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## For the Sake of St. Cecilia: Analysis and Re-Orchestration of Gerald Finzi's For St. Cecilia, Op. 30

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FOR THE SAKE OF ST. CECILIA:  
ANALYSIS AND RE-ORCHESTRATION OF GERALD FINZI'S  
*FOR ST CECILIA, OP. 30*

A Dissertation  
Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Musical Arts

in

The School of Music

by  
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Give instruction to a wise man, and he will be still wiser;  
teach a righteous man, and he will increase in learning.  
—*Proverbs 9:9*, [ESV]

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The premiering instrumental ensemble for the reduced edition of *For St. Cecilia, Op. 30*.

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## ABSTRACT

Gerald Finzi contributed few pieces to the field of choral music, however the works that have been made available are filled with charm and finesse. Similar to the manner of Duparc, his small output encompasses great depth, beauty, and ingenuity. One such work is *For St. Cecilia, Op. 30*. Hidden behind the veil of the tradition of English musical festivals, Finzi's *St. Cecilia* along with other great works became otherwise lost or discarded in the milieu of nineteenth and twentieth century British composition.

Uncovering Finzi's ode, one might find the size of orchestra and chorus a bit daunting. However, in a day where accommodating editions and arrangements have become commonplace, there is a need to present a reduced and approachable orchestration.

In addition to the need for bringing this work into the light is the need to perform the work. Studying Finzi's manuscript and poetry revealed poetic and musical intent. These findings enhanced the overall understanding and performance level of the conductor and the ensemble that premiered the reduced orchestration. Furthermore, the discoveries made while researching this piece historically, musically, and poetically substantiated the new arrangement. The orchestration process navigated through many obstructions, but overall found a balance in its finality that hopefully complements Finzi's original intent.

# CHAPTER 1

## INTRODUCTION AND THESIS

Since his death in 1956, Gerald Finzi has become known as a prominent composer within the British musical canon. Although his compositional output was significantly less than Ralph Vaughan Williams, Gustav Holst, or Benjamin Britten, Finzi's unique harmonic style, penchant for classic texts, and distinctively British vocabulary set his compositions apart and distinguish him with the most revered giants of twentieth-century British music. Vaughan Williams wrote of Finzi's work:

Finzi's compositions range from the slightest of songs through the noble cantata *Dies Natalis*, to the large scale choral work *Intimations of Immortality*. He also wrote much purely instrumental music, including concertos for clarinet, violincello and pianoforte. In all these works we find something absolutely personal, and in my opinion they will last on when other more showy but less truly original compositions are forgotten.<sup>1</sup>

The primary purpose of this monograph is to produce a more accessible performer's edition of Gerald Finzi's *For St. Cecilia*, Op. 30, reduced from its original full orchestration to an arrangement for brass quintet, organ, percussion, choir, and tenor solo. Supplementary to the orchestration project, insight into the genesis of the work as it applies to composer and poet, as well as an analysis of the musical, structural, and poetical components shall inform a conductor's guide to the work. To achieve the aforementioned, the composer, the poet, and Finzi's autograph manuscript were studied. Therefore, this document is divided into several subcategories including: (1) a biographical study of Finzi and Blunden as it applies to this work; (2) a thorough musical and textual analysis of the composition; (3) a conductor's guide for preparation and performance; and finally (4) a chamber-like edition of *For St. Cecilia*. My hope is that

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<sup>1</sup> *Vaughan Williams on Music*, ed. David Manning, (New York, NY: Oxford University Press, 2008), 326.

the contribution of this arrangement brings Finzi's Cecilian ode into the regular canon of twentieth-century choral works.

#### NEED FOR THE STUDY

Within his modest output of nineteen choral works, several of Finzi's contributions have become recognized masterpieces within the body of twentieth-century choral literature.<sup>2</sup> However, other works have remained in virtual obscurity due to their large and demanding orchestral forces. *For St. Cecilia, Op. 30* is such a work, containing 3 flutes (3rd doubling on piccolo), 2 English horns, 2 clarinets, bass clarinet, 2 bassoons, double bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, gong, xylophone, cymbals, triangle, bass drum, snare drum, tambourine, tam-tam, celesta, 2 harps, and divisi strings. In addition to the expanded orchestral forces, the penultimate page of Finzi's manuscript states, "The orchestral dynamics are intended for performances with an adequately large chorus."<sup>3</sup>

Unfortunately, the magnitude of this work prevents its performance by any ensemble short of a well-funded symphony orchestra. This is further supported by the fact that the entire composition is only eighteen minutes in length. In response to such a dilemma, it is common for publishers to present a reduced orchestration for desired pieces. Successful examples of this process include Walton's *Coronation Te Deum* and Vaughan Williams' "Antiphon" from *Five Mystical Songs* and *O Clap Your Hands*.

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<sup>2</sup> Stephen Banfield, *Gerald Finzi: An English Composer* (London, UK: Faber & Faber, 2000), 542-3.

<sup>3</sup> Gerald Finzi, *For St. Cecilia, Op. 30, [ca. 1947]*, *Music Manuscripts of Sir Michael Tippett, Sir Arthur Bliss and Gerald Finzi* (Woodbridge, Conn; Reading, England: Research Publishers, 1992), Reel 18, 103.

However, this has not yet been the case for what Finzi's friend and mentor Howard Ferguson called "Old Cecily."<sup>4</sup>

### DELIMITATIONS

Because of the extensive biographical research already completed individually on Finzi and Blunden, the information presented in this study only includes information pertinent to *For St. Cecilia*. Numerous letters (25-30) exchanged between Finzi and Blunden are currently inaccessible. Whether these letters include information regarding *For St. Cecilia* is unknown and could be a topic of future research. Finzi and Elgar scholar Diana McVeagh is currently collecting and editing a volume on Finzi's life in letters. The release of this publication may shed light on this artistic partnership.

An analysis of the text and music is presented to inform the performance of *For St. Cecilia*. These are personal interpretive ideas and by no means attempt to present a definitive elucidation of the collaboration between Finzi and Blunden.

The premise of this study is to present a more economically approachable performance medium for the composition. No attempt has been made to re-orchestrate or dispute Finzi's original score. The product of this research is intended to create an authentic extension of Finzi's already masterful composition for a reduced ensemble, sacrificing as little as possible from the original composition.

### METHODOLOGY

The first step in this project was to obtain permission from The Finzi Trust, which holds all rights to Finzi's music in partnership with Boosey & Hawkes Inc. Appendix A contains the letter that was sent to the trust and the permission from Boosey and Hawkes.

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<sup>4</sup> Gerald Finzi and Howard Ferguson, *Letters of Gerald Finzi and Howard Ferguson*, ed. Howard Ferguson and Michael Hurd (Woodbridge, Suffolk, UK: The Boydell Press, 2001), 252.



Chapter two concentrates on the lives of Gerald Finzi and Edmund Blunden, with a focus on the formation of a close relationship between composer and poet through the commission of *For St. Cecilia*. In addition to relevant biographical information on the artists involved in this project, a section of this chapter is devoted to the background of St. Cecilia and a brief history of Cecilian odes. The process and materials used in this study include various biographical and bibliographic resources. Ten letters that fall in the same time frame as the composition are currently housed at the Harry Ransom Center at the University of Texas in Austin, and bring a holistic sense to the composition of the work.

Diana McVeagh published the definitive biography *Gerald Finzi: His Life and Music* in 2005; a chronological guide through Finzi's life, McVeagh presents representative works in accordance with a timetable. The Finzi Trust advocates for the book as it holds a wealth of pertinent information regarding the composer. In particular, chapter nine, "For St. Cecilia," will prove an invaluable resource.<sup>5</sup>

In addition to McVeagh's volume, Stephen Banfield's *Gerald Finzi: An English Composer* provides an in-depth discussion of *For St. Cecilia*, with specific attention given to the collaboration between Blunden and Finzi.<sup>6</sup> John C. Dressler's *Gerald Finzi: A Bio Bibliography* also proved to be a key resource in this study. This text includes a concise yet complete biography of the composer by Howard Ferguson and provides the reader with commentary from professionals directly related to Finzi and his music. The

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<sup>5</sup> Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge, Suffolk, UK: The Boydell Press, 2005).

<sup>6</sup> Banfield, *Gerald Finzi: An English Composer*.

conclusion of the biographical section includes comments from Yo-Yo Ma, famous British tenors Ian Partridge and Philip Langridge, Paul Spicer, and Stephen Cleobury.<sup>7</sup>

An essential text for this study is *Letters of Gerald Finzi and Howard Ferguson*, edited by Howard Ferguson and Michael Hurd. This collection of letters, from one of Finzi's dearest friends and musical confidants, ranges from 1928 until Finzi's death in 1956. A broad span of personal to professional discussion topics are found within these pages.<sup>8</sup>

Chapter three focuses on the poetic and musical marriage achieved by Blunden and Finzi. Because of the nature of the exchange, minor adjustments were made to the original poem.<sup>9</sup> After discussing the process of the poetry finding its final form, attention is given to the exegesis of the poetry. An extensive description follows and explains how the musical textures throughout *For St. Cecilia* reflect the intention of both composer and poet. To partner with the poetic and musical discussion, a structural flow-chart based on Julius Hereford's method of bar analysis follows in Appendix E. This denotes the key centers, textures, phrase groupings, thematic material and overall form necessary to effectively reduce and perform the orchestration for the proposed ensemble.<sup>10</sup>

In addition to the biographical sources listed above, three specific dissertations address Finzi and his distinctive sensitivity for setting text to music: "The Choral Music

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<sup>7</sup> John C. Dressler, *Gerald Finzi: A Bio-Bibliography* (Westport, CT: Greenwood, 1997).

<sup>8</sup> Gerald Finzi, *Letters of Gerald Finzi and Howard Ferguson*, ed. Howard Ferguson and Michael Hurd (Rochester, NY: Boydell Press, 2001).

<sup>9</sup> McVeagh, *Gerald Finzi: His Life and Music*, 154.  
Finzi found himself musically limited with some of the original text from Blunden. Though he did not wish to alter the poem in great detail, Finzi felt certain musical restraints caused by a few poetic lines.

<sup>10</sup> H. Decker and G. Herford, *Choral Conducting Symposium*, 2nd ed., ed. Harold A. Decker and Julius Herford (Englewood Cliffs, NJ: Pearson, 1988).

of Gerald Finzi: A Study of Textual/Musical Relationships” by Jerry Michael McCoy,<sup>11</sup> Jonathan Crutchfield’s “A Conductor’s Analysis of Gerald Finzi’s *Intimations of Immortality; Lo, the Full and Final Sacrifice; and Magnificat*,”<sup>12</sup> and finally “Welcome Sweet and Sacred Feast: Choral Settings of Metaphysical Poetry by Gerald Finzi” by W. Elliot Jones.<sup>13</sup>

Chapter four includes insight into the process of reducing the orchestration. Rehearsal and performance considerations as they apply to the conductor follow the methodology of orchestration. As was previously mentioned, the ultimate goal of this study is to provide a means to perform this magnificent work. These considerations are based upon my final doctoral recital for which I prepared a chorus and instrumental ensemble in the presentation of this new edition. Two interviews are included in the appendices that offer perspectives from instrumentalists who performed the premiere of the reduced orchestration. Organist Dr. Richard (Dick) Webb offers wisdom on challenges from the keyboard. Specific focus is given to voicing the organ as it applies to different sections of the work. An additional list of recommended organ registrations is found in Appendix C. Trumpeter Dr. Louie Eckhardt engages in conversation regarding the orchestration for brass. Topics included accessibility, working within the chamber

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<sup>11</sup> Jerry Michael McCoy, “The Choral Music of Gerald Finzi” (DMA diss., The University of Texas at Austin, 1982).

Dr. McCoy’s chapter “Basic Principles of Finzi’s Music and Text Relationships” is a great resource regarding Finzi’s treatment of text and music.

<sup>12</sup> Jonathan Crutchfield, “A Conductor’s Analysis of Gerald Finzi’s *Intimations of Immortality; Lo, the Full and Final Sacrifice; and Magnificat*” (DMA diss., Southern Baptist Theological Seminary, 1994). Possibly the most fascinating portion of Dr. Crutchfield’s research is the presence of interviews from those that were quite close to Finzi, i.e. Ursula Vaughan Williams, Howard Ferguson, David Willcocks, and especially Gerald’s son Christopher Finzi.

<sup>13</sup> W. Elliot Jones, “Welcome, Sweet and Sacred Feast: Choral Settings of Metaphysical Poetry by Gerald Finzi” (DMA diss., University of Arizona, 2010).

setting with chorus, and overall demands for the players. Ultimately, the completed edition of *For St. Cecilia, Op. 30* for the reduced orchestration is found in Appendix F.

## CHAPTER 2

### FINZI AND BLUNDEN

In 1947, Gerald Finzi was commissioned by the St. Cecilia Day Festival Committee to compose a large-scale work for chorus and orchestra to be presented at the Festival of St. Cecilia concert in November of that year. The oddity in this specific instance was that a poet was chosen for Finzi. The Festival committee awarded Edmund Blunden with this prestigious commission at the prompting of Frank Howes.<sup>14</sup> According to McVeagh, “Finzi was nurtured by the pastoral and mystical strains in English music and poetry.”<sup>15</sup> In this, he was very particular about the texts he chose to set. A well read individual with a library of over 3000 titles, Finzi preferred to meditate on the poetry he used for his compositions and “never set any text unless at least one line clothed itself in music at his first reading.”<sup>16</sup>

The poem was delivered to Finzi on June 13, 1947, and as his wife Joy Finzi recalled, “On the whole ... Blunden’s poetry did not ‘spark him off’ musically ... and he was more apprehensive than excited at the prospect.”<sup>17</sup> However, Finzi had worked with Blunden several years prior when he wrote the song *To Joy* in 1931; in fact, the composer

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<sup>14</sup> "Howes, Frank." *The Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press, accessed October 21, 2015.  
<http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e5045>.

"English music critic. Educated St John's College, Oxford. Staff music critic for *The Times* 1925 – 60 (chief critic from 1943). Chairman, English Folk Dance and Song Society 1938 – 45 and editor of its journal 1927 – 46. Author of books on Vaughan Williams, Walton, English musical renaissance, and aesthetics. Lecturer at Royal College of Music. CBE 1954."

<sup>15</sup> McVeagh, *Gerald Finzi: His Life and Music*, 262.

<sup>16</sup> *Ibid.*, 43.

<sup>17</sup> *Ibid.*, 154.

considered this one of his best songs.<sup>18</sup> Although the poetry of Blunden's ode may not have been as striking as Finzi's affinity for Thomas Hardy, a letter to colleague Cedric Thorpe Davie stated that his feelings for Blunden's settings changed: "Don't pass the poem over as a piece of 18<sup>th</sup> century artifice ... The more I got to know it the more I grew to love it, though I was very dubious at a first reading."<sup>19</sup>

The relationship sparked from the correspondence over "Old Cecily," was welcomed and long lasting. The letters exchanged on the crafting of the poetry are extensive and give great insight into the working relationship. Both remained cordial and respectful of the other's talents. Upon the arrival of the poem, Blunden attached his thoughts instructing Finzi to make any adjustments that he saw fit, even to the point of choosing another poem if necessary. Finzi would not have it any other way. He greatly enjoyed the ode and only provided alterations regarding its musical setting.<sup>20</sup> As an expression of humility, he compared his poetic suggestion to be somewhat elementary—"taking hours of cogitation, when your [Blunden's] practised mind can do better in a couple of minutes."<sup>21</sup> Stephen Banfield claimed the relationship between Finzi and Blunden to be quite interesting.

It was an ideal friendship, but it was not, practically speaking, a vital one – that is, beyond the success of Finzi's Blunden settings ... Finzi was a passionate correspondent, eager to share thoughts or stimulate arguments about anything and

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<sup>18</sup> Ibid., 154.

<sup>19</sup> Banfield, *Gerald Finzi: An English Composer*, 344.  
Letter from Finzi to Davie, October 3, 1948.

<sup>20</sup> McVeagh, *Gerald Finzi: His Life and Music*, 154.

<sup>21</sup> Gerald Finzi to Edmund Blunden, June 29, 1947, Eric Walter White Papers, Harry Ransom Center, University of Texas, Austin, TX, accessed October 16, 2015.  
Specific suggestions and adjustments made to Blunden's poem will be discussed in more detail within chapter three.

everything; Blunden, the hard-pressed institutional employee who had to conserve every possible ounce of creativity and critical perception, was a courteous one, tending to give back what he had received, in whimsical and elegant exchanges that Finzi occasionally found himself emulating.<sup>22</sup>

The two worked closely to fine-tune “Old Cecily,” but unfortunately, Blunden missed the November 22, 1947 premier of the work. Three weeks earlier on November 6, he had to return to Japan<sup>23</sup>; there he maintained a post as the Cultural Liaison Officer with the British Mission, which later manifested into a faculty position as the Chair of English Literature at the University of Hong Kong.<sup>24</sup> Blunden had to wait three years to hear the finished product as it needed to coincide with one of his leaves from teaching. Finzi and Blunden’s ode was programmed again in November of 1950 at Royal Albert Hall. Unfortunately, Blunden claimed it “was not a memorable occasion; the appalling acoustics of the Albert Hall meant that Edmund hardly heard a word of it, but more important than the music was the friendship formed with Gerald.”<sup>25</sup>

Percy Young claimed that the friendship cultivated between Finzi and Blunden “might have been preordained. The mute endorsement of their friendship lies in the sixty-three works of Edmund in the Finzi Book room in the University of Reading.”<sup>26</sup> In addition to the Blunden texts, Finzi had the letters of his collaboration with the poet

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<sup>22</sup> Banfield, *Gerald Finzi: An English Composer*, 343.

In addition to the partnership regarding *For St. Cecilia*, Finzi and Blunden worked together on several songs under the composer’s pen. One of the chief collaborations was the editing and publishing of texts and songs from the poet and composer Ivor Gurney, whom both artists admired greatly.

<sup>23</sup> Barry Webb, *Edmund Blunden: A Biography*, (New Haven; London: Yale University Press, 1990), 273.

<sup>24</sup> Banfield, *Gerald Finzi: An English Composer*, 343.

<sup>25</sup> Webb, *Edmund Blunden: A Biography*, 273.

<sup>26</sup> Percy Young, “*Friends and Influences: Edmund Blunden*,” in *The Clock of the Years*, ed. Rolf Jordan (Lichfield, UK: Chosen Press, 2007), 207.

bound into a single hardback volume with gold lettering gracing the spine.<sup>27</sup> The timeless favor shown by Finzi to Blunden was reciprocated by Edmund's memorial poem for Gerald. "For a Musicians Monument: G.F." was published in *A Hong Kong House* upon Finzi's early death at the age of fifty-five in 1956.<sup>28</sup>

Twine buds and leaves with some full blooms, to dress  
This marble copy of desire to bless,  
This spirit ever confident of spring;  
It may be thus to bring him happiness  
And let us while we give the garland sing  
Some of that music which from him has been  
Clear spirit to many in days that discord wound  
With thorn and burr; well then his art unbound  
Prometheus still, in town or village green.

And so, he rests; I knew him much unresting,  
Never an omen of his resting now,  
No fear to see so ended his bright questing  
While every way he gained some golden bough.  
And so—but shall we in our simplest thought  
Open the deepest dream of life and find  
This Gerald seeking all he lately sought  
Where other buds and leaves and blooms are twined?

