

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Cantus (part 1 of 6)

4 5

In - fe - lix e - go, o - mni - um au - xi - li - o de - sti -

10

tu - tus, qui cæ - lum ter - ram - que of - fen - di, qui cæ - lum ter - ram -

15

que of - fen - di, quo i - bo? quo me ver - tam? u -

20

bi con - fu - gi - am? quis me - i mi - se - re - bi - tur?

25

Ad cæ-lum o - cu-los le - va - re non au - de - o, qui - a

30

qui - a

35

Ad cæ-lum o - cu-los le - va - re non au - de - o, qui - a

40

qui - a

e - i gra - vi - ter pec - ca - vi, in ter - ra re -

45

fu - gi - um non in - ve - ni - o, qui - a e - i scan - da - lum

50

fu - i. Quid i - gi - tur fa - ci - am? de -

55

fu - i. Quid i - gi - tur fa - ci - am? de -

60

fu - i. Quid i - gi - tur fa - ci - am? de -

65

- spe - ra - bo? Ab - sit, mi - se - ri - cors est De - us,

70

mi - se - ri - cors est De - us, pi - us est Sal - va - tor me -

75

Infelix ego (cantus)

2

80

us, So - lus i - gi - tur De - us

re - fu - gi - um me - um, i - pse non de - spi - ci -

et o - pus su - um, non re - pel - let, non

re - pel - let i - ma - gi - nem su am, non re - pel - let,

non re - pel - let i - ma - gi - nem su am.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Altus (part 2 of 6)

Cipriano de Rore (c.1515-1566)

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

4 5 2 10
Mi - se - re - re me - i De - - us.

2 15 4 20 25 5
Mi - se - re - re me - i De - - - us.

30 1 35 3 40 3
Mi - se - re - re me - i De - - - us.

45 1 50 5 55
Mi - se - re - re me - i De - - - us. Mi - se -

60 4 65 2
re - re me - i De - - us. Mi - se - re - re

70 2 75 4 80
me - i De - - us. Mi - se - re - re me - i De -

85 5 90 1 95
- us. Mi - se - re - re me - i De - - us.

3 100 3 105
Mi - se - re - re me - i De - - - us.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Altus (part 2 of 6)

Cipriano de Rore (c.1515-1566)

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

Musical score for 'Infelix ego' in three systems of music. The top system shows measures 4 through 10, the middle system measures 15 through 25, and the bottom system measures 30 through 105. The music is written for three voices: Altus (part 2 of 6), Tenor, and Bassus. The Altus part is shown in three staves. Measure numbers are indicated above the staff, and lyrics are written below the staff.

Measures 4-10:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 15-25:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 30-35:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 45-55:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 60-65:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 70-75:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 80-85:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 90-95:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Measures 100-105:

- Altus 1: Mi - se - re - re me - i De - us.
- Altus 2: Mi - se - re - re me - i De - us.
- Altus 3: Mi - se - re - re me - i De - us.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Sextus (part 3 of 6)

Cipriano de Rore (c.1515-1566)

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

The musical score consists of two staves of music in common time (indicated by '2'). The top staff uses a soprano clef and the bottom staff uses an alto clef. Measure numbers are placed above the top staff and below the bottom staff. The lyrics are written in Latin, with some words underlined to indicate stress or rhyme. The music features various note values including eighth and sixteenth notes, and rests. The key signature changes at different points, indicated by 'F' (flat), 'D' (double flat), 'C' (no sharps or flats), and 'G' (sharp). The score is divided into sections by vertical bar lines and measures.

4 5 5 10
In - fe - - lix e - go, o - mni-um au - xi - li-o de -
15
- sti - tu - tus, qui cæ - lum ter - ram - que of - fen - di, quo i - bo?
- quo me ver - tam? 1 25 u - bi con - fu - gi - am? quis
30
me - i mi - se - re - bi - tur? Ad cæ - lum o - cu-los le - va - re non au - de - o,
1 40
qui - a e - i gra - vi - ter pec - ca - vi, in ter -
45
ra re - fu - - gi - um non in - ve - ni - o, qui - a e - i scan - da-lum
55
fu - - i, qui - a e - i scan - da-lum fu - - i. Quid
60
- i - gi - tur fa - ci - am? de - spe - ra - - -
65
bo? Ab - sit, mi - se - ri - cors est De - us,
70 1 70 1
pi - us est Sal - va - tor me - us, So - lus
80
i - gi - tur De - us re - fu - - gi - um me - um, i -

