

THE  
THREE HOLY CHILDREN

AN ORATORIO  
IN TWO PARTS



THE WORDS SELECTED FROM  
THE HOLY SCRIPTURES

THE MUSIC COMPOSED BY  
C. VILLIERS STANFORD  
OP. 22

PREMIERED AT THE BIRMINGHAM TRIENNIAL FESTIVAL  
AUGUST 28, 1885

BASSOON 2



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## ENGLISH HERITAGE MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
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### SOURCE INFORMATION

*Full Score Manuscript*

Royal College of Music Library, MS 4162

*Vocal Score (Printed)*

Stanley Lucas, Weber & Co. S.L.W. 2238 © 1885

### REFERENCE MATERIAL AND SOFTWARE

*Notation Software:* Dorico 4 Pro 4.3.30.1132    *Audio Software:* NotePerformer 3  
*Graphic Software:* Affinity Photo    *Document Software:* Affinity Publisher 1.10.5.1342  
*Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

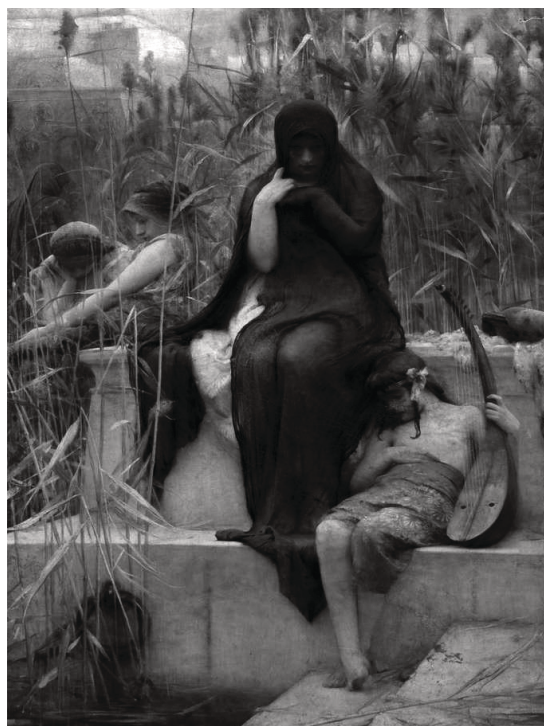
# ARGUMENT

Nebuchadnezzar, King of Babylon, has erected on the plain of Dura a great image of Bel, and has summoned his subjects to worship it, under penalty of death by fire.

## PART I

(*BY THE WATERS OF BABYLON*)

Some Assyrian soldiers on their way to obey his summons, come upon a company of Jewish women, seated by the river Euphrates, who are mourning over the captivity of their race. Taunted by their captors, the women reply by songs of praise for their lost country, and imprecations on their enemies. They are comforted by a prophecy of their return from captivity.



BY THE WATERS OF BABYLON

Arthur Hacker, 1888

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## Bassoon 2

## PART I

## BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

3 4  
1-3 6-9  
*sfp* *pp*

12 12  
14-25  
A B

3 2 3 2  
30-32 14-25 39-40  
*poco marcato* ( $\text{♩} = \text{♩}$ )  
*mf* *p*

C  
*p*

49 2 2  
50-51 55-56  
 $(\text{♩} = \text{♩})$  D  
*p* *p*

58 5 7  
59-63 64-70  
E  
*mf*

74 2 5  
76-77 81-85  
F  
*pp*

86 4 2  
90-93 94-95  
G  
*pp*

*più mosso*



**Più mosso ed agitato. ♩ = 96**

96

pp 99-105 pp

109

cresc. f

116

123-125

3 123-125 pp 129-132 pp

① poco a poco rall.

135

7 137-143 p f

Tempo I. ♩ = 69

149

6 154-159

160

cresc.

