

Magnificat

Theme & Variations on Tone 1 5 "Solemn" from the 1902 Manual of Plainsong

1



My soul doth mag-ni-fy the Lord,

Andante $\text{♩} = 54$

To Raymond Johnston & the Choir of
St. Mark's Episcopal Cathedral of Minneapolis

Robert Oganovic

*(1) Throughout both the Magnificat and Nunc Dimittis the shifting time signatures are less metric subdivisions and more a parsing of the chant text phrases. The underlying note pulse is constant. (2) Phrasing slurs are mostly omitted in both the choral and organ parts since, unless otherwise indicated, text phrases dictate the arc of the musical phrase.

12 *mp* 13 14 15 16

S. For he hath re-gar-ded the low-li-ness of his hand mai - den.

A. For he hath re-gar-ded the low-li-ness of his hand mai - den.

T. *Poco marcato* *mp* For be - hold, from

B. *Poco marcato* *mp* For be - hold, from

Org. *Poco marcato* For be - hold, from

17 18 19 20 *Poco piu marcato* 21

S. For he_ that is migh-ty hath

A. For he_ that is migh-ty hath

T. hence-forth: all ge ne-ra - tions shall call me bles - sed. For he_ that is migh-ty hath

B. hence-forth: all ge - ne-ra - tions shall call me bles - sed. For he_ that is migh-ty hath

Org.

22 23 24 25 26

S. mag - ni - fi - ed me; and ho - ly is His Name. *f* *Semplice & legato p* And his mer-cy is on them that

A. mag - ni - fi - ed me; and ho - ly is His Name. *f* *Semplice & legato p* And his mer-cy is on them that

T. mag - ni - fi - ed me; and ho - ly is His Name. *f*

B. mag - ni - fi - ed me; and ho - ly is His Name. *f*

Org. *Poco piu marcato f* *Semplice & legato p*

27 28 29 30 31

S. fear him: through - out all ge - ne - ra - tions... *mf*

A. fear him: through - out all ge - ne - ra - tions... *mf*

T. *Risoluto mf* He hath show-ed

B. *Risoluto mf* He hath show-ed

Org. *Risoluto mf* *Senza pedal*

32 33 34 35

S.

A.

T.

B.

Org.

36 37 38 39

S.

A.

T.

B.

Org.

Enfatico *mf* *Espress. mf*

and

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

hearts. *mp* *Enfatico* *mf* *Espress. mf*

hearts. *mp* *Enfatico* *mf* *Espress. mf*

hearts. *mp* *Enfatico* *mf* *Espress. mf*

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

40 *mp* 41 *mp* 42 *Declamando* 43 *mf* 44

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

A. He hath fill - ed the hun - gry with

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

B. He hath fill - ed the hun - gry with

Org.

45 46 47 *f* 48 *Poco agitato*

S. good things and the rich he hath sent emp - ty a - way.

A. good things and the rich he hath sent emp - ty a - way.

T. good things and the rich he hath sent emp - ty a - way.

B. good things and the rich he hath sent emp - ty a - way.

Org. *f* *Poco agitato*

49 50 51

Poco piu agitato *mf* *f*

S. as he pro - mi - sed to our fore - fa - thers,

A. *p* He, re - mem - be - ring his mer - cy, hath hol - pen his ser - vant Is ra - el: as he pro - mi - sed to our fore - fa - thers, *mf Poco piu agitato* *f*

T. *p* He, re - mem - be - ring his mer - cy, hath hol - pen his ser - vant Is ra - el: as he pro - mi - sed to our fore - fa - thers, *mf Poco piu agitato* *f*

