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FROM TEXT TO TONE: A PEDAGOGICAL MODEL FOR ADAPTING FINZI'S LET US GARLANDS BRING FOR LOW BRASS PERFORMANCE

A DOCUMENT APPROVED FOR THE
SCHOOL OF MUSIC

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Abstract

Since the late 20th century, brass pedagogues—especially in applied and solo performance contexts—have increasingly sought repertoire that supports both the development of technique skills and expressive musicianship. While brass pedagogy has traditionally relied on etudes and vocalises to develop tone, legato, and breath control, repertoire that deliberately fosters expressive decision-making remains limited. Although some have turned to vocal art song to address this gap, the genre remains woefully underutilized in brass instruction, despite its unique capacity to correlate musical gesture directly to textual meaning. By providing texts, art song allows students to connect sound production, articulation, and phrasing to expressive meaning in a way that is often more immediate and readily apparent than in a vocalise.

In this document, I offer an analytical and pedagogical study of *Let Us Garlands Bring*, Op. 18 (1942), a five-song collection by Gerald Finzi that sets texts by William Shakespeare. I position this work as a model for adapting vocal literature for brass performance. In this project, I examine how Finzi's text-driven vocal writing can be translated idiomatically for brass instruments while preserving its lyrical character and expressive potential. Through detailed analysis of melodic and harmonic structure, formal design, and text–music relationships, I establish pedagogical strategies for using vocal repertoire to teach phrasing, breath control, and expressive shaping in brass performance. By situating the cycle within its historical and stylistic contexts to demonstrate the pedagogical value of mid-twentieth-century vocal literature more broadly as a resource for brass instruction. In addition, I evaluate each song for pedagogical suitability using a structured scoring system based on the International Tuba Euphonium Association (I.T.E.A.) Standard Repertoire List. Through this process, I address key technical demands, including range, dexterity, rhythmic complexity, and expressive control. Although I

center this document on *Let Us Garlands Bring*, I propose a methodology that provides a replicable framework for adapting other texted vocal compositions for instrumental instruction. Ultimately, I aim to expand accessible brass repertoire and advocate for a pedagogical approach that balances proficient performance with text-informed expressive musicianship, explicitly connecting musical execution to textual meaning.

Introduction

Throughout my studies as both an undergraduate and graduate student, I have been drawn to two primary areas: vocal music and the music of twentieth-century English composers. This interest began with my admiration for Percy Grainger and later expanded to include Ralph Vaughan Williams, Gordon Jacob, Gustav Holst, and Gerald Finzi. While my affinity for English composers was perhaps unsurprising given their strong presence in the brass repertoire, my connection to vocal music developed more gradually, particularly in contrast to peers with extensive choral backgrounds. Over time, however, I became increasingly engaged with vocal repertoire, exploring compositions ranging from art song to spirituals, folk song settings, and even developing an interest in the musical theater genre.

This trajectory came into focus in fall 2025, when I presented a lecture recital of selections from *A Young Man's Exhortation* by Gerald Finzi. Preparing this program required a deeper level of engagement than a typical performance, moving beyond simply "playing the notes." In addition to learning the music itself, I analyzed the poetry, examined relationships between songs, and articulated the expressive and structural decisions shaping my interpretation. This required me to think more deliberately and reflectively about performance, ultimately reshaping my approach to repertoire.

As a brass student, I had long been comfortable performing vocal transcriptions and working with vocal repertoire. This project, however, shifted my approach to preparation. With limited recorded interpretations available for Finzi's *A Young Man's Exhortation*, John Mark Ainsley's recording served as a primary interpretive reference point, particularly in shaping my sense of pacing, textual delivery, and vocal line. I began by singing through the text to internalize phrasing, diction, and natural inflection, which in turn clarified how the vocal line is

shaped by underlying harmonic motion. Understanding harmonic tension and resolution helped me interpret pacing, direction, and expressive emphasis more intentionally. As I worked through the music, I began to think more directly from the perspective of a singer, shaping phrases through breath and text rather than purely instrumental technique.

In this way, my focus expanded to a more integrated approach to rhythm, phrasing, and expression alongside pitch accuracy, all shaped by the text. Harmonic analysis further clarified how musical tension supports meaning at specific textual moments, allowing musical and poetic elements to function as a unified expressive framework. By translating these analytical insights into performance transformed not only my own interpretation but also demonstrated the broader value of this approach for brass musicians. Rather than relying solely on technical execution or stylistic convention, performers can use textual and harmonic analysis to make more informed interpretive decisions that result in more expressive and communicative performances. During the recital, standing under the stage lights, I experienced the flow of each phrase as if speaking the words, and the expressive character of the songs felt immediate and tangible in a way I had not previously experienced. This experience suggests that integrating literary and musical analysis has the potential to enhance not only individual performances but also the broader pedagogical approach to vocal transcriptions within the brass community.

Background on Repertoire

What began as a strategy for learning repertoire ultimately transformed how I practice and perform, shaping the way I engage with musical expression in every piece I play, regardless of composer. This approach resonates with a compelling interpretative philosophy articulated by trombonist Michael Mulcahy in his annotated edition of *Complete Vocalises for Trombone*:

> The interpretation of a piece of music is a living thing. It is the individual vision of a work of art that is based on the character and personality of the interpreter, their listening experience, and their understanding of the composer's intentions. It is a living thing because the interpreter constantly evolves… Although we can all be blessed by unplanned moments of spontaneous inspiration, we cannot rely on these as our performance plan… Music is a language. You learn a language by listening to it. Your understanding of music and its interpretation is completely dependent on the richness of your listening history. Listen to great singers as well as great instrumentalists. *If you want to be a great musician, you have to listen to a great deal of music.*[1]

The interpretation of a musical composition is a living and evolving act shaped by the performer's character, understanding of the composer's intent, and, above all, listening history. As Mulcahy writes, musical fluency is grounded in listening. However, music functions as a language, and one learns it through immersion. Within this setting, my immersion is reflected in Bryn Terfel's recording of Finzi's *Let Us Garlands Bring*, which demonstrates how vocal phrasing, breath, and textual emphasis shape musical meaning in a way that deepens an instrumental performer's understanding of line and expression. For Mulcahy, expressive legato, vocal-inspired phrasing, and lyrical continuity are not incidental qualities but central pedagogical priorities. Through this experience, brass musicians can benefit from listening widely—not only to other instrumentalists, but also to vocalists—as it can offer valuable insights into phrasing, expression, and musical interpretation.

While listening forms the foundation of musical fluency, audiation does not function identically to performance. Through listening, I developed an internal framework for phrasing, tone, breath pacing, and expressive direction, particularly through vocal models such as Finzi interpretations. The concept of performance, however, required translating these auditory and interpretive concepts into embodied technique on a brass instrument. The physical act of

[1] Giulio Marco Bordogni, *Complete Vocalises for Trombone*, annotated and edited by Michael Mulcahy (Maple City, MI: Encore Music Publishers, 2008).

playing—managing breath, resistance, and articulation—became a space in which ideas drawn from listening were tested and refined in real time. In this sense, performance does not replace listening; rather, it operationalizes it in sound.

Despite the credibility of Mulcahy's listening-based philosophy within the low brass community, his approach emphasizes broad, cross-genre listening rather than engagement with specific repertoire categories. In practice, this philosophy is often realized through instrumental study of vocal-inspired etudes rather than through sustained interaction with art song as a distinct genre. This can be seen in canonical pedagogical materials such as *Melodious Etudes for Trombone: Book 1, Nos. 1–60*, transcribed and arranged by Johannes Rochut[2], and *43 Bel Canto Studies for Tuba*, edited by Chester Roberts[3], both of which are firmly embedded in applied euphonium instruction. While these collections derive from vocal sources and effectively promote legato and lyrical continuity, they abstract the music from its textual, dramatic, and poetic contexts. As a result, engagement with vocal literature in brass pedagogy is largely mediated through transcription and etude traditions, limiting opportunities for direct engagement with art song as an independent genre.

Despite the central role that vocalises play in cultivating phrasing and expressive awareness, instructor and performers often overlook other vocal genres such as art song, which provide a unique opportunity to cultivate narrative awareness, interpretive depth, and emotional engagement. Although performer-specific transcriptions from arts songs do exist, relatively few have achieved sustained recognition or regular performance. Among the most frequently

[2] Giulio Marco Bordogni, *Melodious Etudes for Trombone: Book 1, Nos. 1–60*, transcribed and arranged by Johannes Rochut, edited by Alan Raph (New York: Carl Fischer, n.d.).
[3] Giulio Marco Bordogni, *43 Bel Canto Studies for Tuba*, edited by Chester Roberts (North Miami, FL: Robert King Music Company, 1972).

performed examples of… are Johannes Brahms's *Vier ernste Gesänge*, Op. 121[4], and Gustav Mahler's *Lieder eines fahrenden Gesellen*[5]. While these compositions endure for compelling musical and expressive reasons, they represent a disproportionately small portion of the art song repertoire commonly available for performers.

This underrepresentation is reflected in institutional resources such as the Master Repertoire List of the Leonard Falcone International Euphonium and Tuba Festival[6], where vocalises remain prominent, while transcriptions of vocal repertoire appear more sparingly, including works such as *Aria of King René* by Pyotr Ilyich Tchaikovsky, *Aria con Variazioni* by George Frideric Handel, and Brahms's *Vier ernste Gesänge*. A similar situation exists within the International Tuba Euphonium Association's (I.T.E.A.) Standard Literature List, which offers a searchable database to assist performers and educators in selecting repertoire according to technical and musical criteria. While the organization has strengthened professional connections and clarified pedagogical standards within higher education, its expansive repertoire list remains a valuable resource for performers and educators. At the same time, it also points toward unexplored repertoire that may be beneficial to students, particularly within vocal traditions. Among these, as this document will argue, is twentieth-century English art song, including compositions by Roger Quilter, Benjamin Britten, and Gerald Finzi, particularly *Let Us Garlands Bring*.

Gerald Finzi (1901–1956) occupies a distinctive position within twentieth-century English music through his sensitive approach to text setting and his close association with English literary traditions. Much of his vocal music reflects a careful balance between lyrical

[4] Johannes Brahms, *Four Serious Songs*, arr. Donald Little (Kagarice Brass Editions: Ensemble Publication, 2005).
[5] Gustav Mahler, *Songs of the Wayfarer*, arr. James Curnow (Hal Leonard: Curnow Music, 2006).
[6] "Master Repertoire List," *Leonard Falcone International Euphonium and Tuba Festival*, accessed January 31, 2026, https://falconefestival.org/index.php/festival-history/master-repertoire-list.

expression and emotional restraint, qualities that became central to his compositional identity. Among his most significant vocal works is *Let Us Garlands Bring*, Op. 18, a collection of five Shakespeare settings for baritone and piano composed between 1929 and 1942. Through its nuanced treatment of poetic text, flexible formal design, and refined harmonic language, the collection demonstrates Finzi's ability to unite literary sensitivity with musical expression. In this document, I explore the pedagogical potential of Finzi's *Let Us Garlands Bring* in the brass studio, arguing in particular that engagement with texted compositions is an especially effective—if underutilized—means of developing expressive sensibilities. By adapting this English art song collection for brass performance, I demonstrate how vocal repertoire can function not merely as a technical exercise, as has so often been the case, but as a vehicle for narrative-driven interpretation grounded in poetry, harmonic language, and musical gesture. Through historical and stylistic contextualization, textual and musical analysis, and performance guidance, I present Finzi's composition as both a pedagogical tool and a transferable model for future adaptations of art song. In doing so, I ultimately aim to expand accessible brass repertoire, foreground expressive decision-making alongside technical development, and propose a replicable framework for incorporating texted vocal literature into undergraduate brass instruction.

Need for Study

The development of expressive musicianship and technical proficiency is a central goal of brass instruction, particularly as students advance toward performing lyrical repertoire. This emphasis is made clear in the opening introduction to *Modern Repertory of Vocalise-Etudes*, edited by Robert Benton:

> Many of the best teachers, both past and present, consider vocalises essential for teaching and learning a singing tone, equality, and musicality, in addition to range, ornamentation, and, most importantly, style. Indeed, the only limitation of the Bordogni etudes, and similar ones by Concone and others, is that they were originally developed to teach singing in the bel canto style. While this style is important to learn for musicians regardless of instrument, it is by no means the only style. As brass players, we are very often asked to play in styles other than bel canto, which stands to reason, as the vast majority of our repertoire was written long after the bel canto style ended.[7]

However, the etudes and vocalise studies that have long formed the foundation of brass pedagogy often prioritize technical development over expressive stylistic engagement. Within this pedagogical context, students may develop mechanical proficiency without comparable opportunities to practice expressive decision-making. This observation aligns with Benton's broader argument, particularly his acknowledgment that bel canto is not the only relevant style for brass performers. At the same time, while vocalises are effective tools for developing musicality and style, their expressive scope is shaped by the absence of text, which limits engagement with poetic, narrative, and dramatic dimensions of expression. Furthermore, Benton emphasizes the need for repertoire beyond the bel canto tradition.

Vocalises are commonly used in most brass studios. Widely used pedagogical materials, such as *Legato Etudes for Tuba* by Giuseppe Concone, transcribed and edited by Wesley Jacobs[8]; *Complete Vocalises for Trombone* by Giulio Marco Bordogni, annotated and edited by Michael Mulcahy[9]; and *Modern Repertory of Vocalise-Etudes*, edited by Robert Benton[10], demonstrate the technical value of vocal literature for brass performers. As a genre, however, vocalises are textless, which limits their potential for developing narrative-driven and poetic expressivity. In other words, while vocalises offer students opportunities to develop tone

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[7] Robert Benton, ed., *Modern Repertory of Vocalise-Etudes: Thirty Short Pieces for Stage and Studio by Various Composers* (Potenza Music, 2013).
[8] Giuseppe Concone, *Legato Etudes for Tuba, ed. Wesley Jacobs* (New York: Encore Music Publishers, 2009).
[9] Giulio Marco Bordogni, *Complete Vocalises for Trombone*, ed. Michael Mulcahy (Milwaukee: G. Schirmer, 2012).
[10] Robert Benton, ed., *Modern Repertory of Vocalise-Etudes: Thirty Short Pieces for Stage and Studio by Various Composers* (Potenza Music, 2013).

production, legato phrasing, breath control, and articulation, they lack the textual and dramatic context that shapes interpretive decision-making in art song repertoire.

Art songs offer a fruitful alternative that addresses the limitations of textless vocalizes and the need to explore styles other than bel canto. In fact, applied instructors often assign arts song arrangements and transcriptions to support the cultivation of both technical and expressive development in brass performance. These include, but are not limited to, notable arrangements such as *Songs of the Wayfarer* by Gustav Mahler, arranged by James Currnow[11]; *Four Serious Songs* by Johannes Brahms, arranged by Donald Little[12]; and *Songs of Travel* by Ralph Vaughan Williams, arranged by Charles Villarrubia.[13] Yet such brass-specific editions often omit the lyrics that accompany the melodic line, stripping art songs of the words that give the music meaning. In other words, they reduce compositions in which musical gesture is closely tied to specific lyrics to little more than exercises in technique, in essence transforming them into vocalises. Moreover, even when students and performers seek out the original texts, foreign languages such as German can present an additional barrier to text-driven interpretation for students without proficiency in a second language.

Even when performers consult the original texts, foreign languages such as German or French can pose an additional barrier to text-driven interpretation for students without proficiency in a second language. Assigning English-language art songs allows performers to engage more directly with the relationship between text and musical gesture, making expressive intent more immediately accessible than in adaptations of foreign-language repertoire. By beginning with English, students gain a framework for approaching foreign-language repertoire,

[11] Gustav Mahler, *Songs of the Wayfarer*, arr. James Curnow (Hal Leonard: Curnow Music, 2006).
[12] Johannes Brahms, *Four Serious Songs*, arr. Donald Little (Kagarice Brass Editions: Ensemble Publication, 2005).
[13] Ralph Vaughan Williams, *Songs of Travel*, arr. by Charles Villarrubia (Potenza Music, 2013)

learning how to analyze and apply textual meaning even when their proficiency in the language is limited. This study addresses this challenge by proposing pedagogical and performance practices centered on text-based narrative analysis, fostering interpretations informed by the poetry through academically grounded methods.

The vocal repertoire adapted for low brass performance is somewhat limited, particularly in its engagement with twentieth-century English art song and twentieth-century English music more broadly. While composers such as Ralph Vaughan Williams and Gustav Holst are present within the broader brass tradition, their music is most often encountered through wind ensemble arrangements or excerpted material for band auditions, rather than as standalone solo repertoire for brass instruments. This is significant given that English song and pastoral styles associated with these composers represent an important expressive tradition that can shape phrasing, tone color, and lyrical conceptions of line in brass performance. However, students are rarely given opportunities to engage with this stylistic language in an intimate, solo context. As such, Gerald Finzi's *Let Us Garlands Bring* offers a practical means of introducing this English expressive tradition outside of ensemble settings.

This underrepresentation points to a broader gap in the brass repertoire and underscores the need for greater emphasis on interpretive approaches informed by text and poetic meaning. In particular, much of the English art song tradition relies on the close relationship between music and language to shape phrasing, structure, and expressive intent. Rather than reflecting a lack of engagement with art song collections, this gap stems from limited exposure to English-language art song repertoire that employs a musical language distinct from standard tonal models.

Taken together, these pedagogical and repertorial gaps demonstrate a clear and pressing need for study and development within brass pedagogy. Although brass instruction has long

valued vocal models for cultivating tone and legato, competition and repertoire lists rarely offer students pieces that combine technical skill with text-informed expressive interpretation. To address this need, this study incorporates an evaluative scoring framework based on the International Tuba and Euphonium Association (ITEA) Standard Literature List to assess technical and expressive demands and support appropriate educational and performance placement. The limited availability and awareness of twentieth-century English art songs that preserve the relationship between poetry and musical gesture restrict opportunities for brass students to develop narrative-driven musicianship at the undergraduate level. Within this context, Finzi's *Let Us Garlands Bring* provides a focused and practical case study, directly addressing these limitations by uniting accessible English text setting with lyrical, vocal-inspired writing that supports both technical development and text-informed expressive interpretation.

Statement of Purpose

This document serves as a pedagogical guide to Gerald Finzi's *Let Us Garlands Bring* for brass performers and educators. Through detailed musical analysis and discussion of text-informed performance considerations, this project connects Finzi's vocal writing to the technical and expressive demands of brass instruments—specifically tuba and euphonium—offering practical guidance on phrasing, breath management, articulation, and dynamic shaping based on the English text. In doing so, it presents a transferable model for the thoughtful adaptation of vocal literature, encouraging performers and educators to engage art song as a means of cultivating greater narrative awareness and interpretive depth within the brass tradition.

Throughout this document, I advocate for a pedagogical approach that balances technical mastery with expressive understanding, encouraging brass students to engage with the emotional and narrative dimensions of music. While traditional brass pedagogical guides often prioritize

technical proficiency—such as *The Complete Method for Trombone and Euphonium* by Jean-Baptiste Arban[14], edited by Joseph Alessi and Brian Bowman, and *Technical Studies for the Cornet* by Herbert L. Clarke[15]—few explicitly provide strategies for cultivating expressivity, text-informed or other beneficial content. Some sources, like *Melodious Etudes for Trombone: Book 1, Nos. 1–60* transcribed and arranged by Johannes Rochut[16], and *43 Bel Canto Studies for Tuba* edited by Chester Roberts[17], touch on expressive aspects, but they offer limited guidance on shaping musical lines, conveying emotion, or developing interpretive creativity from the outset. As I will show, using vocal repertoire with English texts allows students to actively explore ways of conveying expressive meaning. During this process, the performer has the ability to experiment with different articulations, subtly emphasize certain notes or dynamic contrasts, and highlight key words to shape continuity and dramatic intent. These subtle adjustments to phrasing and articulation can further punctuate dramatic moments, leading to more informed musical decisions.

By presenting repertoire drawn from the art song tradition—specifically Gerald Finzi's *Let Us Garlands Bring*—with linguistic and dramatic content that students can read and understand, the study enables direct engagement with interpretive choices rooted in text setting and poetic meaning. Finzi's Shakespearean song cycle provides a focused model in which tone, articulation, and phrasing are inseparably linked to textual nuance and vocal line, allowing performers to translate poetic intent into instrumental expression. In this way, technical development is integrated with musical interpretation and emotional communication, advancing

[14] Jean-Baptiste Arban, *Complete Method for Trombone and Euphonium*, ed. Joseph Alessi and Brian Bowman (Brenchley Road, Kent: Encore Music Publishers, 2015).
[15] Herbert L. Clarke, *Technical Studies for the Cornet* (New York: Carl Fischer, 2012).
[16] Giulio Marco Bordogni, *Melodious Etudes for Trombone: Book 1, Nos. 1–60*, transcribed and arranged by Johannes Rochut, edited by Alan Raph (New York: Carl Fischer, n.d.).
[17] Giulio Marco Bordogni, *43 Bel Canto Studies for Tuba*, edited by Chester Roberts (North Miami, FL: Robert King Music Company, 1972).

brass pedagogy and performance practice through deeper engagement with Finzi's art song language and expressive approach.

Methodology

This methodology outlines the structure and approach of the study. It is organized to move from the scope and purpose of examining Gerald Finzi's *Let Us Garlands Bring*, Op. 18, to the analytical and pedagogical frameworks used to support its adaptation for brass performance. This includes the development of contextual information for each song in the collection. The study then proceeds to the interpretive analysis, which connects textual, musical, and performance perspectives, followed by the procedures and scoring system used to evaluate repertoire difficulty and pedagogical applicability through the ITEA Standard Literature List scoring system. Altogether, these components establish a progression from conceptual framing to analytical method and practical application, providing a clear structure for understanding how the study translates Finzi's vocal writing into brass pedagogy.

Scope

At its core, this study examines how Gerald Finzi's *Let Us Garlands Bring*, Op. 18, can be effectively adapted for brass, with particular attention to pedagogical considerations including phrasing, breath management, articulation, and tone production. To support these adaptations, I examine the song cycle's formal structure, harmony, melody, and text setting in order to guide instructional strategies and ensure that instrumental interpretations remain expressive and faithful to the original vocal material. By focusing on phrasing, articulation, and music–text relationships, I provide concrete guidance for incorporating this repertoire into brass instruction, promoting both technical development and expressive interpretation. Through this process, the study situates the song cycle within its historical and stylistic context, highlighting Finzi's distinctive compositional voice, his sensitive treatment of Shakespearean text, and his place

within mid-twentieth-century English art song traditions. By combining performance-driven insights with historical understanding, I offer a framework for adapting vocal music to brass instruction in a manner that preserves narrative character alongside technical and expressive goals.

The scope of this study is limited to *Let Us Garlands Bring* and does not extend to Finzi's broader vocal output, other composers' art songs, or large ensemble arrangements. Rather than offering a comprehensive musical, historical, or stylistic analysis, the study focuses specifically on pedagogical and performance considerations. The central aim is the adaptation of the vocal line for individual brass instruction, treating it as a text-dependent musical resource and pedagogical tool. In doing so, I aim to provide a model that may guide future transcription practices, repertoire development, and research bridging vocal and instrumental performance.

Demographic Information

Beyond numerical evaluation, each piece is accompanied by a written guide that includes (a) composition date and historical context, including relevant composer background, (b) thematic content and formal structure, and (c) discussion of emotional and expressive considerations that inform interpretive decisions. The intended performer level and key technical challenges are also identified as part of the scoring process. To support practical application, this study includes supplemental recorded demonstrations performed on brass instruments, illustrating approaches to phrasing, dynamics, and text-informed interpretation.

Each guide is structured as a pedagogical companion to the score, similar in purpose to collections such as *The Book of Arias for Trombone*, in that it combines contextual information with interpretive performance guidance to support study and rehearsal. The process and

outcomes are documented through annotations, scoring notes, and performance commentary, ensuring clarity, consistency, and applicability for future pedagogical use.

Interpretive Analysis

This analysis adopts an integrated approach that combines textual, musical, and performance perspectives to examine Gerald Finzi's *Let Us Garlands Bring*, Op. 18, and is organized into three interrelated stages. First, the textual analysis situates each song within its original Shakespearean dramatic context and examines key literary features of the selected texts, including rhyme scheme, syllabic structure, and thematic content. This stage establishes a foundation for understanding how Shakespeare's language constructs meaning and how Finzi's chosen excerpts function within their original dramatic settings. Second, the musical analysis builds on this foundation by exploring how Finzi's settings respond to and amplify the text through formal structure, tonal organization, melody, and rhythm, with attention to how musical design shapes expressive meaning across both large-scale form and localized gestures. Finally, the performance suggestions translate these analytical insights into practical interpretive guidance, focusing on how phrasing, articulation, diction, and dynamics can clarify Shakespearean textual meaning and enhance expressive delivery in performance. Taken together, these three stages form a cohesive framework that connects Shakespeare's text, Finzi's musical setting, and performance practice, supporting informed interpretive decision-making and more nuanced performance outcomes.

Procedures

To further support the collections pedagogical value, each art song is evaluated using a structured scoring system developed by Mark Cox, Professor of Tuba and Euphonium at Central

Michigan University. This evaluation follows International Tuba Euphonium Association (ITEA) Standard Literature List and is supported by relevant scholarly literature, including *Guide to the Tuba Repertoire: The New Tuba Source Book*[18] and *Guide to the Euphonium Repertoire: The Euphonium Source Book*[19]. For non-brass players, as well as for brass performers unfamiliar with this evaluative model, the scores serve as a comparative reference. This allows each score to be compared to compositions within the usual brass repertoire, helping correlate the vocal writing into quantifiable instrumental considerations.

As for pedagogues, the resulting scores provide a practical framework for repertoire selection by demonstrating the level of technical and musical development required for each song. Each score represents the cumulative point values assigned to performance categories such as range, endurance, rhythmic complexity, phrasing, and expressive control, with higher totals indicating greater overall performance demands. Although the scoring system does not assign a specific performance level, it is intended to be used alongside the International Tuba and Euphonium Association's Standard Literature List, a widely recognized resource within the low brass community, to help educators identify repertoire of comparable technical demands. Rather than reflecting artistic quality or musical merit, the numerical totals represent the cumulative technical and musical demands of each song and its corresponding reference repertoire.

[18] R. Winston Morris and Daniel Perantoni, *Guide to the Tuba Repertoire: The New Tuba Source Book* (Bloomington, IN: Indiana University Press, 2006)
[19] R. Winston Morris, Lloyd E. Bone Jr., and Eric Paull, *Guide to the Euphonium Repertoire: The Euphonium Source Book* (Bloomington, IN: Indiana University Press, 2007).

Criteria Scoring

To clarify how these numerical scores correspond to repertoire difficulty, the Standard Literature List, published by the International Tuba and Euphonium Association, provides the following criteria.[20]

Range: Points for range are more evenly distributed, although the low range is weighted somewhat more heavily than the high range. The basic range extends from B-flat to D above middle C. As above, when pieces go higher than the basic range, points are added according to the chart to the default number of 16. Pieces that extend lower than the basic range use either the "A" or "B" section of the chart, depending on whether the work requires four valves or not. For example, a solo with the range of C below the staff to G above middle C would total 29 points (16 [basic] + 9 [low "B" chart] + 4 [high chart] = 29). If the combined elements, added together, surpass the maximum, the total automatically defaults to 40 points.

Dexterity: The most challenging interval (taking into consideration frequency and context) is used as the basis for awarding points. For example, if a piece contains primarily major thirds with one perfect fifth, the major third would be used as the primary interval (4 points). Additional points may be added for pieces that require medium or advanced dexterity in moving from note to note. Tempo, rhythms, and the composer's style and writing all have the potential to affect this.

Rhythm and Tempo: In most (although not all) solos, rhythms can be narrowed down to a few that most consistently make up the fabric of the piece. The ratings are determined by choosing the two rhythmic elements that most characterize the piece. Easiest works will be

[20] International Tuba and Euphonium Association, "Standard Literature List," accessed January 31, 2026, https://iteaonline.org/standard-literature-list/.

characterized by the type of note, while more advanced pieces will more often be defined by rhythmic concepts (syncopation, jazz, e.g.). Additional points for medium or fast tempi are added to reach the final total. A beginner solo might use only quarter and half notes. If the tempo was slow, total points would be 3 (1 + 2 = 3). A more advanced solo might look like this: 32nd notes, syncopation, and fast tempo adds up to 16 (7 + 3 + 6 = 16). Note that points are capped at 20. If the individual elements added together surpass this, the total automatically defaults to 20.

Miscellaneous: This includes compositional techniques and details that increase the difficulty of the work. Pick as many as are applicable. Miscellaneous points are capped at 10. If the individual elements surpass this, the total automatically defaults to 10. These are advanced techniques; most beginner and intermediate pieces will not contain anything from this list.

Optional Notes: Composers and/or publishers at times add "optional" notes for tuba and euphonium players, usually up or down an octave. This can add a more bravura element to the music, or, conversely, provides an easier alternative to a challenging passage. When this occurs, the rating inclusive of the optional notes can be found under the header "Optional." The ratings for the individual categories in which the notes occur are represented by the lower of the two numbers.

Supplemental Material: To provide a meaningful point of reference for performers and educators, I compare each of Finzi's songs with similar compositions from the International Tuba and Euphonium Association (ITEA) Standard Literature List. This list was selected because it is one of the most widely recognized pedagogical resources within the low brass community and contains repertoire with which many students, teachers, and performers are already familiar. While the ITEA Standard Literature List consists primarily of original instrumental literature rather than vocal transcriptions or art songs, there is currently no

comprehensive graded collection of brass vocal transcriptions that would provide a more direct comparison. As a result, the ITEA list serves as a practical benchmark for technical difficulty rather than interpretive approach.

The works I selected for comparison have similar overall difficulty scores based on the scoring categories of range, dexterity, rhythm and tempo, and miscellaneous technical demands. Although similar scores provide a basis for comparing technical requirements, score parity alone does not establish conceptual or interpretive equivalence between instrumental literature and vocal transcriptions. By comparing compositions with similar technical demands, readers can relate the performance requirements of *Let Us Garlands Bring* to repertoire that is already familiar within the brass community. These comparisons are intended only to illustrate technical equivalence and are not meant to suggest conceptual or interpretive equivalence. Rather, the central purpose of document is to demonstrate how text-informed analysis offers interpretive insights that are unavailable through traditional instrumental literature alone.

Literature Review

Review of Euphonium and Tuba Pedagogical Resources

Despite growing interest in contemporary compositions and transcriptions for the euphonium and other brass instruments, comprehensive resources addressing the scope and pedagogical significance of low brass repertoire remain limited. Most existing literature focuses primarily on original solo compositions, while transcriptions and modern compositions from the past two decades have received relatively little scholarly or pedagogical attention.

Historically, early scholarship in low brass repertoire prioritized bibliographic and cataloging information, focusing on titles, composers, publishers, and publication details. While some sources included descriptive annotations of individual compositions, they rarely addressed

how these compositions ought to function within broader pedagogical, technical, or expressive contexts. Vocal-based repertoire, in particular, has remained underexplored. Foundational publications such as *Guide to the Tuba Repertoire: The New Tuba Source Book (2006)* and *Guide to the Euphonium Repertoire: The Euphonium Source Book (2007)* have served as essential references for performers and educators navigating the expanding body of solo and chamber literature. These resources frequently cite composers from the Baroque through 20th-century periods, including Bach, Handel, Haydn, Mozart, Beethoven, Mendelssohn, Bizet, Rossini, Puccini, Ravel, Debussy, Fauré, Rachmaninoff, and Saint-Saëns, and assign some of their compositions and suitable transcriptions a scoring level appropriate for tuba or euphonium students. While the focus is on historical repertoire, contemporary composers are noted where relevant. However, inclusion in these sources does not imply a composer's output is listed or considered part of the standard repertoire. Moreover, with the exception of Handel, these compositions largely exclude vocal collections with English text settings.

Many pedagogues search for repertoire on the Official International Tuba and Euphonium Association's (I.T.E.A) Standard Literature List, first launched in 2010. Developed by a diverse committee of performers and pedagogues, the I.T.E.A list provides a comprehensive, balanced, and pedagogically relevant selection of literature, guiding repertoire choice based on skill level, stylistic variety, and technical challenge. Approximately 12 percent of the repertoire listed on the I.T.E.A Standard Repertoire List consists of transcriptions from vocal sources. While this may seem like a significant percentage, the list includes not only art songs but also a substantial number of folk songs and arrangements of popular music. Because repertoire availability directly shapes instructional choices, the lack of art song inclusion carries meaningful implications for pedagogical planning and the cultivation of interpretive skills.

Much brass pedagogy continues to emphasize technical proficiency, often leaving interpretive and text-driven skills underdeveloped. While traditional studies are designed to build performance technique, they may not encourage performers to engage deeply with musical narrative or expressive nuance. Commonly used foundational resources, such as *Legato Etudes for Tuba or Bass Trombone by* Tasniep (arr. Wesley Jacobs), *Complete Vocalises for Trombone and Euphonium* by Marco Bordogni (ed. Michael Mulcahy), and *Modern Repertory of Vocalise-Etudes* (ed. Robert Benton), focus primarily on technical development. This tendency is evident in popular arrangements such as *Songs of a Wayfarer* by Gustav Mahler (arr. James Curnow), *Four Serious Songs* by Johannes Brahms (arr. Donald Little), and *Song of Travel* by Ralph Vaughan Williams (arr. Charles Villarrubia). While these transcriptions demonstrate clear potential to advance technical development and musical expressivity, they often maintain only a limited connection to the literary and emotional foundations of the original vocal compositions.

In contrast to isolated transcriptions, comprehensive pedagogical resources offer more structured, student-centered approaches to repertoire development. *The Book of Arias for Trombone*, (ed. Brittany Lasch) organizes solo literature by composer and difficulties while providing annotations on lyrics, guidance on phrasing and dynamics, and insight into the relationship between musical gesture and text. By integrating analytical and performance-based instruction, such collections help bridge the gap between technical proficiency and expressive, narrative-informed musicianship.

Building on this pedagogical shift, recent literature reflects an evolving approach to brass instruction that prioritizes expressive meaning and close engagement with textual sources. Resources similar to Lasch's text present operatic excerpts alongside original texts, translations, and editorial commentary that encourage performers to engage directly with language, character,

and dramatic context. These contemporary approaches prompt students to move beyond technical execution by addressing interpretive concerns traditionally associated with singers, including breath pacing informed by text, narrative trajectory, and emotional nuance. By uniting technical and interpretive challenges, this repertoire supports the development of holistic musicianship that connects instrumental proficiency with expressive, text-driven performance. Despite these formats, comprehensive pedagogical models that systematically incorporate textual analysis and vocal interpretation into low brass curricula remain limited, underscoring the need for continued exploration and innovation in brass pedagogy.

Review of Gerald Finzi in Modern Research

Gerald Finzi's life and music have been explored by numerous musicologists and theorists. Among the most comprehensive and influential studies are those by Stephen Banfield, Diana McVeagh, and John Clay Dressler. Banfield's *Gerald Finzi: An English Composer* offers an extensive examination of Finzi's compositional style, positioning him within the broader context of twentieth-century English music and emphasizing the originality of his melodic and harmonic language. McVeagh's *Gerald Finzi: His Life and Music* provides a richly detailed biographical account that intertwines Finzi's personal history with analytical insights, particularly focusing on his engagement with poetry. John C. Dressler's *Gerald Finzi: A Bio-Bibliography* further contributes by cataloguing Finzi's life events and compositions, providing a foundational reference that supports continued research and analytical inquiry. Collectively, these studies highlight Finzi's profound sensitivity to English poetry—especially that of Robert Bridges, Thomas Hardy, and William Shakespeare—and emphasize how his music captures the rhythmic and emotional nuances of these texts.

To contextualize Finzi within broader musical and cultural movements, several scholars have explored his place in early twentieth-century English music. Benjamin Ross's *Connecting Gerald Finzi to the English Musical Renaissance: A Comparative Study of Early Twentieth-Century British Song* situates Finzi within the so-called English Musical Renaissance, comparing him to contemporaries such as Roger Quilter, Hubert Parry, and Ralph Vaughan Williams, and arguing that Finzi's music both follows and develops the compositional ideas of his peers. Building on this, Zen T. Kuriyama's *Englishness, Jewishness, and the English Sound: Gerald Finzi and the English Musical Renaissance* examines Finzi's engagement with national identity, cultural heritage, and the construction of an English musical persona. Kuriyama explores how Finzi's "rejected" Jewish heritage intersects with his English musical identity, with attention to his anti-war pastoralism, pacifism, and experience as a conscientious objector during World War II. Analyses of compositions such as *A Young Man's Exhortation* and *Farewell to Arms, Op. 9* illustrate the historical, cultural, and aesthetic contexts shaping Finzi's compositional voice. While these studies provide valuable historical and cultural insight, they primarily focus on stylistic, biographical, or literary-musical perspectives, rather than offering guidance for instrumental performers.

Much of the early literature on Finzi consists of articles and writings by his contemporaries and close associates, including Howard Ferguson, Arthur Bliss, and, most notably, Ralph Vaughan Williams, published shortly after Finzi's death. Existing scholarship often emphasizes biographical narrative and aesthetic appreciation rather than detailed analytical or performer-focused perspectives. Although Finzi does appear in larger studies of art song and twentieth-century British vocal music, such as Trevor Hold's *Parry to Finzi: Twenty English Song-Composers* and Banfield's *Sensibility and English Song: Critical Studies of the Early*

Twentieth Century, these works typically situate his output within stylistic lineages or historical trends rather than examining structural detail, interpretive processes, or applied performance considerations.

Despite the significant contributions of existing studies, much of the scholarship prioritizes biographical context and literary-musical analysis over practical performance considerations. There remains a noticeable gap concerning the interpretive challenges faced by performers, particularly in the adaptation of Finzi's vocal compositions for instrumental performance. This is especially true for low brass instruments, for which transcriptions and adaptations are relatively rare, and where guidance on navigating the unique demands of Finzi's lyricism and phrasing is limited. These gaps underscore the need for research that addresses both practical performance strategies and pedagogical considerations for instrumentalists.

The notable exception to Finzi scholarship is Daniel Troy Koehn's *A Performer's Guide to Gerald Finzi's Setting of Shakespeare Texts for Low Voice and Piano*, which integrates theoretical analysis with practical pedagogical guidance for singers. Koehn examines Finzi's settings of Shakespeare for low voice, including *Let Us Garlands Bring, Op. 18* and selected songs from *Love's Labour's Lost*, providing performer-centered insights alongside harmonic, textual, and biographical analysis. While highly valuable for vocalists, Koehn's exclusive focus on low voice and piano limits its applicability to euphonium performers and other instrumental media. Nevertheless, his methodology establishes a model for performer-centered research that can be extended to instrumentalists, highlighting the potential for studies that combine analytical, pedagogical, and practical perspectives.

