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## Magnificat

Julie A. Gummert

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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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**Gummert, Julie A., M.M.**

**Western Michigan University, 1987**

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## TABLE OF CONTENTS

ACKNOWLEDGMENTS . . . . .	ii
LATIN TO ENGLISH TRANSLATION OF TEXT . . . . .	iv
MOVEMENTS	
I. MAGNIFICAT . . . . .	1
II. QUIA RESPEXIT . . . . .	9
III. FECIT POTENTIAM . . . . .	22
IV. SUSCEPIT ISRAEL . . . . .	45
V. GLORIA PATRI . . . . .	60

LATIN TO ENGLISH TRANSLATION OF TEXT

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

Luke 1:46-55

# I. MAGNIFICAT

Molto maestoso (♩=60-63)

Flute

Violin

Horn in F

Soprano I

Soprano II

Alto

Organ

The musical score is written for seven parts: Flute, Violin, Horn in F, Soprano I, Soprano II, Alto, and Organ. The tempo is marked 'Molto maestoso' with a metronome indication of 60-63 beats per minute. The key signature has one flat (B-flat). The Flute, Violin, and Horn in F parts are marked with 'mf' (mezzo-forte) and 'sub.p' (subito piano). The Soprano I and Soprano II parts are marked with 'mf' and 'sub.p'. The Alto part is marked with 'mf' and 'sub.p'. The Organ part is marked with 'mf' and 'sub.p'. The Organ part also includes a 'Gt. 8', 4'' marking and a '1b'' marking. The score includes various musical notations such as notes, rests, and dynamic markings.

5

*mf* Mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma

*mf* Mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma

*mf* Mag - ni - fi - cat, mag - ni - fi - cat a - ni - ma

5

me - a — do-mi-num et ex-ul-ta - vit

me - a — do-mi-num et ex-ul-ta - vit

me - a — do-mi-num et ex-ul-ta - vit

me - a — do-mi-num et ex-ul-ta - vit



15

15

15

15

spi-ri-tus me-us in de-o sa-lu-ta-ri me-o.

spi-ri-tus me-us in de-o sa-lu-ta-ri me-o.

spi-ri-tus me-us in de-o sa-lu-ta-ri me-o.

spi-ri-tus me-us in de-o sa-lu-ta-ri me-o.

*Poco meno mosso* 20

*Poco meno mosso* 20

*Poco meno mosso* 20

Sw. 8'  
Reed



This musical score page, numbered 7, features a piano and string arrangement. The piano part is written in treble and bass staves, while the strings are in five staves. The score includes various musical notations such as triplets, sixteenth-note runs, and dynamic markings like *mf*, *cresc.*, and *f*. The piano part begins with a triplet of eighth notes, followed by a series of sixteenth-note runs. The strings provide a harmonic foundation with sustained notes and some melodic lines. The score is written in a standard musical notation style with a key signature of one flat and a 4/4 time signature.

This musical score is divided into two systems. The first system, measures 30-39, features a piano accompaniment on the left and a vocal line on the right. The piano part consists of a right hand with a melodic line and a left hand with a steady eighth-note accompaniment. The vocal line is a single melodic line. The second system, measures 40-49, continues the piano accompaniment with the same texture, while the vocal line is absent. The score is written in a key with one flat (B-flat) and a 4/4 time signature. Measure numbers 30, 39, and 49 are indicated at the beginning of their respective measures.

# II. QUIA RESPEXIT

*Languidly* ( $\text{♩} = 116-120$ )

Flute

Violin

Horn in F

Soprano Solo

Sop. I  
Sop. II

Alto

Organ

The musical score is written for a full orchestra and vocal soloists. It begins with a tempo marking of *Languidly* ( $\text{♩} = 116-120$ ) and a dynamic of *mp*. The Flute, Violin, and Horn in F parts are shown in the first system. The Soprano Solo part enters in the second system with the lyrics "Qui - a re - spe - xit". The Soprano I and II parts enter in the third system. The Alto part enters in the fourth system. The Organ part enters in the fifth system with the lyrics "Qui - a re - spe - xit". The score includes various musical notations such as notes, rests, and dynamic markings.

