

Nunc Dimittis in E

(1845)

Edited by JRA

Samuel Sebastian Wesley (1810-1876)

SLOW ♩ = 88

FULL

Soprano 1 *p* Lord, now let-test thou thy ser - vant de - part in peace, in peace, ac - cor-ding

Soprano 2 *p* Lord, now let-test thou thy ser - vant de - part in peace, in peace, ac - cor-ding

Alto *p* Lord, now let-test thou thy ser - vant de - part in peace, in peace, ac - cor-ding

Tenor *p* Lord, now let-test thou thy ser - vant de - part in peace, in peace, ac cor-ding

Bass *p* Lord, now let-test thou thy ser - vant de - part in peace, in peace, ac cor-ding

Organ *p*

[Ped.]

SLOW ♩ = 88

[mf] *cresc.*
to thy word. For mine eyes, mine eyes have seen, have seen thy sal -

[mf] *cresc.*
to thy word. For mine eyes have seen, mine eyes have seen thy sal -

[mf] *cresc.*
to thy word. For mine eyes have seen, mine eyes have seen thy sal -

[mf] *cresc.*
to thy word.

to thy word. For mine eyes have seen, mine eyes have seen thy sal -

Ped.

13

-va-tion, which thou hast pre-par-ed, be-fore the face

-va-tion, which thou hast pre-par-ed, which thou has pre-par-ed be

va-tion, which thou hast pre-par-ed

va-tion, which thou hast pre-par-ed, which thou hast pre-par-ed

va-tion, which thou hast pre-par-ed

[Man.]



20

of

fore the face, be-fore the face of all peo-ple, of all

the face of all peo-ple, of all, of

- ed, which thou hast pre-par-ed be fore the face of

which thou hast pre-par-ed, pre-par-ed be-fore the face, of

Ped.

A

27

Mez.

all peo - ple; to be a light to light - en the Gen - tiles,

Mez.

— peo - ple; to be a light to light - en the Gen - tiles,

Mez. *f*

all peo - ple, to be a light to light - en the Gen - tiles, and to be the

f

all peo - ple; and to be the

f

all peo - ple; and to be the

f

p

mf



35

glo - ry of thy peo - ple Is - ra - el, the glo-ry of thy peo - ple Is - ra -

glo - ry of thy peo - ple Is - ra - el, the glo-ry of thy peo - ple Is - ra -

glo - ry of thy peo - ple Is - ra - el, the glo-ry of thy peo - ple Is - ra -

B ADAGIO
FULL

42

Glo - ry be to the
Glo - ry be to the
el. Glo - ry be to the
el. Glo - ry be to the
el. Glo - ry be to the

B ADAGIO
FULL



47

Fa - ther, and to the Son, and to the Ho - - ly Ghost.
Fa - ther, and to the Son, and to the Ho - - ly Ghost.
Fa - ther, and to the Son, and to the Ho - - ly Ghost.
Fa - ther, and to the Son, and to the Ho - - ly Ghost.
Fa - ther, and to the Son, and to the Ho - - ly Ghost.

[f] As it was in the be - gin - ning, is now, _____ and
 now, and ev - er _____

f As it was in the be - gin - ning, is
f As it was in the be - gin - ning, is now,

[f] As it was in the be - gin - ning, is now and ev - -

[Vivace] ♩=112

[f]



ev - er shall _____ be, world with - out end.
 shall _____ be, world with - out end.
 now, and ev - er shall be, world with - out end. _____
 and ev - er shall be, world with - out end. _____
 - er shall be, world with - out end.

63

A - - men, a - - men, a - -

A - - men, a - - men, a - -

A - - men, a - - men, a - -

A - - men, a - - men, a - -

A - - men, a - - men, a - -



68

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

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

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

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

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

NOTES

Principal Source: *A Morning & Evening Cathedral Service, Consisting of Te Deum, Jubilate, Sanctus, Kyrie Eleeson, Credo, Magnificat & Nunc Dimittis, With an Accompaniment for the Organ* (London: Chappell [1845]). Courtesy of Yale University Music Library, New Haven, Connecticut, USA

NB This edition has been prepared for a February, 2016 performance under the direction of Barry Rose and contains his tempo indications. The original tempo indications are listed in the notes below.

