

MAGNIFICAT.

3

Allegro moderato. (♩ = 100)

C. V. STANFORD, Op. 115.

Soprano. *mf* *f* My soul doth mag - ni - fy the Lord: and my

Alto.. *mf* *f* My soul doth mag - ni - fy the Lord: and my

Tenor. *mf* *f* My soul doth mag - ni - fy the Lord: and my

Bass. *mf* *f* My soul doth mag - ni - fy the Lord: and my

Organ. *Allegro moderato. (♩ = 100)*
Gt. coupled to Sw.

p spi - rit hath re - joiced in God my Sa - viour. For he hath re - gard - ed: the

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p spi - rit hath re - joiced in God my Sa - viour. For he hath re - gard - ed: the

poco rall. *a tempo*

low - li - ness of his hand - maid - en. For be - hold, from

poco rall. *f*

low - li - ness of his hand - maid - en. For be - hold, from

poco rall. *f*

low - li - ness of his hand - maid - en. For be - hold, from

poco rall. *f*

low - li - ness of his hand - maid - en. For be - hold, from

poco rall. *pp*

hence-forth: all ge - ne - ra - tions shall call me

hence-forth: all ge - ne - ra - tions shall call me

hence-forth: all ge - ne - ra - tions shall call me

hence-forth: all ge - ne - ra - tions shall call me

bless - ed. For he that is might - y hath mag - ni - fi - ed

bless - ed. For he that is might - y hath mag - ni - fi - ed

bless - ed. For he that is might - y hath mag - ni - fi - ed

bless - ed. For he that is might - y hath mag - ni - fi - ed

me: and ho - ly is his Name. And his
me: and ho - ly is his Name. And his
me: and ho - ly is his Name. And his
me: and ho - ly is his Name. And his
p poco rall. p a tempo

mer - cy is on them that fear him: through - out all
mer - cy is on them that fear him: through - out all
mer - cy is on them that fear him: through - out all
mer - cy is on them that fear him: through - out all
p poco rall.

ge - ne - ra - tions. He hath shew - ed strength with his
ge - ne - ra - tions. He hath shew - ed strength with his
ge - ne - ra - tions. He hath shew - ed strength with his
ge - ne - ra - tions. He hath shew - ed strength with his
cresc. f

arm: he hath scat - ter - ed the proud in the im - a - gi -

arm: he hath scat - ter - ed the proud in the im - a - gi -

arm: he hath scat - ter - ed the proud in the im - a - gi -

arm: he hath scat - ter - ed the proud in the im - a - gi -

- na - tion of their hearts. He hath put down the migh - ty

- na - tion of their hearts. He hath put down the migh - ty

- na - tion of their hearts. He hath put down the migh - ty

- na - tion of their hearts. He hath put down the migh - ty

from — their seat: and hath ex - al - ted the hum - ble,

from — their seat: and hath ex - al - ted the hum - ble,

from — their seat: and hath ex - al - ted the hum - ble,

from — their seat: and hath ex - al - ted the hum - ble,

pp poco rall. the hum - ble and meek. *p a tempo* He hath fill - ed the hun - gry

pp poco rall. the hum - ble and meek.

pp poco rall. the hum - ble and meek.

pp poco rall. the hum - ble and meek.

pp poco rall. the hum - ble and meek.

pp poco rall. *p a tempo*

with good things,

p and the rich he hath

p and the rich he hath

He re -

He re -

He re -

He re -

sent emp - ty a - way.

sent emp - ty a - way.

Sw. *mf*

-mem - b'ring his mer - cy hath hol - pen his ser - vant Is - rael:
 -mem - b'ring his mer - cy hath hol - pen his ser - vant Is - rael:
 -mem - b'ring his mer - cy hath hol - pen his ser - vant Is - rael:
 -mem - b'ring his mer - cy hath hol - pen his ser - vant Is - rael:

as he pro - mi - sed to our fore - fa - - thers,

as he pro - mi - sed to our fore - fa - - thers,

as he pro - mi - sed to our fore - fa - - thers,

as he pro - mi - sed to our fore - fa - - thers,

Gt.

