

Compieta

a quattro Voci con duoi Violini

Giovanni Battista Chinelli

1639

C A N T O
COMPIETA,
ANTIFONE,

Et Letaniae della B. V. M. Concertate, à Doi,
Tre, Quattro, e Cinque, Voci, con duoi Violini
à beneplacito.

DI GIO: BATTISTA CHINELLI.

Opera Sesta.

D E D I C A T A

^{MO}
A L L I L · S I G N O R
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C O N P R I V I L E G I O.



I N V E N E T I A,

Appresso Alessandro Vincenti. MDCXXXIX.

Giovanni Batista Chinelli (24 mei 1610 – 15 juni 1677) was een Italiaanse componist. Hij had een aanstelling als maestro di cappella en organist aan de kathedraal van Parma, maar met onderbrekingen in Venetië en Ferrara. Zijn nalatenschap zijn vooral geestelijke werken, geschreven in een up-to-date concertato stijl, soms inclusief strijkers.

Zijn versie voor de Completen uit 1639 bevat alle delen van dit avondgebed. De viool partijen hebben een levendige wisselwerking met de zangstemmen, en de driedelige secties zorgen voor een aangename variatie in melodie en ritme.

Er is geen aanduiding van tempo, maar alle delen lijken ongeveer hetzelfde te hebben, waarbij de tactus van de halve vierdelige maat gelijk is aan een hele driedelige maat. Het origineel bevat geen *ripieno* partijen, maar het is gebruikelijk om de tutti gedeeltes voller te bezetten, en eventueel aangevuld met blaas- en strijkinstrumenten.

In de huidige uitgave zijn de notenwaarden en maataanduiding zoals in het origineel. Duidelijke drukfouten zijn stilzwijgend verbeterd. De tekst spelling is aangepast aan de hedendaagse versie.

Giovanni Batista Chinelli (24 May 1610 – 15 June 1677) was an Italian composer. He was appointed as maestro di cappella and organist at Parma Cathedral, but with interruptions in Venice and Ferrara. His legacy is mainly spiritual works, written in an up-to-date concertato style, sometimes including strings.

His version for Compline from 1639 contains all parts of this evening prayer. The violin parts have a lively interaction with the vocals, and the three-part sections provide a pleasant variation in melody and rhythm.

There is no indication of tempo, but all parts seem to have approximately the same tempo, with the tactus of the half four-part measure being equal to a whole three-part measure. The original contains no *ripieno* parts, but it is usual to fill the tutti parts more fully, and possibly supplemented with wind and string instruments.

In the current edition, the note values and time signature are as in the original. Obvious misprints have been tacitly corrected. The text spelling has been adapted to the contemporary version.

Woerden, 2021

Compieta, Antifone, et Letaniae della B.M.V., concertate, à Doi, Tre, Quattro e Cinque Voci con duo Violini à beneplacito. Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

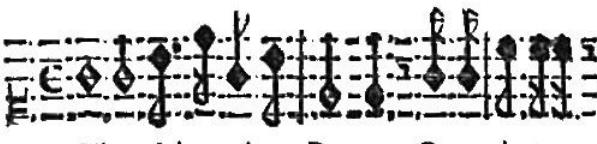
The New Grove, Dictionary of Music & Musicians, MacMillan publ. 1980.

Liber Usualis Missæ et Officii, Desclée & Socii, 1962.

Jube domne benedicere	SATB	3
Cum invocarem (ps. 4)	SATB	9
In te Domine speravi (ps. 31)	ATB	34
Qui habitat (ps. 90)	SATB	46
Ecce nunc benedicite (ps. 133)	SAT	64
Te lucis ante terminum (hymn)	SA	75
Nunc dimittis servum tuum	SATB	78

JUBE DOMNE BENEDICERE

Compieta - parte 1



Vbe lube lube Domne Bene dicere

Giovanni Battista Chinelli
1610 - 1677

A musical score for six voices. The voices are arranged vertically from top to bottom: Violin-1, Violin-2, Cantus, Altus, Tenor, and Bassus. The Basso continuo part is at the bottom. The score consists of six staves, each with a clef (G-clef for Violins, C-clef for Cantus, Altus, and Tenor, and F-clef for Bassus), a key signature of one sharp (C major), and a common time signature. The vocal parts sing homophony, while the continuo part provides harmonic support. The vocal parts are mostly silent, except for the Cantus part which sings the melody. The lyrics 'Ju - be, ju - be, ju - be dom - ne be-ne di-ce-re, ju-be,-ju - be, ju - be' are written below the Cantus staff.

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à Doi, Tre, Quattro e Cinque Voci con duoi Violini à beneplacito.
Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

- 1 Jube domne
- 2 Cum Invocarem (ps 4)
- 3 In te Domine speravi (ps 31)
- 4 Qui habitat (ps 91)
- 5 Ecce nunc benedicite (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

Jube domne benedicere

5

C dom-ne be - ne - di - ce - re, be-ne-di - ce-re, ju-be, ju - be, ju - be dom - ne be - ne - di - ce-re.

A

T

B

BC

5

C et fi - nem per - fec - tum

A et fi - nem per - fec - tum

T et fi - nem per - fec - tum

B Noc - tem qui - e - tam,

9

BC

15

C con - ce-dat no-bis Do - mi-nus om - ni - po - tens. C

A con - ce-dat no-bis Do - mi-nus, Do - mi-nus om - ni - po - tens. C

T con - ce-dat no-bis Do - mi-nus om - ni - po - tens, om - ni - po - tens. C

B

BC

15

4

Jube domne benedicere

21

C - - - - | 3 - - - | o o o o o -
 et fi - nem per - fec - tum

A - - - - | 3 - - - | #o o o #o o -
 et fi - nem per - fec - tum

T - - - - | 3 - - - | o o o o #o o -
 et fi - nem per - fec - tum
8

B | 3 - - - | - - - - -
 Noc - tem qui - e - tam,

21

BC | 3 - - - | o o o o -
 - - - - - - - - - -

27

C - - - - | o o o o o o o o -
 con - ce - dat no - bis Do - mi - nus om - ni - po-tens,

A - - - - | - - - - - - - - - -
 - - - - - - - - - -

T - - - - | o o o o o o o o -
 con - ce - dat no - bis Do - mi - nus
8

B - - - - | - - - - - - - - - -
 - - - - - - - - - -

27

BC o o #o o o o o o o o o o -
 - - - - - - - - - -

32

C o o #o o - | c o o - | c - - -
 om - ni - po - tens. A - men.

A o o . . | c o o - | c - - -
 om - ni - po - tens. A - men.

T o o . . | c o o - | c - - -
 om - ni - po - tens. A - men.
8

B - - - - | c - - - - | c - - - -
 - - - - - - - - - -

32

BC o o - | c o o - | c - - -
 - - - - - - - - - -

Jube domne benedicere

36

C Fra - - tres: so - bri - i es - to - te, es - to - te so - bri - i et vi - gi - la - te,

BC 36 6 #

40

C es - to - te so - bri - i et vi - gi - la - te, vi - gi - la - te, vi - gi - la - te, 3

BC 40 # 4 3 3

44

C qui - a ad-ver - sa - ri - us, qui - a ad-ver - sa - ri - us ves - ter di - a - bo-lus

BC 44 # #

50

C tan-quam le - o ru - gi - ens, tan-quam le - o ru - gi - ens, cir - cu - it

BC 50 # #

55

C quæ - rens quem de - vo - ret; cu - i, cu - i re-

BC 55 # # #

Jube domne benedicere

60

C sis - ti - te for - - - tes, for - te, for - tes in fi - de, cu - i, cu - i re - sis - ti - te

BC



65

C for - - - - tes, for - tes, for - tes in fi - de.

BC



69

Vi1

Vi2

69

C

A Tu au - tem Do - mi-ne, tu au - tem Do - mi-ne mi - se - re - re, mi - se - re - re no -

T Tu au - tem Do - mi-ne, tu au - tem Do - mi-ne mi - se - re - re, mi - se - re - re no -

B Tu au - tem Do - mi-ne, tu au - tem Do - mi-ne mi - se - re - re, mi - se - re - re no -

69

BC

Jube domne benedicere

73

Vi1

Vi2

C

Tu au-tem Do - mi-ne, tu au-tem Do - mi-ne mi - se-re - re, mi - se - re - re

A

bis, tu au-tem Do - mi-ne, tu au-tem Do - mi-ne mi - se - re - re, mi - se - re - re

T

8 bis, tu au-tem Do - mi-ne, tu au-tem Do - mi-ne mi - se - re - re, mi - se - re - re

B

bis, tu au-tem Do - mi-ne, tu au-tem Do - mi-ne mi - se - re - re, mi - se - re - re

73

BC

5 6 5 6



77

Vi1

Vi2

C

no - bis, mi-se-re - re no - - bis. De - o gra - ti - as.

A

no - bis, mi-se-re - re no - - bis. De - o gra - ti - as.

T

8 no - bis, mi-se-re - re no - - bis. De - o gra - ti - as.

B

no - bis, mi-se-re - re no - - bis. De - o gra - ti - as.

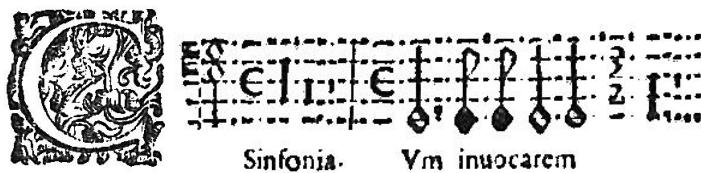
77

BC

#

CUM INVOCAREM

Compieta - parte 2



Psalm 4

Giovanni Battista Chinelli

1610 - 1677

Sinfonia

Violin-1

Violin-2

Cantus

Altus

Tenor

Bassus

Basso continuo

The musical score consists of six staves. The first two staves are for Violin-1 and Violin-2, both in treble clef (G) and common time (C). The next four staves are for Cantus (soprano), Altus (alto), Tenor, and Bassus, all in bass clef (F) and common time (C). The final two staves are for Basso continuo, also in bass clef (F) and common time (C). The music begins with a 'Sinfonia' section, indicated by a title above the Violin-1 staff. The vocal parts (Cantus, Altus, Tenor, Bassus) sing sustained notes throughout the piece.

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Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

- 1 Jube domne
- 2 Cum Invocarem (ps 4)
- 3 In te Domine speravi (ps 31)
- 4 Qui habitat (ps 91)
- 5 Ecce nunc benedicte (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

Cum invocarem

4

Vi1: Treble clef, key signature of one sharp. Measures 4-5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

Vi2: Treble clef, key signature of one sharp. Measures 4-5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

C: Treble clef, key signature of one sharp. Measures 4-7: sustained notes.

A: Treble clef, key signature of one sharp. Measures 4-7: sustained notes.

T: Treble clef, key signature of one sharp. Measures 4-7: sustained notes.

B: Bass clef, key signature of one sharp. Measures 4-7: sustained notes.

BC: Bass clef, key signature of one sharp. Measures 4-5: eighth-note patterns. Measure 6: eighth-note patterns. Measure 7: eighth-note patterns.

8

Vi1: Treble clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: eighth-note patterns. Measure 13: eighth-note patterns. Measure 14: eighth-note patterns. Measure 15: eighth-note patterns.

Vi2: Treble clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: eighth-note patterns. Measure 13: eighth-note patterns. Measure 14: eighth-note patterns. Measure 15: eighth-note patterns.

C: Treble clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: sustained notes. Measure 13: sustained notes. Measure 14: sustained notes. Measure 15: sustained notes.

A: Treble clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: sustained notes. Measure 13: sustained notes. Measure 14: sustained notes. Measure 15: sustained notes.

T: Treble clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: sustained notes. Measure 13: sustained notes. Measure 14: eighth-note patterns. Measure 15: eighth-note patterns.

B: Bass clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: sustained notes. Measure 13: sustained notes. Measure 14: sustained notes. Measure 15: sustained notes.

BC: Bass clef, key signature of one sharp. Measures 8-10: eighth-note patterns. Measure 11: sustained notes. Measure 12: sustained notes. Measure 13: sustained notes. Measure 14: eighth-note patterns. Measure 15: eighth-note patterns.

