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

CONTRABASS

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

Professor of Music
University of Minnesota - School of Music
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

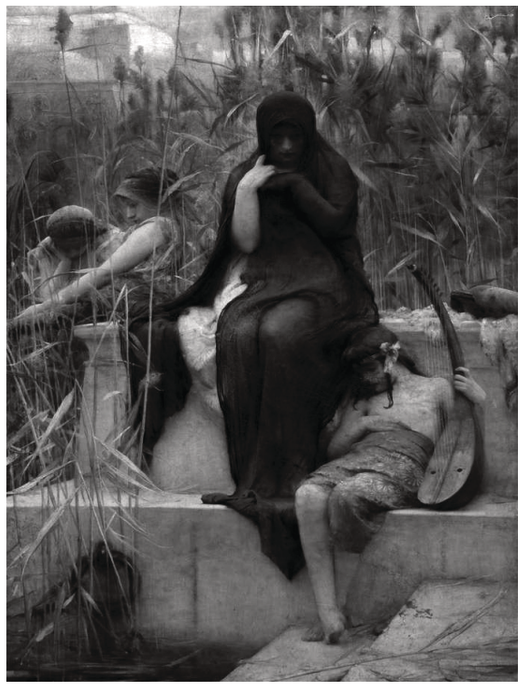
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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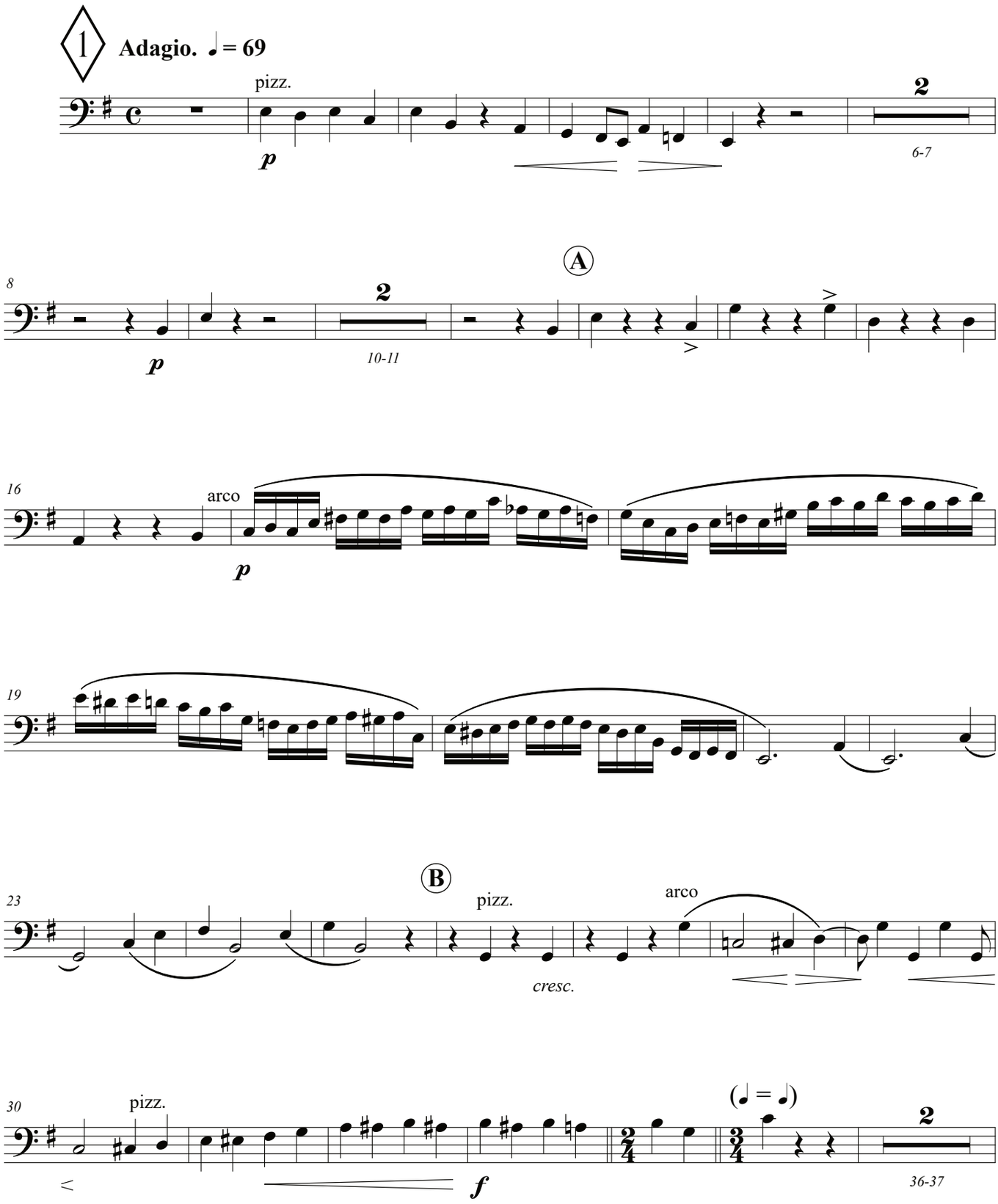
Contrabass

PART I

BY THE WATERS OF BABYLON



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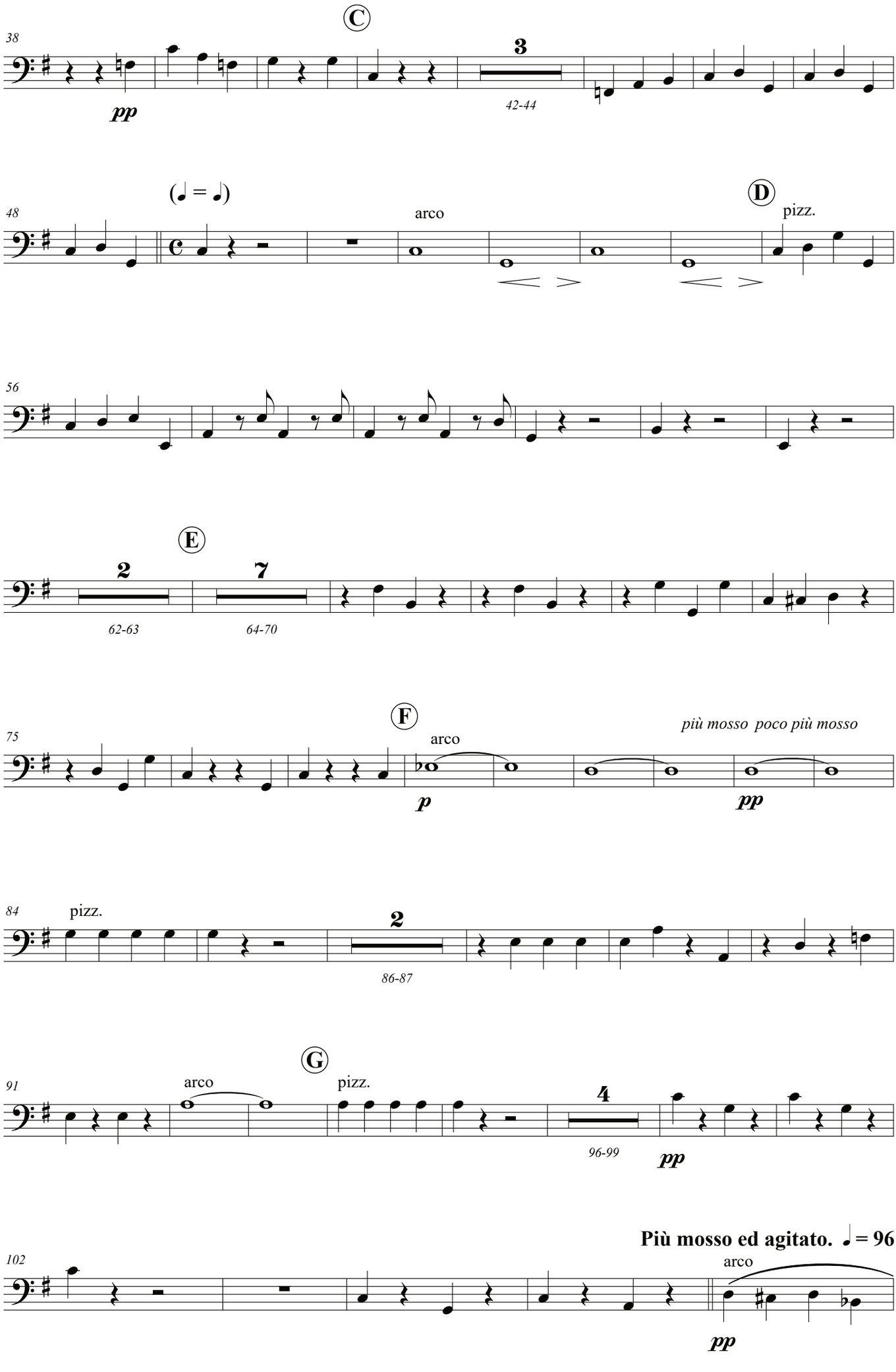
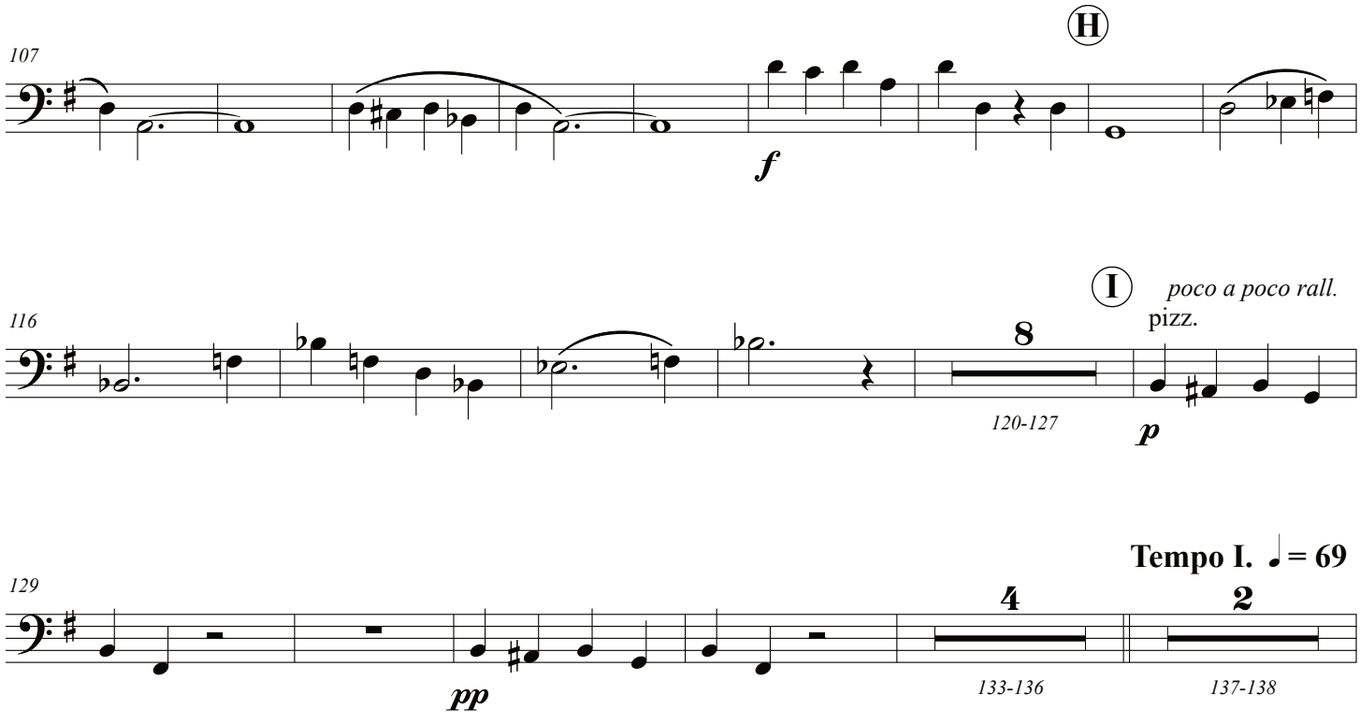
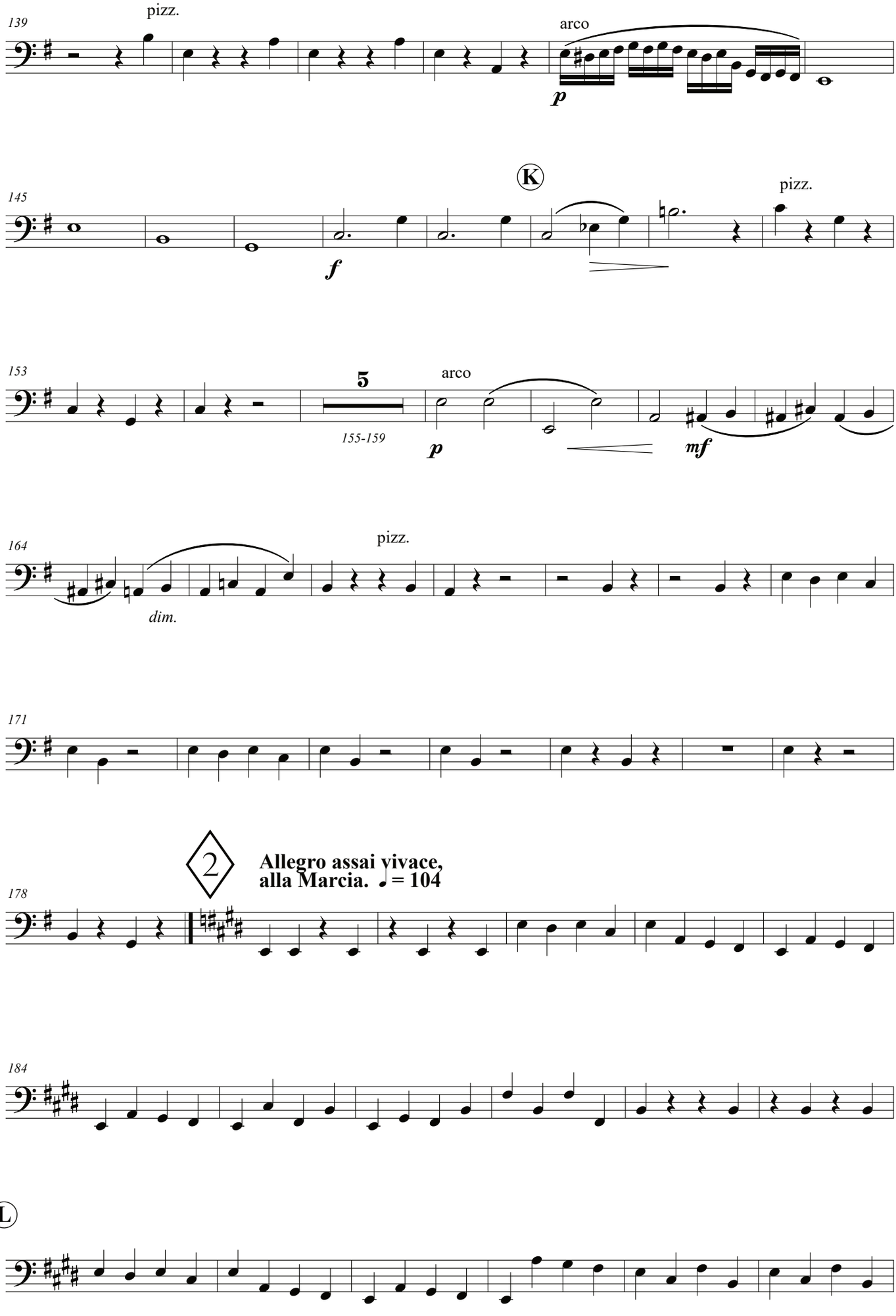
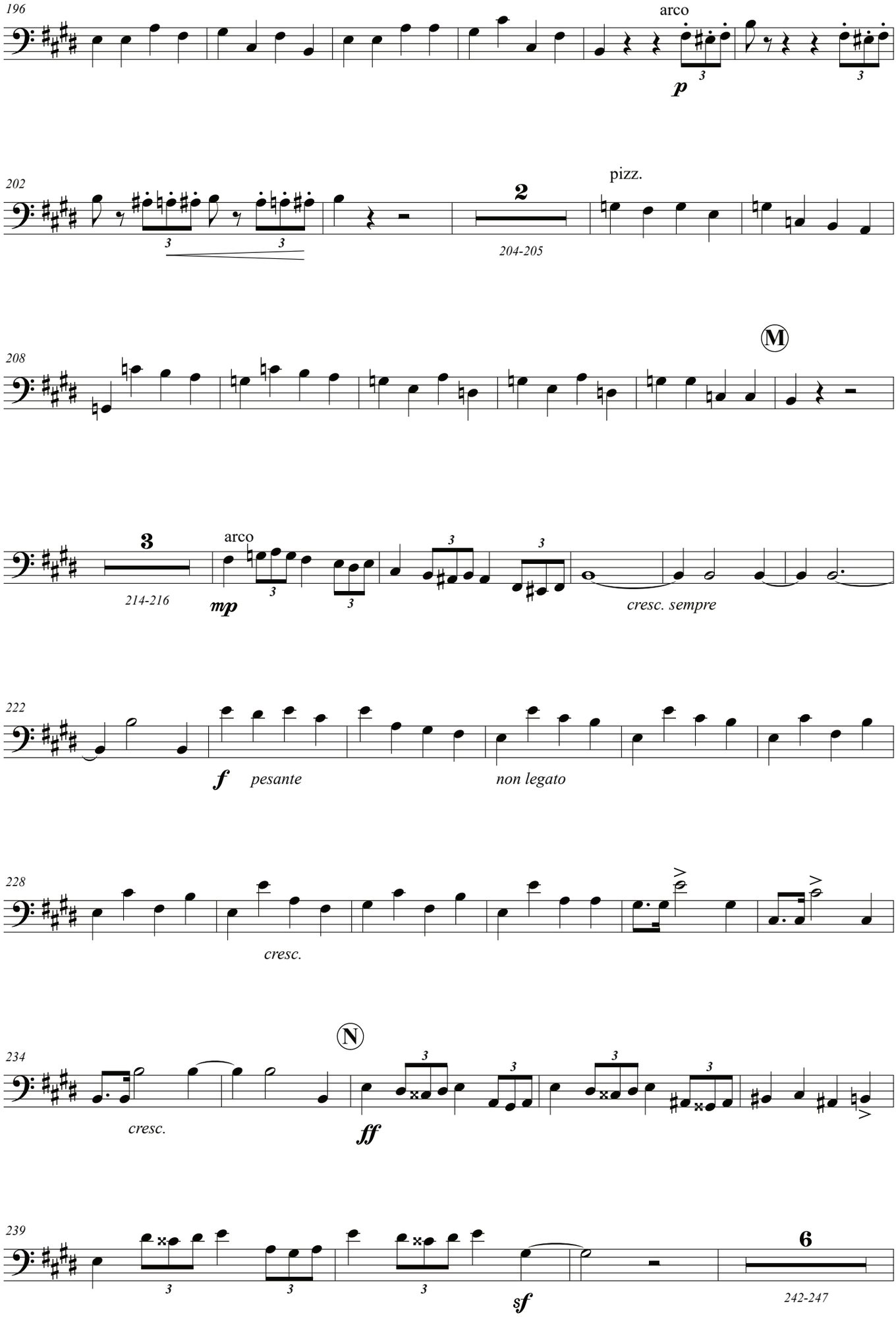

