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MAGNIFICAT

by

Julie A. Gummert

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

Western Michigan University
Kalamazoo, Michigan
December 1987

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MAGNIFICAT

Julie A. Gummert, M.M.

Western Michigan University, 1987

Magnificat is a five-movement setting of the "Song of Mary" as recorded in Luke 1:46-55. The Latin text was used because of its historical, liturgical significance. The musical resources required are a 3-part women's chorus, soprano soloist, organ, flute, violin, and horn in F.

The individual movements and timings are as follows:

I. Molto maestoso - Poco meno mosso - Tempo (1'15")

II. Languidly - Andante non troppo - Come prima (2'55")

III. Briskly - Un poco piu maestoso al fine (3'00")

IV. Andante sostenuto - Recitative - Tempo (3'00")

V. Vigorously (2'45")

The performance time of the entire work, including breaks between movements, is approximately 15 minutes.

Magnificat was intentionally written with the abilities of the well-trained college women's chorus in mind. It was also the intention of the composer to make the work accessible to the lay audience. Thus, the work features tuneful melodies and a basically tonal harmonic background. Several melodies are heard in more than one movement, to serve as a unifying factor. Key relationships, both within and between movements, are somewhat traditional, and traditional forms are also employed.

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ACKNOWLEDGEMENTS

No student, no musician, and certainly no composer can develop to his full potential apart from the many influences of instructors, colleagues, and peers. It is unfortunate that I cannot name in this space all those at Western Michigan University who have, directly or indirectly, influenced my development as a composer. In particular, however, I wish to acknowledge my sincere gratitude and appreciation to Professor Ramon Zupko, who, throughout my association with him, has provided me with encouragement, guidance, constructive criticism, and musical insight, and for whom I have a profound respect as a teacher and musician. I would also like to acknowledge Mr. Mel Ivey, who as Graduate Advisor has been an enormous help to me, and as Director of Choral Studies has taken an exceptional interest in my choral composition activities. Finally, I wish to thank Mr. Lyle Brown, the forward-looking choral director who asked me to set the "Magnificat." To him and the WMU Treble Chorus, this work is dedicated.

Julie A. Gummert

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Magnificat. [Original composition]

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Western Michigan University, 1987

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LATIN TO ENGLISH TRANSLATION OF TEXT

I.	Magnificat anima mea dominum Et exultavit spiritus meus in deo salutari meo.	My soul doth magnify the Lord, And my spirit has rejoiced in God my saviour.
II.	Quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna qui potens est, Et sanctum nomen eius, Et misericordia eius in progenies et progenies timentibus eum.	For he has regarded the low estate of his handmaiden. For, behold, from henceforth all generations shall call me blessed. For he that is mighty has done to me great things, And holy is his name, And his mercy is on them that fear him from generation to generation.
III.	Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Deposuit potentes de sede Et exaltavit humiles, Esurientes implevit bonis et divites dimisit inanes.	He has shown strength with his arm: he has scattered the proud in the imagination of their hearts. He has put down the mighty from their seats And exalted them of low degree, He has filled the hungry with good things and the rich he has sent empty away.
IV.	Suscepit Israel puerum suum recordatus misericordiae suae, Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.	He has helped his servant Israel in remembrance of his mercy, As he spoke to our fathers, to Abraham and his seed forever.
V.	Gloria Patri, gloria Filio, gloria et Spiritui sancto. Sicut erat in principio et nunc et semper in saecula saeculorum. Amen.	Glory to the Father, glory to the Son, glory also to the Holy Ghost. As it was at the beginning and is now and shall be forever in all eternity. Amen.

Luke 1:46-55

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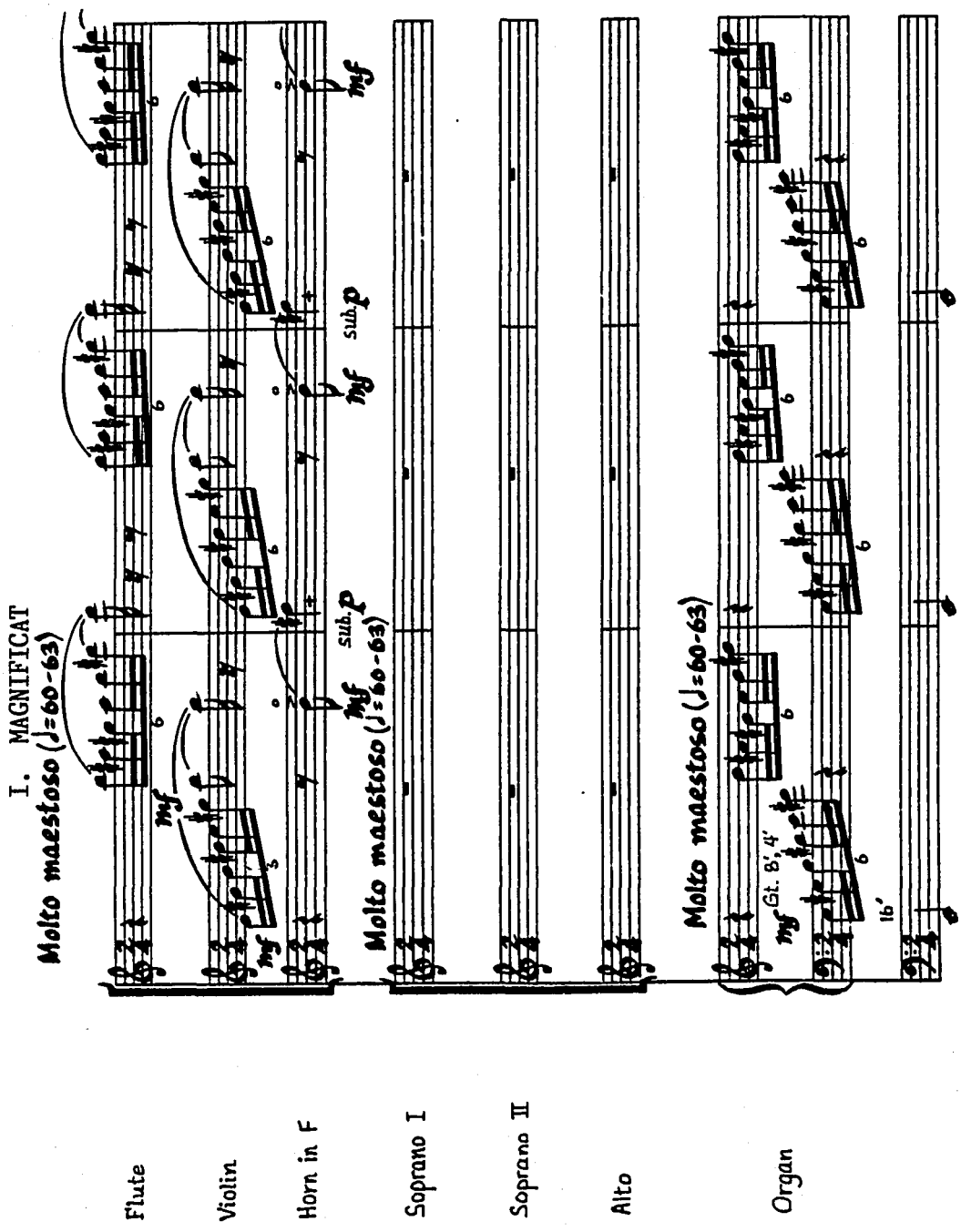

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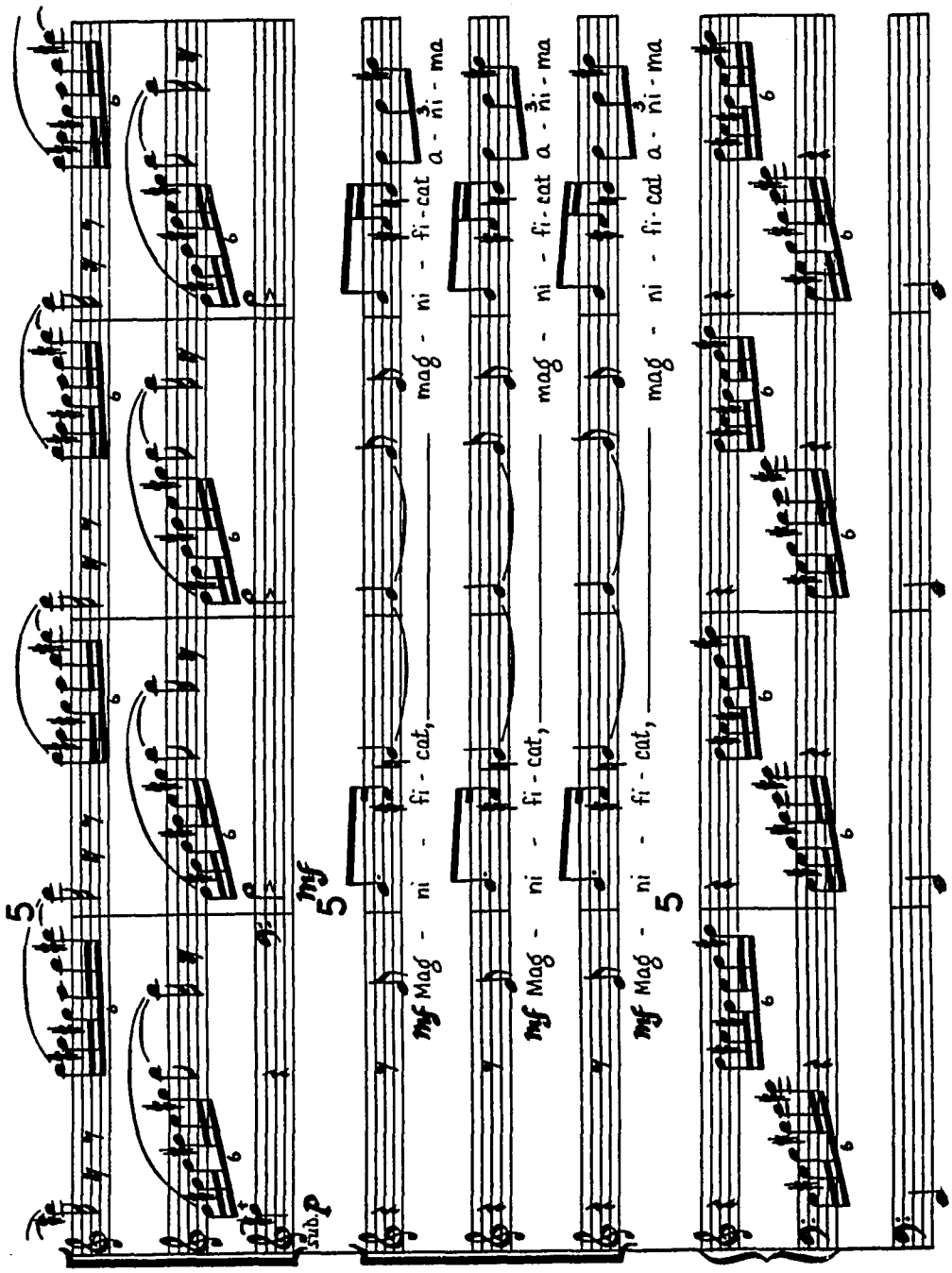

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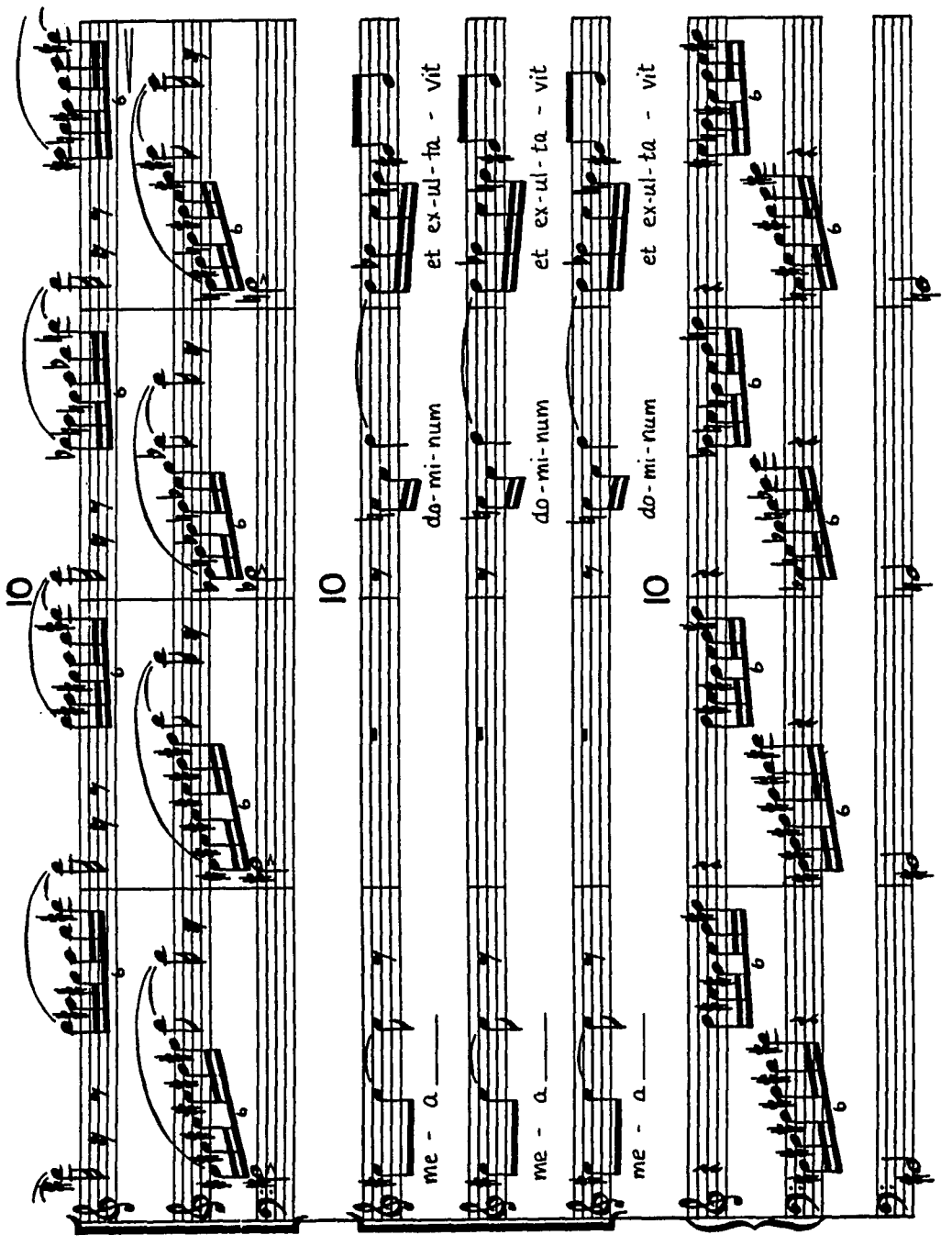

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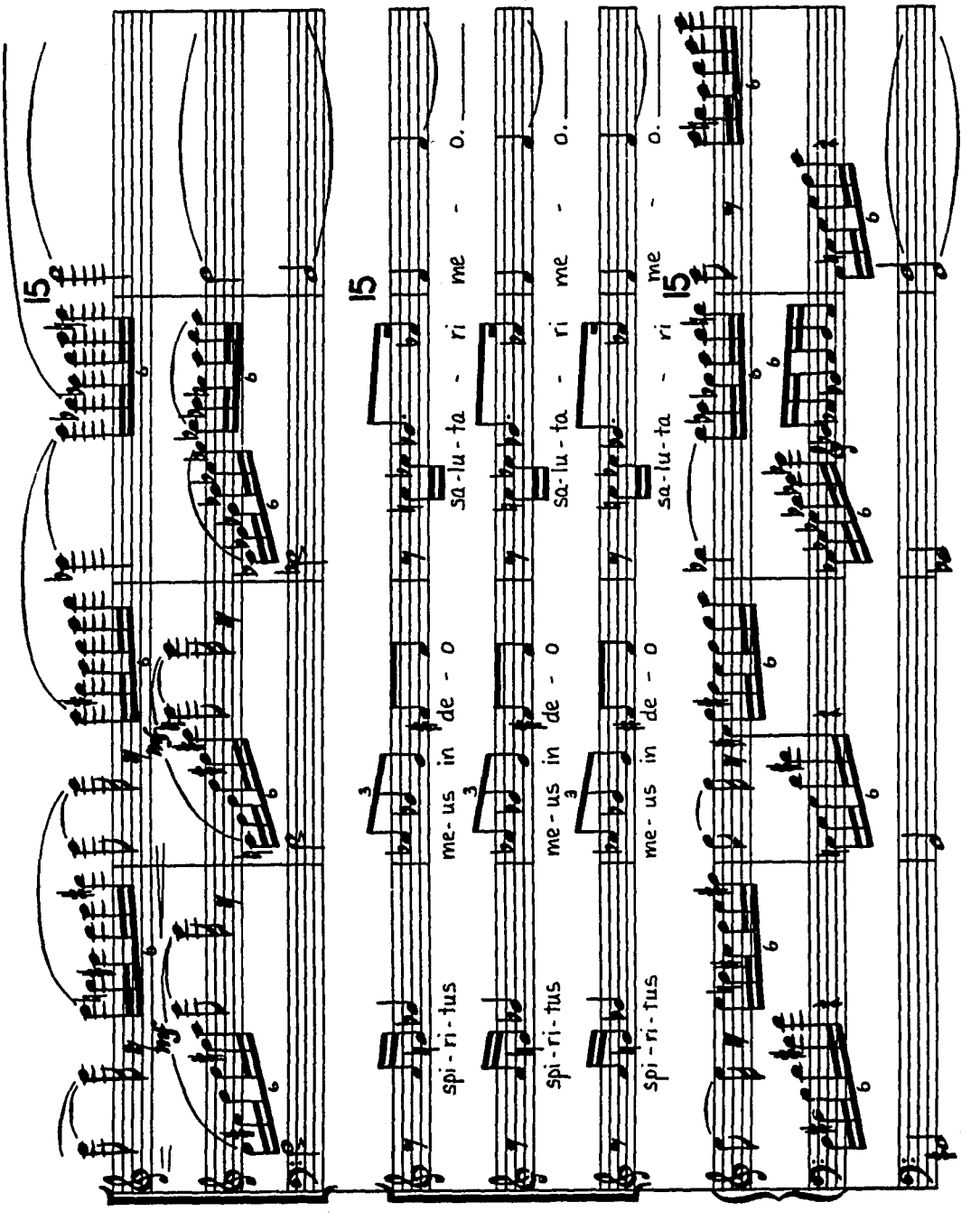

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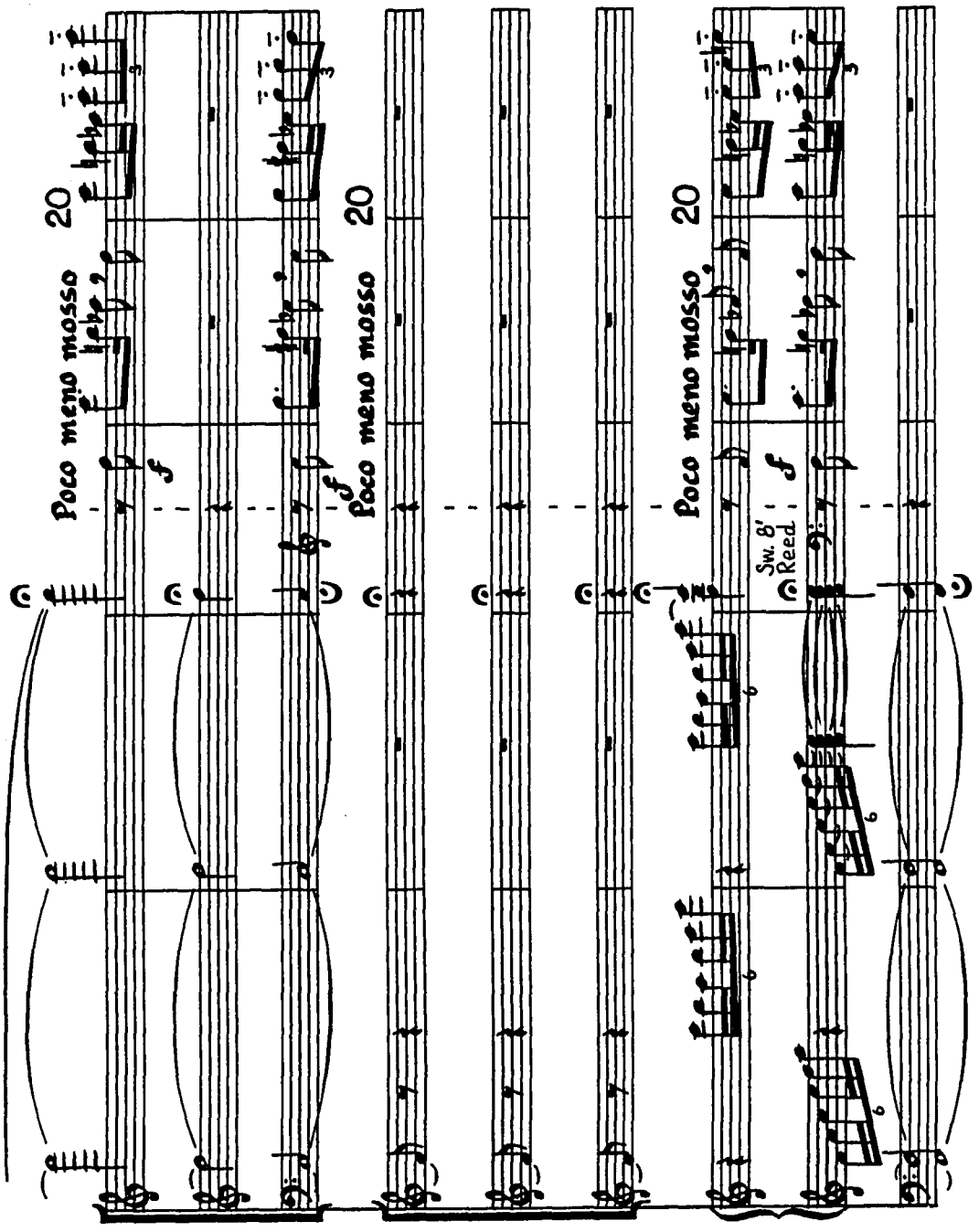

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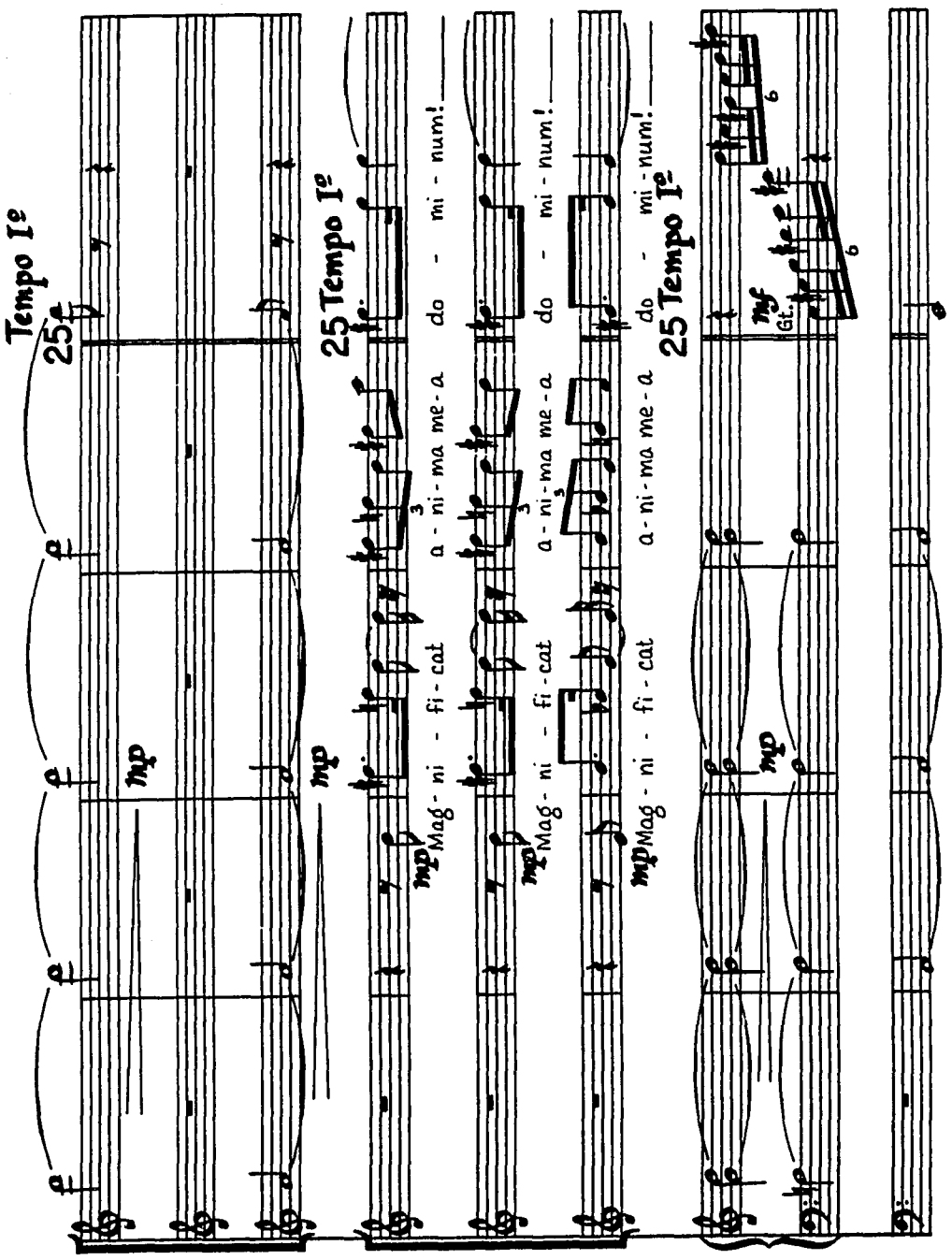

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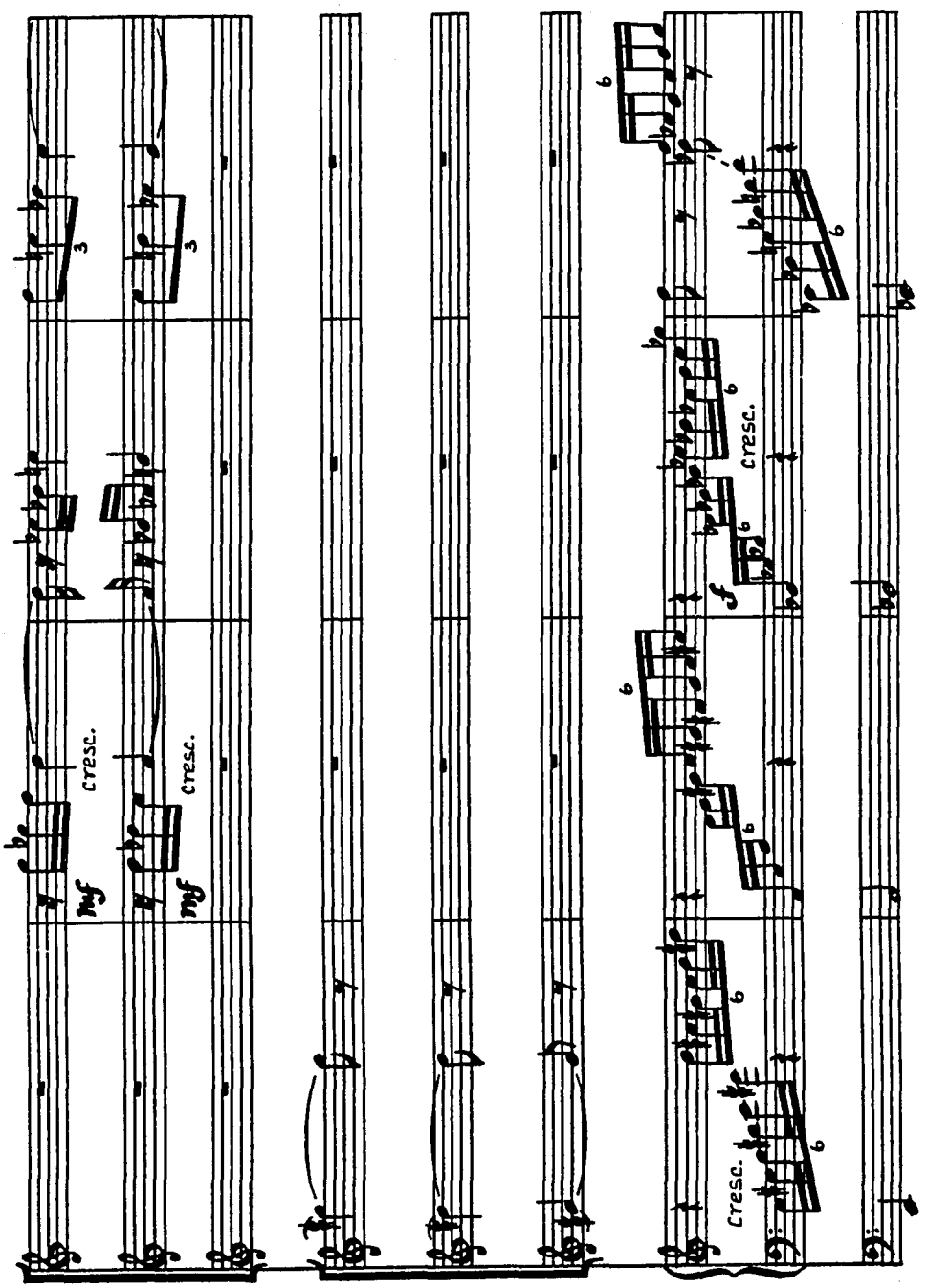

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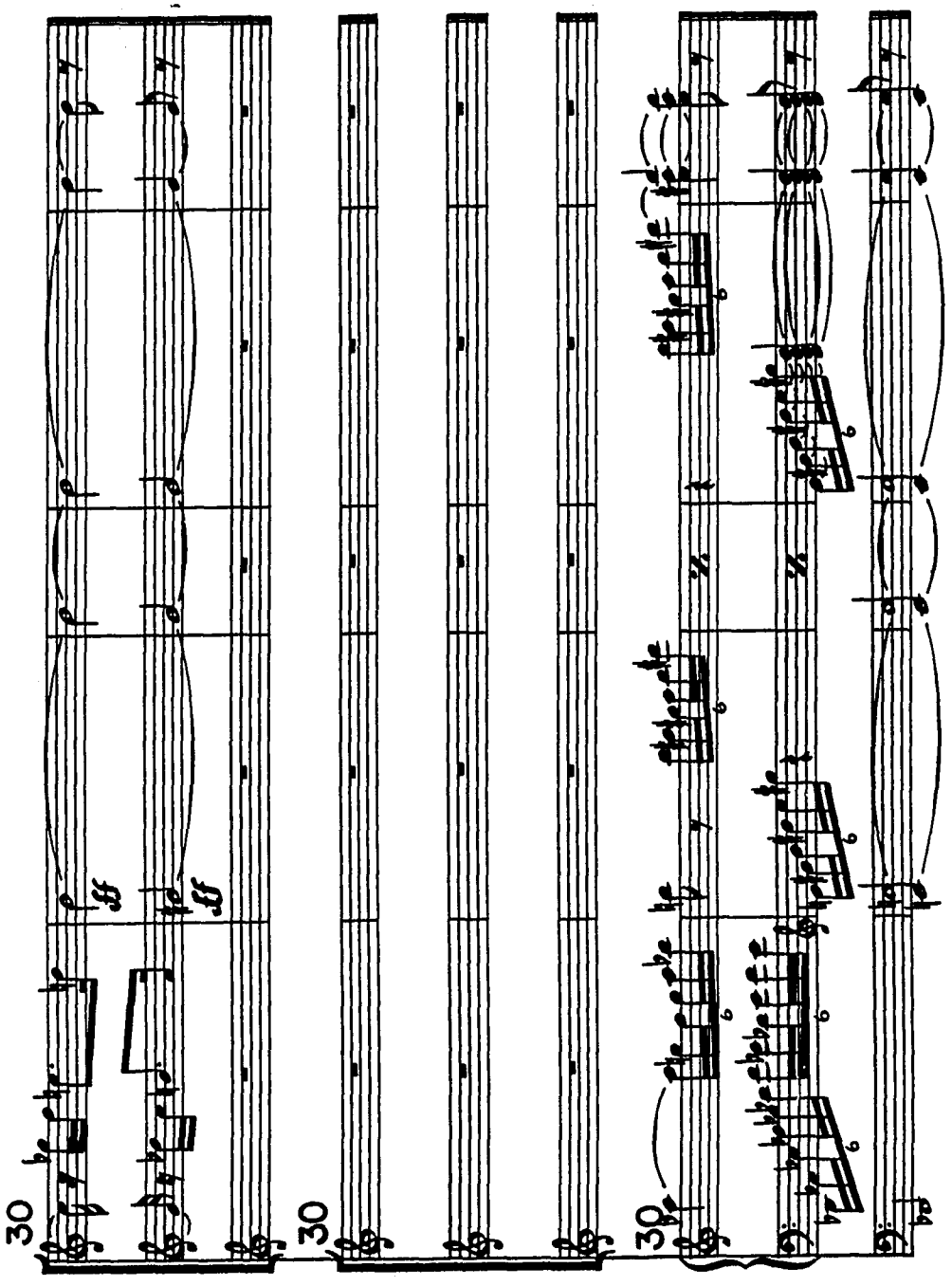

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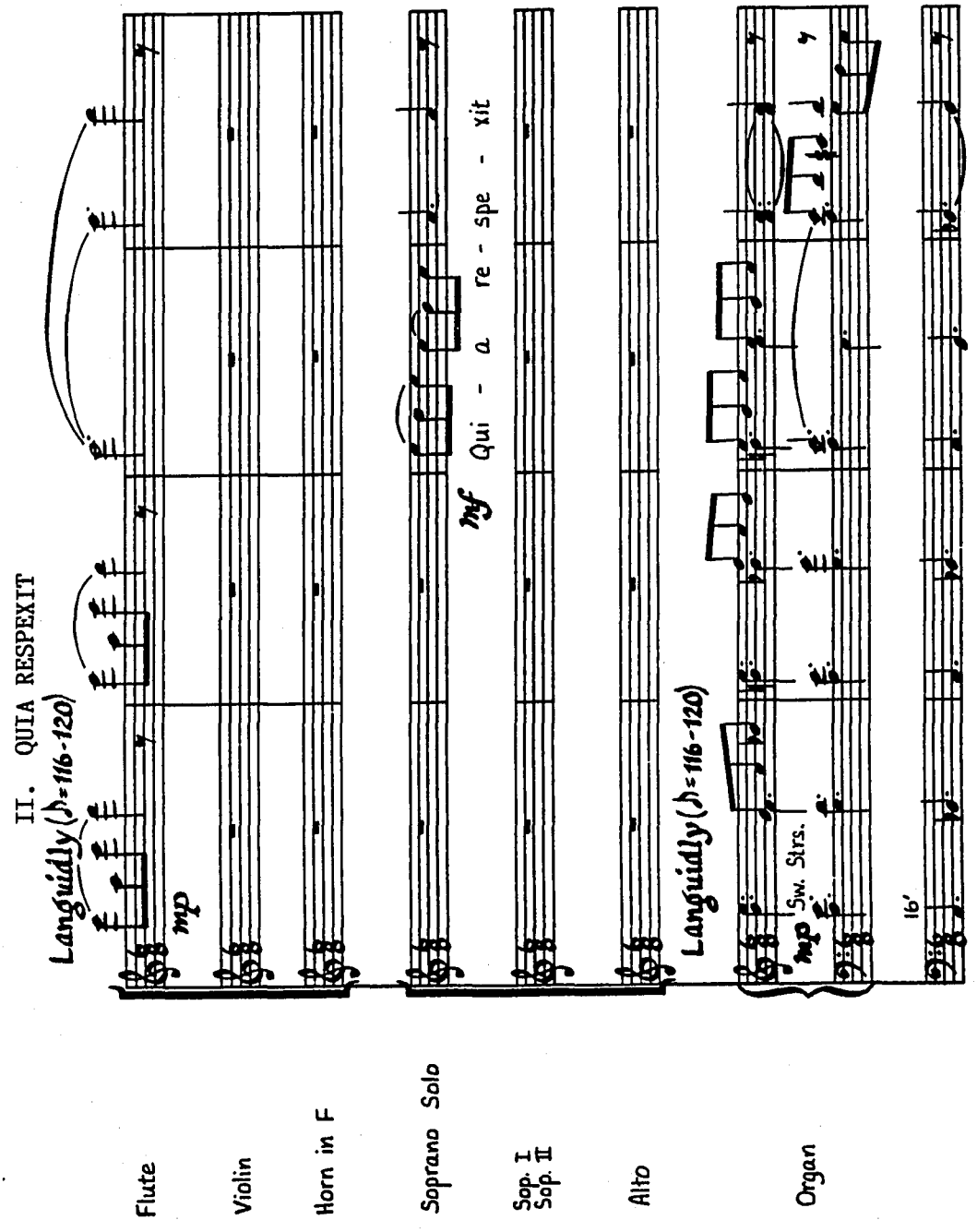

