

Magnificat in C

C. V. Stanford
(1852-1924)

Soprano

Alto

Tenor

Bass

Accomp.

mf My soul **f** doth magnify the Lord: and my spirit hath rejoiced in God my

mf My soul **f** doth magnify the Lord: and my spirit hath rejoiced in God my

mf My soul **f** doth magnify the Lord: and my spirit hath rejoiced in God my

mf My soul **f** doth magnify the Lord: and my spirit hath rejoiced in God my

S

A

T

B

poco rall.

a tempo

Sa-viour. **p** For he hath regard - ed the low-li-ness of his hand - maid-en. **f** For be -

Sa-viour. **p** For he hath regard - ed the low-li-ness of his hand - maid-en. **f** For be -

Sa-viour. **p** For he hath regard - ed the low-li-ness of his hand - maid-en. **f** For be -

Sa-viour. **p** For he hath regard - ed the low-li-ness of his hand - maid-en. **f** For be -

Soprano (S) part:

15 hold, from hence-forth: all ge - ne - ra-tions shall call me bless-ed.

16 hold, from hence-forth: all ge - ne - ra-tions shall call me bless-ed.

17 hold, from hence-forth: all ge - ne - ra-tions shall call me bless-ed.

18 hold, from hence-forth: all ge - ne - ra-tions shall call me bless-ed.

Bassoon (B) part:

19 bassoon part (measures 15-18)

Soprano (S) part:

25 For he that is ***ff*** might - y hath mag - ni-fi-ed me: and ho-ly is his name. And his

26 For he that is ***ff*** might - y hath mag - ni - fi-ed me: and ho-ly is his name. And his

27 For he that is ***ff*** might - y hath mag - ni - fi-ed me: and ho-ly is his name. And his

28 For he that is ***ff*** might - y hath mag - ni-fi-ed me: and ho-ly is his name. And his

Bassoon (B) part:

29 bassoon part (measures 25-28)

S

mer-cy is on them that fear him: through - out all ge- ne - ra-tions. He hath

A

T

B

35

mer-cy is on them that fear him: through - out all ge - ne - ra-tions. He hath

mer-cy is on them that fear him: through - out all ge- ne - ra-tions. He hath

mer-cy is on them that fear him: through - out all ge - ne - ra-tions. He hath

mer-cy is on them that fear him: through - out all ge- ne - ra-tions. He hath

S

A

T

B

40

shew-ed strength with his arm: he hath scat-ter-ed the proud in the im - a - gi - na-tion of their
 shew-ed strength with his arm: he hath scat-ter-ed the proud in the im - a - gi - na-tion of their
 shew-ed strength with his arm: he hath scat-ter-ed the proud in the im - a - gi - na-tion of their
 shew-ed strength with his arm: he hath scat-ter-ed the proud in the im - a - gi - na-tion of their

Soprano (S) part:

45 hearts. He hath put down the migh-__ ty from__ their seat: and hath ex - al - ted the

Alto (A) part:

hearts. He hath put down the migh-__ ty from__ their seat: and hath ex - al - ted the

Tenor (T) part:

8 hearts. He hath put down the migh - ty from__ their seat: and hath ex - al_ ted the

Bass (B) part:

hearts. He hath put down the migh-__ ty from__ their seat: and hath ex - al - ted the

Piano accompaniment (bottom staff):

Soprano (S) part:

55 hum - ble, the hum-ble and meek. He hath fill-ed the hun-gry with good things:

Alto (A) part:

hum - ble, the hum-ble and meek.

Tenor (T) part:

8 hum-__ ble, the hum-ble and meek._

Bass (B) part:

hum - ble, the hum-ble and meek.

Piano accompaniment (bottom staff):

[65]

S

A

T

B

and the rich he hath sent emp-__ ty a - way.

