

# London Gallery Quire 524

BCP

Lord, now lettest thou thy servant depart in peace  
Nunc Dimittis

Thomas Williams (1682-1729)  
Edited by Francis Roads

[♩=100]

Soprano [Air]  
Lord, now let - test thou thy ser - vant de - part in

Alto  
Lord, now let - test thou thy ser - vant de - part in

Tenor  
Lord, now let - test thou thy ser - vant de - part in

Bass  
Lord, now let - test thou thy ser - vant de - part in

4

S  
peace: ac - cord - ing to thy word.

A  
peace: ac - cord - ing to thy word.

T  
peace: ac - cord - ing to thy word.

B  
peace: ac - cord - ing to thy word.

8 [A] [♩=100] (Alto)

A  
For mine eyes have seen, For mine eyes have

T  
For mine eyes have seen, For mine eyes have

I. B.  
For mine eyes have seen, For mine eyes have

11

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

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

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

I. B.  
For mine eyes have seen thy sal - va - ti - on,

Lord, now lettest thou thy servant depart in peace 524

[♩=100] **B**

14

A Which thou hast pre - pared, Which thou hast pre - pared: be -

T Which thou hast pre - pared, Which thou hast pre - pared: be -

B

I. B. Which thou hast pre - pared, which thou hast pre -

18

A fore the face, the face of all

T fore the face, be - fore the face, the face of all

B

I. B. pared: be - fore the face, the face of all

**C**

23

A peo - ple; To be a light to light - en the Gen - tiles, *p* to

T peo - ple; To be a light to light - en the Gen - tiles, *p* to

B

I. B. peo - ple; To be a light to light - en the Gen - tiles, *p* to

## Lord, now lettest thou thy servant depart in peace 524

28

S

A

T

B

I. B.

light - en the Gen - tiles, *[mf]* To be a light to

light - en the Gen - tiles, *[mf]* To be a light to

light - en the Gen - tiles, *[mf]* To be a light to

34

S

A

T

B

I. B.

light - en the Gen - tiles: *[mf]* and to be the glo - ry, the glo - ry, the

light - en the Gen - tiles: and to be the glo - ry, the

light - en the Gen - tiles: and to be the glo - ry, the

41

S

A

T

B

I. B.

glo - ry, the glo - ry, the glo - ry, the glo - ry

glo - ry, the glo - ry, the glo - ry, the glo - ry

glo - ry, the glo - ry, the glo - ry, the glo - ry

glo - ry, the glo - ry, the glo - ry, the glo - ry

D

## Lord, now lettest thou thy servant depart in peace 524

48 E

S  
A  
T  
B  
I. B.

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

52

S  
A  
T  
B  
I. B.

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

56

S  
A  
T  
B  
I. B.

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

## Lord, now lettest thou thy servant depart in peace 524

59 **F**

S  
gin - ning, and is now, and e - ver shall be, and e - ver shall be, shall

A  
and is now, is now, and e - ver shall be, and e - ver

T  
gin - ning, and is now, and e - ver shall be, and

B  
and is now, and

63

S  
be, and e - ver shall be, and e - - ver shall be: world

A  
shall be, and e - ver shall be, shall be: world

T  
e - ver shall be, and e - ver shall be, shall be: world

B  
e - ver shall be, shall be, and e - ver shall be, shall be: world

66

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

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

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

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

Edited from BL Music Harl. 7341 *A Collection of Ancient and Modern Church Music Vol. 5.*

Matter in square brackets is editorial. The instrumental bass (I. B.) is figured in the original, and intended for organ. It is reproduced here as it appears, without figures. Bracketed notes in the upper parts are also originally for organ. Bass notes out of normal vocal range have been doubled at the upper octave.

The text is punctuated and capitalised as in the Book of Common Prayer, entailing slight revision.

The original has 3/2 time signature marked, but is written in 6/2 bars.

Bar 16 tenor note 3 and bass note 1: false relation sic.

Bar 27 note 3: "Soft" in original.

Bar 60 bass: perhaps  $\circ$  intended for instrumental bass and  $\downarrow$  for singers.

Bars 151-55: the composer has added "and" to the BCP text.