

Ian King

The Gloucester Service



# MAGNIFICAT

**Dance, lively**

3 + 3 + 2 + 2  $\text{♩}$ s

$\text{♩} = \text{c. } 195$   $\text{♩} = \text{c. } 130$

SOLO *f*

SOPRANOS  
(or Trebles)

R.H. 8', (4'), Nazard My  
*mf* etc.  
*mp*  
Man. 8' only

soul doth mag - ni - fy the Lord:

Solo or small group  
and my spi - rit hath re - joi - ced in God my

FULL Sopranos *mf*  
Sa - viour. For he hath re - gard - ed the

Add sub-bass  
or soft 16' (L.H)

S Sopranos *f*  
 low-li-ness of his hand - maid - en. For be - hold, \_\_\_\_\_ from

A Altos *mf*  
 For be - hold, \_\_\_\_\_ from

hence forth \_\_\_\_\_ all ge-ne-ra - tions shall call \_\_\_\_\_ me bless - ed.  
 (3 + 3 + 2 + 2 + 2)

hence forth \_\_\_\_\_ all ge-ne-ra - tions shall call \_\_\_\_\_ me bless - ed.

S *f*  
 For he \_\_\_\_\_ that is might - y hath mag - ni - fied

A *f*  
 For he that is might - y hath mag - ni - fied

T *f*  
 For he that is might - y hath mag - ni - fied

T *f*  
 For he that \_\_\_\_\_ is might - y \_\_\_\_\_ hath mag - ni - fied

Ped.

DEC  
me: and ho - - ly, ho - ly is his

CAN  
me: and ho - - ly, ho - ly is his

*dim.*  
Man.

DEC  
Name. And his mer - cy is on them that

CAN  
Name. And his mer - cy, his mer - cy is on them that

Ped. *pp*

DECE  
CAN

*mp*  
fear him: through-out all ge-ne - ra - tions.

fear him, all ge-ne - ra - tions.

fear him, all ge-ne - ra - tions.

fear him, that fear him: all ge-ne - ra - tions.

*mf* Gt. *cresc.*  
(Ped.)

S  
A  
T  
B

*f* He hath shewed strength with his arm: He hath

*pù f*

*f* He hath shewed strength with his arm: He hath

*pù f*

*f* He hath shewed strength with his arm: He hath

*pù f*

*f* He hath shewed strength with his arm: He hath

*pù f*

scat - ter-ed the proud in the im - a - gi - na - tion of their

scat - ter-ed the proud in the im - a - gi - na - tion of their

scat - ter-ed the proud in the im - a - gi - na - tion of their

scat - ter-ed the proud in the im - a - gi - na - tion of their

hearts.

hearts.

hearts. *ff* He hath put down the

hearts. *ff* He hath put down the

**poco rall.** . . . (♩ = c. 180)

**S** *mf* and hath ex - alt - - - ted the  
and hath ex - alt - - - ted

**A** *mf* and hath ex - alt - - - (alt), *mp* ex - alt -

**T** might - y from their seat: *mp* ex -

**B** might - y from their seat: *mp* ex -

**p** (optional)

Play upper pedal note 8va

**rall.** . . . . . (♩ = c. 160)

hum - - - ble and meek. He hath filled the  
the hum - - - ble and meek. He hath filled the  
- ted the hum - - - ble and meek. He hath filled the  
alt - ed the hum - - - ble and meek. He hath filled the

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

**rall.** . . . . . (♩ = c. 160)

*pp*

*p* Ped. 8' only *p*



**poco rall.** . . . . . (♩ = c. 70)

hun - gry with good things:

hun - gry with good things: *p* and the

hu - gry with good things: *p* and the

hun - gry with good things: and the

**poco rall.** . . . . . (♩ = c. 70)

*pp*

**poco rall.** . . . . . (♩ = c. 60)

rich, the rich, emp - ty a - way.

rich, the rich he hath sent emp - ty, he hath sent emp - ty

rich, the rich he hath sent emp - ty a - way, he hath sent

**poco rall.** . . . . . (♩ = c. 60)

B

*p* **Tempo 1**

emp - ty a - way.

*poco rall.* - - - -

8', (4'), Nazard

*mp* *mf*

*pp* *poco rall.* - -

**Tempo 1** *mp*

Man. Man.

