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 II

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

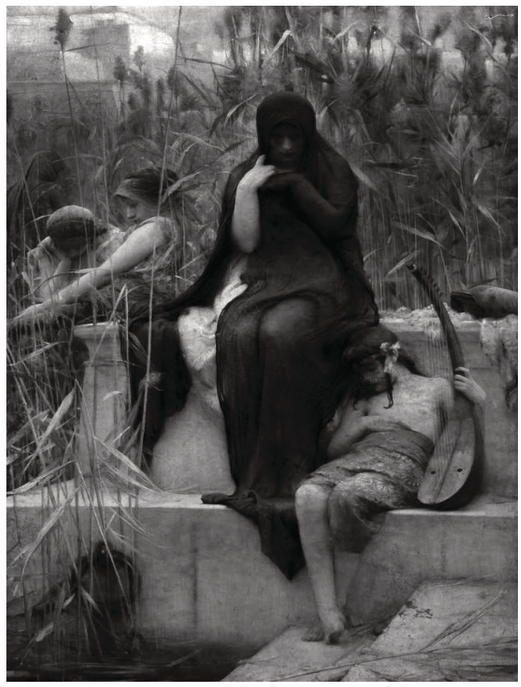
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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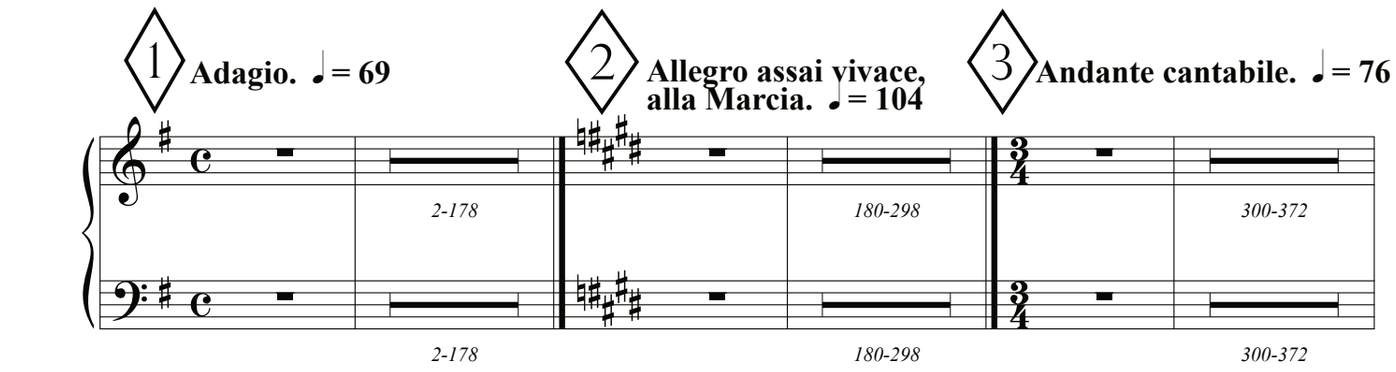
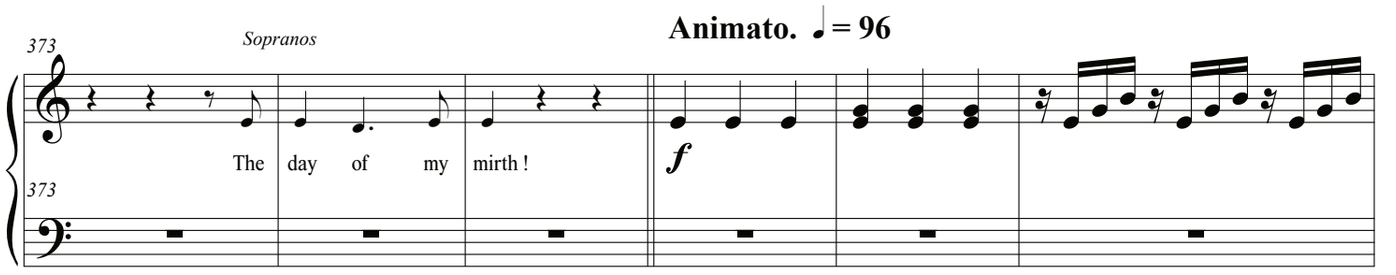
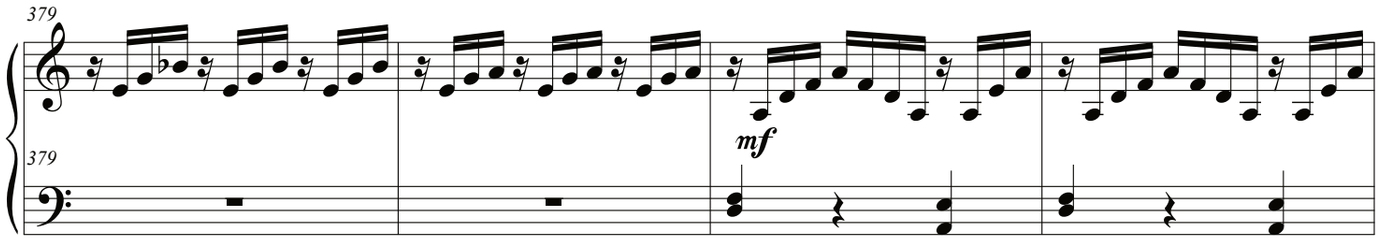
Harp II

