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 2

IN THE UNITED STATES

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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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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

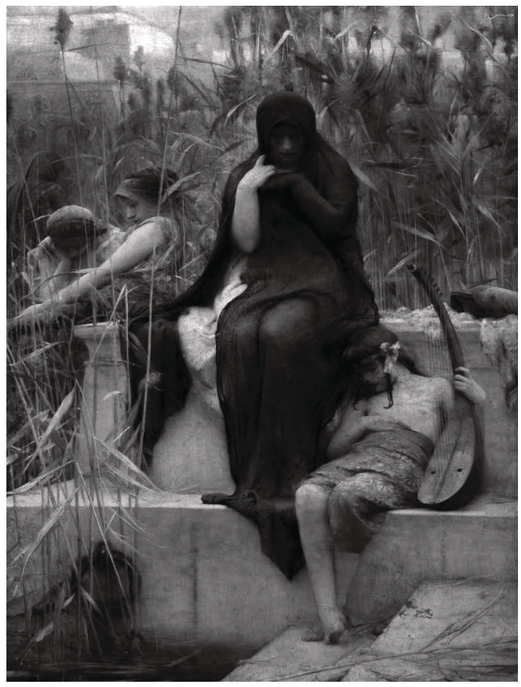
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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

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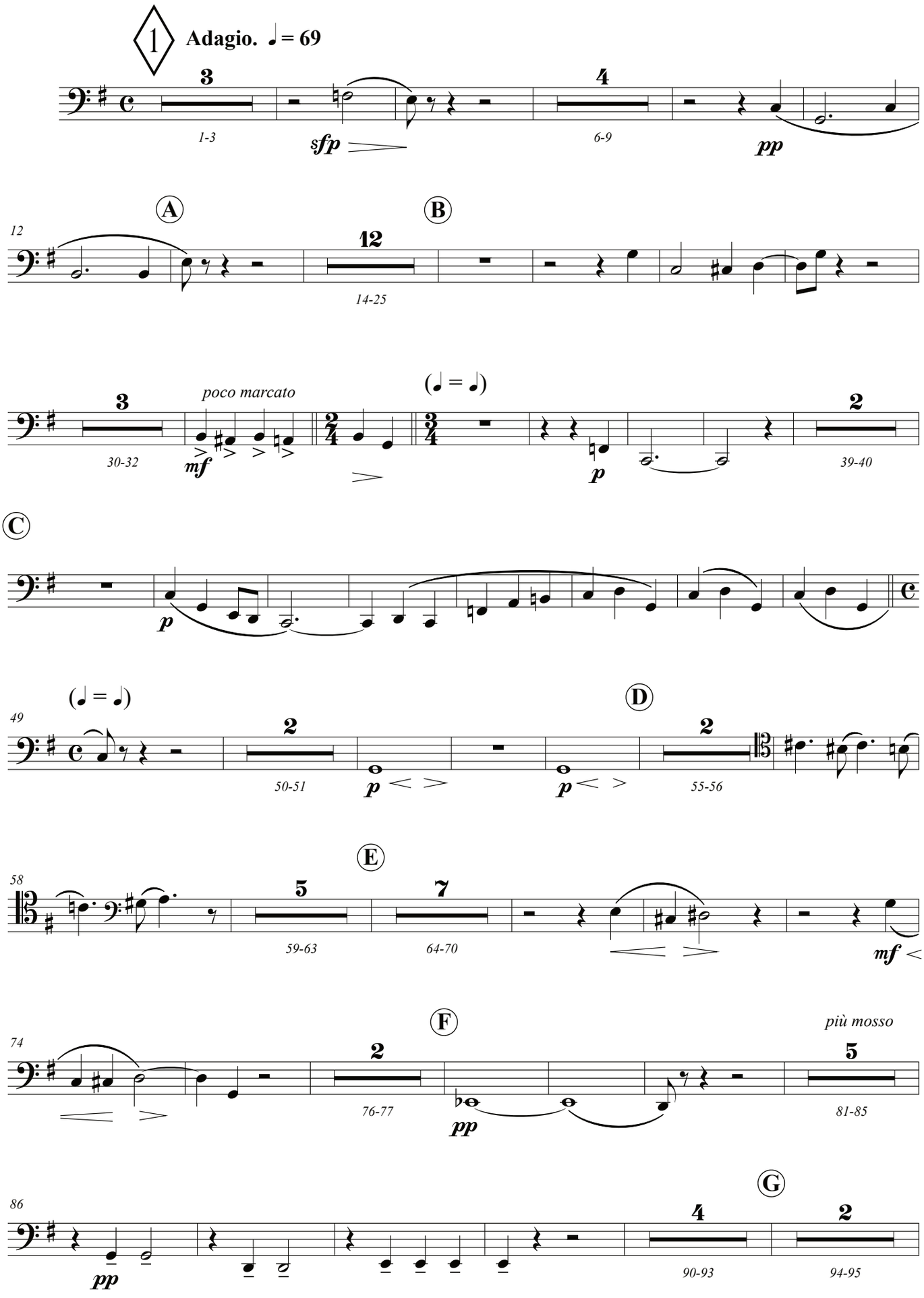
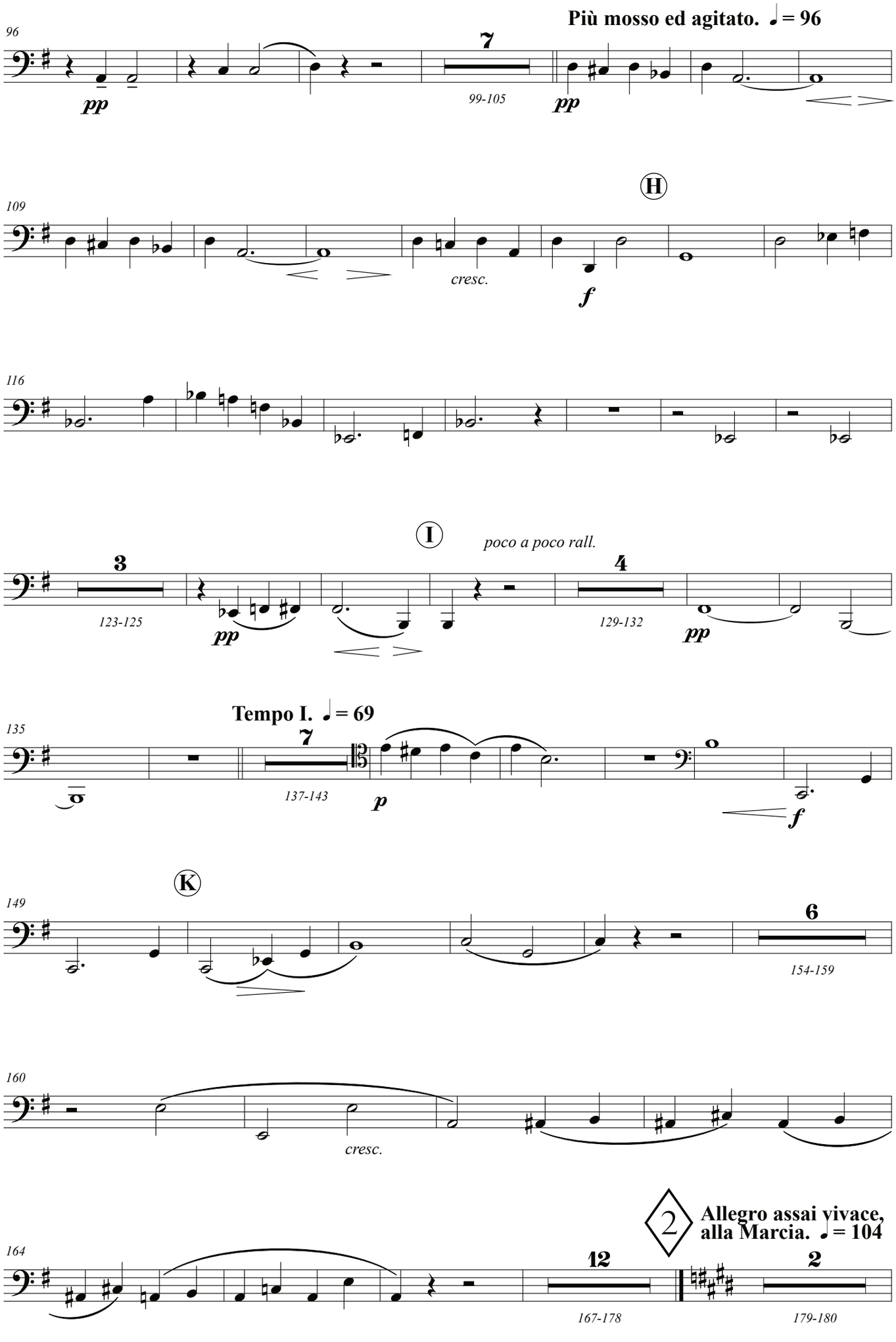
Bassoon 2

