

Magnificat and Nunc Dimittis in E flat

Magnificat

Archibald W. Wilson

Allegro Moderato *f*

ALTO
My soul doth mag - ni - fy the Lord, and my spi - rit hath re - joi - ced in

TENOR
My soul doth mag - ni - fy the Lord, and my spi - rit hath re - joi - ced in

BASS
My soul doth mag - ni - fy the Lord, and my spi - rit hath re - joi - ced in

Organ
Allegro Moderato *f*

7 *mf*

God my Sa - viour. For He hath re - gar - ded

God my Sa - viour. For He hath re - gar - ded, for He hath re - gar - ded the
For He hath re - gar - ded, re - gar - ded the

God my Sa - viour. For He hath re - gar - ded the

mf

13

the low - li - ness of His_ hand - mai - den. For be - hold, ___ for be - hold from

low - li - ness of His_ hand - mai - den. For be - hold, ___ for be - hold from
low - li - ness of His_ hand - mai - den.

low - li - ness of_ His hand - mai - den. For be - hold, ___ for be - hold from

19

hence - forth all ge - ne - ra - tions shall call me bless - ed, For He that is

hence - forth all ge - ne - ra - tions shall call me bless - ed, For He that is

hence - forth all ge - ne - ra - tions shall call me bless - ed, For He that is

26

p *cresc.*
 migh - ty hath mag - ni - fi - ed me, And Ho - - ly is His_ name, And His
 migh - ty hath mag - ni - fi - ed me, And Ho - ly, Ho - ly is His_ name, And His
 migh - ty hath mag - ni - fi - ed me, And Ho - - ly is His name, And His

p *cresc.*
 migh - ty hath mag - ni - fi - ed me, And Ho - ly, Ho - ly is His_ name, And His
 migh - ty hath mag - ni - fi - ed me, And Ho - - ly is His name, And His

p *cresc.*

33

mer - cy is on them that fear Him through - out all ge - ne - ra -
 mer - cy is on them that fear Him through - out all ge - ne - ra -
 mer - cy is on them that fear Him through - out all ge - ne - ra -

40

tions.

tions.

tions. *f* He hath shew-ed strength, shew-ed strength with His arm, He hath scat-ter-ed the

f

46

f He hath put down the migh-ty from their seat, and hath ex-

proud in the im-ag-in - a - tion of their hearts.

f

52

He hath fill - ed the hun - gry with good

al - - - ted the hum - ble and meek. He hath fill - ed the hun - gry with good

He hath fill - ed the hun - gry with good

cresc.

59

things, and the rich he hath sent emp - ty a - way. He re - mem -

things, and the rich he hath sent emp - ty a - way. He re - mem - b'ring, re -

things, and the rich he hath sent emp - ty a - way. He re - mem - b'ring, re -

Meno mosso

p

Meno mosso

p

66

- b'ring His mer-cy hath hol-pen His ser-vant Is-ra-el. As He

mem-b'ring His mer-cy hath hol-pen His ser-vant Is-ra-el. As He pro-mis-ed, as He

mem-b'ring His mer-cy hath hol-pen His ser-vant Is-ra-el. As He pro-mis

75

pro-mis-ed to our fore-fa-thers, A-bra-ham and his seed, *p* for ev -

pro-mis-ed to our fore-fa-thers, A-bra-ham and his seed, *p* for ev -

ed to our fore-fa-thers, A-bra-ham and his seed, *p* for ev -

84 Allegro moderato

er. *f* Glo - ry be to the Fa - ther, and to the Son, and to the Ho -

er. *f* Glo - ry be to the Fa - ther, and to the Son, and to the Ho -

er. *f* Glo - ry be to the Fa - ther, and to the Son, and to the Ho -

f Allegro moderato

Detailed description: This block contains the musical score for measures 84 through 90. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with lyrics: "er. Glo - ry be to the Fa - ther, and to the Son, and to the Ho -". The piano accompaniment is in the left hand, with a dynamic marking of *f* and the tempo marking "Allegro moderato". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

91

- ly Ghost; As it was in the be - gin - ning is now, and_ ev - er

- ly Ghost; As it was in the be - gin - ning is now, and_ ev - er_

- ly Ghost; As it was in the be - gin - ning is now and ev - er

Detailed description: This block contains the musical score for measures 91 through 95. It features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a three-part setting, with lyrics: "- ly Ghost; As it was in the be - gin - ning is now, and_ ev - er". The piano accompaniment is in the left hand, with a dynamic marking of *f* and the tempo marking "Allegro moderato". The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

96

shall be, World with-out end. A - - - men.

shall be, World with-out end. A - - - men.

shall be, World with-out end. A - - - men.

