

MAGNIFICAT Ave, gratia plena

When Maria is visiting Elisabeth, both pregnant, she remembers the anunciation: the voice of God speaking to her by the angel Gabriel.

Kurt Bikkembergs

Mezzo-soprano Solo

$\text{♩} = 60$
freely
p

A A A

5

tempo giusto
mp

A A

9

A A

1

M.S. Solo

mf voci bianchi

S.

A.

T.

B.

Ma - gni - fi - cat, ma - gni - fi - cat ma -

Ma - gni - fi - cat, ma - gni - fi - cat ma -

Ma - gni - fi - cat, ma - gni - fi - cat ma -

mf voci bianchi

Ma -

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17

gni - fi - cat a - ni - ma me - a, a - ni - ma me - a

gni - fi - cat a - ni - ma me - a, a - ni - ma me - a

gni - fi - cat a - ni - ma me - a, a - ni - ma me - a

gni - fi - cat, ma - gni - fi -

22

un poco piu espressivo

Do - mi - num, Do - mi - num. Et ex - sul - ta - vit spi - ri - tus

un poco piu espressivo

Do - mi - num, Do - mi - num. Et ex - sul - ta - vit spi - ri - tus

un poco piu espressivo

Do - mi - num, Do - mi - num. Et ex - sul - ta - vit spi - ri - tus

un poco piu espressivo

cat, ma - gni - fi - cat. Et ex - sul - ta - vit spi - ri - tus

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67

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

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

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

73

mf A A

p Do - mi - num.

p Do - mi - num.

p Do - mi - num.

78

A A

83

A A

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5

mp voci normale
Et mi-se-ri-cor-di-a e-ius a pro-ge-ni-e in pro-

mp voci normale
Et mi-se-ri-cor-di-a e-ius a pro-ge-ni-e in pro-

mp voci normale
Et mi-se-ri-cor-di-a e-ius a pro-ge-ni-e in pro-

mp voci normale
Et mi-se-ri-cor-di-a e-ius a pro-ge-ni-e in pro-

94

ge-ni-es ti-men-ti-bus e-um.

mf
ge-ni-es ti-men-ti-bus e-um. A-ve gra-ti-a ple-na,

mf
ge-ni-es ti-men-ti-bus e-um. A-ve gra-ti-a ple-na,

ge-ni-es ti-men-ti-bus e-um.

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99

mf

be - ne - di - cta tu in mu - li - e - ri - bus.

Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus.

Do - mi - nus te - cum, be - ne - di - cta.

6 ♩ = ♩

f

dis -

f

Fe - cit po - ten - ti - am in bra - cchi - o su - o,

f

Fe - cit po - ten - ti - am in bra - cchi - o su - o,

f

Fe - cit po - ten - ti - am in bra - cchi - o su - o, dis - per - sit su -

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107

per - sit su - per - bos, dis - per - sit su - per - bos men -

dis - per - sit su - per - bos men - te cor - dis su - i,

dis - per - sit su - per - bos men - te cor - dis su - i, su -

per - bos men - te cor - dis su - i, dis - per - sit su -

112

mf
Ma -

- - te cor - dis su - i.

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

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

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

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117

gni - - fi - cat, ma - gni - - fi - cat.

mf

Fe - cit po - ten - ti - am in bra - cchi - o su - o,

mf

Fe - cit po - ten - ti - am in bra - cchi - o su - o,

mf

Fe - cit po - ten - ti - am in bra - cchi - o su - o,

7

dis - per - sit su - per -

f

dis-per-sit su-per - bos men-te cor - dis su-i. De - po - su-

f

dis-per-sit su-per - bos men-te cor - dis su-i, men-te cor - dis su-i. De -

f

dis-per-sit su-per - bos men-te cor - dis su-i, men-te cor - dis su-i. De - po - su-

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136 $\text{♩} = \text{♩}$

Ma - gni - fi - cat, ___ Ma - gni - fi - cat, _

143

Ma - gni - fi - cat, ___ Ma - gni - fi - cat.

149

Ma - gni - fi - cat a - ni - ma me - a,

154

ma - gni - fi - cat a - ni - ma me - a Do - mi - num.

160

Et ex - sul - ta - vit spi - ri - tus me - us in

165

De - o sa - lu - ta - ri me - o.

