

**Sebastiano Cherici**

**COMPIETA**

**3. In te Domine speravi**

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 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).

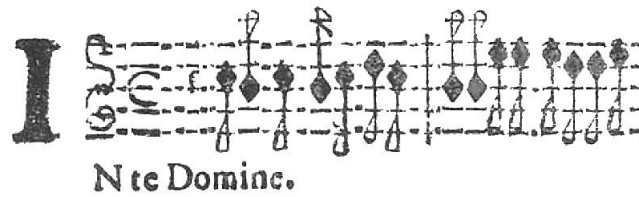
- |  |                    |
|--|--------------------|
| 1. Jube domne benedicere, Confiteor and Convertete nos | SATB, 2vi, fg, org |
| 2. Cum invocarem exaudivit me Deus (ps 4)              | SATB, 2vi, fg, org |
| 3. <u>In te Domine speravi</u> (responsorium)          | SATB, 2vi, fg, org |
| 4. Qui 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. Nunc dimitis servum tuum (canticum Simeonis)        | SATB, 2vi, fg, org |
| 9. Ave Regina Caelorum                                 | SAB, org           |

Woerden, June 2019

Wim Looyestijn

# IN TE DOMINE SPERAVI

Dominica ad Completorium



## Responsorium

Sebastiano Cherici  
1647–1704

Violino primo

Violino secundo

Fagotto / violone

Canto

Alto

Tenore

Basso

Organo

b 6 # 6 # # 6 b 4 # b

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

Accidentals appear inconsistently in bar 151 onward; f# has been assumed throughout.

In te Domine speravi

5

V1

V2

Vne

5

C

A

T

B

In te Do-mi-ne spe - ra - vi, non con-fundar me in æ - ter-num, non con - fun - dar me in

In te Do-mi-ne spe - ra - vi, non con-fundar me in æ - ter-num, non con - fun - dar me in

5

Org

b # b 6 # 6 # # 6 b

8

V1

V2

Vne

8

C

A

T

B

æ - ter - num.

æ - ter - num.

In ju - sti - ti - a tu - a li - be - ra me, in ju - sti - ti - a

In ju - sti - ti - a tu - a li - be - ra me,

8

Org

4 # 2 6 7 6 b 2 6 7 6 b #

In te Domine speravi

12

V1

V2

Vne

C

A

T

B

Org

tu - a, in ju - sti - ti - a tu - a li - be-ra, li - be-ra me, li - be-ra  
 in ju - sti - ti - a tu - a li - be-ra me, in ju - sti - ti - a tu - a li - be-ra

b b 5 6 7 6 7 6# b # 6 6 #

16

V1

V2

Vne

C

A

T

B

Org

me, li - be-ra me.  
 me, li - be-ra me.

b 4 # b # b 6 # # # b 4 # b

In te Domine speravi

21

V1

V2

Vne

C

A

T

B

Org

ac-ce - le-ra,

ac-ce -

ac-ce - le-ra, ac-ce -

In - cli - na ad me au - rem tu - am, ac-ce - le-ra,

b 4 3 b b

28

V1

V2

Vne

C

A

T

B

Org

ac-ce - le-ra, ac-ce - le-ra ut e - ru - as me.

- le-ra, ac-ce - le-ra ut e - ru - as me.

- le-ra, ac-ce - le-ra ut e - ru - as me.

ac-ce - le-ra, ac-ce - le-ra ut e - ru - as me.

b # b b 4 3

In te Domine speravi

35

V1

V2

Vne

35

C

A

T

B

35

Org

42

V1

V2

Vne

42

C

A

T

B

E - sto mi - hi in De - um pro - tec - to - rem et in do - mum re -

42

Org

# 7 6 # 6 b

In te Domine speravi

49

V1

V2

Vne

49

C

A

T

B

8

fu - gi - i, et in do - mum re - fu - gi - i, ut sal - vum, ut

49

Org

6 5 6 4# 4 # 6 6 5

56

V1

V2

Vne

56

C

A

T

B

8

sal - vum, ut sal - vum me fa - ci - as. Quo - ni - am, quo - ni - am, quo - ni - am

