

Magnificat



My soul proclaims the greatness of the Lord...

for Choir and Orchestra



C. M. Bearer

Magnificat

Performance Notes

The Magnificat text comes from the Gospel of Luke (1:46-55). Mary said these words upon visiting her cousin Elizabeth. In this setting, I have divided the text into three movements. The first represents Mary's (and our) praise of the Lord, but it also reflects the meekness of our humanness and our servitude toward Him. The second represents the power and marvel of God. The third, in contrast, represents his mercy and justice. I hope you are able to hear these ideas come forth through the music.

Movement I

In the choir's opening chord, be sure of your note! The choir enters quickly after the first forte chord in the orchestra. It's important to keep the block chords moving crisply and together in all parts, with decisive and intentional consonant cut-offs. At rehearsal B, the soloist should use the ornamental grace notes throughout as a guide. They do not have to be followed precisely, as she may interpret them stylistically throughout the section and add or subtract from what is printed. The feel should be that of sanguine humility. This section is built on the pentatonic scale and so should have a universally folksy quality to it.

Movement II

This movement should evoke the awe and wonder of the Lord; here the grace notes are sung as printed and always on the beat. Rehearsal sections E-H are probably the most challenging passages of the entire work, so great care should be taken in thoroughly learning this part. Keep in mind with the mixed meter that the eighth-note is always even throughout. This movement ends with a quieter section in which the theme returns in grand fashion at the very end of the work. Do not give it away here at the end of the second movement! Hold back with longing anticipation.

Movement III

This movement begins 'attacca' (without pause) from movement II. However, there should be some space between the diminuendo at the end of II as you move into the piano of III. The meaning of the attacca is that there should not be a clear break between: no extraneous movement, page turns etc. The conductor should keep his hands from dropping; but let the weight of the silence after the unresolved chord hang for a moment before the resolution comes at the choir's entrance at the beginning of III. The choir enters quietly unaccompanied, however, if needed, the organ can lightly double the voice parts. Rehearsal B marks the reprise of the subdued theme mentioned at the end of II. Here, it gradually builds into the final climax at the words 'in saecula, Amen'. Take it all the way to the penultimate 'Amen' and let that silent fermata linger in contemplation. The short coda is the peaceful, humble release of the energy that has come before. Let it be relaxed and calm. The last 'Amen' should fade to nothing.

I hope you enjoy learning and singing this piece.

C. M. Bearer

Commissioned for The St. Thomas More Parish School (2023-2024), Houston, Texas,
in thanksgiving for their dedicated faculty, staff, and students.

Magnificat

Choral Score

C. M. Bearer

Magnificat, anima mea, Dominum et exultarit spiritus meus in Deo, salutari meo. Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes. Quia fecit mihi magna, qui potens est, et sanctum nomen eius, et misericordia eius a progenie in progenies timentibus eum. Fecit potentiam in brachio suo, dispersit superbos mente cordis sui. Depositus potentes de sede et exaltavit humiles; esurientes implevit bonis et divites dimisit inanes. Suscepit Israel puerum suum recordatus misericordiae suæ, sicut locutus est ad patres nostros, Abraham et semini eius in sæcula. Amen.

My soul proclaims the greatness of the Lord, my spirit rejoices in God my Savior. For he has looked with favor on his lowly servant. From this day all generations will call me blessed: the Almighty has done great things for me, and holy is his Name. He has mercy on those who fear him in every generation. He has shown the strength of his arm, he has scattered the proud in their conceit. He has cast down the mighty from their thrones, and has lifted up the lowly. He has filled the hungry with good things, and the rich he has sent away empty. He has come to the help of his servant Israel for he remembered his promise of mercy, the promise he made to our fathers, to Abraham and his children forever. Amen.

I.

Andante Maestoso

Soprano
Alto
Tenor
Bass

f Mag - ni - fi - cat _____ an - i-ma me - a Do - mi - num, _____
f Mag - ni - fi - cat _____ an - i-ma me - a Do - mi - num, _____
f Mag - ni - fi - cat _____ an - i-ma me - a Do - mi - num, _____
f Mag - ni - fi - cat _____ an - i-ma me - a Do - mi - num, _____

Andante Maestoso

f

Performance time about 16 minutes.

