

Sebastiano Cherici

COMPIETA

5. Ecce nunc benedicite

Alto Ripieno.

COMPIETA

Concertata, e breue à 3. e 4. voci, con Vio-
lini, e Ripieni à beneplacito

DI SEBASTIANO CHERICI

*Maestro di Capella dell' Illusterrima Accademia dello Spirito
Santo di Ferrara.*

O P E R A T E R Z A

Dal medesimo Dedicata all' Illustriss. e Reuerendiss. Monsignore

BENEDETTO GIOSEFFO

SPINELLI CARACCIOLI

Dignissimo Vicelegato di Ferrara.



In Bologna per Giacomo Monti. 1686. Con licenza de' Superiori.
Si vendono da Marino Sisiani, 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).

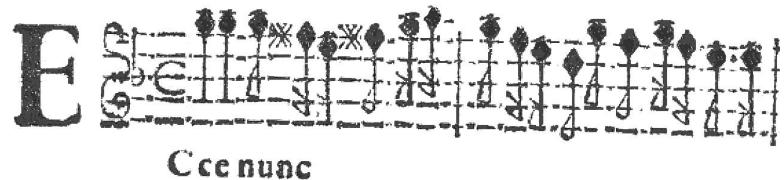
1. Jube domne benedicere, Confiteor and Converte nos	SATB, 2vi, fg, org
2. Cum invocarem exaudivit me Deus (ps 4)	SATB, 2vi, fg, org
3. In te Domine speravi (responsorium)	SATB, 2vi, fg, org
4. Qui habitat in adjutorio Altissimi (ps 90)	SATB, 2vi, fg, org
5. <u>Ecce nunc benedicite</u> (ps 133)	SATB, 2vi, fg, org
6. Te lucis ante terminum (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

ECCE NUNC BENEDICITE

Dominica ad Completorium



Psalmus 133

Sebastiano Cherici
1647–1704

Musical score for Psalmus 133, featuring eight staves: Violino primo, Violino secondo, Fagotto / violone, Canto, Alto, Tenore, Basso, and Organo. The score is in common time, key signature of one flat, and includes a basso continuo line with Roman numerals at the bottom.

Violino primo

Violino secondo

Fagotto / violone

Canto

Alto

Tenore

Basso

Organo

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

Ecce nunc benedicite

5

V1
V2
Vne
C
A
T
B
Org

Ec - ce, ec - ce nunc be-ne-di - ci-te Do - mi-num om -
Ec - ce, ec - ce nunc be-ne-di - ci-te Do - mi-num

5

9

V1
V2
Vne
C
A
T
B
Org

- nes ser - vi, om - nes, om - nes ser - vi Do - mi - ni, om - nes, om - nes,
om - nes ser - vi, om - nes, om - nes ser - vi Do - mi - ni, om - nes,

9

Ecce nunc benedicite

13

V1 V2 Vne

C A T B

nes, om - nes ser - vi Do - mi - ni.

om - nes, om - nes ser - vi Do - mi - ni.

T

Org

13

6 6 5 5 6#

17

V1 V2 Vne

C A T B

Qui sta - tis, qui

Qui sta - tis, qui sta - tis

T

Org

17

Ecce nunc benedicite

21

V1

V2

Vne

C

A

T

B

sta - tis in do - mo Do - mi-ni in a - tri-is do - mus De - i
in do - mo Do - mi - ni in a - tri - is do - mus De - i

Org

6b 6 7 6

25

V1

V2

Vne

C

A

T

B

no - stri, do-mus De - i no - stri.
no - stri, do - mus De - i no - stri.

Org

6 4 5

Ecce nunc benedicite

30

V1 V2 Vne

C A T B

Org

30

34

V1 V2 Vne

C A T B

In noc - ti - bus, in noc - ti - bus ex - tol - li - te ma-nus

In noc - ti - bus, in noc - ti - bus ex - tol - li - te ma-nus

In noc - ti - bus, in noc - ti - bus ma-nus

In noc - ti - bus, in noc - ti - bus ma-nus

34

Org

Ecce nunc benedicite

39

V1 V2 Vne

C A T B

Org

ves - tras in san - cta, ma - nus ves - tras in san - cta,
 ves - tras in san - cta, ma - nus ves - tras in san - cta,
 ves - tras in san - cta, ma - nus ves - tras in san - cta,
 ves - tras in san - cta, ma - nus ves - tras in san - cta,

