

Peter Philips  
(c. 1560- c. 1628)

# Ascendit Deus

Psalm 47, verse 5/ Vigilia Pentecostes Antiphon 1

Ascendit Deus in jubilatione, et Dominus in voce tubae.  
Dominus in coelo, alleluia, paravit sedem suam, alleluia.

*God is gone up with a merry noise,  
and the Lord with the sound of the trumpet.  
The Lord in Heaven, alleluia, has prepared his throne, alleluia.*

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The original piece, written for SSATB, was re-arranged for SATB only on 17.5.2009.)

# Ascendit Deus

Psalm 47, v. 5. (*Rearranged for SATB*).

Peter Philips (c. 1560 - c. 1628)  
arr. AR

SOPRANO: A - scen - dit De - us in ju - bi - la - - -

ALTO: A - scen - dit De - us in

TENOR: A - scen -

BASS: (for rehearsal only)

The piano part consists of a treble clef staff and a bass clef staff, both in G minor (two flats) and common time. The piano part is primarily harmonic, providing support for the vocal parts.

S. 6  
S. - ti - o - - - ne A - scen - dit De - us a - scen - dit in

A. ju - bi - la - - - ti - on - - ne, in ju - bi - la - ti - o - - ne, a -

T. dit De - - us in ju - bi - la - - - ti - o - - -

B. A - scen - dit De - - us in ju - bu - la - -

The piano part continues to provide harmonic support throughout the section.

*II*

S. ju - bi - la - - - - ti - o - - ne, et Do - mi-nus, et

A. scen - dit - De - us in ju - bi - la - - ti-o - - ne, et Do - mi-nus, et

T. - ne, a - scen - dit De - us in ju - bi-la - ti - o - - ne, et Do - mi-nus

B. ti - o - - - - ne et Do - mi-

*16*

S. Do - mi-nus, et Do - mi-nus in vo-ce tu-bae, vo-ce tu - bae in vo-ce tu -

A. Do - mi-nus, et - Do - mi-nus,[in] vo ce tu - bae,in vo - ce tu - bae in vo-ce

T. et Do - mi - nus, in vo-ce tu - bae,in vo-ce tu-bae tu - bae, vo-

B. nus et Do - mi-nus in vo-ce tu - bae in vo-ce tu - bae

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S. bae, in vo - ce tu - bae, vo - ce, vo - ce tu - bae, in vo - ce in vo - ce tu -

A. tu - bae, in vo - ce, in vo - ce tu - bae, in vo - ce tu -

T. - ce tu - bae, vo - ce tu - bae, in vo - ce tu - bae, in vo - ce tu -

B. in vo - ce tu - bae, in vo - ce tu - - -

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S. bae, al - le - lu - ia, al - le - lu - ia al - le - lu - ia, al - le - lu - ia, al - le - lu -

A. bae, al - le - lu - ia, al - le - lu -

T. bae, al - le - lu - ia, al - le - lu -

B. bae, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

26

S. ia, al - le - lu - ia, al - le - lu - ia Do - mi-

A. ia, al - le - lu - ia, al - le - lu - ia. Do - mi - nus in, Do - mi-nus

T. ia, al - le - lu - ia, al - le - lu - ia. Do - mi-nus in coe - lo in coe -

B. ia, al - le - lu - ia, al - le - lu - ia. Do - mi - nus in coe -

30

S. nus in coe - - - - lo pa - - ra - vit

A. in coe-lo pa - ra - vit, pa - ra - vit se - dem su am, pa - ra -

T. - lo, coe - - - - lo pa - ra - vit se-dem su - - - - am,

B. lo, pa - ra - vit se - dem su am, pa - ra - vit su - - am,

35

S. se - dem su - am, pa - ra - vit se - dem su - am su -

A. - vit se - dem, se - dem su - am pa - ra - vit se -

T. — pa - ra - vit se-dem - su - am , se-dem se - dem, pa -

B. — se - dem su - am se - dem se-dem su - am,

40

S. - am pa - ra - vit se - dem su - - am

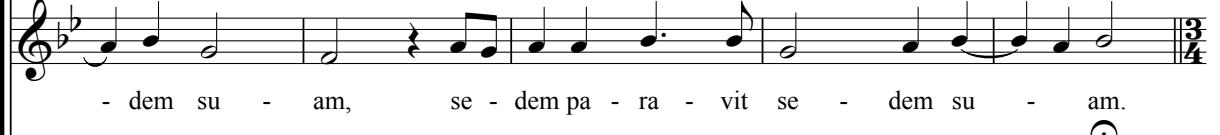
A. dem su - am pa - ra - vit se-dem pa - ra - vit se -

