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 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

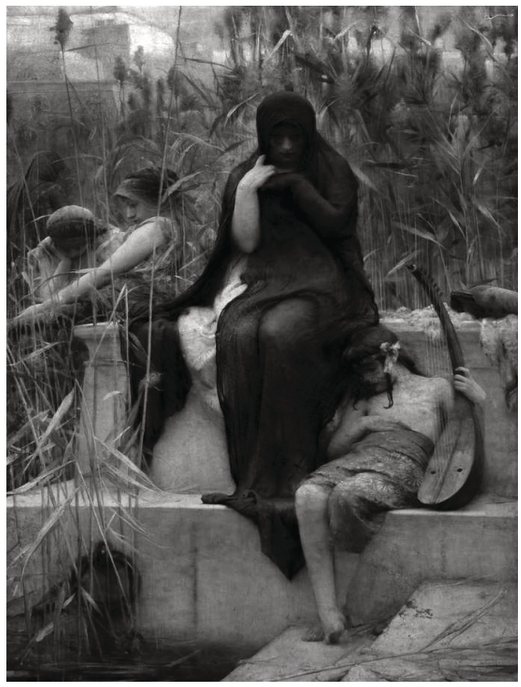
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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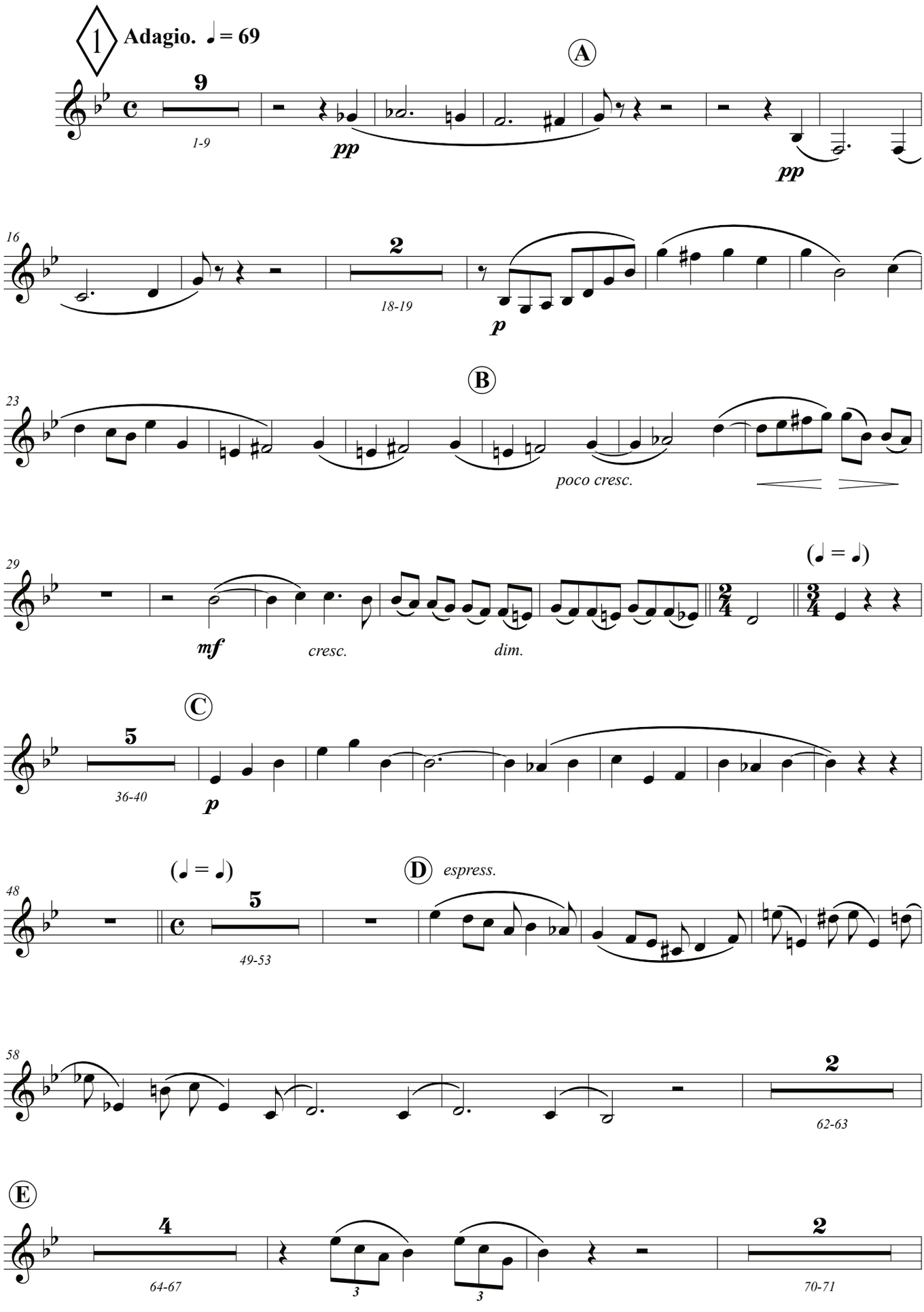
Clarinet 2

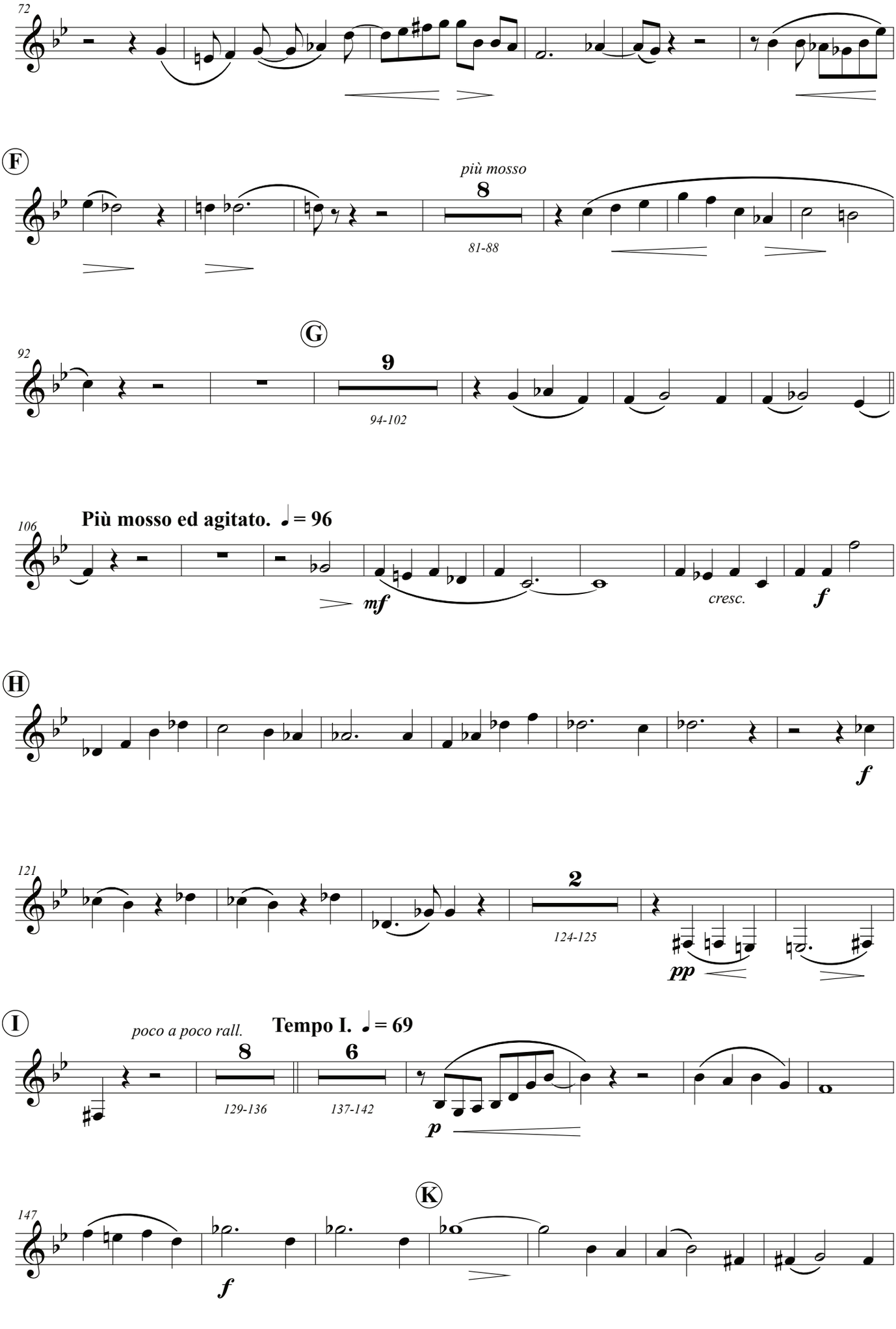
in A

PART I

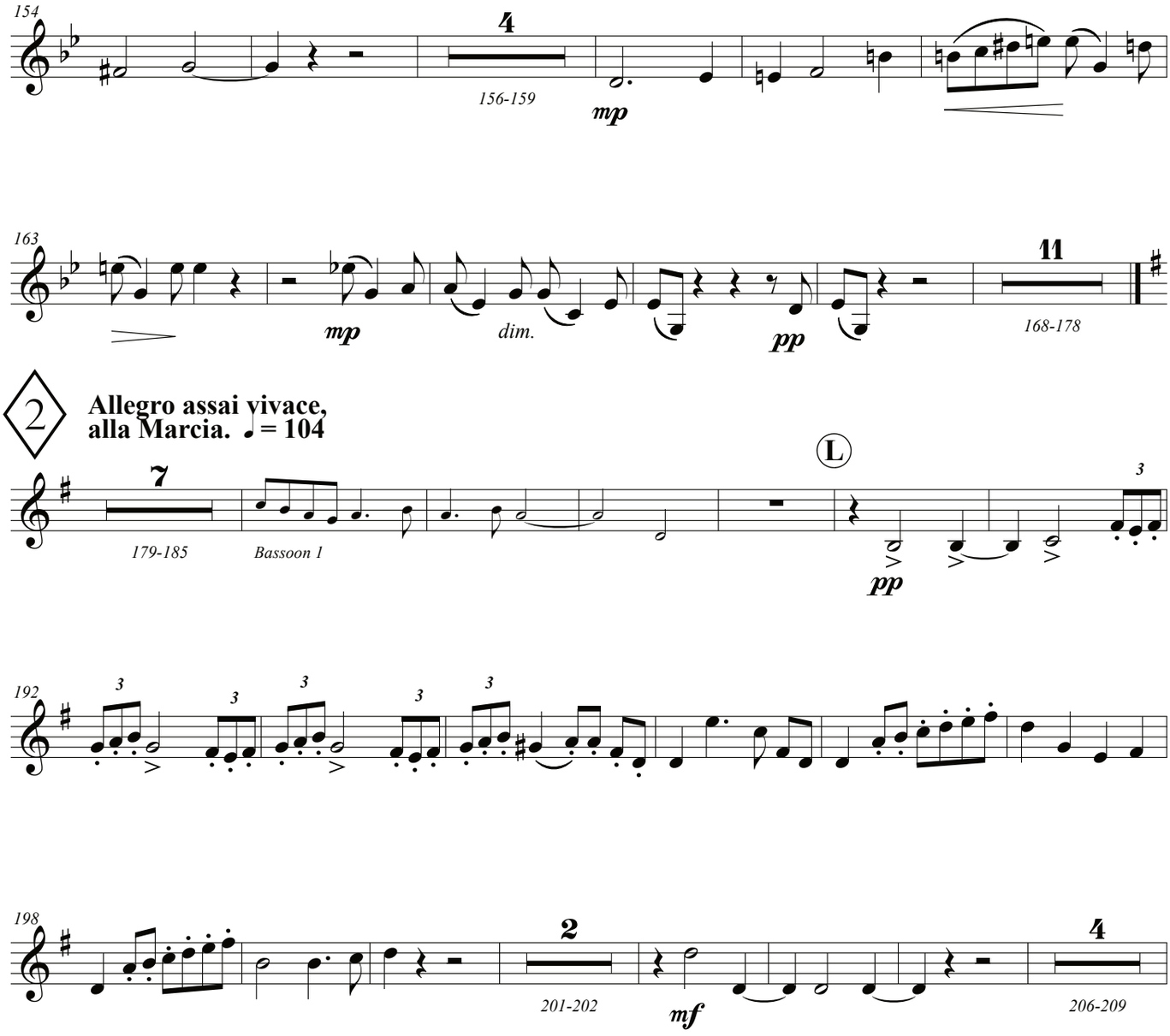
BY THE WATERS OF BABYLON



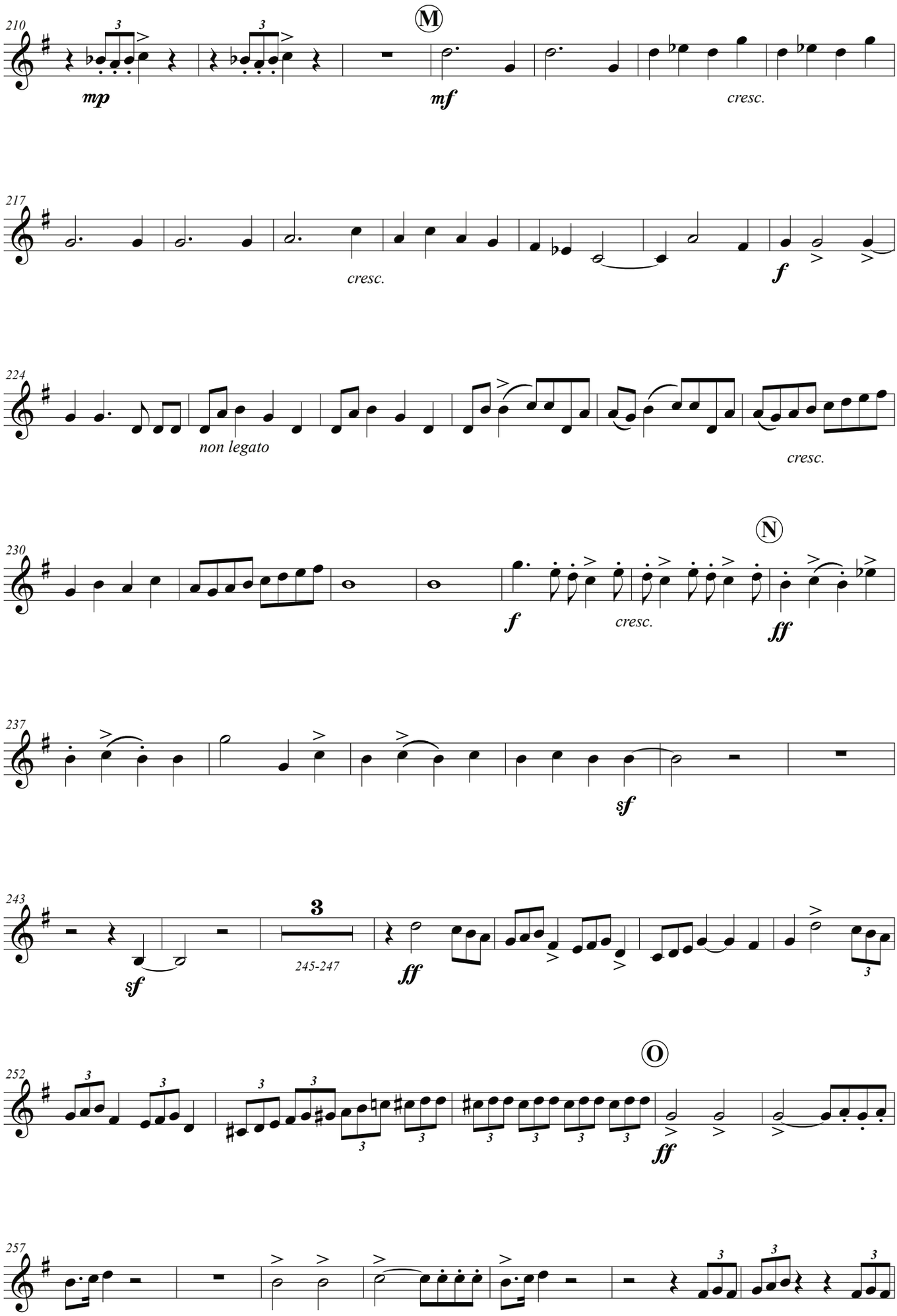
Clarinet 2


72
F
più mosso
8
81-88
92
G
9
94-102
106
Più mosso ed agitato. ♩ = 96
mf
cresc.
f
H
f
121
2
124-125
pp
I
poco a poco rall.
Tempo I. ♩ = 69
8
129-136
6
137-142
p
147
K
f

