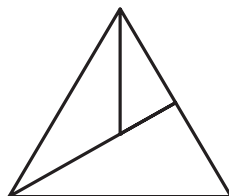


Charles Villiers Stanford
Evening Canticles
In C and B flat
Psalm 150

SAM

Arr.
Morten Schuldt-Jensen



SAM-KLANG

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The name **SAM-Klang** takes the three voice parts from the arrangements – Soprano, Alto and Men – and combines it with the Scandinavian and German words for ‘sound’ to create the portmanteau word ‘sound together’ or ‘harmony’. The SAM-Klang series offers basic and advanced choral repertoire arranged for soprano, alto and one male voice-part. In addition to new repertoire and new arrangements, you will also find essential parts of the classical German, Scandinavian, French and English SATB repertoire, carefully and considerably reworked for SAM.

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- Erläuterungen zu Struktur und Satztechnik,
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Morten Schuldt-Jensen was choral director of the Gewandhaus in Leipzig from 1999–2007 and has been professor of choral and orchestral conducting at the Freiburg University of Music since 2006.

In addition to his teaching activities, he has worked in Scandinavia and Germany with choirs and orchestras of all kinds and at every level including well-known European ensembles such as SWR Vocal Ensemble, RIAS Chamber Choir, the Gewandhaus Orchestra and the Akademie für Alte Musik. He performs regularly with his Danish choir Sokkelund Sangkor, with the Immortal Bach Ensemble and the Leipzig Chamber Orchestra, of which he is chief conductor and artistic director. His repertoire is wide-ranging – from early music to jazz and popular music – and he has won numerous prizes and recorded many highly acclaimed CDs. In addition, he writes and arranges choral music for several publishers, publishes musicological articles and gives lectures in Europe and the USA on interpretation, performance practice and conducting technique.

Morten Schuldt-Jensen war 1999–2007 Chordirektor am Gewandhaus zu Leipzig und ist seit 2006 Professor für Chor- und Orchesterdirigieren an der Musikhochschule Freiburg.

Neben seiner Lehrtätigkeit hat er in Skandinavien und Deutschland mit Chören und Orchestern aller Art und auf jedem Niveau bis hin zu namhaften europäischen Ensembles gearbeitet (u.a. SWR Vokalensemble, RIAS-Kammerchor, Gewandhausorchester und Akademie für Alte Musik). Er konzertiert regelmäßig mit seinem dänischen Chor Sokkelund Sangkor, mit Immortal-Bach-Ensemble und Leipziger Kammerorchester, deren Chefdirigent und künstlerischer Leiter er ist. Sein breit gefächertes Repertoire von Alter Musik bis zu Jazz- und Populärmusik ist durch zahlreiche Preise und hochgelobte CDs dokumentiert. Darüber hinaus schreibt und arrangiert er Chormusik für mehrere Verlage, publiziert wissenschaftliche Artikel und hält Vorträge in Europa und den USA über Interpretation, Aufführungspraxis und Dirigiertechnik.

C. V. Stanford: Evening Canticles, Psalm 150

This collection brings together three of the most important works written for the Anglican liturgy by Irish-born composer Charles Villiers Stanford; two sets of the Evening Canticles alongside a setting of Psalm 150.

The Magnificat and Nunc Dimittis in B flat is the earliest and arguably most frequently performed of the four major settings of the Evening Canticles to be published in Stanford's lifetime. It is taken from the Morning, Evening and Communion Service in B flat Op. 10 composed in 1878. Stanford had recently returned to the UK from studies in Leipzig and Berlin to take up the role of organist at Trinity College, Cambridge. His setting of the traditional liturgical texts in English was an attempt to improve singing at Chapel. However, what he had conceived was a major milestone in the development of Anglican Church music; taking Brahmsian symphonic

technique and moulding it to the requirements of the Anglican liturgy.

The last of the major settings, the Magnificat and Nunc Dimittis in C, is taken from the Morning, Evening and Communion Service in C Major Op. 115 published by Stainer & Bell in 1909. It was written in a period where although Stanford had continued to compose, his influence had begun to wane with the emergence of the younger Edward Elgar. This is perhaps Stanford's grandest setting powered by an assiduous use of thematic cohesiveness.

