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Magnificat & Nunc Dimittis

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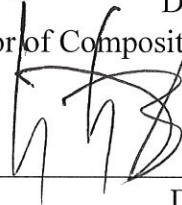
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MAGNIFICAT & NUNC DIMITTIS

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MAGNIFICAT & NUNC DIMITTIS

A Thesis Presented to the Graduate Faculty of

Meadows School of the Arts

Southern Methodist University

in

Partial Fulfillment of the Requirements

for the degree of

Master of Music

with a

Major in Composition

by

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Magnificat & Nunc Dimittis

Advisor: Dr. Robert Frank

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Magnificat & Nunc Dimittis is a nonliturgical concert setting of the evensong canticles, Luke 1:46-55 & Luke 2:29-32, for SATB div. choir, organ, string quintet, and percussion. *Magnificat & Nunc Dimittis* is approximately 16-18 minutes in duration without break between movements. The text for *Magnificat & Nunc Dimittis* is from the *Book of Common Prayer*, according to the use of the Episcopal Church certified as of 2007, with the omission of the doxology. This decision was influenced by nonliturgical concert settings by Gerald Finzi and Arvo Pärt.

The form of the Magnificat is derived from the separations in the text. The first section being Mary's view of God's blessing, the second being the strength of God from the old testament, and the third being God's promise to his children. This Magnificat begins with an ethereal instrumental passage meant to depict Heaven and a four-note motif, first presented by the tubular bells, meant to represent the word of God descending from above. This instrumental passage leads to the first choral entrance at rehearsal A. A "I-N-III-N-I" progression is used in the choral entrance as a motive meant to depict the presence and power of God. The first section

moves through the tonal areas of E major at rehearsal A, Ab major at rehearsal B, and the key of F major at rehearsal D. The second major section, showing God's strength, starts in the key of C minor at rehearsal E and is rhythmic, powerful, and the melodic material becomes more chromatic. This section concludes with a short instrumental passage at rehearsal H consisting of the "word of God" motif in augmentation in the percussion. The choir's entrance at rehearsal I forms a transition into the final section. This final section is in Db major and crescendos into the climactic point of the Magnificat at measure 169. The piece diminuendos into a texture reminiscent of the opening. This passage descends and reduces to a Db pedal in the organ, forming an elision with the beginning of the Nunc Dimittis.

Nunc Dimittis is a through composed work with returning textures, motifs, and harmonic progressions from the Magnificat. Because of the nature of the text, this Nunc Dimittis is slower and more meditative than the Magnificat. Near the end of the opening instrumental passage, the text of the Nunc Dimittis begins with a solo bass voice, depicting the elderly Simeon as he finally sees the long awaited Messiah. The music modulates from Db major to the relative minor of Bb at rehearsal O and then to F major at rehearsal P. After rehearsal P, the mode changes from F major to F minor. The "word of God" motif is used in the percussion at measure 237 to emphasize the text "To be a light." The "I-N-III-N-I" progression from the opening choral material of the Magnificat returns, again depicting the presence and power of God. The work ends in D major. The final "word of God" motif in the tubular bells in measure 255 alludes to the beginning of the composition, giving a cyclic formal structure to the work.

Instrumentation

Percussion 1 - Tubular Bells, Glockenspiel, Bass Drum, Marimba

Percussion 2 - Vibraphone, Suspended Cymbal, Glockenspiel, Marimba, Triangle

SATB div. choir

2 Violin

Viola

Violoncello

Contrabass

Organ

Duration: 16 - 18 minutes ca.

Transposed Score

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This thesis work could not have been accomplished without the wisdom of my knowledgeable advisor, Dr. Robert Frank, along with the other composition faculty at SMU. I am also forever grateful to my wife and family for being so loving and supportive through this compositional process and my master's degree. I would also like to thank Dr. Eric Barnum and Dr. Pamela Elrod Huffman for continuing to broaden my knowledge of choral literature and for giving me opportunities to write for choir. Lastly, I'd like to thank God because without Him none of this would have been possible.