5

hu - mi - li - ta - tem an - cil - lae su - ae. —

5

5

This musical score is for measures 10 and 11 of a piece. It features a piano part and an orchestral part. The piano part is written on a grand staff (treble and bass clefs) with a key signature of one flat (B-flat). The orchestral part consists of four staves: two for strings (violin and viola) and two for woodwinds (flute and clarinet). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The tempo is marked with a quarter note followed by the number 10. The music is in a 4/4 time signature. The piano part features a melodic line in the right hand and a supporting line in the left hand. The orchestral part provides harmonic support with various textures, including sustained chords and moving lines.

10

*mf*

*f*

10

10



15

*mf*

*mf*

*mf*

15

*mp* Qui-a, qui-a re - spe - xit

*mp* Qui - a re - spe - xit

*mp* Qui - a re - spe - xit

15

Pos. B' trem.

20

hu - mi - li - ta - tem an - cil - lae su - ae.

20

hu - mi - li - ta - tem an - cil - lae su - ae.

20

hu - mi - li - ta - tem an - cil - lae su - ae.

25

*appassionato*

*f*

*mf*

*f* Ec - ce, ec - ce, ec - ce e - nim ex hoc be - a tam me

25 *Sw.*

+ lb'

30

*poco rallen.*

*pizz.*

*poco rallen.*

*poco rallen.*

30

di - cent om - nes *cresc.* ge - ne - ra - ti - o - nes.

*f* om - nes *cresc.* ge - ne - ra - ti - o - nes.

30

*f* om - nes *cresc.* ge - ne - ra - ti - o - nes.

*f* om - nes *cresc.* ge - ne - ra - ti - o - nes.

*poco rallen.*

*poco rallen.*

35 Andante non troppo (♩=80-84) 40

35 Andante non troppo (♩=80-84) 40

*mp* Qui - a fe - cit mi - hi mag - na —

*mp* Qui po - tens est —

35 Andante non troppo (♩=80-84) 40

*p* Pos. 81. *sim.* 16'

*mp* Qui po - tens est —



50

*mf* *f* *f* *f*

50

*mf* *f* *f* *f*

*f* Qui - a fe - cit

*mf* Qui po-tens est

*mf* Qui po-tens est

50

*mf* *f* *f* *f*

*f* Qui po-tens

*mf* *f* *f* *f*

*f* Qui po-tens

Sw. 8', 4', 2'

55

*cresc.*

*mf*

*cresc.*

*mf*

*cresc.*

*mf*

55

*recit.*

*mp* et sanc-tum no - men ei - us,

*cresc.*

mi - hi mag - na

*recit.*

*mp* et sanc-tum no - men ei - us,

*cresc.*

est

*recit.*

*mp* et sanc-tum no - men ei - us,

*cresc.*

est

*mp* et sanc-tum no - men ei - us,

55

*Recitativo*

*cresc.*

est

*mp*

*cresc.*

*mp*



[illegible]

65

et pro - ge - ni - es ti - men - ti - bus e - um, e - um.

65

et pro - ge - ni - es ti - men - ti - bus e - um, e - um.

65

et pro - ge - ni - es ti - men - ti - bus e - um, e - um.

Gt. B'

The musical score is written for a vocal and instrumental ensemble. It consists of five systems of staves. The first system has four staves, the second has three, and the third, fourth, and fifth systems each have two. The notation includes vocal lines with lyrics and instrumental lines. Dynamics such as *mp* and *mf* are indicated. The tempo or rehearsal mark '65' is placed above the first staff of each system. The lyrics are: 'et pro - ge - ni - es ti - men - ti - bus e - um, e - um.' The instrumental parts include a guitar part labeled 'Gt. B'.

# III. FECIT POTENTIAM

Briskly (♩=120)

Flute

Violin

Horn in F

Soprano I

Soprano II

Alto

Organ

The musical score is written for a full orchestra and vocal soloists. It begins with a tempo marking of 'Briskly (♩=120)'. The score is divided into systems, each containing staves for Flute, Violin, Horn in F, Soprano I, Soprano II, Alto, and Organ. The first system shows the instrumental introduction with a '5' marking above the Flute staff. The second system introduces the vocal soloists with the lyrics 'Fe - cit po-' and a '5' marking above the Soprano I staff. The third system continues the vocal entry with 'Fe - cit po-' and a '5' marking above the Soprano I staff. The fourth system features the vocalists singing 'Fe - cit po-' with a '5' marking above the Soprano I staff. The fifth system shows the vocalists singing 'non legato' with a '5' marking above the Soprano I staff. The sixth system shows the vocalists singing '16'' with a '5' marking above the Soprano I staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'sfp' (sforzando).

