

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 2



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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

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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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# Horn 2

# PART I

in F

## BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

6-10 5

11

18-25 8

(B)

18-25 8

33

18-25 8

(C)

18-25 8

49

55-56 2

57

59-63 64-72 p

76

80-93 94-95 2

96 Bassoons

*pp*

**Più mosso ed agitato. ♩ = 96**

103

104-105 106-107

*pp*

Ⓜ

112

*f*

118

124-127

*p*

Ⓜ

*poco a poco rall.*

135-136

*pp*

**Tempo I. ♩ = 69**

Ⓜ

11

137-147

*f* *mp* *mp*

155

156-159

*mf* *p* *pp*

4

166-169

*pp*

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

4 11 (L) 2 Viola 3

175-178 179-189 190-191

196 3

200-202

*pp* *mf*

205

*mp*

(M) 212

*cresc.*

2 219-220

*f* *non legato*

227

*cresc.*

(N) 234

*ff* *cresc.*

239

*sf* *sf* V.S.

246

*ff* *sf*

253

*ff* **⓪**

260

*ff* **Ⓜ** 266-267

268

*ff*

**Ⓟ**

275-285 *ff* 291-292

293

**Ⓛ** Andante cantabile. ♩ = 76

**Ⓛ** **14** **10** **Ⓟ** **16** Horns 3 & 4

299-312 313-322 323-338

344

*p* *fp*



Ⓡ

354-359 *p* 366-369 *mf*

372 *Animato.* ♩ = 96

376-380 *mf* *sf* *cresc.*

Ⓢ

384 *cresc.* *sfp* 390-392 *sfp* *sf*

395 *sfp* 401-405 *mf*

Ⓣ *with increasing energy*

409-413 *p* *f*

Ⓤ

422-431 *mf* *cresc.*

Ⓦ

442-448 *cresc.* *ff*

Ⓩ *Allegro con fuoco.* ♩ = 132

452 *mf* 458-460

461 *f*

468 **(X)** *mf* **2** 472-473

476 *f*

483 **(Y)** *ff*

490

497 **Maestoso.** ♩ = 116 *ff* *non legato*

504 **(Z)** *Più mosso Allegro*

**2** 510-511 *f* *mf* *dim.*

518 2 **Aa** 16

523-524 525-540

*p*

541 **Bb**

*mp* **5** **16** **Adagio molto.** ♩ = 60

*Horns 3 & 4*

*attacca.* 542-557

*mf*

**4** **Più mosso.** ♩ = 72

564-567 *f* 570-571 *f* 574-575

576 **Cc**

**4** **2** **2**

578-581 *f* 584-585 *ff* *ff*

**2**

588-589 *ff* *ff* *ff*

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

*ff* *dim.*

607 **Dd**

**8** **2**

608-615 616-617 *pp* *pp*

623 **Ee**

**7**

625-631 *mp* **V.S.**

Un poco più mosso. ♩ = 84

636

pp 638-639 640-645 646-652 pp



Andante molto maestoso. ♩ = 80

656

657-658 660-665 668-675 mf



676

f cresc. f

685

f f

694

f f ff

704

f



712

718-725 mf cresc.

728

729-733 f cresc. ff

rall.

Horn 2

Allegro ma non troppo. ♩ = 108

10 (Hh) 14 Trumpets (Jj) *f*

740-749 750-763

769 *mp* 5 775-779

780 *f* *mf* *cresc.*

(Kk) *f*

790

799 *f* *ff*

808 2 813-814 *ff* *ff*

(Ll) 10 828-837

838 *f*

846 *f* **Mm**

861 *f* *dim.* *p*

**Nn** 878 *p*

887 *p* **5**

**Oo** 900 *cresc.*

909 *ff* **2**

919 *Pp* **6**

932

*f* *cresc.* *ff*

This musical staff contains measures 932 through 953. It begins with a dynamic marking of *f* (forte) and a *cresc.* (crescendo) instruction. The music features a series of eighth and sixteenth notes, with a *ff* (fortissimo) marking appearing towards the end of the staff. There are also some notes with accents (>) and a fermata over the final note.

