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

HARP I

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

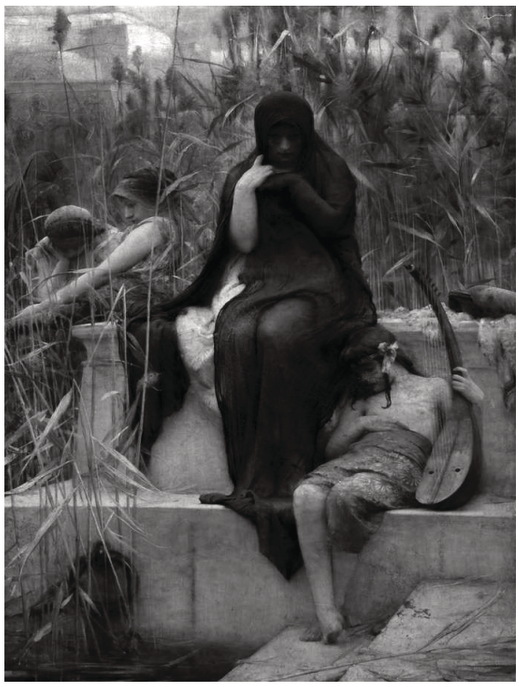
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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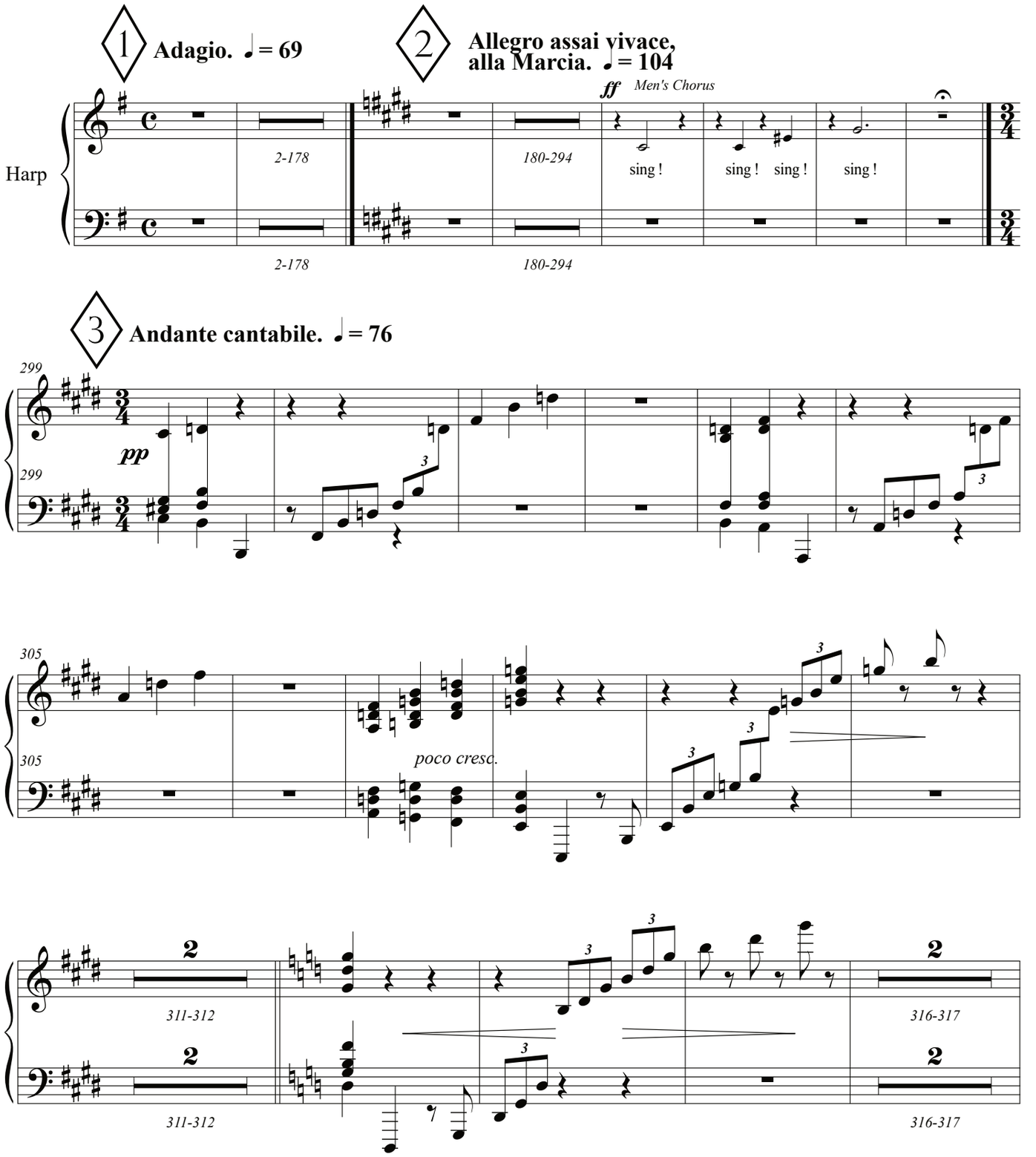
Harp I

