

Giovanni Gabrieli
(c.1555 - 1612)

Iubilate Deo

à15

Transcribed and edited by Lewis Jones

Source: *Sacrae Symponiae* (1597) Venice: Gardano. No. 60.

Editorial method:

Original pitch, time signatures, note durations, and part names have been retained. Parts with duplicated names have been allotted roman numerals depending on their appearance in the score, not the source partbooks. Clefs have been modernised, with originals appearing in prefatory staves. The overall range of each part is given in black stemless notes before the initial time signature. The music has been regularly barred. Originally, the choirs (from highest to lowest) are marked *Primus Chorus*, *Tertius Chorus* and *Sec[undus] Chorus*. As the lowest choir has logically been placed at the bottom of the score, these names have been removed due to their counter-intuitive nature.

Editorial accidentals appear above the stave, whereas courtesy accidentals appear in parentheses. Coloration is shown by interrupted square brackets above the stave.

Text and translation:

*Iubilate Deo omnis terra: exultate iusti in Domino,
et gloriamini omnes recti corde.
Quoniam exaudivit Dominus deprecationem meam:
Dominus orationem meam suscepit.
O leata dies, O fausta dies, haec dies quam fecit Dominus.
Exultemus et laetemur in ea.*

Rejoice in the Lord all ye lands: ye righteous, rejoice in the Lord,
and be joyful all ye that are true of heart.
For the Lord hath heard my petition:
The Lord hath heard my prayer.
O happy day, O joyful day, this day which the Lord hath made.
Let us rejoice and be glad.

Critical comments: comprised of source readings not retained in the Edition. In the order bar, part, object, comment.

16,11 (I),3&5, #/
30,7,2, b/
38,A,6, #/
38,11 (II),1, semibreve/
42,7,7, b/
42,12 (I),6, b/
42,8 (II),4, G/
49,12 (I),4, #/
49,11 (I),4&5, #/
61,10,2, B/
71,6,2, rest absent/
71,B,2, rest absent/

Iubilate Deo

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Cantus

Altus

Septimus

Quintus

Tenor

Undecimus
(I)

Decimus

Duodecimus
(I)

Undecimus
(II)

Duodecimus
(II)

Nonus

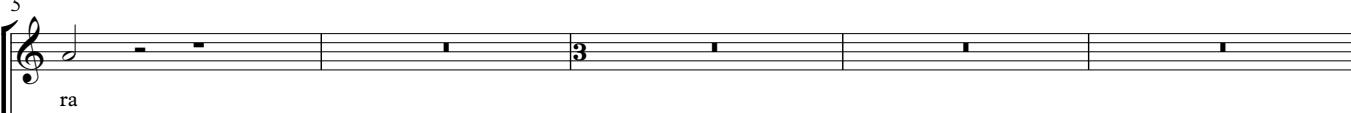
Sextus

Octavus
(I)

Octavus
(II)

Bassus

5

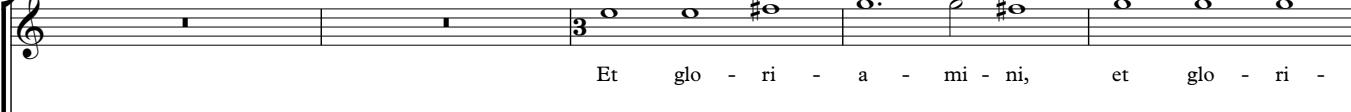
C. 

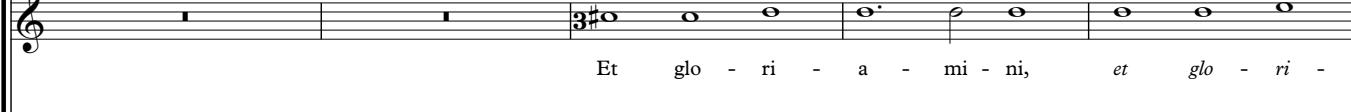
A. 

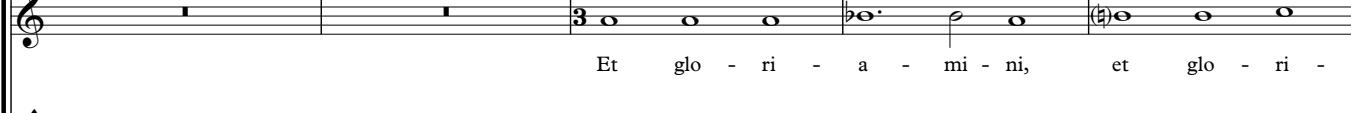
7. 

