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 2

IN THE UNITED STATES

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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
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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

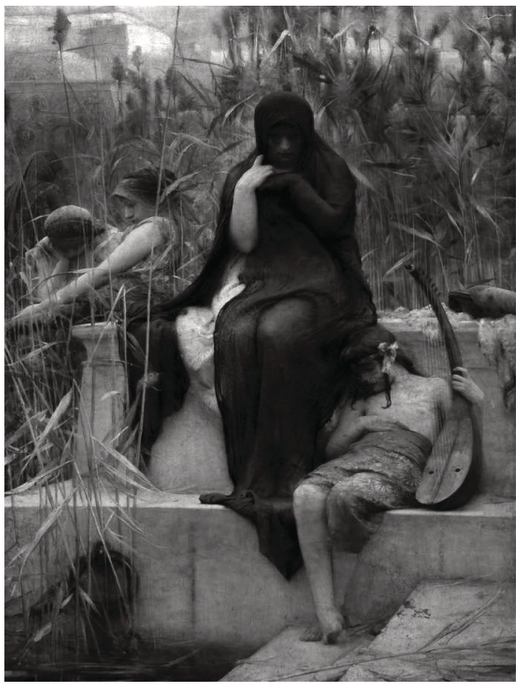
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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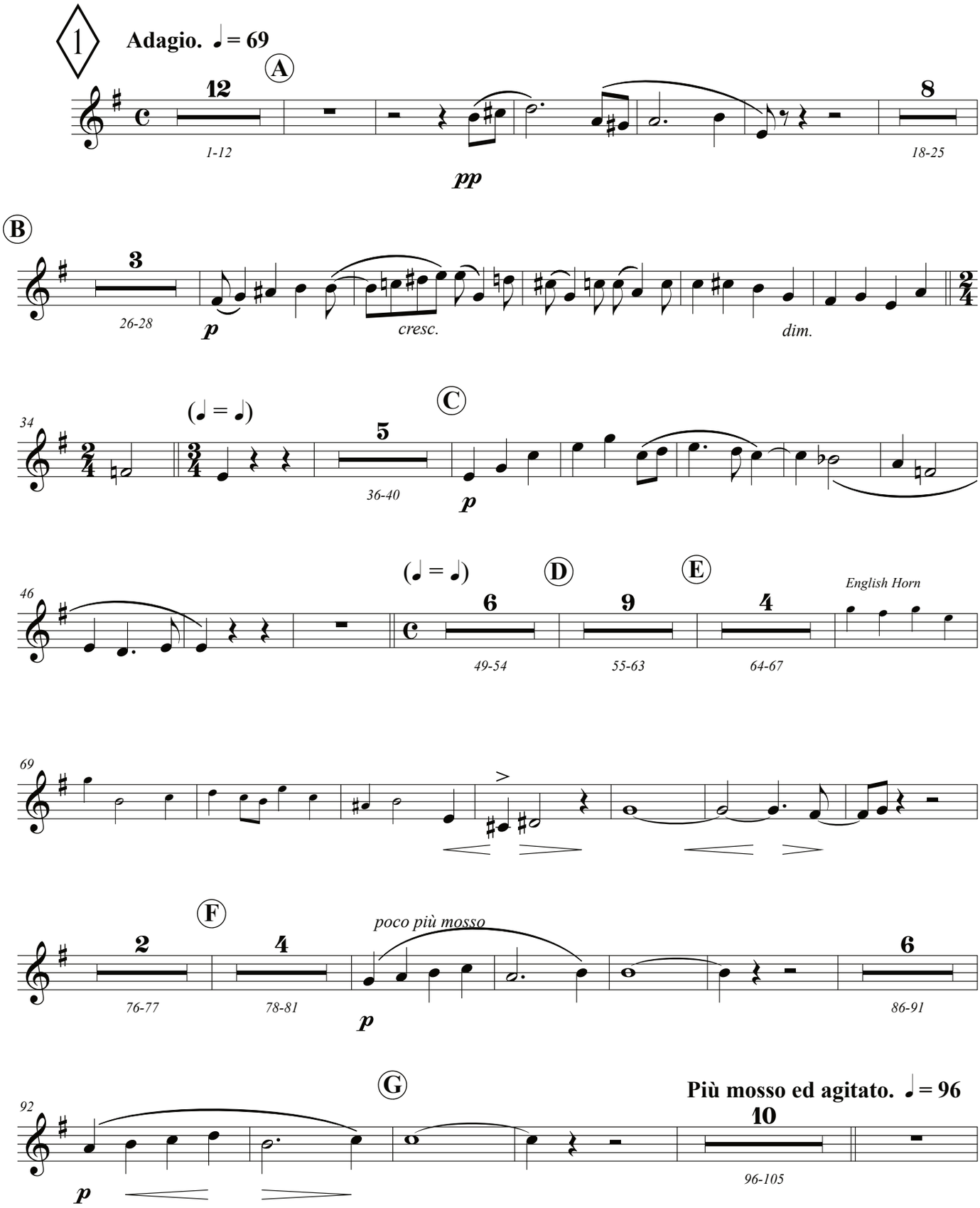
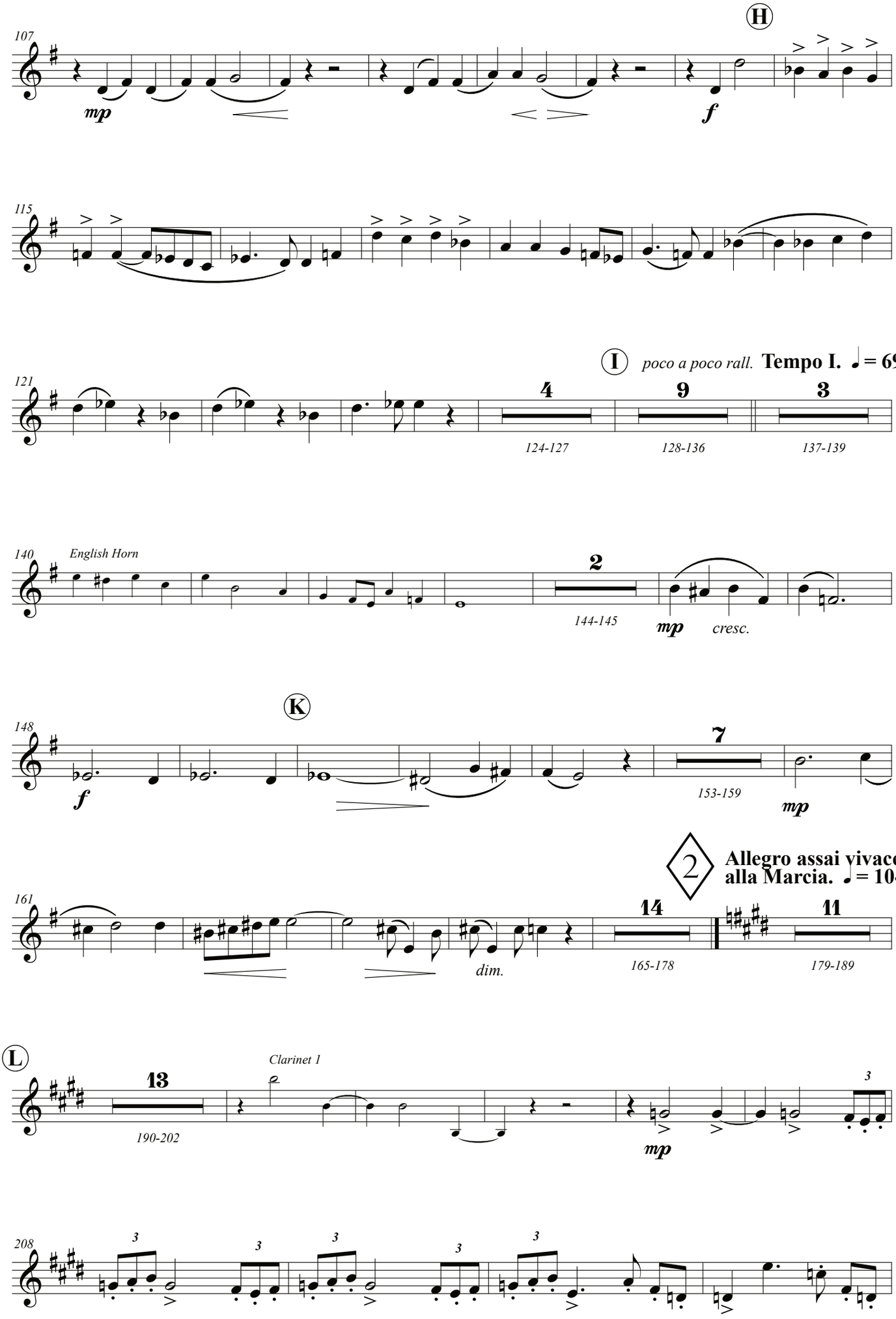
Oboe 2

