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Magnificat

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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
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.
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]

Gummert, Julie A., M.M.
Western Michigan University, 1987

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I. Magnificat anima mea dominum
Et exultavit spiritus meus
in deo salutari meo.

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.

III. Fecit potentiam in brachio suo,
dispersit superbo mente corde sui.
Deposuit potentes de sede
Et exaltavit humiles,
Esurientes implevit bonis
et divites dimisit inanes.

IV. Suscepit Israel puerum suum
recordatus misericordiae suae,
Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula.

V. Gloria Patri, gloria Filio,
gloria et Spiritui sancto.
Sicut erat in principio
et nunc et semper
in saecula saeculorum. Amen.

My soul doth magnify the Lord,
And my spirit has rejoiced
in God my saviour.

For he has regarded the low estate
of his handmaid.
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.

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.

He has helped his servant Israel
in remembrance of his mercy,
As he spoke to our fathers,
to Abraham and his seed forever.

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
III. FECIT POTENTIAM

Briskly (J=120)

Flute

Violin

Horn in F

Soprano I

Soprano II

Alto

Organ

\( \text{Pos. } B^\prime, 4^\prime \)
* Sopranos in unison throughout. Some second sopranos should sing alto to establish two balanced sections.
V. GLORIA PATRI

Vigorously \((J=132-138)\)

Flute

Violin

Horn in F

Vigorously \((J=132-138)\)

Soprano I

Soprano II

Alto

*In order to be two syllables, the word “filio” should be pronounced FEEL-YO.*

Organ

\(\text{Gl. 8', 4' Prin.}\)

\(\text{non-legato}\)
Andantino (d=126)