GLORIA

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB) and Orchestra

Phillip A. Cooke

GLORIA

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB) and Orchestra

(2020)

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

First performed (in two-piano version) 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

PROGRAMME NOTE

My setting of the *Gloria* was written and orchestrated during the Coronavirus pandemic of 2020, and what I imagined might initially be an introspective and melancholy work turned out to be one of my most ebullient and colourful pieces. 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

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INSTRUMENTATION

Solo Baritone
Mixed Choir (SATB, with divisi)

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

4 Horns in F
3 Trumpets in Bb
3 Trombones
Tuba

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

Harp
Celesta

Strings (min. 6, 6, 4, 4, 2)

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.

SCORE IN C

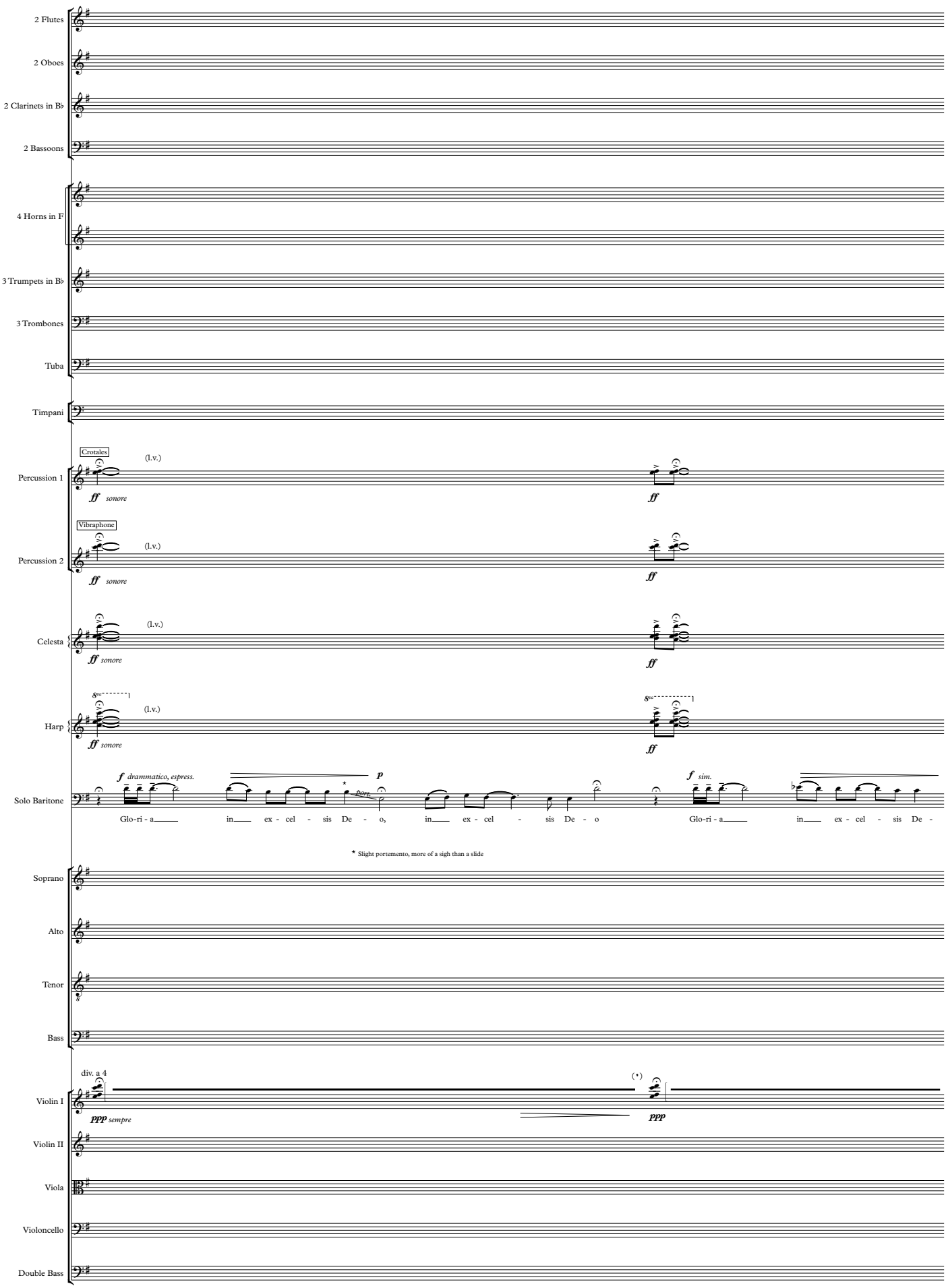
for Jennifer, James and all at The Cumnock Tryst

GLORIA

from *Missa Borealis* for Solo Baritone, Mixed Choir (SATB) & Orchestra

PHILLIP A. COOKE (2020)

Adagio - senza misura (♩ = c.60)