Nature herself delighted in him making  
His harmony of garden and plantation  
For certain hours his music books forsaking,  
And hastening here and there, the one salvation  
Of kinds of tree and herb and flower and cane  
Neglected: his small Kingdom so had grown  
A little paradise; along his lane  
He had but to walk, green life arose and shone

Now these my verse close, and they shall wait  
His judgement, when it happens as before;  
For was he not of verse the delicate  
But masterly good reader? From his score

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<sup>27</sup> McVeagh: *Gerald Finzi: His Life and Music*, 161.

<sup>28</sup> B. J. Kirkpatrick, *A Bibliography of Edmund Blunden* (Oxford: Oxford University Press, 1979), 124-5.



And baton turning, with what love he met  
The sister muse through all her mingled measure;  
Each curious beauty choosing, may he yet  
Show us, with his kind face of thankful pleasure.<sup>29</sup>

FOR ST. CECILIA, OP. 30

Finzi had not composed for full orchestra since *New Year Music* in 1926. In addition to the massive undertaking of “Old Cecily” in 1947, he was preparing for monumental performances of two of his most renowned works. *Lo, the Full Final Sacrifice* and *Dies Natalis* were to be performed at the prestigious Three Choirs Festival that September, thus making the Cecilia project a challenging one. Needing the assistance of a colleague, Finzi reached out to his network of colleagues at the conclusion of the Three Choirs Festival. Cedric Thorpe Davie (Ceddie) was the first asked to come to his aid, however his own projects demanded his time. Upon Ceddie’s refusal, Finzi called upon friend and mentor Howard Ferguson who spent ten days on the Finzi Farm at Ashmansworth, offering counsel as the orchestration was speedily completed. Thankful for Ferguson’s help throughout their numerous collaborations beyond *St. Cecilia*, Gerald dedicated the work to Ferguson’s honor.<sup>30</sup>

Boosey & Hawkes received the piano and vocal score from Finzi on September 30, 1947, though he struggled through the orchestration until the performance.<sup>31</sup> He asked Ferguson to make some final edits after the performance. A letter dated June, 13, 1948, suggests that this would be the edition that would go to the publishers. “Here is ‘Cecily’,

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<sup>29</sup> Edmund Blunden, *A Hong Kong House* (London: Collins, 1962), 91.

<sup>30</sup> McVeagh, *Gerald Finzi: His Life and Music*, 158.

Ferguson and Finzi developed a very fond friendship in which they exchanged many correspondences about professional and personal happenings in one another’s lives. The chief collection of letters of Gerald Finzi in publication can be found in Ferguson’s volume, *Letters of Gerald Finzi and Howard Ferguson*.

<sup>31</sup> *Ibid.*, 159.

cleaned polished and corrected. I've found some obvious mistakes, which I've corrected without further comment ... Doubtful points, queries and suggestions are noted ... It looks so good in print, and I'm so proud of the inscription at the head of it."<sup>32</sup> *For St. Cecilia, Op. 30* was premiered on November 22, 1947, at the Royal Albert Hall. The Luton Choral Society and the BBC Symphony Orchestra performed under the direction of Sir Adrian Boult, with René Soames as the tenor soloist.<sup>33</sup>

The ode was received with fine regard from those celebrating St. Cecilia Day that year. *The Musical Times* noted that "Gerald Finzi had made a setting at once dignified, festal and melodious in his characteristically lyrical vein of an appropriate piece of ceremonial verse from the pen of Edmund Blunden ... [the performers] gave a much better account of it than they did of Handel's Cecilian ode that was also included in the programme."<sup>34</sup> After publication in 1948, *The Musical Times* also chose to highlight the work in their "New Music" section denoting it to be "in the finest English tradition. In its spacious design and strong writing there are moments of real nobility, and the composer has succeeded in obtaining his effects without undue striving."<sup>35</sup> The day after the premier, Ferguson responded with deep fondness for both Finzi and the ode:

Last night ... was such a very special occasion that it cannot pass without another 'hats off to our G.' The work is a real beauty; not only that, it seems to open out (which is almost more important) such endless possibilities. You yourself may perhaps be too close to notice anything has happened; but to me it seems much

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<sup>32</sup> Finzi and Ferguson, *Letters of Gerald Finzi and Howard Ferguson*, 256. Letter dated June 13, 1948.

<sup>33</sup> Dressler, *Gerald Finzi: A Bio-Bibliography*, 30.

<sup>34</sup> Frank Howes, "The St. Cecilia Festival," *The Musical Times*, 88, no. 1258 (Dec., 1947): 395, accessed June 19, 2015, <http://www.jstor.org/stable/933536>.

<sup>35</sup> "New Music," *The Musical Times*, 90, no. 1274 (Apr., 1949): 120, accessed October 21, 2015, <http://www.jstor.org/stable/934956>.

larger in musical scope and intention than anything you have yet written! Your lungs have expanded and your muscles have loosened, and God alone knows what you may do now. Beauty and sensitivity were always there, and to spare; but now you've added real size to them without, moreover, spoiling the one or the other. It's a very great achievement.<sup>36</sup>

### ST. CECILIA AND HER ODES

Renowned hagiographer Hippolyte Delehaye described St. Cecilia as the “most tangled question” in the Roman study of saints.<sup>37</sup> A Roman martyr of the third century, her legend only became popular in the fifth century. However, to find any comprehensible form of her account, one must default to the fourteenth century and Chaucer's “The Second Nun's Tale” from *The Canterbury Tales*.<sup>38</sup> Though it differs ever so slightly from Chaucer's account, *The Oxford Dictionary of Saints* gives a historical grounding to her tale. According to the fifth century legend, she was a young Christian noble who had vowed her virginity to God. She was later betrothed to a Pagan man by the name of Valerian, and refused marital consummation. Cecilia succeeded in turning both her husband, and later his brother, to Christianity. However, because of their Pagan ties, the brothers were martyred. Cecilia buried the two men at her estate, and in doing so, was forced to appear before the prefect. She refused to make sacrifice to any Roman or Pagan god and was sentenced to suffocation in her own bathroom. After this attempt failed, a

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<sup>36</sup> Finzi and Ferguson, *Letters of Gerald Finzi and Howard Ferguson*, 252.  
Letter dated November 23, 1947.

<sup>37</sup> Thomas H. Connolly, “Cecilia (i),” *Grove Music Online*, Oxford University Press, accessed October 21, 2015, <http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/05243>.

<sup>38</sup> H. Wendell Howard, “Who's Cecilia? What is She?” *Logos: A Journal Of Catholic Thought And Culture*, 18, no. 3: 15, accessed October 2015, <https://muse.jhu.edu/>.

beheading was sentenced which proved unsuccessful after three sword-strikes. She remained alive for three days, half dead.<sup>39</sup>

The Chaucer account makes mention of a scalding bath as her first death sentence, in which she felt no pain. Ultimately in her final three days of life she left her estate to Pope Urban who counted her “among his saints,” and her mansion became the Church of St. Cecilia.<sup>40</sup> Though this has become a traditional tale within literature, especially Chaucer’s account, both the *Oxford Dictionary of Saints* as well as the *Grove Dictionary of Music* argue that the evidence of Cecilia, her existence, and martyrdom are not supported by any factual information.<sup>41</sup>

St. Cecilia’s association with music stems from her passion (*Passio Caeciliae*, 500 CE), which states that on her wedding night she “sang in her heart to God alone ... ‘May my heart and my body be kept immaculate lest I be cast into confusion,’” while the organ played.<sup>42</sup> Her artistic depiction by Raphael presents her with the organ, though some representations contain other musical instruments such as the lute.<sup>43</sup> The earliest record of her musical influence, aside from the numerous tales within literature, dates to the late sixteenth century when the Academy of Music was founded in Rome. Consequently, Cecilia was named its patroness. Some fifteen years after the founding of

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<sup>39</sup> David Hugh Farmer, accessed October 20, 2015, *The Oxford Dictionary of Saints*. Oxford: Oxford University Press, 1997. *eBook Collection*, EBSCOhost, accessed October 20, 2015, 94-95.

<sup>40</sup> Howard, “Who’s Cecilia, What is She?”, 16.

<sup>41</sup> Ibid., 17.

<sup>42</sup> Connolly, “Cecilia (i).”

Connolly has written extensively on St. Cecilia and her association with music. Should the reader like to research further on the enigmatic nature of Cecilia, her sainthood, and musical association, one might examine Connolly’s *The Legend of St. Cecilia* Volumes I and II.

<sup>43</sup> Farmer, *The Oxford Dictionary of Saints*, 95.

the Academy of Music, “an excavation of the Basilica of St. Cecilia uncovered what was believed to be St. Cecilia’s body” and thus the first festival celebrating the patroness of music was held.<sup>44</sup>

In the late seventeenth century, the celebration of St. Cecilia was enacted as a festival of music in England. Because of the musical impetus of the Restoration Era in England, musical festivals began to spread across the land.<sup>45</sup> It was common practice at such an event to commission both a composer and a poet who maintained reputable artistic status.<sup>46</sup> Some of the most respectable examples of Cecilian collaboration exist from the pens of Purcell and Brady, Handel and Dryden, Blow and Draghi, Parry and Pope, Howells and Ursula Vaughan Williams, Britten and Auden, and, of course, Finzi and Blunden. The Festival of St. Cecilia has been held in London since 1946, with Finzi’s contribution made in 1947, and continues annually on the Wednesday nearest November 22. Currently the festival rotates between Westminster Abbey, St. Paul’s Cathedral, and Westminster Cathedral.

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<sup>44</sup> Howard, “Who’s Cecilia, What is She?”, 22-3.

<sup>45</sup> Harold Eugene Heap, “Festival odes for St. Cecilia’s day in England from their inception to the time of Handel” (DMA diss., University of Illinois at Urbana-Champaign, 1980), 6.

<sup>46</sup> Howard, “Who’s Cecilia, What is She?”, 23.

## CHAPTER 3

### PROBLEMS WITH POETRY

Finzi was meticulously faithful to the musical setting of words from poetry. McVeagh wrote, “Finzi unerringly found the live centre of his vocal texts, fusing vital declamation with a lyrical impulse in supple, poised lines. He was little concerned with word-painting, and his songs are virtually syllabic.”<sup>47</sup> On this notion Finzi wrote to Blunden, “I like music to grow out of the actual words and not be fitted to them.”<sup>48</sup> Thus, we find the problem Finzi encountered while setting Blunden’s poem. Although Young stated that Blunden was actually quite musically inclined, Finzi still needed to make adjustments to the original ode in order to not squelch his musical ideas.<sup>49</sup> McVeagh explains his fastidiousness when working on such projects:

[W]hen he [Finzi] read a poem, one line – often not the first – would call up music unbidden ... He liked then to have the poem typed, and crossed out each line as he set it. Once the starting line of melody had come, he composed more or less continuously at the piano, as if the sound itself was a generating force.<sup>50</sup>

After receiving the ode on June 13, 1947, Finzi is believed to have made haste to begin work on the project. In his first letter to Blunden dated June 17, 1947, Finzi wrote respectively to the author that his recommendations were merely “musical ones, and in no

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<sup>47</sup> Diana McVeagh, “Finzi, Gerald,” *Grove Music Online*, Oxford University Press, accessed December 8, 2014, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09689>.

<sup>48</sup> Andrew Bur, *Finzi: Intimations of Immortality/For St. Cecilia*, David Hill (Conductor), James Gilchrist (Tenor), Bournemouth Symphony Orchestra and Chorus, Naxos 8.557863, 2005, compact disc.

<sup>49</sup> Young, “*Friends and Influences: Edmund Blunden*”, 206.  
Young’s account of Blunden is described in the following: “Was there ever a more musical poet than Edmund Blunden? I think not. He was, perhaps, born to love the twinned arts in equal measure and to express his pleasure through words rather than notes.”

<sup>50</sup> McVeagh, *Gerald Finzi: His Life and Music*, 175.

sense criticisms of the ode.”<sup>51</sup> Within this letter and those that followed are many of the poetic alterations made by Finzi to Blunden, which were accepted through collaboration per the published edition.<sup>52</sup>

Finzi saw little need to adjust the text in Stanza I. The only suggestion was that “speak out Cecilia’s name” be changed to “sing out Cecilia’s name.” Although Blunden had already used this word in the third line of the stanza, Finzi saw this as congruent with the musical presentation and it provided a more pleasant vowel for the chorus.<sup>53</sup> For Stanza II, Finzi requested only a pair of modifications. He believed that “‘charming’ has become so corrupted as to give almost a semper to Ceciliy!”<sup>54</sup> In addition, “modern Britain” had become associated with “publisher’s series, railway boardings, or technical magazines.”<sup>55</sup>

Stanza III required no adjustments, but Stanza IV presented challenges. Because of the catalogue of composers to follow in this stanza, Finzi requested some specific changes be made. “A great respect for Arne and some knowledge of Wesley ... doesn’t prevent me from thinking that Purcell ought to be in your list. ... [A]s you have rightly kept a chronological order, as it is in the far past, w<sup>d</sup> you object to ‘Gibbons and Purcell, lift the theme on high.’”<sup>56</sup> However, the final selection became “Dowland and Purcell,”

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<sup>51</sup> Finzi to Blunden, June 17, 1947, Gerald Finzi to Edmund Blunden, June 29, 1947, Eric Walter White Papers, Harry Ransom Center, University of Texas, Austin, TX.

<sup>52</sup> Finzi, *For St. Cecilia, Op. 30: Ceremonial Ode for Tenor Solo, Mixed Chorus & Orchestra, Op. 30*, 1948; 2014.

<sup>53</sup> Finzi to Blunden, June 17, 1947, Gerald Finzi to Edmund Blunden, June 29, 1947, Eric Walter White Papers, Harry Ransom Center, University of Texas, Austin, TX.

<sup>54</sup> Ibid.

<sup>55</sup> Ibid.

<sup>56</sup> Ibid.

“so as to make the list more representative and include the most exquisite of our lutenists.”<sup>57</sup>

Finzi also commented on the difficulty of setting the “enchancing last couplet about Handel” but that he “wouldn’t have it away for anything!”<sup>58</sup> However in an “S.O.S.” from Finzi to Blunden nearly two months later, he requested that the Handel couplet be removed from the catalogue of composers. Its light humor seemed to take away from the “state of quiet rapture” introduced by the line “Their looks turned listening to that faultless face.”<sup>59</sup> Through multiple letters and artistic rumination, the final Handel couplet was kept in the ode and found a form acceptable to both parties.<sup>60</sup>

Similar to the third, Stanza V also remained unedited except for “transcends” which was not actually approved until 1954.<sup>61</sup> Finzi said that Stanza VI held “the only serious difficulty ... from the musical angle.”<sup>62</sup> Blunden’s original text contained a catalogue of musical instruments that “suddenly brings it down to an intimate level from which it w<sup>d</sup> be impossible to build up again in the last 4 lines.”<sup>63</sup> Finzi was insistent on that fact that “the last verse must build up” and asked that the musical catalogue be removed from the stanza.<sup>64</sup> “The first 6 [six] and last 4 [four] lines seem to be logically

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<sup>57</sup> Finzi to Blunden, September 18, 1947.

<sup>58</sup> Finzi to Blunden, June 17, 1947.

<sup>59</sup> Finzi to Blunden, September 14, 1947.

<sup>60</sup> Finzi to Blunden, September 25, 1947.

<sup>61</sup> McVeagh, *Gerald Finzi: His Life and Music*, 157.

<sup>62</sup> Finzi to Blunden, June 17, 1947.

<sup>63</sup> Ibid.

<sup>64</sup> Ibid.



connected,” wrote Finzi, “though the words ‘whom men slew’ in the penultimate measure ... put a spanner into the jubilation.”<sup>65</sup> Blunden sent the following text as an option:

The gift of Saint Cecilia whose young voice  
Man doomed to death, and who could yet rejoice,  
Sure of her dream, her choral empire won,  
And minstrelsy for all time travelling on.<sup>66</sup>

A letter to Blunden dated June 29, 1947, holds some debate on the previous lines. Finzi accepted the first two lines, but was “not very happy” with the final two.<sup>67</sup> He requested broader vowels for singers and again made recommendations for the closing couplet, hoping that “this [Finzi’s] musician’s view doesn’t clash too awkwardly with the poet’s view.”<sup>68</sup>

Though many words were exchanged over the ode, Finzi and Blunden found compromise rather quickly. Each time Finzi made a request, his poet was swift to offer suggestions and typically agreed to each idea. “The patient Blunden replied ‘I quite agree with the modifications you have in mind.’”<sup>69</sup> And since Blunden was in Tokyo during the final days of Finzi’s preparation of the work, he substantiated, “so long as you can produce your total musical expression I shall be happy.”<sup>70</sup>

I  
Delightful Goddess, in whose fashionings  
And fables Truth still goes adorned,  
Resourceful Legend, taught by whom Time sings  
Of what had else been lost or scorned,

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<sup>65</sup> Ibid.

<sup>66</sup> McVeagh, *Gerald Finzi: His Life and Music*, 155.

<sup>67</sup> Finzi to Blunden, June 29, 1947.

<sup>68</sup> Ibid.

<sup>69</sup> McVeagh, *Gerald Finzi: His Life and Music*, 157.

<sup>70</sup> Ibid., 158.

Thine be our first devotion, while we throng  
On this returning day to reverence one,  
Thy fairest, and herself Time's Sweetest song; –  
Speak but Cecilia's name, and earth is new-begun.  
*Sing out*

II

Changed is the age, mysterious man's next star,  
But Legend's children share his calendar,  
And are beloved in modern Britain here,  
    *though change on change appear,*  
The due companions of the fleeting year;  
St. Valentine for love's adventure beams,  
St. George is with us in war's iron gleams,  
St. Dunstan whose red tongs clipt Satan's powers,  
St. Swithin with his forty days of showers,  
And many another saint, are fondly ours.  
But where in all the saintly company  
Is one beloved so much as charming Cecily?  
    *beyond melodious*

III

How came you, lady of fierce martyrdom,  
How came you by your manifold skill?  
You found the soul of music yet half dumb,  
    Deep-chained the utterance that should fill  
The high-carved roofs of life with tides of tone.  
Then in a rapture conscious of all these  
You threw the palace open, and the throne  
    Blazed forth dominion of infinities.

IV

Straight, by this beautiful inventress given  
Art's clue, a studious angel alit from heaven,  
And in good time a host of mortals too  
As Cecily's disciples saw the clue,  
Till through the West melodious genius vied  
    *re-echoing*  
In making music where her clear notes guide;  
In England too men marked Cecilia's race  
    *grace*  
Their looks turned listening to that faultless face:  
Stand with us, Merbeck, and be Byrde close by,  
And Arne, and Wesley, lift the theme on high  
*Dowland and Purcell*

Even let old Handel in the midst announce  
*Handel is here, the friend and generous guest*  
Himself a Briton every inch and ounce!  
*With morning airs for her, and choral zest*

V

How smilingly the saint among her friends  
Sits, and with fingers white and long  
Awakes her own prelude, which ascends  
*transcends*  
The union of all other song!  
For ever those the first in arts remain  
And their original blooms on winterless,  
For ever Cecily's delights sustain  
Song's later-comers, and her blue eyes bless.

