Cantate Domino

Christopher Tye (c.1505–1572/3) Edited by Jason Smart

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Laudent nomen eius in choro, in sucro. Laudent nomen eius in choro, laudent nomen ei in rege sucro. Laudent nomen ei

Laudent nomen eius in choro in choro:

cho ro: in tympano et psalterio psallant

in choro:

ius in choro: in tympano

ius in choro: in tympano et psalterio psallant

- ro: in tympano et psalterio psallant

in tympano et psalterio
in populo su- - - o: et

populo su- - - - - o, in populo su-

no in populo su-

populo su- - - o, in populo su- - - o, in

su- - - o, in populo su- - - o, in populo su-

lo su- - - - - o, in populo su-

exalvitas man-su-e-tos in salu-tem, exalvitas man-su-e-tos

et exalvitas man-su-e-tos

et exalvitas man-su-e-tos in salu-tem,

po-pulo su- - - - - o: et exalvitas man-

et exalvitas man-su-e-tos in salu-tem,

et exalvitas man-su-e-tos in salu-tem, man-su-e-tos in sa-
-nes Dei in gutu-re e-o-o-rum, in gutu-re e-
i in gutu-re e-o-o-rum: et gladi-i
ta-ti-o-nes Dei in gutu-re e-o-o-rum: et gladi-
in gutu-re e-o-o-rum: et gladi-o-rum: et gladi-i anci-pites in mani-bus e-o-
anci-pites, anci-pites, anci-pites, et gladi-i anci-pi-
et gladi-i anci-pites in mani-bus e-o-
- -rum: et gladi-i anci-pites in mani-
- -rum: et gladi-i anci-pites in mani-
- -
rum. Ad facien-dam vin-dictam, vin-dictam, vin-di-
ete in manibus eorum. Ad facien-dam vin-di-
rum. Ad facien-dam vin-dictam, ad facien-dam vin-di-
rum. Ad facien-dam vin-dictam, vin-dictam in na-ti-o-
cictam, ad facien-dam vin-dictam in na-ti-o-ni-
cictam in na-ti-o-ni-bus, in


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-pedi-
-
e-o-rum in com-pedi-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-pedi-bus: et no-bi-les, et no-bi-les e-o-
in com-pedi-bus: et no-bi-les e-o-

in com-pedi-bus: et no-bi-les e-o-

pe-di-bus: et no-bi-les e-o-rum

rum in com-pedi-bus: et no-bi-
in com-pedi-bus: et no-bi-les e-o-rum
haec est omni-bus sanctis eius, gloria haec est omni-bus sanctis eius, gloria haec est omni-bus sanctis eius.

ptum: gloria haec est omni-bus sanctis eius.

eius. Gloria Patri et Fili-o: et Spi-ri-tu-i San-

eius. Gloria Patri et Fili-o: et Spi-ri-tu-i San-

omni-bus sanctis eius.

eius. Gloria Patri et Fili-o, gloria-

Gloria Patri et Fili-o: et Spi-ri-tu-i Sancto,
Gloria Patri et Filio: et Spiritu Sancto.

Si-cut erat in principio, in principio et

Si-cut erat in principio, in principio et nunc et

Si-cut erat in principio, in principio et nunc et
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.
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.
Ligatures are denoted by the sign $\text{\textregistered}$. Spelling of the text has been modernised.
Text repetition signs in the underlay have been expanded editorially in italics.
Underlay between square brackets is entirely editorial.

Source

Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

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 semicolon.

Staff Signatures and Accidentals

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.

