

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

OBOE 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.

**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

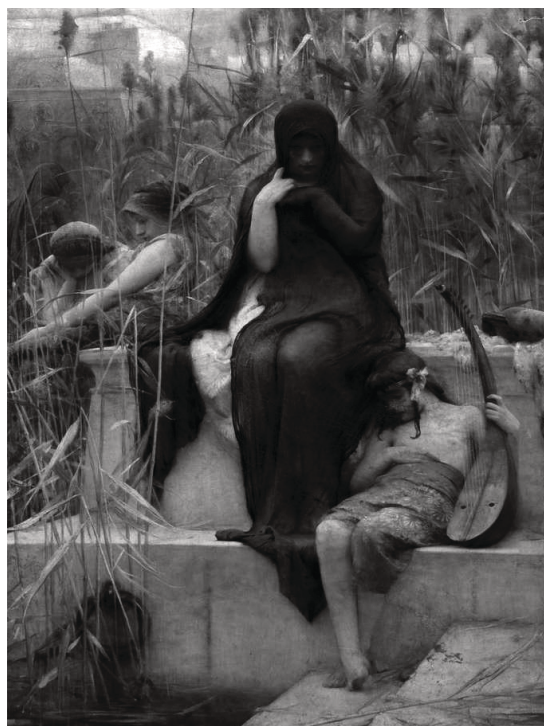
# ARGUMENT

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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Oboe 1

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

(A)

12  
1-12  
*pp*

(B)

8 3  
18-25 26-28  
*p cresc. dim.*

(C)

33 (♩ = ♩) 5  
36-40  
*p*

(D)

44 (♩ = ♩) 6 9  
49-54 55-63  
*p*

(E)

English Horn

*p*

(F)

71 2 4  
76-77 78-81  
*p*

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82 *poco più mosso* ⓐ

*p* 86-91 *p*

95 **10** **Più mosso ed agitato. ♩ = 96**

96-105 *mp*

111 ⓑ

*f*

117

123 Ⓒ **Tempo I. ♩ = 69**

124-127 128-136 137-139 *p* English Horn

142 ⓓ

144-145 *mp* *cresc.* *f*

151 **7**

153-159 *mp*

163 Ⓔ **Allegro assai vivace, alla Marcia. ♩ = 104**

*dim.* 165-178 179-189 190-202

Oboe 1

203 *Clarinet 1*

*mf* *mp*

209

(M)

214-216

*cresc.*

223

*f* *non legato*

229

*cresc.* *f* *cresc.*

235

(N) *ff* *sf*

241

*sf* *ff*

245-247

250

*p*



①

*ff*

262

268

*sfva*

274

*(sfva)* loco **P**

**11**

275-285

*ff*

289

**2**

292-293

295

**3**

**Andante cantabile.** ♩ = 76

**14**

299-312

Oboe 1

10 31 16 *Horn 1*

313-322 323-353 354-369

375 *Animato.* ♩ = 96

*mf* 381-383 *mf* *cresc.*

387

*sfp* *sf sf sf* 393-395 *mf*

399 *sfp* 401-404 *mf* *cresc.* 409-421

*with increasing energy*

*mf* *mp*

431 *accel.*

*poco a poco cresc.*

439-441 *mf* 445-448 *ff*

*rall. molto*

452 *Allegro con fuoco.* ♩ = 132

*f*

5  
458-462 *f*

467  
ⓧ *mp*

474  
*f* 3 3 3 3 *ff*

480 *ff*

486 *ff* Ⓨ 2  
492-493

Maestoso. ♩ = 116

494

*ff*

501

*accel.*

*non legato*

506

**Z** *Più mosso Allegro*

512

*mf*

517

*dim.*

**Aa**

4 11

521-524 525-535

536

*Violoncello pizz.*

*attacca.*

**5** Adagio molto. ♩ = 60

542

*fp* *ff*

2

545-546

*f* *f*

2

551-552

*f* *f* *mf*

*ten.* *ten.*

2

558-559

560 **(Bb)** **Più mosso.** ♩ = 72

*mf* *f* 564-567

569

*ff* 571-577 *f*

580 **(Cc)**

*f* 581-582 586-592

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

*f* *f* *ff*

601 **(Dd)** *Clarinet 1*

*f* 604-615

621

*pp* 625-629 *pp*

632 **(Ee)**

*mf* 637-639

**Un poco più mosso.** ♩ = 84 *Bassoon 1*

*mf* 640-645 646-656

6

Andante molto maestoso. ♩ = 80

Ff

16  
660-675  
Horns 1 & 2  
*f*

684  
685-687  
*ff*

695  
699-701  
*f* *ff*

706  
*mf*

Gg

715  
*ff* *mf*

2  
724-725  
*f*

Allegro ma non troppo. ♩ = 108  
rall. 10 Hh

733  
740-749  
*cresc.* *ff*

751  
*mf* 2  
757-758

759 (Jj) Bassoons

*p* 764-765

767

*mf*

5

775-779 *f*

787 (Kk)