10

mf

mf

10

mf

ten-ti-am in bra - chi-o su-o,

ten-ti-am in bra - chi-o su-o,

ten-ti-am in bra - chi-o su-o,

10

15

*f* *Cresc.*

*mp* 15

*f* Fe - cit po - ten - ti - am in bra - *Cresc.*

*f* Fe - cit po - ten - ti - am in bra - *Cresc.*

*f* Fe - cit po - ten - ti - am in bra - *Cresc.*

*mf*

15

The musical score is written for a choir and piano. It begins with a 15-measure repeat sign. The first system shows the choir entering with a forte (*f*) dynamic, followed by a crescendo (*Cresc.*). The piano accompaniment is marked *mp*. The second system shows the choir singing the phrase "Fe - cit po - ten - ti - am in bra -" with a forte (*f*) dynamic and a crescendo (*Cresc.*). The piano accompaniment is marked *mf*. The third system shows the choir singing the phrase "Fe - cit po - ten - ti - am in bra -" with a forte (*f*) dynamic and a crescendo (*Cresc.*). The piano accompaniment is marked *mf*. The fourth system shows the choir singing the phrase "Fe - cit po - ten - ti - am in bra -" with a forte (*f*) dynamic and a crescendo (*Cresc.*). The piano accompaniment is marked *mf*. The score ends with a 15-measure repeat sign.

20

*mf*

*f*

*mf*

20

*mf*

chi - o su - o,

chi - o su - o,

chi - o su - o,

20

*mp*

25

*mf*

*mf*

*mf*

25

*mf* men-te cor - dis su - i *mp* dis -

*mf* Dis-per-sit su - per - bos *mp* dis -

*mf* men-te cor - dis su - i *mp* dis -

*p*

26





[illegible]

40

40

40

40

45

*mp* *cresc.* 45

*f* *mf* *f*

Fe - cit po - ten-ti-am in bra - chi-o su - o.

Fe - cit po - ten-ti-am in bra - chi-o su - o.

Fe - cit po - ten-ti-am in bra - chi-o su - o

*mf non-leg.*

45

50

mf

f

mf

50

Sw. Mixture

mf



Musical score for a vocal and instrumental ensemble. The score is written for multiple staves, including vocal parts and piano accompaniment. The tempo is marked *molto rallen.* (very slowing down). The key signature is one flat (B-flat). The time signature is 4/4. The score includes lyrics in Italian, such as "it - po - ten - tes" and "ten molto rallen.". The tempo is marked *molto rallen.* (very slowing down). The score includes lyrics in Italian, such as "it - po - ten - tes" and "ten molto rallen.". The tempo is marked *molto rallen.* (very slowing down). The score includes lyrics in Italian, such as "it - po - ten - tes" and "ten molto rallen.".



70. *f* *cresc. molto* *cresc. molto*

70 *f* *et* *ex - al -* *cresc. molto*

70 *f* *et* *ex - al -* *cresc. molto*

70 *f* *et* *ex - al -* *cresc. molto*

70 *f* *et* *ex - al -* *cresc. molto*

*Gt. 8', 4'* *piu cresc.*



et ex - al -

vit

et ex - al -

vit

et ex - al -

vit

Simile

f

75

ex-al - ta - vit hu - mi - les

75

ex-al - ta - vit hu - mi - les

75

ex-al - ta - vit hu - mi - les

75

ancora simile

*Un poco piu maestoso* ( $\text{♩} = 108$ )

*lunga*

*mp*

*lunga*

*mp*

*lunga*

*Un poco piu maestoso* ( $\text{♩} = 108$ )

*lunga*

*lunga*

*lunga*

*Un poco piu maestoso* ( $\text{♩} = 108$ )

*Sw. Fl. 8, 4'*

*mp (as written)*

*ancora simile*

80

80

80

16'