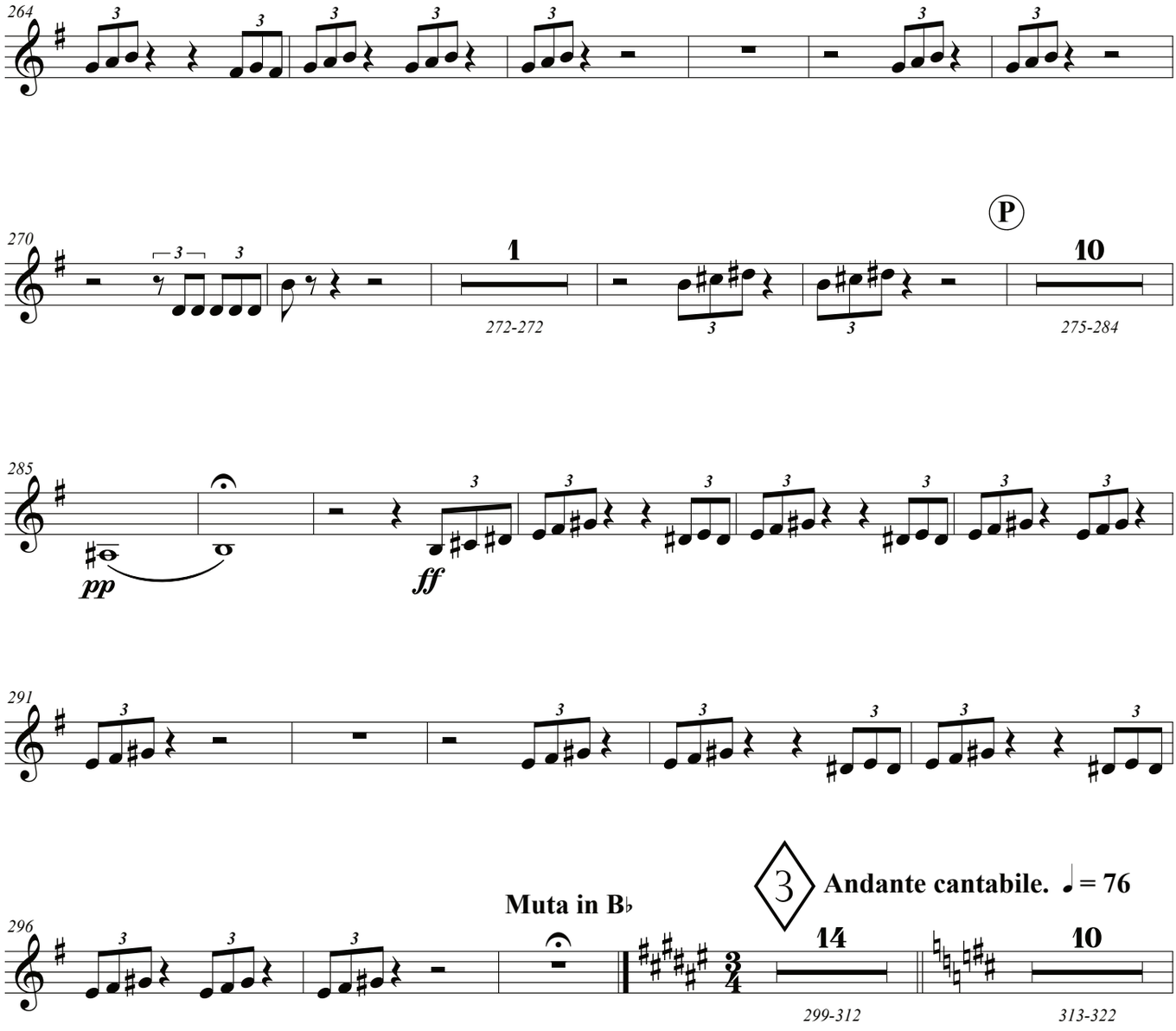
Clarinet 2


154
4
156-159
mp
163
mp
dim.
pp
11
168-178
2
Allegro assai vivace,
alla Marcia. ♩ = 104
7
179-185
Bassoon 1
L
pp
192
198
2
201-202
mf
4
206-209

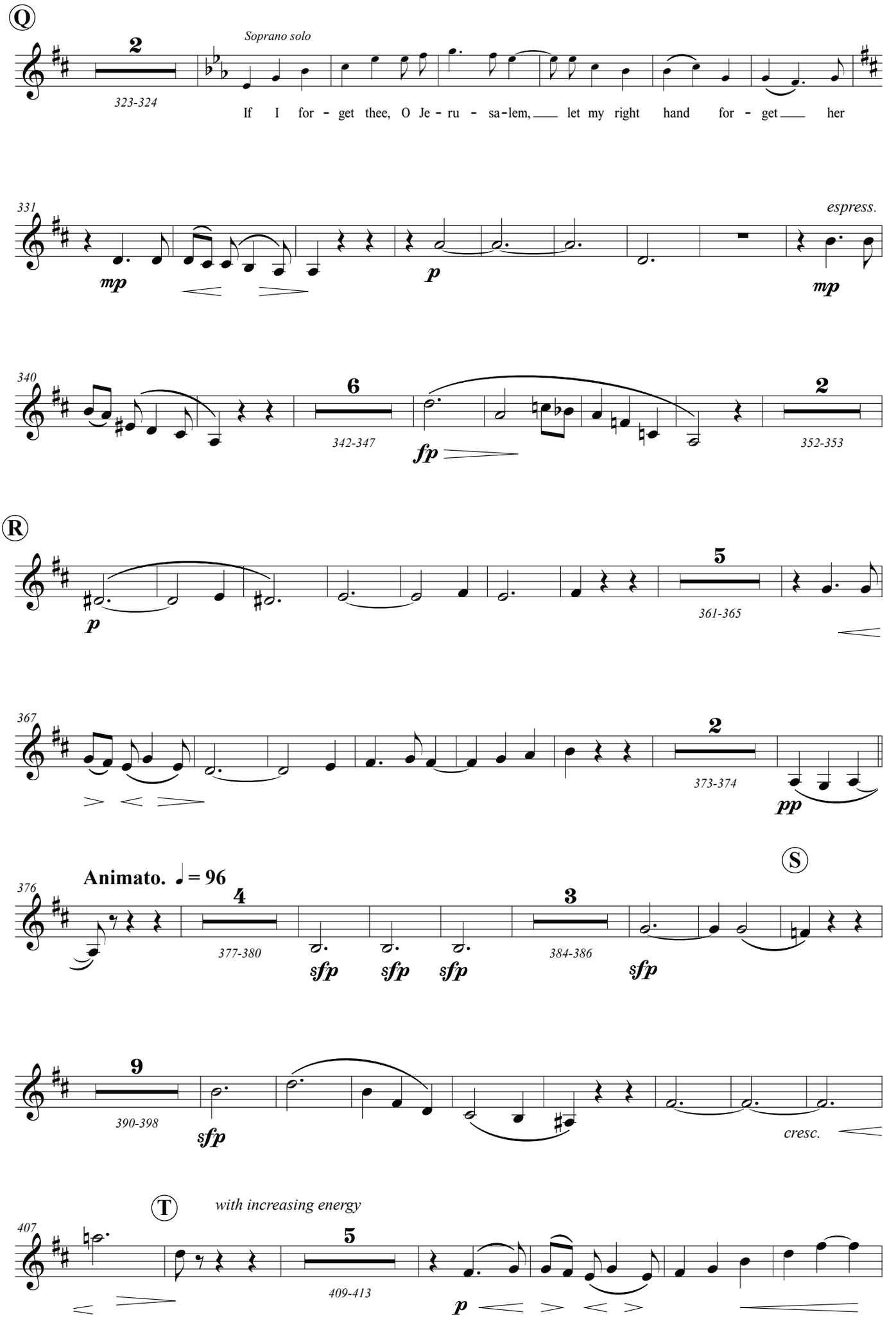
Clarinet 2


210
M
mp
mf
cresc.
217
cresc.
f
224
non legato
cresc.
230
N
f
cresc.
ff
237
sf
243
3
245-247
sf
ff
252
O
ff
257

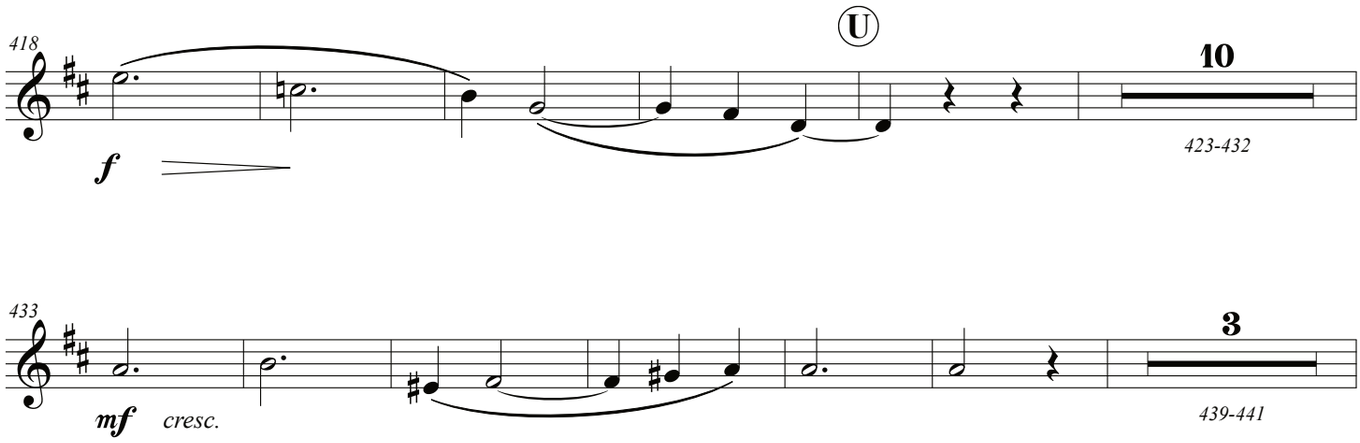
Clarinet 2


264
270
1
272-272
P
10
275-284
285
pp
ff
291
296
Muta in B♭
3
Andante cantabile. ♩= 76
14
299-312
10
313-322

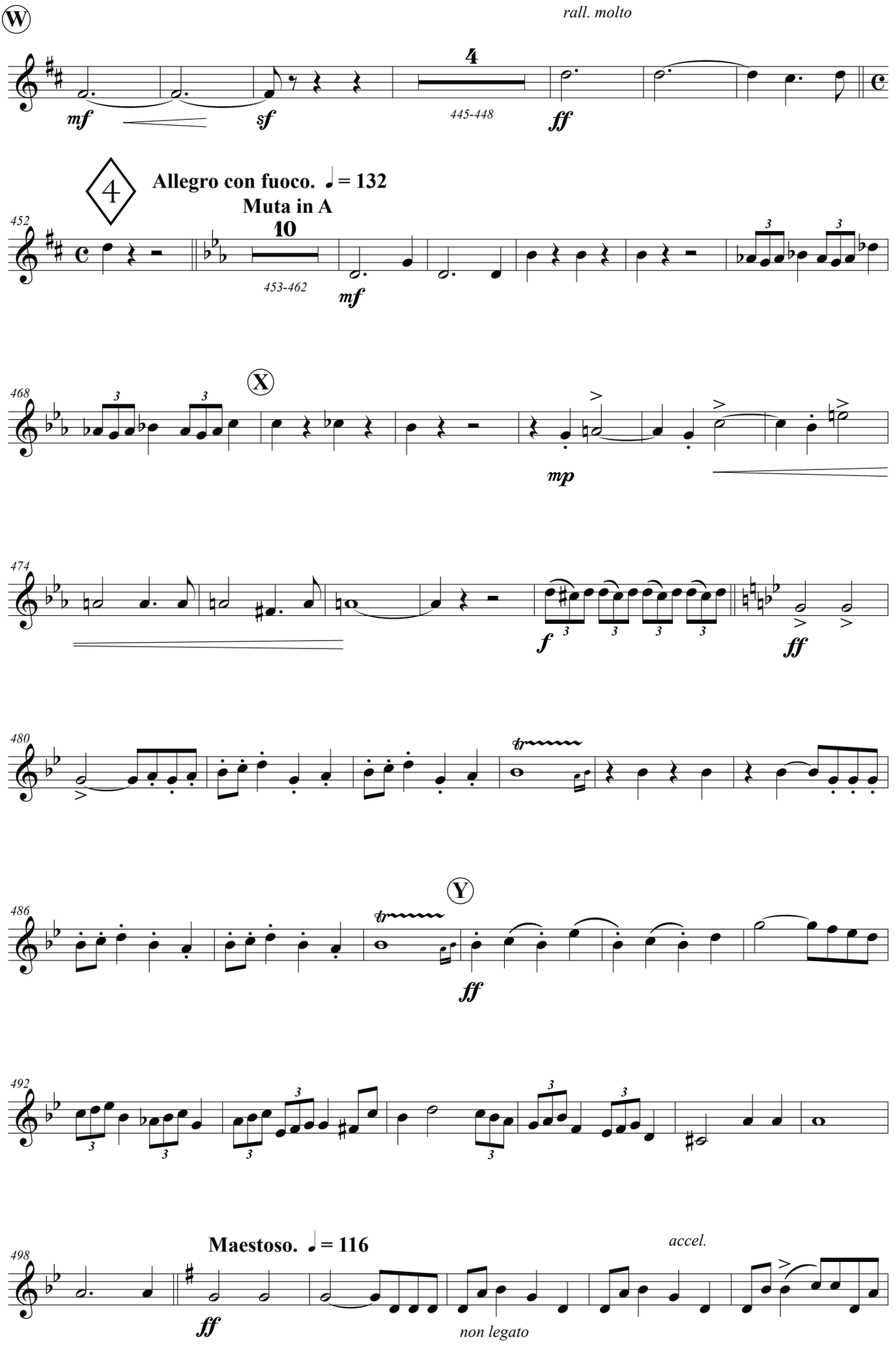
Clarinet 2


Q
2
323-324
Soprano solo
If I for - get thee, O Je - ru - sa - lem, let my right hand for - get her
331
espress.
mp
p
mp
340
6
342-347
fp
2
352-353
R
p
5
361-365
367
2
373-374
pp
S
Animato. ♩ = 96
376
4
377-380
sfp sfp sfp
3
384-386
sfp
9
390-398
sfp
cresc.
T
with increasing energy
407
5
409-413
p

