

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

VIOLA



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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

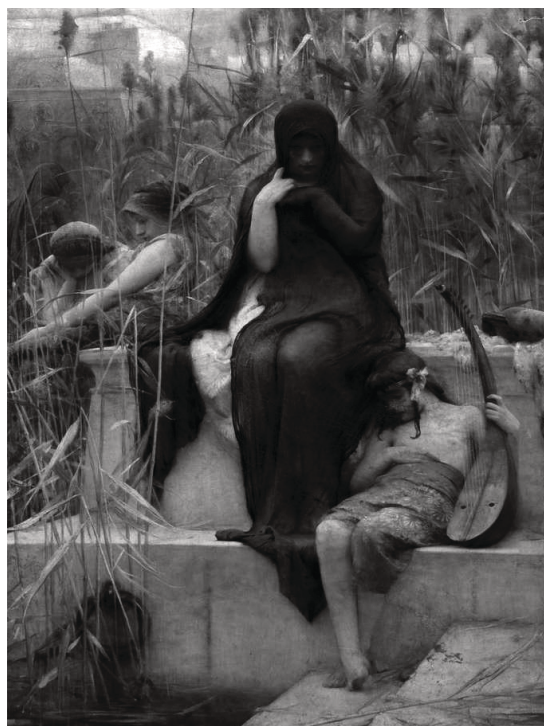
ARGUMENT

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	6
No. 2 MARCH & CHORUS	11
No. 3 SOPRANO SOLO & CHORUS	15
No. 4 CHORUS	19
No. 5 SOPRANO SOLO AND CHORUS	22
No. 6 CHORUS	24

PART II - ON THE PLAIN OF DURA

No. 7 CHORUS OF ASSYRIANS	33
No. 8 THE HERALD AND CHORUS OF ASSYRIANS	39
No. 9 INSTRUMENTAL INTERLUDE AND CHORUS	39
No. 10 THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	42
No. 11 CHORUS	46
No. 12 THE THREE CHILDREN	47
No. 13 SOPRANO SOLO AND SEMI-CHORUS	53
No. 14 INSTRUMENTAL INTERLUDE AND CHORUS	54
No. 15 SOPRANO SOLO	56
No. 16 THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	57
No. 17 DOUBLE CHORUS	59

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Viola

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

con sord.

4

1-4

mp

7

10

A

16

pp

21

B

24

p cresc.

29

cresc.

33

(♩ = ♩)
pp

39

Ⓒ
sempre pp

45

(♩ = ♩)
C

50

pp

54

Ⓓ

57

61

Ⓔ
4

Viola

68 *div.* *p* *tutti* *p*³

73

76 **F**

80 *più mosso* *poco più mosso* **2** 86-87

88 **G** *pp* 90-91 *pp*

95 **2** 96-97 *pp*

101 *pp*

106 *mp* **Più mosso ed agitato.** ♩ = 96 *mp*


110

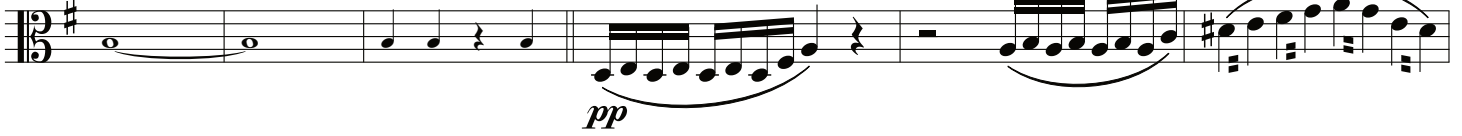
H
f

115

119

1 *poco a poco rall.*
5 **6**
123-127 128-133

134 *Timpani*  **Tempo I.** ♩ = 69



140




146 *cresc.* **f** 



152




159




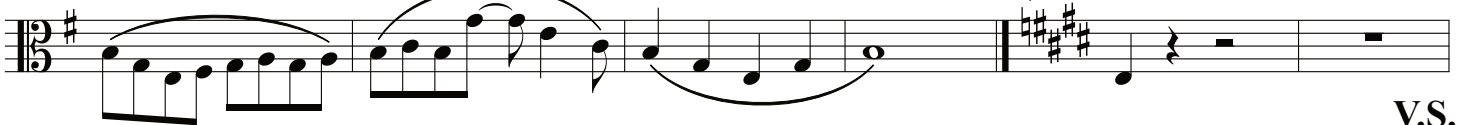
164 *dim.* **pp** **3** 168-170



171 **pp** **3** **3**



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



Viola

181 *senza sord.*

pp

187

(L)

