

# Magnificat

St. Luke i. 46

Gerald Near

Moderato, senza rigore (♩ = c. 60)

Moderato, senza rigore I - II

*mp*

*p*

II

4/4

3/4

4/4

④

Trebles *mp*

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

II *p*

4/4

3/4

2/4

2/4

⑦

spi — rit hath re — joiced — in God my Sav — ior. —

*mp*

con ped. *p*

2/4

3/8

4/4

2/4

2/4

2/4

10

*(mp)*

S

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

Piano accompaniment for measures 10-13. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and single notes. The key signature has one sharp (F#) and the time signature is 2/4.

14

S

hand - maid - en, — *mp* be - hold from

A

*mp* For be - hold — from

T

*mp* For be - hold — from

B

*mp* For be - hold from

Piano accompaniment for measures 14-17. The right hand continues the melodic line, and the left hand provides harmonic support. The key signature has one sharp (F#) and the time signature is 4/4.



25

$\text{♩} = 72$

$\text{♩} = \text{♩}$

S  
For he that is might-y hath mag-ni-fied me;

A  
For he that is might-y hath mag-ni-fied me;

T  
For he that is might-y hath mag-ni-fied me;

B  
For he that is might-y hath mag-ni-fied me;

$\text{♩} = 72$

$\text{♩} = \text{♩}$

*mf*

man.

29

*f* and ho-ly is his Name. *mf* And his

*f* and ho-ly is his Name. *mf* And his

*f* and ho-ly is his Name. *mf* And his

*f* and ho-ly is his Name. *mf* And his

*f* *mf*

Ped. *mf*

33

S  
mer - cy is on them — that fear him through - out all — gen - er -

A  
mer - cy is on them — that fear him through - out all — gen - er -

T  
mer - cy is on them — that fear him through - out all — gen - er -

B  
mer - cy is on them — that fear him through - out all — gen - er -

*cresc.*

37

a - tions. — He hath showed strength with his arm;

a - tions. — He hath showed strength with his arm;

a - tions. — He hath showed strength with his arm;

a - tions. — He hath showed strength with his arm;

*f*

41

S *f* He hath scat - tered the proud in th'im - ag - i - na - tion of their

A *f* He hath scat - tered the proud in th'im - ag - i - na - tion of their

T *f* He hath scat - tered the proud in th'im - ag - i - na - tion of their

B *f* He hath scat - tered the proud in th'im - ag - i - na - tion of their

46

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

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

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

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

50

S *f* seat, and hath ex - alt - ed the hum - ble and meek.

A *f* seat, and hath ex - alt - ed the hum - ble and meek.

T *f* seat, and hath ex - alt - ed the hum - ble and meek.

B *f* seat, and hath ex - alt - ed the hum - ble and meek.

*f* man.

55

*mf* He hath filled the hun - gry with

*mf* He hath filled the hun - gry with

*mf*

60

S  
good things; — and the rich he hath sent emp - ty a -

A  
good things; — and the rich he hath sent emp - ty a -

T

B

64

Rit. . . . . ♩ = 60

way.

way.

*p placido*

*p placido*

He hath

He re - mem - ber - ing his mer - cy

Rit. . . . . ♩ = 60

*p*

Ped.



69

S *p* as he pro-mis-ed to our fore -

A hol-pen his ser-vant Is-ra-el; *p* as he pro-mis-ed to our fore -

T

B

74

*pp* fa - thers, — A - bra - ham — and his seed, — for ev - er. —

*pp* fa - thers, — A - bra - ham — and his seed, — for ev - er. —

*pp* A - bra - ham — and his seed, — for ev - er. —

Rit. . . . . a tempo

Rit. . . . . a tempo

79

S  
A  
T  
B

84

and to the Son, \_\_\_\_\_  
 mp  
 Glo - ry be \_ to the Fa - ther, and to the Son, \_\_\_\_\_  
 mp  
 and to the Son, \_\_\_\_\_  
 mp  
 Glo - ry be \_ to the Fa - ther, and to the Son, \_\_\_\_\_

man.