T. ra - vit se- dem su - am, pa - ra - vit se - dem su - am, pa -

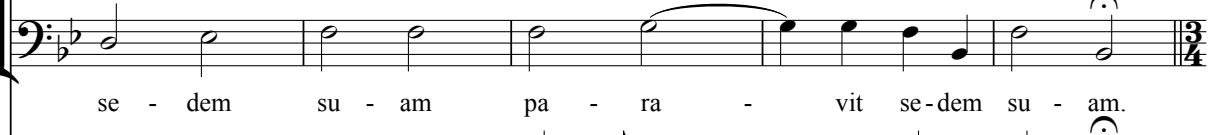
B. pa - ra - vit se-dem su - am pa - ra - vit

45

S. 

A. 

T. 

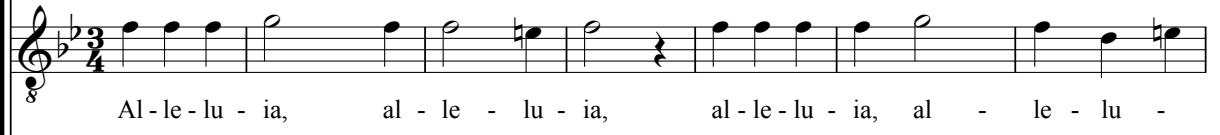
B. 

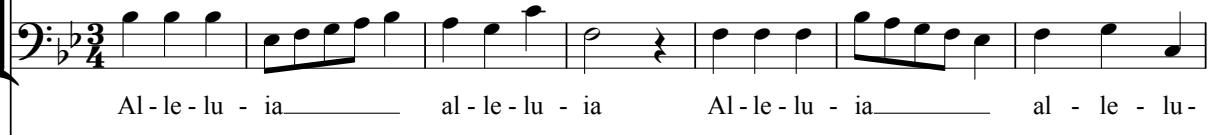


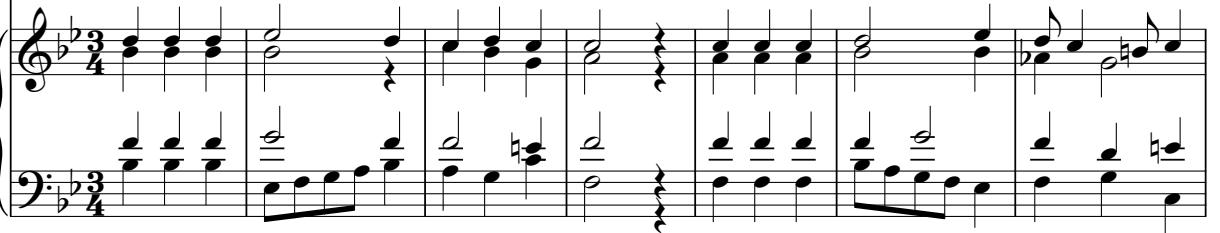
50

S. 

A. 

T. 

B. 



57

S. ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

A. ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al -

T. ia, al - le - lu - ia al - le - lu - ia, al - le - lu - ia

B. ia, Al - le - lu - ia

64

S. le - lu - ia, al - le - lu - ia, al - le - lu -

A. le - lu - ia, al - le - lu - ia, al - le - lu -

T. al - le - lu - ia al - le - lu - ia, al - le - lu -

B. al - le - lu - ia al - le - lu - ia al - le - lu -

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The musical score consists of four staves, each representing a vocal part: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, with a key signature of one flat. The vocal parts sing the word "Alleluia" in a repeating pattern. The soprano and alto parts begin with eighth-note patterns, while the tenor and bass parts enter later with sustained notes. The bass part features a prominent eighth-note bass line. The vocal entries are separated by rests. The score concludes with a final "Alleluia!" where all voices sing together.

S. ia, al - le - lu - ia: Al - le - lu - ia!

A. ia al - le - lu - ia: Al - le - lu ia!

T. ia, al - le - lu - ia: Al le - lu - ia!

B. ia, al - le - lu - ia: Al - le - lu - ia!