

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 4



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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

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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 4

PART I

in F

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

(B) Bassoons (♩ = ♩)

(C)

(D)

(E) (F)

(G)

Più mosso ed agitato. ♩ = 96

106

pp *f*

(H)

2

120-121

f *p* *pp*

(I)

poco a poco rall. **Tempo I.** ♩ = 69

9 8 Sopranos

128-136 137-144

By the wa - ters of Ba - by-lon, by the wa - ters of

(K)

148

11

151-161

f *mp* *mf* *p* *pp*

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

13 11 13 Horns 1 & 2

166-178 179-189 190-202

mf *mp*

207

3 3

(M)

f

220

cresc. *f* *non legato*

227

cresc.

234

ff *cresc.* (N)

240

sf *sf* *ff*

247

sf

254

ff (O)

261

ff 2 266-267

268 (P)

ff *sfp*

277

mp

287 *Horns 1 & 2*

ff 291-292

3 **Andante cantabile.** ♩ = 76

295

299-312 313-322 323-324

325 *Soprano solo*

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

331

p 334-338 *p* 344-347

348 (R)

fp 350-353 354-365 *p*

372 **Animato.** ♩ = 96 (S)

dim. 377-388 389-392 *sfp*

394

sfp *sfp* *sfp*

Musical staff 394: Treble clef, 4/4 time signature. Measures 394-406. Dynamics: *sfp* (measures 394-406), *sfp* (measures 407-413), *sfp* (measures 414-418).

① *with increasing energy*

3 5

404-406 409-413

mf *p* *f*

Musical staff 404-413: Treble clef, 4/4 time signature. Measures 404-413. Dynamics: *mf* (measures 404-406), *p* (measures 409-413), *f* (measures 414-418). Includes a trill (T) above measure 409.

②

419

mf

Musical staff 419-428: Treble clef, 4/4 time signature. Measures 419-428. Dynamics: *mf* (measures 419-428).

③

429 *accel.*

10 4

432-441 445-448

mf *ff*

Musical staff 429-448: Treble clef, 4/4 time signature. Measures 429-448. Dynamics: *mf* (measures 432-441), *ff* (measures 445-448). Includes an acceleration (*accel.*) marking and a trill (W) above measure 441.

④ **Allegro con fuoco.** ♩ = 132

450

f *mf*

Musical staff 450-456: Treble clef, 4/4 time signature. Measures 450-456. Dynamics: *f* (measures 450-451), *mf* (measures 452-456).

457

3

458-460

f

Musical staff 457-465: Treble clef, 4/4 time signature. Measures 457-465. Dynamics: *f* (measures 458-460). Includes a triplet (3) above measures 457-459.

⑤

466

mf

Musical staff 466-470: Treble clef, 4/4 time signature. Measures 466-470. Dynamics: *mf* (measures 466-470).

471

Musical staff 471-475: Treble clef, 4/4 time signature. Measures 471-475.

479 *f*

485 *ff* (Y)

492

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

506 (Z) *Più mosso Allegro* **3** 510-512

514 *mf* *dim.* *mp* **3**

520 **3** **2** (Aa) **16** *p* *attacca.* 522-523 525-540

5 **13** **Adagio molto.** ♩ = 60 *Clarinetts 1 & 2* (Bb) *mf*

563 **Più mosso.** ♩ = 72

4 2

564-567 570-571

f *f*

2 3 3 3 3 3 3

574-575

f

582

2

584-585

f *ff*

Ⓢ Cc

591

4

594-597

ff *ff*

Adagio (come al primo). ♩ = 69

602

3

605-607

dim.

613-615 616-627

3 12

mp

Ⓢ Dd

Bassoons

634

5 6 13

635-639 640-645 646-658

Ⓢ Ee

660

6 4

664-669 672-675

mf *mf*

Ⓢ 6

Andante molto maestoso. ♩ = 80

676 **Ff**
f *f* *cresc.* *f*

685
f *ff*

695
f *f* *ff*

705

713 **Gg**
ff

722 **2**
mf *cresc.* *cresc.*

724-725

732 *rall.*
ff

Allegro ma non troppo. ♩ = 108 **Hh**

9 **4** **3**
f *mf*

740-748 751-754 755-757

(Jj)

761

f

Detailed description: This staff contains measures 761 through 770. It begins with a melodic line in the key of B-flat major, featuring eighth and quarter notes. A dynamic marking of *f* (forte) is placed below the staff towards the end of the line.

770

3

773-775

f

f

Detailed description: This staff contains measures 770 through 779. It features a triplet of eighth notes in measure 773, indicated by a '3' above the staff. The dynamic marking *f* appears in two locations: once below the staff in measure 773 and once below the staff in measure 779.

(Kk)

782

8

786-793

f

Detailed description: This staff contains measures 782 through 797. It includes an eighth-note triplet in measure 786, marked with an '8' above the staff. A dynamic marking of *f* is located below the staff in measure 793.

