

Daughter Ecstatic
GP - S004
SATB, soli quartet, a cappella

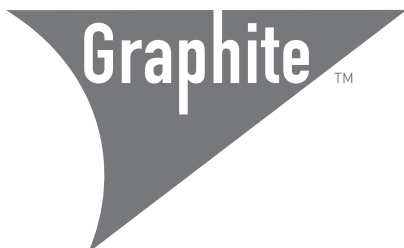
Joshua Shank

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Joshua Shank

Daughter Ecstatic

for a cappella SATB choir, soli quartet



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From the Composer:

One of the warhorses of choral repertoire for the “holiday” season has always been Handel’s oratorio, *Messiah*. I love this piece dearly but I’ve always felt it suffered from a bit of overexposure so, when I was asked to write something for a December concert series, I jumped at the chance to update something from the old warhorse. What I ended up deciding on was a soprano aria from Handel’s piece and then tried “deconstructing” the basic elements before folding them into my own harmonic language. It begins with an ecstatic explosion of sound from the choir which eventually settles down into the recognizable melodies from the aria. The middle section collapses into a soli quartet before the choir signals the return of the original material.

“Daughter Ecstatic” was commissioned by The Singers - Minnesota Choral Artists (Matthew Culloton, conductor) and received its premiere on December 4, 2010.

- *Joshua Shank, 2017*

Text:

Rejoice greatly, O daughter of Zion; Shout, O daughter of Jerusalem: behold, thy King cometh unto thee. He is the righteous Savior...And he shall speak peace unto the heathen.

- *Zechariah 9:9, 10*

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Daughter Ecstatic

Zechariah 9: 9, 10

for SATB choir and soli quartet

Joshua Shank
(after Handel)

Slowly ♩ = c. 46

Soprano *mp* *mf* *mp* *mf* *mp*
*Rejoice greatly; O daughter of Zion!...

Alto *mp* *mf* *mp* *mf* *mp* *f*
*Rejoice greatly; O daughter of Zion!... Re -

Tenor *f* *mp* *mf* *mp* *mf*
Re - joice! *Rejoice greatly; O daughter of Zion!...

Bass *f* *mp* *mf* *mp* *mf*
Re - joice! *Rejoice greatly; O daughter of Zion!...

8 S *mp* *mf* *f*
*Rejoice greatly; O daughter of Zion!...

A *mp* *f* *mp*

8 T *mp* *f* *sub. f*
Re - joice! *Rejoice greatly; O daughter of Zion!...

B *mp* *f* *mp*

* Each singer should repeat this text as fast as they can immediately after entering. If a first "Rejoice!" is notated, it should hold together for only a split second before it dissolves into murmuring.



notable. elevated.

Please report performances of this piece to
composer at joshua@joshuashank.com

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sub. f *mp* *poco rall.* *a tempo* *sub. mp*

S Re - joice! *(Rejoice greatly; O daughter of Zion!...)

A Re - joice! *(Rejoice greatly; O daughter of Zion!...)

T joice! *(Rejoice greatly; O daughter of Zion!...)

B

Fast ♩ = c 84

22 *Soprano Solo may be sung by a small group*

S Solo *mf* *sub. mp* *mf*

S Re - joice,

A *mf* *sub. mp* *mf* re -

T *mf* *sub. mp* *mf* Daugh - ter re - joice!

B *mf* *sub. mp* *mf* O daugh - ter of

O daugh - ter of

*(Rejoice greatly; O daughter of Zion!...)

** Slow the repetitions down over about 5 seconds until the singers are holding the final vowel of the phrase, then descendo into nothing.

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28

S Solo

re - joice, O daugh - ter of

S

joice O daugh-ter! Re - joice, re - joice, O daugh-ter! Re -

A

Re - joice, re - joice, O daugh-ter, re - joice! O

T

Zi - on, re - joice great - ly! O daugh - ter of Zi - on re -

B

Zi - on, re - joice great - ly! O daugh-ter of Zi - on,

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32

S Solo

Zi - on! Re - joice, O daugh - ter of Zi - on! Re - joice, O

S

joice, O daugh - ter of Zi - on, re - joice

A

daugh-ter, O daugh - ter of Zi - on,

T

joice! O daugh-ter of Zi - on, re - joice great -

B

O re - joice! O daugh-ter of Zi - on, daugh - ter

Solo
mf

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36

S Solo
daugh - ter of Zi - on! O daugh - ter of Zi - on, re - joice! Re -

S
great - ly! Re - joice, O daughter of Zi - on! O daugh - ter of Zi - on, re - joice!