2

190-191

pp

pp

(L)

195

4

196-199

pp

p

203

f

206

208

210

212

(M)

(M)

216

cresc. sempre

221

f *non legato*

226

cresc.

231

sfp

234

cresc. *ff*

237

ff

241-247

ff

252

ff

262

ff

268

274

(P)

11

275-285

ff

289

294



Andante cantabile. ♩ = 76

div.

299

pp

309

2

311-312

2

316-317

Viola

318 tutti pizz. (Q) arco div.

p *pp* < >

328

337 2

340-341

347 (R)

f *p*

356

366

p

Animato. ♩ = 96

375

1 2 3 4 *sfp*

382 (S)

sfp *sfp* *sfp* *mf*

390

393

403

414 arco

423

433

W

Viola



Allegro con fuoco. ♩ = 132

452 arco *f*

458

462

466

470 *mf* *cresc.*

474

477 *ff* 3 480-482

483 *ff* Ⓨ
 486-487 *f* 3 3

490 *sf* 3 3 3 3 3 3 3 3

495 *ff* *non legato* **Maestoso.** ♩ = 116

501 *accel.*

506 Ⓩ *Più mosso Allegro* 3 3 3 3

511 *dim. poco a poco* 3 3 3 3 1 3 3 2

515 3 3 3 3 3 3 3 3

518 *dim.* 3 3 3 3 3 3 3

520

3 3 3 3 3 3 3 3 *p* 3

523

(Aa)

3 *dim.* 3 3 3 3 *pp* 3

528

3

533

div.

5

536-540

attacca.

Viola

5

Adagio molto. ♩ = 60

542 *fp* *ff* *fp* *sfp* *f* *div.*

551 *sfp* *sfp* *p* *f* *sfp* *sfp* *div.* *tutti*

559 *f* *div.* *tutti* *Bb*

Più mosso. ♩ = 72

565 *f* *mf* *sfp* *ff* *tutti* *div.*

572 *f* *fp* *sf* *2* *578-579*

580 *sfp* *sfp* *f* *mf* *sfp* *sf* *f* *Cc*

588 *p* *f* *f* *sfp*

Adagio (come al primo). ♩ = 69

595 *ff* *ff*

602

dim. *p*

609

2
610-611
pp con sord.

614

(Dd)

617

620

623

pp

V.S.

628 Ee

635

pp

641 Un poco più mosso. ♩ = 84

pp

647

651

655 div.

6 Andante molto maestoso. ♩ = 80
 senza sord.
 tutti

660 *mf*

668 *cresc.*

cresc.

676 **Ff** *div.*
cresc. *f*

684 *tutti*
ff

694 *div.* *tutti*
ff

703 *mf*

711 **Gg** *div.*
ff

719 *etc.* *tutti*
etc.

724 *p* *cresc.* *f*

732 *ff* *rall.*
V.S.

Allegro ma non troppo. ♩ = 108

Viola

staccato

(Hh)

740

f *dim.* 743-747 *f* 751-757

staccato

758

mf

(Jj)

765

772

f

780

f div. tutti

787

f div.

(Kk)

794

f tutti

801

p *cresc.* *ff*

rit. a tempo

808

ff *ff* 813-814

817

LI

826

tutti

mf *mf* *mf*

833

mf *mf* *f*

840

p

848

855

dim.

V.S.

Mm

860

f --- *mf*

Musical notation for measures 860-865. The key signature has two flats (B-flat and E-flat). The music consists of six measures of sixteenth-note patterns. The first measure starts with a rest followed by a quarter note. The dynamic starts at *f* and gradually decreases to *mf* by the end of the sixth measure.