Further contributing to applied scholarship in instrumental pedagogy, Roy McLerran's *A Transcription of Gerald Finzi's Let Us Garlands Bring for Wind Ensemble* demonstrates the

practical and analytical opportunities inherent in transcription. McLerran presents a full wind-ensemble adaptation of Finzi's choral work, addressing instrumentation changes, reorganized voicing, and performance notes designed to preserve the harmonic, melodic, and textural integrity of the original. While this dissertation offers valuable guidance for instrumentalists engaged in transcription, it does not address performer-centered analytical studies or provide in-depth pedagogical strategies for emphasizing textual expression, as its primary focus remains on the accompaniment. Nonetheless, McLerran's transcription highlights the potential for expanding Finzi's repertoire into instrumental contexts.

Taken together, existing studies demonstrate sustained scholarly interest in Finzi's vocal music, particularly its literary sensitivity, stylistic refinement, and role within the English art song tradition. However, this body of work remains largely focused on biographical, historical, and vocal performance perspectives, with limited attention to instrumental adaptation, transcription methodology, or pedagogical application. As a result, instrumental performers, especially low brass musicians, have few structured resources for engaging with the text-driven expressive qualities that define Finzi's (and others') compositional voice. By approaching transcription and adaptation as both analytical and pedagogical practices, research can expand access to Finzi's music, enrich the instrumental repertoire, and provide practical interpretive frameworks that bridge technical proficiency and narrative expression within contemporary instrumental pedagogy.

Document Outline

Document Outline

This document is divided into three chapters, all centered on *Let Us Garlands Bring*, Op. 18. These chapters encompass an examination of the historical context of the work and its place within the English pastoral movement, a theoretical analysis of the material in the song collection, and practical applications for teaching the repertoire to brass players and similar performers. The material will demonstrate how this content might be presented, following a the model used in *The Book of Arias for Trombone* (ed. Brittany Lasch), including scoring, short summaries, and any other applicable teaching or performance materials for each individual song.

Chapter One: Historical Context

This chapter situates Gerald Finzi within the English art song tradition by providing historical, stylistic, and aesthetic context for his music. It explores his compositional output and artistic voice in relation to the English pastoral movement, with consideration of the influence of Ralph Vaughan Williams, Sir Hubert Parry, and Ivor Gurney. The discussion explores hallmarks of Finzi's composition style, including his approach to text setting, harmonic restraint, and lyrical expressivity. Within this framework, *Let Us Garlands Bring*, Op. 18 is examined in the context of both Finzi's compositional career and mid-twentieth-century English song, establishing a foundation for understanding the work's expressive priorities and its suitability for adaptation to brass performance.

Chapter Two: Analytical Study

In the second chapter, I analyze *Let Us Garlands Bring*, focusing on the interaction between harmony, melody, form, and Shakespearean text**.** I examine each song in terms of

harmonic language, phrase structure, tonal planning, and expressive pacing, with particular attention to how musical gestures reflect poetic imagery, emotional content, and narrative direction. I then link these analytical observations to pedagogical and performance decisions, establishing a framework for understanding Finzi's compositional voice and expressive priorities.

Chapter Three: Adaptation and Difficulty Scoring

The third chapter applies the analytical findings of the previous chapter to pedagogical and performance contexts for euphonium and tuba. It outlines interpretive and technical considerations relevant to brass performance—including range, tessitura, articulation, phrasing, and breath management—and situates each song within the framework of the I.T.E.A Standard Repertoire List. Each song is accompanied by a summary of the text narrative, contextualized within its intent and broader emotional content, along with performance observations relevant to brass musicians. In doing so, this chapter demonstrates how Finzi's vocal writing supports lyrical playing, expressive phrasing, and narrative-driven interpretation on brass instruments, underscoring the pedagogical value of vocal literature as a means of cultivating text-informed musicianship and expressive depth. The document concludes by synthesizing these analytical and pedagogical findings, reflecting on their implications for expanding the brass repertoire and evaluating *Let Us Garlands Bring*, Op. 18, as a model for integrating vocal literature into brass instruction.

Chapter 1: Historical Context

Biographical Information

Gerald Finzi (1901–1956) is widely discussed in scholarship as a central figure within the twentieth-century English pastoral tradition[21], particularly in studies by Stephen Banfield and Diana McVeagh. His music is frequently characterized in this literature by lyrical restraint, textual sensitivity, and a sustained engagement with English poetry, especially in his song cycles and choral compositions. Although of Jewish heritage, Finzi increasingly identified with English cultural and artistic traditions. As Stephen Banfield notes in *Gerald Finzi: An English Composer*, Finzi came to be regarded as a distinctly English composer of his generation, reflecting a broader cultural positioning in which identity was shaped less by ancestry than by aesthetic orientation and artistic affiliation.[22] While the *Clarinet Concerto* remains one of his most frequently performed instrumental works, his reputation rests primarily on his songs and choral music, particularly their sensitive fusion of literary expression and musical introspection within twentieth-century British music.

More broadly, Finzi's significance has been interpreted by scholars such as Stephen Banfield and Diana McVeagh as lying in his positioning against dominant modernist aesthetic trends, instead favoring a compositional approach rooted in English song traditions and close engagement with English poetry. Although his musical language is often described as conservative in relation to contemporary developments, this was not due to a lack of awareness

[21] The English pastoral tradition refers to a style of British music associated with lyricism, modal harmony, and rural or nature-inspired expression, and is commonly linked to composers such as Ralph Vaughan Williams, Gustav Holst, and George Butterworth.
[22] Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber and Faber, 1997), 257–59.

of such trends. As Alan Walker observes, Finzi was "extremely interested in all new developments affecting music" and "well versed in twentieth-century music."[23] Despite this awareness, he remained closely aligned with English musical traditions, a position shaped through his engagement with English literary culture and pastoral musical idioms, as discussed by McVeagh in her study of his letters, life, and music.

This chapter draws on this scholarship to situate Finzi within the English pastoral tradition, examining the biographical and literary influences that shaped his compositional voice. It then focuses on his song output, particularly *Let Us Garlands Bring*, to demonstrate how, as Banfield and McVeagh argue, his sensitivity to poetic text and restrained harmonic language are consistently realized in his vocal music.

A defining influence on Finzi's expressive world was the succession of personal bereavements he experienced during childhood. Born into a family of five children, he lost his father in 1909, followed by the deaths of three brothers between 1911 and 1918, the last of whom was killed in the First World War. Rather than functioning as isolated biographical events, they contributed to a sustained preoccupation with fragility, memory, and mortality. These early experiences provide an important psychological and aesthetic backdrop to Finzi's later preoccupation with themes of loss, memory, and emotional restraint in his musical language.

However, these experiences did not inhibit his early creative activity. Finzi began composing at a young age, and his earliest surviving song cycle, *By Footpath and Stile* (1921–1922), demonstrates an early engagement with the poetry of Thomas Hardy, already signaling the literary orientation that would become central to his output. In 1922, Finzi moved with his mother to Painswick, Gloucestershire, where he began to take composition more seriously and

[23] Alan Walker, "Gerald Finzi (1901–1956)," *Tempo*, no. 52 (Autumn 1959): 6–18, https://www.jstor.org/stable/943633.

develop a clearer sense of artistic direction. This period marks an important transition from formative experimentation to a more sustained compositional identity.

This developing lyrical and reflective approach found a natural correlative in Finzi's literary interests, particularly his engagement with poets such as Thomas Hardy, Thomas Traherne, William Wordsworth, and Christina Rossetti. These influences were not incidental but structurally embedded within his compositional identity, shaping his sensitivity to text, tone, and poetic atmosphere. The integration of text and music in his songs reflects a consistent approach in which the meaning and rhythm of poetry are preserved through careful declamation, while the piano writing deepens its expressive and often introspective character. In this respect, Finzi's songs align with a broader twentieth-century English art song tradition, shared by composers such as Ralph Vaughan Williams and Roger Quilter in the early twentieth century, though Finzi's settings are often more closely bound to specific poetic narratives, particularly those of Hardy.

The broader musical environment in which Finzi developed was shaped by what has later been defined as the English pastoral movement. Emerging in the late nineteenth and early twentieth centuries, this movement cultivated a distinctly English musical voice through the incorporation of folk-song influences, modal harmony, lyrical melodic writing, and subjects drawn from the English landscape and literary tradition. In part, the movement reflected a reaction against rapid industrialization and a desire to reconnect with perceived elements of England's rural and cultural heritage, with which Finzi was deeply interested. Rather than emphasizing the formal experimentation associated with many continental European composers, pastoral composers often prioritized accessibility, lyricism, and national identity. Among the composers most closely associated with this movement were Ralph Vaughan Williams, Gustav

Holst, George Butterworth, and later figures such as Gerald Finzi. Earlier composers, including Hubert Parry, also contributed to the development of a distinctly English musical tradition that influenced the pastoral generation. The movement was supported not only through composition but also through the collection and preservation of English folk music, particularly through the efforts of Vaughan Williams and his contemporaries.

Finzi's early musical education developed through a combination of private study and institutional training that placed him within a broader network of British musical life in the early twentieth century. One of his earliest influences was Ernest Farrar, under whom he studied privately in Harrogate between approximately 1914 and 1916. Farrar recognized Finzi's compositional potential and provided instruction in basic compositional technique, particularly counterpoint and song writing. Farrar's death in 1918 marked a significant rupture in Finzi's early development and contributed to the broader pattern of personal loss that shaped his formative years.

Following this early period, Finzi studied with Edward Bairstow at York Minster, where his training was further grounded in Anglican church music traditions and choral practice. His later participation in the Royal College of Music summer school in 1925 brought him into direct contact with Ralph Vaughan Williams and R. O. Morris and placed him within a wider professional network of British composers, including Arthur Bliss, Edmund Rubbra, and Howard Ferguson. This exposure consisted of compositional instruction, stylistic discussion, and engagement with contemporary British musical practice, marking an important stage in his development as a composer.

The increasing stability of Finzi's personal and artistic life during the 1930s helped to clarify the direction of his compositional development. His relationship with the artist Joy Black

provided emotional support and domestic stability, conditions that enabled sustained creative output. In fact, his close friend and associate, the composer and critic William W. Ferguson, later commented that "It was the best thing that ever happened to him. They made an ideal couple: for, besides being herself a gifted artist, Joy unfailingly supported Gerald in all his undertakings, creating a perfect home for him to work in and becoming the mother of their two sons."[24] During this period, he also held a teaching post at the Royal Academy of Music, secured with the support of Vaughan Williams, although he later relinquished it in favor of full-time composition following his marriage to Joy in 1933. From this point forward, the couple moved from London to Aldbourne, Wiltshire in 1935, where their two sons, Christopher and Nigel, were born in 1934 and 1936 respectively. This decision reflects a broader preference for artistic freedom in the countryside over institutional affiliation within the city.

A further geographical and aesthetic relocation followed his move to Ashmansworth, Hampshire in 1939, where Finzi and Joy established a home shaped around their shared artistic needs. Here, Finzi developed an increasingly significant private collection of English music, alongside a growing sense of himself as a collector and preserver of older English musical traditions. The rural environment reinforced an already established pastoral sensibility, which became increasingly central to his musical language and aesthetic outlook. This phase of his life culminated in his first major public recognition at the Three Choirs Festival[25] in 1939, where his *Dies Natalis* was due to receive its premiere. However, amid escalating international tensions in

[24] Cited in Howard Ferguson, "Biographical Background," in *Gerald Finzi: A Bio-Bibliography*, ed. John C. Dressler (Westport, CT: Greenwood Press, 1997), 3.
[25] The Three Choirs Festival is one of the oldest music festivals in the world, originating in the 18th century and rotating annually between Worcester, Hereford, and Gloucester. In 1939, the festival was scheduled for Hereford but was cancelled due to World War II. It resumed there in 1946, where Gerald Finzi's *Dies Natalis* was later performed.

the months preceding the outbreak of the Second World War, the festival was cancelled shortly before the performance was due to take place, as Europe moved increasingly toward conflict.

Despite the disruption of the Second World War, Finzi's compositional activity did not cease. He took up employment at the Ministry of War Transport on 30 July 1941, where he worked until 1945, a period which imposed significant practical constraints on his working life but also appears to have reinforced a more disciplined approach to composition. In fact, a further dimension of this period was his engagement with local musical life, including conducting and community-based performance. As Stephen Banfield notes, "As a result of Finzi's war experience, he wrote twice as much music, and for much larger forces, in the ten years after 1945 than in the fifteen preceding ones, despite his bourgeois postwar responsibilities, and his continuing interests and activities in other fields."[26]

Concurrently, during the wartime years, Finzi founded the Newbury String Players in 1940, an amateur chamber orchestra based in Newbury that performed regular local concerts promoting English music. This activity demonstrates his commitment to decentralized musical practice and community-based performance, as it placed music-making outside major metropolitan centers and emphasized accessible, locally rooted performance culture, consistent with his broader aesthetic ideals of accessibility and rural musical life. In parallel, Finzi produced some of his most significant mature works, including *Intimations of Immortality* (1950). Despite declining health, he continued to compose whenever possible, developing a mature compositional voice characterized by restraint, lyricism, and a quiet expressive intensity, particularly in his later vocal and large-scale compositions.

[26] Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber and Faber, 1997), 280–281

Around 1950, Finzi was diagnosed with Hodgkin's disease and given a prognosis of approximately ten years to live. Due to his private nature, he chose to keep the condition largely within his family and continued working without public acknowledgement of his illness. Despite this, he remained compositionally active throughout his final decade. In 1956, he was commissioned to write *In Terra Pax* for soprano, baritone, chorus, and orchestra for the Three Choirs Festival. Even during this period of declining health, he continued to maintain close musical and social contacts, often meeting colleagues in informal settings.

Gerald Finzi died on 27 September 1956 at the age of 55, following complications from chickenpox in the context of pre-existing Hodgkin's disease. He left several works incomplete, some of which were later completed by his son Christopher Finzi. Although his output was curtailed by his relatively early death, his music—often underappreciated during his lifetime—has since secured a significant place within twentieth-century British music. His legacy is closely associated with the English pastoral tradition and with his distinctive integration of poetry and musical setting, which continues to shape both performance practice and scholarly interpretation. Finzi's posthumous reputation has also been further developed through later critical scholarship, particularly in relation to his stylistic consistency and aesthetic identity.

Music Output

According to Diana McVeagh, Finzi developed a distinctive voice that balanced emotional restraint with lyrical expression, firmly rooted in the English musical tradition. Drawing on a series of letters published in her book *Gerald Finzi: Letters, 1915–1956*, McVeagh notes that Finzi held a deep admiration for composers such as Ralph Vaughan Williams, Gustav Holst, George Butterworth, Hubert Parry, and Ivor Gurney—several of whom he knew personally and with whom he collaborated professionally. While these figures shaped the

musical environment in which he worked, their influence was absorbed subtly rather than directly imitated. In particular, the song-writing traditions represented by Hubert Parry and Ivor Gurney informed Finzi's approach to lyricism and text setting, while Gurney's neglected manuscripts later became the focus of Finzi's editorial objectives. Vaughan Williams, a close friend and colleague, articulated Finzi's significance in his obituary:

> Apart from the question of the direct influence of English folk song on his music, there can be no doubt that the sacred spring from which he drank welled up from English poetry, and especially that of Bridges and Hardy. Indeed, in his settings of these two poets, he found the exact musical counterpart of the rhythm, the language and the thought of their poetry. This alone will, I believe, be enough to give his music the crown of immortality.[27]

These remarks situate Finzi not only as a composer of song, but as one whose musical language is fundamentally mediated through literary interpretation, highlighting his enduring relationship with English poetry, which played a central role in shaping his artistic identity and securing his reputation as one of the most distinctive English composers of his generation.

During his lifetime, Gerald Finzi produced a relatively small but highly focused body of work compared with many contemporaries, reflecting artistic concentration rather than prolific output. While he composed orchestral works such as *Dies Natalis* (1925–1939) and the *Clarinet Concerto* (1949–1950), his reputation rests primarily on choral music and, especially, his song cycles. These include *Earth and Air and Rain* (1928–1935), *A Young Man's Exhortation* (1929–1933), *Let Us Garlands Bring* (1929–1942), *Before and After Summer* (1932–1936), *Till Earth Outwears* (1920–1942; published 1950), and *Oh Fair to See* (1942–1956; published 1957), which together form the core of his compositional voice. These works demonstrate a sustained engagement with English poetry and a refined sensitivity to text setting, situating him within the English pastoral tradition. The concentration of Finzi's output in the art song genre reflects a

[27] R. V. W., "Gerald Finzi, 1901–1956,"d *Journal of the English Folk Dance and Song Society* 8, no. 1 (1956): 57.

deliberate aesthetic prioritization of textual clarity over large-scale structural development, emphasizing expressive detail rather than formal innovation.

Stylistically, Finzi's music was characterized by clear, often modal harmonies in both major and minor keys, occasionally intensified by chromaticism to achieve greater emotional depth.[28] Although his output is frequently associated with the English pastoral tradition, Finzi's style is often more restrained in rhythm, harmony, and melodic development than that of contemporaries such as Vaughan Williams, while also being less harmonically and structurally experimental than Benjamin Britten. This positions him in a distinctive middle ground between pastoral lyricism and mid-century modernist innovation.[29] Yet this restraint was deliberate. Finzi prioritized subtle control of musical pacing and a sensitive response to poetic text. This consistent aesthetic, combined with his meticulous compositional process and relatively slow output, earned him the reputation of a "poet's composer." [30]

Nowhere are these qualities more apparent than in *Let Us Garlands Bring*, Op. 18 (1942), a cycle of five songs for baritone and piano composed between 1929 and 1942. Set to texts from various Shakespeare's plays, the work was dedicated to Ralph Vaughan Williams on his seventieth birthday and first performed at a private gallery luncheon concert in his honor on 12 October 1942. The premiere featured baritone Robert Irwin and pianist Howard Ferguson, both close associates of Finzi, and was broadcast by the BBC six days later.[31] The collection comprises five Shakespeare settings, each associated with its year of composition:

- "Come Away, Death" (1938) — *Twelfth Night*

[28] Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Woodbridge, Suffolk: Boydell Press, 2005), 399.
[29]Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Woodbridge, Suffolk: Boydell Press, 2005), 398–399.
[30] Trevor Hold, *Parry to Finzi: Twenty English Song-Composers* (Woodbridge, Suffolk: Boydell Press, 2005), 398.
[31] Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber and Faber, 1997), 294–295.

- "Who Is Silvia?" (1941) — *The Two Gentlemen of Verona*
- "Fear No More the Heat o' the Sun" (1929) — *Cymbeline*
- "O Mistress Mine" (1942) — *Twelfth Night*
- "It Was a Lover and His Lass" (1940) — *As You Like It*

As Stephen Banfield notes in *Gerald Finzi: An English Composer*, the collection's "vernacular lightness" refers to its clear, song-like musical language and transparent, unforced textures. Rather than relying on dense harmonic complexity or dramatic weight, Finzi writes in a style that feels natural and speech-like, drawing on pastoral traditions associated with Vaughan Williams and his contemporaries. This contributes to the work's immediate accessibility and radiant character, positioning it between popular lyrical expression and refined art-song craftsmanship.[32]

More broadly, the cycle reflects the influence of the German Lied tradition while also embodying the pastoral lyricism and poetic sensitivity characteristic of English art song in the early and mid-twentieth century.[33] These stylistic features are evident in Finzi's long-breathed melodic writing, restrained harmonic language, and close responsiveness to poetic text, all of which contribute to the cycle's expressive clarity and lyrical immediacy. As stated in Julie Sanders, *Shakespeare and Music: Afterlives and Borrowings*[34], Finzi's engagement with Shakespeare settings situates him within a wider tradition of musical adaptation and reinterpretation of Shakespearean verse. His familiarity with this practice, developed through his earlier song cycle, reflects established approaches to setting Shakespearean text in twentieth-

[32] Stephen Banfield, *Gerald Finzi: An English Composer* (London: Faber and Faber, 1997), 295.
[33] Julie Sanders, "Classical Shakespeare," in *Shakespeare and Music: Afterlives and Borrowings* (Cambridge: Polity Press, 2007), 41.
[34] Julie Sanders, "Classical Shakespeare," in *Shakespeare and Music: Afterlives and Borrowings* (Cambridge: Polity Press, 2007), 41.

century art music. This places Finzi within a broader cultural context in which English texts were continually reinterpreted and reimagined across musical forms.

When performed as a complete set, *Let Us Garlands Bring* forms a broadly balanced expressive sequence, moving between melancholy reflection, lyrical intimacy, and pastoral brightness. However, it is more accurately understood as a collection of Shakespeare settings rather than a tightly unified song cycle in the structural sense, as it does not rely on a systematic motivic framework or an overarching tonal design. Instead, its coherence emerges through Finzi's consistently lyrical compositional style, characterized by long, flowing melodic lines, speech-inflected vocal writing, and transparent accompaniment textures that recur across all five songs. Additional unity is provided by the shared Shakespearean source material, which reinforces thematic continuities of love, mortality, and reflection, even as each song maintains its own distinct expressive identity. While commonly performed with piano, the cycle was also arranged for string orchestra soon after its premiere, broadening its performance contexts to ensembles such as the Newbury String Players. In this sense, the work functions less as a traditionally integrated cycle and more as a curated set of individual Shakespeare settings unified through style, text, and expressive character rather than formal cyclic design.

The musical characteristics defining Let Us Garlands Bring—melodic continuity, transparent textures, balanced phrasing, and clear harmonic direction—also support its adaptability in transcription and instrumental arrangement. Its emphasis on sustained lyrical line translates effectively into instrumental contexts where continuity of tone and expressive shaping remain central. The cycle's textural clarity and flexible accompaniment further facilitate reinterpretation without loss of expressive depth. These qualities make it particularly suitable for

adaptation beyond its original vocal form and provide a foundation for the analytical and performance considerations explored in subsequent chapters.

Taken together, these biographical, stylistic, and literary influences position Gerald Finzi as a distinctive figure in twentieth-century English art song. His music reflects a consistent balance of emotional restraint and lyrical expressivity, shaped by close engagement with poetry and a sustained commitment to pastoral aesthetics. *Let Us Garlands Bring*, Op. 18 exemplifies these qualities, uniting Shakespearean text, refined harmonic language, and expressive melodic writing in a work central to Finzi's legacy. Rather than functioning as a purely nostalgic or pastoral idiom, Finzi's language reveals a carefully controlled modern lyricism that resists overt innovation in favor of expressive precision and textual integrity.

Chapter 2: Performance and Interpretative Study

Understanding performance in *Let Us Garlands Bring* requires examining how Finzi's music and Shakespeare's text work together to create meaning, emotion, and character. Because I am concerned with the relationship between analysis and performance, I discuss each song through three connected areas: textual meaning, musical features, and performance considerations. Although these topics are presented separately for organizational purposes, they are considered as interrelated elements that collectively inform interpretive decisions.

In the textual analysis subsections, I examine each song through both its poetic and musical dimensions, beginning with its broader dramatic or narrative context. I then consider elements of the poetic text such as structure, rhyme scheme, recurring imagery, and thematic development, alongside corresponding musical features including phrasing, formal design, and motivic treatment. This integrated approach allows interpretive decisions—such as phrase shaping, pacing, and emphasis—to emerge directly from the relationship between text and music, thereby providing a clearer basis for performance choices.

In the musical analysis subsections, I explore how Finzi's musical settings shape, nuance, and even heighten the expressive meanings introduced in the textual analysis subsection, focusing on how elements such as formal divisions, tonal centers, and rhythmic gestures interact with the text to create drama and emotional depth. Through such analysis, I show how Finzi conveys character, mood, and narrative tension. For each song, I provide a structural diagram outlining formal sections and measures, accompanied by detailed commentary.

Finally, in the performance suggestions subsection, I draw upon the textual and musical analyses to offer interpretive guidance for brass performers. Rather than serving only as a set of

practical recommendations, this process demonstrates how close attention to textual and musical detail can lead to more informed and compelling performance decisions. Through a focused selection of examples, I show how articulation, phrasing, and dynamics shape expressive intent, and how vocal approaches to diction and nuance can be adapted to instrumental performance. In this way, the integration of textual and musical analysis opens interpretive possibilities that deepen the performer's engagement with the relationship between text, music, and expression.

Through this process, the analytical framework bridges theory and practice by demonstrating how performance decisions can reflect and enhance the musical and poetic meaning of *Let Us Garlands Bring*. It provides interpretive guidance that is largely absent in existing instrumental pedagogy, where art song analysis is rarely addressed directly. As such, this study functions as a model for how score study and analytical listening can inform expressive decision-making in performance. While individual performance suggestions vary across the set, it is presented in a way that highlights recurring interpretive principles that can be adapted across all songs.

This study builds upon previous analytical work on *Let Us Garlands Bring*. Daniel Troy Koehn, for instance, employs textual and performer-focused analysis in his dissertation, *A Performer's Guide to Gerald Finzi's Setting of Shakespeare Texts for Low Voice and Piano*. However, his study is situated within vocal performance practice and remains focused on issues related to the voice and piano. While his work provides a valuable model for interpretive reading, this study extends that approach by applying it specifically to brass pedagogy and by emphasizing the translation of textual and musical analysis into instrumental performance practice.

"**Come away, come away, death**"

Textual Analysis

Twelfth Night

Twelfth Night (c. 1602) is a romantic comedy set in the fictional land of Illyria that explores themes of love, gender, and identity through disguise and mistaken identity. The play begins after a shipwreck that separates Viola and Sebastian, siblings who each believe the other has died. Viola disguises herself as a man named Cesario and enters the service of Duke Orsino, who is in love with Countess Olivia. Olivia, however, falls in love with Cesario, while Viola secretly loves Orsino, creating a tangled web of desire.

The situation intensifies when Sebastian arrives in Illyria and is mistaken for Cesario, leading Olivia to marry him. The confusion is resolved when Viola reveals her identity. Orsino declares his love for Viola, Olivia remains married to Sebastian, and the romantic disorder is resolved. Through these mistaken identities and shifting affections, Shakespeare explores the fluidity of love, gender roles, and identity, highlighting their instability and performative nature.[35]

[35] For a more detailed overview of *Twelfth Night* and other works by William Shakespeare, I recommend the Folger Shakespeare Library edition. This resource highlights textual elements and provides helpful context for understanding the setting and historical background. This can be found online at https://www.folger.edu/explore/shakespeares-works/all-works/.

“Come away, come away, death”

In Act II, Scene iv of *Twelfth Night*, the jester Feste performs “Come away, come away, death” for Orsino within the Duke’s courtly household. In many ways, the song reflects Orsino’s emotional turmoil. Feste’s performance stages private longing as public expression of melancholic desire, blurring the boundary between performance and emotional insight. At the same time, Feste also derives a degree of pleasure from the Duke’s plaintive fascination with love, subtly teasing Orsino’s preoccupation with romantic suffering through his delivery. Indeed, as David Schalkwyk argues, music and performance are central to the construction of romantic desire in *Twelfth Night* suggesting that Orsino’s emotional state is not simply expressed through music but actively shaped by its dramatic mediation within the court.[36] In doing so, the song implies that Orsino’s love is intensified through its staging, rather than existing as a purely internal feeling.

Building on this idea, Schalkwyk situates music, food, and performance as central elements within the play’s broader affective landscape. While his discussion of Feste’s song emphasizes the way performance constructs desire at the level of individual expression, he also broadens the focus to the structural level of the play itself, where musical moments do not merely reflect emotion but actively organize and produce it within the dramatic world. From this perspective, scenes such as Feste’s performance for Orsino become part of a larger network of affective experiences through which characters understand and perform desire. In this sense, Feste’s performance operates within a theatrical system in which emotion is both performed and examined, reinforcing the idea that desire in *Twelfth Night* is inseparable from its staging.

[36] David Schalkwyk, “Music, food and love in the affective landscape of *Twelfth Night*,” in *Twelfth Night: New Critical Essays*, ed. James Schiffer (New York, NY: Routledge, 2011), 81–98.

Through this lens, Feste's performance articulates Orsino's emotional persistence and sense of personal sorrow, thereby dramatizing the excesses of his idealized, one-sided desire for Olivia. The song thus reveals the performative and self-indulgent dimensions of his love. Schalkwyk further argues that the song's imagery of death carries an erotic dimension, linking romantic longing with fantasies of surrender and emotional dissolution. Yet this reading becomes more complex when considered alongside the play's dramatic irony. Throughout the scene, Orsino directs his reflections on love to Cesario, unaware that his page is actually Viola in disguise. As a result, expressions of desire meant for Olivia are mediated through Viola, creating a gap between Orsino's intended object of affection and the person who receives his intimate discourse. The scene therefore complicates any straightforward equation of death and desire, since Orsino's longing is continually displaced through the play's structures of disguise, misrecognition, and performance. By linking imagery, musical gesture, and dramatic context, Shakespeare exposes desire as something constructed and mediated rather than as a stable emotional truth.

"**Come away, come away, death**"

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown:
A thousand, thousand sighs to save,

Lay me, O where
Sad true lover never find my grave,
To weep there!

"Come away, come away, death" consists of two eight-line stanzas and is structured according to an ABABCDCD rhyme scheme with a recurring syllabic pattern of 7–9–7–9–8–4–8–4. While this pattern is consistent across both stanzas, its internal alternation between longer and abruptly shortened lines disrupts any sense of smooth regularity. Rather than producing balanced symmetry, the shifting line lengths create an uneven rhythmic profile that I read as reflecting Orsino's emotional instability and obsessive preoccupation with unrequited love. The expressive effect is further shaped through diction and consonant placement, which directly informs phrasing. In phonetics, plosive consonants are sounds produced by briefly stopping airflow and then releasing it, creating a sudden burst of energy and a strong sense of articulation.

The opening line, "Come away, come away, death," begins with the plosive consonant of the word "come," creating a forceful articulation that suggests urgency in delivery and heightens the emotional insistence within Orsino's state of being. For brass performers, this type of consonant-driven articulation can be translated through a more immediate attack, energized tonguing, and a focused onset of sound that reflects the rhetorical intensity of the text. In contrast, the opening of the second stanza, "Not a flower, not a flower sweet," shifts toward softer fricative consonants, which are produced through continuous airflow and a less abrupt release. This encourages a gentler tonal quality and more sustained, legato phrasing, supporting a less forceful approach that allows the poem to settle into reflective lament and a more peaceful state of being. For brass performers, this distinction may inform choices regarding articulation style, air support, and tone color, allowing the instrumental interpretation to reflect the contrasting expressive qualities created through the original text.

Musical Analysis

In Finzi's setting of "Come away, come away, death," a modified strophic form provides structural repetition with subtle variations in harmony, cadence, and tonal focus, reflecting Orsino's fixation as an ongoing rather than resolved state. The prevailing B minor tonality, supported by a funeral-march accompaniment, establishes harmonic stasis, while brief inflections toward the relative D major introduce momentary tonal contrast without genuine resolution. The return of opening material in the coda further reinforces this cyclic design. This formal structure is summarized in Table 2.1, which outlines a modified strophic design with a concluding coda.

Form	**Location**	**Key**
S^1	mm.40 – 75	Bm̄ (i)
S^2	mm.40 – 75	Bm̄ (i)
Coda	mm.75 – 82	Bm̄ (i)

Table 2.1: "Come away, come away, death" Outline

From the outset, the funeral-march accompaniment in simple duple meter establishes a sustained B minor tonal center, with largely stepwise harmonic motion and a processional rhythmic character. The use of a Phrygian-inflected half cadence destabilizes phrase closure, prolonging harmonic tension and preventing tonal release at structural points, as illustrated in Figure 2.1.

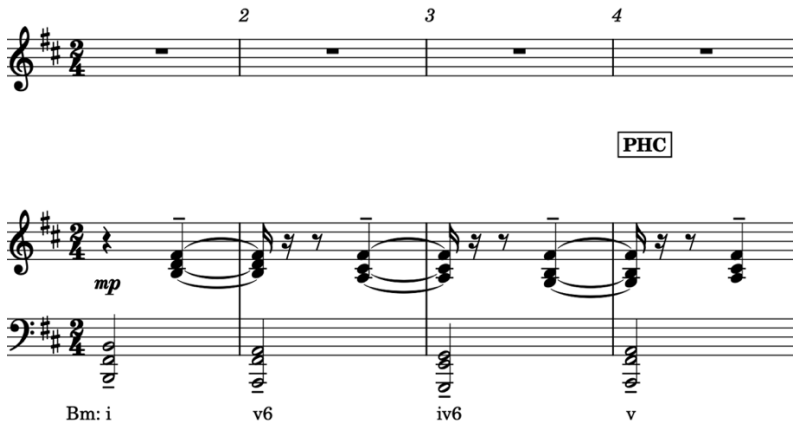


Figure 2.1: mm. 1 – 4 “Come away, come away, death”

This atmosphere continues into the first stanza, reinforcing the song’s prevailing mood. The text itself invokes death and burial, suggesting a longing for release and disappearance, particularly in the opening lines:

Come away, come away, death,
And in sad cypress let me be laid;

This sense of longing is further emphasized by the half cadence in mm. 11–12, which leaves the phrase suspended and mirrors the emotional uncertainty of the text. This unresolved tension gives way to a perceptible shift toward D major, the relative major of B minor, articulated through harmonic motion from the dominant of B minor to the mediant of D major. This modulation becomes evident in the subs textual setting, where the more hopeful and reflective character of the text is supported by a corresponding brightening of the harmonic language and a move away from minor-mode emphasis, reinforcing a less dire emotional tone

Fly away, fly away, breath;
I am slain by a fair cruel maid.

Through this move to the relative major, the musical landscape brightens, offering a more optimistic perspective on Orsino's predicament while also softening its emotional impact. Koehn similarly characterizes this moment as admitting a "bittersweet ray of light" into the darker expressive world of the song. Rather than effecting genuine resolution, the modulation therefore functions as a momentary reorientation of affect within the prevailing minor-mode context. This momentary lift may reflect Orsino's inner resilience and fleeting hope; however, it can also be interpreted as more ambivalent, as the shift to the major mode renders thoughts of the "fair, cruel maid" momentarily more radiant. Finzi's delayed emphasis on the major third at "maid" further intensifies this expressive ambiguity. This effect is most pronounced in mm. 13–19, where cadential motion and harmonic emphasis reinforce the tonal brightness.

Following this, the melodic line disappears, leaving the accompaniment to carry most of the expressive weight alone. However, in mm. 20–22, an expressive "sigh" motive emerges within the accompaniment, which Koehn identifies as a significant expressive gesture. While Koehn does not explicitly link this to Orsino's inner conflict, it may be interpreted in this context as articulating processes of tension and release within the musical texture, reinforcing the underlying emotional instability of the passage. This brief interlude invites introspection, further heightened by the accompanist's role, as illustrated in Figure 2.2.
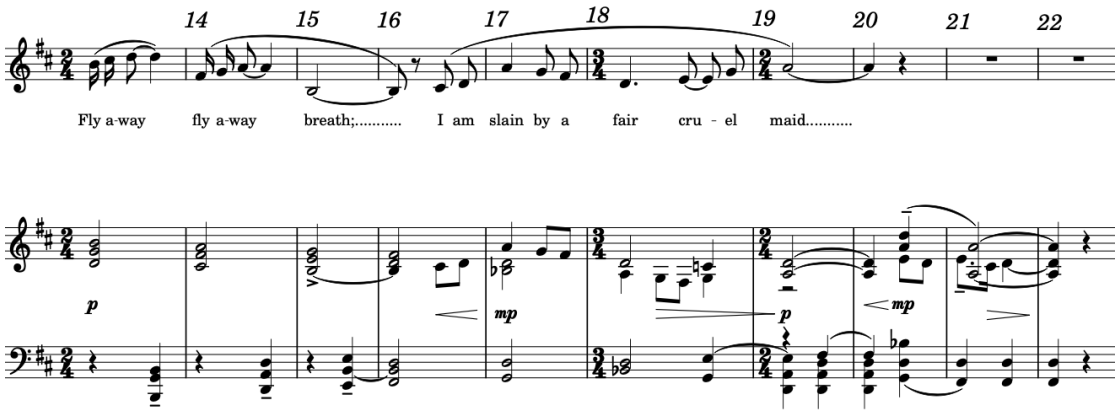


Figure 2.2: mm. 13 – 22 “Come away, come away death”

This then leads into the final phrase of the stanza, which begins with the reentry of the melodic line around m. 22, as the vocalist states:

My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

As the melodic line is restored, the music alternates between D major and B minor, blending elements of the preceding major and minor tonalities. This harmonic interplay reflects a broader expressive tension between articulate despair, immediate desire, and fleeting hope that underpins the song. While the minor passages consistently articulate Orsino’s sense of loss and unrequited love, the major passages function as brief but recurring moments of internal optimism, often destabilized by a return to minor inflection or cadential weakening. Throughout this return, the vocal line intensifies these contrasts, aligning text and music to heighten the sense of emotional conflict and longing.

The accumulated tension reaches its first dramatic climax in the cadence at the end of the first stanza. In mm. 38–40, the accompaniment intensifies the emotional impact through a harmonic progression in which a modal mixture VI chord leads toward the minor dominant,

supported by a suspension. These harmonies are linked by the shared pitch B♭/A♯, despite functioning in different harmonic contexts, creating a subtle common-tone connection that heightens expressive tension. This can be interpreted as reflecting Orsino's wavering between grief and hope, underscoring the emotional turmoil he experiences in the text, particularly in the lines:

My part of death, no one so true
"Did share it.

This combination of cadential motion and mournful harmonies mirrors the speaker's sense of unshared suffering, aligning the music with the emotional content of the text and amplifying Orsino's grief. However, this climactic arrival is seemingly intentional in its ambiguity and can be heard as unresolved, as suggested by the imperfect authentic cadence. This lack of full resolution sustains tension and expectation. The unresolved quality heightens the intensity of the second stanza, creating a musical reflection of the formal structure and the evolving emotional arc, as illustrated in Figure 2.3.
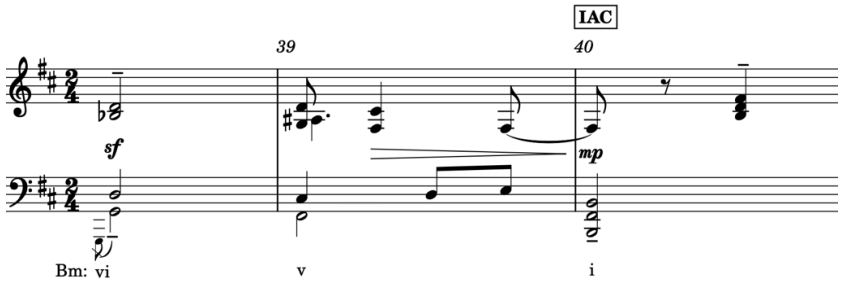


Figure 2.3: mm. 38 – 40 "Come away, come away death"

The second stanza, beginning at m. 40, largely follows the harmonic and melodic material of the first stanza, with slight alterations to the piano accompaniment and vocal line where needed. Here, Koehn highlights changes in textual stress patterns in this passage, as Finzi

subtly adjusts rhythmic placement to accommodate the shifted verbal emphasis. Unlike the first stanza's direct focus on death and burial, this stanza emphasizes rejection and the denial of social recognition rather than literal mortality, shifting toward a more reflective portrayal of the speaker's isolation while still addressing the broader emotional aftermath.

