

A Festive Cantata

*Sing A New Song
Unto The Lord*

**Soprano Solo, SATB Voices & Organ
Ennis Fruhauf**



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for Soprano Solo, SATB Voices, and Organ

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Notes

Sing a New Song unto the Lord is an abbreviated English cantata in six movements. It encompasses multiple stylistic traits and combines a blend of traditional and innovative structural formats into its design.

The Introduction presents the opening text, a familiar paraphrase drawn from The Psalms of David, in bold dotted rhythms. In contrast, Prayer I offers a hymn-like orison, scored for slow moving SATB voices and featuring a free soprano solo descant floating above the choir. The Trio, a brief aria for soprano, introduces the text, “Alleluia,” in combination with a motivic theme that reappears in the fugal fifth movement, and again briefly in the penultimate coda of the Finale. The intervening Prayer II is similar to Prayer I, with the addition of an accompanimental solo voice, woven in soaring contrapuntal duet with the soprano soloist.

The fifth movement, Fugue, transforms the motivic theme of the aria from minor to major modality and provides a contrapuntally imitative chase before giving way to the Introduction’s bold dotted rhythms, presented anew as a recapitulatory Finale. A quietly contrasting penultimate coda recalls the motivic ‘Alleluia’ and fugue theme in stretto, then is capped by a brief return of the introduction’s declamatory éclat.

With the exception of the fugue’s contrapuntal rigors, where the polyphonic textures are only occasionally doubled by the organ, *A Festive Cantata* is melodically and tonally conservative in its overall approach, and varied in structure, style and format. The organ plays an integral role in knitting the ensemble together with its accompaniment and support.



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Text and Music
Ennis Fruhauf

I. Introduction

Larghetto ($\text{♩} = \text{c. } 64$)

The musical score for the Introduction section consists of four staves. The top staff is for the Soprano Solo (S. Solo). The second staff is for the Alto (A.). The third staff is for the Tenor/Bass (T. B.). The bottom staff is for the Organ. The music begins with a measure of silence for the Soprano Solo. The Alto and Tenor/Bass enter with eighth-note patterns. The Soprano Solo enters with a sustained note. The Alto and Tenor/Bass continue their eighth-note patterns. The Soprano Solo sings "Sing!" with a fermata over two measures. The Alto and Tenor/Bass also sing "Sing!" at the same time. The Organ part starts with a forte dynamic, followed by a marcato style, then a piano dynamic, and finally a forte dynamic again. The Organ part ends with a dynamic instruction "[G-P off] mf" followed by "[G-P on] f".

The musical score continues from measure 6. The Alto (A.) and Tenor/Bass (T. B.) sing "Sing a new song un - to the Lord!" in a forte dynamic. The Soprano Solo joins in with "f assai". The music then transitions to a piano dynamic with a "poco f" instruction. The Organ part continues with a forte dynamic. The Alto and Tenor/Bass sing "Sing a new song un - to the Lord!" again. The Soprano Solo sings "Sing a new song un - to the Lord!" with a forte dynamic. The Tenor/Bass sings "Sing a new song un - to the Lord!" with a forte dynamic.

II

S. A.

mf

Lord! *mf* Sing a new song un-to the Lord! *poco f* Sing a new song un-to the

T. B.

mf Sing a new song un-to the Lord! *poco f* Sing a new song un-to the

poco f

15

Solo

mf

Sing a new song un - to the Lord!

poco ritardando

S. A.

meno f

Lord! Sing a new song un - to the Lord,

poco ritardando

mp

un - to the Lord!

T. B.

meno f

Lord! Sing a new song un - to the Lord,

mp

un - to the Lord!

poco ritardando

mp

mp

II. Prayer 1

Moderato ($\text{♩} = \text{c.. 112}$)

Solo S. S. A. T. B.

19 *espressivo mp*

Know us, good Lord, by our
mp (hushed) Know us, good Lord, by our hopes and our dreams; be our guide, O Lord, in our
mp (hushed) Know us, good Lord, by our hopes and our dreams; be our guide, O Lord, in our
(hushed) mp Know us, good Lord, by our hopes and our dreams; be our
(hushed) mp Know us, good Lord, by our hopes and our dreams; be our

Moderato ($\text{♩} = \text{c.. 112}$)

Solo S. S. A. T. B.