164

12 167-178 2 179-180

② **Allegro assai vivace, alla Marcia. ♩ = 104**

181

*pp*

187

(L)

*pp*

194

200

*mf* *mf* 206-211

212

(M)

*cresc.*

218

*cresc.* *f pesante*

225

*non legato* *cresc.*

231

(N)

*f* *cresc.* *ff*



237

3 3 3 3 3 *sf*

242

*sf* 3 245-247 *ff* 3 3 3

250

3 3 3 3 3

①

*ff*

262

3 3 3 3 3 3 3

267

3 3 3 3

272

3 3 11 275-285

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287 *ff*

293

3

Andante cantabile. ♩ = 76

Q

R

Clarinet 1

Animato. ♩ = 96

14 10 31 21

299-312 313-322 323-353 354-374

377

2 8

378-379 381-388

*mf*

S Harp

391

10

393-402

*sf* *mf* *cresc.*

T with increasing energy U

13 4

409-421 422-425

Oboe 1

431 *accel.*

*mf* *mp*

439 W

*cresc.* *mf* *sf*

4

445-448

Bassoon 2

rall. molto

4 **Allegro con fuoco.** ♩ = 132

449

Musical staff 449-455. Bass clef, common time. Starts with a *ff* dynamic. A diamond-shaped box containing the number '4' is positioned above the staff. The music features a mix of quarter and eighth notes, with a *mf* dynamic marking appearing later in the staff.

V.S.

456

Musical staff 456-466. Bass clef, common time. Features a sixteenth-note triplet (marked '6') and several eighth-note triplets (marked '3'). A *mf* dynamic marking is present. A bracket below the staff indicates measures 457-462.

(X)

467

Musical staff 467-472. Bass clef, common time. Features several eighth-note triplets (marked '3'). The music concludes with a *mp* dynamic marking.

473

Musical staff 473-479. Bass clef, common time. Features dotted quarter notes and eighth-note triplets (marked '3'). Dynamics include *f* and *ff*.

480

Musical staff 480-485. Bass clef, common time. Features a series of eighth notes and quarter notes.

(Y)

486

Musical staff 486-491. Bass clef, common time. Features eighth-note triplets (marked '3') and a *ff* dynamic marking. Some notes have an 'x' above them.

492

Musical staff 492-496. Bass clef, common time. Features eighth-note triplets (marked '3') and sixteenth-note triplets (marked '3').

**Maestoso.** ♩ = 116

accel.

497

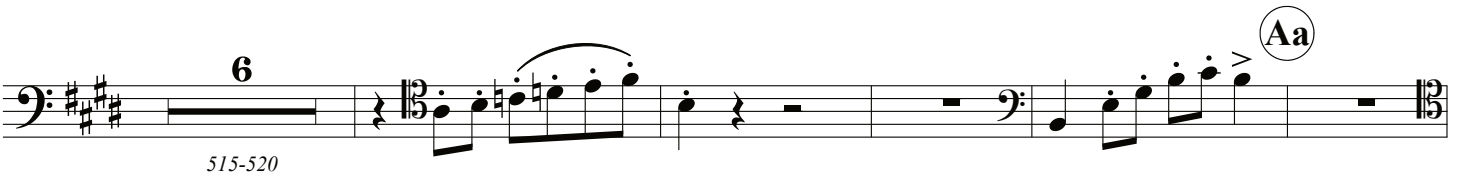
Musical staff 497-502. Bass clef, common time. Features eighth-note triplets (marked '3') and a *ff* dynamic marking. The music concludes with a *non legato* marking.

503



**Z**

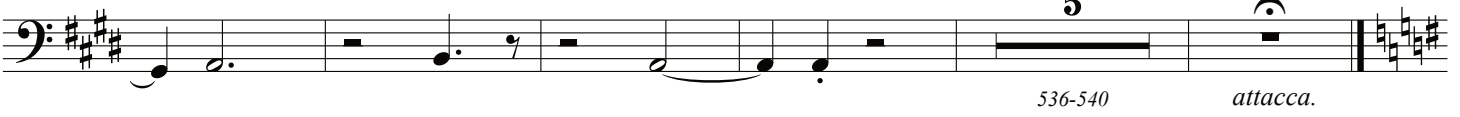
*Più mosso Allegro*



526



532



**5**

**Adagio molto.** ♩ = 60

*Soprano solo*



542-549

O daugh-ter of Ba - by-lon, *p*

554-560

561-564

Più mosso. ♩ = 72

565 *Harp*

569

574-577 *f* 581-585 586-591

4 5 6

(Cc)

592 *Adagio (come al primo). ♩ = 69*

600 *mf*

*dim.*

608 *pp*

3

(Dd)

613-615

618 *pp* *p*

7

621-627

632 *p*

(Ee)

2

638-639

Bassoon 2

Un poco più mosso. ♩ = 84

640-645      646-654      *Viola*      *Violoncello*      657-659

6 **Andante molto maestoso.** ♩ = 80

660

668

683

693

702

*ff* *mf*

711

*ff*

718

*mf* *p* *cresc.*

727

*f* *cresc.*

735

*ff* *f* *rall.* **Allegro ma non troppo. ♩ = 108** 8 742-749

**Hh**

**Jj**

16

750-765 *mf*

772

*mf*

779

3 781-783 *mf*



Kk

788

Musical staff for measure 788, bass clef, key signature of two flats. The staff contains a complex melodic line with slurs and accents. A dynamic marking of *f* is present at the end of the staff.

