

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

BASS TROMBONE



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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  
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*Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

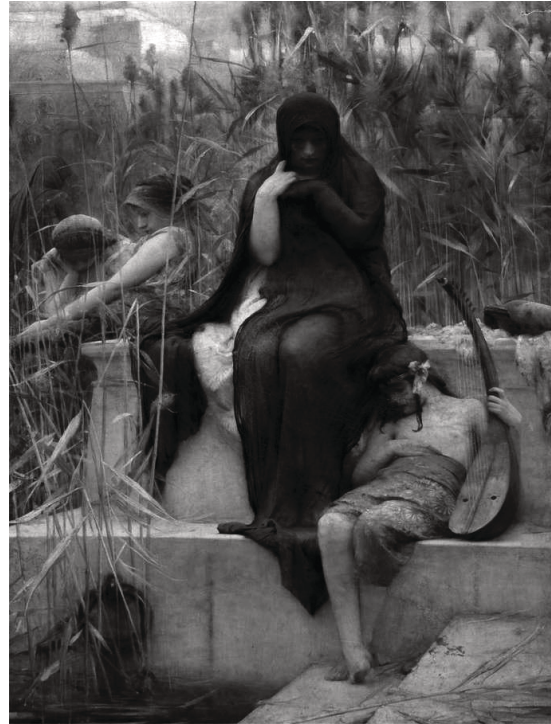
# ARGUMENT

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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# Bass Trombone

# PART I

## BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

5 *legato* 3

1-5 *pp* 10-12

(A) 13 (B) 7 Bassoons (♩ = ♩) *p*

13-25 26-32

(C) 39 *sempre pp*

(D) (E) 3 9 14

48 *pp* < > *pp* < > 49-51 55-63 64-77

(F) (G) (H) (I) 16 12 8 14 9 13

78-93 94-105 106-113 114-127 128-136 137-149

2

Allegro assai vivace,  
alla Marcia. ♩ = 104

(K) 29 (L) 11 (M) 23 3 Timpani

150-178 179-189 190-212 213-215

(N) 17 *f*

218 219-235

240 *sf* 3 *sf* 245-247

Bass Trombone

⓪

248

2

249-250

*ff*

256

Ⓟ

264

5

3

11

266-270

272-274

275-285

Horns 1 & 2

287

3

3

*f*

3

291-293

295

3

3

Andante cantabile. ♩ = 76

Ⓠ

Ⓡ

Ⓢ

Ⓣ

14

10

31

22

13

19

14

299-312

313-322

323-353

354-375

376-388

389-407

408-421

4

Allegro con fuoco. ♩ = 132

rall. molto  
Horns 1 & 2

Ⓛ

Ⓜ

20

7

*mf*

*f*

422-441

442-448

455

8

2

457-464

ten.

467-468

ⓧ

8  
471-478  
*f*

484

Ⓨ

491

Maestoso. ♩ = 116  
3  
496-498  
*ff*

500

*accel.*  
*non legato*

506

Ⓩ *Più mosso Allegro*

510-512

3  
510-512  
*mf*  
10  
515-524  
16  
525-540  
*attacca.*

ⓐ

5 Adagio molto. ♩ = 60 Più mosso. ♩ = 72

19

19 ⓑ 7 18 ⓒ 4 Trumpets  
542-560 561-567 568-585 586-589  
*f*

Adagio (come al primo). ♩ = 69

4

4 10  
594-597 *f* *dim.* 603-612  
*f*

Bass Trombone

613 (Dd) (Ee)

*pp* 617-633 634-639 640-645

Un poco più mosso. ♩ = 84 6 Andante molto maestoso. ♩ = 80

646-658 Trumpets

646-658 660-671

676-677 (Ff)

676-677 *mf* 3 *mf*

685-687

685-687 *f*

695

695-701 *f*

706 (Gg)

706-713 718-727 *mf* *f* *ff*

728

728-735 *mf* *ff*

739 *rall.* (Hh) (Jj) (Kk) Trumpets

740-749 750-765 766-793 794-804 *f*



*rit. a tempo*

808

LI

818

827

Mm

Nn

Oo

872

Bass Trombone

913 Trumpets

*mf* *f*

922

**(Pp)** *p* **11** *f*  
926-936

941

*mf* **8** *rall.* *mf* **3**  
945-952

956 **Un poco più lento.**

*f* **3** *f*  
960-962

**(Qq)**

967

*f* **3** *f*  
974-976

977

*f* **5** *mf*  
982-986

989 **a tempo (Allegro)**

**(Rr)**

998

*mf*

1006

Musical staff for measures 1006-1015. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and a *cresc.* marking.

