

Magnificat

DANIEL MATTIX

for mixed quartet, handpan, and piano

Recorded in Torrey-Gray Auditorium, Chicago, IL,
on 17 and 25 January 2020

Maggie Fensler, soprano
Samantha Stoiche, alto
Nicholas Wojtanowicz, tenor
Joshua Fraats, bass
Aaron Marsala, handpan
Daniel Mattix, piano

Duration: 10'

© 2019 by Daniel Mattix. All rights reserved.

Key for Handpan (Ding Side)



Wave
Gently waves the hand just above the tone field, making something like a wafting motion



Pound
Use a lightly clenched fist. Gently pound the interstitial area with the base (bottom) of fist.



Muted Fingertip Cluster
Cluster the fingertips together whilst keeping the fingers elongated, and then playing a light muted stroke on the ding.



Basic stroke
Play ding or tone field with finger.



Tap
Play a lighter stroke near the extreme outer edge with a light amount of force from the fingerpads.



Tak
Play a sharp stroke near the outer edge with a strong amount of force from the fingerpads.



Knock
Knock on the interstitial area. The performer may choose which knuckle to use based on context and appropriate sound.



Four-finger Roll
Tap fingers rapidly, beginning with 5th (pinky) finger, followed immediately by fingers 4 and 3, with the main note played more loudly by the 2nd (index) finger. The grace notes occur before the beat.



Four-finger Roll (two hands)
Tap fingers rapidly, playing the grace notes with one hand, with the main note played more loudly by the other hand. The grace notes occur before the beat.



Four-finger Roll (with nails)
This is similar to the regular four-finger roll, but this should be played with the fingernails instead, creating a loud popping effect.



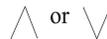
Diamond Noteheads
Use a lighter stroke with the finger pads, resulting in a change in timbre and tone.



Underside Strike
Reach under the handpan and strikes the rim of the gu.



Butterfly Roll
Rapidly rotate and supinate from the wrist and simultaneously oscillate the hand over various tone fields.



Whoosh
move legs together or apart to create a crisp "whooshing" sound, lasting approximately one quaver

Key for Handpan (Gu Side)

Bass Sounds (notes in space 1)



Boom

Strike gu with flat, open hand. Allow the hand to rebound for a warm, round tone.

Pound

Use a lightly clenched fist. Gently pound the mid-side slope with the base (bottom) of fist.

Slap

With a relaxed, flat palm, gently slap the mid-side slope, making contact with the full hand (including fingers).

Mid-Range Sounds (notes in space 3)



Basic Stroke

Play mid-slope side with finger.

Tap

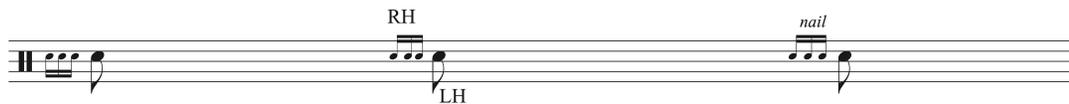
Play a lighter stroke near the extreme outer edge with a light amount of force from the fingerpads.

Tak

Play a sharp stroke near the outer edge with a strong amount of force from the fingerpads.

Rim

Play with finger on the shoulder, around the rim of the gu. This should create a bright "ping" effect.



Four-finger Roll (two hands)

Tap fingers rapidly, playing the grace notes with one hand, with the main note played more loudly by the other hand. The grace notes occur before the beat.

Four-finger Roll (two hands)

Tap fingers rapidly, playing the grace notes with one hand, with the main note played more loudly by the other hand. The grace notes occur before the beat.

Four-finger Roll (with nails)

This is similar to the regular four-finger roll, but this should be played with the fingernails instead, creating a loud popping effect.

High Sounds (notes above the staff)



Rim

Play with finger on the shoulder, around the rim of the gu. This should create a bright "ping" effect.

Non-pitched sound effects



Brush (toward)

Slide flat palm on pan toward body (around the pan).

Brush (toward)

Slide flat palm on pan toward body (around the pan).

Whoosh

Move legs together or apart to create a crisp "whooshing" sound, lasting approximately one quaver.

