

MAGNIFICAT

from the Second Service

Orlando Gibbons (1583-1625)
ed. Ross Jallo

p

Piano introduction in G minor, 4/4 time. The right hand features a melodic line with a prominent eighth-note pattern, while the left hand provides a steady accompaniment of quarter notes.

5 Verse

Alto

Verse

Baritone

My soul doth mag - ni - fy the Lord:

My soul doth mag - ni -

Measures 5-8 of the Magnificat. The Alto and Baritone parts enter with the lyrics. The piano accompaniment continues with a similar melodic and harmonic structure to the introduction.

10

A

and my spi - rit re - joi - ceth in God, my Sa - viour.

Bar

fy the Lord: and my spi - rit re - joi - ceth in God, my Sa - viour.

Measures 10-13 of the Magnificat. The Alto and Baritone parts continue their respective lines. The piano accompaniment provides harmonic support for the vocalists.

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2

15 **Chorus**

Soprano
For He hath re - gard - ed the low - li - ness, the low - li - ness

Alto
Chorus
For He hath re - gard - ed the low - li - ness, the low - li -

Tenor
Chorus
For He hath re - gard - ed the low - li - ness, the low - li -

Baritone
Chorus
For He hath re - gard - ed the low - li - ness, the low - li - ness, the

Bass
Chorus
For He hath re - gard - ed the low - li - ness, the low - li - ness, the low - li -



20 **Verse**

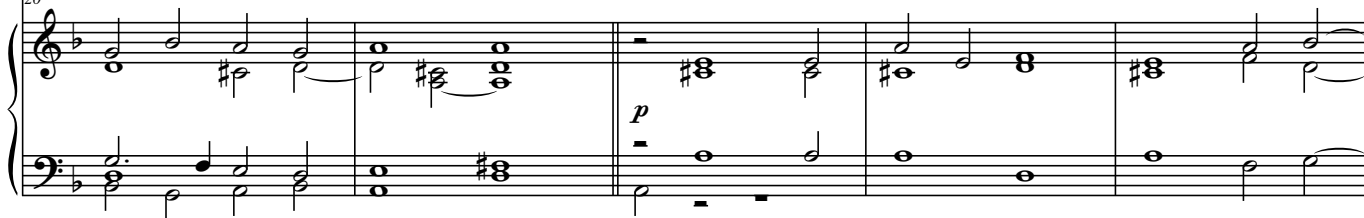
S
of His hand - maid - en. For be - hold from hence - forth all ge -

A
Verse
ness of His hand - maid - en. For be - hold from hence - forth all ge -

T
Verse
ness of His hand - maid - en.

Bar
Verse
low - li - ness of His hand - maid - en. For be - hold from hence - forth all ge -

B
Verse
ness of His hand - maid - en.



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Chorus

25

S
ne - ra - tions shall call me bles - sed, me bles - sed. For He

A
ne - ra - tions shall call me bles - sed, me bles - sed. For He

T
For He that

Bar
ne - ra - tions shall call me, call me bles - sed. For He

B
For He

f

30

S
that is migh - ty hath mag - ni - fi - ed me: and Ho - ly is His Name.

A
that is migh - ty hath mag - ni - fi - ed me: and Ho - ly is His Name.

T
is migh - ty hath mag - ni - fi - ed me: and Ho - ly is His Name.

Bar
that is migh - ty hath mag - ni - fi - ed me: and Ho - ly is His Name.

B
that is migh - ty hath mag - ni - fi - ed me: and Ho - ly is His Name.

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4

35

Verse

S And His mer - cy is on them, and His mer - cy is on them that

Verse

A And His mer - cy is on them, and His mer - cy

35

40

S fear Him through-out all ge - ne - ra - tions.

A is on them that fear Him through-out all ge - ne - ra - tions.

40

44

S He hath scat - ter-ed the

A

Verse

T He hath shew-ed strength with His Arm: He hath scat - ter-ed the proud,

Verse

Bar He hath shew-ed strength with His Arm:

44

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49

S
proud, He hath scat - ter-ed the proud, the proud,

A
He hath scat - ter-ed the proud, the proud, He hath scat - ter-ed the

T
He hath scat - ter-ed the proud, the proud, He hath

Bar
He hath scat - ter-ed the proud, He hath scat - ter-ed the proud, the

53

S
in ___ the i - ma - gi - na - tion, in ___ the i - ma - gi -

A
proud, the proud, in ___ the i - ma - gi - na - tion,

T
scat - ter-ed the proud, in ___ the i - ma - gi - na -

Bar
proud, in ___ the i - ma - gi - na - tion, in ___

53

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6

57

S
na - tion of their hearts.

A
in the i - ma - gi - na - tion of their hearts. (Bass I)
Verse

T
tion of their hearts, in the i - ma - gi - na - tion of their hearts. Verse (Bass II) He

Bar
the i - ma - gi - na - tion of their hearts, in the i - ma - gi - na - tion of their hearts. He hath put down, put

62

Bass I
hath put down the migh - ty from their seat, from their seat, their seat,

Bass II
down the migh - ty from their seat, and hath ex - alt - ed the hum -

67

Bass I
and hath ex - alt - ed the hum - ble and meek.

Bass II
- - ble, and hath ex - alt - ed the hum - ble and meek.