39

7 6 # # b 7 6

45

V1 V2 Vne

C A T B

et be - ne - di - ci - te Do - mi - num, be - ne - di - ci - te, be - ne -
 et be - ne - di - ci - te Do - mi - num, be - ne - di - ci - te, be - ne -
 et be - ne - di - ci - te Do - mi - num, be - ne - di - ci - te, be - ne -

45

Org

7 6 # 6

Ecce nunc benedicite

51

V1

V2

Vne

C

A

T

B

Org

di - ci - te Do - mi - num,
di - ci - te Do - mi - num, et be - ne - di - ci - te Do - mi - num,
Do - mi - num, et be - ne - di - ci - te Do - mi - num,
di - ci - te Do - mi - num, et be - ne - di - ci - te Do - mi - num,

51

b b # # 5
7

57

V1

V2

Vne

C

A

T

B

Org

be - ne - di - ci - te, be - ne - di - ci - te Do - mi - num.
be - ne - di - ci - te Do - - - mi - num.
be - ne - di - ci - te Do - mi - num, be - ne -
be - ne - di - ci - te, be - ne - di - ci - te Do - mi - num.
be - ne - di - ci - te, be - ne - di - ci - te Do - mi - num.

57

6
b b b

Ecce nunc benedicite

63

V1 V2 Vne

C A T B

di - ci - te Do - mi-num. Be - ne - di - cat te Do - mi - nus ex Si -

Org

63

6 6 6 6 6 6 5 6

69

V1 V2 Vne

C A T B

on, qui fe - cit cæ - lum et ter - ram, et

Org

b b # 6 6 6 6

Ecce nunc benedicite

74

V1 V2 Vne

C A T B

ter - ram, qui fe - cit cæ - lum et ter -

Org

74

6 # # 4 3

79

V1 V2 Vne

C A T B

ram.

Org

b 6 # b 4 #

Ecce nunc benedicite

84

V1 V2 Vne

C A T B

Glo - ri-a, glo - ri-a Pa - tri et Fi - li - o et Spi - ri - tu - i
 Glo - ri-a Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i

Org

6 7 # 6

88

V1 V2 Vne

C A T B

San - cto, Spi - ri - tu - i San - cto, et Spi - ri - tu - i San -
 San - cto, Spi - ri - tu - i San - cto, et Spi - ri - tu - i San -

Org

Ecce nunc benedicite

92

V1 V2 Vne

C
A
T
B

Org

92

V1 V2 Vne

C
A
T
B

Org

96

V1 V2 Vne

C
A
T
B

Org

96

V1 V2 Vne

C
A
T
B
Org

Si-cut e - rat, si-cut e - rat in prin -
Si-cut e - rat, si-cut e - rat, si-cut e - rat in prin -

96

Ecce nunc benedicite

100

V1
V2
Vne

C
A
T
B
Org

ci - pi-o et nunc et sem - per, nunc et sem - per, sem - per,
 ci - pi-o et nunc et sem - per, nunc et sem - per, sem - per,

100

7 6 5 6b 6 6 5 4 4 4 3

104

V1
V2
Vne

C
A
T
B
Org

et in sæ - cu - la sæ - cu - lo - rum, a - men, in sæ - cu - la sæ - cu -
 et in sæ - cu - la sæ - cu - lo - rum, a - men, in sæ - cu - la sæ - cu -
 nunc et sem - per, sem - per.

nunc et sem - per, nunc et sem - per. A - men, a - men, a - men,

104

6 4 4 3 6

Ecce nunc benedicite

108

V1 V2 Vne

C A T B

lo - rum, a - men, sæ - cu - lo - rum, a - men, a - men, a - men,

lo - rum, a - men, sæ - cu - lo - rum, a - men, a - men,

T et in sæ - cu - la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum,

B a - men, sæ - cu - lo - rum, a - men, a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men,

108

Org

\flat 6 6

112

V1 V2 Vne

C A T B

- men, a - men, a - men,

a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum,

T a - men, sæ - cu - lo - rum, a - men, a - men, a - men,

B sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men,

112

Org

Ecce nunc benedicite

116

V1

V2

Vne

C et in sæ - cu - la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a - men, a -

A a - men, a - men, a - men, sæ - cu - lo - rum, a -

T et in sæ - cu - la sæ - cu - lo - rum, a - men, a - men, sæ - cu - lo - rum, a -

B sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, sæ - cu - lo - rum, a - men,

