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

ORGAN

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
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

REFERENCE MATERIAL AND SOFTWARE

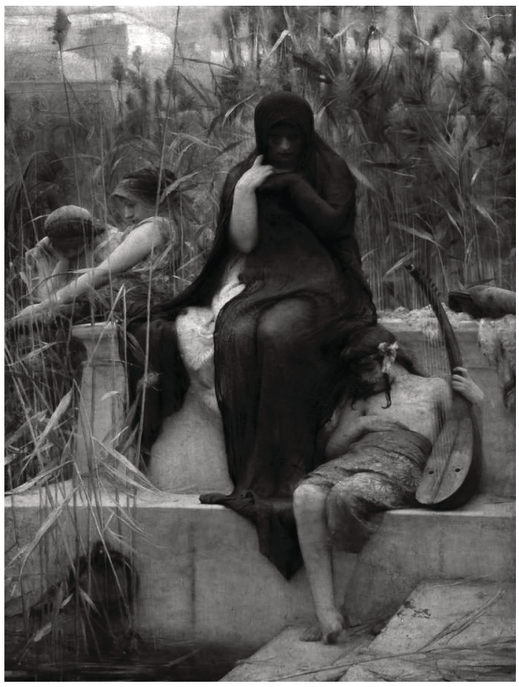
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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

INDEX

PART I - BY THE WATERS OF BABYLON

		PAGE
No. 1	INTRODUCTION & CHORUS	Tacet
No. 2	MARCH & CHORUS	Tacet
No. 3	SOPRANO SOLO & CHORUS	Tacet
No. 4	CHORUS	Tacet
No. 5	SOPRANO SOLO AND CHORUS	Tacet
No. 6	CHORUS	5

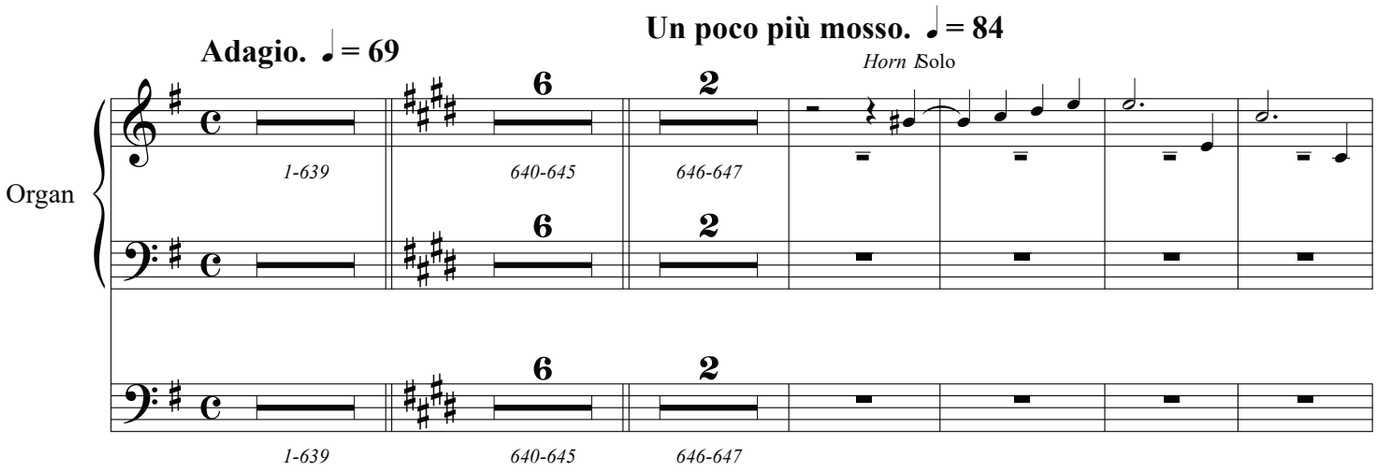
PART II - ON THE PLAIN OF DURA

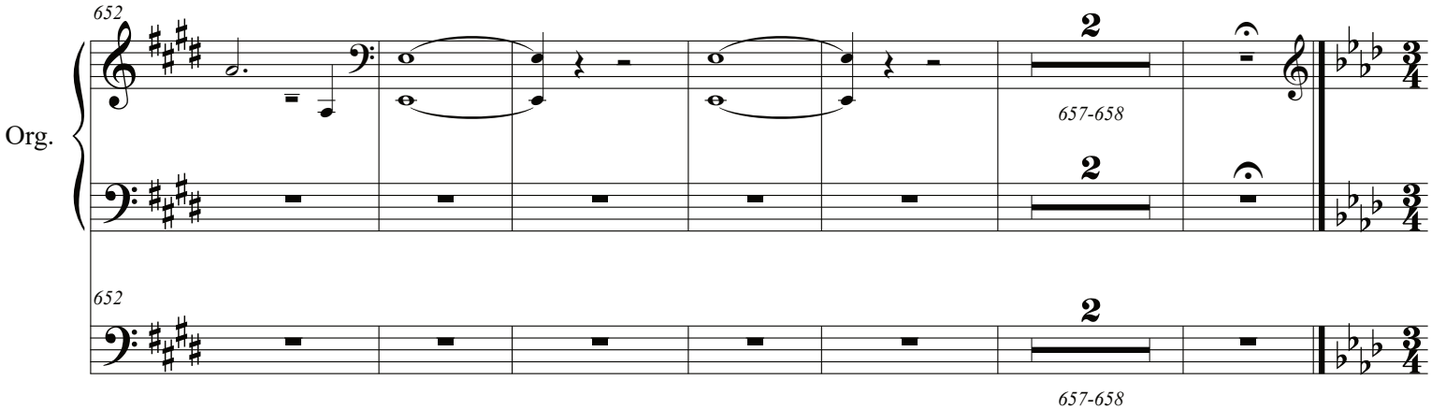
No. 7	CHORUS OF ASSYRIANS	17
No. 8	THE HERALD AND CHORUS OF ASSYRIANS	Tacet
No. 9	INSTRUMENTAL INTERLUDE AND CHORUS	Tacet
No. 10	THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	20
No. 11	CHORUS	21
No. 12	THE THREE CHILDREN	22
No. 13	SOPRANO SOLO AND SEMI-CHORUS	25
No. 14	INSTRUMENTAL INTERLUDE AND CHORUS	27
No. 15	SOPRANO SOLO	Tacet
No. 16	THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	28
No. 17	DOUBLE CHORUS	30

Organ

PART I

BY THE WATERS OF BABYLON





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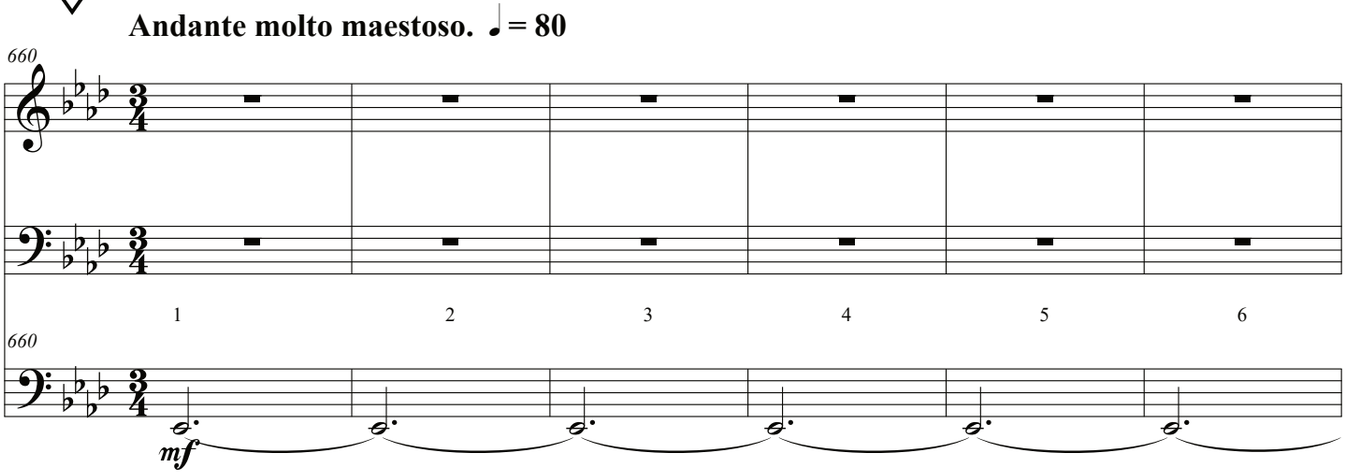
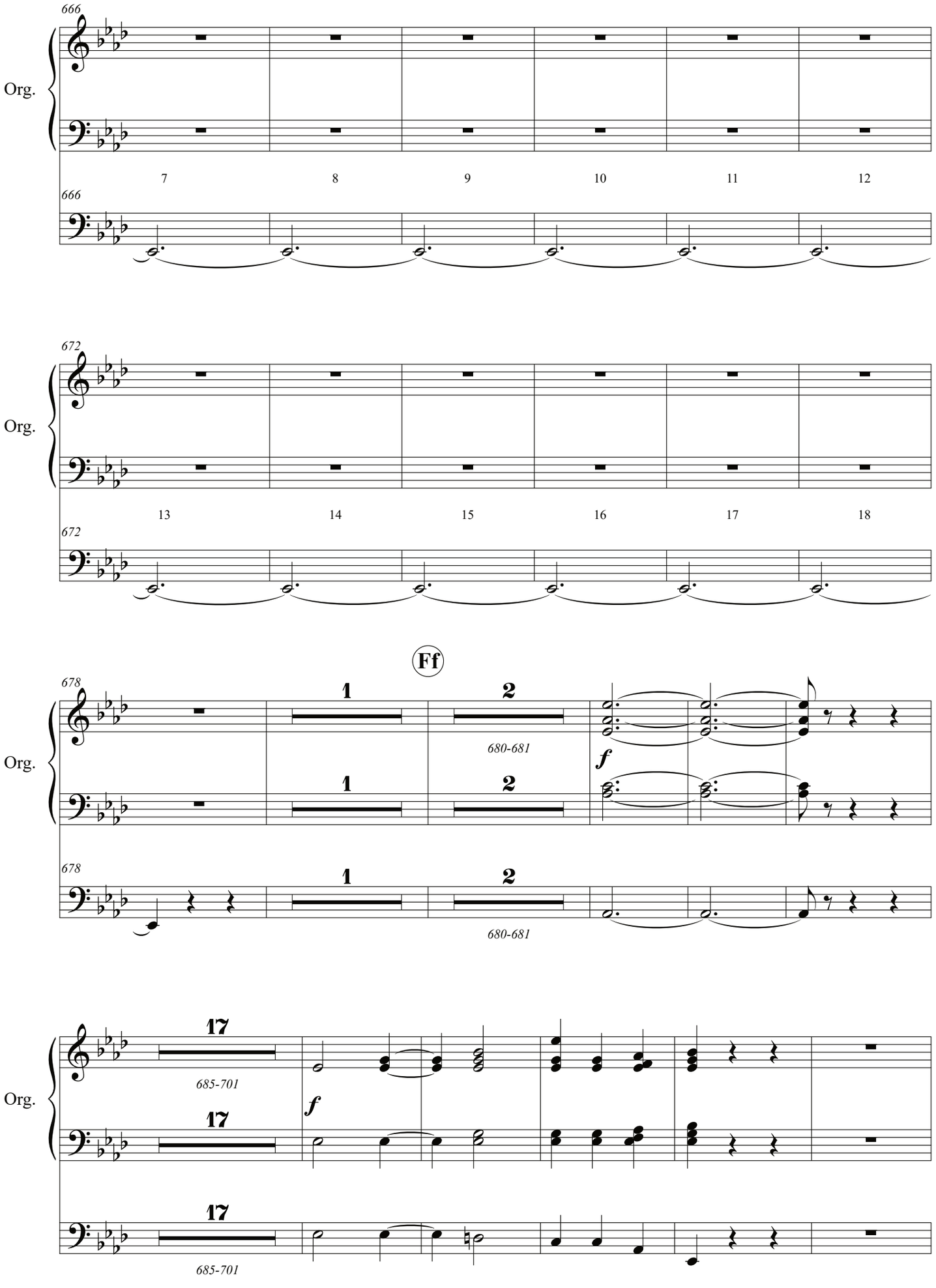
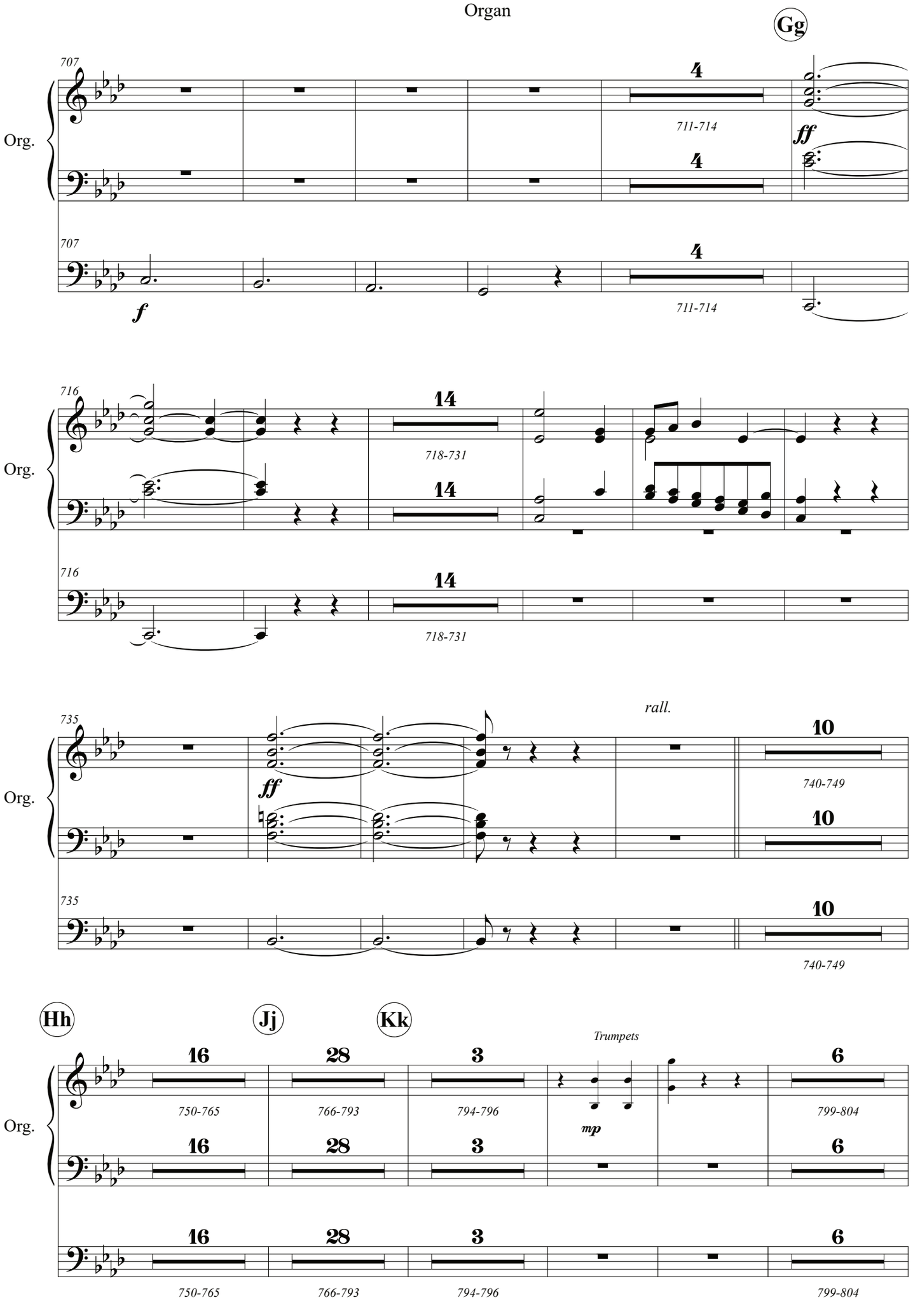


