

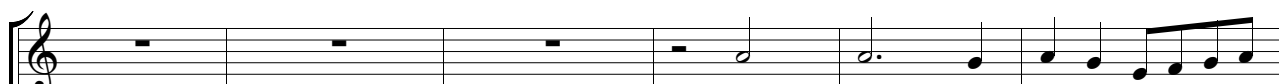
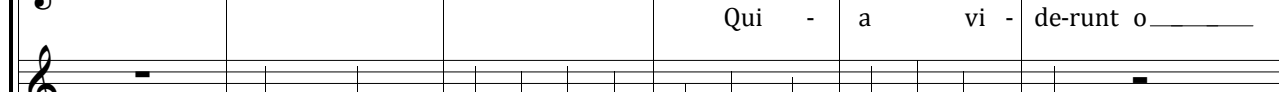
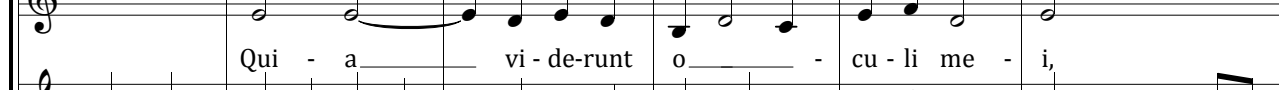
# Nunc Dimittis Quarti Toni


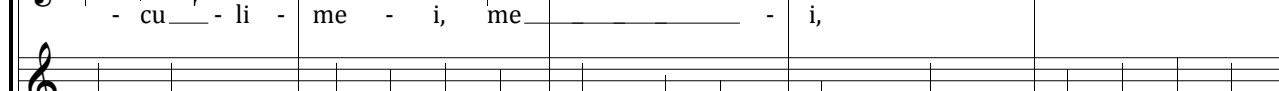

## "Quia Viderunt"

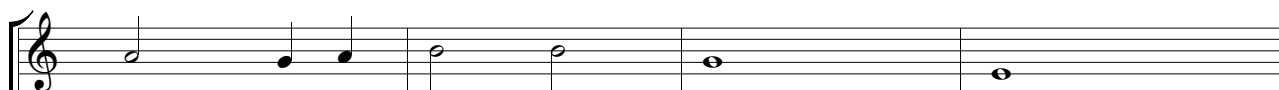
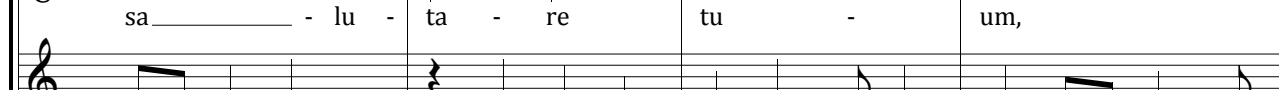
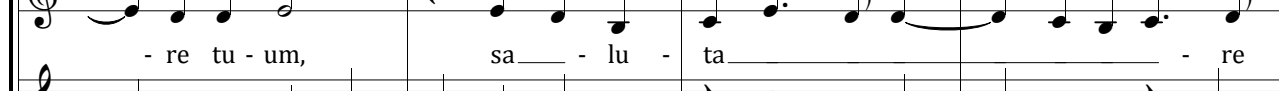
For Quintus Imperfectus  
 Edited by Harrison Hackett

Christobal de Morales c.1500-1553

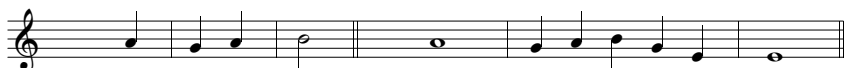
Cantor  8 Nunc Di - mittis servum tu-um Do-mi - ne, secundum verbum tu-um in pa - ce.


S.  Qui - a vi - de-runt o \_\_\_\_\_  
 A.  Qui - a vi - de-runt o \_\_\_\_\_ - cu - li me - i,  
 T.  8 Qui - a vi - de-runt o \_\_\_\_\_ - cu - li me \_\_\_\_\_ - i, o \_\_\_\_\_ -

