

Magnificat and Nunc Dimittis in C Major

Magnificat

Peter Tranchell

S.A.A.T.Br.B.B and Organ

Allegro (♩ = 60)

Soprano Alto Tenor Baritone Bass Organ

My soul doth magnify the Lord and my spirit
My soul doth magnify the Lord and my
My soul doth magnify the Lord and my spirit
My soul doth magnify the Lord and my spirit
My soul doth magnify the Lord and my spirit hath re-

Written April 1970 for Tenor Solo, A.T.Br.Br.B.B. and organ in C.
Dedicated to the mysterious Dr Wotherspoon who sometimes
booked a guestroom in Gonville & Caius College but never turned
up, always cancelling at the last moment.
Version for S.A.A.T.Br.B.B and organ August 1988.

[10]

Soprano (S): hath re - joic - ed in God my sa-viour. For he hath re - gar - ded
 Alto (A): spi-rit hath re - joic - ed in God my sa-viour. Mm mm mm
 Tenor (T): hath re - joic-ed in God my sa-viour. Mm mm mm
 Bass (Br): hath re - joic - ed in God my sa-viour. Mm mm mm
 Bassoon (B): joi - ced in God, in God my sa-viour. Mm mm mm

SOLO

piano accompaniment details:
 Measures 10-14: Sustained notes on piano.
 Measure 15: piano plays eighth-note chords.
 Measure 16: piano plays eighth-note chords.
 Measure 17: piano plays eighth-note chords.
 Measure 18: piano plays eighth-note chords.
 Measure 19: piano plays eighth-note chords.
 Measure 20: piano plays eighth-note chords.

[15] [20]

Soprano (S): the low-li-ness of his hand-mai-den. For be - hold from henceforth all ge - ne -
 Alto (A): (mm) mm mm For be - hold from henceforth all ge - ne -
 Tenor (T): (mm) mm mm For be - hold from henceforth all ge - ne -
 Bass (Br): (mm) mm mm For be - hold from henceforth all ge - ne -
 Bassoon (B): (mm) mm mm For be - hold from henceforth all ge - ne -

(SOLO)

piano accompaniment details:
 Measures 15-19: Sustained notes on piano.
 Measure 20: piano plays eighth-note chords.

Soprano (S) vocal line:

Amenations shall call, shall call me ble-sSED.

Alto (A) vocal line:

-ra-tions shall call, shall call, shall call me ble-sSED.

Tenor (T) vocal line:

8 -ra-tions shall call, shall call me ble-sSED.

Bass (Br) vocal line:

-ra-tions shall call, shall call me ble-sSED.

Bass (B) vocal line:

-ra-tions shall call, shall call me ble-sSED.

Piano accompaniment (Bass clef, treble clef, bass clef):

Measures 25-30 show a piano accompaniment with dynamic markings: **p** (pianissimo) at measure 30.

Soprano (S) vocal line:

35 And_ Ho - - ly is his

Alto (A) vocal line:

And_ Ho - - ly is his

Tenor (T) vocal line:

mf And_ Ho - - ly is his

Bass (Br) vocal line:

For he that is migh-ty hath mag - ni - fi-ed me, And_ Ho - - ly is his

Bass (B) vocal line:

For he that is migh-ty hath mag - ni - fi-ed me, And_ Ho - - ly is his

Piano accompaniment (Bass clef, treble clef, bass clef):

Measures 35-40 show a piano accompaniment with dynamic markings: **f** (fortissimo) at measure 35, **mf** (mezzo-forte) at measure 40.

