

MAGNIFICAT
AND
NUNC DIMITTIS
in B flat

for
Men's voices and Organ

Peter Tranchell

1922 – 1993

composed in 1975 and 1978

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These settings were composed by Peter Tranchell, Precentor (Director of Music) at Gonville & Caius College, Cambridge, for use by the chapel choir in the regular round of evening services. Although written three years apart and for a slightly different disposition of voices, Tranchell clearly saw them as a 'set' since they were recorded together in 1981 for private release on the LP recording 'Music from Caius' in 1985.

In writing for the chapel choir, Peter Tranchell was responsive to the voices available at the time – and in the mid-to-late 1970s there were a number of male altos in the choir who were happy to sing top G. (The tenors at the time covered a 'normal' range – the Te Deum in B major of 1973 however took a tenor soloist up to top D...) Given the range expected, some conductors may prefer to augment the alto line where appropriate with sopranos/trebles.

It was local custom for one of the voice parts to be labelled 'baritone' but in accordance with current convention the parts in this edition have been designated as Alto, Tenor and Bass, divided as required.

Magnificat in B flat

for A.T.T.B.B and organ

Peter Tranchell

Con Moto [♩ = 76]

Alto *mf* My soul doth mag-ni - fy the Lord, and my

Ten 1 & 2 *mf* My soul doth mag-ni - fy the Lord, and my

Bass 1 *mf* My soul doth mag-ni - fy the Lord, and my

Bass 2 *mf* My soul doth mag-ni - fy the Lord, and my

Organ *mp* *mf*

Pedal *mp*

5

A spi - rit hath re - joic - ed in God my sa - - viour. For

T spi - rit hath re - joic - ed in God my sa - - viour. For

B1 spi - - rit hath re - joic - ed in God my sa - - viour. For

B2 spi - rit hath re - joic - ed in God my sa - - viour. For

Organ *mp* *mf*

Pedal *mp*

10

A he hath re - gard - ed the low - li - ness of his hand -

T he hath re - gard - ed the low - li - ness of his hand -

B1 he — hath re - gard - - ed the low - li - ness of his — hand -

B2 he hath re - gard - ed the — low - li - ness of his — hand -

15

A maid-en. For be - hold from hence-forth all ge - ne - ra - tions — shall call me

T1 maid-en. For be - hold from hence-forth all ge - ne - ra - tions — shall call me

T2 maid-en. For be - hold from hence-forth all ge - ne - ra - tions — shall call me

B1 maid-en. For be - hold from hence-forth all ge - ne - ra - tions — shall call me

B2 maid-en. For be - hold from hence-forth all ge - ne - ra - tions — shall call me

20

mf SOLO *p* FULL

A
T1
T2
B1
B2

8

bless - - ed. For he that is might-y hath mag-ni - fi - - ed me, and ho - ly,
bless - - ed. For he that is might-y hath mag-ni - fi - - ed me, and ho - ly,
bless - - ed. and ho - ly,
bless - - ed. and ho - ly,
bless - - ed. and ho - ly,

mp *p*

25

A
T
B1
B2

8

ho - ly is his name. And his mer - cy is on them that
ho - ly is his name. And his mer - cy is on them that
ho - - ly is his name. And his mer - cy is on them that
ho - - ly is his name. And his mer - cy is on them that

f

30 *ff*

A through - out all ge - ne -

T fear him, through - out all ge - ne -

B1 fear him, through - out all ge - ne -

B2 fear him, through - out all ge - ne -

cresc

A -ra - tions.

T -ra - tions.

B1 -ra - tions.

B2 -ra - tions.

35 $(\text{♩} = \text{♩})$

A

T *pp*

B1 *pp*

B2 *pp*

He hath shew-ed strength_ with his arm, he hath scat-ter-ed the

He hath shew-ed strength_ with his arm, he hath scat-ter-ed the

He hath shew-ed strength_ with his arm, he hath scat-ter-ed the

pp

40 *f*

A *f*

T *f*

B1 *f*

B2 *f*

of their hearts. He hath put down the

proud in the im - a - gi - na - tion of their hearts. He hath put down the

proud in the im - a - gi - na - tion of their hearts. He hath put down the

proud in the im - a - gi - na - tion of their hearts. He hath put down the

f

55

pp *mf*

A He re - mem-b'ring his mer - cy hath

(Full Tenors) *pp* *mf*

T He re - mem-b'ring his mer - cy hath

Br solo *mf*

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

B1 *pp* *mf*

B2 *pp* *mf*

He re - mem-b'ring his mer - cy hath

He re - mem-b'ring his mer - cy hath

ppp *mf*

60

f

A hol - pen his ser - vant Is - ra - el, As he pro - mi - sed to our fore - fa - thers,

T1 *f*

T2 *f*

B1

B2

hol - pen his ser - vant Is - ra - el,

hol - pen his ser - vant Is - ra - el,

f

A and to the Ho - ly Ghost.

T1 and to the Ho - ly Ghost.

T2 and to the Ho - ly Ghost.

B1 and to the Ho - ly Ghost.

B2 and to the Ho - ly Ghost.