1016

Musical staff for measures 1016-1023. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs, a *f* dynamic marking, a *sostenuto.* marking, and a *ff* dynamic marking. The tempo marking **Lento maestoso.** is positioned above the staff.

1024

Musical staff for measures 1024-1029. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and a *ff* dynamic marking.

1030

Musical staff for measures 1030-1035. The staff is in bass clef with a key signature of two flats. It features a melodic line with slurs and a *rall.* marking.

**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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# Bass Trombone

# PART II

## ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

A

B

C

D

23 28 14 31 22

2-24 25-52 53-66 67-97 98-119

E

F

Sopranos

24

120-143

Bel! great \_\_\_\_ is thy name, \_\_\_\_ a - mong all gods most hon - oured thou! \_\_\_\_

2 3

154-155 160-162

*f* *f*

G

6 5

168-173 179-183

*f* *f*

Largo pesante ♩ = 76

H

J

188

20 21 8

193-212 213-233 234-241

*f*

Allegro con brio. ♩ = 120

Trumpets

4 3 13

242-245 252-254 256-268

*pp* *cresc.* *f* *sf*

Bass Trombone

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

Ⓚ

Horn 3 & 4

269

*ff*

10

16

272-281

282-297

3

299

Ⓛ

4

Tuba

3

301-304

309

*mf*

*rit.*

*f*

316

*rall.*

3

320-322

*f*

**Moderato assai maestoso.** ♩ = 86

Ⓢ

325

3

331-333

334

*p*

1

338-338

*a tempo*

2

341-342

343

Ⓜ

3

345-347

11

351-361

*mp*

**Allegro molto.** ♩ = 132

Ⓝ

2

362-363

*mp*

3

370

372-374 *f*

379 *rall.*

382-382 383-404 405-417

9

Andante ♩ = 69

1 22 13

0

418 Clarinets

425-429 *pp*

5

430

431-440

10

P Violin I

445 *pp*

449-454 455-460

6 6

Un poco più mosso. ♩ = 88

Bass Trombone

461 *pp* **4** Violin I 463-466

Ⓚ Tuba *pp* **8** *rall.* 471-478

489 **Tempo I. Adagio** *ff* **V.S. 2** 494-495 *ff*

Ⓡ 499 *dim.*

509 *p* *pp*

519 *rall.* **10** **Allegro assai vivace. ♩ = 112** **21** **17** *ff* 525-545 546-562

**Maestoso. ♩ = 96** **19** **T** **5** Horn 1 & 2 **2** **Adagio. ♩ = 72** **1** *pp* 563-581 582-586 589-590 591-591

593 **Allegretto moderato. ♩ = 92** **4** **12** **U** **8** 597-600 601-612 613-620



Bass Trombone

Animato



Allegro assai e con fuoco. ♩ = 84

18 13 8 2

621-638 640-652 653-660 663-664

W Bassoons

665

*mf*

672

3

674-676

*f*

X

683

*f*

693

7 2 1

693-699 700-701 705-705

Horn 3 & 4

*pp*

Z

709

16 10 6 30

710-725 728-737 738-743 744-773

12

Lento ♩ = 84

Aa



17 5 1 5 19 12

774-790 791-795 796-796 797-801 802-820 821-832

*rall.* Tempo I ♩ = 84

Cc Dd

Allegro. ♩ = 136



12 6 25 8 25 10

833-844 845-850 851-875 876-883 884-908 909-918

Ff Gg

Bass Trombone

919 Azarias

in all their power and might, and let their strength be

931 **Andante maestoso.** ♩ = 88

*f* 936-939

940

*pp* 944-946 (Hh)

950

955-958 *ppp*

15

961-975

Bass Trombone

13

Adagio religioso. ♩ = 72

Tempo I. ♩ = 72

20 18 8 11

977-996 997-1014 1015-1022 1023-1033

Soprano Solo

I, ev-en I am the

1037

Kk

Ll

Un poco più mosso.

