

410-945

The Amarillo Canticles (*Magnificat* and *Nunc dimittis*, 1662 B.C.P.)
SATB and organ

David Ashley White

The Amarillo Canticles

Magnificat
Nunc dimittis

Book of Common Prayer, 1662

David Ashley White

Amarillo Canticles (1662 B.C.P.)

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2

St. Peter's Episcopal Church, Amarillo, Texas, originally commissioned *The Amarillo Canticles* in 1993. As was requested, I used the Rite II language taken from the American *Book of Common Prayer*, 1979.

In the late 1990s, the British organist/choirmaster, Simon Nieminski, whom I first met when he was organist at St. Bartholomew the Great in London, suggested adapting the canticles to the older language of the 1662 *Book of Common Prayer*. In fact, he created such a revision himself and has used it at St. Mary's Episcopal Cathedral, Edinburgh, where he now heads the music program.

In fall 2006, having developed other ideas for an adaptation to the 1662 text, I created my own version, which is dedicated to Mr. Nieminski. Shortly after publication in early May 2007, this setting received its premiere at York Minster, sung by a guest British choir, the Bridgeman Singers. Two months later, the St. Paul's Choir, St. Paul's United Methodist Church, Houston, Texas, Mark Edenfield, director, and Kenneth Coleman, organist, performed the Canticles at Ely Cathedral during the choir's weeklong residence there.

The original Rite II setting, also published by Selah Publishing Co., is included on the CD *Echoes of the American Cathedral: Music of David Ashley White* (Zephyr, Z-115-99), sung by the St. Paul's Choir, Robert Brewer, organist/choirmaster, and Frances Anderson, director.

David Ashley White, a seventh-generation Texan, is an active composer who in recent years has specialized in chamber, solo vocal, and choral music. He is one of the leading composers of sacred music in the United States and has numerous publications, commissions, and recordings to his credit, including the recent *Praise the Spirit: Sacred Music of David Ashley White*, sung by the Palmer Choir, Palmer Memorial Episcopal Church, Houston, Texas, Brady Knapp and Courtney Daniell-Knapp, co-directors (Gothic G-49254). His hymns are included in major denominational publications, including the hymnals of the Episcopal Church and the United Methodist Church. His first collection of hymns, *Sing, My Soul*, was published in 1996. *Songs for a New Creation* was published in summer 2002, and a third, *New Harmony: A Harp of Thousand Strings*, in collaboration with hymn poet Richard Leach, was released in 2006. Selah Publishing Co. publishes all three books.

Dr. White earned his first two degrees from the University of Houston, the Bachelor of Music in oboe performance and the Master of Music in composition. His Doctor of Musical Arts is from the University of Texas at Austin. He has taught at the University of Houston since 1978. In 1999, he was appointed Director of the Moores School of Music and currently holds The Margaret M. Alkek and Margaret Alkek Williams Endowed Chair.

Magnificat

SATB and organ

Book of Common Prayer, 1662

David Ashley White

Moderately flowing ♩=ca. 72 S.A. *mp*

My soul doth mag - - ni -

fy the Lord, and my spir - it hath re -

all

joiced in God my Sav - ior. For he hath re -

For

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4

10 *mf* *p* *chantlike, fluidly*

gard - ed the low - li - ness of his hand - maid - en. For be - hold, from

he — hath re - gard - ed his hand - maid - en.

14 *mf*

hence - forth all gen - er - a - tions will call me bless - ed. For he — that is

For he — that is

The musical score consists of three systems. The first system (measures 4-10) features a vocal line with lyrics and a piano accompaniment. The second system (measures 11-13) continues the vocal line and piano accompaniment. The third system (measures 14-16) concludes the vocal line and piano accompaniment. Dynamics include *mf* and *p*. Performance instructions include *chantlike, fluidly*. A large watermark 'for review only' is overlaid on the score.

