

5. Cantate Domino

from Psalm 96

(choir unaccompanied)

Vivace (♩ = 66)

SOPRANO *f* Can - ta - te Do - mi - no can - ti - cum no - vum, —

ALTO *f* Can - ta - te Do - mi - no can - ti - cum no - vum, —

TENOR *mf* Can - - - ta - - - te, *f* can - ta - te Do - mi - no can - ti - cum no - vum,

BASS *mf* Can - - - ta - - - te, *f* can - ta - te Do - mi - no can - ti - cum no - vum,

Vivace (♩ = 66)

*Keyboard Reduction *f*

9 *(♩ = ♩)* *mp* *f* can - ta - te Do - mi - no can - ti - cum no - vum, can - ta - te, can - ta - te, — can - ta -

mp *f* can - ta - te Do - mi - no can - ti - cum no - vum, can - ta - te, can - ta - te, — can - ta -

mp *f* *mf* can - ta - te Do - mi - no can - ti - cum no - vum, — can - ta - te, can - ta - te can - - ti -

mp *f* *mf* can - ta - te Do - mi - no can - ti - cum no - vum, — can - ta - te, can - ta - te can - - ti -

(♩ = ♩)

*for rehearsal only

19 *mf* *p* *f* **A** *ff*

- te, can - ta - te. O sing un-to the Lord a new song:

mf *p* *f* *ff*

- te, can - ta - te. O sing un-to the Lord a new song:

p *f* *ff*

- cum, can - ta - te. O sing un-to the Lord a new song:

p *f* *ff*

- cum, can - ta - te. O sing un-to the Lord a new song:

A

dim. *mf* *f* *ff*

30 *f* *cresc.* *ff* *f*

sing un-to the Lord, all the whole earth. Sing un-to the Lord, and praise us.

f *cresc.* *ff* *f*

sing un-to the Lord, all the whole earth. Sing un-to the Lord, and praise his

f *cresc.* *ff* *f*

sing un-to the Lord, all the whole earth. Sing un-to the Lord, and praise his

f *cresc.* *ff* *f*

sing un-to the Lord, all the whole earth. Sing un-to the Lord, and praise his

f *cresc.* *ff* *f*

10 *ff* *mf* *cresc.* (♩ = ♩) B *f* *mp*

Name:— be tell-ing of his sal - va-tion from day to day.

ff *mf* *cresc.* *f* *mp*

Name:— be tell-ing of his sal - va-tion from day to day.

ff *mf* *cresc.* *f* (f)

Name:— be tell-ing of his sal - va-tion from day to day. Can - ta - te Do - mi - no can - ti - cum

ff *mf* *cresc.* *f* (f)

Name:— be tell-ing of his sal - va-tion from day to day. Can - ta - te Do - mi - no can - ti - cum

(♩ = ♩) B

50 *mf* *p* C *f*

— Can - ta - te Do - mi - no can - ti - cum no - vum, can - ti - cum no - vum. De -

mf *p* *f*

— Can - ta - te Do - mi - no can - ti - cum no - vum, can - ti - cum no - vum. De -

mf *p* *f* *mf*

no - vum, can - ta - te Do - mi - no can - ti - cum no - vum, can - ti - cum no - vum. De - clare

mf *p* *f* *mf*

no - vum, — can - ti - cum no - vum. De - clare

C

60

p

- clare his ho - nour un - to the hea - then: and his won - ders, his won - ders un - to

p

- clare his ho - nour un - to the hea - then: and his won - ders, his won - ders un - to

p

his ho - nour un - to them: and his won - ders, his won - ders un - to

p

his ho - nour un - to them: and his won - ders, his won - ders un - to

69

mf *f* **D**

all peo - ple. For the Lord is great, for the Lord is

mf *f*

all peo - ple. For the Lord is great, for the Lord is

mf *f*

all peo - ple. For the Lord is great, for the Lord is

mf *f*

all peo - ple. For the Lord is great, for the Lord is

mf *f* *cresc.* **D**

77 *ff* great, and can-not wor-thi-ly be praised: *f* *mf più legato*

ff great, and can-not wor-thi-ly be praised: he is more to be *f* *mf più legato*

ff great, and can-not wor-thi-ly be praised: he is more to be *f* *mf più legato*

ff great, and can-not wor-thi-ly be praised: *f*

86 feared than all gods. *mp* *dim. pp*

feared than all gods, he is more to be feared than all gods. *mp* *dim. pp*

he is more to be feared than all gods. *mp*

Andante (♩ = ♩. of preceding)

[E] *HALF CHOIR (or full choir)

96 *p*

As for all the gods of the hea - ven, they are but i - dols:—

p *p*

As for all the gods of the hea - ven, they are but i - dols, they are but i - dols:—

p *p*

As for all the gods of the hea - ven, they are but i - dols, they are but i - dols:—

p *p*

As for all the gods of the hea - ven, they are but i - dols, they are but i - dols:—