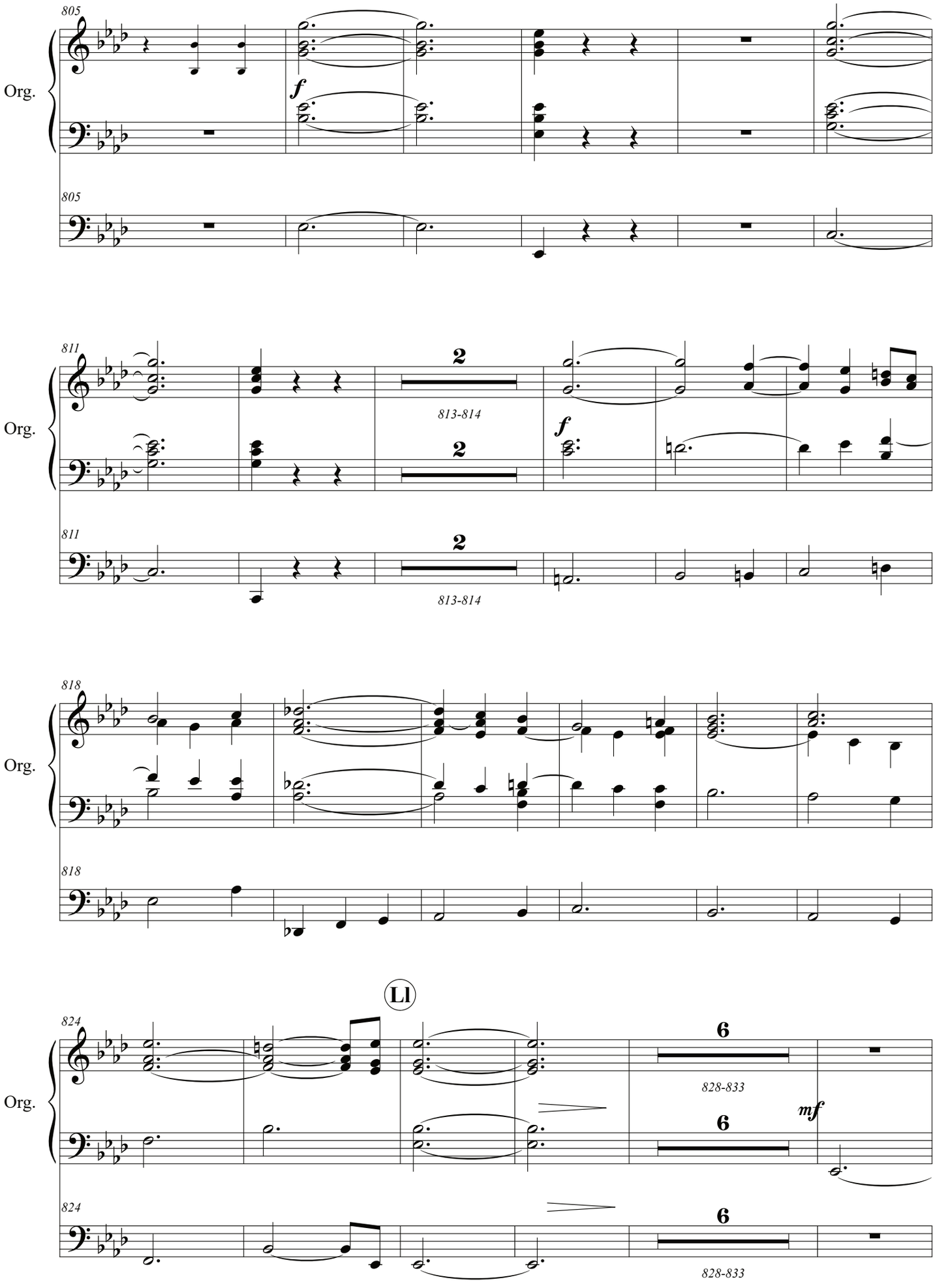
Organ

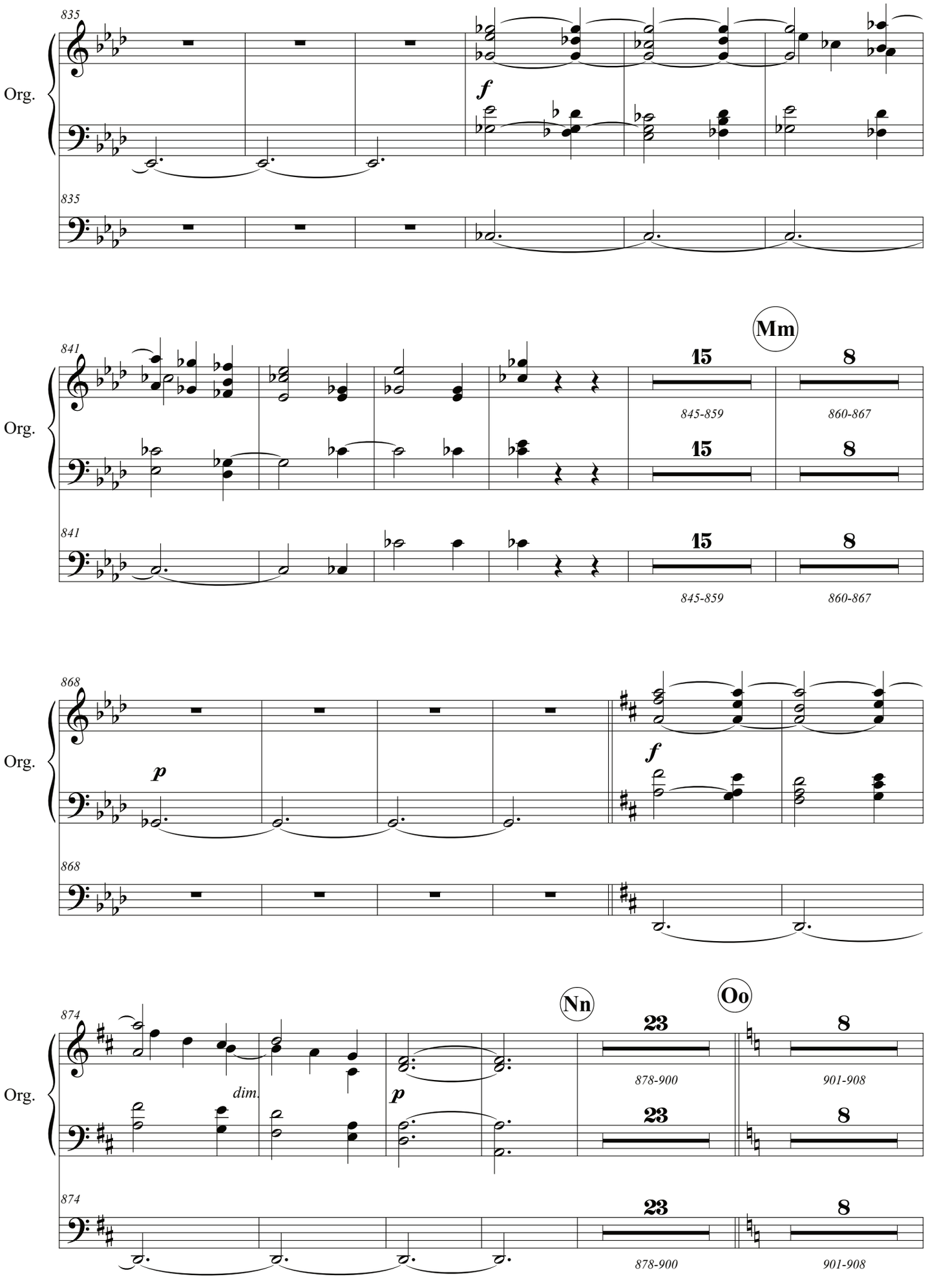

666
Org.
7
8
9
10
11
12
666
672
Org.
13
14
15
16
17
18
672
Ff
678
Org.
1
2
680-681
f
1
2
678
1
2
680-681
17
685-701
Org.
f
17
17
685-701

Organ

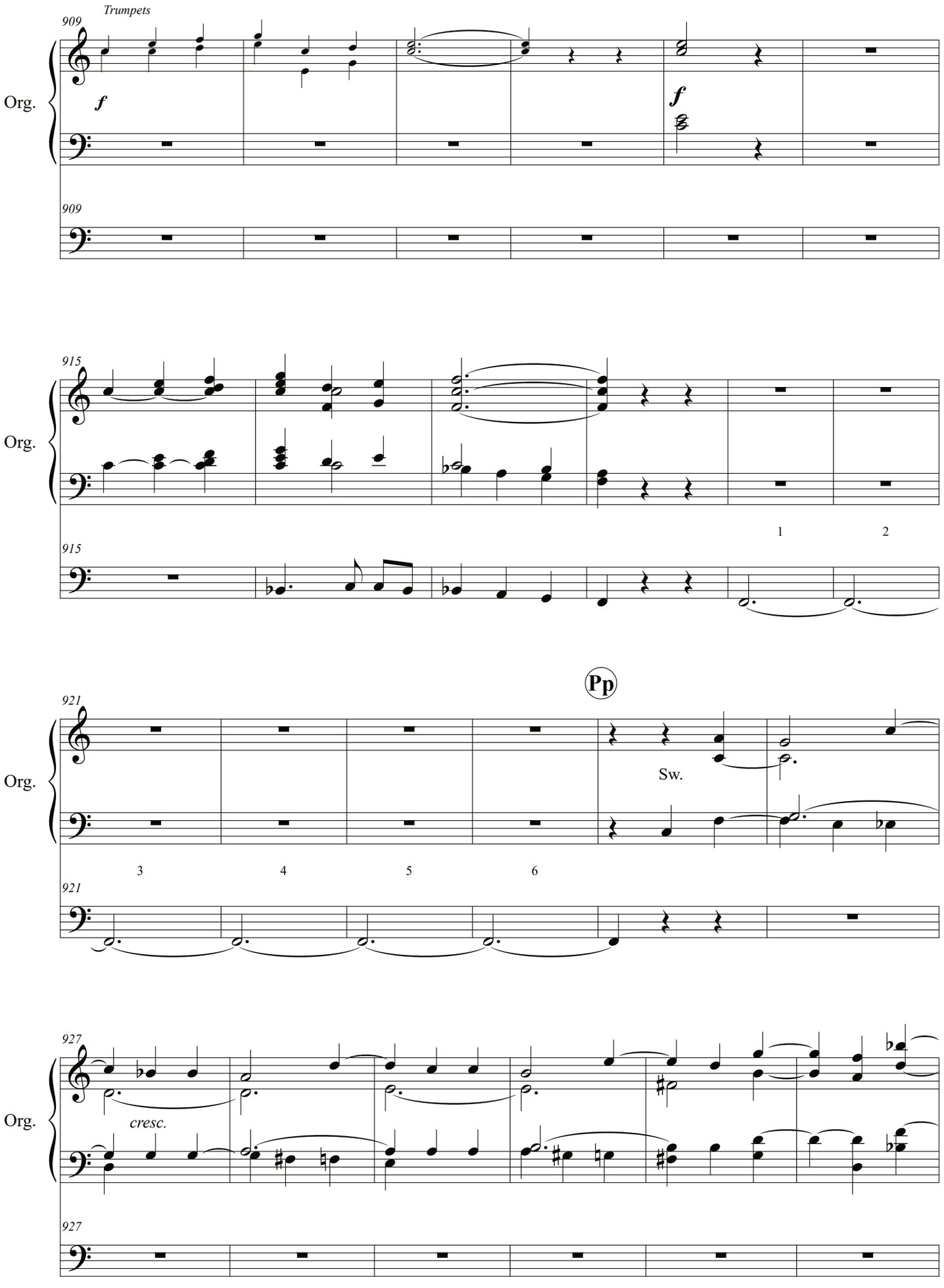

Gg
707
Org.
4
711-714
ff
f
716
14
718-731
735
rall.
10
740-749
Hh
Jj
Kk
Trumpets
16
28
3
6
mp
750-765
766-793
794-796
799-804