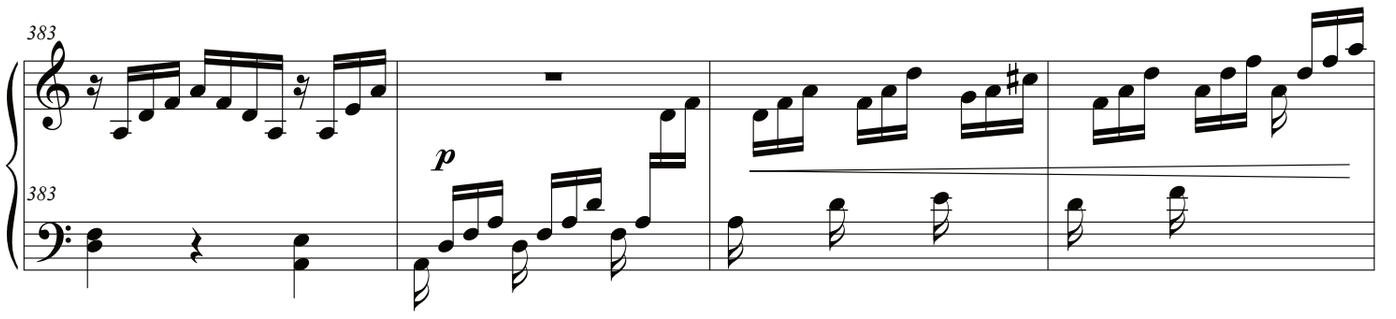
PART I

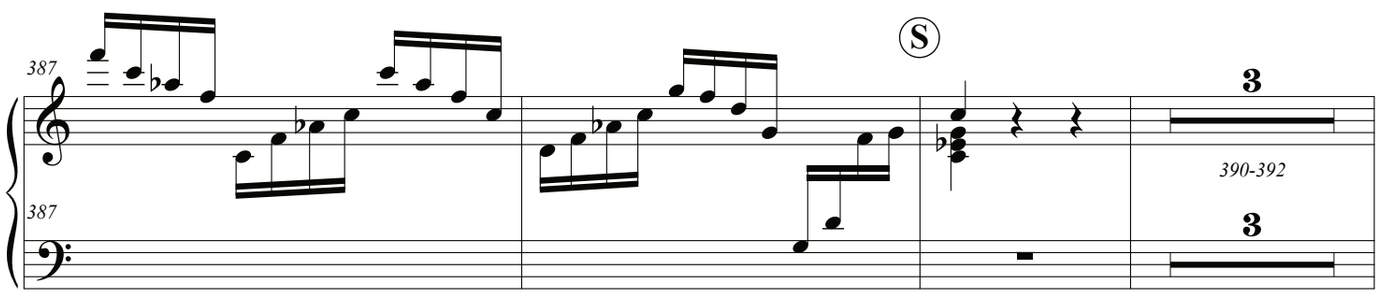
BY THE WATERS OF BABYLON

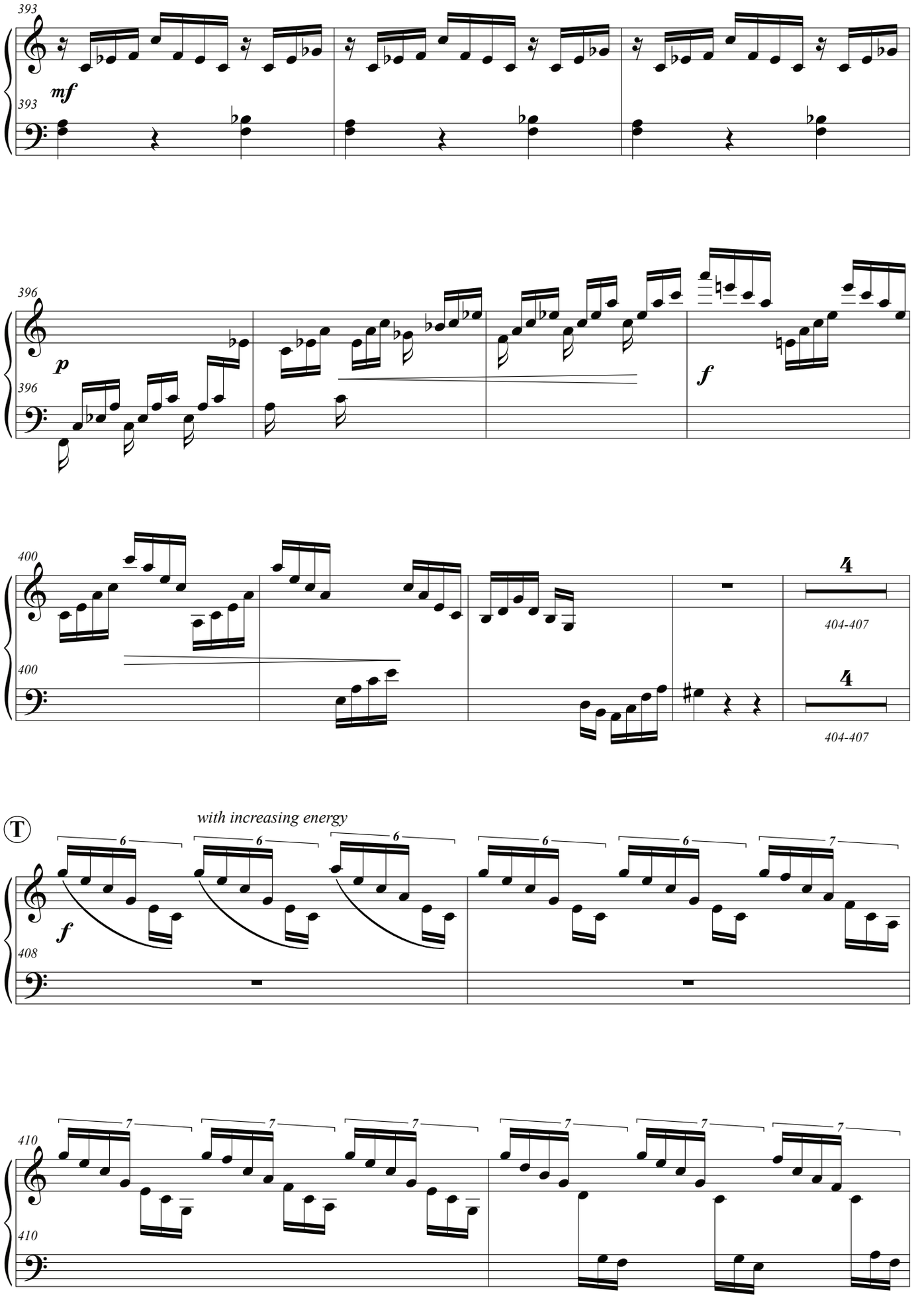


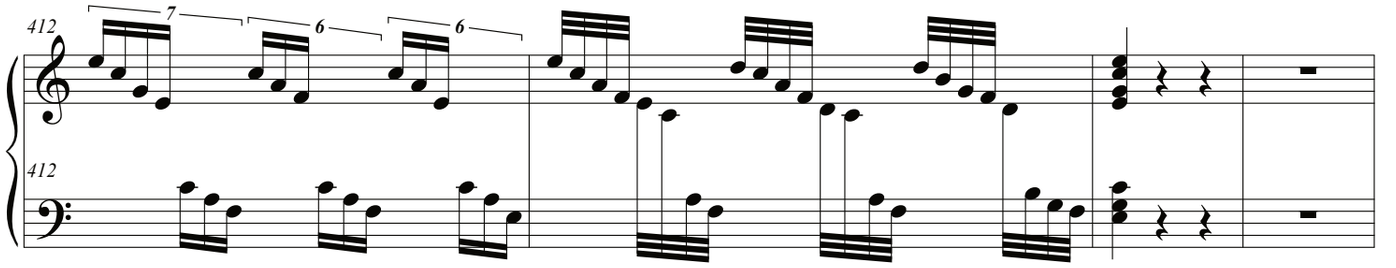









393
mf
393
396
p
396
f
400
4
404-407
400
4
404-407
T
with increasing energy
408
410
410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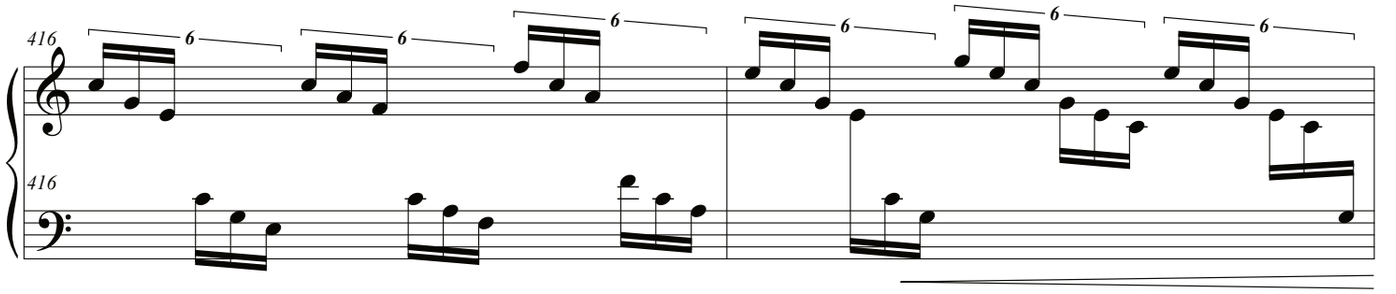
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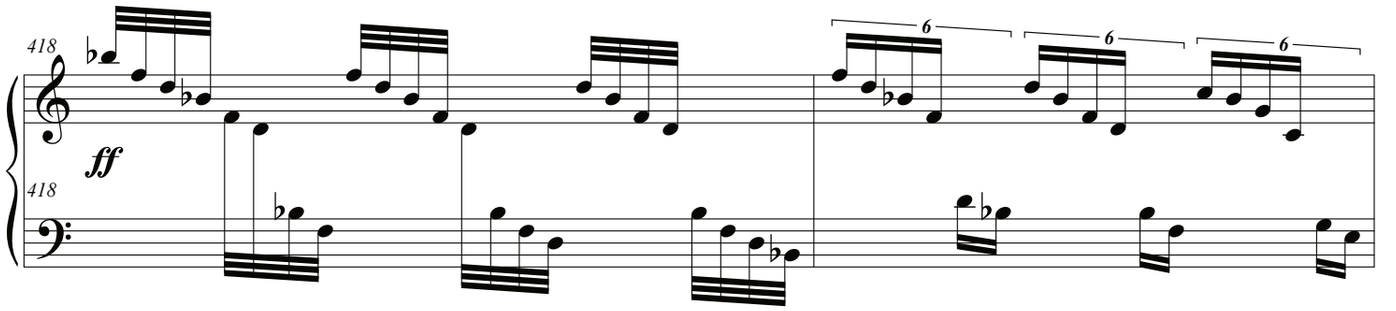
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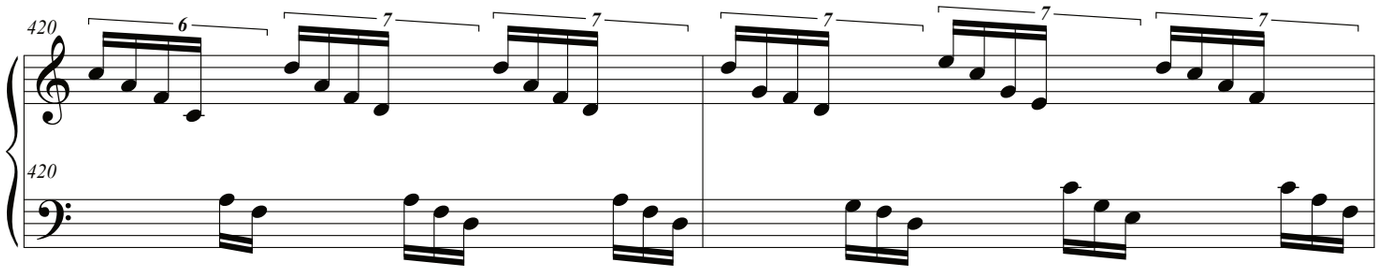
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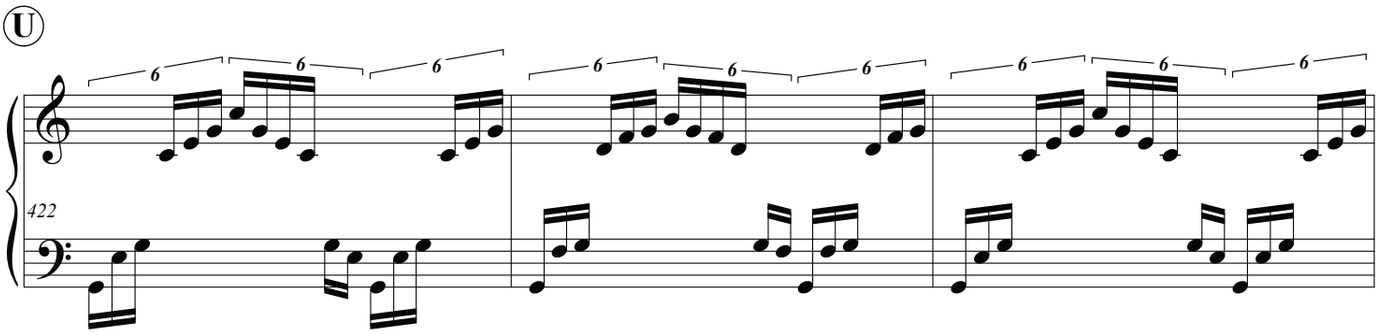
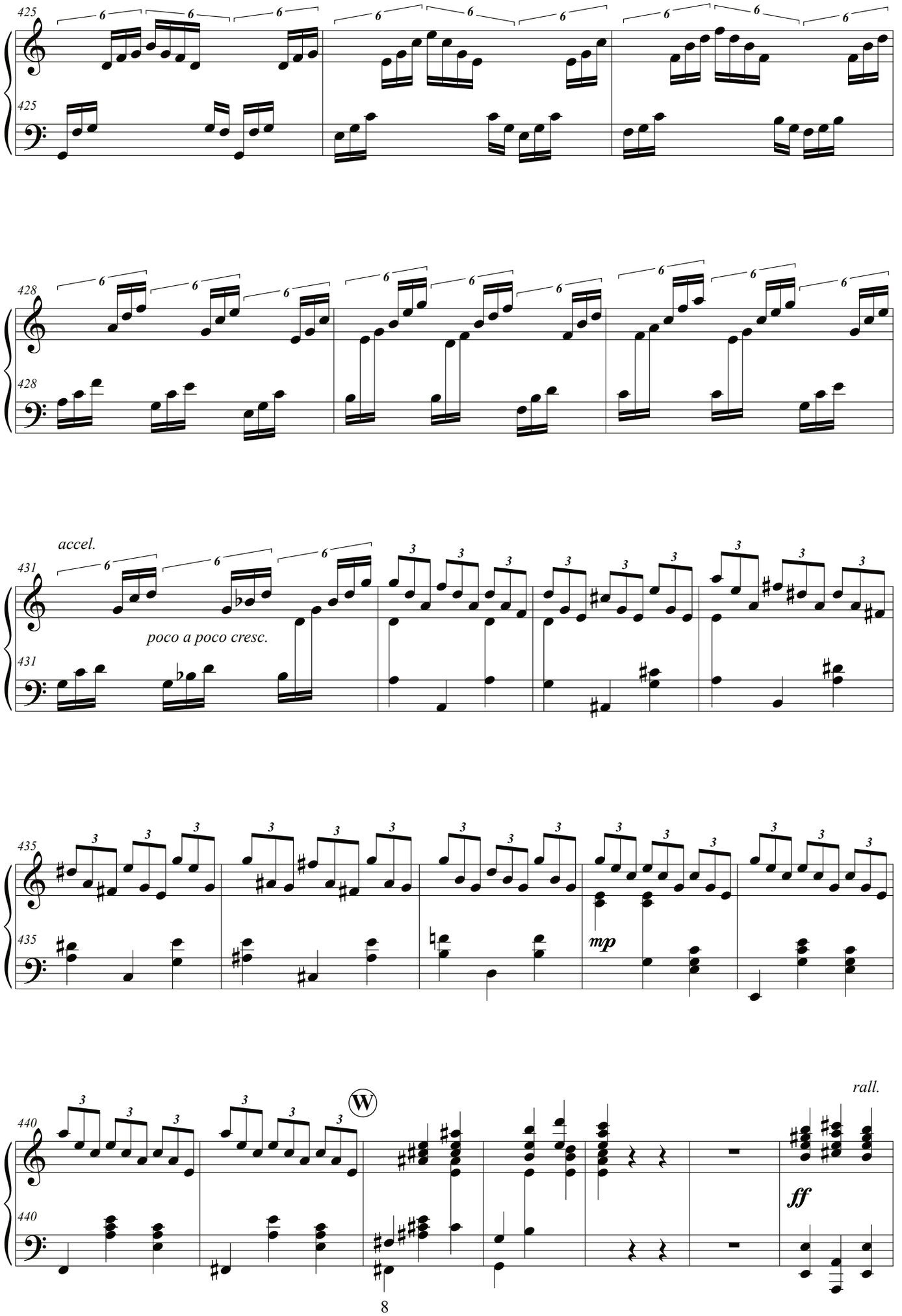

U
422

Harp II


425
6
425
428
6
428
accel.
431
poco a poco cresc.
431
435
3
435
mp
440
W
440
rall.
ff

Harp II

rall. molto

4

Allegro con fuoco. ♩ = 132

447

16

453-468

447

16

453-468

X

Y

Maestoso. ♩ = 116 *Più mosso Allegro*

Aa

10 10 10 10 16 17

469-478 *479-488* *489-498* *499-508* *509-524* *525-541*

10 10 10 10 16 17

469-478 *479-488* *489-498* *499-508* *509-524* *525-541*

5

Adagio molto. ♩ = 60

Soprano solo

542

7

543-549

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

542

7

543-549

Bb

554

2

558-559

mi - se - ry,

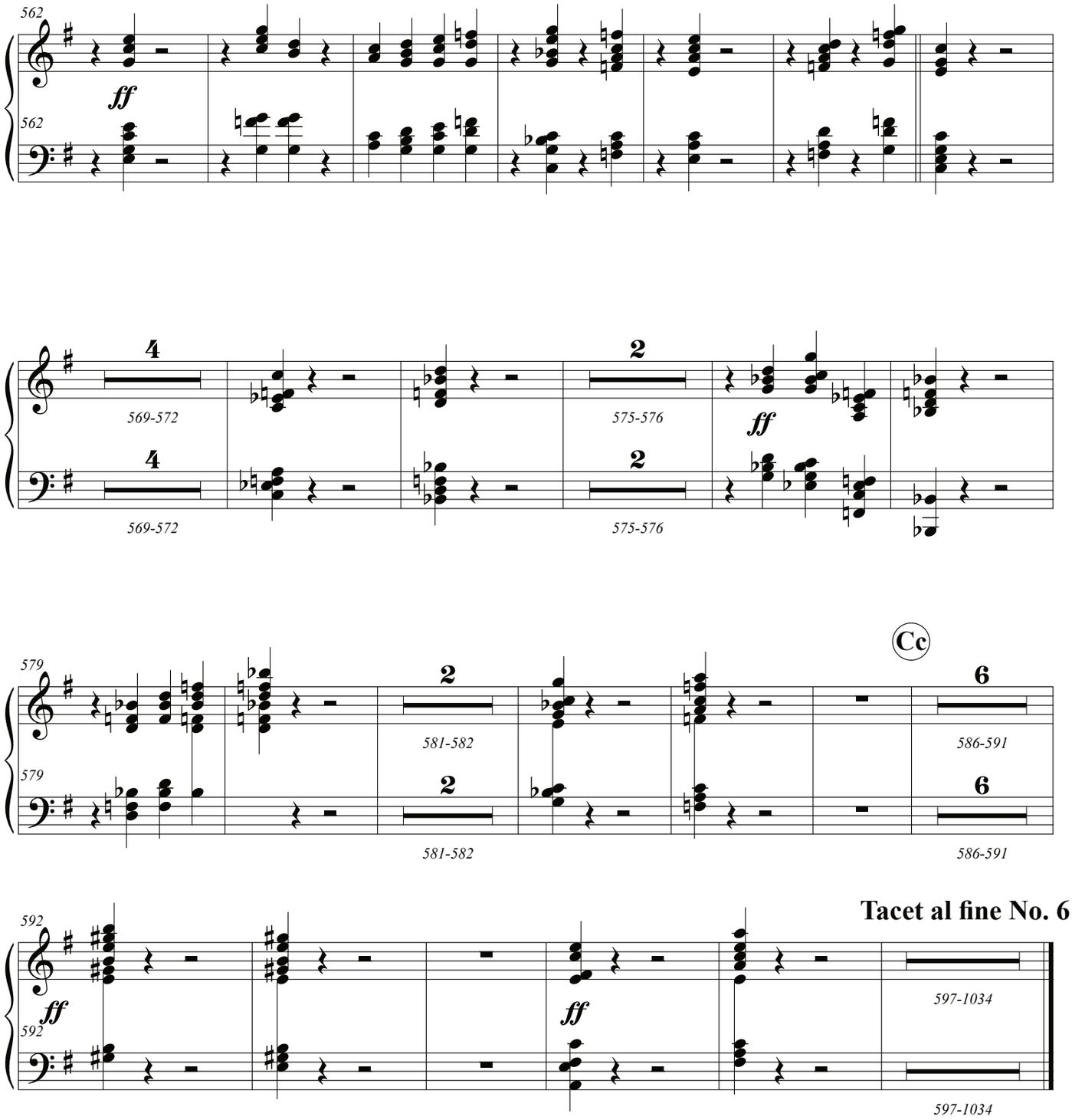
f

554

2

558-559

Più mosso. ♩ = 72



Tacet al fine No. 6

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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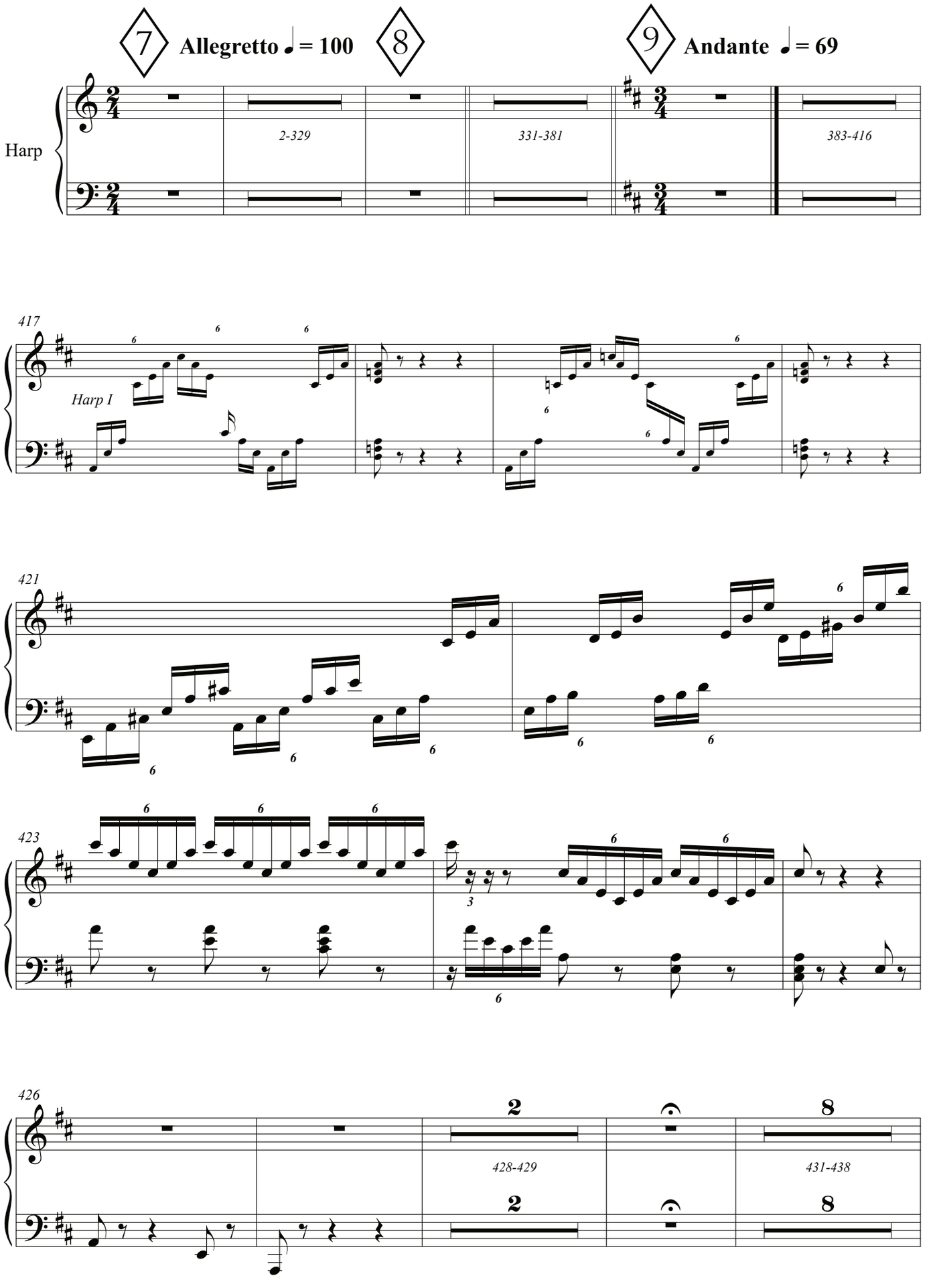
Harp II