C
38
3
pp
42-44
(♩ = ♩)
48
arco
D
pizz.
56
E
2
7
62-63
64-70
F
75
arco
più mosso poco più mosso
p
pp
84
pizz.
2
86-87
G
91
arco
pizz.
4
96-99
pp
Più mosso ed agitato. ♩ = 96
102
arco
pp

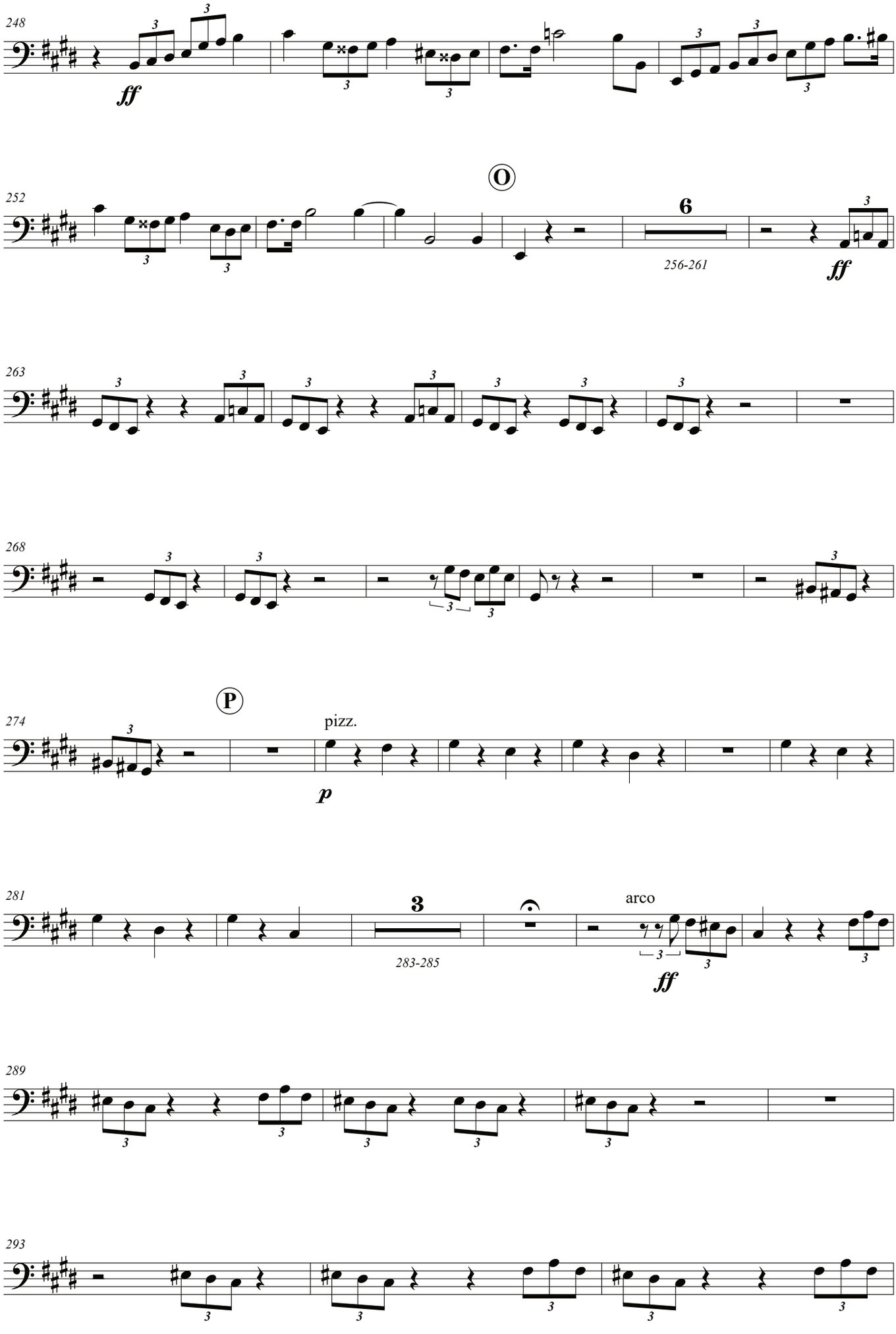
Contrabass


107
H
f
116
I
poco a poco rall.
pizz.
8
120-127
p
Tempo I. ♩= 69
129
4
2
pp
133-136
137-138

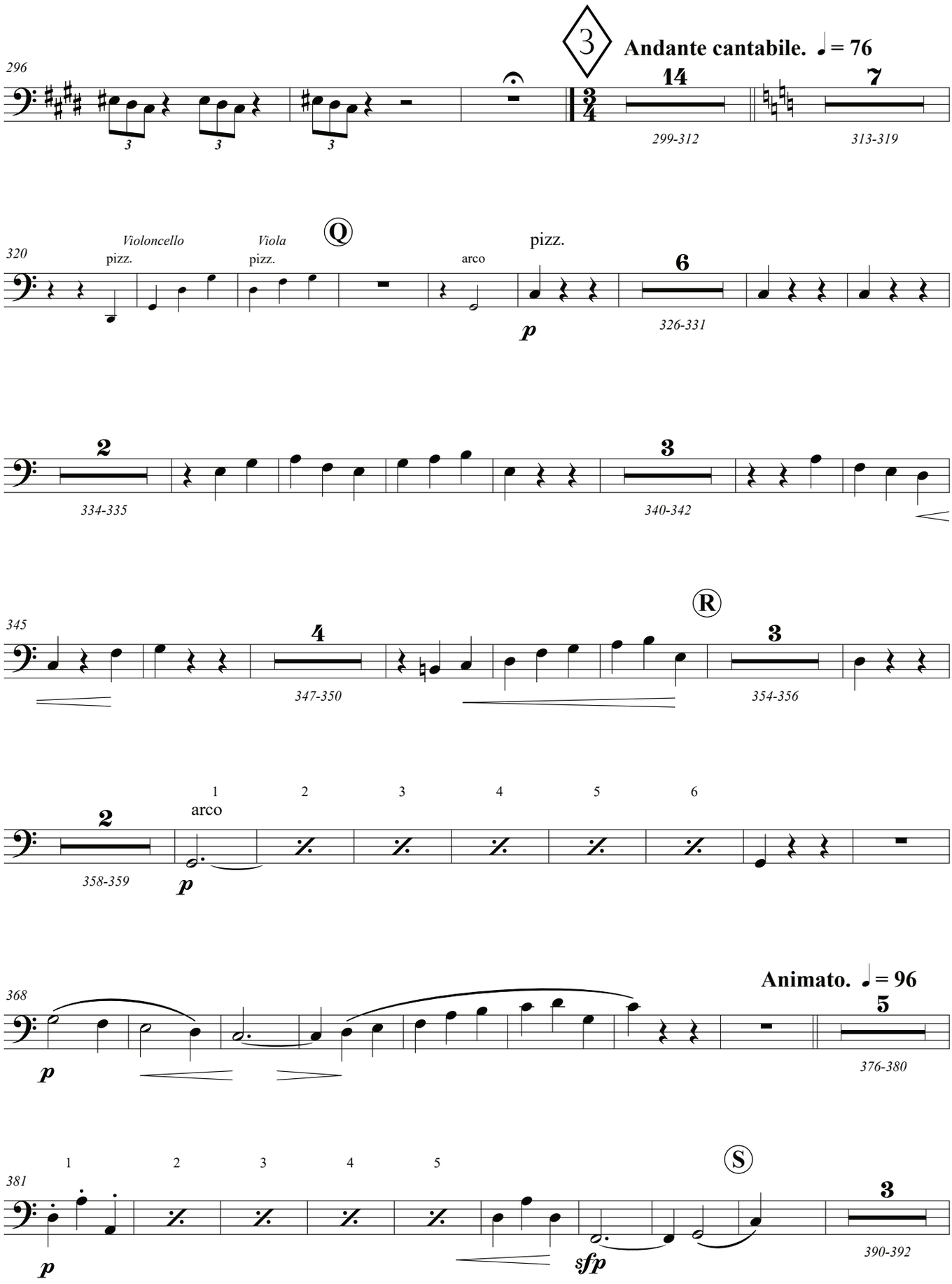

139
pizz.
arco
p
145
K
pizz.
f
153
5
155-159
arco
p
mf
164
pizz.
dim.
171
2
Allegro assai vivace,
alla Marcia. ♩ = 104
178
184
L


196
arco
p
202
pizz.
2
204-205
208
M
3
214-216
arco
mp
cresc. sempre
222
f
pesante
non legato
228
cresc.
234
N
cresc.
ff
239
6
sf
242-247

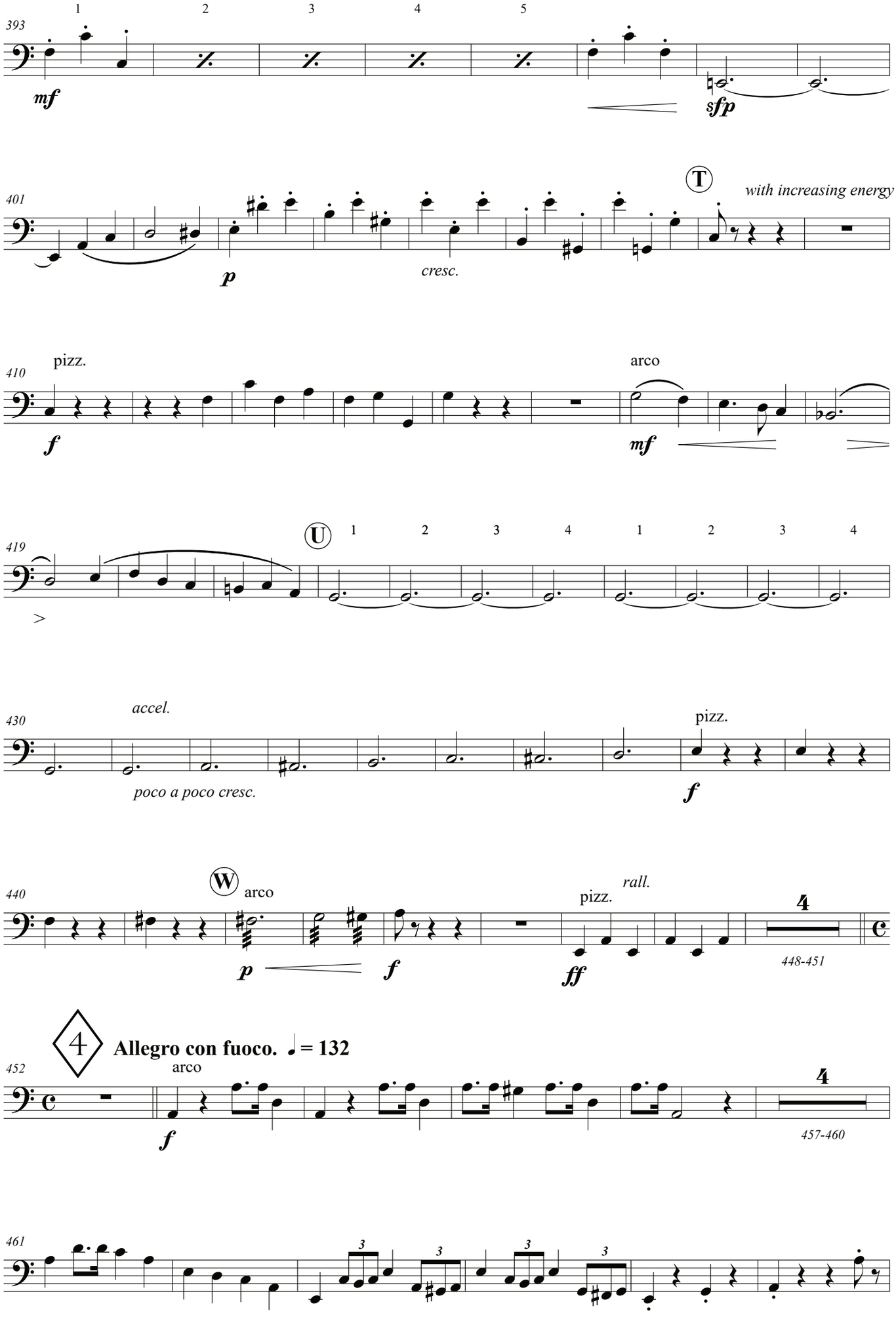
Contrabass


248
ff
252
O
6
256-261
ff
263
268
274
P
pizz.
p
281
3
283-285
arco
ff
289
293

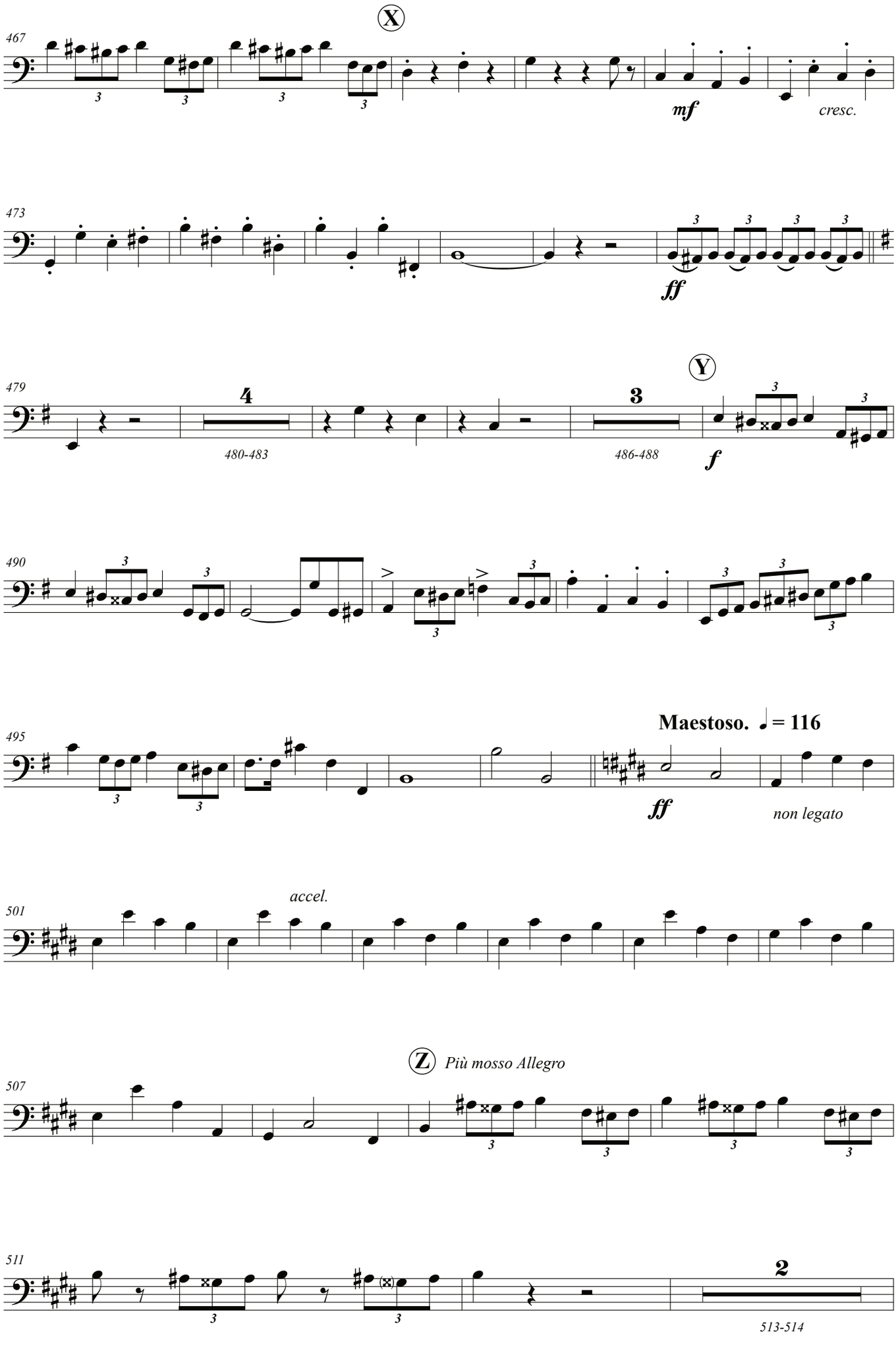
Contrabass


3
Andante cantabile. ♩= 76
296
14
299-312
7
313-319
320
Violoncello
pizz.
Viola
pizz.
Q
arco
pizz.
p
6
326-331
2
334-335
3
340-342
345
R
4
347-350
3
354-356
2
358-359
1
arco
2
3
4
5
6
p
Animato. ♩= 96
368
5
376-380
p
381
1
2
3
4
5
S
3
390-392
p
sfp