80

A *f* As it was in the be-gin - ning is now, and ev - er shall be,

T1 *f* As it was in the be-gin - ning is now, and ev - er shall be,

T2 *f* As it was in the be-gin - ning is now, and ev - er shall be,

B1 *f* As it was in the be-gin - ning is now, and ev - er shall be,

B2 *f* As it was in the be-gin - ning is now, and ev - er shall be,

85 *p* *pp* 90

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

T1 world with - out end. A - - - men, _____

T2 world with - out end. A - - - men, _____

B1 world with - out end. A - - - men, _____

B2 world with - out end. A - - - men, _____

en dehors

95 *ppp* *non rit*

A A - - - men. _____

T1 A - - - men. _____

T2 A - - - men. _____

B1 A - - - men. _____

B2 A - - - men. _____

en dehors

ppp

ppp

1975

Nunc dimittis in B flat

for A.A.T.T.Br.B.B and organ

Peter Tranchell

Andantino [♩ = c. 92]

Alto

Lord, now let - test thou thy ser - vant de -

Tenor 1

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

Tenor 2

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

Bass 1

Lord, now let - test thou thy ser - vant de -

Bass 2

Lord, now let - test thou thy ser - vant de -

Organ

p *cresc.* 3 3 3

Pedal

5

A

-part in peace, *mp* ac -

T1

- in peace, ac -

T2

- in peace, ac -

B1

part in peace, *f* ac - cord - ing to thy

B2

part in peace, *mf* ac - cord - ing to thy

Organ

mf 3 3 3 3 3 (b) (b) (b)

10

p *cresc.* *cresc.*

A -cord-ing to thy word, thy word, for mine eyes have seen

T1 -cord-ing to thy word, for mine eyes have seen, have seen

T2 ac-cord-ing to thy word, for mine eyes have seen, have seen

B1 word, ac-cord-ing to thy word, for mine eyes have seen

B2 word, thy word, for mine eyes have seen thy sal - va - - tion,

p *cresc.*

15

f SOLO

A thy sal - va-tion, Which thou hast pre - pa - - red be -

T1 thy sal - va - - tion,

T2 thy sal - va - - tion,

B1 thy sal - va - - tion,

B2 thy sal - va - - tion,

p

A *mf* *FULL*
-fore the face of all, all peo-ple, of

T1 *mf* of

T2 *mf* of

B1 *SOLO mf* *f* *FULL*
be - fore the face of all peo-ple, of

B2 *mf* of

dolce mp *p*

20

A all peo - ple,

T1 all peo - - ple, *mp* to be a

T2 all peo - - ple, *mp* to be a

B1 all peo - ple, *p* to be a light

B2 all peo - ple, *p* to be a light

[SOLO] *p* *mp*

pp

25

A *f* a light to light - en the gen - - tiles, and to be the

T1 *mf* *cresc.* *f* a light to light - en the gen - tiles, and to be the

T2 *mf* *cresc.* *f* a light to light - en the gen - tiles, and to be the

B1 *f* to be a light to light - en the gen - - tiles, — and to be the

B2 *f* to be a light to light - en the gen - - tiles, — and to be the

to be a light to light - en the gen - - tiles, — and to be the

30

A glo - ry,

T1 glo - ry, and to be the glo - ry of thy peo - - ple

T2 glo - ry, and to be the glo - ry of thy peo - - ple

B1 glo - ry, and to be the glo - ry of thy peo - - ple

B2 glo - ry, and to be the glo - ry of thy peo - - ple

glo - ry, and to be the glo - ry of thy peo - - ple

allargando poco a poco [45] *f* *poco rit* *fff*

A As it was in the be - gin - ning, is now, and e - ver shall be, shall_

T1 *f* As it was in the be - gin - ing is now, and e - ver shall_ be, e - ver shall, *fff*

T2 *f* As it was in the be - gin - ing is now, and e - ver shall_ be, e - ver shall, *fff*

B1 *f* As it was in the be - gin - ing is now, and e - ver shall_ be, e - ver shall, *fff*

B2 *f* As it was in the be - gin - ing is now, and e - ver shall_ be, e - ver shall, *fff*

allargando poco a poco *poco rit* *ritardando* *ff*

[50] *tempo* *f* *ff* *rit.*

A _ be, e - ver shall_ be, world_ with - out_

T1 *mp* *f* *ff* shall be, shall be, world_ with - out, world with - out

T2 *mp* *f* *ff* shall be, shall be, world_ with - out, world with - out

B1 *mp* *f* *ff* _ be, e - ver shall_ be, world_ with - out, with - out

B2 *mp* *f* *ff* _ be, e - ver shall_ be, world_ with - out, with - out

tempo *mf* *mp* *rit.*

55

tempo

A

end

T1

end. world with - out end.

T2

end. world with - out end.

B1

end, with-out end.

B2

end, world, world with - out end.

tempo

ff

mf

A

end. A - -

f

T1

mf

T2

mf

B1

mf

end.

B2

mf

mp

60

ff rit. fff

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

f fff

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

f fff

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

f fff

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

f fff

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

mf fff

rit.

D.G.
17 Apr 78

music setting by John Gwinnell
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