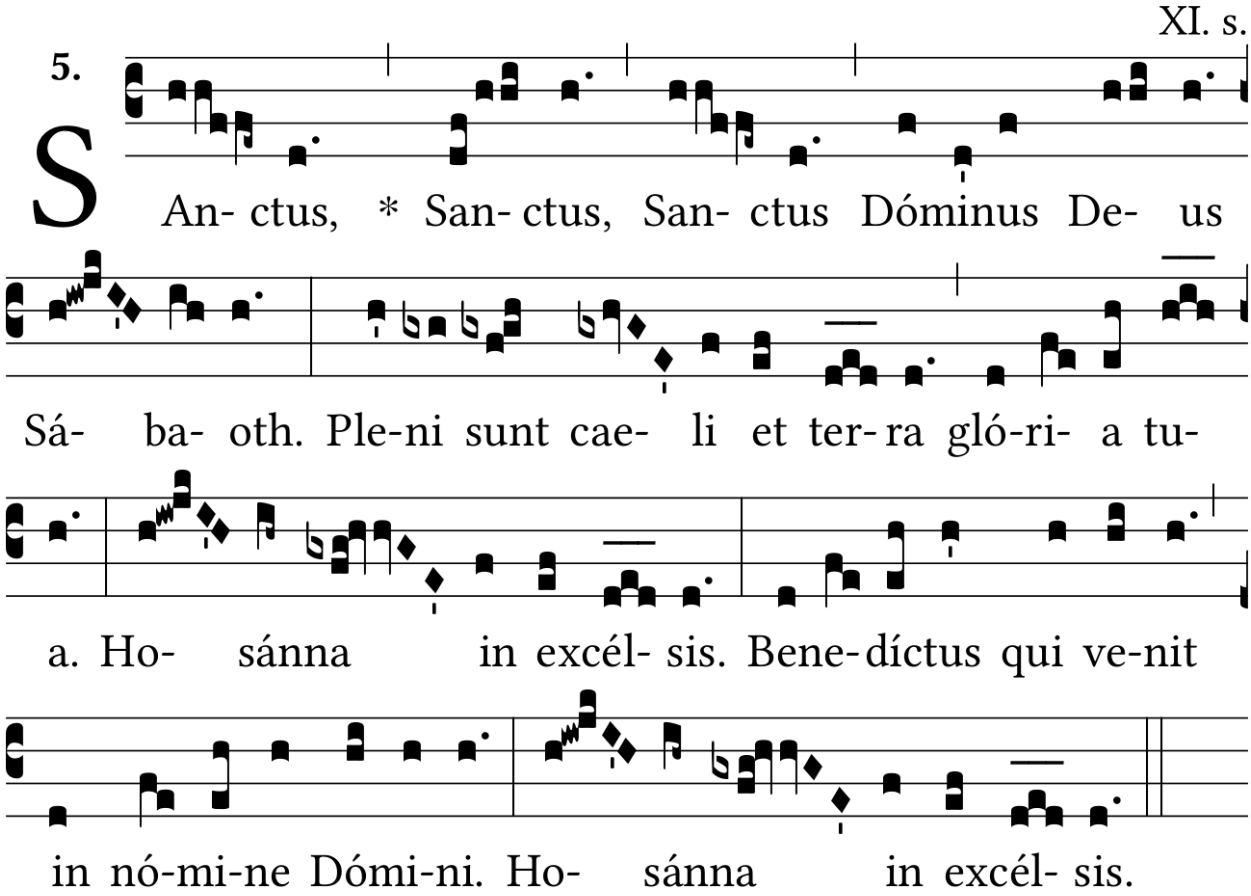
How Good, Lord, to Be Here!

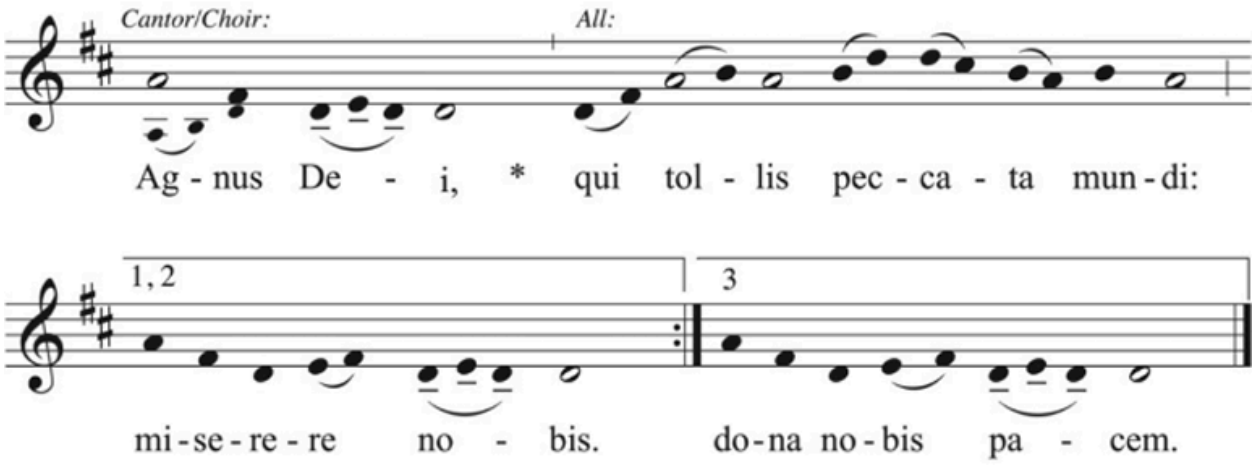
Text: Luke 9:32–33; Joseph A. Robinson, 1858–1933, alt.
Tune: SWABIA, SM; Johann M. Speiss, 1715–1772; adapt. by William H. Havergal, 1793–1870; descant by William Ferris, 1937–2000.

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



Mass XVII - Modern Notation



Mass XVII - Square Note Notation

Cantate Domino

SATB a cappella

Psalm 149: 1-2

Giuseppe Pitoni
(1657-1743)

(♩ = c.138)

let the congregation of saints praise him.

Let Israel rejoice in him that made him,

and let the children of Sion

37
3
2
ul - tent, ex - ul - tent in re - ge su - o, ex -
ex - ul - tent in re - ge su - o, ex -
ex - ul - tent in re - ge su - o, ex -
ul - tent, ex - ul - tent in re - ge su - o, ex -
, f
be joyful in their king

42
3
2
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.

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*

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