Staff Signatures and Accidentals

5 Ct2 $\Rightarrow$ for E is the $\Rightarrow$ placed at the beginning of the staff (cf. prefatory staff) and probably applies only until the $\Rightarrow$ in bar 10/10 B2 $\Rightarrow$ for B / 12 B2 $\Rightarrow$ for E / 14 M $\Rightarrow$ for B / 17 B2 $\Rightarrow$ for B / 19 Ct2 new line with staff signature $\Rightarrow$ for B only begins with $\Rightarrow$ D / 25 B2 $\Rightarrow$ for $\Rightarrow$ B / 28 B1 $\Rightarrow$ for B / 44 B1 $\Rightarrow$ for B / 47 B1 $\Rightarrow$ for B / 64 B1 $\Rightarrow$ for B / 75 Ct1 $\Rightarrow$ for E / 77 Ct2 $\Rightarrow$ for E / 101 B2 $\Rightarrow$ for $\Rightarrow$ B / 103 B1 $\Rightarrow$ for $\Rightarrow$ B / 110 B2 $\Rightarrow$ for B / 112 B1 $\Rightarrow$ for B / 114 B2 $\Rightarrow$ for B / 116 B1 $\Rightarrow$ for B / 123 B2 $\Rightarrow$ for B / 125 B1 $\Rightarrow$ for B / 129 B1 $\Rightarrow$ for B / 139 B1 $\Rightarrow$ for B / 145 Ct2 $\Rightarrow$ for E / 146 B1 $\Rightarrow$ for B / 152 M $\Rightarrow$ for B; B2 $\Rightarrow$ for $\Rightarrow$ B / 153 Ct2 $\Rightarrow$ for B applied in error to preceding C / 155 B1 $\Rightarrow$ for $\Rightarrow$ B / 161 B1 $\Rightarrow$ for B / 166 B2 $\Rightarrow$ for B / 168 B1 $\Rightarrow$ for $\Rightarrow$ B / 178 Ct2 $\Rightarrow$ for E is pre-placed at start of staff which begins with mD in 177 / 179 B2 $\Rightarrow$ for B / 181 B1 $\Rightarrow$ for B / 182 B1 $\Rightarrow$ for E / 186 B2 $\Rightarrow$ for E / 188 B2 $\Rightarrow$ for B / 189 Ct2 $\Rightarrow$ for E / 190 Ct2 $\Rightarrow$ for E / 191 Ct2 $\Rightarrow$ for $\Rightarrow$ E / 197 B1 $\Rightarrow$ for B / 198 B2 $\Rightarrow$ for $\Rightarrow$ E / 200 B2 $\Rightarrow$ for B / 202 B1 $\Rightarrow$ for B / 206 B2 $\Rightarrow$ for B / 208 B1 $\Rightarrow$ for B /

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 tactfully. It is probable that some of the entrances are scribal or singers' additions not envisaged by Tye; however, only a few poorly accentuated instances have been rejected.

Staff Signatures and Accidentals

5 B1 sl for CG / 6 M novum inserted by caret above /8–9 B2 sl for CG / 35 Ct1 -on, Si- below EE / 43–44 M sl for sbG ma / 45 M sl for AGF / 49 M sl for GA / 59 M sl for below E / 64 C1 sl for 2GF -lo su-: one note later / 75 M -tem below B (not in 77) / 79 Ct1 sl for CC / 83 M in salu- below DEF (not in 84) / 84 Ct2 sl for EF / 90 Ct1 sl for AD / 94–95 M sl for crG dot-ma / 100–101 Ct1 sl for DEF / 109 Ct1 sl for DC / 110–111 M facien- one note earlier, sl for GA / 134–135 M reges eorum below FGABGBAG; slurs for 1G1A, 2G1B, 2G1A / 140 Ct1 sl for DD / 148–149 B2 sl for AG, -vis fe-: one note later / 150 B2 $\Rightarrow$ follows ferreis / 155 B2 $\Rightarrow$ is below G, (156) -reis below A1D / 159 Ct2 -is, in e- below CCB / 161 M sl for AF / 174 M sl for AG / 181 M sl for GF, (181–182) sl for E1D / 188 M sl for GF; Ct2 sl for CB / 198 B2 sl for F1E / 200 B2 sl for FB / 203 B2 sl for BE (but cf. above at 198) / 206 B2 sl for FB /

Other Readings