*mf*

795

*f* *p* *cresc.*

804

*ff*

808

*ff* 813-814

Oboe 1

*rit. a tempo*

815

*ff*

825

(LI)

829-837 *f*

842

845-850 *mp*

854

(Mm)

856-859 *f* 863-871 *f*

873

(Nn)

*dim.* *p* 878-885 *p*

889

*p*

898

(Oo)

901-902 *p* *cresc.*

907

909-910 *ff*



917 *mf*

**Pp**  
925 *p* **6** 926-931 *f* *cresc.* *ff*

939 *rall.* **8** 942-949 *f*

**Un poco più lento.**

954 *f* **3** 960-962 *ff*

**Qq**

965 *f*

**3** 974-976 *ff* *mf*

**a tempo (Allegro)**

985 **2** 990-991

992 *ff*

1000

1008 *f*

1015 *sfz* *ten.* **Lento maestoso.** *ff*

1023

1028 *ten.* *ten.* *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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Oboe 1

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

Flute 1

18  
1-18

A

25

*pp* *poco cresc.* *mf*

B

17 6  
36-52 53-58

Trumpets

*p* *mp*

C

6 7  
68-73 77-83

*f* *mp* *cresc.* *f*

D

89

E

13  
99-111

*mp* *p*

3  
121-123

*mp* *p*

133

V.S.

F

142 *mf* *sf* 5 149-153 *sf* *ff*

158

G

170 3 171-173 *ff* *mf* *f*

Largo pesante ♩ = 76

183

H

J

Horn in C 3 4

20 21 3 193-212 213-233 239-241

Allegro con brio. ♩ = 120

242 *mf* *p* *cresc.*

250 *f*

Allegro assai vivace, all marcia. ♩ = 104

261 *ff* 11 271-281

**K** Clarinet **10**  
 282-291  
*mf*

298  
*mf*

304  
*cresc. poco a poco* *cresc.*

311 *rit.*  
*ff*

318

322 *rall.*  
*ff*

327 **Moderato assai maestoso.** ♩ = 86 **8** **M**  
*sf* 17 4  
 331-347 348-351

352 The Herald (Soloist)

and who - so fall - eth not down and wor - ship-peth, shall be cast in - to the

358 **Allegro molto.** ♩ = 132

*p* *mp* *cresc.* *f*

366

(N)

372

*ff* *tr*

378 *rall.* **9** **Andante** ♩ = 69 **12** Clarinets

383-394 *pp*

396 **Solo** **4** **25** **(O)**

*pp* 401-404 405-429

**(P)** **10** **10** **Sopranos** **Un poco più mosso.** ♩ = 88 **2** **Solo**

431-440 441-450 Bel! great is thy name! \_\_\_\_\_ 455-456 *mp*

458 **2**

463-464



467 **Q**

2 3 3 8

469-470 471-473 *mf* 475-477 479-486

487 *rall.* **Tempo I. Adagio**

*mf* *sf* 490-491 *ff* 496-498

**R**

499

*ff* *dim.*

509 **10** **Allegro assai vivace.** ♩ = 112

11 *pp* 22 **S** 14

512-522 524-545 546-559

Maestoso. ♩ = 96

560 Clarinets

*f*

Ⓣ

Adagio. ♩ = 72

6 8 8

567-572 *f* 574-581 *f* 583-590 *pp*

Allegretto moderato. ♩ = 92

593

4

597-600 *pp*

603

*pp*

Ⓤ

610

Animato 11 Allegro assai e con fuoco. ♩ = 84

618

18

621-638

Horn 1 & 2

642

*mf* *f*

Ⓦ

651

7 11

654-660 *f* *sf* 663-673

676 X

*ff*

685

686-691 *f* 697-699

Z

700-701 *p* 704-707 708-711 *p*

715 12 Lento ♩ = 84 *espress.*

719-725 *p*

730 Aa Bb Flute 1

732-737 738-743 744-773 774-784 *p*

786 Cc

787-788 *p* 792-795

*rall.* Dd Clarinet 1

797-801 *p* 802-809

*rall.* *Tempo I* ♩ = 84 *Allegro.* ♩ = 136

814-816 *p* *accel.* *cresc.* 821-832 833-842

Oboe 1

843 Bassoons **(Ee)**

*p* *p* *<* *>* 851-853

854

*p* 859-861 *p*

864

866-867 *f*

**(Ff)**

4 8 13 Azarias (Solo) *p* 872-875 876-883 888-900 De -

902 **(Gg)**

liv - er us al - so, ac - cord-ing to thy mar - vel-lous, mar - vel-lous works; *f*