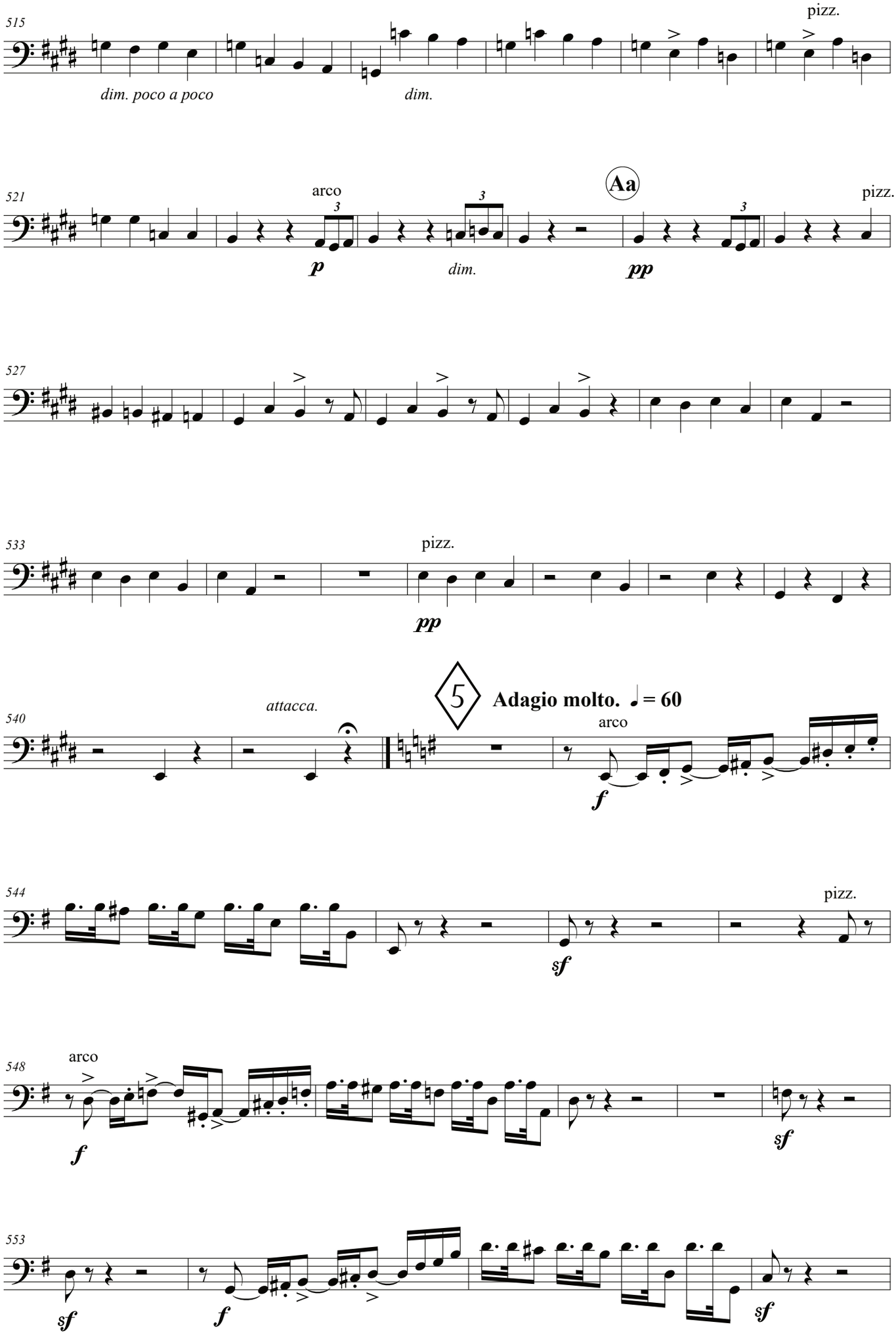
Contrabass


393
1 2 3 4 5
mf
sfp
401
T
with increasing energy
p
cresc.
410
pizz.
f
arco
mf
419
U
1 2 3 4 1 2 3 4
>
430
accel.
poco a poco cresc.
pizz.
f
440
W
arco
p
f
rall.
pizz.
ff
4
448-451
4
Allegro con fuoco. ♩ = 132
452
arco
f
4
457-460
461
3 3 3 3

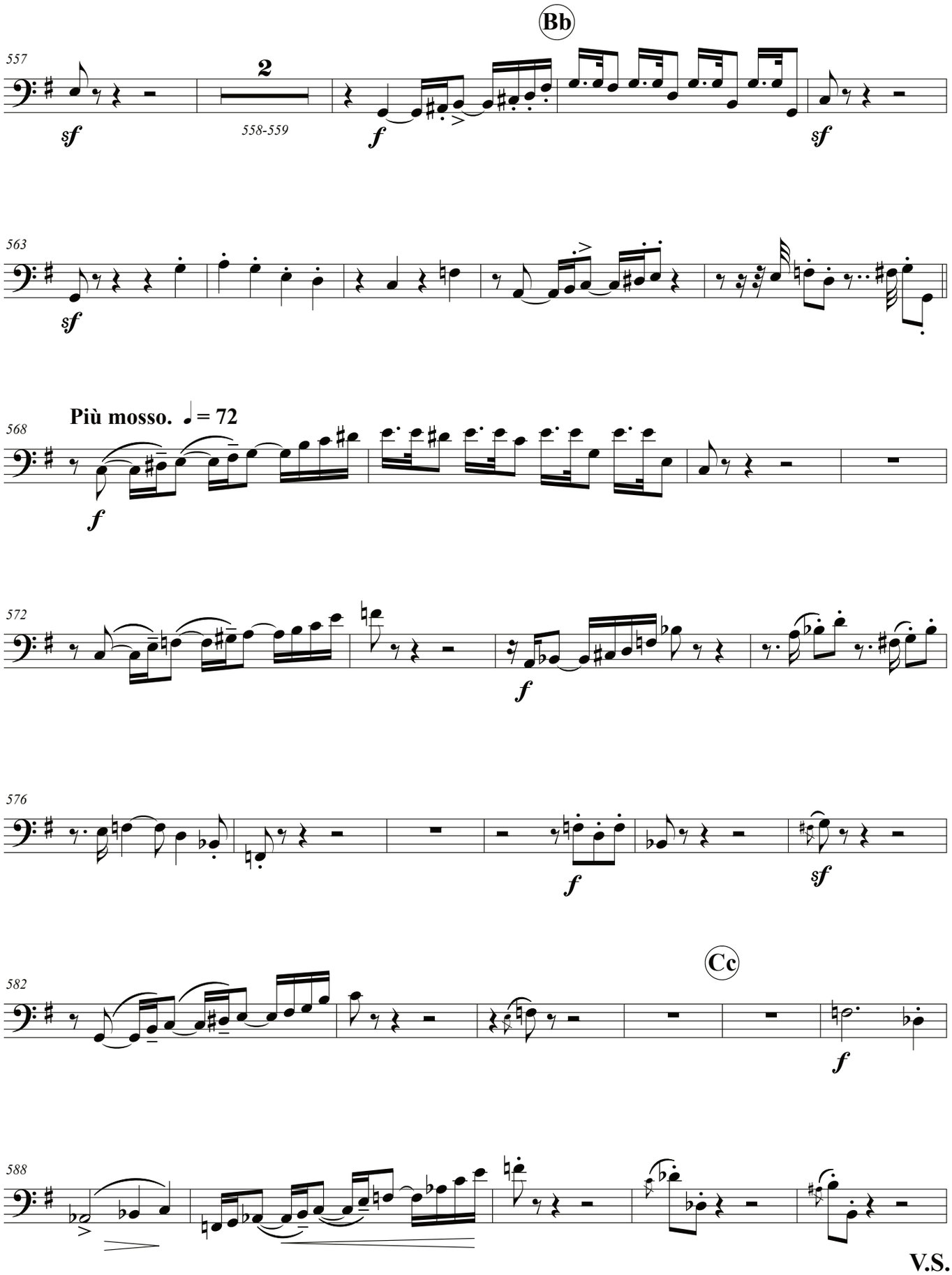
Contrabass


X
467
mf
cresc.
473
ff
Y
479
4
480-483
3
486-488
f
490
495
Maestoso. ♩= 116
ff
non legato
accel.
501
Z
Più mosso Allegro
507
511
2
513-514

Contrabass


515
pizz.
dim. poco a poco
dim.
521
arco
Aa
pizz.
p
dim.
pp
527
533
pizz.
pp
540
attacca.
5
Adagio molto. ♩= 60
arco
f
544
pizz.
sf
548
arco
f
sf
553
sf
f
sf

Contrabass


Bb
557
2
558-559
sf
f
sf
563
sf
Più mosso. ♩ = 72
568
f
572
f
576
f
sf
Cc
582
f
588
V.S.

Adagio (come al primo). ♩ = 69

593

f *ff*

600

dim. *p*

607

2

613-614

615

pizz. Dd

2

617-618

623

arco

p

626

631

Ee

pizz.

638

arco

pp

645

Un poco più mosso. ♩= 84

pp

652

654

pizz.

6

Andante molto maestoso. ♩= 80

1 2 3 4 1 2 3 4 1 2 3 4

660

arco

mf

672

cresc.

3

Ff

680

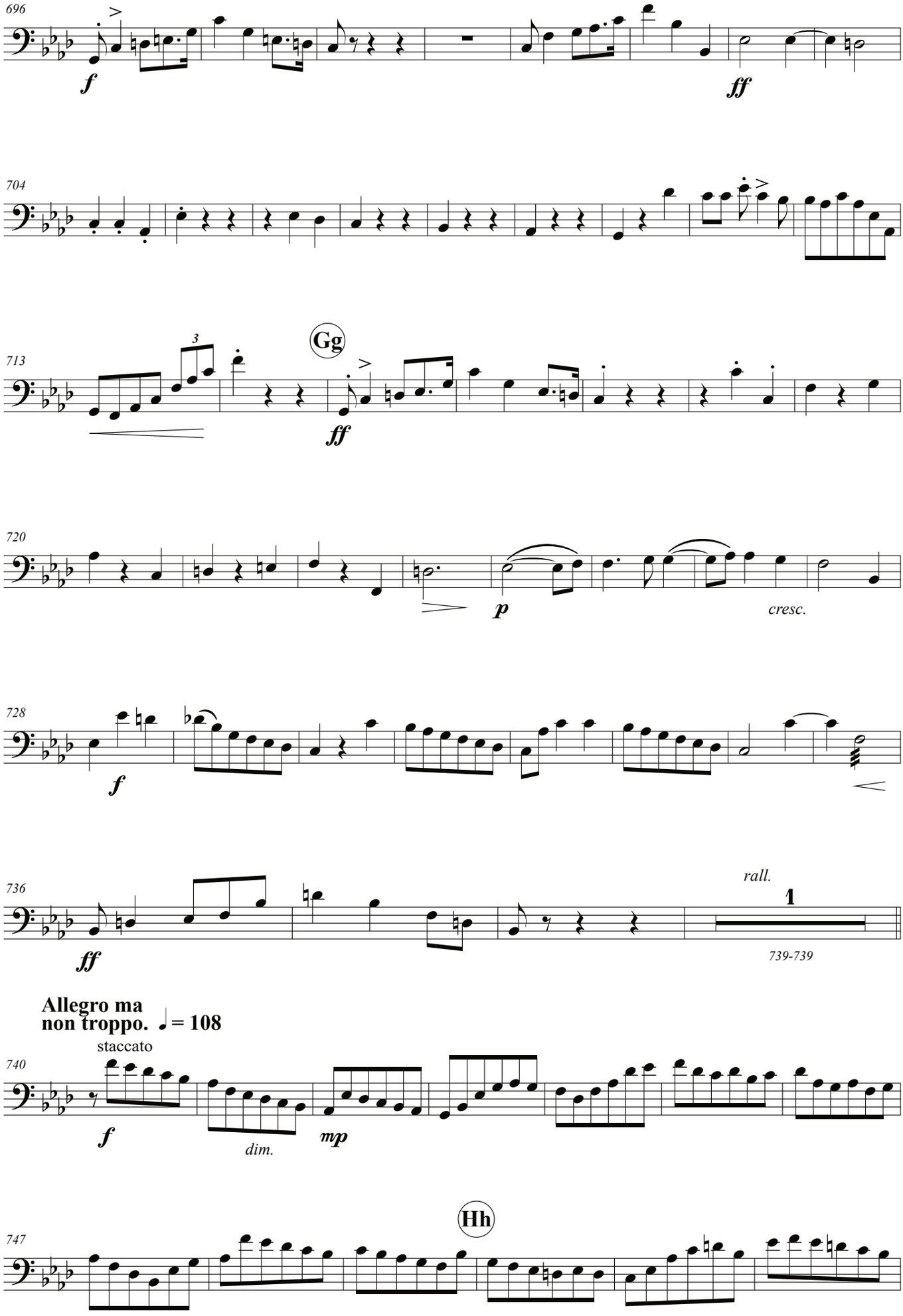
f

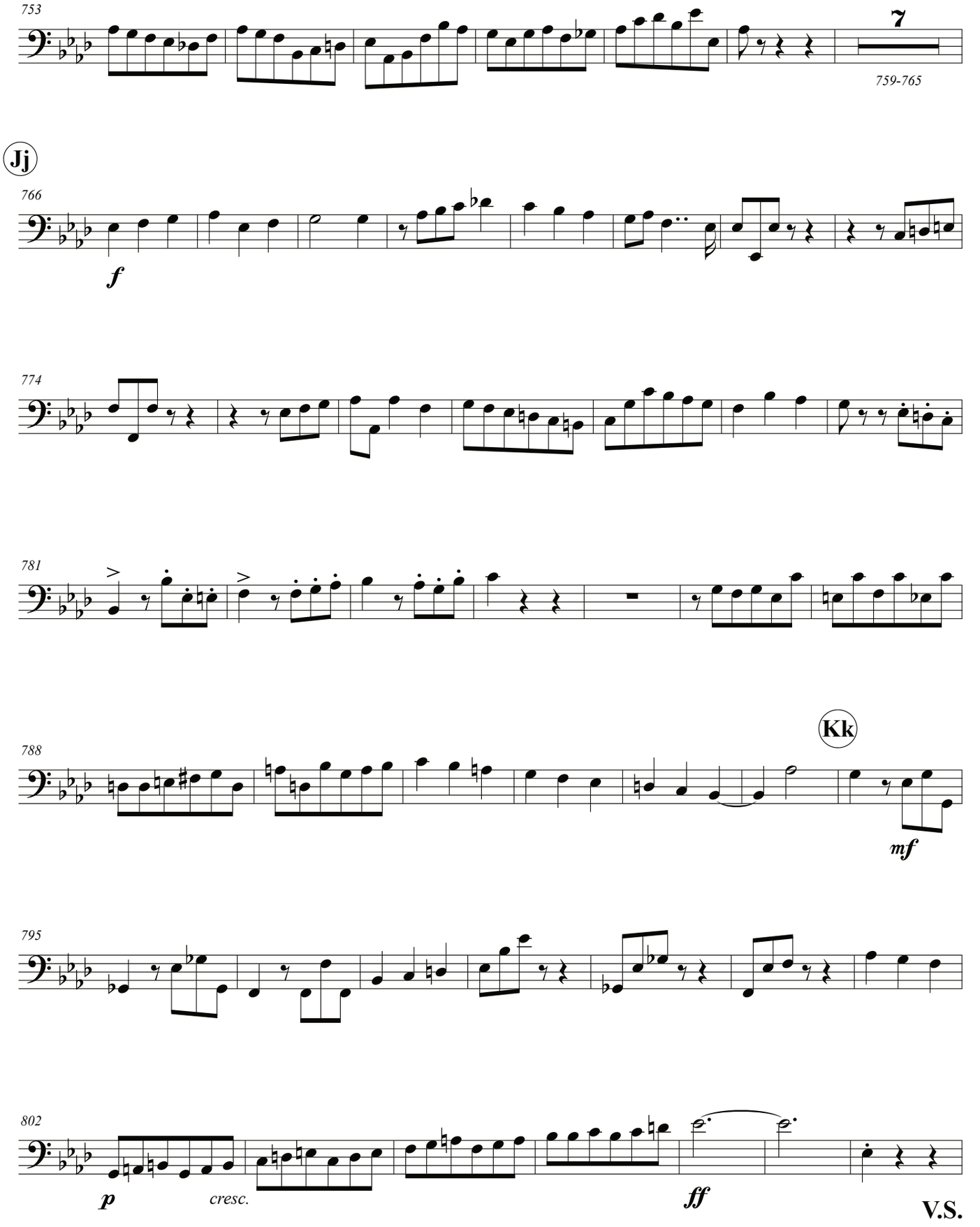
f

688

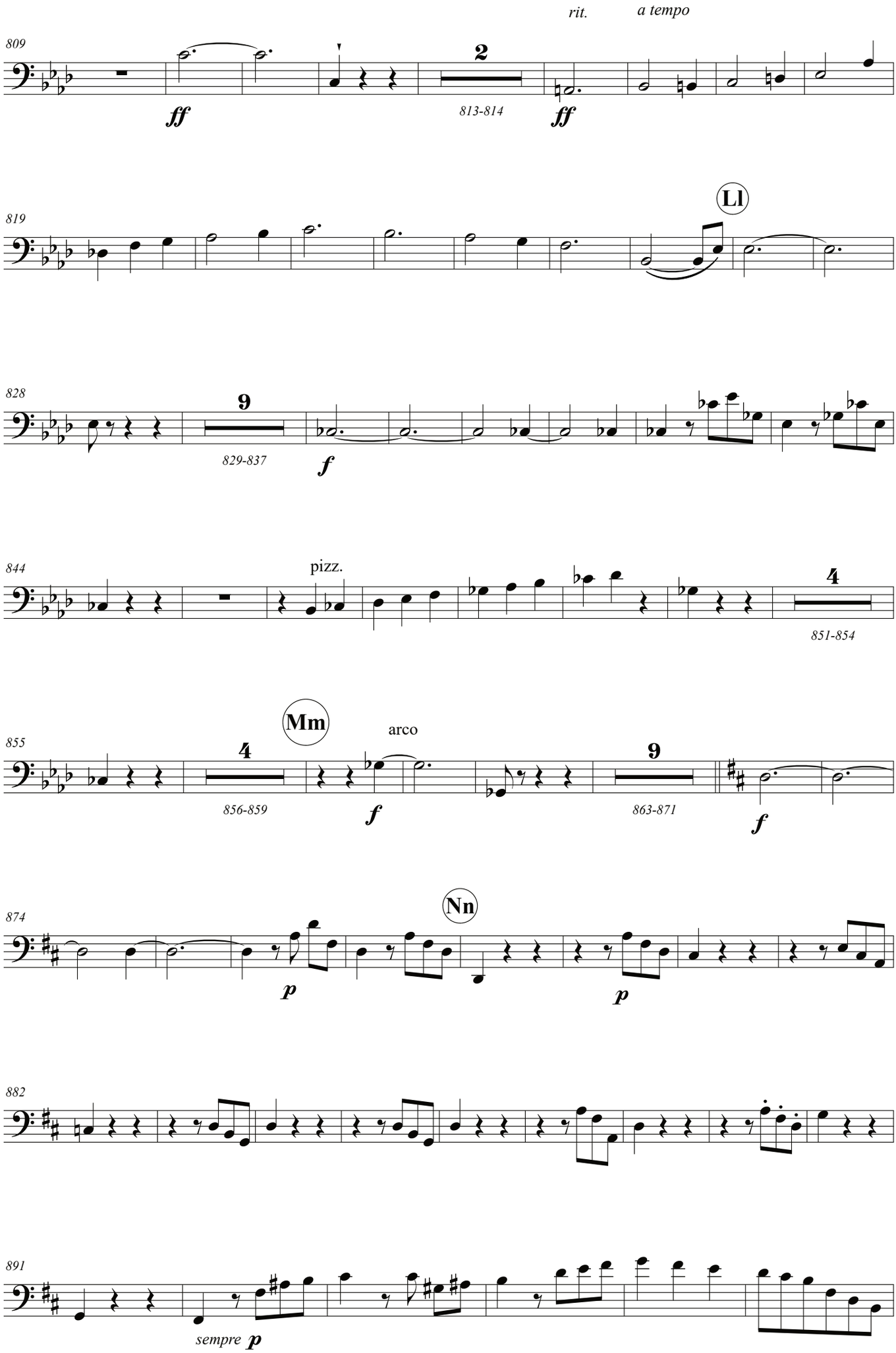
ff

V.S.