**Un poco più lento.**

12

942-953

*f* *f*

This staff shows a 12-measure rest for measures 942-953, indicated by a horizontal line with the number 12 above it. The dynamic marking *f* (forte) is present at the beginning and end of the rest.

**Qq**

962

*ff*

This staff contains measures 962 through 970. It starts with a dynamic marking of *ff* (fortissimo). The music consists of eighth and sixteenth notes, with a fermata over the final note.

971

*f* *ff*

This staff contains measures 971 through 986. It begins with a dynamic marking of *f* (forte) and later features a *ff* (fortissimo) marking. The music is composed of eighth and sixteenth notes.

987

This staff contains measures 987 and 988. The music consists of eighth and sixteenth notes.

**a tempo (Allegro)**

989

*ff* V.S.

This staff contains measures 989 and 990. It starts with a dynamic marking of *ff* (fortissimo) and ends with the instruction V.S. (Viva). The music consists of eighth and sixteenth notes.

996

**Rr**

1003

*mf*

2

1010-1011

**Lento maestoso.**

1018

*sostenuto.*

1025

*ten.*

1031

*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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# Horn 2

# PART II

in F

## ON THE PLAIN OF DURA

**7** Allegretto ♩ = 100

**(A)** Horns 3 & 4

24 4 15 Clarinets

1-24 25-28 34-48

*mf* *p*

50 **(B)** **(C)**

10

56-65 *mf* <

*p*

69

12

77-88 *f*

**(D)** Horns 3 & 4

91

4 4 10

94-97 98-101 104-113

*f* >

**(E)**

116

7

121-127 *mf*

132

*cresc.* *f* *cresc.*

**(F)**

144

3

149-151 *mf* < *sf*

*sf*

156 *ff*

169 **G**

3

171-173 *ff*

182 *f*

192 **Largo pesante** ♩ = 76

*f*

3

195-197

3

201-203

*mp*

205

5

208-212

2

213-214

**J**

**Allegro con brio.** ♩ = 120

Trumpets

16

218-233

8

234-241

*pp*

*mf*

*cresc.*

250 *f*

262

**Allegro assai vivace, all marcia.** ♩ = 104

*ff*

**K**

Clarinet 1

10  
272-281

287  
290-291

*pp* *mf*

2

295

**L**

301

303-304 305-311

2 7

*rit.* *ff*

316

*ff*

323

*rall.*

Moderato assai maestoso. ♩ = 86

**8**

328

*ff*

17

331-347

(M)

348 *Trumpets*

*p* 354-361 8

362 **Allegro molto.** ♩ = 132

*f* *f* *sf* *sf*

(N)

369

*ff*

375 *rall.*

*ff*

381 **Andante** ♩ = 69

5 16 13 *pp* 383-387 389-404 405-417

(O)

419 *pp*

17 5 424-440 441-445

(P)

446 **Un poco più mosso.** ♩ = 88

7 4 *pp* 448-454 455-458 *p*

(Q)

