

G. Holst

1874-1934

Nunc Dimittis

Nunc dimittis servum tuum, Domine,
secundum verbum tuum in pace.

Quia viderunt oculi mei,
salutare tuum.

Quod parasti ante faciem
omnium populorum.

Lumen ad revelationem gentium,
et gloriam plebis tuae Israel.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.
Amen.

Lord, now lettest thou thy servant depart in peace :
according to thy word.

For mine eyes have seen :
thy salvation.

Which thou hast prepared :
before the face of all people.

To be a light to lighten the Gentiles :
and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be : world without end.
Amen.

Nunc Dimittis

Luke ii : 29-32

G. HOLST
(1874-1934)

Adagio

Soprano

I Nunc di-mit-tis ser-vum tu- um, —

Alto

I Nunc, nunc di-mit-tis ser-vum tu- um,

II Nunc, nunc, nunc di-mit-tis ser-vum tu- um,

Tenor

I Nunc, nunc, nunc di-mit-tis ser-vum tu- um, —

II Nunc, nunc, nunc di-mit-tis ser-vum tu- um, —

Bass

I Nunc, nunc, nunc di - mit - tis

II Nunc, nunc di - mit - tis ser-vum

Keyboard (rehearsal only)

Adagio

7

Do - mi - ne, se - cun - dum ver - bum tu -

Do - mi - ne, se - cun - dum ver - bum tu -

Do - mi - ne, se - cun - dum ver - bum tu -

Do - mi - ne, se - cun - dum

Do - mi - ne, se - cun - dum

ser - vum tu - um, Do - mi - ne, se - cun - dum

tu - um, Do - mi - ne, se - cun - dum

ed. K. Jaworski

Holst: Nunc Dimittis

poco animato*mf* SOLO

11

-um in pa - ce. Qui - a vi - de - runt o - cu - li me - i

-um in pa - ce, in pa - ce.

-um in pa - ce, in pa - ce.

ver - bum tu - um in pa - ce.

ver - bum tu - um in pa - ce.

ver - bum tu - um in pa - ce.

ver - bum tu - um in pa - ce, in pa - ce.

ver - bum tu - um in pa - ce, in pa - ce.

poco animato
mf

17 S. 1

S. 2 *mf* sa-lu-ta - - re - tu-um.---

Alto *mf* sa-lu-ta - - re tu-um.---

Tenor *mf* SOLO Qui - a vi-de-runt o-cu-li me - i sa-lu-ta -

Bass *mf* sa-lu-ta -

TUTTI *mf*

22 Soprano *mf* ancora animato

Alto *mf* Quod pa - ra - sti an - te fa - ci-em om - ni-um po - pu -

Tenor *mf* Quod pa - ra - sti an - te fa - ci-em om - ni-um po - pu -

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

ancora animato

più mosso

27

f

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

f

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

lo - - rum.

lo - - rum.

f

più mosso

32

cresc.

um, et glo-ri-am ple - bis,

um. et glo-ri-am ple - bis,

mf Lu - men ad re - ve - la - ti - o - nem gen - ti - um. et glo-ri-am *cresc.*

mf Lu - men ad re - ve - la - ti - o - nem gen - ti - um, et glo-ri-am *cresc.*

mf *cresc.* *cresc.*

37 *più f* **rall.**

et glo-ri-am ple - bis tu - ae Is - ra - el.

et glo-ri-am ple - bis tu - ae Is - ra - el.

ple - bis, ple - bis tu - ae Is - ra - el.

ple - bis, ple - bis tu - ae Is - ra - el.

più f **rall.**

42 **con moto** *f*

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

con moto *f*

48

Soprano I
Si - cut e - rat, nunc, et sem - per,

Soprano II
Si - cut e - rat, nunc - et sem - per,

Alto I
Si - cut e - rat, nunc, et sem - per, et in

Alto II
Si - cut e - rat, nunc, et sem - per,

Tenor I
Si - cut e - rat, nunc, et sem - per, et in

Tenor II
Si - cut e - rat, nunc, et sem - per,

Bass I
Si - cut e - rat, nunc, et sem - per,

Bass II
Si - cut e - rat, nunc, et sem - per, et in

53

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

et in

sae - cu - la sae - cu - lo - rum.

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

sae - cu - la, et in sae - cu - la sae - cu -

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

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

sae - cu - la sae - cu - lo - rum.

57

cresc.
A - - - men, _____ A -

sae - cu - la - - sae - cu - lo - rum. *cresc.*
A - - men, _____

cresc.
A - men, A - men, A -

-la sae - cu - lo - rum. *cresc.*
A - men, A - - -

lo - rum. *cresc.*
A - - - men, _____

A - men, *cresc.*
A - - -

cresc.
A - - - - - men, _____

cresc.
A - - - men,

rallentando

61

men, A - - - - - men.

A - - - - - men, A - - - - - men.

men, A - - - - - men, A - - - - - men.

-men, A - - - - - men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.

- - - - - men, A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

A - - - - - men, A - - - - - men.

The vocal staves are arranged in a system of seven lines. Each line contains a musical staff with lyrics underneath. The lyrics are: "men, A - - - - - men.", "A - - - - - men, A - - - - - men.", "men, A - - - - - men, A - - - - - men.", "-men, A - - - - - men, A - - - - - men, A - - - - - men.", "A - - - - - men, A - - - - - men, A - - - - - men, A - - - - - men.", "- - - - - men, A - - - - - men, A - - - - - men.", and "A - - - - - men, A - - - - - men." The music is in a key with three sharps (F#, C#, G#) and features a *ff* dynamic marking and a *rallentando* tempo instruction.

rallentando

ff

The piano accompaniment consists of two staves. The right hand plays chords and moving lines, while the left hand provides a harmonic foundation. The music is in the same key as the vocal parts and includes a *ff* dynamic marking and a *rallentando* tempo instruction.