

# Shortening Days

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arr. Arthur Keegan\*

## **senza misura**

$\text{♪} = \text{c. 84}$

Voice      The first fire since the summer is lit, and is smok-ing in-to the

Violin I      con sord.  
 $\text{pp}$        $\text{ppp}$        $\text{mp}$

Violin II      con sord.  
pizz      arco  
 $\text{ppp}$        $\text{ppp}$

Viola      con sord.  
 $\text{ppp}$        $\text{p}$

Violoncello      con sord.  
pizz       $\text{pp}$

**poco rit. . . a tempo**

2      room: The sun-rays thread it through, like woof-lines in a loom.

Vce.       $\text{p}$        $\text{3}$        $\text{mf}$        $\text{s.p.}$   
Vln. I      senza sord.  
s.p.  
Vln. II       $\text{pp}$

Vla.       $\text{mp}$        $\text{3}$        $\text{p}$        $\text{pppp}$

Vc.       $\text{p}$       arco       $\text{pppp}$

\* Arrangement made from Boosey & Hawkes 2008 edition of the score. With thanks for their permission.

**push forwards a little**

3

Vce.

Spar-rows spurt from the hedge, whom mis-giv - ings ap - pal that  
ord senza sord.

Vln. I

Vln. II

Vla.

Vc.

**rit.**

4

Vce.

win - ter did not leave last year for ev - er, af - ter all.

Vln. I

Vln. II

Vla.

Vc.

pizz arco

**a tempo**

5

Vce. Like shock - head - ed ur - chins spi - ny - haired, Stand pol - lard wil - lows

Vln. I pizz *ppp* *mp* arco *s.p.* → *p*

Vln. II pizz *ppp* *mp* arco *s.p.* → *p*

Vla. pizz *ppp* *mp* arco *s.p.* → *p*

Vc. pizz *ppp* *mp* arco *s.p.* → *p*

**Con moto maestoso**

♩ = c. 100 [We agreed under this is better]

6

Vce. — their twigs just bared.

Vln. I ord pizz arco *pp*

Vln. II ord pizz arco *pp*

Vla. ord pizz arco *pp*

Vc. ord pizz arco *pp* , pizz *pp* pesante

10

Vce.

bossed, His eyes be-ing black, and rud-dy his face\_\_ and the marge of his hair like morn-ing

Vln. I

Vln. II

Vla.

Vc.

*in rilievo*

*in rilievo*

arco

12

Vce.      frost? \_\_\_\_\_ it's the ci - der ma - ker, And ap - ple tree

Vln. I      *mp*      *legato cresc. poco a poco ....*

Vln. II      *mp*      *legato cresc. poco a poco ....*

Vla.      *mp*      *legato cresc. poco a poco ....*

Vc.      *mp*      *cresc. poco a poco ....*      *legato*

==

14

Vce.      sha - ker\_ And be - hind him on wheels, in read - i - ness, His mill, and tubs,

Vln. I      *cresc. poco a poco ....*

Vln. II      *cresc. poco a poco ....*

Vla.      *cresc. poco a poco ....*

Vc.      *cresc. poco a poco ....*

16

Vce. — and vat, and press.

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

This musical score page shows five staves for string instruments. The first staff is for the Cello (Vce.), the second for the First Violin (Vln. I), the third for the Second Violin (Vln. II), the fourth for the Viola (Vla.), and the fifth for the Double Bass (Vc.). The key signature is one flat, and the time signature is common time. Measure 16 begins with a sustained note from the Cello. The other instruments enter with eighth-note patterns. Measures 17 and 18 show more complex patterns with sixteenth-note figures and grace notes. The section concludes with a sustained note from the Double Bass. Dynamic markings include 'fff' for Fortississimo in several places. Articulation is indicated by various dots and dashes on the stems of the notes.