866

Musical notation for measures 866-871. The key signature changes to one sharp (F#). The music consists of six measures of sixteenth-note patterns. A hairpin symbol is located below the final measure, indicating a dynamic change.

872

f *dim.* *p*

Musical notation for measures 872-877. The key signature has one sharp (F#). The music consists of six measures of quarter and eighth notes. The dynamic starts at *f*, decreases through *dim.* to *p* by the end of the sixth measure.

Nn

878

p

Musical notation for measures 878-883. The key signature has one sharp (F#). The music consists of six measures of quarter notes with rests. The dynamic is *p*.

884

Musical notation for measures 884-889. The key signature has one sharp (F#). The music consists of six measures of quarter notes with rests.

890

Musical notation for measures 890-895. The key signature has one sharp (F#). The music consists of six measures of quarter notes with rests.

Oo

896

mp

Musical notation for measures 896-901. The key signature has one sharp (F#). The music consists of six measures of quarter notes with rests. The dynamic is *mp*.

902

cresc.

Musical notation for measures 902-907. The key signature has one sharp (F#). The music consists of six measures of quarter notes with rests. A slur covers the first four measures. The dynamic is *cresc.*

908

f

914

920

mp

926

cresc. *sempre cresc.*

932

ff

938

f

944

950

cresc. *rall.* **Un poco più lento.**

V.S.

Viola

956

div.

f

962

tutti

ff

Qq

968

div.

f

974

tutti

f

980

etc.

986

a tempo (Allegro)

f

992

998

mf

Rr

1004

1010

f *cresc.* *f*

1016

p *sostenuto.*

Lento maestoso.

1022

ff

1028

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

INDEX

PART I - BY THE WATERS OF BABYLON		PAGE
No. 1	INTRODUCTION & CHORUS	6
No. 2	MARCH & CHORUS	11
No. 3	SOPRANO SOLO & CHORUS	15
No. 4	CHORUS	19
No. 5	SOPRANO SOLO AND CHORUS	22
No. 6	CHORUS	24
PART II - ON THE PLAIN OF DURA		
No. 7	CHORUS OF ASSYRIANS	33
No. 8	THE HERALD AND CHORUS OF ASSYRIANS	39
No. 9	INSTRUMENTAL INTERLUDE AND CHORUS	39
No. 10	THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	42
No. 11	CHORUS	46
No. 12	THE THREE CHILDREN	47
No. 13	SOPRANO SOLO AND SEMI-CHORUS	53
No. 14	INSTRUMENTAL INTERLUDE AND CHORUS	54
No. 15	SOPRANO SOLO	56
No. 16	THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	57
No. 17	DOUBLE CHORUS	59

Viola

PART II

ON THE PLAIN OF DURA



Allegretto ♩ = 100

staccato

5

1-5

pp

11 div.

tutti

17

A

23

28

4

31-34

35

Musical staff for measures 35-41. The staff is in bass clef with a 3/4 time signature. It begins with a series of eighth notes, followed by a half note, and then continues with eighth notes. A dynamic marking *mf* is at the start, and *pp* is at the end. A hairpin symbol indicates a decrescendo.

42

Musical staff for measures 42-48. The staff is in bass clef with a 3/4 time signature. It features eighth notes and quarter notes. A fermata is placed over the eighth notes in measure 47.

B

49

Musical staff for measures 49-55. The staff is in bass clef with a 3/4 time signature. It consists of eighth notes with a fermata over the eighth notes in measure 54.

56

Musical staff for measures 56-62. The staff is in bass clef with a 3/4 time signature. It features eighth notes. Dynamic markings include *poco cresc.*, *p*, and *cresc.*

C

63

Musical staff for measures 63-72. The staff is in bass clef with a 3/4 time signature. It features eighth notes and quarter notes. A dynamic marking *mf* is present. A hairpin symbol indicates a crescendo.

