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Magnificat and Nunc Dimittis

Evening Service in B-flat Major

Jon Simsic

Trebles and organ

Jon Simsic

Jon Simsic is Organist and Choirmaster at St. Joseph's Church in Canton, OH. Jon conducts *Illuminare*, a chamber choir which he founded in 2007. Jon is the Chorus Master for Opera Western Reserve in Youngstown, OH as well as Music Director for the Young Artist's Program. Past positions for Jon include Chorus Master and Assistant Conductor of the Youngstown Symphony, Artistic Director of Youth Theater and Music for the Salem (OH) Community Theater, and Conductor for Valley Lyric Opera (Greenville, PA).

Magnificat

Evening Service in B-flat Major
Trebles and organ

Luke 1:46 - 55

Jon Simsic

Maestoso ♩ = c. 60

Treble 1
Treble 2

Treble 3

Organ

Fanfare

rit.

f *ff* *mp*

a *mp* and
legato

3

rit.

Meekly at first but quickly
gaining confidence
solo* *p*

My soul doth

colla voce

p

*While a solo voice is preferred, mss. 4-5 may also be sung
by a small group or the entire treble 3 section or even all trebles.

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poco rit.

Allegro ♩ = c. 100

5 (Tutti) *f*

and my spir - it, my — spir - it hath re -

(Tutti) *mf* *f*

mag-ni - fy the Lord: and my spir - it, my — spir - it hath

poco rit. Allegro ♩ = c. 100

mf *f*

8 unis. *f*

- joiced — in God — my Sav - iour. —

- joiced — in God — my Sav - iour. —

12 *mf*

For he__ hath re - gard-ed____ the__ low - li - ness, the

mf

For he__ hath re - gard-ed____ the__ low - li - ness,

mf

3

15

low - li - ness of his hand - maid - en. For - be -
unis.

f

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

f

3

3/4

* Should a 4 part division be impractical,
the "Alto 1" part may be omitted.

(♩ = ♩) (♩ = ♩)

18 unis.

- hold, from - hence - forth: — all - gen-er-a - tions shall

- hold, from - hence - forth: — all gen-er-a - tions shall

(♩ = ♩) (♩ = ♩)

21 *mf*

call me bless-ed. —

call, shall call me bless-ed. — For — he that is might-y hath —

mf solo*

*While a solo voice is preferred, mss. 22-24 may also be sung by a small group or the entire treble 3 section or even all trebles.

24 *mf* (Tutti) **poco rit.**

and ho-ly, ho-ly, ho-ly is his

mf (Tutti) **poco rit.**

mag-ni-fied me: and ho-ly, ho-ly, ho-ly is his

poco rit.

27 **a tempo**

Name. And his mer-cy is on them that

Name. And his mer-cy is on them that

a tempo
(suitable solo stop)

31

accel. *mp*

fear him: through - out all gen-er - a-tions.

mp

fear him: through - out all gen-er - a-tions.

(solo stop out)

acc.

rit. a tempo

35

unis. *f*

He hath showed

f

He hath showed

rit. a tempo

f

38 *mf* (♩ = ♩)

strength with his arm: _____ he hath scat - tered the

strength with his arm: _____ he hath scat - tered th

mf

(♩ = ♩)

f

41 *rit.*

proud in the im - ag - i - na - tions of their hearts.

proud in the im - ag - i - na - tions of their hearts.

rit.

(♩ = ♩) **a tempo**

44

f***mp***

He hath put down the might-y from their seat: and hath ex -

f***mp***

He hath put down the might-y from their seat: and hath ex -

(♩ = ♩) **a tempo*****f******mp***

(♩ = ♩)

mf(♩ = ♩) **rit.****molto rit**

- alt-ed the hum-ble and meek.

mf

- alt-ed the hum-ble and meek.

(♩ = ♩)

mf(♩ = ♩) **rit.****molto rit*****mf******mp***

51

Andante ♩ = c. 72

*solo** **p**

He hath filled the hun-gry with good things:

Andante ♩ = c. 72

p

54

rit.
(Tutti) **p**chant-like,
senza misura

and the rich he hath sent emp-ty a-way.

(Tutti) **p**chant-like,
senza misura

and the rich, he hath sent emp-ty a-way.

rit.**pp**

*While a solo voice is preferred, mss. 51-53 may also be sung by a small group or the entire treble 3 section or even all trebles.

