

# Song for St. Cecilia

Ken Johnston

**For double SATB choir and orchestra:**

2 flutes  
2 oboes  
2 clarinets in A  
2 bassoons

4 horns in F

2 trumpets in Bb  
2 trombones

Timpani (4)  
Percussion (one player) –  
*glockenspiel*  
*crash cymbals*  
*suspended cymbal*  
*finger cymbals*

Strings

Text adapted from *Song for St. Cecilia's Day, 1687* by John Dryden

Commissioned by The Hadley Court Singers with subsidy from the Scottish Arts Council

Original version for double choir and organ composed 1997/8 and first performed by The Hadley Court Singers, directed by Jenny Sumerling, in St. Mary's church, Haddington, Scotland, April 1998

This orchestrated version first performed in April 2000

Duration of piece: 6'

The original version of this piece for double choir and organ is also available

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# Song for St. Cecilia

For double SATB choir and orchestra

Text adapted from  
*Song for St. Cecilia's Day, 1687*  
by John Dryden (1631 - 1700)

Ken Johnston

Slow but flexible tempo ♩ = c.52

Flute 1,2

Oboe 1,2

Clarinet in A 1,2

Bassoon 1,2

Horn in F 1,2

Horn in F 3,4

Trumpet in Bb 1,2

Trombone 1,2

Timpani (4 drums)

Percussion one player (glockenspiel, crash cymbals, suspended cymbal, finger cymbals) crash cymbals

S.1  
A.1

T.1  
B.1

S.2  
A.2

T.2  
B.2

Violin I

Violin II

Viola

Violoncello

Double bass

From Har - mo - ny, from hea - ven - ly Har - mo - ny This

From Har - mo - ny, from hea - ven - ly Har - mo - ny This

Slow but flexible tempo ♩ = c.52

Duration: 6'

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5

FL 1,2  
Ob. 1,2  
Cl. 1,2  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Perc.  
S. 1  
A. 1  
T. 1  
B. 1  
S. 2  
A. 2  
T. 2  
B. 2  
Vln I  
Vln II  
Vla  
Vc.  
Db.

u - ni - ver - sal frame be - gan: When Na - ture un - der - neath a heap of

u - ni - ver - sal frame be - gan: When Na - ture un - der - neath a heap of

9

FL 1,2  
Ob. 1,2  
Cl. 1,2  
Bsn 1,2  
Hn 1,2  
Hn 3,4  
Tpt 1,2  
Tbn 1,2  
Timp.  
Perc.  
S.1  
A.1  
T.1  
B.1  
S.2  
A.2  
T.2  
B.2  
Vln I  
Vln II  
Vla  
Vc.  
Db.

jar - ring a - toms lay And could not heave her head, The tune - ful voice was heard from

jar - ring a - toms lay And could not heave her head, A -

*f* *mp* (voice was) *ff*

**A**

16

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,2

Hn. 3,4

Tpt. 1,2

Tbn. 1,2

Timp.

Perc.

S. 1  
A. 1

high, A - rise, A - rise, A - rise, ye more than dead!

T. 1  
B. 1

f

S. 2  
A. 2

rise, A - rise, A - rise, A - rise, ye more than dead!

T. 2  
B. 2

**A**

Vln I

Vln II

Vla.

Vc.

Db.



C

A little faster ♩ = c.60

28

S.1 A.1 sopranos and altos *mp*  
gan: What

T.1 B.1

S.2 A.2 sopranos and altos *mp*  
gan: What

T.2 B.2

C

A little faster ♩ = c.60

Vln I *mp*

Vln II *mp* div.

Vla *mp* div.

Vc. *mp* div.

Db. *mp*

*p*

32

FL.1,2 *p* 1. 2. *p*

S.1 A.1 pas - sion can - not Mu - sic raise and quell? When Ju - bal struck the chor - ded shell His

S.2 A.2

Vln I unis.

Vln II unis.

Vla unis.

Vc.

Db.

35

FL1,2

S.1  
A.1

list - ening bre - thren stood a - round, And, wond - ering, on their fa - ces fell to wor - ship that ce - le - stial

S.2  
A.2

Vln I

Vln II

Vla

Vc.

Db.

38

**D**

Fl1,2 *p*

Ob.1,2 *p*

Bsn1,2 *mp*

Hn1,2 *p*

Hn3,4 *p*

Perc. finger cymbals *p* l.v.

S.1 A.1 *p* div. sound. Ah

T.1 B.1 *mp* tenors and basses Less than a god they thought there could not dwell With-

S.2 A.2 *p* div. sound. Ah

T.2 B.2 *mp* tenors and basses Less than a god they thought there could not dwell With-

**D**

Vln I *p*

Vln II *p*

Vla *p*

Vc. *mp*

Db. *p*

42

FL.1,2

Ob.1,2

Cl.1,2

Bsn1,2

S.1  
A.1

T.1  
B.1

S.2  
A.2

T.2  
B.2

Vln I

Vln II

Vla

Vc.