PART I

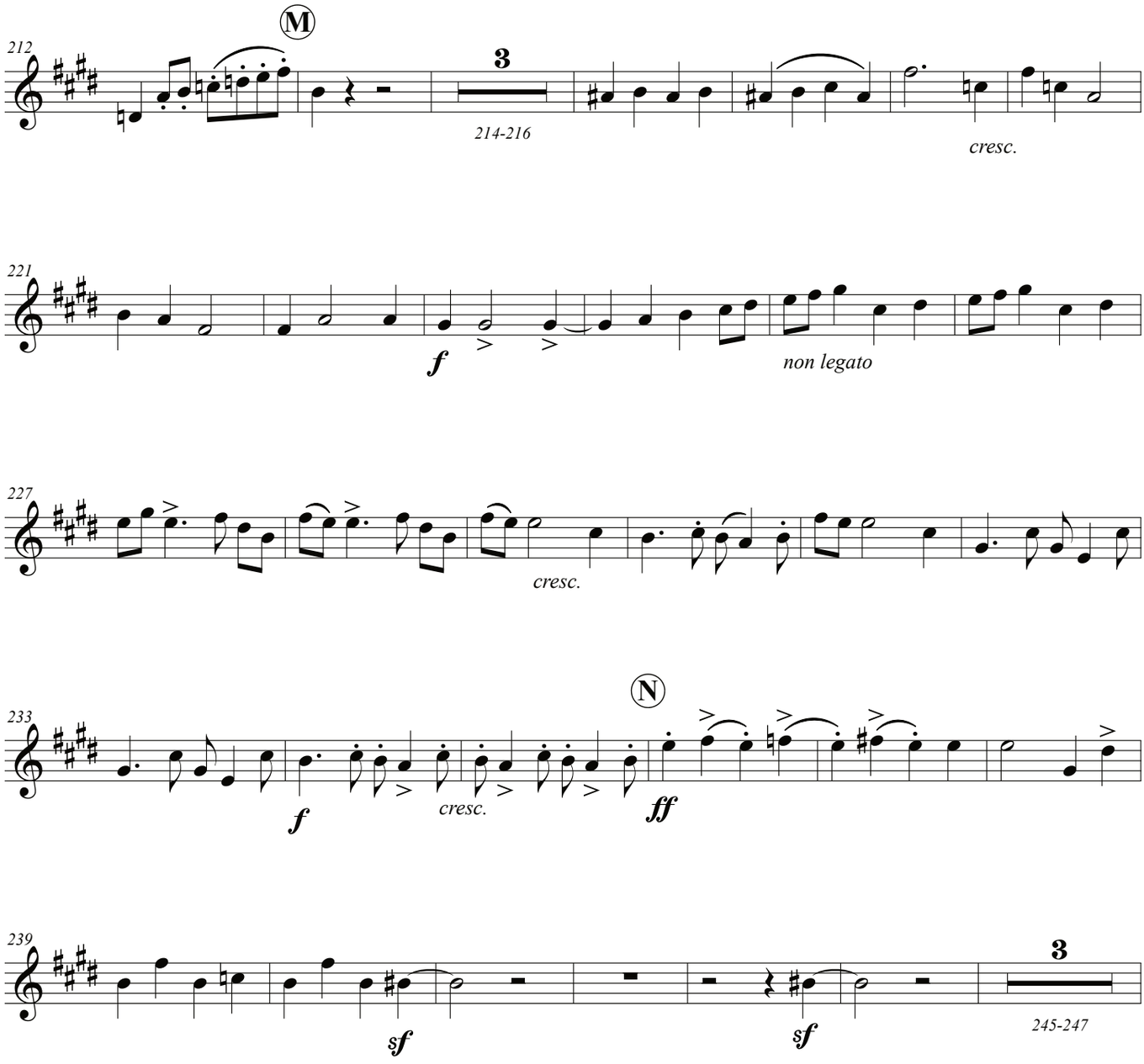
BY THE WATERS OF BABYLON



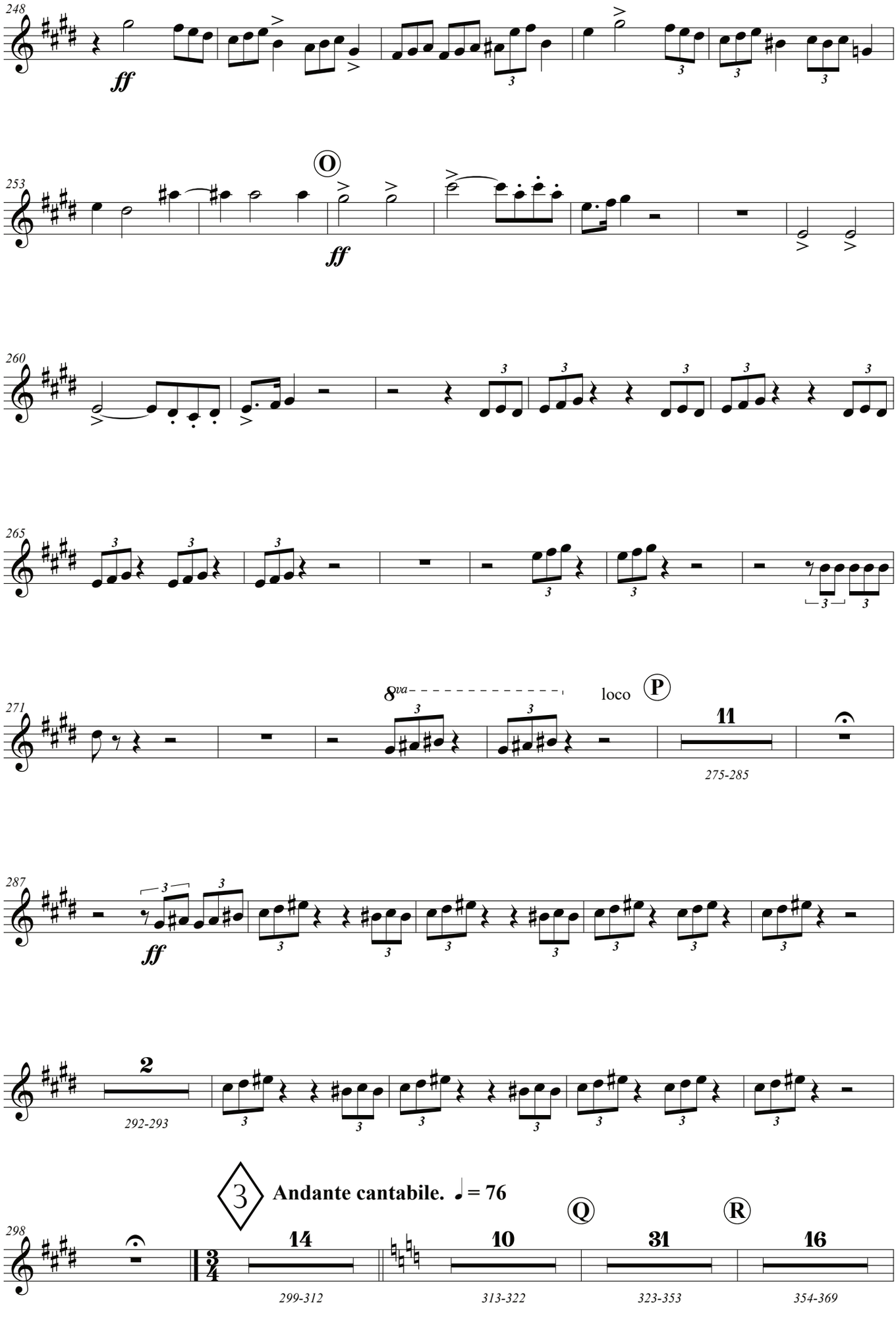
Oboe 2

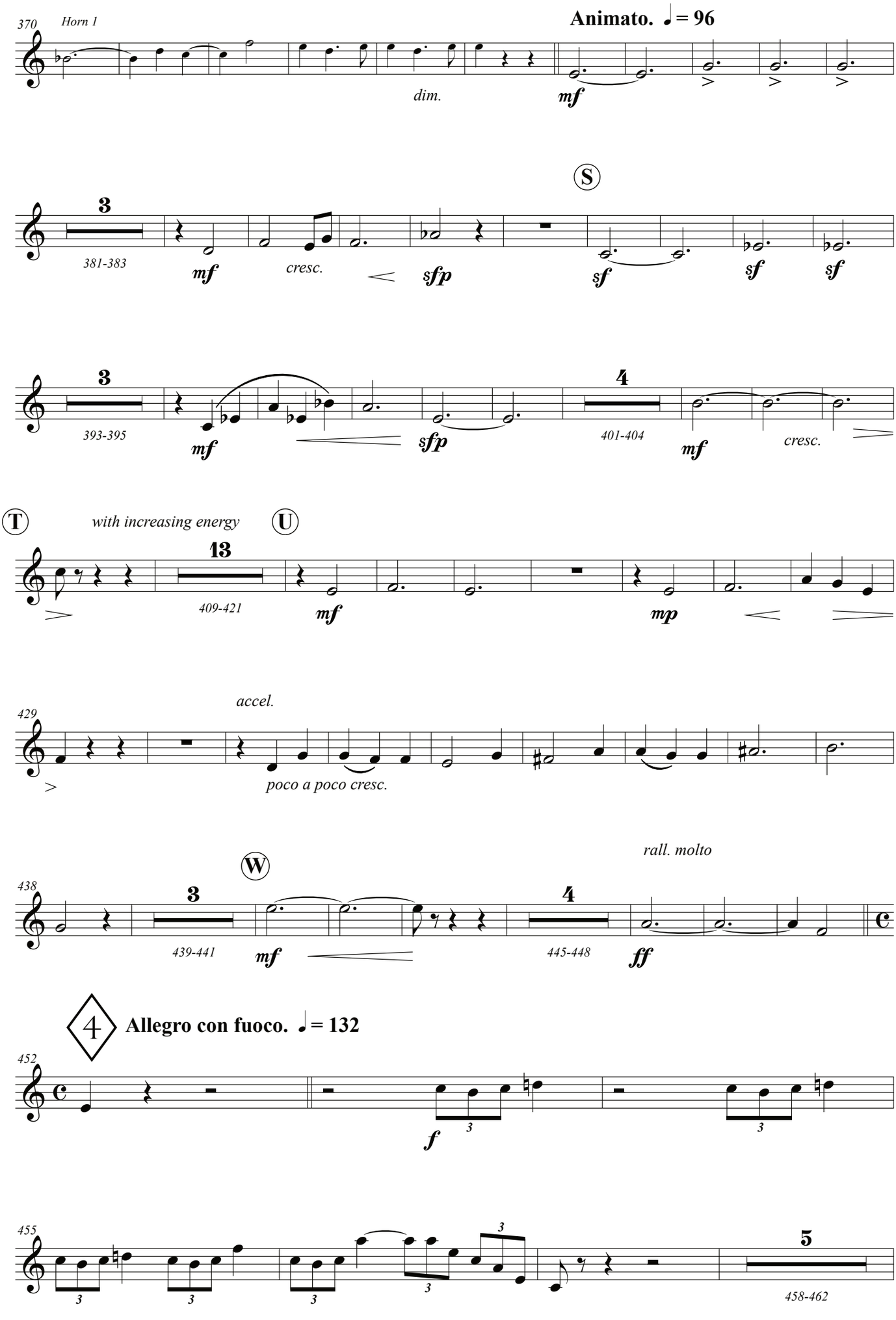

H
107
mp
f
115
I
poco a poco rall.
Tempo I. ♩= 69
121
4
124-127
9
128-136
3
137-139
140
English Horn
2
144-145
mp
cresc.
K
148
f
7
153-159
mp
2
Allegro assai vivace, alla Marcia. ♩= 104
161
14
165-178
dim.
11
179-189
L
13
190-202
Clarinet 1
mp
208