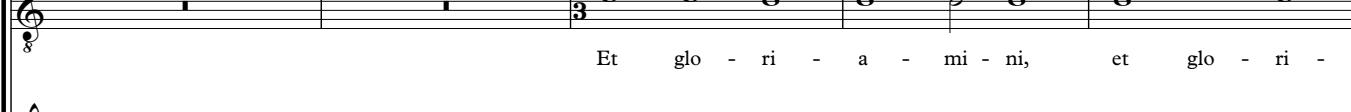
5. 

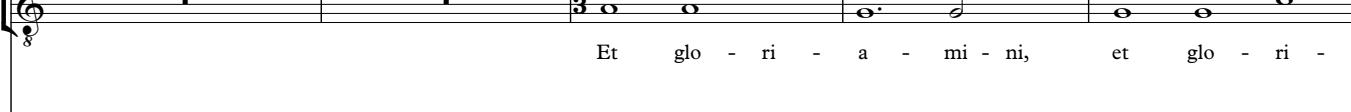
T. 

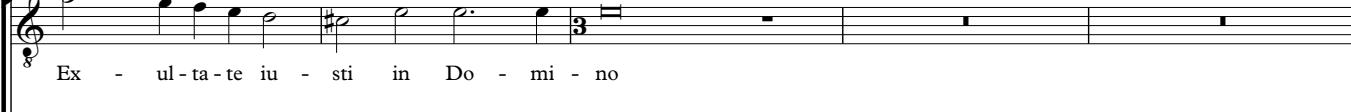
11. (I) 
Et glo - ri - a - mi - ni, et glo - ri -

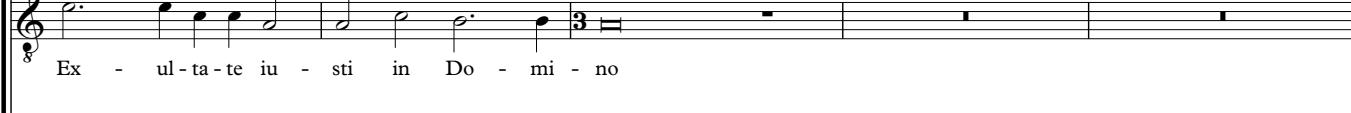
10. 
Et glo - ri - a - mi - ni, et glo - ri -

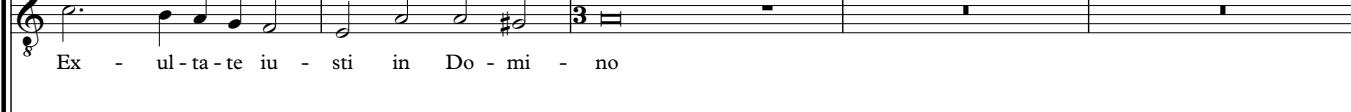
12. (I) 
Et glo - ri - a - mi - ni, et glo - ri -

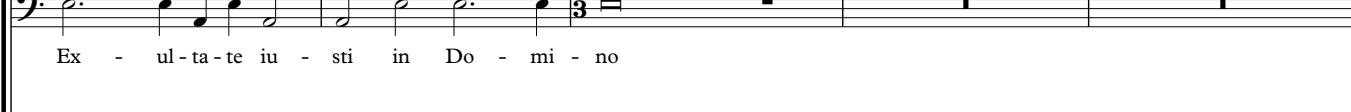
11. (II) 
Et glo - ri - a - mi - ni, et glo - ri -

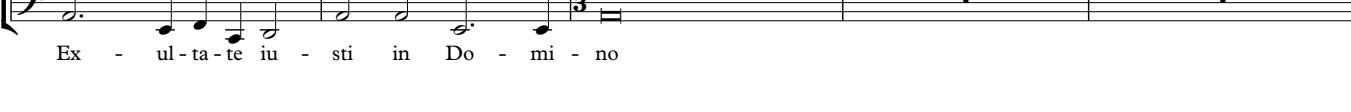
12. (II) 
Et glo - ri - a - mi - ni, et glo - ri -

9. 
Ex - ul - ta - te iu - sti in Do - mi - no

6. 
Ex - ul - ta - te iu - sti in Do - mi - no

8. (I) 
Ex - ul - ta - te iu - sti in Do - mi - no

8. (II) 
Ex - ul - ta - te iu - sti in Do - mi - no

B. 
Ex - ul - ta - te iu - sti in Do - mi - no

10

C.