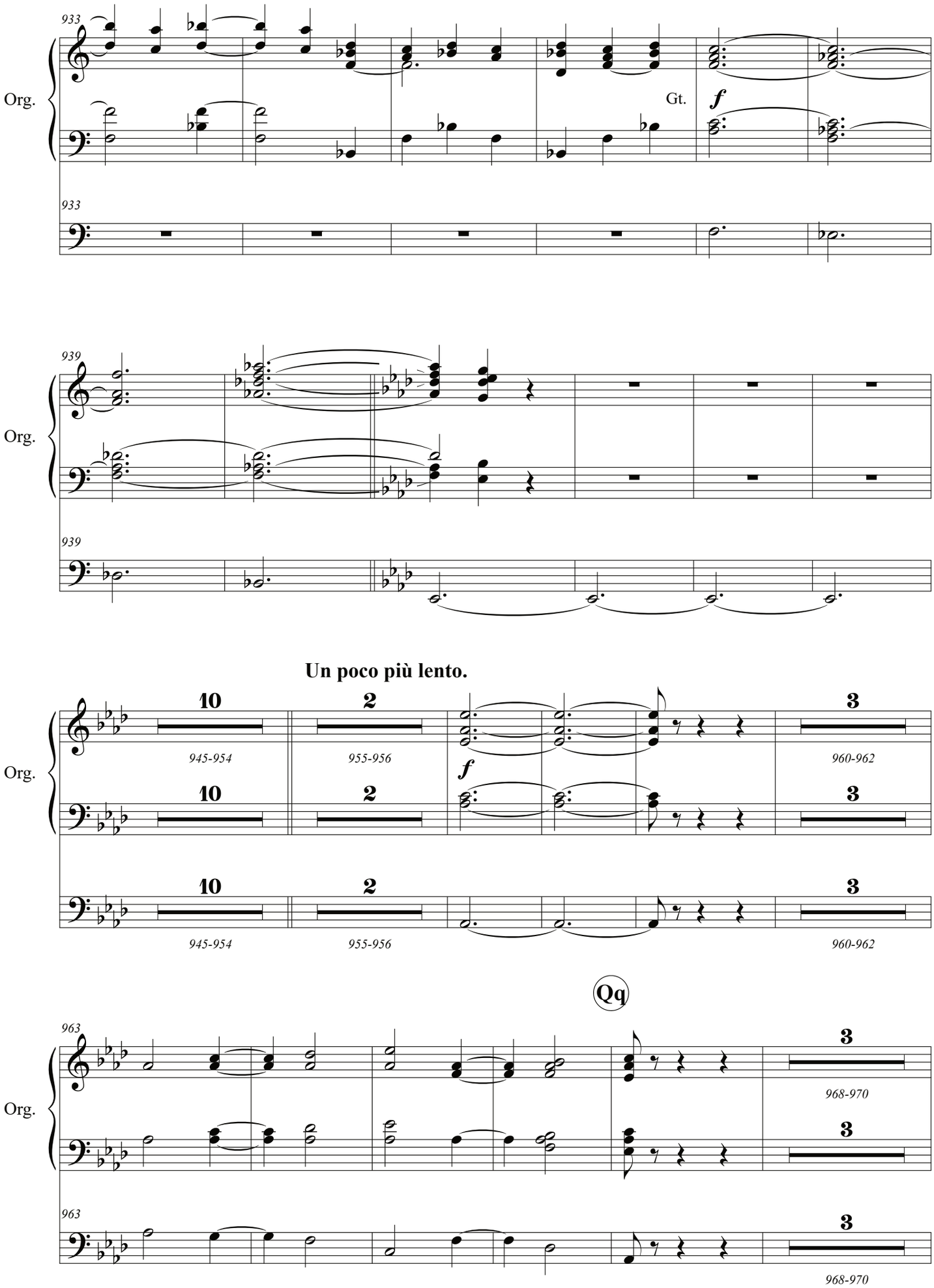
Organ


805
Org.
f
805
811
2
813-814
Org.
f
2
811
2
813-814
818
Org.
818
Ll
824
6
828-833
Org.
mf
6
824
6
828-833

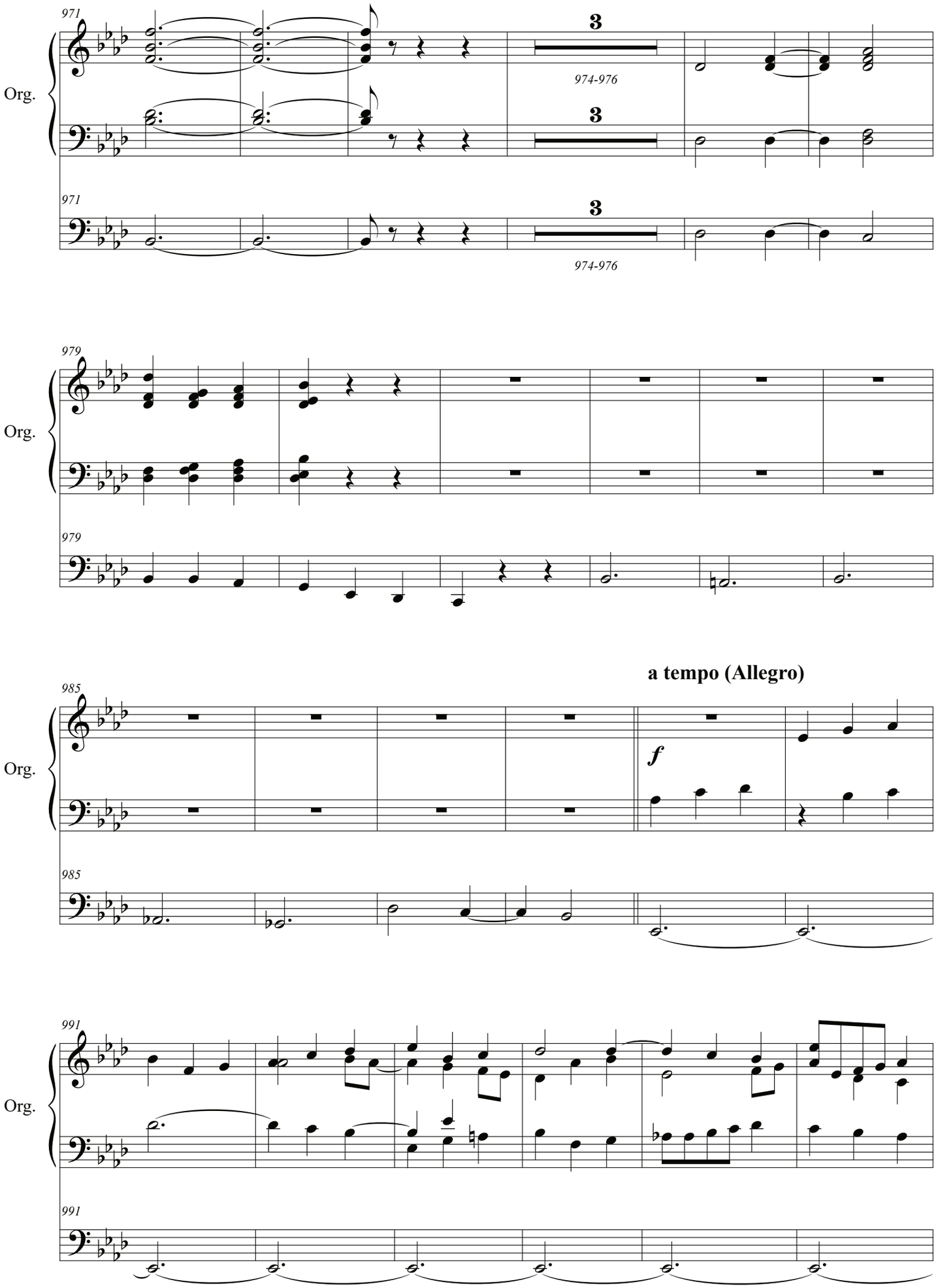

835
Org.
f
835
841
Mm
15
8
845-859
860-867
Org.
15
8
841
15
8
845-859
860-867
868
Org.
p
f
868
874
Nn
Oo
23
8
878-900
901-908
Org.
dim.
p
23
8
874
23
8
878-900
901-908

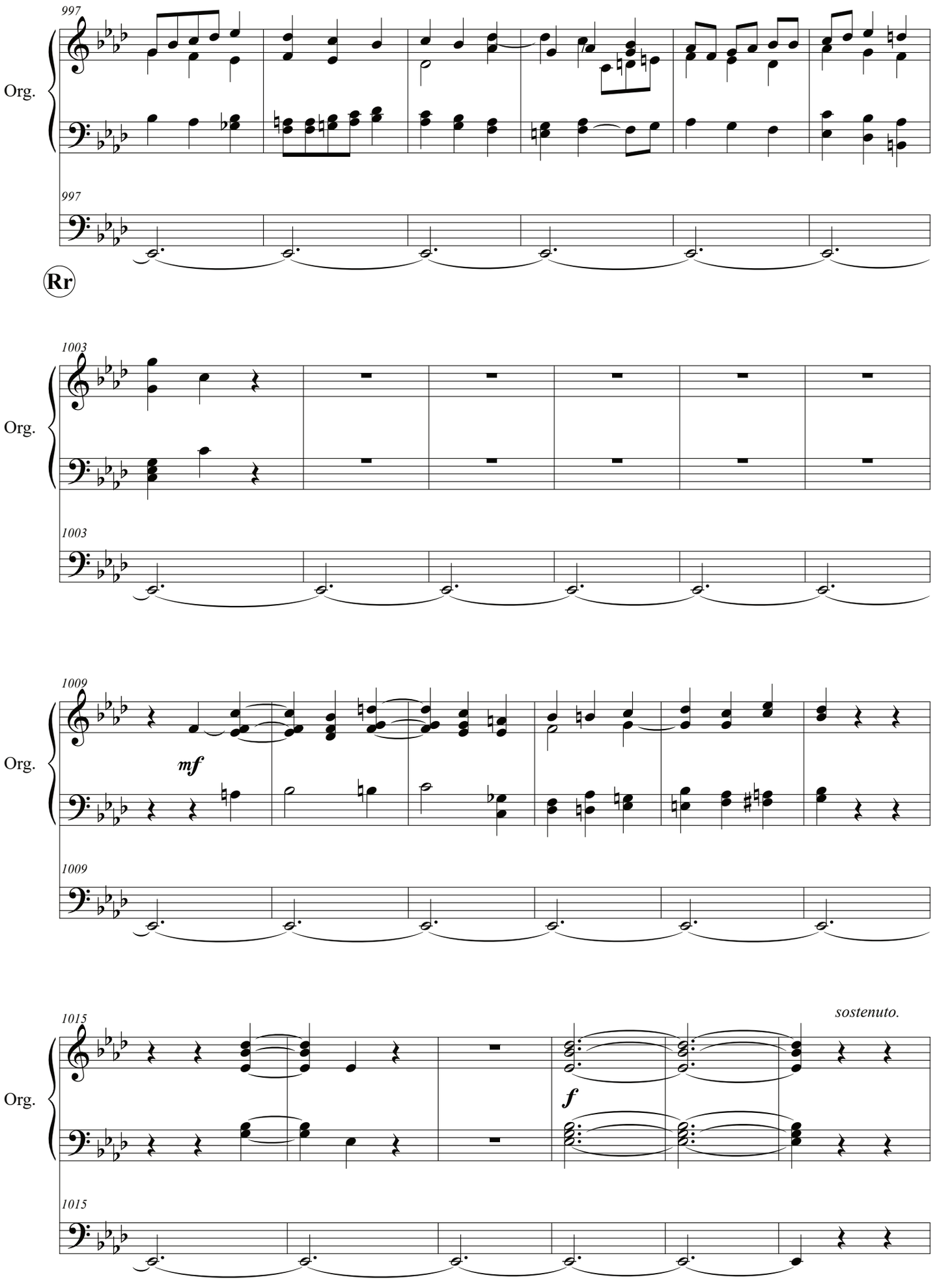
Organ


Trumpets
909
f
Org.
909
915
Org.
1
2
915
921
Pp
Org.
Sw.
3
4
5
6
921
927
Org.
cresc.
927

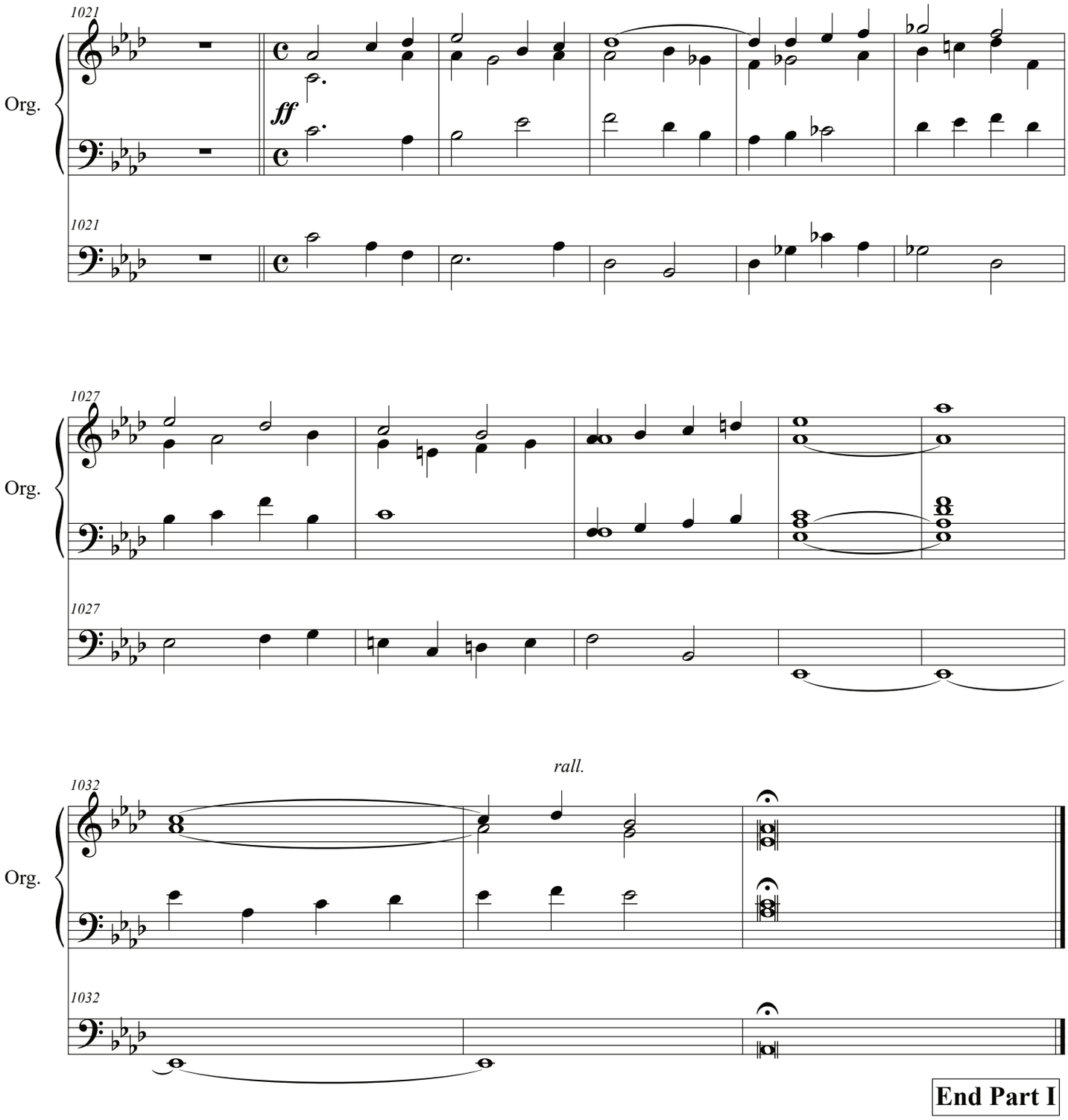

933
Org.
Gt.
f
933
939
Org.
939
Un poco più lento.
10
2
3
945-954
955-956
960-962
f
Org.
10
2
3
10
2
3
945-954
955-956
960-962
Qq
963
Org.
3
968-970
3
963
3
968-970

Organ


971
3
974-976
Org.
971
3
974-976
979
Org.
979
985
a tempo (Allegro)
Org.
f
985
991
Org.
991


997
Org.
997
Rr
1003
Org.
1003
1009
Org.
mf
1009
1015
sostenuto.
Org.
f
1015

Lento maestoso.



