

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

FLUTE 2



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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
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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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Flute 2

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

(A)

Oboe 1

1-12 *mp*

18

21-23 *p* *poco cresc.*

cresc.

32

dim. *loco* *p*

42

p

49-54

Ⓓ

mp *espress.*

61

pp

66

70

74

76-77 78-85 *pp*

88

90-93 94-95 *pp*

99-100

pp

Più mosso ed agitato. ♩ = 96

Ⓗ

107-112

f 8va

118 *(8^{va})* ----- loco **I** *poco a poco rall.*

120-127 *pp*

132 **Tempo I.** ♩ = 69

135-136 137-139 *p*

142 *(8^{va})* ----- **K**

144-146 *mp cresc.* *f*

151-159 *loco* *mp* *(8^{va})* ----- loco **L**

151-159 *mp* 164-165

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

166 **L** *Horns 1 & 2*

168-178 179-189 190-195 *pp*

197 *pp* **2**

201-202 *pp*

258 *8va*

264 *(8va)* *8va*

270 *8va* *8va* loco **(P)** 7

275-281

282 *p* *ff* *8va*

289 *(8va)* *8va*

294 *(8va)* loco

3 Andante cantabile. ♩ = 76

299-300 2 302-305 4 307-312 6

313 4 *pp* **(Q)** 25

316-319 323-347

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348 Clarinets 1 & 2 (R)

352-353 *mp*

359 Animato. ♩ = 96

361-366 *p* Oboe 1
369-375 376-383

385 (S)

390-396 *mf* *sfp*

400-405 (T) with increasing energy (U)

409-421 *mp* Oboe 1

428 *accel.*

poco a poco cresc. 8va

437 (W) *rall. molto*

439-441 *mf* 8va
445-448 *ff*

451 (4) Allegro con fuoco. ♩ = 132

f 8va

455 (5)

8va
458-462

463 *8va*-----, loco ⓧ

f

5 *8va*-----

471-475 *mf* *f* *ff*

481 *(8va)*-----

tr *ff*

487 *(8va)*-----, loco Ⓨ *8va*-----

ff

492 *(8va)*-----, loco *8va*-----

ff

497 *(8va)*----- **Maestoso.** ♩ = 116 *accel.*

ff *non legato*

503 *(8va)* loco

ff

507 *(8va)*-----, loco Ⓩ *Più mosso Allegro*

ff

590 *8va*----- *loco*

f > *f* > *f* *f*

598 **Adagio (come al primo).** ♩ = 69

ff **13** **5** **(Dd)**

603-615 616-620

621 *Oboe 1* *espress.*

pp

(Ee)

3 *p* **5** **6**

628-630 635-639 640-645

6 **Andante molto maestoso.** ♩ = 80

13 **16** *Horns 1 & 2* *8va*-----

646-658 660-675 *f*

(Ff) 680 *(8va)*----- *8va*----- *loco*

f *ff* **3**

685-687

690 *8va*----- *8va*----- *loco*

f

3 699-701 *ff* *mf*

ff *mf*

708

713

Gg

ff

718

mf

724-725

726

734

Allegro ma non troppo. ♩ = 108

8va loco rall.

cresc.

ff

f

Hh

Jj

8

6

7

8

742-749

750-755

p

759-765

766-773

Flute 2

774 *mf* 781-785 **5**

786 *mf* 789-790 *f* **Kk**

795 *f* *p* *cresc.*

804 *ff* *ff*

rit. *a tempo* *8va* 813-814 *ff*

LI *8va* loco 829-837 *f*

840 *mp* 845-854 *8va* **10**

856 **Mm** 857-859 *f* 863-871 *f*

874 **(Nn)** 19 Clarinets 1 & 2

dim. *p* 878-896

(Oo) 901 *8va* 2

p *mf cresc.* 909-910

911 *8va* 4

ff 918-921

922 **(Pp)** *8va* 8 *8va* *f*

mf *p* 926-933 *f*

937 *8va* loco 10 *f* *rall. 8va*

ff 942-951 *f*

954 *8va* Un poco più lento. *8va* loco 3 *ff*

f 960-962 *ff*

964 **(Qq)** *8va*

970 *8va* loco 3

f 974-976

977 (loco) *ff* *mf* *8va*

984 *8va* **a tempo (Allegro)** **2** 990-991

992 *8va* *ff*

999 *8va* **(Rr)** **1** 1004-1004

1005 loco *8va* loco

1013 *8va* *f*

Lento maestoso.

