

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.

echoes music

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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.

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Magnificat II

Jennifer Fowler

(e = 76)

Soprano solo

Mag - ni - fi - - - Mag - ni - - - fi - cat_ a -

5
S. - - - ni - ma, an - i - ma me - - a Do - mi - num, Do - -

9
S. - mi - num. Et ex - sul - ta - vit, ex sul - ta - - - - vit

12
S. spir - - - spi - ri - tus ex - sul - ta - vit spi - ri - -

15
S. spi - ri - tus me - us in De - - o Sa -

19
S. - lu - ta - ri me me o. Qui - a re -

24
S. spe xit hu - mi - li - ta - (a) - - tem an - cil - lae, an - cil - lae su - ae.

Soprano

Flute

Violoncello

Harp

pp pp p

p Ab

8^{vb} 8^{vb} 8^{vb}

31

S.

Fl.

Vc.

Hp

mf mp mp

Ec - ce e - nim ex - hoc

mp mp

Bb mp mp

8^{vb} 8^{vb} 8^{vb}

D♯, C♯, E♭, F♯, G♭

35

S.

Fl.

Vc.

Hp

p mf

be - a -

mp mf

mp

mf mf

8^{vb} 8^{vb}

cb, G♯

38 *mf* *tr* *tr* *f*

S. be - a - tam me di - cent

Fl. *mf* *tr* *f*

Vc. *mf* *tr* *mf*

Hp *mf* C♯, G♯, A♯ *mf* *cb* *f*

41 *f* *mf*

S. om - nes ge - ne - ra - ti -

Fl.

Vc. *mf*

Hp D♯, C♯, B♯, E♯

45 *mp* *p*

S. - o - nes

Fl. *mp*

Vc. *mp* *mf* *mp*

Hp *mf* G♯ *mf* D♯, F♯ *mf* D♯, C♯, B♯, F♯, A♯

48

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

Fl.

Vc. *p* *p* *mp*

Hp *p* *mp* *mp*

54

S. *mp* - na *mp* mag - na *mp* qui po - tens *mf* est,

Fl. *mp* *mp*

Vc. *mp* *p (lightly)*

Hp *mp* *mp*

58

S.

Fl.

Vc. *mp* *p* *mp*

Hp *mp*

60

S.

Fl.

Vc.

Hp

Double bar line

63

S. Et sanc - - -

Fl.

Vc.

Hp

Double bar line

67

S. tum

Fl.

Vc.

Hp

71

S. *mf*
Sanc - tum

Fl. *mp*

Vc. *mp* *mf*

Hp *mf*
F\$, G\$, A# E\$ A\$ F#

75

S. *mf*
no - men e - ius

Fl. *mf*

Vc.

Hp *mp*
C# Eb, G#, A#

78

S.

Fl.

Vc.

Hp *mf*
A# B#, Fb, A\$ G\$

81

S.

Fl.

Vc.

Hp

C♯, B♭ Db D♯, G♯ G♯

85

S.

Fl.

Vc.

Hp

G♯ D♯, C♯, E♭, F♯, A♭

89

S.

Fl.

Vc.

Hp

94

S.

Fl.

Vc.

Hp

99

S.

Fl.

Vc.

Hp

mp

f *mf* *mp*

103

S.

Fl.

Vc.

Hp

mf

mf

mf C# D# Eb Bb

108

S. *mp*
Et mi - se - ri - cor - di - a,

Fl. *mp*

Vc. *mp*

Hp
Cb, F# C#, E#, Gb

112

S. *mp* *mf*
Et mi - se - ri - cor - di - a e - - -

Fl. *mf*

Vc.

Hp

116

S. *mf* *mp*
jus a pro - ge - - - ni - e

Fl.

Vc. *mp* *mf* *mp*

Hp

120

S. *mp*
in

Fl. *mp*

Vc.

Hp *mp* Eb, G♯

123

S. *mf*
pro - ge - ni - es.

Fl. *mf*

Vc. *mf*

Hp

126

S. *f* ti - men - ti - bus *mf*
e -

Fl. *f*

Vc. *f*

Hp *f*

129

S. *mp* *p*
um

Fl. *mf* *tr* *mp* *p*

Vc. *tr* *mp*

Hp *mp* 7:4 *E♭*

134

S. *p* *mf* *mp*
Fe - cit po - ten - ti - am in

Fl. *mp*

Vc. *tr* *mf* 5:4

Hp *mf* 5:4 *tr* B♭, A♯ *mp* 3 3 *p* G#

138

S. *mf* *mp*
bra - - - - - chi - o - - - - - su - - - - - (u) - o - - - - -

Fl. *mf* 6

Vc.

