

### **Instrumentation**

2 Flutes  
Oboe  
Cor anglais  
2 Clarinets in Bb  
2 Bassoons  
2 Horns in F  
Strings

Duration: 8 minutes

to Edmund Rubbra  
**TWO SONNETS**  
op 12

JOHN MILTON  
(1608-74)

GERALD FINZI  
(1901-56)

1 – When I consider

**Slow** ♩ = c.58

The score is for a woodwind and string ensemble. It begins with a tempo marking of 'Slow' and a metronome marking of '♩ = c.58'. The music is in 4/4 time. The woodwind section includes Flute 1.2, Oboe, Cor Anglais, Clarinet 1.2 in Bb, and Bassoon 1.2. The string section includes Horn in F (1 and 2), Tenor, Violin I, Violin II, Viola, Cello, and Double Bass. The score features various dynamics such as *f*, *mf*, *mp*, and *p*, along with articulation marks like accents and slurs. A 'Solo' marking is present for the Cor Anglais. The piece is marked with a first ending '1.' in several places.



**A**

13

Fl. 1.2

Ob.

C.A.

Cl. 1.2 in Bb

Bsn. 1.2

Solo

*p*

*p colla voce*

1. 3

Hn. 1.2 in F

Tenor

When I con-sid-er how my light is spent Ere

1. 3

**A**

VI. I div.

VI. II div.

Vla. div.

Vc. div.

Db.

unis.

*p colla voce*

1. 3

poco

19

Fl. 1

Ob.

C.A.

1

Cl. in Bb

2

1

Bsn.

2

*pp*

*pp*

*pp*

*pp*

Hn. 1.2 in F

1.

*pp*

Tenor

half my days in this dark world and wide, \_\_\_\_\_ And that one ta - lent \_ which is

poco

Vl. I

Vl. II

Vla.

Vc.

Db.

*p*

*pp*

*pp*

*pp*

div.

unis.

pizz.

div. *pp* arco

arco

unis.

23 **accel.** - - - - **poco rall.** - - - - **poco accel.** - - - -

Fl. 1

Ob.

C.A.

1

2

Bsn. 1

Hn. 1.2 in F

Tenor

death to hide Lodg'd with me use-less, though my soul more bent To serve there-with my Mak - er,

**accel.** - - - - **poco rall.** - - - - **poco accel.** - - - -

VI. I

VI. II

Vla.

Vc.

Db.

**B**

----- poco rall. ----- a tempo

Fl. 1.2

Ob.

C.A.

Cl. 1.2 in Bb

1

Bsn.

2

Hn. 1.2 in F

Tenor

and pre-sent My true ac-count, — lest He re-turning chide; — "Doth God — ex-act

**B**

----- poco rall. ----- a tempo

Vl. I

Vl. II

Vla.

Vc.

Db.

31

Fl. 1.2

Ob.

C.A.

Cl. 1.2 in Bb

1

Bsn.

2

Hn. 1.2 in F

con sord.

Tenor

day - lab - our, light de - nied?" I fond - ly ask. — But Pa - tience, to pre - vent that mur - mur, -

Vl. I

Vl. II

Vla. div.

Vc. div.

Db.



**ritenuto** - - -

34

1 Fl. *pp*

2 Fl. *pp*

Ob.

C.A.

1 Cl. in Bb *pp*

2 Cl. in Bb *pp*

1 Bsn. *pp*

2 Bsn. *pp*

Hn. 1.2 in F

Tenor

— soon re - plies, — “God doth not need ei - ther man’s work or his own

**ritenuto** - - -

VI. I *p* — *ppp*

VI. II *p* — *ppp*

Vla. *p* — *ppp*

Vc. *ppp*

Db. *ppp*

div. *pp*





**Maestoso** **allargando**

43

1 Fl. *mf* *f > p*

2 Fl. *mf* *f > p*

Ob. *mf* *mf* *f > p*

C.A. *f > p*

Cl. 1.2 in Bb (a2) *mf* *f > p*

Bsn. 1.2 *f* *mf* *f > p* 1. 1.2 a2

Hn. 1.2 *f* *mf* *f > p*

Tenor  
King - ly. — Thous - ands at His bid - ding speed And post o'er land and o - cean with - out

