

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

FLUTE 1



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



## 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

Professor of Music  
*University of Minnesota - School of Music*  
*Minneapolis, Minnesota USA*

---

### 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	10
No. 4 CHORUS	11
No. 5 SOPRANO SOLO AND CHORUS	13
No. 6 CHORUS	14

### PART II - ON THE PLAIN OF DURA

No. 7 CHORUS OF ASSYRIANS	21
No. 8 THE HERALD AND CHORUS OF ASSYRIANS	24
No. 9 INSTRUMENTAL INTERLUDE AND CHORUS	25
No. 10 THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	26
No. 11 CHORUS	27
No. 12 THE THREE CHILDREN	28
No. 13 SOPRANO SOLO AND SEMI-CHORUS	31
No. 14 INSTRUMENTAL INTERLUDE AND CHORUS	32
No. 15 SOPRANO SOLO	33
No. 16 THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	35
No. 17 DOUBLE CHORUS	36

# Flute 1

# PART I

## BY THE WATERS OF BABYLON

1 Adagio.  $\text{♩} = 69$

(A)

Oboe 1

1-12 *mp*

(B)

18 21-23 *p* *poco cresc.*

8<sup>va</sup>

27 *cresc.*

(♩ = ♩)

(C)

32 (8<sup>va</sup>) *dim.* 36-40 *p* loco

8<sup>va</sup>

(♩ = ♩)

42 5 49-53

Flute 1

54 *espress.* **(D)**  
*mp*

60 **(E)**  
*pp*

65

69

74 **(F)**  
 2 8  
 76-77 78-85  
*pp*

88 **(G)**  
 4 2  
 90-93 94-95  
*pp*

99-100  
*pp* < > *pp*

**Più mosso ed agitato.** ♩ = 96 **(H)** *f* 8<sup>va</sup>-----  
 6  
 107-112

118 *8<sup>va</sup>*-----, loco **I** *poco a poco rall.*

120-127 *pp*

132 **Tempo I.** ♩ = 69

135-136 137-139 *p*

142 *8<sup>va</sup>*-----, **K**

144-146 *mp cresc. f*

151-159 loco *8<sup>va</sup>*-----, loco

151-159 *mp* 164-165

Flute 1



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

166 **11** **11** **6** **L**

*pp* *ppp* 168-178 179-189 190-195

196 *Horns 1 & 2* **2**

*pp* *pp* 201-202

203 **8** **M**

*mf* 205-212 *mf* *cresc.*

218

3 3 3 3 3 3

222

3 3 3 *f* *non legato*

227

*cresc.*

232 **N**

*f* *cresc.* *ff*

3 3 3 3

238 *8va*

3 3 3 3 *sf*



243 *loco*

*sf* 245-247 *ff*

Detailed description: This musical staff covers measures 243 to 247. It begins with a rest in measure 243, followed by a *loco* passage in measure 244 consisting of two eighth notes. Measure 245 contains a whole rest. Measures 246 and 247 feature a series of eighth-note triplets, starting with a dynamic marking of *ff*. The key signature has three sharps (F#, C#, G#).

251 *8va*

*loco* *ff*

Detailed description: This musical staff covers measures 251 to 256. It starts with a *8va* marking above a series of eighth-note triplets. A *loco* marking appears above a half note in measure 254. The staff concludes with a circled 'O' above a whole rest in measure 256. Dynamics include *ff*. The key signature has three sharps.

257 *8va*

Detailed description: This musical staff covers measures 257 to 262. It begins with a *8va* marking above a series of eighth-note triplets. The staff ends with a triplet in measure 262. The key signature has three sharps.

263 (*8va*)

Detailed description: This musical staff covers measures 263 to 266. It consists of a continuous series of eighth-note triplets, with a *8va* marking above the first measure. The key signature has three sharps.

267 *8va*

Detailed description: This musical staff covers measures 267 to 271. It features eighth-note triplets in measures 268 and 269, followed by a rest in measure 270, and another triplet in measure 271. A *8va* marking is present above the first triplet. The key signature has three sharps.

