

MAGNIFICAT

TAYLOR SCOTT DAVIS

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Text

I. Magnificat anima mea Dominum.

Et exultavit spiritus meus
in Deo salutari meo.

Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.

My soul magnifies the Lord.

*And my spirit has rejoiced
in God my savior.*

*For he has regarded the low estate
of his handmaiden:
for behold, henceforth all generations
shall call me blessed.
For he who is mighty
has done great things to me;
and holy is his name.*

II. Shall I rejoice for Christ in me, the first of such to say?

All that this child shall ever say or be
now lives and grows in me.

Shall I rejoice for Christ in me,
his name forever mine?

I yield to him my life's identity;
Christ lives and grows in me.

Shall I rejoice for Christ in me,
both glory and disgrace?

My song shall be both joy and agony;
Christ lives and grows in me.

Shall I rejoice for Christ in me,
as clouds and shadows rise?

I ponder scenes that I don't want to see.
Christ lives and grows in me.

Terry York © Birnamwood Publications

III. Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo;
dispersit superbos
mente cordis sui.

And his mercy is on them

who fear him from generation to generation.

*He has shown strength with his arm;
he has scattered the proud,
even the arrogant of heart.*

IV. Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiae suae.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

*He has deposed the mighty from their seats,
and exalted the humble.*

*The hungry he has filled with good things,
and the rich he has sent empty away.*

*He has helped his servant Israel,
in remembrance of his mercy.*

*As it was spoken to our fathers,
to Abraham and his seed forever.*

V. Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen!

*Glory be to the Father, and to the Son,
and to the Holy Spirit.*

*As it was in the beginning, is now,
and ever shall be, world without end. Amen!*

Program Notes

The Magnificat text is rich and historic, and though it's an unwritten rule, it seems each composer gets one chance to declare what they believe the text means to them. Is it possible to capture the sound of Mary going from typical teenage child to God's chosen one? Is it feasible to spend five movements cycling through all of the emotions the story elicits? What helps narrate and what seems overly dramatic? As I approached the text, the following became my interpretation:

Magnificat anima mea

Joy, honor, and bewilderment. A child-like exclamation at the beginning yields to a warm melody by measure 28, where the men begin singing of God's regard for Mary's lowly status. A murky section afterward leans on the word anima, which is feminine and means "breath," "air," or "life force." Before returning to joy, we have incredibly stately chords as the choir sings about what mighty work God has done through Mary.

Shall I Rejoice

To add a modern voice, I asked Dr. Terry York to write a new text, and his words connected with me deeply. There is a musical simplicity to this movement, but the piece builds around Dr. York's text as he very uniquely channels Mary's intuition to foreshadow the trouble ahead for her son. That uncertainty peaks as the words "joy and agony" sound like they unravel. Still, every phrase ends with release and determination.

Deposuit

A solo violin becomes Mary's character, and you can hear the uncertainty in her voice. The violin is minor, it's questioning, it's fearful. And the text from the choir is about fearing God, who will show strength, and scatter the proud and arrogant. The movement ends with an unexpected peace, as the violin represents Mary's understanding of what this means.

Et misericordia

Movements three and four are very much linked. The sixteenth notes remain, but their hurried sound turns major as the choir sings about God exalting the humble and feeding the hungry, leaving behind the fearful nature of the previous movement.

Gloria Patri

The final movement begins with jubilation: *Gloria Patri* ("Glory be to the Father"), the choir sings, as the accompaniment swells. "As it was in the beginning" is the translation, as the choir then sings a gentle, simple melody. The Latin word *semper* seems to go in circles about halfway through, as it means "always." A slowed down version of the opening melody is sung by a soloist or small group in an ethereal way, before the choir energetically closes by singing about what this means for "generations of generations."