Infelix ego (sextus)

2 Infelix ego (sex)

1 90

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Sextus (part 3 of 6)

Cipriano de Rore (c.1515-1566)

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

4 5 5 10

In - fe - - lix e - go, o - mni-um au - xi - li-o de -

15

- sti - tu - tus, qui cæ - lum ter - ram - que of - fen - di, quo i - bo?__

1 25

_ quo me ver - tam? u - bi con - fu - gi - am? quis

30.

me - i mi - se - re - bi - tur? Ad cæ - lum o - cu-los le - va - re non au - de - o,

1 40

qui - a e - i gra - vi - ter pec - ca - vi, in ter -

45

ra re - fu - gi - um non in - ve ni - o, qui - a e - i scan - da-lum

50

fu - i, qui - a e - i scan - da-lum fu - - i. Quid

55

60

de - spe - ra - - - - -

65

bo? Ab - sit, mi - se - ri - cors est De - us,

70 1

pi - us est Sal - va - - - - tor me - - us, So - lus

75

80

i - gi - tur De - us re - fu - gi - um me - um, i -
85
- pse non de - spi - ci-et o - pus su - um, 1 90
ma - gi-nem su - am, non re - pel - let i - ma - gi-nem su -
100
- - - am, non re - pel - let i - ma - gi-nem, non re - pel -
105
let i - ma - gi - nem, su - am, i - ma - gi - nem su - am.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Quintus (part 4 of 6)

Cipriano de Rore (c.1515-1566)

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

The musical score consists of two staves of music. The top staff is in G major, common time, and the bottom staff is in F major, common time. Both staves feature a single melodic line with lyrics in Latin. Measure numbers are indicated above the staves at various points. The lyrics are as follows:

Infelix ego, o - mni - um au - xi - li - o
 de - sti - tu - tus, in - fe - lix e - go, qui
 cæ - lum ter - ram - que of - fen - di, qui cæ - lum ter - ram - que of - fen -
 - di, quo i - bo? quo me ver - tam? u - bi con - fu - gi - am?
 quis me - i mi - se - re - bi - tur? Ad cæ-lum o - cu -
 los le - va - re non au - de - o, qui - a e - i gra - vi -
 ter pec - ca - vi, in ter - ra re - fu - gi - um non in - ve - ni - o,
 qui - a e - i scan - da - lum fu - - - - -
 i. Quid i - gi - tur fa - ci - am? de - spe - ra - bo?
 Ab - sit, mi - se - ri - cors est De - us, mi -
 se - ri - cors est De - us, pi - us est Sal - va - tor

Infelix ego (quintus)

2

me - us, So - lus i - gi - tur De - us re - fu - gi - um me -
um, i - pse non de - spi - ci - et o - pus su - um,
non de - spi - ci - et, non re - pel - let i - ma - gi-nem su - am,
non re - pel - let i - ma - gi-nem su - am, non re - pel - let i - ma -
gi-nem su - am, non re - pel - let i - ma - gi - nem su - am.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Quintus (part 4 of 6)

Cipriano de Rore (c.1515-1566)

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

5

In - fe - lix e - go, o - mni - um au - xi - li - o
de - sti - tu - tus, in - fe - lix e - go, qui
cæ - lum ter - ram - que of - fen - di, qui cæ - lum ter - ram - que of - fen -
- di, quo i - bo? quo me ver - tam? u - bi con - fu - gi - am?
quis me - i mi - se - re - bi - tur? Ad cæ - lum o - cu -
los le - va - re non au - - de - o, qui - a e - i gra - vi -
ter pec - ca - vi, in ter - ra re - fu - gi - um non in - ve - ni - o,
qui - a e - i scan - da - lum fu - - - - -
i. Quid i - gi - tur fa - ci - am? de - spe - ra - bo?

