

# 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\_

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

tri - stis ac mæ - rens ve - ni - o,

lus spes me - a, 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,

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, et

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

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

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 final note. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "me - i De - us, se - cun - dum ma - gnam mi - se - ri - cor - di - am tu - am." Measure numbers 85 and 90 are indicated above the staves. The score concludes with a double bar line and repeat dots.