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177

mp

Ma - gni - fi - cat a - ni - ma me - a, ma - gni - fi - cat a - ni - ma me - a

mp

Ma - gni - fi - cat a - ni - ma me - a, ma - gni - fi - cat a - ni - ma me - a

mp

Ma - gni - fi - cat a - ni - ma me - a, ma - gni - fi - cat a - ni - ma me - a

mp

Ma - gni - fi - cat a - ni - ma me - a, ma - gni - fi - cat a - ni - ma me - a

184

mf

Do - mi - num. Et ex - sul - ta - vit spi - ri - tus me - us

mf

Do - mi - num. Et ex - sul - ta - vit spi - ri - tus me - us

mf

Do - mi - num. Et ex - sul - ta - vit spi - ri - tus me - us

mf

Do - mi - num. Et ex - sul - ta - vit spi - ri - tus me - us

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191

in De - o sa - lu - ta - ri me - o.
in De - o sa - lu - ta - ri me - o.
in De - o sa - lu - ta - ri me - o.
in De - o sa - lu - ta - ri me - o.

Detailed description: This block contains four staves of music for measures 191-194. The music is in 3/8 time and G major. The lyrics are 'in De - o sa - lu - ta - ri me - o.' The first staff is Soprano, the second is Alto, the third is Tenor, and the fourth is Bass. Each staff has a treble clef and a key signature of one sharp (F#). The notes are: Soprano (G4, A4, B4, C5, B4, A4, G4), Alto (G4, A4, B4, C5, B4, A4, G4), Tenor (G4, A4, B4, C5, B4, A4, G4), and Bass (G3, A3, B3, C4, B3, A3, G3).

197

mf
A _____ A _____
p
M _____
p
M _____
p
M _____
p
M _____

Detailed description: This block contains four staves of music for measures 197-200. The music is in 4/4 time. The first staff is Soprano, the second is Alto, the third is Tenor, and the fourth is Bass. The lyrics are 'A _____ A _____' for the Soprano and 'M _____' for the other three parts. The first staff has a dynamic marking of *mf* and a fermata over the first two notes. The other three staves have a dynamic marking of *p* and a fermata over the first two notes. The notes are: Soprano (A4, B4, C5, B4, A4), Alto (A4, B4, C5, B4, A4), Tenor (A4, B4, C5, B4, A4), and Bass (A4, B4, C5, B4, A4).

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9

f
A _____

mf *f*
Su-sce-pit Is - ra - el, su-sce-pit Is - ra - el pu - e-rum su - um

mf *f*
Su-sce-pit Is - ra - el, su-sce-pit Is - ra - el pu - e-rum su - um

mf *f*
Su-sce-pit Is - ra - el, su-sce-pit Is - ra - el pu - e-rum su - um

mf *f*
Su-sce-pit Is - ra - el, su-sce-pit Is - ra - el pu - e-rum su - um

235

10

A _____ A _____ A _____

mf
re - cor-da - tus mi-se-ri-cor - di-ae su - ae. Si - cut, si-cut lo-cu - tus

mf
re - cor-da - tus mi-se-ri-cor - di-ae su - ae. Si - cut, si-cut lo-cu - tus

mf
re - cor-da - tus mi-se-ri-cor - di-ae su - ae. Si - cut, si-cut lo-cu - tus

mf
re - cor-da - tus mi-se-ri-cor - di-ae su - ae. Si - cut, si-cut lo-cu - tus

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240

est, si-cut lo-cu-tus est, est ad pa-tres no - stros, A - bra - ham,

est, si-cut lo-cu-tus est, est ad pa-tres no - stros, A - bra - ham,

est, si-cut lo-cu-tus est, est ad pa-tres no - stros, A - bra - ham;

est, si-cut lo-cu-tus est, est ad pa-tres no - stros, A - bra - ham,

245

A - bra-ham et se-mi-ni e - ius in sae - cu - la. *p*

A - bra-ham et se-mi-ni e - ius in sae - cu - la. *p*

A - bra-ham et se-mi-ni e - ius in sae - cu - la. *p*

A - bra-ham et se-mi-ni e - ius in sae - cu - la. *p*

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252

Musical score for measures 252-256. The score is written in 4/4 time, with a key signature of one sharp (F#). The vocal line begins with a dynamic marking of *mf* and features a melodic line with slurs and ties. The lyrics 'A' are placed below the vocal line. The piano accompaniment consists of five staves (treble and bass clefs) with rests in the first four measures and a 3/4 time signature change in the fifth measure.

257

Musical score for measures 257-261. The score continues in 4/4 time with a key signature of one sharp. The vocal line has a dynamic marking of *mf* and includes the lyrics 'A' and 'M'. The piano accompaniment consists of five staves (treble and bass clefs) with rests in the first two measures and melodic lines in the third, fourth, and fifth measures. The dynamic marking *mf* is present in the piano parts.