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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No. 1	INTRODUCTION & CHORUS	Tacet
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Organ

PART II

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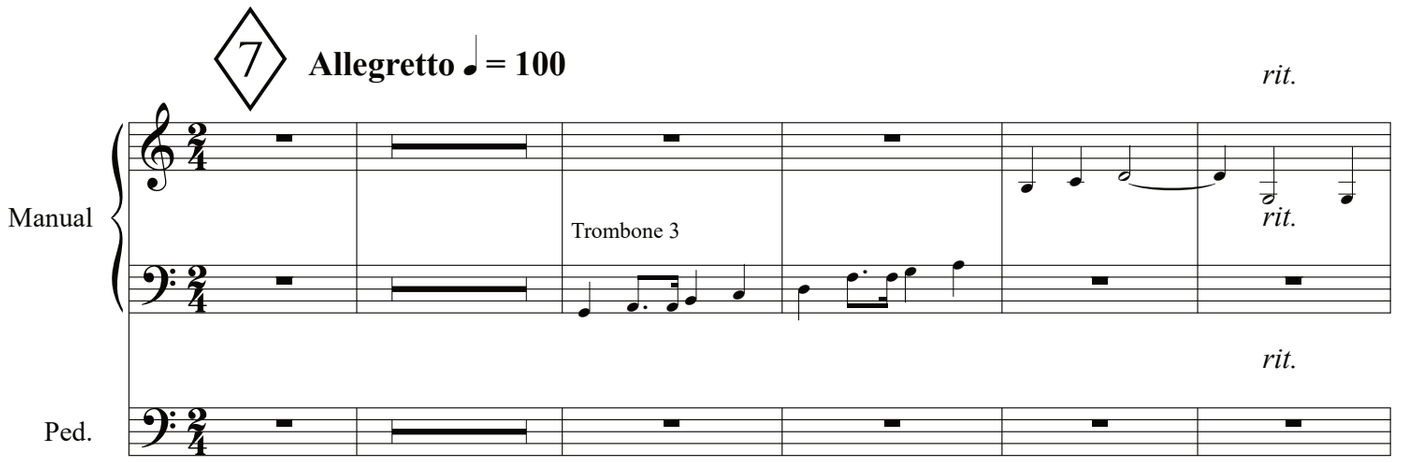

