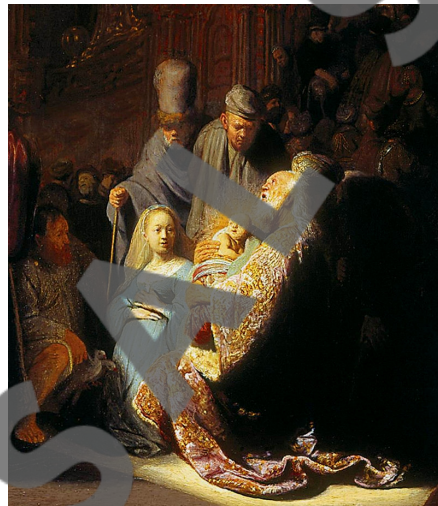


Nunc Dimittis

A Miniature Oratorio
for Chorus, Soloists, and Instruments

Chelsea Komschlies



Commissioned by Matthew Glandorf for the Bach Festival of Philadelphia,
Choral Arts Philadelphia, and the Bach Collegium

PERUSAL SCORE

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2019

Conductor's Score



Duration: approx. 18 minutes

Instrumentation:

Flute
Oboe
2 Violins
Viola
Cello
Bass
Countertenor (Narrator)
Tenor (Simeon)
Mezzo Soprano (Anna)
SATB chorus
Continuo Organ
Handbells: E, G#, A, B, C# (any octaves)



Overture.....1

Part I:

1st Narration.....6

Simeon's Song.....18

2nd Narration.....27

Interlude.....29

Part II:

3rd Narration.....31

Anna's Song.....37

4th Narration.....57

Gloria.....60

Libretto

Text compiled from public domain scripture

Luke 2:22-40 (some words my own)

Narrator:

And when the days of their purification
According to the law of Moses were fulfilled,
They brought him up to Jerusalem,
To present him to the Lord
(As it is written in the law of the Lord,
Every male that openeth the womb
Shall be called holy to the Lord),
And to offer a sacrifice
According to that which is said in the law of the Lord,
A pair of turtledoves, or two young pigeons.

And behold,
There was a man in Jerusalem,
Whose name was Simeon;
And this man was righteous and devout,
Looking for the consolation of Israel:
And the Holy Spirit was upon him.

And it had been revealed unto him by the Holy Spirit,
That he should not see death,
Before he had seen the Lord's Christ.
And he came in the Spirit into the temple:
And when the parents brought in the child Jesus,
That they might do concerning him after the custom of the law,
Then he received him into his arms, and blessed God, and said,

Simeon's Song:

Now lettest thou thy servant depart, Lord,
According to thy word, in peace;

*Nunc dimittis servum tuum, Domine,
Secundum verbum tuum, in pace.*

For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all peoples;

A light for revelation to the Gentiles,
And the glory of thy people Israel.

Narrator:

And, speechless before all the temple,
His father and his mother
Were marveling at the things which were spoken concerning
him.

INTERLUDE

And dwelling within the temple there was one called Anna,
A prophetess,
The daughter of Phanuel
Of the tribe of Asher.
She was of a great age,

Having lived with her husband for seven years until his death,
And she had been a widow even unto
Fourscore and four years.
She departed not from the temple,
Worshipping with fastings and supplications night and day.

And coming up at that very hour,
She gave thanks unto God and spake of him
To all those looking for redemption in Jerusalem:

Anna's Song:

Behold!
This child is set for the falling and the rising
Of many in Israel,
And for a sign which shall be spoken against.

O, Mary,
Yea, a sword shall pierce your own soul as well,
That the thoughts of many hearts may be revealed.

Et erat Anna prophetissa, filia Phanuel, de tribu Aser:

This child is set for the falling and the rising

Hæc processerat in diebus multis,

Et vixerat cum viro suo annis septem a virginitate sua.

Of many in Israel,

Et hæc vidua usque ad annos octoginta quatuor.

And for a sign which shall be spoken against.

Quæ non discedebat de templo,

Ieiuniis et obsecrationibus serviens nocte, ac die.

O, sister,
O, gentle mother,
My heart aches for you.

Yea, a sword shall pierce your own soul as well,
So that the thoughts of many hearts may be revealed.