The most striking difference occurs in mm. 69–76, where Finzi introduces an extended, uncharacteristic melisma on the word "weep." This ornamentation stands out, as most of his text setting is syllabic. Here, the melodic line gradually descends and is sustained over the accompaniment, mirroring the speaker's prolonged suffering and emotional vulnerability, akin to a "sigh" or falling gesture. This expressive descent aligns with a broader tradition of word painting in vocal music, particularly in the works of composers such as Henry Purcell, where similar descending figures depict lament and emotional decline. This moment can be interpreted as a final, desperate plea for recognition amid Orsino's despair, as illustrated in Figure 2.4.

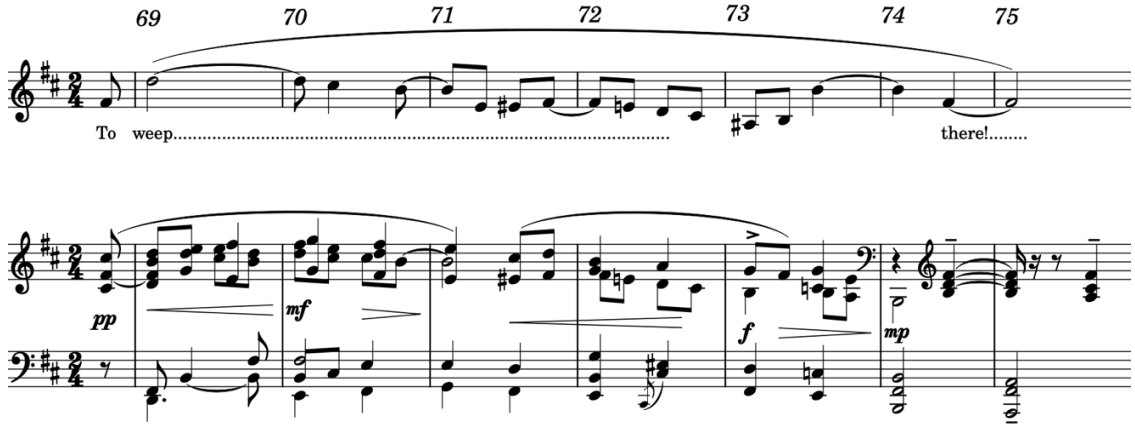


Figure 2.4: mm. 69 – 76 "Come away, come away, death"

As Trevor Hold notes in *Parry to Finzi: Twenty English Song-Composers*, the melisma evokes a subtle sense of an "antique" air within Finzi's otherwise pastoral style, drawing particular

attention to the emotional weight of the word. These such elaborate ornamentation is rare in his compositions, making this passage particularly striking and reinforcing Finzi's reputation as a "poets' composer."[37]

The song concludes with a brief coda from mm. 77–83, in which the funeral-march accompaniment from the opening returns in simple duple meter, now joined by a fragment of the original vocal melody. This convergence of voice and accompaniment produces a cyclical formal effect, as the music appears to fold back into its beginning rather than move toward closure. Instead of achieving functional cadential resolution, the return of thematic material reasserts the initial harmonic condition of B minor, reinforcing structural return over tonal closure. The result is an "unclosed loop" that maintains formal coherence while resisting finality, leaving emotional tension suspended in a lingering sense of despair and unfulfilled longing.

[37] Trevor Hold, *Parry to Finzi: Twenty English Song- Composers* (Woodbridge, Suffolk: Boydell Press, 2005), 398.

Performance Suggestions

My primary performance suggestion concerns the relationship between the opening line and structurally parallel passages, specifically lines 3, 9, and 11, which Finzi sets with broadly similar melodic and rhythmic material. While these passages share melodic contour and rhythmic organization, they differ in diction, which can be understood as articulation. The more forceful articulation of the opening line reinforces its immediacy and dramatic weight, whereas the softer consonances of later lines produces a more fluid and introspective quality. As a result, these similar musical ideas are reinterpreted through subtle diction/articulation changes, creating a gradual softening of expressive intensity that ought to inform both performance decisions and listener perception.

The opening line, “Come away, come away, death,” is shaped by sharply articulated plosive consonants, creating a percussive onset that heightens immediacy and establishes a forceful dramatic profile at the outset of the piece, as illustrated in Figure 2.5.
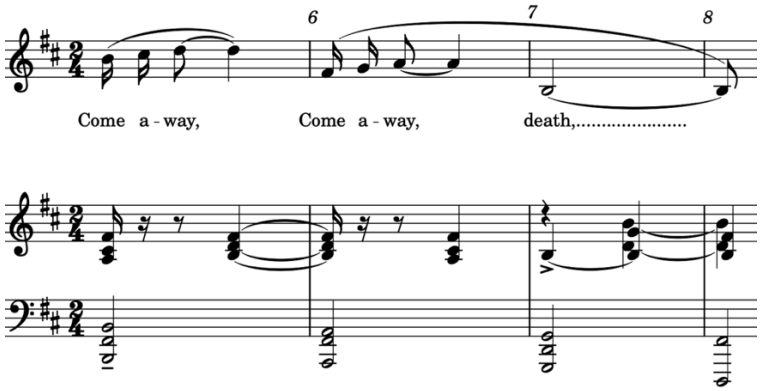


Figure 2.5: mm. 5 – 7 “Come, away, come away, death”

In contrast, the line “Fly away, fly away, breath” has a similar a melodic contour but is distinguished by significantly softer consonances. In this, it bears more resemblance to passages

such as “Not a flower, not a flower sweet” and “Not a friend, not a friend greet” than with the opening phrase. These lines feature a higher proportion of fricative consonants, which sustain airflow and promote a more legato vocal production, reducing the immediacy of the opening and fostering a more fluid, introspective expressive quality, as illustrated in Figure 2.6

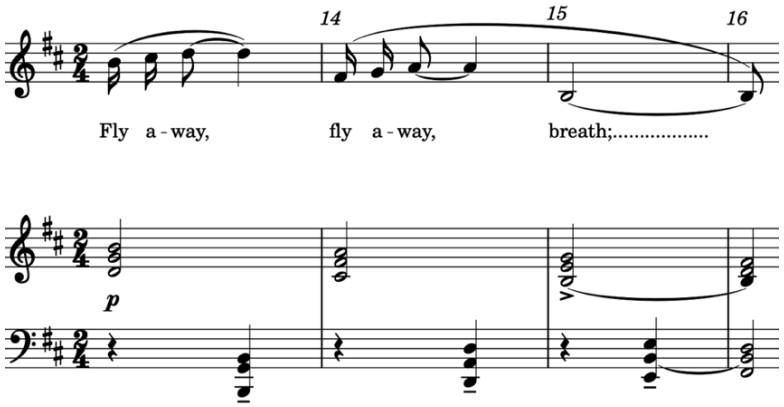


Figure 2.6: mm. 13 – 16 “Come away, come away, death”

This contrast between the similar material demonstrates how identical melodic material differ through diction alone, with consonantal variation shaping both phrasing and expressive trajectory.

When adapting diction for brass performance, the primary challenge lies in the limited level of precision available to the player compared to the singer. While brass players do not have the same fine-grained diction control as vocalists, they can approximate aspects of vocal articulation through multiple tonguing—a technique in which the tongue rapidly articulates successive notes to create clear, separated attacks. These tonguing patterns allow performers to suggest different articulatory qualities: “tu” is often associated with a more direct, accented attack that can resemble the clarity of plosive consonants, while “ku” tends to produce a lighter, rounder onset that may evoke a more legato or flowing articulation. By thoughtfully alternating

tonguing syllables, brass players can shape phrasing, highlight structural contrasts, and approximate the expressive nuance of vocal diction within the technical limits of the instrument.

To illustrate these principles, consider the opening line “Come away, come away, death.” The sharply defined plosives, which create percussive clarity in the vocal line, can be approximated on brass through a series of articulated attacks, such as a tu-tu-tu pattern. This articulation emphasizes immediacy and rhythmic definition, allowing the performer to project a comparable sense of urgency and dramatic weight within the constraints of brass production. By establishing this more accented articulation at the outset, the performer creates a clear expressive baseline against which subsequent, softer passages may be shaped through contrasting tonguing choices, as illustrated in Figure 2.7.
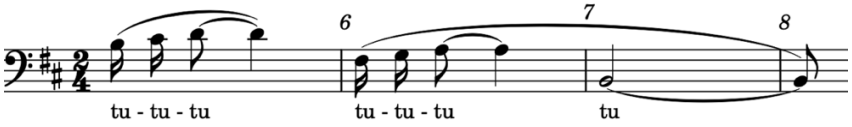


Figure 2.7: mm. 5 – 7 Brass Interpretation

In contrast to plosives in the opening line, the fricatives “Fly away, fly away, breath” can be approximated on brass through more lightly articulated tonguing patterns—such as *ku-tu-tu*—to suggest a less percussive, more flowing character. This gentler articulation supports a more legato approach to phrasing and encourages a subdued, introspective expressive quality, creating a clear contrast with the sharply articulated opening material. Variation in tonguing strength and syllabic choice allows brass players to shape perceptible differences in phrasing while maintaining clarity and expressive differentiation, as illustrated in Figure 2.8.
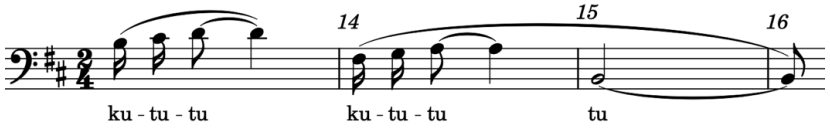


Figure 2.8: mm. 13 – 15 Brass Interpretation

This softer tonguing approach also applies to lines that share similar melodic material but feature more subtle consonantal shaping, such as line 9, “Not a flower, not a flower sweet,” and line 11, “Not a friend, not a friend greet,” require a lighter, more nuanced articulation from the brass performer to reflect their more sustained, legato vocal character. This contrasts with the more sharply articulated preceding material, which demands a more percussive and accented approach. Through careful adjustment of tonguing strength and articulation emphasis, performers can differentiate between levels of textual articulation, suggesting expressive contrasts between similar lines while maintaining clarity of text-driven phrasing within the expressive constraints of the instrument. Overall, multiple tonguing functions as a practical means of translating vocal diction into brass performance, allowing Finzi’s expressive contrasts to be preserved despite the instrument’s inherent limitations in articulation.

Such attention to diction-inspired articulation can be applied throughout. Consider the contrast between stanza one, line six, “O, prepare it!”, and its corresponding line in stanza two, “Lay me, O where,” which again ably demonstrate how similar melodic material can be reinterpreted through diction. For example, line six is particularly forceful: its plosive consonants create a sharply articulated attack. This articulation conveys a strong sense of immediacy, strengthened by the octave leap, leading into the song’s first climactic cadential moment, as shown in, as shown in Figure 2.9.

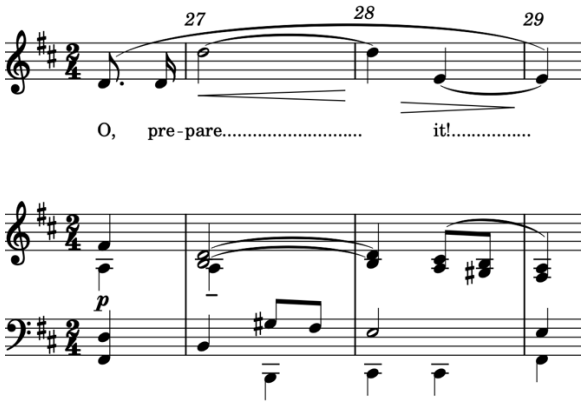


Figure 2.9: mm. 26 – 29 “Come away, come away, death”

By contrast, “Lay me, O where” retains a similar melodic contour but should perhaps be more connected. The onset of “where,” beginning with the glide /w/, encourages a smoother transition from the preceding vowel, resulting in a more legato and continuous vocal line. This shift in articulation reduces percussive emphasis and instead promotes a sense of flow and suspension. As a result, the passage contrasts with the earlier stanza, once again demonstrating how even closely related melodic material can generate differing expressive outcomes through diction, as shown in as shown in Figure 2.10.

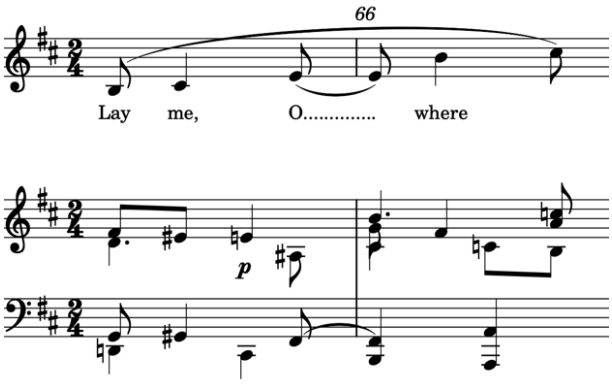


Figure 2.10: mm. 65 – 66 “Come away, come away, death”

The contrast between the stop plosive in “O, prepare it!” and the glide onset in “Lay me, O where” demonstrates how small changes in consonantal structure can shape phrasing and expressive character, while also interacting with underlying melodic variation between strophes. Although both gestures retain an upward melodic motion, the second is narrower and metrically displaced, altering its perceived intensity and sense of arrival. This distinction is not simply a opposition between “hard” and “soft” articulation, but a continuum of attack and connection that affects perceived musical intensity. By recognizing these differences, a framework is provided for adapting vocal diction to brass performance, while also clarifying how articulation can reinforce the expressive significance of melodic reworking.

When applied to brass, stop plosives may be articulated through clear tonguing—such as a tu-tu-tu pattern—to preserve their percussive profile, while the more connected onset of “Lay me, O where” may be approached through slurred or lightly re-articulated phrasing. In “O, prepare it!”, the comma may be interpreted as a brief articulation lift, preserving clarity between syllables without disrupting forward motion, as illustrated in Figure 2.11.

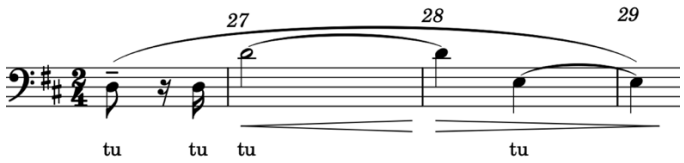


Figure 2.11: mm. 26 – 29 Brass Interpretation

In contrast, “Lay me, O where” benefits from a more continuous, slurred approach between “O” and “where,” reflecting the inherent connectedness of the vocal line and preserving its legato character. While no explicit slur marking is provided, the smoother articulation is supported by the musical context and mirrors the glide-like quality of the melodic line. This

approach allows the performer to maintain expressive continuity and preserve phrasing integrity, as shown in Figure 2.21.

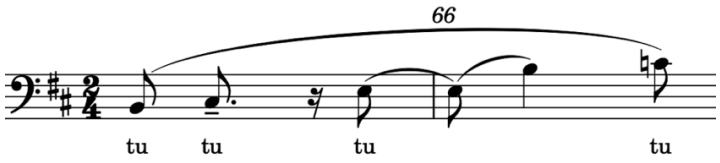


Figure 2.12: mm. 65 – 66 Brass Interpretation

By executing these passages in this manner, performers can highlight the percussive effect of stop plosive while maintaining phrasing and expressive intent. Even subtle distinctions in articulation become crucial when consonants are prominently notated, as in these textual based examples, where the musical gestures convey dramatic shifts.

Through this process, which can be applied across the entire songbook collection (or indeed to any texted vocal music), nuanced differences in articulation—whether sharply defined attacks or smoother, connected phrasing—can shape musical meaning. This approach enables brass players to adapt carefully through tonguing and slurring to approximate the expressive qualities of vocal diction, allowing performers to move beyond technical execution, engage more fully with the musical line, and produce a performance that is both nuanced and communicative. For students, this fosters greater sensitivity to phrasing and a deeper awareness of text–music relationships, while also encouraging more refined control of articulation as an expressive rather than purely technical device.

“Who is Silvia”

Textual Analysis

The Two Gentlemen of Verona

The Two Gentlemen of Verona (c. 1590–1594) is a romantic comedy set in Verona and Milan, engaging with themes of love, friendship, betrayal, and forgiveness through motifs of disguise, mistaken identity, and shifting romantic desire. The narrative centers on Valentine and Proteus, whose friendship is tested as they pursue love and ambition. Valentine travels to Milan, where he falls in love with Silvia, the Duke of Milan’s daughter. Proteus initially remains in Verona with his beloved Julia but later follows Valentine to Milan, where he also becomes infatuated with Silvia. In an act of betrayal, Proteus reveals Valentine’s plan to marry Silvia to the Duke, leading to Valentine’s banishment.

During his banishment, Valentine encounters a group of outlaws in the forest outside Milan and is unexpectedly made their leader. These betrayals and shifts in loyalty occur relatively early in the play, establishing the central conflict that drives the narrative forward. In response, Julia disguises herself as a pageboy and follows Proteus to Milan, where she witnesses his actions firsthand. The conflict is ultimately resolved when Valentine confronts Proteus, prompting his repentance and request for forgiveness. Julia’s identity is then revealed, and Valentine forgives Proteus. The play concludes with the reconciliation of both couples, restoring friendship and romantic stability.

“Who is Silvia?”

In Act IV, Scene ii of *The Two Gentlemen of Verona*, “Who is Silvia?” is performed at the Duke of Milan’s court, during the period after Valentine’s banishment and while Proteus is pursuing Silvia. Proteus and Sir Thurio perform the song within the courtly setting as competing suitors, framing it as a staged expression of idealized desire. Like other songs in the collection, such as “O Mistress Mine,” it uses music to reflect romantic dynamics within the narrative; however, in this instance the performance is shaped by Proteus’s manipulation of language and his shifting moral stance. Although Sir Thurio participates, his limited contribution reinforces Proteus’s control over the scene and the constructed nature of the exchange. Indeed, Proteus’s lyrics construct Silvia as an unattainable ideal of beauty and virtue in accordance with courtly love conventions. Elizabeth Rivlin frames courtly love in *The Two Gentlemen of Verona* as a system of imitative social performance in which expressions of devotion function as culturally scripted behaviors rather than authentic emotional states. [38] The serenade “Who is Silvia,” then, reflects a performative conception of romantic love, produced through repetition rather than sincerity.

Through this lens, Proteus's performance displaces genuine affection with self-reflective desire, presenting his pursuit of Silvia as an opportunity to construct an idealized identity as a devoted courtly lover rather than to express sincere emotional attachment. This dynamic is reinforced by Thurio's acceptance of the serenade as sincere, creating dramatic irony because the audience is aware of Proteus's recent shift in affection from Julia to Silvia. Thurio's belief in the performance demonstrates how easily the appearance of courtly devotion can be mistaken for

[38] Elizabeth Rivlin, “Mimetic Service in *The Two Gentlemen of Verona*,” *ELH* 72, no. 1 (Spring 2005): 105–128, https://www.jstor.org/stable/30029964.

genuine feeling. Ultimately, the scene exposes the instability of Proteus's desire, as his changing affections suggest that love is shaped less by emotional constancy than by rhetorical display and performance. The serenade therefore fails to produce authentic romantic attachment in Silvia, and any apparent effectiveness is undermined by Proteus's duplicity and the broader instability of his desire.

"Who is Silvia?"

Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

The song "Who is Silvia?" consists of three five-line stanzas and is structured according to an extended rhyme scheme of ABABA CDCDC EEEEE, paired with a consistent seven-syllable line structure. This formal regularity reinforces a highly controlled representation of Silvia, presenting her as an idealized and stable figure rather than a subject of narrative uncertainty. Although the text is framed through a series of questions, these do not generate genuine ambiguity; instead, they function as a structured rhetorical device through which praise

is progressively articulated and affirmed. For example, the opening stanza begins with “Who is Silvia? what is she, /That all our swains commend her?”, where the short interrogative phrases establish an immediate sense of questioning. However, these are followed by extended descriptive lines that define Silvia’s virtues, effectively resolving the question within the structure of the stanza itself. As a result, the rhetorical questioning operates less as inquiry and more as a formalized introduction to praise, with each question structurally contained and answered within the same unit of text.

This sense of control is further intensified in the final stanza, where the shift to a monorhymed EEEEE pattern pushes formal regularity to an extreme, reinforcing the impression that praise is being generated through structural repetition rather than expressive variation. Although Kohen does not specifically discuss the implications of the poem's monorhyme, the unusual concentration of a single rhyme sound draws attention to the highly ordered nature of the text itself. The intensification of formal regularity in the final stanza may therefore be read ironically, as the extreme control of structure highlights the conventional and carefully constructed character of the praise being offered. Rather than appearing as a spontaneous outpouring of emotion, the language of love emerges as a rhetorical performance shaped by established courtly conventions. This formal rigidity also shapes the expressive effect in performance, as the interaction between short interrogative phrases and longer descriptive lines encourages differentiated phrasing and emphasis. The questions are typically delivered in concise, self-contained units, aligning with clear metric and bar divisions, while the subsequent descriptive material expands into more sustained lyrical phrases. This contrast encourages a flexible approach to phrasing, where the performer highlights the shift from inquiry to affirmation rather than treating each line with uniform weight. In this way, the song sustains a

controlled expressive trajectory in which rhetorical questioning is consistently absorbed into extended praise, reinforcing Silvia's idealized and carefully constructed status.

Musical Analysis

In Finzi's setting of "Who is Silvia?", the song as a whole is organized in a ternary form rather than presenting each stanza as an independent musical unit. This broader formal design imposes a large-scale structure on Shakespeare's highly regular text, creating contrasts that are not inherent in the poem itself. The opening A section establishes the song's characteristic alternation between rhetorical questioning and lyrical praise. The harmonic openness and delayed cadential resolution give the questions a sense of incompleteness, while the ensuing melodic and tonal settling associated with the descriptions of Silvia provides moments of relative affirmation. The contrasting B section interrupts this pattern through changes in harmonic color and modal emphasis, introducing a degree of tonal uncertainty that complicates the confidence established earlier. Rather than simply repeating the material of the opening, Finzi creates a formal contrast that expands the expressive range of the song and prevents the repeated stanzas from becoming merely strophic restatements. The return of A' subsequently restores the musical materials associated with praise and affirmation, but now in light of the intervening contrast. As shown in Table 2.2, the song's expressive trajectory therefore emerges not from a straightforward progression toward stability but from the interaction between moments of affirmation and episodes of tonal uncertainty. The coda ultimately consolidates this process by drawing together earlier material within a more stable tonal framework, providing a sense of closure absent from the opening section.

Form	Location	Key
A	mm.1 – 14	FM (I)
B	mm.18 – 29	Dm̄ (iv)
A’	mm.33 – 45	FM (I)
Coda	mm.45 – 50	FM (I)

Table 2.2: “Who is Silvia?” Outline

Finzi’s setting of “Who is Silvia?” opens with a brief introduction that establishes both the harmonic framework and the affective tone of the ensuing stanza. In contrast to the darker, more subdued character of “Come away, come away death,” this song adopts a lighter expressive quality, articulated through its F major tonality and simple duple meter, which contributes to a sense of forward motion. However, this sense of stability is subtly complicated by off- and on-beat rhythmic activity in the bass and accompaniment, which creates a gently unsettled, buoyant rhythmic profile. This is further enlivened by the sustained use of dotted sixteenth-note rhythms in both the accompaniment and vocal line, which contribute to the song’s heightened elegance and courtly animation. At the same time, the texture frequently features arpeggiated figures and wider intervallic spans, which create a sense of musical “reaching” across space rather than close stepwise motion. In the dramatic context of the serenade, these more expansive gestures may be heard as reinforcing the expressive distance between Proteus and Silvia, framing Silvia as an idealized object of desire within the song rather than a fully reciprocal presence. Together, these

features articulate elegance and energy in motion rather than strict metric stability, maintaining a vocal character aligned with the celebratory tone of the text, as illustrated in Figure 2.13.
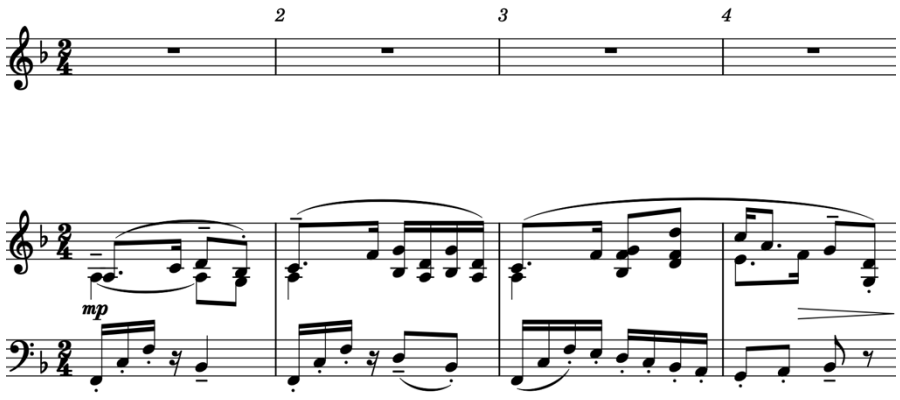


Figure 2.13: mm. 1 – 4 “Who is Silvia?”

This opening material leads directly into the first stanza mm. 1–14, which is structured around a question-and-answer framework. The text poses questions regarding Silvia’s identity and the source of her widespread admiration, establishing a tone of inquiry and contemplation, as seen in the lines:

Who is Silvia? what is she,
That all our swains commend her?

This rhetorical questioning is supported musically by a vocal line that expands through wider intervallic leaps while remaining anchored in F major, creating a sense of expressive openness without harmonic departure. At m. 8, a 9–8 suspension above a rooted F major harmony introduces localized dissonance that resolves through scale degrees 2–1 in the vocal line. This melodic resolution suggests cadential arrival; however, it is weakened by increased rhythmic activity in the accompaniment, which destabilizes the sense of closure. Between mm. 7–8, the cadence moves through a V6 chord to a cadential I6/4 before resolving to the tonic. In this

context, the I6/4 functions as a delaying device rather than a true point of arrival, preventing full structural closure. As a result, although the harmony ultimately settles on the tonic, the cadence remains rhetorically open. This effect is reinforced by delayed voice-leading and inversional motion, which together inhibit a definitive sense of resolution. Consequently, the phrase retains a sense of openness and instability, preserving the unresolved quality of the text, as illustrated in Figure 2.14.

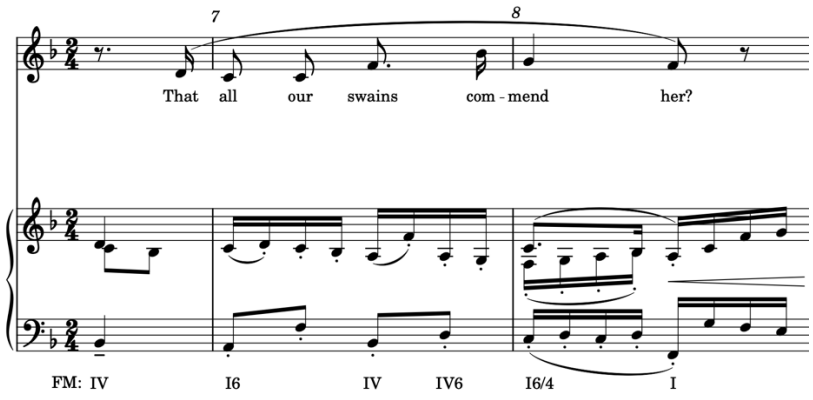


Figure 2.14: mm. 6 – 8 “Who is Silvia?”

This harmonic progression is extended into m. 10, where continued harmonic motion prepares a more decisive cadential articulation. At this point, the text shifts into explicit praise, presented in direct response to the question, constructing an idealized representation of Silvia’s character through the text:

Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might be admired be.

This textual shift from uncertainty toward affirmation is mirrored musically by changes in vocal contour and accompaniment. In m. 11, the setting of “The heaven such grace did lend her”

features an octave leap, functioning as a heightened rhetorical gesture that intensifies textual emphasis and elevates Silvia's perceived status, as illustrated in Figure 2.15.

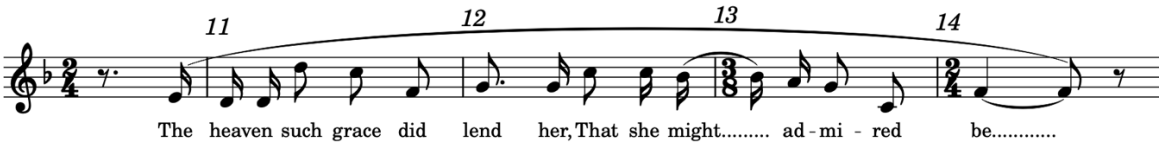


Figure 2.15: mm. 10 – 15 Vocal Line "Who is Silvia?"

This expansion of phrase structure intensifies dominant preparation, leading into the principal cadential moment of the first stanza at mm. 13–14. A clear dominant–tonic motion establishes a strong sense of arrival in F major. The cadence functions as an imperfect authentic cadence, as the dominant is presented in inversion before resolving to the tonic, which slightly weakens harmonic closure. Despite this, the vocal line, with its clear 5–1 descent, reinforces the sense of arrival and projects greater cadential certainty than the accompaniment, which remains harmonically less conclusive due to the inverted dominant sonority. The preceding suspension further intensifies the expressive weight of the cadence, ensuring rhetorical emphasis despite

formal incompleteness. This passage therefore functions as the principal point of cadential articulation, marking a shift from questioning to affirmation, as illustrated in Figure 2.16.
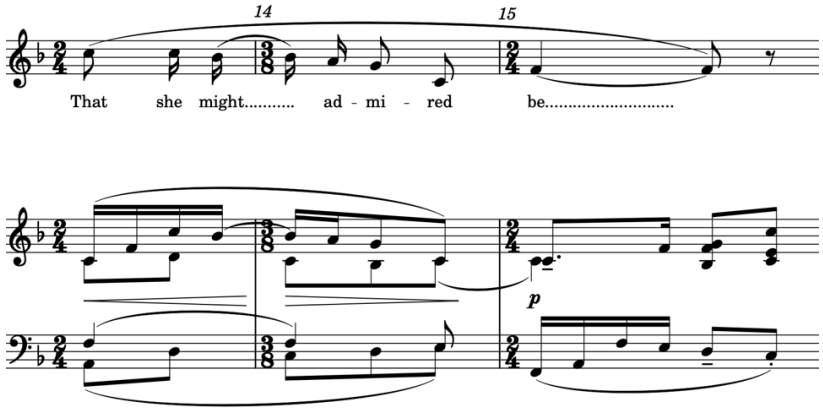


Figure 2.16: mm. 13 – 14 "Who is Silvia?"

This harmonic closure leads into the second stanza, preceded by a brief interlude that facilitates a transition from the major tonality to the relative minor, moving into D minor. This shift is achieved through a clear pivot at m. 17. On the first beat, a G major chord functions as a predominant harmony, preparing the dominant of D minor. On the second beat, the introduction of C♯ acts as a leading tone toward D, intensifying voice-leading motion and directing arrival onto the downbeat of m. 18, where D is established as a local tonal center, as illustrated in Figure 2.17.

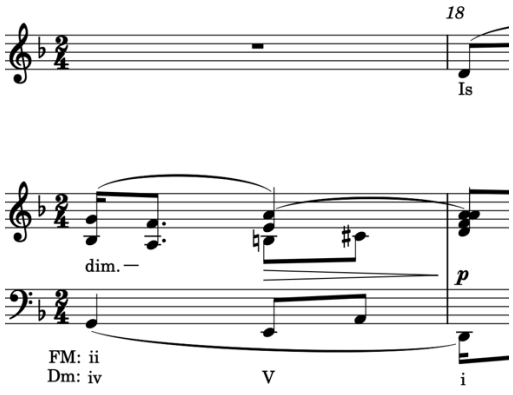


Figure 2.17: mm. 17 – 18 “Who is Silvia?”

The transition into D minor or mm. 18–29 introduces the second stanza, which preserves the question-and-answer structure, as demonstrated in the following lines:

Is she kind as she is fair?
For beauty lives with kindness,

Although the text does not present rhetorical questioning in as direct a form as the first stanza, it still recalls the opening section by continuing to describe Silvia's admirable qualities. However, Finzi does not reinforce this textual continuity through direct musical repetition. Instead, he sets this new strophe in the relative minor (D minor, mm. 18–21), as illustrated in Figure 2.18 which immediately alters the expressive character of the music. Rather than extending the brighter affect of the opening, the shift to minor inflects the passage with a darker coloration that destabilizes the sense of continuity established at the outset.

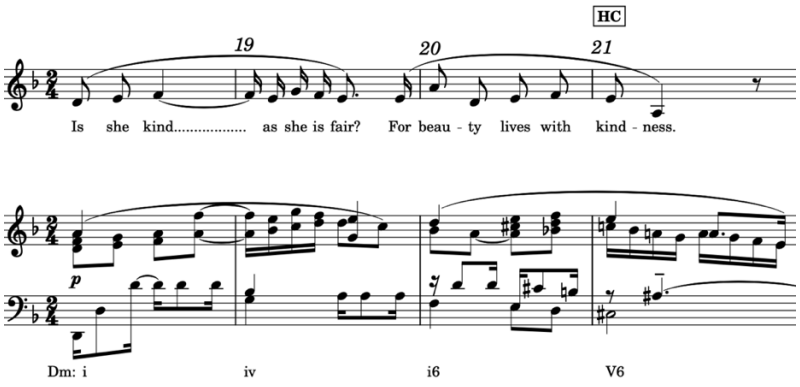


Figure 2.18: mm. 18 – 21 “Who is Silvia?”

While the passage initially appears grounded in this tonal center, a sense of expressive instability quickly emerges. This is first suggested by frequent syncopation in the accompaniment, which disrupts the regular metrical pulse and weakens downbeat clarity, creating a sense of rhythmic displacement against the underlying bass. These rhythmic disruptions contribute to an unsettled

and fluid surface character. This instability is further reinforced by chromatic inflections between C natural and C♯, and A natural and A♯ around m. 21, which disrupt tonal security. These harmonic ambiguities, combined with a more flowing, lyrical vocal line, contribute to an overall sense of expressive instability.

This instability can be interpreted as reflecting Proteus's unsettled emotional state, particularly his conflicting desires between Julia and Silvia, in which his attraction remains fluid and unresolved. Although he appears to direct his desire toward Silvia, there is an underlying pull toward Julia that continually emerges beneath the surface, preventing any stable emotional resolution. As a result, the music maintains a light yet unstable character, reinforcing the text's idealized admiration through harmonic motion, rhythmic fluidity, and vocal flexibility rather than tonal security.

Following this brief modulatory passage, the phrase moves toward a cadential moment beginning at m. 22, in which the harmonic progression gradually returns toward the original key of F major. The text at this stage reinforces this motion through the lines:

Love doth to her eyes repair,
To help him of his blindness;
And, being helped, inhabits there.

This drive toward closure is reinforced by the change of meter, which recalls the opening stanza and strengthens dominant preparation through the re-establishment of rhythmic stability aligned with cadential direction. This passage is characterized by phrase expansion, in which cadential arrival is delayed through continued harmonic motion, ultimately leading to an extended dominant prolongation and a structural half cadence in mm. 27–29, as illustrated in Figure 2.19.

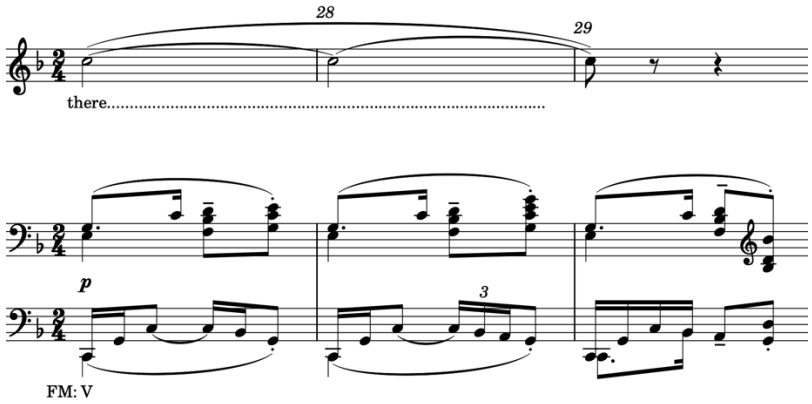


Figure 2.19: mm. 27 – 29 “Who is Silvia?”

Through the cadential moment, a transition is established that leads back to F major, where the tonic is reasserted, reinforcing a sense of tonal stability in preparation for the final stanza. Within a courtly love framework, this return may be heard not simply as resolution, but as a reassertion of idealization, in which doubt is suppressed in favor of maintaining an idealized image of Silvia rather than engaging with uncertainty.

This transition leads into the third and final stanza in mm. 33–45, in which is not a direct reprise of the first; instead, it possesses sufficient structural and expressive independence to stand on its own while still recalling the opening material. This is evident in the return of the opening motive, which reappears in mm. 33, as illustrated in Figure 2.20.
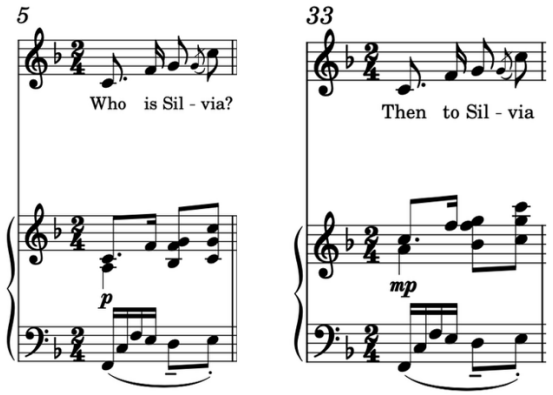


Figure 2.20: “Who is Silvia?’ Comparison

However, unlike the first stanza, which is shaped by rhetorical questioning and uncertainty, the stanza presents straightforward and exaggerated praise of Silvia, rather than doubt or rhetorical inquiry. This shift is evident in the text:

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

This interpretation is further supported by the right-hand accompaniment, which is written an octave higher than in the first stanza. This registral elevation increases its prominence within the texture and makes the piano writing more rhythmically pointed and assertive, giving Proteus’s material a more declamatory character. The stanza also mirrors the first in its cadential design, concluding with a mixed-meter cadential gesture, thereby reinforcing the formal cohesion of the third stanza within the broader structural framework of the song.

