

# Magnificat

Henry Aldrich  
(1647 - 1710)

Full

Treble

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

Alto

Full

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

Tenor

Full

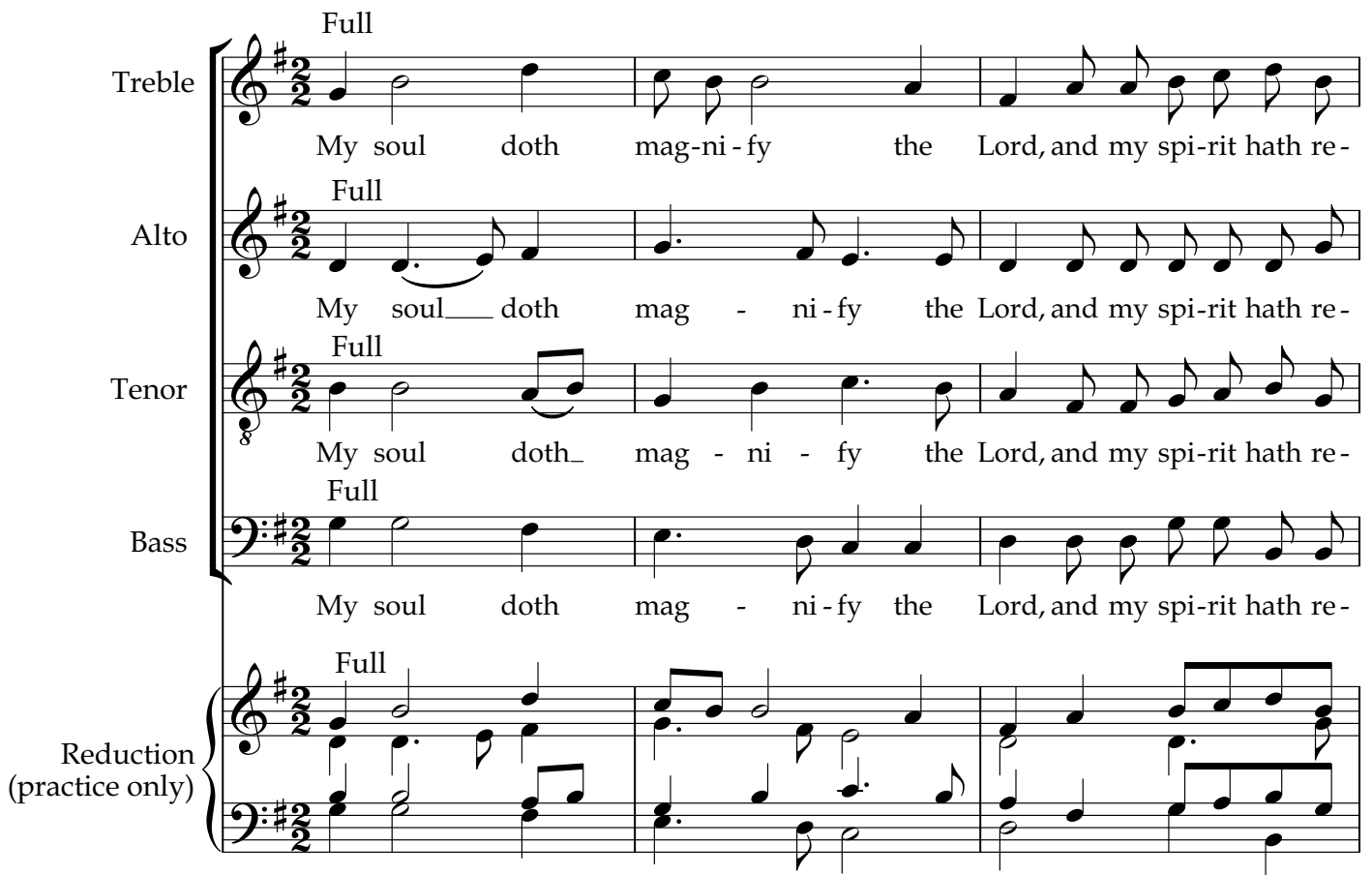
My soul doth mag - ni - fy the Lord, and my spi-rit hath re-