Magnificat

for SATB div. choir & Chamber Orchestra

Christian James Jesse
b.1994

Luke 1:46-55

Ethereal, con Rubato $\text{♩} = 40-50$
Glockenspiel
Soft Plastic Mallet
L.V.

Rising $\text{♩} = 100$

Percussion 1
p *mf* *mf*

Percussion 2
Vibraphone
Bowed
L.V. *p motor on-slow* *Red. throughout*
Suspended Cymbal
Soft Yarn Mallets
ppp *p* *mp*

Soprano
Alto
Tenor
Bass

Violin I
pp *mp*

Violin II
ppp *pp* *mp*

Viola
ppp *pp* *mp*

Violoncello
ppp *pp* *mp*

Contrabass
mf

Ethereal, con Rubato $\text{♩} = 40-50$ **Rising** $\text{♩} = 100$
Swell: Quiet Celeste
Great: 8' Flute
Choir:

Organ
pp *mp* *mf*

Pedals
SW to Ped (-16') +16'

9

Tub. B.

Cym.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

Ped.

p *mf* *ff* *mf* *f*

senza sord.

sub. mf *f*

L.V.

Great:

16 *rit.* *molto accel.* **A** ♩=60 (♩=♩)

L.V. L.V. L.V.

Tub. B. *mf* *mp*

Cym. Glockenspiel *mf* Suspended Cymbal *pp* *mp*

S. *mf* My soul doth

A. *mf* My soul doth

T. *mf* My soul doth

B. *mf* My soul

Vln. I *pp* *mp* *p* *mp*

Vln. II *pp* *pp* *mp* *p* *mp*

Vla. *pp* *p* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

Org. *p* *mp*

Ped. +16'

Musical score for page 22, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Tuba, Cymbal, Violins, Viola, Violoncello, Organ, Pedal). The lyrics are "mag - ni - fy the Lord, mag - ni - fy my soul doth".

Vocal Parts:

- Soprano (S.):** mag - ni - fy the Lord, mag - ni - fy my soul doth
- Alto (A.):** mag - ni - fy the Lord, mag - ni - fy my soul doth
- Tenor (T.):** mag - ni - fy the Lord, mag - ni - fy my soul doth
- Bass (B.):** mag - - - ni - - - fy my soul doth

Instrumental Parts:

- Tub. B.:** Tuba part, mostly rests.
- Cym.:** Cymbal part, mostly rests.
- Vln. I & II:** Violin parts with melodic lines.
- Vla.:** Viola part with melodic lines.
- Vc.:** Violoncello part with melodic lines.
- Cb.:** Contrabass part with melodic lines.
- Org.:** Organ part with complex textures and triplets.
- Ped.:** Pedal part with sustained notes.

25 *poco rall.* - *A tempo* Glockenspiel L.V.

Tub. B. *p*

Cym.

S. *f* *p* *mp*
 mag - - ni - fy the Lord, and my spi - rit hath re - joiced

A. *f* *p* *mp*
 mag - - ni - fy the Lord, and my spi - rit hath re - joiced

T. *f* *pp*
 mag - - ni - fy the Lord, oo hath re - joiced

B. *f* *pp*
 mag - - ni - fy the Lord, oo

Vln. I *f* *sub. pp*

Vln. II *f* *sub. pp*

Vla. *f* *sub. pp*

Vc. *f* *sub. pp*

Cb. *f* *sub. pp*

Org. *f* *pp* Swell:

Ped. *f*

29 rall. . . . **B** Flowing ♩=74

Glock.

Cym.
 Vibraphone Bowed
mp motor on-slow
Red

S.
p in God in God my sav - ior.

A.
<mp p in God in God my sav - ior.

T.
<mp p in God in God my sav - ior.

B.
<mp p in God in God my sav - ior. *p* tutti

Vln. I
con sord. *pp* *p*

Vln. II
con sord. *pp* *p*

Vla.
con sord. *pp* *p* *ppp* *p*

Vc.
con sord. *pp* *p*

Cb.

Org.
mp *p*³ *3*

Ped.
 -16'

37

Glock.

Vib. *Ord.*
mp motor off
Ped.