73

Musical staff for measures 73-84. The staff is in bass clef with a 3/4 time signature. It features quarter notes and eighth notes. A dynamic marking *f* is present. A hairpin symbol indicates a decrescendo. A fermata is over the eighth notes in measure 83. A double bar line with the number 2 is above the staff in measure 83. The text *div.* is above the staff in measure 84. The number 82-83 is written below the staff.

85

Musical staff for measures 85-93. The staff is in bass clef with a 3/4 time signature. It features quarter notes and eighth notes. A dynamic marking *cresc.* is present. The text *tutti* is above the staff.

94

Musical staff for measures 94-100. The staff is in bass clef with a 3/4 time signature. It features quarter notes and eighth notes. The text *div.* is above the staff in measure 94. The text *tutti* is above the staff. A circled letter **D** is above the staff.

Viola

102

105-107

3

div.

114

tutti

E

p

123

130

cresc.

sfp

sfp

139

F

mf

mf

149

p

cresc.

sf

ff

161

4

168-171

Viola

172 *f* **G** *div.* *tutti* **1** *mf* *f* *179-179*

184 *tutti* **Largo pesante** ♩ = 76 **3** *193-195*

196 *sfp* *mf*

203 *p* *div.*

211 **H** *tutti* **6** *sfp* *mf* *dim.* *215-220*

223 *p* *p*

231 **J** *mf*

239 **Allegro con brio.** ♩ = 120 **2** *mf* *242-243*

246

247-249

f *sf*

258

div.

264

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

ff *pp*

272

dim.

277

282-283

Ⓚ

284

pp

288-289

Viola

290 *tutti*

p *f*

295

298

(L)

301

p

305

cresc.

309

cresc. sempre *rit.*

313

div.

320 *tutti*

tutti *rall.*

Viola 8

Moderato assai maestoso. ♩ = 86

327 *tr* *tr* *tr* *tr* **5**
 331-335 *p*

a tempo
3 **1**
 338-340 343-343 *p*

(M)
 348 **1** *tr*
f 349-349 *f* *sfp*

Allegro molto. ♩ = 132

6
 356-361 *p* *cresc.* *f* *sf* *sf*

(N)

368 *div.* *tutti* *tr*

375 *tr* *tr* *tr* *tr* *tr* *tr* *rall.* *tr*

9

Andante ♩ = 69 con sordini due Soli

381 **1** **7**
 382-382 383-389 *pp*

393 **2** **3**
 396-397 400-402

Viola

403 *uno Solo* *pp* **⓪**

410 *tutti*

417

425 **2** **428-429**

434-438 *tutti* *solo* **Ⓟ** *pp*

445 *tutti* *div.* *senza sordini* **3** **452-454**

Un poco più mosso. ♩ = 88 *tutti* *div.* *mp* *pp* *p*

464 **Ⓠ**

Viola

472

cresc. poco a poco

479

cresc.

rall. **Tempo I. Adagio**

488

3
489-491
ff
3 3 3 3
3
496-498

Ⓡ

499

ff tutti

508

dim. *ff* *pp* 3
516-518

Viola



Allegro assai vivace. ♩ = 112

519 *rall.* *pp* *f* 521-522 *mf* *pizz.* 524-525

528 *p* *arco*

535

542 *pp* (S)

549 *p* *cresc.*

557 *mf* *fp* **Maestoso.** ♩ = 96

564 1 2 3 4 5 6 7 8 9 10 *f* *fp* *pp* *f* *fp*

574 11 12 13 *pp* *f* (T)

Viola

583

div. *p* *f* tutti

590

Adagio. ♩ = 72

5

591-595

div. *f* tutti *f*

600

Allegretto moderato. ♩ = 92

div. *sf* *sf* *pp*

603-604

2

pp V.S.

Viola

608 *pp* *tutti* *pizz.* **U** *div. arco* *pp*

614 *pp* *tutti* *pizz.* *tutti*

620 **Animato** *f*

626

631 *p* *f* *mp*

634 *mf* **2** 637-638



Allegro assai e con fuoco. ♩ = 84

639

Musical staff 639-645: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern. Dynamics include *f* at the start, *dim.* with a dashed line, and *p* later in the staff.