[45]

S name. And his mer-cy is on them that fear him, through - out all ge-ne - ra-tions, *ff*

A name. And his mer-cy is on them that fear him, through - out all ge-ne - ra-tions, *ff*

T name. And his mer-cy is on them that fear him, through-out all ge-ne - ra-tions, *ff*

Br name. And his mer-cy is on them that fear him, through-out all ge-ne - ra-tions, *ff*

B name. And his mer-cy is on them that fear him, through-out all ge-ne - ra-tions, *ff*

(dolce)

f *g:* *g:*

f

mf

[50] *ff* [55] *ff* [60] *pp* *piu mosso*

S all ge-ne - ra - tions, through - out all ge-ne - ra - tions. *pp*

A all ge-ne - ra - tions, through - out all ge-ne - ra - tions. *pp*

T all ge-ne - ra - tions, through - out all ge-ne - ra - tions. *pp*

Br all ge-ne - ra - tions, through - out all ge-ne - ra - tions. *pp*

B all ge-ne - ra - tions, through - out all ge-ne - ra - tions. *pp*

piu mosso

f *pp* *mf*

f *mf*

65

S

A

T

Br

B

mf marcato

He hath shew-ed strength with his

mf marcato

He hath shew-ed strength with his arm, _____ he hath

He hath shew-ed strength with his arm, _____ he hath scatter-ed the proud _____

70

cresc. ed accel.

S

A

T

Br

B

He hath shew-ed strength with his arm, _____ he hath scatter-ed the

He hath scatter-ed the proud in the i - ma-gi - na-tion of their

in the i - ma-gi - na - - tion of their hearts,

cresc. ed accel.

tempo primo

75

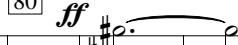
S

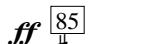
A

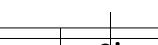
T

Br

B

80 *ff* 
ff hath
 proud in the i-ma-gi - na-tion of their hearts. *ff* hath
 hearts, of their hearts, He hath put down,
 hearts, of their hearts, their hearts, their hearts. He hath put down,
 in the i-ma-gi - na - tion of their hearts. *tempo primo* He

ff 
 S put down the migh-ty, the
 A He hath put down the
 T he hath put down the migh - ty from their seat, put down the
 Br he hath put down the migh - ty from their seat, put down the
 B — hath put down the migh - - ty, put down the

f 

Soprano (S) starts at measure 90 with a melodic line. The vocal parts (Soprano, Alto, Tenor, Bass) sing "migh - ty from their seat." The piano accompaniment begins at measure 95 with a sustained bass note and eighth-note chords. The vocal parts continue their line, and the piano part adds eighth-note chords.

The vocal parts sing "migh - ty, the migh - ty from their seat." The piano accompaniment continues with eighth-note chords. The vocal parts sing "migh - ty, the migh - ty from their seat." The piano accompaniment continues with eighth-note chords.

The vocal parts sing "migh - ty, the migh - ty from their seat." The piano accompaniment continues with eighth-note chords.

The vocal parts sing "And hath ex - al - ted." The piano accompaniment begins at measure 100 with a forte dynamic (ff). The vocal parts sing "And hath ex - al - ted." The piano accompaniment continues with forte dynamics (ff).

The vocal parts sing "And hath ex - al - ted." The piano accompaniment continues with forte dynamics (ff).

The vocal parts sing "And hath ex - al - ted." The piano accompaniment continues with forte dynamics (ff).

The vocal parts sing "And hath ex - al - ted." The piano accompaniment continues with forte dynamics (ff).

The vocal parts sing "the hum - ble and." The piano accompaniment continues with forte dynamics (ff).

The vocal parts sing "the hum - ble and." The piano accompaniment continues with forte dynamics (ff).

105

Soprano (S) *ff*
 Alto (A) *ff*
 Tenor (T) *ff*
 Bassoon (Br) *ff*
 Bass (B) *ff*

the hum - ble and meek. He hath fill - ed, he hath
 the hum - ble and meek. He hath fill - ed, he hath
 the hum - ble and meek. He hath fill - ed, he hath
 the hum - ble and meek. He hath fill - ed, he hath
 meek. He hath fill - ed, he hath

rit

Piano (piano part shown below)

ff
ff
ff

115

Soprano (S) *ff*
 Alto (A) *ff*
 Tenor (T) *ff*
 Bassoon (Br) *ff*
 Bass (B) *ff*

