

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

Maestoso (♩ = 72)

Soprano

Alto

Tenor

Bass

Organ

Trumpet(s)

f marcato

ff broadening

Ped.

5

Solo*
mf a tempo

My

5

Solo
mp

subito p

18 *rit.* *pp*

in God,

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

God, in God, my Sav - iour.

rit. *pp*

in God,

rit. *pp*

in God,

p

(+32)

23 **Lyrical** (♩ = 52) *mf*

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

23 **Lyrical** (♩ = 52) *Solo* (Cornet or Reed) *mf*

27 *Be-hold, _____ all gen - er -*
hand-maid - en. _____ For be - hold, _____ from hence - forth all gen - er -

This system contains a vocal line and three piano accompaniment staves. The vocal line begins at measure 27 with the lyrics "hand-maid - en. _____ For be - hold, _____ from hence - forth all gen - er -". The piano accompaniment consists of three staves, all of which are empty in this system.

27 *Solo*

This system shows the piano accompaniment for the first system. It includes a grand staff (treble and bass clefs) and a separate bass line. The grand staff begins at measure 27 with a "Solo" marking. The bass line contains rhythmic accompaniment.

31 *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 a vocal line and three piano accompaniment staves. The vocal line begins at measure 31 with the lyrics "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 consists of three staves, all of which are empty in this system.

31 *Solo*

This system shows the piano accompaniment for the second system. It includes a grand staff (treble and bass clefs) and a separate bass line. The grand staff begins at measure 31 with a "Solo" marking. The bass line contains rhythmic accompaniment.

35 *p*
mag - ni-fied me, _____ and ho - ly _____ is his Name.

35 *Solo*
p *mf*

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

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

39 *p*
+ Sw. oboe

43 *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

43 *f*

add _____

47

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

47

Solo f and hath ex - alt - ed the

50

na - tion of their hearts.

na - tion of their hearts.

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

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

54

hum - ble and meek.

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 -

54

pp

rit.

58 *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

58 *a tempo* *Solo* *mp*

63

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

mp

as he prom - ised

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

mp

as he prom - ised, as he

63 *Solo*

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

67 *Solo* *rit.* *pp*
 Solo
 7

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

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

77 *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;

77 *legato* *meno f*

81

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

81 world with-out

85

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,

85

f

Solo

89

A - men, A - men.

A - men, A - men.

A - men, A - men.

A - men, A - men.

89

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

Solo *8va* - - - - -

loco

24

Più mosso (♩ = 88)

S

A
face of all peo - ple. _____

T
face of all peo - ple. _____

B

8

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

_____ 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

light, and to be a light, _____

f

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

33 *f* Solo Reed

37 *allargando* **Meno mosso** (♩ = 63) **ff**

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

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

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

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

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

B the glo - ry, the glo -

37 *allargando* **Meno mosso** (♩ = 63) **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*

Detailed description: This page of a musical score, numbered 17, contains six vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of three staves each. The lyrics are: "of thy peo - ple Is - ra - el." and "- ry of _____ Is - ra - el." The piano accompaniment is shown in a grand staff at the bottom. The score includes dynamic markings such as *rit.* (ritardando) and *p* (piano), and features various musical notations including slurs, ties, and fermatas. The key signature has two flats, and the time signature is common time (C).

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,

53

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

58

world with - out end. _____

58

Solo mf *poco a poco rit.* *poco a poco rit.* *poco a poco rit.* *poco a poco rit.*

pp *poco a poco rit.*

Man.

62 *Tutti*
pp

A - - - - - men.

pp

A - - - - - men.

pp

A - - - - - men.

pp

A - - - - - men.

8

62

Ped.

(+32')