PART I

BY THE WATERS OF BABYLON



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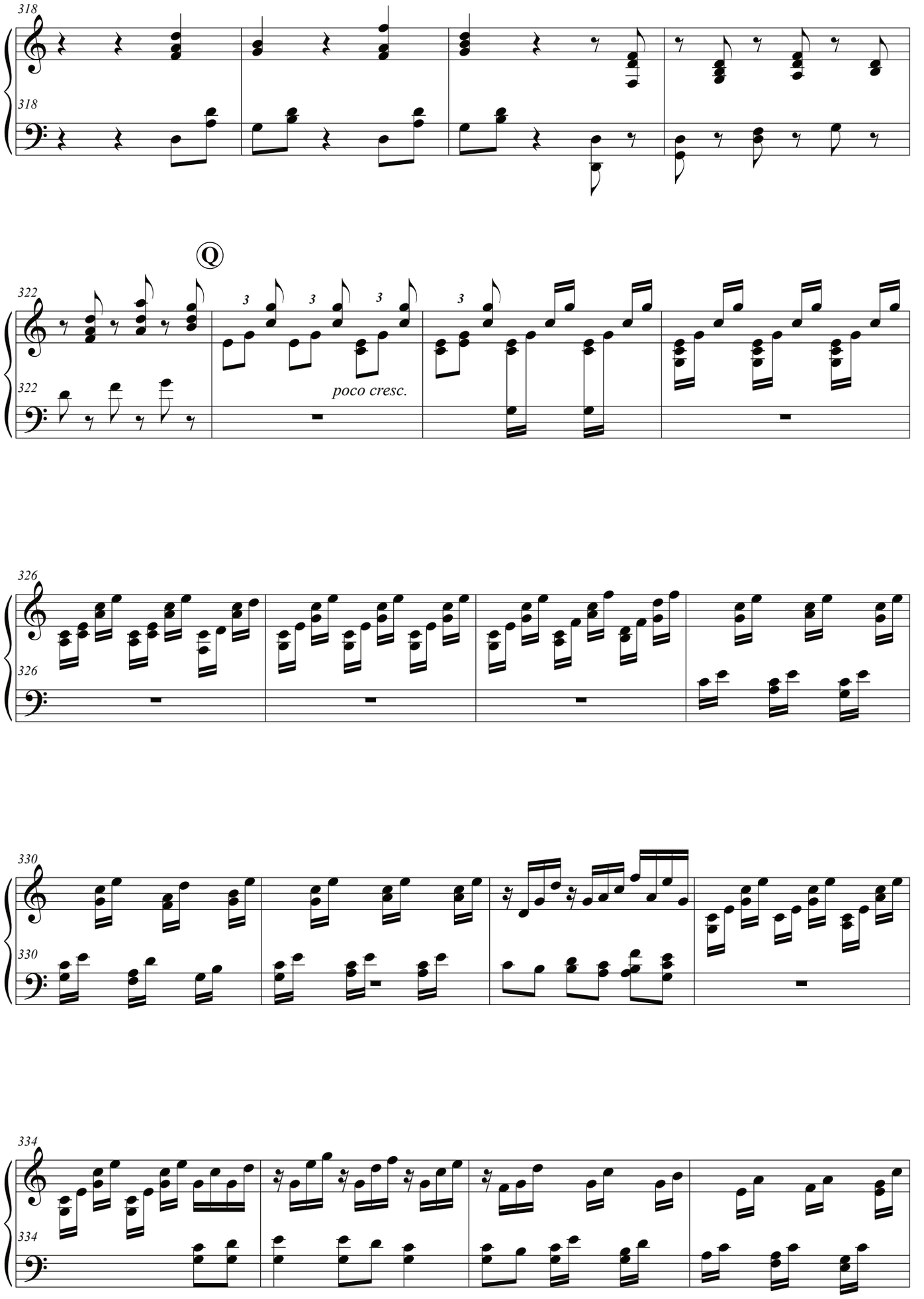
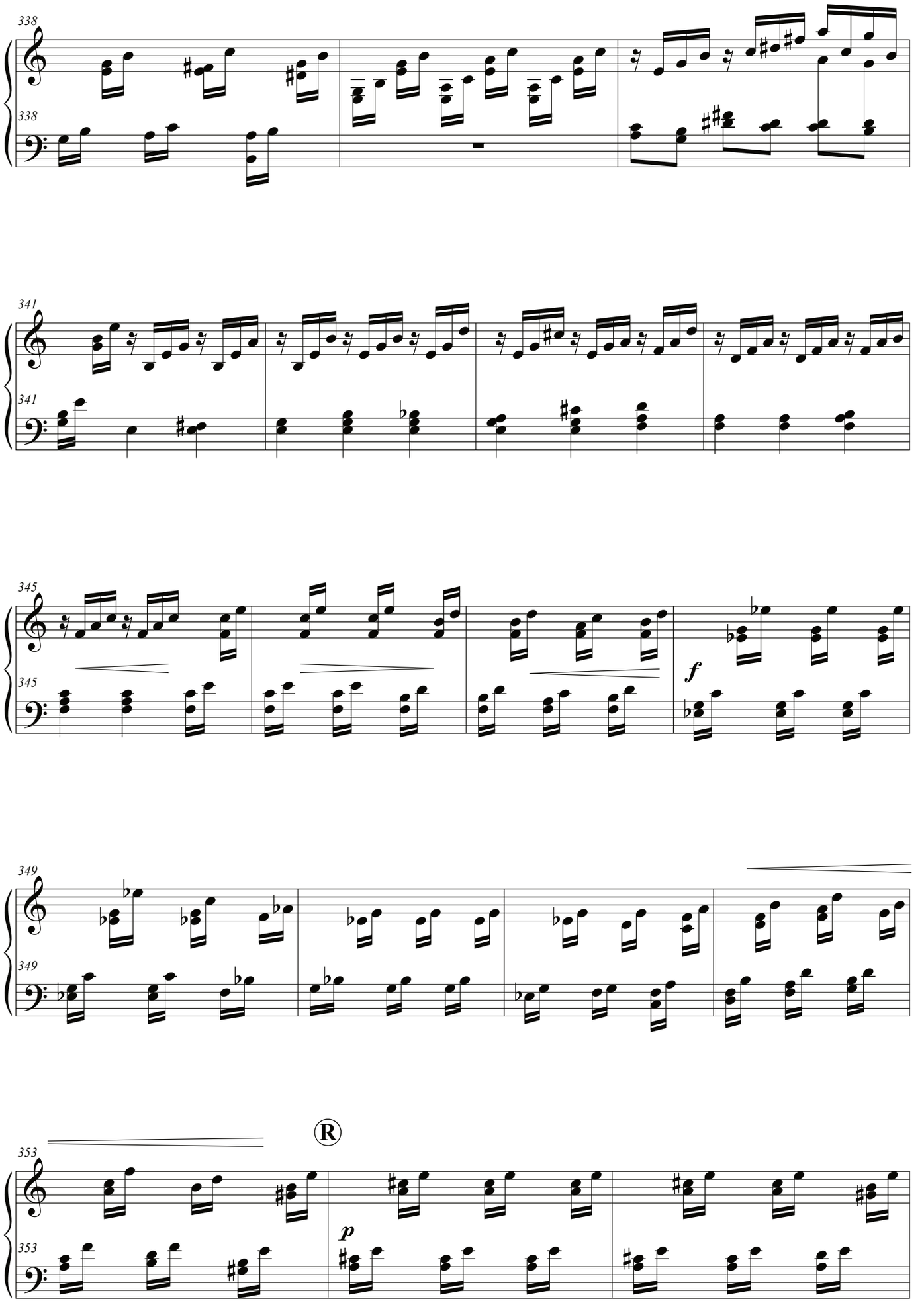
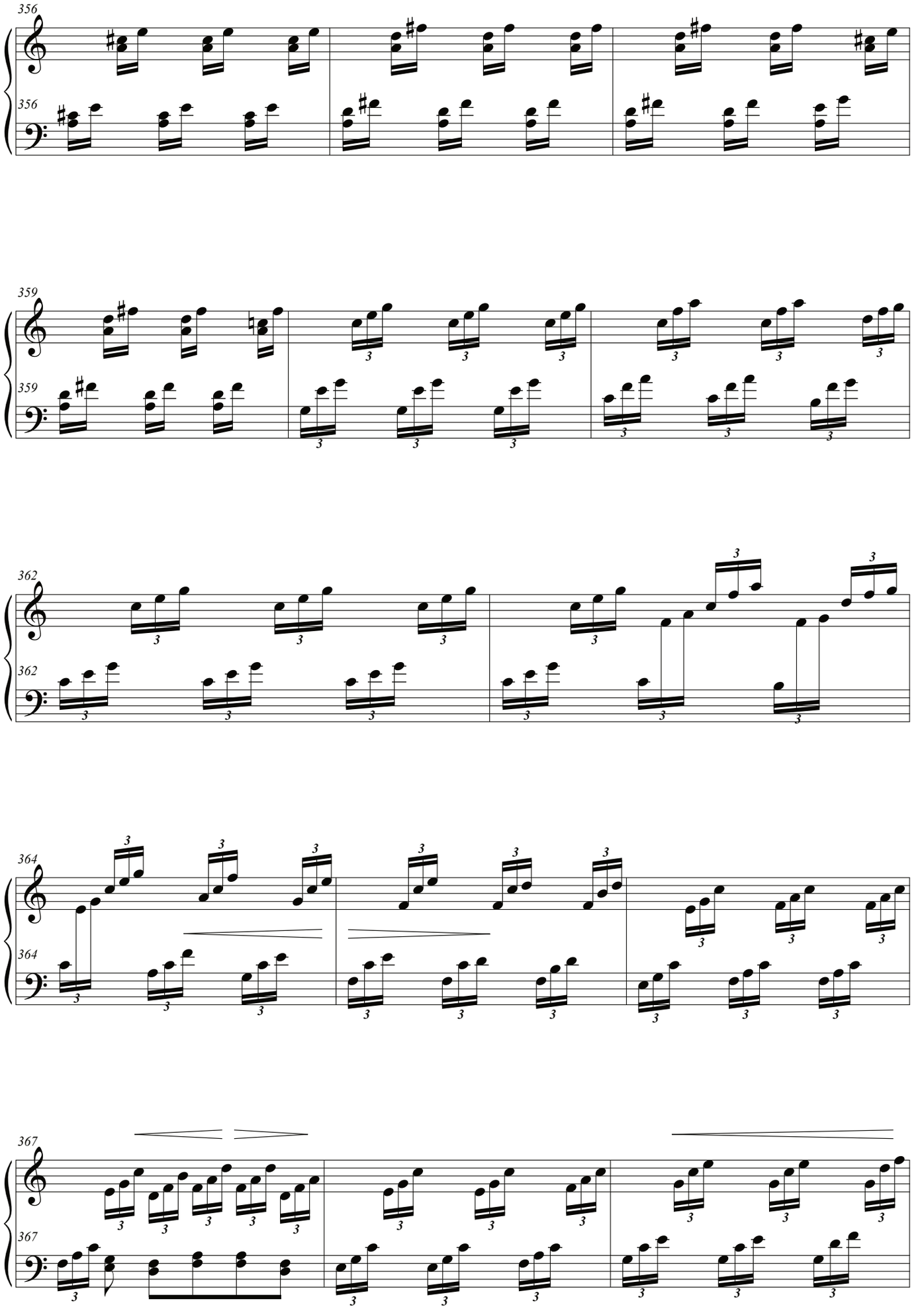
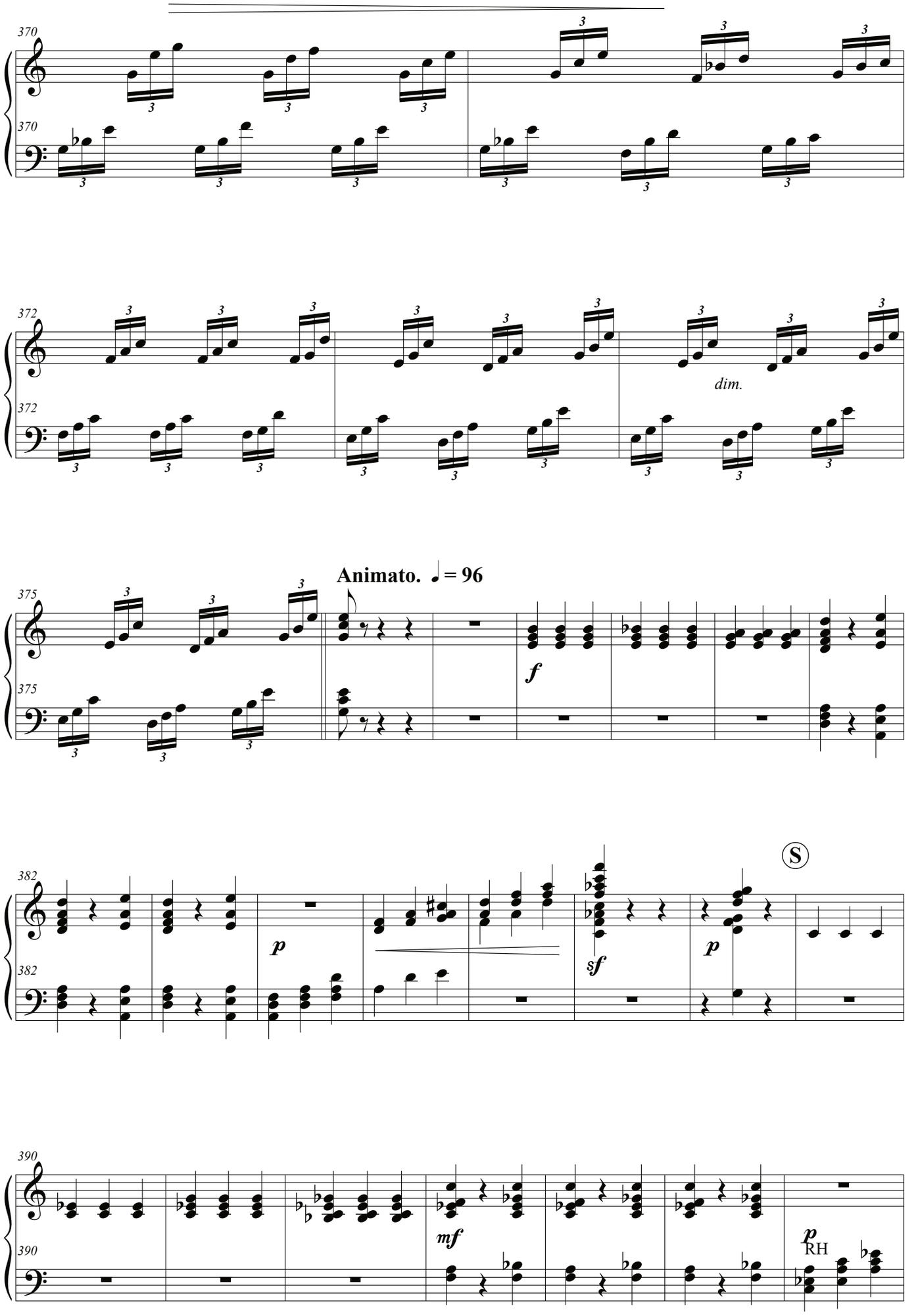


