

John Frandsen

Magnificat

(Luk. 1, 46-55)

for to ligestemmige kor
a cappella

Bestilt af og tilegnet
Sankt Annæ Pigekor

21.10.1990

JOHN FRANDSEN:

MAGNIFICAT (Luk. 1, 46-55)

Giubilante $\text{♩} = 84$

KOR I

f Mag-ni - fi -
cat

f A - ni - ma me - a

KOR II

f Mag-ni - fi -

piu f Mag-ni - fi -
cat

piu f A - ni - ma me -

piu f Mag-ni - fi -

f A - ni - ma me - a

2.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are:
- a
Mag-ni - fi - cat
- cat
A
- cat
Mag-ni - fi -
A - ni - ma me - a

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are:
Mag-ni - fi - cat Do - mi - num.
- ni - ma me - a Do - mi - num.
- cat Mag-ni - fi - cat Do - mi - num.
A - ni - ma me - a Do - mi - num.

Stesso tempo

ex-ul-ta-vit Spi-ri-tus me-us

Et ex-ul-ta-vit Spi-ri-tus

in De-o

in De-o

poco f

poco f

Qui-a re-spex-it hu-mi-li-ta-

Qui-a re-spex-it hu-mi-li-ta-

sa-lu-ta-ri me-o

sa-lu-ta-ri

mp

f ma dolce

f ma dolce

poco f

poco f

4.

Animato ♩=112

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 5/8. The first two measures are marked *pp* and contain the lyrics "-tem an-cil-lae su-ae". The piano accompaniment in the first two measures consists of chords. The third measure is a whole rest for all parts. The fourth measure is marked *p leggiero* and contains the lyrics "Ecce, enim ex hoc be-a-". The piano accompaniment in the fourth measure features a rhythmic pattern of eighth notes.

-tem an-cil-lae su-ae

-tem an-cil-lae su-ae

Ecce, enim ex hoc be-a-

Ecce, enim ex hoc be-a - tam me

Handwritten musical score for the second system, continuing from the first. It consists of four staves. The key signature has one flat, and the time signature is 5/8. The first two measures are whole rests. The third measure is marked *p leggiero* and contains the lyrics "Ecce, enim ex hoc be-a - tam me di-cent". The piano accompaniment in the third measure features a rhythmic pattern of eighth notes. The fourth measure is marked *p leggiero* and contains the lyrics "Ecce, enim ex om-nes". The piano accompaniment in the fourth measure features a rhythmic pattern of eighth notes.

Ecce, enim ex hoc be-a - tam me di-cent

Ecce, enim ex om-nes

-tam me di-cent om-nes ge-ne-ra-ti-o-nes.

di-cent om-nes ge-ne-ra-ti-o-nes. Ecce, enim ex hoc be-a-

p *leggiero* *p* *leggiero*

Ecce, enim ex hoc be-a-tam me di-cent. Ecce, enim ex hoc, ecce, enim ex hoc, ecce, enim ex hoc, ge-ne-ra-ti-o-nes.

Ecce, enim ex hoc be-a-tam me di-cent. be-a-tam me di-cent. be-a-tam me

f

enim ex hoc be-a-tam

ecce, enim ex hoc be-a-tam hoc be-a-tam be-a-tam me di-cent

Ecce, enim ex hoc be-a-tam

mf di-cent, *p* ecce, enim ex

di-cent,

6.

KOR I

Sopran Solo *p con pietà*

Be - a - tam me di - cent

KOR II

hoc be-a-tam ecce, enim ex hoc be-a-tam me di-cent omnes ge-ne

om - nes ge - ne - ra - ti - o - ra - ti - o - nes. Ecce, enim ex hoc be-a-tam be - a - tam me di-cent

f

Qui-a fe-cit mag-na

-nes.

f

p

Qui - a

omnes ge-ne-ra-ti-o-nes. *f*

sub. p

Quia fe-cit mi-hi magna qui potens est

fe - at mi - hi mag - na qui

Quia fe-cit mi-hi magna Quia fe-cit mi-hi magna qui po-tens

8.

piuf

Quia fe-cit mi-hi magna Quia fe-cit mi-hi magna

piuf

po- tens est.

piuf

est, qui po-tens est. Quia fe-cit mi-hi magna Quia fe-cit mi-hi magna

Poco ritenuto

ff

sub. mp *dolce*

qui po-tens est et sanc-tum no - men e - jus.

pp

ff

sub. mp *dolce*

qui po-tens est et sanc-tum no - men e - jus.

pp

Con sentimento $\text{♩} = 76$

Et mi - se - ri - cor - di - a, mi - se - ri -

Et mi - se - ri - cor - di - a, mi - se - ri -

Et mi - se - ri - cor - di - a, mi - se - ri -

Et mi - se - ri - cor - di - a, mi - se - ri -

Et mi - se - ri - cor - di - a, mi - se - ri -

Et mi - se - ri - cor - di - a, mi - se - ri -

car - di - a

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

a

poco f
dis- per- sit su- per- bos.

Fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam
 - tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit dis- persit su- per- bos.
 Fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit dis- persit super- bos.
 - tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit dis- persit su- per- bos.
 - tentiam,

f cantando

KOR I

KOR II

dis- persit su- per- bos men - te cor- dis
 fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam,
 fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam,
 Fecit po- tentiam, fecit po- tentiam, fecit po- tentiam, fecit po- tentiam,
 Fecit po- tentiam,

KOR I

Su - i

fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam

-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam.

