

MAGNIFICAT



for Mixed Choir (SSATB)

Phillip A. Cooke

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(2018)

PERFORMANCE NOTES

- The opening female material could be taken by soloists if desired
- The *mmm* sound is a resonant humming sound, perhaps with a slightly open mouth if necessary to create a fuller sound, singers should breathe regularly and independently to achieve sustained notes.
- In bars 10 and 73-74, the second basses should sing the lower notes if possible, if not then should sing the notes an octave higher.
- All breath marks have been left to the discretion of the conductor

For Thomas Hyde on His 40th Birthday

First performed by the Chor Akademicki Politechniki Warszawskiej conducted by Dariusz Zimnicki, in Warsaw, Poland on the 01 May 2018

Duration: 6 minutes

Cover photograph: www.pinterest.com

For more information: www.phillipcooke.com

PROGRAMME NOTE

My setting of the *Magnificat* is the fifth time I have set this text, but the first time in Latin and without an organ - it is an entirely different beast from the previous four. The piece is a free meditation on the text rather than a blow-by-blow representation of the section of the Book of Luke, with atmospheric textures, harmonies and effects to the fore.

PAC

TEXT

Magnificat ánima mea Dóminum.
Et exultávit spíritus meus: in Deo salutári meo.
Quia respéxit humilitátem ancillae suae:

Ecce enim ex hoc beátam me dicent omnes generatiónes.
Quia fécit mihi mágna qui pótens est: et sánctum nómen eius.
Et misericórdia eius in progénies et progénies tíméntibus eum.

Fécit poténtiam in bráchio suo: dispérsit supérbos mente cordis sui.
Depósuit poténtes de sede: et exaltávit húmiles.

Esuriéntes implévit bonis: et dívites dimísit inánes.
Suscépit Ísrael púerum suum: recordátus misericórdiae suae.
Sicut locútus est ad patres nostros: Ábraham, et sémini eius in saecula.

Amen

*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.*

Amen.

MAGNIFICAT

for Mixed Choir (SSATB)

Adagio sostenuto (♩ = c.56)

Musical score for the first section of the Magnificat. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is Adagio sostenuto (♩ = c.56). The key signature is one sharp (F#). The time signature is 3/2. The lyrics are: Mag - ni - - fi- cat, Mag - ni - fi- cat, Mag - ni - fi- cat, Mag - ni - fi- cat, Mag - ni - fi- cat, Mag - ni - fi- cat, Mag - ni - fi- cat.

+ See preface for details

* Could be soloists if desired

poco rit.

Musical score for the second section of the Magnificat. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is poco ritardando. The key signature changes to two sharps (F# and C#). The time signature changes to 4/4. The lyrics are: Mag - ni - - fi- cat, a - ni- ma me - a Do - mi- num, Do - mi - ni - fi- cat, a - ni - ma me - a Do - mi- num, Do - mi - Mag - ni - - fi - cat, a - ni- ma me - a Do - mi- num, Do - mi -

- più mosso (♩ = c.66)

27

num; _____ (tutti) *p* Mag - ni - fi -

num; _____ (tutti) *p* Mag - ni -

num; _____ (tutti) *P espress.* in

p espress. *mmm* Et ex - ul - ta - vit spi - ri - tus me - us in

p espress. *mmm* Et ex - ul - ta - vit spi - ri - tus me - us in

* If second basses cannot sing low note all basses must sing bracketed note.

poco rit. A tempo (♩ = c.66)

12 *p* cat, _____ Mag - ni - fi - cat, _____

p _____ *sub. mp espress.* Mag - ni - fi - cat, _____ Qui - a re -

pp De - o sa - lu - ta - ri me - o, _____ *sub. mp espress.* Qui - a re -

pp De - o sa - lu - ta - ri me - o, _____ *sub. mp espress.* Qui - a re -

pp De - o sa - lu - ta - ri - me - o, _____ *sub. mp espress.* Qui - a re -

...ec - ce e - nim

spex - it hu - mi - li - ta - tem an - cil - lae su - ae; ec - ce e - nim

spex - it hu - mi - li - ta - tem an - cil - lae su - ae; ec - ce e - nim

spex - it hu - mi - li - ta - tem an - cil - lae su - ae; ec - ce e - nim

spex - it hu - mi - li - ta - tem an - cil - lae su - ae; ec - ce e - nim

Soprano I & II

rit.

ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes.

24 *mp espress.* ...qui

mp espress. Qui - a fe - cit mi - - - hi mag - na

p sempre Mag - ni - fi - cat, Mag - - ni - fi - cat,

p sempre Mag - ni - fi - cat, Mag - - ni - fi - cat,

28 po - tens est et sanc - tum, et sanc - tum, sanc - tum no - men

...et sanc - tum, et sanc - tum, sanc - tum no - men

Mag - ni - fi - cat, Mag - ni - fi - cat,

Mag - ni - fi - cat, Mag - ni - fi - cat,

32 *f* ————— *mp* , *p sempre*

e - jus, e - jus. Mag - ni - fi - cat,

e - jus, e - jus. Mag - ni - fi - cat,

...e - jus, e - jus. Et mi - se - ri -

...e - jus, e - jus.