VI

Wherefore we bid you to the full concert  
Of St Cecilia's joyous argument,  
And in her host we congregate each form  
Her Music takes when it would lull, or storm;  
And every means that grew beneath her hand  
To witch man's thought far past the ground he spanned  
*wing*  
From the lake-boatman's flute, the twanged spinet  
To Malines carillons, or castanet;  
From the camp bugle under the cold moon  
To the French horn, the pipes, the 'loud bassoon';  
And last to that chief work of Cecily's,  
The mighty organ, her's the day and his,  
Whom she built stern as mountains and sublime  
Or gentle as the brook's or grange-clock's chime;  
Ocean of music's strife and music's calm,  
For all man's martyrdom the crowning psalm.  
The gift of St Cecilia whom men slew,  
Who lives in minstrelsy the whole world through.  
*Exult in music's strife and music's calm,*  
*For all man's martyrdom the crowning psalm,*  
*The gift of St Cecilia whose young voice*  
*Man doomed to death, and yet who could rejoice,*  
*Sure of her dream that bears the world along*  
*Blest in the life of universal song.*<sup>71</sup>

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<sup>71</sup> McVeagh, *Gerald Finzi: His Life and Music*, 162-3.

The poem is presented in Blunden's original form with the modification shown in italics. "Transcends" in Stanza V was not present in McVeagh's volume, but is part of Finzi's published edition. The final twelve lines of the poetry were removed in favor of the revised six lines.

## POETIC STRUCTURE AND ANALYSIS

As was previously mentioned, Blunden's poetic setting and Finzi's musical interpretation conflicted slightly. Finzi's adjusted ode balances eight-line stanzas, followed by twelve-line stanzas with the exception of the second stanza that only contains eleven.<sup>72</sup> The composer brought a bit of symmetry to the poetry as Blunden's original final stanza contained sixteen lines. The intent in breaking down the poem is to identify certain uniting characteristics that portray the macro sense of the work, while preserving the unique nature of each stanza.

The opening lines introduce the tale of the legendary St. Cecilia, who is celebrated and extolled to the present age. Blunden perhaps accounts for Chaucer's tale with the word "fables." Though her martyrdom was definite, her legend lives on, and it is the reason this feast is referenced as a "returning day." The final declamation, balancing the zeal of the opening fanfare, becomes an invitation to "Sing out Cecilia's name," which in itself is "Time's sweetest song."

Stanza II comments on the idea that through the turning of Time (time being an entity in itself), many saints have been honored throughout history for their mighty acts. I believe Blunden specifically chose each saint according to his or her contribution. St. Valentine displays the emotional sense of life through his association with love, while St. George's leadership in war is indicative of the physical existence. In the defeat of Satan, St. Dunstan relates to Life's spiritual essence, while St. Swithin's forty days of showers speak of the natural or elemental order of things. This summative order of Life's requisites, the emotional, the physical, the spiritual, and the elemental, requires only one voice to extol its song, "melodious Cecily."

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<sup>72</sup> Banfield, *Gerald Finzi: An English Composer*, 345.

The tone of the poetry darkens in Stanza III with the revelation of Cecilia's martyrdom. In her torment, Cecilia finds Music imprisoned, and its majesty suppressed. In the fashion of a sonnet's volta, Blunden dispels the shroud with the word, "Then," opening heaven's gates with the Muse's song. England's musical sons are summoned to join in Cecilia's veneration in Stanza IV, which honors Cecilia for bestowing "Art's clue" to her "disciples." Surely through their correspondence over the text Blunden and Finzi decided on the specific composers, for each of the listed artists had produced an ode unto St. Cecilia.<sup>73</sup>

The penultimate stanza alludes to Cecilia's place in eternity, surrounded by the aforementioned "disciples" who are referred to as "friends" in Stanza V. As she sits with "fingers white and long" at the heavenly organ, she pours out musical "delights" that have inspired both forefathers of music and "Song's later-comers." McVeagh refers to the final line, "her blue eyes bless," as "Cecilia's magical sounds."<sup>74</sup>

Stanza VI concludes as the poem began, turning all praise to Cecilia, and reaffirms the bidding from the first stanza to "Sing out Cecilia's name." This final text is the response to the invitation "to reverence one." A question arises on the word "argument"; I suggest that the text offers Cecilia's attempt to rescue Music from "its deep-chained ... utterance that should fill the high carved roofs of life." Because of great exertion on Music's behalf, Blunden denotes her martyrdom as one of the greatest in history. The pivotal "And yet," allows man to ultimately find blessings by the eternal gift of Cecilia's song. It is that which did "wing man's thought" to the heavenly state of music.

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<sup>73</sup> Dennis Shrock, *Choral Repertoire* (Oxford; New York: Oxford University Press, 2009), 690.

<sup>74</sup> McVeagh, *Gerald Finzi: His Life and Music*, 161.

Although this is a through-composed work, there are a few cases that reveal a common connection or symmetry. As previously suggested, the invitation (“sing out”) and the reception (“universal song”) bookend the work. At the conclusion of each stanza Cecilia’s gifts are extolled: “Sing out” (I), “melodious Cecily” (II), “infinities” [of music] (III), “choral zest” (IV), “Song’s later comers” (V), and “universal song” (VI). The catalogue of saints and the like list of composers thread the second and fourth stanzas together.<sup>75</sup> Stanzas III and V both begin with the question “How” and Finzi scores both of these with tenor solo, which sets them apart as significant. The first instance applies to her death in question form, while the second refers to her eternity in a state of awe. Finally, if one were to take the concluding line from the first and last stanzas and stream them together, the poetic implication could summarize the gestalt of the work: “Sing out Cecilia’s name, and earth is new begun ... Blest in the life of universal song.”

#### FINZI AND MUSICAL-POETIC CRAFTSMANSHIP

The architecture of Finzi’s musical lines lends itself to the natural syllabic stress of the English language, while honoring facets of rhythmic stress, vocal range, and even the shape of the musical line as it is penned on the manuscript. “The felicitous union of text and music found in Finzi’s choral and vocal works is without doubt ... regarded as praiseworthy by even his most severe critics.”<sup>76</sup> Finzi’s music aligns directly with what theorist Carl Schacter articulated regarding textual settings:

Music set to words can reflect them in many different ways. Perhaps the most fascinating and greatest settings are those where the tonal and rhythmic structure,

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<sup>75</sup> It is interesting to take note of the catalogue of instruments in Blunden’s original text from Stanza VI (see above), which includes a similar group of instruments to conclude the work.

<sup>76</sup> Jerry Michael McCoy, “The Choral Music of Gerald Finzi: A Study of Textual/Musical Relationships” (DMA diss., University of Texas at Austin, 1982), 14.

the form, and the motivic design embody equivalents for salient features of the text: grammar and syntax, rhyme schemes and other patterns of sound, imagery, and so forth.<sup>77</sup>

A majestic opening of choral pomp follows the introductory triumphant fanfare, worthy of Parry's *Blest Pair of Sirens*.<sup>78</sup> The opening motive shown in Figure 1 introduces the work and acts as a unifying thread throughout. In like fashion, the chorus erupts from the ever-elevating orchestral energy following the orchestral introduction. In general, Finzi tended to modulate quite often within *For St. Cecilia*, however the introduction stays fairly strict to E<sup>b</sup> major. The arrival at "Cecilia's name" is the first climactic moment within the work, and thus presents a faster harmonic progression. At m. 45, a new tonicization of E major enters by way of A major acting as a IV in the new key. Very quickly there is a proper modulation to D<sup>b</sup> major at m. 51. Finzi used a <sup>b</sup>VI in the new key to achieve the transition into this orchestral interlude. The nine-measure transition explores vague key areas with high use of dissonance, while employing the syncopated motive of Figure 1. The choral writing within this stanza remains principally homophonic, as it fulfills a declamatory role textually. Full orchestral color supports the chorus as all "Sing out Cecilia's name."



Figure 1 - *For St. Cecilia*, Opening Motive

Stanza II honors the saints who have paved the way for the English way of life and faith. Finzi gave each saint within this section a unique timbre and harmonic color

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<sup>77</sup> Carl Schacter, "Motive and Text in Four Schubert Songs," in *Engaging in Music Analysis*, ed. Deborah Stein, 110-21, (New York: Oxford University Press, 2005), 111.

<sup>78</sup> *Ibid.*, 346.

that provide musical interest to his or her saintly contribution—see Figure 2. Although Finzi prepared B<sup>b</sup> minor at the opening of Stanza II, it functions as the V of E-flat minor. The strange modulation felt from the previous section separates the “mysteriousness” of this second movement, before quickly modulating to E major at m. 68. Ultimately mm. 68-78 introduce the subject matter of this stanza’s primary text, “The due companions of the fleeting year.”

Changed is the Age	Due Companions	St. Valentine	St. George	St. Dunstan	St. Swithin	Melodious Cecily
Mm. 60-67	Mm. 68-78	Mm. 79-84	Mm. 85-90	Mm. 91-98	Mm. 99-110	Mm. 111-124
b <sup>b</sup> : i - IV	E: V - I - IV	A <sup>b</sup> : I - V/ii*	ii-v*	vi	vi - I	B <sup>b</sup> : V - I*
* Denotes polytonality						

Figure 2 - *For St. Cecilia*, Key centers in Stanza II

Presented in call and response fashion, the tenor solo declares the gift of each saint and the chorus echoes in like fashion, as if to come into agreement with one another. St. Valentine is approached by mediant relation, enharmonically respelling G-sharp as A-flat major in a majestic Elgarian declaration at m. 80. The next setting declares the war’s won under St. George by way of polytonality within B<sup>b</sup> minor at mm. 86-7 (E<sup>half-dim</sup> + F), then again at mm. 90-1 showing great tension (‘war’s iron gleams’) in tri-tonal polytonality—C major + G<sup>b</sup> Major. Rushing sixteenth-note patterns also build angst into the war-like textures of mm. 85-90. Now in the relative F minor, the red tongs of St. Dunstan which “clipt Satan’s powers” are further depicted by accents and rhythmic punctuation in mm. 91-98. The “forty days of showers” brought forth by St. Swithin are depicted in Haydnesque fashion (*The Creation*) with descending staccato eighth notes—



see *Figure 3*. Banfield called this “a delicate and unprecedented piece of orchestral slight of hand, like a miniature version of the one in *Belshazzar’s Feast*.”<sup>79</sup>



Figure 3 - *For St. Cecilia*, “forty days of showers”

Finally, the arrival at “Old Cecily” gives a great release from the tension built up by the other saints of old. Again coming from A<sup>b</sup> major by mediant relation she settles the storm in a calming F major, standing as the voice of music itself. However, Finzi again explores polytonal practices, “resolving” to B-flat major combined with D major on the words “melodious Cecily.” One might be perplexed that the melodious explanation of Cecilia would be polytonal. I suggest, however, that this is a foreshadowing of the next stanza beginning, “How came you, lady of fierce martyrdom?” Within Stanza II, Finzi utilized a dialogue between soloist and chorus with great orchestral color to provide clarity of character and mood. The mediant relations hold it together harmonically, with polytonality adding both to the harmonic interest and the trajectory of the poetry.

The transition into Stanza III is quite regular, using a pedal D as V of G minor. A plodding orchestration quickly gives way to lush passing suspensions, indicative of Finzi’s writing, especially within his song literature. The texture here is quite similar in nature, and alludes to Stanza V. The first part of the tenor solo in this section almost mirrors that of the fifth stanza, again bringing symmetry. Banfield claimed that this motive is transformed from the opening material in Figure 1. “One could argue that the head motif is ... transformed from its  $\hat{5} \hat{5} \hat{5} \hat{1} \hat{3}$  shape into  $\hat{5} \hat{b}6 \hat{5} \hat{1} \hat{5}$  for the first of the two tenor ‘arias’ (‘How came you, lady of fierce martyrdom’) and further into  $\hat{5} \hat{\#}6 \hat{5}$

<sup>79</sup> Banfield, *Gerald Finzi: An English Composer*, 346.

4 3 4 for the obviously complementary second one (‘How smilingly the saint among her friends / Sits’).”<sup>80</sup>

Finzi quickly modulates into A<sup>b</sup> major at m. 129, and the tenor gracefully ascends into the new key. “The soul of music yet half-dumb, / Deep-chained” is found here, appropriately voiced with use of passing minor-second and tritonal dissonances—see Figure 4. Then as the tenor announces the “tides of tone,” a rolling of arpeggi begin to stir as Cecilia “threw the palace open”—bursting forth the gift of her musical “infinities” at m. 143 in the dominant of F major. These heavenly notes descend with an effervescent quality, ultimately settling again in the opening motive (Figure 1) in call and response (between brass and organ in the reduction).



Figure 4 - *For St. Cecilia*, mm. 129-132

It is important to note here that Blunden’s original poem was divided into six stanzas, which “Finzi roughly keeps to.”<sup>81</sup> Musically, Stanzas III and IV tend to work seamlessly together, though one might argue that there is a separation because of the orchestral interlude that comes between the stanzas. Although the length of Stanza III is considerably shorter than the others, Finzi created a sectional division with the use of an orchestral interlude in the new key area of F major. This is synonymous with the transitions between the remainder of the other stanzas with the exception of the last,

<sup>80</sup> Ibid., 350.

<sup>81</sup> Ibid., 346.

which ends with an empty bar marked “silent”, the only occurrence of this in the work.<sup>82</sup>

Although Finzi created smooth divisions within the through-composed nature of the work, a tie from mm. 158-9 does combine Stanzas III and IV. In addition, this is a continuation of thought from Blunden’s poetry. The musical “infinities” that burst from the throne in Stanza III are bestowed upon “Cecily’s disciples” in Stanza IV.

The tie over from Stanza III releases into a soprano-alto quintet singing a cappella. The timpani introduce the passing of the ages as the men’s parts enter “in a ‘quiet march of time’ (Finzi’s most overt acknowledgement of Holst’s ‘sad procession’ in *A Dirge for Two Veterans*).”<sup>83</sup> A “re-echoing” of vocal lines intermingle between mm. 172-7, ultimately finding Cecilia’s guiding “clear notes” at mm. 180-1 with the flute line (organ with flute stop, in reduction) marked *Liberamante*. Finzi masterfully set the verse within this short moment. On beat 4 of the penultimate bar to the *Liberamante*, the chorus strikes a chord, however, an ambiguous key change happens at this moment (G major-tonicized in D major). The chorus defers the resolution by delaying the pronunciation of the word “guide” until Cecilia’s “clear notes” (from the solo flute) reach a destination. This is a remarkable moment within Stanza IV—see Figure 5. A state of rapture is experienced at m. 191 with B octaves in the orchestra and chorus (solely organ in the reduction), who introduce the musical disciples of Cecilia.<sup>84</sup> A sense of awe ensues as time begins to travel from Merbecke to Byrd to Handel. The homophonic and stark texture between mm. 191-208 stand out from the rest of the work. This duly prepares the

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<sup>82</sup> Gerald Finzi, *For St. Cecilia, Op. 30, [ca. 1947], Music Manuscripts of Sir Michael Tippett, Sir Arthur Bliss and Gerald Finzi* (Woodbridge, Conn; Reading, England: Research Publishers, 1992), Reel 18, p. 81.

<sup>83</sup> McVeagh, *Gerald Finzi: His Life and Music*, 159-60.

<sup>84</sup> Letter from Finzi to Blunden, September 14, 1947.

tenor “aria” that unfolds with contrapuntal yet pastoral lines, which stream together in exquisite fashion.

(Liberamante) Ritard

where her clear notes - - - - - guide;

where her clear notes - - - - - guide;

where her clear notes - - - - - guide;

where her clear notes - - - - - guide;

(liberamante) (ritard)

Figure 5 - *For St. Cecilia*, mm. 179-82

Stanza V displays Finzi’s expertise in setting the English language in solo song and thus this section could be categorized as art song with orchestra. It lays beautifully in the tenor voice, showing the warmth and color unique to the instrument. “[Frank] Howes, in his *Times* review, thought this ‘an air which might be set beside the fourth and fifth songs of *Dies Natalis*, as one of the loveliest things in contemporary music.’”<sup>85</sup> The plodding accompaniment in the divisi bass and celli staccati (organ pedal-point in the reduction) carry the work along, with intertwining melodic material sounding delightfully above. A noteworthy attraction of this stanza is Finzi’s subtlety between key centers. The

<sup>85</sup> Banfield, *Gerald Finzi: An English Composer*, 350.

The song was premiered by a soprano. However, hearing a later performance with a tenor, Finzi preferred the male voice. This makes the similarity to *St. Cecilia* even stronger.

section begins at m. 210 in G major, from the previous stanza, and soon modulates to the mediant E major in m. 236 at the conclusion of Blunden's first sentence (two couplets). The penultimate couplet tonicizes for just a moment in C<sup>#</sup> major at m. 246. The final couplet presents perhaps the most elusive key change, which respells V/C<sup>#</sup> to A<sup>b</sup>, and surprisingly the tenor line ascends and transitions to B<sup>b</sup> major at m. 251. This allows Finzi to capitalize on the shimmering high-B<sup>b</sup> of the tenor voice. The tonal cycle comes full circle on the tenor's last statement at m. 260, returning to G major by <sup>b</sup>II<sup>6</sup>/G. "Her blue eyes bless," which again refer to "Cecilia's magical sounds," are displayed by the descending celesta line at mm. 267-70 (glockenspiel in the reduction).<sup>86</sup>

Overlapping trumpet lines building in conjunction with anacrusic syncopation present the final bidding call to honor St. Cecilia, rising to a glorious *Maestoso* in E major—the key in which the chorus did first "Sing out Cecilia's name." The opening choral motive on the text "Wherefore we bid you" presents the "argument" of St. Cecilia, and fittingly is the most recurrent of any textual phrase in the work. The line is repeated with different vocal pairings, and the orchestra remains principally *colla parte* through m. 291. M. 292 lands in a tonicized D<sup>b</sup> major within A<sup>b</sup> major by way of chromatic mediant relationship.

An unfolding of textures begins to cultivate through layering of parts and dynamic elevation, in which one could argue is Finzi attempting to "congregate each form her [Cecilia's] music takes." The culmination of this build-up contrasts "music's strife," displayed by tri-tones and minor-seconds against *strepitoso* orchestra; and "music's calm," found in the solace of silence blossoming into a *cappella* homophony—see Figure 6.

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<sup>86</sup> McVeagh, *Gerald Finzi: His Life and Music*, 161.

Ex-ult in music's strife and mu-sic's calm, \_\_\_

Ex-ult in music's strife and mu-sic's calm, \_\_\_

Ex-ult in music's strife and mu-sic's calm, \_\_\_

Ex-ult in music's strife and mu-sic's calm, \_\_\_

*ff* *strepitoso*

*ff* *strepitoso*

Figure 6 - *For St Cecilia*, mm. 305-9

Now, firmly in A<sup>b</sup> major, the “crowning psalm” of martyrs is bestowed to Cecilia with sweet interwoven vocal lines. The ultimate commemoration of her martyrdom becomes present with the strike of the tam-tam at m. 321. One final apex begins its ascent as the rejoicing of Cecilia unfurls, while syncopation in the orchestra builds in climactic anticipation. The *Grandioso* at m. 330 recapitulates the opening motive one final time in E<sup>b</sup> major, bookending the entirety of the work. The invitation to “Sing out Cecilia’s name” finds it’s response, as the chorus enters with an imitative six-part divisi. By the gift of St. Cecilia, we are thus “Blest in the life of universal song.”

