

Gerald Finzi

Lo, The Full, Final Sacrifice

*Festival Anthem*

*for*

*Chorus and Organ (or Orchestra)*

*Words by*

Richard Crashaw

**Boosey & Hawkes**

Music Publishers Limited

*London · Paris · Bonn · Johannesburg · Sydney · Toronto · New York*

To the Rev. Walter Hussey  
and the Organist and Choir of  
The Church of St. Matthew, Northampton,  
for the Occasion of the 53rd. Anniversary  
of the Consecration of the Church

21 . 9 . 46.

Lo, the full, final, Sacrifice  
On which all figures fix't their eyes.  
The ransomed Isaac, and his ram ;  
The Manna, and the Paschal Lamb.

Jesu Master, just and true !  
Our Food, and faithful Shepherd too !

O let that love which thus makes thee  
Mix with our low Mortality,  
Lift our lean Souls, and set us up  
Convictors of thine own full cup,  
Coheirs of Saints. That so all may  
Drink the same wine ; and the same Way.  
Nor change the Pasture, but the Place  
To feed of Thee in thine own Face.

O dear Memorial of that Death  
Which lives still, and allows us breath !  
Rich, Royal food ! Bountiful Bread !  
Whose use denies us to the dead !

Live ever Bread of loves, and be  
My life, my soul, my surer self to me.

Help Lord, my Faith, my Hope increase ;  
And fill my portion in thy peace.  
Give love for life ; nor let my days  
Grow, but in new powers to thy name and praise.

Rise, Royal Sion ! rise and sing  
Thy soul's kind shepherd, thy heart's King.  
Stretch all thy powers ; call if you can  
Harps of heaven to hands of man.  
This sovereign subject sits above  
The best ambition of thy love.

Lo the Bread of Life, this day's  
Triumphant Text provokes thy praise.  
The living and life-giving bread,  
To the great twelve distributed  
When Life, himself, at point to die  
Of love, was his own Legacy.

O soft self-wounding Pelican !  
Whose breast weeps Balm for wounded man.  
All this way bend thy benign flood  
To'a bleeding Heart that gasps for blood.  
That blood, whose least drops sovereign be  
To wash my worlds of sins from me.  
Come love ! Come Lord ! and that long day  
For which I languish, come away.  
When this dry soul those eyes shall see,  
And drink the unseal'd source of thee.  
When Glory's sun faith's shades shall chase,  
And for thy veil give me thy Face.

Amen.

*From Richard Crashaw's versions of the Hymns of  
St. Thomas Aquinas: Adoro Te and Lauda Sion Salvatorem.*



# Lo, the full, final sacrifice

DURATION  
approx. 14 mins.

## Festival Anthem

Words by  
RICHARD CRASHAW

Music by  
GERALD FINZI

Adagio solenne ♩ = c. 46

ORGAN

Sw. *pp*

PEDAL

*pp*

Solo (Clarinete)

Sw.

IMPORTANT NOTICE. The unauthorised copying of the whole or any part of this publication is strictly forbidden under the Copyright Act.

B. & H. 15940

Copyright 1946 in U.S.A. by Boosey & Co Ltd. Copyright for all countries  
Revised Edition Copyright 1947 in U.S.A. by Boosey & Co Ltd.

All rights reserved  
Tonsättning förbjudes  
Printed in England

1

*pp* SOPRANO  
Lo, the full, fi - nal Sa - cri - fice On which all fi - gures

*m* ALTO  
Lo, the full, fi - nal Sa - cri - fice On which all fi - gures

*pp* TENOR  
Lo, the full, fi - nal Sa - cri - fice On which all fi - gures

*pp* BASS  
Lo, the full, fi - nal Sa - cri - fice On which all fi - gures

(♩ = ♪) (3 + 4)

fixt their eyes. The ran - sored I - saac, and his ram; The Manna, and the

fixt their eyes.

fixt their eyes. The ran - sored I - saac, and his ram; The Manna, and the

fixt their eyes. (♩ = ♪) (3 + 4)

Pas - chal Lamb..... On

Lo, the full, fi - nal Sa - cri-fice. On

Pas - chal Lamb..... On

Lo, the full, fi - nal Sa - cri-fice. On

which all fi-gures fix't their eyes.....

which all fi-gures fix't their eyes.....

which all fi-gures fix't their eyes.....

which all fi-gures fix't their eyes.....