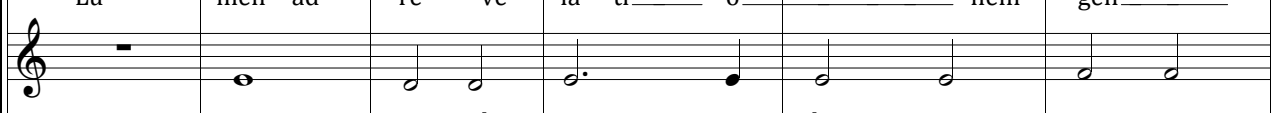
S.  - cu - li - me - i, me \_\_\_\_\_ - i,  
 A.  o - cu - li me \_\_\_\_\_ - i, sa - lu - ta  
 T.  8 - cu - li me - i, me \_\_\_\_\_ - i, sal - lu - ta - re

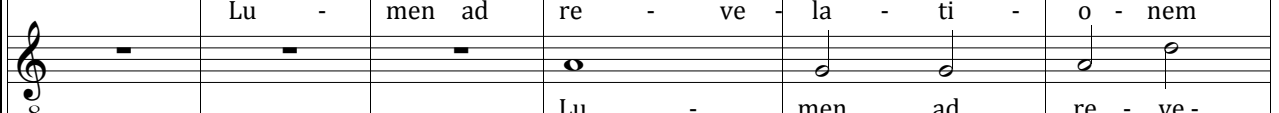
S.  sa - lu - ta - re tu - um,  
 A.  - re tu - um, sa - lu - ta - re  
 T.  8 tu - um, tu - um, tu - um, sa

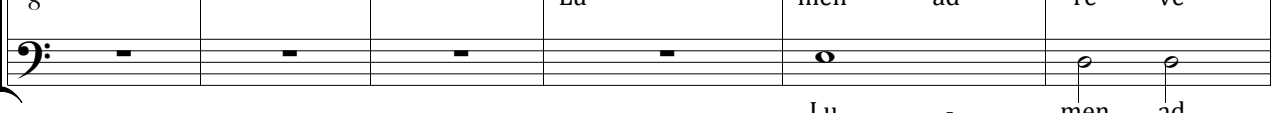
S.  sa - lu - ta - re tu - um.  
 A.  tu - um sa - lu - ta - re tu - um.  
 T.  8 - lu - ta - re, sa - lu - ta - re tu - um.


C.    
 8 Quod pa-ra - sti, ante faciem om-ni-um po-pu - lum.

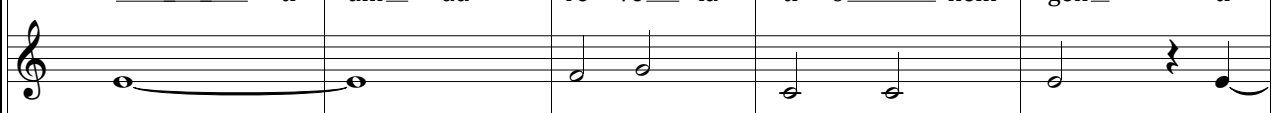
S.    
 Lu - men ad re - ve - la - ti - o - nem gen -

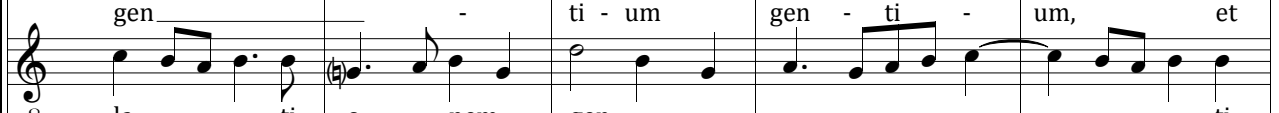
A.    
 Lu - men ad re - ve - la - ti - o - nem

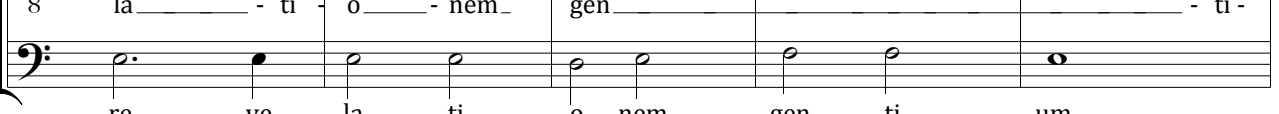
T.    
 8 Lu - men ad re - ve -


B.    
 Lu - men ad

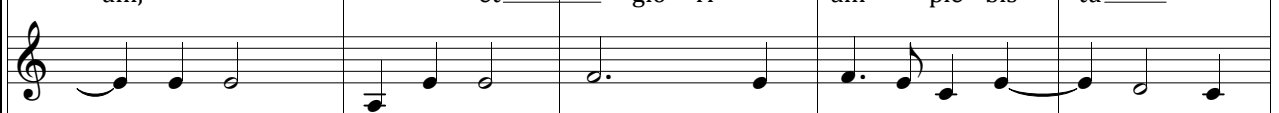
S.    
 - ti - um ad re - ve - la - ti - o - nem gen - ti -

