

Mary & Elisabeth

Based on Luke 1:36-56

Dialog, Declaration, and Magnificat

Meeting of Mary and Elisabeth, both with child

Music and Lyrics by Vanessa McClintock

For soprano, mezzo-soprano, and piano.

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Mary and Elisabeth is based on the scripture found in the Book of Luke, Chapter 1, of the Holy Bible. It is the account of the meeting of Mary, the mother of Jesus, and her cousin, Elisabeth when both were with child.

This account addresses verses 36-58, and includes Mary's brief account of the Annunciation, and follows with a musical dialog that includes Elisabeth's declaration that Mary's baby will be the Saviour, and the declaration by Mary, known as the "Magnificat" (from the Latin to magnify) in which she states, "My soul doth magnify the LORD." In this setting, I have liberally added Elisabeth to make a dialog/duet, with Elisabeth reinforcing Mary's praise and statement.

July 2024

Vanessa McClintock,
Composer

Mary and Elisabeth

INTRODUCTION

Dramatised Duet

Vanessa McClintock

Based on Luke 1, of the New Testament

$\text{♩} = 72$

Mary (Soprano)

Elisabeth (Mezzo-Soprano)

Piano

p *mf*

2 3 4

5 6 7

sotto voce

M. *mf*

Af - ter the an - gel Ga - bri - el fore-told the Ho - ly birth of my Son, —

8 9 10

M. — I set off to vis - it my old - er cous - in E - lis - a - beth.

11 12 13 14

mp

mf

M. Greet-ings, — Zach - a - ri - as, —

15 *mf* *p* *mf*

16 17 18

M. and to you, E - lis - a - beth, my cous - in, — my friend, my sis - ter.

19 *mp*

20 21 22

$\text{♩} = 48$ $\text{♩} = \text{♩}$

23 *mf*

24 25

E. *mf* Mar - y! Mar - y! — Come in, come in. I am filled with the

26 27 28 29

E. Ho - ly Spir - it. _____ Bless - ed are you a-mong wo - men, and

30

31 32 33

E. blessed is the fruit of your womb, for as soon as you greet-ed us, _____

34

35 36 37

M. Oh, _____ E - lis - a - beth, dear

E. my bab - y leaped for joy _____ in my womb. _____

38

39 40 41 42

M.

He said I would con-ceive a Ho-ly

50

p

51

M. child, a Son, by the Ho - ly Spir - it.

52 *mf*

53 54 55

56

57 58 59

60

p *mf*

61 62 63

DECLARATION

M. *mf* Sure - ly, the LORD has fa - voured me.

E. *mf* The LORD hath sure - ly bless - ed Mar - y. Oh,

64 *mp*

65 66 67

M. Such won - drous news — in - deed.

E. Mar - y! This is such won - drous news. But

M. The an-gel had told me a-bout — you.

E. why now have you come to me? — He told you— the ang-el— he spoke a-bout

M. He said you, too, my friend would bear a son— a

E. me? a

68 69 70 71 72 73 74 75 76 77 78

M.
son who would pre-pare the way for Mes - si - ah.

E.
son who would pre-pare the way for Mes - si - ah. Yes,

79

80 81

M.
And, E - lis - a - beth, you now are with

82

83 84

M.
chi - ld!

85

86 87

88

mf p

89 90

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108

109 110 111

112

mf 113 114

MAGNIFICAT*rit.**mp**a tempo**mf*

M.

My soul doth

115

116

117

M.

mag - ni - fy the LORD

My spir - it re -

E.

Your soul doth mag - ni - fy the LORD,

118

119

120

121

M. joic - es in my Sav - iour: He

E. Her spir - it re - joic - es in the Sav - iour;

122

123 124 125

M. looks up - on me, — and I am blessed. He cares for me, His hum - ble ser - vant, and

E.

