

# JUDITH SHATIN

The Passion  
of St. Cecilia

Piano & Orchestra



## Program Note: *The Passion of St. Cecilia*

The *Passion of St. Cecilia*, for piano and orchestra, plumbs depths of experience. Shatin creates sound images that are impassioned, and, at times, truly harrowing. The piece begins with a cry of pain inspired by Cecilia's impossible predicament. The piece was inspired by the story of St. Cecilia, long the patron saint of music, though her musical reputation is based on either a textual misinterpretation or a deliberate embroidering of legend in the fifteenth century. In either case, it's a delicious irony, and a provocative one: Does it say that Cecilia should somehow be expunged from the official courthouse records of artistic inspiration? Or does it say that faith — and art — work in more powerful, mysterious ways than mere facts?

Shatin kept this in mind as she wrote her piano concerto. But she was also inspired by the fifth-century legend of Cecilia as a Christian martyr. When the opening movement was first rehearsed, the pianist wrote on her score, "the struggle." For the pianist, like Cecilia, it's a spectacular and dramatic effort to make her voice heard, to raise it in protest or delight or love, and affirm her religious beliefs.

After this public confrontation, the second movement of the *Passion* turns inwards. Shatin calls it a "meditation on faith" — you may even hear whispers of a chorale by J.S. Bach. Soon, though, the mood of nocturnal reflection passes over, like the eye of a cyclone, and the inevitable approaches. The final movement tells of St. Cecilia's desperation, and her martyrdom. The piece ends, as did her life, with three brutal blows. —David Schulman



*The Passion of St. Cecilia*

5

Picc. Fl. 1 Ob. 1 & 2 Cl. 1 & 2 Bsn. 1 & 2

Hn. 1 Hn. 2 Tpt. 1 & 2 Tbn. & B. Tbn. Tuba

Perc. 1 Perc. 2

Pno. Solo

Vn. I Vn. II Vla. Vc. Cb.

PERUSAL SCORE NOT FOR PERFORMANCE

*The Passion of St. Cecilia*

3

11

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S.Dr. Sus. Cymb.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

6"

increase rate of attack

f

increase rate of attack

f

ff

ff

ff

increase rate of attack

f

increase rate of attack

f

increase rate of attack

f

ff

ff

ff

5 Temple blocks

increase rate of attack

f

6"

pizz.

increase rate of attack

f

*The Passion of St. Cecilia*

*a tempo*

17

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Vibraphone, motor on

Timpani

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

26

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo

To S.D., Timb., Sus. Cym.

Vn. I

Vn. II

Vla.

Vc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

## *The Passion of St. Cecilia*

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

breathe once a bar not on beat, sharp reattack

breathe once a bar, not on beat, sharp reattack

breathe once a bar, not on beat, sharp reattack

S.Dr. Sus. Cymb.

Timb. ff

ff

The Passion of St. Cecilia

7

43

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S.Dr.

Triangle

T.Dr.

To S. Dr.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

Unmeasured ricochet,  
group progressively closer

unis.

div.

attacca

*The Passion of St. Cecilia***Cadenza** ♩ = ca. 96  
Explosive and flamboyant

Brutal  
close arpeggiated  
cluster-like gliss.

53 A

Pno. Solo { ♩ ff ped. sempre

Pno. Solo { f sub. mp f

Pno. Solo { mp secco f mp Dolce

Pno. Solo { f f mp Assertive

Pno. Solo { sub. p mp f sub. ff f senza misura,  
accel. poco a poco

Pno. Solo { p cresc. poco a poco ped. sempre

Pno. Solo { accel. molto e sempre

## *The Passion of St. Cecilia*

9

The musical score consists of six staves of piano solo music. The first two staves are identical, starting with a dynamic of *ff* and a tempo marking of *veloce possibile*. The third staff begins with *in tempo* and includes performance instructions such as *sab. m.*, *3:2*, and *3*. The fourth staff features a continuous eighth-note pattern with *3:2* markings. The fifth staff contains measures with *ff* dynamics and *f* dynamics. The sixth staff concludes with a dynamic of *ff*.

