

David Slater

Magnificat
for a
Prosperous World

SSATB a cappella

Magnificat

Magnificat anima mea Dominum,
 et exultavit 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 always 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

David Slater, February 2015

Lento e tranquillo (♩ = 72)

*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 **

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

*p fuori di passo **

Tenor
Mag - ni - fi - cat an - i - ma me - a Do - mi - num

*p fuori di passo **

Bass
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

The musical score is for five voices: Soprano 1 (S.), Soprano 2 (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Id-e-ol-o-gies are al-ways ri-gid, al-ways." The score is divided into three measures. The first measure is in 4/4 time, the second in 3/4, and the third in 4/4. The dynamic markings are *ff* at the start of each line and *pp* at the end of each line. The instruction *dim poco a poco* is written above the notes in the second and third measures. The Soprano 1 part has a fermata over the final note. The Soprano 2, Alto, Tenor, and Bass parts have a fermata over the final note. The Soprano 1 part has a fermata over the final note.

ff *dim poco a poco* *pp*

S. Id-e-ol-o-gies are al-ways ri-gid, al-ways.

ff *dim poco a poco* *pp*

S. Id-e-ol-o-gies are al-ways ri-gid, al-ways.

ff *dim poco a poco* *pp*

A. Id-e-ol-o-gies are al-ways ri-gid, al-ways.

ff *dim poco a poco* *pp*

T. Id-e-ol-o-gies are al-ways ri-gid, al-ways.

ff *dim poco a poco* *pp*

B. Id-e-ol-o-gies are al-ways ri-gid, al-ways.

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 **

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

*p fuori di passo **

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

*p fuori di passo **

B. 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

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

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

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

attacca

Tutti in tempo, grave (♩ = 64)

B Lento e tranquillo (♩ = 72)

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

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

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

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

B. *pp* It is a ser - i - ous ill - ness *p* 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.), and Bass (B.), with a fifth staff labeled 'S.' at the beginning. The music is in 4/4 time with a key signature of one sharp (F#). The tempo and mood are 'Piu mosso, marcato'. The lyrics are: 'So-ci-e-ty has for-got-ten how to ex-per-i-ence com-pas-sion.' The score is divided into four measures. The first two measures are marked *ff*. The third measure is marked *dim poco a poco*. The fourth measure is marked *pp*. Each voice part has a melodic line with lyrics underneath. The Soprano and Alto parts have a fermata over the final note of the phrase. The Tenor and Bass parts have a fermata over the final note of the phrase. The fifth staff (labeled 'S.' at the beginning) has a melodic line with lyrics underneath, but no lyrics are written below it.

C Tempo giusto (♩ = 68)

p unisono, in tempo

S. *p unisono, in tempo*

S. *p unisono, in tempo*

A. *mf*

T. *mf*

B. *mf*

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

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

We have be - come used to the suf - fer - ing of oth - ers

We have be - come used to the suf - fer - ing of oth - ers

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

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

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

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

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

Tutti in tempo, grave (♩ = 64)

S. *ff* no - - men ei - us *pp* The cul - ture of pros -
 S. *ff* no - - men ei - us *pp* It cul - ture of pros -
 A. mo - thers car - ry - ing their ba - bies? *pp* The cul - ture of pros -
 T. mo - thers car - ry - ing their ba - bies? *pp* It cul - ture of pros -
 B. mo - thers car - ry - ing their ba - bies? *pp* 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
 A. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a
 T. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a
 B. pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a

Musical score for five voices (Soprano, Alto, Tenor, Bass) and a fifth voice part. The score is in G major and 4/4 time. It features a "poco accel." marking and a "Dolce assai" section with a tempo of 76 bpm. The lyrics are "pe - ri - ty dea - dens us. Et mi - se - ri - cor - di - a". The score includes dynamic markings of *mf* and hairpins for crescendo and decrescendo.

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

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

T. *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 -

B. *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 -

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**

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**

T. 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**

B. 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**

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

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

T. ex - al - ta - vit hu - mi - les The thirst for pow'r and pos -

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

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

The image shows a musical score for five voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with a fifth part labeled 'S.' at the top. The lyrics are: "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,". The score is in 4/4 time, with a key signature of one sharp (F#). The music is divided into four measures. The first measure is in 4/4 time, the second in 4/4, the third in 3/4, and the fourth in 4/4. Dynamics include *p* (piano) and *molto* (marked with a hairpin). The lyrics are written below the notes, with hyphens indicating syllables across notes.

S. 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,

S. 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,

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,

T. 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,

B. 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,

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.

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.

T. *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.

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

mf solo
We are liv - ing in a time of

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

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

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

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

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

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

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

pp

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

pp

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

mp solo
Man is not in charge to-day mo - ney rules.

H

p solo
Men and wo-men are sac - ri-ficed to the id - ols of

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

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

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

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

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

Detailed description of the musical score: The score is for five voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), plus a section marked 'H'. The music is in G major (one sharp) and 4/4 time. The first part, from measure 1 to 3, is marked *mp solo* and features a crescendo hairpin. The lyrics are 'Man is not in charge to-day mo - ney rules.' The second part, starting at measure 4, is marked *p solo* and features a box labeled 'H'. The lyrics are 'Men and wo-men are sac - ri-ficed to the id - ols of'. The third part, starting at measure 5, is marked *ppp* and features the Latin lyrics 'Si-cut lo - cu-tus est___ ad pa - tres nos-tros Ab - ra-ham et'. This Latin phrase is repeated for all five voices. The vocal lines for S., A., and T. have a '3' written below the first measure of the Latin section, indicating a triplet. The bass line (B.) has an '8' written below the first measure of the Latin section, indicating an octave.

Duration: ca. 5 minutes

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

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

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

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