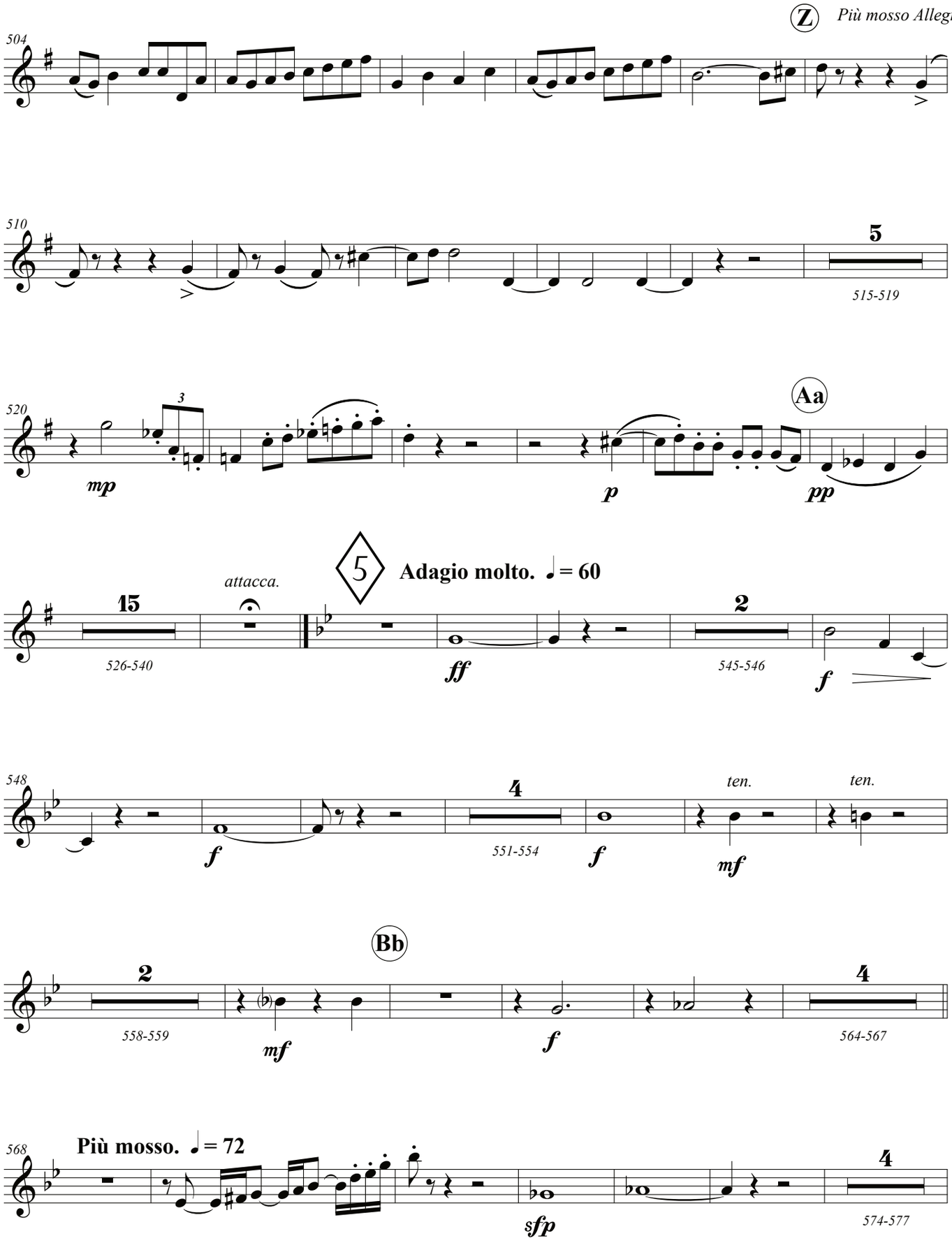
Clarinet 2



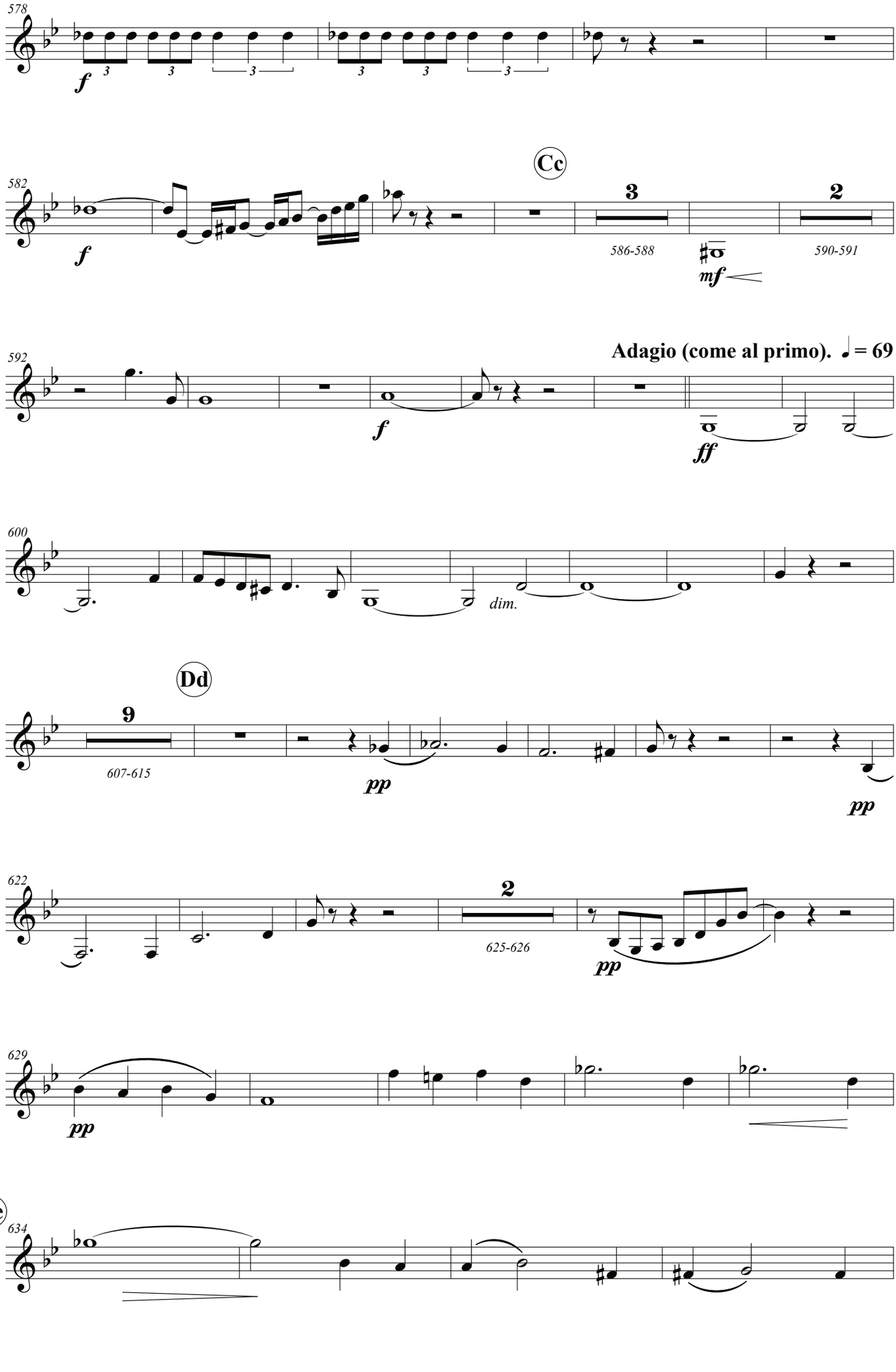
Clarinet 2


W
rall. molto
4
445-448
mf
sf
ff
4
Allegro con fuoco. ♩= 132
Muta in A
452
10
453-462
mf
X
468
mp
474
f
ff
480
Y
486
ff
492
Maestoso. ♩= 116
498
ff
accel.
non legato

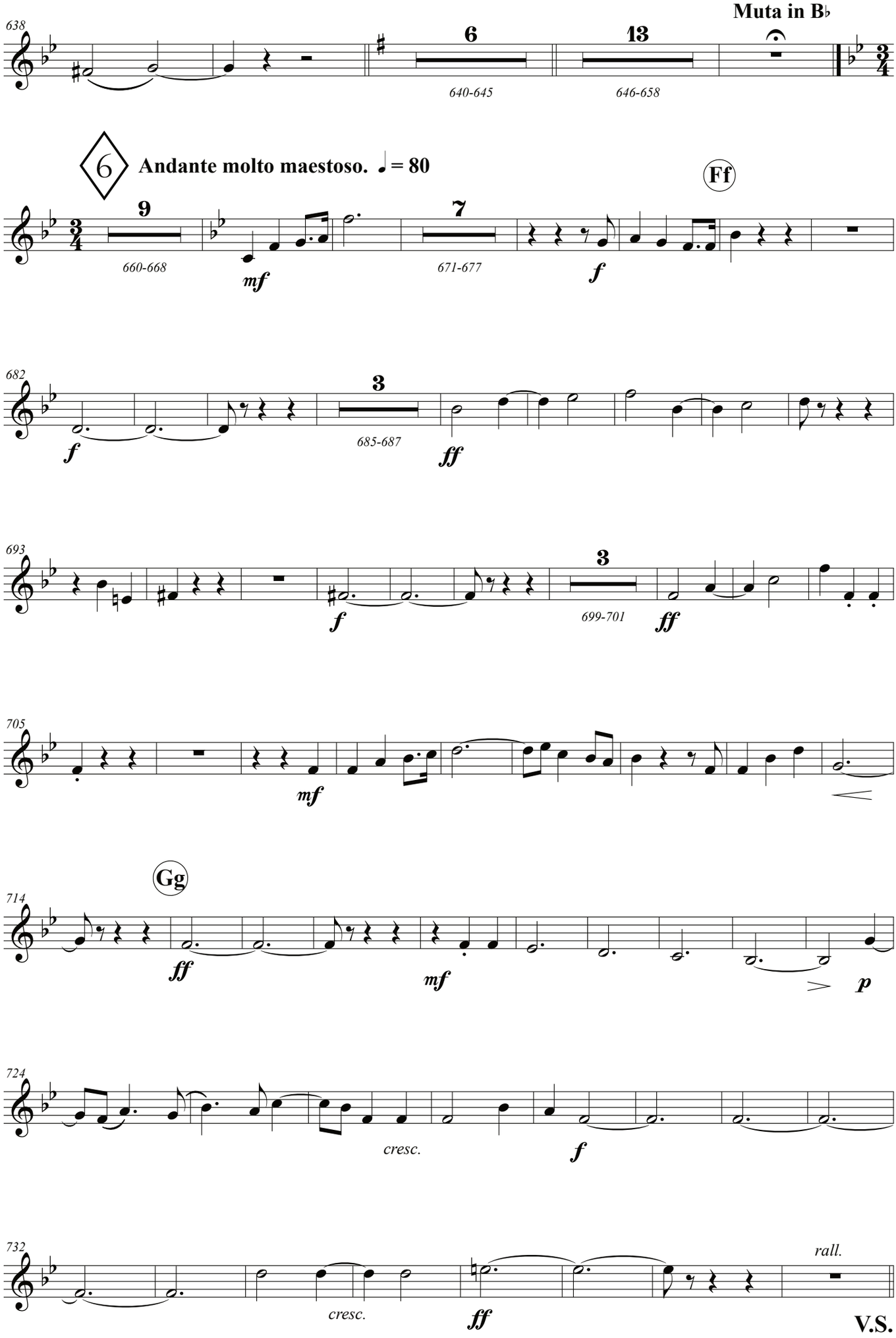
Clarinet 2


Z
Più mosso Allegro
504
510
5
515-519
520
3
mp
Aa
p
pp
5
Adagio molto. ♩= 60
attacca.
15
526-540
ff
2
545-546
f
548
4
551-554
f
ten.
mf
ten.
Bb
2
558-559
mf
f
4
564-567
568
Più mosso. ♩= 72
sfp
4
574-577

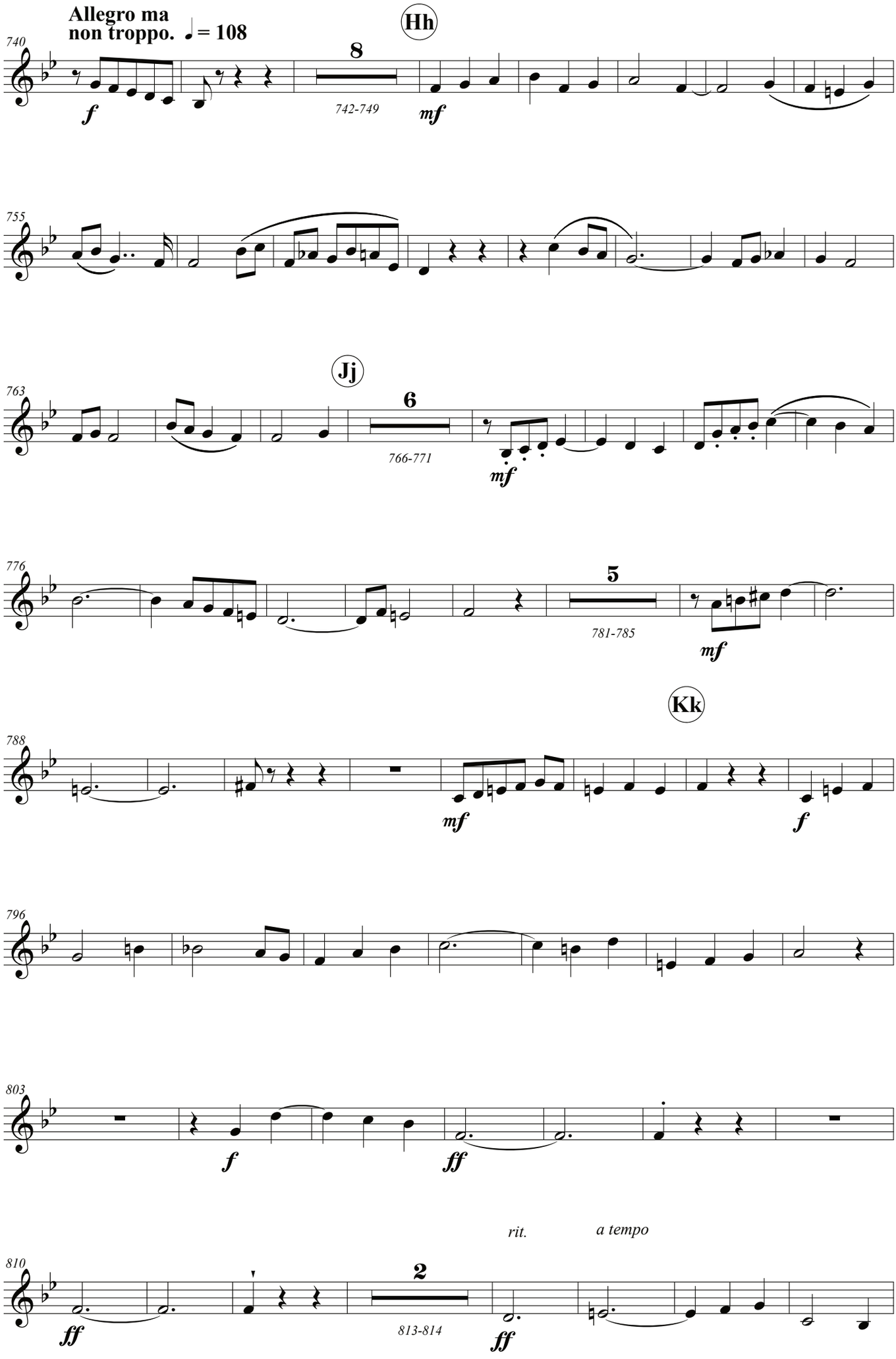
Clarinet 2


578
f
582
f
Cc
3
586-588
2
590-591
mf
592
f
Adagio (come al primo). ♩ = 69
ff
600
dim.
Dd
9
607-615
pp
pp
622
2
625-626
pp
629
pp
Ee
634

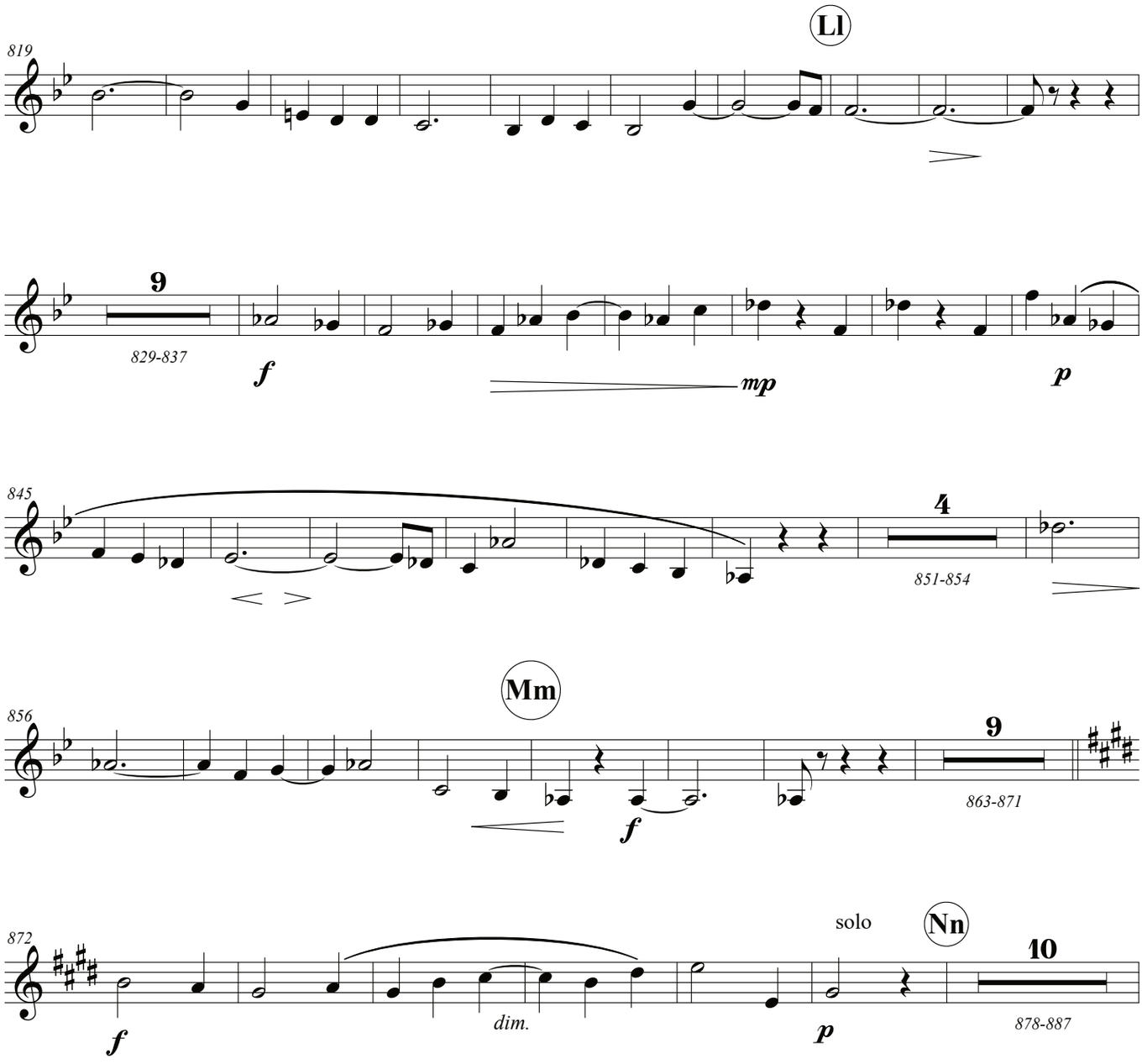
Clarinet 2


638
Muta in B♭
6
13
640-645
646-658
6
Andante molto maestoso. ♩ = 80
Ff
9
660-668
mf
7
671-677
f
682
f
3
685-687
ff
693
f
3
699-701
ff
705
mf
Gg
714
ff
mf
p
724
cresc.
f
732
cresc.
ff
rall.
V.S.

