

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

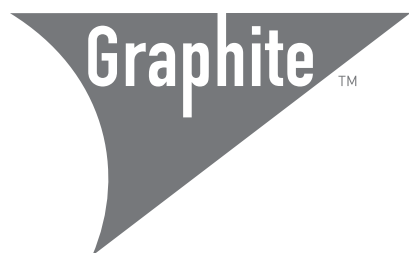
Joshua Shank

\$3.00

# Joshua Shank

## Daughter Ecstatic

for a cappella SATB choir, soli quartet



notable. elevated.

[www.graphitepublishing.com](http://www.graphitepublishing.com)

## 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*

# For perusal purposes only. Do not copy.

Zechariah 9: 9, 10

## Daughter Ecstatic

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*  
joice! \*Rejoice greatly; O daughter of Zion!...

8 T *mp* *f* *sub. f*  
Re -

B *mp* *f*  
Re -

\* 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](mailto:joshua@joshuashank.com)

© 2017 Graphite Publishing. All Rights Reserved.  
For permission to copy visit [graphitepublishing.com](http://graphitepublishing.com).

For perusal purposes only. Do not copy.

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

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

A *sub. f* *mp* *sub. mp*

T *mp* *sub. mp*

B *mp*

Graphite notable, elevated.

Fast ♩ = c 84

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

S Solo *f*

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

A *mf* *sub. mp* *mf*

T *mf* *sub. mp* *mf*

B *mf* *mf*

Re - joice, re -

Daugh - ter re - joice!

O daugh - ter of

O daugh - ter of

Graphite notable, elevated.

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

For perusal purposes only. Do not copy.

28

S Solo

re - jice, O daugh - ter of

S

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

A

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

T

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

B

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

32

S Solo

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

S

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

A

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

T

re - jice, O daugh - ter of Zi - on, re - jice great -

B

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

*Solo*  
*mf*

For perusal purposes only. Do not copy

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*

For perusal purposes only. Do not copy.

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*

# For perusal purposes only. Do not copy.

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

44

S  
A  
T  
B

joice! \_\_\_\_\_  
O daugh - ter!

joice! \_\_\_\_\_  
O daugh - ter!

TM *mf*  
O daugh - ter of Zi - on, \_\_\_\_\_ re -

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

*Quicker*  $\text{♩} = c 76$  *senza rit.*

50

S  
A  
T  
B

O daugh-ter! \_\_\_\_\_ Shout! Shout! Shout! \_\_\_\_\_ Shout! \_\_\_\_\_

O daugh-ter! \_\_\_\_\_ Shout! Shout! Shout! \_\_\_\_\_ Shout! \_\_\_\_\_

joice \_\_\_\_\_ great - ly! \_\_\_\_\_ Shout! \_\_\_\_\_ Shout! \_\_\_\_\_

joice \_\_\_\_\_ great - ly! \_\_\_\_\_ Shout! \_\_\_\_\_ Shout! \_\_\_\_\_

\* 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.*

For perusal purposes only. Do not copy.

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*

For perusal purposes only. Do not copy.

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.



For perusal purposes only. Do not copy

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

For perusal purposes only. Do not copy.

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,

For perusal purposes only. Do not copy

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 -

For perusal purposes only. Do not copy.

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*

97 *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

Graphite notable. elevated.

*senza rit. Warmly* ♩ = c 72

100 *mp* *mf* *mp* *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.*

For perusal purposes only. Do not copy.

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

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

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

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

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "joyce, O daugh - ter, re - joyce! Re - joyce, O daugh - ter!". The score includes various musical notations such as notes, rests, and dynamic markings like *poco rall.* and *notable. elevated.* There is a large watermark "Graphite" across the score.

For perusal purposes only. Do not copy.

*Joyous* ♩ = c 84

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

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

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

B  
 Re - joyce, re - joyce, O

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The music is in a key with one sharp (F#) and a 2/4 time signature. The lyrics are: "Re - joyce, O daugh - ter of Zi - on!". The score includes various musical notations such as notes, rests, and dynamic markings like *Joyous* and *notable. elevated.* There is a large watermark "Graphite" across the score.

For perusal purposes only. Do not copy.

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

For perusal purposes only. Do not copy.

*Overflowing* ♩ = c 63

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

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 -

# For perusal purposes only. Do not copy.

*molto rit. al fine*

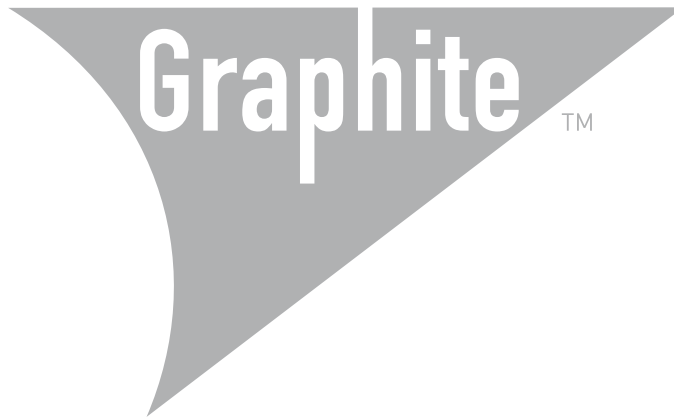
S  
 un - to thee!

A  
 un - to thee!

T  
 to thee!

