

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Cantus (part 1 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

5

Ad te i - gi - tur, pi - is - si - me De -
1 10 3 15

us, tri - stis ac mæ - rens ve -

1 20

- ni - o, quo - ni - am tu so - lus spes me -
a, quo - ni - am tu so - lus spes me - a, tu so - lus re -

25

fu - gi - um me - um. Quid au - tem di - cam

30 1

ti - bi? cum o - cu - los le - va - re non au - de - am? quid au - tem di -
35 2 40

- cam ti - bi? Ver - ba do - lo - ris ef - fun - dam, ver - ba do - lo -

45 1 50

ris ef - fun - dam, mi - se - ri - cor - di - am tu - am im - plo - ra -
55

bo, mi - se - ri - cor - di - am tu - am im - plo - ra - bo, et di -

60

65 1 70

- cam: mi - se - re - re me - i De - us, se -

Ad te igitur piisime Deus (cantus)

75

1

cun-dum ma - gnam mi - se - ri - cor - di - am tu - am,
mi - se - re - re me - i De - us, mi - se - re - re me - i
De - us, se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - - - am.

2

85 1

90

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Altus (part 2 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

Musical score for *Ad te igitur piisime Deus*, Secunda pars, Altus (part 2 of 6). The score consists of ten staves of music in common time, treble clef, and G major. The vocal line follows a repeating melodic pattern of "Mi-se-re-re me-i De-us." with various rhythmic subdivisions and rests. Measure numbers are indicated above the staff at 4, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75, 80, 85, and 90. Roman numerals 1 and 2 are placed above certain notes, likely indicating different voices or entries.

4 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 90

Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.
Mi - se - re - re me - i De - us.

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Altus (part 2 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

4 5 1 10 2
Mi - se - re - re me - i De - us.

15 4 20 1 25 2 30 4 35 1 40 2 45 4
Mi - se - re - re me - i De - us. Mi - se - re - re me - i De - us. Mi - se -

50 1 55 2 60 4 65 1 70 1 75 1 80 1 85 1 90
Mi - se - re - re me - i De - us. Mi - se - re - re me - i De - us. Mi - se - re - re me - i De -

us. Mi - se - re - re me - i De - us. Mi - se - re - re me - i De - us. _____

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Sextus (part 3 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

The musical score consists of three staves of music, each with a different vocal line. The first staff (top) starts with a treble clef, a key signature of one sharp, and a time signature of 2/4. The second staff (middle) starts with a treble clef and a key signature of one flat. The third staff (bottom) starts with a treble clef and a key signature of one flat. The music is divided into measures by vertical bar lines, with measure numbers (e.g., 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70, 75) placed above the staves. The lyrics are written below the notes, corresponding to the vocal parts. The first staff contains the lyrics: "Ad te i - gi - tur, pi - is - si - me De - us," followed by a repeat sign and "ad te i - gi - tur, pi - is - si - me De - us, tri - stis -". The second staff continues with "ac mæ - rens ve - ni - o, quo - ni - am tu so - lus spes me -" and ends with a bracket over "tu so - lus re - fu - gi - um me - um." The third staff begins with "um, tu so - lus re - fu - gi - um me - um." The lyrics continue through the remaining staves, including "Quid au - tem di - cam ti - bi? cum o - cu - los le - va -" and "re non au - de - am? Ver - ba do - lo - ris ef - fun - dam," among others.

Ad te igitur piisime Deus (sextus)

2

80

me - i De - us, mi - se-re - re me - i De-us, mi - se-re - re me - i De -

us, se - cun-dum ma - gnam mi - se - ri - cor - di-am tu - am.

90

85

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Sextus (part 3 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

The musical score consists of three staves of music in basso clef, common time, and 3/4 time. The lyrics are in Latin, with some words underlined to indicate stress or rhyme. The score is divided into sections by measure numbers (e.g., 2, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70) and section markers (e.g., 2, 3, 1).