Cum in - vo - ca - rem
Cum in - vo - ca - rem
Cum in - vo - ca - rem
ex - au - di - vit me De - us ju - sti - ti - ae me - ae,
Cum in - vo - ca - rem

Cum invocarem

15

Vi1

Vi2

C

A

T

B

BC

15

cum in-vo - ca - rem ex - au - di - vit me De - us ju - sti - ti - æ

cum in-vo - ca - rem ex - au - di - vit me De - us ju - sti - ti - æ

cum in-vo - ca - rem ex - au - di - vit me De - us ju - sti - ti - æ

Cum in-vo - ca - rem ex - au - di - vit me De - us ju - sti - ti - æ

15

21

Vi1

Vi2

C

A

T

B

BC

21

me - æ, ju - sti - ti - æ me - æ, in tri-bu-la-ti - o - ne

me - æ, ju - sti - ti - æ me - æ, in tri-bu-la-ti - o - ne

me - æ, ju - sti - ti - æ me - æ, in tri-bu-la-ti - o - ne

me - æ, ju - sti - ti - æ me - æ,

21

Cum invocarem

27

Vi1

Vi2

27

C in tri - bu - la - ti - o - ne

A in tri - bu - la - ti - o - ne

T in tri - bu - la - ti - o - ne

B tas - ti mi - hi, di - la -

BC 27 4

32

Vi1

Vi2

32

C di - la - tas - ti mi - hi, di - la - tas - ti mi - hi.

A di - la - tas - ti mi - hi, di - la - tas - ti mi - hi.

T di - la - tas - ti mi - hi, di - la - tas - ti mi - hi.

B tas - ti mi - hi, di - la - tas - ti mi - hi.

BC 32

Cum invocarem

37

Vi1

Vi2

37

C et ex - au - di o - ra - ti -

A et ex - au - di

T Mi - se - re - re me - i, et ex - au - di o - ra - ti - o - nem,

B et ex - au - di o - ra - ti - o - nem, et ex -

37

BC

This musical score page contains six staves for vocal and instrumental parts. The vocal parts are labeled C (Castrato), A (Alt), T (Tenor), and B (Bass). The instrumental parts are Vi1 (Violin 1) and Vi2 (Violin 2). The score is in common time (indicated by '37'). The vocal parts sing Latin text, including 'Mi-se-re - re me - i,' 'et ex - au - di o - ra - ti - o - nem,' and 'et ex -'. The instrumental parts play eighth-note patterns. The vocal parts begin singing at measure 37.

41

Vi1

Vi2

41

C o - nem, o - ra - ti - o - nem, o - ra - ti - o - nem me - am.

A o - ra - ti - o - nem me - am, et ex - au - di o - ra - ti - o - nem me - am.

T o - ra - ti - o - nem me - am, et ex - au - di

B au - di, et ex - au - di o - ra - ti - o - nem me - am.

41

BC

This musical score page continues the composition. The vocal parts sing 'o - nem,' 'o - ra - ti - o - nem,' 'o - ra - ti - o - nem me - am.' The instrumental parts play eighth-note patterns. The vocal parts begin singing at measure 41. The key signature changes to one sharp (F# major) at the end of the page.

Cum invocarem

46

Vi1

Vi2

C

Fi - li - i ho - mi-num, us - que-quo gra - vi cor - de?

A

Fi - li - i ho - mi-num, us - que-quo gra - vi cor - de?

T

8 Fi - li - i ho - mi-num, us - que-quo gra - vi cor - de?

B

Fi - li - i ho - mi-num, us - que-quo gra - vi cor - de?

BC

46

51

Vi1

Vi2

C

ut quid di - li - gi - tis, quid di - li - gi - tis

A

ut quid di - li - gi - tis, quid di - li - gi - tis

T

8 di - li - gi - tis va - ni -

B

51

BC

#

Cum invocarem

56

Vi1

Vi2

56

C

A

T

ta - tem, va - ni - ta - tem et que - ri - tis, et que - ri - tis

B

56

BC

#

61

Vi1

Vi2

61

C

Fi - li - i ho - mi-num, us - que-quo gra - vi cor -

A

Fi - li - i ho - mi-num, us - que-quo gra - vi cor -

T

men - da - ci - um, ho - mi-num, us - que-quo gra - vi cor -

B

Fi - li - i ho - mi-num, us - que-quo gra - vi cor -

61

BC

Cum invocarem

66

Vi1

Vi2

66

C de?

A de? ut quid di - li - gi-tis quid di - li - gi-tis,

T 8 de? ut quid di - li - gi-tis quid di - li - gi-tis,

B de?

66 BC di - li - gi-tis va-ni -

This musical score page contains six staves. The top two staves are for violins (Vi1 and Vi2), both marked with a tempo of 66. The third staff is for cello (C) with a tempo of 66 and lyrics 'de?'. The fourth staff is for alto (A) with lyrics 'de? ut quid di - li - gi-tis quid di - li - gi-tis,'. The fifth staff is for tenor (T) with lyrics '8 de? ut quid di - li - gi-tis quid di - li - gi-tis,'. The bottom two staves are for bassoon (B) and bassoon/cello (BC). The BC staff has a tempo of 66 and lyrics 'di - li - gi-tis va-ni -'. The B staff has lyrics 'de?'.

72

Vi1

Vi2

72

C di - li - gi-tis va - ni - ta - tem, va - ni - ta - tem et que - ri - tis, et

A di - li - gi-tis va - ni - ta - tem, va - ni - ta - tem et que - ri - tis, et

T 8 di - li - gi-tis va - ni - ta - tem, va - ni - ta - tem et que - ri - tis, et

B ta - tem, va - ni - ta - tem et que - ri - tis, et

72 BC

This musical score page contains six staves. The top two staves are for violins (Vi1 and Vi2), both marked with a tempo of 72. The third staff is for cello (C) with lyrics 'di - li - gi-tis va - ni - ta - tem, va - ni - ta - tem et que - ri - tis, et'. The fourth staff is for alto (A) with lyrics 'di - li - gi-tis va - ni - ta - tem, va - ni - ta - tem et que - ri - tis, et'. The fifth staff is for tenor (T) with lyrics '8 di - li - gi-tis va - ni - ta - tem, va - ni - ta - tem et que - ri - tis, et'. The bottom two staves are for bassoon (B) and bassoon/cello (BC). The BC staff has lyrics 'ta - tem, va - ni - ta - tem et que - ri - tis, et'. The B staff has lyrics 'ta - tem, va - ni - ta - tem'.

Cum invocarem

77

Vi1

Vi2

77

C que - ri - tis men - da - ci - um, et que - ri - tis men - da - ci - um.

A que - ri - tis men - da - ci - um, et que - ri - tis men - da - ci - um.

T que - ri - tis men - da - ci - um, et que - ri - tis men - da - ci - um.

B que - ri - tis men - da - ci - um, et que - ri - tis men - da - ci - um.

BC

77

#

Sinfonia

83

Vi1

Vi2

83

C

A

T

B

BC

83

#

Cum invocarem

88

Vi1

Vi2

88

C

A

T

B

88

BC

Do - mi - nus, Do - mi - nus san - ctum su - um,
Et sci - to - te quo - ni - am, et sci - to - te quo - ni - am, Do - mi - nus, Do - mi - nus san - ctum su - um,
Et sci - to - te quo - ni - am, et sci - to - te quo - ni - am,
quo - ni - am mi - ri - fi - ca - vit Do - mi - nus,

92

Vi1

Vi2

92

C

A

T

B

92

BC

san - - ctum su - um, et sci - to - te quo - ni - am Do - mi - nus,
san - - ctum su - um, et sci - to - te quo - ni - am Do - mi - nus,
et sci - to - te quo - ni - am, Do - mi - nus,
et sci - to - te quo - ni - am mi - ri - fi - ca - vit Do - mi - nus,

Cum invocarem

96

Vi1

Vi2

C

A

T

B

BC

Do - mi - nus san - ctum su - um, san - ctum su - um,
 Do - mi - nus san - ctum su - um, san - ctum su - um,
 Do - mi - nus san - ctum su - um, san - ctum su - um,
 Do - mi - nus ex - au - di - et, ex - au - di - et me

96

96

100

100

Cum invocarem

104

Vi1

Vi2

104

C me cum cla - ma - ve-ro, cum cla-

A me ex-au - di-et me cum cla - ma - ve - ro, cla - ma - ve - ro, cla -

T 8 Do-mi-nus ex-au - di-et me cum cla-ma - ve - ro, cla - ma - ve - ro, cum cla -

B Do-mi-nus ex-au - di-et, ex - au - di-et me cum cla-ma - ve - ro, cla -

104

BC

108

Vi1

Vi2

108

C ma - ve-ro ad e - um, ad e - um cla - ma - ve - ro ad e - um. **c**

A ma - ve - ro ad e - um, ad e - um cla - ma - ve - ro ad e - um. **c**

T 8 ma - ve - ro ad e - um, ad e - um cla - ma - ve - ro ad e - um. **c**

B ma - ve - ro ad e - um, ad e - um cla - ma - ve - ro ad e - um. **c**

108

BC

Cum invocarem

112

Vi1

Vi2

C I-ra sci - mi - ni et no - li - te, no-li - te pec - ca - re, quæ di - ci - tis in cor - di - bus

A I-ra sci - mi - ni et no - li - te, no-li - te pec - ca - re, quæ di - ci - tis in cor - di - bus

T I-ra sci - mi - ni et no - li - te, no-li - te pec - ca - re, quæ di - ci - tis in cor - di - bus

B I-ra sci - mi - ni et no - li - te, no-li - te pec - ca - re, quæ di - ci - tis in cor - di - bus

112

BC

117

Vi1

Vi2

C ves - tris, in cor - di - bus ves - tris, in cu - bi - li - bus ves - tris com - pun -

A ves - tris, in cu - bi - li - bus ves - tris com-pun - gi - mi-ni, in cu -

T ves - tris, in cor - di - bus ves - tris, in cu - bi - li - bus ves - tris com -

B ves - tris, in cor - di - bus ves - tris, in cu - bi - li - bus ves - tris

117

BC

Cum invocarem

121

Vi1

121

Vi2

C
gi - mi - ni, com - pun - gi - mi - ni, in cu - bi - li - bus ves - tris com -

A
bi - li - bus ves - tris, in cu - bi - li - bus ves - tris com - pun -

T
8 pun - gi - mi - ni, com - pun - gi - mi - ni, in cu - bi - li - bus ves - tris

B
com - - - pun - gi - mi - ni, in cu - bi - li - bus

121

BC

6 # #

125

Vi1

125

Vi2

C
- pun - gi - mi - ni, in cu - bi - li - bus ves - tris com - pun - gi - mi - ni.

A
gi - mi - ni, com - - - pun - gi - mi - ni.

T
8 com - pun - gi - mi - ni, com - pun - gi - mi - ni.

B
ves - tris com - - - pun - gi - mi - ni.

125

BC

Cum invocarem

129

Vi1

Vi2

129

C

A

T

B

Sa-cri-fi-ca-te sa-cri - fi - ci-um ju-sti - ti-æ, et spe-ra - te, et spe-ra - te in Do - mi-no, in

129

BC

134

Vi1

Vi2

134

C

Mul - ti - di - cunt:

A

Mul - ti - di - cunt:

T

quis os -

B

Do - - - - mi - no.

134

BC

Cum invocarem

140

Vi1

Vi2

C

A

T

B

BC

6 # #

140

quis os - ten - dit no -

Mul - ti - di - cunt: quis os - ten - dit no - bis

ten - dit no - bis bo - na?

Mul - ti - di - cunt:

140

6 # #

149

Vi1

Vi2

C

A

T

B

BC

6 # # 6 #

149

bis bo - na? quis os - ten - dit no - bis bo - na?

bo - na? quis os - ten - dit no - bis bo - na, no - bis bo - na?

quis os - ten - dit no - bis bo - na? Sig -

quis os - ten - dit no - bis bo - na?

