

Michael Zev Gordon

Magnificat
and
Nunc Dimittis

for a cappella men's voices

Preview File Only

MAGNIFICAT

MICHAEL ZEV GORDON

With great energy ($\text{♩} = \sim 100$)

Alto I
Alto II
Tenor I
Tenor II
Bass I
Bass II

My soul doth magnify the Lord, and my

Alto I
Tenor I
Bass I

spirit both rejoiced in God my Saviour. For



very rhythmic

Alto I
 he hath re-gar-ded the low-li-ness of his hand-ma-i-den —

Alto II
 he hath re-gar-ded the low-li-ness of his hand-ma-i-den —

Tenor I
 he hath re-gar-ded the low-li-ness of his hand-ma-i-den —

Tenor II
 he hath re-gar-ded the low-li-ness of his hand-ma-i-den —

Bass I
 he hath re-gar-ded the low-li-ness of his hand-ma-i-den —

Bass II
 he hath re-gar-ded the low-li-ness of his hand-ma-i-den —

For be hold —

For be

sub f

For be hold —

Alto I
 f For be hold — from hence forth all gen-er-a-tions shall call me bles-sed —

Alto II
 For be hold — from hence forth all gen-er-a-tions shall call me bles-sed —

Tenor I
 hold — from hence forth all gen-er-a-tions shall call me bles-sed —

Tenor II
 For be hold — from hence forth all gen-er-a-tions shall call me bles-sed —

Bass I
 f For be hold — from hence forth all gen-er-a-tions shall call me bles-sed —

Bass II
 For be hold — from hence forth all gen-er-a-tions shall call me bles-sed —

(f) *mf cresc*

Alto I
II

Tenor I
II

Bass I
II

from here forth all gen er - at - ions shall call me bles - sed. For He that is

f *dir. pp* *dir. pp* *dir. sub pp* *dir.*

Alto I
II

Tenor I
II

Bass I
II
III

mi gny hah mag ni feet - ne - and ho ly ho ly ho is his



Offs
I name *holy* ho is his name. *And his*

II name *holy* ho is his name.

Tenor
I name *holy* ho is his name. *And his* mercy is on them

II name *holy* ho is his name.

Bass
I name *holy* ho is his name. *And his* mercy

II name *holy* ho is his name. *And his* mercy

name ho is his name.

Alto
I mercy is on them — that fear him through^{out} all gen-er-^{at-}ions

II

Tenor
I — that fear him through^{out} all gen-er-^{at-}ions **SOLO** *p*

II

Bass
I is on them — that fear him through^{out} all gen-er-^{at-}ions

II

And ho

Tutti
 Alto Solo
 And his mer cy is on them that fear him through out

Tutti
 Tenor Solo
 mer cy is on them that fear him through out

Tutti
 Bass Solo
 And his mer cy is on them that fear him through out

Tutti
 Alto Solo
 all gener- at- ions.

Tutti
 Tenor Solo
 all gener- at- ions. (solo) p (legato)

Tutti
 Bass Solo
 all gener- at- ions.

He hath showed strength with his arm; he hath

(Don't let the basic tempo slacken)



Handwritten musical score for the first system. It includes staves for Treble and Bass clefs, with lyrics: "sat toward the proud in the manner of their hearts".

Treble Clef: Chords 4, 7, 3. Dynamics: *mf*, *f*, *p*.

Bass Clef: Chords 4, 4, 4.

Tutti Basses: Chords 7, 4. Dynamics: *mf*, *p*.

Lyrics: sat toward the proud in the manner of their hearts

Handwritten musical score for the second system. It includes staves for Treble and Bass clefs, with lyrics: "He hath showed strength with his arm he".

Treble Clef: Chords 2, 3, 4. Dynamics: *mf*, *f*, *p*.

Bass Clef: Chords 4, 8, 4.

Tutti Basses: Chords 2, 3, 4. Dynamics: *mf*, *f*, *p*.

