

To George L. Hodge

# MAGNIFICAT AND NUNC DIMITTIS

Set to music in the key of D major

Mixed Voices

LEO SOWERBY

With animation

SOPRANO  
ALTO  
TENOR  
BASS

Mysoul doth mag - - ni-fy the Lord,  
Mysoul doth mag - - ni-fy the Lord,  
Mysoul doth mag - - ni-fy the Lord,  
Mysoul doth mag - - ni-fy the Lord,

ORGAN

With animation

and my spir-it hath re - joic -  
and my spir-it hath re - joic -  
and my spir-it hath re - joic -  
and my spir-it hath re - joic -

ed in God my Sa- viour. For he hath re -

ed in God my Sa- viour.

ed in God my Sa- viour.

ed in God my Sa- viour.

*mf*

gard-ed the low- li-ness of his hand- maid-en. For be -

Be- hold,

For be - hold, \_\_\_\_\_

For be - hold, \_\_\_\_\_

For be - hold, \_\_\_\_\_

hold, from hence-forth all gen - er - a - tions shall call me bles-sed.

— from hence-forth all gen - er - a - tions shall call me bles-sed.

— from hence-forth all gen - er - a - tions shall call me bles-sed.

— from hence-forth all gen - er - a - tions shall call me bles-sed. For

The first system of the musical score consists of four vocal staves and piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The music is in a key with two sharps (D major) and a 2/2 time signature. The lyrics are: "hold, from hence-forth all gen - er - a - tions shall call me bles-sed." followed by three lines of a similar phrase with a dash at the beginning, and then "For". The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *mf* is present.

For he that is might-y hath

For he that is might - - y hath

For he that is might - - y hath

he that is might - - y hath

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and piano accompaniment. The lyrics are: "For he that is might-y hath" followed by three lines of a similar phrase with a dash at the beginning, and then "he that is might - - y hath". The piano accompaniment continues with a steady bass line and chords in the right hand. A dynamic marking of *mf* is present.

*ff* mag - ni - fi - ed me; *p* and ho - ly  
*ff* mag - ni - fi - ed me; *p* and ho - ly  
*ff* mag - ni - fi - ed me; *p* and ho - ly  
*ff* mag - ni - fi - ed me; *p* and ho - ly

*p* is his Name. And his mer - cy is on them that fear  
*p* is his Name. And his mer - cy is on them that fear  
*p* is his Name, and ho - ly is his Name. And his mer - cy is on  
*p* is his Name. And his mer - cy is on

him through-out all gen-er-a-tions.

him through-out all gen-er-a-tions.

them that fear him through-out all gen-er-a-tions.

them that fear him through-out all gen-er-a-tions.

He hath showed strength with his

He hath showed strength with his

He hath showed strength with his

He hath showed strength with his

arm: he hath scat-ter-ed the proud in the im-a-gin -

arm: he hath scat-ter-ed the proud in the im-a-gin -

arm: he hath scat-ter-ed the proud in the im-a-gin -

arm: he hath scat-ter-ed the proud in the im-a-gin -

a - tion of their hearts. He hath put down the might-y from their seat, and

a - tion of their hearts. He hath put down the might-y from their seat, and

a - tion of their hearts. He hath put down the might-y from their seat, and

a - tion of their hearts. He hath put down the might-y from their seat, and



*pp* Quietly

He re-  
*pp* He re-  
*pp* He re-  
*pp* He re-  
 way. — *pp* He re-

mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he  
 mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he  
 mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he  
 mem-bring his mer - cy hath hol-pen his ser - vant Is - ra-el; as he

Without Organ



prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

prom-is-ed to our fore - fa - thers, Ab - ra - ham and his

*mf*

*mf*

*mf*

*mf*

*retarding* *pp* Faster

seed for ev - er.

seed for ev - er.

seed for ev - er.

seed for ev - er.

