

Trumpet in B \flat 1

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)

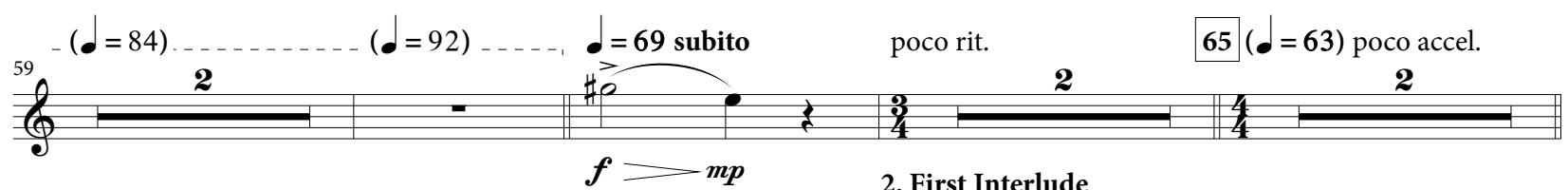
$\text{♩} = 56$, solemn, primeval



[39] a tempo ($\text{♩} = 56$) rall. molto

[47] quasi recit. (colla voce)

[55] $\text{♩} = 69$ poco accel. ($\text{♩} = 72$) rit.

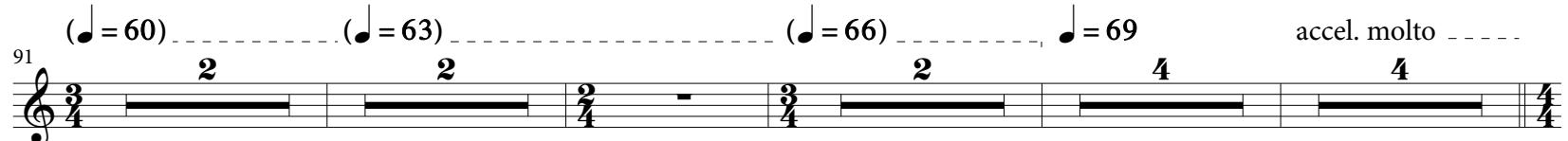
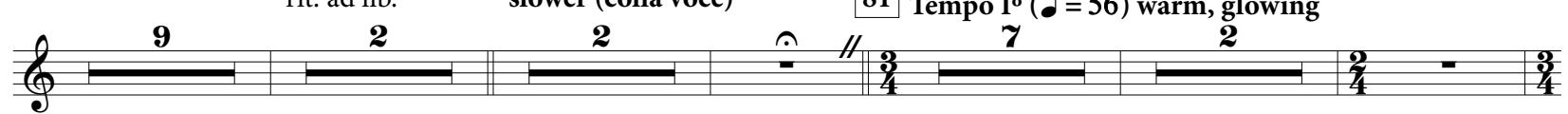


[67] $\text{♩} = 72$, broadly, warmly
rit. ad lib.

slower (colla voce)

2. First Interlude

(Strings) - all others tacet



[106] $\text{♩} = 100$, animated

rit.

$\text{♩} = 76$



rit.

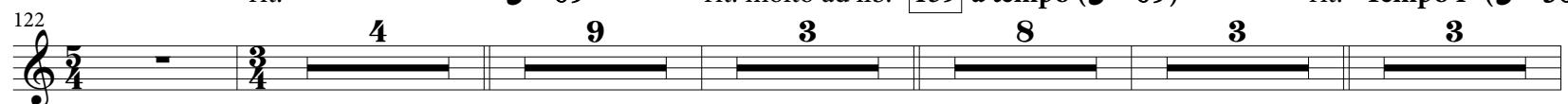
$\text{♩} = 69$

rit. molto ad lib.

[139] a tempo ($\text{♩} = 69$)

rit.