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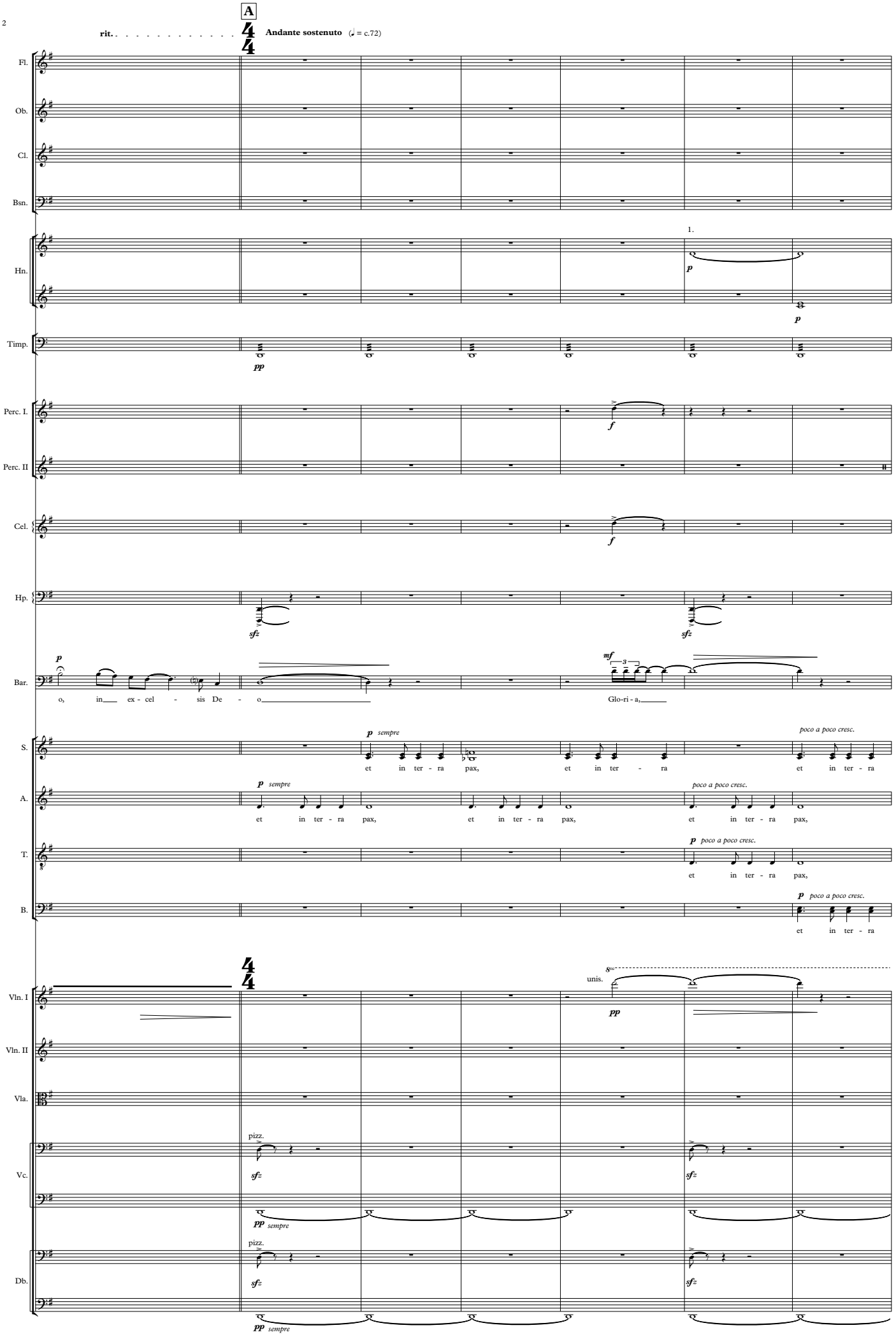
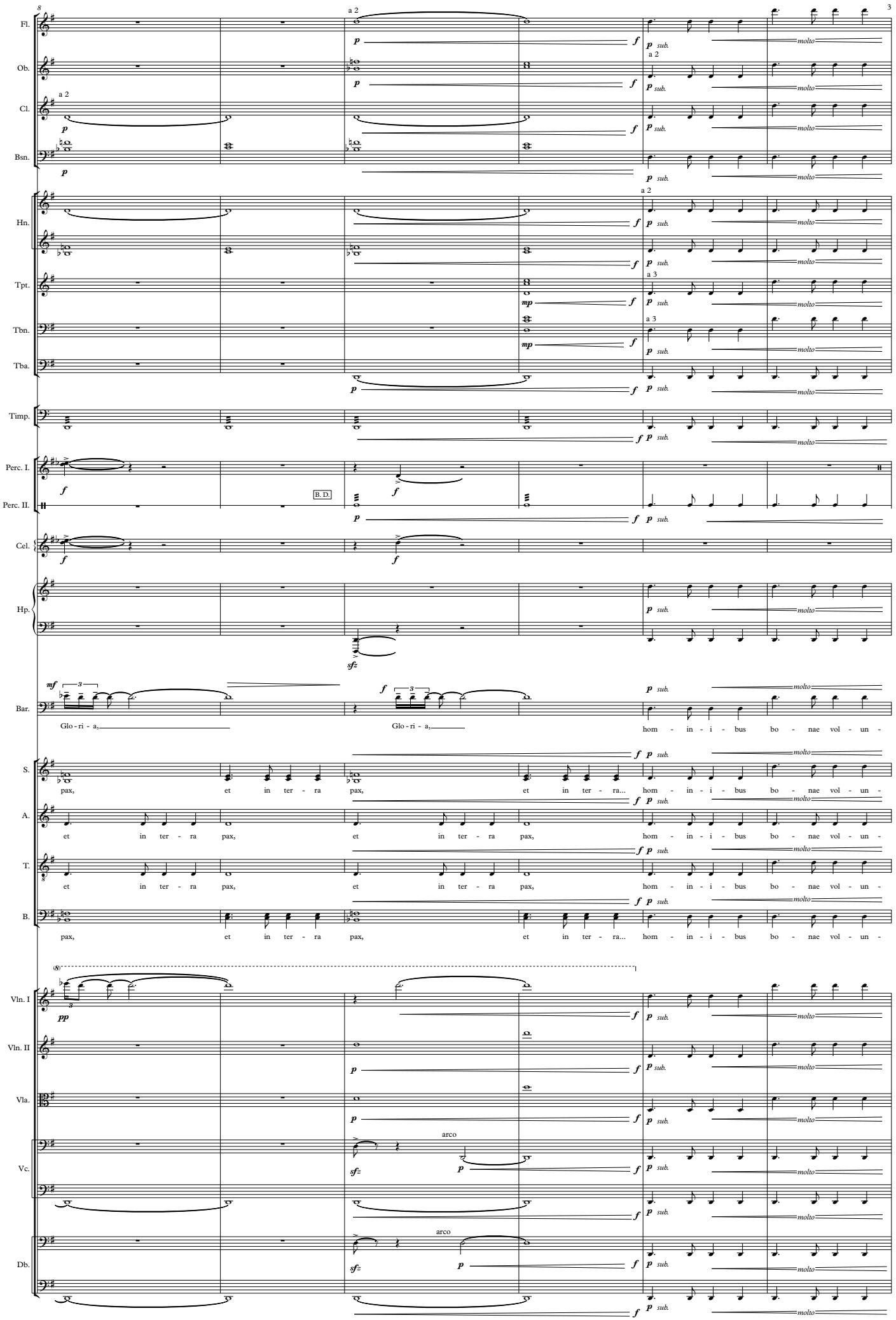
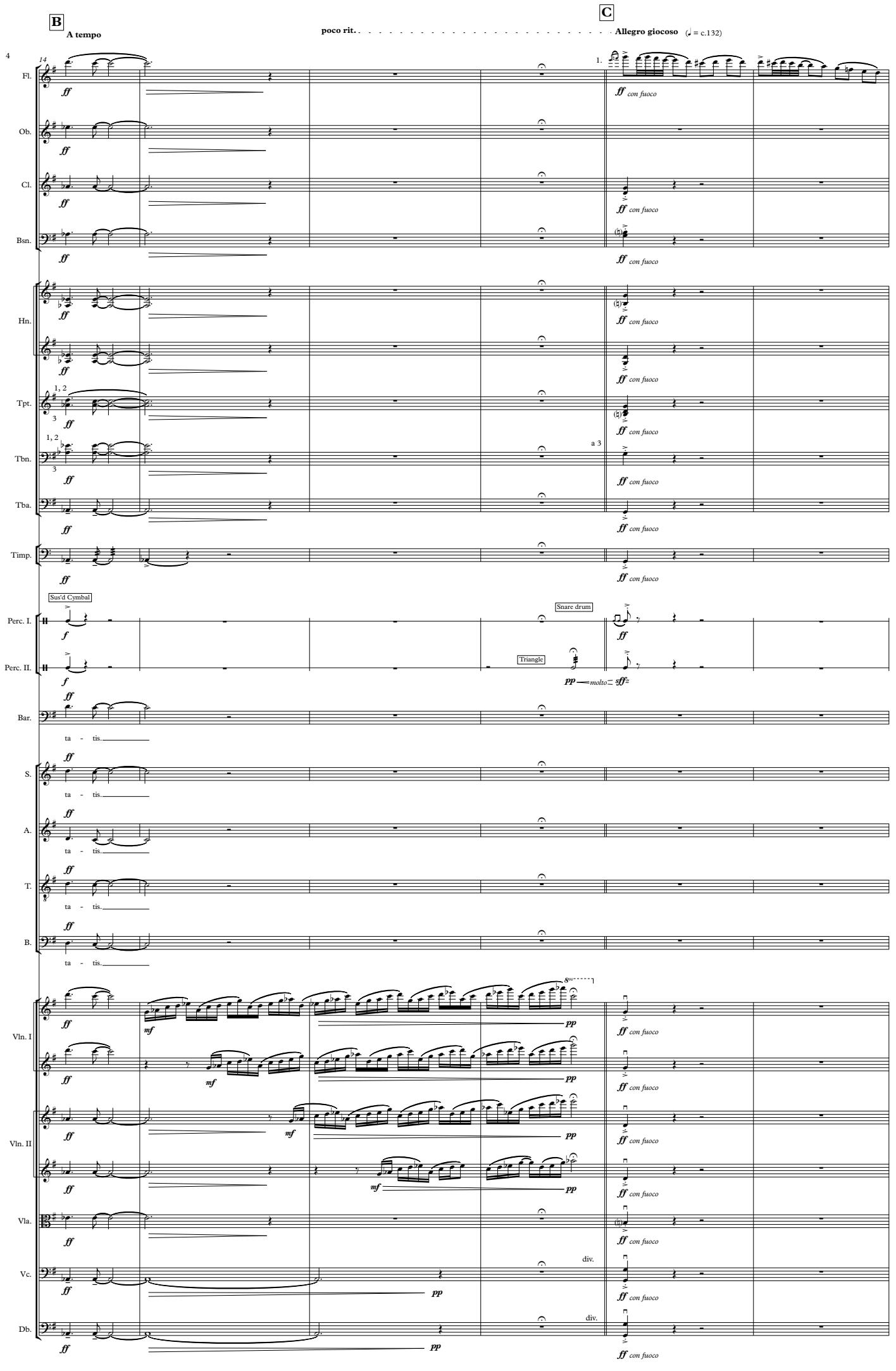
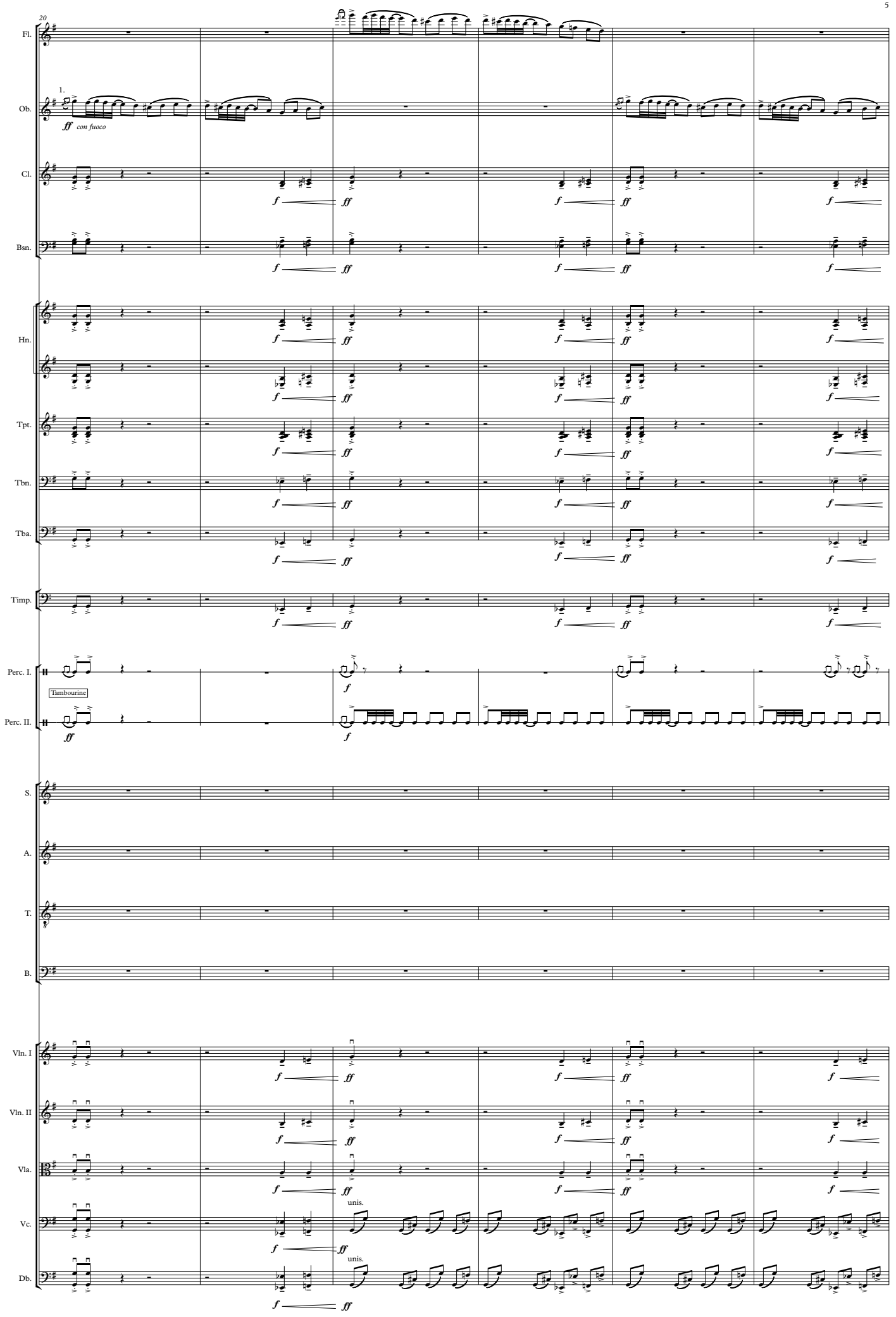

A
rit.
Andante sostenuto (♩ = c.72)
Fl.
Ob.
Cl.
Bsn.
Hn.
1.
Timp.
Perc. I.
Perc. II
Cel.
Hp.
Bar.
o, in ex - cel - sis De - o
Glo-ri - a,
S.
A.
T.
B.
et in ter - ra pax,
et in ter - ra
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
pizz.
sempre
poco a poco cresc.


poco rit.
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
B. D.
Cel.
Hp.
Bar.
Glo - ri - a,
Glo - ri - a,
hom - in - i - bus bo - nae vol - un -
S.
pax, et in ter - ra pax, et in ter - ra... hom - in - i - bus bo - nae vol - un -
A.
et in ter - ra pax, et in ter - ra pax, hom - in - i - bus bo - nae vol - un -
T.
et in ter - ra pax, et in ter - ra pax, hom - in - i - bus bo - nae vol - un -
B.
pax, et in ter - ra pax, et in ter - ra... hom - in - i - bus bo - nae vol - un -
Vln. I
Vln. II
Vla.
Vc.
Db.
arco
a 2
a 3
p sub.
molto


B
A tempo
poco rit.
C
Allegro giocoso (♩ = c.132)
14
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Bar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
con fuoco
1, 2
3
a 3
Sus'd Cymbal
Snare drum
Triangle
pp molto
sffz
ta - tis.
mf
pp
div.


20
Fl.
1.
Ob.
ff con fuoco
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Tambourine
Perc. II.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
unis.

D

26

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. I.