646

Musical staff 646-652: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern. Dynamics include *f* at the end of the staff.



653

Musical staff 653-659: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern. Dynamics include *p* at the start, *f* in the middle, and *f* at the end.

660

Musical staff 660-665: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern. Dynamics include *mf* at the end of the staff.

666

Musical staff 666-671: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern with accents (>) over many notes.

672

Musical staff 672-677: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern with accents (>) over many notes. A first ending bracket labeled '1' spans the final two measures (677-677).



678

Musical staff 678-684: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern.

685

Musical staff 685-691: Bass clef, 6/8 time signature. The staff contains a continuous eighth-note pattern. Dynamics include *sf* at the start and *sf* later in the staff.

Viola

692 *f* *dim.* *p* *dim.* *div.*

699

705 \textcircled{Z}

711

717

$\text{◇}12$ Lento ♩ = 84 tutti

2 5 3


724-725 727-731 735-737

pp

Viola

Aa

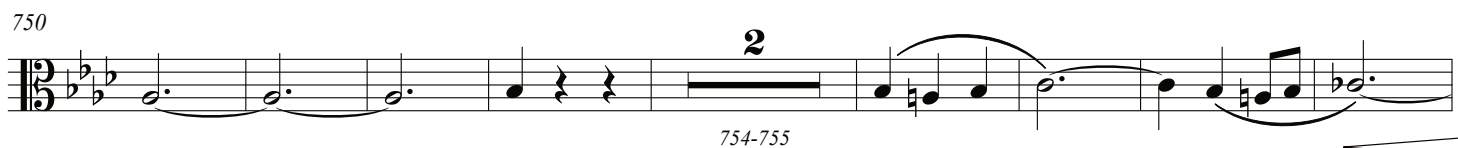
738-741



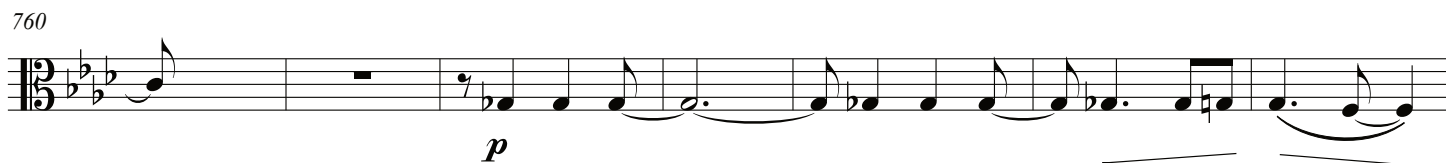
pp < > *pp*

750

754-755



760



p

Bb

767

769-772



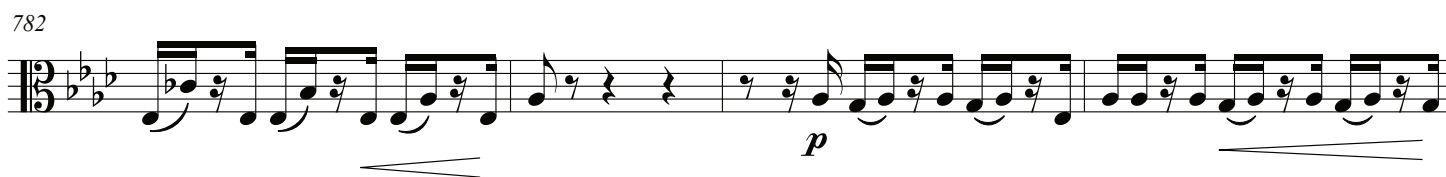
p

778



> *mf*

782



p

786



f

790



p *cresc.*

Viola
Cc

794 *p* *mf* *rall.* 1 *a tempo* *p*
797-797

Dd

800 *tr~* 2 803-804

810 2 *div.* *accel.* *p*
811-812

819 *rall.* *tutti* 8 821-828 *p*
Tempo I ♩ = 84

833 *f* *Allegro.* ♩ = 136 3 836-838 *f*

Ee

842 2 843-844 *sfp* *sfp*

848 *div.* *tutti* *p*

853 *sf* V.S.