126

127 128 129

M. I am blessed. — All gen - er - a - tions will call me blessed, — and His

130

131 132 133 134

Detailed description: This is a musical score for a song titled 'Mary and Elisabeth' by Vanessa McClintock. The page is numbered 10. The score is written for three parts: Soprano (M.), Alto (E.), and Piano. The key signature has one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system (measures 122-125) features the Soprano and Alto parts with lyrics 'joic - es in my Sav - iour: He' and 'Her spir - it re - joic - es in the Sav - iour;'. The Piano part provides harmonic support with chords and moving lines. The second system (measures 126-129) continues the Soprano part with lyrics 'looks up - on me, — and I am blessed. He cares for me, His hum - ble ser - vant, and'. The Alto part has whole rests, and the Piano part continues with chords. The third system (measures 130-134) features the Soprano part with lyrics 'I am blessed. — All gen - er - a - tions will call me blessed, — and His'. The Alto part has whole rests, and the Piano part continues with chords. Measure numbers 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, and 134 are indicated at the beginning of their respective measures.

M. 135

mer-cy is on them all. Ho - - -

136 137 138

M. 139

ly, — Ho - - - ly — is His name,

E. is His name,

140 141

M. 142

is His name. Ho - - - ly —

E. is His name. Ho - - - ly —

143 144

M. is His name. is His name. He scat - ters the proud, — the

E. is His name. is His name.

145 *mf* 146 147 148

M. pride - ful. He brings down the

E.

149 *p* *mp* 150 151

M. might - y, and lifts up the

E. He

152 *p* *mp* 153 154

M. low - - - ly.

E. scat - ters - the proud, and brings down the might - y, and lifts up the

155

156

157

M. Oh

E. low - - - ly. Ah Ah

158

159

160

M. Oh

E. Ah

161

162

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178

179

180

181

182

183

184

185

186

187

This musical score is for the piece "Mary and Elisabeth" by Vanessa McClintock, specifically measures 188 through 193. It is written for three parts: Soprano (M.), Alto (E.), and Piano (P.).

Measure 188: The Soprano part begins with a mezzo-forte (*mf*) dynamic, singing "He scat - - - ters the". The Alto part has a whole rest followed by a half note G4 with the vocalization "(He". The Piano part starts at measure 188 with a mezzo-piano (*mp*) dynamic, featuring a continuous eighth-note accompaniment in both hands.

Measure 189: The Soprano part continues with "proud, _____ He _____ brings down the". The Alto part continues with "scat - - - ters the proud and brings down the". The Piano part continues with the eighth-note accompaniment.

Measure 190: The Soprano part continues with "might - - - - - y, _____". The Alto part continues with "might - - - - - y, _____ the might - - - - -". The Piano part continues with the eighth-note accompaniment.

Measure 191: The Soprano part continues with "might - - - - - y, _____". The Alto part continues with "might - - - - - y, _____ the might - - - - -". The Piano part continues with the eighth-note accompaniment.

Measure 192: The Soprano part continues with "might - - - - - y, _____". The Alto part continues with "might - - - - - y, _____ the might - - - - -". The Piano part continues with the eighth-note accompaniment.

Measure 193: The Soprano part continues with "might - - - - - y, _____". The Alto part continues with "might - - - - - y, _____ the might - - - - -". The Piano part continues with the eighth-note accompaniment.

M. and lifts up the

E. y, and lifts the

194

195

M. low - - - ly.

E. low - - - - -

196

197

M. He has

E. ly. He has

198

199

mf

mp

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M. sent emp - ty a - way.

E. He sent emp - ty a - - - -

206

207

E. way, a - - - way.

208

209

M. He re - mem - bers Is - ra -

E. He re - mem - bers Is - ra -

210

211

M. el with His mer - - - - cy, as prom-ised

E. el with His mer - cy, — His mer - - - cy)

212

213 214 215 216

M. to A-bra-ham and his chil - dren. Tru-ly, my soul doth

217

218 219 220 221

M. mag - ni - fy the LORD. Sure-ly, — the

222

223 224 225

$\text{♩} = 72$

M. LORD has fa - voured me.

E. *mp* *otto voce* She re - joic - es in the Sav-iour:

226

227 228 229 230

231

232 233

M. $\text{♩} = 44$

E. Oh

234

235 236

M. Ah

E. *mf*

237

238 239 240

Red *

M. *mp*

Ooo _____

E. *mp*

Ooo _____

241 *mp*

242 243 244 245 *

E.

For sure - ly the LORD hath found fa - vour with

246

247 248 249 *

M.

Tru - ly, my soul doth mag - ni - fy the LORD. _____

E.

thee. _____

250 *mp* *p*

251 252 253 254