

Luke 2:29-32
 Greek Setting, Transliteration, and
 Interlinear/literal Translation by Brian Casey
 English Text by N. Lindsay Norden

Nunc Dimittis

Νῦν Ἀπολύεις

Op. 34, No. 1

Alexander Grechaninov, ca. 1913
 Transcribed and Arranged by Brian Casey (ASCAP)
 for Tenor (optional oboe and trumpet) and Brasswinds
 * May be performed without tenor solo

$\text{♩} = 66$ 2 3 4 5 6

Oboe (Optional) (Melody) *mp - mf* *poco cresc.*

Muted Trumpet/Cornet (Melody) *mp - mf* *poco cresc.*

TENOR SOLO

English Transliteration: Nun a-po-lu-eis, des po-ta, ton du-lon su, ka-ta to re-ma su, en ei-
 NA28 Greek: Νῦν ἁ-πο-λύ-εις, δέσ-πο-τα, τὸν δοῦ-λὸν σου, κα-τὰ τὸ ῥῆ-μά σου ἐν εἰ-
 Interlinear/lit/trans: Now re-lease/dis-miss, absolute-mas-ter, the ser-vant Your, accord-ing to word Your in peace
 Norden English setting: Lord, now let-test Thou Thy ser-vant de-part in peace, ac-cord-ing to Thy word. For mine

Flugelhorn 1 (Alto 1) *p sotto voce* *poco cresc.*

Flugelhorn 2 (Alto 2) *p sotto voce* *poco cresc.*

Horns 1, 3 in F (Alto 1, 2) *p sotto voce* *poco cresc.*

Horns 2, 4 in F (Tenor 1) *p sotto voce* *poco cresc.*

Trombones 1, 2 (Tenor 2, Bass 1b) *p sotto voce* *poco cresc.*

Euphonium (Tenor 2, Bass 1a) *p sotto voce* *poco cresc.*

Tuba (Bass 2) *p sotto voce* *poco cresc.*

Edition notes

- The melody line is in three parts: oboe, muted trumpet, and tenor solo. If tenor soloist is not used, muted trumpet or cornet is the optimum choice. At the discretion of the conductor, oboe may be used with tenor soloist or with muted trumpet.
- In making decisions for this setting, I considered musical, textual, and vocal facets. Where possible, without doing violence to the composer's music, I have matched agogic and metric accents with emphatic, accented, and/or significant words and syllables. There is often room for artful adjustment in such aspects as syllabic setting; I am open to suggestion.
- The text is from Luke 2:29-32. In this edition, the Greek language is preferred, because Greek is the original language in which the thoughts of Simeon were recorded. (Likely, Simeon actually spoke in Hebrew or Aramaic, not in Greek, but pursuing the hypothetical, spoken words is in vain: translations from the Greek into Hebrew are available, but I know of no ancient Hebrew or Aramaic text that purports to have recorded the words spoken at the time of Jesus' and his parents' visit to the Temple.)
- The original Grechaninov setting would have used either the traditional Latin text (see #5 below) or a Russian translation. The edition from which I worked had only N. Lindsay Norden's English translation. The relationship of the Russian (Cyrillic) and Greek alphabets is well known, but my decision to promote and prefer the Greek text here has nothing to do with that; rather, my strong interest in the original Greek language used in both the Septuagint (Greek translation of the Tanakh or "Old Testament") and the first-century CE documents that became the "New Testament" led to a return to the most authoritative Greek text available today: the current edition of the Nestle-Aland text, commonly known as NA28. The English transliteration of the Greek is based on my own ongoing study of the Koiné Greek language, and it uses slightly adapted International Phonetic Alphabet syllables, known to trained singers and linguists. I acknowledge that the idea of "accurate" pronunciations of Koiné Greek is somewhat elusive, in view of the chronological distance and the fact that Koiné *per se* is no longer spoken, but I have followed one generally accepted school of thought with reference to pronunciation -- and specifically, to vowels such as omicron/omega and epsilon/eta.
- I acknowledge that the Latin from which traditional "Nunc Dimittis" musical settings are derived is more "singable," because of a) Latin's relatively simplicity in terms of vowel and consonant phonemes, and b) the familiarity of most trained singers with Latin and Italian. Any Latin setting by the composer, however, is not readily available -- another reason for the Greek here. The Latin from the Clementine Vulgate edition (1592) is as follows: *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 gloriam plebis tuae Israël.* This Latin is not included above (and the Norden English is in smaller type) in the hope that performers will accept the worthwhile challenge of singing the Greek.

