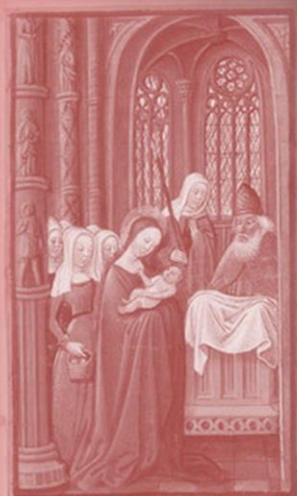


NUNC DIMITTIS | TEMPLETON | SSA-AAT-TBB A CAPPELLA



Nunc dimittis
seruum tuum
domine: secundum
uerbum tuum in pace.
Quia uiderunt oculi
mei: salutare tuum.

Domine: exaudi
oratio meam.
et uisus meus
in pacem.
Respice
in seruum tuum
domine: et miserere
mihi.



NUNC DIMITTIS

from COMPLINE

for SSA-AAT-TBB chorus, a cappella

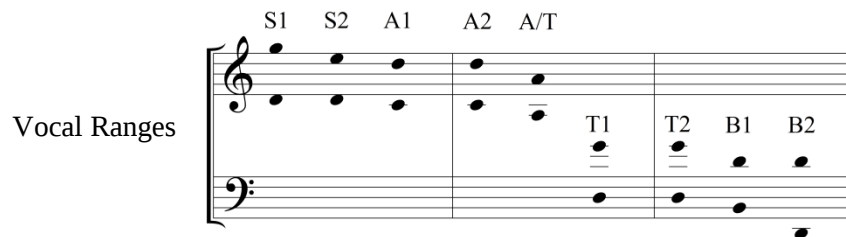
Composed by

MARK D. TEMPLETON



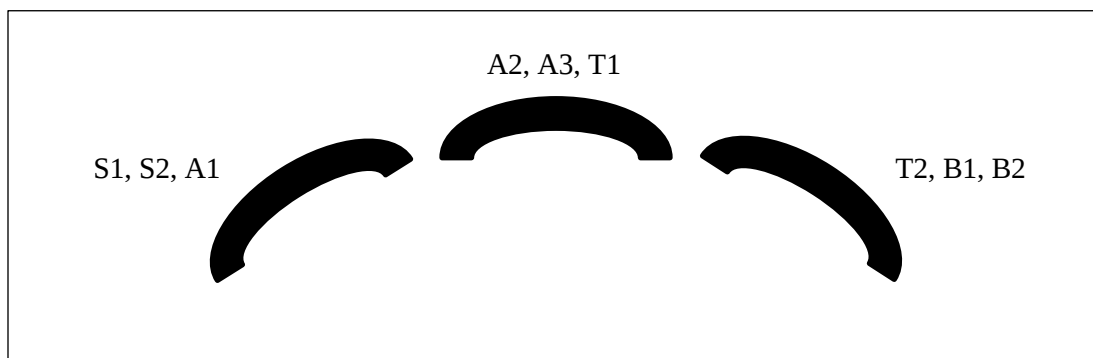
The text for the *Nunc Dimittis* is taken from Luke 2:20-32 of the *Latin Vulgate* and is commonly referred to as the Canticum of Simeon. In the Roman rite, the Canticum is sung at *Candlemas* (“Candle Mass”) and during the concluding office of the day, the office of Compline. It is also sung along with the *Magnificat* (the Canticum of Mary), usually in English, during evensong in the Anglican tradition. The text has been famously set to music by many composers. Influenced by chant, renaissance composers, like Josquin, Byrd, and Victoria, have written some of the most beautiful polyphonic settings. My setting, from my larger work, *Compline*, juxtaposes the same renaissance techniques of imitation and polyphonic writing with a unique and modern harmonic sound. It is my humble attempt to pay homage to the most inspirational of renaissance composers, Palestrina.