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

Musical score for four voices and piano. The lyrics are: "A - bra - ham and his seed, for e - ver." The score includes dynamic markings: *dim.* (diminuendo), *rall.* (rallentando), and *p* (piano). The piano part features a melodic line with a *p* marking and a *rall.* section.

Maestoso. (♩ = 100)

9

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

Maestoso. (♩ = 100)
ad lib.

and to the Ho - ly Ghost; As it was in the be -
and to the Ho - ly Ghost; As it was in the be -
and to the Ho - ly Ghost; As it was in the be -
and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and e - ver
- gin - ning, is now, and e - ver
- gin - ning, is now, and e - ver
- gin - ning, is now, and e - ver

shall be: world with - out end

shall be: world with - out end

shall be: world with - out end

shall be: world with - out end

Piano accompaniment for the first system, measures 1-4.

world with - out end.

end world with - out end.

world with - out end with - out end.

world with - out end with - out end.

Piano accompaniment for the second system, measures 5-8, including a *ff* (fortissimo) section.

A men.

A men.

A men.

A men.

Piano accompaniment for the third system, measures 9-12.

NUNC DIMITTIS.

C. V. STANFORD. Op. 115.

Andante tranquillo. (♩ = 66)

p

Soprano. Lord, now let - test thou thy ser - vant de - part in

Alto. Lord, now let - test thou thy ser - vant de - part in

Tenor. Lord, now let - test thou thy ser - vant de - part in

Bass. Lord, now let - test thou thy ser - vant de - part in

Organ. *p*

Andante tranquillo. (♩ = 66)

peace: ac - cord - ing to thy word.

peace: ac - cord - ing to thy word.

peace: ac - cord - ing to thy word.

peace: ac - cord - ing to thy word.

For mine eyes have seen, have seen: thy sal - va -

For mine eyes have seen, have seen: thy sal -

For mine eyes have seen, have seen: thy sal - va -

For mine eyes have seen, have seen: thy sal -

- tion, Which thou hast pre - pa - red: *poco accel.* *cresc.*

- va - tion, Which thou hast pre - pa - red: *poco accel.* *cresc.*

- tion, Which thou hast pre - pa - red: *poco accel.* *cresc.*

- va - tion, Which thou hast pre - pa - red: *poco accel.* *cresc.*

be - fore the face of all peo - ple; To be a

be - fore the face of all peo - ple; To be a

be - fore the face of all peo - ple; To be a

be - fore the face of all peo - ple; To be a

Poco più mosso. (♩ = 93)

19

light to light - en the Gen - tiles, a light to
light to light - en the Gen - tiles, a light to
light to light - en the Gen - tiles, a light to
light to light - en the Gen - tiles, a light to

Poco più mosso. (♩ = 96)

light - en the Gen-tiles: and to be the
light - en the Gen-tiles: and to be the
light - en the Gen-tiles: and to be the
light - en the Gen-tiles: and to be the

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.

14 **Maestoso.** (♩ = 100)

Glo - ry be to the Fa - ther, and to the Son,
 Glo - ry be to the Fa - ther, and to the Son,
 Glo - ry be to the Fa - ther, and to the Son,
 Glo - ry be to the Fa - ther, and to the Son,
Maestoso. (♩ = 100)
ad lib.

and to the Ho - ly Ghost; As it was in the be -
 and to the Ho - ly Ghost; As it was in the be -
 and to the Ho - ly Ghost; As it was in the be -
 and to the Ho - ly Ghost; As it was in the be -

-gin - ning, is now, and e - ver
 -gin - ning, is now, and e - ver
 -gin - ning, is now, and e - ver
 -gin - ning, is now, and e - ver

This musical score is for the song "The Lord's Prayer" by Franz Schubert. It is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major and 4/4 time. The lyrics are in English and Latin. The vocal parts are written in treble and bass staves, and the piano accompaniment is written in grand staff (treble and bass staves). The score includes a variety of musical notations, including notes, rests, and dynamic markings. The lyrics are: "Our Father who art in heaven, Hallowed be thy name; Thy kingdom come; Thy will be done on earth as it is in heaven; Give us this day our daily bread; And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, forever. Amen." The score is divided into systems, with the piano accompaniment often playing a supporting role to the vocal lines. The final system includes a double bar line and a repeat sign, indicating the end of the piece.