

Violin I

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

18

22 *sul E*

p \rightrightarrows *ppp* *mp* \rightrightarrows *pp* *mp* \rightrightarrows *p*

31

p \rightrightarrows *pp* *p* \rightrightarrows *n*

34

rit. ----- 39 *a tempo* (♩ = 56)

p \rightrightarrows *n* *pp* *p*

42

mutes off *rall. molto* 47 *quasi recit. (colla voce)*

pp

49 *unis.*

fp *(p) sotto voce* *mf*

55 ♩ = 69 *poco accel.* (♩ = 72) ----- (♩ = 84)

sul tasto

f > pp *pp* *pp* \rightrightarrows *f > p*

div. *sul tasto*

f > pp *pp* *pp* \rightrightarrows *f > p*

Violin I

(♩ = 92)

60 unis. *p* *f* *p* *molto*

62 *f* *mp* *pp* *mp* *mp espr.* *f*

♩ = 69 subito ord. poco rit. [65] (♩ = 63) poco accel.

one player tutti

67 ♩ = 72, broadly, warmly

mp *mf* *p*

69 *f* *pp* *pp*

72 *f* *mp*

74 *p* *n* *pp* *n*

tr. *rit. ad lib.* *slow harm. gliss. (non-sync.)*

slower (colla voce)

78 *p espr.* *pp* *p* *mf* *pp*

2. First Interlude

(Strings) - all others tacet

Tempo I° (♩ = 56) warm, glowing

81

one player

Violin I part: *mp espr.*, *mf*, *p*

Lower staff: *pp*, *mp* \rightarrow *p*

gli altri

pp

mp \rightarrow *p*

86

poco a poco accel.

tutti

Violin I part: *mp*, *mf*, *p*

Lower staff: *mp*, *p*

Section: *mp tutti*

(♩ = 60)

(♩ = 63)

89

Violin I part: *p*, *pp*, *p*, *mf*, *mp*, *mf*

(♩ = 66)

♩ = 69

96

Violin I part: *mp*, *f*, *mp sub.*, *p*, *mp*

accel. molto

101

Violin I part: *mf*, *mp*, *mf*, *f*

106

♩ = 100, animated

div.

unis.

div.

unis.

Violin I part: *f*, *mp*, *mf*, *f*, *mp*, *mf*

Violin I

rit. -----

112

p *pp*

♩ = 76

div. bring out

117

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

♩ = 69

one player

rit. -----

123 unis. div.

mp poco espr. *ppp* *p* *pp* *p*
dolcissimo

128

mf *espr. molto* *p* *mf*

rit. molto ad lib. -----

139 a tempo (♩ = 69)

134

p *mp* *p*

rit. -----

143 tutti

pp *mp*

Tempo I° (♩ = 56)

rit. ad lib. -----

150

pp *p* *pp*

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

(Soprano Solo, Orchestra)

155

♩ = 84, austere, serious

7

pizz.

sfz *mf* *mp* *mp*

2

168

arco

f *mp* *mf* *p*

pizz.

arco

173

174

pizz.

arco

mp *p* *mf* *pp* *fp* *pp* *p*

2

181

mf *p* *mf* *p* *fp* *pp* *mp* *p*

185

pizz.

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

189

arco

mp *f* *fp* *ff* *mp* *p* *mf* *p* *mp*

tr.

pizz.

arco

pizz.

191

194

arco (sul D)

p *mf* *f* *sfz*

pizz.

199 arco

mp p p mp p p mf pp

206

pizz. arco tr. p mf < f > p mf

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

216 ♩. = 96, war-like, intense

211

4 pizz. ff arco fff pizz. ff

219 arco

ff mfsub. ff

223

mfsub. ff mfsub. sfz mp sotto voce

227

pizz. arco pizz. arco pizz. mf mp mf mf sfz mf

232

f arco mf mf pizz. mf

238 arco
p dolce *(p)* *pp* *sfz*

242 pizz. arco
pp *sfz* *sfz* *mf*

246 pizz. arco div. pizz. unis.
mp *mf* *f* *f* *mp* *mf* *f*

250 arco div. 253
sfz *sfz* *f* *mp* *p* *mp* *p*

255 (sul D) div.
p < f *pp* *mp > p* *mp* *mf > p*

259 262 2
(p) *mp* *p* *pp* *p* *pp*

264 sul E
pp *n* *p* *f* *pp* *n* *p* *f* *mf espr.*

269 271
mp *mf* *f* *f* *p* *mp*

274 pizz. arco
f *mp* *f* *ff* *mp* *ff*

277 pizz. arco tr.
ff *f* *ff* *fp* *ff*

Violin I

280

div. *p sotto voce* bring out *p* \rightarrow *f* bring out *f* \rightarrow *p*

tr. *(ff)* *tr.* *p* \rightarrow *pp* *p* \rightarrow *pp*

283 *p* \rightarrow *f* *tr.* (no cresc.) *p sotto voce* bring out *p* \rightarrow *f* \rightarrow *mp* \rightarrow *pp* *tr.*

f \rightarrow *p* *p* \rightarrow *pp* *sotto voce*

286 unis. *f* *sfz* *sfz* *tr.* *p* \rightarrow *f* \rightarrow *p* *div.* *tr.* *p* \rightarrow *f* \rightarrow *p*

f *sfz* *sfz* *p* \rightarrow *f* \rightarrow *p* *molto* *molto*

289 *p* *tr.* unis. *f* *ff sub.* *p sub.* *p sub.*

p \rightarrow *f* *ff sub.* *p sub.*

295

294 *(p)* *mp* *p*

299 *mp* *p* *fp* *f*

Violin I

304 306

mf *p* *mp espr. molto*

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

313 *f* *ff*

317

f *sfz* *f* *ff*

div. *(ff)* *(ff)*

320 *f* *sfz* *f* *ff*

(ff) *(ff)*

323 *f* *ff* *f* *ff* unis. *ff* unis.