*The Passion of St. Cecilia*

54 (B)

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*The Passion of St. Cecilia*

11

60

Picc. *f*

Fl. 1 *f*

Ob. 1 & 2 *f*

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1 fltz. ord. fltz. ord. fltz. ord.

Hn. 2 fltz. ord. fltz. ord. fltz. ord.

Tpt. 1 & 2 1. fltz. ord. fltz. ord. fltz. ord.

Tbn. & B. Tbn. *f*

Tuba

S.Dr. 1 *f* T.Dr.

Perc. 2

Pno. Solo *f*

Vn. I a *f*

b *f*

Vn. II a *f*

b *f*

Vla. *f*

Vc.

Cb.

PERUSAKSCOPE, NOT FOR PERFORMANCE

*The Passion of St. Cecilia*

65

Picc. *mf*

Fl. 1 *mf*

Ob. 1 & 2 *mf*

Cl. 1 & 2 1. *mf* 1. *mf* a2 *mf* 3 *mp*

Bsn. 1 & 2 *mf* *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 & 2 *mf*

Tbn. & B. Tbn. *mf*

Tuba

W. Blk. *mf*

S. Dr. *mf*

Bass drum *mp* *mf*

Perc.

Pno. Solo { *mf* 5 5 *mf* 5 5 *mf*

Vn. I a *mf*

b *mf*

a *mf*

Vn. II b *mf*

quasi trill *mf*

Vla. *mf* *mf* *mf*

quasi trill *mf*

Vc. *mf* *mf*

Cb. *mf*

*PERUSAL SCORE, NOT FOR PERFORMANCE*

## *The Passion of St. Cecilia*

13

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

Musical score page 81. The score includes parts for Picc., Fl. 1, Ob. 1 & 2, Cl. 1 & 2, Bsn. 1 & 2, Hn. 1, Hn. 2, Tpt. 1 & 2, Tbn. & B. Tbn., Tuba, Perc. 1, Perc. 2, Pno. Solo, Vn. I, Vn. II, Vla., Vc., and Cb. The score features various musical markings such as dynamics (f, mp), articulations (trills, slurs), and performance instructions (Tdg.). A large diagonal watermark reading "PERUSAL SCORE, NOT FOR PERFORMANCE" is overlaid across the page.

89

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

1

2

Bass drum

p

> pp

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

89

p

> pp

unis.

mp

div.

mp

mp

## *The Passion of St. Cecilia*

17

101

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

108 (D)

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

2

Pno. Solo

108 (D)

a

Vn. I

b

Vn. II

a

b

Vla.

Vc.

Cb.

*PERUSA'S SCORE, NOT FOR PERFORMANCE*

## *The Passion of St. Cecilia*

19

*The Passion of St. Cecilia*

120

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Bass drum

To Gong

Pno. Solo

120

Vn. I  
a

Vn. I  
b

Vn. II  
a

Vn. II  
b

Vla.

Vc.

Cb.

*The Passion of St. Cecilia*

21

126

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

T.Dr. Timb. S.Dr. T. Blks.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

126

a

b

a

b

a

b

a

b

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

129

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S. Dr.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

23

132

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

To Vib.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

E = ca. 76

*PERFORMANCE*

138

Fl. 1 & 2      a2  
**mf**       $\overbrace{\quad}^3$  **mp**

Ob. 1 & 2      a2  
**mf**       $\overbrace{\quad}^3$  **mp**

Cl. 1 & 2      a2  
**mf**       $\overbrace{\quad}^3$  **mp**

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Vib.

Perc.

Gong

Trg.

To Vib.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

25

146

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2

Hn. 1  
Hn. 2  
Tpt. 1 & 2  
Tbn. & B. Tbn.  
Tuba

Perc.  
Pno. Solo

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

poco rall.