[E] Andante (♩ = ♩. of preceding)

p *p*

[F] Tempo I (♩ = 66)

103 FULL CHOIR *p* *leggiere e ritmico* *mp cresc.* *mf cresc.*

but it is the Lord that made the hea - ven, the Lord that made the hea -

leggiere e ritmico *mp cresc.* *mf cresc.*

but it is the Lord that made the hea - ven, the Lord that made the hea -

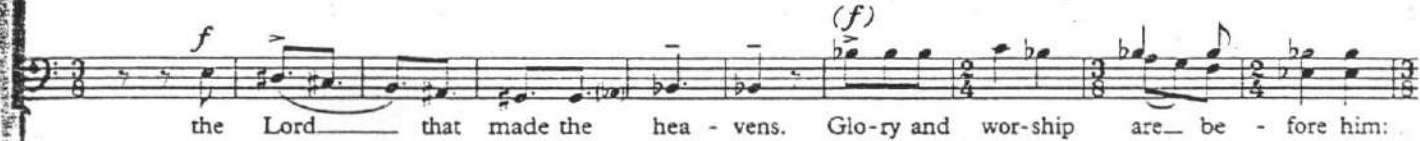
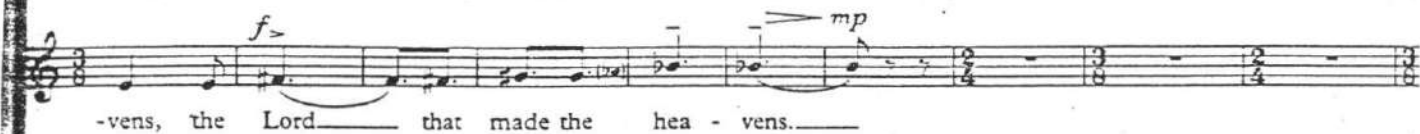
leggiere e ritmico *mp cresc.* *mf cresc.*

but it is the Lord that made the hea - ven, the Lord that made the hea -

[F] Tempo I (♩ = 66)

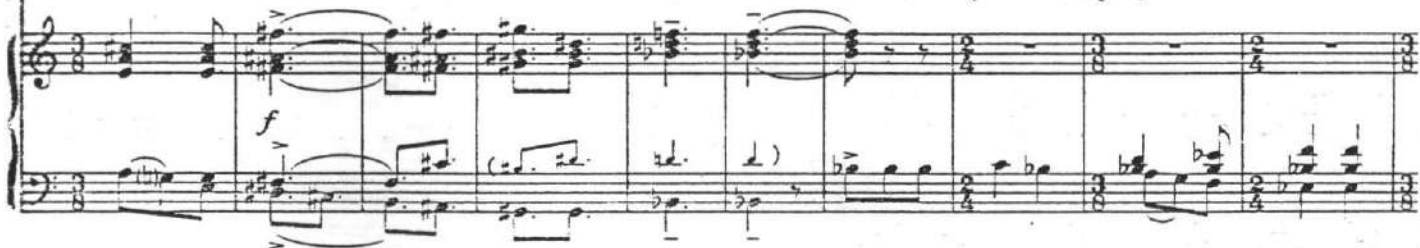
leggiere e ritmico *mp cresc.* *mf cresc.*

*If the choir is seated antiphonally (see preface), Choir 1 should sing this section.

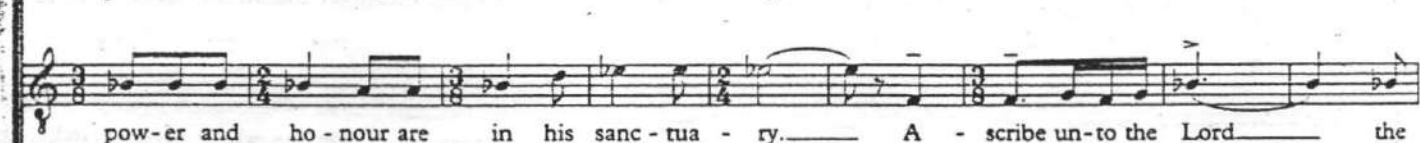


[G]

(♩ = ♩ sempre)



[H]



[H]



131

ho-nour due un-to his Name: bring pre-sents, and come in - to his courts.

ho-nour due un-to his Name: bring pre-sents, and come in - to his courts.

ho - nour due un - to his Name: bring pre - sents, and come in - to his courts.

ho - nour due un - to his Name: bring pre - sents, and come in - to his courts.

I

Andante (♩ = ♩. of preceding)

*HALF CHOIR (or full choir)

141

O wor-ship the Lord in the beau-ty of ho-li-ness: let the whole earth stand, the

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I

Andante (♩ = ♩. of preceding)

p *mp* *mf*

*If the choir is seated antiphonally, Choir 2 should sing this section.

