

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

CONTRABASS



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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
Editor

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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

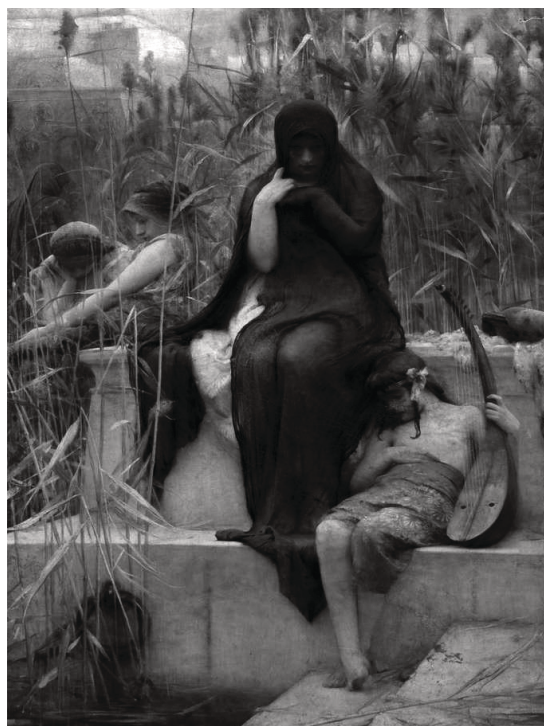
ARGUMENT

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

INDEX

PART I - BY THE WATERS OF BABYLON

	PAGE
No. 1 INTRODUCTION & CHORUS	5
No. 2 MARCH & CHORUS	8
No. 3 SOPRANO SOLO & CHORUS	11
No. 4 CHORUS	12
No. 5 SOPRANO SOLO AND CHORUS	14
No. 6 CHORUS	17

PART II - ON THE PLAIN OF DURA

No. 7 CHORUS OF ASSYRIANS	25
No. 8 THE HERALD AND CHORUS OF ASSYRIANS	30
No. 9 INSTRUMENTAL INTERLUDE AND CHORUS	31
No. 10 THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	32
No. 11 CHORUS	36
No. 12 THE THREE CHILDREN	38
No. 13 SOPRANO SOLO AND SEMI-CHORUS	42
No. 14 INSTRUMENTAL INTERLUDE AND CHORUS	42
No. 15 SOPRANO SOLO	43
No. 16 THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	44
No. 17 DOUBLE CHORUS	46

Contrabass

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

pizz. *p* 2 6-7

8 *p* 2 10-11 (A) >

16 arco *p*

19

23 (B) pizz. arco *cresc.*

30 pizz. ($\text{♩} = \text{♩}$) *f* 2 36-37

Contrabass

38 (C) 3

pp 42-44

48 (D = D) arco (D) pizz.

arco pizz.

56

(E) 2 7

pp 62-63 64-70

75 (F) arco *più mosso poco più mosso*

p *pp*

84 pizz. 2

pizz. 86-87

91 arco (G) pizz. 4

pp 96-99

102 **Più mosso ed agitato.** ♩ = 96 arco

pp

107

f

Ⓜ

116

p

Ⓜ *poco a poco rall. pizz.*

8

120-127

129

pp

Tempo I. ♩ = 69

4

2

133-136

137-138

Contrabass

139 pizz. arco *p*

145 **K** *f* pizz.

153 **5** arco *p* *mf*

164 pizz. *dim.*

171

2 Allegro assai vivace,
alla Marcia. ♩ = 104

178

184

L

196

arco
p

202

pizz.
2
204-205

208

(M)

214-216

mp
3
3
3
3
cresc. sempre

222

f pesante
non legato

228

cresc.

234

(N)
cresc.
ff

239

sf
6
242-247

Contrabass

248 *ff*

252 *ff*

⓪

6

256-261

263

268

274 *p*

Ⓟ

pizz.