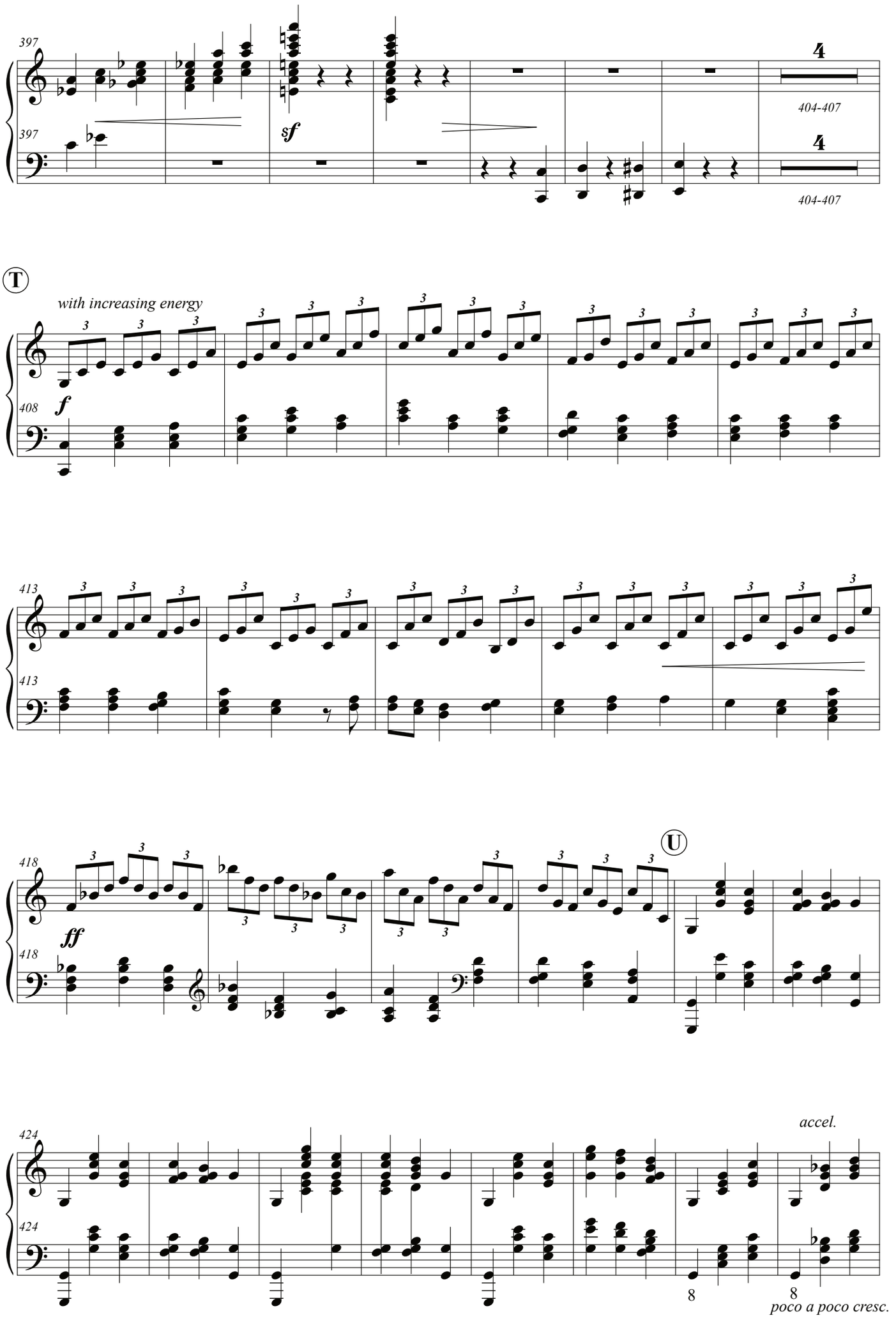

338
338
341
341
345
345
f
349
349
353
353
R
p

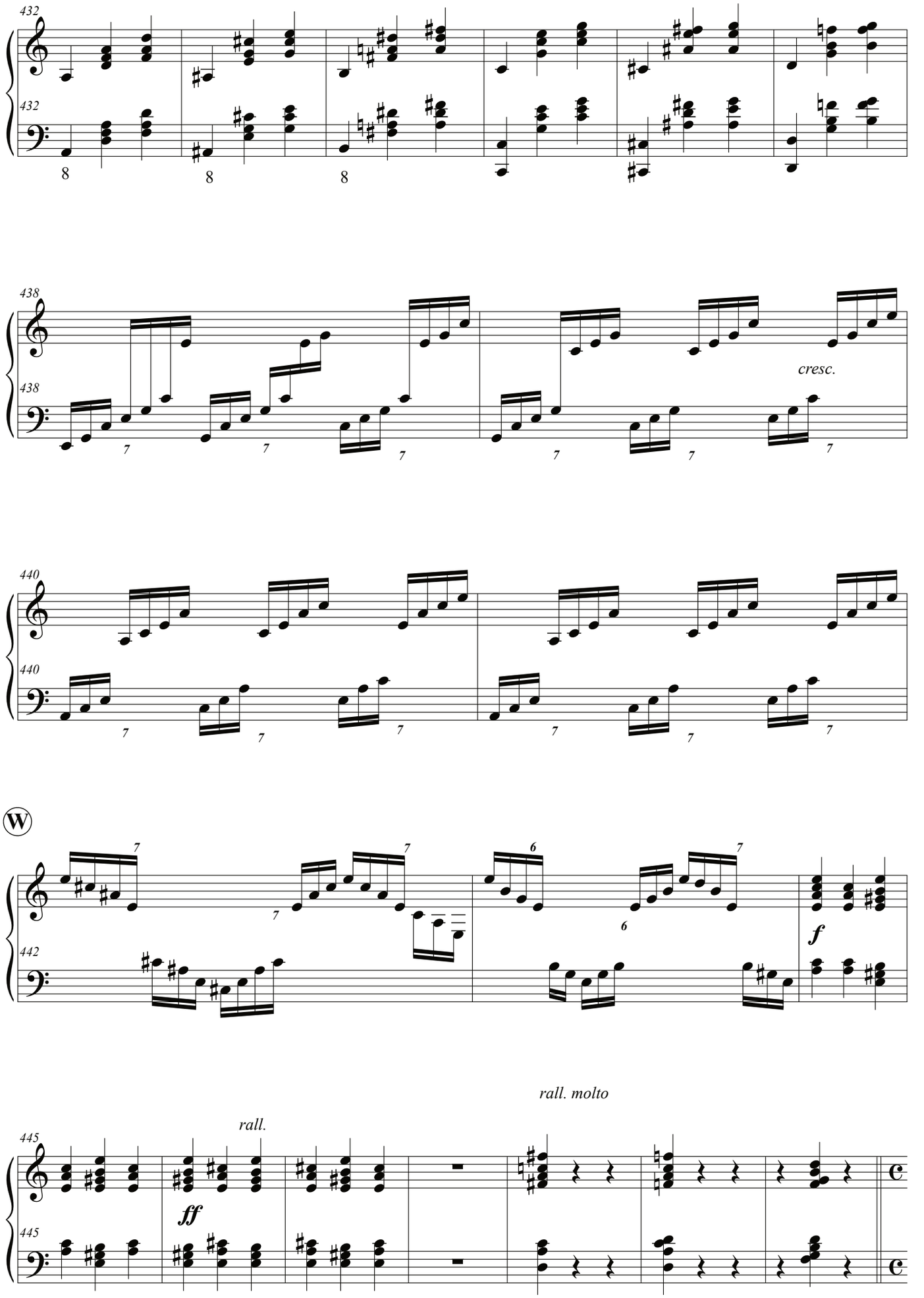
Harp I




370
370
372
372
dim.
Animato. ♩ = 96
375
375
f
382
382
p
sf
p
S
390
390
mf
p
RH

Harp I


397
sf
4
404-407
T
with increasing energy
408
f
413
418
ff
U
424
accel.
poco a poco cresc.