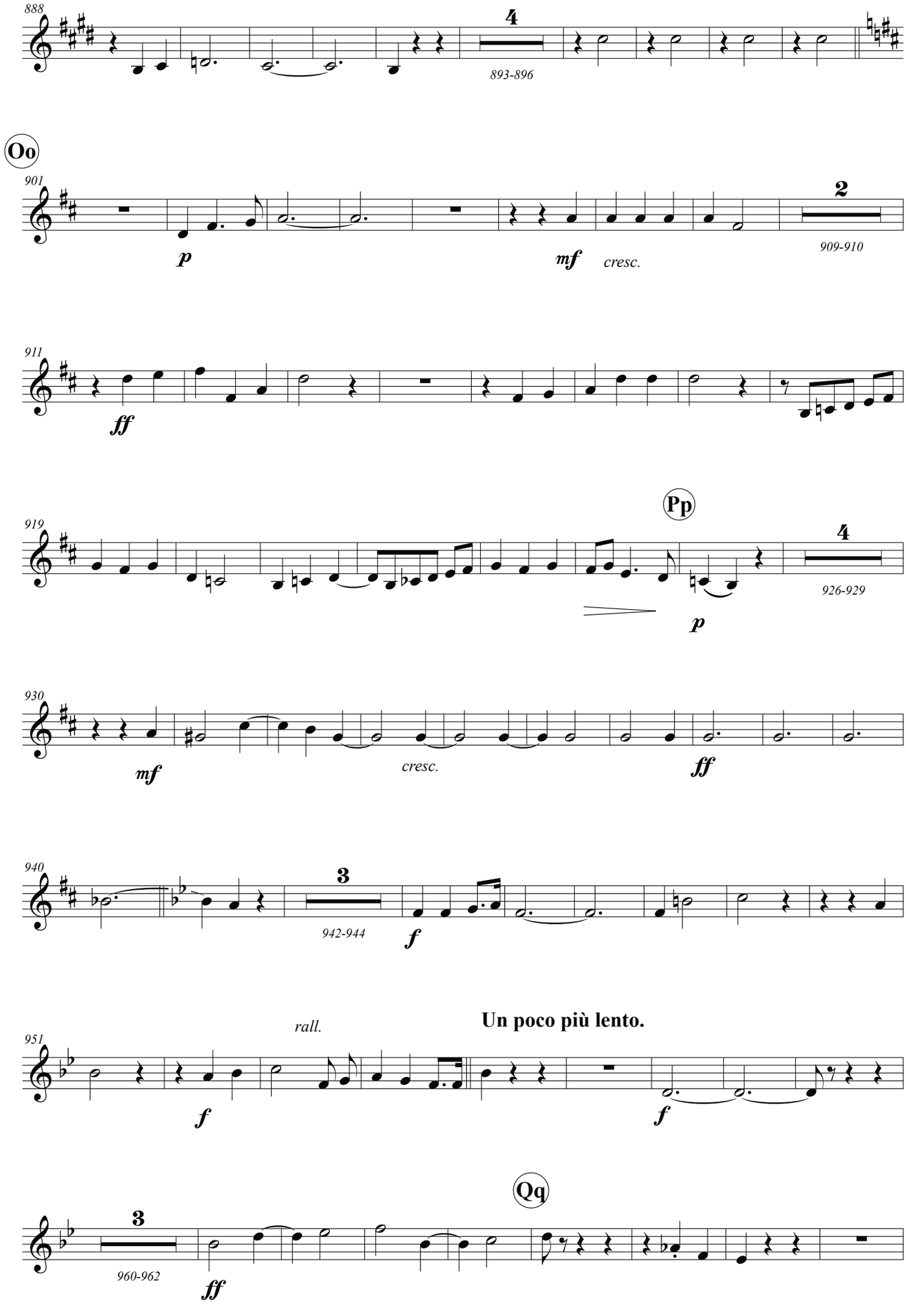
Clarinet 2


Allegro ma
non troppo. ♩ = 108
740
Hh
8
742-749
f
mf
755
763
Jj
6
766-771
mf
776
5
781-785
mf
788
Kk
mf
f
796
803
f
ff
rit.
a tempo
810
ff
2
813-814
ff

Clarinet 2

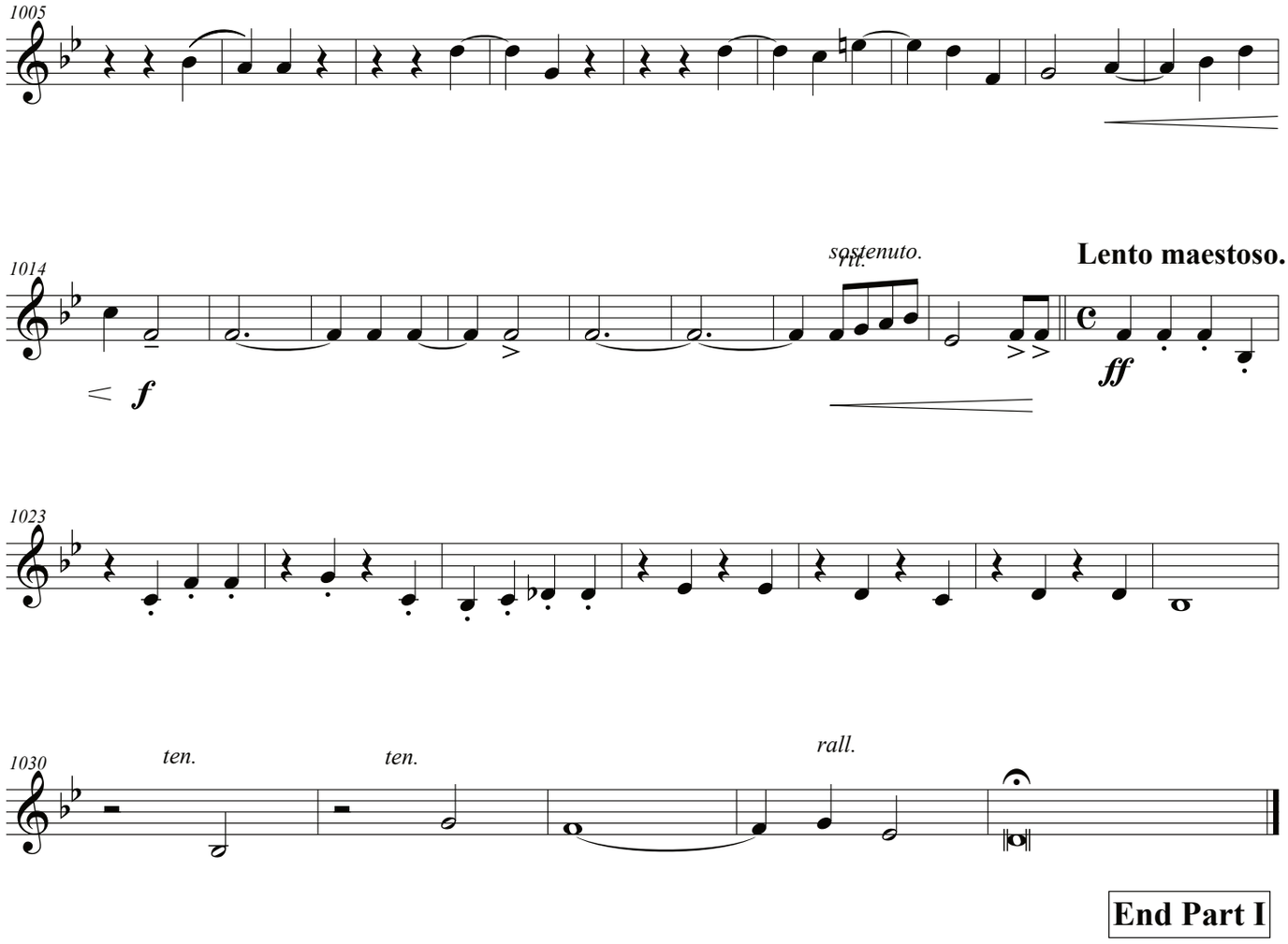

Ll
819
9
829-837
f
mp
p
845
4
851-854
Mm
856
f
9
863-871
872
solo
Nn
10
f
dim.
p
878-887

Clarinet 2


888
4
893-896
Oo
901
p
2
909-910
mf
cresc.
911
ff
919
Pp
4
926-929
p
930
mf
cresc.
ff
940
3
942-944
f
951
rall.
Un poco più lento.
f
f
Qq
3
960-962
ff

Clarinet 2

Clarinet 2



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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Clarinet 2

in A

PART II

ON THE PLAIN OF DURA

7 **Allegretto ♩ = 100**

Flute 1

18

1-18

24 **A**

1

26-26

pp *poco cresc.* ***mf***

35 **B**

13

36-48

p

55

poco cresc.