797

Musical staff for measure 797, bass clef, key signature of two flats. The staff contains a melodic line with a dynamic marking of *f*.

806

Musical staff for measure 806, bass clef, key signature of two flats. The staff contains a melodic line with slurs and rests. Dynamic markings include *ff* and *ff*. A section marked *2* is indicated for measures 813-814. A *rit.* marking is present above the staff.

*a tempo*

816

Musical staff for measure 816, bass clef, key signature of two flats. The staff contains a melodic line.

Ll

825

Musical staff for measure 825, bass clef, key signature of two flats. The staff contains a melodic line with slurs and rests. A section marked *9* is indicated for measures 829-837. A dynamic marking of *f* is present.

842

Musical staff for measure 842, bass clef, key signature of two flats. The staff contains a melodic line with slurs and rests. A section marked *4* is indicated for measures 845-848. Dynamic markings include *mp* and *p*.

852

Musical staff for measure 852, bass clef, key signature of two flats. The staff contains a melodic line with a long slur.

Mm

857

Musical staff for measure 857, bass clef, key signature of two flats. The staff contains a melodic line with slurs and rests. A section marked *9* is indicated for measures 863-871. A dynamic marking of *f* is present.

872 (Nn)

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

882

890 (Oo)

892-897 901-906 *mf* *cresc.*

908

*f* *ff*

916 (Pp)

*mf* *p*

926-929 (Pp)

926-929 *mf* *cresc.*

937

*ff* *f*

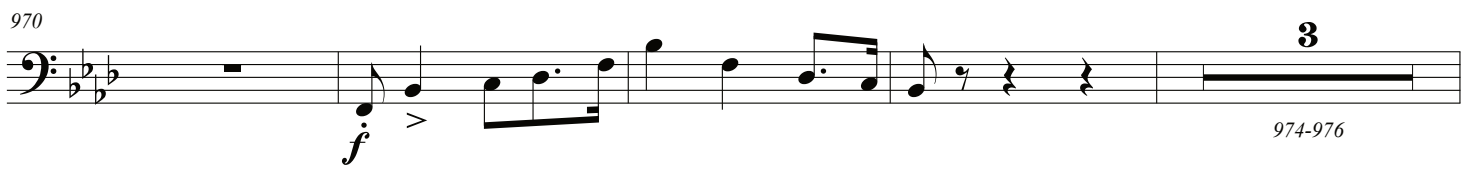
946

*cresc.*

953 *rall.* **Un poco più lento.**



970



974-976

977

Musical notation for measures 977-986. The key signature has three flats (B-flat, E-flat, A-flat). The music starts with a *ff* dynamic and changes to *mf* at measure 981. The notation includes eighth and sixteenth notes with rests.

987

**a tempo (Allegro)**

Musical notation for measures 987-998. The key signature has three flats. The music consists of a series of eighth notes with slurs.

**(Rr)**

999

Musical notation for measures 999-1006. The key signature has three flats. The music starts with a *mf* dynamic. There is a change in clef from bass to alto clef at measure 1003.

1007

Musical notation for measures 1007-1015. The key signature has three flats. The music starts in alto clef and changes to bass clef at measure 1012. It ends with a *f* dynamic.

1016

*sostenuto.*

**Lento maestoso.**

Musical notation for measures 1016-1023. The key signature has three flats. The music starts with a *ff* dynamic. There is a change in time signature from 3/4 to common time (C) at measure 1021. A hairpin crescendo is shown below the staff.

1024

Musical notation for measures 1024-1028. The key signature has three flats. The music consists of quarter notes with rests.

1029

*ten.*

*ten.*

*rall.*

Musical notation for measures 1029-1033. The key signature has three flats. The music consists of quarter notes with rests, ending with a fermata.

