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The Service in B-flat
Magnificat and Nunc Dimittis

SATB and organ

Charles Villiers Stanford

arr. Stuart Forster

DO NOT COPY

Composer's Notes

Stanford's Magnificat and Nunc dimittis in B-flat remains one of the most popular settings of the evening canticles in the repertoire. The choral parts are not too difficult for many parish choirs, and the melodies and harmonies are enduring. Stanford orchestrated the accompaniment, making it more florid and sophisticated than the original organ accompaniment. There are a few harmonies that are slightly modified, adding to the forward momentum, and there are numerous countermelodies and textures that add considerable interest for player and listener alike. For example, the lighter use of pedal, sometimes just for punctuation (as in pizzicato string basses), offering contrast with the longer pedal notes of other sections. This more developed version led me to seek out the orchestral score so that I might transcribe it for organ, thus producing an enhanced version of the original choir and organ version.

Sir Charles Villiers Stanford

Sir Charles Villiers Stanford (30 September 1852–22 March 1924) was an Irish composer, music teacher, and conductor. He studied at the University of Cambridge before traveling to Leipzig and Berlin to further his studies and expand his knowledge of European composers. While still a student, Stanford was appointed organist of Trinity College, Cambridge. At the age of 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford based his instruction chiefly on classical models (based on his own studies in Europe) as shown in the music of Brahms. Among his pupils were Gustav Holst and Ralph Vaughan Williams. Stanford composed numerous concert works, but his best-remembered pieces are his sacred choral works for the church, composed in the Anglican tradition. Some critics regarded Stanford as responsible for a renaissance in music from the British Isles. However, after his success as a composer in the last two decades of the 19th century, his music entered the 20th century by being neglected. Fortunately, in the last 25 years, there has been a fruitful revival of late-Romantic composers, especially Stanford's symphonies.

The Service in B-flat: Magnificat and Nunc Dimittis

Magnificat

SATB and organ

Charles Villiers Stanford (1852–1924)
arr. Stuart Forrest (b. 1971)
from the composer's oratorio *St. Cecilia*

Luke 1:46–55

Allegro ♩ = 144

f

Soprano
My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in

Alto
My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in

Tenor
My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in

Bass
My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in

Allegro ♩ = 144

f *mf* *mp*

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7 *p*
 God my Sa-viour. For He hath re-gard-ed the low - li - ness of
p
 God my Sa-viour. For He hath re-gard-ed the low - li - ness of His,
p
 8 God my Sa-viour. For He hath re-gard-ed the low - li - ness His,
p
 God my Sa-viour. For He hath re-gard-ed the low - li - ness of His, of

14
 His hand-maid en. all ge - ne -
 His hand-maid en. all ge - ne -
 8 His hand-maid - en. For be - hold, from hence-forth all ge - ne -
 His hand-maid - en. For be - hold, from hence-forth all ge - ne -

cresc. *f*

-ra-tions shall call me, call me bless - ed. For He that is migh-ty hath

cresc. *f*

-ra-tions shall call me, call me bless - ed. For He that is migh-ty hath

cresc. *f*

-ra-tions shall call me, call me bless - ed. For He that is migh-ty hath

cresc. *f*

-ra-tions shall call me, call me bless - ed. For He that is migh-ty hath

cresc. *f*

p

mag-ni-fied me, and ho - ly is His Name, and ho - ly is

p

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

p

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

p

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

p *pp*

33 **Slow** ♩ = ♩

p

— His Name. And His mer - cy is on them that —

— His Name.

— His Name.

— His Name.

Slow ♩ = ♩

p

38

fear — — — — — through - out — — — — — all — — — — — ge - ne -

42

- ra - - - tions.

f He hath shew - ed strength with His

f He hath shew - ed strength with His

45

f in the i - ma - gi -

f in the i - ma - gi -

arm; He hath scat - ter - ed the proud in the i - ma - gi -

arm; He hath scat - ter - ed the proud in the i - ma - gi -

cresc.

49

- na - tion of their hearts. He hath put down, - He hath put
 - na - tion of their hearts. He hath put down, He hath put
 - na - tion of their hearts. He hath put down, He hath put
 - na - tion of their hearts. He hath put down, He hath put

f *dim.*

54

dim. down the mighty from their seat, and
dim. down the mighty from their seat,
dim. down the mighty from their seat,
 down the mighty from their seat,

p

59

hath ex - alt - ed the hum - ble and meek. He hath

He hath

He hath

He hath

63

fill - the hun - gry with good things, and the

fill - the hun - gry with good things, and the

fill - ed the hun - gry with good things, and the

fill - ed the hun - gry with good things, and the

67

rich He hath sent empty away. *mf*

rich He hath sent empty away. He re-

rich He hath sent empty away.

rich He hath sent empty away. re-

71

mem - ber - ing His mer - cy hath holp - en His ser - vant Is - ra - el,

mem - ber - ing His mer - cy hath holp - en His ser - vant Is - ra - el,

75

p as He pro - mis - ed to our fore - fa - thers, A - bra - cresc.
p as He pro - mis - ed to our fore - fa - thers, A - bra - cresc.
p as He pro - mis - ed to our fore - fa - thers, A - bra - cresc.
p as He pro - mis - ed to our fore - fa - thers, A - bra - cresc.

