

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

BASSOON 1



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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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## Bassoon 1

## PART I

## BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

3 4  
1-3 6-9  
*sfp* *pp*

12 12  
14-25  
*sfp*

3 2 3 2  
30-32 39-40  
*poco marcato* ( $\text{♩} = \text{♩}$ )  
*mf* *p*

( $\text{♩} = \text{♩}$ )  
*p*

2 2  
50-51 55-56  
*p*

5 7  
59-63 64-70  
*mf*

2 5  
76-77 81-85  
*pp* *più mosso*

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86 *pp* **G** 4 2 *pp*

**Più mosso ed agitato. ♩ = 96**

99-105 *pp*

112 **H** *cresc.* *f*

118 3 123-125

127 **I** *poco a poco rall.* **Tempo I. ♩ = 69** 4 7 129-132 *pp* 137-143

144 **K** *p* *f*

152 6 154-159 *cresc.*

164 **2** 12 2 167-178 179-180

Bassoon 1

181

*pp*

188

*pp*

195

201

*mf* *mf*

206-211

212

*cresc.*

218

*cresc.* *f pesante*

224

*non legato* *cresc.*

230

*f* *cresc.*



(N)

*ff* *sf*

241

*sf* *ff*

245-247

249

*sf* *ff*

254

(O)

*ff*

261

*ff*

266

*ff*

V.S.

Bassoon 1

273 **P**

275-285 *ff*

289

294

**3** **Andante cantabile.** ♩ = 76 **Q** **R** **Clarinet 1** **Animato.** ♩ = 96

14 10 31 21

299-312 313-322 323-353 354-374

377 **S** *Harp*

381-388 *mf sf sf*

**T** *with increasing energy* **U**

393-402 *mf cresc. sf sf* 409-421 422-425

426 *Oboe 1* *accel.*

431-433 *mf f*

**W**

436 *mp cresc. mf sf* 445-448

Bassoon 1

*rall. molto*



**Allegro con fuoco.** ♩ = 132

449

456

Bassoon 1

(X)

467

*mp*

473

*f*

479

*ff*

(Y)

486

*ff*

492

*ff*

Maestoso. ♩ = 116

497

*ff* *non legato*

503

(Z)

Più mosso Allegro

Aa

515-520 **6** *p*

526 *pp* *pp* *ppp*

532 **3** **7** **5** **8** *Adagio molto.* ♩ = 60 *Soprano solo*

534-540 *attacca.* 542-549 O daugh-ter of

551 **Bb** *Harp* **7** **4** *p*

Ba - by-lon, 554-560 561-564

567 *Più mosso.* ♩ = 72 *f*

572 **4** *f* **3** **3** **3**

574-577

579 **Cc** **5** **6** *f* **V.S.**

581-585 586-591

Adagio (come al primo). ♩ = 69

595 *f* *ff*

602 *dim.* *mf*

610 *pp* (Dd) 3 613-615

620 7 *pp* *p*

633 (Ee) 2 638-639 6 640-645

Un poco più mosso. ♩ = 84

9 *ppp* 646-654

6 Andante molto maestoso. ♩ = 80

660 *mf*

668 (Ff) 9 *f* *f* 669-677

683

685-687 *ff*

694

699-701 *ff*

704

*mf*

712

*ff* *mf*

719

*p* *cresc.*

728

*f* *cresc.*

736

*rall.* **Allegro ma non troppo.** ♩ = 108

*ff* *f* 8 6

742-749 750-755

Bassoon 1

Jj

756

*p* *mf*

759-765

769

*mf*

777

*mf*

781-783

786

Kk

794

*f* *f*

803

*ff* *ff*

*rit.* *a tempo*

812

*ff*

813-814

Ll

821

*ff*

829-837



838

*f* *mp*

845-848

*p*

856

*Mm* *f* 863-871

872

*f* *dim.* *p* *p* *Nn*

881

889

892-893 *p* V.S.

898 Oo

901-906 *mf* *cresc.* *f*

911

*ff* *mf*

919 Pp

926-929 *p*

930

*mf* *cresc.* *ff*

939

*f*

948

*cresc.* *rall.*

**Un poco più lento.**

955

960-962 *f* *ff*

Qq

965

*f*

973

974-976

*ff* *mf*

**a tempo (Allegro)**

983

992

**(Rr)**

1000

*mf*

1007

*f*

1016

*sostenuto.*  
*rit.* **Lento maestoso.**

*ff*

1024

1030

*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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Bassoon 1

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

4 staccato

1-4 *pp*

Flute 1

7

12-18

A

25

32-36 *pp*

5

39

42-48 *p*

7

B

53

54-62 *mf*

9

68-73 *f*

6

3 3

C

75

*f* *mf* *cresc.*

D

88

94-95

2

99-107 *mp*

115-117

9 3

118 E

*p* 125-127 *mf*

131

*cresc.* *f*

141 F

*f* *sf* *sf* *sf* *sf p* *cresc.*

150

*sf* *ff*

162 G

171-173 *ff*

175

*mf* *f*

**Largo pesante** ♩ = 76

187

*mf*

196

*mf*

7  
203-209 *mp* *sfp* (H)

216 (J) **Allegro con brio.** ♩ = 120 *Trumpets*  
15 8 2 4  
219-233 234-241 242-245 *pp*

247 *cresc.* *f*

258

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

269 *ff* *pp* 3 3 3

276 3 3 3

V.S.

