

Nunc dimittis servum tuum

Quarta pars

Feast of the Purification of the Virgin (February 2)

William Byrd (c.1540-1623)

Superius (part 1 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Nunc di - mit - tis ser - vum tu - um, Do - -

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

- um in - pa - - ce, se - cun - dum ver - bum tu - um in pa -

20 - - ce. Qui - a vi - de - runt o - cu - li me - i, o -

30 - cu - li me - i, o - cu - li me - i: sa - lu - ta - re tu - um,

35 sa - lu - ta - re tu - um, sa - lu - ta - re tu - - -

40 um, quod pa - ra - - sti, quod pa - ra - - sti,

45 1

50 an - te fa - ci - em om - ni - um po - pu - lo - rum, po - pu - lo - rum,

55 an - te fa - ci - em om - ni - um, om - ni - um po - pu - lo - - rum,

60 po - pu - lo - - rum. Lu - - men, lu - - men, lu -

2
65 Nunc dimittis servum tuum: Quarta pars (superius) 70

- men ad re-ve-la-ti - o-nem gen - ti-um, gen - ti-um, ad re-ve-la-ti-

75

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

80

am ple - bis tu - æ Is - ra-el, et glo - ri - am ple - bis tu - æ

85

90

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

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Feast of the Purification of the Virgin (February 2)

William Byrd (c.1540-1623)

Medius (part 2 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Nunc di - mit - tis ser - vum tu - um, Do - mi - ne,
se - cun - dum ver - bum tu - um, in pa - ce, se - cun - dum ver - bum tu - um
in pa - ce, in pa - ce, se - cun - dum ver - bum tu - um in pa - ce, in pa -
- ce. Qui - a vi - de - runt o - cu - li me - i,
o - cu - li me - i, o - cu - li me - i: sa - lu - ta - re tu -
- um, sa - lu - ta - re tu - um, sa - lu - ta - re tu - um, quod
pa - ra - sti, quod pa - ra - sti, pa - ra - sti, an -
- te fa - ci - em om - ni - um po - pu - lo - rum, an - te fa - ci - em om - ni -
um, an - te fa - ci - em om - ni - um po - pu - lo - rum, po - pu - lo - rum,
om - ni - um po - pu - lo - rum. Lu - men,

65

lu - - men, lu - - men, lu - men ad re-ve-la-ti-

70

o-nem gen - ti - um, ad re-ve-la-ti - o-nem gen - ti - um, ad re - ve-la - ti-o - nem

75

80

gen - ti - um, et glo - ri-am ple - bis tu - æ Is - ra - el, Is -

85

- ra - el, et glo - ri - am ple - bis tu - æ Is - ra - el, Is -

90

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

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Medius (part 2 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Nunc di-mit-tis ser-vum tu-um, Do-mi-ne,
se-cun-dum ver-bum tu-um, in pa-ce, se-cun-dum ver-bum tu-um
in pa-ce, in pa-ce, se-cun-dum ver-bum tu-um in pa-ce, in pa-ce,
- ce. Qui-a vi-de-runt o-cu-li me-i,
o-cu-li me-i, o-cu-li me-i: sa-lu-ta-re tu-um,
- um, sa-lu-ta-re tu-um, sa-lu-ta-re tu-um, quod
pa-ra-sti, quod pa-ra-sti, pa-ra-sti, an-
- te fa-ci-em om-ni-um po-pu-lo-rum, an-te fa-ci-em om-ni-
um, an-te fa-ci-em om-ni-um po-pu-lo-rum, po-pu-lo-rum,
om-ni-um po-pu-lo-rum. Lu-men,

65
lu - - men, lu - - men, lu - men ad re-ve-la-ti-

70
o-nem gen - ti - um, ad re-ve-la-ti - o-nem gen - ti - um, ad re - ve-la - ti-o - nem

75
gen - ti - um, et glo - ri-am ple - bis tu - æ Is - ra - el, Is -

80
- ra - el, et glo - ri - am ple - bis tu - æ Is - ra - el, Is -

85
- ra - el, Is - ra - el, ple - bis tu - æ Is - - ra - el.

90

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Quarta pars

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William Byrd (c.1540-1623)

Contratenor (part 3 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Nunc di - mit - tis ser - vum tu - um, Do - mi - ne, Do - mi -
ne, se - cun-dum ver-bum tu - um in pa - ce, se - cun-dum ver-bum tu - um in
pa - ce, in pa - ce, in pa - ce, in pa -
ce. Qui - a vi-de - runt o - cu-li me - i: o - cu-
li me - i, o - cu-li me - i: sa - lu-ta-re tu - um,
tu - um, sa - lu-ta-re tu - um.
Lu - men, lu - men, lu -
men ad re-ve-la-ti - o-nem gen - ti - um, ad re-ve-la-ti - o-nem gen - ti - um, gen -
ti - um, ad re-ve-la-ti - o-nem gen - ti - um, ad re-ve-la-ti - o - nem gen - ti -
um, et glo - ri-am ple - bis tu - æ Is - ra - el, et glo - ri-am ple -