**Maestoso** **allargando**

VI. I *mp* *mf* *f > p*

VI. II *f* *mp* *mf* *f > p*

Vla. *f* *mp* *mf* *f > p* div. *t*

Vc. *f* *mp* *mf* *f > p*

Db. *f* *mp* *mf* *f > p*

**D**  
a tempo

47

1 Fl. *ff* 3 3 3 3

2 Fl. *ff* 3 3 3 3

Ob. *ff* 3 3 3 3

C.A. *ff* 3 3 3 3

1 Cl. in Bb *ff* 3 3 3 3

2 Cl. in Bb *ff* 3 3 3 3

Bsn. 1.2 (a2) *ff*

1 Hn. in F *ff* 3 3 3 3

2 Hn. in F *ff* 3 3 3 3

Tenor rest:

**D**  
a tempo

VI. I *ff* 3 3 3 3

VI. II *ff* 3 3 3 3

Vla. unis. *ff* 3 3 3 3

Vc. *ff* 3 3 3 3

Db. *ff*

ritard. \_ \_ \_ \_ al \_ \_ \_ \_

50

Fl. 1 *smorzando* *mf*

Fl. 2 *smorzando* *mf*

Ob. *smorzando* *mf*

C.A. *smorzando* *mf*

Cl. in Bb 1 (*smorzando*) *mf* *p*

Cl. in Bb 2 (*smorzando*) *mf*

Bsn. 1.2 *smorzando* *mf*

Hn. in F 1 *smorzando* *mf*

Hn. in F 2 *smorzando* *mf*

Tenor

ritard. \_ \_ \_ \_ al \_ \_ \_ \_

VI. I *smorzando*

VI. II *smorzando*

Vla. *smorzando* *mf* *mp* *p* *pp*

Vc. *smorzando* *mf* *p* *pp*

Db. *smorzando* *mf* *p* *pp*

**E**

a tempo, poco meno mosso

55

Fl. 1.2

Ob.

C.A.

Cl. 1 in Bb

Bsn. 1.2

Solo

*pp*

1

Hn. in F

*pp colla voce*

2

*pp colla voce*

Tenor

They al - so serve who on - ly stand \_\_\_ and wait."\_\_

**E**

a tempo, poco meno mosso

VI. I

VI. II

Vla. unis.

Vc. unis.

Db.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

## 2 – How soon hath Time

**Slow** ♩ = c.50

The score is for a woodwind and string ensemble. It features parts for Flute (1 and 2), Oboe, Cor Anglais, Clarinet in Bb (1 and 2), Bassoon 1.2, Horn in F (1 and 2), Tenor, Violin I, Violin II, Viola, Cello, and Double Bass. The music is in a 4/4 time signature with a key signature of three flats (Bb, Eb, Ab). The tempo is marked 'Slow' with a quarter note equal to approximately 50 beats per minute. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet in Bb, Bassoon, and Horn in F. The second system includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The Tenor part is present but contains no notation. Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp). The Cello and Double Bass parts have a first ending bracketed with a '1.' above it.

1 Flute

2 Flute

Oboe

Cor Anglais

1 Clarinet in Bb

2 Clarinet in Bb

Bassoon 1.2

1 Horn in F

2 Horn in F

Tenor

**Slow** ♩ = c.50

Violin I

Violin II

Viola

Cello

Double Bass



1  
Fl. *mp* *mf* *p*

2  
*mf* *pp*

Ob. *mf* *p* *pp*

C.A. *mf*

1  
Cl. in Bb *pp*

2  
*mf* *pp*

1  
Bsn. *mf* *p*

2  
*mf* *p*

1  
Hn. in F *mf* *p*

2  
*mf* *p*

Tenor  
How soon hath Time, the sub-tle thief of youth, —

VI. I Solo *p*

VI. II

Vla.

Vc. *mf* *p*

Db.

**A**

**ritard.** **poco più mosso** ♩ = c.66

7

1 Fl. *p* *pp*

2 Fl. *pp*

Ob. *pp*

C.A.

