

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



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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  
*Graphic Software:* Affinity Photo    *Document Software:* Affinity Publisher 1.10.5.1342  
*Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

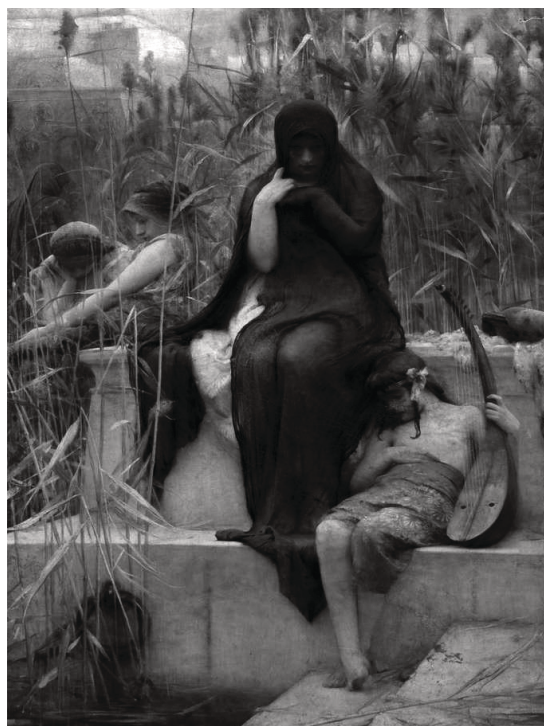
# ARGUMENT

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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## Organ

## PART I

## BY THE WATERS OF BABYLON

**Adagio.** ♩ = 69

**Un poco più mosso.** ♩ = 84  
*Horn Solo*

Organ

1-639 640-645 646-647

6 2

6 2

6 2

1-639 640-645 646-647

Org.

652

657-658

652

657-658

2

2

2

6

**Andante molto maestoso.** ♩ = 80

Org.

660

660

1 2 3 4 5 6

*mf*

Organ

666

Org.

7 8 9 10 11 12

666

672

Org.

13 14 15 16 17 18

672

678

Org.

**Ff**

1 2

680-681

**f**

678

1 2

680-681

Org.

17

685-701

**f**

17

17

685-701

Organ

Gg

707

Org. **4** **ff** 711-714

*f* 711-714

716

Org. **14** 718-731

718-731

716 718-731

735

Org. **10** *rall.* 740-749

*ff* 740-749

735 740-749

Hh Jj Kk

Org. **16** **28** **3** *Trumpets* **6** *mp* 750-765 766-793 794-796 799-804

750-765 766-793 794-796 799-804

Organ

805

Org.

805

811

Org.

813-814

811

813-814

818

Org.

818

824

Org.

LI

828-833

6

mf

824

6

828-833



Organ

835

Org.

*f*

835

841

Org.

**Mm**

15 8

845-859 860-867

15 8

841

15 8

845-859 860-867

868

Org.

*p* *f*

868

874

Org.

*dim.* *p*

**Nn** **Oo**

23 8

878-900 901-908

23 8

874

23 8

878-900 901-908

Organ

909 *Trumpets*

Org. *f*

909

915

Org.

915

1 2

921

Org. *Pp*

Sw.

3 4 5 6

927

Org. *cresc.*

927

Organ

933

Org.

Gt. *f*

933

939

Org.

939

Un poco più lento.

Org.

10 2 3

945-954 955-956 960-962

*f*

10 2 3

10 2 3

945-954 955-956 960-962

Qq

963

Org.

3

968-970

3

3

968-970

Organ

Org. 971

974-976

Org. 979

979

Org. 985

a tempo (Allegro)

985

Org. 991

991

Organ

997

Org.

997

**Rr**

1003

Org.

1003

1009

Org.

*mf*

1009

1015

Org.

*f*

*sostenuto.*

1015

Organ

Lento maestoso.

Org. *ff*

Musical score for measures 1021-1026. The score is for organ and consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). Measure 1021 starts with a whole rest in both staves. From measure 1022, the right hand plays a series of chords and moving lines, while the left hand plays a steady bass line. A dynamic marking of *ff* (fortissimo) is placed at the beginning of measure 1022. The piece concludes in measure 1026 with a final chord in the right hand and a whole note in the left hand.

