

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

CLARINET 1



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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

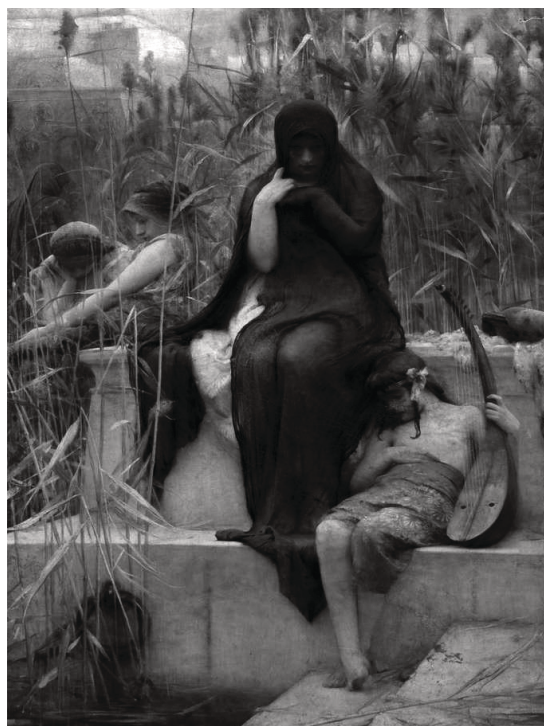
ARGUMENT

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

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Clarinet 1

in A

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

9
1-9
pp

15
18-19
p

23
poco cresc.

29
mf *cresc.* *dim.*

36-40
p

48
49-53
mp *espress.*

57

62
pp

64-66

67 *pp*

72

77 **F** *p* *più mosso* **8** *p* 81-88

90 **G** **9** *p* 94-102

Più mosso ed agitato. ♩ = 96

105 *p* **mf**

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

118 **f**

I

poco a poco rall. **Tempo I. ♩ = 69**

2 **8** **6**

124-125 *pp* 129-136 137-142

143 *p* *f*

(K) *4* 156-159

160 *mp*

164 *mp* *dim.* *pp* *11* 168-178

2 Allegro assai vivace,
alla Marcia. ♩ = 104

Bassoon 1 (L) *pp* *3* *3* 179-185

193 *3* *3*

198 *2* *mf* *4* 201-202 206-209

Clarinet 1

210 **(M)**
mp *mf* *cresc.*

217 *cresc.* *f*

224 *non legato* *cresc.*

230 *f* *cresc.* *ff* **(N)**

237 *sf* *sf*

244 *ff* *3* *3* *3* *3* *3* *3* *3* *3* *3*

245-247

252 *ff* **(O)**

256 *3*

263

269

10

275-284

285

pp

ff

291

296

Muta in B \flat

3

Andante cantabile. $\text{♩} = 76$

14

2

299-312

313-314

315

English Horn

pp

8

323-330

Q

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331 *mp* *p*

Musical staff 331-338. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

339 *mp* *espress.* **6** *fp*

342-347

Musical staff 339-347. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

2 **(R)** *p* **5**

352-353 361-365

Musical staff 352-365. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

366 *p* **2**

373-374

Musical staff 366-374. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

Animato. ♩ = 96

375 *pp* **4** *sfp* *sfp* *sfp* **3** *sfp*

377-380 384-386

Musical staff 375-386. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

(S) **9** *sfp* *cresc.*

390-398

Musical staff 390-398. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

(T) *with increasing energy* **5** *p*

406 409-413

Musical staff 406-413. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

(U) **10** *f*

417 423-432

Musical staff 417-432. Starts with a half rest, followed by a quarter note G4, quarter note A4, eighth note G4, eighth note F4, quarter note E4, quarter rest, quarter rest, quarter rest, quarter rest, eighth note G4, eighth note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter rest.

W

433 *mf cresc.* **3** 439-441 *mf*

Musical staff 433-441: Treble clef, key signature of two sharps (F# and C#). Measures 433-441. Dynamics: *mf cresc.* (measures 433-438), *mf* (measures 439-441). A fermata is placed over measures 439-441. A circled 'W' is above measure 441.

4 Allegro con fuoco. ♩ = 132
Muta in A 10

444 *sf* 445-448 *ff* 453-462

Musical staff 444-462: Treble clef, key signature of two sharps. Measures 444-462. Dynamics: *sf* (measures 444-448), *ff* (measures 449-452), *ff* (measures 453-462). A circled '4' is above measure 445. A circled '10' is above measure 462. The tempo marking 'Allegro con fuoco. ♩ = 132' and 'Muta in A' are positioned above the staff.

463 *mf*

Musical staff 463-468: Treble clef, key signature of two flats (Bb and Eb). Measures 463-468. Dynamics: *mf*. Triplet markings are present under measures 466, 467, 468, and 469.

