

Cantus  
Pec - can - tem me quo - ti - di - e,

Altus  
Pec - can - tem me quo - ti - di - e,

Tenor  
Pec - can - tem me quo - ti - di - e,

Bassus  
Pec - can - tem me quo - ti - di - e,

et non me pæ - ni - ten - - - - tem\_\_

The first line of musical notation is on a single staff with a treble clef and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. There are six slurs above the notes, each spanning two notes: G4-A4, B4-C5, B4-A4, G4-F4, E4-D4, and C4-B3. The lyrics are 'et non me pæ - ni - ten - - - - tem\_\_' with hyphens under the syllables.

ti - mor\_\_ mor - tis con - tur - bat me:

The second line of musical notation is on a single staff with a treble clef and a common time signature (C). It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. There is a slur above the first six notes (G4-A4-B4-C5-B4-A4) with a 'b' above it. There are three slurs above the remaining notes: G4-F4, E4-D4, and C4-B3. The lyrics are 'ti - mor\_\_ mor - tis con - tur - bat me:' with hyphens under the syllables.

7 Bis

C

Qui - a in in - fer - no, qui - a in in - fer - - - no

A

Qui - a in in - fer - no, *qui - a in in - fer - no* qui - a in in - fer - no in in - fer - no

T

Qui - a in in - fer - - - - no

B

Qui - a in in - fer - no, qui - a in in - fer - - - no

nul - la est re - demp - ti - o

mi - se - re - re - me - - i De - us, et sal - va - me.

16 Tribus

C

De - us in no - mi-ne tu-o, in no-mi-ne tu - o, sal - vum me fac:

A

De - us in no-mi-ne tu - o, in no - mi-ne tu - o, sal - vum me\_\_\_\_ fac:

T

De - us in no - mi-ne tu - o, sal - vum me fac:

«Quia in inferno» ut supra

et in vir - tu - te tu - a li - be - ra me.

The image shows a single line of musical notation on a five-line staff with a treble clef. The notes are diamond-shaped and positioned on the following lines: G4 (first line), F4 (first space), G4 (second line), A4 (second space), B4 (third line), C5 (third space), D5 (fourth line), E5 (fourth space), F5 (fifth line), G5 (above the staff), F5 (above the staff), E5 (above the staff), D5 (above the staff), C5 (above the staff), B4 (above the staff), A4 (above the staff), G4 (above the staff). There are three horizontal brackets above the staff: the first spans the first two notes (G4, F4), the second spans the next two notes (G4, A4), and the third spans the last four notes (G5, F5, E5, D5). Below the staff, the Latin text 'et in vir - tu - te tu - a li - be - ra me.' is written with horizontal lines under the words 'et', 'in', 'tu - a', and 'me.' to indicate syllable placement. The instruction «Quia in inferno» ut supra is placed above the staff on the right side.

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Cantus

Ky - ri - e e - lei - son.

Altus

Ky - ri - ee - lei - son.

Tenor

Ky - ri - ee - lei - son.

Bassus

Ky - ri - e e - lei - son.

Cantus  
Tenor

8

Chri - ste e - lei - son.

The image shows a musical score for two voices: Cantus and Tenor. The Cantus part is written on a treble clef staff with a soprano C-clef. The Tenor part is written on a bass clef staff with a tenor C-clef. The lyrics are 'Chri - ste e - lei - son.' The notes are: Chri (G4), ste (A4), e (B4), - (C5), lei (B4), - (A4), son. (G4). A slur is placed over the notes 'e - lei'.

35

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.

Ky - ri - e e - lei - son.