36

Mag - ni - fi - cat, Mag - ni - fi - cat,

Mag - ni - fi - cat, Mag - ni - fi - cat,

3 3 3 3
cor - di - a e - jus ...in pro - ge - ni - es ti - men - ti - bus

mp espress. 3 3 3 3
...a pro - ge - ni - e ...ti - men - ti - bus, ti - men - ti - bus

40 *f* *p* *pp sempre* *3*
...e - um, e - um. Fe - cit po - ten - ti - am in
f *p* *pp sempre* *3*
...e - um, e - um. Fe - cit po - ten - ti - am in
f *p*
e - um, e - um.
f *p*
e - um, e - um.

44 *p* *pp cresc.* *3*
bra - ch - io su - o; Dis - pen - sit su - per - bos men - te
p *pp cresc.* *3*
bra - ch - io su - o; Dis - pen - sit su - per - bos men - te
p
Mag - ni - fi - cat,
p
Mag - ni - fi - cat,
3

poco rit.

A tempo (♩ = c.66) 7

48

mf

pp *espress.*

cor - dis su - i. De - po - su - it

mf

pp *espress.*

cor - dis su - i. De - po - su - it

p

pp *espress.*

Mag - ni - - fi - cat, De - po - su - it

p

pp *espress.*

Mag - ni - fi - cat, De - po - su - it

52

mp *cresc.*

po - ten - tes de se - de et ex - al - ta - vit hu - mi - les E - su - ri - en - tes

mp *cresc.*

po - ten - tes de se - de et ex - al - ta - vit hu - mi - les E - su - ri - en - tes

mp *cresc.*

po - ten - tes de se - de et ex - al - ta - vit hu - mi - les E - su - ri - en - tes

mp *cresc.*

po - ten - tes de se - de et ex - al - ta - vit hu - mi - les E - su - ri - en - tes

rit.

8

56

im - ple - vit bo - nis, et di - vi - tes di - mi - sit in - a - nes.

im - ple vit bo - nis, et di - vi - tes di - mi - sit in - a - nes.

im - ple - vit bo - nis, et di - vi - tes di - mi - sit in - a - nes,

im - ple - vit bo - nis, et di - vi - tes di - mi - sit in - a - nes,

subito più mosso (♩ = c.72)

60

Sus - ce - pit Is - ra - el, pu -

Sus - ce - pit Is - ra - el, pu -

di - mi - sit in - a - nes. Sus - ce - pit Is - ra -

di - mi - sit in - a - nes. Sus - ce - pit Is - ra -

64 *f*

e - rum su - um, re - cor - da - tus mi - se - ri - cor - di -

f

e - rum su - - um, re - cor - da - tus mi - se - ri - cor - di -

f *mf* *f*

el, pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di -

f *mf* *f*

el, pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di -

68 *p* *sub. mf* *f* *mf*

ae su - ae, Si - cut lo - cu - tus est ad pa - tres nos - tros,

p *sub. mf* *f* *mf*

ae su - ae, Si - cut lo - cu - tus est ad pa - tres nos - tros,

p *mf* *f* *mf*

ae su - ae, Si - cut lo - cu - tus est ad pa - tres nos - tros,

p *mf* *f* *mf*

ae su - ae, Si - cut lo - cu - tus est ad pa - tres nos - tros,

rit.

10 73 *ff* *mf* *sub. f* *p* *lunga*

A - bra-ham et se - mi - ni, e - jus in sae - cu - la. _____

ff *mf* *f* *p* *lunga*

A - bra-ham et se - mi - ni, e - jus in sae - cu - la. _____

ff *mf* *sub. f* *p* *lunga*

A - bra-ham et se - mi - ni, e - jus in sae - cu - la. _____

ff *mf* *sub. f* *p* *lunga*

A - bra-ham et se - mi - ni, e - jus in sae - cu - la. _____

lunga

lunga

* If second basses cannot sing low note
all basses must sing bracketed note.

Adagio sostenuto (♩ = c.56)

78 Soprano I *pp*

A - - - men, A - - - men, _____

Soprano II *pp*

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

pp

A - - - men, A - - - men, _____

pp sempre

mmm

pp sempre

mmm

81

ppp

A - - - - men, A - men.

ppp

men, A - men.

ppp

A - - - - men, A - men.

ppp

(*mmm*) A - men.

ppp

(*mmm*) A - men.

The musical score consists of six staves. The first five staves are vocal parts, and the sixth is a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'rit.' (ritardando). The dynamics are marked 'ppp' (pianissimo) for the vocal parts. The lyrics are 'A - - - - men, A - men.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a 'mmm' (murmuring) effect.