

Cantate Domino 5 vocum

With an organ intabulation by Johann Woltz, 1617

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) 1–4. Vulgata

Psalm 96: 1–4, Book of Common Prayer

The musical score consists of six staves. From top to bottom: 1. Cantus (Soprano) in G clef, C major, common time. 2. Quintus (Alto) in G clef, C major, common time. 3. Altus (Mezzo-Soprano) in F clef, C major, common time. 4. Tenor (Bass) in F clef, C major, common time. 5. Bassus (Double Bass) in F clef, C major, common time. 6. Organ staff in G clef, C major, common time, featuring a basso continuo style with sustained notes and chords. The vocal parts sing in four parts (Cantus, Quintus, Tenor, Bassus) with the Altus part silent. The organ part provides harmonic support. The vocal parts begin with 'Can - ta - te Do - mi - no can -' and the organ part begins with a series of eighth-note chords.

2 5

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

10

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

20

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

4 26

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

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

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

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

jus, an - nun - ti -

32

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

37

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

42

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

6 47

jus, in om - ni - bus po - pu - lis mi - ra - bi - li -
jus, in om - ni - bus po - pu - lis mi - ra - bi - li - a
jus, in om - ni - bus po - pu - lis mi - ra - bi - li - a e -
jus, in om - ni - bus po - pu - lis mi - ra - bi - li -
in om - ni - bus po - pu - lis mi - ra - bi - li -

52

a e - - - jus. Quo - ni am ma - gnus Do -
e - - - jus. Quo -
jus. Quo - ni am ma - gnus Do - mi-nus,
a e - - - jus. Quo - ni am ma - gnus Do -

57

- mi - nus, ma - gnus Do - mi - nus et lau - da - bi - lis ni - mis,
 - ni - am ma - gnus Do - mi - nus et lau - da - bi - lis ni - mis,
 et
 - mi - nus, ma - gnus Do - mi - nus et lau - da - bi - lis ni - mis, et
 gnus Do - mi - nus, et

62

ter - ri - bi - lis est su - per om - nes de -
 ter - ri - bi - lis est su - per om - nes de -
 lau - da - b - lis ni - mis, ter - ri - bi - lis est su - per om -
 lau - da - bi - lis ni - mis,
 lau - da - bi - lis ni - mis,

8 67

os, ter - ri - bi lis, ter - ri - bi
os, ter - ri - bi - lis est, ter -

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

72

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

om - nes de - os.

Editorial Note

Vocal 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.

Organ Source: NOVA | MVSICES ORGANICÆ | TABVLATVRA.

Das ist: | Ein newe art teutscher | Tabulatur / etlicher außerlesenen La-| tinisch: vnd Teutsch Mottetn
 vnd Geistlichen | Gesängen / auch schönen lieblichen Fugen / vnd *Canzoni | alla Francese*, von den
 berühmtesten *Musicis*, vnd Or-| ganisten Teutsch: und Welsch Landen / mit | 4. 5. 6. 7. 8. 10. 12. vnd
 mehr Stimmen | componirt: | Welche bey Christlichen Versamlun-|gen / vnd sonsten ins gemein zu Gottes
 Lob / erweck: | vnd auffmunterung Gottseliger gemüter / auff Orgeln / | Positiff / und andern clavirten
 Musicalischen Instru-| menten nutzlich können gebraucht | werden:

Also mit den obristen vnd vndristen volkommenen | Stimmen zusammen gesetzt / daß ein jeder der
 Kunst | zimlicher massen erfahrene / mit vndermischung | der vbrigten Stimmen solche gar leicht |
 ergreiffen mag: | Durch Johann Woltzen / Burgern / alten Organisten | vnd jetziger zeit Pfarverwaltern
 der loblichen | Reichstatt Haylbronn, | Mit Römisher Keys. Maj. freyheit.

Getruckt zu Basel/ | durch | Johann Jacob Genath/ | Acad. Typogr. | Anno | M D C X V I I.

NEW MUSICAL ORGAN TABLATUURE

That is: Several choice Latin and German motets and Sacred Songs, set in the new manner of organ tablature, together with lovely and delightful fugues and *canzoni alle Francese* by the most famous musicians and organists of the German and Italian lands, composed in 4, 5, 6, 7, 8, 10, 12 and more parts. Such as may be useful to rouse Christian assemblies and those who gather to praise God, and to awaken pious minds, by playing on organs, positives, and other suitable keyboard instruments.