149

6 #

Cum invocarem

158

Vi1

Vi2

158

C

A

T

8 na - tum est su - per nos, sig - na - tum est su-per nos lu-men

B

BC

7 6#

167

Vi1

Vi2

167

C

de - di - sti læ - ti - am

A

de - di - sti læ - ti - am

T

8 vul - tus tu - i Do - mi-ne, de - di - sti læ -

B

de - di - sti læ - ti - am

BC

167

#

Cum invocarem

173

Vi1

Vi2

C
in cor - de, in cor - de me - o, de - di - sti læ -

A
in cor - de, in cor - de me - o,

T
ti - ti - am de - di - sti læ - ti - ti - am

B
in cor - de, in cor - de me - o, de - di - sti læ -

BC

178

Vi1

Vi2

C
ti - ti - am in cor - de, in cor - de me - o.

A
di - sti læ - ti - ti - am in cor - de me - o.

T
in cor - de, in cor - de me - o.

B
ti - ti - am in cor - de, in cor - de me - o.

BC

Cum invocarem

184

Vi1

Vi2

C

A

T

B

BC

A fruc - tu fru-men - ti, vi - ni et o - le - i su - i, mul - ti - pli - ca - ti, mul - ti - pli -

A fruc - tu fru-men - ti, vi - ni et o - le - i su - i, mul - ti - pli - ca - ti, mul - ti - pli -

184

189

Vi1

Vi2

C

A

T

B

BC

ca - ti sunt. In pa - ce in id - ip - sum dor - mi-am et re - qui -

ca - ti sunt. In pa - ce

In pa - ce in id - ip - sum dor - mi -

In pa - ce in id - ip - sum dor - mi - am

189

Cum invocarem

194

Vi1

Vi2

194

C es - cam, dor - mi - am et re - qui - es - cam.

A in id - ip - sum dor - mi - am, dor - mi - am et re - qui - es - cam.

T 8 am et re - qui - es - cam, dor - mi - am et re - qui - es - cam.

B et re - qui - es - cam, re - qui - es - cam, dor - mi - am et re - qui - es - cam.

194

BC

199

Vi1

Vi2

199

C Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in spe con - sti-tu - is - ti me, con - sti-tu - is - ti me.

A Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in spe con - sti-tu - is - ti me, con - sti-tu - is - ti me.

T 8 Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in spe con - sti-tu - is - ti me, con - sti-tu - is - ti me.

B Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in spe con - sti-tu - is - ti me, con - sti-tu - is - ti me.

199

BC

Cum invocarem

206 Sinfonia

Vi1

Vi2

C

A

T

B

BC

211

Vi1

Vi2

C

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

A

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

T

Glo-ri-a, glo-ri - a Pa-tri,

B

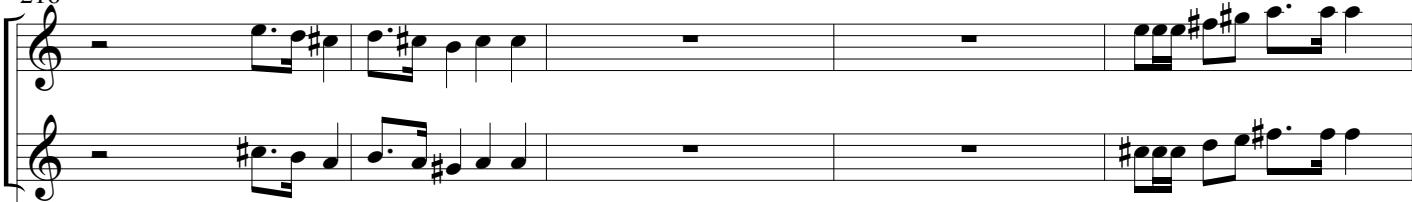
glo-ri-a et Spi-ri - tu - i, glo-ri-a et Spi-ri - tu - i, Spi-

BC

211

Cum invocarem

216

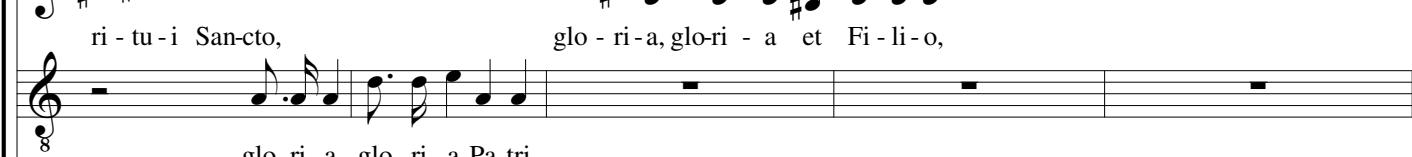
Vi1 - C. 

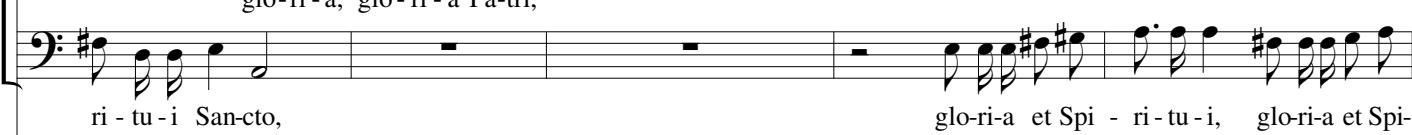
Vi2 - C.

216

C. 

A.

T. 

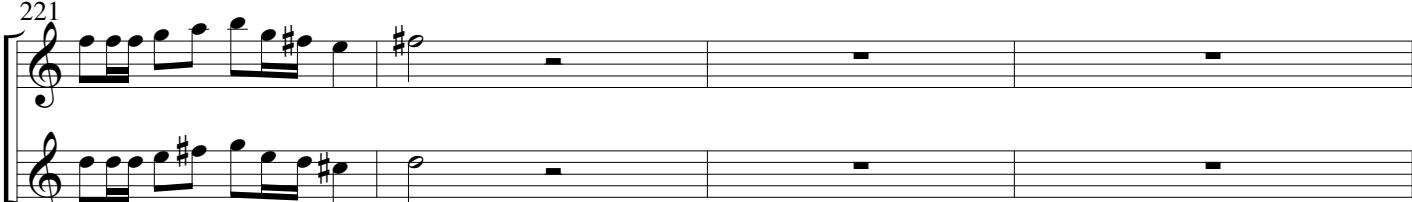
B. 

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

216

BC. 

221

Vi1 

Vi2

221

C. 

A.

T. 

B. 

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

221

BC. 

Cum invocarem

225

Vi1

Vi2

C glo-ri - a et Spi - ri - tu - i San - cto,

A glo-ri - a et Spi - ri - tu - i San - cto,

T glo-ri - a et Spi - ri - tu - i, glo-ri - a et Spi - ri - tu - i San - cto.

B glo-ri - a et Spi - ri - tu - i San - cto,

BC glo-ri - a et Spi - ri - tu - i San - cto.

225

229

Vi1

Vi2

C Si - cut e - rat, si-cut e - rat, e - rat in prin - ci - pi - o et nunc et sem - per,

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

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

B Si - cut e - rat, si-cut e - rat,

229

BC

Cum invocarem

234

Vi1

234

C si - cut e - rat, e - rat in prin-ci-pi - o et nunc et sem - per et in sæ - cu-la,
A sem - per, si-cut e - rat, e - rat in prin - ci-pi-o et nunc et sem - per et in
T 8 ci-pi - o et nunc, et nunc et sem-per, si - cut e - rat, si - cut e - rat, e - rat in prin - ci-pi - o et nunc, et nunc et
B e - rat in prin - ci - pi - o et nunc et sem - per, si-cut e - rat, e - rat in prin - ci - pi - o et

234

BC

238

Vi1

238

C et in sæ - cu - la sæ - cu - lo - rum, sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a -
A sæ - cu - la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, a - men, sæ - cu - lo - rum,
T 8 sem - per et in sæ - cu - la sæ - cu - lo - rum, a - men, sæ - cu - lo - rum, sæ - cu - lo - rum,
B nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum, sæ - cu - lo - rum, sæ - cu - lo - rum, sæ - cu -
238

BC

Cum invocarem

242

Vi1

Vi2

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

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

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

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

242

BC

245

Vi1

Vi2

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

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

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

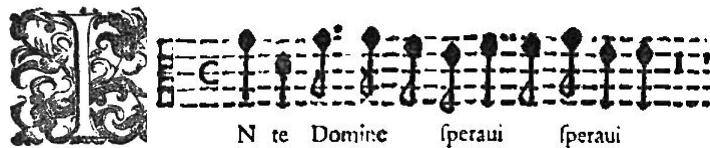
B
sæ - cu - lo - rum, sæ - cu - lo - rum, a - men.

245

BC

IN TE DOMINE SPERAVI

Compieta - parte 3



Psalm 31

Giovanni Battista Chinelli
1610 - 1677

Musical score for Psalm 31, featuring six staves: Violin-1, Violin-2, Altus, Tenor, Bassus, and Basso continuo. The score is in common time, treble clef for Violins, bass clef for Altus, Tenor, Bassus, and Basso continuo, and a soprano clef for the first measure of the Tenor staff. The lyrics 'In te Do - mi-ne spe - ra - vi, spe - ra - vi,' are written below the Altus staff, and 'non con-fun-dar, non con -' are written below the Tenor staff. The Basso continuo staff shows a bass line with a sharp sign indicating key signature.

Source: Compieta, Antifone, et Letaniae della B.M.V., concertate,
à Doi, Tre, Quattro e Cinque Voci con duoi Violini à beneplacito.
Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

- 1 Jube domne
- 2 Cum Invocarem (ps 4)
- 3 In te Domine speravi (ps 31)
- 4 Qui habitat (ps 91)
- 5 Ecce nunc benedicte (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

In te Domine speravi

4

Vi1

Vi2

A

T

B

BC

in te Do - mi-ne spe - ra - vi, spe -

fun-dar in æ - ter - num,

non con - fun - dar, non con - fun - dar in æ -

In te Do - mi-ne spe - ra - vi, spe -ra - vi,

4

8

Vi1

Vi2

A

T

B

BC

ra - vi,

non con - fun - dar, non con - fun - dar in æ - ter - num,

ter - num,

non con - fun - dar, non con - fun - dar, non con - fun - dar in æ - ter - num,

non con - fun - dar in æ - ter - num, non con - fun - dar, non con - fun - dar in æ - ter - num,

8

In te Domine speravi

12

Vi1

Vi2

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

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

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

BC

12

6

16

Vi1

Vi2

A

T

B

16 Sinfonia

BC

In te Domine speravi

21

Vi1

Vi2

A

T

B

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

21

BC

7 6

26

Vi1

Vi2

A

T

B

Es - to mi - hi in De-um pro-tec - to - rem
Es - to mi - hi in De-um pro-tec - to - rem
e - - - ru-as me.

26

BC

In te Domine speravi

31

Vi1

Vi2

A

T

B

BC

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

31

36

Vi1

Vi2

A

T

B

BC

ut sal - vum me fa - ci-as, ut sal - - vum me fa - ci-as.
ut sal - - vum me fa - ci - as.
vum, ut sal - vum, ut sal - vum me fa - ci - as.

36

In te Domine speravi

42 **Sinfonia**

Vi1

Vi2

A

T

B

BC

42 **Sinfonia**

6

49

Vi1

Vi2

A

T

B

BC

49

#

et prop-ter no-men, et prop-ter no-men tu -

Quo - ni-am for-ti - tu-do me-a et re - fu - gi-um me-um es tu,

Quo - ni-am for-ti - tu-do me-a et re - fu - gi-um me-um es tu,

In te Domine speravi

54

Vi1

Vi2

A

um de - du - ces me et e-nu-tri-es me. de la-que-o hoc,

T

et e-nu-tri-es me. de la-que-o hoc,

B

et e-nu-tri-es me. E-du-ces me, e-du-ces me quem ab-scon-

BC

54

59

Vi1

Vi2

A

quem ab-scon-de - runt mi - hi, quo - ni-am tu es, tu es pro-tec - tor

T

quem ab-scon-de - runt mi - hi, quo - ni-am tu es, tu es pro-tec - tor

B

de - runt quo - ni-am tu es, tu es pro-tec - tor

BC

59

In te Domine speravi

63

Vi1

Vi2

A

T

B

BC

me - us. In ma-nus tu - as
me - us. In ma-nus tu - as
me - us. com - men - do, in ma-nus

63

$\begin{matrix} \# & 4 & \# & \\ & & \# & \\ & & & \# \end{matrix}$

69

Vi1

Vi2

A

T

B

BC

com - men - do spi - ri - tum me -
com - men - do spi - ri - tum me -
tu - as com-men - do spi - ri - tum me -

69

$\begin{matrix} \# & \\ & \# \\ & \# \\ 5 & 6 & 7 & 6 \end{matrix}$

In te Domine speravi

74

Vi1
Vi2

A
T
B

um, re - de-mi-sti me Do - mi-ne De-us ve ri - ta -
um, re - de-mi-sti me Do - mi-ne De-us ve ri - ta - tis,
um, re - de-mi-sti me Do - mi -

74

BC

6

78

Vi1
Vi2

A
T
B

tis, De-us ve ri - ta - tis, De-us ve ri - ta - tis.
re - de - mi - sti me Do - mi-ne De-us ve ri - ta - tis, ve ri - ta - tis.
De-us ve ri - ta - De-us ve - ri - ta - tis, ve ri - ta - tis.

