

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

TIMPANI



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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.

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SOURCE INFORMATION

Full Score Manuscript

Vocal Score (Printed)

Royal College of Music Library, MS 4162

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

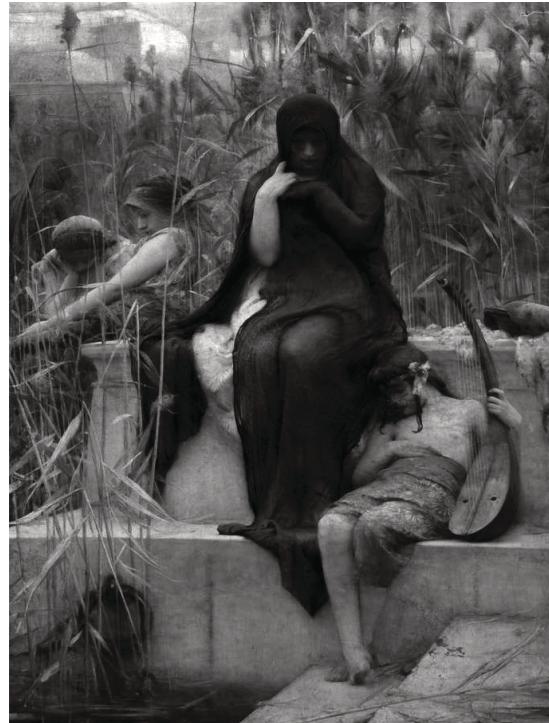
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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Timpani

PART I

BY THE WATERS OF BABYLON

Musical score for orchestra, page 1, Adagio tempo, $\text{♩} = 69$. The score consists of two staves. The top staff shows a bassoon line with dynamics ***pp***, measure numbers 1-6, and measure labels 2-7, pp, and 10-11. The bottom staff shows a cello line with a dynamic ***pp***.

12

(A)

pp

14-20

pp

Musical score for page 23, measures 26-33. The score consists of two staves. The top staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features a series of eighth notes and rests. Measure 26 ends with a double bar line and a repeat sign. Measure 27 begins with a bass clef, a common time signature, and a key signature of one sharp. Measures 28-33 are grouped by a brace under the bass clef. Measure 33 concludes with a bass clef, a common time signature, and a key signature of one sharp. Measure 34 begins with a bass clef, a common time signature, and a key signature of one sharp. Measure 35 concludes with a bass clef, a common time signature, and a key signature of one sharp.

(♩ = ♪) (C) 6 2 ♩~~~~~ 4

35-40 41-42 45-48

pp

Musical score for bassoon at measure 49. The score shows a bassoon part with the following markings:

- Measure 49: Bass clef, common time, key signature of C major.
- Dynamic: ***p***.
- Performance instruction: ***pp*** (pianissimo) under the first note.
- Performance instruction: ***p*** under the third note.
- Performance instruction: ***p*** with a wavy line over the notes under the fourth note.
- Performance instruction: **< >** under the fifth note.

Più mosso ed agitato. ♩ = 96

Violin II

106-107 *mf* << >> 109-110 << >> 112-113

Timpani

(H) (I) *poco a poco rall.*

14 **3** *Violoncello*

114-127 128-130

134 *tr* **12**

Tempo I. ♩ = 69

pp **138-149**

(K) *Sopranos*

16

150-165 when we re - mem - bered thee, 0 Si -

2 **Allegro assai vivace,
alla Marcia. ♩ = 104**

170 **8** **7**

on! **171-178** **PPP** **181-187**

L

188

Horns 1 & 2

190-202

PPP

205

pp

M

210

3

213-215 **p**

Timpani

217

217

cresc.

222

222

mf

227

227

cresc.

232-233

2

(N)

f

238

sf

6

242-247

Timpani

268

3 3 -

5 11

270-274 275-285

11 ♩ 13 14 15 16 17 18

287-297 299-312 313-322 323-353

Measures 354-375, 376-388, 389-407, 408-421, 422-441

Timpani

(W)

rall. molto
Horns 1 & 2

7

442-448

Timpani part:

7

Horns 1 & 2 part:

rall. molto

Horns 1 & 2

442-448

453

4

Allegro con fuoco. $\text{♩} = 132$

f

457-460

453

4

Allegro con fuoco. $\text{♩} = 132$

f

457-460

Timpani

461

f

466

(X)

2

2

467-468

469-470

473

478

483

488

(Y)

493

Timpani

498

Maestoso. ♩ = 116

ff

accel.