X *mp*

Musical staff 469-475: Treble clef, key signature of two flats. Measures 469-475. Dynamics: *mp*. A circled 'X' is above measure 469.

476 *f* *ff*

Musical staff 476-481: Treble clef, key signature of two flats. Measures 476-481. Dynamics: *f* (measures 476-480), *ff* (measures 480-481). Triplet markings are present under measures 477, 478, 479, and 480.

482 *tr*

Musical staff 482-487: Treble clef, key signature of two flats. Measures 482-487. Dynamics: *tr* (trills) are indicated above measures 482 and 487.

Y *ff*

Musical staff 488-494: Treble clef, key signature of two flats. Measures 488-494. Dynamics: *ff*. A circled 'Y' is above measure 488. Triplet markings are present under measures 491, 492, 493, and 494.

Maestoso. ♩ = 116

495 *ff*

Musical staff 495-500: Treble clef, key signature of two flats. Measures 495-500. Dynamics: *ff*. Triplet markings are present under measures 495 and 496.

501 *accel.*
non legato

507 **Z** *Più mosso Allegro*

513 **5** *mp* **3**

523 **Aa** **15** **5** *Adagio molto. ♩ = 60*
p pp attacca. ff

544 **2** *f* **4** *f*
545-546 551-554

Clarinet 1

555 *ten.* *ten.* **(Bb)**
f *mf* 558-559 *mf* *f*

563 **Più mosso.** ♩ = 72
 564-567 *sfp*

572 574-577 *f*
f 3 3 3 3 3

581 **(Cc)**
f 586-588 *mf*

Adagio (come al primo). ♩ = 69
 590-591 *f* *ff*

600 *dim.* 607-615 **9**

(Dd)
 616 *pp* *pp*

624 625-626 *pp* *pp*

631 **Ee**

Un poco più mosso. ♩ = 84
solo *espress.*

638 **6**

640-645 *p*

Muta in B \flat **6** **Andante molto maestoso.** ♩ = 80
Bassoons

650-658 **9** **6** *mf*

670 **7** **Ff**

671-677 *f* *f*

684 **3**

685-687 *ff*

695 **3**

699-701 *f* *ff* **V.S.**

707

mf

714

Gg

ff *mf*

723

p *cresc.* *f*

732

cresc. *ff* *f* *rall.* **Allegro ma non troppo. ♩ = 108**

8

Hh

742-749

mf

756

Jj

6

766-771

mf

5

781-785

mf

789 (Kk)

mf *f*

796

804

f *ff* *ff* 813-814

rit. *a tempo*

815

825 (Ll)

f 829-837

841

mp *p*

849

p 851-852

858 (Mm)

f 863-871

Clarinet 1

872 *f* *dim.* *p* *mp* **(Nn)** solo

882

892 **(Oo)** *p*

903 *mf* *cresc.* *ff*

913

921 **(Pp)** *p* *mf*

932 *cresc.* *ff*

941 *f*

Un poco più lento.

951 *rall.*

f *f*

959 **3**

960-962 *ff*

969 **3**

f 974-976 *ff*

980

mf

a tempo (Allegro)

989

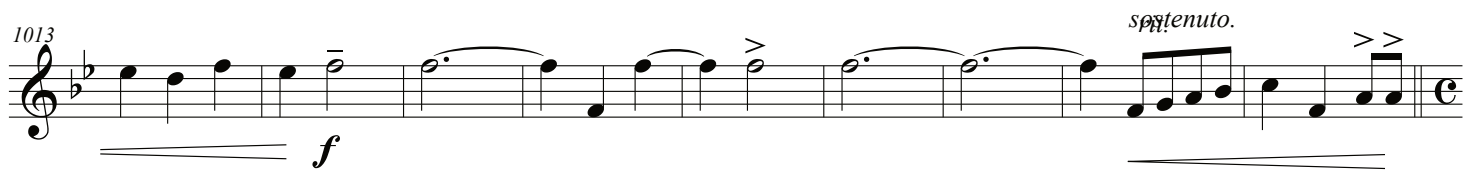
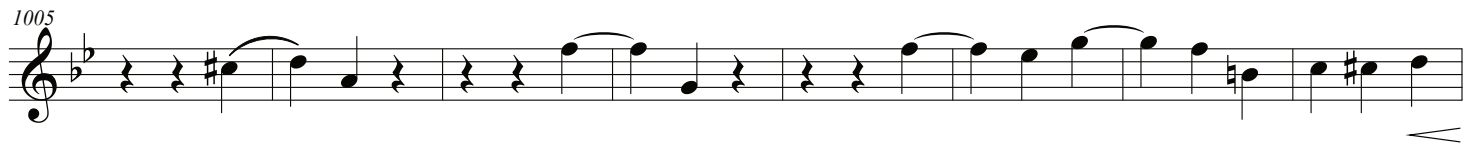
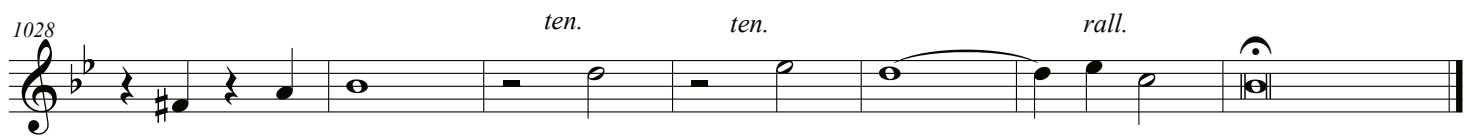
ff