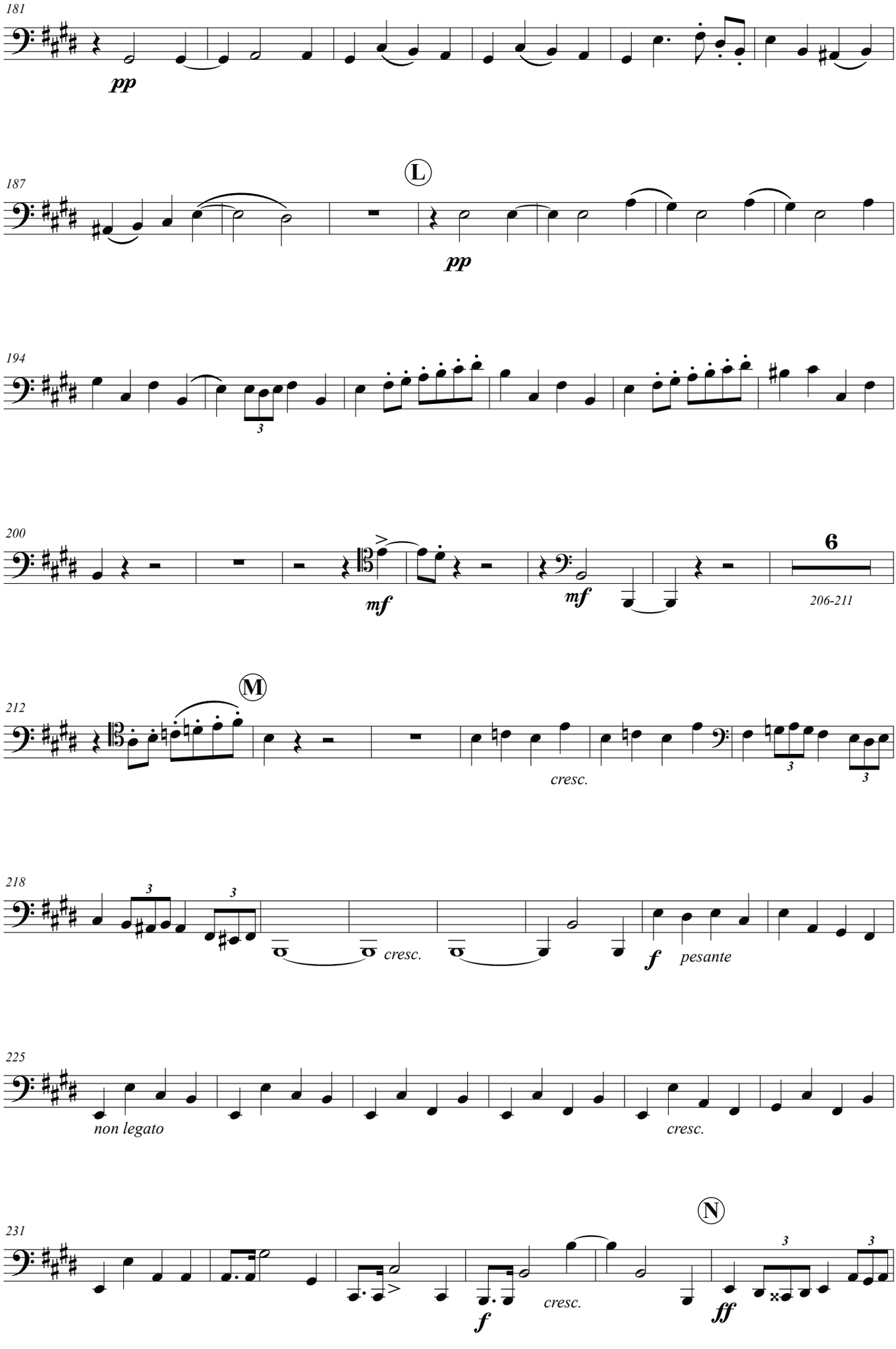
PART I

BY THE WATERS OF BABYLON

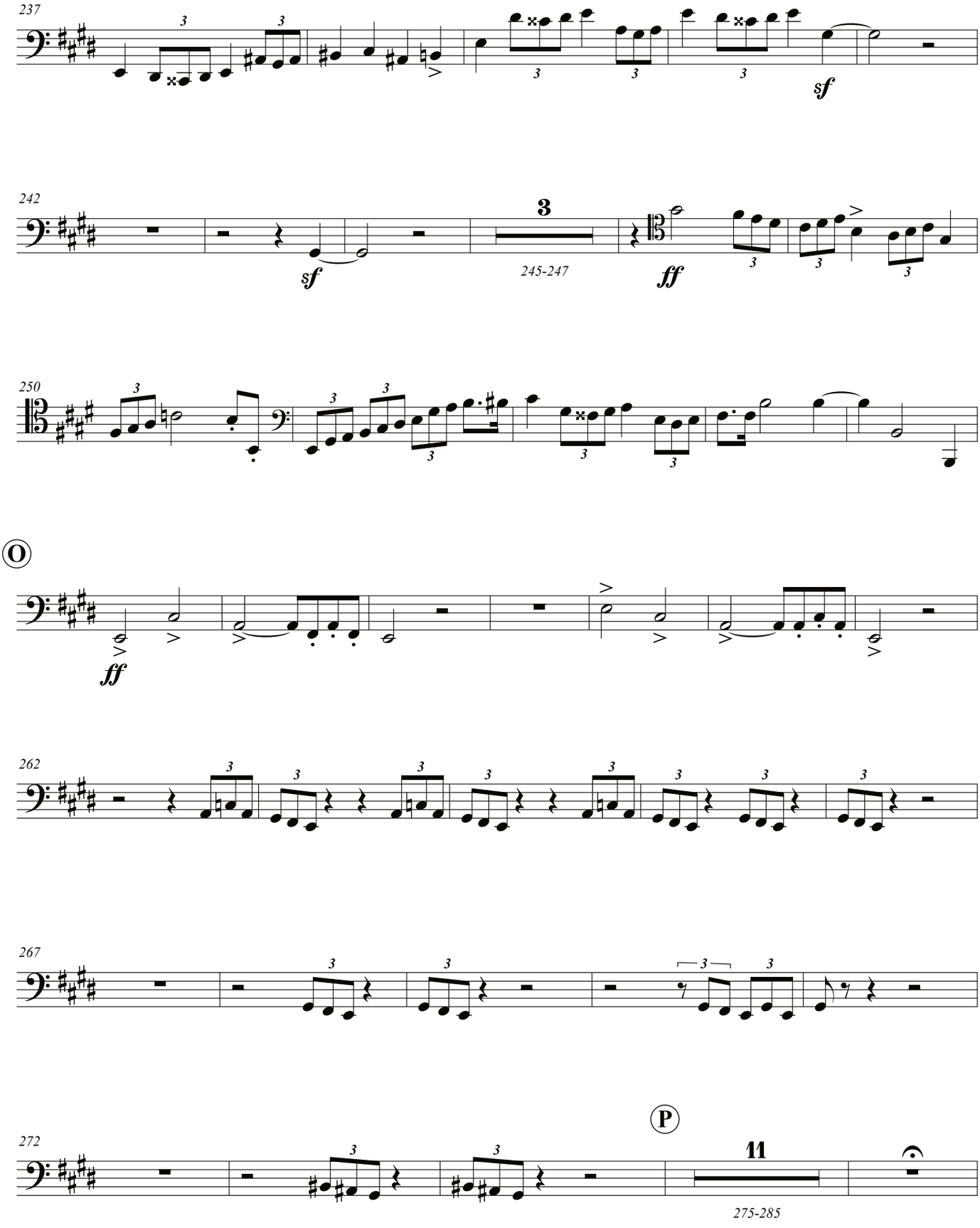



Più mosso ed agitato. ♩= 96
96
7
99-105
pp
pp
109
H
cresc.
f
116
I
poco a poco rall.
3
123-125
pp
4
129-132
pp
Tempo I. ♩= 69
135
7
137-143
p
f
K
149
6
154-159
160
cresc.
2
Allegro assai vivace, alla Marcia. ♩= 104
164
12
167-178
2
179-180

Bassoon 2


181
pp
187
L
pp
194
3
200
mf
mf
6
206-211
212
M
cresc.
3
3
218
3
3
cresc.
f
pesante
225
non legato
cresc.
231
N
f
cresc.
ff
3
3

Bassoon 2



V.S.

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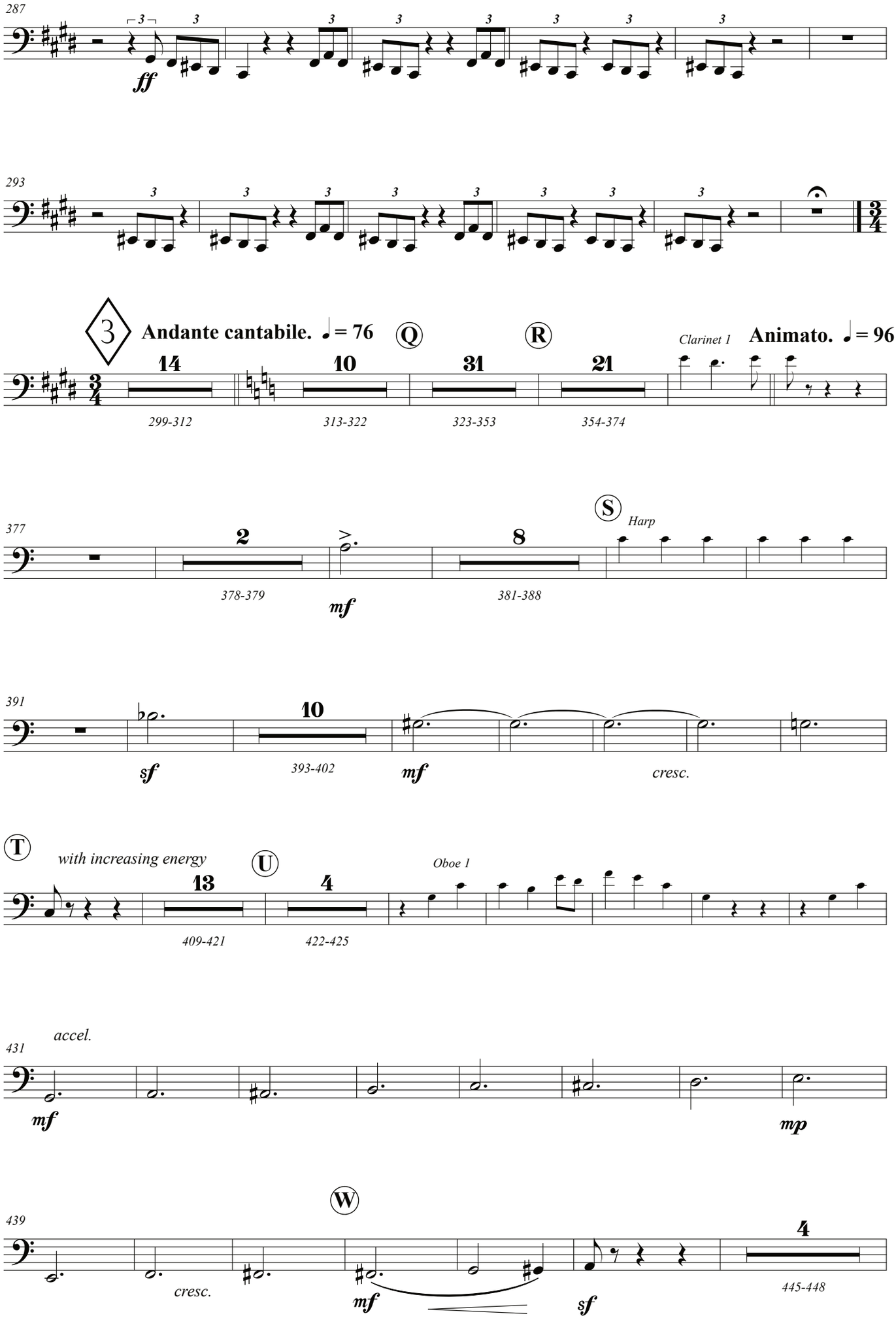

287
ff
293
3
Andante cantabile. ♩= 76
Q
R
Clarinet 1
Animato. ♩= 96
14
10
31
21
299-312
313-322
323-353
354-374
377
S
Harp
2
8
378-379
381-388
mf
391
10
sf
393-402
mf
cresc.
T
with increasing energy
U
Oboe 1
13
4
409-421
422-425
431
accel.
mf
mp
439
W
4
cresc.
mf
sf
445-448

Bassoon 2

rall. molto

4 **Allegro con fuoco.** ♩ = 132

449

ff *mf*

V.S.

456

6

457-462

mf

X

467

mp

473

f *ff*

480

Y

486

ff

492

Maestoso. ♩ = 116

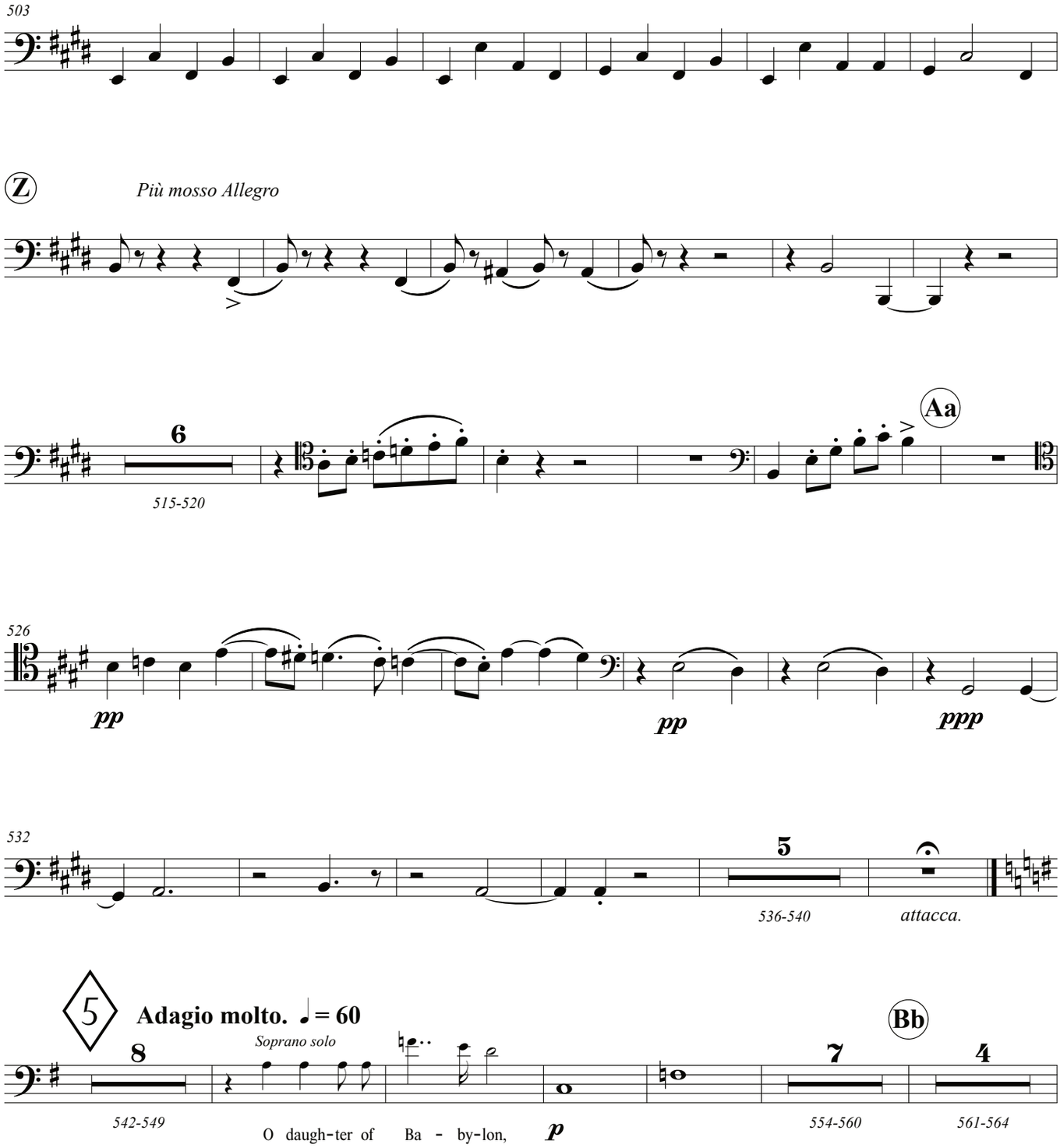
accel.