*PERUSAL SCORE, NOT FOR PERFORMANCE*

F  
156 Fl. 2 to Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*PERUSAL SCORE, NOT FOR PERFORMANCE*

166

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Vib.

Perc.

2

Pno. Solo

166

Vn. I

Vn. II

Vla.

Vc.

Cb.

*PERFUSAL SCOPE* *NOT FOR PERFORMANCE*

*p*

# *The Passion of St. Cecilia*

175

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

To T. Dr.

Bass drum

T. Dr.

Perc. 2

Pno. Solo

175 tutti

Vn. I

Vn. II

Vla.

Vc.

Cb.

*PERUSAL SCORE NOT FOR PERFORMANCE*

182 *freely, accel.*

Picc. Fl. 1 Ob. 1 & 2 Cl. 1 & 2 Bsn. 1 & 2 Hn. 1 Hn. 2 Tpt. 1 & 2 Tbn. & B. Tbn. Tuba

To Tam-tam

To Timpani

Pno. Solo

*ff*

ped. semper

8<sup>a</sup>-----

Vn. I Vn. II Vla. Vc. Cb.

182 *freely, accel.*

PERUSIAL SCORE, NOT FOR PERFORMANCE

184

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Timpani

Pno. Solo

Tam-tam

ped. al fine

Vn. I

a

b

Vn. II

a

b

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

31

186

Picc. *p*

Fl. 1 *p*

Ob. 1 & 2 *p*

Cl. 1 & 2 *p*

Bsn. 1 & 2 *p*

Hn. 1 *p*

Hn. 2 *p*

Tpt. 1 & 2 *p*

Tbn. & B. Tbn. *p*

Tuba *p*

Perc. 1 *p*

Perc. 2 *p*

Pno. Solo { *mf* 5 *dim.* 7 *mp*

Vn. I a *p*

Vn. I b *p*

Vn. II a *p*

Vn. II b *p*

Vla. *p*

Vc. *p*

Cb. *p*

## *The Passion of St. Cecilia*

II

**Tender** 10"

$\text{♩} = \text{ca. } 56$

Pno. Solo

Pno. Solo

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Bowed Vib.  
Crotales  
To Bowed gong

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

33

10

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

**Cadenza, più mosso** $\text{d} = 69$ 

(B)

Pno. Solo

18

*mp*

*mf*

*f sub.*

*f*

12

23

*mf*

*mp*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2  
(con sord.)  
*p*  
con sord.

Tbn. &  
B. Tbn.  
Tuba  
*p*  
con sord.

Perc.

1

Pno. Solo

35

*f*

*f*

*f*

*f*

36

*f*

*f*

*f*

*f*

37

*f*

*f*

*f*

*f*

38

*f*

*f*

*f*

*f*

Vn. I

Vn. II

Vla.

Vc.

Cb.

39

*f*

*f*

*f*

*f*

40

*f*

*f*

*f*

*f*

41

*f*

*f*

*f*

*f*

42

*f*

*f*

*f*

*f*

*The Passion of St. Cecilia*

35

39 C

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*PERCUSUAL SCORE NOT FOR PERFORMANCE*

## *The Passion of St. Cecilia*

49

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Vib.

Crotales

To Timpani

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

37

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

2

To Sus. Cymb.

Pno. Solo

7.8

div.

Vn. I

Vn. II

Vla.

Vc.

Cb.

PERCUSION SCORE, NOT FOR PERFORMANCE

68 *D* *leggiero*  
 Pno. Solo { *sub. f* *sub. p*

76 1. *f* *molto accel.*  
 Fl. 1 & 2 *mp*  
 Ob. 1 & 2 *mp*  
 Cl. 1 & 2 *mp*  
 Bsn. 1 & 2 *mp*

Hn. 1  
 Hn. 2  
 Tpt. 1 & 2  
 Tbn. & B. Tbn.  
 Tuba

Perc. 1  
 Perc. 2 *Sus. Cymb.* *mp*

76 *molto accel.*  
 Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

**E Violent ♩ = ca. 100**

Fl. 1 & 2      Ob. 1 & 2      Cl. 1 & 2      Bsn. 1 & 2

Hn. 1      Hn. 2      Tpt. 1 & 2      Tbn. & B. Tbn.      Tuba

S.Dr. + Timbale Trg.      S.Dr.      T.Dr.