998

(Rr)

V.S.

Clarinet 1

**Lento maestoso.****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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Clarinet 1

PART II

in A

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

Flute 1

18
1-18

24
26-26

A

1

pp *poco cresc.* *mf*

35
36-48

p

B

13

55
60-62

poco cresc. *mp*

3

64
68-70

f *f*

C

3

76
77-80

mf

4

86-88

3

91

tr *tr*

D

99-103

mp

5

111-119

9

Clarinet 1

E

120

mf *mf* *cresc.* *f*

125-131

F

138

sf *p* *cresc.*

150

sf *ff*

155-155

161

sf *ff*

171-173

G

174

ff *mf* *f*

Largo pesante ♩ = 76 **Muta in B \flat**

186

f

193-196

H

Bassoon 1

197

f

201-212

215

p *p*

219-223 225-225

Clarinet 1

ⓐ

226

p 227-227 *mf* 237-241

Allegro con brio. ♩ = 120

242

mf *p* *cresc.* *f*

253

Allegro assai vivace, all marcia. ♩ = 104

264

ff

Muta in A ⓑ

272-281

pp

287

mf

293

mp

V.S.

Clarinet 1

L

301 *mf* *cresc. poco a poco*

308 *cresc.* *rit.* *ff*

315

322 *ff* *rall.* *tr*

Moderato assai maestoso. ♩ = 86



328 *sf* *p* *Trumpets*

1 12

329-329 331-342

M

346 *p*

10

348-357

Allegro molto. ♩ = 132

362 *cresc.*

N

369 *ff*

Clarinet 1

375 *tr* *tr* *rall.* **1**
 380-380

9 **Andante** ♩ = 69 **1** **3**
 381 382-382 383-385 *pp* *dim.*

4 **1**
 391-394 *pp* 398-398 *p*

2 **Soli**
 403-404 *p*

413

421 **4** **4**
 426-429 431-434

435 **Soli fini** **P**
p

443 **5**
p *pp* 450-454

Clarinet 1

Un poco più mosso. ♩ = 88

Bassoon 1

4
455-458 *mf*

467 *p*

475-476 479-480 *p*

Tempo I. Adagio

485 *cresc.* *rall.* *sf* 490-491 *ff*

496-498 *ff*

506 *dim.* 512-522 *pp*

10

Allegro assai vivace. ♩ = 112

S

Horn 1

22 5 524-545 546-550 *p*

Maestoso. ♩ = 96

556 3 557-559 *f*

Clarinet 1

564

565-565 *f* 567-572 *f* 574-576 *p*

578

(T) Adagio. ♩ = 72

580-581 *f* 583-590 *p* *pp*

593

Allegretto moderato. ♩ = 92

597-600 *pp*

603

pp

611

(U)

619

Animato

621-624 *p*

630-632 *mp* 637-638 *f*

11

Allegro assai e con fuoco. ♩ = 84

(W)

639-644 *f* 648-652 *mf* *dim.* 656-660

Clarinet 1

661 *f sf* 663-669 *f* 672-673

(X)

676 *ff*

686 693-699

700-701 *p* *pp*

(Z)

710-710 *pp* 711-720 723-723 *ppp*

12

Lento ♩ = 84

Muta in B♭

727 *p* 731-732 733-736 *p*

(Aa)

738 *dim.* 742-743 744-752 *p*

755 *mf* 757-759 763-768 *p* *espress.*

Clarinet 1

(Bb)

770

775-778 *mf*

780-782 *mf* **3**

785-785 *f* **1**

787-787 *p* **1**

(Cc)

790

792-795 **4**

796-796 **1**

rall. a tempo

fp

(Dd)

801

807-809 **3**

p

812

814-818 **5**

rall. Tempo I ♩ = 84

fp

824

Allegro. ♩ = 136

826-832 **7**

833-836 **4**

mp

(Ee)

840-844 **5** *sf*

846-846 **1** *sf*

848-848 **1**

V.S.

