

WHEN IN OUR MUSIC



**A Festival Anthem for Mixed Choir (SATB),
Brass Quartet, Percussion and Organ**

Phillip A. Cooke

WHEN IN OUR MUSIC

a Festival Anthem for Mixed Choir (SATB), Brass Quartet, Percussion and Organ

(2019)

PERFORMANCE NOTES

- All organ stops have been left to the discretion of the organist – all manual indications are suggestions only
- The solo soprano section (b. 61-67) could be taken by the divided section if preferred
- All breath marks have been left to the discretion of the conductor

Duration: 9 minutes

Cover photograph: www.freedigitalphotos.com

For more information: www.phillipcooke.com

TEXT

1. When in our music God is glorified,
and adoration leaves no room for pride,
it is as though the whole creation cried,
Alleluia!

2. How often, making music, we have found
a new dimension in the world of sound,
as worship moved us to a more profound
Alleluia!

3. So has the church, in liturgy and song,
in faith and love, through centuries of wrong,

borne witness to the truth in every tongue:
Alleluia!

4. And did not Jesus sing a Psalm that night
when utmost evil strove against the Light?
Then let us sing, for whom he won the fight:
Alleluia!

5. Let every instrument be tuned for praise!
Let all rejoice who have a voice to raise!
And may God give us faith to sing always:
Alleluia! Amen.

Fred Pratt Green (1903 - 2000)

PROGRAMME NOTE

When in Our Music is a 'festival' anthem for choir, brass, percussion and organ, written to be a celebratory and optimistic offering full of vibrancy and verve. However, the piece does feature some more reflective and melancholy music, and the work as a whole encounters different colours, moods and feelings throughout its nine-minute duration. As the work was commissioned for the installation of a new organ, it features a substantial organ solo that reprises and develops many of the piece's key themes and motifs. *When in Our Music* was inspired by several things, most notably Gustav Holst's *Choral Fantasia* (1930) with its long organ solo one of the piece's great highlights.

PAC

FULL SCORE

for Wayne Gilreath and The Choir of Douglasville First United Methodist Church

FRED PRATT GREEN
(1903 - 2000)

WHEN IN OUR MUSIC

PHILLIP A. COOKE (2019)

a Festival Anthem for Mixed Choir (SATB), Brass Quartet, Percussion & Organ

Allegro giocoso (♩=c.128)

The score is for a 4/4 piece in B-flat major. It features a mixed choir (Soprano, Alto, Tenor, Bass) with lyrics: "Al - - le - lu - ia, Al - - le -". The choir parts are marked *f marc.* The brass quartet (Trumpet in B♭ 1 & 2, Trombone 1 & 2) also plays *f marc.* The organ part includes guitar (Gt: *f*) and pedal (Ped. 16') parts, both marked *f*. The percussion part includes Cymbals (marked *sffz*) and Timpani (marked *f*, *sub. p*, and *sffz*).

5

S. *ff*
lu - ia, Al - le - lu - ia,

A. *ff*
lu - ia, Al - le - lu - ia,

T. *ff*
lu - ia, Al - le - lu - ia,

B. *ff*
lu - ia, Al - le - lu - ia,

Timp. *f* *p cresc.*

Tpt. 1 *f cresc.*

Tpt. 2 *f cresc.*

Tbn. 1 *f cresc.*

Tbn. 2 *f cresc.*

Org.

Detailed description: This page of a musical score features four vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts for Timpani, Trumpets (1 and 2), Trombones (1 and 2), and Organ. The vocal parts are in a key with three flats and a 2/4 time signature, with lyrics 'lu - ia, Al - le - lu - ia,'. They are marked with a fortissimo (*ff*) dynamic. The instrumental parts include a Timpani part with dynamics *f* and *p cresc.*, and Brass parts (Trumpets and Trombones) with *f cresc.* markings. The Organ part is in the lower register. The score is divided into measures with a 2/4 time signature and a 4/4 time signature.

poco rit.