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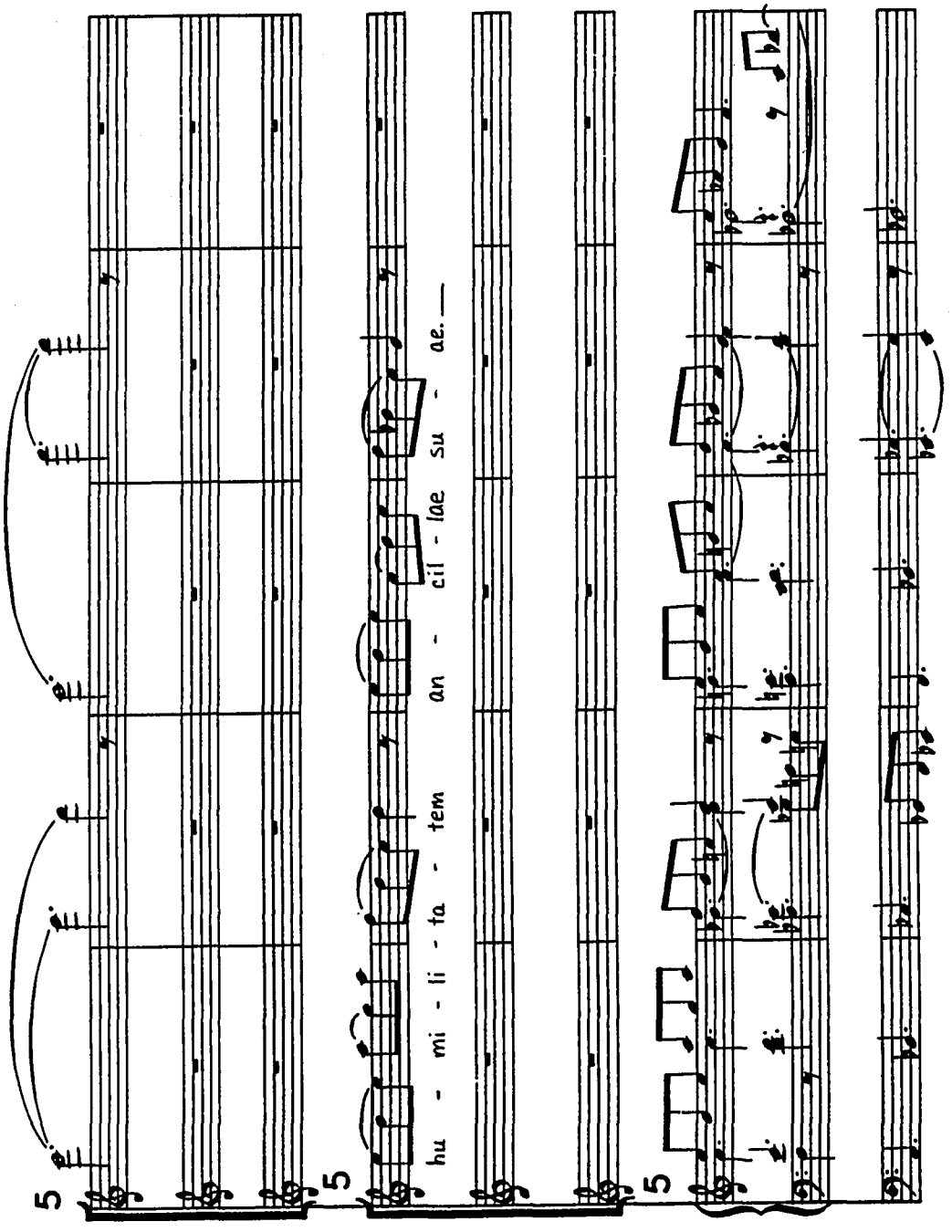

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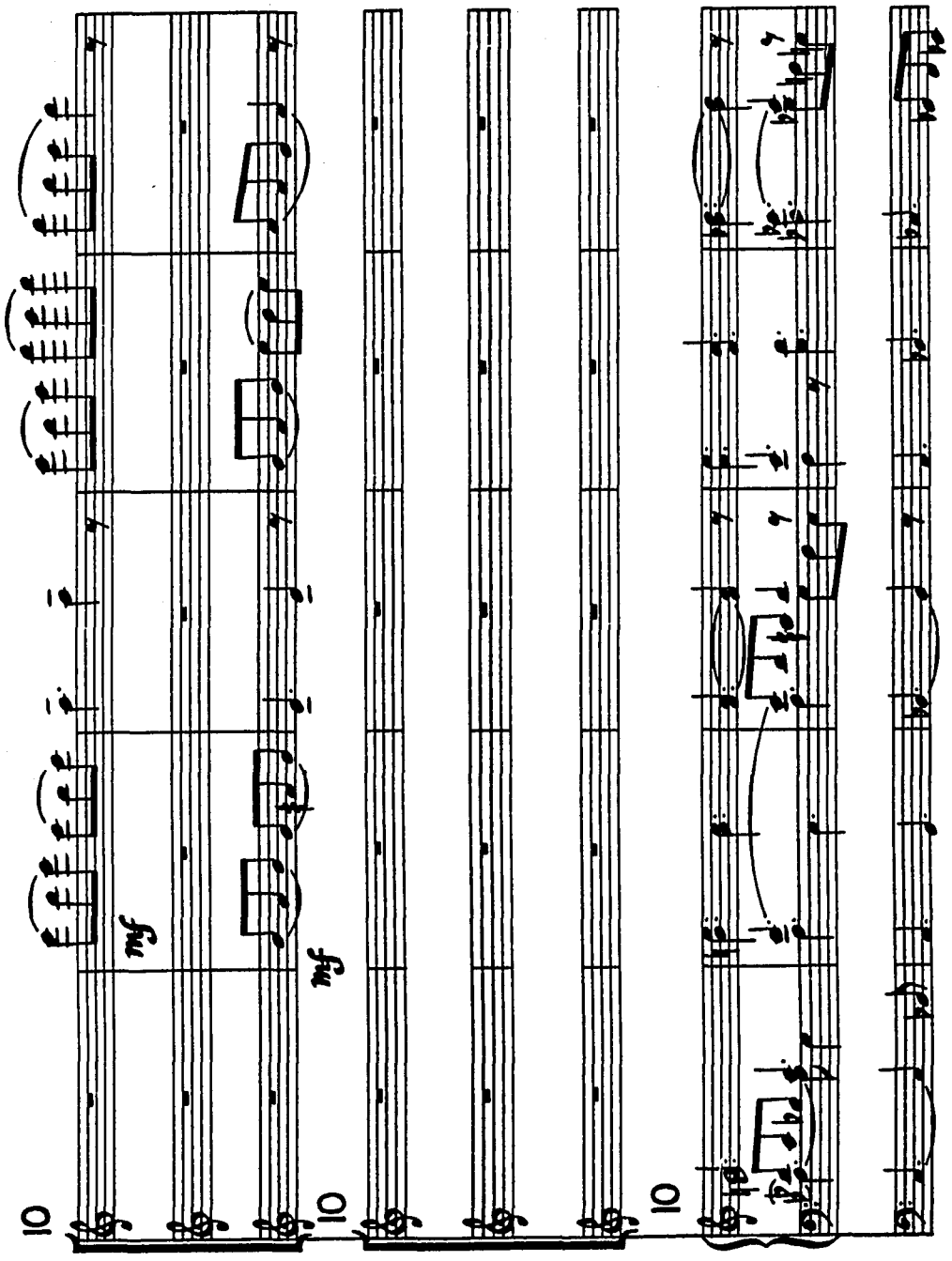

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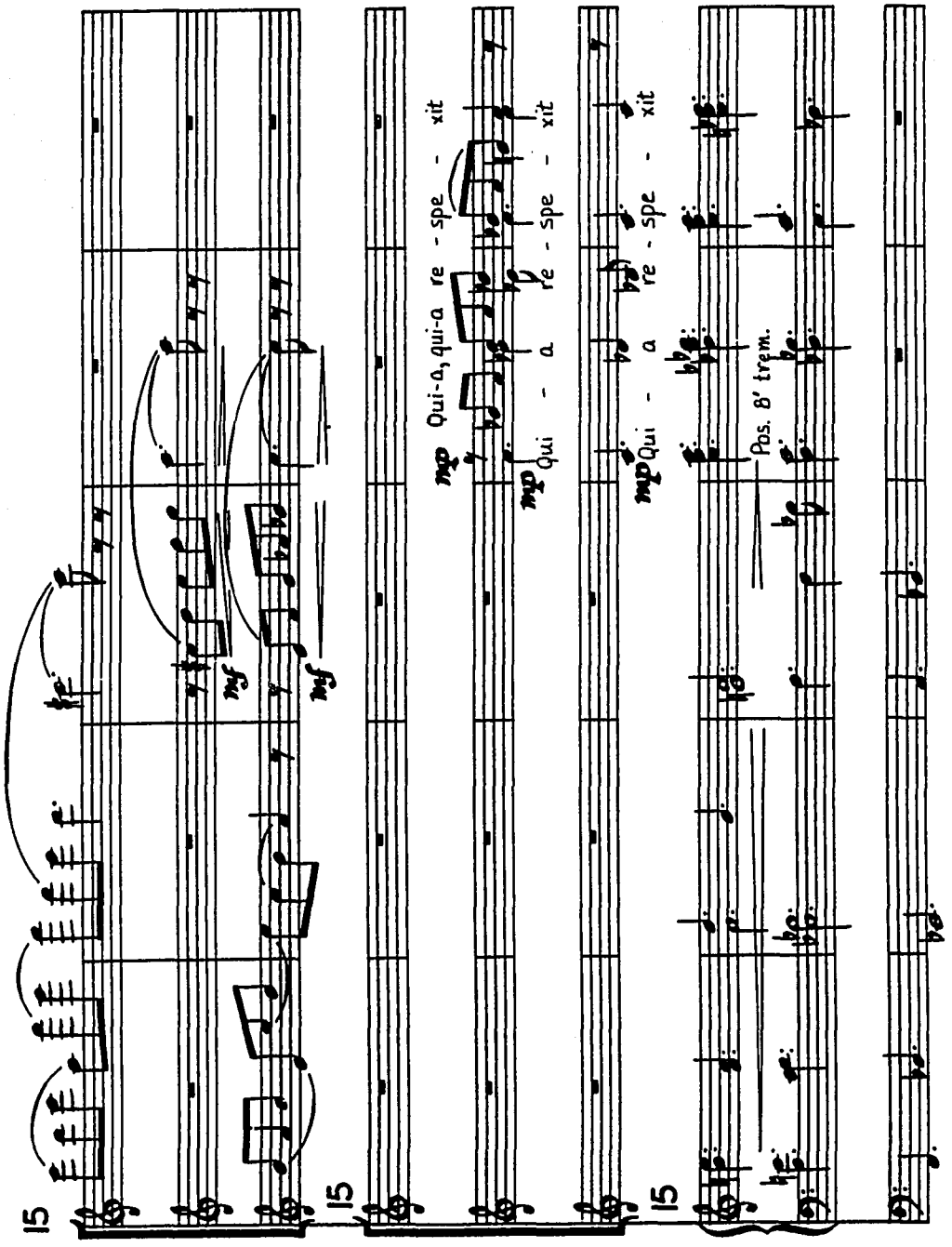

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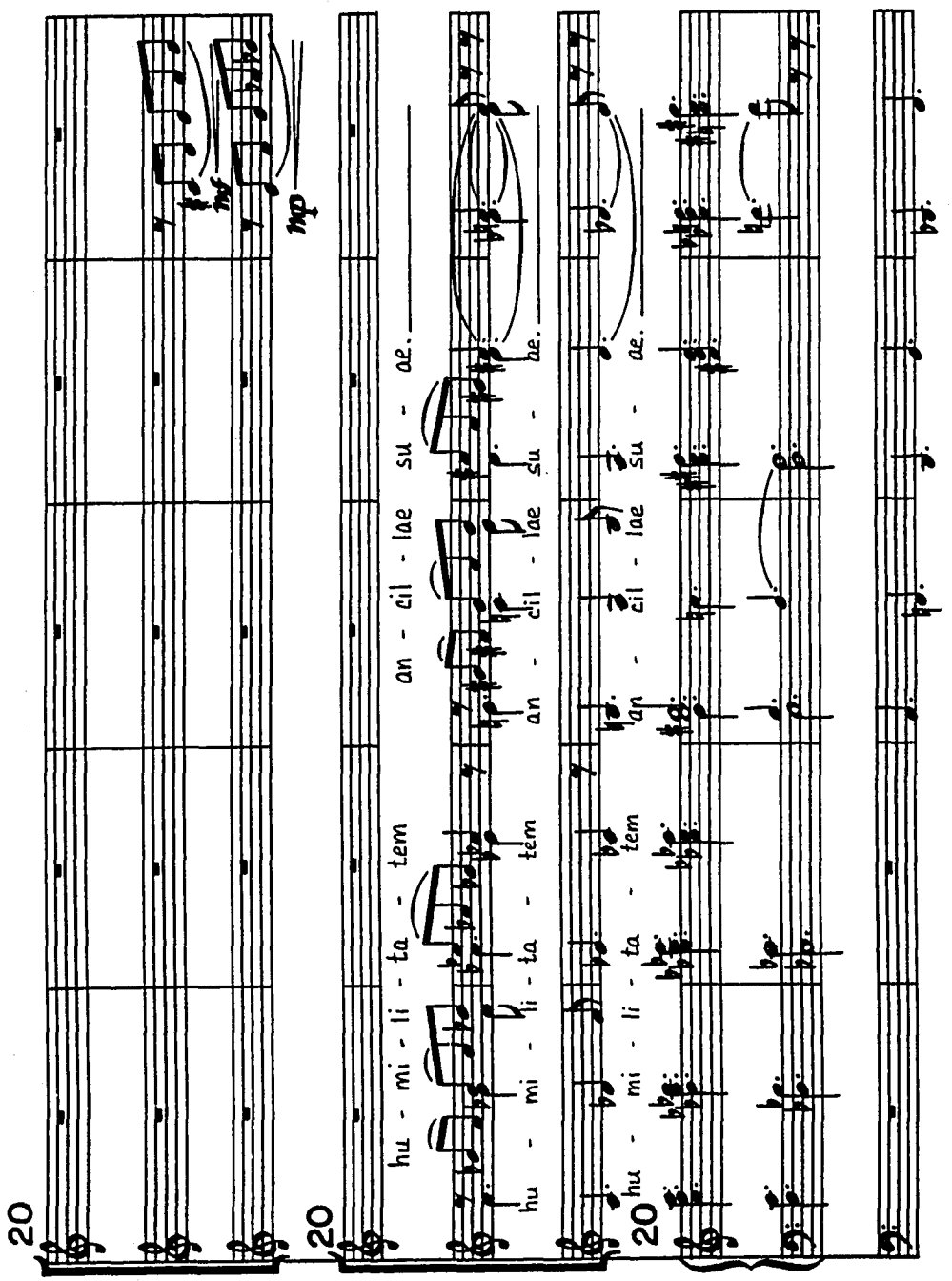

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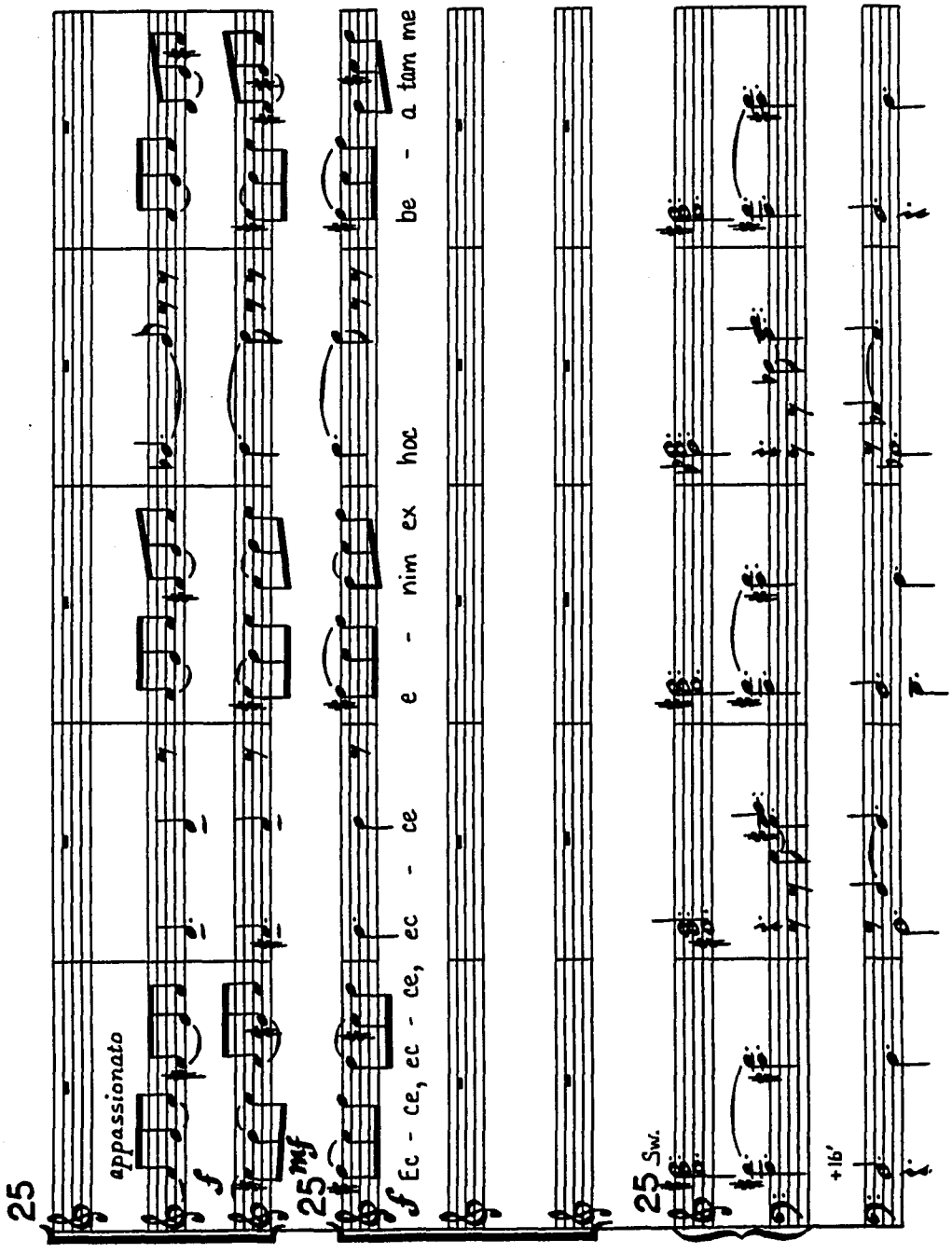

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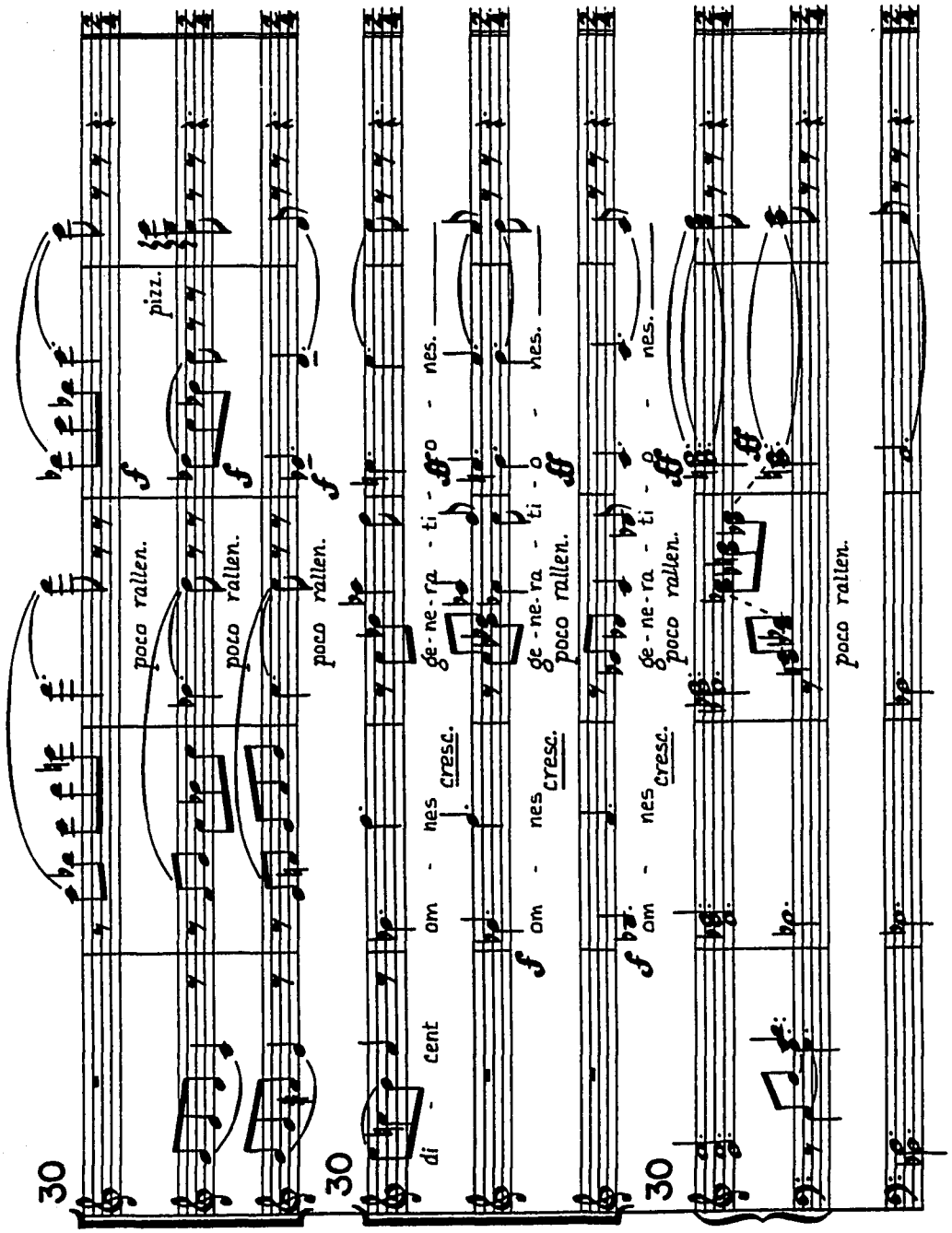

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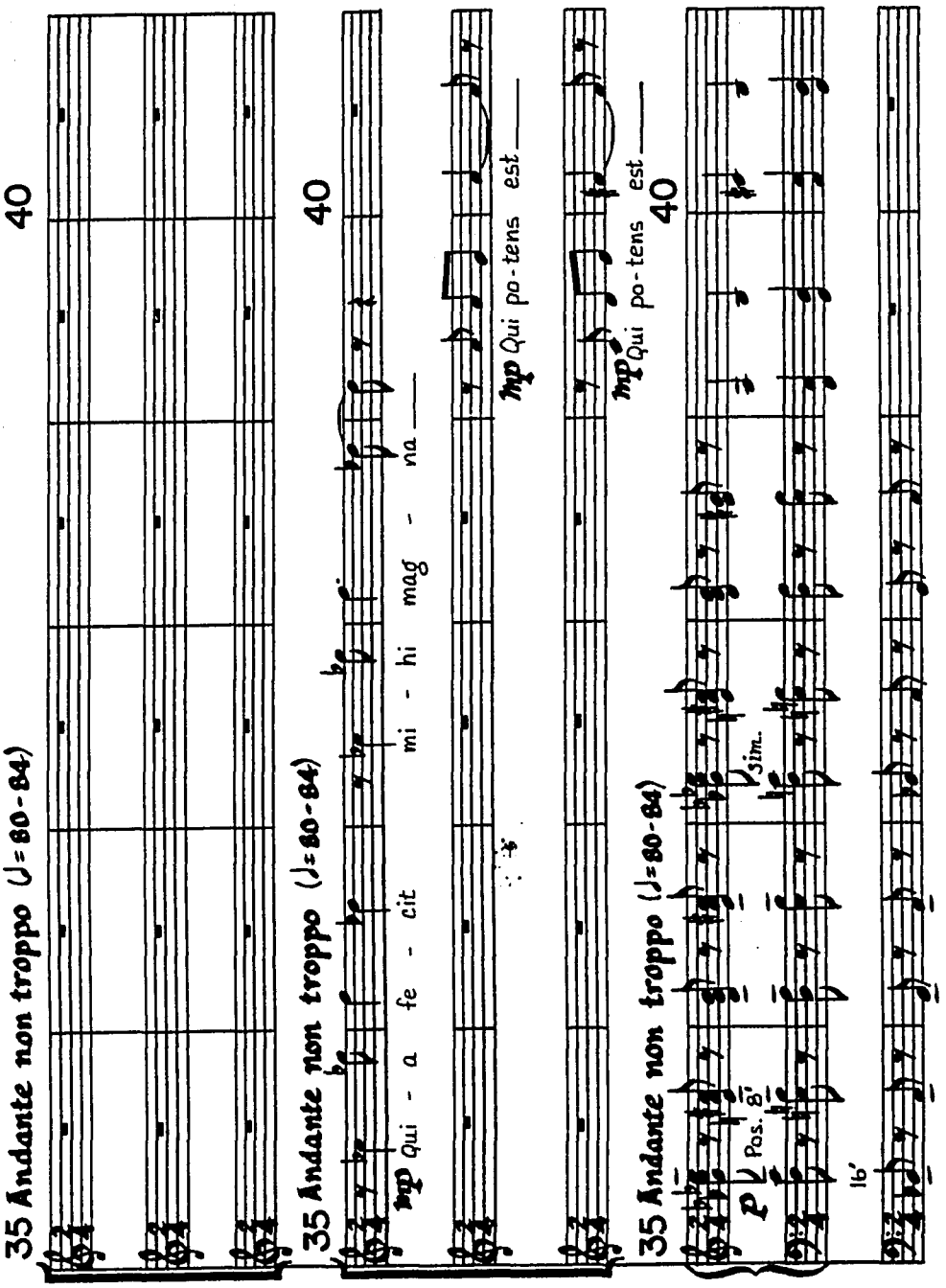

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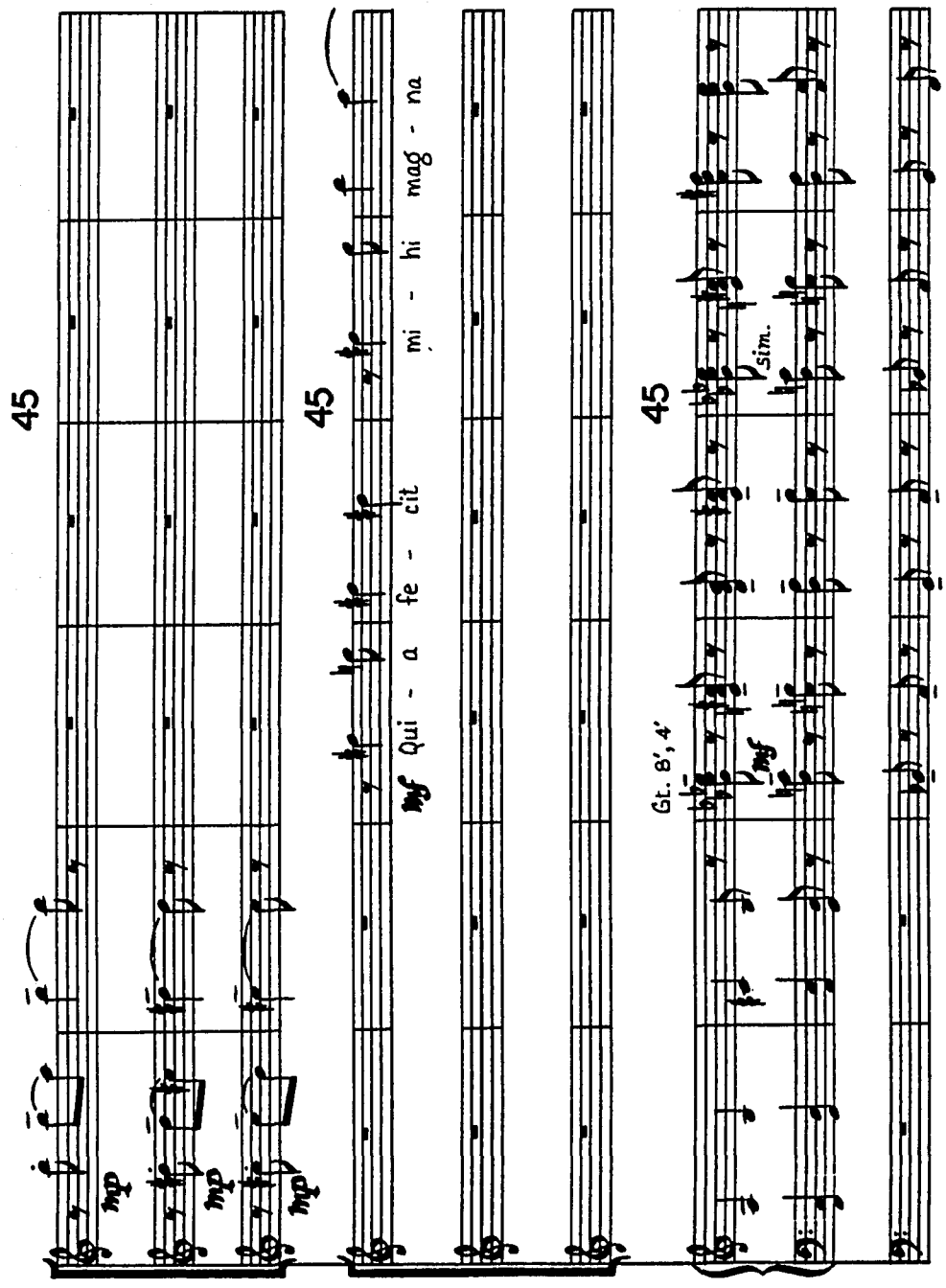

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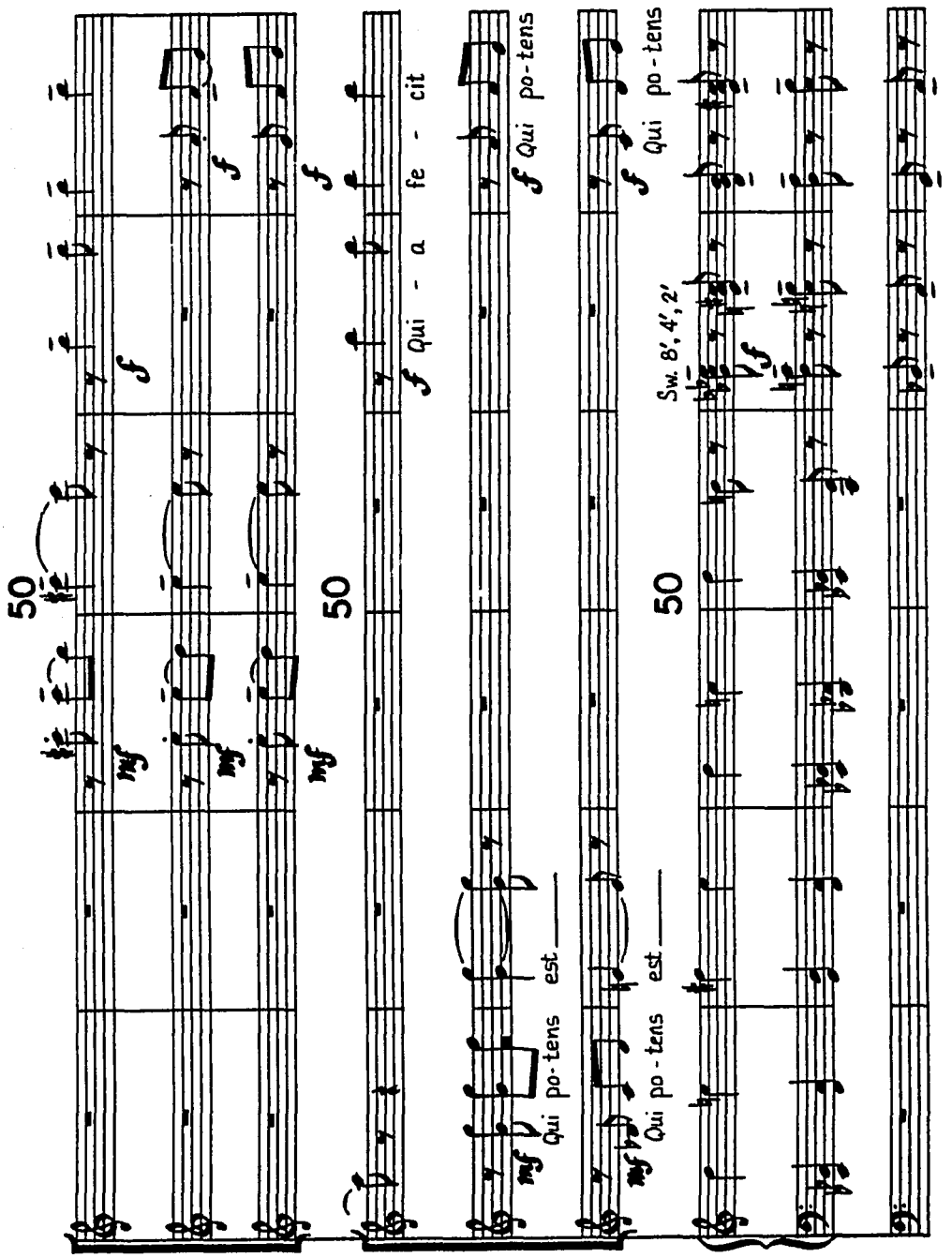

