

Commissioned for the Choir of Trinity Cathedral
Sacramento, California,
David Link, organist and choirmaster,
by the Reverend Canon James Bingham, in memory of his mother Elva Juanita Ross

Magnificat

"Centennial Canticles"

SATB and organ

Bruce Neswick

Andante, moderato $\text{♩} = 92 \text{ app.}$

Organ

Gt. *f*

Ped.

S

A

T

B

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

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

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

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

Sw. *mf*

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9

spi - rit hath re - joiced in God my Sa - viour.—

spi - rit hath re - joiced in God my Sa - viour.

8 And my spi - rit hath re - joiced in God my Sa - viour.

9 And my spi - rit hath re - joiced in God my Sa - viour.

Man.

13

For - viour. For he hath re-gard-ed—

8 For - viour. For he hath re-gard-ed—

13 For - viour. For he hath re-gard-ed—

Ped.

17

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

— the low - li - ness, the low - li - ness — of his

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

— the low - li - ness, the low - li - ness — of his

17

21

hand - maid - en. *mf* For —

hand - maid - en. *mf* For — be -

8 hand - maid - en.

hand - maid - en.

21

mp

25

— be - hold — from hence - forth all gen - er - a - tions —
 - hold — from hence - forth — all gen - er - a - tions —
mf For — be - hold — from hence - forth all gen - er -
mf For — be - hold — from hence - forth all gen - er -

25

For — be - hold — from hence - forth all gen - er -

29

cresc. *f* poco piu mosso $\text{♩} = 100 \text{ app.}$
 — shall call me bless - ed.
cresc. *f*
 — shall call me bless - ed.
cresc. *f*
 - a - tions shall call me bless - ed.
cresc. *f*
 - a - tions shall call me bless - ed.

29

poco piu mosso $\text{♩} = 100 \text{ app.}$
mf *f*
 Gt. *f*
 Man. Ped.

33 *f*
T For he that is
B *f*
Sw. *mf*

37
migh - ty hath — mag - ni - fi - ed me,
migh - ty hath — mag - ni - fi - ed me,
Gt.

41 *mf*
S and ho - - - ly is his
A *mf*
41 and ho - - - ly is his
mp Sw.

45

S
name. _____ And _____

A
name. _____ And _____

T
8

B

45

Gt. *mf*

Man. Ped.

49

— his mer - cy is — on — them — that —

— his mer - cy is — on — them — that —

49

Sw. *mp*

53

fear him
fear him
through - out

Detailed description: This system contains four vocal staves. The first two staves have lyrics 'fear him'. The third and fourth staves have lyrics 'through - out'. The music is in treble clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The notes are simple, mostly quarter and half notes.

53

Gt. *mf* Sw. *mp*

Detailed description: This system contains piano accompaniment for measures 53-56. It features a grand staff with treble and bass clefs. The music is in a key signature of two sharps and a 3/4 time signature. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). There are markings for 'Gt.' (Guitar) and 'Sw.' (Swamp). The accompaniment consists of chords and moving lines in both hands.

57

all gen - er - a - - tions.
all gen - er - a - - tions.

Detailed description: This system contains four vocal staves for measures 57-60. The lyrics are 'all gen - er - a - - tions.'. The music is in treble clef with a key signature of two sharps. The time signature is 6/4. The notes are simple, mostly quarter and half notes.

57

Detailed description: This system contains piano accompaniment for measures 57-60. It features a grand staff with treble and bass clefs. The music is in a key signature of two sharps and a 6/4 time signature. The accompaniment consists of chords and moving lines in both hands.

61 poco piu mosso $\text{♩} = 112 \text{ app.}$

He hath

He hath

Man.

61 poco piu mosso $\text{♩} = 112 \text{ app.}$

mf Gt. *f* Sw. *mf*

Man.

65

shew - ed strength

shew - ed strength

Ped.

65

Gt. *f*

Man.

69

He hath shew - ed

He hath shew - ed

69

Sw. mf

Ped. > Man.

