

THE ETERNAL ECSTASY



for Mixed Choir (SSAATTBB)

Phillip A. Cooke

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(2013)

PERFORMANCE NOTES

The *mmm* sound is a resonant humming sound, perhaps with a slightly open mouth if necessary to create a fuller sound.

The *Ah* sound is a generic 'A' sound such as one from the southern counties may say when pronouncing the word 'after'.

The *O* sound is a generic 'O' sound such as in 'O Little Town of Bethlehem' etc.

In the bass (bb. 1 – 15) and the corresponding bass and soprano parts (bb. 55 – 61) singers should breathe regularly and independently to achieve sustained notes.

Duration: 5 minutes

Cover photograph: 'The Ecstasy of St Teresa' (Bernini)

For more information: www.phillipcooke.com

The Eternal Ecstasy was commissioned by the Chapel Choir of Selwyn College, Cambridge for their recording of the same name in July 2013

TEXT

The blazing Angel thrust and speared
His long and golden dart
Tipped with fire
Into my heart.
It seemed sometimes to pierce within,
Rending all apart;
And flames of flagrant love ignite
When the searings start.

And with softest gentle moans,
Sighs of sweet surpassing pain,
I yearn to feel the agony
Enkindling again.

The soul desires nothing more,
Desires nothing less
Than to be entwined, embraced
Enlaced in God's caress.

St Theresa (adpt. Marcus Tomalin)

THE ETERNAL ECSTASY

a Motet for Mixed Choir (SSAATTBB)

Molto sostenuto; tranquillissimo (♩ = c.42)

Musical score for the first system, measures 1-4. The score includes parts for Soprano, Alto, Tenor, Bass, and Piano (rehearsal only). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is 'Molto sostenuto; tranquillissimo' with a quarter note equal to approximately 42 beats per minute. Dynamics include *pp*, *p*, *ppp*, and *p sempre*. The Soprano part has a fermata on the first measure. The Alto and Tenor parts have long, sustained notes with *ppp* and *pp* dynamics. The Bass part has a fermata on the first measure and a *p sempre* dynamic. The Piano part provides accompaniment with *pp* dynamics.

* Breathe independently and regularly to achieve sustained notes



Musical score for the second system, measures 5-8. The score includes parts for Soprano, Alto, Tenor, Bass, and Piano (rehearsal only). The key signature is three flats and the time signature is 3/4. The tempo is 'Molto sostenuto; tranquillissimo'. Dynamics include *pp*, *p*, *mp*, and *ppp*. The Soprano part has a fermata on measure 5 and lyrics: "The blaz - ing An - gel, the blaz - ing An - gel,". The Alto and Tenor parts have long, sustained notes with *ppp* and *p* dynamics. The Bass part has a fermata on measure 5 and a *p* dynamic. The Piano part provides accompaniment with *p* and *mp* dynamics.

9 *p cresc.* *mf*

the blaz - ing An - gel, thrust and speared His long and

p mp p mp

Ah Ah

p mp p mp

Ah Ah

(O)

p cresc. *mf*

13 *p mp espress.* *sub. mp*

gol - den dart Tipped with fire in - to

pp p sub. mp

mmm fire

pp p sub. mp

mmm fire

sub. mp

(O) fire

p mp

sub. poco più mosso (♩ = c.50)

rit. - - - - - **Primo tempo** (♩ = c.42)

poco più mosso (♩ = c.50) 3

17

— my heart, my heart. It seemed some -
— heart, mmm It seemed some -
— heart, mmm It seemed some -
— heart, O It seemed some -
— heart, O It seemed some -
— heart, O It seemed some -
— heart, O It seemed some -



21

times to pierce with - in, Ren - ding all a - part;
times to pierce with - in, Ren - ding all a - part;
times to pierce with - in, Ren - ding all a - part;
times to pierce with - in, Ren - ding all a - part;

poco rit. - - - - -

4

25

mp *espress.*

mf *mp*

sub. *mf*

And flames of fla - grant love ig - nite When the sear - ings

mp *espress.*

mf *mp*

sub. *mf*

And flames of fla - grant love ig - nite When the sear - ings

mp *espress.*

mf *mp*

sub. *mf*

And flames of fla - grant love ig - nite When the sear - ings

mp *espress.*

mf *mp*

sub. *mf*

And flames of fla - grant love ig - nite When the sear - ings

mp

mf *mp*

sub. *mf*

And flames of fla - grant love ig - nite When the sear - ings

Primo tempo (♩ = c.42)

poco più mosso (♩ = c.50)

pp

pp *sempre, lontano*

(✓)

start. *mmm*

pp

p

pp *sempre, lontano*

(✓)

mmm *mmm*

pp

p

mmm

p

0

pp

pp

pp

33 Soprano

mmm *mmm*

Alto (gl. altri)

mmm *mmm*

Alto (Solo) ***mp*** *molto espress.* *poco*

And with soft - est gen - tle moans, Sighs of sweet sur - pas - sing pain,

mp



37

mmm *mmm*

mmm *mmm*

mp *poco* ***mp*** *p*

I yearn to feel the a - gon - y En - kind - ling once a - gain,

41

mmm

mp espress. *mf* *mp* *sub. mf*

The soul des - ires noth - ing more, Des - ires noth -

mp espress. *mf* *mp* *sub. mf*

The soul des - ires noth - ing more, Des - ires noth -

mp *mf* *mp* *sub. mf*

45

mp espress. *mf* *mp* *sub. mf cresc.*

To be en - twined, em - braced En - laced in

(Tutti) mp espress. *mf* *mp* *sub. mf cresc.*

To be en - twined, em - braced En - laced in

p *mp espress.* *mf* *mp* *sub. mf cresc.*

- ing less To be en - twined, em - braced En - laced in

p *mp espress.* *mf* *mp* *sub. mf cresc.*

- ing less To be en - twined, em - braced En - laced in

p *mp* *mf* *mp* *sub. mf cresc.*

poco accel.

49

God's car - ess, in God's car - ress, in God's car - ess, in

God's car - ess, in God's car - ess, in God's car - ess, in

God's car - ess, in God's car - ess, in God's car - ess, in

God's car - ess, in God's car - ess, in God's car - ess, in



A tempo (♩ = c.50)

Primo tempo (♩ = c.42)

52

God's car - ess, Ah

God's car - ess, A - - -

God's car - ess, A - - -

God's car - ess, Ah

ff ecstatico

pp sempre

pp

pp

pp

57

pp sempre

Ah

pp *p*

men, A - - - men,

men, A - - - men,

men, A - - - men,

pp sempre

Ah

pp



rit. al fine.. - - - - -

62

pp

A - men,

pp