3

60-62

mp

64 **C**

3

68-70

f ***f***

76

4

77-80

mf

3

86-88

91 **D**

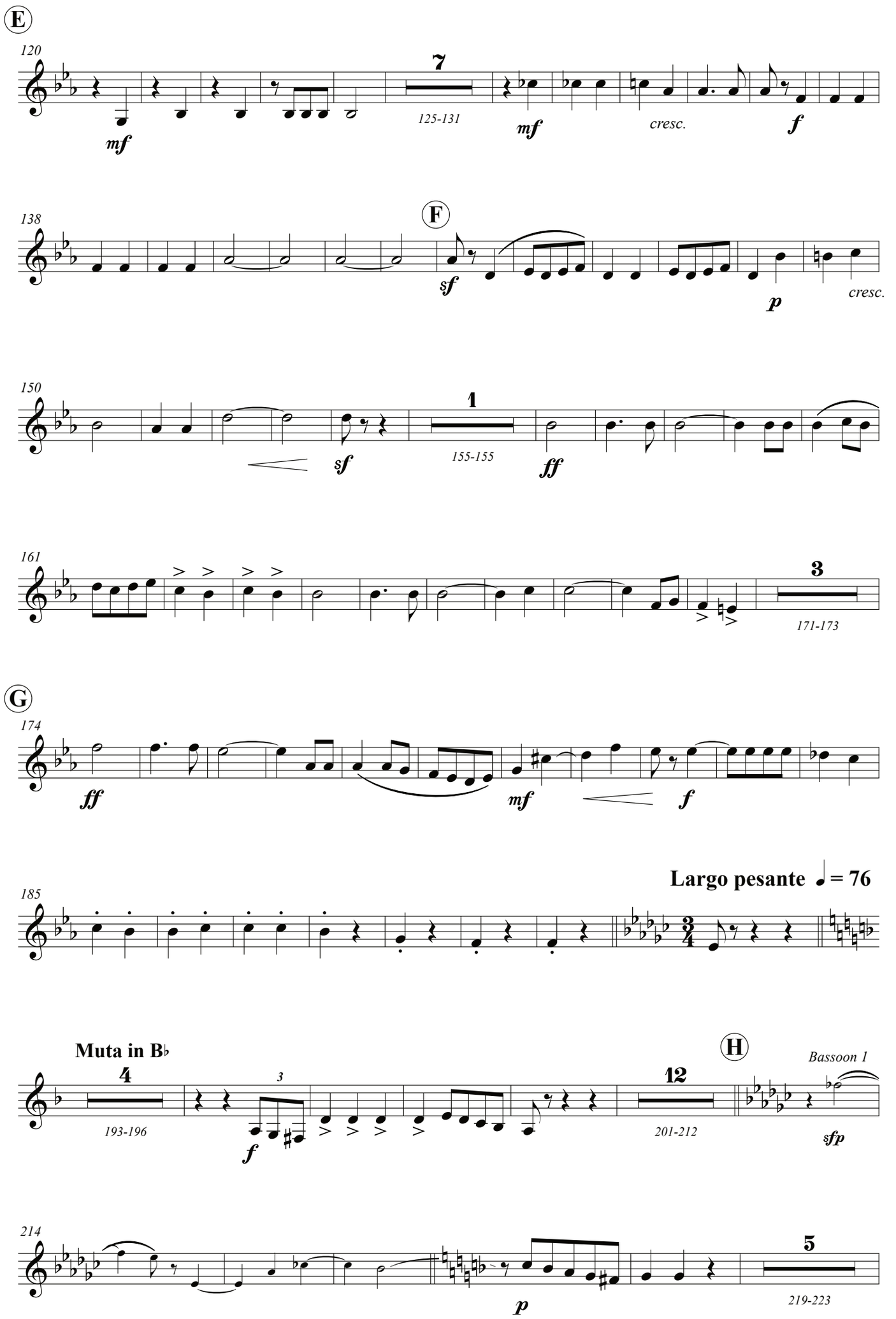
5

99-103

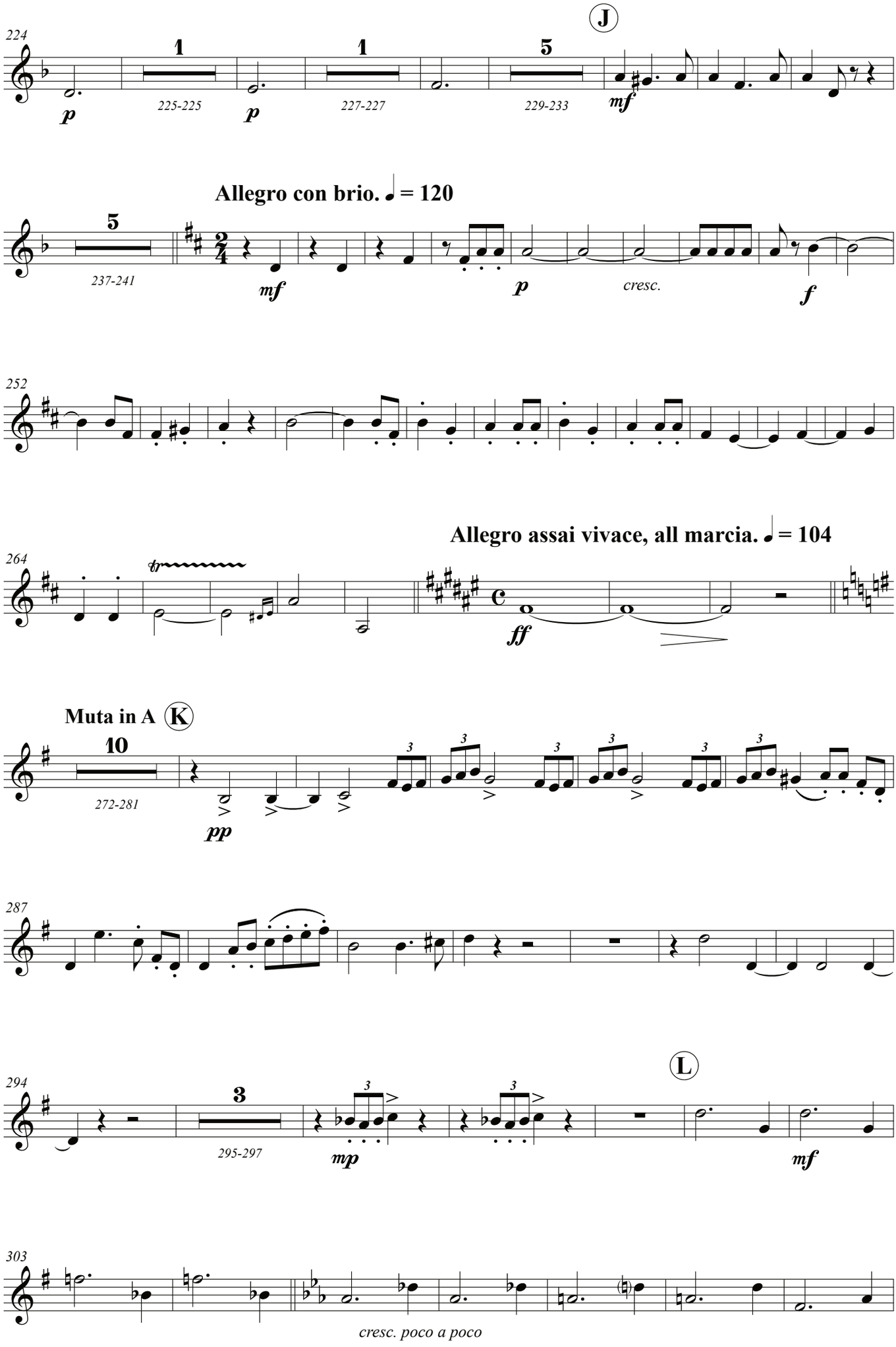
mp

9

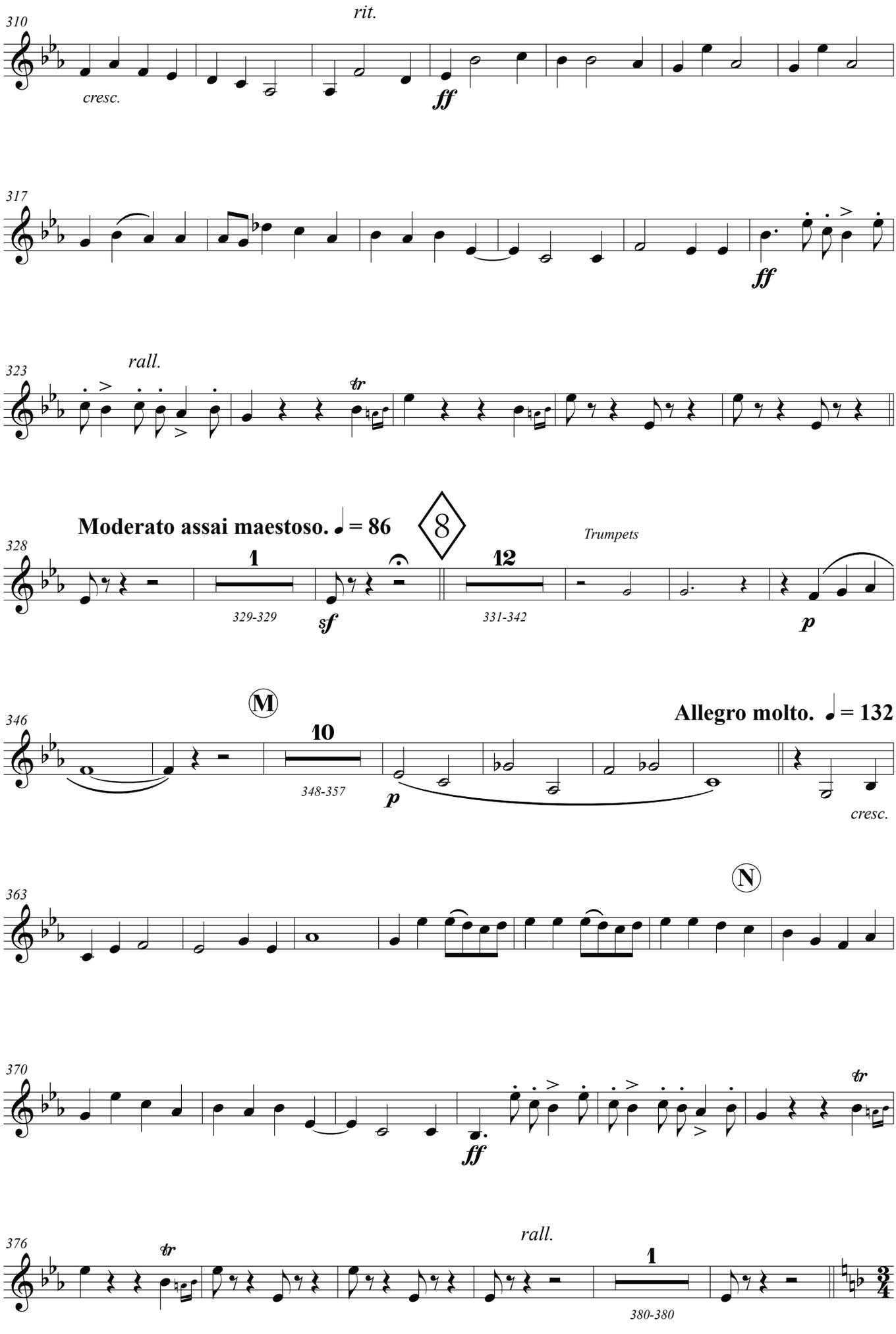
111-119


E
120
7
125-131
mf
mf
cresc.
f
F
138
sf
p
cresc.
150
1
155-155
sf
ff
161
3
171-173
G
174
ff
mf
f
Largo pesante ♩= 76
185
Muta in B♭
4
193-196
3
f
H
12
201-212
Bassoon 1
sfp
214
5
219-223
p

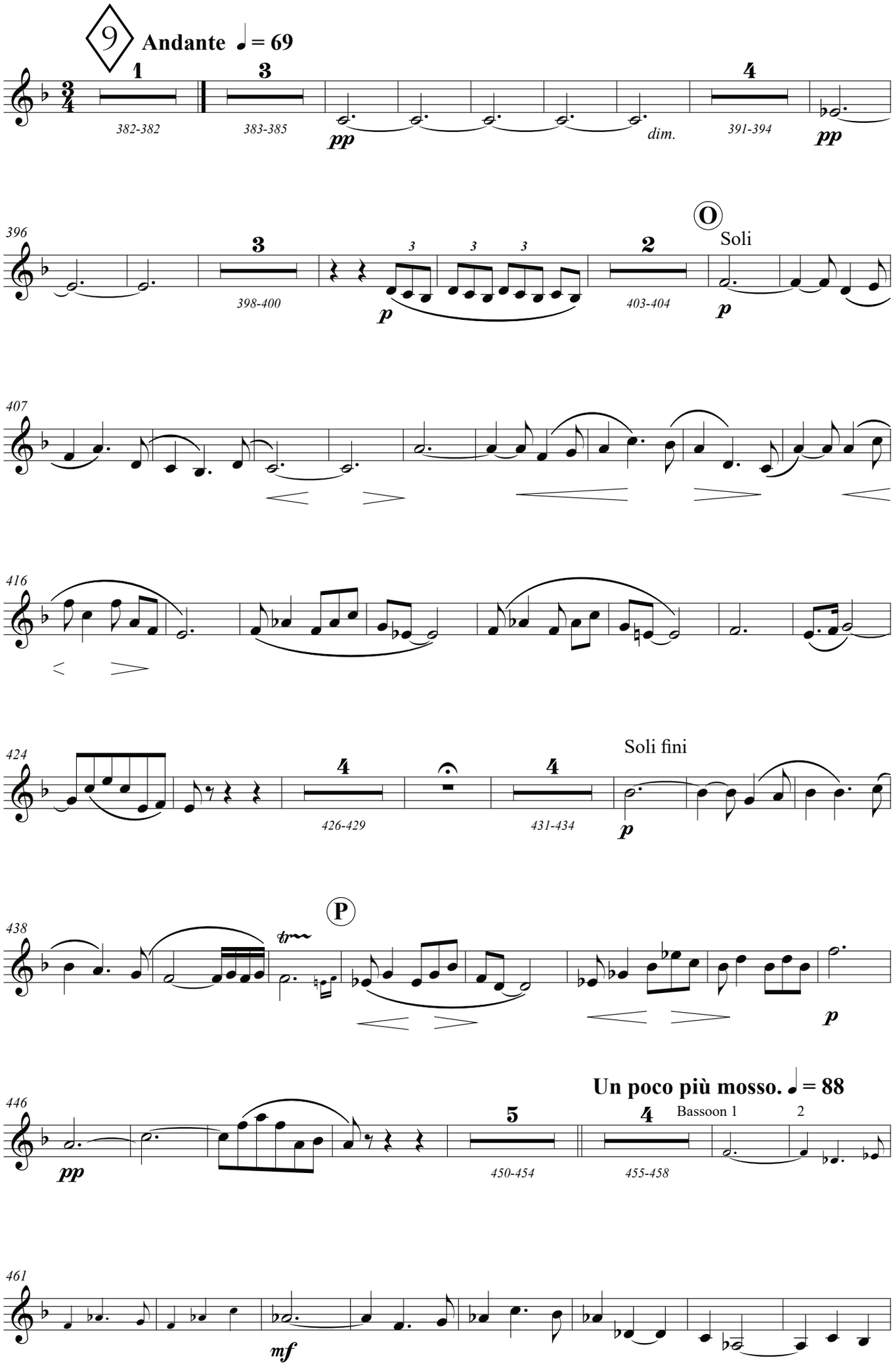
Clarinet 2


224
J
1
225-225
1
227-227
5
229-233
p
p
mf
Allegro con brio. ♩ = 120
5
237-241
mf
p
cresc.
f
252
Allegro assai vivace, all marcia. ♩ = 104
264
tr
ff
Muta in A
K
10
272-281
pp
287
294
L
3
295-297
mp
mf
303
cresc. poco a poco

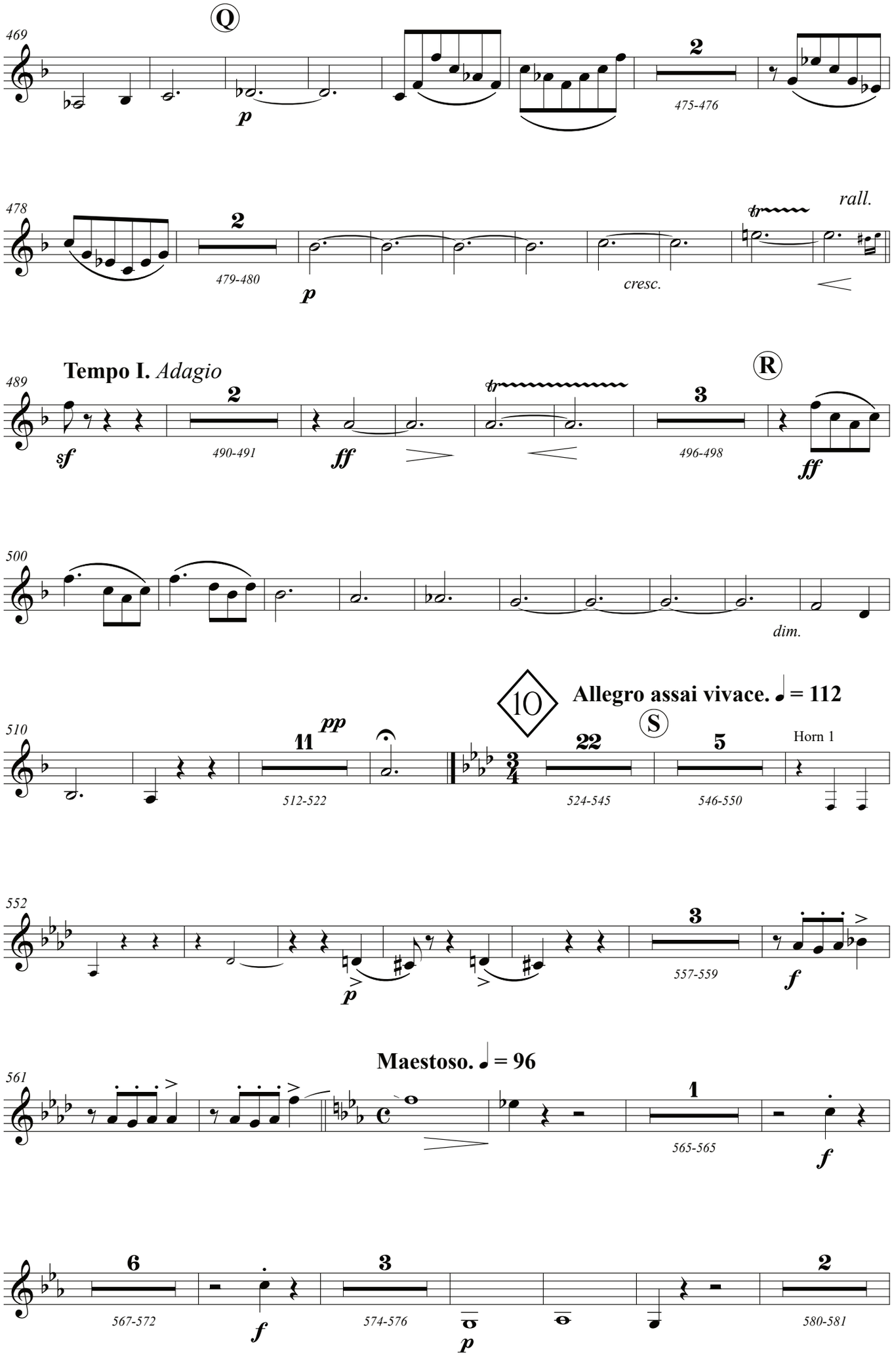
Clarinet 2


310
rit.
cresc.
ff
317
ff
323
rall.
tr
Moderato assai maestoso. ♩ = 86
328
1
329-329
sf
12
331-342
Trumpets
p
M
346
10
348-357
p
Allegro molto. ♩ = 132
cresc.
N
363
370
ff
tr
376
tr
rall.
1
380-380

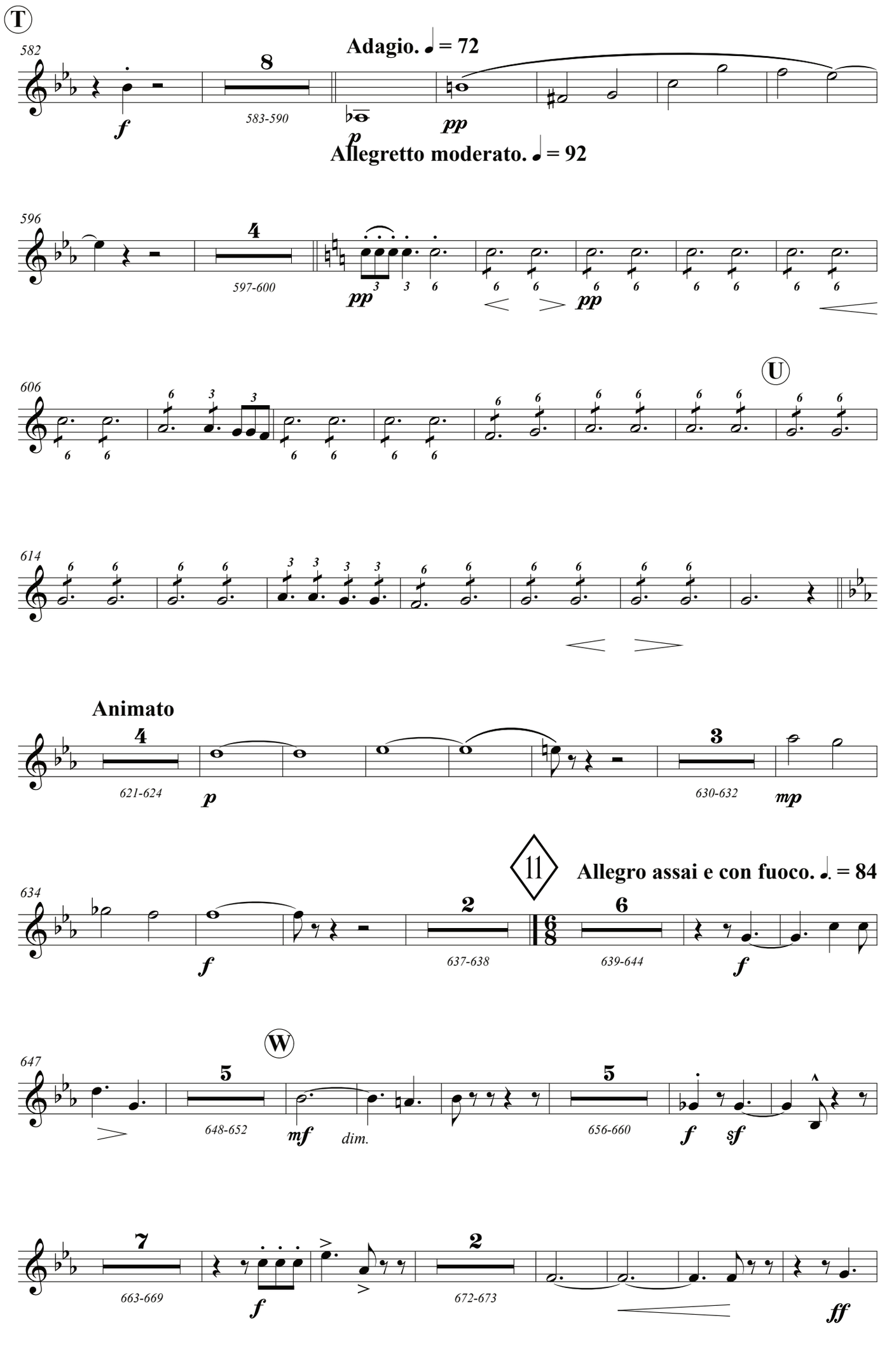
Clarinet 2


9
Andante ♩ = 69
1
382-382
3
383-385
pp
dim.
4
391-394
pp
396
3
398-400
p
3 3 3
2
403-404
O
Soli
p
407
416
424
4
426-429
4
431-434
Soli fini
p
438
P
tr
p
Un poco più mosso. ♩ = 88
446
pp
5
450-454
4
455-458
Bassoon 1
2
461
mf