## CHAPTER 4

### METHODOLOGY OF ORCHESTRATION

Although chiefly known for his song settings, Finzi found great musical expanse in the writing of *For St. Cecilia, Op. 30*. My initial goal was to address Finzi's brass parts and to condense the ensemble from eleven to five. The first trumpet part remained predominantly identical to Finzi's; the other parts were more flexible. The compensatory organ writing largely covered the string and woodwind parts throughout the arrangement. While expansive in calling for three players, the percussion parts can be covered almost entirely by two players with minor modifications.

Common pairings occur between the two trumpet parts, second trumpet and horn, horn and trombone, and trombone and tuba; the trombone would often jump to a complimentary horn part, or the tuba would cover one of the trombone lines, etc. The piano manuscript, penned by Finzi, proved valuable in filling in holes in the overall timbral integrity and accuracy of voicings in the organ part.<sup>87</sup> Though it is not entirely idiomatic, the majority falls well into the keyboardist's hands. Conversely, I kept in mind that the organ is executed quite differently than a piano. I also recalled the letter to Blunden from Finzi that stated, "do not judge it on a pianoforte performance," and worked to include as many of the orchestral colors as possible.<sup>88</sup> The following paragraphs enlighten the arrangement of the brass, organ, and finally percussion parts, discussing the choices and the difficulties encountered in the orchestration process within

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<sup>87</sup> Finzi, *For St. Cecilia, Op. 30*, [ca. 1947], *Music Manuscripts of Sir Michael Tippett, Sir Arthur Bliss and Gerald Finzi*, Reel 18, pp. 2-19.

<sup>88</sup> Finzi to Blunden, September 30, 1948.

each stanza. To better grasp the orchestral changes, one might find the reduced orchestration useful—see Appendix F.

Because of the prominent role of the brass in the first movement, the parts remain active throughout Stanza I. Again, choices were made to have certain players fill in missing parts, but the texture proved effective. One crucial change was made in the brass parts due to a mistake in the published edition versus the manuscript—see Figures 7 and 8. At m. 45, the second trombone part denotes an A-sharp on beat 3, however, the manuscript indicates A-natural; an A-sharp would not be tonal in the tonicized key of E major at m. 45.<sup>89</sup>

Figure 7 - *For St. Cecilia* Manuscript, Brass mm. 42-47

Figure 8 - *For St. Cecilia* Published Score, Trombone mm. 45-48

The organ in Stanza I primarily covers the lush texture of the woodwinds and strings. The long ascent of passing sixteenth notes leading into the choral exposition at m. 19 was a point of question, however the scalar nature of the line made it performable.

<sup>89</sup> It is also worth noting that the passing chords in the published piano-vocal score contain an F-natural instead of F-sharp in this same measure. In addition, this is one of the most difficult sections to read in the copied manuscript as it contains several corrective marks.



Having timpani cover the bass-drum accents completed the percussion part in the introduction. All other percussion parts remained verbatim to the original edition.

Entering Stanza II, the opening horn trio is covered by trumpet 2, horn, and trombone with tuba filling in the would-be pizzicato bass line. This is brief as the brass sonority retakes its prominence in m. 77-8. The subsequent section regarding the saints of old posed the first real issue from the arranging perspective, as Finzi employed multiple instances of polytonality and textural layering. To obtain the appropriate affect in the expanding texture, a horn “rip” was utilized at measures 84 and 87. The polytonal sections alluded to in chapter three were achieved by combining brass and organ textures. While Finzi denoted mutes for this section, they were removed from the edition for pragmatic purposes. At mm. 99-108 the brass assume the role of the strings for a brief moment, which warms the texture through the chains of suspensions. The echoing figures at mm. 111-14, originally between woodwinds and strings, now take place between trumpet and organ. In mm. 118-123 Finzi composed responsorial, syncopated strings playing harmonics on D major to accentuate “melodious Cecily,” however this texture was not easily achieved with the present ensemble. Therefore, the brass parts sustain D major *con sordino*, while the organ fills in with the arpeggi originally intended for clarinet and viola. The subtlety was enhanced by the use of lyric mutes for the trumpets.

The organ writing presented some difficulty in the second stanza as well, as some of the subsequent trills shared between nearly the entire consort of woodwinds and strings could not be executed in their entirety (mm. 84-90). Modifications were made to accommodate staccato lines in the cello and viola from mm. 99-107 by changing the staccato figures to organ arpeggi. Changes to the percussion part included a doubling

glockenspiel that was left out due to the necessity of snare drum at m. 94, and an optional two-pedal timpani modification in mm. 96-7.

In the opening of Stanza III, the brass replace the strings *con sordino*. This choice worked best, considering the demand for the organ to maintain rhythmic integrity in the opening bars. However, a textural shift occurs at m. 128 when brass cover woodwind parts, and the organ returns to cover a syncopated descent in the string part. Undulating sextuplets in the strings at m. 135 posed difficulty for organ because of the cross-voicing between parts in fourths—ultimately forming major seconds. The tonality was achieved through re-voicing the part, and foregoing the viola line that moved in contrary motion.

The dynamic build into m. 143 contained multiple doublings across the score that worked in favor of the ensemble, however, the arrival at m. 143 proved challenging due to the limitations of the brass and organ. The syncopated figures and the sixteenth note groupings shared between woodwinds and strings are difficult for the proposed ensemble any way that they are divided. The musical texture demands these lines denote the trickling down of musical “infinities”; thus brass obtained the sixteenth notes, and organ the syncopated figures—see m. 143-4 in the reduced edition. In the closing measures of Stanza III, mm. 145-57, the brass and organ are in call and response recapitulating the opening material (Figure 1). The challenge here was maintaining a sense of perpetual motion and tonality while both parties were occupied. Thus, the left hand of the organ coupled with the trombone and tuba successfully executed this orchestral transition. Finally, a balance for the percussionists was found in the auxiliary handling of parts. Having the timpanist cover the tambourine line in the closing material resolved this (mm. 153-6).

The timpani and the tuba part, which cover harp and pizzicato celli and bass, implement the “march of time” found in Stanza IV.<sup>90</sup> The other brass parts easily cover the original horn quartet. Though the percussive nature of the harp is not present in the reduction, the organ suitably executes the lighter timbre. To accomplish the state of rapture found at m. 192 (“Cecily’s disciples”), the brass is tacet and thus the organ is the sole voice of the lush string writing of Finzi. No changes were made to percussion in this stanza.

The tenor solo in the penultimate stanza was the most challenging section to orchestrate, principally because of the pizzicato divisi between celli, bass, and later harp, which carry much of the tonality. In addition to being unable to replicate this texture, there is also contrapuntal interweaving between strings and woodwinds. The question is how to include this interweaving counterpoint without these instrumental divisions. The first attempt materialized in having the brass cover the pizzicato lines, but the result resembled a Sousa march. After consulting several parties, the organ pedal seemed best suited to cover the passing pizzicati. Although the aforementioned divisi is no longer present, the tonality still moved along appropriately by way of passing octaves. Ultimately the new orchestration made Stanza V quite intimate, contributing to the overall reduced texture of the entire work.

The contrapuntal lines between string and woodwind parts in Stanza V would work well in the organ, except the brass’ role was unknown in a movement where only horn was used—and quite sparingly. The trumpet would be too harsh to cover the pianissimo punctuation coming from the high woodwinds and strings. After conferring with mentors, the resolution was to have a pair of flugelhorn (played by the trumpeters)

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<sup>90</sup> McVeagh, *Gerald Finzi: His Life and Music*, 159-60.

cover some of the extra parts. The overall result of this movement was quite impressive; where Finzi's original rendition was airy and lovely, this interpretation found a new sense of warmth and intimacy. The closing measures of Stanza V, mm. 265-70, are written for celesta and were easily translated to the glockenspiel. In the first attempt, the chimes from the organ doubled this part, however the overtones produced became overbearing for this tender closing. Thus, the glockenspiel in descending thirds provided the perfect counterpart to the celesta. It is important to note that the instrument used in subsequent performances must contain a low F<sup>#</sup>.

Stanza VI finds brass prominence again, making the arranging process more trouble-free. In the opening fanfare at mm. 272, a three-trumpet part was condensed to two. This was not too difficult as the entrance of each part literally dovetails the musical line from the preceding part. The greater challenge came from high use of major-second tonalities executed by different instrumental consorts at different times. Because the organ was used to facilitate the trills in the flute and piccolo, along with the running melismas from the strings and clarinet, it was not available to cover these parts. Ultimately some of the syncopation was lost because the organ pedal holds A and B rather than punctuating frequent off-beats, and the trombone, horn, and tuba had to assume the tonal responsibility of eight players. The result was quite satisfying, and remains one of the most exciting sections of this arrangement. The percussionist is required to make a quick switch at m. 278, as the edited part denotes a rapid change to suspended cymbal from glockenspiel to make the climax most effective. The snare was left out in mm. 279-281 in favor of the cymbal and timpani prominence.

For the remainder of the stanza, the scoring is quite similar to the introductory orchestration; the brass cover a reduced version of the full brass complement, and the organ assumes the role of the woodwinds and strings. The percussion part was reduced slightly, excluding the use of glockenspiel and snare drum in favor of triangle in the closing measures. The triangle is a unique timbre in the work, which one might find crucial to the closing zeal of the final fanfare. Additionally, the glockenspiel part is doubled in the trumpet divisi and the snare drum only plays for the last measure and a half. Final adjustments were made to the ascending scalar figures in the penultimate measure to maintain energy and sonority. The organ is able to sustain the E<sup>b</sup> major chord while the brass punctuates the opening theme one final time. At the conclusion of this theme, the closing organ melisma begins as the tonal responsibility transfers to the brass—allowing the organist to properly perform the final exclamatory ascent.

#### REHEARSAL AND PERFORMANCE CONSIDERATIONS

The following section represents a pragmatic approach to conducting the reduced orchestration of *For St. Cecilia, Op. 30*. With a grasp on the contextual, musical, and poetic facets of the work, the conductor should proceed in the practical preparations for performance.

TEMPO. Because of the somewhat sectionalized structure of Finzi's music, maintenance of tempi was found to be the most challenging facet of conducting *For St. Cecilia*. Finzi's initial marking of *Maestoso, ma poco animato* ♩ = 104 can seem a bit rushed. Although the tempo sustains the festive nature of the piece, it can easily become overly *animato*. One might recommend settling closer to ♩ = 96-98, both to maintain the *Maestoso* and facilitate the organ melismas from mm. 16-9. In addition, the singers can better perform the shape of the vocal lines in the broader tempo. Once the *Maestoso* is

reached at rehearsal [3], ♩= 92 is quite appropriate and all subsequent tempo changes in Stanza I are approachable. The *ritardando* from mm. 54-9 must be paced quickly to find the difference between Tempo I and ♩= 66 of Stanza II.

The second stanza holds the most variance in tempo of all other stanzas. By the time the *Più mosso* at rehearsal [7] is reached, the conductor must immediately be on point to navigate the sectional changes. One might experiment with a stop gesture in the subdivision of beat four in the measure before [7]. This would bring a definitive separation of tempo coming out of the *ritard.* Finzi denoted an asterisk at [7] that provides the note: “From this point on there is a gradual increase in tempo until the 2<sup>nd</sup> half of the bar at [9] allowing modifications at [8] (and 2 bars after) and the first half of [9].”<sup>91</sup> Though the marking is vague, Finzi is instructing the conductor to simply follow his markings but anticipate flexibility in the resolution of the phrases. It is imperative that the pacing of the transitions becomes ingrained in the conductor. The tenor herald at m. 81, marked *a tempo*, effectively prepares the transition. As the energy continues to build, the new tempo at m. 91 and subsequently at m. 95 must be established. The tenuto clipping of Satan’s powers at [9] is a moment that requires precision from the podium. Subdividing beat two at m. 95 while “picking up” the new tempo in the preparatory gesture can successfully prepare this transition. The conductor might not find these exact tempi, nonetheless the piece must accelerate accordingly to effectively find the release at m. 110. This final section of Stanza II mirrors the opening at ♩= 66. In performance, the closing of Stanza II (m. 124) required a caesura to modify organ registration.

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<sup>91</sup> Finzi, *For St. Cecilia, Op. 30: Ceremonial Ode for Tenor Solo, Mixed Chorus & Orchestra, Op. 30*, 15.

Stanza III is appropriately set for all in the performing ensemble. The conductor needs to communicate the eighth-note pick-ups into [12] *colla voce* with the soloist. This is best executed by “rounding-out” the penultimate beat and showing the subdivision to the other performing forces. The new tempo can firmly be established by moving quickly to beat two. Again a sharp and precise transition is necessary at rehearsal [13] as the tempo nearly doubles from *tenuto* ♩ = c. 63 to *animato* ♩ = c. 116. This can be best communicated by using a stop gesture and allowing the ultimate eighth note subdivision to inform the new tempo.

The danger in the fourth stanza is a tempo that is too sluggish. Finzi clearly marked *L'istesso tempo* to encourage the “march of time.”<sup>92</sup> The remainder of this section is quite approachable, containing only minor tempo alterations. The *Grazioso* of Stanza V is pastorally set at ♩ = c. 56. This solo section must default to the needs of the singer, but the conductor should adhere closely to this marking. Taking it much slower would cause the piece to sound burdened, whereas performing it too fast would sacrifice its contrapuntal liquidity. The conductor should entertain a discussion with the soloist so as to find a balance in tempi.

The final stanza at [22] causes a bit of confusion from the onset by being marked both *allegro marcato* ♩ = c. 126 and *tenuto* ♩ = c. 96. One could argue that Finzi wanted an energetic lead-in from the signaling trumpet into a fermata, thus allowing the *accelerando* to occur because of the *tenuto* marking. After achieving ♩ = c. 126 through the opening fanfare, the tempo must be quickly subdued to *maestoso* ♩ = c. 72 within the six-beat *poco allargando* at mm. 280-1. The vibrancy of this closing section continues

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<sup>92</sup> McVeagh, *Gerald Finzi: His Life and Music*, 159-60.

until the *deliberatato* ♩ = c. 56 at rehearsal [26]. The last two beats before the caesura at m. 329 must be punctuated and subdivided to achieve the following *Grandioso*. Although the tendency would be to execute this section quite broadly, the smaller vocal forces would need to take rehearsal [27] a bit quicker than expected.

CHORAL CONSIDERATIONS. While the choral writing in Finzi's *For St. Cecilia* is quite idiomatic, it presents challenges in melodic and harmonic difficulty, rhythmic integrity, and pacing within the instrumental complement. The disjunct nature of Finzi's melodic lines tends to present challenges to singers. Because of his devotion to the natural syllabic stress of the language, the prominence of descending intervals can cause confusion among those unfamiliar with singing Finzi's compositions; the opening motive that echoes throughout Stanza I,  $\hat{5} \hat{5} \hat{5} \hat{1} \hat{3}$  (Figure 1) shows this idea of intervallic descent. However, once the performing ensemble becomes accustomed to Finzi's compositional style, the group should learn quickly to aurally navigate the music.

The triplet figures at mm. 46-8 must be precisely executed, as this rhythmic modification denotes the first mention of Cecilia's name. The transition into rehearsal [7] requires the altos to be rhythmically accurate in the preceding and upcoming tempi; the vocal range here also presents a mild challenge with low extremities reaching to  $G^{\#3}$ . The catalogue of saints (mm. 79-111) requires much rehearsal to solidify pitches within the divisi and dissonant texture. The presentation of Cecilia's "infinities" at m. 143 must be phonetically explosive in the new tempo, almost to a point of rushing the text to reach ♩ = c.116. Mm. 188-190 are meant to prepare the rapt state of the succeeding catalogue of composers. The *poco ritard* marking at m. 188 can cause a bit of ambiguity in the triplet figure that follows. To maintain clarity, the conductor can show a quick ictus, or "snap",



to allow the choir to sing off of the beat. The completion of this phrase at m. 190 denotes the voices in open fifths, on the epsilon [ɛ] vowel, with each voice in or close to a point of *passaggio*. This poses great difficulty with tuning and beauty of tone, specifically noting the decrescendo; special care must be given to this moment in the piece to make it most effective. Choristers will find freedom using modified vowels; women should employ neutral vowels, while male voices should use the mix-vowel [œ]. The following section regarding Cecilia's disciples (mm. 191-208) is best approached with attention given to unity of vowel and pitch-centricity from the vocal ensemble. Utilizing Finzi's marking to employ a semi-chorus will ameliorate this section.

Stanza VI poses minor issues in vocal tessitura. Often in this section, all voice parts explore the lower and upper extremities of their respective ranges. For instance, the tenor and altos must balance their unison duet at mm. 285-287; this line places the altos on their low G<sup>3</sup>, while the tenors ascend to their high B<sup>4</sup> two bars later. In addition, the vast contrast of "music's strife and music's calm" at mm. 305-309 is vocally demanding. The conductor who provides an expanse of breath in his or her gesture can encourage the singers, while maintaining the dynamic contrast from *fortissimo* to *subito pianissimo*. In order to balance the triumphant brass and organ parts, considerable energy and smart pacing by each singer is crucial throughout this stanza. One effective performance method was to have the second soprano and tenor lines double the alto and bass lines in the expansive crescendo that occurs between mm. 327-9. The final canonic fanfare from the chorus, again, must be paced accordingly with exuberance and rhythmic integrity. The apex of the work evolves in these final bars, and the chorus must preserve their full color for the concluding "universal song."

BALANCE. Nearly 30 voices premiered this edition, the majority of which were graduate level vocal performance majors. This ensemble balanced adequately; however, even with sizable voices, there was difficulty in doing so with the partnering instrumental consort. This new orchestration would be easier balanced with a choir of 50 or more singers. Certain modifications can be made to balance the instruments with the voices. For instance, the brass were placed behind a chancel wall during the premier. Although the dynamic markings match Finzi's manuscript, they must be considered as relative to the number of singers in the ensemble.

FINAL CONSIDERATIONS. The preparation and performance of this work has challenges, but provides great reward for the performers as well as the conductor. For the most successful performance, the appropriate musicians are crucial. The organist must be seasoned and have a foremost grasp on accompanying music from the twentieth century British canon, with specific regard to registration. The range of the first trumpet part is demanding (see Appendix D for extended discussion) and the player must be exceptionally competent and flexible with the change of instrument in Stanza V. The other parts remain fairly idiomatic, however, the trombone player must be able to sustain long passages in a high tessitura, as well as provide warmth in the middle and lower registers of the horn. Finally, the tenor solo requires nothing lighter than a light lyric (*Lyrischer*) tenor, and nothing heavier than a full lyric (*Italianischer*) tenor. The soloist must be capable of both dramatic color and effortless finesse throughout the range C<sup>3</sup> - B<sup>b4</sup>. It would be beneficial to find a soloist that has experience with Finzi's art song, or at least twentieth century British song literature.

One would recommend that the conductor have at least 2 rehearsals with the instrumental ensemble prior to the dress rehearsal with chorus. The premiere of the work only allowed for one rehearsal, and, although much was accomplished, the ensemble needed more time to evolve. Dr. Louie Eckhardt stated the following in regard to the rehearsal process: “I think more rehearsal would make it more accessible. That is mostly just getting comfortable in our clothes ... because the setting was just different enough. Having more time in that setting would have helped with being able to relax into the piece more.”<sup>93</sup> In addition to the instrumental rehearsal, the conductor should allot a fair amount of time to work with the chorus. Though this piece was programmed in conjunction with an entire recital, six rehearsals before the dress rehearsal seemed adequate. One might designate more rehearsal time, depending upon the level of singers. Though the rehearsals and performance of this new edition of *For St. Cecilia, Op. 30* are demanding, many collegiate choirs, advanced church choirs, or professional choirs can approach it.