A.

7.

5.

T.

11. (I)

a - mi - ni om - - - nes re - - - - -

10.

a - mi - ni om - - - nes re - - - - - cto

12. (I)

a - mi - ni om - - - nes re - - - cti cor - - - de,

11. (II)

⁸ a - mi - ni om - - - nes re - - - - - cto

12. (II)

⁸ a - mi - ni om - - - nes re - - - - -

9.

⁸

6.

⁸

8. (I)

⁸

8. (II)

B.

14

C.

A.

7.

5.

T.

11. (I)

- - - cti cor - - - - de

10.

cor - - de, re - - cti cor - - - - de

12. (I)

re - - - - cti cor - - - - de

11. (II)

cor - - - - de, cor - - - - de

12. (II)

- - - cti cor - - - - de

9.

6.

8. (I)

8. (II)

B.

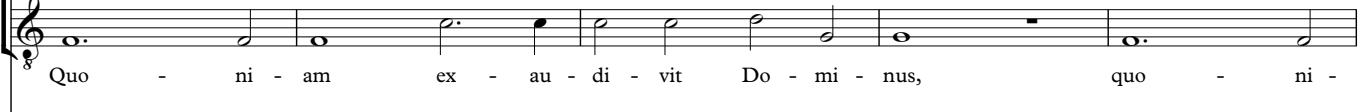
18

C. 

A. 

7. 

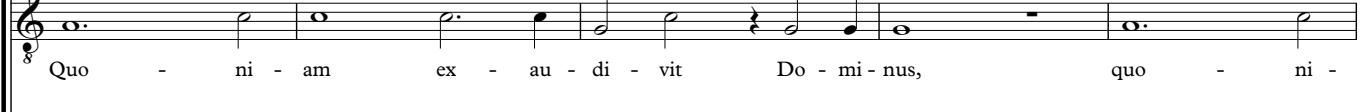
5. 

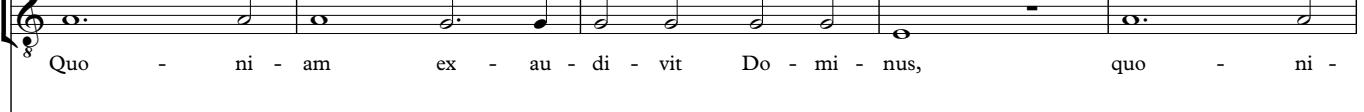
T. 

11. (I) 

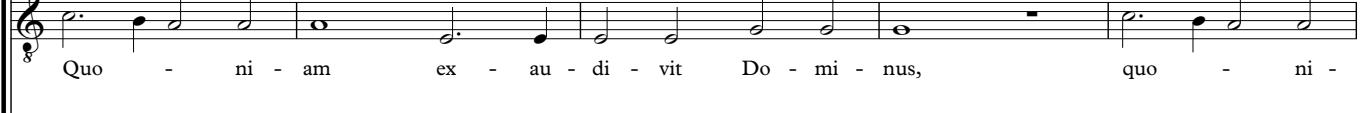
10. 

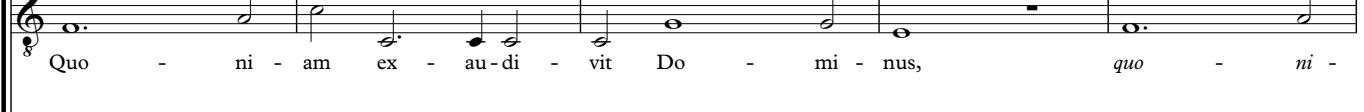
12. (I) 

11. (II) 

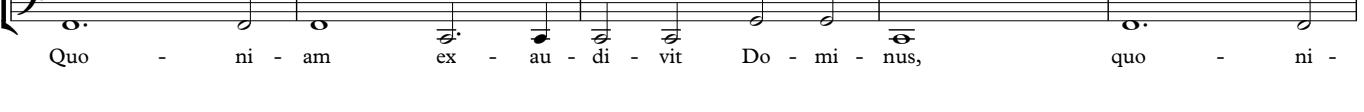
12. (II) 

9. 

6. 

