

Cathedral Architecture

for

Organ and Orchestra

by

John Burge

-Full Score-

**The Brass Band Version of *Cathedral Architecture*
Was Premiered by the Hannaford Street Silver Band,
William O'Meara, organ, Edward Gregson, conducting,
At Metropolitan United Church, Toronto, Ontario
On November 3, 2012.**

**The Orchestral Version of *Cathedral Architecture*
Was Premiered by the Kingston Symphony,
Michael Capon, organ, Evan Mitchell, conducting,
At St. George's Cathedral, Kingston, Ontario
On October 27, 2013.**

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Duration: 38 minutes

About the composition...

Cathedral Architecture, for organ and orchestra, was originally written for organ and brass band. The brass band version was commissioned by the Hannaford Street Silver Band and in this form was premiered at Metropolitan United Church, Toronto, Ontario, on November 3rd, 2012, with organist William O'Meara, to whom the work is dedicated. This performance was conducted by British conductor and composer, Edward Gregson. The rescored of **Cathedral Architecture** for organ and orchestra was commissioned by the Kingston Symphony Association, for a premiere performance on October 27th, 2013 in St. George's Cathedral, Kingston, Ontario. Evan Mitchell conducted this concert with the Cathedral's organist, Michael Capon, as soloist. Both the Hannaford Street Silver Band and Kingston Symphony have been long-time supporters of John Burge's music having commissioned and premiered many of his compositions over the past two decades.

At the work's heart, **Cathedral Architecture** is really a hybrid of an organ concerto with a symphony in the way that the music captures the structural and design features of a large cathedral in sonic building blocks. While the work is organized in five movements, the brevity of the first four movements coupled with the expansive last movement give the work a broader two-part sense of organization. The first four contrasting movements are subtitled, "Spires, Gargoyles, Windows and Flying Buttresses," and are presented in a slow-fast-slow-fast alternation of tempos. Each of these opening movements utilizes very distinctive organ colours, sometimes employed to accompany prominent solos from within the ensemble. The fifth and final movement is subtitled, "Foundations," and is a passacaglia with a fixed bass line that is repeated throughout the movement beginning initially with a lengthy organ solo. As the last movement unfolds, prominent passages from the opening four movements return in reverse order as the music builds an aural cathedral moving from the foundations through the buttresses, windows, gargoyles and spires until eventually reaching a coda that ends with as much volume as can be produced by all the musicians involved.

About the composer...

John Burge holds degrees in Composition and Theory from the University of Toronto (B.Mus. and M.Mus.) and the University of British Columbia (D.M.A.). Since 1987 he has been teaching at Queen's University in Kingston, Ontario where he currently holds the position of Full Professor. He has composed a large body of chamber and orchestral compositions but is particularly well known for his choral music. His composition, **Angels' Voices**, for choir and orchestra, received the 2006 Outstanding New Choral Composition Award from the Association of Canadian Choral Conductors and was performed in New York City's Carnegie Hall in 2005. This work has also been performed numerous times by the HSSB in an arrangement for brass band and choir that was completed by the composer. The recording of his work, **Flanders Fields Reflections**, by Sinfonia Toronto on the Marquis Classics label, received the 2009 Juno Award for the Best Canadian Classical Composition. A passionate advocate for Canadian music he was a member of the Executive of the Canadian League of Composers for fourteen years, serving as President from 1998-2006. He is currently a board member of the SOCAN Foundation.

Cathedral Architecture

John Burge (b. 1961)

I.	Spires	1
II.	Gargoyles	13
III.	Windows	42
IV.	Flying Buttresses	55
V.	Foundations	81

Performance advice: Because passages from the first four movements return in the last movement, a common metronome tempo of 72 beats per quarter note (or 144 for the fast sections) has been employed for most of the composition. The composer notes though, that the varying lengths of reverberation between concert halls and large churches may have a strong bearing on the work's optimal speed. With this in mind, the organist and conductor are encouraged to find tempos that best capture the changing character of the music. For example, in a dry acoustic, it should be possible to perform the second movement, "Gargoyles," a bit faster than marked to really generate the scherzo-like quality of the music. In the expressive passages, careful use of rubato is certainly desired. In all likelihood, the tempo will have to be somewhat more elastic in the last movement than marked.