My *Nunc Dimittis* is written for nine parts and divided into three groups: the first group, S1, S2, A1, the second group, A2, A3, T1, and the third group, T2, B1, B3. Each group should be placed according to the performance suggestions found at the bottom of the page. The piece incorporates an incipit (intoning chant) at the beginning of each section and is loosely adapted from the *Nunc Dimittis* at *Candlemas* which can be found on the following page. Regardless of differing performance practices, the diamond shaped notes in the incipit should be sung slightly faster than the round notes. While the stylistic techniques of this piece are imitative and chant-like, the form is a bit minimalistic. There are four sections (*Nunc*, *Quia*, *Lumen*, and *Gloria*), and each time a new section begins, after the incipit, another vocal part is added to each group. The same melodic and harmonic material is present in each section until the *Gloria*, where all the parts are singing the main theme in unison. The piece concludes with a final *Amen* that is sure to bring utter delight to your choir.

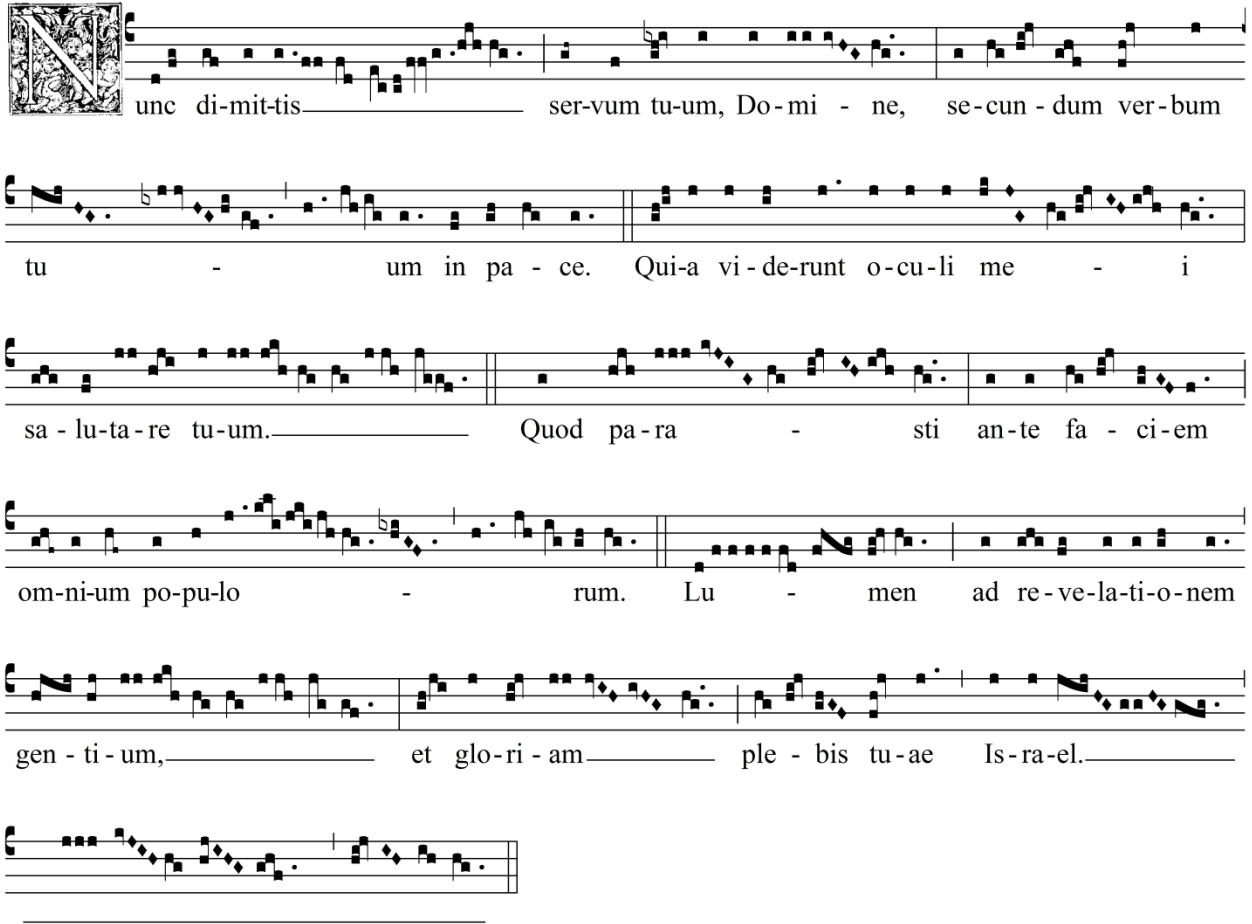


PERFORMANCE SUGGESTIONS

The three sections should be placed on the stage according to the diagram shown below.



