

How Good, Lord, to Be Here!

Descant

5. How good, Lord, to be here! — Yet

1. How good, Lord, to be here! Your
 2. How good, Lord, to be here, Your
 3. Ful - fill - er of the past And
 4. Be - fore we taste of death, We
 5. How good, Lord, to be here! Yet

we may not re - main; — But since you bid us

glo - ry fills the night; Your face and gar - ments,
 beau - ty to be - hold; Where Mo - ses and E -
 hope of things to be, We hail your bod - y
 see your king - dom come; We long to hold the
 we may not re - main; But since you bid us

leave the mount, Come with us to the plain. — *div.*

like the sun, Shine with un - bor - rowed light.
 li - jah stand, Your mes - sen - gers of old.
 glo - ri - fied And our re - demp - tion see.
 vi - sion bright And make this hill our home.
 leave the mount, Come with us to the plain.

SANCTUS XVII (Sundays in Advent & Lent, EF)

Holy, Holy, Holy, Lord God of Hosts. The heavens and the earth are full of Thy Glory. Hosanna in the highest. Blessed is He that cometh in the name of the Lord. Hosanna in the highest

XI. s.

5.

S An- ctus, * San- ctus, San- ctus Dóminus De- us

Sá- ba- oth. Ple-ni sunt cae- li et ter-ra gló-ri- a tu-

a. Ho- sánna in excél- sis. Bene-díctus qui ve-nit

in nó-mi-ne Dómi-ni. Ho- sánna in excél- sis.

Mass XVII - Modern Notation

Cantor/Choir: *All:*

Ag - nus De - i, * qui tol - lis pec - ca - ta mun - di:

mi - se - re - re no - bis. do - na no - bis pa - cem.

Mass XVII - Square Note Notation

^V
A

- gnus De- i, * qui tol- lis peccá- ta mundi: mi-

se- ré- re no- bis. Agnus De- i, * qui tol- lis peccá- ta

mundi: mi- se- ré- re no- bis. A- gnus De- i, * qui tol-

lis peccá- ta mundi: do- na no- bis pa- cem.

Cantate Domino

SATB a cappella

Psalm 149: 1-2

Giuseppe Pitoni
(1657-1743)

(♩ = c.138)

mf

Soprano
Can - ta - te Do - mi - no, can - ta - - - te, can -

Alto
Can - ta - te Do - mi - no, can - ta - - - te, can -

Tenor
Can - ta - te Do - mi - no, can - ta - - - te, can -

Bass
Can - ta - te Do - mi - no, can - ta - - - te, can -

Keyboard Reduction
mf

Sing to the Lord

7

ta - te, can - ta - te Do - mi - no can - ti - cum no - vum, laus e - jus in Ec -

ta - te, can - ta - te Do - mi - no can - ti - cum no - vum, laus e - jus in Ec -

ta - te, can - ta - te Do - mi - no can - ti - cum no - vum, laus e - jus in Ec -

ta - te, can - ta - te Do - mi - no can - ti - cum no - vum, laus e - jus in Ec -

sing to the Lord a new song

13

cle - si - a San - cto - rum, in Ec - cle - si - a San - cto -

cle - si - a San - cto - rum, in Ec - cle - si - a San - cto -

cle - si - a San - cto - rum, in Ec - cle - si - a San - cto -

cle - si - a San - cto - rum, in Ec - cle - si - a San - cto -

let the congregation of saints praise him.

19

rum. Lae - te - tur Is - ra - el in e - o, lae - te - tur, lae -

rum. Lae - te - tur Is - ra - el in e - o, lae - te - tur, lae -

rum. Lae - te - tur Is - ra - el in e - o, lae - te - tur, lae -

rum. Lae - te - tur Is - ra - el in e - o, lae - te - tur, lae -

Let Israel rejoice in him that made him,

25

3
2

te - tur in e - o, qui fe - cit e - um, et

3
2

te - tur in e - o, qui fe - cit e - um, et

8

te - tur in e - o, qui fe - cit e - um, et

te - tur in e - o, qui fe - cit e - um, et

[illegible]

and let the children of Sion

ul - tent, ex - ul - tent in re - ge — su - o, ex - , *f*
ex - ul - tent in re - ge — su - o, ex - , *f*
ex - ul - tent in re - ge — su - o, ex - , *f*
ul - tent, ex - ul - tent in re - ge — su - o, ex - , *f*
be joyful in their king

The musical score for measures 37-41 features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The vocal parts sing the lyrics "ul - tent, ex - ul - tent in re - ge — su - o, ex -" with a crescendo leading to a forte (*f*) dynamic. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ul - tent, ex - ul - tent in re - ge — su - o.
ul - tent, ex - ul - tent in re - ge — su - o.
ul - tent, ex - ul - tent in re - ge — su - o.
ul - tent, ex - ul - tent in re - ge — su - o.
ul - tent, ex - ul - tent in re - ge — su - o.

The musical score for measures 42-46 continues the vocal and piano parts. The vocal parts conclude the phrase "ul - tent, ex - ul - tent in re - ge — su - o." with a final note. The piano accompaniment also concludes the phrase with a final chord. The score ends with a double bar line.

Composer Biography

One of the singular most important musicians of the late Italian Baroque, Giuseppe Ottavio Pitoni (1657-1743) was an organist, conductor (*maestro di cappella*), theorist, and composer of hundreds of Masses, motets, and choral settings of the office. He was affiliated with several churches in Rome, including the Basilica of San Marco (for some 66 years), St. John Lateran, and the *Cappella Giulia* at St. Peter's Basilica.

Pronunciation Guide*

<i>Cantate Domino</i>	Kahn-tah-teh Daw-mee-naw
<i>canticum novum,</i>	kahn-tee-koom naw-voom,
<i>laus ejus</i>	lahws aye-yoos
<i>in Ecclesia</i>	een Aye-klay-see-ah
<i>Sanctorum.</i>	Sahnk-taw-room.
<i>Laetetur Israel</i>	Lay-tay-toor Ees-rah-ehl
<i>in eo,</i>	een aye-oh,
<i>qui fecit eum,</i>	kwee feh-cheet aye-oom,
<i>et filii Sion</i>	eht fee-lee-ee See-ohn
<i>exultent in rege suo.</i>	ehk-sool-tehnt een ray-jay soo-aw.

*Vowels should be tall and pure (no diphthongs) and the “r’s” flipped.
The “s’s” in Ecclesia and Israel should be sung as “s” and not “z.”

Conductor's note

Throughout the majority of this motet the downbeat of each measure should be given a slightly greater emphasis than beats 2 and 3. The hemiolas found in bars 25-26, 28-29, 39-40 and 44-45 should be felt as one extended measure of three half notes. Thus, these pairs of bars in 3/4 time are articulated as if they were a single bar in 3/2 time.