

Viola

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

23

mutes

div. *pp*

*n*

*pp*

*n*

*pp*

*n*

div. in 3

*mp*

*pp*

rit.

28

5

unis.

(div.)

*p*

*mf*

*pp*

*mf*

*p*

39

a tempo (♩ = 56)

unis.

*pp*

*p*

*pp*

rall. molto

div. in 3

mutes off

*mp*

47

quasi recit. (colla voce)

(non. trem.)

unis.

*p*

*fp* sotto voce (*p*)

*mf*

55

♩ = 69 poco accel.

(♩ = 72)

div. *f*

sul tasto

*pp*

sul tasto

*pp*

58

(♩ = 84)

(♩ = 92)

*pp*

*mp*

*pp*

*p*

*mf*

*p* molto

*pp*

*p*

*mf*

*p*

62

♩ = 69 subito

unis. ord.

poco rit.

one player

65 (♩ = 63) poco accel.

*f*

*mp*

*pp*

*mp*

Viola

66 *tutti* 67 ♩ = 72, broadly, warmly

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

69 support solo tenor

*f* *p* *mf espr.* *f*

73 *tr.* rit. ad lib. support solo tenor

*mp* *p* *n* *mp espr.* *p*

77 slow harm. gliss. (non-sync.) slower (colla voce) (sul G)

*pp* *n* *p sub.* *mp espr.* *p* *mf* *ppp*

**2. First Interlude**  
(Strings) - all others tacet

81 Tempo I° (♩ = 56) warm, glowing bring out poco a poco accel.

*mp* *p* *mp* *mf espr.*

(poco a poco accel.) (♩ = 60) bring out

*mp* *mf*

(♩ = 63) (♩ = 66) bring out (♩ = 69)

*mf* *f* *mp*

100 accel. molto

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

105 106 ♩ = 100, animated

*f* *mf* *f* *fp* *f* *mf*

110 rit.

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

117 div. ♩ = 76

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

121 rit. ♩ = 69 mutes

*mp* *pp* *mfpp*

129

*pp* *mfpp* *mp* *pp*

134 rit. molto ad lib. mutes off

*mfpp* *mp* *p* *p* *n*

139 a tempo (♩ = 69)

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

144 rit.

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

Tempo I° (♩ = 56) rit. ad lib.

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

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

155 ♩ = 84, austere, serious

7 pizz. *sfz* *mf* *mp* 2 *mp*

168 arco *tr* pizz. arco 173 *p* *mf < f* *mp* *mf* *p*

174 pizz. 2 arco *mp* *p* *< mp > pp* *fp > pp p*

181 *mf* *p* *mp > p* *fp > pp* *mp* *p* *f > mp* *tr* *pizz.*

187 arco *tr* 191 pizz. *mf > p* *mf < f* *mp < f* *fp < ff* *mp*

192 arco pizz. arco *p < mf > p* *mp* *p dolce* *f*

197 pizz. arco *sfz* *mp* *p* *p* *< mp > p* *p* *< mf > pp*

206 pizz. arco *tr* pizz. 4 *sfz* *p* *mf < f > p* *mf*

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

♩ = 96, war-like, intense

216 pizz. arco pizz. arco *ff* *fff* *ff*

220 *ff* *mfsub.* *ff* *mfsub.* *ff*

224 *mfsub.* *sfz* *mp* *mf* *mp* *mf*

227 pizz. arco pizz.

sotto voce

229 arco *mf* *sfz* pizz.

234 arco *f* *mf* *mf* pizz.

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

242 *pp* *sfz* *sfz* *sfz* *mf* arco

pizz.

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

pizz. arco div. pizz. unis.

250 *sfz* *sfz* *f* *mp* *p* *mp* *p*

253 div.

arco div.

254 *mf* *p*

258 *mp* *mf* *p* (p) *mp* *p* *pp*

262

sul C

*p*  $\triangleleft$  *f* *pp*  $\triangleleft$  *n* *p*  $\triangleleft$  *f* *pp*  $\triangleleft$  *n*

267

sul G

*p*  $\triangleleft$  *f* *mf espr.*  $\triangleleft$  *mp*  $\triangleleft$  *mf* *mp*  $\triangleleft$  *f* *mp*  $\triangleleft$  *mf*  $\triangleleft$  *mp*

271

272

*f*  $\triangleright$  *mp* *p*  $\triangleleft$  *mp*  $\triangleleft$  *mp* *f*  $\triangleright$  *mf* *f*  $\triangleleft$  *ff* *mf*  $\triangleleft$  *ff*

pizz. div. arco unis.

277

*ff* *f*  $\triangleleft$  *ff* *fp*  $\triangleleft$  *ff* *f*

pizz. arco tr. tr.