Quo - ni - am, quo - ni - am, quo - ni - am

Quo - ni - am, quo - ni - am, quo - ni - am

56

Org

# b 4 3 # #



In te Domine speravi

63

V1

V2

Vne

C

A

T

B

Org

for - ti - tu - do me - a, et pro - pter

for - ti - tu - do me - a, et pro - pter

for - ti - tu - do me - a,

et re - fu - gi - um me - um est, tu et pro - pter

6

70

V1

V2

Vne

C

A

T

B

Org

no - men tu - um de - du - ces

no - men tu - um de - du - ces me et e - nu - tri - es me, e -

de - du - ces me et e - nu - tri - es me, et e - nu - tri - es me, e -

no - men tu - um de - du - ces me et e - nu - tri - es

6# b # 6 5 b 5b 6 7 6 5 6

In te Domine speravi

77

V1

V2

Vne

C

A

T

B

Org

me et e - nu - tri - es me, de - du - ces me et e - nu - tri - es  
 nu - tri - es e - nu - tri - es me, de - du - ces me et e - nu - tri - es  
 nu - tri - es, e - nu - tri - es me, de - du - ces me et e - nu - tri - es  
 me, e - nu - tri - es me, de - du - ces me et e - nu - tri - es

7 6 b # 6 b b 4 3#

83

V1

V2

Vne

C

A

T

B

Org

me.  
 me.  
 me.

me. E-du-ces me de la-que-o hoc, e-du-ces me de la-que-o hoc quem ab-scon-

83

# # b 6 #

In te Domine speravi

87

V1

V2

Vne

87

C

A

T

B

Org

de-runt mi - hi, quem ab-scon-de-runt mi - hi, quo - ni-am, quo - ni-am

6 b 6 6 6# 6

91

V1

V2

Vne

91

C

A

T

B

Org

tu es pro-tec-tor me - us, tu es pro-tec-tor me - - - -

#

In te Domine speravi

95

V1

V2

Vne

C

A

T

B

Org

us.

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

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

# b b 4 # b

99

V1

V2

Vne

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

b # b

In te Domine speravi

102

V1

V2

Vne

C

A

T

B

Org

me - um. Re - de - mi - sti me, Do - mi - ne

me - um. Re - de - mi - sti me, Do - mi - ne, Do - mi - ne

Re - de - mi - sti me, Do - mi - ne, re - de - mi - sti me, Do - mi - ne

Re - de - mi - sti me, Do - mi - ne, re - de - mi - sti me, Do - mi - ne

4 b

105

V1

V2

Vne

C

A

T

B

Org

De - us ve - ri - ta - tis, De - us ve - ri - ta - tis.

De - us ve - ri - ta - tis, De - us ve - ri - ta - tis.

De - us ve - ri - ta - tis, De - us ve - ri - ta - tis.

De - us ve - ri - ta - tis, De - us ve - ri - ta - tis.

De - us ve - ri - ta - tis, De - us ve - ri - ta - tis.

5 6 6 7 4 3#

In te Domine speravi

109

V1

V2

Vne

109

C

A

T

B

Org

Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri,

Glo - ri - a Pa - tri,

b 6 b 6# # 6# 6 6 5 # b

114

V1

V2

Vne

114

C

A

T

B

Org

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

glo - ri - a Fi - li - o et Spi - ri - tu - i San - cto,

glo - ri - a Pa - tri, glo - ri - a Fi - li - o

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

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

In te Domine speravi

119

V1

V2

Vne

119

C

A

T

B

Org

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

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

et Spi-ri - tu-i San - cto, si - cut e - rat, si - cut e - rat in prin - ci - pi-o et nunc et

6 4 # 4 3 b # 6# 6

124

V1

V2

Vne

124

C

A

T

B

Org

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

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

et in sæ-cu-la sæ-cu-lo-rum, in

sem - per, et in sæ - cula, et in sæ-cu-la sæ-cu - lo-rum, in sæ-cu-la sæ-cu-

124

In te Domine speravi

128

V1

V2

Vne

128

C

A

T

B

Org

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

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

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

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

128

132

V1

V2

Vne

132

C

A

T

B

Org

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

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

sæ - cu - la sæ - cu - lo - rum, in sæ - cu - la sæ - cu - lo - rum, in sæ - cu - la sæ - cu - lo - rum, in sæ - cu - la sæ - cu - lo - rum, sæ - cu -

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

132



In te Domine speravi

136

V1

V2

Vne

136

C

A

T

B

136

Org

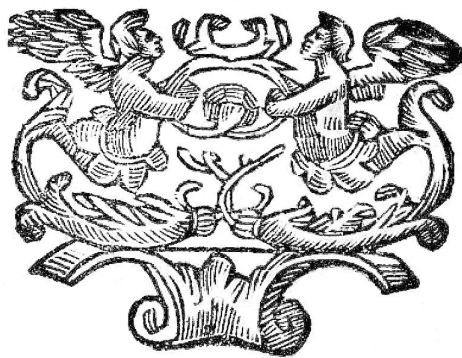
sæ-cu-lo - rum, a - men, sæ-cu-lo - rum, a - men, a - men.

