



MAGNIFICAT

FOR

EIGHT-PART CHORUS

(A CAPELLA)

Composed

BY

CHARLES VILLIERS STANFORD

(1852 - 1924)

Opus. 164

HUIC OPERI QUOD MORS VETVUIT NE
CAROLO HUBERTO HASTINGS PARRY
VIVO TRADEREM
NOMEN ILLIVUS MOERENS PRAESCRIBO
C. V. S.

(THIS WORK, WHICH DEATH PREVENTED ME FROM PRESENTING TO
CHARLES HUBERT HASTINGS PARRY
IN HIS LIFETIME, I INSCRIBE, GRIEVING, TO HIS NAME.)

C.V.S.

Introduction

This edition is based on my own well-thumbed copy of the original, first published by Boosey & Co. in 1919 and a reprint can be obtained from Richard Barnes at Cathedral Music. Also available is an OUP edition edited by John Rutter which has a useful analysis of the work's structure and bar numbers which correspond with this edition. Both these other editions include the original keyboard reduction, which I have omitted.

The original manuscript is apparently lost, but, apart from one or two minor errors (see below), the Boosey edition seems reliable. It includes an accompaniment 'for practice only'. The work is clearly marked 'a Capella' (sic) both on the cover and on the first page of music.

Regarding the Latin text, Stanford was a Classics graduate of Cambridge University (even if he did only obtain a Third-class degree!), so I have accepted his version, if not always the printed punctuation and capitalization.

As for the musical text, I, like many other singers, prefer beaming to follow the text underlay, which is reinforced with slurs, as in the original edition. This works well when there is no underlaid translation to confuse matters. Not feeling bound by the typographical norms of the music publishing business, I have indulged one or two of my personal preferences, retaining as far as possible the general appearance of the Boosey engraver's original. My straight flags, however, echo the old 'Diamond' typeface used by Novello in the late 19th and early 20th C..

It is difficult to judge what size of choir Stanford had in mind for his *Magnificat*, not knowing who sang it at its first performance, but it might be relevant to note that he used to conduct J. S. Bach's motet *Singet dem Herrn* (which it superficially resembles) with the Leeds Festival Chorus, presumably a pretty large choir. However, Stanford's well-known *Three Motets* were composed for the small men-and-boys chapel choir of Trinity College, Cambridge. The *Magnificat*, like *Singet*, has been sung to good effect by chapel and chamber choirs, or even by solo voices (there are no divisions), as in the performance organised and sung in by Richard Barnes and myself in Guildford Cathedral in 1969.

The *Magnificat* has its massive and dramatic sections, but also many refined details and intimate moments. Stanford's part-writing is free and un-academic, and the varied textures of the two choirs keep singer and listener alike constantly engaged. He also varies his cadencies, using perfect (with or without 7th) and plagal and employs so-called 'modal' harmony, freely using the 'weak' chord on the 3rd degree of the major scale. The piece usually lasts around 12 minutes.

Robin Doveton, 2010

Notes:

Bar 7, 3, T2: amended from Bb to D.

Bar 100, A2: amended from 2 Db minims (half notes) to a Db semibreve (whole note).

Bar 128, 3, T1: amended from C to D, following the original reduction.

Bars 255-6, T2: sic (not particularly elegant part-writing here, but hard to improve).

Text & English translation:

Magnificat anima mea Dominum, et
exultavit spiritus meus in Deo salutari meo,
quia respexit humilitatem ancillæ suæ.
Ecce enim ex hoc beatam me dicent omnes
generationes,
quia fecit mihi magna, qui potens est, et
sanctum nomen eius,
et misericordia eius in progenies et progenies
timentibus eum.
Fecit potentiam in brachio suo, dispersit
superbos mente cordis sui;
deposuit potentes de sede et exaltavit
humiles;
esurientes implevit bonis et divites dimisit
inanes.
Suscepit Israel puerum suum, recordatus
misericordiæ suæ,
sicut locutus est ad patres nostros, Abraham
et semini eius in sæcula.
Gloria Patri et filio et Spiritui Sancto
sicut erat in principio, nunc est, et erit in
sæcula sæculorum. Amen.

My soul doth magnify the Lord, and my spirit hath rejoiced in
God my Saviour.
For he hath regarded the lowliness of his handmaiden.
For behold, from henceforth all generations shall call me
blessed.
For he that is mighty hath magnified me, and holy is his
Name.
And his mercy is on them that fear him throughout all
generations.
He hath shewed strength with his arm: he hath scattered the
proud in the imagination of their hearts.
He hath put down the mighty from their seat and hath exalted
the humble and meek.
He hath filled the hungry with good things, and the rich he
hath sent empty away.
He remembering his mercy hath holpen his servant
Israel
as he promised to our forefathers, Abraham and his seed
for ever.
Glory be to the Father and to the Son and to the Holy Ghost:
as it was in the beginning, is now and ever shall be, world
without end. Amen.

