

MAGNIFICAT

FOR SOPRANO SOLO and HARP



COMPOSED BY

EILERT TØSSE 1997- 98

Commissioned by MARIT KARASKIEWICZ

Financed by Det Norske Komponistfond

«Magnificat for soprano and harp» was first performed in Sund Church in Hordaland, Norway, by: **Marit Karaskiwicz**, soprano,
Turid Kniejski, harp.

NOTE on performing praxis:

To take care of the feeling that is given out of the textual basis in the almost *movement-like* shape of the piece, it ought to be some short *hold or pause* between these parts.

MAGNIFICAT

Texts in English /Latin

The Gospel according to St. Luke, chapter 1, verses 46 to 55:

v.46	(And Mary said:) My soul doth magnify the Lord,	(Et ait Maria:) Magnificat anima mea Dominum,
v.47	And my spirit hath rejoiced in God my Saviour.	et exultavit spiritus meus in Deo salvatore meo,
v.48	For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.	quia respexit humilitatem ancillae suae. Ecce enim ex hoc beatam me dicent omnes generationes,
v.49	For he that is mighty hath done to me great things; and holy is his name.	quia fecit mihi magna, qui potens est, et sanctum nomen eius,
v.50	And his mercy is on them that fear him from generation to generation.	et misericordia eius a progenie in progenies timentibus eum.
v.51	He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.	Fecit potentiam in bracio suo, dispersit superbos mente cordis sui;
v.52	He hath put down the mighty from their seats, and exalted them of low degree.	deposuit potentes de sede et exaltavit humiles;
v.53	He hath filled the hungry with good things; and the rich he hath sent empty away.	esurientes implevit bonis et divites dimisit inanes.
v.54	He hath holpen his servant Israel, in remembrance of his mercy;	Suscepit Israel puerum suum, recordatus misericordiae,
v.55	As he spake to our fathers, to Abraham, and to his seed for ever.	sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

MAGNIFICAT

for soprano solo and harp

Eilert Tøsse-1997 / 98

♩ = 50

The image displays a musical score for a piece titled "MAGNIFICAT". The score is written for Soprano (Sopr.) and Harp (Hrp.).

Key Features:

- Tempo/Key Signature:** The tempo is marked as $\text{♩} = 70$. The key signature is E-flat major (three flats).
- Lyrics:** The lyrics are "ni - fi - cat" and "Mag - ni - fi - cat a".
- Instrumentation:** The score is for Soprano and Harp.
- Harmonization:** The harp part includes chords (e.g., E $\flat$, F $\sharp$, G $\sharp$, A $\flat$, H $\flat$, C $\sharp$, D $\sharp$) and fingerings (e.g., 3, 6, 5, 5).
- Dynamic Markings:** The score includes various dynamic markings such as *ppp*, *pp*, *mp*, *f*, *mf*, and *ff*.
- Watermark:** A large, diagonal watermark "NB noter" is overlaid across the center of the page, with the text "This music is copyright protected" written below it.

Sopr. *f* *mf* *f*

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

Hrp. *f* *mf* *f*

loco

A $\flat$ D $\flat$ E $\flat$ G $\sharp$ C $\flat$

Sopr. *mf* *f* *ff*

Et ex - sul - ta

Hrp. *pp* *mf* *ff*

A $\flat$ G $\flat$ G $\sharp$ A $\flat$ G $\flat$ H $\flat$

bisbigl.

Sopr. *mp* *mf* *ff* *mp* *f*

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

Hrp. *f* *mp* *ff* *mp*

loco *bisbigl.*

E $\flat$ D $\flat$ E $\flat$ C $\sharp$ F $\sharp$ C $\flat$ D $\sharp$

Sopr. *mf*

sal - va - to - re me - o.

Hrp. *mf* *p*

F $\flat$ E $\flat$ G $\flat$ A $\flat$ F $\flat$ E $\flat$

C $\sharp$ D $\flat$ C $\flat$ G $\flat$ A $\flat$ F $\flat$ E $\flat$

tempo: ad lib.

$\text{♩} = 60$

Sopr. *p* *mf* *pp*
Qui - a re - spe - xit hu - mi - li -

Hrp. *p* *mf* *pp*
G# D# E $\flat$ C# F#

Sopr. *p* *mf* *p*
ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae.

Hrp. *p* *mf*
G $\flat$ D $\flat$ F $\flat$ E $\flat$ G $\flat$

ECCE ENIM

$\text{♩} = 90$

Hrp. *p* *mf*
E $\flat$ C $\flat$ A $\flat$ H# C# D $\flat$ H $\flat$ H#

Sopr. *f*
Ec - ce e - nim ex

Hrp. *f*
G $\flat$ F $\flat$

Sopr.
hoc be - a - tam, be - a -

Hrp.
C $\flat$

Sopr. 59 tam me di cent om nes

Hrp. 59 F $\sharp$ E $\flat$ F $\sharp$ G $\flat$ E $\sharp$

Sopr. 63 ge ne ra tio nes.

Hrp. 63 A $\flat$ H $\flat$ colla parte 5 3 6 G $\sharp$ *mf*

ritard. ad lib.

70 QUIA FECIT *mf* $\pm$ ad lib. Resitativo e risoluto

Sopr. 68 Qui a fe cit mi hi mag

Hrp. 68 A $\flat$ D $\flat$ C $\sharp$ *près de la table* I.v. sempre (ad lib.)

Sopr. 72 na, qui a fe cit mi hi, mi hi mag na, qui

Hrp. 72 A $\flat$ E $\flat$ F $\flat$ A $\flat$ D $\flat$ A $\flat$ G $\flat$

Sopr. 77 po tens, qui po tens est.