B. *p* He, re - mem - be - ring his mer - cy, hath hol - pen his ser - vant Is ra - el: *mf* *Poco piu agitato* *f*

Org. *p* *mf* *f*

52 53

Rall. *ff* //

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

A. *Rall.* A - bra - ham and his seed for e - ver. *ff* //

T. *Rall.* A - bra - ham and his seed for e - ver. *ff* //

B. *Rall.* *f* A - bra - ham and his seed for e - ver. *ff* //

Org. *Rall.* *ff* *Simile* //

Segue Gloria

Gloria

A tempo

54 *Energico al fine* 55 56 *mf* 57

S. *Energico al fine* Glo - ry be to the Fa - ther, and to the son, and

A. *Energico al fine* *mf* Glo - ry be to the Fa - ther, and to the son, and

T. *Energico al fine* *mf* Glo - ry be to the Fa - ther, and to the son, and

B. *Energico al fine* *mf* Glo - ry be to the Fa - ther, and to the son, and

Org. *mf*

58 59 60 *f*

S. to the Ho - ly Ghost; as it was in the be-gin-ning is now, and e - ver shall be: *f*

A. to the Ho - ly Ghost; as it was in the be-gin-ning is now, and e - ver shall be: *f*

T. to the Ho - ly Ghost; as it was in the be-gin-ning is now, and e - ver shall be: *f*

B. to the Ho - ly Ghost; as it was in the be-gin-ning is now, and e - ver shall be: *f*

Org. *ff*

61 *Poco rall.* *ff*

S. world with-out end. A - men. (n)

A. world with-out end. A - men. (n)

T. world with-out end. A - men. (n)

B. world with-out end. A - men. (n)

Org. *Accentato*

62

63

The musical score is arranged in five systems. The first four systems are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth system is for the Organ (Org.). Each vocal line begins at measure 61 with the lyrics 'world with-out end. A - men.' and ends at measure 63 with a fermata and a note marked '(n)'. The organ part begins at measure 61 with a 3-measure rest, followed by a melodic line in measure 62 marked 'Accentato', and ends at measure 63 with a fermata. The tempo marking 'Poco rall.' is placed above the vocal lines, and the dynamic marking 'ff' is placed above the organ part. The score is in a key signature of two flats and a 3/4 time signature.

Nunc Dimittis

Theme and Variations based on *tone IV 4* from the *1902 Manual of Plainsong*

Lord, now lettest thou thy servant depart in peace

Robert Oganovic

Andante $\text{♩} = 48$

Cantabile 2 3 4 **p**

Soprano Lord, now

Alto

Tenor

Bass

Organ **Andante** $\text{♩} = 48$
Cantabile **p**

5 6 7 8 9

S. let-test thou thy ser-vant de - part in peace.

A. **p** For mine eyes have seen:

T. **p** Thy sal - va-tion;

B. **p** Ac - cor ding to thy word.

Org.

10 *Religioso* 11 *mf* 12 13

S. Which thou hast pre-par-ed: be-fore the face of all peo-ple;

A. Which thou hast pre-par-ed: be-fore the face of all peo-ple;

T. Which thou hast pre-par-ed: be-fore the face of all peo-ple;

B. Which thou hast pre-par-ed: be-fore the face of all peo-ple;

Org. *mf* *Enfatico*

14 *Enfatico* 15 *f* 16 17 18 //

S. To be a light to ligh-ten the Gen-tiles:

A. To be a light to ligh-ten the Gen-tiles:

T. *Enfatico & poco rall. mf* and to be the glo-ry of thy peo-ple Is-ra-el. *ff* //

B. *mf* and to be the glo-ry of thy peo-ple Is-ra-el. *ff* //

Org. *Enfatico* *Poco rall.* *ff*

Gloria
Tempo primo

20

11

19 *Poco marcato* *f* 21 22

S. *Poco marcato* *f*
Glo - ry be to the Fa-ther, and to_ the Son: and to the Ho - ly Ghost;

A. *Poco marcato* *f*
Glo - ry be to the Fa-ther, and to_ the Son: and to the Ho - ly Ghost;

T. *Poco marcato* *f*
Glo - ry be to the Fa-ther, and to_ the Son: and to the Ho - ly Ghost;

B. *Poco marcato* *f*
Glo - ry be to the Fa-ther, and to_ the Son: and to the Ho - ly Ghost;

Org. *Poco marcato* *f*

23 *mf* 24 25 *mp* *p*

S. *mf* *mp* *p*
as it was in the be-gin-ning, is now, and e - ver shall be: world with - out end. A -

A. *mf* *mp* *p*
as it was in the be-gin-ning, is now, and e - ver shall be: world with - out end. A -

T. *mf* *mp* *p*
as it was in the be-gin-ning, is now, and e - ver shall be: world with - out end. A -

B. *mf* *mp* *p*
as it was in the be-gin-ning, is now, and e - ver shall be: world with - out end. A -

Org. *mp*

Pedal ossia ---->

26 *Dim. & rit. al fine.....* 27

S. *men.*

A. *men.*

T. *men.*

B. *men.*

Org. *Misterioso*
P Dim. & rit. al fine.....

Pedal

Detailed description: This page of a musical score contains six staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal staff begins with a treble clef and a key signature of one flat (B-flat major or D minor). The Soprano and Bass parts start with a whole note chord, while the Alto and Tenor parts start with a half note chord. All vocal parts have a fermata over the first measure and a dynamic marking of *men.* (meno). The fifth staff is for the Organ, with a treble clef and a key signature of one flat. It is marked *Misterioso* and *P* (piano). The organ part features a complex texture with multiple voices, including a triplet in the lower register. The sixth staff is for the Pedal, with a bass clef and a key signature of one flat, providing a harmonic foundation for the organ. The score concludes with a double bar line and repeat dots.