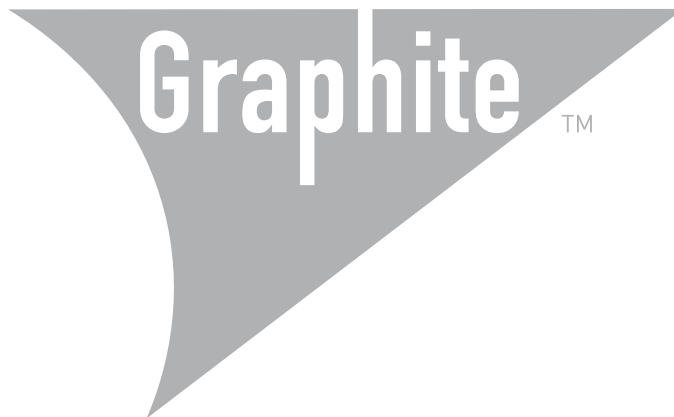
B  
 to thee!

For perusal purposes only. Do not copy.



notable. elevated.

For perusal purposes only. Do not copy.



notable. elevated.

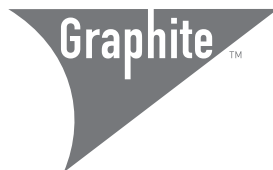
## Joshua Shank



Joshua Shank's (b. 1980) works have been widely performed by educational and professional ensembles alike. His music has been called "jubilant...ethereal" (*Santa Barbara News-Press*) and "evocative and atmospheric" (*Gramophone*). The *Boston Classical Review* called his *Magnificat for the Mothers of the Plaza de Mayo* "powerful" and "emotionally charged." He has been commissioned by ensembles such as Conspirare, the Young New Yorkers' Chorus, the Cincinnati Conservatory of Music, the American Choral Directors Association, The Esoterics, and the Lorelei Ensemble. From 2004-2014, he served as Composer-In-Residence for the Minneapolis-based professional choir, The Singers. In 2002, he became the youngest recipient ever of the Raymond W. Brock Composition Award by the American Choral Directors Association. The winning piece, "Musica animam tangens," was premiered in Avery Fisher Hall at the Lincoln Center, and has since been performed and recorded from Los Angeles to South Africa. His music was featured in the documentary *Never Stop Singing*, and his published works have sold over 100,000 copies worldwide. Joshua received his undergraduate degree in Vocal Music Education from Luther College in Decorah, Iowa where he studied conducting with Weston Noble. He also earned master's and doctoral degrees in both musicology and composition from the University of Texas at Austin where he studied with Dan Welcher, Yevgeniy Sharlat, Russell Pinkston, Donald Grantham, and the late opera composer Daniel Catán.

### Other choral works for mixed voices from Graphite Publishing:

Paul Ayres	GP - A002	So Hallow'd and so Gracious is the Time	SATB, piano
Paul Ayres	GP - A005	Jubilate	SATB, organ
Eric William Barnum	GP - B008	The White Birds	SATB, a cappella
Eric William Barnum	GP - B010	Conflagration	SATB, piano
Abbie Betinis	GP - B004	Blessed Be the Lord, My Rock	SAB, piano, organ, or a cappella
Matthew Culloton	GP - C001	Two Carols	SATB, a cappella
Matthew Culloton	GP - C002	Sussex Carol	SATB, cello, harp
Dessa and Jocelyn Hagen	GP - D023	Controlled Burn	SATB, orchestra or chamber ens.
Christine Donkin	GP - D019	In Flanders Fields	SATB, a cappella
Christine Donkin	GP - D020	In Paradisum	SSAATTBB, a cappella
Jocelyn Hagen	GP - H001	I Saw Three Ships	SSAATTBB, a cappella
Jocelyn Hagen	GP - H003	I Lift Up My Eyes (Psalm 121)	SSATB, a cappella
Jocelyn Hagen	GP - H004	O Come, O Come Emmanuel	SATB, SATB soli, a cappella
Jocelyn Hagen	GP - H014	To See the Sky	SATB, piano
Luke Mayernik	GP - M004	Emblem	SATB, S solo, piano, violin, cello
Luke Mayernik	GP - M005	IKON	SSAATTBB, a cappella
Luke Mayernik	GP - M007	The Ashberry Carols - I.	SATB, a cappella
Albert Pinsonneault	GP - P001	Intonation: 19 Choral Exercises	various voicings
Wayland Rogers	GP - R005	Rejoice and Be Joyful	SATB, organ
Wayland Rogers	GP - R006	Rise, Rise, My Soul	SATB, organ
Wayland Rogers	GP - R007	Whatever Things are True	SATB, organ
Paul John Rudoj	GP - R009	What Child is This?	SATB (div), a cappella
Paul John Rudoj	GP - R010	Amazing Grace	SATB (div), SAT soli, a cappella
Paul John Rudoj	GP - R013	Gamaya	SATB, opt. djembe
Paul John Rudoj	GP - R014	Stillness and the Night	SATB, a cappella
Paul John Rudoj	GP - R017	If I Were a Dog	SAB, piano
Joshua Shank	GP - S001	Color Madrigals (6 movement cycle)	SATB, a cappella
Timothy C. Takach	GP - T001	'Twas in the Moon of Wintertime	SATB, a cappella
Timothy C. Takach	GP - T002	A Sign of Day to Come	SATB, a cappella
Timothy C. Takach	GP - T010	Neither Angels, Nor Demons, Nor Powers	SSATBB, a cappella
Takach and Hagen	GP - T016	This is How You Love	SATB, a cappella



notable. elevated.

[www.graphitepublishing.com](http://www.graphitepublishing.com)

Graphite sells digital scores that are excellent and accessible: unique yet emotional; challenging yet appealing; innovative and enjoyable to experience.