

Cantate Domino

Giuseppe Ottavio Pitoni (1657-1743)

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Animato

f Can-ta-te Do-mi-no, can - ta -
Come ye with joy - ful - ness, come, sing

The first system of the musical score is in treble and bass clefs, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Can-ta-te Do-mi-no, can - ta -" and "Come ye with joy - ful - ness, come, sing". The piano part consists of chords and moving lines in both hands.

6
te, can - ta - te, can - ta - te Do - mi - no can - ti - cum no - vum: laus
ye, come, sing ye, O come ye, sing a new song to your ma - ker, O

The second system continues the vocal line and piano accompaniment. The lyrics are: "te, can - ta - te, can - ta - te Do - mi - no can - ti - cum no - vum: laus" and "ye, come, sing ye, O come ye, sing a new song to your ma - ker, O". The piano part continues with chords and moving lines.

12 *dim.*
e - jus in ec - cle - si - a sanc - to - rum, in ec - cle - si - a sanc -
praise him with the saint - ly con - gre - ga - tion, with the saint - ly con - gre -

dim.

The third system continues the vocal line and piano accompaniment. The lyrics are: "e - jus in ec - cle - si - a sanc - to - rum, in ec - cle - si - a sanc -" and "praise him with the saint - ly con - gre - ga - tion, with the saint - ly con - gre -". The piano part continues with chords and moving lines. The dynamic marking *dim.* is present above and below the system.

18 *mp*
to - rum. *f* Lae - te - tur Is - ra - el in e - o, lae - te - tur, lae -
ga - tion. Is - rael, be joy - ful and glad in him, be joy - ful and

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "to - rum. *f* Lae - te - tur Is - ra - el in e - o, lae - te - tur, lae -" and "ga - tion. Is - rael, be joy - ful and glad in him, be joy - ful and". The piano part continues with chords and moving lines. The dynamic marking *mp* is present above the system.

25

deliberate

p

deliberate

te - tur in e - o, qui fe - cit e - um: et
 glad in him, in him who made Is - ra - el, and

29

cresc.

cresc.

ex - ul - tent, ex -
 fi - li - ae Si - on, et fi - li - ae Si - on ex - ul - tent,
 child - ren of Si - on, ye child - ren of Si - on be joy - ful,

cresc. ex - ul - tent, ex -

35

ul - tent,
 ex - ul - tent in re - ge su - o, ex -
 re - jice and be glad in your king, be

ul - tent,

39

ul - tent, ex - ul - tent in re - ge su - o.
 joy - ful, re - jice and be glad in your king.



Giuseppe Ottavio Pitoni (1657-1743) was an organist and composer from Perugia, Italy. He became one of the leading musicians in Rome during the late Baroque era, the first half of the 18th century. He was extremely prolific, with some 325 masses, 800 Psalm settings and 235 motets among the 3500 compositions listed by his pupil and biographer, Girolamo Chiti. Pitoni's early works are brilliant examples of his genius in the Roman contrapuntal style of Palestrina. In later years he moved toward more homophonic textures with polychoral elements.