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<sup>93</sup> Louie Eckhardt, interview by author, Baton Rouge, October 9, 2015.

## CONCLUSION

In 1947, Gerald Finzi succeeded in composing a magnificent choral-orchestral work that expanded not only his musical craftsmanship, but also his renown. In collaboration with Edmund Blunden, *For St. Cecilia, Op. 30* found its place in musical history. Despite a specific niche in English music festivals, this remarkable piece has been somewhat abandoned because of its personnel demands. It is not comparable to Walton's *Belshazzar's Feast* in size, but due to the minimal length of circa 18 minutes, it has become overlooked in the twentieth century British musical canon.

The goal of this research was to present a scholarly edition of this work that is more economically accessible. Though the expanded orchestration of Finzi's original edition presents stunning nuances and textures, this new arrangement realizes a unique voice that distinctly echoes the original but within a reduced edition. Regarding the earlier mention of the tripartite catalogue of saints, composers, and instruments in Blunden's original ode, Finzi wrote Blunden a letter requesting the removal of the instrumental complement: "I'm sorry to lose the mighty organ (though I don't like organs – but Cecilia did!)." <sup>94</sup> One might deduce that the new edition with prominent organ would be pleasing to Finzi and Blunden.

To complement the approachability of this work, an exegetical and structural discussion resulted. One hopes this research would facilitate the necessity of informed performances. Many topics in discussion are partial to the author, but remain a springboard into musical-scholarly discussion. The premise of this conductor's guide, partnered with the new edition, is to expand the knowledge and performance of Finzi's

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<sup>94</sup> Finzi to Blunden, June 17, 1947.

compositions. Within his oeuvre are bantam gems waiting to be unveiled and cherished as his unique voice in music.

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## APPENDIX A: REQUESTS AND LETTERS OF PERMISSION

To Whom It May Concern:

My name is Christopher Rosborough and I am a DMA-Choral Conducting student at the Louisiana State University in Baton Rouge, LA - USA. My Bachelors and Masters degrees are in Vocal Performance (Tenor), and it was in this field that I discovered and fell in love with the music of Gerald Finzi. I remember hearing the opening of "A Young Man's Exhortation" and instantly becoming enamored with Finzi's compositional language.

Also being passionate about choral music, my endeavors led me to search out his choral works, which I find to be simply invigorating! In my quest to advocate for this beautiful music, I wanted to devote my doctoral research to a piece that seems to be forgotten amongst his compositions (at least on this side of the water). I am speaking of *For St. Cecilia*. I feel this piece is really quite special and the more I listen to it, the more connected I feel.

The difficulty in performing this piece, I assume, would simply be the performance forces required to present such a work. Therefore, I would like to visit further with The Finzi Trust about arranging a performance edition of *For St. Cecilia* for Tenor, SATB, Brass, Organ, and Percussion.

This would allow the piece to be approached by more advanced church ensembles, as well as collegiate programs. I am unaware of the process I must go through to obtain clearance to work on such an arrangement. However, perhaps The Finzi Trust could point me in the right direction.

I have an extensive background in brass and though I am not a published composer, have penned a handful of choral works. I also have the aid of Dr. Dick Webb (organist and former Chief Academic Officer/Dean of Westminster Choir College), who has agreed to review and offer any guidance that may be necessary.

Thank you for taking the time to read through this message, and I do hope to be hearing from you all very soon.

Very Best Regards,

Christopher Rosborough

# BOOSEY & HAWKES

July 23, 2014

Christopher Rosborough  
Louisiana State University  
983 Ridgepoint Ct.  
Baton Rouge, LA 70810  
USA

RE: For St. Cecilia, op. 30 by Gerald Finzi Edmund and Charles Blunden

Dear Mr. Rosborough:

We hereby grant gratis permission for you to have created an arrangement for reduced orchestration, for use in your doctoral dissertation, of the above referenced work on the following terms and conditions:

- Arrangement is for the exclusive use of Christopher Rosborough and cannot be sold, rented or given to any other organization without our prior written consent.
- The following copyright notice and credit line must be included on the score and each individual instrumental part of the arrangement:

For St. Cecilia, op. 30 by Gerald Finzi and Edmund Charles Blunden  
© Copyright 1948 by Boosey & Co. Ltd..

Arrangement made by permission for the exclusive use of Christopher Rosborough, March 3, 2015.

- The Arranger must sign the enclosed Assignment of Copyright assigning all rights, including copyright to Boosey & Co., Ltd., copyright owner.
- This agreement grants permission for one performance of the arrangement, at the culmination of the Arranger's doctoral project, March 3, 2015. Any additional performances or dissemination of the arrangement will require additional licenses.
- A signed copy of this letter must be returned to us along with the Assignment of Copyright. Failure for the Arranger to sign the Assignment of Copyright will void this agreement between you and us. Please sign below acknowledging your acceptance hereto and return one fully executed copy of this agreement along with the assignment of copyright.

Digital source files (i.e. Sibelius, Finale, et. al.) and a PDF of the score must be sent to us promptly upon completion for our files.

With kind regards,

ACCEPTED AND AGREED TO:

BOOSEY & HAWKES, INC.



Elias Blumm  
Assistant, Copyright & Licensing  
Enc. Assignment of Copyright

  
Licensee

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**APPENDIX B**  
**ORGAN CONSIDERATIONS:**  
**DR. RICHARD (DICK) WEBB INTERVIEW**

*This interview took place in the offices at First United Methodist Church in Baton Rouge Louisiana on Tuesday, July 14, 2015, at 1:00 p.m.*

CR: Historically speaking, orchestral reductions for organ are quite normal. What are the difficulties that arise in reducing an orchestral score for the organ regarding the composer/arranger?

DW: Orchestral reductions for organ not only are quite normal; G. Schirmer has made quite a fortune publishing the practical performing organ accompaniment editions. This includes everything beginning with Handel's *Messiah*, Haydn's *The Creation*, the Fauré *Requiem*, the Brahms' *Requiem*, the Britten *Chichester Psalms*, et al. These editions are not only quite normal; they have become expected—with younger organists, in particular, if they are suddenly faced with the prospect of doing an orchestral reduction at the organ. Reducing a score at the console, while my traditional old school training gave that to me and I find it a blessing, is not a part of the practical “get a job” training of today's organists. However, it should be. When students leave conservatory, even with doctorates sometimes, and they go to a church situation that might be very advanced or an amateur one, they are suddenly faced with doing Handel's *Messiah*. Well, they can get that score, however, they might be faced with doing something that isn't available. They might also be challenged to do it at sight, as I always was before. I have reduced each of the aforementioned oratorios myself, either from open score, from the piano reduction under the choral octavo, etc. I had mentors who did that who proceeded to model and teach me the process. That is quite different from today's more “get a degree, get a job” business, and practical-oriented approach to learning. I get that and I accept it, although it has its good and bad. They have the theory, the history, the technical ability, and understanding of their instrument. However, one problem is that students don't come out of music schools knowing how to reduce orchestrations themselves. We could be talking about piano here as well. In the case of the composer-arranger, even if they are a theoretical mind, they may have composed beautiful music, but never tried to arrange Handel or Fauré. They are the gods and the statues frozen in the music building, like Mozart at your alma mater. The way I have answered your question has combined the composer-arranger with the practical performer. Everyone I was blessed to have studied organ with, was both [an organist and composer-arranger]. So, my answer to you has come out in an interdisciplinary way. Not because I intended it, but because that's my background.

CR: Are there specific measures that one might take as an organist to match orchestral colors?

DW: The word specific was in your question, so my first “specific” response is that it doesn't so much depend on me or any other organist, as it depends upon if we are listening and attentive to the instrument on which we are going to play. It will tell us what it is capable of doing. Then the onus on us as the performer- let's say the onus on us as a

musician, because we could be playing on three or four kazoos and a one-man-band if we were that talented- is expressing being a musician and a human being as an organist. Some people go about it the other way. They are an organist and are teaching and mentoring as only an organist. This to me is very limiting, because the organ, the harpsichord and the piano are all extremely mechanical instruments—the harpsichord and the piano being the most mechanical. The organ, at least the pipe organs, are breathing and singing instruments. Even a nickelodeon, or a carousel organ, is an automaton until a human being intervenes with the phrasing, agogic accents, and so on. That is one part of the “specific” answer.

Getting down to registrations on each instrument: You know that the instrument here at First Methodist [Baton Rouge, LA], the Schlicker, has only ten general pistons which affect the entire organ, and only six in each division, and finally the swell, the great, the positiv, and the pedal that affect those. As far as kaleidoscopic changes of color and registration, they are very difficult to manage because that is a mechanical, hold and set system. You may risk, unless you have a *registrant* (and even then if you hold and set), interfering with what’s going on in the actual playing. Sometimes you can even hear a decrease in wind-pressure if somebody tries to do that for you while you are playing. Unlike European organs, especially mechanical action instruments, or their American replicas, we cannot have a student on either side of us here ready to change registration at the appropriate time. We cannot take a break in-between sections “B and C” of a piece, like the Finzi, and “wait for Dr. Webb to spend a minute and a half to change the registration.” The audience would be puzzled and likely bored by that, yes? That’s the very specific layout that I hope even a non-musician would understand and be able to relate to. I don’t want to speak to you or any of your possible readership as somebody who is saying something over their heads. I want even a non-musician to know what the “gig work” is, and what the challenge of the all around job is. It’s mechanically almost impossible, although everyone thinks organists are magicians as well as musicians and that we’re all gadget freaks, and that’s probably true.

I think that’s a sufficient answer, because I believe you want to ask later some specific questions about how and why I got over this mechanical process on what we have nicknamed the “Schlicker-Picker-Upper”. Herman Schlicker conceived the instrument in 1972 at the time as a Baroque instrument. He made it way too shrill at the top, the principals way too snarly and ugly, and all the reeds are like quacking German ducks [proceeded to make honking, nasal sounds]. To give your readers an idea, sonically, we challenged the instrument. It told us what we could do. Between our collaborations and your personal time on the instrument, we made it do some things I think it didn’t expect! It’s important for your readers to know where we started. And if upon hearing the recording they think, “That’s an English Romantic instrument”, we achieved our goal—and we’ll give away our secrets because that is what this research is about.

CR: Regarding *For St. Cecilia*, are there moments that the organ reduction presents challenges for the performer? How might one approach said challenges?

DW: Yes. It demands a preparation that is my custom to give which is working out the fingerings- I have very small hands-, working out the stretches, and other preparations,

because in several instances the score the demands, as you well know, very quick changes of an octave or more. These would often lead to unusually voiced chords, which place one's hands in- not awkward once you find the solution- unexpected positions, shall we say, that Bach didn't take us to and even Stravinsky might not have taken us to. But English organists are highly trained, and so everyone that Finzi worked with likely would have understood how to do that from having it implanted in their DNA—first as boy choristers, then as organ students of the canon organist-choirmaster, and then to British conservatory which is totally interdisciplinary and you learn how to do everything. You have been to England and met musicians of that caliber and know how they work, and I am in awe of all them; that's why I love all things British. So back to your specific question: the jumps in register- especially for someone with small hands-, awkward but not insoluble, etc.; you have to practice, and think, and prepare before you do this piece. Even if it had been possible to simplify another fifty-percent more, which I think we would agree would have ruined the piece, and thus been inappropriate, one still would have had to practice, prepare, and study. Now when I performed with you, I didn't have to think about it because I did my homework and my hands went right where they needed to go. So I want to say to anybody who is reading this: Yes, it is possible and very desirable for one to perform this wonderful work that I was privileged, through "Dr. Christopher" [as he referred to the author] to discover, and I would urge anyone to do so.

The second challenge for registration, I believe I gave an answer to in my second question. Physically, depending on the instrument, it can be challenging because it changes colors fast enough that you would have to have *registrants* on either side who are as skilled or knowledgeable about it as the player is. Well, even some of your students who would be willing are not. So therefore, assuming that one would do this him or herself, depending on piston, solid state, or whatever gadget you have to assist you, the more you have, the easier it will get. Here at First Methodist, we do not have that, so it was on me. Having had a wonderful experience through the whole process, I say it is doable and worthwhile. I was in, if not the worst situation I could imagine making it work with, certainly as far as pipe organs go, one of the most challenging. In addition, not one that even some of my most brilliant students could just walk in and deal with in just one short rehearsal.

CR: My goal in reducing this work was to establish a more approachable orchestration by employing a standard battery of performers (brass quintet, organ, percussion). Having heard the full orchestral version and premiered the reduced edition, would you say the arrangement maintains the nature of Finzi's original composition?

DW: Absolutely. I am confirmed in that opinion from several aspects from being a musician; my degree is in musicology, and I have two others in performance. First, from the practical performers standpoint, it is absolutely a wonderful reduction that one hopes would encourage many, many musicians to pursue performing it. I believe that your goal of taking a work that has a very large orchestration was done for the St. Cecilia Day Festival, where they have the wherewithal and the number of performers to have anything they want, for any composer they want, to do anything compositionally that he or she wants and make it happen—often for one time only. Then the publisher gets it, and it sits in a dusty vault somewhere. Finzi's work, this one in particular, seems to me a neglected

treasure hiding in plain site from all of us. It needs to be brought to light again. I thank you for the privilege of being a part of your efforts to accomplish that.

Second, as a musicologist, to me this is a wonderful thing as a scholarly endeavor, because you, whilst many of us are forced to do this on the fly by the seat of our pants and make it work, you have, with study, and research, and very dutiful procedures, taken a completely musicological approach. This is coming from someone who taught performance practice for 20 years, and believed not like some purists that it only involved “early music”. In my opinion, it started with the earliest thing we know musically; it is happening now as we speak, and it will go beyond us. Performance practice and the knowledge and realization thereof is a continuum of human emotion and expression that transcends purism and pedanticism; it gets to the heart of the *real* music making. This is to have every one of these pieces inform each other, and for us as colleagues to interact on that plain and share to the point where synergistically what is brought to light about a work like Finzi’s *St. Cecilia* is something beyond ourselves—with all of our egos and scholasticism out of the way. Thus, presenting itself as an offering of opportunity to potential persons for whom sharing it would be a very good thing.

CR: Do you feel that a partnership was reached between the writing for the solo, choral, brass and percussion parts in coordination with the organ part?

DW: Unquestionably, in my view, a partnership was reached in the collaborative writing and feedback we experienced together in preparation. This is especially so for the performance, which in some places, yes, in the heat of the moment we had to make it work. This was a premiere thing so it was not perfection, but that’s not given to us as humans. We are in the slight of hand business, and we are to make it appear to the public that it is wonderful, and to touch their emotions and their souls directly. I feel that we did, therefore we achieved a partnership in the creation, the modification, and the performance. Subsequently, in the afterglow analysis, and now the critical scholarly analysis in reflection upon the entirety of the process, one would hope to raise awareness about this work and get it out to the public even more.

CR: Being a seasoned organist and collaborative pianist, you have performed many of Finzi’s works. Would you say the reduction of *For St. Cecilia* is idiomatic to the organ?

DW: Yes, absolutely. And having been a collaborative pianist for many performances of Finzi’s song cycles, I would say that Finzi himself was not always idiomatic to the piano. And thus, perhaps Finzi’s music for the keyboard challenged him in the same way that Sigfrid Karg-Elert found his own organ music difficult, as he really was not an organist and never held a church position. From my personal, fairly extensive experience at the concert level and doing this sort of thing, I find your reduction absolutely idiomatic. We consulted about it. I advised you what I felt I could do almost with sightreading and did it for you as you listened, mentioned what would be challenging, and denoted the parts not audibly appropriate to what I heard from the full orchestral version I have listened to so many times, even if I could manage it technically. This is from a very extensive study on my part. I find that it is completely idiomatic and I truly appreciate, admire, and congratulate you for the success in that.

CR: What registrations did you employ to maintain balance between the fanfare-like quality of this work with the sense of British *sentimentality* associated with Finzi and his contemporaries?

*\*\*Registrations can be found in Appendix C*

CR: Is this a work that could be approached on any standard instrument, or might it require an organ with specific capabilities?

DW: This work could be approached on virtually any instrument depending upon the instrument, the player, the amount of knowledge brought, the amount of study required, and finally the willingness to prepare it. We'll start with electronic organs: some people regard them as "toasters"; I do not. I have been both employed to do dedicatory recitals as well as performances on electronic organs. I have always tried to do these with entertaining and diverse programs with diverse literature, reaching the audience that I was informed was there, so that all who had given money to the organ project would go away feeling pleased for their service. Far too often we come to a situation like that with academic "snootiness," and personal prejudice calling any electronic instrument whether analog or digital "a toaster". They might work like a toaster inside, but they are something very different depending upon the affect and work quality of the manufacturer. It also depends on whether the performer approaching it is willing to be open to the possibilities the instrument gives forth, and if the instrument can be made to respond to what the performer gives as input. So that is a rather conceptual and almost philosophical first part of an answer to your question. The simple answer is yes!

Back to putting the period on that answer: It may have seemed to require an organ with specific capabilities because of the nationalistic implications. With the reduction of the organ score, you have transmogrified it from an enormous orchestral score for a grand concert hall and an assembly of thousands, etc. You have taken that concept, and very well transliterated the magic and majesty of the original edition, which must have bowled over the emotions and the spirits of those gathered in the original assembly. It must have been shockingly monumental. So when we are talking about a standard instrument, even a pipe organ, we are talking about a significant amount of instrumental downsizing from the piece's inception. However, we don't want to demean the work nor the emotional impact. I think we all synergistically made it something beyond ourselves, which wasn't the original but embodies the same affect. I believe that sincerely.

CR: Are there any additional thoughts you have on Finzi's music in general, organ edition specifically, or resultant wisdom that might benefit this project?

DW: First, I find Finzi's music remarkable. It is emotionally expressive, and it is music sorely neglected—similar to many other worthy composers neglected by circumstance. While the heart and soul of the music in the particular piece is accessible to everyone, in terms of practicality it was not in existence. But to your credit, you have brought it into existence and this was the focus of your entire project. I feel your reduced edition must be published, and trust it will be, by whichever entity. In doing so, I hope that it will

make this particular piece, and Finzi's music in general, more accessible—thus deservedly more widely known by the public.

Your devoted energy to this project, the fact that instead of doing it all yourself and handing it over to us just to make it work- which is the average gig situation to which we are all accustomed- and your willingness and desire to have an interactive collaborative partnership among us, I feel produced a synergy between the entire performing ensemble. The process has not only given me a finer appreciation of Finzi's music and of this piece in particular, but has allowed me to experience it in a practical way. The fact that you wrote out for me an organ transcription, instead of me having to call upon my traditional seat of the pants training- having to do it for you from open score, a piano reduction or some other means- provided me a great performance pleasure. So I thank you for having the part in a readable printed out computer generated score, that could've come from any fine publisher in the world, because that was a treasure beyond measure for any performer. And I could have done the other for you, and you know it because we have worked together in many other instances. In turn your work not only has inspired me, but I feel can be a model for other students and colleagues. I would hope for the future, that the completion of this project proves to be a key step in a wide understanding and appreciation of Finzi's music that is well deserved.