Perc. II.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

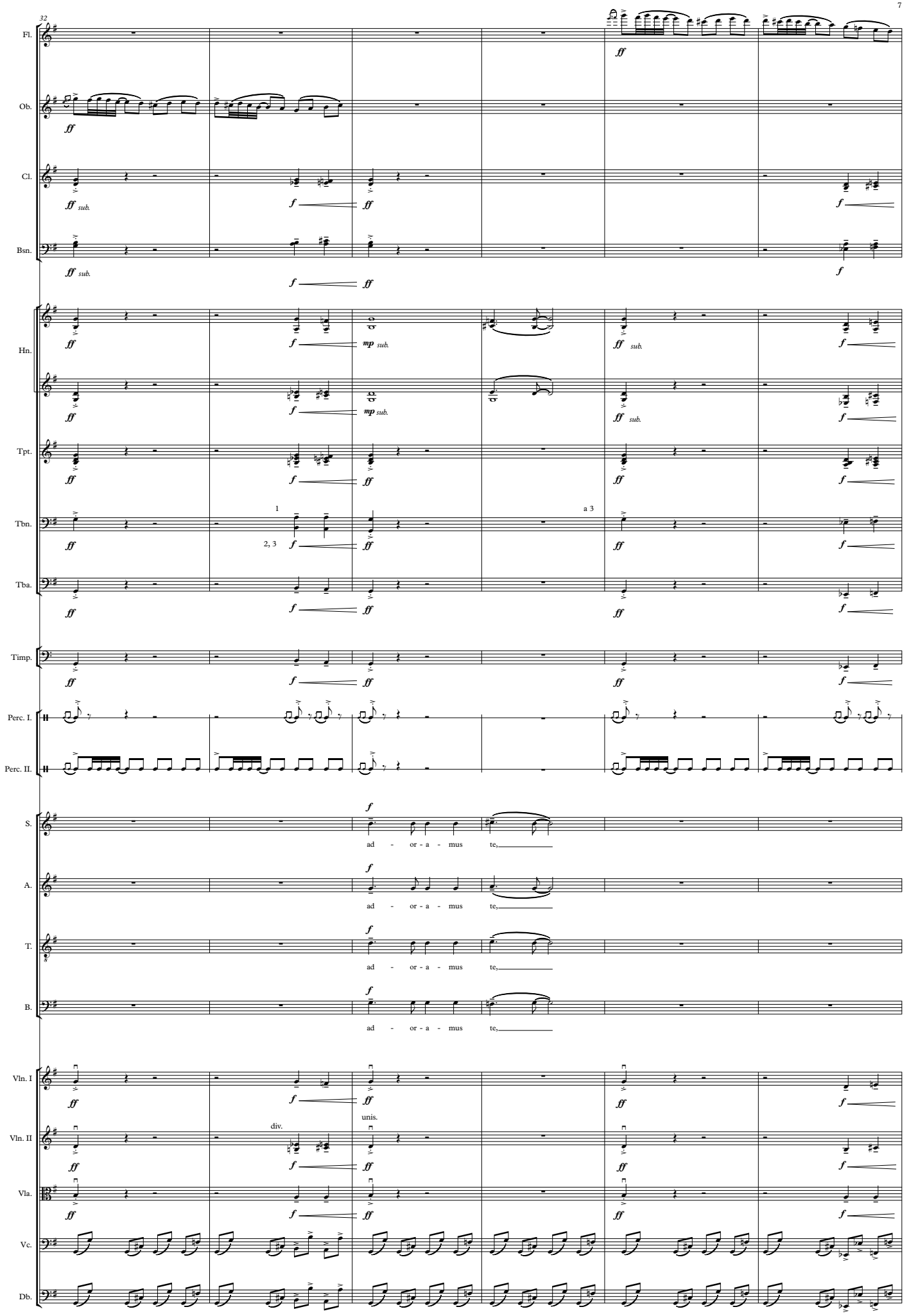
Vc.

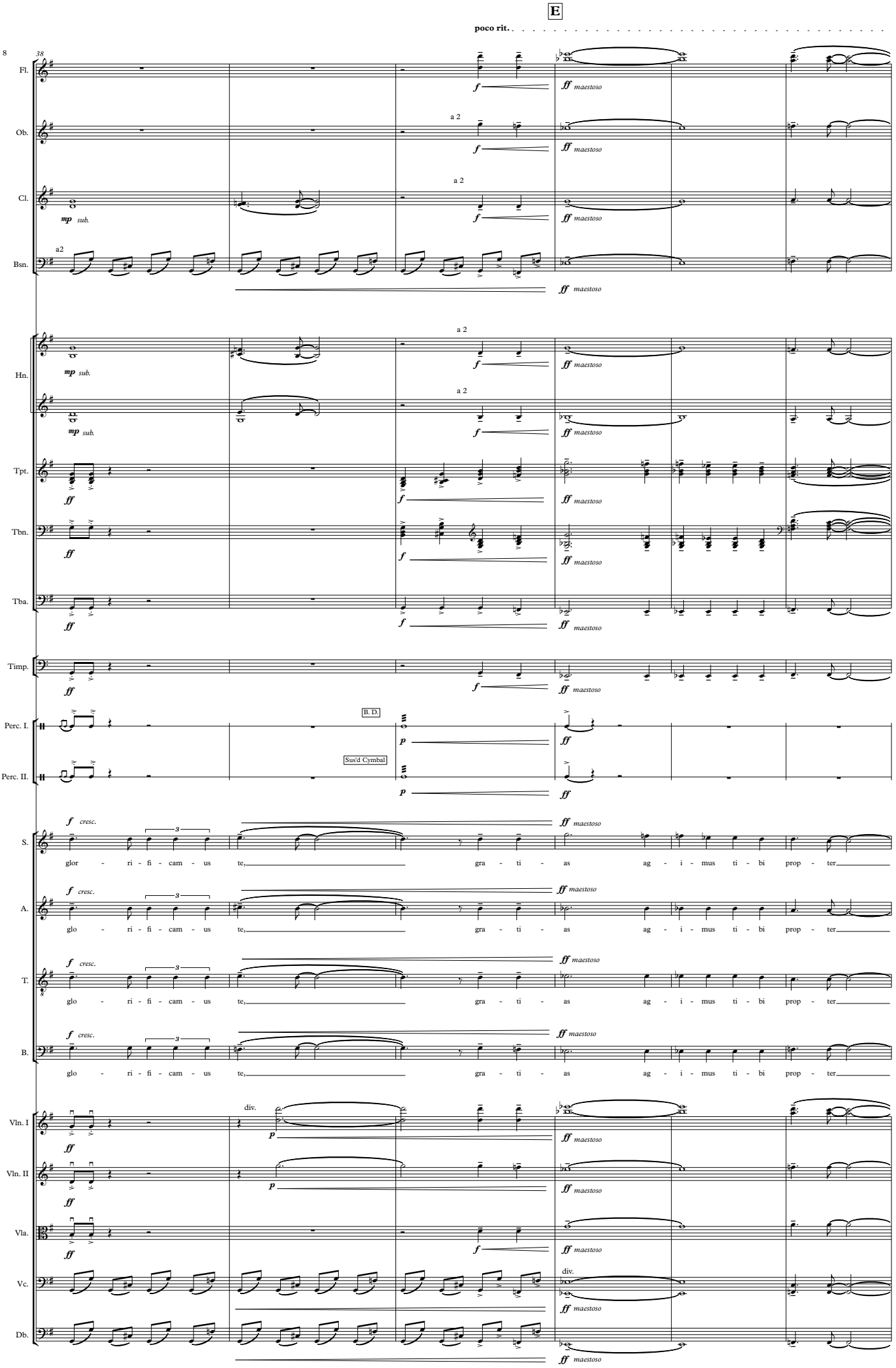
Db.

