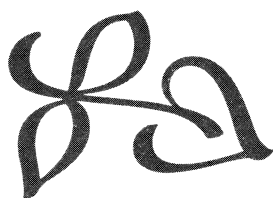


R. Vaughan Williams

# MAGNIFICAT

*for contralto solo, female chorus,  
and orchestra*

flute and piano reduction



MUSIC DEPARTMENT

OXFORD  
UNIVERSITY PRESS



to Astra Desmond  
**Magnificat**

for contralto solo, female chorus, and orchestra

R. VAUGHAN WILLIAMS

Andante ( $\text{♩} = c. 63$ )

SOPRANO

ALTO

FLUTE

PIANO

*pp*

Hail, ——— thou that art high-ly

5

S. fa - voured, The Lord is with thee: ——— bless - ed art

A.

This Magnificat is not intended for liturgical use. Orchestral material may be hired from the publisher. A separate flute part is available on sale.

9

S.  
A.

thou a - mong wo - men. — \* SOLO

Fl.

*f*

12

Fl.

*p* *f* *p* *f*

15

*p*

Cadenza ad lib.

Ped.

16 **A**

*pp*

*pp*

\* The flute part can, if necessary, be played by a Solo Violin. It is not always the same as the flute part in the Orchestral score.

19

S.  
A.

Fl.

22 Adagio (♩ = c. 56)

S. & A. unis.

The

*pp* *f*

Adagio (♩ = c. 56)

*ppp una corda*

26 **B**

Ho - ly Ghost shall come up - on thee,

*f*

29

And the power of the High - est shall

32

S. o - ver sha - dow thee: \_\_\_\_\_

A. \_\_\_\_\_

Fl. \_\_\_\_\_

p

36 **Andante con moto** ( $\text{♩} = c. 80$ )  
*unis. p*

S. There - fore that ho - ly thing which shall be

A. \_\_\_\_\_

**Andante con moto** ( $\text{♩} = c. 80$ )

*pp tre corde*

*pp tre corde*

40

S. born of thee — shall be called the Son —

A.

**f**

44

CONTRALTO SOLO

S. My soul — doth

A. of God.

**ff**

**p**

Tempo rubato

48

CON. SOLO

mag - - - - - ni - fy the Lord, —

*colla voce*

**fp**

51 **Tempo**

CON. SOLO

S. A.

*f* *p* And my spi - - -

Hail, Ma - ry full of Grace

**Tempo**

*ff* *pp*

55

CON. SOLO

*portando*

- rit hath re - joiced in

*fp*

**Poco animato** ( $\text{♩} = c. 96$ )

58 *ff*

CON. SOLO

S. A.

God my sa - viour.

*pp*

**Poco animato** ( $\text{♩} = c. 96$ )

The Lord is with

*ff* *p*



62 D

CON. SOLO

S.

A.

For he hath re - gard - ed the low es - tate

thee.

67

CON. SOLO

S.

A.

of his hand - maid - en: — For, be - hold, from

72

hence - forth, all ge - ne - ra - tions shall

*f*

*p*

76 E

CON. SOLO

call me - - - - - bless - - - - -

80

CON. SOLO

S.

A.

Bless - ed art thou a - mong wo - men, Bless - ed art

Bless - ed art thou a - mong wo - men

*pp* *cresc.* *f* *S.2* *f*

*pp* *cresc.* *f*

*pp* *cresc.* *f*

84

S. 1

S. 2

For he that is

Bless - ed art thou

thou Bless - ed art thou a - mong wo - men

Bless - ed art thou

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

*ff* *p*

*ff* *p*

89

CON. SOLO

S. A.

might - y hath done to me great

**F**

*fp*

93

things:

*cresc.*

*ff*

98

CON. SOLO

FL.

Adagio ( $\text{♩} = c. 56$ )

And - ho - ly -

*pp*

*pp*

Adagio ( $\text{♩} = c. 56$ )

*ppp una corda*

102 G

CON. SOLO

is his name —

S. *pp* Ho - ly, ho - ly, ho - ly,

A. *pp*

Fl.

106

Lord\_ God\_ of\_ hosts; Hea - ven\_ and\_ earth are

110

Ho - ly is his name. *ppp*  
full of thy glo - ry, — Glo-ry be to thee O *ppp*  
*ppp*  
*ppp*  
Voices only

Detailed description: This block contains the musical score for measures 110 through 114. It features four vocal staves and a piano accompaniment. The vocal parts are in a key with two flats (B-flat major or D-flat minor) and a common time signature. The lyrics are: "Ho - ly is his name. full of thy glo - ry, — Glo-ry be to thee O". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *ppp* (pianissimo) and *pp* (piano). A section labeled "Voices only" begins at the end of measure 114.

