GLORIA

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB), Two Percussion & Two Pianos

Phillip A. Cooke

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(2020)

Commissioned by The Cumnock Tryst with funds provided by the PRSF Open Fund

First performed by The Cumnock Tryst Festival Chorus, with Andy McTaggart (baritone) and percussions (Ewan Miller, Callum Speirs, Robbie Bremner, Michael O'Rourke) and pianists (Maria Urian, Liya Li) from the Royal Conservatoire of Scotland, conducted by Eamonn Dougan at the Barony Hall, Cumnock, Ayrshire, UK on the 08 October 2023

For Jennifer, James and all at The Cumnock Tryst

Duration: 10 minutes

Cover photograph: www.abinger-stained-glass.co.uk

For more information: www.phillipcooke.com

INSTRUMENTATION

Solo Baritone
Mixed Choir (SATB, with divisi)

Percussion I: Crotales, Bass Drum, Snare Drum, Glockenspiel, Triangle, Bell Tree
Percussion II: Vibraphone, Large Suspended Cymbal, Triangle, Tambourine

Two Pianos

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PROGRAMME NOTE

My setting of the *Gloria* was written during the Coronavirus pandemic of 2020, and what I imagined might initially be an introspective and melancholy work actually turned out to be one of my most ebullient and colourful pieces, spurred on by this unusual and percussive collection of instruments. The piece combines three distinct types of music, which all jostle for attention and prominence in the ten-minute duration. The first is declamatory and static, with the solo baritone orating dramatically beneath sustained metallic clangs. The second is smoother and more modal, moving obliquely from an opening tone. The final music is what dominates, colourful tableaus which are often quicker in tempo with piquant chromaticisms puncturing the harmonic backdrop.

PAC

TEXT

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te,
benedicimus te,
adoramus te,
glorificamus te,
gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex caelestis,
Deus Pater omnipotens.

Domine Fili unigenite, Iesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi, miserere nobis;
qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,
Iesu Christe, cum Sancto Spiritu: in gloria Dei Patris. Amen.

Glory to God in the highest, and on earth peace to people of good will. We praise you, we bless you, we adore you, we glorify you, we give you thanks for your great glory, Lord God, heavenly King, O God almighty Father.

Lord Jesus Christ, Only Begotten Son, Lord God, Lamb of God, Son of the Father, you take away the sins of the world, have mercy on us; you take away the sins of the world, receive our prayer; you are seated at the right hand of the Father, have mercy on us.

For You alone are the Holy One, you alone are the Lord, you alone are the Most High, Jesus Christ, with the Holy Spirit, in the glory of God the Father.

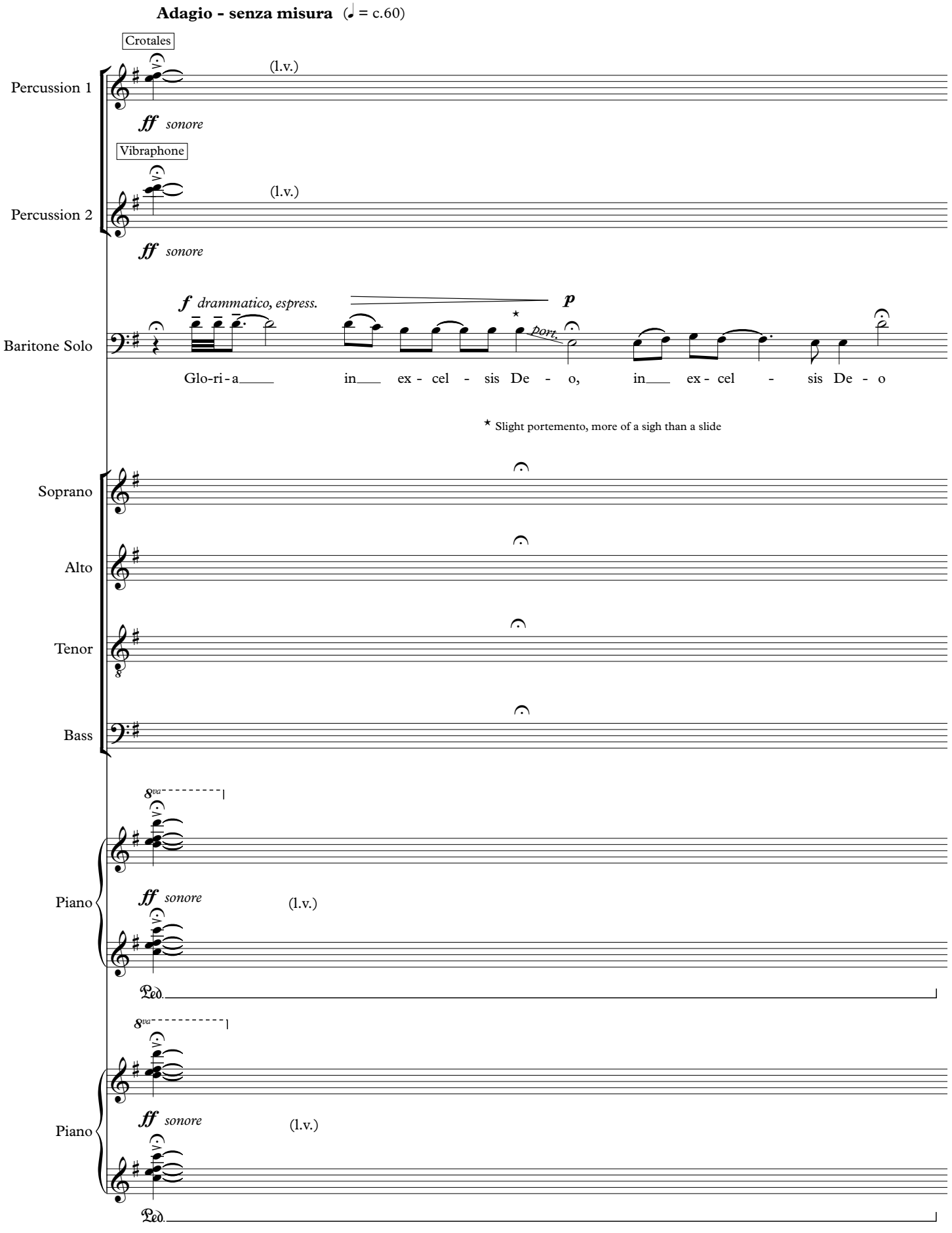
Amen.

for Jennifer, James and all at The Cumnock Tryst

GLORIA

PHILLIP A. COOKE (2020)

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB), Two Pianos & Two Percussion



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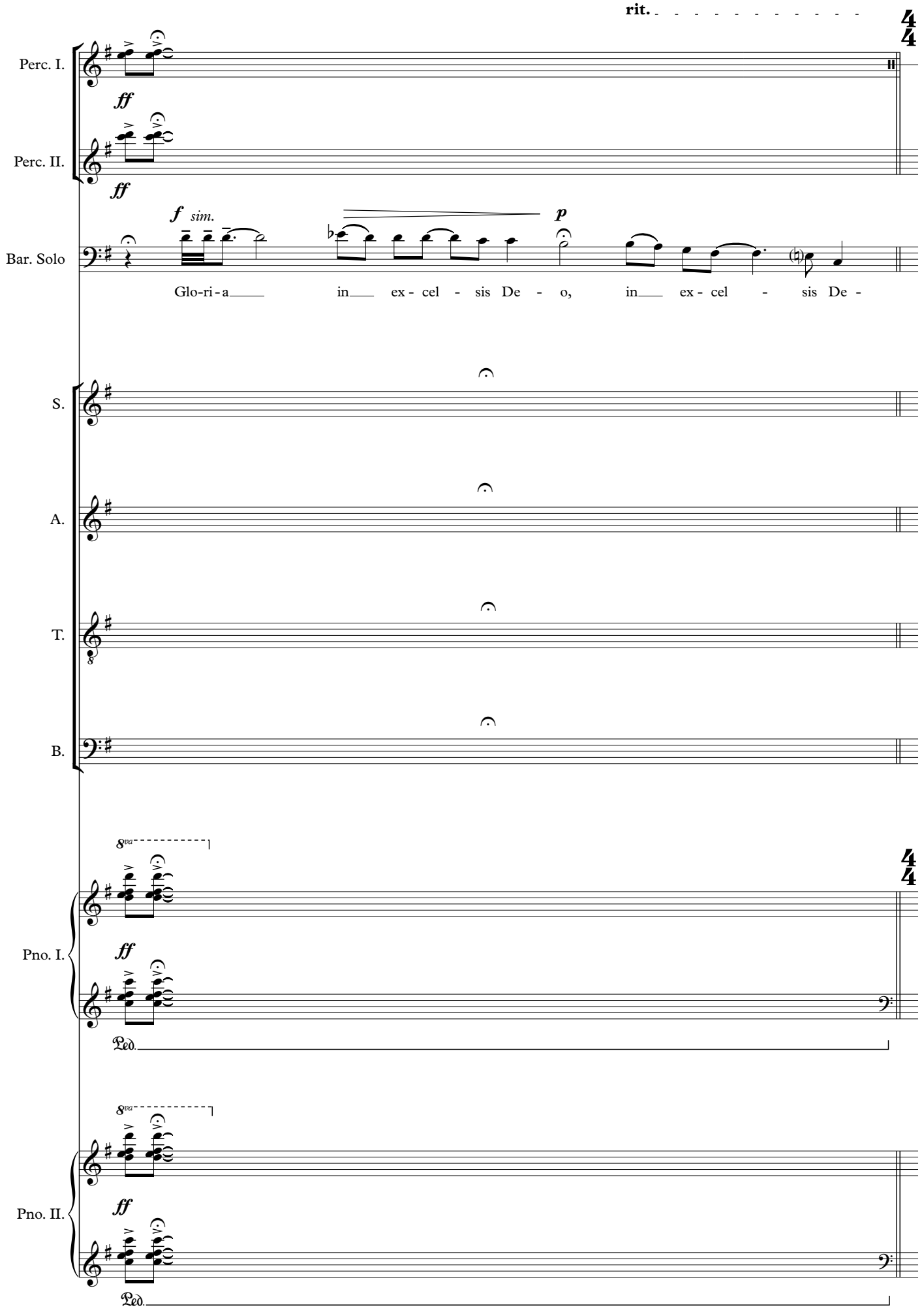

rit.
Perc. I.
Perc. II.
Bar. Solo
S.
A.
T.
B.
Pno. I.
Pno. II.
ff
f sim.
p
Glo-ri-a in ex-cel-sis De-o, in ex-cel-sis De-
8va
Ped.

A

Andante sostenuto (♩ = c.72)

2

Perc. I. — B. D. — *pp sempre*

Bar. Solo — *mf* — o — Glo-ri - a,

S. — *p sempre* — et in ter - ra pax, et in ter - ra

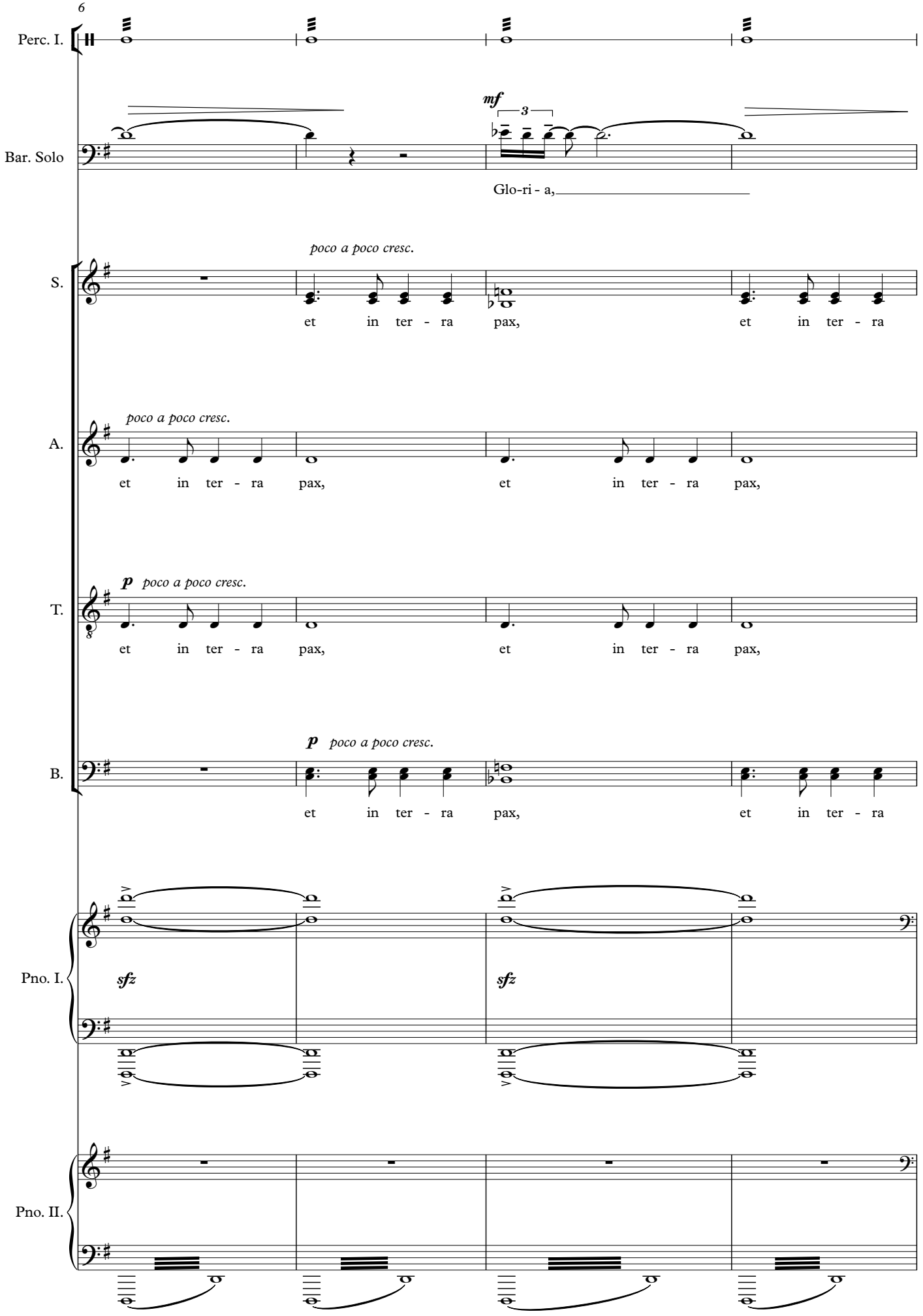
A. — *p sempre* — et in ter - ra pax, et in ter - ra pax,

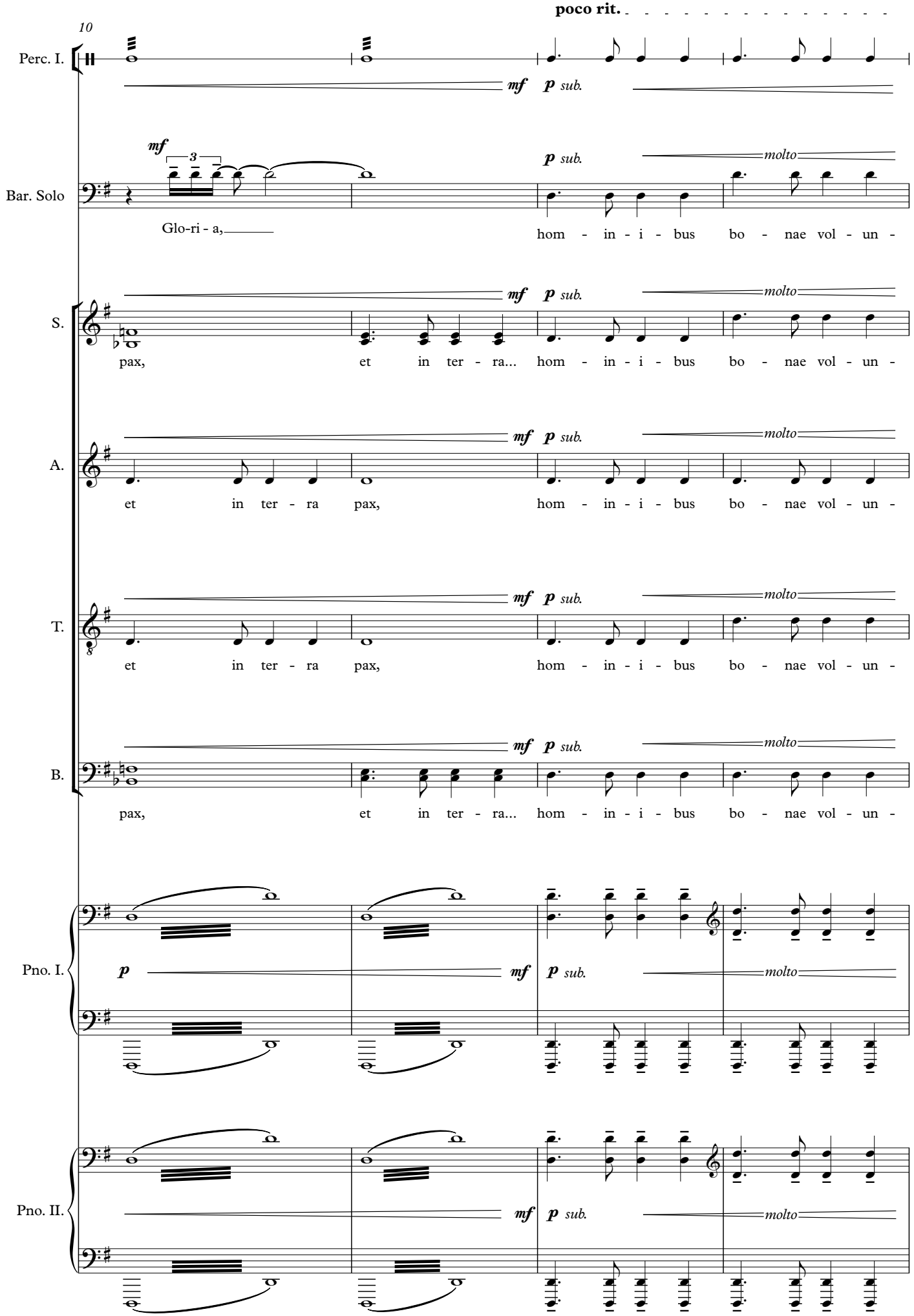
T.

B.

Pno. I. — *sfz* — Ped. *(ad lib.)*

Pno. II. — *p sempre* — Ped. *(ad lib.)*


6
Perc. I.
mf
3
Bar. Solo
Glo-ri - a,
poco a poco cresc.
S.
et in ter - ra pax, et in ter - ra
poco a poco cresc.
A.
et in ter - ra pax, et in ter - ra pax,
p poco a poco cresc.
T.
et in ter - ra pax, et in ter - ra pax,
p poco a poco cresc.
B.
et in ter - ra pax, et in ter - ra
Pno. I.
sfz
sfz
Pno. II.


poco rit.
10
Perc. I.
mf
p sub.
molto
Bar. Solo
Glo-ri - a,
hom - in - i - bus bo - nae vol - un -
S.
pax, et in ter - ra...
A.
et in ter - ra pax,
T.
B.
Pno. I.
Pno. II.

B

A tempo

poco rit.

14

Perc. I.

f

Sus'd Cymbal

Perc. II.

f

ff

Bar. Solo

ta - tis.

ff

S.

ta - tis.

ff

A.

ta - tis.

ff

T.

ta - tis.

ff

B.

ta - tis.

Pno. I.

ff *marc.*

mf *sub.*

Ped.

Pno. II.

ff *marc.*

mf *sub.*

Ped.

C

Allegro giocoso (♩ = c.132)

17

Perc. I.

Snare drum

ff

Perc. II.

Triangle

pp — *molto* — *sff*

Pno. I.

8va

pp

ff con fuoco

Ped. *(ad lib.)*

Pno. II.

pp

ff con fuoco

Ped. *(ad lib.)*

20

Perc. I.

f

Perc. II.

