



Nunc dimittis – quarti toni (à4)

ORLANDO LASSUS

Nunc di-mittis servum tu-um in pa-ce: secundum verbum tu-um in pa-ce.

Qui-a vi-de- - runt o-cu-li
Qui-a vi-de- - runt qui-a vi-de- runt o-cu-li
Qui-a vi-de- - runt, qui-a vi-de- runt o-cu-li
Qui-a vi-de- - runt, qui-a vi-de- runt o-cu-li me-

me-i sa-lu-ta-re tu-um,
me-i sa-lu-ta-re tu-um, sa-
me-i sa-lu-ta-re tu-um, sa-
me-i sa-lu-ta-re tu-um,

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

17

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

22

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

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

ta- re tu- um.

lu- ta- re tu- um,

Musical notation for the Latin text 'Quod para- sti: ante faciem omni- um po- pu- lo- rum.' The notation consists of a treble clef, a key signature of one flat, and a common time signature. It features a series of eighth and sixteenth note patterns across three measures, followed by a single open circle (a fermata) above the staff. The lyrics are written below the staff.

28

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

33

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

38

gen- ti- um, ad re- ve- la- ti- o- nem gen- - ti- um
re- ve- la- ti- o- nem gen- - - ti- um et glo- ri- am ple- bis
la- ti- o- nem gen- ti- um et glo- ri- am ple- bis tu-

44

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

56

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

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing in homophony, while the basso continuo provides harmonic support.

Vocal Parts:

- Soprano:** Glo- ri- a Pa- tri et Fi- li- o: et Spi- ri- tu- i San- cto.
- Alto:** Si- cut e- rat, si- cut e- rat, si- cut
- Tenor:** Si- cut e- rat, si- cut e- rat

Basso Continuo: (Bassoon and Cello)

Measure 62: The vocal parts continue their rhythmic patterns. The soprano has a sustained note over the basso continuo's eighth-note pattern. The alto and tenor follow the soprano's rhythm. The basso continuo maintains its eighth-note bass line.

68

- rat in prin- ci- pi-o et nunc et sem- - per et in
e- rat _____ in prin- ci- pi-o et nunc et _____ sem- per et in
in prin- ci- - pi-o et nunc et sem- per
rat _____ in prin- ci- pi-o et nunc et sem- per et in

74

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

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

8 et in sae- cu- la, et in sae- cu- la, et in sae- cu- la, _____ et in

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

80

- cu- lo- - rum A- - men, _____ sae- cu- lo- - rum. A- -

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

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

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

86

men, sae- cu- lo- rum. A- - - - men,
men, sae- cu- lo- rum, sae- cu- lo- rum, A- men, sae-
sae- cu- lo- rum. A- - - men, _____ sae- cu-
lo- rum. A- - - men, sae- cu- lo- rum. A-

92

sae- cu- lo-rum. A- - men, sae- cu- lo-rum. A- - - - men.

- cu- lo- rum. A- men, sae- cu- lo- rum. A- men, sae- cu- lo-rum. A- men.

lo-rum. A- - men, sae- cu- lo- rum. A- men. _____

men, sae- cu- lo- rum. A- - men, sae- cu- lo-rum. A- men.