Clarinet 1

849

p < > 851-857 *mf* > > 860-871 *mf*

876-877

Ff

sf *p* 888-888 891-892

893

p < > *mf* > > 899-908 909-909

910 Azarias (Solo)

and let all them that do thy ser - vants *f* 916-918 *sfp*

920

< > *f*

928

Andante maestoso. ♩ = 88

ff *dim.*

935

p 937-946 *ppp*

Clarinet 1

950

955

961

967

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Clarinet 1

13

Adagio religioso. ♩ = 72

Jj

Muta in B \flat

20

11

Sopranos

977-996 997-1007

whom I have cho - sen have

Un poco più mosso.

1013

cho - sen.

pp

Tempo I. ♩ = 72

Kk

1021

1026-1040 1041-1065

Ll

Soprano I

1066-1067 1074-1076

He, that I am He

Un poco più mosso.

1077

pp

Tempo I. ♩ = 72

1085

ppp

1090-1096

14

Andante sostenuto e maestoso. ♩ = 69

Muta in A

1098-1099 1105-1125

fp *cresc.* *f*

Mm

1126 Cello

Musical staff 1126: Treble clef, key signature of two flats. The staff contains a sequence of eighth notes, followed by four groups of eighth notes beamed together, each with a '3' below it, indicating triplets. The dynamic marking *mf* is placed below the first triplet.

1132

Musical staff 1132: Treble clef, key signature of two flats. The staff contains eighth notes, followed by two groups of eighth notes beamed together with a '3' below each, indicating triplets. The word *staccato* is written above the staff.

1138

Musical staff 1138: Treble clef, key signature of two flats. The staff contains sixteenth notes, followed by eighth notes, and ends with a flourish. The dynamic marking *cresc.* is written below the staff.

1143

Musical staff 1143: Treble clef, key signature of two flats. The staff contains eighth notes, followed by groups of eighth notes beamed together, and ends with a flourish.

Nn

Musical staff 1143-1150: Treble clef, key signature of two flats. The staff contains eighth notes, followed by groups of eighth notes beamed together, and ends with a flourish. The dynamic marking *ff* is written below the staff.

1151

Musical staff 1151: Treble clef, key signature of two flats. The staff contains eighth notes, followed by groups of eighth notes beamed together, and ends with a flourish. The dynamic marking *tr* is written above the staff.

1155

Musical staff 1155: Treble clef, key signature of two flats. The staff contains eighth notes, followed by groups of eighth notes beamed together, and ends with a flourish. The dynamic marking *tr* is written above the staff.

1159

Musical staff 1159: Treble clef, key signature of two flats. The staff contains eighth notes, followed by groups of eighth notes beamed together, and ends with a flourish. The dynamic marking *tr* is written above the staff.

1162

1165

1169

1173

1177

Muta in B \flat
4

15

L'istesso tempo

1179-1182

p

1184

V.S.

Clarinet 1

1189 Solo

p *pp*

1196

1202

Pp

1208

7

1212-1218

pp

1220

pp

1225

Qq

8

1229-1236

1238

2

1243-1244

1245

pp

Clarinet 1

16

Allegro vivace. ♩ = 116

8 2

1250-1257 1259-1260

f 3 *cresc.*

1264

(Rr)

fp *f*

1271

2

1273-1274

pp

4 9

1279-1282 1288-1296

pp Più lento.

Allegretto moderato. ♩ = 96

1297

pp

(Ss)

1304

1311

1318

3

V.S.

Allegro maestoso. ♩ = 120

colla voce

1324-1325

(Tt) *a tempo*

1331-1334

1335-1340

rall. **Lento, molto maestoso.**

1347

1353-1359

(Uu)

17 **Allegro moderato**

1361

1369

1374-1375

1378-1385

1390-1392

1393-1394

1395

1401-1404

1406

1414

1422

mp *mp* *mf*

1431

p *cresc.* *mf* (Lz)

1438

1445

(A) 5 1446-1450 *f* *f*

1457

(B) 4 1458-1461

1468

1476

(C) 5 1481-1485

1486

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

1493

cresc.

D

1500

ff

1510

E

1518

1528

Più animato. ♩ = 126

ff *p*

F

1539

pp

1547

pp

1556 Ⓜ

poco cresc. 1563-1566

1568

4
1569-1572 *mf*

Ⓜ 1579

cresc.

1590 Ⓜ Più mosso. $\text{♩} = 60$

f 5 Trumpet 1
1597-1601

1603 Maestoso. $\text{♩} = \text{♩}$

p *ff*

1613 Ⓜ

1621 il tempo Sostenuto

ff *sf* *sf*

1629



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