](http://www.sbmp.com).

Jubilate Deo, omnis terra;  
servite Domino in laetitia.  
Introite in conspectu ejus in exultatione.

Laudate nomen ejus:  
quoniam suavis est Dominus;  
in aeternum misericordia ejus,  
et usque in generationem  
et generationem.

*Sing joyfully to God, all the earth;  
serve the Lord with gladness.  
Enter into his presence with great joy.*

*Praise his name;  
for gracious is the Lord;  
his mercy is everlasting,  
and continually for generations  
and generations.*

Range

A musical staff with a treble clef and a key signature of one flat. It shows three notes: a G4 (Soprano), an F4 (Soprano), and an E4 (Alto). Below the staff, the letters 'S', 'S', and 'A' are placed under the respective notes to indicate the vocal range.

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