

Magnificat

Charles Villiers Stanford
(1852- 1924)

Soprano *Allegro animato*

My soul doth mag - ni - fy the Lord, and my spi-rit hath re -

Alto

My soul doth mag - ni - fy the Lord, and my spi-rit hath re -

Tenor

8 My soul doth mag - ni - fy the Lord, and my spi-rit hath re -

Bass

f My soul doth mag - ni - fy the Lord, and my

Allegro animato

f

S 10 joic- ed in God my Sa - viour.

A joic- ed in God my Sa - viour. **p** For He hath re -

T 8 joic- ed in God my Sa - viour. **p** For He hath re - gard-

B spi-rit hath re - joic-ed in God my Sa - viour. **p** For He hath re - gard-

p

Soprano (S) part:

p For He hath re - gard-_____ ed the low - li - ness____ of His hand - maid-_____ en.

Alto (A) part:

gard - ed _____ the low - lí - ness _____ of His hand - maid-en.

Tenor (T) part:

ed the low -_____ li - ness _____ of His hand - maid-en.

Bass (B) part:

ed the low -_____ li - ness _____ of His hand - maid-en.

Piano (Gt.) part (bass clef):

Soprano (S) part:

f For be - hold, be - hold, from_ hence-forth all ge-ne - ra-tions shall call me____ bles - ed.

Alto (A) part:

f For be - hold, be - hold, from_ hence-forth all ge-ne - ra-tions shall call me____ bles - ed.

Tenor (T) part:

f For be - hold, be - hold, from_ hence-forth all ge-ne - ra-tions shall call me____ bles - ed. For

Bass (B) part:

f For be - hold, be - hold, from_ hence-forth all ge - ne - ra-tions shall call me____ bles - ed.

Piano (Gt.) part (bass clef):

Soprano (S) vocal line:

For He that_ is_ migh-ty hath mag- ni - fi - ed

Alto (A) vocal line:

For He that_ is_ migh- ty hath mag - ni - fi - ed

Tenor (T) vocal line:

⁸ He that_ is_ migh - ty hath mag- ni - fi - ed, hath mag- ni - fi - ed

Bass (B) vocal line:

For He that_ is_ migh-ty hath mag-ni-fied

Piano accompaniment:

The piano accompaniment consists of two staves. The top staff uses a treble clef and includes measures 35 through 40. The bottom staff uses a bass clef and includes measures 35 through 40. The piano part features a mix of eighth-note patterns and sustained notes.

Soprano (S) vocal line:

*me, **mp** and ho-_____ ly is His Name.*

Alto (A) vocal line:

*me, **mp** and ho-_____ ly is His Name.*

Tenor (T) vocal line:

*me, **mp** and ho-_____ ly is His Name.*

Bass (B) vocal line:

*me, **mp** and ho-_____ ly is His Name.*

Piano accompaniment:

p (forte) *Sw.* (sustaining pedal)

45

Soprano I

Soprano II

A

Bass

p And His mer-____ cy is on them that_ fear Him, through-out all ge-ne-ra-

p And His mer-____ cy is on them_ that_ fear Him, through-_____ out all

p And His mer-cy is on them that_ fear Him, through - out all

moderato

50

S

S II

A

T

B

tions.

ge-____ ne - ra-tions.

ge - ne - ra-tions.

f He hath shew-____ ed strength with His arm, He hath

f He hath

f He _____ hath shew-____ ed strength with His arm, He hath

all Reeds.

[60]

Soprano (S) Alto (A) Tenor (T) Bass (B)

ff He hath put down the migh-ty
ff He hath put down the migh-ty
scat-ter-ed the proud in the i - ma-gi-na-tion of their hearts, **ff** the migh-ty
scat-ter-ed the proud in the im - a - gi-na-tion of their hearts **ff** the migh-ty

[65] [70]

Soprano (S) Alto (A) Tenor (T) Bass (B)

from their seat, and hath ex - al - ted the **p** hum - ble and meek.
from their seat, and hath ex - al - ted the **p** hum - ble and meek.
from their seat, and hath ex - al - ted the **p** hum - ble and meek.
from their seat, and hath ex - al - ted the **p** hum - ble and meek.

dim.