3 25 11 10

1038-1040 1041-1065 1066-1076 1077-1086

*ppp*

Tempo I. ♩ = 72

14

Andante sostenuto e maestoso. ♩ = 69

Horns 1 & 2

10 29 14

1087-1096 1099-1127 1128-1141

1144

Nn

*f*

1152

*pesante* *ff*

1160

Oo

2 3 4 5 6 1 2 3

*mf* *cresc.*

1170

*ff* *dim.* *p*

1179

15

L'istesso tempo

Pp

Qq

20 26 29

1183-1202 1203-1228 1229-1257

*pp*

Bass Trombone

16

**(Rr)**  
Allegro vivace. ♩ = 116

11 Trumpet 2

1259-1269 1273-1274 *pp*

1277

1279-1281

1286 **Più lento.**

1288-1290 *ppp* *ppp*

**(Ss)**

Allegretto moderato. ♩ = 96

1296

1297-1305 1306-1309 *ppp* trumpets 1313-1314

1315

*pp* *pp*

**(Tt)**

Allegro maestoso. ♩ = 120

1323

1324-1334 1335-1346 *p*

Bass Solo (The King)

ser - vants that trust - ed in him.

1351 *rall.* **Lento, molto maestoso.**

*pp* *f* *p*

**(Uu)**

17

Allegro moderato

**(Xx)**

2 27 16

1359-1360 1366-1392 1393-1408 *f* *p*

Bass Trombone

1409 Horns 1 & 2

Yy

Musical staff for Bass Trombone, measures 1409-1418. The staff contains a melodic line with a triplet of eighth notes in measures 1416-1418. Dynamics are marked *mf* and *f*.

1420

Musical staff for Bass Trombone, measures 1420-1426. The staff contains a melodic line with a four-measure rest in measures 1423-1426. Dynamic is marked *p*.

Zz

Trumpets

A

Musical staff for Bass Trombone, measures 1432-1446. The staff contains rests for 5 measures (1432-1436) and 10 measures (1437-1446), followed by a melodic line. Dynamics are marked *mf* and *f*.

1453

Musical staff for Bass Trombone, measures 1453-1460. The staff contains a melodic line with eighth notes.

1461

B

Horns 1 & 2

Musical staff for Bass Trombone, measures 1461-1468. The staff contains a melodic line with a crescendo leading to a *mf* dynamic.

1469

C

Bassoons

Musical staff for Bass Trombone, measures 1473-1485. The staff contains rests for 7 measures (1473-1479) and 6 measures (1480-1485), followed by a melodic line. Dynamics are marked *mf* and *f*.

1488

Trumpet in C 1 2

D

Musical staff for Bass Trombone, measures 1490-1493. The staff contains a melodic line with dynamics *p*, *mf*, *cresc.*, and *f*.

1502

Musical staff for Bass Trombone, measures 1502-1509. The staff contains a melodic line with eighth notes.

Bass Trombone

1512

1519

**E**

1 2 3

1520-1520 1524-1525 1527-1529

*ff*

1530

**F**

**G**

Più animato. ♩ = 126

8 17

1534-1541 1542-1558

Trumpets

*mf*

1563

1573

**H**

*cresc.*

1584

**J**

Più mosso. ♩ = 60

5

1587-1591

*f*

**K**

Maestoso. ♩ = ♩

3 6

1597-1599 1605-1610

*f ff*

1613

**K**

*mp cresc.*

1621 **il tempo Sostenuto**

*ff*

This musical staff contains measures 1621 through 1628. It begins with a rest in measure 1621, followed by six eighth notes with accents in measures 1622-1627, and a final eighth note in measure 1628. The dynamic marking *ff* is placed below the first measure. The tempo instruction **il tempo Sostenuto** is positioned above the staff.

1629

This musical staff contains measures 1629 through 1633. It starts with a quarter note in measure 1629, followed by a half note in measure 1630, and then a series of quarter notes in measures 1631, 1632, and 1633.

1634

This musical staff contains measures 1634 through 1637. It begins with a quarter note in measure 1634, followed by a half note in measure 1635, a quarter note in measure 1636, and a final quarter note in measure 1637. The staff concludes with a double bar line.



# ENGLISH HERITAGE

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