10 *mf*
S. Al - le - lu - ia. —

mf
A. Al - le - lu - ia. —

mf
T. Al - le - lu - ia. —

mf
B. Al - le - lu - ia. —

Cym. *sfz*

Timp. *sfz*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Org. *ff*

ff

Detailed description: This page of a musical score, numbered 10, is for a piece titled 'Al - le - lu - ia.' The tempo is marked 'poco rit.' (poco ritardando). The score includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all singing the text 'Al - le - lu - ia.' with a mezzo-forte (*mf*) dynamic. The instrumental ensemble consists of Cymbal (Cym.), Timpani (Timp.), Trumpets (Tpt. 1 and 2), Trombones (Tbn. 1 and 2), and Organ (Org.). The Cymbal and Timpani parts are marked *sfz* (sforzando). The brass and organ parts are marked *ff* (fortissimo). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 2/4 time signature. The vocal parts are in a soprano clef, and the instrumental parts are in their respective clefs. The organ part is written in a grand staff (treble and bass clefs). The score ends with a double bar line and repeat signs.

A tempo

15 *p sempre*

S. *p sempre*
When in our mu - sic God is glo - ri - fied,

A. *p sempre*
When in our mu - sic God is glo - ri - fied,

T. *p sempre*
When in our mu - sic God is glo - ri - fied,

B. *p sempre*
When in our mu - sic God is glo - ri - fied,

p sempre



20 *p*

S. *p*
When in our mu - sic God is glo - ri - fied, and ad - or -

A. *p*
When in our mu - sic God is glo - ri - fied, and ad - or -

T. *p*
When in our mu - sic God is glo - ri - fied, and ad - or -

B. *p*
When in our mu - sic God is glo - ri - fied, and ad - or -

25

mf espress.

f

S. a - tion_ leaves no room_ for pride,_ it is as though the

A. a - tion_ leaves no room_ for pride,_ it is as though the

T. a - tion_ leaves no room_ for pride,_ it is as though the

B. a - tion_ leaves no room_ for pride,_ it is as though the

Org. Sw: *mf*

mf



poco rit.

30

S. whole cre - a - tion cried, it is as though the whole cre - a - tion

A. whole cre - a - tion cried, it is as though the whole cre - a - tion

T. whole cre - a - tion cried, it is as though the whole cre - a - tion

B. whole cre - a - tion cried, it is as though the whole cre - a - tion

Org.

A tempo

35

S. *mp* *f marc.*
 cried, Al - le - lu - ia,

A. *mp* *f marc.*
 cried, Al - le - lu - ia,

T. *mp* *f marc.*
 cried, Al - le - lu - ia,

B. *mp* *f marc.*
 cried, Al - le - lu - ia,

Cym. *sfz*

Timp. *f* *sub. p*

Tpt. 1 *f marc.*

Tpt. 2 *f marc.*

Tbn. 1 *f marc.*

Tbn. 2 *f marc.*

Org. *p* *f*

Gt: *f*

p *f*

40

S. Al - le - lu - ia,

A. Al - le - lu - ia,

T. Al - le - lu - ia, How *mf*

B. Al - le - lu - ia, How of - ten, *mf*

Cym. *sfz*

Timp. *sfz* *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Org. Sw: *mp*

mp

S. *mf* ...ma - king mu - sic, we have *f* found.

A. *mf* ...ma - king mu - sic, we have *f* found.

T. of - ten, we have *f* found.

B. ma - king mu - sic, we have *f* found.

Timp. *f*

Org. *f*

Gt: *f*



S. *mf* ...in the world of *f* sound, as

A. *mf* a new di - men - sion in the world of *f* sound, as

T. *mf* a new di - men - sion in the world of *f* sound as

B. *mf* a new di - men - sion, ...di - men - sion in the world of *f* sound, as

Org. Sw: *mp*

mp

poco rit.

56

S. *ff*
wor - ship moved us to a more pro - found

A. *ff*
wor - ship moved us to a more pro - found

T. *ff*
wor - ship moved us to a more pro - found

B. *ff*
wor - ship moved us to a more pro - found

Timp. *p* — *f*

Org. *f*

poco meno mosso (♩=c.116)

61

S. *mp espress*
Al - le - lu - ia,

* Solo *mp espress*
Al - - le - lu - ia,

Tpt. 1 *p lontano*

Org. *pp*

* Could be taken by divided section if preferred

poco rit.

