

Good raise to F

# HERR, NUN LÄSSEST DU DEINEN DIENER IN FRIEDEN FAHREN

de los Tres Motetes para Coro y Solistas

Compuesto en 1847

FELIX MENDELSSOHN  
Op. 69, n.1

## NUNC DIMITTIS

70 Andante *p*

Soprano Herr, nun läs-sest du dei-nen

Contralto Herr, nun läs-sest du dei-nen Die-ner in Frie-

Tenor Herr, nun läs-sest du dei-nen Die-ner in Frie-den fah-ren, in

Bajo Herr, nun läs-sest du

9 *cresc.* *dim.*

Die-ner in Frie-den fah-ren, wie du ver-hei-ssen hast; Herr, nun läs-sest

- den fah-ren, in Frie-den wie du ver-hei-ssen

8 Frie-den, wie du ver-hei-ssen hast, wie du ver-

dei-nen Die-ner in Frie-den fah-ren, wie du ver-hei-ssen hast; Herr,

19 *cresc.* *cresc.* *f*

du dei-nen Die-ner in Frie-den fah-ren, wie du ver-hei-ssen hast,

hast, ver-hei-ssen hast. Herr, nun läs-sest du *f* dei-nen

8 hei-ssen hast. Herr, nun läs-sest du dei-nen Die-ner in Frie-den

nun läs-sest du *cresc.* *f* dei-nen Die-ner in Frie-den fah-ren, wie du ver-hei-ssen hast.

28

ver - hei - ssen hast. Herr, nun läs - sest du dei - nen Die - ner in Frie - den

Die - ner in Frie - den fah - ren, wie du ver - hei -

fah - ren, wie du, Herr, ver - hei - ssen hast, ver -

Herr, nun läs - sest du dei - nen Die - ner in Frie - den

37

fah - ren, wie du ver - hei - ssen hast, wie du ver - hei - ssen hast.

ssen hast, wie du ver - hei - ssen hast, ver - hei - ssen hast.

hei - ssen hast, wie du, Herr, wie du ver - hei - ssen hast.

fah - ren, wie du, wie du ver - hei - ssen hast.

49

Solo

Denn mein Au - ge hat dei - nen Hei - land ge - seh'n, den du be - rei -

Solo

Denn mein Au - ge hat dei - nen Hei - land ge - seh'n, den du be -

Solo

8 Denn mein Au - ge hat dei - nen Hei - land ge - seh'n, den du

Solo

Denn mein Au - ge hat dei - nen Hei - land ge - seh'n, den

58

-tet vor al - len Völ - kern, al - len Völ - kern, be - rei - tet hast vor al - len Völ -

-rei - tet hast vor al - len Völ - kern, al - len Völ -

8 be - rei - tet vor al - len Völ - kern, al - len, al - len Völ - kern,

du be - rei - tet vor al - len Völ - kern, al - len Völ -

65 *f* Tutti  
 - kern, dass er ein Licht, ein Licht sei den Hei - den, dass er ein  
 kern, dass er ein Licht, ein Licht sei den Hei-den, dass er ein Licht  
 8 dass er ein Licht, ein Licht sei den Hei-den,  
 - kern, dass er ein Licht sei, ein Licht sei den Hei - den, dass er ein  
 72 *f*  
 Licht, ein Licht sei den Hei - den, und zu Preis und Eh - re, und zu Preis und Eh -  
 sei den Hei-den, dass er ein Licht, dass er ein Licht, und zum Preis  
 8 dass er ein Licht sei den Hei - den, und zu Preis und Eh - re, und zu Preis und Eh -  
 Licht, ein Licht sei den Hei - den, un zu Preis und Eh - re, und zu Preis und Eh -  
 79  
 -re dei-nes Vol-kes, dei - nes Vol - kes I - sra - el. *p*  
 dei-nes Vol-kes, dei - nes Vol-kes I - sra - el. *p* Herr,  
 8 - re dei-nes Vol-kes I - sra - el. Herr, nun läs-sest du  
 re dei-nes Vol-kes, dei - nes Vol-kes I - sra - el.  
 89 *p* *cresc.*  
 Herr, nun läs-sest du dei-nen Die-ner in Frie - den fah - ren, mein *cresc.*  
 nun läs - sest du dei-nen Die - ner in Frie - den fah - ren, denn mein *cresc.*  
 8 dei-nen Die-ner in Frie-den fah-ren, wie du ver - hei-ssen hast, denn mein *cresc.*  
 Herr, nun läs-sest du dei-nen Die-ner in Frie - den fah - ren, mein *cresc.*

98

Au - ge hat dei - nen Hei - land ge - seh'n, wel - chen du be - rei - tet, dass er ein Licht sei den

Au - ge hat dei - nen Hei - land ge - seh'n, wel - chen du be - rei - tet, dass er ein Licht sei

Au - ge hat dei - nen Hei - land ge - seh'n, wel - chen du be - rei - tet, dass er ein Licht

Au - ge hat dei - nen Hei - land ge - seh'n, wel - chen du be - rei - tet, dass er ein Licht

106

Hei - den, und zum Prei - se dei - nes Vol - kes I - sra - el!

den Hei - den, un zum Prei - se dei - nes Vol - kes I - sra - el! Nun läs -

sei den Hei - den, und zum Preis dei - nes Vol - kes! Herr, nun läs - sest

sei den Hei - den, zum Preis dei - nes Vol - kes I - sra - el!

115

Herr, nun läs - sest du dei - nen Die - ner in Frie - den fah - ren!

