

EDITOR'S NOTE

Johann Adolf Hasse (born in Bergedorf, Germany on March 25, 1699 and died in Venice on December 16, 1783) spent the majority of his mature life as a composer, alternating frequently between Dresden, Venice and Vienna. He was highly respected in his own time by no less than Handel in London, Rousseau in Paris and Galuppi in Venice. Hasse is known for his many operas in the Italian opera seria style. However, his creative powers as a composer were extended to include many Italian oratorios and cantatas, Masses and Requiems, individual Mass movements, smaller sacred choral works, solo motets, instrumental concerti and chamber music.

Benigne Fac Domine is the sixth and final movement of Hasse's **Miserere in C Minor**, for SSAA chorus and two violins, viola, cello and bass, and was composed in 1728 for the Conservatory of the Incurabili in Venice, Italy. The English translation of the Latin text is as follows: *Grant kindness, Lord, to Zion according to your will, that the walls of Jerusalem may be rebuilt. Then you will accept a just sacrifice, oblations and the burnt offerings, then they will place bullocks upon your altar. Glory to the Father, the Son and the Holy Spirit. As it was in the beginning, is now and will always be, Amen.*

This edition of Hasse's **Benigne Fac Domine** is based upon a hand-copied score located in the Staatsbibliothek zu Berlin - Preußenischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv in Berlin, Mus. Ms. 9506.

In preparing this performing edition, slurs were added in all parts for the sake of consistency where only one part was so noted. Text, where shown in only one voice, was written out for all vocal parts, with slurs added where two or more notes appeared for a single syllable of text. Soprano and alto parts, notated in moveable clefs, were rewritten in treble clef. The composer's own dynamics are written out in full, while editorial dynamics are abbreviated. Aside from the opening dynamic markings at the beginning of the piece, no other editorial dynamics have been added, so as not to over edit this edition. Conductors should feel free to add dynamics as deemed appropriate in a given performance.

This editor wishes to thank Dr. Helmut Hell of the Staatsbibliothek zu Berlin- Preußenischer Kulturbesitz, Musikabteilung mit Mendelssohn-Archiv in Berlin for supplying photocopies of the score and granting permission to publish.

Martin Banner

Benigne Fac Domine

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Keyboard Reduction by M.B.

SSAA with Keyboard*

Johann Adolf Hasse (1699-1783)

Edited by Martin Banner

Allegro

A musical score for four voices (SSAA) and keyboard. The score consists of four systems of music. The first system shows four empty staves. The second system begins with a forte dynamic, indicated by a large 'f' and a dynamic bracket. The third system contains lyrics 'Be - ni -' followed by a fermata over the note. The fourth system contains lyrics 'Be - ni -' followed by a fermata over the note. The music concludes with a final section of chords.

A continuation of the musical score from the previous section. It consists of five systems of music. The first system shows four empty staves. The second system contains lyrics 'Be - ni -' followed by a fermata over the note. The third system contains lyrics 'Be - ni -' followed by a fermata over the note. The fourth system contains lyrics 'Be - ni -' followed by a fermata over the note. The fifth system concludes with a final section of chords.

*Instrumental ensemble: 2 violins, viola, cello, and bass. Orchestral score and instrumental parts are available directly from the publisher (30/1848R).

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gne, be-ni-gne fac Do-mi-ne, in bo-na vo-lun-ta-te, in bo-na vo-lun-

gne, be-ni-gne fac Do-mi-ne, in bo-na vo-lun-ta-te, in bo-na vo-lun-

gne, be-ni-gne fac Do-mi-ne, in bo-na vo-lun-ta-te, in bo-na vo-lun-

gne, be-ni-gne fac Do-mi-ne, in bo-na vo-lun-ta-te, in bo-na vo-lun-

10

ta-te tu-a Si-on, ut ae-di-fi-cen-tur

13

mu - ri Je - ru - sa - lem,
mu - ri Je - ru - sa - lem,
mu - ri Je - ru - sa - lem,
mu - ri Je - ru - sa - lem,