78

BC

6

In te Domine speravi

82

Vi1 Vi2

A T B

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

BC

82

6 \sharp

89

Vi1 Vi2

A T B

San - cto. Sicut erat in prin - ci - pi - o
- cto. Sicut erat in prin - ci - pi - o, si - cut
Sicut erat in prin - ci - pi - o, si - cut e - rat in prin -

BC

89

\sharp \sharp \sharp

In te Domine speravi

95

Vi1

Vi2

A

T

B

et nunc et sem - per, et nunc et sem -

e - rat in prin - ci - pi - o et nunc et sem - per, et sem -

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

BC

95

6#

100

Vi1

Vi2

A

T

B

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

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

per,

BC

100

In te Domine speravi

104

Vi1

Vi2

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

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

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

BC

104

107

Vi1

Vi2

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

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

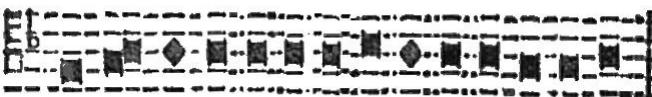
B sae - cu - lo - rum, a - - - - men.

BC

107

QUI HABITAT

Compieta - parte 4



Vi ha bitat in adiutorio altissimi.

Psalm 90

Giovanni Battista Chinelli
1610 - 1677

Violin-1

Violin-2

Cantus

Altus

Tenor

Bassus

Basso continuo

Qui ha - bi - tat in ad - ju - to - ri - o al - tis - si - mi.

Source: Compieta, Antifone, et Letaniae della B.M.V., concertate,
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Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

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- 5 Ecce nunc benedicte (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

Qui habitat

4

Vi1

Vi2

4

C In pro-tec - ti - o - ne De - i cæ - li com-mo - ra - bi - tur.

A In pro-tec - ti - o - ne De - i cæ - li com-mo - ra - bi - tur.

T In pro-tec - ti - o - ne De - i cæ - li com-mo - ra - bi - tur.

B Di-cet Do - mi - no: su-scep - tor me - us es

4

BC

8

Vi1

Vi2

8

C

A

T

B tu et re-fu - gi - um me - um, De-us me - us spe - ra - - - bo in e - um.

8

BC

Qui habitat

13

Vi1

Vi2

13

C Quo - ni-am ip - se li - be - ra - vit, li - be - ra - vit me de la - que - o ve - nan - ti -

A Quo - ni-am ip - se li - be - ra - vit, li - be - ra - vit me de la - que - o ve - nan - ti -

T 8 Quo - ni-am ip - se li - be - ra - vit, li - be - ra - vit me de la - que - o ve - nan - ti -

B Quo - ni-am ip - se li - be - ra - vit, li - be - ra - vit me de la - que - o ve - nan - ti -

13

BC

17

Vi1

Vi2

17

C um, et a ver - bo, et a ver - bo as - pe - ro. Sca - pu - lis su - is

A um, et a ver - bo, et a ver - bo as - pe - ro.

T 8 um, et a ver - bo, et a ver - bo as - pe - ro. Sca - pu - lis su - is

B um, et a ver - bo, et a ver - bo as - pe - ro.

17

BC

Qui habitat

21

Vi1

Vi2

C o - bum - bra-bit ti - bi, et sub pen-nis e - jus spe-ra -

A

T 8 o - bum-bra - bit ti - bi, et sub pen-nis e - jus spe - ra -

B

BC

26

Vi1

Vi2

C bis. non ti - me-bis a ti-mo - re noc - tur-no, a ti - mo-re noc-

A Scu-to cor-cum-da-bit te ve ri-ta e - jus, non ti-me-bis a ti - mo-re a ti - mo-re noc-

T 8 bis. non ti - me-bis a ti - mo-re noc-

B

BC

Qui habitat

31

Vi1

Vi2

C

tur - no.

A

tur - no.

A sa - git - ta vo - lan - te, vo - lan - te in di - e, vo - lan - te, vo - lan - te in

T

8 tur - no.

A sa - git - ta vo - lan - te in di - e, vo - lan - te, vo - lan - te in

B

A sa - git - ta vo - lan - te in di - e, vo - lan - te in di - e,

BC

31

34

Vi1

Vi2

C

di - e, vo - lan - te, vo - lan - te in di - e, a ne - go - ti - o per am - bu - lan - te in te - ne - bris,

A

di - e, vo - lan - te, vo - lan - te in di - e, a ne - go - ti - o per am - bu - lan - te in te - ne - bris,

T

8 di - e, vo - lan - te, vo - lan - te in di - e, a ne - go - ti - o per am - bu - lan - te in te - ne - bris,

B

ab in -

BC

34

Qui habitat

38

Vi1

39

Vi2

C

A

T

B

BC

cur-su, et dæ-mo - ni-o me-ri-di-a - no, dæ - mo - ni-o, dæ - mo - ni-o me - ri - di - a - no.

38

43

Vi1

43

Vi2

C

A

T

B

BC

Ca - dent a la - te - re tu - o mil - le,

et de - cem

Ca - dent a la - te - re tu - o mil - le,

et de - cem

Ca - dent a la - te - re tu - o mil - le,

et de - cem mi - li - a,

43

BC

Ca - dent a la - te - re tu - o mil - le,

et de - cem

Qui habitat

49

Vi1

Vi2

49

C mi - li - a a dex - tris tu - is, ad te au - tem

A mi - li - a a dex - tris tu - is, ad te au - tem

T et de - cem mi - li - a a dex - tris tu - is, ad te au - tem

B mi - li - a a dex - tris tu - is, ad te au - tem

49 BC

#

55

Vi1

Vi2

55

C non ap-pro-pin-qua - bit, non ap-pro-pin-qua - bit. Ve - run - ta-men o - cu-lis

A non ap-pro-pin-qua - bit, non ap-pro-pin-qua - bit. Ve - run - ta-men o - cu-lis

T non ap-pro-pin-qua - bit, non ap-pro-pin-qua - bit.

B non ap-pro-pin-qua - bit, non ap-pro-pin-qua - bit.

55 BC

Qui habitat

61

Vi1

Vi2

C

tu - is con - si - de - ra - bis, et re-tri-bu - ti - o - nem

A

tu - is con - si - de - ra - bis, et re-tri-bu - ti - o - nem pec-ca-

T

B

BC

61

7 6# #

67

Vi1

Vi2

C

et re-tri-bu - ti - o - nem pec-ca - to - rum vi-de - bis.

A

to - rum vi-de - bis, et re-tri-bu - ti - o - nem pec-ca - to - rum vi-de - bis.

T

Quo - ni-am tu es

B

BC

67

Qui habitat

74

Vi1

Do - mi - ne spes me - a, Al - tis - si-mum po-su - is - ti re -

Al - tis - si-mum po-su - is - ti, Al - tis - si-mum po-su -

74

BC

80

Vi1

Non ac - ce - det ad te ma - lum,

Non ac - ce - det ad te ma - lum,

fu - gi-um.

Non ac - ce - det ad te ma - lum, et fla -

is - ti re - fu - gi-um tu - um.

80

BC

Qui habitat

88

Vi1

Vi2

88

C non ap-pro-pin - qua - bit ta - ber - na - cu-lo tu - o, ta-ber-

A et fla - gel - lum non ap-pro-pin - qua - bit non ap-pro-pin - qua - bit ta-ber-

T gel - lum, et fla - gel - lum non ap-pro-pin - qua - bit ta - ber - na -

B

BC

88

6

94

Vi1

Vi2

94

C na - cu-lo tu - o, non ap-pro-pin - qua - bit ta - ber - na - cu - lo tu - o. C

A na - cu-lo tu - o, non ap-pro-pin - qua - bit ta - ber - na - cu - lo tu - o. C

T cu - lo tu - o, non ap-pro-pin - qua - bit ta - ber - na - cu - lo tu - o. C

B

BC

94

Qui habitat

100

Vi1

Quo - ni - am An - ge - lis su - is man - da - vit de te, in om - ni - bus, in

Quo - ni - am An - ge - lis su - is man - da - vit de te, in om - ni - bus, in

Quo - ni - am An - ge - lis su - is man - da - vit de te, ut cus - to - di - ant te in om - ni - bus, in

Quo - ni - am An - ge - lis su - is man - da - vit de te, in om - ni - bus, in

100

BC

104

Vi1

om - ni - bus, in om - ni - bus vi - is tu - is, in om - ni - bus vi - is tu - is.

om - ni - bus, in om - ni - bus vi - is tu - is, in om - ni - bus vi - is tu - is.

om - ni - bus, in om - ni - bus vi - is tu - is, in om - ni - bus vi - is tu - is.

om - ni - bus, in om - ni - bus vi - is tu - is, in om - ni - bus vi - is tu - is.

104

BC

Qui habitat

108

Vi1

Vi2

C In ma - ni - bus por - ta - bunt te,

A ad

T In ma - ni - bus por - ta - bunt te,

B ne for - te of - fen - das, of - fen - das

108

BC

112

Vi1

Vi2

C ad la - pi - dem, ad la - pi - dem pe - dem tu - um. Su - per

A la - pi - dem, ad la - pi - dem pe - dem tu - um.

T Su - per as - pi - dem et ba - si - li - cum am - bu -

B Su - per as - pi - dem et ba - si -

112

BC

Qui habitat

116

Vi1

Vi2

C as - pi - dem et ba-si - li - cum, ba-si - li - cum am-bu - la - ris,

A Su - per as - pi - dem et ba-si - li - cum am-bu - la - ris, et con-cul - ca - bis le -

T 8 la - ris, et ba-si - li - cum am-bu - la - ris, et con-cul -

B li - cum am-bu - la - ris, et con-cul - ca - bis le - o - nem

116

BC

6

120

Vi1

Vi2

C et con-cul - ca - bis le - o - nem et dra-co - nem, le - o - nem, le - o - nem et dra-co - nem.

A o - nem et dra-co - nem, le - o - nem et dra-co - nem, le - o - nem et dra-co - nem.

T 8 ca - bis le - o - nem, le - o - nem et dra-co - nem, le - o - nem, le - o - nem et dra-co - nem.

B

120

BC

4 3 # #

Qui habitat

124

Vi1

Vi2

C
Quo - ni - am in me spe - ra - vit, li - be - ra - bo e - um, li - be - ra - bo e - um,

A
Quo - ni - am in me spe - ra - vit, in me spe - ra - vit, li - be - ra - bo, li - be - ra - bo

T
8 Quo - ni - am in me spe - ra - vit, spe - ra - vit, li - be - ra - bo e - um, pro - te-gam

B
Quo - ni - am in me spe - ra - vit, li - be - ra - bo e - um, li - be - ra - bo e - um,

124

BC

128

Vi1

Vi2

C
li - be - ra - bo e - um, pro - te-gam e - um, quo - ni - am cog - no - vit no - men me - um.

A
e - um, pro - te-gam e - um, quo - ni - am cog - no - vit no - men me - um.

T
8 e - um, quo - ni - am cog - no - vit no - men me - um, no - men me - um.

B
pro - te-gam e - um, pro - te-gam e - um, quo - ni - am cog - no - vit no - men me - um.

