

Sebastiano Cherici

COMPIETA

6. Te lucis ante terminum

Alto Ripieno .

COMPIETA

Concertata, e breue à 3. e 4. voci, con Violini, e Ripieni à beneplacito

DI SEBASTIANO CHERICI

Maestro di Capella dell' Illustrissima Accademia dello Spirito Santo di Ferrara.

O P E R A T E R Z A

Dal medesimo Dedicata all' Illustriss. e Reuerendis. Monsignore

BENEDETTO GIOSEFFO

SPINELLI CARACCIOLI

Dignissimo Vicelegato di Ferrara:



In Bologna per Giacomo Monti . 1626 . Con licenza de' Superiori.
Si vendono da Marino Siliani, all' Insegna del Violino .

Editorial

Sebastiano Cherici (1647-1704) was maestro di cappella of the cathedral of Ferrara. After a short spell in Dresden, he took the same position in Pistola. In 1686 he published his *Opera terza, Compieta concertata, e breve à 3 e 4 voci, con violini, e ripieni à bene placito*. This opus comprises the main parts of the Roman version of the Compline, the last liturgical prayer of the day. The normal practice is to sing three psalms; the selection for the ordinary Sunday is provided here. In contrast to the Vesper, the Compline has only a single antiphons with the psalms. The remaining parts are fixed prayers of the Compline.

The part books for each voice are twofold, named ‘concertans’ and ‘ripieni’, respectively. The ripieni appears in parts 1, 2, 4, 7 and 8, and are always a duplication of the concertans in the tutti sections; these have been omitted in the present edition; instead, *solo* and *tutti* are indicated. In addition to the two violins there is a part for a bass instrument ‘fagotto / violone’. The violone is not a 16’ instrument, but an 8’, such as a cello or viola da gamba. The ‘organo’ part is the basso continuo, which may be doubled by a suitable (8’) instrument.

The bass figuration is original. Accidentals are not consistently indicated in the original but do not pose ambiguities. The text spelling and punctuation has been modernised to that in the *Liber Usualis* (Descée & Socii, 1962).

- | | |
|--|--------------------|
| 1. Jube domne benedicere, Confiteor and Convertete nos | SATB, 2vi, fg, org |
| 2. Cum invocarem exaudivit me Deus (ps 4) | SATB, 2vi, fg, org |
| 3. In te Domine speravi (responsorium) | SATB, 2vi, fg, org |
| 4. Qui habitat in adjutorio Altissimi (ps 90) | SATB, 2vi, fg, org |
| 5. Ecce nunc benedicite (ps 133) | SATB, 2vi, fg, org |
| 6. <u>Te lucis ante terminum</u> (hymnus) | ATB, 2vi, org |
| 7. In manus tuas Domine (responsorium) | SATB, 2vi, fg, org |
| 8. Nunc dimitis servum tuum (canticum Simeonis) | SATB, 2vi, fg, org |
| 9. Ave Regina Caelorum | SAB, org |

Woerden, June 2019

Wim Looyestijn

TE LUCIS ANTE TERMINUM

Dominica ad Completorium

Sebastiano Cherici

1647–1704

Hymnus

Alto

Tenore

Basso

Organo

Te lu - cis an - te ter - mi-num

Te lu - cis an - te ter - mi-num re - rum cre -

Te lu - cis an - te ter - mi-num

5 6 # b

6

A

T

B

Org

re - rum cre - a - tor, re - rum cre - a - tor, cre - a -

a - tor, re - rum cre - a - tor, cre - a -

re - rum cre - a - tor, re - rum cre - a -

b 6 b b 7 6 6

12

A

T

B

Org

- tor pos - si - mus,

- tor pos - si - mus, ut pro tu - a cle - men - ti - a,

- tor, pos - si - mus,

5 # b 6 6 7 6

Source: *Compieta concertata*, e breve à 3 e 4 voci, con violini, e ripieni à bene placito, Opera terza. Bologna, 1686.

Te lucis ante terminum

19

A ut pro tu - a cle - men - ti - a, sis prae-sul et cu -

T

B ut pro tu - a cle - men - ti - a, sis prae - sul et cu -

Org

6 4# 6 7 6 b b

25

A - sto - di - a, sis prae - sul

T - sto - di - a, ut pro tu - a cle - men - ti - a, sis prae - sul

B - sto - di - a, sis prae - sul

Org

4 3 b b 6 6 6 7 6

32

A et - cus - to - di - a, sis prae - sul et cu - sto - di - a.

