

# Magnificat and Nunc Dimittis in D

Herbert Brewer (1865 - 1928)

**Allegro** *f*

My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in

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8

*mp* God my Sa-viour. For be

*mp* God my Sa-viour. For be

*mf* God my Sa-viour. For He hath re-gard-ed the low-li-ness of His hand-mai-den. *dim.*

*mf* God my Sa-viour. For He hath re-gard-ed the low-li-ness of His hand-mai-den. *dim.*

14

hold from hence-forth all ge-ne - ra-tions shall call me bless-ed. For He that is migh-ty hath

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from hence - forth all ge-ne - ra-tions shall call me bless-ed. For He that is migh-ty hath

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20

mag - ni - fi - ed me, and ho - ly is His Name. And His

mag - ni - fi - ed me, and ho - ly is His Name.

mag - ni - fi - ed me, and ho - ly is His Name.

mag - ni - fi - ed me, and ho - ly is His Name.

Slower

Tempo Imo

Slower

Tempo Imo

senza Ped.

27

mer - cy is on them that fear Him through - out all ge - ne - ra - tions.

*cresc.*

*mf*

Ped.

34

He hath scat - ter - ed the proud in the i - ma - gi -

He hath scat - ter - ed the proud

He hath shew - ed strength with his arm, He hath scat - ter - ed the proud in the i - ma - gi -

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

*f*

*f*

*f* *cresc.*

*f* *cresc.*

*f*

40

*ff* *dim.*

na-tion of their hearts. He hath put down the migh - ty from their seat, \_\_\_\_\_

*cresc.* *ff* *dim.*

— in the i - ma - gi - na - tion of their hearts. He hath put down the migh - ty from their seat,

*ff* *dim.* *mp*

na-tion of their hearts. He hath put down the migh - ty from their seat, and

*cresc.* *ff* *dim.* *mp*

— in the i - ma - gi - na - tion of their hearts. He hath put down the migh - ty from their seat, and

*ff* *dim.* *mp*

47

*mp*

He hath fill - ed the hun - gry with good \_\_\_\_\_

*mp*

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

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

*mp*

*senza Ped.*

54

things, and the rich He hath sent emp - ty a - way.

He re-mem-ber-ing his mer - cy hath

He re-mem-ber-ing his mer - cy hath

*p* *mp* *mp* *Ped.*

61

as He pro - mis - ed to our fore - fa - thers,

as He pro - mis - ed to our fore -

holp-en his ser-vant Is-ra-el, as He pro - mis-ed to our fore - fa - thers,

holp-en his ser-vant Is-ra-el, as He pro - - mis-ed to

*mf cresc.* *dim.* *mf cresc.* *mf cresc.* *dim.* *mf cresc.* *3*

67

A - bra- ham and his seed, for ev - - - er.  
 fa - thers, A - bra- ham and his seed, for ev - - - er.  
 A - bra- ham and his seed, for ev - - - ver.  
 our fore - fa- thers, A - bra- ham and his seed, for ev - - - er.

*f*

75 **Tempo Imo *f***

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

**Tempo Imo**

*f*

82

*f cresc.*

Ho - ly Ghost; is now, and ev - er shall be,

Ho - ly Ghost;

*f cresc.*

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

*f cresc.*

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

88

*ff* *poco rall.*

world with - out end. A - - - - men.

*f* *ff* *poco rall.*

world with - out end. A - - - - men.

*f* *ff* *poco rall.*

world with - out end. A - - - - men.

*f* *ff* *poco rall.*

world with - out end. A - - - - men.

# Nunc Dimittis

*1* **Andante tranquillo**

*p* *dim.*  
 Lord, now let - test Thou Thy ser - vant de - part

*p* *dim.*  
 Lord, now let - test Thou Thy ser - vant de - part

*p* *dim.*  
 Lord, now let - test Thou Thy ser - vant de - part

*p* *dim.*  
 Lord, now let - test Thou Thy ser - vant de - part

*p* *dim.*

*10*

*pp*  
 in peace, — ac - cord - ing to Thy word.

*pp*  
 in peace, — ac - cord - ing to Thy word.

*pp*  
 in peace, — ac - cord - ing to Thy word.

*pp*  
 in peace, — ac - cord - ing to Thy word.

*pp* *p*



20 *mp cresc.*

For mine eyes have seen Thy sal - va - tion, — Which Thou hast pre - par - ed —

*mp cresc.*

Which Thou hast pre - par - ed —

*mp cresc.*

For mine eyes have seen Thy sal - va - tion, — Which Thou hast pre - par - ed —

*mp cresc.*

Which Thou hast pre - par - ed —

29 *mf* **largamente** *f*

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

*mf* *f*

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

*mf* *f*

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

*mf* *f*

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

**largamente**

38 *ff*

Gen- tiles, \_\_\_ and to be the glo - ry of Thy peo - ple Is - ra - el.

*ff*

Gen- tiles, \_\_\_ and to be the glo - ry of Thy peo - ple Is - ra - el.

*ff*

Gen- tiles, \_\_\_ and to be the glo - ry of Thy peo - ple Is - ra - el.

*ff*

Gen- tiles, \_\_\_ and to be the glo - ry of Thy peo - ple Is - ra - el.

*ff*

47 *f* **Nobilmente**

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; \_\_\_

*f*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; \_\_\_

*f*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; \_\_\_

*f*

Glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost; \_\_\_

*f*

56 *cresc.*

— As it was in the be - gin - ning, Is now, and ev - er shall be,

— As it was in the be - gin - ning, Is now, and ev - er shall be,

— As it was in the be - gin - ning, Is now, and ev - er shall be,

— As it was in the be - gin - ning, Is now, and ev - er shall be,

*cresc.*

65 **ff** *cresc.* **Largamente**

world \_\_\_\_\_ with - out end. A - - - - - men. \_\_\_\_\_

**ff** *cresc.*

world \_\_\_\_\_ with - out end. A - - - - - men. \_\_\_\_\_

**ff** *cresc.*

world with - out end. \_\_\_\_\_ A - - - - - men. \_\_\_\_\_

**ff** *cresc.*

world \_\_\_\_\_ with - out \_\_\_\_\_ end. A - - - - - men. \_\_\_\_\_

**Largamente**

Sir Herbert brewer (1897 - 1928) was a close friend and admirer of Sir edward Elgar 91857 - 1934), whose influence can be felt in the shapely phrases and broad harmonic structure of this music. Like Elgar, brewer was meticulous in his indications of tempi and dynamics and these need to be observed carefully. Although written in 1927, a year before the composer's death, the general style is reminiscent of the Edwardian era.