

## MAGNIFICAT and NUNC DIMITTIS

(Unison)

CHARLES WOOD

## Magnificat

**Allegro moderato** **Full**

VOICES in unison

My soul doth magni-fy the

ORGAN

senza Ped. Ped.

Lord, and my spi-rit hath re-joi- ced in God my Sa-viour. For He hath re-

*mf* Boys

*mf*

senza Ped.

*f* Men

-gard-ed the low-li-ness of His hand-mai-den. For be-hold, from hence-forth all gen-er-

*f*

Ped.

*dim.* Full

-a-tions shall call me bles-sed. For He that is might-ty hath

*dim.*

*dim.* *p*

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

*dim.* *p*

Boys *dolce*

And His mer-cy is on them that fear Him, throughout all — gen-er-

*senza Ped.*

*f* Men

- a - tions. He hath shew-ed strength with His arm, — He hath scatt-er-ed the

*f* *Ped.*

## Wood: Magnificat

*ff* Full

proud\_ in the im-a-gin - a - tion of their hearts. He hath

put down the migh-ty from their seat, and hath ex-alt - ed the hum-ble and meek. He hath

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

*dim.*

Men *p dolce*

He re - mem - b'ring His mer - cy hath

*Solo*

hol-pen His servant Is-ra-el, 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; As it was in the be - gin-ning, is

now, and ev-er shall be, world — with-out end. A - - men.

## Nunc Dimittis

CHARLES WOOD

Andante

VOICES  
in unison

*p* Men

Lord, now let - test thou Thy ser - vant de - part — in

ORGAN

*p*

Ped.

*mp*

peace, ac - cord - ing to Thy Word. For mine eyes have seen Thy sal -

*mp*

senza Ped.

- va - tion, Which Thou hast pre - par - ed be - fore the face of all

*mf*

peo - ple; To be a light to light - en the Gen - tiles, and to

*mf*

Ped.

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

This system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is three flats (B-flat major/D minor) and the time signature is 4/4. The vocal line begins with a quarter note 'be', followed by a half note 'the', a quarter note 'glo', a quarter rest, a quarter note 'ry', a quarter note 'of', a quarter note 'thy', a quarter note 'peo', a quarter rest, a quarter note 'ple', a quarter note '—', a quarter note 'Is', a quarter note 'ra', a quarter note 'el.' The piano accompaniment consists of chords and moving lines in both hands.

**Allegro moderato**

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

This system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Glo', a half note 'ry', a quarter note 'be', a quarter note 'to', a quarter note 'the', a quarter note 'Fa', a quarter note 'ther,', a quarter rest, a quarter note 'and', a quarter note 'to', a quarter note 'the', a quarter note 'Son,', a quarter note 'and', a quarter note 'to', a quarter note 'the'. The piano accompaniment includes a dynamic marking of *f* (forte) at the beginning.

*cresc.*  
Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

This system continues the vocal line and piano accompaniment. The vocal line starts with a half note 'Ho', a half note 'ly', a quarter note 'Ghost;', a quarter note 'As', a quarter note 'it', a quarter note 'was', a quarter note 'in', a quarter note 'the', a quarter note 'be', a quarter note 'gin', a quarter note 'ning,', a quarter note 'is', a quarter note 'now,', a quarter note 'and', a quarter note 'ev', a quarter note 'er'. The piano accompaniment includes a dynamic marking of *cresc.* (crescendo) at the beginning.

*ff*  
shall be; world with-out — end, — A - - - men.

This system concludes the vocal line and piano accompaniment. The vocal line starts with a half note 'shall', a half note 'be;', a quarter note 'world', a quarter note 'with-out', a quarter rest, a quarter note 'end,', a quarter note '—', a quarter note 'A', a quarter note '—', a quarter note '—', a quarter note 'men.'. The piano accompaniment includes a dynamic marking of *ff* (fortissimo) at the beginning.