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

meno mosso

Bassoon (Br) *ff*
 Bass (B) *ff*

ff *legato*

S *mp* (♩=♩) *tempo primo* **120**
 and the rich
A *mp* (♩=♩) **125**
 and the rich
T *mp* (♩=♩) **125**
 and the rich *p* he hath sent
Br *mp* (♩=♩) **125**
 and the rich he hath sent *pp* empty a -
B *mp* (♩=♩) **125**
 and the rich empty a -
 (♩=♩) *tempo primo*
S *mp* (♩=♩) **130**
A *mp* (♩=♩) **135** *mp*
 He re - mem - ber - ing his mer - cy,
T *mp* (♩=♩) **135**
 He re - mem - ber - ing his mer - cy,
Br *mp* (♩=♩) **135**
 way. He re - mem - ber - ing his mer - cy,
B *mp* (♩=♩) **135**
 way. He re - mem - ber - ing his mer - cy,
 (♩=♩) *tempo primo*
S *pp* (♩=♩) **140**
A *pp* (♩=♩) **140**
T *p* (♩=♩) **140**
Br *p* (♩=♩) **140**
B (♩=♩) **140**

140 *mf*

S hath hol-pen his ser - vant, hol - pen his_ ser - vant Israel. As he

A hath hol-pen his ser - vant, hol - pen his_ ser - vant Israel. *p*

T hath hol-pen his ser - vant, hol - pen his_ ser - vant Israel. *Mm*

Br hath hol-pen his ser-vant, hol - pen his_ ser - vant Israel. *Mm*

B hath hol-pen his ser - vant, hol - pen his_ ser - vant Israel. *Mm*

SOLO

150 *f*

S pro - mi-sed to our fore-fa-thers A - bra - ham and his

A mm mm mm mm A - bra - ham and his

T mm mm mm mm A - bra - ham and his

Br mm mm mm mm A - bra - ham and his

B mm mm mm mm A - bra - ham and his

(SOLO)

S

A

T

Br

B

160

seed, his seed, his seed for ever.

165

170

S

A

T

Br

B

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

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

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

mp

p

mp

p

mp

p

p

175

Soprano (S): *mf*
Alto (A): *mf*
Tenor (T): *mf*
Bass (Br): -
Bassoon (B): -

And to the Ho - ly Ghost. As it was in the be -

And to the Ho - ly Ghost. As it was in the be -

And to the Ho - ly Ghost. As it was in the be -

And to the Ho - ly Ghost. As it was in the be -

And to the Ho - ly Ghost. As it was in the be -

And to the Ho - ly Ghost. As it was in the be -

Bassoon (B): *mp*

Bassoon (B): *mp*

Bassoon (B): *mp*

Bassoon (B): *mp*

180

Soprano (S): *mf*
Alto (A): *mf*
Tenor (T): *mf*
Bass (Br): *mf*
Bassoon (B): *mf*

-gin-ning, is now, and e - ver, *mf* e - ver shall be,

-gin-ning, is now, and e - ver, *mf* e - ver shall be,

-gin-ning, is now, and e - ver shall be,

-gin-ning, is now, and e - ver shall be,

-gin-ning, is now, and e - ver shall be,

Bassoon (B): *dolce*
Bassoon (B): *mf*
Bassoon (B): *mf*

Soprano (S) vocal line:

f e - ver shall be, world with - out end.

Alto (A) vocal line:

f e - ver shall be, world with - out end.

Tenor (T) vocal line:

f e - ver shall be, world with - out end.

Bass (Br) vocal line:

f e - ver shall be, world with - out end.

Bassoon (B) vocal line:

f e - ver shall be, world with - out end.

Measure 185: Dynamics *f*, *ff*. Measure 190: Dynamics *ff*.

Musical score for piano, three staves. Top staff: Treble clef, 8:8 time, dynamic *f*, measures 1-2. Middle staff: Bass clef, 8:8 time, measures 1-2. Bottom staff: Bass clef, 3:4 time, dynamic *f*, measure 3.

