

Percussion

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

large S.C. (bowed) l.v.  $p < mp$

Bass Dr. (muted always)  $p < mp$

8 18

(large S.C.) (bowed) (yarn)  $p < mf$   $mp < mf$

(Bs. Dr.)  $pp < p < mp < mf < f$   $mp > p > pp > n$

32 2 2 5 3 3

large S.C. (bowed) l.v.  $p < mp$   $mp < mf$

poco Bs. Dr. poco  $pp < mf > p > n$

39 a tempo (♩ = 56) rit. 39 5 3 3 3

50 3 3 3 3

Glock (soft)  $mf$   $mp$   $mp$  large S.C. (yarn)  $f$

High Triangle  $mp$  Bs. Dr.  $p$  High Tri.  $mf$

$p$   $n$   $p$

55 ♩ = 69 poco accel. . .

Percussion

(♩ = 72) ----- (♩ = 84) ----- (♩ = 92) ♩ = 69 subito poco rit.

56 (Glock)

(S.C.)

(Tri)

Bs. Dr.

*mf* *mf* *p* *mf*

*mf* *fp* (*p*) *mf*

65 (♩ = 63) poco accel. 67 ♩ = 72, broadly, warmly rit. ad lib.

(S.C.)

Tri.

Bs. Dr.

*p* *mf*

*mf* *pp* *mp*

2. First Interlude  
 (Strings) - all others tacet

78 slower (colla voce) 81 Tempo I° (♩ = 56) warm, glowing poco a poco accel. (♩ = 60) ----- (♩ = 63) -----

96 (♩ = 66) ----- ♩ = 69 accel. molto 106 ♩ = 100, animated

Percussion

110 rit.  $\text{♩} = 76$  rit. -----

127  $\text{♩} = 69$  rit. molto ad lib. 139 a tempo ( $\text{♩} = 69$ ) rit. Tempo I° ( $\text{♩} = 56$ ) rit. ad lib. -----

3. "What passion cannot music raise and quell!"

(Soprano Solo, Orchestra)

155  $\text{♩} = 84$ , austere, serious  
Sizzle Cymb.

161 (Siz.)

169

Snare Dr. Siz. *f* *mf* *p*

S.C. Bot. (T-T) *p* *f* *mf* *mf* *p*

Vibes Bs. Dr. Jawbone *mf* *mp* *mf* *mp* *sfz*

175

Fing. Cymb. S.C. F. Cymb. *mp* bring out *mf* *p* *mp* *mp*

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

180

Glock Siz. Glock *mf* *p* *pp* *p*

(S.C.) Br. Dr. *p* *mp* *p*

(Vibes) Bs. Dr. *f* *p* *pp* *p*

187 (Glock) Siz. Glock Siz. *mp* *mf* *mf* *mf* *mp* *ff*

(Br. Dr.) Bot. *p* *p* *mp* *mf* *mf* *mp* *f* *mf* *f* *mf* *ff*

(Bs. Dr.) Hi Tri. *p* *mf* *mp* *mf* *mf* *f* *ff*

191

192

F. Cymb. *mp* *mp* *mf*

Vibes *mp* *mp* *mf*

Hi Tri. *mf*

Leo. *mp* *mp*

203 Siz. 206

Bot./Br. Dr. *mp* *mf* *mp* *p* *p*

Bs. Dr. *mp* *mf* *mp* *p* *f*

Tam-Tam *p*

Jawbone *f*

208 (Siz.)

S.C. *pp* *mf* *p* *mf* *mp* *p* *pp*

(Bot./Br. Dr.) *p* *mf* *mp* *mp* *p* *pp*

(Br. Dr.) *mp* *p* *pp*

(Bs. Dr.) *p* *mp* *p*

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

216 ♩ = 96, war-like, intense

215 Snare Dr.

(Bot.) *f* *mf* *f* *mf* *f*

large S.C. *f* *mf* *f* *mf* *f*

Bs. Dr. *f* *ff* *f* *ff* *sfz* *sfz*

227

222 (S.D.)

*ffp < mp < mf < f < ff ffp < mp < mf < f < sfz*  
(large S.C.)

*sfz p < mp < mf < f*  
(Bs. Dr.)

*f*

230 (S.D.)

*p < f mp < f > mf*  
(S.C.)

*f f*  
(Bs. Dr.)

*mp*

237 (S.D.)

*mf pp < mf pp < f*  
(S.C.)

*pp < f*  
(Bs. Dr.)

*mp p < mf pp < f*

253

247 S.D. (snare off)

*mf mf*  
(Bs. Dr.)

*mf f p < mp > p*  
S.C.

*mf mf*  
Hi Tri.

255

(S.C.)

*p* < *mp*

Tri.

*mp*

264

4

4

large S.C. (soft)

*p* < *mf*

*mp* < *f*

⊕ secco

(Tri.)

4

4

S.D. (snare off)

*f*

278

Glock (soft)

(S.C.)

l.v.

*p*

*mp* < *f*

(S.D.)

Hi Tri.

*f* < *ff*

*mf*

⊕

⊕

285

(Glock)

large S.C. (scrape)

(scrape)

*mf*

*fp* < *mf*

*mf*

*mf*

S.D.