73

strength with his arm;

strength with his arm;

He hath scat-tered the

73

He hath scat-tered the

Ped. >

77

T
8

proud in the i - mag - i - na - tion of their

B

77

proud in the i - mag - i - na - tion of their

Man.

81

8

hearts. He

81

hearts. He

3

Gt. *f*

Man. Ped. *pp*

85

8

hath put down the might - y

85

hath put down the might - y

3

Sw. *mf*

Gt. *f*

Man. Ped. Man.

89

He

89

He

Sw. *mf*

Ped. *b* Man.

93

hath put down the might - y from their

93

hath put down the might - y from their

97

S and hath ex - alt - ed

A and hath ex - alt - ed

T seat,

B seat,

97

seat,

mp

p

Ped. *b* Man. Ped.

101

— the — hum - ble — and meek.

— the — hum - ble — and meek.

101

107

p He hath filled — the hun - gry — with good —

p He hath filled — the hun - gry — with good —

p He hath filled the hun - gry — with good —

p He hath filled the hun - gry — with good —

107

pp

113

things, and the rich he
things, and the rich he
things, and the rich he
things, and the rich he

This block contains four vocal staves for measures 113-116. Each staff has a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "things, and the rich he" repeated on each line. The music features a mix of quarter, eighth, and half notes, with some notes beamed together.

113

p

This block contains the piano accompaniment for measures 113-116. It features a grand staff with treble and bass clefs and a key signature of two sharps. The music is primarily composed of chords and single notes, with a dynamic marking of *p* (piano) in the first measure.

120

hath sent emp - ty a - way.
hath sent emp - ty a - way.
hath sent emp - ty a - way.
hath sent emp - ty a - way.

This block contains four vocal staves for measures 120-123. Each staff has a treble clef and a key signature of two sharps. The lyrics are: "hath sent emp - ty a - way." repeated on each line. The music features a mix of quarter, eighth, and half notes, with some notes beamed together.

120

p

This block contains the piano accompaniment for measures 120-123. It features a grand staff with treble and bass clefs and a key signature of two sharps. The music is primarily composed of chords and single notes, with a dynamic marking of *p* (piano) in the first measure.

126 *mp*

He re - mem - b'ring his mer - cy hath hol -

mp

He re - mem - b'ring his mer - - - cy hath

mp

He re - mem - b'ring his mer -

mp

He re - mem - b'ring his

126

132

- pen his ser - vant Is - ra - el,

hol - pen his ser - vant Is - ra - el,

- cy hath hol - pen his ser - vant Is - ra - el,

mer - cy — hath hol - pen his ser - vant Is - ra - el,

132

138 *mf* as — he pro-mised to our
mf as — he pro - mised to our fore - fa-thers
mf as — he pro-mised to our
mf as — he pro - mised to our fore - fa-thers

138 *mp* *mf*
 Man. Ped. Man.

144 fore - fa - thers — Ab - ra - ham and — his
 Ab - ra - ham, Ab - ra - ham and — his
 fore - fa - thers — Ab - ra - ham and — his
 Ab - ra - ham, Ab - ra - ham and — his

144 *Gt. f* *Sw. mf*
 Ped. Man.

150

seed for - ev - er, his seed

seed for - ev - er, his seed

seed for - ev - er, his seed

150 seed for - ev - er, his seed

Ped.

a tempo

$\text{♩} = 92 \text{ app.}$

156

for - ev - er.

for - ev - er.

for - ev - er.

for - ev - er.

a tempo

$\text{♩} = 92 \text{ app.}$

156

Man. Ped.

Gt. *f*

162

f

Glo - ry be to the Fa - ther—

f

Glo - ry be to the Fa - ther—

f

Glo - ry be to the Fa - ther—

f

Glo - ry be to the Fa - ther—

162

Sw. *mf*

166

— and to the Son, and to the Ho - ly

— and to the Son, and to the Ho - ly

— and to the Son, and to the Ho - ly

— and to the Son, and to the Ho - ly

166

170

Ghost, As it was — in the be-gin-ning, — is now —

Ghost, As it was in the be-gin-ning, — is —

Ghost, As it was — in the be-gin-ning, — is now —

170 Ghost, As it was in the be-gin-ning, — is —

The score consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 6/4. The piano accompaniment features a steady bass line and chords in the right hand.

