

Confitebor tibi Domine

Edited by Lewis Jones, 2012

A7

Alla quinta bassa

Giovanni Bassano
(c.1558 - 1617)

Giacomo Vincenti, Venice, 1599

The musical score consists of eight staves, each representing a different voice or instrument. The voices are arranged vertically from top to bottom: Cantus, Altus, Septimus, Quintus, Sextus, Tenor, Bassus, and Bassi per l'organo. The Cantus, Altus, Septimus, Quintus, and Sextus voices are in treble clef, while the Tenor, Bassus, and Bassi per l'organo voices are in bass clef. The key signature is A7, indicated by the key signature symbol (one sharp) and the letter 'A7' above the staff. The time signature is common time (indicated by 'C'). The vocal parts sing the Latin text 'Confitebor tibi Domine' in a polyphonic style. The organ part (Bassi per l'organo) provides harmonic support with sustained notes and chords. The vocal parts follow a repeating melodic pattern, with some variations in the higher voices.

5

C. et col-lau-da-bo te De - um Sal-va-to - rem me -

A. et col-lau-da-bo te De - um Sal-va-to - rem me -

7. et col-lau-da-bo te De - um Sal-va-to - rem me -

5. Con - fi-te - bor Do - mi - ne et

6. Con - fi-te - bor ti - bi Do - mi - ne et

T. - fi-te - bor [con - fi-te - bor] ti - bi Do - mi-ne et

B. - fi-te - bor ti - bi Do - mi - ne et

B.c.

10

C. um, et col-lau - da - bo te, [et col-lau - da - bo te] De -

A. um, et col-lau - da - bo te De - um, [et col-lau - da - bo te]

7. um, et col-lau - da - bo te De - um, [et

5. col - lau-da - bo te De - um Sal - va - to - rem me - um, et col - lau - da - bo te De -

6. col - lae-da - bo te De - um Sal - va - to - rem me - um, et col - lau - da - bo te De - um,

T. col - lau-da - bo te De - um Sal - va - to - rem me - um, et col - lau - da - bo te De -

B. col - lau-da - bo te De - um Sal - va - to - rem me - um, et col - lau - da - bo te De -

B.c.

14

C. - um Sal - va - to - rem me - um, con - fi - te - bor no - mi - ni

A. De - um] Sal - va - to - rem me - um, con - fi - te - bor no - mi - ni tu-

7. col-lau-da - bo te De - um] Sal - va - to - rem me - um, con - fi - te - bor no - mi - ni

5. - um Sal - va - to - rem me - um,

6. [et col-lau-da - bo te D - eum] Sal - va - to - rem me - um,

T. um, te De - um Sal - va - to - rem me - um,

B. um Sal - va - to - rem me - um,

B.c.

19

C. tu - o, [con - fi - te - bor no - mi - ni tu - o,] con -

A. - o, con - fi - te - bor no - mi - ni tu - o,

7. tu - o, con - fi - te - bor,

5. con - fi - te - bor no - mi - ni tu - o, con - fi - te - bor, [con - fi -

6. con - fi - te - bor no - mi - ni tu - o, con - fi - te - bor no -

T. - o, con - fi - te - bor no - mi - ni tu - o, con -

B. - o, con - fi - te - bor no - mi - ni tu - o, con - fi -

B.c.

24

C. - fi - te - bor no - mi - ni tu - o. Quo - ni-am ad - ui - tor et pro - te-ctor fa - ctus es

A. no - mi - ni tu - o. Quo - ni-am ad - ui - tor et pro-te-ctor fa - ctus es mi -

7. [con - fi - te - bor] no - mi - ni tu - o. Quo - ni-am ad - ui - tor et pro-te-ctor fa - ctus es

5. te - bor] no - mi - ni tu - o.

6. mi - ni tu - o, no - mi-ni tu - o.

