

Little Compline Music

for three equal voices

Jeffrey Quick 2019

Little Compline Music is an attempt at a turnkey solution for the major musical portions of a Compline service for three equal voices. All that is missing are the various chanted dialogues and prayers, and the final Marian antiphon, which I hope to provide in a separate work. The presumption is that the reciting tone of the chant will be pitched at either A or Bb, and the keys of the various falsobordone settings reflect this. The *Salva nos* before and after the *Nunc dimittis* should be pitched beginning on F, a step down from notional pitch.

The work may be performed by solo voices, or a choir. I prefer male voices in this, but a performance by female voices is also pleasing and valid. Performance by mixed voices in octaves should be avoided. Any portion may be performed separately, in Compline or in concert.

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1. Lectio brevis

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♩ = 100

Soprano:

8 So - bri - i es - to - te et vi - gi - la - te, Qui - a ad - ver -
p Fra - tres, So - bri - i es - to - te et vi - gi - la - te, Qui - a ad - ver -
p So - bri - i es - to - te et vi - gi - la - te, Qui - a ad - ver -

Alto:

7 sa - ri - us ves - ter di - a - bo - lus tan - quam le - o ru - gi -
sa - ri - us ves - ter di - a - bo - lus tan - quam le - o ru - gi - ens cir - cu -
sa - ri - us ves - ter di - a - bo - lus tan - quam le - o ru - gi -

Bass:

13 ens cir - cu - it quae - rens quem de - vo - ret. Cu - i re - si - sti -
it cir - cu - it quae - rens quem de - vo - ret. Cu - i re - si - sti -
ens quae - rens quem de - vo - rit. Cu - i re - si - sti -

Piano:

19 te for - tes in fi - de. for - tes in fi - de.
te for - tes in fi - de. for - tes in fi - de.
te for - tes in fi - de. for - tes in fi - de.

2. Falsibordoni

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I.

flex:

The musical score for section I consists of three staves of music. The first two staves are identical, featuring a treble clef, a common time signature, and an 8th note time signature below the staff. The third staff begins with a treble clef, a common time signature, and an 8th note time signature, followed by a measure with a 3 overline above the notes. The music includes various note heads (circles, squares, diamonds) and rests, with some notes having stems pointing up and others down. Measure numbers 1, 2, and 3 are indicated above the staves.

2.

flex:

The musical score for section 2 consists of three staves of music. The first two staves are identical, featuring a treble clef, a common time signature, and an 8th note time signature below the staff. The third staff begins with a treble clef, a common time signature, and an 8th note time signature, followed by a measure with a 3 overline above the notes. The music includes various note heads (circles, squares, diamonds) and rests, with some notes having stems pointing up and others down. Measure numbers 1, 2, and 3 are indicated above the staves.

3.

flex:

The musical score for section 3 consists of three staves of music. The first two staves are identical, featuring a treble clef, a common time signature, and an 8th note time signature below the staff. The third staff begins with a treble clef, a common time signature, and an 8th note time signature, followed by a measure with a 3 overline above the notes. The music includes various note heads (circles, squares, diamonds) and rests, with some notes having stems pointing up and others down. Measure numbers 1, 2, and 3 are indicated above the staves.

4.

flex:

28

flex:

29

30

5.

flex:

39

flex:

40

41

6.

flex:

48

flex:

49

50

7.

flex:

58

flex:

59

60

2. Falsibordoni

88

flex:

Measures 4-8 of the musical score for Falsibordoni. The music is in common time, key signature is one flat. The first measure consists of two eighth-note chords. Measures 2-3 show a bass line of eighth notes followed by a soprano line of eighth notes. Measure 4 begins with a bass line of eighth notes, followed by a soprano line of eighth notes, and concludes with a bass line of eighth notes. Measures 5-6 show a bass line of eighth notes followed by a soprano line of eighth notes. Measure 7 begins with a bass line of eighth notes, followed by a soprano line of eighth notes, and concludes with a bass line of eighth notes. Measure 8 concludes with a bass line of eighth notes.

Peregrinus

77

flex:

Measures 7-11 of the musical score for Peregrinus. The music is in common time, key signature is one flat. The first measure consists of two eighth-note chords. Measures 2-3 show a bass line of eighth notes followed by a soprano line of eighth notes. Measure 4 begins with a bass line of eighth notes, followed by a soprano line of eighth notes, and concludes with a bass line of eighth notes. Measures 5-6 show a bass line of eighth notes followed by a soprano line of eighth notes. Measure 7 begins with a bass line of eighth notes, followed by a soprano line of eighth notes, and concludes with a bass line of eighth notes. Measure 8 concludes with a bass line of eighth notes.