The setting of Psalm 150, 'O praise God in his holiness', was also first published in 1909. Stanford's sense of paeon matches the text's call to a deep faith, offering a rousing conclusion to the five 'praise' psalms, nos. 146–150.

C. V. Stanford: Evening Canticles, Psalm 150

Diese Sammlung vereint drei der wichtigsten für die anglikanische Liturgie geschriebenen Werke aus der Feder des in Irland geborenen Komponisten Charles Villiers Stanford; zwei Gruppen von Liedern für das Abendlob (Evening Canticles) neben einer Vertonung des 150. Psalms.

Das „Magnificat and Nunc Dimittis“ in B-Dur ist die früheste und wohl am häufigsten aufgeführte der vier Dur-Vertonungen unter den Evening Canticles, die noch zu Stanfords Lebzeiten veröffentlicht wurden. Sie ist dem 1878 komponierten „Morning, Evening and Communion Service“ in B-Dur Op. 10 entnommen. Stanford war kurz zuvor von Studien in Leipzig und Berlin in das Vereinigte Königreich zurückgekehrt, um das Amt des Organisten am Trinity College, Cambridge, anzutreten. Seine Vertonung der traditionellen liturgischen Texte in englischer Sprache war ein Versuch, den kirchlichen Gesang zu verbessern. Was er erdacht hatte, war indes ein wesentlicher Meilenstein in der Entwicklung der anglikanischen Kirchenmusik, der Brahmsche

sinfonische Kompositionstechnik in eine den Vorgaben der anglikanischen Liturgie gemäße Form bringt.

Die letzte der Vertonungen in Dur, das „Magnificat and Nunc Dimittis“ in C-Dur, ist dem „Morning, Evening and Communion Service“ in C-Dur Op. 115 entnommen, der 1909 bei Stainer & Bell erschien. Er entstand in einer Zeit, zu der Stanford zwar weiterhin komponierte, sein Einfluss aber mit dem Erscheinen des jüngeren Edward Elgar zu schwinden begann. Mit diesem Werk hat Stanford seine wohl eindrucksvollste Vertonung geschaffen, angetrieben von einem unablässigen Streben nach thematischer Stringenz.

Die Vertonung des 150. Psalms, „O praise God in his holiness“, wurde ebenfalls 1909 zum ersten Mal veröffentlicht. Stanfords ausgesprochenes Gespür für Lobgesänge entspricht ganz der Botschaft des Textes, die zu tiefer Gläubigkeit aufruft. Das Werk bildet den mitreißenden Abschluss der fünf „Lobpsalmen“ Nr. 146–150.

Contents

Evening Canticles in B flat	
Magnificat	1
Nunc dimittis	14
Evening Canticles in C	
Magnificat	20
Nunc dimittis	33
Psalm 150	40



Evening Service in B $\flat$

Magnificat

Charles Villiers Stanford (1852-1924)

Op. 10

Arr. Morten Schuldts-Jensen

With spirit $\text{♩} = 144$

f

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

A *f* My soul doth mag - ni - fy the Lord, and my

M *f* My soul doth mag - ni - fy the Lord, and my

With spirit $\text{♩} = 144$

Organ

f

Ped.

5

p

spi - rit hath re - joic - ed in God my Sav - iour. For

p

spi - rit hath re - joic - ed in God my Sav - iour. For

p

spi - rit hath re - joic - ed in God my Sav - iour. For

p

senza Ped.

2

9

he hath re - gard - ed the low - li - ness of his, — of

he hath re - gard - ed the low - li - ness — of his, — of

he hath re - gard - ed the low - li - ness — of his, — of

Ped.

14

his — hand - maid - - en. all

his — hand - maid - - en. For be - hold, from hence-forth all

his — hand - maid - - en. For be - hold, — from hence-forth all

p

19

cresc.

ge - ne - ra - tions shall call me, call me bless -

cresc.

ge - ne - ra - tions shall call me, call me bless -

cresc.

ge - ne - ra - tions shall call me, call me bless -

cresc.

24

f *p*

-ed. For he that is might - y hath mag - ni-fied me, and

f

-ed. For he that is might - y hath mag - ni-fied me, —

f

-ed. For he that is might - y hath mag - ni-fied me, —

f *p*

29

ho - ly is his name, and ho - ly is his

and ho - ly is his

and ho - ly is his

34

Slow ♩ = ♩

name. And his mer - cy is on them that

name.

name.

