

# NUNC DIMITTIS

Grzegorz Gerwazy Gorczycki  
(1667 - 1734)



# NUNC DIMITTIS

Canticum Simeonis, Luke 2:29-31

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VI 1

VI 2

S Nunc dimittis servum tuum Do - mi-ne, nunc dimittis servum tu um

A Nunc dimittis servum tu um Do - mi-ne, nunc dimittis servum tu um

T Nunc dimittis servum tu um Do - mi-ne, nunc dimittis servum tu um

B Nunc dimittis servum tu um Do - mi-ne, nunc dimittis servum tu um

Organ

Notes are obtained from midi at adartemmusicae.com  
Text allocation is editorial.

Nunc dimittis servum tuum, Domine,  
secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum  
Quod parasti ante faciem omnium populorum:  
Lumen ad revelationem gentium,  
et gloriā plebis tuae Israel.  
Gloria Patri, et Filio, et Spiritui Sancto:  
Sicut erat in principio, et nunc, et semper,  
et in saecula saeculorum. Amen.

Heer, laat Uw dienaar nu,  
naar Uw woord, in vrede gaan.  
Want mijn ogen hebben het heil aanschouwd  
dat Gij hebt bereid voor het aanschijn van de volkeren:  
een licht ter openbaring aan de heidenen,  
de glorie van Uw volk Israel.  
Eer aan de Vader, de Zoon en de Heilige Geest,  
zoals het was in het begin, nu en altijd,  
tot in de eeuwen der eeuwen. Amen.

Lord, now lettest thou thy servant depart in peace:  
according to thy word.  
For mine eyes have seen: thy salvation,  
Which thou hast prepared: before the face of all people;  
To be a light to lighten the Gentiles:  
and to be the glory of thy people Israel.  
Glory be to the Father, and to the Son: and to the Holy Ghost;  
As it was in the beginning, is now, and ever shall be:  
world without end. Amen.

## Nunc dimittis

4

Do - mi-ne,

Do - mi-ne, se - cun-dum ver-bum tu - um in pa - ce.

8 Do - mi-ne, se - cun-dum ver-bum tu - um, tu - um in pa - ce.

Do - mi-ne, se - cun-dum ver-bum tu - um in pa - ce.

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7

Nunc di - mit - tis ser - vum tu - um Do - mi-ne, nunc di - mit - tis ser - vum tu - um

Nunc di - mit - tis ser - vum tu - um Do - mi-ne, nunc di - mit - tis ser - vum tu - um

8 Nunc di - mit - tis ser - vum tu - um Do - mi-ne, nunc di - mit - tis ser - vum tu - um

Nunc di - mit - tis ser - vum tu - um Do - mi-ne, nunc di - mit - tis ser - vum tu - um

## Nunc dimittis

10

Do - mi-ne, se - cun-dum ver-bum tu - um, se - cun-dum ver-bum tu - um, tu -

Do - mi-ne, se - cun-dum ver-bum tu - um in pa - ce, se - cun-dum ver-bum

8 Do - mi-ne, se - cun-dum ver-bum tu - um, tu - um in pa - ce, se - cun-dum ver-bum tu - um

Do - mi-ne, se - cun-dum ver-bum tu - um in pa - ce, se - cun-dum ver-bum tu - um



13

um in pa - ce, in pa - ce, in pa - ce, in pa - ce.

tu - um in pa - ce, in pa - ce, in pa - ce, in pa - ce.

8 in pa - ce, in pa - ce, in pa - ce, in pa - ce.

in pa - ce, in pa - ce, in pa - ce, in pa - ce. Qui - a vi - de-runt o - cu-li

## Nunc dimittis

17

me - i, qui - a vi - de - runt o - cu-li me - i sa - lu - ta -

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20

Quod pa-ra-sti, quod pa-

Quod pa-ra-sti, quod pa-

Quod pa-ra-sti, quod pa-

- re, sa-lu-ta - re, sa-lu - ta-re tu - um, sa-lu-ta-re tu - um. Quod pa-ra-sti, quod pa-

## Nunc dimittis

24

ra - sti, quod pa - ra - sti, quod pa - ra - sti an - te fa - ci - em, fa - ci - em  
ra - sti, quod pa - ra - sti, quod pa - ra - sti an - te fa - ci - em, fa - ci - em  
8 ra - sti, quod pa - ra - sti, quod pa - ra - sti an - te fa - ci - em, fa - ci - em  
ra - sti, quod pa - ra - sti, quod pa - ra - sti an - te fa - ci - em, fa - ci - em

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27

om - ni - um po - pu - lo - rum. Lu-men ad re - ve - la - ti - o - nem,  
om - ni - um po - pu - lo - rum. Lu-men ad re - ve - la - ti - o - nem,  
8 om - ni - um po - pu - lo - rum. om - ni - um po - pu - lo - rum.

