

Mixed Chorus & Keyboard

Magnificat

from *The Glory of His Majesty*

by
Jackson Berkey

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MAGNIFICAT

from Jackson Berkey's
*The Glory of
His Majesty*

A Cantata Celebrating
the Birth of Christ

It was in the very early 1970's that I began writing music for the church. It was my goal to write music not for one specific denomination, but for the church at large. I started first with short choral anthems and piano-organ arrangements of famous church hymn tunes. Soon, with the gentle urging our dear friend, Brother Aaron Knapp, I began writing cantatas that might function as vessels for ministry during an entire worship service. My lovely Almeda joined me in these early ventures and added her wonderful spirit through her beautifully written, theologically sound texts.

Our first first effort in this genre was *The Eternal Life*, an extended Christmas work that was published through Walton Music Corporation by our close friend and mentor, Norman Luboff. The Easter Cantata *A Messenger Named John* followed shortly thereafter and for many years during the mid 1970's and early 1980's these two works were performed with great success.

The next major work was the Easter Celebration, *Come, Follow Me!* (1983).

This was followed closely by the Christmas Cantata, *The Glory of His Majesty* (1984). The continuing success of our music ministry through many years of performing these works led to the eventual publication of many excerpts from them, and now to the availability of the entire works.

THE GLORY OF HIS MAJESTY is an eclectic mixture of many different musical styles and textures. In it, we experience the angularity of the Baroque; jazz of the Twentieth Century as well as dissonance associated with the Avante Garde. The simplicity of a child's solo is juxtaposed with the virility of a men's quartet; and the suggestion of Gregorian chant is also heard. And throughout the work, the beautifully sensitive texts by Almeda Berkey bring us ever closer to the birth of our Lord; to the realization that "salvation created man's nobility."

The text of the *MAGNIFICAT*, "My soul doth magnify the Lord, and my spirit rejoices in God my Savior," has been set by master composers through the ages. The fascination with this text may lie with the number of scriptures (ten) given to her response. It is a marvelous song of praise to God. Because of its beauty, parts of the Latin scriptures are interspersed within the *MAGNIFICAT*.

ABOUT THE COMPOSER

Jackson Berkey, composer of *The Glory of His Majesty*, is the featured keyboard artist with the Grammy award-winning group, Mannheim Steamroller. The keyboard part to the cantata is pianistically conceived in a highly idiomatic manner and includes extensive pedaling indications which greatly enhance the sound of the accompaniment; and which, more importantly, emphasize the overall structural concepts of the composition. Should it become necessary to adapt the piano part for organ only, great care should be taken to observe all pedaling indications, especially those for the "sostenuto" pedal. These pedalings always achieve specific structural goals. In all instances, the organist should respect the given range and tessitura of the music, specifically in regard to the application of the organ pedals to the given bass notes in the piano part.

MAGNIFICAT

from "The Glory of His Majesty"

Jackson Berkey
b. 1942

Allegro maestoso

$\{ =144 \}$



SOPRANO
ALTO

Ma - gni - fi - cat!

TENOR
BASS



KEYBOARD

(R.H. plays upper note
throughout in this figure)

fff 3 sfz

fff 3

R.H.

plays upper note
throughout in this figure

throughout in this figure

Ma - gni - fi - cat!

sfz

fff 3

sfz

fff 3

(hold to downbeat of M.M. 12)

Ma - gni - fi - cat!

p e accelerando

8

3

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(slow pedal release
to downbeat of A)

SDG Press / ASCAP SDG 87-101

A

Allegro con brio {♩ =168}

Molto ritmico e secco

Molto ritmico e secco

ff > > > >

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

ff > >

sempre secco

15

A musical score page featuring three staves. The top staff is for voice, the middle staff is for piano, and the bottom staff is for piano. The vocal line consists of a mix of eighth and sixteenth notes, with several grace notes indicated by small 'g' symbols. The lyrics 'gnificat, magnificat' are written below the vocal line, with 'a' and 'ani-ma me-a' on the second line. The piano parts show a steady bass line with occasional harmonic changes and melodic entries. The page number '18' is located in the bottom left corner.

Ma - gni - fi - cat, ma - gni - fi - cat. My soul
 —

subito p — *f*

114

mag - ni - fies the Lord! — Ma - gni - fi - cat, ma - gni -
sempre ff

subito p — *f*

117

cresc. al fine

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

cresc. al fine

cresc. al fine

ff *sfz*

120