

Note for printing: For use as performing parts, this score should be printed at a magnification of at least 115%. The B4 paper size is suitable, at 364mm x 257mm (approximately 14 x 10 inches) or alternatively the A3 size cut-down.

MAGNIFICAT II

for soprano, flute, cello and harp

by JENNIFER FOWLER

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Duration: 15 mins

NOTES:

Initial notes of soprano solo at beginning, can be taken from the instruments tuning up.

Tremolos are unmeasured and as fast as possible.

Harp harmonics sound an octave higher than written.

PARTS:

Performers play from score on separate sheets, and slide over each page whenever there is a sufficient gap.

In the flute part, however, pages 15 - 17 get a bit dicey. A suggestion would be that pages 16 & 17 could be put onto a separate music stand alongside the main stand. In which case, it would be advisable to put a reminder note on the bottom of page 15.

In the cello part, pages 8 - 9, & 15 - 16 get a bit dicey. A suggestion would be that pages 9 & 16 could be put onto a separate music stand alongside the main stand. In which case, it would be advisable to put reminder notes on the bottom of page 8 and page 15.



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Programme note.

"MAGNIFICAT II" for soprano, flute, cello & harp
JENNIFER FOWLER

"Magnificat II" is a setting in Latin of the text which has inspired many composers over the centuries. Being a unique combination of the human joy of a young woman who finds that she is nurturing a new life, with the religious fervour of someone who finds she has gained a new insight into the nature of God, it has obvious attractions for a woman composer, despite the huge wealth of previous settings.

Musically, I have tried to reflect the fact that the text contains elements of both rapt inner contemplation and awe, combined with exuberance and joy. Sections and phrases which begin with a centred inward circling, open out into greater exuberance, and the reverse also happens. The music progresses in waves - either opening out, or withdrawing inward.

The combination of soprano voice with flute, cello and harp contains sources of sound which are produced in quite different ways. I have drawn on both the similarities and differences between the instruments, and each instrument has a chance to make a solo contribution within the piece.

* * * * *

Magnificat II

Jennifer Fowler

(e = 76)

Soprano solo

Mag - ni - fi - cat - a -

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

mi - num. Et ex - sul - ta - vit, ex - sul - ta - vit

spir - - - spi - ri - tus ex - sul - ta - vit spi - ri -

spi - ri - tus me - us in - De - o Sa -

- lu - ta - ri me - me o. Qui - a re -

spe xit hu - mi - li - ta - (a) tem an - cil - lae, an - cil - lae su - ae.

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Soprano

Flute

Violoncello

Harp

S.

Fl.

Vc.

Hp

Preview File Only

S.

Fl.

Vc.

Hp

38 *mf* *tr* *b* *f* *(h)* *tr* *b* *f* *5* *8* *di* *- - - cent*

S. be - a - tam me di - - - cent

Fl. *mf* *f*

Vc. *tr* *b* *mf* *3* *2* *5*

Hp. *3* *3* *C§, G#, A§* *2* *5* *cb* *f*

|||

41 *f* *mf* *om - nes* *ge - ne - ra - ti -*

S. *8* *6* *8* *3*

Fl. *8* *6* *8*

Vc. *mf* *8* *6* *8*

Hp. *D#, C#, B§, E§* *7* *6* *8*

|||

45 *mp* *3* *3* *p* *o - - - nes*

S. *8* *4* *5*

Fl. *3* *8* *5*

Vc. *3* *8* *5* *mp* *mf* *mp*

Hp. *mf* *G§* *mf* *D§, F#* *D#, C§, Bb* *F§, Ab*

48

S. p Qui - a fe - cit fe - cit mi - hi mag

Fl.

Vc. p p p p p p p

Hp $F\#$ $C\#$ $C\delta$ $C\#$

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54

S. na mag na qui po $tens$ est ,

Fl. mp

Vc. mp p (*lightly*)

Hp $B\delta, A\#$ $B\#, G\#$

58

S. $\frac{5}{8}$

Fl. $\frac{5}{8}$

Vc. mp p mp

Hp mp

60

S.

Fl.

Vc.

Hp { G§, A♭ B♭ D♭, C♭, G♯ C♯, B♯, G§

=

63

S.

Fl.

Vc.

Hp { D§, B♭ p 5 1

=

67

S.

Fl.

Vc.

