

NOTES

About the Series: The *Cantori Domino Choral Series* was begun shortly after the organization was founded in 1990. Under the imaginative leadership of founder and artistic director, Maurita Phillips-Thornburgh, the performance of music from the golden age of the Renaissance through the wonders of J. S. Bach and into the Twenty-first Century has been the mainstay of the *Cantori Domino* musical experience. Collaborations with other performers such as *The Talking Drum*, *North Indian Sitar* and *American Indian Music* ensembles, together with fulfilling one of the primary objectives of *Cantori Domino's* mission statement: *performance of new works by living composers*, allows close work with resident composers as well as other contemporary composers whose works are regularly featured on the concert series. *Cantori Domino* has toured Eastern Europe, has hosted Dave Brubeck and his Quartet in a trilogy of his choral works and hosts major choral work-shops each summer with noted composers and conductors.

About the Composer: Dale Jergenson (b. 1935) was born in St. Paul, Minnesota, and after service in the U. S. Navy, attended San Diego State College, where he received both the B.A. and M.A. in music. He holds a California Community College Instructor Credential, has 5 years post-graduate study in composition at UCLA, has won many awards for both music composition and film production, and among his many commissions has received a NEA grant for a work for chorus and orchestra. He currently serves as composer-in-residence for The Gregg Smith Singers in New York, Cantori Domino in Santa Monica and St. Cyril of Jerusalem Church in Encino, California. In addition to classical music composition, Jergenson is active in writing scores for television, commercials, documentaries and feature films. His performance activities include singing and conducting for major choral and orchestral ensembles in live performance and recording.

About the Music: **Nunc Dimittis**, as the dedication indicates, was written for the Fall, 2004 tour of Cantori Domino to York, England and performance during Evensong at York Minster. The accompanying **Magnificat** was written shortly before the completion of the **Nunc Dimittis**. Whereas the **Magnificat** was written to be boisterous and celebratory in its rendition, the **Nunc Dimittis**, utilizing the Gregorian chant as the main theme, evokes a more prayerful attitude with its softer tonalities and rhythms, then ending with a *Gloria Patri*, similar to the one contained in the **Magnificat**. I have the privilege of not only being a composer-in-residence with Cantori Domino, but being a core singer in the ensemble as well. This rare opportunity to not only write music for York Minster but to also perform it in the Cathedral for which it was intended, is only paralleled by the Giovanni Gabrieli choral editions I completed, performed and recorded with the Gregg Smith Singers and E. Power Biggs in San Marco, Venicia, Italia for Columbia Masterworks in 1967.

Notes by Dale Jergenson

Nunc Dimittis

Nunc dimittis servum tuum, Domine, secundum verbum tuum in pace:
 Quia viderunt oculi mei salutare tuum: quod parasti ante faciem omnium populorum:
 Lumen ad revaluationem gentium, et gloriam plebis tuae Israel.
 Gloria Patri, et Filio, et Spiritui Sancto.
 Sicut erat in principio, et nunc et semper, et in saecula 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 Ghost;
 As it was in the beginning, is now, and ever shall be, world without end.
 Amen.*

Nunc Dimittis

performance time: c. 4:30

Dale Jergenson

Tranquillo ♩ = 100

Soprano

Alto

Tenor

Bass

8

mp

Nunc di -

mp

Nunc di -

mp

Nunc di -

mp

Nunc di -

soft 8', 4'

mp

8' Solo

poco

mp

8', 16'

Pedal

6

S.

A.

T.

B.

8

mit - tis,

mit - tis,

mit - tis,

mit - tis,

11

mp

S. nunc di - mit - tis ser - vum tu - um,

mp

A. nunc di - mit - tis ser - vum tu - um,

mp

T. nunc di - mit - tis ser - vum tu - um,

mp

B. nunc di - mit - tis ser - vum tu - um,

16

mp

S. Do - mi - ne, sae - cun - dum ver - bum tu - - - -

mp

A. Do - mi - ne, sae - cun - dum ver - bum tu - - - -

mp

T. Do - mi - ne, sae - cun - dum ver - bum tu - - - -

mp

B. Do - mi - ne, sae - cun - dum ver - bum tu - - - -

f

f

f

f

21 *mf* , *p*

S. um in pa - - - - ce:

A. *mf* , *p*

T. *mf* , *p*

B. *mf* , *p*

um in pa - - - - ce:

26

S.

A.

T.

B.