Tempo I $^\circ$ ($\text{♩} = 56$)

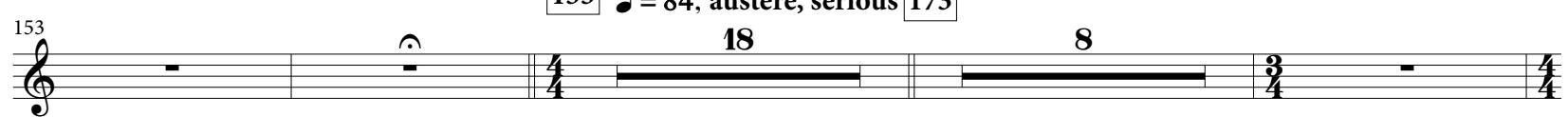


3. "What passion cannot music raise and quell!"

(Soprano Solo, Orchestra)

rit. ad lib.

[155] $\text{♩} = 84$, austere, serious [173]



[191]

[206]



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4. "The Trumpet's Loud Clangor"

(Women's Chorus, Orchestra)

216 ♩. = 96, war-like, intense

220

227 bring out
incisive - balance with chorus

233

239

243 str. mutes

248

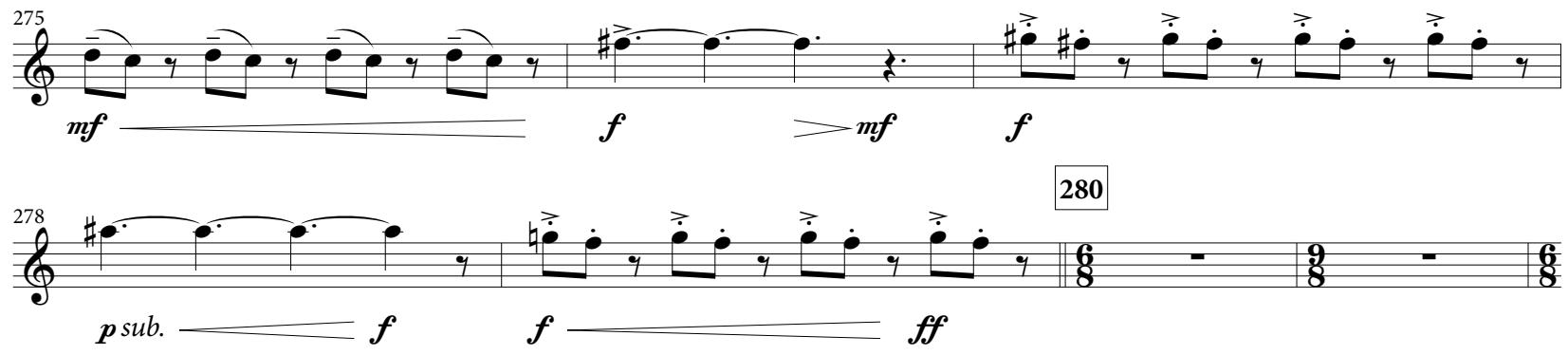
252 253

257 262 open

271

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3

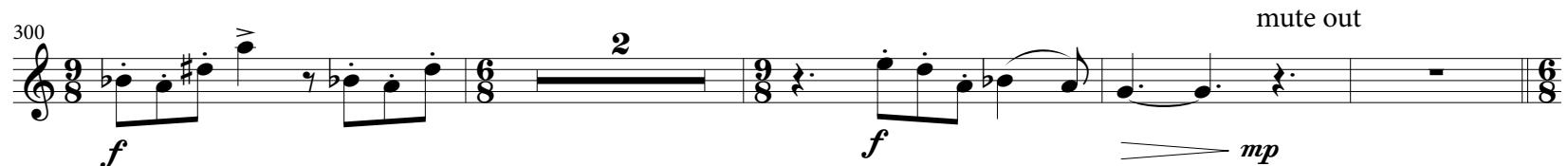
275 

280

282 

291 

295 str. mute bring out
f

300 

f f mp

306 

314 

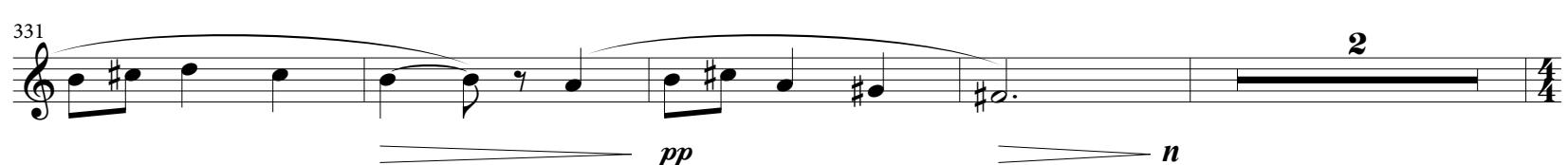
317 open
ff fp ff

321 

fp ff f

326 

mp quasi organ, legato support chorus

331 

pp n

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5. Recitative

(Soprano, Tenor, Orchestra)

Recit. **Tempo,** $\text{♩} = 66-72$ **Recit.**

337

2 3 3 3

Tempo, $\text{♩} = 66$ 72 Recht.

(Recit.)

Tempo, ♩ = 76-80

Recit.

(Recit.)

Tempo, ♩ = 76-80

347

Tempo, ♩ = 66-72

rit.

Freely

Musical score for bassoon part, page 10, measures 353-354. The score shows a bassoon line with a treble clef, a key signature of one sharp, and a common time signature. Measure 353 starts with a measure of 3/4, followed by a measure of 2/4 with a fermata over the first note, a measure of 4/4 with a dash, a measure of 5/4 with a dash, another measure of 4/4 with a fermata over the first note, a measure of 2/4 with a fermata over the first note, a measure of 4/4 with a fermata over the first note, and a measure of 4/4 with a fermata over the first note. Measure 354 begins with a measure of 4/4.

6. Second Interlude

(Orchestra, Women's Chorus)

361 $\bullet = 76$, with patient expectation 376 moving forward a bit ($\bullet = \text{c. } 80$)

bring out

Musical score page 15, measures 15-16. The score consists of two staves. The top staff uses a treble clef and a common time signature. Measure 15 starts with a long black bar followed by a measure with a single vertical bar line. Measure 16 begins with a measure containing two vertical bar lines. The bottom staff uses a bass clef and a common time signature. Measure 15 ends with a measure containing two vertical bar lines. Measure 16 begins with a measure containing two vertical bar lines. The dynamic marking *mp cantabile* is placed below the bass staff.

