

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

HORN 1



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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.

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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
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Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

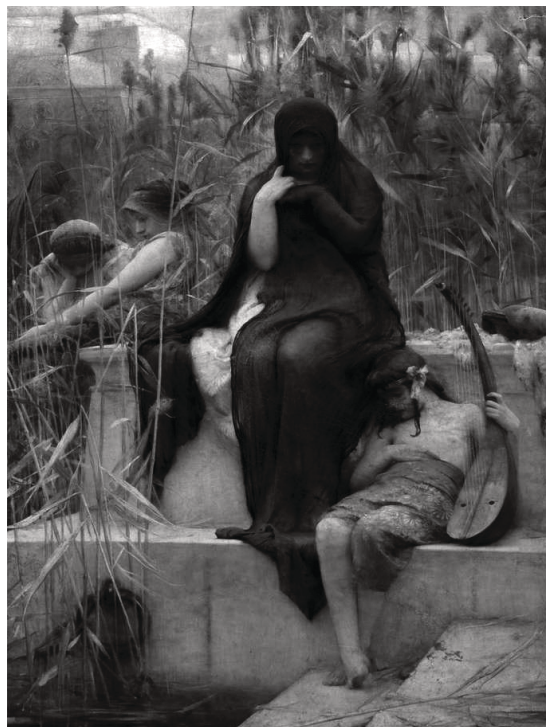
ARGUMENT

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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Horn 1

PART I

in F

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

6-10

12

(A)

pp

18-24

25

(B)

p

cresc.

32

(♩ = ♩)

p

40

(C)

49

(♩ = ♩)

(D)

p

55-56

57

(E)

Horns 3 & 4

mp

59-63

64-72

p

76

(F)

(G)

Bassoons

80-93

94-95

97

pp

Più mosso ed agitato. ♩ = 96

104-105 106-107

pp *f*

Ⓜ

120

p *pp* *poco a poco rall.*

124-127

Ⓜ

131

f

135-136 137-147

Tempo I. ♩ = 69

Ⓜ

mp *mf*

156-159

162

p

166-169 175-178

pp

2

Allegro assai vivace,
alla Marcia. ♩ = 104

Horn 1

11 (L) 2 Viola

179-189 190-191

pp

198

200-202

mf *mp*

207 (M)

214

cresc. 219-220

Horn 1

221 *f* *non legato*

228 *cresc.* *ff* *cresc.*

235 *sf*

242 *sf* *ff*

V.S.

250 *sf* *ff*

257

264 *ff*

266-267

272 *ff*

275-285

289

291-292

296

3

Andante cantabile. ♩ = 76

14 10 16

299-312 313-322 323-338

Horns 3 & 4

341

p < > < *fp*

351

6

354-359

p

(R)

365

4 5

366-369 *mf* *dim.* 376-380

Animato. ♩ = 96

381 (S)

mf *sf* *cresc.* *cresc.* *sfp*

390-392

sfp *sfp* *sfp* *sfp*

401-405 (T) with increasing energy 409-413

mf *p*

417 (U) 422-431

f *mf* *cresc.*

436 (W) 442-448

cresc. *ff*

4 Allegro con fuoco. ♩ = 132

452

mf

458-460

f

467 (X) 472-473

mf

475

f

482

Y

ff

Maestoso. ♩ = 116

495

ff *non legato*

502

Più mosso Allegro

508

510-511 *f* *mf*

516

dim. *mp* *p*

Aa

2 16 *attacca.*

523-524

525-540

attacca.

Horn 1

5

Adagio molto. ♩ = 60

Horns 3 & 4

Bb

16

542-557 *mf* 564-567

568

Più mosso. ♩ = 72

f 570-571 *f* 574-575

578-581

584-585

588-589

Cc

f *ff* *ff* *ff*

591

Adagio (come al primo). ♩ = 69

ff *ff* *ff*

600

dim.

608-615

616-617

Dd

pp *pp*

623

625-631

Ee

V.S.

mp *pp*

637

638-639

640-645

646-647

Un poco più mosso. ♩ = 84

solo *espress.*

p

651 657-658 *pp*

6 Andante molto maestoso. ♩ = 80

660-665 *mf* 668-675 *f* *cresc.*

Ff 680 *f* *f* *f*

689 *f*

698 *f* *ff*

707 *f*

Gg 715 718-725 *mf cresc.* 729-733 *f cresc.*

Allegro ma non troppo. ♩ = 108

735 *ff* *rall.* **Hh** 740-749 750-763

Horn 1

(Jj)

764 Trumpets

f

This staff contains measures 764 through 771. It begins with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes, with a dynamic marking of *f* (forte) appearing below the staff.

