

# Magnificat & Nunc Dimittis

*The Christ Church Service*

Richard Clemmitt

To the glory of God  
and in thanksgiving for all who participate in  
the music ministry of Christ Church, Winnetka, Illinois.

# Magnificat

Luke 1:46-55

Richard Clemmitt

**Molto Maestoso** (♩ = 72)

Soprano  
Alto  
Tenor  
Bass

Organ

**Molto Maestoso** (♩ = 72)

*f marcato*  
Trumpet(s)

*ff* broadening

Ped.

5

5

Solo  
*mp*

*subito p*  
without reeds

*rit.*

9

*Solo\**  
*mf a tempo*

My soul doth mag - ni - fy the Lord, My soul doth mag - ni - fy the Lord, and my

8

*p*

9

*p*

14

*a tempo* **Tutti** *mf* *dim. poco a poco*

in God, in God, in God, in God,

*rit.* **f** *mf* *dim. poco a poco*

spir - it hath re - joiced, re - joiced

**Tutti** *mf* *dim. poco a poco*

in God, in God, in God, in God,

**Tutti** *mf* *dim. poco a poco*

in God, in God,

14

*add* *rit.* *mf* *mp*

\*Alto or Soprano

19 *rit.* *pp*

in God,

*rit.* *pp* Solo *mf quasi recit.*

God, in God, my Sav - iour.

*rit.* *pp*

in God,

19 *rit.* *p*

(+32)

24 Lyrical (♩ = 52) *mf*

For he hath re - gard - ed the low - li - ness of his

24 Lyrical (♩ = 52) Solo (Cornet or Reed) \*

*mf*

\* Continuing the solo uninterrupted through measure 40 also is acceptable if the sound is suitable.

28

hand-maid - en.\_\_\_\_\_

For be - hold,\_\_\_\_\_

Be - hold,\_\_\_\_\_

all gen - er -

from hence - forth all gen - er -

This system contains the first four measures of the piece. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: "hand-maid - en.\_\_\_\_\_ For be - hold,\_\_\_\_\_ Be - hold,\_\_\_\_\_ all gen - er - from hence - forth all gen - er -". The piano accompaniment consists of three staves: two treble clefs and one bass clef, all with a key signature of one sharp. The first two staves are mostly empty, while the bass staff has some notes in the first measure.

28 Solo

This system contains the piano accompaniment for the first four measures. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp. The word "Solo" is written above the first measure. The piano part includes various chords and melodic lines, with a fermata over the final chord in the fourth measure.

32

a - tions shall call me bless-ed.\_\_\_\_\_

a - tions shall call me bless-ed.\_\_\_\_\_

unison

For he that is might - y hath

This system contains the fifth and sixth measures of the piece. The vocal line starts at measure 32. The lyrics are: "a - tions shall call me bless-ed.\_\_\_\_\_ a - tions shall call me bless-ed.\_\_\_\_\_ unison For he that is might - y hath". The piano accompaniment continues with the grand staff from the previous system, providing harmonic support for the vocal line.

32 Solo

This system contains the piano accompaniment for the fifth and sixth measures. It features a grand staff with a treble clef and a bass clef, both with a key signature of one sharp. The word "Solo" is written above the first measure. The piano part continues with chords and melodic lines, ending with a fermata over the final chord in the sixth measure.

36 *p*  
 mag - ni-fied me, \_\_\_\_\_ and ho - ly \_\_\_\_\_ is his Name.

36 Solo *p* *mf*

40 *mf* *mf* *p*  
 + Sw. oboe

And his mer - cy is on them that fear him through-out all gen-er -

44 *f*

He hath show - ed strength with his arm: he hath

He hath show - ed strength with his arm: he hath

8 a - tions. \_\_\_\_\_ He hath show - ed strength with his arm: he hath

a - tions. \_\_\_\_\_ He hath show - ed strength with his arm: he hath

44 *f*

add \_\_\_\_\_

48

scat-tered, scat-tered the proud \_\_\_\_\_ in the im-ag - i -

scat-tered, scat-tered the proud \_\_\_\_\_ in the im-ag - i - na - tion, the im-ag - i -

8 scat-tered the proud \_\_\_\_\_ in the im-ag - i - na - tion of \_\_\_\_\_ their

scat-tered the proud \_\_\_\_\_ in the im-ag - i - na - tion of their

48

*Solo f* and hath ex - alt - ed the

51

na - tion of their hearts.

na - tion of their hearts.

8 hearts. He hath put down the might - y from their seat.

hearts. He hath put down the might - y from their seat.

51

Detailed description: This system contains the first two systems of music. The first system has three vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

hum - ble and meek.

55 *Tutti p*

He hath filled the hun - gry with good things,

*p* He hath filled the hun - gry with good things,

*Solo f* and the rich he hath sent emp -

55 *pp* *rit.*

Detailed description: This system contains the second two systems of music. The first system has three vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a *rit.* (ritardando) marking.



59 *a tempo* *mp*

He re - mem - bering his mer - cy — hath

*rit.* *Tutti mp*

8 - ty a - way. — He re - mem - bering his mer - cy — hath

59 *a tempo* *Solo* \*

*mp*

64

help-en his ser - vant Is - ra - el: as he prom - ised

*mp*

as he prom - ised

help-en his ser - vant Is - ra - el: as he prom - ised, as he

*mp*

as he prom - ised, as he

64 *Solo*

\* Continuing the solo uninterrupted through measure 70 also is acceptable if the sound is suitable.