19 *mp*

S. Solo S. S. A. T. B.

25 *mf* hopes and our dreams; be our guide O Lord, in our work and our
mf work and our play. Calm us, good Lord, in our strife and our fears, and en -

A. work and our play. Calm us, good Lord, in our strife and our fears, and en -

T. guide, O Lord, in our work and our play. Calm us, good Lord, in our

B. guide, O Lord, in our work and our play. Calm us, good Lord, in our

25

31

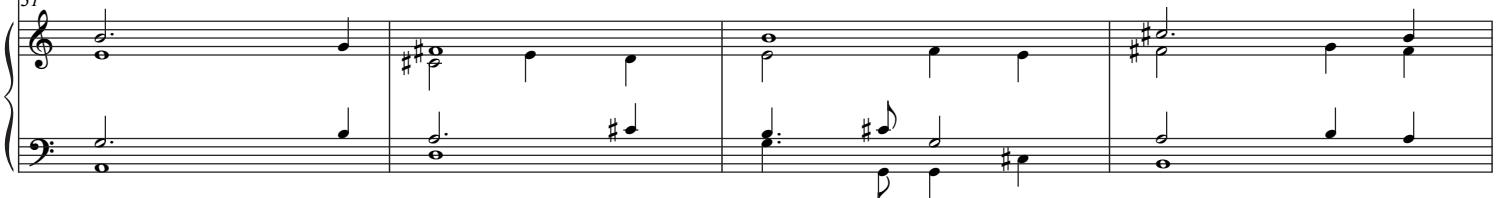
Solo S. play. Calm us, good Lord, in our strife and our

S. light - en us, O Lord, when we wan - - der a - stray, and en -

A. light - en us, O Lord, when we wan - - der a - stray, and en -

T. strife and our fears, and en - light - en us, O Lord, when we

B. strife and our fears, and en - light - en us, O Lord, when we



35

Solo S. p o c o r i t a r d a n d o
fears, and en - light - en us, O Lord, when we wan - - der a - stray.

S. p o c o r i t a r d a n d o
light - en us, O Lord, when we wan - - der a - stray, wan - - der a - stray.

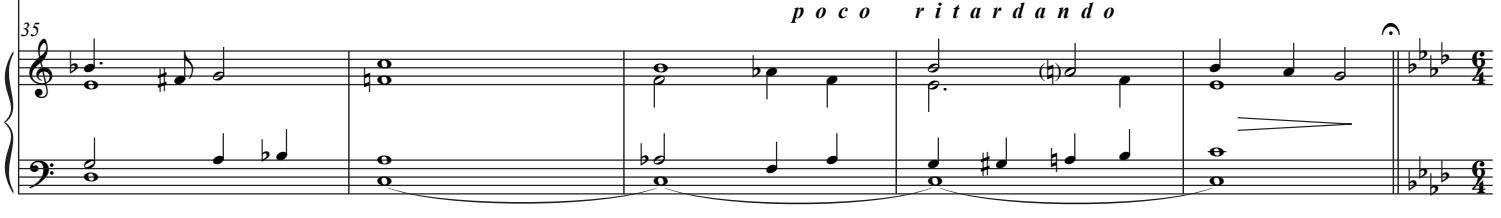
A. light - en us, O Lord, when we wan - - der a - stray, a - stray.

T. wan - - der a - stray, when we wan - - der a - stray, wan - - der a - stray.

B. wan - - der a - stray, when we wan - - der a - stray.

35

S. p o c o r i t a r d a n d o



III. Trio

Allegro ($\text{♩} = \text{c. } 144$)

Solo
S.

40 *mf*

Sing al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Allegro ($\text{♩} = \text{c. } 144$)

mf [8, (4), Solo *ad lib.*] *poco f* [Man. 16, 8, 4 flues]

44 *mf*

Sing al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

44 *mp*

48 *mf*

Sing al - le - lu - ia,

48 *mf*

52 *mf*

al - le - lu - ia, al - le - lu - ia!

