

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 3



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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
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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 3

PART I

in F

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

Musical staff 1: Horn 3 part, measures 1-13. Includes dynamics *sfp* and rehearsal mark A. Measure numbers 7 and 13 are indicated above the staff. Measure ranges 6-12 and 13-25 are indicated below the staff.

B

Musical staff 2: Bassoons part, measures 26-32. Includes dynamics *p* and rehearsal mark B. Measure number 7 is indicated above the staff. Measure range 26-32 is indicated below the staff.

C

Musical staff 3: Continuation of Bassoons part, measures 40-49. Rehearsal mark C is positioned above the staff.

D

E

Musical staff 4: English Horn part, measures 50-67. Includes dynamics *pp* and rehearsal marks D and E. Measure numbers 5, 6, and 4 are indicated above the staff. Measure ranges 50-54, 55-60, 61-63, and 64-67 are indicated below the staff.

69

p *cresc.*

F

G

Musical staff 5: Continuation of English Horn part, measures 75-100. Includes dynamics *p* and rehearsal marks F and G. Measure numbers 3, 11, and 7 are indicated above the staff. Measure ranges 75-77, 78-88, and 94-100 are indicated below the staff.

Horn 3

Più mosso ed agitato. ♩ = 96

101 **2**
pp 104-105 *pp*

110 **H**
f

117 **2**
f *p* *pp*

125 **I** **9** **8** **Tempo I.** ♩ = 69 *Sopranos*
 128-136 137-144
 By the wa - ters of Ba - by - lon,

147 **K** **10**
 by the wa - ters of *f* *mp* 151-160 *mf*

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

163 **13** **11** **L** **13** *Horns 1 & 2*
p *pp* 166-178 179-189 190-202

204 *mf* *mp*

211 **M**

218

f *cresc.* *f*

225

non legato *cresc.*

232

ff *cresc.* (N)

239

ff *ff* *ff*

247

sf

254

(O) *ff*

261

ff 2

Horn 3

268 (P)

ff *sfp*

277

mp

Horns 1 & 2

287

ff 291-292

3

Andante cantabile. ♩ = 76

295

14 10

299-312 313-322

(Q)

Soprano solo

323-324

2

If I for - get thee, O Je - ru - sa - lem, — let my right hand for - get her *p*

332

5

334-338

p

4

344-347

(R)

348

4

350-353

12

354-365

fp *p*

Animato. ♩ = 96

371

10

377-386

dim. *sfp*

① **4**
389-392 *sfp* *sfp* *sfp* *sfp*

401 **3** **5** **ⓧ** *with increasing energy*
404-406 *mf* 409-413 *p*

416 **ⓤ**
f *mf*

424

430 *accel.* **10** **Ⓦ** **4**
432-441 *mf* 445-448



Allegro con fuoco. ♩ = 132

449

ff *f* *mf*

456

f



466

mf

473

f

480



487

ff

Maestoso. ♩ = 116

494

ff

501

non legato

Z Più mosso Allegro

507

510-512

515

mf *dim.* *mp*

522

p **Aa** **16** 525-540 *attacca.*

5 Adagio molto. ♩ = 60

542-554

13 *mf* **Bb**

Più mosso. ♩ = 72

562

mf **4** **2** *f* 564-567 570-571

572

f **2** *f* 574-575

579

f **2** 584-585

Cc

586

ff **Cc** **4** 594-597

Adagio (come al primo). ♩ = 69

598 **ff** *dim.* **3** 605-607

608 **3** **12** **Dd** Bassoons 613-615 616-627

630 **Ee** **2** *mp* *pp* 635-636

639 **6** **13** **6** **Andante molto maestoso.** ♩ = 80 *mf*

6 **4** 664-669 672-675 *mf* *f* *f* *cresc.*

Ff 680 *f* *f* *ff*

690 *f*

700 *f* *ff*

Gg

709

ff

718

724-725 *mf* *cresc.*

727

cresc.

Allegro ma non troppo. ♩ = 108 Hh

736

ff *rall.* 740-748 *f* *mf*

753

755-757 *mf*

Jj

763

f

772

773-775 *f* *f*

781

786-793 *f*

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Kk

794

Musical staff 1: Horn 3, measures 794-802. Starts with a rest, then a series of eighth and quarter notes. Dynamics include *f* and a final *f* with an accent (>).

803

Musical staff 2: Horn 3, measures 803-812. Features a series of quarter and eighth notes with slurs. Dynamics include *ff*.

813-814

Musical staff 3: Horn 3, measures 813-814. A two-measure rest followed by a series of quarter notes. Dynamics include *ff*.

LI

824

Musical staff 4: Horn 3, measures 824-832. Includes a four-measure rest and various note values. Dynamics include *mf*.

836

Musical staff 5: Horn 3, measures 836-854. Includes a three-measure rest and a ten-measure rest. Dynamics include *f*.