Bass

Full

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

Reduction  
(practice only)




3

joic-ed in God my Sa - viour. For he hath re - gard - ed the low - li -

joic-ed in God my Sa - viour. For he hath re - gard - ed the low - li -

joic-ed in God my Sa - viour. For he hath re - gard - ed the low - li -

joic-ed in God my Sa - viour. For he hath re - gard - ed the low - li -



7 Cantoris

ness of his hand - mai - den. For be - hold, from hence - forth all ge - ne -

Cantoris

ness of his hand - mai - den. For be - hold, from hence - forth all ge - ne -

Cantoris

ness of his hand - mai - den. For be - hold, from hence - forth all ge - ne -

Cantoris

ness of his hand - mai - den. For be - hold, from hence - forth all ge - ne -

Cantoris

11 Decani

ra - tions shall call me bles - ed. For he that is migh - ty hath

Decani

ra - tions shall call me bles - ed. For he that is migh - ty hath

Decani

ra - tions shall call me bles - ed. For he that is migh - ty hath

Decani

ra - tions shall call me bles - ed. For he that is migh - ty hath

Decani

15

mag - ni - fied me and ho - ly is his name. And his mer - cy

mag - ni - fied me and ho - ly is his name. And his mer - cy

mag-ni - fi - ed me and ho - ly is his name. And his mer - cy

mag - ni - fied me and ho - ly is his name. And his mer - cy

is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed

is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed

is on them that fear him through-out all ge - ne - ra - tions. He hath

is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed

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is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed **Full**

is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed **Full**

is on them that fear him through-out all ge - ne - ra - tions. He hath **Full**

is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed **Full**

is on them that fear him through-out all ge - ne - ra - tions. He hath shew-ed **Full**

strength with his arm; he hath scat-ter-ed the proud in the i - ma - gi -

strength with his arm; he hath scat-ter-ed the proud in the i - ma - gi -

shew - ed strength with his arm; he hath scat-ter-ed the proud in the i - ma - gi -

strength with his arm; he hath scat-ter-ed the proud in the i - ma - gi -

Decani

na tion of their hearts. He hath put down the migh - ty from their

Decani

na tion of their hearts. He hath put down the migh - ty from their

Decani

na tion of their hearts. He hath put down the migh - ty from their

Decani

na tion of their hearts. He hath put down the migh - ty from their

28

Cantoris

seat and hath ex - alt - ed the hum-ble and meek. He hath filled the

Cantoris

seat and hath ex - alt - ed the hum-ble and meek. He hath filled the

Cantoris

seat and hath ex - alt - ed the hum ble and meek. He hath filled the

Cantoris

seat and hath ex - alt - ed the hum-ble and meek. He hath filled the

32

Decani

hun-gry with good things and the rich he hath sent emp-ty a - way. He re-

Decani

hun-gry with good things and the rich he hath sent emp - ty a - way. He re -

Decani

hun-gry with good things and the rich he hath sent emp - ty a - way. He re-

Decani

hun-gry with good things and the rich he hath sent emp - ty a - way. He re-

36

mem-b'ring his \_\_\_\_\_ mer - cy hath hol - pen his ser - vant, his ser - vant\_ Is - ra -

mem-b'ring his \_\_\_ mer - cy hath hol - pen his ser - vant Is - ra -

mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra -

mem - b'ring his mer - cy hath hol-pen his ser - vant, his ser - vant\_ Is - ra -