Total duration: approximately 38 minutes

INSTRUMENTATION

Three Flutes (third doubling Piccolo)

Two Oboes

Two Clarinets in B flat

Two Bassoons

Four French Horns in F

Three Trumpets in C

Three Trombones

Tuba

Timpani

Percussion (3 players)

Glockenspiel

Xylophone

Vibraphone (no motor)

Tubular Bells

Triangle

Bell Tree

Whip

Cowbell

Tambourine

Ratchet

Small Suspended Cymbal

Large Suspended Cymbal

Cymbals

Tam tam

Five Temple Blocks

Snare Drum

Four Tom-toms

Bass Drum

Strings

for William O'Meara

CATHEDRAL ARCHITECTURE

for Organ and Orchestra

I. Spires

Moderato $\text{♩} = 72$

John Burge

The musical score consists of two main sections. The first section, "I. Spires," begins with a "Moderato" tempo of $\text{♩} = 72$. It features staves for Flutes (1, 2), Flute 3 (Picc.), Oboes (1, 2), Clarinets in B \flat (1, 2), Bassoons (1, 2), French Horns in F (1, 3), Trumpets in C (1, 2), Trombones, Tuba (1, 2), 3. Tuba, Timpani, Percussion (1, 2, 3), and Organ. The second section, "Moderato $\text{♩} = 72$ ", begins with a division of the strings (Violins I, II, Viola, Violoncello, Double Bass) playing eighth-note patterns. The score is written in common time, with various key signatures and dynamic markings such as *mp*, *pp*, *con sord.*, *solo*, *a2 solo*, *mf*, *p*, and *ppp*.

1,2 Fls.

Fl. 3

Obs. 1,2

B♭ Cls. 1,2 a2

Bsns. 1,2 f mp f p a2 mf p

1,3 Fr. Hns. in F p < mp

2,4 p < mp a2 p mf p

1,2 C Trpts. mf

3 mf

1,2 Trbs., Tuba a2 p mf p

3, Tuba p < mp p mf p

Tim.

1 Perc. 2

3

Organ

Ped. [16' 8' 4'] mf

I Vlns. (vib.) mf p

II (vib.) mf p

Vla. (vib.) mf p

Vc. V (vib.) pp mp p

D.B. V (vib.) > mp p

9 10 11 12 13 14 15 16

1, 2
Fls.
Fl. 3
Obs. 1, 2
B♭ Cls. 1, 2
Bsns. 1, 2

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23.

Fr. Hns. in F
C Trpts.
Trbs., Tuba
3, Tuba

Timpani

Perc. 1, 2, 3

Organ

I
Vlns.
II
Vla.
Vc.
D.B.

1. senza sord. *a2 soli*

cresc. *f³ (non legato)*

mfp *mf* *fp*

cresc. *mf* *fp*

mf *fp*

Fls.

Fl. 3

Obs. 1, 2

B♭ Cls. 1, 2

Bsns. 1, 2

Fr. Hns. in F

2, 4

C Trpts.

Trbs., Tuba

3, Tuba

Tim.

Perc.

Organ

Vlns.

Vla.

Vc.

D.B.

(stacc.)

p — *mf*

(stacc.)

p — *mf*

mf

p *poco cresc.*

f — *f*

senza sord.

mf — *mp*

a2

mp

mf

mp

mp

Glock.

poco cresc.

Sm. Susp. Cym. (hard mallets)

dampen

p *(sub.)*

p (*semre*)

p (*semre*)

p (*semre*)

p (*semre*)

cresc.

cresc.

24 25 26 27 28 29 30

1, 2
Fls.
Fl. 3
Obs. 1, 2
B♭ Cls. 1, 2
Bsns. 1, 2

1, 3
Fr. Hns. in F
2, 4
1, 2
C Trpts.
3
1, 2
Trbs., Tuba
3, Tuba

Timp.

1
Perc. 2
3

Organ

I
Vlns.
II
Vla.
Vc.
D.B.

31 32 33 34 35 36 37

II. Gargoyles

Allegro giocoso ♩ = 144

Flutes 1, 2
3 (Picc.)
Oboes 1, 2
Clarinets in B♭ 1, 2
Bassoons 1, 2
French Horns 1, 3
Trumpets in C 2, 4
Trombones 1, 2
Tuba 3
Timpani
Percussion I Xyl.
Percussion II Sn. Dr.
Percussion III
Organ
Double Bass

Allegro giocoso ♩ = 144

Violins I
Violins II
Viola
Violoncello
Double Bass

Allegro giocoso ♩ = 144

1, 2
Fls. *p*

3 (Picc.)