—Taylor Scott Davis

Accompaniment Options

Full Orchestra

2 Flutes, Oboe, 2 Clarinets in B-flat, 2 Bassoons, 2 Horns in F, 2 Trumpets in C, Timpani, Percussion (Wind Chimes, Triangle, Cymbals, Glockenspiel, Chimes, Tambourine, and Bass Drum), Harp, Strings

| | |
|-----------------------|---------|
| Score and Parts | Rental |
| Additional Full Score | 70-025A |

Chamber Orchestra

Flute, Oboe, Clarinet in B-flat, Bassoon, Percussion (Timpani, Triangle, and Cymbals), Harp, Strings

| | |
|-----------------------|---------|
| Score and Parts | Rental |
| Additional Full Score | 70-025B |

Organ and Harp (Piano), with opt. Percussion

| | |
|-------|---------|
| Score | 70-025C |
| Parts | 70-025D |

Commissioned by Carolyn Good, in honor of women of faith
and for the Chancel Choir of St. John's United Methodist Church,
Albuquerque, New Mexico, Matthew Greer, Director

Magnificat

for Soprano Solo, SATB Chorus (divisi), and Piano

Taylor Scott Davis

I. Magnificat anima mea

Brightly ♩ = 84

Soprano

Alto

Tenor

Bass

Piano

Brightly ♩ = 84

f

3

NOTE: If performing with Piano only, begin at measure 5.

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5 Slightly slower $\text{♩} = 80$

Measures 5 and 6 of the musical score. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with rests in measure 5 and a half note in measure 6. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and rests in the left hand. The tempo is marked 'Slightly slower' with a quarter note equal to 80 beats per minute. The dynamic is *mf*.

Ma -
Ma -

Measures 7 and 8 of the musical score. The vocal parts enter in measure 7 with the lyrics '- gni - fi - cat, ma - gni - fi - cat.' and continue in measure 8. The piano accompaniment continues with the same rhythmic pattern. The tempo remains 'Slightly slower' and the dynamic is *mf*.

- gni - fi - cat, ma - gni - fi - cat. Ma -
- gni - fi - cat, ma - gni - fi - cat. Ma -
Ma - gni - fi - cat, ma - gni - fi - cat__
Ma - gni - fi - cat, ma - gni - fi - cat__

9

- gni - fi - cat, ma - gni - fi - cat _ Et

- gni - fi - cat, ma - gni - fi - cat _ Et

a - ni - ma me - a Do - mi - num.

a - ni - ma me - a Do - mi - num.

11

ex - ul - ta - vit spi - ri - tus me - us in De - o

ex - ul - ta - vit spi - ri - tus me - us in De - o

Ex - ul - ta - vit spi - ri - tus me - us in De - o

Ex - ul - ta - vit spi - ri - tus me - us in De - o

13

sa - lu - ta - ri me - - - - -

sa - lu - ta - ri me - - - - -

sa - lu - ta - ri me - - - - -

sa - lu - ta - ri me - - - - -

f *mf*

10/8

15 Tempo I (♩. = 84)

-o. -o. -o. -o.

mp Ma -

mp Ma -

Tempo I (♩. = 84)

p sub.

10/8

17

mp

Ma -

mp

Ma -

- gni - fi - cat.

- gni - fi - cat,

19

f $\text{♩} = 116$

- gni - fi - cat. Ma - - gni - fi - cat a -

f

- gni - fi - cat. Ma - - gni - fi - cat a -

f

Ma - - gni - fi - cat a -

f

Ma - - gni - fi - cat a -

$\text{♩} = 116$

mf

22

molto rit.

Flowing ♩ = 76

- ni - ma me - a Do - mi - num.

- ni - ma me - a Do - mi - num.

- ni - ma me - a Do - mi - num.

- ni - ma me - a Do - mi - num.

molto rit.

Flowing ♩ = 76

mf espr.

26

mf

Qui - a re - spe - xit

mf

Qui - a re - spe - xit

II. Shall I Rejoice

Terry York

Peacefully ♩ = 72 *accel.*

Soprano Solo

Piano *mp* *accel.*

4 ♩ = 80 *mp*

Shall I re - joice for Christ in

8 *p*

me, the first of such to

11

mf

say? _____ All that this

14

child shall ev - er say or be

17

mp

now lives and grows _____ in

p

20

me.

23

Piano accompaniment for measures 23-25. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady eighth-note bass line.