Perc.

Pno. Solo

Vn. I      Vn. II      Vla.      Vc.      Cb.

*The Passion of St. Cecilia*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S.Dr. 1  
T.Dr. 1

Perc.

Timpani

Pno. Solo

NOT FOR PERFORMANCE

Vn. I

Vn. II

Vla.

Vc.

Cb.

The Passion of St. Cecilia

41

97

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Sus. Cymb. S.Dr. T.Dr.

Trg. B.D.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

97

a

b

div.

div.

*The Passion of St. Cecilia*

104

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S.Dr.

Sus. Cymb.

W. Blk.

T.Dr.

B.D.

Perc.

Timpani

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

**F Cadenza: Poco meno mosso, furioso**

Musical score for piano solo, page 111, showing measures 1-6. The score is in common time (indicated by '4'). The key signature changes throughout the measures. Measure 1 starts in B-flat major (two flats) and ends in A major (no sharps or flats). Measure 2 starts in E major (no sharps or flats) and ends in D major (one sharp). Measure 3 starts in G major (no sharps or flats) and ends in F major (one flat). Measure 4 starts in C major (no sharps or flats) and ends in B-flat major (two flats). Measure 5 starts in A major (no sharps or flats) and ends in G major (no sharps or flats). Measure 6 starts in F major (one flat) and ends in E major (no sharps or flats). The dynamic 'ff' (fortissimo) is indicated at the beginning of measure 1. Measure 1 also features a bass clef on the top staff and a treble clef on the bottom staff. Measures 2-6 feature a bass clef on the bottom staff. Measure 5 includes a fermata over the first note. Measure 6 includes a fermata over the first note and a dynamic '(h)'.

Musical score for piano solo, page 118, measures 5-9. The score consists of two staves. The left staff is for the treble clef (Pno. Solo) and the right staff is for the bass clef. Measure 5: Treble staff has eighth-note pairs (F#-G, C-D, G-A, D-E, A-B, E-F#). Bass staff has eighth notes B, G, F#, D. Measure 6: Treble staff has eighth-note pairs (D-E, A-B, E-F#, B-C, G-A, D-E). Bass staff has eighth notes B, G, F#, D. Measure 7: Treble staff has eighth-note pairs (A-B, E-F#, B-C, G-A, D-E, A-B). Bass staff has eighth notes B, G, F#, D. Measure 8: Treble staff has eighth-note pairs (E-F#, B-C, G-A, D-E, A-B, E-F#). Bass staff has eighth notes B, G, F#, D. Measure 9: Treble staff has eighth-note pairs (B-C, G-A, D-E, A-B, E-F#, B-C). Bass staff has eighth notes B, G, F#, D. Measure 10: Treble staff has eighth-note pairs (G-A, D-E, A-B, E-F#, B-C, G-A). Bass staff has eighth notes B, G, F#, D. Measure 11: Treble staff has eighth-note pairs (D-E, A-B, E-F#, B-C, G-A, D-E). Bass staff has eighth notes B, G, F#, D.

## Freely, più calmo

A musical score for piano solo, page 123, measures 10-12. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 10 starts with a dynamic *f*. The right hand plays eighth-note chords in 3/4 time, while the left hand provides harmonic support. Measure 11 begins with a dynamic *p*, featuring eighth-note chords in 2/4 time. Measure 12 concludes with a dynamic *p*, maintaining the eighth-note chordal pattern. The score includes various key changes and time signatures throughout the measures.

Pno. Solo

10 6 9 9 6 9

ped.

In tempo

(G) **Tranquillo, meno mosso** ♩ = ca. 60

133

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Vib.