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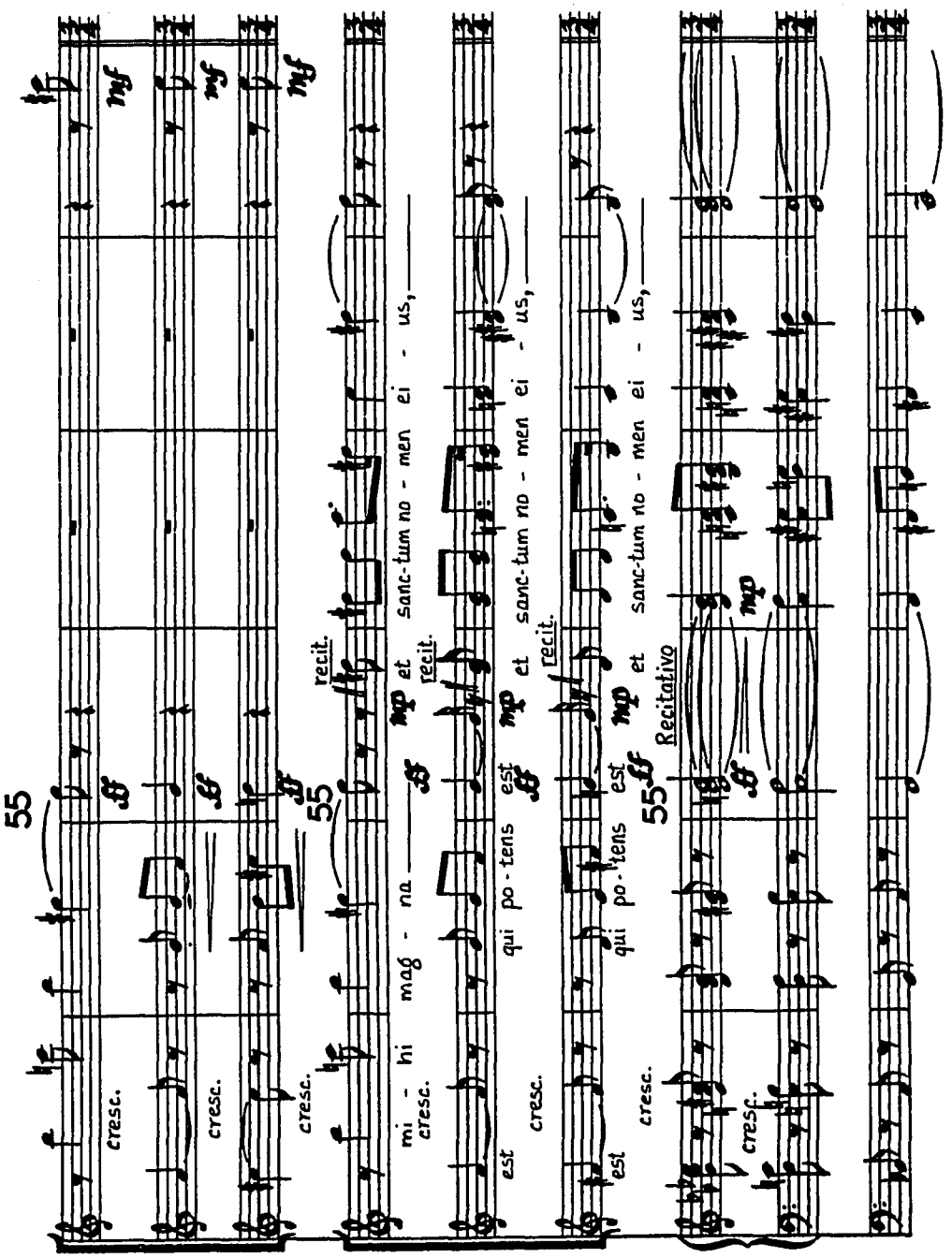

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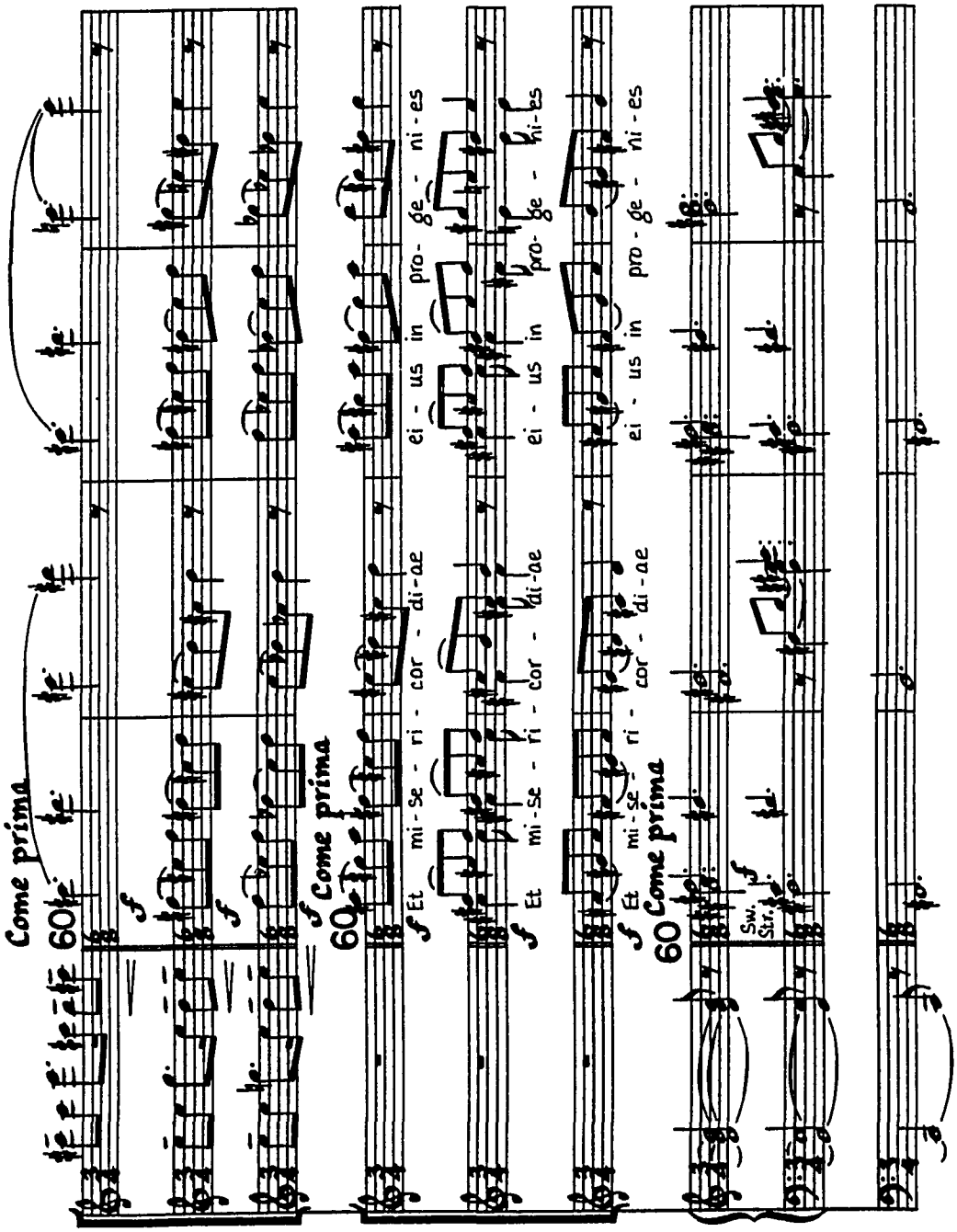

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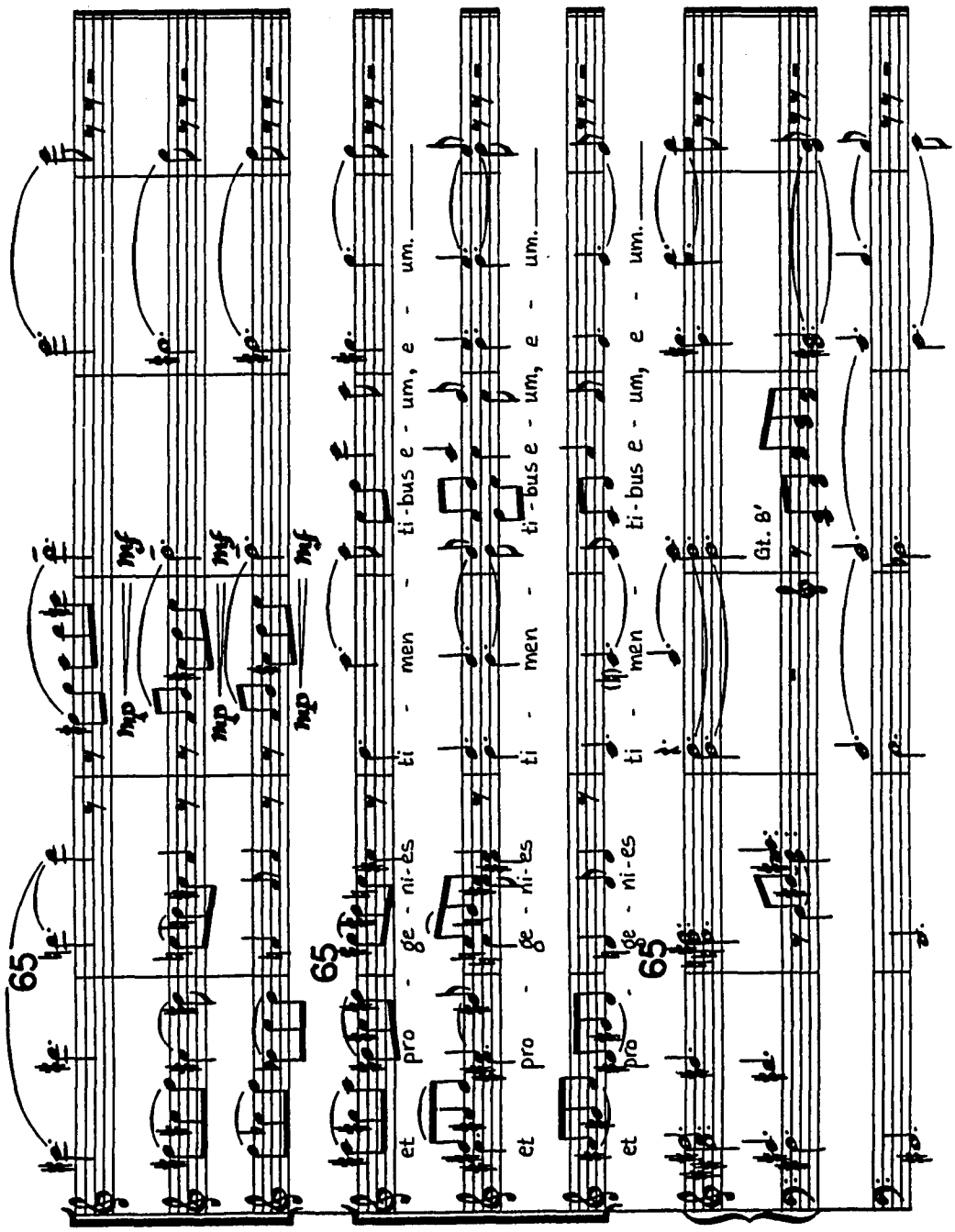

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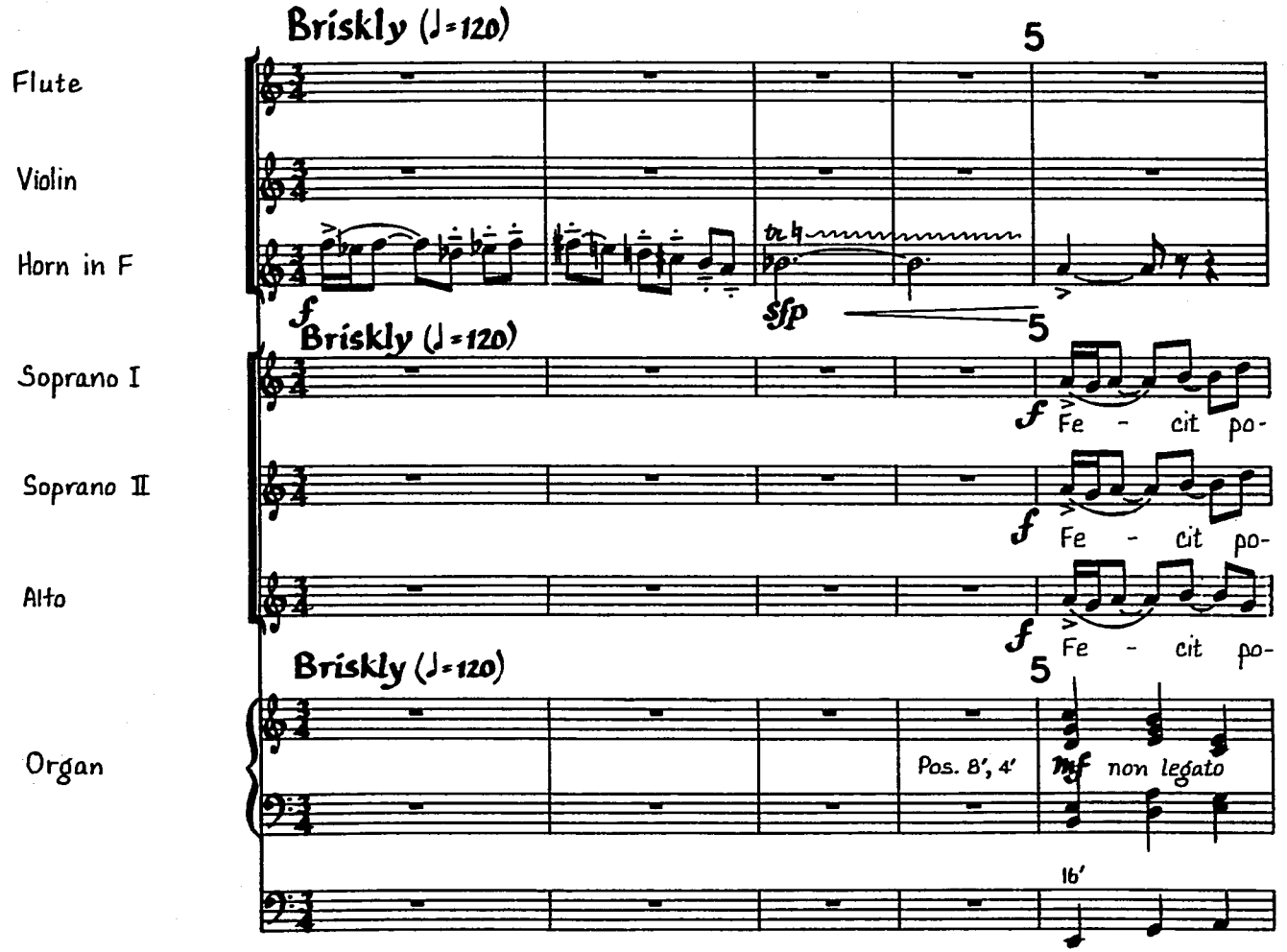

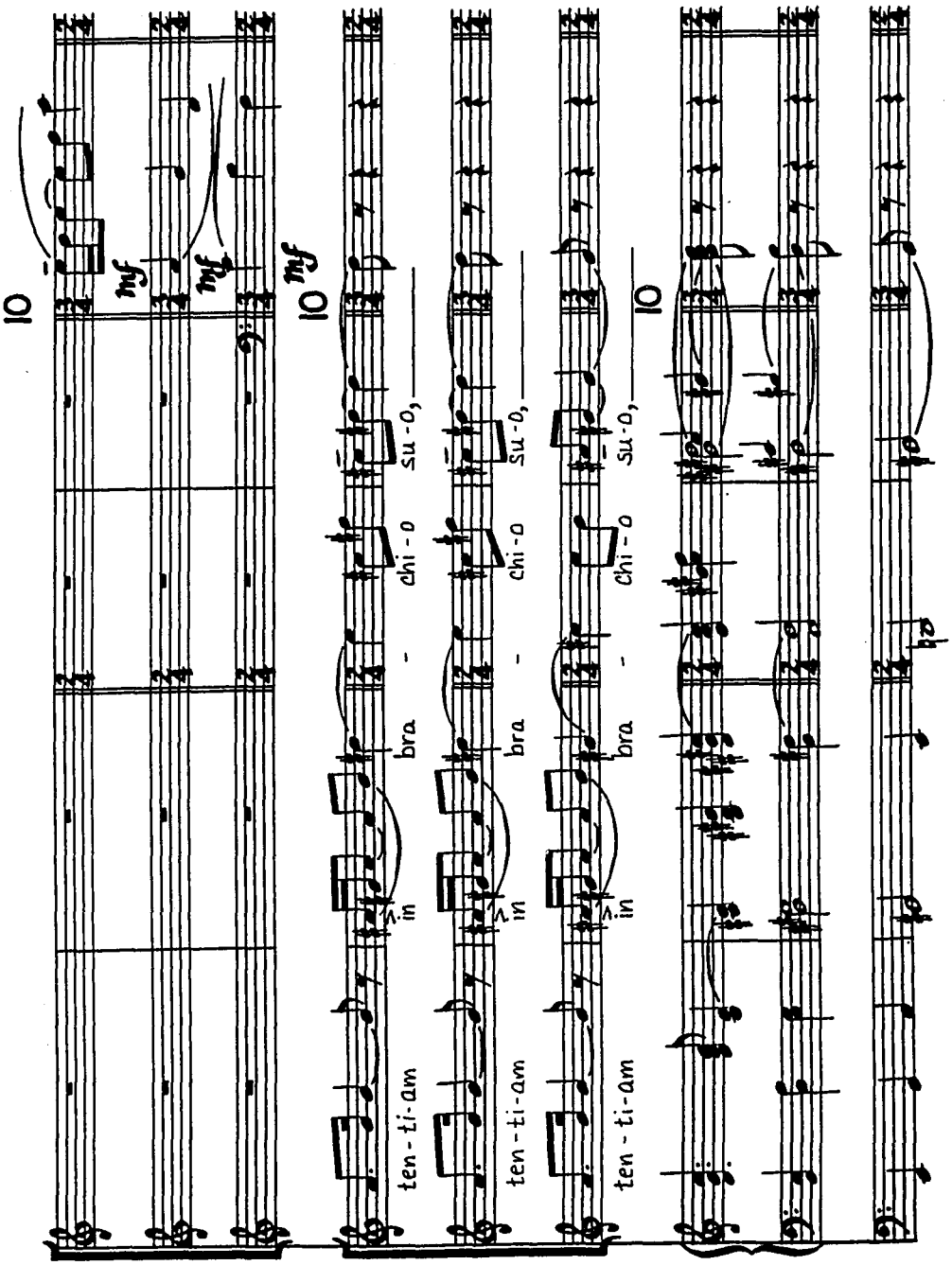

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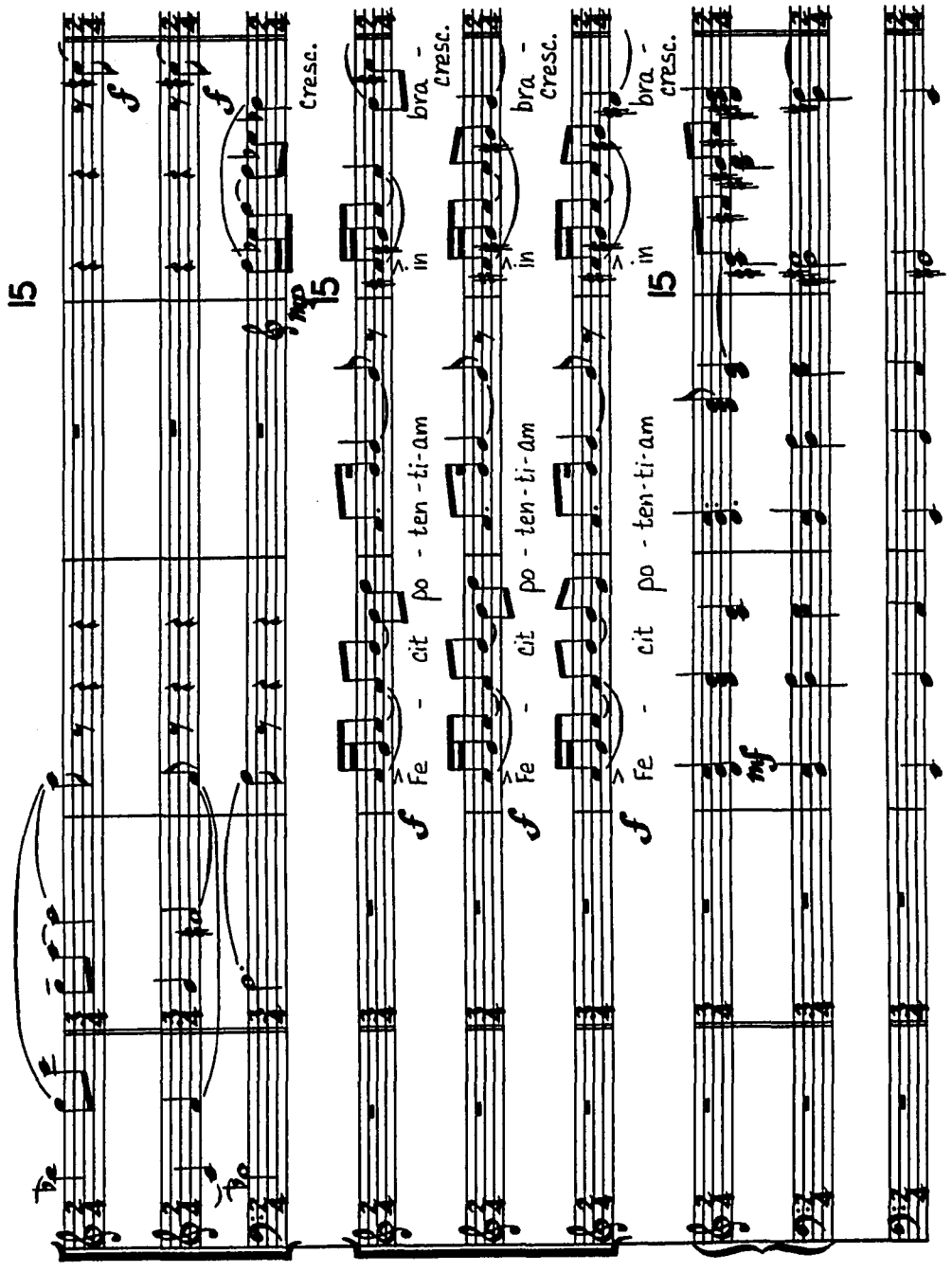

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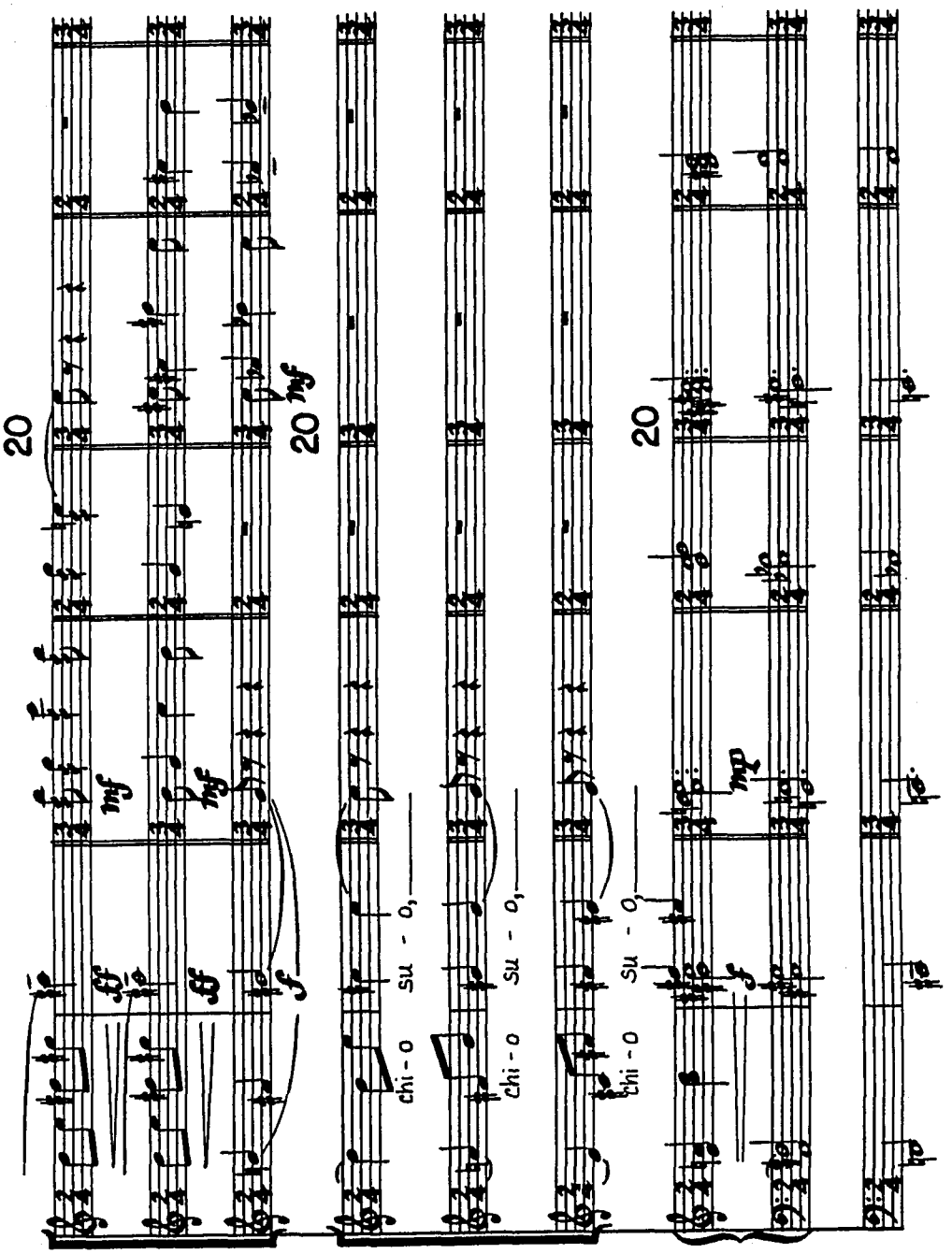

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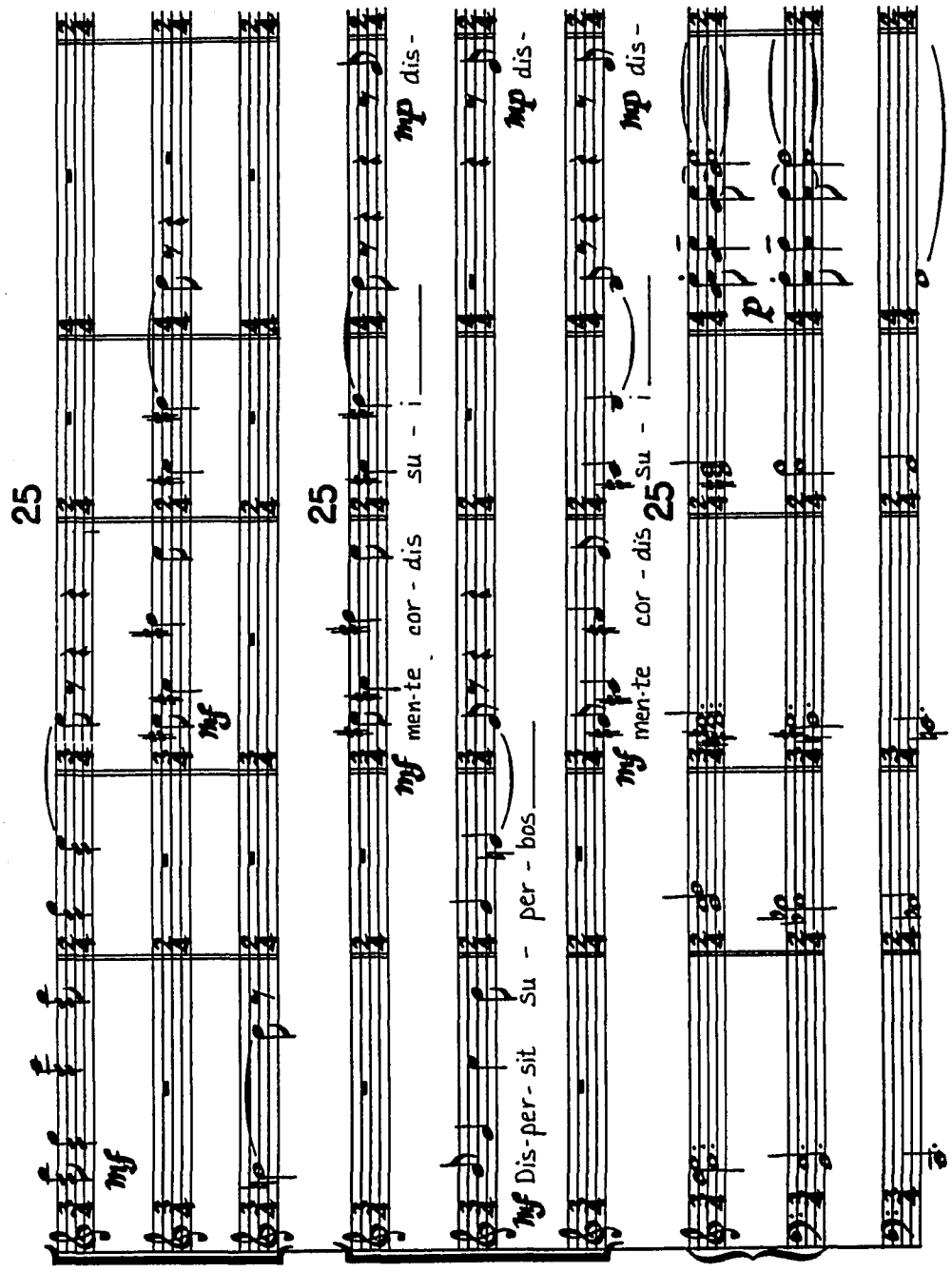

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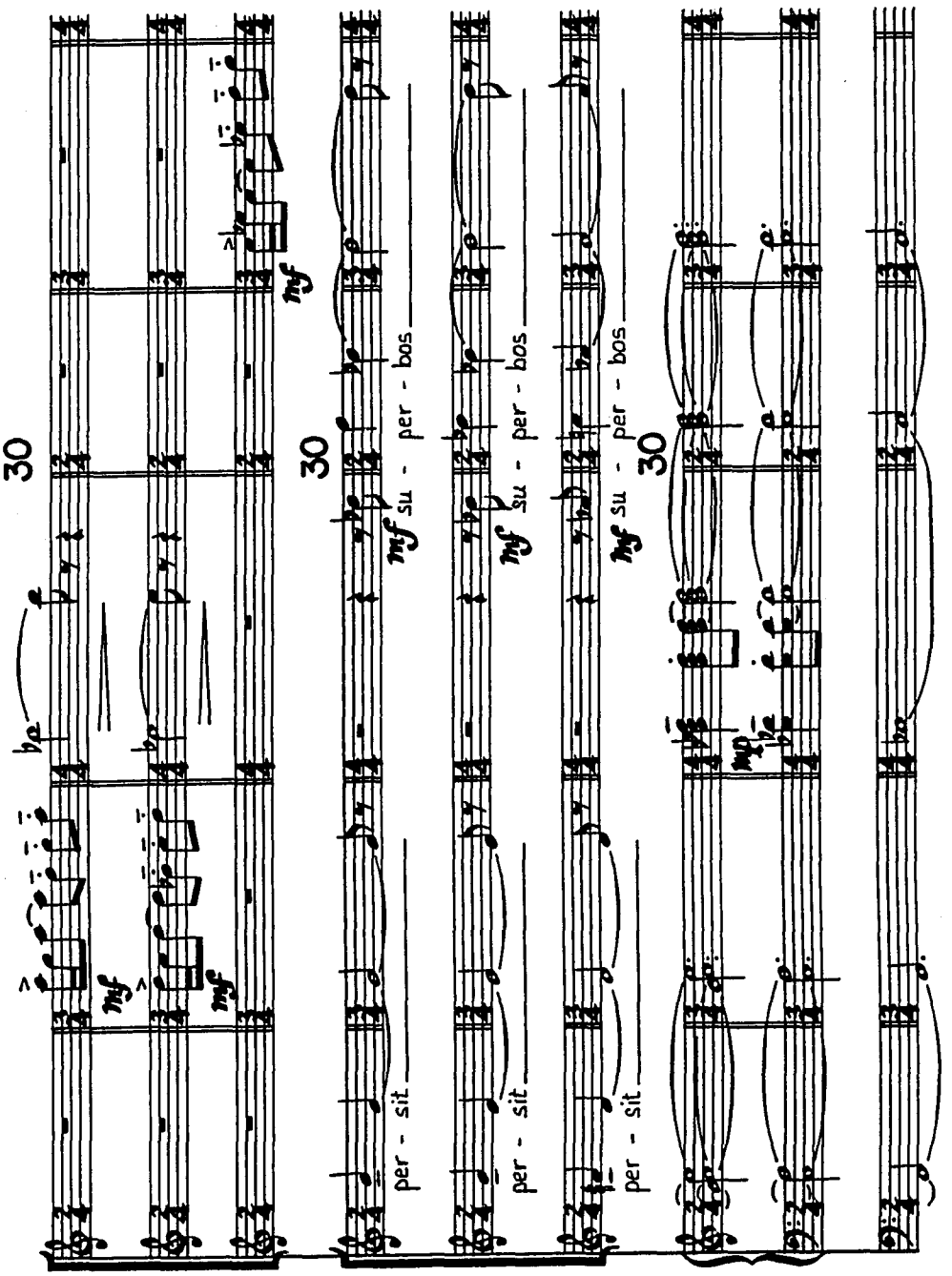

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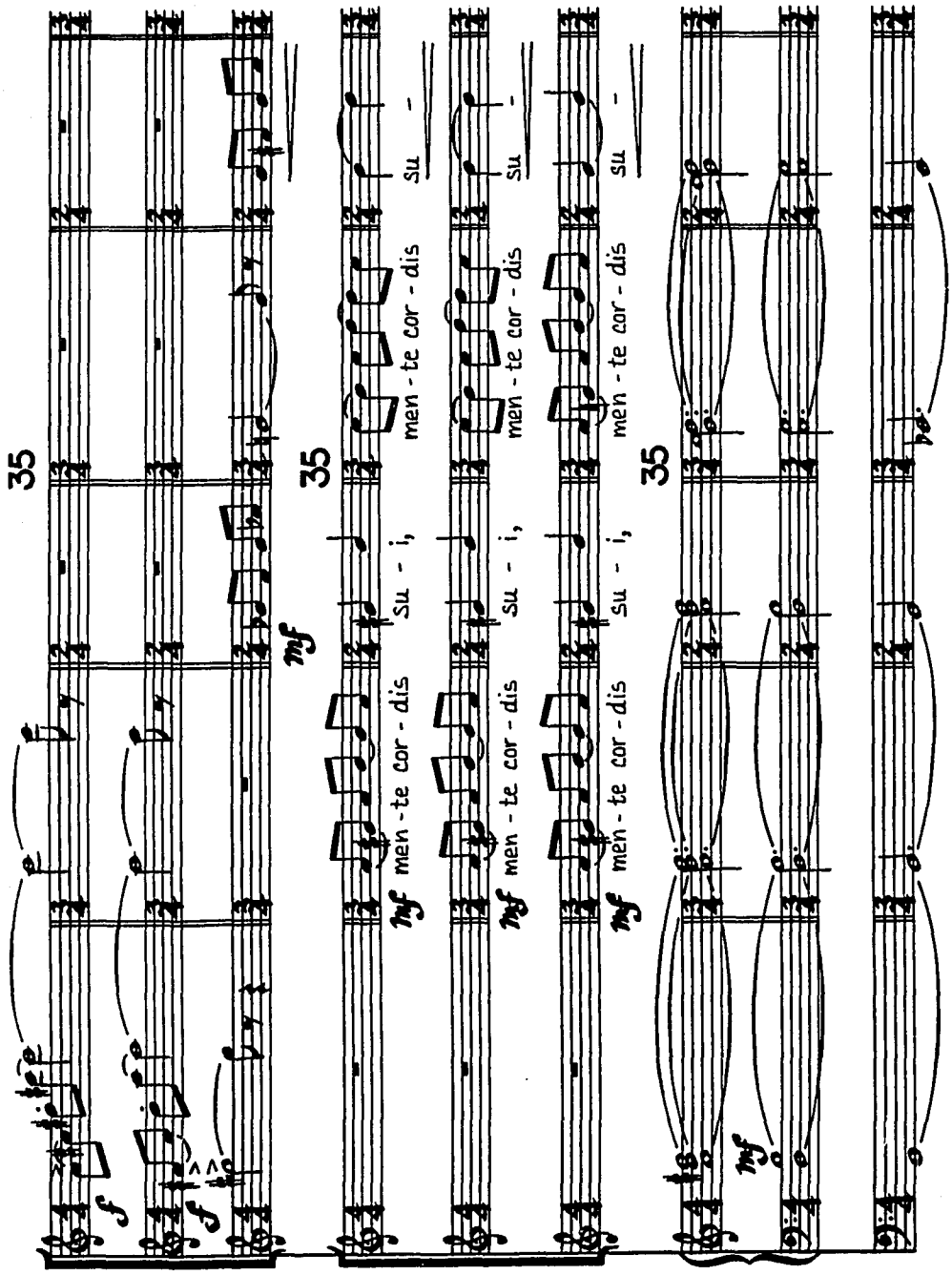