26

S

A

Tutti mp

Shall I re -

Vocal staves for Soprano (S) and Alto (A) and piano accompaniment for measures 26-28. The vocalists enter in measure 26 with the lyrics "Shall I re -". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mp* is present in measure 28.

29

- joyce

for Christ in me,

p

Shall I re - joyce

for Christ in

Vocal staves for Soprano (S) and Alto (A) and piano accompaniment for measures 29-31. The vocalists continue the melody with lyrics "- joyce" and "for Christ in me,". The piano accompaniment features a more active right hand with sixteenth-note patterns. A dynamic marking of *p* is present in measure 29.

32

mf

his name for - ev - er mine? I yield to

mp

me, his name for - ev - er mine? I yield

36

him my life's i - den - ti - ty; Christ lives and

40 *rit.* **Broader**

grows in me.

rit. **Broader**

mf

43 $\text{♩} = 80$

S

A

T

B

mf

Shall I re - joice — for

mf

Shall I re - joice — for

$\text{♩} = 80$



47

Christ in me, — shall I re - joice, re -

Christ in me, — shall I — re - joice, re -



III. Et misericordia

Misterioso ♩ = 60

Piano

First system of musical notation (measures 1-6). The piece is in B-flat major (two flats) and features a complex time signature change: 4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4. The tempo is marked 'Misterioso' with a quarter note equal to 60 beats per minute. The dynamics include piano (*p*) and mezzo-piano (*mp*).

7

Second system of musical notation (measures 7-12). The dynamics include mezzo-piano (*mp*) and 'molto espr.' (molto espressivo).

13

Third system of musical notation (measures 13-17). The dynamics include mezzo-piano (*mp*) and 'molto espr.' (molto espressivo).

18

Fourth system of musical notation (measures 18-22). The dynamics include mezzo-piano (*mp*) and 'molto espr.' (molto espressivo).

NOTE: If performing with Piano only, begin at measure 32.

23

mf

28

Flowing ♩ = 80

(mf)

33

(mf)

35

(mf)

37

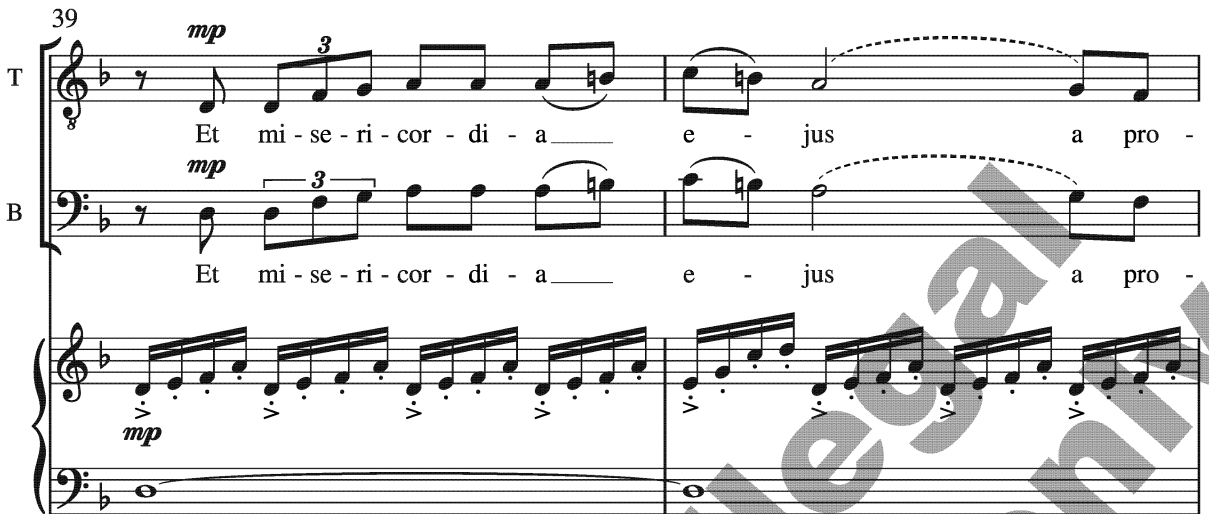
(mf)

39 *mp*

T Et mi - se - ri - cor - di - a e - jus a pro -

B *mp*

Et mi - se - ri - cor - di - a e - jus a pro -



41

- ge - ni - e in pro - ge - ni - es.