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Magnificat, Choral Score

6

Soprano (S) Alto (A) Tenor (T) Bass (B)

Magnificat, Magnificat, Magnificat, Magnificat,

12

Soprano (S) Alto (A) Tenor (T) Bass (B)

an - i - ma me - a, Do - mi - num,

an - i - ma me - a, Do - mi - num,

an - i - ma me - a, Do - mi - num,

an - i - ma me - a, Do - mi - num,

17

Soprano (S) vocal line:

A
Mag - ni - fi - cat _____ an - i - ma me - a $\frac{3}{2}$

Alto (A) vocal line:

Mag - ni - fi - cat _____ an - i - ma me - a $\frac{3}{2}$

Tenor (T) vocal line:

Mag - ni - fi - cat _____ an - i - ma me - a $\frac{3}{2}$

Bass (B) vocal line:

Mag - ni - fi - cat _____ an - i - ma me - a $\frac{3}{2}$

Piano accompaniment (measures 17-18):

Measures 17-18 show a bass line consisting of eighth-note chords. Measure 17 starts with a G major chord (G-B-D). Measure 18 starts with a C major chord (C-E-G), followed by a G major chord (G-B-D), and ends with a D major chord (D-F#-A).

21

Soprano (S) vocal line:

Do - mi - num, _____ et ex - sul - ta - vit _____ spi - ri-tus me - us _____ in $\frac{3}{2}$ $\frac{4}{4}$

Alto (A) vocal line:

Do - mi - num, _____ et ex - sul - ta - vit _____ spi - ri-tus me - us _____ in $\frac{3}{2}$ $\frac{4}{4}$

Tenor (T) vocal line:

Do - mi - num, _____ et ex - sul - ta - vit _____ spi - ri-tus me - us _____ in $\frac{3}{2}$ $\frac{4}{4}$

Bass (B) vocal line:

Do - mi - num, _____ et - ex - sul - ta - vit _____ spi - ri-tus me - us _____ in $\frac{3}{2}$ $\frac{4}{4}$

Piano accompaniment (measures 21-22):

Measures 21-22 show a bass line consisting of eighth-note chords. Measure 21 starts with a G major chord (G-B-D). Measure 22 starts with a C major chord (C-E-G), followed by a G major chord (G-B-D), and ends with a D major chord (D-F#-A).

Magnificat, Choral Score

24

S De-o, sa-lu-ta-ri,

A De-o, (b) o,

T De-o, sa-lu-ta-ri,

B De-o, sa-

27

S sa-lu-ta-ri, sa-lu-ta-ri, rit. sa-lu-ta-ri me -

A sa-lu-ta-ri, sa-lu-ta-ri, me -

T sa-lu-ta-ri, sa-lu-ta-ri, rit. me -

B lu-ta-ri, sa-lu-ta-ri, me -

B (♩ = c. 56)

Solo

mp Qui - a

32

S

A

T

B

B (♩ = c. 56)

mp

37

— re-spe - xit, — qui - a — re-spe - xit —

42

hu - mi - li - ta - tem an - ci - llae su - ae.

46

C

Qui - a re - spe - xit,

C

49

qui - a re - spe - xit

53

hu - mi - li - ta - tem an - ci - llae su - ae,

ec - ce e - nim

ex - hoc be - a - tam

57 D

60

64

me di - cent, me di - cent, me di - cent om - nes,

gen - e - ra - ti - o - nes, ge - ne - ra - ti - o - nes,

73

rit. a tempo

E

ge-ne-ra-ti-o- nes. Qui - a

rit. a tempo

E

78

— re - spe - xit, qui - a

81

— re - spe - xit hu - mi - li - ta - tem

85

3
— an - ci - lliae su - ae, 3
an - ci - lliae

89

su - ae, ————— an - ci - llae —————

3

92

su - ae. ————— rit.

3 g:

II.

(♩ = c. 68)

mf

Musical score for piano, page 10, measures 5-6. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). Measure 5 begins with a forte dynamic. The right hand plays eighth-note chords in pairs, while the left hand provides harmonic support. Measure 6 starts with a ritardando (rit.), indicated by the instruction 'rit.' above the staff. The right hand continues with eighth-note chords, and the left hand provides harmonic support. Measure 6 ends with a fermata over the final chord.

9 *Sopranos*

S

Qui - a _____ fe - cit _____ mi - hi _____

15

S mag - na, qui po - tens est, et

A *Altos*

{ et

Bass ♭: ♯: ♭: ♯:

A

S sanc - tum, sanc - tum no - men

A sanc - tum, sanc - tum no - men

A

{ et

Bass ♭: ♯: ♭: ♯: ♭: ♯:

26

S e - ius, et sanc - tum no - men e -

A e - ius, e - ius et sanc - tum no - men e -

{ et

Bass ♭: ♯: ♭: ♯: ♭: ♯:

31

Soprano (S) and Alto (A) parts are shown. The Alto part has a melodic line with eighth-note patterns and sustained notes. The Bassoon part (B) provides harmonic support with sustained notes. The vocal parts sing "ius, et mi - se - ri - cor - dia e - ius".