Hp { C♯ E♭ mp C♯ A§ D♭, F♭ B♯, G♭ D§

71

S. - - - | 9 | 16 | 5 | mf
Sanc - tum

Fl. - - - | 9 | 16 | 5 | 8 | tr. b.
mp

Vc. mp 3 - 5 | - | 9 | 16 | 5 | 8 | 3 - | 3 - |
mf 3 - | 3 - | 5 | 8 | 3 - | 3 - |

Hp F§, G§, A♯ | 6 | 9 | E§ | 16 | 5 | F♯ | 8 | 3 - |
3 - | 3 - | 5 | 8 | 3 - | 3 - |

75

S. - - - | 6 | 8 | 4 | -
no - men e - ius

Fl. mf 3 - | 6 | 8 | 4 | 8 | 3 - |
3 - | 6 | 8 | 4 | 8 | 3 - |

Vc. - - - | 6 | 8 | 4 | -

Hp C♯ | 6 | 8 | 4 | mp | 6 | 8 | 4 | Eb, G♯, A♯ | 8 | -
- - - | 6 | 8 | 4 | - | 6 | 8 | 4 | - | 6 | 8 | 4 | -

78

S. - - - | 7 | - | - |

Fl. - - - | 7 | 16 | - | - |

Vc. - - - | 7 | 16 | - | - |

Hp mf 3 - | 7 | 16 | 7 | 16 | 7 | 16 |
A♯ | B♯, F♭, A§ | 7 | 16 | 7 | 16 | 7 | 16 |
G§ | - | - | - | - | - | - |

Musical score for orchestra, page 81. The score includes parts for Soprano (S.), Flute (Fl.), Violoncello (Vc.), and Double Bass (Hp). The Flute and Double Bass parts feature melodic lines with grace notes and dynamic markings like *f* and *tr*. The Double Bass part includes harmonic labels C \S , B \S , D \flat , D \S , G $\#$, and G \S .

85

S. | - | 3 | - | 4 | - | 6 | . . . :> Sanc - tum,

Fl. | - | 3 | - | 4 | - | 6 | -

Vc. | - | 3 | 4 | - | 6 | -

Hp. | G# | G§ | ff | D#, C#, E§, F#, Ab | 4 | - | 6 | -

Musical score for orchestra, page 89. The score includes parts for Soprano (S.), Flute (Fl.), Bassoon (Vc.), and Double Bass (Hp.). The Soprano and Flute parts have rests in measures 1-4 and play eighth-note patterns in measure 5. The Bassoon part has a dynamic *mp* and trills in measures 5-6, followed by a dynamic *mf*. The Double Bass part has rests in measures 1-4 and plays eighth-note patterns in measures 5-6.

94

S.

Fl.

Vc.

Hp

≡

99

S.

Fl.

Vc.

Hp

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≡

103

S.

Fl.

Vc.

Hp

108

S. mp | 9 16 | Et mi - se - ri - cor - di - a,

Fl. mp | 9 16 | > mp

Vc.

Hp C \flat , F $\frac{5}{4}$ | 9 16 | C $\frac{5}{4}$, E $\frac{5}{4}$, G \flat | 8

mp | 16 | 5 16 | 3 8 | mf | 3 8 |

S. Et mi - se - ri - cor - di - a e - - -

Fl. mp | 16 | 5 16 | 3 8 | mf | 3 8 |

Vc. 5 16 | 3 8 |

Hp 5 16 | 3 8 |

mf | 3 8 |

mp | 8 | 5 16 | 3 8 | mp | 3 8 |

jus a pro - ge ni - e

Fl. mp | 8 | 5 16 | 3 8 |

Vc. mp | 8 | 5 16 | 3 8 | mp | 3 8 |

Hp 4 8 | 4 8 | 3 8 |

120

S. *in*

Fl.

Vc.

Hp. *E♭, G§*

123

S. pro - ge - ni - es.

Fl.

Vc.

Hp.

126

S. ti - men - - - - - ti - bus e -

Fl.

Vc.

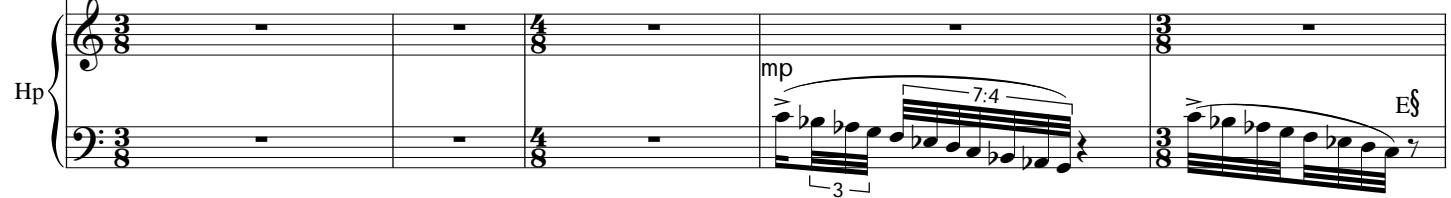
Hp.

