GERALD FINZI’S *REQUIEM DA CAMERA* (OP. 3B, 1924), WITH PARTICULAR EMPHASIS ON EDITORIAL PROBLEMS IN ITS THIRD MOVEMENT

by

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A Document Submitted to the Faculty of the

SCHOOL OF MUSIC

In partial Fulfillment of the Requirements
For the Degree of

DOCTOR OF MUSICAL ARTS

In the Graduate College

THE UNIVERSITY OF ARIZONA

2013
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ABSTRACT

English composer Gerald Finzi’s (1901-1956) early life was plagued by the deaths of close friends and family, and the beginning of the first world war. Before his eighteenth birthday, Finzi lost his three brothers, his father and his beloved composition teacher. To mourn these deaths and perhaps as a reaction to the first world war, Finzi began to compose his Requiem da Camera (op. 3b, 1924). Finzi completed three movements of this four-movement work during his lifetime, and left sketches for the completion of the unfinished third movement.

Beginning in 1984, Philip Thomas, with the blessing of the Finzi family and the Finzi Trust, began examining the extant sketches in an attempt to complete the unfinished third movement. Thomas completed and published his edition of the Requiem da Camera in 1992. After a careful examination of this completion, a number of editorial questions were raised.

This document was created to address these questions. It sets out historical parameters to provide context for Finzi’s original composition, goes on to describe the development of liturgical and non-liturgical requiem composition, and discusses the development of British non-liturgical requiem (and requiem-like) compositions in the twentieth century. Thomas’s completed third movement is compared to Finzi’s source material. Four major areas of discrepancy are presented and examined to bring the movement closer to Finzi’s original compositional intent.
The document concludes with a new completion of the third movement. It combines the work of Finzi and Thomas, along with information gleaned in the process of creating this document, the remainder of the original Finzi composition, and other of Finzi’s compositions with similar qualities from this era.
FOREWORD

“What of the Carnegie list! They turned down my poor old Cinderella-of-a-Requiem a second time. I should really think it a bad work and destroy it, if the recipients had not been Rootham and Stanley Wilson – neither of whom are worth a tuppence.”

--Gerald Finzi, in a letter to Howard Ferguson dated April 22nd, 1928
INTRODUCTION

In 1941, turning to thoughts of his own mortality, Gerald Finzi wrote a brief preface to a catalogue of his works. He begins by writing:

If appreciation were a measure of merit and cause for self-esteem, it would long ago have been time for me to shut up shop, class myself as a failure, and turn to something of what the world is pleased to call a more ‘useful’ nature. Yet some curious force compels us to preserve and project into the future the essence of our individuality, and, in doing so, to project something of our age and civilization.¹

He then goes on to say:

It must be clear, particularly in the case of a slow worker, that only a long life can see the rounding-off and completion of this projection. Consequently, those few works of mine fit for publication can only be regarded as fragments of a building. The foundations have (perhaps) been laid, odd bricks are lying about, though comparatively little of the end which is envisaged is to be seen. Long may Absalom’s pillar grow, but in the event of my death I am anxious for as much to be finished and fit for publication to be issued, preferably in as uniform an edition as possible.²

Gerald Finzi was born in St. John’s Wood, a wealthy suburb in northwest London, on July 14th, 1901, the youngest of five children. Perhaps it is not surprising that one of his earliest musical compositions was a requiem, since he became intimately familiar with death at a young age. Early in Gerald’s life, his father, Jack Finzi, was diagnosed with oral cancer affecting the roof of his mouth. For the last two years of his life Jack Finzi underwent several painful and disfiguring operations, removing his right eye and a portion of his upper jaw. While Gerald was very fond of his father, his relation to the rest of his family was strained. As an adult, he described communication with his

² Ibid.
siblings as “a group of telegraph wires, each being able to communicate forward and backward to eternity, but never to the closely adjoining lines on either side.” With Jack’s death just before his son’s eighth birthday, Gerald was left without any paternal role models from his father’s family, as they had all predeceased Jack.

It was, perhaps, this lack of a father figure that led Gerald’s mother to send young Gerald and his brother Edgar Finzi to Camberley, a boarding school in Surrey known to prepare young men for “the Public Schools and the Royal Navy.” It was described as a school with “a well-equipped gymnasium, a carpenter’s shop, a darkroom for amateur photographers and a curriculum thoroughly up to date and varied to suit individual requirements.” Among the activities offered at the school were physical drills and rifle-shooting, and students were encouraged to “take part in all manly games.” It was an overall bad experience for Gerald, a young man who was kept in the same grade for four years, and was known to fake fainting spells. It is perhaps these reactions, the school’s focus on physical drills and shooting sports, and the future combat deaths of people close to him that eventually persuaded Gerald Finzi to become a pacifist.