115

*pp*  
Ho - - - ly is his name. —  
Lord, most high. —

Detailed description: This block contains the musical score for measures 115 through 119. It features four vocal staves and a piano accompaniment. The key signature changes to one sharp (F# major or C# minor) and the time signature remains common time. The lyrics are: "Ho - - - ly is his name. — Lord, most high. —". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. Dynamic markings include *pp* (piano). The score ends with a double bar line and repeat dots.

120 **H** Tempo I (*ma animato*  $\text{♩} = c. 96$ )

CON. SOLO *p*

And his mer - cy is on them that fear —

*pp tre corde*

125

him from ge - ne - ra - tion to ge - ne - ra - -

130 Più mosso (*quasi allegro*  $\text{♩} = c. 104$ )

- tion. He hath shew - ed strength

*f marcato* *fp*

134 *f senza misura*

with his arm: He hath scat - ter-ed the proud in the i -

*f marc.* *fp*

138

*tempo**senza misura*

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

142

*tempo*

K

might-y from their seats, — and ex - alt - -

146

- - ed, ex - alt - - - ed them of

150

*p**f*

low — de - gree . — He hath filled — the —

154

hun-gry with good things: and the

158 *senza misura* *tempo* *rit.*

rich he hath sent emp-ty a-way.

*pp* *rit.*

162 **L** Più lento ( $\text{♩} = c. 96$ )

He hath holp-en his ser-vant

*pp*

167

Is-ra-el, in re-mem-brance of his



mer - cy; — As he spake to our fa - thers, -

*pp*

— to A - bra-ham and to his seed —

**M** **Largamente**

— for e - - - ver,

*f*

for e - - - ver, -

*dim.* *p*

192

197

**O** Tempo I (più lento) ( $\text{♩} = c. 63$ )

*p*

for e - ver,

*pp*

202

S. & A.  
unis. *pp*

S.  
A.

Fear not, Ma - ry:

206

Adagio ( $\text{♩} = c. 56$ )

S.  
A.

thou hast found fa - vour with God.

Fl.

*ppp*

Adagio ( $\text{♩} = c. 56$ )

*ppp una corda*

210 *ppp*

S. A. Be-hold \_\_\_\_\_ thou shalt conceive in thy womb, \_\_\_\_\_ and shalt

Fl.

214 **P** *Andante con moto* ( $\text{♩} = c. 80$ )

bring forth a son, \_\_\_\_\_ and shalt call his name \_\_\_\_\_ Je -

*Andante con moto* ( $\text{♩} = c. 80$ )

*pp* *tre corde*

218 *mf*

- sus. \_\_\_\_\_ He shall be great, and shall be

222

S. called the Son of the High - - est:

A.

226

*f* And he shall reign for e - -

*f*

230

- - - ver; — And of his

234 Q

*ff* King - dom there shall be no end. *fff*

238

242 **Più lento**

CON. SOLO

Fl. *p*

**Più lento**

*pp* *p*

245

CON. SOLO

*ppp* (*senza misura*)

Be-hold — the hand-maid of the

Fl.

*ppp*

249

*senza misura*

Lord; — be it un-to me ac-cord-ing to thy

*ppp*

252 **R** Adagio ( $\text{♩} = c. 56$ )

CON. SOLO

word. —

R.H. *ppp*

*f*

L.H. *ppp*

*ff* *P* *f*

257

Musical score for measures 257-260. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment and a melodic line. The piano part starts with a *fff* dynamic and includes a *dim.* (diminuendo) and a *p* (piano) dynamic. The melodic line has a fermata at the end of measure 260.

261

CON.  
SOLO

Fl.

Musical score for measures 261-263. The score is in G major (one sharp) and 3/4 time. It features a Flute (Fl.) part and a piano accompaniment. The Flute part is marked *ppp* and includes a *Cadenza senza misura* section with a fermata. The piano part is marked *pp* and *ppp*. The Flute part includes a triplet and a five-fingered scale run.

264

Musical score for measures 264-266. The score is in G major (one sharp) and 3/4 time. It features a Flute (Fl.) part and a piano accompaniment. The Flute part is marked *ppp* and includes a triplet and a five-fingered scale run. The piano part is marked *ppp* and includes a fermata at the end of measure 266.

265 **S** Tempo I (♩ = c. 63)  
 A few Voices (distant if possible)  
*p*

Hail, Ma - ry, full of Grace. \_\_\_\_\_

A. *p*  
 A few Voices (distant if possible)

Fl.

Tempo I (♩ = c. 63)

*pp una corda*

271

\* *pp dim.* niente

Hail. \_\_\_\_\_

*pp dim.* niente

*pp*

*ppp*

\* Come on to the 'l' in the word of 'Hail' at the beginning of the second bar.