52

S. Solo

mf

56

Sing al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

56

poco ritardando
*Segue Prayer 2***IV. Prayer 2****Moderato** ($\text{♩} = \text{c. } 112$)

S. Solo

62

poco f espressivo

Strength-en us, good Lord, for the

S.

mp (hushed)

Strength-en us, good Lord, for the tasks that we

A.

mp (hushed)

Strength-en us, good Lord, for the tasks that we face, and bring

T.

mp (hushed)

Strength-en us, good Lord, for the tasks that we face, and bring com - fort, O

B.

mp (hushed)

Strength-en us, good Lord, for the tasks that we face, and bring com - fort, O Lord, through the

Moderato ($\text{♩} = \text{c. } 112$)

mp

62

mp

mf [Solo 8, (4), trem. ad lib.]

68

Solo S. tasks that we face, and bring com - fort, O Lord, through the

S. face, and bring com - fort, O Lord, through the night and by ,

A. com - fort, O Lord, through the night and by day.

T. Lord, through the night and by day. Hear us, good ,

B. night and by day. Hear us, good Lord, in our

72

Solo S. night and by day. Hear us, good Lord, in our psalms and our ,

S. day. Hear us, good Lord, in our psalms and our prayers; grant us *mf*

A. Hear us, good Lord, in our psalms and our prayers; grant us wis - dom, O

T. Lord, in our psalms and our prayers; grant us wis - dom, O Lord, as we *mf*

B. psalms and our prayers; grant us wis - dom, O Lord, as we seek out our

77

Solo Soprano (S.)

mf

poco f

poco ritardando

prayers; grant us wis - dom, O Lord, as we seek out our ways,

poco ritardando

Soprano (S.)

wis - dom, O Lord, as we seek out our ways, seek out our ways!

mp

Alto (A.)

Lord, as we seek out our ways, as we seek out our ways!

Tenor (T.)

seek out our ways, as we seek out our ways!

Bass (B.)

ways, as we seek out our ways!

mp

poco ritardando

V. Fugue

Allegro ($\text{♩} = \text{c. } 144$)

82

Soprano (S.)

mf

Sing al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Sing al - le -

Alto (A.)

3/4

Tenor (T.)

3/4

Bass (B.)

3/4

mf

Sing al - le -

Allegro ($\text{♩} = \text{c. } 144$)

82

Soprano (S.)

mp

mf

89

S. *mp*
lu - ia! Sing al - le - lu - ia, al - le - lu - ia! Sing al - le - lu - ia! Sing al - - -

A. *mf*
Sing al - le - lu - ia,

T.

B. *mp*
lu - ia, al - le lu - ia, al - le - lu - ia, al - le - lu - ia! Sing al - le - lu - ia, al -

96

S. le - lu - ia! Sing al - le - - - lu - ia Sing al - le - lu - ia,

A. *mp*
al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Sing al - le - lu - ia, al - le - lu -

T. *mf*
Sing al - le - lu - ia, al - le - lu -

B. *mf*
le - lu - ia, al - le - lu - ia, al - le - lu - ia al - le - lu - - - ia, al - - - -

96

103

S. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia! Sing al - le - lu - ia, al - le - lu - ia, al -

A. ia, al - le - lu - ia! Sing al - le - lu - ia, al - le - lu - ia, al -

T. ia, al - le - lu - ia, al -

B. le - lu - ia! Sing al - le - lu - ia! Sing al - le - lu - ia!

103

, f

110

S. ia, al - le - lu - ia! Sing al - - - le - lu - ia, al - le - lu -

A. le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

T. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

B. Sing al - le - lu - ia, al - le - lu - ia, al - le - lu - - - ia,

110

mf

116

S. ia, al - le - lu - ia! Sing al - le - lu - ia, al -

A. ia, Al - le - lu - ia! Sing al - le - lu - ia! Sing

T. lu - ia al - le - lu - ia, al - le - lu - ia! Sing al -

B. al - le - lu - ia, al - le - lu - ia! Sing al - le - lu - ia,

[Add] *mf*

[Add] *mf*

This section consists of four staves, one for each voice: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, with a key signature of one sharp (F#). Measure 116 starts with the soprano and alto singing 'ia, al - le - lu - ia!', followed by a dynamic instruction 'Sing'. The tenor and bass then enter with 'al - le - lu - ia, al -'. Measures 117-118 show the alto and tenor continuing the phrase, with the bass joining in at the end. Measures 119-120 show the soprano and bass taking turns, with the alto and tenor joining in. Measures 121-122 show the soprano and alto singing together, with the tenor and bass joining in. The vocal parts are mostly eighth-note patterns, with some sixteenth-note figures in the bass line.