[illegible]

90 *mf*

E - su - ri - en - tes im - ple -

90 *mf*

E - su - ri - en - tes im - ple -

90 *mf*

E - su - ri - en - tes im - ple -

90

90



[illegible]

[illegible]



The image displays a musical score for a piano and voice. It consists of several staves. The piano part is written in treble and bass clefs, featuring complex chordal textures and melodic lines. The voice part is written in a single staff, featuring a melodic line with various ornaments and slurs. The score is divided into measures by vertical bar lines. The notation includes notes, rests, and various musical symbols such as slurs, ties, and triplets. The overall style is that of a classical or romantic-era musical score.

110

110

110

110

IV. SUSCEPIT ISRAEL

*Andante sostenuto* (♩=108)

Flute	
Violin	
Horn in F	<i>p</i> <i>mf</i>
Soprano I	<i>Andante sostenuto</i> (♩=108)
Soprano II*	
Alto	
Organ	<i>Andante sostenuto</i> (♩=108) L. H. - Solo stop - Gt. <i>P</i> Sw. R.H. 16', Gt./Ped.

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

10

*p* *mf* *p*

*mp* *Su* - See - pit Is - ra - el

*mp* *Su* - See - pit Is - ra - el

*mp* *Su* - See - pit Is - ra - el

*mp* *Su* - See - pit Is - ra - el

*mp* *Su* - See - pit Is - ra - el

10

[illegible]

Musical score for "The Song of the Withered Tree" by Gustav Mahler. The score is written for voice and piano. The key signature is one flat (B-flat major/D minor), and the time signature is 3/4. The score is divided into two systems, each marked with a large number "25".

The first system (measures 1-10) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a prominent bass line with a "rum" (rumor) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The second system (measures 11-20) continues the vocal melody and piano accompaniment. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The third system (measures 21-30) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The fourth system (measures 31-40) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The fifth system (measures 41-50) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The sixth system (measures 51-60) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The seventh system (measures 61-70) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The eighth system (measures 71-80) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The ninth system (measures 81-90) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

The tenth system (measures 91-100) features a vocal melody in the upper voice and piano accompaniment in the lower voice. The piano part includes a "Su - lum" (Sulphur) sound effect. The vocal melody is marked "mp" (mezzo-piano).

30

*mf*

*mp*

30

*mp* Su - sce - pit Is - ra - el *mf* pu - e - rum

*mp* Su - sce - pit Is - ra - el *mf* pu - e - rum

Is - ra - el *mf* pu - e rum su - um, su - um

30

35

*mp*

*mp*

*mf*

35

*mp* Re - cor - da - tus mi - se - ri -

*mp* Re - cor - da - tus mi - se - ri -

35

35

35

Detailed description: This is a musical score for a choir, spanning measures 35 to 39. The score is written for four voices: Soprano, Alto, Tenor, and Bass. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are 'Re - cor - da - tus mi - se - ri -'. The dynamics are marked as *mp* (mezzo-piano) and *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and slurs. The first system (measures 35-36) shows the Soprano and Alto parts with *mp* dynamics. The second system (measures 37-38) shows the Tenor and Bass parts with *mp* dynamics. The third system (measure 39) shows the Soprano and Alto parts with *mf* dynamics. The fourth system (measures 40-41) shows the Tenor and Bass parts with *mp* dynamics. The score is divided into four systems, each with a measure number (35, 35, 35, 35) at the beginning.

40 45

opt. (p)

