

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

PICCOLO



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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

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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

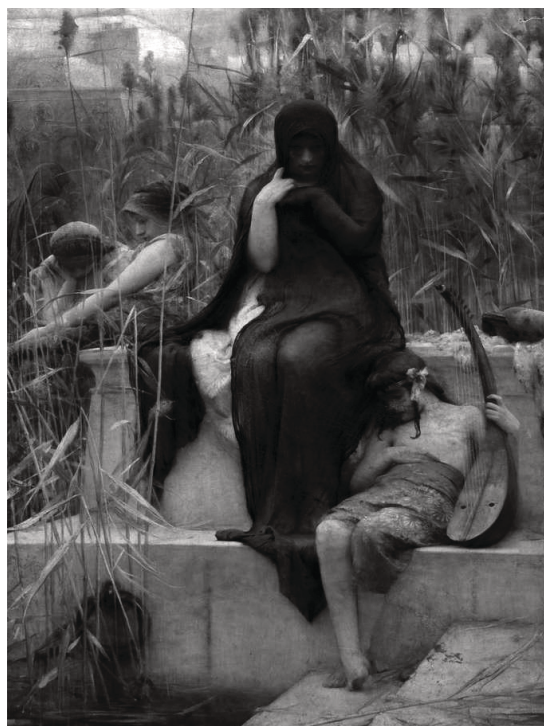
# ARGUMENT

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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Piccolo

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69 (A) (B) (C)

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

(♩ = ♩) (D) (E) (F) (G)

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

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

114-127 128-136 137-149 150-178 179-189 190-197

198 Flutes 201-202

206 pp

211 (M) 214-217 mf 219-233

234 Flutes (N) f

238 8va sf V.S.

Piccolo

242 *sf* 6 245-250 *8va*

254 *8va* 3 256-258 *8va*

261 *8va*

266 *8va*

272 *P* 11 275-285 *ff*

288

293

297 *3* Andante cantabile. ♩ = 76 *Q* *R* 14 10 31 22

299-312 3/4 313-322 323-353 354-375

Piccolo

rall. molto

Flutes

8<sup>va</sup>-----

13      (S)      19      (T)      14      (U)      20      (W)      7

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

4

Allegro con fuoco. ♩ = 132

452 (8<sup>va</sup>)<sup>-1</sup>

*f* 3 3 3 3

loco

5

*f* 3 3 3 3

(X)

468 (8<sup>va</sup>)<sup>-1</sup>

*f* 3 3 3 3

7

loco

471-477

479

*ff*

486

*ff*

(Y)

loco

*ff* 3 3 3 3

2

492-493

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Piccolo

494 *8va-* **Maestoso.** ♩ = 116 **ff**

500 *(8va-)* *accel. loco* **non legato**

506 **Ⓩ** *Più mosso Allegro*

511 **2** *mf* 513-514

517 **3**

521 **ⓐ** **2** **16** 523-524 525-540

542 **5** **Adagio molto.** ♩ = 60

18 7 18 12 18 18

543-560 561-567 568-585 586-597 598-615 616-633

**6** **6** **14** **ⓑ** **Tacet al fine No. 6**

634-639 640-645 646-659 661-1034

**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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Piccolo

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

24 (A) 28 (B) 10

1-24 25-52 53-62

Flutes

*mf*

65 (C) 6 11

68-73 77-87

*mf* *f* *f*

89 (D)

19 (E) 3 6

99-117 121-123 129-134

Trumpet 1

*p*

135 (F) 9

145-153

*mp* *mf* *mf* *sf*

154 8 3 3

155-162 164-166 171-173

*sf* *f* *f*

*8va*

(G) 174

*ff* *f*

186 (H) 20 21

193-212 213-233

Largo pesante ♩ = 76

Piccolo

**J** **Allegro con brio.** ♩ = 120

8 23 *8<sup>va</sup>* Flute 1 2 *f*

234-241 242-264

**Allegro assai vivace, all marcia.** ♩ = 104 **K**

269 *ff* 11 12 *p*

271-281 282-293

296

**L**

300 *f* 3 8 *8<sup>va</sup>* Flute 1

302-304 305-312

315 *f* 2 320-321

322 *ff* *rall.* *tr*

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

327 *sf* 8 17 14

331-347 348-361

**Allegro molto.** ♩ = 132

2 Flute 1

362-363

(N)

369

*f* *ff*

375

*tr* *rall.*

381

9 Andante ♩ = 69

10 Allegro assai vivace. ♩ = 112

383-523 525-638

639

11 Allegro assai e con fuoco. ♩ = 84

12 Lento ♩ = 84

640-726 728-975

Piccolo

13

Jj

Kk

Ll

21 18 8 18 25 11

976-996 997-1014 1015-1022 1023-1040 1041-1065 1066-1076

14

Mm

Nn

10 11 30 19 8

1077-1086 1087-1097 1098-1127 1128-1146 1147-1154

Tuba

1155

1160

1162

1164

Oo

1166

1168

Piccolo

1171

*ff*

This block contains the first system of musical notation for the piccolo part, covering measures 1171 to 1173. The notation is written on a bass clef staff. Each measure contains a series of sixteenth notes, with the first five notes of each measure beamed together. The notes are: G4, A4, B4, C5, D5, E5. The first measure is marked with a forte (ff) dynamic. The second and third measures end with a quarter rest followed by a quarter note G4.

1174

This block contains the second system of musical notation for the piccolo part, covering measures 1174 to 1176. The notation is identical to the first system, with sixteenth notes G4, A4, B4, C5, D5, E5 beamed together in each measure. The first measure is marked with a forte (ff) dynamic. The second and third measures end with a quarter rest followed by a quarter note G4.

Piccolo Tacet

This block shows an empty musical staff with a bass clef, indicating a period of silence (tacet) for the piccolo instrument.

1177-1637

Tacet al Fine



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