

Oskar Österling

*Evening Canticles*

*Magnificat and Nunc dimittis*

for Choir SATB and Organ

(2024)

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## performance instructions:

### organ registration

registration is left chiefly to the discretion of the organist, with only occasional indications to suggest the sound, since each organ is different and will require different combinations of stops. Most importantly, don't register like a chicken: loud means LOUD!

### solos

soloists should be selected from among the choir. If no soloists are available these entries may be sung as a section.

### cue-sized organ-notes

between letters H through J, the cue-size notes should only be played if the choir cannot reliably keep the tuning before the next actual organ entrance.

If this is needed, it should be played very quietly and simply provide a base for the choir to intonate from.

## on the texts:

The *Magnificat* and *Nunc dimittis*, collectively known as the *Evening Canticles*, hold a revered place in the Anglican choral tradition, especially in the context of Evensong. Rooted in biblical texts, the *Magnificat*, also known as the Song of Mary, celebrates the joy of birth and the promise of new beginnings, drawing from the Gospel of Luke. Conversely, the *Nunc dimittis*, or Song of Simeon, reflects on the peaceful acceptance of death and departure, as recounted in the same gospel. The two are a popular pairing, and have been set to music by countless composers throughout history, gaining the the informal title "Mag & Nunc".

Regardless of religious affiliation, the beauty and depth of these texts offer a contemplative space for reflection and introspection, inviting all listeners to engage with themes of human experience and the passage of time.

This setting can be performed both in service and concert performance: although, since in concert the movements won't be separated by readings, leave some time between them to really let the music settle.

## note from composer

My relationship with the Canticles started when I joined the ORNC-chapel choir in the fall of 2023 (if I'm not mistaken, my first "Mag & Nunc" was the Stanford in C). Though I'm not particularly christian myself, I found in the texts something that spoke beyond the strictly religious. The pairing of the two texts is striking; the first giving thanks for the miracle of life, and the second a beautiful welcoming of death. Naturally, this contrast allows for music that can explore many different moods and facets; a dream for any composer. So when the opportunity presented itself to compose a setting myself, I knew I had to do it.

This *Magnificat* is mostly jubilant in nature, but the dynamic contrasts of loud and soft are very important. Loud, as the organist will know, means LOUD: the first *Gloria Patri* should really blow the roof off. This is important not just for the *Magnificat*, but also so that the effect of the *Nunc* is heightened by the contrast.

I owe much of this music to my experiences as a chapel chorister, singing through more settings of these texts than I can count, but I hope I have managed to bring something new to these texts. In any case, I have done my very best to treat them with the respect they deserve, and hope that some of the excitement I felt when writing them has spilled over into the music.

-Oskar Österling, 2024

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# Magnificat and Nunc dimittis

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## Magnificat

Bright and Grand (♩=82)

Musical score for the first system of the Magnificat. It features four vocal parts: Soprano, Alto, Tenor, and Bass, along with an Organ part. The tempo is marked 'Bright and Grand' with a quarter note equal to 82 beats per minute. The music is in G major and 4/4 time. The lyrics for the vocal parts are: 'My soul doth magnify the'. The organ part is marked 'full and bright sound' and includes registrations for 8'-4'-2' and 16'. The organ accompaniment features a melodic line with triplets and a bass line with sustained chords.

Musical score for the second system of the Magnificat, starting at measure 5. It features four vocal parts: Soprano, Alto, Tenor, and Bass, along with an Organ part. The tempo is marked 'ff' (fortissimo). The music is in G major and 4/4 time. The lyrics for the vocal parts are: 'Lord And my spirit hath re-'. The organ part continues with melodic lines and triplets. The organ accompaniment features a melodic line with triplets and a bass line with sustained chords.