A
re - joice great - ly! O daugh - ter of Zi - on, re - joice! Re -

T
ly! Re - joice, O daugh - ter, re -

B
of Je - ru - sa - lem, re - joice! O daugh - ter, re -

sub. mp *Solo mf* *Solo mf* *Solo mf*

40

S Solo
joice great - ly!

S
Re - joice, O daugh - ter, O re -

A
joice, O daugh - ter, re - joice! Re - joice!

T
joice, O daugh - ter, O daugh - ter, re - joice! Re - joice!

B
joice, re - joice, O daugh - ter of Zi - on! Re - joice, re -

mf *mf* *Tutti* *mf* *Tutti* *Tutti* *mf*

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poco rall. $\text{♩} = 63$ *Majestic* $\text{♩} = 63$

44

S
joice! _____
O daugh - ter!

A
O daugh - ter!

T
O daugh - ter of Zi - on, _____ re -

B
joice! _____
O daugh - ter of Zi - on, _____ re -

f *mf* *mf* *mf*

Graphite TM

Quicker $\text{♩} = 76$ *senza rit.*

50

O daugh - ter! _____ Shout! Shout! Shout! _____ Shout! _____

O daugh - ter! _____ Shout! Shout! Shout! _____ Shout! _____

T
joice _____ great - ly! _____ Shout! _____ Shout! _____

B
joice _____ great - ly! _____ Shout! _____ Shout! _____

f *f* *fp* *ff* *f* *fp* *ff* *f* *fp* *ff*

Graphite TM

* Start with one voice and gradually add the entire section, singing the fragments at the same tempo but at different times. Singers should enter when the person next to them sings the final note of the phrase so that the effect fans out among the choir, rather than suddenly erupting in a wall of singing.

Gently, in awe ♩ = c 54

poco rall.

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S
A
T
B

mp
Be - hold, thy King, be - hold, thy King com - eth un - to thee. Be -

mp
Be - hold, thy King, be - hold, thy King com - eth un - to thee. Be -

mp
Be - hold, thy King, be - hold, thy King com - eth un - to thee. Be -

Delicate ♩ = c 72

poco rall. a tempo

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S
A
T
B

lunga
Be - hold! He is the right - eous

lunga // *Solo mp*
hold. He is the right - eous

lunga // *Solo mp*
hold. He is the right - eous

lunga // *Solo mp*
hold. He is the right - eous

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S *mf*
sav - iour, and he shall speak peace un - to the hea -

A *mf*
sav - iour, he is the sav - iour, and he shall speak

T *mf*
sav - iour, and he shall speak, and he shall speak -

B *Solo mp* *mf*
He is the right - eous sav - iour, and he shall speak, he shall speak

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S
then, He shall speak peace, he shall speak peace, he shall speak

A
peace, he shall speak peace, he shall speak peace, peace,

T
peace, he shall speak peace, he shall speak peace, peace,

B
peace, he shall speak peace, he shall speak peace,

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86

S peace, _____ he shall speak peace. He is _____ the right -

A he shall speak peace un - to the hea - then. He is the

T he shall speak peace un - to the hea - then. He is the right - eous

B _____ peace un - to the hea - then. He is _____ the right -

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87

S - eous sav - iour, and he shall speak, he shall speak peace, _____

A sav - iour, _____ and he shall speak, he shall speak peace, _____

T sav - iour, and he shall speak, he shall speak peace,

B - eous sav - iour, and he shall speak, he shall speak peace,

poco rall. a tempo

99 *mp* *mf*

S peace un-to the hea - then. He shall speak peace un - to the

A *mp* *mf*
peace un-to the hea - then. He shall speak peace un-to the

T *mp* *mf*
peace, un-to the hea - then. He shall speak peace un-to the

B *mp* *mf*
he shall speak peace un-to the hea - then. He shall speak peace un-to the

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senza rit. Warmly ♩ = c 72

100 *mp* *mf* *mp*

S hea - then. O daugh - ter, re - joice! Re -

A hea - then. O daugh - ter, re - joice! Re -

T hea - then. O daugh - ter, re - joice! O

B hea - then. O daugh - ter, re - joice, re - joice! O

Graphite notable. elevated.

poco rall.

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106

S joyce, O daugh - ter, re - joice! Re - joice, O daugh - ter!

A joyce, O daugh - ter, re - joice! Re - joice, O daugh - ter!

T daugh - ter, daugh - ter, re - joice! Re - joice, O daugh - ter!