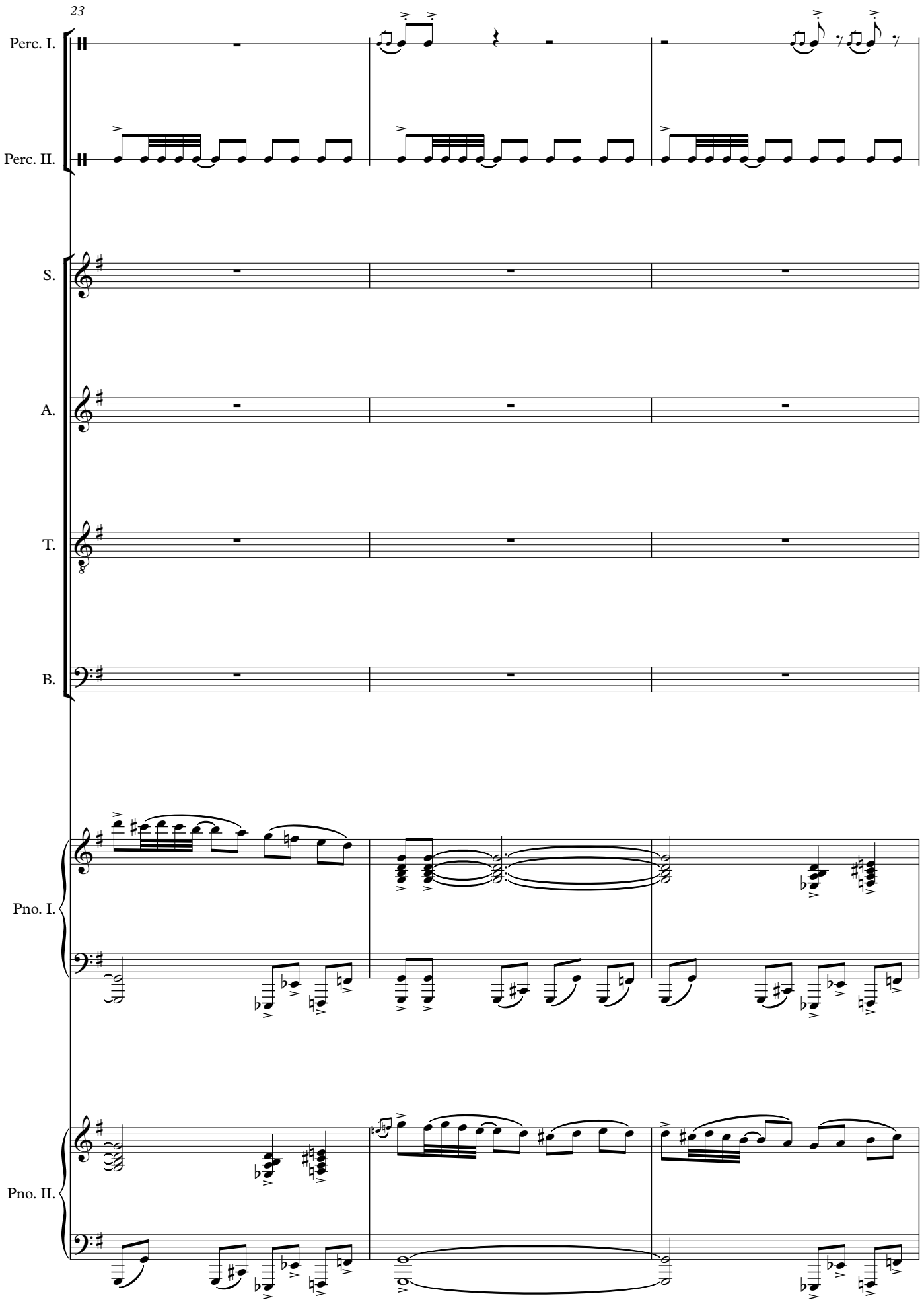
Tambourine

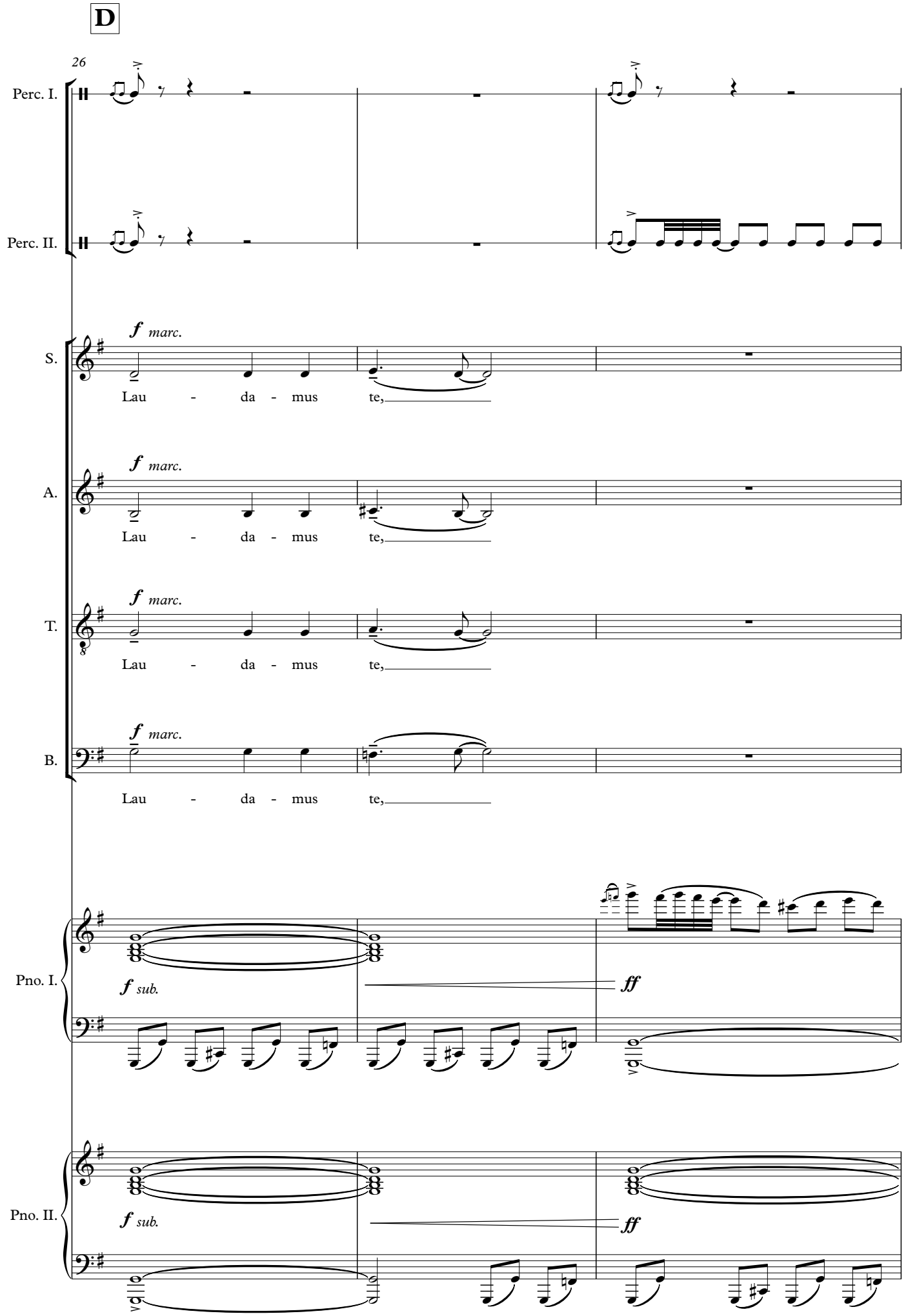
ff

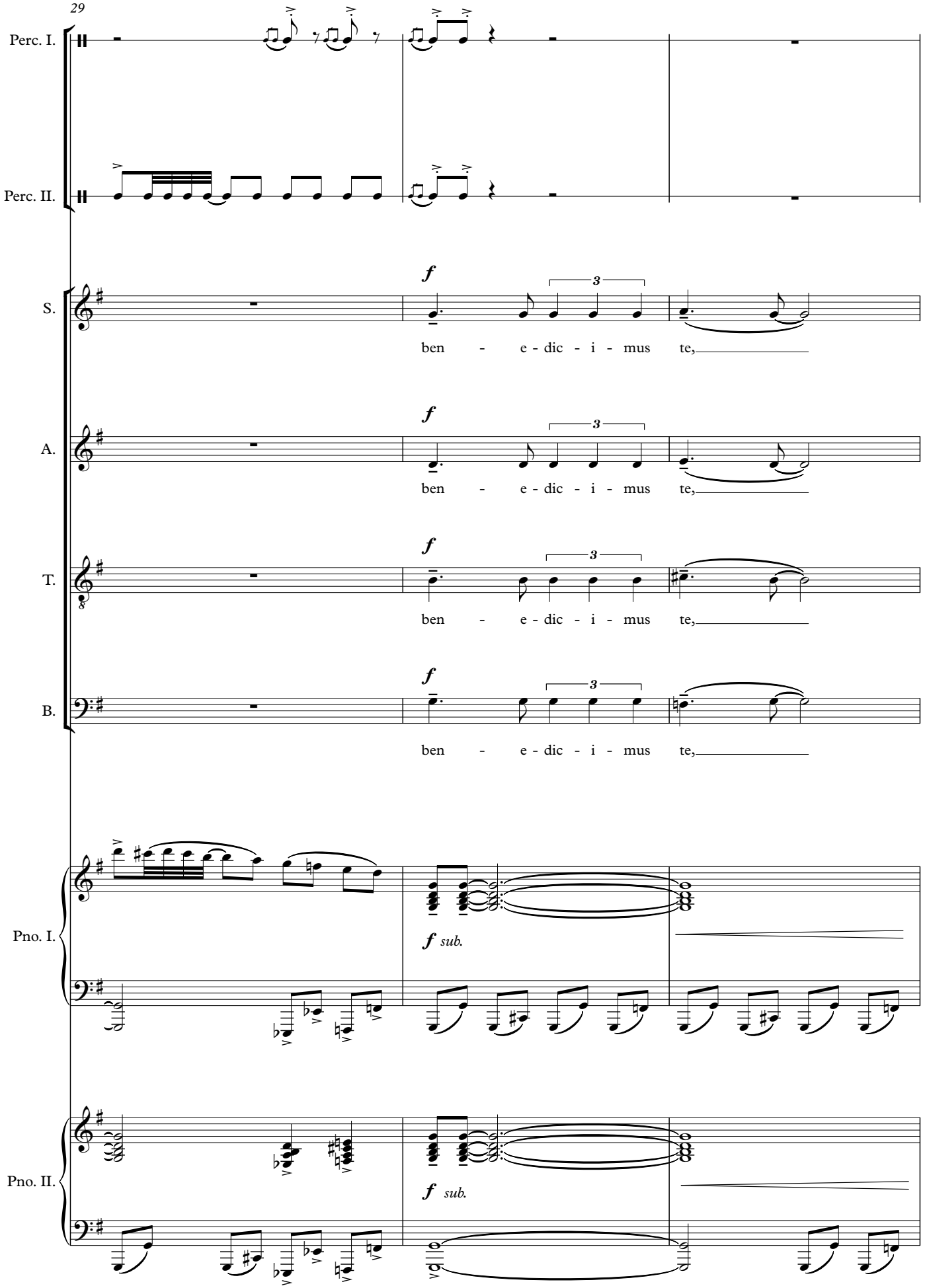
f

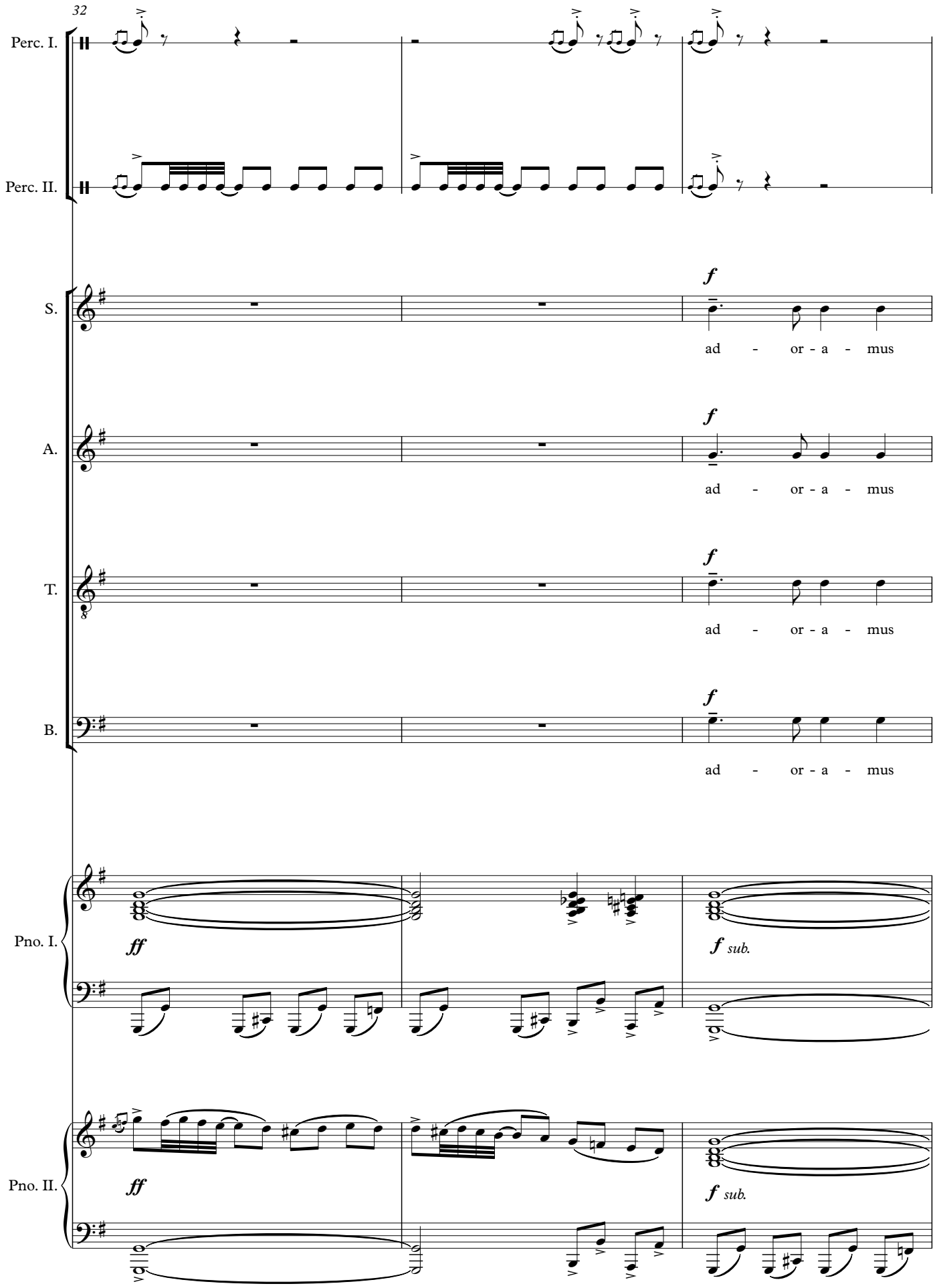
Pno. I.

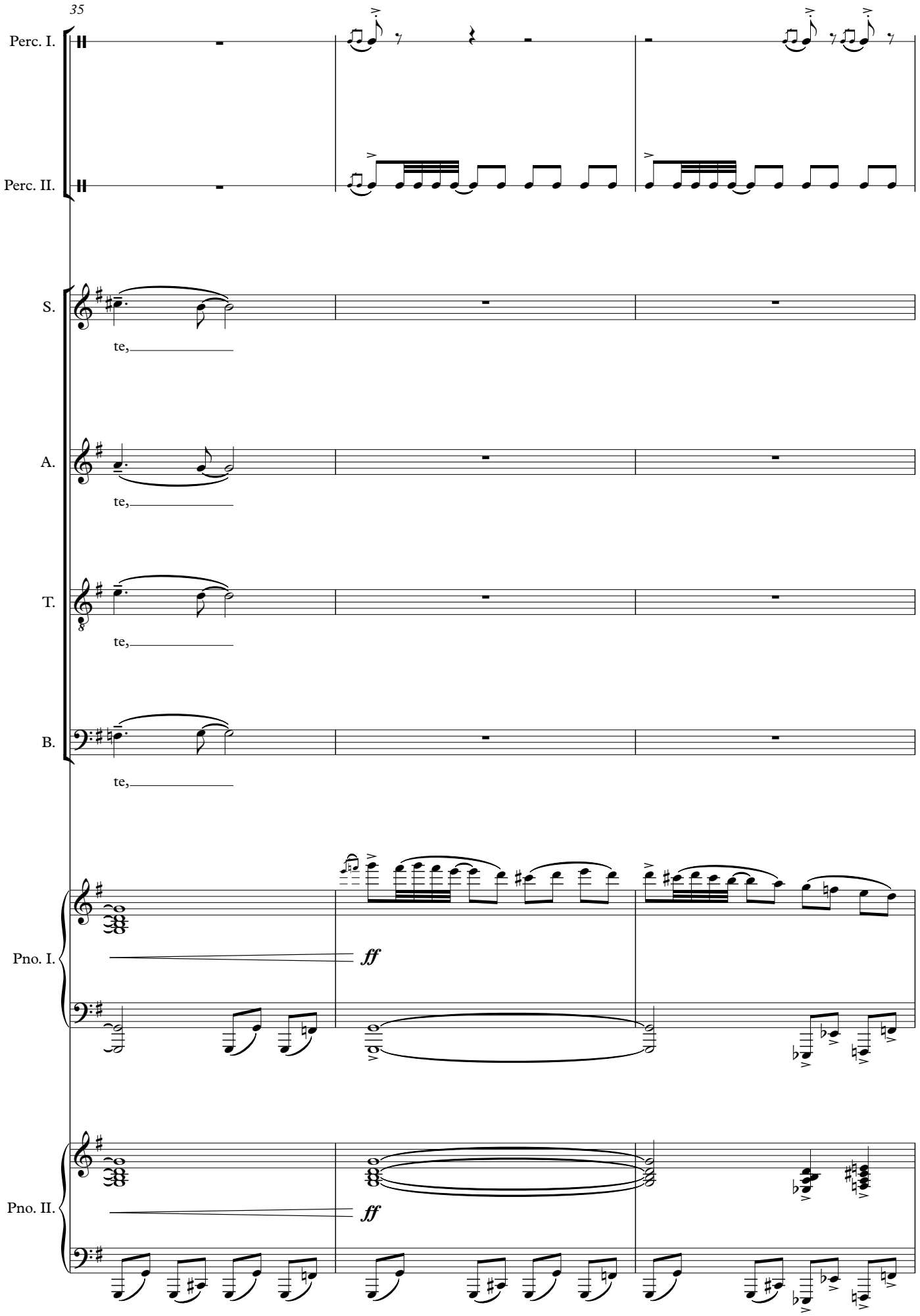
Pno. II.

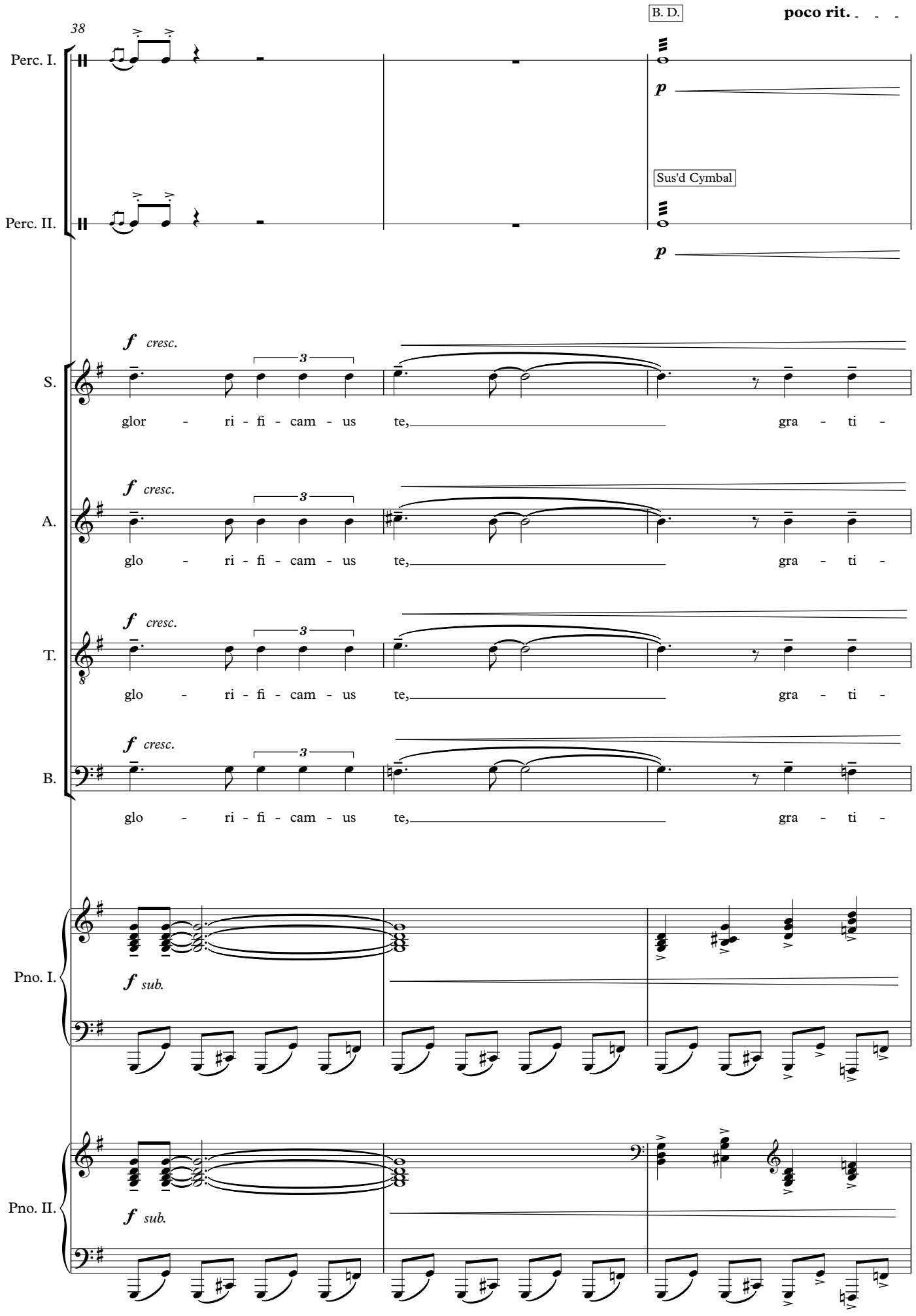

23
Perc. I.
Perc. II.
S.
A.
T.
B.
Pno. I.
Pno. II.


D
26
Perc. I.
Perc. II.
S.
A.
T.
B.
f marc.
Lau - da - mus te,
Pno. I.
Pno. II.
f sub.
ff


29
Perc. I.
Perc. II.
S.
A.
T.
B.
f
3
ben - e - dic - i - mus te,
Pno. I.
Pno. II.
f sub.


32
Perc. I.
Perc. II.
S.
A.
T.
B.
f
ad - or - a - mus
Pno. I.
ff
f sub.
Pno. II.


35
Perc. I.
Perc. II.
S.
te,
A.
te,
T.
te,
B.
te,
Pno. I.
ff
Pno. II.
ff


38
B. D.
poco rit.
Perc. I.
p
Sus'd Cymbal
Perc. II.
p
f cresc.
S.
glor - ri - fi - cam - us te, gra - ti -
A.
glo - ri - fi - cam - us te, gra - ti -
T.
glo - ri - fi - cam - us te, gra - ti -
B.
glo - ri - fi - cam - us te, gra - ti -
Pno. I.
f sub.
Pno. II.
f sub.

