

# A SONG FOR ST. CECILIA'S DAY

Text by John Dryden (1687)  
Music by Jacob Bancks (2015)

## 1. "From harmony, from Heav'nly harmony"

(Tenor Solo, Women's Chorus, Orchestra)

♩ = 56, solemn, primeval

Musical notation for measures 1-17. Measure 1 has a fermata. Measure 2 is marked with a '2'. Measure 3 has a fermata and is marked with a '3'. Measure 9 has a fermata and is marked with a '9'. The rest of the measures contain rests.

18 *p poco espr.*

*mp* *pp* *p* *mp* *p* *mp*

From har-mo-ny, — from Heav'n-ly har-mo-ny This un-i-ver-sal

18 Hn. 1

*pp* Hn. 2

Hp./D.B.

Musical notation for measures 18-25. The vocal line starts at measure 18 with the lyrics 'From har-mo-ny, — from Heav'n-ly har-mo-ny This un-i-ver-sal'. The piano accompaniment includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Harp/Double Bass (Hp./D.B.). Dynamics include *pp*, *p*, and *mp*. Performance instructions include *p poco espr.*

26 *p* *mp* *p* *p* *mp* *mp* *p* *pp* *p*

frame be-gan. When Na-ture un-der-neath a heap Of

Musical notation for measures 26-33. The vocal line continues with the lyrics 'frame be-gan. When Na-ture un-der-neath a heap Of'. Dynamics include *p*, *mp*, and *pp*.

34 *mf* *pp* *p* *mf* *p* *pp*

jar-ring a-toms lay, And could not heave her head,

rit. 39 a tempo (♩ = 56) rall. molto

5 3

Musical notation for measures 34-41. The vocal line continues with the lyrics 'jar-ring a-toms lay, And could not heave her head,'. The piano accompaniment includes Horn 1 (Hn. 1), Horn 2 (Hn. 2), and Harp/Double Bass (Hp./D.B.). Dynamics include *mf*, *pp*, and *p*. Performance instructions include *rit.*, *a tempo* (♩ = 56), and *rall. molto*. Measure 39 is marked with a '39'. Measures 40 and 41 have measure numbers '5' and '3' respectively.

47 quasi recit. (colla voce)

Chorus (SA)

*mf* *f*  
"A - rise,

Ten. Solo *mp* *animated, dramatic* (accel.) (rit.) *f*  
The tune - ful voice was heard from high,

47 *pp*

55 ♩ = 69 poco accel. -----

52 *mf* *f* *poco* *SSA* *ff* *mp*  
ye more than dead!" *mf* *urgently* *f*  
Then cold, and

52

(♩ = 72)

(♩ = 84)

(♩ = 92)

57 *mp* *f* *mf* *f* *mf* *ff*  
hot, and moist, and dry, In or - der to their sta - tions leap,

67 ♩ = 72, broadly, warmly

♩ = 69 subito poco rit.

65 (♩ = 63) poco accel. *mf* < *f* *mf*

62 *mf* *p* From har - mo - ny, from Heav'n - ly

And mu - sic's pow'r o - bey.

Vln. 1  
Fl./Ob.

69 *f* *mp* *mp* < *mf* *p*

har - mo - ny *mf* *mp* > *p* From har - mo - ny to har - mo - ny —

This un - i - ver - sal frame be - gan:

75 *pp* rit. ad lib. slower (colla voce)

*mp* *mf* *mp* espr. (rit. molto) *mf* > *p*

Through all the com - pass of the notes it ran, The di - a - pa - sion clos - ing full in man.

## 2. First Interlude

(Strings) - all others tacet

81 Tempo I° (♩ = 56) warm, glowing

poco a poco accel.

102 accel. molto 106 ♩ = 100, animated

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

(Soprano Solo, Orchestra)

155 ♩ = 84, austere, serious

175 *mf dolce, legato* *mp*

shell, His list'n-ing breth-ren stood a - round And won - d'ring, on their

181 *mf* *> mp* *mp* *mf < f* *mp* **3**

fa - ces fell To wor-ship that ce - les - tial sound: \_\_\_\_\_

**191** *mf* *< f* *mp* *mf > p*

Less than a God they thought there could not dwell

197 *mf* *mp* *mf* *f*

With - in the hol - low of that shell That spoke so sweet - ly

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

and so well. \_\_\_\_\_ What pas-sion can-not

206

208 *mf* *f* *mp* *p* *mp* *p* *pp* *ppp*

mu - sic raise and quell! \_\_\_\_\_

208 *tr* *tr* *tr*

**216** 4. "The Trumpet's Loud Clangor"

(Women's Chorus, Orchestra)

♩ = 96, war-like, intense

**227**

*ff* fierce, determined

226 *ff* *fff*

The trum-pet's loud clan - gor Ex - cites us to arms, —

231 *f* *ff* *fff* SA *f*

With shrill notes of an - ger And mor-tal a - larms. — The

236 *mf* *f* *mp*

dou-ble dou-ble dou-ble beat — Of the thun-der - ing drum Cries,

SSA

240 *f* *ff* *f* *mf* *ff* *fff*

hark — the foes come; — Charge,

244

*ff* *mf* *p*

charge, 'tis too late to re - treat.