In 1912 the Finzi family was dealt another blow when one of Gerald’s brothers, Douglas, died of pneumonia at the age of 15. It was during this year that Gerald became very ill as well, contracting measles while at Camberley. His mother and sister had recently sold his childhood home and were living in France, and his eldest brother Felix

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4 Ibid.
5 Ibid.
was living in India, leaving Gerald without a guardian. Without the proper medical facilities at Camberley, Gerald was forced to move briefly into a sanatorium. Once he had regained his strength and health, Gerald and Edgar were sent to Switzerland for a year with a tutor, ostensibly for their health. It was during this trip through Switzerland at age twelve that Gerald Finzi decided to pursue a career in composition. A brief article in a newspaper from Normandy during this trip mentions a concert held at the Hotel de La Paix where a young Mr. Finzi played a piece of his own composition.

In 1913 the Finzi family suffered yet another loss. This time it was Gerald’s eldest brother, Felix, who took his own life at the age of twenty. After his return to England, Gerald began attending the Mount Arlington Preparatory School in Surrey. His stay there, however, would be short lived, as Europe was moving ever closer to the first world war. In 1914 the remaining members of the Finzi family moved to Harrogate, a spa town in Northern England. With the beginning of German Zeppelin raids on London, it was thought that a more remote location would ensure the safety of the remaining Finzi family. It was in Harrogate, at the age of fourteen that Gerald Finzi began studying music with his composition teacher, Ernest Farrar (1885-1918).

Ernest Farrar was born in London in 1885, and was the son of a clergyman. He was educated in Leeds, and in 1905 won an organ scholarship to the Royal College of Music, where he studied with Charles Villiers Stanford (1852-1924) and Sir Walter Parratt (1841-1924). After graduating, he returned to northern England where he was the organist at St. Hilda’s from 1910 to 1912 and then to Christ Church, Harrogate from 1912
to 1916. Long after the deaths of Farrar and Finzi, Farrar’s widow Olive recalled their relationship in a letter to Jo Finzi, Gerald’s widow. She writes that Gerald would arrive at their house “with a huge Music [sic] case, full of music & books which almost weighed him down, & a little notebook in which he entered questions to put to Ernest.”6 She then goes on to write that Gerald would show up and “wait until Ernest had finished teaching & would sometimes go for a walk with Ernest, & they used to go together to the Orchestral Rehearsals at the Royal Hall on Wednesday mornings before the afternoon Symphony Concert.”7

Farrar was commissioned as a second lieutenant in an infantry regiment of the British Army in February of 1918. During this year, Finzi lost his last remaining brother Edgar, who served England as an aviator, and his beloved composition teacher to the violence of the first world war. All of these deaths, the death of his father, of his three brothers, and of Ernest Farrar occurred before Finzi had reached the age of 18, and more than likely contributed to an early bleak outlook on life.

He found great solace in poetry, especially in contemporary English poetry. His voracious appetite for poetry was made evident in 1974 when the Finzi estate donated over 6000 printed volumes to the University of Reading. It occupied a separate room on the fifth floor of the University’s Main Library for over thirty years, and was recently moved to the rare books collection at a separate location. Among those poets well represented in his collection were Edmund Blunden, John Masefield, Christina Rossetti,

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7 ibid
Wilfrid Gibson, Thomas Traherne and Finzi’s favorite, Thomas Hardy. It may be the case that these poets attracted Finzi by their recurring themes of the innocence of childhood being corrupted by adult experience. It is from this list of poets that Finzi draws for most of his choral works and songs, including movements in the *Requiem da Camera* on texts by Masefield, Hardy and Gibson.
REQUIEM DEVELOPMENT

A requiem mass is a Roman Catholic mass celebrated for the repose of the souls of one or more deceased persons, using a particular formula of the Roman Missal. The musical setting of the specific liturgy used for these masses is also referred to as a requiem. The title requiem is drawn from the first sentence of the entrance antiphon “Requiem aeternam dona eis, Domine,” or grant them eternal rest, Lord.

The form of the requiem mass differs from the typical Roman Catholic mass in many ways. A liturgical requiem mass omits the Gloria in excelsis Deo and the Credo texts, normally sung in a high mass. The Alleluia normally sung before the Gospel reading is replaced with a Tract. This practice is normally used during Lent, when the joy of an Alleluia is deemed inappropriate. The sequence Dies Irae or Day of Wrath is added, the text of the Agnus Dei is modified, and the formal ending of the mass Ite, missa est is replaced with Requiescant in pace.

The earliest extant example of a polyphonic requiem is Johannes Ockeghem’s (c.1415-1497) setting contained in the Chigi Codex8 (c.1500). This Flemish manuscript contains masses from, among others, Antoine Busnois (c. 1430-1492), Loyset Compère (c. 1445-1518), Josquin de Prez (c. 1450-1521), and Pierre de la Rue (c. 1452-1518). Works by Ockeghem appear in the Chigi codex more than any other composer, and include twelve masses, and his requiem. While the compilation of the Chigi codex dates

between 1498 and 1503, Dr. Richard Wexler suggests that Ockeghem’s requiem may have a composition date as early as 1461, and goes on to propose that the piece was created in response to the death of Charles VII\(^9\).