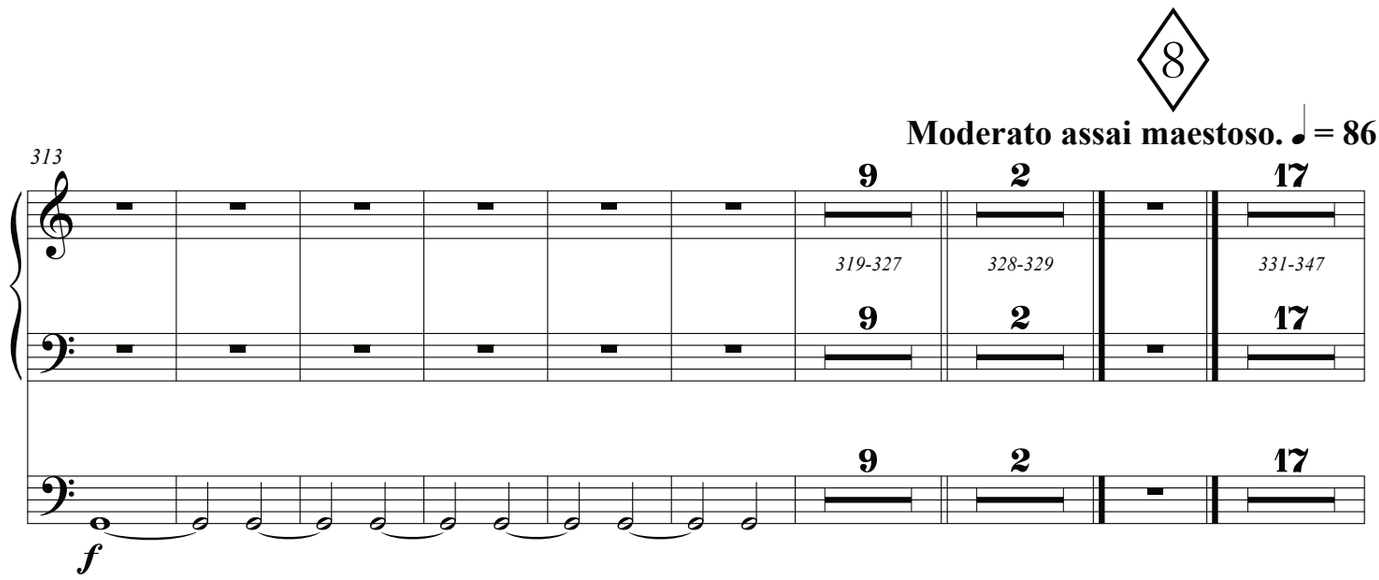

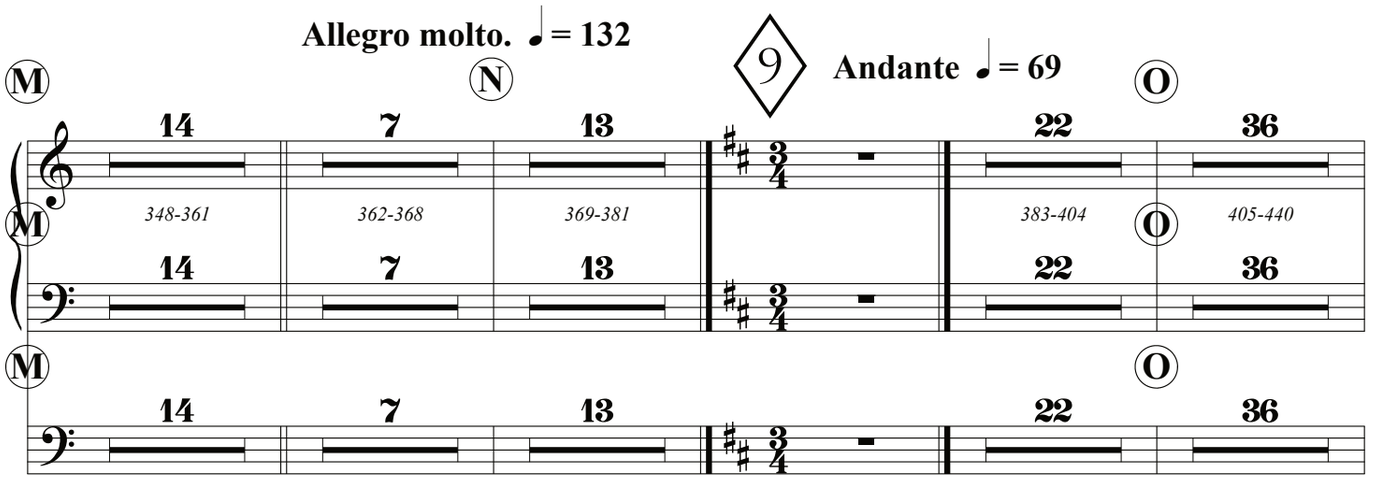

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Organ

Un poco più mosso. ♩ **= 88**

Tempo I. *Adagio*

P

Q

14 16 18 5

441-454 *455-470* *471-488* *489-493*

P

14 16 18 5

P

14 16 18 5

494

Horn 1 & 2

R

499

ff

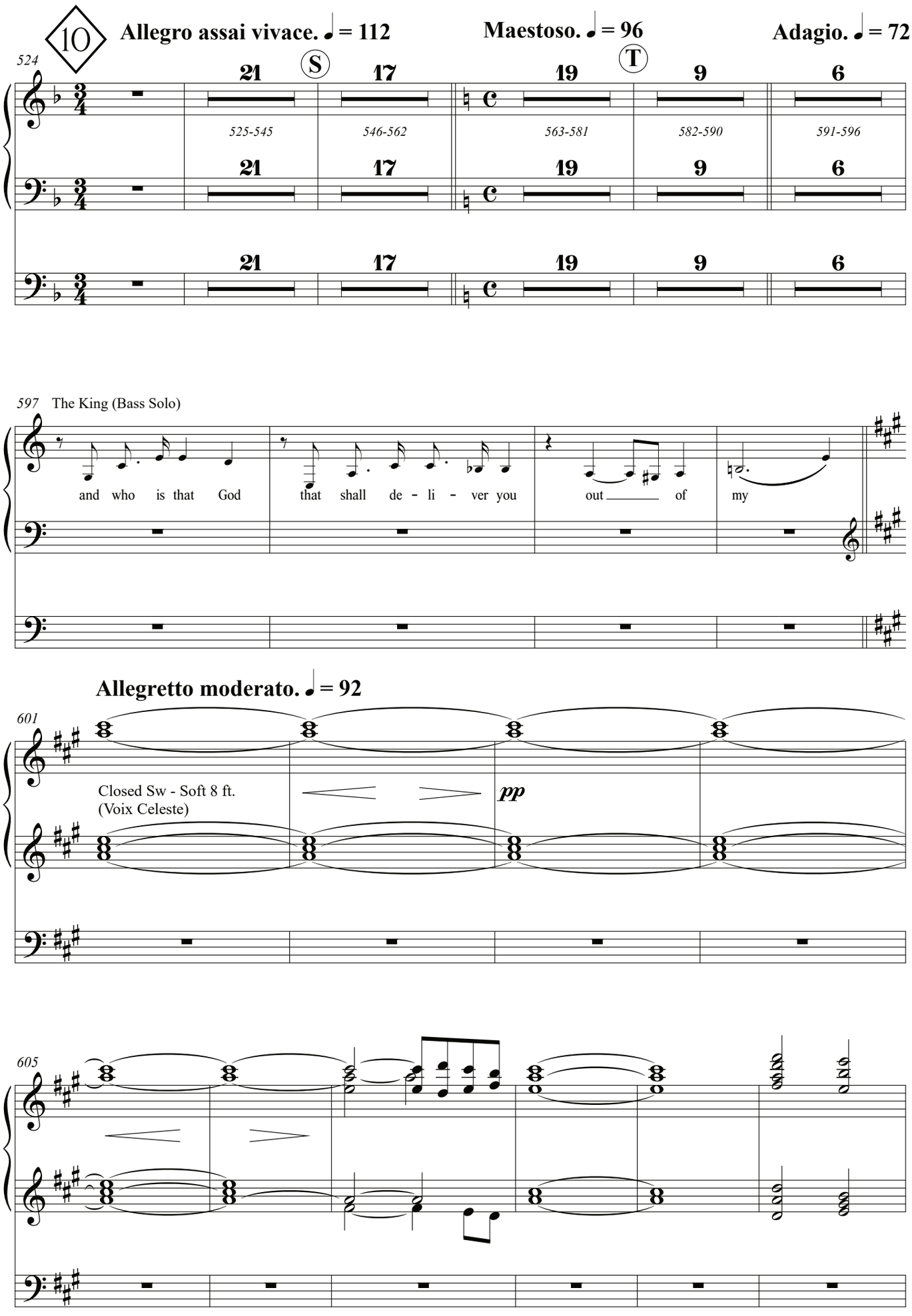
506

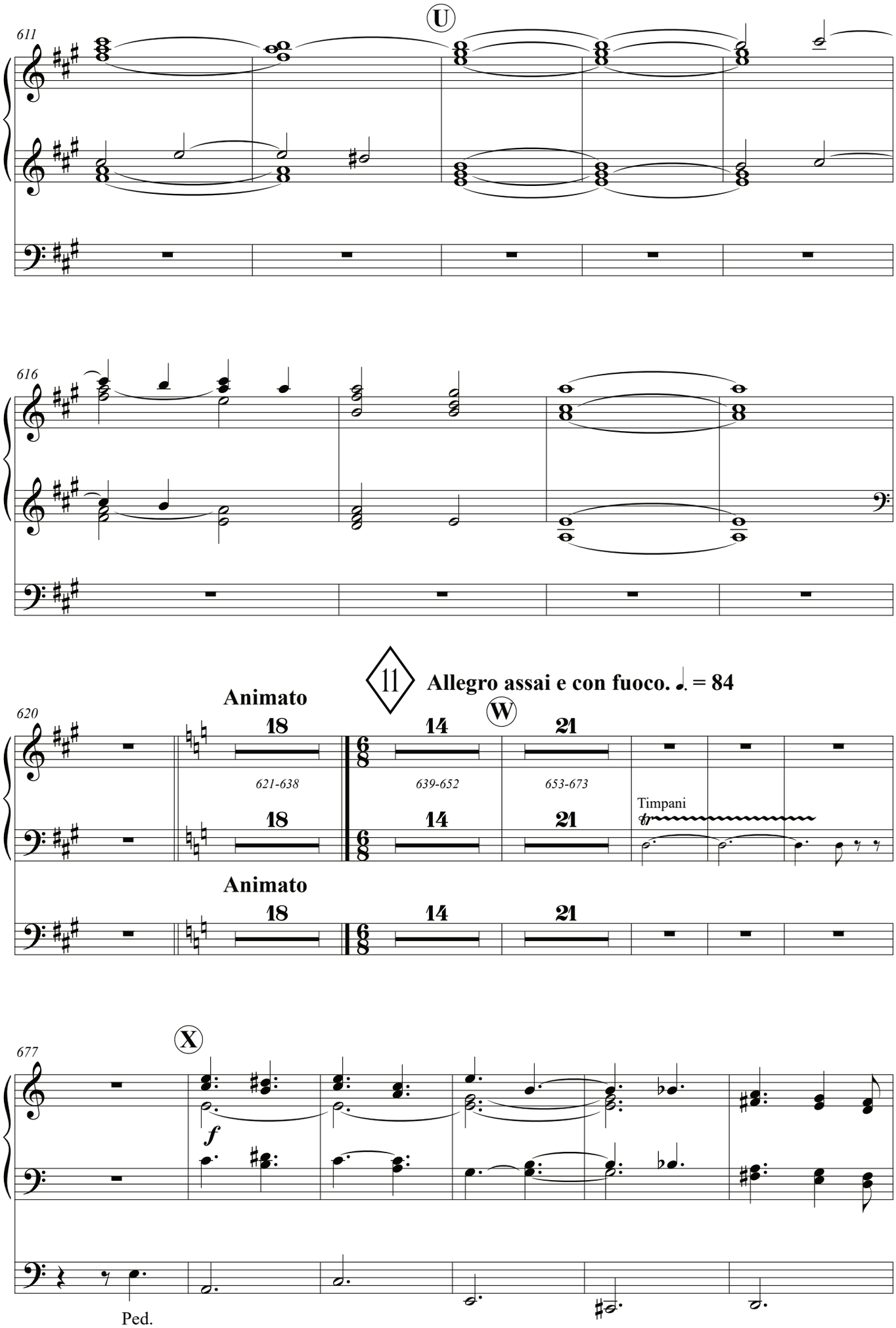
13

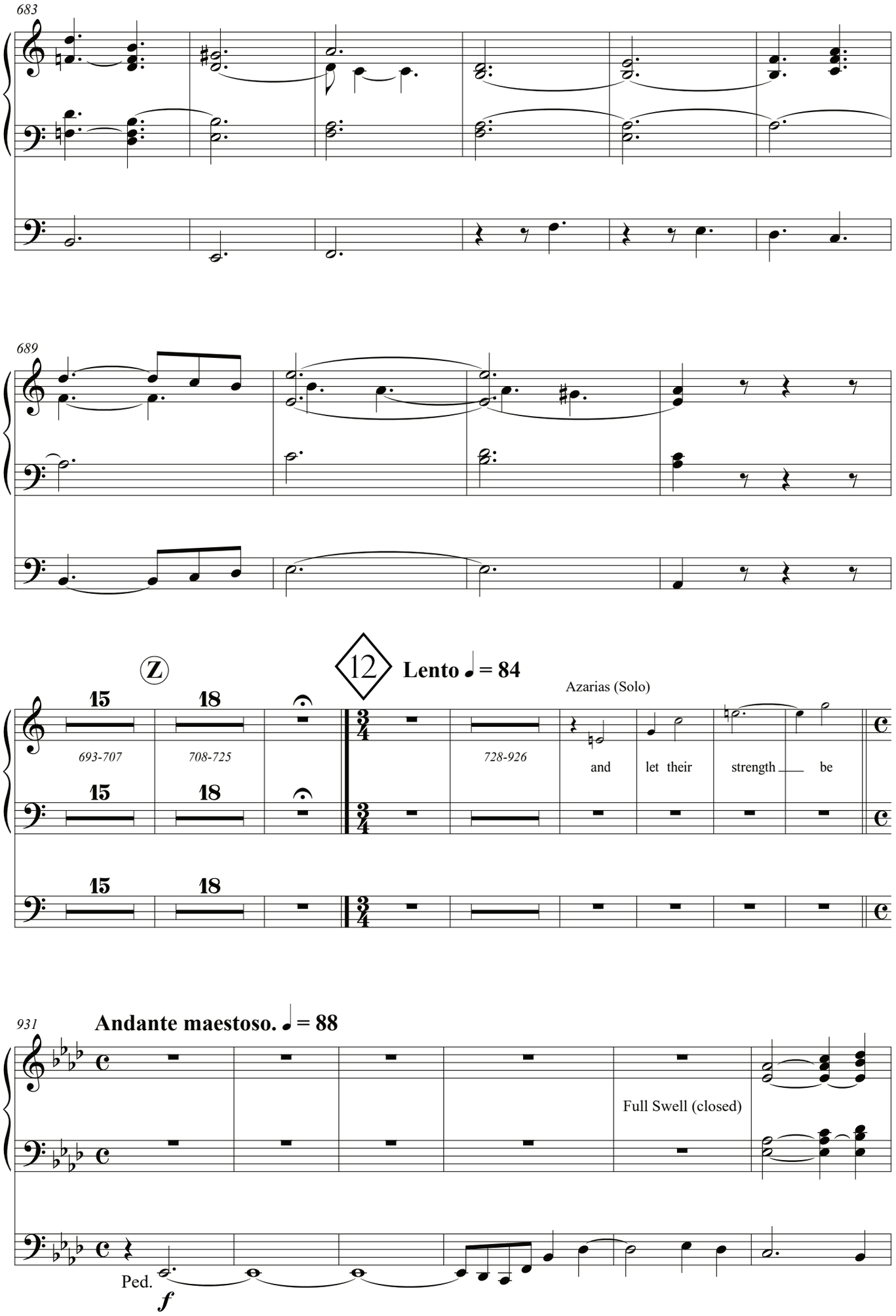
511-523

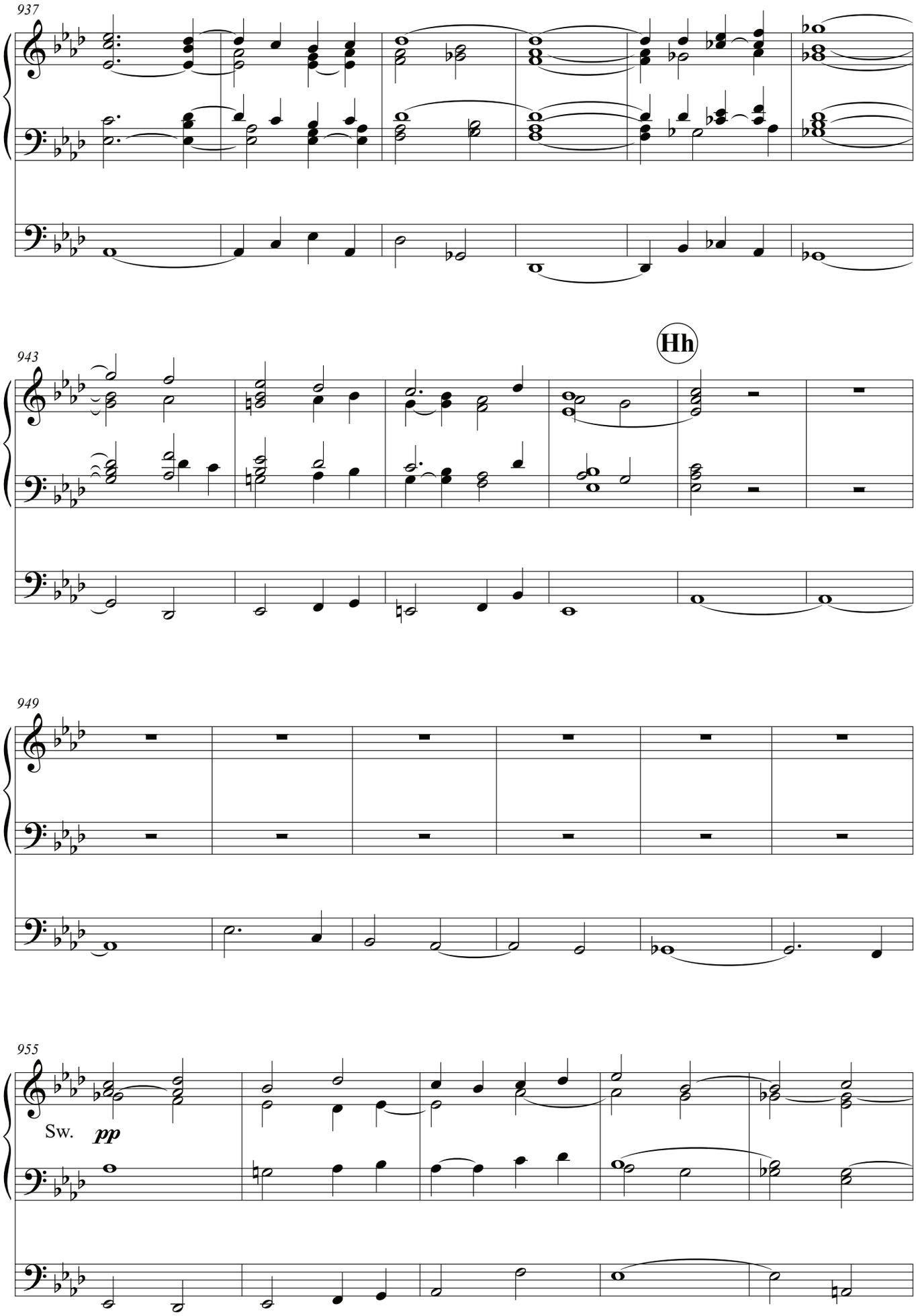
13

13

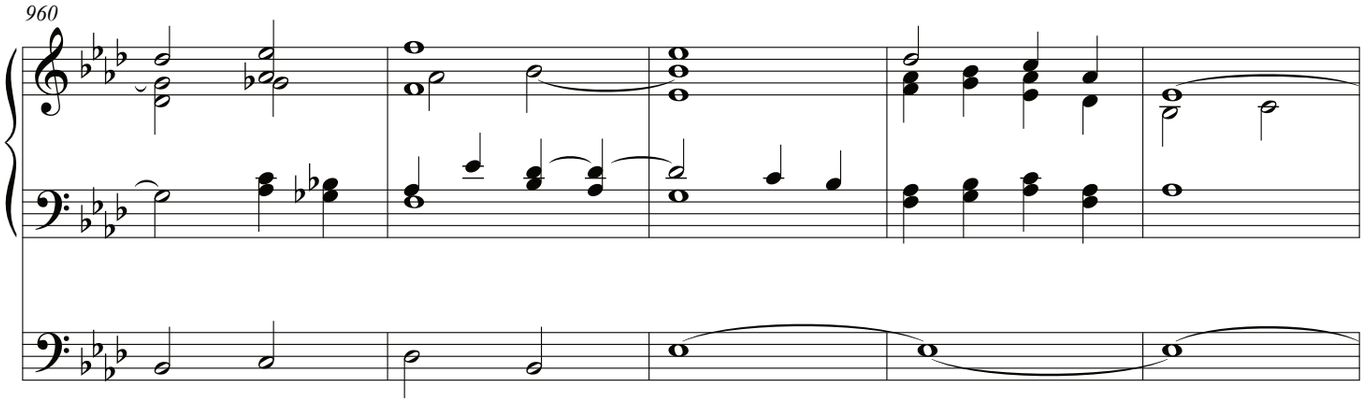

10
Allegro assai vivace. ♩ = 112
Maestoso. ♩ = 96
Adagio. ♩ = 72
524
S
T
21
17
19
9
6
525-545
546-562
563-581
582-590
591-596
597 The King (Bass Solo)
and who is that God
that shall de - li - ver you
out of
my
Allegretto moderato. ♩ = 92
601
Closed Sw - Soft 8 ft.
(Voix Celeste)
pp
605


U
611
616
11
Allegro assai e con fuoco. ♩. = 84
Animato
620
18
621-638
18
14
639-652
14
W
21
653-673
21
Timpani
Animato
18
14
21
X
677
f
Ped.