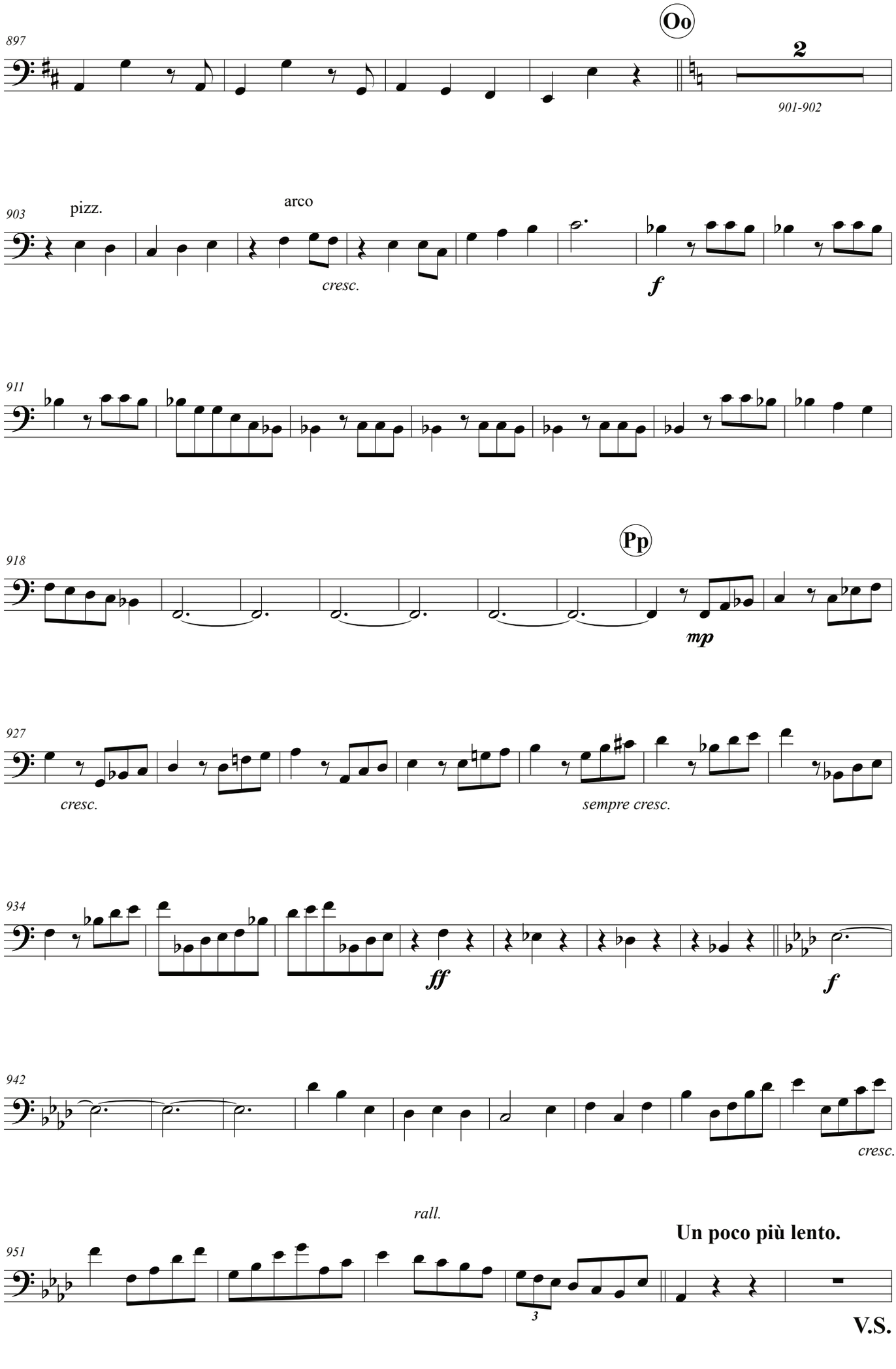

696
f
ff
704
713
3
Gg
ff
720
p
cresc.
728
f
736
ff
rall.
1
739-739
Allegro ma
non troppo.
= 108
staccato
740
f
dim.
mp
Hh
747

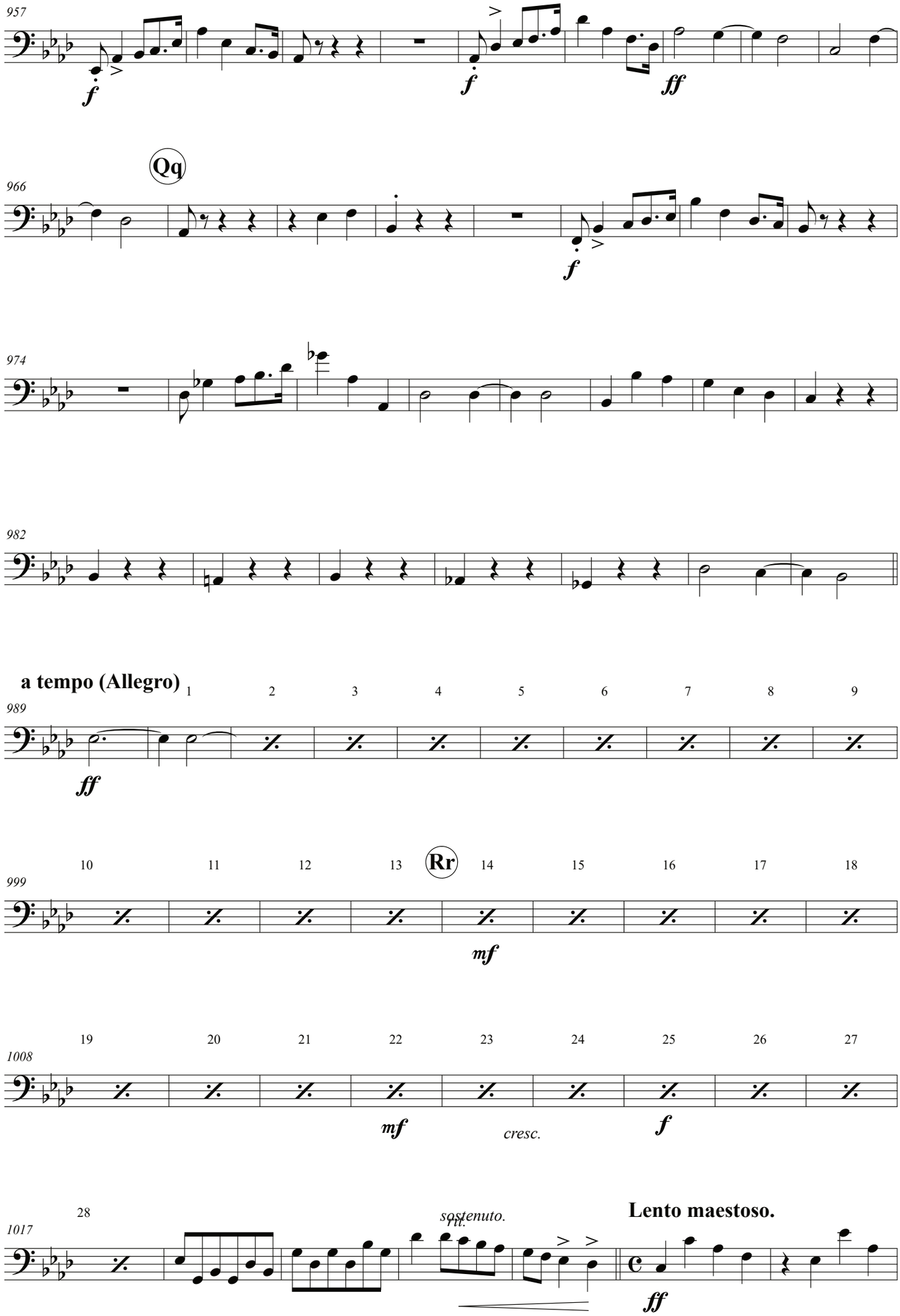

753
7
759-765
Jj
766
f
774
781
Kk
788
mf
795
802
p
cresc.
ff
V.S.

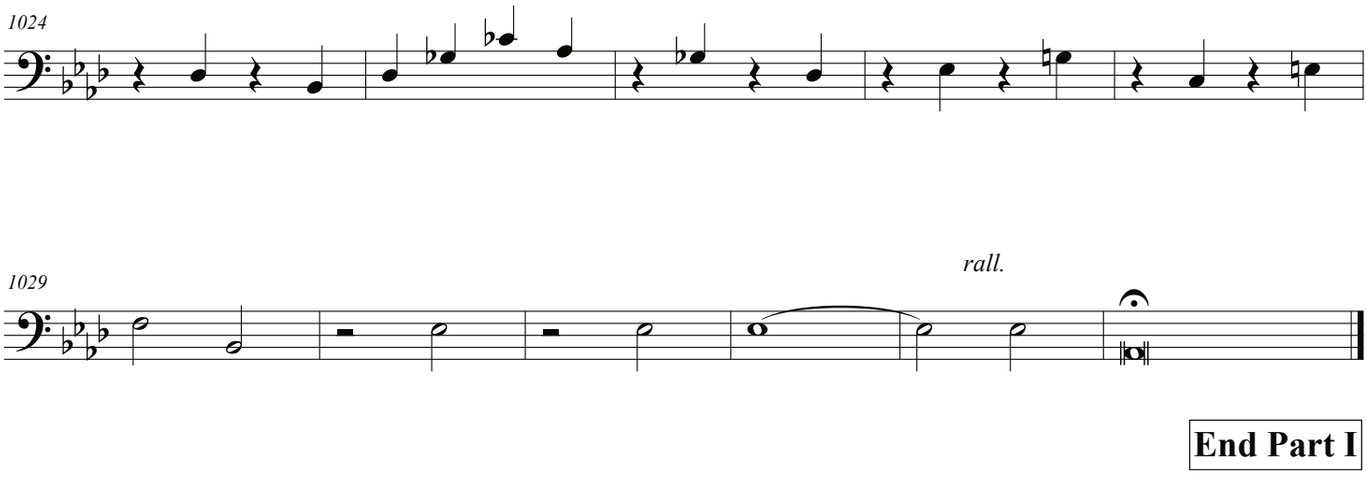
Contrabass


rit.
a tempo
809
ff
2
813-814
ff
819
Ll
828
9
829-837
f
844
pizz.
4
851-854
855
Mm
4
856-859
arco
f
9
863-871
f
874
Nn
p
p
882
891
sempre p

Contrabass


Oo
897
2
901-902
903
pizz.
arco
cresc.
f
911
Pp
918
mp
927
cresc.
sempre cresc.
934
ff
f
942
cresc.
rall.
Un poco più lento.
951
3
V.S.


957
f
f
ff
Qq
966
f
974
982
a tempo (Allegro)
1
2
3
4
5
6
7
8
9
989
ff
10
11
12
13
Rr
14
15
16
17
18
999
mf
19
20
21
22
23
24
25
26
27
1008
mf
cresc.
f
28
1017
sostenuto.
Lento maestoso.
ff



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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Contrabass

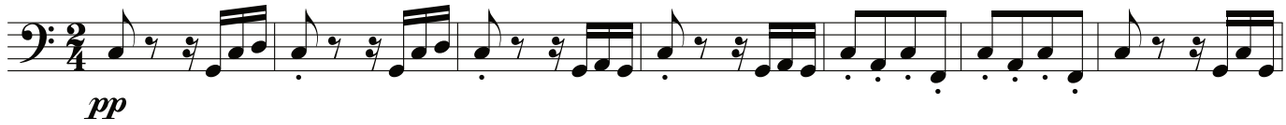
PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

staccato



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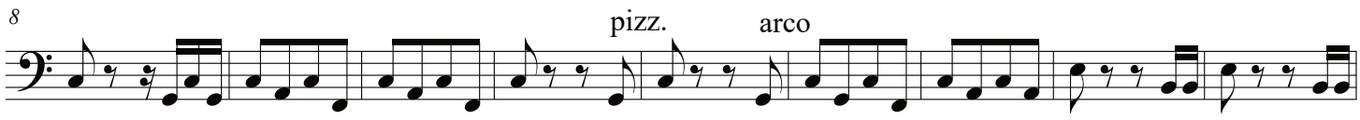

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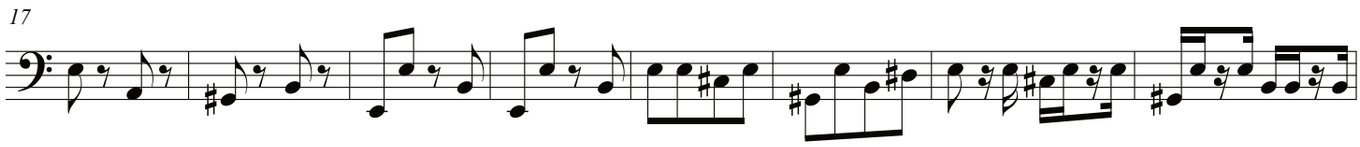
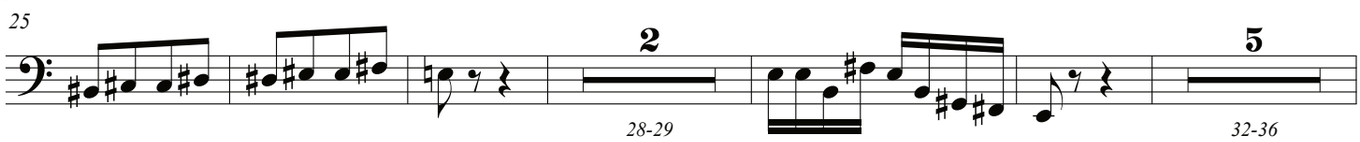


A

25



Contrabass

37

45

B

53

poco cresc.

p

60

C

cresc.

3 3

mf

70

f

3

78-80

83

cresc.

f

D

2

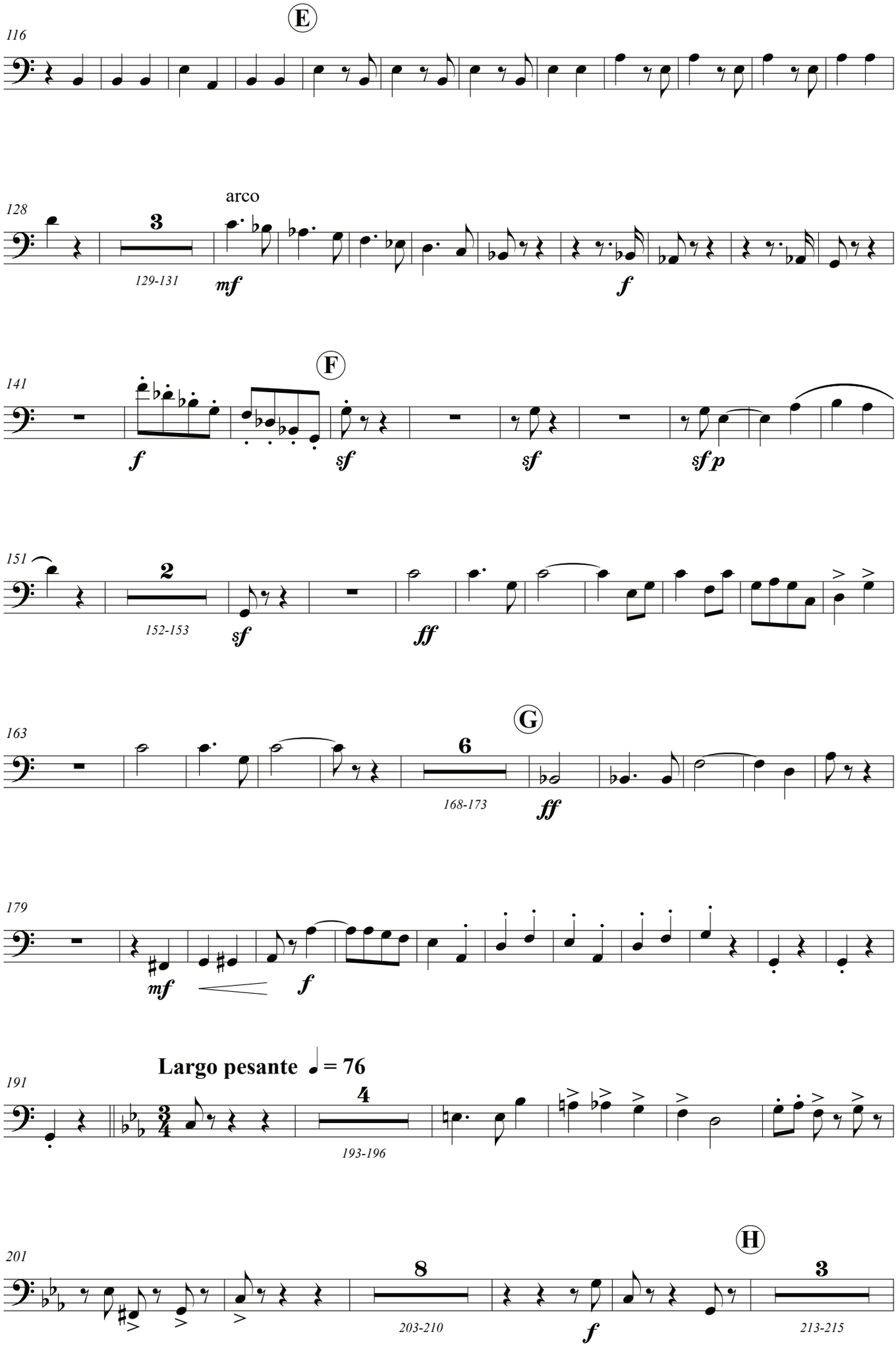
94-95

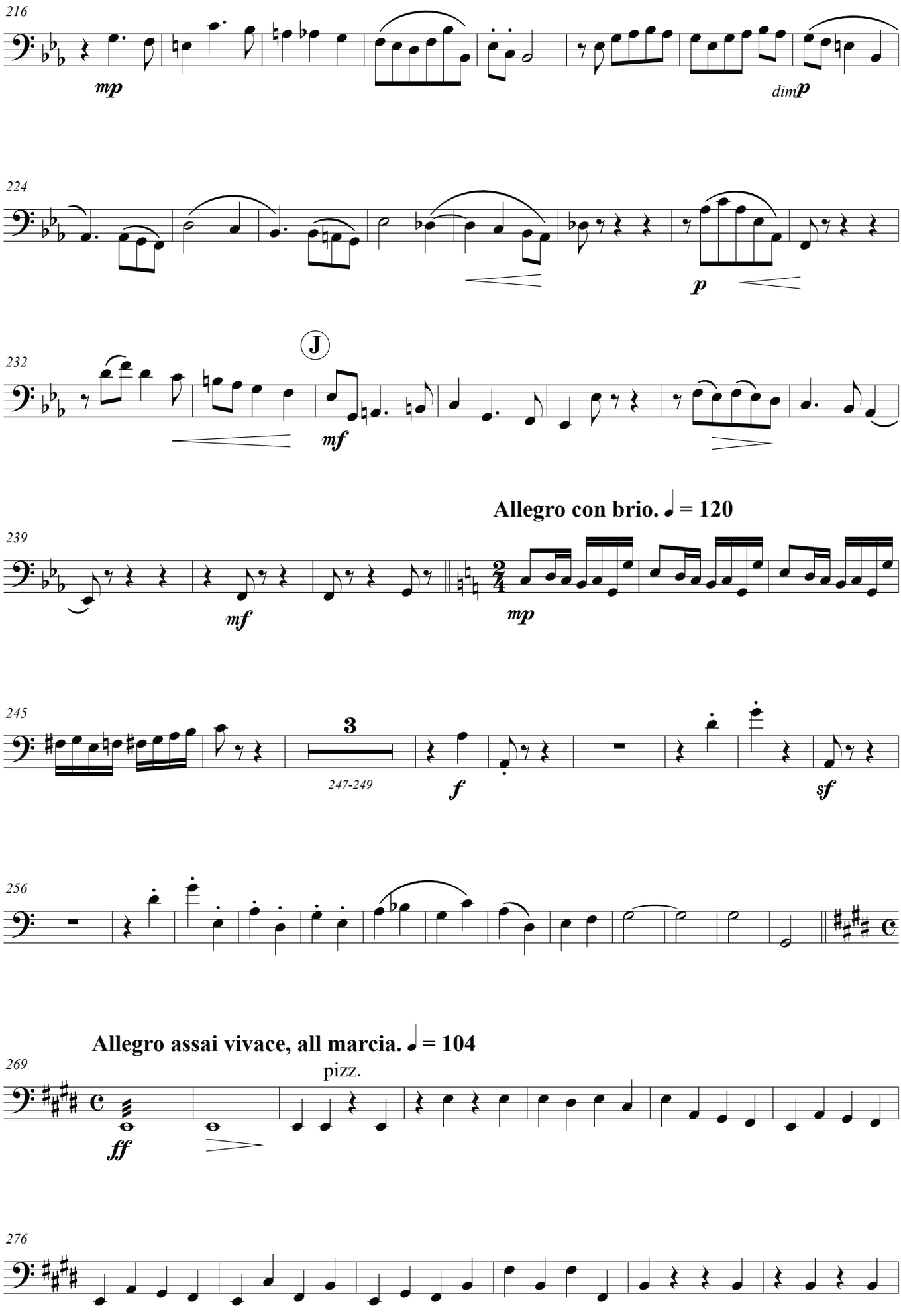
102

pizz.