Viola

860

Musical staff for measures 860-867. The staff is in bass clef with a key signature of two sharps (F# and C#). The music begins with a piano (*p*) dynamic and ends with a crescendo (*cresc.*) leading to a final chord.

868

Musical staff for measures 868-875. The staff is in bass clef with a key signature of two sharps. It starts with a forte (*f*) dynamic, includes a four-measure rest (marked with a '4' above the bar line) from measure 872 to 875, and ends with a piano (*p*) dynamic.

878

Musical staff for measures 878-884. The staff is in bass clef with a key signature of three flats (Bb, Eb, Ab). It features a forte-piano (*sfp*) dynamic and a circled 'Ff' dynamic marking above the staff.

885

Musical staff for measures 885-890. The staff is in bass clef with a key signature of three flats. It features a series of eighth-note patterns and ends with a crescendo (*cresc.*) symbol.

891

Musical staff for measures 891-896. The staff is in bass clef with a key signature of three flats. It consists of a continuous eighth-note melodic line that concludes with a crescendo (*cresc.*) symbol.

897

Musical staff for measures 897-904. The staff is in bass clef with a key signature of three flats. It starts with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic, and ends with a crescendo (*cresc.*) symbol.

905

Musical staff for measures 905-914. The staff is in bass clef with a key signature of three flats. It features a series of chords with dynamics including *f*, *fp*, *f*, and *fp*. A circled 'Gg' dynamic marking is placed above the staff.

915

Musical staff for measures 915-924. The staff is in bass clef with a key signature of three flats. It features a series of chords with dynamics including *f*, *sfp*, and *ff*. A crescendo (*cresc.*) symbol is placed below the staff.

Viola

Andante maestoso. ♩ = 88

924

Musical notation for measures 924-930. Measure 924 starts with a double bar line and a key signature change to two flats. It features a half note chord, followed by eighth notes, and a triplet of eighth notes. Dynamic markings include *sf* and *f*. A fermata covers measures 928-930.

933

Musical notation for measures 933-946. Measure 933 begins with a half note chord. The music includes a decelerando (*dim.*) marking, a piano (*p*) dynamic, and a fermata for measures 937-946. The section concludes with a hairpin (**Hh**) and a fortississimo (*ppp*) dynamic.

949

Musical notation for measures 949-956. This section consists of a series of chords, primarily dyads and triads, with some sixteenth-note patterns.

957

Musical notation for measures 957-963. This section continues with a series of chords, similar to the previous section, with some sixteenth-note patterns.

964

Musical notation for measures 964-970. Measure 964 starts with a double bar line and a key signature change to one flat. The music features a piano (*pp*) dynamic and a long melodic line with a fermata.

971

Musical notation for measures 971-976. Measure 971 begins with a double bar line and a key signature change to one flat. The music is marked *tutti* and features a melodic line with a fermata.

V.S.

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Viola

13

Adagio religioso. ♩ = 72

Jj

6 11 18

pp 978-983 pp 986-996 997-1014

8 18 25 11 4

pp 1015-1022 1023-1040 1041-1065 1066-1076 1077-1080

1082 2 only Tempo I. ♩ = 72 8

ppp 1089-1096

Violin II

14

Andante sostenuto e maestoso. ♩ = 69

3 tutti *p* *f* 7 *mf*

1098-1100 1105-1111

1115

1122

Mm

1134

1141 *cresc.* *cresc.*

Nn

ff

1150

1153

1156

1159

div.

1164

tutti

mf

1168

cresc.

1171

ff

1174

1177

dim.

p

V.S.

1180

15

L'istesso tempo
con sordini

4

1183-1186 *pp*

1194

div. pizz.

1200

Pp tutti
arco

pp

1206

1211

pp

1217

div.

pp

1222

pizz.