Slow ♩ = ♩

senza Ped.

38

fear_____ him through - out___ all___ ge - - ne -

The musical score for measures 38-41 features a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, a quarter note D5, a quarter note E5, and a half note F#5. The melody continues with a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, followed by a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The left hand plays a steady bass line with a half note G3, a quarter note A3, a quarter note B3, and a half note C4, followed by a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4.

42

- ra - - tions.

He hath shew-ed strength with his arm, he hath

f

f

Ped.

The musical score for measures 42-45 continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter rest, a quarter note D5, a quarter note E5, and a half note F#5. The melody continues with a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6. The piano accompaniment consists of a right hand with a half note G4, a quarter note A4, a quarter note B4, and a half note C5, followed by a quarter note D5, a quarter note E5, a quarter note F#5, and a half note G5. The left hand plays a steady bass line with a half note G3, a quarter note A3, a quarter note B3, and a half note C4, followed by a quarter note D4, a quarter note E4, a quarter note F#4, and a half note G4.

46

f

in the i - ma - gi - na - tion of their

f

in the i - ma - gi - na - tion of their

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

50

dim.

hearts. He hath put down, he hath put down the

dim.

hearts. He hath put down, he hath put down the

dim.

hearts. He hath put down, he hath put down the

ff

dim.

55

might - y from their seat, _____ and _____

might - y from their seat, _____

might - y from their seat, _____

p

59

hath ex - alt - ed the hum - ble and meek. He hath _____

He hath _____

He hath _____

p

p

Ch.

senza Ped.

63

fill - ed the hun - gry with good things, and the

fill - ed the hun - gry with good things, and the

fill - ed the hun - gry with good things, and the

Sw.

Ped.

67

rich he hath sent empty away. He re -

rich he hath sent empty away. He re -

rich he hath sent empty away. He re -

mf

mf

mf

71

- mem - ber-ing his mer - cy hath help-en his ser - vant Is - ra - el,

75

p as he pro - mis - ed to our fore -

p as he pro - mis - ed to our fore -

p as he pro - mis - ed to our fore -

cresc.
- fa - thers, A - bra - ham and his seed, for

cresc.
- fa - thers, A - bra - ham and his seed, for

cresc.
- fa - thers, A - bra - ham and his seed, for

cresc.

ev - - er, for ev - - - - er.

ev - - er, for ev - - - - er.

ev - - - er, for ev - - - - er.

87 **Tempo primo**

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

Tempo primo

f

93

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

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

to the Ho-ly Ghost. As it was in the be - gin-ning, as it was in the be-

- gin - ning is now__ and ev - - - er shall be,

- gin - ning is now__ and ev - - - er shall be,_____

- gin - ning is now__ and ev - - - er shall be,_____

ff

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

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

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

ff

107

The musical score is for three voices (Soprano, Alto, and Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "men, A". The Soprano part starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Alto part starts with a half note F#4, followed by a quarter note G4, and then a half note A4. The Bass part starts with a half note E4, followed by a quarter note F4, and then a half note G4. The piano accompaniment consists of a right hand with a half note G4, followed by a quarter note A4, and then a half note Bb4, and a left hand with a half note E4, followed by a quarter note F4, and then a half note G4. The score is written on five staves: three for the voices and two for the piano.

men, A

men, A

men, A

111

The musical score is for three voices (Soprano, Alto, Bass) and piano. It is in 4/4 time and B-flat major. The lyrics are: "men, A men." The Soprano and Alto parts have identical lyrics. The Bass part has the same lyrics. The piano accompaniment consists of a right hand and a left hand. The right hand has a melody that starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The left hand has a bass line that starts with a half note F3, followed by a quarter note G2, and then a half note A2. The piano part ends with a double bar line and repeat dots.

men, A men.

men, A men.

men, A men.

Nunc dimittis

Charles Villiers Stanford (1852-1924)

Op. 10

Arr. Morten Schuldt-Jensen

M **Slow** ♩ = 60 *p*

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

Organ

p legato

Ped.