**End Part I**

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PART II  
(ON THE PLAIN OF DURA)

Among the crowds assembled on the plain are three Jews of influence - Ananias, Azarias, and Misael, who denounce all idolatrous worship. Refusing to obey the orders of the King, they are dragged before him, and, at his command, are cast into a furnace ; but to the King's amazement, they remain unharmed by the flames. He calls them forth, and joins the assembled multitude in praising the true God, who alone can work such miracles.



THE BURNING FIERY FURNACE

George Jones, 1832

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Bassoon 2

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

staccato

4  
1-4  
*pp*

Flute 1

7  
12-18

A

25

5

32-36

*pp* *pp*

38

3

46-48

*pp*

V.S.

## Bassoon 2

49 (B)

*p* 54-62 *mf*

65 (C)

*f* 68-73 *f*

81

*mf* cresc.

92 (D)

*mp*

111 (E)

*p*

123

*mf* cresc.

135

*f* f

(F)

144

*sf* sf sfp cresc.



154

Musical staff for measures 154-164. The staff is in bass clef. It begins with a dynamic marking of *sf* (sforzando) and a fermata over the first measure. The music continues with a dynamic marking of *ff* (fortissimo) and features various rhythmic patterns, including eighth and sixteenth notes, and rests.

165

Musical staff for measures 165-177. The staff is in bass clef. It features a triplet of eighth notes marked with a circled 'G' above it. A dynamic marking of *ff* is present. A bracket below the staff indicates measures 171-173.

178

Musical staff for measures 178-189. The staff is in bass clef. It begins with a dynamic marking of *mf* (mezzo-forte) and a hairpin crescendo leading to a dynamic marking of *f* (forte).

**Largo pesante** ♩ = 76

190

Musical staff for measures 190-197. The staff is in bass clef. It begins with a 3/4 time signature and features a series of eighth and sixteenth notes.

198

Musical staff for measures 198-202. The staff is in bass clef. It features a series of eighth and sixteenth notes. A dynamic marking of *ff* is present. A bracket below the staff indicates measures 203-209.

Bassoon 2

210 (H)

*mp* *sfp*

217 (J) **Allegro con brio.** ♩ = 120

**15** **8** **4** *Trumpets*

219-233 234-241 242-245 *pp* *cresc.*

249

*f*

260

**Allegro assai vivace, all marcia.** ♩ = 104

269

*ff* *pp*

276

(K)

282

*p* 3

288

*mf*

293

5

295-299

*mf*

304

3

*cresc. poco a poco*

308

3

*rit.*

*ff*

316

*ff*

323

*rall.*

**Moderato assai maestoso. ♩ = 86**

329

8

3

331-333

*sf*

*p*

*p*

338

*a tempo*

5

4

343-347

348-351

The Herald (Soloist)

352

and who - so fall - eth not down and wor - ship - peth, shall be cast in - to the *p*

359

**Allegro molto.** ♩ = 132

368

(N)

3

374

rall.

380

9

**Andante** ♩ = 69

(O)

1 22 25

382-382 383-404 405-429

(P)

**Un poco più mosso.** ♩ = 88

Oboe 1

10 14 2

431-440 441-454 455-456

*mp*

462

(Q)

6 2

463-468 472-473

*p mp cresc. poco a poco*

476

486 *rall.* **Tempo I. Adagio**

490-491

*sf*

495

496-498

*ff*

506

*dim.*

516

*pp*

Allegro assai vivace. ♩ = 112 Maestoso. ♩ = 96

Horn 1 & 2

517-522 524-545 546-562 563-570

572

*p*

574-575 579-581 582-586

Bassoon 2

Adagio. ♩ = 72

587 Horn 1 & 2

589-590

*p* *pp*

Allegretto moderato. ♩ = 92

Animato

596

597-600 601-612 613-619

Azarias (Solo)

*f*

But if not,

622

be it known un-to thee, O *p*

629

630-632 637-638

*mp* *f*

11 Allegro assai e con fuoco. ♩ = 84

639-644

*f*

652

656-660

*f*

663-673

*ff*

681

686-699

8 2 Horn 1 & 2 8

700-707 708-709 713-720 *pp*

12 Lento ♩ = 84 Aa

724 11 6 5 Azarias

*ppp* 727-737 738-743 744-748 thy name is

750 3

worth - y to be praised and glo - ri-fied *p* 757-759

760 Bb Azarias (Solo)

*mf* 11 7 763-773 774-780 For we have sinned and com

783 Cc rall. a tempo

*mf* 6 5 785-790 791-795 *fp*

Dd accel.

