

The setting of this text is so greatly enhanced by the music that to perform it in English would do it a grave injustice. However, the following translation will give the performers a clearer understanding in their approach to the communication of this work.

*O sing unto the Lord a new song.
Sing unto the Lord, all ye earth.
Sing unto the Lord, bless His name!
Show forth His salvation from day to day.
Declare his glory among the heathen,
His wonders among all people.*

All markings are those of the editor. All accents and phrasing indications are to be executed with careful subtlety, never drawing undue attention to themselves and away from the total composition.

The breakdown by measures of the phrase structure is indicated by full-length barlines and numerical explanations at mm. 8, 14, 23, 32 and 38.

Example: 7 (3+4) = A seven measure 'section' divided into two shorter phrases of three and four measures.

It is essential for the singers, as well as the conductor, to be aware of each phrase, its meaning and its relationship to those that precede and those that follow.

The inclusion of "DAW-DAW-DAW..." in the tenor part (mm. 12 and 44), "DEH-DEH-DEH" in the soprano (m. 31) and in the alto (m. 35) is for rhythmic clarity. (This will be inaudible to the listener.) When a breath mark (·) is placed between two quarter notes, the first becomes an eighth note followed by an eighth rest and should be executed in a very disciplined rhythmic manner.

LATIN PRONUNCIATION GUIDE:

Kahn-tar-teh daw-mee-naw kahn-tee-koom naw-voom,
" " " " " " aww-nees teh-rah.
Eht beh-neh-dee-chee-teh naw-mee-nee eh-yoos,
Ah-noon-tsi-ah-teh deh dee-eh een dee-ehm
Sah-loo-tah-reh eh-yoos.
...een-tehr gehn-tehs glaw-ree-ahm eh-yoos,
Een aww-nee-boos paw-poo-lees mee-rah-bee-lee-ah eh-yoos.

CANTATE DOMINO

(Psalm 96)

For Four-Part Chorus of Mixed Voices
a cappella

HANS LEO HASSLER
Edited by Donald Neuen

Joyfully $\text{♩} = 60-64$, in 2

Soprano *mf*
Can - ta - te Do - mi - no can - ti - cum no -

Alto *mf*
Can - ta - te Do - mi - no can - ti - cum no -

Tenor *mf*
Can - ta - te Do - mi - no can - ti - cum no -

Bass *mf*
Can - ta - te Do - mi - no can - ti - cum no -

* Can - ta - te Do - mi - no can - ti - cum no -
7(3+4)

Joyfully $\text{♩} = 60-64$, in 2

Piano
(for rehearsal only)

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

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

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

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

[5]

*The numerical equations and full-length barlines indicate the measure by measure analysis of the phrase structure of the song.

4

10 *mf*

ra. Can - - - ta - te Do - mi - no, can - ta -

mp *mf*

ra. Can - - - ta - te Do - mi - no, can - ta -

mp *mf*

ra. Can - - - ta - te, can - ta - te

mp *mf*

ra. Can - - - ta - te Do - mi - no, can -

6(3+3)

10

15 $\text{♩} = 60-64, \text{ in } 1$

(1) *mf*

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

mf

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

mf

Do - (daw-daw-daw-daw) mi - no, et be - ne - di - ci - te

(2) *mf*

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

9(5+4) $\text{♩} = 60-64, \text{ in } 1$

15

(1) This quarter-note is a change from the original half-note to "notate" the release, in rhythm, on beat four (also in mm. 28 and 45). (2) Half to three quarters of the section may use these added syllables for rhythmic clarity.

20

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

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

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

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

20

no - mi - ni e - jus: An - nun - ti -

no - mi - ni e - jus: An - nun - ti -

no-mi-ni e - jus: An - nun - ti - a - te,

no - mi-ni e - jus: An - nun - ti - a - te,

(1) 2nd Sopranos may omit the "s" of "jus;" make the half-note a quarter-note, and sing Tenor until their next entrance (four notes), and pronounce the first syllable of "an-nuntiate" as though it were "ah," not "ahn."

(Legato and sustained, but not slower)

a - te, an-nun - ti - a - te de di - e in di - em

a - te, an-nun - ti - a - te de di - e in di - em

an-nun - ti - a - te de di - e in di - em

an-nun - ti - a - te de di - e in di - em

(Animato, as at first)

sa - lu - ta - re e - (deh-deh-deh) - jus. An -

sa - lu - ta - re e - jus. An -

(1) sa - lu - ta - re e - jus. An - nun - ti - a - te,

sa - lu - ta - re e - jus. An - nun - ti - a - te,

(Animato, as at first)

6 (4+2)

(1) For purposes of rhythmic clarity the first beat of this measure may be changed to a quarter-rest, and the second half of the second beat changed to an eighth-rest.

(2) See footnote at bottom of page 4.

(Legato)

35

nun - ti - a - te, an - nun - ti - a - te in - ter gen -

nun - ti - a - te, an - nun - ti - a - te in - ter ge - (deh-deh-deh) -

an - nun - ti - a - te in - ter gen -

an - nun - ti - a - te in - ter gen -

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: 'nun - ti - a - te, an - nun - ti - a - te in - ter gen -' on the first line, 'nun - ti - a - te, an - nun - ti - a - te in - ter ge - (deh-deh-deh) -' on the second line, 'an - nun - ti - a - te in - ter gen -' on the third line, and 'an - nun - ti - a - te in - ter gen -' on the fourth line. A box with the number '35' is located above the second vocal staff. A large red watermark 'Preview Only' is overlaid on the right side of the page.

35

(Animato)

tes glo - ri - am e - jus, in om - ni - bus po - pu -

tes glo - ri - am e - jus, in om - ni - bus po - pu -

tes glo - ri - am e - jus, in om - ni - bus po - pu -

tes glo - ri - am e - jus, in om - ni - bus po - pu -

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in treble and bass clefs. The lyrics are: 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the first line, 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the second line, 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the third line, and 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the fourth line. A box with the number '35' is located above the second vocal staff. A large red watermark 'Preview Only' is overlaid on the right side of the page.

(Animato)

10(4+3+3)

This system contains a piano accompaniment in treble and bass clefs. The lyrics are: 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the first line, 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the second line, 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the third line, and 'tes glo - ri - am e - jus, in om - ni - bus po - pu -' on the fourth line. A large red watermark 'Preview Only' is overlaid on the right side of the page.

40 *(Legato and sustained)*, *(Animato)*

lis mi-ra-bi-li-a e-jus, mi-ra-bi-li-a

lis mi-ra-bi-li-a e-jus, mi-ra-bi-li-a

lis mi-ra-bi-li-a e-jus, mi-ra-bi-li-a

lis mi-ra-bi-li-a e-jus, mi-ra-bi-li-a

40 *(Animato)*

(Meno mosso)

(1)

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

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

e (deh-deh-deh) jus, mi-ra-bi-li-a e-jus.

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

45 *(Meno mosso)*

(1) Do not oversing the final two measures, i. e., a "full" *mf*, or very controlled *f*. Also, a definite feeling of ♩ begins at this point.