281 *ff*

arco

3

283-285

289

293

Contrabass



Andante cantabile. ♩ = 76

296

3 3 3

14 7

299-312 313-319

320

Violoncello pizz. Viola pizz. arco pizz. p

Q

6

326-331

2 3

334-335 340-342

345

4 3

347-350 354-356

R

2

1 2 3 4 5 6

arco p

358-359

368

Animato. ♩ = 96

5

p

376-380

381

1 2 3 4 5

S

3

p sfp

390-392

Contrabass

393

1 2 3 4 5

mf *sfp*

401

p *cresc.* **T** *with increasing energy*

410

pizz. arco

f *mf*

419

U 1 2 3 4 1 2 3 4

>

430

accel. pizz.

poco a poco cresc. *f*

440

W arco pizz. rall.

p *f* *ff* 4 448-451

4 Allegro con fuoco. ♩ = 132

452

arco

f 4 457-460

461

(X)

467

3 3 3 3

mf *cresc.*

473

ff

(Y)

479

4 3

480-483 486-488

f

490

3 3 3 3

Maestoso. ♩ = 116

495

3 3

ff *non legato*

accel.

501

(Z) Più mosso Allegro

507

3 3 3 3

511

3 3 2

513-514

Contrabass

515 *dim. poco a poco* *dim.* pizz.

521 arco *p* *dim.* **Aa** *pp* pizz.

527

533 pizz. *pp*

540 *attacca.* **5** Adagio molto. ♩ = 60 arco *f*

544 *sf* pizz.

548 arco *f* *sf*

553 *sf* *f* *sf*

(Bb)

557

558-559

sf *f* *sf*

Measure 557: Bass clef, key signature of one sharp (F#). The staff contains a half rest, followed by a double bar line with a '2' above it. After another double bar line, there is a series of eighth notes with a dynamic marking of *f*. The measure ends with a half rest and a dynamic marking of *sf*.

563

sf

Measure 563: Bass clef, key signature of one sharp (F#). The staff contains a half rest, followed by a series of quarter notes and eighth notes with a dynamic marking of *sf*.

Più mosso. ♩ = 72

568

f

Measure 568: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a dynamic marking of *f*.

572

f

Measure 572: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a dynamic marking of *f*.

576

f *sf*

Measure 576: Bass clef, key signature of one sharp (F#). The staff contains a series of quarter notes and eighth notes with dynamic markings of *f* and *sf*.

(Cc)

582

f

Measure 582: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a dynamic marking of *f*.

588

Measure 588: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth notes with a dynamic marking of *f*.

V.S.

645 **Un poco più mosso.** ♩ = 84

pp

652

654 *pizz.*

6 **Andante molto maestoso.** ♩ = 80

660 arco

1 2 3 4 1 2 3 4 1 2 3 4

mf

672 *cresc.*

Ff 680

688 *ff*

V.S.

696

f *ff*

Musical staff for measures 696-703. Measure 696 starts with a dynamic of *f* and a breath mark (>). The staff ends with a dynamic of *ff*.

704

Musical staff for measures 704-712. Measure 712 ends with a breath mark (>).

713

ff

Musical staff for measures 713-719. Measure 713 has a triplet of eighth notes. Measure 714 has a circled **Gg** marking. The staff ends with a dynamic of *ff*.

720

p *cresc.*

Musical staff for measures 720-727. Measure 720 starts with a dynamic of *p*. Measure 727 ends with a dynamic of *cresc.*

728

f

Musical staff for measures 728-735. Measure 728 starts with a dynamic of *f*. Measure 735 ends with a breath mark (>).

736

ff *rall.* 1

739-739

Musical staff for measures 736-739. Measure 736 starts with a dynamic of *ff*. Measure 739 has a *rall.* marking and a first ending bracket labeled '1'. The measure number 739-739 is written below the staff.