3 8 3 799-801 802-809 814-816 *p*

818 rall. Tempo I ♩ = 84

8 825-832

Bassoon 2

Allegro. ♩ = 136

Clarinets

833-836

4

*f* *mf*

844

(Ee)

851-857

*sf* *p* *sf* *p* *mf*

859

860-867

8

*f* *mf*

874

876-877

2

883

(Ff)

*sf* *p*

891-896

899-908

909-912

(Gg)

Horn 1 & 2

6 10 4

*mf*

916-917

920-922

2 3

*sf* *f* *sf*

Andante maestoso. ♩ = 88

926

928-930

3

*ff*





Clarinets

934

Musical staff for Bassoon 2, measures 934-961. The staff is in bass clef with a key signature of two flats. It features a melodic line starting at measure 934 with a *dim.* marking, followed by a *p* marking. There are rests in measures 937-946 and 947-961. Above the staff, there are rehearsal marks **10** and **15**. Below the staff, there are rehearsal marks **937-946** and **947-961**. The staff ends with a double bar line.

963

Musical staff for Bassoon 2, measures 963-975. The staff is in treble clef with a key signature of two flats. It features a melodic line starting at measure 963 with a *pp* marking. There are rests in measures 964-965 and 970-975. Above the staff, there is a rehearsal mark **6**. Below the staff, there is a rehearsal mark **970-975**. The staff ends with a double bar line.

Bassoon 2

13 Adagio religioso. ♩ = 72

14 Andante sostenuto e maestoso. ♩ = 69

977-1096 1098-1125 Cello

Mm

*mf*

1135

Nn

1142

*cresc.* *ff*

1148

1154

1160

Oo

1164

1169

1175

15 L'istesso tempo

3 2

1180-1182 1183-1184

Horn Solo

1185

8

1189-1196

*pp*

1202

Pp

7 5

1204-1210 1214-1218

*pp*

Bassoon 2

1221

Qq

6 13 13

1223-1228 1229-1241 1245-1257

Horn 1

16

**Allegro vivace.** ♩ = 116

Horns 1 & 2

1258

Musical staff for measures 1258-1263. The staff is in bass clef with a key signature of two flats. It begins with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* is present. A triplet of eighth notes is marked with a '3'. The piece concludes with a *cresc.* marking.

1264

Musical staff for measures 1264-1270. It features a sequence of eighth notes, followed by a whole rest, and then a series of eighth notes. A dynamic marking of *fp* is shown. A circled 'Rr' marking is placed above the staff. The staff ends with a dynamic marking of *f*.

1271

Musical staff for measures 1271-1276. It starts with a series of eighth notes, followed by a whole rest, and then a series of eighth notes. A circled '2' marking is placed above the staff. A dynamic marking of *pp* is shown. The staff ends with a series of eighth notes.

1279

Musical staff for measures 1279-1288. It begins with a series of eighth notes, followed by a whole rest, and then a series of eighth notes. A circled '3' marking is placed above the staff. A dynamic marking of *pp* is shown. The tempo changes to **Più lento.** The staff ends with a series of eighth notes and a dynamic marking of *pp*.

1289

Musical staff for measures 1289-1305. It features a series of eighth notes, followed by a whole rest, and then a series of eighth notes. A circled 'Ss' marking is placed above the staff. The tempo changes to **Allegretto moderato.** ♩ = 96. The staff includes circled markings for 3, 9, and 18. Dynamic markings of *pp* are shown. Measure numbers 1294-1296, 1297-1305, and 1306-1323 are indicated below the staff.

1324

**Allegro maestoso.** ♩ = 120

Horns 1 & 2

Musical staff for measures 1324-1329. It begins with a whole rest, followed by a series of eighth notes, and then a series of eighth notes. A dynamic marking of *f* is shown. A circled 'Tt' marking is placed above the staff. The staff ends with a series of eighth notes and a dynamic marking of *f*.

1330

*colla voce*

*a tempo*

Musical staff for measures 1330-1342. It starts with a whole rest, followed by a series of eighth notes, and then a series of eighth notes. A circled 'Tt' marking is placed above the staff. A dynamic marking of *p* is shown. The staff ends with a series of eighth notes and a dynamic marking of *pp*.

1346

*rall.*

**Lento, molto maestoso.**

Musical staff for measures 1346-1357. It features a series of eighth notes, followed by a whole rest, and then a series of eighth notes. A circled '5' marking is placed above the staff. The staff ends with a series of eighth notes and a dynamic marking of *pp*. Measure numbers 1353-1357 are indicated below the staff.