Hrp. 77 C $\sharp$ *mp* *ritard. ad lib.* G $\flat$ *mf*

ET SANCTUM

♩ = 60

p $\longleftrightarrow$ *f* con una cadenza

Sopr. 82 Et sanc tum, sanc 5 3 6

Hrp. 82 C#

Sopr. 86 tum, sanc tum no men e ius. *mp*

Hrp. 86 *mp* 3

ET MISERICORDIA

♩ = 70

Sopr. 90 *p* Et mi-se-ri-cor-di-a e ius, mi-se-ri-cor-di-a e ius, et mi-se-ri-cor-di-a

Hrp. 90 *p* 3 3 3 3 E $\flat$ C#

Sopr. 95 e ius a pro ge ni e in pro

Hrp. 95 *p* 3 6 *mp* bisbigl.

Sopr. 99 *mp* ge ni es ti men ti bus e um. *p* *mp*

Hrp. 99 *p* 6 5 E $\flat$ G $\flat$ A $\flat$

FECIT POTENTIAM

Sopr. 104 *f* sprechst. Fe cit, *ff* fe

Hrp. 104 *mf* gliss. *f* *ff* gliss.

120 **DISPERSIT**

Sopr. *p* ad lib. intense whispering
dis - per - sit,

Hrp. *ff* *pp* *ff* *f* *pp* *f* *pp* *ff* *p*

125 *mp* ad lib. 3 *mf* spoken *ff* with a shouting sprechst. 3

Sopr. dis - per - sit, dis - per - sit su - per - bos

125 *f* *ff* *ff* *pp* *f* *ff* *fff* *f* *ff* *mf*

Hrp. *pp* *pp* *p* *ff* *f* *ff* *ff* *f* *ff* *mf*

130

Sopr. *mf*

men - te cor dis su i, men -

Hrp.

T*)

T

*) finger knocking on the soundboard (sur la table)

132

Sopr.

te cor dis su i, cor dis su i, su i, su i, su i,

gradually transition to.....

Hrp.

T

T

T

134

Sopr.whispering

su i, su i, su i, su i.

pp ad lib.

Hrp.

T

T

pp

A $\flat$ G $\flat$
C $\sharp$ D $\sharp$

DEPOSIT

SHOUTING (freely, with approximate pitches)

138

Sopr. *ff* ad lib.

DE - PO-SU-IT! DE - PO-SU-IT! PO-TEN - TES DE SE - DE!

Hrp.

String noise*)

ff

downwards

ff

upwards

ff

up and downwards

*) Rapid, forceful gliss. on the NON-METALLIC strings

ET EXALTAVIT

Sopr. 147 *p* *f* *pp*
et ex - al - ta - vit hu - mi - les.

Hrp. 147 ord. *pp* *p* *f* *pp*
F# G# H#

ESURIENTES

Hrp. 151 *p*
E $\flat$ F# D $\flat$

Sopr. 157 *p* *mf* *p* sub.
E - su - ri - en - tes, e - su - ri - en - tes im - ple - vit bo - nis.

Hrp. 157 *p* *mf* possible *p*
D# E $\flat$ ord.

Sopr. 164 *mp* *mf*
E - su - ri - en - tes, su - ri - en - tes im - ple -

Hrp. 164 *mp*
A# E $\flat$

Sopr. 170 *p* sub. *mf* marcato
vit bo - nis: et di - vi - tes di -

Hrp. 170 *p* *mf* *p*
D $\flat$ C $\flat$ H $\flat$ *près de la table*

Sopr. 176
mi - sit i - na nes.

Hrp. 176 *ord.*
C# D#

♩=60 **pp** **SUSCEPIT**

molto cantabile

Sopr. 182 *pp* *Flag.* *ord.* *3* *3* *3* *3*

Sus-ce-pit Is-ra-el pu-e-rum su-um, re-cor-da-tus mi-se-ri-cor-di-a su-ac.

Hrp. *C* *pp* *H* *G* *H*

Sopr. 190 *p* *mp*

Si-cut lo-cu-tus est ad pa-tres nos-tros, A-bra-ham

Hrp. 190 *p* *mp* *loco* *H*

Sopr. 198 *f*

et se-mi-ni-e-i-us in sae-cu-la, in sae-cu-la.

Hrp. 198 *G* *G* *E* *E* *H*

bisbigl.

♩=70 **GLORIA**

Sopr. 204 *f* *3* *p*

Glo-ri-a

Hrp. 204 *p* *f* *5* *6* *6* *7* *D* *5*

Sopr. 208 *f* Glo - ri - a Glo - ri - a Glo - ri - a

Hrp. 208 *f* E $\flat$ G $\sharp$ A $\flat$ G $\sharp$ G $\flat$ E $\flat$ A $\flat$ D $\sharp$ H $\flat$ C $\sharp$

Sopr. 214 *ff* Pat - ri, Glo - ri - a Pat - ri et Fi - li -

Hrp. 214 *loco* G $\sharp$ E $\flat$ D $\sharp$ C $\flat$ *ff*

Sopr. 217 *f* o, et Spi - ri - tu - i San - cto. *fff* *ad lib.*

Hrp. 217 G $\sharp$ E $\flat$ G $\flat$ D $\flat$ *fff* *pp* C $\flat$ *loco*

Sopr. 223 *p* senza misura *f* *ff* Sicut erat in principio, et nunc, et sem-per et in sae-cu-la sae-cu - lo - rum, A - men.

Hrp. 223 *Flag.* *p* *mf* *f* *p* *ff* F $\sharp$ H $\flat$ ord.

Durata: 13:30