432
8
438
7
cresc.
440
W
442
6
f
445
rall.
ff
rall. molto

4 **Allegro con fuoco.** ♩ = 132

5 **Adagio molto.** ♩ = 60

Soprano solo

452

O daugh-ter of Ba - by-lon, wast - ed,

453-541 *543-549*

553

wast - ed with mi - se-ry,

f

558-559

Bb

561

ff

Più mosso. ♩ = 72

567

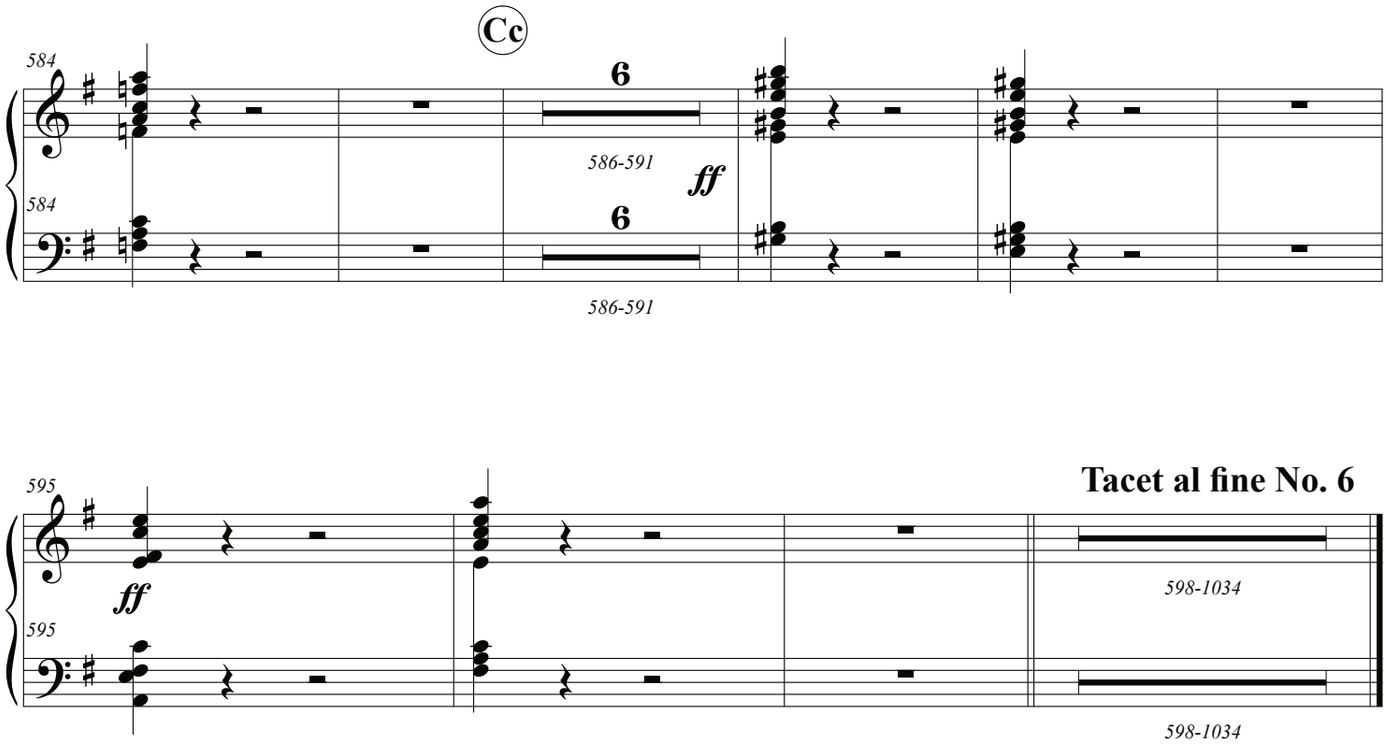
569-572 *575-576*

577

ff

581-582

Harp I



Tacet al fine No. 6

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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Harp I

PART II

ON THE PLAIN OF DURA

7 **Allegretto ♩ = 100**

8

Timpani

2-329

331-372

9 **Andante ♩ = 69**

rall.

377

rall.