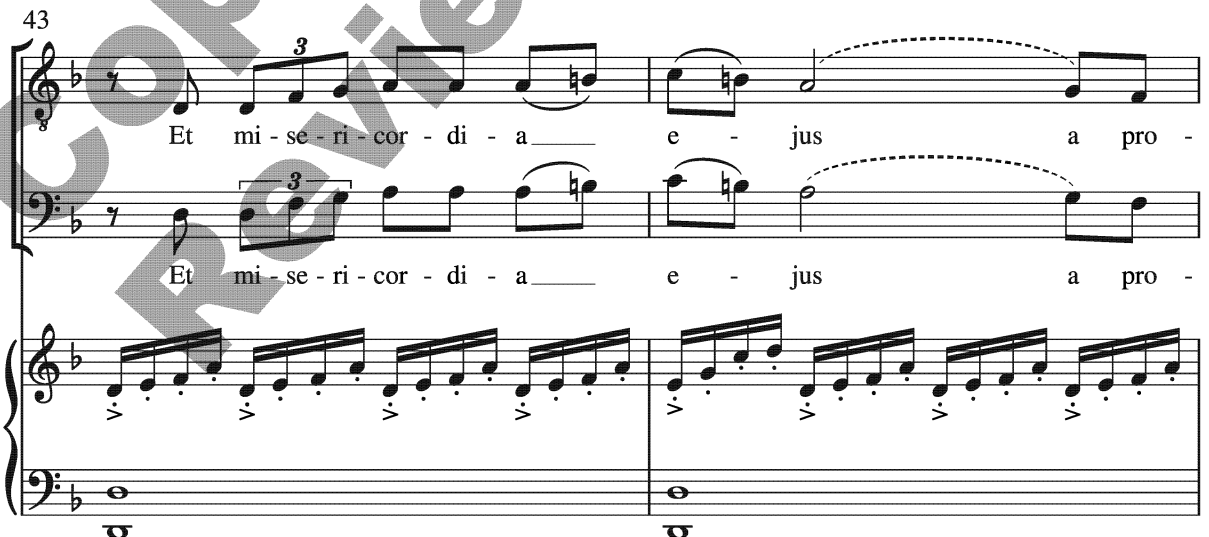
- ge - ni - e in pro - ge - ni - es.



43

T Et mi - se - ri - cor - di - a e - jus a pro -

B Et mi - se - ri - cor - di - a e - jus a pro -



45

-ge - ni - e in pro - ge - ni - es.

47

49

51

legato

53 *mf*

S Et mi - se - ri - cor - di - a _____ e - jus a pro -

A *mf* Et mi - se - ri - cor - di - a _____ e - jus a pro -

T *mf* Et mi - se - ri - cor - di - a _____ e - jus a pro -

B *mf* Et mi - se - ri - cor - di - a _____ e - jus a pro -

55

- ge - ni - e in pro - ge - ni - es.

- ge - ni - e in pro - ge - ni - es.

- ge - ni - e in pro - ge - ni - es.

- ge - ni - e in pro - ge - ni - es.

IV. Deposuit

Flowing ♩ = 72

Tenor

Bass

Piano

mf

3

mf

De -

mf

De -

5

5

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

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

5

5

7

7

ex - al - ta - - vit hu - mi - les. E -

ex - al - ta - - vit hu - mi - les. E -

7

7

9

9

- su - ri - en - tes im - ple - vit bo - nis: et

- su - ri - en - tes im - ple - vit bo - nis: et

9

9

11

S *mf* De -

A *mf* De -

T di - vi - tes di - mi - sit in - a - nes, in -

B di - vi - tes di - mi - sit in - a - nes, in -

13

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

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

a - nes. *mp* Po - ten - tes de

- a - nes.

15

ex - al - ta - - vit hu - mi - les. E -

ex - al - ta - - vit hu - mi - les. E -

se - de, hu - mi - - les.