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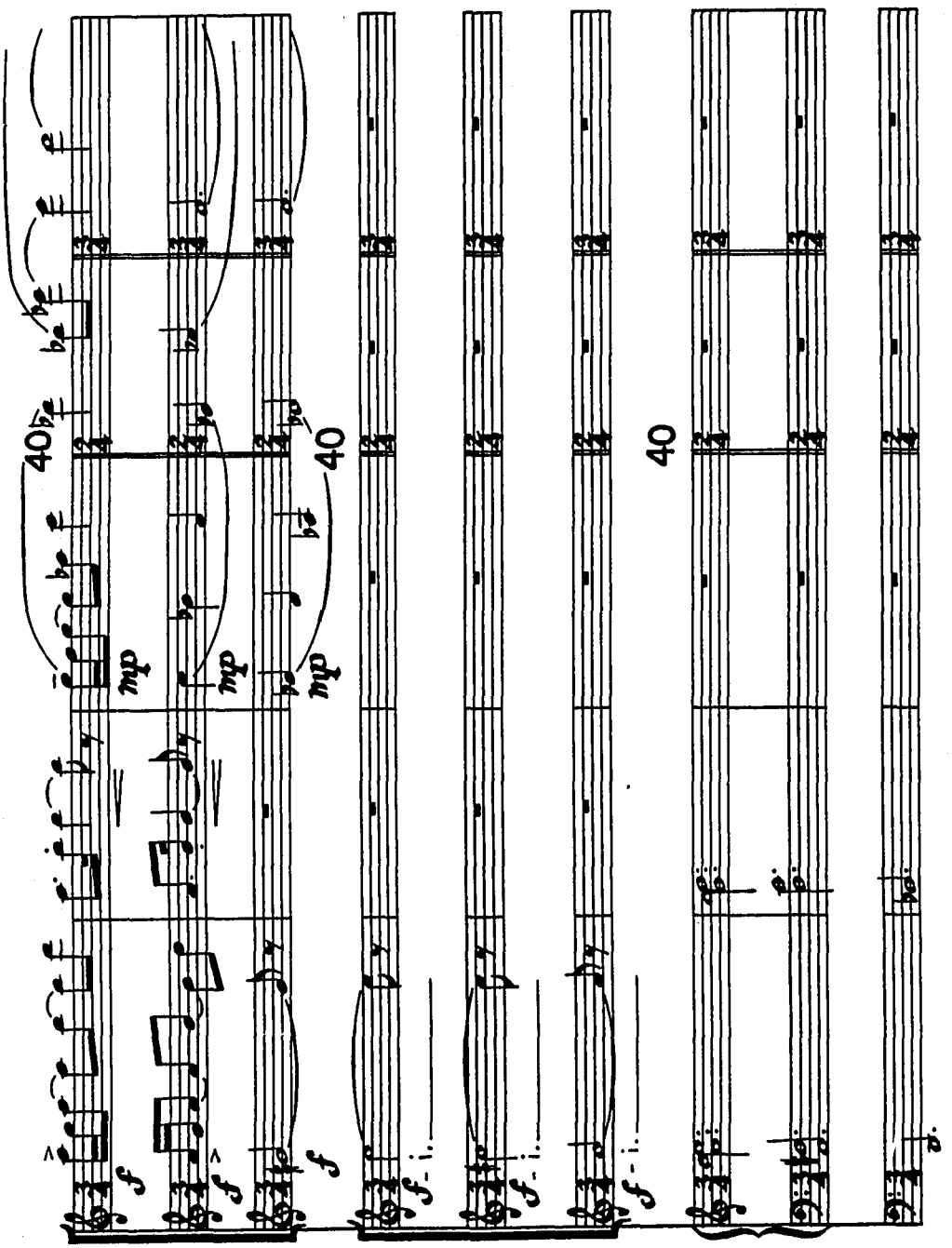

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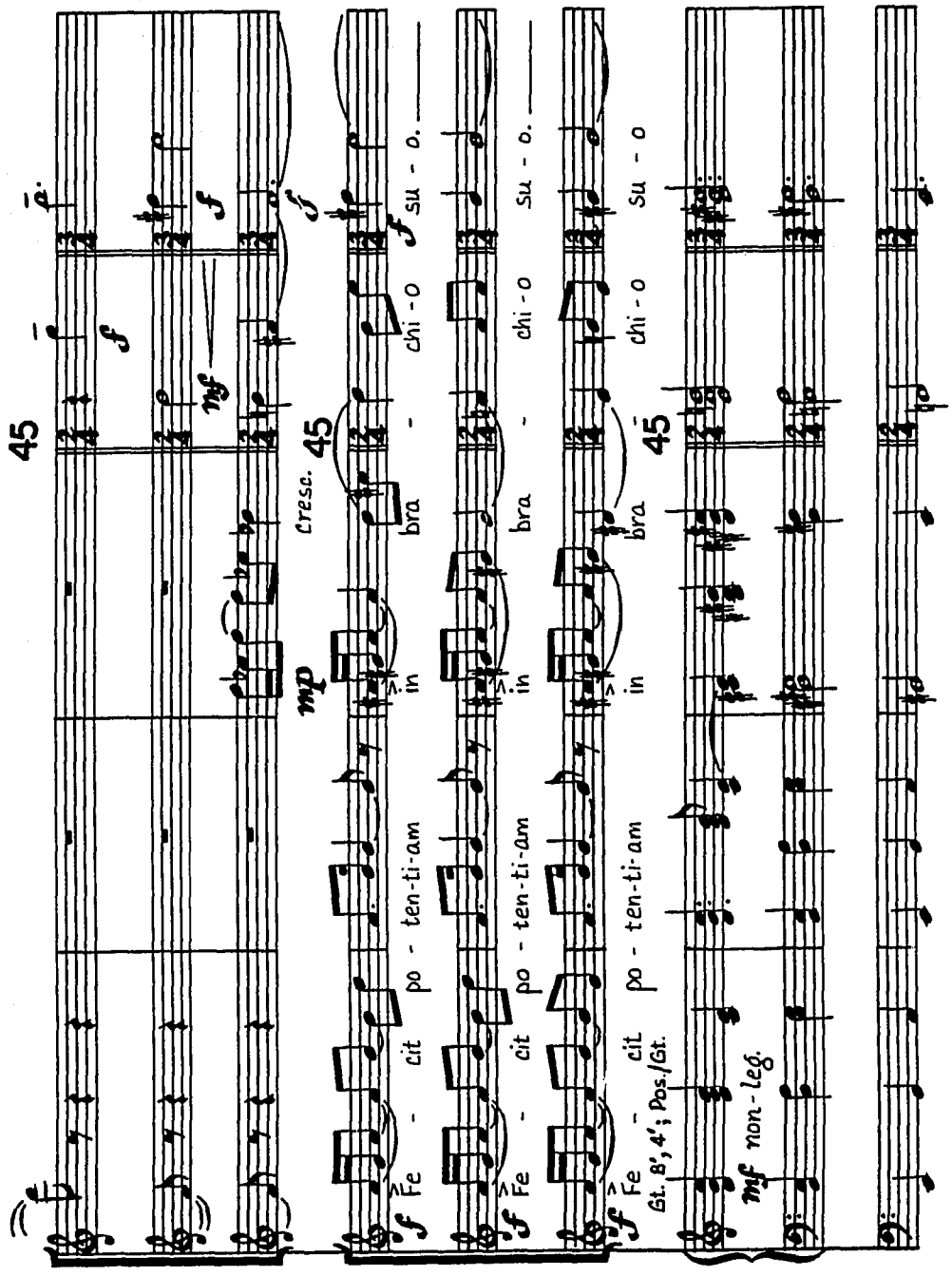

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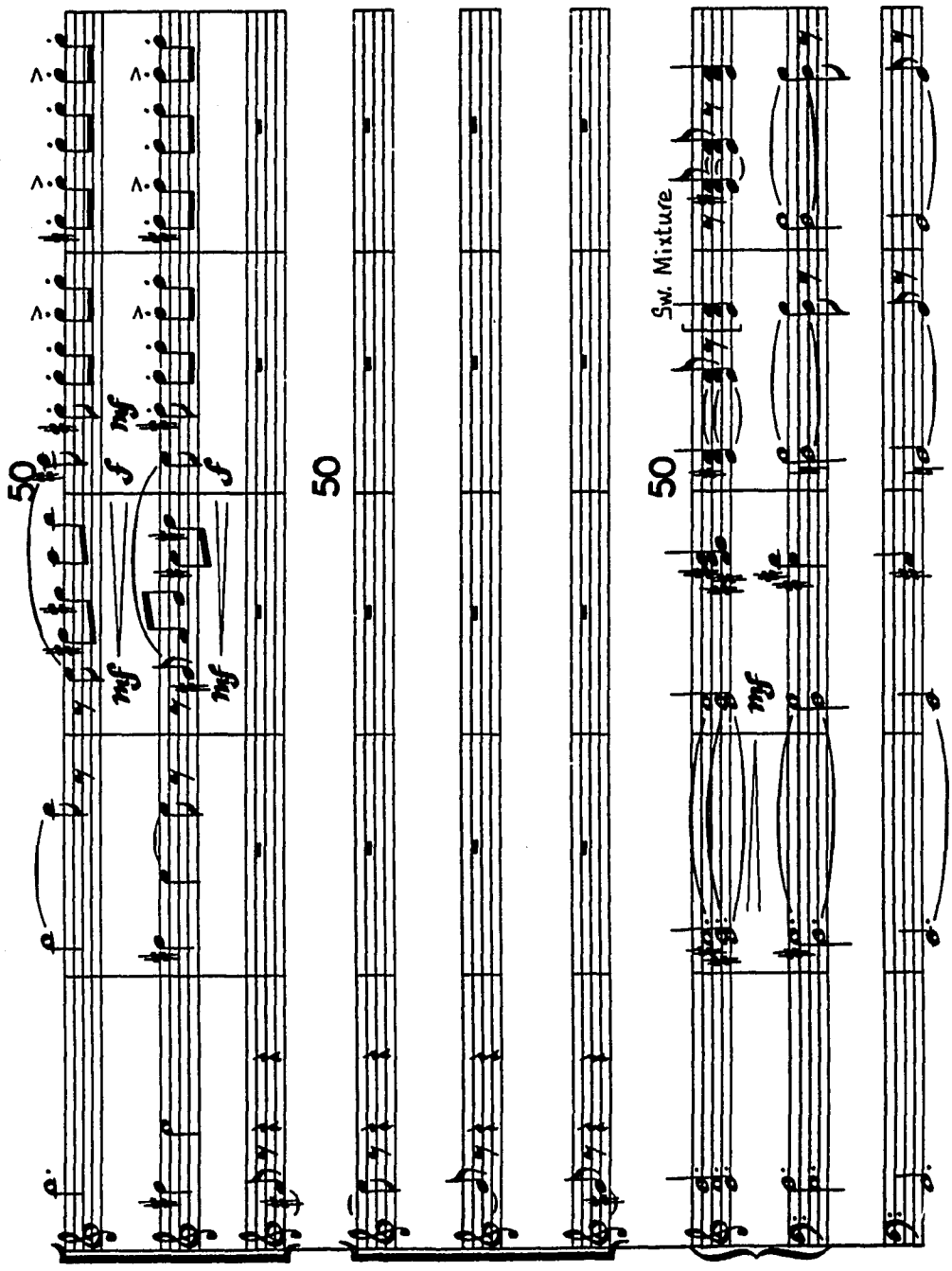

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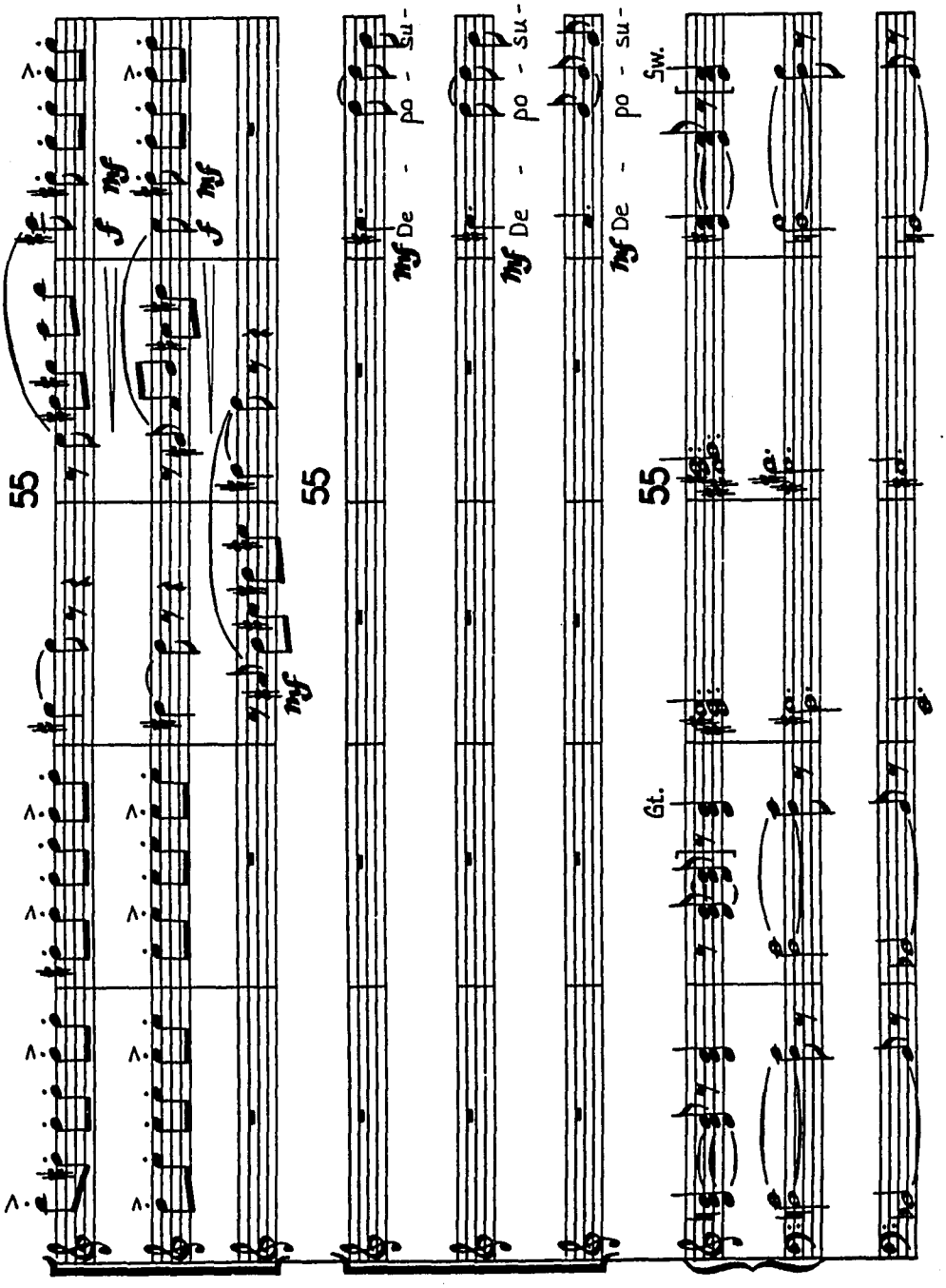

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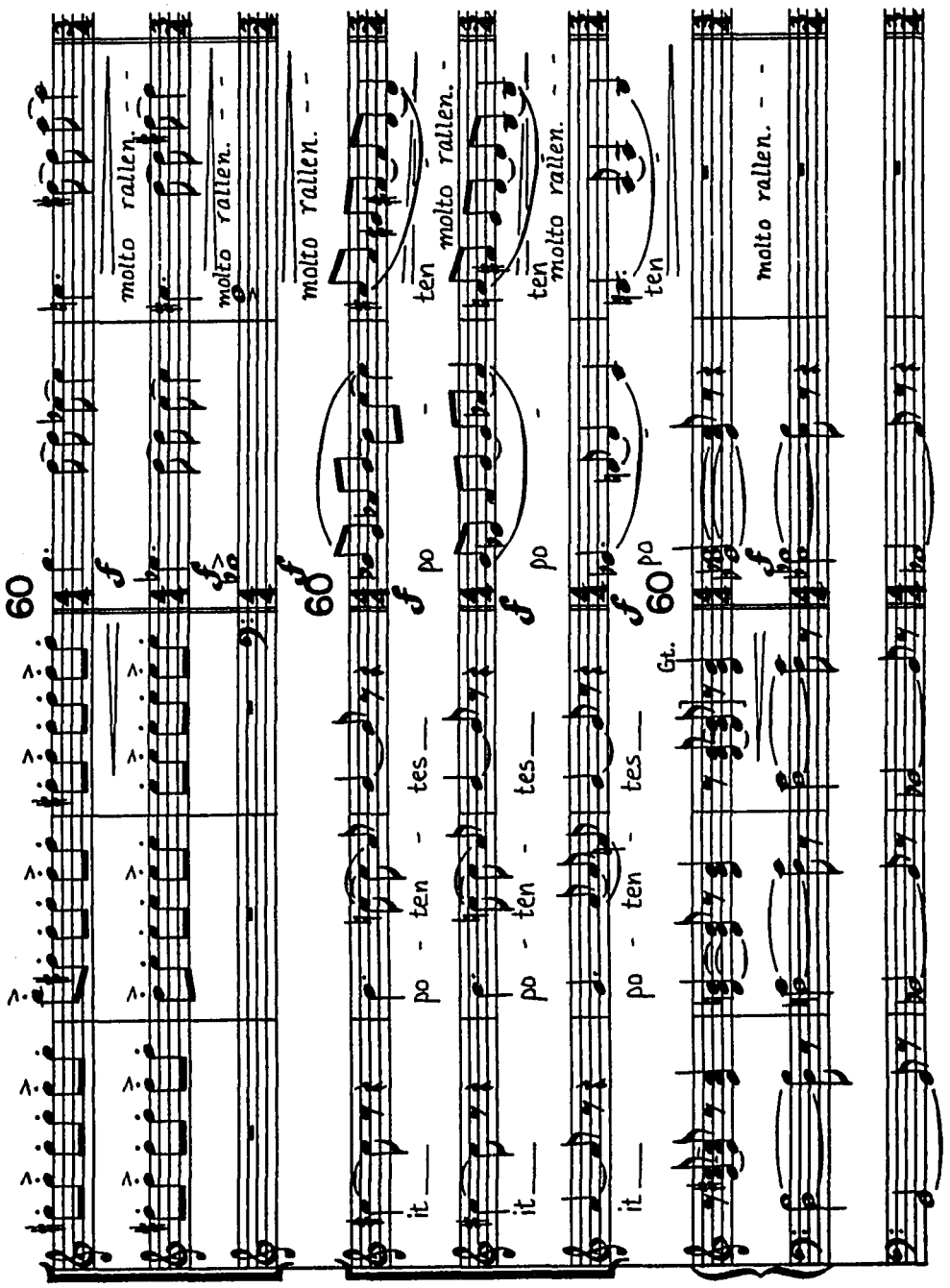

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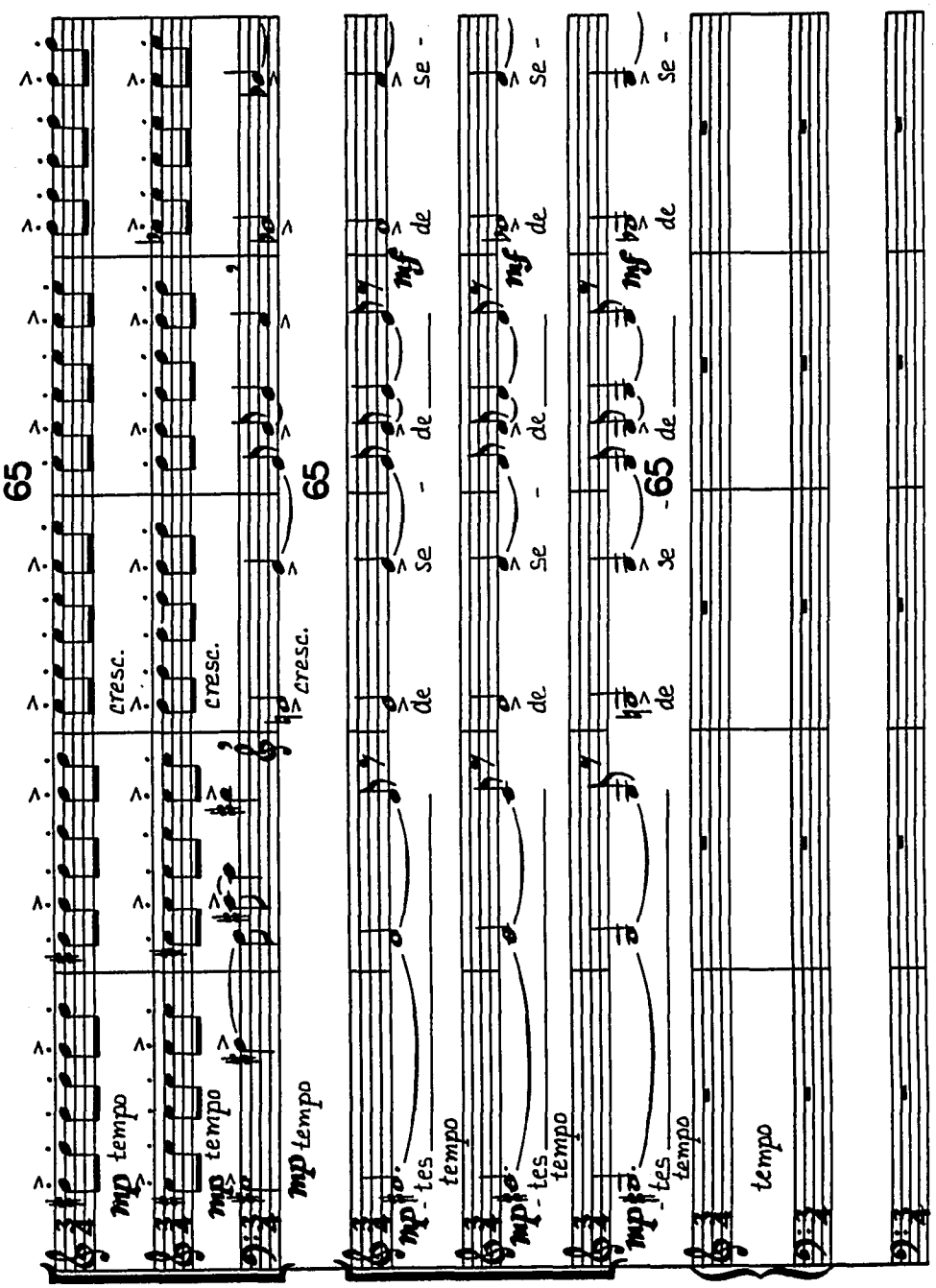

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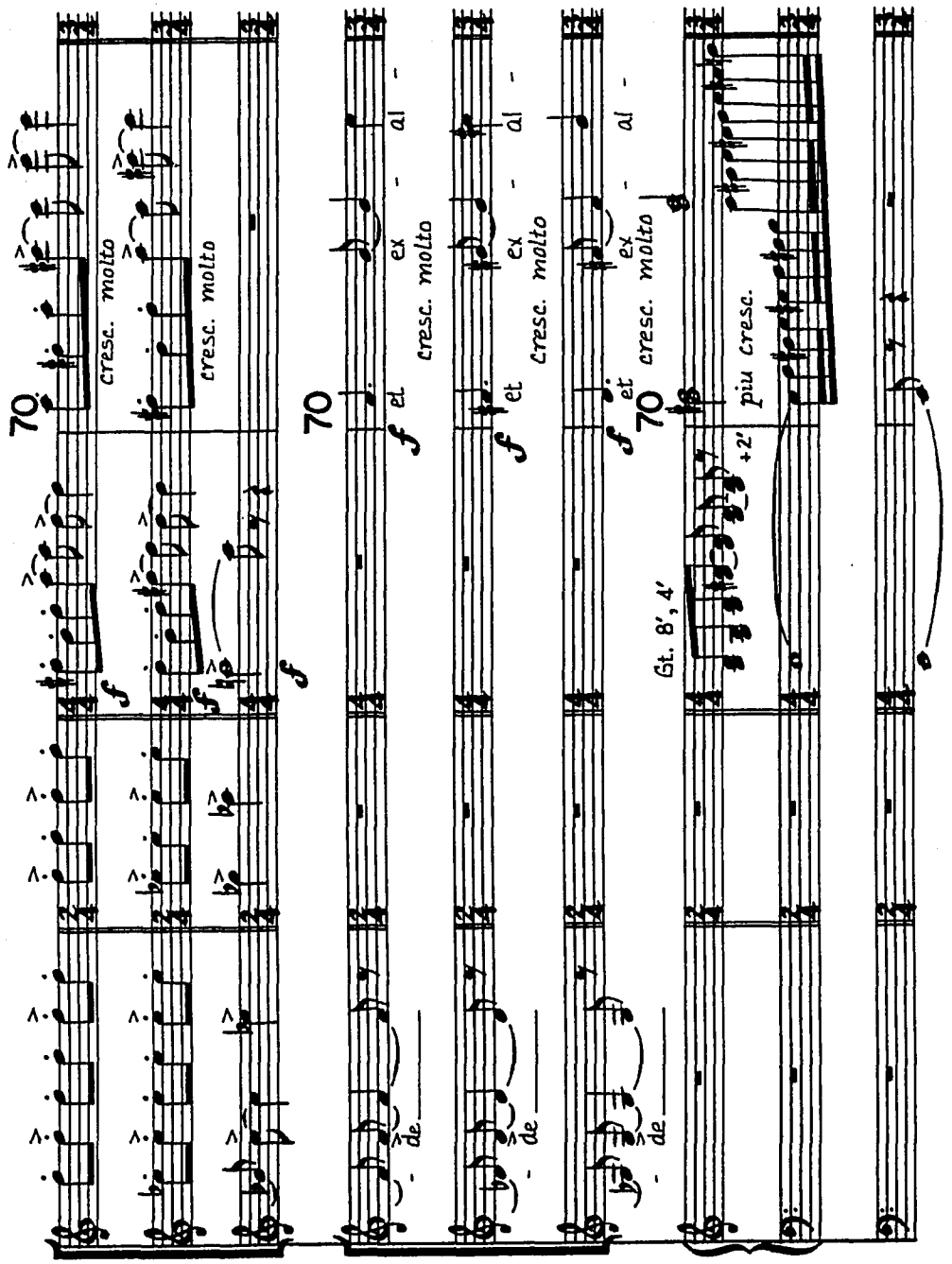

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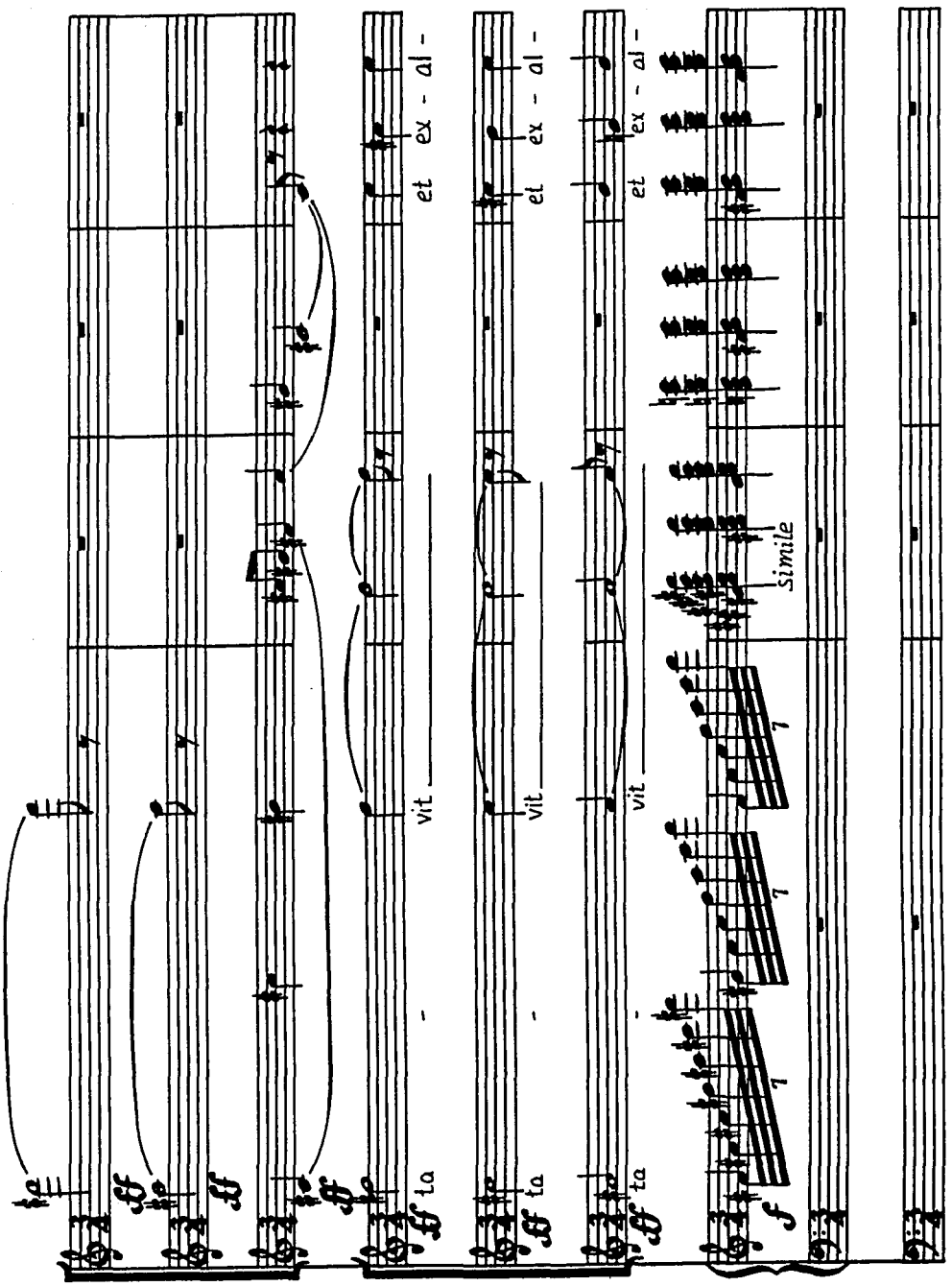

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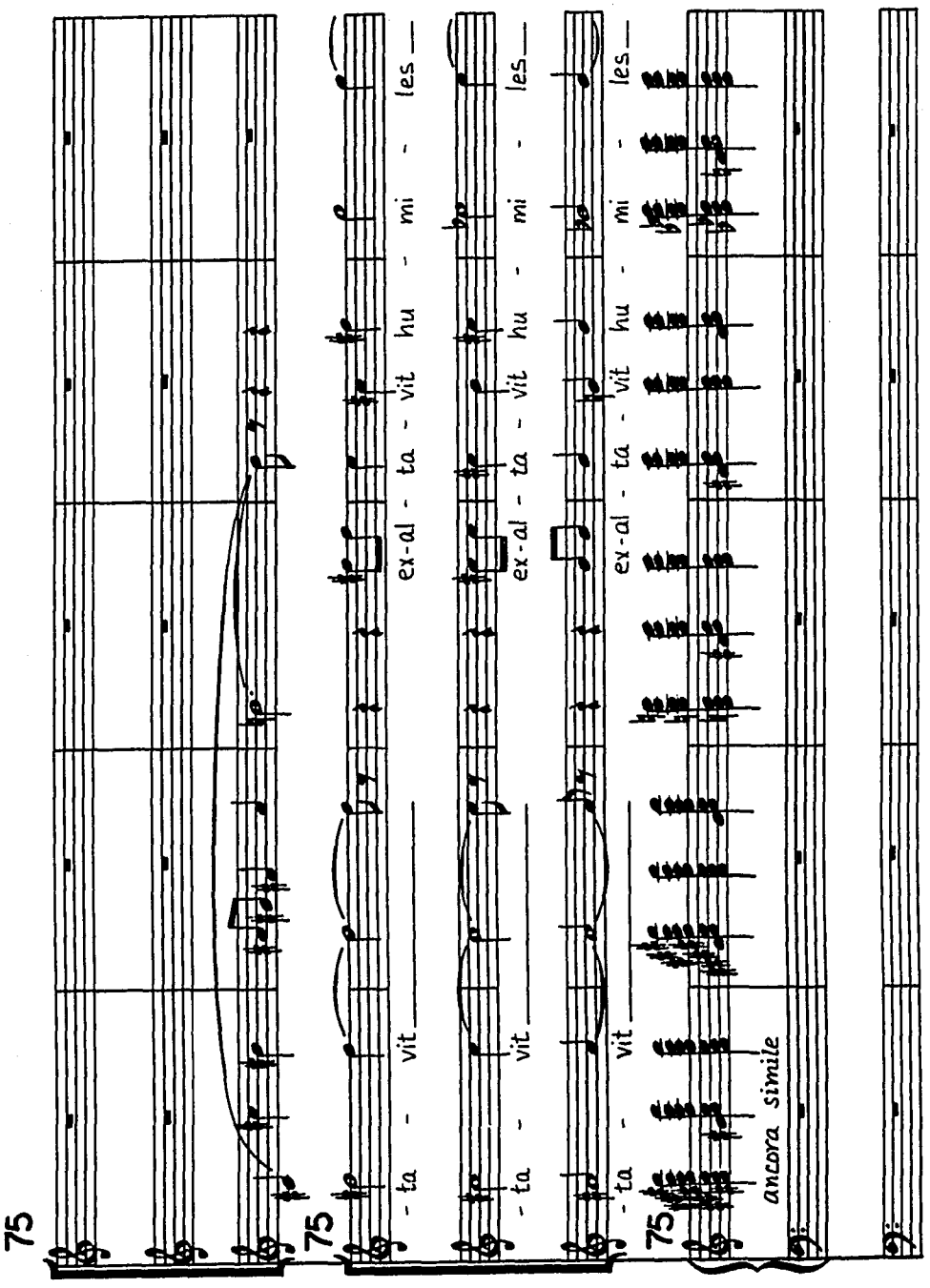