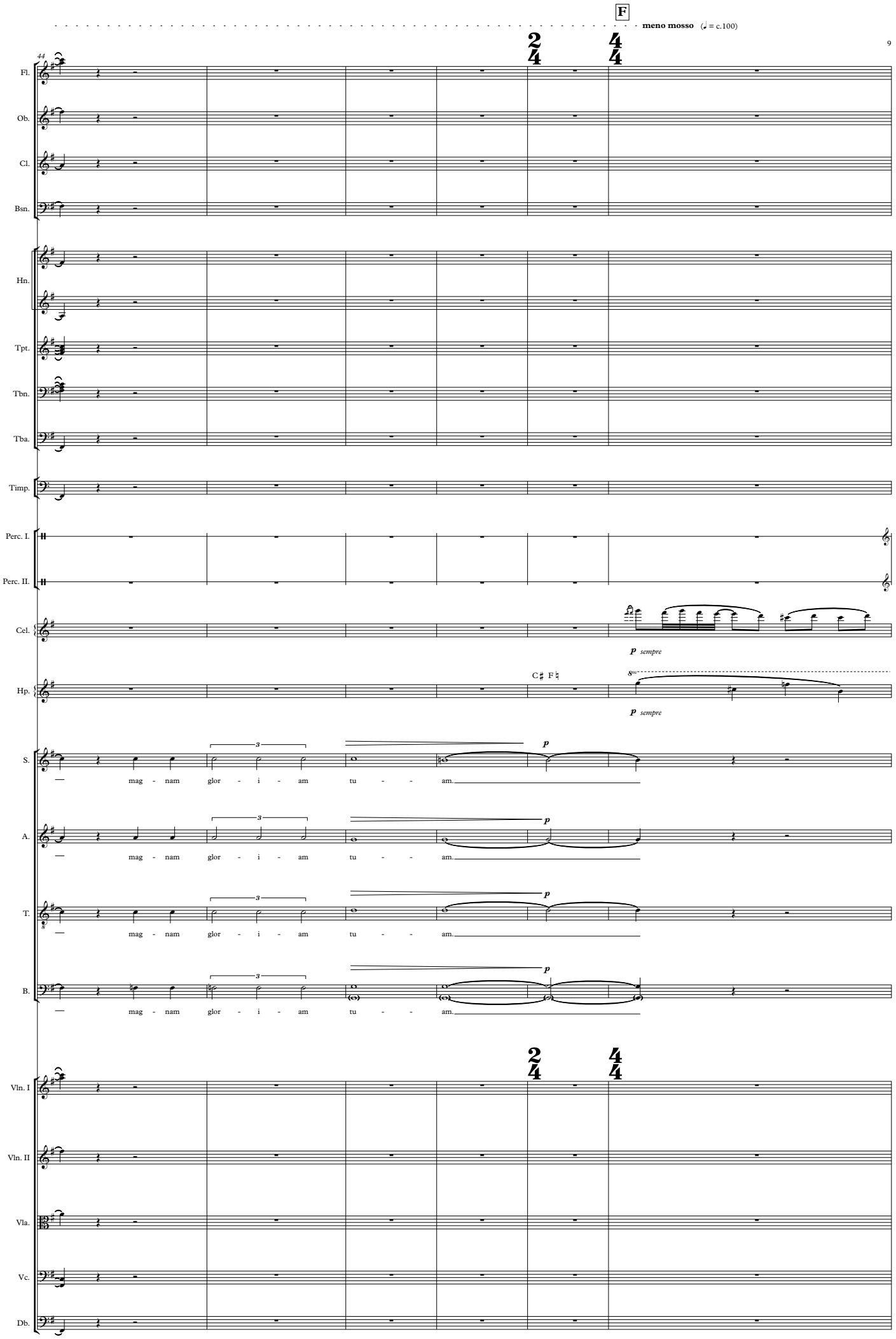
ff *sub.* *mp* *f* *marc.*

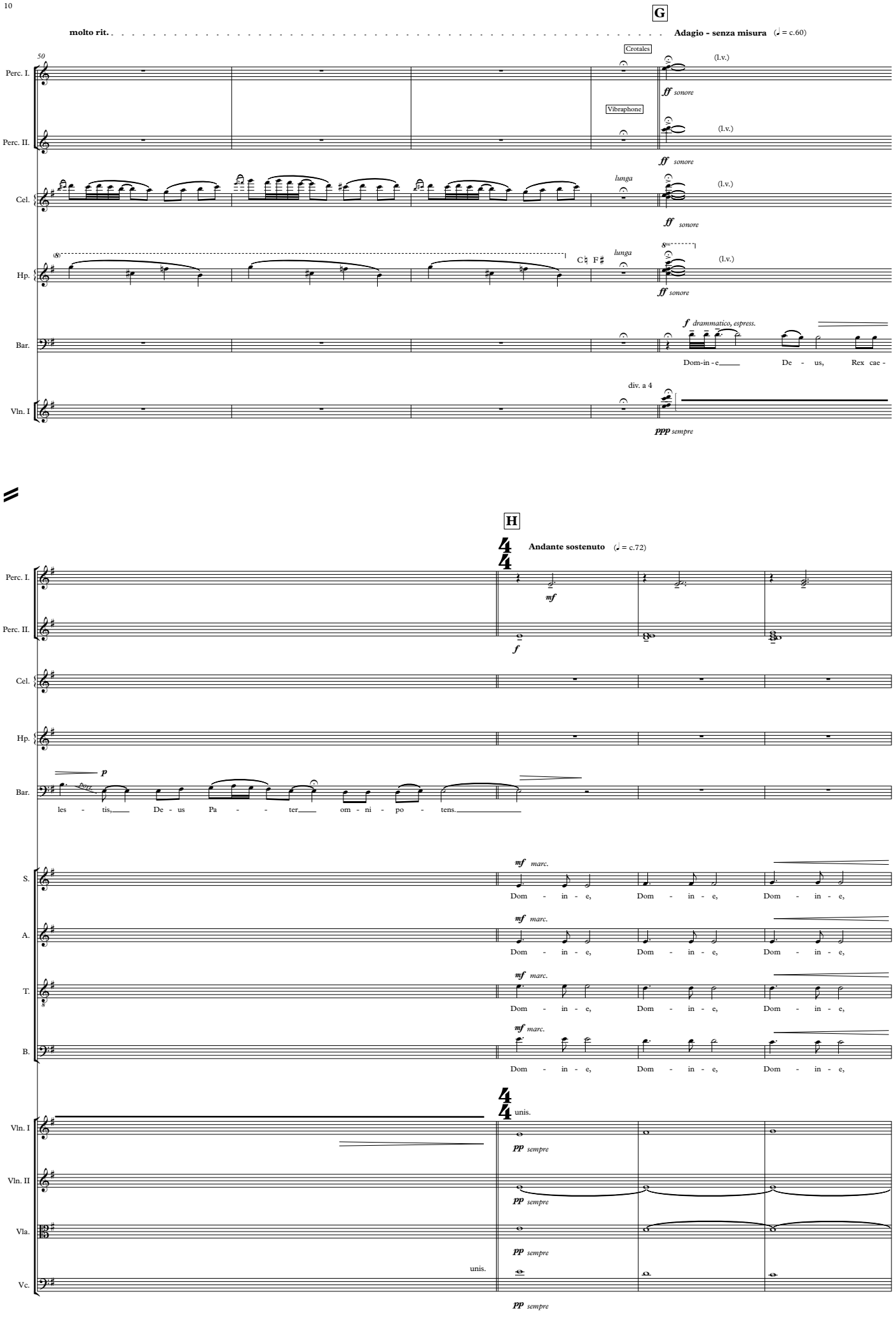
Lau - da - mus te, ben - e - dic - i - mus te,

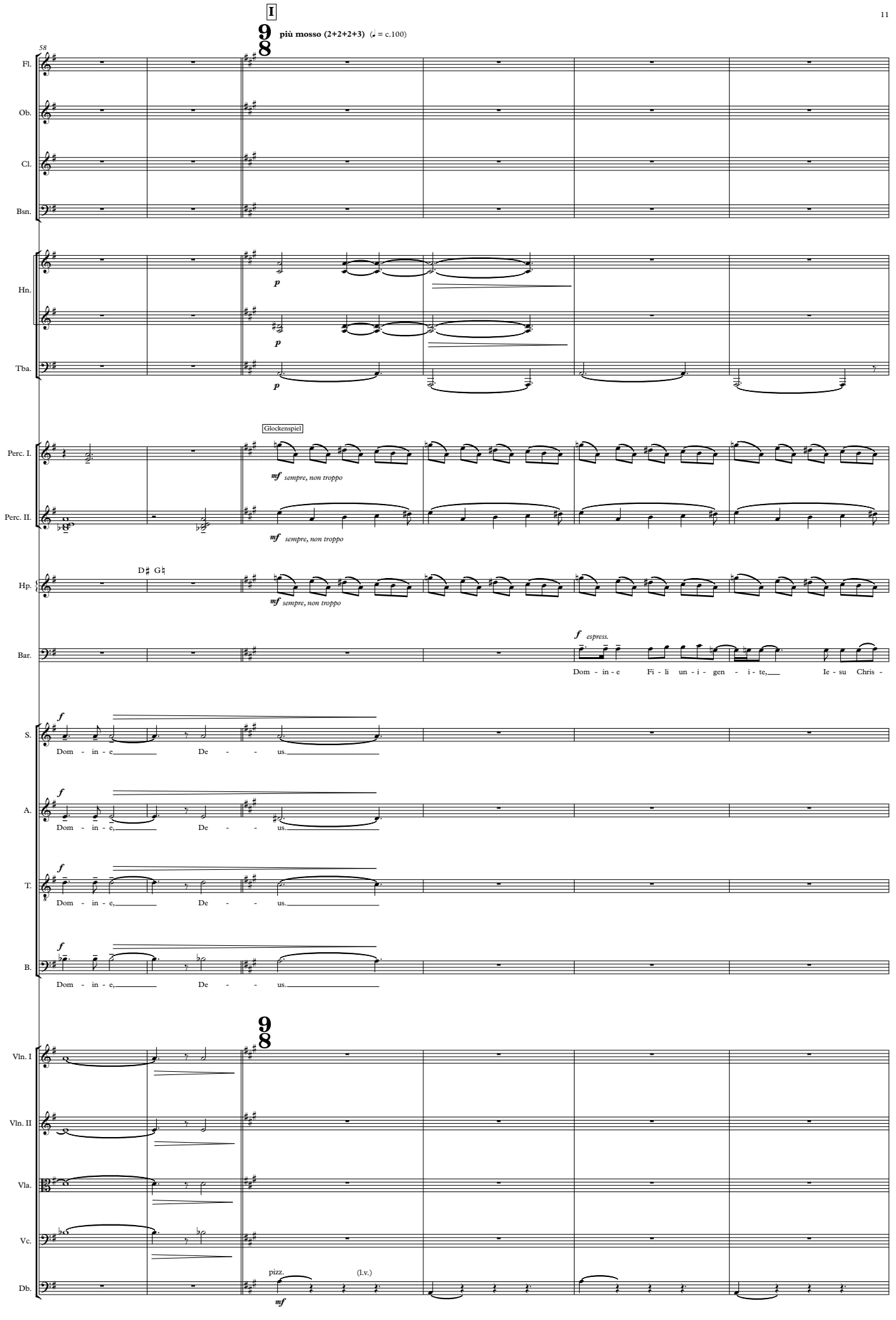
3

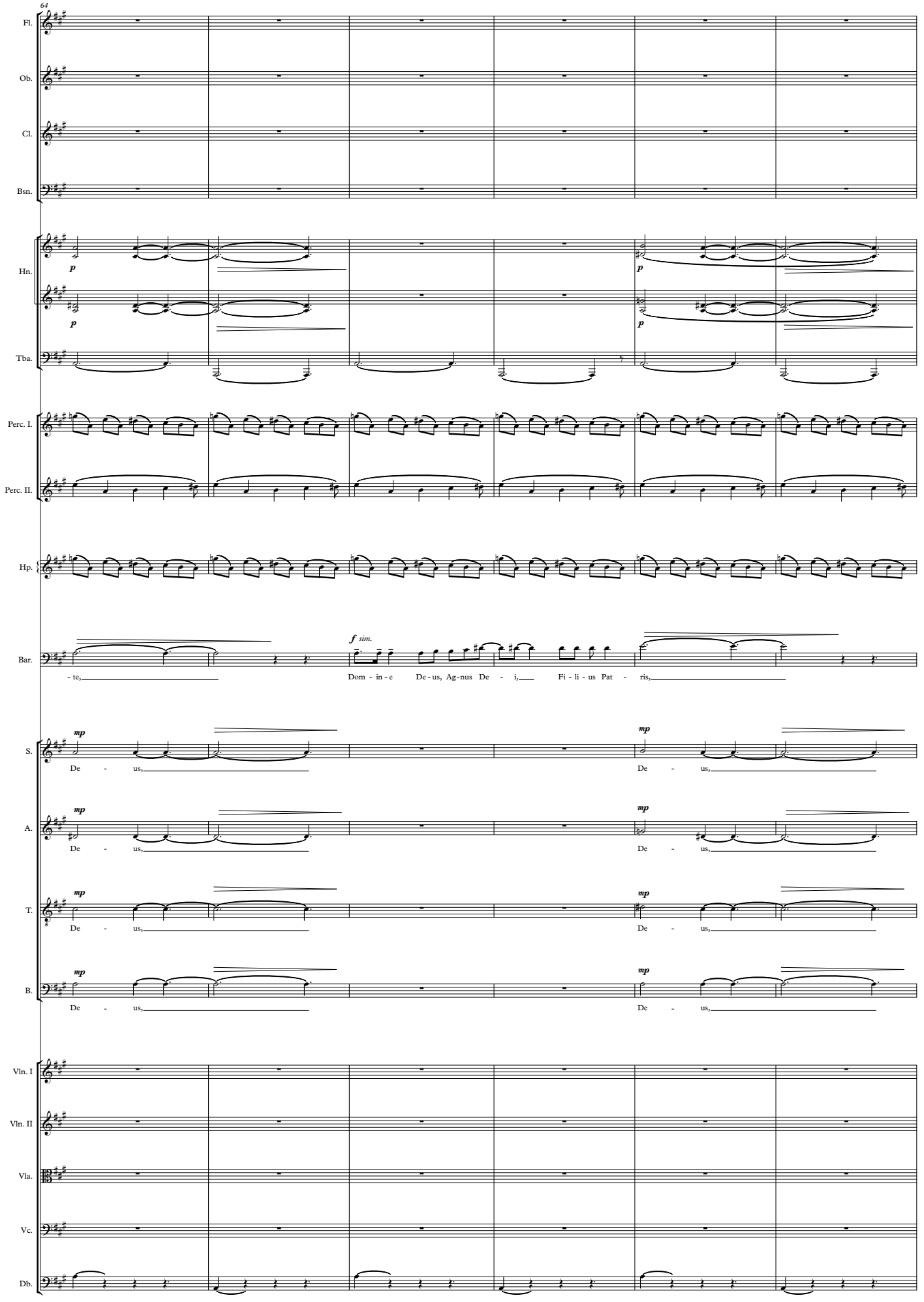

32
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mp
sub.
1
2, 3
a 3
ad - or - a - mus te,
unis.
div.