272 *8va* *loco* *P*

7 275-281

Detailed description: This musical staff covers measures 272 to 281. It starts with a rest in measure 272, followed by eighth-note triplets in measures 273 and 274. A *8va* marking is above the first triplet, and a *loco* marking is above a half note in measure 275. The staff ends with a circled 'P' above a whole rest in measure 281, with the number '7' written below it. The key signature has three sharps.

282 *p* *ff* *8va*

289 *8va*

294 *8va* *loco*

**3** Andante cantabile. ♩ = 76

299-300 *pp* 302-305 307-312

316-319 *pp* 323-347 *Q* *Clarinets 1 & 2*

351 *R* 352-353 *mp*

**Animato.** ♩ = 96 *Oboe 1*

361-366 *p* 369-375 376-383 *mf*

387 *S* 390-396 *mf* 400-405 *sfp*

406 **T** with increasing energy **U**  
mf **13** Oboe 1 409-421 mp

427 accel.  
poco a poco cresc. 8<sup>va</sup>-

(8<sup>va</sup>) 435 **W** loco 3 mf 439-441

rall. molto 445-448 ff loco **4** Allegro con fuoco. ♩ = 132 8<sup>va</sup> f 3 3

(8<sup>va</sup>) 455 loco 3 5 458-462

463 *8va*-----, loco *f*

468 *X* *mf* 471-475

478 *f* *ff*

484 *(8va)*-----, loco *ff* *Y*

490 *8va*-----, loco *8va*-----

**Maestoso. ♩ = 116**

495 *(8va)*-----, *ff*

501 *(8va)*-----, loco *non legato* *accel.*

506 *8va*-----, loco *Piu mosso Allegro* *Z*

512

3 3 3 3

513-515

dim.

518

3 3 3

522-522

523

**Aa** *attacca.* **5** **Adagio molto.** ♩ = 60 *Oboe 1*

*p* 16 5

525-540 542-546

548

*f* 4 *f* *mf* *ten.* *ten.*

551-554

**Bb**

2 4

558-559 *mf* *f* 564-567

Flute 1

568 **Più mosso.** ♩ = 72

*ff* 571-575

578 *8va*-----

*f* 3 3 3 3 3 *f* 581-582

584 **(Cc)** *8va*-----

*f* > *f* > 588-589 *f* > *f* > *f*

593 *8va*-----

**Adagio (come al primo).** ♩ = 69

*f* *ff*

601 **(Dd)** *Oboe 1*

13 5 603-615 616-620

624 *espress.*

*pp* 3 628-630 *p*

633 **(Ee)** **Un poco più mosso.** ♩ = 84

5 6 13 635-639 640-645 646-658

**6** **Andante molto maestoso.** ♩ = 80

16 *Horns 1 & 2* **(Ff)** *8va*-----

660-675 *f* *f*

683 (8<sup>va</sup>)----- loco

685-687 *ff*

693 8<sup>va</sup>----- 8<sup>va</sup>----- loco

699-701 *ff*

704

*mf*

712

Gg

*ff* *mf*

721

724-725 *f*

730

8<sup>va</sup>-----

*cresc.* *ff*

**Allegro ma non troppo.** ♩ = 108

738 (8<sup>va</sup>) loco *rall.*

Hh

742-749 750-755 *p*

757

759-760 764-765 *mp*

**Jj**

8

766-773

*mf*

780

5

781-785

*mf*

791

**Kk**

*f*

*f*

799

*p*

*cresc.*

*ff*

808

*ff*

813-814

*ff*

*rit.*

*a tempo*

8va

818

(8va)

