

Sebastiano Cherici

COMPIETA

8. Nunc dimittis servum tuum

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 Sighani, 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. Ecce nunc benedicite (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. <u>Nunc dimittis servum tuum</u> (canticum Simeonis)	SATB, 2vi, fg, org
9. Ave Regina Caelorum	SAB, org

Woerden, June 2019

Wim Looyestijn

NUNC DIMITTIS SERVUM TUUM



Sebastiano Cherici
1647–1704

Violino primo

Violino secundo

Fagotto

Canto

Alto

Tenore

Basso

Basso continuo

Solo

Nunc di - mit - tis ser - vum tu - um Do - mi - ne,

b

The musical score is arranged in eight staves. From top to bottom: Violino primo, Violino secundo, Fagotto, Canto, Alto, Tenore, Basso, and Basso continuo. The Basso staff has a 'Solo' marking above it. The Tenore staff has a '8' below it. The Basso staff contains lyrics: 'Nunc di - mit - tis ser - vum tu - um Do - mi - ne,'. The Basso continuo staff ends with a bass clef and a 'b' (flat) sign below it.

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

Nunc dimittis servum tuum

6

V1

V2

C

A

T

B

6

BC

Solo

se - cun - dum ver - bum tu - um in pa -

se - cun - dum ver - bum tu - um in pa -

se - cun - dum ver - bum tu - um in pa -

6

#

b

12

V1

V2

C

A

T

B

12

BC

Tutti

qui - a vi - de - runt

ce, qui - a vi - de - runt o -

ce, qui - a vi - de - runt o -

ce, qui - a vi - de - runt

12

BC

Nunc dimittis servum tuum

18

V1
V2
C
A
T
B
BC

o - cu - li me - i sa - lu - ta - re
o - cu - li me - i sa - lu - ta - re, sa - lu - ta - re
o - cu - li me - i sa - lu - ta - re, sa - lu - ta - re

18
24

24

V1
V2
C
A
T
B
BC

tu - um, sa - lu - ta - re, sa - lu - ta - re tu - um. Quod pa -
tu - um, sa - lu - ta - re, sa - lu - ta - re tu - um. Quod pa -
tu - um,
tu - um,

24

4 3 ♫
4 3

Nunc dimittis servum tuum

30

V1

V2

Bass:

C A T B

30

C A T B

ra - sti, pa - ra - sti an - te fa - ci-em om - ni-um po - pu -

ra - sti, pa - ra - sti an - te fa - ci-em om - ni-um po - pu -

BC

30

6

6

36

V1

V2

Bass:

C A T B

36

Tutti

- lo - rum. Lu - men, lu - men ad re - ve - la - ti -

- lo - rum. Lu - men, lu - men ad re - ve - la - ti -

T

8

Lu - men, lu - men, lu - men ad re - ve - la - ti -

B

Lu - men, lu - men, lu - men ad re - ve - la - ti -

36

BC

6

6

Nunc dimittis servum tuum

42

V1
V2
C
A
T
B
BC

o - nem, ad re - ve - la - ti - o - nem gen - ti - um, et glo -
o - nem, ad re - ve - la - ti - o - nem gen - ti - um, et glo -
o - nem, ad re - ve - la - ti - o - nem gen - ti - um,
o - nem, ad re - ve - la - ti - o - nem gen - ti - um,
o - nem, ad re - ve - la - ti - o - nem gen - ti - um,

7 6

48

V1
V2
C
A
T
B
BC

- ri-am, et glo - ri-am ple - bis tu - æ, ple-bis tu - æ
- ri-am, et glo - ri-am ple - bis tu - æ, ple-bis tu - æ
et glo - ri-am, et glo - ri-am ple - bis tu - æ
et glo - ri-am, et glo - ri-am ple - bis tu - æ

48

BC

b b # 6 6 5

Nunc dimittis servum tuum

54

V1

V2

C Is - ra - el.

A Is - ra - el.

T Is - ra - el. Solo et Spi -

B Is - ra - el. Glo - ri - a Pa - tri et Fi - li - o

BC

54

4 3 b b

60

V1

V2

C

A

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

B et Spi - ri - tu - i et Spi - ri - tu - i San -

BC

60

Nunc dimittis servum tuum

66

V1

V2

Bass

C
A
T
B

Solo

Si - cut e - rat in prin - ci - pi - o, et nunc et
Si - cut e - rat in prin - ci - pi - o, et nunc et

cto.

cto.