128

BC

Qui habitat

132

Vi1

Vi2

C

A

T

B

BC

et e - go ex - au - di-am e - um,
Cla - ma - bit, cla - ma - bit, cla-ma - bit ad me, et e - go ex - au - di-am e - um,
et e - go ex - au - di-am e - um,

132

6

136

Vi1

Vi2

C

A

T

B

BC

cum ip - so sum in tri - bu - la - ti - o - ne, e - ri - pi - am e - um
cum ip - so sum in tri - bu - la - ti - o - ne, e - ri - pi - am
cum ip - so sum in tri - bu - la - ti - o - ne, e -

136

#

Qui habitat

140

Vi1

Vi2

C

A

T

B

et glo - ri - fi - ca - bo,
et glo - ri - fi - ca - bo e -
e - um et glo - ri - fi - ca - bo, et glo - ri - fi - ca - bo e -
ri - pi - am, e - ri - pi - am e - um et glo - ri - fi - ca - bo, et glo - ri - fi - ca - bo e -

BC

144

Vi1

Vi2

C

A

T

B

um. Lon-gi - tu - di - ne di - e - rum re - ple - bo e - um et os - ten-dam il - li,

um. Lon-gi - tu - di - ne di - e - rum re - ple - bo e - um et os - ten-dam

um. Lon-gi - tu - di - ne di - e - rum re - ple - bo e - um et os - ten-dam il - li,

um. Lon-gi - tu - di - ne di - e - rum re - ple - bo e - um et os - ten-dam il - li,

BC

Qui habitat

148

Vi1

148

C et os - ten-dam il - li sa - lu - ta - re me - um. Glo - ri - a Pa - tri et Fi - li-o,

A il - li sa - lu - ta - re me - um. Glo - ri - a Pa - tri et Fi - li-o,

T 8 et os - ten-dam il - li sa - lu - ta - re me - um. Glo - ri - a Pa - tri et Fi - li-o,

B et os - ten-dam il - li sa - lu - ta - re me - um.

148

BC

6

152

Vi1

152

C et Spi - ri - tu - i San - cto.

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

T 8 et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

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

152

BC

4 3

Qui habitat

156

Vi1

156

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

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

T 8 Si-cut e - rat in prin - ci - pi - o, in prin - ci - pi - o et nunc, et nunc et sem - per,

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

156

BC

160

Vi1

Vi2

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

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

T 8 sem-per et in sæ-cu - la sæ cu-lo-rum, sæ-cu - lo-rum, a - men, sæ-cu - lo-rum, a - men.

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

160

BC

6 4 3

ECCE NUNC BENEDICITE

Compieta - parte 5



Psalm 134

Giovanni Battista Chinelli
1610 - 1677

Violin-1

Violin-2

Cantus

Altus

Tenor

Basso continuo

6

Sheet music for Psalm 134 by Giovanni Battista Chinelli, 1610 - 1677. The score includes parts for Violin-1, Violin-2, Cantus, Altus, Tenor, and Basso continuo. The music is in common time, with a bass clef for the continuo part. The vocal parts sing sustained notes, while the instrumental parts provide harmonic support.

Source: Compieta, Antifone, et Letaniae della B.M.V., concertate,
à Doi, Tre, Quattro e Cinque Voci con duoi Violini à beneplacito.
Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

- 1 Jube domne
- 2 Cum Invocarem (ps 4)
- 3 In te Domine speravi (ps 31)
- 4 Qui habitat (ps 91)
- 5 Ecce nunc benedicite (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

Ecce nunc benedicite

4

Vi1

Vi2

BC

8

Vi1

Vi2

BC

13

C

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

T

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

BC

19

C

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

A

Ec - ce nunc be-ne - di - ci-te Do - mi-num, om - nes ser - vi,

T

om - nes ser - vi, om - nes

BC

Ecce nunc benedicite

24

C vi Do - mi - ni, ec - ce nunc, ec - ce nunc be-ne - di - ci-te Do - mi -
 A om - nes ser - vi Do - mi - ni, ec - ce nunc be-ne-di - ci - te Do - mi -
 T ser - vi Do - mi - ni, ec - ce nunc be-ne - di - ci-te Do - mi -
 BC

24

7 6#



29

C num, om - nes ser - vi Do - mi - ni, om - nes ser - vi Do - mi - ni.
 A num, om - nes ser - vi Do - mi - ni.
 T num, om - nes ser - vi, om - nes ser - vi Do - mi - ni.
 BC

6 6



34

Vi1

Vi2

T Qui sta - tis in do - mo Do - mi - ni, in a - tri-is, in a - tri-is do-mus
 BC

34

7 6# # 6 #

Ecce nunc benedicite

39

Vi1

Vi2

T

BC

46

C

46

BC

53

C

A

53

BC

61

C

A

61

BC

Ecce nunc benedicite

68

C noc - ti - bus ex - tol - li - te ma - nus ves - - tras in

A cta, ex - tol - li - te ma - nus ves - - tras in

BC

68

C san - - cta, et be - ne - di - ci-te, et be - ne - di - ci-te

A san - - cta, et be - ne - di - ci-te, et be - ne - di - ci-te

BC

75

C Do - mi - num. Be - ne - di - cat te Do - mi - nus ex Si - on,

A Do - mi - num. Be - ne - di - cat te Do - mi - nus ex Si - on,

T

82

BC

82

C qui fe - cit cæ - lum, qui fe - cit cæ - lum, cæ - lum,

A qui fe - cit cæ - lum, qui fe - cit cæ - lum,

T

89

BC

89

Ecce nunc benedicite

95

Cæ - lum, cæ - lum, cæ - lum et ter - ram,

A cæ - lum, cæ - lum et ter - ram, et ter - ram,

T 8 cæ - lum, cæ - lum et ter - ram, et ter - ram, fe - cit

95

BC

100

C fe - cit cæ - lum, cæ - lum, cæ - lum et ter - ram.

A fe - cit cæ - lum, cæ - lum, cæ - lum et ter - ram.

T 8 cæ - lum, cæ - lum, cæ - lum et ter - ram, et ter - ram.

100

BC

106

Vi1

Vi2

106

BC

6

#

112

Vi1

Vi2

112

BC

The musical score consists of five staves for voices (C, A, T, BC) and two staves for violins (Vi1, Vi2). The vocal parts sing in unison, while the violins provide harmonic support with sixteenth-note patterns. The score is divided into three systems by measure numbers 95, 100, and 112. Measure 95 starts with a bassoon solo followed by a vocal entry. Measures 100 and 112 feature sustained notes from the bassoon. The vocal parts sing the text 'cæ - lum, cæ - lum, cæ - lum et ter - ram,' and the violins play sixteenth-note patterns. The score concludes with a final section starting at measure 112.

Ecce nunc benedicite

118

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

A

T Glo - ri - a Pa - tri et

8

BC Glo - ri - a Pa - tri et

118



123

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

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

8

BC

123



128

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

A

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

8

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

128

6

6

5 6 7 6

Ecce nunc benedicite

133

Vi1

Vi2

C et Spi-ri - tu - i San - cto.

A ri - tu - i San - cto.

T 8 ri - tu - i, et Spi - ri - tu - i San - cto.

BC



139

Vi1

Vi2

C

A Si-cut e - rat in prin -

T 8 Si-cut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et nunc et sem - per

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

BC

Ecce nunc benedicite

143

Vi1

Vi2

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

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

T
sem - per, et nunc et sem - per, et in sæ - cu - la sæ - cu - lo rum,

143

BC



147

Vi1

Vi2

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

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

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

147

BC

Ecce nunc benedicite

151

Vi1

Vi2

C rum, a - men,

A rum, a - men, si-cut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per,

T 8 sæ-cu-lo-rum, a - men, si-cut e - rat in prin-ci - pi - o et

BC

151



155

Vi1

Vi2

C si - cut e - rat in prin - ci - pi - o et nunc, et nunc et sem - per, et nunc et sem - per,

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

T 8 nunc, et nunc et sem - per, et nunc et sem - per, et in sæ - cu - la sæ - cu -

155

BC

Ecce nunc benedicite

159

Vi1

Vi2

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

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

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

159

BC



163

Vi1

Vi2

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

A lo - rum, a - men.

T 8 rum, sæ - cu - lo - rum, a - men.

163

BC

TE LUCIS ANTE TERMINUM

Compieta - parte 6



Giovanni Battista Chinelli
1610 - 1677

Violin-1

Violin-2

Cantus

Altus

Basso continuo



5

Vi1

Vi2

5

BC

Source: Compieta, Antifone, et Letaniae della B.M.V., concertate,
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Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

- 1 Jube domne
- 2 Cum Invocarem (ps 4)
- 3 In te Domine speravi (ps 31)
- 4 Qui habitat (ps 91)
- 5 Ecce nunc benedicite (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

Te lucis ante terminum

10

Vi1

Vi2

BC

10

4 ♯

16

C

1. Te lu - cis an - te ter - mi - num, re - rum cre -
 2. Pro - cul re - ce - dant som - ni - a, et noc - ti -
 3. Prä - sta, Pa - ter om - ni - po - tens, per Je - sum

A

16

1. Te lu - cis an - te ter - mi - num,
 2. Pro - cul re - ce - dant som - ni - a,
 3. Prä - sta, Pa - ter om - ni - po - tens,

BC

20

C

a - - - - tor, pos - ci - mus, ut pro tu - a cle -
 um phan - tas - ma - ta, hos tem - que nos-trum
 Chris tum Do - mi - num, qui te - cum in per -

A

re - rum cre - a tor, pos - ci - mus, ut
 et noc - ti - um phan - tas - ma - ta, hos
 per Je - sum Chris tum Do - mi - num, qui

20

BC

#

25

C

men - ti - a, sis præ - sul et cus - to - di -
 com - pri - me, ne pol - lu - an tur cor - po -
 pe - tu - um reg - nat cum San cto Spi - ri -

A

pro tu - a cle - men - ti - a, sis præ - sul et cus - to - di -
 tem - que nos-trum com - pri - me, ne pol - lu - an tur cor - po -
 te - cum in per - pe - tu - um reg - nat cum San cto Spi - ri -

25

BC

Te lucis ante terminum

30

C a, sis præ - sul et cus - to - di - a.
ra, ne pol - lu - an tur cor - po - ra.
tu, reg - nat per San cto Spi - ri - tu.

A a, sis præ - sul et cus - to - di - a.
ra, ne pol - lu - an tur cor - po - ra.
tu, reg - nat per San cto Spi - ri - tu.

BC 30



35

Vi1

Vi2

BC 35

4



42

Vi1

Vi2

C - - - - - - - - C - - - -
A - men.

A - - - - - - - - C - - - -
A - men.

BC 42

4

NUNC DIMITTIS SERVUM TUUM

Compieta - parte 7



Giovanni Battista Chinelli
1610 - 1677

Violin-1 Violin-2 Cantus Altus Tenor Bassus Basso continuo

The musical score consists of six staves. The Tenor staff contains the lyrics 'Nunc di - mit - tis, di - mit - tis ser-vum tu - um, di - mit - tis ser-vum tu - um'. The Basso continuo staff shows bassoon-like notes. A sharp sign is placed at the end of the score.

Source: Compieta, Antifone, et Letaniae della B.M.V., concertate,
à Doi, Tre, Quattro e Cinque Voci con duoi Violini à beneplacito.
Opera Sesta. Venetia, appresso Alessandro Vincenti. 1639.

- 1 Jube domne
- 2 Cum Invocarem (ps 4)
- 3 In te Domine speravi (ps 31)
- 4 Qui habitat (ps 91)
- 5 Ecce nunc benedicte (ps 134)
- 6 Te lucis ante terminum
- 7 Nunc dimitis

Nunc dimittis servum tuum

5

Vi1

Vi2

5

C

A

T

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

B

BC

7 6 # 5 7 6

11

Vi1

Vi2

11

C

A

T

8

B

11

BC

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

Nunc dimittis servum tuum

15

Vi1

Vi2

15

C in pa - ce se - cun-dum ver-bum tu - um, in pa - ce, in pa -

A ce se - cun-dum ver-bum tu - um, in pa - ce, in pa -

T pa - ce se - cun-dum ver-bum tu - um, in pa - ce, in

B in pa - ce, in pa - ce, in pa -

BC

18

Vi1

Vi2

18

C ce, in pa - ce. Qui - a vi - de-rumt o - cu - li me - i, o - cu - li

A ce, in pa - ce. Qui - a vi - de-rumt o - cu - li me - i, o - cu - li

T pa - ce, in pa - ce. Qui - a vi - de-rumt o - cu - li me - i, o - cu - li

B ce, in pa - ce. Qui - a vi - de-rumt o - cu - li me - i, o - cu - li

18

BC

Nunc dimittis servum tuum

23

Vi1

Vi2

C me - i sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

A me - i sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

T me - i sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

B me - i sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

BC

23

me - i sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

6

26

Vi1

Vi2

C

A

T

B

BC

26

me - i sa - lu - ta - re tu - um, sa - lu - ta - re tu - um.