Narrator:

And when they had finished
All things according to the the Law of the Lord,
They turned back to Galilee,
To their own city Nazareth.

And the child grew
And was strengthened in spirit,
Becoming full of wisdom,
And the grace of God was upon him.

Chorus:

*Gloria a patri et filio,
Et spiritui sancto,
Sicut erat in principio,
Et nunc, et semper
Et in saecula saeculorum.*

Nunc Dimittis

For Chorus, Soloists, and Instruments

Chelsea Komschlies

Overture

Allegro ♩ = 104

This page contains the musical score for the Overture of 'Nunc Dimittis'. The score is written for a full orchestra and includes vocal parts. The instruments and voices listed are Flute, Oboe, Violin I, Violin II, Viola, Cello, Violone, Soprano, Alto, Tenor, Bass, and Organ. The music is in 3/4 time and begins with a tempo marking of 'Allegro' and a metronome marking of 104. The dynamic marking 'mf' (mezzo-forte) is used throughout. The score is divided into measures, with a measure number '5' indicated in a box above the Flute staff. A large, diagonal watermark reading 'PERUSAL' is overlaid on the page.

2

6

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Org.

9

Solo

11

10

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Org.

15 17

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Org.

p

Solo:

mf

p

20 21

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Org.

p

Solo:

mf

p

38 *rit.*

Fl. *mf*

Ob. *mf*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Viol. *pp*

Org. *pp*

caesura

Part I

1st NARRATION:

42 Andante quasi recitativo (♩ = c. 84)

Narr. *And when the days of their pur - i - fi - ca - tion ac - cord - ing to the law of Mo - ses were ful - filled,*

Org.

46

Fl. *mf*

Ob. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Viol. *p* *mf*

Narr. *they brought him up to Jer - u - sa - lem, to pre - sent him un - to the Lord*

Org.

51

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

Org.

(as it is writ-ten in the law of the Lord, "Ev-ry male that

p

p

PERUSAL SCORE

Detailed description: This page of a musical score, page 7, features eight staves. The top two staves are for Flute (Fl.) and Oboe (Ob.), both in treble clef. The next two are Violin I (Vln. I) and Violin II (Vln. II), also in treble clef. The fifth staff is Viola (Vla.) in alto clef. The sixth and seventh staves are Violoncello (Vc.) and Violoncello (Viol.), both in bass clef. The eighth staff is the Narrator (Narr.) in treble clef, with lyrics: "(as it is writ-ten in the law of the Lord, 'Ev-ry male that". The ninth staff is the Organ (Org.) in grand staff. The score begins at measure 51. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 4/4. Dynamics include piano (*p*). A large diagonal watermark "PERUSAL SCORE" is overlaid on the page.

56

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

Org.

60

p *mf*

p *mf*

p *mf*

o - pen - eth the womb shall be called ho - ly to the Lord", and to of - fer a

Detailed description: This is a page of a musical score, page 8, starting at measure 56. The score is for a full orchestra and a narrator. The instruments listed are Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Violin (Viol.), Narrator (Narr.), and Organ (Org.). The music is in 4/4 time, with a key signature of one sharp (F#). The score features dynamic markings of *p* (piano) and *mf* (mezzo-forte) with hairpins. The Narrator part includes the lyrics: "o - pen - eth the womb shall be called ho - ly to the Lord", and to of - fer a". A large watermark "PERUSALSCOPE" is visible across the page.

61

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

Org.

sac - ri - fice ac - cord - ing to that which is said in the law of the Lord: "a pair of tur - tle doves"

Detailed description: This is a page of a musical score, page 9. It features eight staves. The top two staves are for Flute (Fl.) and Oboe (Ob.), both in treble clef with a 3/4 time signature. The next four staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all in treble clef with a 3/4 time signature. The fifth staff is for Violoncello (Viol.) in bass clef with a 3/4 time signature. The sixth staff is for the Narrator (Narr.) in treble clef with a 3/4 time signature, containing the lyrics: "sac - ri - fice ac - cord - ing to that which is said in the law of the Lord: "a pair of tur - tle doves"". The bottom two staves are for the Organ (Org.), with the right hand in treble clef and the left hand in bass clef, both in 3/4 time. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

Fl. *mf*

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Viol. *mf*

Narr. *mf*
or two young pi-geons." And be-hold, there was a man in Je - ru - sa-lem, whose name was

S *mf*
whose name was

A *mf*
whose name was

T *mf*
whose name was

B *mf*
whose name was

Org.

Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Viol. *p*

Narr. *p*

S

A

T

B

Org.

Is - ra - el: and the Ho - ly Spir - it was up - on him. And it had been re - vealed un - to him by the Ho - ly

3

79 82 84

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

S

A

T

B

Org.

p *pp*

Spir - it, that he should not see death, be - fore he had seen the Lord's Christ. And he came

be - fore he had seen the Lord's Christ. And he

be - fore he had seen the Lord's Christ. And he

be - fore he had seen the Lord's Christ.

be - fore he had seen the Lord's Christ.

85

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

S

A

T

B

Org.

pp

pp

in the Spi - rit in - to the tem - ple: and when the par - ents brought in the child

came in the Spi - rit to the tem - ple: and when the par - ents brought in the child

came in the Spi - rit to the tem - ple: and when the par - ents brought in the child

91

a slight swell into the beginning of each bar

The musical score for page 91 includes the following parts:

- Fl.**: Flute part, mostly rests.
- Ob.**: Oboe part, starting with a melodic line in the 4th measure, marked *pp* *cresc. poco a poco*.
- Vln. I**: Violin I part, starting with a melodic line in the 4th measure, marked *pp* *cresc. poco a poco*.
- Vln. II**: Violin II part, starting with a melodic line in the 4th measure, marked *pp*.
- Vla.**: Viola part, starting with a melodic line in the 4th measure, marked *pp* *cresc. poco a poco*.
- Vc.**: Violoncello part, mostly rests.
- Viol.**: Violone part, mostly rests.
- Narr.**: Narrator part, with lyrics: "Je - sus, _ that they might do con-cern-ing him af-ter the cus-tom of the law,". Includes a triplet of eighth notes in the 3rd measure.
- S**: Soprano part, with lyrics: "Je - sus, _ that they might do con-cern-ing him af-ter the cus-tom of the law,". Includes a triplet of eighth notes in the 3rd measure.
- A**: Alto part, with lyrics: "Je - sus, _ that they might do con-cern-ing him af-ter the cus-tom of the law,". Includes a triplet of eighth notes in the 3rd measure.
- T**: Tenor part, mostly rests.
- B**: Bass part, mostly rests.
- Org.**: Organ part, starting in the 4th measure with a melodic line.

Fl. *pp cresc. poco a poco* *mf*

Ob. *mf*

Vln. I *mf* *molto espress.* *port.* *f*

Vln. II *cresc. poco a poco* *mf*

Vla. *mf*

Vc. *pp cresc. poco a poco* *mf*

Viol. *mf*

Narr. *p* *mf* *f*
Then he re - ceived - him in - to his arms, in -

S *p* *mf* *f*
Then he re - ceived - him in - to his arms,

A *p* *mf* *f*
Then he re - ceived in - to his arms,

T *p* *mf* *f* *molto espress.*
Then he re - ceived in - to his arms, *Soli:*

B *p* *mf* *f*
Then he re - ceived him to his arms

Org.

109 SIMEON'S SONG

Fl. *pp* *p*

Ob. *pp* *p*

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *pp* *p*

Viol.

Simeon *p* *< mf*
Now let-test thou ³ thy ser - vant de - part, Lord, Ac -

S

A

T

B

Org. *109*

119

116

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Simeon

S

S

A

T

B

Org.

cord - ing to thy word, in peace.

Nunc di³ - mit - tis ser - vum tu - um. Nunc

Nunc di³ - mit - tis ser - vum tu - um.