5

peace, _____ ac - cord - ing to thy word.

9

For mine eyes have seen thy sal - va - -

cresc.

14

- tion, which thou hast pre - par -

18

- ed be - fore the face of all peo -

22

Faster
f

- ple. To be a light to light - en the gen - tiles,

Sw. cresc.

26

ff

to be a light to light - en the gen - tiles,

Gt. ff

30 *A* *ff*

M and to be the glo - - - ry of thy

and to be the glo - - - ry of thy

35

peo - - - ple Is - - ra - - el,

peo - - - ple Is - - ra - - el,

dim.

41 *p*

thy peo - ple Is - - ra - - el.

thy peo - ple Is - - ra - - el.

With dignity

46 *S* *f*

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

A *f*

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

M *f*

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

With dignity

Gt. f

51

Son, and to the Ho - ly Ghost. As it was

Son, and to the Ho - ly Ghost. As it was____

Son, and to the Ho - ly Ghost. As it was____

in the be - gin - ning is now and ev - er

in the be - gin - ning is now and ev - er

in the be - gin - ning is now and ev - er

The piano accompaniment consists of two staves. The right hand features a melody with a sharp sign on the second measure of the second system. The left hand provides a harmonic accompaniment with chords and moving lines.

shall be, world with-out

shall be, world with-out

shall be, world with-out

The piano accompaniment continues with two staves. The right hand has a melody with a sharp sign on the second measure of the second system. The left hand provides a harmonic accompaniment with chords and moving lines.

66

rall.

end, with - out end.

end, with - out end.

end, with - out end.

rall.

71

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

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

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

Full Sw. *p*

Evening Service in C

Magnificat

Charles Villiers Stanford (1852-1924)

Op. 115

Arr. Morten Schuldt-Jensen

Allegro moderato (♩ = 100)

S *mf* *f*
My soul doth mag - ni - fy the Lord,
A *mf* *f*
My soul doth mag - ni - fy the Lord,
M *mf* *f*
My soul doth mag - ni - fy the Lord,

Allegro moderato (♩ = 100)

Organ

Gt. coupled to Sw.

Ped.

5
and my spi - rit hath re - joiced in God my Sa - viour. For *p*
and my spi - rit hath re - joiced in God my Sa - viour. For *p*
and my spi - rit hath re - joiced in God my Sa - viour. For *p*

9 **poco rall.**

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

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

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

poco rall.

pp

14 **a tempo** *f*

For be - hold, from hence - forth all ge - - ne -

For be - hold, from hence - forth all ge - - ne -

For be - hold, from hence - forth all ge - - ne -

a tempo

f

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: -ra - tions shall call me bless - ed.

Measure 18: Soprano: -ra - tions shall call me bless - ed. Alto: -ra - tions shall call, call me bless - ed. Bass: -ra - tions shall call, shall call me bless - ed.

Measure 19: Soprano: (continuation of previous measure). Alto: (continuation of previous measure). Bass: (continuation of previous measure).

Measure 20: Soprano: (continuation of previous measure). Alto: (continuation of previous measure). Bass: (continuation of previous measure).

Measure 21: Soprano: (continuation of previous measure). Alto: (continuation of previous measure). Bass: (continuation of previous measure).

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: For he that is might - y hath mag - ni - fi - ed

Measure 22: Soprano: For he that is might - y hath mag - ni - fi - ed. Alto: For he that is might - y hath mag - ni - fi - ed. Bass: For he that is might - y hath mag - ni - fi - ed.

Measure 23: Soprano: (continuation of previous measure). Alto: (continuation of previous measure). Bass: (continuation of previous measure).

Measure 24: Soprano: (continuation of previous measure). Alto: (continuation of previous measure). Bass: (continuation of previous measure).

Measure 25: Soprano: (continuation of previous measure). Alto: (continuation of previous measure). Bass: (continuation of previous measure).

26 *p* **poco rall.**

me, and ho - ly is his name.

me, and ho - ly is his name.

me, and ho - ly is his name.

poco rall.

30 **a tempo** *p*

And his mer - cy is on them that fear him

And his mer - cy is on them that fear him

And his mer - cy is on them that fear him

a tempo

34

through - out all ge - ne - ra - tions. He hath

through - out all ge - ne - ra - tions. He hath

through - out all ge - ne - ra - tions. He hath

cresc. *f*

cresc. *f*

cresc. *f*

cresc.