Sw.  
pp

Poco ritard.

**2** a tempo (*un poco più mosso* ♩ = c. 58)

**SOPRANO**  
*p dolce*  
Je - su Mas - ter, just and true!.....

**ALTO**

**TENOR**  
*p dolce*  
Je - su Mas - ter, just and true!.....

**BASS**

**2** a tempo (*un poco più mosso* ♩ = c. 58)

p

poco ritard. a tempo

..... Our Food, and faith - ful Shepherd too!.....

..... Our Food, and faith - ful Shepherd too!..... 0 let that love which

0 let that love which

poco ritard. a tempo

*legato*

0 let that love which

0 let that love which

thus makes thee Mix with our low.... Mor - ta-li-ty, Lift our lean

thus makes thee Mix with our low.... Mor - ta-li-ty, Lift our lean

*p legato*

*cresc. poco a poco*

thus makes thee Mix with our low... Mor - ta-li-ty, Lift our lean

*cresc. poco a poco*

thus makes thee Mix with our low... Mor - ta-li-ty, Lift our lean

*cresc. poco a poco*

Souls, and set us up Con - vic - tors of thine own full

*cresc. poco a poco*

Souls, and set us up Con - vic - tors of thine own full

*cresc. poco a poco*

Souls, and set us up Con - victors of thine own full cup, Coheirs of

Souls, and set us up Con - victors of thine own full cup, Coheirs of

cup,..... Con - victors of thine own full cup, Coheirs of

cup,..... Con - victors of thine own full cup, Coheirs of

*f* Full swell

Poco ritard.

Saints, .....

Saints, ..... Co-heirs of Saints.....

Saints, Co-heirs of Saints.....

Saints, ..... Co-heirs of Saints.....

Poco ritard.

*f* *dim.* *p* *legato*

**3** Poco meno mosso ♩ = c. 52

..... That so all..... may Drink..... the same wine;..... and the same

..... and the same

.....

*pp* *pp* *pp*

**3** Poco meno mosso ♩ = c. 52

Solo (Claribel Fl.)

*pp non legato*

Lo, the full, final sacrifice

And the same

Way.....

Way.....

*pp* That so all.....may Drink...the same wine;..... And the same

This system contains a vocal line and a piano accompaniment. The vocal line has two parts, both starting with the word "Way" followed by a dotted line. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics "And the same" appear at the end of the system.

Più sostenuto (♩ = 46)

Way.....

Nor change the Pas-ture, but the Place ..... To feed of Thee...

To feed of Thee...

To feed of Thee...

Way.....

Più sostenuto (♩ = 46)

*ppp*

*pp*

*ppp*

*pp*

*pp*

*pp*

This system contains a vocal line and a piano accompaniment. The vocal line has two parts, both starting with the word "Way" followed by a dotted line. The piano accompaniment includes a bass line with a triplet of eighth notes and a treble line with a triplet of eighth notes. The lyrics "Nor change the Pas-ture, but the Place ..... To feed of Thee..." appear in the middle of the system. The tempo marking "Più sostenuto (♩ = 46)" is repeated. Dynamic markings include *ppp* and *pp*.

..... in thine own Face.....

*dim.*

*pp* (Flutes)

4 a tempo (♩ = c. 58)

*(con tenerezza)*

O dear Me-mo-rial of that Death Which lives still,..... and allows us breath!.....

*(con tenerezza)*

O dear Me-

4 a tempo ♩ = c. 58

*p*

.....

*(con tenerezza)*  
*p*  
O dear Me - mo - rial.... of that Death Which  
- mo - rial.... of that Death Which lives still,..... and al-lows us

This system contains the first vocal entry and piano accompaniment. The vocal line begins with a rest, followed by the lyrics "O dear Memorial... of that Death Which". The piano accompaniment features a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

lives still,..... and al-lows us breath!.....  
breath!.....