1020 *8va* *sostenuto.* *ff*

1027 *8va* *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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PART II

Flute 2

ON THE PLAIN OF DURA

7 Allegretto ♩ = 100

24 24 Clarinets (B) 8^{va} p

54 (8^{va}) loco poco cresc. 3 60-62

63 mf 68-73 f (C) 8^{va}

76 (8^{va}) 4 8^{va} 2 8^{va} mf f 77-80 86-87

90 (8^{va}) 8^{va} (D)

13 99-111 mp p (E)

V.S. 6 121-126 p 8^{va} 8^{va}

135 (8^{va})

Flute 2

142 *8va* **F**
mf *sf* 149-151 *mf* *sf*

156 *8va*
ff

169 (*8va*) **G**
ff 171-173

182 (*8va*)
f

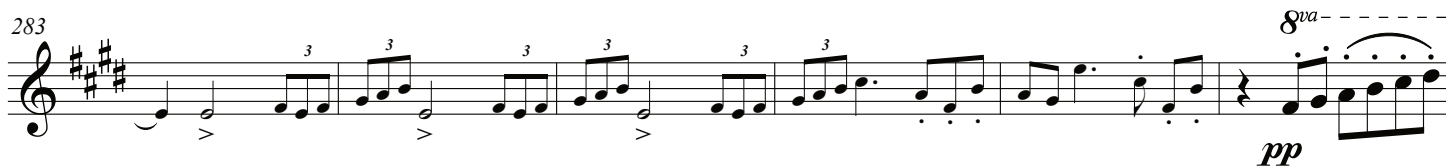
192 **Largo pesante** ♩ = 76 **H** **J**
 (*8va*) loco 20 21 Horn in C 3 4
 193-212 213-233

Allegro con brio. ♩ = 120 *8va*
 239-241 *pp* *p* *cresc.* *f*

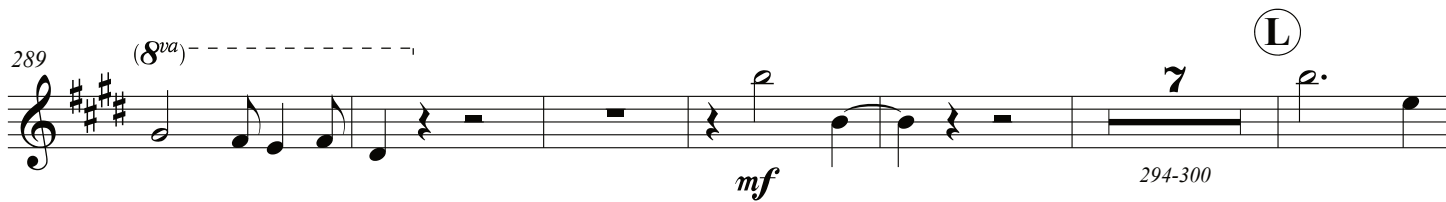
251 (*8va*) *8va*

263 (*8va*) **Allegro assai vivace, all marcia.** ♩ = 104 **K** Clarinets
ff 271-281