PART II

ON THE PLAIN OF DURA



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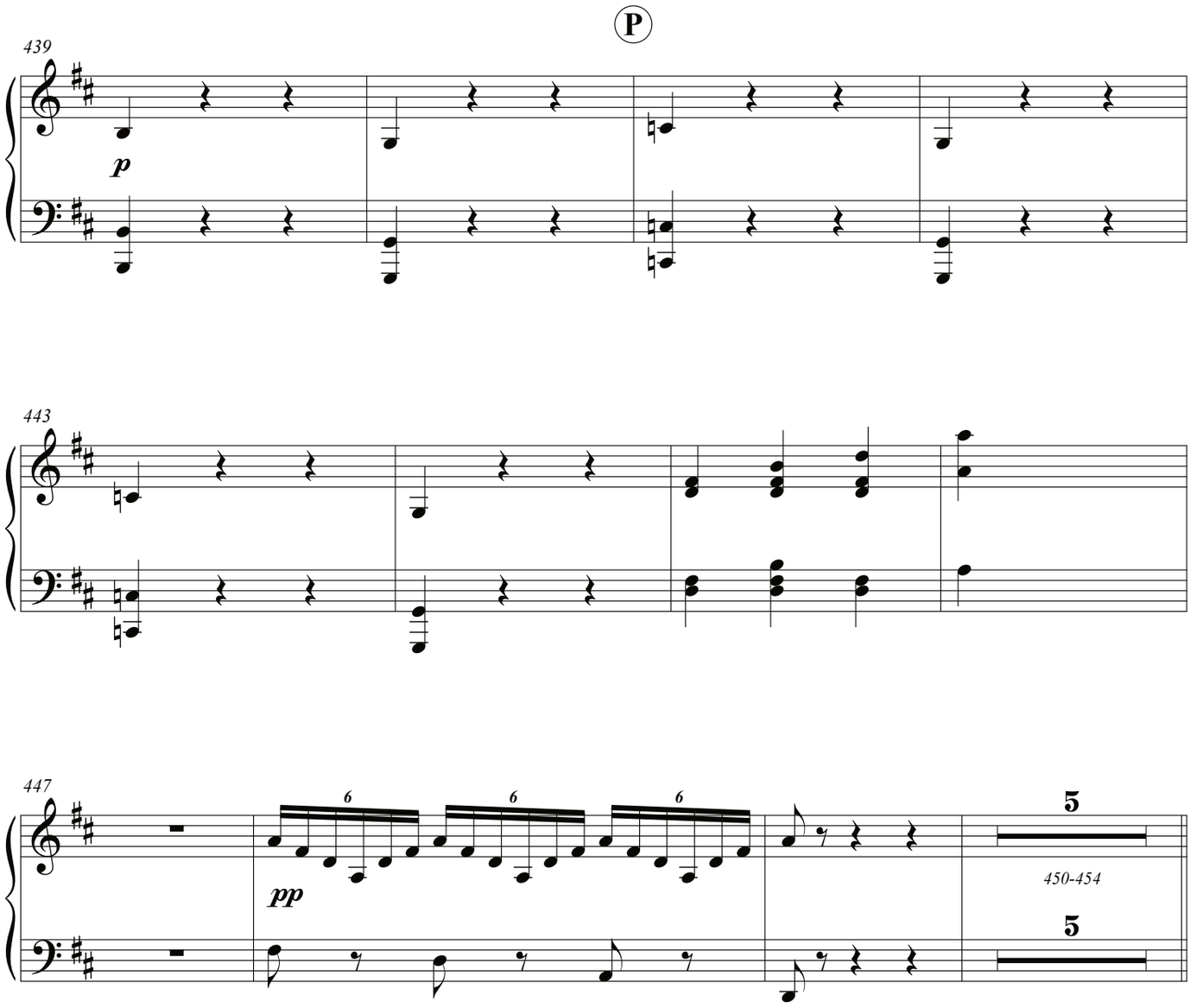


Un poco più mosso. ♩ = 88

455

mp

457

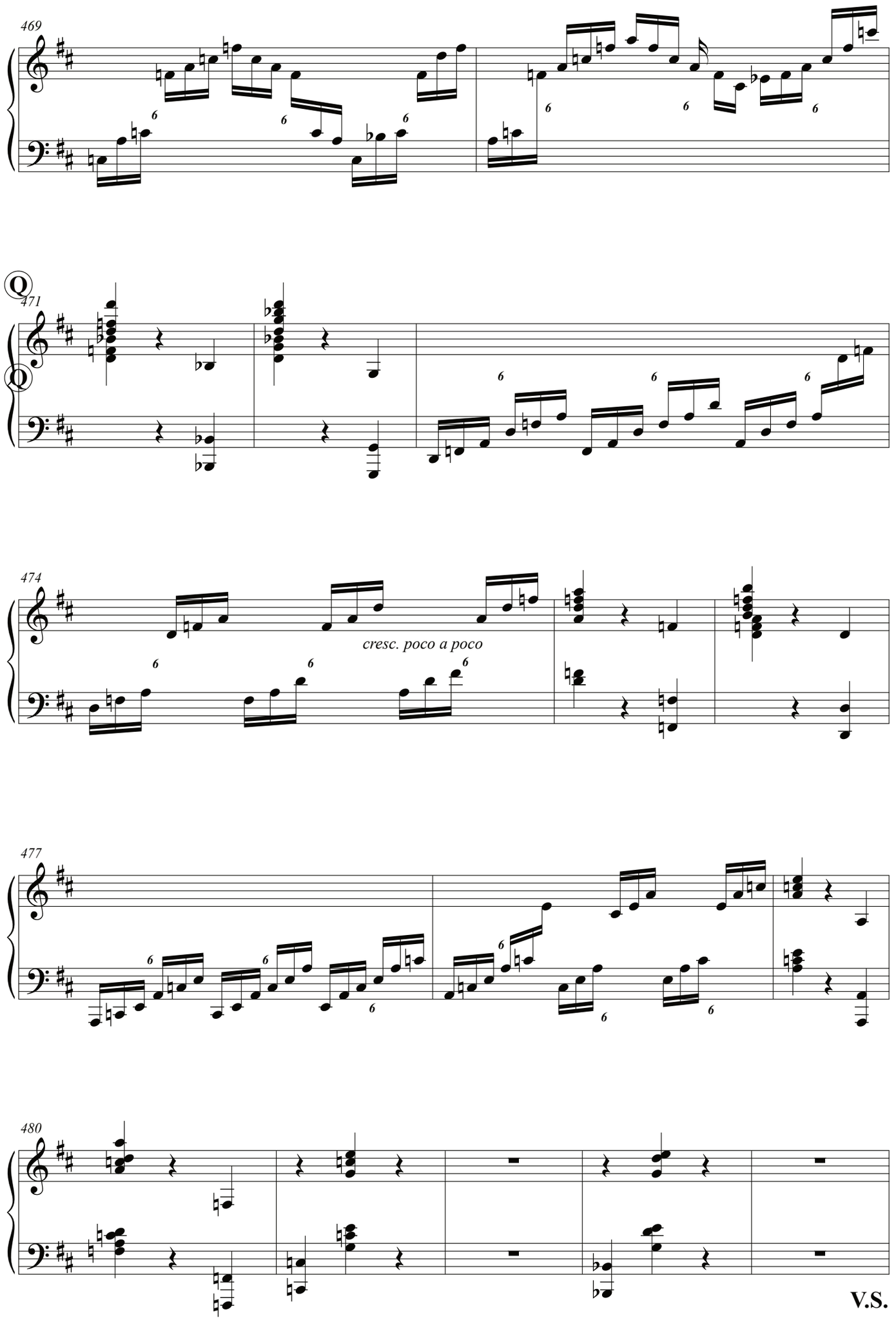
460

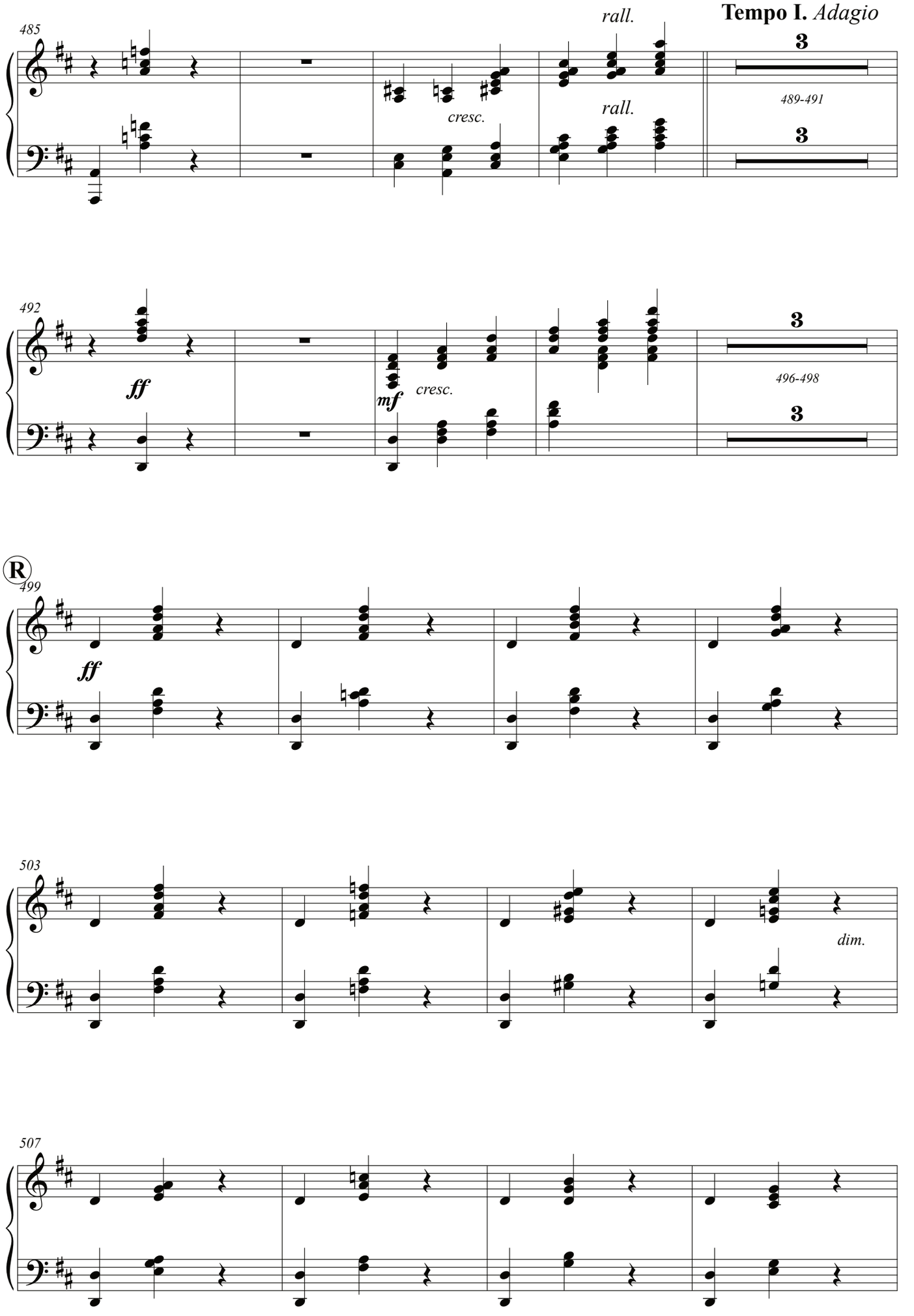
2

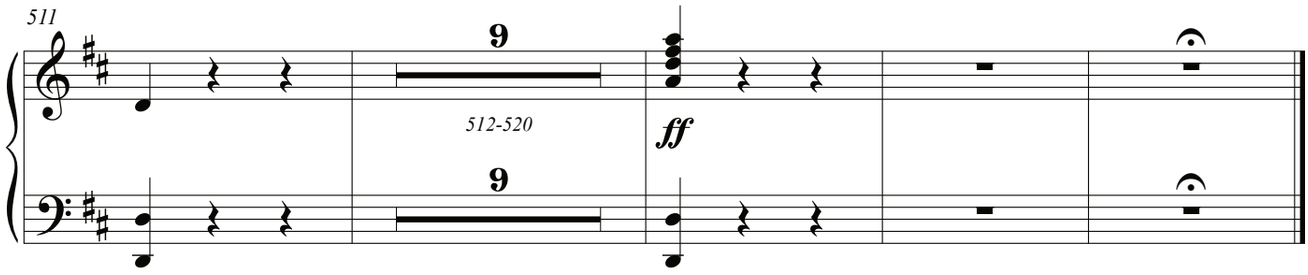
463-464

2

467

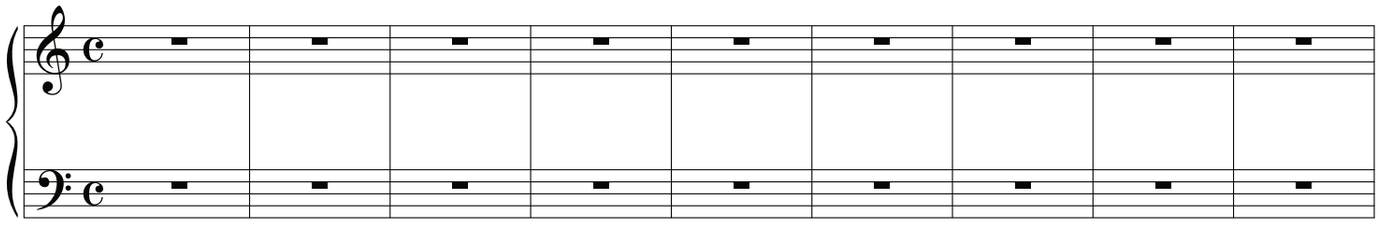

469
471
474
cresc. poco a poco
477
480
V.S.