116

Org

119

V1

V2

Vne

C men, a - men,

A men, a - men, et in sæ - cu - la

T men, et in sæ - cu - la sæ - cu - lo - rum,

B et in sæ - cu - la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a - men, et in sæ - cu - la

119

Org

Ecce nunc benedicite

122

V1 V2 Vne

C et in sæ - cu - la sæ - cu - lo - rum, a - men, a - men,

A sæ - cu - lo - rum, a - men, a - men,

T a - men, sæ - cu - lo - rum, a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men,

B sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a - men, a - men,

Org

125

V1

V2

Vne

C et in sæ - cu - la sæ - cu - lo - rum, a - men, a - men, et in sæ - cu - la

A et in sæ - cu - la sæ - cu - lo - rum, a - men, a -

T sæ - cu - lo - rum, a - men, a - men, a - men,

B a - men, a - men, et in sæ - cu - la sæ - cu - lo - rum, a - men,

Org

Ecce nunc benedicite

128

V1

V2

Vne

128

C sæ - cu - lo - rum, a - men, a - men, a - men, sæ - cu - lo - rum,

A men, et in sæ - cu-la sæ - cu-lo - rum, a - men, sæ - cu - lo - rum,

T et in sæ - cu-la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a - men, sæ - cu - lo - rum,

B sæ - cu-lo - rum, a - men, a - - - men, sæ - cu - lo - rum,

128

Org

131

V1

V2

Vne

131

C a - men, sæ - cu - lo - rum, a - men.

A a - men, sæ - cu - lo - rum, a - men.

T a - men, sæ - cu - lo - rum, a - men.

B a - men, sæ - cu - lo - rum, a - men.

131

Org

Violino - 1

ECCE NUNC BENEDICITE

Dominica ad Completorium

Psalmus 133

Sebastiano Cherici 1647–1704

The image displays ten staves of musical notation, likely for a solo instrument such as flute or oboe. The music is in common time and consists of measures numbered 1 through 57. The key signature changes frequently, indicated by the treble clef with a sharp sign (F#) and a flat sign (Bflat). Measure 1 starts in F major (one sharp). Measures 2-3 transition to G major (two sharps). Measures 4-5 return to F major. Measures 6-7 move to E major (three sharps). Measures 8-9 switch to D major (one sharp). Measures 10-11 return to C major (no sharps or flats). Measures 12-13 move to B-flat major (two flats). Measures 14-15 return to A major (one sharp). Measures 16-17 move to G major (two sharps). Measures 18-19 return to F major. Measures 20-21 move to E major (three sharps). Measures 22-23 return to D major (one sharp). Measures 24-25 move to C major (no sharps or flats). Measures 26-27 move to B-flat major (two flats). Measures 28-29 return to A major (one sharp). Measures 30-31 move to G major (two sharps). Measures 32-33 return to F major. Measures 34-35 move to E major (three sharps). Measures 36-37 return to D major (one sharp). Measures 38-39 move to C major (no sharps or flats). Measures 40-41 move to B-flat major (two flats). Measures 42-43 return to A major (one sharp). Measures 44-45 move to G major (two sharps). Measures 46-47 return to F major. Measures 48-49 move to E major (three sharps). Measures 50-51 return to D major (one sharp). Measures 52-53 move to C major (no sharps or flats). Measures 54-55 move to B-flat major (two flats). Measures 56-57 return to A major (one sharp).

Ecce nunc benedicite

The musical score consists of eight staves of music for organ or harpsichord, arranged vertically. The key signature is one flat (B-flat), and the time signature is common time (C). The music is divided into measures by vertical bar lines. Various dynamic markings are present, such as forte (f), piano (p), and sforzando (sf). Measure numbers are indicated above each staff: 79, 82, 93, 98, 116, 121, 126, and 130. Measure 98 contains a '7' above the first note and a '5' above the last note. Measure 116 contains an '8' above the first note and a '5' above the last note. Measure 121 contains a '7' above the first note and a '5' above the last note. Measure 126 contains a '7' above the first note and a '5' above the last note. Measure 130 contains a '7' above the first note and a '5' above the last note.

