

Amy Beach  
**MAGNIFICAT**  
Op. 63d



*Service in A.*

*Magnificat.*

*Mrs. H. H. A. Beach.*

*Op. 63d*



# Magnificat

Op. 63d

Amy Beach (1867-1944)  
edited by Niels Danielsen

**Allegro ma non troppo** (♩ = 112)

Soprano solo

Organ

My soul doth

*pp*

6

mag - ni - fy the Lord, \_\_\_\_\_ and my spi - rit hath re - joic - ed in

*p*

*cresc.*

*Ped.*

11

God \_\_\_\_\_ my Sa - - - - - viour.

*f*

*dim.*

16 Chorus *pp*

Soprano  
Alto  
Tenor  
Bass

For He hath re - gard - ed the  
*pp*  
For He hath re - gard - ed the  
*pp*  
For He hath re - gard - ed the  
*pp*  
For He hath re - gard - ed the

Organ

21

low - li - ness of His \_\_\_\_\_ hand - maid - - -  
low - - li - ness of His \_\_\_\_\_ hand - maid - - -  
low - li - ness of His \_\_\_\_\_ hand - maid - - -  
low - - li - ness of His \_\_\_\_\_ hand - maid - - -

Organ

26

*mf*

- en. For be -

- en.

*mf*

- en. For be - hold, \_\_\_\_\_ for be -

- en.

*mf*

31

Solo *f*

Solo *f*

S

from hence - forth, all ge - ne - ra -

S

- hold, \_\_\_\_\_

A

T

- hold, \_\_\_\_\_

B

O

*f*

36 *dim.* *p*

S solo  
- tions shall call me, shall call me

O *p*

*Man.*

41 *pp*

bless - - - - ed,

*pp*

46 Chorus *pp* *poco rit.* *a tempo poco animato*

S  
bless - - - - ed.

A  
bless - - - - ed.

T  
bless - - - - ed.

B  
bless - - - - ed.

O *ppp* *f*

*poco rit.* *a tempo poco animato*

*Ped.*

51

S solo

Solo *f*

For He that is might - ty hath mag - ni - fied

O

56

S solo

me,

Chorus

S

A

T

B

O

and ho - - ly, ho - - ly,

and ho - - ly, ho - - ly,

and ho - - ly, ho - - ly,

and ho - - ly, ho - - ly,

*f*

Ped.

61

*ff*

S  
ho - - - - - ly is His Name,

*ff*

A  
ho - - - - ly, ho - ly is His Name,

*ff*

T  
8  
ho - - - - ly, ho - ly is His Name,

*ff*

B  
ho - - - - ly, ho - ly is His Name,

O

66

and ho - ly is His Name.

and ho - ly is His Name.

and ho - ly is His Name.

and ho - ly is His Name.

*meno forte*

71 *mf*  
 And His mer - cy is on

*mf*  
 And His mer - cy is on

*mf*  
 And His mer - cy is on

*mf*  
 And His mer - cy is on

76 *sempre dim.*  
 them that fear Him, and His mer - cy is

*sempre dim.*  
 them that fear Him, and His mer - cy is

*sempre dim.*  
 them that fear Him, and His mer - cy is

*sempre dim.*  
 them that fear Him, and His mer - cy is

*sempre dim.*



81

on them that fear

on them that fear

on them that fear

on them that fear

85

*pp*  
Him, through - out, through - out all

*pp*  
Him, through - out, through - out all

*pp*  
Him, through - out, through - out all

*pp*  
Him, through - out, through - out all

*pp* *ppp*  
Man.



101

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

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

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

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

105

*f*

He hath put down the migh - ty from their seat,

hearts,

hearts,

hearts,

hearts,

*f*

Ped.



123

*p*

emp - - ty a way.

*pp*

and the rich He hath sent emp - ty a -

*pp*

and the rich He hath sent emp - - ty a -

*pp*

and the rich He hath sent emp - - ty a -

and the rich He hath sent emp - - ty a -

*pp*

Ped.

129

*molto rit.* *ppp* **Adagio espressivo.** (♩ = 56)

S - way, a - way, a - way.

*molto rit.* *ppp*

A - way, a - way, a - way.

*molto rit.* *ppp*

T - way, a - way, a - way.

*molto rit.* *ppp*

B - way, a - way, a - way.

