Cantate Domino

Edited by Jason Smart

Christopher Tye (c.1505–1572/3)

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Laudent nomen eius in choro, in suro.

Laudent nomen eius in choro, laudent nomen e-
in regem suro. Laudent nomen e-

Laudent nomen eius in choro in choro:

Laudent nomen eius in choro; in tympano et psalterio psallant e-

Laudent nomen eius in choro: in tympano et psalterio psallant e-

Laudent nomen eius in choro: in tympano et psalterio psallant e-
in tympano et psalterio
V. in tympano et psalterio psal lent ei.

et psalterio psal lent ei, psal lent ei.

et psal lent ei, psal lent ei, Qui a bene placitum est Dom i no.

Qui a bene placitum est Dom i no in populo i. Qui a bene placitum est Dom i no in populo i. Qui a bene placitum est Dom i no in populo i. Qui a bene placitum est Dom i no in populo i.
in populo suo:

et

in populo suo,
in populo suo,
in populo suo:
in populo suo:

exalavit man-sue-tos in salutem,
exalavit man-sue-tos

exalavit man-sue-tos in salutem,
exalavit man-sue-tos

in salutem,
in salutem,

man-sue-tos

man-sue-tos in sa-
V 90

-bunt sancti in gloria: laetabun tur in

-v 95

-cti in gloria: laetabun tur in cubili-

-cti in gloria: laetabun tur in cubili-

-cubi-ibus su-is. Exul-tatio-

-bus su-is. Exul-tatio-nes De-

-tabun tur in cubi-ibus su-is. Exul-

-bus su-is. Exul-tatio-nes De-i
al·li-gan·dos re·ges e·o·rum, e·o·rum in
-
rum, ad al·li-gan·dos re·ges e·o·rum
-
rum, re·ges e·o·rum in com·pe·di-
-
e·o·rum in com·pe·di·bus, in com-
-o·rum, re·ges e·o·rum, re·ges e·o·-
ad al·li-gan·dos re·ges e·o·rum

com·pe·di·bus: et no·bi·les, et no·bi·les e·o-
in com·pe·di·bus: et no·bi·les e-
-pedi·bus: et no·bi·les e·o·rum
-
rum in com·pe·di·bus: et no·bi-
in com·pe·di·bus: et no·bi·les e·o·rum
-rum in manicis ferreis, in manicis fer-

-o- rum in manicis ferreis, et nobilis eorum, eorum, in

-les eorum in manicis fer-

-in manicis ferreis,
Ut faciant, ut faciunt in eis. Ut faciant in eis iudicium conscriptum, iudicium conscriptum: gloria haec est omnibus sanctis eis. Glo-
haec est o-nni-bus san-ctis e-ius, glori-a haec est o-nni-bus san-ctis e-ius,
glori-a haec est o-nni-bus san-ctis e-ius, glori-a haec est
o-nni-bus san-ctis e-ius, glori-a haec est
o-nni-bus san-ctis e-ius, glori-a haec est
o-nni-bus san-ctis e-ius, glori-a haec est

ptum: glori-a haec est o-nni-bus san-ctis e-ius.

e-ius. Glo-ri-a Pa-tri et Fi-li-o: et Spi-ri-tu-i San-
Glo-ri-a Pa-tri et Fi-li-o: et Spi-ri-tu-i San-

omni-bus san-ctis e-ius.

e-ius. Glo-ri-a Pa-tri et Fi-li-o, glori-
Glo-ri-a Pa-tri et Fi-li-o: et Spi-ri-tu-i San-cto,
Gloria Patri et Filio: et Spiritui Sancto.

Si-cut erat in principio, in principio et nunc et
rum, et in sae-cu-la sae-cu-lorum. Amen, et in sae-
men, sae-cu-
rum, sae-cu-
men, et in sae-
rum, et in sae-
men, et in sae-
men, sae-cu-
men, et in sae-
men, et in sae-
men, et in sae-
men, et in sae-
men, et in sae-
men, et in sae-
men, et in sae-
men, et in sae-
Translation

O sing unto the Lord a new song : let the congregation of saints praise him.
Let Israel rejoice in him that made him : and let the children of Sion be joyful in their King.
Let them praise his Name in the dance : let them sing praises unto him with tabret and harp.
For the Lord hath pleasure in his people : and helpeth the meek hearted.
Let the saints be joyful with glory : let them rejoice in their beds.
Let the praises of God be in their mouth : and a two-edged sword in their hands;
To be avenged of the heathen : and to rebuke the people;
To bind their kings in chains : and their nobles with links of iron.
( Psalm 149, Book of Common Prayer, with Gloria)

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.
The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.
Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.
Pitches are in capital letters, preceded by a nu:
1) bar number(s); 2) voice(s); 3) reading of the source. For extended references subsequent bar numbers are in brackets.
Notes on the Readings of the Source

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. 1E = first note E in the bar. Note values are abbreviated in italics. The sign + denotes a tie and an underlay repetition sign. The word ‘slur’ is abbreviated to ‘s’.

Staff Signatures and Accidentals


Underlay

Despite the frequent slurs in the source, the underlay is frequently ambiguous when there is more than one syllable per note. Most of these ambiguities have been resolved tactically. It is probable that some of the ingeminations are scirpal or singers’ additions not envisaged by Tye; however, only a few poorly accented instances have been rejected.

Underlay between square brackets is entirely editorial.

Other Readings