Lyrics: He hath showed strength with his arm he

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Tutti
Alto

with seat - tered the proud in the i magi na - tion of hearts

Texas
solo

hearts hearts he hath - pu n - a - nt

Tutti
Bass
solo

in the i - ma - gi - na - tion of their hearts he hath - pu n - a - nt

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Tutti
Texas
solo

down the no - gity from their seat

Tutti
Bass
solo

down the no - gity from their seat



Tutti Alto solo
 and hate ex at ted the humble and
 and hate ex at ted the humble and meek

Tutti Tenor solo
 and hate ex at ted the humble and meek

Tutti Bass solo
 and hate ex at ted the humble and meek

Tutti
 meek deum
 he hath put down the air glory from their seat and hath ex at ted the humble and meek and hath ex at ted

Solo I Alto
 deum meek

Solo II
 he hath put down the air glory from their seat and hath ex at ted the humble and meek and hath ex at ted

Tutti
 meek deum
 mp he hath filled

Solo I Tenor
 deum meek

Solo II
 he hath put down the air glory from their seat and hath ex at ted the humble and meek he hath put down the air glory from their seat

Tutti
 mp he hath filled the hum

Basso solo
 mp he hath filled the hum

mf *f* *rit.*

Tutti
 the hun — gry with things and the rich — he hath sent empty a

Solo I Alto
 he hath filled the hungry with good things and the rich he hath sent empty

Solo II
 the humble and meek and hath ex at last the humble meek the rich he hath sent empty a

Tutti
 the hungry with good things and the rich he hath sent empty a

Solo I Tenors
 he hath filled the hungry with good things and the rich he hath sent empty a way on

Solo II
 and hath ex at last the humble and meek and the rich he hath sent empty a

Tutti
 with good things with good things and the rich he hath sent empty a

Bass
 with good things with good things and the rich he hath sent empty a

Solo
 and the rich he hath sent empty a way

mf *f* *rit. dir.*

Tutti + Solo II
 way — He is men bring his me — er — cy hath hol

Alto
 way — He is men bring his me — er — cy hath hol

Solo I
 way — He is men bring his me — er — cy hath hol

Tutti + Solo II
 way — He is men bring his me — er — cy hath hol

Tenors
 way — He is men bring his me — er — cy hath hol

Solo I
 way — He is men bring his me — er — cy hath hol

Tutti
 way — He is men bring his me — er — cy hath hol

Bass
 way — He is men bring his me — er — cy hath hol

Solo
 empty a way He is men bring his

* 2nd solo alto + tenor with the tutti section



Alto

pen his ser vant is- ra - el his ser vant

Tenor

pen his ser vant is- ra - el his ser vant

Bass

pen his ser vant is- ra - el his ser vant

Alto

israel as he prom-ised to our fore fathers

Tenor

israel as he prom-ised to our fore fathers

Bass

israel as he prom-ised to our fore fathers

ALTO

TENORS

BASS

A - bra - ham and his seed for e - ver as - he pro - mised to our fore - fathers

A - bra - ham and his seed for e - ver as - he pro - mised to our fore - fathers

A - bra - ham and his seed for e - ver as - he pro - mised to our fore - fathers

ALTO

TENORS

BASS

A - bra - ham and his seed for e - ver

A - bra - ham and his seed for e - ver

A - bra - ham and his seed for e - ver

(maestoso)

(maestoso)

(maestoso)

glor -

glor -

glor -



Alto

4/4 4/4 3/4 4/4 2/4

glor — glor glor glor — y be to the father —

Tenor

4/4 3/4 2/4

glor — glor — y be to the father —

Bass

4/4 3/4 2/4

glor — glor glor glor — y be to the father —

Alto

3/8 4/4 3/4 4/4 3/4

and to the so-phan — and to the ho ly ghost

(calmer)

Tenor

3/8 4/4 3/4 4/4 3/4

and to the so-phan — and to the ho ly ghost

Bass

3/8 4/4 3/4 4/4 3/4

and to the so-phan — and to the ho ly ghost

p leg.

Alto
 4/4 *p* *leg.*
 as it was in the beginning is now and ever shall be, now and

Tenor
 4/4 *p* *leg.*
 as it was in the beginning as it was in the beginning is now-and

Bass
 4/4
 was in the beginning, as it was in the beginning is now and ever shall be is

Alto
 ever shall be is now and ever shall be, world with

Tenor
 ever shall be now and ever shall be now and ever shall be, world with

Bass
 now-and ever shall be is now-and ever shall be is now and ever shall be, world with



dim.