80

- ham and his seed, for - ev - er, for - ev - -
 - ham and his seed, for - ev - er, for - ev - -
 - ham and his seed, for - ev - er, for - ev - -
 - ham and his seed, for - ev - er, for - ev - -

Sw. *p*

Tempo I

f

- er. Glo - ry be to the Fa-ther and to the

f

- er. Glo - ry be to the Fa-ther and to the

f

- er. Glo - ry be to the Fa-ther and to the

f

- er. Glo - ry be to the Fa-ther and to the

Tempo I

f

mf

Son, and to the Ho-ly Ghost; as it was in the be-

Son, and to the Ho-ly Ghost; as it was in the be-

and to the Ho-ly Ghost; as it was in the be-gin-ning, as it was in the be-

Son, and to the Ho-ly Ghost; as it was in the be-gin-ning, as it was in the be-

98

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

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

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

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

cresc. f

The musical score consists of six staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the last two are for piano (Right and Left Hand). The key signature has two flats (B-flat and E-flat). The lyrics are: "- gin-ning, is now, and ev - er shall be: world with- out". Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include *cresc.* (crescendo) and accents (*^*).

DO NOT COPY

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

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

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

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

Tuba

men, A - - men.

men, A - - men.

men, A - - men.

men, A - - men.

ff
Gt.

Nunc Dimittis

Luke 2:29 - 32

Larghetto $\text{♩} = 60$
p

Tenor
Lord, now let-test thou thy ser - vant de - part in peace

Bass
Lord, now let-test thou thy ser - vant de - part in peace

Larghetto $\text{♩} = 60$
Reed solo
p

Organ
Sw.
Pedal coupled, no stops

6
ac-cord-ing to Thy word. For mine

ac-cord-ing to Thy word. For mine

Clarinet

Add 16'



11

eyes have seen Thy sal - va - tion, which Thou hast pre - par -

Sw.

18

Più mosso $\text{♩} = 80$

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

f

Più mosso $\text{♩} = 80$

Tuba

sf

Sw.

mf

16' off

24

ff

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

ff

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

f

Add 16'

30

and to be the glo ry of Thy peo - ple

and to be the glo - ry of Thy peo - ple

Tuba

Gt.

37

p

Is - ra - el, Thy peo-ple Is - ra - el.

p

Is - ra - el, Thy peo-ple Is - ra - el.

Sw. dim. *p*

With dignity

46 *f*

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

A *f*
Glo - ry be to the Fa - ther, and to the Son, and

T *f*
Glo - ry be to the Fa - ther, and to the Son, and

B *f*
Glo - ry be to the Fa - ther, and to the Son, and

With dignity

f Gt.

52

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

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

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

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

The musical score consists of six staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth and sixth staves are piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'to the Ho - ly Ghost; as it was in the be - gin - ning, is'.

DO NOT COPY

59

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

The musical score for measures 59-62 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "now, and ev - er shall be:" repeated for each voice part.

63

world with - out
world with - out
world with - out
world with - out

The musical score for measures 63-66 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass line. The lyrics are: "world with - out" repeated for each voice part.

66 **rall.**

end, with - out end. A -

end, with - out end. A -

end, with - out end. A -

end, with - out end. A -

rall.

p

72

- men, A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

- men, A - - - - men.

p

DO NOT COPY

Stuart Forster

Stuart Forster became the Associate for Liturgy and Music at the Episcopal Church of Bethesda-by-the-Sea in Palm Beach, Florida, in 2020, following 21 years as Director of Music and Organist at Christ Church, the Episcopal Church in Harvard Square, Cambridge, Massachusetts. His performances as soloist, accompanist, and conductor have been broadcast around the world, and he has recorded numerous CDs, including solo performances on the JAV and Pro Organo labels; his newest CD, *Love So Amazing*, the hymn arrangements of Stuart Forster immediately became an Amazon Best Seller. His book, *Hymn Playing: A Modern Colloquium*, draws on interviews with leading church musicians to document expert techniques of hymn leadership and accompaniment with the organ. Dr. Forster has written orchestral transcriptions for the organ, liturgical music for congregations (including more than 20 hymn arrangements), organ music, and choral anthems. His landmark organ transcription of Dvořák's Ninth Symphony, "From the New World," has been recorded, published by Éditions Chantaine, and is frequently performed. Forster's work has also been published by Selah Publishing, Paraclete Press, MorningStar Music Publishers, and St. James Music Press.

Dr. Forster holds qualifications from Trinity College of Music (London), the University of Sydney, the Sydney Conservatorium of Music, Yale University, and the Graduate Theological Foundation, where his doctorate focused on the congregation's experience of flow and music within liturgy. A dedicated organist and choir trainer, Dr. Forster's passion for leading congregational singing has guided his vocation both in the church and as a teacher. Details of his compositions, performances, recordings, and book may be found at www.StuartAForster.com.

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