

# Confitebor tibi Domine

Symphoniae Sacrae liber secundus (1615)

Giovanni Gabrieli (1554/7 – 1612)

Cantus I  
c' - f''  
Altus I  
g - a'  
Tenor I  
c - e'  
Quintus I  
c - e'b  
Bassus I  
D - d'  
Cantus II  
d' - f''  
Altus II  
g - d''  
Tenor II  
g - a'  
Bassus II  
B' - e'b  
Cantus III  
c' - f''  
Altus III  
g - a'  
Tenor III  
c - d'  
Bassus III  
F - d'

Con-  
In voce  
Con - fi - te - bor ti - bi, Do - mi - ne, in to - to cor - de  
Nar -  
Nar -  
Nar -  
Nar -  
Læ -  
Læ -  
Le -  
Le -

43  
43  
43  
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A musical score for three voices (SSA) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music is in common time, with a key signature of one sharp (F#). The vocal parts sing a three-part setting of the hymn "Confitebor tibi, domine, in toto corde meo". The piano part provides harmonic support with sustained notes and chords. The score consists of four systems of music, each ending with a repeat sign and a double bar line, indicating a performance technique where the section can be repeated.

Con - fi-te-bor ti - bi, Do - - - mi ne, in to - to corde  
Con - fi - te-bor ti bi, Do-mi ne, in to - to corde  
me - o, in to - to corde me - o, con - fi - te - bor tibi, Do-mi ne,  
in to - to corde me - o, \_\_\_\_\_ in to - to corde me -  
to - to corde me - o,

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A musical score for four voices (SATB) and organ. The vocal parts are in common time, with a key signature of one flat. The lyrics are in Latin, repeated in two stanzas. The organ part consists of four staves of rests.

me - o, confi - te - bor ti-bi, Do-mi - ne, in to-to, in to - to, in to - to corde  
me - o, confi-te-bor ti - bi, Do-mi - ne, in to-to, in to - to corde  
con - fi-te-bor ti - bi, Do - - mi - ne, in to-to, in to - to, in to - to corde  
o, confi - te - bor ti-bi, Do - - mi - ne, in to-to, in to-to, in to-to cor-de me - o,  
con - fi-te-bor ti - bi, Do - - mi - ne, in to-to, in to - to cor-de me -

A continuation of the musical score for voices and organ. The vocal parts are silent, indicated by rests. The organ part consists of four staves of rests.

A continuation of the musical score for voices and organ. The vocal parts are silent, indicated by rests. The organ part consists of four staves of rests.

Musical score for four voices and basso continuo, page 16, measure 4.

The score consists of five staves:

- Top Staff (Soprano):** Treble clef, B-flat key signature. Notes: me (long), - (short), o, (long), - (short). Lyric: me - o, om - ni -.
- Second Staff (Alto):** Treble clef, F# key signature. Notes: me (long), - (short), o, (long), - (short). Lyric: me - o, om - ni -.
- Third Staff (Tenor):** Treble clef, B-flat key signature. Notes: me (long), - (short), o, (long), - (short). Lyric: me - o, om - ni -.
- Fourth Staff (Bass):** Bass clef, B-flat key signature. Notes: me (long), - (short), o, (long), - (short). Lyric: me - o, om - ni - a.
- Basso Continuo Staff:** Bass clef, B-flat key signature. Notes: - (short), - (short), o, (long), - (short). Lyric: om - ni -.

Below the staff lines, lyrics are written:

- First Line:** nar - ra - - - bo om - ni - a mi - rabi - li - a
- Second Line:** nar - ra - - - bo om - ni - a mi - rabi - li - a
- Third Line:** nar - ra - bo, nar - ra - - - bo om - ni - a mi - rabi - li - a
- Fourth Line:** nar - ra - - - bo om - ni - a mi - rabi - li - a

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Sheet music for four voices (SATB) in G minor, 3/4 time. The vocal parts are:

- Soprano (S): The top voice, primarily singing eighth-note patterns.
- Alto (A): The second voice from the top, also primarily singing eighth-note patterns.
- Tenor (T): The third voice from the top, primarily singing eighth-note patterns.
- Bass (B): The bottom voice, primarily singing eighth-note patterns.

