

Simon Biazeck

Evening Service

Magnificat & Nunc dimittis

A.T.B. unaccompanied

(Organ ad lib.)

EVENING SERVICE

for A.T.B. unaccompanied

Magnificat

Allegro moderato ♩ = c. 108

SIMON BIAZECK
(2003)

ALTO

TENOR

BASS

ORGAN**
(ad lib.)

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

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

My soul doth mag - ni - fy the Lord: and my spi -

Allegro moderato ♩ = c. 108

6

joic'd in God my Sa - viour. For he hath re - gard -

- joi - céd in God my Sa - vi - our. For he hath re - gard - ed: -

- rit hath re - joic'd in God my Sa - viour. For he hath re -

** The *ad lib.* organ part should be as discreet as possible and played on a chamber organ or Choir division on a grand organ.

11 *mf* 3

ed: the low - li - ness of his hand - maid - en. For be -

the low - li - ness of his hand - maid - en. For be -

gard - ed: the low - li - ness of his hand - maid - en.

17 *mf* 3

hold, from hence - forth: all ge - ne - ra - tions shall call me bles -

hold, from hence - forth: all ge - ne - ra - tions shall call me bles - sed.

For be - hold, from hence - forth: all ge - ne - ra - tions shall call me bles -

21 *f* (ma dolce) $\frac{2}{4}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{5}{4}$ *dim.*

sed. For he that is migh-ty hath mag - ni-fi'd me: and ho - ly is

f (ma dolce) *dim.*

— For he that is migh - ty hath mag - ni-fi'd me: and ho -

f (ma dolce) *dim.*

- sed. — For he that is migh-ty — hath mag - ni-fi'd me: — and ho - ly —

27 *Dec. mp* $\frac{2}{4}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{4}$ *Can.*

his Name. And his mer-cy — is on them that fear — him: — through-

Dec. mp *Can.*

- ly is his Name. And his mer-cy — is on them that fear him: —

— is his Name. And his mer-cy — is on them that fear him: —

33

poco cresc.

out all ge - ne - ra - tions.

Can. poco cresc.

through-out all ge - ne - ra - tions.

Can. poco cresc.

through-out all ge - ne - ra - tions.

Moderato ♩ = c. 98

poco rall.

37

Can. (Full)
mf

ah

Can. (Full)
f

freely (speech rhythm)

he hath scat-ter-éd the proud in the i-ma - gi - na -

Verse: Dec.
f

He hath shewed strength with his arm, ah

Can. (Full)
mf

Moderato ♩ = c. 98

poco rall.

A tempo

41 *poco dim.* Dec. (Full) *sf ritmico* **poco rit.**

He hath put down the might - ty from their seat, —

poco dim. Dec. (Full) *sf ritmico*

- tion of their hearts. — He hath put down the might - ty from — their seat, —

poco dim. Dec. (Full) *sf ritmico* (*leggiero*)

He — hath put down the might - ty from their seat,

A tempo *ritmico* **poco rit.**

A tempo

45 Can. (Full) *f* **mp** *più espress. e sost.*

and hath ex - al - ted, ex - al - ted the hum - - - ble and

Can. (Full) *f* **mp** *più espress. e sost.*

— ...ex - al - ted, ex - al - ted the hum - ble and —

Can. (Full) *f* **mp** *più espress. e sost.*

— and hath — ex - al - - - ted the hum - ble and

A tempo

freely (speech rhythm)

Verse: Dec.

A tempo

50

// *mp*

meek. He hath fil - led the hun - gry with good things, Dec. (Full)

// Verse: Dec.

mp

meek. ah, and the

// Verse: Dec.

mp

Dec. (Full)

meek. ah, and the

A tempo

Dec. (Full)

poco accel.

52

poco a poco cresc.

ah, ah, ah, a - way.

poco a poco cresc.

rich he hath sent em - pty a - - way.

poco a poco cresc.

rich he hath sent emp - ty a - way, em - - pty a - - way.

poco accel.

Tempo primo

58

Full *mp*

He re - mem - b'ring his mer - cy hath hol - pen his

He re - mem - b'ring his mer - cy hath hol - pen his ser -

He re - mem - b'ring his mer - cy hath hol - pen.