129

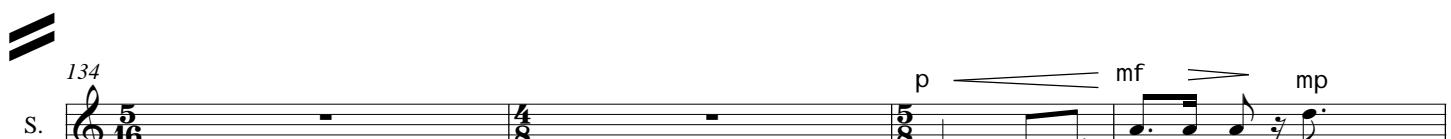
S. 

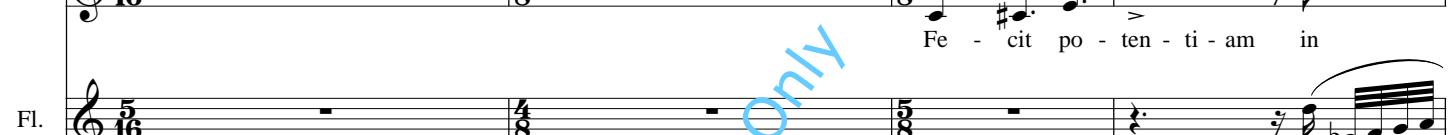
Fl. 

Vc. 

Hp. 

134

S. 

Fl. 

Vc. 

Hp. 

138

S. 

Fl. 

Vc. 

Hp. 

141

S. $\begin{array}{c} \text{p} \\ \text{Dis - per - sit_} \\ \text{su -} \end{array}$

Fl. $\begin{array}{c} \text{mp} \\ \text{3} \\ \text{3} \end{array}$

Vc. $\begin{array}{c} \text{mp} \\ \text{3} \\ \text{3} \end{array}$

Hp. $\begin{array}{c} \text{mp} \\ \text{F\#, G\$} \\ \text{3} \end{array}$

145

S. $\begin{array}{c} \text{per - - - - bos men - te - cor -} \\ \text{3} \end{array}$

Fl. $\begin{array}{c} \text{tr} \\ \text{3} \end{array}$

Vc. $\begin{array}{c} \text{mp} \\ \text{3} \end{array}$

Hp. $\begin{array}{c} \text{mp} \\ \text{F\flat} \\ \text{B\#} \\ \text{3} \end{array}$

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148

S. $\begin{array}{c} \text{dis su - - - - i.} \\ \text{3} \end{array}$

Fl. $\begin{array}{c} \text{mp} \\ \text{3} \\ \text{3} \end{array}$

Vc. $\begin{array}{c} \text{mf} \\ \text{3} \\ \text{3} \end{array}$

Hp. $\begin{array}{c} \text{mf} \\ \text{B\$} \\ \text{3} \end{array}$

tr

151

S. *mp* De - po - su - it po ten - - - tes de

Fl. *mp* *mf*

Vc.

Hp { *mp* *B* \S

154

S. se - - - de, Et ex - - -

Fl. *mf*

Vc. *mf*

Hp { *mf* *A* \S

157

S. al - ta - vit, ex - al - ta - - - vit hu - mi -

Fl. *mf* *f* *mf*

Vc.

Hp { *f* *B* \S , G $\#$ F $\#$ *bb, eb, fb, g* \S , ab

162

S. 

Fl.

Vc.

Hp.

166

S. 

Fl.

Vc.

Hp.

169

S. 

Fl.

Vc.

Hp.

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Musical score for orchestra and piano, page 168, measures 172-173.

Measure 172: Starts with a piano dynamic. The strings play eighth-note patterns in 5/8 time. The flute and bassoon provide harmonic support. The vocal line begins with "im - ple -".

Measure 173: Continues with the vocal line "ple - 3 - vit - bo - nis -". The instrumentation remains consistent, with the strings, flute, and bassoon maintaining their parts.