(Soprano 2)

10

66

S.

Tpt. 1

Tpt. 2 *p lontano*

Tbn. 1 *p lontano*

Tbn. 2 *p lontano*

Org.

Ancora poco meno mosso (♩=c.96)

70

Tpt. 1 *pp*

Org. Gt: *mf* (man.) Sw: *p*

73

S. (tutti) *mf espress.*
So has the church,

A. *mf espress.*
So has the church,

Tpt. 1 *mf*

Tpt. 2 *mf*

Org.

76

S. *mf*
in li - tur - gy and song, in faith and

A. *mf*
in li - tur - gy and song, in faith and

Tpt. 1

Tpt. 2

Org.

79

S. *mf*
love, though cen - tur - ies of wrong,

A. *mf*
love, though cen - tur - ies of wrong,

Tpt. 1 *mf*

Tpt. 2 *mf*

Org.

82

S. *f* borne wit - ness to *cresc.* the

A. *f* borne wit - ness to *cresc.* the

T. *f* ...borne wit - ness to... *cresc.* ...borne wit - ness to the

B. *f* ...borne wit - ness to... *cresc.* ...borne wit - ness to the

Timp. *mf*

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

Tbn. 1 *mf* *cresc.*

Tbn. 2 *mf* *cresc.*

Org.

Ped. 16' *mf*

rit.

85

S. *ff*
truth in ev - 'ry tongue: in ev - 'ry

A. *ff*
truth in ev - 'ry tongue: in ev - 'ry

T. *ff*
truth in ev - 'ry tongue: in ev - 'ry

B. *ff*
truth in ev - 'ry tongue: in ev - 'ry

Cym. *ffz*

Timp. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Org. { *f*
Gt. { *f*

Detailed description: This page of a musical score, numbered 85, features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full instrumental ensemble. The vocal parts are in a key with three flats and a common time signature. They sing the lyrics "truth in ev - 'ry tongue: in ev - 'ry" with a dynamic marking of *ff* (fortissimo) and a fermata over the final notes. The instrumental ensemble includes Cymbals, Timpani, Trumpets 1 and 2, Trombones 1 and 2, Organ, and Guitar. The Organ and Guitar parts are marked with *f* (forte). The Cymbals play a single stroke marked *ffz* (fortissimo zingando). The Timpani play a chord marked *f*. The brass instruments (Trumpets and Trombones) play a melodic line marked *f*. The Organ and Guitar provide harmonic support with chords and arpeggiated figures, also marked *f*. The score concludes with a double bar line.

Primo tempo (subito) (♩=c.128)

88

f marc.

S. tongue: Al - - le - lu - ia,

f marc.

A. tongue: Al - - le - lu - ia,

f marc.

T. tongue: Al - - le - lu - ia,

f marc.

B. tongue: Al - - le - lu - ia,

Cym. *sfz*

Timp. *f* *sub. p* *sfz* *f*

f marc.

Tpt. 1

f marc.

Tpt. 2

f marc.

Tbn. 1

f marc.

Tbn. 2

f marc.

Org. *f*

f

Detailed description: This page of a musical score, numbered 14, is for the 'Primo tempo (subito)' section with a tempo marking of quarter note = c.128. It features vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all marked 'tongue:' and singing 'Al - - le - lu - ia,'. The vocal lines are in a key with three flats and a 2/4 time signature, with a tempo change to 4/4 indicated by a double bar line. The instrumental parts include Cymbal (Cym.), Timpani (Timp.), Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombones 1 and 2 (Tbn. 1, Tbn. 2), and Organ (Org.). The Cym. part has a single note marked *sfz*. The Timp. part has dynamics *f*, *sub. p*, *sfz*, and *f*. The brass and organ parts are marked *f marc.* or *f*. The score is written in a key with three flats and a 2/4 time signature, with a tempo change to 4/4 indicated by a double bar line.