Nunc Dimittis

Peter Tranchell

Molto moderato $\text{♩} = 66$

5

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

Soprano Lord, _____ Lord, _____

Alto 1 Lord, _____ Lord, _____

Alto 2 Lord, _____ Lord, _____

Tenor Lord, _____ Lord, _____

Baritone Lord, _____ Lord, _____

Bass 1 Lord, _____ Lord, _____

Bass 2 Lord, _____ Lord, _____

Organ *molto moderato* $\text{♩} = 66$

15

T

S seen thy sal - va-tion which thou hast pre-par-ed be - fore the face of all peo - ple. *p*

A1 seen thy sal - va-tion which thou hast pre-par-ed be - fore the face of all peo - ple. *p*

A2 seen thy sal - va-tion which thou hast pre-par-ed be - fore the face of all peo - ple. *p*

T eyes have seen thy sal - va - tion pre-par-ed be - fore the face of all peo - ple. *p*

Br eyes have seen thy sal - va - tion pre-par-ed be - fore the face of all peo - ple. *p*

B1 seen thy sal - va - tion which thou hast pre-par-ed be - fore all peo - ple. *p*

B2 seen thy sal - va - tion, which thou hast pre-par-ed be - fore all peo - ple. *p*

p

20

T 8 to be a light to ligh-ten the Gen-tiles and to be the Glo-ry, the

S pp Lord,

A1 pp Lord,

A2 pp Lord,

T pp Lord,

Br pp Lord,

B1 pp Lord,

B2 pp Lord,

pp

3

ff

meno mosso $\text{d} = 56$

[25]

tempo $\text{d} = 66$

8va

[30]

f

T Glo - ry of thy peo - ple, of thy peo-ple Is - rael, of thy peo-ple Is - rael. Glo-ry,

S of thy peo - ple, peo - ple Is - rael, Is - rael.

A1 of thy peo - ple, peo - ple Is - rael, Is - rael.

A2 of thy peo - ple, peo - ple Is - rael, Is - rael.

T of thy peo - ple, of thy peo-ple Is - rael, of thy peo-ple Is - rael.

Br of thy peo - ple, of thy peo-ple Is - rael, of thy peo-ple Is - rael.

B1 of thy peo - ple, peo - ple Is - rael, Is - rael.

B2 of thy peo - ple, peop - - ple Is - rael, Is - rael.

meno mosso $\text{d} = 56$

tempo $\text{d} = 66$

mp

$18:$

mp

meno mosso (al fine) $\text{♩} = 56$

[40]

T *ff* As it was in the begin-ning, is now, _____

S *mf* As it was in the begin-ning, is now and e-ver shall be, world _____

A1 *mf* As it was in the begin-ning, is now and e-ver shall be, world _____

A2 *mf* As it was in the begin-ning, is now and e-ver shall be, world _____

T *mf* As it was in the begin-ning, and e-ver shall be, world _____

Br *mf* As it was in the begin-ning, and e-ver shall be, world _____

B1 *mf* As it was in the begin-ning, is now and e-ver shall be, world _____

B2 *mf* As it was in the begin-ning, is now and e-ver shall be, world _____

meno mosso (al fine) $\text{♩} = 56$

Tenor (T) vocal line:

45: Rest (8th note), then *mf* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "A - - - men." followed by a fermata.

50: *pp* dynamic, lyrics "with - out end. A - - men." The vocal line ends with a melodic flourish.

Soprano (S) vocal line:

45: Rest (8th note), then *mp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Alto 1 (A1) vocal line:

45: Rest (8th note), then *pp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Alto 2 (A2) vocal line:

45: Rest (8th note), then *pp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Tenor (T) vocal line:

45: Rest (8th note), then *pp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Bass (Br) vocal line:

45: Rest (8th note), then *pp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Bass 1 (B1) vocal line:

45: Rest (8th note), then *pp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Bass 2 (B2) vocal line:

45: Rest (8th note), then *pp* dynamic with a melodic line consisting of eighth-note pairs. The lyrics are "with - out end. A - - men." The vocal line ends with a melodic flourish.

Orchestra/Bassoon section:

45: *pp* dynamic, melodic line consisting of eighth-note pairs. The section ends with a melodic flourish.

50: *mp* dynamic, melodic line consisting of eighth-note pairs. The section ends with a melodic flourish.

55: *pp* dynamic, melodic line consisting of eighth-note pairs. The section ends with a melodic flourish.

Music setting by Crispin Flower and John Gwynnell
November 2015 and October 2016