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

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

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

# # # 6 4 3#



Violino - 1

# IN TE DOMINE SPERAVI

Dominica ad Completorium

*Responsorium*

Sebastiano Cherici  
1647–1704

3

12

18

21

12

39

3

48

2

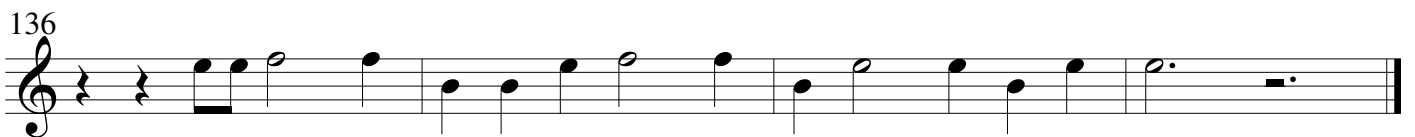
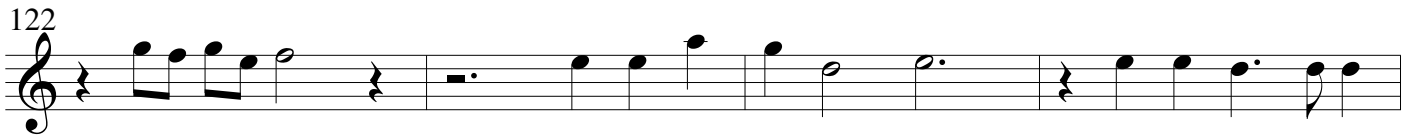
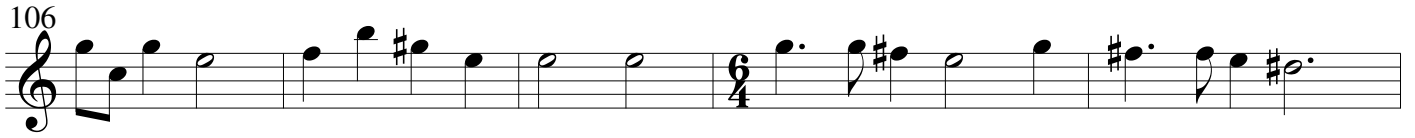
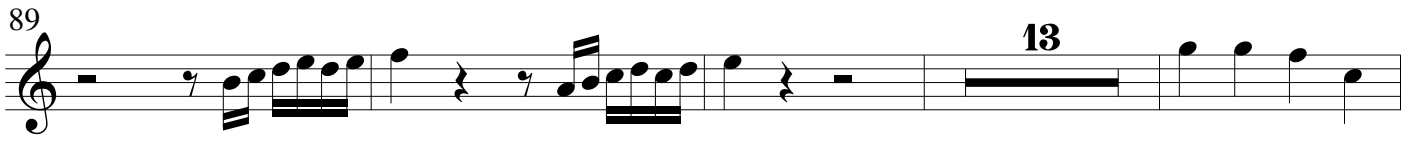
58