## APPENIDIX C: ORGAN SPECIFICATIONS AND REGISTRATIONS

### Specification of the 1972 Schlicker Organ First United Methodist Church Baton Rouge, LA

#### Great Organ

16' Gemshorn  
8' Principal  
8' Spillflöete  
4' Octave  
4' Hohlflöete  
2' Principal III-IV Mixture  
III Scharf  
8' Trompete Chimes

#### Swell Organ

16' Pommer  
8' Rohrflöete  
8' Salicional  
8' Voix Celeste  
8' Dolce Celeste II  
4' Koppelflöete  
4' Principal  
2 2/3' Nasat  
2' Waldflöete  
1 3/5' Terz  
IV-V Mixture  
16' Basson  
8' Trompete  
8' Oboe  
4' Clarion Tremolo

#### Couplers

Great to Pedal 8' (Piston and Toe Stud)  
Positiv to Pedal 8' (Piston and Toe Stud)  
Swell to Pedal 8' (Piston and Toe Stud)  
Swell to Pedal 4' (Piston and Toe Stud)  
Positiv to Great 16'  
Positiv to Great 8'  
Swell to Great 16'  
Swell to Great 8'  
Swell to Great 4'  
Swell to Positiv 16'  
Swell to Positiv 8'

Swell to Positiv 4'  
Swell to Swell 16'  
Swell to Swell 4'  
Swell Unison Off  
Positiv to Swell 8'

#### Positiv Organ

8' Flachflöete  
8' Holzgedeckt  
8' Erzähler  
4' Principal  
4' Rohrflöete  
2' Nachthorn  
1 1/3' Larigot  
III-IV Cymbal  
8' Krummhorn Tremolo

#### Pedal Organ

32' Untersatz  
16' Principal  
16' Gemshorn  
16' Subbass  
8' Octave  
8' Metalgedeckt  
4' Choralbass  
4' Flute IV Mixture  
32' Kontra-Bombarde  
16' Bombarde  
8' Trompete  
4' Klarine

#### Combination Pistons

Great 1-2-3-4-5-6 (Pistons)  
Positiv 1-2-3-4-5-6 (Pistons)  
Swell 1-2-3-4-5-6 (Pistons)  
Pedal 1-2-3-4-5-6 (Toe Studs)  
General 1-2-3-4-5-6-7-8-9-10 (Pistons/Toe Studs)  
Cancel  
Zimbelstern (Piston and Toe Stud)

**Stop Tab Numberings for Registration Notation - 1972 Schlicker Organ**  
**First United Methodist - Church    Baton Rouge, LA**

**Great**

- 1 - 16' Gemshorn
- 2 - 8' Principal
- 3 - 8' Spillflöete
- 4 - 4' Octave
- 5 - 4' Hohlflöete
- 6 - 2' Principal
- 7 - III-IV Mixture
- 8 - III Scharf
- 9 - 8' Trompete
- 10 - Chimes
- 11 - Swell to Great 16'
- 12 - Swell to Great 8'
- 13 - Swell to Great 4'
- 14 - Positiv to Great 16'
- 15 - Positiv to Great 8'

**Swell**

- 1 - 16' Pommer
- 2 - 8' Rohrflöete
- 3 - 8' Salicional
- 4 - 8' V oix Celeste
- 5 - 8' Dolce Celeste II
- 6 - 4' Koppelflöete
- 7 - 4' Principal
- 8 - 2 2/3' Nasat
- 9 - 2' Waldflöete
- 10 - 1 3/5' Terz
- 11 - IV-V Mixture
- 12 - 16' Basson
- 13 - 8' Trompete
- 14 - 8' Oboe
- 15 - 4' Clarion
- 16 - Tremolo
- 17 - Swell Unison Off
- 18 - Swell to Swell 16'
- 19 - Swell to Swell 4'
- 20 - Positiv to Swell 8'

- 4 - 4' Principal
- 5 - 4' Rohrflöete
- 6 - 2' Nachthorn
- 7 - 1 1/3' Larigot
- 8 - III-IV Cymbal
- 9 - 8' Krummhorn
- 10 - Tremolo
- 11 - Swell to Positiv 16'
- 12 - Swell to Positiv 8'
- 13 - Swell to Positiv 4'

**Pedal**

- 1 - 32' Untersatz
- 2 - 16' Principal
- 3 - 16' Gemshorn
- 4 - 16' Subbass
- 5 - 8' Octave
- 6 - 8' Metalgedeckt
- 7 - 4' Choralbass
- 8 - 4' Flute
- 9 - IV Mixture
- 10 - 32' Kontra-Bombarde
- 11 - 16' Bombarde
- 12 - 8' Trompete
- 13 - 4' Klarine
- 14 - Great to Pedal 8'
- 15 - Positiv to Pedal 8'
- 16 - Swell to Pedal 8'
- 17 - Swell to Pedal 4'

**Positiv**

- 1 - 8' Flachflöete
- 2 - 8' Holzgedeckt
- 3 - 8' Erzähler

**Suggested Organ Registration for Performance**  
**For St. Cecilia, Op. 30 By Gerald Finzi - Reduced Orchestration**

<b>GENERAL PISTON</b>	<b>GREAT</b>	<b>SWELL</b>	<b>POSITIV</b>	<b>PEDAL</b>
<b>1</b>	10,12,15	5	3,12	3
<b>2</b>	3,12,15	4,5	3,12	3,17
<b>3</b>	3,5,12,15	2-5,7	1,3,12	3,4,15
<b>4</b>	2,3,5,12,15	2,3,6	1,3,4,12	2-4,6
<b>5</b>	1-6,12,15	2,3,6,9	1,3,4,6,12	2-6,17
<b>6</b>	2-4,9,12,15	2,3,6,8,9,12	1,4,12,13	2-6,15
<b>7</b>	1-6,12,13,15	2,3,6,9,13	1,4,6,12,13	2-6,15,17
<b>8</b>	1-5,7,12-15	1-3,6,9,12,13	1,3,4,12,13	1-6,11,15,17
<b>9</b>	1-7,9,12-15	1-3,6,9,12,13	1,3,4,6,9,12,13	1-6,11,15,17
<b>10</b>	1-7,9,11-15	1-3,6,9,12,13	1,3,4,6,9,12,13	1-6,11,15,17
<i>*The above numbering system corresponds to the preceding "Stop Tab Numberings" on page 62, and is specific to the 1972 Schlicker Organ at First United Methodist Church in Baton Rouge, LA. As is to be expected, specific registration modifications were made through the duration of the work to adjust for timbral shifts. Though these are recommended registrations, they are by no means definitive. Each instrument and player will add a unique voice to the piece.</i>				

**APPENDIX D**  
**BRASS CONSIDERATIONS:**  
**DR. LOUIE ECKHARDT INTERVIEW**

*This interview took place at the Kids' Orchestra office in Baton Rouge, LA on Friday, October 9, 2015 at 2:00 p.m.*

CR: Historically speaking, orchestral reductions for organ and brass quintet are quite normal. Regarding the brass parts, what difficulties arise in performing this present edition?

LE: I think the biggest challenge with this specific edition is that sometimes the lines aren't idiomatic for the instrument. And after becoming familiar with both the original through a recording as well as this version, it's scored for such a large orchestra that I think in some ways the writing reflects a lot more strength in the forces behind the choir. The challenge was trying to get the same spirit in playing it, with essentially a much smaller ensemble. The organ is a huge instrument, but it was tough to approach it in that way.

CR: The brass parts often cover string and wind parts in this edition. Are there specific measures that one might take as a player to match these orchestral colors?

LE: One thing that could have enhanced the arrangement would maybe be to employ some more muted passages. For instance, the writing for flugelhorn may have been easily approached from a playing standpoint by using a more covered sound from a mute, rather than a different instrument. That's always the challenge, because sometimes something that sounds great and is easy on one instrument is taken out of the comfort zone when switching to another instrument in order to maintain the orchestral color. The key also poses an issue for the flugelhorn in the fifth stanza.

CR: Will you speak more to the use of flugelhorn in the fifth stanza? Did the switch between horns pose any issues? Are there any other problems worth mentioning?

LE: On a normal basis, the horn switch was not an issue. Part of the issue was that I personally don't play a great deal of flugelhorn. That in itself was an extra amount of effort on my part. The other issue, and I think this would be an issue for most people, is switching from the E<sup>b</sup> trumpet part to flugelhorn would be more of a challenge than going from a B<sup>b</sup> or C trumpet to the flugelhorn. We're essentially going from a small horn that is fairly brilliant, to a large instrument that is on the opposite end of the tonal spectrum. That can be a challenge as far as just switching gears. Again, I think if the performer were playing C trumpet it would probably be less of an issue.

CR: Is it worth re-writing for a muted horn? What might you recommend as far as type of mute?

LE: Trumpet players tend to have as many mutes as they do mouthpieces [chuckles]. So, there are a number of ways that idea could be accomplished. A cup mute, if it is the right cup mute, could do that. A bucket mute might be fine. Another thing that I've had a lot of success using is a Crown Royal bag. Many players use them for some of the lyrical solos in Gershwin works, such as the *Piano Concerto in F* and *An American in Paris* [sings a motive from *An American in Paris*]. Actually, in the Artunian trumpet concerto there is a solo that is just marked muted and most players just use a cup mute. But the last time I performed it, on a friend's whim, I tried the Crown Royal bag and said, "Oh, this is it!" So you could adjust the notation to read 'felt bag,' or 'felt crown,' like a hat. Gershwin actually called for a felt crown, but we use a Crown Royal bag.

CR: That's really interesting, and I appreciate you mentioning that. So if this were to go to a publisher, it might be worth supplying both parts per a player's preference.

LE: I would. In fact, I will say that just with the size of the ensemble E<sup>b</sup> trumpet is the way to go. Although, there are going to be many players that don't have E<sup>b</sup> trumpets. The funny thing about that is, I would almost rather play the flugelhorn part on a B<sup>b</sup> or C trumpet just because of the sound. I mean, even if you put a Crown Royal bag on an E<sup>b</sup> trumpet the color would change immediately. Ideally speaking, have a B<sup>b</sup> part, have a C part, and have an E<sup>b</sup>/C part.

CR: We created the additional E<sup>b</sup> trumpet part for this work, however Finzi's original scoring was for C trumpet. Could this be approached on any standard instrument, or might it require a specific horn to perform effectively?

LE: I think you can play the whole work on C trumpet. I felt personally that it would have been easier to play on C trumpet in the full orchestral setting. I'm not saying that C trumpets are canons, but with a bigger horn you can step on the gas a little more. I felt like in the smaller setting, I needed a little bit more control balanced with the kind of sound I was producing. The E<sup>b</sup> flat trumpet worked really well for that. The challenge there was Finzi's frequent transition between keys. There were some interesting key areas on C trumpet. There were some *really* interesting key areas on E<sup>b</sup> trumpet. Sometimes it worked out great. For instance, the opening is beautiful on E<sup>b</sup> trumpet, but at rehearsal [7] it goes into seven sharps. There is another spot at rehearsal [22] it is also in seven sharps, and that is the challenge. You could think, "Okay we'll switch to the D trumpet." However, that takes some of the beautiful key areas on E<sup>b</sup> trumpet and again puts them in really goofy keys. Therein lies the problem. As far as what keys we are playing in, the whole thing is probably easiest on C trumpet, but for the sound required and the ease of getting through the part, I think E<sup>b</sup> trumpet is the way to go. You don't want to be switching horns every time you change keys. However, the lyrical, obbligato solo during the *Grazioso* (Stanza V) definitely warrants a change of horn.

CR: Regarding *For St. Cecilia*, are there moments that the trumpet or other brass parts present challenges for the performer? How might one approach said challenges?

LE: The biggest challenges in the reduction are the various key areas. Quite honestly it is difficult to play in 4 or 7 sharps on an E<sup>b</sup> trumpet, even as an experienced performer. Because the instrument is smaller, the intonation begins to become an issue especially as the piece ventures into distant key areas. Like I mentioned before, I feel that in a full orchestral setting it would be easier to perform. In the chamber setting there are different considerations as far as fitting one's sound into the sound of the group, as well as the overall tonal concept being different. I would have played this piece a lot differently if I were in the back of an orchestra. Again, that's another reason I felt the E<sup>b</sup> trumpet was the way to go. In regard to the sound concept of the chamber setting, I felt like I could more efficiently accomplish what I wanted to on the E<sup>b</sup> horn. A problem I feel is inherent on a great deal of brass quintet and organ settings is they go together so well, but I feel like most of the time it becomes us vs. them—brass vs. the organ. We, the brass ensemble, operate as a unit and the organ operates as a unit. This piece was very much more integrated in an orchestral style, because it is a reduction. That also is a bit of a challenge because we don't operate that way all the time. So, we were trying to balance the question, "Are we part of an orchestra here, or part of a chamber group with organ involved?" So this made the experience interesting. The effect is really great and the arrangement is great. But just as an experienced performer, it was sort of a different dimension in which I had not often found myself.

CR: Do you feel that a partnership was reached between the writing for the solo, choral, organ, and percussion parts in coordination with the brass parts?

LE: I think so, yes. However, I think more rehearsal would make it more accessible. That is mostly just getting comfortable in our clothes; you know what I mean? We were sort of wearing different clothes than we usually do, because the setting was just different enough. Having more time in that setting would have helped with being able to relax into the piece more. As far as the quality of the product itself, I think the arrangement works very well. All of the performance considerations aside, the sound of the piece, the writing, and arranging is fantastic.

CR: My goal in reducing this work was to establish a more approachable orchestration by employing a standard battery of performers (brass quintet, organ, percussion). Having heard the full orchestral version and premiered the reduced edition, would you say the arrangement maintains the nature of Finzi's original composition?

LE: I believe so. I feel it does very well. In fact, in a lot of ways I kind of like it better than the orchestral version. From what I've heard of the original scoring, Finzi's use of the strings is rather unremarkable. It's very much accompanimental in nature. It was all fine, but I think the use of the organ in this reduction is just better [chuckles], I really do. I know that part of the reason you are doing this project is so people can perform it without the need to hire a giant orchestra. I think not only does it provide that, but also I think you have preserved the artistic integrity of the piece—which I feel is very important when approaching such a project. I also think that you have definitely made it more interesting.

CR: Finzi's original scoring for expanded Romantic orchestra denotes a need for "adequately large chorus." What adjustments, if any, were made within the rehearsal and performance to maintain a sense of orchestral color while balancing the vocal forces?

LE: That was the challenge to which I spoke before. Sometimes it's funny playing with organ. At the hands of a really skilled organist who knows a lot about the registrations and exactly how to dial in a specific instrument, I feel it becomes much easier. I can see that being a challenge for subsequent performances from other people. We were really blessed to have Dick Webb play, because he is an artist of the highest level. Again, playing an E<sup>b</sup> trumpet helped with balance. Another situation that we had to figure out was the set-up of the group. In general, the closer we are as brass players in a setting like that, the better. I love to be in situations where we can tap each other's toes while we play. That's actually a rehearsal technique that I use. We sit in a rehearsal and each person with their right foot taps their neighbors left foot so we are tapping in unison. I know that in many performance spaces where one will perform this, such as churches, that is going to be an issue as churches are not set up to be concert halls. Figuring out how to set up well will be a consideration wherever you go.

CR: Being a seasoned player, you have performed many works within the British musical canon and beyond. Would you say the scoring of *For St. Cecilia* is idiomatic to the brass ensemble?

LE: In parts, yes. For sure, the writing in the fanfares is right on.

CR: That's actually why I chose to use brass rather than anything else, as it would lose that sense of exuberance.

LE: Yes, it would have lost something with a different ensemble. I thought your use of the organ was very well written and it really is what made it work. There were some areas that weren't flat-out idiomatic, and were a little strange at first. However, amongst a seasoned performer, idiomatic may not actually exist anymore. Playing as a brass section, it was a little different in a few parts. It's a hard question to answer, but in its current state the organ makes every questionable section doable. That is also what I talked about before, how brass ensembles operate as a unit. All of a sudden the partnership became a little grey when we were with the organ. It was just a new experience. I haven't done a great deal of literature in that area though, so maybe that is a normal thing.

CR: Are there any additional thoughts you have on Finzi's music in general, the reduced edition specifically, or resultant wisdom that might benefit this project?

LE: It depends on the question, "Are you done?" Has the arrangement found completion at this point?

CR: At this point, yes. I made my edits to complete for my project, but that doesn't mean future edits cannot be made.

LE: I don't necessarily think that there are edits that need to be made. Overall, like I said before, I think the edition is really fantastic. I like the product. There might be some changes that you can make, and we can talk about these more at some point in the future, like the issues we discussed regarding mutes might make it more accessible. Like I said, playing this part in the context of a full orchestra would probably be easy. But, there are some things you could alter to- and I don't want to say make it easier- make it a little more accessible and to get the product that you want. I think there are a couple small adjustments that you might be able to make in order to make it easier for "Joe Schmo" just to come in and get it done. I believe a lot of guys are going to come in and overdo it, like they are playing Mahler 5. That's just not going to work. There's a bit of finesse and swagger that's needs to go into the playing as it is in its current state. I think it is a great piece, and I really like the reduction.