66

BC

72

V1

V2

Bass

C
A
T
B

Tutti

sem - per, et in sæ - cu - la, et in sæ - cu - la sæ - cu -
sem - per, et in sæ - cu - la, et in sæ - cu - la sæ - cu -
et in sæ - cu - la, et in sæ - cu - la sæ - cu -
et in sæ - cu - la, et in sæ - cu - la sæ - cu -

72

BC

Nunc dimittis servum tuum

78

V1

V2

C

A

T

B

BC

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

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

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

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

78

7 6 b 6 7 6 2

84

V1

V2

C

A

T

B

BC

a - - - men, a - - -

a - - - men, a - - - men, a - - -

a - - - men, a - - - men, a - - -

84

6 7 6b # 6 2

Nunc dimittis servum tuum

90

V1

V2

C

A

T

B

BC

men, a men, a men, a men, a men, a

6 b 5 6 7 6 b b

96

V1

V2

C

A

T

B

BC

men, a - men, a - men, a - men, a -

6 4 3# b b 2 6 b #

Nunc dimittis servum tuum

102

V1

V2

C

A

T

B

BC

men, a - men, a - men, a - men,

102

6 # 6 7 4 3# 6

108

V1

V2

C

A

T

B

men, a - men, a - men, a - men,

108

b 2 # 6 6 b 7 #

108

BC

Nunc dimittis servum tuum

114

V1

V2

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

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

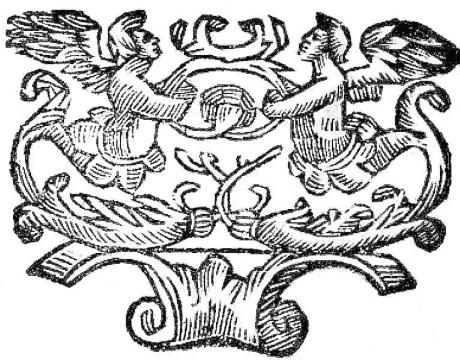
T 8 men, sæ - cu - lo - rum, a - men, a - men.

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

BC

114

 b b 4 3 # b



Violino - 1

NUNC DIMITTIS SERVUM TUUM

Sebastiano Cherici
1647–1704

The musical score consists of ten staves of music for violin. The key signature is common time (indicated by '3'). The first staff begins with a treble clef and a '2' below it, indicating two-measure bars. The second staff begins with a treble clef and a '3' above it, indicating three-measure bars. Measures 13 through 112 are shown, with measure numbers placed at the beginning of each staff. Measure 13 starts with a long black bar followed by a short note. Measures 18, 26, 40, 48, and 56 each begin with a short note. Measure 7 has a '7' above it. Measure 17 has a '17' above it. Measure 88 features a sharp sign on the fourth note. Measures 96 and 104 show a transition with a sharp sign on the third note. Measure 112 concludes with a sharp sign on the final note.

Violino - 2

NUNC DIMITTIS SERVUM TUUM

Sebastiano Cherici
1647–1704

The musical score consists of twelve staves of music for violin. The key signature is common time (indicated by a '3'). The score begins with a treble clef and a dotted half note. Measure 13 starts with a whole note followed by a half note. Measures 18 through 26 show various patterns of eighth and sixteenth notes. Measure 40 features a sustained note over a fermata. Measures 48 and 56 continue the melodic line. Measures 80 and 88 provide harmonic support. Measures 96 and 104 return to the earlier melodic pattern. Measure 112 concludes the piece with a final cadence.

Violone - fagotto

NUNC DIMITTIS SERVUM TUUM

Sebastiano Cherici

1647-1704

The musical score consists of 12 staves of bassoon music. The key signature changes frequently, indicated by sharp and flat symbols. Measure numbers are placed above the staff at the start of each measure. The first staff begins with a 3/2 time signature. Measures 13 through 16 show a transition from 3/2 to 2/2 time. Measures 17 through 20 show a return to 3/2 time. Measures 24 through 27 show another transition, ending with a 7 in measure 27. Measures 37 through 40 show a return to 3/2 time. Measures 44 through 47 show a transition, ending with a 5 in measure 47. Measures 51 through 54 show a return to 3/2 time. Measures 74 through 77 show a transition, ending with a 5 in measure 77. Measures 81 through 84 show a return to 3/2 time. Measures 92 through 95 show a transition, ending with a 5 in measure 95. Measures 99 through 102 show a return to 3/2 time. Measures 106 through 109 show a transition, ending with a 5 in measure 109. Measures 113 through 116 show a final section in 3/2 time.

Basso continuo

NUNC DIMITTIS SERVUM TUUM

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1647–1704

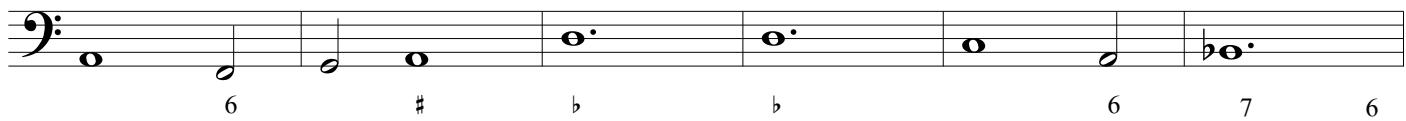
The musical score consists of ten staves of basso continuo music. The key signature alternates between B-flat major (indicated by a B-flat symbol) and G major (indicated by a sharp symbol). The time signature is mostly common time (indicated by a '3'). Measure numbers are provided at the start of each staff: 1, 7, 15, 20, 25, 31, 37, 43, 49, and 55. The music features various note values including whole notes, half notes, quarter notes, eighth notes, and sixteenth notes. Some measures contain rests. The basso continuo part includes a bassoon line and a harpsichord/basso continuo line. The bassoon line is primarily composed of sustained notes and some short melodic fragments. The harpsichord/basso continuo line provides harmonic support, often featuring sustained notes or simple chords. The score is written on five-line staff paper.