Allegro ma non troppo. ♩ = 108

740


f *dim.* *mp*

Musical staff for measures 740-746. Measure 740 starts with a dynamic of *f*. Measure 742 has a *dim.* marking. Measure 746 has a dynamic of *mp*. The staff is marked *staccato* at the beginning.

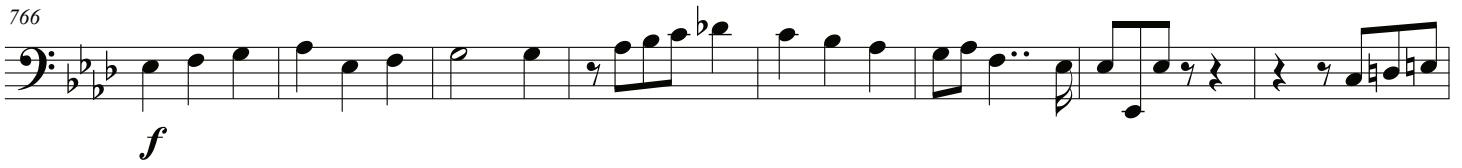
747

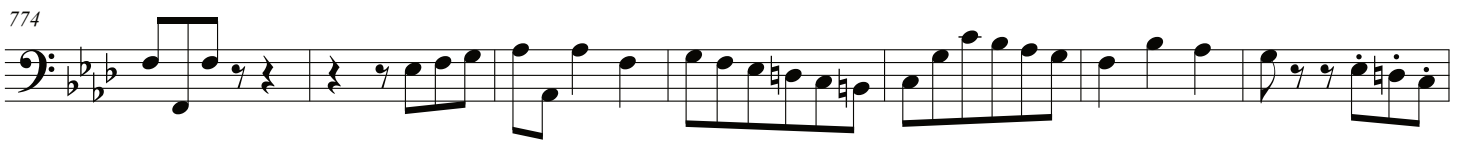
Hh

Musical staff for measures 747-753. Measure 747 has a circled **Hh** marking.

753  7
759-765

Jj

766 
f

774 

781 

Kk

788 
mf

795 

802 
p *cresc.* *ff*

V.S.

Contrabass

rit. a tempo

809

ff 813-814 *ff*

819

Ll

828

9 829-837 *f*

844

pizz. 4 851-854

855

Mm 4 arco 9 856-859 *f* 863-871 *f*

874

Nn *p* *p*

882

891

sempre p

897 (Oo)

901-902

2

Detailed description: Musical staff 897-902. The staff begins with a treble clef and a key signature of two sharps (F# and C#). The music consists of a series of eighth and quarter notes. At the end of the staff, there is a double bar line followed by a fermata and the number '2' above it, indicating a second ending. The measure numbers 897, 901, and 902 are marked.

903 pizz. arco

cresc. f

Detailed description: Musical staff 903-910. The staff begins with a treble clef and a key signature of one flat (Bb). The music starts with a 'pizz.' (pizzicato) instruction, followed by an 'arco' (arco) instruction. The dynamics include 'cresc.' (crescendo) and 'f' (forte). The music features a mix of eighth and quarter notes.

911

Detailed description: Musical staff 911-917. The staff continues with a treble clef and a key signature of one flat. The music consists of eighth and quarter notes.

918 (Pp)

mp

Detailed description: Musical staff 918-926. The staff begins with a treble clef and a key signature of one flat. The music features a series of half notes with a 'mp' (mezzo-piano) dynamic marking. The staff ends with a double bar line and a fermata.

927

cresc. sempre cresc.

Detailed description: Musical staff 927-933. The staff continues with a treble clef and a key signature of one flat. The music features eighth and quarter notes with a 'cresc.' (crescendo) and 'sempre cresc.' (sempre crescendo) dynamic marking.

934

ff f

Detailed description: Musical staff 934-941. The staff continues with a treble clef and a key signature of one flat. The music features eighth and quarter notes with a 'ff' (fortissimo) and 'f' (forte) dynamic marking.

