

Commissioned by the Parish and the Friends of Music  
of St. Luke's Episcopal Church, San Antonio, Texas

# Magnificat

Canticle for SATB Chorus and Organ

The Song of Mary  
Luke 1:46-55

Craig Phillips

Sw. Full with Reeds (box closed at beginning)

Ch. Full through Mix.

Gt. Solo Tpt. 8

Ped. Foundations 16, 8, Sw. to Ped.

**Allegro moderato** (♩ = ca. 100)

The musical score is written for SATB Chorus and Organ. It begins with a piano introduction in 3/4 time, key of D major. The tempo is marked 'Allegro moderato' with a quarter note equal to approximately 100 beats per minute. The score is divided into two systems. The first system contains measures 1 through 4. The second system starts at measure 5 and continues through measure 8. The piano part includes a tremolo effect in the right hand at measure 5. The chorus part is marked 'Ch.' and 'mf' in measure 2. The organ part includes a tremolo effect in the right hand at measure 5.

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9 *f*

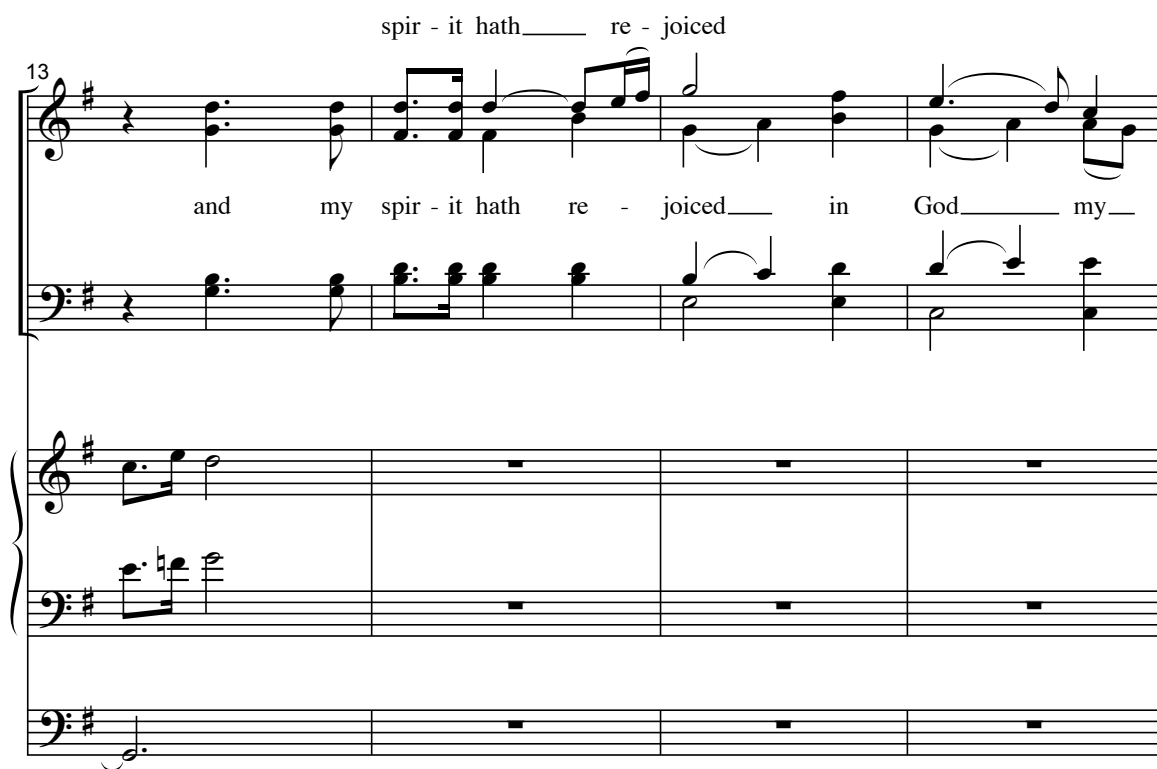
My \_\_\_\_\_ soul doth mag - ni - fy the Lord,



spir - it hath \_\_\_\_\_ re - joiced

13

and my spir - it hath re - joiced \_\_\_\_\_ in God \_\_\_\_\_ my \_\_\_\_\_



17

Sop. *mf*

Sav - ior. For

Musical score for Soprano and Piano, measures 17-20. The Soprano part has lyrics "Sav - ior." and "For". The Piano accompaniment features arpeggiated chords and a wavy line in the right hand at measure 20.