mp

40 45

cor-di - ae. —

mp

Re - cor - da - tus

40 45

se - ri - cor - di - ae su - ae. —

mp

Re - cor - da - tus

40 45



50

*mp*

*mf*

*opt.*

*mp* 50

mi-se-ri - cor-di - ae, Mi - se-ri - cor-di - ae su - ae, *mf* Re-cor-

mi-se-ri - cor-di - ae, Mi - se-ri - cor-di - ae su - ae, *mf* Re-cor-

*mp* Su - see-pit Is - ra - el, 50 pu-e - rum, su - um, *mf* Re-cor-

55 60

55 60

55 60

da-tus mi-se-ri - cor-di - ae, mi - se-ri - cor-di - ae su -

da-tus mi-se-ri - cor-di - ae, mi - se-ri - cor-di - ae su -

da-tus mi-se-ri - cor-di - ae, mi - se-ri - cor-di - ae su -

Musical score for "The Rose Tree" in 3/4 time. The score is written for three voices (Soprano, Alto, Tenor) and piano accompaniment. The key signature has one flat (B-flat). The tempo is marked "Moderato". The score is divided into two systems, each starting with a measure number of 65. The first system includes dynamics markings: *mp* (mezzo-piano) and *mf* (mezzo-forte). The second system includes the marking *ae.* (ad libitum). The piano part features a prominent bass line with a descending scale in the first system and a more active accompaniment in the second system.

70 *p* rit. poco a poco

70 *p* rit. poco a poco

70 *p* rit. poco a poco

*mf*

rit. poco a poco

rit. poco a poco

rit. poco a poco

70 *p* rit. poco a poco

70 *p* rit. poco a poco

70 *p* rit. poco a poco

(♩ = 76-80)  
 white tone  
 mp  
 sul tasto, non troppo  
 Vibrato  
 (♩ = 76-80)  
 mp  
 Si - cut lo -  
 mp  
 Si - cut lo -  
 mp  
 Si - cut lo -  
 75  
 (♩ = 76-80)

(+) *sim.* 80

- cu - tus est, si - cut lo - cu - tus est. ad pa - tres

- cu - tus est, si - cut lo - cu - tus est. ad pa - tres

80

The musical score is written for a vocal line (soprano, alto, and tenor parts) and a piano accompaniment. It is divided into two main sections, each containing a **Recitativo** (Recitative) and an **85 Tempo** (Allegretto) section.

**Section 1:**

- Recitativo:** The vocal parts enter with a recitative melody. The piano accompaniment provides a rhythmic foundation. The tempo is marked **85 Tempo**.
- 85 Tempo:** The tempo changes to **85 Tempo**. The vocal parts sing the lyrics: "pat - res nos - tros, A - bra - ham et se - mi - ni ei - us in sae - cu -". The piano accompaniment features a steady eighth-note pattern.

**Section 2:**

- Recitativo:** The vocal parts enter with a recitative melody. The piano accompaniment provides a rhythmic foundation. The tempo is marked **85 Tempo**.
- 85 Tempo:** The tempo changes to **85 Tempo**. The vocal parts sing the lyrics: "pat - res nos - tros, A - bra - ham et se - mi - ni ei - us in sae - cu -". The piano accompaniment features a steady eighth-note pattern.

The score includes various musical notations such as **rit.** (ritardando), **mf** (mezzo-forte), and **Sw. Fl. 8'** (Swell Flute 8 feet). The piano part also includes a **Sw./Ped.** (Swell/Pedal) marking.





V. GLORIA PATRI

**Vigorously** (♩=132-138)

Flute

Violin

Horn in F

Soprano I

Soprano II

Alto

Organ

**Vigorously** (♩=132-138)

*f* Glo-ri-a Pa-tri, glo-ri-a Fil-io\*

**Vigorously** (♩=132-138)

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

*f* Gl. 8', 4' Prin.

*non-legato*  
16', 8'

5

glo-ri-a et spi-ri-tu - i sanc - to.

5

Glo-ri-a Pa - tri, glo-ri-a Fil - io, glo-ri-a et spi-ri-

5

Glo-ri-a Pa - tri, glo-ri-a Fil - io, glo-ri-a et spi-ri-

5

10

*f* Glo-ri-a Pa-tri, glo-ri-a Fil-io, glo-ri-a et spi-ri-tu - i sanc -

10

tu - i sanc - to.

10

The image shows a musical score for a Gloria, measures 10 through 19. The score is written for a choir or orchestra, with multiple staves. The lyrics are: "Glo-ri-a Pa-tri, glo-ri-a Fil-io, glo-ri-a et spi-ri-tu - i sanc - tu - i sanc - to." The music is in a major key and 4/4 time. The first system (measures 10-11) features a vocal melody with lyrics "Glo-ri-a Pa-tri, glo-ri-a Fil-io, glo-ri-a et spi-ri-tu - i sanc -". The second system (measures 12-13) continues the melody with lyrics "tu - i sanc - to." The third system (measures 14-15) shows a more complex arrangement with multiple voices. The fourth system (measures 16-17) continues the complex arrangement. The fifth system (measures 18-19) shows the final part of the Gloria on this page.

