

David Slater

Magnificat
for a
Prosperous World

SSAAA a cappella

Magnificat

Magnificat anima mea Dominum,
 et exsultavit spiritus meus in Deo salvatore 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 eius,
 et misericordia eius in progenies et 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.
 Suscepit Israel puerum suum,
 recordatus misericordiae,
 sicut locutus est ad patres nostros,
 Abraham et semini eius in saecula

English translation:

My soul glorifies the Lord,
 my spirit rejoices in God, my Saviour.
 He looks on his servant in her lowliness;
 henceforth all ages will call me blessed.
 The Almighty works marvels for me.
 Holy his name!
 His mercy is from age to age,
 on those who fear him.
 He puts forth his arm in strength
 and scatters the proud-hearted.
 He casts the mighty from their thrones
 and raises the lowly.
 He fills the starving with good things,
 sends the rich away empty.
 He protects Israel, his servant,
 remembering his mercy,
 the mercy promised to our fathers,
 to Abraham and his sons forever.

Words of Pope Francis

Ideologies are rigid, always.

When a Christian becomes a disciple of an ideology
He has lost the faith, he is no longer a disciple of Jesus.

It is a serious illness.

Society has forgotten how to experience compassion.

We have become used to the suffering of others.
Has any one wept for these people on the boats?
For the young mothers carrying their babies?

The culture of prosperity deadens us.

The thirst for power and possessions knows no limits.

In a world where there is so much wealth, so many resources to feed everyone,
It is unfathomable that there are so many hungry children,
Without education, so many poor.

Poverty in the world is a scandal.

We are living in a time of crisis.

Man is not in charge today, money rules.
Men and women are sacrificed to the idols of profit and consumption.

Meanwhile, the excluded are still waiting.

Texts selected from the following:

Address to students at a meeting of Jesuit Schools, June 2013

Address to refugees on the Island of Lampedusa, July 2013

Homily at the Domus Sanctae Marthae, October 2013

Evangelii Gaudium, November 2013

Magnificat for a Prosperous World

Lento e tranquillo (♩ = 72)

David Slater, February 2015

*p fuori di passo **

SOPRANO 1
Mag - ni - fi - cat an - i - ma me - a Do - mi - num_____

*p fuori di passo **

SOPRANO 2
Mag - ni - fi - cat an - i - ma me - a Do - mi - num_____

*p fuori di passo **

SOPRANO 3
or ALTO 1
Mag - ni - fi - cat an - i - ma me - a Do - mi - num_____

*p fuori di passo **

ALTO 2
Mag - ni - fi - cat an - i - ma me - a Do - mi - num_____

*p fuori di passo **

ALTO 3
Mag - ni - fi - cat an - i - ma me - a Do - mi - num_____

* "Out of step" - each singer sings freely in their own time, coming together on the long notes, then going on freely once all have completed the phrase, like reverberation in a great cathedral.

Tutti in tempo, poco piu mosso, marcato

dim poco a poco

pp

The musical score consists of five staves, each representing a different vocal part. The lyrics are: "Id-e-ol-o-gies are al-ways ri-gid, al-ways." The score is written in treble clef with a key signature of one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The first staff is for Soprano (S.), the second for Soprano (S.), the third for Soprano/Alto (S./A.), the fourth for Alto (A.), and the fifth for Alto (A.). Each staff begins with a fortissimo (**ff**) dynamic marking. The tempo and performance style are indicated as "Tutti in tempo, poco piu mosso, marcato". A decrescendo marking "dim poco a poco" is placed above the music in the second, third, fourth, and fifth staves. The score concludes with a pianissimo (**pp**) dynamic marking in the final measure of each staff.

A

Grazioso (♩. = 56)*

mf

S. When a Chris-tian be - comes _____ a dis - ci - ple of an id - e - ol - o - gy _____

mf

S. When a Chris-tian be - comes _____ a dis - ci - ple of an id - e - ol - o - gy _____

*p fuori di passo **

S. / A. Mag - ni - fi - cat an - i - ma me - a Do - mi - num _____ Et _____ ex - sul - ta - vit

*p fuori di passo **

A. Mag - ni - fi - cat an - i - ma me - a Do - mi - num _____ Et _____ ex - sul - ta - vit

*p fuori di passo **

A. Mag - ni - fi - cat an - i - ma me - a Do - mi - num _____ Et _____ ex - sul - ta - vit

* "Out of step" - each singer sings freely in their own time, coming together on the long notes, then going on freely once all have completed the phrase, like reverberation in a great cathedral. The tempo marking only applies strictly to the Sopranos I & II