497

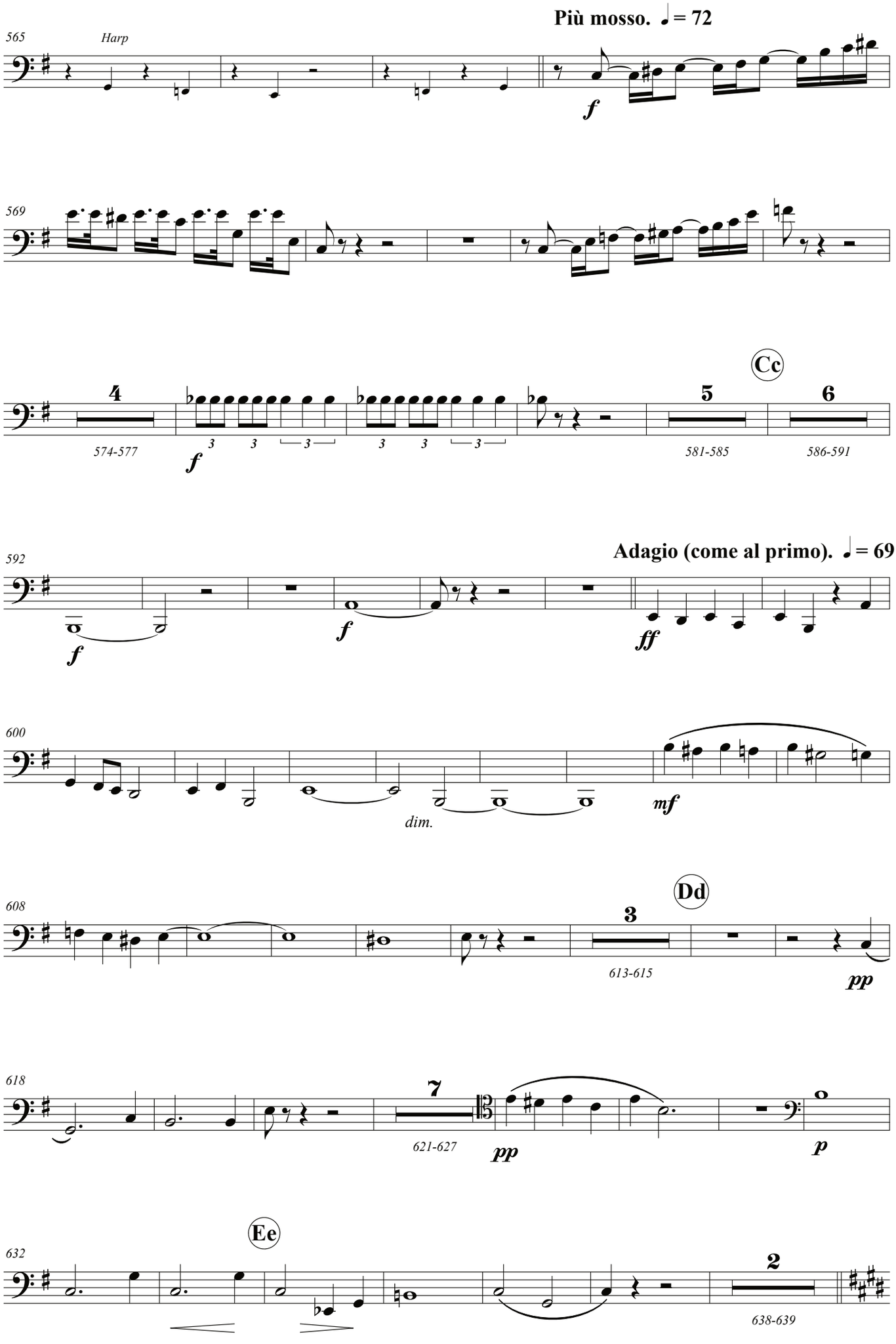
ff

non legato

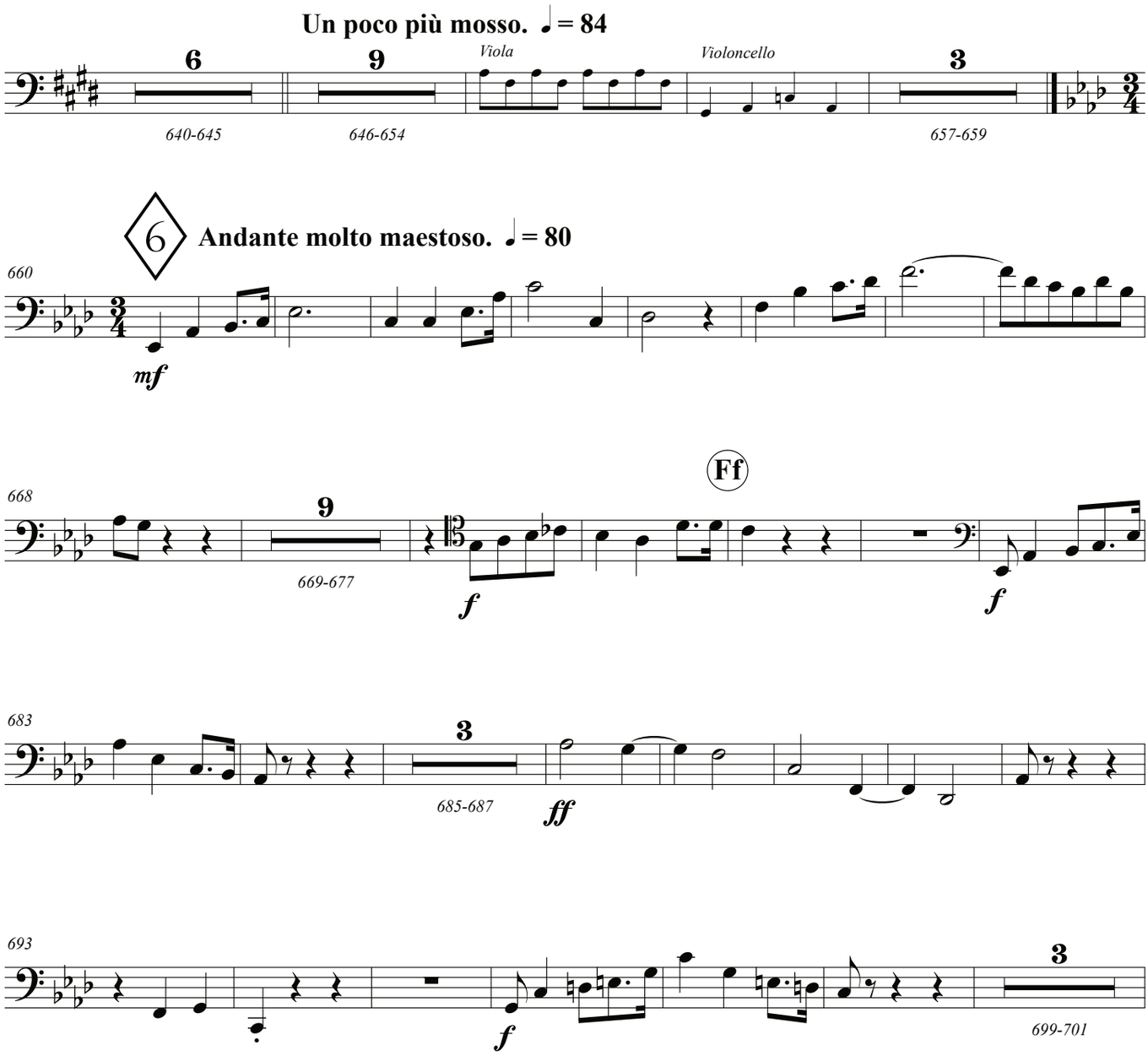
Bassoon 2


503
Z
Più mosso Allegro
6
515-520
Aa
526
pp
pp
ppp
532
5
536-540
attacca.
5
Adagio molto. ♩= 60
Soprano solo
8
542-549
O daugh-ter of Ba - by-lon,
p
Bb
7
554-560
4
561-564

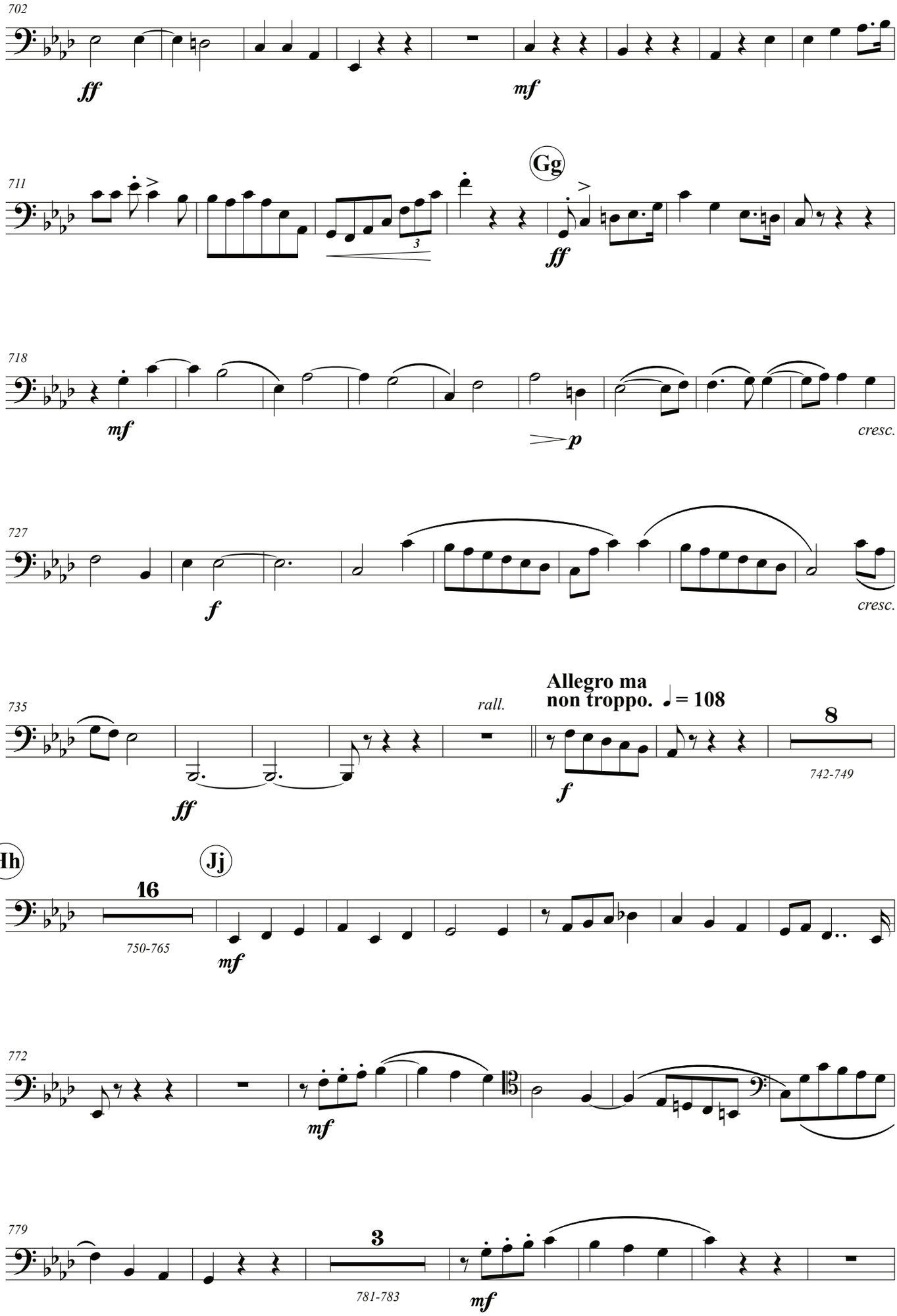
Bassoon 2


Più mosso. ♩ = 72
565
Harp
f
569
Cc
4
574-577
f
5
581-585
6
586-591
Adagio (come al primo). ♩ = 69
592
f
f
ff
600
dim.
mf
Dd
608
3
613-615
pp
618
7
621-627
pp
p
Ee
632
2
638-639

Bassoon 2


Un poco più mosso. ♩ = 84
6
9
Viola
Violoncello
3
640-645
646-654
657-659
6
Andante molto maestoso. ♩ = 80
660
mf
668
9
669-677
f
Ff
f
683
3
685-687
ff
693
f
3
699-701

Bassoon 2


702
ff
mf
711
Gg
3
ff
718
mf
p
cresc.
727
f
cresc.
735
rall.
ff
Allegro ma
non troppo. ♩= 108
f
8
742-749
Hh
Jj
16
750-765
mf
772
mf
779
3
781-783
mf

Bassoon 2

Kk

788

f

797

f

rit.

