

Ad Completorium

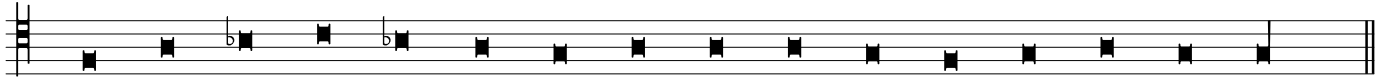
[Hymnus:] Te lucis ante terminum

from BSB 2 Mus.pr. 23, beib.1

Thomas Luis de Victoria
edited by Andreas Stenberg

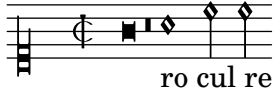


Te lu - cis an - te tér - mi - num, re - rum Cre - á - tor, pó - sci - mus,
[2.] *Pro - cul re - cé - dant sóm - ni - a et nó - ci - um phan - tá - sma - ta;*

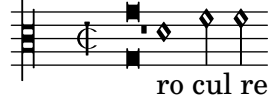


ut só - li - ta cle - mén - ti - a sis præ - sul ad cu - stó - di - am.
ho - stém - que no - strum có - pri - me, ne pol - lu - án - tur có - po - ra.

CANTUS



ALTVS



TENOR



BASSUS



	[2.] Pro - cul re -
	[3.] Præ - sta, Pa -
[2.] Pro - cul re -	- cé - dant
[3.] Præ - sta, Pa -	- ter pi -

[2.] Pro - -
[3.] Præ - -

cé - dant sóm -	- - - -	- ni - a
ter pi - is -	- - - -	- si - me,
sóm - - -	- - - -	- ni - a et
is - - - -	- - - -	- si - me, Pat -
- - - -	- - - -	ni - a
- - - -	- - - -	si - me,
cul re - cé - dant sóm -	- - - -	- ni - a et
sta, Pa - ter pi - is -	- - - -	- si - me, Pat -

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et nóc - ti - um phan - tá - sma ta;
Pat - ri - que com-par u - ni - ce

nóc - ti - um phan - tá - sma ta; ho - stém - que
ri - que com-par u - ni - ce cum Spi - ri -

8 et nóc - ti - um phan - tá - sma ta; ho - stém - que
Pat - ri - que com-par u - ni - ce cum Spi - ri -

nóc - ti - um phan - tá - sma ta;
ri - que com-par u - ni - ce

10

ho - stém - que no - strum, [ho - stém - que nostrum] cóm - cli -
cum Spi - ri - tu, cum spi - ri - tu Pa - ra - cli -

no - strum, ho - stém - que no - strum cóm -
tu, cum spi - ri - tu Pa - ra - cli -

8 no - strum, ho - stém - que nostrum, [ho - stém - que no - strum]
tu, cum spi - ri - tu Pa - ra - cli - to regnans per

ho - stém - que no - strum, [ho - stém - que nostrum] cóm - cli -
cum Spi - ri - tu, cum spi - ri - tu Pa - ra - cli -

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- prime, ne pol-lu - án - tur, ne pol - lu - án-tur cór - po -
 - to regnans per om - ne sæ - cu-lum, per om - ne se - cu -

- pri - me, ne pol - lu - án - tur ne pol - lu - án-tur cór - po -
 - to re - gnans per om - ne sæ - cu-lum, per om - ne se - cu -

8 cóm - pri-me, ne pol - lu - án - tur, ne pol - lu - án-tur cór - po -
 om - ne sæ - cu - lum, per om - ne se - cu-lum. A-men.

- prime, ne pol-lu - án - tur, [ne pol - lu - án-tur] cór - po -
 - to regnans per om - ne sæ - cu-lum, per om - ne se - cu -

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ra. A - men.
 lum. A - men.

ra. A - men.
 lum. A - men.

8 ra. A - men.

ra. A - men.
 lum. A - men.

Transcript of chant melody

8 Te lu - cis an - te tér - mi - num, re - rum Cre -

12 á - tor, pó - sci - mus, ut só - li - ta cle -

23 mén - ti - a sis præ - sul ad cu - stó - di -

33 am.

The text in 2 Mus.ms 23, beib.1.
(The revision of Pope Urban VII (1623-1644).

Te lucis ante términum,
rerum Creátor, póscimus,
ut sólita cleméntia
sis præsul ad custódiam.

Procul recédant sómnia
et nóctium phantásmata;
hostémque nostrum cómprime,
ne polluántur córpora.

Praesta, Pater piissime,
Patrique compar Unice,
cum Spiritu Paraclito
regnans per omne saeculum.
Amen.

The original version of the hymn.
(The version in Breviarium Tridentinum 1571)

*Te lucis ante términum,
rerum Creátor, póscimus,
ut sólita cleméntia
sis præsul ad custódiam.*

*Procul recédant sómnia
et nóctium phantásmata;
hostémque nostrum cómprime,
ne polluántur córpora.*

*Praesta, Pater omnípotens,
per Iesum Christum Dóminum,
qui tecum in perpétuum
regnat cum Sancto Spíritu.
Amen.*

Commentary

In his book: "Studies in the Music of Tomás Luis de Victoria" (London & New York 2017, p. 194-195.) Eugene C. Cramer argues that this setting of a Hymn used in the Compline, though un ascribed in the manuscript, is by Victoria. Analysing and comparing this work to other hymn-settings by Victoria, Cramer is of the opinion that it is a work written early in Victorias life ant therefore not included in the printed collections of settings of office hymns by Victoria. Interestingly enough the text to the hymn differs not only from modern use but from the text version in the Tridentine Breviar of 1571.

The setting of "Te lucis ante terminum" forms a part of the section in BSB 2 Mus.pr. 23, beib.2 containing musical material for celebrating the Compline by partly singing in polyphony, partly chanting the gregorian melodies. The section consists of Music material for the psalms and their Antiphone, This hymn, the responsory after the hymn and the Canticle of Simeon: Nunc dimittis. In modern praxis, as was the case already in the Tridentin Brevier, this hymn is used at compline for most of the Sun- or feast days throughout the year. In modern praxis different melodies or melody-variants are used at different times of the church year depending on the degree of dignity for the feast. The chant melody used is reminiscent but not identical to the melody for common Sundays and minor feast in Liber Ususalis

As the majority of the works in the Manuscript, the hymn is sett according to an alternatim praxis where sections of the text are chanted alternate with sections in polyphony. The short hymn has evidently caused some problems to apply this scheme. The hymn has only tree verses and orginally the first verse was underlaid the chant version and the second originally sett to the polyphonic setting. Later on, the second verse was added to the chant, probably by the same scribe that had done the main copying and the third verse, a paraphrase of the lesser doxology was added to the polyphonic setting, probably by an other scribe. The manuscript thus gives two options in performance: Either the first verse in chant and the second and third verses sung polyphonically or the first and second verse chanted and the third sung.