

C.M.R. 1058



# MAGNIFICAT AND NUNC DIMITTIS

Anthem/Canticle  
in the Key of D major

S.A.T.B.  
with Organ Accompaniment

by  
LEO SOWERBY

50¢

## H. W. GRAY PUBLICATIONS

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To George L. Hodge

# MAGNIFICAT AND NUNC DIMITTIS

Set to music in the key of D major

Mixed Voices

LEO SOWERBY

With animation

SOPRANO  
ALTO  
TENOR  
BASS

Mysoul doth mag - ni-fy the Lord,  
Mysoul doth mag - ni-fy the Lord,  
Mysoul doth mag - ni-fy the Lord,  
Mysoul doth mag - ni-fy the Lord,

With animation

ORGAN

and my spir-it hath re - joic -  
and my spir-it hath re - joic -  
and my spir-it hath re - joic -  
and my spir-it hath re - joic -

ed in God my Sa-viour. For he hath re-

ed in God my Sa-viour.

ed in God my Sa-viour.

ed in God my Sa-viour.

*mf*

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

Be-hold,

For be - hold,

For be - hold,

*f*

*p*

hold, from hence-forth all gen - er - a - tions shall call me bles-sed.

- from hence-forth all gen - er - a - tions shall call me bles-sed.

- from hence-forth all gen - er - a - tions shall call me bles-sed.

- from hence-forth all gen - er - a - tions shall call me bles-sed. For

*mf*

*mf*

For he that is might-y hath

*mf*

For he that is might - - y hath

*mf*

For he that is might - - - y hath

he that is might - - - - y hath

*mf*

*ff* mag - ni - fi - ed me; and ho - ly  
*ff* mag - ni - fi - ed me; and ho - ly  
*ff* mag - ni - fi - ed me; and ho - ly  
*ff* mag - ni - fi - ed me; and ho - ly

Musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are "mag - ni - fi - ed me; and ho - ly". The score includes dynamic markings such as *ff* and *p*, and various time signatures (3/2, 2/2, 3/4).

is his Name. And his mer - cy is on them that fear  
 is his Name. And his mer - cy is on them that fear  
 is his Name, and ho - ly is his Name. And his mer - cy is on  
 is his Name. And his mer - cy is on

Musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are "is his Name. And his mer - cy is on them that fear". The score includes dynamic markings such as *p* and *mf*, and various time signatures (3/2, 2/2, 3/4).

him through-out all gen-er-a-tions. —  
 him through-out all gen-er-a-tions. —  
 them that fear him through-out all gen-er-a-tions. —  
 them that fear him through-out all gen-er-a-tions. —

He hath showed strength with his  
 He hath showed strength with his  
 He hath showed strength with his  
 He hath showed strength with his

arm: he hath scat-ter-ed the proud in the im-a-gin -

arm: he hath scat-ter-ed the proud in the im-a-gin -

arm: he hath scat-ter-ed the proud in the im-a-gin -

arm: he hath scat-ter-ed the proud in the im-a-gin -

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *mf*. The piano accompaniment is written for the right and left hands. The lyrics are: "arm: he hath scat-ter-ed the proud in the im-a-gin -".

a - tion of their hearts. He hath put down the might-y from their seat, and

a - tion of their hearts. He hath put down the might-y from their seat, and

a - tion of their hearts. He hath put down the might-y from their seat, and

a - tion of their hearts. He hath put down the might-y from their seat, and

The second system consists of four vocal staves and a piano accompaniment. The lyrics are: "a - tion of their hearts. He hath put down the might-y from their seat, and". The piano accompaniment includes a triplet of eighth notes in the right hand.

hath ex-alt - - ed the hum - ble and meek. He hath

hath ex-alt - - ed the hum - ble and meek. He hath

hath ex-alt - - ed the hum - ble and meek. He hath

hath ex-alt - - ed the hum - ble and meek. He hath

hath ex-alt - - ed the hum - ble and meek. He hath

hath ex-alt - - ed the hum - ble and meek. He hath

fill-ed the hun-gry with good things;

fill-ed the hun-gry with good things; and the rich he hath sent - emp-ty a -



*pp Quietly*

He re-  
*pp*  
 He re-  
*pp*  
 He re-  
*pp*  
 He re-  
 way. - He re-

mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he  
 mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he  
 mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he  
 mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he

Without Organ

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

*retarding* *pp* Faster

seed for ev - er.

seed for ev - er.

seed for ev - er.

seed for ev - er.