122

S. le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - - -

A. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia - al - le - lu - ia, al - le -

T. le - lu - - - ia! Sing al - le - lu - ia, al - le - lu -

B. al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

This section continues with four staves (Soprano, Alto, Tenor, Bass). The soprano and alto sing 'le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - - -' in measure 122. The alto and tenor sing 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia - al - le - lu - ia, al - le -' in measure 123. The tenor and bass sing 'le - lu - - - ia!' in measure 124. The soprano and alto sing 'Sing al - le - lu - ia, al - le - lu -' in measure 125. The bass joins in with the soprano and alto in measure 126. The bass and alto sing 'al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,' in measure 127. The bass continues alone in measure 128.

122

This block shows the continuation of the musical score from the previous section. It consists of two staves (Bass and Alto). The bass continues the rhythmic pattern established in measure 127, while the alto provides harmonic support. The bass line features eighth-note pairs and sixteenth-note figures, while the alto line is primarily composed of eighth-note pairs.

poco a poco allargando

128

S. *f*
ia, al - le - lu - ia, al - le - lu - ia, al - - - le - lu -

A. *f*
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu -

T. *f*
ia, al - le - lu - ia, - al - le - lu - ia, al - le - lu - ia, al - le - lu -

B. *mf*, *f*
al - le - lu - ia, al - le - lu - ia, al - le - - - lu - - -

poco a poco allargando

128

VI. Finale

Larghetto ($\downarrow = c.. 64$)

134

S. *f*
ia!

A. *f* Sing!
mf
A. div. Sing!

T. *f*
ia!

B. *f* Sing!
mf Sing!

Larghetto ($\downarrow = c.. 64$)

134

S. *f*
mf

A. *f*
mf

T. *f*
mf

B. *f*
mf

138

S. unis. **f**
A. unis.

f Sing a new song un-to the Lord! Sing

T.
B.

f Sing a new song un-to the Lord! Sing

138

142

poco ritardando

S. A.

al - le - lu - ia!

mf Sing a new song un-to the Lord! *poco ritardando*

T.
B.

al - le - lu - ia!

mf Sing a new song un-to the Lord! *poco ritardando*

142

poco f

mf

poco f

poco ritardando

meno f

poco f

mp

Poco andante ($\text{♩} = \text{c. } 100$)

146

S. Solo *poco f* *poco a poco allargando*

Sing al - le - lu - - - ia!

S. *mp* *poco a poco allargando*

Sing al - le - lu - - - ia!

A. *mp* Sing al - le - lu - - - ia!

Poco andante ($\text{♩} = \text{c. } 100$)*poco f* *poco a poco allargando*

146

mp

,

mp

149 *a tempo* *mf*

Solo Sing al - le - lu - - - ia!

S. *a tempo* *mf*

Sing a new song ,

A. *poco f*

Sing al - le - lu ia!

T. *mp*

Sing al - le - lu ia! Sing!

B. *mp*

Sing al - le - lu ia!, *poco f*

Sing al - le - lu ia!

149 *a tempo* *mp*

(b)8:

mp

Largo ($\text{♩} = \text{c. } 56$)

152 *a l l a r g a n d o*, *marcato f*

S. Solo Sing! to the Lord!, *marcato f* Sing al - le - lu - - -
S. *mf* un - to the Lord!, *marcato f* Sing al - le - lu - - -
A. *mf* Sing!
T. *mf* Sing un - to the Lord!, *marcato f* Sing al - le - lu - - -
B. *mf* Sing! *a l l a r g a n d o*, *marcato f* Sing al - le - lu - - -

Largo ($\text{♩} = \text{c. } 56$)

152 , , *f*, *ff*

poco a poco allargando

155 ia, *f* al - le - lu - ia!
ia, *f* al - le - lu - ia!
ia, *f* al - le - lu - ia!
ia, *f* al - le - lu - ia!
ia, *f* al - le - lu - ia!

poco a poco allargando f



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