

Magnificat in D flat, Op. 6 (1996)

for a capella SATB choir (divisi) and soprano solo

Latin text

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Notes

The first time I walked into the church of St. Eustache in Les Halles, Paris I was overwhelmed, to put it mildly. The soaring ultra-Gothic arches, so thin, so amazingly human, create a space not so much of magnificence as profundity. They seemed to reflect some metaphysical or alchemical reality that we cannot even glimpse let alone understand, yet could *feel* if we only let our senses drink the impressions fully...

I started hearing some high soprano voices in my head, soaring just as the vaulted ribs were, wildly crying some plaintive, desperate yet piercingly sweet music – a faint echo of it can be found in measures 44-49. When I tried to write it down it escaped me, but this Magnificat came out instead. The architectural space seemed to act on me to produce this music.

Magnificat, Op. 4

For a capella SATB divisi (with piano reduction)

ALAN FRASER

Novi Sad - Paris, June - July 1996

sfz
Moderato $\text{♩} = 60$

1

Soprano
Mag ni fi cat a ni ma me a Do mi num. *mf*

Alto
Mag ni fi. cat a ni ma me a Do mi num. *mf*
Mag ni fi cat a ni ma me a Do mi num. *mf*

Tenor
Mag hi fi cat a ni ma me a Do mi num. *mf*

Bass
Mag ni fi cat Mag ni fi cat Do mi num. *mf*

Rehearsal
mf

5

S.
cresc. Et ex sul ta vit *ff* spi ri tus me us in De o sa lu ta ri me o. *mf*

A.
cresc. Et ex sul ta vit *ff* spi ri tus me us in De o sa lu ta ri me o. *mf*

T.
cresc. Et ex sul ta vit *ff* spi ri tus in De o sa lu ta ri *mf* me o.

B.
cresc. Et ex sul ta vit *ff* spi ri tus in De o sa lu ta ri *mf* me o.

Rehearsal
cresc. *ff* *mf*

9

mf solo ad libitum

ritenuto $\text{♩} = 48$
tutti

S. *p* o. Qui a res pe xit hu mi li ta tem an cil lae su ae: *p* ec ce en im ex hoc be

A. *p* o. *p* ec ce en im ex ec ce

T. *p* o. *p* ec ce en im ex hoc be

B. *p* me o. *p* ec ce en im ex hoc be

11

$\text{♩} = 42$
meno mosso calmato

$\text{♩} = 52$
piu mosso cresc.