E

41

Perc. I.

ff

Perc. II.

ff

S.

ff maestoso

as ag - i - mus ti - bi prop - ter mag - nam

A.

ff maestoso

as ag - i - mus ti - bi prop - ter mag - nam

T.

ff maestoso

as ag - i - mus ti - bi prop - ter mag - nam

B.

ff maestoso

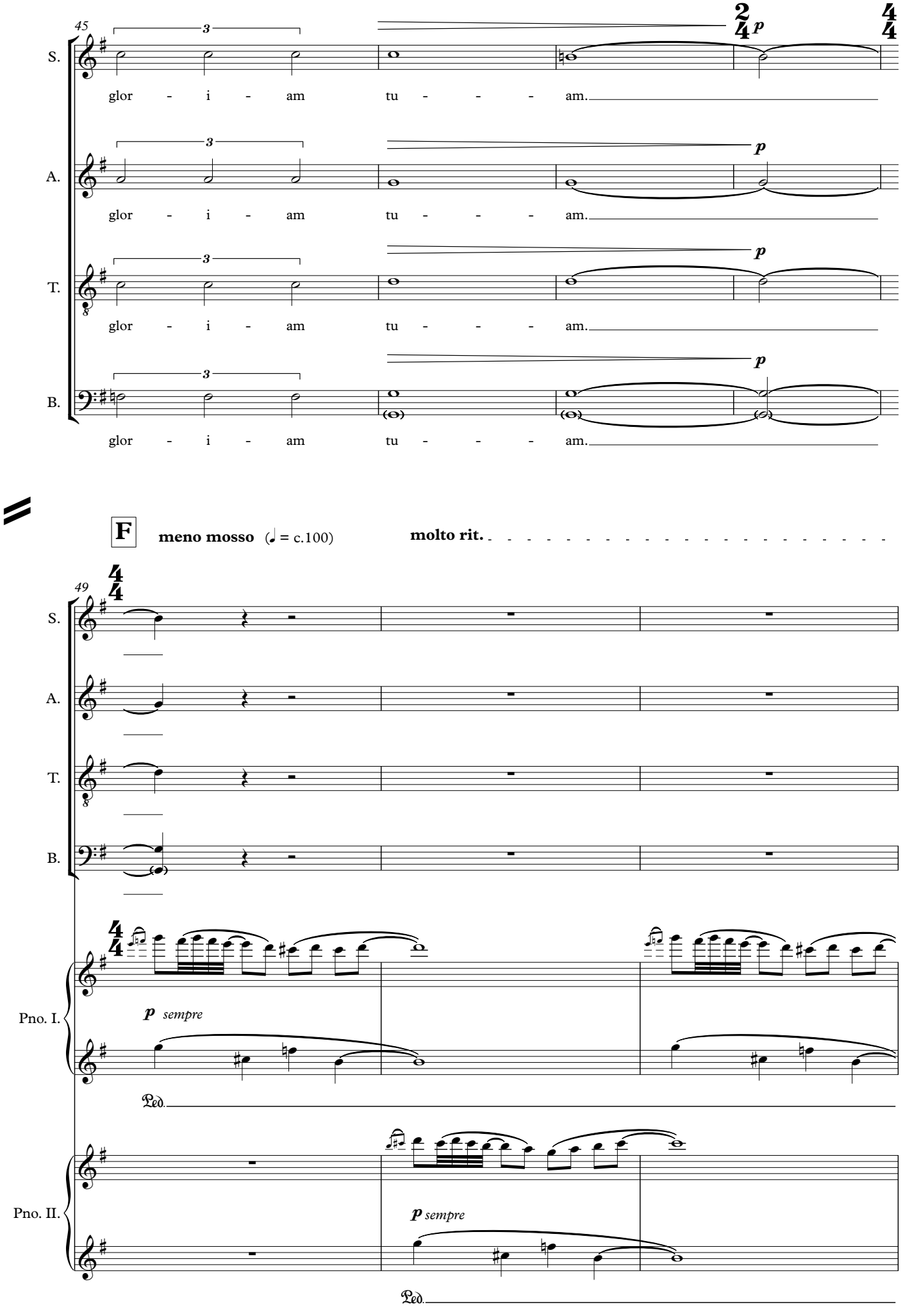
as ag - i - mus ti - bi prop - ter mag - nam

Pno. I.

ff maestoso

Pno. II.

ff maestoso


45
S.
A.
T.
B.
glor - i - am tu - - - - am.
glor - i - am tu - - - - am.
glor - i - am tu - - - - am.
glor - i - am tu - - - - am.
p
F
meno mosso (♩. = c.100)
molto rit.
49
Pno. I.
Pno. II.
p sempre
p sempre
Ped.
Ped.

G

Adagio - senza misura (♩ = c.60)

52

Perc. I.

Crotales

lunga

ff sonore

Perc. II.

Vibraphone

lunga

ff sonore

Bar. Solo

lunga

f drammatico, espress.

Dom-in-e De - us, Rex cae-

Pno. I.

8va

lunga

ff sonore

Ped.

Pno. II.

8va

lunga

ff sonore

Ped.

Bar. Solo

p

pon.

les - tis, De - us Pa - - ter om - ni - po - tens.

Pno. I.

Pno. II.

H

Andante sostenuto (♩ = c.72)

55

Perc. I.

Perc. II.

Bar. Solo

S.

A.

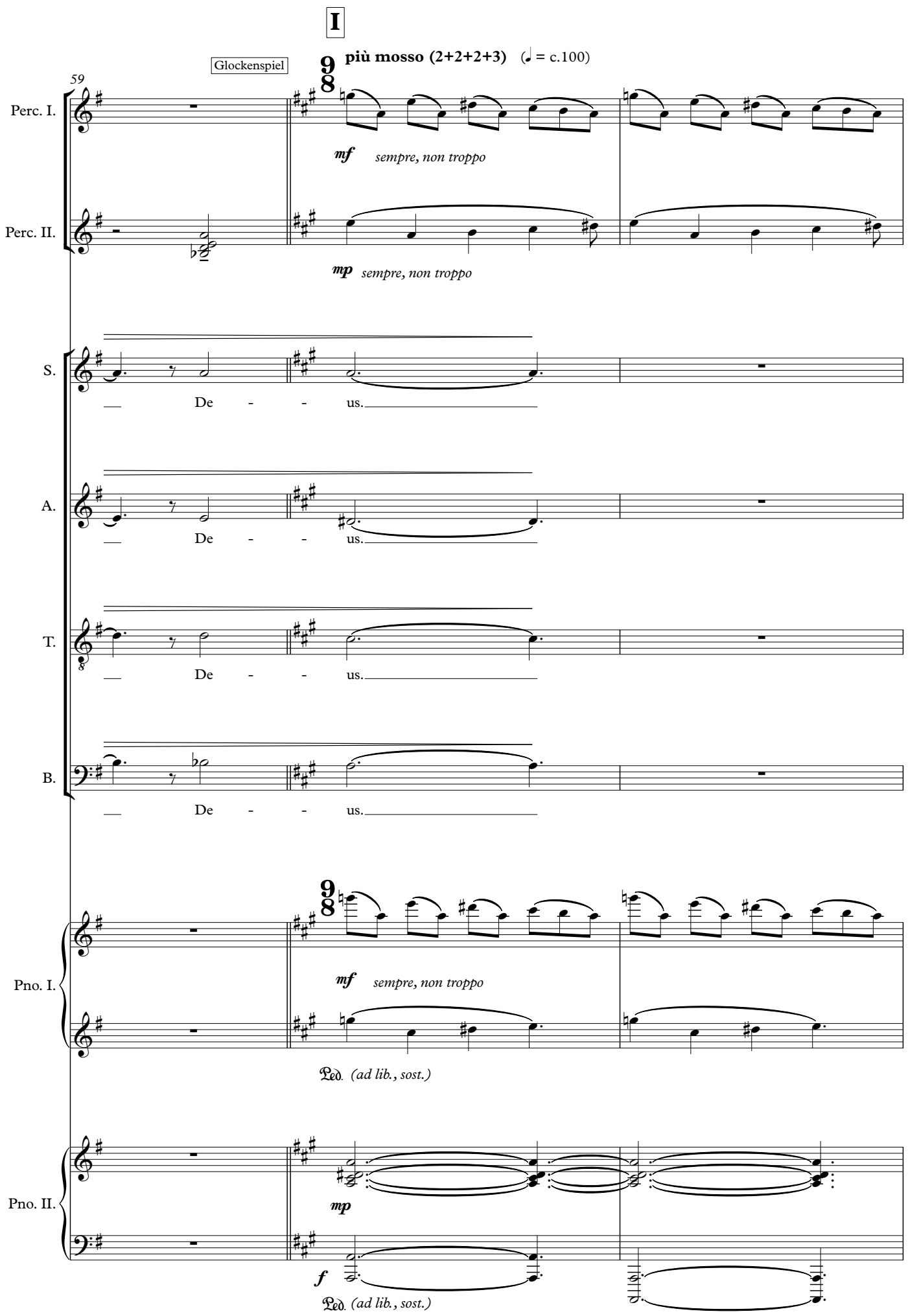
T.

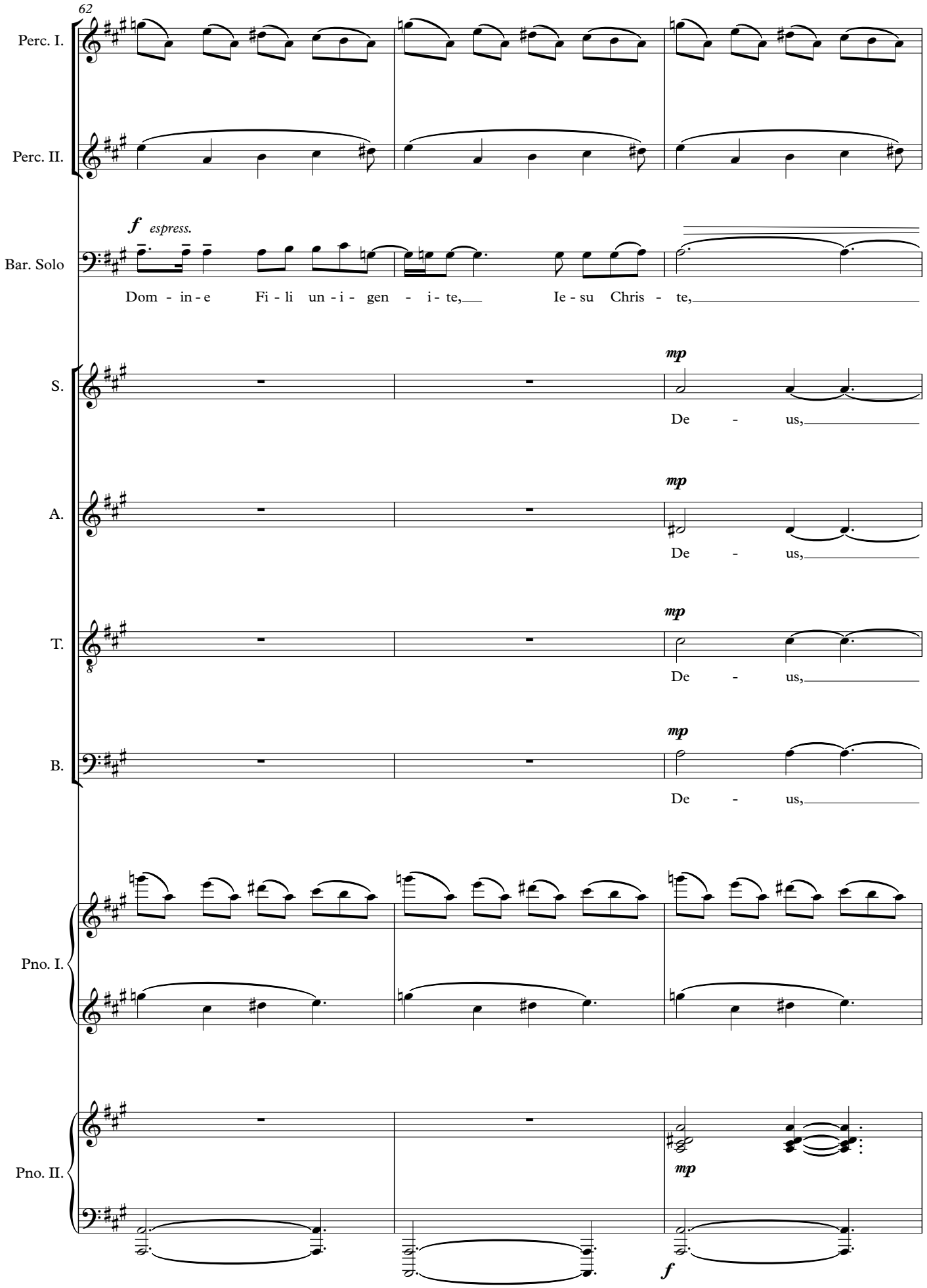
B.

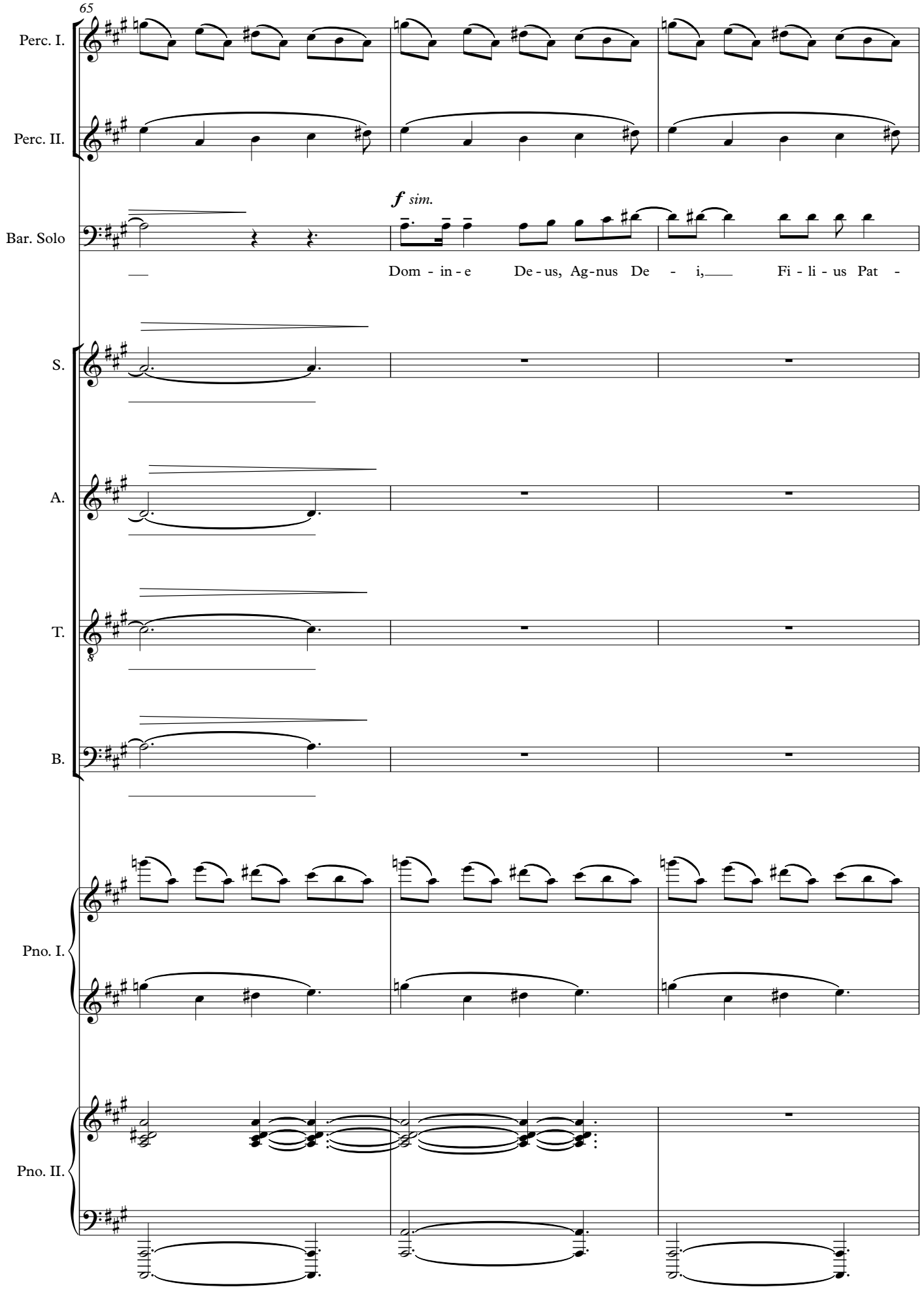
Dom - in - e, Dom - in - e, Dom - in - e, Dom - in - e

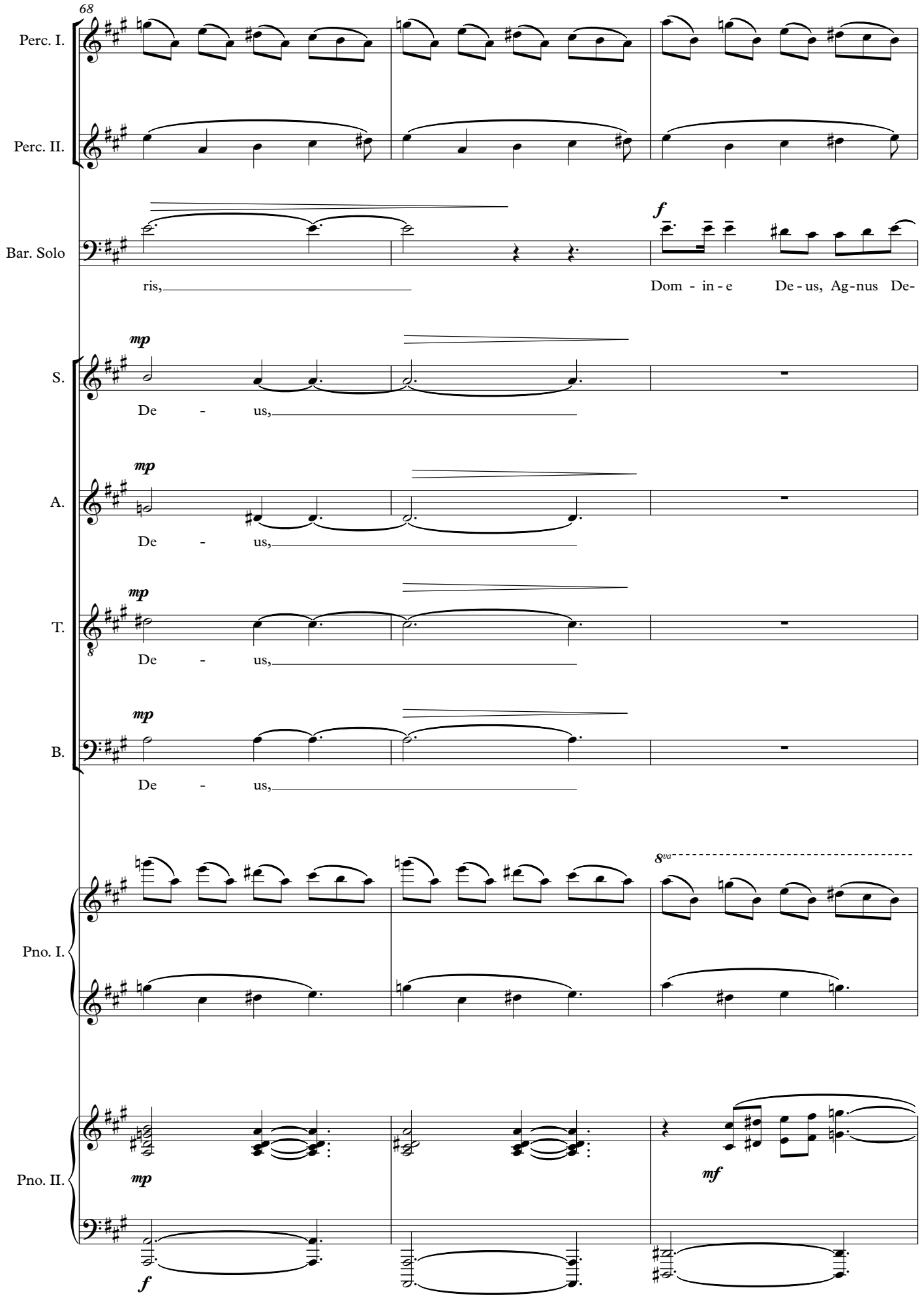
Pno. I.