# APPENDIX E: BAR ANALYSIS – *FOR ST. CECILIA, OP. 30* BY GERALD FINZI

STANZA I									
<div>T</div>									
Mm:	1-18 T <sub>1</sub> (4+6+4+5)		19-32 (4 <sup>1</sup> +4+5)		33-44 (8+4)		45-50 (5+1 <sup>1</sup> ) “ ”		51-59 (2+7)
Forces:	Orchestra Intro		Orch/Chorus		“ ”		“ ”		Orch Interlude
Key:	E <sup>b</sup>		E <sup>b</sup>		E <sup>b</sup> IV/E		E <sup>b</sup> VI/D <sup>b</sup>		D <sup>b</sup> V/b <sup>b</sup>
Text:			Delightful Goddess ...lost or scorned		Thine be ... sweetest song		Sing out ... begun		
STANZA II									
Mm:	60-67 (2+6)	68-78 (8+3)	79-98 (1+5+6+9+4) “ ”			99-110 (7+5 <sup>2</sup> ) “ ”	111-114 (4) “ ”	115-125 (3+5+2) “ ”	
Forces:	Solo/Ch/Orch	“ ”	“ ”			“ ”	“ ”	“ ”	
Key:	b <sup>b</sup> bII <sup>6</sup>	E:V	IV	A <sup>b</sup> -polytonal sequence-			f II <sup>6</sup> /A <sup>b</sup>		B <sup>b</sup> :V
Text:	Changed is ... next star	But Legend's ... fleeting year	St. Valentine through love's ... tongs clipt Satan's powers			St. Swithin ... are fondly ours		But where ... Cecily	
STANZA III									
<div>T<sub>mod-a</sub></div>									
Mm:	125-134 (4+2+4 <sup>3</sup> )	135-142 (4 <sup>1</sup> +2 <sup>1</sup> +2 <sup>1</sup> )	143-158 (2+8+6 <sup>1</sup> )						
Forces:	Solo/Orch	Cho/Orch	Orch Interlude						
Key:	g A <sup>b</sup> bII	A <sup>b</sup> V	F:V	I					
Text:	How came you ... tides of tone	Then in a ... infinities							
STANZA IV									
Mm:	159-164 (6 <sup>2</sup> )	165-171 (2+5 <sup>1</sup> )	172-181 (6+2+2 <sup>2</sup> ) “ ”	182-191 (1+4+4+1) “ ”	192-209 (4+4+4+5+1 <sup>1</sup> ) “ ”				
Forces:	Chorus	Cho/Orch	“ ”		“ ”				
Key:	F <sup>b</sup> VII/E <sup>b</sup>	E <sup>b</sup> ii	g	G:V bII/b	b	G	B <sup>b</sup>	V/G	
Text:	Straight ... heaven	And in ... the clue	Till through ... notes guide	In England too ... faultless face	Stand with us Merbecke ... and choral zest				
STANZA V									
<div>T<sub>mod-b</sub></div>									
Mm:	210-216 (5+2)	217-229 (4+7+2 <sup>4</sup> )	230-235 (5)	236-245 (1+5+4 <sup>3</sup> )	246-250 (5)	251-259 (7+2 <sup>1</sup> )	260-264 (5)	265-271 (2+4+1)	
Forces:	Orch	Solo/Orch	Orch	Solo/Orch	Orch	Solo/Orch	Orch	Cho/Orch	
Key:	G	G	G IV/E	E V C <sup>#</sup>	ii	B <sup>b</sup> bII/G	G	G	
Text:		How smilingly ... all other song		Forever those ... winterless		Forever ... eyes bless		Her blue eyes bless	
STANZA VI									
<div>T<sub>b</sub></div>									
Mm:	272-281 (4+6)	282-291 (3+3+4)	292-304 (3+3+7 <sup>1</sup> ) “ ”	305-310 (2+4 <sup>1</sup> ) “ ”	311-322 (2+2+4+4) “ ”	323-329 (3+4) “ ”	330-338 (7+2 <sup>2</sup> ) “ ”	339-345 (2+2+3) “ ”	
Forces:	Orch Intro	Cho/Orch	“ ”		“ ”		“ ”		“ ”
Key:	E:V	E	A <sup>b</sup> :IV	C <sup>c</sup> C	A <sup>b</sup>	f	A <sup>b</sup> ii/E <sup>b</sup>	E <sup>b</sup>	E <sup>b</sup>
Text:		Wherefore ... argument	And in her ... he spanned	Exult ... calm	For all man's ... doomed to death	and yet ... along	Blest ... song		

\* T = Theme, T<sub>mod</sub> = modified theme

# APPENDIX F: *FOR ST. CECILIA, OP. NO 30* REDUCED ORCHESTRATION

Score

Words by  
Edmund Blunden

## For St. Cecilia Ceremonial Ode

Music by  
Gerald Finzi  
Arranged by  
Christopher B. Rosborough

**Maestoso, ma poco animato** ♩ = c.. 104

2 3 4

Tenor Solo

Soprano

Alto

Tenor

Bass

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

Timpani

Percussion

Glockenspiel

Organ

2 3 4 6

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

For St. Cecilia, op. 30 by Gerald Finzi and Edmund Charles Blunden

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5 6 7 8 9 10

C Tpt. 1 *ff* *ff*

C Tpt. 2 *ff* *ff*

Hn. *ff* *ff* *ff*

Tbn. *ff* *ff* *ff*

Tuba *mf* *ff*

Timp. *mp* *ff*

Org. *ff* *ff*

5 6 7 8 9 10

*ff* *ff*

This musical score is for measures 11 through 15 of the piece 'The Rose Tree'. The score is written for a large orchestra, including woodwinds, brass, percussion, and strings. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into five measures, each with a measure number (11, 12, 13, 14, 15) above it. The instruments and their parts are as follows:

- C Tpt. 1:** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- C Tpt. 2:** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Hn. (Horn):** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Tbn. (Trumpet):** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Tuba:** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Timp. (Timpani):** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Glk. (Glockenspiel):** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Org. (Organ):** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.
- Strings:** Measures 11-15, featuring a melodic line with a trill in measure 13 and a quintuplet in measure 14.

The score includes various musical notations such as notes, rests, trills, and quintuplets. The dynamics are marked with *f* (forte) and *ff* (fortissimo). The score is written in a standard musical notation style with a key signature of two flats and a time signature of 4/4.

16 17

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

Glk.

Org.

16 17

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

18

1

*f*

S De-light - ful God - dess,

A De-light - ful God - dess,

T De-light - ful God - dess,

B De-light - ful God - dess,

C Tpt. 1 *ffz* *mf*

C Tpt. 2 *ffz* *mf*

Hn. *ffz* *mf*

Tbn. *ffz* *mf*

Tuba *ff* *ffz*

Tim. *ffz*

Perc. Sus. Cym *mf* *ffz*

Org. *ffz* *ffz*

18 19

20 21 22 23 24

S in whose fash-ion-ings And fa - bles Truth still goes a - dorned;

A in whose fash - ion - ings And fa - bles Truth still goes a - dorned;

T in whose fash-ion-ings And fa - bles Truth still goes a - dorned;

B in whose fash-ion-ings And fa - bles Truth still goes a - dorned;

C Tpt. 1 *f*

C Tpt. 2 *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Tuba *f*

Timp. *f* *f*

Perc. Tamb. *f*

Org. *mp* *mf* *tr* *f*

20 21 22 23 24

*mp* *mf* *mp* *mf*

25 26 28

S  
A  
T  
B

Re-source - ful Le - gend, taught by whom Time

C Tpt. 1  
C Tpt. 2  
Hn.  
Tbn.  
Tuba  
Timp.  
Perc.  
Org.

Tamb.

*f* *mp* *ff* *mp* *f* *p*

25 26 27 28



**poco allargando**

29 30 31 32

S sings \_\_\_\_\_ Of what had else been lost or scorned, \_\_\_\_\_

A sings Of what had else been lost or scorned, \_\_\_\_\_

T sings Of what had else been lost or scorned, \_\_\_\_\_

B sings Of what had else been lost or scorned, \_\_\_\_\_

C Tpt. 1 *mf* *mf cresc.*

C Tpt. 2 *mf* *mf cresc.*

Hn. *mf*

Tbn. *mf*

Tuba *p*

Org. *mp*

29 30 31 32

**3** **Maestoso** ♩ = c. 92

S Thine be our first de - vo - tion, while we throng On this re - turn - ing day to rev - er - ence

A Thine be our first de - vo - tion, while we throng On this re - turn - ing day to rev - er - ence

T Thine be our first de - vo - tion, while we throng On this re - turn - ing day to rev -

B Thine be our first de - vo - tion, while we throng On this re - turn - ing day to rev -

C Tpt. 1 *ff* *mf cresc.* *f* *ff*

C Tpt. 2 *ff* *mf cresc.* *f* *ff*

Hn. *ff* *mf cresc.* *f*

Tbn. *ff* *mf cresc.* *f*

Tuba *ff* *mp cresc.* *f*

Timp. *ff*

Perc. Cym. *ff*

Org. *ff*

33 34 35 36 37 38 39

**allargando**

40 41 42 43 44

S one, Thy fair - est, and her - self Time's sweet - est song: \_\_\_\_\_

A one, Thy fair - est, and her - self Time's sweet - est song: \_\_\_\_\_

T - er - ence one, Thy fair - est, and her - self Time's sweet - est song: \_\_\_\_\_

B - er - ence one, Thy fair - est, and her - self Time's sweet - est song: \_\_\_\_\_

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Org.

40 41 42 43 44

4 **a tempo**

S Sing \_\_\_\_\_ out Ce - cil - ia's name, Sing \_\_\_\_\_ out Ce - cil - ia's name, and

A Sing \_\_\_\_\_ out Ce - cil - ia's name, Sing \_\_\_\_\_ out Ce - cil - ia's name, and

T Sing \_\_\_\_\_ out Ce - cil - ia's name, Sing \_\_\_\_\_ out Ce - cil - ia's name, and

B Sing \_\_\_\_\_ out Ce - cil - ia's name, Sing \_\_\_\_\_ out Ce - cil - ia's name, and

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Tuba *ff*

Timp. *ff*

Org.

45 46 47 48 49

50 **largamente** 5 **Tempo I** 52 53 54 **ritardando**

S  
earth is new be - gun.

A  
earth is new be - gun.

T  
earth is new be - gun.

B  
earth is new be - gun.

C Tpt. 1  
*ff* *mp*

C Tpt. 2  
*ff* *mp*

Hn.  
*ff* *mp*

Tbn.  
*ff* *mp*

Tuba  
*mp* *p*

Perc.  
Cym.

Org.  
*ff* *mf* *mp*  
*dim. poco a poco*

50 51 52 53 54  
*mp dim. poco a poco*

55 56 57 58 59 **6** **Meno mosso, solenne** (♩ = c. 66) ***p* espressivo**

B Changed is the

Hn.

Tuba

Timp. ***pp***

Org. ***p*** ***pp*** ***p*** solenne

55 56 57 58 59 60 ***pp*** ***p***

61 62 63 *p* 64 65 66

T. Solo

8

Changed is the age; mys - te - ri - ous, man's next star;

B

age; mys - te - ri - ous, man's next star;

C Tpt. 2

*pp*

Hn.

*pp*

Tbn.

*pp*

Tuba

*pp*

Tim.

Org.

61 62 63 64 65 66

67 *ritard.* 7 \* Più mosso (♩ = c. 104) 69 70

T. Solo

8

But Le - gend's child - ren share his

A

*mp dolce*

But Le - gend's child - ren share his cal - en - dar, And are be - loved though change on

Hn.

Org.

*mp*

*mp*

67 68 69 70

*mp*

\* From this point on there is a gradual increase in tempo until the 2nd half of the bar at [9] allowing for the modifications at [8] (and 2 bars after) and the first half of [9].

71 72 73 74

T. Solo  
8 cal - en - dar, \_\_\_\_\_ And are be-loved though change on change \_\_\_\_\_

S  
*mp dolce*  
But Le - gend's child - ren share his cal - en - dar, And are be - loved though change on

A  
change ap - pear, \_\_\_\_\_

C Tpt. 2

Hn.  
*pp* *p* *mp*

Org.  
*pp* *mp*

71 72 73 74



75 *marcato* 76 77 78 *poco allargando*

T. Solo  
8 ap - pear, The due com-pan - ions of the fleet-ing year:

S  
*f marcato* change ap-pear, The due com-pan - ions of the fleet-ing year:

A  
*f marcato* The due com-pan - ions of the fleet ing year:

T  
*f marcato* The due com-pan - ions of the fleet-ing year:

B  
*f marcato* The due com-pan - ions of the fleet - ing year:

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Org.

75 76 77 78

*f* *f* *f* *f*

**Più mosso** (♩ = c. 126) **e poco a poco più animato**

**8**

T. Solo

Senza Rigore St. Val - en - time \_\_\_\_ for love's ad - ven - ture beams,

S

St. Val - en - time for love's ad - ven - ture

A

St. Val - en - time for love's ad - ven - ture

T

St. Val - en - time for love's ad - ven - ture

B

St. Val - en - time for love's ad - ven - ture

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

Org.

**Tenor Solo**

Val - en - time \_\_\_\_ for

**79** **80** **81** **82** **83**

**mp**

84 85 86

T. Solo St. George is with us in war's i - ron

S beams,

A beams,

T beams,

B beams,

C Tpt. 1 *p* *sfz* Con sord. *p* *mf*

C Tpt. 2 *p* *sfz* Con sord. *p* *mf*

Hn. *p* *sfz* Con sord. *p* *mf*

Tbn. *p* *sfz* *p*

Tuba *p* *sfz*

Perc. *p* S.D.

Org. *p* *f* *p* *f*

84 85 86

*p* *f* *p* *f*

87 88 89

T. Solo  
8  
gleams, \_\_\_\_\_

S  
\_\_\_\_\_ *ff* St. George is with us \_\_\_\_\_ in war's i - ron

A  
\_\_\_\_\_ *ff* St. George is with us \_\_\_\_\_ in war's i - ron

T  
\_\_\_\_\_ *ff* St. George is with us \_\_\_\_\_ in war's i - ron

B  
\_\_\_\_\_ *ff* St. George is with us \_\_\_\_\_ in war's i - ron

C Tpt. 1  
\_\_\_\_\_ *p* \_\_\_\_\_ *sfz* \_\_\_\_\_ *mf* \_\_\_\_\_

C Tpt. 2  
\_\_\_\_\_ *p* \_\_\_\_\_ *sfz* \_\_\_\_\_ *mf* \_\_\_\_\_

Hn.  
\_\_\_\_\_ *p* \_\_\_\_\_ *sfz* \_\_\_\_\_ *mf* \_\_\_\_\_

Tbn.  
\_\_\_\_\_ *fp* \_\_\_\_\_ *sfz* \_\_\_\_\_ *mf* \_\_\_\_\_

Tuba  
\_\_\_\_\_ *fp* \_\_\_\_\_ *sfz* \_\_\_\_\_ *mf* \_\_\_\_\_

Perc.  
\_\_\_\_\_ *mf* \_\_\_\_\_ *mf* \_\_\_\_\_

Org.  
\_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_

87 88 89

\_\_\_\_\_ *p* \_\_\_\_\_ *f* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_

**Più animato** (♩ = c. 144) **accelerando**

90 91 92 93

T. Solo St. Dun-stan whose red tongs clipt Sa-tan's powers,

S gleams, \_\_\_\_\_ St. Dun-stan whose red tongs

A gleams, \_\_\_\_\_ St. Dun-stan whose red tongs

T gleams, \_\_\_\_\_ St. Dun-stan whose red tongs

B gleams, \_\_\_\_\_ St. Dun-stan whose red tongs

C Tpt. 1 *fp* *f* *p*

C Tpt. 2 *fp* *f* *p*

Hn. *fp* *f* *p*

Tbn. *fp* *f*

Tuba *fp* *f*

Perc. *< f*

Org. *p* *f* *p* *p*

90 91 92 93

*p*

**9 Ancor più animato** (♩ = c. 152)

**tenuto** 96 97 98 99 *sostenuto*

T. Solo 8 St. Swith - in with his

S clipt Sa-tan's powers, (lyric)

A clipt Sa-tan's powers,

T clipt Sa-tan's powers,

B clipt Sa-tan's powers,

C Tpt. 1 Senza sord. *fff* *f*

C Tpt. 2 Senza sord. *fff* *f*

Hn. Senza sord. *fff* *f* < *ff* *mp*

Tbn. *fff* *f* < *ff* *mp*

Tuba *fff* *f* *simile* *p* *pp*

Timp. *f* *p* *pp*

Perc. S.D. *fff*

Org. *fff* *p* cresc. poco a poco *p* cresc. poco a poco

94 95 96 97 98 99

*fff* *p* cresc. poco a poco

100 101 102 103 104

T. Solo  
8  
for - ty days of showers, \_\_\_\_\_

S  
*mp sost.*  
St. Swith - in with his for - ty days of

A  
*mp sost.*  
St. Swith - in with his for - ty days of showers, \_\_\_\_\_

T  
*mp sost.*  
St. Swith - in with his for - ty days of

B  
*mp sost.*  
St. Swith - in with his for - ty days of showers, \_\_\_\_\_

C Tpt. 1  
*p*

C Tpt. 2  
*mp* *p*

Hn.  
*p*

Tbn.  
*p*

Tuba

Org.

100 101 102 103 104

105 *ritardando* ---

T. Solo 8 And ma - ny an-oth - er saint, are fond - ly

S showers, And ma - ny an-oth - er saint, are fond - ly

A And ma - ny an-oth - er saint, are fond - ly

T showers, And ma - ny an-oth - er saint, are fond - ly

B And ma - ny an-oth - er saint, are fond - ly

C Tpt. 1 *mf cresc.* *f*

C Tpt. 2 *mf cresc.* *f*

Hn. *mp cresc.* *f*

Tbn. *mp cresc.* *f*

Tuba *cresc.* *f*

Org. *f*

105 106 107 108 109 110 *f*



----- al ----- **10** **Meno mosso, solenne** (♩ = c. 66)

111 112 113 114 *espress.* 116

T. Solo  
ours; \_\_\_\_\_ But where in all the saint-ly com-pan-y Is one be -

S  
ours; \_\_\_\_\_

A  
ours; \_\_\_\_\_

T  
ours; \_\_\_\_\_

B  
ours; \_\_\_\_\_

C Tpt. 1  
*p*

C Tpt. 2  
*p*

Org.  
*p espressivo*

111 112 113 114 115 116

**poco ritenuto** **Morendo**

117 118 119 120

T. Solo  
8 loved be - yond me-lo - dious Ce-ci-ly? \_\_\_\_\_

S  
me - lo - dious Ce-ci - ly? \_\_\_\_\_

A  
me -

Con sord.

C Tpt. 1  
Con sord.  
(lyric) *ppp*

C Tpt. 2  
Con sord. *ppp*

Hn.  
*ppp*

Org.  
*ppp*

117 118 119 120

*p* *ppp*

121 122 123 124 **11** **a tempo** ♩ = c. 58

T. Solo  
8  
How came you,

A  
lo - dious Ce - ci - ly?

C Tpt. 1

C Tpt. 2

Hn.

Org.  
*pp*  
*pp*

121 122 123 124 125  
*pp*

126 127 128

T. Solo  
8  
la - dy of fierce mar - tyr - dom, How came you by your man - i - fold skill? You found the soul of  
Con sord.

C Tpt. 1  
Con sord. *pp*

C Tpt. 2  
Con sord. *pp*

Hn.  
Con sord. *pp*

Org.  
3

126 127 128

129 130 131 132 133

T. Solo  
mu-sic yet half dumb, \_\_\_\_\_ Deep-chained the ut-ter-ance that should fill The high-carved roofs of

C Tpt. 1  
*p* *Senza sord.*

C Tpt. 2  
*p* *Senza sord.*

Hn.  
*p* *Senza sord.* *pp* *cresc.*

Tbn.  
*Con sord.* *pp*

Org.  
*cresc.* *cresc.*

129 130 131 132 133

*cresc.*

134 **allargando** 12 Più movimento e poco a poco più animato (♩ = c. 63)

T. Solo  
life with tides of tone.

C Tpt. 1  
*p* *mp* *cresc. poco a poco*

C Tpt. 2  
*p* *mp* *cresc. poco a poco*

Hn.  
Senza sord. *mp* *cresc. poco a poco*

Tbn.  
*mp* *cresc. poco a poco*

Tuba  
*p* *cresc.*

Timp.  
*p*

Perc.  
Tamb. *mp cresc.*

Org.  
*mp*

134 135  
*mp cresc.*

97

**poco tenuto**

138 139 140

**S**  
all these \_\_\_\_\_ You threw the pal - ace *f* o - pen; and the

**A**  
all these \_\_\_\_\_ You threw the pal - ace *f* o - pen; and the

**T**  
all these \_\_\_\_\_ You threw the pal - ace *f* o - pen; and the

**B**  
all these \_\_\_\_\_ You threw the pal - ace o - pen; and the

**C Tpt. 1**  
*f*

**C Tpt. 2**  
*f*

**Hn.**  
*f*

**Tbn.**  
*f*

**Tuba**  
*f*

**Perc.**

**Org.**  
*mf* *f*

138 139 140

13 **Animato** ♩ = c. 116

141 **ff** throne Blazed forth dom - in - ion of in - fin - i - ties. —

142 **ff** throne Blazed forth dom - in - ion of in - fin - i - ties. —

143 **ff** throne Blazed forth dom - in - ion of in - fin - i - ties. —

C Tpt. 1 **ff**

C Tpt. 2 **ff**

Hn. **ff**

Tbn. **ff**

Tuba **ff**

Timp. **f** **ff**

Perc. Cym. **ff**

Org. **ff** **fff**

141 **f** 142 143 **fff**



144 145 146 147 148

S

A

T

B

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Perc.

Org.

