

15a. Nunc dimittis in D minor

THOMAS ATTWOOD WALMSLEY
(1814-56)

[Con moto ma tranquillo] ♩ = 66

SOPRANO *p* *dim.*
Lord, — now let-test thou thy ser - vant de-part, de - part in peace, —

ALTO *p* *dim.*
Lord, — now let-test thou thy ser - vant de-part, de - part in peace, —

TENOR *p* *dim.*
Lord, — now let-test thou thy ser - vant de-part, de - part in peace, —

BASS *p* *dim.*
Lord, — now let-test thou thy ser - vant de-part, de - part in peace, —

ORGAN *p*
[Con moto ma tranquillo] ♩ = 66

Soprano *cresc.*
— ac - cord - ing to thy word. For mine eyes have seen thy sal-

Alto *cresc.*
— ac - cord - ing to thy word. For mine eyes have seen thy sal-

Tenor *cresc.*
— ac - cord - ing to thy word. For mine eyes have seen thy sal-

Bass *cresc.*
— ac - cord - ing to thy word. For mine eyes have seen thy sal-

Organ *[cresc.]*

18

[mf] *p*

-va - tion, which thou hast pre-par - ed be - fore the face of all peo - ple. To

[mf] *p*

-va - tion, which thou hast pre-par - ed be - fore the face of all peo - ple.

[mf] *p*

-va - tion, which thou hast pre-par - ed be - fore the face of all peo - ple. To

[mf]

-va - tion, be - fore the face of all peo - ple.

[mf] *p*

Man.

26

S. be a light to light - en the Gen - tiles, and to be the glo - ry of thy peo - ple Is - ra - el.

A. be a light to light - en the Gen - tiles, and to be the glo - ry of thy peo - ple Is - ra - el.

T. be a light to light - en the Gen - tiles, and to be the glo - ry of thy peo - ple Is - ra - el.

B.

34

S. *[f]* Glo - ry be to the Fa - - ther, and to the Son, and to the

A. *[f]* Glo - ry be to the Fa - - ther, and to the Son, and to the

T. *[f]* Glo - ry be to the Fa - - ther, and to the Son, and to the

B. *[f]* Glo - ry be to the Fa - - - - - ther, and to the Son, and to the

[f] Full [Org.]

Ped.

44

Ho - ly Ghost; as it was in the be - gin-ning, is now, and

Ho - ly Ghost; as it was in the be - gin-ning, is now, and

Ho - ly Ghost; as it was in the be - gin-ning, is now, and

Ho - ly Ghost; as it was in the be - gin-ning, is now, and

* In the source the alto part is an octave lower in bars 46-50. The intention was for the (male) altos to sing this passage in chest voice.

53

ev - er shall be, world with - out end. A - men, a - - -

ev - er shall be, world with - out end. A - men, a - - -

ev - er shall be, world with - out end. A - men, a - - -

ev - er shall be, world with - out end. A - men, a - - -

The piano accompaniment features a series of chords and moving lines in both hands, supporting the vocal parts. The key signature is D minor (three flats).

62

-men, a - - - - men, a - - - - men, a - - - men.

-men, a - - - - men, a - - - - men, a - - - men.

-men, a - - - - men, a - - - - men, a - - - men.

-men, a - - - - men, a - - - - men, a - - - men.

The piano accompaniment continues with harmonic support, including a change to 4/2 time at measure 68. The key signature remains D minor.