

**Sebastiano Cherici**

**COMPIETA**

**7. In manus tuas Domine**

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:**



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In Bologna per Giacomo Monti . 1626 . Con licenza de' Superiori.  
Si vendono da Marino Silvani, 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).

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|--|--------------------|
| 1. Jube domne benedicere, Confiteor and Convertite 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. Te lucis ante terminum (hymnus)                     | ATB, 2vi, org      |
| 7. <u>In manus tuas Domine</u> (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

# IN MANUS TUAS DOMINE

Dominica ad Completorium



## Responsorium

Sebastiano Cherici  
1647-1704

Violino primo

Violino secundo

Fagotto / violone

Canto

Alto

Tenore

Basso

Organo

*Solo*

In ma-nus tu-as, Do-mi-ne, com-men-do spi-ri-tum me -

b 6 5 # 7 b 6 #

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

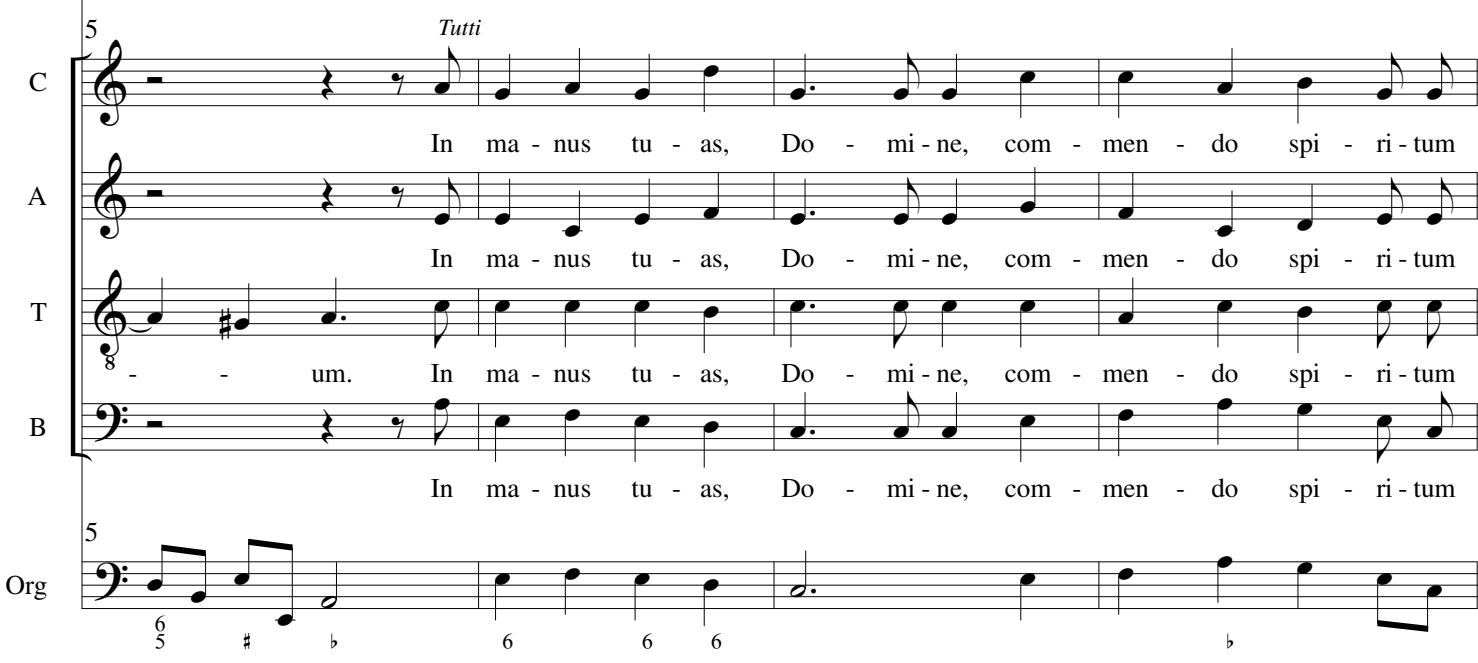
In manus tuas Domine

5  
V1  
V2  
Vne

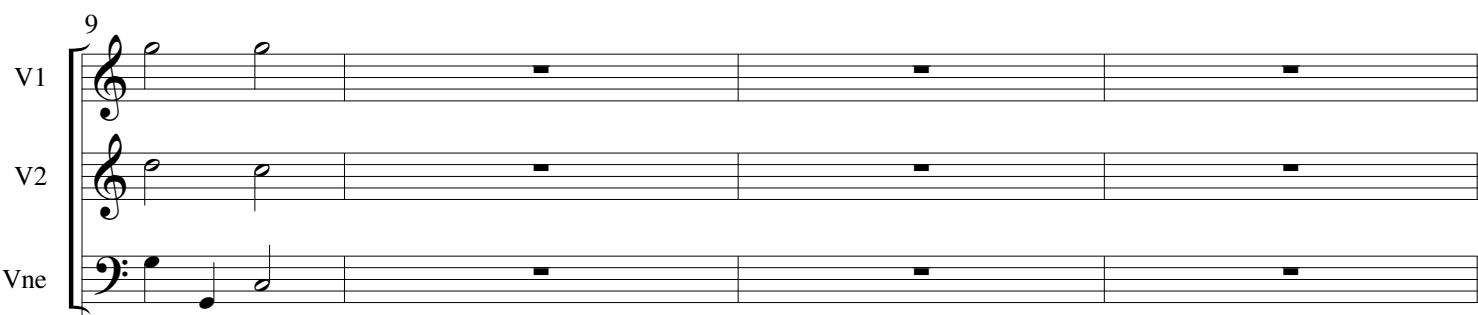


5  
*Tutti*  
C  
A  
T  
B  
Org

In ma - nus tu - as, Do - mi - ne, com - men - do spi - ri - tum  
In ma - nus tu - as, Do - mi - ne, com - men - do spi - ri - tum  
- - um. In ma - nus tu - as, Do - mi - ne, com - men - do spi - ri - tum  
In ma - nus tu - as, Do - mi - ne, com - men - do spi - ri - tum



