

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

OBOE 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

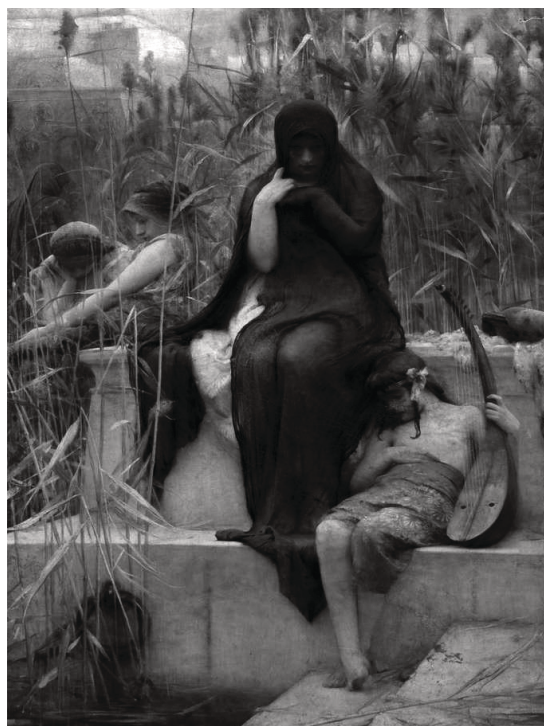
ARGUMENT

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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Oboe 2

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

12 (A) 8

1-12 18-25

pp

(B)

3

26-28

p *cresc.* *dim.*

34 (C) 5

36-40

p

46 (D) (E) 6 9 4

49-54 55-63 64-67

English Horn

69

(F) 2 4 6

76-77 78-81 86-91

p *poco più mosso*

(G) 10

92 96-105

p *Più mosso ed agitato. ♩ = 96*

Oboe 2

107 (H)

mp *f*

115

121 (I) poco a poco rall. Tempo I. ♩ = 69

4 9 3

124-127 128-136 137-139

140 English Horn

2

144-145 *mp* *cresc.*

148 (K)

f *mp*

7

153-159

161 (2) Allegro assai vivace, alla Marcia. ♩ = 104

14 11

165-178 179-189

dim.

(L) Clarinet 1

13 3

190-202 *p* *mp*

208

3 3 3 3

212 **M**
214-216 **3** *cresc.*

221 *f* *non legato*

227 *cresc.*

233 **N**
f *cresc.* *ff*

239 *sf* *sf* **3** 245-247

Oboe 2

248 *ff*

253 *ff* **Q**

260

265

271 *8va* *loco* **P**

275-285

287 *ff*

292-293 **2**

3 Andante cantabile. ♩ = 76

298 **14** **10** **31** **16**

299-312 313-322 323-353 354-369

370 Horn 1

Animato. ♩ = 96

dim. mf

(S)

3
381-383
mf cresc. < sfp sf sf sf

3
393-395 mf sfp 4
401-404 mf cresc.

(T) with increasing energy (U)

13
409-421 mf mp

429
poco a poco cresc. accel.

438
439-441 mf 4
445-448 ff

rall. molto

4 Allegro con fuoco. ♩ = 132

452 f 3 3

455 f 3 3 3 3 5
458-462

463

f

(X)

mp

477

f *ff*

483

ff (Y)

