



Malcolm Hill

(1944 -)

**Magnificat
and
Nunc Dimittis
‘Askham’**

for

**A.T.Bar.B.
Violin, Viola
and Organ**

mj65 composed 1970

www.malcolm-hill.co.uk

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Magnificat and Nunc Dimitis

Prepare organ:

Sw.: 8'+4' Strings

Gt.: 16'+8' Principals

Ch.: Nazard 2 2/3 only

Ped.: 16' + Sw.

"Askham"

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1970 mj65

A.T.Bar.B.Vln.Vla.Org.

Instrumentation: A.T. (Alto), Bar. (Baritone), Bass (Bass), Vln. (Violin), Vla. (Viola), Org. (Organ), Ped. (Pedal). The Organ part includes Sw.: Strings 8'+4'.

Performance Instructions:

- Alto, Tenor, Bar., Bass:** 3/4 time, dynamic **f**, lyrics "My soul".
- Vln. (Violin):** 3/4 time, dynamic **f**.
- Vla. (Viola):** 3/4 time, dynamic **mf**, lyrics "My soul".
- Org. (Organ):** 3/4 time, dynamic **f**, Sw.: Strings 8'+4'.
- Ped. (Pedal):** 3/4 time, dynamic **f**.

Tempo: $\text{♩} = 68$

6

doth mag-ni - fy the Lord And my spi-rit hath re-joic'd in

doth mag-ni - fy the Lord And my spi-rit hath re-joic'd in

doth mag-ni - fy the Lord And my spi-rit hath re-joic'd in

doth mag-ni - fy the Lord And my spi-rit hath re-joic'd in

mp

sw.

(sounds 12th above)

Ch. Nazard only

10

God my sa-viour.

8 God my sa-viour.

God my sa-viour.

God my sa-viour.

ff *mp*

mp

Sw.: 8' Principal

Gt. ff p

#

15

mp

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

mp

8

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

mp

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

mp

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

p

Soprano: *Sw.* *mp*

Bass: - - - -

19

The musical score consists of five staves. The top staff is Treble clef, G clef, with a key signature of one sharp (F#). The lyrics "For be-hold from hence-forth all ge - ne - ra - tions shall" are written below the notes. The second staff is also Treble clef, G clef, with a key signature of one sharp (F#). The third staff is Bass clef, F clef, with a key signature of one sharp (F#). The fourth staff is Treble clef, G clef, with a key signature of one sharp (F#). The bottom staff is Bass clef, F clef, with a key signature of one sharp (F#). The piano staff at the bottom shows a bass line with eighth-note patterns. The music is in common time (indicated by a 'C'). Measure 19 starts with a rest in the Treble staff, followed by a melodic line in the Bass staff. The piano staff has a sustained note. Measures 20-21 show a melodic line in the Treble staff with eighth-note patterns, supported by chords in the Bass and Piano staves. Measures 22-23 show a melodic line in the Treble staff with eighth-note patterns, supported by chords in the Bass and Piano staves. Measures 24-25 show a melodic line in the Treble staff with eighth-note patterns, supported by chords in the Bass and Piano staves.

8 For be-hold from hence-forth all ge - ne - ra - tions shall

23

call me bless - ed For he that is

f

For he that is

f

For he that is

mp

cresc.

Sw. to Mixture

Bass line: $\text{D} \cdot \text{E} \cdot \text{F} \cdot \text{G} \cdot \text{A} \cdot \text{B} \cdot \text{C} \cdot$

28

The musical score consists of six staves. The top three staves are vocal parts (Soprano, Alto, Tenor) in G clef, 8/8 time, with lyrics in English. The lyrics are: "migh - ty hath mag - ni-fied me. And ho -". The dynamics are marked with 'p' (piano). The bottom three staves are for the basso continuo, featuring a treble clef bass staff and a bass staff, both in common time. The basso continuo staff uses a bass clef and includes basso continuo markings (pedal points).

34

ho - ly is his name.

ly is his name.

ho - ly is his name.

- ly is his name.

-

mf

mf

Sw: 8'+4'

4

4

39

A musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The vocal parts are in common time, treble clef for Soprano and Alto, bass clef for Tenor and Bass. The piano part is in common time, bass clef. The vocal parts enter sequentially, starting with the Alto. The music consists of several measures of rests followed by melodic lines. Dynamics include *mf* (mezzo-forte) and *cresc.* (crescendo). The lyrics "and His mer - cy is on them that" are repeated three times by different voices. The piano part features sustained notes and eighth-note patterns.

and His mer - cy is on them that

and His mer - cy is on them that

and His mer - cy is on them that

and His mer - cy is on them that

cresc.

cresc.

and His mer - cy is on them that

and His mer - cy is on them that

and His mer - cy is on them that

44

f
fear Him through - out all ge-ne - ra tions.

f
fear Him through out all ge-ne - ra tions.

f
fear Him through out all ge-ne - ra tions.

f
fear Him through out all ge-ne - ra tions.

ff

mp

Gt. ff

53

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

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

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

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

Gt.: 8'+4'+2 2/3 Principals

Sw./Gt.

59

mp

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

mp

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

mp

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

ff

seat, and hath ex - alt-ed the hum-ble and meek.