144 145 146 147 148

*mf*

*mp*

*mp*

*mp*

*mf*

*pp* *cresc. poco a poco*

*p*

*pp* *cresc. poco a poco*

S.D.

*ppp*

*pp*

*mp* *cresc. poco a poco*

*pp* *cresc. poco a poco*

*p*

*mf* *mp* *pesante*

149 150 151 152 153 154

C Tpt. 1 *mp*

C Tpt. 2 *mp*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Tuba *p* *mp*

Timp. Tamb. *mf*

Perc. *> p* *mp* Tamb. *mf*

Org. *mf* *mf*

149 150 151 152 153 154

*mf*<sup>cresc.</sup>

155 156 157 158

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f*

Hn. *f* *f*

Tbn. *f* *f*

Tuba *mf* *f*

Timp. *f* *ff* *ffz* Timp.

Perc. *f* *ff*

Org. *f* *ff*

155 156 157 158

*f* *ff*

14 L'istesso tempo

*mp* *espress.* 160 161 162 163 164

S Straight, — by this beau - ti - ful in - ven - tress giv - en Art's clue, — a stu - dious an - gel a - lit from

*mp* *espress.*

A Straight, — by this beau - ti - ful in - ven - tress giv - en Art's clue, a stu - dious an - gel a - lit from

Hn. *p*

Tbn. *p*

Org. *p*

159 160 161 162 163 164

*p*

15

S  
heaven(n) \_\_\_\_\_

A  
heaven(n) \_\_\_\_\_

T  
And in good time a host of mor - tals \_\_\_\_ too As Ce-ci-liy's dis -

B  
And in good time a host of mor - tals \_\_\_\_ too As Ce-ci-liy's dis -

C Tpt. 1  
*pp*

C Tpt. 2  
*pp*

Hn.  
*pp*

Tbn.  
*pp*

Timp.  
*pp*

Org.  
*pp*

165 166 167 168 169 170

*pp*

171 172 *p* 173 174 175 176

S Till through the West re - ech - o - ing gen - ius vied

A ci - ples saw the clue,

T ci - ples saw the clue, *p* Till through the West re - ech - o - ing gen - ius

B ci - ples saw the clue,

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Hn. *pp*

Tbn. *pp*

Timp. *ppp* *pp*

Org. *pp* +4

171 172 173 174 175 176

177 *ritard.* 178 179 *(Liberamante)* 180 *pp* 181 *ritard.*

S  
In mak - ing mu - sic where her clear notes

A  
*p* In mak - ing mu - sic where her clear notes *pp*

T  
vied In mak - ing mu - sic where her clear notes *pp*

B  
*p* In mak - ing mu - sic where her clear notes *pp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

Hn. *ppp*

Tbn. *ppp*

Timp.

Org. *mf*

177 178 179 180 181

**16** *a tempo (poco più deliberato)*

S guide; \_\_\_\_\_ grace, Their looks turned list-en-ing \_\_\_\_\_ to that

A guide; \_\_\_\_\_ Their looks turned list-en-ing \_\_\_\_\_ to that

T guide; \_\_\_\_\_ In Eng-land too men marked Ce-cil-ia's grace, Their looks turned list-en-ing \_\_\_\_\_ to that

B guide; \_\_\_\_\_ In Eng-land too men marked Ce-cil-ia's grace, Their looks turned list-en-ing \_\_\_\_\_ to that

C Tpt. 1 *p* *pp*

C Tpt. 2 *p* *pp*

Hn. *p* *pp*

Tbn. *p* *pp*

Timp. *p*

Org. *p* *pp* *ppp*

182 183 184 185 186 187 188

*p* *pp* *ppp*

**17 Meno Mosso** (♩ = c. 76)

*ppp espress.*

S fault - less face. \_\_\_\_ Stand with us, Mer - becke, and be Byrd close by; \_\_\_\_

A fault - less face. \_\_\_\_ Stand with us, Mer - becke, and be Byrd close by; \_\_\_\_

T fault - less face. \_\_\_\_ Stand with us, Mer - becke, and be Byrd close by; \_\_\_\_

B fault - less face. \_\_\_\_ Stand with us, Mer - becke, and be Byrd close by; \_\_\_\_

Org. *ppp*

*ppp*

S Dow-land and Pur-cell, lift the theme on high; \_\_\_\_ Han-del is here, the friend and gen-er-ous

A Dow-land and Pur-cell, lift the theme on high; \_\_\_\_ Han-del is here, the friend and gen-er-ous

T Dow-land and Pur-cell, lift the theme on high; \_\_\_\_ Han-del is here, the friend and gen-er-ous

B Dow-land and Pur-cell, lift the theme on high; \_\_\_\_ Han-del is here, the friend and gen-er-ous

Org.



18 **Grazioso**  $\text{♩} = \text{c. } 56$

203 204 205 206 207 208 209

S  
A  
T  
B

guest, With morn-ing airs for her, and chor-al zest.

Org.

203 204 205 206 207 208 209 210

*pp* *mp* *pp*

211 212 213 214 215 216

Hn.

Perc.

Triangle

Org.

211 212 213 214 215 216

*pp* *pp*

217 218 219 220 221 222

T. Solo 8 How smi - ling-ly the saints a - mong her friends Sits, and \_\_\_\_ with fin - gers white \_\_\_\_

Hn.

Org.

223 224 225 226 227 228 229

T. Solo 8 \_\_\_\_ and long \_\_\_\_ A - wakes \_\_\_\_ her own prae - lu - di - um, which \_\_\_\_ tran-scends The un - ion of

C Tpt. 1

C Tpt. 2

Tbn.

Org.

*ppp*

*p poco cresc.*

*poco cresc.*

*poco cresc.*

230 231 232 233 *ad lib.* 234 235

T. Solo  
all oth - er song!

C Tpt. 1  
*mp* *mf*

C Tpt. 2  
*mp* *mf*

Hn.  
*mp* *mf*

Tbn.  
*mp* *mf*

Perc.  
Triangle

Org.  
*f* *mf*

230 231 232 233 234 235  
*f* *mf*

T. Solo *8* 237 For ev - er those 238 the first 239 in arts 240 re - main, 241 And their o - 242

C Tpt. 1 *p*

C Tpt. 2 *p* *pp*

Hn. *p*

Tbn. *p*

Org. *p* *pp*

T. Solo *8* 243 ri-gi - nal 244 blooms 245 on win - ter - less; 246 247 248

C Tpt. 1 *pp* *p*

C Tpt. 2 *pp*

Hn. *pp*

Tbn. *pp*

Org. *pp*

236 237 238 239 240 241 242 *p* *pp*

243 244 245 246 247 248

249 **poco tenuto** **20** **a tempo** 250 252 253 254

T. Solo 8 For ev - er Ce-ci-liy's de - lights sus - tain Song's *mf dim.*

Hn.

Tbn.

Org. *p* *pp* *p* *pp*

249 250 251 252 253 254

255 **(Liberamante)** **ritard.** **a tempo** 256 257 258 259 260 261

T. Solo la - ter - com - ers, and her blue eyes bless.

C Tpt. 1 *pp*

C Tpt. 2 *pp*

Hn. *pp* *pp*

Tbn. *pp*

Org. *pp* *pp* *pp*

255 256 257 258 259 260 261

ritard. poco a poco 21

262 263 264 266 267 268 269

S *ppp* her blue eyes bless. \_\_\_\_\_

A *ppp* her blue eyes bless. \_\_\_\_\_

T *ppp* her blue eyes bless. \_\_\_\_\_

B *ppp* her blue eyes bless. \_\_\_\_\_

C Tpt. 1 Con sord. *ppp* To Trumpet

C Tpt. 2 Con sord. *ppp* To Trumpet

Hn. Con sord. *ppp*

Tbn. *ppp*

Glk. *ppp*

Org. *ppp*

262 263 264 265 266 267 268 269

22 Allegro marcato  $\text{♩} = \text{c. } 126$   
**tenuto** ( $\text{♩} = \text{c. } 96$ ) **accelerando**

270 271 272 273 274 275

S  
A  
T  
B

C Tpt. 1  
C Tpt. 2

Glk.

Org.  
Trumpet I  
Trumpet II

270 271 272 273 274 275





279 **poco allargando** 280 281

C Tpt. 1 *cresc.*

C Tpt. 2 *cresc.*

Hn. *f sempre cresc.*

Tbn. *f sempre cresc.*

Tuba *f sempre cresc.*

Timp.

Perc.

Glk.

Org.

279 280 281

23 **Maestoso** ♩ = c. 72

**T**  
Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous ar - gu-ment,

**B**  
Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous ar - gu-ment,

**C Tpt. 1**  
*ffz*

**C Tpt. 2**  
*ffz*

**Hn.**  
*f* *sonore*

**Tbn.**  
*ffz* *f* *sonore*

**Tuba**  
*ffz*

**Timp.**  
*ffz*

**Perc.**  
*ffz*

**Glk.**

**Org.**

282 *f* 283 284

285 286 287 *f*

S *f* Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous ar - gu-ment, we

A *f* Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous ar - gu-ment,

T *f* Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous ar - gu-ment,

C Tpt. I *mp*

Hn. *mp*

Tbn. *mp*

Org. *f*

285 286 287

288 289 290

S bid you to the full con - sent Of St. Ce - ci - lia's joy - ous

A Where-fore we bid you to the full con - sent Of St. Ce - ci - lia's joy - ous

T Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous

B Where-fore we bid you to the full con-sent Of St. Ce-ci - lia's joy - ous

C Tpt. 1 *mf* *mp* *mf*

C Tpt. 2 *mf* *mp* *mf*

Hn. *>mf* *mf* *mf*

Tbn. *>mf* *mp* *mf* *mf*

Tuba *mp* *mf* *p*

Timp.

Org. *mf* *p*

288 289 290

291 293 *f*

S ar - gu - ment, \_\_\_\_\_ *f* And in her

A ar - gu - ment, \_\_\_\_\_ And in her host we con - gre - gate each form

T ar - gu - ment, \_\_\_\_\_ *f* And in her

B ar - gu - ment, \_\_\_\_\_ *f* And in her host we con - gre - gate each form

C Tpt. 1 *mp* *mf* *p*

C Tpt. 2 *mp* *mf* *p*

Hn. *mp* *f* *p* *mf sost.*

Tbn. *p* *mf sost.*

Tuba *mf sost.*

Timp.

Org. *mf* *f*

291 292 293 *f*

294 295 296 *f*<sub>7</sub>

S host we con-gre-gate each form Her mu-sic takes \_\_\_\_\_ when it would lull, or storm;

A Her mu-sic takes \_\_\_\_\_ when it would lull, or storm;

T host we con-gre-gate each form Her mu-sic takes \_\_\_\_\_ when it would lull, or storm;

B Her mu-sic takes \_\_\_\_\_ when it would lull, or storm;

C Tpt. 1 *mf* *p* *f*

C Tpt. 2 *mf* *p* *f*

Hn. *mf* *p* *f*

Tbn. *mf* *p* *f*

Tuba *mf* *p* *f*

Timp. *p* *f* *p*

Org. *ff* *ff*

294 295 296 297 *ff*

298 *mf cresc. poco a poco* 299 300 301

S And ev - ery means that grew be - neath her hand To wing man's thought far past the

A *f cresc. poco a poco* And ev - ery means that grew be - neath her hand To wing man's

T *mf cresc. poco a poco* And ev - ery means that grew be - neath her hand To wing man's thought far past the

B *f cresc. poco a poco* And ev - ery means that grew be - neath her hand To wing man's

C Tpt. 1 *mp* *mp cresc. poco a poco* *mf*

C Tpt. 2 *mp* *mp cresc. poco a poco* *mf*

Hn. *mp* *mp cresc. poco a poco* *mf*

Tbn. *mp* *mp cresc. poco a poco* *mf*

Tuba *mp* *mp cresc. poco a poco* *mf*

Org. *mf* *cresc. poco a poco* *mf*

298 299 300 301

*mf* *cresc. poco a poco*

25

302 303 304

S ground he spanned. Ex-ult in mu-sic's

A thought far past the ground he spanned. Ex-ult in mu-sic's

T ground he spanned. Ex-ult in mu-sic's

B thought far past the ground he spanned. Ex-ult in mu-sic's

C Tpt. 1 *f* *sempre cresc.* *ff*

C Tpt. 2 *sempre cresc.* *ff*

Hn. *f* *sempre cresc.* *ff*

Tbn. *f* *sempre cresc.* *ff*

Tuba *f* *sempre cresc.* *ff*

Timp. *ff*

Org. *ff*

302 303 304 305



306 *pp* 307 308 309 310

S *pp* strife \_\_\_\_\_ and mu - sic's calm, \_\_\_\_\_

A *pp* strife \_\_\_\_\_ and mu - sic's calm, \_\_\_\_\_

T *pp* *mp* *espress.* strife \_\_\_\_\_ and mu - sic's calm, \_\_\_\_\_ For *mp* *espress.*

B *pp* strife \_\_\_\_\_ and mu - sic's calm, \_\_\_\_\_ For

C Tpt. 1 *ff* *strepitoso* *ppp*

C Tpt. 2 *ff* *strepitoso*

Hn. *ff* *strepitoso* *ppp*

Tbn. *ff* *strepitoso* *ppp*

Tuba *ff* *strepitoso* *ppp*

Timp. *ppp*

Perc. *ff* *strepitoso* *Choke* *ppp*

Org. *ff* *strepitoso* *ppp* +4 -4 *p*

306 307 308 309 310 *ppp*

311 312 *mp* *espress.* 313 314

S For all man's mar-tyr-dom the crown - ing psalm, The

A *mp* *espress.* For all man's mar-tyr-dom the crown - ing psalm, —

T all man's mar-tyr-dom the crown - ing psalm, — The

B all man's mar-tyr-dom the crown - ing psalm, —

C Tpt. 1 *p*

C Tpt. 2 *p*

Hn. *pp* *p*

Tbn. *pp*

Org. *p* *mf* *mf*

311 312 313 314

*p*

315 316 317 318 *mp* 319 *ritard.*

S gift \_\_\_\_\_ of St. Ce - ci - lia \_\_\_\_\_ whose young \_\_\_\_\_ voice Man doomed to

A \_\_\_\_\_ *mp* *f*

T \_\_\_\_\_ whose young voice Man doomed to

B gift of St. Ce - ci - lia \_\_\_\_\_ whose young voice Man doomed to

The gift \_\_\_\_\_ of St. Ce - ci - lia \_\_\_\_\_ whose young voice Man doomed to

C Tpt. 1 *mp cresc. poco a poco* *f* *f* *mp*

C Tpt. 2 *cresc. poco a poco* *p* *f* *mp*

Hn. *mp* *mf* *f* *mp*

Tbn. *cresc. poco a poco* *mp cresc. poco a poco* *p* *f* *mp*

Tuba *p* *f* *mp*

Timp. *f*

Org. *p* *f* *f*

315 316 317 318 319 320 *f*

Deliberato (♩ = c. 56)

321 322 323 324

S death, and yet who could re -

A death, and

T death, and yet who could re - joice, and yet who could re -

B death, and yet who could re - joice, and

C Tpt. 1 *p* *cresc.*

C Tpt. 2 *mp* *cresc.*

Hn. *p* *cresc.*

Tbn. *p* *cresc.*

Timp. *pp* *p* *cresc.*

Perc. Tam-tam *mf*

Org. *mp* *cresc.*

321 322 323 324

*mp* *cresc.*

**allargando**

325 *ff* 327 328 329 //

S joyce, \_\_\_\_\_ Sure of her dream that bears the world a - long, \_\_\_\_\_

A yet who could re-joyce, \_\_\_\_\_ *f cresc.* Sure of her dream that bears the world a - long, \_\_\_\_\_ //

T joyce, \_\_\_\_\_ *f* Sure of her dream that bears the world a - long, \_\_\_\_\_ //

B yet who could re-joyce, \_\_\_\_\_ *f cresc.* Sure of her dream that bears the world a - long, \_\_\_\_\_ //

C Tpt. 1 *f* \_\_\_\_\_ *ff* //

C Tpt. 2 *f* *mp* *mf* *f cresc.* *ff* //

Hn. *mp* *f* \_\_\_\_\_ *ff* //

Tbn. *mp* *f* *mf* \_\_\_\_\_ *ff* //

Tuba *mp* *f* *mf* \_\_\_\_\_ *ff* //

Timp. \_\_\_\_\_ //

Org. *f* \_\_\_\_\_ *f* \_\_\_\_\_ *f* \_\_\_\_\_ *f* \_\_\_\_\_ //

325 326 327 328 329 //

*f*

**Grandioso**

**S** *ff* 331 *ff* 332 *ff* 333 *ff* 334  
 Blest \_\_\_\_\_ in the life \_\_\_\_\_ Blest \_\_\_\_\_ in the life

**S II** *ff* *ff* *ff* *ff*  
 Blest \_\_\_\_\_ Blest \_\_\_\_\_ in the life, \_\_\_\_\_ Blest \_\_\_\_\_ in the

**A** *ff* *ff* *ff* *ff*  
 Blest \_\_\_\_\_ in the life \_\_\_\_\_ Blest \_\_\_\_\_ in the life

**A II** *ff* *ff* *ff* *ff*  
 Blest \_\_\_\_\_ Blest \_\_\_\_\_ in the life, \_\_\_\_\_ Blest \_\_\_\_\_ in the

**T** *ff* *ff* *ff* *ff*  
 Blest \_\_\_\_\_ in the life \_\_\_\_\_ Blest \_\_\_\_\_ in the life \_\_\_\_\_ Blest \_\_\_\_\_ in the life

**B** *ff* *ff* *ff* *ff*  
 Blest \_\_\_\_\_ in the life \_\_\_\_\_ Blest \_\_\_\_\_ in the life \_\_\_\_\_ Blest \_\_\_\_\_ in the life

**C Tpt. 1** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**C Tpt. 2** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**Hn.** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**Tbn.** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**Tuba** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**Timp.** *ff* *mf* *mf*  
*ff* *mf* *mf*

**Perc.** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**Org.** *ff* *ff* *ff* *ff*  
*ff* *ff* *ff* *ff*

**330** *ff* +16 **331** **332** **333** **334**  
*ff* *ff* *ff* *ff*

335 336 337 338 339

S Blest in the life of un - i - ver - sal song.

S II life of un - i - ver - sal song.

A Blest in the life of un - i - ver - sal song.

A II life of un - i - ver - sal song.

T in the life in the life of un - i - ver - sal song.

B in the life in the life of un - i - ver - sal song.

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tuba

Timp.

Perc.

Org. Soprano of un - i - ver - sal song.

Baritone

335 336 337 338 339





## **VITA**

Christopher Brent Rosborough was born and raised in Wimberley, Texas and graduated from Wimberley High School in 2003. In search of a degree in music education, he attended Howard Payne University in Brownwood, Texas. In 2008, he received the Bachelor of Music Education and Bachelor of Music in vocal performance from Howard Payne. Between 2010-12, he taught middle school chorus at Acton Middle School in Granbury, Texas. Christopher went on to pursue and obtain the Master of Music degree in vocal performance with emphasis in church music from Mercer University in Macon, Georgia, where he was the recipient of the Townsend Music Fellowship for 2010-12. During this time, he served as Minister of Music and Arts at First United Methodist Church in Milledgeville, Georgia. In addition, he taught as Adjunct Professor of Voice at Georgia College and State University for the 2012-13 school year. At the completion of this season in 2013, he chose to pursue his terminal degree at Louisiana State University in Choral Conducting.