490

2
492-493

497

Maestoso. ♩ = 116 *accel.*

ff *non legato*

503

(Z) *Più mosso Allegro*

515 *mf* *dim.*

520 **4** **11** *pp* *Violoncello pizz.*

539 *attacca.* **5** **Adagio molto.** ♩ = 60 *fp* *ff* **2**

547 *f* *f* **2** 551-552 *f*

555 *f* *mf* *ten.* *ten.* **2** 558-559 *mf* *f* **Bb**

563 **4** **Più mosso.** ♩ = 72 *ff* **7** 564-567 571-577

691

f

Musical staff 691-701. Treble clef, key signature of three flats. Measure 691 starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 692 has a quarter rest, followed by quarter notes D5, Eb5, and F5. Measure 693 has a quarter rest, followed by quarter notes G5, Ab5, and Bb5. Measure 694 has a quarter rest, followed by quarter notes C6, Bb5, and Ab5. Measure 695 has a quarter rest, followed by quarter notes G5, F5, and Eb5. Measure 696 has a quarter rest, followed by quarter notes D5, C5, and Bb4. Measure 697 has a quarter rest, followed by quarter notes A4, G4, and F4. Measure 698 has a quarter rest, followed by quarter notes E4, D4, and C4. Measure 699 has a quarter rest, followed by quarter notes B3, A3, and G3. Measure 700 has a quarter rest, followed by quarter notes F3, E3, and D3. Measure 701 has a quarter rest, followed by quarter notes C3, B2, and A2. Dynamics: *f* (forte) starting at measure 699.

699-701

3

ff *mf*

Musical staff 699-701. Treble clef, key signature of three flats. Measure 699 has a quarter rest, followed by quarter notes B3, A3, and G3. Measure 700 has a quarter rest, followed by quarter notes F3, E3, and D3. Measure 701 has a quarter rest, followed by quarter notes C3, B2, and A2. Dynamics: *ff* (fortissimo) at measure 699, *mf* (mezzo-forte) at measure 701. A triplet of eighth notes is indicated above measure 699.

710

Gg

ff *mf*

Musical staff 710-719. Treble clef, key signature of three flats. Measure 710 starts with a half note G4, followed by quarter notes A4, Bb4, and C5. Measure 711 has a quarter rest, followed by quarter notes D5, Eb5, and F5. Measure 712 has a quarter rest, followed by quarter notes G5, Ab5, and Bb5. Measure 713 has a quarter rest, followed by quarter notes C6, Bb5, and Ab5. Measure 714 has a quarter rest, followed by quarter notes G5, F5, and Eb5. Measure 715 has a quarter rest, followed by quarter notes D5, C5, and Bb4. Measure 716 has a quarter rest, followed by quarter notes A4, G4, and F4. Measure 717 has a quarter rest, followed by quarter notes E4, D4, and C4. Measure 718 has a quarter rest, followed by quarter notes B3, A3, and G3. Measure 719 has a quarter rest, followed by quarter notes F3, E3, and D3. Dynamics: *ff* (fortissimo) at measure 710, *mf* (mezzo-forte) at measure 719. A circled 'Gg' is above measure 710. A hairpin crescendo is below measure 710.

719

2

f

Musical staff 719-725. Treble clef, key signature of three flats. Measure 719 has a quarter rest, followed by quarter notes B3, A3, and G3. Measure 720 has a quarter rest, followed by quarter notes F3, E3, and D3. Measure 721 has a quarter rest, followed by quarter notes C3, B2, and A2. Measure 722 has a quarter rest, followed by quarter notes G2, F2, and E2. Measure 723 has a quarter rest, followed by quarter notes D2, C2, and B1. Measure 724 has a quarter rest, followed by quarter notes A1, G1, and F1. Measure 725 has a quarter rest, followed by quarter notes E1, D1, and C1. Dynamics: *f* (forte) at measure 724. A double bar line is above measure 724. A hairpin crescendo is below measure 724.

729

cresc.

Musical staff 729-735. Treble clef, key signature of three flats. Measure 729 has a quarter rest, followed by quarter notes B3, A3, and G3. Measure 730 has a quarter rest, followed by quarter notes F3, E3, and D3. Measure 731 has a quarter rest, followed by quarter notes C3, B2, and A2. Measure 732 has a quarter rest, followed by quarter notes G2, F2, and E2. Measure 733 has a quarter rest, followed by quarter notes D2, C2, and B1. Measure 734 has a quarter rest, followed by quarter notes A1, G1, and F1. Measure 735 has a quarter rest, followed by quarter notes E1, D1, and C1. Dynamics: *cresc.* (crescendo) at the end of the staff.

