

Nunc Dimittis

Piers Connor Kennedy

Slowly, c. $\text{♩} = 50$

Soprano: Nu... - - - ...nnc Nunc

Alto: Nunc

Tenor: Nu... - - - ...nnc Nunc

Bass: Nunc

Detailed description: This block contains the first system of the musical score, measures 1-24. It features four vocal staves: Soprano, Alto, Tenor, and Bass. The key signature is two sharps (F# and C#) and the time signature is 4/2. The tempo is marked 'Slowly, c. ♩ = 50'. The Soprano part begins with a rest, followed by a melodic line starting on a half note G4, moving through A4, B4, and C5, then descending. The Alto part has a rest followed by a half note G4. The Tenor part has a rest followed by a half note G3. The Bass part has a rest followed by a half note G2. Dynamics include piano (p) and accents (>). The lyrics 'Nu...' and 'Nunc' are placed below the notes.

N.B. The text in bars 1-24 and 33-48 should be sung as if in slow motion, with gradual movement through the consonants and vowels; where double consonants are used (as in 'Nuncnc' and 'Glorria'), they indicate where the note should be hummed using that consonant.

Soprano: Nu... - - - ...nnc Nu...

Alto: Nunc Nu...

Tenor: Nu... - - - ...nnc Nu...

Bass: Nunc Nu...

Detailed description: This block contains the second system of the musical score, measures 25-48. It features the same four vocal staves. The Soprano part continues with a melodic line, including a double consonant 'Nuncnc' and ending with 'Nu...'. The Alto part has a rest followed by a half note G4, then a rest followed by a half note G4. The Tenor part has a rest followed by a half note G3, then a rest followed by a half note G3. The Bass part has a rest followed by a half note G2, then a rest followed by a half note G2. Dynamics include piano (p) and accents (>). The lyrics 'Nu...' and 'Nunc' are placed below the notes.

Slowly, c. $\text{♩} = 50$

Piano*
Ped.

Detailed description: This block contains the piano accompaniment for measures 1-24. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#) and the time signature is 4/2. The tempo is marked 'Slowly, c. ♩ = 50'. The piano part consists of a series of chords and single notes, primarily in the bass register. Dynamics include piano (p). A pedal point is indicated by 'Ped.' at the bottom. The lyrics 'Nu...' and 'Nunc' are placed below the notes.

* For rehearsal use only

6

S. *pp* *mp* *pp* *mp*
 Nn...unc di mit- tis Do - mi - ne

A. *pp* *p* *pp* *p* *p*
 Nn... ..u... - - ...nnc Nn... ..u... - - ...nnc Se...

T. *pp* *p* *pp* *p*
 Nn... ..u... - - ...nnc Nn... ..u... - - ...nnc

B. *pp* *p* *pp* *p* *p*
 Nn... ..u... - - ...nnc Nn... - ..u... - ...nnc Se... -

S. *pp* *mp*
 - - - ...nnc ss...er - vum tu- u... - ...mm

A. *pp* *p* *p*
 - - - ...nnc Nn... ..u... - - ...nnc Se... -

T. *pp* *p*
 - - - ...nnc Nn... ..u... - - ...nnc

B. *pp* *p* *p*
 - - - ...nnc Nn... ..u... - - ...nnc Se... -

Pno.

