

for James T. McClellan, sculptor
NUNC DIMITTIS
for SATB choir and soli

Commissioned by Yale Schola Cantorum, Simon Carrington, director

This piece is intended to follow Monteverdi's *Magnificat primo tuono a quattro voci da cappella*
from the collection *Selva morale e spirituale*. An edition is available from Carus-Verlag, Stuttgart.

Canticle of Simeon
(Luke 2:29-32)

Robinson McClellan

If this *Nunc Dimittis* is performed without the *Magnificat*, the following antiphon
may precede it, at the discretion of the performers:

Tenor
(section
or solo)



Lu - men ad re - ve - la - ti - o - nem gen - ti - um, et glo - ri - am ple - bis tu - ae Is - ra - el.

S

A

T

B

Kbd.



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

p
Nunc — di - mit - tis ser - - vum tu - - um, —

p
♩ = 52

- N.B.** 1. The *Magnificat* should be performed at its original pitch, beginning on B \flat .
2. If the *Magnificat* is performed with continuo, the keyboard part here may be used as a continuo part.
It should not be used as piano accompaniment except in rehearsal.

8

T solo

freely *ppp* *p*

Lord, Lord, now

S

A

T

pp

Do - mi - ne,

B

pp

Do - mi - ne,

pp

13

T solo

let - test thou thy ser - vant de part

S

A

T

p

se - cun - dum ver - bum tu - um,

B

p

se - cun - dum ver - bum tu -

p

A

18

T solo *P* freely **B** in tempo

in peace ac-cord-ing to thy word.

S

A

T *mp* Qui-a vi-

B *mp* um, in pa - ce Qui -

mp freely **B** in tempo

24

S *mp* *

A *mp* Qui-a vi - de-runt o - cu - li me - i sa - -

T *mp* de - runt o - cu-li me - - i sa - -

B *mp* a vi - de - runt o - cu - li me - i sa - -

mp *

* Though the dynamic is *mp* throughout the word "salutare", voices should swell freely with changes in register.

31

S - lu - ta - - re tu - - - -

A - lu - ta - - re tu -

T - - lu - ta - re tu - - - um,

B - - - lu - ta - re tu - - -

36

A solo *mf* **C** *f*
Thy sal - va - tion, — Which thou hast pre - pared

T solo *mp poco cresc.*
For mine eyes have seen thy sal - va - tion, —

S *p* *mp*
- um, tu - - - um, — Quod pa - ra - sti,

A *p* *mp*
- um, tu - - - um, — Quod pa - ra - sti,

T *p*
tu - - - um, —

B *p* *mp*
- um, tu - - - um, Quod pa - ra - sti,

mp poco cresc. **C** *f*
mp

42 D

A solo
— be-fore the face of all peo ple *mf*

S
om - ni-um *mf*

A
Quod pa - ra - sti an - te fa - - cem an - te fa - cem om - ni-um *mf*

T
mf
Quod pa - ra - sti an - te fa - - cem *mf*

B
Quod pa - ra - sti an - te fa - - - cem om - ni-um *mf*

48 *mp*

S
po pu lo - rum, om - ni-um po - pu-lo - rum, om - ni um po - pu- *mp*

A
om - ni-um po - pu - lo - rum, om - ni - um po - *mp*

T
po - - - pu-lo - - rum, po - *mp*

B
po - - pu - lo - rum, po - pu-lo - rum, om - ni - um po - pu- *mp*

55 stay in tempo **E** freely *p*

S solo A light to re - veal thee to the

S lo - rum, —

A - pu lo - rum, — *pp* Lu - men

T - pu lo - rum, — *pp* Lu - men

B lo - rum, — *pp* Lu - men

E *p*

65

S solo Gen - tiles, — to re - veal thee,

S ad re -

A — *p* ad re - ve - la - ti - o - nem gen - ti - um, —

T — *p* ad re - ve - la - ti - o -

B — *p* ad re - ve - la - ti - o - nem gen - ti - um, — et glo -

p

70 **F** $\text{♩} = \text{♩}$

S solo
to re - veal thee,

S *mp cresc.*
- ve - la - ti - o - nem, et glo - ri - am, glo - ri - am ple - bis tu - ae

A *mp cresc.*
- et glo - ri - am ple - bis tu - ae Is - ra - el. Glo - ri - am, glo - ri

T *mp cresc.*
- nem ge - ti - um, et glo - ri - am ple - bis

B *mp cresc.*
- ri - am ple - bis tu - ae Is - ra - el. Glo - ri - am, glo - ri - am, glo - ri -

77 *mf* *p* *poco rall.* **G** $\text{♩} = 46$ *mf*

S Is - ra el, Is - ra el. Glo - ri - am, glo - ri - am. Et

A *mf* *p*
am, glo - ri - am, glo - ri - am, glo - ri am.

T *mf* *p*
tu - ae Is - ra - el. Glo - ri - am.

B *mf* *p*
am, glo - ri - am, glo - ri - am.

mf *poco rall.* **G** $\text{♩} = 46$ *mf*