683
689
Z
12
Lento ♩ = 84
15
18
693-707
708-725
728-926
Azarias (Solo)
and
let their
strength
be
931
Andante maestoso. ♩ = 88
Full Swell (closed)
Ped.
f


937
943
Hh
949
955
Sw.
pp

960



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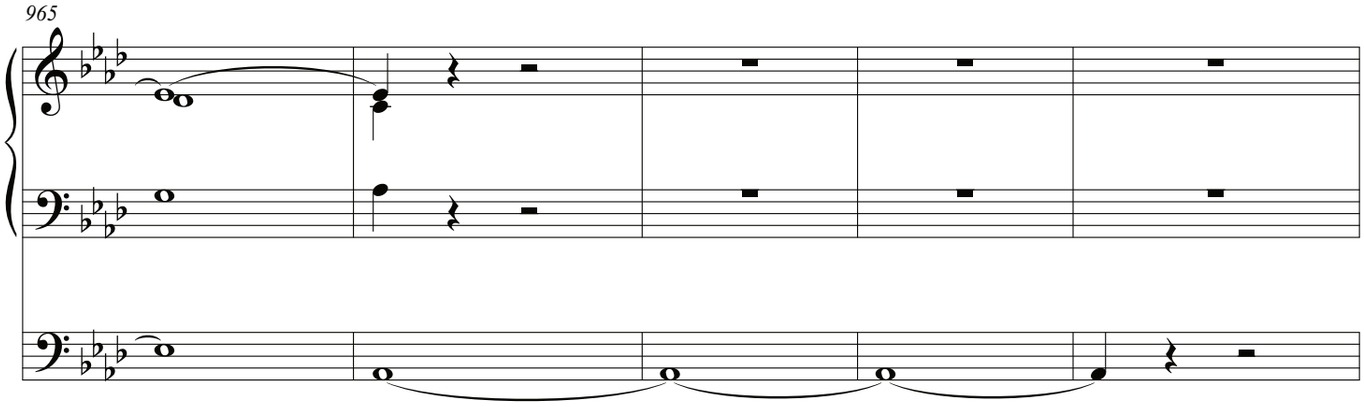
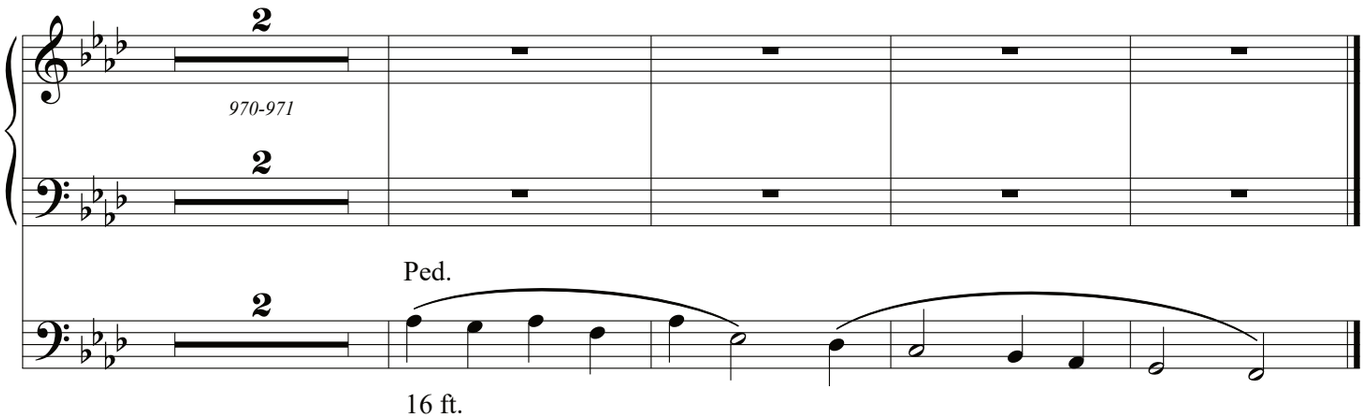


16 ft. & 32 ft.



16 ft.

13 **Adagio religioso.** ♩ = 72

pp

983

990

Jj

997

Un poco più mosso.

13 8

1002-1014 *1015-1022*

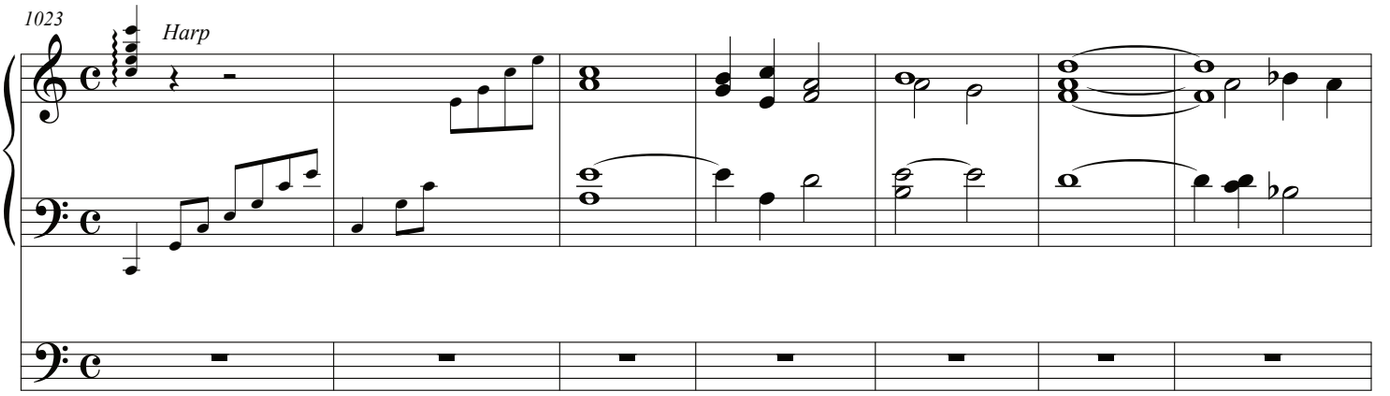
13 8

13 8

Tempo I. ♩ = 72

1023

Harp



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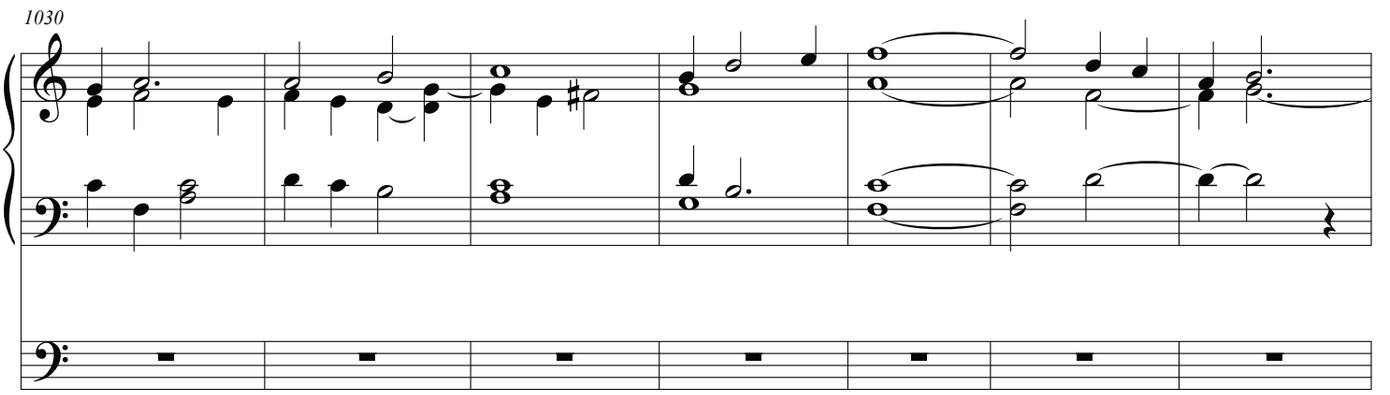
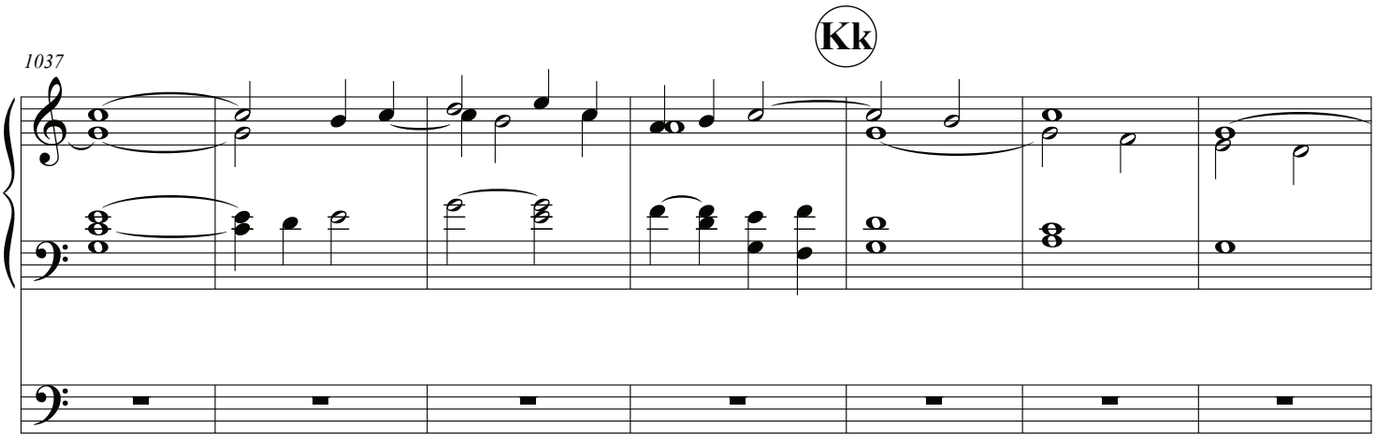


1037

Kk

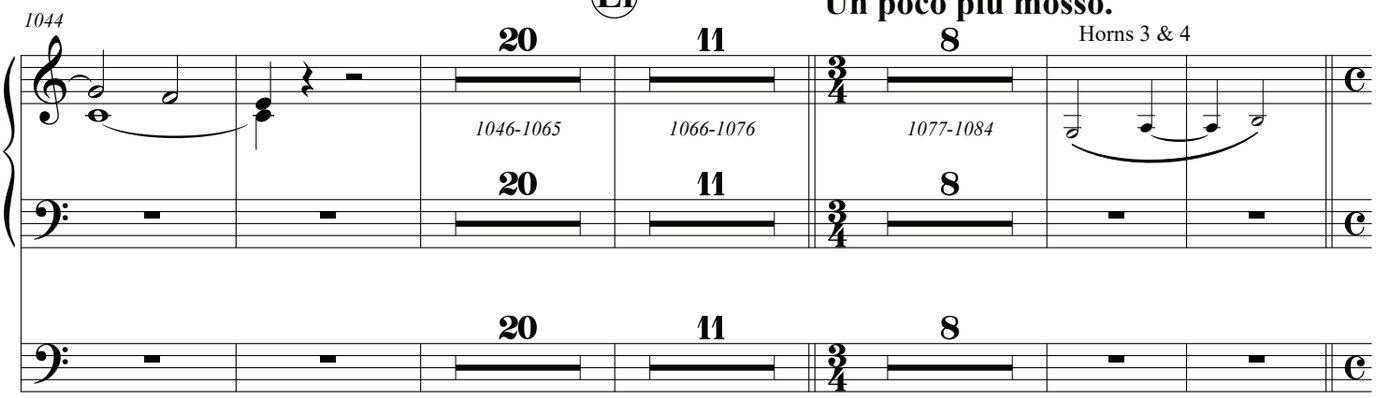


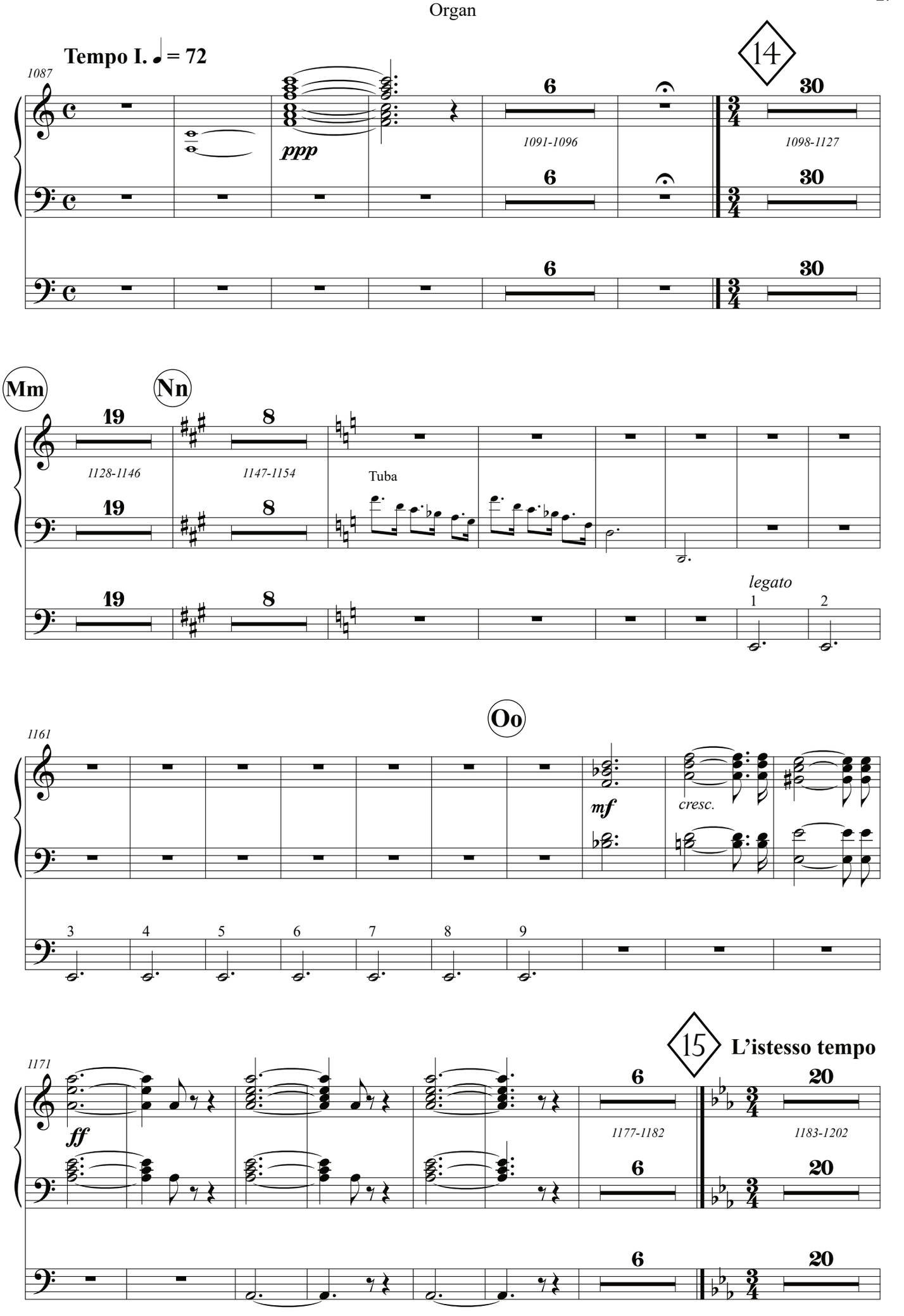
Ll

Un poco più mosso.

1044

Horns 3 & 4




Tempo I. ♩= 72
1087
ppp
6
1091-1096
14
30
1098-1127
Mm
Nn
19
8
1128-1146
1147-1154
Tuba
legato
1
2
Oo
1161
mf
cresc.
3
4
5
6
7
8
9
15
L'istesso tempo
1171
ff
1177-1182
20
1183-1202

Organ

16 **Allegro vivace.** ♩ = 116

Pp Qq Rr

Bass Solo (The King)

26 30 11 13 2

1203-1228 *1229-1258* *1259-1269* *1270-1282* *1283-1284*

and they have no

Più lento.

