

Cantate Domino

(TTBB)

Hans Leo Hassler

ed. Matthew Christopher Shepard

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Cantate Domino – Hassler

Editorial Decisions

Bar Lines

- Bar lines were retained in the full score to aid the conductor with vertical alignment of parts
- A dotted, rather than solid, bar line is used to reduce their emphasis and to remind that they must not imply metric stress
- The individual partbooks have no bar lines

Note Length

- Non-diplomatic score = reduced note lengths that resemble half the length of the white mensural notation originally used. Reflects modern note values.
- Long notes that cross bars were retained in the full score rather than using a tie across the bar. These match the note lengths found in the singers' partbooks.

Slurs and Beams

- Modern editorial practice is to slur notes together that are sung on the same syllable. No slurs were used in this edition to match the original partbooks and to avoid resultant note groupings.
- Modern editorial practice is to beam notes together to show placement within a bar. No beams were used to match the original partbooks and to avoid metric groupings.

Mensuration

- The original mensuration is cut C, then 3, then cut C. This edition uses a cut time signature and 3/2.

Latin Text

- The Latin pronunciation guide is based on Ecclesiastical Latin, and may vary if using regional Latin pronunciation (i.e. British, French, German, Spanish, etc)
- In two-syllable words the stress will always be placed on the first syllable
- In polysyllabic words, the location of the stress varies, so diacritical accents (á,é,ó) have been used to indicate the stressed syllable
- Modern punctuation has been used to reflect the structure of the Latin text phrases

Chromatic Notes

- Chromatic notes on the staff were retained from the prints used for this edition
- Accidentals are repeated on every pitch because the singers' partbooks do not have bar lines so they do not follow modern rules of applying accidentals

Rehearsal Letters

- Rehearsal letters have been added to aid in the rehearsal process
- Where possible, rehearsal letters fall at moments when all voice parts are singing, aiding the singer not only in knowing where the conductor is starting, but also so they have a reference pitch from which to find their subsequent pitch
- Rehearsal letters sometimes fall at phrase beginnings and at other times at phrase endings – the decision was based on choosing a moment when most voices are singing

Original Partbooks

- I have included an original copy of the cantus partbook for reference and as an educational tool

Cantate Domino

Psalm 95: 1-4

Hans Leo Hassler (1564-1612)

Tenor I
Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis ter -

Tenor II
Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis ter -

Bass I
Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis ter -

Bass II
Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis ter -

A

T. I.
ra, can - tá - te Dó -

T. II.
ra, can - tá - te Dó - mi - no, can - tá - te Dó -

B. I.
ra, can - tá - te, can - tá - te Dó -

B. II.
ra, can - tá - te, Dó - mi - no, can - tá - te

B


T. I.
- mi - no, et be - ne - dí - ci - te nó - mi - ni e - jus, et be - ne - dí - ci - te


T. II.
- mi - no, et be - ne - dí - ci - te nó - mi - ni e - jus, et be - ne - dí - ci - te


B. I.
- mi - no, et be - ne - dí - ci - te nó - mi - ni e - jus, et be - ne - dí - ci - te


B. II.
Dó - mi - no et be - ne - dí - ci - te nó - mi - ni e - jus, et be - ne - dí - ci - te

C


T. I. 
 nó - mi - ni e - jus; an-nún - ti - á - te, an-nún - ti - á - te de di - e in


T. II. 
 nó - mi - ni e - jus; an-nún - ti - á - te, an-nún - ti - á - te de di - e in


B. I. 
 nó-mi-ni e - jus; an-nún - ti - á - te, an-nún - ti - á - te de di - e in


B. II. 
 nó - mi-ni e - jus; an-nún - ti - á - te, an-nún - ti - á - te de di - e in

D

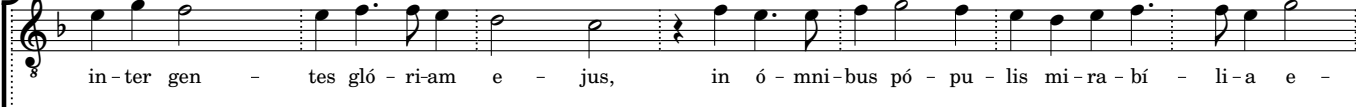
T. I. 
 di - em sa - lu tá - re e - jus, an - nún - ti - á - te, an - nún - ti - á - te

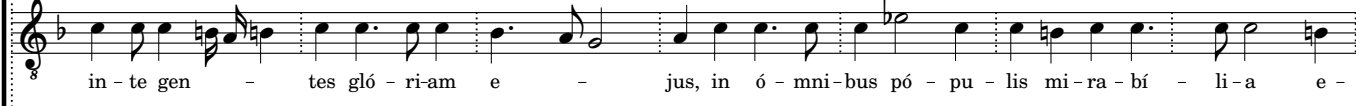
T. II. 
 di - em sa - lu - tá - re e - jus, an - nún - ti - á - te, an - nún - ti - á - te