S. *solo mp*
for_ he_ hath re-gard - ed_ the low - li-ness of his hand -

A.

T.

B.

Vln. I *senza sord.*
pp

Vln. II *senza sord.*
pp

Vla.

Vc.

Cb.

Org.

Ped. *+16'*

45 C

Glock.

Vib.

S. *mp* maid - en. *tutti mp* he - hath re -

A. *mp* For - he - hath re - gard - ed

T. *mp* For - he - hath re - gard - ed the

B. *mp* For - he - hath re - gard - ed the

Vln. I *mp p* ³

Vln. II *mp p*

Vla. *p* senza sord.

Vc. *p* senza sord.

Cb. *p*

Org. C *mp p* ³

Ped.

50

Glock.

Vib.

S.

 A.

 T.

 B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

 Ped.

55 *rall.* $\text{♩} = 60$ Tubular Bells L.V. *rall.* *Più mosso* $\text{♩} = 74$ Glockenspiel

Glock. *f* *f*

Vib. Suspended Cymbal *p* *f*

S. *ff* *mf*
 hence - forth from hence - forth All gen - er - a - tions shall call me bless - ed

A. *ff* *mf*
 hence - forth from hence - forth All gen - er - a - tions shall call me bless - ed

T. *ff* *mf*
 hence - forth from hence - forth All gen - er - a - tions shall call me bless - ed

B. *ff* *mf*
 hence - forth from hence - forth All gen - er - a - tions shall call me bless - ed

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *mp* *mf*

Cb. *f* *mf*

Org. *rall.* $\text{♩} = 60$ *f* *mf* *rall.* *Più mosso* $\text{♩} = 74$ Swell: Solo

Ped.

65 **D** A tempo

Glock.

Cym.

S. *f* bless - ed. *p* For He. *mf* that is might-y.

A. *f* bless - ed. *p* For He. *mf* that is might-y.

T. *f* bless - ed. *p* For He. *mf* that is might-y. hath

B. *f* bless - ed. *p* For He. *mf* that is might-y. hath

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

Org. *f* *mp* *mp*

Ped.

73 **poco accel.** **A tempo**
Glockenspiel

Glock. *p*

Cym. **Suspended Cymbal**
pp *p*

S. *sub. p*
— hath mag - ni - fied me, and ho - ly and ho - ly and ho - ly and ho - ly

A. *sub. p*
— hath mag - ni - fied me, and ho - ly and ho - ly and ho - ly and ho - ly

T. *sub. p*
mag - ni - fied me, and ho - ly and ho - ly and ho - ly and ho - ly

B. *sub. p*
mag - ni - fied me, and ho - ly and ho - ly and ho - ly and ho - ly

Vln. I *sub. p*

Vln. II *sub. p*

Vla. *sub. p*

Vc. *sub. p*

Cb. *sub. p*

Org. **poco accel.** **A tempo**
Swell: celeste *p*

Ped.

79 rit. Freely ♩=c.a. 60 A little faster ♩=70

Glock.

Cym. **Vibraphone Bowed**
p motor on-slow
pp throughout

S. *p* is his Name. *p* solo And his mer-cy is on them that fear him *mp* tutti through-out all through-out

A. *p* is his Name. *pp* Ho - ly *mp* through-out all through-out

T. *p* is his Name. *pp* Ho - ly *mp* all through-out

B. *p* is his Name. *pp* Ho - ly *mp* all through-out

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *ppp* *pp* *mp*

Vc. *ppp* *pp* *mp*

Cb. *ppp* *pp* *mp*

Org. rit. Freely ♩=c.a. 60 A little faster ♩=70

Ped.

87 **rall.** . . . **E** **Mighty** ♩=114
Bass Drum

Glock. *mf* *pp* *mf*

Vib.

S.
all gen-er - a - tions.

A.
all gen-er - a - tions.

T.
all gen-er - a - tions.

B.
all gen-er - a - tions.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.

Org. *mf* Swell: Trumpet

Ped.

B. D. *pp* *mf*

Vib.