For more than four hundred years, the liturgical texts of the requiem mass and its various musical settings have evolved. Several composers including Tomás Luis de Victoria (1548-1611), Antonio Vivaldi (1678-1741), Wolfgang Amadeus Mozart (1756-1791), Anton Reicha (1770-1836), Hector Berlioz (1803-1869), Maurice Duruflé (1902-1986), and many others have set the standard requiem texts from the Roman Missal. Some of these compositions are intended for liturgical use. Other more large-scale and elaborate works were written with the intent of being presented on the concert stage. For example, Verdi’s setting of the requiem is sometimes lovingly referred to as his “greatest opera.”\(^10\)

While many composers have chosen to create requiems that follow the standardized texts of the Roman Catholic Church, there also have been composers who see the creation of a requiem as an opportunity to compose a piece of music that memorializes a death, consoles people who are grieving, or expresses their philosophical or political stances against war, persecution, and suffering.

The constraints of the Roman Catholic Church limited composers to the prescribed requiem texts as source material for requiem composition. With the

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development of the Protestant Reformation in the sixteenth century, newly-formed Protestant churches desired musical compositions similar in style to the Roman Catholic liturgical requiem, but which allowed the composer the freedom to choose texts from any available source. An early example of this Protestant or non-liturgical type of requiem is Heinrich Schütz’s (1585-1672) composition *Musikalische Exequien* (SWV 279-281, completed in 1636).

When Heinrich Posthumus von Reuss died in December of 1635, he left specific instructions on the occasion of his death for his funeral arrangements. He also specified that a piece of music be created by Heinrich Schütz, the texts he wished to be set, and the character of the music to be used in setting them. The resultant piece, Schütz’s *Musikalische Exequien* or “musical funeral rites” combines elements of the German burial mass, the typical Roman Catholic mass, and elements of the Italian/German sacred concerto. The textual sources range from biblical texts from Job, Philippians, John, Romans I, Isaiah, Song of Solomon, Psalms, Genesis, and Luke.

In 1695, English composer Henry Purcell composed an anthem and two elegies for the funeral services of Queen Mary II. The text for the anthem was drawn from the Order for the Burial of the Dead from the Anglican Book of Common Prayer, which itself draws from Psalms 39 and 90, as well as Corinthians I.

In 1708, a relatively young Johann Sebastian Bach created a similar funeral piece titled *Gottes Zeit ist der allerbeste Zeit*, (BWV 106, composed in 1708), which is sometimes referred to as *Actus Tragicus*. Bach scholars suggest that this piece was
written to mourn the death of Tobias Lämmerhirt, Bach’s maternal uncle, who died in 1707. In a similar fashion to the compositions by Schütz and Purcell, Bach’s *Actus Tragicus* draws its biblical texts variously from Acts, Psalms, Isaiah, Luke and Revelations, but goes a step further, including chorale excerpts from Martin Luther, Adam Reusner and Johann Leon.

Some 160 years later, another example of a non-liturgical requiem is found in Johannes Brahms’ *Ein deutsches Requiem* (op. 45, 1868), or A German Requiem. The suicide of his good friend and fellow composer Robert Schumann in 1856 caused Brahms devastating distress. It was Schumann’s idea to title a work of this kind *Ein Deutsches Requiem*. According to Max Kalbeck, Brahms’ first biographer, Brahms began to sketch some short, Schumann-like melodies shortly after Schumann’s death, perhaps for a requiem-like work; however it wasn’t until his mother’s death in 1865 that Brahms began serious work on what he later described as his “Human Requiem.”

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PHILIP THOMAS’S COMPLETION OF THE *REQUIEM DA CAMERA*

England’s early list of influential composers such as Leonel Power (c.1380-1445), John Dunstable (1390-1453), Thomas Tallis (c. 1505-1585), William Byrd (1540-1623), John Dowland (1563-1626), Orlando Gibbons (1583-1625) and Henry Purcell (1659-1695) seems to come to a sudden stop after the death of (though not native-born) George Frideric Händel (1685-1759) in 1759. It is not until the late-nineteenth and early-twentieth centuries that composers like Edward Elgar (1857-1934), Ralph Vaughan Williams (1872-1958), Gustav Holst (1874-1934), Benjamin Britten (1913-1976), and many other composers return England to a place of compositional importance. A commonality shared by these later composers is that each created a non-liturgical requiem or requiem-like piece. It is my opinion that one of the factors in the return of British composers to a place of high regard in the international music community was the concurrent creation of these British non-liturgical requiems, specifically as a reaction to the First World War.