A Expressively ♩ = 66

mp *rit.* *a tempo* *mp*

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

A *pp*
[m]

T *pp*
[m]

B *pp*
[m]

A Expressively ♩ = 66

p *rit.* *a tempo*

A *mp* *rit.* *a tempo*

Pno. *mp* *rit.* *a tempo*

8va *8va* *8va*

S
ni - fi - cat a - ni - ma me - a. Do - mi - num, do - mi - num,
mf

A
[m] [m] [u:] [m] [u:] [m]
mp *cresc.*

T
[m] [m] [u:] [m] [u:] [m]
mp *cresc.*

B
[m] [m] [u:] [m] [u:] [m]
mp *cresc.*

15
15

15
15

Pno.

8va *8va* *8va*

B

(♩=♩.) **Faster** ♩. = 68

S

do - mi - num. _____

A

Do - mi - num [m] _____

T

Do - mi - num [m] _____

B

Do - mi - num [m] _____

B

(♩=♩.) **Faster** ♩. = 68

B

(♩=♩.) **Faster** ♩. = 68

Pno.

slight rit.

S *mf* spi-ri-tus me - us sa - lu - ta - ri me - o.

A *mf* Et ex-ul-ta - vit In De-o sa - lu - ta - ri me - o.

T *mf* spi-ri-tus me - us sa - lu - ta - ri me - o.

B *mf* Et ex-ul-ta - vit In De-o sa - lu - ta - ri me - o.

slight rit.

mf

slight rit.

Pno. *mp* *8va* *8va* *mp*

treble clef optional

34

S *mp* *gently*
hu - mi - li - ta - tem _____

A *mp* *gently*
Qui - a res - pex - it _____ hu - mi - li - ta - tem _____

T *mp* *gently*
hu - mi - li - ta - tem _____

B *mp* *gently*
Qui - a res - pex - it _____ hu - mi - li - ta - tem _____

34 *mp* *gently*
34 *mp*
34 *gently* *8va* -----
Pno. *mp* *8va* -----

flip to gu side

C Steady and precise ♩ = 88

40

S an-cil-lae su - ae.

A

T an-cil-lae su - ae.

B

40

C Steady and precise ♩ = 88

mf

40

C Steady and precise ♩ = 88

Pno.

Detailed description: This page of a musical score is for page 11. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano (Pno.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'C' (Crescendo) and 'Steady and precise' with a metronome marking of ♩ = 88. The Soprano and Tenor parts have lyrics 'an-cil-lae su - ae.' and feature a melodic line starting at measure 40. The Alto and Bass parts are mostly rests. The Piano part has a complex accompaniment starting at measure 40, with a dynamic marking of *mf* (mezzo-forte) and a crescendo hairpin. The piano part includes a repeat sign and a fermata over a chord in the first system.

46

S

A

T

B

pp whisper

pp whisper

p spoken

Ec - ce ec - ce

Ec - ce ec - ce ec - ce ec - ce ec - ce ec - ce ec - ce ec - ce e-nim, ec - ce e-nim, ec - ce e-nim, ec - ce e-nim,

46

D. S.

pp

cresc.

mp

46

Pno.

50

S *pp* *whisper*

Ec - ce ec - ce ec - ce ec - ce

A *pp* *whisper* *p* *spoken*

Ec - ce e-nim, ec - ce e-nim,

T *p* *spoken* *mp*

ec - ce e-nim, ec - ce e-nim, ec - ce e-nim, ec - ce e-nim, ex hoc, ex hoc hoc,

B *mp* *mf*

ex hoc, ex hoc hoc, ex hoc, ex hoc hoc, ex hoc be - a - tam me,

50

D. S. *mf*

50

50

Pno.

53

S *p* spoken *cresc.*
 Ec - ce e-nim, ec - ce e-nim, ec - ce e-nim, ec - ce e-nim, ex hoc, ex hoc hoc,

A *mp* *cresc.*
 ec - ce e-nim, ec - ce e-nim, ex hoc, ex hoc hoc, ex hoc, ex hoc hoc, ex hoc be - a - tam me,

T *mf* *cresc.*
 ex hoc, ex hoc hoc, ex hoc be - a - tam me, ex hoc be - a - tam me, Ec-ce ec - ce ec - ce ec - ce

B *f* *cresc.*
 ex hoc be - a - tam me, ec-ce ec - ce e-nim, ec - ce e-nim,

53 *To Spirit*

D. S. *f* 3 *f* 3

53

Pno.

