

# *Magnificat*

**Gerald Finzi**

*For Mixed Chorus  
with  
Organ Accompaniment  
(or Orchestra)*

*Vocal Score*

**\$3.00**

**Boosey & Hawkes**

***Duration: 9 minutes***

Written for Iva Dee Hiatt and Robert Beckwith  
and the Choirs of Smith and Amherst Colleges, Massachusetts, Christmas, 1952

# Magnificat

GERALD FINZI

**ORGAN (Orchestra)**

*Allegro maestoso*  $\text{♩} = c. 116$

*flessibile*

*sft.* *p*

*ritard.* *a tempo* *accel. poco*

*p* *cresc. poco a poco* *poco*

*p* *cresc. poco a poco*

+ 16ft.

*a tempo* *allargando*

*f* *f* *f*

This Magnificat is not intended for Liturgical use.

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SOPRANOS

CONTRALTOS

TENORS

BASSES

a tempo

8 & 16ft.

S.

C.

T.

B.

My soul doth mag-ni-fy..... the Lord, and my

soul doth mag-ni-fy..... the Lord, and my

soul..... doth mag-ni-fy..... the Lord, and my

soul doth mag-ni-fy..... the Lord, and my

S. spir - it hath re - joiced in God my Sav - iour. *mp*

C. spir - it hath re - joiced in God my Sav - iour. *mp*

T. spir - it hath re - joiced in God my Sav - iour. *mp*

B. spir - it hath re - joiced in God my Sav - iour. *mp*

*mp* 8ft.

S. My soul doth mag - ni - fy..... the

C. My soul doth mag - ni - fy..... the

T. My soul doth mag - ni - fy..... the

B. My soul doth mag - ni - fy..... the

*f* 16ft.

**SOPRANO I**  
*mf* Lord,... And my spir-it hath re-joiced in God my *f*

**SOPRANO II**  
*mf* Lord,... And my spir-it hath re-joiced in God my *f*

**CONTRALTO I**  
 Lord,..... *mp* And my

**CONTRALTO II**  
*mf* Lord,... And my spir-it hath re-joiced in God my *f*

**TENOR I**  
 Lord,..... *mp* And my

**TENOR II**  
 Lord,... *mp* And my

**BASS I**  
 Lord,...

**BASS II**  
 Lord,.... *mp* And my

S. Sav - iour..... My

Sav - iour..... My

C. *mf* spir-it hath re-joiced in God my Sav - iour..... My

Sav - iour..... My

T. *mf* spir-it hath re-joiced in God my Sav - iour..... My

*mf* spir-it hath re-joiced in God my Sav - iour..... My

B. My

*mf* spir-it hath re-joiced in God my Sav - iour..... My

*p sf*

allargando

a tempo

The musical score is arranged in systems for Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), and Piano (P.).

- Soprano (S.):** Two staves. Lyrics: "soul doth mag-ni-fy the Lord". Dynamics: *ff* (first half), *pp* (second half).
- Contralto (C.):** Two staves. Lyrics: "soul doth mag-ni-fy the Lord And my spir-it hath re-". Dynamics: *ff* (first half), *p* (second half).
- Tenor (T.):** Two staves. Lyrics: "soul doth mag - ni - fy the Lord And my spir-it hath re-". Dynamics: *ff* (first half), *p* (second half).
- Bass (B.):** Two staves. Lyrics: "soul doth mag - ni - fy the Lord And my spir-it hath re-". Dynamics: *ff* (first half), *p* (second half).
- Piano (P.):** Four staves (Grand Staff). Dynamics: *ff* (first half), *p* (second half).

The score includes tempo markings "allargando" and "a tempo", and dynamic markings *ff* (fortissimo) and *pp* (pianissimo). The lyrics are: "soul doth mag-ni-fy the Lord And my spir-it hath re-".



ritard. a tempo. Poco più movimento. ♩ = c. 126

S.

C.

*mp* -joiced in God my Sav-iour. *pp*

T.

*mp* -joiced in God my Sav-iour. *pp*

B.

