

Cecíliada

SATB and opt. Percussion

Marcin Wawruk

Vivo ♩ = 170

mp

1 2 3 4 5 6

S. San - ta, San - ta,

mp

A. San - ta, San - ta,

mp

T. 8 ² San - ta del - la mu - si - ca, San - ta del - la

B.

7 ² 8 ² 10 11 ² 12

mu - si - ca. San - ta, mu - si - ca.

mu - si - ca. San - ta, mu - si - ca.

8 ² ² ²
mu - si - ca. San - ta del - la mu - si - ca.

B.

For Review Only

A *add conga ad lib.*

Scherzando ♩ = 170

13 *cresc.* 14 *rit.* 15 16 17 *mf* 18

del - la mu - si - ca.

cresc. *mf*

San - ta del - la mu - si - ca.

cresc. *mf*

San - ta del - la mu - si... San - ta, San - ta,

mp cresc. *mf*

San - ta del - la mu - si - ca.

(opt. Shaker / Cabasa to letter **E**)

19 20 21 22 23 24

mf

San - ta del - la mu - si - ca,

San-ta Ce-ci-lia, San - ta, San - ta, San - ta Ce-ci-lia,

B

25 26 27 28 29

San - ta Ce - ci - lia, San - ta Ce - ci - lia, San - ta Ce -

San - ta del - la mu - si - ca, San - ta,

San - ta, San - ta, San - ta Ce - ci - lia, San - ta,

30 31 32 33

ci - lia, pa - tro - na del - la mu - si - ca. mu - si -

San - ta de mu - si - ca, si - ca,

San - ta, San - ta Ce - ci - lia, Ce - ci - lia,

§

C (opt. conga – Calypso feel to letter **E**)

34 35 36 37 38

ca.

San - ta, San - ta Ce - ci - lia, San - ta,

marcato 2

San - ta del - la mu - si - ca, San - ta

mf

San - ta Ce - ci - lia, San - ta

39 40 41 42 *mf* 43 44

San - ta, San - ta Ce - ci - lia,
 San - ta Ce - ci - lia, del - la, San - ta, San - ta Ce - ci - lia,
 del - la mu - si - ca. San - ta del - la mu - si -
 Ce - ci - lia, Oh! San - ta Ce - ci - lia,

45 46 47 48 49

del - la San - ta, San - ta Ce - ci - lia,
 San - ta, San - ta Ce - ci - lia, Oh!
 ca, San - ta del - la mu - si - ca.
 San - ta Ce - ci - lia, Oh!

D

50 *f* 51 52 53 54

San - ta Ce - ci - lia, San - ta Ce - ci - lia, San - ta Ce -
f San - ta, San - ta, San - ta, San - ta, San - ta, San - ta, San - ta,
f San - ta Ce - ci - lia, San - ta Ce - ci - lia, San - ta Ce -
f San - ta Ce - ci - lia, San - ta Ce - ci - lia, San - ta

55 56 57 58 59

ci - lia, pa - tro - na del - la mu - si - ca. San - ta Ce - ci - lia,
 la pa - tro - na del - la mu - si - ca. San - ta, San - ta, San - ta,
 ci - lia, pa - tro - na del - la mu - si - ca. San - ta Ce - ci - lia,
 Ce - ci - lia, de mu - si - ca. San - ta Ce - ci - lia,

60 61 62 63 64

San - ta Ce - ci - lia, San - ta Ce - ci - lia, pa - tro - na del - la
 San - ta, San - ta, San - ta, San - ta, la pa - tro - na del - la
 San - ta Ce - ci - lia, San - ta Ce - ci - lia, pa - tro - na del - la
 San - ta Ce - ci - lia, San - ta, San - ta pa - tro - na

E percussion tacet to letter F

2nd time to Coda $\text{♩} = 75$ *Meno mosso* *Spiritoso (legato cantabile)*
 (to ms. 106)

65 66 67 68 69 *rall.*

mu - si - ca. Ah ah
 mu - si - ca. Ah O
 mu - si... Ah ah
 mu - si - ca. San - ta,

70 *a tempo* 71 72 73 74

San - ta Ce -

San - ta Ce - ci - lia, pa - tro-na del-la mu - si - ca.

San - ta, San - ta del - la mu - si - ca. San - ta,

San - ta, San - ta, San -

75 76 77 *rit.* 78 *a tempo* *p*

ci - lia, San - ta Ce - ci - li, San - ta

San - ta Ce - ci - lia, del - la mu - si - ca... San - ta

San - ta, San - ta Ce - ci - lia... San - ta

ta, San - ta del - la mu - si - ca...