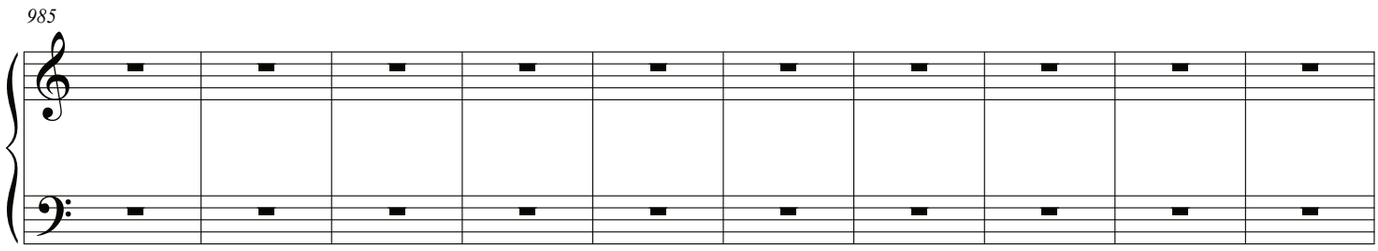

485
rall.
Tempo I. Adagio
cresc.
rall.
3
489-491
3
492
ff
mf
cresc.
3
496-498
3
R
499
ff
503
dim.
507



TACET AL FINE - PART II

Adagio religioso. ♩ = 72





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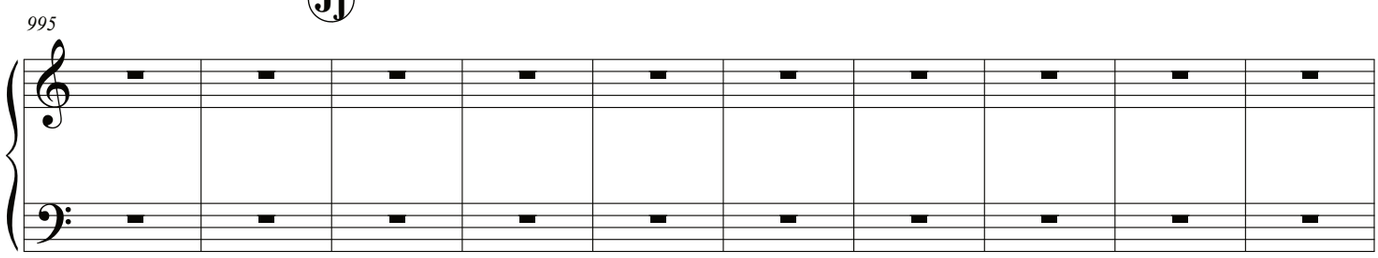
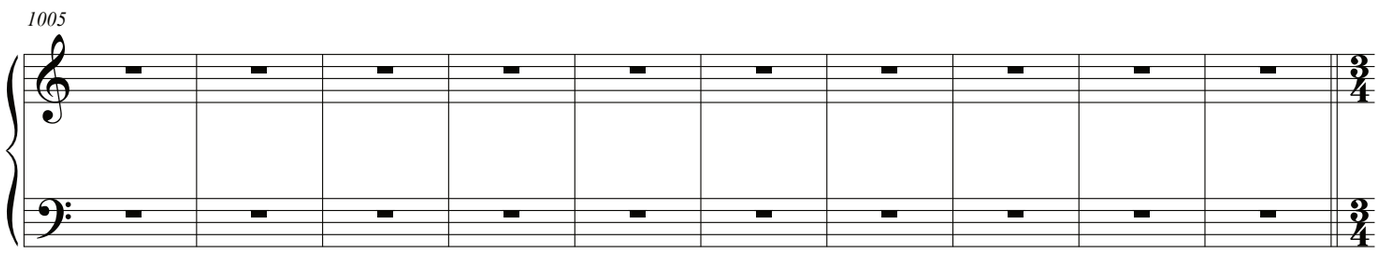
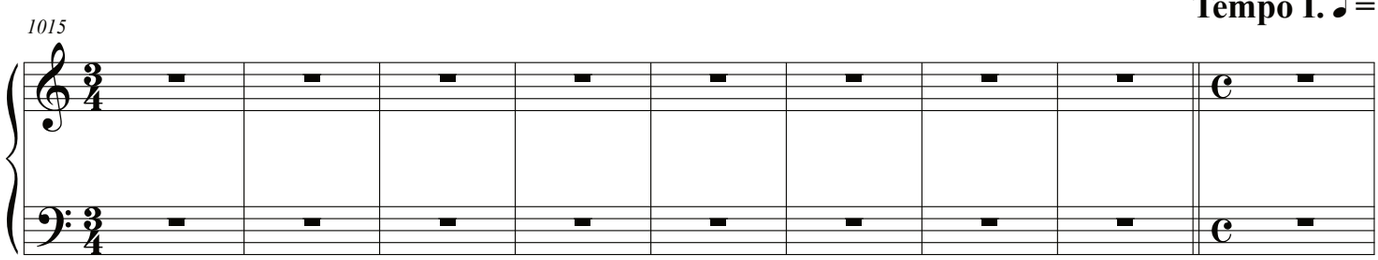




Un poco più mosso.

Tempo I. ♩ = 72



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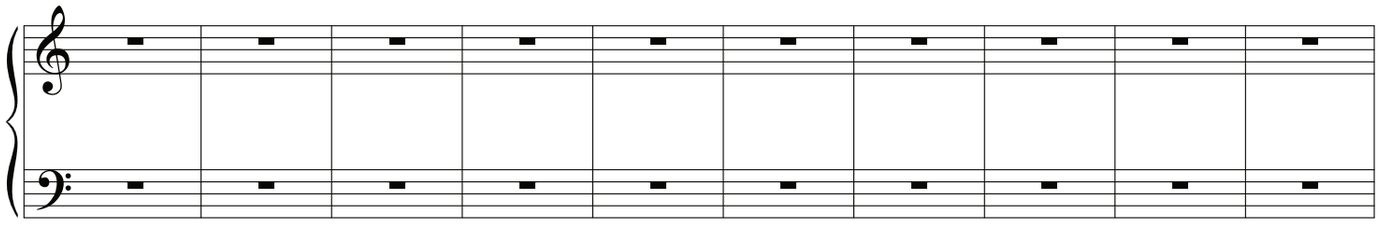

Kk

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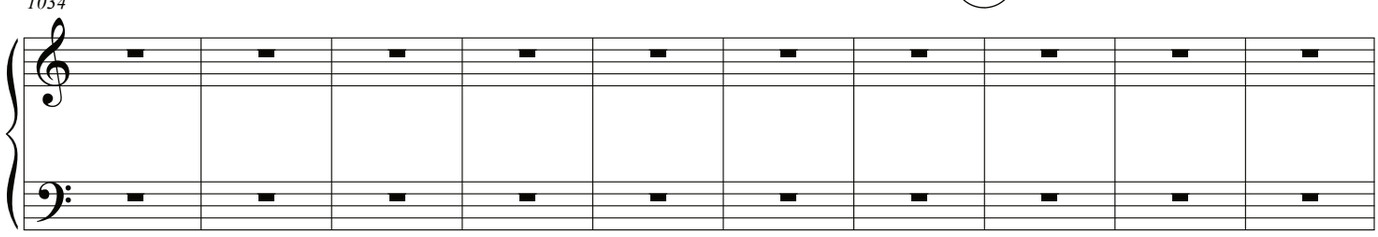

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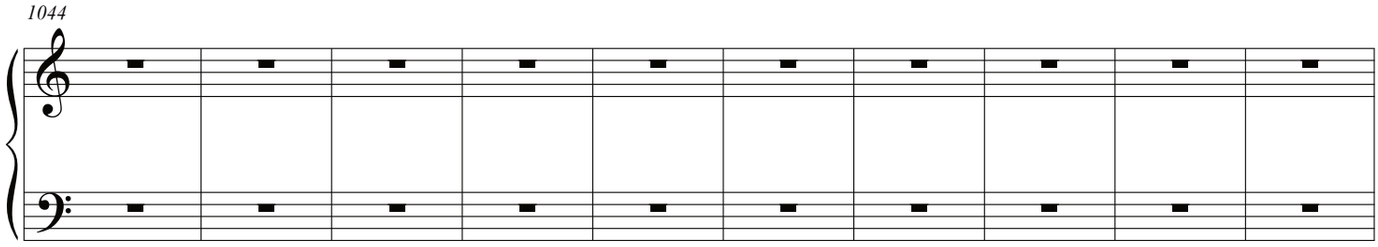

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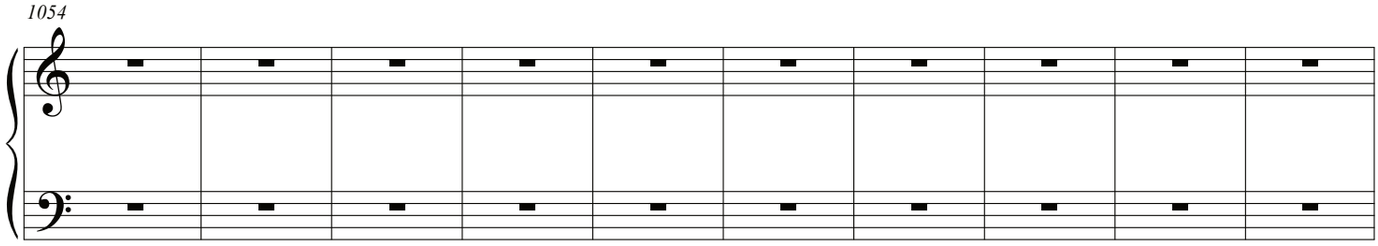

Ll

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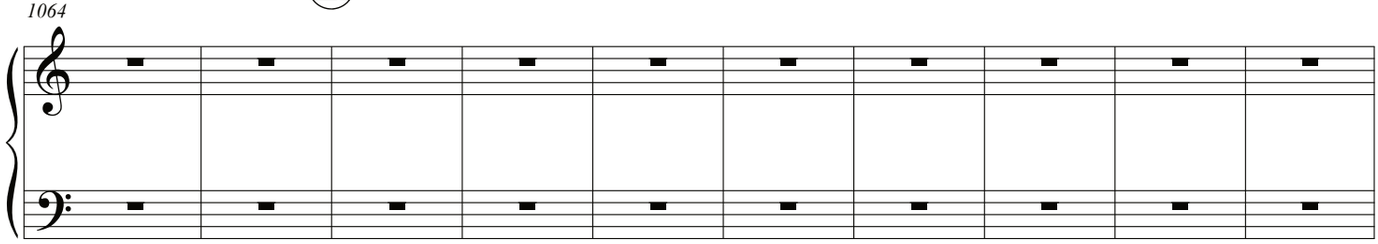
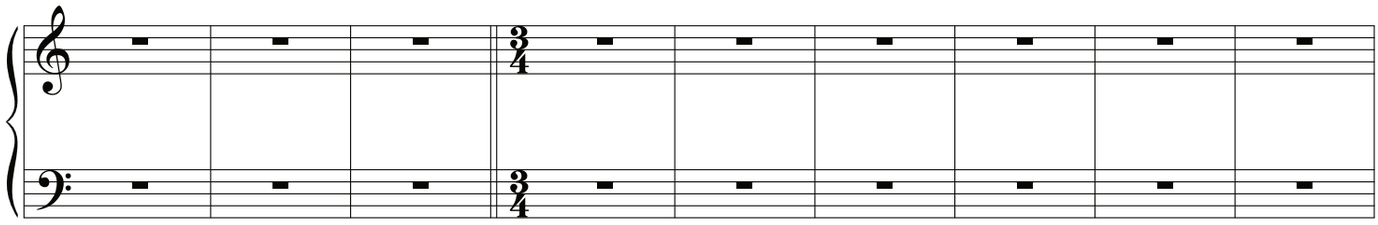


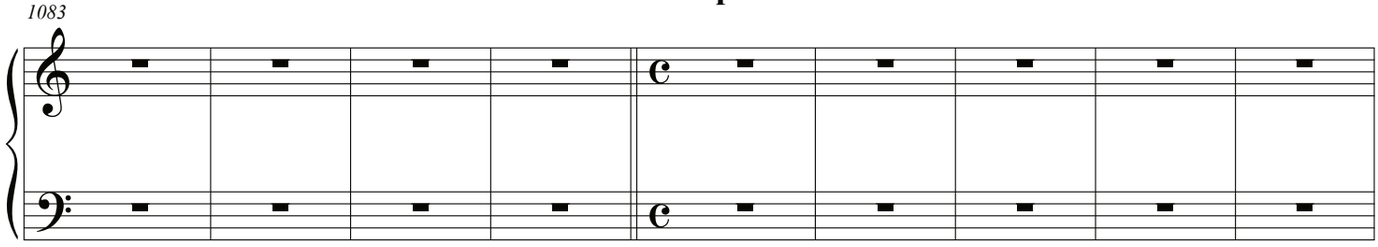
Un poco più mosso.

1074



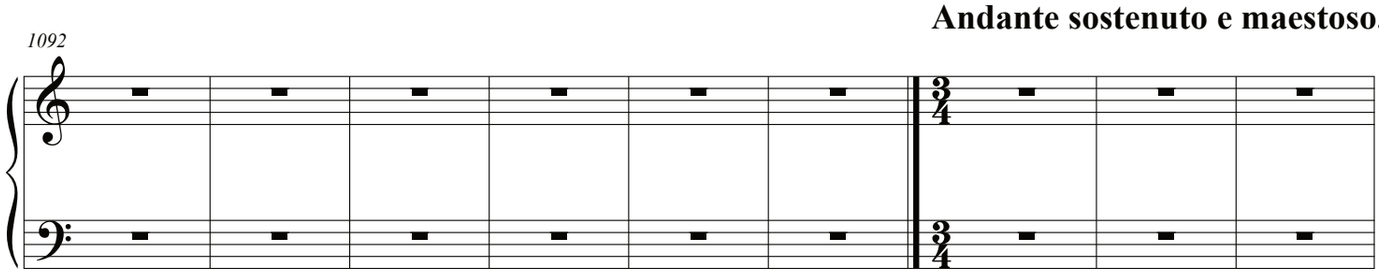
Tempo I. ♩ = 72

1083



Andante sostenuto e maestoso. ♩ = 69

1092



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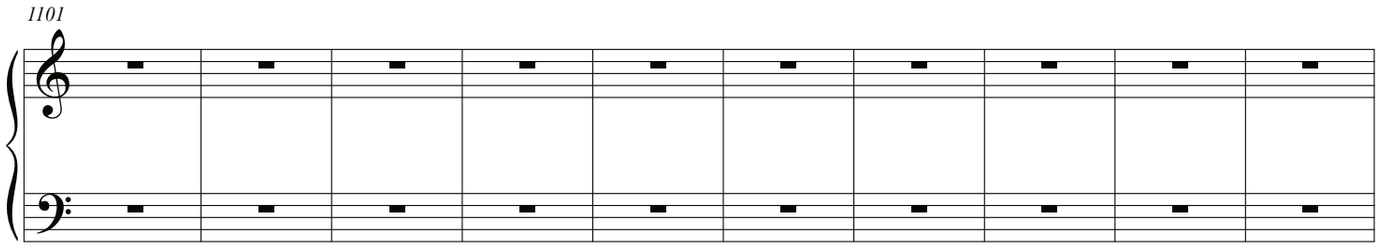

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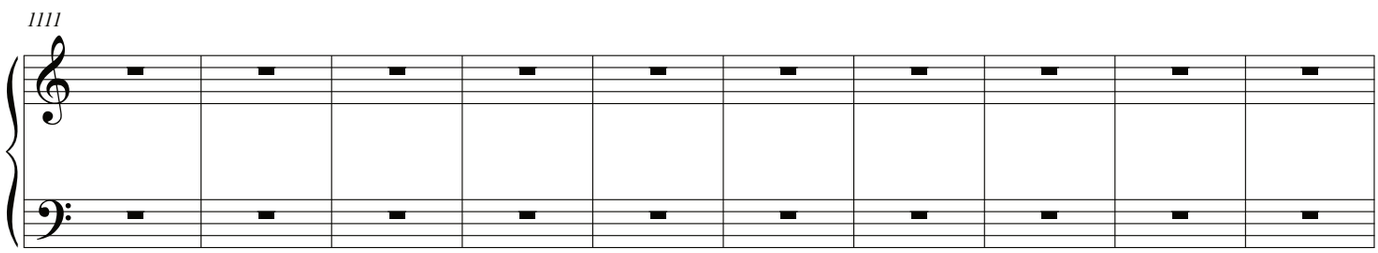