Oboe 2

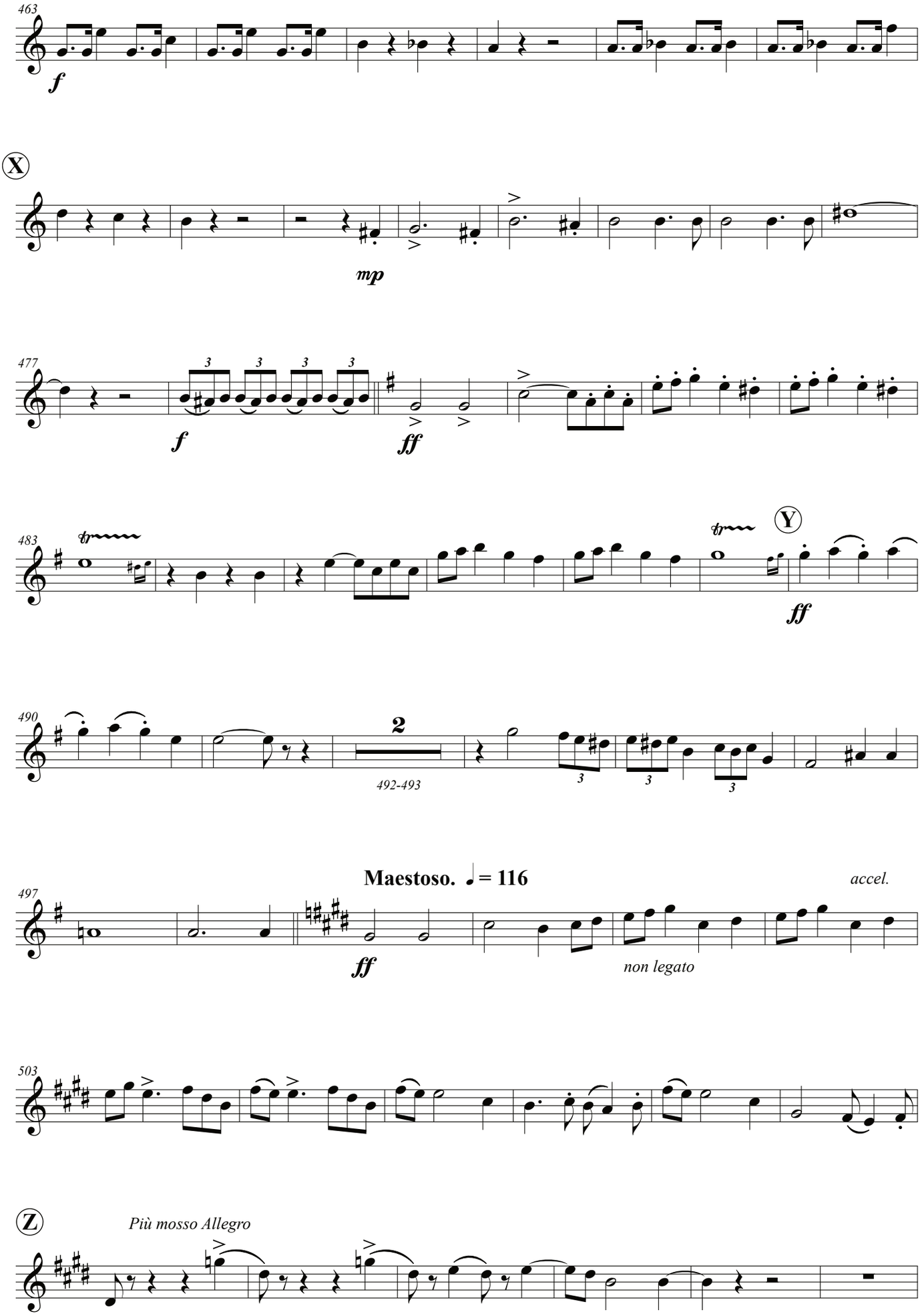

212
M
3
214-216
cresc.
221
f
non legato
227
cresc.
233
N
f
cresc.
ff
239
sf
sf
3
245-247

Oboe 2

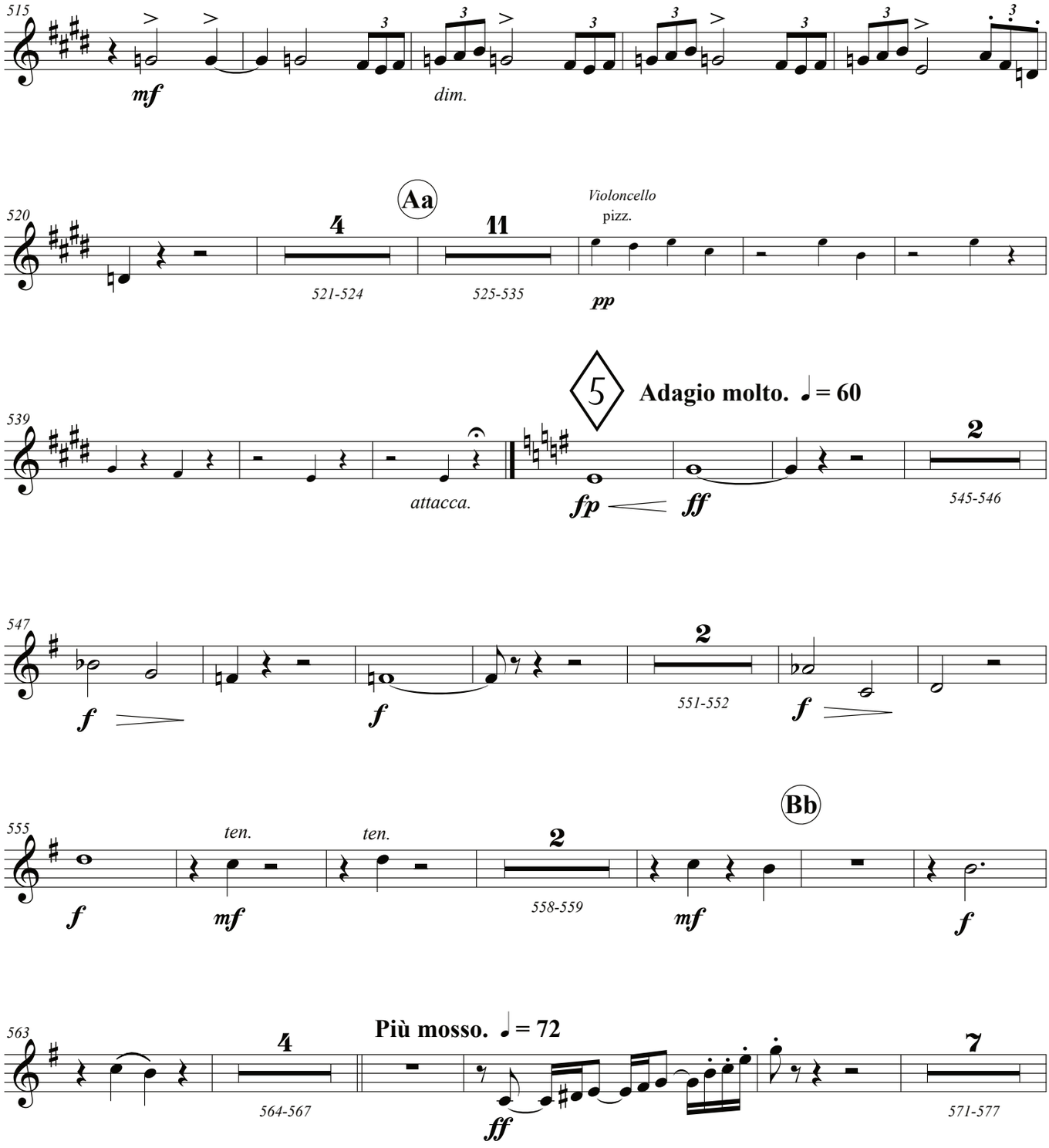

248
ff
253
O
ff
260
265
271
8va
loco
P
11
275-285
287
ff
2
292-293
3
Andante cantabile. ♩= 76
298
14
299-312
Q
10
313-322
31
323-353
R
16
354-369


370
Horn 1
Animato. ♩= 96
dim.
mf
S
3
381-383
mf
cresc.
sfp
sf
sf
sf
3
393-395
mf
sfp
4
401-404
mf
cresc.
T
with increasing energy
U
13
409-421
mf
mp
429
accel.
poco a poco cresc.
W
rall. molto
438
3
439-441
mf
4
445-448
ff
4
Allegro con fuoco. ♩= 132
452
f
455
5
458-462

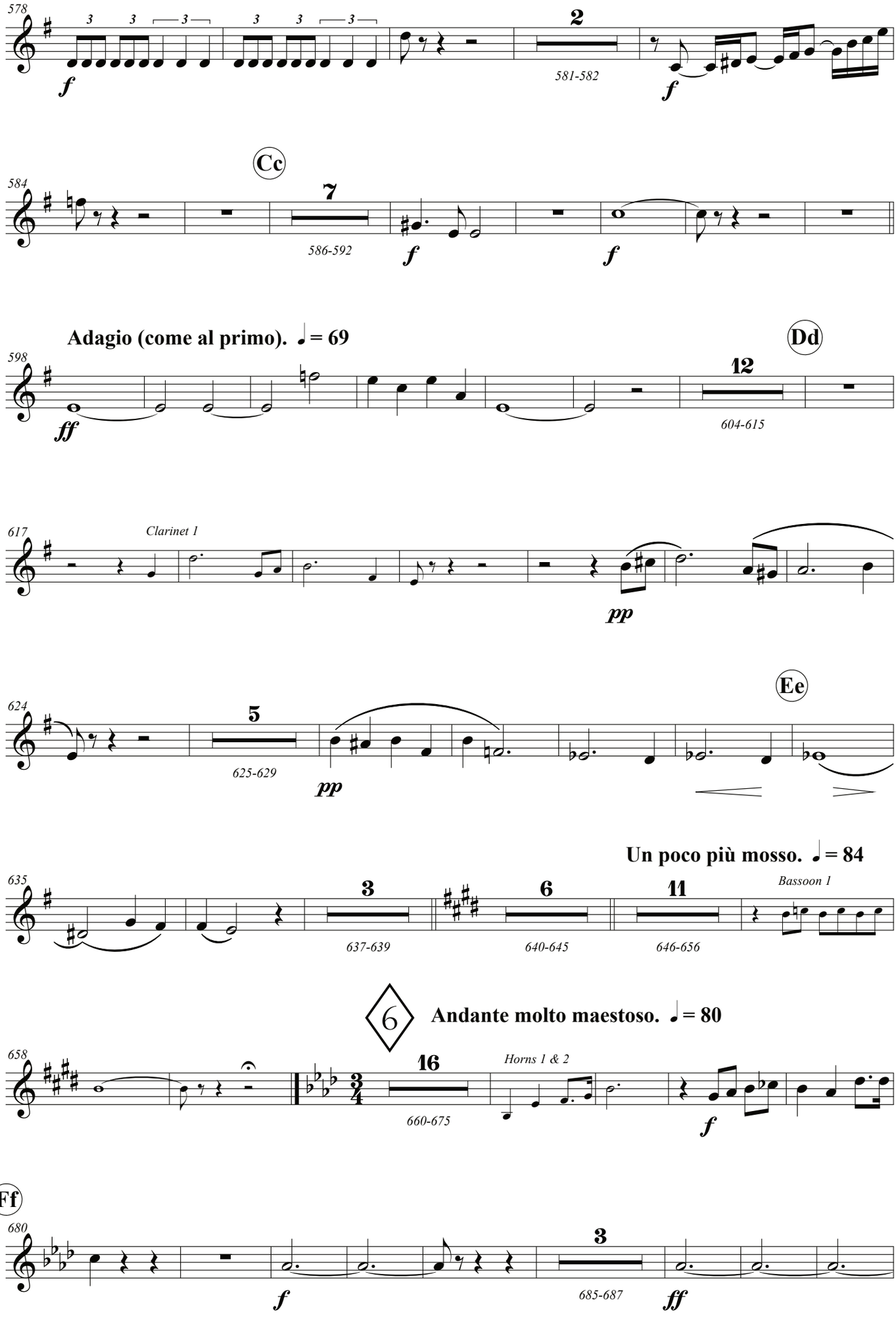
Oboe 2


463
f
X
mp
477
f
ff
483
Y
ff
490
2
492-493
Maestoso. ♩ = 116
accel.
ff
non legato
497
503
Z
Più mosso Allegro

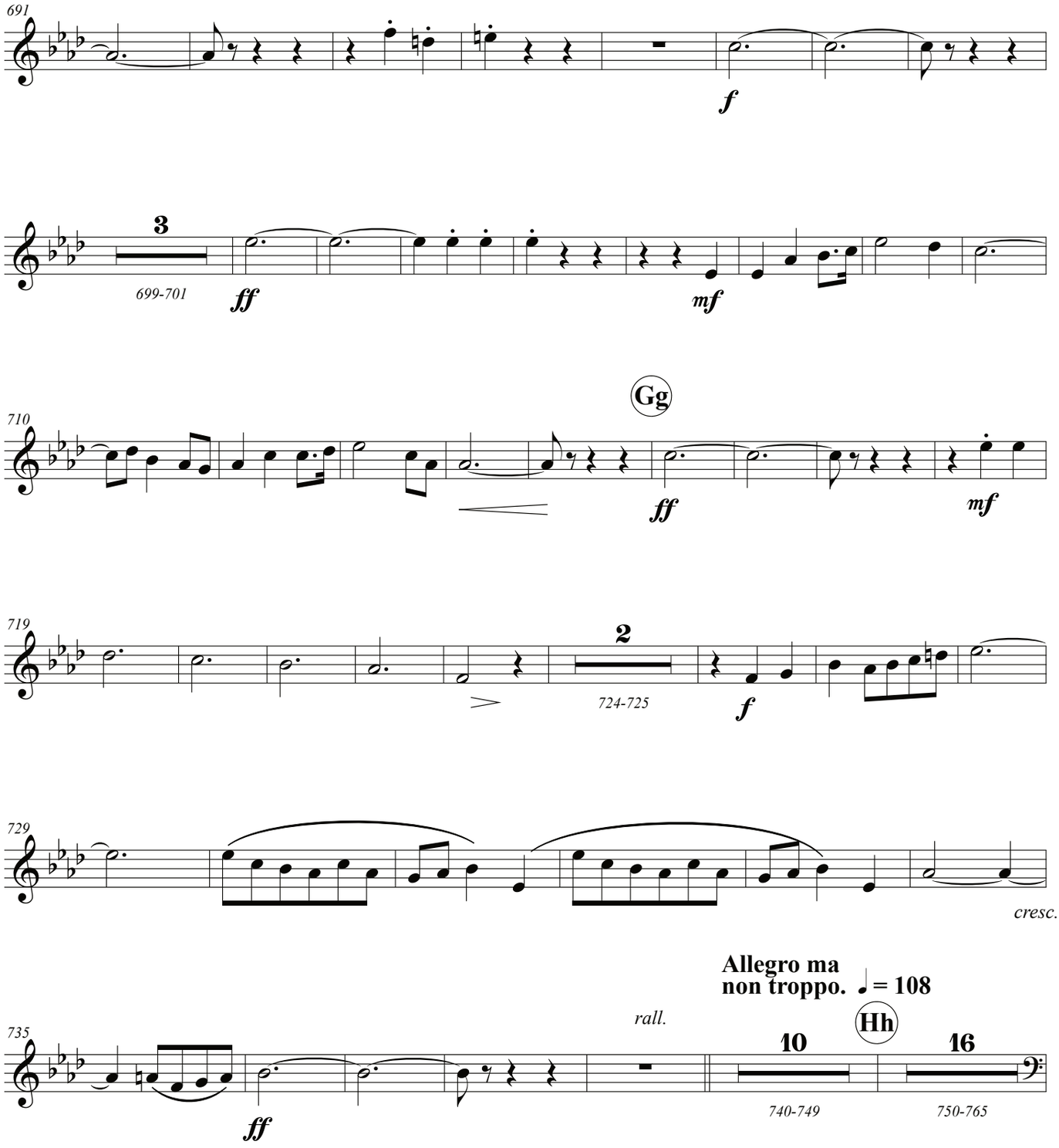
Oboe 2


515
mf
dim.
520
Aa
4
521-524
11
525-535
Violoncello
pizz.
pp
539
5
Adagio molto. ♩= 60
attacca.
fp
ff
2
545-546
547
f
f
2
551-552
f
555
Bb
ten.
ten.
f
mf
2
558-559
mf
f
563
Più mosso. ♩= 72
4
564-567
ff
7
571-577

