

Instrumentation

2 Flutes
Oboe
2 Clarinets in A
Bassoon
2 Horns in F
Strings

Performance note

This work may be performed by strings only, in which case the cues should be played. Cues are denoted by []. Either the full instrumentation or strings only should be used as the cues are not intended to replace individual instruments which may not happen to be available.

Duration: 8 minutes

FAREWELL TO ARMS

op 9

RALPH KNEVET
(1600–71)

Introduction

GERALD FINZI
(1901–56)

Adante quasi recitativo

OPTIONAL*

Flute 1.2
sfz *pp* *p*

Oboe
sfz *pp*

Clarinet 1.2
in A
sfz *pp* *mp* *p*

Bassoon
sfz *pp*

Horn 1.2
in F
sfz *pp* *p*

Tenor
mp
The hel- met now an hive for bees be- comes, And hilts of swords may

Adante quasi recitativo

Violin I
div. *sfz* *pp* *mp* *p* *unis.* *pp*

Violin II
div. *sfz* *pp* *mp* *p* *unis.* *pp*

Viola
div. *sfz* *pp* *mp* *p* *unis.* *v* *pp*

Cello
sfz *pp* *mp* *p* *pp*

Double Bass
sfz *pp* *pizz.* *mp* *p*

*See performance note on page 30.

5

Fl. 1.2 *sfs* *p*

Ob. *pp* *sfs* *p*

Cl. 1.2 in A *pp* *sfs* *p*

Bsn. *pp* *sfs* *p*

Hn. 1.2 in F *sfs* *p*

Tenor
serve for spi-ders' looms; — Sharp pikes — may make Teeth for a rake; And the

VI. I *div.* *sfs* *p* *v* *unis.* *pp*

VI. II *div.* *sfs* *p* *v* *pp*

Vla. *div.* *sfs* *p* *unis.* *pp*

Vc. *sfs* *p* *pp*

Db. *arco* *sfs*

8

ritard.

Fl. 1.2 *p* *ppp*

Ob.

Cl. 1.2 in A *p* *pp* 1. *pp*

Bsn. *pp*

Hn. 1.2 in F *p* *pp* *pp* con sord. senza sord.

Tenor
keen blade, th'arch e-nemy of life, _____ Shall be de - grad - ed to a

ritard.

VI. I *div.* *mp* *pp* *p* unis.

VI. II *mp* *pp* *p* unis.

Vla. *div.* *mp* *pp* *p*

Vc. *mp* *pp* *p*

Db. *pizz.* *mp* *pp*

1 a tempo

Fl. 1.2

Ob.

Cl. 1.2 in A (1.)

Bsn.

Hn. 1.2 in F

Tenor

prun-ing knife. The rus-tic spade _____ Which first was made for ho-nest a-gri-

1 a tempo

VI. I

VI. II

Vla.

Vc.

Db.

div. v. unis. p

div. unis. p

arco p

*See performance note on page 30.

15

Fl. 1.2 *pp* 1. *p*

Ob.

Cl. 1.2 in A *p*

Bsn. *pp* *p*

Hn. 1.2 in F 1. *p*

Tenor
- cul- ture, shall re - take Its prim-i- tive em- ploy - ment, and for- sake The ram- pires

VI. I *mp* div. unis.

VI. II *mp* div.

Vla. *mp* div.

Vc. *mp* div. unis.

Db. *p* *mp* *p* pizz.

2

23

Fl. 1.2 *sfz* *pp* 1.

Ob. *sfz* *pp*

Cl. 1.2 in A *sfz* *pp* *mp* *p*

Bsn. *sfz* *pp*

Hn. 1.2 in F *sfz* *pp* 1.

Tenor *p*
Tame co-nies in our bra-zen guns shall breed, Or gen-tle doves their

2

VI. I *div.* *sfz* *pp* *mp* *p* *unis.* *pp*

VI. II (div.) *sfz* *pp* *mp* *p* *pp*

Vla. *div.* *sfz* *pp* *mp* *p* *unis.* *pp*

Vc. *sfz* *pp* *mp* *p* *pp*

Db. *sfz* *pp* *pizz.* *mp* *p*

27

1 Fl. *pp* Solo *mp*

2 Fl. *pp*

Ob.