772

mp *f*

775-779

This staff contains measures 772 through 779. It starts with a treble clef and a key signature of two flats. A dynamic marking of *mp* (mezzo-piano) is present. A fermata is placed over measures 775-779, with the number '5' written above it. The dynamic marking *f* (forte) appears below the staff.

784

mf *cresc.* *f*

This staff contains measures 784 through 793. It begins with a treble clef and a key signature of two flats. The music shows a crescendo from *mf* (mezzo-forte) to *f* (forte), with the word *cresc.* written below the staff.

(Kk)

794

This staff contains measures 794 through 802. It starts with a treble clef and a key signature of two flats. The music consists of a series of eighth and sixteenth notes.

803

f *ff* *ff*

This staff contains measures 803 through 812. It begins with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes, with dynamic markings of *f* (forte), *ff* (fortissimo), and *ff* (fortissimo) appearing below the staff.

2

813-814

ff

This staff contains measures 813 and 814. It starts with a treble clef and a key signature of two flats. A fermata is placed over measures 813-814, with the number '2' written above it. The dynamic marking *ff* (fortissimo) is present below the staff.

(Ll)

824

10

828-837

f

This staff contains measures 824 through 837. It begins with a treble clef and a key signature of two flats. A fermata is placed over measures 828-837, with the number '10' written above it. The dynamic marking *f* (forte) is present below the staff.

842

This staff contains measures 842 through 851. It starts with a treble clef and a key signature of two flats. The music features a series of eighth and sixteenth notes.

849 **Mm**
9 9
851-859 *f* 863-871 *f*

873 **Nn**
dim. *p* *p*

882

891 **Oo**
5 *p*
892-896

904
cresc. *ff*

913 **2**
916-917

922 **Pp**
6 *f* *cresc.*
926-931

935 **12**
ff 942-953

Un poco più lento.

954 *f*

961 *f* *ff* (Qq)

968 *f*

975 *ff*

982

a tempo (Allegro)

V.S.

989 *ff*

996

(Rr)

1003 *mf*

2
1010-1011
f *f*

1018 *sostenuto.* **Lento maestoso.**
ff

1025 *ten.*

1031 *rall.*

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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Horn 1

PART II

in F

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

24 4 Horns 3 & 4 15 Clarinets

1-24 25-28 34-48

mf < *p*

53 10

56-65

p *mf* <<

74 12 4

77-88 94-97

f

4 10 Horns 3 & 4

98-101 104-113

f >>

120 7

121-127

mf *cresc.*

136

f *cresc.* *sf*

148 3

149-151

mf < *sf* *ff*

161 3

171-173

ⓐ

174

Musical staff for measures 174-186. It begins with a *ff* dynamic and a crescendo leading to a *f* dynamic. The music features a mix of eighth and sixteenth notes with some slurs.

Largo pesante ♩ = 76

187

Musical staff for measures 187-197. It starts with a *f* dynamic and includes a triplet of eighth notes. A fermata is placed over measures 195-197.

198

Musical staff for measures 198-203. It features a triplet of eighth notes and a *mp* dynamic. A fermata is placed over measures 201-203.

ⓑ

ⓓ

Musical staff for measures 208-241. It contains four measures with fermatas: 5 (208-212), 2 (213-214), 16 (218-233), and 8 (234-241). The final measure is in 2/4 time.

Allegro con brio. ♩ = 120

242

Musical staff for measures 242-253, labeled "Trumpets". It starts with a *pp* dynamic and includes a *cresc.* marking, ending with a *f* dynamic. The music is in 2/4 time.

254

Musical staff for measures 254-266. It continues the trumpet part with various dynamics and articulations.

Allegro assai vivace, all marcia. ♩ = 104

ⓔ

267

Musical staff for measures 267-283, labeled "Clarinet 1". It starts with a *ff* dynamic and includes a fermata over measures 272-281. The music is in 2/4 time.

284

Musical staff for measures 284-296. It features five triplet markings over eighth notes and ends with a *pp* dynamic.