89

S *p* — and to the Ho - ly Ghost; —

A *p* — and to the Ho - ly Ghost; —

T *p* — and to the Ho - ly Ghost; —

B *p* — and to the Ho - ly Ghost; —

*p* *mp*

Ped.  $\}$

93

*mf* As — it was in the be - gin - ning, — is now, — *f*

*mf* As — it was in the be - gin - ning, — is now, — *f*

*mf* As — it was in the be - gin - ning, — is now, — *f*

*mf* As — it was in the be - gin - ning, — is now, — *f*

97

S  
and ev - er shall be, world

A  
and ev - er shall be, world

T  
and ev - er shall be, world

B  
and ev - er shall be, world

102

with - out end. A - men.

with - out end. A - men.

with - out end. A - men.

with - out end. A - men.

# Nunc dimittis

St. Luke ii. 29

Gerald Near

Lento, senza rigore (♩ = c.54)

Piano introduction for the Nunc dimittis. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The tempo is marked 'Lento, senza rigore' with a quarter note equal to approximately 54 beats per minute. The key signature has one sharp (F#). The piece begins in 3/4 time and changes to 2/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a 'man. p' (mano piano) instruction. A fermata is placed over the first measure of the piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

④

Tenor solo *mp*

Lord, now let - test thou thy

Ped. *p*

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in tenor clef (treble clef). The piano accompaniment consists of two staves (treble and bass clefs). The tempo is marked 'mp' (mezzo-piano). The key signature has one sharp (F#). The time signature is 2/4. The piano part includes a 'Ped. p' (pedal piano) instruction. The lyrics are 'Lord, now let - test thou thy'.

⑦

ser - vant de - part in peace, ac - cord - ing

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in tenor clef (treble clef). The piano accompaniment consists of two staves (treble and bass clefs). The tempo is marked 'mp' (mezzo-piano). The key signature has one sharp (F#). The time signature is 2/4. The piano part includes a 'Ped. p' (pedal piano) instruction. The lyrics are 'ser - vant de - part in peace, ac - cord - ing'.

11

— to thy — word.

Musical score for measure 11. The vocal line is in 2/4 time, with a 3/4 measure. The piano accompaniment is in 2/4 time, with a 3/4 measure. The key signature has one flat (Bb).

14

*mp* For mine eyes have seen thy sal - va - tion, which thou hast pre-

Basses: *pp*

For mine eyes — have seen thy sal - va - tion,

II

Musical score for measure 14. The vocal line is in 4/4 time, with a 3/4 measure. The piano accompaniment is in 4/4 time, with a 3/4 measure. The key signature has one flat (Bb). Dynamics include *mp* and *pp*. A triplet is marked in the vocal line.

18

pared — be - fore the face of all peo - ple; —

which thou hast pre - pared be - fore the face of all —

Musical score for measure 18. The vocal line is in 5/8 time, with a 3/4 measure. The piano accompaniment is in 5/8 time, with a 3/4 measure. The key signature has one flat (Bb).

21

S *mf* *f*  
To be a light to

A *mp* *mf* *f*  
To be a light, a light to

T *tutti: mf* *f*  
To be a light, a light to

B  
peo - ple; — a light to

25

*cresc.*  
light - en the Gen - tiles, and to be the

*cresc.*  
light - en the Gen - tiles, and to be the

*cresc.*  
light - en the Gen - tiles, and to be the

*cresc.*  
light - en the Gen - tiles, and to be the

28

S *f* glo - - ry of thy peo - ple, *mp* thy peo -

A *f* glo - - ry of thy peo - ple, *mp* thy peo -

T *f* glo - - ry of thy peo - ple, *mp* thy peo -

B *f* glo - - ry of thy peo ple, *mp* thy peo -

33

*p* ple Is - ra - el. *to Gloria, p. 12* %

*p* ple Is - ra - el. *to Gloria, p. 12* %

*p* ple Is - ra - el. *to Gloria, p. 12* %

*p* ple Is - ra - el. *to Gloria, p. 12* %

*p* ple Is - ra - el. *to Gloria, p. 12* %