942

cresc.

Detailed description: Musical staff 942-950. The staff continues with a treble clef and a key signature of one flat. The music features a series of half notes with a 'cresc.' (crescendo) dynamic marking.

951

rall. Un poco più lento.

3

Detailed description: Musical staff 951-958. The staff begins with a treble clef and a key signature of two flats (Bb and Eb). The music features eighth and quarter notes with a 'rall.' (rallentando) and 'Un poco più lento.' (un poco più lento) instruction. The staff ends with a double bar line and a fermata. A '3' is written below the staff, indicating a triplet.

957

f *f* *ff*

966

Ⓚq

p *f*

974

982

a tempo (Allegro)

989

1 2 3 4 5 6 7 8 9

ff

999

10 11 12 13 Ⓚr 14 15 16 17 18

mf

1008

19 20 21 22 23 24 25 26 27

mf *cresc.* *f*

1017

28

sostenuto. **Lento maestoso.**

ff

1024

Musical notation for measures 1024-1028. The key signature has two flats (B-flat and E-flat). The notation consists of eighth and quarter notes with rests, ending with a double bar line.

1029

rall.

Musical notation for measures 1029-1033. The key signature has two flats. The notation includes a half note, a quarter rest, a half note, a quarter rest, a half note, a quarter note, and a half note with a fermata. The piece ends with a double bar line.

End Part I

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

INDEX

PART I - BY THE WATERS OF BABYLON		PAGE
No. 1	INTRODUCTION & CHORUS	5
No. 2	MARCH & CHORUS	8
No. 3	SOPRANO SOLO & CHORUS	11
No. 4	CHORUS	12
No. 5	SOPRANO SOLO AND CHORUS	14
No. 6	CHORUS	17
PART II - ON THE PLAIN OF DURA		
No. 7	CHORUS OF ASSYRIANS	25
No. 8	THE HERALD AND CHORUS OF ASSYRIANS	30
No. 9	INSTRUMENTAL INTERLUDE AND CHORUS	31
No. 10	THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	32
No. 11	CHORUS	36
No. 12	THE THREE CHILDREN	38
No. 13	SOPRANO SOLO AND SEMI-CHORUS	42
No. 14	INSTRUMENTAL INTERLUDE AND CHORUS	42
No. 15	SOPRANO SOLO	43
No. 16	THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	44
No. 17	DOUBLE CHORUS	46

Contrabass

PART II

ON THE PLAIN OF DURA



Allegretto ♩ = 100
staccato

8

pizz. arco

17

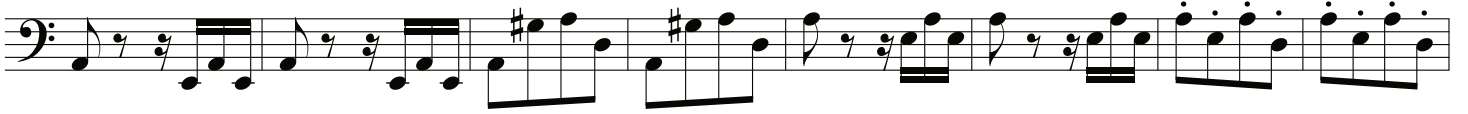


25

2 5

28-29 32-36

37



45

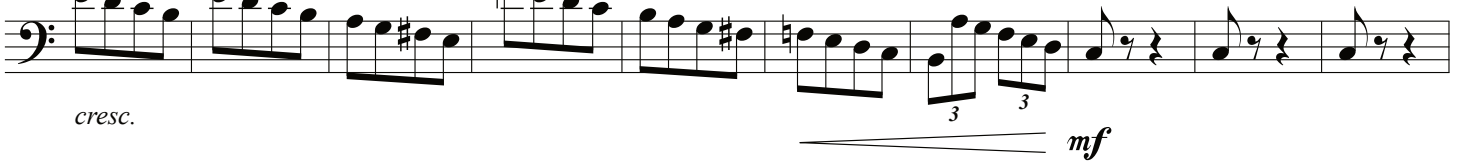


B

53



60



70



83



D



102



E

116

Musical staff for measure 116, starting with a bass clef and a common time signature. The staff contains a sequence of eighth and quarter notes.