T. fi - te - bor no - mi - ni tu - o.

B. te - bor no - mi - ni tu - o.

B.c. mi - hi, et pro-

29

C. mi - hi, et pro-

A. - hi, et pro-te-ctor

7. mi - hi, et pro-te-ctor

5. Quo - ni-am ad-ui - tor et pro-te-ctor fa - ctus es mi - - - hi,

6. Quo - ni-am ad-ui - tor et pro-te-ctor fa - ctus es mi - - - hi,

T. Quo - ni-am ad-ui - tor et pro-te-ctor fa - ctus es mi - - - hi,

B. Quo - ni-am ad-ui - tor et pro-te-ctor fa - ctus es mi - - - hi,

B.c. mi - hi,

34

C. te - ctor fa - ctus es mi - hi, [et pro - te - ctor fa - ctus es mi -]

A. fa - ctus es mi - hi, [et pro - te - ctor fa - ctus es mi -]

7. fa - ctus es mi - hi, [et pro - te - ctor fa - ctus es mi - hi], fa - ctus es

5. et pro - te - ctor fa - ctus es mi - hi, fa - ctus es mi -

6. et pro - te - ctor fa - ctus es mi - hi, fa - ctus es mi -

T. et pro - te - ctor fa - ctus es mi - hi, fa - ctus es mi -

B. [et pro - te - ctor fa - ctus es mi - hi,] et pro - te - ctor fa - ctus es mi -

B.c. [et pro - te - ctor fa - ctus es mi - hi,]

38

C. -hi et li - be - ra - sti cor - pus me - um a per -

A. hi] et li - be - ra - sti, [et li - be - ra - sti] cor - pus me -

7. mi - hi et li - be - ra - sti, et li - be - ra - sti cor - pus me -

5. hi et li - be - ra - sti cor - pus me - um,

6. hi et li - be - ra - sti cor - pus me - um, et li - be -

T. hi et li - be - ra - sti, et li - be - ra - sti cor - pus me - um,

B. hi et li - be - ra - sti cor - pus me - um, et

B.c. [et li - be - ra - sti cor - pus me - um]

43

C. di - ti - o - ne, a per-di - ti - o - ne,

A. um, [cor - pus me - um] a per-di - ti - o - ne,

7. um, [et_____ li - be - ra - sti cor-pus me - um] a per-di - ti - o - ne,

5. et li - be - ra - sti cor - pus me - um a per-di - ti - o -

6. ra - sti cor - pus me - um a per-di - ti - o - ne, a per-di - ti - o -

T. et li - be - ra - sti a per-di - ti - o -

B. li - be - ra - sti cor - pus me - um a per-di - ti - o -

B.c. li - be - ra - sti cor - pus me - um a per-di - ti - o -

48

C. et li - be - ra - sti cor - pus me - um, cor -

A. et li - be - ra - sti cor - pus me - um, cor - pus me -

7. et li - be - ra - sti cor - pus me - um, cor - pus me - um, et

5. ne, et li - be - ra - sti cor - pus

6. -ne, et li - be - ra - sti

T. -ne, et li - be - ra - sti cor-pus me - um

B. ne, et li - be - ra - sti cor - pus me -

B.c.

53

C. - pus me - um a per - di - ti - o - ne. Al - le - lu - ia,

A. um, [cor - pus me - um] a per - di - ti - o - ne. Al - le - lu - ia,

7. li - be - ra - sti cor-pus me - um a per - di - ti - o - ne. Al - le - lu - ia,

5. me - um, cor-pus me - um a per - di - ti - o - ne. Al -

6. cor - pus me - um a per - di - ti - o - ne. Al -

T. a per - di - ti - o - ne, [a per - di - ti - o - ne.] Al -

B. um a per - di - ti - o - ne. Al -

B.c. o

57

C. [al - le - lu - ia,] al - le - lu - ia,

A. [al - le - lu - ia,] al - le - lu - ia,

7. [al - le - lu - ia,] al - le - lu - ia,

5. - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia,

6. - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia,

T. - le - lu - ia, al - le - lu - ia, [al - le - lu - ia,]

B. - le - lu - ia, [al - le - lu - ia,] al - le - lu - ia,

B.c. - le - lu - ia, [al - le - lu - ia,]

à7
Confitebor tibi Domine
Giacomo Vincenti, Venice, 1599

Cantus

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

The musical score consists of eight staves of music for 'Confitebor tibi Domine' in alla quinta bassa. The music is in common time, with a key signature of one flat. The lyrics are in Latin, with some words in parentheses or square brackets indicating alternative forms. Measure numbers are provided at the start of each staff.