248

2

253 SA

*mp dolce* *mf* *mp*

The soft com - plain - ing flute, In dy - ing notes, dis -

257 *f* *mf* *f* *mf*

cov - ers The woes of hope - less lov - ers, Whose

257



262

260 | *p* *mp* *p* *mp* *p*

dirge is whis - per'd by the war - bling lute.

271

280

*strong, exuberant unis.*

SSA

*ff*

*unis.*

9

Sharp vi - o - lins pro - claim Their

SSA

284

*ff*

*f*

*ff*

*f*

284

jeal-ous pangs, and des - per - a - tion, Fu - ry, fran - tic in - dig - na - tion,

289 *unis.* *f* SSA *fff* *ff* *calming* *f* *mf* *mp*

Depth of pains, — and height of pas-sion, For the fair, dis - dain - ful

295 *p*

dame.

306

317

328 *soaring* *ff* *fff* *ff* *mf* SA

But O, what art — can teach What hu - man voice can

332 *mp* *p* *mf*

reach, The sa-cred or - gan's praise? Notes in - spir-ing ho - ly love,

339 *mp* *p* unis.

Notes that wing their Heav'n - ly ways To mend the choirs a - bove.

### 5. Recitative

(Soprano, Tenor, Orchestra)

344

Recit.

Tempo, ♩ = 66-72

brave, forceful  
slow accel. rit.  
*fp* *f* *mp* , calming *mf* warmer, *espr.*  
*mp*

Hp. Or - - - phe-us could lead the sav-age race; And trees

344 Solo Cello

Timp.

Bsn./Low Brass

Detailed description: This block contains the musical score for measures 344 and 345. The vocal line is in a recitative style with various dynamics and performance instructions. The piano accompaniment includes Harp, Solo Cello, Timpani, and Bassoon/Low Brass. The key signature has one sharp (F#) and the time signature is 4/4.

346

Recit.

(Recit.)

Tempo, ♩ = 76-80

*mp*

*f* *p* (still freely)

un-root-ed left their place; Se - qua - cious of the lyre: But bright Ce-

346 Str.

Hp.

Detailed description: This block contains the musical score for measures 346 and 347. The vocal line continues with a recitative style. The piano accompaniment includes Strings and Harp. The key signature has one sharp (F#) and the time signature is 4/4.

Recit.

*mf* *dolcissimo*

(Recit.)

*mp*

*mf*

*p*

ci - - - li-a rais'd the\_ won-der high - er; When to her

350 Str.

Detailed description: This block contains the musical score for measures 350 and 351. The vocal line continues with a recitative style. The piano accompaniment includes Strings. The key signature has one sharp (F#) and the time signature is 4/4.

Tempo, ♩ = 76-80

Tempo, ♩ = 66-72

352 *mp* very calmly

or - gan, vo - cal breath was giv - en, An an - gel

*mp*

An an - gel

357 *mf* > *mp* *rit.* *mf* > *p* *Freely* *pp*

heard, and straight ap - pear'd Mis - ta - king earth for Hea - ven.

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

heard, and straight ap - pear'd

357

### 6. Second Interlude

(Orchestra, Women's Chorus)

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

15 3

387 ♩ = 96, ♩ = 64, luminous angelic ♩ = ♩ sempre

*chanting (always very fluid, legato, light, even)*

385 rit. **2** unis.\* *p* (2 + 3)

Do-mi - ni est ter-ra, et ple-ni-tu-do e-jus; or-bis ter - ra-rum, et

\*Chorus may either sing through m. 465 entirely in unison or may separate into two antiphonal groups, alternating at each † sign.

393 (2 + 3) †

u - ni-ver-si qui ha-bi-tant in e-o. Qui-a ip-se su-per ma-ri-a fun-da-vit e-um, et

399 (2 + 3) † (2 + 3)

su-per flu-mi-na prae-par-a-vit e-um. Quis as-cen-det in mon-tem Do-mi-ni?