128

arco

Musical staff for measure 128, starting with a bass clef and a common time signature. It features a triplet of eighth notes (measures 129-131) marked *mf*, followed by a quarter note marked *f*.

F

141

Musical staff for measure 141, starting with a bass clef and a common time signature. It contains several groups of notes with dynamic markings *f*, *sf*, *sf*, and *sfp*.

151

Musical staff for measure 151, starting with a bass clef and a common time signature. It features a pair of eighth notes (measures 152-153) marked *sf*, followed by a quarter note marked *ff*.

G

163

Musical staff for measure 163, starting with a bass clef and a common time signature. It includes a sextuplet of eighth notes (measures 168-173) marked *ff*.

179

Musical staff for measure 179, starting with a bass clef and a common time signature. It shows a crescendo from *mf* to *f* over a series of notes.

Largo pesante ♩ = 76

191

Musical staff for measure 191, starting with a bass clef and a 3/4 time signature. It features a quadruplet of eighth notes (measures 193-196) marked *f*.

H

201

Musical staff for measure 201, starting with a bass clef and a 3/4 time signature. It includes an octuplet of eighth notes (measures 203-210) marked *f*, and a triplet of eighth notes (measures 213-215).

Contrabass

216

mp *dim p*

224

p

232

J *mf*

Allegro con brio. ♩ = 120

239

mf *mp*

245

247-249 *f* *sf*

256

Allegro assai vivace, all marcia. ♩ = 104

269

ff *pizz.*

276

Ⓚ

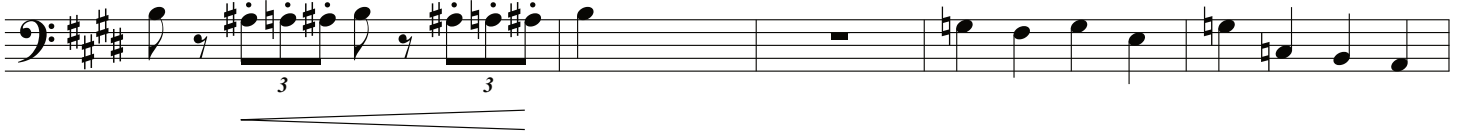
282



287



291



296



V.S.

Contrabass

303 arco

p *cresc.*

307

cresc. sempre *rit.*

313

321

rall.



328 **Moderato assai maestoso.** ♩ = 86

p *a tempo*

329-329 331-340

344

p *f* *sfp*

349-351

354 **Allegro molto.** ♩ = 132

p *cresc.* *sf*

356-361

367

sf

Contrabass

9

Andante ♩ = 69

8 1 12 Cello uno Solo

373-380 *sf* 382-382 *pp* 383-394 *pp*

398 pizz. 5 2

398 *p* pizz. 400-404 *pp* 409-410 *pp*

411 2

415-416 *pp*

420 6

424-429 *pp*

433

433-438 *pp*

(P) 441 arco 5

441 *pp* arco 450-454 *pp*

Un poco più mosso. ♩ = 88

455

pizz.

arco

pizz.

p

464

arco

Ⓚ

473

cresc. poco a poco

484

rall.

Tempo I. Adagio

3

cresc.

489-491

ff

494

Ⓚ

3

496-498

ff

504

dim.

ff

514

rall.

