

PARACLETE  PRESS

Magnificat and Nunc Dimittis

“All Saints, Rome”

SATB and organ

Bruce Saylor

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Bruce Saylor holds degrees from The Juilliard School and from The City University of New York, where he received his Ph. D. He has also studied at the Accademia di S. Cecilia in Rome under a Fulbright fellowship. The winner of more than 40 awards in his field, he has received honors from the Guggenheim Foundation, the National Society of Arts and Letters, the American Academy of Arts and Letters, the National Endowment for the Arts, the Ingram Merrill Foundation, and the Mellon Foundation.

Saylor was the Brena and Lee Freeman Composer-in-Residence at Lyric Opera of Chicago (1992-94) where he composed the third of his four operas, "Orpheus Descending," set to J. D. McClatchy's libretto after the Tennessee Williams play. His orchestral music has been commissioned and performed by the Houston, San Francisco, Nashville, Saint Louis, and Yale symphonies, and by the American Composers Orchestra, Incontri di Musica Sacra e Contemporanea of Rome, and Musica Viva of New York. His vocal and instrumental chamber music has been performed in the US, Europe and Japan. The Yard has commissioned numerous dance scores, and Nine Circles Chamber Theater has toured with his operas and theater pieces. Saylor has produced nine cantatas and two major works for voice and orchestra. He has also composed large-scale choral works for Pope John Paul II and Benedict XVI's visits to St. Patrick's Cathedral, President Clinton's Second Inaugural and Presiding Bishop Frank Griswold's Investiture at the National Cathedral in Washington, and much sacred choral music. He has written the original music and arrangements for two holiday CDs of American soprano Jessye Norman and concert arrangements of the sacred music of Duke Ellington, the latter most recently performed at Miss Norman's "Honor!" festival in New York City in March, 2009. Mezzo-soprano Constance Beavon has recorded four of his vocal chamber cycles.

An award-winning teacher, as well, Saylor is a professor at the Aaron Copland School of Music at Queens College and at the Graduate Center of the City University of New York.

Notes about Magnificat and Nunc Dimittis "All Saints, Rome"

These settings were first performed separately at special services at All Saints Anglican Church in Rome, Italy, July 1, 2001 (Nunc Dimittis) and July 2, 2006 (Magnificat).

The Magnificat and Nunc Dimittis were first performed together at the Church of the Heavenly Rest in New York City at All Saints Sunday Evensong, November 6, 2005. Mollie Nichols conducted the Heavenly Rest Choir and Choristers. Steven E. Lawson was the organist.

Composed in honor of the ordination of Sara MacVane
All Saint's Anglican Church, Rome

Magnificat

SATB and organ

Luke 1:46-56
The Book of Common Prayer

Bruce Saylor

Allegro moderato ♩ = 80

f

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

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

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

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

Allegro moderato ♩ = 80
solo trumpet

f Gt.

f Gt.

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and my spi - rit hath re - joiced in God my Sa - vior.

and my spi - rit hath re - joiced in God my Sa - vior.

and my spi - rit hath re - joiced in God my Sa - vior.

and my spi - rit hath re - joiced in God my Sa - vior.

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

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

8

hand - maid - en. _____

hand - maid - en. _____

f For — be - hold from hence - forth —

f For — be - hold from hence - forth —

8 *f* *solo* 3 *Gt. mf*

10 *f* all gen - er - a - tions shall call — me —

f all gen - er - a - tions shall call — me —

8 all gen - er - a - tions — shall call me bless -

all gen - er - a - tions — shall call me bless -

10 *solo* 3 *Gt.*

4
12

mf 3

ble - ed. For he that is might - y hath

mf 3

ble - ed. For he that is might - y hath

ed.

ed.

12

solo

14

f *mf*

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

f *mf*

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

mp *mf*

and ho - - ly is his Name.

mp *mf*

and ho - - ly is his Name.

14

Gt. *p*

Man.

17 *p* *mf* 3

Name. And his mer - cy is on them that

p Name. His mer - cy is on them that

p *mf* 3

And his mer - cy is on them that fear him

p 3

His mer - cy is on them that

17

p 8 8

Ped.

