

MAGNIFICAT and NUNC DIMITTIS

Set to Tones VIII and III with Fauxbourdons by
HEALEY WILLAN

The accompaniment to these settings should be as light as possible. The verses for "Cantor or Trebles" should be played with soft stops on the Swell without pedals; in the verses marked "Full or Men" the right hand should be on a soft Swell, or Swell to Choir combination, and the melody — the left hand — slightly re-inforced with a soft 8' stop on the Great. The Faux-bourbons, whenever possible, should be sung without accompaniment. The verses in plainchant should be sung with a light and easy rhythm and with the accentuation of good unhurried speech. The Faux-bourbons should be sung without dragging, with a *crescendo* toward the colon, and a *diminuendo*, with a slight *rallentando*, towards the end. They should be sung at a speed of approximately ♩ = 90 and should begin almost before the last chord of the preceding verse has ceased. The short passages for organ alone at the end of each Canticle may be played if the Antiphon, proper to the day, is not sung.

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Tone VIII. i. (Solemn.)

CANTOR

My soul doth mag - ni - fy the Lord:

ORGAN

and my spir - it hath re - joic - ed in God my Sav - iour.

FULL (or Men)

For he - hath re - gard - ed: the low - li - ness of his hand maid - en.

This section contains a vocal line for 'FULL (or Men)' and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The lyrics are: 'For he - hath re - gard - ed: the low - li - ness of his hand maid - en.' The piano accompaniment features a steady eighth-note bass line and a more active treble line.

SOPRANO

For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.

This section contains the vocal line for the Soprano part. The lyrics are: 'For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.' The melody is in G major and 4/4 time.

ALTO

For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.

This section contains the vocal line for the Alto part. The lyrics are: 'For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.' The melody is in G major and 4/4 time.

TENOR

For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.

This section contains the vocal line for the Tenor part. The lyrics are: 'For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.' The melody is in G major and 4/4 time.

BASS

For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.

This section contains the vocal line for the Bass part. The lyrics are: 'For be - hold, from hence-forth: all gen - er - a - tions shall call me bless - ed.' The melody is in G major and 4/4 time.

This section contains the piano accompaniment for the second system, which includes the vocal parts. It features a steady eighth-note bass line and a more active treble line, providing harmonic support for the vocalists.

CANTOR (or Treble)

For he that in might-y hath mag-ni-fi - ed me: and ho-ly is his Name.

This block contains the musical notation for the Cantor part. It features a single treble clef staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a simple, rhythmic style with quarter and eighth notes. A fermata is placed over the final note of the phrase. Below the staff, the lyrics are printed in a standard serif font.

FULL (or Men)

And his mer - cy is on them that fear him: through-out all gen-er - a - tions.

This block contains the musical notation for the Full (or Men) part. It consists of a treble clef staff for the vocal line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature remains two flats. The piano accompaniment features a steady bass line and chords in the right hand. A fermata is placed over the final note of the phrase. The lyrics are printed below the vocal staff.

SOPRANO

He hath show - ed strength with his arm: he hath scat-ter - ed the

This block contains the musical notation for the Soprano part. It is a single treble clef staff. The key signature is two flats. The melody is simple and rhythmic. A fermata is placed over the final note of the phrase. The lyrics are printed below the staff.

ALTO

He hath show - ed strength with his arm: he hath scat-ter - ed the

This block contains the musical notation for the Alto part. It is a single treble clef staff. The key signature is two flats. The melody is simple and rhythmic. A fermata is placed over the final note of the phrase. The lyrics are printed below the staff.

TENOR

He hath show - ed strength with his arm: he hath scat-ter - ed the

This block contains the musical notation for the Tenor part. It is a single treble clef staff. The key signature is two flats. The melody is simple and rhythmic. A fermata is placed over the final note of the phrase. The lyrics are printed below the staff.

BASS

He — hath show - ed strength with his arm: he hath scat-ter - ed the

This block contains the musical notation for the Bass part. It is a single bass clef staff. The key signature is two flats. The melody is simple and rhythmic. A fermata is placed over the final note of the phrase. The lyrics are printed below the staff.

This block contains the piano accompaniment for the bottom section of the page. It consists of a grand staff (treble and bass clefs). The key signature is two flats. The piano accompaniment features a steady bass line and chords in the right hand. A fermata is placed over the final note of the phrase.

proud in the im - ag - in - a - tion of their hearts.

proud in the im - ag - in - a - tion of their hearts.

proud in the im - ag - in - a - tion of their hearts.

proud in the im - ag - in - a - tion of their hearts.

CANTOR (or Treble)

He hath put down the might-y from their seat: and hath ex-alt-ed the hum-ble and meek.

FULL (or Men)

He hath fill-ed the hun-gry with good things: and the rich he hath sent emp-ty a-way.

SOPRANO

He re - mem - bring his mer - cy hath help - en his ser - vant Is - ra - el:

ALTO

He re - mem - bring his mer - cy hath help - en his ser - vant Is - ra - el:

TENOR

He re - mem - bring his mer - cy hath help - en his ser - vant Is - ra - el:

BASS

He - re - mem - bring his mer - cy hath help - en his ser - vant Is - ra - el:

as he prom - is - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er.

as he prom - is - ed to our fore - fa - thers, A - bra - ham and his seed, — for ev - er.

as he prom - is - ed to our fore - fa - thers, A - bra - ham and his seed, for — ev - er.

as he prom - is - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er.