11

p *pp* — *mf* > *pp* *mp* < *f* — *pp* *pp* <

S. Se... - ...cun- dum ver- bum tu- um in pa - ce: Quu... - ...i -

pp — *mf* > *pp* *mp* < *f* — *p* *pp* <

A. ...cun- dum ver- bum tu- um in pa - ce: Nn...

p *pp* — *mf* > *pp* *mp* < *f* — *p* *pp* <

T. Se... - ...cun- dum ver- bum tu- um in pa - ce: Nn...

pp — *mf* > *pp* *mp* < *f* — *p* *pp* <

B. ...cun- dum ver- bum tu- um in pa - ce: Nn...

p *pp* — *mf* > *pp* *mp* < *f* — *p* =

S. Se... - ...cun- dum ver- bum tu- um in pa - ce:

pp — *mf* > *pp* *mp* < *f* — *p* =

A. ...cun- dum ver- bum tu- um in pa - ce:

p *pp* — *mf* > *pp* *mp* < *f* — *p* =

T. Se... - ...cun- dum ver- bum tu- um in pa - ce:

pp — *mf* > *pp* *mp* < *f* — *p* =

B. ...cun- dum ver- bum tu- um in pa - ce:

pp — *mf* > *pp* *mp* < *f* — *p* =

Pno.

16

S. *mp* - a vi de - ru... ..nnt *pp* ss... ..a - lu - ta - re *mp* *pp* tu - u... -

A. *p* ...u... - - ...nnc *pp* Nn... ..u... - - ...nnc *p* *pp* tu - u... -

T. *p* ...u... - - ...nnc *pp* Nn... ..u... - - ...nnc *p* *pp* tu - u... -

B. *p* ...u... - - ...nnc *pp* Nn... ..u... - - ...nnc *p* *pp* tu - u... -

S. *pp* < *mp* o - cu - li me - i *pp* tu - um... *pp* Quu... - ...od

A. *pp* Nn... ..u... - - ...nnc *p* *pp* tu - um... *pp* < Nn...

T. *pp* Nn... ..u... - - ...nnc *p* *pp* tu - um... *pp* < Nn...

B. *pp* Nn... ..u... - - ...nnc *p* *pp* tu - um... *pp* < Nn...

Pno.

S. *pp* < *mp* *pp* < *mp*

...mm a - nte fa - ci - e... - ...mm po - pu - lo - ru... - ...mm

A. *pp* *p* *pp* *p*

...mm Nn... ...u... - - - ...nnc Nn... - ...u... - ...nnc

T. *pp* *p* *pp* *p*

...mm Nn... ...u... - - - ...nnc Nn... - ...u... - ...nnc

B. *pp* *p* *pp* *p*

...mm Nn... ...u... - - - ...nnc Nn... - ...u... - ...nnc

S. *mp* *pp* < *mp*

pa - ras - ti o - mni - u... - ...mm

A. *p* *pp* *p*

...u... - - - ...nnc Nn... ...u... - - - ...nnc

T. *p* *pp* *p*

...u... - - - ...nnc Nn... ...u... - - - ...nnc

B. *p* *pp* *p*

...u... - - - ...nnc Nn... ...u... - - - ...nnc

Pno.

25

S. *ff* *mp* *ff*
 Lu-men ad re - ve - la - ti - o - nem gen - ti - um, et ple - bis

A. *ff* *mp* *ff*
 Lu-men ad re - ve - la - ti - o - nem gen - ti - um, et ple - bis

T. *ff* *p* *ff*
 Lu - me... - ...nn et glo - ri - am ple - bis tu - ae

B. *ff* *p* *ff*
 Lu - me... - ...nn et glo - ri - am ple - bis tu - ae

Pno. *ff* *mp* *ff*

31

S. *mp* *cresc. molto* *fff* *p*
tu - ae Is - ra - el. Glo... -

A. *mp* *cresc. molto* *fff* *p*
tu - ae Is - ra - el. Glo... - -

T. *mp* *cresc. molto* *fff* *p*
Is - ra - el. Glo... -

B. *mp* *cresc. molto* *fff* *p*
Is - ra - el. Glo... - -

S. *mp* *f* *sub. p*
tu - ae Is - ra - el. Glo...

A. *mp* *cresc. molto* *fff* *p*
tu - ae Is - ra - el. Glo...

T. *mp* *cresc. molto* *fff* *p*
Is - ra - el. Glo...

B. *mp* *cresc. molto* *fff* *p*
Is - ra - el. Glo...

Pno. *mp* *ff* *sub. p*