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A

*p*

S  
joiced in God my sav - iour \_\_\_\_\_ For he hath re - gard - ed the

A  
joiced in God my sav - iour \_\_\_\_\_ For he hath re - gard - ed the

T  
joiced in God my sav - iour \_\_\_\_\_ For he hath re - gard - ed the

B  
joiced in God my sav - iour \_\_\_\_\_

*p*

*p*

Org.  
*pp* hushed, floating

S  
low - li - ness \_\_\_\_\_ of his hand - maid - en for be - hold \_\_\_\_\_ from \_\_\_\_\_ hence-forth \_\_\_\_\_ all gen-e-

A  
low - li - ness \_\_\_\_\_ of \_\_\_\_\_ his hand - maid - en For be - hold \_\_\_\_\_ from \_\_\_\_\_ hence-forth \_\_\_\_\_ all gen-e-

T  
low - li - ness \_\_\_\_\_ of \_\_\_\_\_ his hand maid - en for be - hold \_\_\_\_\_ from hence-forth all gen-e-

B  
*p* he hath re - gard - ed the low - li - ness *f* For be - hold \_\_\_\_\_ from hence-forth all gen-e-

*f*

*f*

*f*

*p*

*f*

Org.  
*p* *f* full and bright sound 8'-4'-2'



B

20

*ff*

S ra - tions shall call me bless - ed

*ff*

A ra - tions shall call me bless - ed

*ff*

T ra - tions shall call me bless - ed For

*ff*

B ra - tions shall call me bless - ed For he \_\_\_ that is

Org.

*p*

*p*

*p*

24

*p*

S For he \_\_\_ that is migh - ty hath mag - ni - fied

*p*

A For he \_\_\_ that is migh - ty, migh - ty hath mag - ni - fied

T he \_\_\_ that is migh - ty hath mag - ni - fi - ed

B migh - ty hath mag - ni - fied Hath mag - ni - fied

Org.



30 *f* *pp*

S me And ho - ly is his name

A me And ho - le is his name

T me And ho - ly is his name And his

B me And ho - ly is his name

*f* *pp* solo *mf*

30 *f* *sub. pp*

Org.

*f* *sub. pp*

36

S

A

T mer - cy is on them that fear him through - out al - ge - ne - ra - tions

B

36

Org.

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D

42 *p* *mf*

S He hath shew-ed strength with his arm he hath scat-ter-ed the proud in the im-

A He hath shew-ed strength with his arm he hath scat-ter-ed the proud in the im-

T *p tutti* *mf*  
8 He hath shew-ed strength with his arm he hath scat-ter-ed the proud in the im-

B *p* *mf*  
He hath shew-ed strength with his arm he hath scat-ter-ed the proud in the im-

Org. *mf* clarion *mf*

E

47 *f* *f* *f* *f* *pp* *pp*

S a - gi - na - tion of their hearts

A a - gi - na - tion of their hearts, of their hearts

T a - gi - na - tion of their hearts, of their hearts

B a - gi - na - tion of their hearts He hath put

Org. *f* *pp* *pp*

53

S

A

T

B

Org.

down the migh - ty from their seat \_\_\_\_\_ and hath ex - alt - ed the humb - le and

58

S

A

T

B

Org.

*p* He hath fil - led the hung-ry with good things *mf* He re - mem-bring his

*p* He hath fil - led the hung-ry with good things *mf* He re - mem-bring his

meck \_\_\_\_\_ *tutti* And the rich he hath sent emp-ty a - way \_\_\_\_\_

*p* *p*

Magnificat and Nunc dimittis

Bright and Grand (♩=82) *f*

S  
mer-cy hath hol pen his ser-vant Is-ra - el As he prom-is - ed to our fore -

A  
mer-cy hath holp - en his ser-vant Is-ra - el As he prom-is ed to our fore

T  
As he prom-is-ed to our fore - fath-ers

B  
As he prom-is-ed to our fore - fath-ers

Org.  
*mf* *f*

**F**

Triumphant (♩=108) *ff*

S  
fath ers for ev - er Glo - ry be to the

A  
fath ers for ev - er Glo - ry be to the

T  
Ab-ra-ham and his seed for - ev - er Glo - ry be to the

B  
Ab-ra-ham and his seed for ev - er Glo - ry be to the

Org.  
*ff* *ff*

82

S Fath - er \_\_\_\_\_ And to the son and to the Ho-ly Ghost \_\_\_\_\_

A Fath - er \_\_\_\_\_ And to the son \_\_\_\_\_ and to the Ho-ly Ghost \_\_\_\_\_

T Fath - er \_\_\_\_\_ And to \_\_\_\_\_ the Son \_\_\_\_\_ And to the Ho-ly Ghost

B Fa - ther \_\_\_\_\_ And to \_\_\_\_\_ the Son \_\_\_\_\_ And to the Ho-ly Ghost

Org.