503

ff

508

(Z) *Più mosso Allegro*

13

512-524

(Aa) **16**

attacca.

525-540

(5) **Adagio molto. ♩ = 60**

19 (Bb) **7**

542-560 561-567

18

568-585

(Cc) *Harp*

6

586-591

ff

V.S.

Timpani

Adagio (come al primo). ♩ = 69

Musical score for bassoon part, page 10, measures 603-604. The score shows two measures of music. Measure 603 starts with a bass note followed by a dynamic instruction **f**. Measure 604 begins with a bass note followed by a dynamic instruction **f**.

Musical score for bassoon part 2, page 10, measures 608-618. The score consists of a single staff in bass clef. Measure 608-614 starts with a long note followed by a short note, then a rest, a grace note, and a note. Measure 615 begins with a circled 'Dd' above the staff. Measure 616 starts with a long note followed by a short note, then a rest, a grace note, and a note. Measure 617-618 starts with a long note followed by a short note, then a rest, a grace note, and a note. The dynamic is ***pp***.

620

Ee

13 **6** **6** **13**

621-633 634-639 640-645 646-658

Un poco più mosso. ♩ = 84

659

6 Andante molto maestoso. ♩ = 80

Horns 1 & 2

Bassoon

Trombones

660-665

A musical score page showing the bassoon part. The page number '166' is at the top left. Measure 668 begins with a dynamic 'p'. The bassoon plays an eighth-note followed by two eighth-note rests, then another eighth-note followed by two eighth-note rests, and so on. The bassoon part consists of six measures of this pattern.

Timpani

Musical score for bassoon part, page 679-683. The score consists of two staves. The first staff starts with a dynamic **f**. The second staff begins with a measure containing a whole note followed by a half note. Measures 681-683 consist of a whole note followed by a half note. Measures 685-687 consist of a whole note followed by a half note.

Musical score for bassoon part, page 10, measures 688-691. The score shows a continuous eighth-note pattern starting at dynamic *ff*. Measures 688-690 show sustained notes with a dynamic of *p*. Measure 691 begins with a dynamic of *f*.

Musical score for bassoon part 9. The score consists of five measures. Measure 1: A sustained note followed by a fermata. Measure 2: A eighth note followed by a sixteenth note. Measure 3: A eighth note followed by two sixteenth notes. Measure 4: Three eighth notes. Measure 5: Two eighth notes followed by two sixteenth notes. The dynamic is ***ff*** (fortissimo) and the tempo is ***693-701***. Measure 1 is labeled with the number **9**.

Musical score for bassoon part 2, page 10, measures 4-6. The score consists of three staves. The first staff starts with a bass clef, a key signature of G major (one sharp), and a common time signature. Measure 4 begins with a sustained note followed by a eighth note. Measure 5 starts with a eighth note, followed by a sustained note, and then a eighth note. Measure 6 starts with a eighth note, followed by a sustained note. The dynamic is ***ff***. Measure numbers 4 and 6 are indicated above the staff. Measure times 711-714 and 718-723 are indicated below the staff. A circled **Gg** is placed above the first staff.

Timpani

724

2

p 726-727 **f**

730

5

731-735 **ff**

739 *rall.*

10 **Hh** **16** **(Jj)** **10** Horns 3 & 4

740-749 750-765 766-775

777

11

mf 781-791

792

Kk **10**

mf 795-804

806

ff 813-814 **ff**

811

2 *rit.* *a tempo*

813-814 **ff**

Timpani

2

817-818

823

(Ll)

828

9

829-837

f

841

15

845-859

Mm

860

9

6

f

863-871

872-877

PAGE INTENTIONALLY LEFT BLANK

Timpani

Nn **Oo** **Pp**

23 **24** **12**

878-900 901-924 925-936

Trumpets

939

f **mf**

Un poco più lento.

944

8

946-953

7

ff

956-962

Qq

967

3

sf

6

970-972 974-979

Timpani

980

984

a tempo (Allegro)

989 1 2 3 4 5

994 6 7 8 9 10

999 11 12 13 14 15

1004 16 17 18 19 20

1009 21 22 23 24 25

Timpani

1014

1018

sostenuto.

Lento maestoso.