Soprano (S) part:

A He hath fill - ed the hun - gry with good things, and the rich He hath

A He hath fill - ed the hun - gry with good things, and the rich He

T ⁸ He hath fill - ed the hun - gry with good things, and the rich He

Bass (B) part:

f He hath fill - ed the hun - gry with good things, and the rich He

Mezzo-Soprano (M) part (measures 75-76):

mf **dim.**

Soprano (S) part:

mer-cy _____ hath hol - pen _____ His ser-vant Is-ra-el; as he pro-mis-ed to

Alto (A) part:

mer-_____ cy hath hol - pen His ser - vant Is-ra-el; as he pro-mis-ed to

Tenor (T) part:

mer-____ cy hath hol_ pen His ser - vant Is-ra-el; as he pro-mis-ed to

Bass (B) part:

mer - cy hath hol_ pen His ser - vant Is-ra-el;

Piano (Pedal) part:

Ped.

95

Soprano (S) vocal line:

our fore - fa - thers, *mf* A-_____ bra -

Alto (A) vocal line:

cresc. our fore - fa - thers, as he pro - mis - ed to our fore - - fa - thers, *mf* A-_____ bra -

Tenor (T) vocal line:

cresc. 8 our fore - fa - thers, as he pro - mis - ed to our fore - - fa - thers, *mf* A-_____ bra -

Bass (B) vocal line:

cresc. as he pro - mis - ed to our fore - - fa - thers, *mf* A-_____

Piano accompaniment (Pedal Point):

Sw. 8 *p* *Gt.* *Ped.*

Soprano (S) vocal line:

ham and his seed, *Full* his seed, for e- ver.

Alto (A) vocal line:

ham and his seed, *Full* his seed, for e- ver.

Tenor (T) vocal line:

ham and his seed, *Full* his seed, for e- ver.

Bass (B) vocal line:

bra - ham *Full* his seed, for e- ver.

Piano accompaniment:

f *Sw. coupd.*

maestoso
Full 110 Dec. Can. Full 115

S **f** Glo - ry be to the Fa-ther, and to the Son, — and to the Ho-——— ly

A Full Dec. Can. Full

A **f** Glo - ry be to the Fa-ther, and to the Son, — and to the Ho-——— ly

T Full Dec. Can. Full

T **f** Glo - ry be to the Fa-ther, and to the Son, — and to the Ho-——— ly

B Full Dec. Can. Full

B **f** Glo - ry be to the Fa-ther, and to the Son, — and to the Ho-——— ly

maestoso

Gt.f Ch.f Sw.f Gt.

120

S *Dec.* *Can.* *Full*

A *Dec.* *Can.* *Full*

T *Dec.* *Can.* *Full*

B *Dec.* *Can.* *Full*

Ghost; As it was in rne be - gin-ning, is now, and e-ver shall be, world _____

Ghost; As it was in rne be gin-ning, is now, and e-ver shall be, world _____ with-out

Ghost; As it was in rne be gin-ning, is now, and e-ver shall be, world _____

Ghost; As it was in the be gin-ning, is now, and e-ver shall be, world _____

Sw. *Ch.* *Gt.*

125

S with - out _____ end. *f* A- _____ men.

A end, *ff* with- out _____ end. *f* A- _____ men.

T with- out _____ end. *f* A- _____ men.

B with - out end. *f* A- _____ men.

f

Nunc dimittis

Charles Villiers Stanford
(1852-1924)

5

Soprano *lento*

Soprano: *pp* Lord, now let-test thou thy ser - vant de-part in peace,

Alto: *pp* Lord, now let- test thou thy ser- vant de - part in

Tenor: *pp* Lord, now let-test thou thy ser- _____ vant de - part in

Bass: *pp* Lord, now let-test thou thy ser - vant de-part in

Chorus (Ch.): *pp* Ch.