Do -

p

p

p

p

124

127

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

S

S

A

T

B

Org.

p

mf

mf

di - ³ - mit - tis ser - vum tu - um Nunc di - ³ - mit - tis ser - vum tu -

Nunc di - ³ - mit - tis ser - vum tu - um Nunc di - ³ - mit - tis ser - vum tu -

- - - mi-ne, Do - - - mi-ne,

8

130 **131** **134** *a tempo*

Fl. *p* *mf* *f*

Ob. *f*

Vln. I *f*

Vln. II *f*

Vla. *p* *f*

Vc. *f*

Viol. *f*

S. *f*

S. *f*

A. *f*

T. *f*

B. *f*

Org. *f*

um Nunc di - mit-tis ser-vum tu-um Do-mi-ne, se - cun-dum ver-bum tu - um in pa - - -

um

Do - - - mi - ne

Do - - - mi - ne

Do - - - mi - ne

Solo: *pure, senza vib.*
ver-bum tu-um

Fl. *p* *mf*

Ob. *mf* *f*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Viol. *mf* *p* *f*

Simeon

S
in pa - ce. For mine eyes have seen thy sal - va - ce
p

A
Do - mi - ne, Ah
p

T
Ah Do - mi - ne Se - cun - dum ver - bum tu - um in pa - ce;
p

B
Ah Do - mi - ne Se - cun - dum ver - bum tu - um in pa - ce;
p

Org.

142 144 146

Fl. *p* *mf*

Ob. *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mf*

Viol. *mf*

Simeon
tion, Which thou hast prepared be fore the face of all peo-ples;

S

A

T
Se-cun dum ver bum tu - um

B
Se-cun - dum ver - bum tu - um

Org.

This musical score page contains measures 147 through 153. The orchestration includes Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Violone (Viol.), Simeon, Soprano (S), Alto (A), Tenor (T), Bass (B), and Organ (Org.).

The score is written in 3/4 time, with a key signature of one flat (B-flat). The tempo is marked with a common time signature (C). The dynamics range from *p* (piano) to *f* (forte), with *mf* (mezzo-forte) also present. The Simeon part includes lyrics: "A light for re-ve-".

The score features a large, diagonal watermark reading "PREPUSAL SCORE".

154

Fl. *mf*

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Viol. *mf*

Simeon *ff* *f*

8 la - tion to the Gen - tiles, And the glo - ry of thy peo - ple

S *mf*

A *mf*

T *mf*

B *mf*

8 ad re - ve - la - ti - o - nem gen - ti - um, Ah

ad re - ve - la - ti - o - nem gen - ti - um, Ah

ad re - ve - la - ti - o - nem gen - ti - um, Ah

ad re - ve - la - ti - o - nem gen - ti - um, Ah

154

Org.

PERUSAL SCORE

2nd NARRATION:

166 *a tempo* *accel.* *a tempo*

Narr. *166* *3*
speech-less be-fore — all the tem-ple, his fa-ther and his mo-ther were mar-vel-ling at the

Org.

172 *175*

Fl.

Ob. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Viol. *p*

Narr. *172*
things which were spo-ken con-cern-ing him.

Org. *172* *p*

Fl.
Ob.
Vln. I
Vln. II
Vla.
Vc.
Viol.
Org.

178

The musical score consists of eight staves. The Flute (Fl.) and Oboe (Ob.) parts are in the treble clef. The Violin I (Vln. I) and Violin II (Vln. II) parts are also in the treble clef. The Viola (Vla.) part is in the alto clef. The Violoncello (Vc.) and Violone (Viol.) parts are in the bass clef. The Organ (Org.) part is in the grand staff (treble and bass clefs). The score begins at measure 178. The time signature changes from 2/4 to 4/4. The key signature has one sharp (F#). The music features various note values, including quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings. A large watermark 'PERUSAL SCORE' is overlaid diagonally across the page.

attacca

Fl. *mf*

Ob. *p* *mf*

Vln. I *mf* *p* *mf*

Vln. II *mf* Solo: *mf*

Vla. *mf*

Vc. *mf*

Viol. *mf*

Org. *mf*

Fl. *mf*

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Viol. *mf*

Org. *mf*

Part II

205 3rd NARRATION:

Fl. *mf*

Ob. *mf*

Vln. I *mf*

Vln. II *p*

Vla.

Vc.

Viol.

Narr. And dwel - ling with - in the tem - ple there was one called An - na, a pro - phet - ess, the

S a pro - phet - ess

A a pro - phet - ess

T a pro - phet - ess

B a pro - phet - ess

Org.

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

Org.