-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam.

Fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam.

KOR II

pp Fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam.

Deposu - it po-

KOR I

f Deposu - it po-tentes de se - de.

et exul-ta-vit humiles, et exul-

KOR II

Deposu - it po-tentes de se-de *pp*

Deposu - it po-tentes de se-de, deposu - it po-tentes de se-de,

-it po-tentes de se-de, deposu - it po-tentes de se-de, deposu - it de se-de

-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam, fecit po-tentiam.

-tentes de se-de, deposu - it po-tentes de se-de, deposu - it po-tentes de se-de

KOR I

KOR II

-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles,

et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles,

et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles, et exul-ta-vit humiles,

KOR I

ff Fecit po-ten-ti-am.

pp E-su-ri-entes im-ple-vit, e-su-ri-

KOR II

et exul-ta-vit hu-mi-les *ff* Fecit po-ten-ti-am.

-ta-vit humiles, et exul-ta-vit humiles *ff* Fecit po-ten-ti-am.

humiles, et exul-ta-vit humiles, et exul-ta-vit. Fecit po-ten-ti-am

humiles, et exul-ta-vit humiles, et exul-ta-vit. *pp* E-su-ri-entes im-

E-su-ri - entes im-ple-vit, esuri - entes im- ple - vit. *p* E-su-ri-entes im - ple-vit, e-su-ri-

esuri - entes im - ple - vit, e-su-ri - entes im-ple-vit *poco f*

-entes im-ple-vit, e-su-ri-entes im- ple - vit, e-su-ri - entes im-ple-vit

im - ple - vit bo - nis *p*

Esuri - entes im - ple - vit, e - su - ri - entes im - ple - vit *f* esuri - entes im -

esuri - entes im - ple - vit, esuri - entes im-ple-vit, esuri - entes. esuri - entes im -

- ple - vit, esuri - entes im - ple - vit, esuri - entes im - ple - vit. *p* E-su-ri-entes im - ple - vit, esuri -

-entes im-ple-vit, e-su-ri-entes im- ple-vit bo-nis *meno f*

E-su-ri- entes im-ple-vit, e-su-ri-entes im-ple-vit E-su-ri-entes im-ple-vit bo-nis *p*

- ple-vit, e-su-ri - entes im-ple-vit, e-su-ri-entes, E-su-ri-entes im- ple - vit bo - nis *meno f*

-ple-vit, e-su-ri-entes im-ple-vit, e-su-ri-entes, E-su-ri-entes im- ple - vit bo - nis *meno f*

-entes im-ple-vit, e-su-ri-entes im- ple - vit bo-nis

mf

et di - vi - tes di - mi - sit in - a - nes.

pp Fecit po-

Tranquillo $\text{♩} = 60$

a niente

ppp (b.ch.)

(senza rit.) *p* senza vibr. (non cresc.)

-tentiam, fecit po - ten - ti - am. Sus - ce - pit Is - ra - el pu - e - rum su - um

Handwritten musical score for the first system. It consists of four staves. The top two staves are for a vocal line and a piano accompaniment. The bottom two staves are for a vocal line and a piano accompaniment. The lyrics are: "Si-cut lo-cu-tus est re - cor-da-tus mi-se-ri-cor - di - ae su - ae". The piano part includes dynamic markings *p* and *pp*, and performance instructions *misterioso* and *senza vibr.*. The key signature has one sharp (F#) and the time signature is 3/4.

Handwritten musical score for the second system. It consists of four staves. The top two staves are for a vocal line and a piano accompaniment. The bottom two staves are for a vocal line and a piano accompaniment. The lyrics are: "ad Pa - tres no - stros A - bra-ham et se - mi-ne e -". The piano part includes dynamic markings *pp* and *pp*. The key signature has one sharp (F#) and the time signature is 3/4.

Giubilante $\text{♩} = 84$

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The first vocal line starts with a rest, then has notes for the lyrics "- jus" and "Glo-ri - a". The second vocal line has a rest, then notes for "Pa-". The piano accompaniment starts with a rest, then has notes for "in sae-cu - la.". Dynamics include *pppp* and *f*. A tempo marking $\text{♩} = 84$ is present.

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The first vocal line has a rest, then notes for "Glo-ri - a". The second vocal line has a rest, then notes for "-tri." and "Spi - ri-". The piano accompaniment has notes for "Glo-ri - a" and "Fi - li-". Dynamics include *piuf* and *f*.

ff
Glo - ri - a

- tu Sanc - to

piu f
Glo - ri - a

piu f
si - cut e - rat in prin - ci - pi -

mf
Glo - ri - a

ff
et nunc et sem - per

mf
Glo - ri - a sae - cu - lo -

ff
- o et in sae - cu - la sae - cu - lo -

Molto ritenuto

Handwritten musical score for a piano piece, featuring vocal lines and piano accompaniment. The score is divided into three measures. The first measure shows a vocal line with a slur and a fermata, and piano accompaniment with a slur and a fermata. The second measure shows a vocal line with a slur and a fermata, and piano accompaniment with a slur and a fermata. The third measure shows a vocal line with a slur and a fermata, and piano accompaniment with a slur and a fermata.

Dynamic markings: *p*, *pp*, *ppp*

Lyrics: - rum. A - men, a - men. a niente

John Fandeur
21.10.90