The musical score consists of four staves. The top three staves are for voices (Soprano, Alto, and Bass) and the bottom staff is for piano accompaniment. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The lyrics are: "shall be, World with-out end. A - - - men." The piano accompaniment features chords and melodic lines that support the vocal parts.

Nunc Dimittis

Andante
p

ALTO
Lord, now let-test thou thy ser - vant de - part in peace ac - cor-ding to thy_

TENOR
p
Lord, now let-test thou thy_ ser - vant de - part in peace ac - cor-ding to thy_

BASS
p
Lord, now let-test thou thy_ ser - vant de - part in peace ac - cor-ding to thy_

Andante

Organ

7 **Più mosso** *cresc.*

word. For mine eyes have seen thy sal - va-tion, which Thou hast pre

word. *cresc.* For mine eyes have seen thy sal - va-tion, which Thou hast pre

word. *cresc.* For mine eyes have seen, have seen thy sal - va-tion, which Thou hast pre

Più mosso *cresc.*

13

par-ed be-fore the face of all_ peo - ple, To be a light to ligh - ten the

par-ed be-fore the face of all_ peo - ple, To be a light to ligh - ten the

par-ed be-fore the face of all_ peo - ple, To be a light, a light to ligh - ten the

The musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning of the second measure of each vocal line.

19

Allegro moderato

gen-tiles, and to be the glo - ry of thy_ peo - ple_ Is - ra - el.

gen-tiles, and to be the glo - ry of thy_ peo - ple_ Is - ra - el.

gen-tiles, and to be the glo - ry of thy_ peo - ple_ Is - ra - el.

Allegro moderato

The musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A dynamic marking of *f* (forte) is present at the beginning of the second measure of each vocal line. The tempo marking **Allegro moderato** is placed above the first staff and below the fourth staff.

25

f

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

f

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

f

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

32

Ghost; As it was in the be - gin - ning, is

Ghost; As it was in the be - gin - ning, is now, is now, and

Ghost; As it was in the be - gin - - - - ning, is

37

now, and ev - er shall be, World with-out end. A - - - men.

ev - er shall be, World with-out end. A - - - men.

now, and ev - er shall be, World with-out end. A - - - men.

Notes

This edition is taken from that published by Weekes & Co, presumably during the composer's lifetime.

The copies held at Ely Cathedral, where Wilson was Organist from 1901-1919, include various annotations directing the Altos to sing in the higher octave at various points; these, and other pencilled suggestions, have been taken into account as possibly reflective of later thoughts by Wilson, and certainly more suited to the current choir.

Additionally the Alto and Tenor parts have been notated on separate staves for clarity and ease of reading.

Changes from the Weekes & Co. edition

Magnificat:

A b2-4: octave higher

A b55/3-57/1: octave higher

A b57/3-4: altered from B \flat , D \flat to match the Organ part

B b86/4.5: A \flat corrected to G

A b86-89/1: octave higher

A, T, B b92/4.5: 'Is' corrected to 'It'

A b92/4-94/3: octave higher

A, T, B b97: underlay altered from ♪ ♪ ♪

A b97-end: octave higher

Org RH b100: C corrected to B \flat

Nunc Dimittis:

T, B b1-4: First bass part transferred to tenor (tenor part was unison with alto)

Org. RH b12: added start of tie (the end in b13, over the page, was printed)

T, B b12-14/1: First bass part transferred to tenor (tenor part was unison with alto)

A b14/2-15: octave higher

A b17/4-18: octave higher

B b26/4.5: A \flat corrected to G

A b26-29/1: octave higher

A, T, B b39: underlay altered from ♪ ♪ ♪

A b39-end: octave higher