*mp* -joiced in God my Sav-iour. *pp*

ritard. a tempo. Poco più movimento. ♩ = c. 126

*p dolce*

*p8ft.*

**SOPRANOS** *mp espressivo*  
For he hath re-gard-ed the low-li-ness of his

**CONTRALTOS**

**TENORS** *mp espress.*  
For

**BASSES**



**S.** hand- maid - en.

**C.**

**T.** he hath re-gard-ed the low-li-ness of his hand- maid - en. *mp espress.*

**B.** For



S. \_\_\_\_\_

C. *mp espress.*  
For he hath re-gard-ed the

T. \_\_\_\_\_

B. he hath re-gard-ed the low-li-ness of his hand-maid-en.

S. \_\_\_\_\_ For be-hold,.....

C. low-li-ness of his hand-maid-en.....

T. \_\_\_\_\_ For be-

B. *p* *cresc.* *p* *mp*  
For be-hold,..... from

S. all gen-er- a - tions..... shall call me

C. *mf* from hence-forth all gen-er- a - tions..... shall call me

T. *cresc.* - hold,..... all gen-er- a - tions.... shall call me

B. *mf* hence-forth, from hence-forth all gen-er- a - tions.... shall call me

*cresc.*

*cresc.*

S. *mp* bless-ed,..... *mp* bless-ed..... *cresc.* For be- hold,.....

C. *mp* bless-ed,..... *mp* bless-ed..... *cresc.* from hence-forth

T. *mp* bless-ed,..... *mp* For be- hold,.....

B. *mp* bless-ed,..... *mp* from hence-forth *cresc.*

*f* *p*

*f* *p*

S. all gen-er-a - tions... shall call me blessed,..... blessed,..... blessed..... *dim.*

C. all gen-er-a - tions... shall call me blessed,..... blessed,..... blessed,..... *dim.*

T. all gen-er-a - tions.. shall call me blessed, ..... blessed,..... *dim.*

B. all gen-er-a - tions.. shall call me blessed, ..... blessed,..... *dim.*

*crescendo*

*f* *s+16ft* *dim.*

*crescendo* *f* *s+16ft* *dim.*

Morendo (ritard.)

S. *dim.* shall call me

C. blessed..... *p dim.* shall call me blessed.....

T. *poco a poco* blessed,..... blessed,..... blessed,..... *dim. sempre* blessed, blessed, blessed, blessed,

B. *poco a poco* blessed,..... blessed,..... blessed,..... *dim. sempre* blessed, blessed, blessed, blessed,

*Morendo (ritard.)*

*poco a poco* *dim. sempre*

*simile* *poco a poco* *dim. sempre*

Tempo I (Poco largamente)

S. bless - ed..... My soul doth mag - ni - fy..... the

C. My soul doth mag - ni - fy..... the

T. bless - ed..... My soul doth mag - ni - fy..... the

B. bless - ed..... My soul doth mag - ni - fy..... the

Tempo I (Poco largamente) *simile*

(Tempo giusto) ♩ = c. 116

S. Lord..... For he that is might - y hath

C. Lord..... For he that is might - y hath

T. Lord..... For he that is might - y hath

B. Lord..... For he that is might - y hath

(Tempo giusto) ♩ = c. 116

★ SEMI-CHORUS  
OR SOLI

SOPRANO I

mag - ni-fied me, ..... hath mag - ni-fied me, and

SOPRANO II

mag - ni-fied me, ..... hath mag - ni-fied me, and

CONTRALTO I

mag - ni-fied me, hath mag - ni-fied me, hath mag - ni-fied

CONTRALTO II

mag - ni-fied me, hath mag - ni-fied me, hath mag - ni-fied

TENOR I

mag - - - ni-fied me, hath mag - - - ni-fied

TENOR II

mag - - - ni-fied me, hath mag - - - ni-fied

BASS I

mag - - - ni-fied me, hath mag - ni-fied

BASS II

mag - - - ni-fied me, hath mag - ni-fied

The piano accompaniment consists of two staves: a right-hand staff and a left-hand staff. The right-hand staff features a melodic line with various ornaments and dynamics, while the left-hand staff provides a harmonic accompaniment with chords and moving bass lines. The piece concludes with a double bar line.

\*At the discretion of the conductor, according to the size and material of the choir.

Senza rigore

he - - - ly is his name.....

he - - - ly

\*SEMI-CHORUS or SOLI

me, and he - ly..... and ho - - - ly

me, and ho - - - ly..... and

me, and ho - - - ly, ..... and ho - -

me, and ho - - - ly, ..... and ho - -

me, and ho - - - ly, ho - -

Senza rigore

\*See note p.13



poco ritard.