1 Cl. in Bb *p*

2 Cl. in Bb *p*

1 Bsn. *p*

2 Bsn. *p*

1 Hn. in F *p* *mp*

2 Hn. in F *p*

Tenor  
 Stol'n on his wing my three and twen-ti'th year! — My hast-ing days fly on —

**A**

**ritard.** **poco più mosso** ♩ = c.66

VI. I

VI. II

Vla. *p*

Vc. *pizz.* *p*

Db. *pizz.*

Fl. 1 *pp*

Ob.

C.A. *pp* *p*

Cl. 1.2 in Bb *a2*

Bsn. 1 *p*

Hn. in F 1 *sonore* *p < mp*

2

Tenor  
— with full ca - reer, But my late spring no bud or blos - som shew'th..

VI. I

VI. II

Vla. *arco*

Vc. *arco*

Db. *arco*



**poco ritenuto** **a tempo**

17

Fl. 1 *mf* *p*

Fl. 2 *mf* *p*

Ob. *p*

C.A. *mf*

Cl. in Bb 1 *p*

Cl. in Bb 2 *p*

Bsn. 1.2 *mf* *p*

Hn. in F 1 *mp*

Hn. in F 2

Tenor  
- riv'd so near, And in-ward ripe-ness doth much less ap-pear, That

VI. I *p*

VI. II *mf* *p* *mp* *p*

Vla. *mf* *p* *mp* *p*

Vc. *p* *mp* *p*

Db. *p* *p*

**poco ritenuto** **a tempo** **Tutti**

**allargando** -----

20

1 Fl. *mp* *mf*

2 Fl. *mp* *mf*

Ob. *mp* *mf*

C.A. *mp* *mf*

1 Cl. in Bb *mp* *mf*

2 Cl. in Bb *mp* *mf*

Bsn. 1.2 *mp* *mf* a 2

1 Hn. in F *mp* *mf*

2 Hn. in F *mp* *mf*

Tenor  
some more time - ly hap- py spi- rits in du' th. \_\_\_\_\_

**allargando** -----  
div.

VI. I *mp* *mf*

VI. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp*

**B**

**Ancor più mosso** ♩ = c.92

Fl. 1.2  
Ob.  
C.A.  
Cl. 1.2 in Bb  
Bsn. 1.2

Hn. in F 1  
Hn. in F 2

Tenor

*con dignita*

Yet be it less or more, — or soon or slow, It shall be still

**B**

**Ancor più mosso** ♩ = c.92

VI. I unis.  
VI. II  
Vla.  
Vc.  
Db.

28

Fl. 1.2

Ob.

C.A.

Cl. 1.2 in Bb

Bsn. 1.2

Hn. 1.2 in F

Tenor

VI. I

VI. II

Vla.

Vc.

Db.

1. *p*

2. *p*

2. *p*

1. *p*

2. *p*

In strict - est mea - sure ev'n, To that same lot, how - ev - er mean, \_ or high, \_



allargando

33

Fl. 1.2 *mf* *a2*

Ob. *mf* *f*

C.A. *mf* *f*

Cl. 1.2 in Bb *mf* *f*

Bsn. 1.2 *mf* *a2* *mf*

Hn. 1.2 in F *mp* *1.*

Tenor

— Toward which Time leads me, — and the will — of Heav'n;

allargando

Vl. I *mf* *f* *sim.*

Vl. II *mf* *f* *sim.*

Vla. *mf* *f* *sim.*

Vc. *mf* *f* *sim.*

Db. *mf* *f* *sim.*

**C** meno mosso

37

Fl. 1.2 *ff* *mf* *f* *p* a2

Ob. *ff* *mf* *f* *p*

C.A. *ff* *mf* *f* *p*

Cl. 1.2 in Bb *ff* *mf cresc.* *f* *p*

Bsn. 1.2 *ff* *mf cresc.* *f* *p* a2

Hn. 1.2 in F *f* *mf cresc.* *f* *p*

Tenor  
All is, \_\_\_\_\_ If I have grace to use it so, As ev - er in my

**C** meno mosso

VI. I *ff* *f* *p*

VI. II *ff* *mf* *f* *p*

Vla. *ff* pizz. *f* arco *mf* *f* *p*

Vc. *ff* pizz. *f* arco *f* *p*

Db. *ff* pizz. *f* arco *f* *p*