The *Requiem da Camera* (op. 3b, 1924) offers a glimpse into the compositional mind of the young Gerald Finzi, and is an example of the type of non-liturgical requiem composition that many prominent British composers would later produce. Paradoxically, Finzi never finished orchestrating the third movement, even though he thought highly of the piece as a whole and attempted to have it published multiple times.

Though the Anglican Church has its own version of texts used at a burial service, a number of prominent British composers have written non-liturgical requiems, or
requiem-like pieces in the twentieth century. In these works, the main focus of the text is on death, the repose of the souls of the dead, or comfort for those affected by death. A number of these pieces are dedicated to people who died during the first world war or employ anti-war texts. Although not all of the compositions are titled “Requiem,” they all share a focus of mourning for the dead, giving comfort to the living, being concerned in some way with the first world war (generally through dedication and the use of war poetry), and the use of non-liturgical text sources. Text sources include anti-war poetry, political speeches, liturgical requiem movements, and excerpts from the bible. Examples of this type of composition include the following works:

- Henry Walford Davies’s *Short Requiem in D Major* (1915)
- Frederick Delius’s *Requiem: A Mass of Life* (1916)
- Edward Elgar’s *The Spirit of England* (op. 80, 1917)
- Gustav Holst’s *Ode to Death* op. 38 (1919)
- Gerald Finzi’s *Requiem da Camera* (op. 3b, 1924)
- Ralph Vaughan Williams’ *Dona Nobis Pacem* (1936)
- Benjamin Britten’s *War Requiem* (op. 66, 1962)

In my study, I have focused on the Finzi *Requiem da Camera*, and attempt to answer some challenging problems posed by its compositional history. In my thesis I state that I will attempt to demonstrate that a close reexamination of Gerald Finzi’s compositional sketches for his *Requiem da Camera* suggest clarifications to Philip Thomas’s completion of the work, improvements that both address certain problematic sections of the work and bring it into closer conformity with what seems to have been Finzi’s compositional intent.
The choral parts for the *Requiem da Camera* were fully worked out by Finzi in 1924, as were the piece’s first, second and fourth movements. The first movement, an orchestral prelude, was given its first performance in 1925. It is unclear why Finzi never finished the orchestration for the third movement, even though he made many attempts to have the piece published during his lifetime. In 1923, Finzi composed a setting of “In time of ‘The breaking of nations,’” the Thomas Hardy poem which was eventually added as the third movement, for voice and piano, and sought out advice from Vaughan Williams for the piece’s completion. A note regarding a Vaughan Williams suggestion for the ending of the movement can be found in Finzi’s hand on the draft’s final page (see Appendix A for Finzi’s original sketch).

As was mentioned in the foreword of this document, the Carnegie United Kingdom Trust created a prize for musical compositions. In an advertisement for these prizes, the Trust describes that the award was created to “encourage British composers in the practice of their art.” and goes on to enumerate the awards:

The awards will be made annually in respect of those compositions which, in the opinion of the adjudicators, constitute the most valuable contributions to the art of music. The composer of any work selected shall be rewarded as follows: (1) his work shall be published at the expense of the Trustees; and (2) he shall have the copyright secured for him, together with all the royalties obtained in respect of the sale of copies to the public.

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14 Ibid.
The announcement goes on to list the genres of music that would be accepted, and then mysteriously explains that composition should not be entered into as a career.

It is apparently presumed that if the music is published it will provide [a] living, and lead to the performance. But we fear that the more artistic the compositions selected prove to be, the less chance there will be of the composer deriving any pecuniary benefit from the sales of copies. Of the classes of composition enumerated by the Trustees, only those under (Choral Works), and (Opera or Musical Drama) stand a ghost of a chance of providing bread and butter. Orchestral organizations are hardly likely to pay for parts, and the privilege of performing works that will not draw our reluctant public.\textsuperscript{15}

The announcement ends with what seems to be a deterrent to submitting works: “It must be borne in mind that there already exist in print a goodly number of pieces by British composers that are rarely or never performed.”\textsuperscript{16}

It was under these conditions, however, that a 22-year-old Gerald Finzi, who had only seriously been training in music theory and composition for six years, won a Carnegie Trust award for his composition \textit{A Severn Rhapsody} (op. 3a, 1924), the piece that shares its opus number with \textit{Requiem da Camera}. Six years later, Finzi wrote the letter to Howard Ferguson citing that the same trust that published \textit{A Severn Rhapsody} had turned down his “Cinderella-of-a-requiem a second time.”

The \textit{Requiem da Camera} was not published in a completed form until 1990, when pianist and conductor Philip Thomas issued his completed edition of it in which he attempted to fully orchestrate the third movement. Philip Thomas was born in Neath, Wales and was a student at the Royal Academy of Music. As a student, he served as the

\textsuperscript{15} Ibid.