208

pp *mf* *p*

pp *mf* *p*

pp *mf* *p*

pp *mf* *p*

daught-er of Phan-u-el of the tribe of Ash-er. She was of a great age, hav-ing

218

Fl. *mf*

Ob. *mf*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Viol. *mf* *p*

Narr. *mf* *p*

Org.

four - score and four - years. She de - part - ed not from the temp - le, wor - ship -

223

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Narr.

Org.

228

p *mf* *p*

mf *p*

mf *p*

mf *p*

p *mf* *p* *p*

ping withfast-ings and sup - pli-ca-tions night and day. And com-ing up at that

3

poco accel.

$\text{♩} = 104$

Fl. *mf*

Ob. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Viol. *cresc. poco a poco*

Narr. *f*
ver - y hour, she gave thanks un-to God and spake of him to all those look-ing for re-

S

A

T *f*
to all those look-ing for re-

B

Org.

Fl. *f* *p*

Ob. *f* *p*

Vln. I *f* *p*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Viol.

Anna *f* *mf*
Be - hold, this child is set for the

S *f*
Be - hold,

A *f*
Be - hold,

T *f*
Be - hold,

B *f*
Be - hold,

Org. *p*

Detailed description: This page of a musical score covers measures 238 to 241. It features an orchestra and a vocal ensemble. The woodwinds (Flute and Oboe) play melodic lines, with dynamics shifting from forte (f) to piano (p). The strings (Violins I and II, Viola, and Violoncello) provide harmonic support, with dynamics ranging from forte (f) to mezzo-forte (mf). The Violins I and II parts include hairpins indicating dynamic changes. The vocal parts (Soprano, Alto, Tenor, and Bass) sing the lyrics "Be - hold, this child is set for the". The vocal dynamics are marked as forte (f) and mezzo-forte (mf). The Organ part provides a steady accompaniment, starting with a piano (p) dynamic. The score is marked with a large "PREVIEW" watermark.

243

Fl. *mf*

Ob. *mf*

Vln. I *mf p mf p f*

Vln. II *p mf p f*

Vla. *p mf p f*

Vc. *p mf p f*

Viol.

Anna *f*
fal-ling and the ris - ing of ma - ny in

Org. *p*

The musical score consists of ten staves. The woodwinds (Flute and Oboe) play a melodic line starting at measure 243 with a mezzo-forte (*mf*) dynamic. The strings (Violins I and II, Viola, and Violoncello) provide harmonic support with dynamics ranging from piano (*p*) to forte (*f*). The Violin I part includes crescendos and decrescendos. The Viola and Violoncello parts play sustained chords. The Violin II part has a similar dynamic structure to Violin I. The Violoncello part has a similar dynamic structure to Viola. The Violin part plays a rhythmic accompaniment. The voice part (Anna) enters at measure 243 with a forte (*f*) dynamic, singing the lyrics "fal-ling and the ris - ing of ma - ny in". The Organ part provides a harmonic accompaniment, starting at measure 243 with a piano (*p*) dynamic.

248

Fl. *p* *mf* 250

Ob. *p* *mf*

Vln. I

Vln. II

Vla.

Vc.

Viol.

Anna *ff*
Is - ra - el, And for a sign which shall be

Org. *p* *p*

Detailed description: This is a page of a musical score for a symphony orchestra and a soloist. The page is numbered 40 at the top left. The music is in 4/4 time and features a key signature of one sharp (F#). The score includes parts for Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Violin (Viol.), Anna (soloist), and Organ (Org.). The Flute part begins at measure 248 with a dynamic of *p* and changes to *mf* at measure 250. The Oboe part also begins at measure 248 with a dynamic of *p* and changes to *mf*. The Violin I and II parts have melodic lines with various dynamics. The Viola part has a sustained chord in the first measure. The Violoncello part has a sustained chord in the first measure. The Violin part has a steady eighth-note accompaniment. The Anna part has lyrics: "Is - ra - el, And for a sign which shall be". The Organ part has a steady eighth-note accompaniment with dynamics of *p*.