806

ff ff

2

813-814

ff

a tempo

816

Ll

825

9

829-837

f

842

4

845-848

p

mp

852

Mm

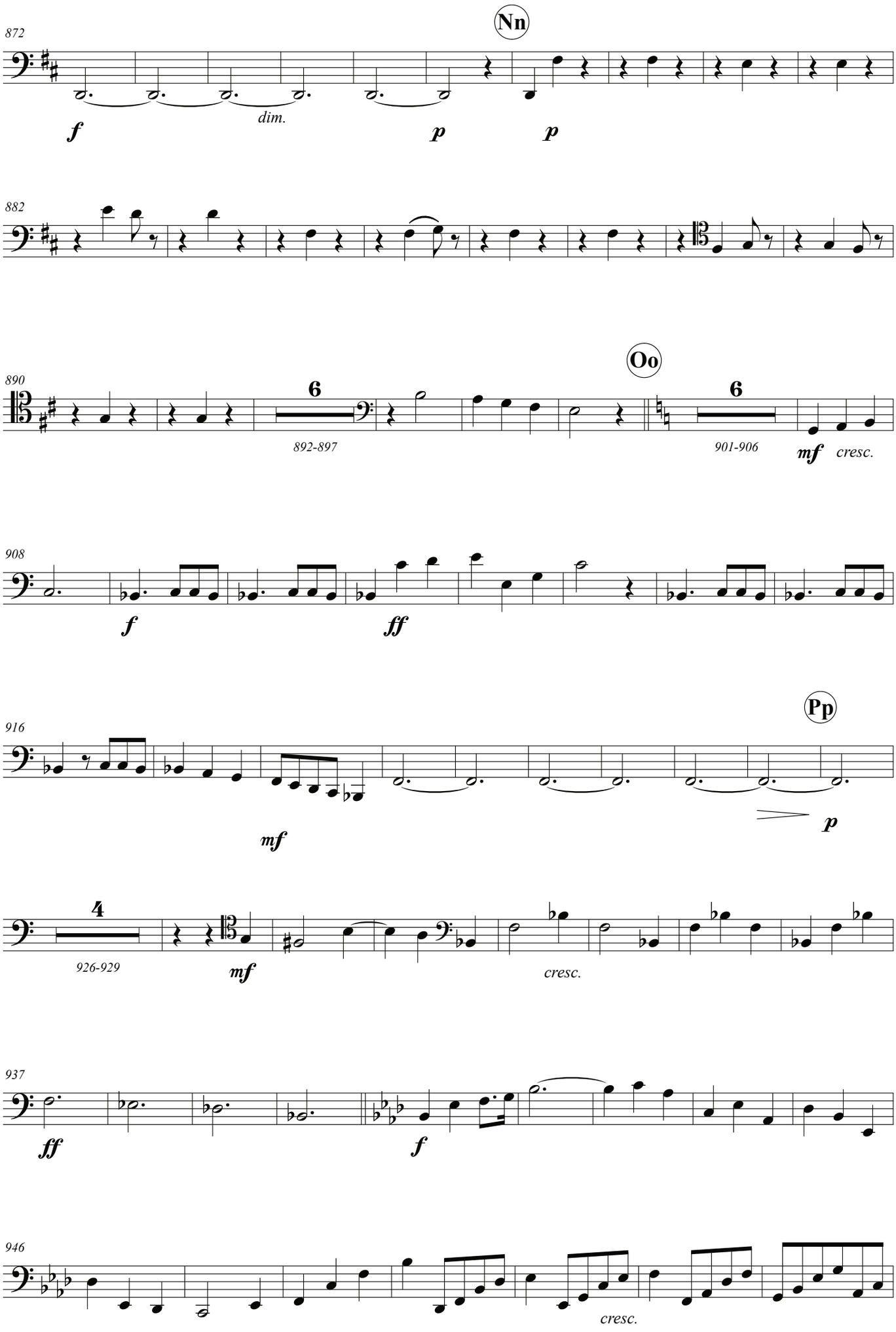
857

f

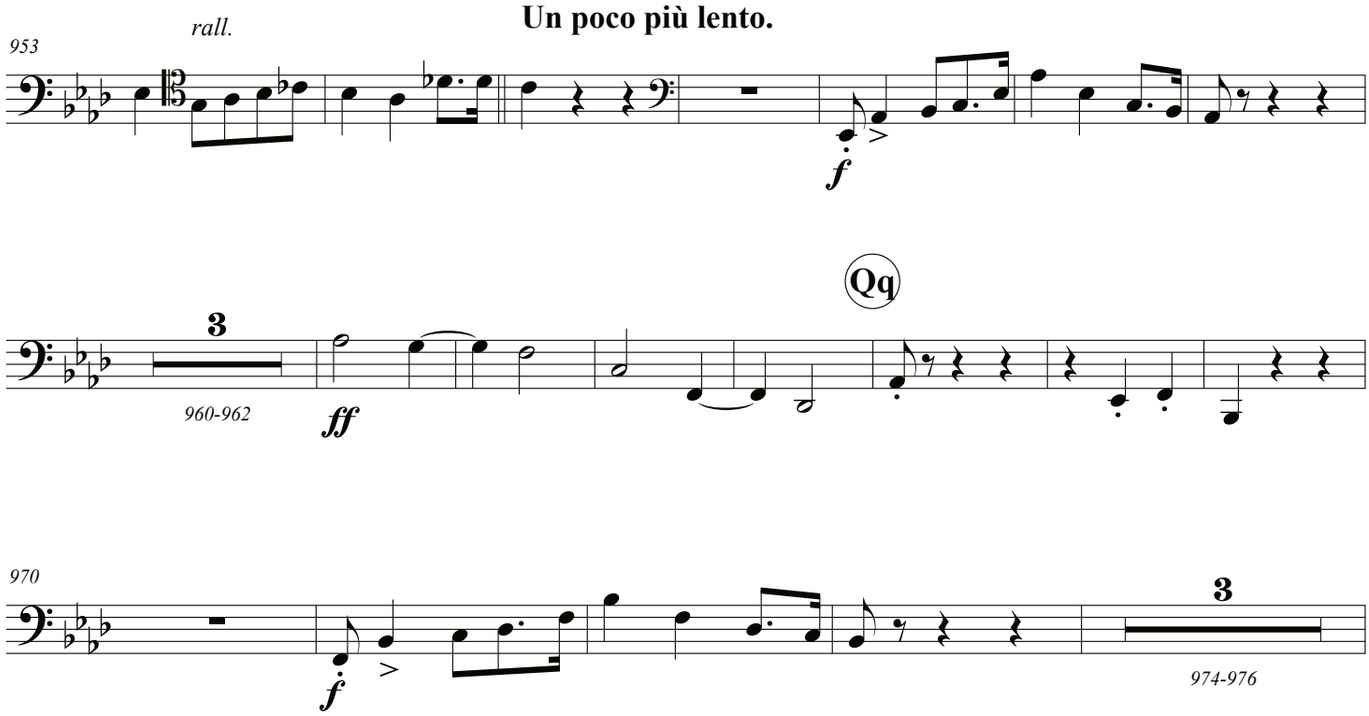
9

863-871

Bassoon 2


872
Nn
f
dim.
p
p
882
890
Oo
6
892-897
6
901-906
mf
cresc.
908
f
ff
916
Pp
mf
p
4
926-929
mf
cresc.
937
ff
f
946
cresc.

Bassoon 2



Bassoon 2

977

ff *mf*

987 **a tempo (Allegro)**

999 **Rr**

mf

1007

f

1016 *sostenuto.* *rit.* **Lento maestoso.**

ff

1024

1029 *ten.* *ten.* *rall.*

End Part I

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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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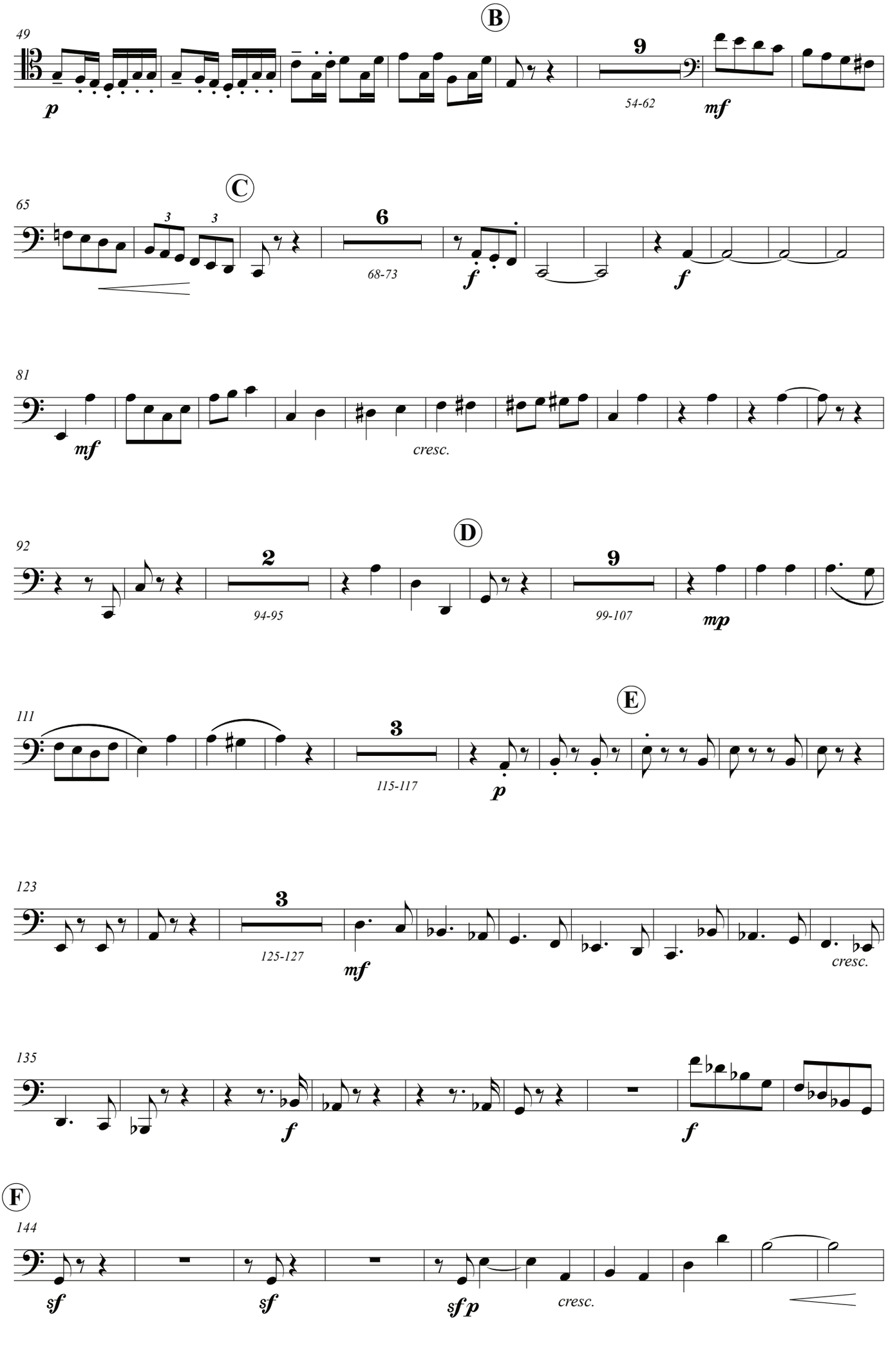
Bassoon 2