S.  
A.  
T.  
B.

is his name..... and ho - ly is his  
ho - ly is his name,..... and ho - ly is his  
- ly is his name,..... and ho - ly is his  
- ly is his name,..... and ho - ly is his  
- ly..... is..... his name, and ho - ly is his  
- ly..... and ho - ly is his name, and ho - ly is his

FULL  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*pp*

poco ritard.

a tempo (poco più movimento)  $\text{♩} = c. 126$

**SOPRANOS** *pespress.*  
 And his mer - cy is..... on them that

**CONTRALTOS** *pespress.*  
 Name. And his mer - cy is.....

**TENORS**  
 Name.

**BASSES**  
 Name.

a tempo (poco più movimento)  $\text{♩} = c. 126$

*pespress.*

**S.** fear him..... through-out all gen - er - a - tions.

**C.** ..... on them that fear him..... throughout all gen - er - a - tions.

**T.**

**B.** *mpespress.*  
 And his mer - cy is....

*mpespress.*

S. *mp* And his mer-cy is..... on them that

C. *mp* And his mer-cy is..... on them that fear..... him..... through-

T. *mp espress.* And his mer-cy is..... on them..... that fear.....

B. .... on them that fear him,..... And his mer-cy is..... on them that

*cresc.* L'istesso tempo, ma maestoso  $\text{♩} = c.120$

S. fear him..... throughout all gen-er - a - tions.....

C. *cresc.* out,..... throughout all gen-er - a - tions.....

T. *cresc.* ..... him..... throughout all gen-er - a - tions.....

B. *cresc.* fear him..... throughout all gen-er - a - tions.....

*cresc.* L'istesso tempo, ma maestoso  $\text{♩} = c.120$  *simile*

*cresc.* *simile*

*cresc.* *simile*

*f* 8 & 16

S. He hath shewed strength with his

C. He hath shewed strength with his

T. He hath shewed strength with his arm;.....

B. He hath shewed strength with his arm;.....

*ff*

S. arm;..... he hath scattered the proud,

C. arm; He hath shewed strength with his arm; he hath

T. He hath shewed strength with his arm;.....

B. He hath shewed strength with his arm;.....

*ff* 8 & 16

S. he hath scat-tered the proud.....

C. scat-tered the proud, he hath scat-tered the proud.....

T. he hath scat-tered the proud,..... he hath

B. he hath scat-tered the proud,..... he hath

The piano accompaniment consists of a right-hand part with chords and triplets, and a left-hand part with a steady eighth-note bass line.

S. in the im-ag - in -

C. in the im-ag - in -

T. scattered the proud..... in the im-ag - in -

B. scattered the proud..... in the im-ag - in -

The piano accompaniment continues with similar textures, including triplets and chords, leading to a final cadence in 5/4 time.

S. - a - tion of their hearts.....

C. - a - tion of their hearts.....

T. - a - tion of their hearts.....

B. - a - tion of their hearts.....

The first system of the musical score includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for all parts are "- a - tion of their hearts.....". The piano part features a complex texture with multiple voices and dynamic markings.

S. He hath put down the migh-ty..... from their seat and hath ex-alt-ed the

C. He hath put down the migh-ty..... from their seat

T. He hath put down the migh-ty..... from their seat and hath ex-alt-ed the

B. He hath put down the migh-ty..... from their seat

The second system of the musical score includes four vocal staves and a piano accompaniment. The lyrics for the Soprano, Tenor, and Bass parts are "He hath put down the migh-ty..... from their seat and hath ex-alt-ed the", while the Alto part has "He hath put down the migh-ty..... from their seat". The piano part continues with a similar complex texture.

S. hum-ble and meek. He hath put

C. He hath put down the migh-ty..... from their seat and

T. hum-ble and meek. He hath put

B. He hath put down the migh-ty..... from their seat and

*ff* 8 & 16ft.

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

C. hath ex-alt-ed the hum-ble and meek.....

T. down the migh-ty..... from their seat, and hath ex-

B. hath ex-alt-ed the hum-ble and meek.....

*mf* *dim.*

*mf* *dim. poco a poco*

*mf* *dim. poco a poco*

S. *p dim.* hum-ble and meek... *pp*

C.

T. *dim.* -alt-ed the hum-ble and meek... *pp* *dim.*

B. *mf* and hath ex-alt-ed the hum-ble and meek... *dim.* *dim.*

Piano accompaniment with *pp* markings.

S. *pp espress.* He hath fill-ed the

C. *pp espress.* He hath fill-ed the

T. *pp* He hath fill-ed the *pp espress.*

B. He hath fill-ed the

Piano accompaniment with *pp* markings.



