





# Vado ad eum qui misit me

John 16:5, 14.28 (Easter III)

Cipriano de Rore (c.1515-1566)

Altus (part 2 of 5)

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

1 5  
Va - do ad e - um qui mi -  
- sit me, 2 10 1  
va - do ad e - um qui mi - sit me,  
15 1 20  
va - do ad e - um qui mi - sit me, et ne - mo ex vo -  
25  
- bis in - ter - ro - gat me quo va - dis, et ne - mo ex vo - bis in -  
30  
ter - ro - gat me quo va - dis, et ne - mo ex vo - bis in - ter - ro - gat me quo  
35  
va - dis. Si di - li - ge - re - tis me, si di - li - ge -  
40 45  
re - tis me, gau - de - re - tis u - ti - que, gau -  
50  
de - re - tis u - ti - que, gau - de - re - tis u - ti -  
55  
que, qui - a va - do ad Pa - trem, qui - a va - do ad  
60  
Pa - trem, qui - a va - do ad Pa - trem, qui - a va -

65

The image shows a musical score for an alto voice part. It consists of three staves of music in a single system. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a treble clef. The lyrics are: '- do ad Pa - trem, qui - a va - do ad Pa - trem, - qui - a va - do ad Pa - trem, qui - a va - do ad Pa - trem, - ad Pa - trem, qui - a va - do ad Pa - trem.' The score includes various musical notations such as quarter notes, eighth notes, and rests. Measure numbers 65, 70, 75, and 80 are indicated above the staves. The system ends with a double bar line.

- do ad Pa - trem, qui - a va - do ad Pa - trem, -

70

- qui - a va - do ad Pa - trem, qui - a va - do

75

80

- ad Pa - trem, qui - a va - do ad Pa - trem.



65

The image shows a musical score for an alto voice part. It consists of three staves of music in a 2/4 time signature with a key signature of one flat (B-flat). The lyrics are: '- do ad Pa - trem, qui - a va - do ad Pa - trem, - qui - a va - do ad Pa - trem, qui - a va - do ad Pa - trem, - ad Pa - trem, qui - a va - do ad Pa - trem.' The score includes measure numbers 65, 70, 75, and 80. The music features various note values including quarter, eighth, and sixteenth notes, as well as rests and ties. The final measure of the third staff ends with a double bar line.

- do ad Pa - trem, qui - a va - do ad Pa - trem, -

70

— qui - a va - do ad Pa - trem, qui - a va - do —

75

— ad Pa - - trem, qui - a va - do ad Pa - trem. —

80



8 a va - do ad Pa - - trem, qui - a va - do ad Pa -

75

80

- trem, qui - a va - do - - - - - trem.

Detailed description: The image shows a musical score for a vocal part. It consists of two staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 8/8. The first staff begins with a treble clef and a key signature of one flat. The melody starts on a half note 'a' (A4), followed by a dotted half note 'va' (A4), a quarter note 'do' (B4), and a half note 'ad' (A4). This is followed by a series of eighth notes: 'Pa' (A4), a quarter rest, a quarter note 'Pa' (A4), a quarter note 'trem,' (G4), a quarter note 'qui' (F4), a quarter note 'a' (E4), a quarter note 'va' (D4), a quarter note 'do' (C4), and a quarter note 'ad' (B3). The second staff continues with a quarter note 'Pa' (A3), a quarter note 'trem.' (G3), a quarter note 'qui' (F3), a quarter note 'a' (E3), a quarter note 'va' (D3), a quarter note 'do' (C3), a quarter note 'ad' (B2), a quarter note 'Pa' (A2), a quarter note 'trem.' (G2), and a quarter note 'qui' (F2). The score ends with a double bar line. There are measure numbers 8, 75, and 80 indicated above the staves.



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Cipriano de Rore (c.1515-1566)

Quintus (part 3 of 5)

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

Va - do ad e - um qui mi - sit me, va - do  
ad e - um qui mi - sit me, va - do ad e - um qui mi -  
- sit me, va - do ad e - - - um qui mi - sit me, et  
ne - mo ex vo - bis in - ter - ro - gat me - - - quo va - dis, et ne - mo ex  
vo - bis in - ter - ro - gat me - - - quo va - dis, et ne - mo ex vo - bis in - ter -  
- ro - gat me quo va - dis. Si di - li - ge - re - tis me, si - - - di - li - ge -  
re - tis me, - - - gau - de - re - tis u - ti - que, gau - de -  
re - tis u - ti - que, gau - de - re - tis u - ti - que, qui -  
a va - do ad Pa - trem, - - - qui - a va - do ad Pa - - -

60

trem, qui - a va - do ad Pa - trem, qui - a va - do ad Pa -

65

- - - - trem, qui - a va - do ad Pa - trem, qui -

70

a va - do ad Pa - trem, qui - a va - do ad Pa -

75

- trem, qui - a va - do ad Pa -

80

- trem, qui - a va - do ad Pa - - - - trem.