1287

hurt : and the form of the

16 ft. & 32 ft.

p

Allegretto moderato. ♩ = 96

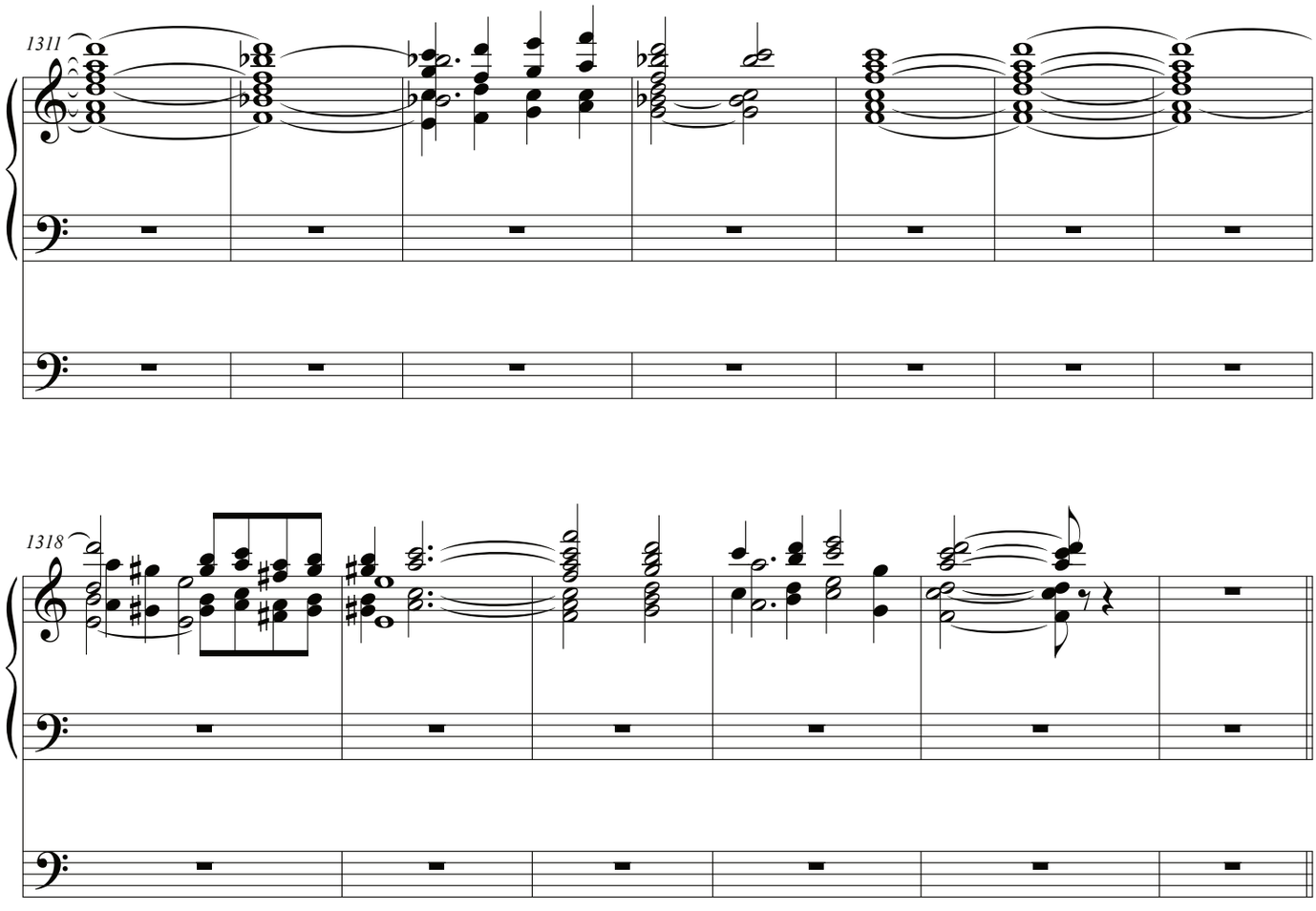
1296

Voix Celeste

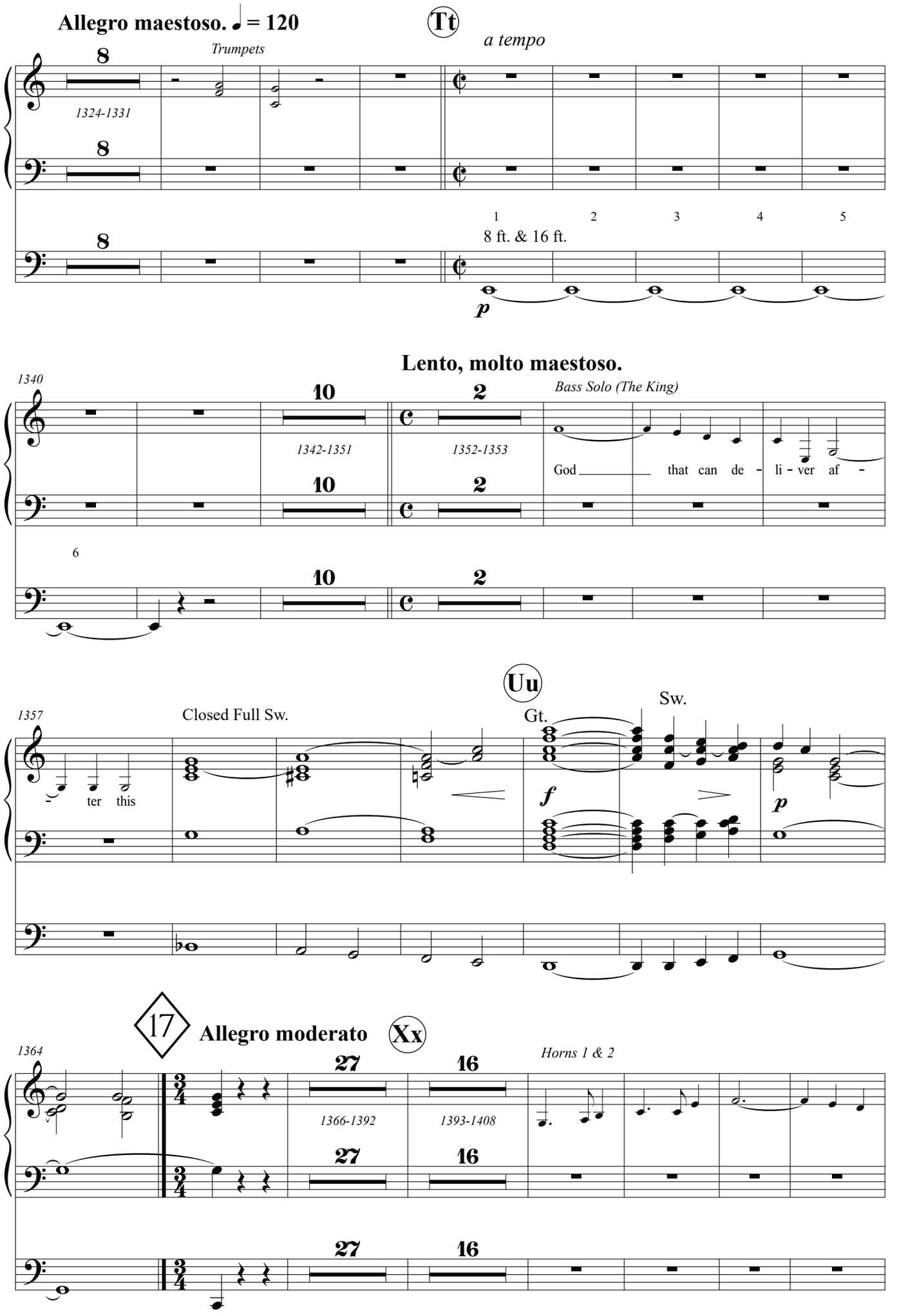
pp

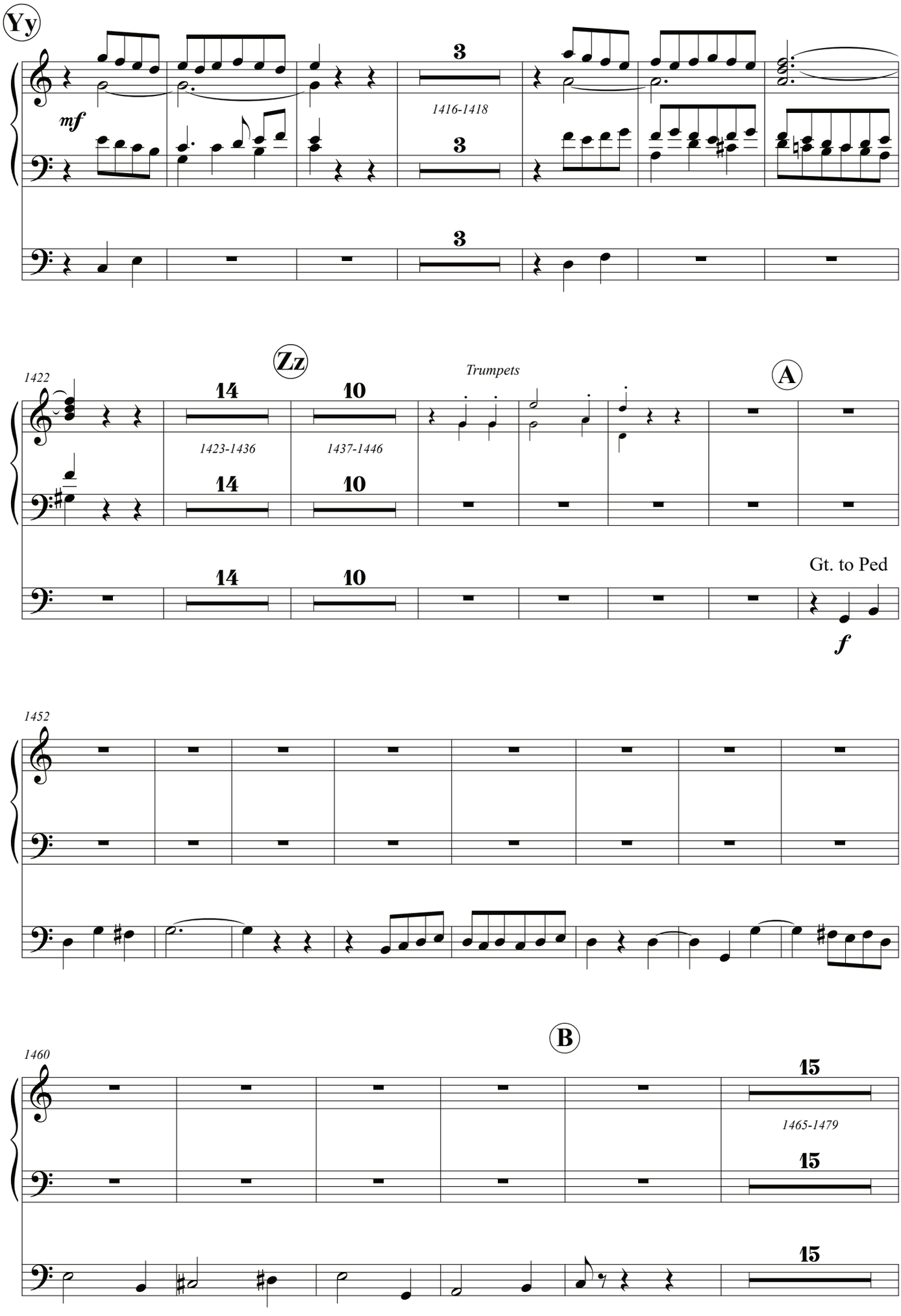
Ss

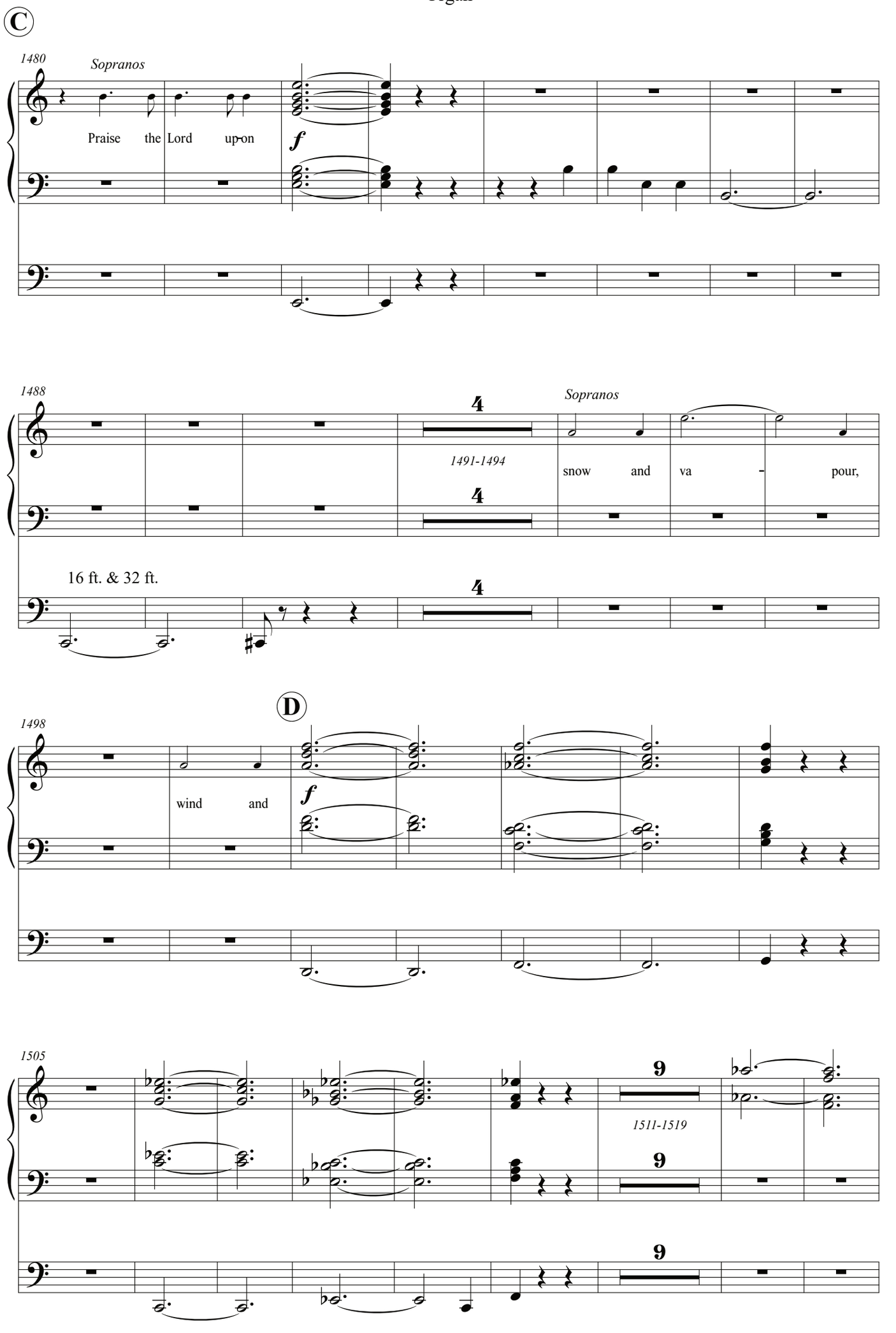
1304

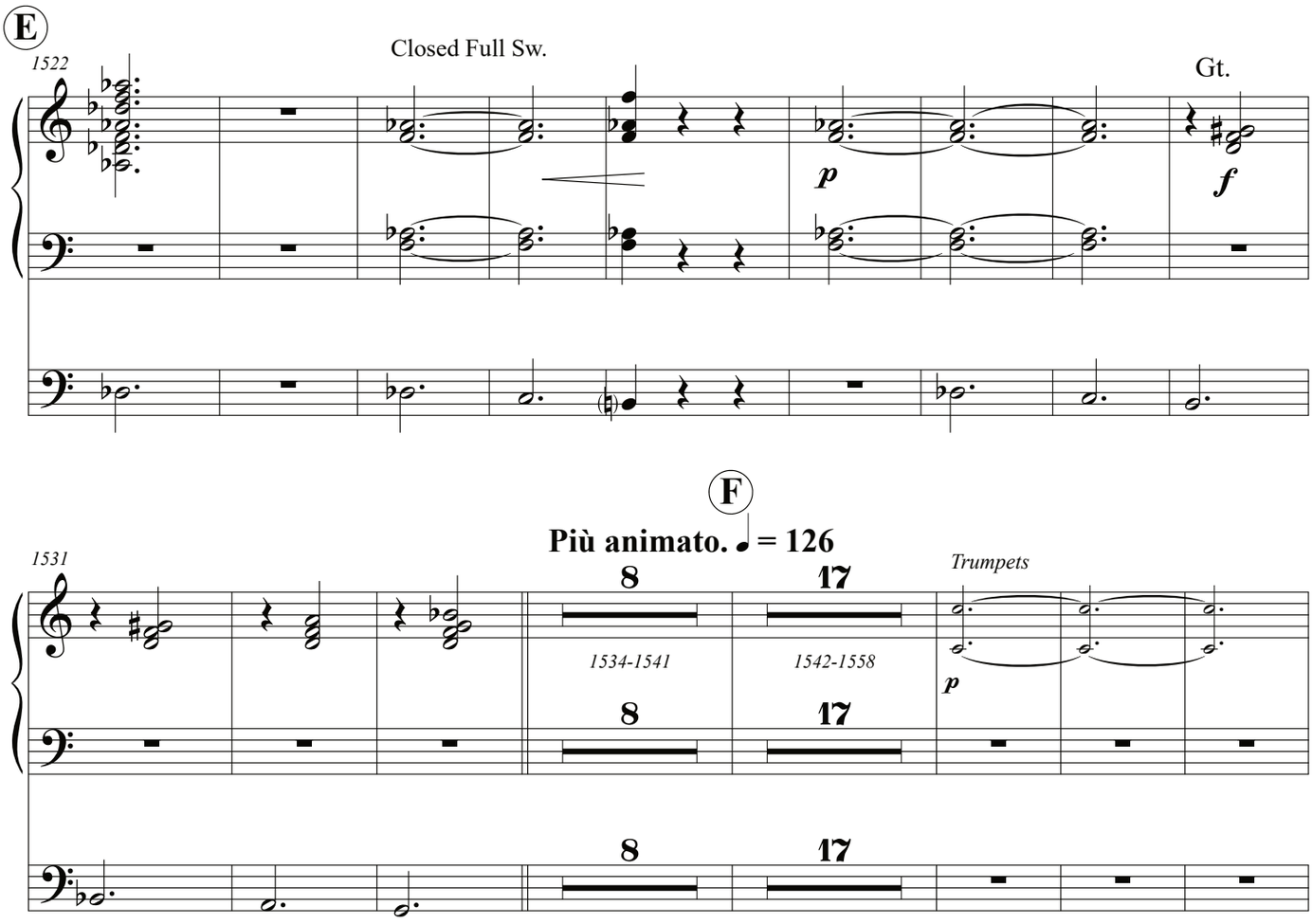


V.S.

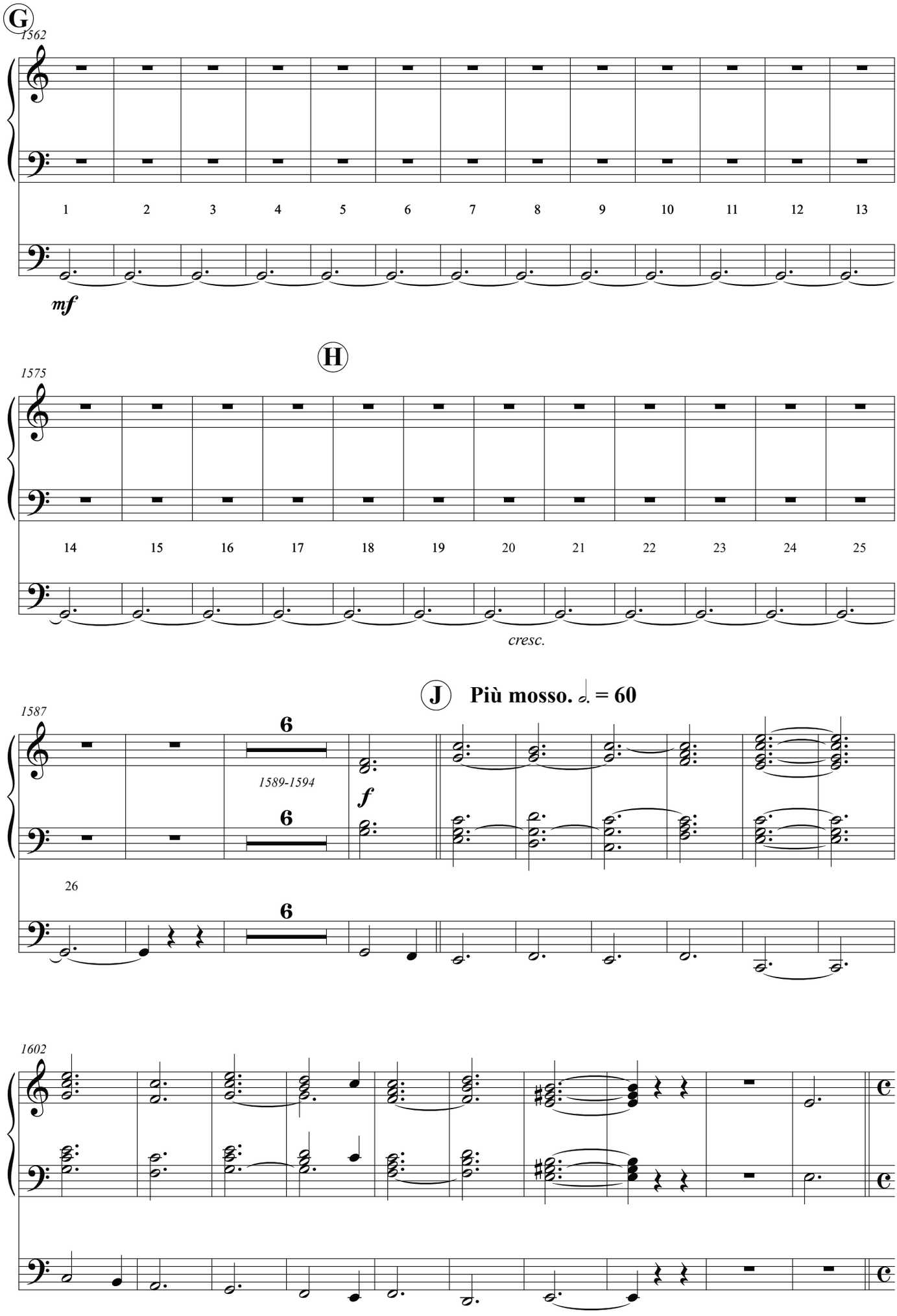

Allegro maestoso. ♩ = 120
Tt
a tempo
Trumpets
1324-1331
8 ft. & 16 ft.
p
Lento, molto maestoso.
1340
1342-1351
1352-1353
Bass Solo (The King)
God that can de - li - ver af -
ter this
Uu
Closed Full Sw.
Gt.
Sw.
f
p
17
Allegro moderato
Xx
1364
1366-1392
1393-1408
Horns 1 & 2