NUNC DIMITTIS AT CANDLEMAS



unc di-mit-tis ser-vum tu-um, Do-mi - ne, se-cun - dum ver-bum
 tu - um in pa - ce. Qui-a vi - de-runt o-cu-li me - i
 sa - lu-ta-re tu-um. Quod pa - ra - sti an-te fa - ci-em
 om-ni-um po-pu-lo - rum. Lu - men ad re-ve-la-ti-o-nem
 gen - ti - um, et glo-ri - am ple - bis tu-ae Is-ra-el.
 Amen

Latin

*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 Israel.*

*Gloria Patri, et Filio, et Spiritui Sancto.
 Sicut erat in principio, et nunc, et semper,
 et in saeculorum.
 Amen*

Translation

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 Spirit: as it was in the beginning,
 is now, and forever shall be.
 Amen

Nunc Dimittis

for SSA-AAT-TBB chorus, a cappella

Incipit: adapted from the *Nunc Dimittis* at *Candlemas*
(The diamond shaped notes should be sung slightly faster)

composed by **Mark D. Templeton** (b.1974)

Freely

Cantor or small section

Nunc di - mit - tis

2 Chantlike ♩ = 70

S 2

A 3

T 2

mp

Nunc di - mit - tis, nunc di - mit - tis, ser -

7

S 2

A 3

T 2

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

ser - - - vum tu - um, Do - - - mi - ne, Do - *mf*

- - - vum tu - um, Do - - - mi - ne, Do - - - mi - ne, Do -

11 *mf*

S 2

A 3

T 2

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

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

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

16 Freely

Cantor or small section

Qui - - - a vi - de - runt o - cu - li me - - - i.

17 *a tempo*

mf

S 2 Qui - a vi - de - runt o -

A 1 Qui - a vi - de - runt o -

A 3 *mf* Qui - a vi - de - runt o - cu - li me - i,

T 1 *mf* Qui - a vi - de - runt o - cu - li me - i,

T 2 *mf* Qui - a vi - de - runt o - cu - li me - i, o - cu - li me - - - i, me -

B 1 *mf* Qui - a vi - de - runt o - cu - li me - - - i, o - cu - li me - - -

21

S 2 - cu - li me - i, o - cu - li me - i sa - - - lu - ta - re tu - um.

A 1 - cu - li me - - - i, me - i, o - cu - li me - i sa - lu - ta - re tu - um.

A 3 o - cu - li me - - - i sa - - - lu - ta - re tu - um. Quod pa -

T 1 o - cu - li me - - - i sa - lu - ta - re tu - - - um. Quod pa -

T 2 i sa - - - lu - ta - re tu - um. Quod pa - - - ra - sti, quod

B 1 i sa - lu - ta - re - - - tu - - - um. Quod pa - ra - - - sti,

27

25

f *mf*

S 2 — pa - ra - sti, pa - ra - sti a - - - nte fa - ci - em o -

A 1 — pa - ra - sti, pa - ra - sti a - nte fa - - - ci - em, fa - ci - em o -

A 3 — ra - sti, pa - - - ra - sti a - - - nte fa - ci - em o -

T 1 — ra - sti, pa - - - ra - sti a - nte fa - - - ci - em, fa - ci - em o -

T 2 pa - ra - sti, pa - - - ra - sti a - - - nte fa - ci - em o -

B 1 pa - ra - sti, pa - - - ra - sti a - nte fa - - - ci - em, fa - ci - em o -

f *mf*

25



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29 *mp* *poco rit.*

S 2 mni - um po - - - pu - lo - - - rum.

A 1 - - mni - um po - - - pu - lo - - - rum.