Org.

Musical score for measures 1027-1031. The score is for organ and consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats and the time signature is common time. Measure 1027 begins with a new melodic line in the right hand and a corresponding bass line in the left hand. The texture is primarily chordal with some moving lines. The piece ends in measure 1031 with a final chord in the right hand and a whole note in the left hand.

Org. *rall.*

Musical score for measures 1032-1033. The score is for organ and consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats and the time signature is common time. Measure 1032 features a long, sustained chord in the right hand, indicated by a large oval. The left hand plays a simple bass line. A dynamic marking of *rall.* (rallentando) is placed above the right hand staff. Measure 1033 concludes with a final chord in the right hand and a whole note in the left hand.

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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Organ

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

rit.

Manual

Trombone 3

Ped.

8

Moderato assai maestoso. ♩ = 86

313

9 2 17

319-327 328-329 331-347

9 2 17

9 2 17

*f*

Allegro molto. ♩ = 132

9

Andante ♩ = 69

(M) 14 7 13 22 36

(N) (O)

348-361 362-368 369-381 383-404 405-440

(M) 14 7 13 22 36

(M) 14 7 13 22 36

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Organ

Un poco più mosso. ♩ = 88

Tempo I. Adagio

① P 14 16 18 5

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

② P 14 16 18 5

494 Horn 1 & 2

③ R 499

*ff*

506 13 13 13

511-523

10 **Allegro assai vivace.** ♩ = 112      **Maestoso.** ♩ = 96      **Adagio.** ♩ = 72

524

21 (S) 17 19 (T) 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

611

U

Musical score for measures 611-615. The treble staff contains complex chordal textures with many ledger lines above the staff. The bass staff contains whole notes. A circled 'U' is positioned above the first measure.

616

Musical score for measures 616-620. The treble staff features a melodic line with some ledger lines. The bass staff contains whole notes. A circled 'W' is positioned above the first measure.

620

Animato

18 14 21

621-638 639-652 653-673

18 14 21

Timpani

Animato

18 14 21

11 Allegro assai e con fuoco. ♩ = 84

W

Musical score for measures 620-673. It includes tempo markings 'Animato' and 'Allegro assai e con fuoco. ♩ = 84'. Rehearsal marks 18, 14, and 21 are present in both treble and bass staves. A timpani part is shown in the right-hand bass staff. A diamond-shaped rehearsal mark '11' and a circled 'W' are also present.

677

X

f

Ped.

Musical score for measures 677-681. The treble staff begins with a forte 'f' dynamic. The bass staff includes a pedal part labeled 'Ped.' with notes on a lower register. A circled 'X' is positioned above the first measure.

683

689

15 18 **Z** 12 Lento ♩ = 84 Azarias (Solo)

693-707 708-725 728-926 and let their strength be

931 Andante maestoso. ♩ = 88

Full Swell (closed)

Ped. *f*

937

Musical score for measures 937-942. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes chords, arpeggios, and melodic lines with slurs and ties.

943

Musical score for measures 943-948. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes chords, arpeggios, and melodic lines with slurs and ties. A circled 'Hh' is placed above the right-hand staff in measure 946.

949

Musical score for measures 949-954. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes rests in the upper staves and a melodic line in the lower staff.

955

Musical score for measures 955-960. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes chords, arpeggios, and melodic lines with slurs and ties. The instruction 'Sw. pp' is written in the first measure of the grand staff.

960

965

16 ft. & 32 ft.

970-971

Ped.

16 ft.