Staff 1: Con - fi - te - bor, [con - fi - te - bor] ti - bi Do-

Staff 2 (Measure 4): mi-ne et col-lau-da-bo te De - um

Staff 3 (Measure 9): Sal - va - to - rem me - um, et

Staff 4 (Measure 12): col - lau - da - bo te, [et col - lau - da - bo te] De - um Sal - va -

Staff 5 (Measure 15): to - rem me - um, con - fi - te - bor no - mi - ni

Staff 6 (Measure 19): tu - o, [con - fi - te - bor no - mi - ni tu -

Staff 7 (Measure 23): o,] con - fi - te - bor no - mi - ni tu - o. Quo - ni-am ad-

Staff 8 (Measure 27): ui - tor et pro - te-ctor fa - ctus es mi - hi,

Cantus

33

et pro - te-ctor fa - ctus es mi - hi, [et] pro-te-ctor fa - ctus

37 #

es mi - - hi et li - be - ra - - sti

41

cor - pus me - um a per - di - ti - o - ne,

45

a per - di - ti - o - ne, et li - be -

49 # ♫

ra - - sti cor - pus me - - - um, cor -

53

- pus me - um a per - di - ti - o - ne. Al - le - lu - ia,

57

[al - le - lu - ia,] al - le - lu - ia.

Altus

à7

Confitebor tibi Domine

Giacomo Vincenti, Venice, 1599

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

Con - fi - te - bor, [con - fi - te - bor] ti -

- bi Do - mi-ne et col-lau-da-bo te De - um

Sal-va-to - rem me - um, et col-lau-da-bo te De -

um, [et col-lau-da-bo te De - um] Sal - va - to - rem me -

um, con - fi - te - bor no - mi - ni tu - o,

con - fi - te - bor no - mi - ni tu - o,

no - mi - ni tu - o. Quo - ni-am ad - ui - tor et pro-te-ctor

fa - ctus es mi - - - hi,

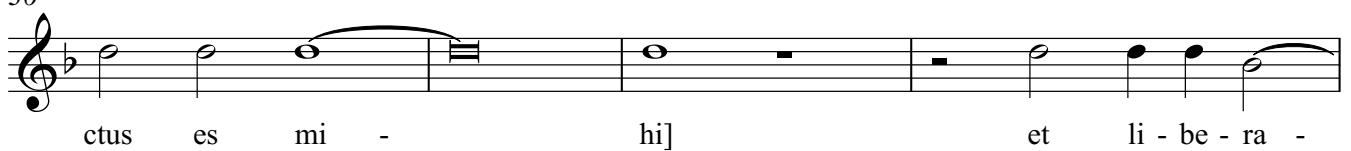
Altus

33



et pro - te - ctor fa - ctus es mi - hi, [et pro - te - ctor fa -

36



ctus es mi - hi], et li - be - ra -

40



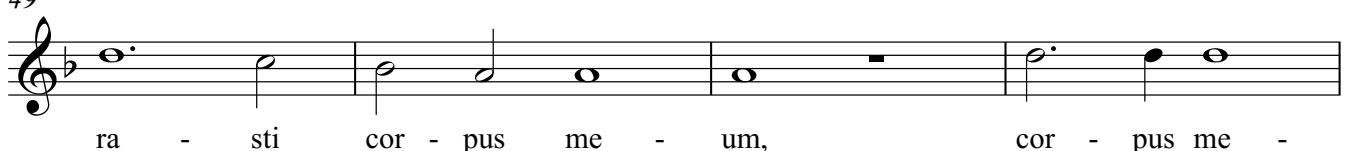
- sti, [et li - be - ra - sti] cor - pus me - um, [cor - pus me -

