

Oboe 2

for Daniel Culver

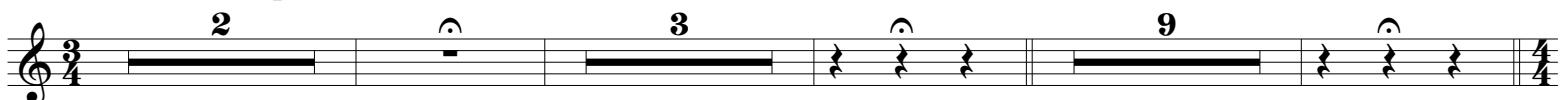
A SONG FOR ST. CECILIA'S DAY

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

1. "From Harmony, from heavenly harmony"

(Tenor Solo, Women's Chorus, Orchestra)

$\text{♩} = 56$, solemn, primeval



18 rit.

39 a tempo ($\text{♩} = 56$)

18 3 $p \swarrow \nearrow mf \searrow p$

rall. molto 3 3 5 2 $f p < mf > p$

43 3 5 2 $\text{♩} = 69$ poco accel. ($\text{♩} = 72$)

47 quasi recit. (colla voce) 2 $\text{♩} = 69$ subito poco rit.

55 2 $\text{♩} = 84$ ($\text{♩} = 92$) $\text{♩} = 69$ rit.

58 2 $f \swarrow \nearrow mp$

65 ($\text{♩} = 63$) poco accel. 67 $\text{♩} = 72$, broadly, warmly 2

$p \swarrow \nearrow f \searrow p \swarrow \nearrow mf \searrow pp$

rit. ad lib. 2 2 slower (colla voce) 2

$p \swarrow \nearrow mp \searrow p \swarrow \nearrow pp$

2. First Interlude

(Strings) - all others tacet

81 tempo I^o ($\text{♩} = 56$) warm, glowing 7 2 2 2 2 2

$poco a poco accel. (\text{♩} = 60) (\text{♩} = 63) (\text{♩} = 66)$

$\text{♩} = 69$ accel. molto 106 $\text{♩} = 100$, animated rit. $\text{♩} = 76$

98 4 4 2 2 3 4 3 4 2 rit. $\text{♩} = 69$ rit. molto ad lib. a tempo ($\text{♩} = 69$) rit.

119 2 2 4 9 3 8 3

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

Tempo I° (♩ = 56) rit. ad lib.

155 ♩ = 84, austere, serious

150 3 | - | - | 7 | - | - | f > mp mf > p
intense, raw

164 2 | - | - | 2 | - | - | tr | 2 | - | - | 2 | f > mp mp < f

173 8 | 3 | - | 4 | - | 3 | - | 4 | 5 |

191 - | 3 | - | 4 | - | 3 | - | 4 | 5 | p < sfz | **206**

203 - | 3 | - | 4 | - | 3 | - | 4 | 2 | fp > mp p > pp

208 tr | - | - | 4 | - | 3 | - | 8 | pp < f > mp p < mf

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

216 ♩ = 96, war-like, intense

216 tr | - | - | 4 | - | 3 | - | 8 | ff > mf ff

219 tr | - | - | 4 | - | 3 | - | 8 | mf ff

222 tr | - | - | 4 | - | 3 | - | 8 | f < ff > f < ff sfz

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3

227

2

sfz

5

239

4

mf

2

f

248

mf

f

ff

mf

253

p

pp

mf

260

262

271

9

6

f

p sub.