8. (I) 

8. (II) 

B. 

23

C. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

A. - ni-am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

7. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

5. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem

T. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

11. (I) ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

10. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

12. (I) am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

11. (II) am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

12. (II) am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

9. am ex - au - di - vit Do - mi - nus de - pre - ca - ti - o - nem me - am

6. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

8. (I) am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

8. (II) am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

B. am ex - au - di - vit Do - mi - nus de - pre-ca - ti - o - nem me - am

The musical score consists of ten staves of music for five voices: Canto (C), Alto (A), Tenor (T), Bass I (I), and Bass II (II). The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, bass, and basso continuo (B.C.) clefs. The lyrics are in Latin, with some words in French. The score includes measure numbers 23 through 12, and the basso continuo part continues from measure 8 through 12.

28

C. Do - mi - nus, Do - mi - nus,

A. Do - mi - nus, Do - mi - nus,

7. Do - mi - nus, Do - mi - nus,

5. Do - mi - nus, Do - mi - nus,

T. Do - mi - nus, Do - mi - nus,

11. (I) Do - mi - nus o - ra - ti -

10. Do - mi - nus o - ra - ti -

12. (I) Do - mi - nus o - ra - ti -

11. (II) Do - - - mi - nus o - ra - ti -

12. (II) Do - mi - nus o - ra - ti -

9. Do - mi - nus o - ra - ti - o - nem me - am,

6. Do - mi - nus o - ra - ti - o - nem me - am,

8. (I) Do - mi - nus o - ra - ti - o - nem me - am,

8. (II) Do - mi - nus o - ra - ti - o - nem me - am,

B. Do - mi - nus o - ra - ti - o - nem me - am,

The musical score consists of ten staves, each representing a different part: C, A, 7., 5., T, 11. (I), 10., 12. (I), 11. (II), 12. (II), 9., 6., 8. (I), 8. (II), and B. The music is in common time, with a key signature of one sharp. The vocal parts sing the word "Dominus" in a repeating pattern. The bass part (B) uses a bass clef, while the other parts use a treble clef. Measure numbers are indicated on the left side of the staves.

33

C. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

A. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

7. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

5. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

T. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

11. (I) o-nem me - am, Do - mi - nus o - ra - ti - o-nem me - am

10. o-nem me - am, Do - mi - nus o - ra - ti - o - nem me - am

12. (I) o-nem me - am, Do - mi - nus o - ra - ti - o - nem me - am

11. (II) o-nem me - am, Do - mi - nus o - ra - ti - o - nem

12. (II) o-nem me - am, Do - mi - nus o - ra - ti - o-nem me - am

9. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

6. Do - mi - nus o - ra - ti - o - nem me - am su - sce -

8. (I) Do - mi - nus o - ra - ti - o-nem me - am

8. (II) Do - mi - nus su - sce -

B. Do - mi - nus o - ra - ti - o-nem me - am su - sce -

This musical score consists of ten staves, each representing a different part or voice. The voices are labeled on the left side of the page: C., A., 7., 5., T., 11. (I), 10., 12. (I), 11. (II), 12. (II), 9., 6., 8. (I), 8. (II), and B. The music is in common time and uses a treble clef for most voices, while the bass part (B.) uses a bass clef. The key signature changes throughout the piece, indicated by various sharps and flats. The lyrics are written below each staff, corresponding to the vocal parts. Measure numbers are placed at the beginning of some staves, and measure 33 is specifically marked above the first staff.