PART II

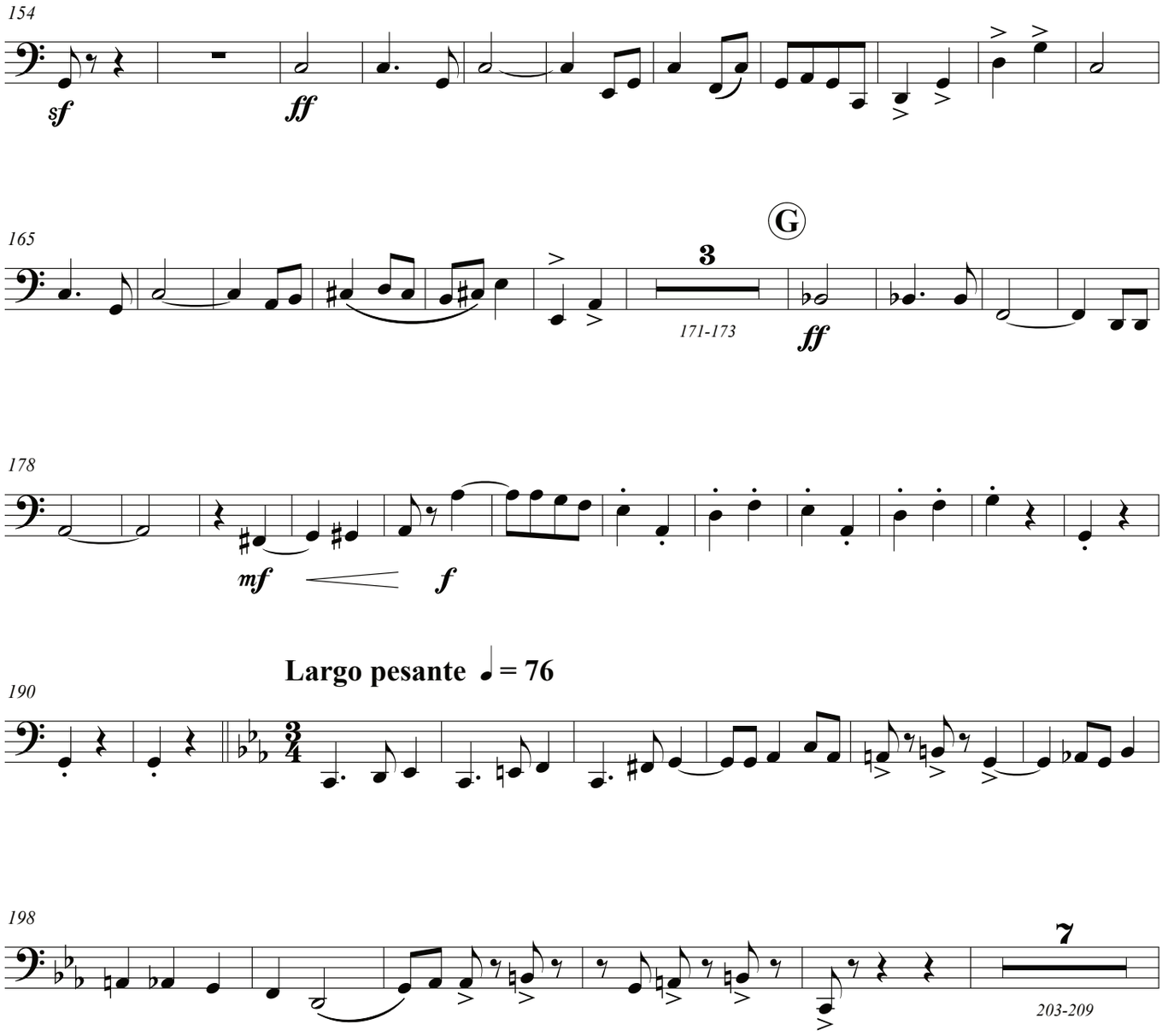
ON THE PLAIN OF DURA

V.S.

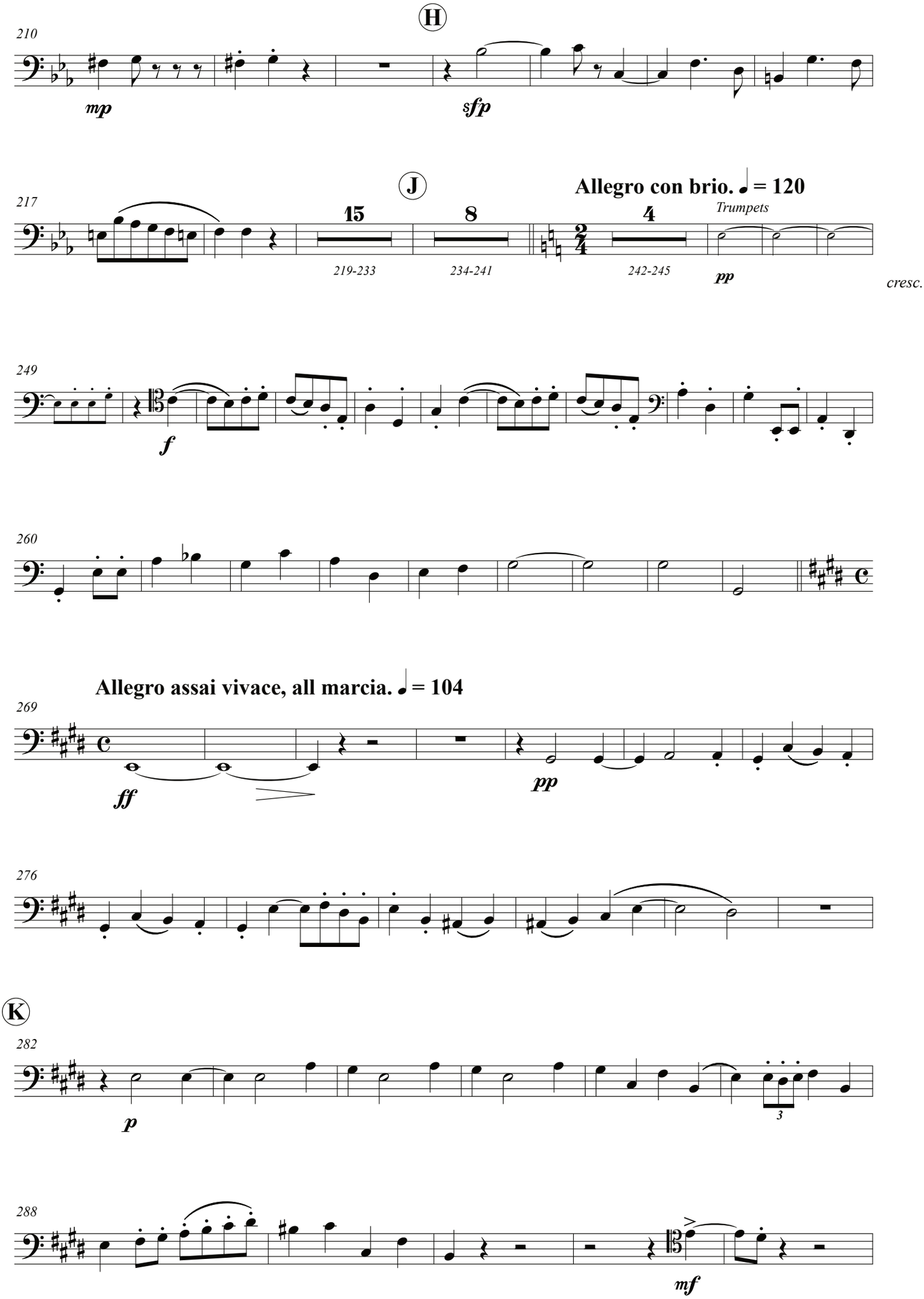
Bassoon 2


B
49
9
54-62
p
mf
C
65
3
3
6
68-73
f
f
81
mf
cresc.
D
92
2
94-95
9
99-107
mp
E
111
3
115-117
p
123
3
125-127
mf
cresc.
135
f
f
F
144
sf
sf
sfp
cresc.

