

# 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

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 second staff begins at measure 80 with a bass clef and a common time signature. The third staff begins at measure 90 with a bass clef and a common time signature. The vocal line includes lyrics in Latin, such as 'se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am,' and 'cun-dum ma - gnam, se - cun-dum ma - gnam mi - se - ri - cor - di - am tu - am.' Measure numbers 75, 80, and 90 are indicated above the staves. Measure 75 starts with a forte dynamic. Measure 80 features a melodic line with eighth-note pairs. Measure 90 concludes with a half note followed by a fermata.