Musical score for orchestra and choir, page 175. The score includes parts for Soprano (S.), Flute (Fl.), Violoncello (Vc.), and Bassoon (Hpf). The vocal line includes lyrics: "im - ple", "vit - bo - nis", and "Et". The bassoon part features a prominent bassoon solo with dynamic markings like *mp* and *p*. The score is set in common time, with various key changes indicated by symbols like $\text{G} \frac{3}{8}$, $\text{B} \frac{3}{8}$, $\text{C} \# \frac{8}{8}$, and $\text{D} \frac{8}{8}$. A large blue watermark "Preview File Only" is diagonally across the page.

178

S. di - vi - tes di - mi - sit

Fl. mf mp

Vc. mp

Hp mp G# F§, G§ Eb

180

S. *mf* in - - - a - - - nes -

Fl. *mf* 6 - - - *mf* 3 - - - *mf*

Vc. *mf* - - - *mf* 6 - - -

Hp. *mf* - - - *mf* - - - *mf* D \flat , E \sharp

183

S. $\frac{3}{8}$ - - - $\frac{4}{8}$ - - - $\frac{5}{8}$ - - -

Fl. *tr* 3 - - - *mf* - - - mp

Vc. $\frac{5}{8}$ - - - $\frac{4}{8}$ - - - $\frac{5}{8}$ - - -

Hp. Eb B \flat D \sharp , F $\#$ G \sharp - - - mp C \sharp

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186

S. - - -

Fl. pp - - - p

Vc. - - -

Hp. *p* F \sharp B \sharp G \sharp C \sharp , A \flat - - - mp

189

S.

Fl.

Vc.

Hp

mp = p = mp =

D♭ mf F♯ mp

192

S.

Fl.

Vc.

Hp

p = mp > <> > p

F§, G♭ E♭ A♭ G♭ C♯ A♭ E♯, F♯

195

S.

Fl.

Vc.

Hp

D♭, E♭ C♯ C♯

198

S. 3 | - | - | 8 | - | -

Fl. 3 | - | - | 8 | - | -

Vc. 3 | | - | 8 | - | -

Hp { | - | 8 | | - | -

≡

202

S. 3 | - | 5 | - | - | 8 | -

Fl. 3 | - | 5 | - | - | 8 | -

Vc. | - | 8 | - | -

Hp { | f | mp | p | | - | -

≡

206

S. 3 | - | - | - | - | 5 | -

Fl. 3 | - | - | - | - | 5 | -

Vc. - | | | 5 | -

Hp { | - | - | - | - | 5 | -

212 f

S. Sus - ce - pit Is -

Fl. f 3 3 f

Vc.

Hp { f B§ Bb, Db B§, Fb

216

S. ra - el pu - er um

Fl. 3 mf 3

Vc.

Hp { f Bb, G§, Ab f mf A§ B§ F§, Ab

219

S. su - um mm,

Fl.

Vc.

Hp { D#, C#, B# 3 E§, F#, G#, A#

222 *mf*

S. $\begin{array}{c} \text{9} \\ \text{16} \end{array}$ re - cor - da - tus - mi

Fl. $\begin{array}{c} \text{9} \\ \text{16} \end{array}$

Vc. $\begin{array}{c} \text{9} \\ \text{16} \end{array}$ mp *semi-staccato*

Hp. $\begin{array}{c} \text{9} \\ \text{16} \end{array}$ mp B $\frac{5}{2}$, E \sharp B \sharp B $\frac{5}{2}$ C \flat , G $\frac{5}{2}$, Ab

==

225 p

S. $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ se - ri - cor - di - ae su - ae

Fl. $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ p mp $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ pp

Vc. $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ p $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ pp

Hp. $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ p $\begin{array}{c} \text{7} \\ \text{16} \end{array}$ pp

==

229 p

S. $\begin{array}{c} \text{8} \\ \text{16} \end{array}$ Si - cut - lo - cu - tus - est ad Pa -

Fl. $\begin{array}{c} \text{8} \\ \text{16} \end{array}$ mp

Vc. $\begin{array}{c} \text{8} \\ \text{16} \end{array}$ mp tr -

Hp. $\begin{array}{c} \text{8} \\ \text{16} \end{array}$ mp Eb

234

S. *mf*
- tres - nos - - - tros - - - Ab - - - ra -

Fl. *mf*

Vc.