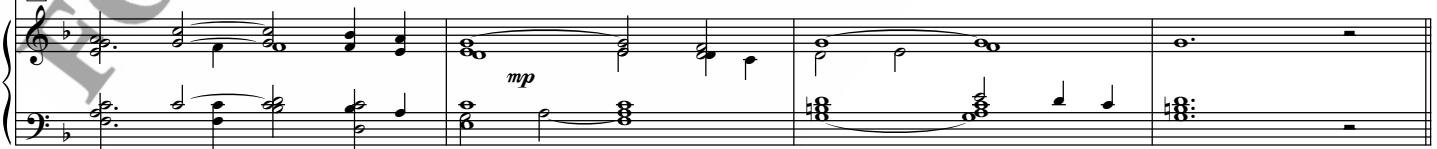
A 3 mni - um po - - - pu - lo - - - rum.

T 1 - - mni - um po - - - pu - lo - - - rum.

T 2 mni - um po - pu - lo - - - rum.

B 1 - mni - um po - - - pu - lo - - - rum.

29



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33 Freely

Cantor or small section

Lu - - - - - men

34 *a tempo*

S 1 *mf* Lu - - - - - men, - - - - -

S 2 *mf* Lu - - - - - men, lu -

A 1 *mf* Lu - - - - - men, lu -

A 2 *mf* Lu - - - - - men, lu - - - - - men, lu -

A 3 *mf* Lu - - - - - men, lu - - - - - men,

T 1 *mf* Lu - - - - - men, lu - - - - - men,

T 2 *mf* Lu - - - - - men, lu - - - - - men, lu - - - - - men, lu -

B 1 *mf* Lu - - - - - men, lu - - - - - men, lu - - - - - men, lu - - - - -

B 2 *mf* Lu - - - - - men, lu - - - - - men, lu - - - - - men, lu - - - - -

34

38

S 1 lu - - - men, lu - - - men, ad re - ve - la - ti - o - nem

S 2 - - - - men, lu - - - - men ad re - ve - la - ti - o - nem

A 1 - - - - - men, lu - - - - men, lu - men ad re - ve - la - ti - o - nem

A 2 - - men, lu - - - - men ad re - ve - la - ti - o - nem ge - nti -

A 3 - lu - - - - men ad re - ve - la - ti - o - nem ge -

T 1 - lu - - - - men ad re - ve - la - ti - o - - - - nem ge -

T 2 men ad re - ve - la - ti - o - nem ge - - - nti - um, ad

B 1 men ad re - ve - la - ti - o - - - - - nem ge - - - nti - - - - um,

B 2 men ad re - ve - la - ti - o - - - - - nem ge - - - nti - - - - um,

38

42

f

S 1 — ge - nti - um, ge - nti - um, et glo - ri - am, et glo - ri - am

f

S 2 — ge - nti - um, ge - nti - um, et glo - ri - am, glo - ri - am

f *mf*

A 1 — ge - nti - um, ge - nti - um, et glo - ri - am, et glo - ri - am ple -

f *mf*

A 2 um, ge - nti - um, ge - nti - um, et glo - ri - am glo - ri - am, glo - ri - am ple -

f *mf*

A 3 - - nti - um, ge - - nti - um, et glo - ri - am, glo - ri - am ple -

f *mf*

T 1 - - nti - um, ge - - nti - um, et glo - ri - am, et glo - ri - am ple -

f *mf*

T 2 ge - nti - um, ge - - ti - um, et glo - ri - am, glo - ri - am, glo - ri - am ple -

f *mf*

B 1 ge - nti - um, ge - nti - um, et glo - ri - am, glo - ri - am ple -

f *mf*

B 2 ge - nti - um, ge - nti - um, et glo - ri - am, glo - ri - am, glo - ri - am ple -

42

f *mf*

46 *mf* *rit.*

S 1 ple - - - bis tu - ae Is - ra - el, Is - - - ra - el.

S 2 ple - - - bis tu - - - ae Is - ra - el, Is - - - ra - el.

A 1 - - bis, ple - bis tu - - - ae Is - - - ra - el.

A 2 - - bis, ple - bis tu - - - ae Is - - - ra - - - el.

A 3 - - bis, ple - bis tu - - - ae Is - - - ra - el.

T 1 8 - - bis, ple - bis tu - - - ae Is - - - ra - - - el.

T 2 8 - - bis, ple - bis tu - - - ae Is - - - ra - - - el.