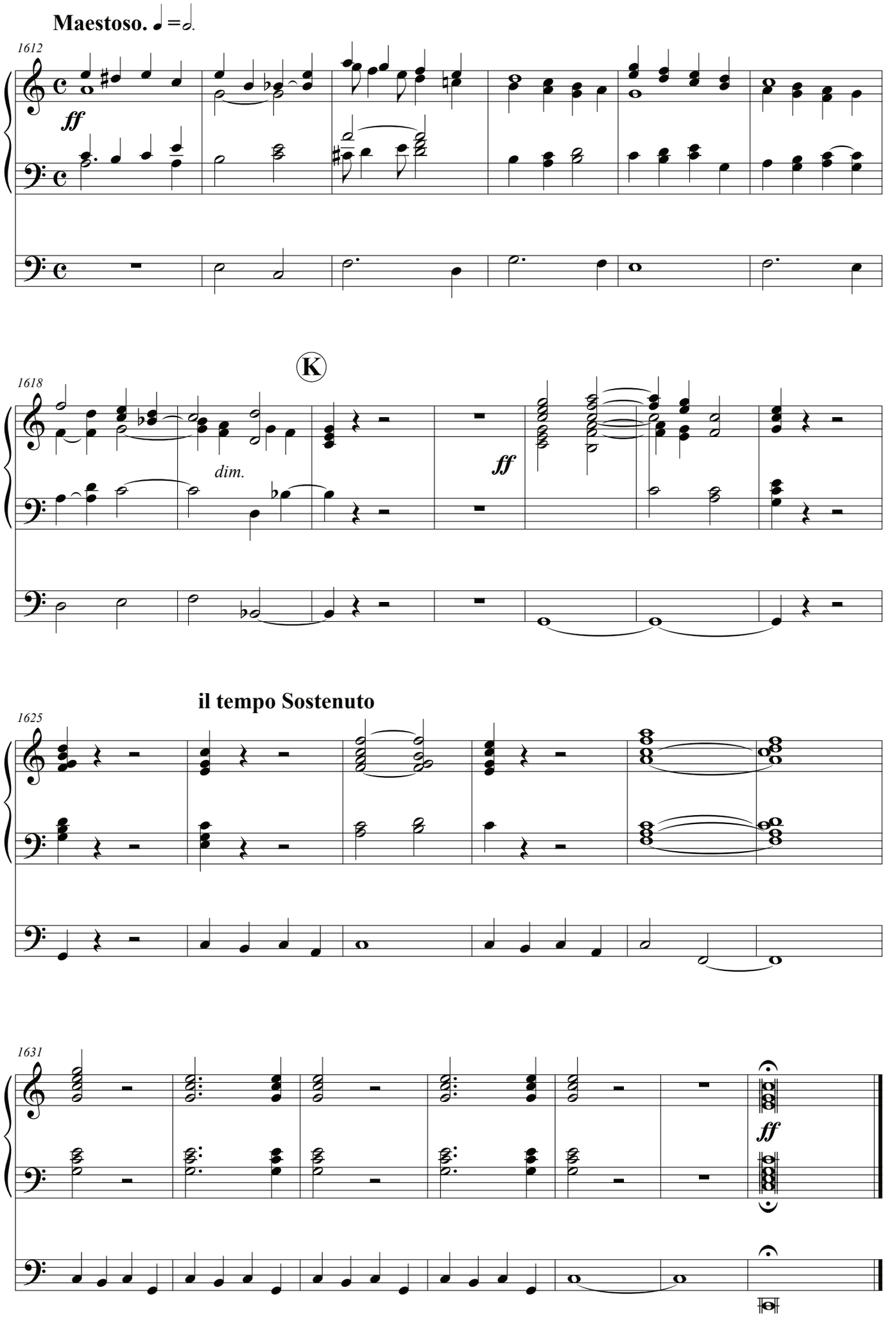

Yy
mf
3
1416-1418
3
3
1422
Zz
14
10
1423-1436
1437-1446
14
10
Trumpets
A
14
10
Gt. to Ped
f
1452
B
1460
15
1465-1479
15
15


C
1480
Sopranos
Praise the Lord up-on
f
1488
4
1491-1494
4
Sopranos
snow and va - pour,
16 ft. & 32 ft.
4
D
1498
wind and
f
1505
9
1511-1519
9
9


E
1522
Closed Full Sw.
Gt.
p
f

F
Più animato. ♩ = 126
1531
8
17
1534-1541
1542-1558
Trumpets
p


G
1562
1 2 3 4 5 6 7 8 9 10 11 12 13
mf
H
1575
14 15 16 17 18 19 20 21 22 23 24 25
cresc.
J Più mosso. 𝅗𝅥. = 60
1587
6
1589-1594
f
6
26
6
1602


Maestoso. ♩ = 𝅗𝅥.
1612
ff
1618
K
dim.
ff
il tempo Sostenuto
1625
1631
ff

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