- sest du dei - nen Die - ner in Frie - den fah - ren!

du dei - nen Die - ner in Frie - den fah - ren!

Herr, nun läs - sest du dei - nen Die - ner in Frie - den fah - ren!

Soprano

# Motet: "NUNC DIMITTAS"

Mendelssohn  
Op. 69, No. 1, 1847

Andante

5

10

15

20

25

30

35

40

45

SOLO

50

55

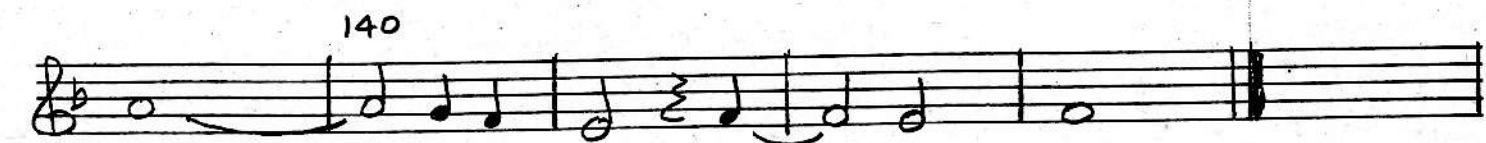
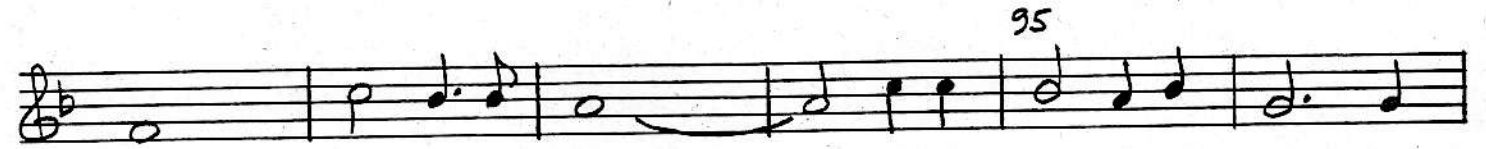
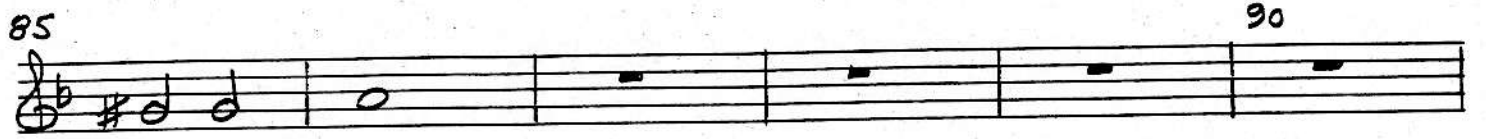
60

65

TUTTI

70

Detailed description: This is a musical score for the Soprano part of Mendelssohn's Motet "Nunc Dimittas". The score is written on ten staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked "Andante". The score includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70. There are dynamic markings such as accents and a "SOLO" section starting at measure 50. The piece concludes with a "TUTTI" marking at measure 65. The notation includes various note values, rests, and phrasing slurs.



slower (chorale)

ALTO

Motet: "NUNC DIMITTAS"

Mendelssohn  
Op. 69, No. 1, 1847

Handwritten musical score for Alto voice, Mendelssohn's Motet "Nunc Dimittas". The score is written on ten staves in G major (one sharp) and 4/4 time. It includes measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70. The piece concludes with a "TUTTI" marking and a final cadence. The notation includes various note values, rests, and phrasing slurs.

A

Nunc dimittas, page 2

Handwritten musical score for 'Nunc dimittas, page 2'. The score is written on ten staves of music, each containing a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and flats). Measure numbers are indicated at the beginning of several staves: 75, 80, 85, 90, 95, 100, 105, 110, 115, 120, 130, 135, and 140. A tempo change is marked with the instruction 'slower (chorale)' at measure 125, which is accompanied by a common time signature (C). The score concludes with a double bar line at the end of the final staff.



MOTET: "Nunc Dimittas"

Mendelssohn  
Op. 69, No. 1 1847

TEHOR

Andante

Handwritten musical score for Tenor part of "Nunc Dimittas" by Mendelssohn. The score consists of 11 staves of music in G major, 4/4 time. It includes measure numbers 1 through 70 and performance markings such as "SOLO" and "TUTTI".

Measures 1-5: Introduction with a half rest, followed by quarter notes G4, A4, B4, and a half note G4.

Measures 6-10: Quarter notes G4, A4, B4, C5, followed by a half rest.

Measures 11-15: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 16-20: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 21-25: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 26-30: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 31-35: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 36-40: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 41-45: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 46-50: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 51-55: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 56-60: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 61-65: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Measures 66-70: Quarter notes G4, A4, B4, C5, followed by a half note G4.

Nunc dimittas, page 2

75

80

85

90

95

100

105

110

115

120

125

130

135

140

slower (chorale)

BASS

MOTET: "Nunc Dimittas"

Mendelssohn  
Op. 69, No. 1 1847

Andante

Handwritten musical score for Bass, Mendelssohn's "Nunc Dimittas". The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Andante". The score consists of 11 staves of music, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 indicated above the staves. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and slurs. The score concludes with a double bar line at the end of the 11th staff.

SOLO

50

TUTTI

B

Nunc Dimittas, page 2

75

80

85

90

95

100

105

110

115

120

125 slower (chorale)

130

135

140