\textsuperscript{16} Ibid.
rehearsal pianist for the Welsh National Opera. After his graduation from the Royal Academy of Music, he joined the musical staff of the English National Opera, and eventually went on to become the Head of Training for its Young Singers Programme. He is currently a visiting professor at the Wales International Academy of Voice.17

While there are articles written about Gerald Finzi and his music prior to his death in 1956, most of the significant research has happened only in the past few decades. Since the publication of the Philip Thomas completion of *Requiem da Camera* in 1990, there have been ten doctoral dissertations produced pertaining to Gerald Finzi’s compositions. Of these, five specifically examine Finzi’s settings of Thomas Hardy poetry. It was interesting to find that only three of these dissertations make mention of the *Requiem da Camera*.

While the focus of his work is not on Thomas Hardy, University of Arizona alumnus W. Elliot Jones mentions the piece several times in his 2010 dissertation titled “Welcome Sweet and Sacred Feast: Choral Settings of Metaphysical Poetry by Gerald Finzi.” In her massive “A Critical Study of Word/Music Correspondences in the Choral Works of Gerald Finzi,” Kathleen E. Robinson devotes a considerable amount of time, 73 pages in total, to Finzi’s *Requiem da Camera*, but Thomas’s work was not available to her at the time of her dissertation’s publication. Robinson’s work focuses only on the same manuscripts I have used to create this study.

The only other dissertation that makes mention of the *Requiem da Camera* was by

Curtis A. Scheib in his 1999 dissertation “Gerald Finzi’s Songs for Baritone on Texts by Thomas Hardy: An Historical and Literary Analysis and Its Effect on Their Interpretation.” While Scheib’s main focus is on Finzi’s settings of Hardy texts for baritone, the Requiem da Camera is only mentioned once, and is mislabeled as “Requiem di Camera, op. 3 (uncompleted) for baritone solo, chorus and small orchestra and dedicated to Ernest Farrar.”¹⁸

¹⁸C.A. Scheib Gerald Finzi’s Songs for Baritone on Texts by Thomas Hardy: An Historical and Literary Analysis and Its Effect on Their Interpretation (D.M.A. diss. West Virginia University, 1999), 21.
METHOD OF EDITING THE THIRD MOVEMENT

Although the first twenty measures of the third movement of *Requiem da Camera* are complete in draft form, the remainder of the movement was never fully orchestrated by Finzi. Using drafts and sketches donated by the Finzi estate\(^\text{19}\), Philip Thomas created and published a completed version of the *Requiem da Camera*, including his own completion of the third movement.

While Thomas orchestrated a majority of the material in his edition of the third movement, there are only two notations indicating that any of the material was added by an editor. On the movement’s first page is found “Performance directions and dynamic markings in square brackets [ ] are editorial.”\(^\text{20}\) While many individual dynamic markings are bracketed in Thomas’s edition, there is a lack of clarity as to which dynamics are Finzi’s and which are Thomas’s. The second notation contains an asterisk in measure 27, and a note that the C\(^\natural\) indicated in the harp, cello and contrabass is editorial\(^\text{21}\). Aside from these two editorial notes there is no indication that Thomas orchestrated more than 65% of the material in the third movement.

The methodology used in my editing of the third movement of Finzi’s *Requiem da Camera* was established in the proposal to this document. The evidence in support of my thesis is drawn from four primary sources:


\(^{21}\) Ibid: 54
1. Digital copies of Gerald Finzi’s unfinished manuscript *Requiem da Camera* (1924), including sketches for a third movement, purchased from the Bodleian Library
2. Philip Thomas’s completion of Finzi’s *Requiem da Camera* (1990)
3. *A Severn Rhapsody* (op. 3a, 1923)
4. *Dies Natalis* (op. 8, 1940)

The first step in editing this movement was to differentiate what material was from the original Finzi manuscript and what was added by Thomas. The two primary sources were analyzed, color-coded and combined into one score. The resultant score revealed the previously undocumented amount of material Thomas had contributed to the score. This amalgamated score is included as an appendix to this document.

After this was completed, editorial choices in Thomas’s published version were able to be reconciled against Finzi’s sketches including:

- The exact placement of *crescendo* and *decrescendo* markings
- The language to indicate mutes
- Inconsistent marking and use of dynamic indications
- Inconsistent use of *tenuto* markings
- Finzi included key signatures for the horn in his sketch. The Thomas completion uses a horn part without key signatures with accidentals in each measure

A full recounting of these discrepancies is included in this document’s Appendix E. In addition to these relatively small, more editorial issues, four major areas of clarity were made evident: the unintentional melding together of measures 26 and 27, the character of the chord in measure 27, beat 3, an orchestral balance issue in measures 33 and 34, and an English horn range issue in measure 46.
At some point in Thomas’s editing process, half of the orchestral texture from Finzi’s sketches of measures 26 and 27 were mis-copied (see Figures 1 and 2). This error combined the viola, cello and bass notes from Finzi’s original measure 27 and the woodwind notes from Finzi’s original measure 26, thus eliminating a measure from the entirety of the work and causing some harmonic difficulties. This oversight is apparent when looking at Finzi’s original manuscript sketch labelled page 50. The moving wind parts occur a measure before the entrance of the vocal soloist in Finzi’s sketch, but they occur simultaneously in Thomas’s completion. The missing measure was replaced in my edition of the movement, and the orchestral parts were filled in based on Thomas’s edition.
The second, and more difficult area of clarification encountered was the character of the chord in Thomas’s measure 27, specifically in beat 3 of the measure. Citing the previous mis-copying between measures 26 and 27, Thomas’s reading has the chord in the orchestral texture containing the notes C♮, A♭, A♮, B♭, and E♭, which are not idiomatic in Finzi’s compositions (see Figure 3).