*fp* < *mf*

*fp* < *mf*

*mf*

*fp* < *mf*

292 295 306

308

(S.C.) (soft)

*p* < *mp*      *mp* < *mf*      *p* < *mp*

316 317 Glock (med.)

(S.C.) (soft)      (stick)      *f*

*mf* < *f*      *f* >

S.D. (snare off)

*f*      *p* < *f*

322 (Glock)

(large S.C.)      *f* >

(S.D.)      *f* >

*p* < *f*      (*f*) > *mp*

328



Percussion

5. Recitative  
(Soprano, Tenor, Orchestra)

344 Recit.

Tempo, ♩ = 66-72 Recit.

338

Sizzle Cymb. (scrape) *f*

Sm. Tam-Tam (scrape) (beater) *f* (scrape) *pp*

Bs. Dr. *pp*

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

347

Tempo, ♩ = 66-72

356

Crot. (bowed) rit. ----- Freely

Fing. Cymb. *mp*

Vibes (soft) *p*

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

361 376 moving forward a bit (♩ = c. 80)  
♩ = 76, with patient expectation

15

large S.C. *p*

Hi Tri. *p < mp*

*p* *p < mp*

Percussion

387

rit.  $\text{♩} = 96, (\text{♩} = 64),$   
luminous angelic

poco accel. -----

-----

382 Glock (soft)

382 Glock (soft) *p mp mf f mf mp p pp*

Chime *mf*

Bs. Dr. *p mp pp*

$\text{♩} = \text{♩}$  sempre

(2 + 3)

388 Glock (soft) (2 + 3) *p mp pp*

Fing. Cymb. *p mp pp*

395 (Glock)

(2 + 3)

(F. Cymb.) *p*

Crot. (bowed) l.v.

(Glock) *p*

402 (2 + 3)

(2 + 3)

(Glock)

(2 + 3)

(Glock) *p*

Percussion

410 (Glock) (2 + 3 + 2) (2 + 3)

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

416 (3 + 2) (2 + 3)

429

427 (3 + 2) (3 + 2) (2 + 3)

Bs. Dr.  
*p* *mp* > *pp* *p* *mf* *f*

435 (2 + 3) (2 + 3) (2 + 3) (3 + 2)

large S.C. (soft)  
*pp* *mp*

(Bs. Dr.)  
*p* > *pp*

Percussion

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

443 Small Tam-Tam

*mf* (S.C.) *p*

(Bs. Dr.) *p f mp mf pp*

451 (2 + 3) Glock (hard) (2 + 3)

(S.C.) *f mf*

Chime *f mf*

Hi Tri. *f <ff*

(Glock) rit. molto (2 + 3) (attacca)

459 Lg. Tam-Tam

*ff* (Chime) *f mf ff*

Bs. Dr. *f ff*

7. Grand Chorus

(Tutti)

♩ = 72, majestic, imposing

466 (T-T)

(Chime) *ff* (S.C.) *mf < f*

477

Musical score for measures 477-483. The score consists of three staves. The first staff is empty. The second staff is labeled "(S.C.)" and contains a melodic line with dynamics *mf* and *mp < mf*. The third staff is labeled "Bs. Dr." and contains a bass drum line with dynamics *mp* and *f*. The time signature changes from 4/4 to 3/4 and back to 4/4.

484

Musical score for measures 484-490. The score consists of three staves. The first staff is empty. The second staff is labeled "(Bs. Dr.)" and contains a bass drum line with dynamics *mf*. The third staff is labeled "S.C. (sticks)" and contains a snare drum line with dynamics *p*, *mf*, *mp*, *mf*, *mp*, *f*, *mp*, and *mf*. The time signature changes from 3/4 to 4/4 and back to 3/4.

491

Musical score for measures 491-497. The score consists of three staves. The first staff is empty. The second staff is labeled "(Bs. Dr.)" and contains a bass drum line with dynamics *f* and *mf*. The third staff is empty. The time signature changes from 4/4 to 3/4 and back to 4/4.

498

Musical score for measures 498-517. The score consists of three staves. Each staff contains a series of horizontal lines representing a drum roll. The first staff has a "7" above the first measure, the second staff has a "7" above the first measure, and the third staff has a "7" above the first measure. The time signature changes from 3/4 to 4/4 and back to 3/4.

518

Musical score for measures 518-524. The score consists of three staves. The first staff is labeled "Small Tam-Tam" and contains a tam-tam line with a "4" above the last measure. The second staff is labeled "Tri." and contains a triangle line with dynamics *mp* and a "4" above the last measure. The third staff is empty. The time signature changes from 4/4 to 3/4 and back to 4/4. The word "rit. ----" is written at the end of the score.

531 slower (ad lib.)

S.C. S.C. (yarn)

543 even slower (ad lib.) allarg.

Large Tam-Tam

Hi Tri.

Tempo I° (♩ = 72)

553 (T-T) Chinese opera gong

Chimes

Crot. (brass) Hi Tri. Crot. (brass) Hi Tri.

557 rall. ad lib.

(T-T) (opera gong)

(Chimes)

Crot. (brass) Hi Tri.