S. *mf*
He hath

A. *mf*
He hath

T. *mf*
He hath shewed strength with his arm;

B. *mf*
He hath shewed strength with his arm; He hath shewed strength with his

Vln. I *pp* *mf* *mp*

Vln. II *pp* *mf* *mp*

Vla. *mf*

Vc. *mf*

Cb.

Org. *mf*

Ped.

B. D. *pp* *mf*

Vib.

S. *f*
 — shewed strength his arm; He hath shewed strength with his arm;

A. *f*
 — strength his arm; He hath shewed strength with his arm;

T. *f*
 He hath scatt-erd the proud the proud He hath shewed strength with his arm;

B. *f*
 arm; He scatt-erd the proud the proud He hath shewed strength with his arm;

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f*

Org. *f*

Ped.

B. D. *f*

Vib.

S. *f*
He hath scatt-erd the scatt-erd the proud_____ He scatt-erd the scatt-erd the proud_____ in_____ the i-ma-gi - na - tion of their

A. *f*
He hath scatt-erd the proud_____ He scatt-erd the proud in the i-ma-gi - na - tion of___ their

T. *f*
He hath scatt-erd the proud_____ in the i - ma - gi - na - tion of their hearts their hearts._____

B. *f*
He hath scatt-erd the proud_____ in the i - ma - gi - na - tion of their hearts their hearts._____

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f* arco

Org. *f*

Ped. *f*

117 **poco rit.** **G A tempo**

B. D. *f* L.V. L.V.

Vib. *p* *f* L.V. L.V.

S. *ff* *mf*
 hearts. He hath put down the might-y from their seat,

A. *ff* *mf*
 hearts. He hath put down the might-y from their seat,

T. *ff*
 He hath put down the might-y from their seat,

B. *ff*
 He hath put down the might-y from their seat,

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Org. *ff* *mf*

Ped.

B. D. *pp* *mp*

Cym. *mf* motor on

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

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

T. *mf* and hath ex - alt - ed the hum - - - ble and

B. *mf* and hath ex - alt - ed the hum - - - ble and

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

Org. *mp*

Ped.

poco rit.

rall.

H Freely ♩=60

B. D.

Vib.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

Ped.

135 Glockenspiel L.V. **I Più mosso** ♩=66

B. D. *mp*

Vib. *mp* motor off
Leg. throughout

S. *mp*
 He hath fill-ed the hun-gry with good

A. *mp*
 He hath fill-ed the hun-gry with good

T.

B.

Vln. I Solo
mf espress. *p*

Vln. II

Vla.

Vc.

Cb.

Swell: 8' Flute **I Più mosso** ♩=66

Org. *ppp* *p*

Ped.

144 **J** Flowing $\text{♩} = 74$

Glock.

Vib.

S. things,...

A. things,...

T. *mp* and the rich he hath sent _____ emp-ty a - - way. _____

B. *mp* and the rich he hath sent _____ emp-ty a - - way. _____

Vln. I *p*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Org. **J** Flowing $\text{♩} = 74$
Solo stop
mp

Ped.

-16-

154 K

Glock.

Vib.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

Ped.

162

Glock.

Cym.

S.

 cy hath hol - pen ser - vant Is - ra - el Is - ra - el, as he pro - mised to our

A.

 _ hath hol - pen his ser - vant Is - - ra - el, as he pro - mised to our

T.

 _ hath hol - pen his ser - vant Is - ra - el, as he pro - mised to our

B.

 cy hath_ hol - pen ser - vant_ Is - ra Is - ra - el, as he pro - mised to our

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

Ped.

168 *rall.* *A tempo* *rit.* . . . $\text{♩} = 60$ Bass Drum

Glock. *f* *pp*

Cym. *p* *f*

S. *ff* *mf* *f* *mp*
 fore - fath - ers, A - bra - ham A - bra - ham and his seed his seed for -

A. *ff* *mf* *f* *mp*
 fore - fath - ers, A - bra - ham A - bra - ham and his seed his seed for -

T. *ff* *mf* *f* *mp*
 fore - fath - ers, A - bra - ham A - bra - ham and his seed his seed for -

B. *ff* *mf* *f* *mp*
 fore - fath - ers, A - bra - ham A - bra - ham and his seed his seed for -

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

Cb. *f* *mp*

Org. *f* *mf* *p*

Ped. *f* *mp* *p*

175 **L** Poco Più mosso $\text{♩} = 66$

L.V.

