

THIRD SERVICE (ELY CATHEDRAL)



**Canticles for Female Choir / Trebles
(SS or SA) & Organ**

Phillip A. Cooke

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(2014)

PERFORMANCE NOTES

All organ stops and registrations are suggestions only and are left to the discretion of the organist

Breath marks are suggestions only

Accidentals apply throughout the bar.

The Soprano I solo at bb. 61-68 (Magnificat) could be taken by tutti if desired.

The material from bb. 2-11 (Nunc dimittis) could be taken by soloists if desired.

For Sarah MacDonald and the Ely Cathedral Girl's Choir

Duration: 7 minutes

Cover photograph: Stained Glass (www.morningglass.co.uk)

For more information: www.phillipcooke.com

PROGRAMME NOTE

My third setting of the Evening Service is a departure from the previous two which were reflective and subdued; this setting is much more vivacious and declamatory. There are still moments of introspection (such as the opening of the Nunc dimittis) but the overall mood is one of proclamation and fervent energy.

PAC

TEXT

Magnificat

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour
For he hath regarded the lowliness of his handmaiden
For behold, from henceforth all generations shall call me blessed
For he that is mighty hath magnified me and holy is his Name.
And his mercy is on them that fear him throughout all generations.
He hath shewed strength with his arm: he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat, and hath exalted the humble and meek
He hath filled the hungry with good things and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel as he promised to our forefathers,
Abraham and his seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be, world without end.
Amen.

Nunc dimittis

Lord, now lettest thou thy servant depart in peace, according to thy word
For mine eyes have seen thy salvation,
Which thou hast prepared before the face of all people;
To be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now and ever shall be, world without end.
Amen.

Book of Common Prayer, 1662

THIRD SERVICE (ELY CATHEDRAL)

for Female Choir / Trebles (SS or SA) & Organ

PHILLIP A. COOKE (2014)

Magnificat

Allegro spiritoso; accel. - - - - - Subito a tempo

(♩ = c.120)

Musical score for Soprano I, Soprano II, and Organ. The score is in 4/4 time and B-flat major. The Soprano I part begins with a rest followed by the lyrics "My soul doth mag-ni-fy the Lord, doth". The Soprano II part also begins with a rest followed by the same lyrics. The Organ part features a guitar (Gt.) with dynamics *f cresc.* and *ff marc.*. A double bar line is present at the end of the organ part.

accel. - - - - -

Musical score for Soprano I, Soprano II, and Organ. The Soprano I and II parts continue with the lyrics "mag-ni-fy the Lord and my spi-rit hath re-joiced in God my sav-iour." The Organ part features dynamics *mp* and *f cresc.*. A double bar line is present at the end of the organ part.

10 *f marc.* *ff (non troppo)*

For he hath re - gar - ded_ the low - lin - ess of his hand - -

f marc. *ff (non troppo)*

For he hath re - gar - ded_ the low - lin - ess of his hand - -

ff marc. Sw. *mp*

ff marc.

rit. - - - - - (♩ = c.80) - - - - - Andante espressivo (♩ = c.80)

15 *mp* *mp cresc.*

- - - - - mai - den - - - - - For be - hold, from hence

mp *mp cresc.*

- - - - - mai - den - - - - - For be - hold,

(legatissimo)

(*mp*)

(man.)

20 *... f*

forth all gen - er - a - tions_ shall call me bles - sed_ For he that is migh - ty_

... f

from hence - forth all gen - er - a - tions_ shall call me_ bles - sed_ For he that is migh - ty_

24

mp

3

hath mag-ni-fied me and ho-ly is his Name, and ho-ly is

hath mag-ni-fied me and ho-ly is his Name, and ho-ly is

29

Solo Soprano I

f espress.

mf

And his mer-cy is on them that fear him through-out

his Name.

his Name.

poco rit.

Primo tempo; accel.

(Solo Soprano I)

(♩ = c. 120)

34

p

all gen-er-a-tions.

pp

Gt. *f cresc.*

(16)

(ped.) *p* *f cresc.* *ff*

Subito a tempo

39 Soprano I (tutti) *f marc.*

He hath shewed strength with his arm: he hath scat-tered the proud in the im - a - gin

Soprano II (or Alto) *f marc.*

He hath shewed strength with his arm: he hath scat-tered the proud in the im - a - gin

ff sub. f

sub. f

accel. ----- Subito a tempo

44 *ff* *f marc.*

a - tion of their hearts. He hath put down the migh - ty from their

ff *f marc.*

a - tion of their hearts. He hath put down the migh - ty from their

cresc. *ff sub. f*

cresc. *ff sub. f*

49 *ff* (non troppo) *mp* *sub.f*

seat, and hath ex - al - - - - ted the hum - ble and meek He hath

ff (non troppo) *mp* *sub.f*

seat, and hath ex - al - - - - ted the hum - ble and meek He hath



53 *rit.* *ff*

filled the hun - gry with good things and the rich he hath sent emp - ty a - way.

ff

filled the hun - gry with good things and the rich he hath sent emp - ty a - way.

