MAGNIFICAT
and
NUNC DIMITTIS
in C

Opus 115

Charles Villiers Stanford

SATB choir
and organ
Magnificat

Allegro moderato \( \frac{\text{mf}}{\text{f}} \) \( \frac{\text{f}}{\text{f}} \) \( \frac{\text{f}}{\text{f}} \) \( \frac{\text{f}}{\text{f}} \)

SOPRANO

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For He hath regarded: the lowliness of His

ALTO

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For He hath regarded: the lowliness of His

TENOR

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For He hath regarded: the lowliness of His

BASS

My soul doth magnify the Lord: and my spirit hath rejoiced in God my Saviour. For He hath regarded: the lowliness of His

Organ

Gt. coupled to Sw.

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hand-maid-en. For be hold, from hence-forth: all gen e ra tions

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

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

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

is


might - y hath mag - ni - fi - ed me: and

might - y hath mag - ni - fi - ed me: and

might - y hath mag - ni - fi - ed me: and

might - y hath mag - ni - fi - ed me: and

ho - ly is His Name. And His mer - cy is on them, that

ho - ly is His Name. And His mer - cy is on them that

ho - ly is His Name. And His mer - cy is on them that

ho - ly is His Name. And His mer - cy is on them that

ho - ly is His Name. And His mer - cy is on them that

ho - ly is His Name.
fear Him: throughout all generations. He hath shewed

strength with his arm: He hath scattered the proud in the imagination of their

He hath shewed

He hath shewed
He hath put down the mighty from their seat: and hath exalted the humble, the humble and meek.

He hath filled the hungry with good things; and the rich He hath sent empty.

He putteth down the mighty from their seat: and exaloth the humble and meek.

He putteth down the mighty from their seat: and exaloth the humble and meek.

He putteth down the mighty from their seat: and exaloth the humble and meek.
with good things,

and the rich he hath sent empty away.

and the rich he hath sent empty away.

He rememb'ring His mercy hath helped His servant

He rememb'ring His mercy hath helped His servant

way.

way.

He rememb'ring His mercy hath helped His servant
Israel: as He promised to our fathers,

Israel: as He promised to our fathers,

Israel: as He promised to our fathers,

Israel: as He promised to our fathers,

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

Abraham and his seed, for ever.

Abraham and his seed, for ever.

Abraham and his seed, for ever.

Abraham and his seed, for ever.

Abraham and his seed, for ever.

Abraham and his seed, for ever.
Maestoso ($= 100$)

Glo - ry be to the Fa - ther, and to the Son, and to the
Maestoso ($= 100$)

ad lib.

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,
and ever shall be:

world without end, without end.
Nunc dimittis

Andante tranquillo $\frac{1}{4} = 66$

Charles Villiers Stanford

SOPRANO

Andante tranquillo $\frac{1}{4} = 66$

ALTO

TENOR

BASS

Organ

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Gen - tiles: and to be the
gen - tiles: and to be the
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Gen - tiles: and to be the

Più lento

GLORIA AS BEFORE (p.9)

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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 ∞.