Crotales

To Bowed Vib.

Pno. Solo

(G) **Tranquillo, meno mosso** ♩ = ca. 60

133

Vn. I

Vn. II

Vla.

Vc.

Cb.

140

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*MUSICAL SCORE, NOT FOR PERFORMANCE*

140

p

(crot.)

unis.

div.

div.

p

div.

div.

div.

p

*The Passion of St. Cecilia*

145

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

Bowed Vib.                      To Triangle

(crot.)                      To Timpani

unis.                      con sord.

pp                      unis.                      con sord.

pp                      div.

con sord.

con sord.

con sord.

con sord.

## *The Passion of St. Cecilia*

47

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*The Passion of St. Cecilia*

167

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

To Bass drum

B.D.

pp

con sord.

con sord.

con sord.

Bell tree

p

PERUSAL SCORE NOT FOR PERFORMANCE

Pno. Solo

mf

mp

p

167

a

Vn. I

b

a

Vn. II

b

Vla.

Vc.

Cb.

p

unis.

p

unis.

p

p

p

to Flute

## III

**Cruel, aggressive** ♩ = 108

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2 a2 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tpt. 1 & 2

Tbn. & B. Tbn. a2 *ff*

Tuba *ff*

Perc.

S. Dr. Rim *ff*

Timpani *ff*

Rim

Rim

Pno. Solo *ff* *f, f*

*PERUSA SCOPE, NOT FOR PERFORMANCE*

**Cruel, aggressive** ♩ = 108

Vn. I

Vn. II

Vla.

Vc. *ff*

Cb. *ff*

*The Passion of St. Cecilia*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S.Dr. Timbales

To Sus. Cymb.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*PERUSK SCORE NOT FOR PERFORMANCE*

## *The Passion of St. Cecilia*

51

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

28

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

*PERUSAL SCOPE, NOT FOR PERFORMAN*C

## *The Passion of St. Cecilia*

53

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

Temple blocks

36

unis.

f

div.

div.

div.

**B** a<sup>2</sup>

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

44

To timbales

unis.

pizz.

Detailed description: The musical score consists of ten staves of music. The top four staves (Flute, Oboe, Clarinet, Bassoon) play eighth-note patterns. The next two staves (Horn, Trombone) are silent. The Tuba and Tuba/Bassoon staves play eighth-note patterns. The Percussion and Piano Solo staves also play eighth-note patterns. The bottom five staves (Violin I, Violin II, Viola, Cello, Bass) play eighth-note patterns. Various dynamics are indicated throughout, including forte (f), fortississimo (ff), and pizzicato (pizz.). The piano solo part has a dynamic ff with a 7th measure instruction. The score ends with a dynamic f. The page number 54 is at the top left, and the title 'The Passion of St. Cecilia' is at the top center. A large diagonal watermark 'PERFORMAL SCORE NOT FOR PERFORMANCE' is printed across the page.

## *The Passion of St. Cecilia*

55

51

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## *The Passion of St. Cecilia*

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

## C Cadenza: Savage, veloce possibile

Pno. Solo

68

75

82

87

91

95

*The Passion of St. Cecilia*

**D**

100      *ca. 2''*      5''      6''      = ca. 108  
**Fl. 1 & 2**      a2      *f*      *tr*  
**Ob. 1 & 2**      a2      *f*      *tr*  
**Cl. 1 & 2**      a2      *f*      *tr*  
**Bsn. 1 & 2**      a2      *f*      *tr*  
**Hn. 1**      ,      *f*      *tr*  
**Hn. 2**      ,      *f*      *tr*  
**Tpt. 1 & 2**      ,      *f*      *tr*  
**Tbn. & B. Tbn.**      ,      *f*      *tr*  
**Tuba**      ,      *f*      *tr*  
**Triangle**  
**Perc.**      1      Temple blocks  
**Timpani**      2      *f*  
**Pno. Solo**  