Qq

tutti
arco

mf

1238

1243

1246-1248 *pp*

1250

div. 3 3 3 3

1255

senza sord. **16** Allegro vivace. ♩ = 116
tutti

f

1262

div. 3 tutti 3 1267-1269

Rr

1 1270-1270 div. 3 1276-1278 *fp* *pp*

Viola

1279 *pp* *tutti* **Più lento.** *ppp*

Allegretto moderato. ♩ = 96 *pp* *ppp* *div.*

1300-1300 *tutti* *pizz.*

Ⓢ *arco* *div.* *tutti* *pizz.* *arco* *div.*

1312 *tutti* *pizz.* *arco* *div.* *tutti* *pizz.* *arco* *div.* *tutti*

1320 **Allegro maestoso. ♩ = 120** *arco* *f*

1327 *colla voce* *div.* *a tempo* *pp* *Tt*

1336

Lento, molto maestoso.

1343

Bass Solo (The King)

1344-1351 1352-1353

God _____ that can de - li - ver af - ter this

Uu

Mlegro moderato

1358

pp *f* *p* *pp* *mf*

1367

V.S.

1375

Musical staff for measures 1375-1383. The staff is in bass clef with a 3/4 time signature. It begins with a rest, followed by a series of eighth and quarter notes with accents (>). The melody concludes with a quarter rest.

1384

Musical staff for measures 1384-1391. The staff is in bass clef with a 3/4 time signature. It starts with a whole rest, followed by eighth notes with accents (>). The staff ends with a quarter rest.

Xx

1392

Musical staff for measures 1392-1400. The staff is in bass clef with a 3/4 time signature. It begins with a quarter note, followed by a whole rest, and then a series of eighth notes.

1400

Musical staff for measures 1400-1407. The staff is in bass clef with a 3/4 time signature. It features a sequence of eighth notes, followed by a whole rest, and then eighth notes with a sharp sign (#).

Yy

1408

Musical staff for measures 1408-1415. The staff is in bass clef with a 3/4 time signature. It starts with eighth notes, followed by a half note, and then eighth notes with a sharp sign (#).

1416

Musical staff for measures 1416-1422. The staff is in bass clef with a 3/4 time signature. It features a series of eighth notes, followed by a half note, and then eighth notes with a sharp sign (#). A dynamic marking of *f* is placed below the staff.

1423

Musical staff for measures 1423-1431. The staff is in bass clef with a 3/4 time signature. It begins with a whole rest, followed by eighth notes with a sharp sign (#). Dynamic markings *p*, *mf*, and *p* are placed below the staff.

Zz

1432

Musical staff for measures 1432-1440. The staff is in bass clef with a 3/4 time signature. It features a series of eighth notes. Dynamic markings *p*, *cresc.*, and *mf* are placed below the staff.

1440

f

1448

Ⓐ

1

1452-1452

mf

1456

Ⓑ

mf

1465

cresc.

div.

1473

tutti

Ⓒ

V.S.

1482

f dim.

1488

pp *f* *ff*

1491-1497

(D)

1501

1511

1519

mf *ff*

(E)

1529

p

Più animato. ♩ = 126

1538

(F)

1546

p

ⓐ

1554

Musical notation for measure 1554, featuring a series of eighth notes and triplets in a 3/4 time signature. The notation includes a key signature of one flat and a dynamic marking of *poco cresc.*

1563

Musical notation for measure 1563, featuring a series of eighth notes and a dynamic marking of *mf*.

1571

Musical notation for measure 1571, featuring a series of eighth notes and a dynamic marking of *mf*.

ⓑ

1579

Musical notation for measure 1579, featuring a series of eighth notes and a dynamic marking of *cresc.*

ⓐ

1589

Musical notation for measure 1589, featuring a series of eighth notes and a dynamic marking of *Più mosso. ♩ = 60*. The notation includes a key signature of one flat and a dynamic marking of *5*.

1597-1601

1602 Trumpet 1

f

1611

Maestoso. ♩ = ♩

div.

ff

1617

(K)

tutti

mp cresc. ff

1624

il tempo Sostenuto

sf sf pesante

1631

ff



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