B

i - us, et mi - se - ri - cor - dia e - ius

36

Soprano (S) and Alto (A) parts continue. The Alto part has eighth-note patterns. The Bassoon part (B) provides harmonic support. The vocal parts sing "a pro - ge - ni - e in pro - gen - ni - es ti -".

a pro - ge - ni - e in pro - gen - ni - es ti -

41

Soprano (S) and Alto (A) parts are shown. The Alto part has eighth-note patterns. The vocal parts sing "men ti - bus e - um.". The instruction "rit." appears above the vocal line.

men ti - bus e - um.

The Bassoon part (B) continues with eighth-note patterns. The instruction "a tempo" appears above the vocal line. The vocal parts sing "men - ti - bus...". The instruction "rit." appears above the vocal line. The vocal parts sing "rit. a tempo". The instruction "f" appears at the end of the vocal line.

S C

S C

51

55

63

<img alt="Musical score for Magnificat, Choral Score, page 18. The score consists of four staves. The top two staves are soprano (S) parts, indicated by a 'S' and a box containing 'C'. The bottom two staves are basso continuo (B.C.) parts, indicated by a brace and a box containing 'C'. The score is in common time, with a key signature of one flat. Measure 18 starts with a half note on the soprano staff followed by a rest. Measures 19-20 show eighth-note patterns with grace notes. Measures 21-22 show sixteenth-note patterns with grace notes. Measures 23-24 show eighth-note patterns with grace notes. Measures 25-26 show sixteenth-note patterns with grace notes. Measures 27-28 show eighth-note patterns with grace notes. Measures 29-30 show sixteenth-note patterns with grace notes. Measures 31-32 show eighth-note patterns with grace notes. Measures 33-34 show sixteenth-note patterns with grace notes. Measures 35-36 show eighth-note patterns with grace notes. 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D

E (♩=c. 200)

Sopranos

E mp Fe-cit po-tent-i - am in bra-chi-o su-o, di - sper-sit su-per-bos

S mente cor - dis su-i. Fe - cit po-tent-i-am in bra - chi - o

Altos

A mp Fe-cit po-tent-i - am in bra-chi-o su-o, di - sper-sit su-per-bos

96

S su - o di - sper - - sit su - per - bos men - te
A men-te cor - dis su - i, po-ten - ti - am __ in bra-chi - o su - o, in bra - chi - o
T *Tenors*
8 *mp* Fe-cit po-ten - ti - am __ in bra-chi - o su - o, di - sper - sit su - per - bos

101

F

S cor-dis su - i. De-po - su - - it__ po-ten - tes de se - de et ex - al - ta - vit, ex -
A su - o, _____
T men-te cor - dis su - i, fe - cit po-ten - ti - am __ in bra-chi - o
Basses
B Fe-cit po-ten - ti - am __ in bra-chi - o su - o, di - sper - sit su - per - bos

F

mf

106

S al - ta - vit hu - mi - les;

A de - po - su - it po - ten - tes de se - de et ex - al - ta -

T 8 su - o, di - sper - sit su - per - bos men - te,

B mente cor - dis sui - i, di - sper - sit su - per - bos mente cor - dis,

III

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

A - - - - - vit hu - - - - - mi - les, po - ten - ti - am in bra - chi - o

T 8 mente cor - dis su - i. et - ex - al -

B mente cor - dis su - i de po - su - it po - ten - tes de se - de

10

S

S

G

125

Soprano (S): Fe-cit-po-tent-i - am, Fe - cit po -

Alto (A): Fe-cit po-tent-i - am Fe - cit po -

Tenor (T): $\frac{8}{8}$ am Fe - cit po -

Bass (B): Fe-cit po-tent-i - am Fe - cit po -

Guitar/Bassoon (G): **G** Fe - cit po -

mp

f

S

A

T

B

130

ten - ti - am, fe - cit po - ten - ti - am, fe - cit po -

ten - ti - am, fe - cit po - ten - ti - am, fe - cit po -

ten - ti - am, fe - cit po - ten - ti - am, fe - cit po -

ten - ti - am, fe - cit po - ten - ti - am, fe - cit po -

134

S ten - ti - am, fe - cit po - ten - ti - am, fe - cit po - ten - ti -

A ten - ti - am, fe - cit po - ten - ti - am, fe - cit po - ten - ti -

T 8 ten - ti - am, fe - cit po - ten - ti - am, fe - cit po - am ti -

B ten - ti - am, fe - cit po - ten - ti - am, fe - cit po - ten - ti -

{

S

A

T

B

138

S am _____ in bra - chi - o su - o di - sper - sit su - per - bos

A am in bra - chi - o su - o di - sper - sit su - per - bos

T 8 am _____ in bra - chi - o su - o di - sper - sit su - per - bos

B am in bra - chi - o su - o di - sper - sit su - per - bos

{

S

A

T

B

141

S men - te cor - dis su - - - i. **f** De -

A men - te cor - dis su - - - i. **f** De -

T 8 men - te cor - dis su - - - i. **f** De -

B men - te cor - dis su - - - i. **f** De -



H

S po-su-it po - ten - tes de se - de, de po - su - it po -

A po-su-it po - ten - tes de se - de, de po - su - it po -

T 8 po-su-it po - ten - tes de se - de, de po - su - it po -

B po-su-it po - ten - tes de se - de, de po - su - it po -

H po-su-it po - ten - tes de se - de, de po - su - it po -



Magnificat, Choral Score

147

S *stringendo*

A *ten - stringendo* de se - de, de *f* se - de,

T *ten - tes* de se - de, de *f* se - de,

B *ten - tes* de se - de, de *f* se - de.

