

MAGNIFICAT and NUNC DIMITTIS

Set to Tone I 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.

NEW YORK: THE H. W. GRAY CO., Inc., 159 East 48th St., Agents for NOVELLO & CO., LONDON

Tone I. 5. (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-maiden. —

The musical score for the FULL (or Men) part consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in treble clef, with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) and features a flowing, rhythmic accompaniment with many sixteenth and thirty-second notes.

SOPRANO

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

The musical score for the SOPRANO part is written on a single staff in treble clef. It features a melodic line with a fermata over the final note.

ALTO

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

The musical score for the ALTO part is written on a single staff in treble clef. It features a melodic line with a fermata over the final note.

TENOR

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

The musical score for the TENOR part is written on a single staff in treble clef. It features a melodic line with a fermata over the final note.

BASS

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

The musical score for the BASS part is written on a single staff in bass clef. It features a melodic line with a fermata over the final note.

The piano accompaniment for the vocal parts is written on two staves (treble and bass clefs). It features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes, providing a rich harmonic and rhythmic foundation for the vocalists.

CANTOR (or Trebles)

For he - that is mighty hath mag - ni - fi - ed - me: — and ho - ly is his Name. —

The musical score for the Cantor part consists of a single melodic line on a treble clef staff. The lyrics are: "For he - that is mighty hath mag - ni - fi - ed - me: — and ho - ly is his Name. —". The music features a series of eighth and sixteenth notes, with a fermata over the final note of the phrase.

FULL (or Men)

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

The musical score for the Full part consists of a single melodic line on a treble clef staff. The lyrics are: "And his mer - cy is on - them that fear him: — through - out all gener - a - tions. —". The music features a series of eighth and sixteenth notes, with a fermata over the final note of the phrase.

SOPRANO

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

The musical score for the Soprano part consists of a single melodic line on a treble clef staff. The lyrics are: "He - hath show - ed strength with his arm: he - hath scat - ter - ed the". The music features a series of eighth and sixteenth notes, with a fermata over the final note of the phrase.

ALTO

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

The musical score for the Alto part consists of a single melodic line on a treble clef staff. The lyrics are: "He - hath show - ed strength with his - arm: he - hath scat - ter - ed - the". The music features a series of eighth and sixteenth notes, with a fermata over the final note of the phrase.

TENOR

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

The musical score for the Tenor part consists of a single melodic line on a treble clef staff. The lyrics are: "He - hath show - ed strength with his arm: he - hath scat - ter - ed - the". The music features a series of eighth and sixteenth notes, with a fermata over the final note of the phrase.

BASS

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

The musical score for the Bass part consists of a single melodic line on a bass clef staff. The lyrics are: "He - hath show - ed strength with his arm: he - hath scat - ter - ed - the". The music features a series of eighth and sixteenth notes, with a fermata over the final note of the phrase.

The piano accompaniment consists of two staves, treble and bass clef. It provides harmonic support for the vocal parts with chords and moving lines. The music features a series of eighth and sixteenth notes, with a fermata 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 Trebles)

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 empty a - way. -

SOPRANO

He re - mem - ber - ing his mer - cy hath

ALTO

He re - mem - ber - ing his - mer - cy hath

TENOR

He re - mem - ber - ing his - mer - cy hath

BASS

He re - mem - ber - ing his - mer - cy hath

holp-en his ser-vant Is - ra - el: as - he prom - is - ed to -

holp - en his ser-vant Is - ra - el: as - he prom - is - ed to

holp-en his ser-vant Is - ra - el: as - he prom - is - ed to -

holp - 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.

our fore - fa - thers, A - bra - ham — and his seed, for ev - er.

our fore - fa - thers, A - bra - ham and his seed, for — ev - er.

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 ev - er

ALTO

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

TENOR

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

BASS

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

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

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

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

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

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

ORGAN

NUNC DIMITTIS

CANTOR

Tone I. 1.

Lord, now lettest thou thy servant depart in peace:

FULL

FULL (or Men)

ac-cord-ing to thy word. 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 - tles: and to

ALTO

To be a light to light - en - the Gen - tles: and to be, - to

TENOR

To be a light to light - en the Gen - tles: and _____ to

BASS

To be a light - to light - en - the Gen - tles: and to be - the glo -

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

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

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

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

Glo-ry be to the Father, and to the Son, and to the Ho - ly Ghost;

SOPRANO

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

ALTO

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

TENOR

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

BASS

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

shall be: world with-out end. A - men.

shall be: world with - out end. A - men.

shall be: world with - out end. A - men, A - men.

shall be: world with-out end. A - men, A - men.

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

A piano accompaniment for the antiphon, consisting of two staves (treble and bass clef). The music is in a minor key and features a steady, rhythmic accompaniment with some melodic lines in the right hand. A dynamic marking of *p* (piano) is present at the beginning.

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
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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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O Perfect Love (Sacred Song for High Voice)50
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