S. he has lost the faith he is no long - er a disc - i - ple of Je - sus

S. he has lost the faith he is no long - er a disc - i - ple of Je - sus

S. / A. spi - ri - tus me - us in De - o sal - va - to - re me - o

A. spi - ri - tus me - us in De - o sal - va - to - re me - o

A. spi - ri - tus me - us in De - o sal - va - to - re me - o

attacca

Detailed description: This is a musical score for a choir, specifically for Soprano (S.) and Alto (A.) voices. The score is written in treble clef with a 3/4 time signature. It consists of five staves. The first two staves are for Soprano voices, and the last three are for Alto voices. The lyrics are in Latin. The Soprano parts have lyrics: "he has lost the faith he is no long - er a disc - i - ple of Je - sus". The Alto parts have lyrics: "spi - ri - tus me - us in De - o sal - va - to - re me - o". The score includes various musical notations such as slurs, accents, and dynamic markings like *f* (forte). There are also hairpins indicating volume changes. The piece ends with the instruction *attacca*.

Tutti in tempo, grave (♩ = 64)

B Lento e tranquillo (♩ = 72)

pp *pp* *pp* *pp* *pp* *p* *p* *p* *p* *p*

S. It is a ser - i - ous ill - ness qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae

S. It is a ser - i - ous ill - ness qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae

S. / A. It is a ser - i - ous ill - ness qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae

A. It is a ser - i - ous ill - ness qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae

A. It is a ser - i - ous ill - ness qui - a res - pe - xit hu - mi - li - ta - tem an - cil - lae su - ae

Piu mosso, marcato

The musical score is for five voices: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Bass (B.). The tempo and style are **Piu mosso, marcato**. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "So-ci-e-ty has for-got-ten how to ex-per-i-ence com-pas-sion." The score includes dynamic markings: **ff** (fortissimo) at the beginning of each line, *dim poco a poco* (diminuendo poco a poco) across the middle section, and **pp** (pianissimo) at the end of each line. The lyrics are written below the notes, with hyphens indicating syllables across notes. The notes are in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. The lyrics are: "So-ci-e-ty has for-got-ten how to ex-per-i-ence com-pas-sion." The score includes dynamic markings: **ff** (fortissimo) at the beginning of each line, *dim poco a poco* (diminuendo poco a poco) across the middle section, and **pp** (pianissimo) at the end of each line. The lyrics are written below the notes, with hyphens indicating syllables across notes.

C Tempo giusto (♩ = 68)

p unisono, in tempo

S. Ec - ce en - im ex hoc be - a - tem me di - cent om - nes ge - ne - ra - ti - o - nes

p unisono, in tempo

S. Ec - ce en - im ex hoc be - a - tem me di - cent om - nes ge - ne - ra - ti - o - nes

S. / A. *mf* We have be - come used to the suf - fer - ing of oth - ers

A. *mf* We have be - come used to the suf - fer - ing of oth - ers

A. *mf* We have be - come used to the suf - fer - ing of oth - ers

cresc. poco a poco

S. qui - a fe - cit mi - hi mag - na qui po - tens est et sanc - tum

cresc. poco a poco

S. qui - a fe - cit mi - hi mag - na qui po - tens est et sanc - tum

S. / A. Has an - y - one wept for these peo - ple on the boats? For the young

A. Has an - y - one wept for these peo - ple on the boats? For the young

A. Has an - y - one wept for these peo - ple on the boats? For the young

Tutti in tempo, grave (♩ = 64)

The musical score is written for Soprano (S.) and Alto (A.) voices. It consists of five staves. The first two staves are for Soprano, and the last three are for Alto. The lyrics are: "no - men ei - us" followed by a question "mo - thers car - ry - ing their ba - bies?" and then "The cul - ture of pros -". Dynamics include *ff* and *pp*. The score is in 3/4 time and features a key signature of one sharp (F#).

S. no - men ei - us The cul - ture of pros -

S. no - men ei - us It cul - ture of pros -

S. / A. mo - thers car - ry - ing their ba - bies? The cul - ture of pros -

A. mo - thers car - ry - ing their ba - bies? It cul - ture of pros -

A. mo - thers car - ry - ing their ba - bies? The cul - ture of pros -

poco accel. .

D Dolce assai (♩ = 76)

S. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a

S. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a

S. / A. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a

A. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a

A. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a

S. *p* *ff subito*
 ei - us in pro - ge - ni - es et pro - ge - ni - es__ ti - men - ti - bus e - um__ fe - cit po - ten - ti - am in bra - chi - o su - o dis -

S. *p* *ff subito*
 ei - us in pro - ge - ni - es et pro - ge - ni - es__ ti - men - ti - bus e - um__ fe - cit po - ten - ti - am in bra - chi - o su - o

S. / A. *p* *ff subito*
 ei - us in pro - ge - ni - es et pro - ge - ni - es__ ti - men - ti - bus e - um__ fe - cit po - ten - ti - am in bra - chi - o su - o