910-913 916-918 *sfp*

923 *f* 928-930

931 **Andante maestoso. ♩ = 88**

*ff* *dim.* 936-946

Hh

19

Flute 1

947-965

*pp*

Detailed description: This musical staff covers measures 19 to 965. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first measure (19) contains a whole rest. The subsequent measures feature a melodic line with eighth and quarter notes, some with slurs. The dynamic marking *pp* (pianissimo) is placed at the end of the staff.

970

973-975

3

Detailed description: This musical staff covers measures 970 to 975. It continues with the same treble clef and key signature. Measures 970-973 contain a melodic line with slurs. Measure 974 has a whole rest. Measure 975 features a triplet of eighth notes, indicated by a '3' above the notes. The staff concludes with a double bar line.

Oboe 1

13

Adagio religioso. ♩ = 72

14

Andante sostenuto e maestoso. ♩ = 69

977-1096 1098-1099

1104

Cello

Mm

1105-1125

1131

staccato

1138

cresc.

1143

Nn

ff

1149

1155

1159

6

1162

OO

1165

1171

15

L'istesso tempo

1177

1180-1182

1183-1202

1203-1228

Oboe 1

Qq

16

Allegro vivace. ♩ = 116

Horns 1 & 2

29

1229-1257

*f* *cresc.*

Rr

1264

1267-1269

3

*f*

Più lento.

1272

1273-1282

10

*pp*

Allegretto moderato. ♩ = 96

9

1288-1296

*pp*

Ss

1303

1310

Allegro maestoso. ♩ = 120

1318

1324-1325

2

colla voce

1326

*f* *f*



**(Tt)** *a tempo*

1333

*p* 1336-1342 *pp*

*rall.* **Lento, molto maestoso.**

1347

1353-1359 *p*

**(Uu)**

**Allegro moderato**

1361

*ff* *p*

1369

1374-1375

**(Xx)**

1378-1385

*f* 1388-1392 1393-1395

1399

1403-1404 *f*

**(Yy)**

1408

1414-1414

V.S.

1415

*mp*

Detailed description: This staff contains measures 1415 through 1422. It features a melodic line with eighth and sixteenth notes, some beamed together. There are several slurs and ties. The dynamic marking *mp* is at the end of the staff.

1423

2

1425-1426

*mf*

Detailed description: This staff contains measures 1423 through 1426. Measure 1425 has a fermata over a whole note. A circled '2' is above the staff. The dynamic marking *mf* is below the staff.

(LZ)

5 8

1432-1436 1437-1444

Detailed description: This staff contains measures 1432 through 1444. Measures 1432-1436 and 1437-1444 are indicated by brackets and numbers 5 and 8 respectively. A circled '(LZ)' is above the staff.

(A)

1451

*f*

4

1458-1461

Detailed description: This staff contains measures 1451 through 1461. A circled '(A)' is at the beginning. Measure 1458 has a fermata over a whole note. A circled '4' is above the staff. The dynamic marking *f* is below the staff.

(B)

1462

Detailed description: This staff contains measures 1462 through 1470. A circled '(B)' is above the staff.

1471

Detailed description: This staff contains measures 1471 through 1479. It features a melodic line with eighth notes and slurs.

(C)

1480

10

1481-1490

*mf* *cresc. molto*

Detailed description: This staff contains measures 1480 through 1490. A circled '(C)' is at the beginning. Measure 1481 has a fermata over a whole note. A circled '10' is above the staff. The dynamic markings *mf* and *cresc. molto* are below the staff.

1496

*cresc.* *ff*

(D)

Detailed description: This staff contains measures 1496 through 1504. A circled '(D)' is above the staff. The dynamic markings *cresc.* and *ff* are below the staff.

1506

1515

1523-1525

1526

**Più animato.** ♩ = 126

8va Flutes

*ff* 1527-1529 *ff* 1534-1541 1542-1547 *pp*

1550

*pp* 1555-1561 1563-1566

1567

4

1569-1572

*mf*

1577

(H)

*cresc.*

1586

*f*

(J)

**Più mosso.**  $\text{♩} = 60$

1596

11

1597-1607

*p*

**Maestoso.**  $\text{♩} = \text{♩}$

*ff*

1614

(K)

*mp* *cresc.*

1621

**il tempo Sostenuto**

*f* *ff* *sf* *sf* *sf*

1628





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Catalog Number

16.10/03