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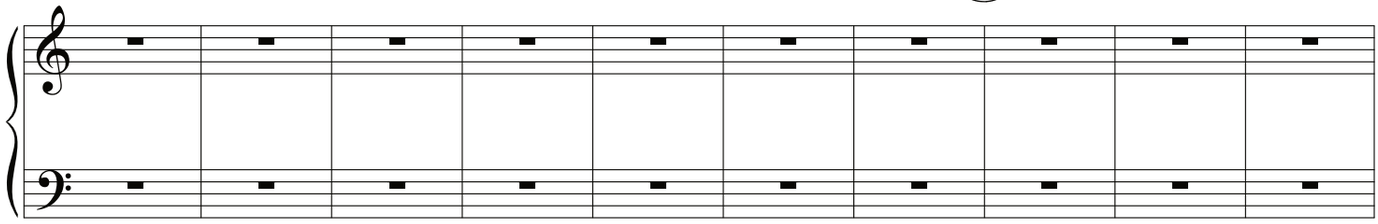

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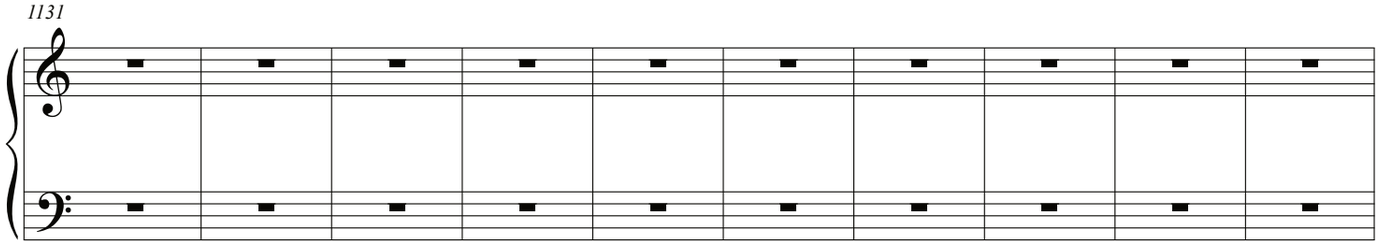

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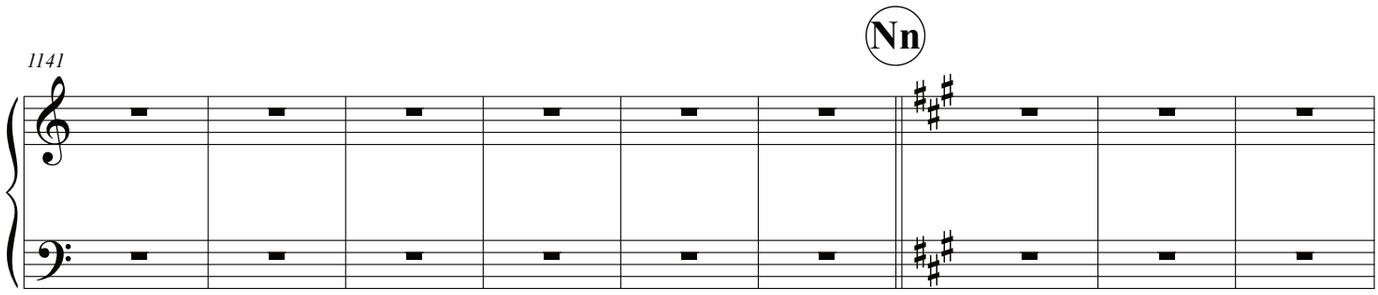

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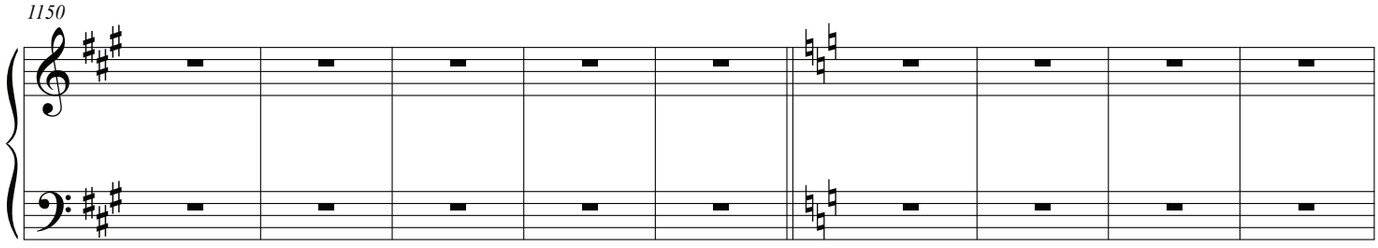

Oo

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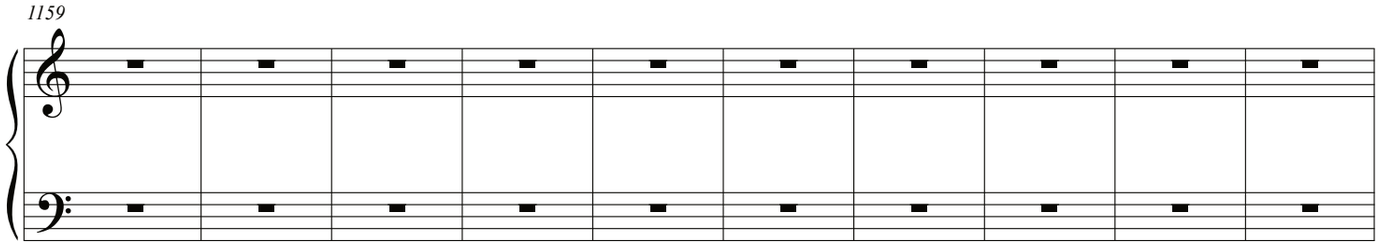

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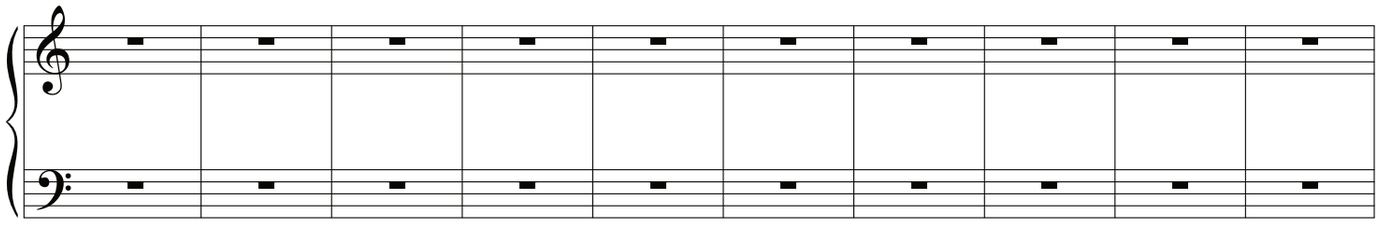
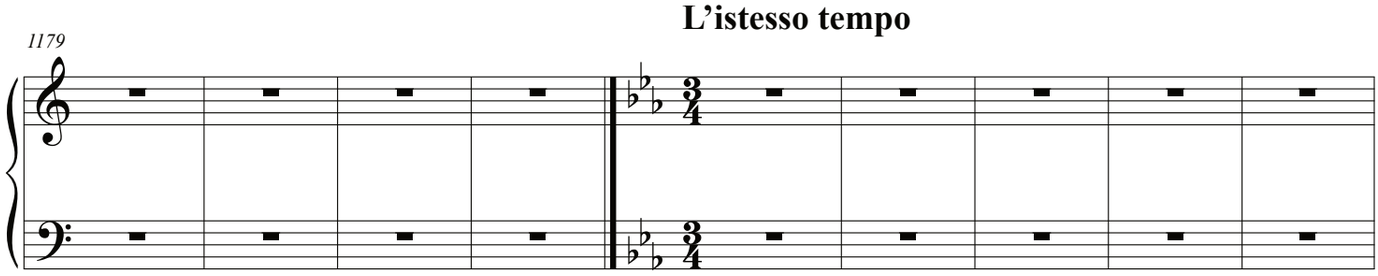


1179

L’istesso tempo



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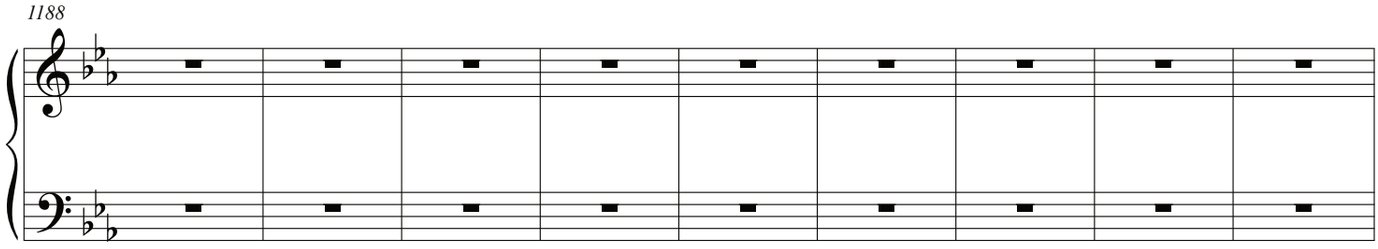

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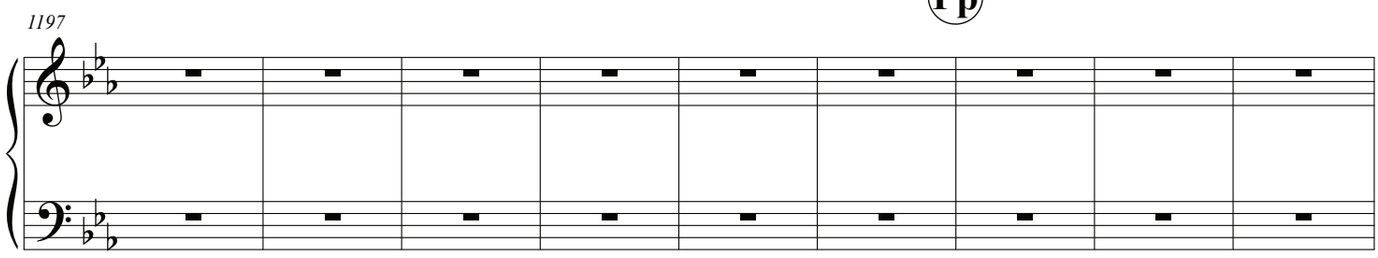
Pp



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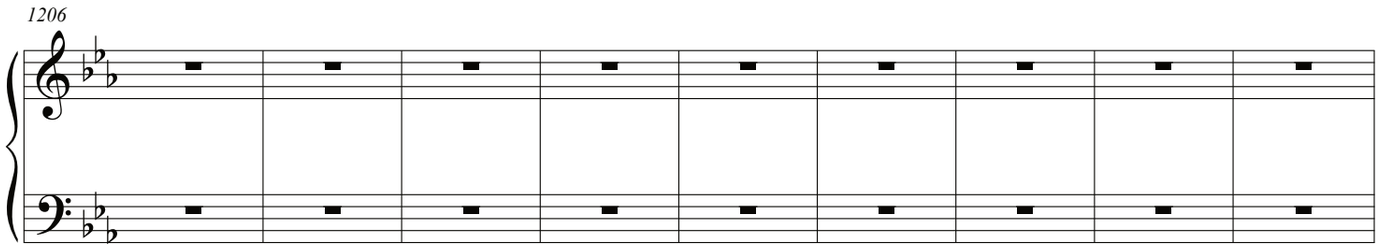

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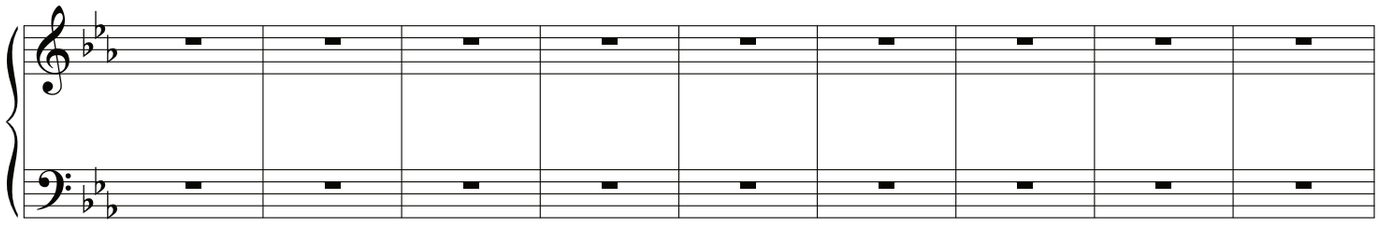

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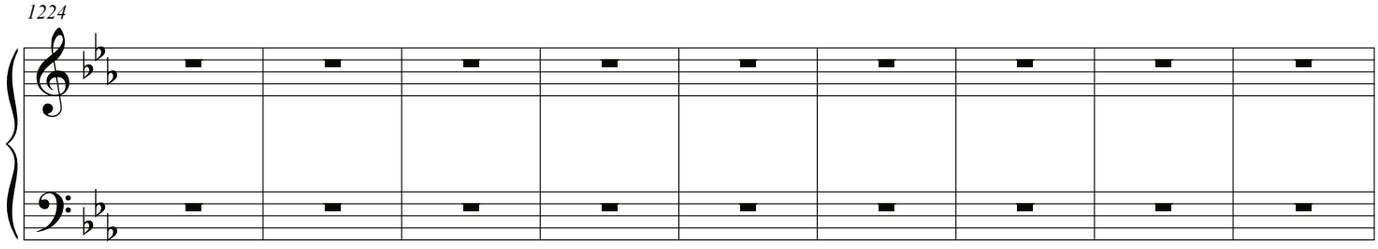

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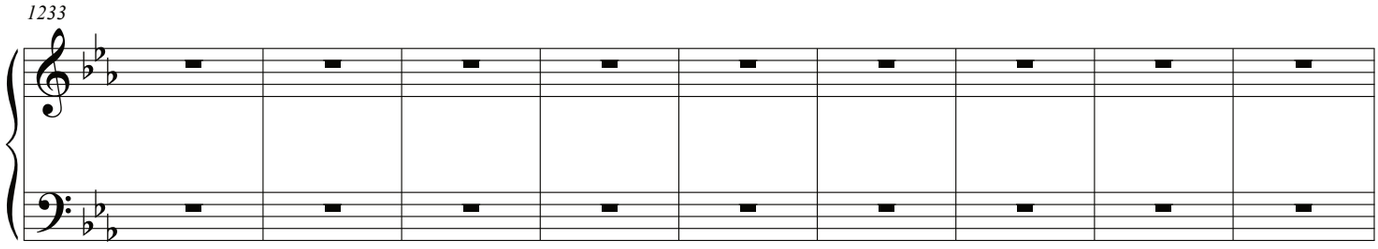