Db.

Ah... Mu - sic raise and

in the hol - low of that shell That spoke so sweet - ly and so well. What pas - sion can - not Mu - sic raise and

Ah... Mu - sic raise and

in the hol - low of that shell That spoke so sweet - ly and so well. What pas - sion can - not Mu - sic raise and

45 **E**

Fl.1,2

Ob.1,2

Cl.1,2

Bsn1,2

Hn1,2

Perc. glockenspiel

S.1  
A.1  
T.1  
B.1

quell? But oh! what art can teach, Ah

quell? mp p

S.2  
A.2  
T.2  
B.2

quell? But oh! What hu-man voice can reach The

quell? mp p mp

Vln I div. **E**

Vln II

Vla

Vc. unis.

Db.

49

Fl.1,2

Ob.1,2

Cl.1,2

Bsn1,2

Hn1,2

Hn3,4

Perc.

S.1  
A.1

T.1  
B.1

S.2  
A.2

T.2  
B.2

Vln I

Vln II

Vla

Vc.

Db.

1. *p cresc.*

1. *p cresc.*

1. *p cresc.*

1. *p cresc.*

3. *p cresc.*

*mp cresc.*

Notes in - spir - ing ho - ly love, Notes that wing their hea - ven - ly ways...

*p cresc.*

sa - cred or - gan's praise? Ah

*p cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*p cresc.*

52

FL.1,2 *mf* *f* a.2

Ob.1,2 *mf* *f* 1.

Cl.1,2 *mf* *f*

Bsn.1,2 *mf* *f* 1.

Hn.1,2 *mf* *f*

Hn.3,4 *mf* *f*

Tpt.1,2 *mf* *f* 1.

Tbn.1,2 *mf* *f* 1.

Timp. *mp* *f*

Perc. suspended cymbal *p* *f* l.v.

S.1  
A.1 To mend the choirs a - bove. But

T.1  
B.1 *f*

S.2  
A.2 To mend the choirs a - bove.

T.2  
B.2 *f*

Vln I *f* *v*

Vln II *f*

Vla *f*

Vec. *f* div.

Db. *f*

56 **F**

Fl.1,2 1. 2.

Ob.1,2 1. 2.

Cl.1,2 1. 2.

Bsn.1,2

Hn.1,2

Hn.3,4

Tpt.1,2

Tbn.1,2

Timp.

Perc. *glockenspiel* *f*

S.1  
A.1  
bright Ce - cil - ia raised the won - der high'r: When to her or - gan vo - cal breath was giv'n An

T.1  
B.1

S.2  
A.2  
But bright Ce - cil - ia raised the won - der high'r: When to her or - gan vo - cal

T.2  
B.2

**F**

Vln I

Vln II

Vla

Vc.

Db.

59

Fl. 1,2  
Ob. 1,2  
Cl. 1,2  
Bsn. 1,2  
Hn. 1,2  
Hn. 3,4  
Tpt. 1,2  
Tbn. 1,2  
Timp.  
Perc.  
S.1  
A.1  
T.1  
B.1  
S.2  
A.2  
T.2  
B.2  
Vln I  
Vln II  
Vla  
Vc.  
Db.

an - - gel heard, an an - gel heard, and straight ap - pear'd Mis-  
breath was giv'n An an - gel heard, an an - gel heard, and straight ap - pear'd Mis-

*mp*  
*mp*  
*mp*

63 rit. A tempo rit.

FL1,2 **G** 1. *p*

Perc. finger cymbals *p* l.v.

S.1 A.1 rit. A tempo rit.

ta - king Earth for Heav'n. *p*

T.1 B.1 *p*

S.2 A.2 *p*

ta - king Earth for Heav'n. *p*

T.2 B.2 *p*

Vln I rit. A tempo rit.

Vln II div. *pp*

Vla div. *pp*

Vc. *pp*

**Tempo primo**

67

S.1  
A.1 *p* So when the last and dread - ful hour This crum - bling pag - eant shall de -

T.1  
B.1 *p*

S.2  
A.2 *p* So when the last and dread - ful hour This crum - bling pag - eant shall de -

T.2  
B.2 *p*

71

S.1  
A.1 *cresc.* *mf* your, The trum - pet shall be heard on high, The

T.1  
B.1 *cresc.* *mf*

S.2  
A.2 *cresc.* *mf* your, The trum - pet shall be heard on high, The

T.2  
B.2 *cresc.* *mf*

74

S.1  
A.1 *p* *rit.* dead shall live, the liv - ing die, And Mu - sic shall un - tune, un - tune the sky.

T.1  
B.1 *p*

S.2  
A.2 *p* dead shall live, the liv - ing die, And Mu - sic shall un - tune, un - tune the sky.

T.2  
B.2 *p*