17

Tunc ac - cep - ta - bis sa - cri - fi - ci - um ju - sti - ti - ae,
Tunc ac - cep - ta - bis sa - cri - fi - ci - um ju - sti - ti - ae,
Tunc ac - cep - ta - bis sa - cri - fi - ci - um ju - sti - ti - ae,
Tunc ac - cep - ta - bis sa - cri - fi - ci - um ju - sti - ti - ae,

Piu presto

20

ob - la - ti - o - nes et ho - lo - cau - stos. Tunc im - po - nent
ob - la - ti - o - nes et ho - lo - cau - stos. Tunc im - po - nent
ob - la - ti - o - nes et ho - lo - cau - stos. Tunc im -
ob - la - ti - o - nes ho - lo - cau - stos. Tunc im -

Piu Presto

23

su-per al - ta -
su-per al - ta -
po - nent su-per al - ta -
po - nent su-per al - ta -

26

re,

30

re, tunc im - po - nent su-per al - ta

tunc im - po - nent su-per al -

re, tunc im - po - nent su-per al - ta

re, tunc im - po - nent su-per al -

33

re tu - um vi - tu -
ta - re tu - um vi - tu -
re tu - um vi - tu -
ta -

The score consists of five staves. The top four staves represent vocal parts: soprano, alto, tenor, and bass. The soprano and alto parts sing identical melodic lines, while the tenor and bass sing slightly lower versions. The basso continuo part is represented by a single staff at the bottom, consisting of a bassoon line and a harpsichord bass line indicated by a basso continuo symbol.

36

los, su - per al - ta - re, tunc im - po - nent
los, su - per al - ta - re, tunc im - po - nent
los, vi - tu - los, tunc im -
re, tunc im -

This section continues the musical score from measure 33. The vocal parts (soprano, alto, tenor, bass) sing the lyrics "los, su - per al - ta - re, tunc im - po - nent" three times. The basso continuo part remains consistent with the previous section.

39

super al - ta - re, tunc im - po - nent
 su - per al - ta - re, tunc im -
 po - nent su - per al - ta - re, tunc im - po - nent
 po - nent su - per al - ta - re, tunc im -

42

su - per al - ta - re, tunc im -
 po - nent su - per al - ta - re, tunc im -
 su - per al - ta - re, tunc im - po - nent
 po - nent su - per al - ta - re, tunc im - po - nent

45

po - nent su-per al - ta - re,
su-per al - ta -

po - nent su-per al - ta - re,
su-per al - ta -

su-per al - ta - re,
su-per al - ta -

su-per al - ta - re,
su-per al - ta -

48

- re, su - per al - ta - re

- re, su - per al - ta - re tu -

-

re tu - um vi - tu - los,

51

Musical score for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves. The vocal parts sing in unison. The lyrics are: tu - um vi - tu - los, tunc im - po - nent su - per al - ta - re, um vi - tu - los, tunc im - po - nent su - per al - ta - re, - re, tunc im - po - nent su - per al - tunc im - po - nent su - per al - . The piano part consists of eighth-note chords.

54

Musical score for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano accompaniment is in the bass and treble staves. The vocal parts sing in unison. The lyrics are: su - per al - ta - - - su - per al - ta - - - ta - re, su - per al - ta - - - ta - re, su - per al - ta - - - . The piano part consists of eighth-note chords.

57

re

re

60

re tu - um vi - tu - los. Glo - ri - a

re tu - um vi - tu - los. Glo - ri - a

tu - um vi - tu - los. Glo - ri - a

tu - um vi - tu - los. Glo - ri - a

63

Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i San -

Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i San -

66

cto. Si-cut e - rat, si-cut e - rat in prin -

cto. Si-cut e - rat, si-cut e - rat in prin -

cto. Si-cut e - rat, si-cut e - rat in prin-ci - pi-o

cto. Si-cut e - rat, si-cut e - rat in prin-ci - pi-o

69

ci - pi - o et nunc et sem - per, sem - per et in sae - cu - la
 ci - pi - o et nunc et sem - per, sem - per et in sae - cu - la
 et nunc et sem - per, et nunc et sem - per, et in
 et nunc et sem - per, et nunc et sem - per, et in

72

sae - cu - lo - rum, sae - cu - lo - rum A -
 sae - cu - lo - rum, sae - cu - lo - rum A -
 sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum A -
 sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum A -