Infelix ego (quintus)

1

65

Ab - sit, mi - se - ri - cors est De - us, mi -

70

se - ri-cors est De - us, pi - us est Sal - va - tor

75

me - us, So - lus i - gi - tur De - us re - fu - gi - um me -

80

- - um, i - pse non de - spi - ci - et o - pus su - um,

85

90

non de - spi - ci - et, non re - pel - let i - ma - gi-nem su - am,

95

100

non re - pel - let i - ma - gi - nem su - am, non re - pel - let i - ma -

105 \flat

- gi-nem su - am, non re - pel - let i - ma - gi - nem su - am.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Tenor (part 5 of 6)

The musical score for the Tenor part (part 5 of 6) of the motet "Infelix ego" by Cipriano de Rore. The score is written for ten staves, combining soprano and bass clefs. The vocal parts are numbered 1 through 6. The lyrics are in Latin, with some words in Italian. Measure numbers are indicated above the staff.

Principals:

- Part 1: Basso continuo (bassoon, cello, harpsichord)
- Part 2: Alto (soprano)
- Part 3: Tenor (soprano)
- Part 4: Basso continuo (bassoon, cello, harpsichord)
- Part 5: Tenor (soprano)
- Part 6: Basso continuo (bassoon, cello, harpsichord)
- Part 7: Alto (soprano)
- Part 8: Alto (soprano)
- Part 9: Alto (soprano)
- Part 10: Alto (soprano)

Key Signatures:

- Measure 1: F major (no sharps or flats)
- Measure 2: G major (one sharp)
- Measure 3: E major (no sharps or flats)
- Measure 4: D major (two sharps)
- Measure 5: C major (no sharps or flats)
- Measure 6: B major (one sharp)
- Measure 7: A major (no sharps or flats)
- Measure 8: G major (one sharp)
- Measure 9: F major (no sharps or flats)
- Measure 10: E major (no sharps or flats)
- Measure 11: D major (two sharps)
- Measure 12: C major (no sharps or flats)
- Measure 13: B major (one sharp)
- Measure 14: A major (no sharps or flats)
- Measure 15: G major (one sharp)
- Measure 16: F major (no sharps or flats)
- Measure 17: E major (no sharps or flats)
- Measure 18: D major (two sharps)
- Measure 19: C major (no sharps or flats)
- Measure 20: B major (one sharp)
- Measure 21: A major (no sharps or flats)
- Measure 22: G major (one sharp)
- Measure 23: F major (no sharps or flats)
- Measure 24: E major (no sharps or flats)
- Measure 25: D major (two sharps)
- Measure 26: C major (no sharps or flats)
- Measure 27: B major (one sharp)
- Measure 28: A major (no sharps or flats)
- Measure 29: G major (one sharp)
- Measure 30: F major (no sharps or flats)
- Measure 31: E major (no sharps or flats)
- Measure 32: D major (two sharps)
- Measure 33: C major (no sharps or flats)
- Measure 34: B major (one sharp)
- Measure 35: A major (no sharps or flats)
- Measure 36: G major (one sharp)
- Measure 37: F major (no sharps or flats)
- Measure 38: E major (no sharps or flats)
- Measure 39: D major (two sharps)
- Measure 40: C major (no sharps or flats)
- Measure 41: B major (one sharp)
- Measure 42: A major (no sharps or flats)
- Measure 43: G major (one sharp)
- Measure 44: F major (no sharps or flats)
- Measure 45: E major (no sharps or flats)
- Measure 46: D major (two sharps)
- Measure 47: C major (no sharps or flats)
- Measure 48: B major (one sharp)
- Measure 49: A major (no sharps or flats)
- Measure 50: G major (one sharp)
- Measure 51: F major (no sharps or flats)
- Measure 52: E major (no sharps or flats)
- Measure 53: D major (two sharps)
- Measure 54: C major (no sharps or flats)
- Measure 55: B major (one sharp)
- Measure 56: A major (no sharps or flats)
- Measure 57: G major (one sharp)
- Measure 58: F major (no sharps or flats)
- Measure 59: E major (no sharps or flats)
- Measure 60: D major (two sharps)
- Measure 61: C major (no sharps or flats)
- Measure 62: B major (one sharp)
- Measure 63: A major (no sharps or flats)
- Measure 64: G major (one sharp)
- Measure 65: F major (no sharps or flats)
- Measure 66: E major (no sharps or flats)
- Measure 67: D major (two sharps)
- Measure 68: C major (no sharps or flats)
- Measure 69: B major (one sharp)
- Measure 70: A major (no sharps or flats)
- Measure 71: G major (one sharp)
- Measure 72: F major (no sharps or flats)
- Measure 73: E major (no sharps or flats)
- Measure 74: D major (two sharps)
- Measure 75: C major (no sharps or flats)