However, the conclusion of the song departs from this established trajectory. The brief coda or mm. 46–50 is strikingly distinct in character, as it appears largely detached from the tonal and expressive development of the preceding stanzas, as illustrated in Figure 2.21.

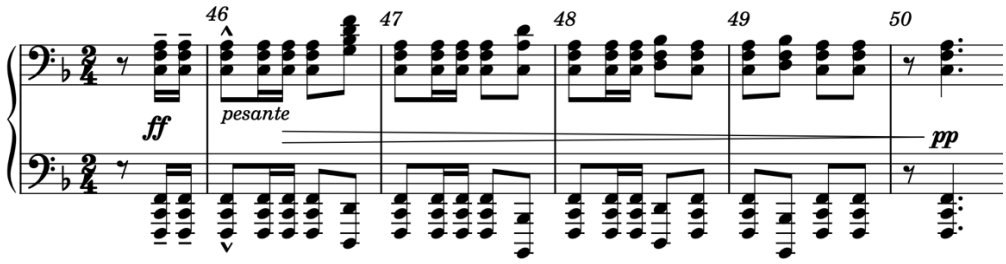


Figure 2.21: mm. 46 – 50 “Who is Silvia?”

In contrast to the preceding material, the coda introduces a whimsical strumming texture, creating a sudden shift in expressive register. This passage has been associated with Gerald Finzi’s recollection of a “little student band” encountered during his time in Germany, which has been suggested as a possible influence on this closing gesture. As Diana McVeagh notes in *Gerald Finzi: His Life and Music*, “Joy Finzi recalled his mentioning some influence from this on one of his Shakespeare song: possibly, she thought the strumming postlude of “Who Is Silvia?”, composed two years later.”[39] In this sense, the coda may be understood as a reflective or referential gesture, evoking the sound world of informal ensemble music-making. Rather than extending the preceding tonal and strophic trajectory, it functions as a lightly theatrical and extraneous closing gesture, reframing the conclusion of the song as communal and celebratory. This theatrical framing may also cast retrospective doubt on the sincerity of the preceding expression of the entire song, suggesting that Proteus’s earlier displays of devotion are shaped by performance conventions rather than genuine emotional immediacy.

[39] Diana McVeagh, *Gerald Finzi: His Life and Music* (Woodbridge: Boydell Press, 2005), 65–66.

Performance Suggestions

My primary performance consideration concerns phrase structure across the three stanzas, which varies in its treatment of largely similar musical material. In this section, I argue that punctuation and rhetorical structure can inspire subtle variations in phrasing, such that essentially similar musical material must be interpreted differently when it functions as interrogative or declarative text. This is particularly evident when comparing lines 1–2 with their counterparts in lines 11–12. Although these passages share closely related textual meaning and nearly identical melodic material in both the vocal line and accompaniment, they require distinct interpretive approaches due to their differing rhetorical roles. In this way, essentially similar musical ideas are recontextualized through changes in text and punctuation, functioning either as interrogative or declarative material, which in turn shapes both performance approach and listener perception.

The opening lines of the first stanza, "Who is Silvia? what is she, / That all our swains commend her?" (mm. 5–8), function as an immediate rhetorical question, establishing inquiry rather than direct statement. This opening generates curiosity directing attention to Silvia before any descriptive resolution is offered, as illustrated in Figure 2.22.
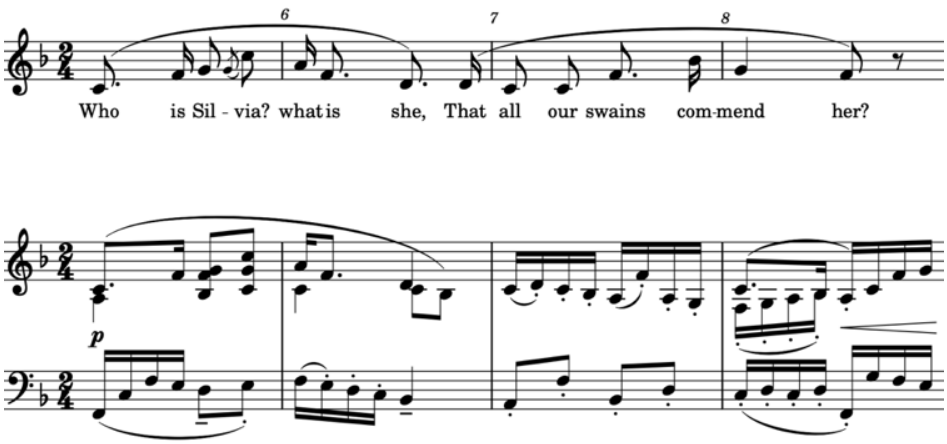


Figure 2. 22 mm. 5 – 8 “Who is Silvia?”

From the outset, this interrogative structure is clearly indicated in the vocal score and should inform performance choices. However, while the questioning character is visible in the text, it is not always directly articulated in the melodic line. As a result, the performer must actively shape phrasing and emphasis to project the sense of inquiry to the listener. This can be achieved through subtle lifts at phrase endings and gentle emphasis on interrogative words such as “who” and “what,” allowing speech-like clarity to make the rhetorical intent more perceptible in performance.

In the second stanza, “Is she kind as she is fair? / For beauty lives with kindness” (mm. 18–21), the musical material shifts in mood, moving from major to minor. This change supports a more reflective character; however, the text continues to function as a question, sustaining its interrogative role. The minor inflection may be heard to introduce a sense of introspection or uncertainty, subtly intensifying the question rather than resolving it. Although the continuation is less overtly assertive, it does not resolve the inquiry. Therefore, the questioning quality of the text should continue to shape the phrasing and delivery as illustrated in Figure 2.23.

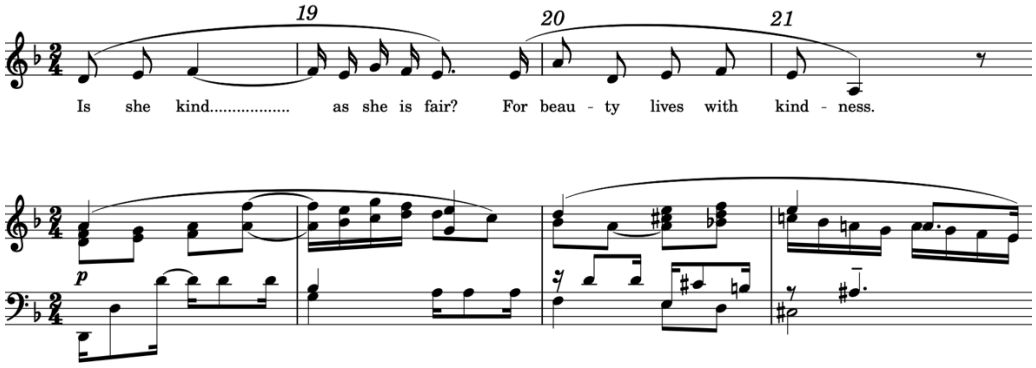


Figure 2.23: mm. 18 – 21 “Who is Silvia?”

From the outset of the stanza, the rhetorical questioning introduced in the first stanza is still implied in the musical setting, even as the harmonic character changes. Rather than simply repeating the earlier question about Silvia, the harmonic shift encourages a more reflective continuation of that interrogative gesture. Although the texture becomes more subdued, the performer can sustain a sense of inquiry through shaping of phrase direction, subtle dynamic emphasis on initial melodic points, and light articulation that avoids premature closure. In this way, phrasing continues to suggest questioning through its lack of full cadential settling, preserving a sense of ongoing forward-directed inquiry throughout the passage.

In contrast, the third stanza, “Then to Silvia, let us sing, / That Silvia is excelling” (mm. 33–36), presents a clear shift in textual function. While the musical material remains largely consistent, the text moves from rhetorical questioning to a more declarative and affirmative statement, as illustrated in Figure 2.24.
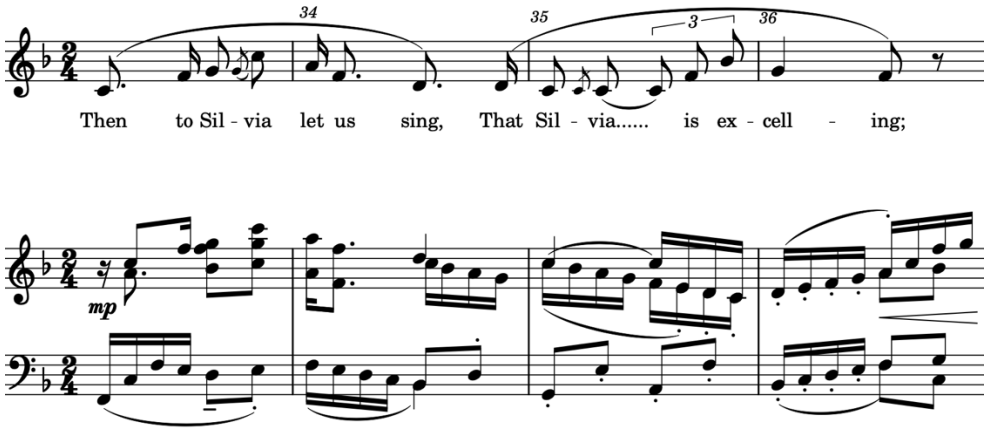


Figure 2.24: mm. 33 – 36 “Who is Silvia?”

From a performance perspective, this change in textual character should be clearly reflected in interpretation. Whereas the opening stanza requires a sense of inquiry and hesitancy, the third stanza calls for greater stability and affirmation. This may be achieved through more sustained tone, increased dynamic support, and a stronger sense of arrival at phrase endings.

Despite the close musical similarity between stanzas, they therefore demand contrasting interpretive approaches in order to reflect their differing rhetorical roles. This juxtaposition highlights a compositional strategy in which recurring musical material is recontextualized through text, creating tension between musical continuity and rhetorical change.

When adapting these classifications for brass performance, diction remains an important consideration, as in “Come away, come away, death,” but its role is most effective when understood alongside phrase structure and the contrasting functions of interrogative and declarative material. Rather than operating independently, diction interacts with these broader musical and textual processes to shape articulation and expressive direction across the song. By developing an awareness of the music’s expressive organization, brass players can more effectively mirror the nuances of vocal performance, shaping phrase direction and highlighting

subtle contrasts according to rhetorical function. Although brass performers do not engage directly with textual meaning in interrogative or declarative terms, phrase shaping may nevertheless be informed through an awareness of vocal models of delivery.

This relationship between textual function and musical phrasing is evident in the opening interrogative line, “Who is Silvia? what is she, That all our swains commend her?” (mm. 5–8). Due to its interrogative structure, the phrase can be understood as a 1+1+2 pattern, as shown in Figure 2.25, where the segmentation corresponds directly to the punctuation, indicating natural points of breath.

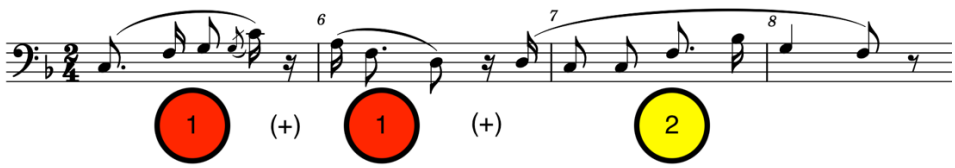


Figure 2.25: mm. 5 – 8 “Who is Silvia?” Phrasing

The second stanza of this song, “Is she kind as she is fair? / For beauty lives with kindness” (mm. 18–21), presents a contrasting example. Again, due to its interrogative opening followed by a more declarative continuation, the phrase can be understood as a 2+2 pattern, as shown in Figure 2.26.
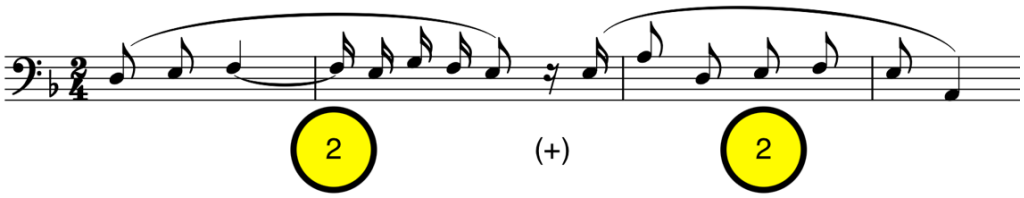


Figure 2.26: mm. 18 – 21 “Who is Silvia?” Phrasing

By contrast, in the third stanza, “Then to Silvia let us sing, That Silvia is excelling” (mm. 33–36), the phrase is understood as a continuous 2+2 grouping rather than a 1+1+2 or more fragmented structure. This reflects the declamatory nature of the text, in which the phrase unfolds as a unified statement as illustrated in Figure. 2.27.
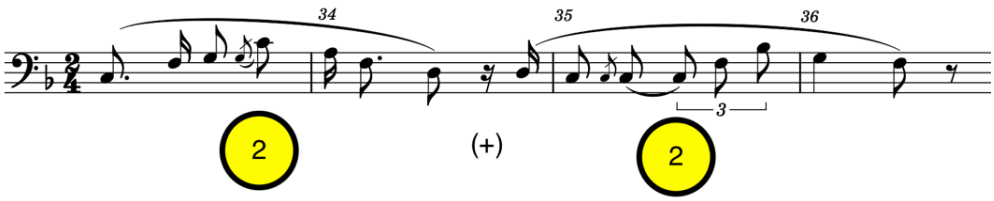


Figure 2.27: mm. 33 – 36 “Who is Silvia?” Phrasing

Although these suggestions may initially appear counterintuitive from a brass performance perspective, since brass playing often prioritizes sustained tone production and legato phrasing rather than speech-like articulation, this reflects the natural patterns of spoken language and rhetorical delivery. In this sense, phrasing may be understood in a manner analogous to vocal performance, where punctuation informs both breath placement and expressive shaping. Recognizing this punctuation-based organization enables a more informed interpretive approach, aligning musical phrasing with underlying rhetorical structure.

Across the examples considered, a consistent distinction emerges between interrogative fragmentation (1+1+2) and declamatory continuity (2+2). Interpreting phrase structure in this way allows performers to engage more directly with the text’s rhetorical function, shaping articulation, breath, and emphasis in response to musical context rather than purely technical considerations. Ultimately, this framework encourages an integrated understanding of text and music, in which expressive meaning emerges from the interaction between melodic structure and rhetorical function within the phrase.

“Fear no more the heat o' the sun”

Textual Analysis

Cymbeline

Cymbeline (c. 1609–1610) is a romantic play set in ancient Britain that explores themes of love, jealousy, betrayal, identity, and reconciliation. The narrative follows Imogen, the daughter of King Cymbeline, who marries Posthumus Leonatus against her father’s wishes, resulting in his banishment. A major source of conflict in the play stems from Cymbeline’s exercise of political authority, particularly his decision to banish Posthumus from Britain following his secret marriage to Imogen. While living in exile in Italy, Posthumus is deceived by Iachimo, who convinces him of Imogen’s supposed infidelity, leading Posthumus to order her death.

As a result of this fallout, Imogen narrowly escapes and takes an active role in her survival, disguising herself as a boy named Fidele in order to search for her husband. Meanwhile, Posthumus becomes increasingly remorseful as the consequences of his actions unfold. Through these events, Imogen’s journey leads to a series of misunderstandings and separations, while political tensions between Britain and Rome escalate. Eventually, Iachimo’s deception is exposed, Posthumus is reconciled with Imogen, and Cymbeline’s long-lost sons are revealed and returned. The play concludes with reconciliation and the restoration of both political and familial order.

“Fear no more the heat o’ the sun”

In Act IV, Scene ii of *Cymbeline*, “Fear no more the heat o’ the sun” is sung by Guiderius and Arviragus, the two lost sons of King Cymbeline, over what they believe to be the lifeless body of Fidele (Imogen in disguise), who has fled her father’s court after being wrongly accused and now appears as a page boy. The scene begins with an earlier encounter in which Belarius and his adopted sons meet Imogen in their cave after a hunt, initially responding with suspicion before forming an unexpected emotional attachment to her. This moment of calm is disrupted by courtly violence when Guiderius kills Cloten, the Queen’s boorish and arrogant son, as well as Imogen’s unwanted suitor and stepbrother, following a confrontation provoked by his arrogance. This introduces sudden brutality into an otherwise pastoral and controlled environment, unsettling any stable moral or emotional order leading into the song. When the brothers return and believe Fidele to be dead, their response becomes ritualized through song and structured mourning. Therefore, “Fear no more the heat o’ the sun” functions as a funeral lament, a song of mourning for the dead, in which violence, disguise, and misrecognition are contained. Through this lament, emotional disorder is transformed into formal expression, allowing grief to be processed through ritual rather than immediate action.

In Cymbeline, the song sung over Fidele’s body can be understood as presenting death in simple, universal terms. It repeatedly tells the dead figure to “fear no more,” listing forms of suffering that no longer apply, including natural forces such as heat, winter, lightning, and thunder, as well as social and political harms such as “the frown o’ the great” and “tyrant’s stroke.” Through this, each stanza is structured around this refrain, and builds its meaning by moving from the repeated command “fear no more” into a catalogue of experiences that are progressively removed from the dead figure’s existence. The effect is deliberately generalized:

all human beings, regardless of status or identity, are imagined as equal in death. The tone is therefore consolatory, offering a sense that suffering and instability are ended through rest. The repeated refrain “Fear no more” structures the song as a steady reassurance, while the repeated idea that all things “come to dust” anchors each stanza in mortality.

“Fear no more the heat o' the sun”

Fear no more the heat o’the sun,
Nor the furious winter’s rages;
Thou thy worldly task hast done,
Home art gone, and ta’en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o’the great;
Thou art past the tyrant’s stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!
Quiet consummation have;
And renownèd be thy grave!

The song “Fear no more the heat o’ the sun” consists of four six-line stanzas. first three stanzas follow a regular ABABCC rhyme scheme and maintain a consistent eight-syllable meter. In contrast, the final stanza shifts into a more incantatory structure with less regular syllable

count and a more repetitive rhyme pattern. This shift is essential because it moves the language away from descriptive catalogue and into direct address and invocation, as the voice turns from describing what death removes into actively protecting the dead figure**.** This departure from the earlier rhythmic stability creates a sense of ritual closure, resembling a blessing or spoken invocation. This departure from the earlier rhythmic stability contributes to a sense of ritual closure, evoking the cadence of a blessing or spoken invocation rather than maintaining the earlier metrical regularity.

Musical Analysis

In Finzi's setting of "Fear no more the heat o' the sun," the first three stanzas are set in modified strophic form, while the final stanza is through-composed. This structural shift allows the final stanza to stand apart from the earlier settings, heightening its sense of closure and reinforcing the text's movement toward resolution and release. The opening establishes B♭ major as the principal tonal center; however, this tonal focus is immediately qualified through subtle chromatic inflections, the avoidance of strong cadential closure, and brief excursions to related keys such as E♭ major and G minor, all of which introduce tonal ambiguity. As the song develops, shifts between major and minor modes—particularly movement toward G minor and E♭ major—undermine a single stable tonal center and generate ongoing tonal tension. These tonal shifts shape the expressive trajectory of the song, in which moments of apparent tonal centering are continually recontextualized through modulation, chromatic coloring, and cadential deferral. This specific setting of "Fear no more the heat o' the sun" is structured around the interaction between a generally stable, stepwise vocal melody and an accompaniment that continually destabilizes and reinterprets its tonal meaning, producing a listening experience in which harmonic function is understood retrospectively.

The first three stanzas lead into an interlude that functions as a transition into a more declamatory, recitative-like passage, in which a more clearly defined tonal center is established through stronger cadential articulation. The passage is then followed by a coda, in which a more structurally secure tonal framework emerges, although its resolution is understood only in relation to the accumulated tonal ambiguity that precedes it. This formal structure is summarized

in Table 2.3, which outlines the modified strophic opening, transitional interlude, recitative-like passage, and concluding coda.

Form	Location	Key
S^1	mm.1 – 17	B♭M (I)
S^2	mm.18 – 34	Gm̄ (vi)
S^3	mm.35 – 50	B♭M (I)
Transition	mm.51 – 57	N/A
Interlude	mm.58 – 66	B♭m̄ (i)
Coda	mm.67 – 72	B♭m̄ (i)

Table 2.3: “Fear no more the heat o’ the sun” Outline

Like the other songs up to this point in the collection, “Fear no more the heat o’ the sun” begins with a simple introduction. The piece opens in B♭ major with a gentle, somber character, establishing a serious tone. However, what is particularly striking within this introduction is the abrupt entrance of the vi chord in m. 3, which gives it a subtly unsettled quality. The introduction nevertheless concludes with a half cadence in m. 4, where the arrival of the dominant function occurs with the first F in the bass and is decorated by a 9–8 suspension, creating the effect of a cadential 6/4, as illustrated in Figure 2.28.

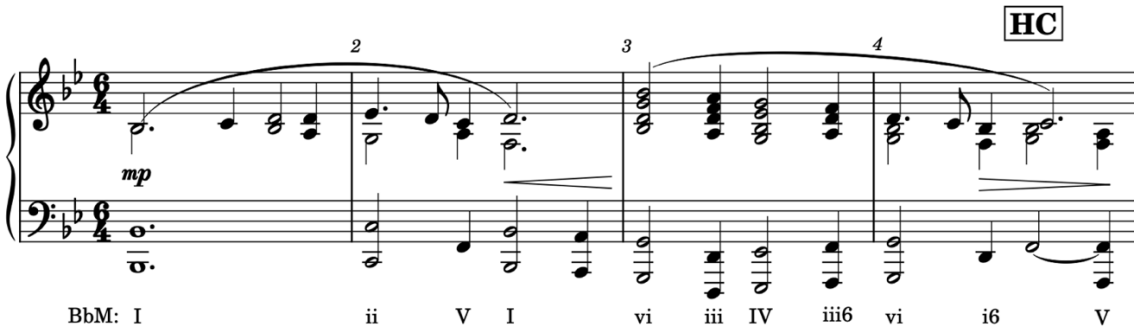


Figure 2.28: mm. 1 – 4 “Fear no more the heat o’ the sun”

This opening has a hymn-like quality and leads directly into the first stanza, which frames death not as something to be feared, but as rest after life’s labors—a universal fate shared by all. In mm. 5–9, the music remains firmly in B♭ major, reinforcing a sense of calm that aligns with the text’s portrayal of release from earthly hardship. Here, death is depicted as relief from physical suffering and struggle, as reflected in the text:

Fear no more the heat o’the sun,
Nor the furious winter’s rages;

This consolatory treatment of death is reinforced through the prevailing major-mode writing. Yet despite this surface-level reassurance, elements of instability begin to emerge. The arrival on B♭ in m. 9 briefly confirms the tonic, but it functions only as a passing point within the phrase, since the harmony immediately continues forward, as illustrated in Figure 2.26.

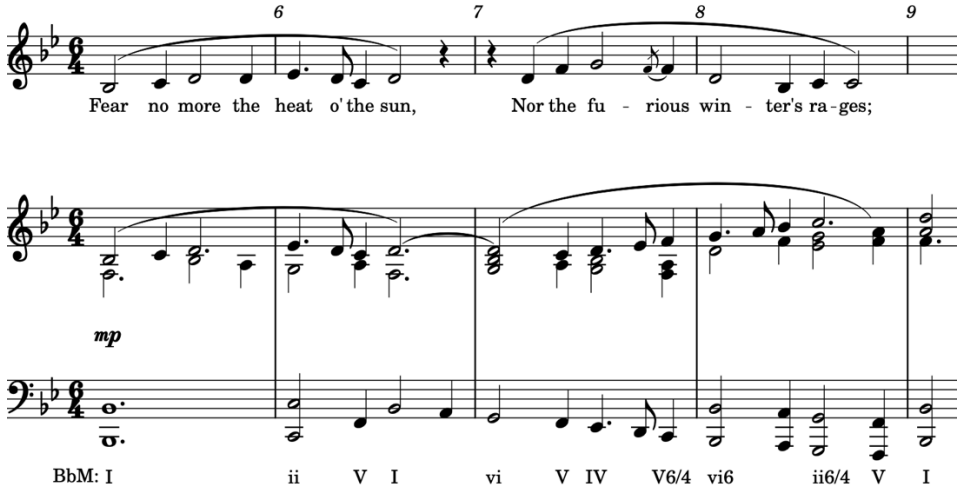


Figure 2.29: mm. 5 – 8 “Fear no more the heat o’ the sun”

From here, the next two lines in mm. 9–13 shift the musical character significantly. While the harmony initially remains in the major mode, it soon moves toward the relative minor, darkening the tonal color and weakening overall stability. In this passage, the text presents death as the end of life’s labor, suggesting that those who have passed have “gone home” and received their final reward:

Thou thy worldly task hast done,
Home art gone, and ta’en thy wages:

The increasingly unsettled harmony beneath this consolatory text suggests a tension between acceptance and uncertainty. In mm. 12–13, harmonic motion implies G minor through dominant preparation; however, the expected resolution is avoided through progression to the submediant, preventing full tonal confirmation as shown in Figure 2.30.

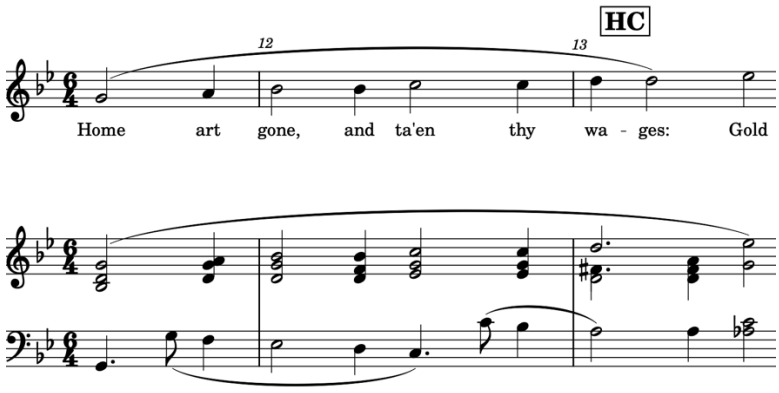


Figure 2.30: mm. 11 – 13 “Fear no more the heat o’ the sun”

This lack of tonal resolution reinforces one of the song’s central tensions, in which death is presented not as a single, settled moment of closure, but as an ongoing meditation that resists complete finality. Strikingly, there is no pause between the lines, as the music continues directly into mm. 13–17, where the harmony shifts toward E♭ major, the subdominant region of the prevailing B♭ major key. Rather than functioning as a full structural modulation, this moves to IV expands the tonal space and supports the text’s widening perspective on universal dissolution. In these final lines of the first stanza, the text presents death as the great equalizer: social status, wealth, and beauty ultimately lose significance as all humans return to dust. The subsequent cadential motion V–I in E♭ major (mm. 17–18) provides a temporary sense of closure within this subdominant area, as illustrated in Figure 2.31.

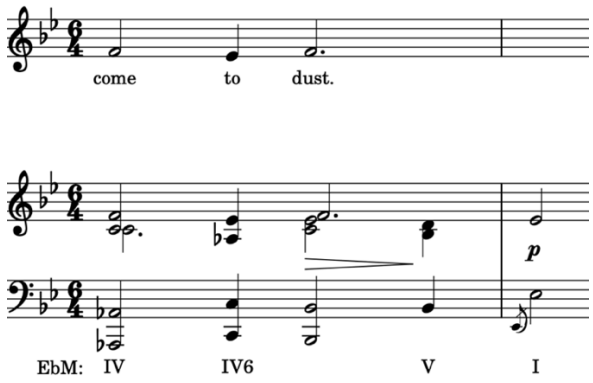


Figure 2.31: mm. 17 – 18 “Fear no more the heat o’ the sun”

Although the return to E♭ major and the cadential V–I motion suggest tonal resolution, this arrival feels less conclusive than it initially appears, since it emerges only after prolonged harmonic ambiguity across the preceding measures. In this sense, the music reframes death not as sudden closure, but as a gradual movement toward repose achieved through accumulated tension and release. This return to a major mode is therefore significant, as it transforms the song’s meditation on death into one of consolation rather than despair, anticipating the broader movement toward reconciliation and restoration that follows later in the song.

The continuous movement between tonal areas in the first stanza, alongside the shifting portrayals of death, suggests that harmonic motion functions as a form of retrospective interpretation. As Janet Schmalfeldt argues in *In the Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music*, musical meaning is often reinterpreted in hindsight as subsequent events reshape the function of earlier material. In “Fear no more the heat o’ the sun,” harmonic meaning emerges retrospectively because later tonal events cause the listener to reconsider the function of material already heard. Rather than

presenting death as a fixed or stable condition, the song continually recontextualizes it through shifting harmonic perspectives.

A clear example occurs in the vocal line between mm. 9–13. At the moment it is first heard, the phrase appears securely grounded in B♭ major. The melodic contour is predominantly stepwise and may initially be understood as outlining the scale-degree patterns 1–3–6–5–4–4–5 and 6–7–1–1–2–2–3. This interpretation aligns with the prevailing tonal context established in the preceding measures, where B♭ major functions as the primary tonal center.

However, the subsequent harmonic motion toward G minor retrospectively alters the listener's understanding of the same melodic material. Once the harmony begins to privilege G minor, the earlier phrase can be reheard as outlining the alternative scale-degree pattern 3–5–1–7–6–6–7–1–2–3–3–4–5–5. Importantly, this reinterpretation does not arise immediately, but only after the later harmonic motion encourages the listener to reassess the preceding passage. The retrospective effect therefore depends on temporal distance: the listener first hears the melody within B♭ major and only later recognizes that closely related melodic material can also be understood in relation to G minor. This sense of reinterpretation is strengthened by the song's modified strophic tendencies, in which returning ideas are varied rather than strictly repeated, allowing earlier material to be re-heard through a shifting tonal perspective.

At the same time, the reinterpretation remains incomplete because the passage avoids a strong confirmation of G minor through the absence of F♯, the leading tone that would firmly establish the key. As a result, the music never fully abandons its earlier B♭ major hearing. Instead, the listener is left oscillating between competing tonal interpretations, neither of which

entirely supersedes the other. The figure below illustrates these two scale-degree readings of the same melodic line within the tonal contexts of B♭ major and G minor.

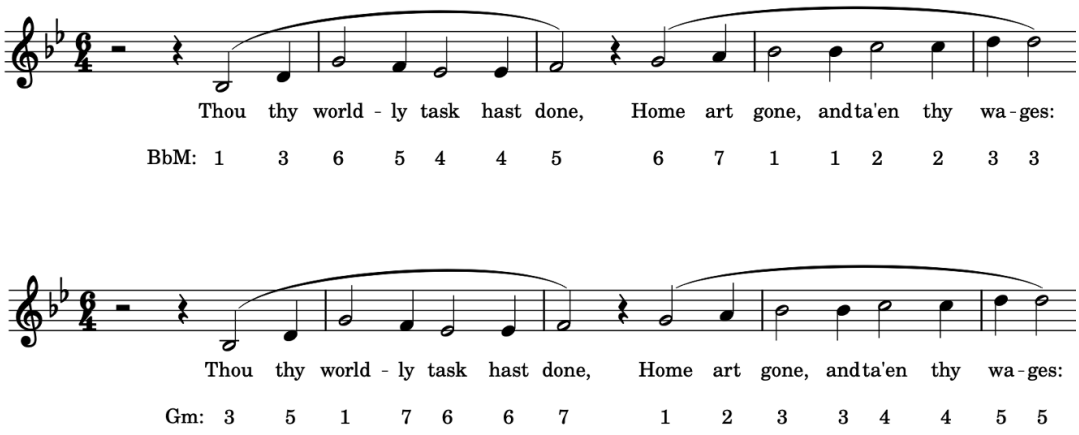


Figure 2.32: mm. 9 – 13 “Fear no more the heat o’ the sun” Comparison

Although this may initially appear to be a straightforward modulation, its significance lies in the fact that the melodic material itself remains unchanged while its perceived function shifts through context. The melody is structurally constant, yet its meaning is transformed retrospectively by the harmonic events that follow. In this way, the listener continually re-hears earlier material considering later developments, mirroring the text’s evolving conception of death as something whose meaning is never entirely fixed, but continually reshaped over time.

The structural pattern established in the first stanza reappears in the second. However, this time the music initially resumes in E♭ major before shifting toward G minor by the end of the first two lines. This broader movement toward G minor can be heard in the approach to A♮ in m. 24, as illustrated in Figure 2.33.

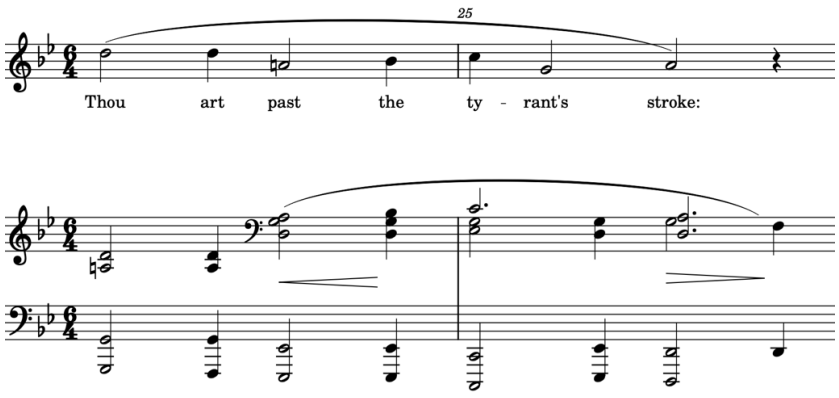


Figure 2.33: mm. 24 – 25 “Fear no more the heat o’ the sun”

Unlike the earlier half cadence in m. 13, which reinforces the tonality of G minor, the cadence in m. 25 functions more ambiguously. Rather than confirming a strong dominant, it emphasizes a minor v in G minor, weakening the sense of tonal authority. This effect is reinforced by the absence of F♯, as illustrated in Figure 2.34.
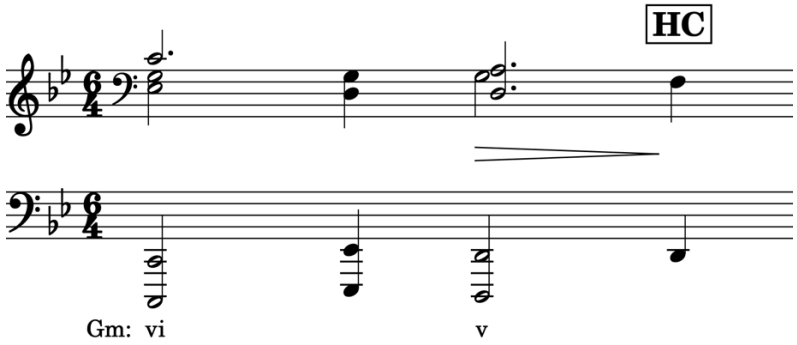


Figure 2.34: mm. 25 “Fear no more the heat o’ the sun”

The harmonic instability created by the oscillation between B♭ major and G minor aligns particularly with the lines “Fear no more the frown o’ the great” and “Thou art past the tyrant’s stroke,” where the text turns more explicitly toward social authority and worldly power.

Fear no more the frown o'the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The scepter, learning, physic, must
All follow this, and come to dust.

These lines emphasize status, authority, and worldly distinction rather than physical suffering, reinforcing the move away from the bodily imagery of the previous stanza. Although the harmonic trajectory initially suggests a more stable orientation around G minor, it subsequently shifts toward E♭ major, continuing the broader tension between consolation and instability established earlier in the song.

The final stanza once again follows a similar structural and harmonic trajectory to the first two stanzas. It begins in E♭ major, but almost immediately shifts back toward B♭ major in the opening phrases. This is supported by dominant–tonic relationships in m. 38, which drive the phrase toward a cadential point. This is followed by increasingly unstable harmonic motion toward G minor, culminating in a delayed imperfect authentic cadence in mm. 44–45, as illustrated in Figure 2.35.

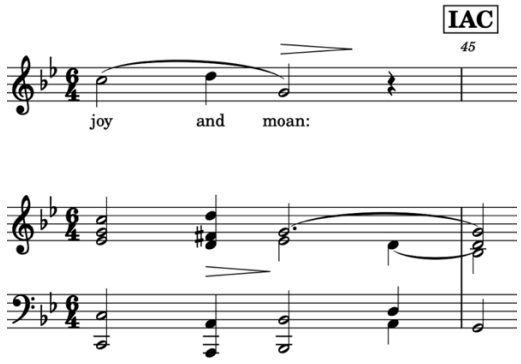


Figure 2.35: mm. 44 – 45 "Fear no more the heat o' the sun"

This arrival establishes a degree of large-scale coherence across the three-stanza structure, marking the first clear rearticulation of G minor's dominant function since earlier material in the first stanza. However, despite this structural linkage, the cadence does not provide complete closure, as the dominant appears in inversion and resolves to a root-position tonic, weakening the cadential weight and preventing a fully conclusive sense of arrival. Instead, mm. 51–57 function as a destabilizing transition in which the accompaniment texture becomes increasingly unsettled, weakening both tonal and rhythmic stability, as illustrated in Figure 2.36.
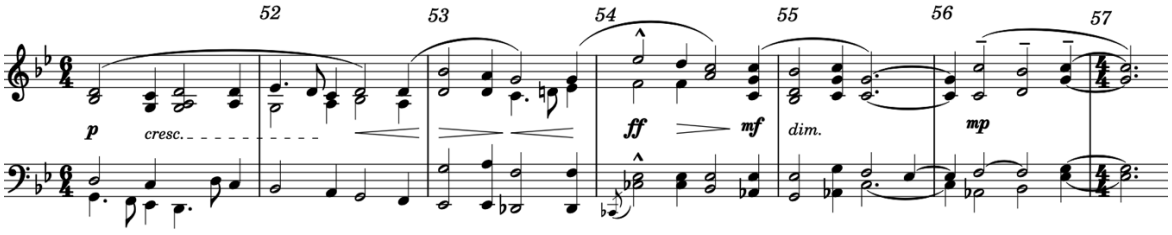


Figure 2.36: mm. 51 – 57 "Fear no more the heat o' the sun"

This instability prepares the most ambiguous section of the piece: the interlude in mm. 58–66. In this passage, tonal stability is further undermined as the music shifts toward the parallel minor of the global tonic, B♭ major. This change is introduced in m. 58 and is reflected in the increasingly solemn character of the text. At this point, the music supports a protective blessing spoken over a dying figure—in this case Fidele.

No exorciser harm thee!
Nor no witchcraft charm thee!
Ghost unlaid forbear thee!
Nothing ill come near thee!

