



**MAGNIFICAT &
NUNC DIMITTIS**
in G major

for unaccompanied men's voices

CHARLES WOOD
(1866–1926)

PUBLICATION NOTES

The source of this material is The Year Book Press Series of Anthems and Church Music from 1911. Note values have been halved and minor typographical errors corrected. The dedication on the cover – ‘for unaccompanied men’s voices’ – is from the source and retained in order to distinguish this from SATB music; however, there is nothing about this work which should exclude the performance by non-male voices.

Typeset by Clark Brydon (Vicar of the Prebendary of Monmohenock, and Assistant Keeper of the Library at Saint Patrick’s Cathedral, Dublin) for the benefit of the Vicars Choral of the same. Set in Adobe Caslon Pro using Sibelius Ultimate.

Printed in October 2022.

Magnificat

Charles Wood (1866–1926)

Allegro

Alto *f*
My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

Tenor *f*
My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

Bass *f*
My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

6 *mf* DEC
- joi - ced in God my Sa - viour. For he hath re - gard - ed: the

mf DEC
- joi - ced in God my Sa - viour. For he hath re - gard - ed: the

mf DEC
- joi - ced in God my Sa - viour. For he hath re - gard - ed: the

11

low - li - ness of his hand - maid - en. For be -

low - li - ness of his hand - maid - en. For be - hold from

low - li - ness of his hand - maid - en. be - hold from

15

hold from hence-forth: all gen - er - a - tions shall call me -

hence - forth: all gen - er - a - tions shall call me -

hence - forth: all gen - er - a - tions shall call me -

19

f FULL *dim.*

bless - ed. For he that is migh - ty hath mag - ni - fi - ed me: and

f FULL *dim.*

bless - ed. For he that is migh - ty hath mag - ni - fi - ed me: and

f FULL *dim.*

bless - ed. For he that is migh - ty hath mag - ni - fi - ed me: and

24

p CAN *dolce*

ho - ly is his Name. And his mer - cy is on

ho - ly is his Name. And his mer - cy is on

ho - ly is his Name. And his mer - cy is on

28

them that fear him: through - out all gen - er - a - tions.

them that fear him: through - out all gen - er - a - tions.

them that fear him: through - out all gen - er - a - tions.

32

f FULL

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

f FULL

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

f FULL

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

35

scat-ter- ed the proud in the im - ag - in - a - tion of their hearts.

scat-ter- ed the proud in the im - ag - in - a - tion of their hearts.

scat-ter- ed the proud in the im - ag - in - a - tion of their hearts.

38

DEC He hath put down the migh-ty from their seat: and hath ex - al -

DEC He hath put down the migh - ty from their seat: and hath ex -

DEC He hath put down the migh-ty from their seat: and hath ex -

ff **FULL**

ff **FULL**

ff **FULL**

43

- ted the hum - ble and meek. He hath fill-ed the hun-gry with

- al - ted the hum - ble and meek. He hath fill - ed the hun - gry with

- al - ted the hum - ble and meek. He hath fill - ed the hun - gry with

mf **CAN**

mf **CAN**

mf **CAN**

48 *p* **DEC** **CAN** *dolce*

good things: and the rich he hath sent emp - ty a - way. He re-

good things: and the rich he hath sent emp - ty a - way. He re-

good things: and the rich he hath sent emp - ty a - way. He re-

53 *mf* **DEC**

- mem - b'ring his mer - cy hath hol-pen his ser-vant Is - ra - el:

- mem - b'ring his mer - cy hath hol-pen his ser-vant Is - ra - el: as he

- mem - b'ring his mer - cy hath hol-pen his ser-vant Is - ra - el:

58 *mf* **DEC**

as he prom - is - ed to our fore - fa - thers, A - - -

prom - is - ed to our fore - fa - thers, A - - - bra -

as he prom - is - ed to our fore - fa - thers, A - - - bra

62 *rall. e dim.*

bra - ham and his seed for ev - er.

ham and his seed for - ev - er.

ham and his seed for - ev - er.

