

SAINT MICHAEL AND ALL ANGELS

for

Organ, Brass Quintet and Timpani

by

John Burge

Duration: approximately 5' 30"

SAINT MICHAEL AND ALL ANGELS


was premiered by the True North Brass Quintet,
William O'Meara, organ, and Jerzi Cichocki, conducting,
at the Solemn Mass to celebrate the rededication of
St Michael's Cathedral Basilica and the installation of the new Casavant organ
on Thursday, September 29, 2016, Toronto, Ontario.

About the music...

John Burge was particularly excited to be invited to compose a festive work for organ, brass and timpani for the inaugural concert of the new Casavant organ at St. Michael's Catholic Cathedral in downtown Toronto in the fall of 2016. This church is connected to St. Michael's Choir School, an organization that has produced some exceptional musicians over the years. John had worked many times in the past with Jerzy Cichocki, Faculty and Choir Director at St. Michaels, and William O'Meara, Faculty and Church Organist, and both were very kind in providing quite concise suggestions for the work. Specifically, it was to be performed for the first time at the Thursday, September 29th at a Mass of Rededication, and played immediately following the Ad Missam plainchant for this date. As the plainchant was to be sung by unaccompanied male voices, it was suggested that my work could ideally draw upon this plainchant material for inspiration. The opening two phrases of the plainchant, thus forms much of the melodic backbone of new composition (for easy reference, this material is provided below). With a clearly triumphant mood established and given the title, *St. Michael and All Angels*, the plainchant is first stated clearly in just the solo organ but thereafter is often hidden within the brass and organ counterpoint. Eventually though, the opening bar of the chant becomes prominently played as a fast sixteenth-note figure in dialogue between the organ and brass. In the service, the men sang the plainchant down a tone (more like our B flat Major) from its originally notated pitches, thus providing a perfect opportunity for the new organ and brass work to begin in B flat and modulate up a tone at the end to the more brilliant key of C Major, thereby taking full advantage of the glorious new 32 foot pedal notes.

(M. M. ♩ = 156) Festa Septembris 29.

Intr.
3.
(*mi-do*)



Be - ne - dí - ci - te Dó - mi - num óm - nes Ange - lí - é - jus: _____

About the composer...

Canadian composer John Burge (b. 1961) has been a professor of Composition and Theory at Queen's University in Kingston, Ontario since 1987. In recognition of his work as a composer, he received one of the University's 2013 Awards for Excellence in Research and in 2014 he was inducted as a Fellow in the Royal Society of Canada's Humanities and Arts Division. A passionate advocate of Canadian music, he was a member of the executive council of the Canadian League of Composers for fourteen years, serving as President from 1998-2006. He currently sits on the Board of the SOCAN Foundation and is Chair of the Music at Port Milford Summer Music School and Festival.

A Juno-award-winning composer, John Burge has written a large body of vocal, chamber, and orchestral compositions as well as a chamber opera entitled, *The Auction*. During his undergraduate studies in composition and theory at the University of Toronto, Burge switched from piano lessons to a year of organ studies and learned just enough to feel a certain amount of confidence in composing for the instrument (although truth be told, he remains in awe of the technical proficiency displayed by the organists that he has had the pleasure to work with over the years). His other solo organ compositions include two *Prelude and Toccatas*, a number of choral preludes and two multi-movement works entitled *St. Peter's Sonata* and *Departure Point*. He has also composed works for organ and other instrument(s) including solo alto saxophone, solo violin, solo cello and woodwind quintet. Information on these works can be found at: www.johnburge.ca

St. Michael and All Angels

Maestoso ♩ = 58

John Burge

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

Timpani
{F - B \flat - C - F}

Maestoso ♩ = 58

Organ

mf

5

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Timp.

mf *sfp* *mf* *f*

mf *sfp* *f*

fp *f*

5

Org.

f

St. Michael and All Angels

This musical score is for the piece "St. Michael and All Angels" and covers measures 9 through 13. It is arranged for a full orchestra and organ. The score is divided into three systems. The first system (measures 9-12) features brass instruments (B♭ Trumpets 1 & 2, Horns, Trombones, and Tubas) and Timpani. The second system (measures 9-12) features the Organ. The third system (measures 13-13) features the brass instruments and Timpani. The Organ part in the third system is marked "solo".

System 1 (Measures 9-12):

- Brass:** B♭ Tpt. 1 and 2, Hn., Tbn., and Tuba. Measures 9-12 show a melodic line with triplets and dynamics ranging from *p* to *f*.
- Timpani:** Measures 9-12 show a rhythmic pattern with dynamics *mf* and *f*.

System 2 (Measures 9-12):

- Organ:** Measures 9-12 show a melodic line with dynamics *mf* and *f*.

System 3 (Measures 13-13):

- Brass:** B♭ Tpt. 1 and 2, Hn., Tbn., and Tuba. Measure 13 shows a melodic line with triplets and dynamics *f*.
- Timpani:** Measure 13 shows a rhythmic pattern with dynamics *f*.
- Organ:** Measure 13 shows a melodic line with dynamics *solo*.