Section 1 (Measures 2-15):

Ad____ te i - gi - tur, pi - is - si - me De - us,
ad te i - gi - tur, pi - is - si - me De - us, tri - stis -
- ac mæ - rens ve - ni - o, quo - ni - am tu so - lus spes me -

Section 2 (Measures 20-35):

20 a, tu so - lus re - fu - gi - um me - um.
um, tu so - lus re - fu - gi - um me - um. Quid au -

Section 3 (Measures 35-45):

35 tem di - cam ti - bi? cum o - cu - los le - va -
re non au - de - am?

Section 4 (Measures 45-55):

40 45 Ver - ba do - lo - ris ef - fun - dam,
mi - se - ri - cor - di - am tu - am,

Section 5 (Measures 55-65):

50 55 mi - se - ri - cor - di - am tu - am im -
mi - se - ri - cor - di - am tu - am im -

Section 6 (Measures 65-70):

60 65 et di - cam:
- plo - ra - bo, mi - se - ri - cor - di - am tu - am im - plo - ra - bo,

Section 7 (Measures 70-85):

70 1 mi - se - re - re me - i De - us, mi - se - re - re me - i De - us,

Ad te igitur piisime Deus (sextus)

75

se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am, mi - se-re - re

80

2

85

me - i De - us, mi - se-re - re me - i De - us, mi - se-re - re me - i De -

90

us, se - cun-dum ma - gnam mi - se - ri - cor - di-am tu - am. _____

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Quintus (part 4 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

The musical score consists of two staves of music in common time (indicated by '2'). The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The music is divided into measures by vertical bar lines. Performance markings include measure numbers (1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, 70), key changes (indicated by numbers 1, 2, 3, 4, and 5), and dynamic markings such as 'ff' (fortissimo) and 'p' (pianissimo). The lyrics are written below the notes, corresponding to the music. The lyrics are in Latin and include:

Ad te i - gi - tur, pi - is - si - me
 De - us,
 tri -
 - stis ac mæ - rens ve - ni - o, quo - ni -
 am tu so - lus spes me - a, tu so - lus, tu
 so - lus re - fu - gi-um me - um. Quid au - tem di -
 cam ti - bi? cum o - cu - los le - va - re non au - de - am? Ver - ba do -
 lo - ris ef - fun - dam, ver - ba do - lo - ris ef - fun - dam,
 mi - se - ri - cor - di - am tu - am, mi - se - ri - cor - di - am tu -
 am im - plo - ra - bo, et di - cam: mi - se - re - re
 me - i De - us, se - cun-dum ma - gnam mi - se - ri - cor -

Ad te igitur piisime Deus (quintus)

2

75

Ad te igitur piisime Deus (quintus)

1

80

- di - am tu - am, mi - se-re - re me - - i De - us,

85

se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - - am,

90

1

se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - - am.

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Quintus (part 4 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

The musical score consists of two staves of music. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measure numbers are placed above the music at various points: 1, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 65. The lyrics are written below the notes, corresponding to the music. The lyrics are in Latin and include:

Ad te i - gi - tur, pi - is - si - me
 De - us,
 - stis ac mæ - rens ve - ni - o, quo - ni -
 am tu so - lus spes me - a, tu so - lus, tu
 so - lus re - fu - gi-um me - um. Quid au - tem di -
 cam ti - bi? cum o - cu - los le - va - re non au - de - am? Ver - ba do -
 lo - ris ef - fun - dam, ver - ba do - lo - ris ef - fun - dam,
 mi - se - ri - cor - di - am tu - am, mi - se - ri - cor - di - am tu -
 am im - plo - ra - bo, et di - cam: mi - se-re - re

Ad te igitur piisime Deus (quintus)

70

me - i De - us,
se - cun-dum ma - gnam mi - se - ri - cor -
75
- di - am tu - am, mi - se-re - re me - i De - us,
se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am,
85
1 se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am.
90

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Tenor (part 5 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