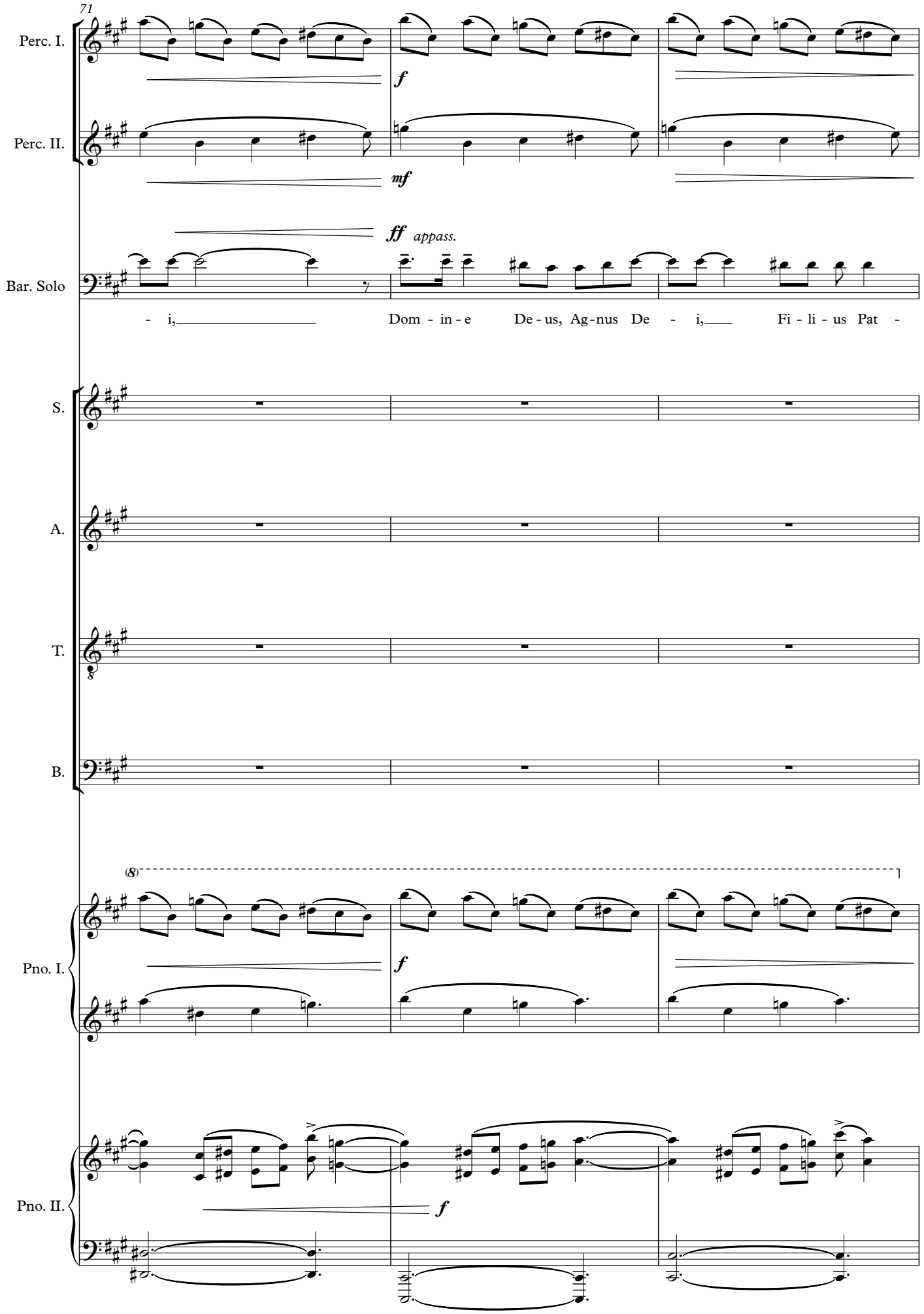
Pno. II.

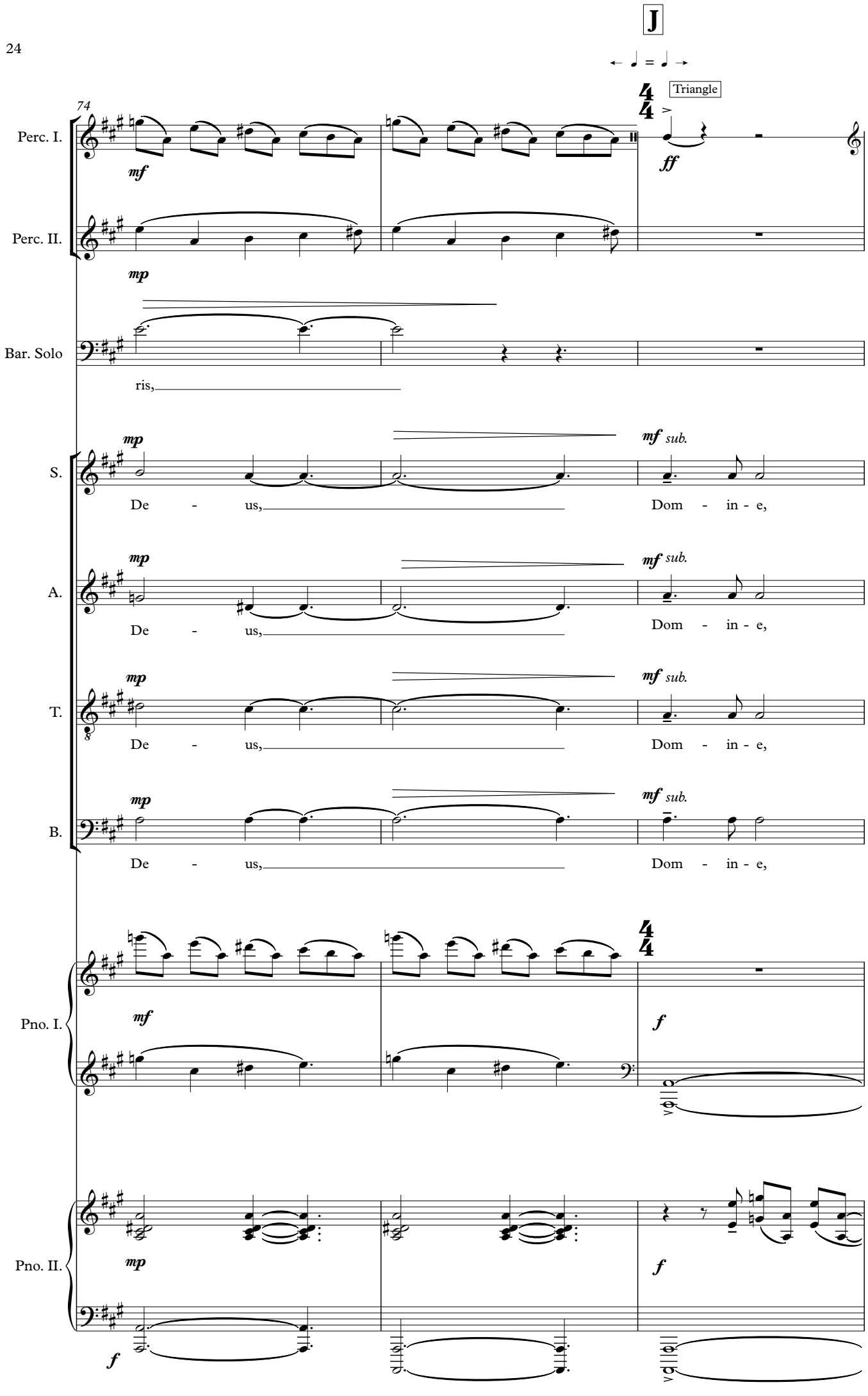

I
Glockenspiel
più mosso (2+2+2+3) (♩ = c.100)
59
Perc. I.
Perc. II.
mf sempre, non troppo
mp sempre, non troppo
S.
A.
T.
B.
De - - us.
Pno. I.
Pno. II.
mf sempre, non troppo
Ped. (ad lib., sost.)
mp
f
Ped. (ad lib., sost.)

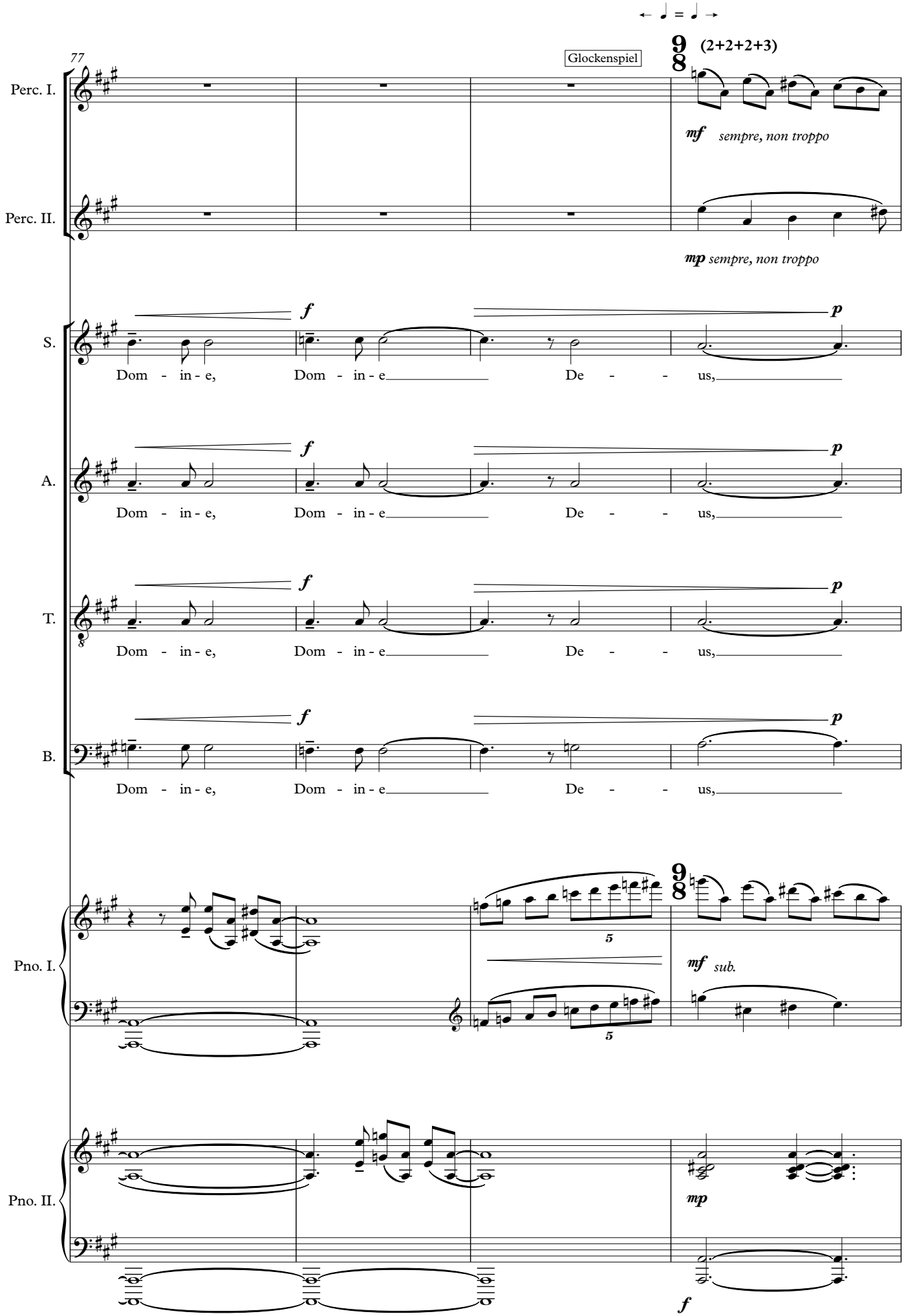

62
Perc. I.
Perc. II.
f espress.
Bar. Solo
Dom - in - e Fi - li un - i - gen - i - te, Ie - su Chris - te,
mp
S.
De - us,
mp
A.
De - us,
mp
T.
De - us,
mp
B.
De - us,
Pno. I.
Pno. II.
mp
f

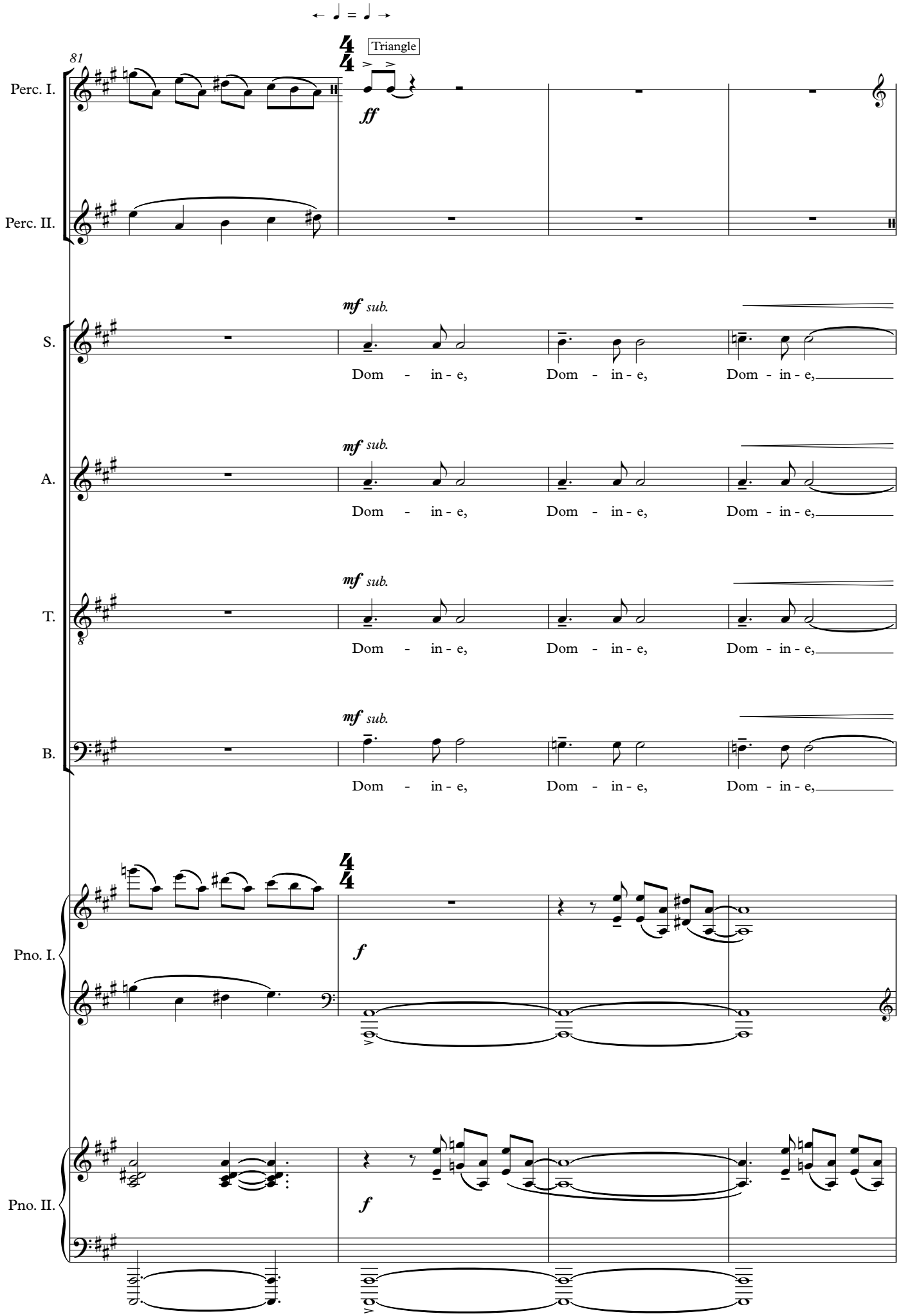

65
Perc. I.
Perc. II.
f sim.
Bar. Solo
Dom - in - e De - us, Ag - nus De - i, Fi - li - us Pat -
S.
A.
T.
B.
Pno. I.
Pno. II.

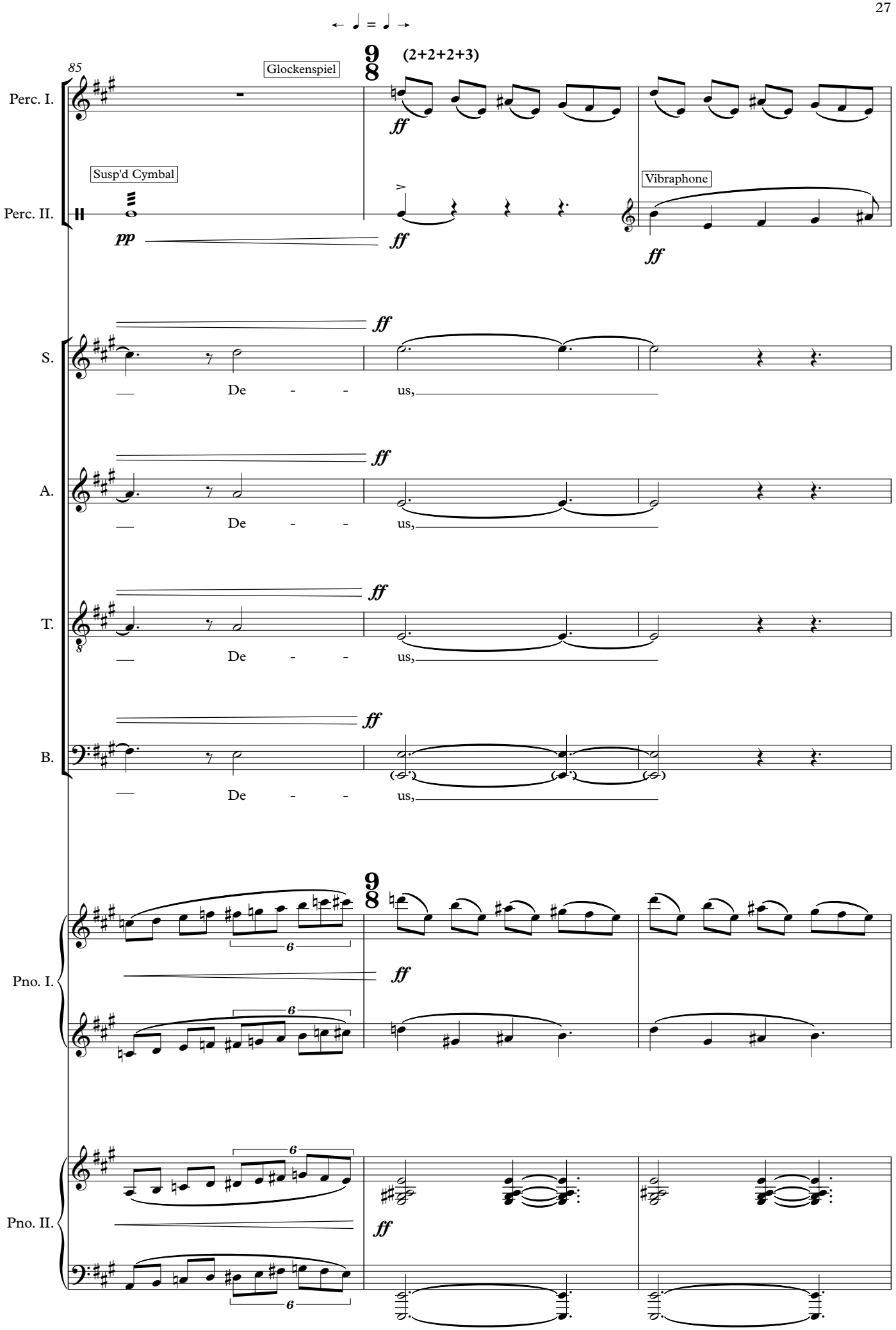

68
Perc. I.
Perc. II.
Bar. Solo
ris,
f
Dom - in - e De - us, Ag - nus De-
S.
mp
De - us,
A.
mp
De - us,
T.
mp
De - us,
B.
mp
De - us,
8va
Pno. I.
Pno. II.
mp
f
mf

