

NUNC DIMITTIS

Jennifer Fowler

Preview File Only

for 3, 4 or 5 voices, unaccompanied.

Duration: 3 - 4 mins

This is a Women in Music Commissioning Fund award winner. Women in Music works nationally to support and celebrate women's music making and its Commissioning Fund has been possible through financial support from the Arts Council of England. The Magnificat Project is administered by King Alfred's College, Winchester and has received additional funds from Women in Theology.

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This canon can work in 3, 4 or 5 parts. It is recommended for SATB; SSATB; SSA; (or T,Bar,B).

The voices enter one line at a time. It is recommended that the lower voices start, which leaves the higher voices to end. That is, some arrangement such as: B,T,A,S (or T,B,A,S); B,T,A,S,S; A,S,S.

At the end of line 7, the voices drop out one by one, until the last voice is about to begin line 7, whereupon the 1st voice begins line 8. When the 1st voice reaches line 9, the 2nd voice begins line 8. When the 1st & 2nd voices are *halfway through* lines 8 & 9, the 3rd voice begins line 8. The subsequent voices enter at intervals of half a line.

Here is how it works **in 3 parts**. At the end of line 7:

Voice(s) 1 rests for a whole line (12 crotchets), then begins line 8.

Voice(s) 2 rests for a whole line (12 crotchets), then begins line 8.

Voice(s) 3 rests for half a line (6 crotchets) then begins line 8.

Here is how it works **in 4 parts**. At the end of line 7:

Voice(s) 1 rests for 2 full lines (24 crotchets), then begins line 8.

Voice(s) 2 rests for 2 full lines (24 crotchets), then begins line 8.

Voice(s) 3 rests for 1½ lines (18 crotchets), then begins line 8.

Voice(s) 4 rests for 1 full line (12 crotchets), then begins line 8.

Here is how it works **in 5 parts**. At the end of line 7:

Voice(s) 1 rests for 3 full lines (36 crotchets), then begins line 8.

Voice(s) 2 rests for 3 full lines (36 crotchets), then begins line 8.

Voice(s) 3 rests for 2½ lines (30 crotchets), then begins line 8.

Voice(s) 4 rests for 2 full lines (24 crotchets), then begins line 8.

Voice(s) 5 rest for 1½ lines (18 crotchets), then begins line 8.

At line 10, **Voice 1** sings through to the repeat mark in the 1st time bar, remains silent for the rest of that line (6 crotchets), then begins the repeat at line 8.

All the other voices begin the repeat at line 8 immediately after the 1st time bar.

At the repeat of line 10, **all Voices** go to the 2nd time bar and carry on to the end of the line. The last Voice may finish with a slight ritenuto, and pause and fade on the last note.

Programme note.

**MAGNIFICAT
&/or
NUNC DIMITTIS**

by Jennifer Fowler

These settings of the Magnificat & Nunc Dimittis were commissioned by Women in Music, UK, for their “Magnificat Project”. The commission was made possible through financial support from the Arts Council of England, with additional support from King Alfred’s College, Winchester, and Women in Theology.

The Magnificat Project was a Millennium project set up to commission women composers. The text of the Magnificat itself has, of course, been set by many composers over the centuries and is regularly sung in church services. It displays a unique combination of the human joy of a young woman who finds that she is nurturing a new life, with the religious fervour of someone who finds she has gained a new insight into the nature of God. It is usually allied in services with the Nunc Dimittis - the song of an old man. This demonstrates a balance of experience within the service.

However, most settings of both texts have traditionally been made by male composers. The Magnificat Project has been designed to redress the balance and allow women’s voices to be heard reflected through and around these wonderful texts.

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NOTE: Also available are various fully written-out versions of the Nunc Dimittis, in a number of different voicings.

NUNC DIMITTIS

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(q = 60)

1 Lord, lord, now let - - test thou thy ser - vant de - part in
2 peace, Ac - cord - ing to thy word, to thy word.
3 For mine eyes have seen, Mine eyes have seen thy sal - va - tion,
4 have seen thy sal - va - - - - tion which thou hast pre - pared, Be -
5 fore the face be - fore the face of all peo -
6 ple. To be a light to light - en the Gen - tiles, And be the
7 glor - y, glor - y of thy peo - - ple, Is - - ra - el.

[For number of rests - see instructions]

8 Glor - y be to the Fath - er, and to the Son, And to the Ho - ly Ghost,
9 As it was in the be - gin - ning, is now, and ev - er shall be, World with - out end -
10 with - out end. A - - men, A - - men, A - men.