15

15

*mf* Glo - ri - a Pa - tri,

15

*mf* Glo - ri - a Pa - tri,

15

*mf* Glo - ri - a Pa - tri,

15 Sw. Strs., Fl.

to.

The image displays three systems of musical notation, each consisting of a vocal line and a piano accompaniment line. The first system is marked with a '20' at the beginning of the vocal line. The vocal line features a melodic phrase with a triplet of eighth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The second system also begins with a '20' and includes the lyrics 'Glo - ri - a Fil - io,' under the vocal line. The third system, marked with a '20', continues the vocal melody and piano accompaniment. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings.

25 30

25 30

25 30

Glo-ri-a et spi-ri-tu-i sanc-

Glo-ri-a et spi-ri-tu-i sanc-

Glo-ri-a et spi-ri-tu-i sanc-

25 30

35

35

35

35

Chimes

to. —

to. —

to. —

mf

The musical score is written for piano and chimes. It consists of four systems of staves. The first system (measures 35-36) features a piano part with a melody in the right hand and a bass line in the left hand, both marked with a forte (f) dynamic. The second system (measures 37-38) shows the piano part continuing with a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (mf) dynamic. The third system (measures 39-40) features a chimes part with a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (mf) dynamic. The fourth system (measures 41-42) shows the chimes part continuing with a melody in the right hand and a bass line in the left hand, both marked with a mezzo-forte (mf) dynamic. The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Andantino (♩=126)

40  
broaden  
mf  
broaden  
mf  
mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

40

mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

40

mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

Andantino (♩=126)

40  
broaden  
mf  
broaden  
mf  
mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

40

mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

40

mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

Andantino (♩=126)

40  
broaden  
mf  
broaden  
mf  
mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

40

mp  
mp  
mp  
mp  
Si - cut e - rat in prin -

40

mp  
mp  
mp  
mp  
Si - cut e - rat in prin -



45

ci - pi - o et nunc et sem - per, et in sae-cu-la sae - cu -

cresc.

45

ci - pi - o et nunc et sem - per, et in sae-cu-la sae - cu -

cresc.

45

ci - pi - o et nunc et sem - per, et in sae-cu-la sae - cu -

cresc.

Tempo I<sup>2</sup> 50

*f*

*sim.*

50

*f* lo - rum.

*f* lo - rum.

*f* lo - rum.

Tempo I<sup>2</sup> 50

*f*

*non - legato*

*f* A - men,

55

sim.

55

A - men!

55

A - men, a - men!

A - men!



65

65

65

65

65

65

men, a - men!

men, a - men!

men, a - men!

men, a - men!

men, a - men!

men, a - men!

mp

mp

mp

mp

mp

mp

70 75

*mp* *accel. sempre*

70 75

*mp* *accel. sempre*

*accel. sempre*

70 75

*mp* *accel. sempre*

*mf* *men!* *accel. sempre*

*cresc.* *non-legato*

Detailed description: This is a musical score for measures 70 through 75. It consists of multiple staves. Measures 70-75 are marked at the beginning of several staves. Dynamics include *mp* (mezzo-piano), *mf* (mezzo-forte), and *cresc.* (crescendo). Performance instructions include *accel. sempre* (accelerando sempre), *men!* (meno), and *non-legato*. The notation includes various note values, rests, and slurs.

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is written for voice and piano. It includes tempo markings such as  $(J=144)$ ,  $(J=160)$ , and  $(J=144)$ , along with dynamic markings like *sim.* (sostenuto) and *f* (forte). The lyrics are: "A - men! A - men! A - men!". The score is divided into measures, with some measures containing multiple staves for the piano accompaniment.

85  $\text{♩} = 96-100$

*molto rallen.*

*molto rallen.*

*molto rallen.*

85

*men, a men, a men, a men, a men!*

*men, a men, a men, a men, a men!*

*men, a men, a men, a men, a men!*

*men, a men, a men, a men, a men!*

*Full Organ*

*molto rallen.*

*molto rallen.*

J.A.G.