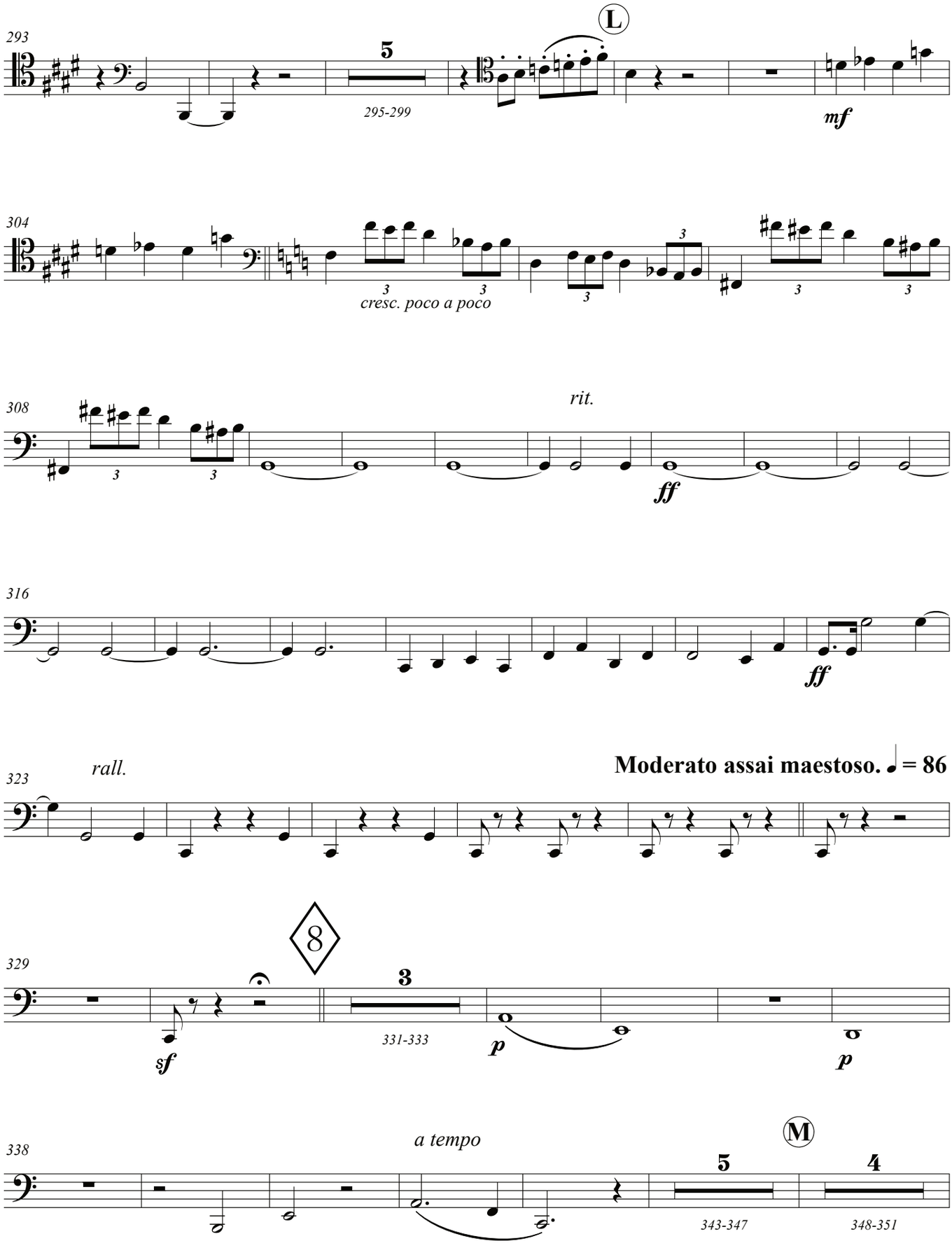
Bassoon 2


154
sf
ff
165
G
3
171-173
ff
178
mf
f
Largo pesante ♩ = 76
190
198
7
203-209

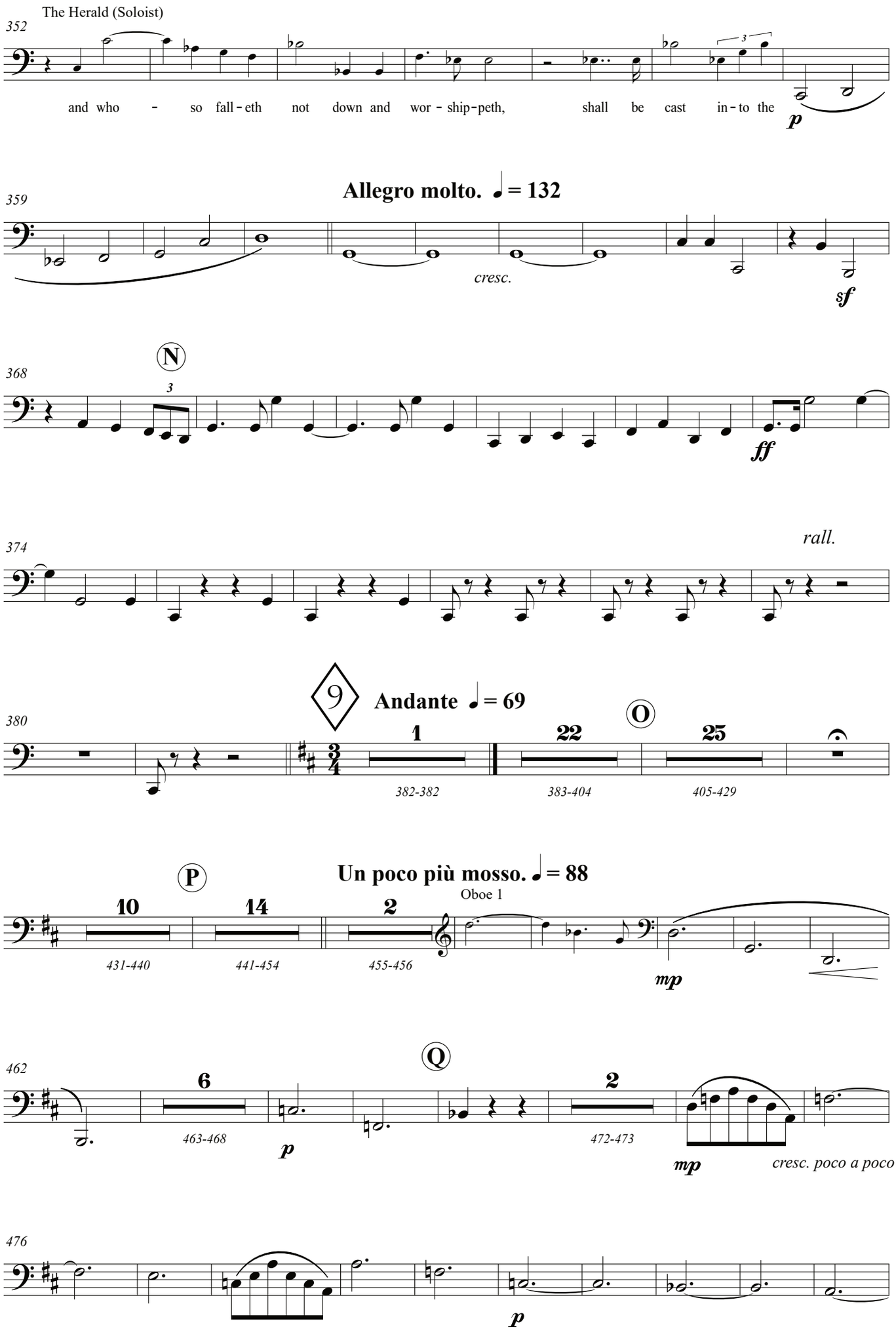
Bassoon 2


H
210
mp
sfp
J
217
15
219-233
8
234-241
Allegro con brio. ♩ = 120
4
242-245
Trumpets
pp
cresc.
249
f
260
Allegro assai vivace, all marcia. ♩ = 104
269
ff
pp
276
K
282
p
3
288
mf

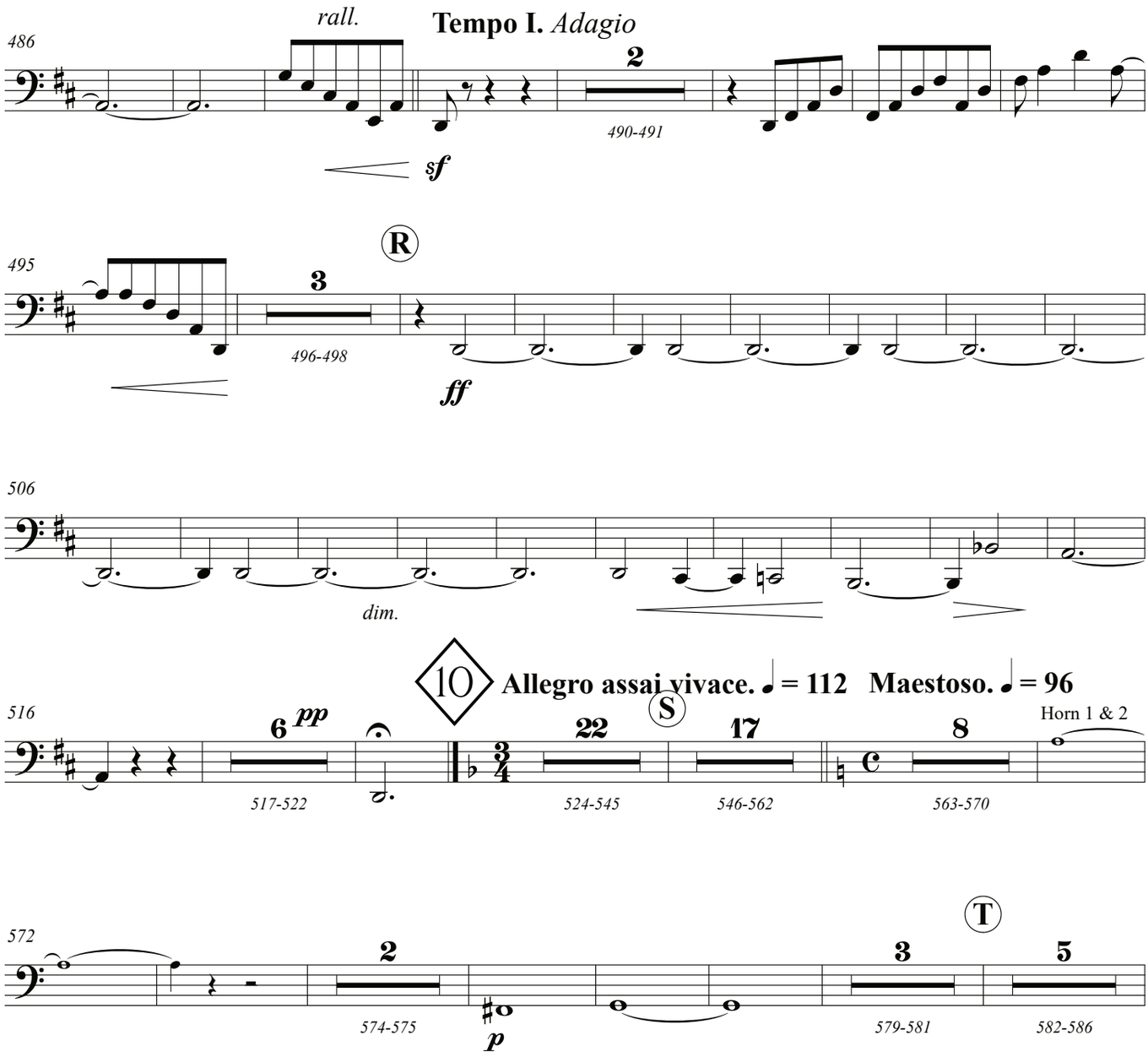
Bassoon 2


293
L
5
295-299
mf
304
3
cresc. poco a poco
308
rit.
ff
316
ff
323
rall.
Moderato assai maestoso. ♩ = 86
329
8
3
331-333
sf
p
p
338
a tempo
M
5
343-347
4
348-351

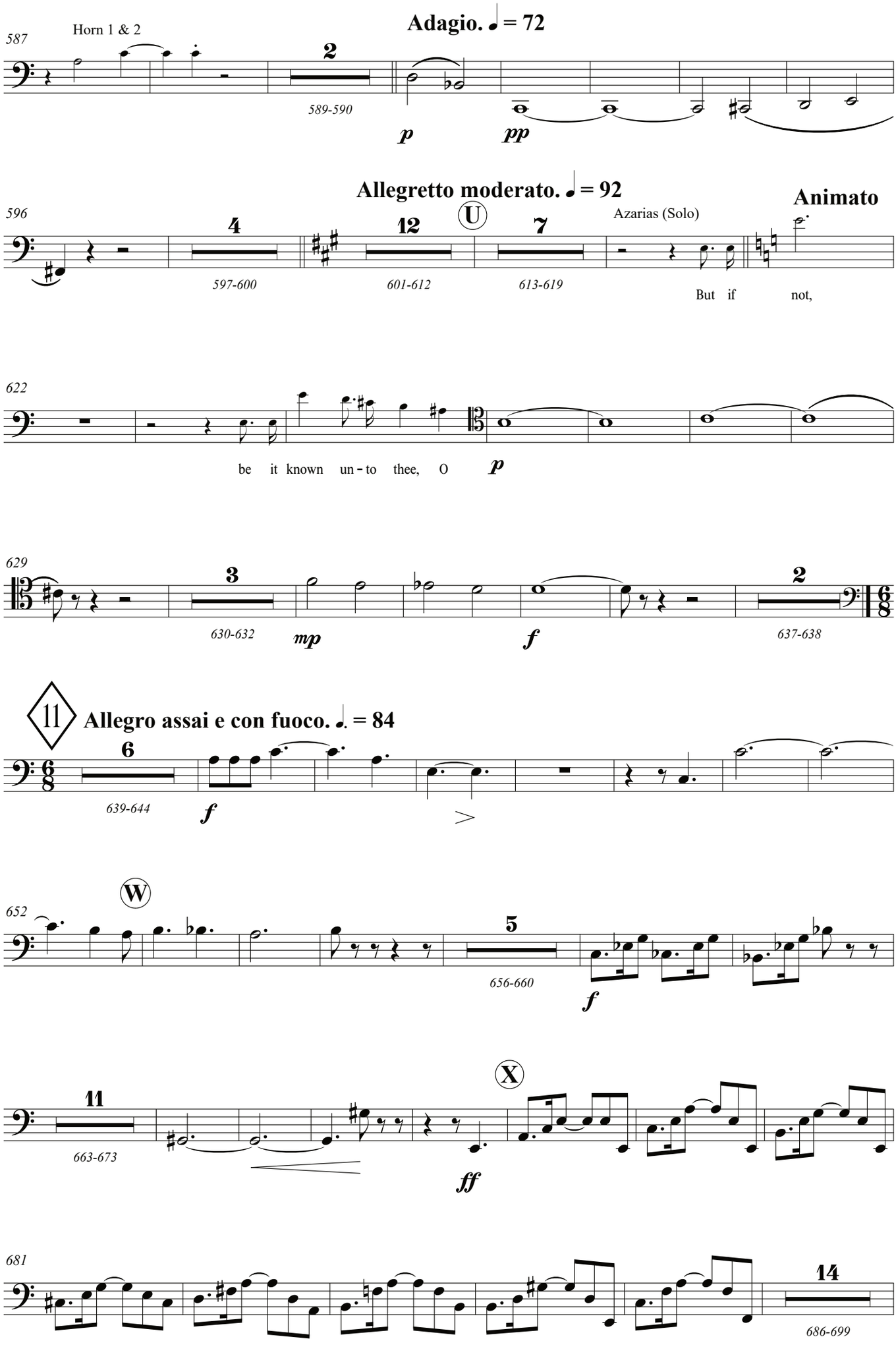
Bassoon 2


The Herald (Soloist)
352
and who - so fall - eth not down and wor - ship - peth, shall be cast in - to the
p
Allegro molto. ♩ = 132
359
cresc.
sf
N
368
3
ff
374
rall.
9
Andante ♩ = 69
380
1
382-382
22
383-404
O
25
405-429
P
Un poco più mosso. ♩ = 88
10
431-440
14
441-454
2
455-456
Oboe 1
mp
Q
462
6
463-468
p
2
472-473
mp
cresc. poco a poco
476
p