735

ff

10 **16**

rall. **Hh**

Allegro ma non troppo. ♩ = 108

740-749 750-765

Musical staff 735-765. Treble clef, key signature of three flats. Measure 735 has a quarter rest, followed by quarter notes B3, A3, and G3. Measure 736 has a quarter rest, followed by quarter notes F3, E3, and D3. Measure 737 has a quarter rest, followed by quarter notes C3, B2, and A2. Measure 738 has a quarter rest, followed by quarter notes G2, F2, and E2. Measure 739 has a quarter rest, followed by quarter notes D2, C2, and B1. Measure 740 has a quarter rest, followed by quarter notes A1, G1, and F1. Measure 741 has a quarter rest, followed by quarter notes E1, D1, and C1. Measure 742 has a quarter rest, followed by quarter notes B1, A1, and G1. Measure 743 has a quarter rest, followed by quarter notes F1, E1, and D1. Measure 744 has a quarter rest, followed by quarter notes C1, B0, and A0. Measure 745 has a quarter rest, followed by quarter notes G0, F0, and E0. Measure 746 has a quarter rest, followed by quarter notes D0, C0, and B0. Measure 747 has a quarter rest, followed by quarter notes A0, G0, and F0. Measure 748 has a quarter rest, followed by quarter notes E0, D0, and C0. Measure 749 has a quarter rest, followed by quarter notes B0, A0, and G0. Measure 750 has a quarter rest, followed by quarter notes F0, E0, and D0. Measure 751 has a quarter rest, followed by quarter notes C0, B0, and A0. Measure 752 has a quarter rest, followed by quarter notes G0, F0, and E0. Measure 753 has a quarter rest, followed by quarter notes D0, C0, and B0. Measure 754 has a quarter rest, followed by quarter notes A0, G0, and F0. Measure 755 has a quarter rest, followed by quarter notes E0, D0, and C0. Measure 756 has a quarter rest, followed by quarter notes B0, A0, and G0. Measure 757 has a quarter rest, followed by quarter notes F0, E0, and D0. Measure 758 has a quarter rest, followed by quarter notes C0, B0, and A0. Measure 759 has a quarter rest, followed by quarter notes G0, F0, and E0. Measure 760 has a quarter rest, followed by quarter notes D0, C0, and B0. Measure 761 has a quarter rest, followed by quarter notes A0, G0, and F0. Measure 762 has a quarter rest, followed by quarter notes E0, D0, and C0. Measure 763 has a quarter rest, followed by quarter notes B0, A0, and G0. Measure 764 has a quarter rest, followed by quarter notes F0, E0, and D0. Measure 765 has a quarter rest, followed by quarter notes C0, B0, and A0. Dynamics: *ff* (fortissimo) at measure 735. *rall.* (rallentando) at measure 740. *Allegro ma non troppo.* (Allegro ma non troppo) at measure 740. ♩ = 108 (quarter note = 108). **Hh** (Horn) at measure 740. **10** (10 measures) at measure 740. **16** (16 measures) at measure 750. A double bar line is above measure 740.

Jj

766 Bassoons

Musical staff for measures 766-773. The staff is in bass clef with a key signature of three flats. It features a melodic line with eighth and sixteenth notes, ending with a dynamic marking of *mf*.

Musical staff for measures 774-779. It begins with a fermata over measures 775-779, marked with a '5' above the staff. The dynamic marking is *f*.

Musical staff for measures 780-785. It features a melodic line with eighth notes and rests, ending with a dynamic marking of *mf*.

Kk

Musical staff for measures 793-801. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *f*.

Musical staff for measures 802-811. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *p*, followed by *cresc.* and *ff* markings.

rit. a tempo

Musical staff for measures 812-814. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *ff*.

Ll

Musical staff for measures 821-837. It features a melodic line with eighth notes and rests, ending with a dynamic marking of *mp* and a fermata over measures 829-837.

Musical staff for measures 838-850. It features a melodic line with eighth notes and rests, starting with a dynamic marking of *f* and ending with a dynamic marking of *mp* and a fermata over measures 845-850.

