

Nicholas Lemme

*Viderunt omnes*  
Tone I Fauxbourdon

*Cantate Domino*  
for Choir (TTB) a cappella  
(2021)

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*Christmas Day*  
&  
*Octave Day of Christmas*

# Tone I Fauxbourdon

## Cantate Domino

Ps. 97: 4, 15

for Choir (TTB) a cappella

Comm  
1

Re = D

I-dé- runt omnes \* fi- nes ter- rae  
sa- lu- tá- re De- i no- stri.

*All the ends of the earth have seen the salvation of our God.*

1. Sing ye to the Lord a new canticle: because he hath done wonderful things.
2. His right hand hath wrought for him salvation, and his arm is holy.
3. The Lord hath made known his salvation: he hath revealed his justice in the sight of the Gentiles.
4. He hath remembered his mercy and his truth toward the house of Israel.
5. Sing joyfully to God, all the earth; make melody, rejoice and sing.
6. Sing praise to the Lord on the harp, on the harp, and with the voice of a psalm.

n.e. lemme  
(1978\*)

1. Can - tá - te Dómino cán - ti - cum no - vum: \*  
rit. . . . .

6  
1. qui - a mira - bí - li - a fe - cit. to V2

II  
2. Sal - vá - vit sibi déx - te - ra e - jus:  
3. No - tum fecit Dóminus salu - tá - re su - um: \*  
5. Ju - bi - láte Deo, om - nis ter - ra:  
7. Gló - ri - a Pa - tri, et Fi - lí - o,  
2. Sal - vá - vit sibi déx - te - ra e - jus:  
3. No - tum fecit Dóminus salu - tá - re su - um:  
5. Ju - bi - láte Deo, om - nis ter - ra:  
7. Gló - ri - a Pa - tri, et Fi - lí - o,

16

rit. . . . .

2. et brá - chi - - - - - um san-ctum e - jus. *Ant.\**  
 3. in con - spéctu géntium | revelávit ju - stí - ti - am su - am. *to v. 4*  
 5. can - tá - te, et exsultá - te, et psál - li - te. *to v.6, Ant., or Gloria*  
 7. et Spi - - - - - rí - tu - i San - cto.

2. et brá - chi - - - - - am san-ctum e - jus. *Ant.\**  
 3. in con - spéctu géntium | revelávit ju - stí - ti - am su - am. *to v. 4*  
 5. can - tá - te, et exsultá - te, et psál - li - te. *to v.6, Ant., or Gloria*  
 7. et Spi - - - - - rí - tu - i San - cto.

*\*This note or "D" ison may be employed on the repeat of the antiphon.*

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4. Re - cordátus est miseri - - - - - cór - di - ae su - ae,  
 6. Psál - lite Dómino in cíthara, | in cíthara et vo - ce psal - mi: \*  
 7. Si - cut erat in princípio, | et nunc, et sem - per,

4. Re - cordátus est miseri - - - - - cór - di - ae su - ae,  
 6. Psál - lite Dómino in cíthara, | in cíthara et vo - ce psal - mi: \*  
 7. Si - cut erat in princípio, | et nunc, et sem - per,

25

rit. . . . .

4. et veritátis suae dó - mu - i Is - - - - - ra - ël. *to Ant. or v.5*  
 6. in tubis ductílibus, | et voce tu - bae cór - - - - - ne - ae. *to Ant or Gloria*  
 7. et in saécula saecu - - - - - ló - rum. A - - - - - men. *to Antiphon*

4. et veritátis suae dó - mu - i Is - - - - - ra - ël. *to Ant. or v.5*  
 6. in tubis ductílibus, | et voce tu - bae cór - - - - - ne - ae. *to Ant or Gloria*  
 7. et in saécula saecu - - - - - ló - rum. A - - - - - men. *to Antiphon*



### Performance Notes

-It is desirable that this "double" fauxbourdon be sung as indicated, but the director should feel free to adjust the form of the Antiphon repetition and verses as needed.

-Rubato should be given to the unmetred portions of the text.

-The ends of phrases should be approached gently with a slight decrescendo and ritardando.

-The symbol " | " in the psalmody is a slight pause for a choral breath with a decrescendo.

-Staggered breathing is expected where a breath mark is not indicated.

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### Translation of Antiphon & Psalmody

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