MAGNIFICAT, FOR MEZZO-SOPRANO AND CHAMBER ENSEMBLE

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A Thesis

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Committee:

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Abstract

Elainie Lillios, Advisor

*Magnificat* for mezzo-soprano and chamber ensemble is a setting of the Canticle of Mary lasting approximately twelve minutes. It contains three main sections, surrounded by instrumental interludes, an introduction and coda. The work is scored for flute, B-flat clarinet, bassoon, C trumpet, trombone, two percussionists, violin, viola, violoncello, double bass and mezzo-soprano.

Formally, the three main sections contain text taken from Luke 1:46-9, 50-3 and 54-5. An instrumental introduction and small instrumental coda surround the sung components. All sections are to be performed without pause. The work's material emulates periods of music history from Gregorian chant through the contemporary time. This was accomplished through methods of texture, rhythm and orchestration rather than any reliance on harmonic or melodic style.

*Magnificat'*s melodic lines are based on pitch-class sets ranging from three to eight notes each. While the sets may combine to form scales, they were not used in ways implying functional harmony. The harmonic
language of the piece includes extended quartal harmony and harmonies based from the aforementioned pitch-class sets. The harmonies are mostly a byproduct of the linear aspects of the piece.

The rhythmic structure of the piece is complex, with interior rhythms reflecting on the work's larger-scale formal structure. Mixed meter sections, macro-rhythmic techniques and rhythmic modulation govern large scale temporal unfoldings. Micro-rhythmic techniques include hyper- and hypo-rhythms, as well as hemiola.

*Magnificat* was influenced by the work of composers Igor Stravinsky, Olivier Messiaen, Arvo Pärt, Frank Martin and Marjan Helms, among others. Specifically, Igor Stravinsky's *L'Histoire du Soldat* ensemble forms the foundation to which was added a flute, viola, cello, additional percussionist, and a mezzo-soprano in place of the actors.
For Judy
Acknowledgments

First, and foremost, I want to thank my family for all the help and support they've given throughout the years. From car rides, to rehearsals and practices, to honest words and advice, my family has been my biggest fan and I owe them my greatest thanks.

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Burton Beerman was my first composition teacher at Bowling Green State University and served on my thesis committee. I am especially thankful for his encouragement and insights.

Finally, I want to thank Judy Kniss for never giving up on me and helping me find the courage to succeed.

Magnificat was typeset in LilyPond, an open-source music engraving program available for free from http://www.lilypond.org/
Performance Instructions

All sections are to be played without pause.

In the mezzo-soprano part, at measures 211 and 219, there are optional breath marks that can be taken should the soloist need a breath. Optimally, the two phrases will be sung using one breath each.

Instrumentation:

Flute
Clarinet in B-flat
Bassoon
Trumpet in C
Trombone
Percussion I:
- Vibraphone (shared with Percussion II)
- Two octaves of crotales (shared with Percussion II)
- Large suspended cymbal on a medium concert bass drum
- Medium-sized concert bass drum (shared with Percussion II)
- Medium suspended cymbal
- Snare drum
- Implements: Bow; plastic, medium yarn and soft yarn mallets

Percussion II:
- Vibraphone (shared with Percussion I)
- Two octaves of crotales (shared with Percussion I)
- Medium-sized concert bass drum (shared with Percussion I)
- Implements: Bow, hard plastic mallets, four medium yarn mallets, bass drum beater

Mezzo-soprano
Violin
Viola
Violoncello
Double Bass
Magnificat
Luke 1:46-55

Magnificat anima mea Dominum.
My soul doth magnify the Lord.
And my spirit hath rejoiced in God my Savior.
Because he hath regarded the humility of his handmaid: for behold from henceforth all generations
   shall call me blessed.
Because he that is mighty hath done great things to me: and holy is His name.

And His mercy is from generation unto generations, to them that fear Him.
He hath showed might in his arm: he hath scattered the proud in the conceit of their heart.
He hath put down the mighty from their seat and hath exalted the humble.
He hath filled the hungry with good things: and the rich He hath sent empty away.

He hath received Israel His servant, being mindful of His mercy.
As He spoke to our fathers: to Abraham and to his seed for ever.

Amen.

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Some minor formatting changes have been made by B. Stanbridge for use in this piece.
Magnificat
for mezzo-soprano and chamber ensemble

Bryan Scott Stanbridge (2006)
Joyously

Fl.

Cl.

Bsn.

Tpt.

Trb.

P I

P II

Mezzo

Vln.

Vla.

Vlc.

D.B.

\[ \text{let all notes ring until measure 24} \]

\[ \text{gni- fi- cat a- ni- ma me- a } \]

\[ \text{Do- mi- num} \]
Solemnly

My soul doth magnify the Lord.
And my spirit hath rejoiced in God my
Humbly

Savior, my Savior.

Because He regarded the humility of His hand maid.
Proudly of His hand maid of His hand maid For behold from hence forth all generations shall call me bless'd.
Because He that is mighty hath done great things to me;
Fl.

Cl.

Bsn.

Tpt.

Trb.

P I

P II

Mexix

Vln.

Vla.

Vlc.

D.B.

hath done great things to me;

for He that is migh-ty hath done great
Respectfully \( \cdot = 60 \)

Fl. 

Cl. 

Bsn. 

Tpt. 

Trb. 

P I 

P II 

Mezzo 

things to me; 

and ho-ly is His name.

Vln. 

Vla. 

Vlc. 

D.B.
might in His arm, in His arm, in His arm.

He
hath shown might in His arm.
Humbly

proud in the conceit of their hearts,

conceit of their hearts. He hath scat-

tered the proud in
He hath put down, He hath put down the mighty from their seat

the conceit of their hearts.
Joyfully

Joyfully

and hath exalted, exal_
He hath filled the hungry with good things; He hath filled the hungry with good things;
He hath filled the hungry with good things; and hath sent the rich empty away, and hath sent the rich
Reverently $J=60$

empty, empty away.
Is-rael His serv-ant, be-ing mind-ful of His mer-cy. As He spoke to our fath-ers, to Ab-ra-ham
and to his seed for ever. for ever. Amen.

Amen.