T et cu - sto - di - a, sis prae - sul et - cus - to - di - a.

B et - cus - to - di - a, sis prae - sul et cu - sto - di - a.

Org

b b 4 3

Te lucis ante terminum

Ritornello

38

Vi1

Vi2

Vne

Org

7 6 # b 6 # 7 6

46

Vi1

Vi2

Vne

Org

6 b b b 4 3 b b # 7 6 #

54

Vi1

Vi2

Vne

Org

b 6 4 3 b 6 4 3

Te lucis ante terminum

62

A
Pro - cul re - ce - dant som - ni - a et noc - ti -

T
Pro - cul re - ce - dant som - ni - a et noc - ti - um,

B
Pro - cul re - ce - dant som - ni - a et noc - ti -

Org
5 6 # b

68

A
um, et noc - ti - um phan - tas - - -

T
et noc - ti - um phan - - - - - tas -

B
um, et noc - ti - um phan - - - - - tas -

Org
b 6 b b 7 6 6 #

74

A
- - ma - ta, hos - tem - que

T
- ma - ta, hos - tem - que no - strum com - pri - me,

B
tas - ma - ta, hos - tem - que

Org
5 # b 6 6 7 6

Te lucis ante terminum

81

A
no - strum com - pri - me, ne pol - lu - an - tur cor - po - ra,

T
ne pol - lu - an - tur cor - po - ra,

B
no - strum com - pri - me, ne pol - lu - an - tur cor - po - ra,

Org
6 4# 6 7 6 b b 4 3 b

88

A
ne pol - lu - an - tur

T
hos - tem - que no - strum com - pri - me, ne pol - lu - an - tur

B
ne pol - lu - an - tur

Org
b 6 6 6 7 6

94

A
cor - po - ra, ne pol - lu - an - tur cor - po - ra.

T
cor - po - ra, ne pol - lu - an - tur cor - po - ra.

B
cor - po - ra, ne pol - lu - an - tur cor - po - ra.

Org
b b 4 3

Te lucis ante terminum

99 *Ritornello*

Vi1

Vi2

Vne

Org

7 6 # b 6 # 7 6

107

Vi1

Vi2

Vne

Org

6 b b b 4 3 b b # 7 6 #

115

Vi1

Vi2

Vne

Org

b 6 4 3 b 6 4 3

Te lucis ante terminum

123

A Præ - sta, Pa - ter pi - is - si - me, Pa - tri - que

T Præ - sta, Pa - ter pi - is - si - me, Pa - tri - que cum,

B Præ - sta, Pa - ter pi - is - si - me, Pa - tri - que

Org # 5 6 # b

129

A cum, Pa - tri - que cum par u - ni -

T Pa - tri - que cum par u - ni -

B cum, Pa - tri - que cum par u - ni -

Org b 6 b b 7 6 6 # 5 #

136

A ce, cum Spi - ri -

T ce, cum Spi - ri - tu Pa - ra - cli - to

B ce, cum Spi - ri -

Org b 6 6 7 6

Te lucis ante terminum

142

A tu Pa - ra - cli - to reg - nans per om - ne sæ - cu - lum,

T

B reg - nans per om - ne sæ - cu - lum,

B tu Pa - ra - cli - to reg - nans per om - ne sæ - cu - lum,

Org

6 4# 6 7 6 b b 4 3 b

149

A reg - nans per om - ne sæ - cu - lum,

T reg - nans per om - ne sæ - cu - lum, reg - nans per om - ne sæ - cu - lum,

B reg - nans per om - ne sæ - cu - lum,

Org

b 6 6 6 7 6 #

156

A reg - nans per om - ne sæ - cu - lum.

T reg - nans per om - ne sæ - cu - lum.

B reg - nans per om - ne sæ - cu - lum.