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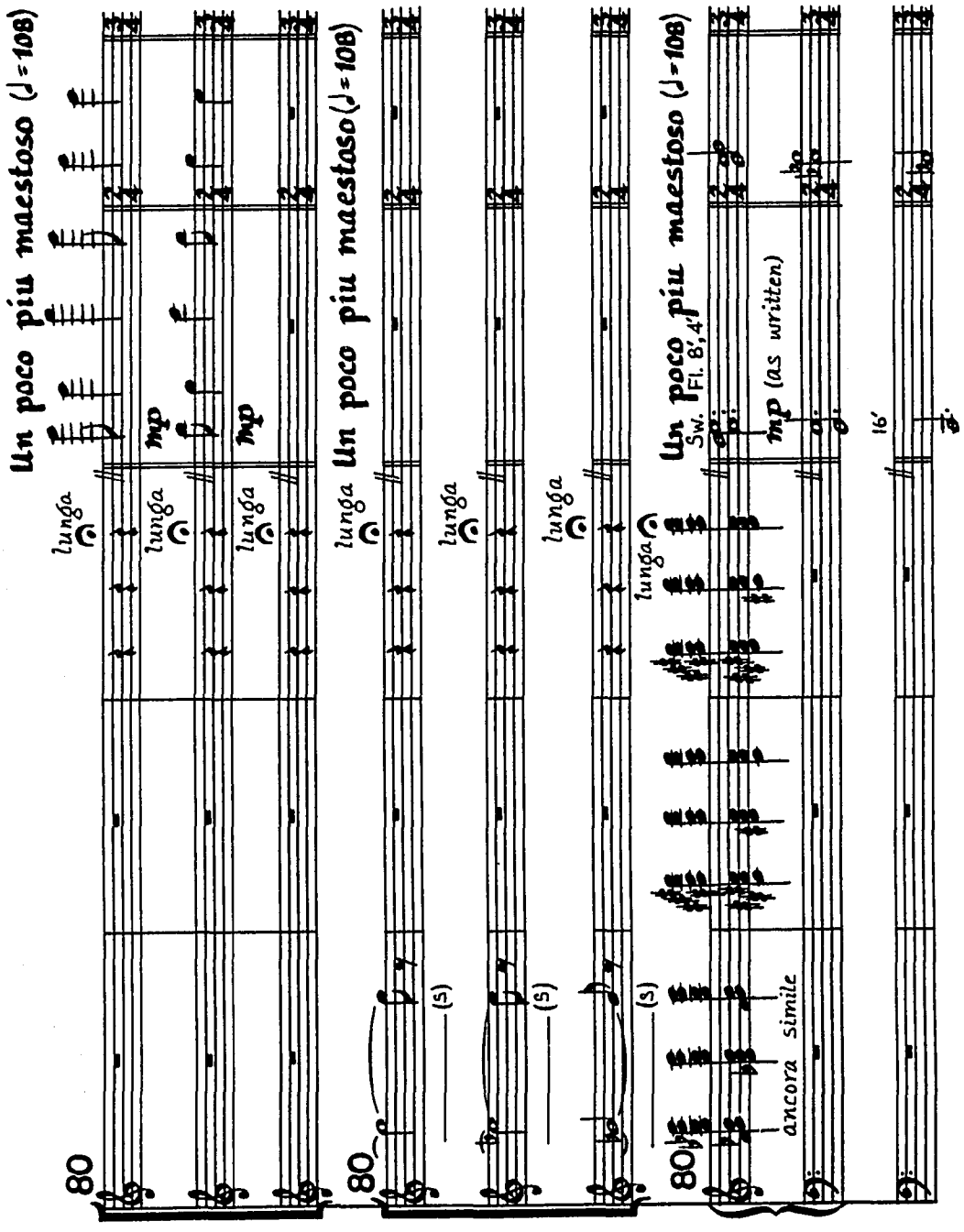

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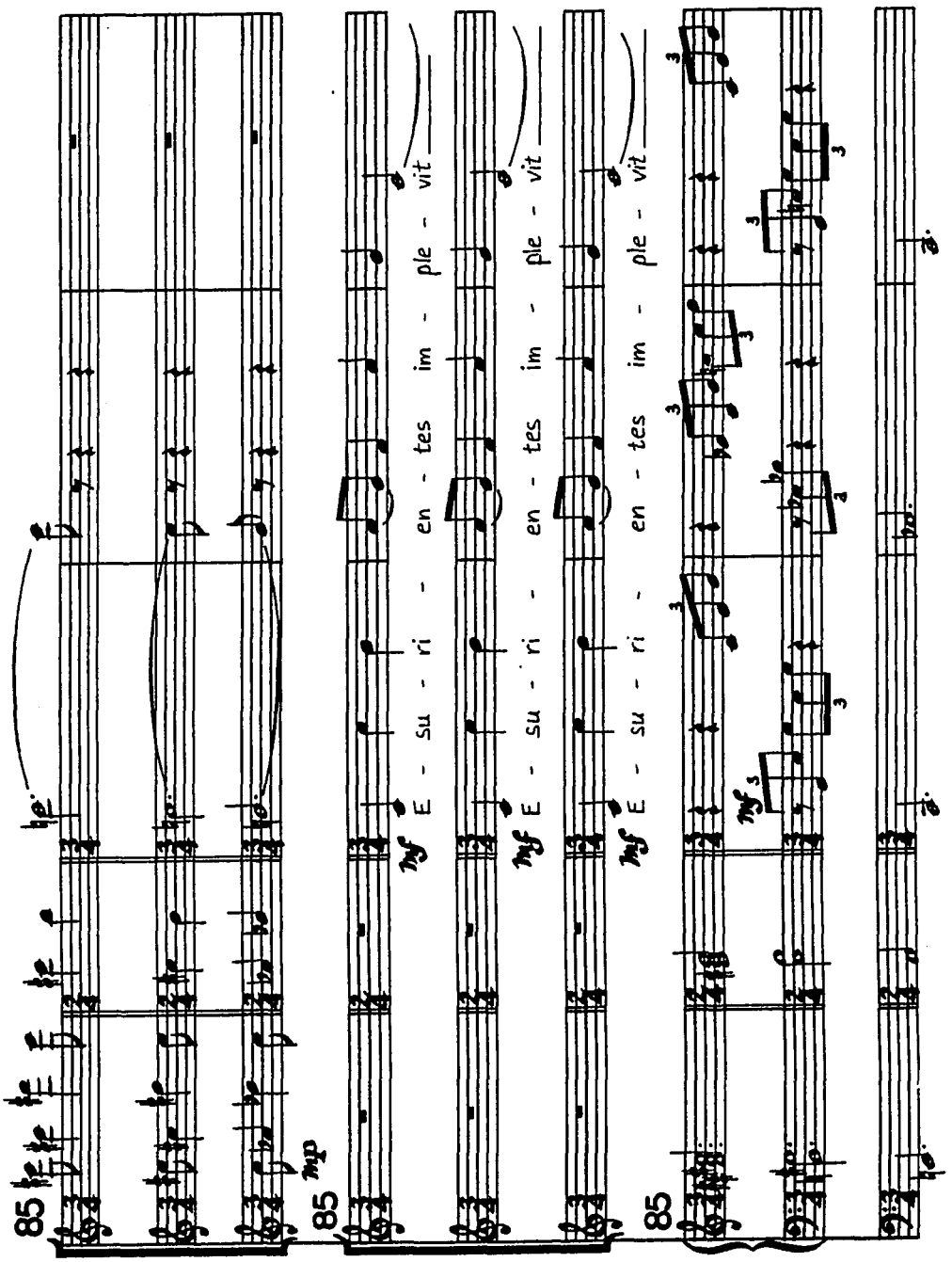

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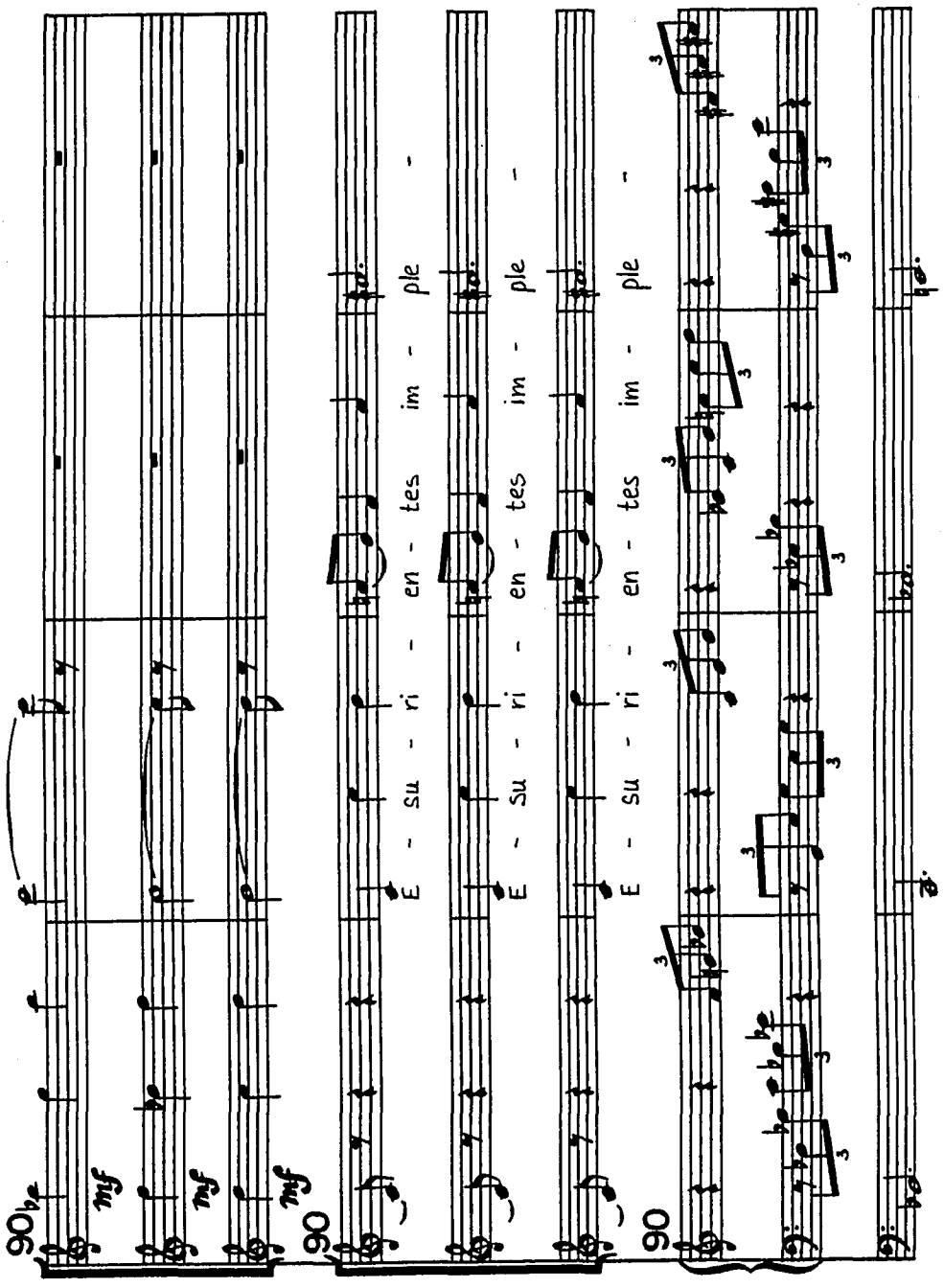

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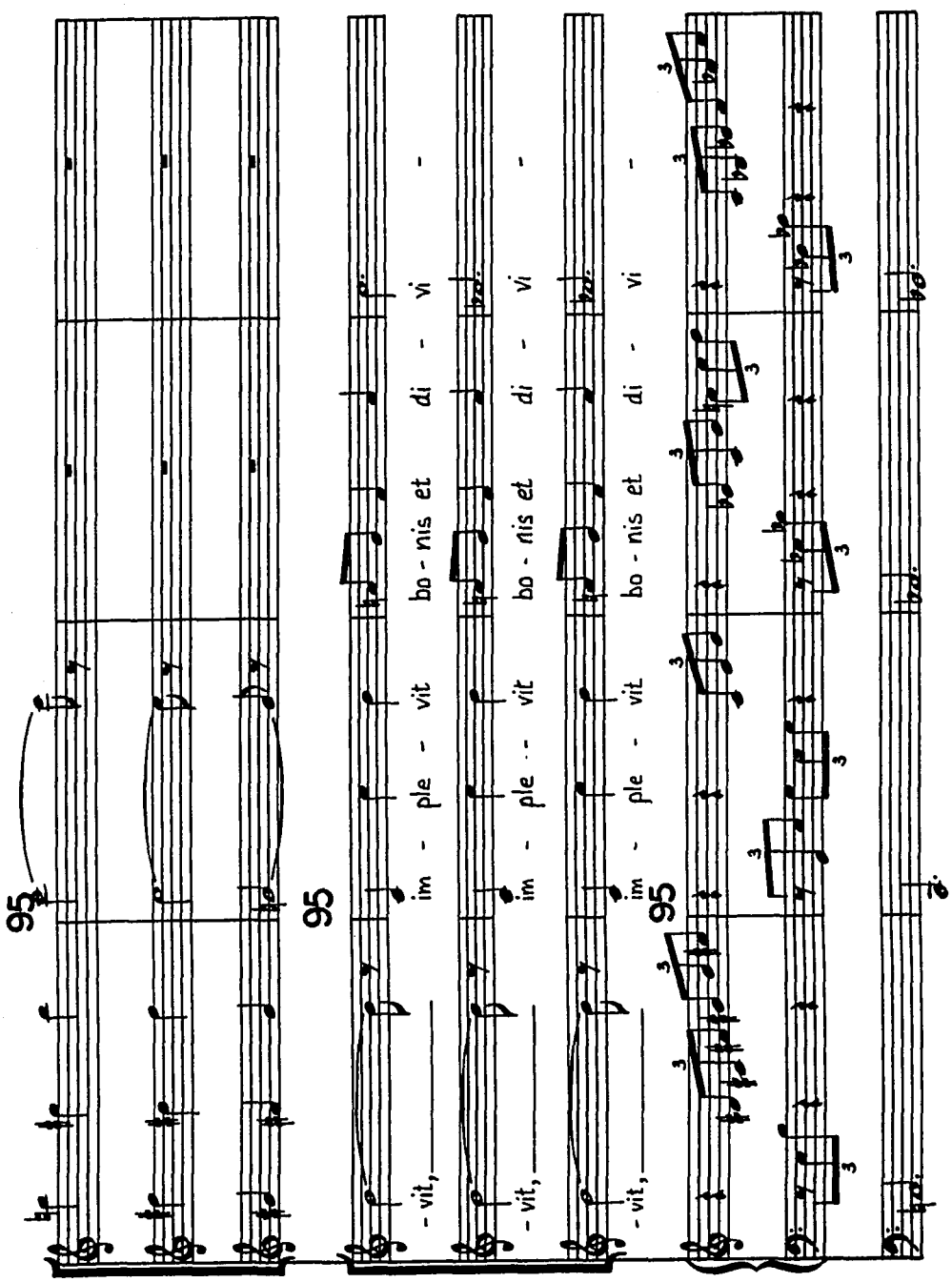

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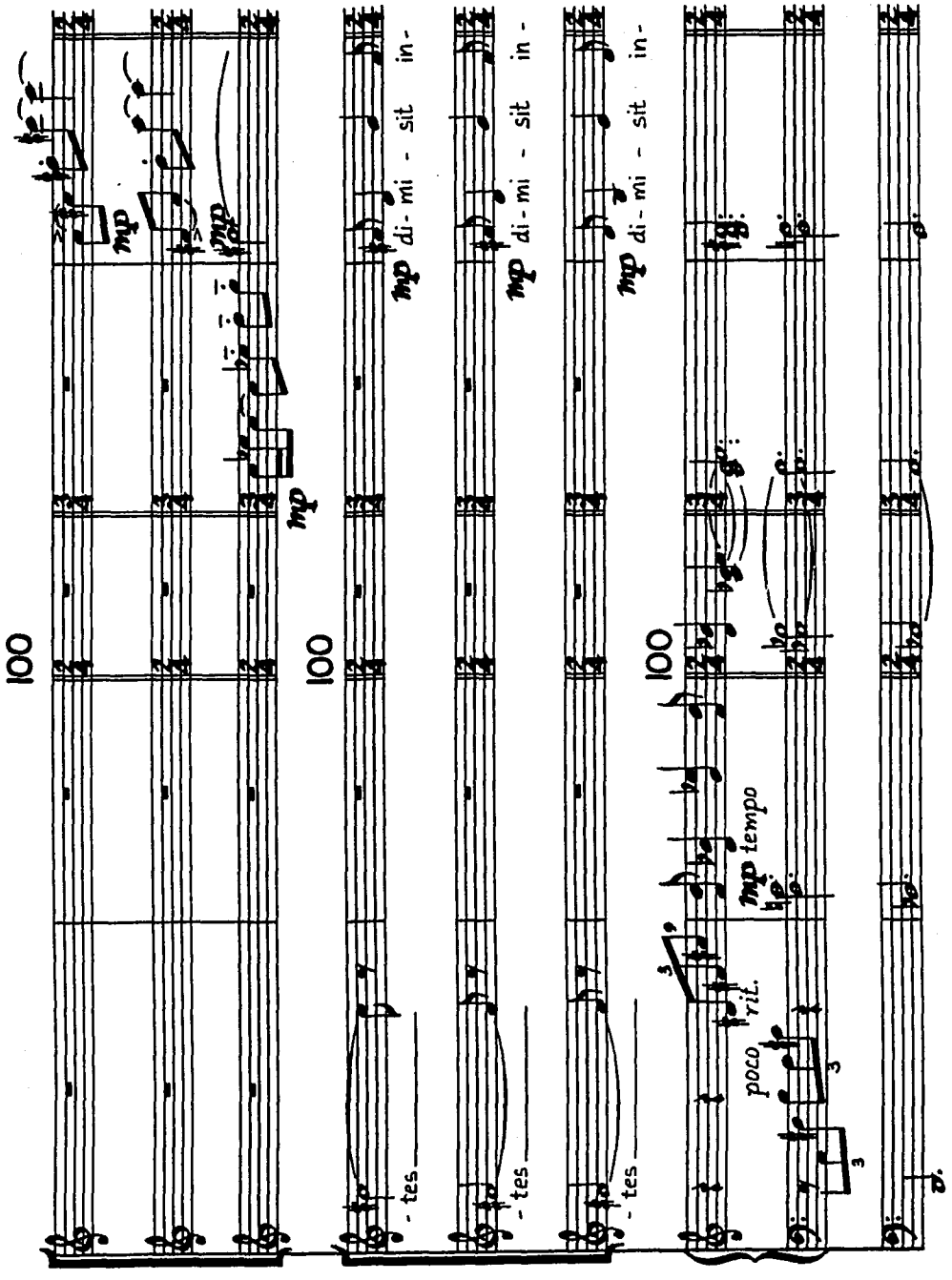

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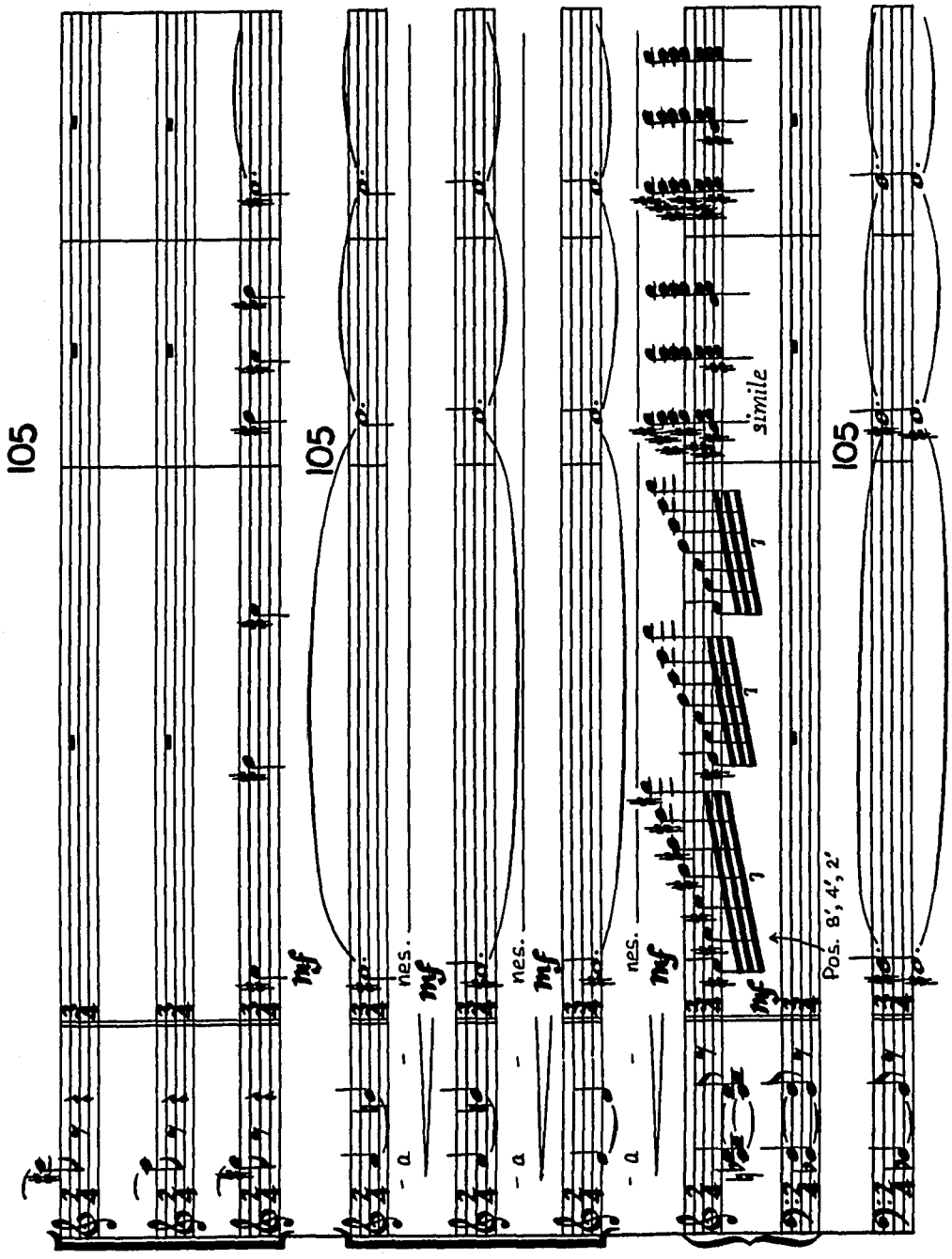

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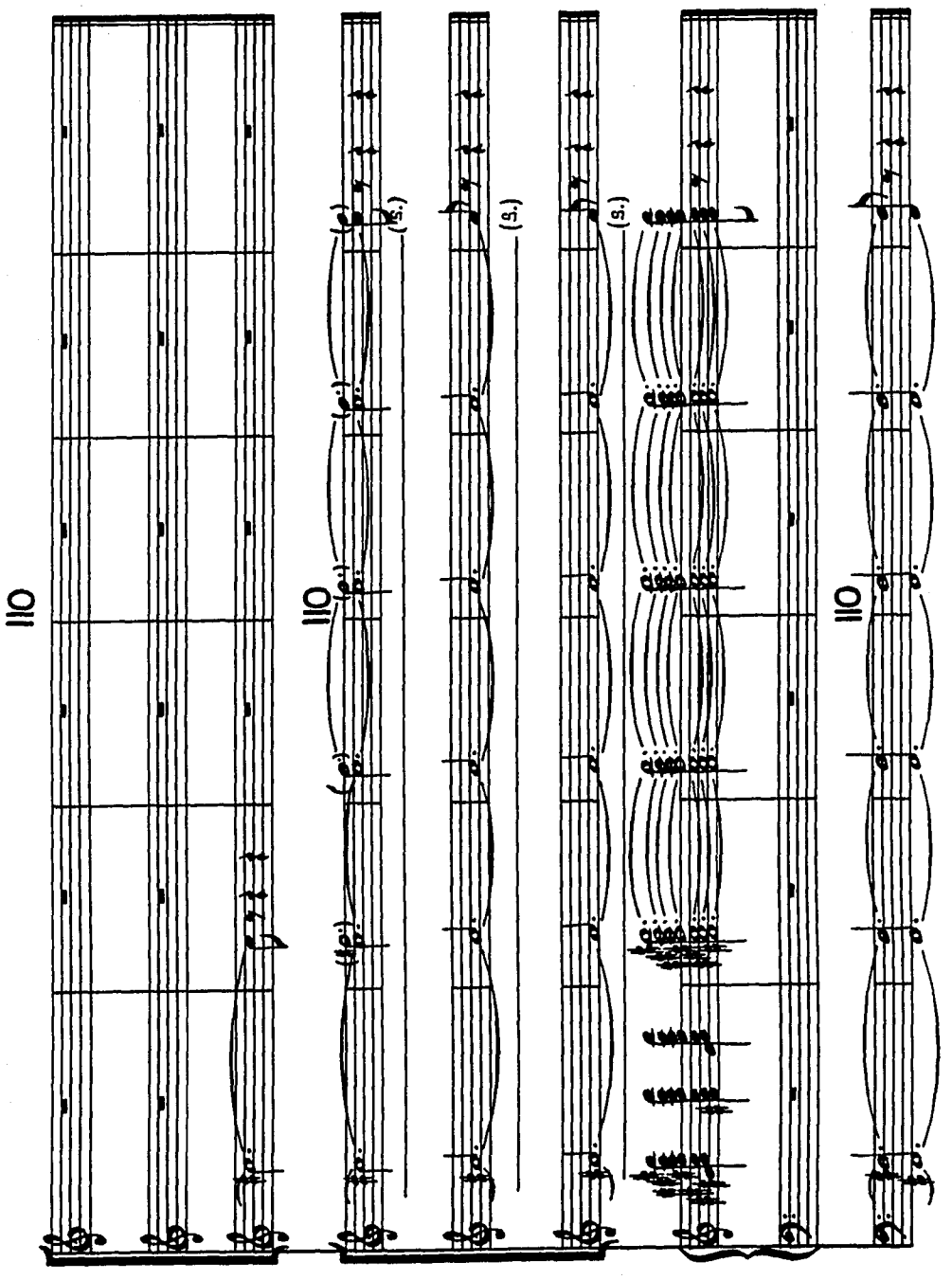

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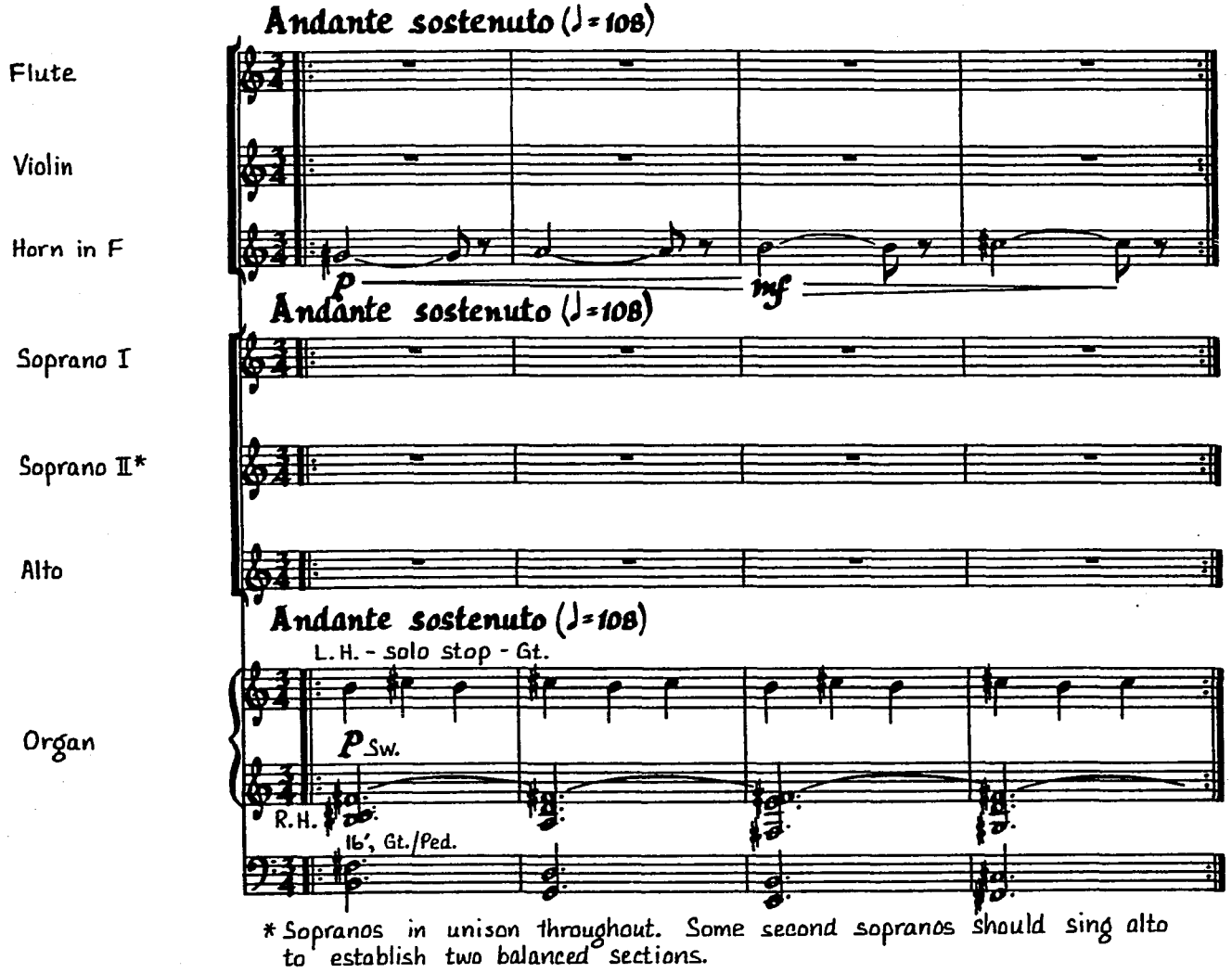
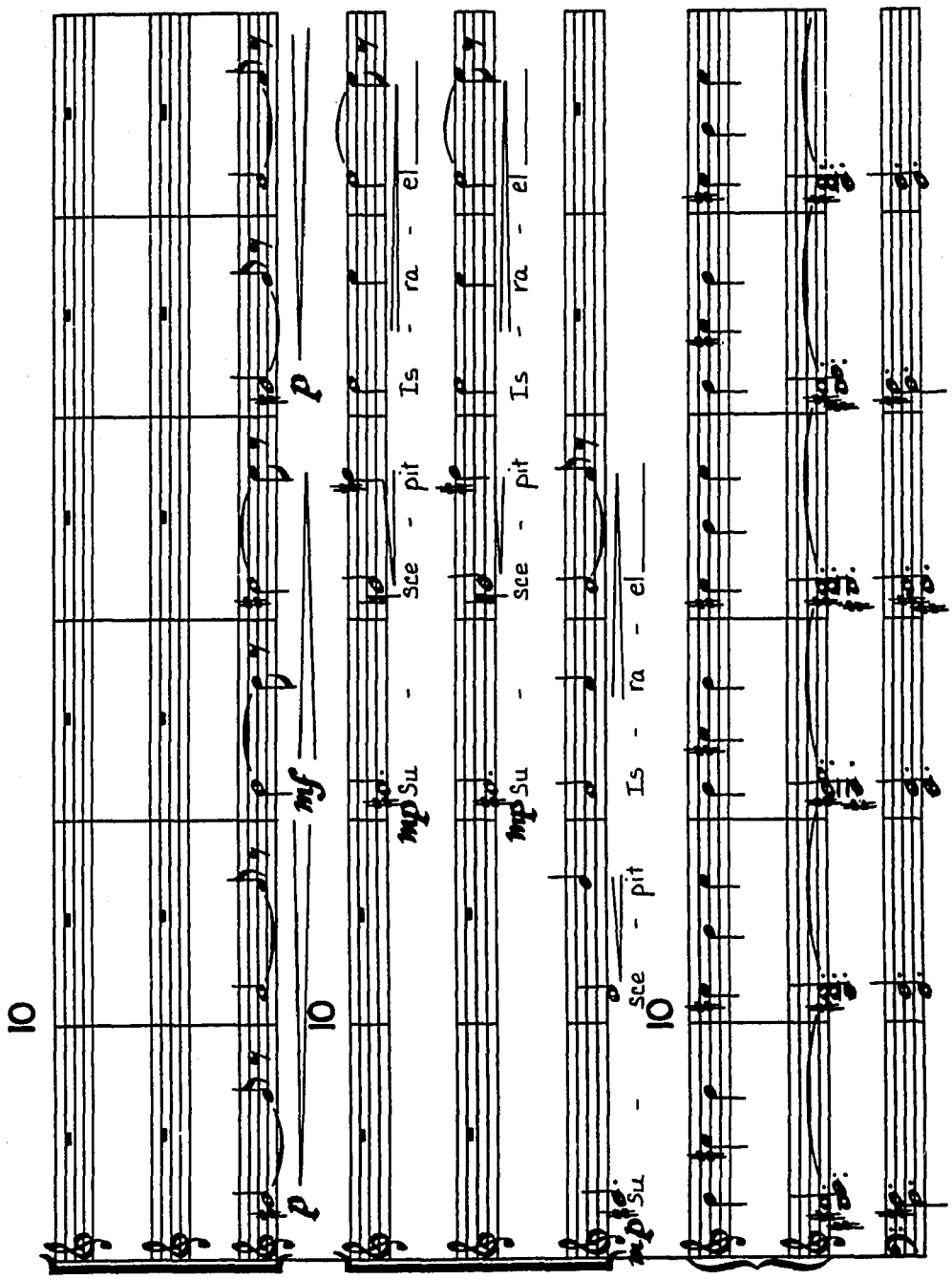
IV. SUSCEPIT ISRAEL



* Sopranos in unison throughout. Some second sopranos should sing alto to establish two balanced sections.



