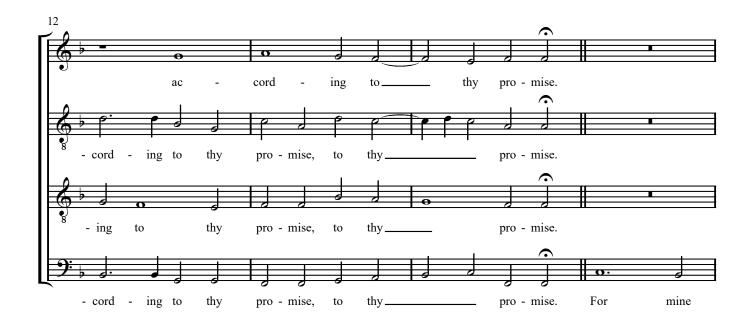
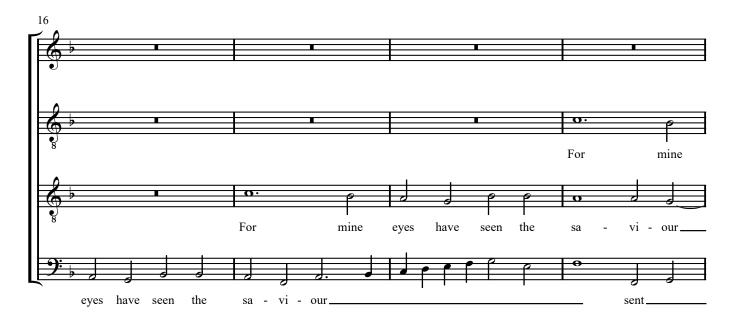
Nunc dimittis

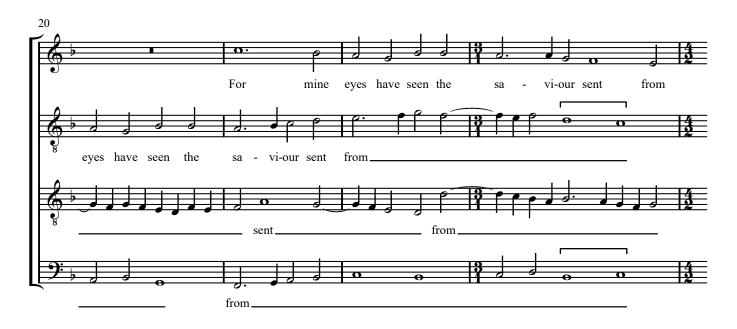
Edited by Jason Smart

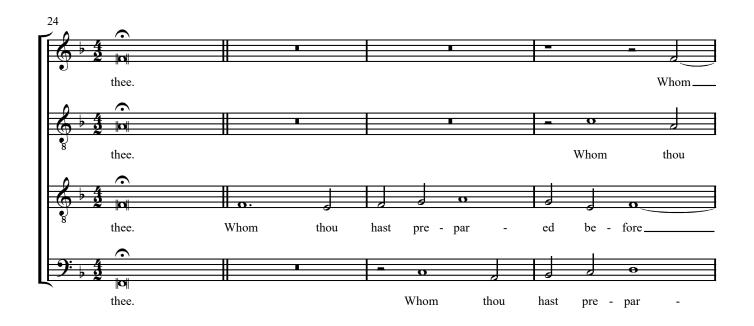
Christopher Tye (c.1505-1572/3)