3

2

pp

516-518

pp

f

521-522

10

Allegro assai vivace. ♩ = 112

524

pizz.

mf

p

531

540

547

554

p *cresc.* *mf* arco

561

Maestoso. ♩ = 96

1

sf *f*

563-563

4

5

567-570 *f* 574-578

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579

(T)

f 583-586 *f*

588

Adagio. ♩ = 72

f 591-595 *f*

597

Allegretto moderato. ♩ = 92

f *sf* *sf* 601-609

610 pizz. (U) pizz. 2

pp 613-614

617 2 Animato arco mf

619-620

624 mf

630 mf f f

11 **Allegro assai e con fuoco.** ♩ = 84

635 mf f f dim.

641 mp cresc.

647 f

652 dim. p f f

659

Musical staff for measures 659-664. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals.

665

Musical staff for measures 665-668. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals.

669

Musical staff for measures 669-673. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals.

674

Musical staff for measures 674-680. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals. A circled 'X' is placed above the staff in measure 677. The dynamic marking *fp* is located below the staff in measure 677.

681

Musical staff for measures 681-686. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals. The dynamic marking *sf* is located below the staff in measure 686.

687

Musical staff for measures 687-693. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals. The dynamic markings *sf*, *f*, and *dim.* are located below the staff in measures 687, 691, and 693 respectively.

694

Musical staff for measures 694-707. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals. The dynamic marking *p* is located below the staff in measure 694. Measures 697-699, 700-701, and 703-707 are indicated by horizontal lines with the numbers 3, 2, and 5 above them respectively. The dynamic marking *f* is located below the staff in measure 702. The marking *pizz.* is located above the staff in measure 702.

(Z)

708

Musical staff for measures 708-717. The staff contains a sequence of eighth and sixteenth notes with various rests and accidentals. The dynamic marking *p* is located below the staff in measure 708. The marking *arco* is located above the staff in measure 708. The dynamic marking *pizz.* is located above the staff in measure 713. The number 5 is located above the staff in measure 717. The number 713-717 is located below the staff in measure 717.

(Dd)

797 *rall.* *a tempo*
pizz.

803-810

811 *arco* *accel.*

811-817

818 *rall.* **Tempo I** ♩ = 84

821-826

831 **Allegro.** ♩ = 136

836-838

840

842-844 848-850

Contrabass

851

p *sf*

859

p *cresc.*

868

f 4 872-875

879

(Ff) *sfp* *p* *sf* *p*

888

p *>* *p*

896

sf *p*

904

cresc. *f* 3 910-912 *sf*

914

3 915-917 *f* *sf* 3 920-922 *f*

Andante maestoso. ♩ = 88

924

Musical notation for measures 924-930. The key signature has three flats. Measures 924-927 contain a melodic line with accents and dynamics *sf*. Measure 928 has a triplet of eighth notes. Measure 929 has a half note with a fermata. Measure 930 has a half note with a fermata. Dynamics include *sf* and *f*. A circled **Hh** is positioned above the staff.

933

Musical notation for measures 933-946. Measures 933-936 contain a melodic line with dynamics *dim.* and *p*. Measures 937-946 contain a series of chords with dynamics *ppp*. A circled **Hh** is positioned above the staff.

950

Musical notation for measures 950-957. The key signature has three flats. Measures 950-957 contain a series of chords and a melodic line.

958

Musical notation for measures 958-963. The key signature has three flats. Measures 958-963 contain a melodic line with a long slur.

964

Musical notation for measures 964-970. The key signature has three flats. Measures 964-970 contain a melodic line with a slur and dynamics *p*.

971

Musical notation for measures 971-976. The key signature has three flats. Measures 971-976 contain a melodic line with a slur.

V.S.

Contrabass

13

Adagio religioso. ♩ = 72 (Jj)

Tempo I. ♩ = 72 (Kk)

20 18 8 18 25

977-996 997-1014 1015-1022 1023-1040 1041-1065

pp

(Ll)

14

Tempo I. ♩ = 72

Andante sostenuto e maestoso. ♩ = 69

Horn 3 & 4

11 10 10

1066-1076 1077-1086 1087-1096

1101

molto pesante

f

1109

mf

1116

(Mm)

1123

1130

1137

cresc.

