

# Magnificat

Vivace  
♩ = c. 132

Laurence Armstrong  
Hughes 1991

Soprano  
Alto  
Tenor  
Bass

*ff* My soul doth mag - ni - fy the  
*ff* My soul doth mag - ni - fy the  
*ff* My soul doth mag - ni - fy the  
*ff* My soul doth mag - ni - fy the

Organ  
Ped.

Vivace  
*f*  
*f*

5

Lord  
Lord  
Lord  
Lord  
Lord

*mf* And my spi - rit hath re - joiced in God my  
*mf* And my spi - rit hath re - joiced in God my  
*mf* And my spi - rit hath re - joiced in God my  
*mf* And my spi - rit hath re - joiced in God my  
*mf* And my spi - rit hath re - joiced in God my

Organ  
Ped.

*f*  
*mf*

9

sav - iour...

*mf*

For

For he hathre -

13

*mf*

For he hathre-gar - ded the low - li-ness

For he hath re-gar - ded the low - li ness of

he hathre - gar - ded the low - li-ness of his hand - mai - den

gar - ded the low - li-ness of his hand - mai - den, of

17

of his hand - mai - den.  
his hand - mai - den.  
his hand - mai - den.  
his hand - mai - den.

8' solo  
*mf*  
*mp*

21

Be-hold, from  
Forbe - hold, from  
Forbe - hold, from  
Forbe - hold, from

*mf* *f*  
*mf* *f*  
*mf* *f*  
*mf* *f*

hence-forth all gen-er - a-tions shall call me bless-ed\_

hence-forth all gen-er - a-tions shall call me bless-ed\_ For

hence-forth all gen-er - a-tions shall call me bless-ed\_

hence-forth all gen-er - a-tions shall call me bless-ed\_

For He that is migh - ty hath mag - ni-fied

He that is migh - ty, migh - ty hath mag - ni-fied

For He that is migh - ty, migh - ty hath mag - ni - fied

For he that is migh - ty hath mag - ni -

36

*mf* me; *mf* And Ho - ly is his name. \_\_\_\_\_

*mf* me; *mf* And Ho - ly is his name. \_\_\_\_\_

*mf* me; *mf* And Ho - ly is his name. \_\_\_\_\_

fied me; *mf* And Ho - ly is his name. \_\_\_\_\_

4'

8' solo

44

poco rall. . . (solo) *mf*

And his

poco rall. . .



A Tempo

60  $\text{♩} = \text{c. } 132$  *f* solo (reed)

*mp* *f* *poco*

66 *mf* *f*

He hath sho - wed strength with his arm; He hath scat-ter-ed the

He hath sho - wed strength with his arm; He hath

*mf* *f*

71 *ff* *ff*

proud in the i - ma - gi - na - tion of their hearts.

scat-ter-ed the proud in the i - ma - gi - na - tion of their hearts.

*ff* *ff*

75

*f* He hath put  
*f* He hath put down the migh -  
*f* He hath put down the migh - ty. put  
*f* He hath put down the migh - ty He hath put

**molto rit.**

**A Tempo**

79

*ff* down the migh-ty from their seat. And hath ex - al - ted the hum - ble and  
*ff* - down the migh-ty from their seat. And hath ex - al - ted the hum - ble and  
*ff* down the migh-ty from their seat. And hath ex - al - ted the hum - ble and  
*ff* down the migh-ty from their seat. And hath ex - al - ted the hum - ble and

**molto rit.**

**A Tempo**

*ff* *mf*  
*ff* *mf*



85

Rall. . . . .

meek.  
meek.  
meek.  
meek.

mp solo  
rall. . . . .

Largamente

92

♩ = c.96

*mf dolce*  
He hath fill - ed the hun - gry with  
*mf dolce*

Largamente

♩ = c.96

*mf*  
*mp*

He hath fill - ed the

Poco Rit.

99

good things, ————— But the rich he hath sent emp - ty — a - way. —

hun - gry with good things, ————— But the rich he hath sent emp - ty — a - way. —

Poco Rit.

106

His mer

Re - mem-b'ring his mer -

He, re - mem-ber-ing his mer -

Re - mem-ber-ing his mer -

- cies, hath hol - pen his ser - vant Is - ra-el.

cy hath hol - pen his ser - vant Is - ra-el.

cies hath hol - pen his ser - vant Is - ra-el.

- cies hath hol - pen his ser - vant Is - ra-el.

*mf*

*mf*

to our fore - fa - thers,

As he pro - mised to our fore - fa - thers,

As he pro - mised to our fore - fa - thers, A - bra-ham and his

pro - mised to our fore - fa - thers, A - bra-ham and his seed

*mf* *f* *mf* *f* *mf* *f*

*f*

124

*f* *ff*  
and his seed for e - ver, for e - ver, for e - -  
*mf* *f* *ff*  
A-bra-ham and his seed for e - ver, for e - ver, for e - -  
*f* *ff*  
seed for e - ver, for e - ver, for e - -  
*ff*  
for e - ver, for e - ver, for e - - ver.

131

*ff*  
*ff*

137

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,

142

And to the Ho-ly Ghost. As it  
 And to the Ho-ly Ghost. As it was in the be  
 And to the Ho-ly Ghost. As it was in the be-gin-ning,  
 And to the Ho-ly Ghost.

148

was in the be-gin-ning, is now and e-ver shall be, is now—  
gin - ning, is now and e-ver shall be, is now and ev - er  
is now and e - ver shall be, is now and ev - er e - ver shall  
As it was in the be - gin - ning, is now and e-ver shall be, is now,—

**Poco largamente**

153

— and e-ver, e - ver shall be. **ff** World with-out end, A -  
shall be e - ver shall be. **ff** World with-out end, A -  
be, e - ver, e - ver shall be. **ff** World with-out end, A -  
and e - ver, e - ver shall be. World with-out end, A -

**Poco largamente**

**ff**

Poco rit.

160

The musical score consists of several staves. The top four staves are for vocal parts: Soprano, Alto, Tenor 1, and Tenor 2. Each vocal line begins with a melodic phrase in 7/4 time, marked with a *men.* (meno) dynamic. At measure 163, the time signature changes to 3/4. The piano accompaniment is shown in two staves below the vocal parts. The right hand features a complex texture with overlapping chords and melodic lines, marked with *ff* (fortissimo) and *Tuba* dynamics. The left hand provides a rhythmic and harmonic foundation, also marked with *ff*. A *Poco rit.* (Poco ritardando) marking is placed above the piano accompaniment in measure 163. The score concludes with a final chord in the right hand and a melodic flourish in the left hand, both marked with *ff*.