855 **Mm**

f > 856-859 *f* 863-866 *mp*

870 **Nn**

< *f* 873-877 878-883 *p*

888

Oo

897-899 *p* *cresc.*

908 **Pp** Trumpets

909-924 925-936

942

f

951 *rall.* **Un poco più lento.**

f

960 **Qq**

f *ff*

970

f *ff*

980

a tempo (Allegro)

989

ff (Rr)

998

mf

1006

4
1010-1013 *f*

sostenuto.

Lento maestoso.

1018

ff *ff*

1025

ten.

rall.

1030

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 3

PART II

in F

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

Flute 1

18
1-18

(A)
25

pp *poco cresc.* *<* *>* 5 36-40 *pp*

42

(B)
52

poco cresc. 3 60-62 *mf*

(C)
64

77

f *mf* 3 84-86

(D)
91

f

(E)
103

10 104-113 *mf* V.S.

121 *mp* **3** 125-127 *mf*

134 *cresc.* *f* **F** *cresc.* *sf* 145-151 **7**

152 *mf* *sf* *ff*

164 **G** **3** 171-173 *ff*

177 *f*

Largo pesante ♩ = 76

189 *f*

197 **3**

204 *mp*

212 **(H)** Azarias

sfp 11 8
216-226 They have ears and yet they hear not,

229 **(J)**

8 *mf*
nei-ther is there a-ny breath, a-ny breath in their mouths; they that

237 **Allegro con brio.** ♩ = 120

f 3 4 *mf* *cresc.*
239-241 242-245

Horns 1 & 2

10 *f*
251-260

269 **Allegro assai vivace, all marcia.** ♩ = 104 **(K)**

ff *dim.* 8 10
274-281 282-291

292 Horn 1

Musical staff for Horn 1, measures 292-300. The staff begins with a treble clef and a key signature of one sharp (F#). The music starts with a half rest followed by a quarter note G4 with an accent (>). The dynamics are marked *p*. There are triplets of eighth notes in measures 297 and 298.

(L)

300

Musical staff for Horn 1, measures 300-302. Measure 300 contains a whole rest. Measure 301 has a fermata over a whole note G4. Measure 302 continues with a half note G4. Dynamics are *f* and *ff*.

301-302

308

Musical staff for Horn 1, measures 308-315. Measure 308 starts with a half note G4, *f*. Measure 309 has a *cresc.* marking. Measure 310 has a *ff* marking. Measure 311 has a *rit.* marking. The staff continues with eighth and quarter notes.

315

Musical staff for Horn 1, measures 315-322. Measures 315-317 contain eighth notes. Measures 318-320 contain whole rests. Measure 321 contains a half note G4. Measure 322 contains a quarter note G4.

322

Musical staff for Horn 1, measures 322-328. Measure 322 starts with a half note G4, *ff*. Measure 323 has a *rall.* marking. The staff continues with eighth notes and rests.

Moderato assai maestoso. ♩ = 86

8

(M)

Trumpets

328

Musical staff for Trumpets, measures 328-347. Measure 328 starts with a half note G4, *ff*. Measure 331 has a fermata over a whole note G4. Measure 332 has a *f* marking. Measure 347 has a *p* marking.

331-347

351

Allegro molto. ♩ = 132

8

Musical staff for Trumpets, measures 351-361. Measure 351 has a *f* marking. Measure 354 has a fermata over a whole note G4. Measure 361 has a *f* marking.

354-361

(N)

366

Musical staff for Trumpets, measures 366-373. Measure 366 starts with a half note G4, *f*. The staff continues with eighth and quarter notes.

372

ff

378

rall.

Andante ♩ = 69

22

383-404

Clarinet

Horn 1

13

7

10

4

405-417

423-429

431-440

441-444

Un poco più mosso. ♩ = 88

445 Trombones

Musical staff 1: Horn 3 part, measures 445-458. Includes dynamics *mf* and rehearsal mark **Q**.

Musical staff 2: Horn 3 part, measures 463-480. Includes dynamics *mf*, *cresc.*, *f*, and rehearsal mark **Q**.

Musical staff 3: Horn 3 part, measures 483-488. Includes dynamics *cresc.*, *ff*, and tempo marking *rall. Tempo I. Adagio*.

Musical staff 4: Horn 3 part, measures 492-501. Includes dynamics *ff* and rehearsal mark **R**.

Musical staff 5: Horn 3 part, measures 502-510. Includes dynamics *dim.*

Musical staff 6: Horn 3 part, measures 511-520. Includes dynamics *ff*, *fp*, and tempo marking *rall.*

10 Allegro assai vivace. ♩ = 112

Musical staff 7: Horn 3 part, measures 521-532. Includes dynamics *pp*, *mf*, and time signature $\frac{3}{4}$.