A. *p* *ff subito*
 ei - us in pro - ge - ni - es et pro - ge - ni - es__ ti - men - ti - bus e - um__ fe - cit po - ten - ti - am in bra - chi - o su - o dis -

A. *p* *ff subito*
 ei - us in pro - ge - ni - es et pro - ge - ni - es__ ti - men - ti - bus e - um__ fe - cit po - ten - ti - am in bra - chi - o su - o dis -

The musical score is written for five voices: Soprano 1 (S.), Soprano 2 (S.), Soprano/Alto (S./A.), Alto 1 (A.), and Alto 2 (A.). The music is in a key with one sharp (F#) and a common time signature. The lyrics are Latin: "ei - us in pro - ge - ni - es et pro - ge - ni - es__ ti - men - ti - bus e - um__ fe - cit po - ten - ti - am in bra - chi - o su - o dis -". Dynamic markings include *p* (piano) and *ff subito* (fortissimo subito). The score is divided into five measures, with the first two measures in a key of one sharp and the last three in a key of two sharps.

poco a poco dim. **pp**

S. per-sit su-per-bos men - te cor - dis su - i de - pos - u - it po - ten - tes de se - de et

poco a poco dim. **pp**

S. dis-per-sit su - per-bos men - te cor - dis su - i de - pos - u - it po - ten - tes de se - de et

poco a poco dim. **pp**

S. / A. dis-per-sit su - per-bos men - te cor-dis su - i de - pos - u - it po - ten - tes de se - de et

poco a poco dim. **pp**

A. per - sit__ su-per-bos men - te cor - dis su - i de - pos - u - it po - ten - tes de se - de et

poco a poco dim. **pp**

A. per - sit__ su-per-bos men - te cor - dis su - i de - pos - u - it po - ten - tes de se - de et

E

poco a poco cresc. **f** **mf**

S. ex - al - ta - vit hu - mi - les The thirst for pow'r and pos -

poco a poco cresc. **f** **mf**

S. ex - al - ta - vit hu - mi - les The thirst for pow'r and pos -

poco a poco cresc. **f** **mf**

S. / A. ex - al - ta - vit hu - mi - les The thirst for pow'r and pos -

poco a poco cresc. **f** **mf**

A. ex - al - ta - vit hu - mi - les The thirst for pow'r and pos -

poco a poco cresc. **f** **mf**

A. ex - al - ta - vit hu - mi - les The thirst for pow'r and pos -

The musical score consists of five staves, each representing a different vocal part: Soprano (S.), Alto (A.), Tenor (S./A.), Bass (A.), and another Bass (A.). Each staff begins with a treble clef and a 3/4 time signature. The music is written in G major, indicated by one sharp (F#). The score is divided into three measures. The first measure is marked 'poco a poco cresc.' and contains the lyrics 'ex - al - ta - vit'. The second measure is marked 'f' and contains the lyrics 'hu - mi - les'. The third measure is marked 'mf' and contains the lyrics 'The thirst for pow'r and pos -'. The time signature changes from 3/4 to 2/4 at the start of the third measure. The lyrics are aligned with the notes on the staves.

ses - sions knows no li - mits. In a world where there is so much wealth, so ma-ny re-sour - ces to feed ev-'ry - one,

p *molto*

ses - sions knows no li - mits. In a world where there is so much wealth, so ma-ny re-sour - ces to feed ev-'ry - one,

p *molto*

S. / A. ses - sions knows no li - mits. In a world where there is so much wealth, so ma-ny re-sour - ces to feed ev-'ry - one,

p *molto*

A. ses - sions knows no li - mits. In a world where there is so much wealth, so ma-ny re-sour - ces to feed ev-'ry - one,

p *molto*

A. ses - sions knows no li - mits. In a world where there is so much wealth, so ma-ny re-sour - ces to feed ev-'ry - one,

p *molto*

ses - sions knows no li - mits. In a world where there is so much wealth, so ma-ny re-sour - ces to feed ev-'ry - one,

p *molto*

S. *ff* *poco a poco dim.* *p*
 It is un fath-om-a-ble that there are so ma - ny hun- gry — chil-dren with-out ed - u-ca-tion so ma-ny poor.

S. *ff* *poco a poco dim.* *p*
 It is un fath-om-a-ble that there are so ma - ny hun-gry chil-dren with-out ed - u-ca-tion so ma-ny poor.

S. / A. *ff* *poco a poco dim.* *p*
 It is un fath-om-a-ble that there are so ma - ny hun-gry chil-dren with-out ed - u-ca-tion so ma-ny poor.

A. *ff* *poco a poco dim.* *p*
 It is un fath-om-a-ble that there are so ma - ny hun-gry chil-dren with-out ed - u-ca-tion so ma-ny poor.