![Figure 3. An orchestral reduction of Philip Thomas’s completion of measure 27.](image)

Finzi’s original sketch eliminates some confusion, as it does not contain woodwind parts. While the C♮ in Thomas’s reading are marked as being editorial, the clash between the baritone soloist’s A♭ and the written A♮ of the cello and harp is atypical of Finzi. Almost certainly, neither of these are what Finzi would have completed and published. It is clear that there is simply an error in combining two different measures, and a possible confusion between melodic and harmonic minor in the case of the Finzi manuscript. My completed edition of the third movement replaces the editorial A♮ from Thomas’s completion with an A♭, which is more typical of Finzi’s style.

Another orchestration question arises in measures 33 and 34. Beginning in
measure 33, the thematic material from the opening of the movement returns in a slightly different form. The opening thematic material, characterized by a B♭ minor chord in the winds and horn, sustained above a slow, plodding B♭ pedal in the harp, cello and bass, has now returned in E♭ minor.

![Figure 4](image-url)

In the original sketch Finzi seems to have been particular about where he marked rests, and what measures he left open so that he might add notes at a future point (see Figure 4). In Finzi’s sketches of measures 33 and 34 the only rests that occur are in the treble staff of the harp and in the baritone solo. Therefore any of the remaining instruments are available to re-state the opening material in the new key, an idea Finzi seems to confirm by the addition of a measure in the clarinet which is harmonically and rhythmically analogous to the opening material. This measure does not appear in the Thomas edition.

As mentioned before, *A Severn Rhapsody*, which shares its opus number with the *Requiem da Camera*, also begins with thematic material in the flute, clarinet and horn which recurs throughout the piece. This thematic material returns no less than seven times throughout the piece in a span of only six-and-a-half minutes, and in a variety of orchestrations. I have taken into account an editorial note in Finzi’s hand on a copy of his
completed drafts concerning the size of the string complement (see Figure 5), which shows Finzi’s intention to use no more than three violas in the Requiem da Camera.

When taking these pieces of information into account, a balance problem has been created in Thomas’s edition by dividing a maximum of three violas against a brass instrument; especially when Finzi indicates a clarinet instead of a horn. I have used the orchestration of the recurring material in A Severn Rhapsody as a guide, and the re-orchestration of these measures results in a more balanced and expected choice for measures 33 and 34.

The final major editorial issue can be found in measure 46 of Thomas’s edition, where the English horn is indicated to play a note that is out of its range. Finzi’s sketch of measure 46 shows a version of this melodic line written for the horn.

In the Thomas edition in measure 45 the English horn is playing in unison with the baritone soloist. In the next measure, Thomas changes the instrument playing in unison with the baritone to the clarinet, and sets the English horn in octaves with the flute.

An interesting and artistic orchestration choice was then decided. Thomas uses the
clarinet and English horn to double the baritone soloist’s line on the text “War’s annals will cloud into night.” switching the instrument performing the doubling from the reedy, muffled sound of the English horn to the clear tone of the clarinet on the word “cloud.” Although the aural effect of this orchestration is striking and subtle, the suggested note is not playable by an English horn. A simple reversal of the clarinet’s and English horn’s musical lines, which begin in unison, would alleviate the range predicament.

Once these four main areas of artistic editing were clarified, some more practical editing could take place. There are four areas that were affected in this editing:

1. There are three instances where either Finzi’s indication or Thomas’s edition contains misleading or incomplete pizzicato or arco indications. Using the context of the surrounding measures, these inconsistencies have been corrected.

2. Finzi’s original setting of the bass line for measure 33 has quarter note Eb written in octaves, both below the bass clef and on the bass clef. The notes contained on the bass clef are written smaller, indicating that they are a secondary option. The Eb written below the bass clef is the only option written in the Thomas completion, but is not playable on a standard bass without the use of an extension. While many bass players have this extension and are able to play this note, I have been cautious and decided to return the higher Eb in parentheses as an option.
3. Neither the Thomas nor the Finzi versions of this movement have any articulations or dynamics whatsoever written in for the singer. Using the surrounding completion as a resource, the phrasing, dynamics and articulation of the vocal line was completed.