Obs. 1, 2
p *mp* *p* *mp* *p* *mp* *p* *mp* *p*

B♭ Cls. 1, 2
p *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Bsns. 1, 2
p *mp* *p*

1, 3
Fr. Hns. *p*

2, 4
p

1, 2
C Trpts. *p*

3 *mf*

1, 2 *mf*

Trbs. *mf*

3, Tba. *mp*

Tim.

Perc. I *p*

Perc. II *p* *mf* *p*

Perc. III

[Sw. to Fls. 8, 4, 2, Mixtures, Reed 8]
[Sw. to Gt.]

p (*misterioso*)

I Vns. *mf* *giocoso*

II *mp*

Vla. *mp* (*pizz.*)

Vc. *p* (*pizz.*)

D.B. *p*

1, 2
Fls.

3 (Picc.)

Obs. 1, 2
1. solo
f

B♭ Cls. 1, 2
f

Bsns. 1, 2
f *mp* ————— *f* *mp* ————— *f* *mp* ————— *f*

Fr. Hns. 1, 3
p

2, 4
p

C Trpts. 1, 2

3

1, 2
senza sord.
p

Trbs. 1, 2
cresc.

3, Tba.

Tim.

Perc. I

Perc. II

Perc. III

[Gt.] (*solo*)
[Sw.]
p

I
Vns.
p

II
p

Vla.
p

Vc.
p

D.B.

1, 2
Fls.

3 (Picc.)

Obs. 1, 2

B♭ Cls. 1, 2

Bsns. 1, 2

Fr. Hns.

2, 4

C Trpts.

3

1, 2
Trbs.

3, Tba.

Tim.

Perc. I

Cow Bell

Perc. II

p mp mf f p

Perc. III

[Gt.] (solo)

mp [Solo]

I

Vns.

II

Vla.

Vc.

D.B.

19 20 21 22 23 24

1, 2
Fls.
3 (Picc.)
Obs. 1, 2
B♭ Cls. 1, 2
Bsns. 1, 2

1, 3
Fr. Hns.
2, 4
1, 2
C Trpts.
3
1, 2
Trbs.
3, Tba.

Timp.

Perc. I
f
Perc. II
Perc. III

[Sw.]
p (sub.)

I
Vns.
II
Vla.
Vc.
D.B.

25 26 *p* 27 28 29 30

III. Windows

Moderato ♩ = 72

The musical score consists of seven systems of music. The first system includes Flutes, Picc., Oboes, Clarinets in B♭, Bassoons, French Horns in F, Trumpets in C, Trombones and Tuba, and Tuba. The second system includes Timpani. The third system includes Percussion (Glock., Vib., Bell Tree) and Organ. The fourth system includes Violins I, Violins II, Viola, Violoncello, and Double Bass. The score is marked **Moderato ♩ = 72**.

Flutes, Picc., Oboes, Clarinets in B♭, Bassoons: These woodwind instruments provide harmonic support throughout the movement.

French Horns in F, Trumpets in C, Trombones and Tuba: Brass instruments contribute to the rhythmic patterns and harmonic richness.

Timpani: The timpani provides steady rhythmic pulses.

Percussion: The Glockenspiel (Glock.) and Vibraphone (Vib.) play eighth-note patterns. The Bell Tree is used for sustained tones.

Organ: The organ provides harmonic support with sustained notes and pedal points.

String Instruments: The strings (Violins I & II, Viola, Violoncello, Double Bass) play eighth-note patterns, often with dynamic markings like *con sord.* and *pp sul tasto*.

1, 2
Fls.

3 (Picc.)

Obs. 1, 2

B♭ Cls. 1, 2
1. (solo)
mp *espr.* < *mf* > *mp*
f < *f* > *mp*

Bsns. 1, 2

1, 3
Fr. Hns.

2, 4

1, 2
C Trpts.

3

1, 2
Trbs./Tuba

3, Tuba

Timpani

Perc. 1
p 5 5
mf

Perc. 2
pp
mf

Perc. 3
p < *mf*

Organ

I
Vlns.
pp sul tasto

II
Vlns.
pp sul tasto

Vla.
pp sul tasto

Vc.

D.B.

accel. *rit.* *a tempo*

1, 2
Fls.
3 (Picc.)
Obs. 1, 2
B♭ Cls. 1, 2
Bsns. 1, 2

1, 3
Fr. Hns.
2, 4
1, 2
C Trpts.
3
1, 2
Trbs./Tuba
3, Tuba

Timp.