2

68

6

In te Domine speravi



Violino - 2

# IN TE DOMINE SPERAVI

Dominica ad Completorium

*Responsorium*

Sebastiano Cherici  
1647–1704

3 12

18 3/4

21 13 3/4

39 3

49 2

59 2

70 6

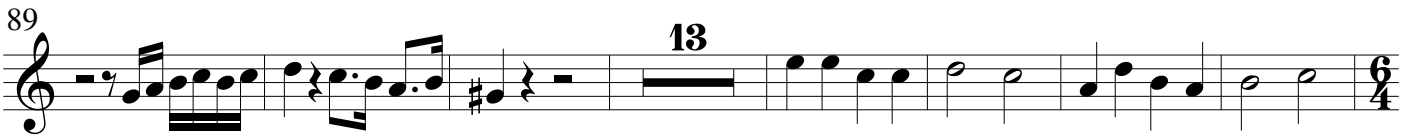
In te Domine speravi

83

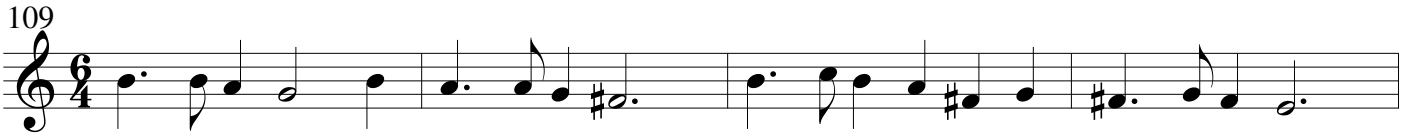


89

13

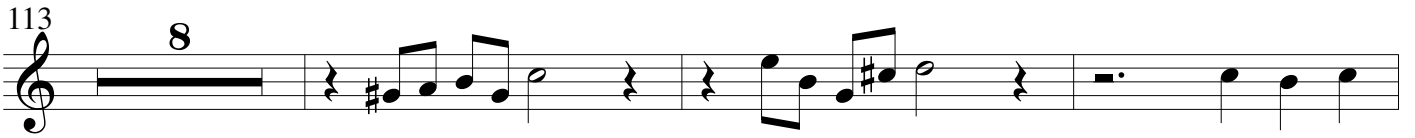


109



113

8



124

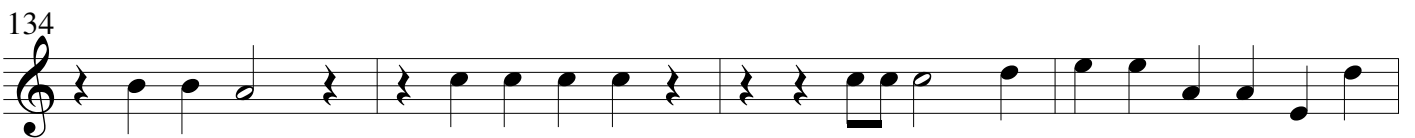
3



130



134



138



Violone/fagotto

# IN TE DOMINE SPERAVI

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 eight staves of music, each starting with a measure number. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The score is divided into sections by measure numbers: 5, 21, 39, 48, 58, 69, 83, 87, and 91. Some measures contain rests of specific durations, indicated by a horizontal line with a number above it (e.g., 12, 13, 3, 2, 2, 6, 13). The time signature changes to 3/4 at measure 21 and 6/4 at measure 91. The piece concludes with a double bar line at the end of the eighth staff.

In te Domine speravi

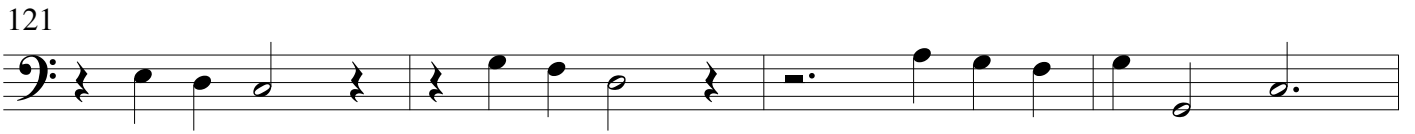
109



8

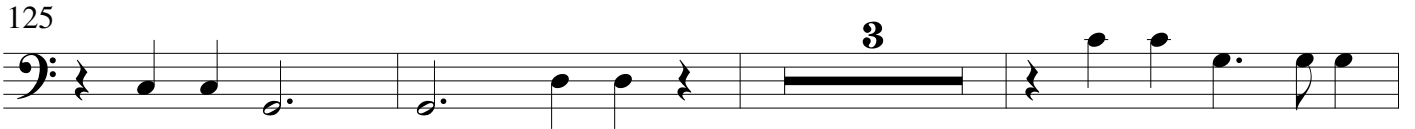
Musical notation for measure 109, bass clef, 6/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A fermata is placed over the final eighth note (C5).

121



Musical notation for measure 121, bass clef, 6/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are rests in the first two measures.

125



3

Musical notation for measure 125, bass clef, 6/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A fermata is placed over the final eighth note (C5).

131



Musical notation for measure 131, bass clef, 6/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are rests in the first two measures.

135



Musical notation for measure 135, bass clef, 6/4 time signature. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a double bar line.

# IN TE DOMINE SPERAVI

Dominica ad Completorium

Sebastiano Cherici  
1647-1704

## Responsorium

The musical score is written in bass clef with a common time signature (C). The melody is presented in a single staff with figured bass notation below it. The figures are: b 6 # 6 # # 6 b 4 # b, b # b 6 # 6 # # 6 b 4 # 2 6 7 6 b 2 6, 7 6 b # b b 5 6 7 6 7 6# b # 6 6 #, b 4 # b # b 6 # # # b 4 # b, b b 4 3 b b b #, b b 4 3, # 7 6 #, 6 b 6 5 6 # 4 # 4 # 6 5, # b 4 3 # #, 6 6# b # 6 5 b, 5b 6 7 6 5 6 7 6 b # 6 b b 4 3#



In te Domine speravi

83

Musical staff 83: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

87

Musical staff 87: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

93

Musical staff 93: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

98

Musical staff 98: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

103

Musical staff 103: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b). The staff ends with a double bar line and a 6/4 time signature.

109

Musical staff 109: Bass clef, 6/4 time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

115

Musical staff 115: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

123

Musical staff 123: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

129

Musical staff 129: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b).

135

Musical staff 135: Bass clef, common time signature. The staff contains a sequence of notes with various accidentals and fingerings. Fingerings are indicated by numbers 1-5 below the notes. Accidentals include sharps (#) and flats (b). The staff ends with a double bar line.