4. In completing this document I found Finzi’s preface to a catalog of his works that was previously quoted at the beginning of this document. His preface, titled Absalom’s Place ends with these three sentences:

   I should like the whole question of revised publications, new publications and withdrawals to be dealt with systematically and I suggest that the advice of Howard Ferguson should be asked. Not only does he know my systematised marks of expression etc. but practical advice has always been of the greatest help. That, together with my dear wife’s judgment, should be sufficient.22

In researching these scores, I found a piano and baritone reduction of the work, created by Howard Ferguson, Finzi’s long time friend and pianist. At the request of Gerald Finzi, and in consultation with Ferguson’s reduction, the word “War” in measure 46 has been moved back one beat to occur before the downbeat of measure 46.

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CONCLUSION

*Requiem da Camera* is a fascinating look at the young compositional mind of Gerald Finzi, and an early example of British non-liturgical requiem. The effort of Philip Thomas to bring life to this work is commendable. After cleaning up some minor editorial issues, areas requiring further revision were made clear and edited using Finzi’s later compositions and surrounding material as a template.

At the beginning of this document, I quoted a preface Gerald Finzi wrote in a 1941 collection of his works. Toward the end of the preface, he wrote “in the event of my death I am anxious for as much to be finished and fit for publication to be issued, preferably in as uniform an edition as possible.” With the completion of this document, a new edition of the full score and parts has been created. I look forward to pursuing opportunities for the large scale release of this work, in line with Finzi’s wishes.
APPENDIX A: PERMISSIONS

Liz Pooley
To: Casey Cook
Re: Requiem da Camera Research information

August 16, 2012 11:03 AM

Dear Casey Cook

Thank you very much for your timely email.

The whole subject of the Requiem da Camera was in fact raised at the last meeting of the Trustees, some weeks ago, and is under ongoing discussion already but we are nonetheless grateful to you for raising this.

Regarding the use of the material from the Bodleian, the Trust is happy to give you permission to use excerpts as necessary, acknowledging copyright, for the purposes of your dissertation only.

Thank you for your continued interest in Finzi’s music and good luck with the dissertation,

Yours

Elizabeth Pooley
Administrator
The Finzi Trust

banksmusic@tiscali.co.uk
To: Casey Cook
Re: PH42 - Finzi requiem

September 4, 2012 9:30 AM

Dear Mr Cook,

Please take this email as permission to use Philip Thomas’s edition of the third movement of Finzi’s Requiem da Camera in your dissertation.

Kind regards,

Rosemary Goodwin

Banks Music Publications
APPENDIX C: ORIGINAL FINZI DRAFT (FULL SCORE)

In memory of F. B. F.

Sketch full score of III: Hardy's "Only a man hearing side"

Requiem la Camera

for

small chorus (or four solo voices)

and

Chamber Orchestra

Gerard Finzi (1914)
clods In a slow silent walk with an old horse that shuffles and moans
Only thin smoke without flame From the heaps of wood grass.
only thin smoke without flame from the heaps of couch-grass
APPENDIX D: PHILIP THOMAS COMPLETION
APPENDIX E: AMALGAMATED SCORE

The following appendix was created to illustrate the differences between the original manuscript left by Gerald Finzi, and the edition that is currently in publication which was edited by Philip Thomas. The score has been color-coded to highlight the differences that occur.

• Indications in black occur in both the Finzi and Thomas editions.

• Indications in blue were additions by Thomas.

• Indications in red were omitted by Thomas, but occur in Finzi’s manuscript.

• Indications in green were added by Cook.
from Requiem da Camera op. 3b

III

Con dignita \([i = \text{c.60}]\)

NOTE: Performance directions and dynamic markings in square brackets [ ] are editorial.
Dynamics omitted from Thomas

Vocal triplet eighth notes were improperly beamed

General Note — No articulation markings exist in the vocal part of either the Finzi draft or Thomas completion.

On only a man rowing clods in a slow silent walk with an
old horse that stumbles and nods
Half asleep as they
Crescendo/decrescendo moved to original location from Finzi draft.

Crescendo/decrescendo omitted from Thomas completion.

Crescendo starts on beat 3 in Finzi draft;
beat 2 in Thomas completion.

Indication omitted from Thomas.

No tenuto in Finzi draft.
Crescendo adjusted slightly to match Finzi draft.
Marked muted instead of con sord. in Finzi draft

Only
thin smoke without flame, from the heaps of couch-grass;
Yet this will go onward the same though
Dynasties pass.

All marked tenuto in Finzi
Notes not possible without extension
Finzi included notes in parentheses in draft
Yon-der a maid and her

Yon-der a maid and her

[senza sord.]

[Vln. I] pp [legato]

[Vln. II] pp [sempre legato]

[Vla.]

[Vc.]

