

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 II



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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

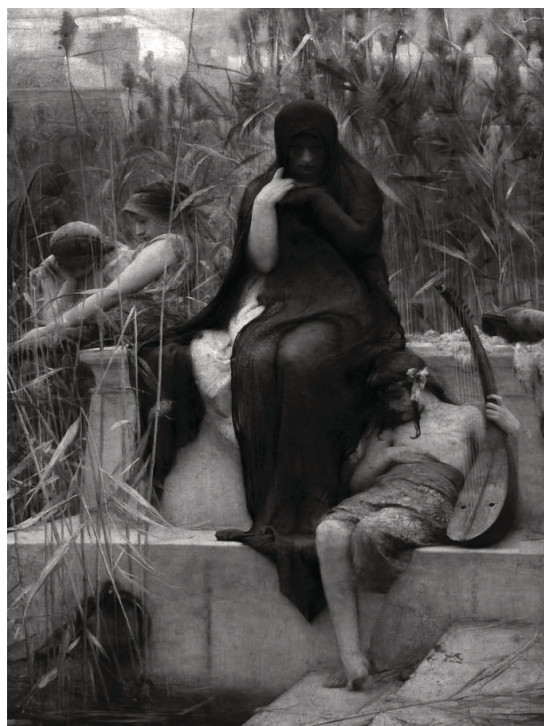
ARGUMENT

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

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Percussion II

PART I

BY THE WATERS OF BABYLON

Triangle **1** Adagio. ♩ = 69

Triangle 12 (A) 13 (B) 8 (♩ = ♩) 6 (C) 8

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

(♩ = ♩) (D) (E) (F) (G) (H)

6 9 14 16 12 8 14

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

(I) (K) **2** Allegro assai vivace, alla Marcia. ♩ = 104 (L)

9 13 29 11 16 Timpani

128-136 137-149 150-178 179-189 190-205

208 (M)

p

215 3

219-221

Percussion II

222

tr *mf*

229

cresc. *f* *tr*

232-235

238

tr *f*

242-250

253

ff *f*

256-257 260-261

262

tr *f*

267-269

271

Sopranos *f*

272-274 275-281

Lord's song _____ in a strange land?

287 *ff*

ff *fmr* *fmr* *fmr* *fmr*

294

298 **3** **Andante cantabile.** ♩ = 76 **Q** **R**

14 **10** **31** **22**

299-312 313-322 323-353 354-375

S **T** **U** **W** *rall. molto*

13 **19** **14** **20** **7** *Sopranos*

376-388 389-407 408-421 422-441 442-448 the day _____ of my

4 **Allegro con fuoco.** ♩ = 132 **X**

452 **12** **7**

fmr *mf*

457-468 469-475

Percussion II

476 *Timpani*

479-482 *f* 484-487 *f*

Y

492-493 *f* 496-497 *f*

498 **Maestoso.** ♩ = 116 *accel.*

ff

504

Z *Più mosso Allegro*

513-515

516

p *dim.* *p*

519

pp *ppp*

Aa

3 **16**

522-524 525-540

Tacet al fine - End Part I

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

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Percussion II

PART II

ON THE PLAIN OF DURA

Triangle 7 **Allegretto** ♩ = 100 **Allegro con brio.** ♩ = 120

Side Drum 2-241

Timpani *ff*

246 *ff*

cresc. *f*

Cymbal

252-288

6 L *p*

295-300 *p*

305

309-311 **3**

Percussion II

312 *rit.* **f**

trm
p \curvearrowright **f**

319 *rall.*

f *tr*

325 **Moderato assai maestoso. ♩ = 86**

tr **f**

8 **Allegro molto. ♩ = 132** **(N)**
Cymbal

331-361 362-364 **f**

372-374 **f** *trm* *rall.*

380 **9 Andante ♩ = 69** **10 Allegro assai vivace. ♩ = 112**

383-523 525-638

639 **11 Allegro assai e con fuoco. ♩ = 84** **12 Lento ♩ = 84** **Tacet al fine**

640-726 728-975



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