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71 **Chorus** (3/2)

S He hath fil - led the hun - gry with good things, the hun -

A **Chorus** He hath fil - led the hun - gry with good things,

T **Chorus** He hath fil - led the hun - gry, He hath fil - led the hun -

Bar **Chorus** He hath fil - led the hun - gry, He hath fil - led the hun - gry

B **Chorus** He hath fil - led the hun - gry with good things, the hun - gry

77 (2/2)

S - gry with good things: and the rich He hath sent emp - ty a - way, and the rich He hath sent

A with good things: and the rich He hath sent emp - ty a - way, and the

T - gry with good things: and the rich He hath sent emp - ty a - way, -

Bar with good things: and the rich He hath sent em - pty, and the rich He hath sent emp - ty a -

B with good things: and the rich He hath sent em - pty, and the rich He

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8

82

S
em - pty, and the rich He ___ hath ___ sent emp - ty a - way.

A
rich He ___ hath sent emp - ty a - way, sent emp - ty a - way.

T
and the rich, the ___ rich He hath sent em - pty, sent sent emp - ty a - way.

Bar
way, sent emp - ty ___ a - way, and the rich He ___ hath sent emp - ty a - way.

B
hath sent, and the rich He ___ hath sent emp - ty a - way.

87 Verse

S
He re - mem - b'ring His mer -

A
Verse
He re - mem - b'ring His mer - cy, His mer -

T
Verse
He re - mem - b'ring His mer - cy, re - mem - b'ring His

87

p

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92

S
cy hath hol - pen His ser - vant Is - ra - el, hath hol - pen His ser - vant Is -

A
- cy hath hol - pen His ser - vant Is - ra - el, His ser - vant

T
mer - cy hath hol - pen His ser - vant Is - ra - el, His ser - vant Is - ra - el, His ser - vant

97

S
- ra - el: As He pro - mis - ed to our fore - fa -

A
Is - ra - el: As He pro - mis - ed to our fore - fa - ther, to our fore -

T
Is - ra - el: As He pro - mis - ed to our fore - fa - ther

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10

102

S
ther, to our fore - fa - ther A - bra - ham and his seed for ev - er.

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

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

Detailed description: This block contains the vocal and piano accompaniment for measures 102 through 107. It features three vocal staves (Soprano, Alto, and Tenor) and a grand staff for piano. The lyrics are: 'ther, to our fore - fa - ther A - bra - ham and his seed for ev - er.' for Soprano; 'fa - ther A - bra - ham and his seed for ev - er, his seed for ev - er.' for Alto; and 'A - bra - ham and his seed for ev - er, his seed for ev - er.' for Tenor. The piano accompaniment consists of chords and moving lines in both hands.

108 **Chorus**

S
Glo - ry be to the

A
Chorus
Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the

T
Chorus
Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the

Bar
Chorus
Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the

B
Chorus
Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the

108

Detailed description: This block contains the vocal and piano accompaniment for measures 108 through 113. It features five vocal staves (Soprano, Alto, Tenor, Baritone, and Bass) and a grand staff for piano. The lyrics are: 'Glo - ry be to the' for Soprano; 'Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the' for Alto; 'Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the' for Tenor; 'Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the' for Baritone; and 'Glo - ry be to the Fa - ther, and to the Son; Glo - ry be to the' for Bass. The piano accompaniment includes a forte dynamic marking and features chords and moving lines in both hands.

113

S Fa - ther, and to the Son, and to the Ho - ly Ghost.

A Fa - ther, and to the Son, and to the Ho - ly Ghost.

T Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in

Bar Fa - ther, and to the Son, and to the Ho - ly Ghost. As it was in

B Fa - ther, and to the Son, and to the Ho - ly Ghost. As it

118

S As it was in the be - gin - ning, is now, as it was in the be -

A As it was in the be - gin - ning, is now, as it was in

T the be - gin - ning, as it was in the be - gin - ning, is

Bar the be - gin - ning, as it was in the be - gin - ning, as it was in the be - gin - ning,

B was in the be - gin - ning, as it was in the be - gin - ning, is now, and

118

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12

123

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

A
the be - gin - ning, is now, and ev - er shall be: world with - out end, world

T
now, and ev - er shall be: world with - out end, and ev - er shall be: world with - out, —

Bar
is now, and ev - er shall be, and ev - er shall be: world with - out end, and

B
ev - er shall be, and ev - er shall be: world with - out end, world with - out

Detailed description: This block contains the musical score for measures 123 through 127. It features five vocal parts: Soprano (S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B), along with a Piano accompaniment. The Soprano part begins with a melodic line that descends and then rises. The Alto part follows a similar pattern but with a different intervallic structure. The Tenor part has a more active, rhythmic line. The Baritone and Bass parts provide harmonic support with longer note values. The piano accompaniment consists of chords and moving lines in both hands, providing a rich harmonic texture. The lyrics are printed below each vocal line, and the measure number 123 is indicated at the beginning of the system.

128

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

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

T
— with - out — end. A - - - - men, A - - - - men, A - - - -

Bar
ev - er shall be: world with - out end. A - - - - men, A - - - - men,

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

128

Detailed description: This block contains the musical score for measures 128 through 132. It features the same five vocal parts and piano accompaniment as the previous system. The Soprano part has a long, sustained note followed by a melodic phrase. The Alto part has a similar structure but with a different melodic contour. The Tenor part has a more active line. The Baritone and Bass parts provide harmonic support. The piano accompaniment continues with chords and moving lines. The lyrics are printed below each vocal line, and the measure number 128 is indicated at the beginning of the system.

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133

S
men, A men.

A
men, A men.

T
men.

Bar
A men.

B
A men.

133