3. Te lucis ante terminum

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d=54

mp

Te lu - cis an - te ter - mi - num, re - rum Cre - a - tor.

mp

Te lu - cis an - te ter - mi - num, re - rum Cre - a - tor. po -

mp

Te lu - cis an - te ter - mi - num, re - rum Cre - a - tor. po -

po - sci - mus. Ut so - li - ta cle-men - ti - a, sis pre - sul ad

sci - mus. Ut so - li - ta cle - men - ti - a, sis pre - sul ad

sci - mus. Ut so - li - ta cle - men - ti - a, sis pre -

cus - to - di - am. Pro-cul re - ce - dant som - ni - a, et

cus - to - di - am. Pro-cul re - ce - dant som - ni - a, et noc - ti -

sul ad cus - to - di - am. Pro-cul re - ce-dant som-ni - a, et noc - ti -

mf

p

noc - ti - um phan - tas - ma - ta: Hos - tem - que nos - trum com - pri -

um phan - tas - ma - ta: Hos - tem - que nos - trum nos - trum com - pri -

um phan - tas - ma - ta: Hos - tem - que nos - trum com - pri -

3. Te lucis

f

27

me, ne pol - lu - an - tur cor - por - a. _____

me, ne pol - lu - an - tur cor - por - a. ne pol - lu - an - tur cor - por - a. Prae -

me, ne pol - lu - an - tur cor - por - a. ne pol - lu - an - tur cor - por - a. _____

mp

34

Prae - sta, Pa - ter om - ni - po - tens, per Je - sum Christ - um Do - mi -

sta, Pa - ter om - ni - po - tens, per Je - sum Christ - um Do - mi -

Prae - sta, Pa - ter om - ni - po - tens, per Je - sum Christ - um Do - mi -

mf

41

num, qui te - cum in per - pe - tu - um re - gnat cum San - cto Spi - ri -

num, qui te - cum in per - pe - tu - um re - gnat cum San - cto Spi - ri -

num, qui te - cum in per - pe - tu - um re - gnat cum San - cto Spi - ri -

48

tu. A - men. A - men.

tu. A - - - men.

tu. A - men. A - men. _____

4. In manus tuas

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p *mf*

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

p *mf*

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

p *mf*

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

s

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

mp *f* *mf*

Re - de - mi - sti nos, Do - mi-ne, De - us ve - ri -

mp *f* *mf*

Re - de - mi - sti nos, Do - mi-ne, De - us ve - ri -

mp *f* *mf*

Re - de - mi - sti nos, Do - mi-ne, De - us ve - ri -

calmly *mf*

ta - tis Glo - ri-a Pa - tri et Fi - li -

ta - tis co-men-do spi - ri - tum me - um. Glo - ri-a Pa - tri et Fi - li -

ta - tis Glo - ri-a Pa - tri et Fi - li -

23

8 o et Spi - ri-tu - i San - cto.

8 o et Spi - ri-tu - i San - cto. In manus tu - as, Do - mi - ne, —

8 o et Spi - ri-tu - i San - cto.

28

8 co - men - do _____ spi - ri tum _____ me - um.

8/17-18/19
1:30

5. Nunc dimittis

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p

p

p

s

mp

mp

mp

mf

mf

mf

Nunc di - mit - tis ser - vum tu - um Do - mi - ne, se-cun-dum
Nunc di - mit - tis ser - vum tu - um Do - mi - ne, se-cun-dum
Nunc di - mit - tis ser - vum tu - um Do - mi - ne, _____

ver - bum tu - um in pa - ce Qui-a vi - de - runt o - cu - li me - i sa - lu -
ver - bum tu - um in pa - ce Qui-a vi - de - runt o - cu - li me - i sa - lu -
ver - bum tu - um in pa - ce Qui-a vi - de - runt o - cu - li me - i sa - lu -

ta - re tu - um. Quod pa - ra - sti an - te fa - ci - em om-ni-um po - pu -
ta - re tu - um. Quod pa - ra - sti an - te fa - ci - em om-ni-um po - pu -
ta - re tu - um. Quod pa - ra - sti an - te fa - ci - em om-ni-um po - pu -

5. Nunc dimittis

28

più mosso

lo - rum. Lu - men ad re - ve - la - ti - o - nem gen - ti - um, Lu - men

lo - rum. Lu - men ad re - ve - la - ti - o - nem gen - ti - um, Lu - men

lo - rum. Lu - men gen - ti - um, Lu - men

30

— ad re - ve - la - ti - o - nem gen - ti - um, et glo - ri - am ple -

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

gen - ti - um, et glo - ri - am glo - ri - am

36

$\text{d} = 48$

p

bis tu - ae Is - ra - el. Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri -

ple-bis tu - ae Is - ra - el. Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri -

ple-bis tu - ae Is - ra - el. Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri -

48

mp

mf

tu - i San - cto. Si - cut e - rat in prin - ci - pi-o, et nunc

mp

mf

tu - i San - cto. Si - cut e - rat in prin - ci - pi-o, et

mp

tu - i San - cto. Si - cut e - rat in prin - ci - pi-o,

5. Nunc dimittis

11

49 *rit.* *a tempo*

et nunc et sem - per, et in sae-cu - la sae-cu - lo - rum. et in sae-cu - la

nunc et nunc et sem - per, et in sae-cu - la sae-cu - lo - rum. et in sae-cu -

— et nunc et sem - per, et in sae - cu - la sae-cu - lo - rum. et in sae -

55 *pp*

sae - cu - lo - rum. et in sae - cu - la sae - cu - lo - rum. —

la sae - cu - lo - rum. et *pp* in sae - cu - la sae - cu - lo - rum.

cu - la sae - cu - lo - rum. et in sae - cu - la sae - cu - lo - rum.

p

A - men. A - - - men.

p

A - men. A - - - men.

p

A - men. A - - - men.

8/29-31/19
2:40