Cl. 1.2 in A

Bsn. *pp*

Hn. 1.2 in F 1. *pp*

Tenor
young ones there shall feed. _____ In mus-ket bar-rels Mice ___ shall raise

VI. I Solo *mp*

VI. II gli altri unis.

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 38, contains measures 27 through 30. The score is arranged in a standard orchestral format. The woodwind section includes two Flutes (Fl. 1 and 2), Oboe (Ob.), Clarinet in A (Cl. 1.2), Bassoon (Bsn.), and Horns in F (Hn. 1.2). The string section consists of Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). A Tenor soloist part is also present. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Tenor part has lyrics: "young ones there shall feed. _____ In mus-ket bar-rels Mice ___ shall raise". The Flute 1 part has a "Solo" section starting in measure 29, marked *mp*. The Flute 2 part is marked *pp*. The Bassoon part is also marked *pp*. The Horns in F part is marked *pp*. The Violin I part has a "Solo" section starting in measure 29, marked *mp*. The Violin II part is marked "gli altri" and "unis." in measure 30. The Viola, Violoncello, and Double Bass parts provide harmonic support with sustained notes and moving lines. The score includes various musical notations such as dynamics (*pp*, *mp*), articulation (accents), and phrasing slurs.

1 Fl. 1: *trm*, *9*, *7*

2 Fl. 2: *mp*

Ob.: *mp*, *sfz*

Cl. 1.2 in A: *mp*, *sfz*, *p*, *2.*

Bsn.: *mp*, *sfz*, *p*

Hn. 1.2 in F: *mp*, *sfz*, *1. con sord.*, *p*

Tenor: *mf*
quar-rels For their quar-ters. The ven-tri-lo-qui-ous drum, Like law-yers in va-

Solo VI. I: *sfz*, *trm*, *9*, *7*

gli altri VI. I: *mp*, *sfz*

VI. II: *mp*, *sfz*

Vla.: *mp*, *sfz*, *mp*, *p*

Vc.: *mp*, *sfz*, *div.*, *pizz.*, *arco*, *p*

Db.: *mp*, *pizz.*, *arco*, *p*

3

33

Fl. 1.2

Ob.

Cl. 1.2 in A

Bsn.

Hn. 1.2 in F

Tenor

- ca - tions, - shall be dumb. Now all re -

3

VI. I

VI. II

Vla.

Vc.

Db.

div.

pp

un.

pizz.

pp

div. arco

mp

arco

mp

37

Fl. 1.2 *sostenuto*

Ob.

Cl. 1.2 in A

Bsn.

Hn. 1.2 in F [senza sord.] *pp* \curvearrowright *p*

Tenor
- cruits, But those of fruits, Shall be for -

Vl. I *p*

Vl. II *p*

Vla. *v* *p*

Vc. *mp* *div.* *p*

Db. *pizz.* *p*

45

Fl. 1.2
f *mp* *p*

Ob.
f *mp* *p*

1
 Cl. in A
f *mp* *p* *pp*

2
 Cl. in A
f *mp* *p* *pp*

Bsn.
f *mp*

1
 Hn. in F
f *mp* *p*

2
 Hn. in F
f *mp*

Tenor
ff *mp* *p*
 boast of what he did whil - ere, _____ In chim - neys' ends _____ A - mong his friends.

VI. I
f *mp* *p*

VI. II
f *mp* *p* *un. v* *p*
un. v

49

Fl. 1.2

Ob.

Cl. 1.2
in A

Bsn.

In. 1.2
in F

Tenor

VI. I

VI. II

Vla.

Vc.

Db.

mp

dim.

div.

mf cantabile

mp

dim.

ppp

ppp

pizz.

arco

ppp

Aria

GEORGE PEELE
(1558?-1597?)

Tempo comodo ♩ = c.63

Violin I *p semplice*

Violin II

Viola *p semplice*

Cello *pizz.* *p* *div.* *arco* *(p)*

Double Bass *pizz.* *p*



VI. I *mp* *v*

VI. II

Vla. *v* *mp*

Vc. div. *pizz.* *arco* *(p)*

Db.

7

Tenor *p* His _____ gold - en locks times hath to

VI. I *pp*

VI. II *div.* *p* *pp*

Vla. *pp*

Vc. *unis.* *pizz.* *pp*

Db. *pp*

11

Fl. I *pp*

Tenor sil - ver turned; O _____ time _____ too swift, _____ O

VI. I *pp* *v*

VI. II *pp*

Vla. *p*

Vc.

Db.

Pochiss ten. r

17

Fl. 1.2 *p*

Ob.

1

Cl. in A

2

Bsn.

Hn. 1.2 in F

Tenor

spurned, But spurned in vain; Youth wa - neth - by in - creas - ing: -

Pochiss ten. r

VI. I *div.*

VI. II *div.* *unis.* *p*

Vla. *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

21 2

Fl. 1.2 *p colla voce* 1.

Ob.

Cl. 1.2 in A 1. *pp*

Bsn.

Hn. 1.2 in F

Tenor
Beau - - ty, strength, youth, are flowers but fa - - ding

2

Vl. I unis. *p* *v* *mp*

Vl. II *p* *v* *mp*

Vla. *mp*

Vc. *mp*

Db.

poco ritard. a tempo

Fl. 1.2 (1.) *p mp*

Ob. *p*

Cl. 1.2 in A (1.) *p* 1. 2.

