

MAGNIFICAT  
and  
NUNC DIMITTIS  
in C

*Opus 115*

Charles Villiers Stanford

SATB choir  
and organ

## Magnificat

Charles Villiers Stanford

**Allegro moderato** ♩ = 100

*mf* *f*

SOPRANO  
ALTO  
TENOR  
BASS

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

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

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

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

Organ

*Gt. coupled to Sw.*

**Allegro moderato** ♩ = 100

7

*p* *poco rall.*

joiced in God my Sa - viour. For He hath re - gard - ed: the low - li-ness of His

*p* *poco rall.*

joiced in God my Sa - viour. For He hath re - gard - ed: the low - li-ness of His

*p* *poco rall.*

joiced in God my Sa - viour. For He hath re - gard - ed: the low - li-ness of His

*p* *poco rall.*

joiced in God my Sa - viour. For He hath re - gard - ed: the low - li-ness of His

*p* *poco rall.* *pp*

13

hand - maid-en. For be - hold, from hence-forth: all ge - ne - ra - tions shall

hand - maid-en. For be - hold, from hence-forth: all ge - ne - ra - tions shall

hand - maid-en. For be - hold, from hence-forth: all ge - ne - ra - tions shall

hand - maid-en. For be - hold, from hence-forth: all ge - ne - ra - tions shall

*a tempo*  
*f*

19

shall call me bless - ed. For He that is

call me bless - ed. For He that is

shall call me bless - ed. For He that is

call me bless - ed. For He that is

24

*ff* might - y hath mag - ni - fi - ed me: *p* and

*ff* might - y hath mag - ni - fi - ed me: *p* and

*ff* might - y hath mag - ni - fi - ed me: *p* and

*ff* might - y hath mag - ni - fi - ed me: *p* and

28

*poco rall.* ho - ly is His Name. *a tempo p* And His mer - cy is on them that

*poco rall.* ho - ly is His Name. *a tempo p* And His mer - cy is on them that

*poco rall.* ho - ly is His Name. *a tempo p* And His mer - cy is on them that

*poco rall.* ho - ly is His Name. *a tempo p* And His mer - cy is on them that

33

musical score for measures 33-39. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "fear Him: through - out all ge - ne - ra - tions. He hath shew - ed". The score includes dynamic markings such as *cresc.* and *f*.

40

musical score for measures 40-46. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "strength with his arm: He hath scat - ter-ed the proud in the im-a - gi - na-tion of their". The score includes dynamic markings such as *cresc.* and *f*.



59

with good things,

and the rich he hath sent emp - ty a -

and the rich he hath sent emp - ty a -

66

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

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

way. He re - mem-b'ring His mer - cy hath hol - pen His ser - vant

way. He re - mem-b'ring His mer - cy hath hol - pen His ser - vant

Sw. *mf*

*cresc.*

73

*f*

Is - rael: as He pro - mi - sed to our fore - fa - - thers,

*f*

Is - rael: as He pro - mi - sed to our fore - fa - - thers,

*f*

Is - rael: as He pro - mi - sed to our fore - fa - - thers,

*f*

Is - rael: as He pro - mi - sed to our fore - fa - - thers,

*Gt.*

79

*dim.* *rall.* *p*

A - bra - ham and his seed, for e - ver.

*dim.* *rall.* *p*

A - bra - ham and his seed, for e - ver.

*dim.* *rall.* *p*

A - bra - ham and his seed, for e - ver.

*dim.* *rall.* *p*

A - bra - ham and his seed, for e - ver.

*p rall.*



86 **Maestoso** (♩ = 100)

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

**Maestoso** (♩ = 100)

*ad lib.* *f*

91

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



107

A - - - - - men.

A - - - - - men.

A - - - - - men.

A - - - - - men.

The musical score consists of five systems. The first four systems are vocal staves in treble clef, each with a long slur over the notes and the lyrics "A - - - - - men." below. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs). The piano part features chords and melodic lines in both hands, with a long slur over the right-hand part. The lyrics "A - - - - - men." are positioned between the vocal staves and the piano accompaniment.

# Nunc dimittis

Charles Villiers Stanford

Andante tranquillo ♩ = 66

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

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

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

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

Organ *p*  
 Andante tranquillo ♩ = 66

7

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

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

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

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

15

*poco accel.* *cresc.*  
 va - tion, Which thou hast pre - pa - red: be - fore the face of all  
*poco accel.* *cresc.*  
 thy sal - va - tion, Which thou hast pre - pa - red: be - fore the face of all  
*poco accel.* *cresc.*  
 va - tion, Which thou hast pre - pa - red: be - fore the face of all  
*poco accel.* *cresc.*  
 thy sal - va - tion, Which thou hast pre - pa - red: be - fore the face of all

24

**Poco più mosso** ♩ = 93

**f**  
 peo - ple; To be a light to light - en the Gen - tiles, a light to light - en the  
**f**  
 peo - ple; To be a light to light - en the Gen - tiles, a light to light - en the  
**f**  
 peo - ple; To be a light to light - en the Gen - tiles, a light to light - en the  
**f**  
 peo - ple; To be a light to light - en the Gen - tiles, a light to light - en the

**Poco più mosso** ♩ = 93

32

Gen - tiles: and to be the

Gen - tiles: and to be the

Gen - tiles: and to be the

Gen - tiles: and to be the

37

**Più lento**

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

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

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

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

**Più lento**

*dim.*

GLORIA AS BEFORE (p.9)

GLORIA AS BEFORE (p.9)

GLORIA AS BEFORE (p.9)

**SOURCE:** Stainer & Bell 1909

**COMPOSER:** Charles Villiers Stanford (1852-1924), Op. 115


Typeset from Stainer & Bell 1909 edition by Robert G. Nottingham 18/4/06, rev. 18/5/06, 28/10/06 & 12/06/09

**PERFORMANCE NOTES:**

1. Directors may wish to beat two minims (half notes) to a bar in the Magnificat.
2. A *rallentando* is not marked at the end of the Gloria but there is usually one in performance in the anti-penultimate bar.

**EDITION NOTE:**

The editor has replaced the break (”), which the Stainer & Bell edition has marked at the end of bar 56, with a fermata for the purpose of consistency with the other occasions when a fermata is used (the end of bars 13 and 29).

There is not usually any difference in performance between ” and .