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16 *f* might - y hath mag - ni - fied — me, 5
mp *mf*
the Al - might - y hath mag - ni - fied me, and ho - ly is his Name,
f might - y hath mag - ni - fied — me,
mp *mf*
f the Al - might - y hath mag - ni - fied — me,

20 *mp* *mf* *p* (all) *mp*
ho - ly is his Name, is his Name. And his mer - cy is — on them that
mp *mf*
mp
3 3 3
3 3 3

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6

24

fear him ——— He ——— hath showed ———

(all) *mp*

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

27

strength with his arm, he hath

——— hath showed ——— strength with his arm, he hath

f

f

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7

29
scat-tered the proud in the i-mag-i-na-tion of their hearts. He hath

32
put down the might-y from their seat, and hath ex-alt-ed the hum-ble and

36
meek.

mf *poco rit.*

a tempo *p*

mp *a tempo*

poco rit.

410-945-Amarillo Canticles-7

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8

40 (all) *p* *mp* and the rich— he hath

(all) *p* *mp* *p* He— hath filled the hun-gry with good— things,

43 *mf* *mp* sent— emp - ty a - way. He— re -

Ped.

The musical score is written for voice and piano. It consists of two systems. The first system (measures 40-42) features a vocal line with lyrics and a piano accompaniment. The second system (measures 43-45) continues the vocal line and piano accompaniment. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score includes a 'Ped.' (pedal) line at the bottom. A large watermark 'for review only' is overlaid on the score.

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grad. accel. to..... $\text{♩} = 84$, with energy

46 *mf* mem - b'ring his mer - cy hath hol - pen his ser - vant Is - ra - el, *f*

48 as he prom - is - ed to our fore - fa - thers, as he prom

mf *f* *rit.*

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10

50

is - ed to A - bra - ham and his

rit. *a tempo*

53

seed, for ev - er. Glo - ry be to the

poco rit. *faster, joyfully* ♩=ca. 92

poco rit. *faster, joyfully* ♩=ca. 92

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11

57

Fa - ther, and to the Son and to the Ho - ly Ghost.

61

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

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12

66 *poco rit.* **ff** *a tempo* *rit. to end*

be, world with-out end.

poco rit. *a tempo* **ff** *rit. to end*

70 A - - - men.

The musical score consists of four systems. The first system (measures 66-70) includes vocal staves and piano accompaniment. The vocal line begins with the lyrics 'be, world with-out end.' and features a dynamic marking of **ff** and tempo markings of *poco rit.*, *a tempo*, and *rit. to end*. The piano accompaniment includes triplets and a **ff** dynamic marking. The second system (measures 70-74) continues the vocal line with the lyrics 'A - - - men.' and features a **ff** dynamic marking. The piano accompaniment continues with complex chordal textures and triplets.

Nunc dimittis

SATB and organ

David Ashley White

Smoothly, lyrically, with forward motion (♩=ca. 50)
all *p*

Lord, now let - test thou thy

all *p*

ser - vant de - part in peace ac -

thou thy ser - vant de - part in peace

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14

cord - ing to thy word. For — mine eyes have seen thy sal -

13 *mf* *p* all (♩) *mf* *div.*

va - tion, which thou hast pre - pared be - fore the

17

face of all peo - ple, to be a light to

to be a

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15

20

light - - - en the Gen - tiles, and to be the

light - - - to light - en

to Gloria
on page 10

24

glo - ry of thy peo - ple Is - ra - el.

rit. **ff** *Slower than a tempo, majestically*

ff

Slower than a tempo, majestically

rit.

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16

Other works by David Ashley White

Alleluia

410-931 • SSAATTBB

Come Away to the Skies

405-555 • SATB *a cappella*

Comfort, Comfort Ye My People

405-152 • SATB *a cappella*

God So Loved the World

405-516 • SATB *a cappella*

Jubilate (Psalm 100)

410-810 • SATB and organ

O Heavenly Word

405-117 • SATB *a cappella*

Our Help Comes from the Lord

410-663 • SATB, brass quintet, organ

Our Holy Tribute, This

410-627 • SATB *a cappella*

Amarillo Canticles (Rite II)

410-944 • SATB and organ

Preces and Responses (Rite II)

410-955 • SATB, cantor, and organ

Two Fragments from Song of Solomon

222-221 • SATB and piano