Organ

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*

1030

1037 **(Kk)**

1044 **(Ll)** **Un poco più mosso.** Horns 3 & 4

	<b>20</b>	<b>11</b>	<b>8</b>	
	1046-1065	1066-1076	1077-1084	
	<b>20</b>	<b>11</b>	<b>8</b>	
	<b>20</b>	<b>11</b>	<b>8</b>	

Organ

Tempo I. ♩ = 72

14

1087

ppp

6 30

1091-1096 1098-1127

6 30

6 30

Mm

Nn

1128-1146 1147-1154

Tuba

legato 1 2

19 8

19 8

19 8

Oo

1161

mf cresc.

mf

3 4 5 6 7 8 9

15

L'istesso tempo

1171

ff

6 20

1177-1182 1183-1202

6 20

6 20

Organ

16

Allegro vivace. ♩ = 116

Pp

Qq

Rr

Bass Solo (The King)

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

1311

Musical score for organ, measures 1311-1317. The top staff (treble clef) contains complex chordal textures with many notes, some beamed together. The middle and bottom staves (bass clef) contain rests.

1318

Musical score for organ, measures 1318-1324. The top staff (treble clef) contains complex chordal textures with many notes, some beamed together. The middle and bottom staves (bass clef) contain rests.

V.S.

Organ

**Allegro maestoso.** ♩ = 120

**(Tt)**

*a tempo*

8 *Trumpets*

1324-1331

8

8

1 2 3 4 5

8 ft. & 16 ft.

*p*

**Lento, molto maestoso.**

1340

10 2

1342-1351 1352-1353

*Bass Solo (The King)*

God that can de - li - ver af -

6

10 2

**(Uu)**

1357

Closed Full Sw.

Gt. Sw.

ter this

*f* *p*

17

**Allegro moderato**

**(Xx)**

1364

27 16

1366-1392 1393-1408

*Horns 1 & 2*

27 16

27 16

Yy

Musical score for Organ, measures 1416-1418. The score consists of three staves. The top staff is in treble clef, the middle in grand staff (treble and bass clefs), and the bottom in bass clef. The music includes a 3-measure rest in the top staff and a 3-measure rest in the middle staff. The dynamic marking is *mf*. The measure numbers 1416-1418 are indicated.

Zz

Musical score for Organ and Trumpets, measures 1422-1446. The score consists of three staves. The top staff is in treble clef, the middle in grand staff, and the bottom in bass clef. The music includes 14-measure rests in the top and middle staves, and 10-measure rests in the middle and bottom staves. The dynamic marking is *f*. The section is marked with a circled 'A'. The measure numbers 1422-1436 and 1437-1446 are indicated.

1452

Musical score for Organ, measures 1452-1459. The score consists of two staves: treble and bass clefs. The top staff contains rests for all measures. The bottom staff contains active musical notation for all measures.

B

Musical score for Organ, measures 1460-1479. The score consists of three staves. The top staff is in treble clef, the middle in grand staff, and the bottom in bass clef. The music includes 15-measure rests in the top and middle staves, and a 15-measure rest in the bottom staff. The dynamic marking is *f*. The section is marked with a circled 'B'. The measure numbers 1465-1479 are indicated.

C

1480 Sopranos

Praise the Lord upon

*f*

1488 Sopranos

1491-1494 snow and va pour,

16 ft. & 32 ft.

