

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

ENGLISH HORN



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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**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
*Minneapolis, Minnesota USA*

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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

## 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

## English Horn

## PART I

## BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

A

Oboe 1

12

1-12

*mp*

18

5

8

21-25

26-33

2/4

3/4

6

35-40

(♩ = ♩)

C

8

(♩ = ♩)

41-48

Timpani

*pp*

*p*

*p*

D

4

55-58

*pp*

2

62-63

4

64-67

*p*

E

69

6

72-77

4

78-81

*p*

F

*poco più mosso*

84

2

90-91

*pp*

English Horn

92 **G**

*p* *pp*

100 **H** Più mosso ed agitato. ♩ = 96

103-105 106-113 114-116 *mf*

118

120-121 124-126 *f*

127 **I** poco a poco rall. Tempo I. ♩ = 69

129-136 137-139 *p*

143 **K**

144-147 151-153 *f* *pp*

**2** Allegro assai vivace, alla Marcia. ♩ = 104

156-165 167-178 179-189 190-212 213-235 *pp*

**3** Andante cantabile. ♩ = 76

236-254 255-274 275-297 299-306 *p* Harp

308 Solo *espress.*

*p* 313-314

317 *Animato.* ♩ = 96

2 31 22 13

321-322 323-353 354-375 376-388

4 *Allegro con fuoco.* ♩ = 132

19 14 20 10 16 10

389-407 408-421 422-441 442-451 453-468 469-478

*Maestoso.* ♩ = 116 *Più mosso Allegro*

10 10 10 16 17

479-488 489-498 499-508 509-524 525-541

5 *Adagio molto.* ♩ = 60 *Più mosso.* ♩ = 72 *Adagio (come al primo).* ♩ = 69

19 7 18 12 18 5

542-560 561-567 568-585 586-597 598-615 616-620

621 *Oboe I*

*pp*

Ee

4 3

628-631 635-637

Tacet al fine - End Part I & Part II

640-1034





# ENGLISH HERITAGE

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