

Cantate Domino 5 vocum

Edited by David Millard

Hans Leo Hassler

1564–1612

Cantate Domino canticum novum :
cantate Domino omnis terra.

Cantate Domino et benedicite nomini ejus :
annuntiate in die de diem salutare ejus.

Annuntiate inter gentes gloriam ejus,
in omnibus populis mirabilia ejus.

Quoniam magnus Dominus, et laudabilis nimis :
terribilis est super omnes deos.

O sing unto the Lord a new song :
sing unto the Lord, all the whole earth.

Sing unto the Lord and praise his Name :
be telling of his salvation from day to day.

Declare his honour among the nations :
and his wonders among all peoples.

For the Lord is great, and cannot worthily be praised :
he is more to be feared than all gods.

Psalmus 95 (96) 1–5 Vulgata

Psalm 96: 1–5, Book of Common Prayer

Musical score for the first system, featuring five vocal parts: Cantus, Quintus, Altus, Tenor, and Bassus. The lyrics are: Can - ta - - - te Do - mi - no can -

Musical score for the second system, featuring five vocal parts. The lyrics are: - ticum no - vum, can - ta - - - te, can - ta - te
- ticum no - vum, can - ta - - - - - te
Can - ta - - - te Do - mi - no, can - ta - te
- ticum no - vum, can - ta - te, can - ta - - - te
Can - ta - - - - te

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Do - mi - no can - ti-cum no - vum, can - ta - te,
 Do - mi - no can - ti-cum no - vum, can - ta - te, can -
 ta - te, Do - mi - no can - ti-cum no - vum, can - ta - te,
 Do - mi - no can - ti-cum no - vum, can - ta - te

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- te Do - mi - no om - nis ter - ra, can - ta - te
 Do - mi - no om - nis ter - ra, can - ta - te
 ta - te Do - mi - no om - nis ter - ra, can - ta - te Do - mi
 can - ta - te Do - mi - no om - nis ter - ra, can - ta -
 Do - mi - no om - nis ter - ra,

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- te Do - mi - no, et be - ne - di - ci - te no - mi - ni
 Do - mi - no, et be - ne - di - ci - te no - mi - ni
 no, et be - ne - di - ci - te no - mi - ni
 te Do - mi - no, et be - ne - di - ci - te no - mi - ni
 et be - ne - di - ci - te no - mi - ni

25

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

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

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

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

e - jus,

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jus: an - nun - ti - a - te de di -

jus: an - nun - ti - a - te de di -

jus: an - nun - ti - a - te, an - nun - ti - a - te de di -

jus: an - nun - ti - a - te, an - nun - ti - a - te de di - e

an - nun - ti - a - te, an - nun - ti - a - te de di -

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e in di - em sa - lu - ta - re e - jus, an - nun - ti - a -

e in di - em sa - lu - ta - re e - jus,

e in di - em sa - lu - ta - re e - jus, an - nun - ti -

in di - em sa - lu - ta - re e - jus,

e in di - em sa - lu - ta - re e - jus, an - nun - ti - a -

41

te in - ter gen - tes, an - nun - ti - a - te in - ter gen - tes glo -
 an - nun - ti - a - te in - ter gen - tes glo -
 a - te in - ter gen - tes glo - ri -
 an - nun - ti - a - te in - ter gen - tes glo -
 te in - ter gen - tes,

46

- ri - am e - jus, in om - ni - bus po - pu - lis mi -
 - ri - am e - jus, in om - ni - bus po - pu - lis mi -
 am e - jus, in om - ni - bus po - pu - lis mi -
 - ri - am e - jus, in om - ni - bus po - pu -
 in om - ni - bus po - pu - lis

50

- ra - bi - li - a e - jus. Quo - ni - am
 - ra - bi - li - a e - jus. Quo - ni - am ma - gnus Do -
 lis mi - ra - bi - li - a e - jus. Quo - ni - am ma -
 mi - ra - bi - li - a e - jus.

