

Nunc dimittis in B Flat

Charles Gounod (1818 - 1893)
Ed. Douglas J Walczak (ASCAP)

Allegretto maestoso

SOPRANO
ALTO
TENOR
BASS

Lord, now let - test Thou Thy

Organ
Pedals

Allegretto maestoso

Lord, now let - test Thou Thy

7

ser - vant de-part in peace, Lord, now let - test Thou Thy ser - vant de-part in

ser - vant de-part in peace, Lord, now let - test Thou Thy ser - vant de-part in

ser - vant de-part in peace, Lord, now let - test Thou Thy ser - vant de-part in

ser - vant de-part in peace, Lord, now let - test Thou Thy ser - vant de-part in

12

peace, — ac - cord - ing to Thy word, ac - cord - ing to Thy word; for mine

peace, — ac - cord - ing to Thy word, ac - cord - ing to Thy word; for mine

peace, — ac - cord - ing to Thy word, ac - cord - ing to Thy word; for mine

peace, — ac - cord - ing to Thy word, ac - cord - ing to Thy word; for mine

18

eyes have seen Thy sal - va - tion, have seen Thy sal - va - tion, which Thou hast pre -

eyes have seen Thy sal - va - tion, have seen Thy sal - va - tion, which Thou hast pre -

eyes have seen Thy sal - va - tion, have seen Thy sal - va - tion, which Thou hast pre -

eyes have seen Thy sal - va - tion, have seen Thy sal - va - tion, which Thou hast pre -

24

pared be-fore the face of all peo - ple; To be a light to

pared be-fore the face of all peo - ple; To be a light to

pared be-fore the face of all peo - ple; To be a light to

pared be-fore the face of all peo - - ple; To be a light to

The piano accompaniment consists of a grand staff with treble and bass clefs. The right hand features chords and melodic lines, while the left hand provides a steady bass line with some harmonic support.

30

light - en the Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el.

light - en the Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el.

light - en the Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el.

light - en the Gen - tiles, and to be the glo - ry of Thy peo - ple Is - ra - el.

The piano accompaniment continues with a grand staff. The right hand has a more active melodic line with some grace notes, and the left hand maintains a consistent bass line.

36

Glo - ry be to the Fa - ther, and to the Son, Glo - ry be to the

Glo - ry be to the Fa - ther, and to the Son, Glo - ry be to the

Glo - ry be to the Fa - ther, and to the Son, Glo - ry be to the

Glo - ry be to the Fa - ther, and to the Son, Glo - ry be to the

42

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

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

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

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

48

As it
As it was in the be - gin - ning,
As it was in the be - gin - ning, in the be - gin - ning,
was in the be - gin - ning, in the be - gin - ning, in the be - gin - ning,

This musical system contains measures 48 through 53. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "As it was in the beginning, in the beginning, in the beginning, was in the beginning, in the beginning, in the beginning,". The piano accompaniment includes chords and melodic lines in both hands.

54

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

This musical system contains measures 54 through 59. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "was in the beginning, is now, and ever shall be, — is now, and ever shall in the beginning, is now, and ever shall be, — is now, and ever shall in the beginning, is now, and ever shall be, — is now, and ever shall in the beginning, is now, and ever shall be, — is now, and ever shall". The piano accompaniment includes chords and melodic lines in both hands.

Adagio

61

be, World with-out end, with-out end. A-men.

be, World with-out end, with-out end. A-men.

8 be, World with-out end, with-out end. A-men.

be, World with-out end, with-out end. A-men.

Detailed description: This block contains the vocal parts for four voices: Soprano, Alto, Tenor, and Bass. Each voice part is written on a single staff with a treble clef (except for the Bass part which has a bass clef). The lyrics are: "be, World with-out end, with-out end. A-men." The music is in a slow tempo (Adagio) and features a key signature of one flat (B-flat major or D-flat minor). The vocal lines are simple, with long notes and rests, reflecting the slow tempo.

Adagio

Detailed description: This block contains the piano accompaniment for the vocal score. It consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in a slow tempo (Adagio) and features a key signature of one flat. The right hand plays chords and melodic lines, while the left hand plays a simple bass line. The piano part is written in a style that supports the vocal lines, with long notes and rests.