

# Eboracum Choral Series

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Banks Music Publications, The Old Forge, Sand Hutton, York YO4 1LB

Treble voices

ECS 290

## PREVIEW ONLY

### MAGNIFICAT & NUNC DIMITTIS

(St. Paul's Service)

David Sanger

Allegro  $\text{♩} = 84$

Voices

My soul doth magnify the Lord:

Organ

*mf* *poco cresc.*

senza ped.

6

and my spirit hath rejoiced in God my Sa -

*p* *cresc.* *poco rit.* *a tempo* *dim.*

*poco rit.* *a tempo*

*dim.* *p* *cresc.* *dim.*

ped.

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11

-viour. For he hath re - gard-ed the

*mp*

senza ped.

ped.

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17 *poco rit.* *a tempo*

lo - ses c - hand - maid - en.

*poco rit.* *Solo stop* *a tempo* 3

*dim.*

*senza ped.*

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22 *f* *mf cresc.*

For be - hold from hence - forth: all ge - ne - rations shall call me

*mf cresc.*

*ped.*

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27 *f* *ff* *Allargando*

For he that is migh - ty hath mag - ni -

bliss - ed. For he that is migh - ty, hath

*dim.*

*Allargando*

*f dim.* *f* *dim.*

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-fied me:

*meno mosso* ♩ = 63

And Ho-ly is his Name, and Ho-ly is his Name.

32

mag - ni - fied me: And Ho-ly is his Name, his Name.

*meno mosso* ♩ = 63

*p*

Solo stop

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*meno mosso* ♩ = 112

38

*dim.*

3

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*mp*

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

42

*p*

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

46

*p*

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3

senza ped.

51

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Musical notation for measures 51-54, featuring a treble and bass clef with a key signature of two sharps and a 5/4 time signature.

55

*a tempo*  $\text{♩} = 84$  *mf* *cresc.* *ff*

He hath shew-ed strength with his arm: he hath scat-ter-ed the

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*a tempo* *mf* *cresc.* *f*

ped.

Musical notation for measures 55-59, including piano accompaniment and vocal line with lyrics. Dynamics include *mf*, *cresc.*, and *f*. A *ped.* marking is present at the end of the system.

60

*dim.*

proud in the i - ma - gi - na - tion of their hearts.

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*dim.*

Musical notation for measures 60-64, including piano accompaniment and vocal line with lyrics. Dynamics include *dim.*

65

*a piacere* *mp*

He hath put down, he hath put down themigh - ty from their seat:

Musical notation for measures 65-68, including piano accompaniment and vocal line with lyrics. Dynamics include *mp* and *a piacere*.

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$\text{♩} = 60$  And hath ex - alt - - - ed, \_\_\_\_\_ the

66 *mp*

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hum-ble and meek

71 *p* *calmato* *p*

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good things: and the rich he hath sent emp-ty a - way.

77 *p* *dim.*

84

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87

*mp* He re - mem - b'ring, re - mem - b'ring his mer - cy, *mf*

*mp* *cresc.*

88

He re - mem - b'ring his mer - cy, hath—

*accel. al Tempo 1*

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*cresc.* *mf*

ped.

91

*cresc.* *f* *cresc.*

his ser - vant Is - - rael: As he prom - is - ed

*Tempo 1*

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*cresc.* *f*

*Tempo 1*

96

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*ff*

to — our fore - fa - thers, Ab - ra - ham and his seed for

*mf*

*mf*

100 *f*  
e ver to the Fa - ther, and to the

Musical score for measures 100-103. The vocal line starts with a fermata on the note 'e' at measure 100, then continues with the lyrics 'ver to the Fa - ther, and to the'. The piano accompaniment features chords and moving lines in both hands.

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104 *mf* *dim.* And to the Ho - ly Ghost;  
Son: And to the Ho - ly Ghost;

Musical score for measures 104-107. The vocal line has a fermata on 'And' at measure 104, followed by the lyrics 'to the Ho - ly Ghost;'. The piano accompaniment includes dynamic markings *mf*, *dim.*, *mp*, and *cresc.*

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108 *mf* *dim.*  
As it was in the be - gin - ning, is

Musical score for measures 108-111. The vocal line begins with a fermata on 'As' at measure 108, followed by the lyrics 'As it was in the be - gin - ning, is'. The piano accompaniment includes dynamic markings *mf* and *dim.*



112 *mp* *dim.*  
now, And a w sh be:  
*p* *dim.*  
senza ped.

117 *poco cresc.*

World with - out end.  
122 *mp*  
World with - out end.  
*p* ped.

126 *poco rit.* *ppp*  
A - - - - men.  
*poco rit.*

# NUNC DIMITTIS

129 *Calmato*  $\text{♩} = 112$  *poco accel.*

*p* *poco cresc.* *poco accel.*

ped.

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134 *Tempo 1* *p* *dim.*

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

*Tempo 1* *p* *dim.*

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139 *mp* *poco agitato* *mf*

peace: ac-cord-ing to thy word. — For mine

*mp* *poco agitato* *mf*

peace: ac-cord-ing to thy word. — For mine

*Solo stop* *poco agitato*

*pp*

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145 *cresc.* *f* *marcato*

eyes — have seen thy sal - va - tion, which thou hast pre -

*cresc.* *f* *marcato*

eyes — have seen thy sal - va - tion, which thou hast pre -

*cresc.*

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-pared be-fore the face of all— peo - ple.

150 *dim.* *mf*

-pared be-fore the face of all— the face of all— peo - ple.

*dim.*

*senza ped.*

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154

*meno mosso*  $\text{♩} = 48$

To be a light to light - en the Gen - tles:

*meno mosso*  $\text{♩} = 48$

*molto dim.* *p*

*ped.*

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160

*poco cresc. e accel*

$\text{♩} = 66$

*poco cresc. e accel*

3

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165

*f* *mf*



170 *molto cresc.* *ff* *f*, Allegro  $\text{♩} = 84$

And to be the glo-ry of the Fa-ther, and of the Son, and of the Ho-ly Ghost; Glo-ry be to the

*cresc.* *f*, Allegro  $\text{♩} = 84$

senza ped.

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175 *es* *ff* *mf* *dim.* *mf* *dim.* And

Fa-ther, and to the Son: And to the Ho-ly

*mf* *dim.*

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179 *dim.* *f*

Ghost; As it

*mp* *cresc.* *mf*

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183 *dim.* *mp*

was in the be- - gi-nning, is And e-ver

*dim.* *p*

*senza ped.*

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188 *dim.* *mp* World with-

shall be:

*dim.* *p* *poco cresc.*

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196 *p* *poco rit.* *pp* *ppp*

- out - - end. A - - - men. - - -

*p* *poco rit.* *ppp*

*ped.* *ped.*

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