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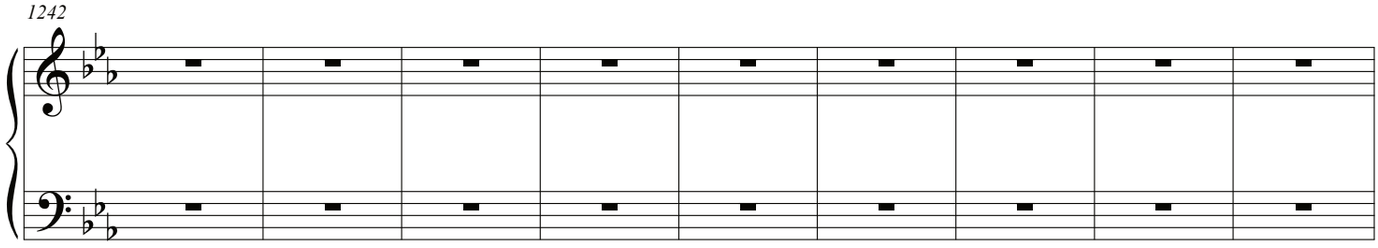
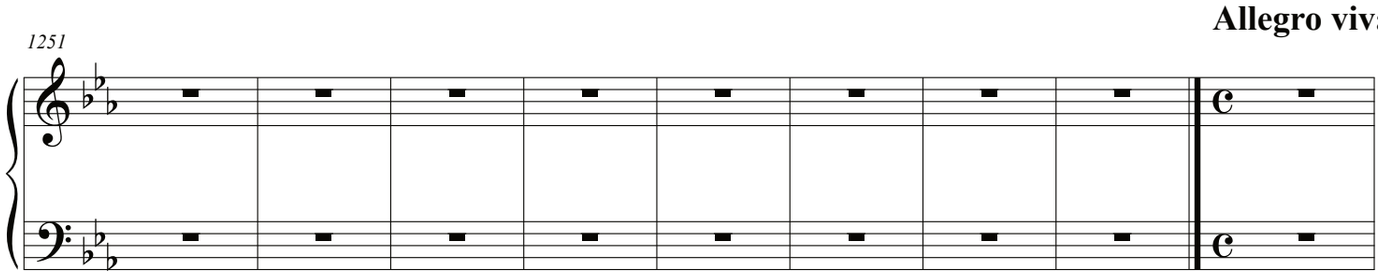


Allegro vivace. ♩ = 1

1251



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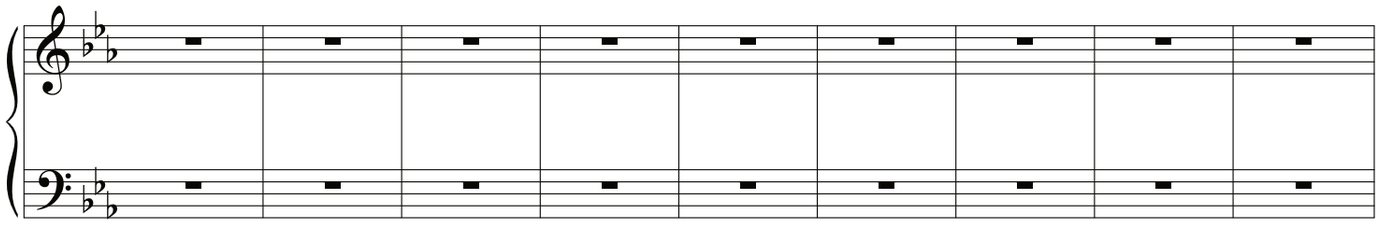

Rr

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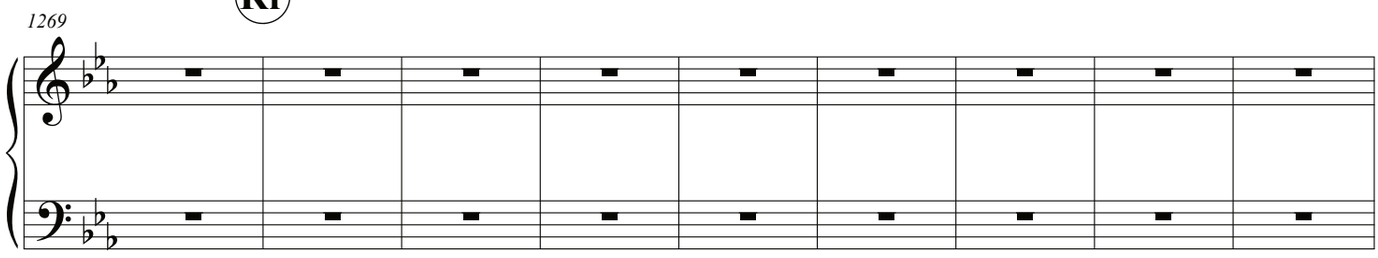

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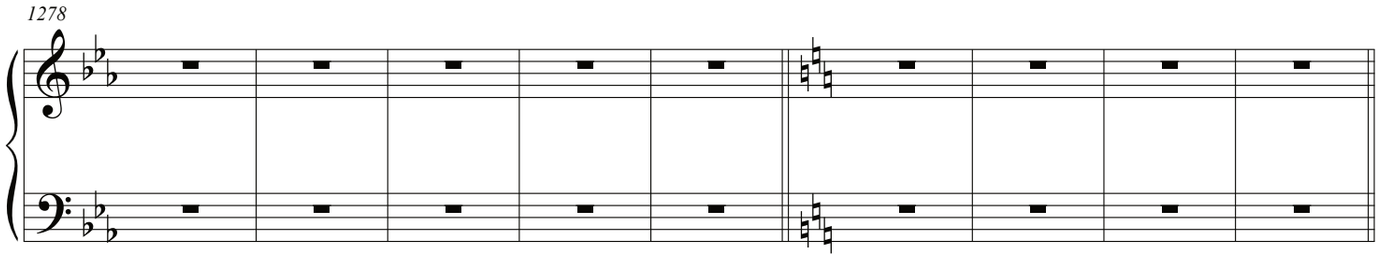
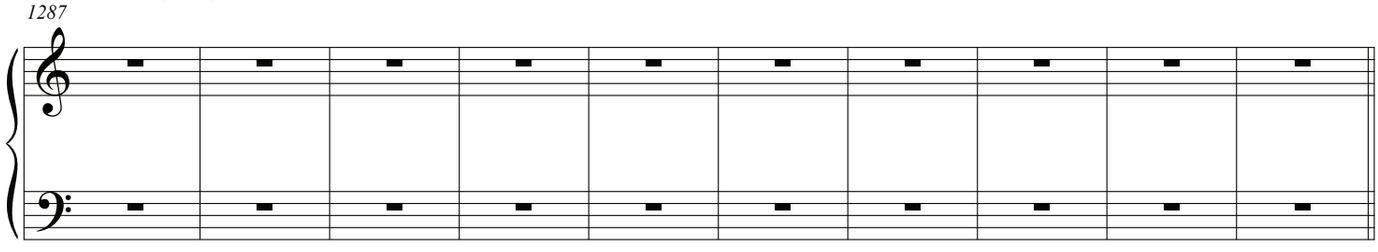


Più lento.

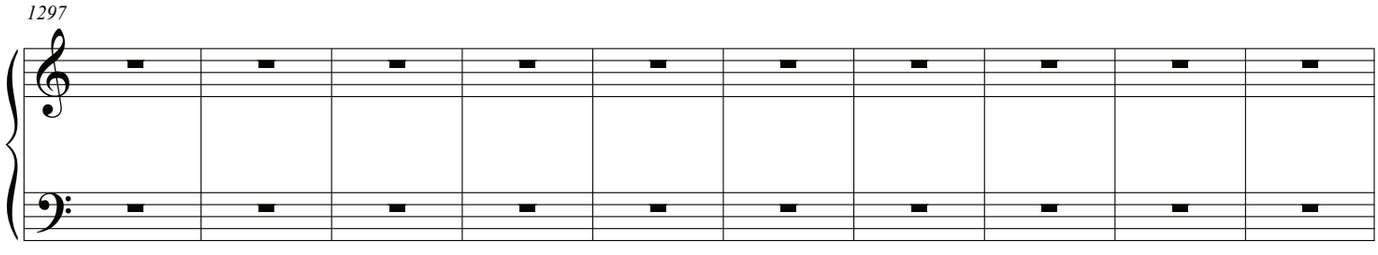
1287



Allegretto moderato. ♩ = 96

Ss

1297



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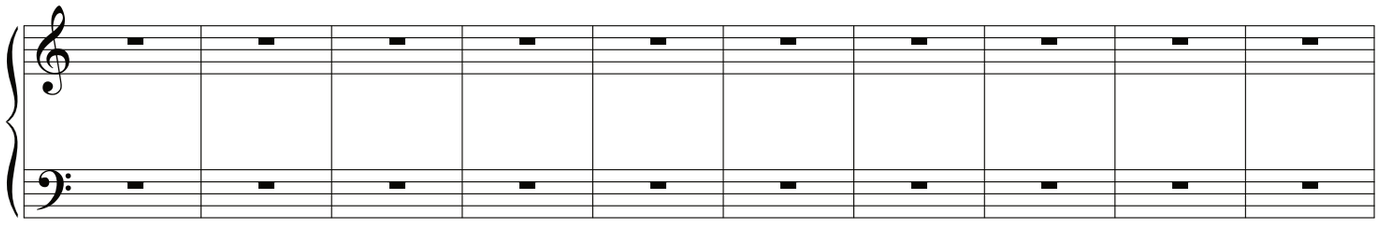
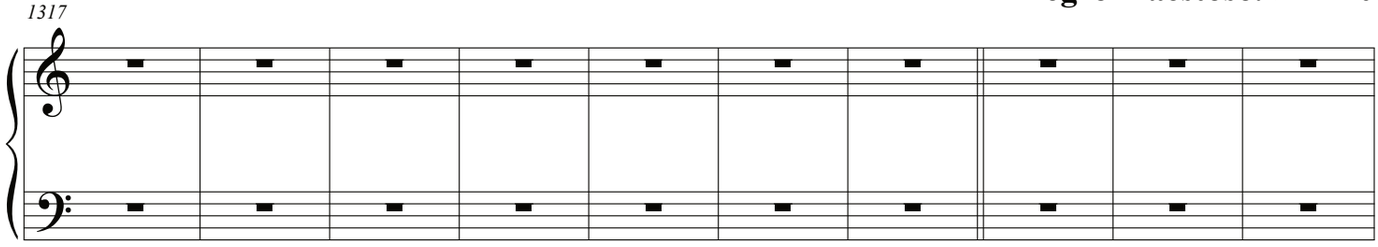


Allegro maestoso. ♩ = 120

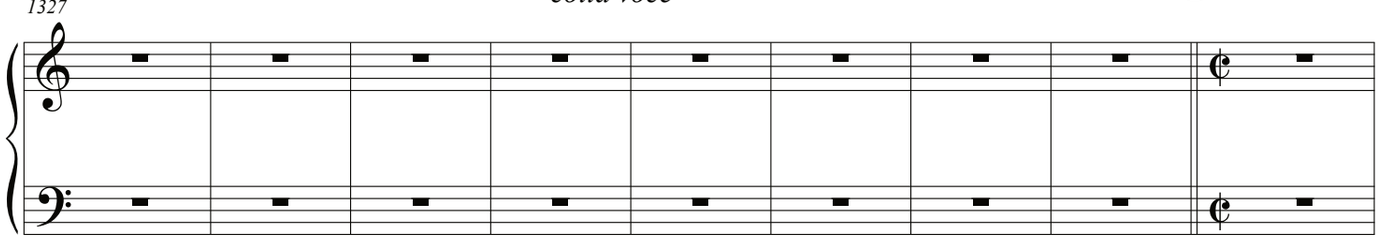
1317



colla voce

Tt *a tempo*

1327



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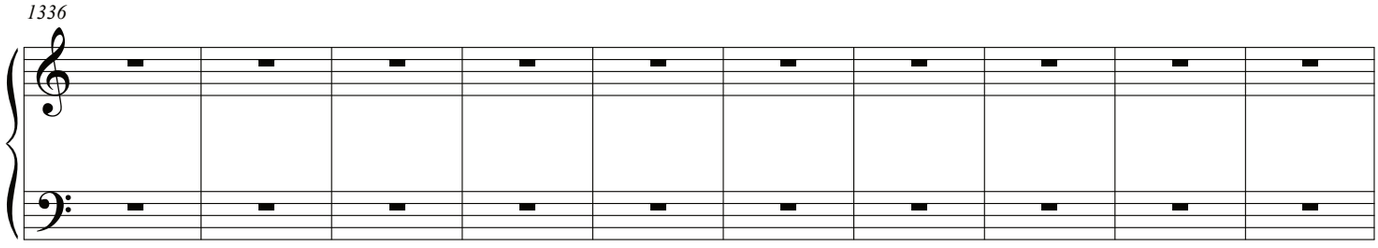
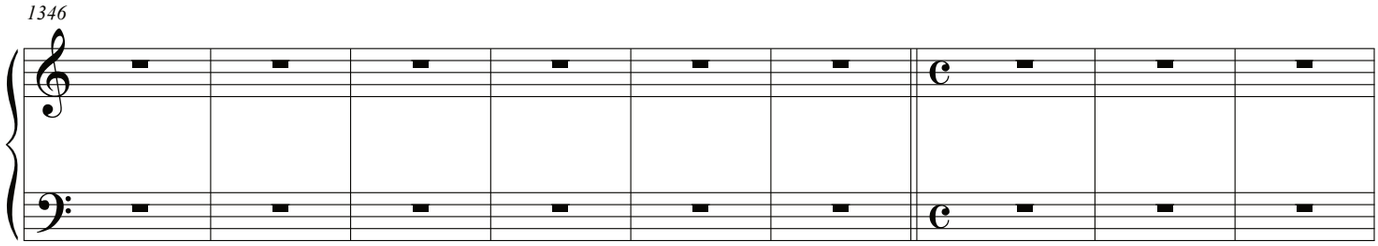


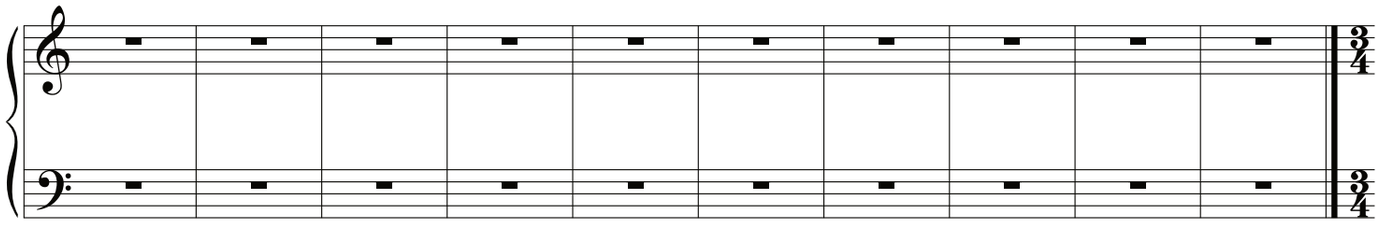
rall. **Lento, molto maestoso.**

1346



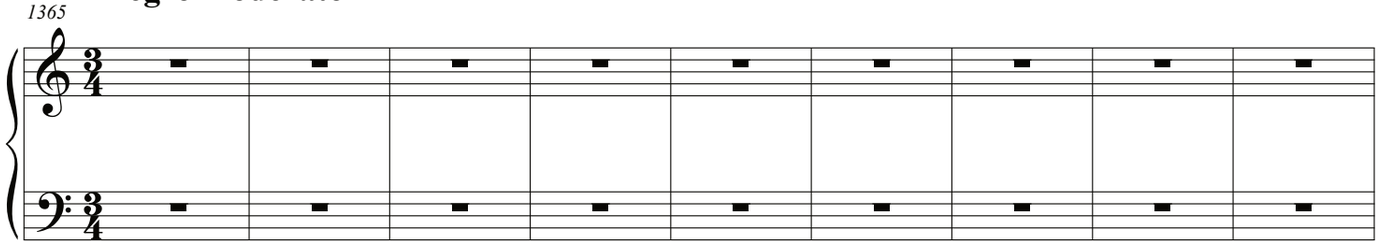
Uu

1355



Allegro moderato

1365



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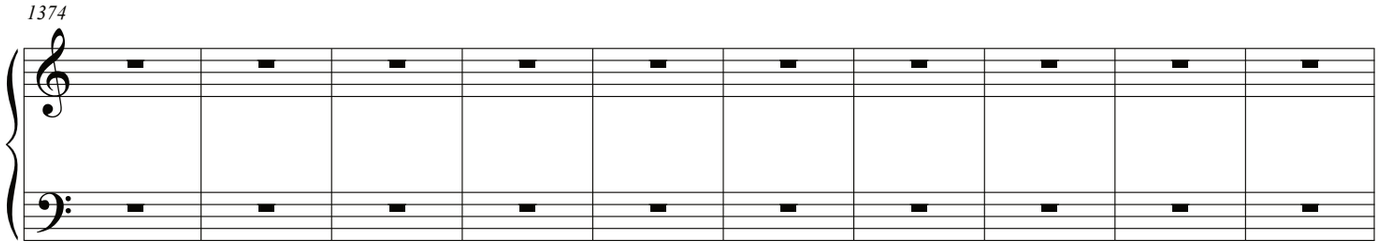