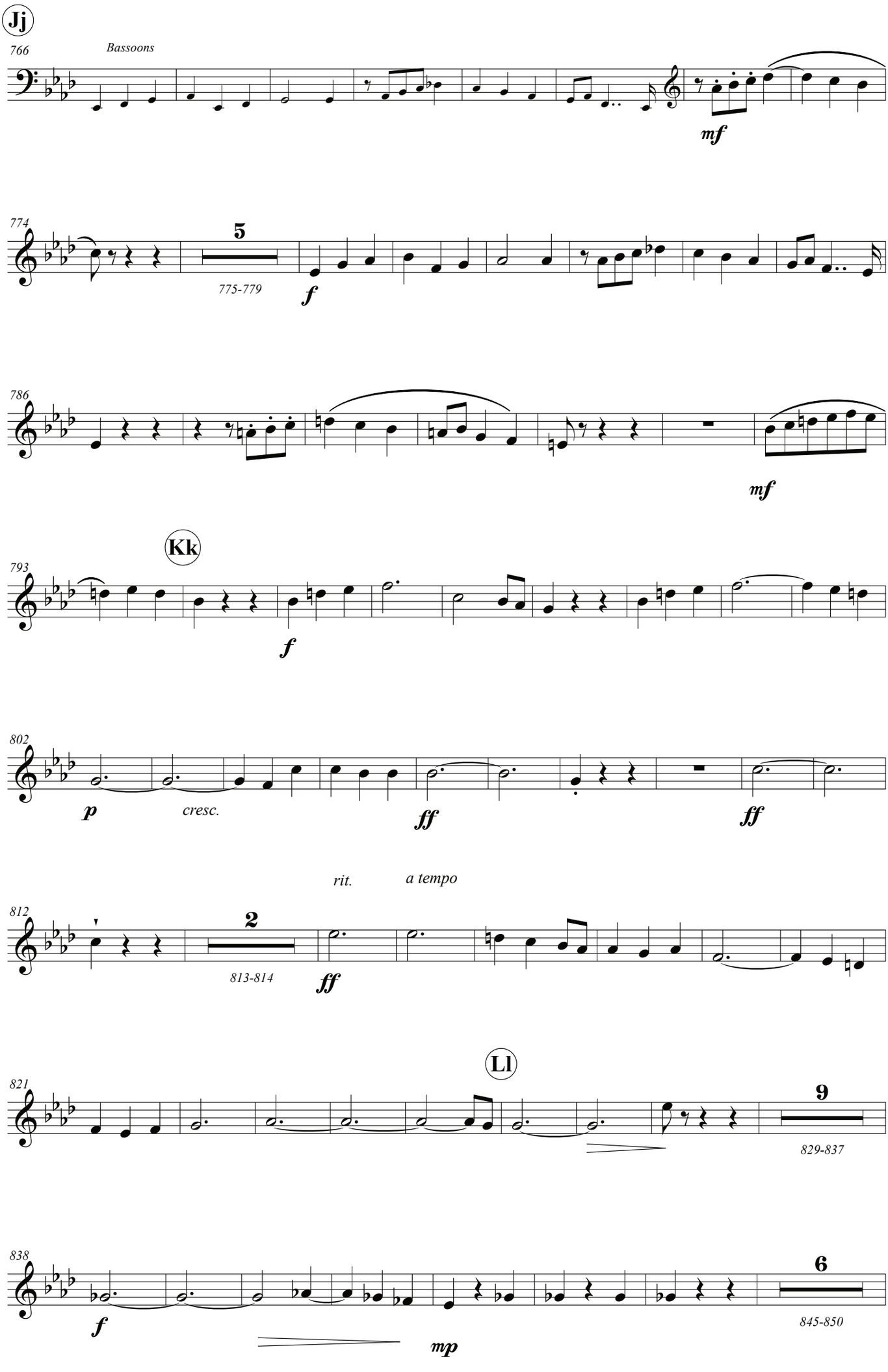
Oboe 2


578
f
2
581-582
f
Cc
584
7
586-592
f
f
Adagio (come al primo). ♩= 69
Dd
598
ff
12
604-615
617
Clarinet 1
pp
Ee
624
5
625-629
pp
Un poco più mosso. ♩= 84
635
3
637-639
6
640-645
11
646-656
Bassoon 1
6
Andante molto maestoso. ♩= 80
658
16
660-675
Horns 1 & 2
f
Ff
680
f
3
685-687
ff

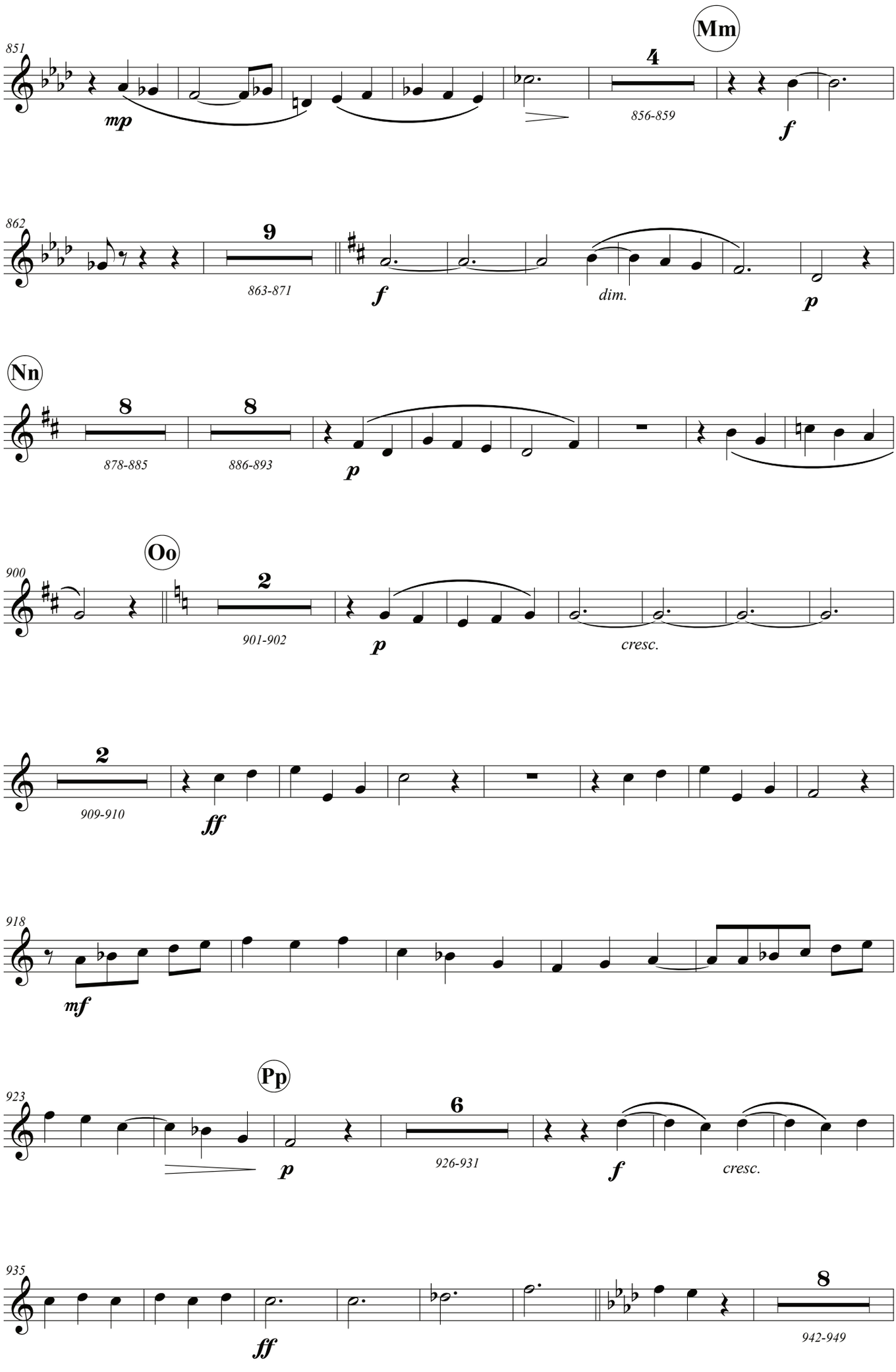
Oboe 2


691
f
3
699-701
ff
mf
Gg
710
ff
mf
719
2
724-725
f
729
cresc.
Allegro ma
non troppo.
= 108
rall.
735
Hh
10
740-749
16
750-765
ff

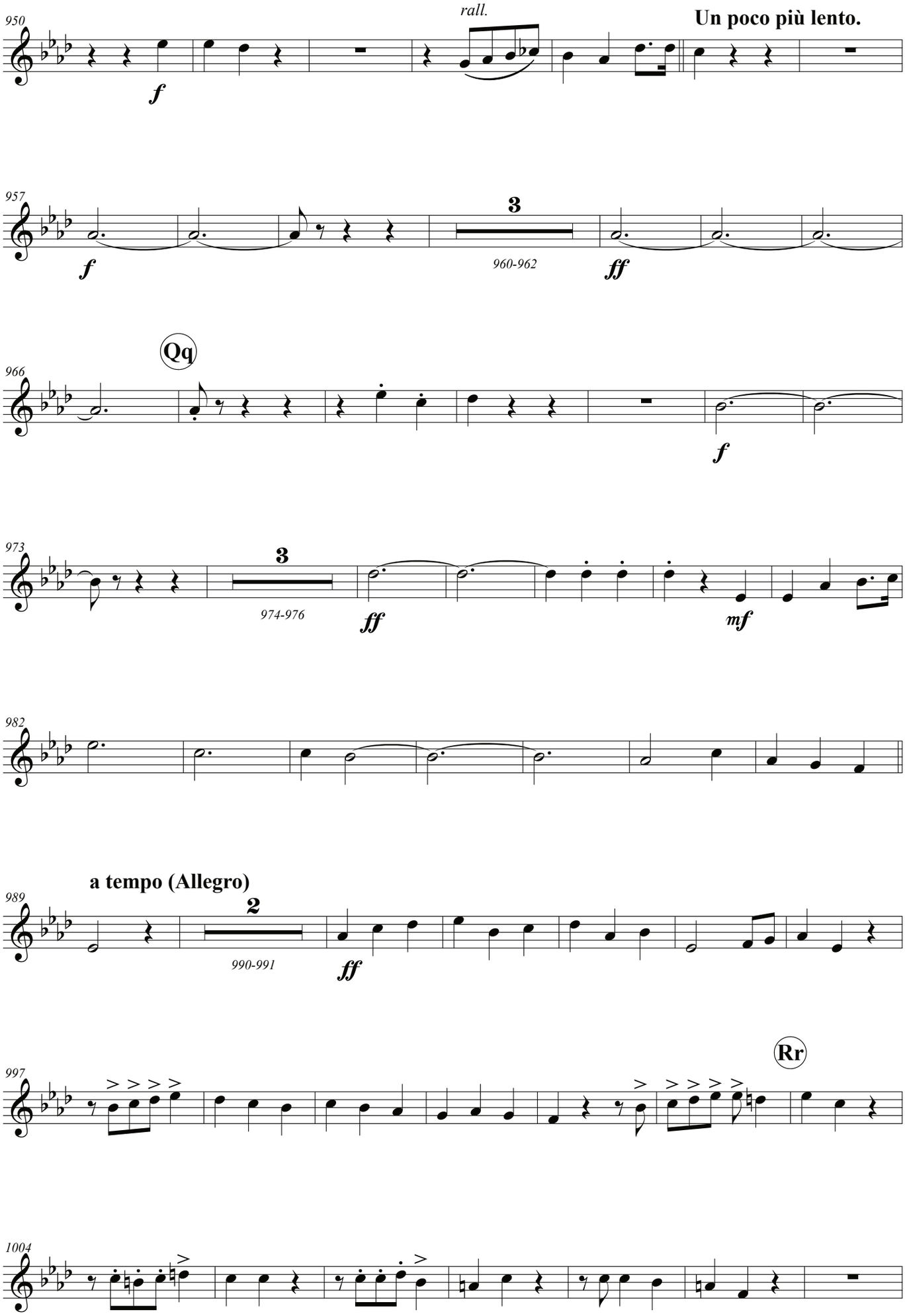
Oboe 2


Jj
766
Bassoons
mf
774
5
775-779
f
786
mf
Kk
793
f
802
p
cresc.
ff
ff
rit.
a tempo
812
2
813-814
ff
Ll
821
9
829-837
838
f
mp
6
845-850

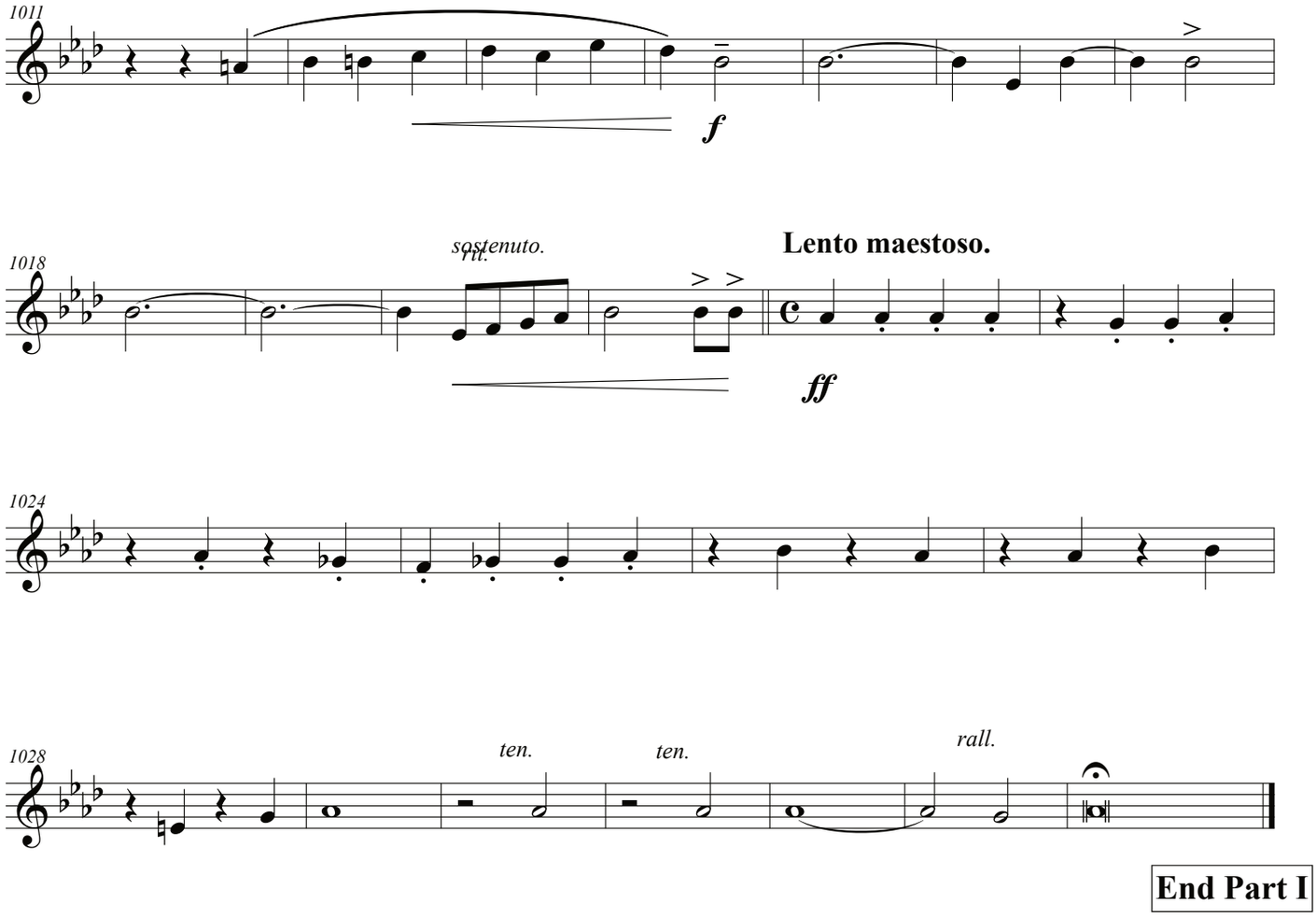
Oboe 2


851
Mm
4
856-859
mp
f
862
9
863-871
f
dim.
p
Nn
8
878-885
8
886-893
p
900
Oo
2
901-902
p
cresc.
2
909-910
ff
918
mf
923
Pp
6
926-931
p
f
cresc.
935
ff
8
942-949

