

Gerald
Finzi

Dies Natalis op 8

**Cantata for tenor or soprano solo &
string orchestra**

Voice & piano
reduction

Words by Thomas Traherne

BOOSEY & HAWKES

CONTENTS

	PAGE
1 INTRADA (Strings only)	6
2 RHAPSODY (Recitativo Stromentato)	11
3 THE RAPTURE (Danza)	22
4 WONDER (Arioso)	32
5 THE SALUTATION (Aria)	38

Note :—

Although the work is designed as a whole, the first three movements and the last two can be performed as separate units. The Intrada and also the last movement can be performed as separate movements.

Duration approx. 25 minutes

2.

RHAPSODY

(Recitativo Stromentato)

Will you see the infancy of this sublime and celestial greatness? I was a stranger, which at my entrance into the world was saluted and surrounded with innumerable joys; my knowledge was Divine I was entertain'd like an Angel with the works of God in their splendour and glory. Heaven and Earth did sing my Creator's praises, and could not make more melody to Adam than to me. Certainly Adam in Paradise had not more sweet and curious apprehensions of the world than I. All appear'd new, and strange at first, inexpressibly rare and delightful and beautiful. All things were spotless and pure and glorious. The corn was orient and immortal wheat, which never should be reap'd nor was ever sown. I thought it had stood from everlasting to everlasting. The green trees, when I saw them first, transported and ravished me, their sweetness and unusual beauty made my heart to leap, and almost mad with ecstasy, they were such strange and wonderful things. O what venerable creatures did the aged seem! Immortal Cherubims! And the young men glittering and sparkling Angels, and maids strange seraphic pieces of life and beauty! I knew not that they were born or should die; but all things abided eternally. I knew not that there were sins or complaints or laws. I dream'd not of poverties, contentions or vices. All tears and quarrels were hidden from mine eyes. I saw all in the peace of Eden. Everything was at rest, free and immortal.

Thomas Traherne.

Adapted from "Centuries of Meditation"

Third century; Med: 1, 2, 3.

3.

THE RAPTURE

(Danza)

Sweet Infancy !
O Hevenly Fire ! O Sacred Light !
How Fair and bright !
How Great am I
Whom the whol World doth magnify !

O hevenly Joy !
O Great and Sacred Blessedness
Which I possess !
So great a Joy
Who did into my Arms convey ?

From God abov
Being sent, the Gift doth me enflame
To prais his Name ;
The Stars do mov,
The Sun doth shine, to shew his Lov.

O how Divine
Am I ! To all this Sacred Wealth,
This Life and Health,
Who rais'd ? Who mine
Did make the same ! What hand divine !

Thomas Traherne.

4.

WONDER

(Arioso)

How like an Angel came I down !
How bright are all things here !
When first among his Works I did appear
O how their Glory did me crown !
The World resembled his ETERNITY,
In which my Soul did walk ;
And evry thing that I did see
Did with me talk.

The Skies in their Magnificence,
The lovly lively Air,
Oh how divine, how soft, how sweet, how fair !
The Stars did entertain my Sense ;
And all the Works of God so bright and pure,
So rich and great, did seem,
As if they ever must endure
In my Esteem.

A Nativ Health and Innocence
Within my Bones did grow,
And while my God did all his Glories show
I felt a vigor in my Sense
That was all SPIRIT : I within did flow
With Seas of Life like Wine ;
I nothing in the World did know
But 'twas Divine.

Thomas Traherne.

5.
THE SALUTATION
(Aria)

These little Limbs,
These Eys and Hands which here I find,
This panting Heart wherwith my Life begins ;
Where have ye been ? Behind
What Curtain were ye from me hid so long !
Where was, in what Abyss, my new-made Tongue ?

When silent I
So many thousand thousand Years
Beneath the Dust did in a *Chaos* ly,
How could I *Smiles*, or *Tears*,
Or *Lips*, or *Hands*, or *Eys*, or *Ears* perceiv ?
Welcom ye Treasures which I now receiv.

From Dust I rise
And out of Nothing now awake ;
These brighter Regions which salute mine Eys
A Gift from God I take :
The Earth, the Seas, the Light, the lofty Skies,
The Sun and Stars are mine ; if these I prize.

A Stranger here
Strange things doth meet, strange Glory see,
Strange Treasures lodg'd in this fair World appear,
Strange all and New to me :
But that they *mine* should be who Nothing was,
That Strangest is of all ; yet brought to pass.

Thomas Traherne.