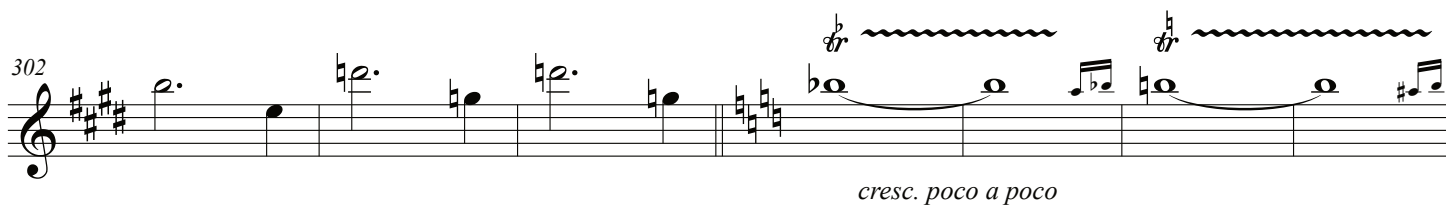
283 *pp* *8va*



289 *mf* *8va* **L** 294-300



302 *cresc. poco a poco* *tr*



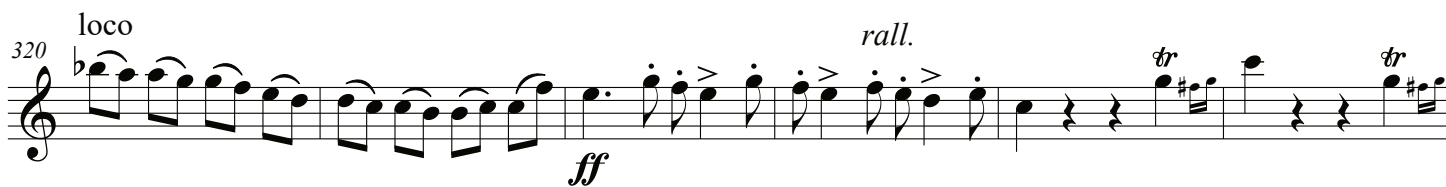
309 *V.S.* *rit.* *ff* *8va*



314 *8va*



320 *loco* *ff* *rall.* *tr*



326 *Moderato assai maestoso.* ♩ = 86 **8** *sf* 17 331-347



(M) The Herald (Soloist)

4

348-351

and who - so fall - eth not down and wor - ship-peth, shall be

357

8^{va}----- loco

Allegro molto. ♩ = 132

2

362-363

cast in - to the *p* *mf* *cresc.*

365

8^{va}-----

f

(N)

371 (8^{va})----- loco

ff

tr

377

tr *tr* *tr* *tr* *rall.*

9 **Andante** ♩ = 69

3

383-385

pp

4

391-394

dim. *pp*

3

398-400

p

3 3 3

2

403-404

6

405-410

(O) Clarinets

413

p

421 P

425-429 431-440

442 6

449-454

Un poco più mosso. ♩ = 88

Clarinet

16 Q 2 3

455-470 471-472 475-477

2 tr

479-480 *p* *cresc.*

488 *rall.* **Tempo I. Adagio** 8va-

490-491 496-498

R 499 8va-

499-506 *ff*

507 *loco* 11

512-522 *dim.*

Flute 2

10

Allegro assai vivace. ♩ = 112

Clarinet 1

522 *pp* 22 8 3 *f*

524-545 546-553 557-559

Maestoso. ♩ = 96

561 *8va* 3 6 8 *f*

563-565 567-572 574-581

T

Adagio. ♩ = 72

582 8 *f* *pp*

583-590

Allegretto moderato. ♩ = 92

597-600 *pp* 3 3 6 6 6 6 6 6 6 6 6 6

U

607 6 3 3 6 6 6 6 6 6 6 6 6 6 6

614 6 6 6 6 3 3 3 3 6 6 6 6 3 3

Animato

11

Allegro assai e con fuoco. ♩ = 84

Oboe 1 & 2

621-638 18 4 *f*

639-642

W

649 *mf* 5 *f sf*

656-660

662 (X) *8va*-----

9

663-671 *f* < > *ff*

679 (*8va*)----- loco *8va*-----

6

686-691 *f*

693 (*8va*)----- loco

4 3

694-697 701-703 *pp*

p < >

(Z)

707

5

710-714 *p*

12 Lento ♩ = 84

6 4

720-725 731-734 *p*

736

2

742-743 *dim.*

(Aa) Clarinet 1

25

744-768 *p*

(Bb)

773

10 4

775-784 787-790 *p* < >

Flute 2

(Cc)

791-792 **2** *rall.* **2** 797-798

(Dd)

Clarinet 1

801 **7** 803-809

accel.

rall. Tempo I ♩ = 84 Allegro. ♩ = 136

814-816 **3** *p* **12** 821-832 *f*

(Ee) loco

836-838 **3** *f* *8va* 842-844 **3** *sf*

Clarinet 1

847 **3** *sf* 848-850 **7** 851-857 **8** 860-867 *f*

loco

869 *8va* 872-873 **2** 876-883 **8**

(Ff)

sf *sf* **10** 887-896 **10** 898-907 *f*

(Gg)

909 **4** 910-913 *8va* **3** 916-918 *sf*

921 *f* *8va* **3** 928-930

Andante maestoso. ♩ = 88

931 *ff* *8va* loco **6** Azarias (Solo) 935-940 the on - ly

942 *ppp* **Hh** God _____ and glo - rious o - ver the whole

949

954

959 **2** 964-965

966 *pp* *8va* **6** 970-975

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Flute 2

13

Adagio religioso. ♩ = 72

979-984 *pp* 987-996 *pp*

Jj

Soprano

997-1007 whom I have chosen have chosen.