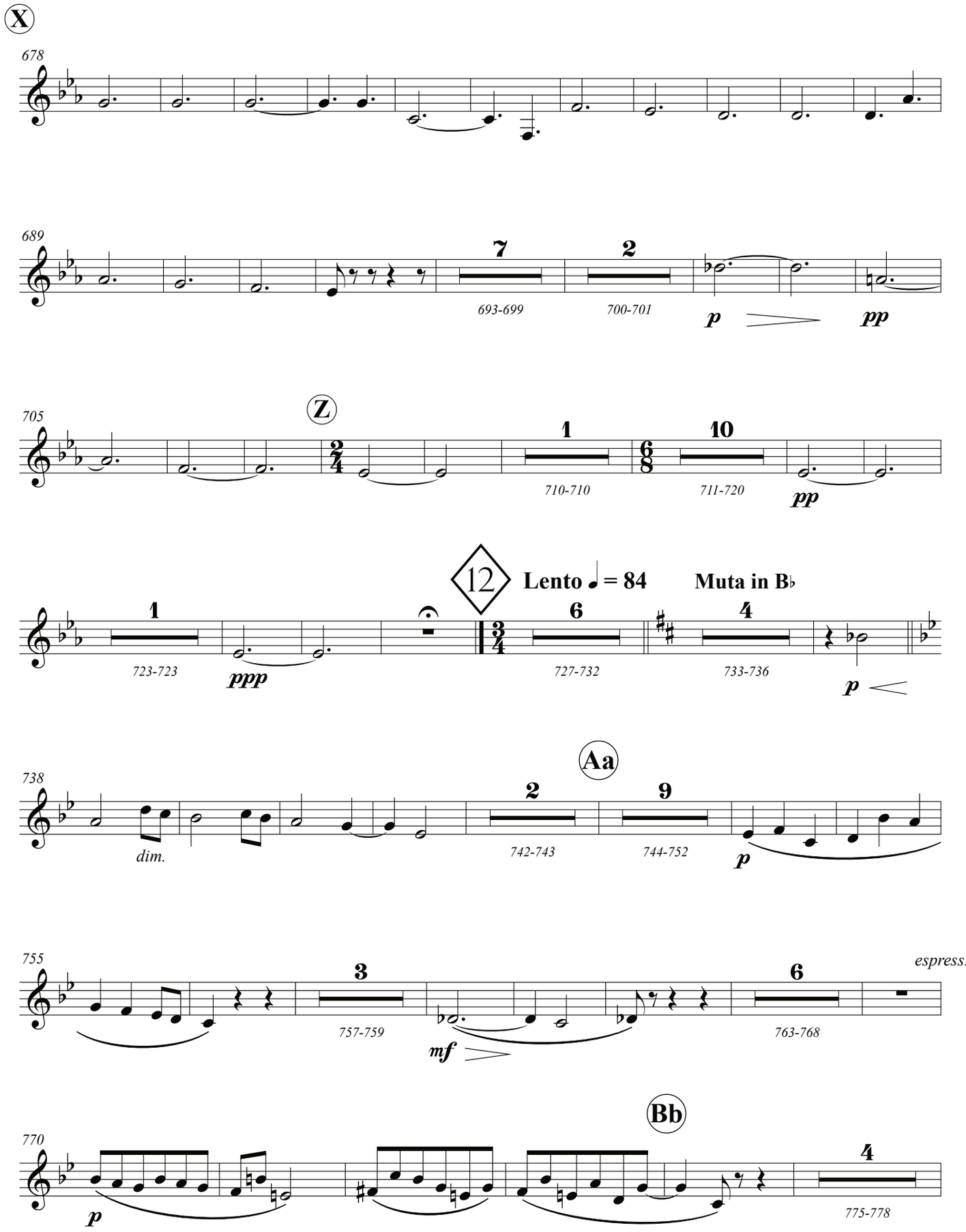
Clarinet 2


469
Q
p
2
475-476
478
2
479-480
p
rall.
cresc.
Tempo I. Adagio
489
sf
2
490-491
ff
R
3
496-498
ff
500
dim.
10
Allegro assai vivace. ♩ = 112
510
pp
11
512-522
S
22
524-545
5
546-550
Horn 1
552
p
3
557-559
f
Maestoso. ♩ = 96
561
1
565-565
f
6
567-572
f
3
574-576
p
2
580-581

Clarinet 2


T
582
Adagio. ♩ = 72
8
583-590
f
p
pp
Allegretto moderato. ♩ = 92
596
4
597-600
pp
pp
606
U
614
Animato
4
621-624
p
3
630-632
mp
11
Allegro assai e con fuoco. ♩. = 84
634
f
2
637-638
6
639-644
f
W
647
5
648-652
mf
dim.
5
656-660
f
sf
7
663-669
f
2
672-673
ff

Clarinet 2


X
678
689
7
693-699
2
700-701
p
pp
705
Z
1
710-710
10
711-720
pp
12
Lento ♩ = 84
Muta in B♭
1
723-723
ppp
6
727-732
4
733-736
p
Aa
738
dim.
2
742-743
9
744-752
p
755
3
757-759
mf
6
763-768
espress.
Bb
770
p
4
775-778

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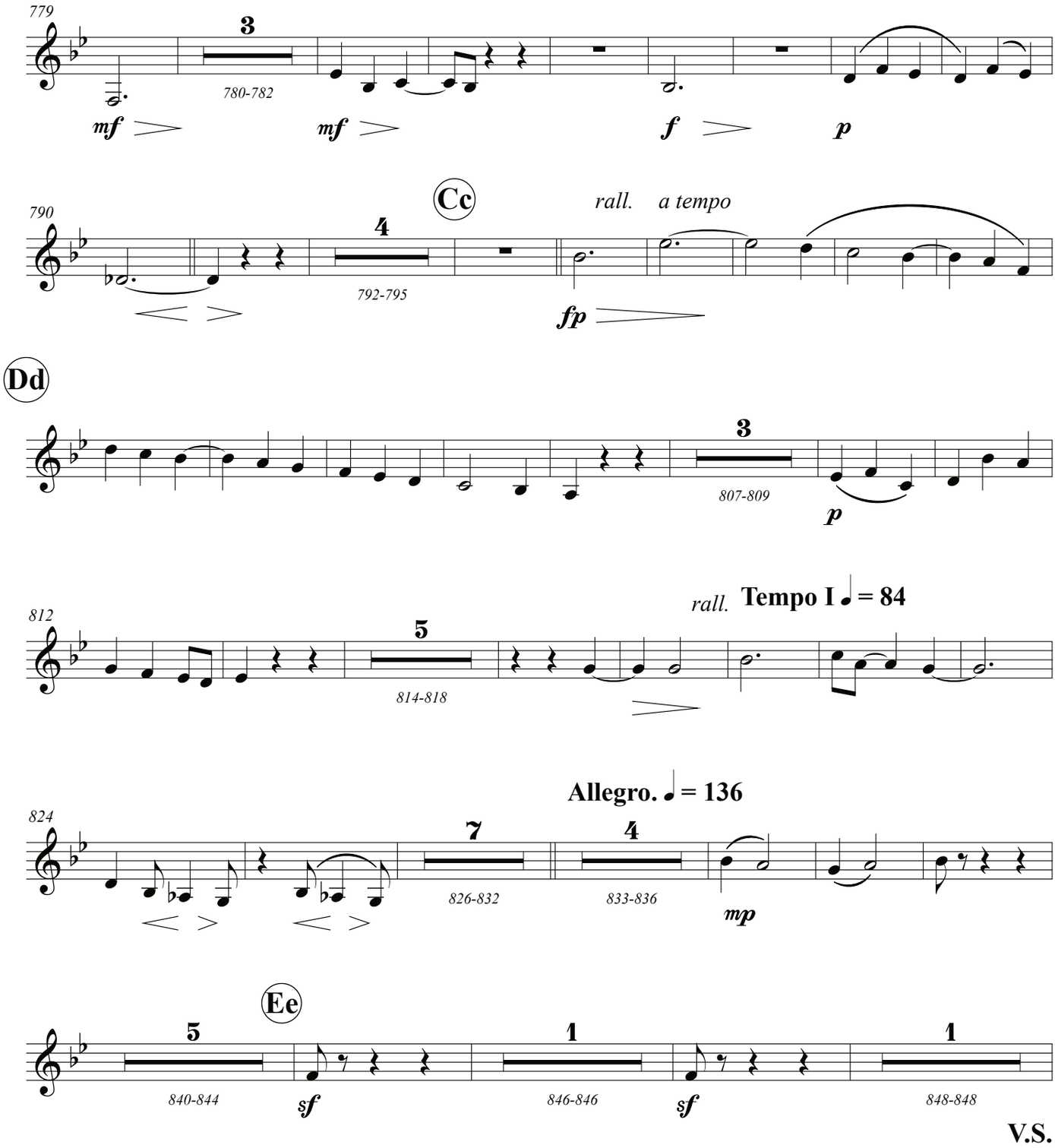
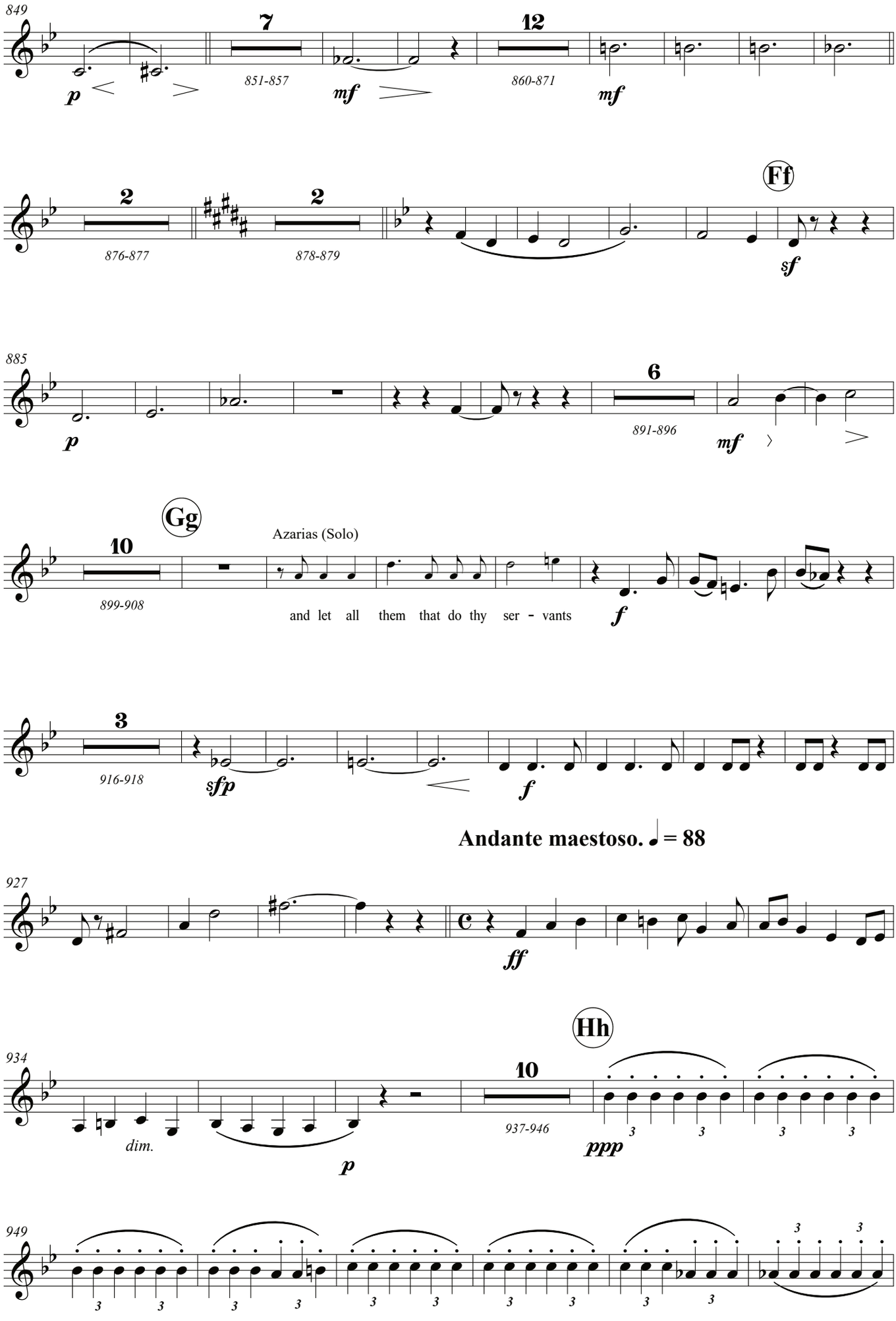
Clarinet 2

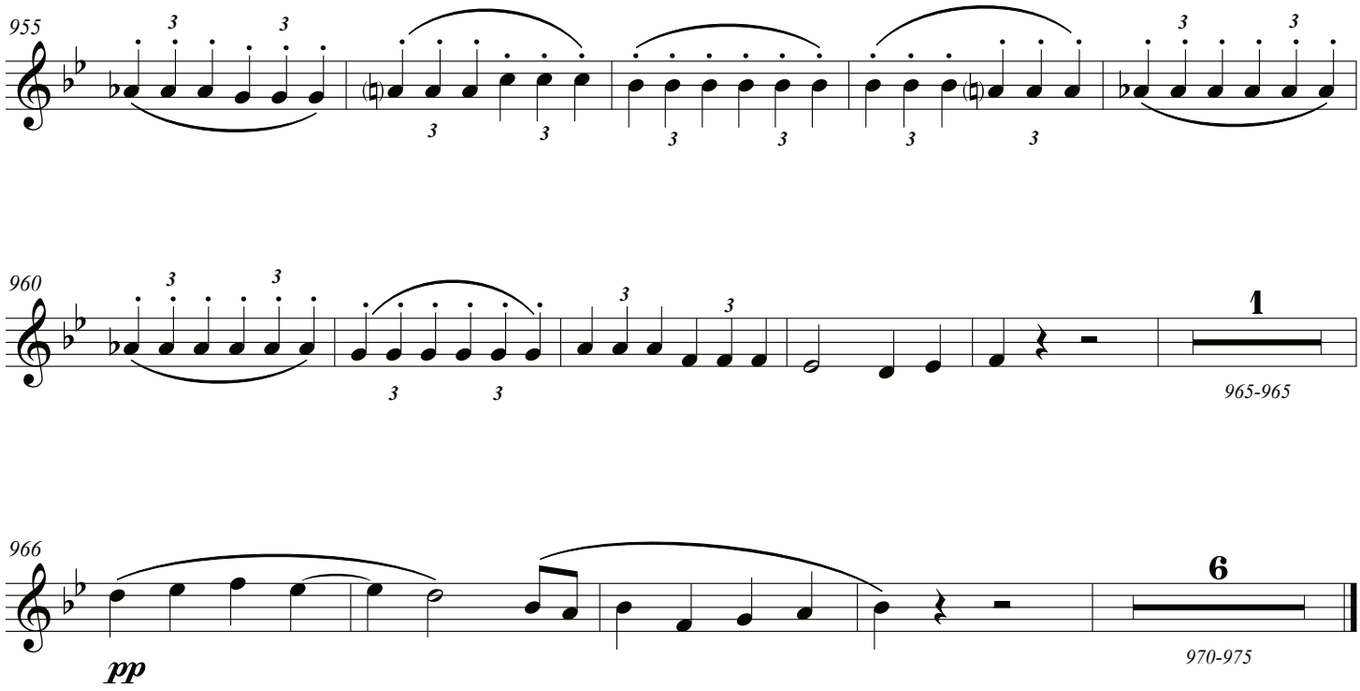


V.S.

Clarinet 2


849
7
851-857
12
860-871
p
mf
mf
2
876-877
2
878-879
Ff
sf
885
6
891-896
p
mf
Gg
10
899-908
Azarias (Solo)
and let all them that do thy ser - vants
f
3
916-918
sfp
f
Andante maestoso. ♩ = 88
927
ff
Hh
934
10
937-946
dim.
p
ppp
949

Clarinet 2



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Clarinet 2

13 **Adagio religioso.** ♩ = 72

Muta in B♭

20 Jj 11

977-996 *997-1007*

Sopranos

whom I have cho -

Un poco più mosso.

1012

sen have cho - sen.

pp

Tempo I. ♩ = 72 Kk Ll

1019

2 18 25 2

1021-1022 *1023-1040* *1041-1065* *1066-1067*

Soprano I

He,

Un poco più mosso.