9  
V1  
V2  
Vne



9  
C  
A  
T  
B  
Org

me - um.  
me - um.  
me - um. *Solo*  
me - um. Re - de - mi - sti nos, Do - mi - ne, De - us ve - ri - ta -  
me - um.



In manus tuas Domine

13

V1

V2

Vne

13

C

A

T

B

Org

com - men - do spi - ri-tum, com - men - do spi - ri - tum me -  
 com - men - do spi - ri-tum, com - men - do spi - ri - tum me -  
 tis, com - men - do spi - ri-tum, com - men - do spi - ri - tum me -  
 com - men - do spi - ri-tum, com - men - do spi - ri - tum me -

# # 6 6 b

16

V1

V2

Vne

16

C

A

T

B

Org

um. *Tutti* In ma-nus tu - as,  
 um. In ma-nus tu - as,  
 um. Glo - ri-a Pa - tri, et Fi - li - o, et Spi - ri - tu-i San - cto. In ma-nus tu - as,  
 um. In ma-nus tu - as,

6 7 6 # 4 3 b b 6 6

In manus tuas Domine

21

V1

V2

Vne

21

C

A

T

B

Do - mi-ne, com - men - do spi - ri-tum me - um, com - men - do spi - ri-tum me - um.

Do - mi-ne, com - men - do spi - ri-tum me - um, com - men - do spi - ri-tum me - um. *Solo*

8 Do - mi-ne, com - men - do spi - ri-tum me - um, com - men - do spi - ri-tum me - um. Cus - to - di nos,

Do - mi-ne, com - men - do spi - ri-tum me - um, com - men - do spi - ri-tum me - um.

21

Org

6 4 3 b # 4 3 b

26

V1

V2

Vne

26

C

A

T

B

Do - mi - ne, cus - to - di nos, Do - mi - ne, ut pu - pil - lam o - cu -

26

Org

# 6 4 3

In manus tuas Domine

29

V1

V2

Vne

29

*Tutti*

C

A

T

B

Org

Sub um - bra a - la - rum tu - a - rum pro - te - ge nos, sub um - bra a - la - rum tu -  
 Sub um - bra a - la - rum tu - a - rum pro - te - ge nos, sub um - bra a - la - rum tu -  
 li. Sub um - bra a - la - rum tu - a - rum pro - te - ge nos, sub um - bra a - la - rum tu -  
 Sub um - bra a - la - rum tu - a - rum pro - te - ge nos, sub um - bra a - la - rum tu -

6 6 4 3 # 6 6#

32

V1

V2

Vne

32

C

A

T

B

Org

a - rum, sub um - bra a - la - rum tu - a - rum pro - te - ge nos, pro - te - ge nos.  
 a - rum, sub um - bra a - la - rum tu - a - rum pro - te - ge nos, pro - te - ge nos.  
 a - rum, sub um - bra a - la - rum tu - a - rum pro - te - ge nos, pro - te - ge nos.  
 a - rum, sub um - bra a - la - rum tu - a - rum pro - te - ge nos, pro - te - ge nos.

b 6 6 b 4 3# 4 3#

Violino - 1

# IN MANUS TUAS DOMINE

Dominica ad Completorium

Sebastiano Cherici  
1647-1704

*Responsorium*

The musical score consists of six staves of music in treble clef with a common time signature (C). The first staff begins with a 4-measure rest. The second staff starts at measure 8 and includes a 3-measure rest. The third staff starts at measure 15 and includes a 2-measure rest. The fourth staff starts at measure 22 and includes a 3-measure rest. The fifth staff starts at measure 29 and features a key signature change to one sharp (F#) at measure 30. The sixth staff starts at measure 32 and concludes with a double bar line.



Violino - 2

# IN MANUS TUAS DOMINE

Dominica ad Completorium

*Responsorium*

Sebastiano Cherici  
1647–1704

8

15

22

29

32

Fagotto /  
violone

# IN MANUS TUAS DOMINE

Dominica ad Completorium

*Responsorium*

Sebastiano Cherici

1647–1704

4

8

3

16

2

23

3

31

# IN MANUS TUAS DOMINE

Dominica ad Completorium

Sebastiano Cherici  
1647-1704

## Responsorium

The musical score is written in bass clef with a common time signature (C). It consists of six staves of music, each starting with a measure number. The notation includes notes, rests, and figured bass symbols (numbers 1-7, #, b) placed below the notes. The first staff begins with a key signature of one sharp (F#) and a common time signature. The subsequent staves continue the melodic line with various rhythmic patterns and figured bass accompaniment. The final staff concludes with a double bar line.