465

4 471-474 *mp* *cresc.*

479 *rall.*

*f* *cresc.*

489 **Tempo I. Adagio**

*ff* *ff*

498 **(R)**

**3**  
504-506

509

*ff* *fp*  
517-522

523 **Allegro assai vivace. ♩ = 112** **(S)** **Maestoso. ♩ = 96**

**10** **22** **14** Clarinet **Maestoso. ♩ = 96**  
524-545 546-559 *f* *fp*

564

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

581 **(T)** **Adagio. ♩ = 72**

**5** **2** **Adagio. ♩ = 72**  
582-586 *f* 589-590 *pp*

593

**3**  
598-600 *f*

Allegretto moderato. ♩ = 92

12 (U) 5 Trumpet 1 Animato 7

601-612 613-617 *fp* 622-628

11 Allegro assai e con fuoco. ♩ = 84

629 6 6 8 *f* *dim.*

633-638

642 4 *f*

645-648

(W) 2 *f* *>* *<* *f* *f* *sf*

653-654

(X) 7 6 7 *f*

663-669 672-677 678-684

688 *f*

(Z) 2 7 2 *pp* *<* *>* *pp*

696-697 701-707 708-709

12 Lento ♩ = 84

713 11 4 Violin I

715-725 727-730



734 742-743 **2**

**Aa** **9** Bassoons 744-752 **pp**

**Bb**

**11** Azarias (Solo) 761-771 thy ways, thy ways are right, 779-780 For we have sinned and com-

**Cc**

783 787-790 791-795 **4** **5** mit - ted in **p**

**Dd**

797 *rall. a tempo* 806-812 **7** **p**

813 *accel.* *rall. Tempo I ♩ = 84* 821-823 **3** **p** *cresc.*

824 **p** **<>** **<>** **<** **>** **p** **V.S.**

Allegro. ♩ = 136

833

*f* *mp* *f*

841

(Ee)

*mf* *sf* *sf* 3 848-850

21 Trumpets

851-871 *p*

882

(Ff)

884-887 *p* 890-892 *p*

896

(Gg)

898-906 *ff* 910-912 *ff*

914

916-917 *f* 920-922 *f*

Andante maestoso. ♩ = 88

925

*sf* 926-930 *ff*

(Hh)

10

937-946 *ppp*

952

958

964

969

Horn 2

13

Adagio religioso. ♩ = 72

14

Andante sostenuto e maestoso. ♩ = 69

977-1096

1098-1125

28

Cello

Mm

*mf*

1134

staccato

1140

cresc.

Nn

1145

ff

1153

ff

Oo

1163

>

mf

cresc.

ff

1173

3

1180-1182

15

4 6

1183-1186 1189-1194

*pp*

(Pp)

1200 11

1204-1208 1212-1222

*pp*

(Qq)

1223 7

1230-1236

*pp*

1239 12

1246-1257

16

Allegro vivace. ♩ = 116

1259

*f* *cresc.*

(Rr)

1266 3 1 10 4

1267-1269 1270-1270 1273-1282 1283-1286

*f*

Più lento. Allegretto moderato. ♩ = 96

Trumpets

(Ss)

10 4 3 1

1287-1296 1297-1300 1303-1305 1306-1306

4 6

1308-1308 1311-1314 1318-1323

*pp*

**Allegro maestoso.** ♩ = 120

*colla voce*

1324

*f*

**(Tt)** *a tempo*

*Bass Solo (The King)*

1331-1331

1

*f*

*p*

11

1336-1346

ser - vants that

1348

*rall. Lento, molto maestoso.*

**(Uu)**

trust - ed in him.

1350-1350

1

7

1353-1359

*p*

*ff*

**17** **Andante moderato**

1362

*p*

*f*

1370

4

1374-1377

*f*

7

1380-1386

**(Xx)**

1387

3

1390-1392

2

1393-1394

*f*

1398

5

1400-1404

*f*

1

1408-1408

**(Yy)**

1410

1

1418-1418

1419

1425-1426

*f*

1429

*p* *f*

**Zz**

1438-1438

*f*

1442-1442

1446

**A**

1452-1452

*f*

1455

**B**

1458-1462

1465-1471

*fp*

1473

**C**

1477-1478

1481-1483

1484

*f* *ff*

1487-1490

1495-1497

1498 **(D)** **V.S.**  
 Musical staff with notes and rests. **f** *cresc.* **1** 1505-1505

1509  
 Musical staff with notes and rests.

1518 **(E)**  
 Musical staff with notes and rests.

1528 **(F)** **Più animato. ♩ = 126**  
**8**  
 Musical staff with notes and rests. 1534-1541 1542-1543 **pp**

1545 **1**  
 Musical staff with notes and rests. 1547-1547 **pp**

1554 **(G)**  
**7** **4** **1**  
 Musical staff with notes and rests. 1555-1561 1562-1565 **f** 1569-1569 **f**

1571 **(H)**  
**3**  
 Musical staff with notes and rests. 1575-1577 **mf** *cresc.*

1583  
 Musical staff with notes and rests. **f**



1594 **J** Più mosso.  $\text{♩} = 60$

1597-1601 1605-1607 *p*

1609 **Maestoso.**  $\text{♩} = \text{♩}$

*ff*

1617 **K**

*mp cresc. ff sf*

1625 **il tempo Sostenuto**

*sf*

1632



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PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.10/03