

Miserere nostri Domine

Secunda pars

Psalm 122

Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 5)

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

Mi - se - re - re no - stri, Do - mi - ne, mi -
se - re - re no - stri, mi - se - re - re no - stri. Qui - a
mul - tum re - ple - ti su - mus de - spe - cti - o - - -
ne; qui - a mul - tum re - ple - ta est a - ni - ma no -
stra op - pro - bri - um a - bun - dan - ti - bus, et de - spe -
cti - o su - per - bis, et de - spe - cti - o su - per - bis;
qui - a mul - tum re - ple - ta est a - ni - ma no -
stra op - pro - bri - um a - bun - dan - ti - bus, et de - spe -
cti - o su - per - bis, et de - spe - cti - o su - per - bis, et de - spe -

Miserere nostri Domine: Secunda pars (tenor)

2
70

75

- cti - o su - per - bis, et de - spe - cti - o su - per - bis. _____

The image shows a musical score for a tenor part. It consists of a single staff with a bass clef. The music is written in a simple, homophonic style. The lyrics are: '- cti - o su - per - bis, et de - spe - cti - o su - per - bis.' The score is divided into two systems. The first system starts at measure 70 and ends at measure 74. The second system starts at measure 75 and ends at measure 78. The music is in a 2/4 time signature. The notes are mostly quarter and half notes, with some rests. The lyrics are aligned with the notes. The score ends with a double bar line.