The words of this Cantata are reprinted from "The Poetical Works of Thomas Traherne" and "Centuries of Meditations" by Thomas Traherne by kind permission of the publishers, Messrs. P. J. & A. E. Dobell, of Tunbridge Wells.

A slightly "modernized" version of numbers 3, 4 and 5 appears in the vocal score.

DIES NATALIS

DURATION
approx. 25 mins.

Words by
THOMAS TRAHERNE

I. Intrada

Music by
GERALD FINZI

Andante con moto ♩ = circa 69

Poco ritard a

PIANO
(String Orchestra)

The musical score is written for Piano (String Orchestra) in 6/8 time. It consists of five systems of music. The first system is marked 'Andante con moto' with a tempo of approximately 69 beats per minute. The music begins with a piano (*p*) dynamic and a 'sostenuto' marking. The first system ends with a 'Poco ritard a' instruction. The second system is marked 'tempo' and features dynamics of *f*, *dim.*, and *p*. The third system starts with a first ending bracket (1) and includes dynamics of *p*, *mf*, and *dim.*. The fourth system includes a *pp* dynamic. The fifth system starts with a second ending bracket (2) and includes dynamics of *mf* and *mp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

All rights reserved

WINTHROP ROGERS EDITION

© Copyright 1939 by Boosey & Co. Ltd.

H. 15139

First system of musical notation. The piano staff (top) begins with a forte (*f*) dynamic and includes a *dim.* (diminuendo) marking. The bass staff (bottom) features a *pizz.* (pizzicato) marking. The system concludes with a fermata over a whole note chord.

Second system of musical notation, marked with a circled 3 (③). The piano staff starts with a piano (*p*) dynamic and includes *mf* and *dim.* markings. The bass staff includes *p.* and *pp* markings. The system ends with a double bar line and a key signature change to two flats.

Sempre con moto ♩ = c. 76

Third system of musical notation, marked with a circled 4 (④) and the tempo marking *cantabile*. The piano staff includes *p, ma sonoro* and *mp* markings. The bass staff includes *(pizz.)* markings. The system concludes with a fermata.

Fourth system of musical notation, marked with a circled 5 (⑤). The piano staff includes *mf* markings. The bass staff includes *(arco)* markings. The system concludes with a fermata.

Fifth system of musical notation, marked with a circled 5 (⑤). The piano staff includes *mp*, *dim.*, and *p* markings. The bass staff includes *cresc.* and *(pizz.)* markings. The system concludes with a fermata.

6

Musical notation for measures 5-6. The piece is in 3/4 time with a key signature of two flats. Measure 5 features a melody in the right hand starting on G4, moving up stepwise to B4, and a bass line of chords. Dynamics include *mf* and *poco f*. Performance instructions include *(arco) cantabile* and *(pizz.)*. Measure 6 continues the melody and bass line with dynamics *mp* and *poco f*.

Musical notation for measures 7-8. Measure 7 features a melody in the right hand with a *dim.* (diminuendo) marking and a bass line of chords. Dynamics include *mp*. Performance instructions include *(arco)*. Measure 8 continues the melody and bass line with dynamics *mp*.

7

Musical notation for measures 9-10. Measure 9 features a melody in the right hand and a bass line of chords. Dynamics include *mf*. Measure 10 continues the melody and bass line with dynamics *mf* and *f*.

8

Ritardando a tempo

Musical notation for measures 11-12. Measure 11 features a melody in the right hand with dynamics *p* and *mp*, and a bass line of chords with *dim.* (diminuendo). Measure 12 continues the melody and bass line with dynamics *pp legato*.

Musical notation for measures 13-14. Measure 13 features a melody in the right hand with dynamics *p* and *mp cresc.*, and a bass line of chords with *(pizz.)* (pizzicato). Measure 14 continues the melody and bass line with dynamics *mp cresc.* and *simile*.

9

f *mp cresc.*

10

mf *cresc. sempre*

Poco stringendo

sva *f* *più f* *cresc.*

12

ff vappass. cresc. *fff* *sf*

Ritard. al-

dim.

12 Tempo I ♩. = circa 69

mp mf mp p

Poco ritardando

sfz dim poco a poco p

13 Poco meno mosso

pp mp

Tenuto

mp dim pp 14

Meno mosso

pp f pp 14

[Segue N° II]

VIII no 1

These bars to be played only when the Intrada is performed separately.