4

4

4

D

1498

wind and

*f*

1505

1511-1519

9

9

9



**E** 1522 Closed Full Sw. Gt.

**F** Più animato. ♩ = 126

8 17 Trumpets

1531

1534-1541 1542-1558

8 17

8 17

**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.  $\text{♩} = 60$

1587

26

6

1589-1594

6

*f*

1602

**Maestoso.** ♩ = 

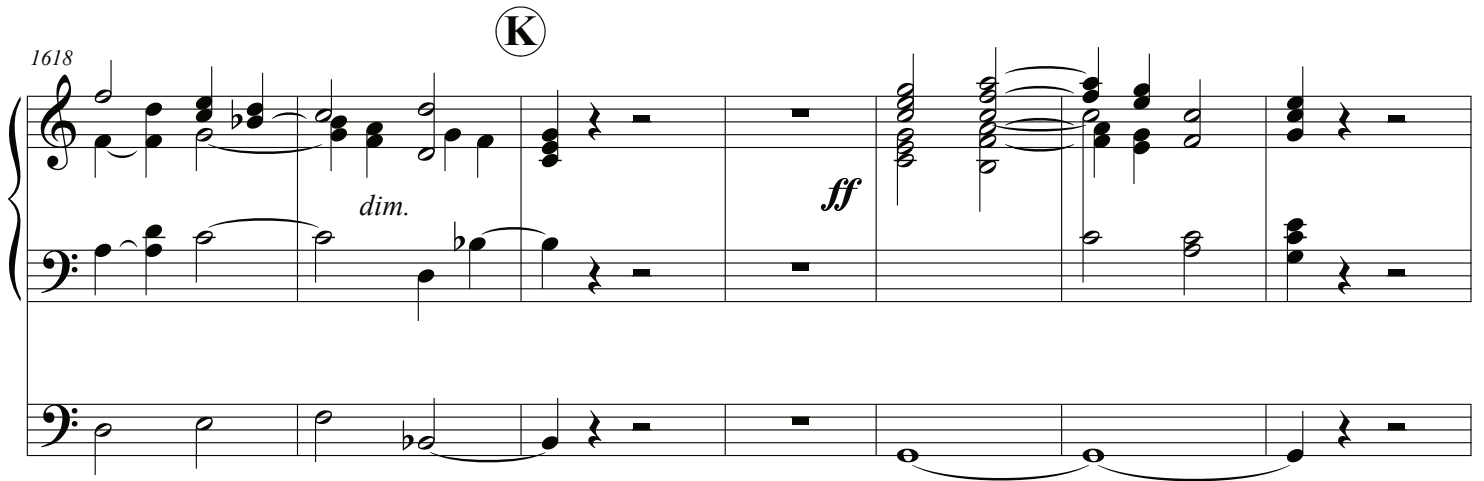
1612



ff

1618

(K)



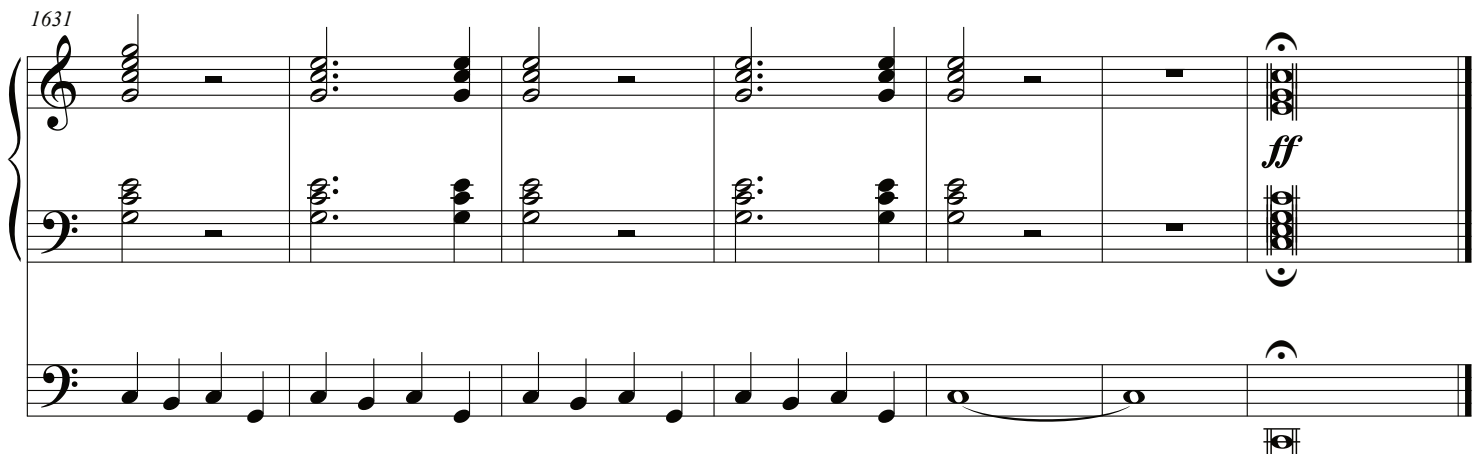
dim. ff

**il tempo Sostenuto**

1625



1631



ff



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