B 1 - - bis, ple - bis tu - - - ae Is - - - ra - el.

B 2 - - bis, ple - bis tu - - - ae Is - - - ra - el.

46

a tempo

50 *mp*

S 1
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

S 2
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

A 1
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

A 2
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

A 3
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

T 1
8 Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

T 2
8 Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

B 1
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

mp

B 2
Glo - ri - a — Pa - - - tri, et Fi - li-o, et Spi - ri - tu - i San - cto. Si - cut e-rat in

50 *mp*

54

S 1
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

S 2
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

A 1
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

A 2
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

A 3
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

T 1
8
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

T 2
8
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

B 1
falsetto
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

B 2
falsetto
prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - lo - rum.

54

59 *f*

S 1 A - - - - - men, a - - - - - men,

S 2 A - - - - - men, a - - - - - men,

A 1 A - - - - - men, a - - - - - men, *mf*

A 2 A - - - - - men, a - - - - - men, *mf*

A 3 A - - - - - men, a - - - - - men, *mf*

T 1 A - - - - - men, a - - - - - men, *mf*

T 2 A - - - - - men, a - - - - - men, *mf*

B 1 A - - - - - men, a - - - - - men, *mf*

B 2 A - - - - - men, a - - - - - men, *mf*

59 *f* *mf*

63 *mf* *rit.*

S 1 a - - - - - men, a - men, a - - - - - men, a - - - - - men.

S 2 a - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

A 1 - - - - - men, a - men, a - men.

A 2 - - - - - men, a - - - - - men, a - - - - - men, a - - - - - men.

A 3 - - - - - men, a - - - - - men, a - - - - - men.

T 1 8 men, a - - - - - men, a - - - - - men, a - - - - - men.

T 2 8 - - - - - men, a - - - - - men, a - - - - - men.

B 1 - - - - - men, a - - - - - men, a - - - - - men, a - men.

B 2 - - - - - men, a - - - - - men, a - - - - - men, a - men.

63 *rit.*



MARK TEMPLETON, born 1974, is an American choral composer, conductor, and countertenor. Templeton's music has been described by the Boston Music Intelligencer as "charming and entertaining, playing with homophony and polyphony, and having a winning way with neo-romantic sweet dissonances." Some of his music is published by Santa Barbara Music Publishing, and he has recently started to self-publish. His music for men's voices, including *When I Hear Her I Have Wings*, has been performed across the world at various international festivals and ACDA conventions. His *Missa Brevis* has recently been featured in a doctoral dissertation at Florida State University. Templeton is also a sought after performer and clinician. He currently sings countertenor with Vox Populi, Delaware's professional chamber choir. He resides with his wife, Becca, at West Nottingham Academy in Colora, Maryland, the oldest boarding school in the United States, where he is the director of choral activities, music theory, and music composition. He also enjoys coaching, playing, and watching soccer when he is not working. He is available for commission upon request.

Other choral music composed and arranged by Mark Templeton

ODI ET AMO	SATB, a cappella
SCHLOOF, BOBBELI, SCHLOOF	SATB & Tenor solo, a cappella
MI VATER ISCH Ä CHÄÄSER GSII	SATB, a cappella
AVE MARIA	SATB, Soprano Solo, & Organ/Piano
PIE JESU	SATB, Soprano Solo, & Piano or String Quartet
BENEDICTUS	Double choir (SATB, SATB) & Organ/Piano
I SAID A PRAYER	SATB & Piano (also available for SAB)
GAUDETE	SA(T)B, Piano or Brass quintet, & optional Flute
IN THE BLEAK MIDWINTER	SSAA, Flute, & Violin
FOUR IRISH BALLADS	SSAA, Piccolo, & Celtic Harp or Piano
HELP US, LORD	TTBB, a cappella
I WILL ARISE (MEDLEY)	TTBB, a cappella
WILL THE CIRCLE BE UNBROKEN?	SATB, a cappella
SWINGIN' DOWN TO THE RIVER	SSATTB, a cappella
MISSA BREVIS	SATB, a cappella (larger work)
COMPLINE	SATB divisi, a cappella (larger work)

For more information about these songs and other compositions by
Mark Templeton visit www.MTchoralmusic.com



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