Mm

851 *mp* **4** 856-859 *f*

862 **9** 863-871 *f* *dim.* *p*

Nn **8** 878-885 **8** 886-893 *p*

Oo 900 **2** 901-902 *p* *cresc.*

2 909-910 *ff*

918 *mf*

Pp 923 **6** 926-931 *p* *f* *cresc.*

935 *ff* **8** 942-949

950 *rall.* **Un poco più lento.**
f

957 **3**
f 960-962 *ff*

966 **Qq**
f

973 **3**
974-976 *ff* *mf*

982

a tempo (Allegro)
989 **2**
990-991 *ff*

997 **Rr**

1004

1011

f

1018

sostenuto. **Lento maestoso.**

ff

1024

1028

ten. ten. rall.

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

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Oboe 2

PART II

ON THE PLAIN OF DURA

7 Allegretto ♩ = 100
Flute 1

18
1-18

(A)
25
pp *poco cresc.* *mf*

(B) Trumpets (C)
17 6
36-52 53-58
mp

6 7
68-73 77-83
f *mp* *cresc.* *f*

89 (D)

(E)
13
99-111
mp *p*

3
121-123
mp *p*

133

142 **F**
 Musical notation for Oboe 2, measures 142-155. Includes dynamics *mf*, *sf*, and *ff*. Fingerings 5 and 1 are indicated above the staff. Measure numbers 149-153 and 155-155 are noted below.

157
 Musical notation for Oboe 2, measures 157-169.

170 **G**
 Musical notation for Oboe 2, measures 170-182. Includes dynamics *ff*, *mf*, and *f*. A triplet of 3 is indicated above the staff. Measure numbers 171-173 are noted below.

183 **Largo pesante** ♩ = 76
 Musical notation for Oboe 2, measures 183-192. The tempo is marked **Largo pesante** with a quarter note equal to 76. The time signature changes to 3/4.

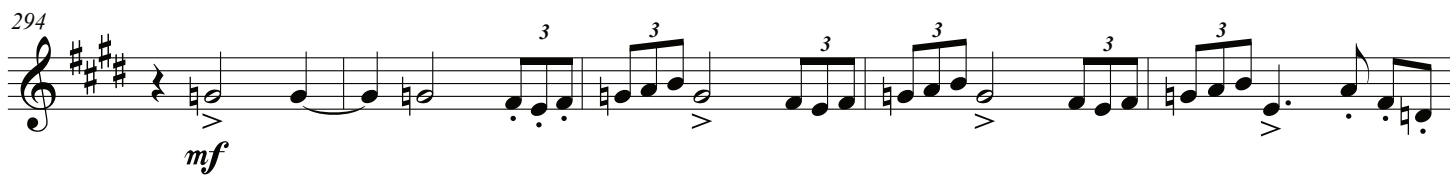
193-212 **H** 20
 213-233 **J** 21 Horn in C 3 4
 239-241 3
 Musical notation for Oboe 2, measures 193-241. Includes dynamics *mf*, *p*, and *f*. Fingerings 20, 21, and 3 are indicated above the staff. Measure numbers 193-212, 213-233, and 239-241 are noted below. The instrument is identified as Horn in C 3 4.

242 **Allegro con brio.** ♩ = 120
 Musical notation for Oboe 2, measures 242-253. Includes dynamics *mf*, *p*, *cresc.*, and *f*. The tempo is marked **Allegro con brio.** with a quarter note equal to 120. The time signature is 2/4.