The lyrics are repeated in each section:

*a mi - rabi-li-a tu - - - a. Lae - ta - bor, lae -*

*a mi - rabi-li-a tu - - - a. Lae - ta - bor,*

*a mi - rabi-li-a tu - - - a. Lae - ta - bor, lae -*

*mi - rabi-li-a tu - - - a. Lae - ta - bor, lae -*

*a mi - rabi-li-a tu - - - a. Lae - ta - bor, lae -*

*tu - a, tu - - - a. Lae -*

*tu - a, mi - rabi-li-a tu - - - a. Lae -*

*tu - a, tu - - - a. Lae -*

*tu - - - - - a. Lae -*

*3 Lae - ta - bor, lae -*

ta - bor, lae - ta - bor et ex-ul - ta - bo in te, lae -

lae - ta - bor et ex-ul - ta - bo in te, lae -

ta - bor, lae - ta - bor et ex-ul - ta - bo in te, lae -

ta - bor, lae - ta - bor et ex-ul - ta - bo in te, lae -

ta - bor, lae - ta - bor et ex-ul - ta - bo in te, lae -

ta - bor, lae - ta - bor et ex-ul - ta - bo in te, lae -

ta - bor, lae - ta - bor, lae -

ta - bor, lae - ta - bor

ta - bor, lae - ta - bor,

ta - bor et ex-ul - ta - bo in te, lae - ta - bor et ex-ul - ta - bo in

ta - bor et ex-ul - ta - bo in te, lae - ta - bor et ex-ul - ta - bo in

ta - bor et ex-ul - ta - bo in te, lae - ta - bor et ex-ul - ta - bo in

ta - bor et ex-ul - ta - bo in te, lae - ta - bor et ex-ul - ta - bo in

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ta - bor et ex-ul ta - bo in te, psal-lam no - mi-ni tu - o,

ta - bor et ex-ul ta - bo in te, psal-lam, psallam no-mi-ni tu - o,

ta - bor et ex-ul ta - bo in te psal-lam, psallam no-mi-ni tu - -

ta - bor et ex-ul ta - bo in te, psal-lam, psallam no-mi - ni tu - o.

ta - bor et ex-ul - ta - bo in te, psal-lam, psallam no-mi-ni tu - o,

*ta - bor et ex-ul ta - bo in te, psallam no-mi-ni tu - o,*

*et ex - ul-ta - bo in te, psal - lam*

*ta - bor et ex-ul ta-bo in te, psal-lam, psal - lam*

ta - bor et ex-ul - ta - bo in te, psallam no-mi-ni tu - o,

te, psal-lam, psallam no-mi-ni tu - o,

te, psal-lam, psallam no-mi-ni tu - o,

te, psal-lam, psallam no-mi-ni tu - - o,

te, psal-lam, psallam no-mi-ni tu - o,

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Al - tis-si me.

Al - tis - si - me.

<sup>8</sup> o, Al-tis-si me.

<sup>8</sup> Al-tis-si me.

Al - tis-si - me.

Al - tis-si me. Ex ul-ta-bit, ex - ulta bit cor me - um in

Al - tis-si - me. Ex ul-ta-bit, ex - ulta bit cor me - um in

Al - tis - si - me. Ex ul-ta-bit, ex - ulta bit cor me - um in sa-lu-ta-ri

Al - tis-si - me. Ex - ul-ta-bit, ex - ulta - bit cor me - um in sa - lu -

Al - tis-si me.

Al-tis-si - me.

<sup>8</sup> Al-tis-si me.

Al - tis-si - me.