404 (2 + 3) † (2 + 3)

aut quis sta-bit in lo-co san-cto e-jus? In-no-cens ma-ni-bus et mun-do cor-de,

410 (2 + 3 + 2) † *mf* (2 + 3)

qui non ac-ce-pit in va-no a-ni-mam su-am, nec ju-ra-vit in do-lo pro-xi-mo su-o. Hic ac-ci-pi-et

415 (3 + 2) (2 + 3) †

be-ne-dic-ti - o-nem a Do-mi - no, et mi-ser-i - cor-di-am a De-o sa-lu - ta-ri su-o.

422 *mp* (3 + 2) † *mf*

Haec est ge-ne - ra-ti-o quae - ren-ti-um e-um, quae - ren-ti-um fa-ci-em De-i Ja-cob. At-

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

tol-li-te por-tas, prin-ci-pes, ves-tras, et el-e-va-mi-ni, por-tae ae-ter - na-les, et in-tro-i-bit rex

436 † (2 + 3) (2 + 3)

glo-ri - ae. Quis est is - te rex glo-ri - ae? Do-mi-nus for - tis et po - tens, Do - mi - nus

441 (3 + 2) † *f* (3 + 2) (2 + 3)

po-tens in prae-li - o. At - tol - li - te por-tas, prin-ci - pes, ves-tras, et el - e - va-mi-ni,

447 (2 + 3) † (2 + 3)

por-tae ae-ter - na-les, et in-tro-i-bit rex glo-ri-ae. Quis est is-te rex glo-ri-ae? Do-mi-nus vir -

454 † *ff*\* (2 + 3) † <

tu-tum ip - se est rex glo-ri - ae. Glo-ri - a Pa-tri et Fi-li - o et Spi-ri-tu - i San-cto, si -

460 *rit. molto* (2 + 3) *fff* possible

cut e-rat in prin - ci-pi-o et nunc et sem-per, et in sae-cu-la se-cu-lo-rum. A-men. (attacca)

# 7. Grand Chorus (Tutti)

466 ♩ = 72, majestic, imposing

Musical notation for measures 466-470, showing time signature changes from 3/4 to 4/4, 3/4, 4/4, and 3/4, with a fermata over the final measure.

477

*legato*  
*f* noble, spirited *mf*

474 Chorus (SA)

Musical notation for measures 474-479, including vocal line and piano accompaniment.

As from the pow'r of sa-cred lays The spheres began to

480 *f* *mp* *mf* *mp*

Musical notation for measures 480-484, including vocal line and piano accompaniment.

move, And sung the great Cre - a-tor's praise To all the bless'd a - bove; So when the

485 *mf* *f* *ff*

Musical notation for measures 485-489, including vocal line and piano accompaniment.

last and dread-ful hour This crum-bling pa-geant shall de - vour, The trum-pet shall be heard on



490 *fff* *f* unis.

high, The dead shall live, the liv-ing die, And mu-sic shall un-tune the sky.

495

4

502 Sop. Solo

Ten. Solo *mp* *mf* *mp*

As from the pow'r of sa-cred lays The

507 *mf* *mp*

And sung the great Cre - a-tor's praise To all the bless'd a -

spheres be-gan to move,

512 *f* *mf*

bove; So when the last and dread-ful hour This crum-bling pa - geant shall de -

*mf*

So when the last and dread-ful hour This crum-bling pa - geant shall de -

516 *f* *ff*

vous, The trum-pet shall be heard on high, The dead shall live, the liv-ing die, And

*f* *ff*

vous, The trum-pet shall be heard on high, The dead shall live, the liv-ing die, And

521 *f*

mu - sic shall un-tune the sky!

*f*

mu - sic shall un-tune the sky.

rit. *ff sempre* slower (ad lib.)

530 S + Soprano Solo

A As from the pow'r of sa-cred lays The spheres be-gan to move, And

Ten. Solo *ff sempre*

As from the pow'r of sa-cred lays The spheres be-gan to move, And

530

537

sung the great Cre - a - tor's praise To all the bless'd a - bove; So when the last and dread-ful

sung the great Cre - a - tor's praise To all the bless'd a - bove; So when the last and dread-ful

542

*even slower (ad lib.)*

hour This crum-bling pa-geant shall de-vour, The trum-pet shall be heard on high, The dead shall

hour This crum-bling pa-geant shall de-vour, The trum-pet shall be heard on high, The dead shall

547

*tutta forza*      *allarg.* -----

live, the liv-ing die, And mu - sic shall un - tune the

live, the liv-ing die, And mu - sic shall un - tune the

Tempo I° (♩ = 72)

*fff* stagger breaths as necessary      *rall. ad lib.*

553

sky! \_\_\_\_\_

sky! \_\_\_\_\_