Andante ♩ = c. 72

58 *pp* *p*

He re-mem-ber-ing his mer-cy hath hol-pen his ser-vant

He re-mem-ber-ing his mer-cy hath hol-pen his ser-vant

Andante ♩ = c. 72

p

molto rit

Allegro ♩ = c. 100

62 unis. *ff* *f*

Is-ra - el as he prom - ised to our fore - fa - thers,

Is-ra - el as he prom - ised to our fore - fa - thers,

molto rit

Allegro ♩ = c. 100

ff

65 *mp* *mf* *f*

A-bra - ham _____ and his seed, _____ for -

mp *mf* *f*

* A-bra - ham _____ and his seed, _____ for -

mp *mf*

69 *sfzp* *unis.* *rit.*

- ev - er. _____

unis. *sfzp* *rit.*

- ev - er. _____

accel. *p* *rit.*

*Should a 4 part division be impractical,
the "Alto 2" part may be omitted.

a tempo

73 *f*

Glo-ry be to the Father, and to the Son, and to the

Glo-ry be to the Father, and to the Son, and to the

a tempo

f

76 *f*

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

f

78

- gin-ning, — is now, and ev - er, now and ev-er shall be:

- gin-ning, — is now, — and ev - er, now and ev-er shall be:

81

unis.

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

world with out end. — A - men, — a -

non rit.

*mp**f*

84

- men, a - - - - men.

*mp**f*

- men, a - - - - men.

* The top B-flat is entirely optional. The conductor may utilize it after the Magnificat or perhaps postpone it until after the Nunc Dimittis for a more exuberant conclusion.

ff

87

non rit.

ff

Nunc Dimittis

Trebles and organ

Luke 2:29 - 32

Jon Simsic

Lyrally ♩ = c. 60

Treble 1
Treble 2

Treble 3

Organ

Introduction

pp

7

p
Lord, — now

p
Lord, — now

Passacaglia: With the steady faith
of Simeon

p *pp* *p*

14

let-test thou thy ser - vant de - part in peace:

let-test thou thy ser - vant de - part in peace:

This musical system contains measures 14 through 17. It features a vocal melody in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are "let-test thou thy ser - vant de - part in peace:". The piano accompaniment is shown in both grand staff (treble and bass clefs) and a single bass clef line. The piano part includes a triplet of eighth notes in the right hand of the grand staff in measure 17. A large, diagonal "DRAFT COPY" watermark is overlaid across the entire system.

18

ac - cord ing to thy

ac - cord - ing to thy

This musical system contains measures 18 through 21. The vocal melody continues with the lyrics "ac - cord ing to thy". The piano accompaniment continues in the same style, featuring a triplet of eighth notes in the right hand of the grand staff in measure 21. A large, diagonal "DRAFT COPY" watermark is overlaid across the entire system.

21

mp

word. For mine eyes have seen: thy sal - va - tion, thy sal -

word. For mine eyes have seen: thy sal -

mp

mp

3

3

24

mf

Unis.

- va - tion, Which thou hast pre -

- va - tion, Which thou hast pre -

mf

mf

29

- par - ed: be - fore the face of all_ peo - ple; To be a__

- par - ed: be - fore the face of all_ peo - ple; To be__ a__

This block contains the musical notation for measures 29 through 32. It features two vocal staves and two piano accompaniment staves. The vocal parts have lyrics: "- par - ed: be - fore the face of all_ peo - ple; To be a__". The piano accompaniment includes a treble and bass staff. A large, diagonal watermark reading "NOT COPY" is overlaid across the entire page.

33

f light, a light to__

f light, a light to__

f light, a light to__

This block contains the musical notation for measures 33 through 36. It features two vocal staves and two piano accompaniment staves. The vocal parts have lyrics: "light, a light to__". The piano accompaniment includes a treble and bass staff. A large, diagonal watermark reading "NOT COPY" is overlaid across the entire page.

37 unis. *mf* *mp* **rit.**

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

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

rit.

