



Douglas Cook

United Kingdom, Penzance

Magnificat and Nunc Dimittis (dac159)

About the artist

I am a composer and pianist and have written for many different instrumental groups, including Solo Piano, Flute and Piano, Violin and Piano, Flute Violin and Piano, Recorder Consort, Brass Quartet, Orchestra, Songs and Film Music. My style could be described as 20th Century English and is based on my Classical background and love of melody and harmony presented in a personal way. Influences include Early Music, Bach, Mozart, Chopin, Brahms, Poulenc, Satie, Ravel, Prokofiev, Vaughan Williams, Stephen Sondheim, Bernstein, the Beatles, Supertramp and more

Associate: PRS - IPI code of the artist : CAE 046672858

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-douglascook.htm>

About the piece



Title: Magnificat and Nunc Dimittis [dac159]

Composer: Cook, Douglas

Copyright: Copyright © Douglas Cook

Publisher: Cook, Douglas

Instrumentation: Choral SATB

Style: A cappella

Comment: Setting of the Magnificat & Nunc Dimittis for a cappella choir.

Douglas Cook on [free-scores.com](https://www.free-scores.com)



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for Trevor Turner with thanks

Magnificat

Douglas Cook

♩ = 120

SOPRANO

mf

My soul doth mag - ni - fy the Lord: and my spi - rit hath re -

ALTO

mp

My soul doth mag - ni - fy the

TENOR

mp

My soul doth mag - ni - fy the

BASS

mp

My soul doth mag - ni - fy the

♩ = 120

Piano
(Rehearsal only)

5

mp

joiced in God my Sav - iour. For he hath re - gar - ded:

mp

Lord: my Sav - iour. For he hath re - gar - ded:

mp

Lo - rd: my Sav - iour. For he hath re - gar - ded:

mp

Lord my Sav - iour: For he hath re - gar - ded:

11

p the low - li - ness of his hand - maid - en. *mp* For be - hold from hence

p the low - li - ness of his hand - maid - en. *mp* For be - hold from hence

p low low - li - ness of his hand - maid - en. *mp* For be - hold from hence

p the low - li - ness of his hand - maid - en. *mp* For be hold from hence

18

mp forth: all gen - er - a - tions shall call me bless - ed. For he that is

mp forth: all gen - er - a - tions shall call me bless - ed. For he that is

mp forth: all gen - er - a - tions call me bless - ed. For he that is

mp forth: all gen - er - a - tions call me bless - ed. For he that is

25

migh - ty hath mag - ni - fied me:___ and ho - ly is his Name.

migh - ty hath mag - ni - fied me:___ and ho - ly is his Name.

migh - ty hath mag - ni - fied me:___ and ho - ly is his Name.

migh - ty hath mag - ni - fied me:___ and ho - ly is his Name.

32

And his mer - cy is on them that fear him:

And his mer - cy is on them that fear him:

And his mer - cy is on them that fear him:

And his mer - cy is on them that fear him:

36 *mf*

through - out all gen - er - a - tions.

mf

through - out all gen - er - a - tions.

mf

through - out all gen - er - a - tions.

mf

through - out all gen - er - a - tions.

40 *mp* *mf*

He hath show - ed strength with his arm: he hath sca-ttered the

mp *mp*

He hath show - ed strength with his ar - m: he hath

mp *mp*

He hath show - ed strength with his ar - m: he hath

mp *mp*

He hath show - ed strength with his ar - m: he hath

46

rit. e dim.

proud, in the i - ma - gi - na - tion of their hearts.

rit.

sca - ttered the prou - d in the i - ma - gi - na - tion of their hearts.

rit.

scat - tered the prou - d in the i - ma - gi - na - tion of their hearts.

rit. e dim.

sca - ttered the proud of their hearts.

rit. e dim.

52 **A tempo**

mp

He hath put down the migh - ty from their seat and hath ex - al - ted the

p

He hath put down the migh - ty and hath ex - al - ted the

p

He hath put down the migh - ty and hath ex - al - ted the

mp

He hath put down the migh - ty and hath ex - al - ted the

A tempo

hum - ble and meek. He hath fill - ed the hun - gry with good things: and the

hum - ble and meek. He hath fill - ed the hun - gry with good things: and the

hum - ble and meek. He hath fill - ed the hun - gry with good things: and the

hum - ble and meek. He hath fill - ed the hun - gry with good things: and the

rich he hath sent emp - ty a - way. He re -

rich he hath sent emp - ty a - way. He re -

rich he hath sent emp - ty a - way. He re -

rich he hath sent emp - ty a - way. He

72

mp *sempre*

mem-ber-ing his mer - cy: hath hol - pen his serv - vant. Is - ra - el. As he

pp *sempre*

mem-ber-ing his mer - cy hath hol - pen Is - ra - el As he

pp *sempre*

mem-ber-ing his mer - cy hath hol - pen Is - ra - el As he

pp *sempre*

hath hol - pen Is - ra - el As he

79

mf

prom - ised to our fore - fa - thers: A - bra - ham and his se - ed

mf

prom - ised to our fore - fa - thers: A - bra - ham and his se - ed

mf

prom - ised to our fore - fa - thers: A - bra - ham and his se - ed

mf

prom - ised to our fore - fa - thers: A - bra - ham and his se - ed

86 *mp*
 for e - ver. Glo - ry be to the Fa - ther,
mp
 fo - r e - ver. Glo - ry be to the Fa - ther,
mp
 fo - r e - ver. Glo - ry be to the Fa - ther,
mp
 for e - ver. Glo - ry be to the Fa - ther,