E
poco rit.
38
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
B. D.
Sus'd Cymbal
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
a 2
a2
mp sub.
f
ff maestoso
ff
p
f cresc.
div.
glor - ri - fi - cam - us te, gra - ti - as ag - i - mus ti - bi prop - ter
glo - ri - fi - cam - us te, gra - ti - as ag - i - mus ti - bi prop - ter


F
meno mosso (♩ = c.100)
44
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Cel.
p sempre
Hp.
C♯ F♮
p sempre
S.
mag - nam glor - i - am tu - - am.
A.
mag - nam glor - i - am tu - - am.
T.
mag - nam glor - i - am tu - - am.
B.
mag - nam glor - i - am tu - - am.
Vln. I
Vln. II
Vla.
Vc.
Db.


G
molto rit.
Adagio - senza misura (♩ = c.60)
50
Crotales
Vibraphone
Perc. I.
Perc. II.
Cel.
Hp.
Bar.
Vln. I
(l.v.)
ff sonore
lunga
C♮ F♯
f drammatico, espress.
Dom-in - e De - us, Rex cae -
div. a 4
ppp sempre
H
Andante sostenuto (♩ = c.72)
mf
f
p
les - tis, De - us Pa - - ter om - ni - po - tens.
S.
A.
T.
B.
mf marc.
Dom - in - e, Dom - in - e, Dom - in - e,
unis.
pp sempre
Vln. II
Vla.
Vc.


I
più mosso (2+2+2+3) (♩. = c.100)
58
Fl.
Ob.
Cl.
Bsn.
Hn.
Tba.
Perc. I.
Perc. II.
Hp.
Bar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
Glockenspiel
mf sempre, non troppo
D♯ G♮
f espress.
Dom - in - e Fi - li un - i - gen - i - te, Ie - su Chris -
Dom - in - e, De - - us.
pizz.
(l.v.)


64
Fl.
Ob.
Cl.
Bsn.
Hn.
p
Tba.
Perc. I.
Perc. II.
Hp.
Bar.
f sim.
- te,
Dom - in - e De - us, Ag - nus De - i,
Fi - li - us Pat - ris,
S.
mp
De - us,
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

70

Fl.

Ob.

Cl.

Bsn.

Hn.

Tba.

Perc. I.

Perc. II.

Hp.

Bar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

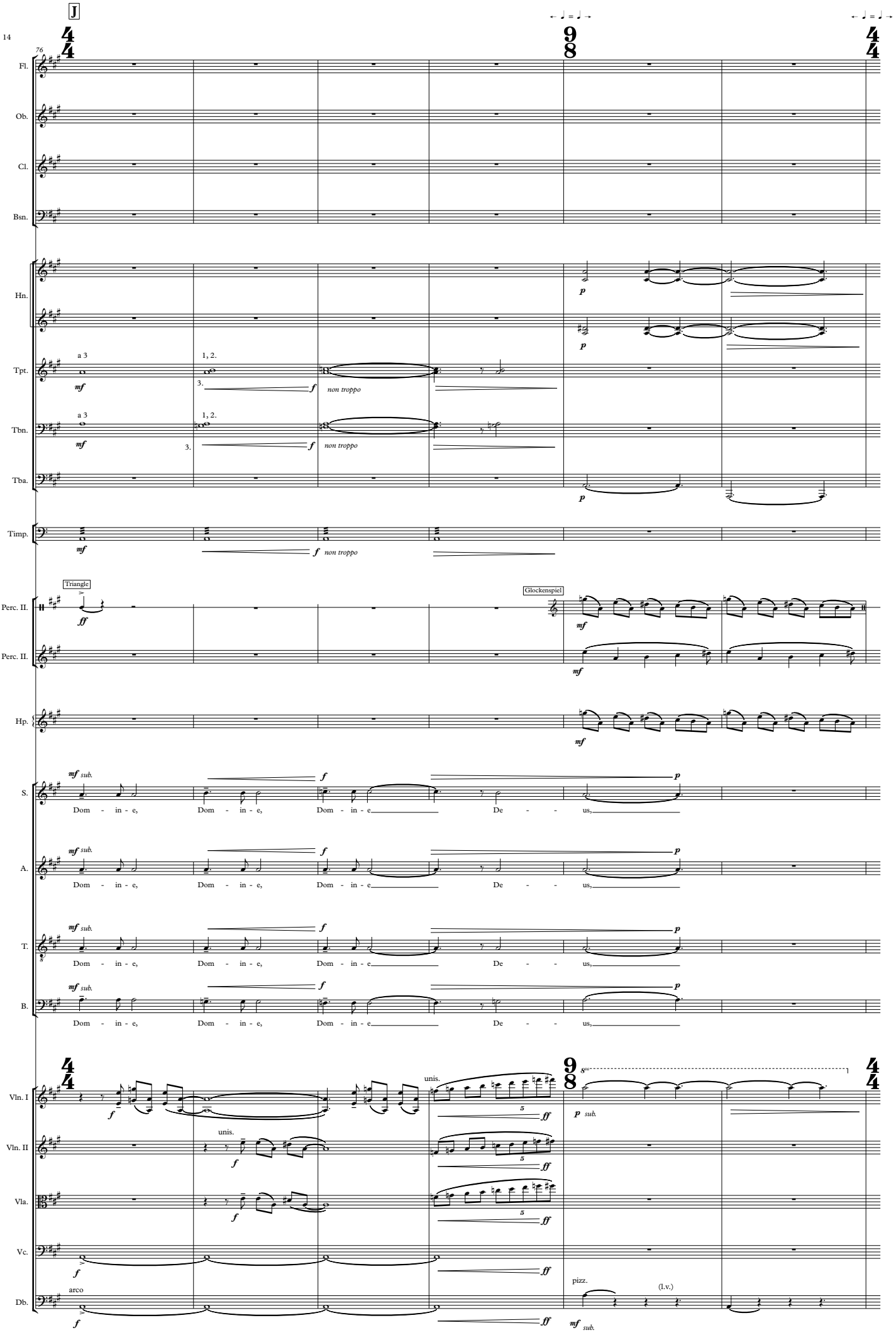
Dom - in - e De - us, Ag - nus De - i, Dom - in - e De - us, Ag - nus De - i, Fi - li - us Pat - ris,