57 *ff* *rit.* **D** Relax tempo ♩ = 74

S
ex hoc, ex hoc hoc, Be - a - tam me, _____ be - a - tam me,

A
ex hoc be - a - tam me, Be - a - tam me, _____ be - a - tam me,

T
Ec - ce ec - ce ec - ce ec - ce Be - a - tam me, _____ be - a - tam me,

B
ec - ce e - nim, ec - ce e - nim, Be - a - tam me, _____ be - a - tam me, _____

57 *ff* *rit.* **D** Relax tempo ♩ = 74

57 *pp* *mp* *p* **D** Relax tempo ♩ = 74

57 *pp* *mp* *p* **D** Relax tempo ♩ = 74

Pno.

62

S
di - cent om - nes gen - er - a - ti - o - nes.

A
di - cent om - nes gen - er - a - ti - o - nes.

T
di - cent om - nes gen - er - a - ti - o - nes.

B
Di - cent om - nes gen - er - a - ti - o - nes. Qui - a *mf*

62 *mf* *mp*

Pno. (8va)

E

S
mp
 po-tens est. *rit.*

A
mf
 qui po-tens est.

T
mf *mp*
 mi-hi mag-na po-tens est.

B
mp
 fe-cit po-tens est.

E

Pno.
ppp
rit.

66

8va

F Reverently, and a little slower ♩ = 70

S
et sanc-tum na - men ei - us. Et mi - se - ri - cor - di - a ei - us. *dim.*

A
et sanc-tum na - men ei - us. Et mi - se - ri - cor - di - a ei - us. *dim.*

T
et sanc-tum na - men ei - us. Et mi - se - ri - cor - di - a ei - us. *mp* In pro-

B
et sanc-tum na - men ei - us. Et mi - se - ri - cor - di - a ei - us. *dim.*

F Reverently, and a little slower ♩ = 70

gently

72 *p* *pp*

F Reverently, and a little slower ♩ = 70

optional

pp *ppp* *pp*

optional

G A little faster ♩ = 76

S *pp* *f* Ti -

A *pp* *mp* In pro - ge-ni-es et pro - ge-ni-es, in pro - gen-i - es et pro-gen-i - es, in pro -

T ge-ni-es et pro - ge-ni-es, in pro - gen-i - es et pro-gen-i - es, in pro - ge-ni-es et pro - ge-ni-es, in pro - gen-i - es et pro-gen-i - es, in pro -

B *pp* *f* Ti -

G A little faster ♩ = 76

80 *f*

G A little faster ♩ = 76

Pno.

H A little faster ♩ = 80

S
A
T
B

H A little faster ♩ = 80

89 *pp*

H A little faster ♩ = 80

Pno. *pp*

I *pp* *cresc.*
S dis - per - sit

pp *cresc.*
A su - per - bos

p *cresc.*
T men - te cor - dis su - i

p *cresc.*
B men - te cor - dis su - i

I
93 *cresc.*

I
Pno. *cresc.*

S
A
T
B

ff *mp* *ff*
Dis - per - sit su - per - bos

ff *mp* *ff*
Dis - per - sit su - per - bos

ff *mp* *ff*
Dis - per - sit su - per - bos

ff *mp* *ff*
Dis - per - sit su - per - bos

98

mp *f*

Pno.

accel. **Dramatic** ♩ = 66

S
 men - te cor - dis su - i, men - te cor - dis su - i, cor - dis su - i, cor - dis su - i.

A
 men - te cor - dis su - i, men - te cor - dis su - i, su - i, cor - dis su - i.

T
 men - te cor - dis su - i, men - te cor - dis su - i, cor - dis su - i, cor - dis su - i.

B
 men - te cor - dis su - i, men - te cor - dis su - i, su - i, cor - dis su - i.

accel. **Dramatic** ♩ = 66

103 *To Ayasa* **f**

Pno. *accel.* **Dramatic** ♩ = 66 **ff**

S
A
T
B

108 **J** *ff* *mf* *mp* *f* *rit.* *p*

De - po - su-it po - ten-tis de se - de: et ex-al - ta - vit hu-mi - li - es.