1069

3

1074-1076

that I am He

pp

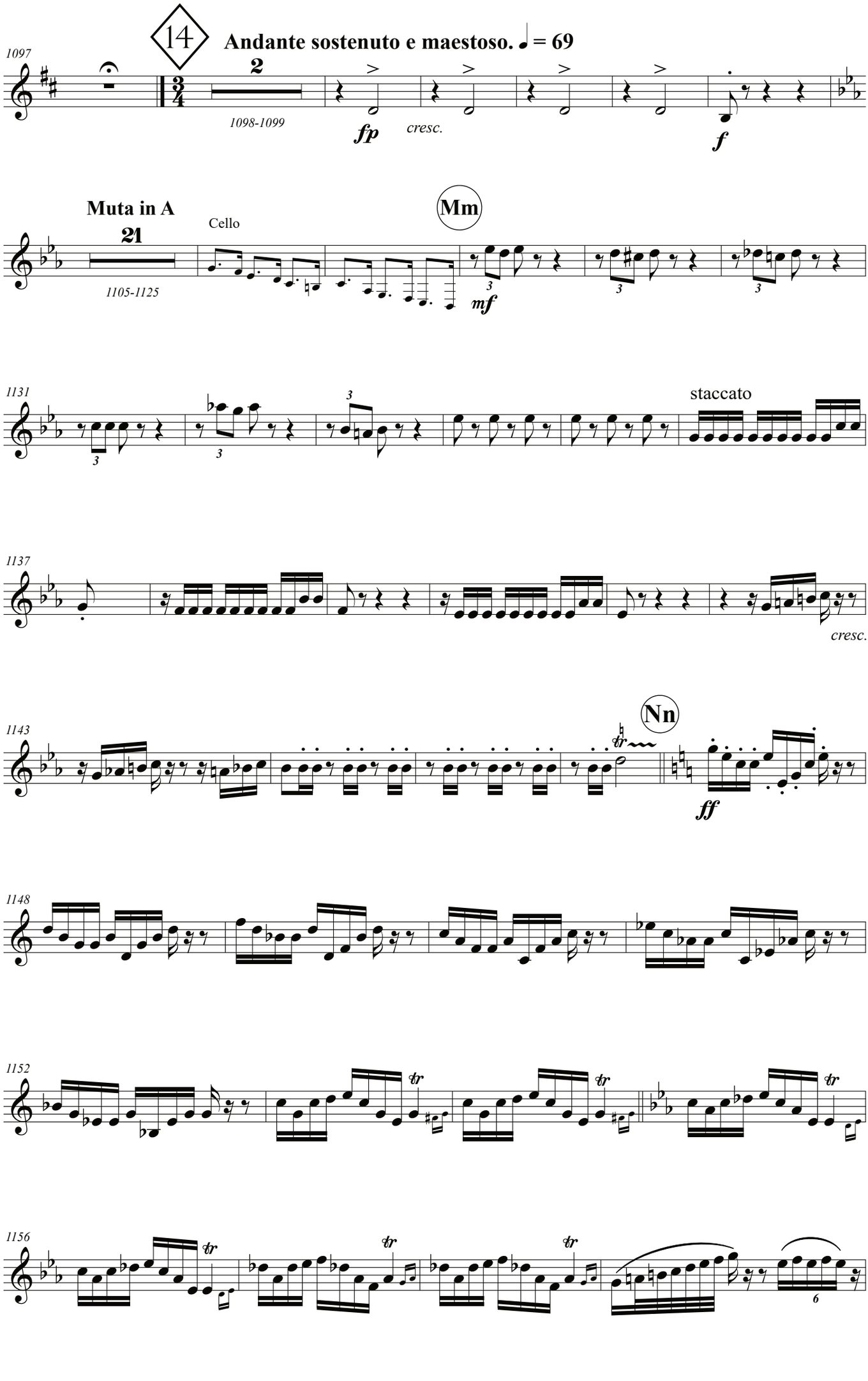
Tempo I. ♩ = 72

1079

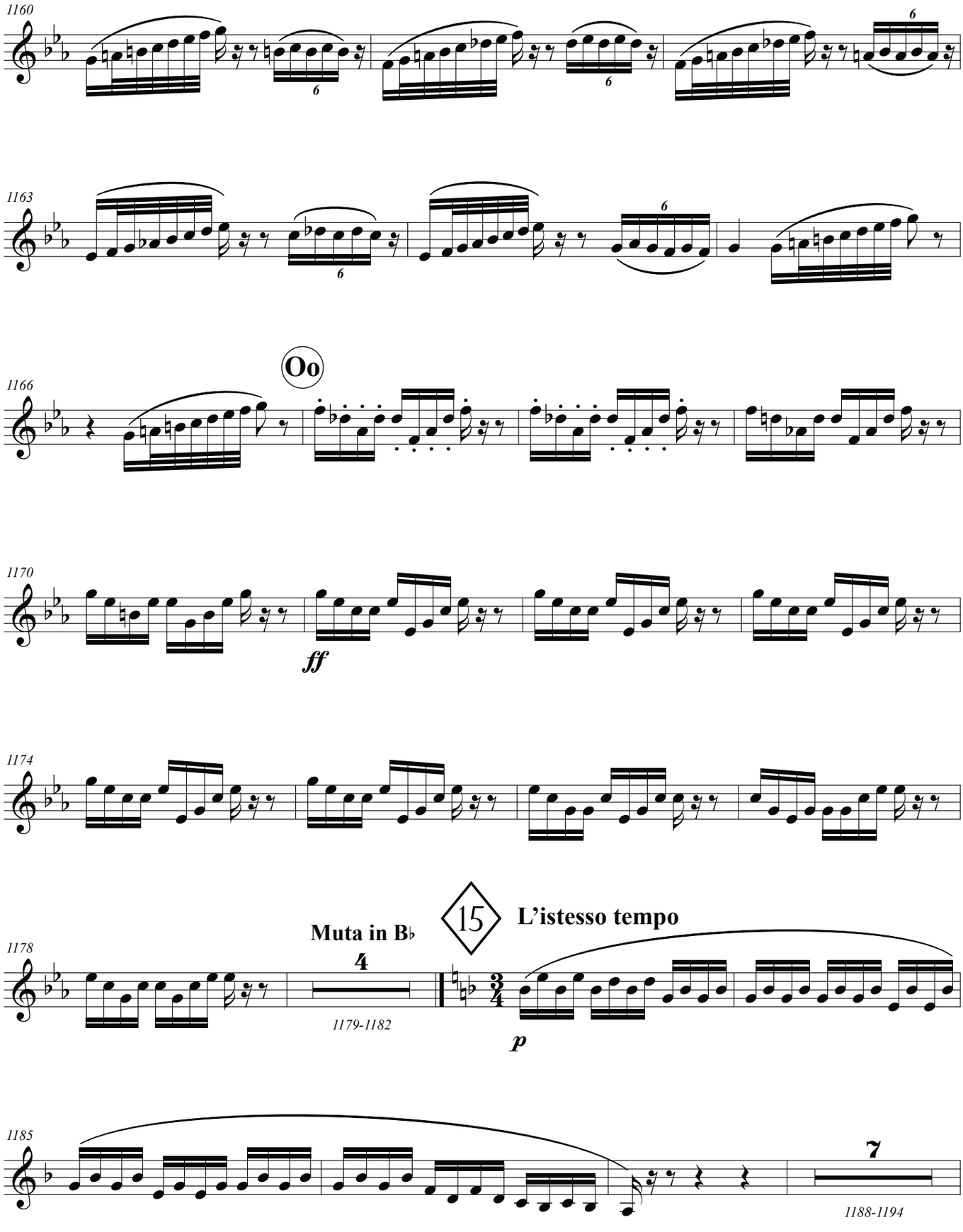
2 10

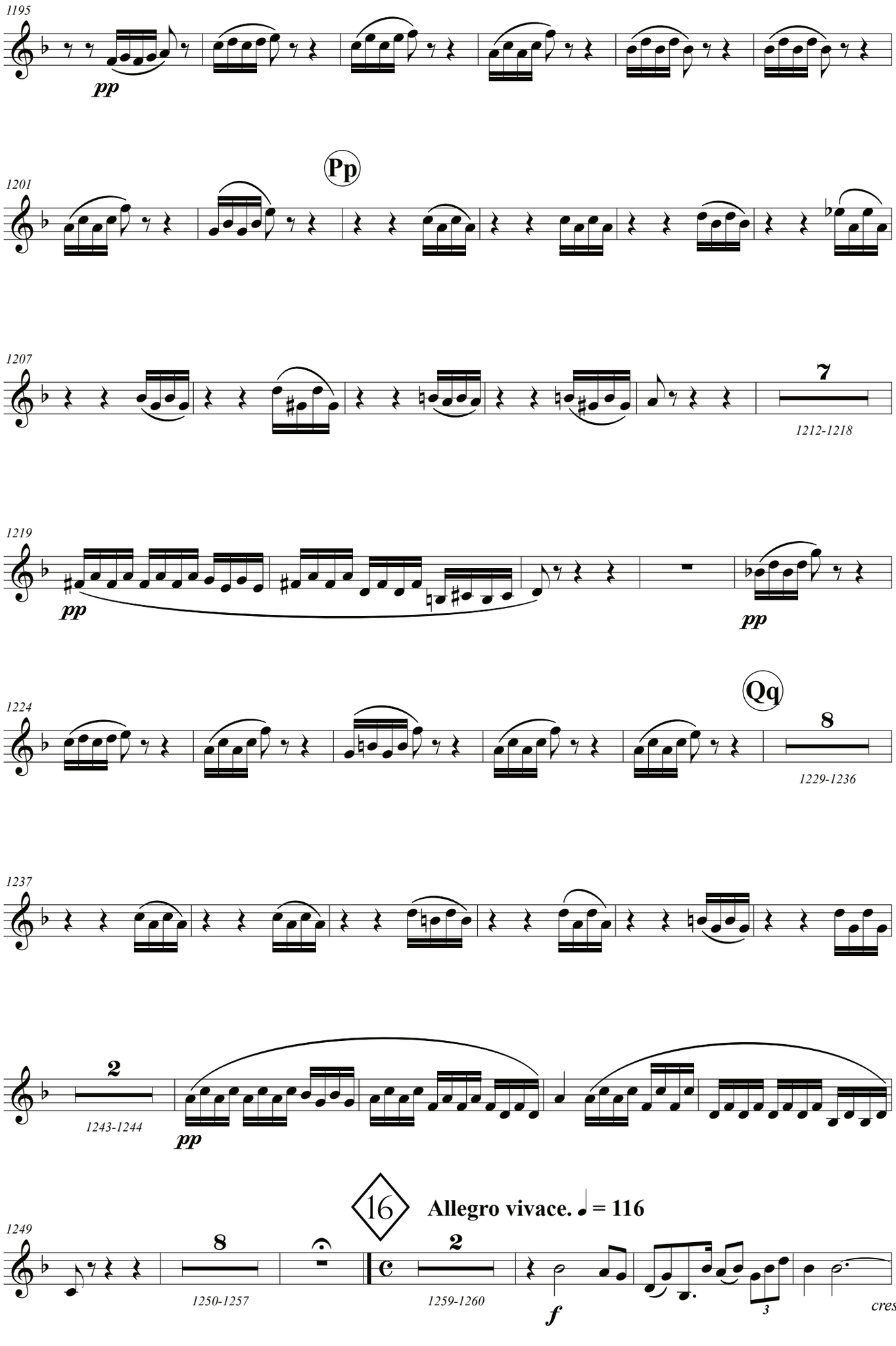
1083-1084 *1087-1096*

Clarinet 2

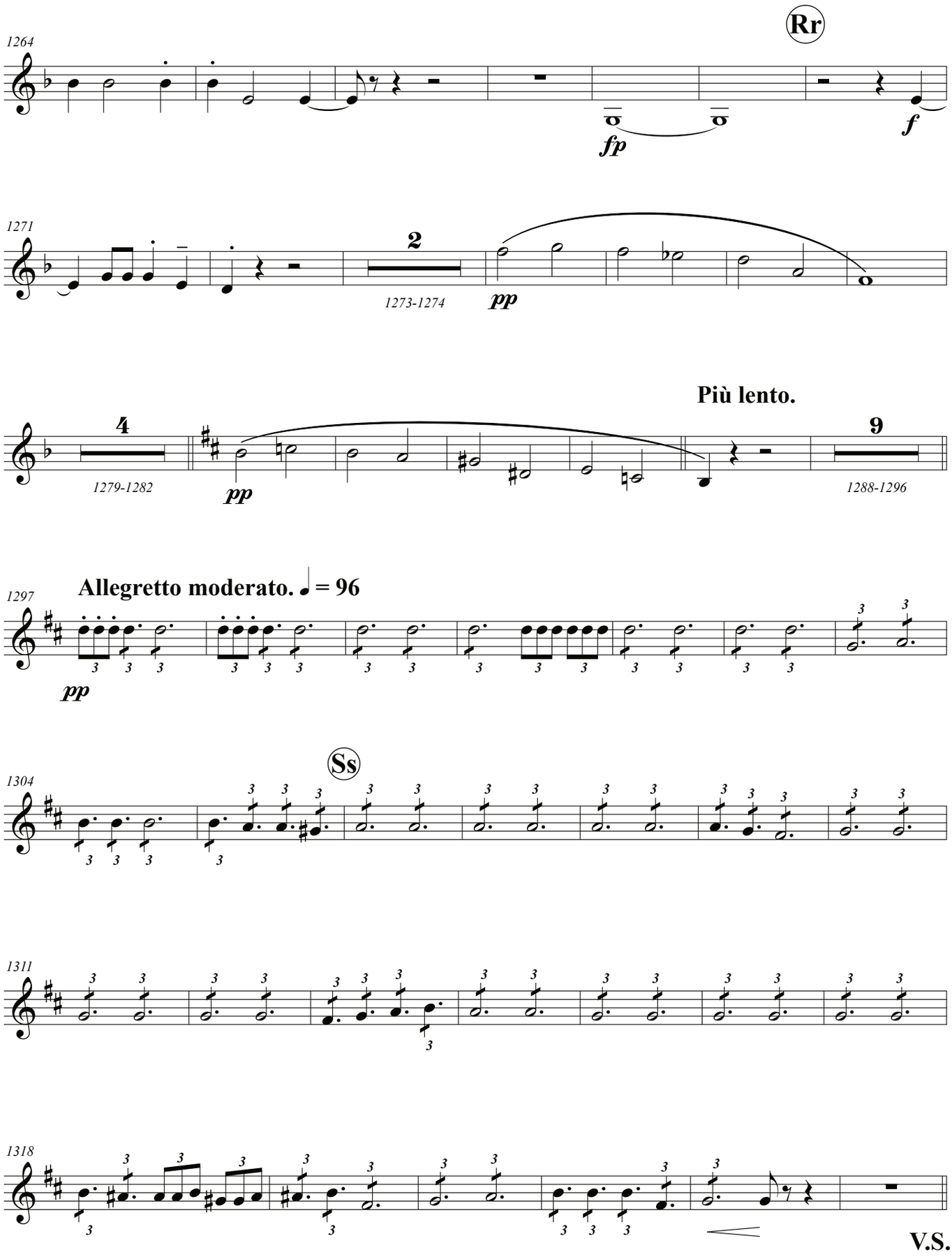

14
Andante sostenuto e maestoso. ♩ = 69
1097
2
1098-1099
fp
cresc.
f
Muta in A
21
1105-1125
Cello
Mm
mf
1131
staccato
1137
cresc.
1143
Nn
ff
1148
1152
1156
6

Clarinet 2

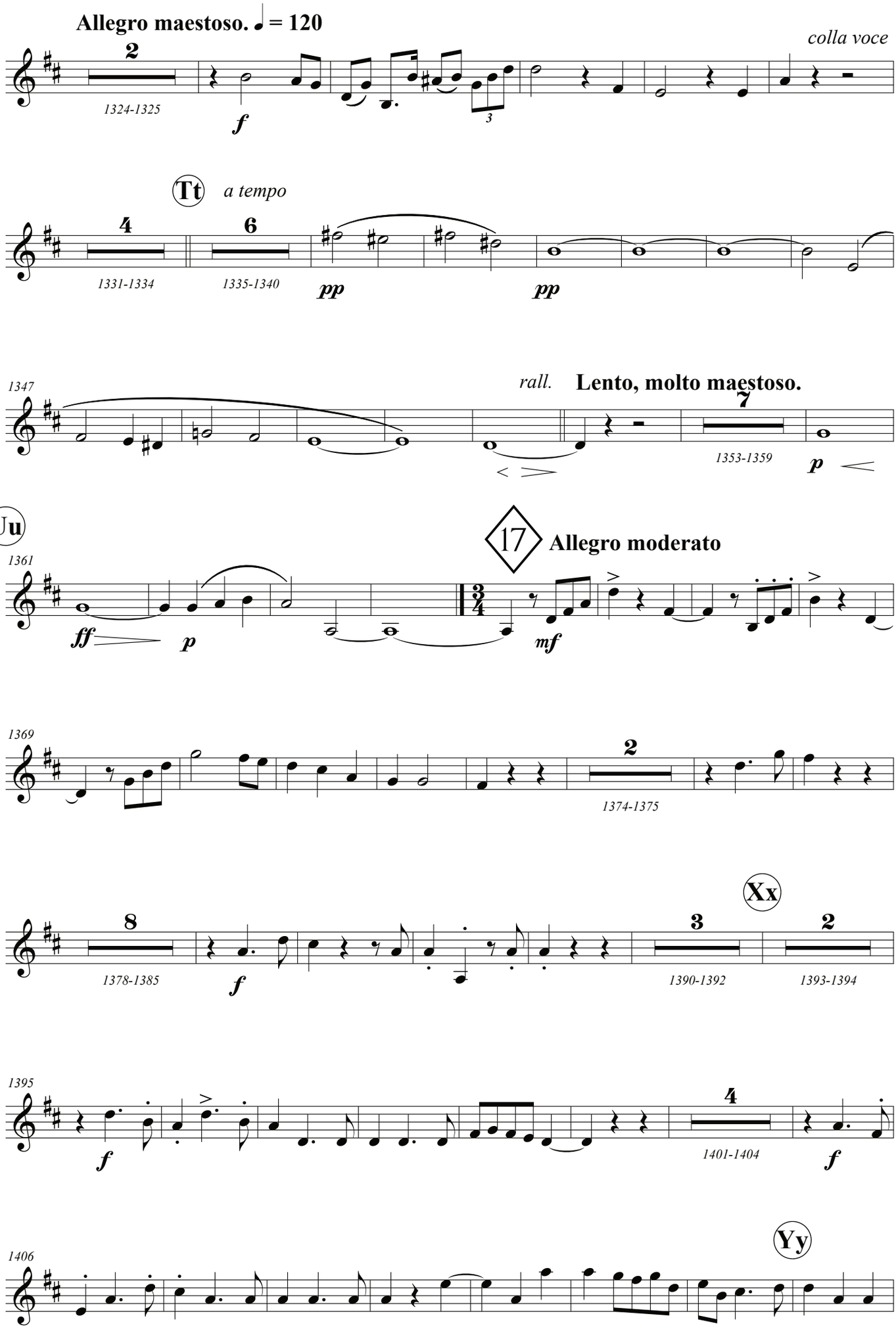

1160
1163
1166
Oo
1170
ff
1174
1178
Muta in B♭
4
1179-1182
15
L'istesso tempo
p
1185
7
1188-1194


1195
pp
Pp
1201
1207
7
1212-1218
1219
pp
pp
Qq
1224
8
1229-1236
1237
2
1243-1244
pp
16
Allegro vivace. ♩ = 116
1249
8
1250-1257
2
1259-1260
f
3
cresc.