1
Perc. 2
3

Organ

I
Vlns.
II
Vla.
Vc.
D.B.

accel.

rit.

G *a tempo*

Fls.
3 (Picc.)
Obs. 1, 2
B♭ Cls. 1, 2
Bsns. 1, 2

Fr. Hns.
2, 4
C Trpts.
3
1, 2
Trbs./Tuba
3, Tuba

Timp.

Perc. 1
Perc. 2
Perc. 3

Organ

I
II
Vla.
Vc.
D.B.

accel.

rit.

G *a tempo*

21 22 23 24 25 26

1, 2

Fls.

3 (Picc.)

Obs. 1, 2

B♭ Cls. 1, 2

Bsns. 1, 2

Fr. Hns. 1, 3

p *mf* *mf* *mf* *mf* *mf* (no dim.)

Fr. Hns. 2, 4

p *mf* *mf* *mf* *mf* *mf* (no dim.)

C Trpts. 1, 2

a2 *mf* *mf* *mf* *mf* (no dim.)

C Trpts. 3

p *mf* *mf* *mf* *mf* (no dim.)

Trbs./Tuba 1, 2

3, Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Organ

[Add] *mp* *cresc.*

I

Vlns. II

Vla.

Vc.

D.B.

rall.

Meno mosso $\text{♩} = 60$ *accel.*

1, 2
Fls.
3 (Picc.)
Obs. 1, 2
B♭ Cls. 1, 2
Bsns. 1, 2

1, 3
Fr. Hns.
2, 4
1, 2
C Trpts.
3
1, 2
Trbs./Tuba
3, Tuba

Timp.

Perc. 1
Perc. 2
3

Organ

I
Vlns.
II
Vla.
Vc.
D.B.

IV. Flying Buttresses

Allegro $\text{♩} = 144$

1, 2 Flutes $f(\text{sempre})$

3 (Picc.)

Oboes 1, 2 $f(\text{sempre})$

Clarinets in B♭ 1, 2 $f(\text{sempre})$

Bassoons 1, 2 $f(\text{sempre})$

French Horns in F 1, 3 $3. \text{ senza sord.}$ mp

2, 4 mp

Trumpets in C 1, 2 senza sord. mp

3 senza sord. mp

Trombones, Tuba 1, 2 $f(\text{sempre})$

3, Tuba $f(\text{sempre})$

Timpani $f(\text{sempre})$

Percussion I Cymbals (sempre l.v.) G.

Percussion II 2 Lowest Tom Toms $f(\text{sempre})$

Percussion III Bass Drum $f(\text{sempre})$

Organ $[G.]$ $f(\text{sempre})$

Allegro $\text{♩} = 144$

I Violins senza sord. $f(\text{sempre})$

II senza sord. $f(\text{sempre})$

Viola senza sord. $f(\text{sempre})$

Violoncello $f(\text{sempre})$

Double Bass $f(\text{sempre})$

1,2
Fls. *ff*
3 (Picc.) *ff*
Obs. 1,2
B♭ Cls. 1,2
Bsns. 1,2
Fr. Hns. 1,3
2,4
C Trpts. 1,2
3
1,2
Trbs., Tuba 3, Tuba
Tim.
Perc. I
Perc. II
Perc. III
I
Vlns. II
Vla.
Vcl.
D.B.

15 16 17 18 *f(sempre)* 19 20

Fls.

3 (Picc.)

Obs. 1, 2

B♭ Cls. 1, 2

Bsns. 1, 2

Fr. Hns.

2, 4

C Trpts.

3

Trbs., Tuba

(*f*)

3, Tuba

Tim.

Perc. I

Perc. II

Perc. III

Vlns. I

Vlns. II

Vla.

Vc.

D.B.

Fls. 1,2
3 (Picc.)
Obs. 1,2
B♭ Cls. 1,2
Bsns. 1,2

Fr. Hns. 1,3
C Trpts. 2,4
C Trpts. 1,2
Trbs., Tuba 1,2
3, Tuba

Tim. *p* cresc. poco a poco

Perc. I *mf* *f*
Perc. II *mf* *f*
Perc. III *mf* *f*

Vlns. I
Vlns. II
Vla.
Vc.
D.B.

27 28 29 *fp* cresc. poco a poco 30 31 32

V. Foundations

Moderato $\text{♩} = 72$

Organ

1 2 3 4 5 6 7 8 9 10 11 12

Organ

13 14 15 16 17 18 19

Organ

I Vlns. II Vlns. Vla. Vc. D.B.