*(con tenerezza)*  
*p*  
O dear Me - mo - rial..... of that Death Which lives still,.....

This system continues the vocal line with the lyrics "lives still,..... and al-lows us breath!.....". The piano accompaniment continues with the same melodic and harmonic texture as the first system.

*mf* Rich, Roy - al Food!

*mf* Rich, Roy - al Food!

*mf* Rich, Roy - al Food!

..... and allows us breath! *mf* Rich, Roy - al Food!

*mf*

Poco ritard.

*f* Boun-ti-ful Bread!..... Whose use..... de-nies..... us..... to the *dim.*

*f* Boun-ti-ful Bread!..... Whose use de-nies us..... to the *dim.*

*f* Boun - ti-ful Bread! Whose use de-nies us..... to the *dim.*

*f* Boun-ti-ful Bread!..... Whose use..... de-nies..... us..... to the *dim.*

*f* *dim.*

Poco ritard.

5

a tempo

SOPRANO SOLO (or a few voices)

dead!..... Live e - ver... Bread of loves,... and be My

dead!.....

dead!.....

dead!.....

5

a tempo

*p*

*ppp*

life, my soul, my su-rer self to me.....

Sw. 16 & 8ft.

*p* Solo(Clarinet)

ritard. . . . . al

16ft. off

Sw.

(CHORUS) **6** Poco meno mosso ♩ = c. 52

**SOPRANO** *p*  
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

**ALTO** *p*  
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

**TENOR** *p*  
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

**BASS** *p*  
Help Lord, my Faith, my hope in-crease; And fill my por-tion in thy

- - **6** Poco meno mosso ♩ = c. 52

peace..... *pp* Give love for life; *p cresc.* nor let my

peace..... *pp* Give love for life; *p* nor

peace..... *pp* Give love for life; *p* nor

peace..... *pp* Give love for life; *p* nor

*Poco r vivando* - - - - - *al* - - - - -

days Grow,..... but in new powers to thy name and  
 let my days Grow,..... but in new powers to thy name and  
 let my days Grow,..... but in new powers to thy name and  
 let my days Grow,..... but in new powers to thy name and

*Poco r vivando* - - - - - *al* - - - - -

**7** *un poco più mosso* (♩ = c. 63)  
*dim.*

praise.....  
 praise.....  
 praise.....  
 praise.....

**7** *un poco più mosso* (♩ = c. 63)  
*f*

Full Sw.

*mp* Rise, ..... *f* Royal Si - on! ..... *mp* rise.....

*mp* Rise, ..... Royal Si - on!

The first system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "Rise, ..... Royal Si - on! ..... rise.....". It features dynamic markings *mp* (mezzo-piano) and *f* (forte). The second staff is a vocal line with lyrics: "Rise, ..... Royal Si - on!". The third and fourth staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support. The fifth and sixth staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

..... and sing..... Thy soul's kind shep-herd,..... thy heart's

rise and sing Thy soul's kind shep-herd,..... thy heart's

rise and sing Thy soul's kind shep-herd,..... thy heart's

The second system of the musical score consists of six staves. The top staff is a vocal line with lyrics: "..... and sing..... Thy soul's kind shep-herd,..... thy heart's". The second staff is a vocal line with lyrics: "rise and sing Thy soul's kind shep-herd,..... thy heart's". The third staff is a vocal line with lyrics: "rise and sing Thy soul's kind shep-herd,..... thy heart's". The fourth staff is piano accompaniment. The fifth and sixth staves are piano accompaniment, with the right hand playing a melodic line and the left hand providing harmonic support.

King..... Stretch all thy

King..... Stretch all thy powers;.....

King..... Stretch all thy powers;.....

Stretch all thy powers;..... call...

*f* *cresc.*

powers; call..... if you can Harps.....

call..... if you can, call if you can

..... call..... if you can..... Harps.....

..... if you can.....