I. *dir.* *Alto*
 I. *dir.*
 I. *dir.* *Tenor*
 II. *dir.*
 II. *dir.* *Bass*
 II. *dir.*

out end *4* *4* *3* *pp* *3* *4* *A-a-a-a men*

out end *4* *4* *3* *pp* *3* *4* *A-a-a-a men*

out end *4* *4* *3* *pp* *3* *4* *A-a-a-a men*

out end *4* *4* *3* *pp* *3* *4* *A-a-a-a men*

out end *4* *4* *3* *pp* *3* *4* *A-a-a-a men*

out end *4* *4* *3* *pp* *3* *4* *A-a-a-a men*

pp *possibile*

I. *Alto*
 II.
 I. *Tenor*
 II.
 I. *Bass*
 II.

rit. *rit.* *rit.* *rit.*

A-men *A-men* *A-men* *A-men*

SOLO

NUNC DIMITTIS

MICHAEL ZEV GORDON

With a calm intensity ($\text{♩} \approx 60$)

Alto I: *pp* LORD NOW LETTEST THOU THY SER VANT DE PART IN PEACE DE PART IN

Tenor I: *pp* LORD NOW LETTEST THOU THY SER VANT DE PART IN PEACE PEACE

Bass I: *pp* LORD NOW LETTEST THOU THY SER VANT DE PART IN PEACE

Bass II: *pp* LORD NOW LETTEST THOU THY SER VANT DE PART IN PEACE

Bass III: *pp* LORD NOW LETTEST THOU THY SER VANT DE PART IN PEACE

Alto I: PEACE AC CORDING TO THY WORD FOR MINE EYES HAVE SEEN THY SA

Tenor I: PEACE AC CORDING TO THY WORD FOR MINE EYES HAVE SEEN THY

Bass I: AC CORDING TO THY WORD FOR MINE EYES HAVE SEEN THY

Bass II: AC CORDING TO THY WORD FOR MINE EYES HAVE SEEN THY

Bass III: AC CORDING TO THY WORD FOR MINE EYES HAVE SEEN THY

* All grace notes are to be sung on the beat

I VA TION THY SAL VA TION WHICH THOU HAST PRE PARED

II THY SAL VA TION THY SAL VA TION TION PRE

III THY SAL VA TION

IV THY SAL

I SAL VA TION WHICH THOU HAST PRE PARED RE FORE

II SAL VA TION WHICH THOU HAST PRE PARED RE FORE

I SAL VA TION WHICH THOU HAST PRE PARED RE FORE

II SAL VA TION WHICH THOU HAST PRE PARED RE FORE

I BE FORE THE FACE OF ALL PEOPLE WHICH THOU HAST PRE PARED BE FORE THE FACE

II PARED BE FORE THE FACE

III THY SAL VA TION VA TION PRE PARED BE FORE THE FACE

IV VA TION THY SAL VA TION PRE PARED BE FORE THE FACE

I THE FACE OF ALL PEOPLE OF ALL OF ALL OF

II THE FACE OF ALL PEOPLE OF ALL OF ALL OF

I THE FACE OF ALL PEOPLE OF ALL OF ALL OF

II THE FACE OF ALL PEOPLE OF ALL OF ALL OF

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Handwritten musical score for SATB choir with piano accompaniment. The score is divided into three systems. The first system includes Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (P) parts. The lyrics are "OF ALL", "PEOPLE", and "ALL". The score features various time signatures (3/4, 4/4, 5/4) and dynamic markings like "mf". A large blue watermark "Preview File Only" is overlaid on the score.

NOT SYNCHRONISED → until ♩

(with a little more movement)

molto *pp dolce*

TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE

TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY

pp dolce

TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO

TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THE PEOPLE ISRAEL TO BE A LIGHT

TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THE PEOPLE

pp dolce

TO BE A LIGHT TO BE A LIGHT TO

TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES

pp dolce

TO BE A

TO BE A LIGHT TO BE A

pp dolce

PEOPLE

NOT SYNCHRONISED → until ♩

NB The director does not beat normally again until ♩. He simply indicates the entry of each voice which occur regularly as shown i.e. III ♩. Note the end and 14th entries.