798

f

ff

Detailed description: This staff contains measures 798 through 806. It features a dynamic marking of *f* in measure 800 and a dynamic marking of *ff* (fortissimo) in measure 806.

807

2

813-814

ff

ff

Detailed description: This staff contains measures 807 through 816. It includes a half-note triplet in measure 813, marked with a '2' above the staff. Dynamic markings of *ff* are present in measure 813 and measure 816.

(Ll)

817

Detailed description: This staff contains measures 817 through 826. It shows a melodic line with various note values and rests.

827

4

829-832

mf

f

Detailed description: This staff contains measures 827 through 836. It features a quarter-note triplet in measure 829, marked with a '4' above the staff. Dynamic markings of *mf* and *f* are placed below the staff in measures 832 and 836, respectively.

3

839-841

10

845-854

4

856-859

f

Detailed description: This staff contains measures 839 through 859. It is divided into three sections: a triplet of eighth notes (measures 839-841), a ten-measure section (measures 845-854), and a four-measure section (measures 856-859). A dynamic marking of *f* is located below the staff in measure 854.

Mm

860 **4**
f 863-866 *mp*

872 **5** **Nn** **6**
f 873-877 878-883 *p*

890 **3**
 897-899 *p*

Oo

901 **16**
cresc. 909-924

Pp

12 *Trumpets*
 925-936 *f*

945 *rall.*
f

Un poco più lento.

954 *f* *f*

Qq

963 *ff* *f*

974

ff

a tempo (Allegro)

983

ff

992

ff

1000

(Rr)

mf

1009

4

1010-1013

f

ff

sostenuto.

Lento maestoso.

1021

ff

1027

ten.

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 4

in F

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

Flute 1

18
1-18

A

25

pp poco cresc.

5
36-40

pp

B

49

poco cresc.

C

58

3
60-62

mf

71

f mf

3
84-86

D

96

10
104-113

f

Ⓔ V.S.

114 *mf* *mp*

124 **3** *mf* *cresc.* *f*

125-127

Ⓕ

137 *cresc.* *sf* **7** *mf* *sf*

145-151

155 *ff*

Ⓖ

166 *ff*

171-173

180 *f*

Largo pesante ♩ = 76

192 *f*

199 *mp*

(H)

206

sfp

214

Azarias

11

216-226

They have ears and yet they hear not, nei-ther is there a-ny breath, a-ny

mf

(J)

231

8

breath in their mouths; they that

mf

f

Allegro con brio. ♩ = 120

3

4

10

239-241

242-245

251-260

mf

cresc.

Horns 1 & 2

Allegro assai vivace, all marcia. ♩ = 104

262

f

ff

dim.

(K)

273

8

10

Horn 1

274-281

282-291

p

(L)

296

3

3

2

301-302

303

f

310

rit.

cresc. *ff*

317

rall.

ff

324

Moderato assai maestoso. ♩ = 86

ff

330

8

17

331-347

Trumpets

f *p*

Allegro molto.

♩ = 132

8

354-361

f *ff*

368

(N)

ff

375

rall.

Horn 4



381

Andante ♩ = 69

22



13

Clarinets

383-404 405-417

421 Horn 1



Trombones

426-429 431-440 441-444

447

Un poco più mosso. ♩ = 88

455-458

Q

459 **8**
mf 463-470 *mf* *cresc.* *f*

rall.

6
 475-480 *f* *cresc.*

Tempo I. Adagio

489 *ff* *ff*

R
 499 *dim.*

rall.

509 *ff* *fp*

10

Allegro assai vivace. ♩ = 112

520 **2** **3/4** **4**
 521-522 *pp* *mf* 529-532

533 **2**
 537-538 *mf*

S

542 **4**
 547-550 *cresc.*

553

sf \rightrightarrows *p*

Musical staff 553: Treble clef, 2/4 time signature. Measures 553-558. Dynamics: *sf* (measures 553-554), \rightrightarrows (measures 555-556), *p* (measures 557-558).

Maestoso. ♩ = 96

561

fp \rightrightarrows *f*

565-570

Musical staff 561: Treble clef, 2/4 time signature. Measures 561-570. Dynamics: *fp* (measures 561-564), \rightrightarrows (measures 565-566), *f* (measures 567-570). Rehearsal mark 6 above measures 565-570.

Ⓟ

574-578

f

582-586

f

Musical staff 574-586: Treble clef, 2/4 time signature. Measures 574-586. Dynamics: *f* (measures 574-578), *f* (measures 582-586). Rehearsal mark 5 above measures 574-578 and 582-586.

Adagio. ♩ = 72

Allegretto moderato. ♩ = 92

589-590

591-595

f

598-600

601-604

Musical staff 589-604: Treble clef, 2/4 time signature. Measures 589-604. Dynamics: *f* (measures 591-595). Rehearsal marks 2, 5, 3, and 4 above measures 589-590, 591-595, 598-600, and 601-604 respectively.

