

Oxford Church Music

General Editor

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GEORGE DYSON

Resolutely $\text{♩} = 120$

Key C mi. $\text{||} \text{ :l} \text{ :l} \text{ |d :m |s :-l |m :r |m :- l, :l, |r :m,r|d :t, \}$

VOICES

My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

PIANO or ORGAN

$\text{||} \text{d :- |d :r |m :- |m :fe |s :l |t :- | :- |m :- | :l |l :s.f \}$

- joic - ed, re - joic - ed in God my Sa - - viour. For He hath re -

simile

$\text{||} \text{m :r |m :f |s :-l |s :m |r :d |r :r | :l |l |l :s.f \}$

- gard - ed: the low - li - ness of His hand - maid - en. For behold, from

|| m : r | m : f | s : - | d : d | f : - . m | f : s | m : - | - : m | s : - | m : - | } *sempre marcato*

hence - forth: all gen - er - a - tions shall call me bless - ed.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a double bar line and a key signature of two flats. The lyrics are "hence - forth: all gen - er - a - tions shall call me bless - ed." The piano accompaniment consists of chords and moving lines in both hands, with the instruction "sempre marcato" written above the right hand.

|| : m | m : m | t : - | m : m | d' : - . d' | t : s | l : - | - : m | } *cresc.* *piu f*

For He that is might - y hath mag - ni - fi - ed me: and

The second system of music continues the vocal line and piano accompaniment. The lyrics are "For He that is might - y hath mag - ni - fi - ed me: and". The piano accompaniment features a crescendo and a fortissimo section, with the instruction "piu f" written above the right hand.

|| l : - . l | s : m | f : - | - : d . d | f : - . f | m : r | m : - | l , : t , | d : r | m : - | }

ho - ly is His Name. And His mer - cy is on them — that fear — Him:

The third system of music continues the vocal line and piano accompaniment. The lyrics are "ho - ly is His Name. And His mer - cy is on them — that fear — Him:". The piano accompaniment features a fortissimo section, with the instruction "piu f" written above the right hand.

|| : m | l : - | d : - | t , : - . d | l , : - | l , : | s : - . l | m : r | m : - | m : r | }

throughout all gen - er - a - tions.

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "throughout all gen - er - a - tions." The piano accompaniment features a fortissimo section, with the instruction "piu f" written above the right hand.

G mi. t.

||m| :- .l, |t, :d .r |m :- |l, :s, |l, :- | :- : |l, :- .l, |l, t, :d .r |

He hath shew-ed strength with His arm: He hath scattered the

simile

||m :- |r :m .f |m :- .d |r :l, |l, :s, |l, : |d .f .F mi. |r m :- .m |m .r :d .t, |

proud in the im - a - gin - a - tion of their hearts. He hath put down the

||l, :- .l, |l, :f, |l, :- | :- : | :l, |t, :d .r |d :- |d :r

might - y from their seat: and hath ex - alt - ed the

sempre f

sempre f

E^b t.

||m :- |f :r |m :- | :m |l |l :r |m :f |s :- .l |s :m |r :d |r :- |

hum - ble and meek. He hath fill - ed the hun - gry with good things:

|| : |l :l | l :r |m :f |s :- |d :r.m |f :- | - : }

and the rich— He hath sent emp-ty a way.

||m :- .m |m :.m |s :- |m :m |m :.m |m :m |t :- .m |m :- }

marcato

He remembring His mer - cy hath holp-en His ser- vant Is - ra-el,

|| :d' |t :s |l :- .m |m :m |l :- |s :m |f :- |d :- }

più f

as— He prom - is-ed to our fore - fa - thers,

|| :f |m :r |m :- |l, :t, |d :r |m :- | - : - |t, :- }

rit.

A - bra - ham and his seed, for ev - - - er.

a tempo f

Glo - - - ry be_ to the Fa - ther, and_ to the

a tempo

sempre f

Son: and to the Ho - ly Ghost; As it was in the be-

simile

sempre f

crescendo

-gin - ning, is now and ev - er shall be: world without end,

più f

world without end. A - - - men.

più f

ff

II—Nunc Dimittis

Simply ♩ = 100

Key C. | :m :r .d | s :- :- | s :- :s | l.l :s :f | s :- :s }

VOICES

Lord, now lettest Thou Thy ser - vant

PIANO
or
ORGAN

||- :d :r | m :- .f :s | s :d :r | d :- :r | f.m :r :d }

de - part, de - part in peace: ac - cording to Thy

||r :- :- | f.m :r :d | r :- :- | ^{G.t.} ml, : :l, | t. :d :r }

word. For mine eyes have

||s :- :- | - :f :m | f :m :r | d :- .r :d | f :m :r }

seen: have seen Thy sal - va - tion,

|| d :- .r : d | 4. Eb. : dm :- | m : d : m | s :- :- | m :- .m : r . d |

mf

Which Thou hast pre - par - ed before the

f. Ab. || s r : l, : r | f :- : r | f :- .m : f | r :- .m : r | .s : s, : s, }
marcato

face of all peo - ple; To be a

marcato

|| m :- : m | C.A. | m d' : r' : d' | d' : t : d' | d' d' : r' : d' | s :- : s |
e crescendo

light to light - en the Gen - tiles: and to be the glo - ry—

e crescendo

|| - : d : r | m :- .f : s | s : d : r | d :- :- | f : m : r ||
dim. *p* *rit.*

— of Thy peo - ple Is - ra - el.

dim. *p* *rit.*

Più mosso.

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

Musical notation for the first system, including vocal line and piano accompaniment.

Son, and to the Ho - ly Ghost; As it was in the be-

Musical notation for the second system, including vocal line and piano accompaniment with *crescendo* and *mf* markings.

- gin - ning, is now, and ev - er shall be, world with-out

Musical notation for the third system, including vocal line and piano accompaniment with *marcato* marking.

end, world with-out end. A - - men.

Musical notation for the fourth system, including vocal line and piano accompaniment with *largamente* marking.