1022

1026

1030

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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Timpani**PART II****ON THE PLAIN OF DURA****Allegretto** $\text{♩} = 100$

Trumpet 1



2-138

146

sf **sf** **149-153** **sf** **ff**

5

**160**

168-173 **ff**

6

176

178-181 **f**

4

190

Largo pesante $\text{♩} = 76$ **Muta D in E** **H**

20 **21** **J** Horn in C 3 4

237

3

239-241

p

Allegro con brio. $\text{♩} = 120$

cresc.

249

f

252-253

2

256-268

13

C

Timpani

Allegro assai vivace, all marcia. ♩ = 104

269

Muta C in B

7

273-279

ppp

(K)

12

300

(L)

4 4

301-304 305-308

mf rit.

313

Muta B in C

8

rall.

f 314-321 f ff

327

Moderato assai maestoso. ♩ = 86

8 Muta E in D

12 Trumpets

sʃ 331-342

344

(M)

12

f 349-360 pp

Allegro molto. ♩ = 132

362

p cresc. f

Timpani

(N)

369

9

377

rall.

Andante $\text{♩} = 69$
A, D, E

(O)

Clarinets

22 13 Trombone 3

383-404 405-417

(P)

423

2 10 4

428-429 431-440 441-444

pp

445 Trombone 3

452-454

pp

(Q)

Un poco più mosso. $\text{♩} = 88$

6 8 5

455-460 463-470

pp

475

5

482-486

p

Timpani

487 *rall.* **Tempo I. Adagio**

2 490-491 **ff** $\geq p$ $\leq sf$ **2** 497-498

(R) 499

ff dim.

510 *rall.* **4** 511-514 **pp** **2** 521-522 **pp** **3**

10 Allegro assai vivace. $\text{♩} = 112$ Maestoso. $\text{♩} = 96$

524 A, C, E Cellos

525-562 **f**

6 567-572 **f** **8** 574-581 **f** **8** 583-590 **f**

(T) **Adagio. ♩ = 72**

592 **Muta C in D** **Allegretto moderato. ♩ = 92**

4 597-600 **4** 601-604 **p**

607 **3** 610-612 **pp** **3** 615-617

(U) **tr**

Timpani

618

Animato

14

Trumpet 1 & 2

2

639

11 Allegro assai e con fuoco. $\text{d} = 84$

4

642-645

mf

p

(W)

4

649-652

p

18

656-673

p

f

(X)

678

686

dim.

694

3

697-699

pp

8

700-707

pp

Z

8

710-717

718

pp

ppp

Timpani

727 **12** Lento $\text{♩} = 84$

10 6 30 17 5

728-737 738-743 744-773 774-790 791-795

Cc **Dd** **Tempo I** $\text{♩} = 84$

rall. 5 19 7 Violin I

797-801 802-820 821-827

Allegro. $\text{♩} = 136$

830 **p** cresc. **3**

836-838

841 **Ee** **3**

p **sf** **sf**

848-850

Trumpets

851-871 **21** **pp**

880 **Ff**

mf **sf** **p** <

889 **11** Azarias (Solo)

890-900 De - liv - er us al - so, ac - cord - ing to thy mar - vel-lous,

Timpani

906

mar - vel-lous ***mf*** 910-912 ***f*** ***fp*** 915-918

919 Azarias

in all their power and might, 924-926 and let their strength

930 Andante maestoso. $\text{♩} = 88$

— be ***f*** dim. ***p*** 937-939

940

sfp > ***fp*** 945-946 ***ppp***

949

ppp < >

953

957-958 ***ppp*** < >

Muta in A \natural C E \natural

961-963 ***pp*** 967-975

Timpani

13 **Jj** **Adagio religioso.** $\text{♩} = 72$

21 **18** **8** **11** **Soprano Solo**

976-996 997-1014 1015-1022 1023-1033
I, ev - en I

Kk **Muta C in D** **3** **25** **Ll** **Un poco più mosso.**

1036 **11** **10**

am **the** **ppp** **1038-1040** **1041-1065** **1066-1076** **1077-1086**

Tempo I. $\text{♩} = 72$

4 **Soprano Solo**

1087-1090 **J,** **am** **the** **Lord!** **ppp**

14 **Andante sostenuto e maestoso.** $\text{♩} = 69$

1098 **1** **2** **3** **4** **5** **6**

23 **14**

Horns 1 & 2

mfp **mfp** **mfp** **mfp** **mfp** **mfp** **f** **1105-1127** **1128-1141**

1142 **Horns 1 & 2**

cresc.

