



# Douglas Cook

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## Magnificat and Nunc Dimittis (dac159)

### A propos de l'artiste

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 ....

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### A propos de la pièce



**Titre :** Magnificat and Nunc Dimittis  
[dac159]

**Compositeur :** Cook, Douglas

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**Instrumentation :** Choeur SATB

**Style :** A cappella

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# 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*

joined 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. A<sup>2</sup> -

wor - - ld with-ou-t end. A - men. A<sup>2</sup> -

*mp* *p*

tutti wor - ld with-out end. A - me - n. A<sup>2</sup> -

*mp* *p*

wor - ld with-out end. A - men. A<sup>2</sup> -

*p*

A<sup>2</sup> -

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 -

The score for measures 112-117 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line with chords in the right hand. The lyrics are: "me - n. A - men. A - men. A -", "me - n. A - men. A - me - n. A -", "me - n. A - men. A - m - n. A -", and "me - n. A - men. A - men. A -".

118

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

The score for measures 118-123 continues with four vocal staves and piano accompaniment. The vocal parts feature long, sustained notes with fermatas. The piano accompaniment provides harmonic support with sustained chords. The lyrics are: "men. A - - - - - men.", "men. A - - - - - men.", "men. A - - - - - men.", and "A - - - - - men.".

# Nunc Dimittis

12

Moderato

$\text{♩} = 60$

Douglas Cook

SOPRANO

ALTO

TENOR

BASS

Moderato

$\text{♩} = 60$

Piano  
(Rehearsal only)

129

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 -

Meno mosso ♩ = 50

The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand, including triplets and dyads.

171

ld with - ou - t e -

ld with - ou - t e -

ld with - ou -

ld with ou -

The vocal parts continue with the phrase "ld with-out e-". The piano accompaniment maintains the eighth-note texture in the right hand and provides harmonic support in the left hand.

175

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

*rit. e dim.* - - - - - *pp* A - - - - men.

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

- - t end. *pp* A - - - - men.

*rit. e dim.*