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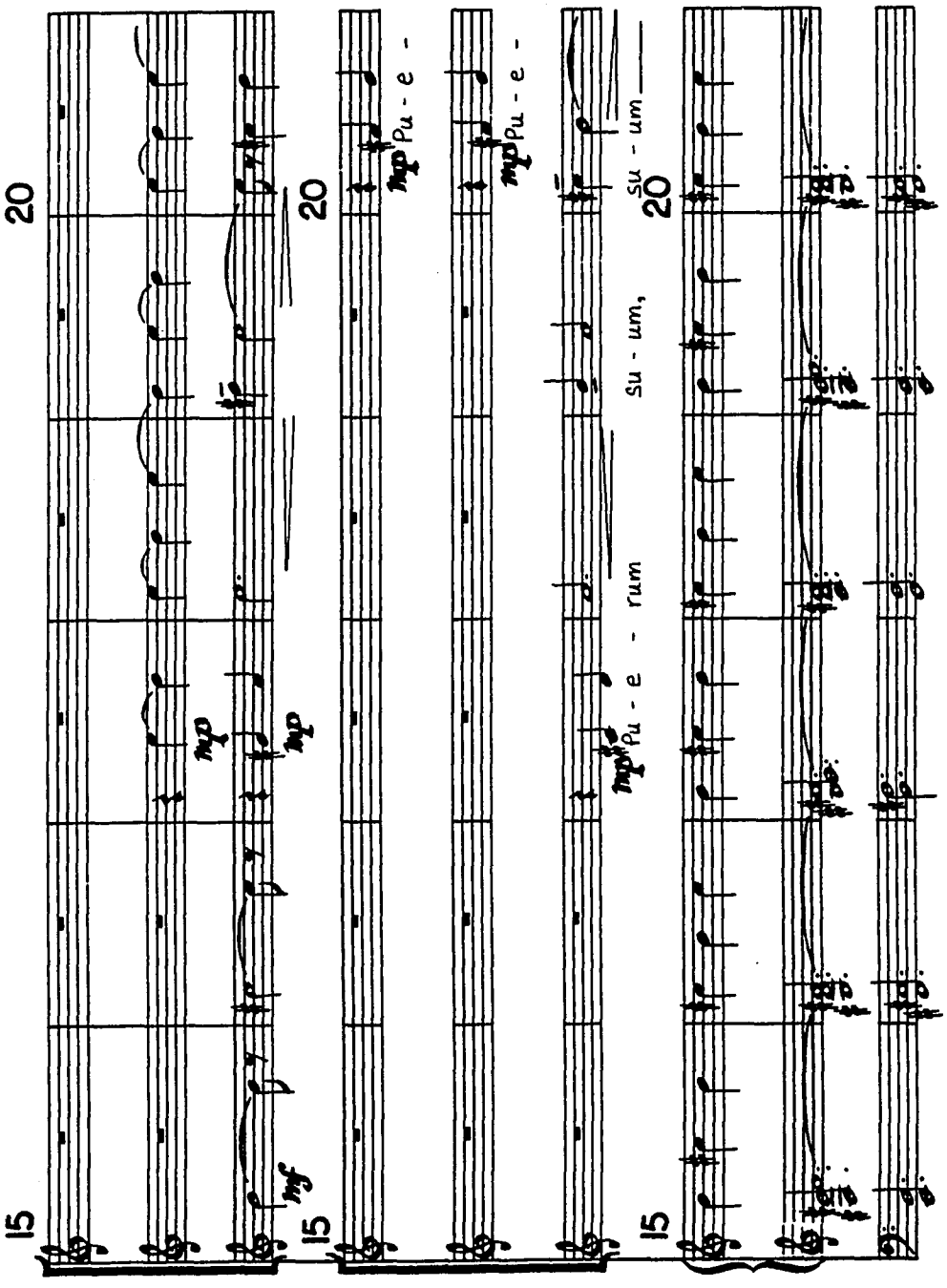

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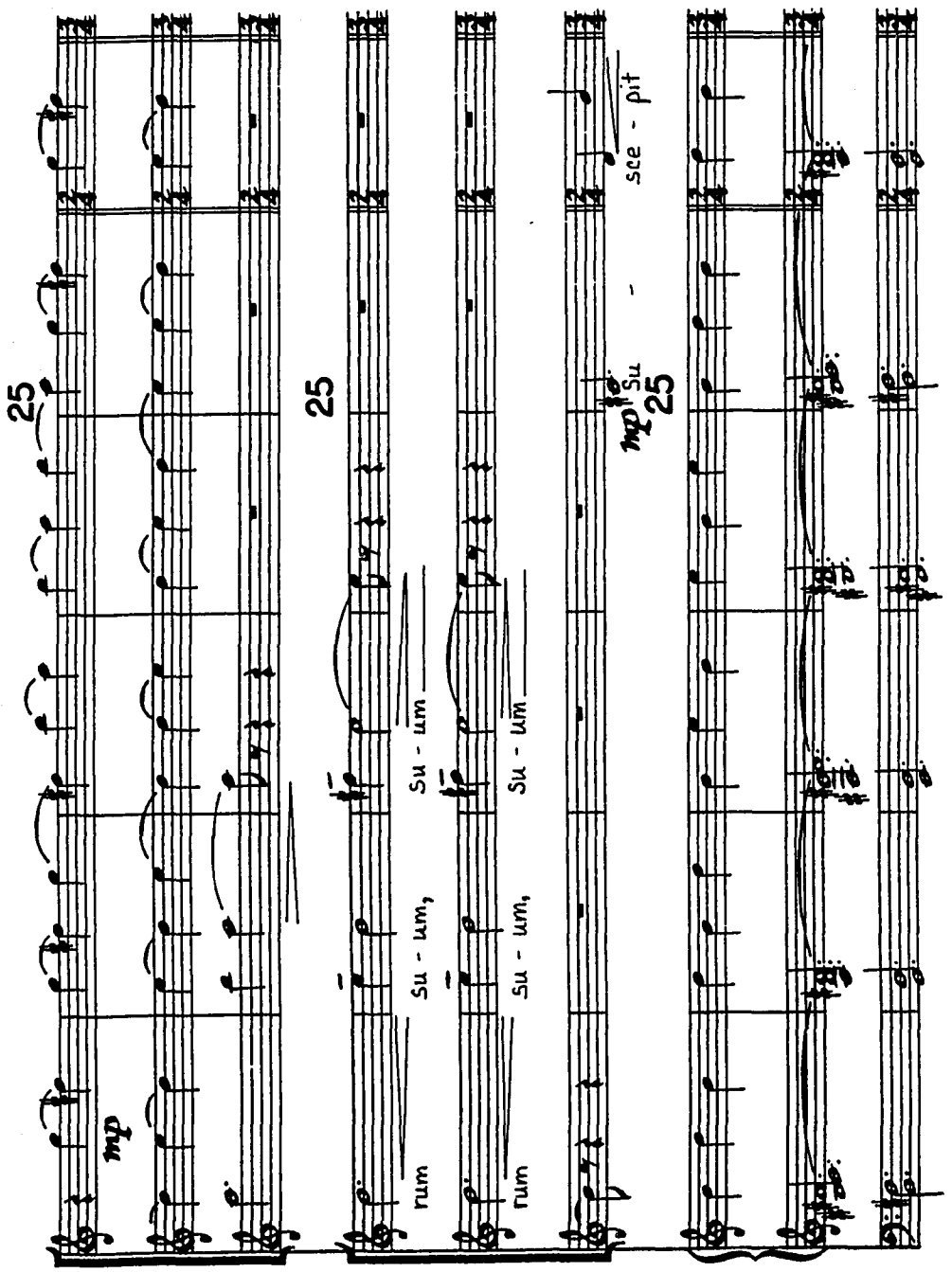

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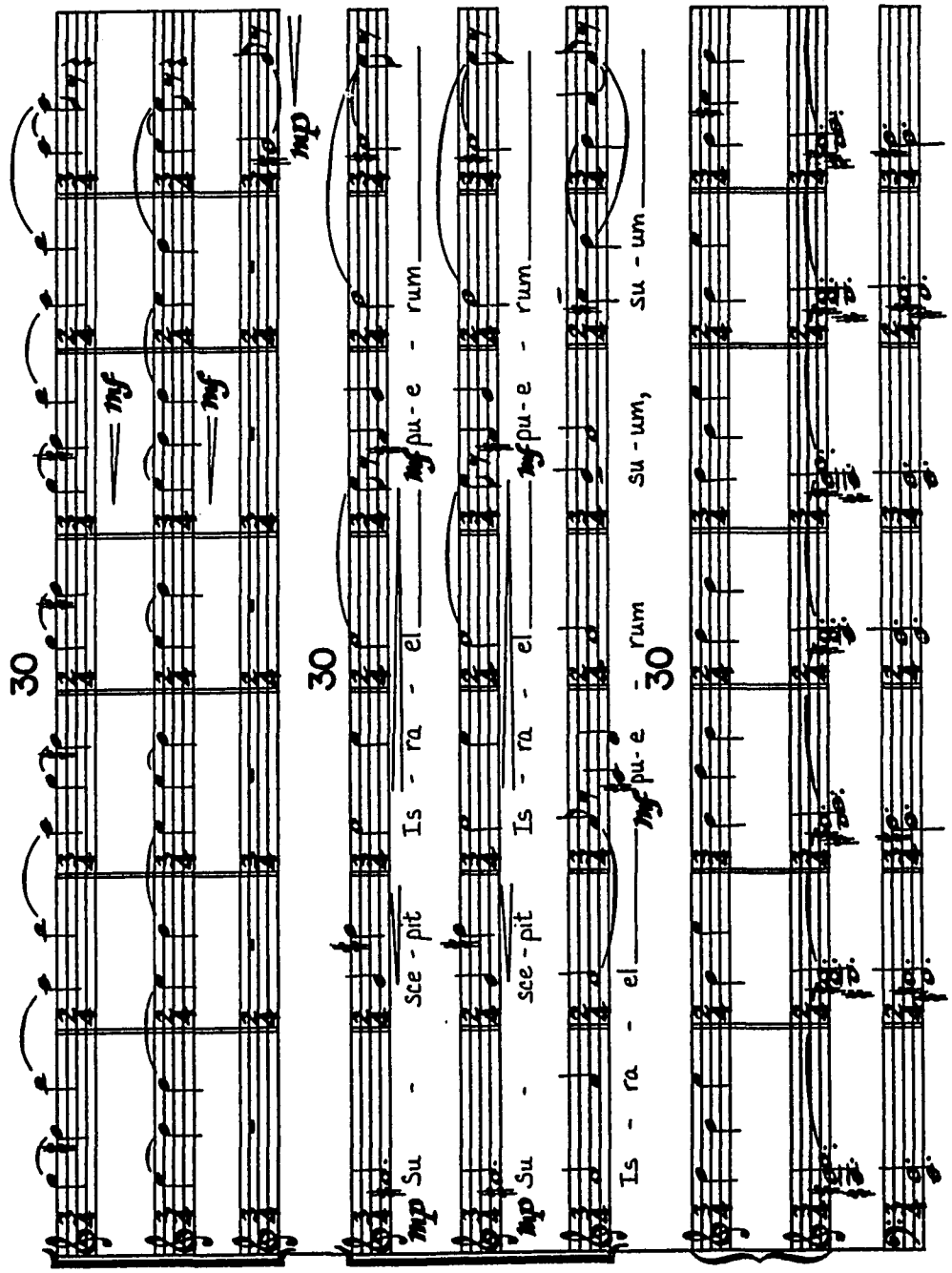

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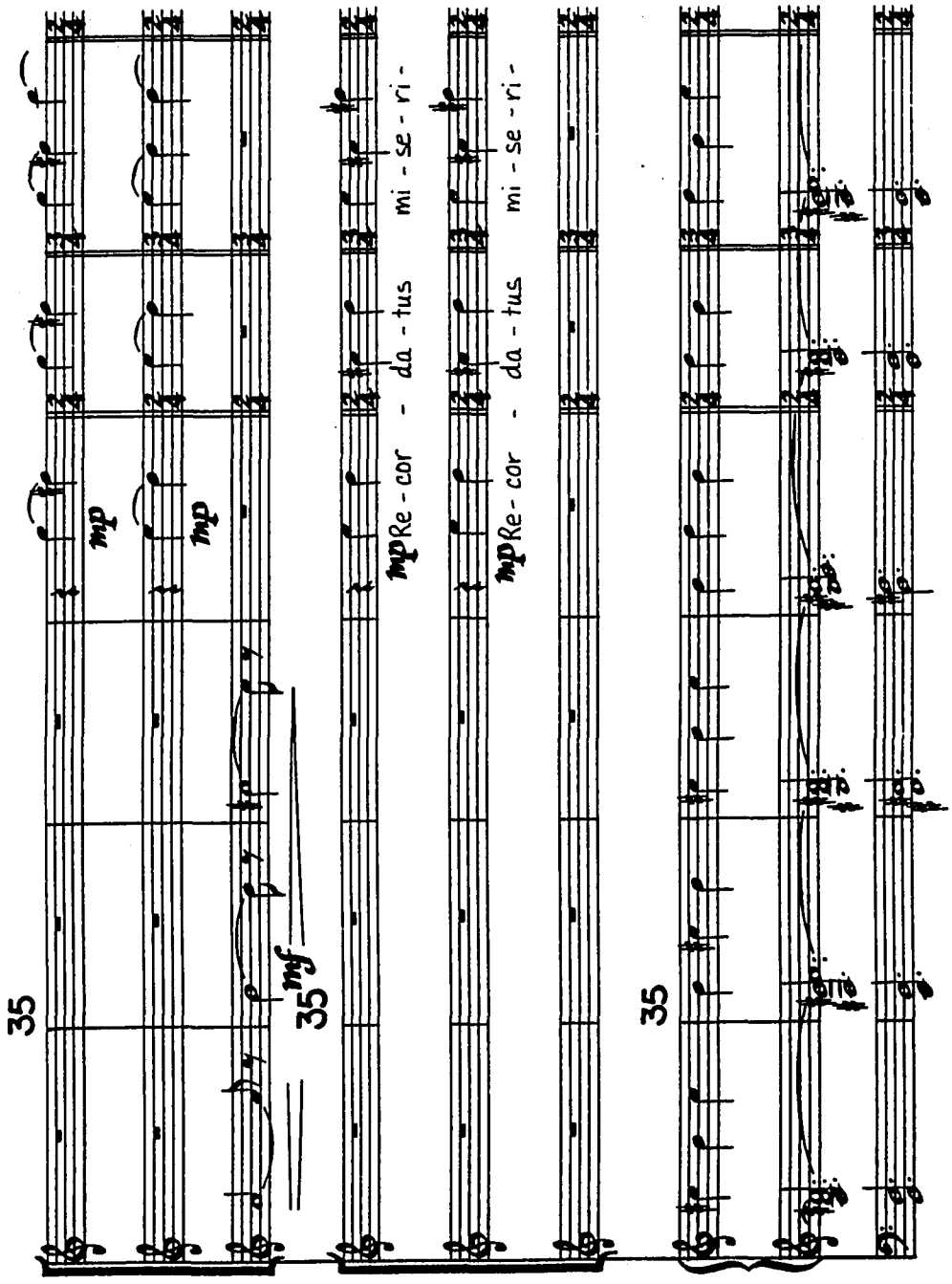

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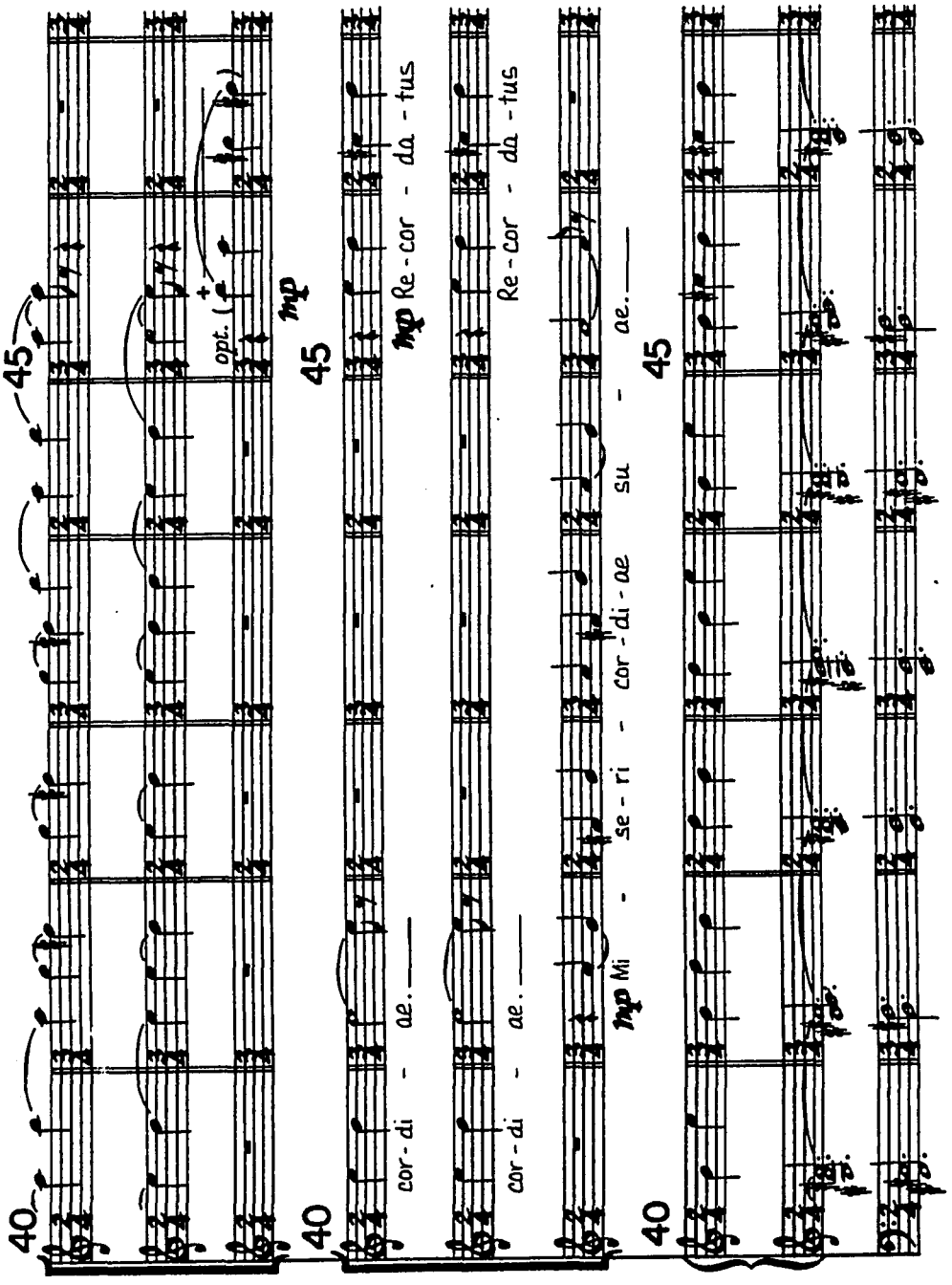

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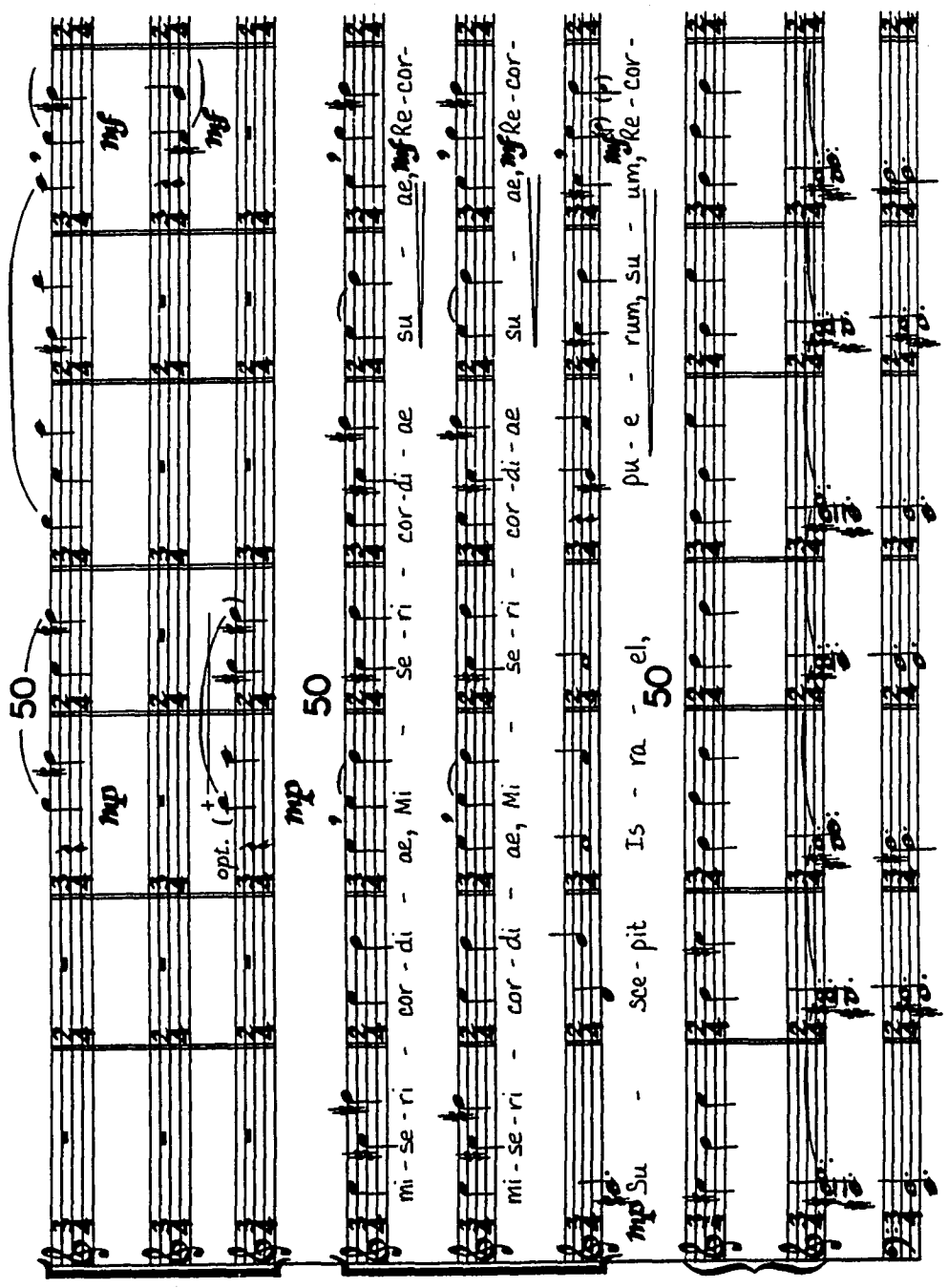

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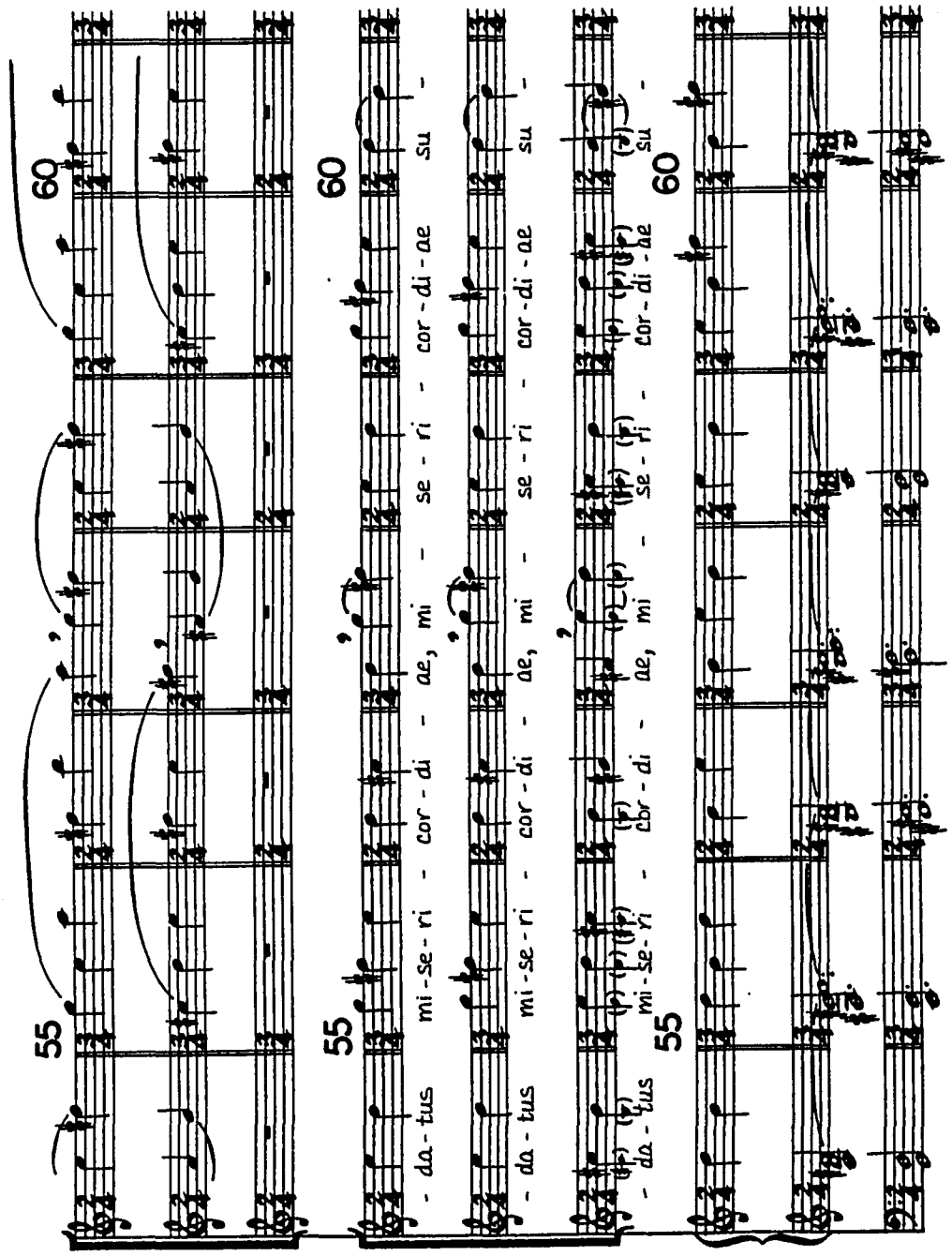

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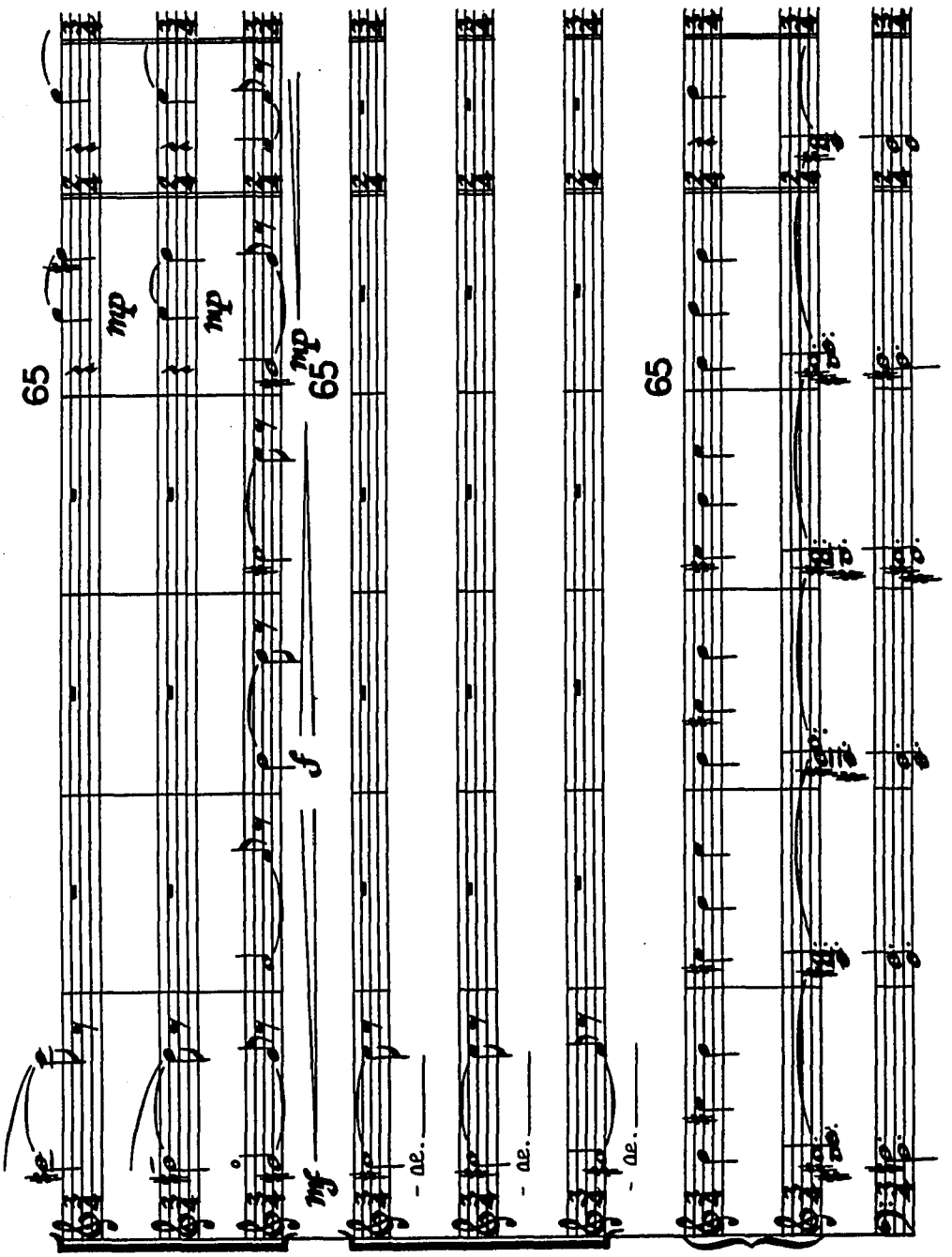

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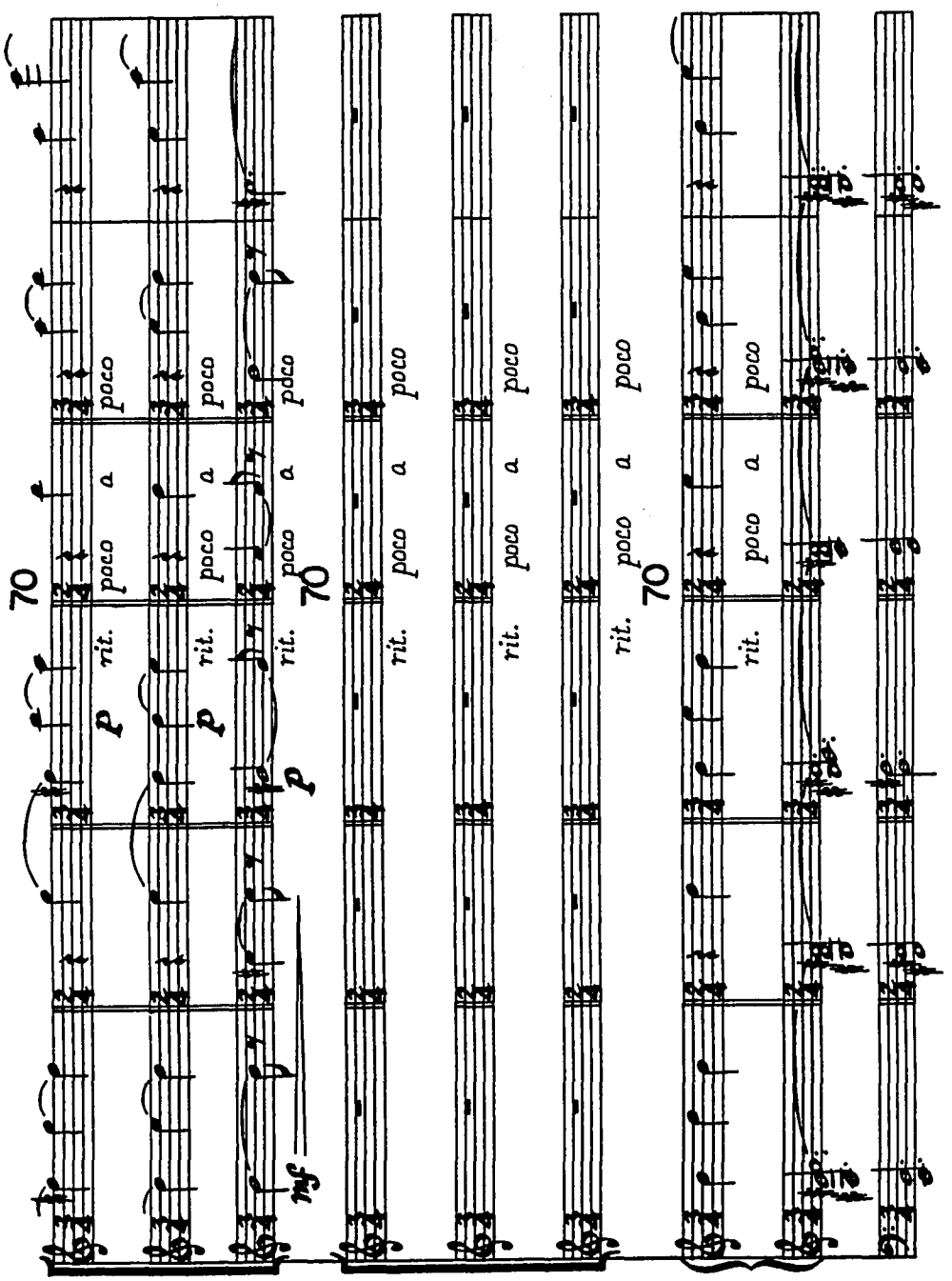

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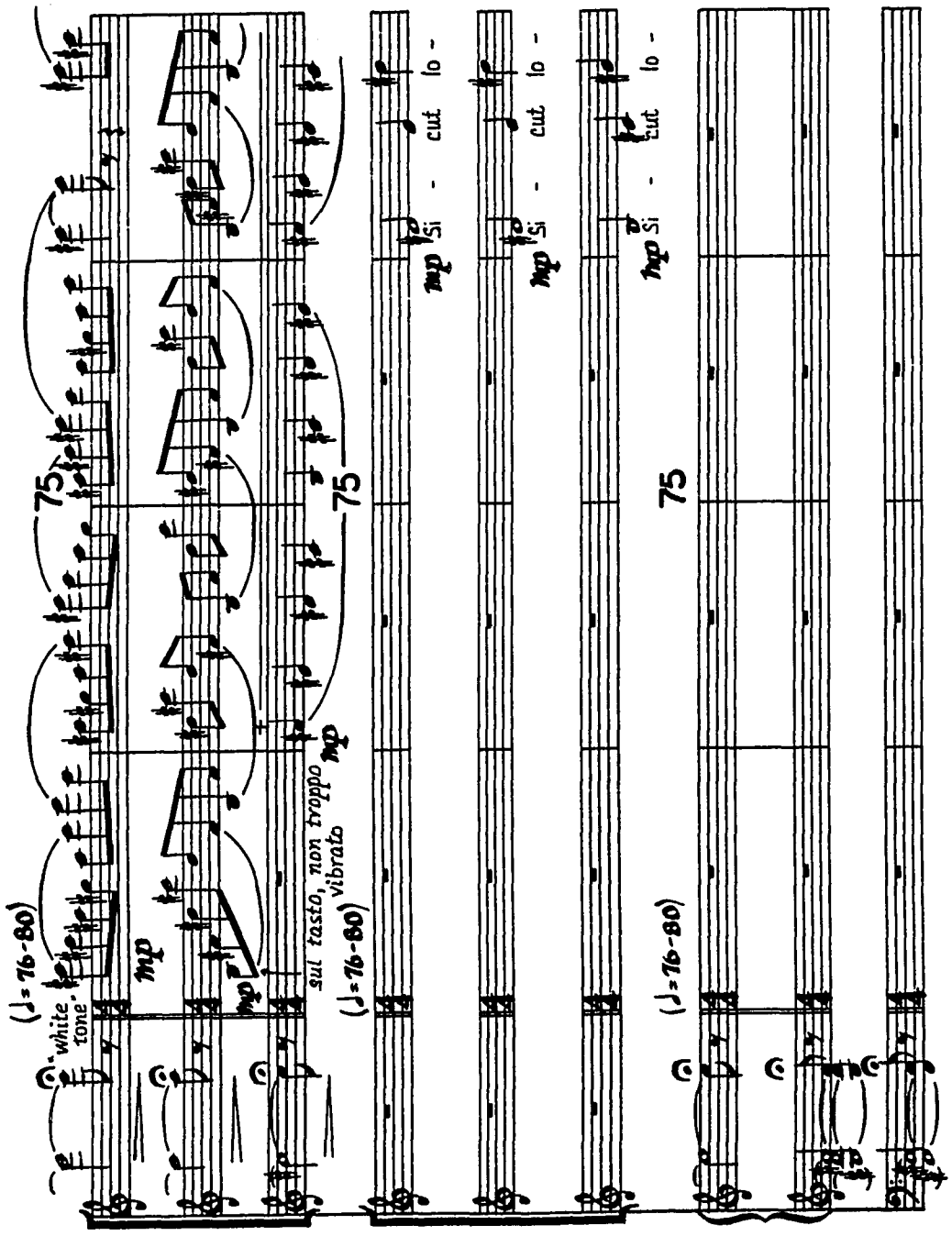