Oboe 2


950
rall.
Un poco più lento.
f
957
3
960-962
f
ff
966
Qq
f
973
3
974-976
ff
mf
982
989
a tempo (Allegro)
2
990-991
ff
997
Rr
1004

Oboe 2



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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Oboe 2

PART II

ON THE PLAIN OF DURA

7 **Allegretto ♩ = 100**

Flute 1

18

1-18

A

25

pp *poco cresc.* ***mf***

B

17

36-52

6

53-58

Trumpets

mp

C

6

68-73

f

7

77-83

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

89

D

13

99-111

mp

E

p

3

121-123

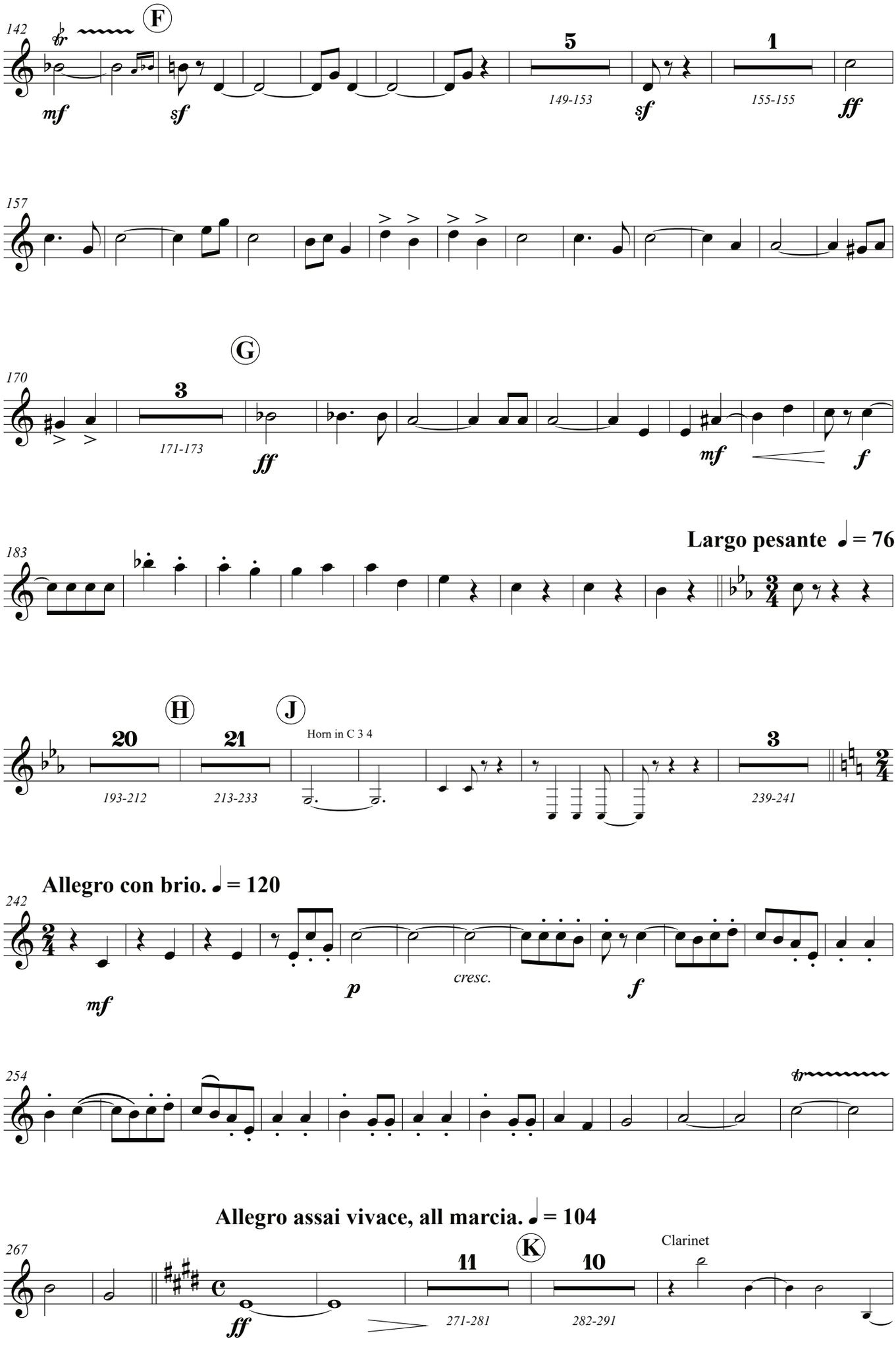
mp

p

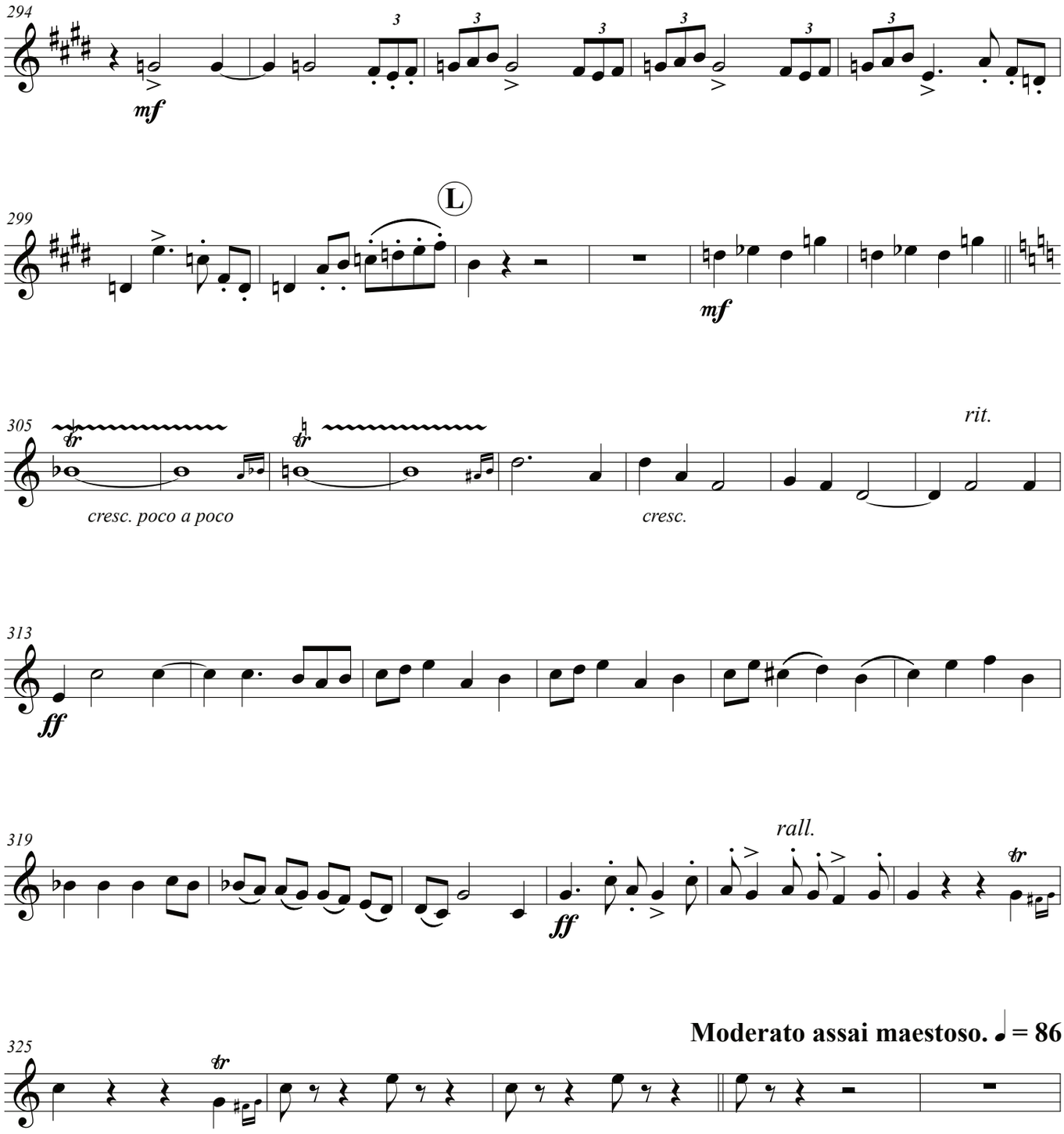
133

V.S.

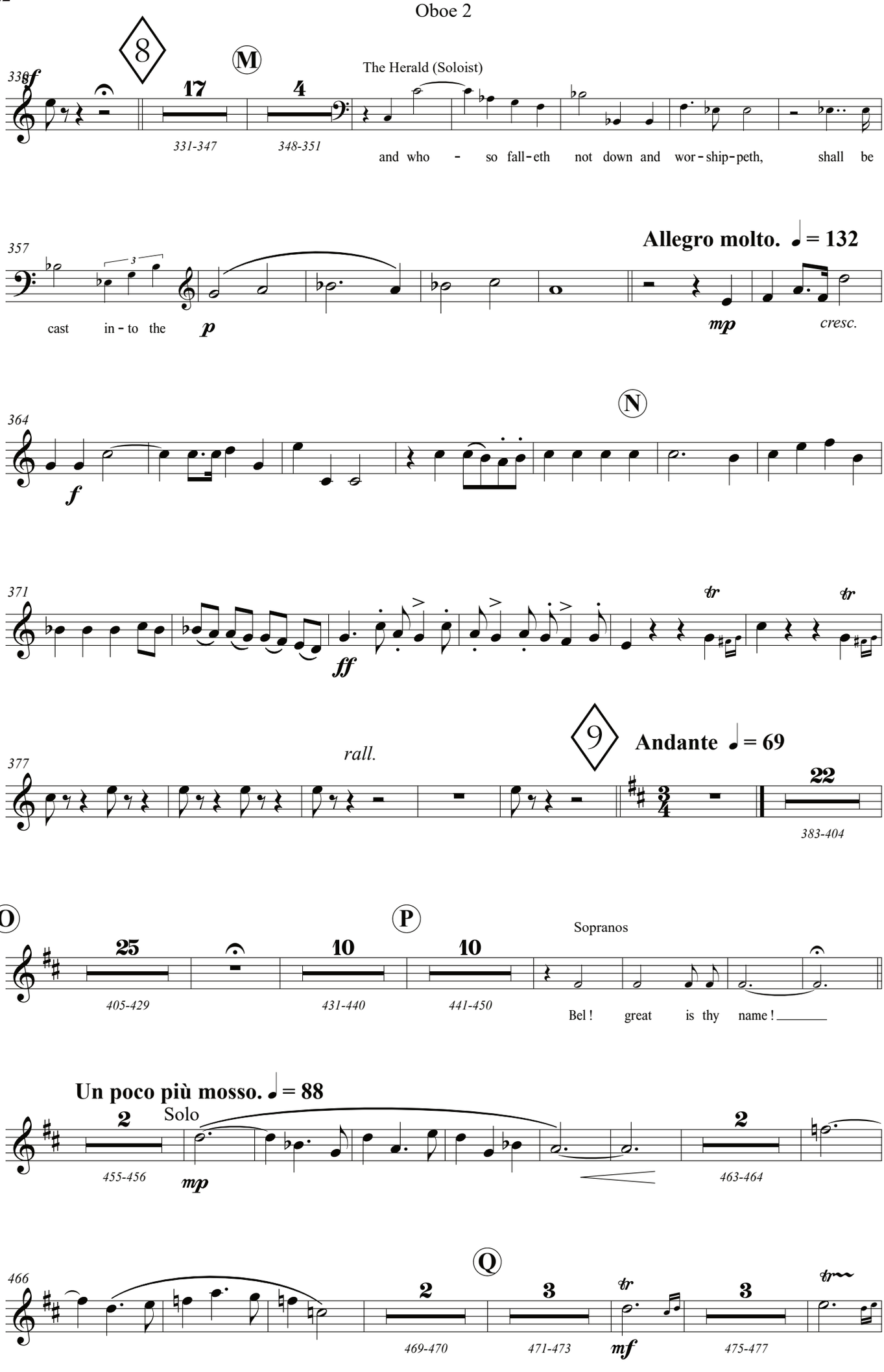
Oboe 2


142
F
mf
sf
5
149-153
sf
1
155-155
ff
157
170
G
3
171-173
ff
mf
f
Largo pesante ♩ = 76
183
H
J
20
193-212
21
213-233
Horn in C 3 4
3
239-241
Allegro con brio. ♩ = 120
242
mf
p
cresc.
f
254
tr
Allegro assai vivace, all marcia. ♩ = 104
267
ff
K
11
271-281
10
282-291
Clarinet