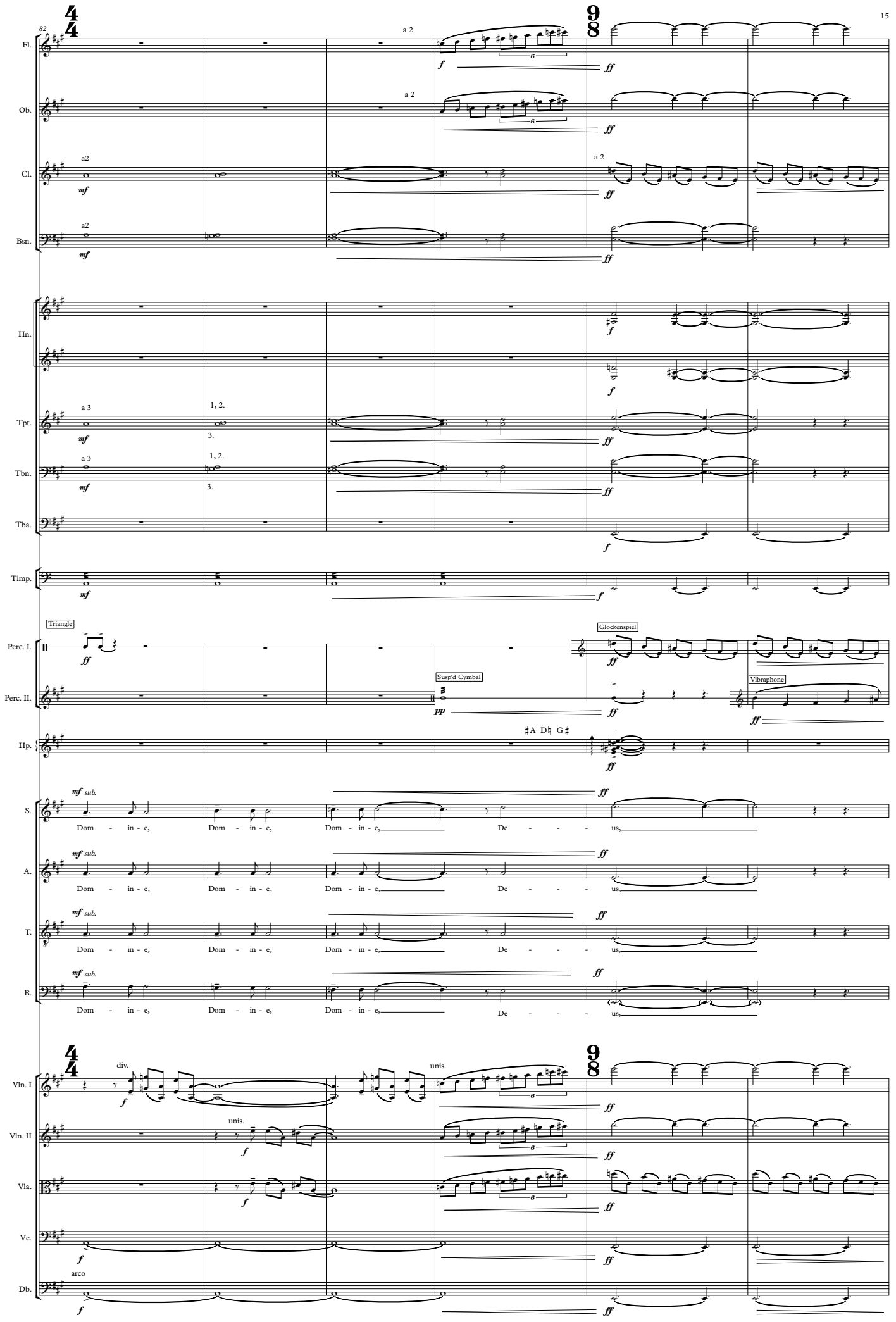
De - us,

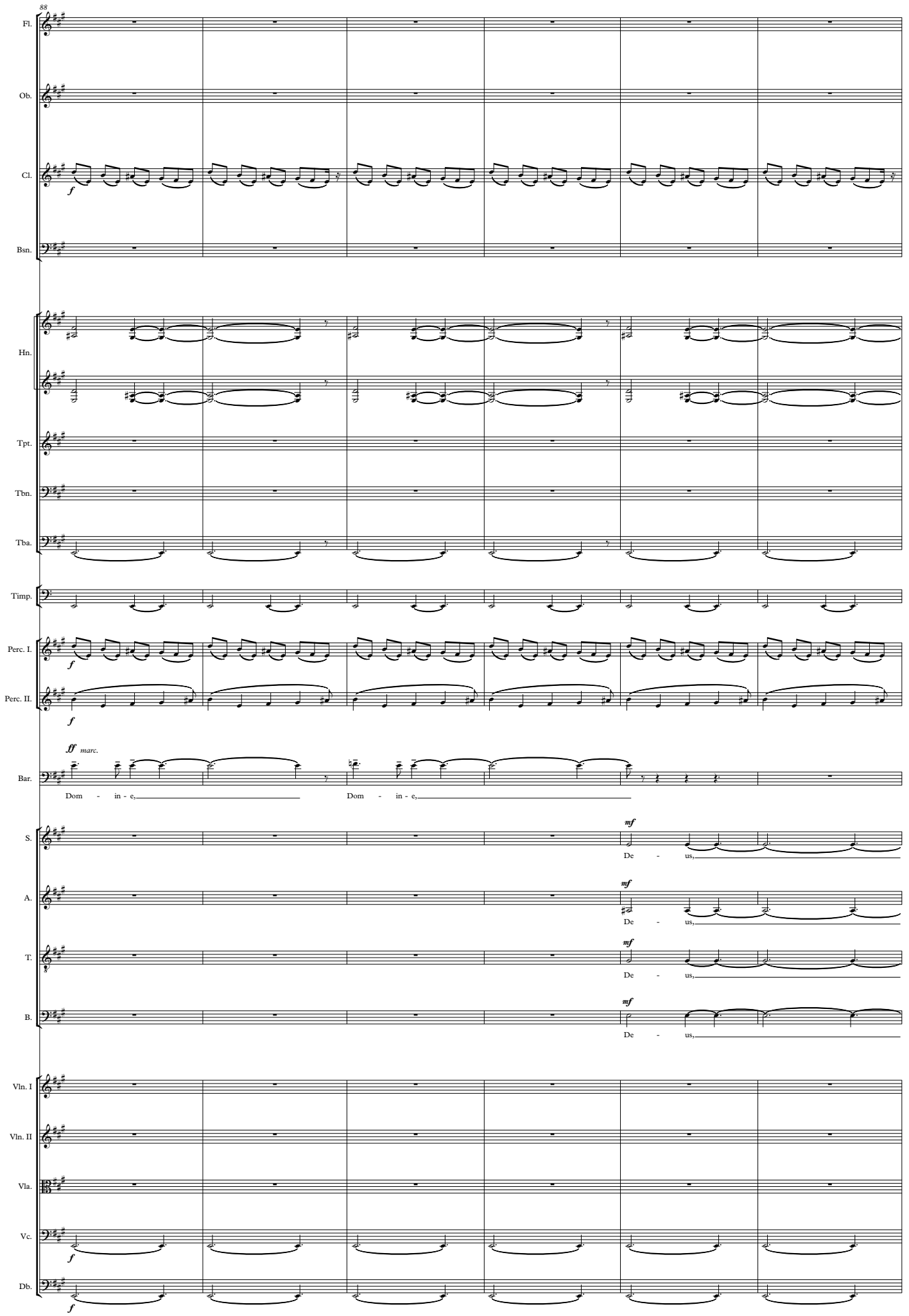
De - us,

De - us,

De - us,


J
76
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
a 3
1, 2.
3.
non troppo
Tbn.
Tba.
Timp.
Triangle
Glockenspiel
Perc. II.
Hp.
S.
A.
T.
B.
mf sub.
Dom - in - e, Dom - in - e, Dom - in - e De - - us,
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
arco
pizz.
(l.v.)
p sub.


82
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
a 2
a2
a 3
1, 2.
3.
Triangle
Susp'd Cymbal
Glockenspiel
Vibraphone
div.
unis.
arco
Dom - in - e,
De - - - us,


88
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Bar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
f
ff marc.
mf
Dom - in - e,
Dom - in - e,
De - us,

(senza rit.)

K

Adagio - senza misura (𝅗𝅥 = c.60)

94

Cl.

Hn.

Tba.

Timp.

Perc. I.

Perc. II.

Cel.

Hp.

Bar.

S.

A.

T.

B.

Vln. I

Vc.

Db.

lunga

Crotales

(l.v.)

ff *sonore*

ff *drammatico, espress.*

qui - tol - lis pec - ca - - - - ta mun -

div. a 4

ppp *sempre*

poco rit.

p

di, mis - er - er - - - - e no - bis; mis - er - er - - - - e no -

ppp

L

Adagio (♩ = c.60)

98

[senza misura]

[senza misura]

Perc. I.

Perc. II.

Hp.

Bar.

S.

A.

Vln. I

Vln. II

mp sost.

Bell tree

'jangle'

p sempre

G♯

G♮

gliss.

pp

bis;

* *pp* *mf*

qui tollis peccata mundi,

suscipe deprecationem nostram,

unis.

div.

div. a 3

p sost.

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

104

[senza misura]

rit.

Triangle

molto

B♭ F♮ C♮

espress.

Qui sedes ad dexteram Patris,

mis - er - er - e no - bis.

Vla.

Vc.

p

M

Allegro giocoso (♩. = c.132)

109

1.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. I.