Xx

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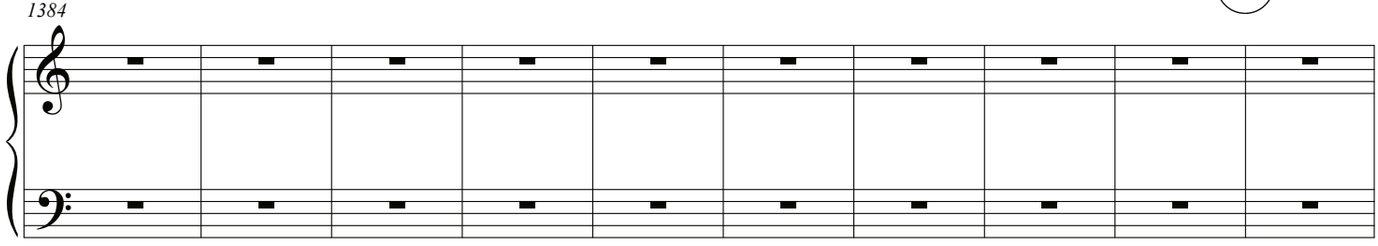

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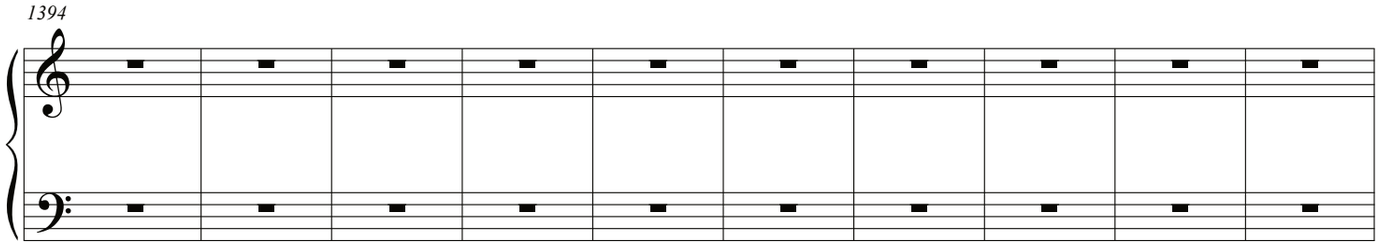

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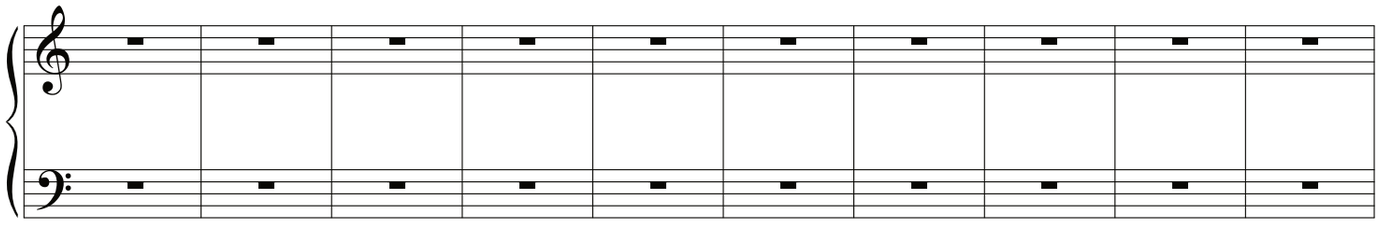

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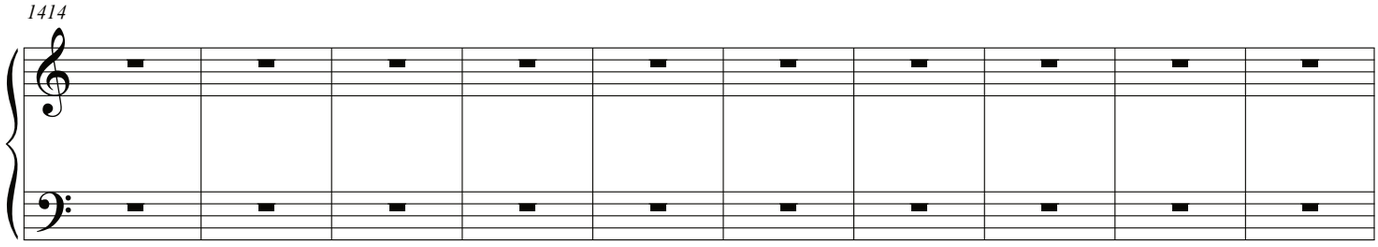

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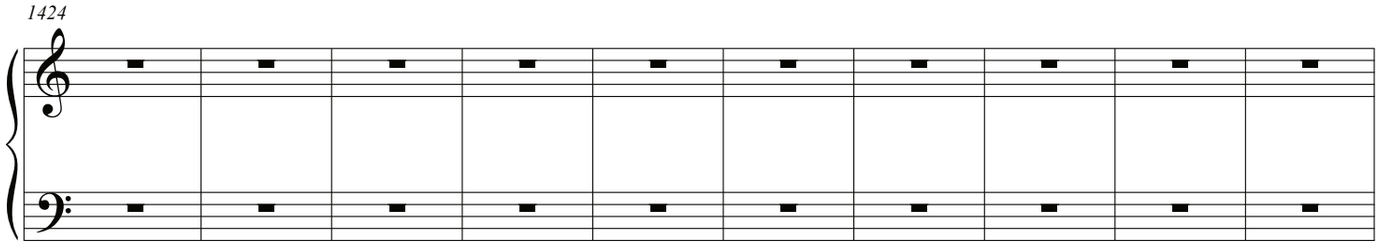

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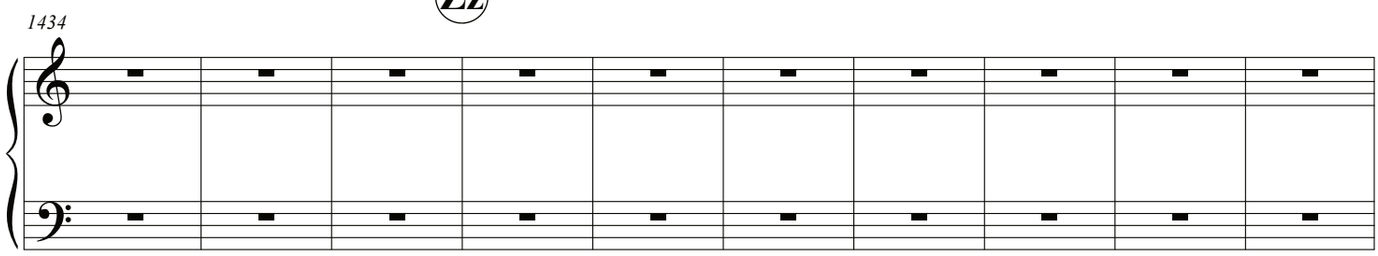

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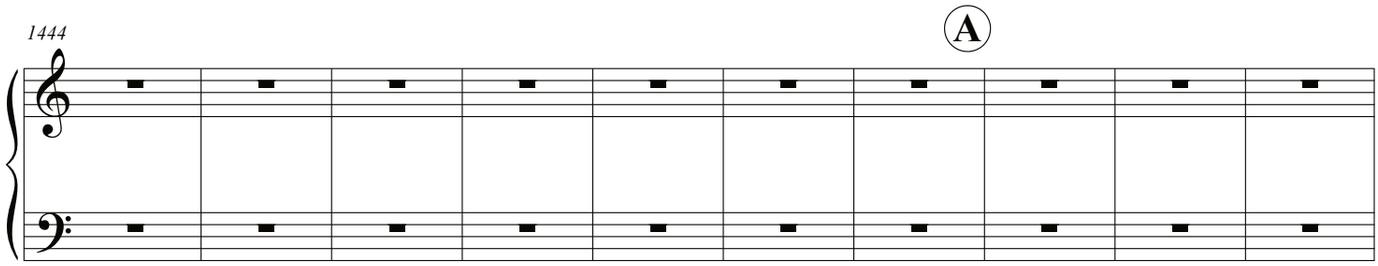

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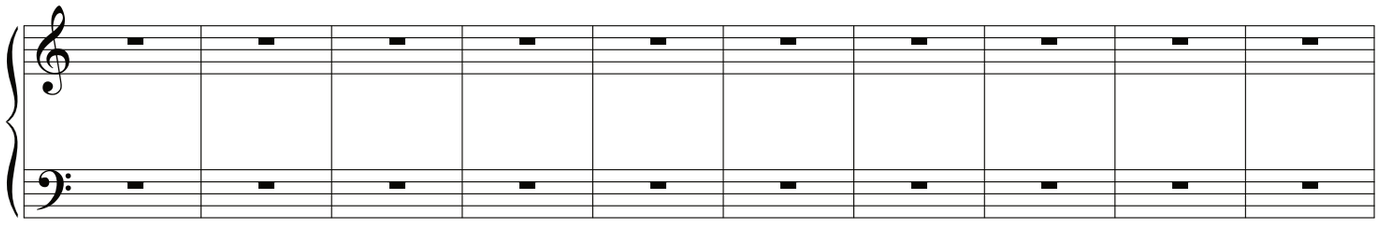
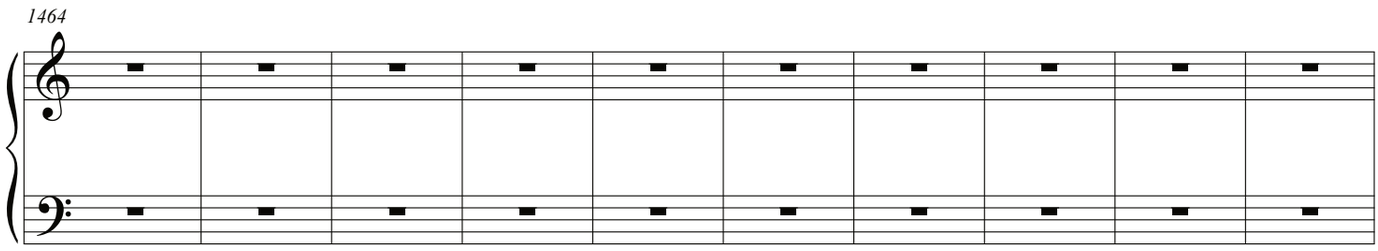


B

1464



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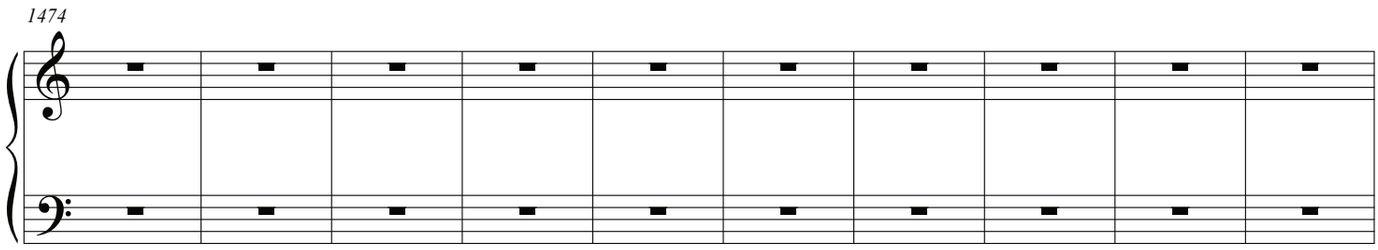

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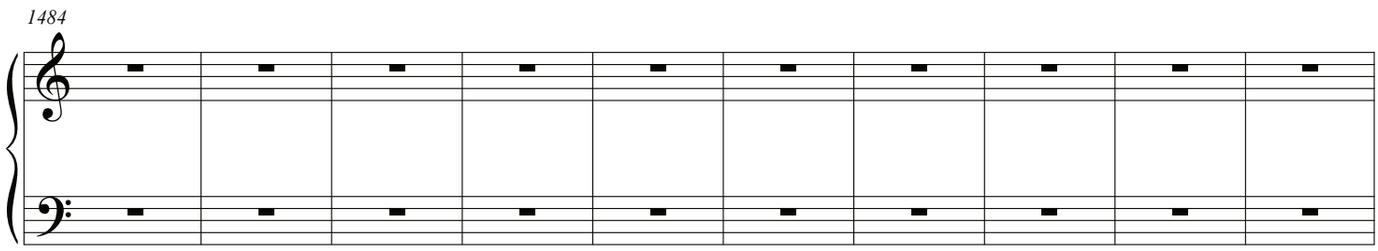

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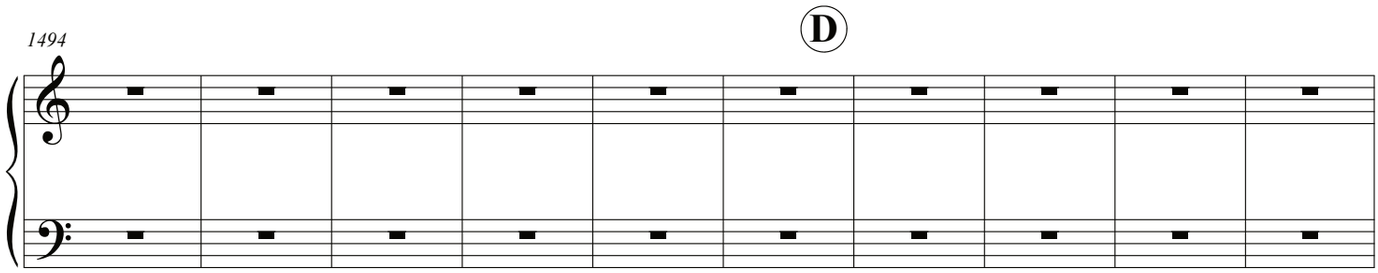