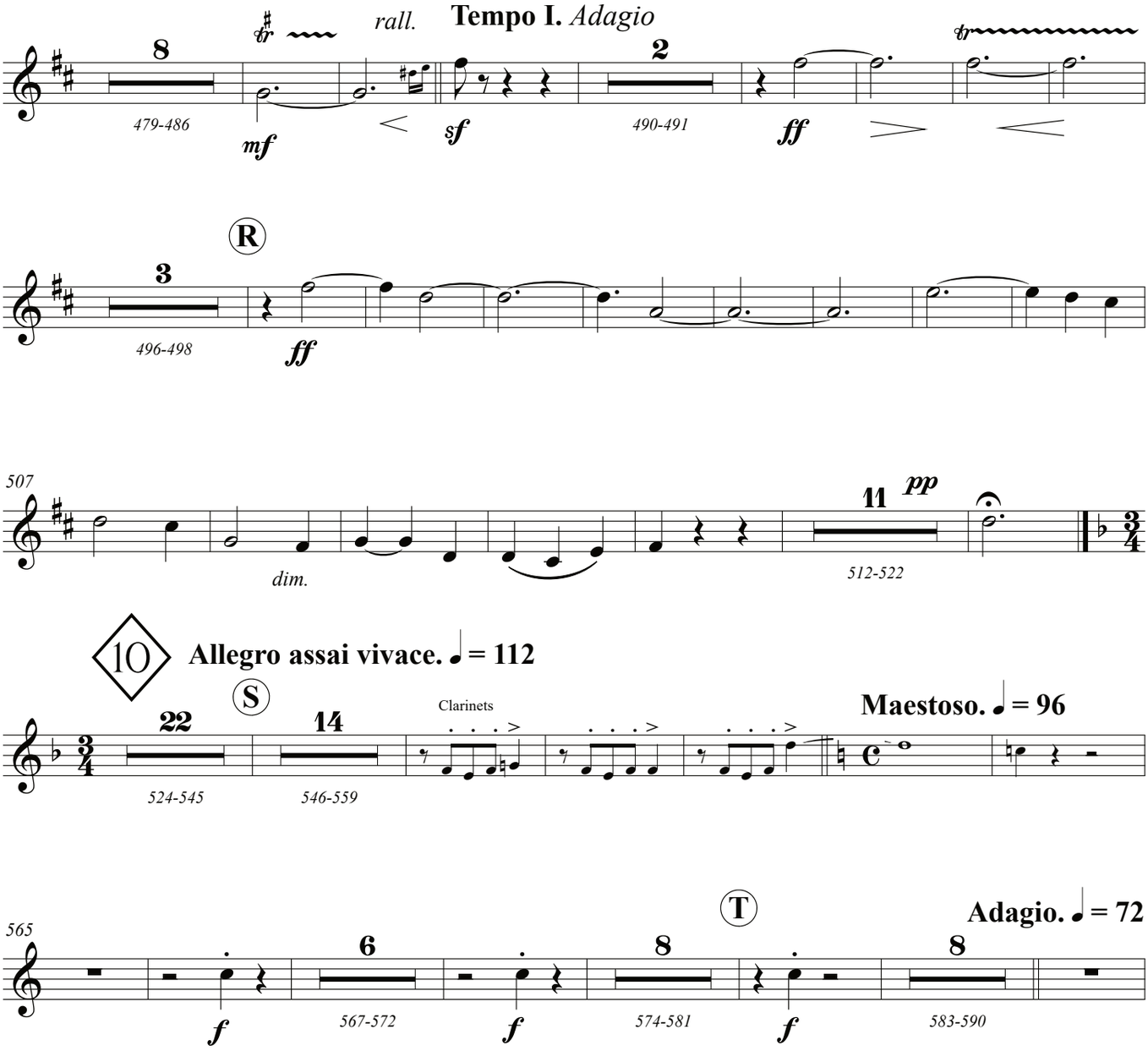
Oboe 2


294
mf
299
L
mf
305
tr
tr
cresc. poco a poco
cresc.
rit.
313
ff
319
ff
rall.
tr
325
tr
Moderato assai maestoso. ♩= 86

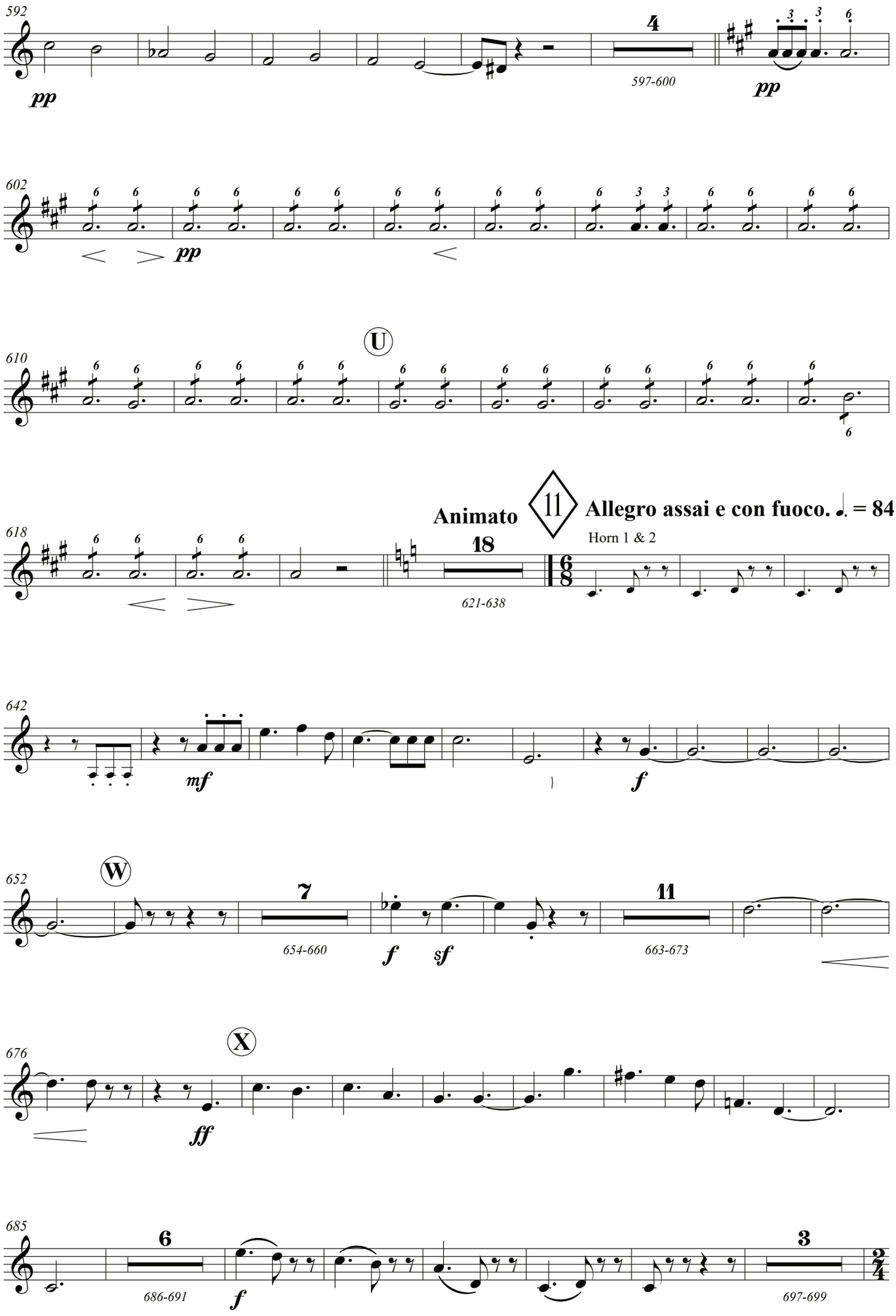
Oboe 2


8
M
The Herald (Soloist)
338
f
17
4
331-347
348-351
and who - so fall-eth not down and wor-ship-peth, shall be
Allegro molto. ♩ = 132
357
cast in-to the
p
mp
cresc.
N
364
f
371
ff
tr
tr
9
Andante ♩ = 69
rall.
377
22
383-404
O
P
Sopranos
25
10
10
405-429
431-440
441-450
Bel ! great is thy name !
Un poco più mosso. ♩ = 88
2
Solo
455-456
mp
2
463-464
Q
466
2
3
3
469-470
471-473
mf
475-477

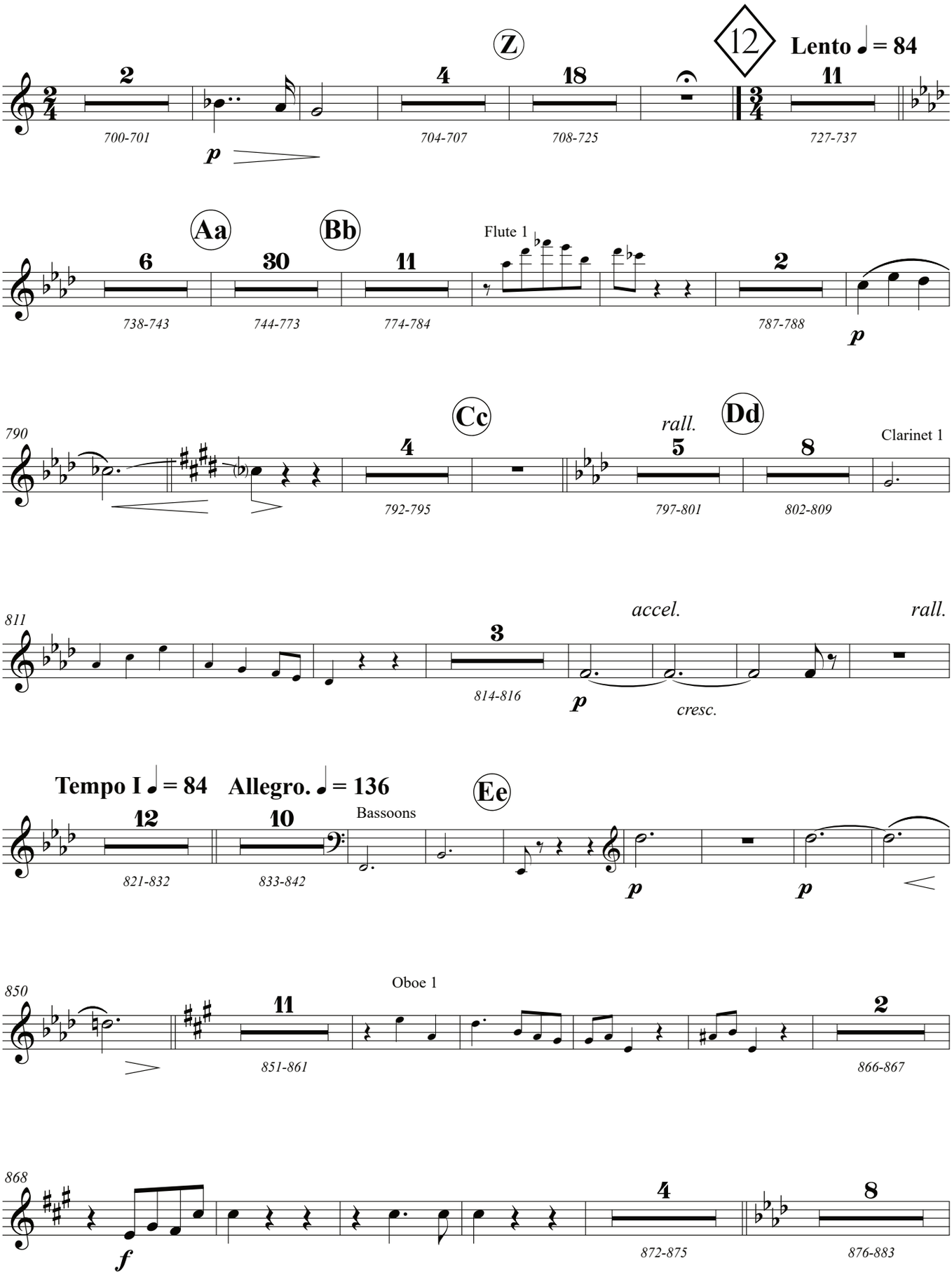
Oboe 2


rall.
Tempo I. Adagio
8
479-486
mf
sf
2
490-491
ff
R
3
496-498
ff
507
dim.
11
512-522
pp
10
Allegro assai vivace. ♩ = 112
S
22
524-545
14
546-559
Clarinets
Maestoso. ♩ = 96
565
f
6
567-572
f
8
574-581
T
f
8
583-590
Adagio. ♩ = 72