8

This block contains the musical notation for measures 15 and 16. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are 'ex - al - ta - - vit hu - mi - les. E -' for measures 15 and 'se - de, hu - mi - - les.' for measure 16. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simple bass line in the left hand.

17

- su - ri - en - tes im - ple - vit bo - nis: et

- su - ri - en - tes im - ple - vit bo - nis: et

8 E - su - ri - en - tes,

This block contains the musical notation for measures 17 and 18. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are '- su - ri - en - tes im - ple - vit bo - nis: et' for measure 17 and 'E - su - ri - en - tes,' for measure 18. The piano accompaniment continues with the same eighth-note pattern in the right hand and a simple bass line in the left hand. A triplet of eighth notes is marked in measure 17.

19

di - vi - tes di - mi - sit in - a - nes, in -

di - vi - tes di - mi - sit in - a - nes, in -

et di - vi - tes in - a - nes,

The musical score for measures 19-20 features three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are 'di - vi - tes di - mi - sit in - a - nes, in -' for the first two staves and 'et di - vi - tes in - a - nes,' for the third. The piano accompaniment consists of a right hand with a continuous eighth-note arpeggiated pattern and a left hand with sustained chords. A large diagonal watermark 'Reviewing is illegal copy' is overlaid on the score.

21

- a - nes. Sus -

- a - nes. Sus -

in - a - nes.

The musical score for measures 21-22 continues the vocal and piano parts. The vocal parts end with the lyrics '- a - nes.' and 'Sus -'. The piano accompaniment continues with the same arpeggiated pattern in the right hand and sustained chords in the left hand, concluding with a final chord in the right hand. A large diagonal watermark 'Reviewing is illegal copy' is overlaid on the score.

V. Gloria Patri

Festive ♩ = 76

Soprano

Alto

Tenor

Bass

Piano

f

Glo - ri - a Pa - tri.

f

Glo - ri - a Pa - tri.

f

Glo - ri - a Pa - tri.

f

Glo - ri - a Pa - tri.

f

Festive ♩ = 76

7

7

4

Glo - ri - a

Glo - ri - a

Glo - ri - a

Glo - ri - a

Glo - ri - a

7

7

7

Pa - - - tri, glo - ri - - a

Pa - - - tri, glo - ri - - a

Pa - - - tri, glo - ri - - a

Pa - - - tri, glo - ri - - a

10

Pa - tri, et Fi - li - o.

Pa - tri, et Fi - li - o.

Pa - tri, et Fi - li - o.

Pa - tri, et Fi - li - o.

sfz mp

13 $\text{♩} = 126$

Glo - - ri - a

Glo - - ri - a Pa - - tri, et

Glo - - ri - a Pa - - tri, et

$\text{♩} = 126$

f

sim.

16

Pa - - tri, et Fi - li - o.

Fi - li - o.

Fi - li - o.

19

Measures 19-21 of the Gloria Patri. The vocal parts (Soprano, Alto, Tenor) sing "Glo - ri - a Pa - tri, et Fi - li - o." The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand.

Glo - ri - a Pa - tri, et

Glo - ri - a Pa - tri, et Fi - li - o.

Glo - ri - a Pa - tri, et Fi - li - o.

et

22

Measures 22-24 of the Gloria Patri. The vocal parts sing "Fi - li - o." followed by "Glo - ri - a Pa - tri, et". The piano accompaniment continues with the same rhythmic pattern, transitioning to a new key signature (two flats) in measure 23.

Fi - li - o.

ff Glo - ri - a Pa - tri, et

ff Glo - ri - a Pa - tri, et

Fi - li - o.

25 *f*

Glo - ri - a Pa - - tri, glo - ri - a

Fi - li - o, et Fi - li - o,

Fi - li - o, et Fi - li - o,

f

Glo - ri - a Pa - - tri, glo - ri - a

28

Pa - - tri, et Spi - ri - tu - i

et Spi - ri - tu - - i

et Spi - ri - tu - - i

Pa - - tri, et Spi - ri - tu - i