

*to be performed on St. Cecilia's Day
(or just any day if you wish ;)*

Marcin Wawruk

Ceciliada

for mixed choir

(with optional percussion)

Ceciliada

for mixed choir

Vivo ♩ = 170

(optional: shaker/cabasa, conga)

Marcin Wawruk

mp

S. *mp* San - ta, San - ta, mu - si - ca.

A. *mp* San - ta, San - ta, mu - si - ca.

T. *mp* San - ta del - la mu - si - ca, San - ta del - la mu - si - ca.

B.

crescendo

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

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

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

mp San - ta del - la mu - si -

(opt: shaker/cabasa al E)

A Scherzando E 2 ♩ ||:

mf ca. *mf* *mf* *mf*

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

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

ca.



B

25

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

C

(opt: conga - Calypso feel al[E])

31

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

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

- Ceciliada -

D

4

46

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

53

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

60

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

E **Meno mosso** *Spiritoso (legato cantabile)*

rall. **A tempo**

66

ca. Aa, aa. O, San - ta Ce - ci - lia, San - ta, San - ta del -

ca. Aa. O, San - ta Ce - ci - lia, San - ta, San - ta del -

aa, aa. San - ta, San - ta del -

ca. San - ta, San - ta,

72

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

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

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

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

77

rit. **A tempo**

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

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

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

del - la mu - si - ca...

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

Aa, aa.

Aa, aa.

Aa, aa.



(opt: shaker/cabasa al Fine)

F Tempo primo Scherzando

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

You can create an improvised circlesong here, based on pulse and tonality of alto part, and go "out of the score" for a while.

(option)

Here you can come back from the circlesong to the score.



G

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

D.S. al Coda  **H**

104 1. 2. *mf*

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

f

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

f

mu - si - ca. mu - si - ca. San - ta, San - ta, San - ta pa - tro - na, San - ta,

f marcato

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

111 *f*

- la mu - si - ca. O, Ce - ci - lia,

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

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

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

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

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pa - tro - na del - la del - la mu - si... San - ta, San - ta Ce - ci - li - a!

pa - tro - na del - la del - la mu - si... San - ta, San - ta Ce - ci - li - a!

San - ta del - la, del - la mu - si - ca! San - ta Ce - ci - li - a!

tro - na del - la mu - si - ca! San - ta Ce - ci - li - a!

Performance guidelines

This is a piece based on a *circlesong/ ostinato* technique and recreating two contrasting styles: a latin-american song and a romantic motet ('E' section).

In the first case, *ostinato* motives are grooving together with a sparkling melody on the top. Articulations of the phones should be very light (not exactly *staccato*, but close to *marcato*) with decaying vowels and consonants drawn-out a bit (e.g.: *ssann-ta ce-ci-llia*).

At longer note values, I suggest to decay the sound (like in a reverberating string) or even transform vowels fluently into consonants in appropriate places, as you can do in a word "santa", when 'a' vowel can gradually cross into 'n' consonant. This should lead into a more airy texture as well as an „exciting“ feel of the piece and also help numerous counterpoints to be more audible and expressive.

In every accompanying part the vocal sound should achieve a percussive quality (for instance: "cecilia" word can easily imitate a shaker groove).

Numerous articulation signs in the score are intended to help singers accomplishing their note timing more precisely and to keep together (which really makes the difference and also can significantly rise the 'wow!' factor of the choir ;)

Feel free to use latin percussion (shaker/cabasa, conga/bongos, etc.) in places indicated.

Entering the 'E' section, you should phrase gently, but with stronger expression, in a romantic manner (*legato cantabile*), with sounds more dense and glued together, .
The optional percussion accompaniment should be stopped until 'F' section.

Time values of the notes are equal throughout the whole song, independently of any meter or pulse used. In the Intro part, quater-note tuplets have the same length as dotted quater-notes in the next sections, but in this approach they don't syncopate and give more mild phrasing. You can play them *alla breve*, which helps to prevent the unnecessary scansion of syllables.

In the 'H' section there are some melody lines (indicated by dotted bows), which should stick out of the voice texture, being performed more *legato*. Singers are expected to preserve the integrity of these lines, including the voice crossing points.

In the last bar, 'Cecilia' word is intentionally divided into separate phones (*ce-ci-li-a*), to achieve a harder, percussive tone of final notes.

Sections cue:

Intro – A – B – C – D – E – [optional circlesong] – F [D.S. al Coda] – C – D – [Coda] – H

Have a good time with 'Ceciliada'!

Marcin Wawruk