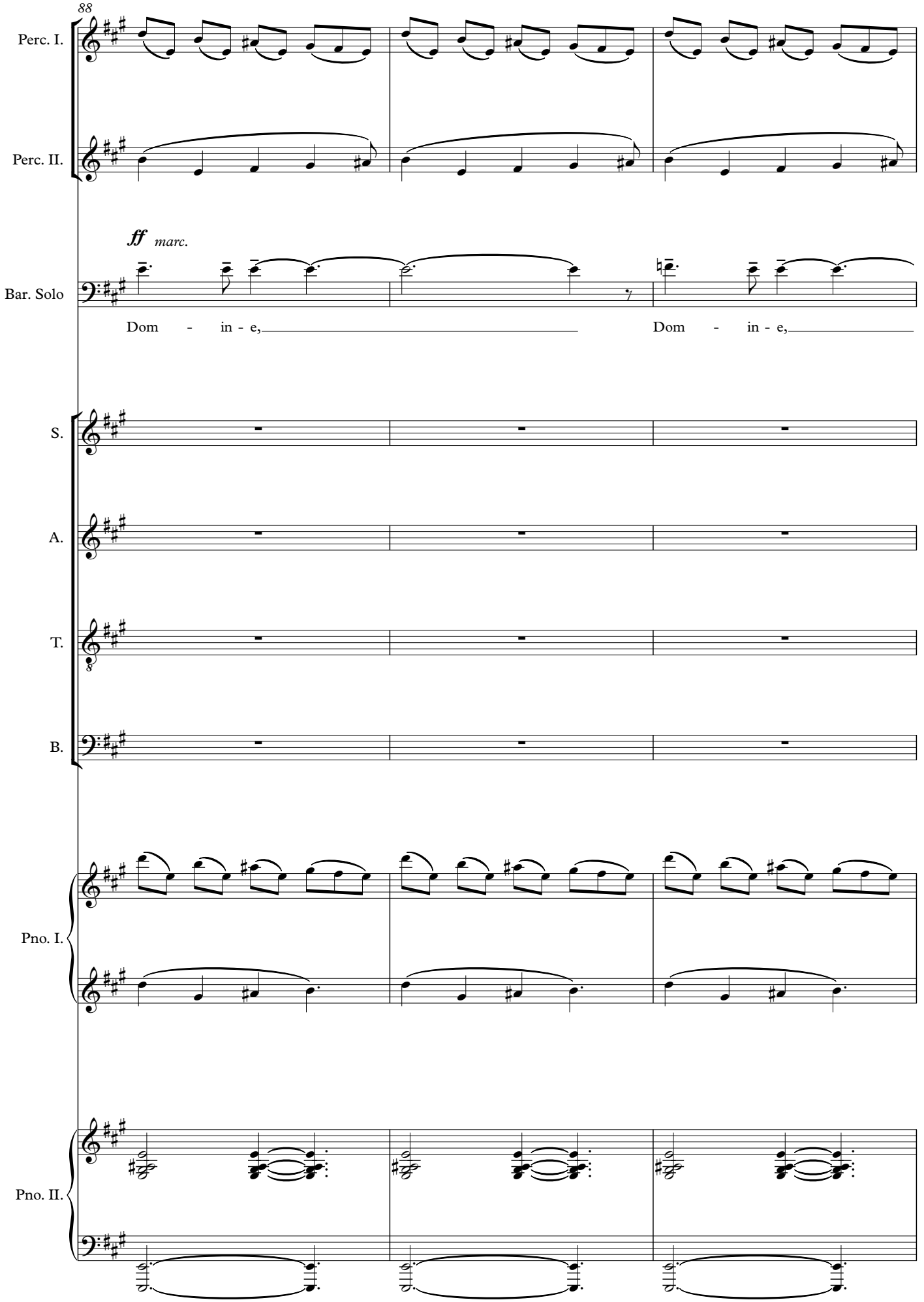

71
Perc. I.
Perc. II.
f
mf
ff appass.
Bar. Solo
- i,
Dom - in - e
De - us, Ag - nus De - i,
Fi - li - us Pat -
S.
A.
T.
B.
(8)
Pno. I.
f
Pno. II.
f

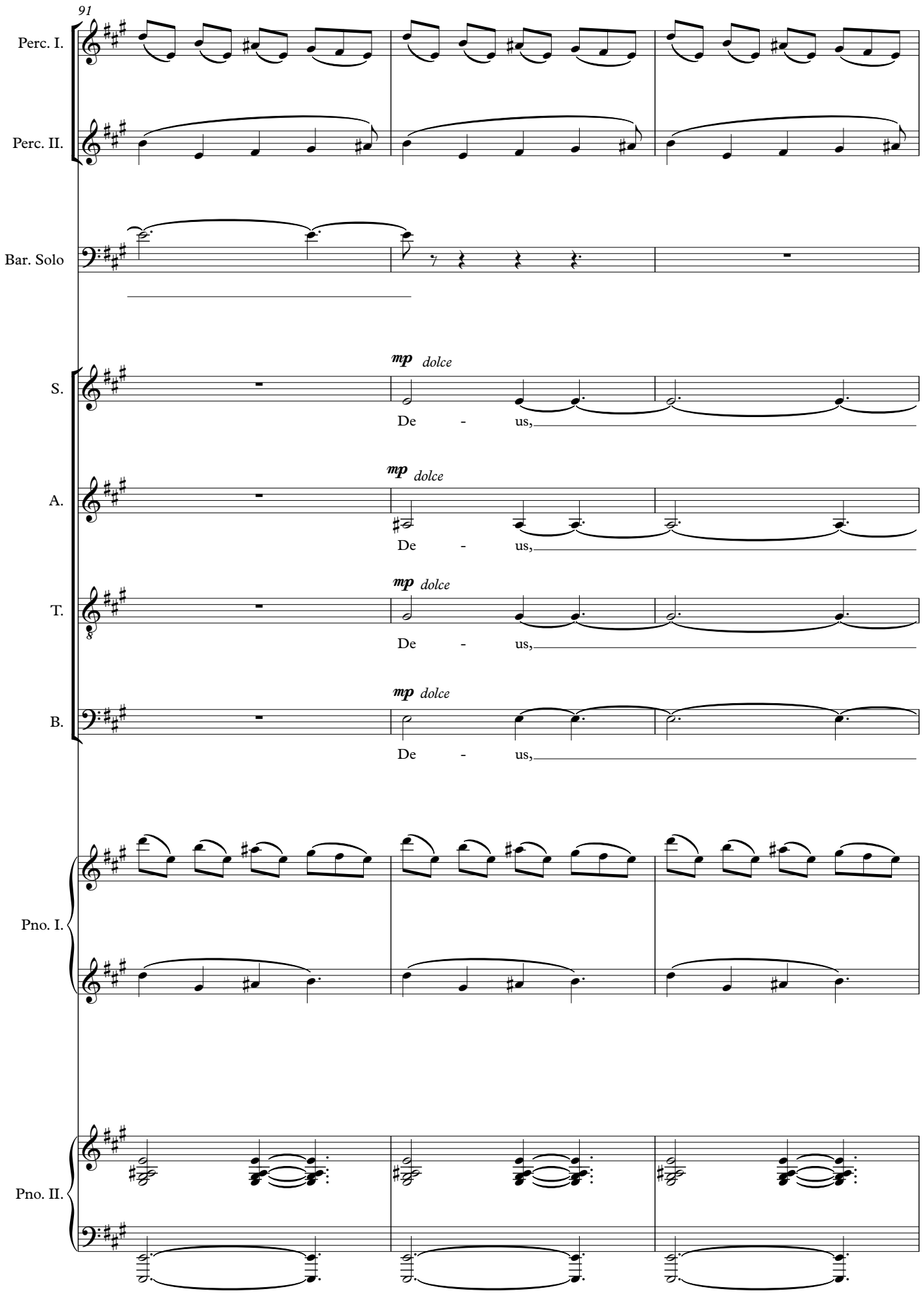

J
74
Triangle
Perc. I.
Perc. II.
Bar. Solo
ris,
S.
A.
T.
B.
De - us,
Dom - in - e,
Pno. I.
Pno. II.

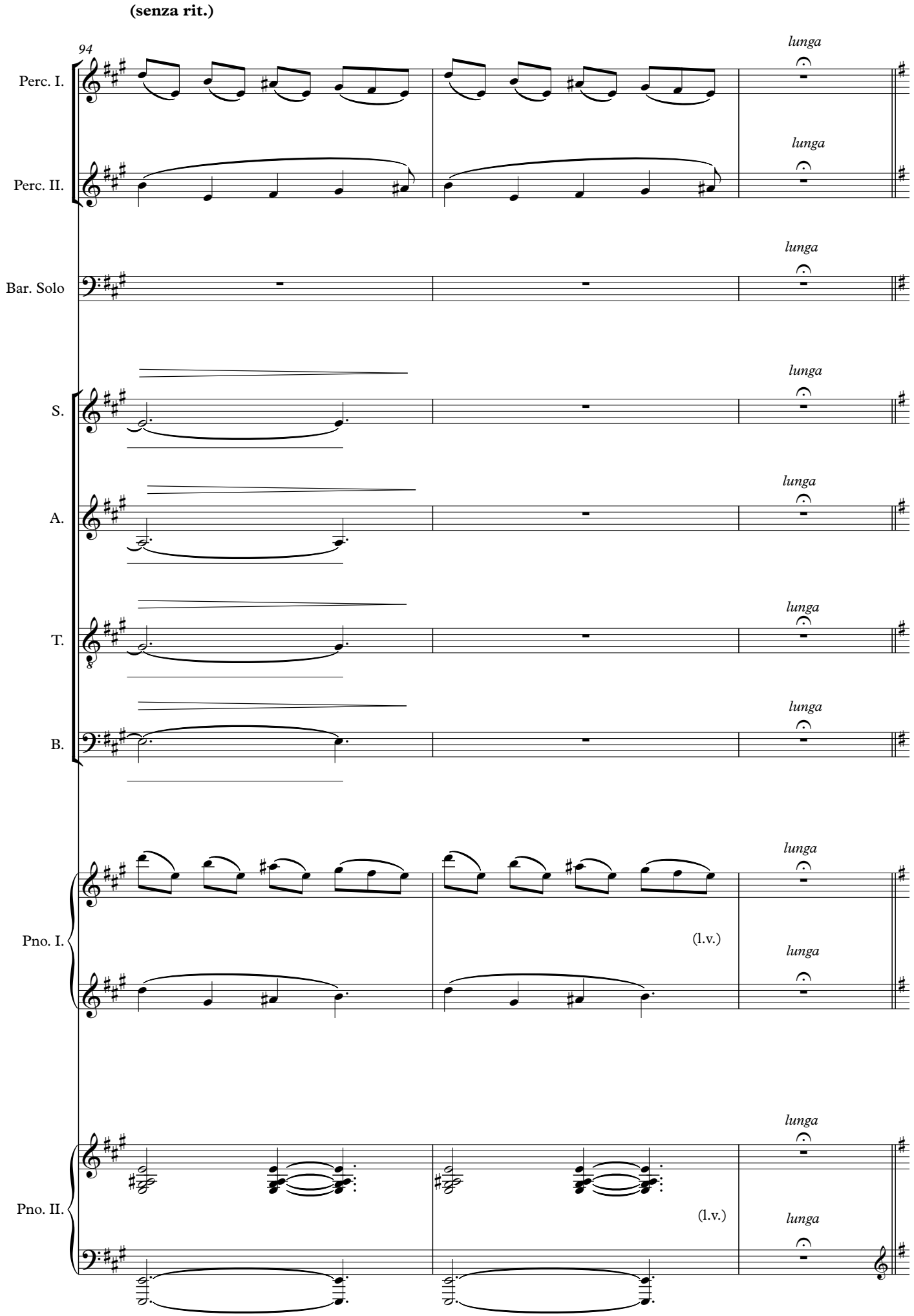

77
Glockenspiel
9/8 (2+2+2+3)
Perc. I.
mf sempre, non troppo
Perc. II.
mp sempre, non troppo
S.
A.
T.
B.
f
p
Dom - in - e, Dom - in - e De - - us,
Pno. I.
5
mf sub.
Pno. II.
mp
f


81
Triangle
Perc. I.
Perc. II.
S.
A.
T.
B.
Pno. I.
Pno. II.
ff
mf sub.
Dom - in - e,
Dom - in - e,
Dom - in - e,
f


85
Glockenspiel
(2+2+2+3)
Perc. I.
Susp'd Cymbal
Vibraphone
Perc. II.
S.
A.
T.
B.
De - - us,
Pno. I.
Pno. II.


88
Perc. I.
Perc. II.
ff marc.
Bar. Solo
Dom - in - e,
Dom - in - e,
S.
A.
T.
B.
Pno. I.
Pno. II.


91
Perc. I.
Perc. II.
Bar. Solo
S.
A.
T.
B.
mp dolce
De - us,
Pno. I.
Pno. II.


(senza rit.)
94
Perc. I.
Perc. II.
Bar. Solo
S.
A.
T.
B.
Pno. I.
Pno. II.
lunga
(l.v.)

K

Adagio - senza misura (♩ = c.60)

Crotales

97

Perc. I.

ff *sonore*

Perc. II.

ff *sonore*

Bar. Solo

ff *drammatico, espress.* *p* *port.*

qui - tol - lis pec - ca - - ta mun - di, mis - er - er - - e

S.

A.

T.

B.

Pno. I.

8va

ff *sonore*

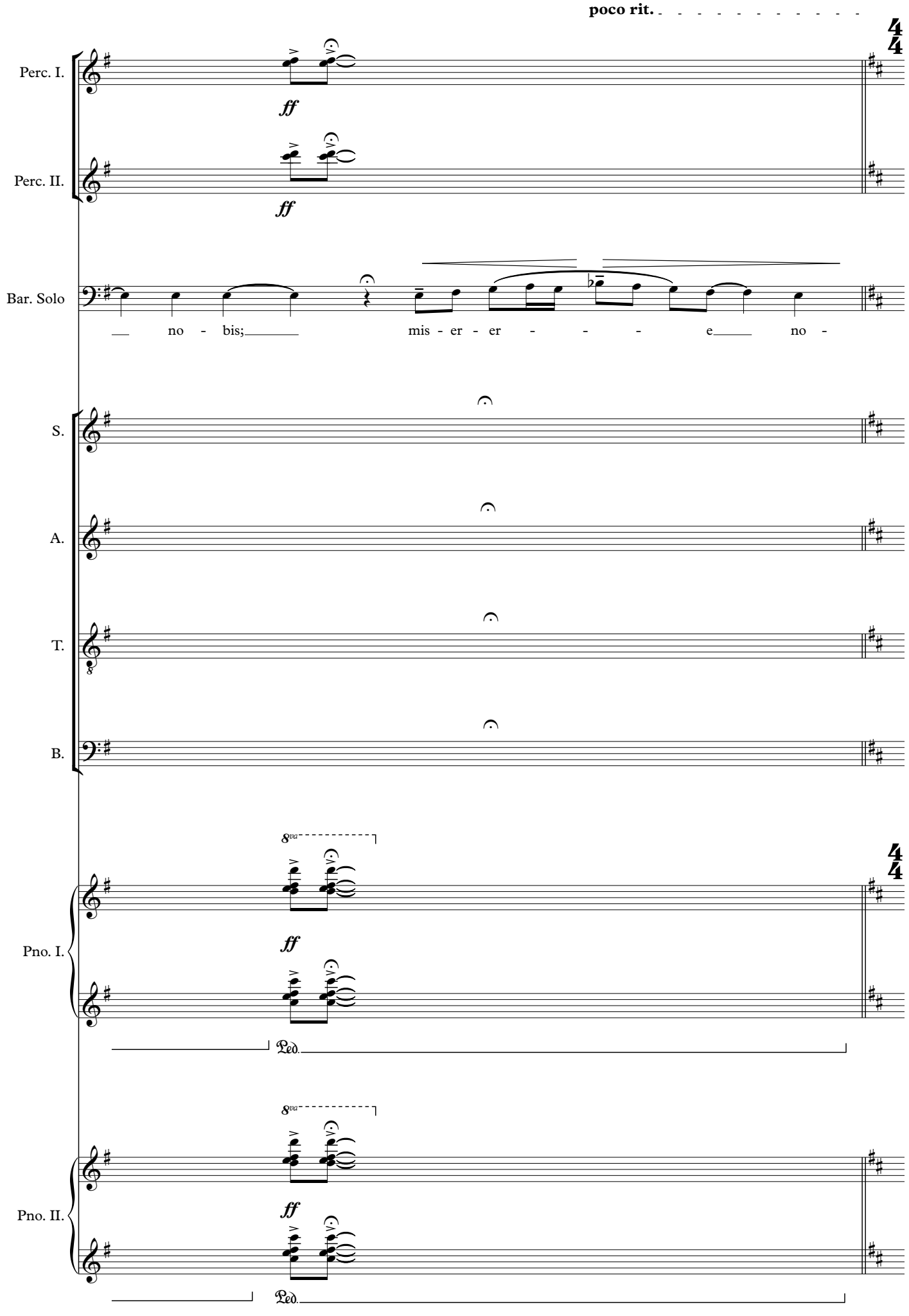
Ped.

Pno. II.

8va

ff *sonore*

Ped.


poco rit.
Perc. I.
Perc. II.
Bar. Solo
no - bis;
mis - er - er - e
no -
S.
A.
T.
B.
Pno. I.
Pno. II.
ff
8va
Ped.

L

Adagio (♩ = c.60)

[senza misura]

98

Perc. I.

mp sost.

Bell tree

'jangle'

p sempre

Perc. II.

mp sost.

Bar. Solo

bis;

S.

* *pp* *mf*

qui tollis peccata mundi,

A.

T.

B.

* Fast monotone: entries should be staggered individually or in small groups

Pno. I.

gliss. gliss. gliss.

\+ *mf sost.*

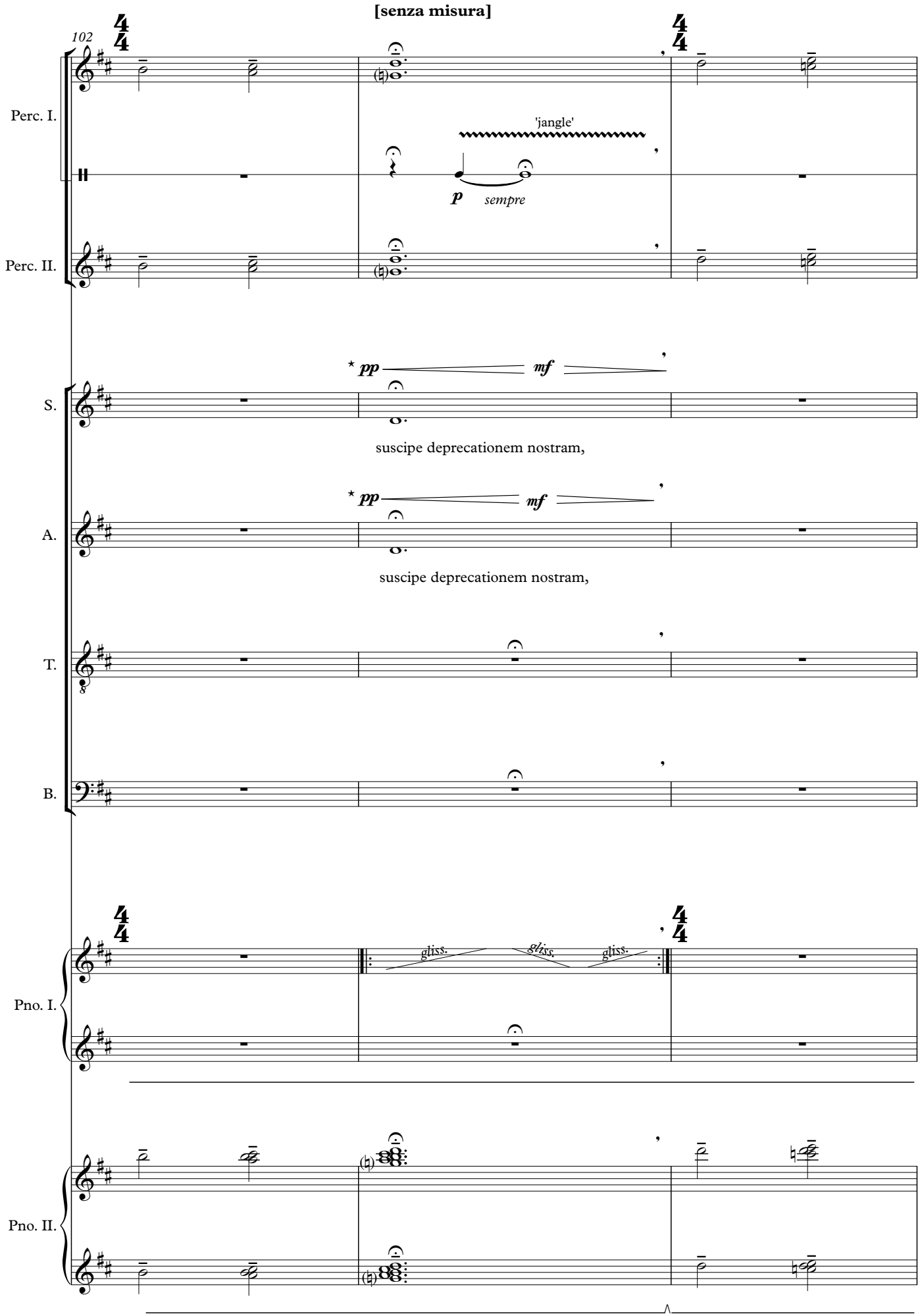
Ped.

\+ *Gliss* on strings inside piano, in free time

Pno. II.

f sost.

Ped.