174

— and ev-er shall — be, world with - out end,

now and ev-er shall — be, world with - out end,

— and ev-er shall — be, world with -

now and ev-er shall — be, world with -

The score continues with four staves. The top three staves are for vocal parts, and the bottom staff is for piano accompaniment. The key signature remains three sharps and the time signature is 6/4. The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

178

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

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

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

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

Man. Ped.

183

ff poco rit. a tempo

A - - - men.

ff A - - - men.

ff A - - - men.

ff A - - - men.

ff A - - - men.

183 poco rit. a tempo

Gt. *ff*

Man. Ped.

Nunc Dimittis

Bruce Neswick

Adagio $\text{♩} = 69$ *mp*

Soprano
Alto
Tenor
Bass

Lord, — now let - test

mp
Lord, —

Adagio $\text{♩} = 69$
p
Ped.

5
thou — thy ser - vant. — de - part —

— now let - test thou — thy ser - vant. — de -

5

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9

in peace, _____

part _____ in peace,

9

14 *mp*

mp ac - cord - ing to thy word;

mp ac - cord - ing to thy word;

mp ac - cord - ing to thy word;

mp ac - cord - ing to thy word;

14

19

For — mine
 For — mine eyes — have seen thy — sal -

For — mine
 For — mine eyes — have seen thy — sal -

19

mp

24

eyes — have seen thy — sal - va - tion, —
 - va - tion, — which thou hast pre - pared —

eyes — have seen thy — sal - va - tion, —
 - va - tion, — which thou hast pre - pared —

24

29

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

29

33

— all peo - ple, *mf* to be a
mf to be a
 — all peo - ple, *mf* to be a
mf

33

to be a
mf

37

f

light, to be a light.

light, to be a light.

light, to be a light.

light, to be a light.

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 37-40. Each staff begins with a whole rest in measure 37, followed by the lyrics 'light, to be a light.' in measures 38-40. The music is in a major key with two sharps (F# and C#). A dynamic marking of *f* (forte) is placed above the first note of each staff in measure 38. The notes are: Soprano (G4, A4, B4, C5), Alto (F#4, G4, A4, B4), Tenor (E4, F#4, G4, A4), and Bass (C4, D4, E4, F#4).

37

Detailed description: This block shows the piano accompaniment for measures 37-40. The right hand plays chords in the soprano and alto registers, while the left hand plays chords in the bass register. The music is in a major key with two sharps (F# and C#). The chords are: G major (measures 37-38), A major (measure 39), and B major (measure 40).

41

to light - en the gen - tiles, and to

to light - en the gen - tiles,

to light - en the gen - tiles, and to

to light - en the gen - tiles,

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 41-44. Each staff begins with a whole rest in measure 41, followed by the lyrics 'to light - en the gen - tiles, and to' in measures 42-44. The music is in a major key with two sharps (F# and C#). The notes are: Soprano (G4, A4, B4, C5), Alto (F#4, G4, A4, B4), Tenor (E4, F#4, G4, A4), and Bass (C4, D4, E4, F#4).

41

Detailed description: This block shows the piano accompaniment for measures 41-44. The right hand plays chords in the soprano and alto registers, while the left hand plays chords in the bass register. The music is in a major key with two sharps (F# and C#). The chords are: G major (measures 41-42), A major (measure 43), and B major (measure 44).

45

be the glo - ry of thy peo - ple Is - ra - el,

and to be the glo - ry of thy peo - ple Is - ra - el,

be the glo - ry of thy peo - ple Is - ra - el,

and to be the glo - ry of thy peo - ple Is - ra - el,

45

solo reed *f*

Man.

48

thy peo - ple Is - ra - el. rit. a tempo

thy peo - ple Is - ra - el.

thy peo - ple Is - ra - el.

thy peo - ple Is - ra - el.

48

Sw. *mf* Gt. *f*

Ped.

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