**Ll**

828

(8va) loco

9

829-837

*f*

*mp*

844

*p*

*<*

*>*

851-852

2



853 *p* *8va* **Mm** *f* 857-859

**9** 863-871 *f* *dim.* *p* **19** 878-896

897 Clarinets 1 & 2 **Oo** *p*

906 *mf* *cresc.* **2** 909-910 *ff* *8va*

916 *mf* **4** 918-921 *8va* **Pp** **8** 926-933 *p*

934 *f* *ff* *8va* *loco* **10** 942-951

Flute 1

952 *f* *rall.* *8va* **Un poco più lento.** *f* *8va*

960-962 *ff* *loco* **Qq** *8va*

970 *f* *loco* *8va* **3** *(loco)* *ff* *mf*

981 *8va* **a tempo (Allegro)**

990-991 *ff* *8va*

999 *(8va)* **Rr** *loco*

1007 *8va* *loco* *8va* *f*

1015 *(8va)* *sostenuto.* **Lento maestoso.** *ff*

(8<sup>va</sup>)

1023

Musical staff for measures 1023-1028. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). A dashed line above the staff indicates an octave transposition (8<sup>va</sup>). The music consists of eighth notes and quarter notes with stems pointing up.

(8<sup>va</sup>)

1029

Musical staff for measures 1029-1034. The staff is in treble clef with a key signature of three flats. A dashed line above the staff indicates an octave transposition (8<sup>va</sup>). The music includes quarter notes, half notes, and a final whole note with a fermata. Performance markings include *ten.* (tension) and *rall.* (rallentando).

**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	10
No. 4	CHORUS	11
No. 5	SOPRANO SOLO AND CHORUS	13
No. 6	CHORUS	14
PART II - ON THE PLAIN OF DURA		
No. 7	CHORUS OF ASSYRIANS	21
No. 8	THE HERALD AND CHORUS OF ASSYRIANS	24
No. 9	INSTRUMENTAL INTERLUDE AND CHORUS	25
No. 10	THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	26
No. 11	CHORUS	27
No. 12	THE THREE CHILDREN	28
No. 13	SOPRANO SOLO AND SEMI-CHORUS	31
No. 14	INSTRUMENTAL INTERLUDE AND CHORUS	32
No. 15	SOPRANO SOLO	33
No. 16	THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	35
No. 17	DOUBLE CHORUS	36

Flute 1

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

Violin I

14  
1-14  
*pp*

20  
23  
26-48  
*poco cresc.*

49 Clarinets  
8va-----  
B  
*p*  
*poco cresc.*

57 (8va)-----  
loco  
3  
60-62  
*mf*

65  
68-73  
6  
*f*  
77-80  
4  
*mf*  
8va-----

83 (8va)-----  
8va-----  
2  
86-87  
*f*

93 (8va)-----  
8va-----  
tr tr  
13  
99-111  
*mp*

114  
E  
6  
121-126  
*p*

Flute 1

127 *p* *8va*

137 *mf* *sf* *8va* (F)

149-151 *mf* *sf* *ff* *8va*

163 *ff* *8va* (G)

177 *f* *8va*

189 *loco* *20* *21* *Horn in C 3 4* (H) (J)

237 *pp* *p* *cresc.* *Allegro con brio. ♩ = 120*

249 *f* *8va*

259 (8<sup>va</sup>)

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

269 (8<sup>va</sup>)

**11** (K) Clarinets

*ff*

271-281

287 (8<sup>va</sup>)

*pp*

*mf*

(L)

7

294-300

*mf*

*cresc. poco a poco*

307

V.S.

312 *rit.* *ff* *8va*

318 *ff* *8va* loco *rall.*

324 *tr*

**Moderato assai maestoso.** ♩ = 86 8 M The Herald (Soloist)

328 *sf* *17* *4*

331-347 348-351 and who - so fall-eth not down and wor-ship-peth,

356 *p* *8va* loco

shall be cast in - to the

**Allegro molto.** ♩ = 132 N

362-363 *mf* *cresc.* *f* *8va*

370 *ff* *8va* loco *tr*

376 *rall.*



9

Andante ♩ = 69

382

383-385 *pp* *dim.* 391-394 *pp*

397

Solo

*p* 3 3 3 3 3 3 403-404 405-410

411 Clarinets

Solo fini

*p*

419

425-429

431-440

10

P

*p*

448

Un poco più mosso. ♩ = 88 Clarinets

6 16 2 3

449-454 455-470 471-472 *mp* 475-477

478

479-480 *p* *cresc.* *rall.*

489

Tempo I. Adagio

2 3

8va

*sf* 490-491 *ff* 496-498

Flute 1

**(R)** *8<sup>va</sup>* *loco*  
 499 *ff* *dim.*

509 *pp* **10** **(S)** *Allegro assai vivace.* ♩ = 112  
 512-522 524-545 546-553

