

# MAGNIFICAT

Basil Harwood

*Allegro.*

SOPRANO.  
My soul doth mag - ni - fy, doth mag - ni - fy the Lord, and my

ALTO.  
My soul doth mag - ni - fy, doth mag - ni - fy the Lord, and my

TENOR.  
My soul doth mag - ni - fy, doth mag - ni - fy the Lord, and my

BASS.  
My soul doth mag - ni - fy, doth mag - ni - fy the Lord, and my

ORGAN.  
*Allegro.*  
♩ = 132.

spi - rit hath re - joic - ed in God . . my . . Sa - viour. For

spi - rit hath re - joic - ed in God my Sa - viour. For

spi - rit hath re - joic - ed in God . . my . . Sa - viour. For

spi - rit hath re - joic - ed in God . . my . . Sa - viour. For

He hath re-gard-ed, for He hath re-gard-ed the  
He hath re-gard-ed, for He . . hath re-gard-ed the  
He hath re-gard-ed, for He . . hath re-gard-ed the  
He hath re-gard-ed, for He . . hath re-gard-ed the

low-li-ness, the low-li-ness of His hand-maid-en.  
low-li-ness, the low-li-ness of His . . hand-maid-en.  
low-li-ness, the low-li-ness of His . . hand-maid-en.  
low-li-ness, the low-li-ness of His hand-maid-en.

*Dec.*  
For be-hold, from hence - - forth all ge - - ne -  
*Dec.*  
For be-hold, . . from hence - - forth all ge - - ne -  
*Dec.*  
For be-hold, from hence - - forth all ge - - ne -  
*Dec.*  
For . . be-hold, from hence - - forth all ge - - ne -

CAN. >

ra - tions shall call me bless - ed. For He . . . that is migh - ty hath

CAN. >

ra - tions shall call . . . me bless - ed. For He . . . that is migh - ty hath

CAN.

ra - tions shall call me bless - ed. For He . . . that is

ra - tions shall call . . . me bless - ed.

dim.

mag - ni - fi - ed me, and ho - ly, ho - ly . . . is His

dim.

mag - ni - fi - ed me, and ho - ly, . . . ho - ly, is His

dim.

migh - ty hath mag - ni - fi - ed me, . . . and ho - ly . . . is His

CAN. dim.

and ho - ly, ho - ly is His

FULL. p

Name, and ho - ly, ho - ly is His Name.

FULL. p

Name, . . . and ho - ly, ho - ly is His . . . Name.

FULL. p

Name, . . . and ho - ly, ho - ly is . . . His . . . Name.

FULL. p

Name, . . . and ho - ly, ho - ly is . . . His Name.

Sw.

Sw.

*rall.*

*Andante.*

And His mer - cy is on them that

*Andante. ♩ = 104.*

*p*

*cres.*

fear Him through-out all ge - ne - ra - tions, through -

*espress.* *rall.*

- out . . all . . ge - ne - ra - tions.

*accel.*

*rall.* *f* *Gl.* *>* *>*

*Allegro con spirito.*

*FULL.*

He hath shew - ed strength, shew - ed strength with His arm : . . He hath

*FULL.*

He hath shew - ed strength, shew - ed strength with His arm : He hath

*FULL.*

He hath shew - ed strength, shew - ed strength with His arm : . . He hath

*FULL.*

He hath shew - ed strength, shew - ed strength with His arm : He hath

*Allegro con spirito. ♩ = 144.*

scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts. . .

scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts.

scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts. . .

scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts. He hath put

The first system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts. . ." (first staff), "scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts." (second staff), "scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts. . ." (third staff), and "scat-ter - ed the proud in the i - ma - gi - na - tion of their hearts. He hath put" (fourth staff). The piano accompaniment features chords and melodic lines in both hands.

down the migh - ty from their seat, and hath . . ex - alt - ed the

The second system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "down the migh - ty from their seat, and hath . . ex - alt - ed the" (fourth staff). The piano accompaniment continues with chords and melodic lines.

*cres.*  
He hath fill - ed the hun - gry with good . .

*cres.*  
He hath fill - ed the hun - gry with good . .

hum - ble and meek.

*cres.*

The third system of the musical score consists of five staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "He hath fill - ed the hun - gry with good . ." (first staff), "He hath fill - ed the hun - gry with good . ." (second staff), and "hum - ble and meek." (third staff). The piano accompaniment includes a *cres.* marking. The system concludes with a double bar line.



*dim.* *rall.*

things, and the rich He hath sent emp - ty a - way.

*dim.* *rall.*

things, and the rich He hath sent emp - ty a - way.

*dim.* *p rall.*

*Andante.* *p* VERSE.