383

p

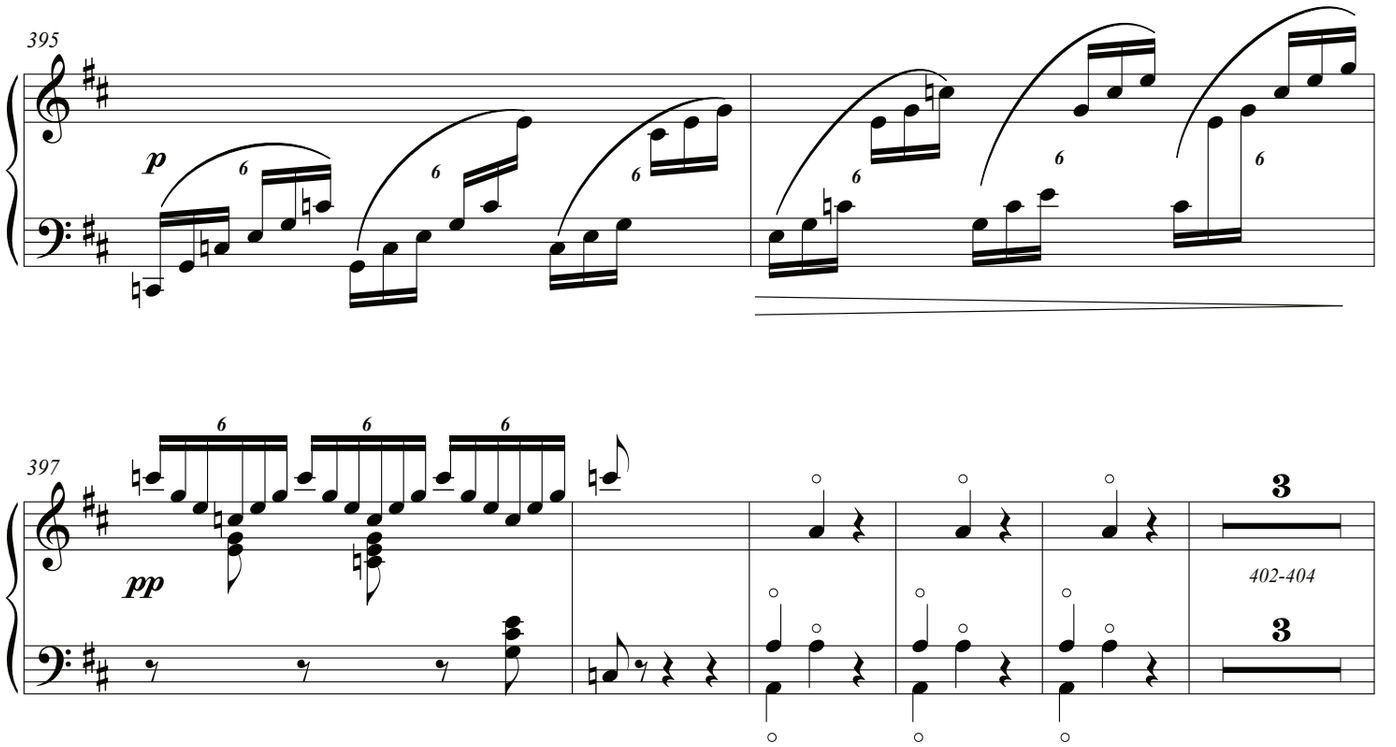
387

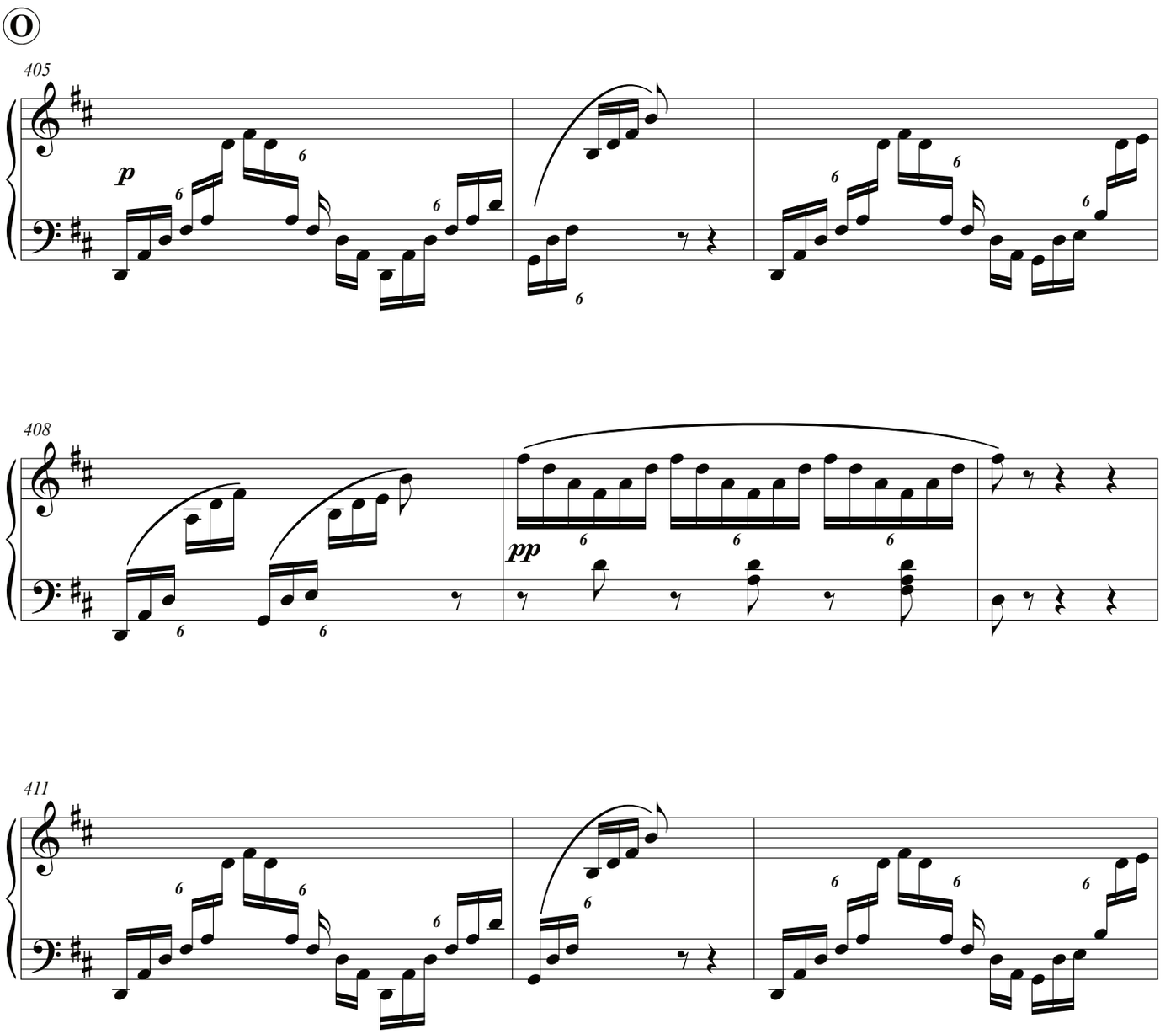
390

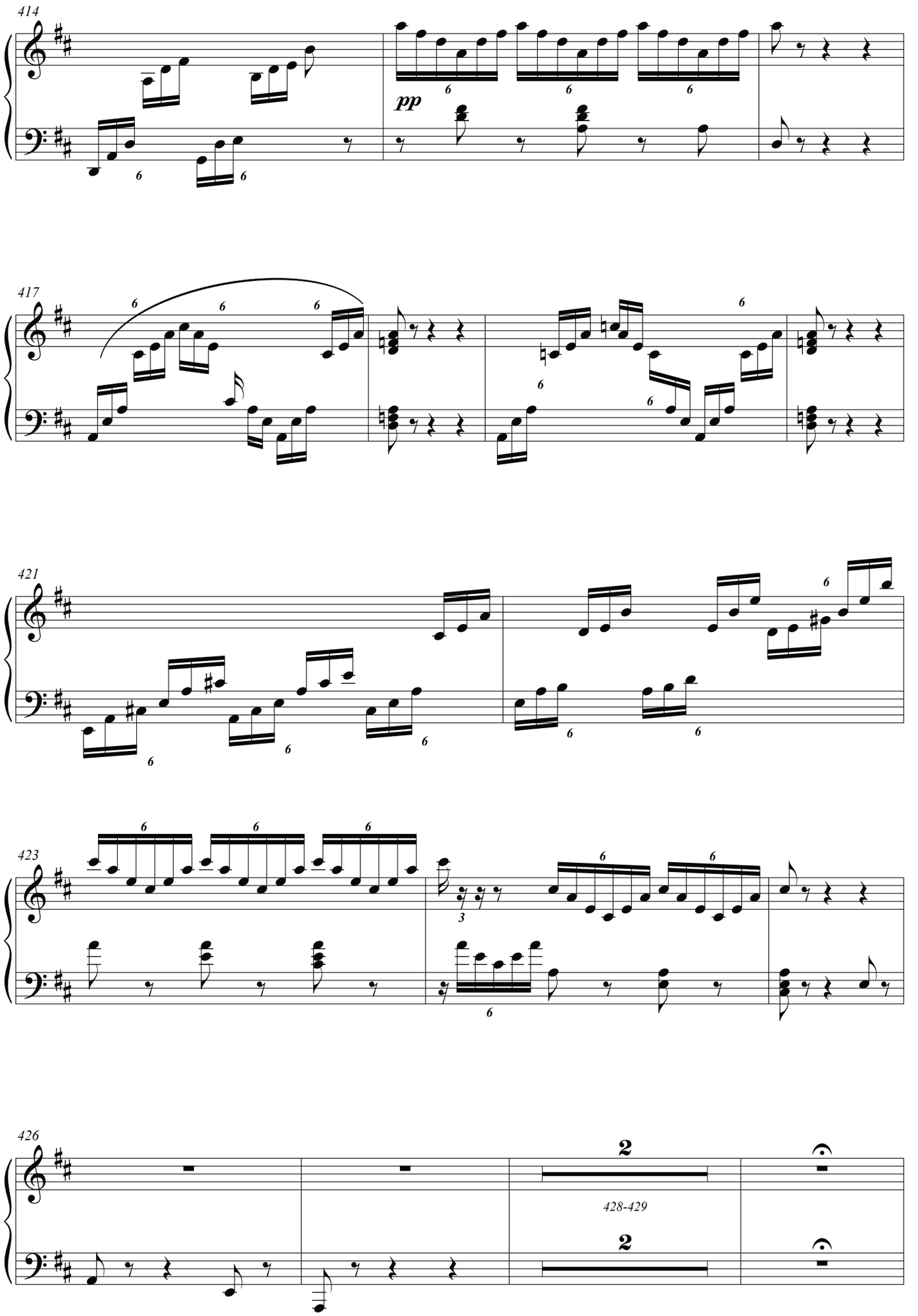
pp

392-394

Harp I






414
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421