FULL CHOIR

p *mf* *f* *p*

whole earth stand in awe of him. — Let the heav'ns re-joice, — and let the earth be glad: — for he

p *mf* *f* *p*

whole earth stand in awe of him. — Let the heav'ns re-joice, — and let the earth be glad: — for he

p *mf* *f* *p*

whole earth stand in awe of him. — Let the heav'ns re-joice, — and let the earth be glad: — for he

p *mf* *f* *p*

whole earth stand in awe of him. — Let the heav'ns re-joice, — and let the earth be glad: — for he

cresc. *mp cresc.* *mf solenne* *mp*

com-eth, — he com-eth, — he com-eth, — he com-eth, — he com-eth — to

cresc. *mp cresc.* *mf solenne* *mp*

com-eth, — he com-eth, — he com-eth, — he com-eth, — he com-eth — to

cresc. *mp cresc.* *mf solenne* *mp*

com-eth, — he com-eth, — he com-eth, — he com-eth, — he com-eth — to

cresc. *mp cresc.* *mf solenne* *mp*

com - eth, he com - eth, he com - eth, he com - eth, he com - eth — to

cresc. *mp cresc.* *mf solenne* *mp*

168 K Freely ($\text{♩} = \text{♩}132$)

pp *pp e legato* *ppp* *pp* *cresc.*

judge the earth. * Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum.

pp *pp e legato* *ppp* *pp* *cresc.*

judge the earth. * Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum.

pp *pp e legato* *ppp* *pp* *cresc.*

judge the earth. * Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum.

pp *pp e legato* *ppp* *pp* *cresc.*

judge the earth. * Ve - ni Cre - a - tor Spi - ri - tus, Men - tes tu - o - rum.

K Freely ($\text{♩} = \text{♩}132$)

pp e legato *ppp* *pp* *cresc.*

178 *p* *pp* *mp* *p* *dim.*

vi - si - ta: Im - ple su - per - na gra - ti - a Quae tu cre - a - sti

p *pp* *mp* *p* *dim.*

vi - si - ta: Im - ple su - per - na gra - ti - a Quae tu cre - a - sti

p *pp* *mp* *p* *dim.*

vi - si - ta: Im - ple su - per - na gra - ti - a Quae tu cre - a - sti

p *pp* *mp* *p* *dim.*

vi - si - ta: Im - ple su - per - na gra - ti - a Quae tu cre - a - sti

p *pp* *mp* *p* *dim.*

vi - si - ta: Im - ple su - per - na gra - ti - a Quae tu cre - a - sti

*Melody and words of Veni Creator Spiritus 9th century

186 L Tempo I - Vivace (♩ = 66)

pp *mp* *pp* *mp* *pp* *mp* *p* *brighly*

pec-to - ra. Can-ta - te Do - mi - no can - ti - cum
pec-to - ra. Can-ta - te Do - mi - no can - ti - cum
pec-to - ra. Can-ta - te Do - mi - no can - ti - cum
pec-to - ra. Can-ta - te Do - mi - no can - ti - cum no - vum:

L
Tempo I - Vivace (♩ = 66)

The first system of the musical score for 'L' is in 2/8 time. It consists of two staves. The upper staff begins with a treble clef and a key signature of one flat (B-flat). The lower staff begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Tempo I - Vivace' with a quarter note equal to 66 beats per minute. The dynamics are marked as *pp* (pianissimo) for the first measure, *p* (piano) for the second measure, and *mp* (mezzo-piano) for the third measure. The music features a series of eighth notes and sixteenth notes, with some measures containing beamed eighth notes. The first measure is marked *pp*, the second *p*, and the third *mp*. The key signature changes to two flats (B-flat and E-flat) in the fourth measure, which is also marked *mp*. The system ends with a double bar line.

195

mf *cresc.* *f* *cresc.* *ff*

no-vum, can-ta-te Do-mi-no, can-ta-te Do-mi-no, can-ta-te, can-ta-te, can-ta-te,

mf *cresc.* *f* *cresc.* *ff*

no-vum, can-ta-te, can-ta-te Do-mi-no, can-ta-te, can-ta-te, can-ta-te,

mf *cresc.* *f* *cresc.* *ff*

no-vum, can-ta-te, can-ta-te Do-mi-no, can-ta-te, can-ta-te, can-ta-te,

mf *cresc.* *f* *cresc.* *ff*

can-ti-cum no-vum, no-vum, can-ta-te, can-ta-te, can-ta-te,

(♩ = ♩) stringendo - - - - -

mf *cresc.* *f* *cresc.* *ff*

204

(f)

(ff)

allargando

S. I. no. - - - - - num. a tempo vivace

211

mf subito

S. I no -
div. ^ cresc.

a tempo vivace

mf subito

5.2 can

1. *Phragmites* (Common Reed)

mf subito

can
c

1998

...f...tio

car
A C

allargando

a tempo vivace

allargando

a tempo vivace

mf subito

f

cresc.

ff

mf subito

✓
CRES