Hp

141

S. *p* *mp*
Dis - per - sit - su -

Fl. *mp* *p* *mp*

Vc. *mp* *p*

Hp *mp* F#, G§

145

S. *mp* *mp*
per - - - bos men - te cor -

Fl. *mp*

Vc. *mp*

Hp *mp* Fb B# F§

148

S. *mf*
dis su - - - i.

Fl. *mp* *mf*

Vc. *mf* 6

Hp *mf* B§ Bb

151

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

Fl. *mp* *mf*

Vc. *mp*

Hp *mp* B♭

154

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

Fl. *mf*

Vc. *mf* *mf*

Hp *mf* Bb, Ab A♯

157

S. *f* - al - ta - vit, ex - al - ta - - - vit *mf* hu - mi -

Fl. *mf* *f* *mf*

Vc. *mf*

Hp *f* B♭, G♯ F♯ Bb, Eb, Fb, G♯, Ab

162

S. *- les.*

Fl. *f*

Vc. *f*

Hp *f* *B♭, E♭, A♭* *B♭ F#*

166

S.

Fl. *f* *mp*

Vc. *f* *mf*

Hp *B♭, E♭, F♯* *mf* *E♭, F#*

169

S. *p* *E - su - ri - en - tes.*

Fl. *p*

Vc. *p*

Hp *p* *B♭* *A♭*

172 *p*

S. im - ple - - - vit bo - nis -

Fl. *p* *mp* *p*

Vc. *p*

Hp *mp* *p* B \flat , A \sharp B \flat

175 *mp* *mp*

S. im - ple - - - vit bo - nis Et

Fl. *mp* *mp*

Vc. *mp* *mp*

Hp *mp* *p* D \sharp B \flat , C \sharp D \flat C \sharp

178 *mp* *mp*

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

Fl. *mf* *mp*

Vc. *mp*

Hp *mp* G \sharp F \sharp , G \sharp E \flat

180

S. *mf* in a nes

Fl. *mf* *mf* *mf*

Vc. *mf* *mf*

Hp *mf* *mf* Db, E \flat *mf*

183

S.

Fl. *mf* *mp*

Vc. *mf*

Hp Eb B \flat D \sharp , F \sharp G \sharp *mp* C \sharp

186

S.

Fl. *pp* *p*

Vc.

Hp *p* *mp* F \sharp B \sharp G \sharp C \sharp , Ab

189

S.

Fl.

Vc.

Hp

mp

p

mp

mf

Db

F#

mp

192

S.

Fl.

Vc.

Hp

p

mp

p

F#, Gb

E#

A#

G#

C#

Ab

E#, F#

195

S.

Fl.

Vc.

Hp

mp

mp

D#, Eb

C#

C#

198

S. _____

Fl. _____

Vc. *mp* *mf* (*semi-staccato*)

Hp *b* *Bb, A* *C, F* *G#* *Db*

202

S. _____

Fl. _____

Vc. *mp* *p* *pp*

Hp *G* *f* *mp* *p* *F#* *D, G#*

206

S. _____

Fl. _____

Vc. *p* *mp* *p*

Hp *B, F* *C#* *C* *Bb, Eb, Gb*

212 *f*

S. *f* Sus - - ce - - pit *f* Is -

Fl. *f*

Vc.

Hp *f* B♭, B♭, Db B♭, Fb

216 *mf*

S. - - ra - el *mf* pu - er - - um

Fl. *mf*

Vc. *mf*

Hp *f* *mf* B♭, G♯, A♭ A♯ B♭, F♯, A♭

219 *mp* *p*

S. su - - um - mm,

Fl.

Vc. *mp* *p*

Hp D♯, C♯, B♯ E♯, F♯, G♯, A♯

222 *mf* *mp*

S. re - - cor - - da - - tus mi

Fl.

Vc. *mp* *semi-staccato* *mf*

Hp *mp* *B♭, E♯* *B♯* *B♭* *mf* *C♭, G♭, A♭*

225 *p* *mp* *p*

S. se - ri - cor - di - ae su - ae

Fl. *p* *mp* *p* *pp*

Vc. *p* *pp*

Hp *p* *p* *pp*

229 *p* *mp* *mp*

S. Si - cut lo - cu - tus est ad Pa-

Fl. *mp* *tr*

Vc. *mp* *tr*

Hp *mp* *E♭*

234

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

Fl. *mf*

Vc. *f*

Hp *mf* C# C#, Gb, Ab *f* E♭ C#

238

S. ham *mf* et se - - - mi

Fl. *f* *mf*

Vc. *f* *mf* *semi-staccato*

Hp *mf* C#, Bb, Eb, Fb C#, B♭, E♭, F♯, G#, A#

241

S. *mf* ni *mp* ei - us, ei - - - us *mp* in sae - cu

Fl. *mp*

Vc. *mp*

Hp

245 *p* *p* *mp* *p* *pp*

S. *la* in sae - - cu - la.

Fl.

Vc. *p* *mp* *p*

Hp *p* *mp* *p* D# B#, F#

248

S.

Fl.

Vc.

Hp *pp* B# *pp* *ppp*