39

shew - ed strength_ with his arm, he hath scat - ter-ed the

shew - ed strength_ with his arm, he hath scat - ter-ed the

shew - ed strength with his arm, he hath scat - ter-ed the

f

43

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

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

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

47

might - - y from____ their seat, and hath ex -

might - - y from____ their seat, and hath ex -

might - - y from____ their seat, and hath ex -

51

poco rall.**pp**

-alt - ed the hum - ble, the hum - ble and meek.

-alt - ed the hum - ble, the hum - ble and meek.

-alt - ed the hum - ble, the hum - ble and meek.____

dim. **pp** **poco rall.**

Detailed description: This block contains the musical notation for measures 51 through 55. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts have lyrics: "-alt - ed the hum - ble, the hum - ble and meek." The piano part includes a *dim.* (diminuendo) marking and a **pp** (pianissimo) dynamic. A **poco rall.** (poco rallentando) instruction is placed above the piano staff. The piano part has a long melodic line in the right hand and a more rhythmic accompaniment in the left hand.

56

a tempo**p**

He hath fill - ed the hun - gry with good

a tempo **p**

Detailed description: This block contains the musical notation for measures 56 through 60. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: "He hath fill - ed the hun - gry with good". The piano part includes a **p** (piano) dynamic and a **a tempo** instruction. The piano part has a long melodic line in the right hand and a more rhythmic accompaniment in the left hand.

60

things,

p

and the rich he hath

p

and the rich he hath

64

sent emp - - ty a - way.

sent emp - - ty a - way.

68

p *cresc.*
He re - mem - b'ring his mer - cy hath holp - en his

p *cresc.*
He re - mem - b'ring his mer - cy hath holp - en his

p *cresc.*
He re - mem - b'ring his mer - cy hath holp - en his

Sw. mf *cresc.*

72

f.
ser - vant Is - rael, as he pro - mi - sed to our fore -

f
ser - vant Is - rael, as he pro - mi - sed to our fore -

f
ser - vant Is - rael, as he pro - mi - sed to our fore -

Gt.

77

dim.

-fa - - - - thers, A - - bra - ham and his

dim.

-fa - - - - thers, A - - bra - ham and his

dim.

-fa - - - - thers, A - - bra - ham and his

81

rall.

p

seed, for ev - - - er.

p

seed, for ev - - - er.

p

seed, for ev - - - er.

rall.

p

30

Maestoso (♩ = 100)

86

f

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

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

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

Maestoso (♩ = 100)*ad lib.**f*

90

and to the Ho - ly Ghost. As it was in the be -

and to the Ho - ly Ghost. As it was in the be -

and to the Ho - ly Ghost. As it was in the be -

94

Three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The lyrics are: - gin - ning is now and ev - er. The piano part features chords in the right hand and a moving bass line in the left hand.

- gin - ning is now and ev - er

- gin - ning is now and ev - er

- gin - ning is now and ev - er

98

Three vocal staves and a piano accompaniment. The lyrics are: shall be, world with - out end,_. The piano part features sustained chords in the right hand and a moving bass line in the left hand.

shall be, world with - out

shall be, world with - out end, _

shall be,

102

end, _____ world with - out end. _____

— world with - out end, world with - out end. _____

world with - out end, with - out end. _____

ff

This system contains measures 102 through 106. It features three vocal staves (Soprano, Alto, Bass) and a piano accompaniment. The vocal parts have lyrics: 'end, _____ world with - out end. _____', '— world with - out end, world with - out end. _____', and 'world with - out end, with - out end. _____'. The piano part includes a forte (*ff*) section starting in measure 105.

107

A - - - - - men.

A - - - - - men.

A - - - - - men.

This system contains measures 107 through 111. It features three vocal staves and a piano accompaniment. The vocal parts have lyrics: 'A - - - - - men.', 'A - - - - - men.', and 'A - - - - - men.'. The piano part provides harmonic support with chords and moving lines.