Violino - 2

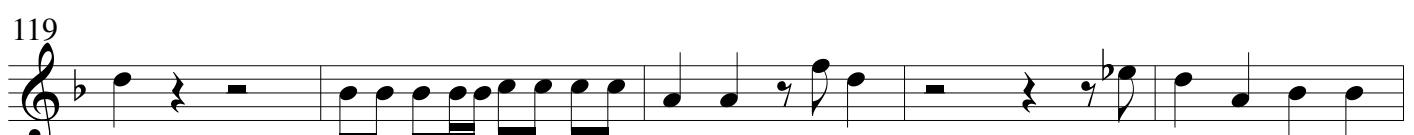
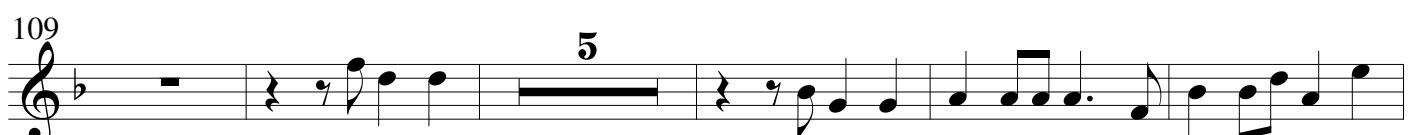
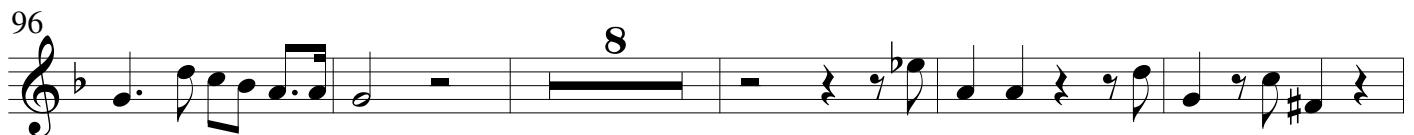
ECCE NUNC BENEDICITE

Dominica ad Completorium

Psalms 133

Sebastiano Cherici
1647–1704

Ecce nunc benedicite



Fagotto/violone

ECCE NUNC BENEDICITE

Dominica ad Completorium

Psalmus 133

Sebastiano Cherici
1647–1704

The musical score consists of nine staves of bassoon/violin music. The key signature is one flat (B-flat). The time signature varies throughout the piece, indicated by numbers (4, 8, 3, 2, 3) placed above the staff or by a '2' over a bar line. Measure numbers 1 through 58 are marked at the beginning of each staff. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano). The score concludes with a final measure ending in C major.

Ecce nunc benedicite

A musical score for bassoon, featuring nine staves of music. The key signature is one flat, and the time signature is common time. Measure 79 starts with a dotted half note followed by a sixteenth-note pattern. Measure 83 begins with a dotted half note, followed by a measure of rests, then a measure starting with a dotted half note. Measure 94 starts with a dotted half note, followed by a measure of rests, then a measure starting with a dotted half note. Measure 107 starts with a dotted half note, followed by a measure of rests, then a measure starting with a dotted half note. Measure 117 consists entirely of eighth-note patterns. Measure 121 starts with a dotted half note, followed by a measure of rests, then a measure starting with a dotted half note. Measure 125 consists entirely of eighth-note patterns. Measure 129 starts with a dotted half note, followed by a measure of rests.

Organo

ECCE NUNC BENEDICITE

Dominica ad Completorium

Sebastiano Cherici
1647–1704

Psalmus 133

The musical score consists of twelve staves of organ music. The key signature is mostly B-flat major (two flats), indicated by a B-flat symbol at the beginning of each staff. Measure numbers are placed to the left of the staves. The first staff begins with a bass clef, common time, and a B-flat. Measures 1-4 show a melodic line with various note values and rests. Measures 5-8 continue this line, with measure 6 featuring a complex harmonic progression indicated by Roman numerals: 6, 4, 5, 3, 5, 6#. Measures 9-12 show further melodic development. Measures 13-16 continue the pattern, with measure 14 showing a similar harmonic progression (6, 4, 5, 3, 5, 6#). Measures 17-20 show a continuation of the melodic line. Measures 21-24 show a continuation, with measure 22 showing a harmonic progression (6b, 6, 7, 6). Measures 25-28 show a continuation. Measures 29-32 show a continuation, with measure 30 ending on a dominant seventh chord (indicated by a 3 overline) and transitioning to a new section. Measures 33-36 show a continuation in 3/2 time. Measures 37-40 show a continuation. Measures 41-44 show a continuation. Measures 45-48 show a continuation. Measures 49-52 show a continuation.

Ecce nunc benedicite

61

70

79

86

93

100

107

114

121

128