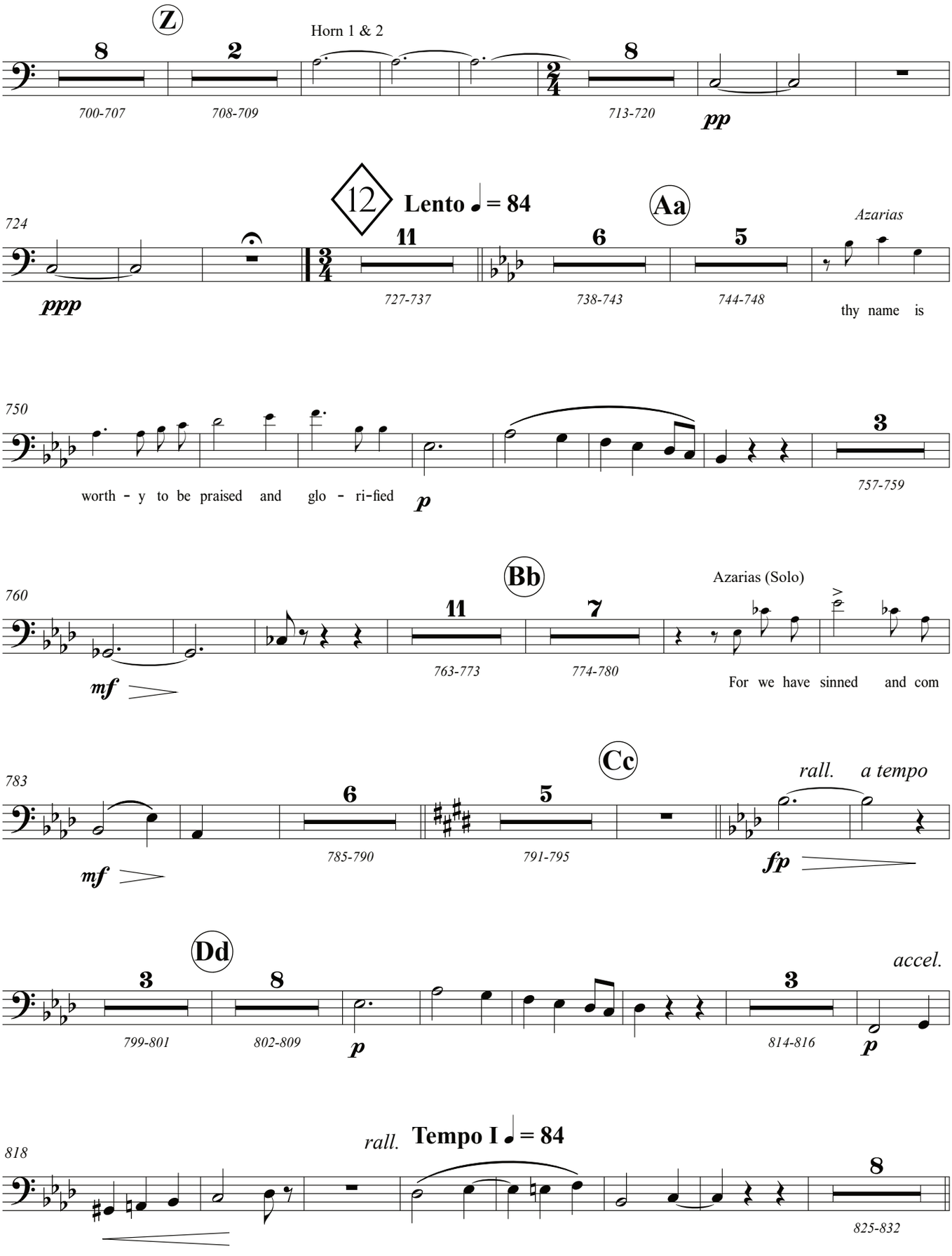
Bassoon 2


rall.
Tempo I. Adagio
486
2
490-491
sf
R
495
3
496-498
ff
506
dim.
10
Allegro assai vivace. ♩ = 112
Maestoso. ♩ = 96
S
516
6
pp
517-522
22
524-545
17
546-562
8
563-570
Horn 1 & 2
T
572
2
574-575
p
3
579-581
5
582-586

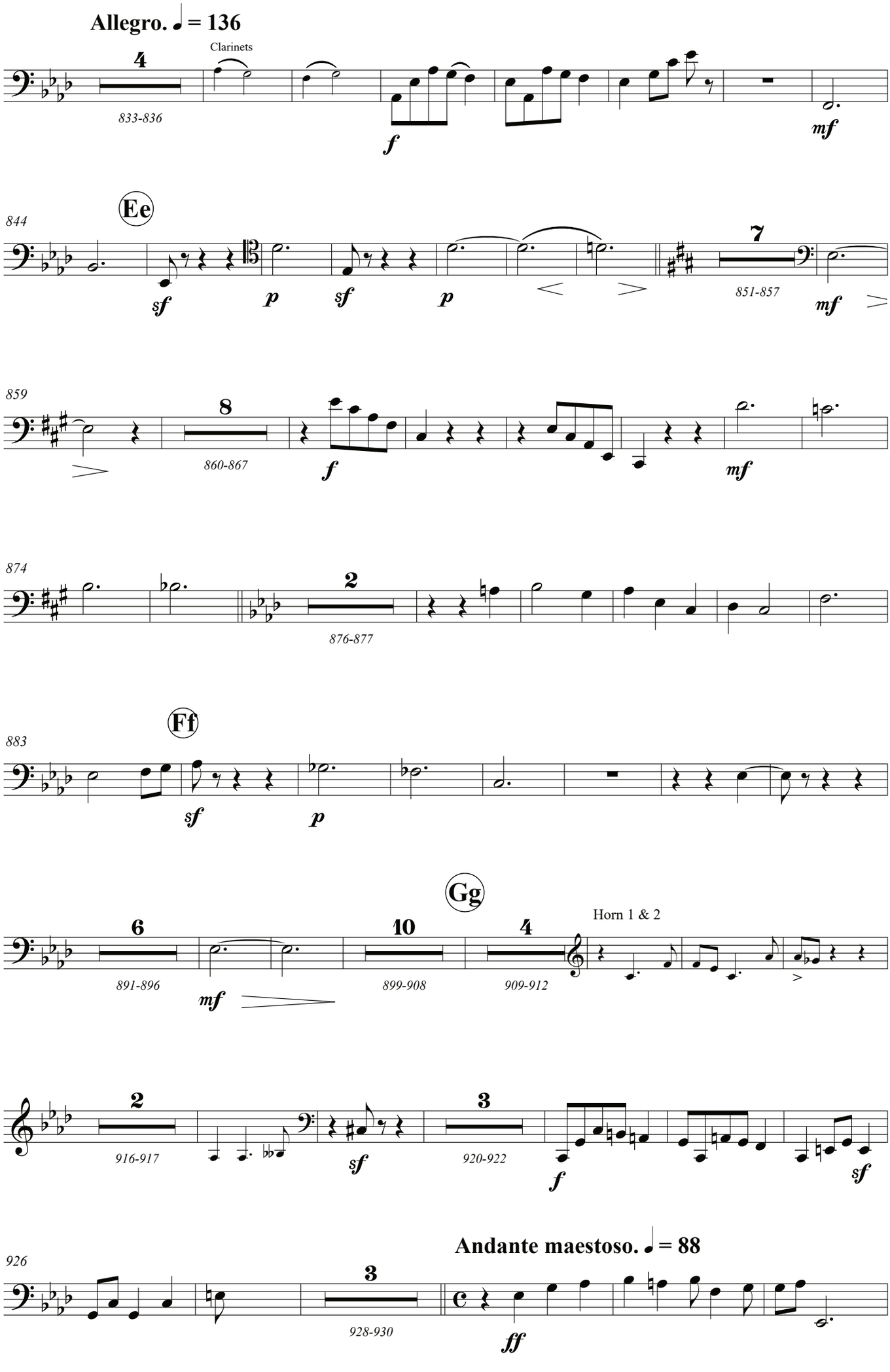
Bassoon 2


Adagio. ♩ = 72
Horn 1 & 2
587
2
589-590
p
pp
Allegretto moderato. ♩ = 92
Animato
596
4
12
U
7
Azarias (Solo)
597-600
601-612
613-619
But if not,
622
be it known un - to thee, O
p
629
3
630-632
mp
f
2
637-638
11
Allegro assai e con fuoco. ♩. = 84
6
639-644
f
W
652
5
656-660
f
X
11
663-673
ff
681
14
686-699

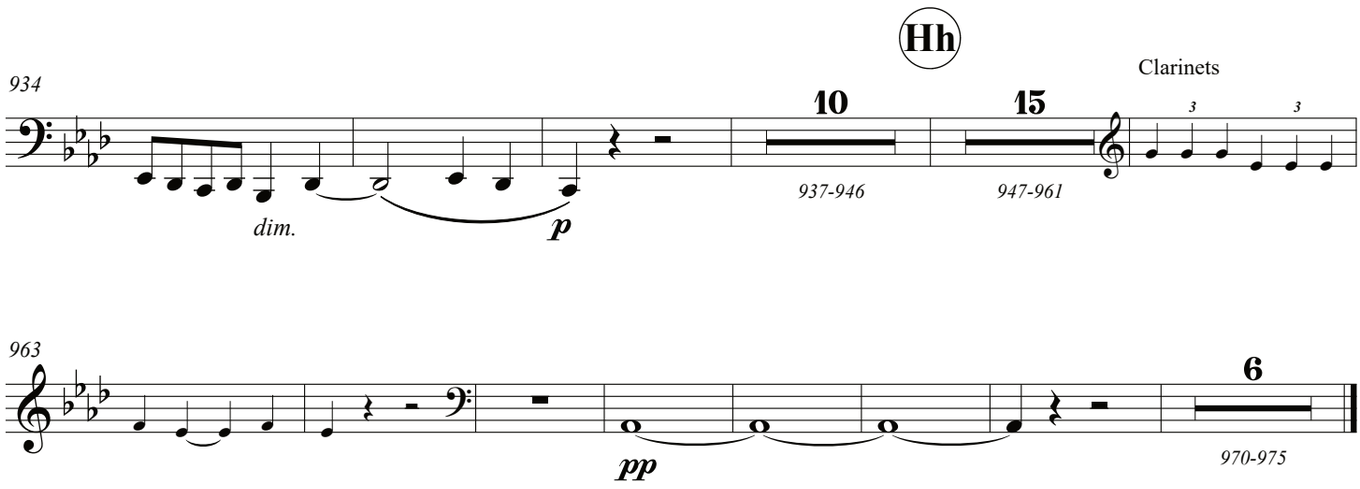
Bassoon 2


Z
Horn 1 & 2
8
2
8
700-707
708-709
713-720
pp
12
Lento ♩ = 84
Aa
Azarias
724
11
6
5
ppp
727-737
738-743
744-748
thy name is
750
3
worth - y to be praised and glo - ri-fied
p
757-759
Bb
Azarias (Solo)
760
11
7
763-773
774-780
mf
For we have sinned and com
Cc
783
6
5
rall. a tempo
785-790
791-795
mf
fp
Dd
accel.
3
8
3
799-801
802-809
814-816
p
p
rall. Tempo I ♩ = 84
818
8
825-832

Bassoon 2


Allegro. ♩ = 136
Clarinets
4
833-836
f
mf
Ee
844
sf
p
sf
p
7
851-857
mf
859
8
860-867
f
mf
874
2
876-877
Ff
883
sf
p
Gg
6
891-896
mf
10
899-908
4
909-912
Horn 1 & 2
2
916-917
sf
3
920-922
f
sf
Andante maestoso. ♩ = 88
926
3
928-930
ff

Bassoon 2



Bassoon 2

13 **Adagio religioso.** ♩ = 72

14 **Andante sostenuto e maestoso.** ♩ = 69

28

977-1096

1098-1125

Cello

Mm

mf

1135

1142

Nn

cresc.