31 *mp*

S. Qui - a vi - de - runt o - - cu - li me - - i sa - lu - ta - - - -

A. *mp*
Qui - a vi - de - runt o - - cu - li me - - i sa - lu - ta - - - -

T. *mp*
Qui - a vi - de - runt o - - cu - li me - - i sa - lu - ta - - - -

B. *mp*
Qui - a vi - de - runt o - - cu - li me - - i sa - lu - ta - - - -

36 *mf*

S. re tu - - - - um: quod pa - ra - sti

A. *mf*
re tu - - - - um: quod pa - ra - sti

T. *mf*
re tu - - - - um: quod pa - ra - sti

B. re tu - - - - um:

41

mf *mf* *p ritard*

S. an - te fa - ci - em om - ni - um po - pu - lo - - - rum:

A. an - te fa - ci - em om - ni - um po - pu - lo - - - rum:

T. an - te fa - ci - em om - ni - um po - pu - lo - - - rum:

B. om - ni - um po - pu - lo - - - rum:

mf *mf* *p ritard*

ritard

46

a tempo *a tempo* *mf*

S. *a tempo*

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

T. *a tempo*

B. *a tempo*

a cappella (optional organ accompaniment) *a tempo*

50

S. 

A. 

o - - - nem gen - ti - um, *mf* lu - men, lu - men ad

T. 

Lu-men ad re - ve-la - ti - o - nem, *mf* lu - men ad re - ve - la - ti -

B. 



54

S. 

Lu-men ad re - ve-la - ti - o - nem, *mf*

A. 

re - ve - la - ti - o - nem, re - ve - la - ti - o - nem gen - ti - um, lu - men ad re - ve - la - ti -

T. 

o - nem, re - ve - la - ti - o - - - nem gen - ti - um, lu

B. 



58

S. lu - men ad re - va - la - ti - o - nem, re - ve - lat - ti - o - - - nem gen - ti - um,

A. o - - - nem, lu - men ad re - - - ve - la - ti - o - nem gen - ti - um, gen - ti -

T. 8 men, lu - men ad re - ve - la - ti - o - nem, re - ve - la - ti - o - nem gen - ti - um, *mf* gen -

B. Lu - men ad

Piano accompaniment for measures 58-61, featuring a right-hand melody and a left-hand accompaniment.

62

S. *mf* lu - men, lu - men ad re - ve - la - ti - o - nem, re - ve - la - ti - o - nem

A. *mf* um, lu - men ad re - ve - la - ti - o - nem, lu - men, lu - men ad re - ve - la - ti - o - nem

T. *mf* 8 - - ti - um, re - ve - la - ti - o - nem, re - ve - la - ti - o - nem gen - ti - um, gen -

B. re - ve - la - ti - o - nem, lu - men ad re - ve - la - ti - o - nem, re - ve - la - ti - o - - - nem

Piano accompaniment for measures 62-65, featuring a right-hand melody and a left-hand accompaniment.

66

S. gen - ti - um, et glo - ri - am, — *f*

A. gen - ti - um, et glo - ri - am, — *f*

T. 8 - - - ti - um, et glo - ri - am, — *f*

B. gen - ti - um, et glo - ri - am, — *f*

Full *mf* *f*

(save the big reeds)

69

S. et glo-ri-am, — et glo-ri-am ple-bis tu - ae Is-ra-el. —

A. et glo-ri-am, — et glo-ri-am ple-bis tu - ae Is-ra-el. —

T. 8 et glo-ri-am, — et glo-ri-am ple-bis tu - - ae Is-ra-el. —

B. et glo-ri-am, — et glo-ri-am ple-bis tu - ae Is-ra-el. —

73

S.

A.

T.

B.

77

S.

A.

T.

B.

a tempo
snarly reeds

mf

8', 16' loud reeds

80

S. Fi - - - li - - - o, et Spi - - - ri - tu - i

A. Fi - - - li - - - o, et Spi - - - ri - tu - i

T. 8 Fi - - - li - - - o, et Spi - - - ri - tu - i

B. Fi - - - li - - - o, et Spi - - - ri - tu - i

83

S. San - - - - - cto.

A. San - - - - - cto.

T. 8 San - - - - - cto.

B. San - - - - - cto.

86

S. Si - - - cut e - - - - rat

A. Si - - - cut e - - - - rat

T. Si - - - cut e - - - - rat

B. Si - - - cut e - - - - rat

89

S. in prin - - - ci - - - pi - o,

A. in prin - - - ci - - - pi - o,

T. in prin - - - ci - - - pi - o,

B. in prin - - - ci - - - pi - o,

92

S. et nunc, et sem - - - - per,

A. et nunc, et sem - - - - per,

T. et nunc, et sem - - - - per,

B. et nunc, et sem - - - - per,

95

S. et in sae - cu - la

A. et in sae - cu - la

T. et in sae - cu - la

B. et in sae - cu - la

98

S. sae - cu - lo - rum.

A. sae - cu - lo - rum.

T. sae - cu - lo - rum.

B. sae - cu - lo - rum.

101

rit. al fine
S. A - - - - - men, a - - - - - men.

rit. al fine
A. A - - - - - men, a - - - - - men.

rit. al fine
T. A - - - - - men, a - - - - - men.

rit. al fine
B. A - - - - - men, a - - - - - men.

rit. al fine

+ 32