

MAGNIFICAT AND NUNC DIMITTIS

MAGNIFICAT

HAROLD DARKE

Allegro moderato

SATB

My soul doth mag-ni-fy the Lord ——— And my

ORGAN

in God ——— my Sa - viour

spi-rit hath re - joi - ced, re - joi - ced in God my Sa - viour For

BASSES

He hath re - gard - ed the low - li - ness — of His hand - maid - en

For be -

- hold from hence-forth all gen - er - a - tions shall

For be - hold from hence-forth all gen - er - a - tions shall

mf

DECANI

call - me bless - ed For He that is

ff

CANTORIS.

call - me bless - ed For

ff

ff

mighty Hath mag - ni - fied me And

f

He that is might-y And

f

f

L'istesso tempo

sostenuto e dim.

rall-en-tan-do

And Ho - ly And Ho - ly is His

Ho - ly is His Name And Ho - ly is His

mf

molto espress.

Name And His mer - cy is on them that

mp

SOLO (Bass.)

fear Him throughout all gen - er - a - tions

mf

dim

Gt. *mf*

TENORS *f*

BASSES *f*

He hath

poco accel.

f

Più mosso

scat-ter-ed the proud

shew-ed strength with His arm He hath scat - ter-ed the
 shew - - ed strength

f con fuoco
 He hath put down the migh -
 He hath put down the migh -
 in the im-ag - in - a - tion of their hearts He hath put down the
 proud in the im-ag - in - a - tion of their hearts He hath put down the
f Gt. con fuoco

ff ty_ from their seat And hath ex-al-ted the hum - ble and meek He hath
 ty_ from their seat And hath ex-al-ted the hum - ble and meek He hath
 mighty from their seat And hath ex-al-ted the hum - ble and meek He hath
 mighty from their seat And hath ex-al-ted the hum - ble and meek He hath
ff

sempre f *mf*

fill - ed the hun - gry with good things And the rich he hath sent emp - ty a -

mf

- way Sent emp - ty a - way

mp *molto rall.* *p*

Tranquillo e molto espressivo

SOLO (Bass.)

mp He re - memb'ring, re - memb'ring His mer - cy, hath hol - pen His ser - vant

mp

S. *mf* FULL As He

A. *mf* FULL. As He promised to our fore -

T. *mf* FULL. As He promised to our fore - fa - thers As He

B. *FULL mf* Is - ra - el As He

prom-is-ed to our fore-fa-thers A-bra-ham and his
 - fa-thers, to our fore-fa-thers A-bra-ham and his
 prom-is-ed to our fore-fa-thers A-bra-ham and his
 prom-is-ed to our fore-fa-thers A-bra-ham and his

seed for ev-er A-bra-ham and his seed for ev-er
 A-bra-ham
 A-bra-ham
 A-bra-ham
 ad lib.
 mp

- er.
 Gt. mf
 f

Maestoso

f

Glo - ry be to the Fa - ther And to the Son and to the Ho - ly

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a bass clef. The tempo is marked 'Maestoso' and the dynamic is 'f'.

f

This system shows the piano accompaniment for the second system, continuing from the first system. It features a bass clef and a dynamic marking of 'f'.

Ghost.

As it was in the be - gin - ing is

This system contains the second vocal line and piano accompaniment. The vocal line is in a bass clef, and the piano accompaniment is in a bass clef. The tempo is 'Maestoso' and the dynamic is 'f'.

f

This system shows the piano accompaniment for the fourth system, continuing from the third system. It features a bass clef and a dynamic marking of 'f'.

TENORS

now and — ev - er shall be — World — with - out

BASSES

This system contains the vocal lines for Tenors and Basses and the piano accompaniment. The Tenors' part is in a soprano clef, and the Basses' part is in a bass clef. The piano accompaniment is in a bass clef. The tempo is 'Maestoso' and the dynamic is 'f'.

This system shows the piano accompaniment for the sixth system, continuing from the fifth system. It features a bass clef and a dynamic marking of 'f'.

As — it was in the be - gin - ing is now and ev - er shall

is now and ev - er shall be, and ev - er shall

end — Is now and ev - er shall

end — is now — and ev - er shall

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has one flat (B-flat).

be World without end A - men, A - men .

be World without end — A - men, A - men .

be World without end — A - men, A - men .

be World without end A - men, A - men .

Tuba

The second system consists of six staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, and another vocal part) with lyrics. The sixth staff is the piano accompaniment, including a Tuba part. Dynamics include *f* (forte) and *ff* (fortissimo). The key signature has one flat (B-flat).

NUNC DIMITTIS

HAROLD DARKE

Andante tranquillo

Bass Solo

Musical notation for Bass Solo, first system. The staff is in bass clef with a key signature of one flat and a common time signature. It begins with a rest, followed by a series of notes with dynamics *p* and *pp*.

Lord _____ now let - test Thou Thy ser - vant de -

Organ

Musical notation for Organ, first system. It features a grand staff with treble and bass clefs. The music is in a common time signature and one flat key signature. Dynamics include *p* and *pp*.

Musical notation for Bass Solo and Organ, second system. The Bass Solo part continues with lyrics: "part in peace ac - cording to Thy word". The Organ part includes a section marked "FULL". Dynamics include *pp* and *mp*.

Musical notation for Organ, third system. It continues the organ accompaniment with various chordal textures and dynamics like *mp* and *pp*.

Musical notation for Bass Solo and Organ, third system. The Bass Solo part has the lyrics "ac - cording to Thy word". Dynamics include *pp*.

VERSE

Musical notation for Bass Solo and Organ, fourth system. The Bass Solo part continues with lyrics: "let - test Thou Thy ser - vant de - part in peace ac -". Dynamics include *pp*, *ppp*, and *mf*.

Musical notation for Organ, fifth system. It concludes the organ accompaniment with sustained chords and dynamics like *pp* and *mf*.

BASS SOLO *mp*

For mine eyes have seen Thy sal - va - tion
- cor - ding to Thy word Which Thou hast pre -

S. For mine eyes have seen Thy sal -
A. For mine eyes have seen Thy sal -
T. - par - ed be - fore the face of all peo - ple for -
B. - par - ed be - fore the face of all peo - ple For mine

- va - tion Which Thou hast pre - par - ed
Which Thou hast pre - par - ed be - fore the
- mine eyes have seen Thy sal - va - tion Which Thou hast pre -
eyes have seen Thy sal - va - tion Which Thou

— be-fore the face of all peo-ple *ff*

face, be-fore the face of all peo-ple To be a light

- par - ed before the face of all peo-ple

hast pre-par-ed before the face of all peo-ple *ff*

CANTORIS.

— be-fore the face of all peo-ple *ff*

face be-fore the face of all peo-ple To be a light to

- par - ed before the face of all peo-ple

hast pre-par-ed before the face of all peo-ple *ff*

— to ligh-ten the gentiles, and to be the glo - ry of Thy people Is - ra - el.

ligh - ten the gentiles, and to be the glo - ry of Thy peo - ple Is - ra - el.

Tempo primo. Maestoso

f

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

f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be world with - out end. A - men, A - men.

ff *ff* *rall.*

ff *ff* *rall.*

Man. Ped.