B. D. *mp*

Cym. *mp*

S. *mf* ev - er... *mp* A - - - -

A. *mf* ev - er... *mp* A - - - -

T. *mf* ev - er... *mp* A - - - -

B. *mf* ev - er... *mp* A - - - -

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Org. **L** Poco Più mosso $\text{♩} = 66$ *mp*

Ped.

180 **M** Glockenspiel rit. Ethereal, con rubato ♩=40-50

Glock. *mp* *p*

Cym. **Vibraphone Bowed**
p motor on-slow
ped. throughout

S. men. _____

A. men. _____

T. men. _____

B. men. _____

Vln. I *pp* con sord. *pp*

Vln. II con sord. *pp*

Vla. con sord. *pp*

Vc. con sord. *pp*

Cb. *pp* con sord. *pp*

M Ethereal, con rubato ♩=40-50
Swell: Quiet Celeste + Strings

Org. *pp* *ppp* *ppp*

Ped. -16'

Nunc Dimittis

Luke 2:29-32

for SATB div. choir & Chamber Orchestra

Freely ♩=40-50

Marimba
Soft Yarn Mallet

Percussion 1

Percussion 2

Soprano

Alto

Tenor

Bass

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

Violin I

Violin II

Viola

Violoncello

Contrabass

Organ

Pedals

-16'

8

Mar. 1 *p* *pp* *pp* **A**

Mar. 2 *p* *pp* *pp*

S. *p* Lord now let-test thou thy ser - vant de-

A. *p* Lord now let-test thou thy ser - vant de-

T. *p* Lord let-test thou thy ser - vant de-

B. *p* *tutti* *p* — peace Lord thy ser - vant de-

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *p* *n*

Org. *pp* **A**

Ped.

16

Mar. 1

Mar. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

Ped.

part in peace a - cor-ding to thy word.

part in peace a - cor-ding to thy word.

part in peace a - cor-ding to thy word.

part in peace a - cor-ding to thy word.

ord. senza sord.

ord. senza sord.

ord. senza sord.

ord. senza sord.

pp p

pp p

poco cresc. *mf dolce* *p*

poco cresc. *mf dolce* *p*

poco cresc. *mf dolce* *p*

poco cresc. *mf dolce* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

p *pp* *mp* *p*

ppp *p*

mp *p*

+16'

23 *accel.* **B** Più mosso $\text{♩} = 76$ $(\text{♩} = \text{♪}) (2+2+3+2)$

Mar. 1 *mf*

Mar. 2 *mf*

S. *mf* *non-accented, evenly* *mp*
mine eyes have seen thy sal-va-tion, mine

A. *mf* *non-accented, evenly* *mp*
mine eyes have seen thy sal-va-tion mine eyes have seen thy sal-va-tion, mine

T. *mf* *mp*
mine eyes mine eyes

B. *p* *mf* *mp*
For mine eyes mine eyes

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *p* *mp*

Vla. *p* *mf* *p* *pizz.*

Vc. *p* *mf* *p* *pizz.*

Cb. *p* *mf* *p* *pizz.*

Org. *accel.* **B** Più mosso $\text{♩} = 76$ $(\text{♩} = \text{♪}) (2+2+3+2)$

Ped.

Mar. 1

Mar. 2

S.
eyes have seen thy sal - va - tion, mine eyes have seen thy sal - va - tion, mine eyes have seen thy sal - va - tion, mine

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

T.
For mine eyes have

B.
For mine eyes have

Vln. I

Vln. II

Vla.
arco
mp

Vc.
mp

Cb.
mp

Org.

Ped.

31 *poco rit.* C $\text{♩} = 70$

Mar. 1 Bass Drum *p* *mf* L.V.

Mar. 2 Suspended Cymbal *p* *mf* L.V.