85

- bis tu - æ Is - ra - el, ple - bis tu - æ Is - ra - el,

90

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

The musical score is written for a contratenor in 3/8 time. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The lyrics 'bis tu - æ' are aligned under the first three notes. The melody continues with a half note C5, followed by quarter notes D5, E5, and D5. The lyrics 'Is - ra' are aligned under these notes. The melody then has a whole rest for one measure, followed by a half note F#5. The lyrics 'el,' are aligned under this note. The melody continues with a half note G5, followed by quarter notes A5, Bb5, and A5. The lyrics 'ple - bis' are aligned under these notes. The melody then has a half note C6, followed by quarter notes D6, E6, and D6. The lyrics 'tu - æ' are aligned under these notes. The melody continues with a half note F#6, followed by quarter notes G6, A6, and G6. The lyrics 'Is - ra' are aligned under these notes. The melody then has a half note Bb6, followed by quarter notes A6, G6, and F#6. The lyrics 'el,' are aligned under these notes. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The lyrics 'Is - ra' are aligned under the first three notes. The melody continues with a half note C5, followed by quarter notes D5, E5, and D5. The lyrics 'el,' are aligned under these notes. The melody then has a half note F#5, followed by quarter notes G5, A5, and G5. The lyrics 'ple - bis' are aligned under these notes. The melody continues with a half note C6, followed by quarter notes D6, E6, and D6. The lyrics 'tu - æ' are aligned under these notes. The melody then has a half note F#6, followed by quarter notes G6, A6, and G6. The lyrics 'Is - ra' are aligned under these notes. The melody continues with a half note Bb6, followed by quarter notes A6, G6, and F#6. The lyrics 'el.' are aligned under these notes. The score ends with a double bar line.

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Tenor (part 4 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Nunc di - mit - tis ser-vum tu - um, Do-mi-ne, Do -
- - - - mi-ne, Do - mi - ne, se - cun - dum
ver - bum tu - um in pa - ce, se - cun - dum ver - bum tu - um in pa -
- ce, in pa - - - - ce. Qui - a vi - de -
- runt o - cu - li me - i: sa - lu - ta - re tu - um, sa -
- lu - ta - re tu - um, sa - lu - ta - re tu -
um. Lu - men, lu -
- men, lu - men, lu - men ad re - ve - la - ti -
o - nem gen - ti - um, ad re - ve - la - ti - o - nem, ad re - ve - la - ti - o - nem gen - ti - um, ad

75

re-ve-la-ti-o - nem gen-ti-um, et glo - ri - am ple - bis tu - æ Is - ra-el, Is -

80

- ra - el, et glo - ri-am ple-bis tu - æ, et glo - ri-am ple-bis tu - æ Is -

85

90

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

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Quarta pars

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William Byrd (c.1540-1623)

Bassus (part 5 of 5)

Gradualia ac cantiones sacre, liber primus (Thomas East press, London, 1605)

Nunc di - mit - tis ser - vum tu - - - um, Do -
- - mi - ne, Do - - mi - ne, se - cun - dum ver - bum tu - um,
in pa - ce, se - cun - dum ver - bum tu - um in pa - -
- - ce, in pa - - ce.
35 Quod pa - ra - - sti, pa - ra - - sti, an -
- te fa - ci - em om - ni - um po - pu - lo - rum, an - te fa - ci - em om -
- ni - um po - pu - lo - rum, om - ni - um po - pu - lo - rum, om - ni - um po - pu - lo -
- - rum. Lu - men, lu - - - men
ad re - ve - la - ti - o - nem gen - ti - um, ad re - ve - la - ti - o - nem gen - ti - um,
75 gen - ti - um, ad re - ve - la - ti - o - nem gen - ti - um, et glo - ri - am ple - bis tu -

80

85

90

- æ Is - ra - el, et glo - ri-am ple - bis tu - æ Is - ra - el, Is -

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

Detailed description: This is a musical score for a bass voice part, titled 'Nunc dimittis servum tuum: Quarta pars (bassus)'. It consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff contains measures 80 through 85. Measure 80 starts with a half note G2, followed by a half note F2, and a whole note E2. Measure 81 has a whole rest. Measure 82 has a half note D2, followed by a half note C2. Measure 83 has a half note B1, followed by a half note A1. Measure 84 has a half note G1, followed by a half note F1. Measure 85 has a half note E1, followed by a half note D1. The second staff contains measures 86 through 90. Measure 86 has a half note C1, followed by a half note B0. Measure 87 has a half note A0, followed by a half note G0. Measure 88 has a half note F0, followed by a half note E0. Measure 89 has a half note D0, followed by a half note C0. Measure 90 has a half note B0, followed by a half note A0, and ends with a double bar line. The lyrics are written below the staves, aligned with the notes.