

# Confitebor tibi, Domine

Isaiah 12:1-2

Cipriano de Rore (c.1515-1566)

Cantus (part 1 of 5)

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

Con - fi - te - bor ti - bi Do - mi - ne, con -  
fi - te - bor ti - bi Do - mi - ne,  
quo - ni - am i - ra - tus es mi - hi, quo - ni - am i - ra - tus  
es mi - hi, con - ver - sus est fu - ror tu - us  
et con - so - la - tus es me. Ec - ce  
De - us, ec - ce De - us sal - va - tor me - us,  
fi - du - ci - a - li - ter a - gam, fi - du - ci - a - li - ter a - gam  
et non ti - me - bo, qui - a for - ti - tu - do me - a:  
et laus me - a Do - mi - nus et fa - ctus  
est mi - hi in sa - lu - tem, et fa - ctus est mi - hi

85 **1**

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

The image shows a musical score for a cantus. It consists of a single staff with a treble clef. The melody is written in a simple, diatonic style. The lyrics are: "— in sa - lu - tem, et fa-ctus est mi - hi in sa - lu - tem." The number "85" and a bold "1" are positioned above the staff, indicating the measure number and the start of a new phrase. The score ends with a double bar line.

# Confitebor tibi, Domine

Isaiah 12:1-2

Cipriano de Rore (c.1515-1566)

Altus (part 2 of 5)

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

Con - fi - te - bor ti - bi Do - mi - ne,  
con - fi - te - bor ti - bi Do - mi - ne,  
quo - ni - am i - ra - tus es mi - hi,  
con - ver - sus est fu - ror tu - us, con - ver - sus est fu -  
ror tu - us et con - so - la - tus es me. Ec - ce  
De - us, ec - ce De - us, ec - ce De -  
us sal - va - tor me - us, fi - du - ci - a - li - ter a -  
gam et non ti - me - bo, qui - a for - ti - tu -  
do me - a: et laus me - a Do - mi - nus, et laus me -  
a Do - mi - nus et fa - ctus est mi - hi, et fa - ctus  
est mi - hi in sa - lu - tem, et fa - ctus est, et fa - ctus est mi -

85

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

Detailed description: This is a musical score for an alto voice part. It consists of a single staff with a treble clef and a common time signature. The melody is written in a simple, homophonic style. The lyrics are: "- hi, et fa-ctus est mi - hi in sa - lu - tem, in sa - lu - tem." The word "hi" is on the first note, "et" on the second, "fa-ctus" on the third, "est" on the fourth, "mi" on the fifth, "hi" on the sixth, "in" on the seventh, "sa" on the eighth, "lu" on the ninth, "tem," on the tenth, "in" on the eleventh, "sa" on the twelfth, "lu" on the thirteenth, and "tem." on the fourteenth. There are rests before "hi," and after "est" and "tem." The number "85" is written above the staff at the beginning of the phrase. The number "8" is written below the staff at the beginning of the first note.

# Confitebor tibi, Domine

Isaiah 12:1-2

Cipriano de Rore (c.1515-1566)

Quintus (part 3 of 5)

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

Con - fi - te - bor ti - bi Do - mi - ne, con -  
fi - te - bor ti - bi Do - mi - ne, quo - ni - am i - ra - tus  
es, quo - ni - am i - ra - tus es mi - hi, con -  
ver - sus est fu - ror tu - us, con - ver - sus est  
fu - ror tu - us et con - so - la - tus es me.  
Ec - ce De - us, ec - ce De - us sal -  
va - tor me - us, fi - du - ci - a - li - ter a -  
gam et non ti - me - bo, et non ti - me - bo, qui -  
a for - ti - tu - do me - a: et laus me - a Do - mi -

## Confitebor tibi, Domine: (quintus)

Musical score for the fifth voice part of the hymn "Confitebor tibi, Domine". The score is written on three staves of music in G-clef, 8va, and 4/4 time. The lyrics are:

nus, et laus me - a Do - mi - nus et fa-ctus est mi -  
 - hi in sa - lu - tem, et fa-ctus est mi - hi in sa -  
 lu-tem, et fa-ctus est mi - hi in sa - lu - tem, in sa - lu - tem.

The score includes measure numbers 70, 75, 80, and 85. There are some musical notations above the staff, including a bracket over measures 70-71 and a symbol resembling a double bar line with a dot above it.

# Confitebor tibi, Domine

Isaiah 12:1-2

Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 5)

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

4 5 5 10 1

Con - fi - te - bor ti - bi Do -

15 20

- mi - ne, quo - ni - am i - ra - tus es mi -

25

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

30 35

fu - ror tu - us et con - so - la - tus es me. et

40 1

con - so - la - tus es me. Ec - ce De - us, ec -

45 50

ce De - us sal - va - tor me - us, fi - du - ci - a -

55 2

li - ter a - gam, fi - du - ci - a - li - ter a - gam

60

et non ti - me - bo, qui - a for - ti - tu - do me - a:

65 70

et laus me - a Do - mi - nus, et laus me - a Do - mi -

75

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

1  
80  
85

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

Detailed description: The image shows a musical score for a tenor part. It consists of two staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). The music starts with a whole rest on the first beat, followed by a series of notes: a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics 'mi - hi in sa - lu - tem, et fa - ctus est mi - hi in sa - lu - tem,' are written below the notes. A measure number '1' is above the first measure, and '80' is above the measure containing the note G4. The second staff continues the melody with a whole rest on the first beat, followed by a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The lyrics 'et fa - ctus est mi - hi in sa - lu - tem.' are written below the notes. A measure number '85' is above the first measure of the second staff. The score ends with a double bar line.



# 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.