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Sheet music for a four-part vocal composition. The music is in common time and consists of three systems. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the beginning of the second system.

**System 1:**

- Top Voice (Soprano):** Canta-bo, Canta-bo, Canta-bo, can-ta-bo, Canta-bo,
- Second Voice (Alto):** Canta-bo, Canta-bo, Canta-bo, can-ta-bo, Canta-bo,
- Third Voice (Tenor):** Canta-bo, Canta-bo, Canta-bo, can-ta-bo, Canta-bo,
- Bass:** Canta-bo, Canta-bo, Canta-bo, can-ta-bo, Canta-bo,

**System 2:**

- Top Voice (Soprano):** salutari tu-o, in saluta-ri tu-o. Can-ta-bo,
- Second Voice (Alto):** salutari tu-o, in sa-lu-ta-ritu-o. Can-ta-bo,
- Third Voice (Tenor):** tu-o, in sa-lu-ta-ri tu-o. Can-ta-bo,
- Bass:** ta-ri tu-o, in saluta-ri tu-o. Can-ta-bo, can-ta-bo,

**System 3:**

- Top Voice (Soprano):** Canta-bo, Canta-bo, Canta-bo, Canta-bo,
- Second Voice (Alto):** Canta-bo, Canta-bo, Canta-bo, Canta-bo,
- Third Voice (Tenor):** Canta-bo, Canta-bo, Canta-bo, Canta-bo,
- Bass:** Canta-bo, Canta-bo, Canta-bo, Canta-bo,

can - - ta - bo, canta-bo Domi -

can - ta - - bo, canta-bo Domi -

can - - bo, can - ta - bo, canta-bo Domi -

can - ta - bo, can - ta - bo, canta-bo Domi -

can - ta - - bo, canta-bo Domi -

can - ta - - bo,

can - ta - - bo,

can - ta - - bo,

can - ta - - bo, can - ta - bo,

can - ta - - bo, canta-bo Domi -no,

can - ta - - bo, canta-bo Domi -no,

can - ta - - bo, canta-bo Domi -no,

can - ta - - bo, canta-bo Domi -no,

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no qui bo - na tri - bu-it mi - hi,  
 no qui bo - na tri - bu-it mi - hi,  
 no qui bo-na tri - bu-it mi - hi,  
 no qui bo-na tri - bu-it mi - hi,

et psal -  
 et psal -  
 et psal-lam  
 et psal -

et  
 et

12  
54

- lam no - mi-ni Do - mi ni,  
- lam no - mi-ni Do - mi ni,  
no - mi-ni Do - mi ni, no - mi-ni Do - mi ni,  
- lam, et psal - lam no - mi-ni Do - mi ni,  
et psal - lam, et psal - lam no - mi-ni Do - mi ni,  
et psal - lam no - mi-ni Do - mi ni,  
psal - lam, et psal - lam no - mi-ni Do - mi ni,  
et psal - lam no - mi-ni Do - mi ni

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no-mi-ni Do - mi ni al - tis -

no-mi-ni Do - mi ni al - tis -

no-mi-ni Do - mi ni al - tis -

- mini Do - mi ni al - tis -

no-mi-ni Do - mi ni al - tis -

al - tis - si - mi.

al - tis - simi.

al - tis - si - mi.

ni, al - tis - si - mi.

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si - mi. Psal - li - te, psal - li - te Do - - - mi -