[senza misura]
102
Perc. I.
'jangle'
p sempre
Perc. II.
* pp mf
S.
suscipe deprecationem nostram,
* pp mf
A.
suscipe deprecationem nostram,
T.
B.
Pno. I.
gliss. gliss. gliss.
Pno. II.

[senza misura]

rit.

105

Perc. I.

'jangle'

p *sempre*

Snare drum

Perc. II.

Triangle

p *molto*

S.

pp *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

A.

pp *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

T.

pp *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

B.

pp *mf* *pp*

Qui sedes ad dexteram Patris, mis - er - er - e no - bis.

Pno. I.

gliss. gliss. gliss.

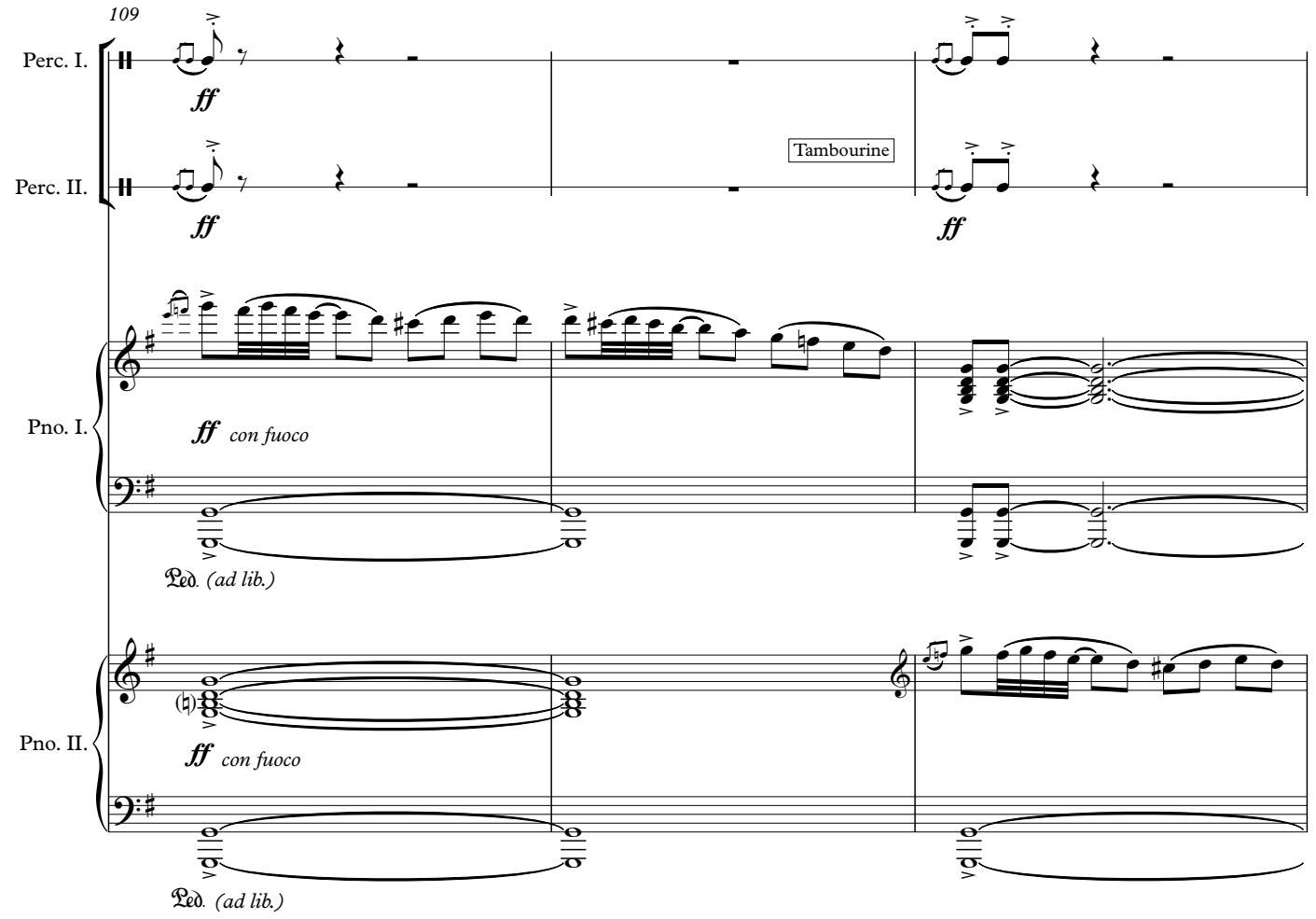
f

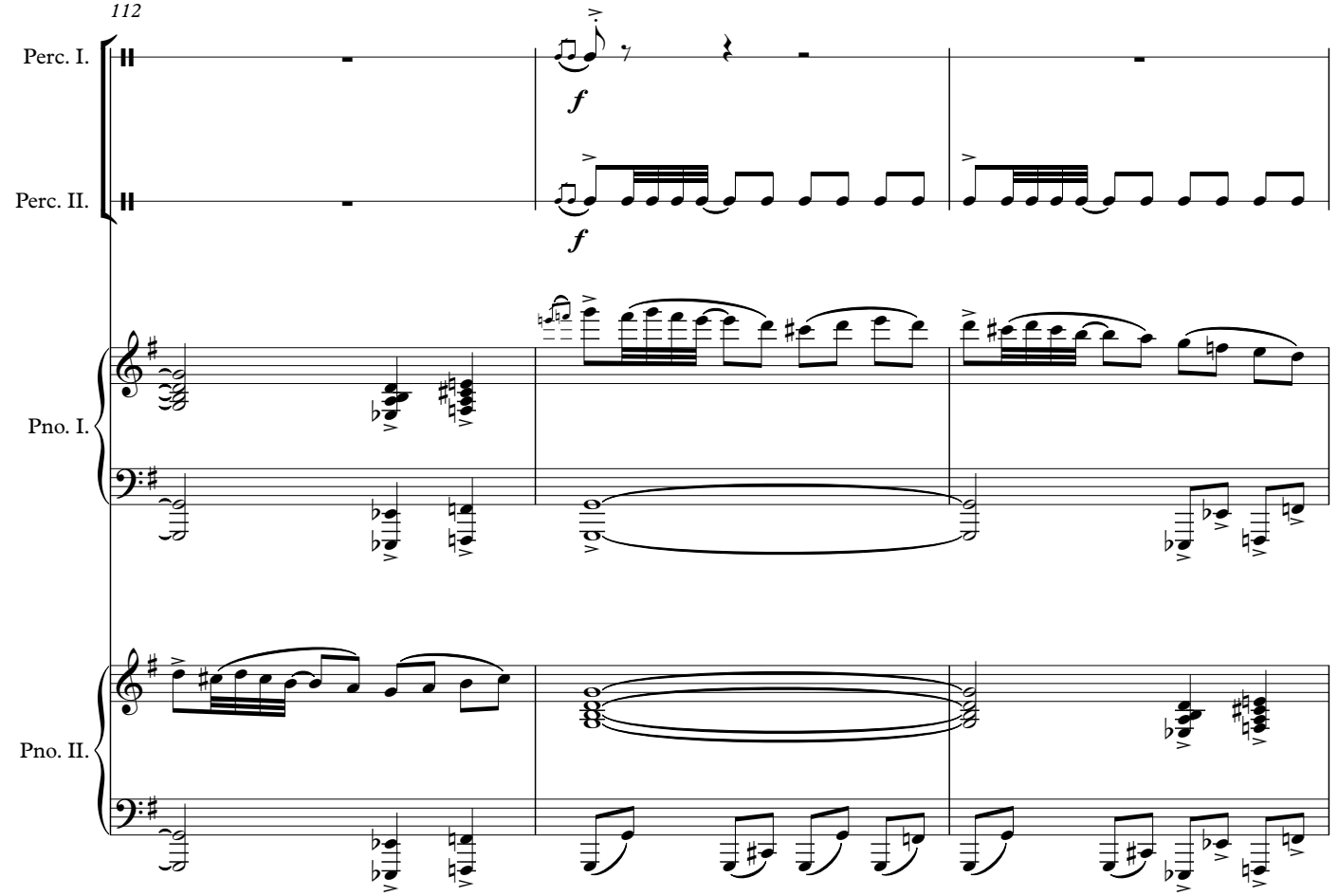
Ped.

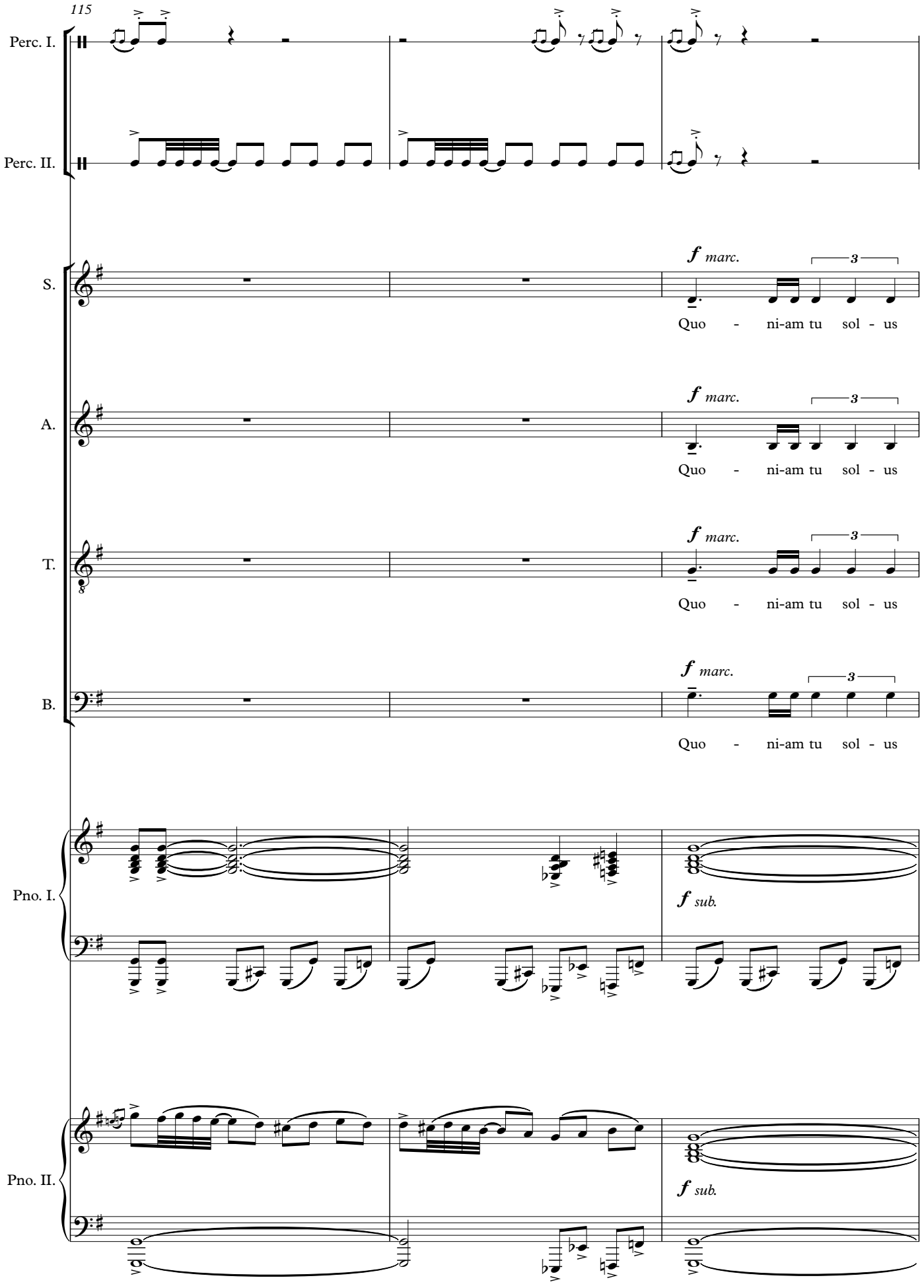
Pno. II.

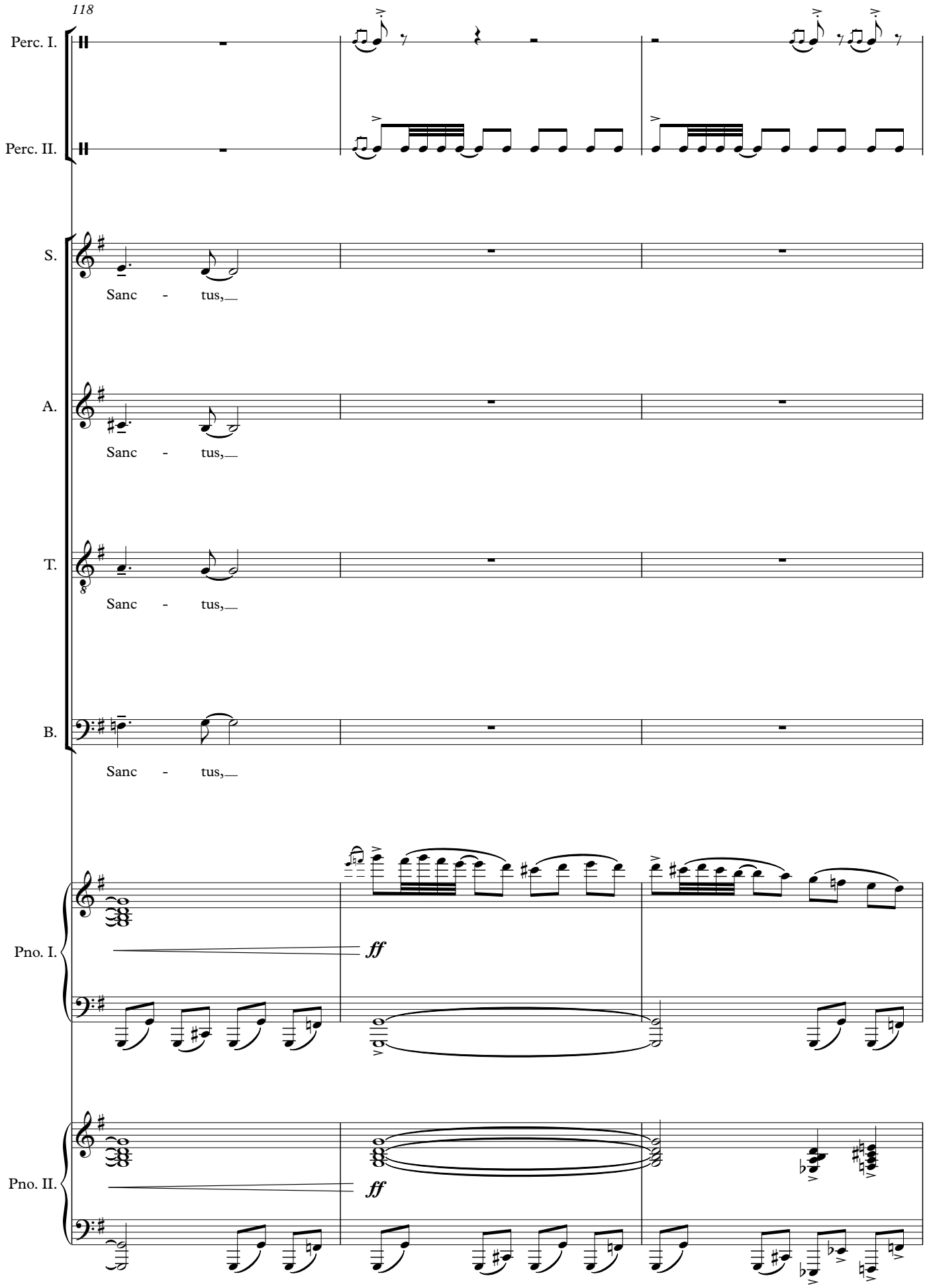
f

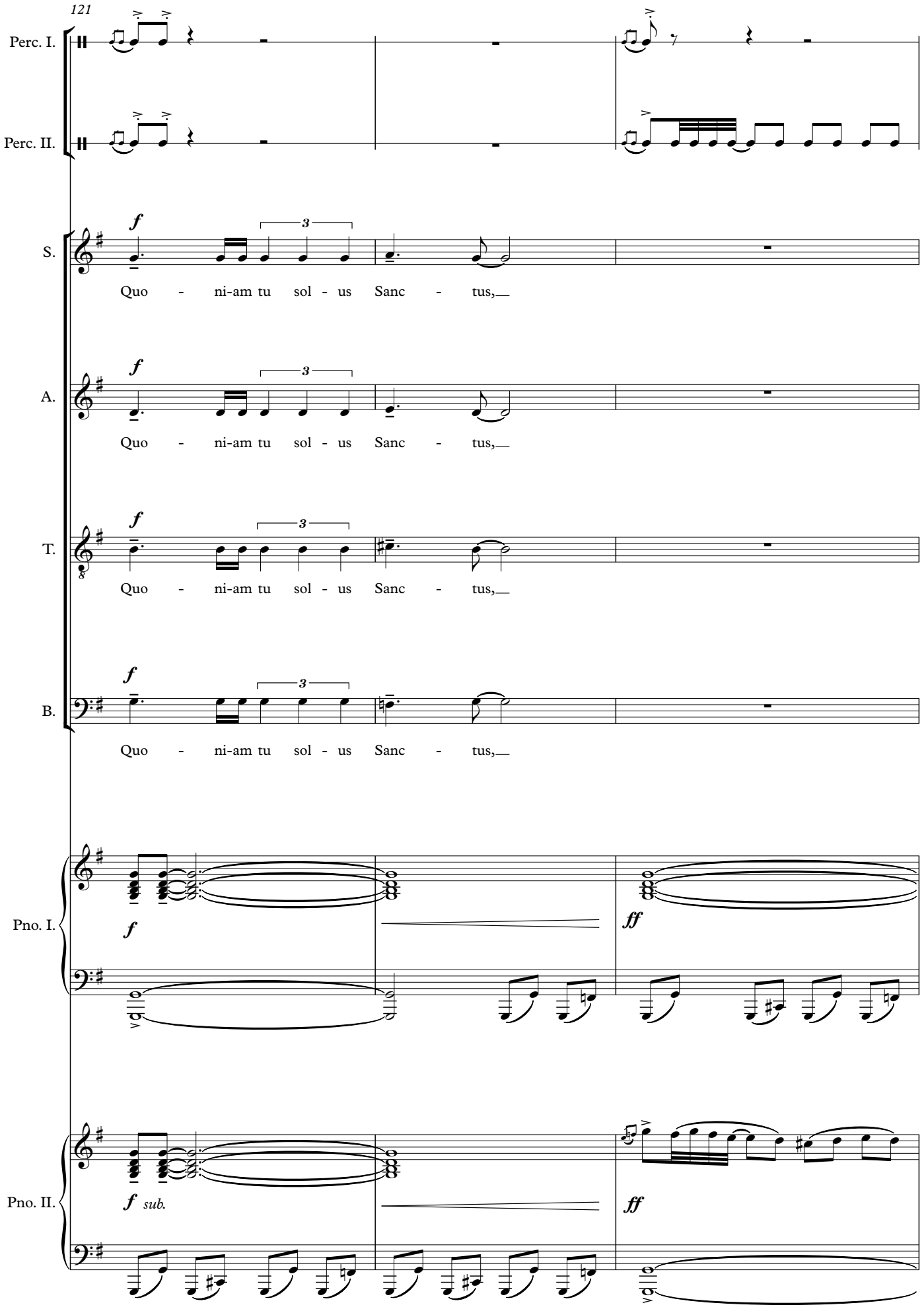
M **Allegro giocoso** (♩ = c.132)