92 *molto cresc.* *f* *mp*
 and to the son: and to the Ho - ly Ghost.
f *mp*
 and to the son: and to the Ho - ly Ghost.
f *mp*
 and to the son: and to the Ho - ly Ghost.
f *mp*
 and to the son: and to the Ho - ly Ghost.
molto cresc. *mp*

10 *99* $\text{♩} = 60$ *p* *mp*

sotto voce As it was in the be - gin - ning, is now and ev - er shall be:

sotto voce As it was in the be - gin - ning, is now and ev - er shall be:

solo *mp* As it was in the be - gin - ning, is now and ev - er shall be:

sotto voce *p* As it was in the be - gin - ning, is now and ev - er shall be:

$\text{♩} = 60$ *p* *mp*

sotto voce

104 *pp* *p*

wor - - ld with - ou - t end. A - me - n. A² -

pp *p*

wor - - ld with - ou - t end. A - men. A² -

mp *p*

tutti wor - ld with - out end. A - me - n. A² -

mp *p*

wor - ld with - out end. A - men. A² -

p

A² -

112

me - n. A - men. A - men. A -

me - n. A - men. A - me - n. A -

me - n. A - men. A - m - n. A -

me - n. A - men. A - men. A -

118

men. A - - - - - men.

men. A - - - - - men.

men. A - - - - - men.

A - - - - - men.

Nunc Dimittis

12

Moderato

$\text{♩} = 60$

Douglas Cook

SOPRANO

ALTO

TENOR

BASS

Moderato

$\text{♩} = 60$

Piano
(Rehearsal only)

129

peace: a - ccor-ding to thy word. For mine eyes have seen_ thy sal - va -

peace: a - ccor-ding to thy word. For mine eyes have seen thy sal - va -

peace: a - ccord-ing to thy word. For mine eyes have seen thy sal - va -

peace: a - ccord-ing to thy word. For mine eyes have seen thy sal - va -

136

tion: which thou hast pre-pared be-fore the face of all peo - ple. To be a
 tion: which thou hast pre-pared be-fore the face of all peo - ple. To be a
 tion: which thou hast pre-pared be-fore the face of all peo - ple. To be a
 tion: which thou hast pre-pared be-fore the face of all peo - ple. To be a

143

light to ligh - ten the Gen - tiles: and to be the glo - ry of thy
 light to ligh - ten the Gen - tiles: and to be the glo - ry of thy
 light to ligh - ten the Gen - tiles: and to be glo - ry of thy
 light to ligh - ten the Gen - tiles: and to be the glo - ry of thy

150

peo - ple Is - ra - el. Glo - ry be to the Fa - ther,

peo - ple Is - ra - el. Glo - ry be to the Fa - ther,

peo - ple Is - ra - el. Glo - ry be to the Fa - ther,

peo - ple Is - ra - el. Glo - ry be to the Fa - ther,

158

and to the Son: and to the Ho - ly Ghost

and to the Son: and to the Ho - ly Ghost

and to the Son: and to the Ho - ly Ghost

and to the Son: and to the Ho - ly Ghost

Meno mosso

165 ♩ = 50

As it was in the be - gin - ning, is now and e - ver shall be: wor -

As it was in the be - gin - ning, is now and e - ver shall be: wor -

As it was in the be - gin - ning, is now and e - ver shall be: wor -

As it was in the be - gin - ning, is now and e - ver shall be: wor -

Detailed description: This block contains the vocal parts for Soprano, Alto, Tenor, and Bass. Each part is written on a staff with a treble clef (except for the Bass part which has a bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Meno mosso' with a metronome marking of ♩ = 50. The music features a melodic line with a triplet of eighth notes and a pair of eighth notes. Dynamics include *pp*, *mp*, and *mf*. The lyrics are 'As it was in the be - gin - ning, is now and e - ver shall be: wor -'.

Meno mosso

♩ = 50

As it was in the be - gin - ning, is now and e - ver shall be: wor -

Detailed description: This block shows the piano accompaniment for measures 165-170. It consists of a grand staff with a treble and bass clef. The music is in 3/4 time with a key signature of one sharp. It features a steady accompaniment with triplets and pairs of eighth notes. Dynamics include *pp*, *mp*, and *mf*. The lyrics are 'As it was in the be - gin - ning, is now and e - ver shall be: wor -'.

171

- - - ld with - ou - t e - - -

- - - ld with - ou - t e - - -

- - - ld with - ou - - - -

- - - ld with ou - - - -

Detailed description: This block contains the vocal parts and piano accompaniment for measures 171-176. The vocal parts (Soprano, Alto, Tenor, Bass) are written on staves with a treble clef. The lyrics are '- - - ld with - ou - t e - - -'. The piano accompaniment is on a grand staff. The music is in 3/4 time with a key signature of one sharp. It features a steady accompaniment with eighth notes and chords. Dynamics include *pp*, *mp*, and *mf*.

175

rit. e dim. nd. A - - - men.

rit. e dim. t end. A - - - men.

rit. e dim. t end. A - - - men.