

MAGNIFICAT

R. S. Jordan

♩. = 52

The musical score is arranged in a system with eight staves. The vocal parts are S1, S2, A1, and A2, each with lyrics: "My soul doth mag - ni - fy the Lord and my spir - it hath re -". The tenor parts T1 and T2, and bass parts B1 and B2, are marked with a fermata and a dash, indicating they are silent. The arsal part is at the bottom, with a tempo marking of ♩. = 52. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The score includes dynamic markings such as *p* and phrasing slurs.

joiced in God my Sav - iour.

joiced in God my Sav - iour

joiced in God my Sav - iour.

joiced in God my Sav - iour.

p For he hath re -

For he hath re -

p For he hath re -

p For he hath re -

p

gard - ed the low - li - ness of his hand - maid - en.

gard - ed the low - li - ness of his hand - maid - en.

gard - ed the low - li - ness of his hand - maid - en.

gard - ed the low - li - ness of his hand - maid - en.

p For be -

p For be -

p For be -

p For be -

p

hold from hence - forth all gen - er - a - tions shall
 hold from hence - forth all gen - er - a - tions shall
 hold from hence - forth all gen - er - a - tions shall
 hold from hence - forth all gen - er - a - tions shall
 for be - hold from hence - forth all gen - er - a - tions shall
 for be - hold from hence - forth all gen - er - a - tions shall
 for be - hold from hence - forth all gen - er - a - tions shall
 for be - hold from hence - forth all gen - er - a - tions shall

cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.

p
p
p
p
p
p
p
p

call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath
 call me blessed. For he that is might - ty hath

f
f
f
f
f
f
f
f

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

is His Name. And His mer - cy is on them that

through-out all gen - e -

through-out all gen - e -

fear him, through-out all gen - e -

fear him, through-out all gen - e -

fear him, through-out all gen - e -

fear him, through-out all gen - e -

fear him, through-out all gen - e -

fear him, through-out all gen - e -

throughout all gen - e -

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

na - tion of their hearts. He hath put down the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

migh - ty from their seat, and hath ex - alt - ed the

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

hum - ble and meek. // He hath fill'd the hun - gry with good

things, and the rich he hath sent emp - ty a - way, a -

things, and the rich he hath sent emp - ty a - way, a -

things, and the rich he hath sent emp - ty a - way, a -

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

things, and the rich he hath sent emp - ty a - way, a -

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

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

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

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

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

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

cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our
cresc. hol - pen his ser - vant Is - ra - el, *mf* as he pro - mised to our

fore - fa - thers, A - bra - ham and his
fore - fa - thers, A - bra - ham and his
fore - fa - thers, A - bra - ham and his
fore - fa - thers, A - bra - ham and his
fore - fa - thers, A - bra - ham and his
fore - fa - thers, A - bra - ham and his
fore - fa - thers, A - bra - ham and his

seed, for ev - er.
seed, for ev - er.
seed, and his seed, for ev - er.
seed, and his seed, for ev - er.
seed, and his seed, for ev - er.
seed, and his seed, for ev - er.
seed, and his seed, for ev - er.

mp ♩ = 84

Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,
Glo - ry be to the Fa - ther, and to the Son,

mp ♩ = 84

and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -
and to the Ho - ly Ghost; as it was in the be -

cresc.

The first system of the musical score consists of seven staves. The top six staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the bottom staff is the piano accompaniment. The lyrics are: "gin - ing, is now, and ev - er shall be, world with - out". The music is in G major and 4/4 time. The dynamic marking *mf* (mezzo-forte) is present at the beginning of the system.

The second system of the musical score consists of seven staves. The top six staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "end. A dim. men. pp". The music is in G major and 4/4 time. The dynamic markings *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo) are present. The system concludes with a double bar line.

mp ♩ = 80

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

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

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

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

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

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

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

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

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

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

mp

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

in peace. For mine eyes have seen thy sal - va - tion,

The first system of the musical score consists of eight staves. The top seven staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and Bass 3), each with the lyrics: "light, to light - en the Gen - tiles, and to be the". The eighth staff is the piano accompaniment. The score is in G major and includes time signatures of 7/4, 6/4, and 4/4. A *cresc.* marking is present above the vocal parts and below the piano accompaniment.

The second system of the musical score consists of eight staves. The top seven staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2, and Bass 3), each with the lyrics: "glo - ry, the glo - ry, the glo - ry, the glo - ry, the glo - ry, the glo - ry, the glo - ry, the". The eighth staff is the piano accompaniment. The score is in G major and includes a time signature of 6/4. A *ff* marking is present above the vocal parts and below the piano accompaniment.

mf $\text{♩} = 80$

ry of thy peo - ple, thy

dim.

peo - ple Is - ra - el.

mp ♩ = 84

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

Glo - ry be to the Fa - ther, and to the Son,

mp

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

and to the Ho - ly Ghost; as *cresc.* it was in the be -

cresc.

The first system of the musical score consists of seven staves. The top six staves are vocal parts, each with the lyrics: "gin - ing, is now and ev - er shall be, world with - out". The first vocal part is marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment is on the bottom staff, providing harmonic support for the vocal lines. The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature.

The second system of the musical score consists of seven staves. The top six staves are vocal parts, each with the lyrics: "end. A men.". The first vocal part is marked with a piano (*p*) dynamic and includes a fermata. The piano accompaniment is on the bottom staff, featuring a 6/4 time signature and a dynamic marking of piano (*p*). The music is in a key with three sharps (F#, C#, G#).