mf *mp*

3 3 3 3 3 3

a tempo *f* *mf* **rit.**

41 glo - ry of thy peo - ple, Thy peo - ple Is - ra -

f *mf*

glo - ry of thy peo - ple, Thy peo - ple Is - ra -

a tempo *f* *mf* **rit.**

3 3

f *mf*

3 3

4 4 4 4

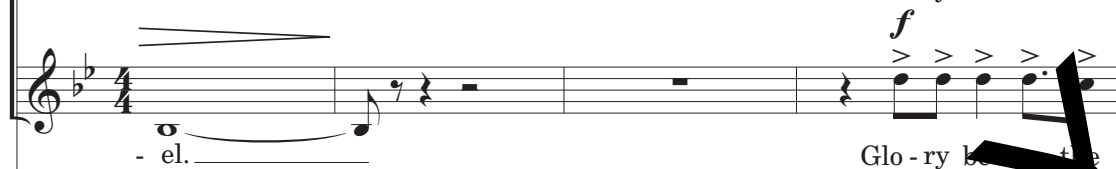
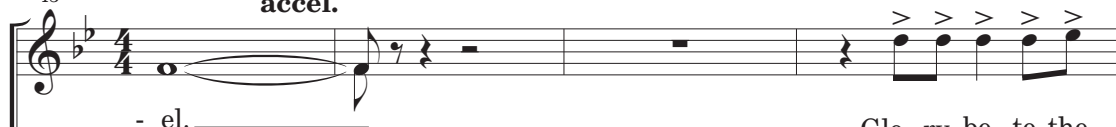
Allegro ♩ = c 100

rit.

a tempo

45

accel.

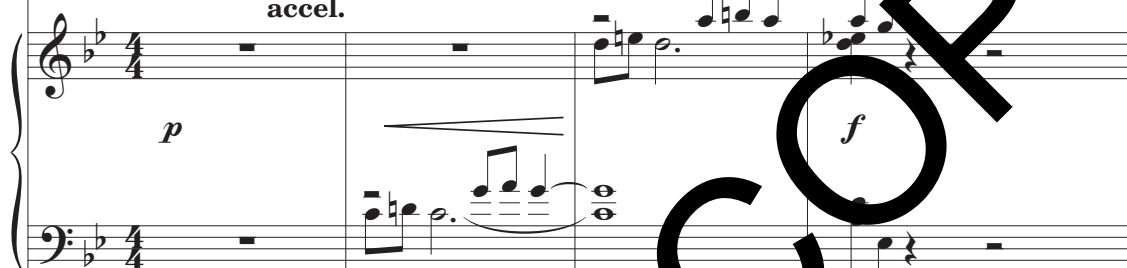
f

Allegro ♩ = c 100

rit.

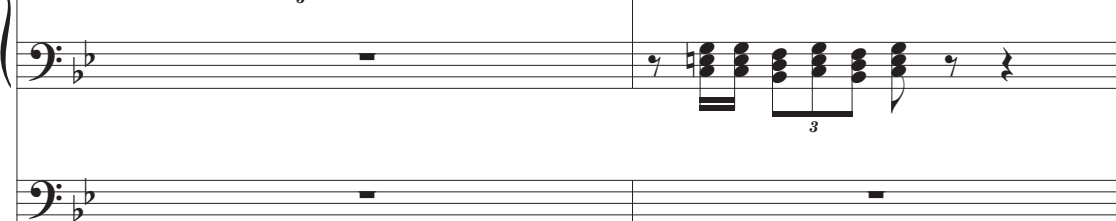
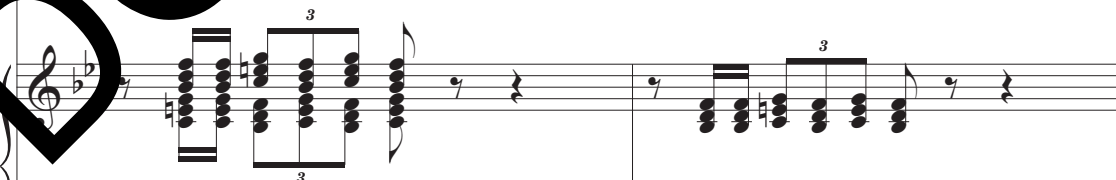
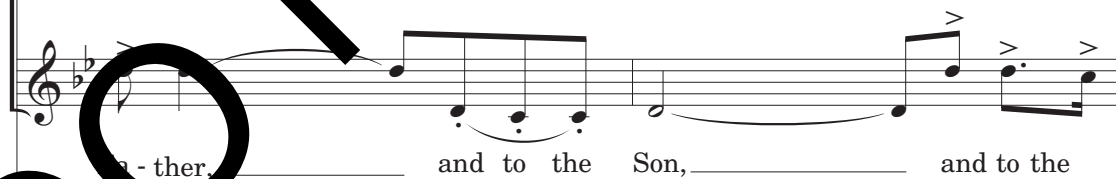
a tempo

accel.

*p**f*

49

Fa - ther, _____ and to the Son, _____ and to the



51 *f*

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

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

NOT COPY

54

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

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

NOT COPY

non rit.

mp

57

end. — A - men, — a - men, — a - - -

mp

end. — A - men, — a - men, — a - - -

non rit.

f

non rit.

ff

61

- men.

*f**ff*

non rit.

*f**ff*

* The top B-flat is entirely optional. The conductor may utilize it after the Magnificat or perhaps postpone it until after the Nunc Dimittis for a more exuberant conclusion.