Nunc dimittis servum tuum

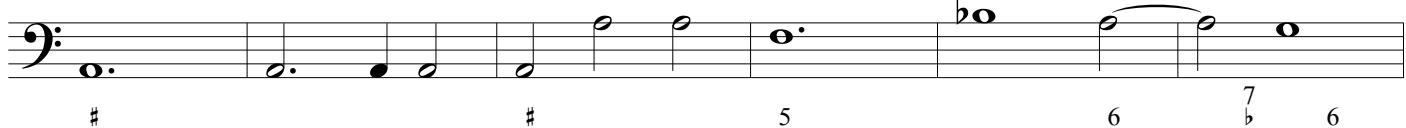
61



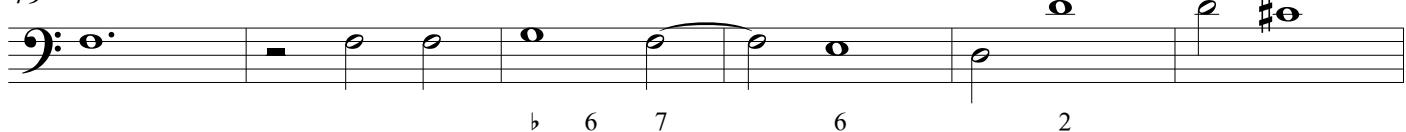
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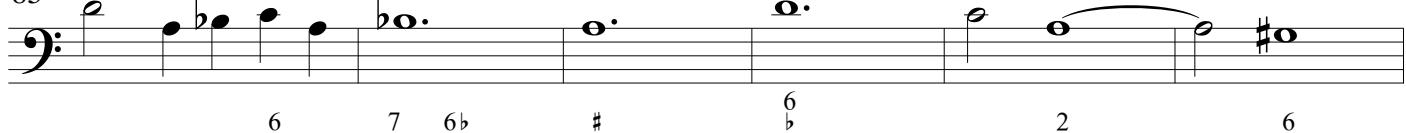
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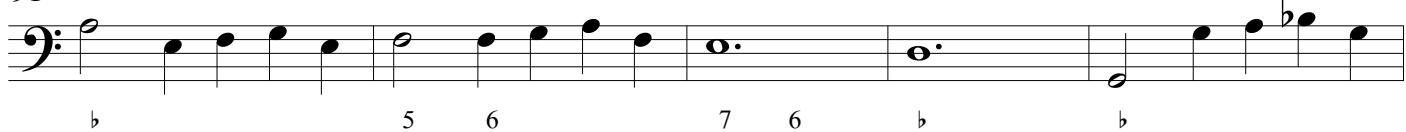
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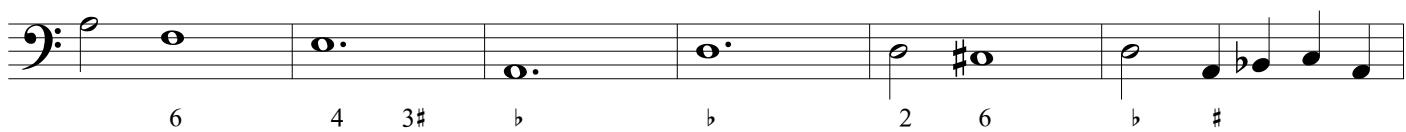
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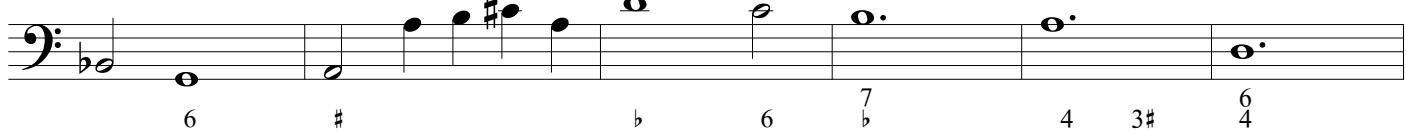
91



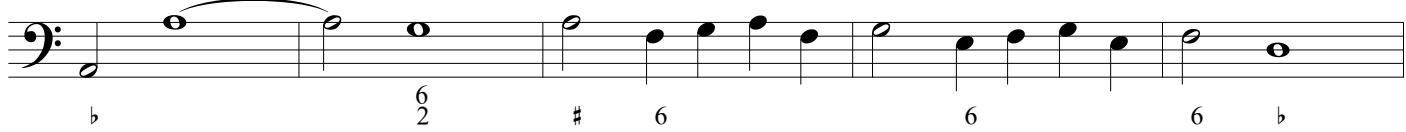
96



102



108



113