Contrabass

1144 (Nn)

cresc. *f* *ff*

1150

1155

1 2 3 4 5 6

1165

7 8 (Oo) 9 10 11

mf *cresc.*

1174

dim. *p*

1180

pizz.

1183

15 **L'istesso tempo**

3 2

1184-1186 1188-1189

V.S.

Contrabass

1190 arco ppp pizz.

1199 (Pp)

1207 arco V.ppp

1215 pizz. 2 1220-1221

1225 (Qq) pp 3 1230-1232 3 1234-1236

1237

1245 3 8 16 Allegro vivace. ♩ = 116 arco f

1261

1267-1269 **3** **Rr** *f* 1273-1277 **5** *pp*

1280 **3** **Più lento.** 1284-1286 *pp*

1290 **Allegretto moderato.** ♩ = 96 *pizz.* **4** 1297-1300

1302 **Ss**

1307

1314 **3** 1316-1318

V.S.

Allegro maestoso. ♩ = 120

1324 arco *f*

1330 *colla voce* **Tt** *a tempo* pizz. arco 1 2

4 5 *pp*

1331-1334 1336-1340

1345 3 4 5 6 **Lento, molto maestoso.** *rall.*

p

Uu

5 *ff* *p* *pp*

1353-1357

17 **Allegro moderato**

1365 *mf*

1373

1381

1389 **Xx** 5

1394-1398

1401

(Yy)

1404-1412 *f* 1416-1418

1419

f 1423-1424 *mp*

(Zz)

9

1428-1436 *mf*

1444

f

V.S.

A

1451



B

1459

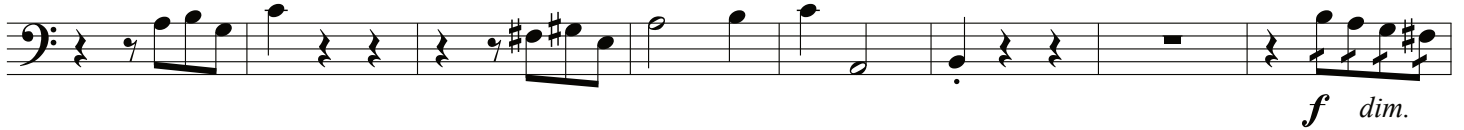


1467



C

1475



1483



D

1490

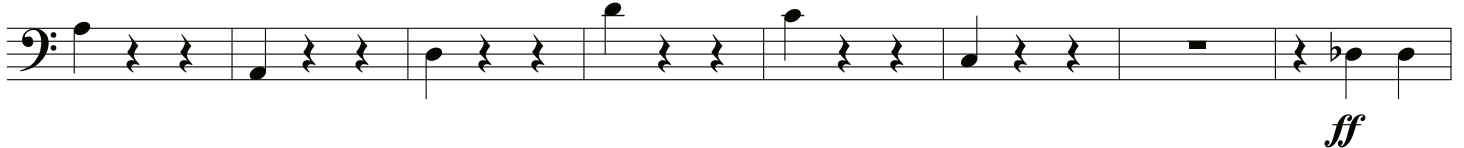


1491-1499

1506



1514



E

1522

Più animato. ♩ = 126

1532

F

1542

1 1 pizz.

1543-1543 1547-1547

1550

3 arco

1551-1553 p poco cresc.

G

1561

1 2 3 4 5 6 7 8 9 10 11

H

1573

12 13 14 15 16 17 18 19 20 21 22 23

cresc.

1585

24 25 26

J **Più mosso.** ♩ = 60

1592

3 3 3 11

1597-1607

Contrabass

1608 Violin I, II & Va

Maestoso. ♩ = ♩.

f *ff*

1616

(K)

mp *cresc.* *ff*

1624

il tempo Sostenuto

sf *sf* *pesante*

1631

ff



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PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.10/03