6

Nunc dimittis servum tuum

35

Vi1

Vi2

C

Quod pa - ras - ti, pa -

A

Quod pa - ras - ti, pa - ras - - - - ti

T

8 Quod pa - ras - ti, pa - ras - - - - ti

B

Quod pa - ras - ti, pa -

35

BC

41

Vi1

Vi2

C

ras - - - - ti an - te fa - ci-em om - ni-um po - pu - lo -

A

an - te fa - ci-em om - ni-um po - pu - lo -

T

8 an - te fa - ci-em,

B

ras - - - - ti

41

BC

Nunc dimittis servum tuum

47

Vi1

Vi2

47

C
rum,
rum,

A
rum,
rum,

T
8
an - te fa - ci-em om - ni-um,

B
an - te fa - ci-em om - ni-um,

47

BC

53

Vi1

Vi2

53

C
- ti

A
- ti
an - te fa - ci-em, an - te fa - ci-em

T
8
an - te fa - ci-em, an - te fa - ci-em

B
quod pa - ras - ti, pa - ras - ti

53

BC

Nunc dimittis servum tuum

60

Vi1

Vi2

C

A

T

B

BC

an - te fa - ci-em om - ni-um po - pu - lo - rum,
om - ni-um po - pu - lo - rum, an - te fa - ci-em,

om - ni-um po - pu - lo - rum, an - te fa - ci-em om - ni-um,

an - te fa - ci-em om-ni-um po-pu - lo - rum,

60

67

Vi1

Vi2

C

A

T

B

BC

an - te fa - ci-em, an - te fa - ci-em om - ni-um po - pu-lo - rum.

an - te fa - ci-em, an - te fa - ci-em om - ni-um po - pu-lo - rum.

an - te fa - ci-em, an - te fa - ci-em om - ni-um po - pu-lo - rum.

67

Nunc dimittis servum tuum

74

Vi1

Vi2

C Lu - men ad re - ve - la - ti - o - nem gen - ti - um, ad re - ve - la - ti - o - nem

A Lu - men ad re - ve - la - ti - o - nem gen - ti - um, ad re - ve - la - ti - o - nem

T Lu - men ad re - ve - la - ti - o - nem gen - ti - um, ad re - ve - la - ti - o - nem

B Lu - men ad re - ve - la - ti - o - nem gen - ti - um, ad re - ve - la - ti - o - nem

BC

74

78

Vi1

Vi2

C gen - ti - um et glo - ri - am, et glo - ri - am ple - bis tu - æ Is - ra - el,

A gen - ti - um et glo - ri - am ple - bis tu - æ Is - ra - el, ple - bis tu - æ Is - ra - el, et glo - ri -

T gen - ti - um et glo - ri - am, et glo - ri - am ple - bis tu - æ Is - ra - el, ple - bis tu - æ Is - ra - el,

B gen - ti - um et glo - ri - am, et glo - ri - am ple - bis tu - æ, ple - bis tu - æ Is - ra - el,

BC

78

Nunc dimittis servum tuum

82

Vi1

Vi2

C et glo - ri - am, et glo - ri - am ple-bis tu - æ Is - ra - el, Is - ra - el.

A am ple-bis tu - æ Is - ra - el, et glo - ri - am ple-bis tu - æ Is - ra - el, Is - ra - el.

T Is - ra - el, et glo - ri - am ple-bis tu - æ Is - ra - el, ple-bis tu - æ Is - ra - el.

B Is - ra - el, et glo - ri - am, et glo - ri - am ple-bis tu - æ Is - ra - el, Is - ra - el.

BC

82

86

Vi1

Vi2

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

A Glo - ri - a Pa - tri, et Spi - ri - tu - i, et Spi - ri - tu - i San -

T Glo - ri - a Pa - tri, glo - ri - a Pa - tri et Fi - li - o,

B Glo - ri - a Pa - tri,

BC

86

Nunc dimittis servum tuum

91

Vi1

Vi2

C
cto,
et Spi-

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

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

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

91

BC

94

Vi1

Vi2

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

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

T
8 ri - tu - i, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto.

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

94

BC

Nunc dimittis servum tuum

97

Vi1

Vi2

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

A Si - cut e - - - rat in prin - ci - pi -

T Si - cut e - - - rat

B Si - cut e - - -

BC

104

Vi1

Vi2

C sem-per et sem - per si - cut e - - - rat in prin -

A o, si - cut e - - - rat in prin - ci - pi - o

T in prin - ci - pi - o et nunc et sem - per et in

B - rat in prin - ci - pi - o et nunc et sem -

BC

Nunc dimittis servum tuum

111

Vi1

Vi2

C
ci - pi - o et nunc et sem - per et in sæ - cu-la, et in sæ - cu-la

A
et nunc et sem - per et in sæ - cu-la sæ - cu - lo - rum, et in

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

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

111

BC

118

Vi1

Vi2

C
sæ - cu - lo - rum, a - men. Si - cut e - - -

A
sæ - cu - la sæ - cu - lo - rum, a - men. Si - cut e -

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

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

118

BC

Nunc dimittis servum tuum

125

Vi1

Vi2

125

C rat in prin - ci - pi-o et nunc et sem-per et sem - per si - cut

A rat in prin - ci - pi - o, si - cut e -

T 8 Si - cut e - rat in prin - ci - pi-o et nunc et

B Si - cut e - rat in prin - ci - pi-o

125

BC

132

Vi1

Vi2

132

C e - - - rat in prin - ci - pi-o et nunc et sem - per

A rat in prin - ci - pi-o et nunc et sem - per et in

T 8 sem - per et nunc et sem - per et in sæ - cu-la, et in sæ - cu-la

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

132

BC

Nunc dimittis servum tuum

139

Vi1

139

C et in sæ - cu-la, et in sæ - cu-la sæ - cu - lo - rum,
A sæ - cu-la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo -
T 8 sæ - cu - lo - rum, sæ - cu - lo - rum, a - men, et in sæ - cu-la sæ - cu - lo -
B sæ - cu-la sæ - cu - lo - rum, sæ - cu - lo - rum, sæ - cu - lo -
139
BC 6

146

Vi1

146

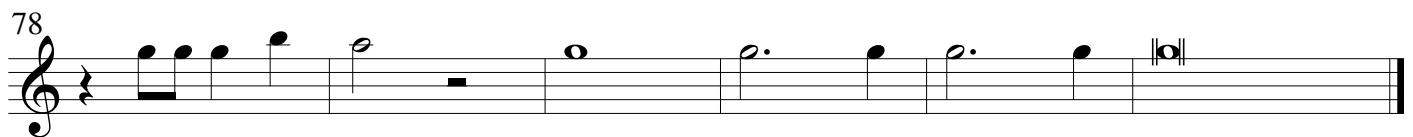
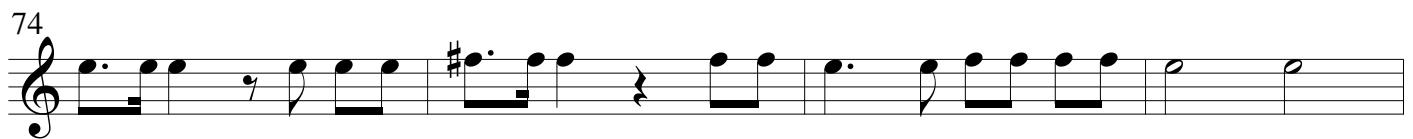
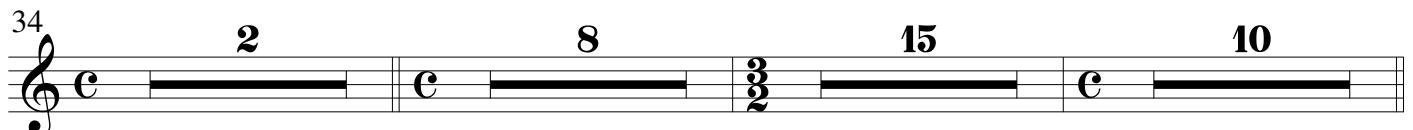
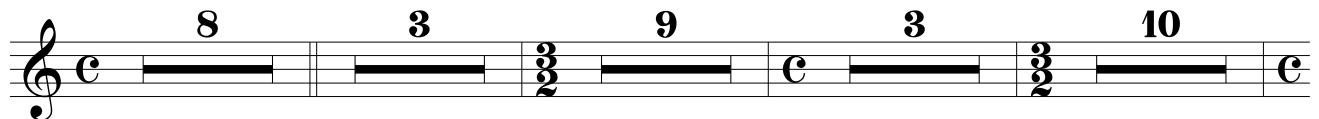
C a - men, sæ - cu - lo - rum, a - men.
A rum, a - men, sæ - cu - lo - rum, a - men.
T 8 rum, a - men, sæ - cu - lo - rum, a - men.
B rum, a - men, sæ - cu - lo - rum, a - men.
146
BC

Violino-1

JUBE DOMNE BENEDICERE

Compieta - parte 1

Giovanni Battista Chinelli
1610 - 1677



Violino-1

CUM INVOCAREM

Compieta - parte 2

Giovanni Battista Chinelli
1610 - 1677

Sinfonia

The musical score consists of ten staves of violin music. Staff 1 (measures 1-3) starts in common time (C), treble clef, key signature of one sharp (F#). Staff 2 (measures 4-6) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 3 (measures 7-9) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 4 (measures 10-12) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 5 (measures 13-15) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 6 (measures 16-18) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 7 (measures 19-21) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 8 (measures 22-24) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 9 (measures 25-27) changes to common time (C), treble clef, key signature of one sharp (F#). Staff 10 (measures 28-30) changes to common time (C), treble clef, key signature of one sharp (F#).

Cum invocarem

83 Sinfonia

The musical score consists of 15 staves of music for a single instrument, likely a woodwind or brass. The score begins in common time (C) with a treble clef. The instrumentation is indicated by the title "Sinfonia" at the top.

- Staff 1:** Measures 83-86. The music consists of eighth-note patterns.
- Staff 2:** Measure 87. The music consists of eighth-note patterns. A circled "2" is placed above the staff.
- Staff 3:** Measure 93. The music consists of eighth-note patterns. A circled "2" is placed above the staff.
- Staff 4:** Measure 99. The music consists of eighth-note patterns. A circled "4" is placed above the staff.
- Staff 5:** Measure 107. The music consists of eighth-note patterns. A circled "c" is placed below the staff.
- Staff 6:** Measure 112. The music consists of eighth-note patterns.
- Staff 7:** Measure 117. The music consists of eighth-note patterns.
- Staff 8:** Measure 124. The music consists of eighth-note patterns. A circled "c" is placed below the staff.
- Staff 9:** Measure 129. The music consists of eighth-note patterns. Measures are grouped by vertical bar lines. A circled "7" is above the first group, a circled "3" is above the second group, and a circled "c" is below the third group.
- Staff 10:** Measure 144. The music consists of eighth-note patterns. Measures are grouped by vertical bar lines. A circled "14" is above the first group, a circled "2" is above the second group, and a circled "c" is below the third group.
- Staff 11:** Measure 165. The music consists of eighth-note patterns.
- Staff 12:** Measure 171. The music consists of eighth-note patterns.
- Staff 13:** Measure 177. The music consists of eighth-note patterns. A circled "15" is placed above the staff.
- Staff 14:** Measure 178. The music consists of eighth-note patterns. A circled "c" is placed below the staff.