B daugh - ter, daugh - ter, re - joice! Re - joice, O daugh - ter!

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Joyous ♩ = c 84

113

S Re - joice, O daugh - ter of Zi - on!

A Re - joice, daugh - ter of Zi - on! Re - joice, O daugh - ter of

T Re - joice, daugh - ter of Zi - on! Re - joice, O daugh - ter of

B Re - joice, re - joice, O

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117

S Re - joice, O daugh - ter! Re -

A Je - ru - sa - lem! Re - joice, re - joice!

T Je - ru - sa - lem! Re - joice, O daugh - ter, re - joice

B daugh - ter, re - joice

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Overflowing ♩ = c 63

120

S joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re -

A Re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice, re - joice,

T great - ly, daugh - ter of Zi - on, re -

B great - ly, daugh - ter of Zi - on, re -

For perusal purposes only. Do not copy. *Ecstatic... and loud!* ♩ c 84

123

S
 joyce, re - joyce, — re - joyce! Be - hold thy King, O — daugh - ter, — com - eth

A
 — re - joyce, — re - joyce! Be - hold thy King, O — daugh - ter, — com - eth.

T
 joyce! — Be - hold thy King, O daugh - ter, — com - eth un -

B
 joyce! — Be - hold thy King, O daugh - ter, — com - eth un -

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128

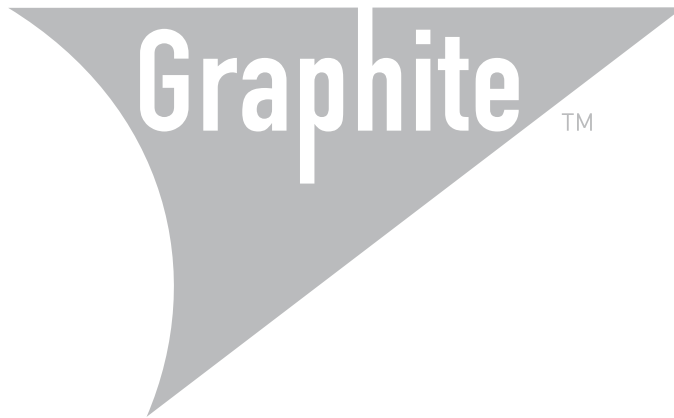
S
 un - to thee!

A
 un to thee!

T
 to thee!

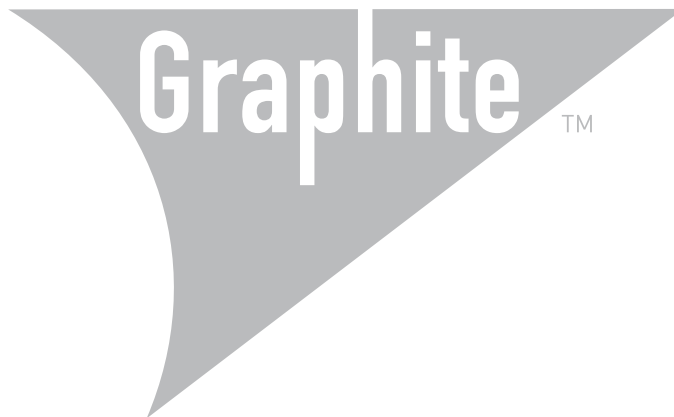
B
 to thee!

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Joshua Shank



Joshua Shank (b. 1980) has been commissioned by organizations such as the Lorelei Ensemble, the Choral Project, the American Choral Directors Association, and the Association for Music in International Schools. From 2004-2014, he served as Composers-In-Residence for the Minneapolis-based professional choir, The Singers, where he collaborated annually to expand and invigorate the repertoire for professional-caliber ensembles through innovative programming as well as new works written specifically for the ensemble. In 2002, he became the youngest recipient ever of the Raymond W. Brock Composition Award from the American Choral Directors Association. A native of Minnesota, his music was recently featured in a documentary about the extensive choral tradition in the upper Midwest, *Never Stop Singing*, and his published works have sold over 150,000 copies worldwide.

Joshua received his undergraduate degree in Music Education from Luther College where he studied conducting with Weston Noble. He has also earned master's and doctoral degrees in Musicology and Composition from the University of Texas at Austin where he studied with Donald Grantham and the late opera composer Daniel Catán. A fierce advocate for students' access to music education, he served as a public-school teacher in Minneapolis/St. Paul for many years before going on to teach at

Gonzaga University, Valley City State University, and Eastern Washington University. When he's not writing music, you can probably find him biking, studying vegetarian cooking, or watching hilariously bad movies.

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