5
10
15
20
25
30
35
40
45
50
55
60
65
70
75
80

Ad te i - gi-tur, pi - is - si - me De - us,
ad te i - gi - tur, pi - is - si - me De - us,
tri - stis ac mæ - rens ve - ni - o, quo - ni - am tu so -
lus spes me - a, tu so - lus, tu so - lus re -
fu - gi-um me - um. Quid au-tem di - cam ti - bi? quid
au-tem di - cam ti - bi? cum o - cu - los le - va - re non au -
de - am? Ver - ba do - lo - ris ef - fun - dam, mi - se - ri -
cor - di - am tu - am im - plo - ra - bo, mi - se - ri - cor - di - am tu -
am im - plo - ra - bo, et di - cam: mi -
se - re - re me - i De - us, mi - se - re - re me - i De - us, mi -
se - cun-dum ma - gnam mi - se - ri - cor - di - am tu -

Ad te igitur piisime Deus (tenor)

85

am, mi - se - re - re me - i De - us, mi - se - re - re me - i De - us, se -
cun-dum ma - gnam, se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am.

90

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Tenor (part 5 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

5

Ad te i - gi-tur, pi - is - si - me De - us,
ad te i - gi - tur, pi - is - si - me De - us,

tri - stis ac mæ - rens ve - ni - o, quo - ni - am tu so -
lus spes me - a, tu so - lus, tu so - lus re -
fu - gi - um me - um. Quid au - tem di - cam ti - bi? quid
au - tem di - cam ti - bi? cum o - cu - los le - va - re non au -

- de - am? Ver - ba do - lo - ris ef - fun - dam, mi - se - ri -
cor - di - am tu - am im - plo - ra - bo, mi - se - ri - cor - di - am tu - am
im - plo - ra - bo, et di - cam: mi - se - re -
me - i De - us, mi - se - re - re me - i De - us,

Ad te igitur piisime Deus (tenor)

2

75 1

se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am,

80

85

mi - se - re - re me - i De - us, mi - se - re - re me - i De - us, se -

90

cun-dum ma - gnam, se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am.

The musical score consists of three staves of music for tenor. The first staff begins at measure 75 with a bass clef, a key signature of one sharp, and a common time signature. The vocal line starts with a rest followed by a dotted half note. The lyrics "se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am," are written below the notes. Measures 80 and 85 follow with similar patterns. The third staff begins at measure 90 with a bass clef, a key signature of one sharp, and a common time signature. The lyrics "cun-dum ma - gnam, se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am." are written below the notes. Measure numbers 75, 80, 85, and 90 are positioned above the staves. Measure 1 is indicated by a '1' above the first staff.

Ad te igitur piisime Deus

Secunda pars

Girolamo Savonarola (1452-1498)

Bassus (part 6 of 6)

Cipriano de Rore (c.1515-1566)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

Ad____ te i - gi - tur, pi - is - si - me_ (Measure 5)

De - us, ad te i - gi - tur, pi - is - si - me De - us, (Measure 10)

tri - stis ac mæ - rens ve - ni - o, quo - ni - am tu so - (Measure 15)

lus spes me - a, tu so - lus re - fu - gi - um me - um. Quid (Measure 20)

au - tem di - cam ti - bi? cum o - cu - los le - va - re (Measure 25)

non au - de-am? Ver - ba do - lo - ris ef - fun - dam, (Measure 30)

mi - se - ri - cor - di - am tu - am im - plo - ra - bo, mi - se - ri - (Measure 35)

cor - di - am tu - am im - plo - ra - bo, et di - cam, et (Measure 40)

di - cam: mi - se-re - re me - i De - us, se - cun-dum ma - gnam mi - (Measure 45)

se - ri - cor - di - am tu - am, mi - se - re - re me - i De - us, (Measure 50)

(Measure 55)

(Measure 60)

(Measure 65)

(Measure 70)

(Measure 75)

(Measure 80)

The musical score consists of two staves of basso continuo music. The top staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am," followed by a fermata over the word "am," and then "mi - se-re - re." Measure numbers 85 and 90 are indicated above the staff. The bottom staff continues the music with a bass clef, common time, and a key signature of one sharp. The lyrics are: "me - i De - us," followed by "se-cun-dum ma - gnam mi - se - ri - cor - di - am tu - am." The score concludes with a double bar line and repeat dots.