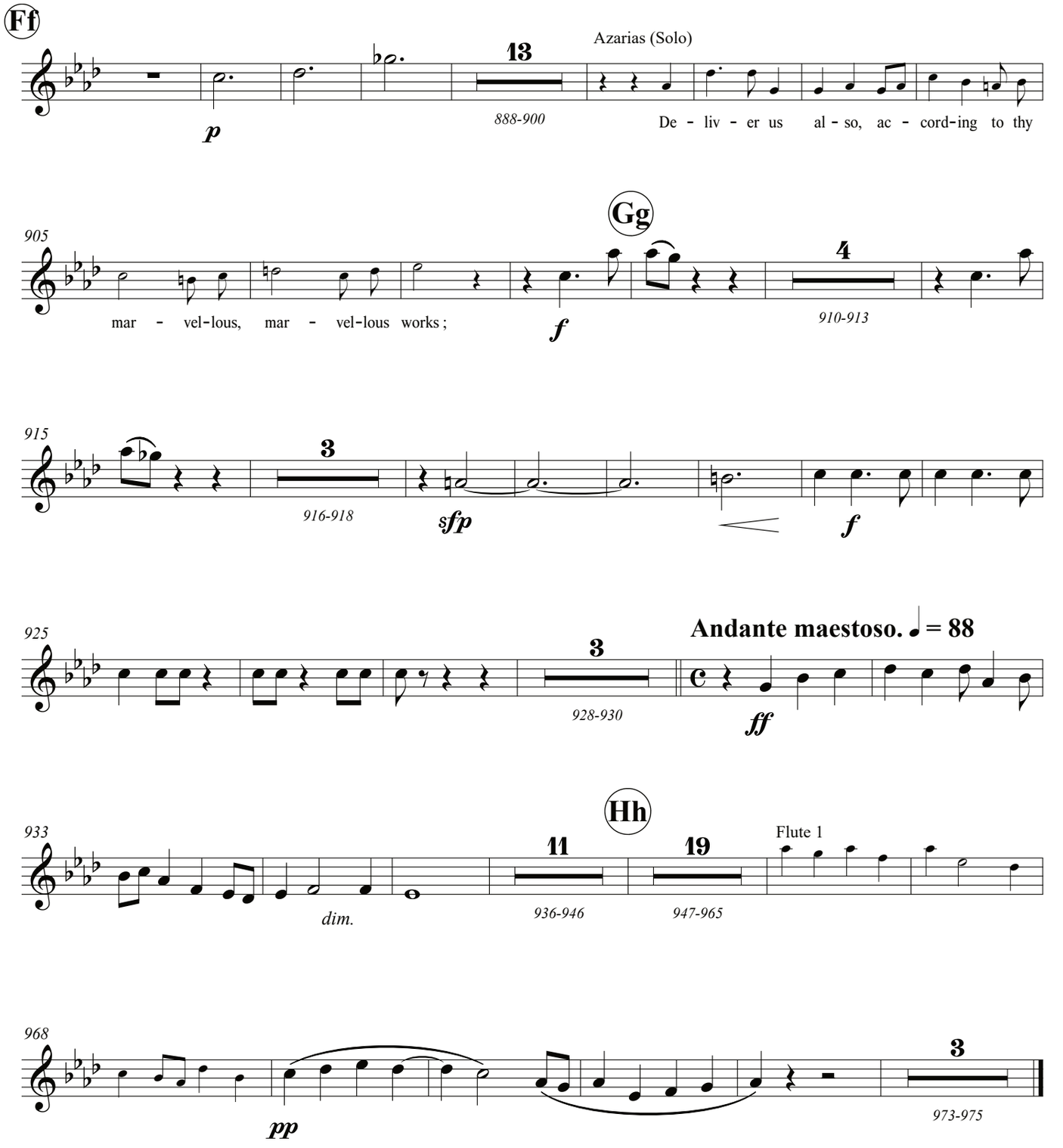
Allegretto moderato. ♩ =



Oboe 2


Z
12
Lento ♩ = 84
2
4
18
11
700-701
704-707
708-725
727-737
p
Aa
Bb
Flute 1
6
30
11
2
738-743
744-773
774-784
787-788
p
790
Cc
Dd
rall.
Clarinet 1
4
5
8
792-795
797-801
802-809
811
accel.
rall.
3
814-816
p
cresc.
Tempo I ♩ = 84
Allegro. ♩ = 136
Ee
12
10
Bassoons
821-832
833-842
p
p
Oboe 1
850
11
2
851-861
866-867
868
f
4
8
872-875
876-883

Oboe 2


Ff
Azarias (Solo)
13
888-900
De - liv - er us al - so, ac - cord-ing to thy
p
905
Gg
mar - vel-lous, mar - vel-lous works;
f
4
910-913
915
3
916-918
sfp
f
925
3
928-930
Andante maestoso. ♩ = 88
ff
933
Hh
11
936-946
19
947-965
Flute 1
dim.
968
3
973-975
pp

Oboe 2

13 **Adagio religioso. ♩ = 72**

977-1096

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

2

1098-1099

Clarinets

f

1104

f

21

1105-1125

Cello

Mm

mf

1131

staccato

1138

cresc.

1143

Nn

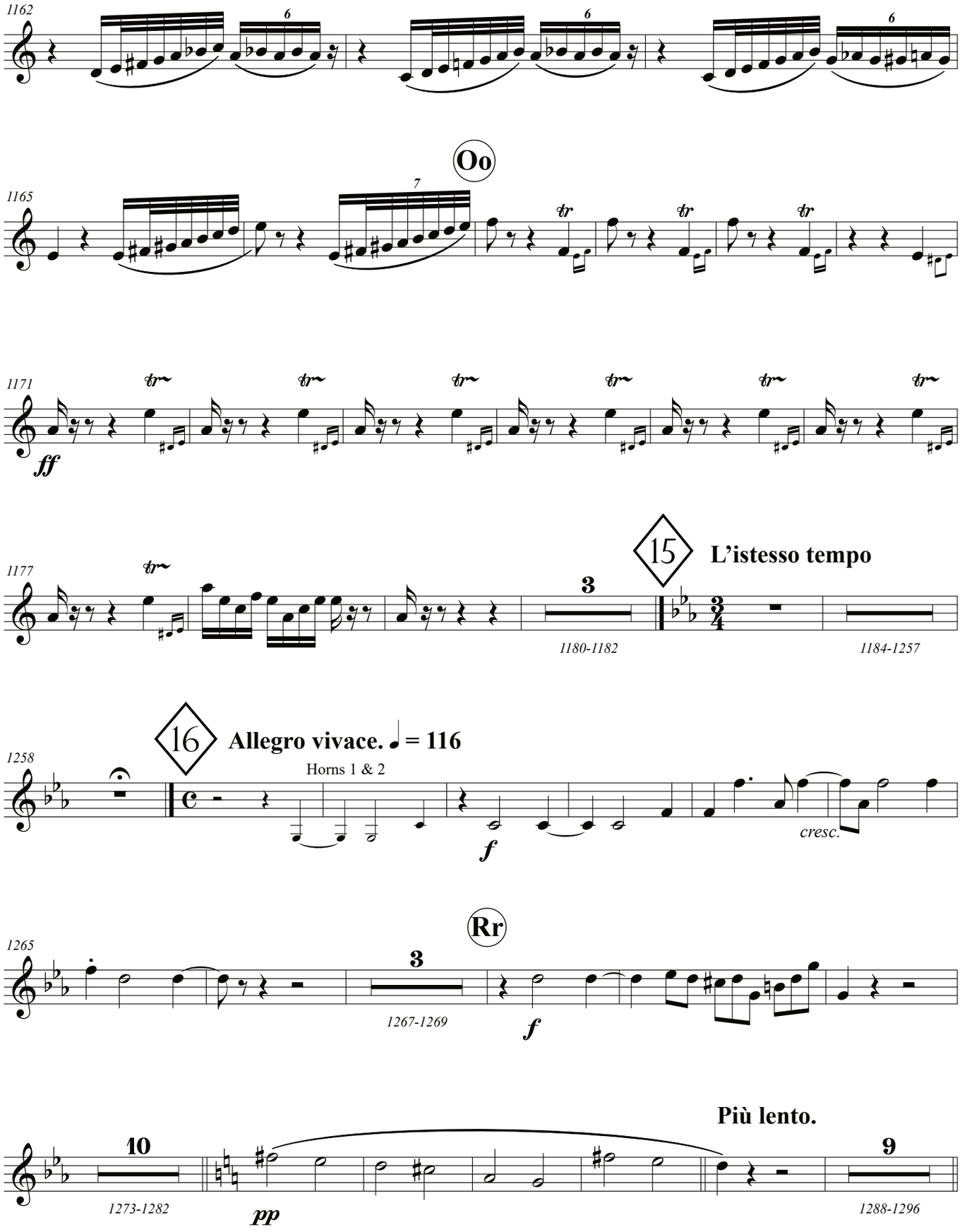
ff

1149

1155

1159

Oboe 2


1162
6
6
6
Oo
1165
7
tr
tr
tr
1171
tr
tr
tr
tr
tr
tr
ff
1177
tr
3
1180-1182
15
L'istesso tempo
1184-1257
16
Allegro vivace. ♩ = 116
1258
Horns 1 & 2
f
cresc.
Rr
1265
3
1267-1269
f
Più lento.
10
1273-1282
pp
9
1288-1296