39

Cantoris

el, as he pro-mis - ed to our fore - fa - thers, A - bra - ham and his seed

Cantoris

el, as he pro-mis - ed to our fore - fa - thers, A - bra ham and his seed

Cantoris

el, as he pro-mis - ed to our fore - fa - thers, A - bra ham and his seed

Cantoris

el, as he pro-mis - ed to our fore - fa - thers, A - bra ham and his seed

43

Full

\_\_ for e - ver. Glo-ry be\_\_ to the Fa - ther, and\_\_ to the

Full

\_\_ for\_\_ e - ver. Glo-ry be\_\_ to the Fa - ther, and to\_\_ the\_

Full

\_\_ for e - ver. Glo-ry be to the Fa - ther, and to the

Full

\_\_ for e - ver. Glo-ry be\_\_ to the Fa - ther, and to\_\_ the\_

Full

47

Son, and to the Ho - ly Ghost; as it was in\_\_ the be - gin - ning, is now, and

Son, and to the Ho - ly Ghost; as it was in\_\_ the be - gin - ning, is now, and.

Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

Son, and to\_\_ the Ho - ly Ghost; as it was in the be - gin - ning, is now, and

The image shows a musical score for voice and piano. It consists of five staves. The first four staves are for the voice, and the fifth is for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 8/8. The lyrics are: "e - ver shall be, world with - out end. A - - men." The piano part features a rhythmic accompaniment with eighth and sixteenth notes.



## Nunc dimittis

55 Full

Lord how let-test thou thy ser-vant de-part in peace, ac-cord-ing to thy-

Lord how let-test thou thy ser-vant de-part in peace, ac-cord-ing to thy

Lord how let-test thou thy ser-vant de-part in peace, ac-cord-ing to thy

Lord how let-test thou thy ser-vant de-part in peace, ac-cord-ing to thy

59 Decani Cantoris

word. For mine eyes have seen thy sal-va-tion, which thou

word. For mine eyes have seen thy sal-va-tion, which thou

word. For mine eyes have seen thy sal-va-tion, which thou

word. For mine eyes have seen thy sal-va-tion, which thou

63

Decani

hast pre - par - ed be - fore the face of all peo - ple. To be a

Decani

hast pre - par - ed be - fore the face of all peo - ple. To

Decani

hast pre - par - ed be - fore the face of all peo - ple. To

Decani

hast pre - par - ed be - fore the face of all peo - ple. To

67

light to ligh - ten the Gen - tiles, and to be the glo - ry of thy

be a light to ligh - ten the Gen - tiles, and to be the

be a light to ligh - ten the Gen - tiles, and to be the

be a light to ligh - ten the Gen - tiles, and to be the glo - ry

71

Full

peo - ple Is-ra-el, thy peo-ple Is - ra - el. Glo - ry be to the Fa -

Full

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the Fa -

Full

glo - ry of thy peo - ple Is - ra - el. Glo - ry be to the Fa -

Full

of thy peo - ple Is - ra - el. Glo - ry be to the Fa -

Full

75

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

ther, and to the Son, and to the Ho - ly Ghost; as it was in

ther, and to the Son, and to the Ho - ly Ghost; as it was in the

ther, and to the Son, and to the Ho - ly Ghost; as it was in the

Ogin - ning, is now, is now, and e-ver shall be, world with - out  
 the be - gin - ning, is now, and e-ver shall be, world with - out  
 be - gin - ning, is now, and e - ver shall be, world with-out  
 be - gin - ning, is now, and e-ver shall be, world with - out

end, and e - ver shall be, world with-out  
 end, is now, and e-ver shall be, and e - ver shall be, world with-out  
 end, is now, and e-ver shall be, world with out. end, and e - ver shall  
 end, and e - ver shall be, world with - out

84

end. A - - - men, A - men.

end. A - - - - - men.

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

end. A - - - - - men.

The musical score consists of five systems. The first system is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "end. A - - - men, A - men." The second system is a piano accompaniment line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics "end. A - - - - - men." The third system is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics "8 be, world with - out end. A - - - - men." The fourth system is a piano accompaniment line in G major, starting with a bass clef and a key signature of one sharp. It contains the lyrics "end. A - - - - - men." The fifth system is a piano accompaniment line in G major, starting with a grand staff (treble and bass clefs) and a key signature of one sharp. It contains no lyrics.