MAGNIFICAT

1. M 1. Original time signature was “C”; original metronome mark was ♩=120. Alto and Tenor lines notated in C clefs.
2. M 4 beat 2 – M 8 beat 1. Accomp. Bass line doubled in octaves, lower notes outside pedalboard compass.
3. M 15. Original RH organ accomp had dotted half E, quarter D in the alto voice, which clashed with choral tenor.
4. M 32. Original metronome mark was ♩ = 108.
5. M 37. Accomp RH alto voice: # missing for A.
6. M 38. Accomp LH: # missing for A.
7. M 67. The tempo indication is editorial.
8. M 72-75 and M 81-83. The gray shaded notes are not in the 1845 Chappell Edition, but are nonetheless effective and likely were added by George Garrett for the 1892 Novello Edition.
9. M 97. Original metronome mark was ♩=108
10. M 97-111. The voice part marked ‘solo tenor’ was assigned to the Decani altos in the 1845 Chappell edition. The rearrangement of the parts was probably done by Garrett in 1892.
11. M 100, M 104. Pedal A originally doubled at the octave.
12. M 111-113. In the 1892 Novello Edition the Cantoris altos double the Decani altos. In the 1845 Chappell edition the Cantoris altos are tacet until M 114.
13. M 111-113. The decani altos sang one long melisma on the word ‘fear,’ beginning with a whole note ‘E’ in M 111 (currently assigned to the solo tenor).
14. M 111.114. Pedal A and Pedal B originally doubled at the octave.
15. M 120. Beats 2-4, Pedal C originally doubled at the octave.
16. M 126. Note values originally dotted half, not whole note.
17. M 127. Only the final quarter note value of this bar originally appears in Chappell. In that edition, the organ chord *does not exist*. Following ‘generations,’ the first sopranos simply begin with ‘he hath shewed strength’ without any introduction. Their note for ‘He’ was originally the final beat of M 126. Thus the entire work is one measure longer in the 1892 version than in the 1845 version.
18. M 127. Original metronome mark was ♩=152
19. M 129. The ‘Ped.’ Mark appears in pencil in the score.
20. M 152-160. Pedal line originally marked ‘8va.’
21. M 155. Pedal is a whole note tenor F# in Chappell. No downward octave leap on half notes.
22. M 180. Original metronome mark was ♩ = 72. In Chappell, Only the sopranos are designated as Cantoris; the altos, tenors, and basses are apparently full.
23. M 187. In Chappell altos sing only F#, not B, and tenors sing only D#, not F#.
24. M 190-192. In the organ pedal, the starred notes were doubled at the octave in Chappell.
25. M 195. In Novello the bottom two notes of the organ chord (G, D) are absent and the pedal plays tenor G.
26. M 211. In Chappell the bottom note of the organ chord is absent and the pedal plays tenor E.
27. M 212. In Chappell the first organ chord does not exist and the organ begins simultaneously with the choir. The original metronome mark was ♩ = 96.
28. M 223. In Chappell there is no low E half note in the pedal and the pedal plays tenor E.
29. M 234. On beat one, Chappell assigns tenor B to the manuals and pedal. Novello assigns that note to the manual alone and has the pedal enter on beat 2, with the choral basses.
30. M 235. On beat two the right hand chord is voiced B – G# in Novello but E-G# in Chappell. Novello seems the better reading.
31. M 238-239. Chappell appears to main the pedal throughout these measures; Novello has the pedal tacet after the first beat of 238.

NUNC DIMITTIS

1. M 17-25. The material assigned to the second sopranos in Novello was originally assigned to the altos in Chappell. The Novello reading is followed.
2. M 20-22. The material assigned to the altos in Novello was originally assigned to the first sopranos in Chappell. The Novello reading is followed.
3. M 26. The organ bass consisted of a half note bass E with an upward leap to tenor d on a quarter note in Chappell. Novello avoids that awkward leap by creating an octave leap in quarter notes (bass E to tenor E) in place of the half note low E. The Novello reading is followed.
4. M 29. Mezzo piano?
5. M 29-33. The alto part in these measures (lower notes where applicable), was also assigned to the tenors in Chappell.
6. M 34-37. The organ pedal part here was doubled at the octave in Chappell.
7. M 42. The first organ pedal note was doubled at the octave in Chappell.
8. M 46. In Chappell, Wesley indicates that the *Gloria Patri* for the *Jubilate Deo* could be substituted for this *Gloria* at morning prayer services in which time constraints were a consideration.
9. M 53. The original time signature and barring was for 6-2, not 3-2. The tempo indication is editorial.
10. M 54, 55. The dotted whole note B in each measure was tied to the succeeding measure in Novello but not in Chappell.
11. M 59. In the organ the pedals should play the dotted whole note B and the manuals the dotted whole note C#.
12. M 68. The time signature in Chappell is "C".
13. M 72. In Chappell the final pedal note is a tenor E, in Novell it is an octave lower. The Novello reading is followed.