MAGNIFICAT and NUNC DIMITTIS in C

Opus 115

Charles Villiers Stanford

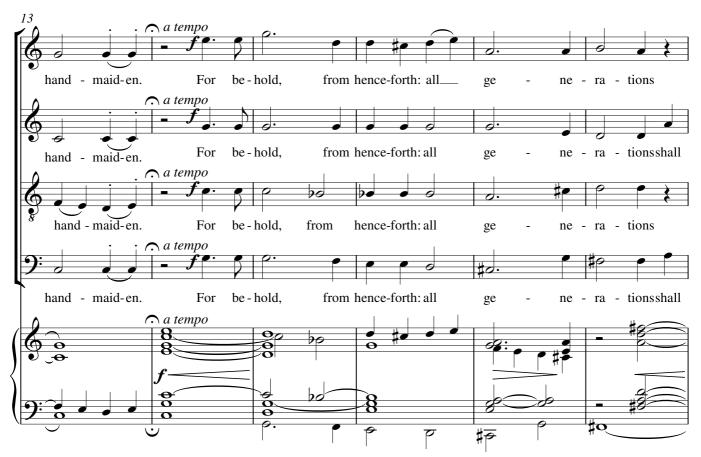
SATB choir and organ

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Magnificat

Charles Villiers Stanford Allegro moderato $\downarrow = 100$ mf f SOPRANO 0 My soul doth mag - ni - fy the Lord: and my spi - rithath re mf :1 ALTO 0 My doth mag - ni - fy the Lord: spi - rithath re soul and my mf f TENOR 0 0 My doth mag - ni - fy the Lord: soul and my spi - rithath re -=f mf BASS doth mag - ni - fy the Lord: My soul and my spi - rithath re -Allegro moderato $\downarrow = 100$ 78 Θ Organ Gt. coupled to Sw 68 ŏ 8 8 C 0 0 0 σ 7 poco rall. joiced in God my Sa - viour. For He hath re - gard ed: the low - li-ness of____ His poco rall. -6 low - li-ness joiced in God my Sa - viour. For He hath re - gard _ ed: the His of poco rall. р joiced in God my Sa - viour. For He. hath re - gard - ed: the low - li-ness of_ His poco rall. joiced in God my_ Sa - viour. For He hath re - gard - ed: the low - li-ness of_ His 8 þ poco rall. pp Ò 0 Ρ P