Nunc dimittis

Charles Villiers Stanford (1852-1924)

Op. 115

Arr. Morten Schuldts-Jensen

Andante tranquillo (♩ = 66)

S *p*
 Lord, now let - test thou thy ser - vant de - part___ in

A *p*
 Lord, now let - test thou thy ser - vant de - part___ in___

M *p*
 Lord, now let - test thou thy ser - vant de - part___ in

Andante tranquillo (♩ = 66)

Organ *p*
 Ped.

5

peace, ac - cord - ing to___ thy word.

peace, ac - cord - ing to___ thy word.

peace, ac - cord - ing to___ thy word.

For mine eyes have seen, have seen thy sal - va - -

For mine eyes have seen, have seen thy sal -

For mine eyes have seen, have seen thy, thy sal -

poco accel.

- tion, which thou hast pre - pa - red

-va - tion, which thou hast pre - pa - red

-va - tion, which thou hast pre - pa - red

poco accel.

cresc.

21

be - fore the face of all peo - ple. To be a

be - fore the face of all peo - ple. To be a

be - fore the face of all peo - ple. To be a

26 **poco più mosso** (♩ = 96)

f light to light - en the gen - tiles, a light to

f light to light - en the gen - tiles, a light to

f light to light - en the gen - tiles, a light to

poco più mosso (♩ = 96)

31

light - en the gen - tiles, and to be the

light - en the gen - tiles, and to be the

light - en the gen - tiles, and to be the

The piano accompaniment features a series of chords and moving lines in both hands, with a key signature of one flat and a common time signature.

37

più lento

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

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

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

più lento

dim.

The piano accompaniment continues with sustained chords and moving lines, marked with a forte (*f*) dynamic and a decrescendo (*dim.*) towards the end of the section.

43 **Maestoso** (♩ = 100)

f

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

f

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

f

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

Maestoso (♩ = 100)

ad lib.

f

47

and to the Ho - ly Ghost. As it was in the be -

and to the Ho - ly Ghost. As it was in the be -

and to the Ho - ly Ghost. As it was in the be -

38

51

- gin - ning is now and ev - er

- gin - ning is now and ev - er

- gin - ning is now and ev - er

55

shall be, world with - out

shall be, world with - out end,

shall be,

59

end, _____ world with - out end. _____

_____ world with - out end, world with - out end. _____

world with - out end, with - out end. _____

ff

This block contains the musical notation for measures 59 through 62. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "end, _____ world with - out end. _____", "_____ world with - out end, world with - out end. _____", and "world with - out end, with - out end. _____". The piano part includes a forte (*ff*) section starting in measure 61.

63

A - - - - - men.

A - - - - - men.

A - - - - - men.

This block contains the musical notation for measures 63 through 66. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics are: "A - - - - - men.", "A - - - - - men.", and "A - - - - - men.". The piano part provides harmonic support with chords and moving lines.