## Nunc dimittis

31

lu - men ad re - ve - la - ti - o - nem, ad re - ve - la - ti - o - nem gen - - -  
lu - men ad re - ve - la - ti - o - nem, ad re - ve - la - ti - o - nem gen - - -

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34

ti - um,  
ti - um, et  
et glo - ri - am ple - bis  
et glo - ri - am

## Nunc dimittis

37

et glo-ri-am ple-bis, glo - ri - am, glo - ri - am ple-bis  
glo-ri-am ple-bis tu - æ, ple-bis tu - æ Is - ra-el, et glo - ri - am ple - bis tu - æ, ple-bis  
8 tu - æ, ple-bis tu - æ, ple-bis tu - æ Is - ra - el, et glo - ri - am ple-bis, ple-bis  
ple-bis tu - æ, ple-bis tu - æ, tu - æ Is - ra-el, et glo-ri-am ple-bis, ple - bis tu - æ, ple-bis



40

tu - æ Is - ra-el. Glo - ri - a, glo - ri - a,  
tu - æ Is - ra-el.  
8 tu - æ Is - ra-el.  
tu - æ Is - ra-el.

Nunc dimittis

44

This section of the musical score consists of four staves. The top two staves are treble clef, the third is bass clef, and the bottom is bass clef. Measure 44 starts with a dotted half note followed by a sixteenth-note rest. Measures 45 and 46 are mostly rests, with the bass staff having a single eighth-note rest in measure 45.

This section consists of four staves. The top two staves are treble clef, the third is bass clef, and the bottom is bass clef. Measures 47 and 48 show eighth-note patterns. Measure 49 begins with a dotted half note followed by a sixteenth-note rest.

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47

This section consists of four staves. The top two staves are treble clef, the third is bass clef, and the bottom is bass clef. Measures 47 and 48 show eighth-note patterns. Measure 49 begins with a dotted half note followed by a sixteenth-note rest.

This section consists of four staves. The top two staves are treble clef, the third is bass clef, and the bottom is bass clef. Measures 50 and 51 feature eighth-note patterns. Measure 52 is mostly rests, with the bass staff having a single eighth-note rest.

This section consists of four staves. The top two staves are treble clef, the third is bass clef, and the bottom is bass clef. Measures 53 and 54 show eighth-note patterns. Measure 55 begins with a dotted half note followed by a sixteenth-note rest.

## Nunc dimittis

50

ri - a Fi - li - o,

glo - ri - a et Spi - ri - tu -

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53

i,

Nunc dimittis

56

This section contains four staves of musical notation. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The key signature changes from G major (no sharps or flats) to A major (one sharp). Measure 56 starts with eighth-note pairs in the soprano and bass. Measures 57-59 feature more complex rhythms, including sixteenth-note patterns and sustained notes.

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60

This section contains four staves of musical notation. The top two staves are soprano and alto voices in treble clef. The bottom two staves are bass and tenor voices in bass clef. The key signature changes to D major (two sharps). Measures 60-62 consist of sustained notes followed by rests. Measure 63 begins with eighth-note pairs in the soprano and bass, transitioning back to a more rhythmic pattern.

Nunc dimittis

64

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measure 64 starts with a rest followed by a melodic line in the upper voices. Measure 65 begins with a forte dynamic. Measures 66 and 67 continue the melodic line with various note values and rests.

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68

This section contains four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. Measures 68-71 feature continuous eighth-note patterns in the upper voices, with the bass line providing harmonic support.

Nunc dimittis

Musical score for "Nunc dimittis" featuring four staves. The top two staves are in treble clef, and the bottom two are in bass clef. Measure 72 begins with a melodic line in the treble clef staves, followed by harmonic chords in the bass clef staves. Measures 73-74 continue this pattern, with measure 74 concluding with a repeat sign. Measure 75 concludes the section.

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Musical score for "Nunc dimittis" continuing from the previous section. The score consists of four staves. Measures 76-79 show a continuation of the melodic and harmonic patterns established earlier. Measure 80 concludes the section.

Nunc dimittis

79

This section contains four staves of musical notation. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The music consists of eighth and sixteenth note patterns. Measure 79 starts with a dotted half note followed by an eighth note. Measures 80 and 81 continue with eighth-note patterns. Measure 82 begins with a half note followed by a dotted half note.

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83

This section contains four staves of musical notation. The top two staves are in treble clef, the third is in bass clef, and the bottom is also in bass clef. The music consists of eighth and sixteenth note patterns. Measure 83 starts with a quarter note followed by a half note. Measures 84 and 85 continue with eighth-note patterns. Measure 86 begins with a half note followed by a dotted half note.