290-291 *mf*

298 **L** 303-304 305-311

312 *rit.* *ff*

319 *ff* *rall.*

326 **Moderato assai maestoso.** ♩ = 86 **8** **M** *ff* 331-347 *Trumpets*

349 *p* 354-361

362 **Allegro molto.** ♩ = 132

f *f sf* *sf*

(N) 369

ff

375 *rall.*



Andante ♩ = 69

Solo

mp *pp* *mp*

3 2

389-390

392

2 3

396-397

401

(O) Clarinets

p

13

405-417

421

pp *p*

5

424-428

434

(P)

pp

5 4 5

436-440 441-444 448-452

Horn 1

Un poco più mosso. ♩ = 88

453 **4** Horn 3
p < > 455-458 < *p*

465 **5**
 471-475 *mp* *cresc.*

478
f *cresc.*

Tempo I. Adagio

488 *rall.*
ff > < *ff*

497 **3**
 504-506

508
ff *fp*

10 **S**

Allegro assai vivace. ♩ = 112

6 **22** **14** Clarinets
 517-522 524-545 546-559 *f* > < *fp*

Maestoso. ♩ = 96

563 **6** **5**
 565-570 *f* 574-578

Horn 1

579 T

f 582-586 *f* 589-590

591 **Adagio.** ♩ = 72

pp *f*

Allegretto moderato. ♩ = 92

U Trumpet 1 **Animato**

3 12 5 *fp*

598-600 601-612 613-617

7 6 *f*

622-628 633-638

11 **Allegro assai e con fuoco.** ♩ = 84

f *dim.* *f* 4 *f*

645-648

W

2 *f* *f*

653-654

660 X

f *sf* 7 6 7 *f*

663-669 672-677 678-684

685

f

695 **Z**
 2 7 2
 696-697 *pp* < > 701-707 708-709 *pp*

712 **12** Lento ♩ = 84
 2 11 4 Violin I
 715-725 727-730

733 **Aa** Bassoons
 2 9
 742-743 744-752

754 **11** Azarias (Solo)
pp < 761-771 thy ways, thy

Bb Azarias (Solo)
 773 ways are right, *mf* 779-780 For we have

782 **4 5**
 sinned and com - mit - ted in *p* 787-790 791-795

Cc *rall. a tempo* **Dd**
p

7 *accel. rall.*
 806-812 *p* *p* *cresc.*

Tempo I ♩ = 84

821-823

p < > < > < > < > *p*

Allegro. ♩ = 136

832

f *mp* *f*

840

mf *sf* *sf* (Ee)

848-850 851-871

Trumpets

p

880

p < > *p* (Ff) (Gg)

895

sf *ff* (Gg)

913

ff *f* *f*

Andante maestoso. ♩ = 88

924

sf *ff*

Horn 1



934

10

937-946

ppp

950

956

962

pp

968

3

973-975

Horn 1

Mm

13

Adagio religioso. ♩ = 72

14

Andante sostenuto e maestoso. ♩ = 69

977-1096 1098-1125 Cello mf

1129

1136 staccato

1142 Nn ff

cresc.

1148 ff

1158

Oo

mf cresc. ff

15

1177 Solo mp

1180-1182 1183-1184

1188

1189-1194

pp

Pp

1203

p \leq *pp*

Qq

11

1212-1222

pp

1230-1236

1237

pp

16 Allegro vivace. ♩ = 116

12

1246-1257

f *cresc.*

Rr

1264

1267-1269

1270-1270

f

Più lento. Allegretto moderato. ♩ = 96

Trumpets

10

1273-1282

1283-1286

1287-1296

1297-1300

Ss

1304

p

1311-1314

Horn 1

Allegro maestoso. ♩ = 120

1315

pp 1319-1323 *f*

1327

colla voce

1331-1331 *f* *p*

Tt

a tempo *Bass Solo (The King)* *rall.*

1336-1346 ser - vants that trust - ed in him. 1350-1350 *p*

1352

Lento, molto maestoso. **Uu** **Andante moderato**

1353-1359 *p* *ff* *p* *f*

1366

1374-1377

1378

Xx

f 1380-1386 1390-1392 1393-1394

1395

a2

1400-1404 *f*

1407

Yy

1408-1408

1416
1418-1418

1425-1426

f *p* *f*

1435

(Lz)

1438-1438

1442-1442

1443

(A)

1452-1452

1458-1462

(B)

1465-1471

1477-1478

(C)

1480

1481-1483

1487-1490

1494

1495-1497

1505-1505

(D)

f *cresc.*

V.S.

Horn 1

1506

1516

(E)

1526

Più animato. ♩ = 126

8

1534-1541

mp

(F)

1543

pp

1547-1547

pp

1

1553

(G)

7

4

1

1555-1561

1562-1565

1569-1569

f

1570

(H)

3

1575-1577

f

mf

cresc.

1582

f

1593

(J)

Più mosso. ♩ = 60

5

3

1597-1601

1605-1607

1608 **Maestoso.** $\text{♩} = \text{♩}$

p *ff*

1617

(K)

mp *cresc.* *ff* *sf*

1625 **il tempo Sostenuto**

sf

1632



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