254

Fl. *p* *mf*

Ob. *p* *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *mf*

Viol. *mf*

Anna
spok - en a - gainst. O Mar - y,

Org. *p*

Fl. *p* *mf* *p* *mf*

Ob. *p* *mf* *p* *mf*

Vln. I *>p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf*

Viol. *p* *mf*

Anna
Gen - tle moth - er: Yea, a sword shall pierce your own soul _____

Org. *p* *mf*

Detailed description: This is a page of a musical score for a symphony or opera. It features eight staves. The top two staves are for Flute (Fl.) and Oboe (Ob.), both in 4/4 time. The next four staves are for string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.), all in 4/4 time. The fifth staff is for Violin (Viol.) in 4/4 time. The sixth staff is for the vocal soloist Anna, with lyrics: "Gen - tle moth - er: Yea, a sword shall pierce your own soul _____". The bottom two staves are for the Organ (Org.), with the right hand in 4/4 time and the left hand in 4/4 time. The score includes various musical notations such as notes, rests, dynamics (p, mf), and articulation marks. A large watermark "PERUSALV" is visible across the page.

268

FL. *f*

Ob. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Viol. *f*

Anna
— as well, that the thoughts of ma-ny hearts may be re- vealed.

S *p* hushed, breathy
Et er-at An-na pro - phe-

A *p* hushed, breathy
Et er-at An-na pro - phe-

T

B

Org.

270

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

Anna

S

A

T

B

Org.

270

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

p *mf* *p*

This child is set for the fal-ling and the

tis-sa, fil-i-a Phan-u-el, de tri-bu A ser: hæc pro-ces-ser-at in di-e-bus mul-tis, et vix-er-at

tis-sa, fil-i-a Phan-u-el, de tri-bu A ser: hæc pro-ces-ser-at in di-e-bus mul-tis, et vix-er-at

p *mf* *p*

276

Fl. *mf*

Ob. *mf* *p*

Vln. I *mf* *p* *f*

Vln. II *mf* *p* *f* *p*

Vla. *mf* *p* *f* *p*

Vc. *mf* *p* *f* *p*

Viol. *f* *p*

Anna
ris - ing of ma - ny in Is - ra -

S
cum vi - ro su - o an - nis sep - tem a vir - gin - i - ta - te su - a. Et hæc vid - u - a us -

A
cum vi - ro su - o an - nis sep - tem a vir - gin - i - ta - te su - a. Et hæc vid - u - a us -

T
an - nis sep - tem a vir - gin - i - ta - te su - a.

B
an - nis sep - tem a vir - gin - i - ta - te su - a.

Org.

mf *p* *f* *p*

280 281

Fl. *p* *f* *p* *ff*

Ob. *f* *p* *ff*

Vln. I *p* *f* *p* *ff*

Vln. II *f* *mf* *ff*

Vla. *mf* *f* *mf* *ff*

Vc. *f* *ff*

Viol. *ff*

Anna *ff*
el, And for a sign which shall be spok - en a-against.

S *f* *ff*
que ad an - nos oc - to - gin - ta qua - tu - or. Ah Ah

A *f* *ff*
que ad an - nos oc - to - gin - ta qua - tu - or. which shall be spok - en a-against.

T *f* *ff*
And for a sign which shall be spok - en a-against.

B *f* *ff*
And for a sign which shall be spok - en a-against.

Org. 280

286

285

Fl. *p* *mf* *mf*

Ob. *p* *mf* *mf*

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Viol. *pp*

Anna

Be-hold! Be-hold!

S Spoken (tonally, breathy)
 quæ non dis-ce - de - bat de tem - plo, i - e - i - un - i - is - (ss) et

A Spoken (tonally, breathy)
 quæ non dis - ce - de - bat de tem - plo, i - e - i - un - i - is -

T *mf*
 this child is set for the fal-ling and the ris - ing

B *mf*
 this child is set for the fal-ling and the ris - ing

285

Org.

290

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Viol.

S

A

T

B

Org.

f *p* *mf*

ob-se-cra-ti-on-i - bus serv-i-ens noc-te, ac di-e.

(ss) et ob-se-cra-ti on-i-bus serv-i-ens noc-te, ac di-e.

of ma-ny in Is-ra-el,

of ma-ny in Is-ra-el,

294

Fl. *f* *p* *f*

Ob. *f* *p* *f*

Vln. I *f* *p* *f*

Vln. II *f* *f*

Vla. *f* *mf* *f*

Vc. *f*

Viol. *f*

S
Et lo-que-ba-tur de il-lo om-ni-bus, qui ex-pec-ta-bant re-demp-ti-o-nem Is-ra-el.

