

Lord, let thy servant now depart

New Version of Tate and Brady, 1696

Nunc dimittis

"Arabia," attrib. William Cole (fl. 1755-1765)

Edited by Francis Roads

The musical score is for a Nunc dimittis setting. It features four vocal parts: Soprano, Alto, Tenor, and Bass, along with a Keyboard accompaniment. The tempo is marked [Air] and the time signature is 3/2. The key signature has two flats (B-flat and E-flat). The tempo marking is quarter note = 72. The lyrics are: "Lord, let thy ser - vant now de - part In - to thy pro - mised rest, —". There are circled numbers 2 above the notes for "In" and "thy" in the vocal parts, corresponding to the second and fourth lines of the text below.

2. Which, till this time thy favoured saints
And prophets only knew;
Long since prepared, but now set forth
In all the people's view.

3. A light to show the heathen world
The way to saving grace;
But O! the light and glory both
Of Israel's chosen race.

4. To Father, Son and Holy Ghost,
The God whom we adore,
Be Glory; as it was, is now
And shall be evermore.

Setting from Brown's Robertson's "Selection of Sacred Music", pub. Glasgow 1859.

Original a tone higher;

Circled numbers correspond with lines of text.

Lord, let thy servant now depart

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Soprano: *p* Since my ex - pec - ting eyes_ have_ been With thy sal - va - tion_ blest, _

Alto: *p* Since my ex - pec - ting eyes_ have_ been With thy sal - va - tion_ blest, _

Tenor: *p* With thy sal - va - tion_ blest,

Bass: *p* With thy sal - va - tion_ blest,

Kbd.

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Soprano: *f* Since my ex - pec - ting eyes_ have_ been With thy_ sa - va - tion_ blest.

Alto: *f* Since my ex - pec - ting eyes_ have_ been With thy_ sa - va - tion_ blest.

Tenor: *f* Since my ex - pec - ting eyes_ have_ been With thy_ sa - va - tion_ blest.

Bass: *f* Since my ex - pec - ting eyes_ have_ been With thy sa - va - tion_ blest.

Kbd.