**D**

100      unis.      5''      6''      = ca. 108  
**Vn. I**      a      *f*      *tr*  
**b**      *f*      *quasi-trill*      *tr*  
**Vn. II**      a      *f*      *quasi-trill*      *tr*  
**b**      *f*      *quasi-trill*      *tr*  
**Vla.**      unis.      *f*      *quasi-trill*      *tr*  
**Vc.**      unis.      *tr*      *f*      *tr*  
**Cb.**      *tr*

Jagged, dense rise

6" 4"

105

Fl. 1 & 2  
Ob. 1 & 2  
Cl. 1 & 2  
Bsn. 1 & 2  
Hn. 1  
Hn. 2  
Tpt. 1 & 2  
Tbn. & B. Tbn.  
Tuba

S.Dr. S.Dr. + Timbale Temple blocks Sus. Cymb.  
1 To Gong ff Gong scrape metal beater  
2 f f

Perc.

Pno. Solo

cluster trills  
dense chromatic rise, quasi-trill  
close to the keys

Jagged, dense rise

6" 4"

a Vn. I  
b Vn. II  
a Vla.  
b Vc.  
C. b. Cb.

sul pont. ord. div. ord. div. unis.

ff tr  
ff tr  
ff tr  
ff tr  
ff tr  
ff tr  
ff tr

*The Passion of St. Cecilia*

5" 4" 3" 4" //

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S.Dr. + Timbales

Sus. Cymb.

To Vib.

Gong

Perc.

Pno. Solo

dense, chromatic descent  
(5-finger tr)

(clusters)

(clusters)

113 5" col legno 4" tutti, ord. tr (clusters) 3" 4" //

Vn. I

b

a

Vn. II

b

a

Vla.

Vc.

Cb.

E

## Gentle ♩ = ca. 66

117 Fl. 2 to Picc.

Fl. 1 & 2

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Vib.

1

Perc.

To Timpani

2

Pno. Solo

## Gentle ♩ = ca. 66

Vn. I

Vn. II

Vla.

Vc.

Cb.

*The Passion of St. Cecilia*

127 10" **Più mosso** ♩ = ca. 76

Picc.

Fl. 1 *mf* *mp*

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2 *p* a2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo *mp* *mf* *mp* *p*

Vn. I

Vn. II

Vla.

Vc.

Cb.

131

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Vib.  $p \rightarrow mp$   $p$  To S. Dr.

Perc. 1

Perc. 2

Pno. Solo

Vn. I a

Vn. I b

Vn. II a

Vn. II b

Vla.

Vc.

Cb.

PERUSAL SCORE, NOT FOR PERFORMANCE

**Cadenza: Più mosso ♩ = ca. 88**

Pno. Solo {

140 *mf* *f* *sub. mp* *f*



Pno. Solo {

148 *sub. p* *mf*



Pno. Solo {

155 *f*



Pno. Solo {

158 *ff*



Pno. Solo {

161 *F* *accel.* *ped.*

165 = ca. 108

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

S. Dr. Timbales

1

Perc. Timpani

2

Pno. Solo

165 = ca. 108 quasi-trill

a

Vn. I

b

quasi-trill

a

Vn. II

b

quasi-trill

Vla.

Vc.

Cb.

*The Passion of St. Cecilia*

172

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc.

Pno. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

accel.

*To Tam-tam*

*PERFORMACE NOT FOR SCOPE*

$\text{♩} = \text{ca. } 120$ 

177

Picc.

Fl. 1

Ob. 1 & 2

Cl. 1 & 2

Bsn. 1 & 2

Hn. 1

Hn. 2

Tpt. 1 & 2

Tbn. & B. Tbn.

Tuba

Perc. 1

Perc. 2

Pno. Solo

scrape with metal beater  
Tam-tam

To whip

$\text{♩} = \text{ca. } 120$

Vn. I

b

(non div.)

a

Vn. II

b

(non div.)

div.

unis.

div.

Vla.

Vc.

Cb.

8"

6"

## *The Passion of St. Cecilia*