68 *p* *rit.* *pp*  
 to our fore-fath-ers, A-bra-ham and his seed, for ev-er.  
*p* *rit.* *pp*  
 to our fore-fath-ers, A-bra-ham and his seed, for ev-er.  
 8 *p* *rit.* *pp*  
 prom-ised our fore-fath-ers, A-bra-ham and his seed, for ev-er.  
*p* *rit.* *pp*  
 prom-ised our fore-fath-ers, A-bra-ham and his seed, for ev-er.

68 *Solo* *rit.* *pp*  
 Solo  
*rit.* *pp*

73 **Maestoso** (♩ = 80) *f*  
 Glo-ry be to the Fath-er, and to the Son, and  
*f*  
 Glo-ry be to the Fath-er, and to the Son, and  
 8 *f*  
 Glo-ry be to the Fath-er, and to the Son, and  
*f*  
 Glo-ry be to the Fath-er, and to the Son, and

73 **Maestoso** (♩ = 80) *f marcato*  
*f marcato*

78 *f sempre*

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

to the Ho - ly Ghost;

8 to the Ho - ly Ghost;

to the Ho - ly Ghost;

78 *legato* *meno f*

82

gin - ning, world with-out

is now, and ev - er shall be, world with-out

is now, and ev - er shall be, world with-out

82 world with-out

86

end, world with-out end. A - men,

end, world with-out end. A - men,

end, world with-out end. A - men,

end, world with-out end. A - men,

86

*f*

Solo

90

A - men, A - men.

A - men, A - men.

A - men, A - men.

A - men, A - men.

90

*ff rit.*

To the glory of God  
and in loving memory of Lydia Napier Martin,  
beloved daughter of Liz and Charlie Martin.

# Nunc Dimittis

Luke 2:29-32

Richard Clemmitt

**Andante** (♩ = 72)

*Solo mf senza rigore*

Soprano

Lord, \_\_\_\_\_ Lord, \_\_\_\_\_ now let-test thou thy

Organ

*a beautiful sound*

*p*

8

*rit.*

ser - vant de - part in peace, in peace, \_\_\_\_\_

*a tempo*

*Solo pp*

13

*a tempo*

ac - cord - ing to thy word. \_\_\_\_\_ For mine eyes have

*pp poco rit.*

Man.

19

S  
seen thy sal - va - tion, \_\_\_\_\_

A  
\_\_\_\_\_

T  
\_\_\_\_\_

8

Solo *mf* which thou hast pre - pared be - fore the

Solo *mf* which thou hast pre - pared be - fore the

19

8<sup>va</sup> - - - - -

loco

24

S  
\_\_\_\_\_

A  
face of all peo - ple. \_\_\_\_\_

T  
face of all peo - ple. \_\_\_\_\_

B  
\_\_\_\_\_

8

Più mosso (♩ = 88)

Tutti *p* To

Tutti *p* To be a

Tutti *p* To be a light, \_\_\_\_\_

Tutti *p* To be a light, a

24

Più mosso (♩ = 88)

*p*

Ped.

29 *cresc. poco a poco*

be a light \_\_\_\_\_ to light - en the Gen - tiles,

*cresc. poco a poco*

light, and to be the glo - ry, and to be the

*cresc. poco a poco*

8 \_\_\_\_\_ a light, and to be the glo - ry, a

*cresc. poco a poco*

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

29 *mp*

*mp cresc. poco a poco*

33 *f*

the glo - ry, a light, \_\_\_\_\_

*f*

glo - ry, a light, a light, \_\_\_\_\_

*f*

8 light, and to be a light, \_\_\_\_\_

*f*

and to be the glo - ry, a light, \_\_\_\_\_

33 *f* Solo Reed

**Meno mosso** (♩ = 63)

*allargando* **ff**

S  
and to be the glo - ry, the glo - ry

*allargando* **ff**

A1  
and to be the glo - ry, the glo -

*allargando* **ff**

A1  
and to be the glo - ry, the glo - ry

*allargando* **ff**

T1  
and to be the glo - ry, the glo -

*allargando* **ff**

T2  
and to be the glo - ry, the glo - ry

*allargando* **ff**

B  
the glo - ry, the glo -

**Meno mosso** (♩ = 63)

*allargando* **ff** *dim. poco a poco*



41 *rit.* *p*  
of thy peo - ple Is - ra - el.

*rit.* *p*  
- ry of Is - ra - el.

*rit.* *p*  
of thy peo - ple Is - ra - el.

*rit.* *p*  
- ry of Is - ra - el.

*rit.* *p*  
of Is - ra - el.

*rit.* *p*  
ry of Is - ra - el.

41 *rit.* *p*

Tempo I (♩=72)

44 *Solo mf*

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

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

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

44 Tempo I (♩=72)

48 *Tutti p*

Ghost; As it was \_\_\_\_\_ in the be -

Ghost; As it was, \_\_\_\_\_ it

Ghost; As it was \_\_\_\_\_ in the be -

As it was, \_\_\_\_\_ it

48 *Solo p*

53

gin - ning is now, is now and ev - er shall be,  
was is now, is now and ev - er shall be,  
gin - ning is now, is now and ev - er shall be,  
was is now, is now and ev - er shall be,

*mf* *pp*  
*mf* *pp*  
*mf* *pp*  
*mf* *pp*

53

*mf* *pp*

58

Solo *mf*

world with - out end. \_\_\_\_\_

*poco a poco rit.*  
*poco a poco rit.*  
*poco a poco rit.*  
*poco a poco rit.*

58

*pp* *poco a poco rit.*

Man.

62 *Tutti*  
*pp*

A - - - - - men.

*pp*

A - - - - - men.

*pp*

A - - - - - men.

*pp*

A - - - - - men.

62

Ped.

(+32)