44



um] a per-di - ti - o - ne, et li - be -

49



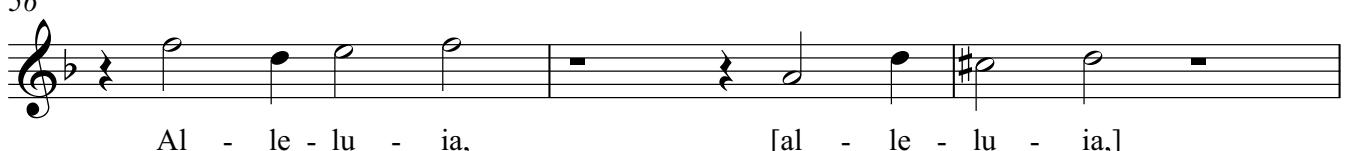
ra - sti cor - pus me - um, cor - pus me -

53



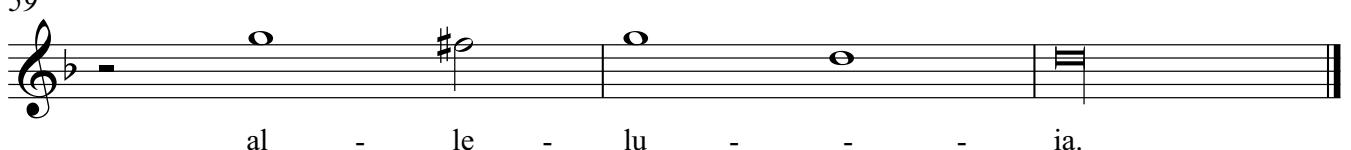
um, [cor - pus me - um] a per - di - ti - o - ne.

56



Al - le - lu - ia, [al - le - lu - ia,]

59



al - le - lu - ia.

Septimus

à7

Confitebor tibi Domine

Giacomo Vincenti, Venice, 1599

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

The musical score consists of eight staves of music for 'Confitebor tibi Domine' in alla quinta bassa. The music is in common time, with a key signature of one flat. The vocal range is mostly in the bass clef, with some soprano entries. The lyrics are in Latin, with some words in parentheses indicating alternative forms. Measure numbers are indicated at the start of each staff.

Staff 1: à7 Confitebor tibi Domine
Con - fi - te - bor ti - - - bi

Staff 2: 4 Do - mi - ne et col-lau - da - bo te De - um

Staff 3: 9 Sal - va - to rem me - um, et

Staff 4: 12 col - lau - da - bo te De - um, [et] col - lau - da - bo te De - um]

Staff 5: 15 Sal - va - to - rem me - um, con - fi - te - bor no - mi - ni

Staff 6: 19 tu - o, con - fi - te - bor,

Staff 7: 24 [con - fi - te - bor] no - mi - ni tu - o. Quo - ni - am ad -

Staff 8: 27 ui - tor et pro - te - ctus es _____ mi - hi, 3

Septimus

33

et pro - te - ctor fa - ctus es mi - hi,
[et pro - te - ctor fa -]

36

- cts es mi - hi], fa - ctus es mi - hi et

39

li - be - ra - sti, et li - be - ra - sti cor - pus me -

43

um, [et li - be - ra - sti cor - pus me - um] a per-di - ti - o -

47

ne, et li - be - ra - sti cor - pus me -

51

- um, cor - pus me - um, et li - be - ra - sti

54

cor-pus me - um a per - di - ti - o - ne. Al - le - lu - ia,

57

[al - le - lu - ia,] al - le - lu - ia.

Quintus

Confitebor tibi Domine

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

Musical score for Alla quinta bassa. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line begins with a long note followed by a dotted half note, a sharp eighth note, another dotted half note, and a half note. The lyrics are 'Con - fi - te - bor Do -'.