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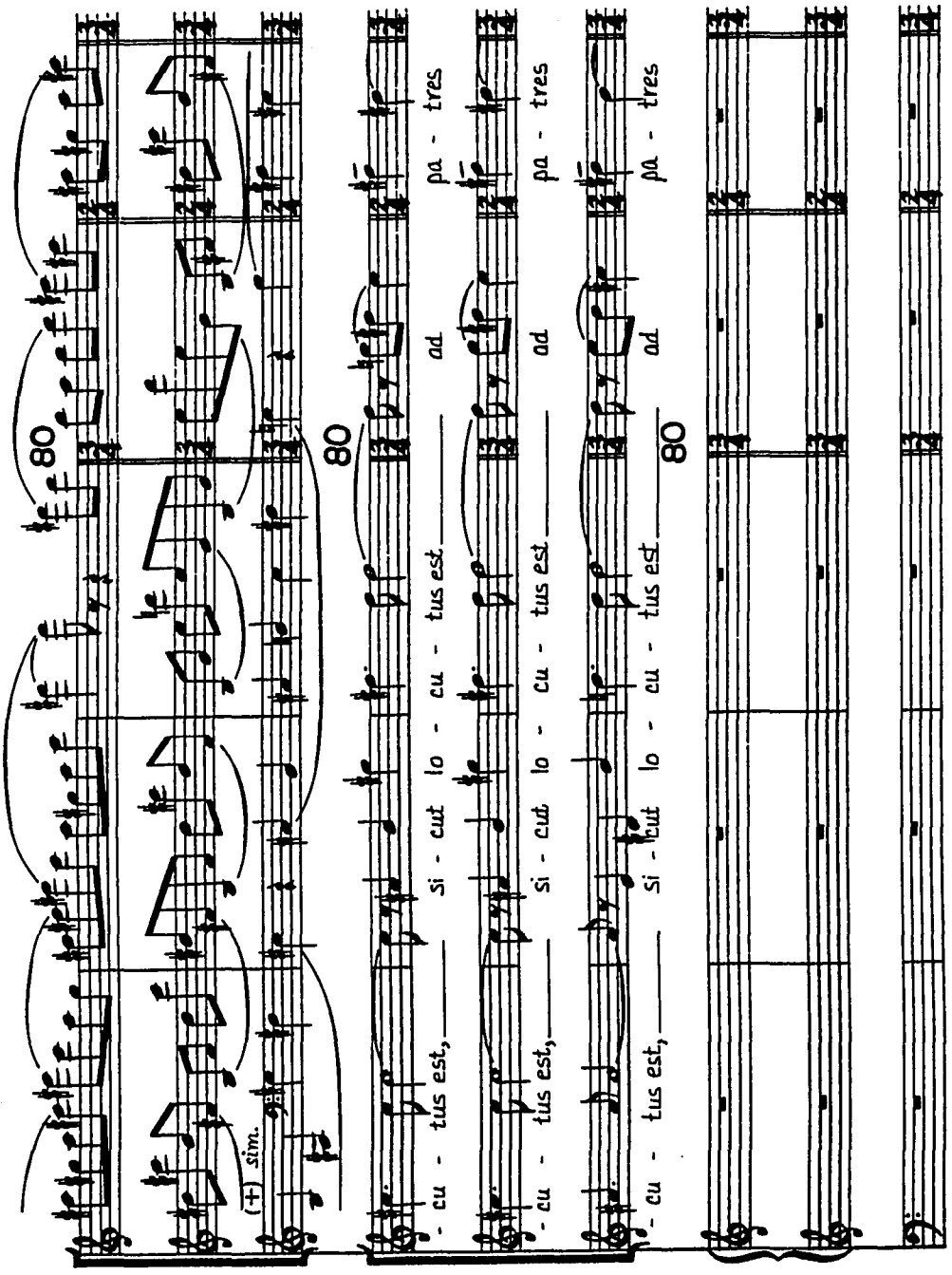

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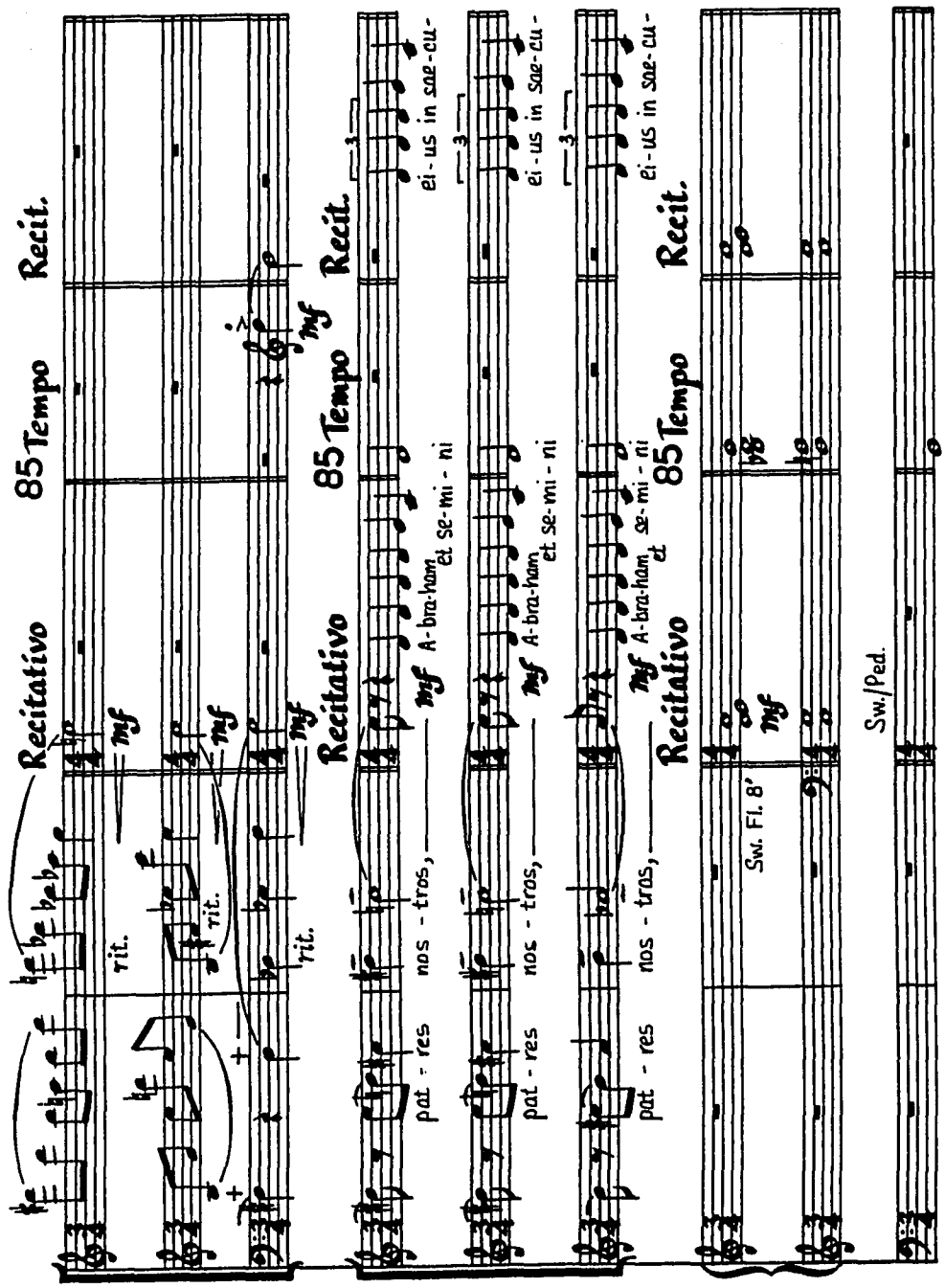

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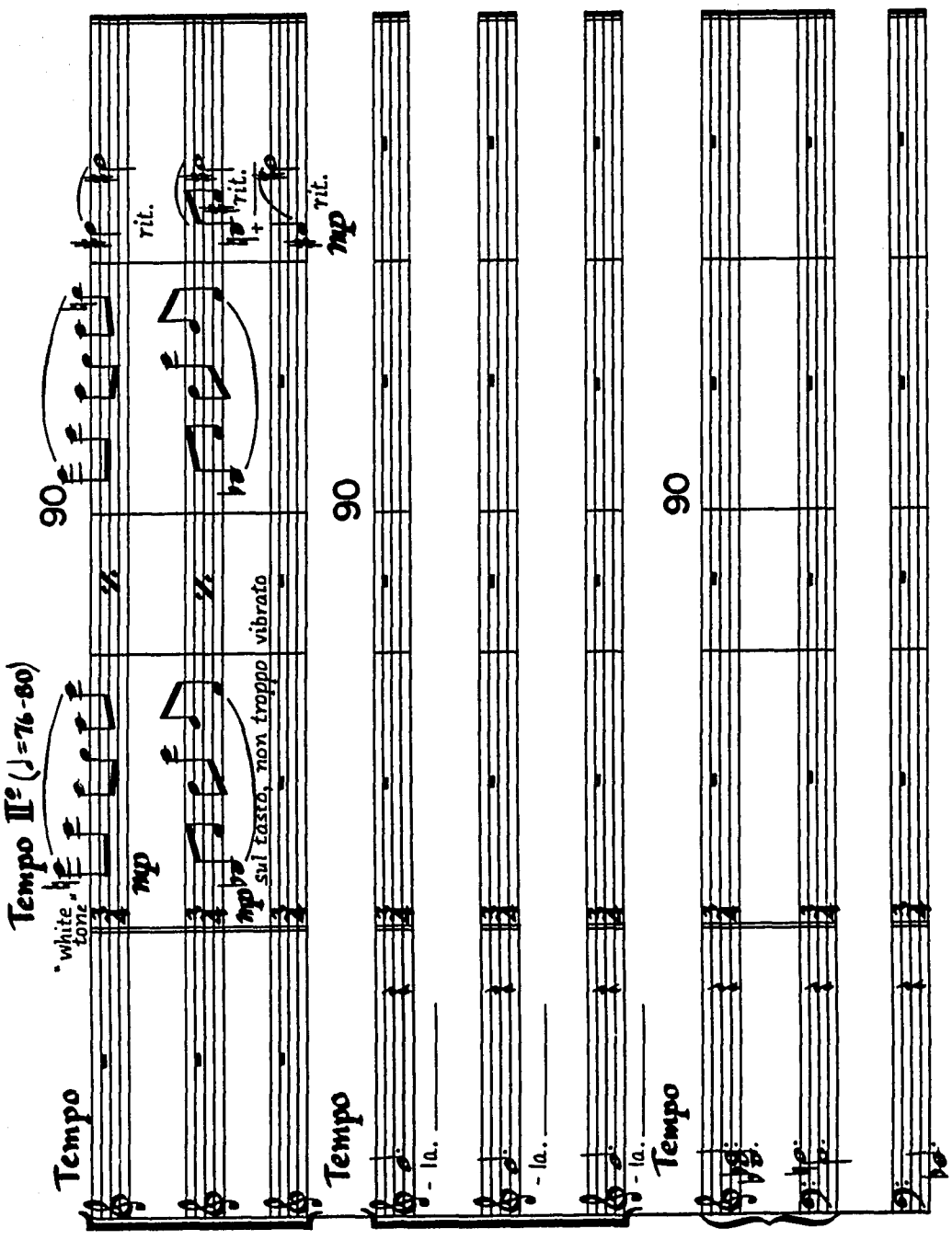

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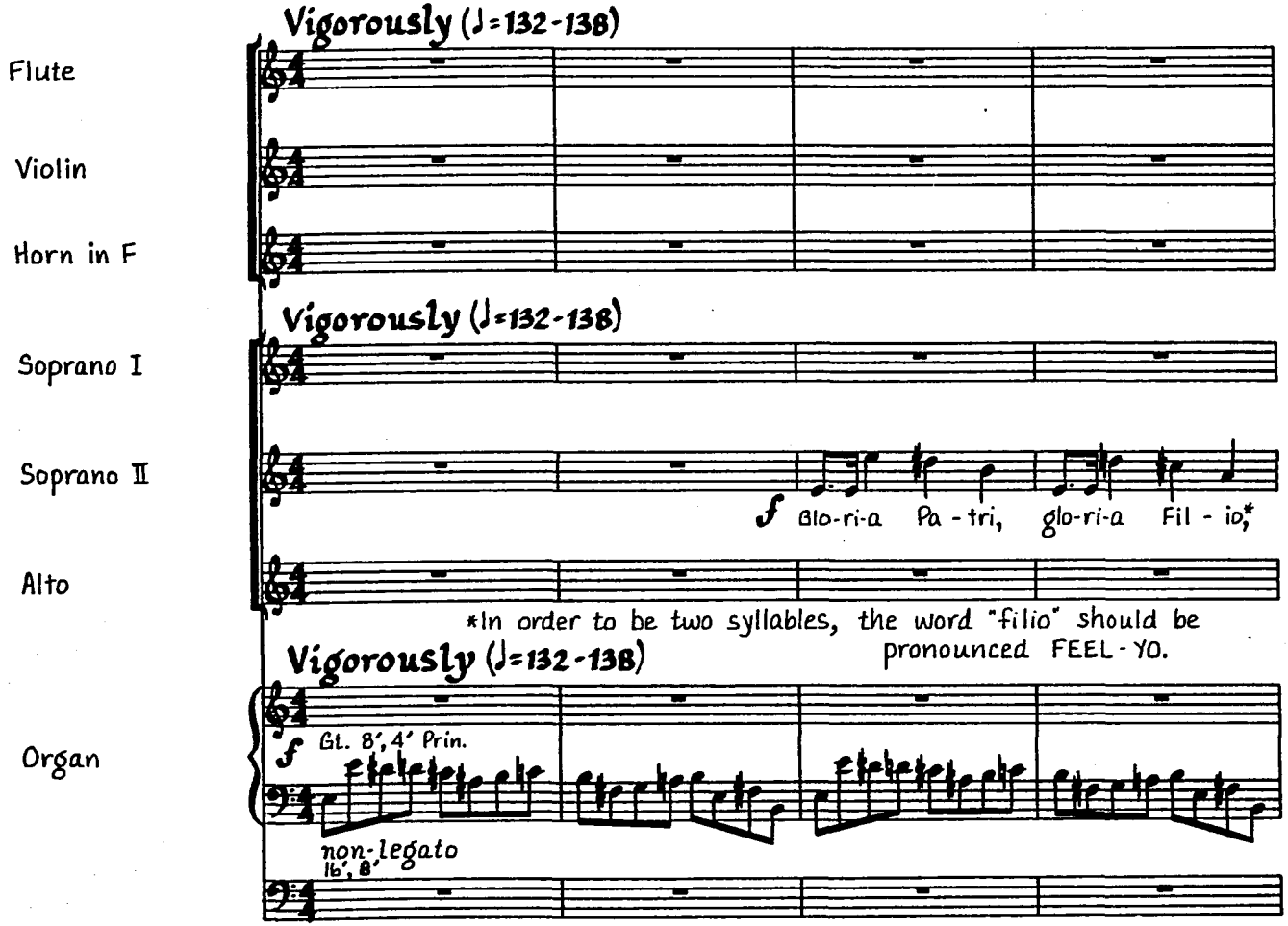
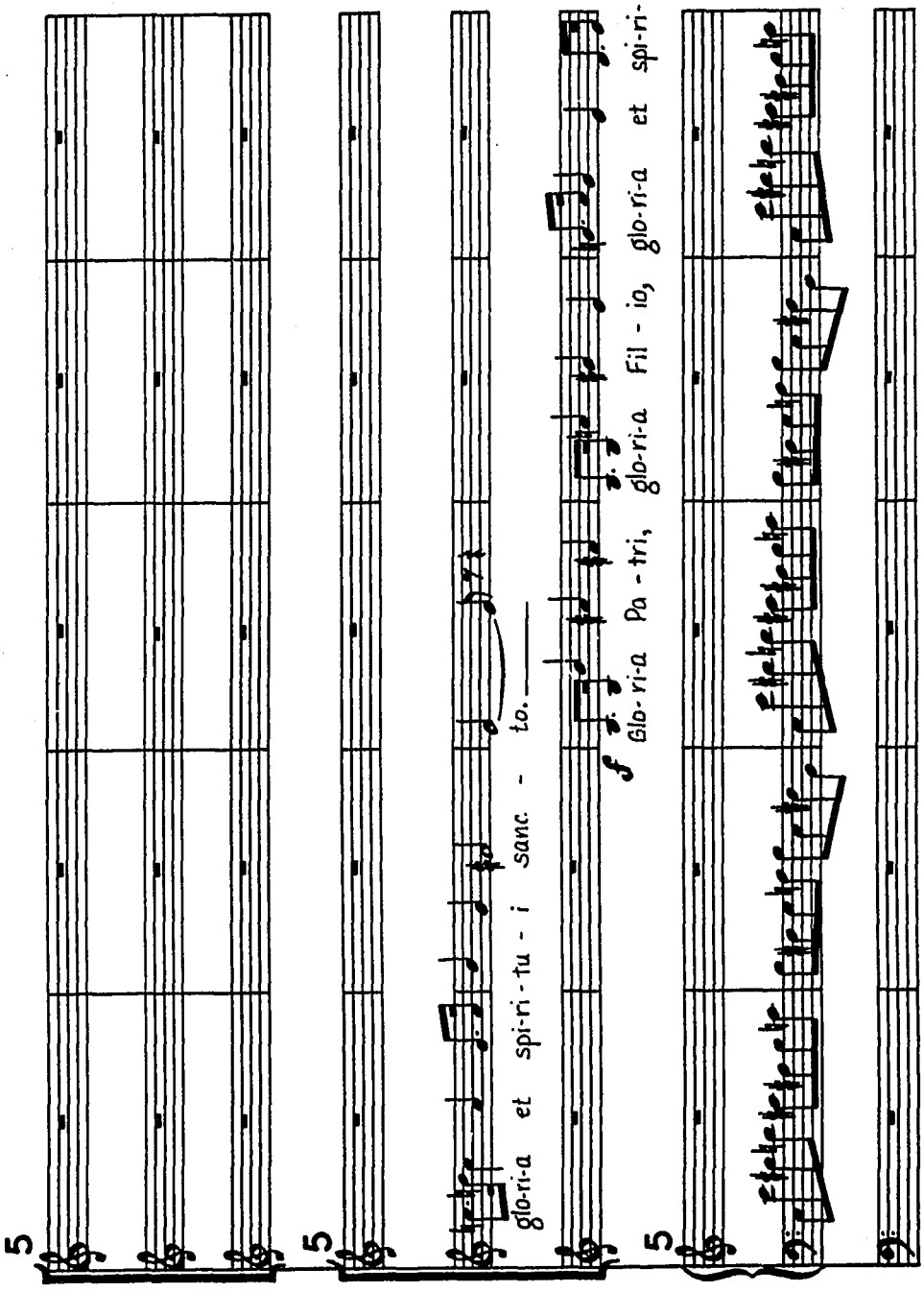
V. GLORIA PATRI





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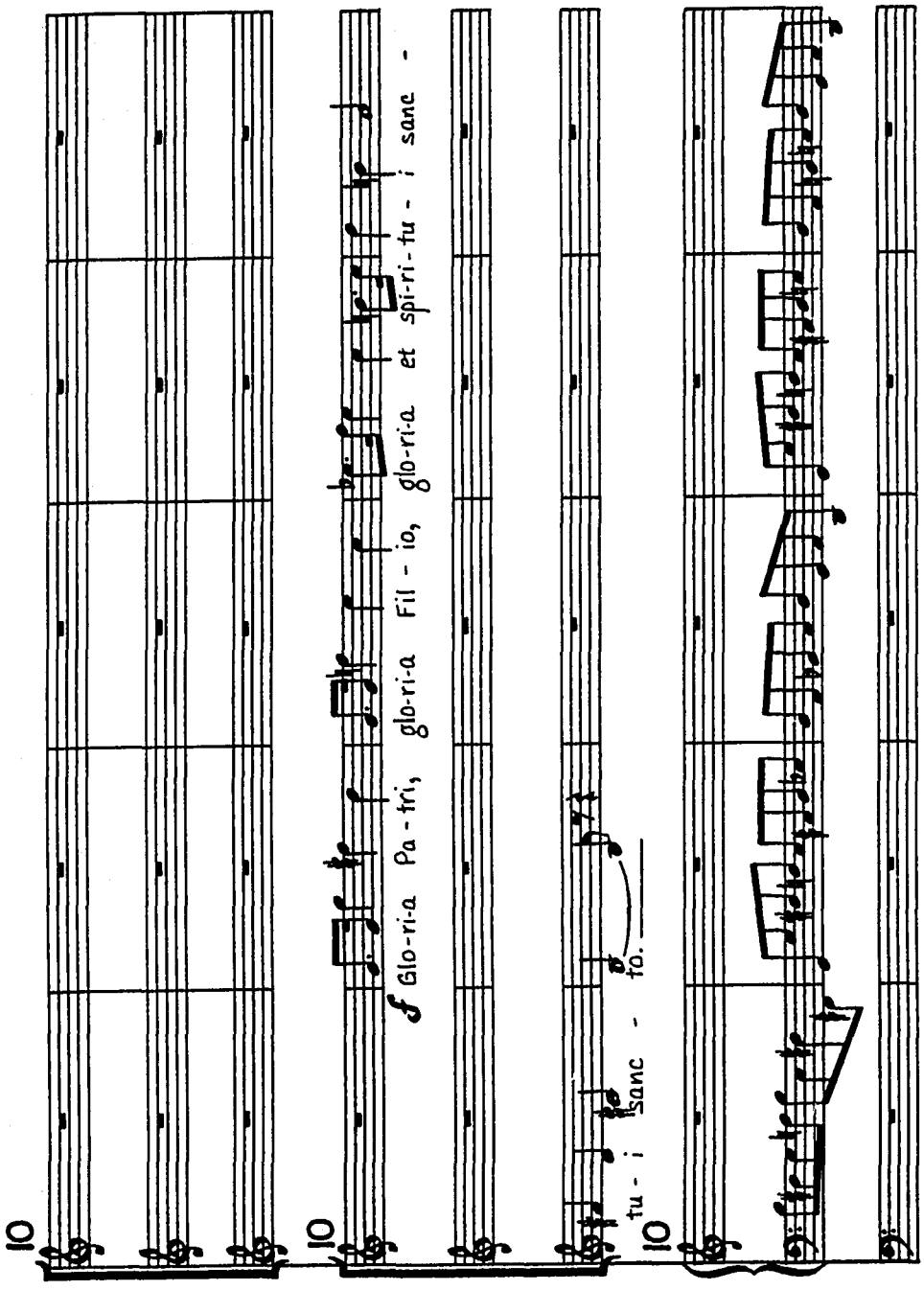

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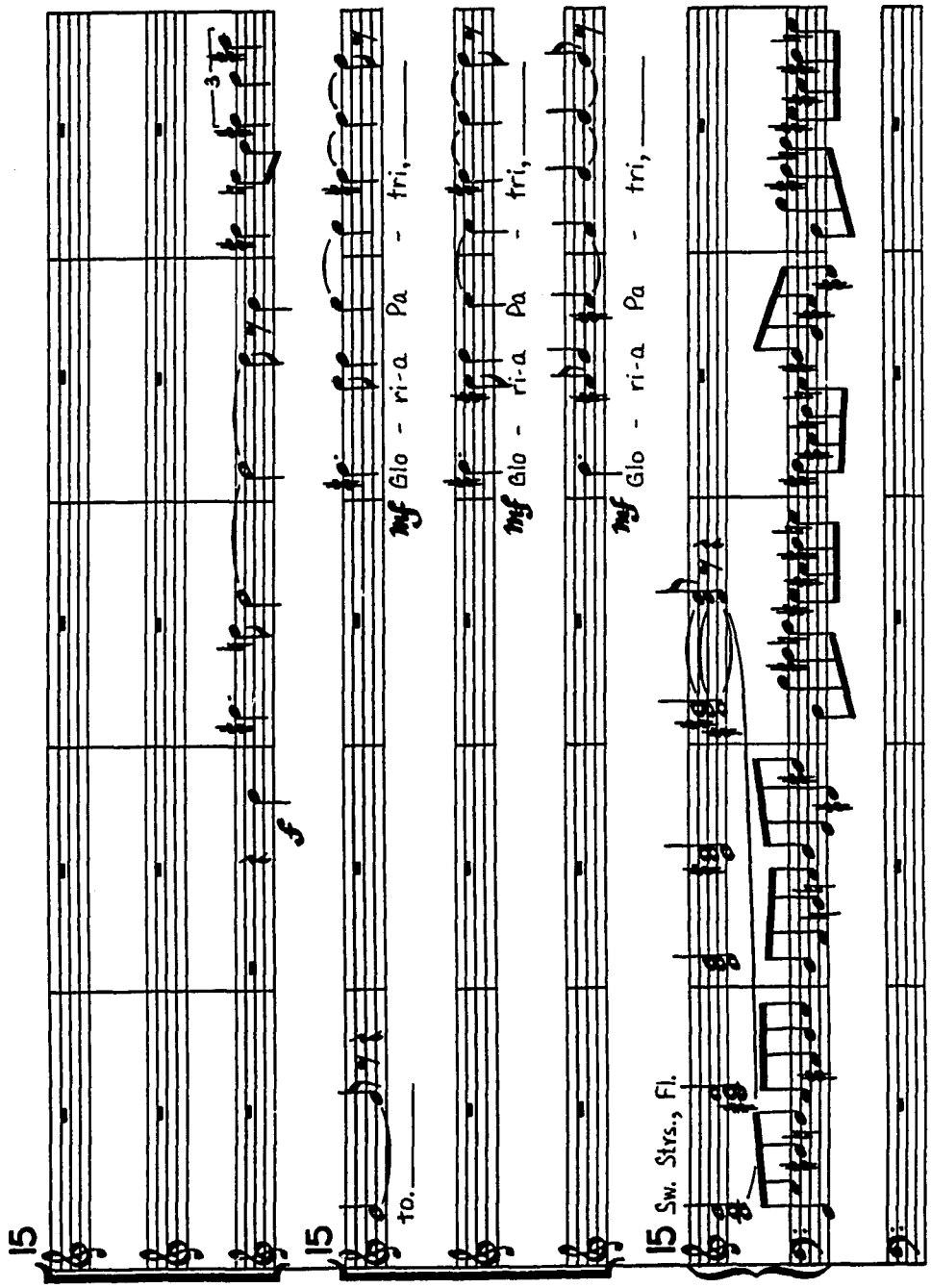

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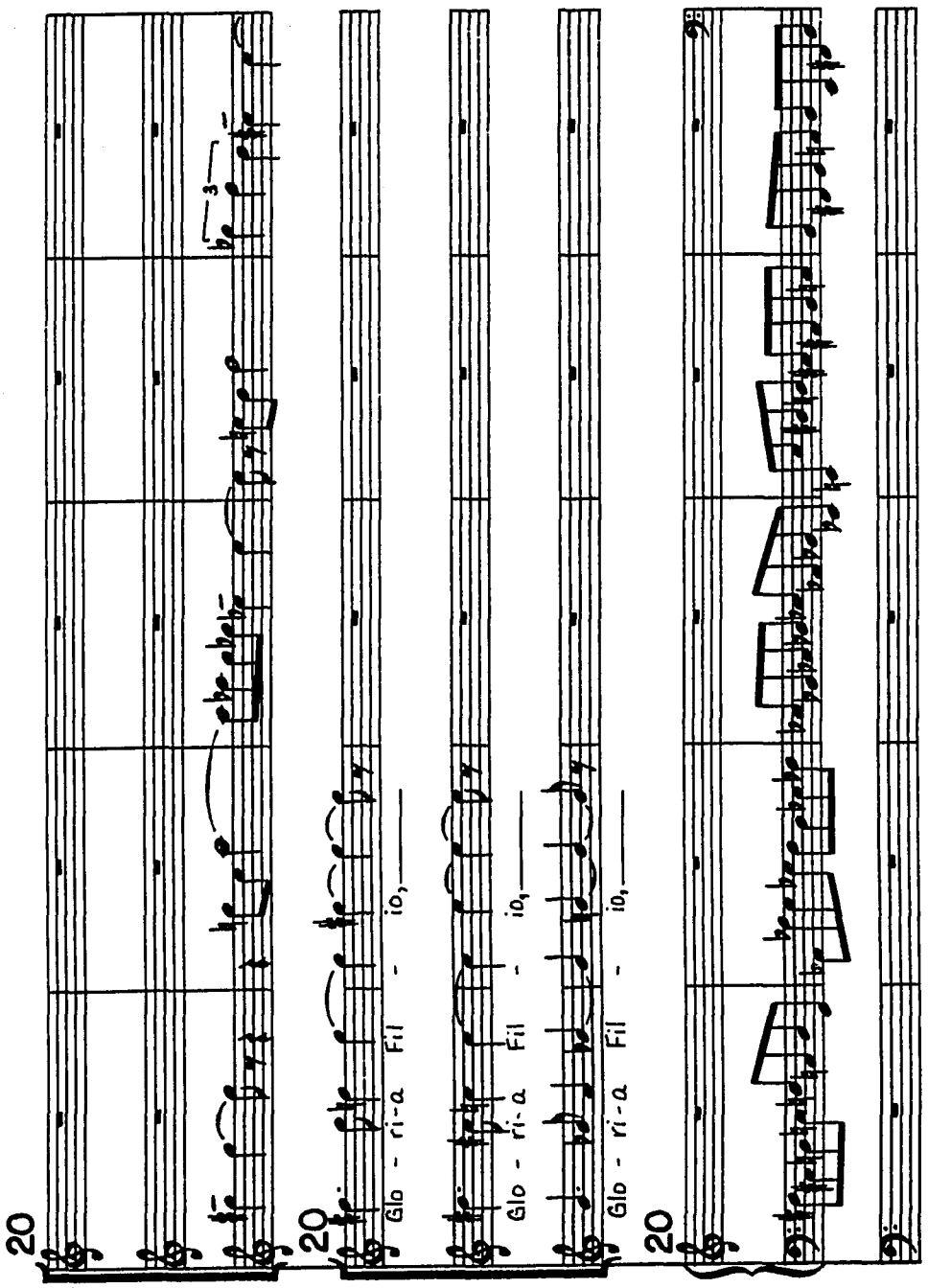

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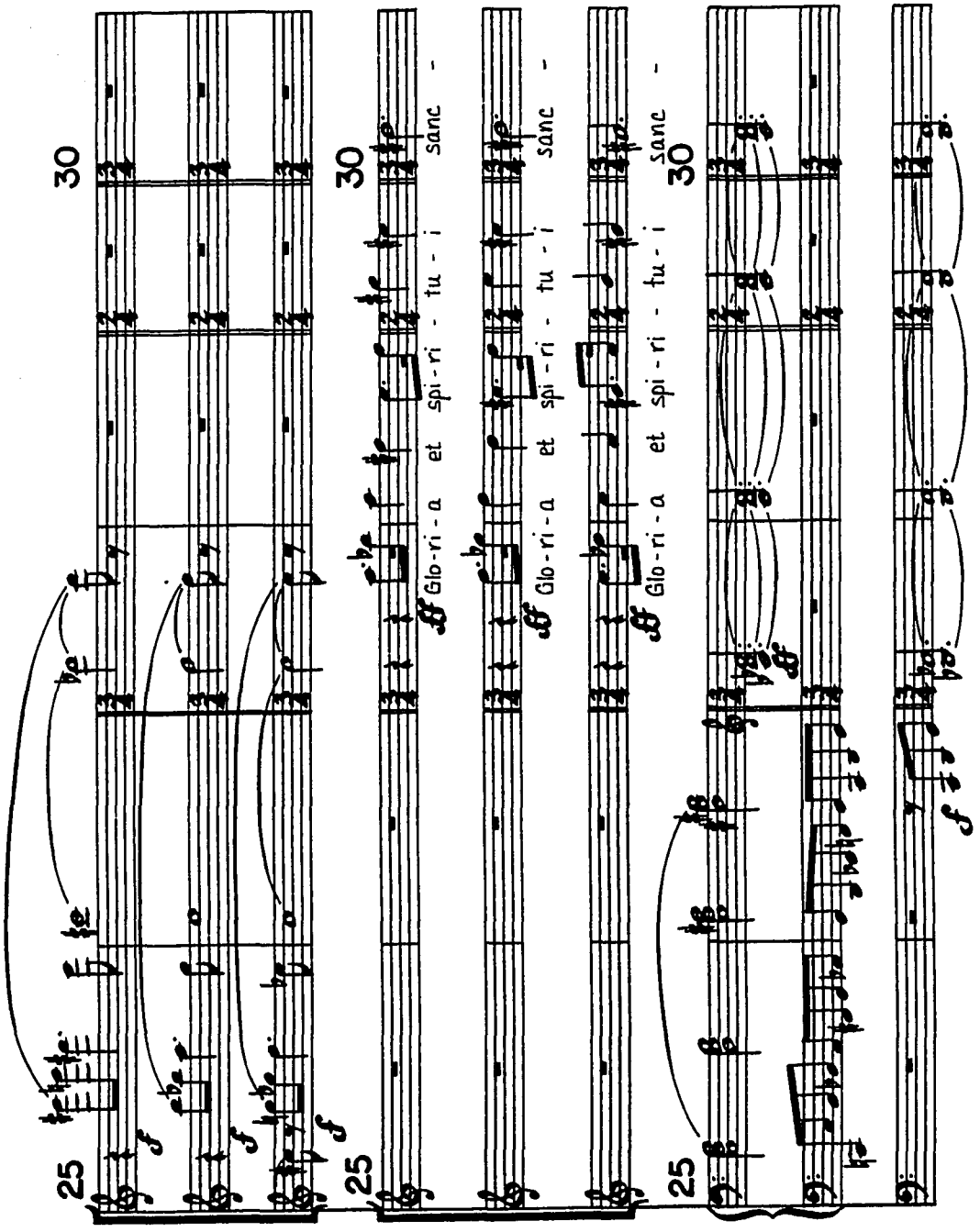