*f*

Gt. tr.(or Solo)

..... of Hea-ven..... to hands of man.....

Harp of Hea-ven..... to hands of man.....

Harp of Hea-ven..... to hands of man.....

Harp of Hea-ven..... to hands of man.....

Gt. to Princ.

Poco largamente

*fff* ..... This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

*fff* ..... This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

*ff* ..... This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

*ff* ..... This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

*ff* ..... This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

*ff* ..... This sove-reign sub-ject sits a - bove..... The best am-bi - tion..... of thy

Lo, the full, final sacrifice

a tempo

love.....

love.....

love.....

love.....

a tempo

*ff*

*ff*

8

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

8

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy

*f* Lo the Bread of Life, This day's Tri-um-phant Text provokes thy



Poco ritard.

*sostenuto*  
Life, himself, at point to die Of love,..... was his

*sostenuto*  
Life, himself, at point to die Of love,..... was his

*sostenuto*  
Life, himself, at point to die Of love,..... was his

*sostenuto*  
Life, himself, at point to die Of love,..... was his

*Poco ritard*

Sw.

*ritenuto* [9] A tempo ♩ = c. 58

own Le-ga-cy.....

own Le-ga-cy.....

own Le-ga-cy.....

own Le-ga-cy.....

*Solo (or a few voices)*  
*p con tenerezza*  
O soft..... self-wounding

*ritenuto* [9] A tempo ♩ = c. 58

Fl. (Solo)

*p*  
Sw.

Pe-li-can! Whose breast weeps Balm for wound-ed man. All this way...bend thy

Solo (or a few voices) *con tenerezza*  
 0..... soft...

Sw.

..... be-nign flood To' a bleed-ing Heart..... That

..... self-wound-ing Pe-li-can! Whose breast weeps Balm for wound-ed

(CHORUS) *ppp*  
That blood,.....

(SOLO)  
gasps for blood.

(SOLO)  
man. All this way..... bend thy..... be-nign

Detailed description: This system contains the first vocal entry and piano accompaniment. The top staff is a vocal line in treble clef with a key signature of three flats and a common time signature. It begins with a whole rest followed by a half note G4, then a dotted half note G4. The lyrics 'That blood,.....' are written below. The second staff is another vocal line, mostly containing whole rests. The third staff is a vocal line in bass clef with lyrics 'gasps for blood.' The fourth staff is a vocal line in bass clef with lyrics 'man. All this way..... bend thy..... be-nign'. The piano accompaniment consists of two staves: a grand staff (treble and bass clefs) and a separate bass line. The piano part features arpeggiated chords and moving lines in both hands.

.....

(CHORUS) *ppp*  
That blood.....

(SOLO) *pp*  
That blood.....

(SOLO)  
flood To'a bleed-ing Heart..... that gasps for

Gt. Sw.

Detailed description: This system continues the musical piece. It starts with a dotted line indicating a continuation from the previous system. The vocal lines and piano accompaniment are similar in style to the first system. The top vocal line has lyrics 'That blood.....'. The second vocal line has lyrics 'That blood.....' with a *pp* dynamic marking. The third vocal line has lyrics 'flood To'a bleed-ing Heart..... that gasps for'. The piano accompaniment includes a grand staff and a bass line with 'Gt.' and 'Sw.' markings, likely indicating guitar and swell pedal usage.

..... whose least drops sov - reign be To wash my worlds.....

(SOLO)

blood. That blood whose least drops sov - reign

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both in a key signature of one sharp (F#). The third staff is a vocal line in treble clef with the lyrics "..... whose least drops sov - reign be To wash my worlds.....". The fourth staff is a vocal line in bass clef with the lyrics "blood. That blood whose least drops sov - reign". The fifth staff is a piano accompaniment in bass clef. The music is marked with a "SOLO" instruction.

Poco ritard.

..... Of sins ..... from me.....

(SOLO)

be..... To wash my worlds of sins from

Poco ritard.