4

103-106

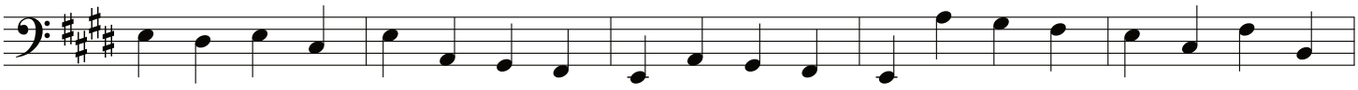

E
116
arco
128
3
129-131
mf
f
F
141
f
sf
sf
sf p
151
2
152-153
sf
ff
G
163
6
168-173
ff
179
mf
f
Largo pesante ♩= 76
191
4
193-196
H
201
8
203-210
f
3
213-215


216
mp
dim
p
224
p
232
J
mf
Allegro con brio. ♩ = 120
239
mf
mp
245
3
247-249
f
sf
256
Allegro assai vivace, all marcia. ♩ = 104
269
pizz.
ff
276

Contrabass

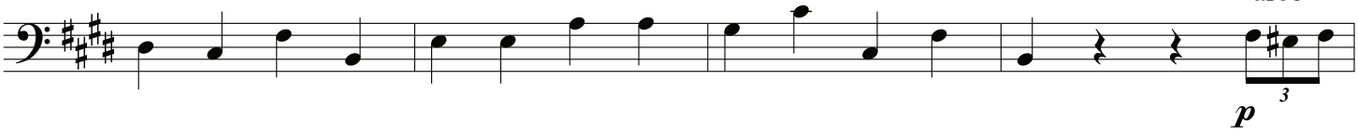
Ⓚ

282



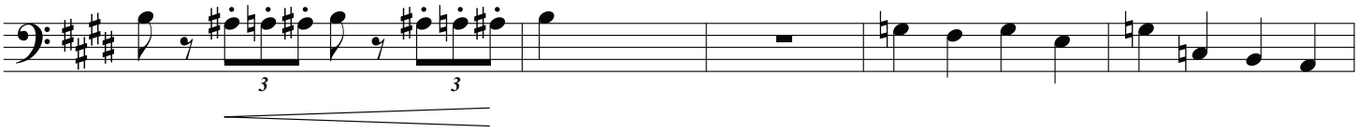
287

arco



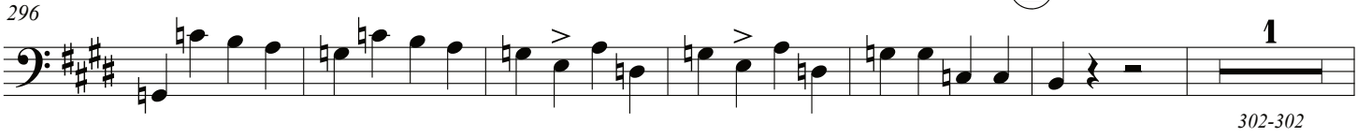
291

pizz.



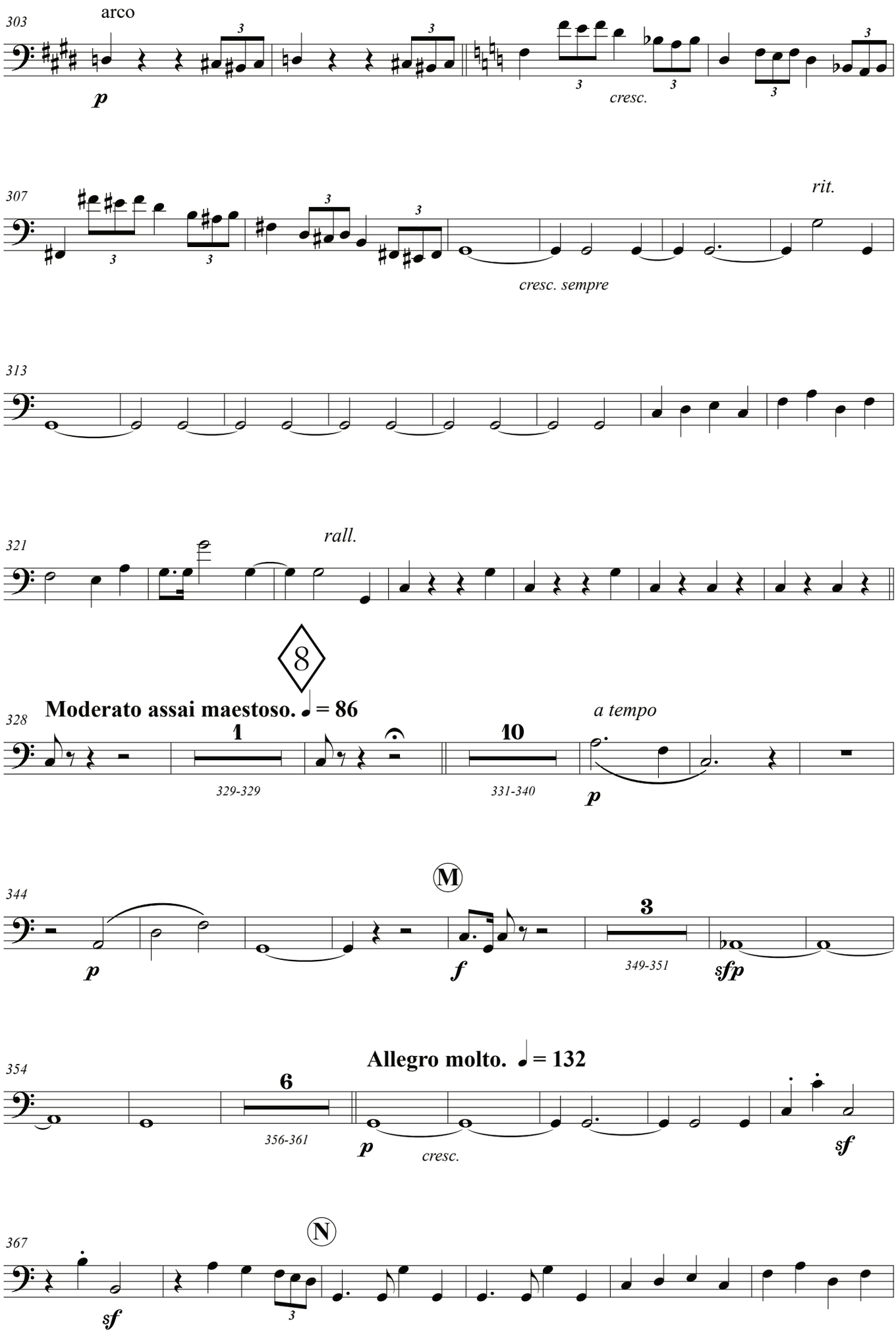
Ⓛ

296

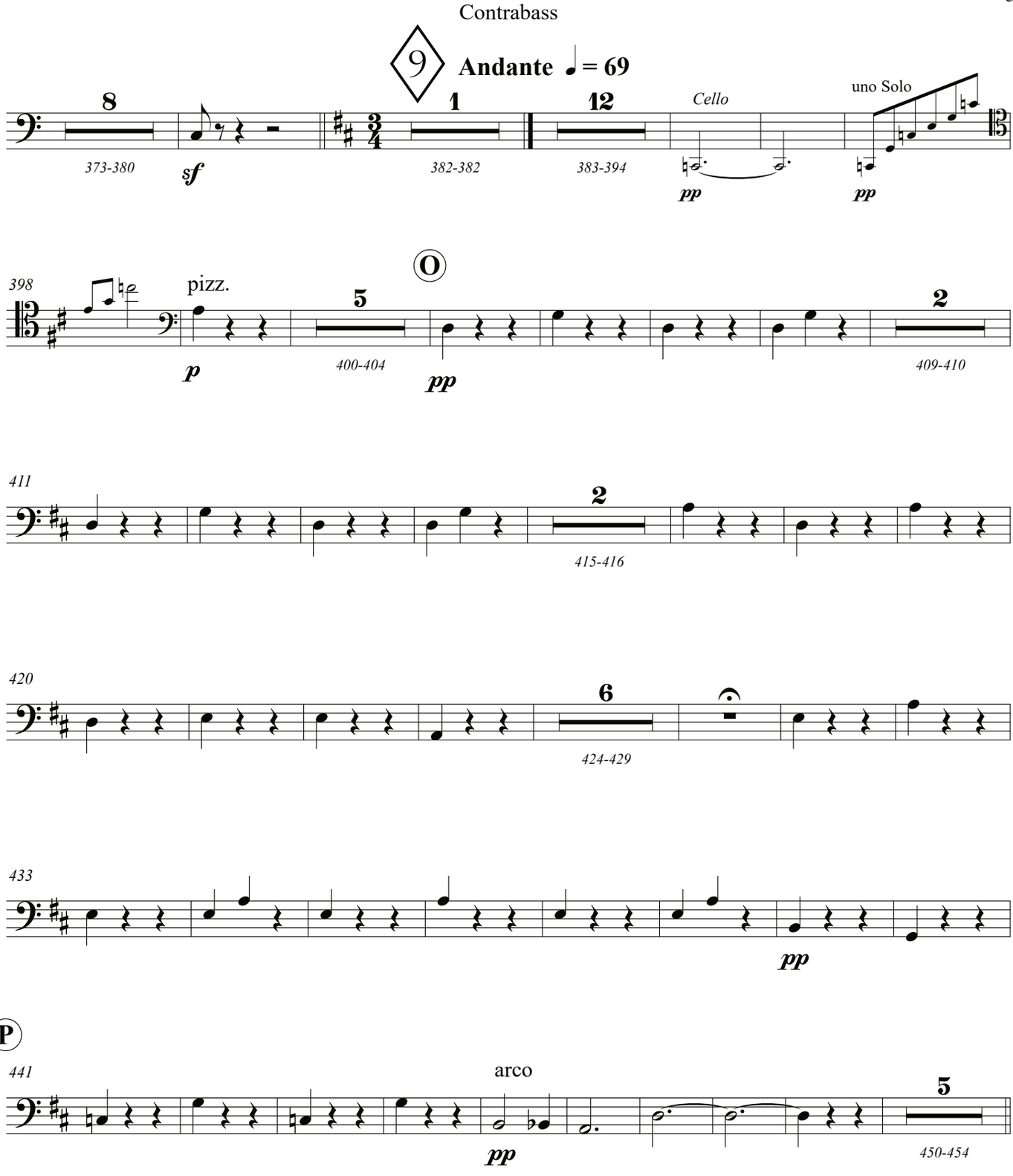


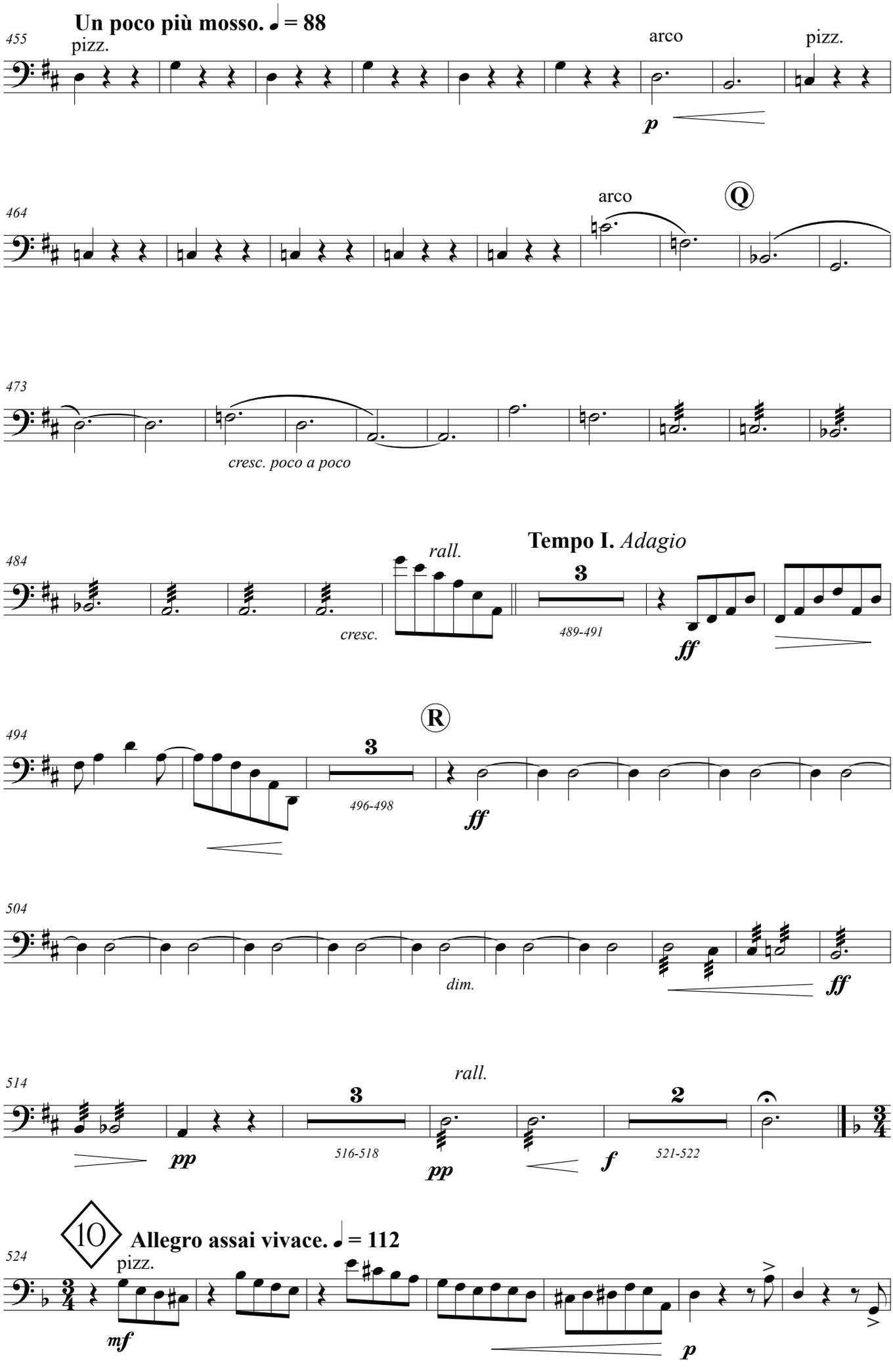
302-302

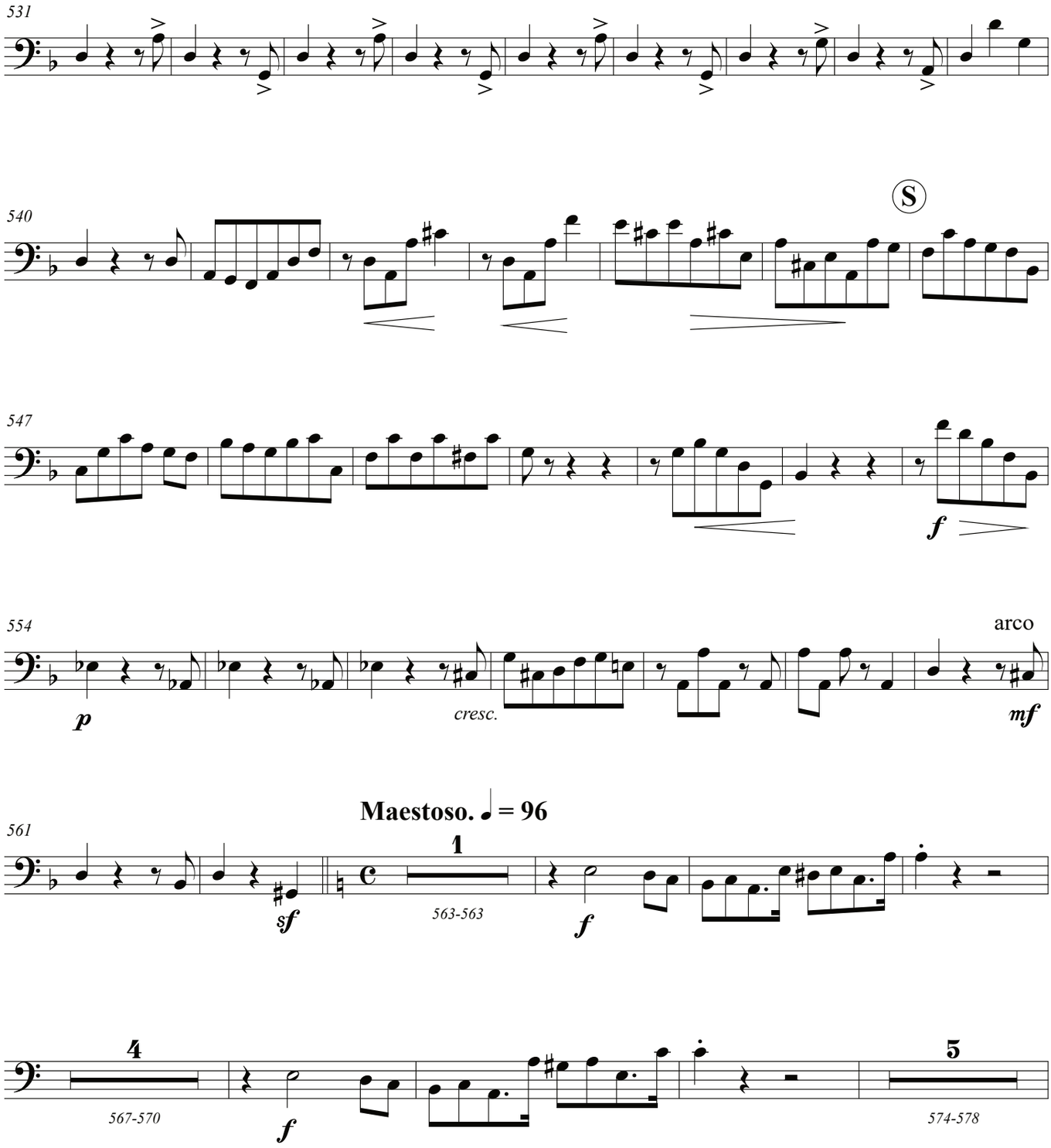
V.S.