7 8 9 10 11 , 12 13

Ob. *dim.* *cresc.*

Tpt. *dim.* *cresc.*

T. *dim.* *cresc.*

Flug. 1 *dim.* *mp* *cresc.*

Flug. 2 *dim.* *cresc.*

Hn. 1, 3 *dim.* *cresc.*

Hn. 2/4 *dim.* *cresc.*

Tbn. *dim.* *cresc.*

Euph. *cresc.*

Tba. *dim.* *cresc.*

ρει ηει: ηο-τι ει - δον ηοι οφ-θαλ-μοι μου το σω-τη-ρι-ον σου, ηο ηει τοι μα-σας κα - τα προ-σω-
 ρη-νη: ο-τι ει - δον οι οφ-θαλ-μοι μου το σω-τη-ρι-ον σου, ο η-τοι-μα-σας κα - τα προ-σω-
 _____ that see_ the eyes my the delivering_ Your, which prepared You toward coun-ten
 eyes, ___ mine eyes have seen, mine eyes have seen_ Thy sal-va - tion, which Thou hast pre- pared be-fore the



14 N.B. 15 16 17 , 18 19 20 , 21

Ob.

Tpt.

T.
 ρῶν παν-τῶν τῶν λα - ὄν, τῶν λα - ὄν, φῶς εἰς ἀ-πο-κά-λυ - ψιν, ἀ - πο-κά-λυ - ψιν
 πον πάν-των τῶν λα - ὄν, τῶν λα - ὄν, φῶς εἰς ἀ-πο-κά-λυ - ψιν, ἀ - πο-κά-λυ - ψιν
 nance of all the peo - ples, the peo - ples, light into re - ve - la - tion, re - ve - la - tion
 face of all peo - ple. A light, to be a light, to be a light, to light - en the

N.B.

Flug. 1

Flug. 2

Hn. 1, 3

Hn. 2/4

Tbn.

Euph.

Tba.



22 23 24 25 26 **Sonore** 27

Ob. *poco piu f* *cresc.* *ff*

Tpt. *poco piu f* *cresc.* *ff*

T. *poco piu f* *cresc.* *ff*

eth - nōn, kal dō - xan kal dō - xan, kal dō - xan la - u su Is ra -
 êθ - vāw, kai dō - ξan, kai dō - ξan, kai dō - ξan λα - οῦ σου Ἰσ - ρα -
 to - non-Jews and glo - ry, and glo - ry, and glo - ry of - peo - ple Your Is - ra -
 Gen - tiles, and to be the glo - ry, glo - ry of Thy peo - ple Is - ra -

Flug. 1 *poco piu f* *cresc.* *ff*

Flug. 2 *poco piu f* *cresc.* *ff*

Hn. 1, 3 *poco piu f* *cresc.* *ff*

Hn. 2/4

Tbn. *mf* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*



28 , 29 30 , 31 32

Ob. *mf*

Tpt. *mf*

T. *mf*

Flug. 1 *dim.* *mf*

Flug. 2 *dim.* *mf*

Hn. 1, 3 *dim.* *mf*

Hn. 2/4

Tbn.

Euph.

Tba. *dim.* *mf*

ēl, kal dō - xan, dō - xan la - u su Is - ra - ēl.
 ἤλ, καὶ δό - ξαν, δό - ξαν λα - οῦ σου Ἰσ - ρα - ἤλ.
 el, and glo - ry, glo - ry of - peo - ple Your Is - ra - el.
 el, the glo - ry of Thy peo - ple, Is - ra - el.