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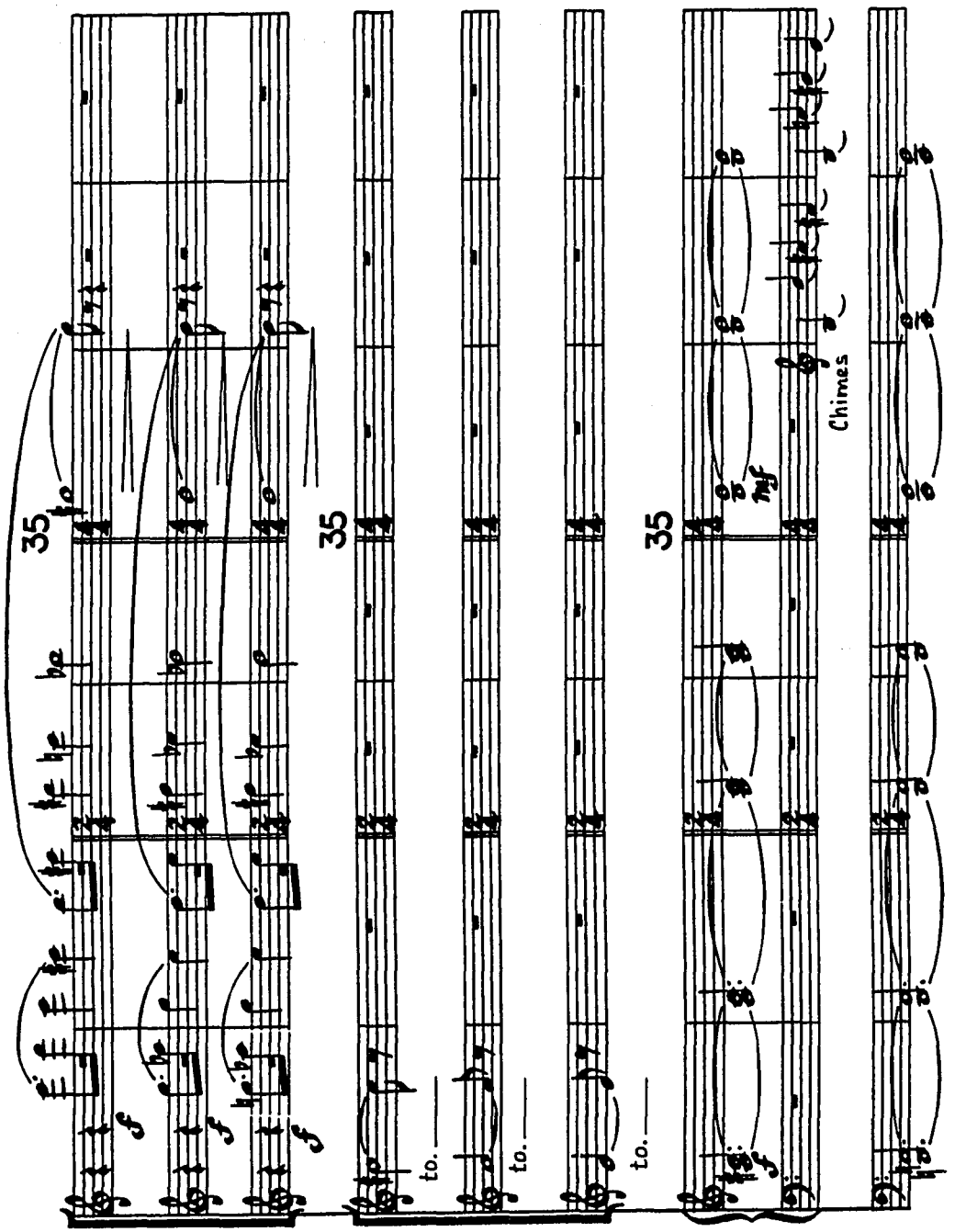

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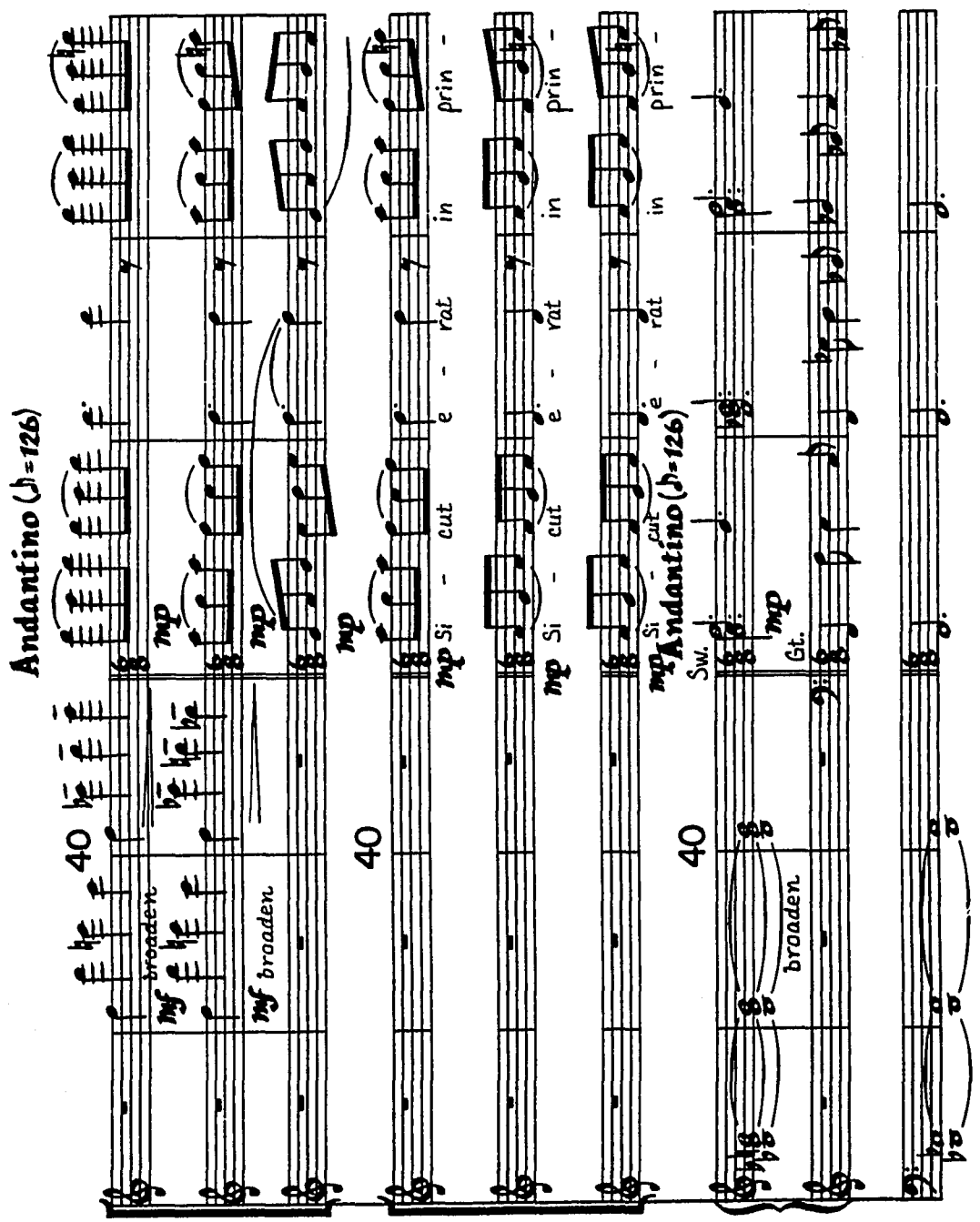

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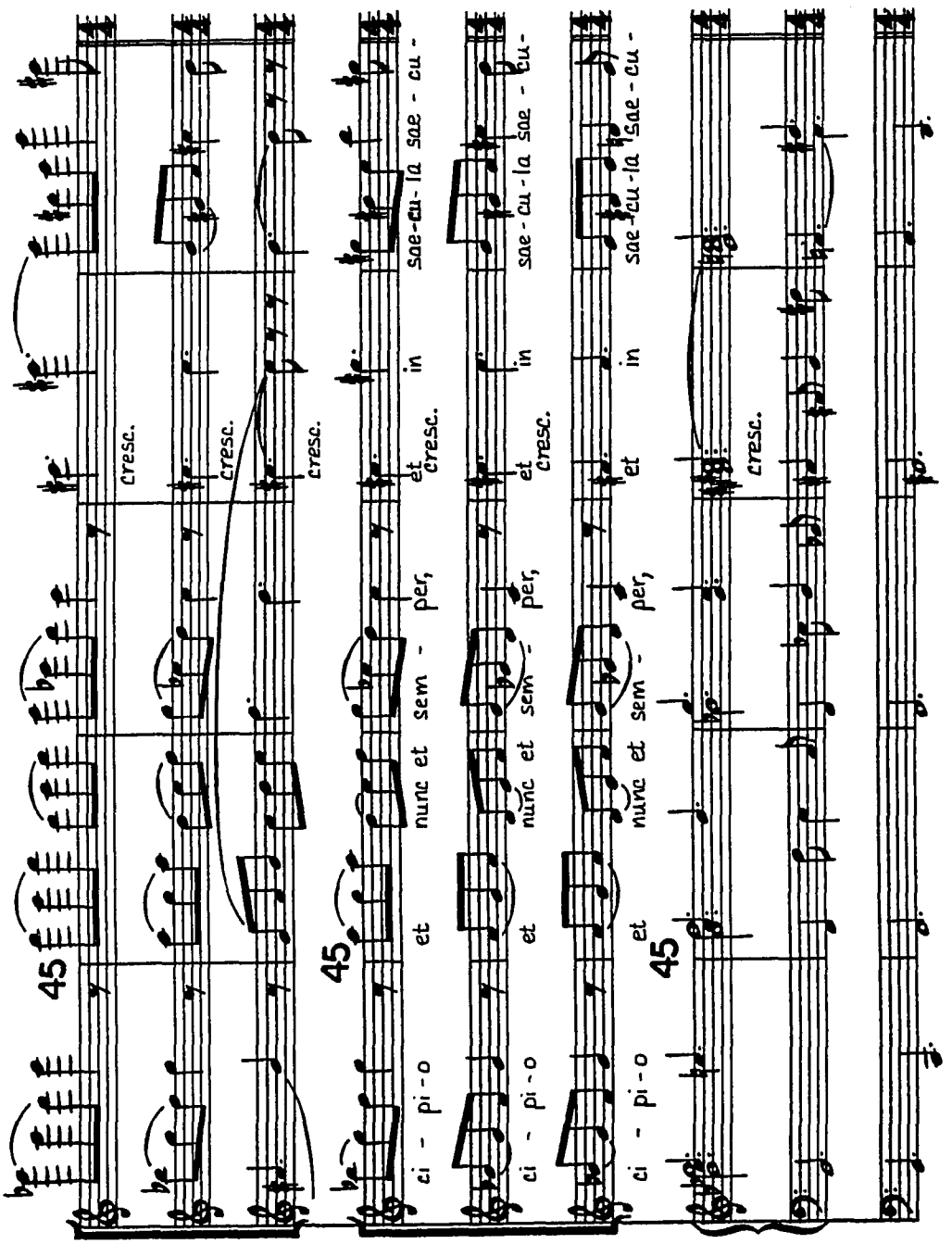

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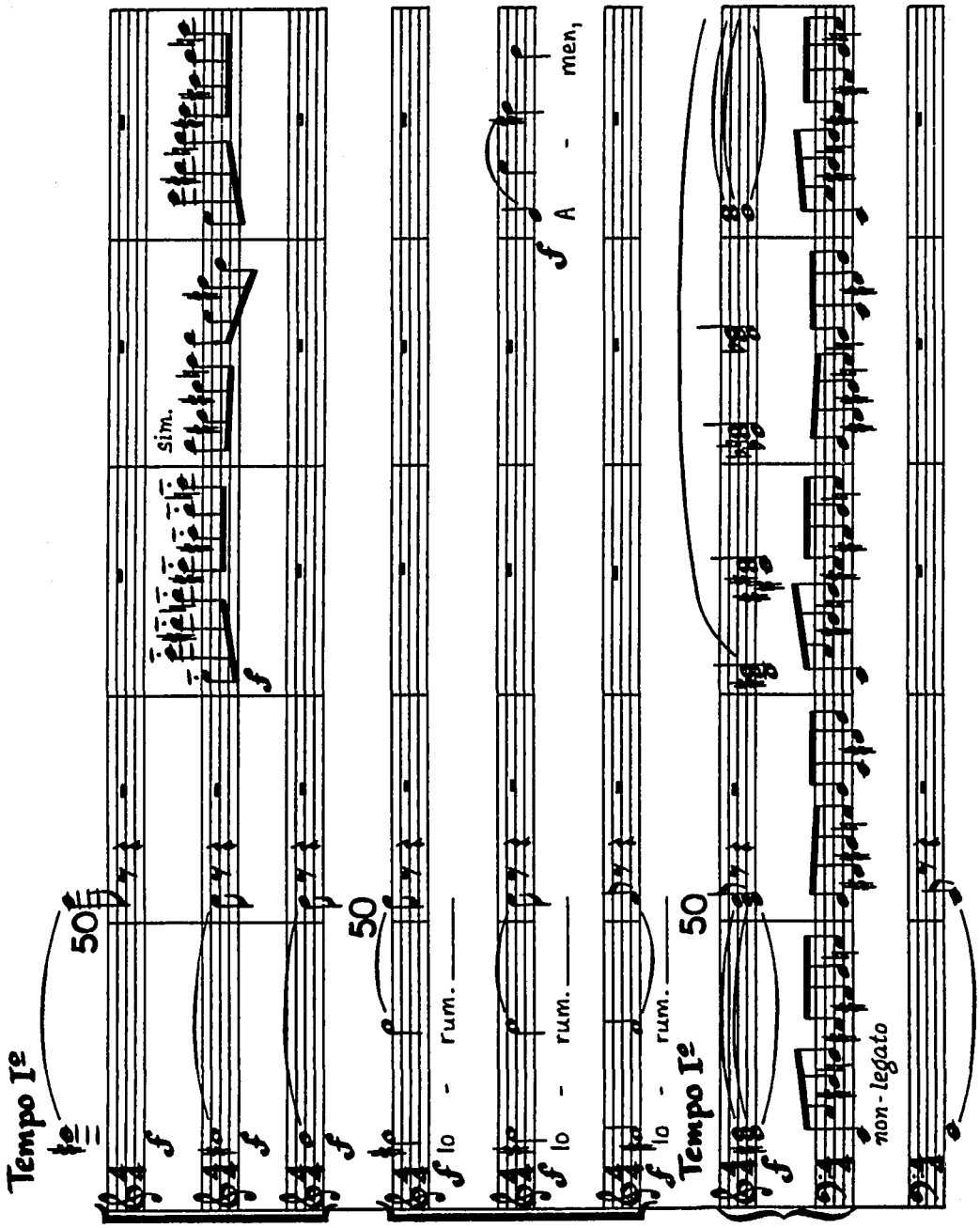

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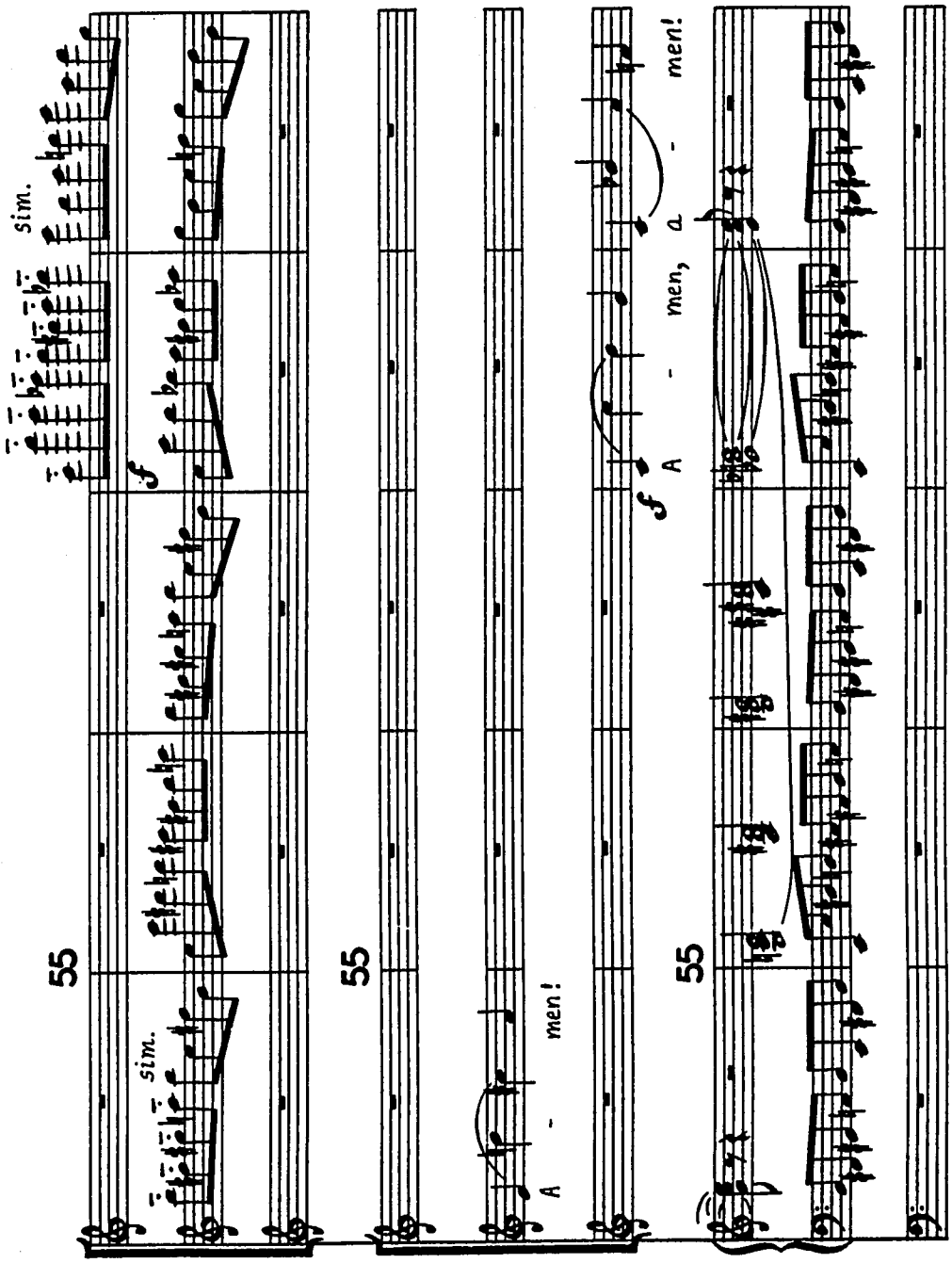

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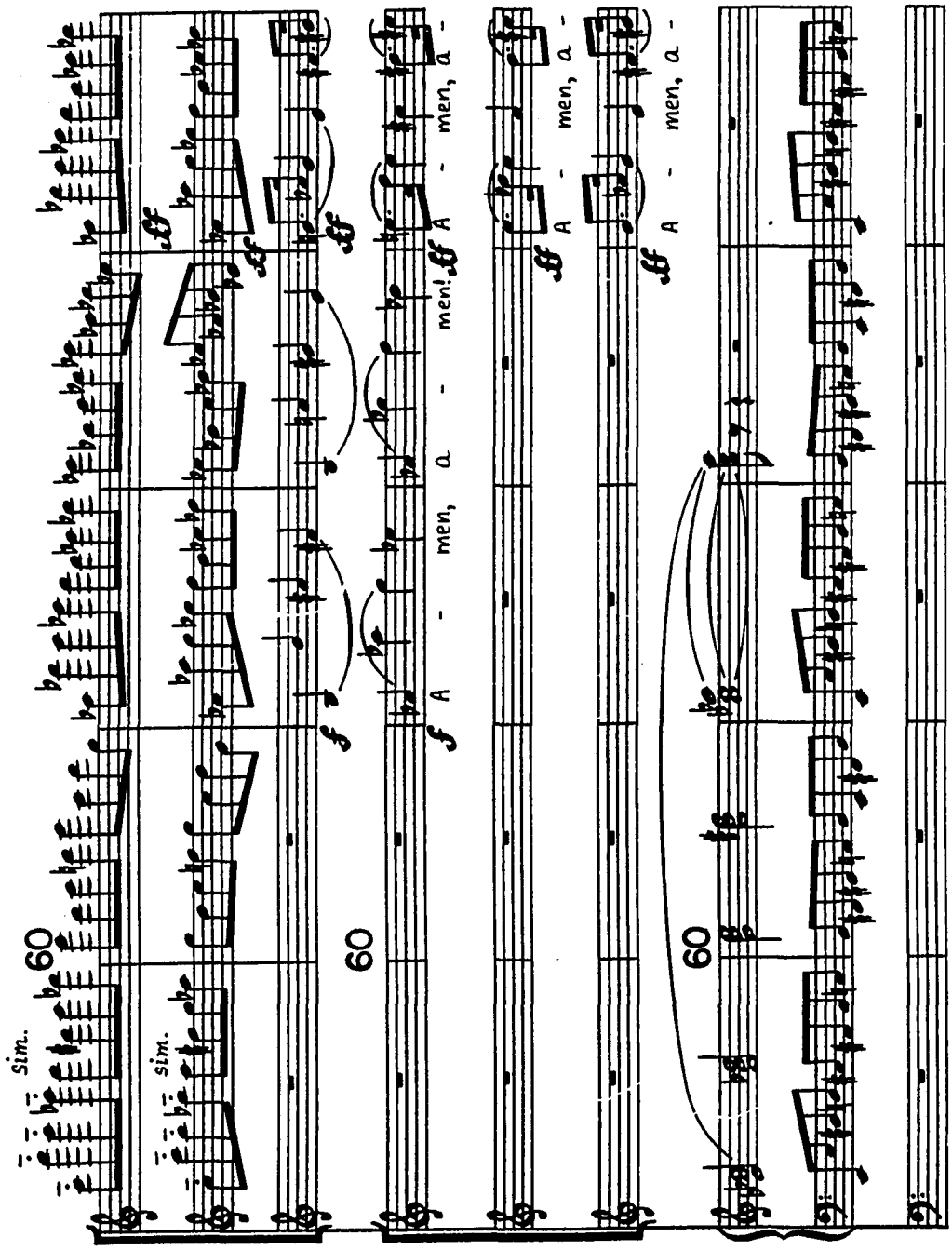

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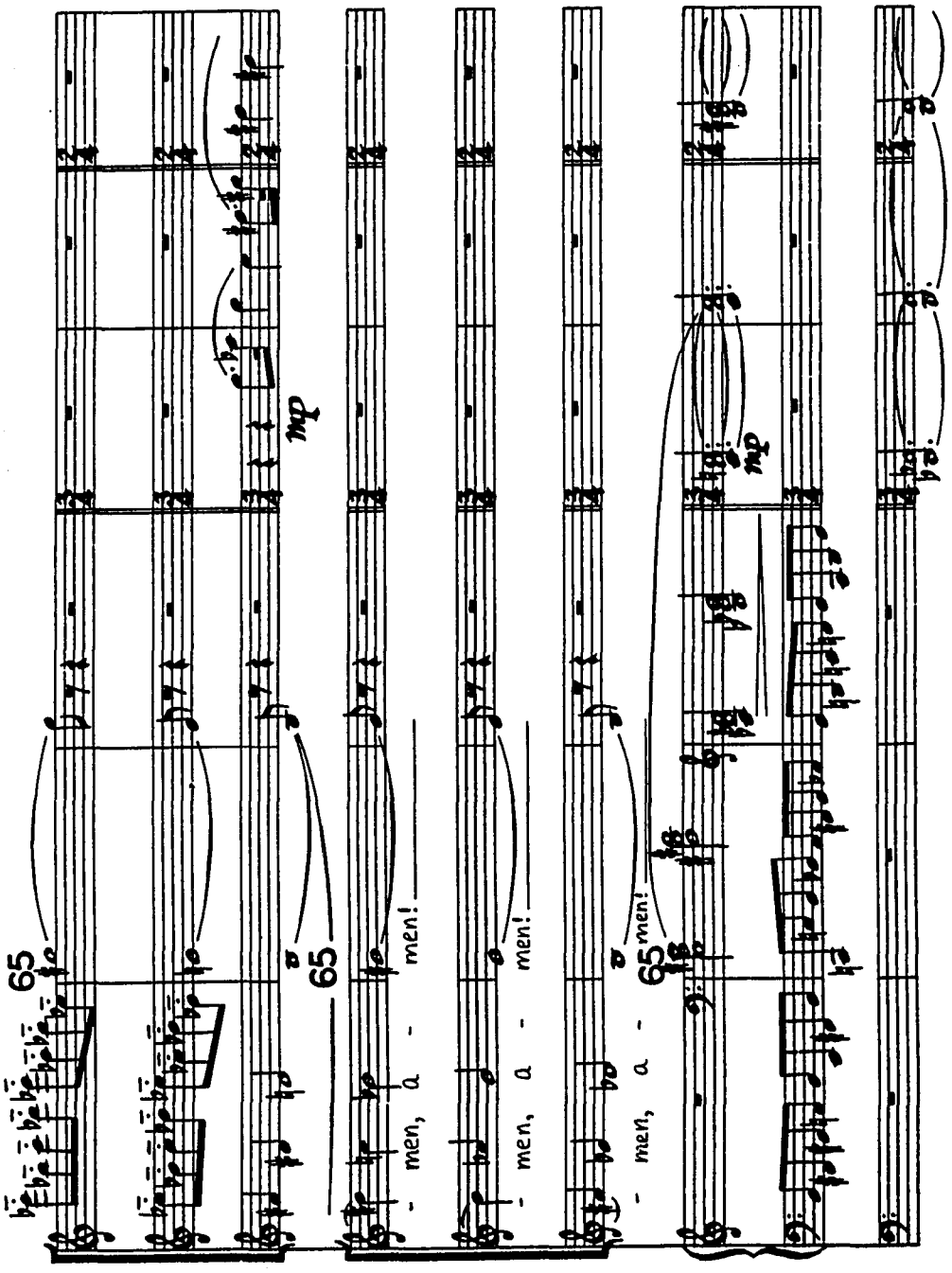

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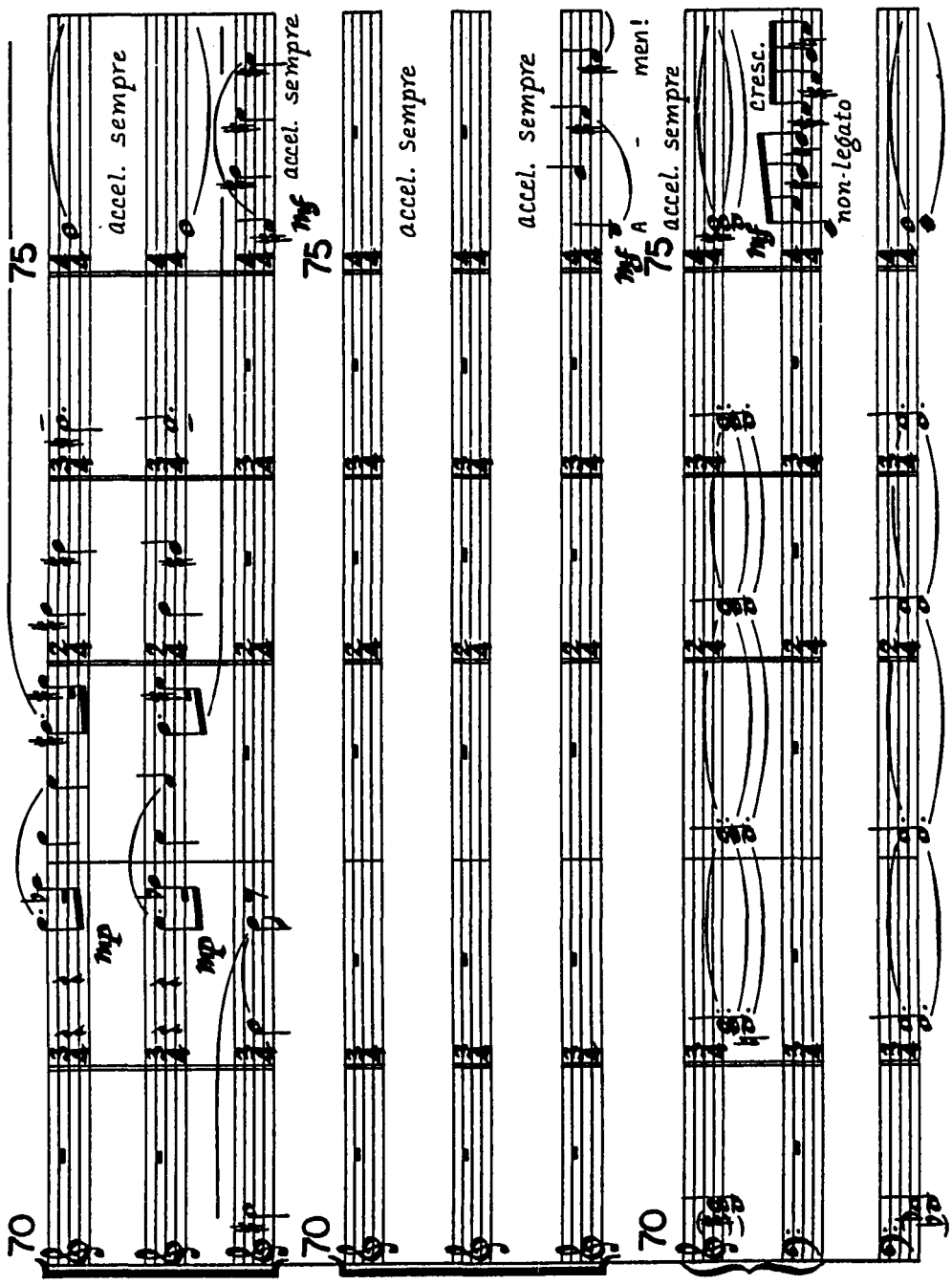

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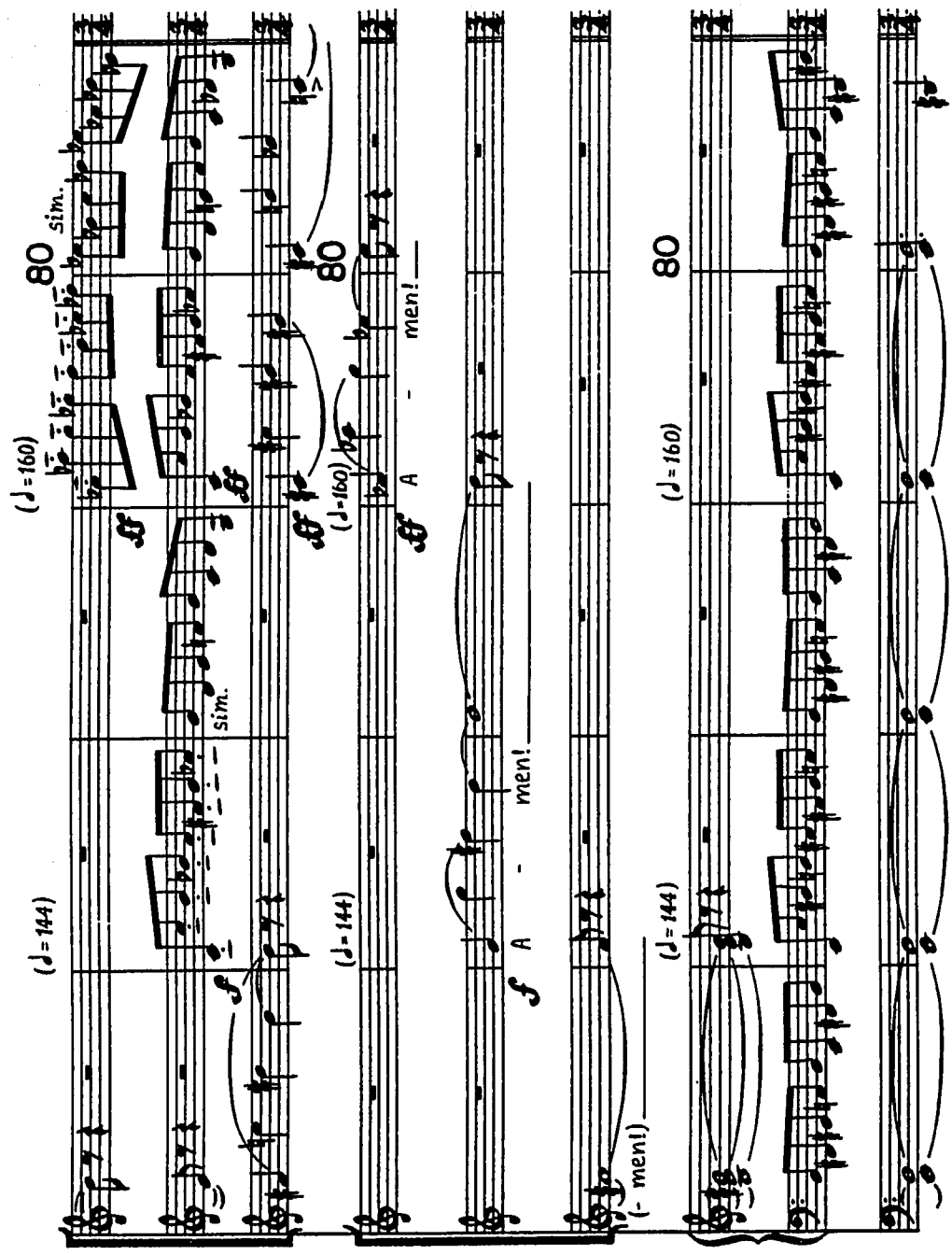

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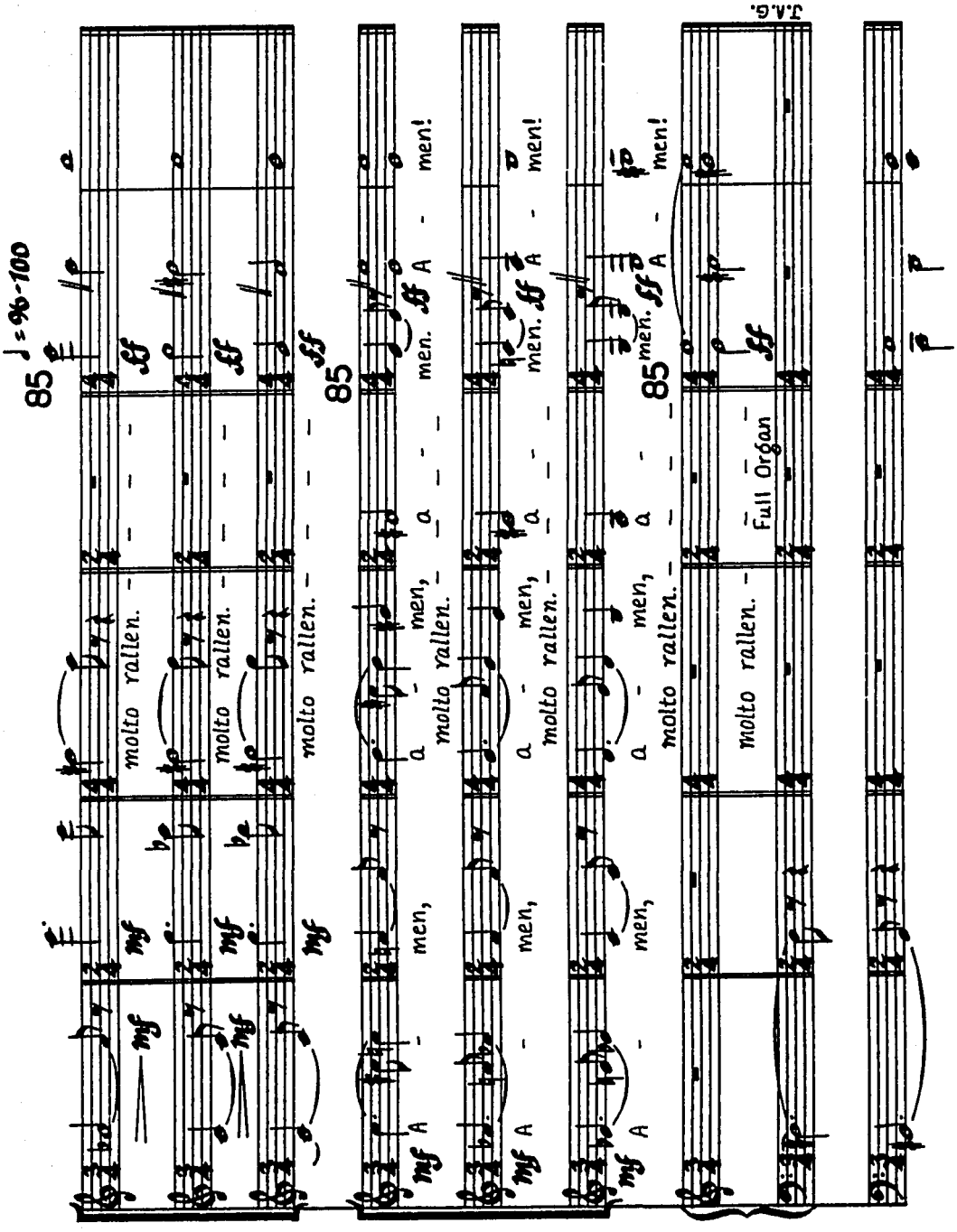

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