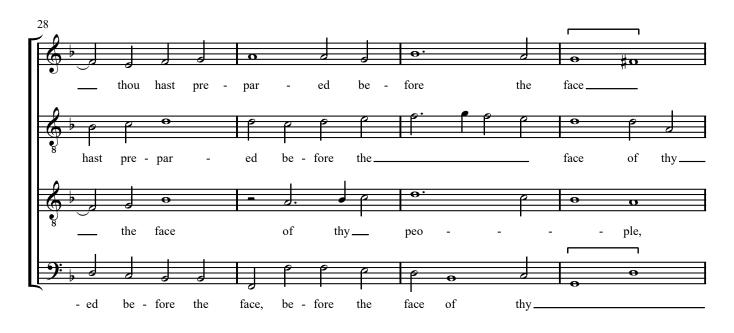


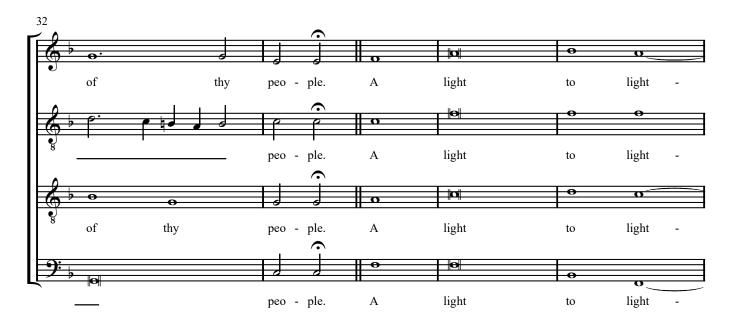


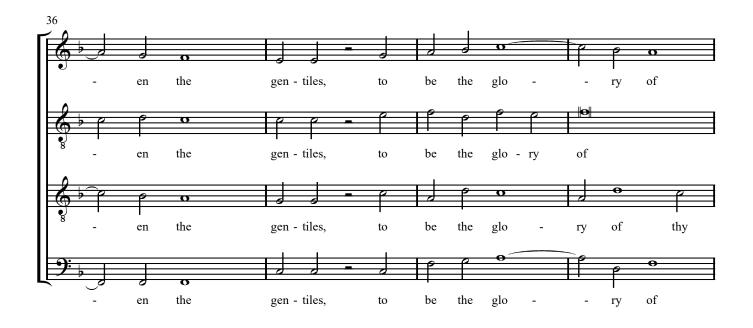


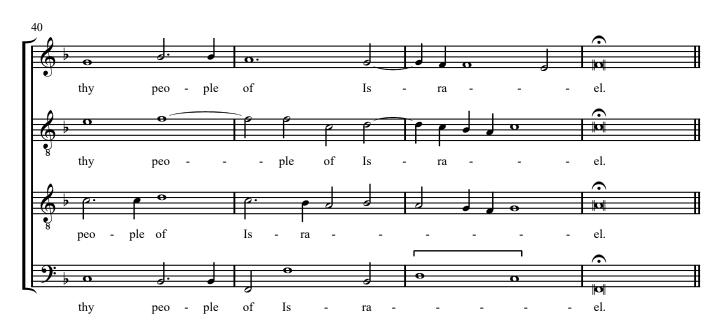


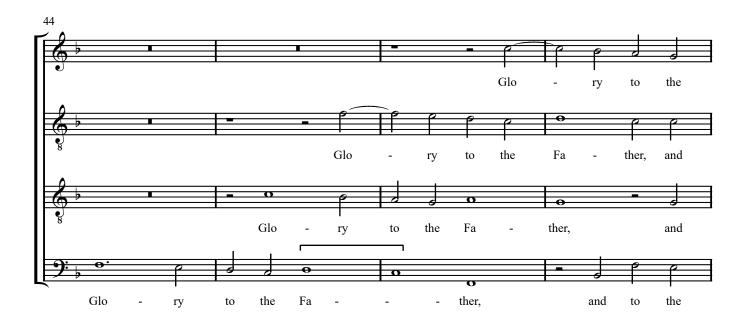


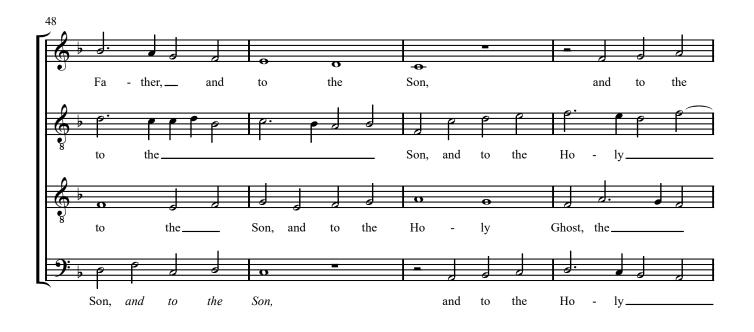


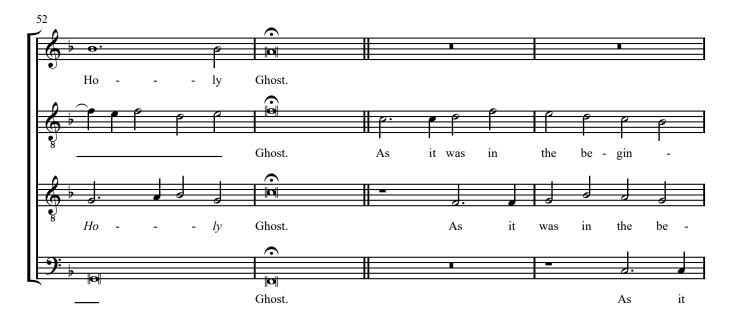


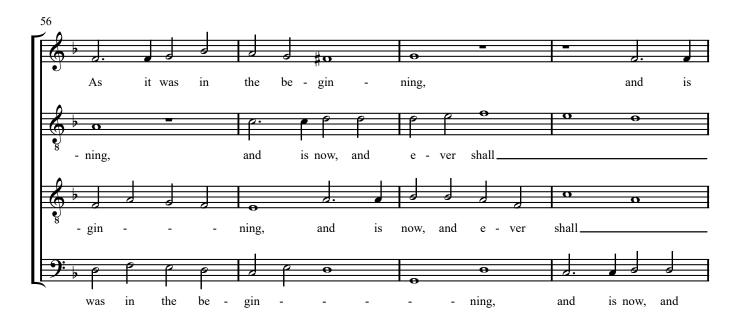


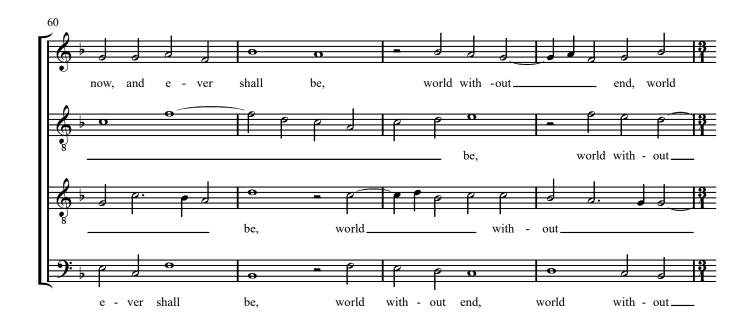


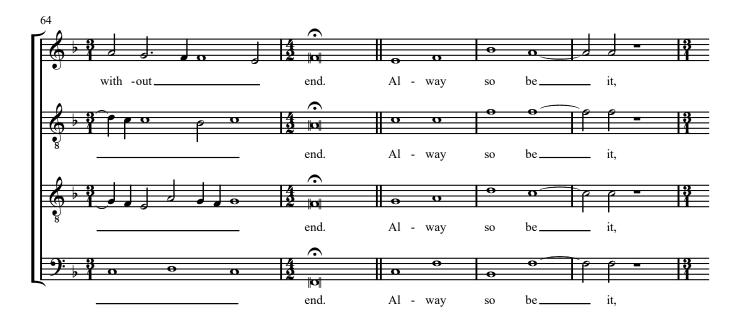


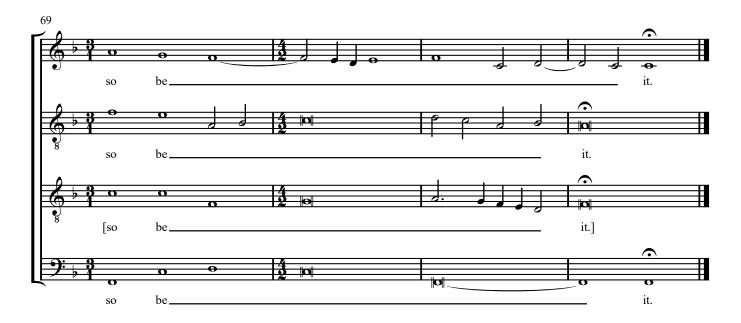












The Nunc dimittis, originally the canticle at Compline, became the second canticle at Evening Prayer in the Book of Common Prayer, 1549. Tye's text predates 1549. It has not been identified, but has similarities with a version in a Sarum primer printed by John Gough in 1536. Tye's setting, which has no accompanying Magnificat, may have been composed for the English form of Compline sung in the Chapel Royal on 11 April 1547, or for one of the vernacular services that began to be celebrated in some London churches the following year.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

A Oxford, Bodleian Library MSS Mus Sch. e. 420–22 (the 'Wanley Partbooks', c.1548–50; lacking T).