Lyrics:

Infe - lix e - go, o - mni - um au -
xi - li - o de - sti - tu - tus, qui cæ - lum ter - ram - que of - fen -
di, quo i - bo? quo me ver - tam? u - bi con - fu - gi -
am? u - bi con - fu - gi - am? quis me - i mi - se - re - bi - tur?
Ad cæ-lum o - cu - los le - va - re non au - de-o, qui - a
e - i gra - vi - ter pec - ca - vi, in ter - ra re - fu - gi -
um non in - ve - ni - o, qui - a e - i scan - da-lum fu - i. Quid.
i - gi - tur fa - ci - am? quid i - gi - tur fa - ci - am? de -
spe - ra - bo? Ab - sit, mi - se - ri - cors est De - us,
mi - se - ri - cors est De - us, pi - us est Sal - va - tor me -
us, So - lus i - gi - tur De -

Cipriano de Rore (c.1515-1566)

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

Infelix ego (tenor)

85 **2**

2

80

us re - fu - gi - um me - um, i -

90

- pse non de - spi - ci-et o - pus su - um, non re - pel - let i - ma - gi -

95

nem su - am, non re - pel - let i - ma - gi-nem su - am,

100

105

non re - pel - let, non re - pel - let i - ma - gi - nem su - am.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Tenor (part 5 of 6)

4 5 2

10

15

\flat

20

25

30

35

40

45

50

55

60

65

70

In - fe - lix e - go, o - mni - um au -

xi - li - o de - sti - tu - tus, qui cæ - lum ter - ram - que of - fen -

di, quo i - bo? quo me ver - tam? u - bi con - fu - gi -

am? u - bi con - fu - gi - am? quis me - i mi - se - re - bi - tur?

Ad cæ-lum o - cu - los le - va - re non au - de-o, qui - a

e - i gra - vi - ter pec - ca - vi, in ter - ra re - fu - - gi -

um non in - ve - ni - o, qui - a e - i scan - da-lum fu - i. Quid.

- i - gi - tur fa - ci - am? quid i - gi - tur fa - ci - am? de -

spe - ra - bo? Ab - sit, mi - se - ri - cors est De - us,

mi - se - ri - cors est De - us, pi - us est Sal - va - tor me -

Cipriano de Rore (c.1515-1566)

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

Infelix ego (tenor)

75

us, So - lus i - gi - tur De -
us re - fu - gi - um me - um, i -
- pse non de - spi - ci - et o - pus su - um, non re - pel - let i - ma - gi -
nem su - am, non re - pel - let i - ma - gi - nem su - am,
non re - pel - let, non re - pel - let i - ma - gi - nem su - am.

Infelix ego

Prima pars

Girolamo Savonarola (1452-1498)

Bassus (part 6 of 6)

5

In - fe - lix e - go, o - mni - um au - xi - li -

10

de - sti - tu - tus, qui cæ - lum ter - ram - que of - fen -

15

di, qui cœ - lum ter - ram - que of - fen - di, quo i -

20 1

bo? quo me ver - tam? u - bi con - fu - gi - am? quis me - i mi - se -

25

re - bi - tur? Ad cæ - lum o - cu - los le - va - re non au - de - o, qui - a

30

e - i gra - vi - ter pec - ca - vi, qui - a e - i gra - vi - ter pec - ca -

35

40

45

vi, in ter - ra re - fu - gi - um non in - ve - ni - o,

50

55

qui - a e - i scan - da - lum fu - i. Quid i - gi -

60 1

65 3

70

tur fa - ci - am? de - spe - ra - bo? Ab - sit,

mi - se - ri - cors est De - us, pi - us est Sal -

Cipriano de Rore (c.1515-1566)

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

Infelix ego (bassus)