19 *p* fear him through-out all gen - er - a - tions. —

p fear him through-out all gen - er - a - tions. —

p — through-out all gen - er - a - tions.

p fear him through - out all — gen - er - a -

19

6
21

f

T

He hath show-ed strength with his arm;

B

- tions.

f

He hath scat-tered the proud in the im-

21

Gt.

f sub.

solo

23

marcato

He hath put down _ the might - y from their

- ag - i - na - tion of their hearts.

23

25

mf

seat.

He _ hath fill - ed the hun - gry with good _

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

25

Sw. *mf*

28

S *p* He

A *p* He

T things, he hath sent emp-ty a - way.

B rich he hath sent emp-ty a - way.

28

solo flute dolce *p*

31

re - mem - - b'ring his

re - mem - - b'ring his

31

34 *dolce*

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

dolce

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

34 *p*

Ped.

38 *prom - ised*

as he prom - ised to our fore - fa - thers, A - bra - ham _____

as he prom - ised to our fore - fa - thers, A - bra ham _____

A - bra -
A - bra -

38

42

and his seed for - ev - er, for -

and his seed for - ev - er, for -

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

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

42

pp

solo

(*p*)

47

a tempo

f

- ev - er. Glo - ry

f

- ev - er. Glo - ry

f

- ev - er. Glo - ry

f

- ev - er. Glo - ry

47

a tempo

solo trumpet

strings *pp*

mf Gt.

f Gt.

51

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

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

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

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

51

Piano accompaniment for measures 51-52, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

53

to the Ho - ly Ghost. *mf* As it was _____

to the Ho - ly Ghost. *mf* As it was _____

to the Ho - ly Ghost. *mf* As it was _____

to the Ho - ly Ghost. *mf* As it was _____

53

Piano accompaniment for measures 53-54. Measure 53 features arpeggiated chords. Measure 54 features triplets in both hands, marked *mf*.

55

in the be - gin - ning, is now,

in the be - gin - ning, is now,

in the be - gin - ning, is now,

in the be - gin - ning, is now,

55

57

and ev - er shall be world with - out

and ev - er shall be world with - out

and ev - er shall be world with - out

and ev - er shall be world with - out

57

hold back *ff*

hold back *ff* solo

59 *ritard e dim.*

p

end. *A* - - -

p

end. *A* - - -

p

end. *A* - - -

p

end. *A* - - -

59 *ritard e dim.*

p

Gt.

p

62 *a tempo* *pp* *ritard.*

men. *pp*

men. *pp*

men. *pp*

men. *pp*

men. *pp*

men. *pp*

62 *a tempo* *pp* *ritard.*

solo flute

pp

ppp strings

p

+32

Nunc Dimittis

Luke 2:29-32
The Book of Common Prayer

Bruce Saylor

Andante tenero ♩ = 84

Organ

p

Ped.

5 *p* *mp*

S A Lord, Lord, Lord, now let- test thou thy

T B *p* *mp*

5 *p* *mp* *p*

10 ser- vant de- part in peace ac- cord- ing to thy

10 *p*

14

mf

word, ac - cord - ing to thy word. For — mine

mf

For — mine eyes have seen —

14

mf

18

f *mf*

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

f *mf*

18

f *mf*

22

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

22

26

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

26

to be a

30

light to light-en the Gen - tiles, and to be the glo - ry of thy

30

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

broaden
divisi.
cresc.

ritard. **a tempo**

f **p**

f **mf** **p**

ritard. **a tempo**

39 *ritard.*

39 *ritard.* *pp*

a tempo ma poco più mosso

43 *f*

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

f

a tempo ma poco più mosso

43 *f*

47

Ho - ly Ghost; _____

47 *mf*

52 unison *f*

As it was in the be - gin - ning, _____ is now and

unison *f*

55 hold back *ff* ritard.

ev - er shall be, world with - out

div. *ff*

hold back *ff* ritard.

58 a tempo unison *mp*

end. A - - -

a tempo *f* *mp*

62 **ritard.** **a tempo**

men. A

62 **ritard.** **a tempo**

p

66 **ritard.**

men.

66 **ritard.**

Man.

70 *pp*

A men.

pp

70 *dim. molto* *ppp*

Ped.