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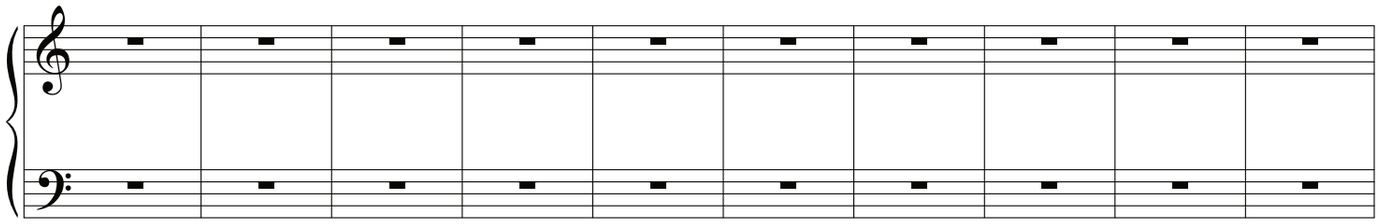

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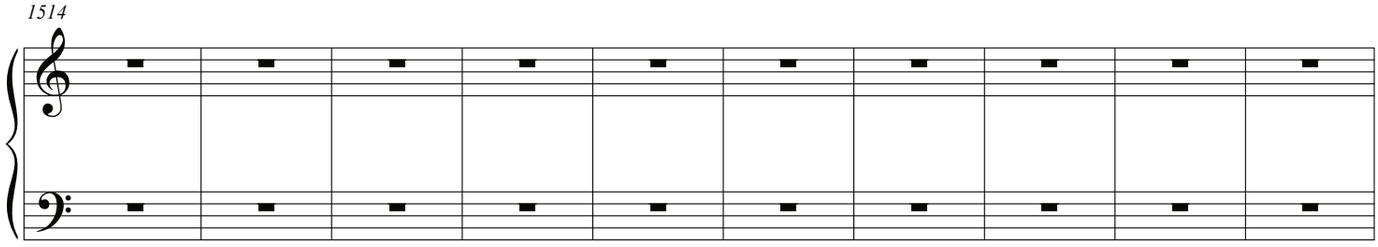

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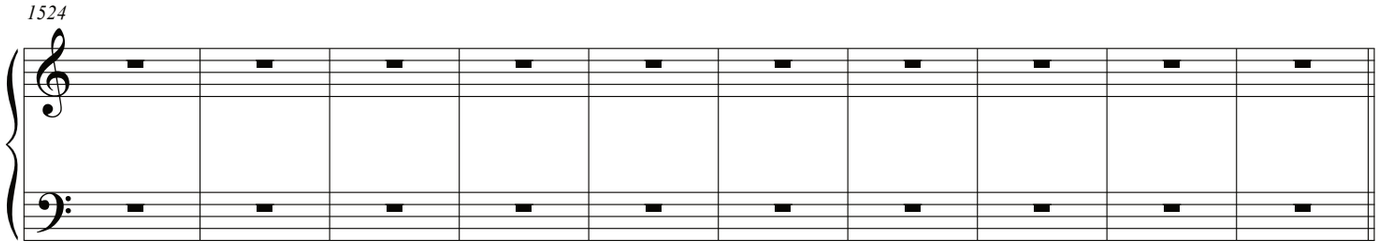

Più animato. ♩ = 126

F

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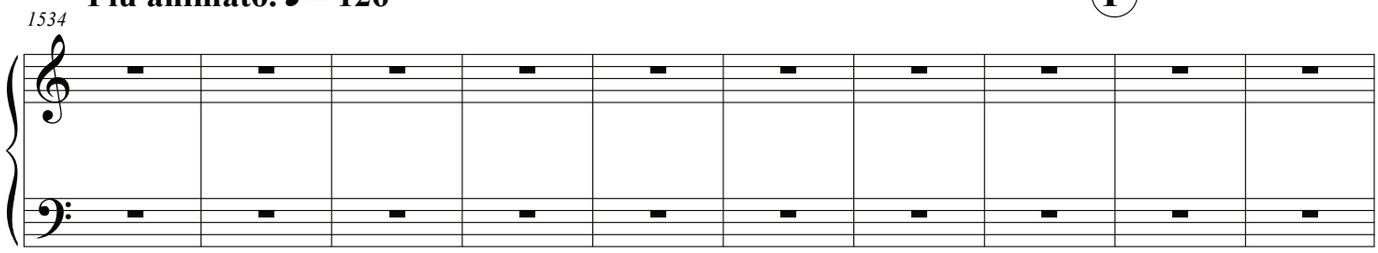

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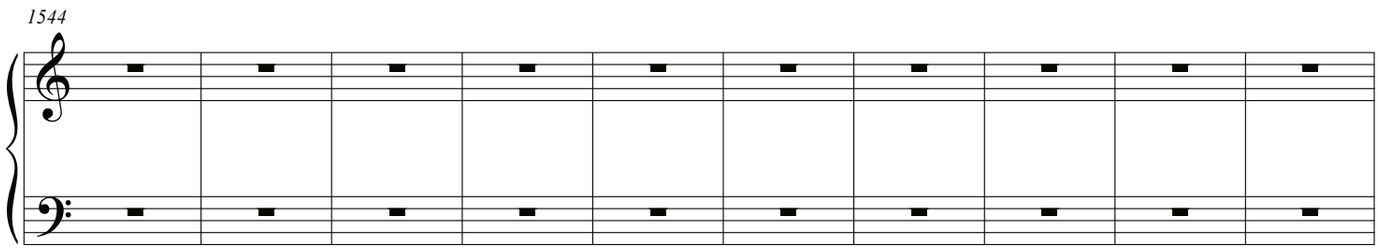

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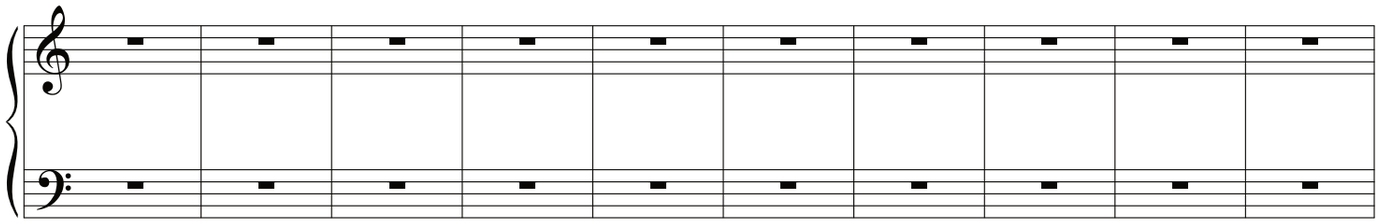

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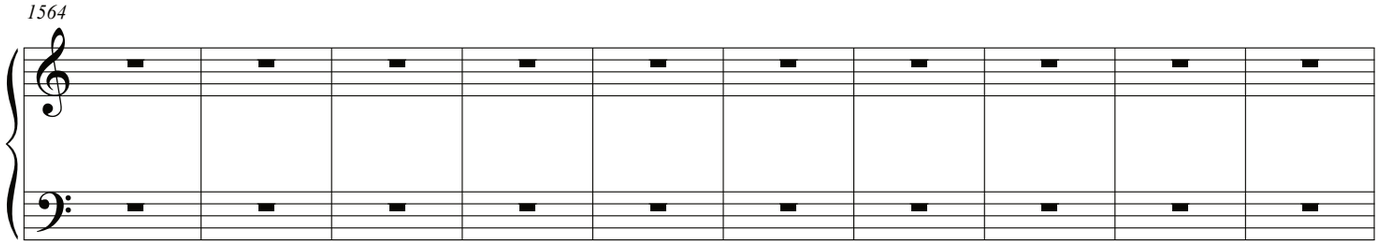

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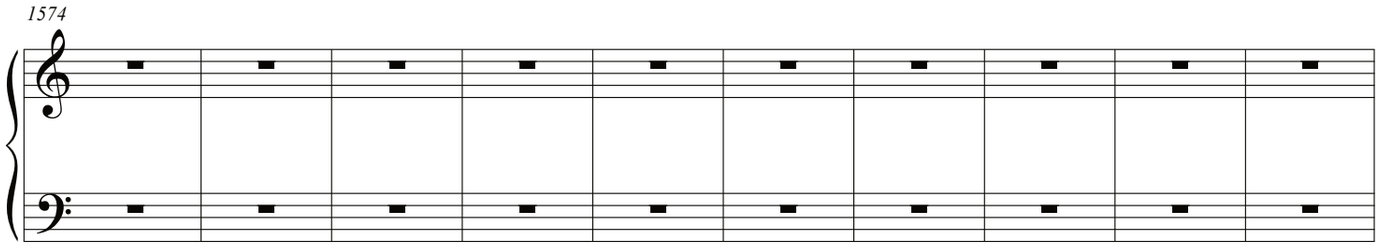

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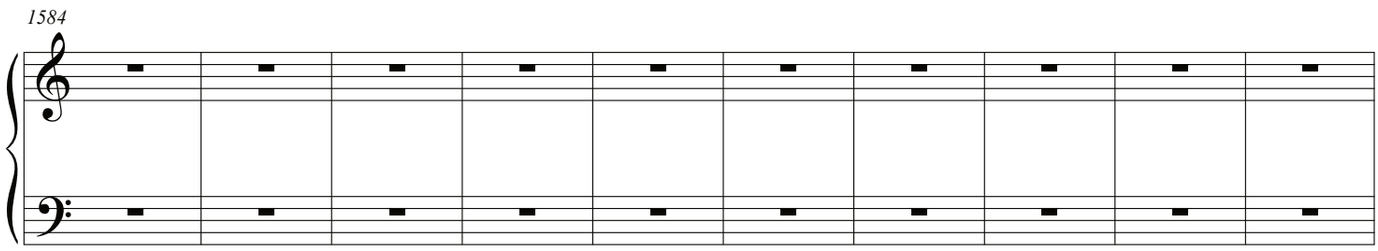
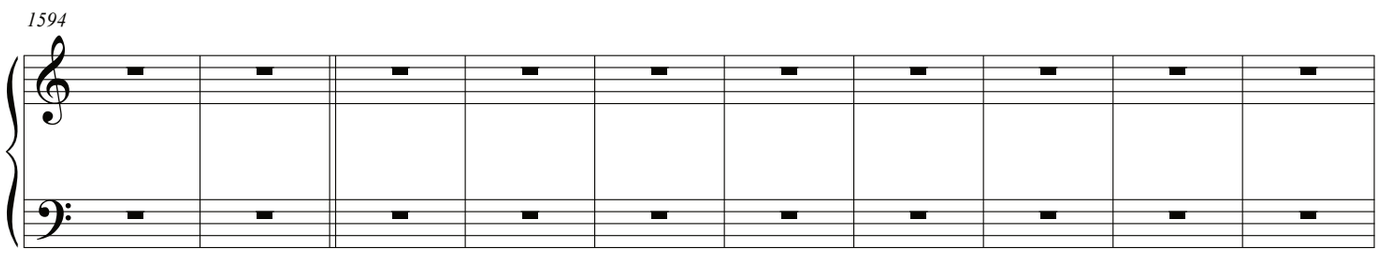


J **Più mosso. 𝅗𝅥. = 60**

1594



Maestoso. ♩=𝅗𝅥.

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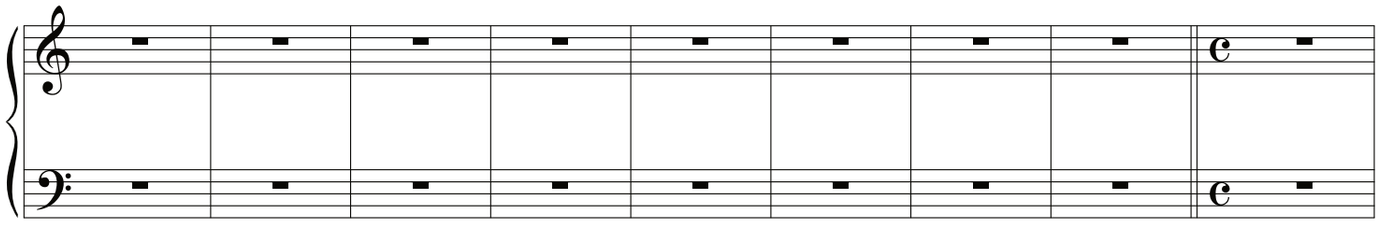

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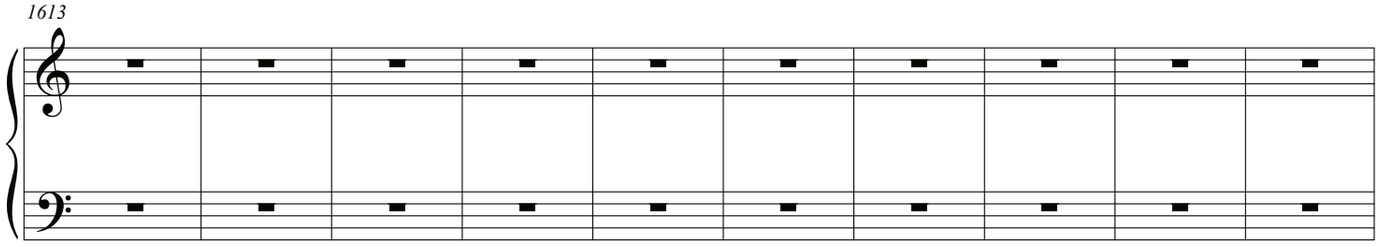
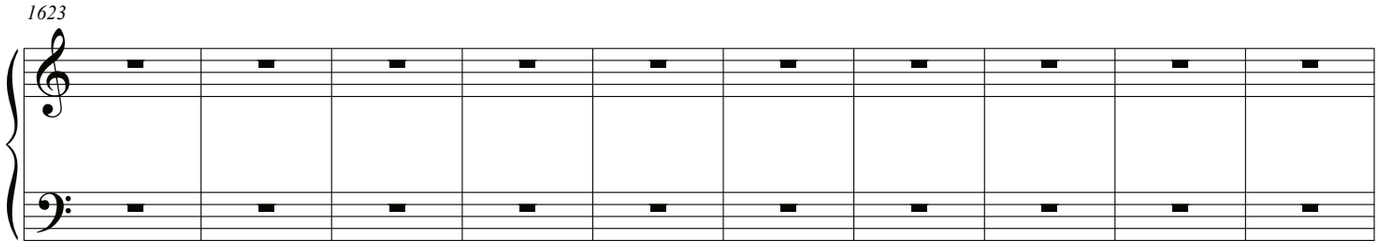


il tempo Sostenuto

1623



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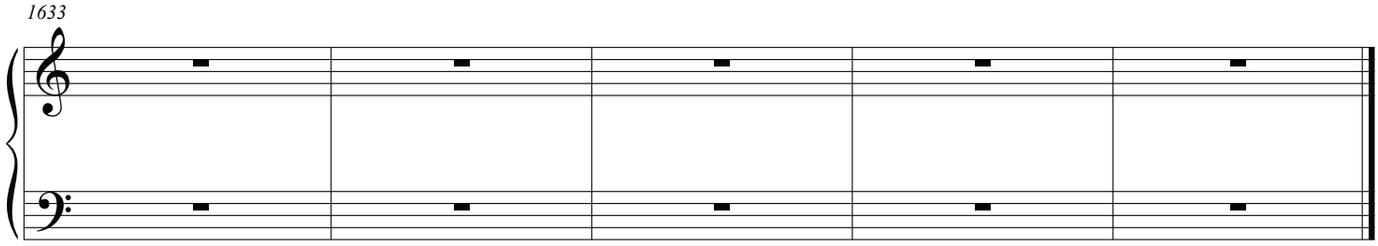

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