303
arco
p
cresc.
307
rit.
cresc. sempre
313
321
rall.
8
328
Moderato assai maestoso. ♩ = 86
1
329-329
10
331-340
a tempo
p
344
M
p
f
3
349-351
sfp
354
Allegro molto. ♩ = 132
6
356-361
p
cresc.
sf
367
N
sf

Contrabass


9
Andante ♩ = 69
8
373-380
sf
1
382-382
12
383-394
Cello
pp
uno Solo
pp
398
pizz.
p
5
400-404
O
pp
2
409-410
411
2
415-416
420
6
424-429
433
pp
P
441
arco
pp
5
450-454


Un poco più mosso. ♩ = 88
455
pizz.
arco
pizz.
p
464
arco
Q
473
cresc. poco a poco
484
rall.
cresc.
Tempo I. Adagio
3
489-491
ff
494
R
3
496-498
ff
504
dim.
ff
514
rall.
3
516-518
pp
pp
f
2
521-522
10
Allegro assai vivace. ♩ = 112
524
pizz.
mf
p


531
540
S
547
f
554
arco
p
cresc.
mf
Maestoso. ♩ = 96
561
1
sf
563-563
f
4
567-570
f
5
574-578

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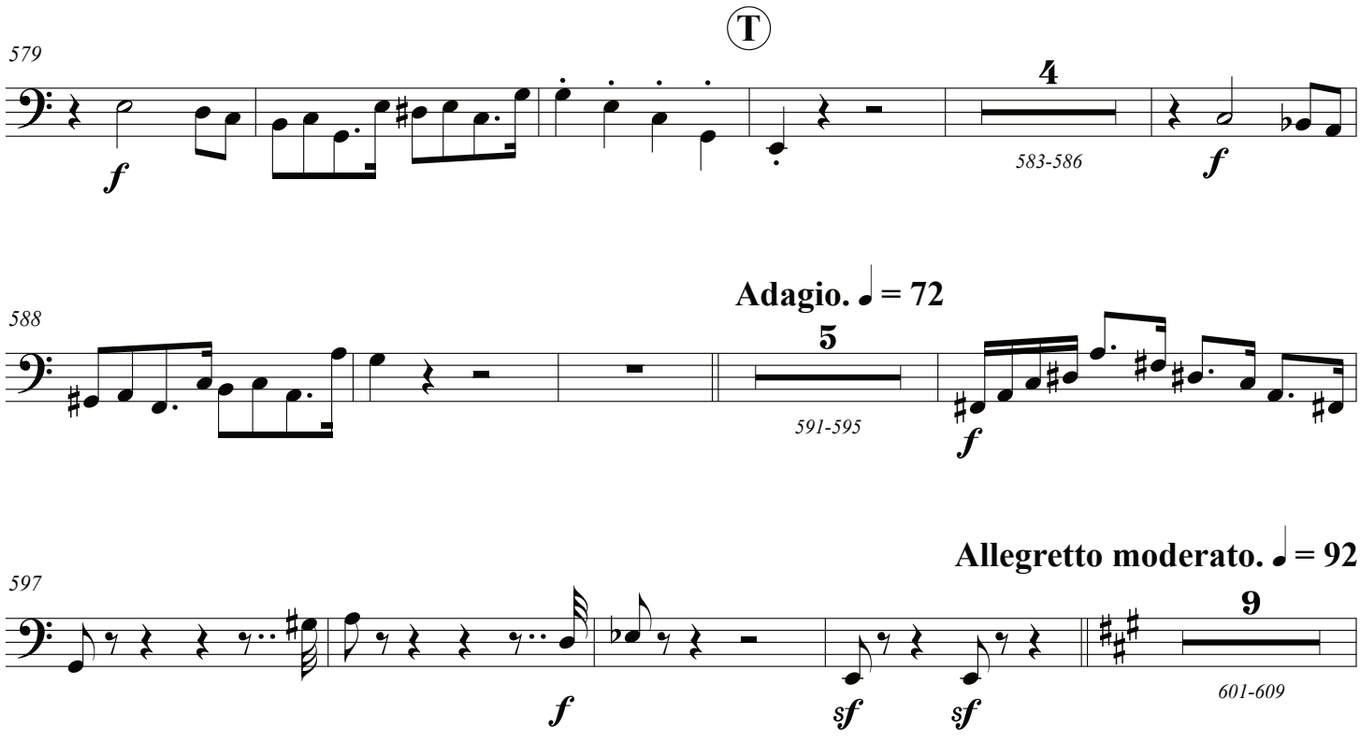
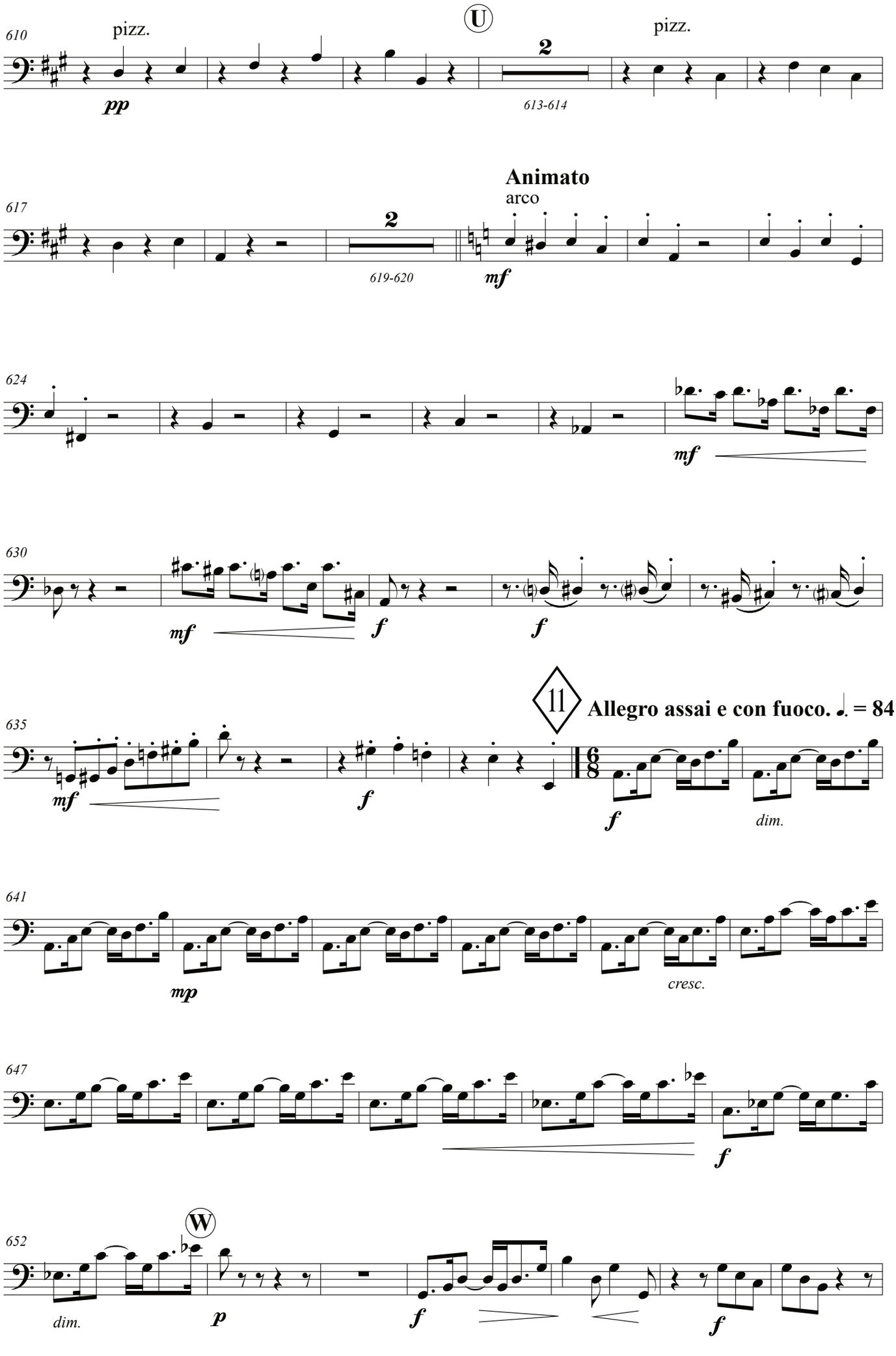
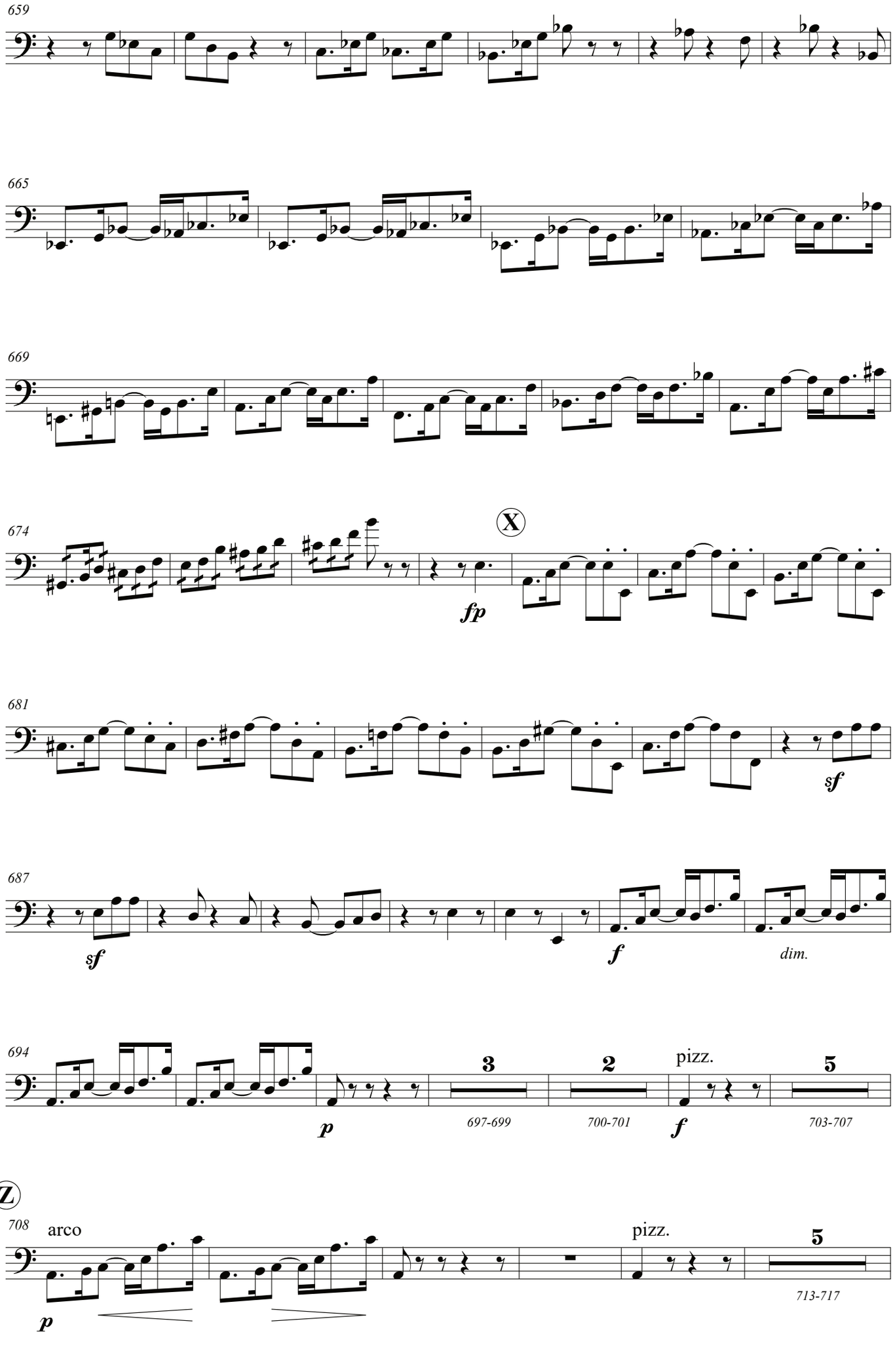
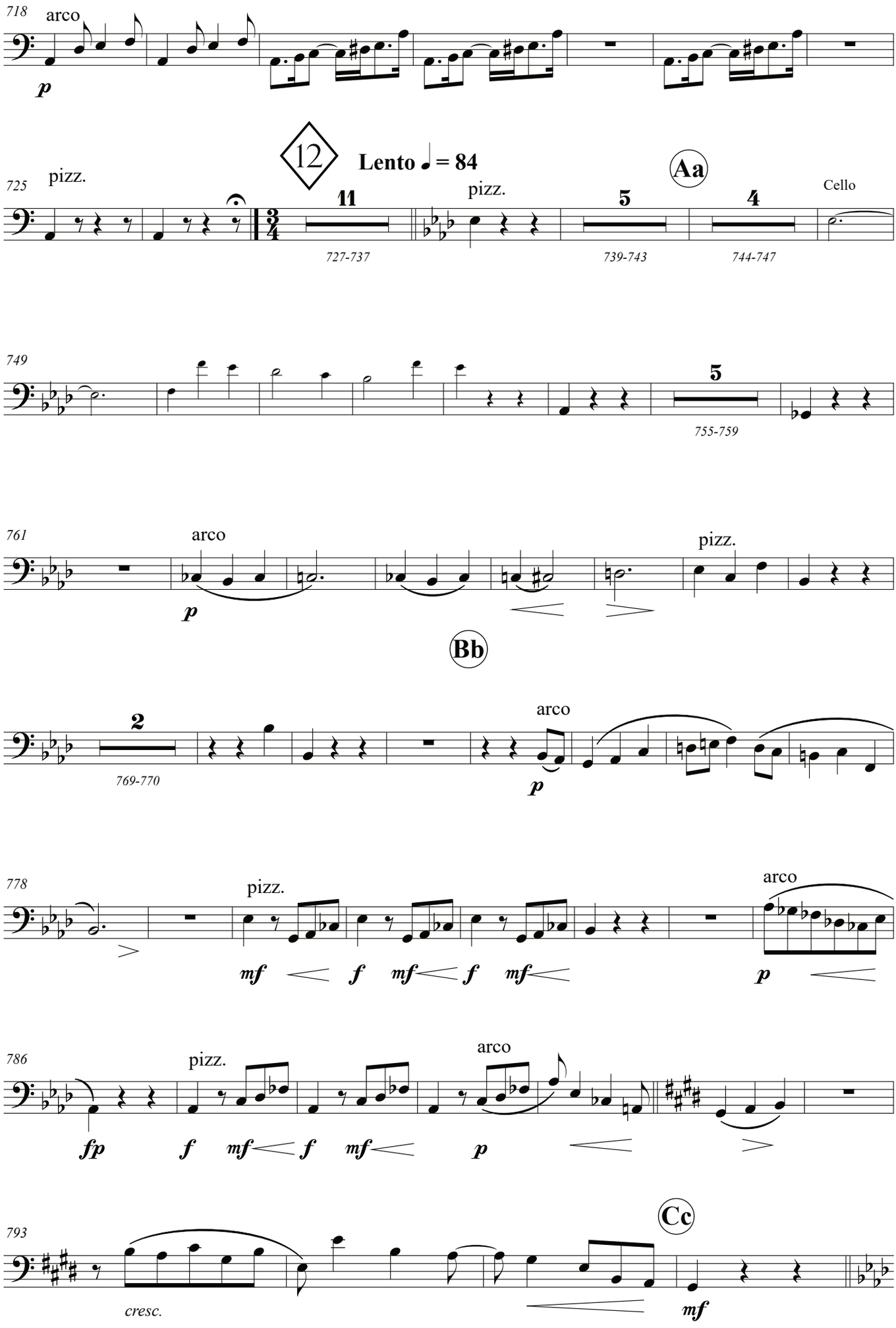
Contrabass