De - po - su-it po - ten-tis de se - de: et ex-al - ta - vit hu-mi - li - es.

De - po - su-it po - ten-tis de se - de: et ex-al - ta - vit hu-mi - li - es.

De - po - su-it po - ten-tis de se - de: et ex-al - ta - vit hu-mi - li - es.

108 **J** *mp* *mf* *p* *rit.*

Pno. **J** *mp* *pp* *rit.*

Mysteriously ♩ = 70

114

S

A

T

B

114

Mysteriously ♩ = 70

espress.

mp

pp

114

Mysteriously ♩ = 70

Pno.

p

K

S *f espress.*
E - sur - i - en - tes im - ple - vit - bo - nis: et di - vi - tes do - mi - sit in - a - nes.

pp
A [m]

pp
T [m]

pp
B [m]

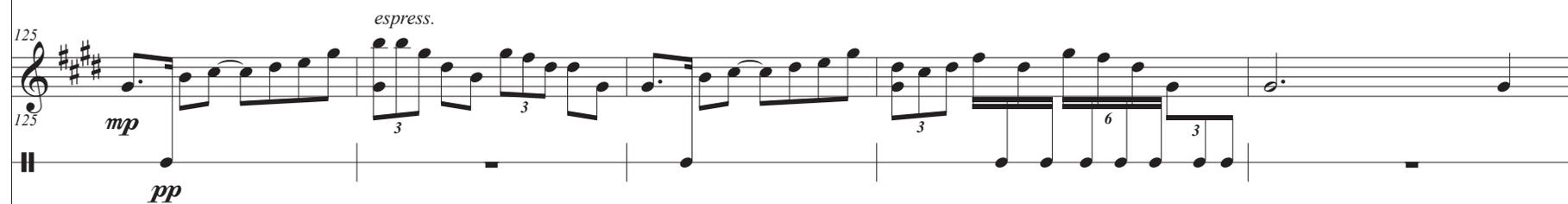
K *pp*
119

Pno. **K** *pp*

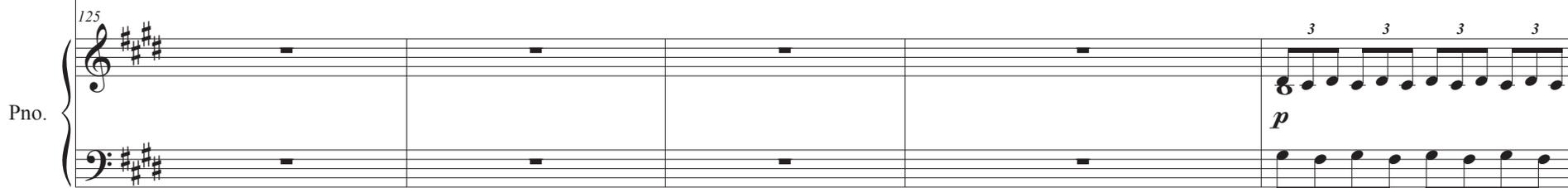
S
A
T
B



125 *mp* *pp* *espress.* 3 3 3 6 3



Pno. 125 3 3 3 3 *p*



L *pp*

S

L *pp*

A

f espress.

Sus-ce - pit Is-rael pu - er - um su - um: re - cor - da - tus mi - se - ri cor - di - ae su - ae.

L *pp*

T

L *pp*

B

L *pp*

130

Pno.

pp

S
A
T
B

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown, each with a treble clef and a key signature of three sharps (F#, C#, G#). All staves contain rests for the duration of the page.

137 *mf* *pp* *espress.* 3 3 3 3 6 6 6 6 3 3 6 6

Piano accompaniment for measures 137-146. The right hand features a melodic line with triplets and sixteenth-note runs. The left hand provides harmonic support with octaves and chords. Dynamics include *mf*, *pp*, and *espress.* (espressivo).

Pno. 137 3 3 3 3 *p*

Piano accompaniment for measures 137-146. The right hand has a rhythmic pattern of eighth notes with triplets. The left hand has a similar rhythmic pattern. Dynamics include *p* (piano).