A. *ff* *poco a poco dim.* *p*
 It is un fath-om-a-ble that there are so ma - ny hun-gry chil-dren with-out ed - u-ca-tion so ma-ny poor.

F Piacevole (♩ = 66)

pp *p*
 S. Po - ver - ty in the world is a scan - dal. E - su - ri - en - tes im - ple - vit bo - nis_ et
pp *p*
 S. Po - ver - ty in the world is a scan - dal. E - su - ri - en - tes im - ple - vit bo - nis_ et
pp *p*
 S. / A. Po - ver - ty in the world is a scan - dal. E - su - ri - en - tes im - ple - vit bo - nis_ et
pp *p*
 A. Po - ver - ty in the world is a scan - dal. E - su - ri - en - tes im - ple - vit bo - nis_ et
pp *p*
 A. Po - ver - ty in the world is a scan - dal. E - su - ri - en - tes im - ple - vit bo - nis_ et

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

solo *mf* We are liv - ing in a time of

S.

S.

S. / A.

A.

A.

The musical score consists of five staves, each representing a different vocal part: Soprano (S.), Alto (A.), Tenor (S. / A.), Bass (A.), and Bass (A.). The music is written in treble clef with a key signature of one sharp (F#). The first two measures are in 4/4 time, and the subsequent measures transition to 3/4 time. The lyrics are: "di - vi - tes di - mi - sit in - a - nes". A solo section begins in the third measure, marked with *solo* and *mf*, with the lyrics "We are liv - ing in a time of". The solo part features a melodic line with a long note on "We" and a series of eighth notes on "are liv - ing in a time of".

G

cri - sis.

pp

S. Sus - ce - pit Is - ra - el puer - um su - um re - co - da - tus mi - se - ri - cor - di - ae

pp

S. Sus - ce - pit Is - ra - el puer - um su - um re - co - da - tus mi - se - ri - cor - di - ae

pp

S. / A. Sus - ce - pit Is - ra - el puer - um su - um re - co - da - tus mi - se - ri - cor - di - ae

pp

A. Sus - ce - pit Is - ra - el puer - um su - um re - co - da - tus mi - se - ri - cor - di - ae

pp

A. Sus - ce - pit Is - ra - el puer - um su - um re - co - da - tus mi - se - ri - cor - di - ae

mp Man is not in charge to-day mo - ney rules. H *p* Men and wo-men are sac - ri-ficed to the id - ols of

solo *ppp* *solo*

S. Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et

S. Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et

S. / A. Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et

A. Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et

A. Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et

The musical score is written for five vocal parts: Soprano (S.), Soprano (S.), Soprano/Alto (S./A.), Alto (A.), and Alto (A.). The first part of the score (measures 1-3) is in 2/4 time and features a melody for the Soprano part with lyrics 'Man is not in charge to-day mo - ney rules.' The second part (measures 4-7) is in 4/4 time and features a melody for the Soprano part with lyrics 'Men and wo-men are sac - ri-ficed to the id - ols of'. The lyrics for all parts are 'Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et'. Performance markings include *mp* (mezzo-piano), *p* (piano), *solo*, and *ppp* (pianissimo). A boxed letter 'H' is placed above the second measure of the 4/4 section. The score includes a crescendo hairpin in the first measure and a fermata over the first measure of the 4/4 section.

Duration: 4:55

Molto ritard.

pro - fit and con-sump-tion.

f *cresc.* *molto*

S. se - mi - ni ei - us in sae - cu - la Mean - while the ex - clu - ded are still wait - ing

S. se - mi - ni ei - us in sae - cu - la Mean - while the ex - clu - ded are still wait - ing

S. / A. se - mi - ni ei - us in sae - cu - la Mean - while the ex - clu - ded are still wait - ing

A. se - mi - ni ei - us in sae - cu - la Mean - while the ex - clu - ded are still wait - ing

A. se - mi - ni ei - us in sae - cu - la Mean - while the ex - clu - ded are still wait - ing

f *cresc.* *molto*

f *cresc.* *molto*

f *cresc.* *molto*

f *cresc.* *molto*

Detailed description: This is a musical score for five vocal parts: Soprano (S.), Alto (S.), Soprano/Alto (S./A.), Alto (A.), and Bass (A.). The score is written in treble clef with a key signature of one sharp (F#). The lyrics are: 'se - mi - ni ei - us in sae - cu - la Mean - while the ex - clu - ded are still wait - ing'. The score is divided into four measures. The first measure contains the lyrics 'pro - fit and con-sump-tion.' above the notes. The second measure begins with a dynamic marking of *f* and a *cresc.* marking. The third measure contains the lyrics 'Mean - while the ex - clu - ded are still wait - ing'. The fourth measure contains the lyrics 'are still wait - ing' and is marked with *molto*. The tempo marking 'Molto ritard.' is placed above the first measure. The score includes various musical notations such as notes, rests, and bar lines.