Psalm 150

Charles Villiers Stanford (1852-1924)
Arr. Morten Schuldt-Jensen

FULL
S f

1. O praise God in his ho-li-ness: praise him in the fir-ma-ment of his power.

A *f*

1. O praise God in his ho-li-ness: praise him in the fir-ma-ment of his power.

M *f*

1. O praise God in his ho-li-ness: praise him in the fir-ma-ment of his power.

Organ

f

8

2. Praise him in his no - ble acts:— Praise him according to his ex-cel-lent greatness.

2. Praise him in his no - ble acts:— Praise him according to his ex-cel-lent greatness.

2. Praise him in his no - ble acts:— Praise him according to his ex-cel-lent greatness.

2. Praise him in his no - ble acts:— Praise him according to his ex-cel-lent greatness.

15 DECANI

3. Praise him in the sound of the trum - pet: praise him up - on the lute and harp.

3. Praise him in the sound of the trum - pet: praise him up - on the lute and harp. —

3. Praise him in the sound of the trum - pet: praise him up - on the lute and harp.

22 CANTORIS

4. Praise him in the cym-bals and dan - ces: praise him up - on the strings and pipe.

4. Praise him in the cym-bals and dan - ces: praise him up - on the strings and pipe. —

4. Praise him in the cym-bals and dan - ces: praise him up - on the strings and pipe.

FULL
ff

5. Praise him upon the well-tun - ed cym - bals: praise him up - on the loud__ cymbals.

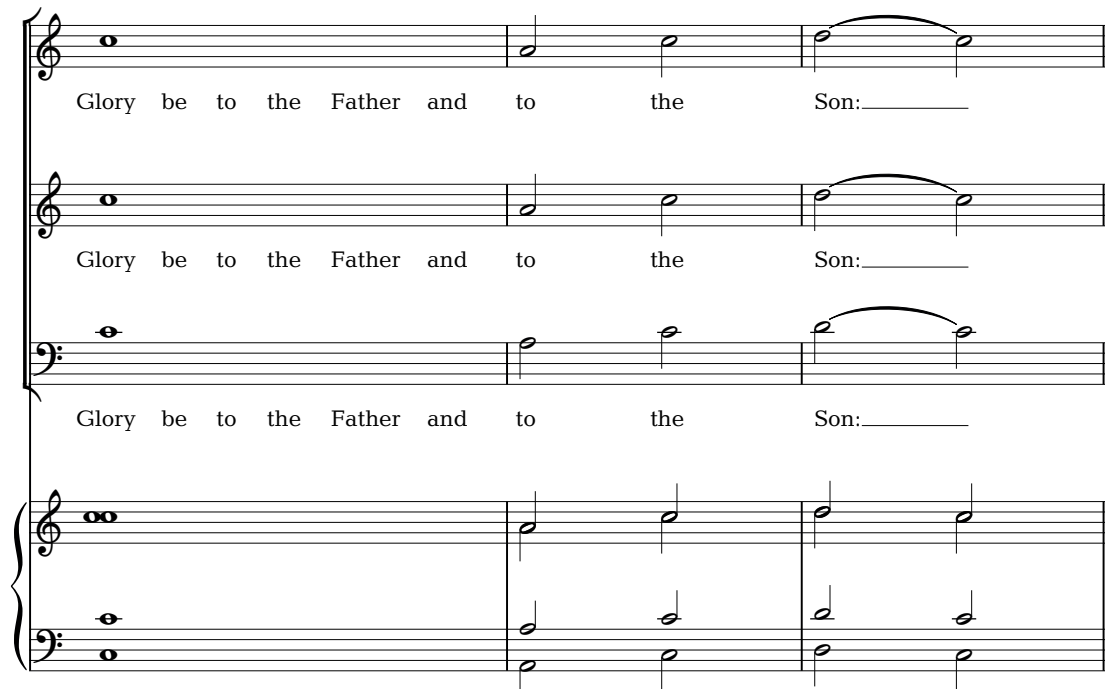
36 FULL
ff

6. Let every thing that hath breath:__ praise_____ the Lord._____

6. Let every thing that hath breath:__ praise_____ the Lord._____

6. Let every thing that hath breath:__ praise_____ the Lord._____

44



Glory be to the Father and to the Son:_____

Glory be to the Father and to the Son:_____

Glory be to the Father and to the Son:_____

Piano accompaniment for measures 44-46.

Detailed description: This block contains the musical notation for measures 44, 45, and 46. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics 'Glory be to the Father and to the Son:_____' are written below each vocal staff. The music is in a common time signature. The piano part consists of chords in the right hand and single notes in the left hand.

47



and to the Ho - ly Ghost:

and to the Ho - ly Ghost:

and to the Ho - ly Ghost:

Piano accompaniment for measures 47-50.

Detailed description: This block contains the musical notation for measures 47, 48, 49, and 50. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The lyrics 'and to the Ho - ly Ghost:' are written below each vocal staff. The music continues in the same style as the previous measures. The piano part provides harmonic support with chords and moving lines.

44

51

As it was in the beginning is now and ev - er shall be:

As it was in the beginning is now and ev - er shall be:

As it was in the beginning is now and ev - er shall be:

The musical score for measures 51-53 features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'As it was in the beginning is now and ev - er shall be:'. The piano accompaniment is in grand staff, with a long melisma line spanning measures 51 and 52.

54

world without end.____ A - - - - - men.

world without end.____ A - - - - - men.

world without end.____ A - - - - - men.

The musical score for measures 54-57 features three vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics 'world without end.____ A - - - - - men.'. The piano accompaniment is in grand staff, with a long melisma line spanning measures 54 and 55.