A
Et lo-que-ba-tur de il-lo om-ni-bus, qui ex-pec-ta-bant re-demp-ti-o-nem Is-ra-el.

T
8 *f*
And for a sign which shall be spok-en a-against.

B
f
And for a sign which shall be spok-en a-against.

Org.

295

Fl. *p* *f*

Ob. *p* *f*

Vln. I *p* *f* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Viol. *p* *mf*

Anna *mf*

This child is set as a sign, O, my

S *mf*

O sis - ter, O gen - tle mo - ther, My

A *mf*

O sis - ter, O gen - tle mo - ther, My

T

B

Org.

304 308

Fl. *mf* *f*

Ob. *mf* *f*

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf* *p* *mf*

Viol. *f* *f* *p* *mf* *p* *mf*

Anna
heart aches for you. Be-hold!

S
heart aches for you. O sis - ter,

A
heart aches for you. O sis - ter,

T
O sis - ter,

B
O sis - ter,

Org. 304

317

Fl. *pp cresc. poco a poco* *f*

Ob. *pp cresc. poco a poco* *f*

Vln. I *p cresc. poco a poco* *f*

Vln. II *mf* *f*

Vla. *pp cresc. poco a poco* *f*

Vc. *mf* *f*

Viol. *mf* *f*

Anna sword shall pierce your own soul as well, *f*

S sword shall pierce your own soul as well, *f*

A sword shall pierce your own soul as well, *mf* *f*

T your own soul as well, *mf* *f*

B soul as well, *mf* *f*

Org. 317

325

Fl. *mf*

Ob. *mf*

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Viol. *p* *mf*

Anna *mf* *ff*
So that the thoughts of ma-ny hearts may be re -

S *mf*
So that the thoughts thoughts of ma-ny hearts be re -

A *mf*
O gen-tle Ma-ry thoughts of ma-ny hearts be re -

T *mf*
O so that the thoughts of ma - ny hearts thoughts of ma-ny hearts be re -

B *mf*
O gen-tle Mar - y thoughts of ma-ny hearts be re -

Org.

331

Fl. *f* *ff*

Ob. *f* *ff*

Vln. I ³³¹ *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Viol. *f* *ff*

Anna
vealed.

S
vealed.

A
vealed.

T
vealed.

B
vealed.

Org. ³³

The musical score is arranged in a standard orchestral format. The woodwinds (Flute and Oboe) and strings (Violins I & II, Viola, Violoncello, and Violone) have dynamic markings of *f* (forte) and *ff* (fortissimo). The vocal parts (Anna, Soprano, Alto, Tenor, Bass) are marked with *f* and have the instruction "vealed." written below their staves. The Organ part begins at measure 33. A large, diagonal watermark reading "PERUSAL SCORE" is overlaid across the entire page.

339

rit.-----

Musical score for Flute (Fl.), Oboe (Ob.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Violone (Viol.), and Organ (Org.). The score is in 4/4 time and includes dynamic markings such as *f* (forte) and *p* (piano). The organ part is marked with *f* and *p*. The score includes a large watermark reading "PERUSAL SCORE".

4th NARRATION

345 Relaxed, Sweetly ♩ = 76

The musical score is arranged in a standard orchestral format. It begins at measure 345 with a tempo of ♩ = 76 and a dynamic of *p*. The key signature has one sharp (F#). The time signature is 4/4, which changes to 2/4 at the end of the piece. The instruments and their parts are:

- Fl.:** Flute, playing a melodic line starting with a half note F#4, followed by quarter notes G#4 and A4, and a half note B4.
- Ob.:** Oboe, playing a similar melodic line to the flute.
- Vln. I:** Violin I, playing a sustained chord of F#4 and A4.
- Vln. II:** Violin II, playing a melodic line with eighth notes.
- Vla.:** Viola, playing a melodic line with eighth notes.
- Vc.:** Violoncello, playing a sustained chord of F#4 and A4.
- Viol.:** Violone, playing a sustained chord of F#4 and A4.
- Narr.:** Narrator, with the lyrics: "And when they had finished all things according to the Law of the Lord, they".
- Org.:** Organ, playing a harmonic accompaniment with chords.