Bsn.

Hn. 1.2 in F 1. *pp*

Tenor
seen; _____ Du - ty, faith, love, _____ are roots _____ and e-ver green. _____

poco ritard. a tempo

VI. I Solo *pp* tutti *p mp*

VI. II [div.] *pp* unis. *p mp*

Vla. *p pp*

Vc. *pizz. arco pizz. arco*

Db.

31 **3** a tempo

Fl. 1 *p*

Ob.

Cl. 1.2 in A (1.) *p* 2. *pp*

Bsn.

Hn. 1.2 in F

Tenor His hel - met now ___ shall make a hive for bees, ___ And lo-vers'

3 a tempo unis.

Vl. I *p* *p*

Vl. II

Vla. *p*

Vc. pizz. *p*

Db. pizz. *p*

poco allargando a tempo

35

1 Fl. *f*

2 Fl. *f*

Ob. *mf* *f*

1 Cl. in A *p* *mf* *f*

2 Cl. in A *cresc.* *mf* *f*

Bsn. *mf* *f*

Hn. 1.2 in F *mf* 1.

Tenor *f*

son-nets turn to ho-ly psalms: _____ A man-at-arms _____ must now serve on his knees, _____

poco allargando a tempo

VI. I *div.* *f* *mf*

VI. II *p* *div.* *f* *mf* *unis.*

Vla. *div.* *f* *mf* *unis.*

Vc. *arco* *f* *mf* 3

Db. *arco* *f* *mf*

a tempo ♩ = ♩ 4

poco allargando

Fl. 1.2 *p*

Ob. *p* *mf*

Cl. 1.2 in A *p*

Bsn. *p*

Hn. 1.2 in F (1.) *p* (2.) *p* *mp* *mf* *mf* *mp*

Tenor
 — And feed on pray-ers, which are a — ge's alms: — But though from court to

poco allargando

a tempo ♩ = ♩ 4

Vl. I Solo *p* tutti *p* pizz. (vibrato) *mf* *mp*

Vl. II *p* div. pizz. (vibrato) *mf* *mp*

Vla. *p* (arco) *mf* *mp*

Vc. *p* *p* pizz. (vibrato) *mf* *mp*

Db. *p* *p* pizz. (vibrato) *mf* *mp*

42

Fl. 1

Ob.

Cl. 1, 2
in A

Bsn.

Hn. 2
in F

Tenor

cot - tage he de - part, — His saint is sure of his un - spot - ted

VI. I

VI. II

Vla.

Vc.

Db.

arco
v

46

Fl. 1

Ob.

Cl. 1, 2
in A

Bsn.

Hn. 2
in F

Tenor
heart.

Vl. I

Vl. II
div.

Vla.
div.
mp cantabile
arco

Vc.
div.
mp cantabile
arco

Db.

pp

pp

pp

pp

Detailed description: This page of a musical score covers measures 46 to 50. The key signature is A major (three sharps) and the time signature is 4/4. The woodwind section includes Flute 1, Oboe, Clarinets 1 and 2 in A, Bassoon, and Horn 2 in F. The string section consists of Violin I, Violin II (divided), Viola (divided), Violoncello (divided), and Double Bass. A Tenor soloist has a vocal line starting at measure 46 with the word "heart." The score features various dynamics such as *mp cantabile* and *pp*, and performance instructions like *arco* and *div.* (divisi). The music concludes with a fermata over the final measure.

51 **5** *ritenuto* ----- *a tempo*

Cl. 1 in A *p sonore*

Bsn. *pp*

Hn 2. in F *con sord.* *pp*

Tenor *pp*

His _____ gold - en locks time hath to

5 *ritenuto* ----- *a tempo*

Vi. I

Vi. II

Vla. *p* *pp*

Vc. div. *p* *pizz.*

Db. *arco* *pp* *tutti pizz.* *pp*

55

Fl. 1 *pp* <

Tenor sil - ver turned; O ver time _____ too swift,

Vi. I *v* *pp*

Vi. II *pp* *unis. v*

Vla. *pp*

Vc. *unis.*

Db.

58 **Pochiss. ten.** 6

Tenor
O — swift — ness ne-ver ceas — — — ing.

VI. I *pp*

VI. II *pp*

Vla. *pp*

Vc. *pp* *div. arco* *pizz.*

Db.



61

Cl. 1 in A *ritard.* *ten.* *pp*

Hn. 1 in F *con sord.* *pp*

VI. I *ritard.*

VI. II *ten.* *pp*

Vla.

Vc. *unis.* *div. arco*

Db. *arco*