(ff) *(ff)* *ff*

328

327 *mf* quasi organ, legato support chorus *mp* *p*

333

339 *p* *dolcissimo* *pp*

5. Recitative
(Soprano, Tenor, Orchestra)

344 **Recit.** Tempo, ♩ = 66-72 **Recit.** (Recit.) bow as necessary Tempo, ♩ = 76-80

pp *sul tasto*

Recit. (Recit.) Tempo, ♩ = 76-80

div. *mf* > *p* ord., warmly (p) > *n*

356 Tempo, ♩ = 66-72 rit. Freely

pp (pp) < *p* > *pp*

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

361 ♩ = 76, with patient expectation

8

369 div. ord. unis.

p *sul tasto* > *pp* *pp* < *mp* > *p* *mf* > *p*

375 376 moving forward a bit (♩ = c. 80) div.

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

poco accel.

380 unis. div.

mp (mp) < *mf* > *p* *mf* > *mp* *mf*

unis. div.

mp (mp) < *mf* > *p* *mf* > *mp* *mf*

Violin I

$\text{♩} = 96, (\text{♩} = 64), \text{luminous angelic}$
 $\text{♩} = \text{♩} \text{ sempre}$
(2 + 3)

384 rit. 387

p *p* *n* *p* *p* *> pp*

390 sul G (2 + 3)

pp *n*

396 (2 + 3) (2 + 3) sul G (2 + 3)

p

405 (2 + 3) (2 + 3 + 2) 2

mp > pp

413 (2 + 3) sul D (3 + 2)

p > pp *p* *pp*

419 (2 + 3) 2

p *n*

425 (3 + 2) 429 (3 + 2)

mp *mp*

431 (2 + 3) (2 + 3)

p *mf* *p* *pp*

437 (2 + 3) (2 + 3) (3 + 2)

Violin I

443 (3 + 2) (2 + 3)

mp *f*

449 (2 + 3) (2 + 3)

mf *mp* *mf* *mp*

455 long bows (2 + 3) rit. molto

f *ff sempre*

461 (2 + 3) (attacca)

fff (attacca)

7. Grand Chorus

466 (Tutti)
 ♩ = 72, majestic, imposing

sfz *ff* *fff* *ff* *fff*

470

f

473 div. support chorus

fff *ff* *f legato molto*

477 div. in 3

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

483

mf mp mf

mf mp mf

Measures 483-486: Violin I part. Measures 483-484 are in 3/4 time, and 485-486 are in 4/4 time. Dynamics include *mf*, *mp*, and *mf*. The bottom staff shows chordal accompaniment.

487

f ff f

f ff f

Measures 487-492: Violin I part. Measures 487-490 are in 4/4 time, and 491-492 are in 4/4 time. Dynamics include *f* and *ff*. The bottom staff shows chordal accompaniment.

493

ff mf pizz. unis. mf f

ff mf pizz. unis. mf

Measures 493-498: Violin I part. Measures 493-494 are in 4/4 time, 495-496 are in 3/4 time, and 497-498 are in 4/4 time. Dynamics include *ff*, *mf*, *pizz.*, and *unis.*. The bottom staff shows chordal accompaniment.

498

mf cantabile mp mf f f p sub. mf p

Measures 498-503: Violin I part. Measures 498-500 are in 3/4 time, and 501-503 are in 4/4 time. Dynamics include *mf cantabile*, *mp*, *mf*, *f*, *f*, *p sub.*, *mf*, and *p*.

504

mf mp mf mp

Measures 504-510: Violin I part. Measures 504-505 are in 4/4 time, 506-507 are in 3/4 time, and 508-510 are in 4/4 time. Dynamics include *mf*, *mp*, *mf*, and *mp*. The bottom staff shows chordal accompaniment.

511

mf p pp

Measures 511-516: Violin I part. Measures 511-512 are in 4/4 time, and 513-516 are in 3/4 time. Dynamics include *mf*, *p*, and *pp*.

517

mf p mf f

Measures 517-520: Violin I part. Measures 517-518 are in 4/4 time, and 519-520 are in 4/4 time. Dynamics include *mf*, *p*, *mf*, and *f*.

521

f mf ff

Measures 521-526: Violin I part. Measures 521-522 are in 4/4 time, 523-524 are in 3/4 time, and 525-526 are in 4/4 time. Dynamics include *f*, *mf*, and *ff*. The bottom staff shows chordal accompaniment.

Violin I

525 arco *mf* *f* rit.

528 *fff* *ff* *div.* *unis.*

slower (ad lib.)

533 *f* *mp* *mf* *p sub.* *mf* *mp*

536 *f* *mp*

539 *p* *mp* *mf* *div.* *sim.*

542

even slower (ad lib.)

545 *8va* *(mf)* *ff* *mf* *allarg.*

548 *8va* *ff* *p sub.*

(allarg.) Tempo I° (♩ = 72)

552 *f* *ff sempre*

rall. ad lib.

557 *fff*