Tempo primo

63

ser - vant Is - ra - el as he pro - mi - séd to our

- vant Is - - ra - el as he pro - mi - séd

his ser - vant Is - ra - el as he pro - mi -

67

fore - fa - thers, A - bra - ham and his seed for e - ver. —
 — to our fore - fa - thers, A - bra - ham and his seed for —
 séd to our fore - fa - thers, A - bra - ham and his seed for

Allegro moderato ♩ = c. 114

72

Glo - ry be to the Fa - - - ther,
 e - ver. — Glo - ry be to the Fa - - - ther, and
 e - ver. — Glo - ry be to the Fa - ther, and to the

Allegro moderato ♩ = c. 114

79

and to the Son, and to the Holy Ghost; As it
to the Son, and to the Holy Ghost;
Son, and to the Holy Ghost; As it was

83

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

88

cresc. world with-out end. A - - men. A - - *rit. f (ma dolce)*

cresc. world with-out end. *f* A - - *f (ma dolce)*

be, world with - out *cresc.* *f* end. A - -

rit.

93

- men. A - - - - men.

men. A - - - - men.

- men. A - - - - men.

Nunc dimittis

Andante ♩ = c. 88

Verse

p

Lord, now let - test thou thy ser - vant de - part in

Verse

p

Lord, now let - test thou thy ser - vant de - part in

Verse

p

Lord, now let - test thou thy ser - vant de - part in

Andante ♩ = c. 88

6 *mp espress.* // Full *mf*
 peace, ac - cord - ing to thy word. For mine

mp espress. // Full *mf*
 peace, ac - cord - ing to thy word. For mine

mp espress. // Full *mf*
 peace, ac - cord - ing to thy word. For mine

10

cresc.

eyes have seen thy sal - va - tion,

cresc.

eyes have seen thy sal - va - tion,

cresc.

eyes have seen thy sal - va - tion,

14

f *mf*

which thou hast pre - par - éd be - fore the face of all peo - ple; To

f *mf*

which thou hast pre - par - éd be - fore the face of all peo - ple; To

f *mf*

which thou hast pre - par - éd be - fore the face of all peo - ple; To

6/8 $\text{♩} = \text{♩}$

17

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

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

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

Allegro moderato $\text{♩} = \text{c. } 114$

22

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the

glo - ry of thy peo - ple Is - ra - el. Glo - ry be

Allegro moderato $\text{♩} = \text{c. } 114$

28

Fa - - - ther, and to the Son, and to the
 Fa - - - ther, and to the Son, and to the
 to the Fa - ther, and to the Son, and to the Ho -

Detailed description: This block contains the musical notation for measures 28 through 32. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The vocal lines include lyrics: 'Fa - - - ther, and to the Son, and to the' for the first two staves, and 'to the Fa - ther, and to the Son, and to the Ho -' for the third. The piano accompaniment includes triplets and various rhythmic patterns. Measure numbers 28, 29, 30, 31, and 32 are indicated at the beginning of their respective staves.

33

Ho - ly Ghost; As it was in the be - gin - ning
 Ho - ly Ghost; As it was in the be - gin - ning
 - ly Ghost; As it was in the be - gin -

mf

Detailed description: This block contains the musical notation for measures 33 through 37. It features three vocal staves and a piano accompaniment. The key signature remains three flats. The vocal lines include lyrics: 'Ho - ly Ghost; As it was in the be - gin - ning' for the first two staves, and '- ly Ghost; As it was in the be - gin -' for the third. The piano accompaniment includes triplets and various rhythmic patterns. The dynamic marking *mf* (mezzo-forte) is present. Measure numbers 33, 34, 35, 36, and 37 are indicated at the beginning of their respective staves.

37

is now and e-ver shall be, world with-out end.

is now and e-ver shall be, world with-out end.

ning is now and e-ver shall be, world with

42

A - - men. A - - - men,

A - - - - men.

out end. A - - - men.

46

A - - - - - men._____

A - - - - - men._____

A - - - - - men._____

5'39"

Detailed description: This musical score page contains four staves. The top three staves are for vocal parts (Soprano, Alto, and Bass) and the bottom staff is for piano accompaniment. All parts are in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts feature a long, sustained note for the word 'men.' with a fermata. The piano accompaniment provides harmonic support with chords and moving lines in both hands.