93

S. *ff* Al - le - lu - ia, *mf* Al - le - lu - ia.

A. *ff* Al - le - lu - ia, *mf* Al - le - lu - ia.

T. *ff* Al - le - lu - ia, *mf* Al - le - lu - ia.

B. *ff* Al - le - lu - ia, *mf* Al - le - lu - ia.

Cym. *sffz*

Timp. *p cresc.* *sffz*

Tpt. 1 *f cresc.* *ff*

Tpt. 2 *f cresc.* *ff*

Tbn. 1 *f cresc.* *ff*

Tbn. 2 *f cresc.* *ff*

Org. *ff*

98

Timp.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Org.

sub. *p* sempre

103

T. *p* espress.

B. *p* espress.

And did not Je - sus sing a Psalm that night,

Tbn. 1 *pp* sempre

Tbn. 2 *pp* sempre

Org. Sw. *pp* Gt.

109 *p*

T. *p*

B. *p espress.*

Tbn. 1 *pp*

Tbn. 2 *pp*

Org.

And did not Je - sus sing a Psalm that night



114 *p*

T. *p*

B. *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

Org.

when ut - most ev - il stove ag - ainst the Light?

18 ¹¹⁹ *mf cresc.* *f*

S. Then let us sing, for whom he won the fight,

A. *mf cresc.* *f*

T. Then let us sing, for whom he won the fight,

B. *mf cresc.* *f*

Tbn. 1

Tbn. 2

Org. *mf*

124 *mf cresc.* *f*

S. Then let us sing, for whom he won the fight: Al - le - lu - ia

A. *mf cresc.* *f*

T. *mf cresc.* *f*

B. *mf cresc.* *f*

Org.

129 *ff*
S. Al - le - lu - ia Al - le - lu - ia

ff
A. Al - le - lu - ia Al - le - lu - ia

ff
T. Al - le - lu - ia Al - le - lu - ia

ff
B. Al - le - lu - ia Al - le - lu - ia

Cym. || - - - - - || - - - - - $\frac{2}{4}$ - - - - - $\frac{4}{4}$

Timp. - - - - - *f* *sub. p*

Tpt. 1 - - - - - *f marc.*

Tpt. 2 - - - - - *f marc.*

Tbn. 1 - - - - - *f marc.*

Tbn. 2 - - - - - *f marc.*

Org. *f*

f

134 *f marc.*

S. *f marc.*
Al - le - lu - ia,

A. *f marc.*
Al - le - lu - ia,

T. *f marc.*
Al - le - lu - ia,

B. *f marc.*
Al - le - lu - ia,

Cym. *sfz*

Timp. *sfz* *f*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Org.

Cadenza - Rondo (a tempo)

140

Org. Sw. *mf*



145

Org. *mf*



150

Org.



155

Org. Gt. *f*

160

Org.

165

Org.

Sw. *mf*

mf

170

Org.

175

Org.

180

Org. *f*

f

poco accel.

185

Org.

A tempo

190

Org. *ff*

ff

accel.

195

Org. *cresc.*

cresc.

rit. A tempo

200

Org.

fff

fff

Primo tempo (♩=c.128)

205

S.

A.

T.

B.

(Ped.)

f

p sempre

Let ev - 'ry

Let ev - 'ry

Let ev - 'ry

Let ev - 'ry

f

p sempre

210

S.

A.

T.

B.

p

p

p

p

ins - tru-ment be tuned for praise! Let ev - 'ry

ins - tru-ment be tuned for praise! Let ev - 'ry

ins - tru-ment be tuned for praise! Let ev - 'ry

ins - tru-ment be tuned for praise! Let ev - 'ry

215

S. ins - tru-ment be tuned _____ for praise!____ Let all re -

A. ins - tru-ment be tuned _____ for praise!____ Let all re -

T. ins - tru-ment be tuned _____ for praise!____ Let all re -

B. ins - tru-ment be tuned _____ for praise!____ Let all re -



219

mf *espress.*

S. *mf* *espress.* joice who have a voice _____ to raise!____ Let all re -

A. *mf* *espress.* joice who have a voice _____ to raise!____ Let all re -

T. *mf* *espress.* joice who have a voice _____ to raise!____ Let all re -

B. *mf* *espress.* joice who have a voice _____ to raise!____ Let all re -

Org. Sw: *mf*

mf

f

S. joice who have a voice_ to raise! And may God

A. joice who have a voice_ to raise! And may God

T. joice who have a voice_ to raise! And may God

B. joice who have a voice_ to raise! And may God

Org.



poco rit.

mp

S. give us faith to sing_ al - ways:

A. give us faith to sing_ al - ways:

T. give us faith to sing_ al - ways:

B. give us faith to sing_ al - ways:

Org. *p*

A tempo

231

f marc.