S. hun - gry with good things.....

C. hun - gry with good things..... and the rich..... he hath sent

T. hun - gry with good things..... and the rich..... he hath sent  
*pp espress.*

B. and the rich..... he hath sent

SOLO (or a few voices)

S. *pp* My soul doth mag-ni-fy..... the Lord

C. emp-ty a - way.....

T. emp-ty a - way..... He hath *ppp*

B. emp-ty a - way..... He hath *ppp*

*ppp*

8 - 16 & 32

S.  
C.  
T. *poco crescendo* *p* *pp*  
fill-ed the hun-gry with good things..... and the rich he hath sent  
*poco crescendo* *p* *pp*  
B. fill-ed the hun-gry with good things..... and the rich he hath sent

*poco crescendo* *pp*

S.  
C. SOLO (or a few voices) *p*  
My soul doth mag-ni-fy..... the  
T. emp-ty a - way.....  
B. emp-ty a - way.....

*pp* 8 & 16

Poco tenuto                      ritard. molto                      a tempo ♩ = c. 126

S. He.....

C. Lord..... He.....

T. ....

B. ....

Poco tenuto                      ritard. molto                      a tempo ♩ = c. 126

pp

p

p

8ft. only

S. ..... re-mem-ber-ing his mer - cy    hath hol - pen    his

C. ..... re-mem-ber-ing his mer - cy    hath hol - pen    his

T. ....

B. ....

S. ser - vant is - - - ra - el..... as he *pp*

C. ser - vant is - - - ra - el.....

T. He..... *mp*

B. He..... *mp*

Piano accompaniment with treble and bass staves.

S. prom - ised..... to our

C. as..... he prom - ised..... to our *pp*

T. re-mem-ber-ing his mer - cy hath hol - pen his

B. re-mem-ber-ing his mer - cy hath hol - pen his

Piano accompaniment with treble and bass staves.

S. fore - - - fa - thers

C. fore - - - fa - thers *pp* A - bra - ham,

T. ser - vant Is - - ra - el..... as he

B. ser - vant Is - - ra - el..... as he prom - ised.....

*cresc. poco a*

*cresc. poco a*

S. *p* A - bra - ham, *mf* A - bra - ham,

C. *mp* A - bra - ham, A - bra - ham, *cresc. poco a poco*

T. prom - ised..... to our fore - fa - thers *f* A - bra - ham, *cresc. poco a poco*

B. ..... to..... our fore - - - fa - thers *f* A - bra - ham,

*poco*

*poco* **add 16ft.**

S. A - bra-ham, A - bra-ham, A - bra-ham..... and his

C. A - bra-ham, A - bra-ham, A - bra-ham..... and his

T. A - bra-ham, A - bra-ham, A - bra-ham..... and his

B. A - bra-ham, A - bra-ham, A - bra-ham..... and his

*ff*

S. seed for e - ver,..... for e - ver,..... for e - ver,.....

C. seed for e - ver,..... for e - ver,..... for e - ver,..... for *dim.*

T. seed for e - ver,..... for e - ver,..... for e - ver,..... for *dim.*

B. seed for e - ver,..... for e - ver,..... for e - ver,..... for *dim.*

*ff* *dim.*

*simile* *dim.*

Morendo

S. *poco a poco*

C. *poco a poco*  
e - ver,..... for e - ver,.....

T. *poco a poco*  
e - ver,..... for e - ver,..... for e - ver,..... for e - ver,..... for

B. *poco a poco*  
e - ver,..... for e - ver,..... for e - ver,..... for e - ver,..... for

*poco a poco*

Morendo

S.

C.

T. *lunga*  
e - ver,..... for e - - - ver..... (m) (closed lips)

B. *lunga*  
e - ver,..... for e - - - ver..... (m) (closed lips)

30 Adagio  $\text{♩} = c. 52$   
*espress.*

S. *pp* A - - - men, A - - - men,.... *pp espress.*

C. A - -

T. *pp espress.*

B. A - - - men,.... A - -

Adagio  $\text{♩} = c. 52$

*pp molto sostenuto*

*pp molto sostenuto*

8ft only

S. ..... A - - - men.....

C. *pp espress.* men, A - - - men,..... A - - - men.

T. A - - - men, A - - - men,..... A - - - men.

B. - - - men,.... A - - - men.