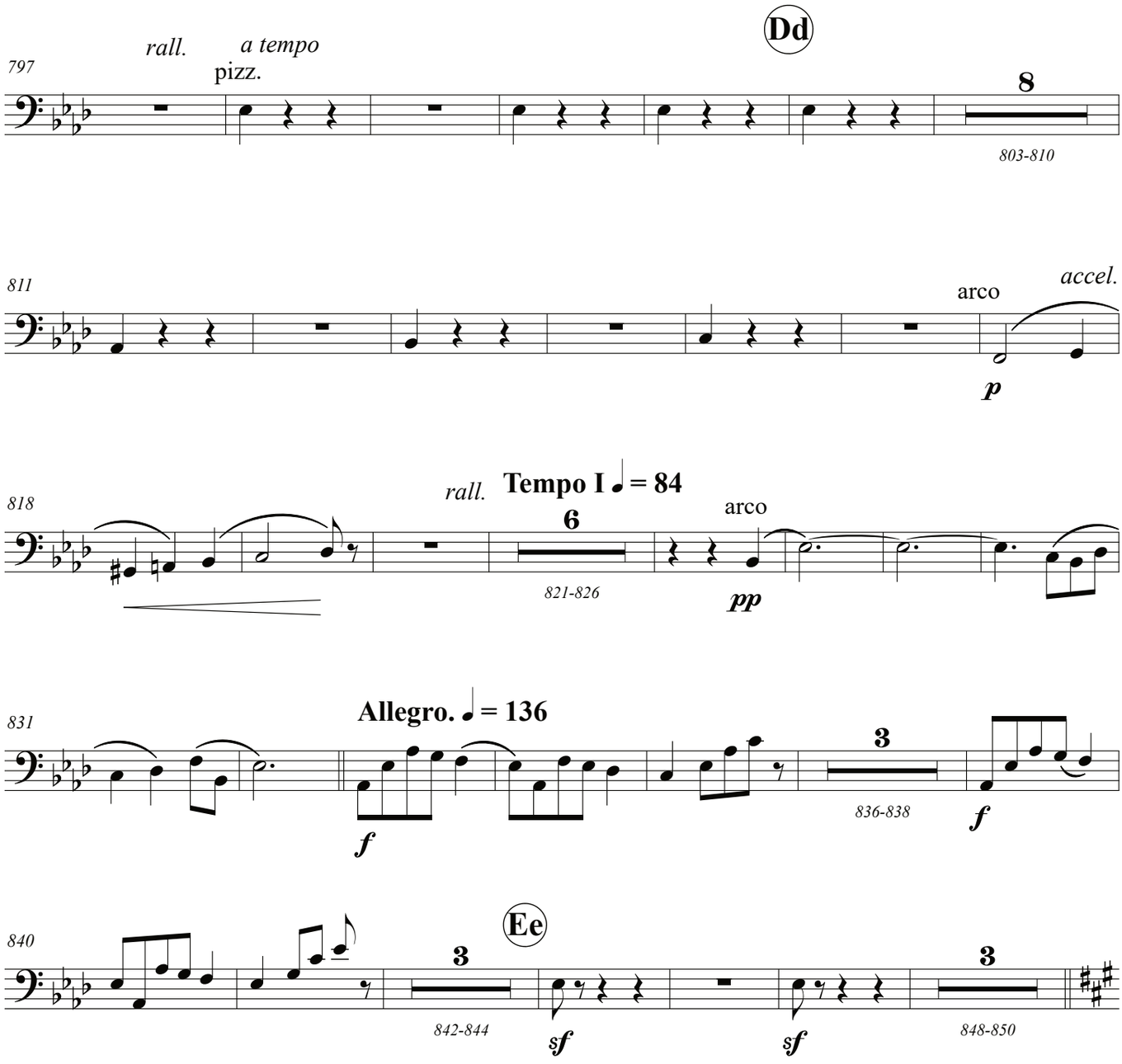

T
579
4
583-586
f
f
Adagio. ♩ = 72
588
5
591-595
f
Allegretto moderato. ♩ = 92
597
9
601-609
f
sf
sf

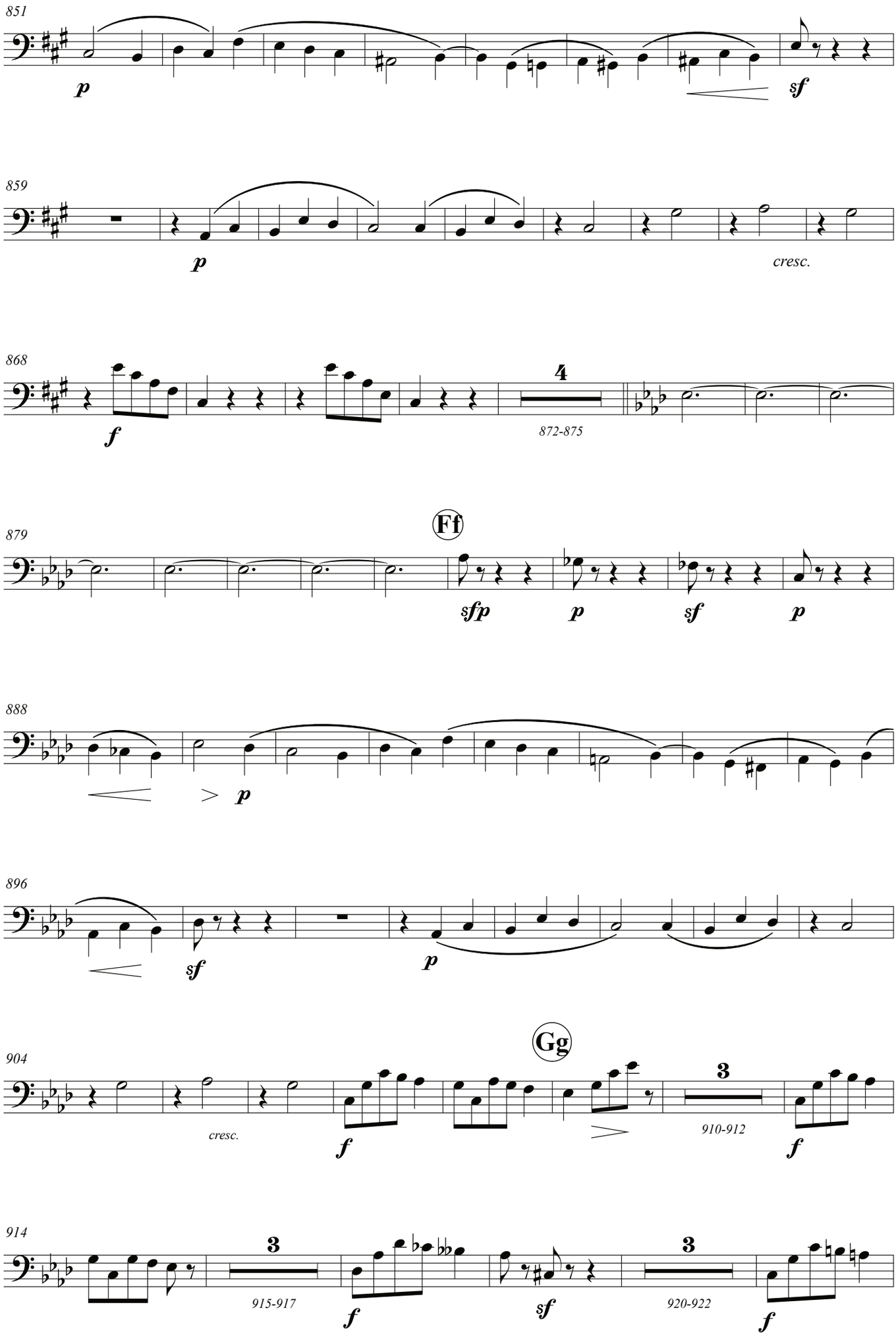
Contrabass

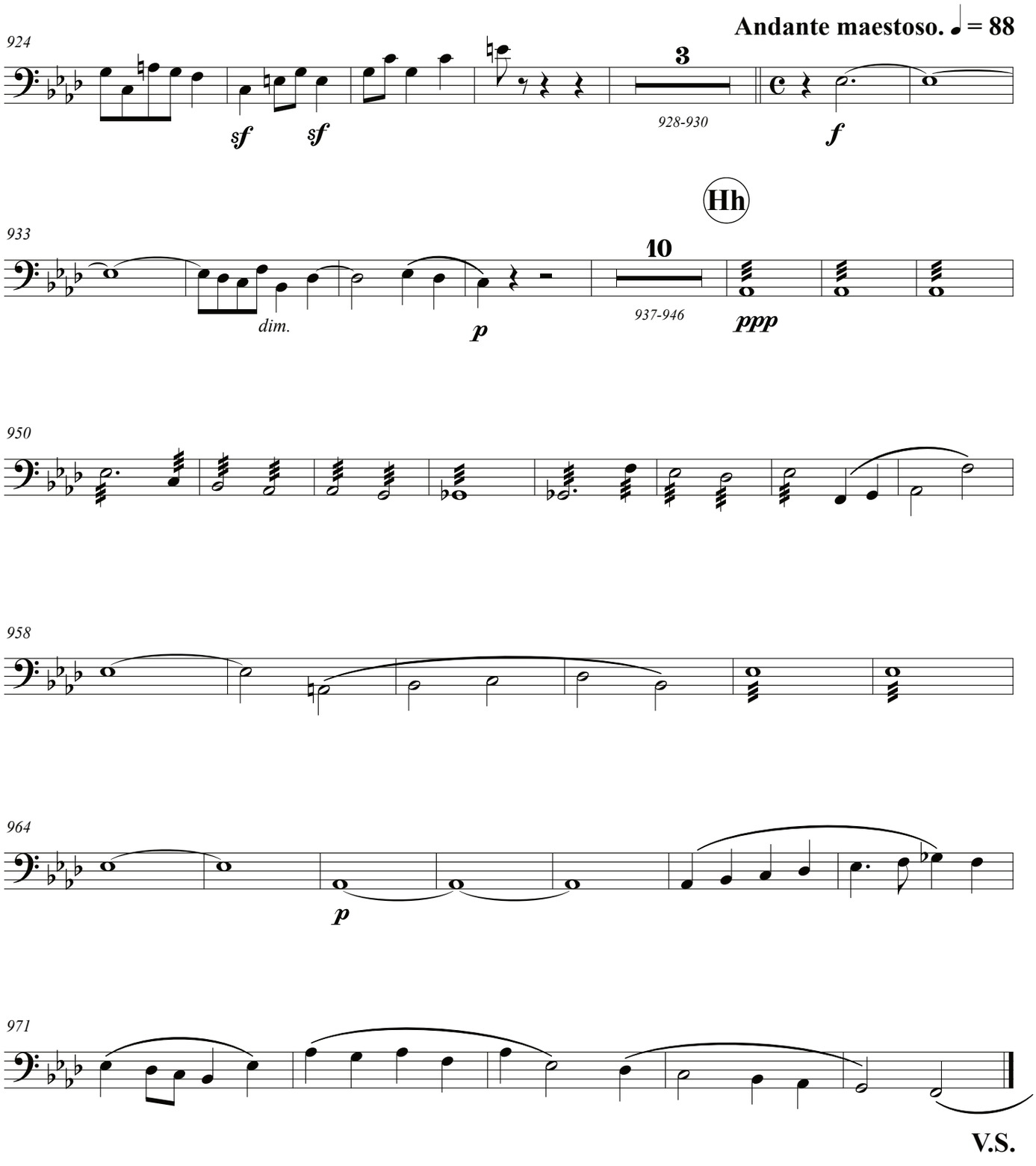

610
pizz.
U
2
pizz.
pp
613-614
617
Animato
arco
2
619-620
mf
624
mf
630
mf
f
f
635
11
Allegro assai e con fuoco. ♩. = 84
mf
f
f
dim.
641
mp
cresc.
647
f
652
W
dim.
p
f
f


659
665
669
674
X
fp
681
sf
687
sf
f
dim.
694
3
2
pizz.
5
p
697-699
700-701
f
703-707
Z
708
arco
pizz.
5
p
713-717


718
arco
p
12
Lento ♩ = 84
Aa
725
pizz.
11
727-737
pizz.
5
739-743
4
744-747
Cello
749
5
755-759
761
arco
p
pizz.
Bb
2
769-770
arco
p
778
pizz.
mf
f
mf
f
mf
arco
p
786
pizz.
fp
f
mf
f
mf
arco
p
793
Cc
cresc.
mf


Dd
797
rall.
a tempo
pizz.
8
803-810
811
arco
accel.
p
818
rall.
Tempo I ♩= 84
6
821-826
arco
pp
831
Allegro. ♩= 136
f
3
836-838
f
840
Ee
3
842-844
sf
sf
3
848-850


851
p
sf
859
p
cresc.
868
f
4
872-875
879
Ff
sfp
p
sf
p
888
p
896
sf
p
904
cresc.
f
Gg
3
910-912
f
914
3
915-917
f
sf
3
920-922
f


Andante maestoso. ♩ = 88
924
sf
sf
3
928-930
f
Hh
933
dim.
p
10
937-946
ppp
950
958
964
p
971
V.S.

13 **Adagio religioso.** ♩ = 72 (Jj)

20 | 18 | 8 | 18 | 25

977-996 | 997-1014 | 1015-1022 | 1023-1040 | 1041-1065

pp

Tempo I. ♩ = 72 (Kk)

(Ll) **Tempo I.** ♩ = 72

11 | 10 | 10

1066-1076 | 1077-1086 | 1087-1096

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

Horn 3 & 4

1101 *molto pesante*

f

1109

mf

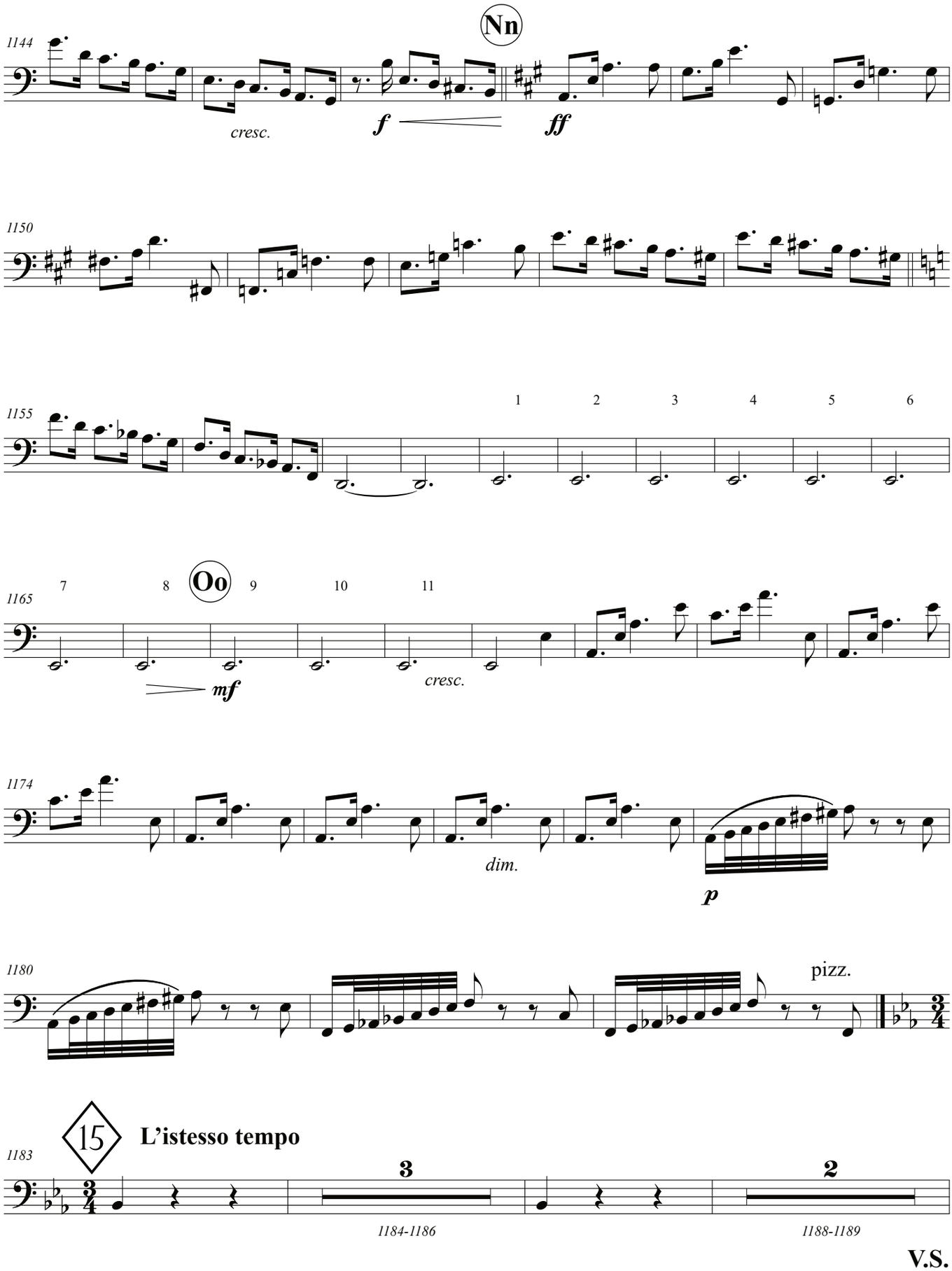
1116

1123 (Mm)