*pp*

*pp*

*pp*

*pp*

Faster

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). Each vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment is written for the right and left hands, with various articulation marks such as accents and slurs. The key signature is one sharp (F#) and the time signature is 2/2.

to the Son and to the Ho -  
to the Son, and to the Ho -  
to the Son, and to the Ho -  
to the Son, and to the Ho -

The second system of the musical score continues the vocal and piano parts. The vocal lines are aligned with the lyrics: "to the Son" and "and to the Ho -". The piano accompaniment continues with similar articulation and dynamics. The key signature and time signature remain consistent with the first system.

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

ly Ghost; — As it was in the be -

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

ly Ghost; — As it was in the be -

is now, and ev - er shall be.

gin - ning is now, and ev - er shall be.

is now, and ev - er shall be.

gin - ning is now, and ev - er shall be.

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

A - - - men. —  
A - - - men. —  
A - - - men. —  
A - - - men. —

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are 'world without end. Amen,'. The piano part features a steady accompaniment with chords and moving lines in both hands. A large red watermark 'Preview Only' is overlaid diagonally across the page, and 'Legal use Requires Purchase' is written below it.

## NUNC DIMITTIS

Quietly *p*

SOPRANO

Lord, — now let-test thou thy

ORGAN

*pp* Sw. (legato)  
Ch. (coupled to Sw.)

8' only, coupled to Sw.

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

word. For mine eyes have seen thy sal - va - tion,

Ch.

*mf*

Which thou — hast pre - par - ed be - fore the face of all —

add 16'

This system contains the first vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a mezzo-forte (*mf*) dynamic. The lyrics are "Which thou — hast pre - par - ed be - fore the face of all —". The piano accompaniment consists of a grand staff with treble and bass clefs. The bass line includes a section marked "add 16'", indicating an additional 16th notes.

peo - ple; —

To  
To  
To  
To

*mf* *f*

This system contains the second vocal line and piano accompaniment. The vocal line continues with the lyrics "peo - ple; —" and then four instances of "To". The piano accompaniment continues with a grand staff. Dynamics include mezzo-forte (*mf*) and forte (*f*).

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

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

CMR. 1058

musical score for piano introduction, featuring treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score includes dynamic markings such as *mf* and *mp*.

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

Glo - ry be to the Fa - ther, and

musical score for vocal parts, featuring treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "Glo - ry be to the Fa - ther, and". Dynamic markings include *p*.

musical score for piano accompaniment, featuring treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score includes dynamic markings such as *p*.



to the Son, and to the Ho - ly Ghost;

to the Son. and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

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

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

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

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

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "to the Son, and to the Ho - ly Ghost;" and "As it was in the be - gin - ning, is now, and". The score includes dynamic markings such as *f* and *ff*, and various musical notations like slurs, ties, and fermatas. A large red watermark "Preview Only" is overlaid diagonally across the page, with the text "Legal Use Requires Purchase" written below it.

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

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

ev - er shall be. world with - out end. —

ev - er shall be. world with - out end. —

*mf* *p*

4/4 3/4 4/4

This system contains the first four staves of music. The top four staves are vocal lines, each with the lyrics "ev - er shall be, world with - out end. —". The first two staves are in treble clef, and the last two are in bass clef. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs). The music is in D major and 4/4 time. Dynamics include *mf* and *p*. Time signature changes from 4/4 to 3/4 and back to 4/4.

- men.

A - - - men.

A - - - men.

A - - - men.

A - - - men.

*pp* *pp* *pp* *pp* *pp*

4/4 3/4 4/4

This system contains the next four staves of music. The top four staves are vocal lines, each with the lyrics "- men." or "A - - - men.". The first two staves are in treble clef, and the last two are in bass clef. The piano accompaniment is shown in the bottom two staves, with a grand staff. The music is in D major and 4/4 time. Dynamics include *pp* and *ppp*. Time signature changes from 4/4 to 3/4 and back to 4/4.