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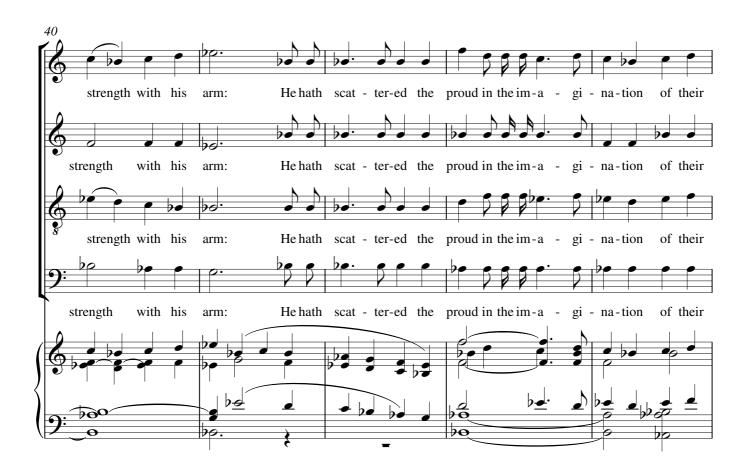
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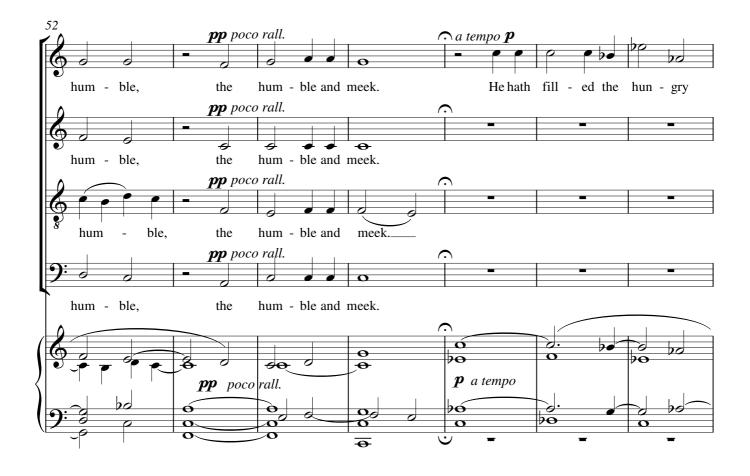
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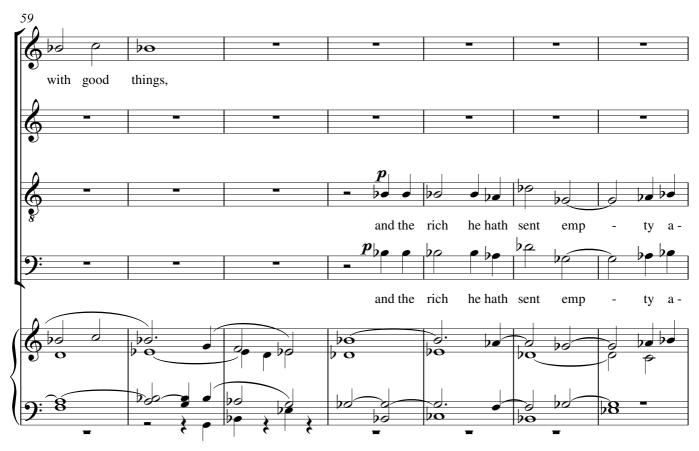
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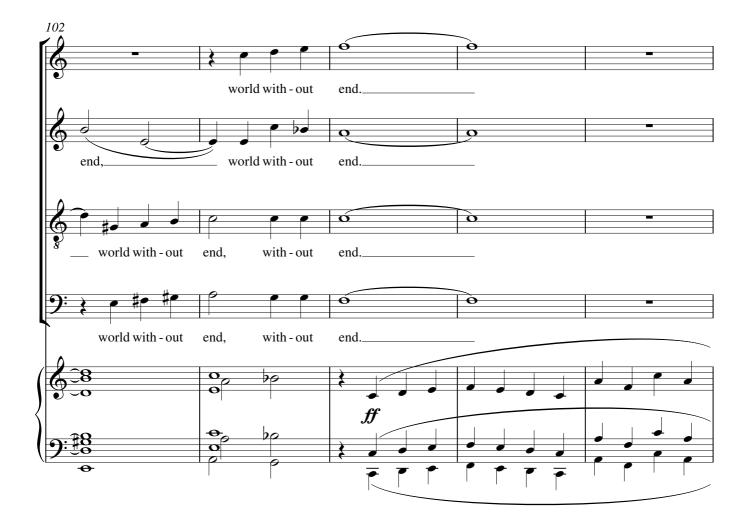














Nunc dimittis

Charles Villiers Stanford



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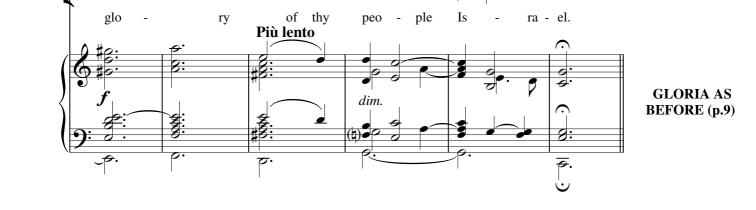
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GLORIA AS BEFORE (p.9)



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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 \frown .