f

f

ff

280

support chorus

mf

<f> mp

mf

<f> mf

286

mf

mp

mf

f

mp

292

3

2

2

2

bring out

mf

mp

p

f

ff

bring out

302

f

mp

p

f

ff

309

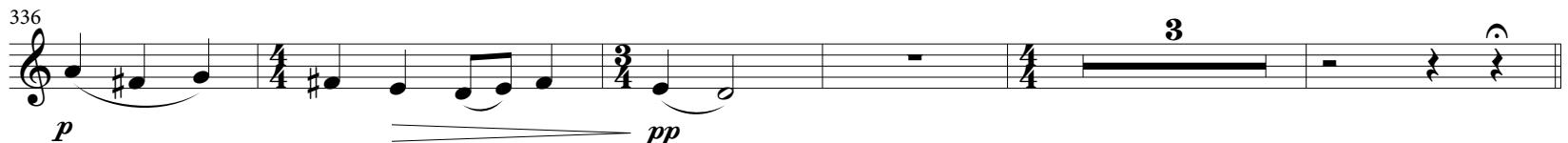
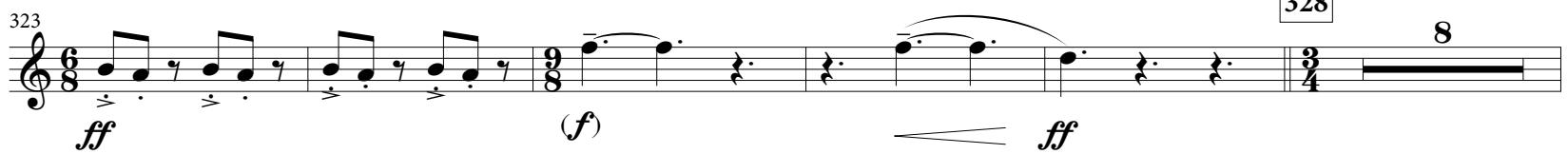
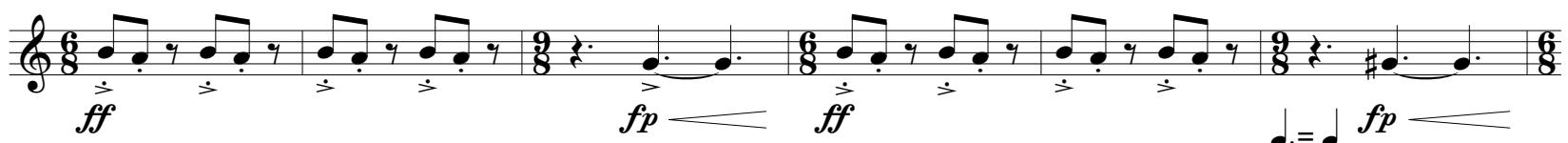
2

