

Flute 1

for Daniel Culver

A SONG FOR ST. CECILIA'S DAY

Text by John Dryden (1687)

Music by Jacob Bancks (2015)

1. "From Harmony, from heavenly harmony"

(Tenor Solo, Women's Chorus, Orchestra)

♩ = 56, solemn, primeval

(solo)

18

p dolce > *pp*

23

mp dolce > *p* *dolce p* < *mp* > *p* *mp* > *p* *mp* > *pp*

34

rit. ----- 39 a tempo (♩ = 56) bring out

p > *pp* *p* < *mf* *p* < *mf*

44

47

rall. molto ----- quasi recit. (colla voce) 55 ♩ = 69 poco accel. --

p *p* < *mf*

-(♩ = 72)----- (♩ = 84)----- (♩ = 92)----- ♩ = 69 subito

57

poco rit. -----

fp < *mf* > *p* *p* < *f* > *mp*

65 (♩ = 63) poco accel. ----- 67 ♩ = 72, broadly, warmly

rit. ad lib. slower (colla voce)

p < *f* > *p* *mf* > *pp*

2. First Interlude

(Strings) - all others tacet

Tempo I° (♩ = 56) warm, glowing

81

poco a poco accel. ----- (♩ = 60)----- (♩ = 63)----- (♩ = 66)-----

p < *f* > *p* *mf* > *pp*

98

♩ = 69 accel. molto 106 ♩ = 100, animated rit. ----- ♩ = 76

p < *f* > *p* *mf* > *pp*

119

rit. ----- ♩ = 69 rit. molto ad lib. -----

3. "What passion cannot music raise and quell!"
(Soprano Solo, Orchestra)

139 a tempo (♩ = 69) rit. Tempo I° (♩ = 56) rit. ad lib. 155 ♩ = 84, austere, serious

Musical staff 139-155. Includes dynamics: *f* intense, raw, *mp*, *mf*, *p*. Includes articulation: *rit.*, *rit. ad lib.*, *tr.*

Musical staff 164-172. Includes dynamics: *f*, *mp*, *f*, *fp*, *mf*. Includes articulation: *tr.*

Musical staff 173-183. Includes dynamics: *p*, *mp*, *f*, *mp*, *sfz*, *p*, *mp*, *pp*. Includes articulation: *tr.*

Musical staff 184-194. Includes dynamics: *pp*, *mf*, *p*. Includes articulation: *tr.*

Musical staff 195-205. Includes dynamics: *mp*, *p*, *sfz*, *p*, *pp*. Includes articulation: *tr.*

Musical staff 206-215. Includes dynamics: *mf*, *p*, *fp*, *mp*, *p*, *pp*. Includes articulation: *tr.*

Musical staff 216-225. Includes dynamics: *pp*, *f*, *mp*, *p*, *mf*. Includes articulation: *tr.*

4. "The Trumpet's Loud Clangor"
(Women's Chorus, Orchestra)

♩ = 96, war-like, intense

Musical staff 216-220. Includes dynamics: *ff*, *mf*, *ff*, *ff*, *mf*, *ff*. Includes articulation: *tr.*, *S^{va}*

Musical staff 221-225. Includes dynamics: *f*, *ff*, *f*, *ff*, *sfz*. Includes articulation: *tr.*

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227 *mf* *mp* *f* *sfz*

233 *mp* *mf* *ff* *mf* *pp*

239 *p* *mf* *mp* *f* *mf*

245 *f* *mp* *ff*

251 *f* *mp* *mp* *mf* *p*

bring out

255 *p* *mf* *p* *mf* *p* *mp*

bring out

259 *mf* *mp* *p* *pp* *p* *pp*

under harp

264 *pp* *p* *pp* *pp*

269 *mp* *mf* *f* *p* *f* *ff*

bring out

280

4 support chorus

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286 *mf* *mp* *mf* *f* *mp*

292 295 *p* *mp* *p* *p* *mp* *p*

301 *p* *mf* *mp* *f* *mp* 306

308 *mf* *mp* *mf* *mp*

313 *mf* *f* *mf* *f* *mp*

317 *f* *mf* *mp*

321 *f* *mf*

325 *f* *ff* *mp dolce* 328

5. Recitative
(Soprano, Tenor, Orchestra)
344 Recit. Tempo, ♩ = 66-72

336 *p* *pp*

346 Recit. (Recit.) Tempo, ♩ = 76-80 Recit. (Recit.)

Tempo, ♩ = 76-80 Tempo, ♩ = 66-72 rit. Freely

352

Musical staff 352-358 with various time signatures (4/4, 3/4, 4/4, 5/4, 4/4) and dynamic markings.

6. Second Interlude
(Orchestra, Women's Chorus)

361 ♩ = 76, with patient expectation

361

Musical staff 361-373 with dynamic markings *mf*, *mp*, and *mp*.

373 moving forward a bit (♩ = c. 80)

373

Musical staff 373-382 with dynamic markings *mf* and *p*.

poco accel. ----- rit. -----

382

Musical staff 382-405 with dynamic markings *p*, *mp*, *p*, *mp*, *mf*, *mp*, *mf*, *p*, *mf*, and *pp*.

387 ♩ = 96, (♩ = 64), luminous angelic
(2 + 3)

387

Musical staff 387-397 with dynamic markings *mp* and *pp*.

397

Musical staff 397-405 with dynamic markings *mp* and *pp*.

405

Musical staff 405-412 with dynamic markings *mp* and *pp*.

412

Musical staff 412-419 with dynamic markings *p*, *pp*, *mp*, and *pp*.

419

Musical staff 419-429 with dynamic markings *pp* and *pp*.

429 (3 + 2) (2 + 3) (2 + 3) (2 + 3)

429

Musical staff 429-440 with dynamic markings *pp* and *pp*.

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438 (2 + 3) (3 + 2) (3 + 2) (2 + 3)

p *f* *mp*

449 (2 + 3) (2 + 3) (2 + 3)

mf *pp* *f*

458 rit. molto

ff *f* *mf*

462 (2 + 3) (attacca)

f *ff* *fff*

7. Grand Chorus

(Tutti)

♩ = 72, majestic, imposing

466

fff *ff*

472 *Sva*

fff *ff* *f* *mf*

477

494

f

500 bring out

mf *f* *mp* *mf* *p*

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508 *2* *p* *mf* *p*

513 *4* *mp* *f* *p* *mp* *f* *p*

522 *f* *ff*

rit. *Sva* slower (ad lib.)
530 *fff* *ff* *f* *fp* *mf*

535 *mp* *f* *fp* *mf* *mp*

541 *mf* *f*

even slower (ad lib.)
545 *tr* *fff* *mf* *fff* *mf* *fff* *mf* *fff* *mf*

allarg. *Sva*
549 *ff* *p sub.* *mf*

Tempo I° (♩ = 72)
553 *ff sempre* *tr*

rall. ad lib.
556 *tr* *Sva* *tr* *fff*