21

he hath re - gard - ed the low - li - ness

Alto *mf*

he hath re - gard - ed the

Ch.

Sw. { *mf*

Musical score for Alto and Piano, measures 21-23. The Alto part has lyrics "he hath re - gard - ed the". The Piano accompaniment includes a "Ch." (Chord) and a "Sw." (Swing) section.

24

\_\_\_ of his hand - maid - en. low - li - ness \_\_\_ of his \_\_\_ hand - maid - en.

28

*f* For be - hold from hence - forth all gen - er - a - tions shall

[ - Reeds and Mixtures]

33 *mp*

call — me bless - ed.

*mp*

Sw. { *mp*

37 *mf*

For — he that is might - y hath

*mf*

[+ Reeds]

41 *f*

mag - ni - fied me, \_\_\_\_\_ and ho -

Gt.

*f*

45 *mf* *mp*

ly, ho - ly is his name. \_\_\_\_\_

*mf* *mp*

Ch. Ch. solo

*mf* *mp*

Sw. soft 8, 4

49

Musical score for measures 49-52. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff (treble clef). The key signature is one sharp (F#). The time signature is 4/4. The piano part features a series of chords and arpeggios, with a melodic line in the right hand. The voice part has a melodic line with a long note in measure 50. The score ends with a double bar line and a key signature change to one flat (F).

53

Musical score for measures 53-56. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff (treble clef). The key signature is one flat (F). The time signature is 4/4. The piano part features a series of chords and arpeggios, with a melodic line in the right hand. The voice part has a melodic line with a long note in measure 54. The score ends with a double bar line and a key signature change to one sharp (F#).

57

Musical score for measures 57-60. The score is written for a piano and voice. The piano part consists of two staves (treble and bass clef). The voice part is written on a single staff (treble clef). The key signature is one sharp (F#). The time signature is 4/4. The piano part features a series of chords and arpeggios, with a melodic line in the right hand. The voice part has a melodic line with a long note in measure 58. The score ends with a double bar line and a key signature change to one flat (F).

*Alto* *warmly*  
*mp*

And his mer - cy \_\_\_\_\_ is on \_\_\_\_\_ them \_\_\_\_\_ that

61 *mp*

And his mer - cy is on them that

fear him,

*mp*

8 And his mer - cy is on them that

Sw.

65 *mp* *mf*

fear him, on them that fear him

*mp* *mf*

And his mer - cy is on them that fear

*mp* *mf*

8 fear him, on them that fear him

*mp* *mf*

And his mer - cy is on them that fear him



# Nunc dimittis

The Song of Simeon  
Luke 2:29-32

Craig Phillips

Sw. Soft Foundations 8, 4  
Ch. Foundations 8 (Sw. coupled)  
Gt. Full  
Ped. Soft Foundations 16, 8, Sw. to Ped.

Adagio espressivo ♩ = ca. 50

Ch.

*p* molto legato

Sw.

5

*p*

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

*p*

9

ac - cord - ing\_ to thy word; \_\_\_\_\_

+ Oboe 8

Sw. { *mp*

13

For mine eyes \_\_\_\_\_ have seen\_ thy sal - va - tion,

For mine eyes have seen\_ thy sal - va - tion,

17

which thou \_\_\_\_\_ hast pre-pared be - fore \_\_\_\_\_ the face of all

which thou \_\_\_\_\_ hast pre-pared be - fore \_\_\_\_\_ the face of all

which thou \_\_\_\_\_ hast pre-pared be - fore the face of all

*mf*

20

peo - ple,  
peo - ple,  
To be a  
peo - ple,

+ Sw. Trumpet 8

*f*

add

23

light \_\_\_\_\_ to\_ light - en the Gen - tiles,

27

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