

PARACLETE  PRESS

Mirabile
Mysterium

SATB a cappella

Iain Quinn

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Iain Quinn began his musical training as a chorister at Llandaff Cathedral, Cardiff, Wales. He has studied with Nicolas Kynaston in London, John Weaver at The Juilliard School, New York, Larry Allen at The Hartt School, University of Hartford, and with Thomas Murray (organ), William Porter (improvisation) and Nathan Williamson (composition) at the Institute of Sacred Music, Yale University. He has also studied at the International Academy for Organists in Haarlem, The Netherlands.

Mr. Quinn was appointed Director of Cathedral Music at the Cathedral of St. John, Albuquerque in February 2005, where he directs the Cathedral Choir, Cathedral Choristers and oversees an extensive concert series which includes directing performances with orchestra. He previously served at Trinity Episcopal Church, Hartford, Connecticut and the Parish of the Holy Name and the Church of the Intercession, New York City. Mr. Quinn has also served as an examiner for the Royal School of Church Music

He has written for many choirs across the USA including, Trinity Church of the Green, New Haven, CT; St. John's Cathedral, Wilmington, DE; The Compline Choir, St. Mark's Seattle, WA; and St. Mary the Virgin, New York City. He was commissioned to write a setting of the *Magnificat and Nunc dimittis* for the 2007 conference of the Vergers' Guild of the Episcopal Church and recently completed a *Missa Brevis* for the choir of St. Luke in the Fields, New York City, a work for the Vancouver Chamber Choir and a work for Wells Cathedral. His compositions have been performed at the Annual Festival for New Organ Music, London, and the Festival of Contemporary Church Music, London.

He has recorded nine solo and choral CDs on the Chandos, Hyperion, Paulus, and Raven labels. He has also presented recitals and workshops for chapters and conventions of the American Guild of Organists throughout the country. Profiles of his work have appeared in *Choir and Organ magazine*, *The Organ* and *Organist's Review*.

Iain Quinn has been awarded a Fellowship by the Winston Churchill Memorial Trust and an award by The Prince's Trust. He is the recipient of the diploma Fellow of the Royal Schools of Music, with distinction, and has received annual ASCAP awards from the American Society of Composers, Authors and Publishers.

Commissioned for the 2006 Festival of Lessons and Carols
University of the South, Seawee
University Choir
Professor Robert G. Delcamp, Director

Mirabile Mysterium

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Andante ♩ = 80-82

Legato p

Soprano
Mir - a - bi - le
Mir - a - bi - le mys - ter - i -

Alto
p
Mir - a - bi - le mys - ter - i -

Tenor
p
Mir - a - bi - le mys - ter - i -

Bass
p
Mir - a - bi - le mys - ter - i -

Andante ♩ = 80-82

For rehearsal only

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6 *mp*

- um de - cla - ra - tur ho - di - e

mp

um de - cla - ra - tur ho - di - e

mp

um de - cla - ra - tur ho - di - e

mp

um de - cla - ra - tur ho - di - e

6

10 *f* *mp*

ho - di - e mir - a - bi - le mir -

f *mp*

ho - di - e mir - a - bi - le mir -

f *mp*

ho - di - e mir - a - bi - le

f *mp*

ho - di - e mir - a - bi -

10

16 *mf*

- a - bi - le mys - ter - i - um mys - ter - i -

- a - bi - le mys - ter - i - um mys - ter - i -

mf

mys - ter - i - um

mf

le mys - ter - i - um

16

22 *mp cresc.* *mp cresc.*

- um in - no - van - tur in - no -

um in - no - van - tur in -

closed lips niente *mp cresc.*

in - no -

22

28

- van - tur na - tur - ae na - tur -

cresc.

- no - van - tur na - tur - ae na - tur -

- van - tur na - tur -

mp cresc.

na - tur -

28

con moto e espressione

34

- ae De - us ho - mo fac - tus est De - us

f

- ae fac - tus est De - us

f

- ae fac - tus est De - us

f

- ae fac - tus - est De - us

34

40 *mf*

ho - mo fac - tus est De - us ho - mo

mf

ho - mo fac - tus est De - us ho - mo

mf

ho - mo fac - tus est De - us ho - mo

mf

ho - mo fac - tus est De - us ho - mo

45 $\bullet = 88$

fac - tus est

mp

fac - tus est mir - a - bi - le mys -

mp

fac - tus est mir - a - bi - - le mys -

fac - tus est

45 $\bullet = 88$

50 *mp*

id quod fu - it

pp

- ter - i - um mir - a - bi - le mys - ter - i - um mir -

pp

- ter - i - um mir - a - bi - le mys - ter - i - um mir -

mp

per - man -

50

56 *mp*

et quod non e - rat

- a - bi - le mys - ter - i - um mir - a - bi -

- a - bi - le mys - ter - i - um mir - a - bi -

- sit

56

61

mf

per - man - sit

mp

- le mys - ter - i - um mir - a - bi - le mys -

mp

- le mys - ter - i - um mir - a - bi - le

mp *mf*

as - sump - sit per - man - sit

61

$\text{♩} = 76-78$

66

as - sump - sit

ter - i - um

mp

mys - ter - i - um non com-mix - ti - o -

as - sump - sit

$\text{♩} = 76-78$

66

non com - mix - ti - o - - - - - nem pas - sus

mp

69

non com - mix - ti - o - - - - - nem pas - sus

non com - mix - ti - o - - - - - nem pas - sus

mp

non com - mix - ti - o - - - - - nem pas - sus

- nem ✓

71

ne - que di - vis - i - o - - - - - nem

ne - que di - vis - i - o - - - - - nem

mp

ne - que di - vis - i - o - - - - - nem

mp

ne - que di - vis - i - o - - - - - nem

71

misterioso

♩ = 69

pp closed lips

p

ne - que di - vis - i - o - nem mir -

pp closed lips

p

ne - que di - vis - i - o - nem mir -

closed lips

pp

p

mir -

closed lips

pp

p

mir -

75 * *p*

♩ = 72

♩ = 66 rit.

pp

niente

78

- a - bi - le mys - ter - i - um niente

pp

niente

- a - bi - le mys - ter - i - um niente

pp

niente

- a - bi - le mys - ter - i - um niente

pp

niente

- a - bi - le mys - ter - i - um

78

♩ = 66 rit.

*Bar 75 may be omitted in which case the soprano and alto note values in Bar 74 are changed to dotted half notes/dotted minims, with a phrasing break at the end of the bar. If Bar 75 is sung, a small group begins and sings the phrase from beginning to end and immediately begins to repeat, continuing until the final repeat. After the first hearing, other voices enter at random, maintaining the same tempi. The E flat in the soprano line can be introduced after the phrase has been heard four or five times. The bar should be repeated at least ten-twelve times by the group that begins and at the discretion of the conductor an overall crescendo and diminuendo may be employed. The bar ends at the indication of the conductor.