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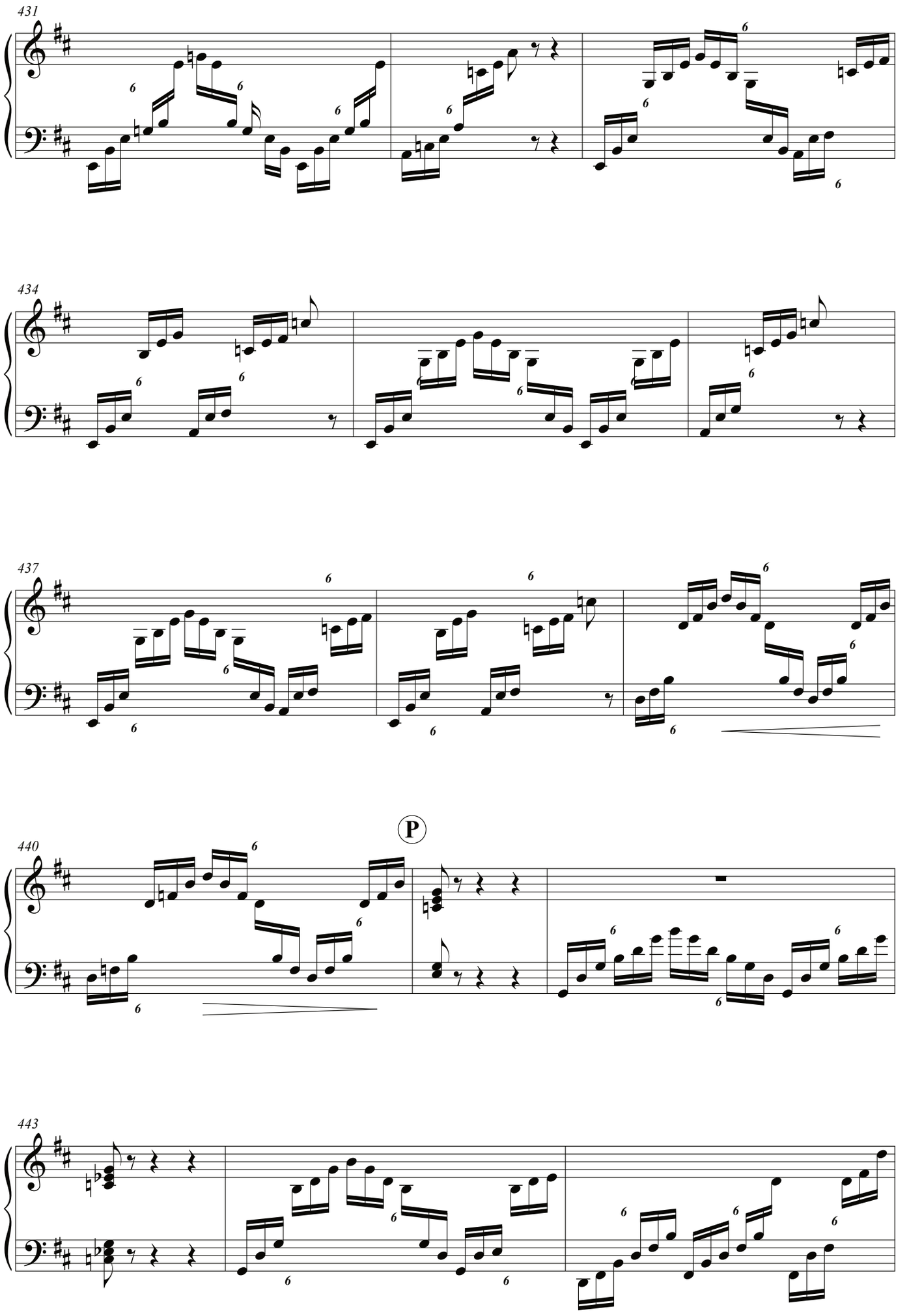
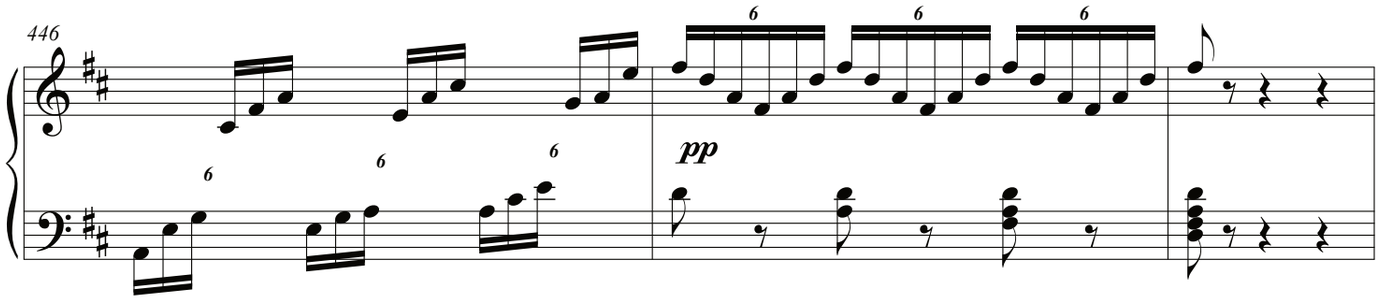
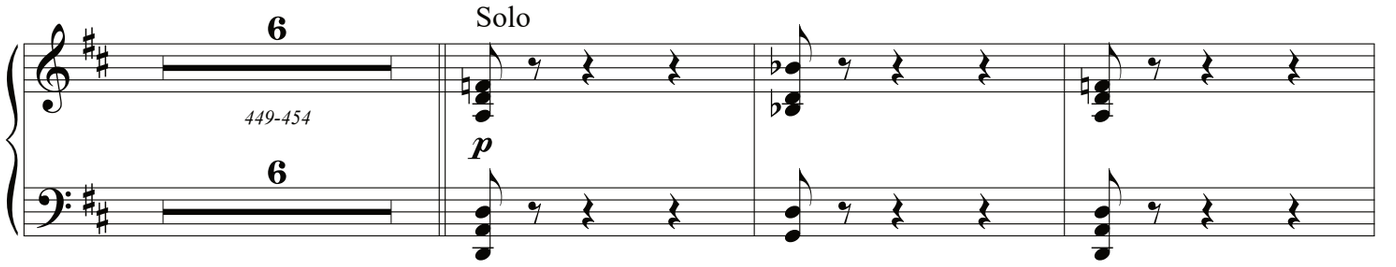
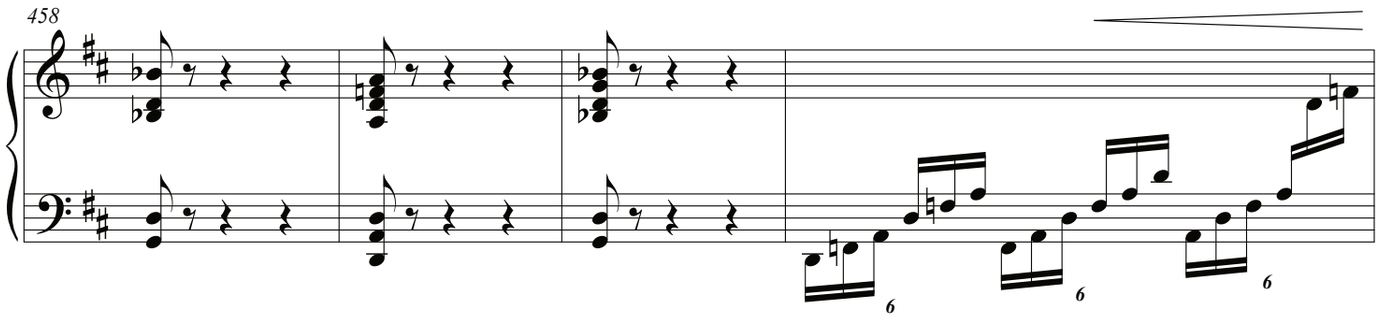
428-429
2