S

(3+3+2+2 ♪s) *mf*

He re - mem - ber-ing his mer - cy

A

(3+3+2+2 ♪s) *mf*

He re - mem - ber-ing his mer - cy

T

(3+3+2+2 ♪s) *mf*

He re - mem - ber-ing his mer - cy

Add 16' (sub-bass)

S

*f*

hath hol - pen his ser-vant Is - ra-el: as he

A

*mf* *f*

hath hol - pen his ser-vant Is - ra-el: as he

T

*f*

hath hol - pen his ser-vant Is - ra-el: as he

B

*f*

as he

prom - ised\_ to our fore - fa - thers, A - - bra - ham\_ and his

prom - ised\_ to our fore - fa - thers, A - - bra - ham and his

prom - ised\_ to our fore - fa - thers, A - - bra - ham and his

prom - ised\_ to our fore - fa - thers, A - - bra - ham and his

Gt.

Ped.

seed, for ev - - er,

seed, for ev - - er, for

seed, for ev - - er, for

seed, for ev - - er, for

The first system of the score consists of five staves. The top three staves are vocal parts: the first staff is a soprano line with a whole rest, the second is an alto line with a whole note chord, and the third is a tenor line with a whole note chord. The bottom two staves are piano accompaniment. The piano part begins with a whole rest, followed by a series of chords and eighth notes. Performance markings include "ev" (evidently) under the vocal lines and "louder", "add", and "add ff" (fortissimo) under the piano accompaniment.

The second system of the score consists of five staves. The top three staves are vocal parts. The first staff has a whole rest. The second and third staves have whole note chords. The bottom two staves are piano accompaniment. The piano part features a series of chords and eighth notes. Performance markings include "dim." (diminuendo) under the vocal lines, "p" (piano) under the piano accompaniment, and "er." (error) under the vocal lines. The system includes two "Tempo 1" markings. The piano part concludes with a "Man." (Manicé) marking. The system ends with a double bar line and repeat signs.

**ff**

**D E C**

Glo - - - ry be to the Fa - -

**ff**

**C A N**

Glo - - - ry be to the Fa - -

**f**

**ff**

- ther, and to the Son:

- ther, and to the Son:

*non-legato* reduce

(h)

*rall.* *mp*

D  
E  
C

and to the Ho - - - ly Ghost;

C  
A  
N

*mp*

and to the Ho - - - ly Ghost;

*rall.*

Sw. *p* Sw. *pp* Ch.

*legato* *pp*

Quite Slow (♩ = c. 60)

S *mp*

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

A *ppp*

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

T *ppp*

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

B *ppp*

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

Quite Slow (♩ = c. 60)

be: with-out end. *mp* *poco rall.* A little slower *mp* A - men.

be: world with-out end. *mp* *pp* A-men, A-men,

be: world with-out end, with-out end, with-out end. *mp* *pp* A-men,

be: world with-out end. *P* *pp* *mp* A-men, A -

*poco rall.* A little slower

*ppp*

*mp* A - men.

*pp* A - men, *mp* SOLO *rall.* A - - - men. *ppp*

men, *pp* A - men, A - men.

*rall.*

## NUNC DIMITTIS

Slow (♩ = c. 60)

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

T *pp* Hum or 'ah'

B *pp*

Man.

Slow (♩ = c. 60)

*p* *legato*

rall. . . . . Faster

peace: ac - cord - ing to thy word. FULL Tenors

*mp*

For mine eyes have seen thy sal

rall. . . . . Faster

*p* *cresc.*

(Ped)

*mf*

va - tion, which thou hast pre - pared be - fore the face of all peo - ple;



slightly faster

poco accel. . . . .

*f*

DEC To be a light to light - en the Gen - tiles: and to be the

*mf*

CAN To be a light to light - en the Gen - tiles: *f* and to

slightly faster

poco accel. . . . .

*mf*

*poco rall.* . . . .

(♩ = c. 95)

of thy peo - ple

DEC glo - - ry of thy peo - - ple, peo - ple

*cresc.*

peo - ple, thy peo - ple

CAN be the glo - ry of thy peo - - ple (ple)

*cresc.*

peo - - - - ple

(♩ = c. 95)

*poco rall.* . . . .

rall. - - - - -

*f* - Is - ra - el, *dim.* Is - ra - el. *mp*

Is - ra - el, *dim.* Is - ra - el. *mp*

Is - ra - el. *rall.* - - - - - *mp*

*f* Is - ra - el, *dim.* Is - ra - el. *mp*

Is - ra - el, Is - ra - el.

