

Nunc dimittis

Edited by Jason Smart

Robert Adams (*fl. c.1550*)

Countertenor 1

Countertenor 2

Tenor

Bass

Lord, now let-test thou thy ser - vant de -

Lord, now let-test thou thy ser - vant de -

Lord, now let-test thou thy ser - vant de -

Lord, now let-test thou thy ser - vant de -

4

- part in peace, de - part in peace

- part in peace, de - part in peace ac - cord - ing to thy word,

- part in peace, de - part in peace ac - cord - ing to thy word,

- part in peace, de - part in peace

10

ac - cord - ing to thy word, ac - cord - ing to thy word.

ac - cord - ing to thy word, ac - cord - ing to thy word.

ac - cord - ing to thy word, ac - cord - ing to thy word.

ac - cord - ing to thy word, ac - cord - ing to thy word.

15

For _____

For mine eyes have seen thy sal - va - ti - on, for _____

For mine eyes have seen thy sal - va - ti - on, for _____

For _____

20

— mine eyes have seen thy sal - va - ti - on, sal - va - ti - on;

— mine eyes have seen thy sal - va - ti - on;

— mine eyes have seen thy sal - va - ti - on; Which thou

— mine eyes have seen thy sal - va - ti - on;

24

Which thou hast pre - par -

Which thou hast pre - par - ed, pre -

hast pre - par - ed, which _____ thou hast pre -

Which thou hast pre - par - ed, which thou hast pre -

27

- ed be - fore the face of all peo - ple;

- par - ed be - fore the face of all peo - ple;

- par - ed be - fore the face of all peo - ple; To be a

- par - ed be - fore the face of all peo - ple;

31

To be a light to light - en the Gen - tiles,

To

light to light - en the Gen - tiles,

To be a light to light - en the Gen - tiles, the Gen - tiles,

35

the Gen - tiles,

be a light to light - en the Gen - tiles,

and to be the glo - ry of thy

- tiles, and to be the glo - ry

39

and to be the glo - ry of thy peo - ple Is - ra - el.

and to be the glo - ry of thy peo - ple Is - ra - el.

peo - ple Is - ra - el, of Is - ra - - - - el.

of thy peo - ple of Is - ra - el, of Is - ra - - - - el.

43

Glo - ry be to the Fa - ther,

Glo - ry be to the Fa - ther, glo - ry be to the Fa - ther,

Glo - ry be to the Fa - ther, glo - ry be to the Fa - ther,

Glo - ry be to the Fa - ther,

49

and to the Son, and to the Ho - ly Ghost; As it

and to the Son, and to the Ho - ly Ghost; As it

and to the Son, and to the Ho - ly Ghost; As it

and to the Son, and to the Ho - ly Ghost; As it

54

was in the be - gin - ning, and is now, and e - ver

was in the be - gin - ning, and is now, and e - ver

was in the be - gin - ning, and is now, and e - ver

was in the be - gin - ning, and is now, and e - ver

59

shall be, _____

shall be, _____ world _____

shall be, world with - out end. A - - - -

shall be, and e - ver shall be, world with - out end. _____

64

world with - out end. _____ A - men.

_____ with - out end. A - men, A - - - - men.

- - men, A - - - - men.

_____ A - men, A - - - - men, A - - - - men.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals not present individually in the source but implied by the original staff signatures are placed before the note and have a superscript dot.

The sign $\overline{\quad}$ denotes a ligature.

Spelling of the text has been modernised.

Source

London, British Library, Add. MSS 30480–4 (c.1570–c.1590).

30480	(Ct1)	f.19	at end: R Adams
30481	(Ct2)	f.20	[no attribution]
30482	(T)	f.17 ^v	at end: R Adamas
30483	(B)	f.20 ^v	at end: Robard Adams
30484	—	—	

Notes on the Readings of the Source

Apparent copying errors have been corrected, as noted below under ‘Other Readings’, but the dissonances in bars 22, 25 and 41, which are not readily emendable and are most likely lapses of compositional technique, have been left as they stand. There is confusion in the source as to whether the last chord in bar 28 should be a semibreve or a minim.

Minor ambiguities of underlay have been tacitly resolved, but more significant changes are noted below. The phrase ‘of Israel’, which occurs in the T and B in bars 40–1, is from the King’s Primer of 1545. The ‘of’ may have been omitted by design or accident from the Ct2, but it is improbable that the Ct1 ever included this word.

The order within each entry below is: 1) bar number(s); 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹E = first note E in the bar.

Staff Signatures

55 B new line begins with ¹E. staff signature *bs* for B and E, and thus to end

Underlay

32 T *Gentiles* undivided below GBA
34 B *Gentiles* undivided below CG
35–37 Ct1 *the Gentiles* ambiguously aligned
41 T *-el* below G

Other Readings

27 Ct2 A is corrected minim
28 Ct1 ⁴C is corrected minim
28 Ct2 ³A is G, ⁴A is minim
28 T ED for DE, ³F is minim
28 B ²A is semibreve
41 Ct1 A is G
61 B A is corrected minim