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, both in a key signature of one sharp (F#). The third staff is a vocal line in treble clef with the lyrics "..... Of sins ..... from me.....". The fourth staff is a vocal line in bass clef with the lyrics "be..... To wash my worlds of sins from". The fifth staff is a piano accompaniment in bass clef. The music is marked with a "SOLO" instruction and a "Poco ritard." instruction.

Lo, the full, final sacrifice

10 a tempo (♩=c 58)

Come .....  
 Come ..... love! .....  
 me .....

10 a tempo (♩=c 58)

*p Sw.*

Lord! ..... and that long ..... day .....

*poco cresc.*

..... For which I lan-guish, *mp* come away.....

*mp*  
Come away.....

(CHORUS) *p*  
Come Love!.....

*mp*  
Gt. Cl.

come away.....

come away.....

..... and that long.... day For

(CHORUS) *p*  
Come Lord!..... and that long.... day For

*poco cresc.*

*mf*  
come a-way.....

*mf*  
come a-way.....

which I lan - guish,.....

which I lan - guish,.....

*mf*  
8

Detailed description: This system contains six staves. The top two staves are vocal lines in treble clef, both marked *mf*. The lyrics 'come a-way.....' are written below each. The third and fourth staves are vocal lines in treble and bass clef respectively, with lyrics 'which I lan - guish,.....'. The fifth and sixth staves are piano accompaniment in treble and bass clef. The piano part features a complex texture with many chords and moving lines, marked *mf* and containing a '8' time signature.

*mp*  
come a-way.....

*p*  
come a-way..... *pp*

*mp*  
come a-way.....

*p*  
come a-way.....

*dim. poco a poco*

Detailed description: This system contains six staves. The top two staves are vocal lines in treble clef. The first is marked *mp* and the second is marked *p* and *pp*. Both have lyrics 'come a-way.....'. The third and fourth staves are vocal lines in treble and bass clef, both marked *mp* and *p* respectively, with lyrics 'come a-way.....'. The fifth and sixth staves are piano accompaniment in treble and bass clef. The piano part is marked *dim. poco a poco* and features a complex texture with many chords and moving lines.

ppp

(non ritard.)

Poco ritard al  $\text{♩} = c. 52$  11 tenuto..... a tempo

When this

When this

When this

When this

Poco ritard al  $\text{♩} = c. 52$  11 tenuto..... a tempo

Solo (Claribel Fl.)

non leg.

Lo, the full, final sacrifice

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

dry soul those eyes shall see, And drink the un-seal'd source of thee. When

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

Glo - ry's sun faith's..... shades.... shall chase, And.... for thy

ritard. Tempo I (♩ = c. 46) 12

veil give me thy Face.....

veil give me thy Face.....

veil give me thy Face..... *ppp* Lo, the full, final,

veil give me thy Face..... *ppp* Lo, the full, final,

ritard. Tempo I (♩ = c. 46) 12

*ppp*

*ppp*

16 & 32ft.

ritard.

Sa-cri-fice On which all figures fixt their eyes.

Sa-cri-fice On which all figures fixt their eyes.

ritard.

+ 8ft.

Lo, the full, final sacrifice

13

a tempo ♩ = c. 58

S.  
I  
A - - - - men,..... A - - - -

II  
A - - - - men,..... A - - - -

A.  
I  
A - - - - men,.....

II  
A - - - - men,.....

T.  
I  
A - - - - men,..... A - - - -

II  
A - - - - men, A -

B.  
I  
A - - - - men,.....

II  
A - - - -

13

a tempo ♩ = c. 58

pp

ritard al fine

I S. - men, A - - - men.....  
 II - - - men, A - - - men.  
 I A. .... A - - - - men, A - - - men. ....  
 II .... A - men,..... A - - - men.  
 I - - - - - men,.... A - - - men.  
 T. II - - - - men,..... A - - - men.....  
 I A - - - - men, A - - - men.....  
 B. II - men,..... A - - - men, A - - - men.....

ritard al fine

This section contains the piano accompaniment for the final part of the page. It features a grand staff with a treble and bass clef, and a separate bass line below. The music is in 3/4 time and ends with a fermata.

XXVI  
1946