*dim.* *rall.* - - - - - *mp*

♩ = 100-110

*mf* *f*

Glo - - - - - ry be to the

*mf* *f*

Glo - - - - - ry be to the

*mf* *f*

Man. Ped.

*ff* Fa - - - - ther, and to the Son: *f* *poco rall.*

*ff* Fa - - - - ther, and to the Son: *f* *poco rall.*

*ff* Fa - - - - ther, and to the Son: *f* *poco rall.*

*f* *legato*

Detailed description: This system contains four staves. The top two staves are vocal lines for soprano and alto, with lyrics 'Fa - - - - ther, and to the Son:'. The bottom two staves are piano accompaniment. The first two staves have dynamics *ff* and *f*, and a tempo marking *poco rall.*. The piano part has a dynamic *f* and a marking *legato*. The music is in a key with two flats and a 3/2 time signature, changing to 4/4 at the end of the system.

*rall.*

*mp* and to the Ho - ly Ghost; *p*

*mf* and to the Ho - ly Ghost, Ho - ly Ghost; *p*

*mf* and to the Ho - ly Ghost, Ho - ly Ghost; *p*

*mf* and to the Ho - ly Ghost, Ho - ly Ghost; *p*

*rall.*

Detailed description: This system contains four staves. The top two staves are vocal lines for soprano and alto, with lyrics 'and to the Ho - ly Ghost;'. The bottom two staves are piano accompaniment. The first two staves have dynamics *mp* and *p*, and a tempo marking *rall.*. The piano part has a dynamic *f* and a marking *legato*. The music is in a key with two flats and a 3/2 time signature, changing to 4/4 at the end of the system.

**Slow** (♩ = c. 60)

*mp* As it was, in the be gin -

**DEC.** As it was, as it was, in the be-gin - ning, in the be gin -

*mp* As it was, in the be- gin - - ning, be -

*p* As it was, in the be - gin - ning,

**CAN.** As it was, was, in the be - gin - ning, in

*p* As it was, was, in the be -

**Slow** (♩ = c. 60)

ning, is now, and ev

*cresc.*

**DEC.** ning, is now, is now, is now, and

ning, is now, is now, and

gin - ning, is now, is now, and

in the be gin - - ning, is now, is now,

*mp* in the be-gin - ning, is now, and ev - er shall

*mp* the be gin - ning, is now, is now, and ev - er shall be,

gin - ning, is now, is now, and ev - er

- er shall be, shall be: world with  
 ev - er, and ev - er, and ev - er shall be, shall be: world,  
 and ev - er shall be, shall be: world with  
 and ev - er, and ever shall be: world with  
 be, ev - er shall be, shall be, shall be: world,  
 ev - er shall be, and ev - er shall be: world with  
 shall be, ev - er shall be: world,

To Short Ending

- out\_end, world\_with-out end. A - men, A - men, A -  
 - out\_end, world\_with-out end. A - men, A - men,  
 world\_with-out end. A - men, A - men,

To Short Ending

(R.H. different manual) simile see note below \*

\* N.B. In this passage, all R.H. notes are to be tied until they are repeated (then tied again).

men,  
- men,  
A - men,  
A - men,

Upper pedal note to be played 8va higher

simile

rall. . . . .

A - men, — A -

A - men, — A - men, — A -

A - men, — A -

rall. . . . .

dim.

Slower (♩ = c. 50)

SOLO

men, *mp* A - men, A - men.

men, A - men. men, A - men. *mp* *pp*

men, A - men. *rall.* . . . .

men, A - men. *p* A - men.

men, A - men. men, A - men. *p* *pp*

men, A - men.

Slower (♩ = c. 50) *pp* *rall.* . . . .

Ties in organ part to be played as written on this page.

Short Ending

*rall.* . . . . **Slower** (♩ = c. 50)

out end, A - men, A - men, *mp*

*p* A - men.

out end, A - men, A -

out end, A - men, *p* A -

out end, men, *rall.* . . . . **Slower** (♩ = c. 50)

*dim.* *pp*

SOLO

A - men.

D  
E  
C

men, A - - - men. *mp* *rall.* *pp*

C  
A  
N

men, A - - - men. *p* *pp*

A - men. *rall.*

My sincere thanks to Adrian Partington, Jonathan Hope and Gloucester Cathedral Choir.  
Ian King, 2015.



Printed at: Northwick Print Vitesse, Worcester