A tempo

65 *f* **FULL**

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

f **FULL**

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

f **FULL**

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

70

Son: and to the Ho - ly Ghost; as it

Son: and to the Ho - ly Ghost; as it was in the be-

and to the Ho - ly Ghost; as it was in the be-

75

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

gin - ning, is now, is now, and ev - er shall

gin - ning, is now, is now, and ev - er shall

80

ff
be: world with-out end. A -

ff
be: world with - out end. A - - men; world with-out end.

ff
be: world with-out

84

rall. e dim.
men, a - - - men, a - men.

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

end. A - - men, a - men.

Nunc Dimittis

Charles Wood (1866–1926)

Moderato

Alto *pp* Lord, de - part_ in_ peace, de - part_ *p* *pp*

Tenor *pp* *p tranquillo* Lord, now let-test thou thy ser-vant, ac- *p*

Bass *pp* Lord, de - part_ in_ peace: ac- *p*

6 in peace. *p* DEC have

- cord - ing_ to_ thy_ word. *p* DEC mine eyes have

- cord - ing_ to_ thy_ word. For_ mine_ eyes, *p* DEC

11 seen_ thy sal - va - tion, *p* CAN be -

seen_ thy sal - va - tion: which thou hast pre - par - ed_ *mf* CAN

_____ *p* CAN be -

The musical score is written for three voices: Alto, Tenor, and Bass. It is in the key of D major (one sharp) and 4/4 time. The tempo is marked 'Moderato'. The score is divided into three systems. The first system (measures 1-5) features the vocalists with lyrics: 'Lord, de - part_ in_ peace, de - part_'. The second system (measures 6-10) continues with 'in peace. - cord - ing_ to_ thy_ word. mine eyes have'. The third system (measures 11-15) concludes with 'seen_ thy sal - va - tion, be -' and 'seen_ thy sal - va - tion: which thou hast pre - par - ed_'. Dynamic markings include *pp* (pianissimo), *p* (piano), *p tranquillo*, *mf* (mezzo-forte), and *p* with 'DEC' or 'CAN' boxes. The Alto part has a fermata over the final note. The Tenor part has a fermata over the final note. The Bass part has a fermata over the final note.

15

- fore the face of all peo - ple; To be a light to

To be a light to

- fore the face of all peo - ple; To be a light to

20

light - en the Gen-tiles: and to be the glo -

light - en the Gen-tiles: and to be the glo -

light - en the Gen-tiles: and to be the glo -

24

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

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

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

28 *f* FULL

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

8 *f* FULL

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

f FULL

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

33 *sempre f*

Ho - ly Ghost; as it was in the be - gin - ning, is

8 *sempre f*

Ho - ly Ghost; as it was in the be - gin - ning, is

sempre f

Ho - ly Ghost; as it was in the be -

37

now, and e - ver, and ev - er shall be: world

8

now, and e - ver, and ev - er shall be: world

DEC

DEC

DEC

-gin - ning, is now and ev - er shall be: world

41

with - out end, world with - out

with - out end, world with - out

with - out end, world with - out

Detailed description: This system contains three staves of music for measures 41, 42, and 43. The key signature is one sharp (F#). The lyrics are "with - out end, world with - out". The word "CAN" is written in a box above the notes for "world" in each staff. The music features a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle voice.

44

end. A - - - - -

end. A - - - - -

end. A - - - - -

Detailed description: This system contains three staves of music for measures 44, 45, and 46. The key signature is one sharp (F#). The lyrics are "end. A - - - - -". The word "FULL" is written in a box above the notes for "A" in each staff. The music features a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle voice.

47

rall. e dim.

- men, a - - - - - men.

- men, a - - - - - men.

- men, a - - - - - men.

Detailed description: This system contains three staves of music for measures 47, 48, and 49. The key signature is one sharp (F#). The lyrics are "- men, a - - - - - men.". The tempo and dynamics marking "rall. e dim." is written above the first staff. The music features a melodic line in the upper voice and a bass line in the lower voice, with a piano accompaniment in the middle voice.