S. a tam me di cent om nes ge ne ra ti o nes. Qui a fe cit mi hi *cresc.*

A. en im ex hoc be a tam me di cent om nes ge ne ra ti o nes. Qui a fe cit mi hi *cresc.*

T. a tam me di cent om nes ge ne ra ti o nes. Qui a fe cit mi hi *cresc.*

B. a tam me di cent om nes ge ne ra ti o nes. Qui a fe cit mi hi *cresc.*

S. mag — na qui po — tensest: et sanc — tum no — men e — jus.

A. mag — na qui po — tens est: et sanc — tum no — men e — jus.

T. mag — na qui po — tens est: et sanc — tum no — men e — jus.

B. mag — na qui po — tens est: et sanc — tum no — men e — jus.

mf *mp* *mf* *mp* *mf* *mp*

solo ad libitum

$\text{♩} = 60$

piu mosso: tempo primo

S. *mf* Et mi se ri cor di a e jus a pro ge ni e in pro ge ni es

A. jus. *p* sanc — tum no — men e — jus.

T. jus. *p* sanc — tum no — men e — jus.

B. jus. *p* sanc — tum no — men e — jus. ti men ti — bus e. um.

p *p* *p* *p*

p tutti *mf* *cresc.* *mf* *f* *staccato*

S. Fe — cit po — ten — ti am in bra — chi — o su — o: dis — per sit su — per bos

A. Fe — cit po — ten — ti am in bra — chi — o su — o: dis — per sit su — per bos

T. Fe — cit po — ten — ti am in bra — chi — o su — o: dis — per — sit su —

B. Fe — cit po — ten — ti am in bra — chi — o su — o:

sempre *legato*

S. men — te cor — dis su — i. De — po — su — it po —

A. men — te cor — dis su — i. De — po — su — it po —

T. per. bos men te cor — dis su — i. De — po — su — it po —

B. dis — per — sit su — per. bos men — te cor, De — po — su — it po —

30

decresc. poco ritenuto ♩ = 54

ppp

mp a tempo/ce

S. ten—tes de se—de, et ex—al—ta—vit hu—mi—les. E—su—ri

A. ten—tes de se—de, et ex—al—ta—vit hu—mi—les. E—su—ri

T. ten—tes de se—de, E—su—ri

B. ten—tes de se—de, E—su—ri

decresc. *ppp* *mp*

34

diminuendo

S. en—tes im—ple—vit bo—nis: et di—vi—tes di—mi—sit in

A. en—tes im—ple—vit bo—nis: et di—vi—tes di—mi—sit in

T. en—tes im—ple—vit bo—nis: et di—vi—tes di—mi—sit in

B. en—tes im—ple—vit bo—nis: et di—vi—tes di—mi—sit in

S. *p* nes. *cresc.* Su—sce—pit Is—ra—el pu

A. *p* nes. *cresc.* Su—sce—pit Is—ra—el pu

T. *p* nes. Su—sce—pit Is—ra—el *cresc.* pu—er

B. *p* nes. Su—sce—pit Is—ra—el *cresc.* pu—er—um su—um,

a nes. Su—sce—pit Is—rael pu—er—um su—um,

p *cresc.*

S. *mf* er—um su—um, re—cor—da—tus mi—se—ri—cor—di—ae su—ae. *Vf*

A. *mf* er—um su—um, re—cor—da—tus mi—se—ri—cor—di—ae su—ae. *Vf* Si—cut lo

T. *mf* pu—er—um su—um, re—cor—da—tus mi—se—ri—cor—di—ae su—ae. *Vf* Si—cut lo

B. *mf* re—cor—da—tus mi—se—ri—cor—di—ae su—ae. Si—cut lo

re—cor—da—tus mi—se—ri—cor—di—ae su—ae. Si—cut lo

mf

45

cu- tus est ad pa- tres *mf cresc.* nos- tros, A- bra- ham et se- mini e- jus in

cu- tus est ad pa- tres *mf cresc.* nos- tros, A- bra- ham et se- mini e- jus

cu- tus est ad pa- tres *mf cresc.* nos- tros, A- bra- ham et se- mi- ni

cu- tus est ad pa- tres *mf cresc.* nos- tros, A- bra- ham et se- mi- ni

49

sae- cu- la. *cresc.*

e- jus in sae- cu la. in sae- cu- la.

e- jus in sae- cu la. in sae- cu la.

e- jus in sae- cu la. in sae- cu- la.

e- jus in sae- cu la. in sae- cu- la.

e- jus in sae- cu- la, in sae- cu la.

f

S. Glo—ri—a Pa—tri, et Fi—li—o, et Spi—ri—tu—i San—cto.

A. Glo—ri—a Pa—tri, et Fi—li—o, et Spi—ri—tu—i San—cto.

T. Glo—ri—a Pa—tri, et Fi—li—o, et Spi—ri—tu—i San—cto.

B. Glo—ri—a Pa—triet Fi—li—o, et Spi—ri—tūi San—cto.

decresc. *mf* *cresc.* - - -

S. Si—cut e—rat in prin—ci—pi—o, et nunc, et sem—per, et in

A. Si—cut e—rat in prin—ci—pi—o, et nunc, et sem—per, et in

T. Si—cut e—rat in prin—ci—pi—o, et nunc, et sem—per in

B. Si—cut e—rat in prin—ci—pio, et nunc, et

decresc. *pp* *cresc.*

decresc. *p* *cresc.*

decresc. *mp* *cresc.*

decresc. *cresc.*

S. sae — cu — la sae — cu lo — rum. et in sae — cu — la sae — cu —

A. sae — cu — la sae — cu lo — rum. et in sae — cu — la sae — cu —

T. sae — cu — la sae — cu lo — rum. et in sae — cu — la sae — cu —

B. sem — per, et in sae — cu — la sae — cu —

S. lo — rum. *ff* A — men, A — men, A — men.

A. lo — rum. A — men. *ff* A — men, A — men, A — men.

T. lo — rum. *ff* A — men, A — men, A — men.

B. lo — rum. *ff* A — men, A — men, A — men. A — men.