20 21 22 23 24

pull a tempo rit. a tempo

[Add]

mf

[Add]

p

rit.

[Solo-ad lib.]

a tempo

[Add]

Organ

Vlns. I

Vlns. II

Vla.

Vc.

D.B.

25 26 27 28 29 30

==

Bsns. 1, 2

Organ

Vlns. I

Vlns. II

Vla.

Vc.

D.B.

31 32 33 34 35 36

L

1,2 Fls. *mp* (stacc.) 3 3 3 *f* 3 3 3 *f* 3 3 3 *f* 3 3 3 *f*

3 (Picc.) *p* 3 3 3 *f* 3 3 3 *f* 3 3 3 *f* 3 3 3 *f*

Obs. 1,2 *mp* (stacc.) 3 3 3 *f* 3 3 3 *f* 3 3 3 *f* 3 3 3 *f*

B♭ Cls. 1,2 *mp* (stacc.) 3 3 3 *f* 3 3 3 *f* 3 3 3 *f* 3 3 3 *f*

Bsns. 1,2 *mp* (stacc.) 3 3 3 *f* 3 3 3 *f* 3 3 3 *f* 3 3 3 *f*

Fr. Hns. in F 3. *mf* 3. *mf* 3. *mf* 3. *mf* 3. *mf* 3. *mf*

2,4 *mf* 3. *mf* 3. *mf* 3. *mf* 3. *mf* 3. *mf* 3. *mf*

C Trpts. 1,2 - - - - -

3 - - - - -

1,2 Trbs. - - - - -

3, Tuba - - - - -

Timpani - - - - -

Perc. I - - - - -

Perc. II - - - - -

Perc. III - - - - -

Organ *mf* legato [Less] - - - - -

L

I Vlns. *p* - - - - -

II *p* - - - - -

Vla. *p* - - - - -

Vc. *pizz.* *mp* (sempre) - - - - -

D.B. *pizz.* *mp* (sempre) - - - - -

Fls. 1,2 Fls. 3 (Picc.) Obs. 1,2 B♭ Cls. 1,2 Bsns. 1,2

Fr. Hns. in F 1,3 Fr. Hns. in F 2,4 C Trpts. 1,2 3 1,2 Trbs. 3, Tuba Timp. Perc. I Perc. II Perc. III

Organ I Vlns. II Vla. Vc. D.B.

Fls. 1,2

3 (Picc.)

Obs. 1,2

B♭ Cls. 1,2

Bsns. 1,2

Fr. Hns. in F 1,3

2,4

C Trpts. 1,2

3

1,2 Trbs.

3, Tuba

Timp.

Perc. 1

Perc. II

Perc. III

Organ

I Vlns.

II

Vla.

Vc.

D.B.

Fls. *mp*

ff

3 (Picc.) *mp*

ff

Obs. 1, 2 *mp*

ff

B♭ Cls. 1, 2 *ff*

Bsns. 1, 2 *a2* *f*

Fr. Hns. in F *f*

2, 4 *f*

con sord.

1, 2 *mp*

mp

mp

mf

mf

C Trpts. *con sord.*

3 *mp*

mp

mp

mf

mf

1, 2 *mf*

mf

mf

mf

Trbs. *mf*

3 Tuba

Timp.

Perc. I

Perc. II

Perc. III

Organ *f*

legato

I Vlns. *sfp* (*no cresc.*)

II *f* (*sempre*) (*poco non legato*)

Vla. *f* (*sempre*) (*poco non legato*)

Vc. *arco* *f* (*sempre*) (*poco non legato*)

D.B.

Fls. 1, 2 *mf* *mf* *p* *#d.* *bA* *mf*

3 (Picc.) *mf* *mf* *p* *mf*

Obs. 1, 2 *mf* *mf* *p* *#d.* *f* *bA* *mf*

B♭ Cls. 1, 2

Bsns. 1, 2 *cresc.*

Fr. Hns. in F 1, 3 *a2* *p* *+* *mf*

2, 4

C Trpts. 1, 2 *mf* *mf* *p* *#d.* *bA* *mf*

3 *mf* *mf* *p* *mf*

Trbs. 1, 2 *mf* *mf* *p* *+*

3, Tuba *p* *cresc.*

Timpani

Perc. I

Perc. II

Perc. III

Organ

Vlns. I *p* *bA* *d*

Vlns. II

Vla.

Vc.

D.B.