Musical score page 2, measure 7. The key signature changes to G major (one sharp). The vocal line continues with 'mi - ne et col - lau - da - bo te De - um'. The lyrics are aligned with the musical notes.

Musical score page 3, measure 11. The key signature changes back to B-flat major. The vocal line continues with 'Sal - va - to - rem me - um, et col - lau - da - bo te De -'. The lyrics are aligned with the musical notes.

Musical score page 4, measure 14. The key signature changes to G major. The vocal line continues with 'um Sal - va - to - rem me - um,'. The lyrics are aligned with the musical notes.

Musical score page 5, measure 19. The key signature changes back to B-flat major. The vocal line continues with 'con - fi - te - bor no - mi - ni tu - o, con - fi - te -'. The lyrics are aligned with the musical notes.

Musical score page 6, measure 23. The key signature changes to G major. The vocal line continues with 'bor, [con - fi - te -] bor] no -'. The lyrics are aligned with the musical notes.

Musical score page 7, measure 25. The key signature changes back to B-flat major. The vocal line concludes with 'mi - ni tu - - - o.'. The lyrics are aligned with the musical notes.

Quintus

29

Quo - ni-am ad-ui - tor et pro-te-ctor fa - ctus es mi -

33

-hi, et pro - te-ctor fa - ctus es mi - hi,

37

fa - ctus es mi - hi et li - be - ra - sti cor - pus me - um,

41

2

et li - be - ra - sti cor - pus me - um

46

a per - di - ti - o - ne,

51

et li - be - ra - sti cor - pus me - um, cor-pus me -

54

um a per-di - ti - o - ne. Al - le - lu - ia,

58

[al - le - lu - ia], al - le - lu - ia.

Sextus

Confitebor tibi Domine

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

3

Bass clef, common time, key signature one flat. The music consists of a single note on the first line followed by a bar line, then a dotted half note, a whole note, and another dotted half note. The lyrics "Con - fi - te - bor ti - bi" are written below the notes.

Con - fi - te - bor ti - bi

7

Do - mi - ne et col - lae-da - bo te De - um

Bass clef, common time, key signature one flat. The music shows a bass line with notes on the first, second, and third lines. The lyrics "Do - mi - ne et col - lae-da - bo te De - um" are written below the notes.

II

Sal - va - to - rem me - um, et col - lau - da - bo te De - um,

Bass clef, common time, key signature one flat. The music shows a bass line with notes on the first, second, and third lines. The lyrics "Sal - va - to - rem me - um, et col - lau - da - bo te De - um," are written below the notes.

14

[et col-lau-da - bo te D- eum] Sal - va - to - rem me - um,

Bass clef, common time, key signature one flat. The music shows a bass line with notes on the first, second, and third lines. The lyrics "[et col-lau-da - bo te D- eum] Sal - va - to - rem me - um," are written below the notes.

19

con - fi - te - bor no - mi - ni tu - o,

Bass clef, common time, key signature one flat. The music shows a bass line with notes on the first, second, and third lines. The lyrics "con - fi - te - bor no - mi - ni tu - o," are written below the notes.

23

con - fi - te - bor no - mi - ni tu - o,

Bass clef, common time, key signature one flat. The music shows a bass line with notes on the first, second, and third lines. The lyrics "con - fi - te - bor no - mi - ni tu - o," are written below the notes.

25

no - mi - ni tu - o.

Bass clef, common time, key signature one flat. The music shows a bass line with notes on the first, second, and third lines. The lyrics "no - mi - ni tu - o." are written below the notes.

Sextus

29

Quo - ni - am ad - ui - tor et pro - te - ctor fa -

32

ctus es mi - - - hi, et pro - te - ctor

35

fa - ctus es mi - - hi, fa - ctus es mi - - hi et

39

li - be - ra - sti cor-pus me - um, et li - be -

43

ra - sti cor - pus me - um a per-di - ti - o - ne, a

47

per - di - ti - o - ne, et

52

li - be - ra - sti cor - pus me - um a per - di - ti - o - ne.

56

Al - le - lu - ia, [al - le - lu - ia]

59

ia,] al - le - lu - ia.