2

3

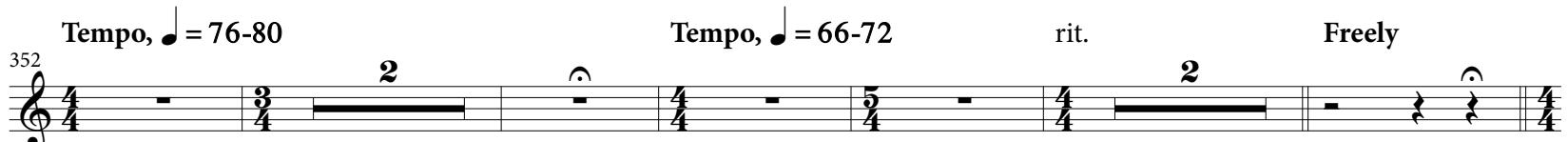
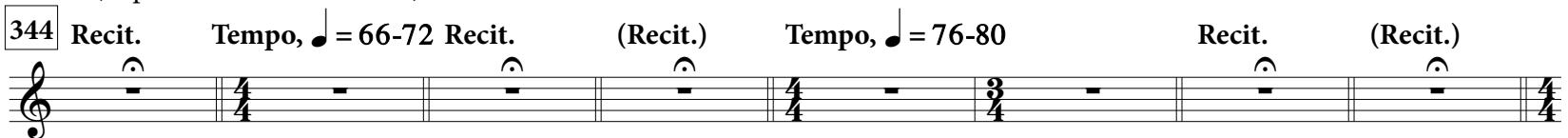
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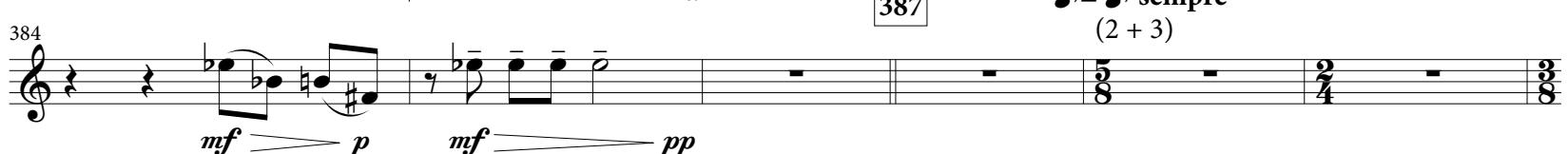
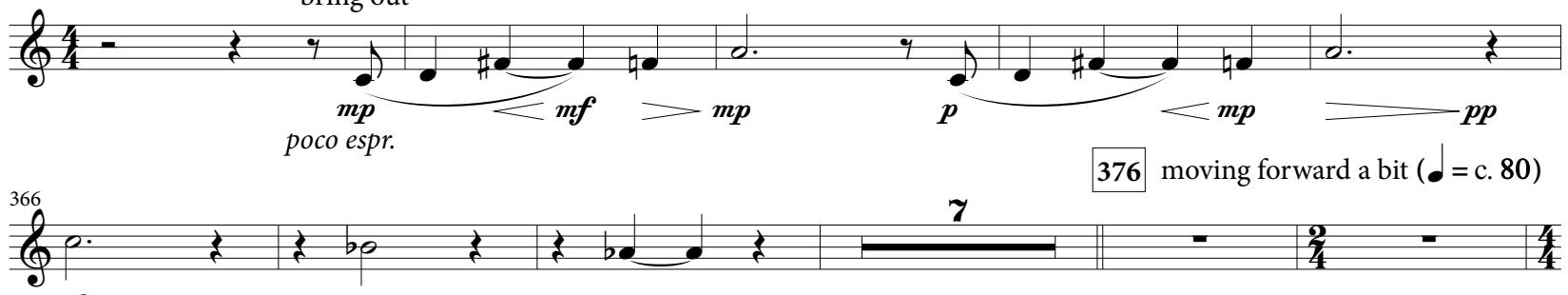
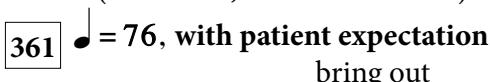
5. Recitative

(Soprano, Tenor, Orchestra)



6. Second Interlude

(Orchestra, Women's Chorus)



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5

390 (2 + 3)

398 (2 + 3) (2 + 3)

404 (2 + 3) (2 + 3)

411 (2 + 3 + 2) (2 + 3) (3 + 2)

417 (2 + 3)

426 (3 + 2) 429 (3 + 2)

432 (2 + 3) (2 + 3) (2 + 3)

438 (2 + 3) (3 + 2)

443 (3 + 2) (2 + 3)

449 (2 + 3) (2 + 3)

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456 (2 + 3)

rit. molto

460 (2 + 3) (attacca)

462 (2 + 3) (attacca)

f *ff* *fff*

7. Grand Chorus

(Tutti)

♩ = 72, majestic, imposing

466

(*fff*) *fp* < *ff*

472

fff *ff* *f* *mf*

477

2 2 3 8 3

494

f 7 - 4

506

2 2 3 8 3 8 - 3

522

f *fp* < *ff*

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7

rit.

527

slower (ad lib.)

fff

ff

ff

533

f

fp

mf

mp

537

f

fp

mf

mp

541

mp

mf

mp

f

even slower (ad lib.)

545

ff

ff

ff

ff

ff

allarg.

550

p sub.

mf

Tempo I^o ($\text{♩} = 72$)

553

ff sempre

rall. ad lib.

556

tr

tr

559

ffff