These lines invoke protection from supernatural forces, framing death as a condition of spiritual repose; however, the necessity of ritual protection raises questions about how secure or "safe"

this state truly is. This effect is strengthened by the declamatory, recitative-like vocal writing, which creates a sense of solemn ritual over a comparatively stable harmonic backdrop, as illustrated in Figure 2.37.

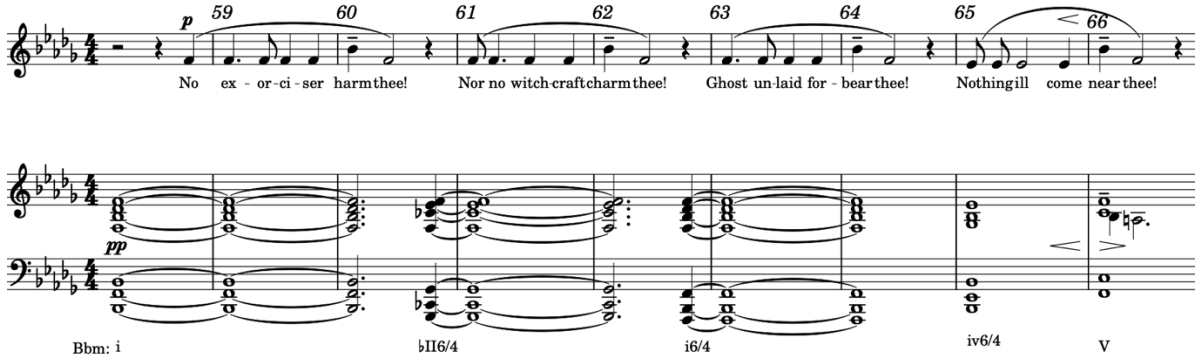


Figure 2.37: mm. 58 – 66 “Fear no more the heat o’ the sun”

This section undergoes the most typical harmonic progression heard in the entire song, in which there is a clear tonic–predominant–dominant functional framework. However, a notable exception occurs in m. 61 under the text “Nor no witchcraft charm thee!”, where a ♭II sonority appears above a sustained F pedal. The resulting sonority can be understood as a Neapolitan inflection over a tonic pedal, producing a split-function texture in which the bass retains stability while the upper voices introduce intense chromatic alteration. This combination briefly destabilizes the prevailing diatonic environment and intensifies the expressive “blessing” at this textual moment. This harmonic intensification drives the passage toward structural closure, culminating in a half cadence in m. 66, which prepares the coda in mm. 67–72. The final poetic resolution reads:

“Quiet consummation have;
And renownèd be thy grave!”

This return of more familiar tonal and metrical material recalls earlier stanzas and provides structural closure. However, this resolution is retrospective, gaining meaning from the preceding accumulation of instability and delayed cadences. In the coda, the text shifts from protective invocation to peaceful acceptance of death. The earlier fears of supernatural harm are replaced by a sense of final repose. This conclusion is reinforced by the final plagal cadence and Picardy third, which together shape the sense of closure. The plagal cadence in particular carries conventional associations with liturgical "Amen" gestures in sacred music, which can support an interpretation of transcendence at this final moment, especially in combination with the transformation of the expected minor sonority into major, as illustrated in Figure 2.39.

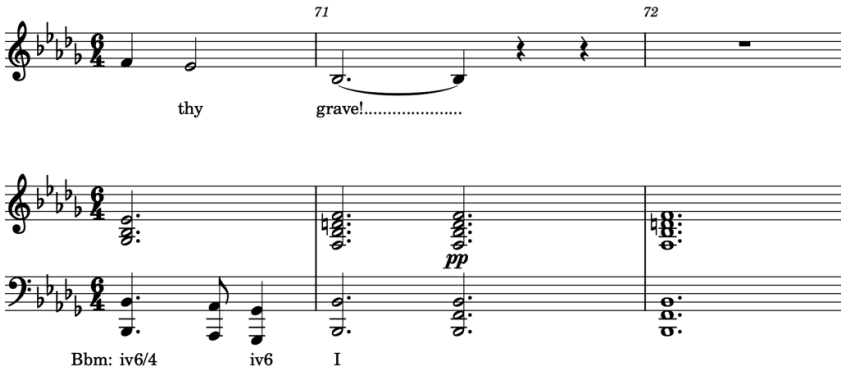


Figure 2.38: mm. 70 – 72 "Fear no more the heat o' the sun"

Performance Suggestions

The primary performance consideration in the fourth and final stanza (lines 9–22) of "Fear no more the heat o' the sun" lies in the relationship between musical structure and textual meaning. Brass players approaching this song may find the final stanza especially important to interpret, as it functions as the structural and expressive culmination of the setting, requiring a clearer shift in articulation, rhetoric, and pacing compared to the preceding stanzas. In this section, the vocal line adopts an increasingly declamatory, recitative-like character, while the piano part maintains a more static, supportive harmonic framework. This shift away from the more lyrical writing of the earlier stanzas establishes a ritualized, rhetorically charged delivery, with the blessing unfolding over a relatively steady accompaniment. In this context, the text invokes protection of the deceased from supernatural harm, and the performer is encouraged to move beyond lyrical phrasing toward an interpretation grounded in spoken inflection. This declamatory character is most clearly expressed in the treatment of textual stress, where melodic shape is governed more by spoken emphasis than by notated contour alone.

A clear instance of this interaction occurs in the line "No exorciser harm thee!" (mm. 58–60). While the melodic contour may appear to form a simple ascent toward the B♭ at the end of the phrase, its expressive shape is better understood through textual hierarchy. The phrase begins on "no," a quarter-note pickup, which functions with relatively light stress due to its weak metrical position. The primary stress then falls on "harm," which serves as the melodic and rhetorical peak of the phrase through its placement on the strongest beat, its distinct pitch emphasis, and its role as the point of melodic arrival. This is followed by "thee," which functions as a weakened resolution, sustained as a longer note value with reduced rhythmic and melodic emphasis as the phrase descends away from the peak on "harm." This hierarchy is created

through the interaction of meter, rhythm, and pitch contour, ensuring that musical emphasis reflects spoken language rather than abstract melodic direction, as illustrated in Figure 2.40.

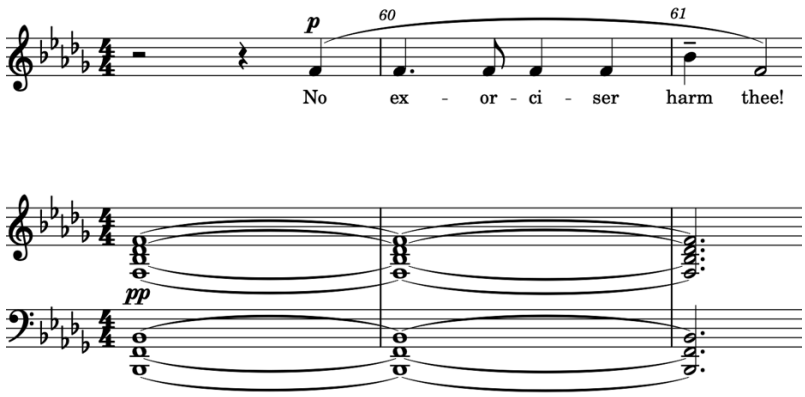


Figure 2.39: mm. 58 – 60 “Fear no more the heat o’ the sun”

Across the stanza, Finzi’s writing shifts the vocal line away from purely lyrical contour toward a more speech-like style of declamation. This is achieved through the consistent placement of important words—particularly negations and invocations—on metrically strong beats or points of pitch emphasis, ensuring that natural word stress shapes the musical line. This is evident in phrases such as “Nor no witchcraft charm thee!”, “Ghost unlaid forbear thee!”, and “Nothing ill come near thee!”, where stressed syllables align with moments of musical emphasis rather than following melodic shape alone.

For the performer, this requires treating the vocal line as continuous speech-like delivery, in which emphasis follows textual stress and rhetorical meaning rather than purely melodic phrasing. Taken together, these passages demonstrate that expressive meaning in the final stanza emerges from the interaction between textual stress and musical structure, rather than from contour alone. This creates a sustained interpretive trajectory across the section, in which earlier

lyrical writing is contrasted with a more declamatory style, intensifying the ritualized character of the music.

When adapting this approach to brass performance, the central challenge lies in shaping phrasing according to textual hierarchy rather than equalized note values or purely melodic direction. While the individual notes may initially appear structurally equivalent, their expressive weight is determined by spoken inflection within the text. This requires the performer to prioritize musical properties of the speech rhythm, allowing stressed syllables such as “harm” to be supported with greater air and duration, while lighter syllables such as “no” and “thee” are tapered more quickly into the line. For brass performers, however, there is also a risk that the natural sustain of the instrument may smooth over these rhetorical contours, making careful attention to articulation and dynamic tapering essential in preserving the speech-like quality of the passage. In practice, this means that even within a sustained instrumental line, subtle shaping must continually reflect textual hierarchy

For example, in “No exorciser harm thee!”, performance emphasis should be structured as follows: “harm” carries primary stress, “no” receives secondary emphasis, and “thee” functions as a light resolution. Although “exorciser” falls on the metrical downbeat, “no” is given prominence because it functions as the rhetorical and expressive starting point of the phrase, shaping the spoken force of the line as a negation that governs the entire utterance. This hierarchy reflects natural spoken inflection and supports clarity in performance by prioritizing textual intelligibility over strictly uniform metric emphasis. This relationship is illustrated in Figure 2.41, where notes associated with higher levels of textual stress are highlighted using a color-coded system: red corresponds to primary stress, yellow to secondary stress, and green to tertiary stress. While beat 1 of m. 59 retains structural metric prominence, the pitch change on

beat 4 creates a brief local emphasis that highlights the end of the gesture without disrupting the underlying metrical hierarchy.

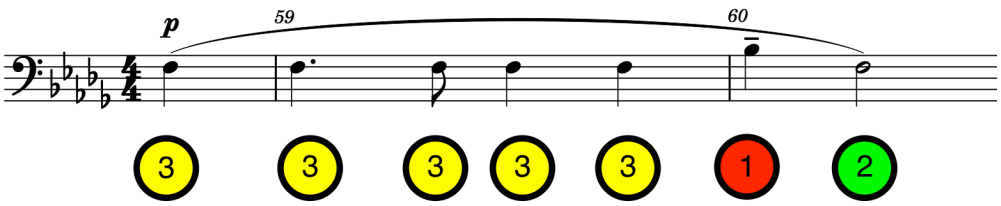


Figure 2.40: mm. 58 – 60 “Fear no more the heat o’ the sun” Syntax

Ultimately, expressive meaning in the final stanza emerges from the interaction between textual hierarchy and musical structure rather than melodic contour alone. Finzi’s setting consistently aligns musical emphasis with spoken stress, allowing key words to shape phrasing and articulation. For the performer, this requires a unified interpretive approach in which phrasing, breath, and articulation are guided by natural speech patterns, ensuring that the vocal line is projected as rhetorically meaningful delivery rather than purely lyrical melody. When applied consistently across the stanza, this approach intensifies the contrast with earlier lyrical writing and reinforces the ritualized, declamatory character of the music.

“O Mistress Mine”

Textual Analysis

Twelfth Night

For further contextual understanding of the play, see the analysis of the first song in this collection, “Come away, come away, death,” also from *Twelfth Night*.

“O Mistress Mine”

In Act II, Scene iii of *Twelfth Night*, Feste performs “O Mistress Mine” for Sir Toby Belch, Olivia’s drunken uncle, and Sir Andrew, his foolish companion, during a late-night gathering. To them, the song reflects their carefree desire for pleasure and entertainment rather than sincere emotional commitment. This is especially clear in the lines “What is love? ’tis not hereafter” and “Present mirth hath present laughter,” which encourage enjoying life and love in the present moment. However, the song also functions as a comedic yet subtly reflective expression of courtly desire, transforming a light-hearted performance into a meditation on the instability of love and time within the play. Given that neither Sir Toby nor Sir Andrew is portrayed as participating in a stable romantic relationship—Sir Andrew as an unsuccessful suitor and Sir Toby as largely indifferent to romantic commitment—the song can also be read as carrying a mild ironic tone, as its celebration of love contrasts with their lack of genuine romantic fulfillment. Through Feste’s delivery, Shakespeare presents romantic immediacy as both celebratory and precarious, with love dependent on timing and circumstance rather than certainty.

As David Schalkwyk suggests, music and performance in the play do not merely express emotion but actively shape romantic desire and dramatic tension.[40] While Schalkwyk's argument applies broadly to the role of music in Shakespeare's comedies rather than this specific song alone, it helps clarify how Feste's "O Mistress Mine" functions within the play. Although the central lovers are not directly present during the performance, the song extends beyond its immediate audience and resonates across the play's wider network of relationships. It reflects, in different ways, the unstable and shifting nature of desire seen in Orsino's idealized love for Olivia, Olivia's sudden attraction to Cesario, and Sir Andrew's misguided courtship. In this sense, the song does not point to a single relationship but instead highlights how love in *Twelfth Night* is shaped by performance, timing, and misinterpretation. Ultimately, it reinforces the idea that emotion in the play is mediated through theatrical context, making love both unstable and highly dependent on circumstance.

Through this lens, Feste's song promotes immediacy while also revealing the uncertainty surrounding love in the play. This idea is complicated through Viola, who secretly loves Orsino while serving as his messenger to Olivia. Viola's situation directly undercuts the song's emphasis on "present" love and immediate fulfillment, since she is unable to express her feelings openly or pursue them directly. Instead, her love is delayed, concealed through disguise, and redirected into communication between other characters, which distorts and postpones romantic connection rather than fulfilling it. As a result, the song's message of romantic immediacy becomes ironic when viewed alongside Viola's experience, as love in her case cannot be acted upon in the present moment. Although the scene adopts a lighter and more comedic tone than

[40] David Schalkwyk, "Music, food and love in the affective landscape of *Twelfth Night*," in *Twelfth Night: New Critical Essays*, ed. James Schiffer (New York, NY: Routledge, 2011), 81–98.

“Come away, come away, death,” it nevertheless remains marked by emotional tension and instability.

“O Mistress Mine”

O mistress mine, where are you roaming?
O stay and hear; your true love’s coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers’ meeting,
Every wise man’s son doth know.

What is love? ’tis not hereafter;
Present mirth hath present laughter;
What’s to come is still unsure:
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth’s a stuff will not endure.

The song “O Mistress Mine” consists of two six-line stanzas and follows an AABCCB rhyme scheme, supported by a syllabic pattern of 9–9–7–8–8–7 in the first stanza and 8–8–7–8–8–7 in the second. This combination of regular rhyme and slightly irregular meter creates a subtle rhythmic clash within an otherwise structured form. These variations reinforce the song’s thematic concern with time, urgency, and emotional immediacy. In particular, the shortening of lines toward the ends of phrases can be read as a compression of time, underscoring the song’s insistence that love must be seized in the present moment rather than deferred. This urgency is made explicit in the line “In delay there lies no plenty,” which warns against postponement and reinforces the necessity of immediate action.

Musical Analysis

In Finzi's setting of "O Mistress Mine," a modified strophic design and predominantly diatonic tonal framework create an impression of continuity, meaning that the music unfolds in a stable and unified manner through repeated melodic material, tonal clarity, and generally smooth harmonic motion. This sense of continuity aligns with the song's pastoral quality, since its diatonic language and lyrical flow evoke simplicity and natural ease. However, beneath this apparent stability, Finzi continually resists full harmonic and cadential closure through persistent rhythmic motion, weakened resolution, and localized chromatic inflection. This creates a subtle tension within the pastoral surface: while the music sounds calm and continuous, it is also harmonically unsettled, preventing a sense of final arrival. As a result, the song's musical language reflects the text's emphasis on immediacy and desire while simultaneously presenting "lovers' meeting" as something continually anticipated rather than fully achieved. This formal and tonal design is summarized in Table 2.4, which outlines the song's modified strophic structure and concluding coda.

Form	**Location**	**Key**
S^1	mm.1 – 33	E♭ (I)
S^2	mm.34 – 60	E♭ (I)
Coda	mm.61 – 66	E♭ (I)

Table 2.4: "O Mistress Mine" Outline

In comparison to the other songs in the collection up to this point, this song is conceptually distinct. It is set in simple duple meter and remains firmly grounded in E♭ major throughout. Unlike the other songs in the cycle, it does not rely on modulation or modal ambiguity, instead sustaining a predominantly diatonic framework. However, this immediacy is complicated by the broader context of the play and by the musical tendency to avoid full cadential closure, suggesting that while love is imagined as present, it is not fully secure or attainable. Instead, the music holds these two ideas in tension, presenting love as immediate in tone but uncertain in outcome.

The song opens with a brief introduction that establishes a simple and pastoral mood, framing the expressive context of the text and its depiction of two lovers and the immediacy of desire. The pastoral quality is suggested through smooth, stepwise melodic motion and a steady accompaniment that resembles a walking or dance-like pattern, creating a sense of rural calm and natural ease. This character is reinforced through the interaction between the right and left hands, which serve distinct musical roles: the left hand provides a consistent accompaniment pattern that supports the harmony and maintains rhythmic stability, while the right hand carries the primary melodic material. Furthermore, Koehn emphasizes the accompaniment's role in reinforcing the song's pastoral simplicity, highlighting its steady, unobtrusive harmonic support as the foundation for lyrical expression. Together, the two parts form a unified texture in which melody and accompaniment are closely integrated. The texture is characterized by a continuously active rhythmic pattern that remains consistent throughout each verse, reinforcing the song's strophic structure, as illustrated in Figure 2.42.
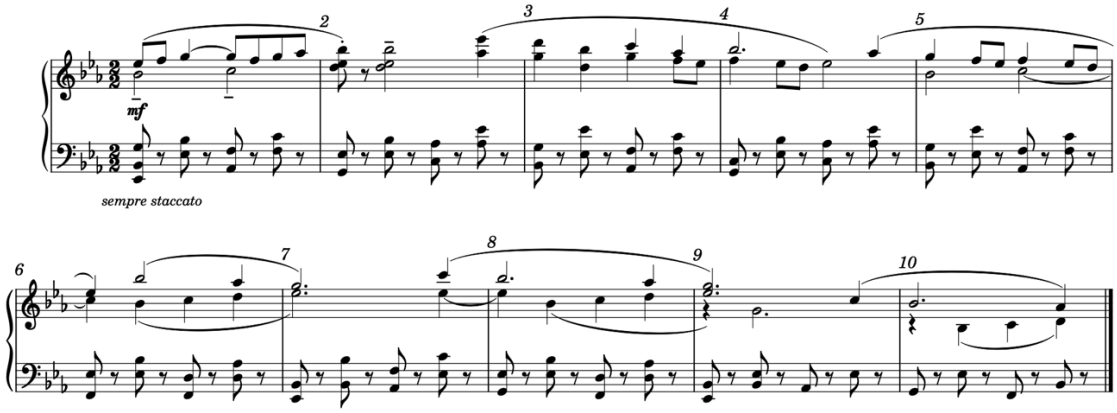


Figure 2.41: mm. 1 – 10 “O Mistress Mine”

The consistent rhythmic pattern in the accompaniment carries interpretative implications. The steady accompaniment and clearly differentiated roles of the hands suggest directed motion and emotional persistence, which can be understood in two ways depending on dramatic focus. One reading connects the music to the comedic subplot involving Sir Toby Belch and Sir Andrew, where repetitive motion reflects their persistent but ineffective romantic pursuit, alongside Feste’s ironic commentary. Another interpretation situates the song within the central romantic plot involving Orsino and Viola (Cesario), since its sustained motion and unresolved forward momentum align more closely with concealed and unreciprocated desire. In this sense, Orsino’s idealized pursuit of Olivia and Viola’s hidden love for Orsino both reflect the song’s sense of ongoing, unfulfilled emotional trajectory. Taken together, these readings reflect the broader emotional world of *Twelfth Night*, particularly its concern with misdirected desire and disguise. As in “Come Away, Come Away, Death,” Feste’s role introduces irony through detached observation.

This introduction leads directly into the first stanza, in which the text foregrounds movement and the desire for union between the lovers. This is evident in the repeated use of action-oriented and directional language such as “roaming,” “stay,” “coming,” “trip,” and

"journey," which collectively evoke physical travel and emotional forward motion. For example, the contrast between "roaming" and "stay" creates an immediate tension between separation and attempted pause, while "coming" and "journey's end" project movement toward a future point of union. This sense of progression is reinforced by the imperative "Trip no further," which momentarily interrupts motion even as it acknowledges it. Together, these lyrical choices construct a dynamic sense of anticipation, where love is defined through movement toward an eventual meeting. This sense of motion is reinforced musically through the texture and lyrics in which both hands sustain continuous activity, supporting the vocal line and maintaining forward momentum.

O mistress mine, where are you roaming?
O stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Every wise man's son doth know.

The vocal line is often shaped by stepwise motion, with leaps appearing at expressive or structural points rather than as a constant feature. The result is a clear, text-driven contrapuntal texture, in which careful voice leading contributes to clarity and independence between vocal and accompaniment lines. This is reinforced by cadential avoidance and continuous activity in both hands, which prevent strong points of closure and maintain forward motion. In this sense, continuity refers not simply to repetition, but to the absence of strong musical punctuation, where harmonic and rhythmic processes unfold without frequent full cadences or structural breaks. This continuous flow can be interpreted as reflecting the text's light, conversational tone and sense of playful immediacy. More specifically, it may also be heard as aligning with Feste's lightly ironic perspective, in which he observes Sir Toby and Sir Andrew with amused detachment rather than dramatic intensity.

However, toward the end of the first stanza in mm. 28–32, a clearer sense of structural direction emerges. The harmonic motion becomes more goal-directed, coinciding with "Journeys end in lovers' meeting," where musical and textual meaning align more explicitly. The previously distinct strands of the accompaniment draw into closer coordination, suggesting a momentary sense of unity between lover and mistress. At the same time, the chordal writing and a slightly slower rhythmic profile briefly reduce the sense of perpetual motion established earlier. This shift can also be interpreted as lightly ironic, reflecting Feste's awareness of Sir Toby and Sir Andrew's comic ineptitude, before continuity resumes through a return to the original material.

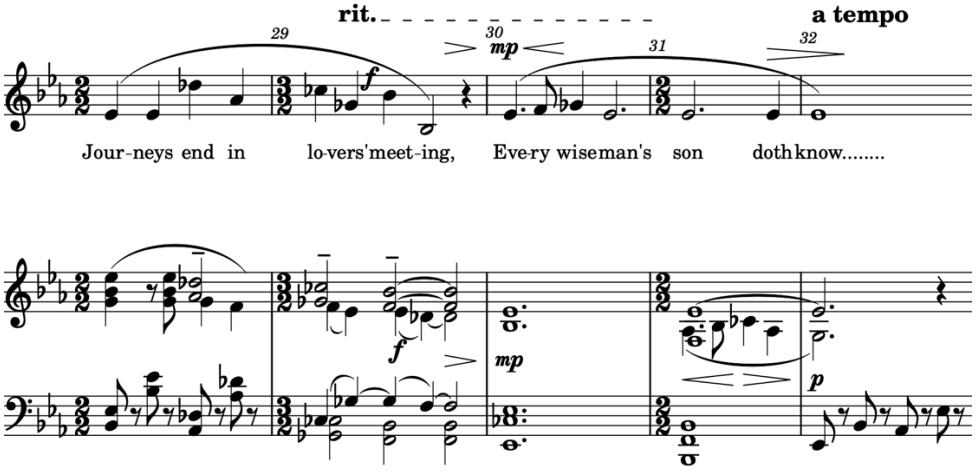


Figure 2.42: mm. 28 – 32 "O Mistress Mine"

This sense of directed motion culminates in mm. 31–32, where a cadential V⁶⁄₄ resolves to I in E♭ major. However, although this suggests tonal arrival, the cadence is weakened by the absence or

instability of a clearly articulated leading tone, reducing harmonic pull and preventing full closure. As a result, resolution is implied rather than secured, and forward motion continues.

This lack of cadential closure is further complicated by chromatic inflection within the harmonic language. In particular, the appearance of C♭ briefly destabilizes the E♭ major framework, suggesting a fleeting move toward A♭ minor and introducing a darker inflection within the diatonic texture. Rather than incidental decoration, this chromaticism disrupts stability at the moment of expected arrival. The implication of A♭ minor is particularly significant, shifting harmonic focus away from the tonic region and undermining the sense of resolution implied by "Journeys end in lovers' meeting." This creates tension between textual certainty and musical instability, suggesting that arrival is deferred and made uncertain at a surface level rather than fully denied. By briefly moving toward more remote harmonic areas, Finzi creates the impression of distance from tonal "home," so that the sense of arrival is continually postponed even as the text affirms it.

From this point, Finzi treats the end of m. 32 as both conclusion and renewal, returning to the opening accompaniment style. The right- and left-hand motifs reappear in largely unchanged form, reinforcing the song's strophic design and overall continuity.

The second stanza mm. 34–36 introduces some new melodic material in comparison to the first; however, much of the musical texture remains consistent, particularly in its later return to earlier accompaniment ideas. While the text places greater emphasis on temporality—"hereafter," "present," "what's to come," "delay," "youth," and "endure"—the musical setting does not consistently mirror this shift through large-scale thematic transformation. Instead, continuity is maintained, and contrast is expressed more subtly through an increased presence of chromatic inflection and accidentals within the harmonic language.

Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty,
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.

A notable difference, however, is the increased presence of non-diatonic accidentals, particularly D♭ within the accompaniment in mm. 48–49, as illustrated in the Figure 2.43.

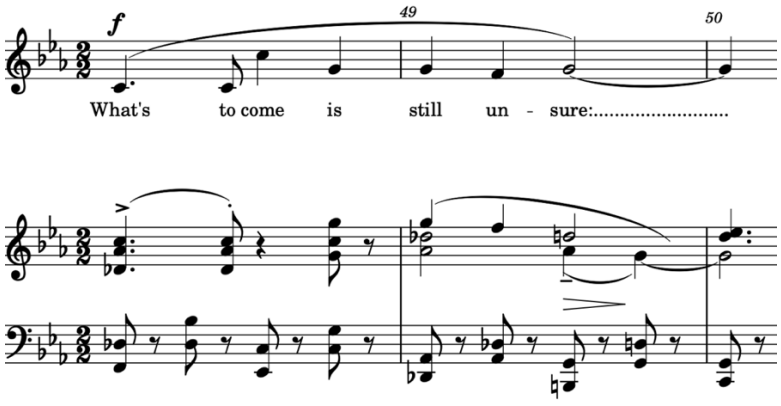


Figure 2.43: mm. 48 – 49 "O Mistress Mine"

While this chromaticism may be heard as localized coloration within Finzi's tonal language, its earlier appearance in m. 28—during the convergence of accompaniment lines at "Journeys end in lovers' meeting"—invites a reinterpretation of that moment. The recurrence of D♭ suggests that it functions less as a marker of structural closure than as part of an ongoing process of tonal deferral. As the harmony continues to move beyond this point without achieving stable resolution, the earlier appearance of D♭ is retrospectively reinterpreted: what initially seems like a moment of arrival is revealed instead to belong to a continuing pattern of

uncertainty. In this way, the D♭ becomes associated with a sense of ongoing instability rather than closure, contributing to the impression that the romantic pursuit remains unresolved.

At a broader structural level, the second stanza closely parallels the first, maintaining the same harmonic trajectory and its relationship to the text. Once again, the text turns toward immediacy and present desire, particularly in the line "Then come kiss me, sweet and twenty," which emphasizes youth, transience, and present action. However, despite the apparent textual certainty of union, the musical setting does not provide definitive confirmation of arrival or resolution. Instead, recurring continuity in the accompaniment and the persistence of strophic design suggest an ongoing process rather than a completed outcome. In this sense, even statements of "meeting" function more as rhetorical or lyrical assertions than as structurally realized events. The music consistently avoids strong cadential closure and full resolution, meaning that the idea of lovers' union remains expressed within the text but not fully secured within the musical structure. As a result, Finzi's setting presents desire and anticipated meetings as an idealized state rather than a fully enacted union.

The song concludes with a brief coda in mm. 60–66, in which the opening accompaniment motion in the right and left hands is reinstated. However, this material is now notated in the bass clef and realized in a lower register, rather than remaining solely within the left-hand texture as before, as illustrated in Figure 2.44. This creates a final sense of textural integration, as the treble and bass lines align more closely in register and rhythm, suggesting a convergence of musical strands that evokes the impression of the lovers' eventual meeting.
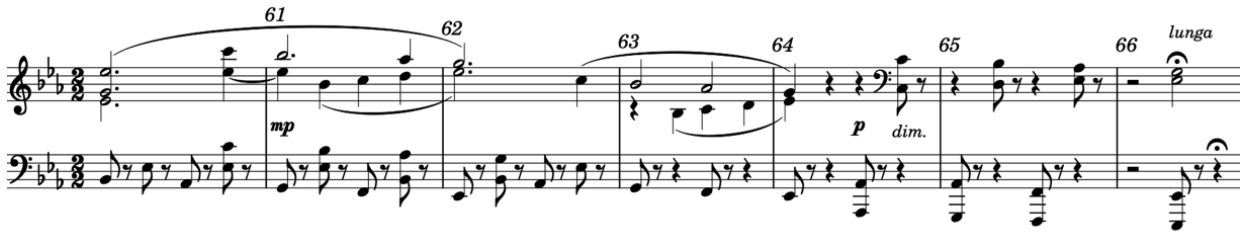


Figure 2.44: mm. 60 – 66 “O Mistress Mine”

Although this moment may suggest unity, it does not imply literal resolution of the romantic relationships. The apparent convergence in the musical texture creates a sense of coming together, but this functions more as an expressive effect than a narrative conclusion. In *Twelfth Night*, this is reinforced by Feste’s position outside the central romantic plot, allowing the music to be understood as reflecting the *idea* of unity rather than enacting it within the drama. However, even without reference to the play, a degree of irony can still be perceived in the music itself: the surface impression of closure is undercut by the broader lack of structural finality, meaning that what is suggested is not fully delivered in musical terms.

In this sense, musical cohesion represents desire rather than completion: a projection of resolution repeatedly implied by the text (“lovers’ meeting”) but not fully realized within the musical structure. Despite brief cadential gestures that suggest arrival, these moments give way to renewed motion and continuity. The effect is therefore one of searching rather than fulfilment. The song thus frames love not as a completed outcome, but as an ongoing process of anticipation. Even at moments where resolution appears imminent, the music resists full closure, suggesting that the “lovers’ meeting” functions more as an idealized promise than a realized event. In this way, the singer’s perspective remains one of continual pursuit rather than fulfilment, aligning with the play’s broader exploration of desire, misrecognition, and deferred resolution.

Performance Suggestions

Before turning to specific performance suggestions for the song, it is important to emphasize the structural role of the accompaniment alongside the vocal line. In "O Mistress Mine," perpetual motion and the continual deferral of cadential resolution generate forward momentum, shaping the overall musical direction as discussed previously. This means the performance should not treat the vocal line in isolation, but instead approach both strands as interdependent, requiring careful ensemble awareness, breath planning, and sustained phrase shaping.

Within this context, the primary performance consideration is the sustained legato character of the vocal line against the continuous motion of the accompaniment. The accompaniment maintains a lightly dance-like pulse, while the vocal line unfolds in a more lyrical and extended manner above it, creating a texture in which expressive meaning arises through their interaction. This balance depends on maintaining clear separation without loss of coordination, so that articulation and diction support rather than interrupt long melodic spans. As a result, the texture is defined by controlled independence rather than fusion: the two strands remain distinct but are carefully aligned to sustain forward motion and structural coherence.

As demonstrated in the opening phrase, "O mistress mine, where are you roaming?" (mm. 11–15), the vocal line should be conceived as a single continuous gesture rather than a series of isolated verbal stresses. Although the text implies inquiry, isolating individual words such as "where" or "roaming" disrupts the underlying forward motion. Instead, the line is shaped through sustained legato, supported by the rhythmic consistency of the accompaniment, as illustrated in Figure 2.45.

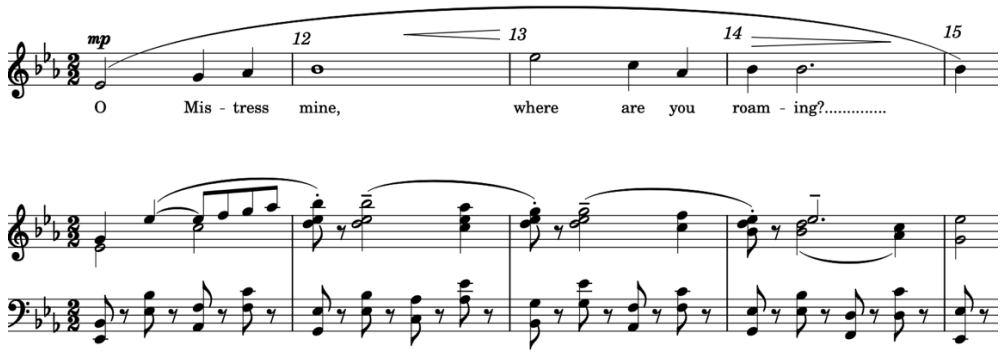


Figure 2.45: mm. 11 – 15 “O Mistress Mine”

However, certain passages depart temporarily from this legato framework. In line 4 (mm. 24–27), “Trip no further, pretty sweeting,” the performer should introduce a more articulated style of delivery, with clearer separation between syllables and a lighter, more speech-like attack. For a singer, this may involve crisper consonants and a slightly more detached legato, while for brass it would require more defined tonguing and reduced note connection. These changes create localized contrast without disrupting the overall musical flow. These moments function as expressive inflections within the broader texture, as illustrated in Figure 2.46.
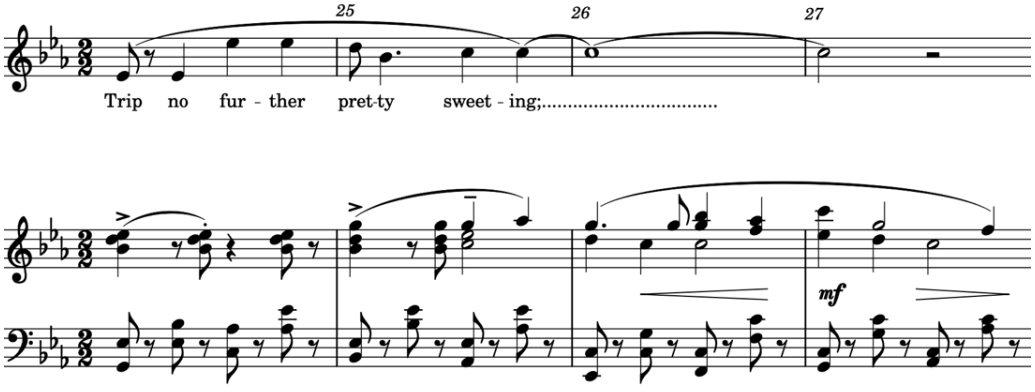


Figure 2.46: mm. 24 – 27 “O Mistress Mine”

This passage demonstrates a subtle shift in diction and articulation, where lighter consonants and slightly more defined separation between syllables create a modest change in expressive delivery. However, this does not significantly alter the underlying rhythmic pacing, which remains broadly syllabic and consistent with the surrounding material. Instead, the contrast arises at the level of articulation and textual emphasis rather than through any structural or rhythmic transformation. Rather than altering the interpretive direction of the song, these moments function as brief expressive inflections within a predominantly legato texture. Overall, the performance approach in "O Mistress Mine" prioritizes sustained legato shaped by the forward motion of the accompaniment. The vocal line is conceived as an unfolding phrase embedded within harmonic and rhythmic flow, rather than a sequence of isolated textual events.

When adapting this approach for brass, the passage provides an effective pedagogical opportunity to develop legato tonguing as a core aspect of lyrical performance. The song encourages the use of legato tonguing, allowing performers to cultivate continuity of line through sustained airflow and minimal rearticulation. In contrast to multiple tonguing, which increases clarity but introduces separation between notes, legato tonguing promotes a more connected phrase shape and is particularly effective in sustaining long melodic lines within this style. At the same time, this approach must be balanced against the more articulated and rhythmically active accompaniment, which requires awareness of ensemble clarity and coordination. As such, the passage offers a valuable context in which performers can develop legato technique while simultaneously refining responsiveness to contrasting accompaniment articulation, resulting in a more integrated ensemble performance.

The performer must therefore adopt an approach to articulation in which airflow and phrase direction take precedence over individual note separation. Legato tonguing should be

light and unobtrusive, using a gentle "du" attack rather than a more percussive "tu" or "ku," so that articulation remains integrated within the musical line rather than interrupting it. This supports a natural delivery of the text, in which words are shaped through the flow of the phrase rather than highlighted as isolated syllables. This approach is reflected in David Vining's *Flow Studies*, which emphasize uninterrupted airflow and the reduction of articulation interference through sustained practice. As a result, *Flow Studies* provides a musical framework for cultivating the technical skill of breath control, demonstrating how musical incentives can more effectively reinforce technical development than isolated technical exercises.[41]. Together, these principles support the realization of a vocal-style phrasing (i.e., phrasing shaped by long, legato melodic line and continuous breath-led shaping rather than syllable-by-syllable articulation), particularly appropriate in this song due to its sustained melodic writing and continuous accompaniment motion, which prioritizes line over textual articulation.

To apply this, consider the opening line, "O mistress mine, where are you roaming?" The melody is largely stepwise, with the leap from B♭5 to E♭5 as its main point of tension. Despite this, the contour remains inherently lyrical and should be shaped through legato playing with subtly lighter articulation, supported by gentle "du" attacks, as shown in Figure 2.49.

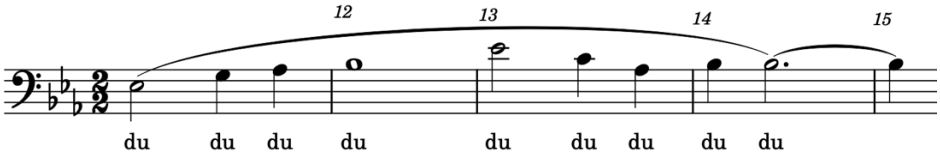


Figure 2.47: mm. 11 – 15 Brass Interpretation

[41] David Vining, *Flow Studies for Euphonium: A Daily Phrasing and Technique Regimen*, 2nd ed., ed. Robert Benton, foreword by Matthew van Emmerik (Flagstaff, AZ: Mountain Peak Music).

Through this approach, the melodic contour is shaped in a vocal, lyrical manner while maintaining balance between melody and accompaniment. The accompaniment retains its structural role, sustaining forward motion through rhythmic and harmonic activity and thereby supporting the phrase through to its conclusion. Due to this, both parts operate interdependently, ensuring that melodic line and accompaniment function together as a unified expressive idea rather than as two separate entities.