ff

1148

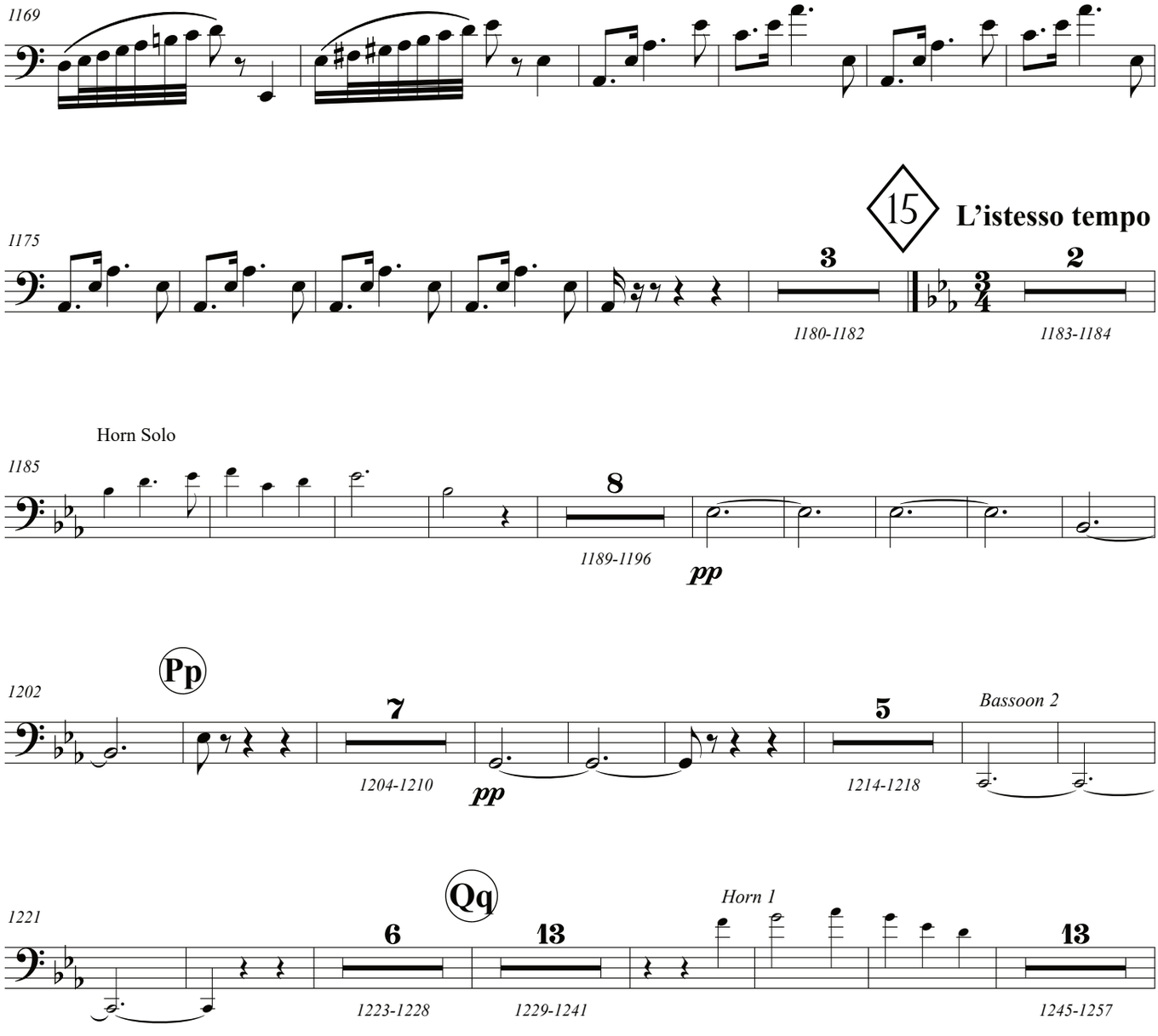
1154

1160

1164

Oo

Bassoon 2


1169
1175
15
L'istesso tempo
3
1180-1182
2
1183-1184
Horn Solo
1185
8
1189-1196
pp
Pp
1202
7
1204-1210
pp
5
1214-1218
Bassoon 2
Qq
1221
6
1223-1228
13
1229-1241
Horn 1
13
1245-1257

Bassoon 2

16

Allegro vivace. ♩ = 116

1258

Horns 1 & 2

f

cresc.

1264

Rr

fp

f

1271

2

1273-1274

pp

1279

Più lento.

3

1280-1282

pp

pp

Ss

Allegretto moderato. ♩ = 96

1289

3

9

18

1294-1296

1297-1305

1306-1323

Allegro maestoso. ♩ = 120

1324

Horns 1 & 2

f

f

Tt

1330

colla voce

3

1331-1333

p

a tempo

7

1336-1342

pp

1346

rall.

Lento, molto maestoso.

5

1353-1357

Bassoon 2

Uu

17 **Allegro moderato**

1358

p *ff* *p*

1366

f

2

1374-1375

8

1378-1385

f

Xx

1389

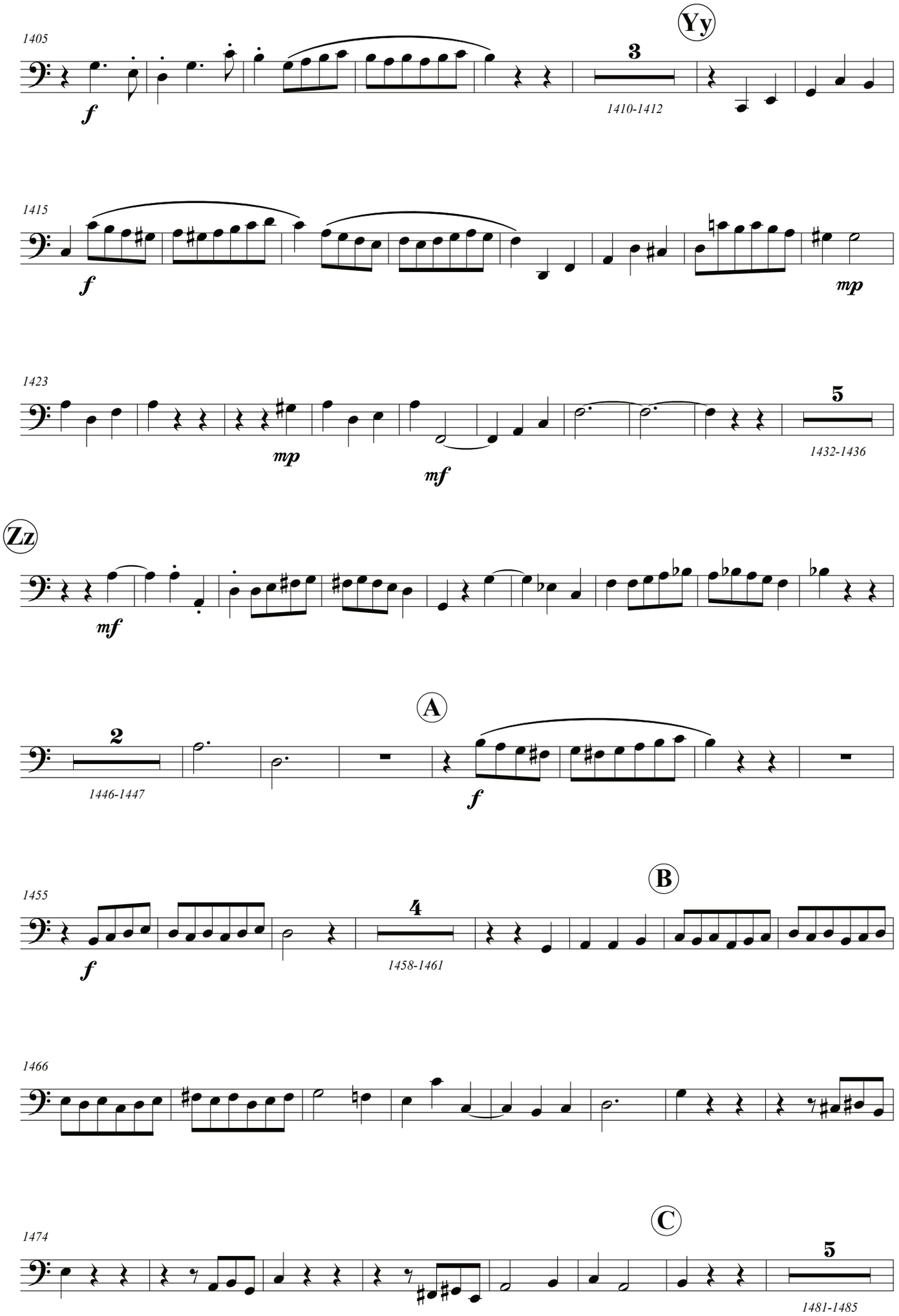
1395

f

5

1400-1404

Bassoon 2


Yy
1405
3
1410-1412
1415
1423
5
1432-1436
Zz
A
2
1446-1447
B
1455
4
1458-1461
1466
C
1474
5
1481-1485

Bassoon 2

1486

mf *p* *mf* *cresc. molto*

1493

cresc.

D

1500

ff

1508

E

1516

ff

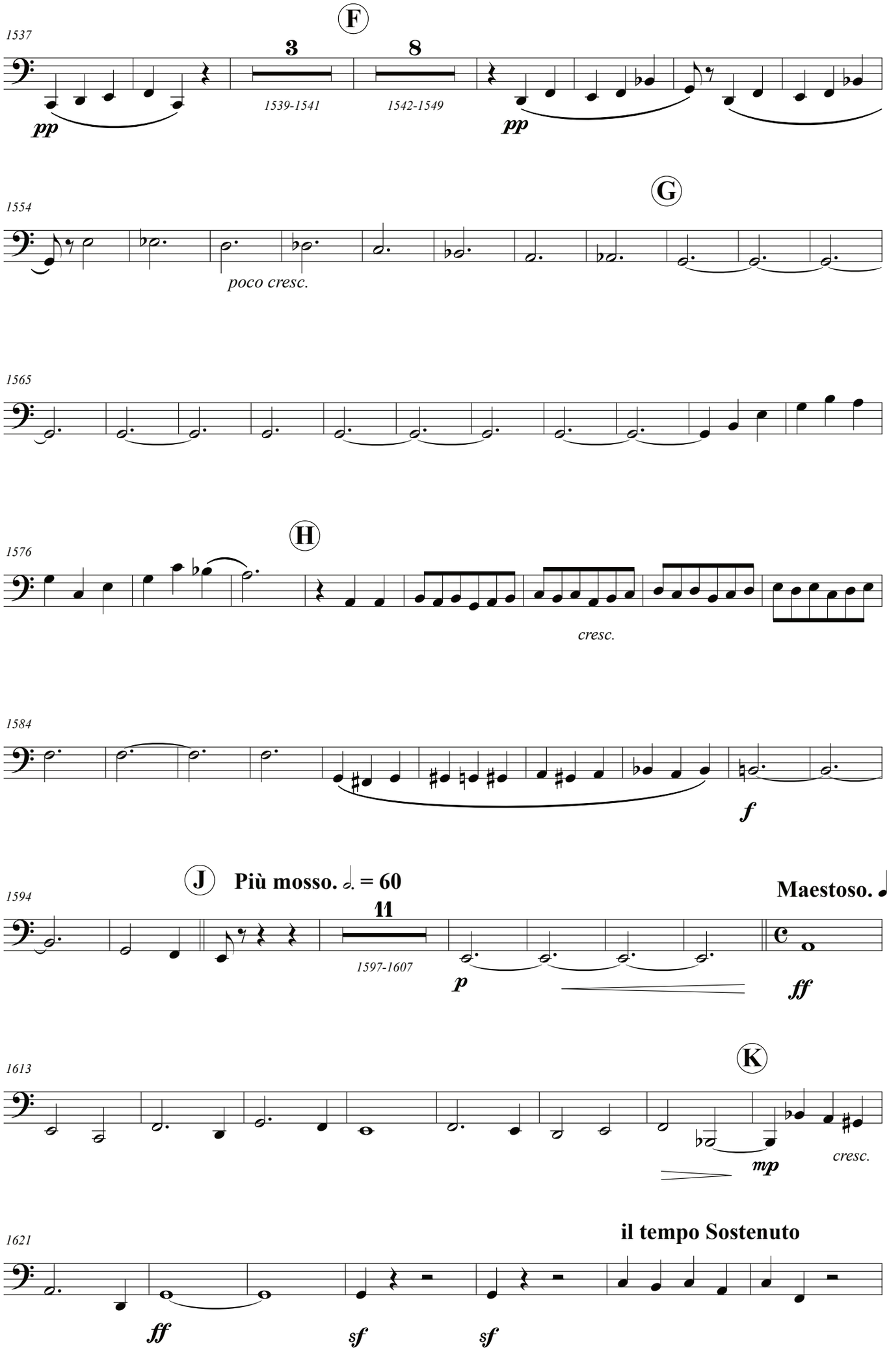
Più animato. ♩ = 126

1525

3

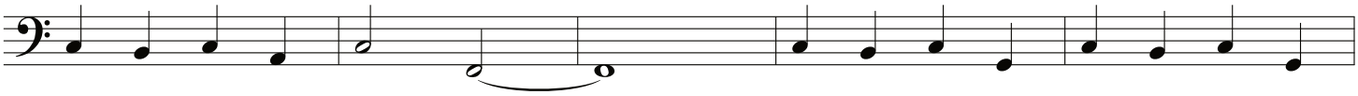
1534-1536

Bassoon 2

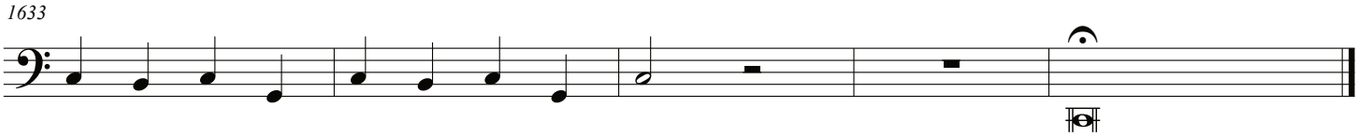

F
1537
3
8
1539-1541
1542-1549
pp
pp
G
1554
poco cresc.
1565
H
1576
cresc.
1584
f
J
Più mosso. 𝅗𝅥. = 60
Maestoso. ♩ = 𝅗𝅥.
1594
11
1597-1607
p
ff
K
1613
mp
cresc.
il tempo Sostenuto
1621
ff
sf
sf

Bassoon 2

1628



1633



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