79 80 81 82 *Tempo rubato* 83

del - la mu - si - ca, Ce - ci - lia, Ce -

del - la mu - si - ca. Ah

del - la mu - si - ca. Ah

Ah

84 85 *p* 86 87 88

ci - lia... Ce - ci - lia...

p

ah

p

ah

p

ah

You can create an improvised circle song here, based on the pulse and tonality of the alto part, and go “out of the score” for a while.

F **Tempo primo** (♩ = 170) *Scherzando*

89 conga resumes ad lib. 90 91 92

San - ta del - ia mu - si - ca,

mp

(optional)

Ce -

Here you can come back from the circle song to the score.

(opt. Shaker / Cabasa al Fine)

93 94 95 96

mf

San - ta, San - ta, San - ta Ce - ci - lia,

mf

San - ta del - la mu - si - ca,

ci - li - ia,

G

97 98 99 100 101

San - ta, San - ta, San - ta, San - ta, San - ta,

San - ta del - la mu - si - ca, San - ta,

mf

San - ta Ce - ci - lia, San - ta Ce - ci - lia, San - ta Ce -

102 103 104 105

San - ta pa - tro - na del - la mu si - ca. mu - si - ca.

San - ta de mu - si - ca. si - ca.

ci - lia, pa - tro - na del - la mu - si - ca. mu - si - ca.

1 D.S. al Coda (to ms. 34)

⊕ Coda **H**

106 107 108 109 110

ca. San - ta del -

f

San - ta, San - ta Ce - ci - lia del - la mu - si - ca, San - ta, San - ta

f

San - ta, San - ta, San - ta pa - tro - na, San - ta,

f marcato

San - ta del - la mu - si - ca, San - ta

O Ce - ci - lia,

111 la mu - si - ca. 112 O Ce - ci - lia, 113 *f* del - la 114 115

Ce - ci - lia del - la mu - si - ca, San - ta del - la

San - ta, San - ta pa - tro - na, San - ta, San - ta,

del - la mu - si - ca, San - ta del - la

116 mu - si - ca, 117 pa - tro - na del - la 118 119 120

mu - si - ca, pa - tro - na del - la del - la

San - ta, San - ta, San - ta del - la, del - la

mu - si - ca, pa - tro - na del - la mu -

121 mu - si... 122 San - ta, San - ta Ce - ci - li - a! 123 124

mu - si... San - ta, San - ta Ce - ci - li - a!

mu - si - ca! San - ta Ce - ci - li - a!

si - ca! San - ta Ce - ci - li - a!

Marcin Wawruk is a Polish choirmaster, music arranger and composer. He takes part in being an educator and a member of juries in choral competitions. He is a leader of "ProForma" vocal ensemble, which is still a core of his artistic activity. As a musician, he splits his activities to both sides of the music world: being a Professor of Music at the University of Warmia and Mazury in Olsztyn (Poland) where he works on ancient and contemporary masterpieces, or in areas of music production, but afterhours he continues his long-time relationship with less distinguished music forms (pop, rock, and dance genres).



He is an author of numerous a cappella arrangements and compositions, including choral, theatre and film music as well as a great deal of TV and radio jingles, commercials and music for TV series. He has co-operated with many famous artists of the Polish and international music scene.



Stephen Coker is Director of Choral Activities and Associate Professor of Music at Chapman University in Orange, CA. Prior to this 2009 appointment, Dr. Coker served on the faculties of the University of Cincinnati College-Conservatory of Music (CCM), Oklahoma City University (OCU), and Portland State University. Coker was awarded the "Outstanding Teacher Award" at Chapman University, CCM, and OCU in 2015, 2002, and 1990, respectively, and in 1995, he received the "Director of Distinction

Award" from the Oklahoma Choral Directors Association. In frequent demand as a clinician and guest conductor, he has conducted professional, collegiate, and youth choirs and orchestras in workshops and festivals in Portugal, South Korea, Israel, Sweden, China, and Taiwan as well as in roughly half of the fifty states.

A degree recipient of the University of Southern California and Oklahoma City University, he is an enthusiast of choral-orchestral performance, opera and musical theatre production, and world music. Dr. Coker has prepared choruses for James Levine, James Conlon, and Erich Kunzel, and as professional chorister, he has sung for conductors Helmuth Rilling, Krzysztof Penderecki, Dennis Russell Davies, and the late Robert Shaw.



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