Ped.

S 10

Soprano: ac-cord-ing to thy word. For mine eyes have

Alto: peace, ac - cord - ing to thy word. For mine eyes have

Tenor: peace, ac - cord - ing to thy word. For mine eyes have seen, have

Bass: peace, ac-cord-ing to thy word.

Chorus (Ch.): *Sw. p*

Soprano (S) Alto (A) Tenor (T) Bass (B)

seen Thy sal - va - tion, _____ Which Thou _____ hast pre - par - ed be - fore the

seen Thy sal - va - tion, Which Thou _____ hast pre - par - ed be - fore the

seen Thy sal - va - tion, Which Thou _____ hast pre - par - ed be - fore the

p Which _____ **mp** Thou _____ hast pre - par - ed be - fore the

Ped.

Soprano (S) Alto (A) Tenor (T) Bass (B)

face of all peo - ple; **mf** To be a light to light - en the Gen-tiles, to

face of all peo - ple; **mf** To be a light to light - en the

face of all peo - ple; **mf** To be a light to light - en the

face of all peo - ple; **mf** To be a light to light - en the

Sw. Reed

cresc.

S *cresc.*

A *cresc.*

T *cresc.*

B *cresc.*

30

be a **f** light to light - en the Gen-tiles, and to be the glo - ry

Gen - tiles, to **f** be a light to light - en the Gen-tiles, and to be the

Gen-tiles, to **f** be a light to light - en the Gen-tiles, and to be the

Gen-tiles, to **f** be a light to light - en the Gen - tiles, and to be the

dim.

Ped.

S Is - ra - el. *maestoso* *Full* *Dec.* *Can.*

A of thy peo-ple Is - ra - el. **f** Glo - ry be to the Fa-ther, and to the Son,

T glo - ry of thy peo - ple Is - ra - el. **f** Glo - ry be to the Fa-ther, and to the Son,

B glo - ry of thy peo - ple Is - ra - el. **f** Glo - ry be to the Fa-ther, and to the Son,

35 40

Full Dec. Can.

maestoso

Gt.f Ch.f Sw.f

Soprano (S) voice part:

Full (measures 41-45), *Dec.* (measures 46-49), *Can.* (measures 50-54)

and to the Ho-_____ ly Ghost; As it was in rne be - gin-ning, is now, and e-ver

Alto (A) voice part:

Full (measures 41-45), *Dec.* (measures 46-49), *Can.* (measures 50-54)

and to the Ho-_____ ly Ghost; As it was in rne be gin-ning, is now, and e-ver

Tenor (T) voice part:

Full (measures 41-45), *Dec.* (measures 46-49), *Can.* (measures 50-54)

and to the Ho-_____ ly Ghost; As it was in rne be gin-ning, is now, and e-ver

Bass (B) voice part:

Full (measures 41-45), *Dec.* (measures 46-49), *Can.* (measures 50-54)

and to the Ho-_____ ly Ghost; As it was in the be gin-ning, is now, and e-ver

Piano (Gt., Sw., Ch.) accompaniment:

Guitar (Gt.) and Bassoon (Sw.) play eighth-note chords. The Cello (Ch.) plays eighth-note patterns.

Soprano (S) voice part:

Full (measures 55-59), *f* (measures 60-64)

shall be, world _____ with - out end. *f* A-_____ men.

Alto (A) voice part:

Full (measures 55-59), *ff* (measures 60-64)

shall be, world _____ with-out end, *ff* with- out end. *f* A-_____ men.

Tenor (T) voice part:

Full (measures 55-59), *f* (measures 60-64)

shall be, world _____ with- out end. *f* A-_____ men.

Bass (B) voice part:

Full (measures 55-59), *f* (measures 60-64)

shall be, world _____ with - out end. *f* A-_____ men.

Piano (Gt.) accompaniment:

Guitar (Gt.) provides harmonic support with eighth-note chords.