Un poco più mosso.

1015 *pp*

Tempo I. ♩ = 72

1023-1027 *ppp* 1029-1040 1041-1065

Kk

Ll

Soprano I

1066-1067 He, that I am He 1074-1076

Un poco più mosso.

1077

Tempo I. ♩ = 72

1086 *ppp* 1090-1096

14

Andante sostenuto e maestoso. ♩ = 69

Mm

8^{va}

28 Cello

1098-1125

mf

1131

mf staccato

1138

cresc.

Nn

1143

ff

1148

loco

1152

8^{va}

1156

8^{va}

1160

8^{va}

1163 (8^{va})

Oo

1166 (8^{va})

1170 (8^{va})

1174 (8^{va})

15 L'istesso tempo

1178 (8^{va})

1185 (8^{va}) loco

V.S.

1193

1199

14 1203-1216

Ss

(8va)-----

3 3 3 3 3 3 3 3 3 3 3 3

1313 (8va)-----

3 3 3 3 3 3 3 3 3 3 3 3

Allegro maestoso. ♩ = 120

1320 (8va)-----

3 3 3 3 3 3 3 3 3 3 3 3

4

1324-1327

f

1330 (8va)----- colla voce

4

1331-1334

Tt a tempo

pp

1341 (8va)-----

pp

1350 (8va)-----

rall. **Lento, molto maestoso.**

5

1353-1357

loco

p

Uu ff

17 **Allegro moderato**

1362

p

mf

1369 (8va)-----

2

1374-1375

V.S.

Flute 2

1376 *8va*----- loco **(Xx)**

1378-1392 1393-1395 1398-1404 *f*

1406 *8va*----- **(Yy)** *8va*-----

1410-1412 *mp*

1416 *(8va)*-----

mp

1424 *(8va)*-----

mp *mf*

1433 *(8va)*----- **(Zz)** *8va*-----

p *cresc.* *mf*

1441 *(8va)*----- *8va*-----

mf

1450 *(8va)*----- loco **(A)**

f

1457 **(B)** *8va*-----

1458-1461 *f*

1469 (8^{va})

1478 (8^{va}) loco

C

11

1481-1491

f *cresc. molto*

8^{va}

1495 (8^{va})

ff *cresc.* *ff*

D

1506 (8^{va})

1516 (8^{va})

E

3

1523-1525

V.S.

Flute 2

Più animato. ♩ = 126

1526 *8va*-----
ff 1527-1529 *ff* 1534-1536 *p*
 Musical notation for measures 1526-1536, including a triplet and a *loco* section.

1540 *pp* **F** *pp*
 Musical notation for measures 1540-1549, including a circled letter **F**.

1550 *8va*-----
 1555-1557 *mp* *cresc.*
 Musical notation for measures 1550-1557, including a triplet and a crescendo.

G *8va*----- **H** *8va*-----
 1561 *8va*-----
 1563-1575 *cresc.*
 Musical notation for measures 1561-1575, including circled letters **G** and **H**, and a triplet.

1583 *8va*-----
f
 Musical notation for measures 1583-1592, including a forte dynamic.

J **Più mosso.** ♩ = 60

1593 *8va*-----
 1597-1607 *p*
 Musical notation for measures 1593-1607, including a circled letter **J** and a piano dynamic.

Maestoso. ♩ = ♩

1612 *8va*-----
ff
 Musical notation for measures 1612-1617, including a fortissimo dynamic.

K

1618 *8va*-----
f *ff*
 Musical notation for measures 1618-1627, including a fortissimo dynamic.

il tempo Sostenuto

1624 (8^{va})

sf *sf* *sf*

8^{va}

1632 (8^{va})

8^{va}



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