55

ma - gnus Do - mi - nus, ma - gnus Do - mi - nus et lau -
 Quo - ni - am ma - gnus Do - mi - nus et lau -
 mi - nus, gnus Do - mi - nus, ma - gnus Do - mi - nus et lau -
 Quo - ni - am ma - gnus Do - mi - nus,

60

da - bi - lis ni - mis, ter - ri - bi -
 da - bi - lis ni - mis, ter - ri - bi - lis est
 et lau - da - b - lis ni - mis, ter -
 da - bi - lis ni - mis, et lau - da - bi - lis ni - mis,
 et lau - da - bi - lis ni - mis,

65

lis est su - per om - nes de - os, ter -
 su - per om - nes de - os,
 ri - bi - lis est su - per om - nes de - os, ter - ri - bi - lis
 ter - ri - bi -
 ter -

70

ri - bi - lis, ter - ri - bi - lis est su - per om - nes de -
 ter - ri - bi - lis est, ter - ri - bi - lis est su - per om - nes
 est, ter - ri - bi - lis, ter - ri - bi - lis est su - per om -
 lis est su - per om - nes de - os, ter - ri - bi - lis, ter - ri - bi -
 ri - bi - lis est su - per om - nes

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- - - - - os.
 de - - - - - os.
 nes, su - per om - nes de - - - - - os.
 lis est su - per om - nes de - - - - - os.
 - - - - - de - - - - - os.

Editorial Note

Source: CANTIONES / SACRÆ, DE FESTIS / PRÆCIPVIS TOTIVS ANNI, 4, 5, 6, 7, 8, & plurium vocum: / *Autore JOANNE LEONE HASLERO Nurimb.* (Sacred Songs of the Principal Feasts of the Whole Year; for 4, 5, 6, 7, 8, and more voices, composed by Hans Leo Hassler of Nuremberg.) Printed in Nuremberg by Paul Kaufmann, 1597.

Cantate Domino is number 27 in this collection of motets, designated for use *In Festo Epiphania Domini* (at the Feast of the Epiphany). The text comprises the first five verses of psalm 96 (95 Vulgate). The music is for the most part unproblematic, showing only one clear error (the final note of the *Altus* part is printed as e rather than d). The bulk of editorial intervention lies in the addition of accidentals.

Notational practice regarding accidentals was in a state of transition in the late sixteenth–early seventeenth centuries and did not become settled until the late eighteenth century. The expanding tonal language in music required that the notation of accidentals be made more specific. An example may be seen in mm. 3 and 4 of the *Cantus* where earlier convention (and indeed, similar passages in this same piece) would not require the specification of the second f \sharp . Theorists and other writers on music are frustratingly silent on the subject of the conventions regarding the use of accidentals; nonetheless, it is possible to adduce some of these conventions. As with any transitional practice, however, composers, scribes and printers are hardly consistent in their application.

In the first place, cadential formulæ such as:



All full size accidentals are found in the original print. I have suppressed two functionless sharp signs, the first in the *Altus* in m. 18, the second in the *Altus* at m. 38. Although one encounters redundant sharp signs occasionally as a warning to a singer not to sing *fa* where solmization practice would normally call for it, that is not the case here. They are therefore truly otiose. A third unneeded sharp (natural) sign occurs in the *Altus* in m. 64, but in this case the $b\flat$ two notes prior to it does require that the singer be instructed to mutate from the soft to the hard hexachord. In modern parlance, it serves as a courtesy accidental and I have retained it. The $g\sharp$ in the *Altus* in m. 37 is required by modern bar line conventions but is not present in the original print as it follows immediately after a notated $g\sharp$.

The Pitch of Performance

This edition presents the notes as they stand in the 1597 print. The music is notated in the so-called high clefs or *chiavette*. Controversy still surrounds the question of whether these clefs imply downward transposition and, if so, to what degree. We do, however, know something about the pitch standard of Nuremberg ca. 1600. According to Bruce Haynes in his study *A History of Performing Pitch* (Scarecrow Press 2002), “the majority of cornetts, both Italian and German, were tuned at A+1 [that is, one semitone above A = 440 Hz].” In addition, “[i]n 1608 a project was undertaken to make the pitches of the organs in two churches in Nuremberg the same... and the reference was the pitch of ‘Cornet und Dulcian’.” Thus, singers singing to the organ would be pitched around A = 464. Singing this work as written then, already somewhat high, would be untenable.

In a much cited passage at the beginning of Chapter IX of *Syntagma Musicum III*, Praetorius instructs organists who prepare intabulations of pieces in high clefs to transpose them down a fifth if there is no signature, or a fourth if there is flat in the signature. Following this procedure would change the final from g to c , thus rendering the piece suitable for AATTB performance. Writers as early as Arnolt Schlick (*Spiegel der Orgelmacher und Organisten*, 1511) recommend that the organ play at a suitable pitch for the choir, even if it means playing ‘on the semitones’. Diruta, in *Il Transilvano* also discusses playing in keys such as (in modern terms) D major and A major for the sake of the singers. Therefore it would not be unreasonable to transpose *Cantate Domino* down a tone or minor third, although the latter would present problems at the low end of the range of female altos.