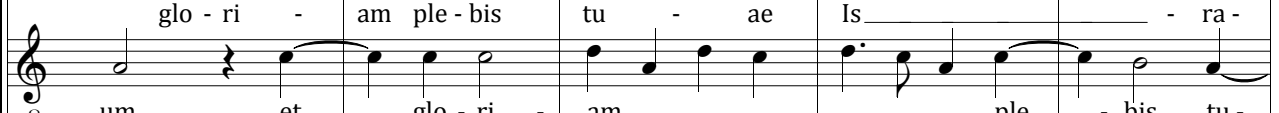
A.    
 gen - ti - um, et

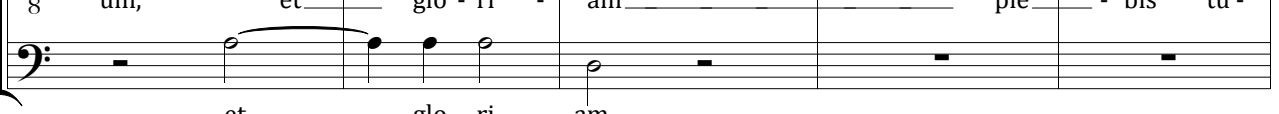
T.    
 8 la - ti - o - nem gen - ti -

B.    
 re - ve - la - ti - o - nem gen - ti - um,

S.    
 um, et glo - ri - am ple - bis tu -

A.    
 glo - ri - am ple - bis tu - ae Is - ra -

T.    
 8 um, et glo - ri - am ple - bis tu -

B.    
 et glo - ri - am,

S. ae Is - ra - el, et glo - ri - am

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

T. 8 - ae Is - ra - el, et glo - ri - am ple - bis

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

S. ple - bis tu - ae Is - ra - el.

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

T. 8 tu - ae Is - ra - el, ple - bis tu - ae Is - ra - el.

B. et glo - ri - am ple - bis tu - ae Is - ra - el.

C. 8 Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto

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

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

T. 8 Si - cut e - rat in prin - ci - pi -

B. si - cut e - rat in prin -

S. nunc et sem - per,

A. nunc et sem - per, et

T. 8 o et nunc et sem - per, et in

B. ci - pi - o et nunc et sem - per, et in sae -

S. et in sae - cu - la

A. in sae - cu -

T. 8 sae - cu - la, Et in sae - cu - la, et

B. - cu - la, et in sae - cu -

S. sae - cul - lo - rum, A

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

T. 8 in sae - cu - la sae - cu - lo - rum, sae - cu - lo - rum, A

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

S. - men.

A. A - men.

T. 8 - men.

B. - men.

## *Edition Notes*

Adapted from the Morales Magnificat Quarti Toni "Anima Mea"

Sources :-

- <http://purl.org/rism/BI/1562/1> pp. 11-13

- [http://imslp.org/wiki/16\\_Magnificats\\_%28Morales,\\_Crist%C3%B3bal\\_de%29](http://imslp.org/wiki/16_Magnificats_%28Morales,_Crist%C3%B3bal_de%29) pp. 20-26

Intended to be sung with the Morales Magnificat Quarti Toni "Et Exultavit" at Evensong. A suitable edition of the Magnificat (c) David Wendell is available as CPDL #12013 under the same licence as this arrangement.

Word placing, ficta and intonations are suggestions only.

The even verses in this arrangement come from some of the odd verses in the source. This has been done to make a better fit with the Magnificat "Et Exultavit". When these two are sung together, the whole of the Morales' music for the Gloria Patri will be heard over the course of the two works, albeit with a re-distribution of the words.

In all sections, some splits and merges of notes have been made to better fit the different words

"Quia viderunt oculi mei" comes from the original "Et Misericordia Eius". This section is cut in the middle to cope with the shorter words, while preserving the cantus firmus.

"Lumen ad revelationem gentium" comes from the original "Suscepit Israel".

"Sicut Erat" comes from the original "Gloria Patri". The time in the last two bars has been doubled to make a suitable ending for the piece.