Tenor

Confitebor tibi Domine

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

The musical score consists of five staves of music for Tenor (Alla quinta bassa). The key signature is one flat, and the time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. Measure numbers 6, 10, 13, 17, and 23 are indicated above the staff. The lyrics are written below the staff, corresponding to the musical phrases. Measure 6: 'Con - fi - te - bor [con -' followed by a repeat sign. Measure 7: 'fi - te - bor] ti - bi Do - mi - ne et'. Measure 10: 'col - lau - da - bo te De - um Sal - va - to - rem me - um, et'. Measure 13: 'col - lau - da - bo te De - um, te De - um Sal - va - to - rem me - um,'. Measure 17: 'con - fi - te - bor no - mi - ni tu - o,' followed by a repeat sign. Measure 23: 'con - fi - te - bor no - mi - ni tu - o.'

29

Quo - ni - am ad - ui - tor et pro - te - ctor fa - ctus

32

es mi - hi, et pro-te - ctor fa - ctus

36

es mi - hi, fa - ctus es mi - hi et li - be - ra - sti, et

40

li - be - ra - sti cor - pus me - um,

44

et li - be - ra - sti a per-di - ti - o -

48

- ne, et li - be - ra - sti cor-pus me - um

53

a per - di - ti - o - ne, [a per-di - ti - o - ne.] Al-

57

- le - lu - ia, al - le - lu -

59

ia, [al - le - lu - ia.]

Alla quinta bassa

Bassus

2

Con - fi - te - bor ti -

6

- bi Do - mi - ne et

10

col - lau - da - bo te De - um Sal - va - to - rem me - um, et col - lau -

13

da - bo te De - um Sal - va - to - rem me - um,

17

2

con - fi - te - bor no - mi - ni

22

tu - o, con - fi - te - bor no -

25

2

- mi - ni tu - o.

2

Bassus

29

Quo - ni-am ad - ui - tor et pro te - ctor fa - ctus es mi -

33

hi, [et pro-te-ctor fa - ctus es mi - hi,] et pro te-ctor fa -

37

ctus es mi - hi et li - be - ra - sti cor - pus me -

41

um, et li - be - ra - sti cor - pus me -

45

um a per - di - ti - o - ne,

50

et li - be - ra - sti cor - pus me - um a

54

per - di - ti - o - ne. Al - le - lu - ia,

58

[al - le - lu - ia,] al - le - lu - ia.

Bassi per l'organo

à7

Confitebor tibi Domine

Giacomo Vincenti, Venice, 1599

Edited by Lewis Jones, 2012

Giovanni Bassano
(c.1558 - 1617)

Alla quinta bassa

Musical score for basso continuo, page 1. The score consists of two staves. The top staff starts with a bass clef, a common time signature, and a key signature of one flat. The bottom staff starts with a bass clef and a common time signature. The music begins with a series of eighth and sixteenth notes.

4

Musical score for basso continuo, page 2. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

7

Musical score for basso continuo, page 3. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

10

Musical score for basso continuo, page 4. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

13

Musical score for basso continuo, page 5. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

17

Musical score for basso continuo, page 6. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

21

Musical score for basso continuo, page 7. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

25

Musical score for basso continuo, page 8. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

28

Musical score for basso continuo, page 9. The top staff continues with eighth and sixteenth notes. The bottom staff begins with a bass clef and a common time signature. The music consists of eighth and sixteenth notes.

V.S.

31



35



39



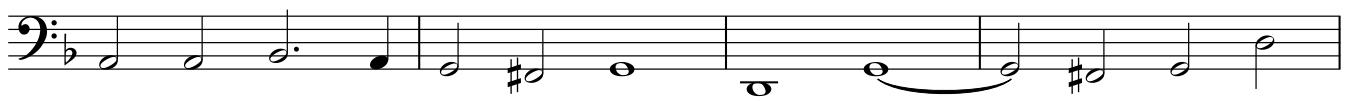
43



47



51



55



58