Org

b b 4 3

Violin-1

TE LUCIS ANTE TERMINUM

Dominica ad Completorium

Sebastiano Cherici
1647-1704

37

38 *Ritornello*

44

49

54

59

37

99 *Ritornello*

105

110

115

120

37

Violin-2

TE LUCIS ANTE TERMINUM

Dominica ad Completorium

Sebastiano Cherici
1647-1704

38 *Ritornello*

44

49

54

59

99 *Ritornello*

105

110

115

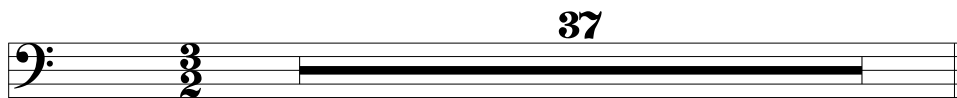
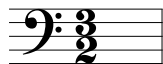
120

Fagotto/
violone

TE LUCIS ANTE TERMINUM

Dominica ad Completorium

Sebastiano Cherici
1647–1704



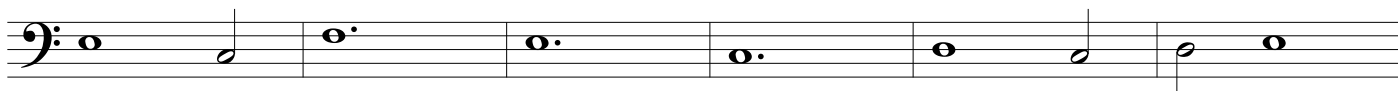
38 *Ritornello*



45



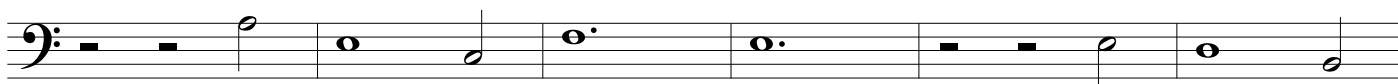
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57



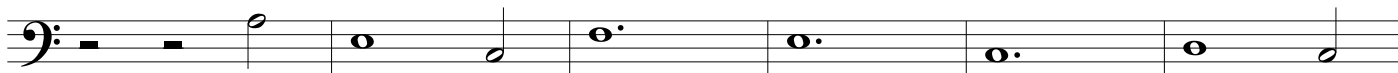
99 *Ritornello*



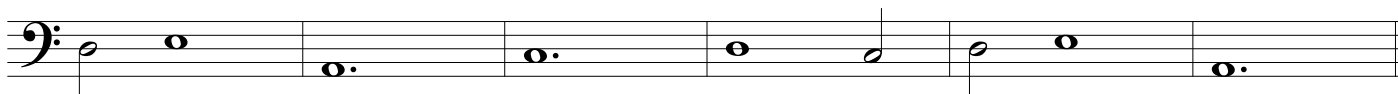
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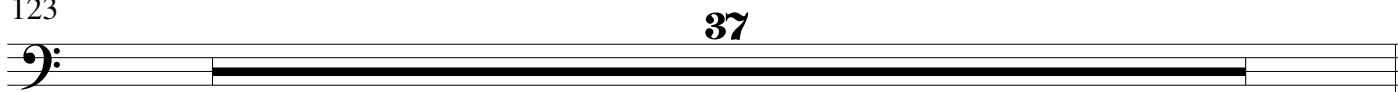
111



117



123



TE LUCIS ANTE TERMINUM

Dominica ad Completorium

Sebastiano Cherici
1647–1704

5

11

18

25

32

38 *Ritornello*

46

53

62

70

The musical score is written in a single bass clef staff with a 3/2 time signature. It consists of ten systems of music. Each system begins with a measure number (5, 11, 18, 25, 32, 38, 46, 53, 62, 70). The notation includes quarter notes, half notes, and rests. Fingerings are indicated by numbers 1-7 below the notes. Accents (b) and sharps (#) are placed below certain notes. The piece concludes with a double bar line at the end of the 70th measure.

Te lucis ante terminum

76

6 6 7 6 6^{4#} 6

82

7 6 b b 4 3 b

88

b 6 6 6 7 6

94

b b 4 3

99 *Ritornello*

7 6 # b 6 # 7 6

107

6 b b b 4 3 b b # 7 6

114

b 6 4 3 b 6 4 3

123

5 6 # b b

130

6 b b 7 6 6 # 5 #

136

b 6 6 7 6 6^{4#} 6

143

7 6 b b 4 3 b b 6 6 6

151

7 6 # b b 4 3