II. Rhapsody

(Recitativo stromentato)

* Words by
THOMAS TRATHERNE

Music by
GERALD FINZI

Andante con moto $\text{♩} = \text{circa } 72$
In Modo dell' Intrada Poco ritard. . .

VOICE

Will you see the in-fancy of this sub-lime and ce-les-tial

PIANO (Orchestra)

pp

--- a tempo

great-ness?

mf *p*

mp 2

I was a stran-ger, which at my en-trance in-to the

p

*From "Centuries of Meditations" by permission of Messrs. P.J. & A.E. Dobell

①

world..... was sa - lu - ted and sur-round-ed with in - nu-mer-a - ble joys;.....

f
Poco ritard. a tempo

..... my know - ledge.... was Di - vine.....

mp ②

I was en-ter-tain'd.... like an An-gel.....

cresc. *f* Poco ritenuto.

..... with the works of God..... in..... their splen - dour and

glo - ry.....

mf *mp* *dim.*

③ *p a tempo*

Heav en and

p *dim.* *pp* *p*

Earth.... did sing my Cre-a - tor's prais-es,..... and could not make more

pp *cresc.*

④

me - lo - dy to A-dam than to me.....

mp *dim.*

P (liberamente) *(a tempo)*

..... Cer-tain-ly A - dam in Pa-ra-dise..... had not more

pp colla voce

sweet and cu - rious ap-pre-hen-sions of the world than I.....

⑤ *mf*

All ap-peard new, and strange at first, in-ex-

mp *tr* *mf* *p*

Accel. *Ritard.* *a tempo*

- press - i - bly rare and de - light - ful and beau - ti - ful..... All

p *mf* *mp dim.* *p*

things were spot-less and pure and glo-rious....

⑥ Tenuto - - - - - ; *pp* (*liberamente*)

The corn..... was o-ri-ent and im-

- mor-tal wheat, which ne-ver should be reap'd..... nor was e-ver sown.

⑦

I thought it had stood from e-ver - last-ing to e-ver-last-ing.

mp *p*

The green trees, when I saw them first, trans- port- ed and ra- vis'h'd me, their

cresc. **Animato**

sweet- ness and un - u- sual beau- ty made my heart to leap, and al- most mad..

⑧ **A tempo**

..... with ec - sta- sy,..... they were such strange.... and

won- der- ful things.....

9

Musical notation for system 9, measures 1-4. Treble clef with key signature of three sharps. Piano accompaniment in G major with a 'dim.' marking.

Musical notation for system 9, measures 5-8. Includes vocal line with lyrics "O what" and piano accompaniment with "p ma sonoro" and "(pizz.)" markings.

Musical notation for system 9, measures 9-12. Includes vocal line with lyrics "ve - ne - ra - ble crea - tures did the a - ged seeml... Im - mor - tal" and piano accompaniment with "2" fingerings and "(arco)" marking.

Musical notation for system 10, measures 1-4. Includes vocal line with lyrics "Che - ru - bims!... And the young men..." and piano accompaniment with "mp" and "(pizz.)" markings.

.....
glit-ter-ing and spark-ling An - gels, ... and maids

mp

(arco)

strange.... se-raph-ic piec-es of life and beau-ty!

mp

p dim.

mp

I

p

knew not... that they were born..... or should die; but all things a -

cresc.

cresc.

⑫

- bid - ed e - ter - nal - ly.....

f.

mf

cresc.

I knew not..... that there were

p

p

2

sins or com-plaints or laws..... I dream'd not..... of

p

⑬

po-ver-ties, con-ten-tions or vi - ces.....

mp

2

mp All tears and quarrels were hidden *cresc.* from mine

eyes. *mf cresc.* I saw all

..... in the peace of E - den.....

(14)

Ritard. . . .

dim.

(15) *Molto meno mosso* ♩ = circa 48

p Ev - ery - thing... was at rest,.....

pp *p semplice*

free..... and im - mor - tal.....

mp *mp*

Rall - - en - - tan - - do

p *pp*

VIII No 2

III. The Rapture

*Words by
THOMAS TRAHERNE

(Danza)

Music by
GERALD FINZI

Allegro vivace e gioioso $\text{♩} = \text{circa } 104$

PIANO
(Orchestra)

(pizz.)

*From "The Poetical works of Thomas Traherne" by permission of Messrs. P. J. & A. E. Dobell.

Copyright 1939 by Boosey & Co. Ltd.

H. 15139

mf ②

Sweet In - - fan-cy!..... O Hea - ven-ly Fire!.....

mp

mf

O.....

mp *mf* *mp*

cresc.