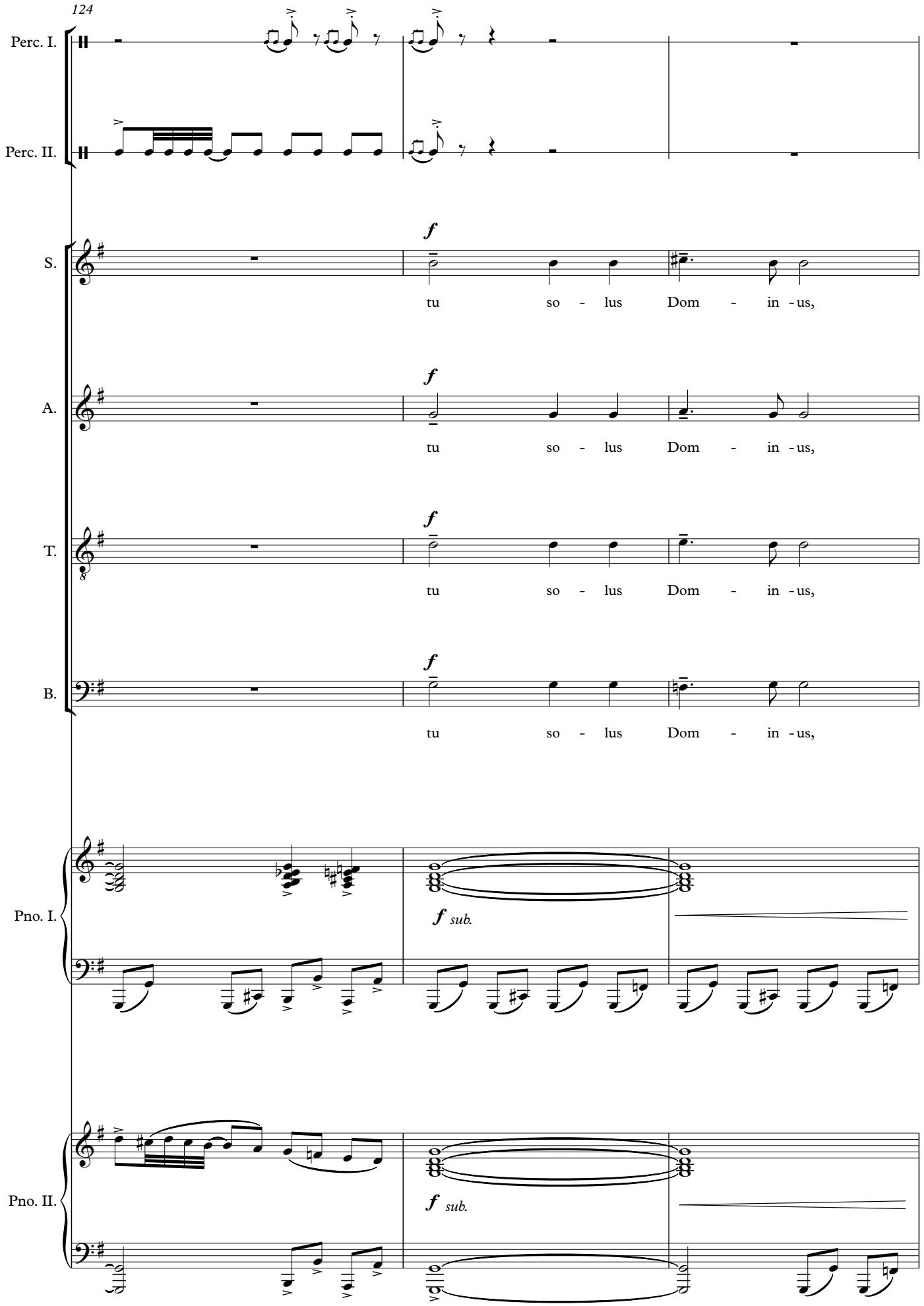


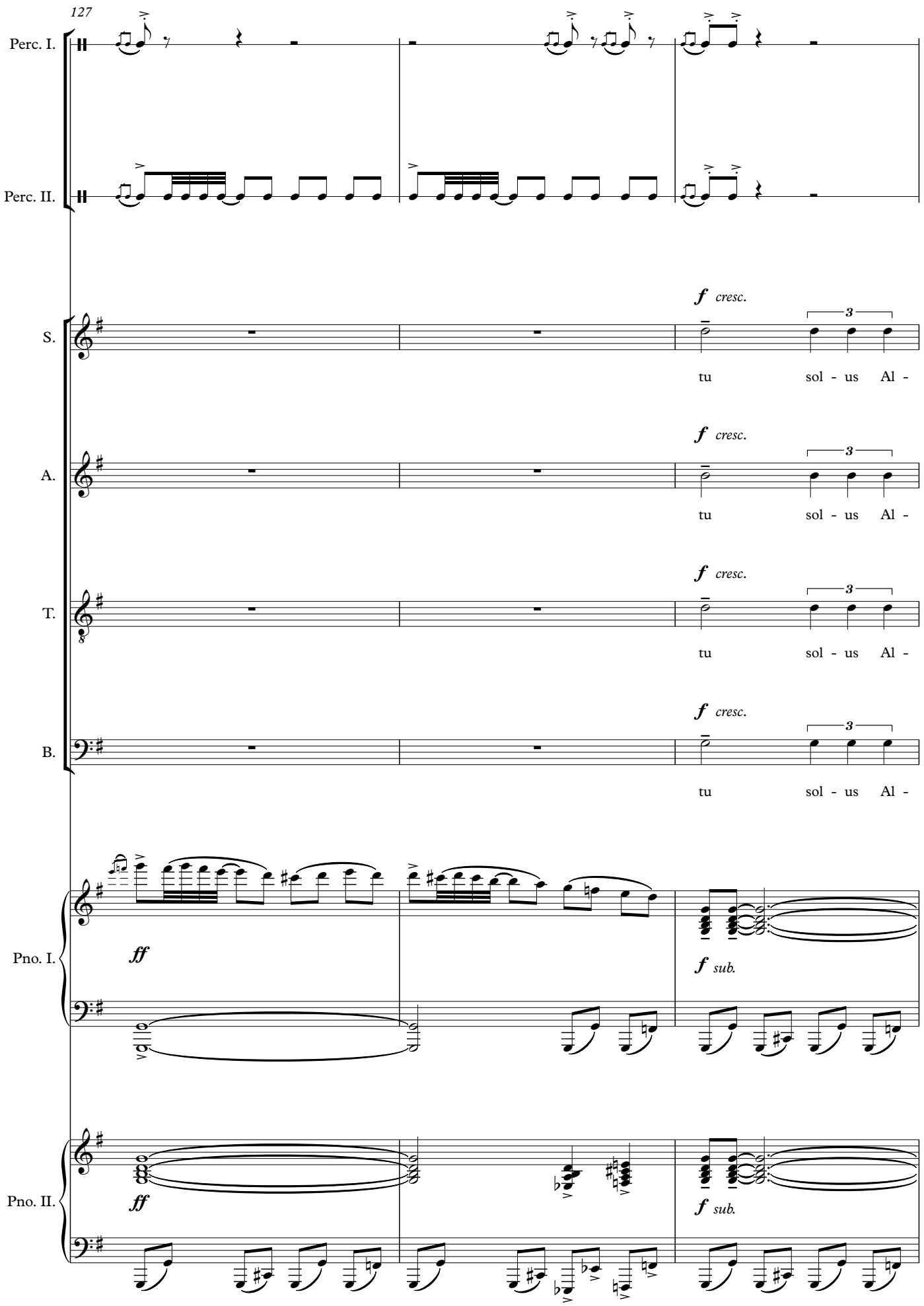



115
Perc. I.
Perc. II.
S.
A.
T.
B.
Pno. I.
Pno. II.
f marc.
3
Quo - ni-am tu sol - us
f sub.

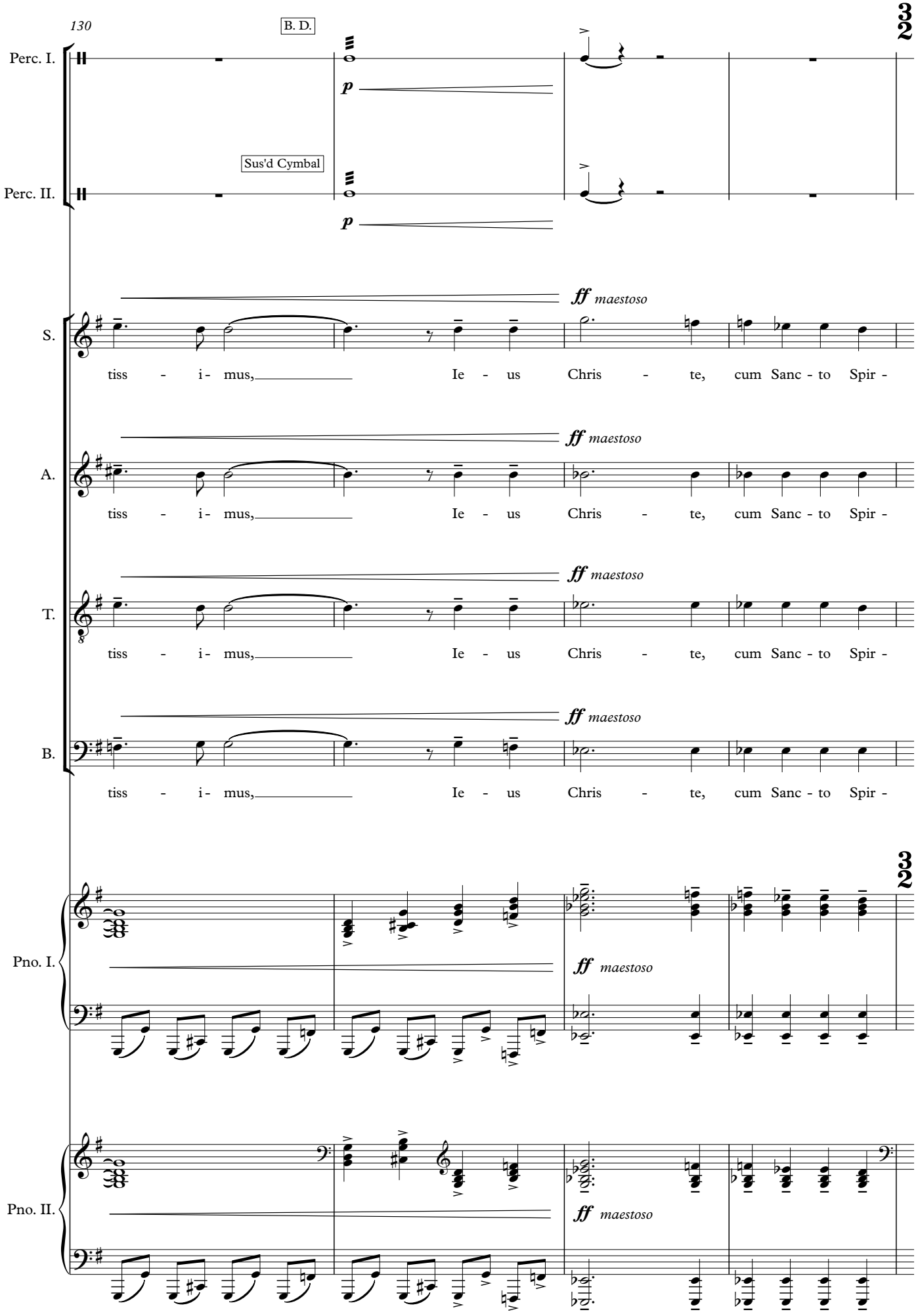

118
Perc. I.
Perc. II.
S.
Sanc - tus,
A.
Sanc - tus,
T.
Sanc - tus,
B.
Sanc - tus,
Pno. I.
ff
Pno. II.
ff

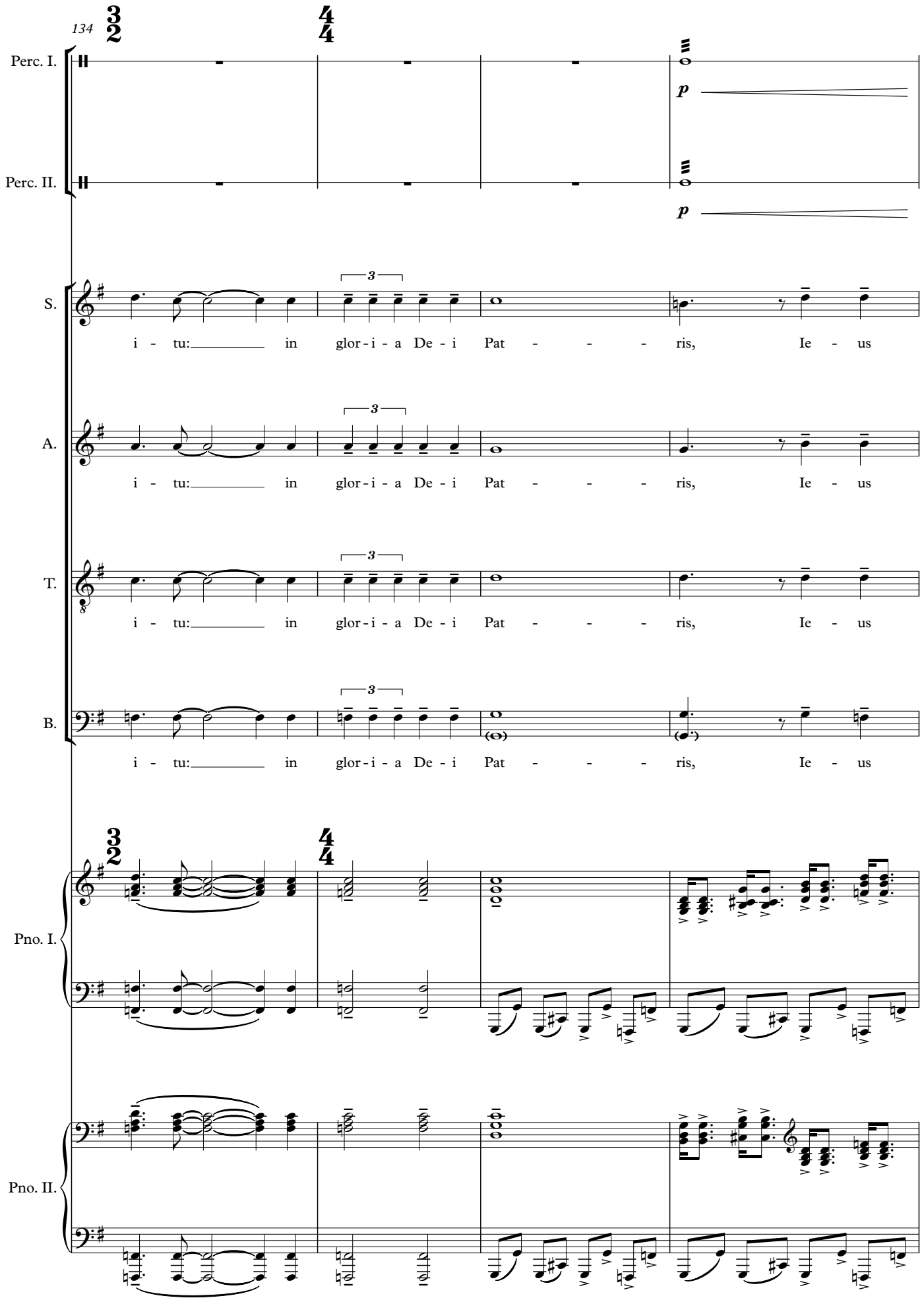

121
Perc. I.
Perc. II.
S.
A.
T.
B.
Quo - ni-am tu sol - us Sanc - tus,
Pno. I.
Pno. II.
f
ff
sub.

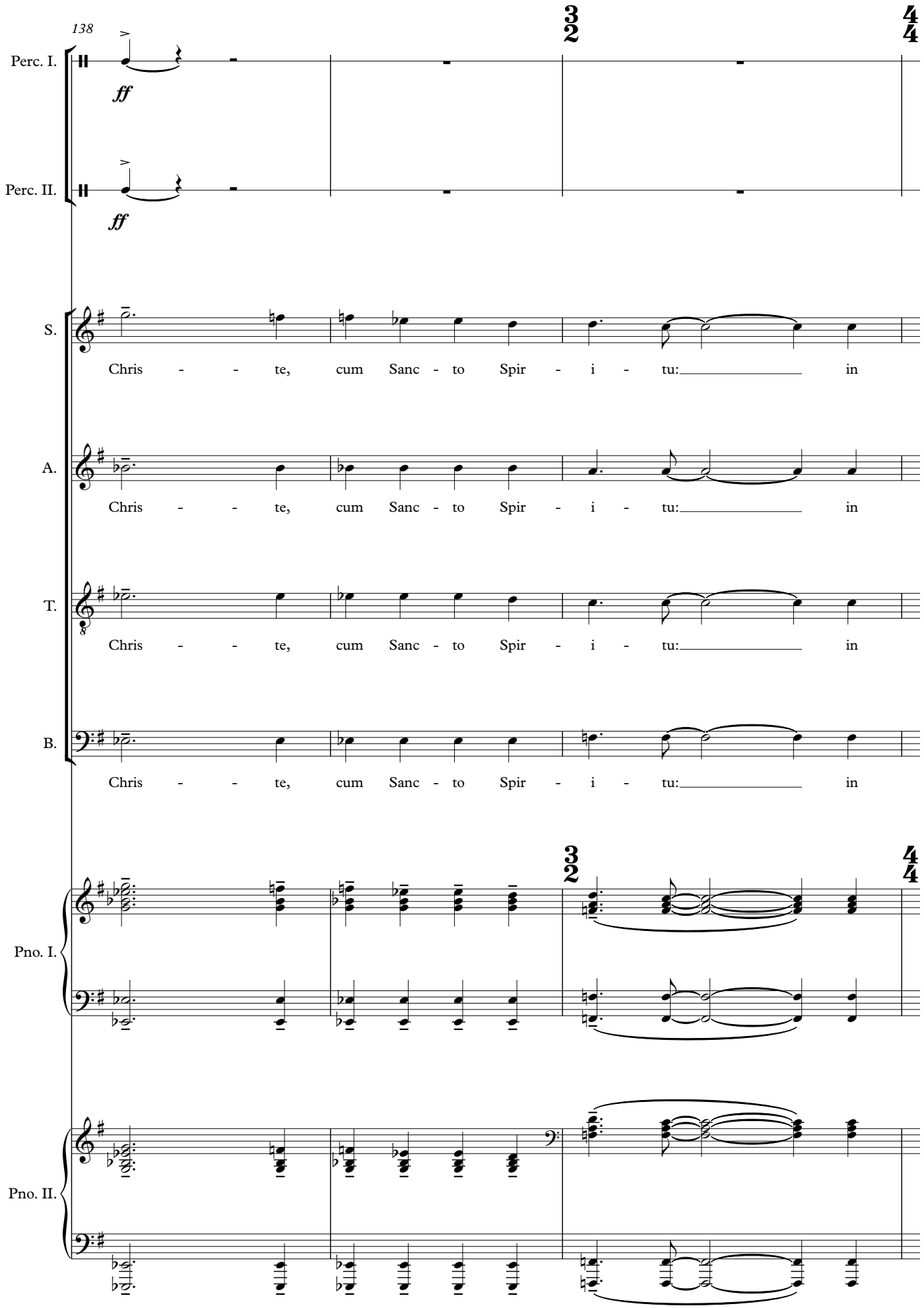

124
Perc. I.
Perc. II.
S.
A.
T.
B.
f
tu so - lus Dom - in - us,
Pno. I.
Pno. II.
f sub.

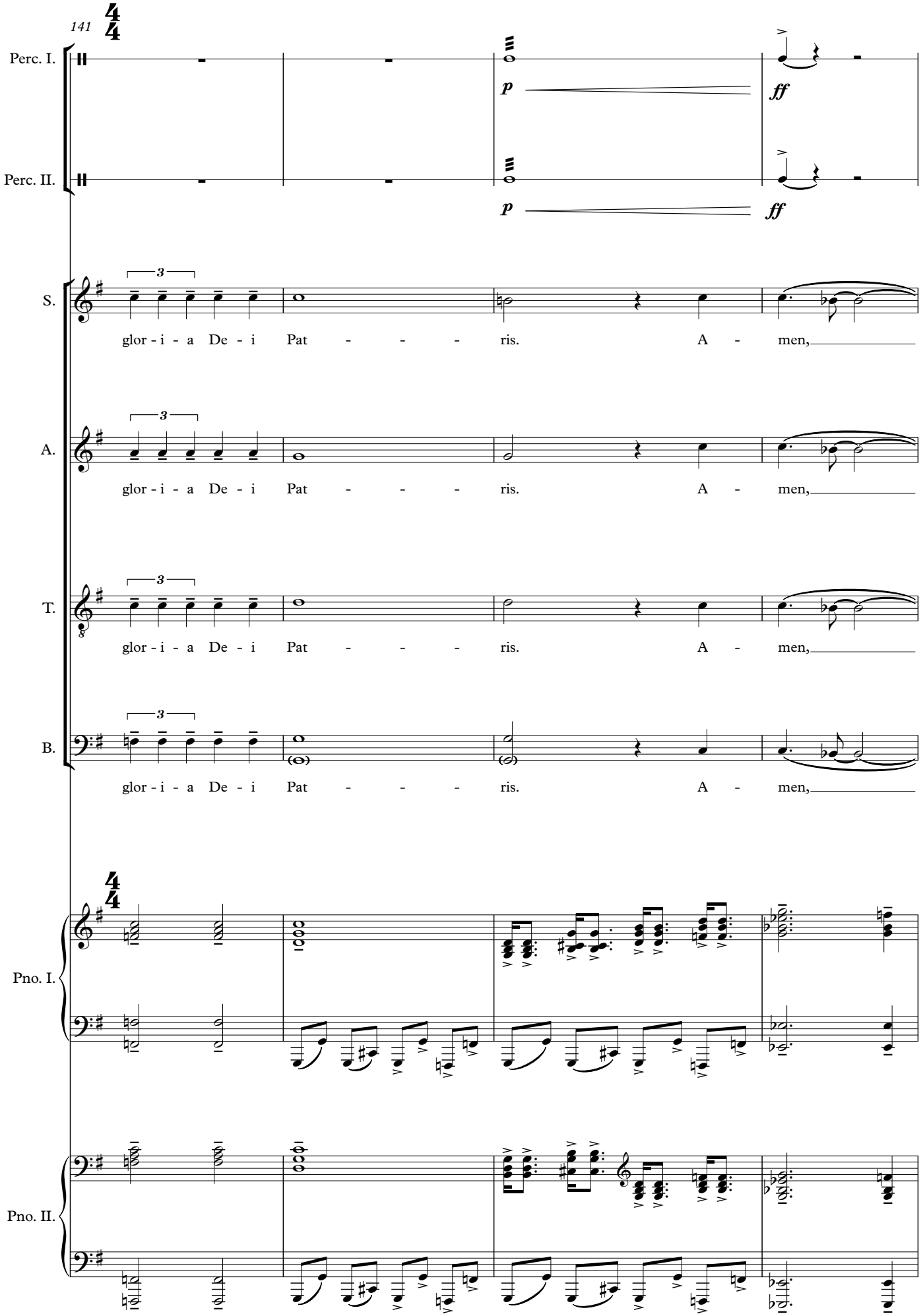

127
Perc. I.
Perc. II.
S.
A.
T.
B.
f cresc.
3
tu sol - us Al -
Pno. I.
Pno. II.
ff
f sub.

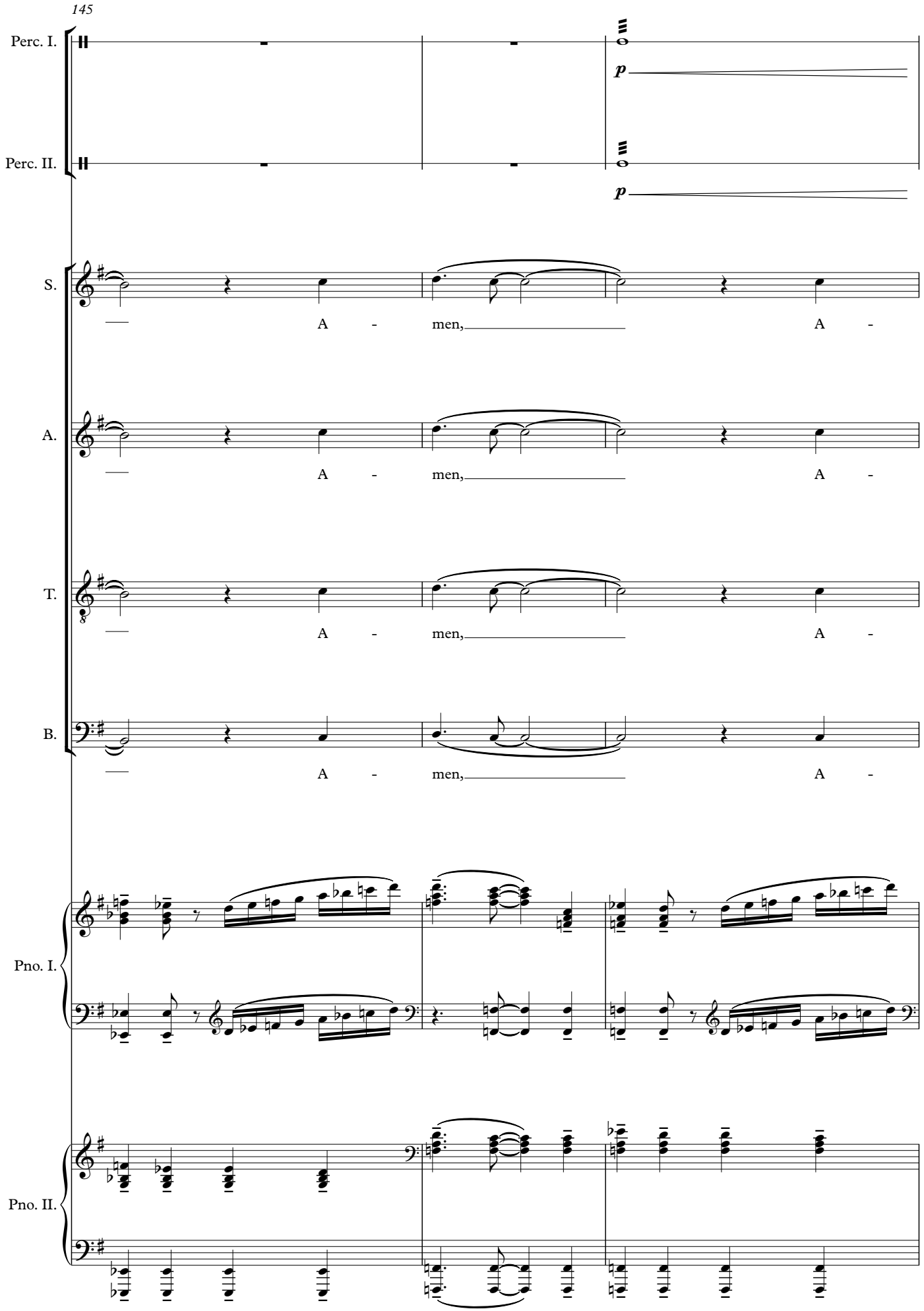
(senza rit.)

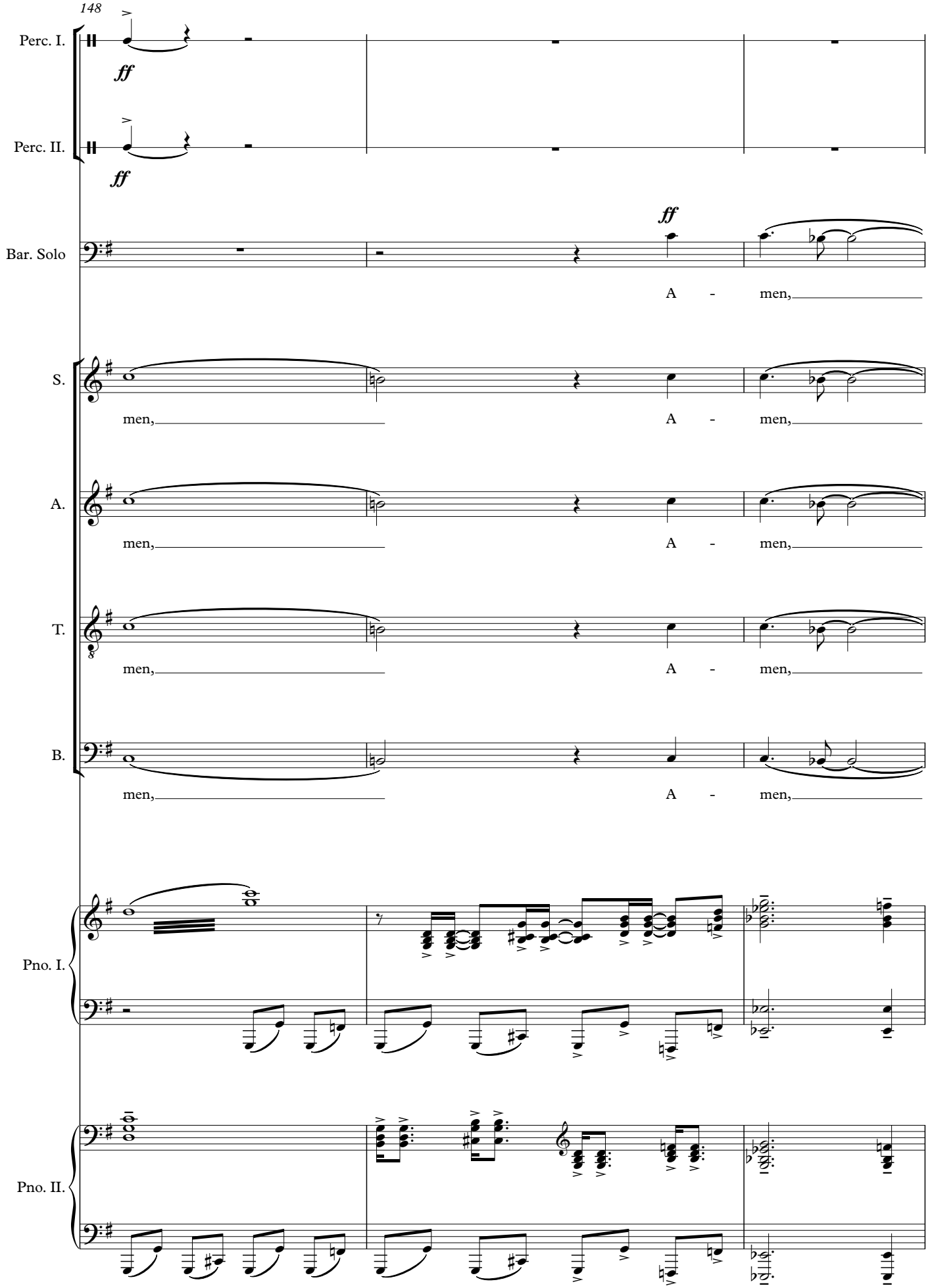

130
B. D.
Perc. I.
Sus'd Cymbal
Perc. II.
p
p
3
2
S.
A.
T.
B.
ff maestoso
tiss - i - mus, Ie - us Chris - te, cum Sanc - to Spir -
Pno. I.
Pno. II.
ff maestoso

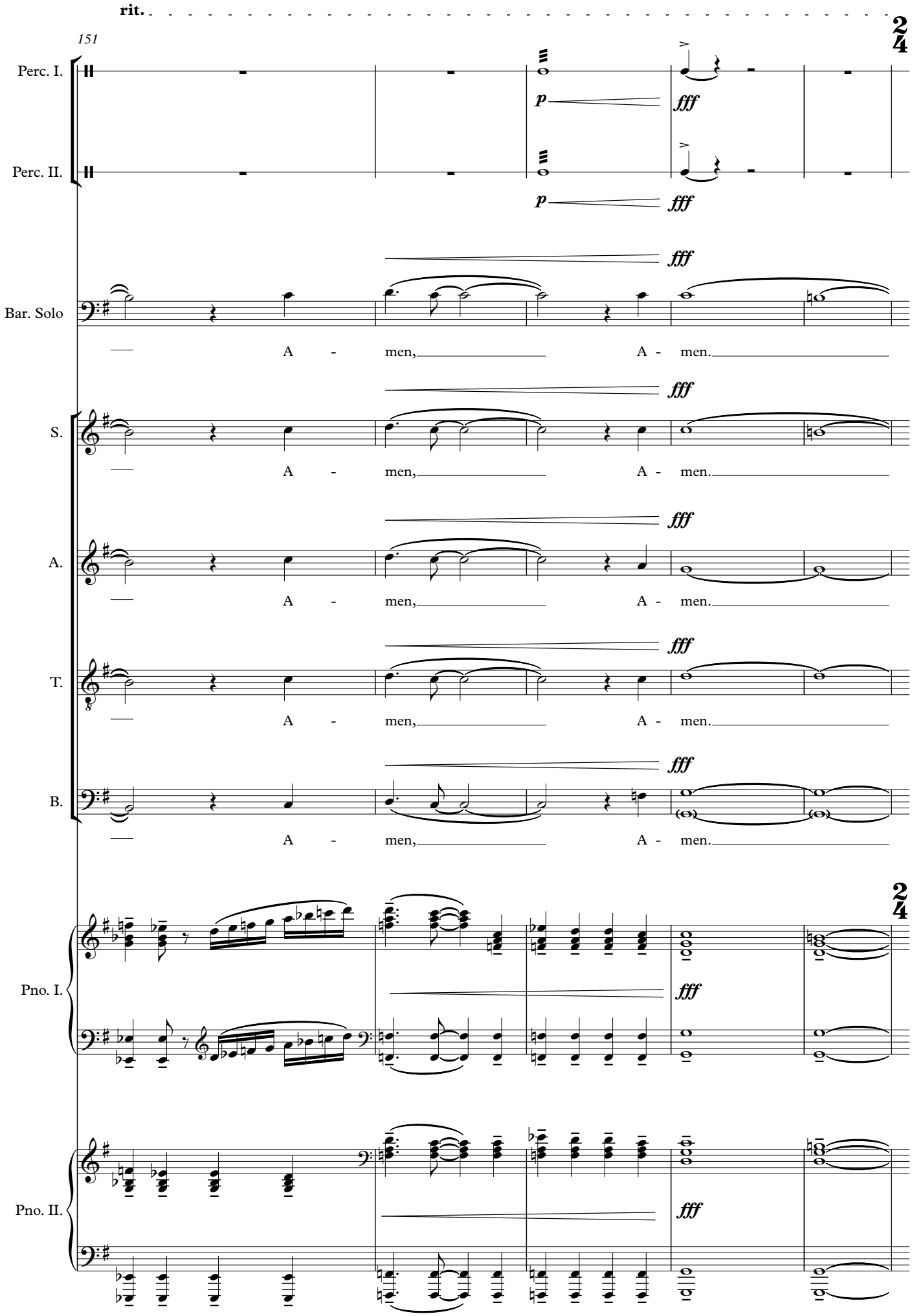

134
Perc. I.