Faster

Glo - ry be to the Fa - ther, and  
Glo - ry be to the Fa - ther, and  
Glo - ry be to the Fa - ther, and  
Glo - ry be to the Fa - ther, and

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Glo - ry be to the Fa - ther, and". The piano part features a complex texture with many accidentals and dynamic markings like *f* and *pp*.

to the Son. and to the Ho -  
to the Son. and to the Ho -  
to the Son, and to the Ho -  
to the Son. and to the Ho -

The second system continues with four vocal staves and piano accompaniment. The lyrics are "to the Son. and to the Ho -". The piano part continues with complex textures and dynamic markings.

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

is now, and ev - er shall be,  
 gin - ning, is now, and ev - er shall be.  
 is now, and ev - er shall be.  
 gin - ning, is now, and ev - er shall be,

world with-out end. A - - - men,  
world with-out end. A - - - men,  
world with-out end. A - - - men,  
world with-out end. A - - - men,

A - - - men.  
A - - - men.  
A - - - men.  
A - - - men.



## NUNC DIMITTIS

Quietly *p*

SOPRANO

Lord, ——— now let-test thou thy

ORGAN

*pp* Sw.  
(legato)  
Ch. (coupled to Sw.)

8' only, coupled to Sw.

ser - vant de - part in peace, ——— ac - cord - ing to thy —

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

Ch.

*mf*  
Which thou — hast pre - par - ed be - fore the face of all —

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a mezzo-forte (*mf*) dynamic marking. The lyrics are "Which thou — hast pre - par - ed be - fore the face of all —". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some phrasing slurs.

peo - ple; — To  
To  
To  
To

*mf*

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with the lyrics "peo - ple; —" and ends with a fermata over the word "To". The piano accompaniment continues with the same eighth-note accompaniment in the bass and melodic line in the treble. A mezzo-forte (*mf*) dynamic marking is present in the piano part. The system concludes with a final cadence in the piano part.

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

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

*ff* glo-ry of thy peo-ple Is-ra-el. *p*

*ff* glo-ry of thy peo-ple Is-ra-el. *p*

*ff* glo-ry of thy peo-ple Is-ra-el. *p*

*ff* glo-ry of thy peo-ple Is-ra-el. *p*

mf

This section shows the piano introduction for the hymn. It consists of four staves: three treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the upper treble staff and a supporting bass line in the lower bass staff. The dynamic marking *mf* is present.

*p*  
Glo - ry be\_ to the Fa - ther, and

*p*  
Glo - ry be to the Fa - ther, and

*p*  
Glo - ry be\_ to the Fa - ther, and

*p*  
Glo - ry be to the Fa - ther, and

This section contains the vocal and piano accompaniment for the hymn. It features four vocal staves (three treble clefs and one bass clef) and a piano accompaniment section (two treble clefs and one bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Glo - ry be\_ to the Fa - ther, and". The dynamic marking *p* is used throughout. The piano accompaniment includes a melodic line in the upper treble staff and a supporting bass line in the lower bass staff.

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

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

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

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

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

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ev - er shall be. world with - out end.

ev - er shall be. world with - out end.

ev - er shall be. world with - out end.

ev - er shall be. world with - out end.

A - men.

A - men.

A - men.

A - men.

# Choral Compositions by

# LEO SOWERBY

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For S.A.T.B. unless otherwise noted.

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O Be Joyful in the Lord. ....	(Sacred Song for Contralto or Baritone)
O God of Light. ....	(Sacred Song for High Voice)
O Jesus Lord of Mercy Great. ....	(Sacred Song for High Voice)
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