He re - mem-b'ring his

[70]

S

A

T

B

mer - cy hath hol - pen his ser - vant Is - rael: as he pro - mi - sed to our fore - fa - ____ thers

mer - cy hath hol - pen his ser - vant Is - rael: as he pro - mi - sed to our fore - fa - ____ thers

mer - cy hath hol - pen his ser - vant Is - rael: as he pro - mi - sed to our fore - fa - ____ thers

mer - cy hath hol - pen his ser - vant Is - rael: as he pro - mi - sed to our fore - fa - ____ thers

Soprano (S) A - bra - ham and his seed, for ev - er. Glo-ry be to the Fa-ther,

Alto (A) A - bra - ham and his seed, for ev - er. Glo-ry be to the Fa-ther,

Tenor (T) 8 A - bra - ham and his seed, for ev - er. Glo-ry be to the Fa-ther,

Bass (B) A - bra - ham and his seed, for ev - er. Glo-ry be to the Fa-ther,

90

S and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

A and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

T and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is
8

B and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

95

Soprano (S) vocal line:

world with - out end. _____

Mezzo-Soprano (A) vocal line:

world with - out end. _____

Tenor (T) vocal line:

end, with - out end. _____

Bass (B) vocal line:

end, with - out end. _____

Piano accompaniment (bottom staff):

The piano part consists of two staves. The top staff shows bass clef notes, primarily quarter notes and eighth notes, with some rests. The bottom staff shows a bass clef, with notes and rests corresponding to the vocal parts.

Nunc Dimittis in C

Andante tranquillo =66

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

5

p Lord, now let - test thou thy ser - vant de - part in peace: ac - cord- ing

p Lord, now let-test thou thy ser-vant de - part in peace: ac - cord- ing

p Lord, now let - test thou thy ser - vant de - part in peace: ac - cord- ing

p Lord, now let-test thou thy ser-vant de - part in peace: ac - cord- ing

Andante tranquillo

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

10

to thy word. For mine eyes have seen, have seen: thy sal - va- tion,

15

to thy word. For mine eyes have seen, have seen: thy sal - va- tion,

to thy word. For mine eyes have seen, have seen: thy sal - va- tion,

to thy word. For mine eyes have seen, have seen: thy sal - va- tion,

Bassoon (Bassoon)

poco accel.

[20]

S which thou hast pre - pa - red: be - fore the face of all peo-ple; to be a

A which thou hast pre - pa - red: be - fore the face of all peo-ple; to be a

T which thou hast pre - pa - red: be - fore the face of all peo-ple; to be a

B which thou hast pre - pa - red: be - fore the face of all peo-ple; to be a

poco accel.

[25]

[30]

S light to light-en the Gen-tiles, a light to light-en the Gen-tiles: and_ to

A light to light-en the Gen-tiles, a light to light-en the Gen-tiles: and_ to

T light to light-en the Gen-tiles, a light to light-en the Gen-tiles: and_ to

B light to light-en the Gen-tiles, a light to light-en the Gen-tiles: and_ to

[35]

40

S be the glo-____ ry of thy peo-__ ple Is-__ ra - el. Glo-ry be to the Fa-ther,

A be the glo-____ ry of thy peo-__ ple Is-__ ra - el. Glo-ry be to the Fa-ther,

T 8 be the glo-____ ry of thy peo-__ ple Is-__ ra - el. Glo-ry be to the Fa-ther,

B be the glo-____ ry of thy peo-__ ple Is-__ ra - el. Glo-ry be to the Fa-ther,

Piano accompaniment (right hand) -

Soprano (S) vocal line:

45 and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

Alto (A) vocal line:

and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

Tenor (T) vocal line:

8 and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

Bass (B) vocal line:

and to the Son, and to the Ho-ly Ghost; as it was in the be - ginn-ing, is

Piano accompaniment (bottom staff):

The piano accompaniment consists of two staves. The top staff uses a treble clef and includes measures 45-48. The bottom staff uses a bass clef and includes measures 49-52. Both staves feature chords in common time, with some measure endings indicated by short vertical lines.

Soprano (S) vocal line:

60 world with - out end. _____

65 A- _____ men.

Alto (A) vocal line:

world with - out end. _____

A- _____ men.

Tenor (T) vocal line:

end, with - out end. _____

A- _____ men.

Bass (B) vocal line:

end, with - out end. _____

A- _____ men.

Piano accompaniment (bottom staff):

The piano accompaniment consists of two staves. The top staff uses a treble clef and includes dynamic markings like p (piano), f (forte), and ff (double forte). The bottom staff uses a bass clef and features a continuous eighth-note pattern throughout the page.