57 *mp espress.* Solo Soprano I
He rem - em - ber - ing_

Gt. *ppp poss., lontano*

mf *p*

mf *p*

* Could be taken by tutti if desired

(Solo Soprano I)

62 his mer - cy hath hol - pen his ser - vant Is - ra - el as he prom - ised to

ppp poss., lontano

8va Sw.

accel.

(Solo Soprano I)

67 our fore - fath - ers,

Soprano I (gllr. altri.) *mp cresc.*

Soprano II (or Alto) *mp cresc.* Ab - ra - ham and his, Ab - ra - ham and his

Ab - ra - ham and his, Ab - ra - ham and his, Ab - ra - ham and his, Ab - ra - ham and his

Sw. *mp cresc.*

(man.)

rit. - - - - -

Allegro spiritoso; accel. - - - - -

72 *f* *p* (♩ = c.120)

seed for ev - er.

seed for ev - er.

Gt. *f cresc.*

(16)

(ped.) *f cresc.*

Subito a tempo

77 *f marc.* *ff*

Glo - ry be to the Fath - er, and to the Son, and to the Ho - - -

f marc. *ff*

Glo - ry be to the Fath - er, and to the Son, and to the Ho - - -

ff marc. *f*

ff marc. *f*

accel. - - - - -

Subito a tempo

81 *f marc.*

- - - ly Ghost. As it was in the be -

f marc.

- - - ly Ghost. As it was in the be -

cresc. *ff marc.*

cresc. *ff marc.*

poco rit. - - - - Maestoso (♩ = c.108)

85

ff

gin - ing, is now and ev - er shall be, world with - out end, world with - out end,

ff
(alto)

world with - out end, world with - out end,

ff

gin - ing, is now and ev - er shall be, world with - out end, world with - out end,

ff marc.

ff marc.



accel. - - - - Primo Tempo (♩ = c.120)

91

fff

world with - out end. A - men, A - men, A -

fff

world with - out end. A - men, A - men, A -

97

men, _____

men, _____

fff marcatis.

fff marcatis.

Detailed description: This musical score page contains measures 97 through 102. It features four staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). Both vocal lines begin with the word "men," followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of two staves in bass clef. The upper piano staff has a complex texture of chords and arpeggios, with a dynamic marking of *fff* marcatis. The lower piano staff features a steady eighth-note accompaniment, also marked *fff* marcatis. The piece concludes with a double bar line and repeat dots at the end of each staff.

Nunc dimittis

10 Adagio; semplice (♩ = c.60)

* *p espress.* *mp* *p*

Lord, now let - test thou thy ser - vant de - part in peace ac - cord - ing

Lord, now let - test thou thy ser - vant dep - part in peace ac - cord - ing

Sw. *pp*

* Could be taken by soloists if desired.

6 *mp* *p* *p sim.* *mp*

to thy word For mine eyes have seen thy sal - va -

to thy word For mine eyes have seen thy sal - va -

pp

11 *p* (tutti) *mp cresc.* *f* *sub. p*

tion, Which thou hast pre - pared be - fore the face of all peo - ple; To be a light to light - en the

tion, Which thou hast pre - pared be - fore the face of all peo - ple; To be a light to light - en the

pp Gt. *mp* *sub. p*

16' (ped.) *mp* *sub. p*

16 *mf* *f appassion.* *p*

Gen- tiles_ and to be the glor- y_ of_ thy peo- ple_ Is - ra - el.

mf *f appassion.* *p*

Gen - tiles_ and to be the glor- y_ of_ thy peo- ple_ Is - ra - el.

mf *p*

mf *p*

poco rit. - - - - - **Allegro spiritoso; accel.** - - - - -

(♩ = c.120)

21

pp *f cresc.*

pp *f cresc.*

Subito a tempo

26 *f marc.* *ff*

Glo - ry be to the Fath - er, and to the Son, and to the Ho - - - - - ly

f marc. *ff*

Glo - ry be to the Fath - er, and to the Son, and to the Ho - - - - - ly

ff marc. *f*

ff marc. *f*

accel. - - - - - Subito a tempo

31 *f marc.*

Ghost. _____ As it was in the be - gin - ing, is now and ev-er

f marc.

Ghost. _____ As it was in the be - gin - ing, is now and ev-er

cresc. *ff marc.*

cresc. *ff marc.*



poco rit. - - - - - Maestoso (♩ = c.108)

35 *ff*

shall be, world with - out end, world with - out end,

ff

(alto) world with - out end, world with - out end,

ff

shall be, world with - out end, world with - out end,

ff marc.

ff marc.

accel. - - - - - **Primo Tempo** (♩ = c.120)

40

world with-out end. A - men, A - men, A -

world with-out end. A - men, A - men, A -

fff

fff



46

men, men,

men, men,

fff marcatis.

fff marcatis.