Musical staff 8: Horn 3 part, measures 534-538. Includes dynamics *mf*.

543 (S)

547-550 cresc. sf

554

p

562 Maestoso. ♩ = 96

fp f 5

565-570 574-578

579 (T)

f f 2

582-586 589-590

591-595 Adagio. ♩ = 72 Allegretto moderato. ♩ = 92

f pp

591-595 598-600 601-604

607 (U)

pp pp

609-612 615-617

620 Animato

fp f 6

622-628 633-638

11

Allegro assai e con fuoco. ♩ = 84

639 *f* *dim.* 642-643 **2**

W

648-652 *mf* *f* *f*

661 *f* *sf* 663-665 *f* 668-673 *p*

X

676 *ff* 685-691 **7**

692 *f* 696-701 *p* **6**

Z

704 *pp* 708-709 *pp* **2**

714 *pp*

12

Lento ♩ = 84

Aa

724 *ppp* 728-732 **5** 733-737 **5** 738-743 **6** 744-755 **12**

756 Horn 1

756-763 *f*

Bb

767-773 774-786 Azarias (Solo) *mf*

Yea, in all things have we tres-pass-ed,

Cc

rall.
5

Dd

Tempo I ♩ = 84

792 *p* *p* < *mf* 797-801 802-820 821-823

824 Horn 1 & 2

Allegro. ♩ = 136

830-832 833-842 *p* *mf*

Ee

844 *sf* *sf* 848-850 851-853 *p*

856

859-863 *sf* *p* *cresc.* *f*

Ff

876-883 *mf* *sf*

Gg

890-908 909-912 *sf* *p*

Horn 3

913 Horn 1

916-917 **2** **3** 920-922 **f**

924

sf sf

Hh

Andante maestoso. ♩ = 88

16 19 Horn 1

931-946 947-965

969

pp **3** 973-975

13

Adagio religioso. ♩ = 72

1 6 10

976-976 *pp* 979-984 *pp* 987-996

Jj

3 2

997-999 *p* 1006-1007

1008

Un poco più mosso.

pp

1017

Tempo I. ♩ = 72

3

1025-1027

1028

8 Harp 2 8

Kk

ppp 1029-1036 1039-1040 1041-1048

1050

3

1055-1057 *p*

1060

LI

1

1066-1066

V.S.

1067

p

Un poco più mosso.

1076

pp

Tempo I. ♩ = 72

1085

1 7

1087-1087 1090-1096

ppp

14

Andante sostenuto e maestoso. ♩ = 69

1098

fp *cresc.* *f*

21 Cello

1105-1125

Mm

mf

3 3 3 3 1

1134-1134

1135

Nn

1142

cresc. *cresc.* *ff*

1151

ff

Oo

1160

mf

1169

cresc.
ff

Pp

1179

3 20 6

1180-1182 1183-1202 1203-1208

Soprano Solo
out of the fur - nace and

Qq

1213

10 13

1219-1228 1229-1241

Horn 1
made the midst of the *pp*

1243

5

1245-1249

Solo
p

16

Allegro vivace. ♩ = 116

1256

1 6 3

1257-1257 1259-1264 1267-1269

f

Rr

6

1273-1278

f *pp*

Più lento.

Allegretto moderato. ♩ = 96

4 4 2

1283-1286 1287-1296 1297-1300 1303-1304

pp

Horn 3

1305 **(Ss)**

1308-1309 *p* 1312-1323

Allegro maestoso. ♩ = 120
Horns *colla voce*

1324 *f* 1331-1331 **1**

(Tt) *a tempo*

1332 *f* *p* 1336-1342 *pp* **7**

Lento, molto maestoso.
rall.

1345 < >

(Uu) **17** **Andante moderato**

1353-1360 *ff* *p* *mf*

1368 **5** **1**

1370-1374 1378-1378

1380 **1**

1384-1384

(Xx)

1388 **1**

1394-1394 *f*

1396 *Horns 1 & 2* **(Yy)**

1398-1408 1414-1414

1415

1422-1425

1427 **(Zz)**

1429-1436 1437-1440 1444-1444

1445 **(A)**

1452-1461

1463 **(B)**

cresc.

1472

(C) 1480

1481-1490 1495-1496

D

1497

f *cresc.*

1508

E

1517

Più animato. ♩ = 126

1527

p

F

1537

mp 2 4 6

1540-1541 1542-1545 1548-1553

G

1554

mf *poco cresc.* 2

1562-1563

1564

f 3 *f*

1569-1571

H

1575

1 1579-1579 *cresc.*

1585

f

J

1596 **Più mosso.** $\text{♩} = 60$

5 3

1597-1601 1605-1607

p

1612 **Maestoso.** $\text{♩} = \text{♩}$

ff

K

1618

mp cresc. ff sf sf

1626 **il tempo Sostenuto**

il tempo Sostenuto

1632

ff



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