[Cb.] [ppp]
This indication was added by Thomas to indicate the right hand should play in upper notes of the bass clef. The indication looks similar to a glissando or arpeggio indication, and is therefore a little confusing.
cloud into night

Ere their story

Note not possible on Cor Anglais

See similar note on page 26

Tenuto omitted from Thomas
APPENDIX F: EDITORIAL CHANGES FROM THOMAS TO COOK EDITIONS

m. 1: removed horn key signature to modernize score

m. 1: changed tempo indication to “♩= about 60” as Finzi indicated on the original piano and baritone sketch

m. 2, low strings: removed simile mark and wrote out tenuto and bowing marks

m. 3, upper strings: added tenuto as marked in manuscript

m. 3, strings: decrescendo moved to mirror Finzi’s location

m. 4, baritone: all dynamics and articulation marks are editorial throughout

m. 4, baritone: removed beaming of triplet eighth notes

m. 6, horn: slur, dynamics and crescendo added as in Finzi manuscript

m. 6, cello: added missing pizz indication

m. 8, upper strings: pp added from Finzi manuscript

m. 9, horn: slur retained from Thomas edition

m. 9, violin I: slur added as marked in Finzi manuscript

m. 9, viola: tenuto added as in Finzi manuscript

m. 11, oboe and clarinet: crescendo/decrescendo moved to match Finzi’s manuscript

m. 11, horn: crescendo moved to match Finzi’s manuscript

m. 11, viola and cello: indication mute on added as in Finzi manuscript

m. 14, bass: tenuto removed as in Finzi manuscript

m. 15, viola and cello: indication con sordino changed to muted as in Finzi manuscript

m. 15, violins and bass: indication mute on added as in Finzi manuscript

m. 16, viola: unnecessary cautionary C♮ removed

m. 17, bass: indication con sordino changed to muted as in Finzi manuscript

m. 19, violin II: indication con sordino changed to muted as in Finzi manuscript

m. 22, violin I: indication con sordino changed to muted as in Finzi manuscript
m. 22, cello: *arco* indication added to mirror mm. 19

m. 23, harp: changed *ppp* indication to *pp* as indicated in the Finzi manuscript

m. 23, harp: decrescendo indication restored as in Finzi manuscript

m. 24, clarinet and viola: *tenuto* marks replaced as in Finzi manuscript

m. 24, violin I: decrescendo restored as in Finzi manuscript

m. 25, viola: In the previous measure the viola is doubling the clarinet, and Finzi gives each instrument *tenuto* marks. The same principle was used to add *tenuto* marks in this measure, as the viola doubles the horn line.

m. 26: The measures for wind instruments were copied correctly, the other parts were melded together with information from the following measure. Returned to Finzi’s manuscript version.

m. 28: changed notation at bottom of the page to “A♭ is editorial”

m. 30, violin II: all notes after the dotted quarter changed to reflect the *tenuto* indications in Finzi manuscript

mm. 33–35: A balance issue was unintentionally created by dividing the 3 viola players against a horn. With the upper strings unmarked, a re-orchestration was created which split the Thomas version of the viola part amongst the violins, reverted the viola to Finzi’s indications, and replaced the horn with the clarinet, as indicated in Finzi’s manuscript.

mm. 42–43, harp: unnecessary wavy line removed from full score

m. 44, oboe: pitch F adjusted to A as originally sketched by Finzi

m. 46, English horn: melody contains a note out of range, and was moved to horn as in Finzi manuscript

m. 47, flute: decrescendo added as in Finzi manuscript

m. 47, viola: *tenuto* markings added as in the Finzi manuscript

m. 47, harp: unnecessary wavy line removed from full score

mm. 51–58: left as Thomas edited in accordance with a note on the original piano and baritone sketch saying “+ R. V. W. suggests”
APPENDIX G: COOK EDITION

Con dignita $\frac{\text{J}}{= \text{c. 60}}$

Flute
Oboe
English Horn in Bb
Clarinet in Bb
Horn in F
Harp
Baritone Solo
Violin I
Violin II
Viola
Violoncello
Contrabass
Only a man harrowing clods in a slow silent walk with an
old horse that stumbles and nods Half asleep as they
thin smoke without flame, from the heaps of couch-grass;
Yet this will go on-ward the same though
Fl.

Ob.

EH

Cl.

Hn.

Hp.

Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.
Solo (remove mute)

Fl.  ppp

Ob.  pp

EH  ppp

Cl.  pp

Hn.  mp

Hp.  ppp

Solo  Yon-der a maid and her

Vla. I  pp legato

Vln. II  pp sempre legato

Vla.  pp

Vc.  pp

Cb.  pp
cloud into night

Ere their story

WORKS CITED


Crutchfield, Johnathan E. *A Conductor's Analysis of Gerald Finzi's Intimations of Immortality; Lo, the Full Final Sacrifice; and Magnificat*. D.M.A Diss. Southern Baptist Theological Seminary, 1994.


Luce, Harold T. *The Requiem Mass from its Plainsong Beginnings to 1600*. Ph.D Diss. Florida State University, 1958.