Laid out with the uppermost and lowermost of the voices, and a fairly reasonable mixture of the remaining voices provided by artifice in a manner that may be easily encompassed by the hand.

By Johann Woltz, Civic Organist emeritus and current parish administrator of the laudable Imperial city of Heilbronn. With the privilege of the Holy Roman Emperor.

Printed in Basel by Johann Jacob Genath, Academy of Printers, in the year 1617.

For an editorial discussion of the vocal work, see my primary edition of this motet (CPDL #39952). Woltz's *Nova Tabulatura* is interesting for a number of reasons. First, it designates the music in it by final and by key signature (whether b is *moll* or *dur*) rather than by mode. It thus anticipates the concept of 'key' (a concept that developed largely out of keyboard practice in any case) that arose later in the seventeenth century. Second, although its primary purpose is stated to be solo performance for the edification of an audience, the lack of the flamboyant ornamentation that typifies many intabulations makes these motet transcriptions suitable for use as keyboard accompaniments. Third, its notation as tablature makes explicit accidentals that might otherwise need to be inferred from the vocal notation.

We know from Praetorius and other period writers that organists were expected to prepare intabulations to accompany choirs, particularly when the notated vocal music did not represent a suitable performance pitch and transposition was required. Woltz's use of C-final rather than the G-final of the vocal print confirms the expected performance of this motet a fifth lower than its notation might suggest. However, as the pitch of most German organs of this time ranged from about a half tone to a tone above a" = 440 Hz., the actual pitch of performance would have been around D \flat or even D.

New German tablature, although based on the letter names of the notes, nonetheless designates not the *notes* to be played, but the *keys* to be depressed. As such, the distinction between, say, f and f \sharp is inherent in the notation and not left to the discretion of the performer. (In contrast, the distinction between e \flat and d \sharp is immaterial, the symbol for d \sharp being used in all cases to designate the key between d and e.) As a tablature, the notation indicates the vertical positions of the notes being played, rather than faithfully reproducing the voice leading of the original. That is, where the alto voice crosses above the soprano, the alto notes are written in the highest voice of the tablature, and so forth.

As the accidentals in the tablature are explicit, they provide us with an example of how a near-contemporary of Hassler realized the inflections not explicitly notated in the vocal source. For the most part, the accidentals are as an editor might expect, raising 'leading tones' at cadences and the like. Woltz, however, provides two \sharp signs where a modern editor probably would not. The f \sharp in the soprano of m. 30 generates what in modern parlance would be called

a secondary dominant—perhaps unexpected in this repertoire, but consistent with admonition of 16th century treatises that a sixth preceding to an octave should be major (cf. Cantus and Tenor in m 30). The Tenor f♯ in m. 57 sounds a diminished fourth (eleventh) against the Quintus—a striking sonority that many editors would hesitate to introduce.

One atypical tactic of Woltz's tablature is to duplicate material in two (or more) voice parts rather than have one of them rest (see the organ alto and tenor in mm. 21–22 and soprano and alto in m. 32, for example). In this edition I have employed a fairly literal transcription of the tablature in order to highlight its distinctive features. Consequently, I have left the key unsignatured and marked every instance of an accidental instead of following modern barline conventions. Owing to the lack of an 'unmarked' version of *b* in tablature (the letter *b* represents b♭/a♯ and *h* represents b♯) I have chosen to mark either the ♭ and ♯ sign on all *bs*. I have also retained Woltz's use of *O3* in minims for Hassler's 3 in semibreves in the tripla passage (mm. 22–30). In addition, I have retained Woltz's voicing in four parts rather than complete the harmony where one voice is lacking, choosing to present his intabulation instead of a full transcription of the voice parts.

Where Woltz is in conflict with the Hassler print, either through error or perhaps through the use of another source, I have generally emended the organ part to reflect the voices. These instances are detailed below:

m. 11, organ alto, n4, f'; m. 15, organ bass, n1, pitch designation lacking; m. 16, organ alto, n2, ♫ instead of ♪;

m. 23, organ bass, n3, B♭ ; m. 48, organ soprano:



m. 52, organ alto, n6, a;

m. 66, organ RH: m. 70, organ alto, n4, e'; m. 75, organ alto, n3, d'



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