MAGNIFICAT.

For double Chorus (a Capella).

C. V. STANFORD

Opus 164.

Moderato con anima. (♩ = 80).

First Chorus:

S: Mag - ni - - - - fi - cat, mag - ni - fi -
A: Mag - ni - fi - cat, mag -
I
T: Mag - ni - - - - fi - cat, mag - ni - - - -
B: Mag - ni - fi - cat, mag - ni - - - -

Second Chorus:

S: Mag - ni - - - - fi - cat,
A: Mag - ni - fi - cat, mag -
II
T: Mag - ni - - - - fi - cat,
B: Mag - ni - fi - cat,

4

S: cat, mag - ni - - - - fi - cat a - ni - ma me - a Do - mi -
A: ni - - - fi - cat, mag - ni - - - - fi - cat a - ni - ma me - a Do - mi -
I
T: - - fi - cat, mag - ni - - - - fi - cat a - ni - ma me - a Do - mi -
B: - - fi - cat, mag - ni - fi - cat a - ni - ma me - a Do - mi -

4

S: mag - ni - - - - fi - cat a - ni - ma me - - - a
A: ni - fi - cat a - ni - ma me - - - a
II
T: mag - ni - - - - fi - cat, mag - ni - fi - cat a - ni - ma me - - - a
B: mag - ni - - - - fi - cat a - ni - ma me - - - - a

8

num: Et ex-ul-ta - vit spi-ri-tus me - us in

num: Et ex-ul-ta-vit spi-ri-tus me - - - us in

num: Et ex-ul-ta - - vit spi-ri-tus me - us in

num: Et ex-ul-ta - - vit spi-ri-tus me - us in

8

Do - mi - num:

Do - mi - num:

Do - - - mi-num:

Do - mi - num:

12

De - o, in De - o,

De - o, in De - o,

De - o, in De - o,

De - o, in De - o,

12

Et ex-ul-ta - vit spi-ri-tus me - us in De - o, in

Et ex-ul-ta-vit spi-ri-tus me - - - us in De - o, in

Et ex-ul-ta - - - vit spi-ri-tus me - - - us in De - o, in

Et ex-ul-ta - - - vit spi-ri-tus me - - - us in De - o, in

306

et Spi - ri - tu - i Sanc - to: Si-cut e - rat in prin - ci - pi-o, et e - rit

et Spi - ri - tu - i Sanc - to: Si-cut e - rat in prin - ci - pi-o, et e - rit

et Spi - ri - tu - i Sanc - to: Si-cut e - rat in prin - ci - pi-o, et e - rit

et Spi - ri - tu - i Sanc - to: Si-cut e - rat in prin - ci - pi-o, et e - rit

306

o: Si-cut e - rat in prin - ci - pi-o, nunc est, et e - rit

o: Si-cut e - rat in prin - ci - pi-o, nunc est, et e - rit

- li-o: Si-cut e - rat in prin - ci - pi-o, nunc est, et e - rit

o: Si-cut e - rat in prin - ci - pi-o, nunc est, et e - rit

311

in sæ - cu - la, in sæ - cu-la,

in sæ - cu - la, in - sæ - - - - cu-la,

in sæ - cu - la, in sæ - - - - cu-la,

in sæ - cu - la, in - sæ - - - - cu-la,

311

in - sæ - - - - cu-la, in -

in sæ - - - - cu-la, in -

in - sæ - - - - cu-la, in - sæ - - - -

in sæ - - - - cu-la, in - sæ - - - -

315 *mf cresc.*
in sæ - cu - la sæ - - - cu - lo - rum. A -
mf cresc.
in sæ - cu - la sæ - - - cu - lo - rum. A -
mf cresc.
in sæ - cu - la sæ - - - cu - lo - rum. A -
mf cresc.
in sæ - cu - la sæ - - - cu - lo - rum. A -

315 *mf*
sæ - - - cu - la sæ - - - cu - lo - rum. A - - - men,
mf
sæ - - - cu - la sæ - - - cu - lo - rum. A - - - men,
mf
- - - cu - la sæ - - - cu - lo - rum. A - - - men,
mf
- - - cu - la sæ - - - cu - lo - rum. A - - - men,

320 *f* *Più lento* *rall.* *ff*
- - - men, a - men, a - men, a - - - men.
f *ff*
- - - men, a - men, a - men, a - - - men.
ff
- - - men, a - men, a - - - men.
ff
- - - men, a - men, a - - - men.

320 *cresc.* *ff*
a - - - - - men, a - men, a - - - men.
cresc. *ff*
a - - - - - men, a - men, a - - - men.
cresc. *ff*
a - - - - - men, a - men, a - - - men.
cresc. *ff*
a - - - - - men, a - men, a - - - men.