379

poco accel. - rit. -

mf *p*

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

p

2

mp *>p*

Musical score for page 387, measures 1-8. The score consists of two staves. The top staff uses a common time signature and includes a tempo marking of $\text{♩} = \text{♪}$ **sempre** and a note value of $(2 + 3)$. The bottom staff also uses common time. Measure 1: Rest, $\frac{5}{8}$, Rest. Measure 2: $\frac{2}{4}$, Rest. Measure 3: $\frac{3}{8}$, Thick barline. Measure 4: $\frac{5}{8}$, Rest. Measure 5: $\frac{2}{4}$, Rest. Measure 6: $\frac{3}{8}$, Thick barline. Measure 7: $\frac{5}{8}$, Rest. Measure 8: $\frac{2}{4}$, Rest.

395

(2 + 3) (2 + 3)

(2 + 3) (2 + 3)

Musical score for page 427, measures 427-429. The score consists of two staves. The top staff shows a 5/8 time signature with a bass clef. The bottom staff shows a 2/4 time signature with a treble clef. The vocal line is as follows:

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

The measure 429 begins with a boxed "429". Measure 430 starts with a "2" above the staff.

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5

438 (2 + 3) (3 + 2) (3 + 2)

438 (2 + 3) (3 + 2) (3 + 2)

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

452 (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

rit. molto (attacca)

460 (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

7. Grand Chorus

(Tutti)

466 $\text{♩} = 72$, majestic, imposing

472 bring out (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

477 (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

489 (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

494 (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

501 bring out (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3) (2 + 3)

mp cantabile

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510 3 8

526 2 bring out rit. ff ff

533 slower (ad lib.) f fp mf mp

537 f fp mf mp

541 4 bring out bring out allarg.

548 f ff

552 Tempo I° ($\text{♩} = 72$) 2 fltg. ff f ff

rall. ad lib. mf ff fff