# Vado ad eum qui misit me

John 16:5, 14.28 (Easter III)

Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 5)

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

8 4 5 Va - do ad e - um qui mi - sit

10 8 me, va - do ad e - um qui mi - sit me, va -

15 do ad e - um qui mi - sit me, et

20 2

25 8 - ne - mo ex vo - bis in - ter - ro - gat me quo va - dis, et ne - mo ex

30 vo - bis in - ter - ro - gat me quo va - dis. Si di - li - ge -

35 8 re - tis me, si di - li - ge - re - tis me,

40

45 8 = = . gau - de - re - tis u - ti - que, gau - de - re - tis

50 u - ti - que, gau - de - re - tis u - ti - que, qui - a va -

55 do ad Pa - trem, qui - a va - do ad Pa - trem, qui -

60 8 - a va - do ad Pa - trem, qui - a va - do ad Pa -

65 8 - - - - trem, qui - a va - do ad Pa - - - - trem,

70

75

8 qui - a va - do ad Pa - trem, qui - a va - do ad Pa - trem,

80

8 qui - a va - do ad Pa - trem.

Detailed description: The image shows a musical score for a tenor voice part, spanning measures 75 to 80. The music is written on two staves in a single system. The key signature has one flat (B-flat), and the time signature is 8/8. The melody consists of quarter and eighth notes, with some phrases connected by slurs. The lyrics are Latin: 'qui - a va - do ad Pa - trem, qui - a va - do ad Pa - trem, qui - a va - do ad Pa - trem.' The first line of music covers measures 75 and 76, and the second line covers measures 77, 78, 79, and 80. Measure numbers 75, 80, and 8 are indicated at the beginning of their respective lines.

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John 16:5, 14.28 (Easter III)

Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 5)

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

4 5  
Va - do ad e - um qui mi - sit

10 15  
me, va - do ad e - um qui mi - sit me, va -

20 2  
do ad e - um qui mi - sit me, et

25  
ne - mo ex vo - bis in - ter - ro - gat me quo va - dis, et ne - mo ex

30  
vo - bis in - ter - ro - gat me quo va - dis. Si di - li - ge -

35 40  
re - tis me, si di - li - ge - re - tis me,

45  
gau - de - re - tis u - ti - que, gau - de - re - tis

50  
u - ti - que, gau - de - re - tis u - ti - que, qui - a va -

55  
do ad Pa - trem, qui - a va - do ad Pa - trem, qui -

60  
a va - do ad Pa - trem, qui - a va - do ad Pa -

65

70

trem, qui - a va - do ad Pa - trem,

75

qui - a va - do ad Pa - trem, qui - a va - do ad Pa - trem,

80

qui - a va - do ad Pa - trem.

# Vado ad eum qui misit me

John 16:5, 14.28 (Easter III)

Cipriano de Rore (c.1515-1566)

Bassus (part 5 of 5)

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

Va - do ad e - um qui mi - sit me, va - do ad  
e - um qui mi - sit me, va - do ad e - um qui mi - sit me, qui  
mi - sit me, va - do ad e - um qui mi - sit me,  
et ne - mo ex vo - bis in - ter - ro - gat me quo va - dis, et ne - mo ex  
vo - bis in - ter - ro - gat me quo va - dis, et ne - mo ex vo -  
bis in - ter - ro - gat me quo va - dis. Si di - li - ge - re - tis me, si di - li -  
- ge - re - tis me, gau - de -  
re - tis u - ti - que, gau - de - re - tis u - ti -  
que, qui - a va - do ad Pa - trem, qui - a va - do ad  
Pa - trem, qui - a va - do ad Pa - trem, qui - a va - do ad

65

70

Pa - trem, qui - a va - do ad Pa - trem,

1 qui - a va - do ad Pa - trem, qui - a va - do ad Pa -

80 - trem, qui - a va - do ad Pa - - - - trem.