554 Clarinet 1 *8<sup>va</sup>*  
 557-559 *f*

*Maestoso.* ♩ = 96 **(T)**  
 563-565 *f* 567-572 *f* 574-581 *f* 583-590 *f*

*Adagio.* ♩ = 72 *pp* 597-600

*Allegretto moderato.* ♩ = 92 *pp*

608 **(U)**

616 *Animato* **18** 621-638

11

Allegro assai e con fuoco. ♩ = 84

Oboe 1 & 2

639-642 *f* < *mf*

651

656-660 *f* *sf* 663-671

672

*f* < < *ff* 8va- loco

682

686-691 *f* 694-697 *p* < loco

699

701-703 *pp* 710-714

Flute 1

12

Lento ♩ = 84

715 *p* 6 720-725 *p*

729 4 731-734 *p* *dim.*

740 (Aa) 2 25 Clarinet 1 742-743 744-768 *p*

(Bb) 772 10 775-784 *p* 4 787-790

(Cc) 791-792 2 797-798 *rall.*

(Dd) 800 7 Clarinet 1 803-809

814-816 3 *p* *accel.* *rall.* 821-832 12 *f*

835 3 836-838 *f* 8va 842-844 3 *sf* *loco*

Clarinet 1

846 *sf* 3 7 2 848-850 851-857 860-861

862 *p* 2 *f* 866-867 8<sup>va</sup>---

871 *sf* *sf* 2 8 872-873 876-883 loco **Ff**

6 10 887-892 *p* 898-907 *f*

**Gg** 909 4 3 910-913 916-918 *sf* 8<sup>va</sup>---

922 *f* 3 928-930 8<sup>va</sup>---

Flute 1

Andante maestoso. ♩ = 88

931 *8va* *loco* **6** Azarias (Solo)  
*ff* 935-940 the on - ly

942 **Hh**  
 God \_\_\_\_\_ and glo - rious o - ver the whole *ppp* 3 3 3 3

949 3 3 3 3 3 3 3 3 3 3

954 3 3 3 3 3 3 3 3 3 3

959 3 3 3 3 3 3 3 3 3 3 **2** 964-965

966 *8va* **6** *pp* 970-975

13

Adagio religioso. ♩ = 72

Jj

Soprano

Un poco più mosso.

1023 Tempo I. ♩ = 72

Ll

Soprano I

Un poco più mosso.

Tempo I. ♩ = 72

Flute 1

14

Andante sostenuto e maestoso. ♩ = 69

Mm

28

1098-1125 Cello

8va-

mf

1131

8va-

tr

staccato

1138

8va-

cresc.

Nn

1143

8va-

tr

ff

1148

8va-

loco

1152

8va-

tr

1156

8va-

tr

6

1160

8va-

6



1163 (8<sup>va</sup>)

Musical staff 1163-1165. Treble clef, key signature of one sharp (F#). Measure 1163 starts with a rest. Measure 1164 contains a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 1165 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Both scales are marked with a '6' below them, indicating sixteenth notes. The staff is marked with a dashed line and '(8<sup>va</sup>)' above it.



1166 (8<sup>va</sup>)

Musical staff 1166-1169. Treble clef, key signature of one sharp (F#). Measure 1166 starts with a rest. Measure 1167 contains a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 1168 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1169 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. The first scale is marked with a '7' above it, indicating sixteenth notes. The staff is marked with a dashed line and '(8<sup>va</sup>)' above it.

1170 (8<sup>va</sup>)

Musical staff 1170-1173. Treble clef, key signature of one sharp (F#). Measure 1170 starts with a rest. Measure 1171 contains a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 1172 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1173 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. The staff is marked with a dashed line and '(8<sup>va</sup>)' above it. The dynamic marking *ff* is placed below the staff.