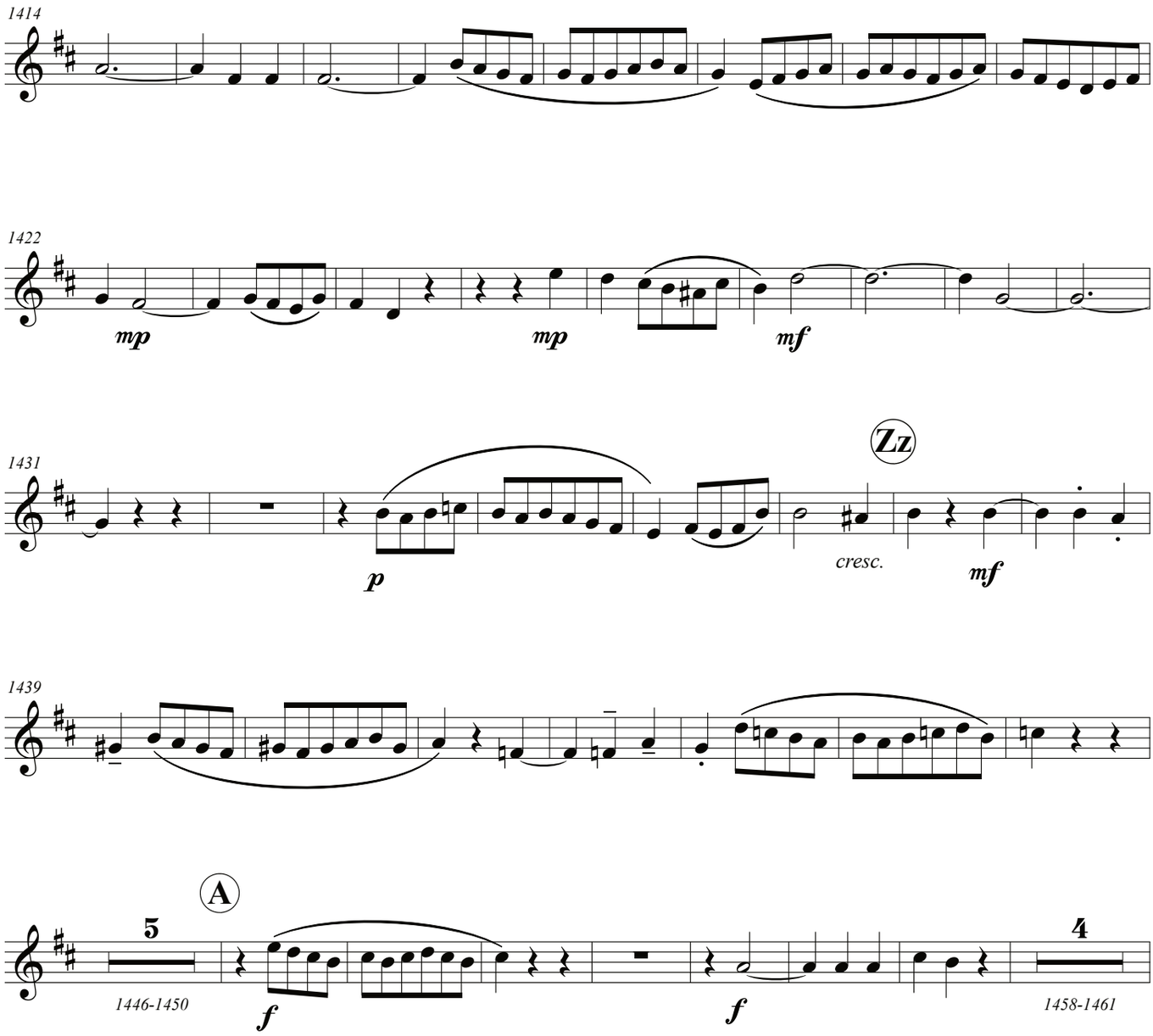
Clarinet 2


Rr
1264
fp
f
1271
2
1273-1274
pp
Più lento.
4
1279-1282
pp
9
1288-1296
1297
Allegretto moderato. ♩ = 96
pp
Ss
1304
1311
1318
V.S.

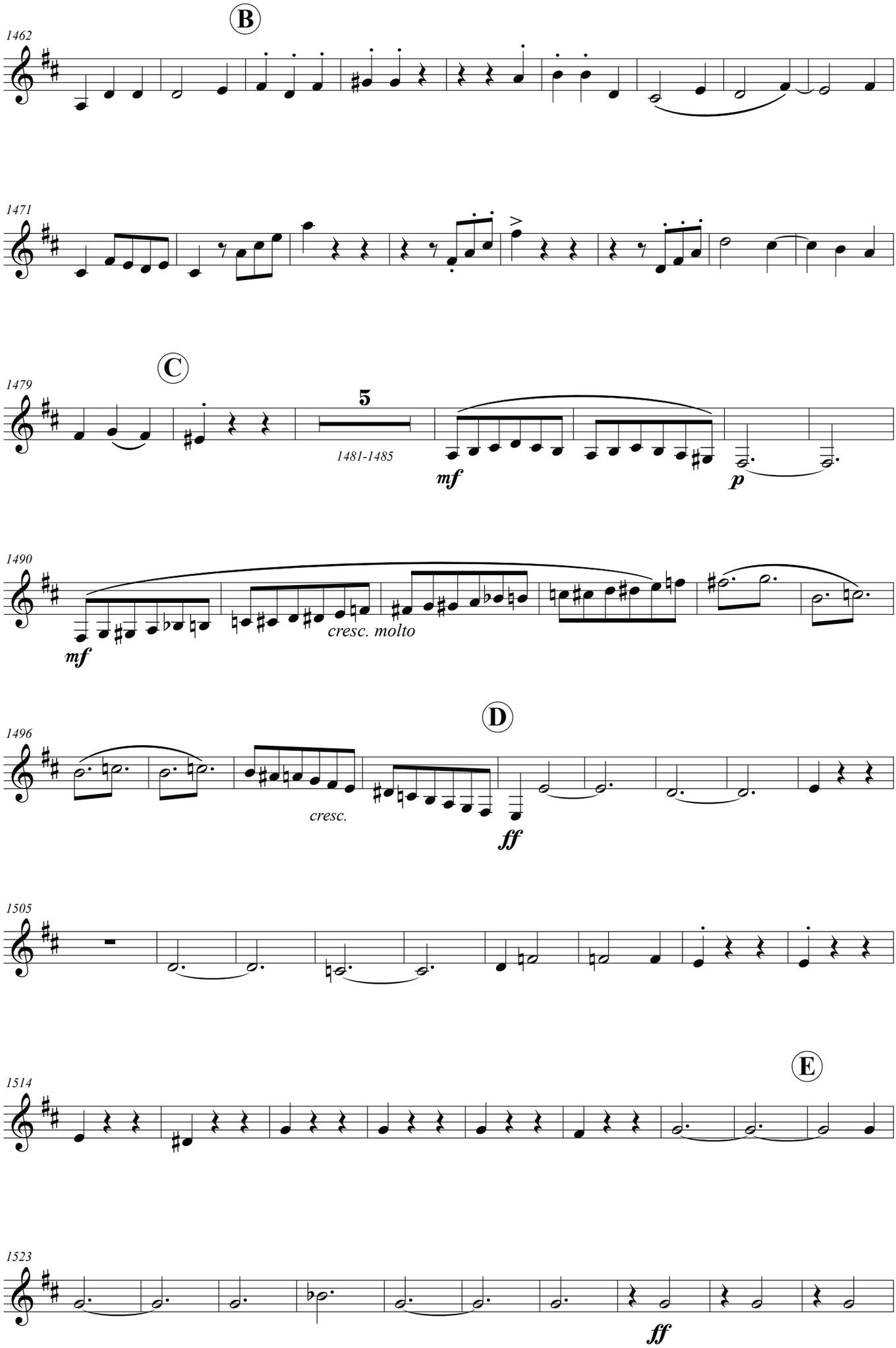
Clarinet 2


Allegro maestoso. ♩ = 120
colla voce
2
1324-1325
f
3
Tt
a tempo
4
1331-1334
6
1335-1340
pp
pp
1347
rall.
Lento, molto maestoso.
7
1353-1359
p
Uu
17
Allegro moderato
1361
ff
p
3/4
mf
1369
2
1374-1375
Xx
8
1378-1385
f
3
1390-1392
2
1393-1394
1395
f
4
1401-1404
f
Yy
1406

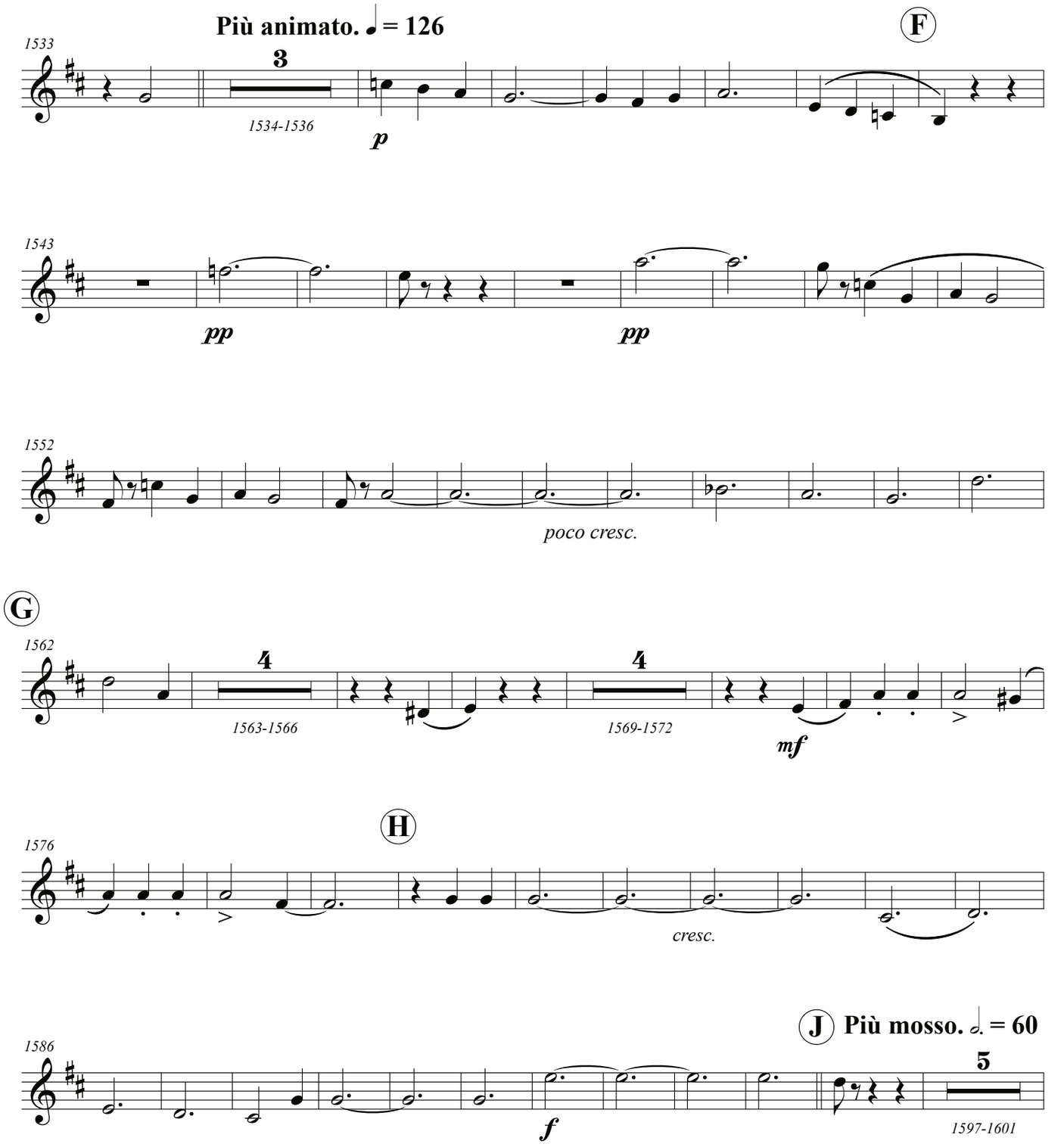
Clarinet 2


1414
1422
mp
mp
mf
1431
Zz
p
cresc.
mf
1439
A
5
1446-1450
f
f
4
1458-1461

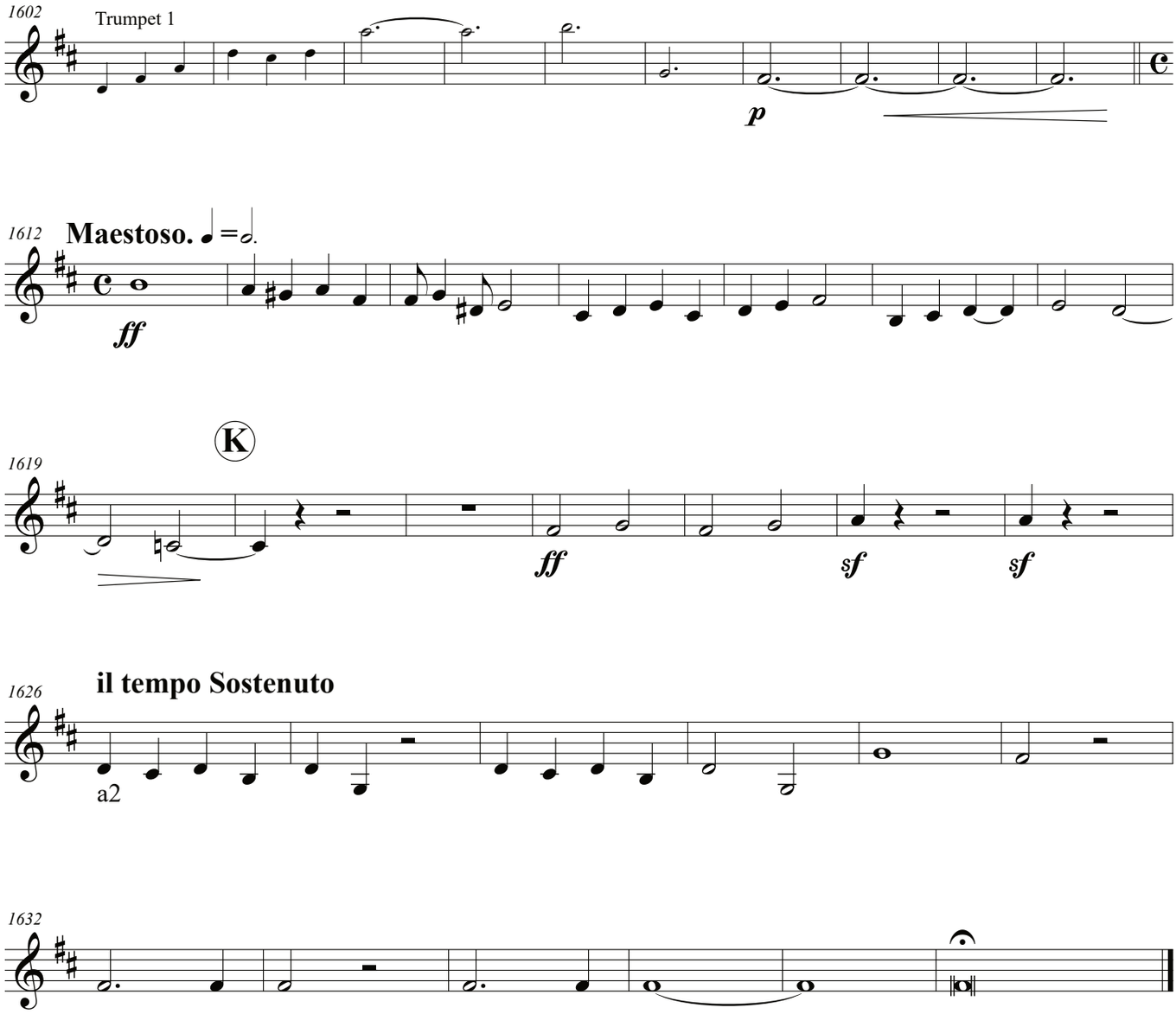
Clarinet 2


B
1462
1471
C
1479
5
1481-1485
mf
p
1490
mf
cresc. molto
D
1496
cresc.
ff
1505
E
1514
1523
ff

Clarinet 2


Più animato. ♩ = 126
F
1533
3
1534-1536
p
1543
pp
pp
1552
poco cresc.
G
1562
4
1563-1566
4
1569-1572
mf
H
1576
cresc.
J Più mosso. 𝅗𝅥. = 60
1586
f
5
1597-1601

Clarinet 2


1602
Trumpet 1
p
1612
Maestoso.
ff
K
1619
ff
sf
sf
1626
il tempo Sostenuto
a2
1632

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