

NUNC DIMITTIS

Edition by Carlos Rodríguez Otero

Tomás Luis de Victoria (1548-1611)

Nunc di - mittis servum tu - um Do - mi - ne: secundum verbum tuum in pa - ce.

[♩ = c.34]

Cantus (Soprano) Q via viderunt
Altus (Alto) Q via viderunt
Tenor Q via vi de rūt
Bassus (Bass) Q via viderunt

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

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

Quod pa - ra - sti ante faciem omium po - pu - lo - rum.

14 (Same speed)

S. Lu - men ad re - ve - la - ti - o - nem gen - ti - um et glo - ri - am
A. Lu - men ad re - ve - la - ti - o - nem ge - ti - um et glo - ri - am
T. Lu - men ad re - ve - la - ti - o - nem gen - ti - um et glo - ri - am
B. Lu - men ad re - ve - la - ti - o - nem gen - ti - um et glo - ri - am

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← ♩ = ♩ →

ple - bis tu - æ I - - - - sra - el

ple - bis tu - æ I - - - - sra - - - el.

ple - bis tu - æ I - - - - sra - - - el.

ple - bis tu - æ I - sra - - - el.

Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto.

23 (Same speed)

S. Si - cut e - rat in prin - ci - pi - o et nunc et sem - -

A. Si - cut e - rat in prin - ci - pi - o et nunc et sem - -

T. Si - cut e - rat in prin - ci - pi - o et nunc et sem - -

B. Si - cut e - rat in prin - ci - pi - o et nunc et sem - -

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per et in sæ - cu - la sæ - cu - lo - rum, A - - - men.

per et in sæ - cu - la sæ - cu - lo - rum, A - - - men.

per et in sæ - cu - la sæ - cu - lo - rum, A - - - men.

per et in sæ - cu - la sæ - cu - lo - rum, A - - - men.

Editorial Notes

Source: *Missae, magnificat, motecta, psalmi, et alia quam plurima. Quae partim octonis, alia nonis, alia duodenis vocibus concinuntur* (Madrid: Typographia Regia, 1600) (RISM V1435).

Original note values are used, apart from in the triple sections where they are halved; barring is editorial; spelling and punctuation of the texts have been adapted to modern usage; editorial text is in italics; ligatures are shown with square brackets; coloration is shown with broken brackets; the plainchant is provided in the source for the first versicle only, in the tenor part; mensural symbols, along with their implied tempo instructions, are placed above the system.

The music has been transposed down a minor third, following historical practice for music written in high clefs, and thus facilitating SATB performance.