* These are 'normal' quaver NOT triplets - the tail linkages indicate phrasing

① Each part should diminish in its own time but the chord must be completely finished by the dotted line

Handwritten musical score for a choir, featuring lyrics: "GLORY OF THY PEOPLE IS RAEL TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THY PEOPLE IS RAEL". The score is divided into sections for Alto (Alto), Tenor (Tenor), and Bass (Bass), each with parts I, II, III, and IV. The lyrics are repeated across the staves. Performance markings include *pp dolce* and *well polo a polo*. A large diagonal watermark "Preview File Only" is overlaid on the score.

Handwritten musical score for a choir, divided into Alto (Alto) and Tenor (Tenor) sections. The lyrics are: "TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THY PEOPLE IS RAEL".

The score consists of 14 staves. The first two staves are for the Alto section, and the remaining 12 staves are for the Tenor section. The lyrics are written below the notes, with some words appearing on multiple staves. The phrase "WERE POLO A POLO" is written above several staves, likely indicating a specific musical instruction or a vocal cue.

Lyrics for Alto section (Staff 3):
 TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THY PEOPLE IS RAEL

Lyrics for Tenor section (Staff 12):
 LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THY PEOPLE IS RAEL

Lyrics for Tenor section (Staff 13):
 BE THE GLORY OF THY PEOPLE IS RAEL TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY

Lyrics for Tenor section (Staff 14):
 TO BE A LIGHT TO BE A LIGHT TO LIGHTEN THE GENTILES AND TO BE THE GLORY OF THY PEOPLE IS RAEL

Handwritten musical score for SATB choir. The score is divided into two systems. The first system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The second system includes Soprano (S), Alto (A), Tenor (T), Bass (B), and a vocal solo part. The lyrics are "OF THY PEOPLE IS RAEL". Handwritten annotations include a star with a downward arrow, a circled "i" with a tilde and "8''" above a bar line, and various dynamic markings like "(mf)" and "<(f)". A large blue watermark "Preview File Only" is overlaid on the score.

* After the final voice entry

tenor 4 has repeated "of thy people Israel", three times, as indicated, the director shall beat here to indicate these changed note patterns. However NB the other voices should finish their present pattern completely before moving to the new one. This is still unsynchronised

(i) This time deviation is only an indication: it may be longer (but not shorter) What is important is that a rich, climactic but calm sound level should be reached and maintained. It should not be any louder than forte (NOT fortissimo)

*
↓
SYNCHRONISED

(Tempo I)

Handwritten musical score for SATB choir with piano accompaniment. The score is divided into four systems, each with vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are "OF THY PEOPLE IS RA EL". The score includes dynamic markings (f, pp), articulation (accents), and performance instructions like "molto" and "molto" with hairpins. A large blue watermark "Preview File Only" is overlaid diagonally across the score.

* This beat acts both as the start of this 5/8 bar and also the end of the previous unsynchronised section.

Handwritten musical score for SATB choir, first system. It features four parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: "BE TO THE FATHER AND TO THE SON AND TO THE HOLY GHOST AS IT WAS IN THE BEGINNING". The score includes notes, rests, and dynamic markings such as *p* and *pp*. Handwritten annotations include a large number '5' above the 'SON' lyrics and '4' below the first four measures. There are also handwritten '3' and '4' below the notes in the final measures.

Handwritten musical score for SATB choir, second system. It continues with the lyrics: "AND EVER SHALL BE WORLD WITHOUT END". The score includes notes, rests, and dynamic markings such as *pp* and *ppp*. Handwritten annotations include a large number '5' above the 'AND EVER' lyrics and '4' below the first four measures. There are also handwritten '3' and '4' below the notes in the final measures. A blue watermark "Preview File Only" is visible across the score.

* Mouth-closed.

Handwritten musical score for SATB choir. The score is written on six staves, with the top two staves for Soprano (S) and Alto (A), and the bottom four staves for Tenor (T) and Bass (B). The lyrics are "A MEN". The score includes dynamic markings such as $p > pp$ and $p > pp$, and includes a large blue watermark "Preview File Only" across the center. The score is divided into three measures, with a fourth measure containing a large number "4".

Handwritten musical score for SATB choir. The score is written on six staves, with the top two staves for Soprano (S) and Alto (A), and the bottom four staves for Tenor (T) and Bass (B). The lyrics are "A MEN". The score includes dynamic markings such as $p > pp$ and $p > pp$, and includes a large blue watermark "Preview File Only" across the center. The score is divided into three measures, with a fourth measure containing a large number "4".

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