S. *f marc.*
Al - le - lu - ia, Al - le - lu - ia,

A. *f marc.*
Al - le - lu - ia, Al - le - lu - ia,

T. *f marc.*
Al - le - lu - ia, Al - le - lu - ia,

B. *f marc.*
Al - le - lu - ia, Al - le - lu - ia,

Cym. *sffz* *sffz*

Timp. *f* *sub. p* *sffz* *f*

Tpt. 1 *f marc.*

Tpt. 2 *f marc.*

Tbn. 1 *f marc.*

Tbn. 2 *f marc.*

Org. Gt: *f*

f

236

S. *ff*
Al - le - lu - ia, Al - le -

A. *ff*
Al - le - lu - ia, Al - le -

T. *ff*
Al - le - lu - ia, Al - le -

B. *ff*
Al - le - lu - ia, Al - le -

Timp. *p cresc.*

Tpt. 1 *f cresc.*

Tpt. 2 *f cresc.*

Tbn. 1 *f cresc.*

Tbn. 2 *f cresc.*

Org.

241

S. *mf* *ff*
 -lu - ia. Al - le - lu - ia,

A. *mf* *ff*
 -lu - ia. Al - le - lu - ia,

T. *mf* *ff*
 -lu - ia. Al - le - lu - ia,

B. *mf* *ff*
 -lu - ia. Al - le - lu - ia,

Cym. *sfz*

Timp. *sfz* *p cresc.*

Tpt. 1 *ff* *f cresc.*

Tpt. 2 *ff* *f cresc.*

Tbn. 1 *ff* *f cresc.*

Tbn. 2 *ff* *f cresc.*

Org. *ff* *f cresc.*

ff

mp poco a poco cresc.

S. *Al - le - lu - ia! A - men, A - men, A - men,*

A. *Al - le - lu - ia!*

T. *Al - le - lu - ia! A - men, A - men, A - men,*

B. *Al - le - lu - ia!*

mp poco a poco cresc.

Cym. *sffz*

Timp. *sffz*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Org. *ff*

Sw: *p poco a poco cresc.*

Org. *p poco a poco cresc.*

ff

251

S. *A - men, A - men, A - men,*

A. *mp poco a poco cresc.*
A - men, A - men, A - men, A - men, A -

T. *A - men, A - men, A - men,*

B. *mp poco a poco cresc.*
A - men, A - men, A - men, A - men, A -

Cym.

Timp.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Org.

256

S. *..f...*
 A - men, A - men, A - men, A - men, A -

A. *..f...*
 men, A - men, A - men, A - men, A - men, A - men, A -

T. *..f...*
 A - men, A - men, A - men, A - men, A -

B. *..f...*
 men, A - men, A - men, A - men, A - men, A - men, A -

Timp. *mf poco a poco cresc.*

Tpt. 1 *f espress.*

Tpt. 2 *mf poco a poco cresc.*

Tbn. 1 *mf poco a poco cresc.*

Tbn. 2 *mf poco a poco cresc.*

Org. *...mf...*

Empty bass staff

260

S. men, A - men, A - men, A - men, A - men, A - men, A -

A. men, A - men, A - men, A - men, A - men, A - men, A -

T. men, A - men, A - men, A - men, A - men, A - men, A -

B. men, A - men, A - men, A - men, A - men, A - men, A -

Timp.

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Org.

264 *fff marc.*

S. men, A - men, A - - - - - men.

A. men, A - men, A - - - - - men.

T. men, A - men, A - - - - - men.

B. men, A - men, A - - - - - men.

Cym. *sfz* *fffz*

Timp. *fp* *fffz*

Tpt. 1 *fff marc.*

Tpt. 2 *fff marc.*

Tbn. 1 *fff marc.*

Tbn. 2 *fff marc.*

Org. *fff marc.*

fff marc.

Laus Deo