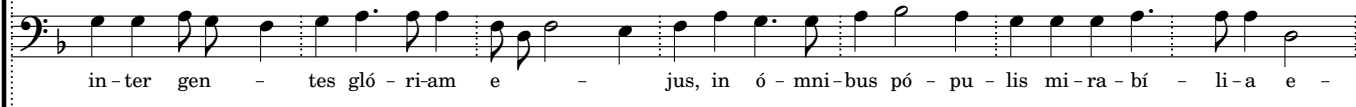
B. I. 
 di - em Sa - lu - tá - re e - jus, an - nún - ti - á - te, an - nún - ti - á - te

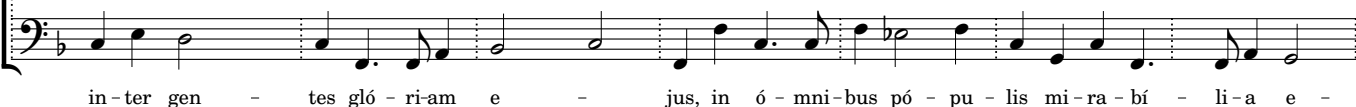
B. II. 
 di - em sa - lu - tá - re e - jus, an - nún - ti - á - te, an - nún - ti - á - te

E

T. I. 
 in - ter gen - tes gló - ri - am e - jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e -

T. II. 
 in - te gen - tes gló - ri - am e - jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e -

B. I. 
 in - ter gen - tes gló - ri - am e - jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e -

B. II. 
 in - ter gen - tes gló - ri - am e - jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e -

F

T. I. jus, mi - ra - bí - li - a e - jus, mi - ra - bí - li - a e - jus.

T. II. jus, mi - ra - bí - li - a e - jus, mi - ra - bí - li - a e - jus.

B. I. jus, mi - ra - bí - li - a e - jus, mi - ra - bí - li - a e - jus.

B. II. jus, mi - ra - bí - li - a e - jus, mi - ra - bí - li - a e - jus.

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Tenor I

Cantate Domino

Psalm 95: 1-4

Hans Leo Hassler (1564-1612)

Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis ter -

A ra, can - tá - te Dó - mi - no, **B** et be - ne -

dí - ci - te nó - mi - ni e - jus, **C** et be - ne - dí - ci - te nó - mi - ni e - jus;

an - nún - ti - á - te, an - nún - ti - á - te de di - e in di - em sa - lu tá -

D - re e - jus, an - nún - ti - á - te, an - nún - ti - á - te in - ter gen -

E tes gló - ri - am e - jus, **F** in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e - jus, mi - ra -

bí - li - a e - jus, mi - ra - bí - li - a e - jus.

Tenor II

Cantate Domino

Psalm 95: 1-4

Hans Leo Hassler (1564-1612)

Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis

A

ter - ra, can - tá - te Dó - mi - no, can - tá - te Dó -

B

- mi - no, et be - ne - dí - ci - te nó - mi - ni e - jus, et be - ne -

C

dí - ci - te nó - mi - ni e - jus; an - nún - ti - á - te, an - nún - ti -

D

á - te de di - e in di - em sa - lu - tá - re e - jus, an -

nún - ti - á - te, an - nún - ti - á - te in - te gen - tes gló - ri - am e -

E **F**

jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e - jus, mi - ra - bí - li - a

e - jus, mi - ra - bí - li - a e - jus.

Bass I

Cantate Domino

Psalm 95: 1-4

Hans Leo Hassler (1564-1612)

Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis ter -

A

ra, can - tá - te, can - tá - te

B

Dó - mi - no, et be - ne - dí - ci - te nó - mi - ni e -

C

jus, et be - ne - dí - ci - te nó - mi - ni e - jus; an - nún - ti - á - te,

D

an - nún - ti - á - te de di - e in di - em Sa - lu - tá - re e - jus, an -

nún - ti - á - te, an - nún - ti - á - te in - ter gen - tes gló - ri - am e -

E **F**

jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e - jus, mi - ra - bí - li - a

e - jus, mi - ra - bí - li - a e - jus.

Bass II

Cantate Domino

Psalm 95: 1-4

Hans Leo Hassler (1564-1612)

Can - tá - te Dó - mi - no cán - ti - cum no - vum, can - tá - te Dó - mi - no, o - mnis

A

ter - ra, can - tá - te, Dó - mi - no, can - tá - te

B

Dó - mi - no et be - ne - dí - ci - te nó - mi - ni e - jus, et be - ne - dí - ci - te

C

nó - mi - ni e - jus; an - nún - ti - á - te, an - nún - ti - á - te de di - e in

D

di - em sa - lu - tá - re e - jus, an - nún - ti - á - te, an - nún - ti - á - te

E

in - ter gen - tes gló - ri - am e - jus, in ó - mni - bus pó - pu - lis mi - ra - bí - li - a e -

F

jus, mi - ra - bí - li - a e - jus, mi - ra - bí - li - a e - jus.



SACRI CON- CENTVS.

Quatuor, 5, 6, 7, 8, 9, 10, & 12, Vocum.

A IOANNE LEONE HASLERO
NORIMBERGENSE,

Editio Nova.

Cum PRIVILEGIO S. Cesar. Maiestatis.

M.D.



C.L.

Augustæ Vindelicorum, apud VALENTINVM
SCHÖNIGIVM.