Rehearsal Mark: A box labeled "A" is placed above the first measure of each system.

St. Michael and All Angels

Musical score for St. Michael and All Angels, measures 17-24. The score is arranged for a brass ensemble (B♭ Trumpets 1 & 2, Horns, Trombones, Tuba), Timpani, and Organ.

Measures 17-19: The brass instruments (B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., Tuba) play sustained notes with dynamic markings *mp* and *mf*. The Organ plays a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked *mp*. A dynamic marking *[less]* is present in the Organ's right hand.

Measures 20-24: The brass instruments play a rhythmic pattern of eighth notes, marked *p*, *mp*, and *mf*. The Organ plays a melodic line in the right hand, marked *f*, and a rhythmic accompaniment in the left hand. A section marker **B** is present at the beginning of measure 20.

The score includes dynamic markings such as *mp*, *mf*, *p*, and *f*. A section marker **B** is present at the beginning of measure 20. The Organ part includes a dynamic marking *[less]* in measure 17.

St. Michael and All Angels

23 *rit.*

B \flat Tpt. 1 *f* *ff*

B \flat Tpt. 2 *f* *ff*

Hn. *f* *ff*

Tbn. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Org. [add] *rit. (no dim.)*

26 **C** Holding back ♩ = 48

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Timp. *p*

C Holding back ♩ = 48

26

Org. *p*

St. Michael and All Angels

accel.

29

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Hn. *f (sempre)*

Tbn. *f (sempre)*

Tuba *f (sempre)*

Timp.

Org. *accel.*

32 **Tempo maestoso** ♩ = 58

B \flat Tpt. 1 *mf* *poco cresc.*

B \flat Tpt. 2 *mf* *poco cresc.*

Hn. *mf* *p*

Tbn. *p*

Tuba

Timp. *mp cresc. poco a poco*

32 **Tempo maestoso** ♩ = 58

Org. *solo*

St. Michael and All Angels

35 **D**

B \flat Tpt. 1 *mf* *f* *mf*

B \flat Tpt. 2 *mf* *f* *mf*

Hn. *mf* *f* *mf*

Tbn. *mf* *f* *mf*

Tuba *f*

Timp. *fp* *fp* *fp*

Org. *mf* *f*

38 **E**

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Timp. *f*

Org. *f* *solo*

St. Michael and All Angels

41

B \flat Tpt. 1 *p* *mf*

B \flat Tpt. 2 *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Tuba *p* *mf*

Timp. *p* *f*

Org.

44

B \flat Tpt. 1 **F**

B \flat Tpt. 2 *f poco marc.*

Hn. *f poco marc.*

Tbn. *f poco marc.*

Tuba *f poco marc.*

Timp.

Org. **F** *solo*

St. Michael and All Angels

48

B \flat Tpt. 1 *f*

B \flat Tpt. 2 *f*

Hn. *f*

Tbn. *f*

Tuba *f*

Timp. *p*

Org. *f*

G

51

B \flat Tpt. 1

B \flat Tpt. 2

Hn. *f*

Tbn. *f*

Tuba *f*

Timp. *p (sub.)*

Org. *solo*

solo

St. Michael and All Angels

54 H

B \flat Tpt. 1 *f* *mf*(sub.) *cresc.*

B \flat Tpt. 2 *f* *mf*(sub.) *cresc.*

Hn. *f* *mf*(sub.) *cresc.*

Tbn. *f* *mf*(sub.) *cresc.*

Tuba *f* *mf*(sub.) *cresc.*

Timp. *p*(sub.) *f* *cresc.*

Org. H [add]

57

B \flat Tpt. 1 *ff* *mf* *ten.*

B \flat Tpt. 2 *ff* *mf* *ten.*

Hn. *ff* *mf* *ten.*

Tbn. *ff* *mf* *ten.*

Tuba *ff* *ff*(sempre)

Timp. *ff*

57

Org.

St. Michael and All Angels

poco rit.

I *a tempo*

60

B \flat Tpt. 1 *f* *sfp* *f*

B \flat Tpt. 2 *f* *sfp* *f*

Hn. *f* *sfp* *f*

Tbn. *f* *sfp* *f*

Tuba *sfp* *f*

Timp. *f* {F - G - C - F}

Org. *poco rit.* *ff a tempo*

64

B \flat Tpt. 1 *mf cresc.* *ffp*

B \flat Tpt. 2 *mf cresc.* *ffp*

Hn. *mf cresc.* *ffp*

Tbn. *mf cresc.* *ffp*

Tuba *mf cresc.* *ffp*

Timp. *p cresc. poco a poco* *ffp cresc.*

64

Org.

5 4 3 2 1

St. Michael and All Angels

68 **J** *allargando al fine*

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Timp.

Org.

68 **J** *allargando al fine* [add]

71

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Timp.

Org.

71

[add!] (•) (•) (•)