Cum invocarem

199

204 Sinfonia

209 4

217 2

223 3

229 2

237

243

Violino-1

IN TE DOMINE SPERAVI

Compieta - parte 3

Psalm 31

Giovanni Battista Chinelli
1610 - 1677

The sheet music consists of 12 staves of musical notation for violin. The key signature varies throughout the piece, indicated by the treble clef and the presence of sharps or flats. Measure numbers are placed at the beginning of each staff: 4, 10, 16, 42, 49, 60, 68, 77, 82, 94, 99, and 105. The music includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like accents and slurs. The style is characteristic of early Baroque instrumental music.

QUI HABITAT

Compieta - parte 4

Psalm 90

Giovanni Battista Chinelli
1610 - 1677

2

7

13

17

35

40

46

51

13

69

75

81

16

101

16

Qui habitat

121

126

142

153

158

12

5

Violino-1

ECCE NUNC BENEDICITE

Compieta - parte 5

Psalm 134

Giovanni Battista Chinelli
1610 - 1677

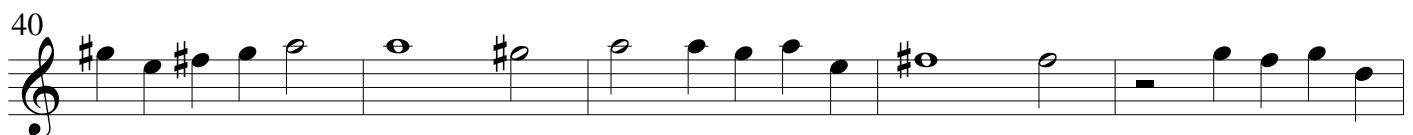
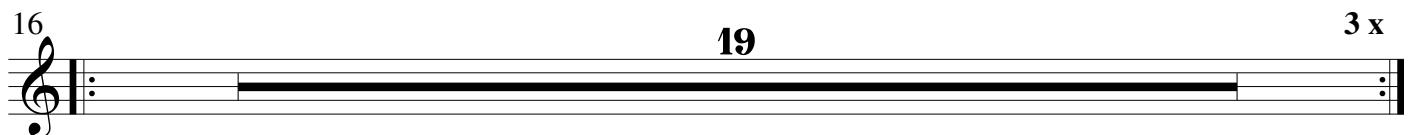
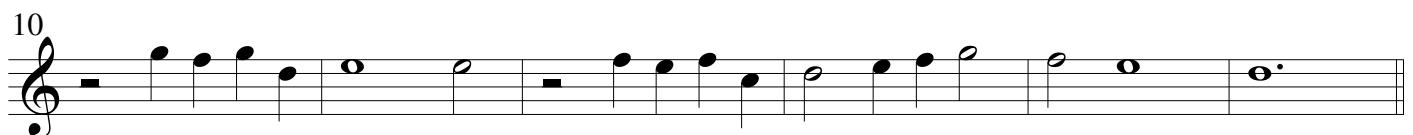
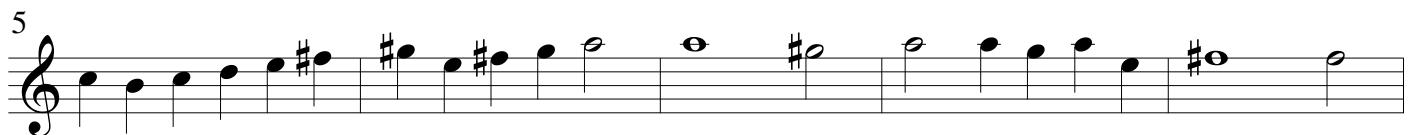
The musical score consists of 16 staves of violin music. The key signature changes frequently, indicated by various sharps and flats. Measure numbers are provided at the beginning of several staves: 6, 12, 38, 44, 109, 115, 137, 146, 152, and 160. Time signatures also vary throughout the piece. The music is divided into sections by thick black horizontal bar lines.

Violino-1

TE LUCIS ANTE TERMINUM

Compieta - parte 6

Giovanni Battista Chinelli
1610 - 1677



Violino-1

NUNC DIMITTIS SERVUM TUUM

Compieta - parte 7

Giovanni Battista Chinelli
1610 - 1677

19

25

30

35

47

53

62

69

75

79

83

Nunc dimittis servum tuum

86 **3**

94

97 **5**

105

111

116

122 **4**

131

137

142

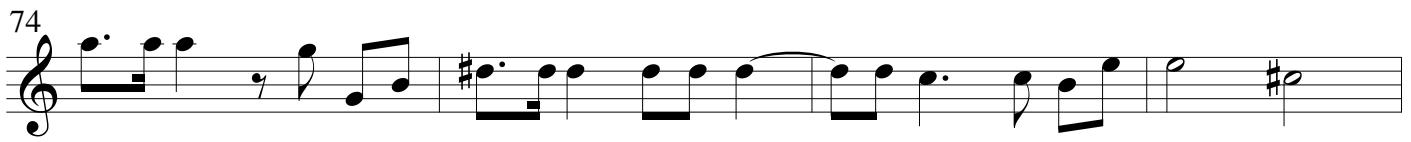
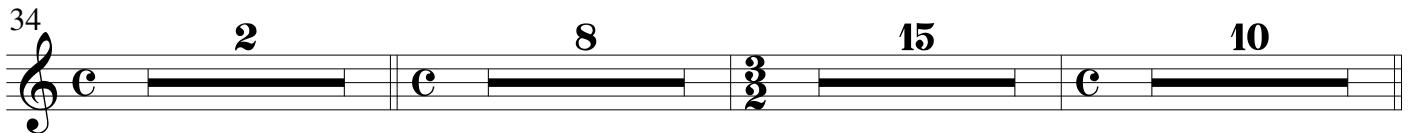
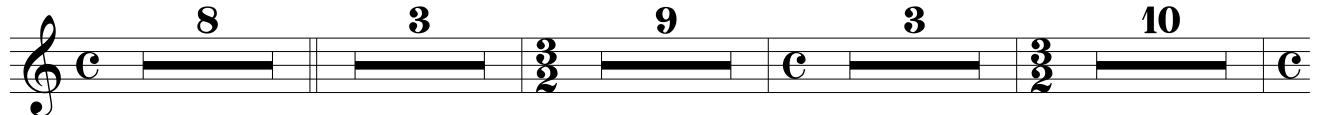
148 **C**

Violino-2

JUBE DOMNE BENEDICERE

Compieta - parte 1

Giovanni Battista Chinelli
1610 - 1677



CUM INVOCAREM

Compieta - parte 2

Giovanni Battista Chinelli
1610 - 1677

Sinfonia

4

8

15

22

12

7

46

5

57

3

64

3

72

77

c

Cum invocarem

Sinfonia

83

87

93

99

107

112

117

124

129

144

165

171

177

Cum invocarem

199

203 Sinfonia

209 4

217 2

223 3

229 3

237

243

IN TE DOMINE SPERAVI

Compieta - parte 3

Psalm 31

Giovanni Battista Chinelli
1610 - 1677

The musical score for Violin 2 (Violino-2) of "In Te Domine Speravi" by Giovanni Battista Chinelli consists of 11 staves of music. The score is in common time, with various key signatures (C major, G major, F major, D major, A major, E major, B major, G major, C major, F major, B major, E major, A major) indicated at the start of each staff. Measure numbers are marked at the beginning of each staff: 4, 3, 12, 18, 25, 46, 57, 64, 74, 82, 90, 97, and 104. The music is composed of multiple voices, likely for a choir or ensemble, with Violin 2 providing harmonic support and melodic lines. The score includes various rhythmic patterns, such as eighth and sixteenth notes, and rests.

QUI HABITAT

Compieta - parte 4

Psalm 90

Giovanni Battista Chinelli
1610 - 1677

2

7

13

17

35

3

40

46

52

13

69

75

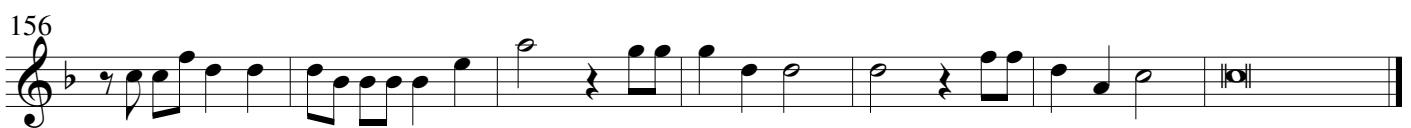
16

102

16

123

Qui habitat



Violino-2

ECCE NUNC BENEDICITE

Compieta - parte 5

Psalm 134

Giovanni Battista Chinelli
1610 - 1677

The musical score consists of twelve staves of music for Violin 2. The key signature varies throughout the piece, indicated by a treble clef and a mix of common time (C), 2/4 time, 3/4 time, and 6/8 time. Measure numbers are provided at the beginning of each staff: 7, 13, 39, 46, 112, 118, 139, 148, 156, 161, and 166. The music features various rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings such as forte (f) and piano (p). The score is written on five-line staves with vertical bar lines separating measures.

TE LUCIS ANTE TERMINUM

Compieta - parte 6

Giovanni Battista Chinelli
1610 - 1677



Musical staff showing measures 5-8 of the violin part. The key signature changes to no sharps or flats. The time signature remains common time (indicated by '3'). The music continues with eighth and sixteenth note patterns.

Musical staff showing measures 9-12 of the violin part. The key signature changes back to one sharp (F#). The time signature remains common time (indicated by '3'). The music continues with eighth and sixteenth note patterns.

Musical staff showing measure 16. The key signature changes to no sharps or flats. A repeat sign is present, indicating a return to an earlier section. The time signature remains common time (indicated by '3').

Musical staff showing measures 35-38 of the violin part. The key signature changes back to one sharp (F#). The time signature remains common time (indicated by '3'). The music continues with eighth and sixteenth note patterns.

Musical staff showing measures 40-43 of the violin part. The key signature changes to no sharps or flats. The time signature remains common time (indicated by '3'). The music continues with eighth and sixteenth note patterns.

Musical staff showing measures 46-49 of the violin part. The key signature changes back to one sharp (F#). The time signature remains common time (indicated by '3'). The music concludes with a final measure ending on a sharp (F#).

Violino-2

NUNC DIMITTIS SERVUM TUUM

Compieta - parte 7

Giovanni Battista Chinelli
1610 - 1677

The musical score consists of ten staves of music for Violino-2. The staves are numbered 19, 25, 30, 35, 47, 53, 63, 69, 74, and 82. The music includes various dynamics such as forte (f), piano (p), and sforzando (sf). Time signatures change frequently throughout the piece, including common time, 3/4, and 5/4.

19

25

30

35

47

53

63

69

74

78

82

c

Nunc dimittis servum tuum

86

3

3

94

97

6

109

115

121

5

131

137

142

c

148

c

The musical score consists of eight staves of music, each with a treble clef and four lines. The music is divided into measures by vertical bar lines. The first staff starts with a long note followed by eighth-note patterns. The second staff features sixteenth-note patterns. The third staff has a sixteenth-note pattern followed by eighth-note patterns. The fourth staff has eighth-note patterns followed by sixteenth-note patterns. The fifth staff has eighth-note patterns followed by sixteenth-note patterns. The sixth staff has eighth-note patterns followed by sixteenth-note patterns. The seventh staff has eighth-note patterns followed by sixteenth-note patterns. The eighth staff ends with a final note.

Basso continuo

JUBE DOMNE BENEDICERE

Compieta - parte 1

Giovanni Battista Chinelli
1610 - 1677

The musical score consists of 14 staves of basso continuo music. The key signature alternates between B-flat major (two flats) and G major (one sharp). The time signature changes frequently, including measures in common time, 3/2 time, and 2/2 time. Measure numbers are indicated on the left side of each staff. The music features various note heads (circles, ovals, diamonds) and rests, with some notes having vertical stems and others horizontal stems. Measure 7 starts in B-flat major. Measure 12 starts in G major. Measure 18 starts in B-flat major. Measure 24 starts in G major. Measure 30 starts in B-flat major. Measure 36 starts in G major. Measure 44 starts in G major. Measure 51 starts in G major. Measure 59 starts in G major. Measure 69 starts in G major. Measure 76 starts in G major.