Bassoon 2

Uu

17

Allegro moderato

1358

1366

1389

1395

Yy

1405

*f* 1410-1412 3

Detailed description: This staff contains measures 1405 through 1412. It begins with a dynamic marking of *f*. The music features a series of eighth-note runs, a triplet of eighth notes, and a final eighth-note run. A circled 'Yy' is positioned above the staff.

1415

*f* *mp*

Detailed description: This staff contains measures 1415 through 1422. It starts with a dynamic marking of *f* and includes several eighth-note runs. The dynamic changes to *mp* towards the end of the staff.

1423

*mp* *mf* 1432-1436 5

Detailed description: This staff contains measures 1423 through 1436. It begins with a dynamic marking of *mp*, followed by a *mf* marking. The staff concludes with a five-measure rest. A circled 'Zz' is located to the left of the staff.

Zz

*mf*

Detailed description: This staff contains measures 1437 through 1445. It features a series of eighth-note runs with various accidentals. The dynamic marking is *mf*.

A

2 1446-1447 *f*

Detailed description: This staff contains measures 1446 and 1447. It starts with a two-measure rest, followed by a half note and a quarter note. A dynamic marking of *f* is present. A circled 'A' is above the staff.

B

1455

*f* 1458-1461 4

Detailed description: This staff contains measures 1455 through 1461. It begins with a dynamic marking of *f* and includes eighth-note runs. A four-measure rest is indicated. A circled 'B' is above the staff.

1466

Detailed description: This staff contains measures 1466 through 1473. It features eighth-note runs and quarter notes.

C

1474

5 1481-1485

Detailed description: This staff contains measures 1474 through 1485. It includes eighth-note runs and quarter notes. The staff ends with a five-measure rest. A circled 'C' is above the staff.

1486

*mf* *p* *mf* *cresc. molto*

This musical staff contains measures 1486 through 1492. It begins with a dynamic marking of *mf*. The melody consists of eighth notes with a sharp sign, followed by a half note with a flat sign. The dynamic then changes to *p* for two measures. It returns to *mf* and concludes with a *cresc. molto* marking over a series of eighth notes.

1493

*cresc.*

This musical staff contains measures 1493 through 1499. It starts with a *cresc.* marking. The melody features a sequence of eighth notes with sharp signs, followed by a series of dotted half notes with sharp signs, and ends with a descending eighth-note scale.

**D**

1500

*ff*

This musical staff contains measures 1500 through 1507. It begins with a dynamic marking of *ff*. The melody is composed of eighth notes, followed by a series of quarter notes with rests, and ends with a descending eighth-note scale.

1508

This musical staff contains measures 1508 through 1515. The melody consists of eighth notes with flat signs, followed by a series of quarter notes with rests.

**E**

1516

*ff*

This musical staff contains measures 1516 through 1524. It starts with a series of quarter notes with rests, followed by a dynamic marking of *ff* and a series of eighth notes with flat signs.

1525

*Più animato. ♩ = 126*  
**3**  
1534-1536

This musical staff contains measures 1525 through 1536. It begins with a dynamic marking of *Più animato. ♩ = 126* and a tempo marking of **3**. The melody consists of quarter notes with flat signs, followed by a series of eighth notes with flat signs. A bracket under the final three measures is labeled 1534-1536.

Bassoon 2

1537 (F)

**3**                      **8**

1539-1541                      1542-1549

*pp*    *pp*

1554 (G)

*poco cresc.*

1565

1576 (H)

*cresc.*

1584

*f*

1594 (J) Più mosso. ♩ = 60 Maestoso. ♩ = ♩

**11**

1597-1607

*p*    *ff*

1613 (K)

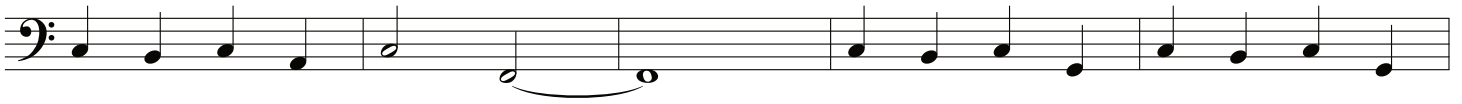
*mp*    *cresc.*

1621 il tempo Sostenuto

*ff*    *sf*                      *sf*



1628



1633





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