Ⓡ

605

pp

pp

609-612

615-617

Musical staff 605-617: Treble clef, 2/4 time signature. Measures 605-617. Dynamics: *pp* (measures 605-608), *pp* (measures 609-612), *pp* (measures 615-617). Rehearsal mark 4 above measures 609-612 and 3 above measures 615-617.

Animato

618

622-628

pp *fp* *f*

7



Allegro assai e con fuoco. ♩ = 84

632

633-638

f *dim.*

642-643

6

8

2



645

648-652

mf *f*

5

658

663-665

f *sf* *f*

3



668-673

p *ff*

6

683

685-691

f

696-699

7

4



700-701

p *pp*

708-709

pp

2

2

711

Horn 4

12

Lento ♩ = 84

720

pp *ppp*

728-732 733-737

Aa

Horn 1

6 12 3

738-743 744-755 761-763

Bb

764

Azarias (Solo)

7 13

767-773 774-786

p

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

Cc

790

mf *p* *p* *mf*

797-801

rall.

5

Dd

Tempo I ♩ = 84

Horn 1 & 2

19 3

802-820 821-823

p

Allegro. ♩ = 136

Ee

3 10

830-832 833-842

mf *sf* *sf*

3 3 5

848-850 851-853 859-863

p *sf*

864

p *cresc.* *f* *mf*

873

(Ff)

8

876-883

sf *sf*

888

(Gg)

Horn 1

p <

890-908 909-912 916-917

918

3

f *f* *sf* *sf*

920-922

(Hh)

Andante maestoso. ♩ = 88

Horn 1

928

16 19

931-946 947-965

968

pp

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

Un poco più mosso.

1008

1008 *pp*

Tempo I. ♩ = 72

1017

1017 *c*

Harp Kk 3 8 2 8

1025-1027 *ppp* 1029-1036 1039-1040 1041-1048

1049 3 p

1049 1055-1057 *p*

LI V.S. 11

1059 1066-1076

1077 **Un poco più mosso.**

pp

1085 **Tempo I. ♩ = 72**

1 7

1087-1087 1090-1096

ppp

1098 **Andante sostenuto e maestoso. ♩ = 69**

14

1098 21

fp *cresc.* *f*

1105-1125

1126 Cello

Mm

3 3 3 3 1

1128-1130 1134-1134

1135

1141

Nn

cresc. *cresc.* *ff*

1149

ff

1158

Horn 4

Oo

Musical staff for Horn 4, measures 1170-1176. Dynamics: *mf*, *cresc.*, *ff*.

Musical staff for Horn 4, measures 1177-1182. Includes a diamond-shaped rehearsal mark with the number 15. Dynamics: *p*.

Musical staff for Soprano Solo, measures 1189-1208. Includes a circular rehearsal mark with **Pp**. Dynamics: *Pp*.

Musical staff for Soprano Solo, measures 1213-1241. Includes a circular rehearsal mark with **Qq**. Dynamics: *pp*.

Musical staff for Horn 1, measures 1242-1253. Dynamics: *pp*.

Horn 4

16 **Allegro vivace.** ♩ = 116

1254

1257-1257 1259-1264 *f*

(Rr)

1267-1269 *f* 1273-1278 *pp*

1281

Più lento.

1283-1286 *pp*

1293

Tuba

Allegretto moderato. ♩ = 96

1297-1300 *p* 1303-1304

1305

(Ss)

1308-1309 *p* 1312-1323

Allegro maestoso. ♩ = 120

1324

Horns

colla voce

f 1331-1331

(Tt) *a tempo*

1332

f *p* 1336-1342 *pp*

1345

Lento, molto maestoso.
rall.

p 1345-1345

Uu

17

Andante moderato

8
1353-1360 *ff* *p* *mf*

1368
1370-1374 5 1378-1378 1

1380
1384-1384 1

1388
1394-1394 1 *f*

Xx

1397 Horns 1 & 2
1398-1408 11 1414-1414 1

Yy

1415
1422-1425 4

Zz

1427
1429-1436 8 1437-1440 4 1444-1444 1 *f*

A

1445
1452-1461 10

(B)

1462

cresc.

1471

(C)

1479

10
1481-1490 *ff*

2
1495-1496 *f*

(D)

1498

cresc.

1509

(E)

1517

Più animato. ♩ = 126

1527

p

(F)

1537

2
1540-1541

12
1542-1553

ⓐ

1554

mf *poco cresc.* 1562-1563

1564

f 1569-1571 *f*

ⓑ

1575

1579-1579 *cresc.*

1585

f

ⓐ 1596 **Più mosso.** $\text{♩} = 60$

1597-1601 1605-1607 *p*

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

ff

ⓑ 1620 **il tempo Sostenuto**

mp *cresc.* *ff* *sf* *sf*

1628



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