Perc. II.
S.
A.
T.
B.
Pno. I.
Pno. II.
i - tu: in glor - i - a De - i Pat - - - ris, Ie - us


138
Perc. I.
Perc. II.
ff
ff
S.
A.
T.
B.
Chris - - te, cum Sanc - to Spir - i - tu: in
Chris - - te, cum Sanc - to Spir - i - tu: in
Chris - - te, cum Sanc - to Spir - i - tu: in
Chris - - te, cum Sanc - to Spir - i - tu: in
Pno. I.
Pno. II.


141
Perc. I.
Perc. II.
p
ff
S.
A.
T.
B.
glor - i - a De - i Pat - - - - ris. A - men,
Pno. I.
Pno. II.


145
Perc. I.
Perc. II.
p
p
S.
A - men, A -
A.
A - men, A -
T.
A - men, A -
B.
A - men, A -
Pno. I.
Pno. II.


148
Perc. I.
ff
Perc. II.
ff
Bar. Solo
ff
A - men,
S.
men, A - men,
A.
men, A - men,
T.
men, A - men,
B.
men, A - men,
Pno. I.
Pno. II.


rit.
151
Perc. I.
Perc. II.
Bar. Solo
S.
A.
T.
B.
Pno. I.
Pno. II.
A - men, A - men.
p
fff

N

meno mosso (♩. = c.100)

rit.

156

Perc. I.

Bar. Solo

S.

A.

T.

B.

Pno. I.

p sempre

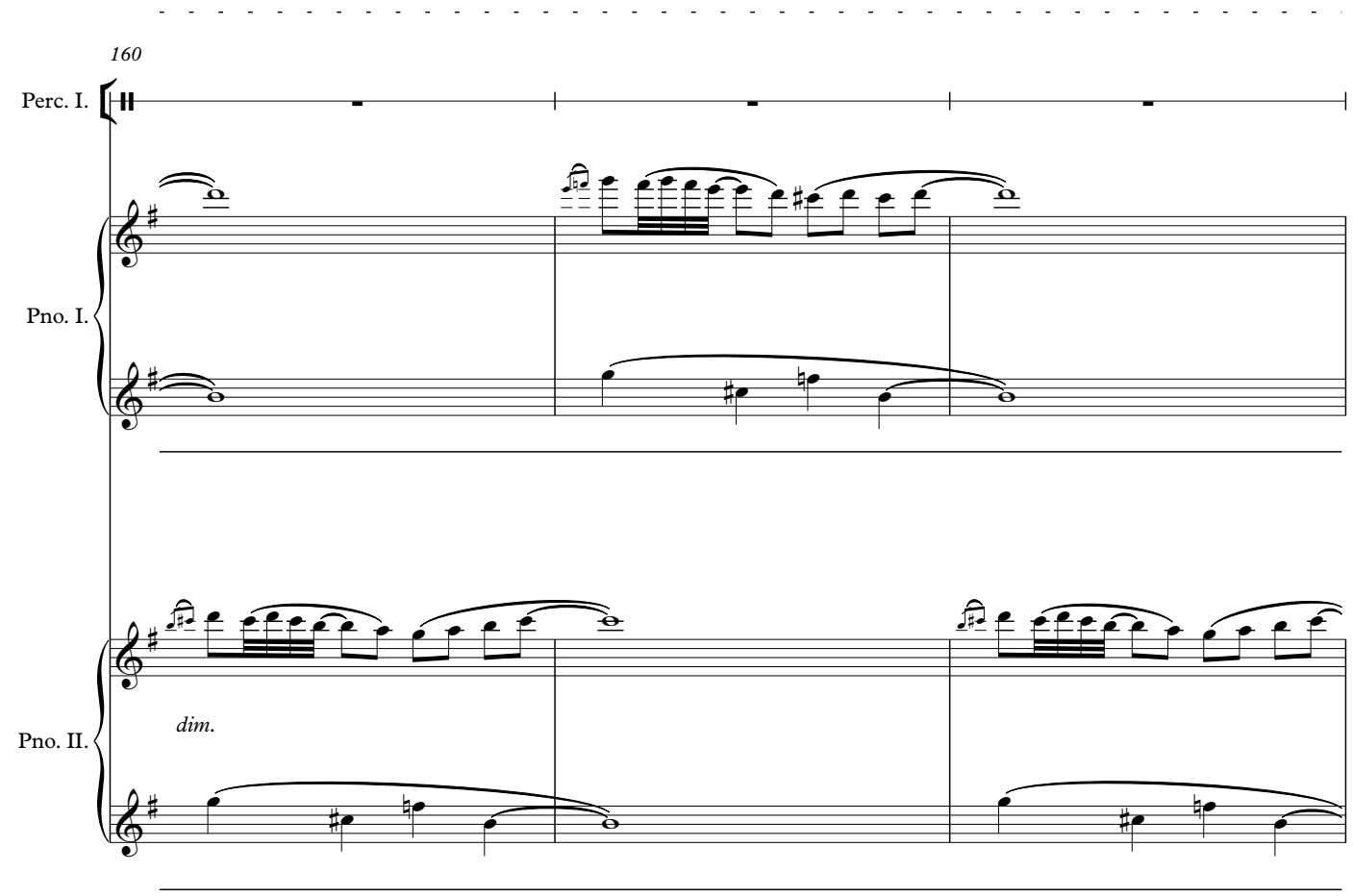
dim.

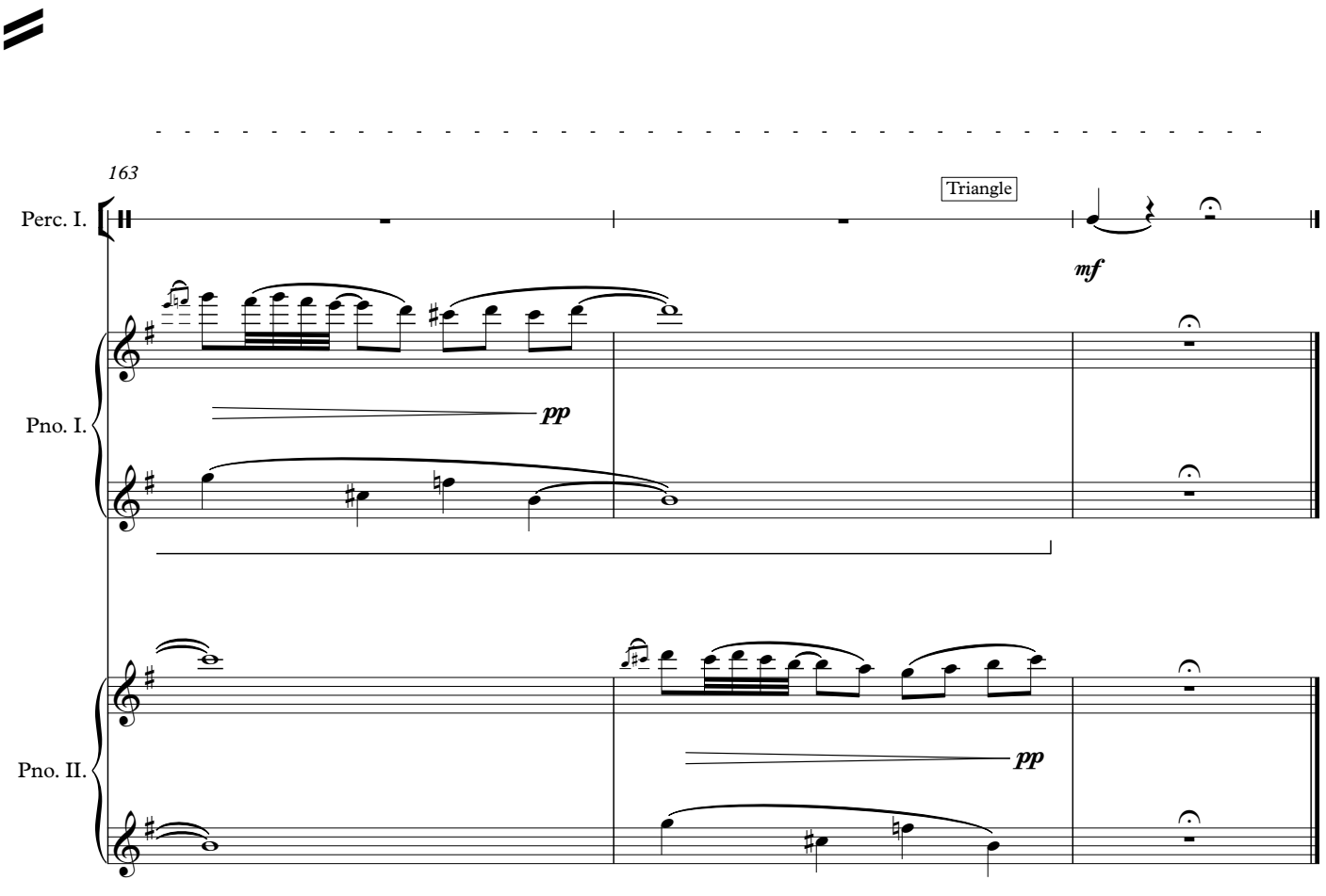
Ped.

Pno. II.

p sempre

Ped.





Oldmeldrum, Brough Sowerby,
Mar - July 2020