..... Sa - - cred Light!.....

mf *p*

(pizz.)

mf ③

..... How Fair..... and bright!.....

f
How Great am

mf *mp*

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major with a treble clef. It begins with a whole note G4, followed by a half note G4, and then a quarter rest. The lyrics "How Great am" are placed below the notes. The bottom staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a rhythmic pattern of eighth notes in the bass and chords in the treble. Dynamic markings *mf* and *mp* are present.

cresc.
I Whom..... the whole world.....

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line with a treble clef. It starts with a quarter note G4, followed by a quarter note A4, and then a quarter rest. The lyrics "I Whom..... the whole world....." are placed below. The bottom staff is a piano accompaniment with grand staff notation. It continues the rhythmic pattern from the previous system. A *cresc.* marking is above the vocal line.

ff ④
..... doth mag - ni - fy.....

f cresc.

Detailed description: This system contains the fifth and sixth staves of music. The top staff is a vocal line with a treble clef. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter rest. The lyrics "..... doth mag - ni - fy....." are placed below. A circled number "4" is above the second note. The bottom staff is a piano accompaniment with grand staff notation. It features a more complex rhythmic pattern with sixteenth notes. Dynamic markings *ff* and *f cresc.* are present.

ff

Detailed description: This system contains the seventh and eighth staves of music. The top staff is a vocal line with a treble clef. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter rest. The bottom staff is a piano accompaniment with grand staff notation. It continues the complex rhythmic pattern. A *ff* marking is present.

Poco ritard. Più tranquillo

5

pp
p sostenuto
simile

mp
p
mp

O hea-ven-ly Joy!

pp

O Great and Sa-cred Bless-ed-ness..... Which

6

Ravvivando

p
mf

I poss-ess!

Tempo I

mf So great..... a Joy..... *f* Who.....

did in-to my arms con - - vey?.....

p *mp* *cresc.*

⑦

mf *f*

Poco ritard. Più tranquillo

mp *sostenuto* *simile* *simile*

mp **8**

From God..... a - bove.....

Be-ing sent,..... the Gift..... doth me en -

cresc. *f*

- flame..... To praise..... His Name;.....

mp *cresc.*

9 Tempo I

mf Molto ritard. . .

The Stars.....

A tempo

do move,.....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long note, followed by a melodic phrase. The piano accompaniment consists of a steady eighth-note pattern in the bass and chords in the treble. A dynamic marking of *p* is present in the piano part.

The Sun..... doth

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *f* above the first measure. The piano accompaniment maintains its rhythmic pattern with some harmonic changes. A dynamic marking of *f* is also present in the piano part.

shine, to shew his love.....

10

The third system includes a circled measure number '10'. The vocal line has dynamic markings of *cresc.* and *ff*. The piano accompaniment has a dynamic marking of *mf cresc.*

.....

cresc. poco a poco

The fourth system shows the continuation of the piano accompaniment. The vocal line is mostly silent, indicated by a dotted line. The piano part features a dynamic marking of *cresc. poco a poco* and includes some trills in the right hand.

First system of musical notation, including a vocal line and piano accompaniment.

⑪ Allargando

Second system of musical notation, marked *Allargando*, with a repeat sign at the beginning.

Meno mosso $\text{♩} = \text{circa } 72$
maestoso *fff*

O..... how Di-vine Am I!.....

Third system of musical notation, including vocal and piano parts with lyrics.

⑫ *pp* *mp*

To all this Sa-cred Wealth, This

pp *p espress.*

Fourth system of musical notation, including vocal and piano parts with lyrics.

Poco tenuto Rappivando

p subito

Life and Health, who rais'd?

mp *pp* *ff*

(13)

Who mine Did make the same!..... What..

sfz

Tempo I

..... hand di - vine!

f

Poco largamente

14

Musical score for the first system, measures 14-16. It features a vocal line and a piano accompaniment. The piano part includes a wavy line in the right hand and a rhythmic pattern in the left hand. Dynamics include *ff*.

A tempo

Musical score for the second system, measures 17-20. It features a vocal line and a piano accompaniment. The piano part includes triplets and a wavy line. Dynamics include *mf cresc.* and *fmp crescendo molto*.

Musical score for the third system, measures 21-23. It features a vocal line and a piano accompaniment. The piano part includes triplets and a wavy line. Dynamics include *ff* and *sfz*.