#

si - mi. Psal - li - te, psal - li - te Do - - - mi -

8 si - mi. Psal - li - te, psal - li - te Do - - - mi -

8 si - mi. Psal - li - te, psal - li - te Do - - - mi -

si - mi. Psal - li - te, psal - li - te Do - - - mi -

- si - mi. Psal - li - te, psal - li - te Do - - - mi -

Psal - li - te

Psal - li - te, psal - li - te

Psal - li - te, psal - li - te

psal - li - te, psal - li - te

Psal - li - te, psal - li - te

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an - nun - ti - a - te  
# #

an - nun - ti - a - te

an - nun - ti - a - te

an - nun - ti - a - te

an - nun - ti - a - te

an - nun - ti - a - te

a - te in - ter gen - tes o - pe-ra e - ius,

a - te in - ter gen - tes o - pe-ra #e - ius,

a - te in - ter gen - tes o - pe-ra e - ius,

a - te in - ter gen - tes o - pe-ra e - ius,

a - te in - ter gen - tes

a - te in - ter gen - tes

a - te in - ter gen - tes

a - te in - ter gen - tes

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A musical score for five voices (Soprano, Alto, Tenor, Bass, Bass) in common time. The music consists of four measures. The lyrics are: "o - pe-ra e - ius," followed by a repeat sign, then "o - pe-ra e - ius." The vocal parts are as follows:

- Soprano:** Measures 1-2: "o - pe-ra e - ius," Measure 3: "o - pe-ra e - ius." Measures 4-5: "Re - gnabit".
- Alto:** Measures 1-2: "o - pe-ra e - ius," Measure 3: "o - pe-ra e - ius." Measures 4-5: "Re - gnabit".
- Tenor:** Measures 1-2: "o - pe-ra e - ius," Measure 3: "o - pe-ra e - ius." Measures 4-5: "Re - gnabit".
- Bass:** Measures 1-2: "o - pe-ra e - ius," Measure 3: "o - pe-ra e - ius." Measures 4-5: "Re - gnabit".
- Bass (bottom):** Measures 1-2: "o - pe-ra e - ius," Measure 3: "o - pe-ra e - ius." Measures 4-5: "Re - gnabit".

A musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in homophony, with lyrics in Latin: "o - pe-ra e - ius." followed by "Re-gnabit". The basso continuo part is shown at the bottom, with a bass clef and a bass staff, also featuring the lyrics "o - pe-ra e - ius." followed by "Re-gnabit". The score uses vertical bar lines to divide measures.

o - pe-ra e - ius.  
Re-gnabit

Do - mi-nus, re-gnabit Do - minus in ae - ter - num

Do - mi-nus, re-gnabit Do - minus in ae - ter - -

gnabit Do - mi-nus, re-gnabit Do - mi-nus in ae - ter - -

Do - mi-nus, re-gnabit Do - mi-nus in ae - ter - num

Do - mi-nus, re-gnabit Do - minus in ae - ter - num

Do - mi-nus, re-gnabit Do - minus in ae - -

Do - mi-nus, Do - mi-nus in

gnabit Do - mi-nus, Do - minus in ae - -

Do - mi-nus, re-gnabit Do - minus in ae - -

Do - minus, re - gnabit Do - mi-nus in ae - ter - num

Do - minus, re - gnabit Do - mi-nus in ae - ter - num

Do - minus, re - gnabit Do - mi-nus in ae - ter - num

Do - minus, re - gnabit Do - mi-nus in ae - ter - num

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Sheet music for five voices (Soprano, Alto, Tenor, Bass, Bass) in G clef, B-flat key signature, common time.

The vocal parts are:

- Soprano:** et in sae - cu - lum
- Alto:** num et in sae - cu - lum sae -
- Tenor:** num et in
- Bass:** et in sae - cu - lum sae -
- Bass (bottom):** et in sae - cu - lum

The lyrics continue in three more staves:

- Soprano:** ter - num et in sae - cu - lum sae -
- Alto:** ae - ter - num et in sae - cu - lum, et in
- Tenor:** ter - - - num et in sae - cu - lum
- Bass:** ter - num et in sae -
- Bass (bottom):** et in sae - cu - lum

The final three staves show the continuation of the lyrics:

- Soprano:** et in sae - cu - lum
- Alto:** et in sae - cu - lum
- Tenor:** et in sae - cu -
- Bass:** et in sae - cu - lum
- Bass (bottom):** et in sae - cu - lum sae -

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Sheet music for a four-part vocal composition. The music is in common time, with a key signature of one flat. The vocal parts are arranged in two staves per section, with the soprano and alto voices on the top staff and the tenor and bass voices on the bottom staff.