Tri.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ff con fuoco

f

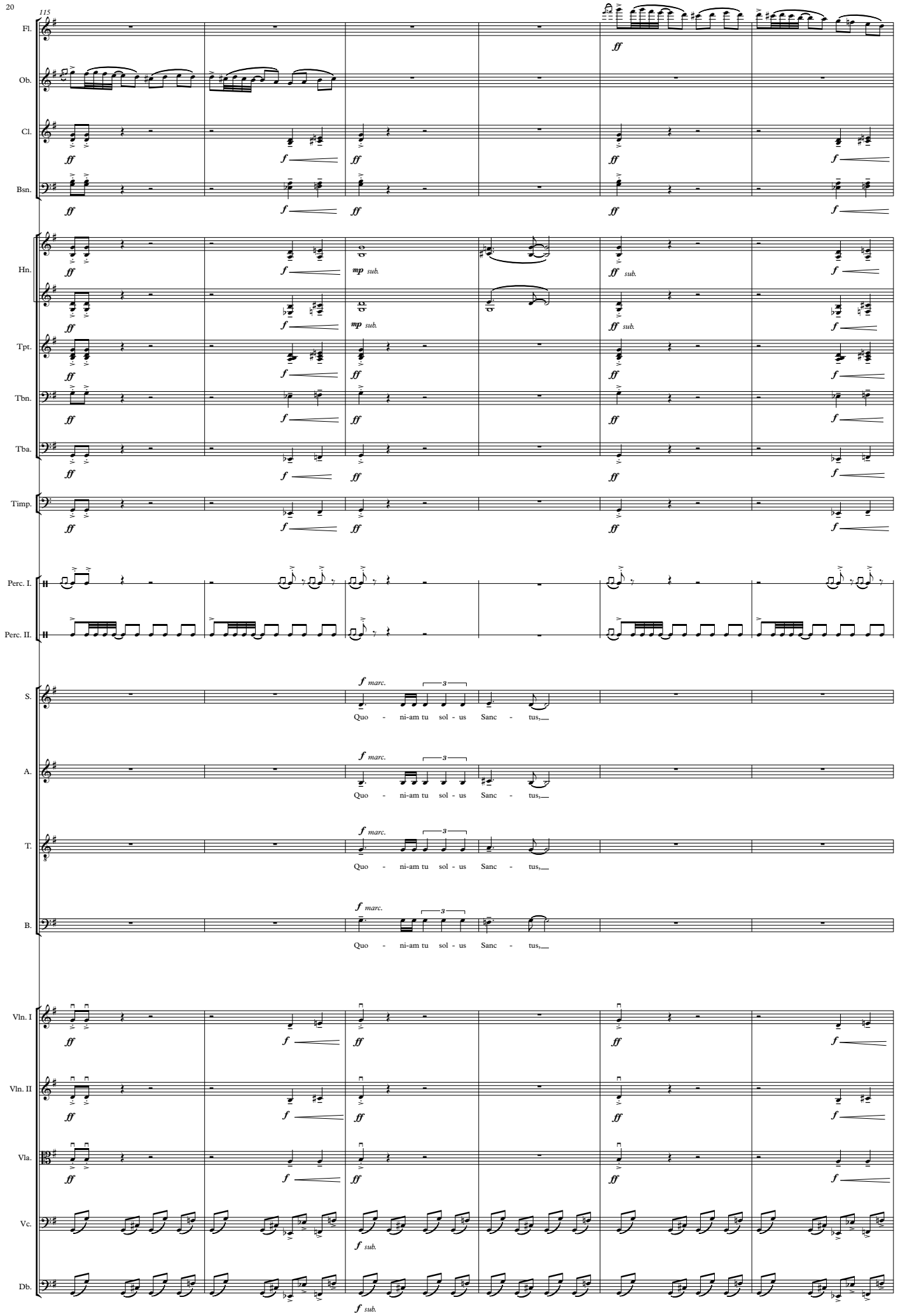
a 3

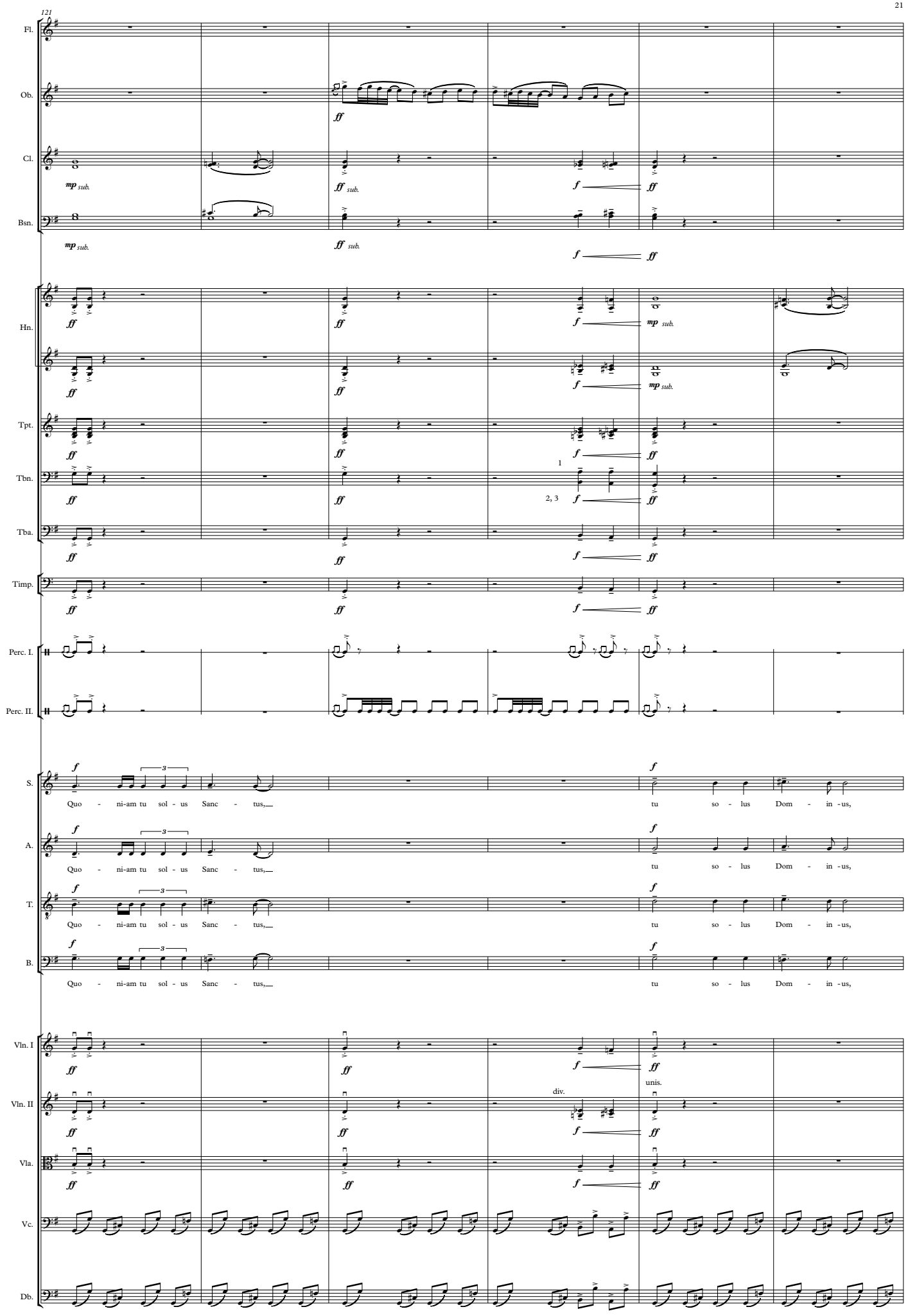
Snare drum

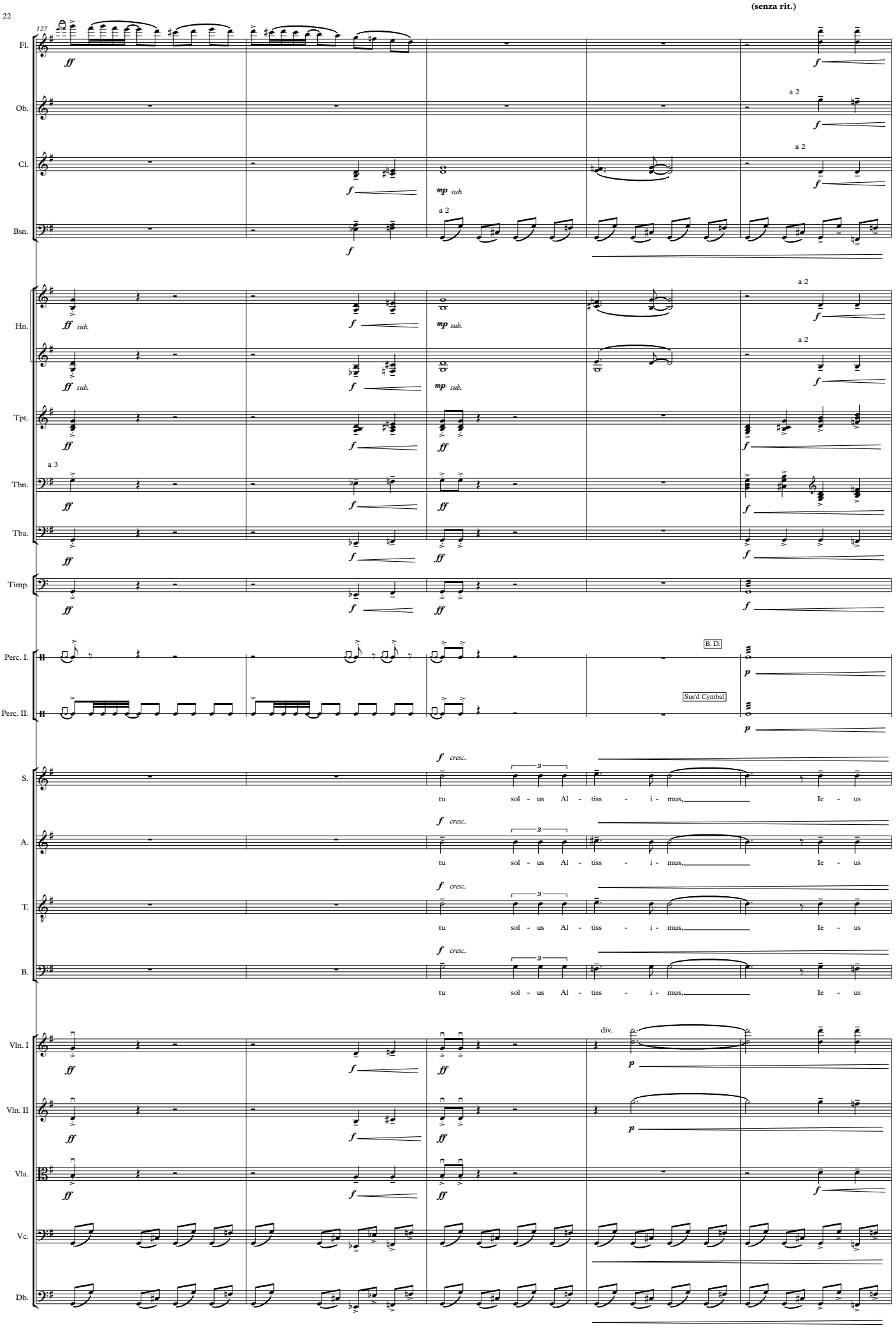
Tambourine

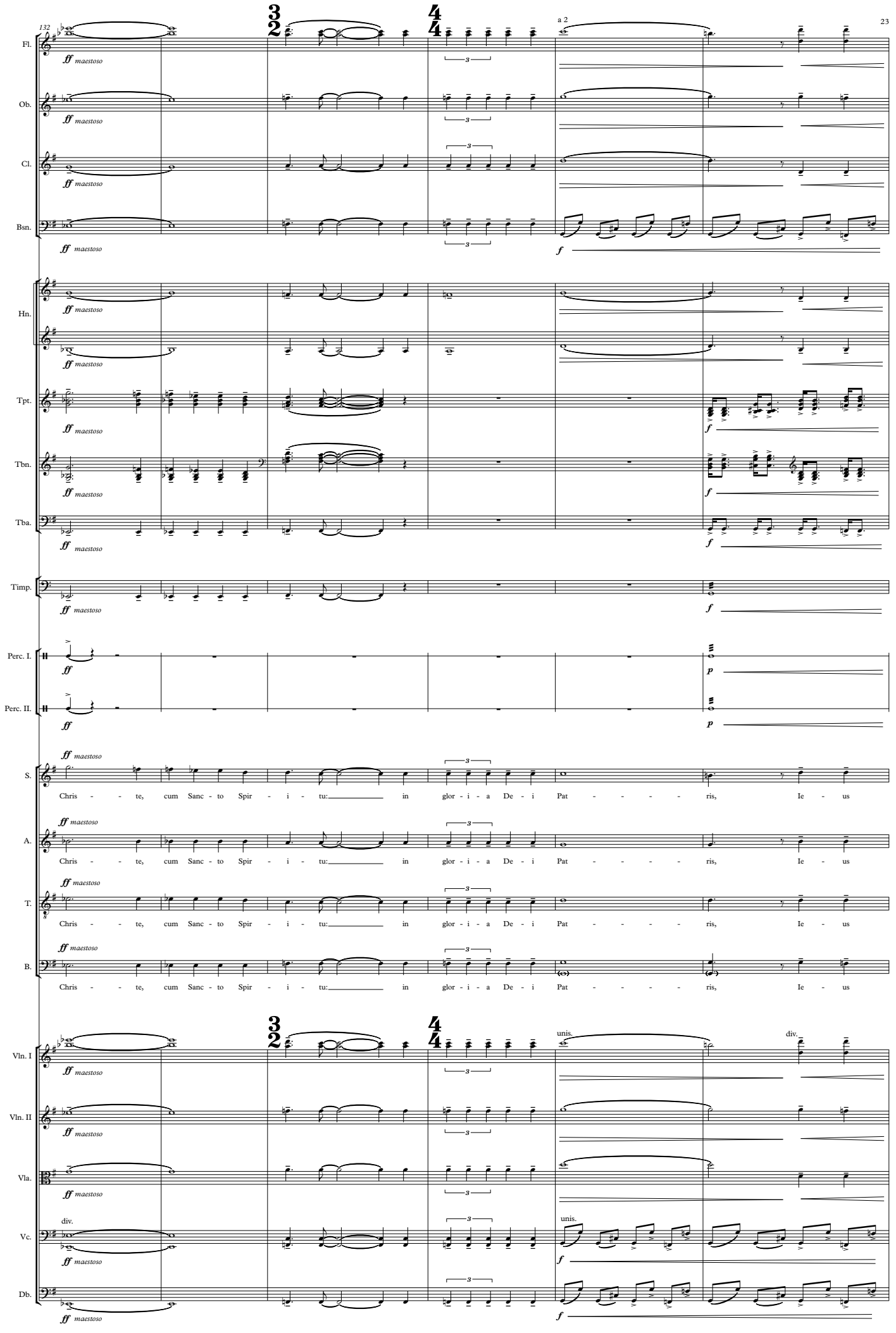
unis.

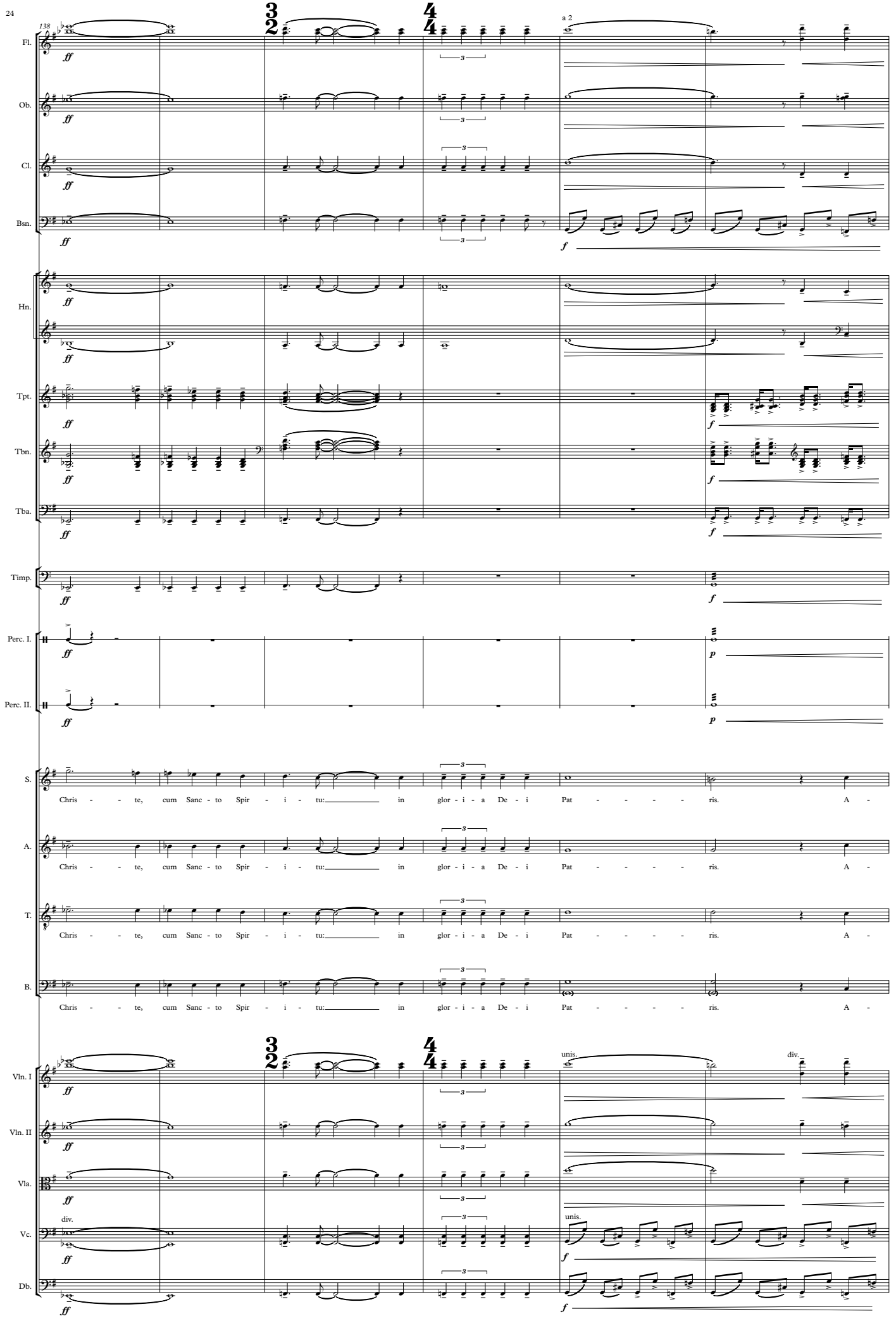
div.