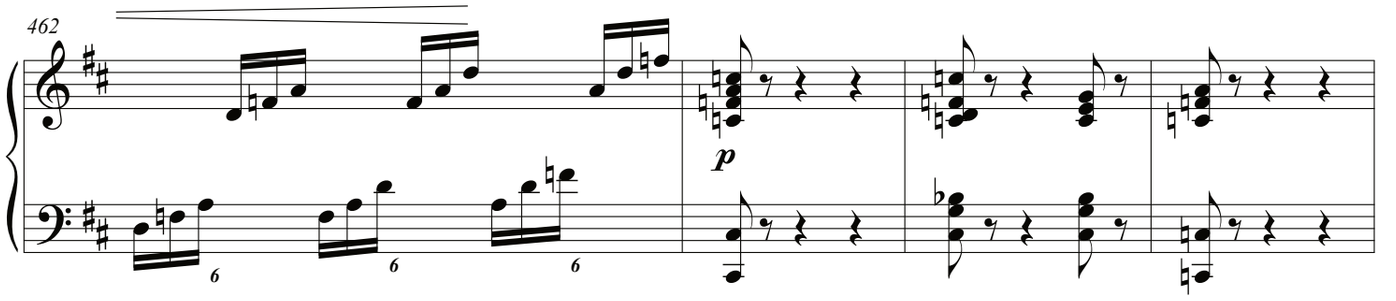

431
434
437
P
440
443

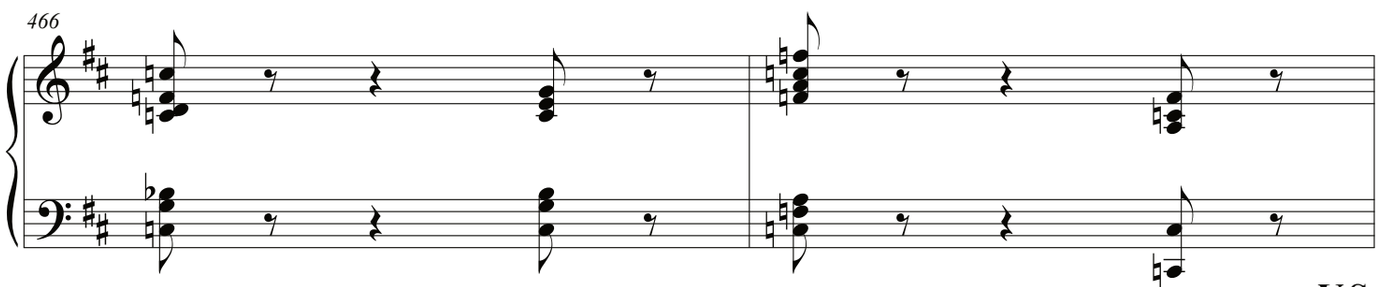


Un poco più mosso. ♩ = 88

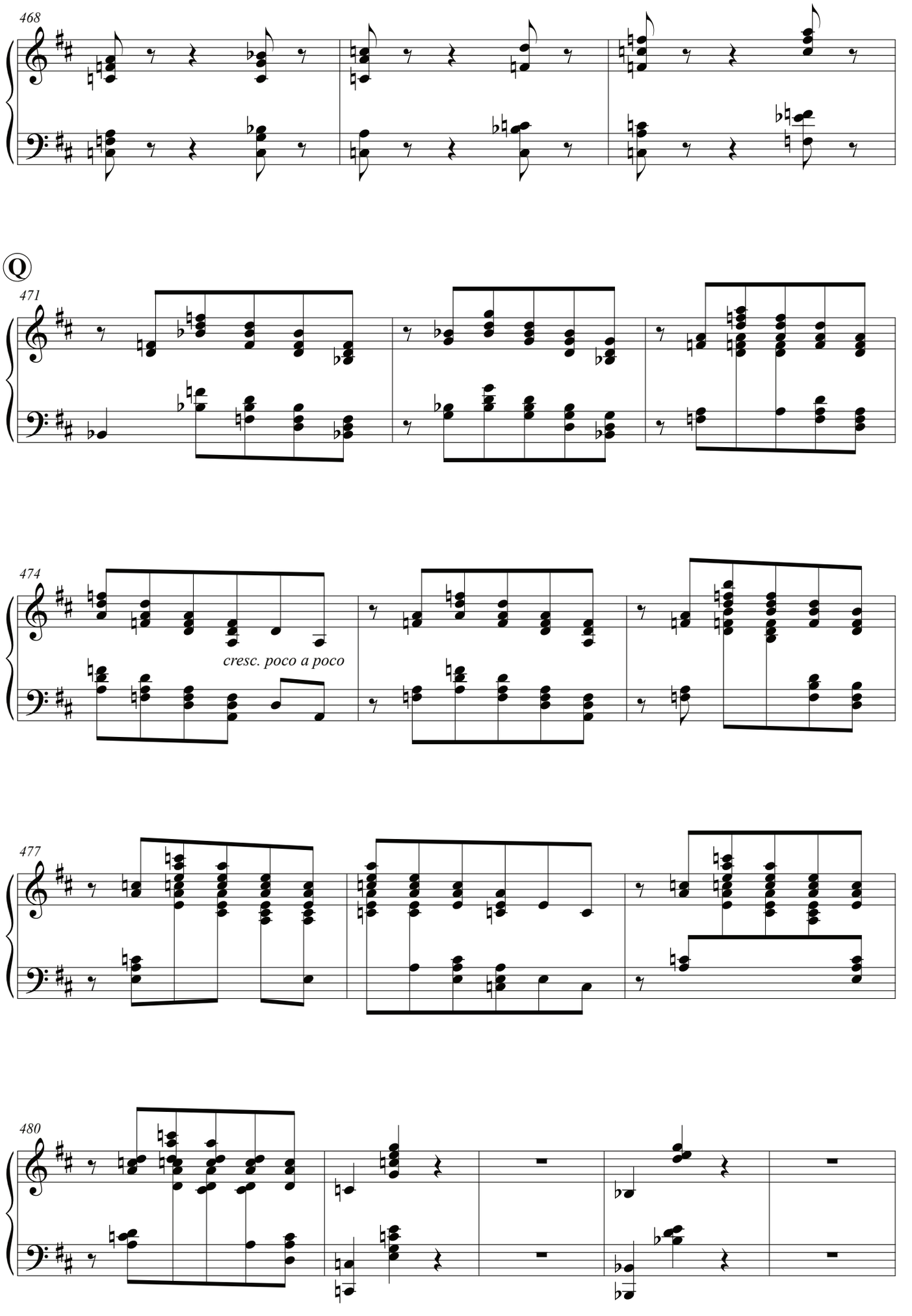


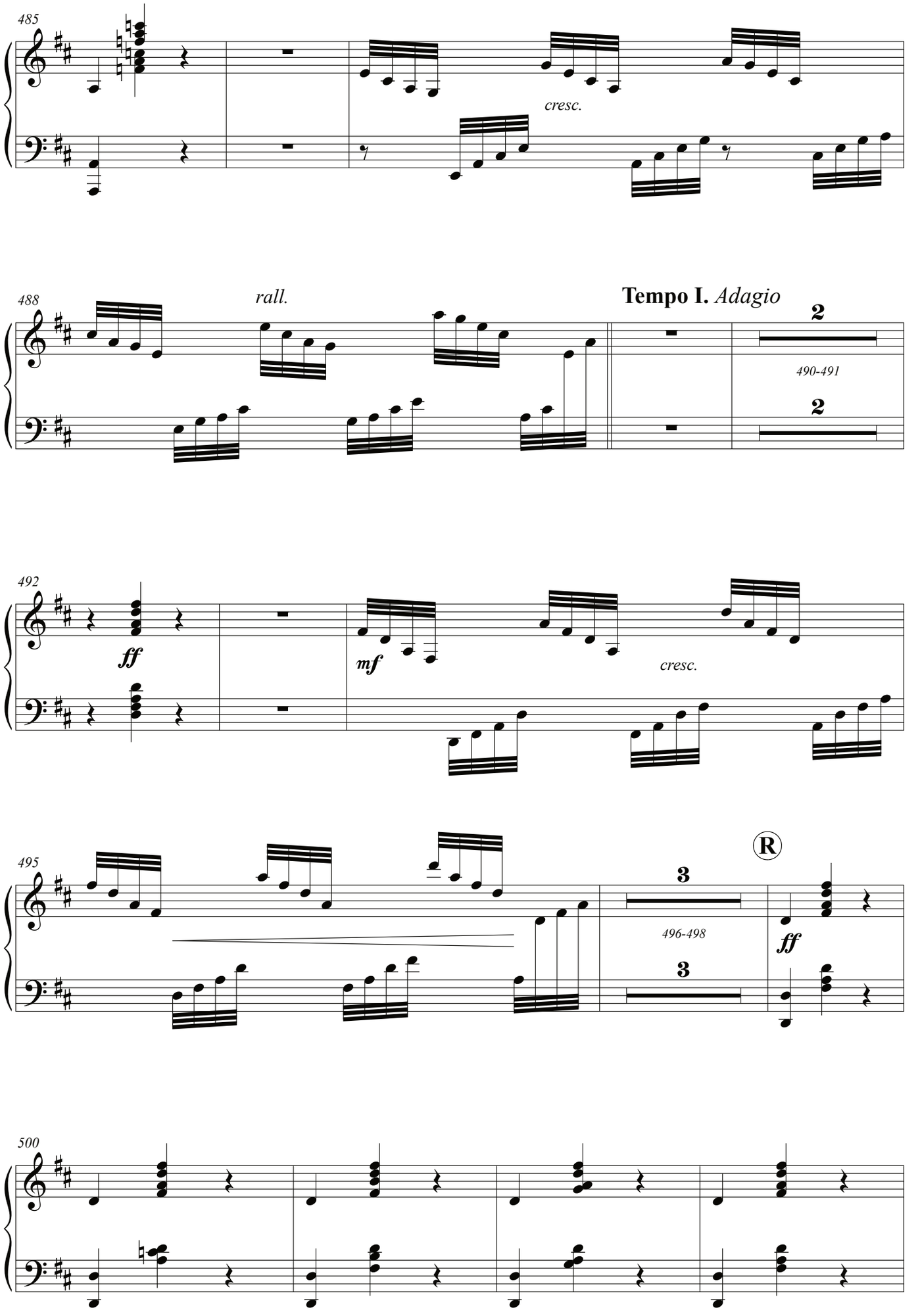




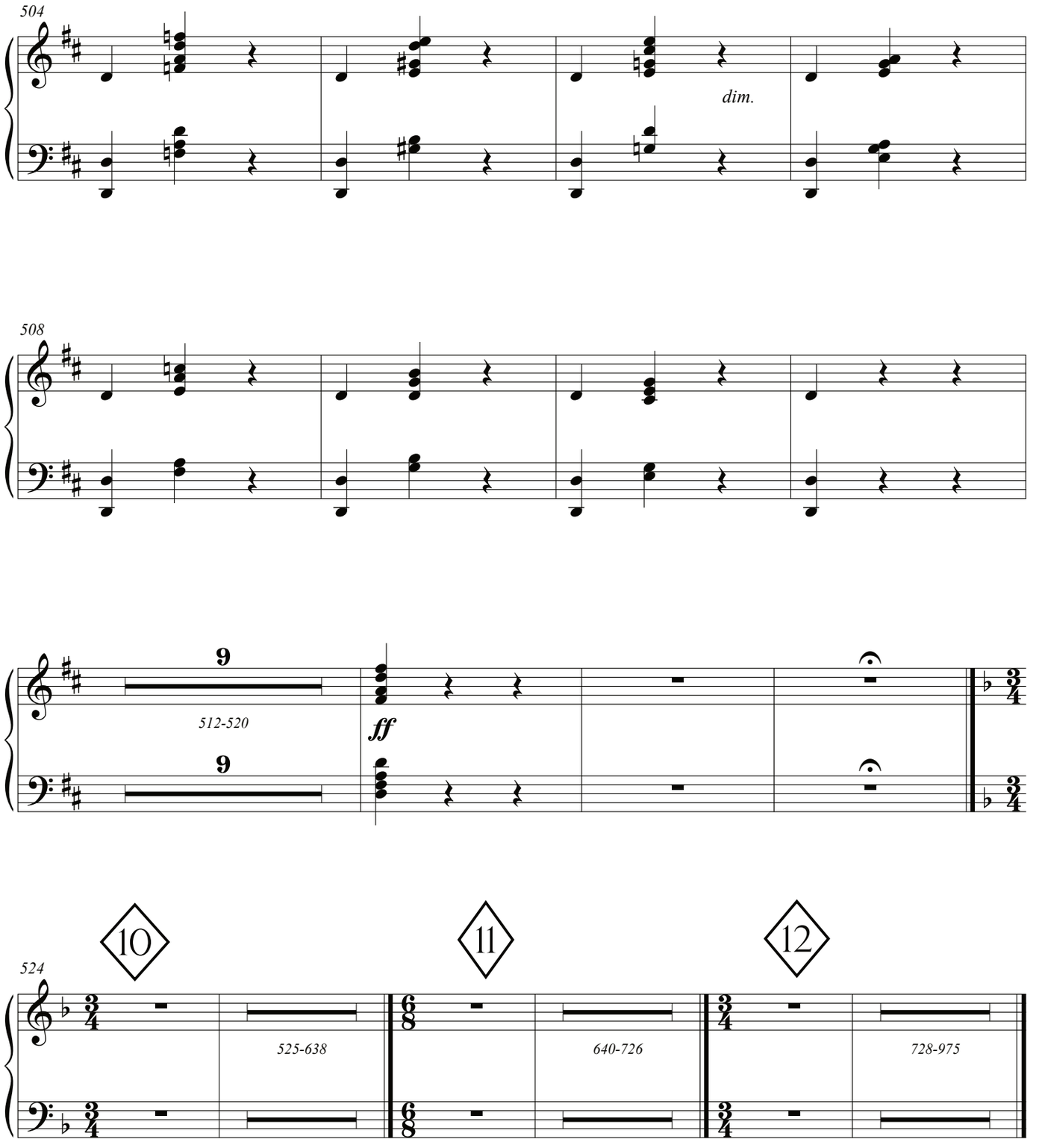


V.S.