The lyrics are written below each note, divided by vertical bar lines corresponding to the musical measures. The lyrics consist of repeated phrases such as "sae - cu - li," "sae - cu - lum," and "sae - culum." The music features a mix of eighth and sixteenth notes, with some sustained notes and rests.

**Section 1:**

- Soprano:** sae - cu - li, sae - cu - li, sae - cu - lum sae - cu - li, sae - cu - li, sae - cu - li,
- Alto:** - cu - li, sae - cu - li,
- Tenor:** - cu - li, sae - cu - li,
- Bass:** sae - cu - li, sae - cu - li,

**Section 2:**

- Soprano:** - cu - li, sae - cu - li, sae - cu - lum sae - cu - li, sae - cu - li, sae - cu - li,
- Alto:** sae - culum sae - cu - li, sae - cu - li, sae - cu - li,
- Tenor:** sae - cu - li, sae - cu - li, sae - cu - li, sae - cu - li,
- Bass:** - cu - lum sae - cu - li, sae - cu - li, sae - cu - li,

**Section 3:**

- Soprano:** sae - cu - li, sae - cu - li, sae - cu - li,
- Alto:** - cu - li, sae - cu - li, sae - cu - li,
- Tenor:** - cu - li, sae - cu - li, sae - cu - li,
- Bass:** lum, et in sae - culum, et in sae - culum sae - cu - cu - li, sae - cu - li, sae - cu - li,

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Sheet music for three voices (Soprano, Alto, Bass) in G minor, 4/4 time. The vocal parts are arranged in three staves. The lyrics are in Latin, with some words in French (e.g., "re-gna-bit", "Do - mi-nus"). The music consists of three systems of four measures each.

**System 1:**

- Soprano:** li, re - gna-bit Do - mi-nus, re-gna-bit Do - mi-nus
- Alto:** li, re - gna-bit Do - mi-nus, re-gna-bit Do - mi-nus
- Bass:** li, re - gna-bit Do - mi-nus, re-gna-bit Do - mi-nus

**System 2:**

- Soprano:** li, re - gna-bit Do - mi-nus, re-gna-bit Do - mi-nus
- Alto:** li, re - gna-bit Do - mi-nus, Do - mi-nus
- Bass:** - cu - li, re - gna-bit Do - mi-nus, Do - mi-nus

**System 3:**

- Soprano:** li, re - gna-bit Do - mi-nus, re - gna-bit Do - mi-nus in ae -
- Alto:** li, re - gna-bit Do - mi-nus, re - gna-bit Do - mi-nus in ae - ter -
- Bass:** li, re - gna-bit Do - mi-nus, re - gna-bit Do - mi-nus in ae -

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cu - lum      sae -      cu - li,      sae -

lum      sae -      cu - li,      sae -      cu - li,

-      in      sae - cu - lum      sae -      cu - li,      sae - cu - li,      sae -

lum      sae -      cu - li,      sae - cu - li,

-      cu - lum      sae -      cu - li,      sae -

- cu - lum      sae - cu - li,      sae - cu - li,

lum, et      in      sae - culum      sae -      culi,      sae -      cu - li

sae - cu - lum      sae - culi,      sae - cu - li,

in      sae -      cu - lum      sae -      cu - li,      sae -      culi,

sae - cu - lum      sae - cu - li,      sae -

- cu - lum      sae -      culi,      sae -

in      sae - cu - lum,      et      in      sae - culum,      et      in      sae - cu - lum

sae - culum      sae -      cu - li,      sae -      cu - li,      sae -

cu - li, sae - culum sae - cu - li.

sae - cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

8 sae - cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.

cu - li, sae - culum sae - cu - li.