420	(Ct)	$f.8^{v}$	[no attribution]	at beginning: Nunc dymittis
421	(M)	f.7 ^v	[no attribution]	
422	(B)	f.8	[no attribution]	at beginning: Nunc dimittis

B London, British Library, Add. MSS 30480–4 (the 'Hamond Partbooks', c.1570–90).

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30480
                  f.19^{v}
          (M)
                          at end: doctor Tye
30481
          (Ct)
                  f.21
                          at end: docter Tye
30482
          (T)
                  f.18^{v}
                          [no attribution]
30483
          (B)
                  f.21^{v}
                          at end: docter Tye
30484
```

Notes on the Readings of the Sources

A is the more reliable source and has been used as the copy text, although the Tenor part is necessarily from **B**. The score follows **A** in retaining the minims with fermatas at bars 14 and 33: **B** gives breves for these final chords. **B** makes no attempt to specify the underlay precisely, resulting in a high degree of ambiguity wherever there are more notes than syllables. **A** is less ambiguous, but still far from clear. These ambiguities have been resolved editorially and generally without comment, only the more significant instances being recorded below.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. $^{1}E =$ first note E in the bar. Note values are abbreviated in italics, e.g. dot-sb = dotted semibreve.

Accidentals

- **A** 32 Ct # for A (not \(\begin{array}{c} \text{for B} \) /
- **B** 31 M no #/32 Ct no #/33 M # for $^{1}E/57$ M no #/

Underlay

- A 16 B thy for the / 20 Ct thy for the / 31 Ct the for thy / 40 M the for thy / 47 Ct Son below A / 59 B as for and / 62 Ct be omitted /
- **B** This source omits all ligatures.

2 T *let* entered above erased *now* / 6 T *peace* below A (not in 9) / 6–7 Ct *peace* below CDCD (presumably intended for C in 8), (8) *in* below G / 7 B F is G / 9 M alignment of *in* ambiguous / 16 B *thy* for *the* / 17 T *my* for *mine* / 20 B *from* below G / 23 M *saver* for *saviour* / 25–27 M Ct B (but not T) *Which* for *Whom* / 31 B *all thy* below GD / 32 Ct syllables of *people* well separated, *peo*- possibly intended for D / 36–37 Ct *-ten the gen*- all one note earlier, (37) 1 C²C are one semibreve C with underlay *-tiles* / 46 Ct C is *cr*C *cr*C, *be to the* below DCC / 48 B no underlay repeat sign (*and to the Son* spread below BFEDFCDC in 47–49) / 58 B *-ning and* below GD, (59) *sb*C for 1 C²C, *is* below *sb*C / 58–60 Ct *shalbe* (sic) undivided below FEDC (no further underlay in 60–62) / 59 T *shalbe* (sic) undivided below CA (no *be* in 61) / 69–72 M Ct B *Amen* for *so be it* (*A*- on first note of 69, *-men* on last note of part); T *Amen* undivided below CCFG, *Amen* undivided below AGFEDF / 72 M *m*C omitted; B 2 F omitted /

Other Readings

- **A** 51 Ct FED are $m \ cr \ cr \ (cf. \ \mathbf{B}) /$
- **B** 1 all parts no mensuration symbol / 14 all parts last note is a *b* with fermata / 19 T ¹A is *dot-sb*, (20) ²G²G omitted / 33 all parts second note of bar is *b* with fermata / 51 Ct FED are *m cr cr* (cf. **A**), (52) *m*E is *sb*E / 57 M F is corrected *m* / 61 T *dot-sb*D for *sb*D *m*-rest / 67–68 M all parts *sb sb* for *be it* /