By contrast, line 4 (mm. 24–27), “Trip no further, pretty sweeting,” introduces a shift in articulation and rhythmic profile. The texture becomes more defined, requiring clearer separation of consonants and a more articulated approach, as illustrated in Figure 2.50.

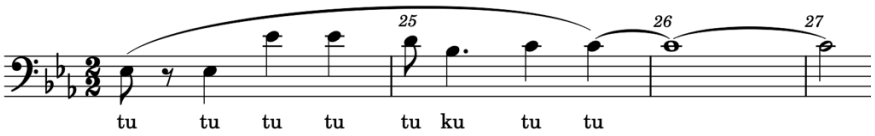


Figure 2.48: mm. 24 – 27 Brass Interpretation

In performance terms, this passage is characterized by a more emphatic articulation, with predominant use of the harder “tu” attack throughout the phrase. This supports the clarity of the rhythmic profile and textual setting, as precise articulation is required at this tempo. Through this process, both “tu” and occasional lighter “ku” articulations may be employed within the same phrase, depending on the demands of speed and clarity. The softer “ku” articulation is largely avoided except in isolated instances where a lighter articulation may be more appropriate due to tempo constraints. This creates a marked contrast in both articulation and expressive character before the return to legato phrasing in mm. 27.

Through this interpretive approach, subtle variations in articulation—ranging from seamless legato tonguing to more defined, speech-like attacks—shape musical expression in close interaction with the accompaniment. The performer should adapt tonguing technique to the rhythmic and harmonic motion of the texture, using sustained airflow and carefully moderated articulation to preserve forward motion within the broader line. In doing so, attention can extend beyond the melodic surface to the accompaniment as an active structural force, allowing the musical phrase to project a sense of ongoing searching rather than arrival or closure.

“It was a lover and his lass”

Textual Analysis

As You Like It

As You Like It (c. 1599–1600) is a romantic comedy set in the Forest of Arden that explores themes of love, identity, exile, and reconciliation. The narrative follows Rosalind, the daughter of the exiled Duke Senior, who is banished from court by Duke Frederick. Disguising herself as a young man named Ganymede, she flees to the forest accompanied by her cousin Celia and the court jester Touchstone.

In the Forest of Arden, Rosalind encounters Orlando, who has also been driven from court after being mistreated by his elder brother Oliver. Orlando is in love with Rosalind, although he does not recognize her in disguise. Through her disguise as Ganymede, Rosalind stages trials of love for Orlando, testing his feelings and highlighting love as performative and unstable, which creates playful misunderstandings and role reversals. During this time, Silvius, a shepherd, pursues the disdainful Phoebe, who rejects his love in favor of Ganymede (Rosalind in disguise), forming an asymmetrical pastoral love triangle that contrasts idealized devotion with unreciprocated desire. Oliver undergoes a moral transformation after a near-death experience in the forest and subsequently reconciles with Orlando. He also falls in love with Celia, who returns his affection. The conflict is resolved when Rosalind reveals her identity, leading to multiple marriages and the restoration of social and familial order between Rosalind and Orlando, Oliver and Celia, and Duke Senior’s restored court.

“It was a lover and his lass”

In Act V, Scene iii of *As You Like It*, “It Was a Lover and His Lass” is performed at Duke Senior’s celebratory gathering in the Forest of Arden by two unnamed pages at the request of Touchstone. Positioned just before the final sequence of marriages, the song contributes to the play’s pastoral resolution by framing love as seasonal, immediate, and publicly shared. Its refrain—“Sweet lovers love the spring”—binds romantic feeling to natural renewal, suggesting that love in Arden is less an individual psychological state than a recurring cultural expression reinforced through collective performance. At the same time, this idealization is inseparable from its mode of presentation. Because love is voiced through song within a staged festive gathering, pastoral harmony appears less as a natural condition than as something actively produced through theatrical form. The song therefore does not simply *represent* harmony; it participates in constructing it.[42]

This emphasis on love as a performed and relational construct aligns with William N. West’s argument in *Essays* in *As You Like It*[43], particularly “What Is Love?”, where he describes love in the play as a series of “strategies” rather than a unified emotional truth. West suggests that *As You Like It* stages multiple models of attachment that can be viewed side by side within a shared dramatic space. Love is therefore shaped by performance, language, and social convention rather than emerging as a stable interior feeling. This is evident across the play in Silvius and Phoebe’s asymmetrical devotion, Orlando’s idealizing projection, Touchstone and Audrey’s pragmatic arrangement, and Celia and Oliver’s abrupt attachment, each of which functions as a distinct relational model rather than a single definition of love.

[42] William N. West, “What Is Love?,” in *Essays* in *As You Like It*, ed. Dead Letter Office (BABEL Working Group, 2016), 89–94.
[43]Ibid

Through this lens, the performance of the song by unnamed pages becomes significant. Its delivery by minor characters, rather than the lovers themselves, shifts emphasis away from individual emotional transformation toward collective participation. Situated within Duke Senior's communal feast, the song contributes to closure by smoothing tensions across multiple love plots collectively, rather than resolving any individual relationship in isolation.

"It was a lover and his lass"

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
Those pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

The song consists of four six-line stanzas following an ABACDD rhyme scheme, with a steady syllabic pattern (8–12–8–10–10–6). This regular structure supports the idea of love as something seasonal and repeatable rather than something that moves forward in a clear story.

This repetition also shows up in the words of the song itself. For example, in the closing lines, “When birds do sing, hey ding a ding a ding: / Sweet lovers love the spring,” the phrase “hey ding a ding a ding” repeats sound instead of developing meaning, which creates a musical, looping effect. The line “sweet lovers love the spring” also repeats the word “love,” which adds to this sense of return and circularity. Across the song, the repeated refrain “hey, ho, and a hey nonny no” works in the same way, returning again and again instead of moving the song forward. Rather than telling a story that develops, the song keeps circling back to the same ideas, reflecting a pastoral world where love is something that is repeated and renewed instead of completed once and for all.

Musical Analysis

In Finzi's setting of "It was a lover and his lass," a largely strophic design and predominantly diatonic tonal framework centered on E major create an initial impression of pastoral flow and forward motion. This apparent simplicity is reinforced through repetitive melodic and rhythmic structures, including syncopated accompaniment patterns and recurring tonic–subdominant prolongation. However, beneath this cyclical surface, Finzi subtly disrupts tonal certainty through limited chromatic inflection, modal borrowing, and avoidance of strong dominant-function cadences, preventing full structural closure. As a result, the musical language reflects the text's emphasis on seasonal renewal and communal celebration of love, while also presenting pastoral harmony as something continuously reconstituted rather than permanently secured. This structural and tonal design is summarized in Table 2.5, which outlines the song's formal plan and large-scale tonal trajectory.

Form	**Location**	**Key**
S^1	mm.1 – 37	EM (I)
S^2	mm.38 – 77	EM (I)
S^3	mm.78 – 115	DM (VII)
S^4	mm.116 – 157	EM (I)

Table 2.5: "It was a lover and his lass" Outline

This opening establishes a lighthearted affect and continuous forward motion, generating immediate rhythmic momentum that shapes the trajectory of the piece. In contrast to "O Mistress Mine," which features sustained polyphonic interplay between accompanying lines, this passage is predominantly homophonic, with pronounced syncopation while maintaining rhythmic vitality. The syncopation meter, set within a simple duple framework, produces subtle metric displacement against a stable pulse, reinforcing a dance-like character. This is further supported by alternating tonic–subdominant-seventh harmonies, contributing to a sense of buoyant harmonic openness, as illustrated in Figure 2.49.

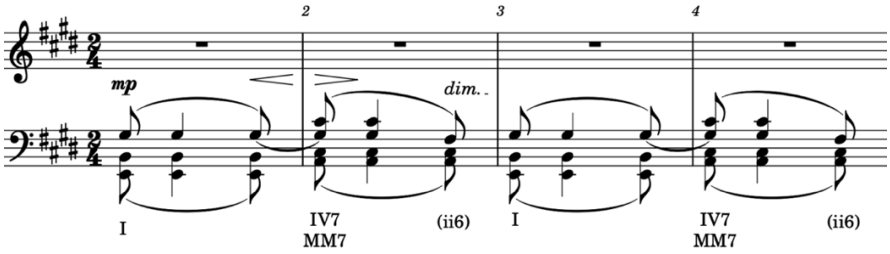


Figure 2.49: mm. 1 – 4 "It was a lover and his lass"

This introduction leads directly into the first stanza, mm. 1–37, firmly centered in E major. The text depicts a pair of lovers moving through a spring landscape, presenting love as joyful, natural, and closely aligned with seasonal renewal. Throughout the stanza, the opening chordal pattern and syncopation recur, creating an underlying sense of continuity, particularly through oscillation between tonic and subdominant harmonies.

It was a lover and his lass,
With a hey, and a ho, and a hey nonino
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,

When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring."

Rather than functioning as a conventional cadential progression, this tonic–subdominant motion operates as prolongation across the stanza, producing harmonic continuity rather than directed development. The recurring syncopated accompaniment motive reinforces rhythmic buoyancy, while the melodic writing remains largely diatonic within E major, preserving tonal clarity without strong directional drive, as illustrated in Figure 2.50.

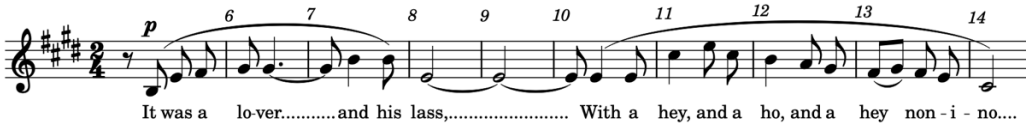


Figure 2.50: mm. 5 – 14 "It was a lover and his lass"

The effect is a harmonic field in which coherence is generated through repetition rather than resolution, aligning the music with the text's emphasis on seasonal recurrence rather than linear progression. This harmonic and rhythmic flow reflects the play's broader thematic emphasis on transformation and fluid identity in *As You Like It*. Although the musical setting focuses on Touchstone and Audrey, its pastoral style evokes the wider world of the play, in which relationships are reshaped through performance, disguise, and shifting social contexts.

Despite this sense of repetition, the passage avoids sustained dominant-function harmony, resulting in limited cadential definition. The few instances of leading-tone emphasis in mm. 21 and 25 function as local voice-leading inflections rather than structural resolutions. These

moments briefly color the harmony through major-seventh sonorities in E major, yet resolution remains deferred, as shown in Figure 2.51.

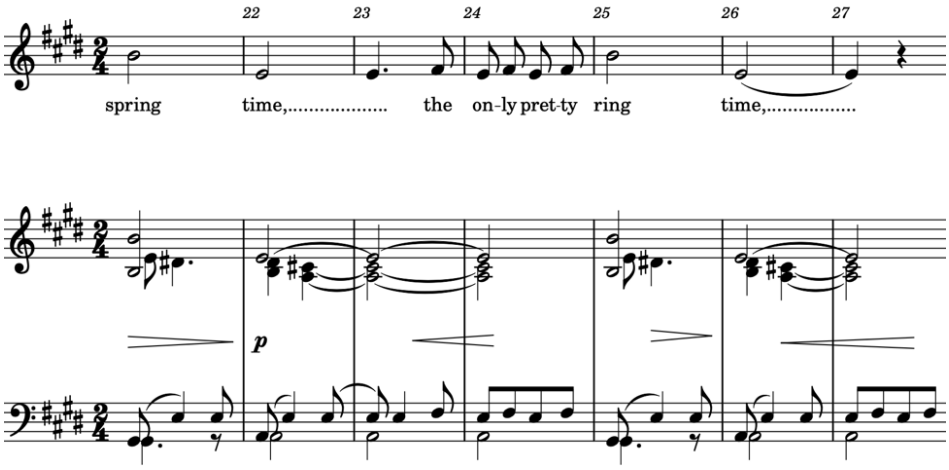


Figure 2.51: mm. 21 – 27 “It was a lover and his lass”

This avoidance of dominant function reduces harmonic drive, producing a musical language grounded in continues motion rather than progression. As a result, cadential articulation is weakened, and the music adopts a gently flowing pastoral character.

This process culminates in the closing section of the stanza, mm. 28–38, where the refrain returns in a cadentially ambiguous passage. The harmonic motion settles without full dominant preparation or resolution, creating a sense of repose while maintaining forward motion. Closure is implied rather than achieved, reinforcing repetition as the governing structural principle. Finzi’s use of modal borrowing further softens tonal function, briefly suggesting a contrasting harmonic color that evokes a more archaic, pastoral sound-world associated with folk-like simplicity and non-directed harmonic motion, before returning to E major. In this sense, modality reinforces the broader pastoral aesthetic of the song, in which harmony is shaped less by directed progression than by recurring patterns and seasonal return. The presence of D natural

introduces a modal inflection, and the resulting ♭III–I motion functions as a substitute for dominant resolution, as illustrated in Figure 2.52.

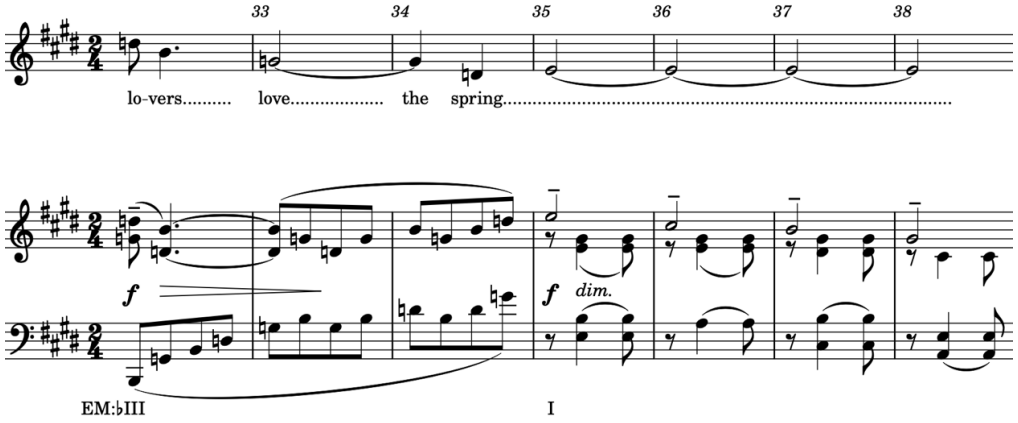


Figure 2.52: mm. 32 – 38 “It was a lover and his lass”

This then leads into the second stanza (mm. 39–78), in which the material remains centred in E major. The musical and textual material closely parallels the opening stanza, reinforcing a cyclical rather than developmental design. While this kind of repetition is typical of strophic and modified strophic forms, here it is used in a more specific way, reflecting the idea of several love stories unfolding side by side rather than moving in a straight line, and matching the pastoral sense of time as repeating rather than progressing forward.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
Those pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

However, towards the end of the second stanza, particularly around m. 67, chromatic inflections re-emerge through D♮ and G♮, weakening earlier harmonic stability and increasing directional

motion. This leads into the dominant-function passage in mm. 73–76, initiating modulation from E major to D major at m. 77, as illustrated in Figure 2.53.

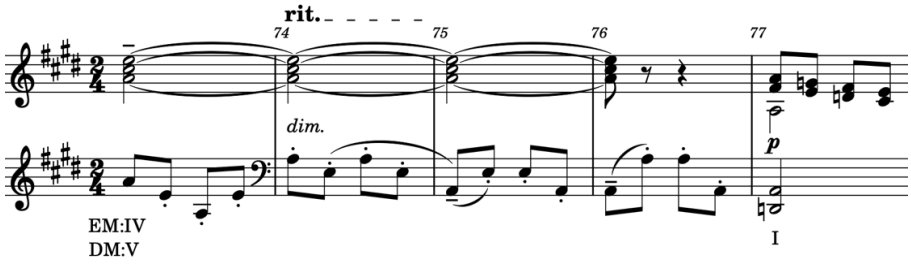


Figure 2.53: mm.73 – 77 “It was a lover and his lass”

This transition leads into the third stanza, mm. 77–115, which departs from earlier material through modulation to D major. In relation to the tonic, D major functions as a distantly related harmonic area, producing a clear reorientation of tonal space. This shift is supported by motion between dominant and submediant harmonies in mm. 80–81, briefly suggesting a deceptive resolution that momentarily destabilizes cadential closure while preparing arrival in D major. Through this, the entrance into this remote tonal region alters the expressive character, which becomes less buoyant and more introspective than in the preceding stanzas.

“This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower”

This tonal relocation produces a corresponding expressive shift, from cyclical pastoral motion toward a more reflective and goal-directed harmonic space, as illustrated in Figure 2.54.

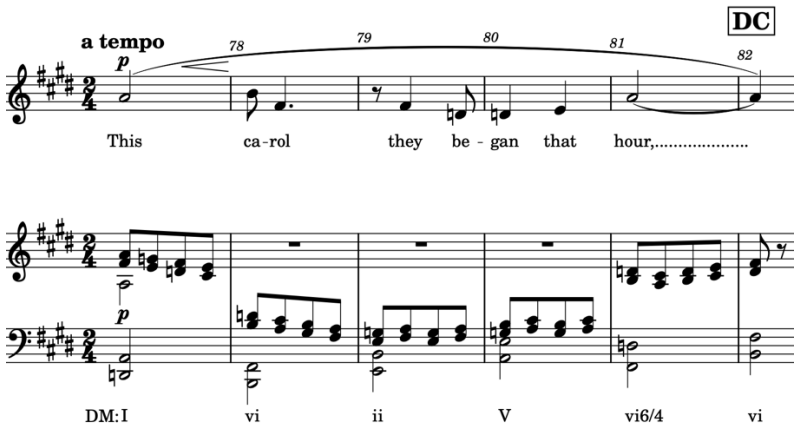


Figure 2.54: mm. 77 – 82 “It was a lover and his lass”

These tonal disruptions do not undermine the pastoral framework but instead suggest a subtle internal instability, in which pastoral continuity is continually re-established after brief moments of harmonic deviation. At the opening of the third stanza, the harmony becomes more clearly directed, moving more quickly toward points of arrival rather than repeating earlier cyclical patterns (i.e., moving away from cyclical repetition toward more goal-directed harmonic progress, rather than simply returning to earlier material). This creates a sense of forward motion that contrasts with the earlier circular structure, suggesting a temporary departure from the otherwise stable pastoral world of E major. This moment of increased harmonic direction aligns with the text’s shift in emphasis from general seasonal recurrence toward a more immediate sense of unfolding action, before ultimately returning to cyclical pastoral stability at the refrain. Although the melodic material remains the same, the harmony pushes the music onward in a way that feels more goal directed. As the stanza continues, this drive fades, and the return of the refrain at mm. 104–115 restores the earlier sense of balance and repetition. With chromatic inflections (D♮ and G♮) removed, tension is reduced and the music reorients firmly toward E

major. The refrain therefore functions as a moment of tonal re-stabilization ahead of the final stanza, as illustrated in Figure 2.55.

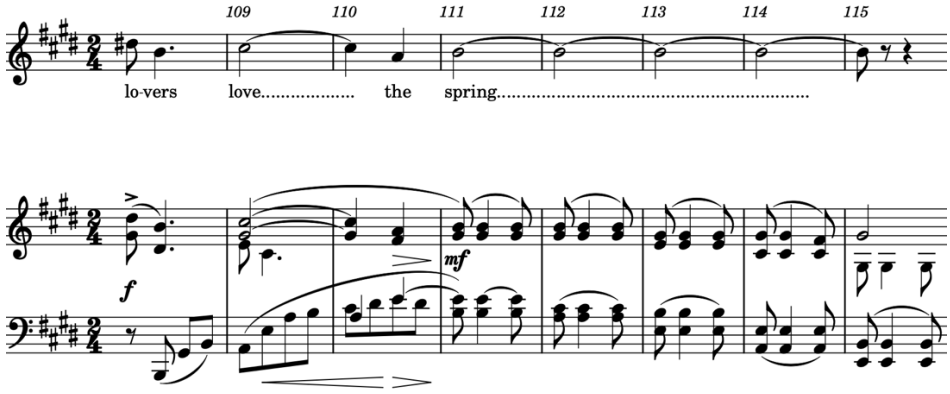


Figure 2.55: mm. 108 – 115 “It was a lover and his lass”

The final stanza functions as a recapitulation of earlier material. E major returns as the primary tonal center, with tonic–subdominant harmony and characteristic accompaniment patterns re-established. The text continues to associate love with cyclical natural imagery, particularly spring as a symbol of renewal. The conclusion thus reinforces the pastoral logic of the song, in which emotional experience is inseparable from seasonal return.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding a ding:
Sweet lovers love the spring.

However, a significant feature of this ending is Finzi’s avoidance of a clear coda. Instead of providing conventional harmonic closure, he cadences without dominant-function preparation, as

the tonic emerges from a Neapolitan harmony in m. 147, producing an unexpected resolution, as illustrated in Figure 2.56.

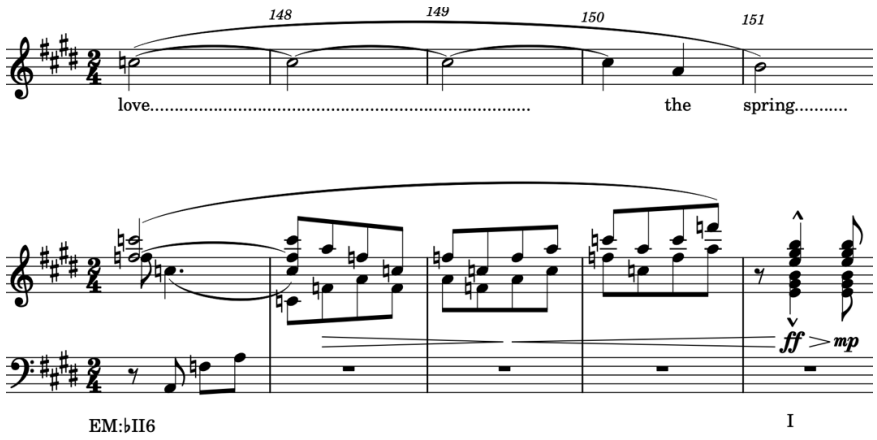


Figure 2.56: mm. 147 – 151 “It was a lover and his lass”

Through this process, Finzi avoids a fully affirmative conclusion and extends the vocal line into the final bars, so that resolution is not achieved through a clear structural cadence, but through continued musical activity in the closing bars, creating a sense of intensification rather than release. This heightened activity is reinforced by a subtle piano figure in the penultimate bar that recalls the recurring refrain “ding a ding a ding” through its short, repeated rhythmic pattern and lightly articulated texture. Its high register and quick ornamental motion create a fluttering effect that may be heard as evoking birdsong or a light, decorative soundscape, sustaining a sense of energy into the final moments rather than allowing the music to fade. Therefore, the closing passage resists final closure, avoiding a definitive cadence and maintaining harmonic and

textural activity at the surface level rather than resolving decisively, reflecting the work's broader emphasis on repetition and cyclical return, as illustrated in Figure 2.57.
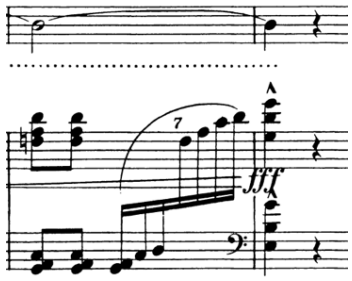


Figure 2.57: mm.156 – 157 "It was a lover and his lass"

Performance Suggestions

Rather than offering a single set of performance recommendations, as in the previous songs of this collection, this section demonstrates how the interpretive principles developed earlier can be applied together. These include diction and textual delivery, as discussed in "Come Away, Come Away, Death"; the interaction between punctuation and music, explored in "Who Is Silvia?"; the relationship between musical phrasing and textual syntax, examined in "Fear No More the Heat o' the Sun"; legato vocal style as it relates to poetic phrasing; sensitivity to harmonic tension and release; and the treatment of the music as a continuous flow of expressive gesture, as demonstrated in "O Mistress Mine." Taken together, these elements form a unified interpretive approach rather than isolated, song-specific techniques. This allows performance decisions to be understood as transferable interpretive principles rather than isolated song-specific instructions.

Within this context, and in applying these principles to "It was a lover and his lass," I will focus primarily on the opening two lines—"It was a lover and his lass / With a hey, and a ho, and a hey nonino," (mm. 5–15)—treating them as representative examples through which these interpretive considerations may be explored. During the analysis, I will explore issues of diction and textual delivery, with comparative reference to earlier songs in the cycle, particularly the first and fourth songs. I will also consider how gestural and declamatory aspects of the vocal line inform phrasing and interpretive decisions, with reference to the second song in the cycle. Finally, I will examine the relationship between musical syntax and poetic structure, with reference to the third song. The aim is to identify performance approaches that may be applied more broadly across the cycle rather than being limited to this individual song. Although the focus is a relatively simple opening passage, this simplicity enables clearer articulation of

interpretive principles that may be extended to more complex settings within the collection. This approach enables consistent comparison across contrasting musical and textual settings within the cycle.

The distinction between hard and soft consonants builds upon the diction approaches established in “Come away, come away, death” and the more legato style used in “O Mistress Mine.” In “It was a lover and his lass,” I adapt syllabic production according to phrase character. In “Come away, come away, death,” I used contrasting syllables such as “tu” and “ku” to differentiate repeated melodic material as the text changed across strophic statements. Here, however, the phrases are more uniformly lyrical in character, so I adopt a predominantly legato syllable (“du”) throughout the strophic repetitions. I reserve “tu” for moments requiring clearer consonantal definition or increased textual articulation. This approach remains consistent across all strophes, while allowing subtle adjustments to reflect local expressive and textual needs. As a result, the phrase maintains continuity of airflow and expressive line while preserving textual clarity.

In “It was a lover and his lass” (mm. 5–10), dictional emphasis is shaped through lateral (/l/) consonantal articulation, where /l/ is produced by occluding the center of the tongue and allowing airstream to flow along the sides, particularly in words such as “lover” and “lass,” which reinforces the smooth, resonant quality of the phrase. This lateral articulation supports forward resonance and continuity of line, helping to avoid interruption of the melodic contour. Within this context, select consonantal points of structural emphasis are articulated using a “tu” syllable, as illustrated in Figure 2.58.
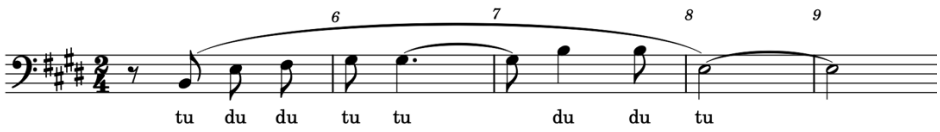


Figure 2.58: mm. 5 – 9 Brass Interpretation

Although there are other words that contain similar points of emphasis, these serve as the primary focus of the line and are articulated with “tu,” while still supporting more legato phrasing through the use of “du.” Through this approach, clarity of diction is preserved while maintaining a smooth and continuous vocal line.

This contrasts with the second line, “With a hey, and a ho, and a hey nonino” (mm. 10–15), which presents a slightly different phrasing from the preceding material. This passage carries greater rhythmic emphasis and forward motion, although it still contains elements of legato style. As a result, the text requires a clearer and more articulated delivery. Within this context, the words “hey,” “ho,” and “hey nonino” drive the phrase forward with increased energy and therefore require a more defined “tu” articulation to support rhythmic clarity and projection, as illustrated in Figure 2.59.

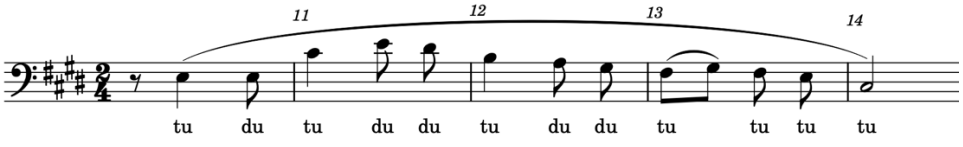


Figure 2.59: mm. 10 – 14 Brass Interpretation

This articulation is achieved through a more glottal onset on “hey” and “ho,” creating a sharper attack that reinforces the rhythmic drive, while “nonino” is shaped with a more nasal resonance

to maintain clarity within the quicker-moving phrase. Through this differentiation, the passage achieves greater textual definition while preserving overall musical flow.

The second consideration concerns the relationship between rhetorical function and phrase shaping in performance, building on the distinction between interrogative and declarative phrasing established earlier in "Who is Silvia?". In that song, shifts between rhetorical questioning and declarative statement generate contrasting phrase structures and patterns of breath organization. By contrast, the opening of "It was a lover and his lass / With a hey, and a ho, and a hey nonino" (mm. 5–15) unfolds as a consistently declamatory statement. As a result, the passage supports a continuous 4+4 phrase structure, reinforced through textual emphasis and musical grouping rather than internal fragmentation, as illustrated in Figure 2.60.

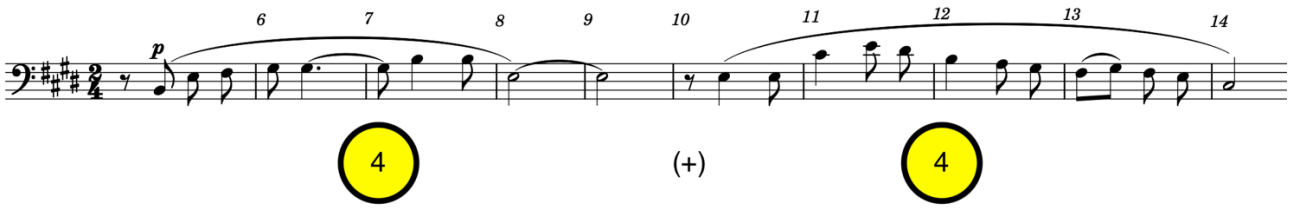


Figure 2.60: mm. 5 – 14 "It was a lover and his lass" Phrasing

This structural division is reflected in the musical phrasing, which aligns closely with the vocal line and does not introduce additional internal breaks beyond those implied by the syncopated accent on beat 1 of m. 7. The opening phrase, "It was a lover and his lass," and its continuation, "With a hey, and a ho, and a hey nonino," can therefore be understood as a single continuous unit, supported by a prevailing legato line and its placement within the vocal tessitura. The figure above clarifies this relationship by indicating points of breath and alignment that articulate the broader phrase structure. Furthermore, this rhetorical continuity reinforces the musical

interpretation. Unlike “Who is Silvia?”, where shifts between interrogative and declarative rhetoric generate contrasting phrase segmentation, “It was a lover and his lass” maintains a consistent declarative character throughout the opening passage. From a performance perspective, this consistency encourages a sustained approach to breath, articulation, and phrase direction, allowing performers to mirror the legato and declamatory flow of vocal delivery.

The third and final consideration concerns textual syntax and stress within specific words and phrases, exemplified by “Fear no more the heat o’ the sun.” In this context, brass performers shape phrasing by attending to the interaction between vocal stress patterns and musical contour, allowing certain notes to receive greater emphasis according to their rhetorical importance within the text. Rather than treating all notes as equivalent, this approach encourages performers to identify primary and secondary points of stress in relation to spoken delivery. In turn, phrasing, articulation, dynamic shaping, and breath placement are guided by the text’s natural hierarchy, enabling instrumental performance to reflect more closely the inflection and expressive weighting of vocal declamation. This relationship is illustrated in Figures 2.61 and 2.62, where notes associated with higher levels of textual stress are highlighted using a colour-coded system: red corresponds to primary stress, yellow to secondary stress, and green to tertiary stress. This illustrates how spoken emphasis informs musical weighting within the melodic line.

In “It was a lover and his lass” (mm. 5–10), this principle of textual hierarchy is less pronounced than in more recitative-like passages such as “Fear no more the heat o’ the sun.” Because the declamation is comparatively uniform, verbal emphasis is distributed more evenly across the phrase. Nonetheless, subtle stress patterns can still be discerned, particularly in the distribution of natural speech emphasis across the opening line. The phrase “It was a lover and his lass” places mild primary emphasis on the nouns “lover” and “lass,” with secondary

emphasis on “was” and “his,” while the remaining function words—“It,” “a,” and “and”—occupy a tertiary level due to their limited rhythmic and rhetorical weight.

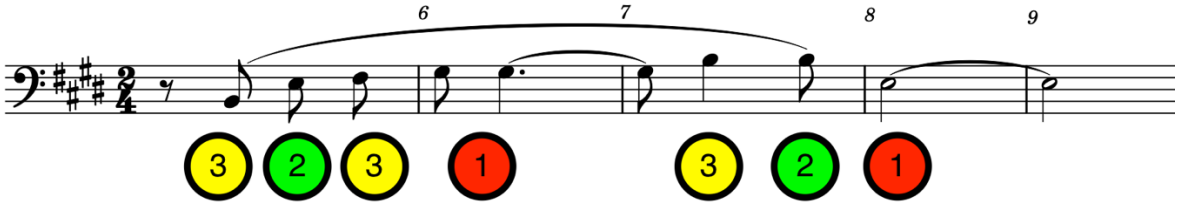


Figure 2.61: mm. 5 – 10 “It was a lover and his lass” Syntax

By contrast, the second line, “With a hey, and a ho, and a hey nonino” (mm. 10–15), exhibits a reduced sense of hierarchical stress, as the repeated vocables and connective conjunctions distribute emphasis more evenly across the phrase. Within this texture, however, a hierarchy may still be perceived: “nonino” carries primary emphasis, while “hey” and “ho” assume secondary emphasis; the connective words “with” and “and” remain tertiary due to their minimal rhythmic weight. These function words generally fall on weaker metrical positions and serve primarily to connect the phrase rather than define its stress structure.

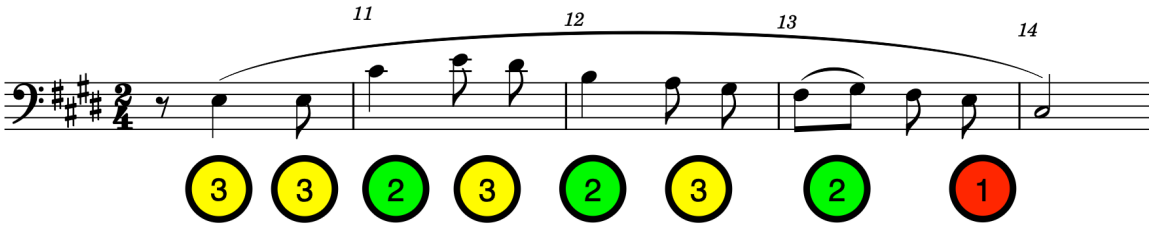


Figure 2.62: mm. 10 – 14 “It was a lover and his lass” Syntax

These examples demonstrate how differing textual settings shape the perception and execution of stress, phrasing, and articulation in performance. Across the song collection, diction, rhetorical structure, and textual syntax function not as isolated interpretive concerns, but as interdependent concepts that collectively inform vocal decision-making. Whether through the shaping of consonantal detail, the organization of breath and phrase, or the weighting of syllabic stress, performers are required to respond flexibly to the expressive demands of each text while maintaining continuity of line and rhetorical coherence. In this way, the analytical approaches outlined throughout this section provide transferable principles for performance that extend beyond individual songs, offering a framework to guide interpretive decision-making for performers approaching the cycle as a unified whole, regardless of performance context or medium.

Chapter 3: Adaptation and Difficulty Scoring

Although *Let Us Garlands Bring* offers significant musical and pedagogical value for tuba and euphonium performers, many brass pedagogues may be unfamiliar with the collection and uncertain about where individual songs fit within a student's progression of study. Because these works originate in the vocal repertoire, instructors may also question how their technical and musical demands compare to more commonly taught brass literature.

To make these works more accessible for studio instruction, each song in *Let Us Garlands Bring* is evaluated using a structured scoring system adapted from the International Tuba and Euphonium Association (ITEA) Standard Literature List. This framework provides a transparent and consistent method for assessing both technical and musical difficulty, allowing pedagogues to compare these transcriptions with established brass repertoire. By situating each song within a familiar evaluative framework, instructors can more easily determine which movements are appropriate for students at different stages of development and select repertoire that aligns with specific technical and musical objectives. In this way, the scoring system serves not only as an assessment tool but also as a practical guide for incorporating this collection into brass pedagogy.

The ITEA system evaluates difficulty across multiple categories: range, dexterity, rhythm and tempo, miscellaneous factors (including clefs, chromaticism, ornamentation, and other considerations), and piano accompaniment difficulty. In this chapter, I apply these criteria to each song in *Let Us Garlands Bring*, assigning a difficulty score to facilitate its pedagogical application. Before doing so, I outline the process by which these scores were generated and acknowledge that, although the system is designed to produce a largely objective rating, some

degree of subjectivity is unavoidable. In practice, point totals are assigned according to defined criteria, but interpretive judgment remains an essential component of the evaluation.

Range

This category evaluates the absolute pitch span of each composition. Within the ITEA system, range is calculated by assigning one-half point per semitone across the total span. This is simplified to a baseline range—from B♭ to the D above middle C—which is assigned a default value of sixteen points. When a composition exceeds this span, additional points are awarded according to established charts: upper extensions accumulate incrementally, while lower extensions follow either the 'A' or 'B' chart, depending on whether the composition requires four valves. If the total score for this category exceeds the maximum threshold, the calculated value defaults to forty points. For further clarification on these criteria, see Figures 3.1 and 3.2.

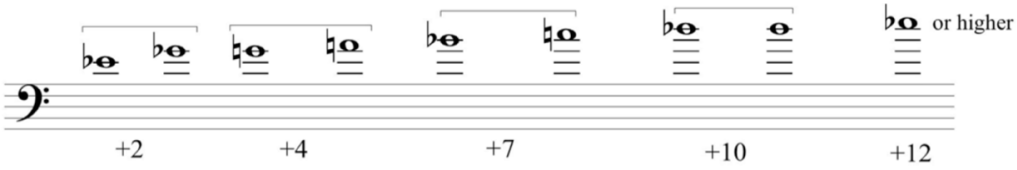


Figure 3.1: High Range Additional Scoring Chart[44]

[44] "Standard Literature List," International Tuba and Euphonium Association, accessed March 12, 2026, https://iteaonline.org/standard-literature-list.