Gt.

ff

Gt. *Sw.*

Bassoon

65

The musical score consists of four staves of music. The top three staves are in common time (indicated by 'C') and the bottom staff is in 3/4 time (indicated by '3'). The key signature changes from G major (one sharp) to F# major (two sharps) at the beginning of the fourth measure. The lyrics are as follows:

He hath fill'd the hun - gry with good things
and the rich he hath sent emp-ty a-

He hath fill'd the hun - gry with good things
and the rich he hath sent emp-ty a-

He hath fill'd the hun - gry with good things
and the rich he hath sent emp-ty a-

He hath fill'd the hun - gry with good things
and the rich he hath sent emp-ty a-

The bottom staff in 3/4 time continues with a series of rests and eighth-note patterns.

70

way.

way.

way.

p

way. He re - mem - b'ring his mer - cy

p

p

p

non legato

87 *ff*

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be

8 *ff*

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be

ff

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be

ff

Glo-ry be to the Fa-ther and to the Son and to the Ho-ly Ghost. As it was in the be

non legato

Gt. ff

non legato

Gt. ff

90

mf sempre

gin-ning, is now and e - ver shall be, world with-out end. A - men.

mf sempre

8 gin-ning, is now and e - ver shall be, world with-out end. A - men.

mf sempre

gin-ning, is now and e - ver shall be, world with-out end. A - men.

mf sempre

gin-ning, is now and e - ver shall be, world with-out end. A - men.

[Organ tacet for Nunc Dimittis]

Bass staff only:

Nunc Dimittis

"Askham"

A.T.B.B. Vln. Vla only

Malcolm Hill
1970 mj65.2

J=58

Violin

Viola

A. *mp*

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

Vln.

Vla.

A. *p*

ac - cor - ding to thy word. For mine eyes have seen

T. *p*

For mine eyes have seen

Bar. *p*

For mine eyes have seen

B. *p*

For mine eyes have seen

Vln.

Vla.

11

A. thy sal - va - tion, for mine eyes have seen thy sal-va-tion.

T. thy sal - va - tion, for mine eyes have seen thy sal-va-tion.

Bar. thy sal - va - tion, for mine eyes have seen thy sal-va-tion.

B. thy sal - va - tion, for mine eyes have seen thy sal-va-tion.

Vln. *cresc.*

Vla.

15

A. which thou hast pre-par'd be - fore the face of all peo-ple.

T. which thou hast pre-par'd be - fore the face of all peo-ple.

Bar. which thou hast pre-par'd be - fore the face of all peo-ple.

B. which thou hast pre-par'd be - fore the face of all peo-ple.

Vln. pizz. arco

Vla. pizz. arco

18

A. 

T. 

Bar. 

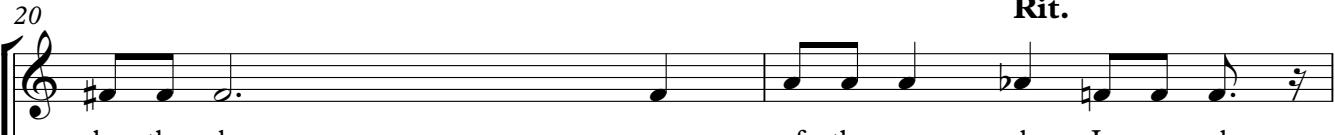
B. 

Vln. 

Vla. 

20

Rit.

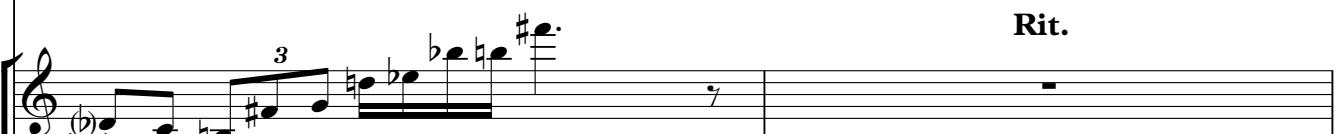
A. 

T. 

Bar. 

B. 

Rit.

Vln. 

Vla. 

A tempo, legato

23

22

mp

A. 

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly Ghost.

T. 

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly Ghost.

Bar. 

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly Ghost.

B. 

Glo - ry be to the Fa - ther and to the Son and to the Ho - ly Ghost.

A tempo, legato

Vla. 

24

p semper

A. 

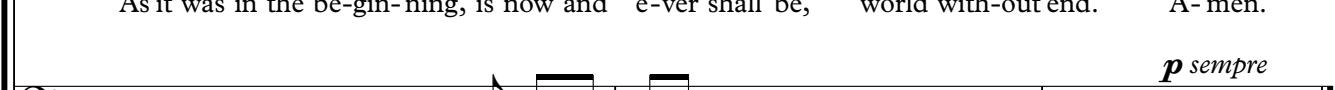
As it was in the be-gin-ning, is now and e-ver shall be, world with-out end. A- men.

T. 

As it was in the be-gin-ning, is now and e-ver shall be, world with-out end. A- men.

Bar. 

As it was in the be-gin-ning, is now and e-ver shall be, world with-out end. A- men.

B. 

As it was in the be-gin-ning, is now and e-ver shall be, world with-out end. A- men.