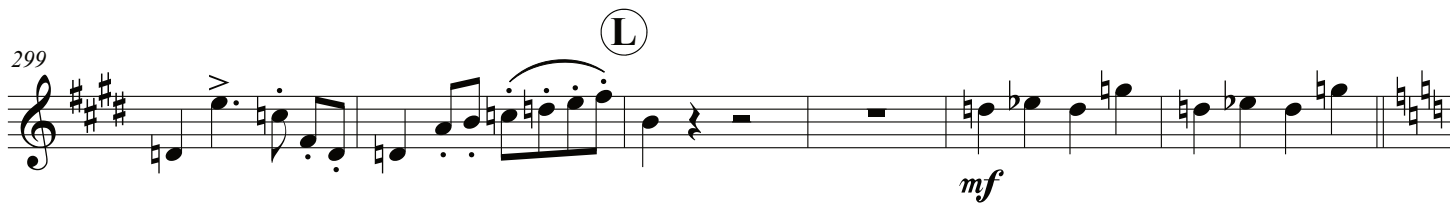
254
 Musical notation for Oboe 2, measures 254-266.

267 **Allegro assai vivace, all marcia.** ♩ = 104
K 11 10 Clarinet
 Musical notation for Oboe 2, measures 267-291. Includes dynamics *ff* and *p*. Fingerings 11 and 10 are indicated above the staff. Measure numbers 271-281 and 282-291 are noted below. The instrument is identified as Clarinet.

294 *mf*



299 *mf*



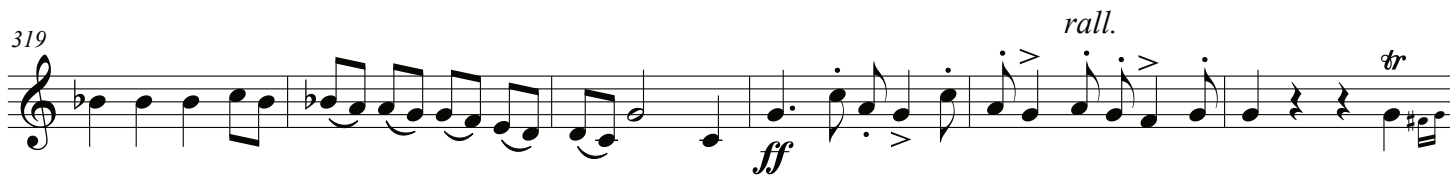
305 *cresc. poco a poco* *cresc.* *rit.*



313 *ff*



319 *ff* *rall.* *tr*



325 *tr* **Moderato assai maestoso. ♩ = 86**



Oboe 2

338 **8** **M** **17** **4** The Herald (Soloist)

and who - so fall-eth not down and wor-ship-peth, shall be

357 **Allegro molto.** ♩ = 132

cast in - to the *p* *mp* *cresc.*

364 **N**

f

371 *ff* *tr* *tr*

ff *tr* *tr*

377 *rall.* **9** **Andante** ♩ = 69 **22**

rall. **9** **Andante** ♩ = 69 **22**
383-404

O **P** Sopranos

405-429 431-440 441-450
Bel! great is thy name! _____

Un poco più mosso. ♩ = 88

455-456 *mp* 463-464

Q

466 469-470 471-473 *mf* 475-477

8 *tr* *rall.* **Tempo I. Adagio** *ff*

479-486 *mf* *<* *sf* 490-491 *ff* *>* *<*

(R) 3 *ff*

496-498 *ff*

507 *dim.* 11 *pp*

512-522 *pp*

10 **Allegro assai vivace.** ♩ = 112

(S) 22 14 Clarinets **Maestoso.** ♩ = 96

524-545 546-559

565 (T) **Adagio.** ♩ = 72

567-572 *f* 574-581 *f* 583-590 *f*

592

pp 597-600 *pp*

602

< > *pp* <

610

Ⓢ

618

Animato **11** **Allegro assai e con fuoco. ♩ = 84**
Horn 1 & 2

18

< > 621-638

642

mf *f*

652

Ⓦ

7 11

654-660 *f* *sf* 663-673

676

Ⓧ

ff

685

6 3

686-691 *f* 697-699

Oboe 2

12

Lento ♩ = 84

700-701 2 704-707 4 708-725 18 727-737 11

p

738-743 6 744-773 30 774-784 11 787-788 2

Flute 1

p

790 792-795 4 797-801 5 802-809 8

Clarinet 1

rall.