468
Q
471
474
cresc. poco a poco
477
480


485
cresc.
488
rall.
Tempo I. Adagio
2
490-491
2
492
ff
mf
cresc.
495
3
496-498
3
R
ff
500

Harp I



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13 **Adagio religioso.** ♩ = 72

pp

5

979-983

5

pp

986

5

987-991

5

pp

Jj

3

994-996

3

11

997-1007

11

1008

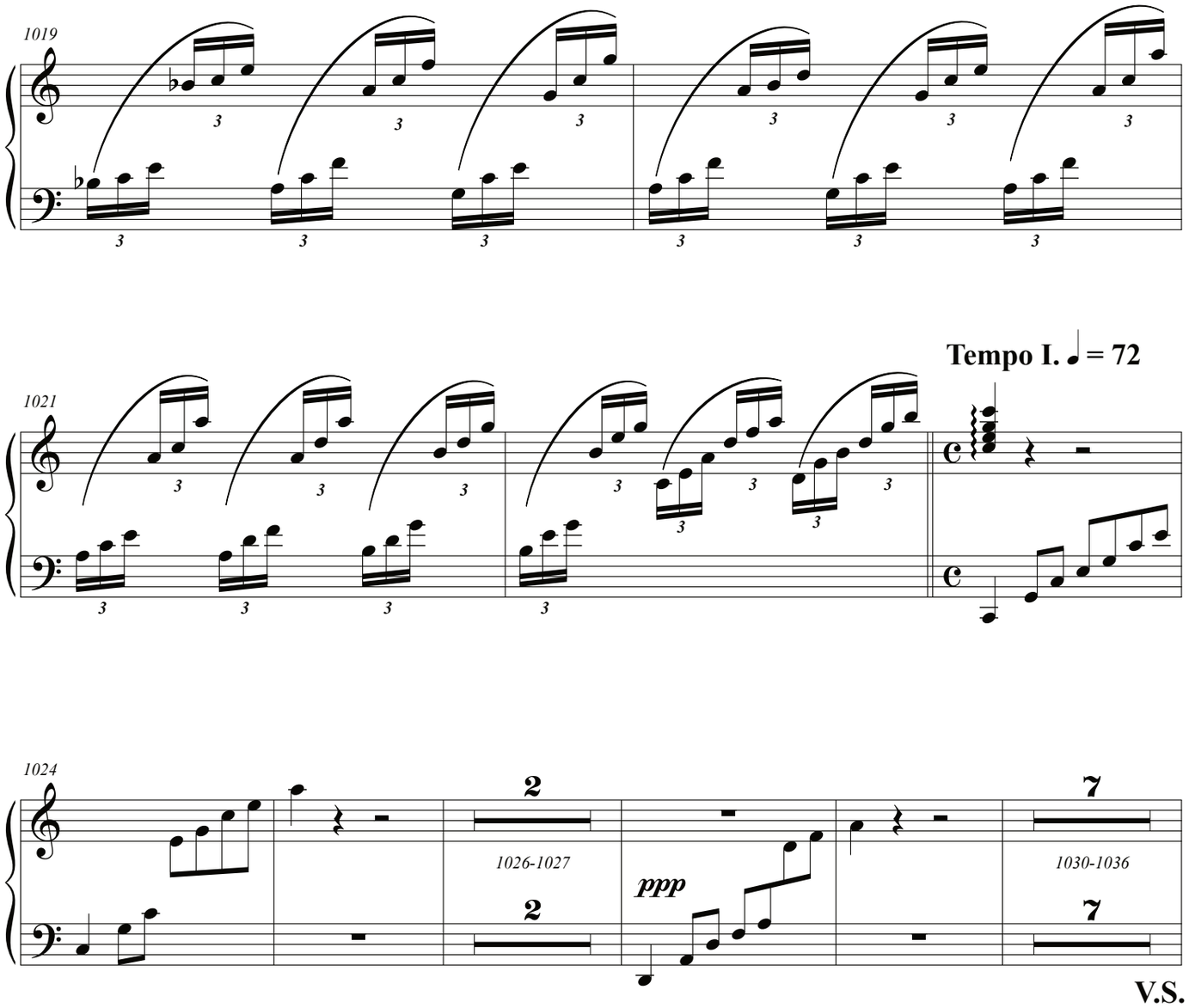
Soprano

whom I have cho - sen have cho - sen.

Un poco più mosso.

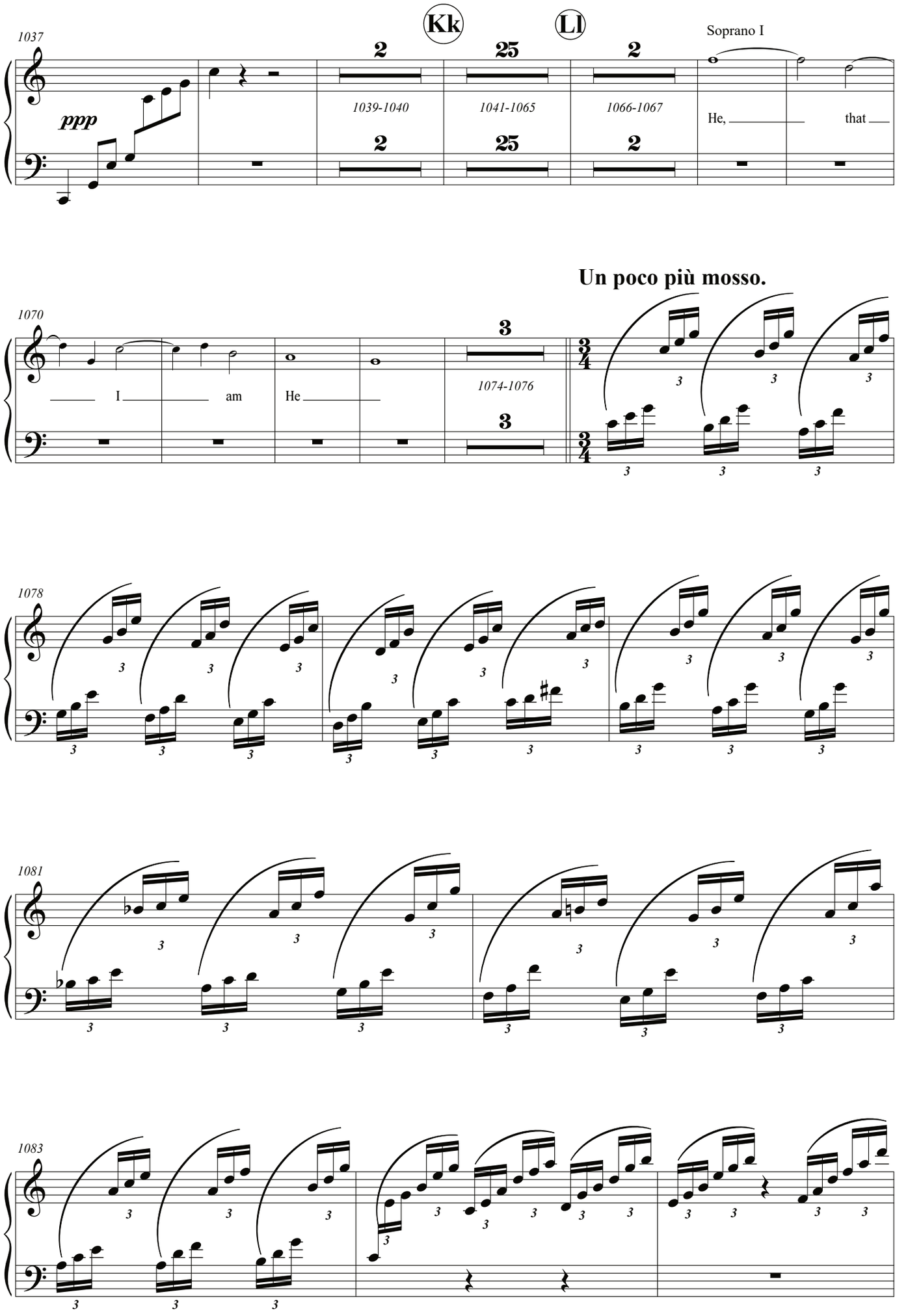
1015

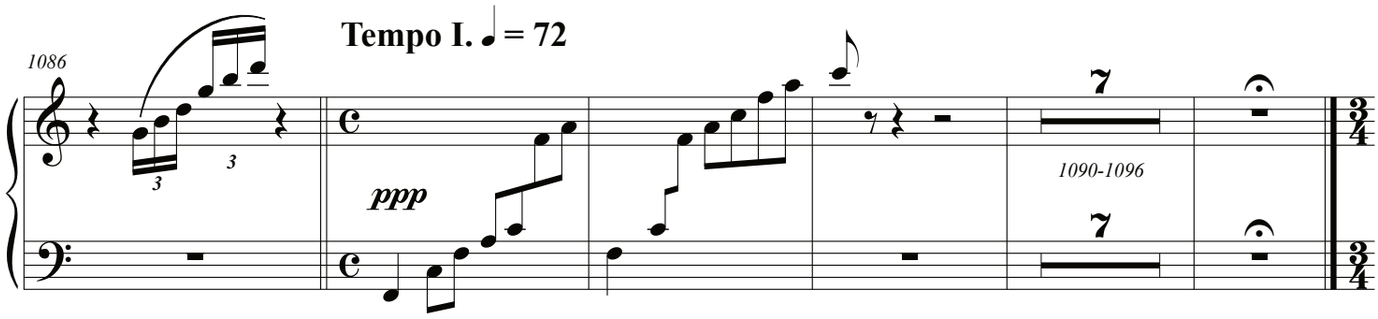
1017



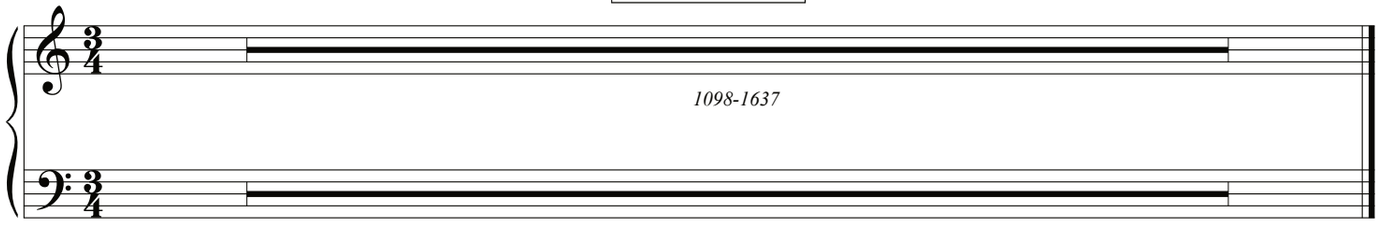
V.S.

Harp I


Kk
Ll
1037
ppp
2
25
2
1039-1040
1041-1065
1066-1067
Soprano I
He, that
Un poco più mosso.
1070
I am He
3
1074-1076
1078
1081
1083



Tacet al Fine



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