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Cantate Domino

(O Sing Ye to the Lord)

Two-part Chorus*, with Optional Piano
(S.A., T.B., or Mixed Voices)

English text by
NORMAN GREYSON

GIUSEPPE PITONI (1657-1743)
Ed. and Arr. by Norman Greyson

Allegro con spirito

High *f*

Low *f*

Piano (optional) *f*

Can - ta - te Do - mi - no, can - ta
O sing ye to the Lord, O sing

mf ①

te, can - ta - te, can - ta - te
ye, O sing ye, O sing ye

mf

* Also available in S.A.T.B., S.S.A., S.A.B. and T.T.B.B. editions.

no breath

Do - mi - no can - ti - cum no - vum, laus e - jus in Ec -
 to the Lord, sing ye a new song, O praise Him in the

no breath

meno mosso

cle - si - a San - cto - rum, in Ec - cle - si -
 com - pan - y of His saints, in the com - pan -

meno mosso

mf

a San - cto - rum. *mf* Lae - te - tur
 y of His saints. *pp* a tempo Let all of

pp a tempo

a tempo

I - sra - el in e - o, lae - te - tur, lae -
 Is - ra - el re - joice now, re - joice now, re -

te - tur in e - o, qui fe - cit e -
 joice in Him re - joice, in Him who made

um, et fi - li - i Si - on, et fi - li - i
 all, the sons of all Zi - on, and daugh - ters of

6

f ⑤

Si - on, ex - ul - tent, ex - ul - tent, ex -
 Zi - on, be joy - ful, be joy - ful be

f *f*

ex - ul - tent, ex - ul - tent, ex -
 be joy - ful, be joy - ful, be

ul - tent in re - ge - su - o, ex -
 joy - ful, and praise God on high, be

rit.

rit.

ul - tent, ex ul - tent in re - ge - su - o.
 joy - ful, be joy - ful and praise God on high.

f *rit.* *ff*

f *rit.* *ff*

rit.

ff

2x *

* It is customary to sing this selection two times. Ritard on the repeat only.

PS 8

Giuseppe Pitoni was an eminent musician of the Roman school. His talent was discovered at an early age, and from the time he was five years old he did outstanding work, both as a student and a youthful chorister. In 1673, he became maestro di cappella at Terra di Rotundo and later held the same post at Assisi. It was here that he was greatly influenced by the studying and rescoring of Palestrina's works. He was prolific in his writing; for St. Peter's alone he composed complete services for the entire year. He wrote many pieces for six and nine choirs and in addition found time to compile a history of Roman musicians. He was engaged by many churches, including St. Peter's and San Marco. He held the latter post until his death, and was buried there.

PHONETIC TEXT FOR LATIN PRONUNCIATION

ACCORDING TO ROMAN USAGE

Kahn-tah-teh Daw-mee-naw,

kahn-tee-koom naw-voom,

la-oos eh-eeyoos een eh-kleh-see-ah sahnk-taw-room.

Leh-teh-toor Ees-rah-ehl een eh-aw,

Leh-teh-toor, een eh-aw,

Koowee feh-cheet eh-oom,

Eht fee-lee-ee See-awhn,

eg-sool-tehnt een reh-jeh soo-aw.

The breath markings in this edition are for use with the Latin text. The chorus should breathe at (?) only; all long phrases should be sung by continuous "staggered breathing."