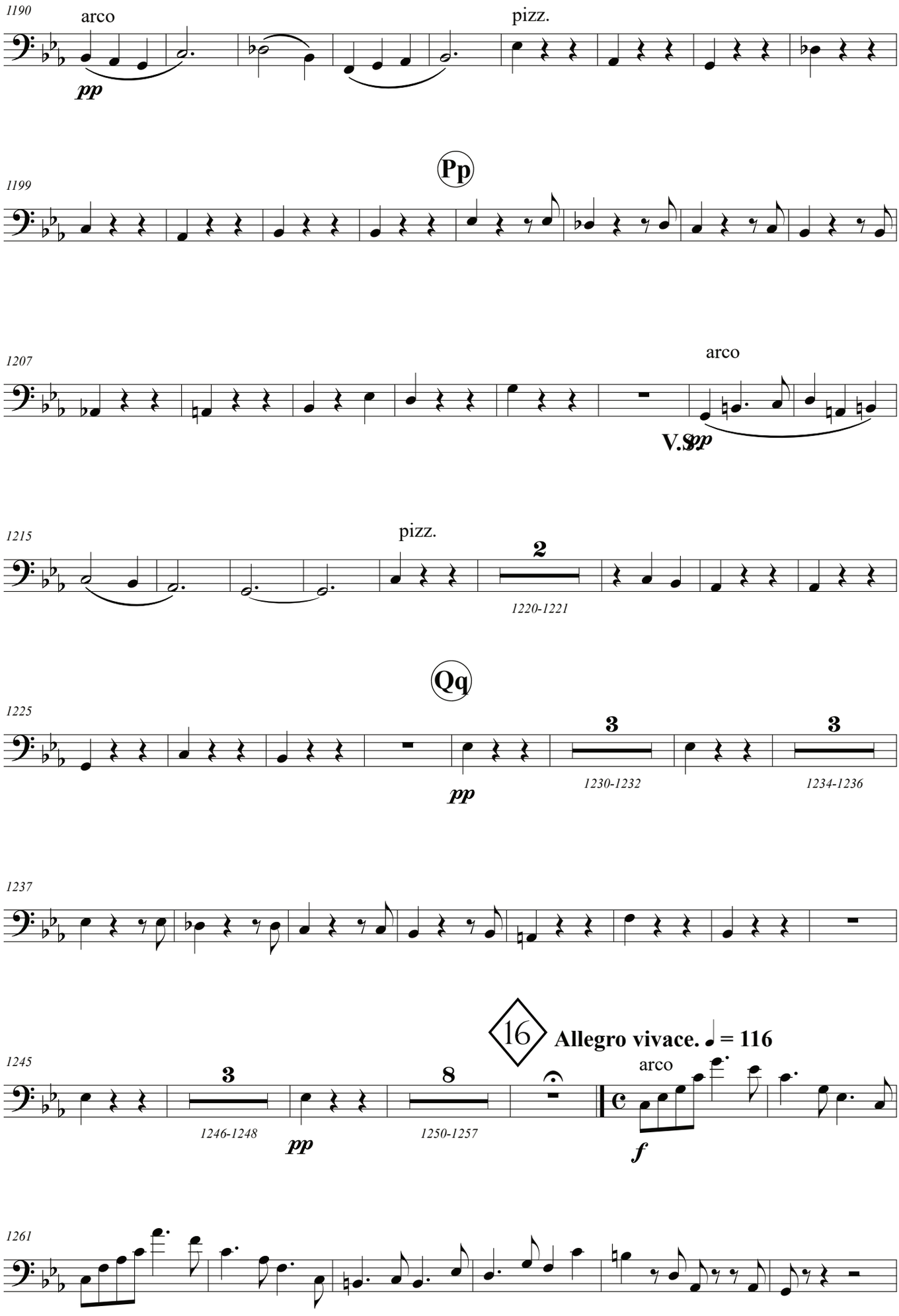
1130

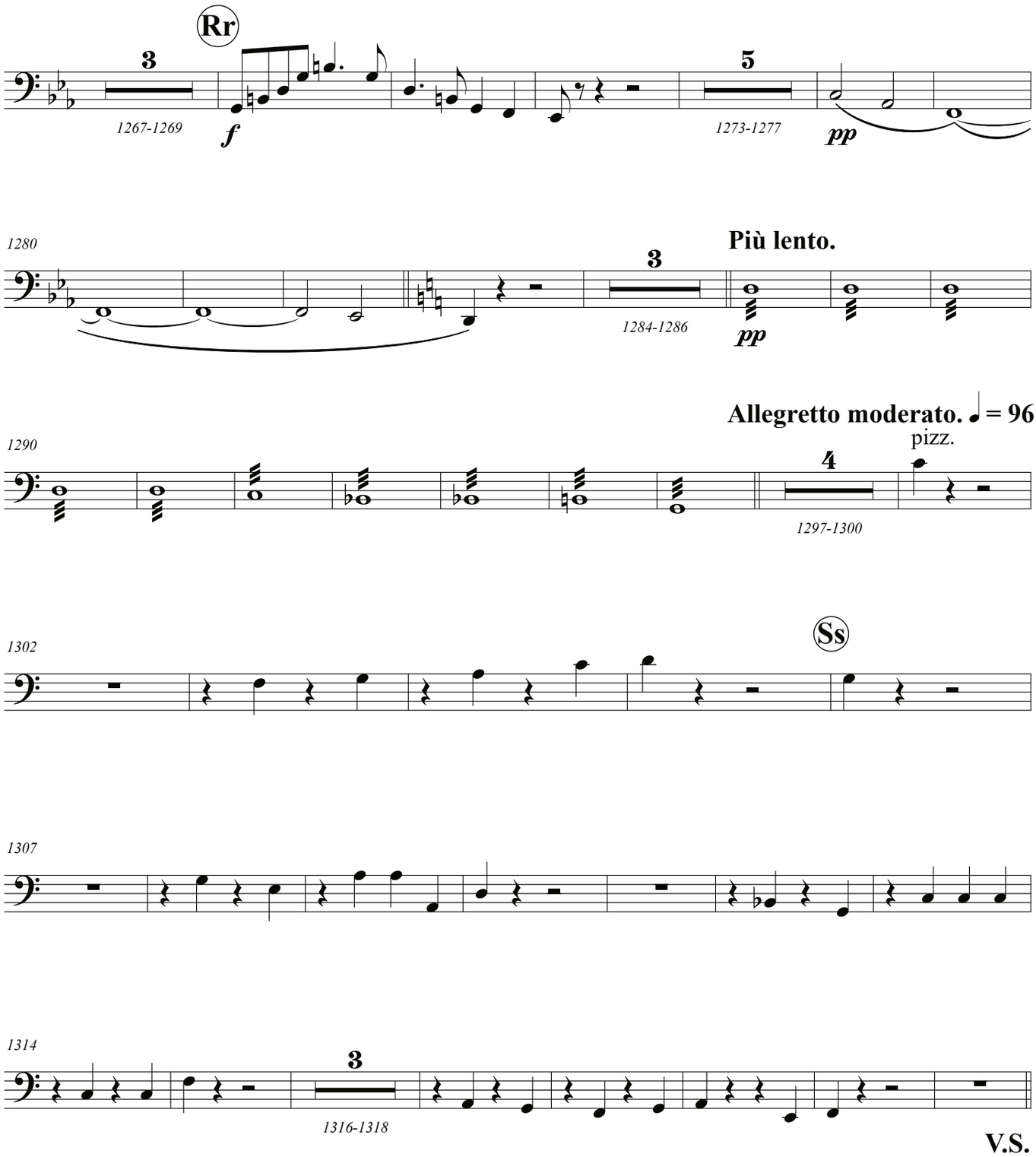
1137

cresc.


Nn
1144
cresc.
f
ff
1150
1155
1 2 3 4 5 6
7 8 Oo 9 10 11
1165
mf
cresc.
1174
dim.
p
1180
pizz.
15
L'istesso tempo
1183
3
2
1184-1186
1188-1189

V.S.


1190
arco
pizz.
pp
Pp
1199
1207
arco
V.S.
pp
1215
pizz.
2
1220-1221
Qq
1225
3
3
pp
1230-1232
1234-1236
1237
16
Allegro vivace. ♩ = 116
1245
3
8
arco
1246-1248
pp
1250-1257
f
1261


Rr
3
1267-1269
f
5
1273-1277
pp
1280
Più lento.
3
1284-1286
pp
Allegretto moderato. ♩ = 96
1290
pizz.
4
1297-1300
1302
Ss
1307
1314
3
1316-1318
V.S.

Allegro maestoso. ♩ = 120

1324

arco

f

1330

colla voce

4

1331-1334

Tt

a tempo

pizz.

5

1336-1340

arco

pp

1 2

1345

3 4 5 6

Lento, molto maestoso.

rall.

p

5

1353-1357

Uu

ff

p

pp

17 **Allegro moderato**

1365

mf

1373

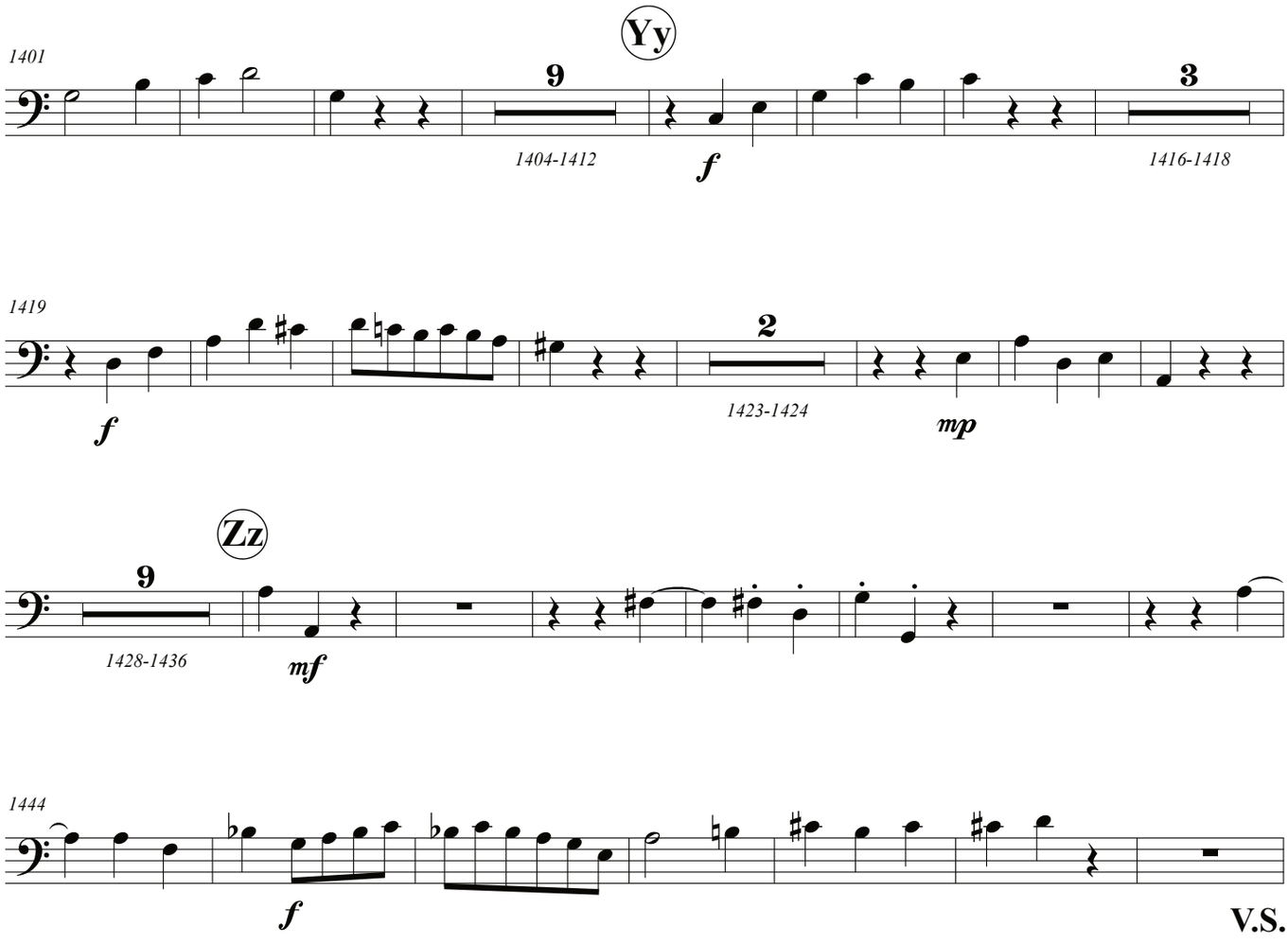
1381

1389

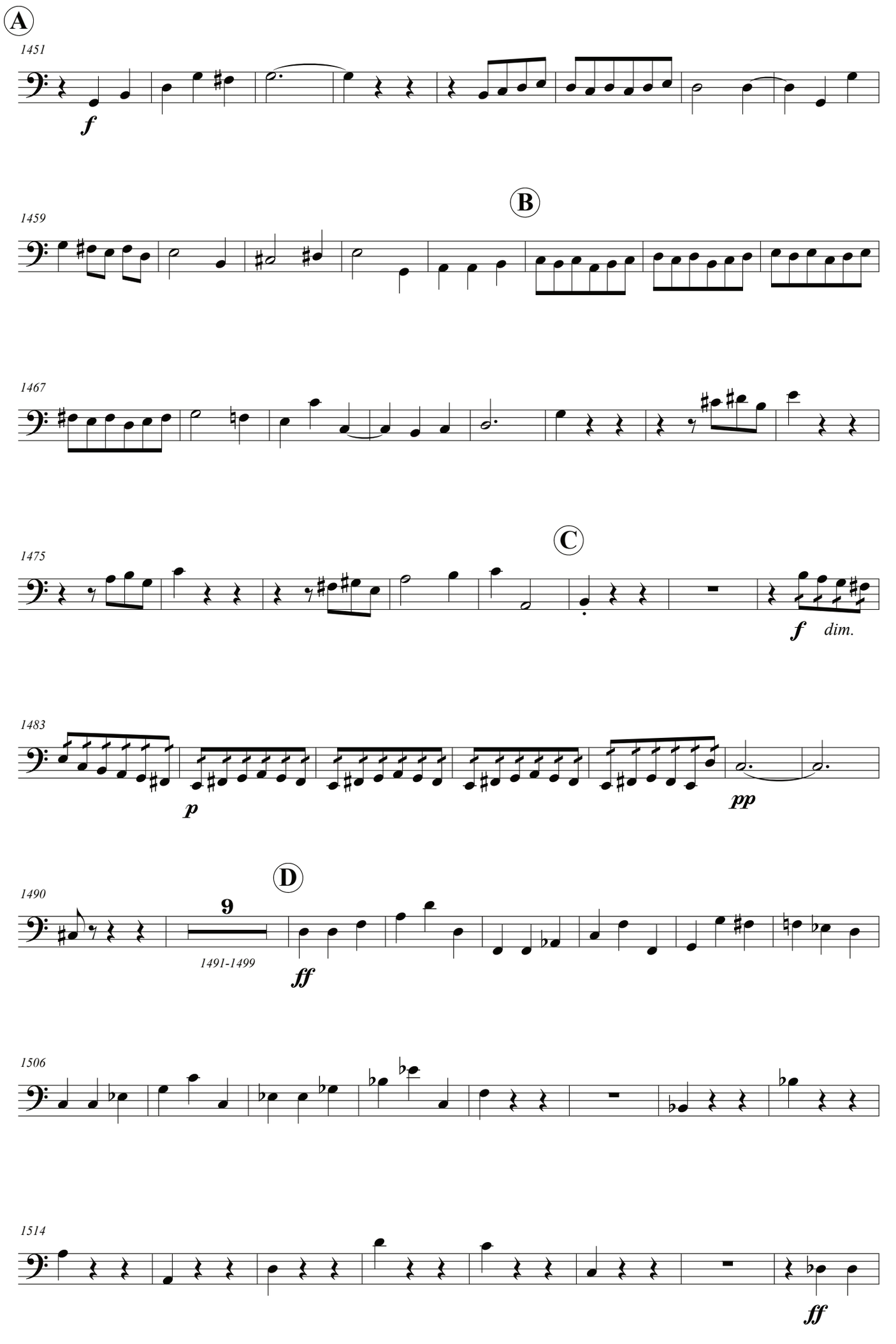
Xx

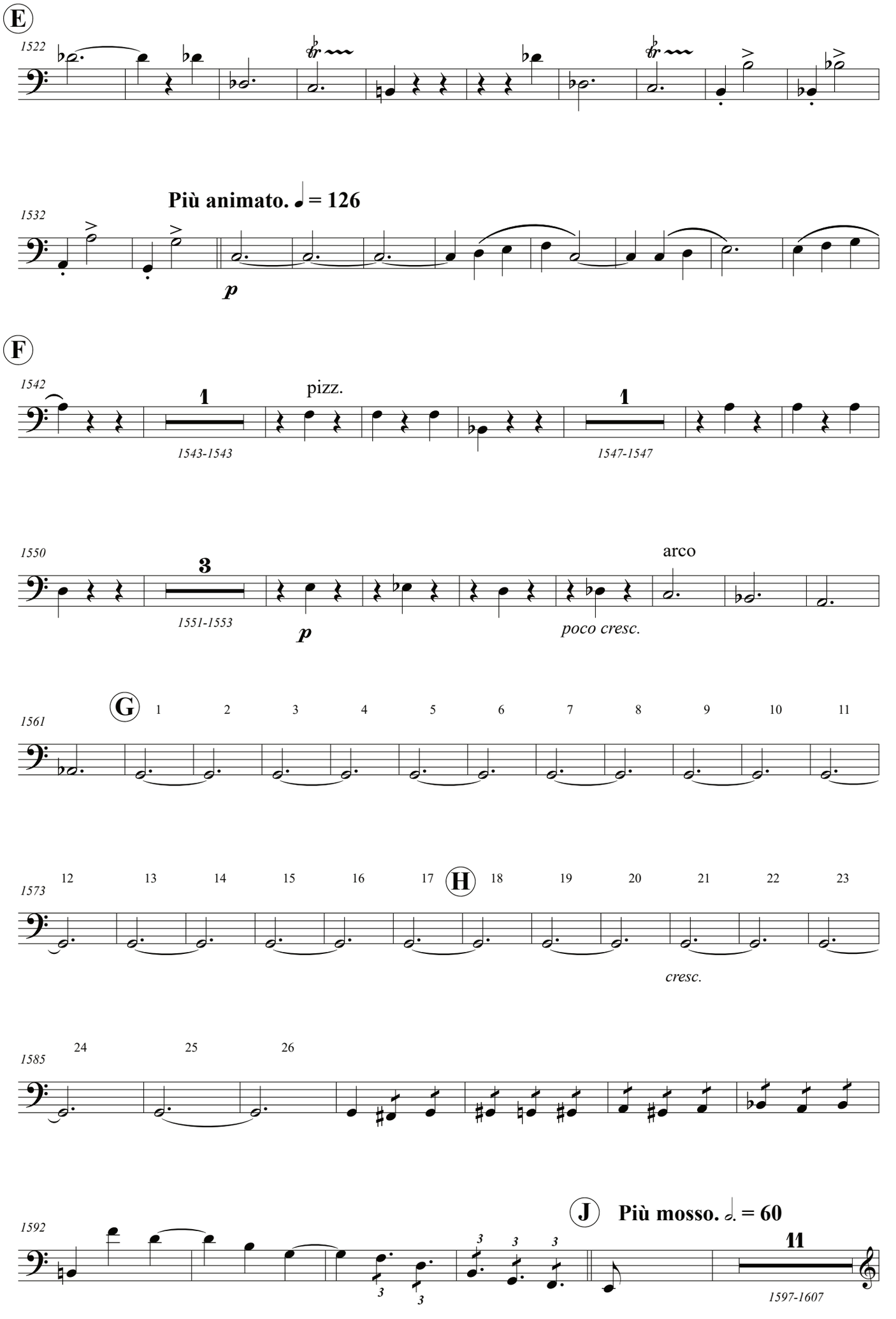
5

1394-1398


Yy
1401
9
1404-1412
f
3
1416-1418
1419
f
2
1423-1424
mp
Zz
9
1428-1436
mf
1444
f

V.S.


A
1451
f
B
1459
1467
C
1475
f
dim.
1483
p
pp
D
1490
9
1491-1499
ff
1506
1514
ff


E
1522
1532
Più animato. ♩ = 126
p
F
1542
1
pizz.
1543-1543
1
1547-1547
1550
3
1551-1553
p
arco
poco cresc.
G
1561
1 2 3 4 5 6 7 8 9 10 11
1573
12 13 14 15 16 17
H
18 19 20 21 22 23
cresc.
1585
24 25 26
1592
J
Più mosso. 𝅗𝅥. = 60
11
1597-1607

Maestoso. ♩ = 𝅗𝅥.

1608 Violin I, II & Va

f *ff*

1616

K

mp *cresc.* *ff*

il tempo Sostenuto

1624

sf *sf* *pesante*

1631

ff

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