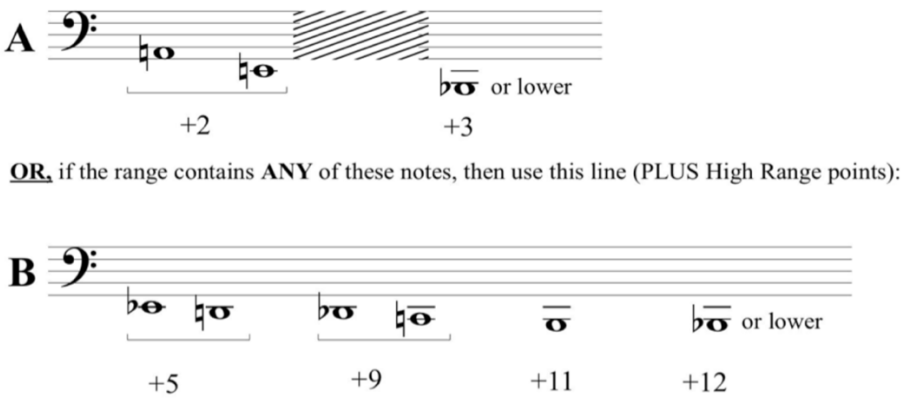


Figure 3.2: Low Range Additional Scoring Chart[45]

For the sake of clarity, I will discuss range using scientific pitch notation, though it is not present in the original ITEA framework. I will also present material from each song in bass clef, rather than the original treble clef, to better align with standards in euphonium repertoire.

Dexterity

This category evaluates interval accessibility and technical difficulty within each song. This scoring is based primarily on the most structurally significant or technically demanding interval within each composition, considering its frequency and musical context. A corresponding numerical value is assigned accordingly. Table 3.1 presents the sixteen interval classifications and their associated point correlations used in the ITEA Standard Literature List.

[45] Ibid.

Interval Classification	Points Correlation
Minor 2nd	1
Major 2nd	2
Minor 3rd	3
Major 3rd	4
Perfect 4th	5
Augmented 4th/Diminished 5th	6
Perfect 5th	7
Minor 6th	8
Major 6th	9
Minor 7th	10
Major 7th	11
Perfect 8th	12
Minor 9th	13
Major 9th	14
Minor 10th	15
Major 10th	16

Table 3.1: Dexterity Scoring Chart [46]

Once the total interval occurrences are tabulated from the score, each song is compiled into a quantified data table. This process enables the identification of the most structurally significant or technically demanding interval, which is then assigned a point value corresponding to its difficulty. In determining this value, rhythmic complexity, tempo, and note values are also considered due to their impact on dexterity of the instrument. Furthermore, additional points are awarded based on the overall level of technical difficulty present throughout the piece. As with range, the total score for this criterion is capped at forty points to ensure consistency across the evaluation system. Table 3.2 provides the point correlation for dexterity difficulty classification.

[46] Ibid.

Dexterity Classification	Points Correlation
Easy Dexterity	0
Medium Dexterity	7
Advanced Dexterity	14

Table 3.2: Dexterity Difficulty Scoring[47]

For example, if the most significant interval in a piece is a perfect fifth, it is assigned seven points. Due to a perfect fifth falling within the medium dexterity classification, an additional seven points are added, resulting in a total dexterity score of fourteen points for that category.

Rhythm & Tempo

This category evaluates the rhythmic complexity and tempo-based performance demands of each composition. Most compositions can be reduced to fundamental rhythmic elements, often articulated through a central motif, which form the structural foundation of the work. The ITEA system organizes these elements into eight classifications. Table 3.3 illustrates the ITEA rhythmic classification system and its point correlations.

[47] Ibid.

Rhythmic Classification	Points Correlation
Whole, Dotted Half, or Half Notes	1
Quarter or 8th Notes	3
Dotted 8th/16th Note Pattern	4
16th Notes or Greater	7
Syncopation	3
Triplets or Compound Meter	3
Jazz Rhythms	4
Complex Rhythms	10

Table 3.3: Rhythm Scoring Chart[48]

Once rhythmic classifications are tabulated from the score in a data table, the two most frequently occurring rhythmic categories are identified, and their corresponding point values are added to the total according to the ITEA criteria. For example, if the most frequently occurring rhythmic groupings in a composition are quarter note/eighth notes and dotted eighth–sixteenth note, the total score would be seven points based on the combined values of these rhythmic groupings.

Tempo is considered an additional factor that influences rhythmic complexity and performance difficulty and may increase the total point value. Table 3.4 provides the tempo classification and corresponding point values within the criteria

Tempo Classification	Points Correlation
Slow Tempo	0
Medium Tempo	2
Fast Tempo	6

Table 3.4: Tempo Scoring Chart[49]

Because ITEA rubric does not define exact tempo boundaries for each classification, tempo markings are interpreted using general pedagogical guidelines rather than fixed numerical

[48] Ibid.
[49] Ibid.

standards. These guidelines are derived from commonly accepted performance-practice conventions presented in music theory and pedagogy texts, such as *The Musician's Guide to Theory and Analysis* by Jane Piper Clendinning and Elizabeth West Marvin[50], which conceptualize tempo in relation to expressive character and tempo terminology rather than strict numerical values. While these sources do not prescribe exact numerical ranges, the tempo categories used in this study represent a synthesis of these conventions and standard pedagogical practice.

For the purposes of this analysis, approximate tempo ranges are defined as follows, with the understanding that these may vary depending on musical context:

- Slow Tempo: ~40–75BPM
- Medium Tempo: ~75–120 BPM
- Fast Tempo: ~120–168+ BPM

Furthermore, the process for applying this classification is completed in two steps: (a) identifying the tempo indicated in the score, whether expressed as a metronome marking, tempo indication, or both, and (b) relating the tempo to rhythmic activity and range, based on subdivision and perceived difficulty.

Due to this system not explicitly defining tempo-based point allocations, this category allows for interpretive flexibility and supports broader analytical discussion. Rather than relying solely on fixed numerical values, this criterion evaluates how rhythmic materials function at a musically appropriate tempo. To ensure consistency, the total score for this category is capped at twenty points, with any value exceeding this limit recorded as twenty points.

[50] Jane Piper Clendinning and Elizabeth West Marvin, *The Musician's Guide to Theory and Analysis*, 4th ed. (New York: W. W. Norton & Company, 2021), 28.

For example, a composition that primarily uses whole, dotted half, or half notes, along with quarter notes, receives one point for the whole/dotted half/half-note category and three points for the quarter/eighth-note category, resulting in a subtotal of four points. If that composition indicates *allegretto* and has a tempo marking equivalent to approximately eighty beats per minute, two additional points are awarded, bringing the total score for the category to six.

Miscellaneous

This category evaluates compositional, technical, and notational elements that increase a piece's difficulty and are not addressed in the preceding categories. It encompasses a range of advanced features and is divided into fourteen distinct elements. Terms such as "excessive" and "difficult," which further qualify the level of compositional and technical complexity, are taken from the ITEA rubric and are not separately defined. Table 3.5 shows the ITEA miscellaneous classification and corresponding point values.

Compositional Technical	Points Correlation
Multiple Key Changes	1
Frequent Time Changes	1
Excessive Length of Phrases	1
Difficult Key Signatures	1
Mute Usage	1
Clef Changes	2
Multiple Dynamic Changes	2
Chromaticism	2
Multiple Tempo Changes	2
Excessive Endurance Required	3
Ornamentation	3
Non-Idiomatic Writing	4
Specialized Extended Techniques	6
Advanced Compositional Techniques	10

Table 3.5: Miscellaneous Scoring Chart[51]

To arrive at a point value, I identify all applicable elements within this category, with the total score capped at ten points according to the ITEA scoring criteria. Due to many of these techniques being advanced, most beginner and intermediate compositions include relatively few elements from this category. However, this category is included to ensure that unique or exceptional challenges are recognized and quantified, contributing to a more comprehensive assessment of overall difficulty

Supplementary Material

At the end of each analysis, two other compositions from the standard tuba and euphonium repertoire are identified that correspond to the scoring level of the song being examined. These comparison compositions are selected from the ITEA Standard Repertoire List and are intended to provide brass pedagogues with familiar reference points when evaluating the

[51] Ibid.

technical and musical demands of each song. Although several factors inform these pairings, the primary objective is to compare works of similar difficulty so that instructors can more easily determine when a particular song from *Let Us Garlands Bring* is appropriate for a student's level of development. By relating these transcriptions to repertoire that is already widely used in brass studios, this comparison provides a practical framework for incorporating the collection into applied teaching.

“Come away, come away, death”

Category	Point Total
Range	16
Dexterity	19
Rhythm and Tempo	10
Miscellaneous	3
Total Score	48

Table 3.6: “Come away, come away, death” Scoring Breakdown

Range

The range profile of “Come away, come away, death” is well within the capabilities of an intermediate performer, spanning from B♭^{2} to D^{4}. With a top pitch of D^{4}, this song occasionally ascends above the staff; however, these notes do not last for extended durations. This limited occurrence presents a relatively low technical demand, as such notes do not significantly increase performance difficulty or affect the point total within the evaluative framework.

I assign sixteen points for the primary range, with no additional points awarded, as the span remains entirely within the specified limits. This range profile reflects limited pitch demands and minimal registral contrast, placing the piece toward the lower end of the range-difficulty spectrum.

Total: 16 Points

Dexterity

The intervallic profile of “Come away, come away, death” is largely characterized by stepwise motion. The most prominent intervals are the major second, occurring forty times, and the minor second, occurring twenty-five times. Due to the lack of disjunct intervals and the low technical demand of stepwise motion for brass performers, these intervals reflect a low level of

difficulty and have minimal impact on the song's dexterity score within the evaluative framework. Table 3.6 summarizes the interval distribution and breakdown of "Come away, come away, death".

Interval Classification	**Interval Distribution**
Minor 2nd	25
Major 2nd	40
Minor 3rd	8
Major 3rd	5
Perfect 4th	3
Augmented 4th/Diminished 5th	1
Perfect 5th	9
Minor 6th	6
Major 6th	1
Minor 7th	5
Major 7th	0
Perfect 8th	4

Table 3.7: "Come away, come away, death" Dexterity Chart

While major and minor seconds, and therefore stepwise motion, are prevalent throughout the song, Finzi also incorporates larger intervals—fourths, fourths, fifths, sixths, and occasional octaves—that increase the technical demands, particularly in the middle and later stages of phrases. Although beginning and intermediate performers may be comfortable with scalar motion, these wider melodic leaps require greater precision in intonation, embouchure stability, and breath support. For brass performers, the difficulty of these intervals is often influenced by register and musical context, as shifts between registers demand consistent air support and accurate pitch placement.

The slower tempo in "Come away, come away, death" significantly increases the technical demands of the work by exposing each pitch and making inaccuracies in intonation, tone, and articulation more apparent. The sustained pacing also requires performers to maintain

consistent breath support and embouchure stability throughout longer note values and across intervallic leaps. This is particularly evident in mm. 30–37, where the phrase features wide intervallic motion, including a minor sixth, perfect fourth, and perfect octave. These leaps must be executed with precise pitch placement and continuous air support to maintain stability and musical continuity through the ends of the phrases, as illustrated in Figure 3.4.

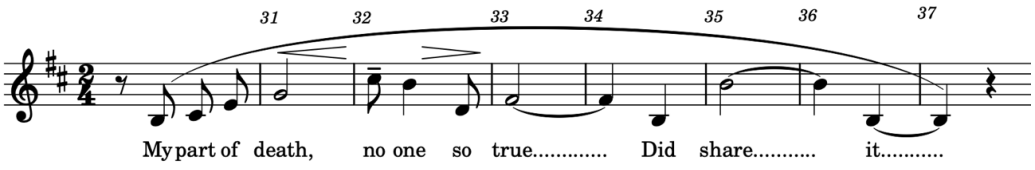


Figure 3.3: “Come away, come away death” Dexterity Example

Here, I consider the perfect octave to be the most technically demanding interval. Although it appears only four times, its placement in structurally important positions, combined with the prevailing tempo, increases its technical demand due to the requirement for precise control over large registral displacement within a sustained melodic line. As a result, I assign it a value of twelve points. Because the perfect octave falls within the medium dexterity classification of the scoring system, it receives an additional seven medium dexterity points. When combined, the total dexterity score is nineteen points.

Total: 19 Points

Rhythm & Tempo

The most frequently occurring rhythmic figures in “Come away, come away, death” are quarter-note/eighth-note groupings and sixteenth-note groupings. These two rhythmic categories appear one-hundred forty-two times in total, with the quarter-note/eighth-note groupings

occurring one-hundred twenty-five times and the sixteenth-note groupings occurring seventeen times. The remaining rhythmic values, including whole notes, dotted half notes, half-note groupings, and dotted eighth–sixteenth figures, occur far less frequently, totaling sixteen occurrences. Table 3.7 outlines the rhythmic profile for “Come away, come away, death”.

Rhythm Grouping	**Rhythm Distribution**
Whole, Dotted Half or Half Notes	15
Quarter or Eighth Notes	125
Dotted Eighth/Sixteenth Note Pattern	1
Sixteenth Notes or Greater	17
Syncopation	0
Triplets or Compound Meter	0
Jazz Rhythms	0
Complex Rhythms	0

Table 3.8: “Come away, come away, death” Rhythm Chart

As a result, the quarter- and eighth-note category furnishes three points within the scoring rubric, while sixteenth-note activity contributes an additional seven points.

Additionally, tempo plays a significant role in determining the technical demands of the song. The score indicates a tempo of quarter note equals sixty beats per minute, marked *Lugubre*,[52] which falls within the slow range. As such, the tempo imposes limited technical difficulty, primarily requiring sustained breath control, tonal consistency, and sensitive phrasing, and therefore yields no additional points. When combined with the rhythmic analysis above, this results in a total rhythmic category score of ten points.

Total: <u>10 Points</u>

[52] This is an Italian musical term used to indicate a mournful or funereal character.

Miscellaneous

The key miscellaneous features of "Come away, come away, death" are frequent time changes, extended phrase lengths, and a challenging key signature. Table 3.8 details the presence or absence of each evaluated compositional technique and its contribution to the miscellaneous score.

Compositional Technique	**Correlation**
Multiple Key Change	×
Frequent Time Change	✓
Excessive Length of Phrases	✓
Difficult Key Signature	✓
Mute Usage	×
Clef Changes	×
Multiple Dynamic Changes	×
Chromaticism	×
Multiple Tempo Changes	×
Excessive Endurance Required	×
Ornamentation	×
Non-Idiomatic Writing	×
Specialized Extended Techniques	×
Advanced Compositional Techniques	×

Table 3.9: "Come away, come away death" Miscellaneous Chart

The first significant factor from this category that contributes to increased difficulty is the frequent use of shifting meters. Although metric flexibility is increasingly common in modern repertoire, this song alternates between simple duple (2/4) and simple triple (3/4) meters, particularly at phrase conclusions. This first occurs in mm. 9–11, with additional metric shifts appearing throughout the song, including mm. 17–19, 48–50, 56–58, and 62–64. See Figure 3.5.
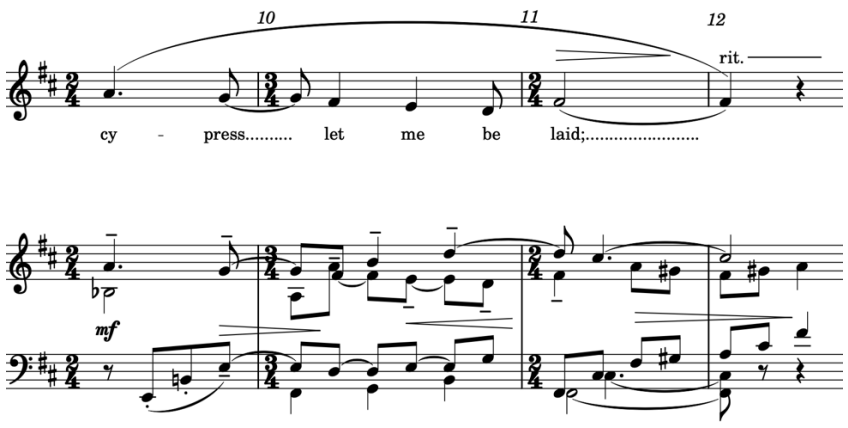


Figure 3.4: “Come away, come away death” Mixed Meter Example

While these passages are not identical, the alternation between duple and triple meters reflects Finzi’s attentiveness to poetic inflection, allowing the natural stress patterns of the text to shape the rhythmic structure rather than enforcing strict metric regularity. As a result, performers must navigate these metric changes with precision while simultaneously shaping the expressive delivery of the text, thereby increasing both technical and interpretive demands. This rhythmic complexity highlights the nuanced interplay between meter and prosody, justifying the allocation of one additional point to account for the performance challenges it presents.

The song’s phrase structure, shaped primarily by the syntax of the text rather than conventional instrumental design, presents additional interpretive challenges. Phrases often extend beyond standard four- or eight-measure units, instead following the natural contours and punctuation of the poetry. As a result, performers should prioritize textual pauses—indicated by commas or semicolons in the score and often referred to as vocal lifts—when determining breath points, rather than relying on metric divisions or symmetrical phrase construction. This approach is especially important in the opening phrase (mm. 5–12), where four distinct pauses align with moments of syntactic or expressive emphasis in the text, as shown in Figure 3.6.
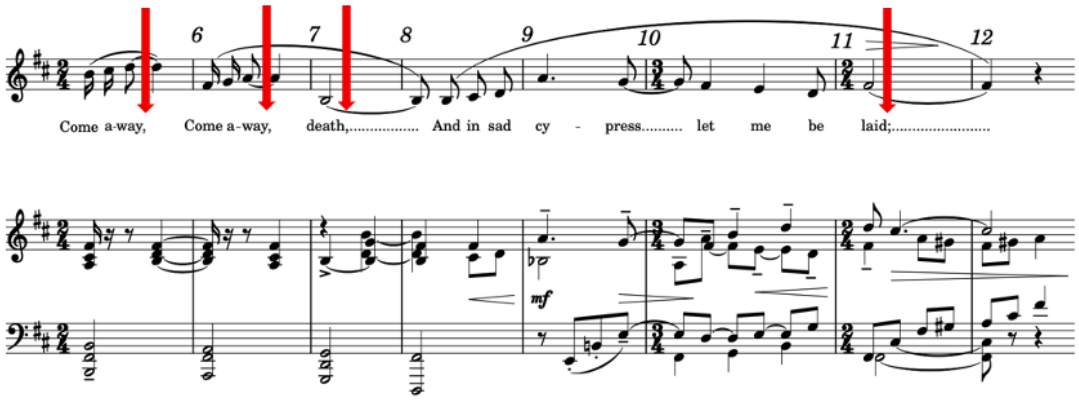


Figure 3.5: “Come away, come away death” Extended Phrase Example

These textual pauses produce irregular phrase lengths that may challenge performers accustomed to more symmetrical lines. Whereas an instrumentalist might logically breathe only once during such a passage, the singer must simultaneously identify the structural and expressive high points of each phrase and shape the musical line while preserving textual clarity. To maintain the integrity of the vocal line, the performer must engage in deliberate breath planning, careful consideration of textual inflection and diction, and sustain expressive continuity across uneven phrase structures. The coordination of these elements increases both technical and interpretive demands, therefore contributing an additional point within this category.

The final factor contributing to performance difficulty is the song’s tonal center. This song is set in a key with two sharps, corresponding to B minor or D major. Although these key signatures are neither remote nor unconventional, they occur less frequently in secondary-level low brass repertoire, where pedagogical writing tends to favor flat-based tonalities.[53] As a result,

[53]As educators, it is essential to recognize that mastery of all key signatures requires deliberate, repeated, and contextually grounded practice. In the present case, the performer must engage with the key signature both within the piece and through complementary exercises—such as scales and etudes—to achieve technical facility and expressive confidence.

performers must exercise heightened attention to intonation, fingering, and pitch centering within these sharp-key areas. Furthermore, the key's interaction with the song's harmonic and melodic contours can amplify expressive challenges, requiring performers to maintain clarity and balance between vocal line and accompaniment while navigating subtle chromatic shifts and contrasting tonal areas. The challenges posed by frequent metric shifts, irregular phrase structures, and combined with the moderately demanding key signature justify the allocation of three additional points for heightened performance difficulty.

Total: 3 Points

Overall, the scoring of "Come away, come away, death," resulted in a total of forty-eight points, indicating a lower level of technical and interpretive difficulty when assessed against the established rubric criteria.

Total: 48 Points

Supplementary Material

Although the score does not designate a specific pedagogical level, it provides a point of comparison within the adapted ITEA framework. As a result, and in accordance with the scoring-based methodology outlined in this chapter, two movements were selected from larger works within the established repertoire. These selections align closely with the evaluated score of "Come away, come away, death," maintaining consistency within the comparative difficulty structure.

The first example is the second movement, "Song," from *Sonata for Unaccompanied Trombone or Euphonium* by Fred Clinard[54], which was assigned a score of forty-five points

[54] Fred L. Clinard, *Sonata for Unaccompanied Euphonium* (Nashville, TN: Shawnee Press, Inc., 1978), 3.

within the ITEA evaluative framework. This placement reflects its moderate classification, particularly in relation to pitch content, specifically range, and sustained lyrical writing. The movement is expressive and song-like in character while remaining technically accessible; however, it features a significantly wider range extending from C^2 to $B♭^4$, which is more expansive than that of "Come away, come away, death". Even though this expanded range introduces more challenges in register control and consistency, it remains appropriate for study and demonstrates clear pedagogical value. The composition supports the development of expressive performance skills within an unaccompanied context and requires sustained attention to line, pacing, and phrasing without harmonic or textual support, placing greater emphasis on independently shaped musical direction and interpretative decisions.

The second example is the second movement, "Lento," from the *Euphonium Concerto* by Joseph Horovitz,[55] which was assigned a score of forty-six points within the ITEA evaluative framework. This scoring reflects its moderate classification, particularly in relation to sustained lyrical demands and control within a slow tempo. The movement is similarly expressive and closely aligned in tempo with "Come away, come away, death," though slightly faster than Clinard's "Song." In terms of range, it extends from C^3 to G^4, making it wider than "Come away, come away, death" but less extensive than Clinard's movement. Despite this, the primary challenge lies in sustained melodic control and long-line phrasing within an exposed texture rather than technical display. As a result, the performer must demonstrate refined control of tone production, breath management, and expressive shaping, as any instability is immediately noticeable. This level of expressive and technical demand reinforces its position as a moderate-level study in expressive control within the ITEA framework.

[55] Joseph Horovitz, *Euphonium Concerto* (London: Novello Publishing Limited, 1972), 5–7.

“Who is Silvia?”

Category	Point Total
Range	18
Dexterity	12
Rhythm and Tempo	10
Miscellaneous	4
Total Score	44

Table 3.10: “Who is Silvia?” Scoring Breakdown

Range

The range profile of “Who is Silvia?” is nearly identical to that of “Come away, come away, death,” spanning from A^2 to D^4. The range neither extends higher nor descends more than a semitone below the previous song, resulting in a level of accessibility that remains comfortable for intermediate performers.

According to the scoring rubric, sixteen points are assigned for the primary range, with an additional two points awarded for extending slightly below the specified lower limit of $B♭^2$, resulting in a total of eighteen points. Despite this modest extension, the melodic content remains stable and contained, yielding a generally low tessitura with minimal registral contrast. As such, the piece still falls toward the lower end of the range-difficulty spectrum.

Total: 18 Points

Dexterity

The intervallic profile of “Who is Silvia?” is prominently characterized by stepwise motion. Unlike “Come away, come away, death,” which featured two dominant intervals, this song contains three fundamental intervals: the major second, minor second, and perfect fourth. The major second is the most prevalent interval, occurring thirty-six times, while the minor

second and perfect fourth both occur fourteen times. These primary intervals, indicate a low level of difficulty and have minimal impact on the dexterity score within the evaluative framework. Table 3.9 presents the interval distribution and breakdown of “Who is Silvia?”.

Interval Classification	**Interval Distribution**
Minor 2nd	14
Major 2nd	36
Minor 3rd	9
Major 3rd	4
Perfect 4th	14
Augmented 4th/Diminished 5th	0
Perfect 5th	8
Minor 6th	0
Major 6th	2
Minor 7th	0
Major 7th	0
Perfect 8th	2

Table 3.11: “Who is Silvia?” Dexterity Chart

Although stepwise motion remains dominant, Finzi incorporates larger intervals more frequently, creating greater intervallic variety and contrast than in the collection’s first song. These larger intervals include major and minor thirds, perfect fifths, minor sixths, and perfect octaves. There is an argument that the increased use of wider melodic spans could be linked to the question-and-answer nature of the text; the interrogative phrases often contain more expansive leaps, while the answering material tends to adopt more contained, stepwise motion. In this regard, the text directly shapes melodic contour and contributes to a more varied intervallic profile.

Based on the data, I identify the, the perfect fourth is identified as the most technically demanding interval in this song. Although it is not a large leap, its frequent occurrence (fourteen times), combined with the moderate tempo, increases performance demand. Consequently, it

requires consistent accuracy in both pitch placement and interval recognition within a flowing melodic context. This assessment results in a score of five points, which, when combined with the dexterity classification difficulty of seven points, produces a total score of twelve points for this category.

Total: 12 Points

Rhythm & Tempo

The rhythmic profile of "Who is Silvia?" is defined by its two most frequently occurring rhythmic figures: dotted eighth–sixteenth groupings and quarter-note/eighth-note groupings. Of the one hundred and seven total occurrences, the dotted eighth–sixteenth groupings occur sixty times, while the quarter-note/eighth-note groupings occur forty-seven times. The remaining rhythmic values—including whole notes, dotted half notes, half-note groupings, and the occasional triplet or compound-meter figure—appear far less frequently, totaling only seven occurrences. Table 3.10 presents the rhythmic-grouping profile of "Who is Silvia?".

Rhythm Grouping	**Rhythm Distribution**
Whole, Dotted Half or Half Notes	4
Quarter or Eighth Notes	47
Dotted Eighth/Sixteenth Note Pattern	60
Sixteenth Notes or Greater	0
Syncopation	0
Triplets or Compound Meter	3
Jazz Rhythms	0
Complex Rhythms	0

Table 3.12: "Who is Silvia?" Rhythm Chart

Although less prominent, quarter notes and standalone eighth-note patterns also contribute to the piece's lively character, introducing variety within an otherwise predictably energetic rhythmic

framework. As a result, the dotted eighth–sixteenth groupings yield five points within the scoring rubric, while quarter-and eighth-note patterns contribute an additional three points, resulting in a total of eight points.

In addition to rhythmic structure, tempo plays a significant role in assessing the technical demands of this song. The score specifies a tempo of quarter note equals eighty-eight and is marked *Allegro*; however, there is a disconnect between the tempo marking and Finzi's terminology, creating ambiguity in its practical realization. The *Allegro* indication suggests a faster tempo and stylistic clarity, whereas the metronome marking of eighty-eight beats per minute indicates a more moderate performance tempo. Even with these potentially conflicting performance instructions, this song is faster in comparison to the previous song and the rest of the collection. As such, this *Allegro* marking is more appropriately situated within a moderate tempo range, placing it at the lower end of that spectrum and adding two points to the performance difficulty score. This adjustment brings the total rhythm and tempo category score to ten points.

Total: 10 Points

Miscellaneous

Three miscellaneous elements stand out in "Who is Silvia?": frequent time changes, and ornamentation. Table 3.11 presents these findings and indicates the presence or absence of each evaluated element.

Compositional Technique	Correlation
Multiple Key Change	×
Frequent Time Change	✓
Excessive Length of Phrases	×
Difficult Key Signature	×
Mute Usage	×
Clef Changes	×
Multiple Dynamic Changes	×
Chromaticism	×
Multiple Tempo Changes	×
Excessive Endurance Required	×
Ornamentation	✓
Non-Idiomatic Writing	×
Specialized Extended Techniques	×
Advanced Compositional Techniques	×

Table 3.13: “Who is Silvia?” Miscellaneous Chart

The first significant factor contributing to increased difficulty in this category is Finzi’s frequent use of meter changes. Similar to “Come away, come away, death” the piece alternates between simple duple and simple triple meter; however, here the alternation occurs between 2/4 and 3/8 rather than 2/4 and 3/4. This shift first appears in mm. 12–14 and recurs in comparable contexts

throughout the composition (mm. 25–27 and 40–42). Figure 3.7 illustrates the initial occurrence in mm. 12–14.
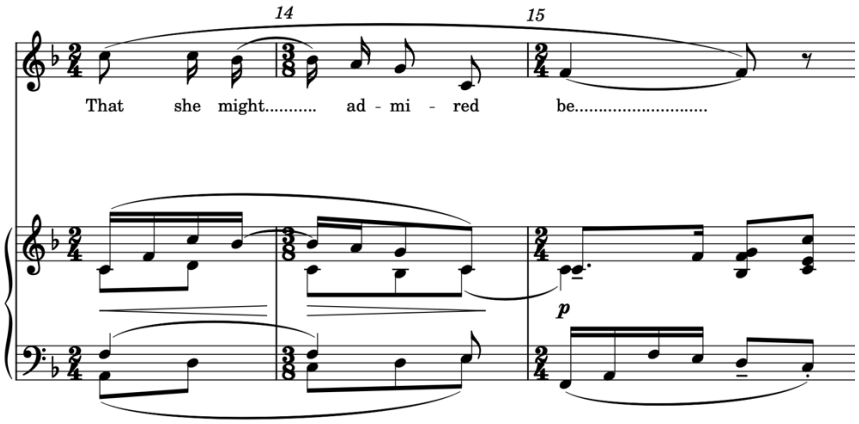


Figure 3.6: “Who is Silvia?” Mixed Meter Example

At first glance, these meter changes may appear abrupt; however, these instances are closely aligned with the natural structure of the text and tend to occur at the ends of stanzas and phrases. As a result, the performer must maintain refined metric awareness and a strong internal pulse to execute each phrase accurately—demands that are heightened in comparison to the previous song. When considered alongside the more interrogative textual content and fragmented melodic material in these passages, these factors significantly increase the technical and interpretive demands placed on the performer and justify the allocation of one additional point

In addition to meter changes, the song presents further challenges through its use of ornamentation, particularly grace notes, which appear in two distinct forms throughout the song. The first form occurs in multiple locations, including mm. 5 and 33, where it is placed at the onset of a phrase; both occurrences share identical rhythmic placement. In these instances, the

grace note differs in pitch from the principal note, requiring precise coordination and rhythmic control from the performer, as illustrated in Figure 3.8.

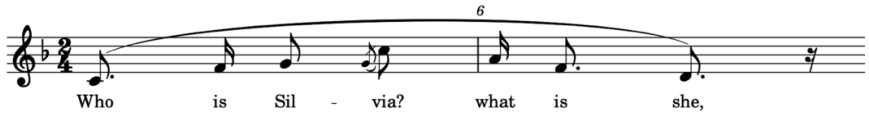


Figure 3.7: “Who is Silvia?” Grace Note Example #1

The second instance appears in mm. 35, where the grace note reiterates the preceding pitch and is followed immediately by a hemiola figure, introducing additional rhythmic complexity, as illustrated in Figure 3.9.

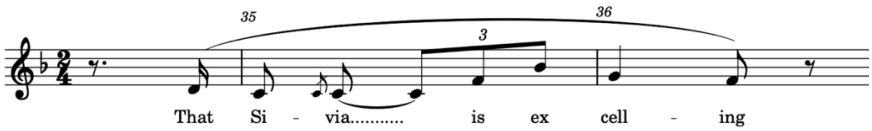


Figure 3.8: “Who is Silvia?” Grace Note Example #2

While both types of ornamentation present challenges, the first instance featuring two different pitches is particularly difficult to execute due to the song’s moderate tempo and the increased coordination required for accurate pitch placement and rhythmic precision. This added complexity not only tests the performer’s technical accuracy but also influences interpretive decisions regarding Finzi’s nuanced expressive setting of the text, justifying the allocation of three additional points. Therefore, when combined, meter changes and ornamentation contribute a total of four points toward this song’s difficulty level.

Total: 4 Points

Overall, the scoring of "Who is Silvia?" resulted in a total of forty-three points, indicating a slightly average level of technical and interpretive difficulty when assessed against the established rubric criteria.

Total: 44 Points

Supplementary Materials

When selecting supporting repertoire or solos to study alongside this song, it is effective to identify works within a closely related stylistic and technical range. "Who is Silvia?" aligns closely with beginner-level repertoire within the ITEA classification system. Therefore, in accordance with the ITEA scoring-based framework outlined in this chapter, an entire composition and a single movement extracted from larger composition were selected to maintain consistency with the comparative difficulty structure.

The first example is *Tom Binkley's Tune* by Henry Cowell[56], which the ITEA evaluative framework assigns a score of forty-four points. This placement reflects its easier classification, particularly in relation to range demands and sustained lyrical writing. The piece is both expressive and technically accessible, but it features a slightly wider range extending from E♭^{3} to A♭^{4}; this is more expansive than Finzi's "Who is Silvia?". While the consistently higher tessitura increases demand on tone production and consistency of support, it remains appropriate for study and supports the gradual development of upper-range control. The key pedagogical feature of the composition is its formal alignment with "Who is Silvia?", as both compositions employ a ternary structure. In this composition, mm. 1–27 function as the A section, mm. 28–51 present a contrasting B section, and mm. 52–76 return to the opening A material. This formal design

[56] Henry Cowell, *Tom Binkley's Tune* (King of Prussia, PA: Mercury Music Corp., 1947), 1.

allows for comparative study of thematic return and the relationship between contrast and repetition. This encourages awareness of phrase shaping, formal articulation, and long-range musical direction. The return of opening material in the final section reinforces structural cohesion, requiring the performer to re-establish earlier musical material within a new expressive context and project a clear sense of closure. The composition therefore balances lyrical accessibility with controlled technical and formal demands.

The second example is the second movement, "Andante," from *Andante and Rondo* by Antonín Capuzzi (arr. Philip Catelinet) [57], which the ITEA evaluative framework assign a score of forty-six points. As part of a larger composition, this first movement is more accessible for intermediate performers due to its slower tempo. Its tempo provides opportunities for expression via a song-like approach, more advanced interpretive decision-making, and experience with ornamental figures such trills and mordents. A key difference in technical demand lies in range, which extends from F^2 to G^4, requiring control in both low-register stability and upper-register consistency; there is also the additional challenge of keeping the tone quality consistent across a two-octave range. Despite the challenges attached to the more expansive range, this movement prioritizes tone consistency, smooth phrasing, and sustained lyrical control over technical display. The slow tempo and exposed texture require careful breath pacing and airflow management, as instability and inconsistency are more immediately recognizable to the listener. As such, it functions as a pedagogical study in expressive control within a restrained technical framework.

[57] Antonio Capuzzi, *Andante and Rondo*, arr. Philip Catelinet (London: Hinrichsen Edition, 1967), 1.

“Fear no more the heat o' the sun”

Category	Point Total
Range	18
Dexterity	12
Rhythm and Tempo	10
Miscellaneous	5
Total Score	45

Table 3.14: “Fear no more the heat o' the sun” Scoring Breakdown

Range

The range profile of “Fear no more the heat o’ the sun” remains broadly consistent with the previous songs in the collection, spanning from B♭^{2} to E♭^{4}. Unlike the preceding song, which extended downward to A^{2}, this setting returns to B♭^{2} while extending slightly higher to E♭^{4}. This shift places somewhat greater emphasis on the upper tessitura because the melodic material typically occurs above the staff. This extension is not substantial and does not affect the piece’s accessibility to intermediate-level performers or heighten its performance difficulty; however, it does contribute to a higher score within the evaluative framework.

According to the scoring rubric, the primary range accrues sixteen points, with an additional two points awarded for extension beyond D^{4} resulting in a total of eighteen points.
Total: 18 Points

Dexterity

The intervallic profile of “Fear no more the heat o’ the sun” is also largely characterized by stepwise motion. The two most frequently occurring intervals are the major second and minor second; the former appears sixty-seven times, while the latter only twenty. Due to the

predominance of stepwise motion and the relatively low technical demand it places on brass performers, these intervals reflect a low level of difficulty and have minimal impact on the song's dexterity score within the evaluative framework. Table 3.12 summarizes the interval distribution and intervallic breakdown of "Fear no more the heat o' the sun".

Interval Classification	**Interval Distribution**
Minor 2nd	20
Major 2nd	67
Minor 3rd	13
Major 3rd	6
Perfect 4th	18
Augmented 4th/Diminished 5th	0
Perfect 5th	5
Minor 6th	1
Major 6th	0
Minor 7th	0
Major 7th	0
Perfect 8th	0

Table 3.15: "Fear no more the heat o' the sun" Dexterity Chart

As in "Come away, come away, death" and "Who is Silvia?" stepwise motion remains dominant; however, unlike in "Who is Silvia?" Finzi incorporates two more intervals (minor third and perfect fourth) into the texture more significantly. These two intervals primarily provide contrast since they still occur rather infrequently in comparison to the major second. The single section in which this does not consistently apply is the recitative-like passage around m. 48, where the melodic line becomes more fragmented, with shorter motivic ideas separated by changes in rhythmic groupings and shorter textual phrases. This disruption of continuous melodic flow creates a speech-like character, as the music feels more rhetorical and less metrically regular than the surrounding material. As a result, the listener experiences a heightened sense of contrast, as the phrasing becomes less predictable and more varied in style. The expressive effect is further

intensified through increased intervallic emphasis, particularly the use of the perfect fourth, which stands out against the predominantly stepwise motion and creates sharper, more angular melodic gestures. This intervallic interjection contributes to a more pronounced sense of contrast and musical tension.

Based on the data, the perfect fourth is the most technically demanding interval in this song. Although it is not a large leap, its frequent occurrence—eighteen instances—demonstrates a notable degree of intervallic activity within the song previously unseen in this collection. Beyond this, the song largely remains grounded in scalar and stepwise motion throughout, with only limited use of wider leaps, which reinforces the emphasis on lyrical continuity and controlled melodic shaping. This assessment results in a score of five points, which, when combined with the seven-point medium dexterity classification, produces a total score of twelve points for this category.

Total:12 Points

Rhythm & Tempo

The rhythmic profile of “Fear no more the heat o’ the sun” is largely defined by quarter-note/eighth-note groupings and whole, dotted half, and half-note groupings. The former occurs eighty-one times and the latter occurs ninety times for a total of one-hundred seventy-one occurrences. The remaining rhythmic values, which include only dotted eighth–sixteenth groupings, occur far less frequently, totaling only nine occurrences. Table 3.13 summarizes both the rhythmic distribution and rhythmic profile of “Fear no more the heat o’ the sun”.

Rhythm Grouping	Rhythm Distribution
Whole, Dotted Half or Half Notes	81
Quarter or Eighth Notes	90
Dotted Eighth/Sixteenth Note Pattern	9
Sixteenth Notes or Greater	0
Syncopation	0
Triplets or Compound Meter	0
Jazz Rhythms	0
Complex Rhythms	0

Table 3.16: “Fear no more the heat o’ the sun” Rhythm Chart

As established, the rhythmic character of this song is largely defined by the predominance of whole notes, dotted half notes, and quarter- and eighth-note groupings, which establish a stable rhythmic foundation. The sustained character associated with these rhythms is consistent with the funeral-like character of the song, contributing to its slow tempo and mournful effect. Beyond this, there is little rhythmic differentiation because all the rhythmic figures fall within these core groupings and Finzi uses them in a uniform manner throughout. As a result, the whole-note and dotted-half-note category is assigned one point within the scoring rubric, while the quarter- and eighth-note category is assigned three points.

