

Magnificat

for thirteen voices

Sid Richardson

(2022)

Magnificat

Voices

4 Sopranos
3 Altos
3 Tenors
3 Basses

Texts

Magnificat anima mea Dominum
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillæ suæ,
ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.
Et misericordia ejus a progenie in progenies timentibus eum.
Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.
Deposuit potentes de sede,
et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.

Luke 1:46-55

Program Notes

This setting of the Magnificat seeks to tap into the great joy inherent in this canticle, the Song of Mary from the Gospel according to Luke, which is itself a recapitulation of the Song of Hannah from the 1 Samuel: 2:1-10. Written with the express intent to be paired with J. S. Bach's cantata BWV 186a, it is scheduled to be offered on the third Sunday of Advent at Emmanuel Church in the City of Boston. I found several intriguing parallels between the Magnificat and this cantata, which dates back to Bach's time in Weimar. The latter contends with the dichotomy inherent in "God's radiance and very image" being "concealed in the form of a servant." Sung by a lowly woman, the Magnificat recounts a great reversal of fortune: the humble will be raised up, and the mighty brought low. It is a joyful message for the oppressed. Similar works of grace are echoed in the cantata, especially in the tenor and soprano arias. This motet, however, also contends with the more troubling question of asking which camp one falls into in this situation: "Is it I, Lord? Am I going to be sent away empty with the rich? Or will I be filled with good things?" As such, the work ends after the eighth verse without resolution. Commissioned by Emmanuel Music, this motet was premiered by the ensemble under the direction of Ryan Turner at Emmanuel Church on December 11, 2022.

Commissioned by Emmanuel Music

Duration: ca. 4 minutes

Magnificat

Dedicated to my mother, Elizabeth, who brought me to Emmanuel

Sid Richardson
(b. 1987)

♩ = 66 **Adagio non troppo**

SOPRANO

ALTO

TENOR

BASS

p solo *poco f* *p* *tutti* *mf* *p* *ppp*

Mag - ni - fi - cat a - ni - ma me a a

a

♩ = 72 **poco più mosso**

5 *p* *poco f* *p* *mf*

S. Do mi num Et ex - ul ta

A. Do mi - num Et ex - ul ta vit

T. Do - - mi - num

B. Do mi num

9

S. *f* vit et ex - ul - ta - vit me - us in De - o

A. *f* et ex - ul - ta vit spi - ri - tus me - us me - us in De - o

T. *mf* spi - ri - tus me - us in De - o

B. *mf* spi - ri - tus me - us in De - o

13

S. *pp* me o *mf* Qui a res

A. *mp* sa - lu - ta - ri me - o *mf* Qui - a

T. *mp* sa - lu - ta - ri me - o *mf* Qui - a res - pex it hu mi - li - ta - tem

B. *mf* Qui a res pex - it hu mi - li - ta - tem

17

S. *p sub.* pex - it hu mi - li - ta - tem an cil læ su - æ su æ

A. *p sub.* res pex it hu mi - li - ta - tem an - cil - læ su - æ su - æ

T. *p* an - cil - læ su - æ hu - mi - li - ta - tem an - cil - læ su æ

B. *p* an - cil - læ su - æ hu - mi - li - ta - tem an - cil - læ su - æ

21

S. *ppp pp* *p* *ff*
 be a tam me di cent om nes ge ne ra ti o nes

A. *mf* *pp* *p* *ff*
 ec ce e nim ex hoc be a tam me di cent om nes ge ne ra ti o nes

T. *ppp pp* *p* *ff*
 be a tam me di cent om nes ge ne ra ti o nes

B. *mf* *pp* *p* *ff*
 ec ce e nim ex hoc be a tam me di cent om nes ge ne ra ti o nes

25

S. *mp*
 Qui a fec it mi hi mag na qui a fec it

A. *mp*
 Qui a fec it mi hi mag na qui a

T. *mp*
 Qui a fec it mi hi mag na

B. *mp*
 Qui a fec it mi hi mag na

29

S. *f* *accel.*
 mi hi mag na Qui po tens est:

A. *f*
 fec it mi hi mag na Qui po tens est:

T. *f*
 qui a fec it mi hi mag na mag na Qui po tens est:

B. *f*
 Qui a fec it mi hi mag na Qui po tens est:

4 **più mosso** **freely**

33

S. *p* *< mp* *mf* *p* *< mf*
et sanc - tum no - men e - jus et mi - se - ri - cor - di - a e

A. *p* *< mp* *mf* *pp*
et sanc - tum sanc - tum no - men e - jus cor - di -

T. *mp* *mf* *pp*
et sanc - tum no - men e - jus cor - di -

B. *mp* *mf*
et sanc - tum no - men e - jus

♩ = c. 92

39

S. *pp*
jus

A. *< mp* *pp* *mf stacc.*
a e jus a pro - ge - nie in pro - ge - nies a pro -

T. *< mp* *p* *mf stacc.*
a e jus a pro - ge - nie in pro - ge - nies a pro - ge - nie in pro - ge - nies a pro -

B. *fp* *fp* *fp* *sim.*
mi se ri - cor - di - a e - jus

42

S. *p* *mf* *f* *molto*
a pro - ge - nie in pro - ge - ni - es

A. *fp* *f*
ge - nie in pro - ge - nies a pro - ge - nie in pro - ge - nies a pro - ge - nie in pro - ge - nies pro ge - ni - es

T. *f*
ge - nie in pro - ge - nies a pro - ge - nie in pro - ge - ni - es

B. *fp* *f*
a pro - ge - nie in pro - ge - ni - es

♩ = 92 poco meno mosso

♩ = 84 con forza

5

46 *pp* legato *ff*

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

A. ti - men - ti - bus e - um

T. ti - men - ti - bus e - um *f* Fe - cit po - ten - ti - am

B. ti - men - ti - bus e - um *f* Fe - cit po - ten - ti - am in bra - chi - o

50

S.

A.

T. in bra - chi - o *mf* in bra - chi - o *f* bra - chi - o *mf* su o: *p*

B. in bra - chi - o *mf* bra - chi - o *f* su o:

molto espansivo

53 *mp* *p* *poco f* *p* *mf* *pp*

S. dis - per sit su - per bos men - te cor - dis su i

A. dis - per sit su - per bos men - te cor - dis su i

T. dis - per sit su - per bos men - te cor - dis su i

B. dis - per sit su - per bos men - te cor - dis su i