280

281

*f*

288

*f* *p*  $\triangleleft$  *f* *p sub.*

pizz. arco

295

293

(*p*)  $\triangleleft$  *mp*

298

*p*  $\triangleleft$  *mp*  $\triangleleft$  *p*

306

303

*fp*  $\triangleleft$  *f* *f*  $\triangleleft$  *mp* (*mp*)

308

*mf* *mp* *mf* *mp*

313

*mf* *f* *mf* *f* *ff*

317

318

*mf* *ff* *f* *mf*

323

*f* *ff* *mf*

*quasi organ, legato support chorus*

328

*mp* *p*

div. unis. bring out

*espr.*

336

*p dolcissimo* *pp*

5. Recitative  
(Soprano, Tenor, Orchestra)

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

*pp* *sul tasto*

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

*mf* *p* *(p)* *n*

ord., warmly

Tempo, ♩ = 66-72 unis. rit. Freely

*pp* *(pp)* *p* *pp*

6. Second Interlude

(Orchestra, Women's Chorus)

♩ = 76, with patient expectation

361

mutes bring out

div. *mp* *poco espr.* *mf* *mp* *p* *mp*

mutes bring out *mp* *poco espr.* *mf* *mp* *p* *mp*

365

*pp* *mf espr.* *p* *mp* *p* *pp*

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

mutes off

mutes off

369

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

376 moving forward a bit (♩ = c. 80)

div. unis.

*mf* *f* *mp* (*mp*)

poco accel. rit.

382

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

387 ♩ = 96, (♩ = 64), luminous angelic

♩ = ♩ sempre

(2 + 3) 3 (2 + 3)

*p* *mp* *pp*

398

*p* *mp* *pp*



Viola

406 (2 + 3) (2 + 3 + 2)

414 (2 + 3) (3 + 2)

*p* *pp* *p* *pp*

421 (2 + 3)

*n* *mp*

427 (3 + 2) 429 (3 + 2) (2 + 3)

*mf* *p*

433 (2 + 3) (2 + 3)

440 (2 + 3) (3 + 2) (3 + 2)

446 (2 + 3) (2 + 3) (2 + 3)

452 long bows

*mf* *mp* *f* *ff* sempre

457 (2 + 3) rit. molto

*mf* *f*

462 (2 + 3) (attacca)

*fff*

7. Grand Chorus

(Tutti)

466

♩ = 72, majestic, imposing

Musical staff for measures 466-470. The staff is in treble clef with a key signature of one flat. It features various time signatures: 3/4, 4/4, 3/4, 4/4, and 3/4. Dynamics include *sfz*, *ff*, *fff*, *ff*, *fff*, *ffp*, and *ff*. There are also hairpins indicating crescendos and decrescendos.

471 div.

Musical staff for measures 471-474. The staff is in bass clef with a key signature of one flat. It consists of a continuous sixteenth-note pattern. The dynamic is *f*.

(div.)

477

unis.

Musical staff for measures 475-480. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *ff*, *f legato molto support chorus*, *mf*, and *f*. There are also hairpins indicating crescendos and decrescendos.

481

Musical staff for measures 481-486. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *mp*, *mf*, *mp*, and *mf*. There are also hairpins indicating crescendos and decrescendos.

487

Musical staff for measures 487-492. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *f*, *ff*, and *f*. There are also hairpins indicating crescendos and decrescendos.

493

div. pizz.

unis.

Musical staff for measures 493-497. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *ff*, *mf*, *mf*, and *f*. There are also hairpins indicating crescendos and decrescendos.

498

arco

Musical staff for measures 498-504. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *p*, *mf*, and *p*. There are also hairpins indicating crescendos and decrescendos.

505 pizz.

arco

pizz.

arco

Musical staff for measures 505-510. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *mf*, *mp*, *mf*, and *mp*. There are also hairpins indicating crescendos and decrescendos.

511

div.

Musical staff for measures 511-516. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *mf*, *p*, *mp*, *p*, *mp*, and *p*. There are also hairpins indicating crescendos and decrescendos.

517 unis.

pizz.

Musical staff for measures 517-522. The staff is in bass clef with a key signature of one flat. It features a mix of eighth and quarter notes. Dynamics include *mf*, *p*, *mf*, *f*, and *f*. There are also hairpins indicating crescendos and decrescendos.

523 (pizz.) arco

*mf* *ff* *mf* *ffp* *ff*

527 div.

*f*

530 rit. slower (ad lib.)

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

535

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

538

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

541

*sim.*

545 even slower (ad lib.)

*(mf)* *ff* *mf*

548 allarg.

*ff* *p sub.*

552 Tempo I° (♩ = 72)

*f*

557 rall. ad lib.

*fff*