*[molto rit.]* *ppp* **Adagio espressivo.** (♩ = 56) *dolce*

O

135

Musical score for measures 135-138. The system consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line has rests for measures 135-137 and begins in measure 138. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

139

*dolce*

Musical score for measures 139-142. The system includes a vocal line and piano accompaniment. The key signature remains three sharps. The vocal line begins in measure 139 with the lyrics "He re - mem - ber - ing His mer - cy hath". The piano accompaniment continues with complex textures. A dynamic marking of *sempre pp* is present in measure 142, and the instruction *Man.* is written below the piano part.

143

*cresc.*

Musical score for measures 143-146. The system includes a vocal line and piano accompaniment. The key signature is three sharps. The vocal line begins in measure 143 with the lyrics "hol - pen His ser - vant Is - ra - el, as He pro - mis - ed to". The piano accompaniment features complex textures. A dynamic marking of *cresc.* is present in measure 146.

147

*f*

Musical score for measures 147-150. The system includes a vocal line and piano accompaniment. The key signature is three sharps. The vocal line begins in measure 147 with the lyrics "our fore - fa - - thers,". The piano accompaniment features complex textures. A dynamic marking of *f* is present in measure 147.

150 *p*

He re - mem - ber - ing His mer - - - - - cy hath

153 *f*

hol - - - - - pen His ser - vant Is - ra -

*mf* *pp*

156 *pp* *cresc.*

- el, as He pro - mis-ed to our fore -

*dolcissimo*

160 *f* *dim.*

- fa - - thers, A - bra - ham and his seed - - - - - for -

*cresc.* *mf*

164

*p*

- ev - er, as He pro - mis - ed

*pp*

Ped.

167

*cresc.*

to our fore - fa - thers, *f largamente* A - bra - ham and his

*cresc.*

171

*rit ff*

seed for - ev - - - er.

*f*

Glo - - - ry,

*f*

Glo - - - ry,

*f*

Glo - - - ry,

*f*

Glo - - - ry,

*f*

Glo - - - ry,

*f*

*rit*

*f*

*Allegro brillante* (♩ = 116)



175

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

181

— 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;

186

As it was in the be -

191

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

195

Musical score for measures 195-197. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a rest in measure 195, followed by the lyrics: "As it - gin - ning, is now, and ev - er shall". The piano accompaniment provides a harmonic foundation with a steady eighth-note bass line and a more active treble line. A dynamic marking of *f* (forte) is present above the vocal line in measure 197.

198

Musical score for measures 198-200. The score continues in G major and 4/4 time. The vocal line resumes with the lyrics: "was in the be - gin - ning, is now, and ev - er be, is now, and ev - er be,". The piano accompaniment continues with a similar harmonic structure, featuring a consistent bass line and a treble line with some melodic movement. The lyrics are spread across three vocal staves.

201

*f*

As it was in the be - gin - ning, is\_\_\_\_  
 shall\_\_\_\_ be, is now,\_\_\_\_ and\_\_\_\_  
 shall\_\_\_\_ be,  
 As it was, as it

*Ped.*

204

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

*Ped.*

207

and ev - - - er shall be, is  
 and ev - - - er shall be, is  
 now, and ev - - er shall be, is now,  
 - gin - - ning, is now,

Detailed description: This block contains the musical score for measures 207 through 210. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal lines are written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'and ev - - - er shall be, is' (Soprano and Alto), 'now, and ev - - er shall be, is now,' (Tenor), and '- gin - - ning, is now,' (Bass). The piano accompaniment provides harmonic support with chords and moving lines.

211

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

Detailed description: This block contains the musical score for measures 211 through 214. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal lines are written in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: 'now, and ev - - er shall be, world with - out' (Soprano and Alto), 'now, and ev - - er shall be, world with - out' (Tenor), and 'and ev - - er shall be, world with - out' (Bass). The piano accompaniment continues with harmonic support.

215

*ff*

end, \_\_\_\_\_ world \_\_\_\_\_ with - out

*ff*

end, \_\_\_\_\_ world \_\_\_\_\_ with - out

*ff*

end, \_\_\_\_\_ world \_\_\_\_\_ with - out

*ff*

end, \_\_\_\_\_ world \_\_\_\_\_ with - out

220

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

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

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

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

226

*allargando*

A - - - men, A - - - men, A - men,

A - - - men, A - - - men, A - men,

A - - - men, A - - - men, A - men,

A - - - men, A - - - men, A - men,

*allargando*

231

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

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

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

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

*allargando*