

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

PERCUSSION I



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

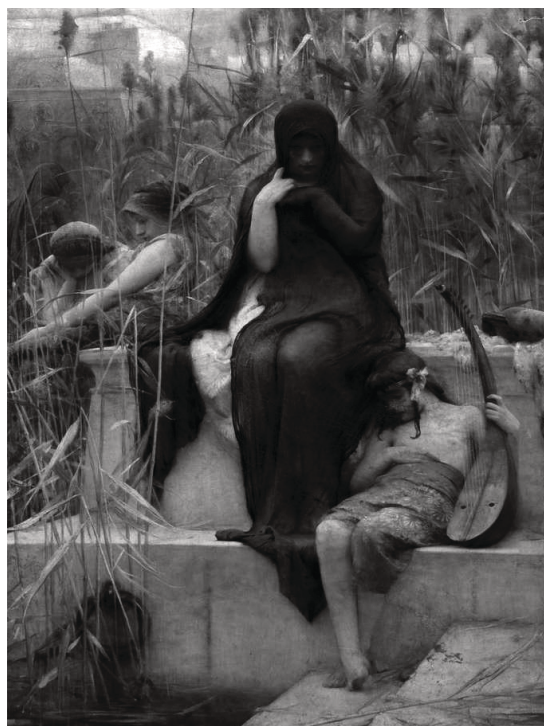
ARGUMENT

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	5
No. 3 SOPRANO SOLO & CHORUS	6
No. 4 CHORUS	7
No. 5 SOPRANO SOLO AND CHORUS	Tacet
No. 6 CHORUS	Tacet

PART II - ON THE PLAIN OF DURA

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

Percussion I

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

Piatti

12 13 8 (♩ = ♩) 6 8

1-12 13-25 26-33 35-40 41-48

Gran Cassa

(♩ = ♩) 6 9 14 16 12 8 14

49-54 55-63 64-77 78-93 94-105 106-113 114-127

2 Allegro assai vivace,
alla Marcia. ♩ = 104

I 9 13 29 Timpani 7

128-136 137-149 150-178 181-187

ppp *ppp*

189 16 Timpani

190-205

211 3 Timpani *ppp* 3

213-215 220-222

Percussion I

(N)

mp

223

12

224-235

f *sf* *sf*

7

2

241-247

249-250

sf *sf*

(O)

2

2

257-258

261-262

ff

264

5

3

7

266-270

272-274

275-281

(P)

Sopranos

Lord's song _____

284

4

291-294

f

in a strange land?

3 Andante cantabile. ♩ = 76

(Q)

295

14

10

31

299-312

313-322

323-353

Percussion I

① **22** **13** **19** **14** **20** **7**

354-375 376-388 389-407 408-421 422-441 442-448

rall. molto
Sopranos

449

the day _____ of my

4 **Allegro con fuoco.** ♩ = 132

f

457-468 **12**

① **7** *Timpani* *tr* **3**

469-475 481-483

f

484

f **3** **Y** **2**

486-488 492-493

f

Maestoso. ♩ = 116

494

3 *ff* *accel.*

496-498

503

Z *Più mosso Allegro* **2**

510-511

Percussion I

512

mf *p* *dim.* *p*

513-514 517-518

521

pp *ppp*

523-524 526-540 *attacca.*

(Aa)

Tacet al fine - End Part I & Part II

542-1034

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

INDEX

PART I - BY THE WATERS OF BABYLON		PAGE
No. 1	INTRODUCTION & CHORUS	Tacet
No. 2	MARCH & CHORUS	5
No. 3	SOPRANO SOLO & CHORUS	6
No. 4	CHORUS	7
No. 5	SOPRANO SOLO AND CHORUS	Tacet
No. 6	CHORUS	Tacet
PART II - ON THE PLAIN OF DURA		
No. 7	CHORUS OF ASSYRIANS	11
No. 8	THE HERALD AND CHORUS OF ASSYRIANS	11
No. 9	INSTRUMENTAL INTERLUDE AND CHORUS	12
No. 10	THE KING, THE THREE CHILDREN, SEMI-CHORUS OF ASSYRIANS	Tacet
No. 11	CHORUS	Tacet
No. 12	THE THREE CHILDREN	Tacet
No. 13	SOPRANO SOLO AND SEMI-CHORUS	Tacet
No. 14	INSTRUMENTAL INTERLUDE AND CHORUS	Tacet
No. 15	SOPRANO SOLO	Tacet
No. 16	THE KING, THE THREE CHILDREN, CHORUS OF ASSYRIANS AND JEWS	Tacet
No. 17	DOUBLE CHORUS	Tacet

Percussion I

PART II

ON THE PLAIN OF DURA



Allegretto ♩ = 100 **Allegro assai vivace, all marcia.** ♩ = 104

Piatti

Timpani

Gran Cassa



pp 273 **6** *pp* *ppp* **7** 283-289

pp 290 **6** 295-300

L **4** *p* **4** *p* 301-304

3 *f* **10** *f* 310-312 314-323



Moderato assai maestoso. ♩ = 86



327 **17** **12** 331-347 348-359

Percussion I

Allegro molto. ♩ = 132

360

Timpani

366

f

(N)

9

Andante ♩ = 69

(O)

Timpani

423

429

(P)

Timpani

447

Percussion I

Un poco più mosso. ♩ = 88

① Timpani

16 3

455-470 474-476

pp

Tempo I. Adagio

477 3 7 2

478-480 482-488 490-491

p fz

②

492 3 2 3

493-495 497-498 500-502

fz sf sf

503 7

504-510

sf p

515 5 1

516-520 522-522

pp ff

TACET AL FINE - PART II



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.10/03