89

S \_\_\_\_\_ Is now and ev-er shall be \_\_\_\_\_ World \_\_\_\_\_ with out

A \_\_\_\_\_ Is now and ev-er shall be \_\_\_\_\_ World \_\_\_\_\_ with out

T As it was in the be - gin - ning \_\_\_\_\_ World \_\_\_\_\_ with out

B As it was in the be - gin - ning \_\_\_\_\_ World \_\_\_\_\_ with-out

Org.

**G** *p*

The musical score consists of five vocal parts and an organ part. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is labeled 'Org.'. The score is in G major and 4/4 time. The lyrics are: 'end A men World with - out end A - men'. The dynamic markings are *ff* (fortissimo) and *fff* (fortississimo). The organ part features a prominent bass line with a *ff* 32' marking. The organ part is in G major and 4/4 time. The score is in G major and 4/4 time. The lyrics are: 'end A men World with - out end A - men'. The dynamic markings are *ff* (fortissimo) and *fff* (fortississimo). The organ part features a prominent bass line with a *ff* 32' marking.





Solo

now lett - est thou thy ser - vant de - part in peace acc -

*pp* *sub. p*

S Lord de - part in peace acc -

*pp* *sub. p*

A Lord de - part in peace

*pp* *sub. p*

T Lord de - part in peace

*pp* *sub. p*

B Lord de - part in peace

109 \*to be played only if choir will lose tuning before next entrance

Org. *ppp*

115

**I**

Solo ord - ing to thy word For mine eyes have

*f* *p*

S ord - ing to thy word For mine eyes have

*f* *p*

A acc - ord - ing to thy word For mine eyes have

*f* *p*

T acc - ord - ing to thy word For mine eyes have

*f* *p*

B acc - ord - ing to thy word, to thy word

115

Org.

120

Solo

seen thy sal - va - tion which thou hast pre - pared be for the face of all

S

seen thy sal - va - tion which thou hast pre - par - ed be - fore the pared be for the peo - ple

A

seen thy sal - va - tion which thou hast pre - par - ed be - fore the face of all peo - ple

T

8 seen thy sal - va - tion which thou hast pre - par - ed be - fore the face of all peo - ple

B

thy sal - va - tion which thou hast pre - par - ed be - fore the face of all peo -

Org.

120

125

Solo

peo - ple To be a light to light - en the Gen - tiles

S

To be a light to light - en the Gen - tiles and to be the

A

To be a light to light - en the Gen - tiles and to be the

T

8 To be a light to light en the Gen - tiles And to be the

B

ple To be a light to light - en the Gen - tiles And to be the

Org.

125

J

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131

S  
glo - ry of thy peo - ple Is - ra - el. *p* Glo - ry be - to the

A  
glo - ry of thy peo - ple Is - ra - el. *p* Glo - ry be - to the

T  
glo - ry of thy peo - ple Is - rael. *p* Glo - ry be - to the

B  
glo - ry of thy peo - ple Is - rael. *p* Glo - ry be - to the

Org.  
*p* Great: 8' 4' diapasons  
Swell: 2'+Oboe

137

S  
fath - er and to the son. *mf* And to the ho - ly Ghost

A  
fath - er and to the son. *mf* And to the ho - ly Ghost

T  
fath - er and to the son. *mf* And to the ho - ly Ghost

B  
fath - er and to the son. *mf* And to the ho - ly Ghost

Org.  
*mf*

S  
As it was in the be - gin - ning is now and ev - er shall be World with - out end, *f*

A  
As it was in the gin - ning now and ev - er shall be World with - out end, *f*

T  
As it was in the be - gin - ning is now and ev - er shall be World with - out end, *f*

B  
As it was in the be - gin - ning is now and ev - er shall be World with - out end, *f*

Org.  
143 *f*

Molto rit.

S  
world with - out end A - men A - men *p* *pp*

A  
world with - out end A - men A - men *p* *pp*

T  
world with - out end A - men A - men A - men A - men *p* *pp*

B  
world with - out end A - men A - men A - men A - men *p* *pp*

Org.  
151 *p* *pp*

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