FULL

Glo-ry be— to the Fa - ther, and to— the Son: and to the Ho-ly Ghost;

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

ev - er shall— be: world with-out end. A - men.

ev - er shall— be: world with-out end. A - men.

ev - er shall— be: world with-out end. A - men.

ev - er shall— be: world with-out end. A - men.

The following may be played when the antiphon, proper to the day, is not sung.

f

rall.

NUNC DIMITTIS

Tone III. i.

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

FULL ac-cord-ing to— thy word. **FULL (or Men)** For mine eyes have seen: thy sal-va-tion,

CANTOR (or Trebles) Which thou hast pre-par-ed: be-fore the face of— all— peo-ple;—

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

glo - ry of thy peo - ple Is - ra - el.

glo - ry of thy peo - ple Is - ra - el.

glo - ry of thy peo - ple Is - ra - el.

the glo - ry of thy peo - ple Is - ra - el.

FULL

Glo-ry be to the Fa-ther, and to the Son: and to the Ho-ly Ghost;

SOPRANO

As it was in the be - gin - ning,

ALTO

As it was in the be - gin - ning,

TENOR

As it was in the be - gin - ning,

BASS

As it was in the be - gin - ning,

is now, and ev - er shall be:

is now, and ev - er shall be:

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

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

world with - out - end. A - men.

world with - out - end. A - men.

- A - men, A - men.

A - men, A - men.

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time. The lyrics are: "world with - out - end. A - men." for the first two parts, and "- A - men, A - men." for the last two parts. The piano accompaniment is written for the right and left hands.

The following may be played when the antiphon is not sung.

p

The piano accompaniment is written for the right and left hands. It begins with a piano (*p*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth and sixteenth notes. The piece concludes with a final chord in the right hand.

Settings of the
BENEDICTUS ES DOMINE

AUTHORIZED BY THE GENERAL CONVENTION, 1919,
AS AN ALTERNATIVE FOR THE TE DEUM

C.M.R. NO.		PRICE	C.M.R. NO.		PRICE
577	HALL, W. H. (in D).....	.15	1265	SOVERBY, L. (in D minor)...	.15
582	WEBBE, W. Y. (in D).....	.15	1291	STRICKLAND, W. (in C)....	.15
591	BARNES, E. S. (in F).....	.15	1299	OVERLEY, H. (in G minor)...	.15
595	SYMONS, P. (in C).....	.15	1322	HOUGH, B. (in A).....	.15
609	MARTIN, M. P.A. (in C minor)	.10	1326	WILLAN, H. (in Eb).....	.15
619	ROBINSON, N. (in Eb).....	.15	1342	WARD, F. E. (in F).....	.15
621	LANSING, A. W. (in F).....	.15	1351	NEIDLINGER, MRS. W. (in D)	.12
640	MATTHEWS, H. A. (in Ab)...	.15	1375	HOLLER, J. (in Bb).....	.15
653	HARRAT, F. T. (in Gb).....	.15	1376	HALLSTROM, H. (in Eb)....	.15
656	CUSTANCE, A. F. M. (in Bb)...	.15	1402	FRIEDEL, H. W. (in B minor)	.15
679	JAMES, P. (in C).....	.15	1412	WILLAN, H. (Plainsong)....	.12
688	GAUL, H. B. (in D).....	.15	1423	MUELLER, H. (No. 1 in E)...	.15
749	WEBBE, W. Y. (in B minor)...	.15	1441	MEANS, C. (in G minor)...	.15
768	RICHARDS, G. D. (in C).....	.15	1491	CLOKEY. (Byrde) (No. 1 in C)	.15
795	LUTKIN, P. C. (in Eb).....	.10	1492	CLOKEY. (Byrde) (No. 2 in Bb)	.15
802	WARD, F. E. (in D).....	.15	1493	CLOKEY. (diLasso) (No. 3 in G)	.15
804	TILY, H. (in F).....	.15	1494	CLOKEY. (diLasso) (No. 4 in C)	.15
850	THOMPSON, W. H. (in D)...	.15			
873	SCHERER, F. (in Eb).....	.15			
877	MATTHEWS, J. S. (in D).....	.15			
897	BULLS, C. H. (in Ab).....	.15			
963	SOVERBY, L. (in Bb).....	.15			
988	MATTHEWS, J. S. (in G).....	.15			
1024	WILLIAMS, D. McK. (E minor)	.15			
1044	RICHARDS, G. D. (in F).....	.15			
1080	NORDEN, N. L. (in E minor)...	.15			
1114	BARNES, E. S. (in A).....	.15			
1174	DIECKMAN, C. W. (in A)....	.15			
1195	BARNES, E. S. (in C).....	.15			
1198	SNOW, F. W. (in F).....	.15			
1201	STARNES, P. J. (in A).....	.15			
1205	ROBINSON, F. W. (in F)....	.20			
1226	KEMMER, G. W. (in C).....	.15			
1230	THIMAN, E. H. (in D).....	.15			
1231	GLYNN, F. (in C).....	.15			
1234	DOUGLAS, E. (in Eb).....	.15			
1247	COX, P. N. (in Ab).....	.15			
1258	SCHERER, F. (in D).....	.15			

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THE H. W. GRAY CO., INC., 159 EAST 48th ST., NEW YORK, N. Y.
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Compositions by
HEALEY WILLAN

Organist and Choirmaster of St. Mary Magdalene Church, Toronto

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O Sacred Feast (Motet)	C. M. R.	715	.10
O How Sweet, O Lord (Motet)	C. M. R.	716	.10
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