Oboe 2

1297 **Allegretto moderato. ♩ = 96**

pp

1304 **Ss**

1311

1318 **Allegro maestoso. ♩ = 120**

1 1323-1323

2 1324-1325

1326 *colla voce*

f

1 1331-1331

f

1333 **Tt** *a tempo*

p

7 1336-1342

pp

1347 *rall.*

Lento, molto maestoso. **Uu**

7 1353-1359

p *ff*

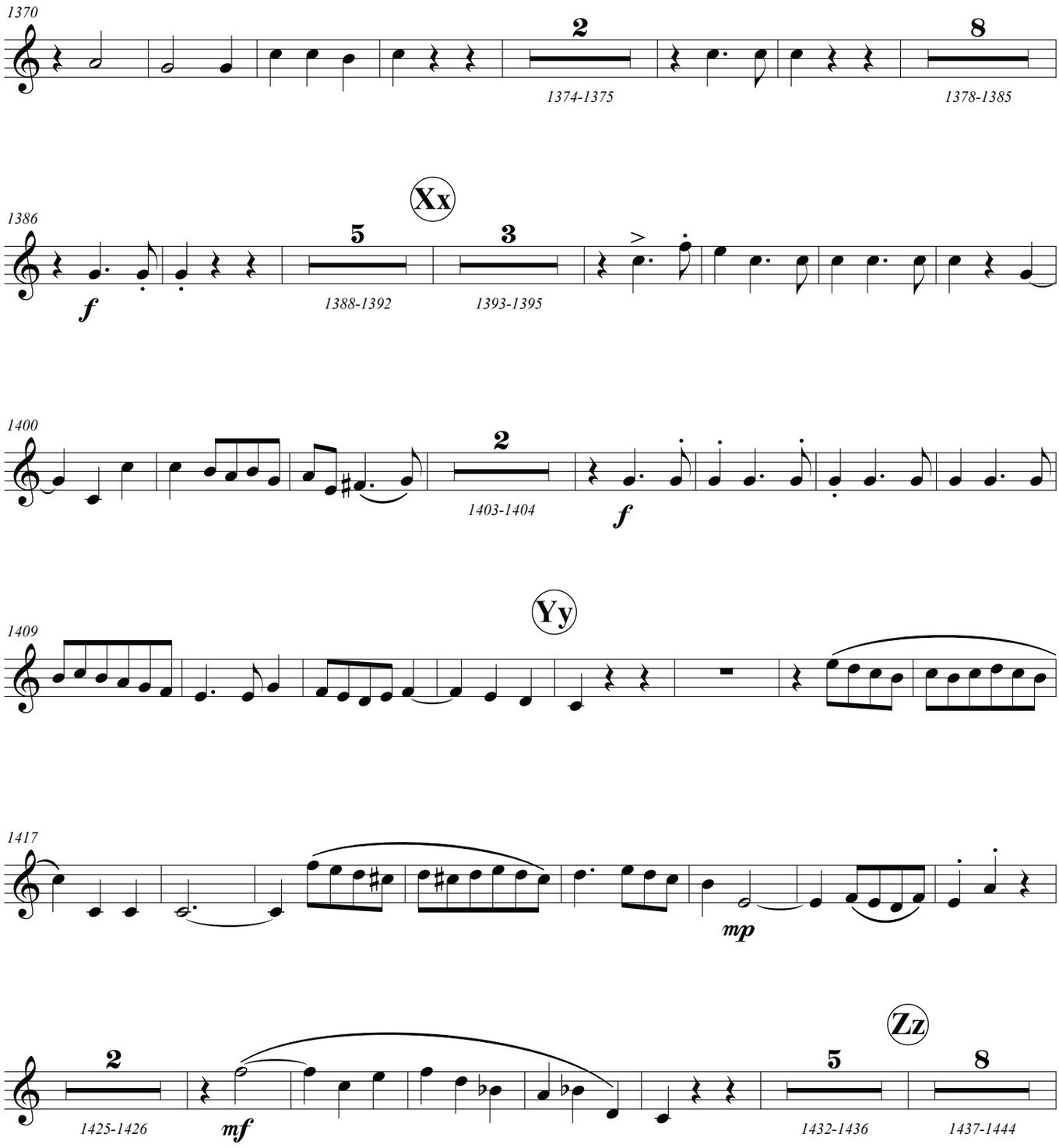
17

Allegro moderato

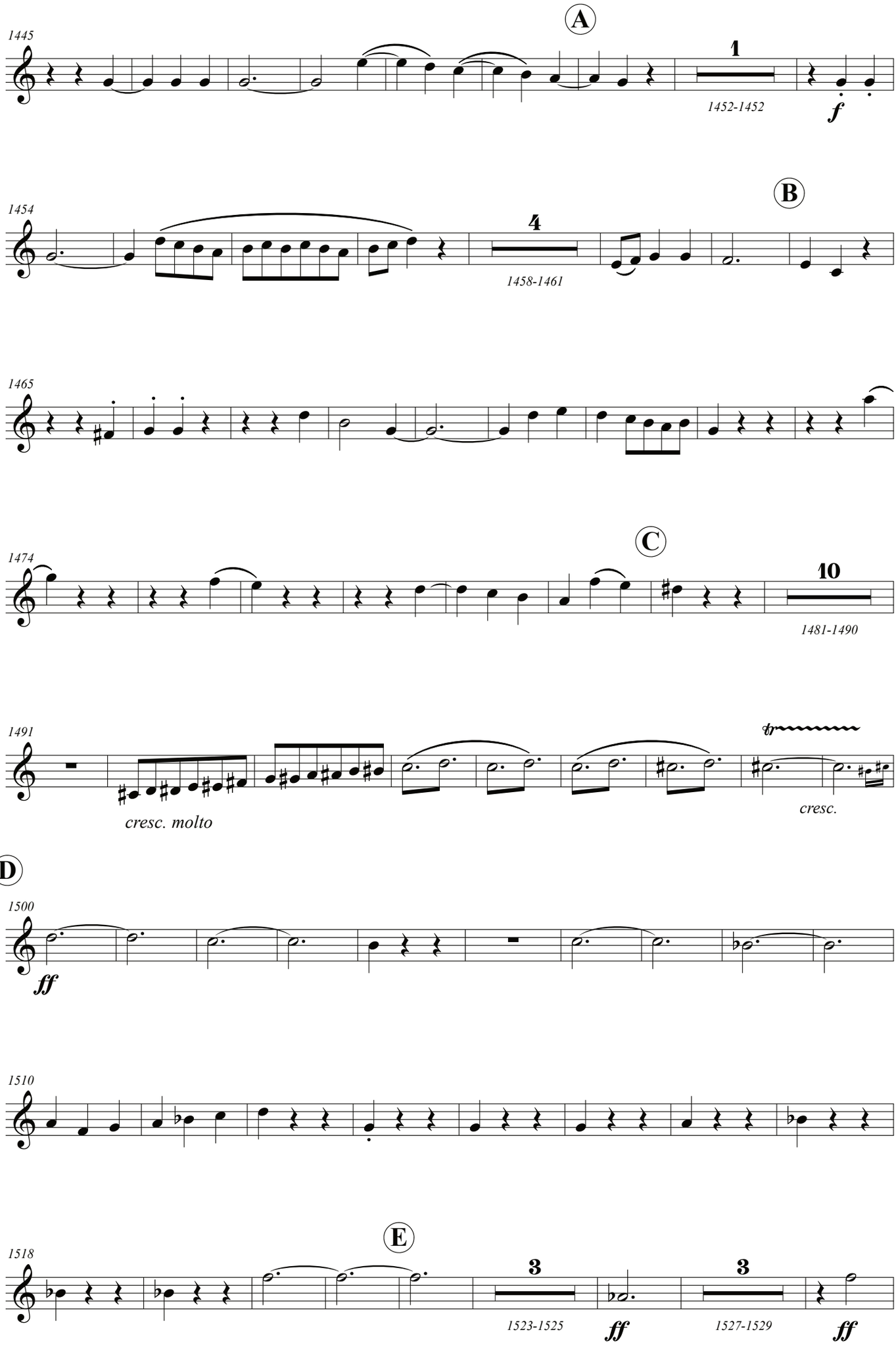
1362

p

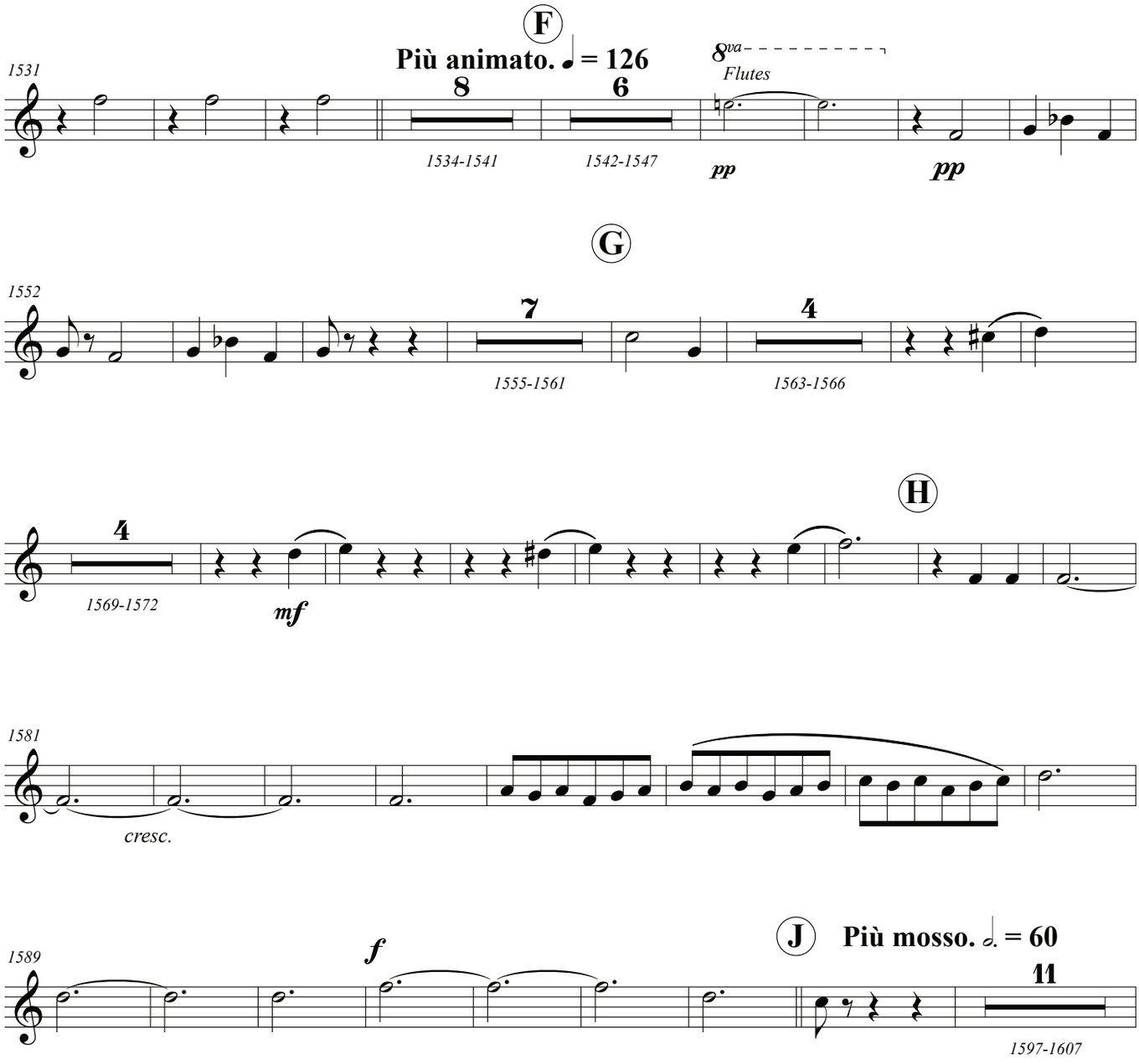
Oboe 2


1370
2
1374-1375
8
1378-1385
Xx
1386
5
3
f
1388-1392
1393-1395
1400
2
1403-1404
f
Yy
1409
1417
mp
Zz
2
1425-1426
mf
5
1432-1436
8
1437-1444

Oboe 2


A
1445
1
1452-1452
f
B
1454
4
1458-1461
1465
C
1474
10
1481-1490
1491
tr
cresc. molto
cresc.
D
1500
ff
1510
E
1518
3
1523-1525
ff
3
1527-1529
ff

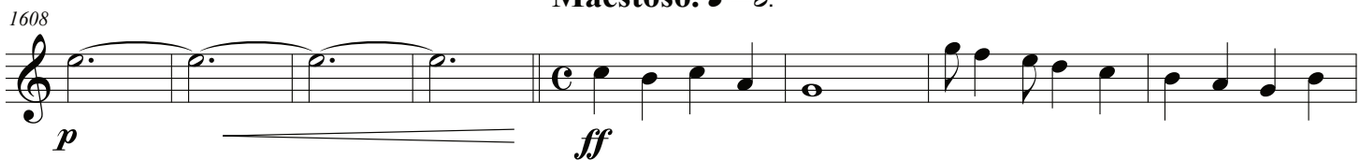
Oboe 2


F
Più animato. ♩ = 126
1531
8
6
1534-1541
1542-1547
8va
Flutes
pp
pp
G
1552
7
4
1555-1561
1563-1566
H
4
1569-1572
mf
1581
cresc.
J
Più mosso. 𝅗𝅥. = 60
1589
f
11
1597-1607

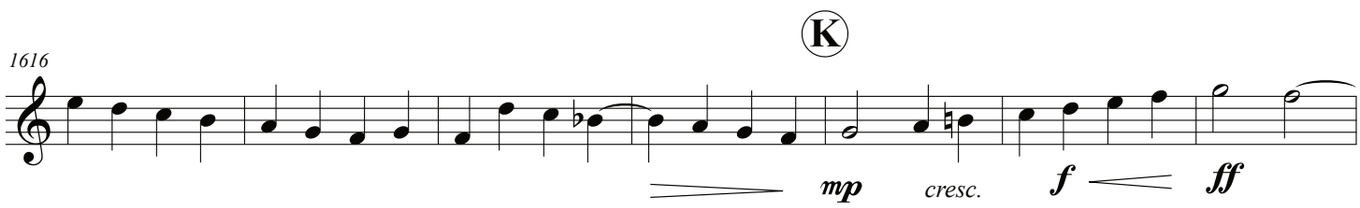
Oboe 2

Maestoso. ♩ = 𝅗𝅥.

1608

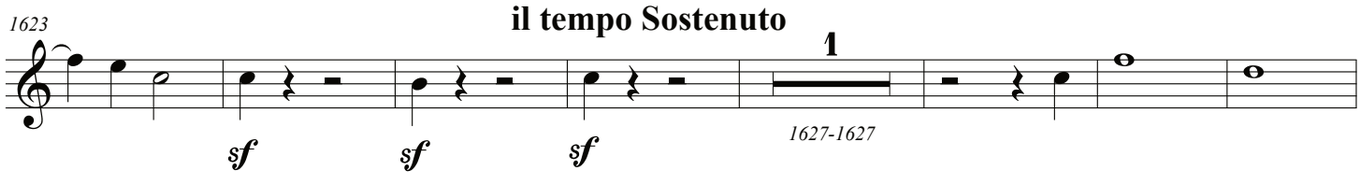


1616

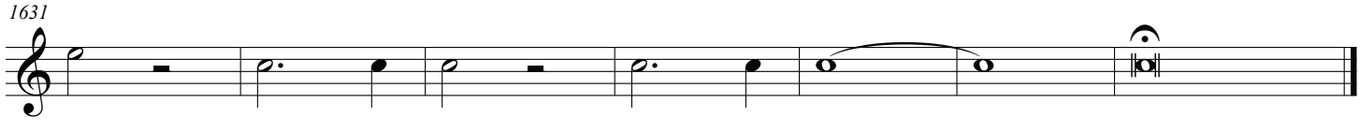


1623

il tempo Sostenuto



1631



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