

MAGNIFICAT
and
NUNC DIMITTIS
in d minor

Thomas Attwood Walmisley

SATB choir
and organ

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Magnificat

Thomas Attwood Walmisley
(1814 - 1856)

Boldly $\text{♩} = 92$

TENOR
My soul doth mag - ni - fy the Lord: and my

BASS
My soul doth mag - ni - fy the Lord: and my

Boldly $\text{♩} = 92$

ORGAN
*Gt. to Prin.
Sw. coupled*

Ped.

7
spi - rit hath re - joic - ed in God my Sa - viour.

spi - rit hath re - joic - ed in God my Sa - viour.

14
SOPRANO DEC.
For He hath re - gard - ed: the low - li - ness, the low - li - ness of His

SOPRANO CAN.
For He hath re - gard - ed: the low - li - ness, the low - li - ness of

ALTO DEC. & CAN.
For He hath re - gard - ed: the low - li - ness, the low - li - ness of His

Ch.
Man.

22

hand - maid - en.

— His hand - maid - en.

hand - maid - en.

TENOR
For be - hold — from hence - forth all ge - ne -

BASS
For be - hold — from hence - forth all ge - ne -

f Gt. to 15th

Ped.

30

ff
For He that is migh -

ff
For He that is migh -

ff
ra tions shall call me_ bless - ed. For He that is migh -

ff
ra tions shall call me_ bless - ed. For He that is migh -

ff Full Org. ad lib.

38

ty hath mag - ni - fied me: and

ty hath mag - ni - fied me: and

ty hath mag - ni - fied me: and

ty hath mag - ni - fied me: and

ty hath mag - ni - fied me: and

dim. *p*

44

ho - ly, ho - ly, ho - ly is His Name.

ho - ly, ho - ly, ho - ly is His Name.

ho - ly, ho - ly, ho - ly is His Name.

ho - ly, ho - ly, ho - ly is His Name.

ho - ly, ho - ly, ho - ly is His Name.

dim. *p*

* If there is not much echo in your church, this chord is to be played as a semibreve.

51

SOPRANO DEC.
And His mer - cy is on them that

SOPRANO CAN.
And His mer - cy is on them that

ALTO DEC. & CAN.
And His mer - cy is on them that

Ch.
Man.

57

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

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

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

Sw. Reed
Full Org.
Ped.

63

TENOR

f He hath shew - ed strength with His arm: He _____ hath

BASS *f* He hath shew - ed strength with His arm: He _____ hath

70

SOPRANO DEC. & CAN.

in the i - ma - gi - na - tion of their hearts.

ALTO DEC. & CAN.

in the i - ma - gi - na - tion of their hearts.

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

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

77

SOPRANO DEC.

He hath put down the might - ty from their seat: and hath ex - alt - ed the hum - ble

SOPRANO CAN.

He hath put down the might - ty from their seat: and hath ex - alt - ed the hum -

ALTO DEC. & CAN.

He hath put down the might - ty from their seat: and hath ex - alt - ed the hum -

*p Ch.**Man.*

87

— and meek. He hath fill - ed the hun - gry, the hun - gry with good things:

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

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

Ped. p

97

TENOR

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

BASS

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

Full to 15th

106

1st time Quartet; repeat Chorus pp

He — re - mem - b'ring, re - mem - b'ring His mer - cy hath holp - en His

He — re - mem - b'ring, re - mem - b'ring His mer - cy hath holp - en His

He — re - mem - b'ring, re - mem - b'ring His mer - cy hath holp - en His

He — re - mem - b'ring, re - mem - b'ring His mer - cy hath holp - en His

111

ser - vant Is - ra - el: as He pro - mis - ed to our fore -

ser - vant Is - ra - el: as He pro - mis - ed to our fore -

ser - vant Is - ra - el: as He pro - mis - ed to our fore -

ser - vant Is - ra - el: as He pro - mis - ed to our fore -

117

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

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

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

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

122 **FULL**

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

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

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

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

Full Org.

131

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

to the Son, and to the Ho - ly Ghost;

Reduce to Prin.

139

As it was in the be - gin - ning, is now, and ev - er shall

As it was in the be - gin - ning, is now, and ev - er shall

As it was in the be - gin - ning, is now, and ev - er shall

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

146

be: and ev - er shall be: world with-out

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

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

ev - er shall be: world with - out

154

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

end. A - men, A - - men.

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

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

The musical score consists of five systems. The first system is a vocal line in treble clef with lyrics. The second system is another vocal line in treble clef with lyrics. The third system is a vocal line in treble clef with lyrics. The fourth system is a vocal line in bass clef with lyrics. The fifth system is a piano accompaniment in grand staff (treble and bass clefs). The music is in a key signature of one flat (B-flat) and a 2/2 time signature. The lyrics are: "end, world with - out end. A - men, A - - men." repeated in various parts.