S. *f*
 eyes have seen thy sal - va - tion, mine eyes have seen thy sal - va - tion, which thou hast pre -

A. *f*
 eyes have seen thy sal - va - tion, mine eyes have seen thy sal - va - tion, which thou hast pre -

T. *f*
 seen sal - - - - - va - tion,

B. *f*
 seen sal - - - - - va - tion,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *arco* *mf*

Cb. *arco* *mf*

Org. *p* *mf* C $\text{♩} = 70$

Ped.

rit.

B. D.

Cym.

S. *mp*

A. *mp*

T. *mp*

B. *mp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Org.

Ped.

39

$\text{♩} = 56$

B. D. *pp* *p* *ppp* Marimba *rit.*

Cym. *pp* *p* *ppp* Marimba

S. *p*
all peo - ple; all peo - ple;

A. *p*
all peo - ple; all peo - ple;

T. *p*
all peo - ple; all peo - ple;

B. *p*
all peo - ple; all peo - ple;

Vln. I

Vln. II

Vla.

Vc.

Cb. *pp*

Org. *pp* *rit.*

Ped.

47 **D** A tempo

Mar. Glockenspiel L.V. L.V.

Mar. Triangle L.V. Suspended Cymbal

S. *pp* To be a light *pp* a light *mp* to light-en the Gen-ti-les,* *p* and to

A. *pp* To be a light *pp* a light *mp* to light-en the Gen-ti-les,* *p* and to

T. *pp* To be a light *pp* a light *mp* to light-en the Gen-ti-les,* *p* and to

B. *pp* To be a light *pp* a light *mp* to light-en the Gen-ti-les,* *p* and to

Vln. I con sord. *pp* *mp* *p*

Vln. II con sord. *pp* *mp* *p*

Vla. con sord. *pp* *mp* *p*

Vc. con sord. *pp* *mp* *p*

Cb. *pp* *mp* *p*

Org. **D** A tempo Swell: Celeste *ppp* *p* Choir: *pp*

Ped.

*Gentiles should be pronounced "dʒen-ta-tls"

54

Glock. Bass Drum *mp* *mf* *ppp*

Cym. L.V. *p* Vibraphone L.V. *f motor off* *ad lib.* *ff*

S. *mf* *f* *p*
 be the glo - ry the glo - ry of thy peo - ple

A. *mf* *f* *p*
 be the glo - ry the glo - ry of thy peo - ple

T. *mf* *f* *p*
 be the glo - ry the glo - ry of thy peo - ple

B. *mf* *f* *p*
 be the glo - ry the glo - ry of thy peo - ple

Vln. I *mp* *pp*

Vln. II *mp* *pp*

Vla. *mp* *pp*

Vc. *mp* *pp*

Cb. *mp* *pp*

Org. *mp* *f* *pp*

Ped.

60 **E** rall.

B. D. *p*

Vib. Suspended Cymbal *pp*

S. Is - - ra - - el. Is - - ra - - el.

A. Is - - ra - - el. Is - - ra - - el.

T. Is - - ra - - el. Is - - ra - - el.

B. Is - - ra - - el. Is - - ra - - el.

Vln. I *mp* *p* 3 5

Vln. II *mp* *p* 3

Vla. *mp* *p*

Vc. *p*

Cb.

Org. **E** rall.

Ped.

64 $\text{♩} = 40$ Tubular Bells Soft Mallet L.V.

B. D. $\frac{5}{4}$ $\frac{4}{4}$ *p*

Cym. L.V. $\frac{5}{4}$ $\frac{4}{4}$ *p*

S. *mf* *pp* *mp*
Is - - ra - el. A - - men.

A. *mf* *pp* *mp*
Is - - ra - el. A - - men.

T. *mf* *pp* *mp*
Is - - ra - el. A - - men.

B. *mf* *pp* *mp*
Is - - ra - el. A - - men.

Vln. I *mp* *pp* *mp* *pp*

Vln. II *mp* *pp* *mp* *pp*

Vla. *mp* *pp* *mp* *pp*

Vc. *mp* *pp* *mp* *pp*

Cb. *mp* *pp*

Org. $\text{♩} = 40$ *mp* *p* *pp* *mp* *pp*

Ped. +32'