Although the marked tempo is slow in character, the conversion from a half-note pulse to a quarter-note pulse indicates a moderate overall tempo. Recognizing this metrical conversion is significant because it provides a more accurate understanding of Finzi’s intentions and reference point for further analysis and eventual scoring. In this context, the song initially appears to fall within a slower performance category; however, when considered in relation to the 6/4 time signature, the tempo and style support a more moderate interpretation. This reasonable

stylistic/interpretive choice contributes an additional six points for difficulty within the rhythm and tempo criterion, bringing the total score in this category to ten points.

Total: 10 Points

Miscellaneous

The miscellaneous profile of "Fear no more the heat o' the sun" focuses primarily on multiple key changes, frequent time changes, and ornamentation. Table 3.14 details the presence or absence of each evaluated compositional technique and its subsequent contribution to the miscellaneous score.

Compositional Technique	**Correlation**
Multiple Key Change	✓
Frequent Time Change	✓
Excessive Length of Phrases	×
Difficult Key Signature	×
Mute Usage	×
Clef Changes	×
Multiple Dynamic Changes	×
Chromaticism	×
Multiple Tempo Changes	×
Excessive Endurance Required	×
Ornamentation	✓
Non-Idiomatic Writing	×
Specialized Extended Techniques	×
Advanced Compositional Techniques	×

Table 3.17: "Fear no more the heat o' the sun" Miscellaneous Chart

The first significant factor contributing to increased difficulty in this category is the presence of key changes. From mm. 1–57, the music is primarily in B♭ major; however, occasional modal inflections, such as the use of A♭, briefly destabilize the tonal center and create a sense of

harmonic ambiguity. Around mm. 57, the piece modulates to the parallel minor, B♭ minor. This change to the parallel minor adds three flats to the key signature and subsequently heightens the performance difficulty of the fourth stanza. The transition from B♭ major to B♭ minor significantly increases technical demands by introducing a less familiar tonal center with greater key signature complexity, resulting in more frequent accidentals, less familiar fingering patterns, and increased intonation demands.

In addition to frequent key changes, this song, like "Come away, come away, death" and "Who is Silvia?" contains mixed meter. Unlike the metric changes that occur at the ends of phrases in the earlier songs, this piece is organized into three distinct sections: compound duple (6/4) from mm. 1–56, simple quadruple (4/4) from mm. 57–66, and 6/4 from mm. 67–72. Each stanza is framed by a stable metrical character rather than requiring frequent internal shifts within a single phrase or section. The most significant metric change occurs in m. 57 within the transition material connecting the third and fourth stanzas. Figure 3.10 illustrates this meter change.
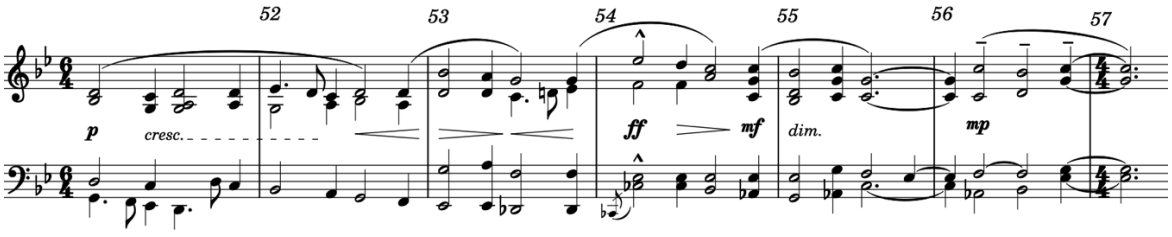


Figure 3.9: "Fear no more the heat o' the sun" Mixed Meter Example

While this metric change is not as structurally significant as the cadential metric shifts found in "Come away, come away, death" and "Who is Silvia?" it still creates a perceptible shift in

rhythmic feel, is crucial to the song's character, and remains accessible for most performers. As such, this passage justifies the allocation of an additional point.

The final factor contributing to performance difficulty is the use of ornamentation. As state earlier, the ITEA criteria describes ornamentation as trills, grace notes, mordents, and other embellishments. The primary ornamental device Finzi includes in "Fear no more the heat o' the sun" is the grace note, which appears in the song's first stanza. This instance of ornamentation occurs at m. 7, as illustrated in Figure 3.11.
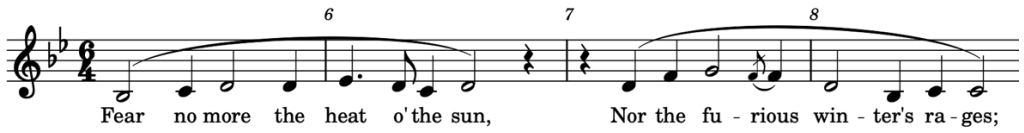


Figure 3.10: "Fear no more the heat o' the sun" Grace Note Example

This grace note is similar to the second example in "Who is Silvia?" where the grace note and the subsequent note are identical pitches, creating a subtle melodic decoration rather than a highly virtuosic gesture. In both cases, the ornament appears to function as a light expressive emphasis on the principal pitch rather than introducing additional melodic or rhythmic complexity. Due to the song's moderate tempo and the precision required for accurate pitch placement and rhythmic control, this lone ornamental passage slightly increases the song's difficulty, however, it is not as demanding as the more rapid ornamental figures found in "Who is Silvia?" This added complexity not only tests the performer's accuracy but also influences interpretive decisions regarding Finzi's layered setting of the text, justifying the allocation of one additional point.

Total: 5 Points

Overall, the scoring of "Fear no more the heat o' the sun" resulted in a total of forty-five points, indicating a slightly below average level of technical and interpretive difficulty when assessed against the established rubric criteria. In this context, an average score is defined as fifty points within the one-hundred point scale, representing the midpoint of the scoring system.

Total: 45 Points

Supplementary Material

In accordance with the scoring-based framework outlined in this chapter, a movement was selected from a larger composition, as well as an additional work within the established repertoire. These selections align closely with the evaluated score of "Fear no more the heat o' the sun," thereby maintaining consistency within the comparative difficulty structure derived from the established criteria.

The first example is the fourth movement, "Lento" from *Six Studies in English Folk Song* by Ralph Vaughan Williams (arr. Paul Droste), [58] which carries an assigned score of forty-five points within the ITEA evaluative framework. The movement is characterized by a sustained slow tempo, indicated by the "Lento" marking, which typically suggests a performance range of approximately forty to sixty beats per minute. While the melodic range is comparatively broader than "Fear no more the heat o' the sun" extending from B♭^{2} to B♭^{4}, the writing remains fundamentally lyrical and vocally derived, prioritizing sustained melodic continuity over technical/virtuosic display. The primary pedagogical aspect of the movement lies in the development of controlled long-line phrasing within an exposed, slow-moving texture. Although not originally conceived as a standalone composition, it nonetheless reflects idiomatic traits of

[58] Ralph Vaughan Williams, *Six Studies in English Folk Song*, arranged by Paul Droste (London: Galaxy Music Company, 1986), 18–19.

the English pastoral tradition. These traits also inform Gerald Finzi's compositional language, particularly in its restrained expressive contouring and emphasis on linear lyricism. Furthermore, it demands refined breath control, tonal consistency across registers, and sustained phrase shaping in the absence of textual reinforcement, all of which support its placement within a moderate technical classification under the ITEA framework.

The second example is *Remember?* by James Grant[59] for euphonium, which carries an assigned score of forty-five points within the ITEA evaluative framework. This work is especially useful because it features a lyrical and expressive style with many sections similar to those found in "Fear No More the Heat o' the Sun" Its range is moderate, extending from G^3 to F^4 and is comparable to that of the latter piece. However, the main difference between the two works is rhythmic complexity, as *Remember?* includes meter changes and passages that combine triplet figures with eighth notes, making the rhythms more challenging. The first thirty bars feature a recitative-like style similar to the final section of "Fear No More the Heat o' the Sun" providing an opportunity for the performer to develop expressive, speech-like phrasing and interpretation, a skill not commonly encountered in this type of repertoire. The slower tempo of *Remember?* allows students to focus more deeply on musical expression, phrasing, and interpretive decision-making while also reinforcing the skills developed through the earlier work.

[59] James Grant, *Remember?* (Potenza Music, Siesta Key, FL, 2014). 1–2.

“O Mistress Mine”

Category	Point Total
Range	18
Dexterity	19
Rhythm and Tempo	10
Miscellaneous	1
Total Score	48

Table 3.18: “O Mistress Mine” Scoring Breakdown

Range

The range profile of “O Mistress Mine” is accessible for an intermediate performer, spanning from B♭^{2} to E♭^{4}. The song is primarily centered within the range of E♭^{3} to E♭^{4}, with limited extension into the lower register, specifically pitches such as D^{3}, C^{3}, and B♭^{2}; these deviations do not significantly increase performance difficulty, though they do influence the scoring outcome within the evaluative framework.

According to the scoring rubric, the song receives sixteen points for the primary range, with an additional two points awarded for the slight extension beyond D^{4}, resulting in a total score of eighteen points. This profile reflects limited upper extension within the tessitura, though the demands are not as strenuous as in “Fear no more the heat o’ the sun,” due to less emphasis on higher pitches. As a result, it sits toward the lower end of the range-difficulty spectrum.
Total: <u>18 Points</u>

Dexterity

The intervallic profile of “O Mistress Mine” maintains continuity with the previous three songs as it primarily consists of stepwise motion; however, it is the most diverse. The most frequently occurring intervals are the major second with seventeen occurrences and the perfect

fourth with twelve occurrences. Finzi's intervallic distribution suggests a melodic structure that generally prioritizes smooth, continuous motion over larger leaps and technical virtuosity. Due to the low technical demand of stepwise motion for brass performers, these intervals indicate a relatively low level of difficulty and have minimal impact on the dexterity score within the evaluative framework. Table 3.15 presents the intervallic breakdown of "O Mistress Mine".

Interval Classification	**Interval Distribution**
Minor 2nd	7
Major 2nd	17
Minor 3rd	9
Major 3rd	8
Perfect 4th	12
Augmented 4th/Diminished 5th	0
Perfect 5th	8
Minor 6th	0
Major 6th	2
Minor 7th	1
Major 7th	0
Perfect 8th	4

Table 3.19: "O Mistress Mine" Dexterity Chart

Although stepwise motion remains heavily present within the melodic construction, Finzi's writing in this song demonstrates a notably expanded intervallic vocabulary compared with earlier settings in the collection. His integration of wider intervals such as perfect fourths and fifths, major sixths, and minor sevenths establishes a melodic profile in which larger leaps are no longer solely decorative but structurally embedded within the line. This melodic shift suggests a deliberate broadening of expressive resources within the vocal writing.

Rather than existing as isolated expressive gestures, this intervallic expansion functions in close relation to the text's depiction of a lover's journey toward reunion. The melodic line,

when permeated with disjunct motion, increasingly articulates spatial separation and directional motion, while stepwise movement provides continuity between more expansive gestures. This musical treatment of the text is evident in the opening line in mm. 11 – 18. The text reads, "O mistress mine, where are you roaming," which Finzi supplements with a limited collection of pitch classes across an octave. This contrast between wide registral range and restricted pitch content reinforces a sense of distance and structural cohesion. In this way, the contour of the vocal line projects both separation and convergence, shaping gradual movement toward an emotional resolution, as illustrated in Figure 3.12.

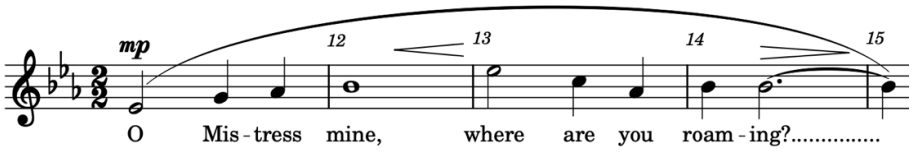


Figure 3.11: "O Mistress Mine" Dexterity Example

Based on the data gathered, I identify the perfect octave as the most technically demanding interval in this song. Although it is not as large as compound intervals such as a major or minor ninth, tenth, or eleventh, one of which occurs in this song, its four instances in mm. 24, 29, 48, and 56, combined with a brisk tempo, make consistent pitch accuracy more difficult and simultaneously increase the performance demand. This assessment results in a score of twelve points, which, when combined with the dexterity classification score of seven points, produces a total score of nineteen points for this category.

Total: 19 Points

Rhythm & Tempo

The most frequent rhythmic figures in "O Mistress Mine" are quarter-note and eighth-note groupings, as well as whole, dotted half, and half-note groupings. Of the one hundred and three total rhythmic occurrences, quarter-note and eighth-note groupings account for seventy-two occurrences, while whole, dotted half, and half-note groupings account for thirty-one occurrences. A notable and unique characteristic of this song is that limited additional rhythmic figures are present beyond these two categories, with only occasional dotted eighth and sixteenth-note passages. Table 3.16 illustrates the rhythmic grouping profile of "O Mistress Mine".

Rhythm Grouping	**Rhythm Distribution**
Whole, Dotted Half or Half Notes	31
Quarter or Eighth Notes	72
Dotted Eighth/Sixteenth Note Pattern	7
Sixteenth Notes or Greater	0
Syncopation	0
Triplets or Compound Meter	0
Jazz Rhythms	0
Complex Rhythms	0

Table 3.20: "O Mistress Mine" Rhythm Chart

As a result, the whole, dotted half, and half-note groupings are assigned one point within the scoring rubric, while quarter-and eighth-note patterns contribute an additional three points, resulting in a total score of four points.

In addition to rhythmic structure, tempo plays a significant role in assessing the technical demands of this song. The score indicates a tempo of half note equals eighty-four beats per

minute and is marked *Allegretto amabile*[60]. Since ITEA does not prescribe a single mandatory rhythmic unit for tempo analysis, the conversion to a quarter-note pulse allows for consistent analysis that yields more accurate comparisons across repertoire with differing metric groupings. This results in a calculated tempo of 168 beats per minute. In this context, the song is more clearly situated within a faster performance category, which contributes an additional six points for difficulty within the rhythm and tempo criterion, bringing the total score in this category to ten points.

Total: 10 Points

Miscellaneous

The miscellaneous profile of "O Mistress Mine" identifies a singular factor contributing to increased difficulty: frequent time changes. This characteristic alone has the potential to heighten performance demands from interpretive and rhythmic perspectives. Table 3.17 indicates the presence or absence of each evaluated element.

[60] This is an Italian term indicating a moderately fast tempo in a pleasant, amiable mood or nature.

Compositional Technique	Correlation
Multiple Key Change	×
Frequent Time Change	✓
Excessive Length of Phrases	×
Difficult Key Signature	×
Mute Usage	×
Clef Changes	×
Multiple Dynamic Changes	×
Chromaticism	×
Multiple Tempo Changes	×
Excessive Endurance Required	×
Ornamentation	×
Non-Idiomatic Writing	×
Specialized Extended Techniques	×
Advanced Compositional Techniques	×

Table 3.21: “O Mistress Mine” Miscellaneous Chart

While frequent time changes are not a new feature within this song collection via their presence in “Come away, come away, death” “Who is Silvia?” and “Fear no more the heat o’ the sun,” they nevertheless play a significant role in defining this song’s unique character. Here, the meter alternates between simple duple (2/2) and simple triple (3/2), similar in principle to other songs that feature alternations between 2/4 and 3/4 or 3/8 but differing in its specific metric configuration. In this song, these changes are closely aligned with the structural and expressive flow of the text rather than at cadential points to differentiate specific stanzas. Figure 3.13 illustrates the meter change as it occurs in mm. 16–21.

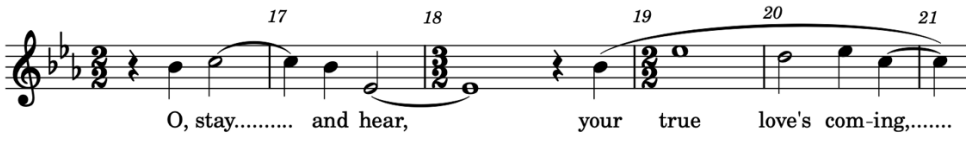


Figure 3.12: “O Mistress Mine” Mixed Meter Example

These shifts between duple and triple meter correspond directly to moments of textual transition, particularly at phrase endings in mm. 29–30 and mm. 56–57. At these points, the accompaniment becomes more unified rather than maintaining distinct contrapuntal strands, reflecting a consolidation of expressive material in the text. In this way, metric flexibility contributes to a sense of temporal fluidity, reinforcing the idea that musical time is shaped by textual expression rather than existing independently of it.

These variations further support the song's thematic concern with time, urgency, and immediacy. The compression and expansion created through mixed meter reflect tension between hesitation and action, suggesting that delay diminishes opportunity. As a result, rhythmic organization is shaped more by textual expression than by a fixed metrical framework, which generates forward motion that enhances rhetorical delivery. This rhythmic complexity increases interpretative and technical demands for the performer, justifying the allocation of an additional point for heightened performance difficulty.

Total: 1 Point

Overall, the scoring of "O Mistress Mine" resulted in a total of 48 points, indicating a lower level of technical and interpretive difficulty when assessed against the established rubric criteria.

Total: 48 Points

Supplementary Material

When searching for supporting repertoire or solo compositions to study alongside this piece, finding material with a closely aligned stylistic and technical range was slightly easier due to its higher difficulty score compared to the rest of the collection. In accordance with the ITEA

scoring-based framework outlined in this chapter, two single movements extracted from larger compositions provided the best comparisons so that consistency could be maintained; These selections, as with the previous songs, correspond closely to the evaluated score of "O Mistress Mine."

The first example is the first movement of Benedetto Marcello's *Sonata in F Major* (arranged by Adam Frey)[61] entitled "Largo;" it carries an assigned score of forty-seven points within the ITEA evaluative framework and is comparable to "O Mistress Mine" in terms of range, expressive character, and rhythmic interest. The range is nearly identical, spanning from C^3 to F^4, but the movement's tempo is considerably slower at approximately sixty beats per minute. This reduced tempo creates greater opportunity for expressive performance practice within a song-like framework, including ornamentation such as trills and mordents. Since "O Mistress Mine" emphasizes frequent meter changes and the *Sonata in F Major* foregrounds intensive ornamentation, the technical demands of these two movements require different skill sets; however, they function as equivalent challenges in terms of overall interpretive difficulty. In both cases, phrasing and expressive shaping are prioritized over purely technical execution, resulting in a similar level of interpretive demand across the two compositions. The movement, therefore, requires careful attention to style, phrasing, dynamics, and tone production. As such, it aligns with the average classification of the ITEA framework.

The second example is the third movement of *Suite for Euphonium* by Don Haddad,[62] entitled "Allegro con brio;" unlike the previous entries, this movement carries an identical assigned score of forty-eight points within the ITEA evaluative framework. This movement's score is derived from the integrality of mixed meter to its structure. Haddad's frequent shifts

[61] Benedetto Marcello, *Sonata in F Major*, arr. Adam Frey (Euphonium.com Publications, 2005), 1.
[62] Don Haddad, *Suite for Baritone* (Shawnee Press, Inc., 1979), 3–4.

between 3/4 and 4/4 create a cyclical rhythmic effect that contributes to its energetic forward motion and strongly connect to Finzi's "O Mistress Mine." The clearest points of contrast lay in range "Allegro con brio" spans from C^3 to C^5 (two octaves), whereas Finzi's song is more contained, spanning seventeen semitones (a perfect octave plus a perfect fourth; eleventh). Although Haddad's composition covers a considerably wider range, the ITEA framework does not treat range alone as a dominant determinant of difficulty; instead, it is balanced against rhythmic, stylistic, and interpretive factors. Consequently, while the expanded range may introduce additional challenges in endurance and register control, its overall stylistic demands remain relatively direct and rhythmically driven. The piece, therefore, represents a moderate level of performance difficulty within the framework, reflecting technical development in comparison to "O Mistress Mine."

“It was a lover and his lass”

Category	Point Total
Range	20
Dexterity	12
Rhythm and Tempo	10
Miscellaneous	2
Total Score	44

Table 3.22: “It was a lover and his lass” Scoring Breakdown

Range

The range profile of “It Was a lover and his lass” spans from A^2 to $E^{4,}$, making it accessible for an intermediate performer. Much of the melodic material in the first, second, fourth stanzas ascend above the staff to pitches such as B^3, $C♯^4$, $D♯^4$, and E^4. Conversely, the third stanza, which is the most melodically varied of the four, contains the song’s lowest notated pitch (A^2) These extensions, while integral to the song’s identity and contribute to a higher evaluative score withing the framework, do not substantially increase performance difficulty.

According to the scoring rubric, sixteen points are assigned for the primary range, with an additional four points awarded for exceeding both the upper limit of D^4 and the lower limit of $B♭^2$, resulting in a total of twenty points. This song has the most expansive range within the songbook collection; however, despite this broader span, the song remains at the lower end of the range-difficulty spectrum.

Total: <u>20 Points</u>

Dexterity

The intervallic profile of “It Was a Lover and His Lass” is predominantly characterized by stepwise motion with the occasional small melodic skip. The major second (sixty-four

occurrences) and major third (fourteen occurrences) are the most frequently occurring intervals. Due to the low technical demand of these intervallic patterns for brass performers, these intervals contribute minimally to the dexterity score within the evaluative framework. Table 3.18 summarizes the intervallic breakdown of "It Was a Lover and His Lass".

Interval Classification	**Interval Distribution**
Minor 2nd	17
Major 2nd	64
Minor 3rd	24
Major 3rd	31
Perfect 4th	28
Augmented 4th/Diminished 5th	1
Perfect 5th	15
Minor 6th	0
Major 6th	4
Minor 7th	0
Major 7th	1
Perfect 8th	2

Table 3.23: "It was a lover and his lass" Dexterity Chart

Throughout the collection, stepwise motion remains present; however, unlike the other songs in the set, this piece exhibits a noticeably wider variety of intervals. This distribution, aside from the eighty-one major/minor seconds, includes a high frequency of smaller skips such as the minor third (twenty-four occurrences) and the major third (thirty-one occurrences), as well as larger leaps such as the perfect fourth (twenty-eight occurrences), perfect fifth (fifteen occurrences), and the sole occurrence of a tritone. The presence of the tritone is particularly significant, as it distinguishes this song from the rest of the cycle and reinforces its status as the most intervallically diverse song in the collection. Taken together, this expanded intervallic palette contributes to a more unpredictable melodic contour compared to the other songs, where stepwise motion is more consistently dominant.

Based on the data gathered, the perfect fourth emerges as a notable contributor to the song's technical profile. Although it is not the most structurally dominant interval, its relatively frequent occurrence—alongside the perfect fifth—indicates Finzi's balanced intervallic approach between conjunct and disjunct motion even though the melody, as a singular entity, remains grounded in scalar motion. This assessment results in a score of five points, which yields a total of twelve points for this category when combined with the dexterity classification score of seven points.

Total: 12 Points

Rhythm & Tempo

The primary figures that comprise the rhythmic profile of "It Was a Lover and His Lass" are whole notes, dotted half notes, half-note groupings, and quarter/eighth-note groupings. These two groupings occur a total of two hundred and twenty-nine instances, with quarter/ eighth-note groupings appearing 166 times and whole, dotted half, and half-note groupings appearing sixty-three times. The remaining rhythmic values, including dotted eighth–sixteenth note patterns and instances of syncopation, occur far less frequently, totaling forty-three occurrences. Table 3.19 summarizes the distribution and subsequent rhythmic profile of "It Was a Lover and His Lass."

Rhythm Grouping	**Rhythm Distribution**
Whole, Dotted Half or Half Notes	63
Quarter or Eighth Notes	166
Dotted Eighth/Sixteenth Note Pattern	37
Sixteenth Notes or Greater	0
Syncopation	6
Triplets or Compound Meter	0
Jazz Rhythms	0
Complex Rhythms	0

Table 3.24: "It was a lover and his lass" Rhythm Chart

As I stated earlier and established in the table, the rhythmic character of this song is primarily defined by the predominance of whole notes, dotted half notes, and quarter/ eighth-note groupings; this characteristic produces a stable and largely uniform rhythmic texture. Beyond this stable foundation, there is relatively little rhythmic differentiation, as Finzi concentrates most activity within these core groupings and deploys them consistently throughout the piece, resulting in a moderately simple texture. Concerning syncopation, it is minimally present in the vocal line while appearing more extensively within the piano accompaniment. However, the rhythmic activity of the piano is not included in the scoring system and does not contribute to the final dexterity score. As a result, I assign one point for whole-note and dotted-half-note category and three points for quarter/eighth-note category for a total of four points within the scoring rubric.

In addition to rhythmic structure, tempo plays a significant role in assessing the technical demands of this song. The score indicates a tempo of half note equals seventy-two beats per minute and is marked *Allegretto con moto*[63]. As with "O Mistress Mine," the conversion to the quarter note tempo from the half note tempo provides a more accurate comparison to the rest of the song collection and allows for analytical consistency. This calculation results in a tempo of 144 beats per minute. In this context, the song is more clearly situated within a fast performance category, which contributes an additional six points for difficulty within the rhythm and tempo criterion, bringing the total score for this category to ten points.

Total: <u>10 Points</u>

[63] This is an Italian musical term indicating a moderately fast tempo with forward motion.

Miscellaneous

The miscellaneous profile of "It Was a Lover and His Lass" breaks down into four compositional and notational elements that contribute to performance difficulty beyond range and rhythm. These include frequent time changes, excessive phrase length, difficult key signature, and chromaticism. Table 3.20 summarizes the presence or absence of the fifteen compositional techniques and their contribution towards the total score of "It Was a Lover and His Lass."

Compositional Technique	**Correlation**
Multiple Key Change	×
Frequent Time Change	✓
Excessive Length of Phrases	×
Difficult Key Signature	✓
Mute Usage	×
Clef Changes	×
Multiple Dynamic Changes	×
Chromaticism	×
Multiple Tempo Changes	×
Excessive Endurance Required	×
Ornamentation	×
Non-Idiomatic Writing	×
Specialized Extended Techniques	×
Advanced Compositional Techniques	×

Table 3.25: "It was a lover and his lass" Miscellaneous Chart

The first significant factor in this category that contributes to increased difficulty is the frequent use of shifting meters. This metric fluctuation is present in the first, second, and fourth songs of the collection. The meter alternates between simple duple (2/4) and simple triple (3/4) at the ends of phrases rather than within continuous sections of music. This mirrors the cadential metric

shifts in the first and second songs, creating a sense of continuity across the cycle as a whole and reinforcing structural connections between earlier material and “It was a lover and his lass.” Because there is a recurring refrain that functions as a structural anchor across the stanzas, Finzi consistently places these metric shifts at corresponding structural points, specifically in mm. 30–32, 64–66, 105–107, and 143–145, as shown in Figure 3.14 at the first occurrence in mm. 30–32.
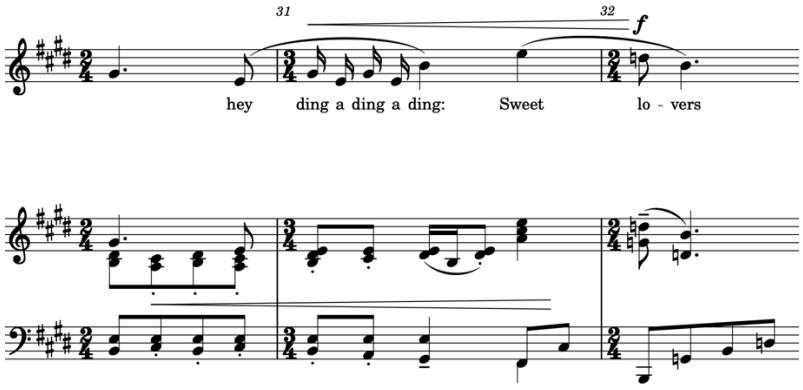


Figure 3.13: “It was a lover and his lass” Mixed Meter Example

Since these passages are metrically alike and closely related in terms of vocal text setting, performers must maintain careful attention to rhythmic accuracy while applying a consistent interpretive approach to support the song’s cyclical structure. In navigating these metric changes, performers must balance precision with expressive shaping of the text to differentiate this structurally significant refrain from a typical recurring motivic idea, thereby increasing both the technical and interpretive demands. As a result, these metric changes justify the allocation of one additional point.

In addition to meter changes, the song presents further challenges through its tonal center. Finzi writes this in the key of E major or C# minor, meaning there are four sharps in the key signature. Although this number of sharps is not unusual in vocal repertoire (refer to “Come away, come away, death”), such a high number of sharps can still be demanding for less

experienced brass players who are used to key signatures that contain flats (B♭, E♭, A♭, etc.). As a result, performers must exercise heightened attention to intonation, fingering, and pitch centering/tendencies within these less-common tonal areas. Although there are some slight chromaticism and modal inflection within the song—particularly toward the end of the stanzas, where D♯ and G♯ are altered to D♮ and G♮—this does not diminish the technical demands of the key. In fact, for performers at this level, these alterations can increase difficulty by requiring careful adjustment to unexpected pitch changes and harmonic shifts.

Ultimately, the interaction between the tonal center and the song's harmonic and melodic contours (shaped by subtle chromaticism and shifting tonal/modal inflection) can further intensify expressive challenges, requiring performers to maintain clarity and balance between the vocal line and accompaniment. This harmonic texture also justifies the allocation of one additional point.

Total: 2 Points

Overall, the miscellaneous scoring of "Fear no more the heat o' the sun" resulted in a total of forty-four points, indicating a lower level of technical and interpretive difficulty when assessed against the established rubric criteria.

Total: 44 Points

Supplementary Material

When selecting supporting repertoire or solo compositions to study alongside this song, the broader range of "It was a lover and his lass" provided opportunities for comparison across a wider body of literature. In accordance with the ITEA scoring-based framework outlined in this chapter, I selected an entire composition and a single movement extracted from a larger work to

maintain consistency within the comparative difficulty criteria. These selections correspond closely to the evaluated score of "It was a lover and his lass."

The first example, *Après un rêve*, Op. 3 No. 1 by Gabriel Fauré (arr. Steven Mead),[64] carries an assigned score of forty points within the ITEA evaluative framework. Although it is considerably slower than “It Was a Lover and His Lass” and marked *Andantino*, which means “slightly faster walking pace,” it shares several structural and interpretive characteristics with the reference work. Written originally as a vocal song, the instrumental arrangement by Mead retains a strong lyrical design, with a relatively narrow range extending from C^3 to F^4. This vocal derivation is significant, as it prioritizes sustained melodic shaping, legato continuity, and expressive phrasing rather than technical virtuosity. As a result, the principal challenge lies in interpretive control of the musical line rather than extreme and prolonged technical execution. Additional complexity arises through chromatic inflections in both the melodic line and accompaniment, requiring careful pitch control, harmonic awareness, and refined intonation—all qualities required in “It was a lover and his lass.” Occasional syncopated rhythmic figures within an otherwise stable metric framework also demand internal rhythmic stability and precision in ensemble-like awareness. As a result, these features place the composition within a comparable interpretive level to “It Was a Lover and His Lass,” even though its technical profile is more subdued and moves as a slower musical pace.

The second example is the fourth movement of *4 Lyriške stykker* (or *4 Lyric Pieces*) for solo euphonium by Torstein Aagaard-Nilsen[65]; it carries an assigned score of forty-three points within the ITEA evaluative framework. Marked *Adagio* with a slow, sustained pulse, the

[64] Gabriel Fauré, *Après un rêve*, Op. 7, no. 1, arr. Steven Mead (Luton, UK: Studio Music Company, 1995), 1.
[65] Torstein Aagaard-Nilsen, *4 Lyriske stykker (4 Lyric Pieces) for solo euphonium* (Oslo: Norsk Noteservice AS, 1989, rev. 1995), 6.

movement also shares structural similarities with “It Was a Lover and His Lass,” particularly in its lyrical writing and stepwise melodic construction. The range, extending from C^3 to $G♭^4$, is broadly comparable, with most of the music remaining within a comfortable tessitura even though it extends two more semitones on the top end. The main difficulties arise from the chromatic writing, which at times becomes mildly atonal, as well as occasional metric and rhythmic shifts that function primarily as expressive coloring rather than sustained technical challenges or as key structural components. The apparent complexity, therefore, overstates the practical difficulty, as the primary demands relate to breathe control, sustained phrasing, and expressive shaping in an unaccompanied setting. The movement maintains a moderate technical demand and is broadly comparable in interpretive scope to “It was a lover and his lass,” despite its slightly higher evaluative score.

Conclusion

Limitation of Study

The analytical framework I presented in this dissertation focused on Gerald Finzi's *Let Us Garlands Bring*, Op. 18 and issues related to brass performance. Accordingly, the performance recommendations are informed by the musical, literary, and stylistic characteristics unique to this song cycle. Although the analytical framework may be adapted to other vocal repertoire and instrumental settings, the interpretive conclusions presented here represent one possible approach rather than a definitive interpretation of the work.

In addition, interpretation remains an inherently subjective aspect of performance. While the methodology presented in this dissertation seeks to ground performance decisions in textual and musical analysis, individual performers may arrive at different conclusions based on their own experiences, musical perspectives, and artistic choices. The application of text-informed analysis to instrumental performance is most effective when the selected vocal repertoire demonstrates a close relationship between the text and the musical setting. In these works, the composer's treatment of the text provides interpretive insights that can be translated into expressive decisions for instrumental performance, including phrasing, articulation, pacing, dynamics, and tone color.

An additional limitation involves the availability of comparable repertoire for evaluating vocal transcriptions within brass performance. Because a comprehensive graded catalog of brass vocal transcriptions does not currently exist, comparisons of technical difficulty require the use of existing instrumental repertoire resources. While these comparisons provide a practical

framework for evaluating technical demands, they do not establish conceptual equivalence between instrumental works and vocal transcriptions.

Future Research

The methodology developed in this dissertation provides several opportunities for future investigation. While in this study, I focus specifically on Gerald Finzi's *Let Us Garlands Bring*, Op. 18, the analytical approach may be applied to a broader range of vocal repertoire to examine how relationships between text and music can inform instrumental interpretation. The first area for future research involves expanding the application of text-informed analysis to additional works by Gerald Finzi, including his other Shakespeare settings and song cycles. Examining a larger portion of Finzi's vocal repertoire could help determine whether the interpretive relationships identified in this study represent broader characteristics of his compositional style or whether they are specific to *Let Us Garlands Bring*. Such research could provide further insight into how Finzi's treatment of poetry influences phrasing, articulation, tone color, and expressive decisions in instrumental performance.

Beyond Finzi, the methodology could be extended to art songs by composers such as Ralph Vaughan Williams, Roger Quilter, Benjamin Britten, Franz Schubert, Gabriel Fauré, Gustav Mahler, and Robert Schumann. Applying this framework across different composers and stylistic periods could reveal whether text-informed analysis provides similar interpretive benefits across a variety of musical languages. Additionally, future research could explore the application of this methodology beyond solo vocal works with piano accompaniment. Other vocal genres, including choral compositions, cantatas, oratorios, and operas, offer further opportunities to examine how textual structure, dramatic context, and musical organization

interact. Investigating these genres could expand the application of text-informed analysis to larger ensemble settings and provide performers with additional interpretive tools for approaching instrumental works derived from vocal origins. Such investigations could contribute to a broader understanding of how vocal repertoire serves as a resource for instrumental interpretation across diverse musical contexts.

Another important area for future investigation involves the refinement and expansion of the adapted scoring system introduced in this study. Although the rubric provides a structured approach for evaluating the technical demands of vocal transcriptions, further research could examine its consistency through application to a larger collection of repertoire and comparison among multiple performers, teachers, and pedagogues. Such research could determine whether the system produces reliable evaluations across different users and whether additional categories or adjustments would improve its effectiveness as a pedagogical resource.

Finally, future studies could explore the development of a comprehensive graded catalog of vocal transcriptions for brass instruments. Currently, brass performers and educators have limited resources for selecting vocal transcriptions based on technical level and musical demands. A structured catalog incorporating difficulty classifications, repertoire descriptions, and pedagogical considerations would provide a valuable resource for teachers, students, and performers. Such a resource would also establish a more direct comparison set for future studies examining the role of vocal repertoire within brass performance practice.

Conclusion

Gerald Finzi's *Let Us Garlands Bring*, Op. 18, demonstrates the profound relationship between poetry and music. Although this relationship has long been recognized within vocal performance, its application to brass performance has received comparatively limited attention in

the literature examined for this study. By integrating textual analysis, musical analysis, and performance practice, this document demonstrates that expressive decisions can be grounded in analytical understanding rather than intuition alone.

The analyses presented throughout this document reveal that Finzi's musical language is inseparable from the poetry that inspired it. Through elements such as diction, punctuation, rhetorical structure, imagery, harmonic pacing, melodic contour, and phrase organization all contribute to the expressive character of each song. These relationships between text and music influence articulation, phrasing, dynamics, pacing, and tone color, offering interpretive insights that are not always apparent when the music is approached solely as an instrumental transcription.

Building on this analytical foundation, the performance suggestions developed in this study translate textual and musical observations into practical strategies for brass performance. Rather than treating vocal transcriptions as purely technical exercises, this approach encourages performers to approximate vocal inflection, rhetorical emphasis, and linguistic gesture through articulation, breath, phrasing, and sound production. In doing so, this dissertation establishes a clear methodology in which interpretive choices emerge directly from the interaction of text and score.

A central methodological contribution of this dissertation is the adaptation of the International Tuba and Euphonium Association (ITEA) Standard Literature List into a structured scoring system for the evaluation of vocal transcriptions. By organizing technical and musical parameters into defined categories—range, dexterity, rhythm and tempo, and miscellaneous factors—this framework provides a transparent and replicable approach to assessing repertoire difficulty. While interpretive judgment remains an inherent component of the process, the system

establishes a consistent analytical structure through which works may be compared, classified, and applied pedagogically. In this way, the scoring model functions as a bridge between analytical observation and practical repertoire selection, reinforcing the dissertation's broader goal of connecting performance analysis with performance decision-making.

Ultimately, the findings of this dissertation demonstrate that the expressive relationship between text and music remains a valuable interpretive resource even after words are removed from performance. By reconnecting instrumentalists with the literary foundations of vocal repertoire, performers gain analytical tools that support more informed, intentional, and artistically compelling interpretations. Beyond *Let Us Garlands Bring*, this approach provides a framework for approaching vocal transcriptions as expressive works whose musical meaning is inseparable from their textual origins. Through this approach, text-informed analysis can deepen musical understanding and enrich instrumental performance across a broad range of repertoire.

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