1174 (8<sup>va</sup>)

Musical staff 1174-1177. Treble clef, key signature of one sharp (F#). Measure 1174 starts with a rest. Measure 1175 contains a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 1176 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1177 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. The staff is marked with a dashed line and '(8<sup>va</sup>)' above it. The dynamic marking *loco* is placed above the staff.



L'istesso tempo

1178 (8<sup>va</sup>)

Musical staff 1178-1182. Treble clef, key signature of one sharp (F#). Measure 1178 starts with a rest. Measure 1179 contains a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 1180 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1181 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1182 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. The staff is marked with a dashed line and '(8<sup>va</sup>)' above it. The dynamic marking *p* is placed below the staff. A diamond-shaped symbol containing the number '15' is positioned above the staff. The number '4' is placed above the staff between measures 1179 and 1182. The number '5' is placed above the staff between measures 1186 and 1190.

1184 (8<sup>va</sup>)

Musical staff 1184-1190. Treble clef, key signature of one sharp (F#). Measure 1184 starts with a rest. Measure 1185 contains a sixteenth-note scale: F#4, G4, A4, B4, C5, D5, E5, F#5. Measure 1186 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1187 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1188 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1189 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. Measure 1190 contains a sixteenth-note scale: G5, A5, B5, C6, D6, E6, F#6. The staff is marked with a dashed line and '(8<sup>va</sup>)' above it. The dynamic marking *loco* is placed above the staff. The number '5' is placed above the staff between measures 1186 and 1190. The number '1186-1190' is placed below the staff.

V.S.

Flute 1

1191 *pp* *trm*

1195

1200 *Pp* *trm* *trm* *trm* *trm* *pp*

End trill on B $\flat$

1207 *tr* *tr* *tr* *tr* 6 1211-1216 *pp*

1219 *pp* *loco* *pp*

1224 *Qq* *p*

1230 2 1232-1233 *p* *trm* *pp* 7 1238-1244

1245 *pp* *loco* 9 1248-1256

Flute 1

16 **Allegro vivace.** ♩ = 116

5 (Rr) 8<sup>va</sup>-

1259-1263 *f* 1267-1269 *f*

1271 (8<sup>va</sup>-) loco

1273-1274 *pp*

4 8<sup>va</sup>- loco **Più lento.** 9

1279-1282 *pp* 1288-1296

**Allegretto moderato.** ♩ = 96

1297 8<sup>va</sup>-

*pp*

(Ss)

1304 (8<sup>va</sup>-)

1312 (8<sup>va</sup>-)

**Allegro maestoso.** ♩ = 120

1319 (8<sup>va</sup>-) 4

1324-1327

Flute 1

1328 *8va*----- *colla voce* **(Tt)** *a tempo*

*f* 3 3 1331-1334 *pp*

1338 *8va*-----

*pp*

1346 *8va*----- *rall. Lento, molto maestoso.*

*pp* 1353-1357

1358 *loco* **(Uu)** **17** **Alegro moderato**

*p* *ff* *p* *mf*

1366 *8va*-----

*pp*

V.S. *8va*----- **(Xx)**

2 15 3 7

1374-1375 1378-1392 1393-1395 1398-1404

1405 *8va*----- **(Yy)** *8va*-----

*f* 3 1410-1412

*8va*-----

*mp*

1423 (8va) *mp* *mf*

1431 (8va) *p* *cresc.* (Zz)

1439 (8va) *mf* *mf*

1447 (8va) (A) *f* loco

1455 (8va) 4 (B)

1466 (8va) (8va)