37

C. pit, su - sce - - - pit O lae - ta di - es,

A. -pit, su - sce - - - pit O lae - ta di - es,

7. pit, su - sce - - - pit O lae - ta di - es,

5. -pit, su - sce - - - pit O lae - ta di - es,

T. pit, su - sce - - - pit O lae - ta di - es,

11. (I) su - sce - - pit, su - sce - - - pit O fau -

10. su - sce - - pit, su - sce - - - pit O fau -

12. (I) su - sce - - - pit, su - sce - - - pit O fau -

11. (II) 8 su - sce - - pit, su - sce - - - pit O

12. (II) 8 su - sce - - pit, su - sce - - - pit O fau -

9. 8 pit, su - sce - - - pit

6. 8 pit, su - sce - - - pit

8. (I) 8 su - sce - - - pit

8. (II) 8 pit, su - sce - - - pit

B. 8 pit, su - sce - - - pit

41

C. - lae - ta di - es O fau - sta di - es haec di - es,

A. - lae - ta di - es O fau - sta di - es haec di - es,

7. - lae - ta di - es O fau - sta di - es haec di - es,

5. - lae - ta di - es O fau - sta di - es haec di - es,

T. - lae - ta di - es O fau - sta di - es haec di - es,

11. (I) - sta di - es, O fau - sta di - es, O fau - sta di - es haec di - es,

10. - sta di - es, O fau - sta di - es, O fau - sta di - es haec di - es,

12. (I) sta di - es, O fau - sta di - es, O fau - sta di - es haec di - es,

11. (II) fau - sta di - es, O fau - sta di - es, O fau - sta di - es haec di - es,

12. (II) - sta di - es, O fau - sta di - es, O fau - sta di - es haec di - es,

9. - fau - sta di - es haec di - es,

6. - fau - sta di - es haec di - es,

8. (I) - fau - sta di - es haec di - es,

8. (II) - fau - sta di - es haec di - es,

B. - fau - sta di - es haec di - es,

The musical score consists of ten staves of music for five voices: Canto (C), Alto (A), Tenor (T), Bass I (I), and Bass II (II). The music is in common time, with a mix of quarter and eighth notes. The vocal parts are written in soprano, alto, tenor, bass, and basso continuo. The lyrics are in Latin, with some variations between the voices. The score includes measure numbers 41 through 12, and the basso continuo part continues from measure 8 through 12.

45

C. haec di - es quam fe - cit Do - mi - nus, quam fe - cit Do - mi - nus,

A. haec di - es quam fe - cit Do - mi - nus, quam fe - cit

7. haec di - es quam fe - cit Do - mi - nus, quam fe - cit Do - mi - nus,

5. haec di - es quam fe - cit Do - mi - nus, quam fe - cit Do - mi - nus,

T. haec di - es quam fe - cit Do - mi - nus, quam

11. (I) haec di - es quam fe - cit Do - mi - nus, quam

10. haec di - es quam fe - cit Do - mi - nus, quam fe - cit

12. (I) haec di - es quam fe - cit Do - mi - nus, mi -

11. (II) haec di - es quam fe - cit Do - mi - nus,

12. (II) haec di - es quam fe - cit Do - mi - nus,

9. haec di - es quam fe - cit Do - mi -

6. haec di - es haec di - es quam fe -

8. (I) haec di - es quam fe - cit Do - mi -

8. (II) haec di - es quam fe - cit Do - mi -

B. haec di - es quam fe - cit Do - mi -

48

C. quam fe - cit Do - mi - nus, Do - mi-nus. Ex - ul - te - mus et lae -

A. Do - - - mi - nus, Do - mi-nus. Ex - ul - te - mus et lae -

7. quam fe - cit Do - mi - nus. Ex - ul - te - mus et lae -

5. - mi - nus, Do - mi-nus. Ex - ul - te - mus et lae -

T. fe - cit Do - mi - nus, Do - - - mi - nus. Ex - ul - te - mus et lae -

11. (I) — fe - cit Do - mi - nus, Do - - - mi-nus.

10. Do - - - mi - nus.

12. (I) nus, Do - - - mi - nus.

11. (II) — Do - - - mi - nus.

12. (II) quam fe - cit Do - mi - nus, Do - - - mi-nus.

9. nus, quam fe - cit Do - - - mi-nus.

6. cit Do - - - mi - nus.

8. (I) nus, Do - - - mi - nus.

8. (II) nus, quam fe - cit Do - - - mi-nus.

B. nus, quam fe - cit Do - - - mi - nus.

53

C. te - - mur in e - - a,

A. te - - mur in e - - a,

7. te - mur in e - - a,

5. te - - - mur in e - - a,

T. te - - mur in e - - a,

11. (I)

10.