M *pp* *mf* *f*

S *[m]* A - bra-ham et se-mi-ni ei - us in

A *[m]* A - bra-ham et se-mi-ni ei - us in

T *[m]* A - bra-ham et se-mi-ni ei - us in

B *f* *ff* *f*
 Si-cut lo - cu-tus est — ad pat-res nos-tros: A - bra-ham et se-mi-ni ei - us in

M *pp* *f* *To Spirit*

142

M *pp* *f* *f*

Pno. *8va* *3*

S

ff

148

sae - cu - la, sae - cu - la.

A

ff

sae - cu - la, sae - cu - la.

T

ff

sae - cu - la, sae - cu - la.

B

ff

sae - cu - la, sae - cu - la,

N

Stately and joyful ♩ = 160

148

Spirit

f

N

Stately and joyful ♩ = 160

148

black key glissando

ff

15^{ma}

white key glissando

15^{ma}

N

Stately and joyful ♩ = 160

153

S
A
T
B

f
Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i Sanc-to,

153

mf

Pno.

mf *mp*

Detailed description: This page of a musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts begin at measure 153 with a rest, then enter with the lyrics 'Glo-ri-a Pa-tri, et Fi-li-o, et Spi-ri-tu-i Sanc-to,' marked with a forte (*f*) dynamic. The piano accompaniment also starts at measure 153 with a rest, then enters with a mezzo-forte (*mf*) dynamic, featuring a complex, rhythmic texture in the right hand and a more melodic line in the left hand. The piano part transitions to a mezzo-piano (*mp*) dynamic in the final measures of the page.

159

S
Glo-ri-a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

A
Glo-ri-a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

T
8
Glo-ri-a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

B
Glo-ri-a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.

159

159

p

Pno.

O

S *mp*
 prin - ci - pi - o,

A *mf*
 Si - cut e - rat in prin - ci - pi - o,

T *mp*
 prin - ci - pi - o,

B *mf*
 Si - cut e - rat in prin - ci - pi - o,

O

p

O

Pno. *mp* *p* *cresc.*

170 *mp* *mf*

S et nunc, et sem-per, et nunc, et sem-per, et in sae-cu-la sae-cu-lor-um.

A et nunc, et sem-per, et nunc, et sem-per, et in sae-cu-la sae-cu-lor-um.

T et nunc, et sem-per, et nunc, et sem-per, et in sae-cu-la sae-cu-lor-um.

B et nunc, et sem-per, et nunc, et sem-per, et in sae-cu-la sae-cu-lor-um.

170 *mf* *mf*

Pno.

Detailed description: This page of a musical score, numbered 36, contains measures 170 through 175. It is arranged for SATB choir and piano. The vocal parts (Soprano, Alto, Tenor, Bass) are written in four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are: "et nunc, et sem-per, et nunc, et sem-per, et in sae-cu-la sae-cu-lor-um." The dynamics for the vocal parts are *mp* (measures 170-174) and *mf* (measures 175-178). The piano accompaniment consists of two staves. The right hand starts at measure 170 with a *mf* dynamic, featuring a melodic line with eighth-note patterns and a bass line with chords. The left hand provides harmonic support with chords and moving lines. The piano part also features a *mf* dynamic in measure 175. The score includes various musical notations such as rests, notes, stems, beams, and dynamic markings.

S
A
T
B

P

mp *mf* *mp cresc.*

A - men, a-men, a - men, a-men, a - - - men, a-men, a - men, a - men, ah ____

A - men, a-men, a - men, a-men, a - - - men, a-men, a - men, a - men, ah ____

A - men, a-men, a - men, a-men, a - - - men, a-men, a - men, a - men, ah ____

A - men, a-men, a - men, a-men, a - - - men, a-men, a - men, a - men, ah ____

176

P

mp *mf* *f*

Pno.

176

P

mp *mf* *mp* *optional*

183 *f* *accel.*

S a - men!

A *f* a - men!

T *f* a - men!

B *f* a - men!

183 *p* *cresc.* *f* (l.v.)

183 *f* *optional* *accel.* *mp* *cresc.* *f* 8va

Pno.