

# Confitebor tibi, Domine

Isaiah 12:1-2

Cipriano de Rore (c.1515-1566)

Bassus (part 5 of 5)

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

4 5 5 10 2 15  
Con - fi - te - bor ti - bi Do -

1 20  
- mi - ne, quo - ni - am i - ra - tus es mi - hi,

25  
con-ver-sus est fu - ror tu - - - us, con-ver-sus

30 35  
est fu - ror tu - us et con - so - la - tus es me, con - so -

40  
la - tus es me. Ec - ce De - - - us,

45 50  
ec - ce De - us sal - va - tor me - us,

55 2  
fi - du - ci - a - li - ter a - gam et non ti - me - bo, et non ti - me -

60 65  
bo, qui - a for - ti - tu - do me - a: et laus me -

70 3 75  
a Do - mi - nus, et laus me - a Do - mi - nus et fa - ctus

80 1 1  
est mi - hi in sa - lu - tem, et fa - ctus est,

85

et fa-ctus est \_\_\_\_\_ mi - hi in sa - lu - tem, in sa - lu - tem.

The musical score is written on a single bass clef staff. It begins with a whole rest in the first measure, followed by a half note G2, a half note F2, and a half note E2. The second measure contains a dotted quarter note D2, an eighth note C2, and a quarter note B1. The third measure has a whole note G2. The fourth measure has a half note F2 and a half note E2. The fifth measure has a quarter note D2, a quarter note C2, and a quarter note B1. The sixth measure has a half note G2 and a half note F2. The seventh measure has a whole note E2. The eighth measure has a whole rest. The ninth measure has a whole rest. The piece ends with a double bar line.