He re - mem - ber - ing, re - mem - b'ring His mer - cy hath hol - pen His

*VERSE.* *p*

He re - mem - ber - ing, re - mem - b'ring His mer - cy hath hol - pen His

*VERSE.* *p*

He re - mem - ber - ing, re - mem - b'ring His mer - cy hath hol - pen His

*VERSE.* *p*

He re - mem - ber - ing, re - mem - b'ring His mer - cy hath hol - pen His

*Andante.*  $\text{♩} = 116.$

*cres.*

ser - vant Is - ra - el, as He pro - mis - ed to our fore - fa - thers,

*cres.*

ser - vant Is - ra - el, .. as He pro - mis - ed to our fore - fa - thers,

*cres.*

ser - vant Is - ra - el, .. as He pro - mis - ed to our fore - fa - thers,

*cres.*

ser - vant Is - ra - el, .. as He pro - mis - ed to our fore - fa - thers,

*dim.* *dim. e rall.*

A - - bra - ham .. and his seed, . . his seed, . . for

*dim.* *dim. e rall.*

A - - bra - ham .. and his seed, . . his seed, . . for

*dim.* *dim. e rall.*

A - - bra - ham .. and his seed, . . his seed, . . for

*dim.* *dim. e rall.*

A - - bra - ham and his seed, . . his seed, . . for

*pp* *Allegro.*

ev - er, for ev - - - er.

*pp*

ev - er, for ev - - - er.

*pp*

ev - er, for ev - - - er.

*pp*

ev - - - - - er.

*Allegro. ♩ = 144.*

*Sw. pp* *Gt. f*

*Ped.*

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

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

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

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

*Ped.*





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

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

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

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

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

. . . men, A . . . men, A . . . . .

men, A . . . men, A . . . . .

. . . men, A . . . men, . . . A . . . . .

. . . men, . . . A . . . men, . . . A . . . . .

. . . men, . . . A . . . men, . . . A . . . . .

*Lento.*

. . . men, A . . . . . men.

. . . men, A . . . . . men.

. . . men, A . . . . . men.

. . . men, A . . . . . men.

*rall.* *Lento.* *Ped.*

# NUNC DIMITTIS

Basil Harwood

*Andante.*  
**FULL**

SOPRANO

Lord, . . now . . let - test Thou Thy ser - vant de -

*Andante.*  
**p**

ORGAN.  
♩ = 88.

- part in peace, ac - cord - ing to Thy word. . .

**FULL** **ALTO.**

ac - cord - ing

**FULL** **TENOR.**

**FULL** **BASS.**

*Ped.*

ac - cord - ing to Thy word. . . .

to, . . ac - cord - ing to Thy . . word. . . . *DEC. mf rather faster.*

ac - cord - ing to Thy word. . . . For mine eyes have *DEC. mf rather faster.*

ac - cord - ing to Thy word. . . . For mine eyes have *rather faster.* ♩ = 104.

*mf*

seen Thy sal - va - - tion, mine eyes have seen Thy sal - va -

seen Thy sal - va - - tion, mine eyes have seen Thy sal - va -

FULL.  $\text{♩} = 126.$   
To be a

CAN. *cres. e accel.* FULL.  
- tion, Which Thou hast pre - par - ed be - fore the face of all peo - ple; To be a

CAN. *cres. e accel.* FULL.  
- tion, Which Thou hast pre - par - ed be - fore the face of all peo - ple; To be a

$\text{♩} = 126.$   
*cres. e accel.* *f*

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

FULL. *ff*  
and to be the glo - ry

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

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

*rall.*

of . . Thy peo - ple, Thy peo - ple Is - ra - el.

of . . Thy peo - ple, Thy peo - ple Is - ra - el.

of . . Thy peo - ple, Thy peo - ple Is - ra - el.

of Thy peo - ple, Thy peo - ple Is - ra - el.

*ff* *rall.* *rit.*

*Allegro moderato.*

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

*f* Glo - ry be to the Fa - ther, and to . . . the Son, . . . and

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

*f* Glo - ry be to the Fa - ther, and to the Son, . . . and

*Allegro moderato.*  $\text{♩} = 132.$

*f*

*Ped.*

*DEC.*

to the Ho - ly Ghost; As it was in the be -

*DEC.* to . . . the Ho - ly . . . Ghost; As it was in the be -

*DEC.* to . . . the Ho - ly . . . Ghost; As it was in the be -

*DEC.* to . . . the Ho - ly Ghost; As it was in the be

*Ch.*

*senza Ped.*

CAN. FULL.

gin - ning, is now, and ev - er shall be, world without end, A - men, world

CAN. FULL.

gin - ning, is now, and ev - er shall be, . . world without end, A men world

CAN. FULL.

gin - ning, is . . now, and ev - er shall be, . . world without end, A - men, world

CAN. FULL.

gin - ning, is . . now, and ev - er shall be, . . world without end, A - men, world

Gt.

Ped.

cres.

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

cres.

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

cres.

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

cres.

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

cres.

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

Ped.

ff

rall.

A - men, A men.

rall.

A - men, A men.

rall.

A - men, A men.

rall.

A - men, A men.

rall.

A - men, A men.

ff

rall.

A - men, A men.