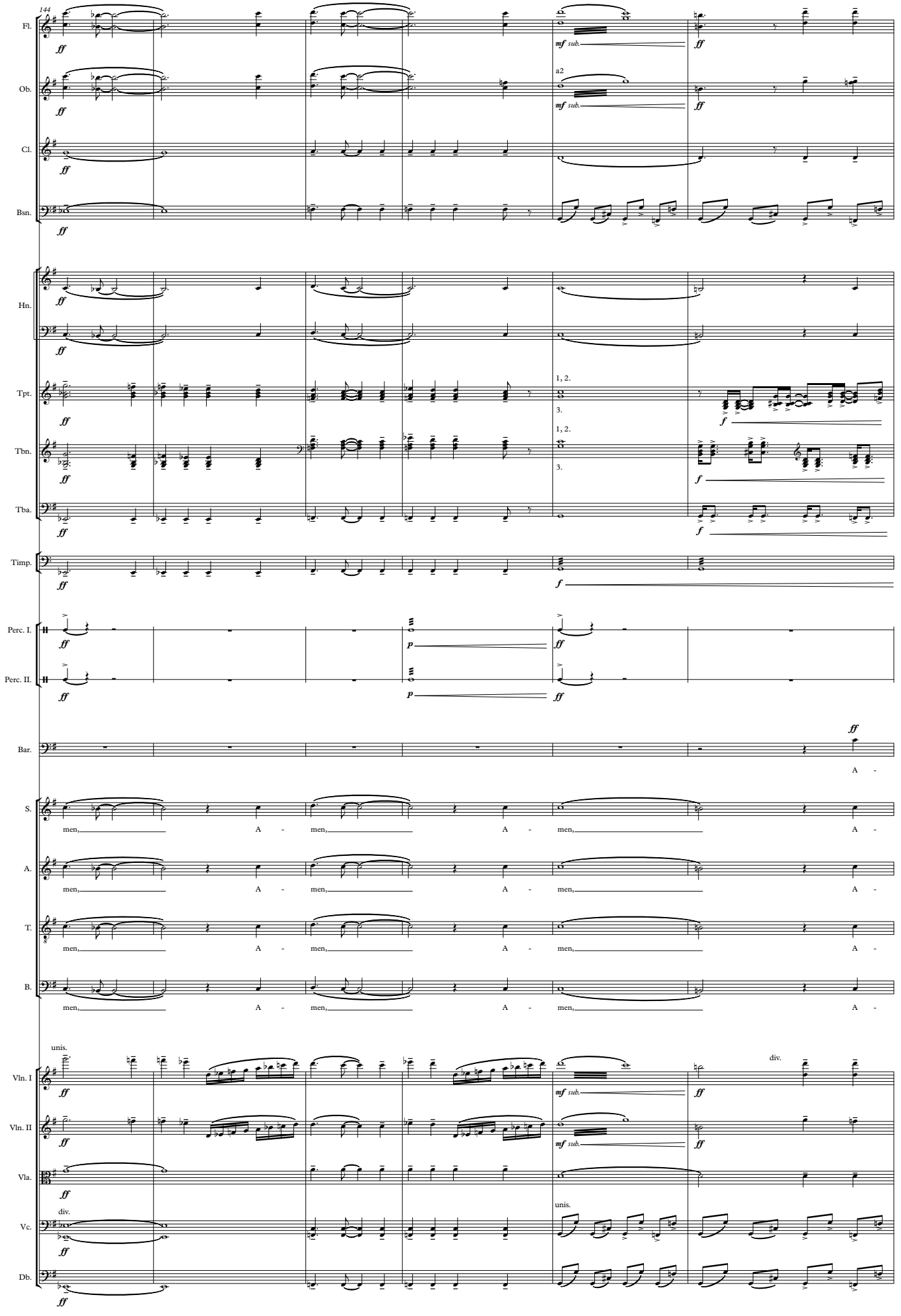

115
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
f
mp sub.
ff sub.
f marc.
Quo - ni-am tu sol - us Sanc - tus,
f sub.

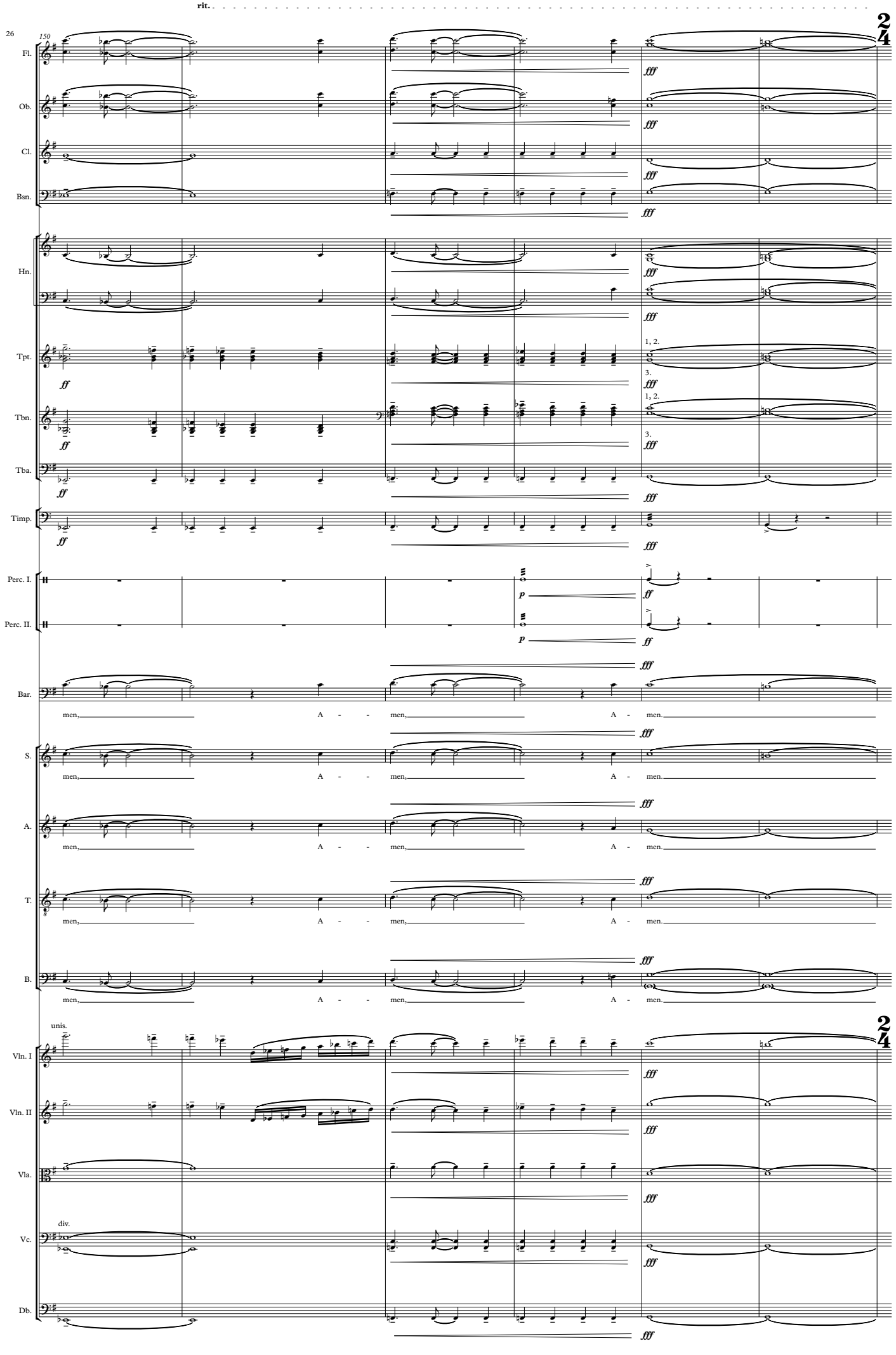

121
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
mp sub.
ff sub.
f
ff
1
2, 3
div.
unis.
Quo - ni-am tu sol - us Sanc - tus,
tu so - lus Dom - in - us,


(senza rit.)
127
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
a 2
a 3
mp sub.
ff sub.
B. D.
Sus'd Cymbal
f cresc.
tu sol - us Al - tiss - i - mus, Ie - us
div.


132
a 2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff maestoso
f
p
Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - - - ris, Ie - us
unis.
div.


138
a 2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
S.
A.
T.
B.
Chris - - te, cum Sanc - to Spir - i - tu: in glor - i - a De - i Pat - - - - - ris. A -
Vln. I
Vln. II
Vla.
Vc.
Db.
unis.
div.
ff
f
p


144
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Bar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
ff
mf sub.
a2
1, 2.
3.
f
p
A -
men,
unis.
div.


rit.
26
150
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
Perc. I.
Perc. II.
Bar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.
2
4
fff
ff
p
1, 2.
3.
men, A - men.
unis.
div.

N

meno mosso (♩ = c.100)

rit.

156

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

Perc. I.

Cel.

p sempre

C♯ F♮

Hp.

p sempre

Bar.

S.

A.

T.

B.

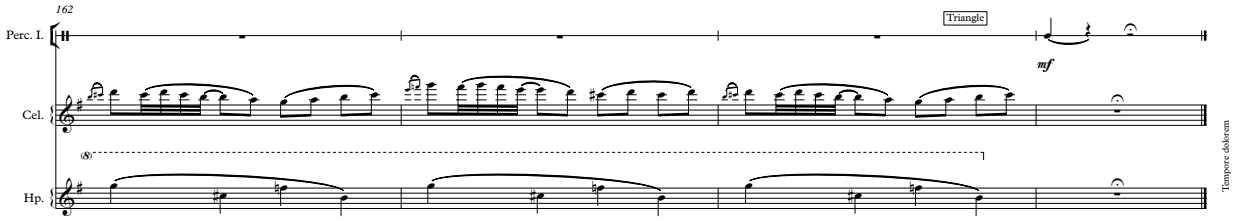
Vln. I

Vln. II

Vla.

Vc.

Db.



Oldmeldrum, Brough Sowerby,
Mar - July 2020; Orchestrated Aug 2020