Ⓚ

282

*p*

288

*mf*

294

5  
295-299  
*mf*

304

*cresc. poco a poco*

308

*rit.*  
*ff*

314

321

*rall.*  
*ff*

Moderato assai maestoso. ♩ = 86



327

*sf*  
331-333  
*p*



336

*a tempo*

(M)

The Herald (Soloist)

343-347

348-351

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

357

**Allegro molto.** ♩ = 132

cast in - to the *p*

*cresc.*

364

(N)

*sf*

372

*ff*

378

*rall.*

9

**Andante** ♩ = 69

383-404

(O)

(P)

**Un poco più mosso.** ♩ = 88

Oboe 1

405-429

431-440

441-454

455-456

*mp*

460

(Q)

463-468

*p*

472-473

Bassoon 1

474

*mp* *cresc. poco a poco* *p*

484

*rall.* **Tempo I. Adagio** *sf* 2

490-491

494

**R** 3 *ff* 496-498

504

*dim.*

513

*pp* **10** **S** **17** **Allegro assai vivace. ♩ = 112**

517-522 524-545 546-562

**Maestoso. ♩ = 96**

**Horn 1 & 2** **T** **Horn 1 & 2**

563-570 574-581 582-586

**Adagio. ♩ = 72**

**2** *p* *pp*

589-590

**Allegretto moderato. ♩ = 92**

**U** *p*

597-600 601-612 613-619

**Animato**

Azarias (Solo)

But if not,

623

be it known un-to thee, O *p*

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

639-644

652

663-673

681

Horn 1 & 2

717

Bassoon 1

12

Lento ♩ = 84

Aa

Azarias

11 6 5

727-737 738-743 744-748

thy name is worth - y to be praised and glo - ri - fied

753

3

757-759

*p* *mf*

763

Bb

Azarias (Solo)

8 7

766-773 774-780

For we have sinned and com

783

Cc

6 5

785-790 791-795

*mf* *fp*

*rall.*

798

Dd

3 8

799-801 802-809

*a tempo* *p*

*accel.*

*rall.*

Tempo I ♩ = 84

3

814-816

*p*

Allegro. ♩ = 136

Clarinets

824

8 4

825-832 833-836

*mp* *f*

841

Ee

*mf* *sf* *p* *sf* *p*

849

851-853 *p* *mf*

859

860-867 *f* *mf*

874

876-877

883

**Ff** *sf* *p*

891-892 *p* *mf* 899-908

**Gg** Horn 1 & 2

909-912 *sf* 916-917

920-922 *f* *sf* 928-930

Andante maestoso. ♩ = 88

931

*ff* *dim.* *p*

**10** **15** Clarinets **3**

937-946 947-961 3

966

*pp* **6**

970-975

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Bassoon 1

Mm

13

Adagio religioso. ♩ = 72

14

Andante sostenuto e maestoso. ♩ = 69

977-1096 1098-1125 Cello mf

1129

1136

1143 cresc. ff Nn

1149

1155

1161

1165 Oo



1170

1177

**15** *L'istesso tempo* Horn Solo

3 2

1180-1182 1183-1184

1187

6

1189-1194 *pp*

(Pp)

1202 Bassoon 2

15

1204-1218 *pp*

(Qq)

1225 Horn 1

12

1230-1241

**16** *Allegro vivace.* ♩ = 116

Horns 1 & 2

1245

11

1247-1257 *pp* *f*

1262

3 *cresc.*

(Rr)

1268

*fp* *f* 2

1273-1274

Bassoon 1

1275 *pp* **3** 1280-1282 *pp*

1285 *pp* **Più lento.**

**(Ss)** **Allegro maestoso. ♩ = 120**  
Horns 1 & 2

**3** 1294-1296 **9** 1297-1305 **18** 1306-1323 *f*

1327 *colla voce* *f*

**(Tt)** *a tempo*

1333 *p* **7** 1336-1342 *pp*

1347 *rall.* **Lento, molto maestoso.** **5** 1353-1357 *p*

**(Uu)** **17** **Allegro moderato**

1359 *ff* *p* *f*

1367 **2** 1374-1375

1376

8

1378-1385

*f*

1391

(Xx)

*f*

1399

5

1400-1404

*f*

3

1410-1412

(Yy)

*f*

1421

*mp*

*mp*

*mf*

(Zz)

8

1429-1436

*mf*

1444

2

1446-1447

*f*

(A)

1452

*f*

4

1458-1461

1462 B

1470

1478 C

1481-1485

*mf* *p*

1490

*mf* *cresc. molto*

1497 D

*cresc.* *ff*

1505

1513

1521 E

*ff*



## Bassoon 1

1608 **Maestoso.** ♩ = ♩.

*p* *ff*

1616

(K)

*mp* *cresc.* *ff*

1624 **il tempo Sostenuto**

*sf* *sf*

1631





# ENGLISH HERITAGE

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