Basso continuo

CUM INVOCAREM

Compieta - parte 2

Giovanni Battista Chinelli
1610 - 1677

Sinfonia

The musical score consists of 14 staves of basso continuo music. The first staff begins with a bass clef, common time, and a key signature of one sharp. The subsequent staves show various changes in key signature, including two flats, three sharps, and three flats. The time signature varies between common time and 3/2 time. The music features a mix of eighth and sixteenth note patterns, with some rests and dynamic markings like forte (f) and piano (p). Measure numbers are indicated at the start of each staff: 6, 12, 17, 23, 30, 38, 46, 53, 60, 68, and 77.

Cum invocarem

83 Sinfonia

83 Sinfonia

88

93

99

106

112

118

124

129

136

143

152

Cum invocarem

158

167

173

179

186

194

201 Sinfonia

208

215

221

227

235

242

Basso continuo

IN TE DOMINE SPERAVI

Psalm 31

Compieta - parte 3

Giovanni Battista Chinelli
1610 - 1677

The musical score consists of a single bass clef staff. The music is in common time. Measure numbers are indicated on the left side of the staff. The score includes several sections labeled "Sinfonia" at measures 16, 42, and 62. Various key changes are marked with sharps and flats. Measure 16 starts in C major, moves to G major, then F major, then C major. Measure 42 starts in C major, moves to G major, then F major, then C major. Measure 62 starts in C major, moves to G major, then F major, then C major. Measure 69 starts in A major, moves to D major, then G major, then C major. Measure 76 starts in C major, moves to G major, then F major, then C major.

8

16 Sinfonia

21

28

34

42 Sinfonia

49

56

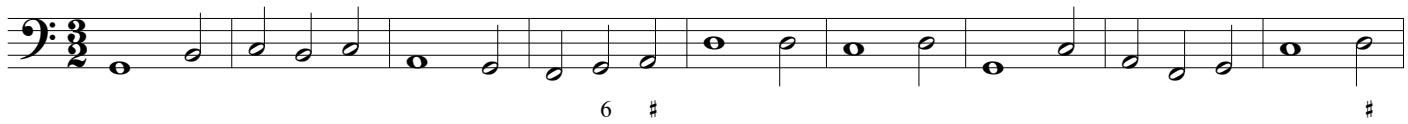
62

69

76

In te Domine speravi

82



91



97



104



Basso continuo

QUI HABITAT

Compieta - parte 4

Psalm 90

Giovanni Battista Chinelli
1610 - 1677

The musical score consists of 14 staves of basso continuo music. The music is in common time, primarily in bass clef, and uses a mix of quarter and eighth notes. Measure numbers are indicated at the start of each staff: 7, 14, 21, 28, 33, 40, 48, 54, 61, 68, and 75. The score includes various key changes, indicated by sharps and flats, and a change in time signature to 3/2 in measure 33. The music concludes with a final measure number 4.

Qui habitat

82

91

97

101

108

115

121

128

135

142

149

156

Basso continuo

ECCE NUNC BENEDICITE

Compieta - parte 5

Psalm 134

Giovanni Battista Chinelli

1610 - 1677

The musical score consists of ten staves of basso continuo music. The first staff uses a treble clef, common time, and a C major key signature. Subsequent staves switch between bass clefs and various time signatures (common, 3/2, 2/2). Measure numbers are indicated at the start of each staff: 6, 13, 18, 26, 33, 40, 46, 55, 63, 71, and 79. The score includes several sharp signs (#) and one flat sign (b) placed above specific notes or measures. The basso continuo part typically involves sustained notes with occasional grace notes or short melodic lines.

Ecce nunc benedicite

86

92

99

106

112

118

127

134

141

148

155

162

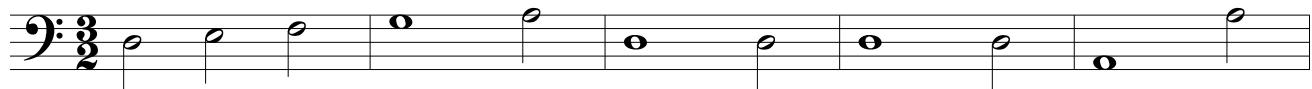
4 3

Basso continuo

TE LUCIS ANTE TERMINUM

Compieta - parte 6

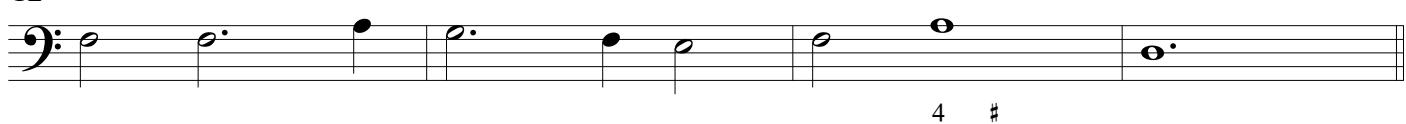
Giovanni Battista Chinelli
1610 - 1677



6



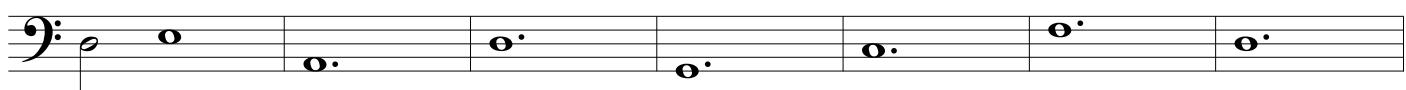
12



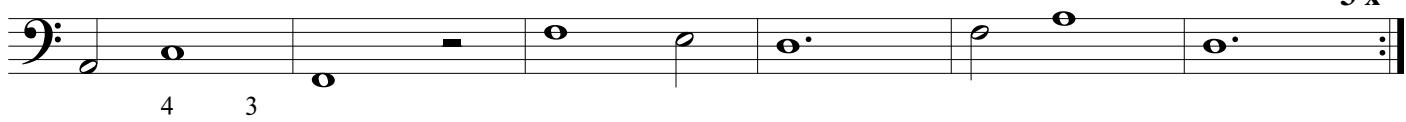
16



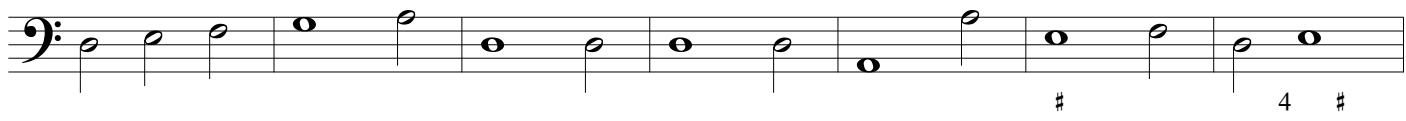
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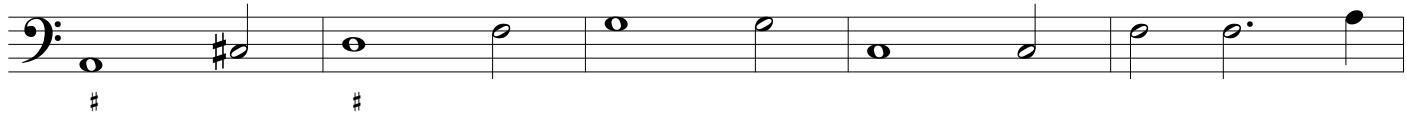
29



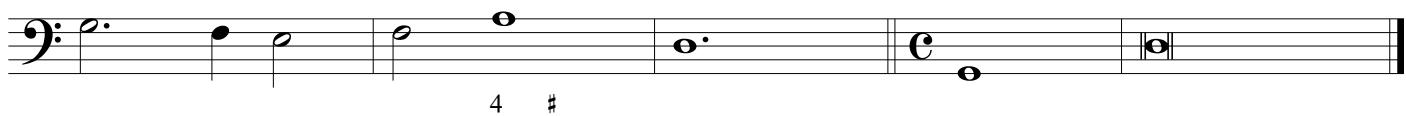
35



42



47



Basso continuo

NUNC DIMITTIS SERVUM TUUM

Compieta - parte 7

Giovanni Battista Chinelli
1610 - 1677

The musical score consists of ten staves of basso continuo music. The key signature changes frequently, indicated by sharp and double sharp symbols above the staff. Measure numbers are placed at the beginning of each staff. The music starts in common time (indicated by 'c') and transitions to 3/2 time at measure 21. Measures 58 and 69 begin with a clef change to a bass clef with a sharp sign.

- Measure 1: Bass clef, common time (c).
- Measure 8: Sharp symbol above staff.
- Measure 15: Number 15 above staff.
- Measure 21: Measure begins with a sharp symbol above staff; key changes to 3/2 time.
- Measure 26: Sharp symbol above staff.
- Measure 33: Number 33 above staff.
- Measure 40: Sharp symbol above staff.
- Measure 46: Sharp symbol above staff.
- Measure 52: Number 52 above staff.
- Measure 58: Sharp symbol above staff.
- Measure 64: Sharp symbol above staff.
- Measure 69: Sharp symbol above staff; bass clef with sharp sign.

Nunc dimittis servum tuum

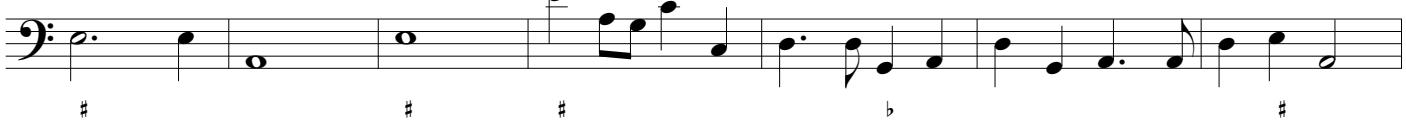
74



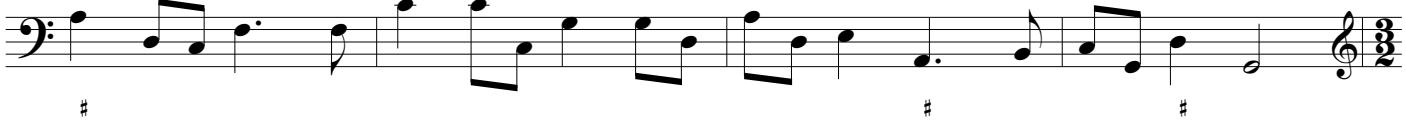
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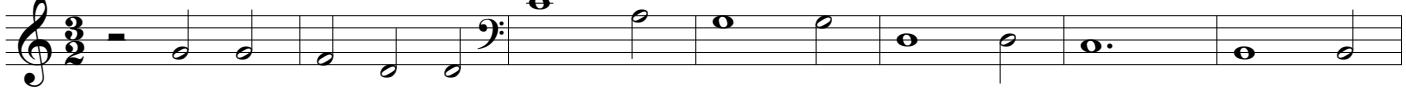
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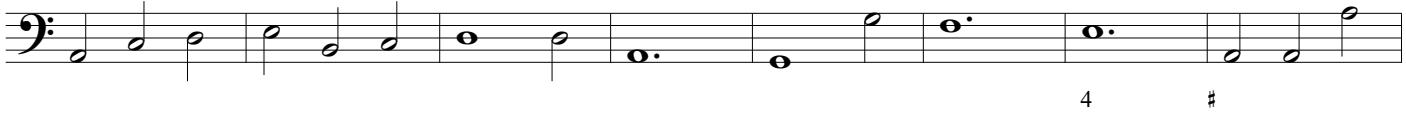
93



97



104



4 #

112



#

119



6

126

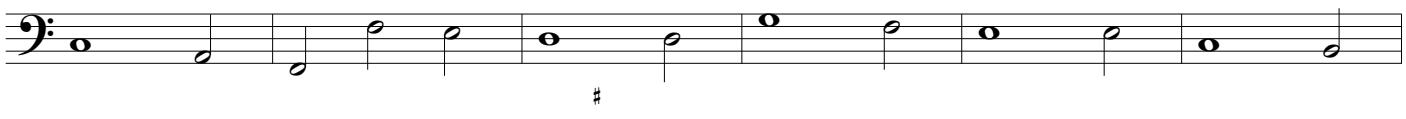


4 #

132



139



#

145



6