The score includes various musical notations such as dynamics (*p*, *pp*), articulation marks (accents, slurs), and performance instructions like "Relaxed, Sweetly".

350

Fl. *p*

Ob. *p*

Vln. I *p*

Vln. II

Vla.

Vc.

Viol. *p*

Narr. 350
turned back to Ga li-lee, to their own ci-ty Naz-a-reth.

Org. 350

356

355

Fl.

Musical notation for Flute (Fl.) and Oboe (Ob.) parts, measures 355-356. The Flute part begins in measure 355 with a whole rest, followed by a melodic line in measure 356. The Oboe part also begins with a whole rest in measure 355 and then plays a melodic line in measure 356. Both parts feature a triplet of eighth notes in measure 356.

355

Vln. I

Musical notation for Violin I (Vln. I) part, measures 355-356. The part begins in measure 355 with a quarter note and a half note, followed by a melodic line in measure 356. A triplet of eighth notes is present in measure 356.

Vln. II

Musical notation for Violin II (Vln. II) part, measures 355-356. The part begins in measure 355 with a quarter note and a half note, followed by a melodic line in measure 356. A triplet of eighth notes is present in measure 356.

Vla.

Musical notation for Viola (Vla.) part, measures 355-356. The part begins in measure 355 with a quarter note and a half note, followed by a melodic line in measure 356. A triplet of eighth notes is present in measure 356.

Vc.

Musical notation for Violoncello (Vc.) part, measures 355-356. The part begins in measure 355 with a whole note, followed by a melodic line in measure 356.

Viol.

Musical notation for Violoncello (Viol.) part, measures 355-356. The part begins in measure 355 with a whole note, followed by a melodic line in measure 356.

Narr.

Musical notation for Narrator (Narr.) part, measures 355-356. The part begins in measure 355 with a whole rest, followed by a melodic line in measure 356. A triplet of eighth notes is present in measure 356.

And the child grew and was strengthened in spir - it, be - com - ing full of wis - dom, and the

355

Org.

Musical notation for Organ (Org.) part, measures 355-356. The part begins in measure 355 with a whole rest, followed by a melodic line in measure 356.

Musical notation for Organ (Org.) part, measures 355-356. The part begins in measure 355 with a whole rest, followed by a melodic line in measure 356.

368

Narr. 
Glo-ri-a a pat-ri et fi-li-o, et spi-ri-tu-i sanc-to, Si-cut er-at in prin-ci-pi-o, et nunc, et sem-per

Anna 
et spi-ri-tu-i sanc-to,

Simeon 
et spi-ri-tu-i sanc-to,

S 
A 
T 
B 

The musical score is for a 3/4 time signature. The Narrator part is in treble clef and contains the main melody. The vocal parts (Soprano, Alto, Tenor, Bass) are in their respective clefs and provide harmonic support with sustained notes. The lyrics are: "Glo-ri-a a pat-ri et fi-li-o, et spi-ri-tu-i sanc-to, Si-cut er-at in prin-ci-pi-o, et nunc, et sem-per".

PERUSAL

SCORE

Bells trickle out -----

The musical score is arranged in a standard orchestral format with the following parts and staves:

- Fl. (Flute):** Treble clef, 4/4 time. Measure 379 starts with a half note G#4. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Ob. (Oboe):** Treble clef, 4/4 time. Measure 379 starts with a half note G4. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Vln. I (Violin I):** Treble clef, 4/4 time. Measure 379 starts with a half note G4. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Vln. II (Violin II):** Treble clef, 4/4 time. Measure 379 starts with a half note G#4. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Vla. (Viola):** Alto clef, 4/4 time. Measure 379 starts with a half note G3. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Vc. (Violoncello):** Bass clef, 4/4 time. Measure 379 starts with a half note G2. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Viol. (Violon):** Bass clef, 4/4 time. Measure 379 starts with a half note G2. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.
- Org. (Organ):** Grand staff (treble and bass clefs), 4/4 time. Measure 379 starts with a half note G#4 in the treble and a half note G2 in the bass. A dynamic marking of *p* is present. A hairpin indicates a gradual decrease in volume to *pp* by the end of the measure.

PERUSAL SCORE