stringendo

(♩ = c. 82)

150

(♩ = c. 62)

I

156

(♩ = c. 68)

Sopranos

159

S *mp* et ex - al - ta - vit, _____ et ex - al - ta - vit, _____ et ex - al - ta - vit, _____

T *mp* et ex - al - ta - vit, _____ et ex - al - ta - vit, _____ et ex - al -

Tenors

(♩ = c. 68) *p*

162

S — et ex-al-ta - vit, _____ et ex-al-ta - vit, _____ et-ex-al-ta - vit, _____ et ex-al-ta - vit

A *mp* ex - al - ta - vit

T ta - vit _____ et ex-al - ta - vit, et ex-al - ta - vit, ex-al-ta-vit, ex - al - ta - vit

B *mp* ex - al - ta - vit

Altos

Basses

Magnificat, Choral Score

166

S hu - mi - les. rit. attacca

A hu - mi - les. rit.

T hu - mi - les. rit.

B hu - mi - les. rit.

rit.

attacca

This musical score page from the Magnificat Choral Score features five staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bass staff includes a clef change to F. The vocal parts sing the lyrics "hu - mi - les." in a rhythmic pattern of eighth and sixteenth notes. Following the lyrics, there is a "rit." (ritardando) instruction, indicated by a diagonal line with arrows pointing down and to the right. The vocal parts then end with an "attacca" (attack) instruction, marked by a vertical bar. The bottom staff represents the Organ, shown with a brace and two staves. It provides harmonic support with sustained notes and chords. The tempo is marked as 166. The overall style is choral, with clear harmonic and rhythmic coordination between the voices and the organ.

(♩ = c. 56)

III.

Soprano (S) Alto (A) Tenor (T) Bass (B)

p e - su - ri - en - tes im - ple - vit bo -

p e - su - ri - en - tes im - ple - vit bo -

p e - su - ri - en - tes im - ple - vit bo -

p e - su - ri - en - tes im - ple - vit bo -

(♩ = c. 56)
only as needed through measure 10.

Soprano (S) Alto (A) Tenor (T) Bass (B)

6
nis et di - vi - tes di - mi - sit i - na - nes.

nis et di - vi - tes di - mi - sit i - na - nes.

nis et di - vi - tes di - mi - sit i - na - nes.

nis et di - vi - tes di - mi - sit i - na - nes.

II

18

S A T B

A

Su-sce - pit Is - ra - el

A

Su-sce - pit Is - ra - el

24

S pu - e - rum su - um _____ re - cor -

A pu - e - rum su - um _____

T pu - e - rum su - um _____

B pu - e - rum su - um

(Clef: Treble; Key: B-flat major; Time: Common Time)

26 (♩ = c. 62)

S da - tus _____ mi - se - ri - cor ³- di - ae su -

A re - cor - da - tus mi - se - ri cor ³- di - ae, mi - se - ri -

T re - cor - da - tus mi - se - ri - cor ³- di - ae

B re - cor - da - tus mi - se - ri - cor ³- di - ae

(Clef: Treble; Key: B-flat major; Time: Common Time)

Magnificat, Choral Score

B (♩ = c. 68)

29

S ae, *mf* si - cut lo - cu - tus, _____

A cor - di - ae, *mf* si - cut - lo - cu - tus, _____

T su - ae, *mf* si - cut lo - cu - tus, _____

B su - ae, *mf* si - cut lo - cu - tus, _____

B (♩ = c. 68) *f*

32

S si - cut lo - cu - tus, _____ est ad pa - tres no - stros, _____

A si - cut lo - cu - tus, _____ est ad - pa - tres no - stros, A -

T si - cut lo - cu - tus, _____ est ad pa - tres no - stros, _____

B si - cut lo - cu - tus, _____ est ad pa - tres no - stros, A -

39

S A T B

la, in sae cu -

la, in sae cu -

8 la, in sae cu -

la, in sae cu -

la, in sae cu -

34

Magnificat, Choral Score

42

S A T B Bassoon

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

C

S A T B Bassoon

f A - men. f A - men. f A - men.

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f A - men.