Hp. *mf* C \sharp C \S , G \flat , A \flat f E \S C \sharp

238

S. ham et se - mi

Fl. *f* *mf*

Vc. *f* *mf* semi-staccato

Hp. C \S , B \flat , E \flat , F \flat inf C \sharp , B \flat , E \flat , F \sharp , G \sharp , A \sharp

241

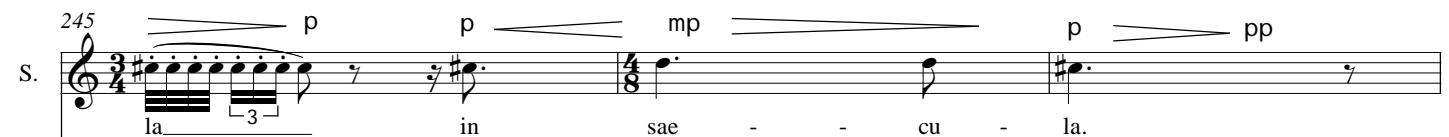
S. ni ei - us, ei - - - us in sae - cu

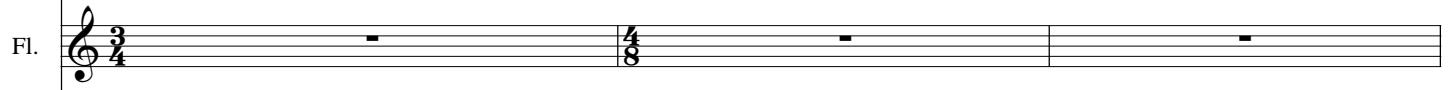
Fl. mp

Vc. mp

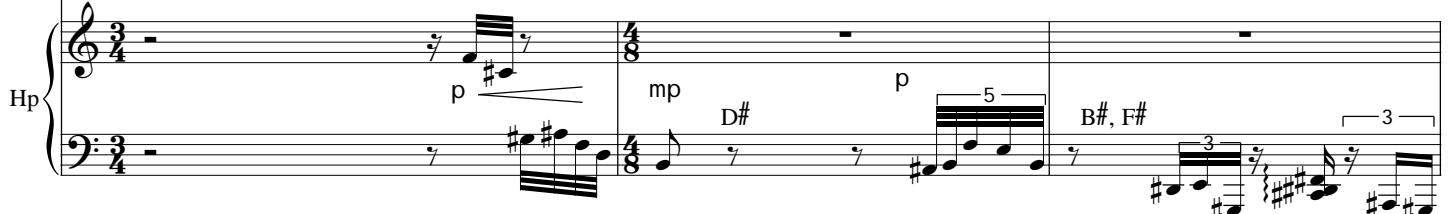
Hp. $\frac{5}{8}$ $\frac{9}{16}$

245

S. 

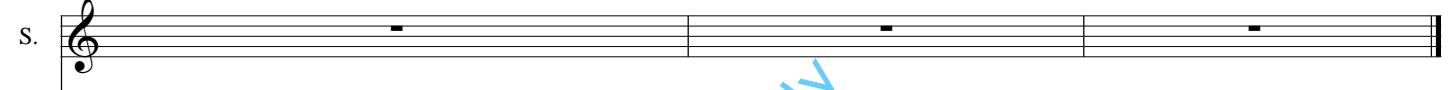
Fl. 

Vc. 

Hp. 

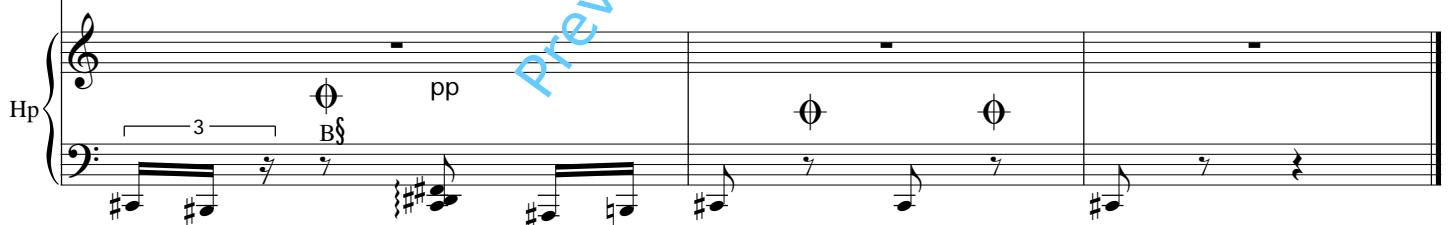


248

S. 

Fl. 

Vc. 

Hp. 

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