1475 (8va) (C) loco 11

1492 *f* *cresc. molto* *ff* *cresc.*

**D** 1500 *ff*

1510

**E** 1519 *ff* *ff*

V.S. 3 3

1523-1525 1527-1529

**Più animato.** ♩ = 126

1532 *p* *loco* **F**

1534-1536

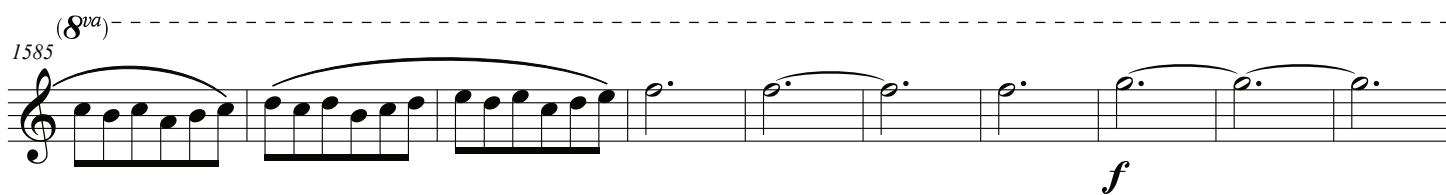
1543 *pp* *pp*

**G** 1553 *mp* *cresc.* 13

1555-1557 1563-1575

**H** 1576 *cresc.*

1585 (8<sup>va</sup>)



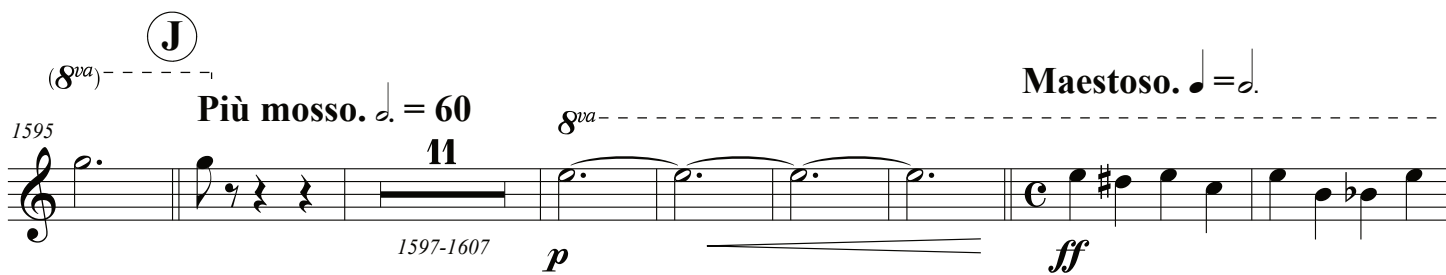
1595 (8<sup>va</sup>) **J**

**Più mosso.**  $\text{♩} = 60$

11

1597-1607 *p* *ff*

**Maestoso.**  $\text{♩} = \text{♩}$



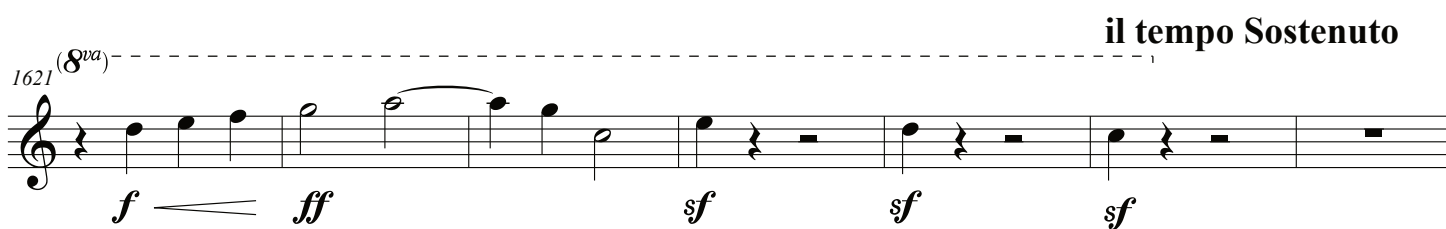
1614 (8<sup>va</sup>) **K**



1621 (8<sup>va</sup>)

*f* *ff* *sf* *sf* *sf*

**il tempo Sostenuto**



1628 (8<sup>va</sup>)





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.10/03