

Ego dixi, Domine
Symphoniae Sacrae liber secundus (1615)
Cantus Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of eight staves of music for the 'Cantus' part, starting with a treble clef and common time. The vocal line begins with 'Ego dixi, Domine, mi-se-' at measure 5. The lyrics are provided below each staff, with some words underlined to indicate stress or specific performance techniques. Measure numbers 11, 18, 25, 32, 39, 45, and 52 are marked on the left side of the page.

5
E - go di - xi, Do - mi - ne, mi - se -

[11]
re - re me - i, sa - na, sa - na

[18]
- a - nimam me - am, qui - a pec - ca -

[25]
- vi ti - bi. Conver - tere, Do - mi - ne, us - quequo

[32]
2 et de-pre - ca - bi-lis e - sto su - per servos tu - os, su -

[39]
per servos tu - os. Fi - at mi-se - ri - cor - di - a tu - a, Do -

[45]
- mi-ne, su - per nos, quemad-modum spe-ra - vimus in te,

[52]
quemad-modum spe-ra - vimus in te, spe - ra - vimus in te.

Ego dixi, Domine
Symphoniae Sacrae liber secundus (1615)
Septimus Giovanni Gabrieli (1554/7 – 1612)

9
E - go di - xi, Do - mi-ne, e - go

16
di - xi, Do-mine, mi - sere - re me - i, sa - na a - nimam

22
me - am, sa - na a - nimam me - am, qui - a pec -

30
ca - vi ti - bi, Con-ver - te-re, Do - mi - ne, us -
- que-quo et de-pre - ca - bi-lis e - sto su-per ser-vos tu - os,

35
— su - per servos tu - os, su - per servos tu - os. Fi -

41
at mi-se - ri - cor - di-a tu - a, Do - mi-ne, su - per nos, quem -

47
ad - modum, quem ad - modum spe-ra - vi-mus in te, quem -

53
ad - modum spe - ra - vimus in te, spe - ra - vi-mus in te.

Ego dixi, Domine

Symphoniae Sacrae liber secundus (1615)

Quintus

Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of ten staves of music for a single voice part. The key signature is common time (indicated by 'C'). The vocal range is mostly soprano or alto. The lyrics are in Latin, with some words underlined to indicate stress. Measure numbers are indicated in boxes at the start of each staff.

1
E - go di - xi, Do - mi-ne, e - go di - xi, Do -

7
- mi-ne, mi - sere-re me - i, sa - na a - nimam

16
me - am, sa - na a - nimam me - am, a - nimam me - am, qui - a pec-

22
ca - vi ti - bi, Conver - ter - e, Do - mi - ne, us - quequo

31
et de - pre - ca - bi - lis e - sto su - per ser - vos tu - os, su - per

37
ser - vos tu - os, su - per ser - vos tu - os. Fi - at mi - se - ri - cor - di - a tu -

43
- a, Do - mi - ne, su - per nos, quem - ad - modum spe -

49
ra - vi - mus in te, spe - ra - vi - mus in te, quem - ad - modum spe - ra - vi -

54
mus in te, spe - ra - vi - mus in te, spe - ra - vi - mus in te.

Ego dixi, Domine

Symphoniae Sacrae liber secundus (1615)

Sextus

Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of six staves of music for basso continuo, arranged in two columns. The top staff begins with a treble clef, common time, and a key signature of one sharp. The lyrics for the first measure are "E - go di - xi, Do - mi-ne, e - go di - xi, Do -". The second staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the second measure are "- mi-ne, mi - se-re-re me - i, sa - na". The third staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the third measure are "sa - na a - nimam me-am, a - nimam me - am, qui-a pec-ca-vi ti - bi,". The fourth staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the fourth measure are "Conver - tere, Do - mi-ne, us - quequo et de-pre -". The fifth staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the fifth measure are "ca - bilis e - sto su-per servos tu-os, et depre-ca - bi-lis e - sto su -". The sixth staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the sixth measure are "- per servos tu - os, su-per ser - vos tu - os. Fi - at mi - se - ri - cor - di - a". The seventh staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the seventh measure are "tu - a, Do - mi-ne, su - per nos, quem-ad - modum, quem -". The eighth staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the eighth measure are "ad-modum spe - ra - vimus in te, quem-ad - modum spe-ra - vi -". The ninth staff begins with a bass clef, common time, and a key signature of one sharp. The lyrics for the ninth measure are "mus in te, spe - ra - vimus in te, quemad - modum spe-ra - vi - mus in te.

Ego dixi, Domine

Altus

Giovanni Gabrieli (1554/7 – 1612)

2

8

15

3

24

30

38

43

48

54

Ego dixi, Domine

Symphoniae Sacrae liber secundus (1615)

Tenor

Giovanni Gabrieli (1554/7 – 1612)

5
E - go di - xi, Do - mi-ne, mi - se-re-re me -

[12]

i, sa - na a - nimam me - am, sa - na a -

[20]

- nimam me - am, qui - a pec - ca - vi ti - bi, qui - a pec - ca - vi ti -

[26]

- bi. Conver - tere, Do-mi-ne, us - que-quo et de-pre -

[35]

ca - bilis e - sto su - per servos tu-os, su-per servos tu-os.

[40]

Fi - at mi-se - ri - cor - di - a tu - a, Do - mi-ne, su - per nos,

[47]

quemad-modum spe-ra - vimus in te, quemad-modum spe-ra - vi-

[54]

mus in te, quemad-modum spe-ra - vi-mus in te.

Ego dixi, Domine

Symphoniae Sacrae liber secundus (1615)

Bassus

Giovanni Gabrieli (1554/7 – 1612)

4

E - go di - xi, Do - mi - ne,

[11]

mi - sere - re me - i, sa - na sa - na a - nimam

[19]

me - am, a - animam me - am, qui - a pec - ca - vi ti - bi.

[27]

Conver - tere, Do - mi - ne, us - quequo et depre - ca - bilis e - sto su - per

[34]

servos tu - os, su - per servos tu - os, super servos tu - os.

[41]

Fi - at mi - se - ri - cor - di - a tu - a, Do - mi - ne, su - per nos,

[47]

quem ad - modum spe - ra - vimus in te, quem - ad - modum

[53]

spe - ra - vimus in te, spe - ra - vimus in te!

Ego dixi, Domine
Symphoniae Sacrae liber secundus (1615)
Bassus pro organo Giovanni Gabrieli (1554/7 – 1612)

The musical score consists of nine staves of basso continuo music. The key signature changes from C major to G major at measure 8. Measures 1-7 show a simple harmonic progression with sustained notes and occasional eighth-note chords. Measures 8-16 introduce more rhythmic complexity with sixteenth-note patterns and sustained notes. Measures 17-25 continue this pattern with varying note values and harmonic shifts. Measures 26-34 show further development with complex sixteenth-note figures and sustained notes. Measures 35-43 maintain the intricate sixteenth-note patterns. Measures 44-52 show a return to simpler harmonic structures. Measures 53-61 conclude the piece with a final cadence.

[8]

[16]

[23]

[30]

[36]

[41]

[47]

[53]