811 814-816 3

accel. *rall.*

p *cresc.*

Tempo I ♩ = 84 Allegro. ♩ = 136

821-832 12 833-842 10

Bassoons

p *p*

Ee

850 851-861 11 866-867 2

Oboe 1

868 872-875 4 876-883 8

f

Ff

Azarias (Solo)

888-900 **13**

p De - liv - er us al - so, ac - cord - ing to thy

905 **Gg**

mar - vel - lous, mar - vel - lous works; *f* **4** 910-913

915 **3** 916-918 *sfp* *f*

925 **3** **Andante maestoso. ♩ = 88** 928-930 *ff*

933 **Hh** **11** **19** *dim.* 936-946 947-965 Flute 1

968 *pp* **3** 973-975

Oboe 2

13

Adagio religioso. ♩ = 72

14

Andante sostenuto e maestoso. ♩ = 69

977-1096 1098-1099

Clarinet

f

1104

Cello

Mm

1105-1125

f *mf*

1131

staccato

3 3 3

1138

tr tr

cresc.

1143

tr tr tr tr

Nn

ff

1149

tr tr tr tr tr tr

1155

tr tr tr tr

1159

6 6 6

1162

1165

1171

1177

1180-1182

1184-1257

1258

Allegro vivace. ♩ = 116

Horns 1 & 2

1265

1267-1269

1273-1282

Più lento.

1288-1296

1297 Allegretto moderato. ♩ = 96

Musical staff for measures 1297-1303. The music consists of eighth notes and quarter notes, many of which are grouped in triplets. The dynamic marking is *pp*.

(Ss)

1304

Musical staff for measures 1304-1310. The music continues with eighth and quarter notes, including triplets. The dynamic marking is *pp*.

1311

Musical staff for measures 1311-1317. The music features eighth and quarter notes with triplets. The dynamic marking is *pp*.

Allegro maestoso. ♩ = 120

1318

Musical staff for measures 1318-1325. The music includes eighth notes, quarter notes, and triplets. There are two first endings marked with '1' and '2' above the staff. The dynamic marking is *pp*.

colla voce

1326

Musical staff for measures 1326-1331. The music consists of quarter notes and rests. The dynamic marking is *f*. There is a first ending marked with '1' above the staff.

(Tt) *a tempo*

1333

Musical staff for measures 1333-1342. The music features quarter notes and a long melodic line. The dynamic marking is *p* at the start and *pp* later. There is a first ending marked with '7' above the staff.

rall.

Lento, molto maestoso.

(Uu)

1347

Musical staff for measures 1347-1359. The music consists of quarter notes and rests. The dynamic marking is *p* and *ff*. There is a first ending marked with '7' above the staff.

17 Allegro moderato

1362

Musical staff for measures 1362-1365. The music starts with a half note and then moves to a 3/4 time signature with quarter notes. The dynamic marking is *p*.

1370

1374-1375 1378-1385

1386

f 1388-1392 1393-1395

1400

1403-1404 *f*

1409

1409

1417

mp

1425-1426

mf 1432-1436 1437-1444

Oboe 2

1445 (A)

1452-1452 *f*

1454 (B)

1458-1461 *f*

1465

1474 (C)

1481-1490 *f*

1491

cresc. molto *cresc.*

(D)

1500

ff

1510

1518 (E)

1523-1525 *ff* 1527-1529 *ff*

Oboe 2

F

Più animato. ♩ = 126

1531

8 6

1534-1541 1542-1547

pp *pp*

8^{va} Flutes

G

1552

7 4

1555-1561 1563-1566

H

4

1569-1572

mf

1581

cresc.

J

Più mosso. ♩ = 60

1589

f

11

1597-1607

Oboe 2

Maestoso. ♩ = ♩

1608

p *ff*

1616

mp *cresc.* *f* *ff*

(K)

1623

il tempo Sostenuto

sf *sf* *sf* *1* *sf*

1627-1627

1631



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PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.10/03