12. (I)

11. (II)

12. (II)

9. Ex - ul - te - mus et lae -

6. Ex - ul - te - mus et lae -

8. (I) Ex - ul - te - mus et lae -

8. (II) Ex - ul - te - mus et lae -

B. Ex - ul - te - mus et lae -

58

C. ex - ul - te - mus,

A. ex - ul - te - mus,

7. ex - ul - te - mus,

5. ex - ul - te - mus,

T. ex - ul - te - mus,

11. (I) Ex - ul - te - mus et lae -

10. Ex - ul - te - mus et lae -

12. (I) Ex - ul - te - mus et lae -

11. (II) Ex - ul - te - mus et lae -

12. (II) Ex - ul - te - mus et lae -

9. te - - mur in e - a,

6. te - mur in e - a,

8. (I) te - - mur in e - a,

8. (II) te - - mur in e - a,

B. te - - mur in e - a,

63

C. ex - - - ul - te - mus

A. ex - ul - - - te - mus

7. ex - - - ul - te - -

5. ex - - - ul - te - mus

T. ex - - - ul - te - mus

11. (I) te - - mur in e - a, ex - - - ul - te - mus

10. te - mur in e - - - a, ex - ul -

12. (I) te - - mur in e - a, ex - ul - te - mus

11. (II) te - - - mur in e - a, ex - - - ul - te - mus

12. (II) te - - mur in e - a, ex - - - ul - te - mus

9. ex - - - ul - te - mus

6. ex - - - ul - te - mus

8. (I) ex - ul -

8. (II) ex - - - ul - te - mus

B. ex - - - ul - te - mus

68

C. et lae - te - mur

A. et lae - te - mur,

7. mus et lae - te - mur,

5. et lae - te - mur,

T. et lae - te - mur,

11. (I) et lae - te - mur, et lae - te - - mur

10. - te - mus et lae - te - - mur

12. (I) et lae - te - mur, et lae - te - mur in

11. (II) et lae - te - mur, et lae - te - - -

12. (II) et lae - te - mur, et lae - te - - - mur

9. et lae - te - mur in e - a,

6. et lae - te - mur in e - - - a,

8. (I) - te - mus et lae - te - mur in e - a,

8. (II) et lae - te - mur in e - - - a,

B. et lae - te - mur in e - a,

73

C. ex - - - ul - te - mus et lae -

A. ex - ul - - - te - mus

7. ex - ul - te - mus et lae -

5. ex - - - ul - te - mus et lae -

T. ex - - - ul - te - mus et lae -

11. (I) in e - a, ex - - - ul - te - mus et lae -

10. in e - a, ex - ul - - - te - mus et lae -

12. (I) e - - - a, ex - - - ul - te - - - mus et lae - te -

11. (II) mur in e - a, ex - - - ul - te - - - mus et lae -

12. (II) in e - a, ex - - - ul - te - - - mus et lae -

9. ex - - - ul - te - - - mus et lae -

6. ex - - - ul - te - - - mus et lae -

8. (I) ex - - - ul - te - - - mus

8. (II) ex - - - ul - te - - - mus et lae -

B. ex - - - ul - te - - - mus et lae -

78

C.
te - mur in e - - - - a, in

A.
et lae - te - mur in e - a, in

7.
te - mus in e - - - a, in

5.
te - - - mus in e - - - a, in

T.
te - - - mur in e - - - a, in

11. (I)
te - - - mur in e - - - a, in e - -

10.
te - mur in e - - - a, in e - -

12. (I)
mur in e - - - a, in e - -

11. (II)
te - mur in e - - - a, in

12. (II)
te - - - mur in e - - - a, in e - -

9.
te - - - mur in e - - - a, in e -

6.
te - mur in e - - - a, in e - -

8. (I)
et lae - te - mur in e - - - a, in e - -

8. (II)
te - - - mur in e - - - a, in e - -

B.
te - - - mur in e - - - a, in e - -

81

C. e - - - - - a.

A. e - - - - - a.

7. e - - - - - a.

5. e - - - - - a.

T. e - - - - - a.

11. (I) e - - - - - a.

10. a, in e - - - - a.

12. (I) a, in e - - - - a.

11. (II) 8 in e - - - - a.

12. (II) 8 - - - - - a.

9. 8 e - - - - a.

6. 8 a, in e - - - - a.

8. (I) 8 - - - - - a.

8. (II) 8 e - - - - a.

B. 8 - - - - - a.

This page contains ten staves of musical notation. The top five staves represent a four-part choir (C, A, T, B) and a continuo part (B). The bottom five staves represent the continuo part (B). The music is in common time. The vocal parts (C, A, T, B) sing mostly sustained notes or short melodic fragments. The continuo part (B) provides harmonic support with sustained notes and bassoon entries. Measure numbers 81 through 12 are indicated on the left side of each staff. The vocal parts include lyrics such as 'e', 'a.', 'in', and 'a.'.