

In die tribulationis

Psalm 76:3,5,7, Matthew 24:8

Tenor (part 3 of 5)

Cipriano de Rore (c.1515-1566)

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

5
In di - e tri - bu - la - ti - o - nis me - æ,
10
in di - e tri - bu - la - ti - o - nis me - æ, in
15
di - e tri - bu - la - ti - o - nis me - æ
20
re - nu -
25
it con - so - la - ri, re - nu - it con - so - la - ri a - ni - ma me - a;
30
Et an - ti - ci - pa - ve - runt vi - gi - li - as o - cu - li me - i
35
præ la - chry - mis, præ la - chry - mis; tur - ba - tus sum, et non
40
sum lo - cu - tus, tur - ba - tus sum, et non sum lo - cu - tus.
45
50
Et me - di - ta - tus sum no - cte, et me - di - ta - tus sum
55
no - cte in cor - de me - o, in cor -
60
- de me - o: et ex - er - ci - ta - bar, et ex - er - ci - ta -

In die tribulationis: (tenor)

2

65

70

A musical score for tenor, consisting of five staves of music. The key signature is one flat (B-flat). The time signature appears to be common time. Measure 65 starts with a whole note followed by a half note. Measures 66-68 continue with half notes. Measure 69 begins with a dotted half note followed by eighth notes. Measures 70-72 show a continuation of eighth-note patterns. Measure 73 is mostly rests. Measures 74-76 show a return to eighth-note patterns. Measure 77 is mostly rests. Measures 78-80 show a return to eighth-note patterns. Measure 81 is mostly rests. Measures 82-84 show a return to eighth-note patterns. Measure 85 is mostly rests. Measures 86-88 show a return to eighth-note patterns. Measure 89 is mostly rests. Measures 90-92 show a return to eighth-note patterns. Measure 93 is mostly rests. Measures 94-95 show a return to eighth-note patterns.

bar, et sco - pe - bam spi - ri - tum me - - - um. Hæc om - ni - a
- i - ni - ti - a, i - ni - ti - a fu - e - runt do - lo - rum me -
o - rum, hæc om - ni - a i - ni - ti - a,
i - ni - ti - a fu - e - runt do - lo - rum me - o - rum, i - ni - ti -
a fu - e - runt do - lo - rum me - o - rum.