VIII N° 3

IV. Wonder

(Arioso)

★ Words by
THOMAS TRAHERNE

Music by
GERALD FINZI

Andante ♩ = circa 66

VOICE

PIANO (Orchestra)

pp *mp*

Ritenuto. a tempo

How like an An - gel came I down!

mp *p* *pp* *mp espress.*

Ritenuto. a tempo

How bright are all things here!..... When

pp *p* *mp*

SONORO

*From "The Poetical Works of Thomas Traherne" by permission of Messrs. P. J. & A. E. Dobell.
Copyright 1939 by Boosey & Co. Ltd.

first a-mong his Works I did ap-pear..... O how their

espress.

p

Glo - ry did me crown! The World re-sem - bled his E -

mp

p

pp

①

- ter - ni - ty, In which my Soul did walk;.....

cresc.

mp

And ev - 'ry thing that I did see Did with me

mf

Ritenu-to.

mf

3

a tempo

Ritard.

talk.

p *mp* *cresc.* *f*

a tempo *p espress.*

The Skies..... in their Mag - ni - fi - cence, The love - ly live - ly

mp *pp* *espress.*

②

air, Oh... how di-vine, how soft, how sweet, how fair!.....

pp

mp

The Stars..... did en - ter-tain my Sense;.....

mp *p* *mp*

mp *cresc.*

..... And all the Works of God, so bright and

pure, So rich and great,..... did seem, As if they

f *mp* *p*

③

ev - er must en - dure In my Es - teem.

dim. *p*

Ritard. Ritenuto. . . a tempo

A Na-tive Health and In-no-cence With -

mf *pp* *poco cresc.*

mf

- in my Bones did grow, And while my God did all his Glories show.....

p *espress.*

Accel. poco a poco

..... I felt a vi-gour in my Sense That was all

mp *mp*

3

Animato

Spi - rit:..... I with - in did flow With

f *cresc. poco a poco*

4

Rallentando

Seas of Life like Wine;

mf *f* *ff* *dim.*

mp **Meno mosso** ♩ = circa 50
 3

I no - thing..... in the World did

ff **Tempo I**

know..... But..... 'twas Di - vine.....

Rall.

cres. *ff* *p*

VIII N° 4

V. The Salutation

(Aria)

*Words by
THOMAS TRÄHERNE

Music by
GERALD FINZI

Tempo comodo ♩ = circa 69

cantabile, ma semplice

p

PIANO
(Orchestra)

p

These little Limbs,.....These Eyes and Hands which here I find,..... This panting

pp

p

Heart where-with... my Life be - gins; Where.....have ye been? Be -

*From "The Poetical Works of Thomas Traherne" by permission of Messrs. P. J. & A. E. Dobell.
Copyright 1939 by Boosey & Co. Ltd.

hind What Cur - tain.... were ye from me hid so long! Where was,..

..... in what A - byss,..... my new-made tongue?

col 8^{va}
pp

cresc. *mf*

Ritard. *mp* A tempo

When si-lent I

dim. *ppp*

poco f *dim.* *P legato*

②

So ma-ny thou-sand thou-sand Years..... Be - neath the Dust did....

mp *pp*

..... in a Cha-os lie, How..... could I Smiles, or Tears, Or

p

Poco ritard. a tempo *mp*

Lips, or Hands, or Eyes, or Ears per-ceive? Wel - - -

dim. *pp ma sonoro*

- - come ye Trea - sures.... which I now re - ceive.

Poco ritard.

③ Pochiss. meno mosso
pp

Ravvivando *mf* a tempo *mp*

From Dust I rise And out of No-thing now a - wake;.... These

Poco ritard.

bright - er Re - gions.... which sa-lute mine Eyes..... A Gift from God.....

..... a tempo

mf *cresc.* *f*

..... I take:..... The Earth,..... the Seas,.... the Light, the

cresc. **Allargando *ff***

loft - - y Skies, The Sun and Stars..... are mine,.....

④ **a tempo**

..... if these..... I prize.

col 8va
p

mp *f*

Ritard. a tempo *mp*

A Stranger here Strange things doth meet, strange

f *dim.* *p*

mf

Glo - ry see,..... Strange Treasures lodg'd..... in this fair World ap - pear, Strange.....

⑤ *Poco ritard*

..... all and New to me:.....But that they mine should be who No-thing was,

a tempo p

That Strangest is of all; yet..... brought

Rall - en - tan - do

..... to pass.....

pp

VIII No 5