

# London Gallery Quire 363 Voice parts

Book of Common Prayer

My soul doth magnify the Lord  
Magnificat

William Dixon (1750-1825)  
Edited by Ros Clements and Francis Roads

**Lively, but not too fast**

[Air]  $\text{♩} = 60$

Soprano  
My soul doth mag - ni - fy *tr* the Lord: *p* and my spi - rit hath re - joi-ced, *[f]* re -

Alto  
My soul doth mag - ni - fy *tr* the Lord: *[f]* re -

Tenor  
My soul doth mag - ni - fy *tr* the Lord: *p* and my spi - rit hath re - joi-ced, *[f]* re -

Bass  
My soul doth mag - ni - fy the Lord: *[f]* re -

Verse Chorus

7

S  
joi-ced in God my Sa - viour. *p* For he hath re-gard-ed the low - li-ness of his hand -

A  
joi-ced in God my Sa - viour. *tr*

T  
joi-ced in God my Sa - viour.

B  
joi-ced in God my Sa - viour.

Solo **A**

14

S  
maid-en.

A  
Alto Solo *p* For

T  
Tenor Solo *p* For be - hold, from hence - forth; all ge - ne - ra - tions shall call me bles - sed.

21 **B**

S  
Chorus *f* and ho - ly, ho - ly *tr* is his

A  
he that is migh - ty hath mag - ni - fi - ed me, *f* and ho - ly, ho - ly *tr* is his

T  
*f* and ho - ly, ho - ly is his

B  
*f* and ho - ly, ho - ly is his

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28 **C** [ $\text{♩}=80$ ]

S  
A name. Verse  
T name. *p* And his mer - cy is on them that fear him through - out,  
B name. *p* And his mer - cy is on them that fear him through

32 **D** *With spirit* [ $\text{♩}=120$ ]

A - through-out all ge - ne - ra - tions.  
T out, through-out all ge - ne - ra - tions.  
B through-out all ge - ne - ra - He hath shew - ed strength with his *[f]*

38  
B arm, he hath scat - ter - ed the proud, he hath

41  
B scat - ter - ed the proud in the i - ma - gi - na - tion of their hearts.

46 **E** *A little slower* [ $\text{♩}=100$ ]

A *p* He hath put down the migh - ty from their seat, and  
T *p* He hath put down the migh - ty from their seat, and

50  
A hath *cresc.* ex - *f* alt - ed the hum - ble and *p*  
T hath *cresc.* ex - *f* alt - ed the hum - ble and

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53 **F**  $\text{♩} = 50$

Verse *fp* *fp* *tr*

S He hath fil - led the hung - ry with good

A meek. He hath *fp* fil - led the *fp* hung - ry with good *tr*

T meek. He hath *fp* fil - led the *fp* hung - ry with good

B He hath fil - led the hung - ry with good

58 **Expressive** **G** **A little faster**  $\text{♩} = 100$

S things, *f* and the rich he hath sent emp - ty sent emp - ty a - way. *tr*

A things, *f* and the rich he hath sent emp - ty, sent emp - ty a - way. *tr*

T things, *f* and the rich he hath sent emp - ty, sent emp - ty a - way.

B things, *f* and the rich he hath sent emp - ty, sent emp - ty a - way.

63 Verse

A He re - mem - b'ring his mer - cy, hath hol - pen his

T *[p]* He re - mem - b'ring his mer - cy, hath hol - pen his

67 *[p]*

A ser - vant Is - ra el; as he *fp* pro - mi - sed, he *fp* pro - mi - sed to

T ser - vant Is - ra el; as he *fp* pro - mi - sed, he *fp* pro - mi - sed to

71

A our fore - fath - ers, A - bra - ham, and his seed, A - bra ham, and his

T our fore - fath - ers, A - bra - ham, and his seed, A - bra - ham, and his

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76 H Chorus

S *ff* A - bra-ham, and his

A *tr* seed, his seed for ev - er; *ff* A - bra-ham, and his

T *tr* seed, his seed for ev - er; *ff* A - bra-ham, and his

B *ff* A - bra-ham, and his

80

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

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

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

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

85 **Moderately** I  
[♩=80]

S *ff* Glo - ry, glo - ry be to the Fath - er, and to the Son and to the Ho - ly, Ho - ly, —

A *ff* Glo - ry, glo - ry be to the Fath - er, and to the Son and to the Ho - ly, Ho - ly,

T *ff* Glo - ry, glo - ry be to the Fath - er, and to the Son and to the Ho - ly, Ho - ly,

B Glo - ry, glo - ry be to the Fath - er, and to the Son and to the Ho - ly, Ho - ly,

93 J

S *tr* Ho - ly Ghost; As it was in the be - gin-ning, as it was in the be - gin-ning is now and

A Ho - ly Ghost; As it was in the be - gin-ning, as it

T Ho - ly Ghost; As it was in the be - gin-ning, as it was in the be - gin-ning is

B Ho - ly Ghost; As it was in the be - gin-ning, as it was in the be -

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100

S ev - er, and ev - er, is now and ev - er, and ev - er, is now and ev - er

A was in the be - gin - ning is now and ev - er, and ev - er, is now and ev - er

T now and ev - er, and ev - er, is now and ev - er, is now and ev - er

B gin - ning is now and ev - er, and ev - er, is now is now and ev - er

106

S shall be, ev - er shall be, is now and ev - er

A shall be, ev - er shall be, is now and ev - er

T shall be, ev - er shall be, is now and ev - er

B shall be, ev - er shall be, is now and ev - er

111

S shall be, world with - out end. A - men, A - men. \_\_\_\_\_

A shall be, world with - out end. A - men, A - men. \_\_\_\_\_

T shall be, world with - out end. A - men, A - men. \_\_\_\_\_

B shall be, world with - out end. A - men, A - men. \_\_\_\_\_

K

## Emendations and notes:

Source: BL G.502.(1.) *Four Services in Score* by William Dixon (London 1791)

Marks in [] are editorial. All grace notes are realised.

Dixon's dynamics are often given only in one part; they are assumed to apply to all.

Independent instrumental notes appear in the voice parts; here they appear on separate staves for clarity. Slurs and other marks are added to match the vocal parts.

Bar 24: forte mark one crotchet later.

Bar 29: articulation mark missing in tenor.

Bars 68 and 72 instruments 1 and 2 and soprano and alto notes 1; these appear as quaver appoggiaturas, □ here interpreted as crotchets.

Bar 76 instrumental bass note 7; B $\flat$  not marked; piano marking occurs two crotchets later.

Bar 77: grace notes interpreted as semiquavers; not present in instrumental parts, but added by analogy with the voice parts.

Bars 80 and 82: articulation marks added for consistency with instrumental bass.