Nn

ff

1149

1156 **2** **1** **2** **3** **4** **5** **6** **7** **8**

1157-1158 **ff**

Timpani

Oo

1175

>*mf* *cresc.* *ff*

dim.

1181-1182

15 L'istesso tempo **Pp**

Qq

20 **23** **2** **29**

1183-1202 1203-1225 1227-1228 1229-1257

B-flat major C major

Timpani

1259 **16** **Violin I** **Allegro vivace.** $\text{♩} = 116$

p *cresc.*

Musical score for page 1265-1274. The score consists of two staves. The top staff shows a bassoon part with a melodic line and rests. The bottom staff shows another bassoon part with sustained notes. Measure numbers 1265, 1266, 1267-1269, 1270-1274, and 1275 are indicated above the staves. Dynamic markings include **Rr**, **3**, **5**, **v**, **pp**, and **o**. A circled **Rr** is at the beginning of measure 1266.

Musical score for bassoon part 1278. The score consists of two staves. The top staff shows a continuous wavy line with dynamic markings *f*, *p*, and *f*. The bottom staff has four measures. Measure 1 starts with a bass clef, a key signature of one flat, and a tempo marking of $\frac{1}{8}$ note = 120. It contains a single eighth-note o. Measures 2-4 begin with a key signature of one sharp. Each measure contains a single eighth-note o. Measure 5 begins with a key signature of one flat and contains a single eighth-note o.

Più lento.

Ss

Allegretto moderato. ♩ = 96

Tt

Allegro maestoso. ♩ = 120

Bass Solo (The King)

Allegro maestoso. ♫ = 120

1318 *Bass Solo (The King)*

4 **11** **4**

pp < >

1320-1323 1324-1334 1335-1338

Bless - ed be your

Muta A in G

rall.

1341

Muta A in G

5

1346-1350

pp < >

God who hath sent his **pp**

Uu

Lento, molto maestoso.

Timpani

17 Allegro mod. **M**ata F in D

9 *f*

17 Allegro mod. **M**ata F in D

5

1352-1360 1366-1370

Musical score for page 1372, measures 1374-1375 and 1378-1385. The score consists of two staves. The first staff starts with a bass clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). The second staff starts with a treble clef and a key signature of one sharp. Measure 1374-1375 contains six notes: a quarter note, a dotted half note, another quarter note, a dotted half note, a quarter note, and a dotted half note. Measure 1378-1385 contains six notes: a quarter note, a dotted half note, another quarter note, a dotted half note, a quarter note, and a dotted half note. Measure numbers 1372, 2, 8, and dynamic markings '1374-1375', '1378-1385', and 'mf' are placed above the staves.

Musical score for page 1407. The score consists of two staves. The first staff starts with a bass clef, a key signature of one sharp, and a common time signature. It contains measures 1407 (one note), 1408 (two eighth notes), 1409 (one eighth note followed by a sixteenth note), 1410 (one eighth note followed by a sixteenth note), and 1411 (one eighth note followed by a sixteenth note). The second staff starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 1416 (one eighth note followed by a sixteenth note), 1417 (one eighth note followed by a sixteenth note), and 1418 (one eighth note followed by a sixteenth note). Measure 1411 has a dynamic marking of **f**. Measure 1416 has a dynamic marking of **ff**. Measure 1418 has a dynamic marking of **f**. Measure 1409 has a grace note symbol. Measure 1410 has a grace note symbol. Measure 1411 has a grace note symbol. Measure 1416 has a grace note symbol. Measure 1417 has a grace note symbol. Measure 1418 has a grace note symbol.

Musical score for basso continuo, page 1455-1461. The score consists of two systems of music. The first system starts at measure 1455, indicated by a rehearsal mark '1455' above the staff. It features a bass clef, a common time signature, and a wavy line over a note indicating a grace note. The melody consists of eighth-note patterns. The second system begins at measure 1458-1461, indicated by a rehearsal mark '1458-1461' below the staff. It includes a measure number '4' above the staff and a thick horizontal bar indicating a repeat sign. The third system begins at measure 1464-1469, indicated by a rehearsal mark '1464-1469' below the staff. It features another wavy line over a note. The score concludes with a circled letter 'B' at the top right.

Timpani

(C)

1470 *f*

7 15 *Sopranos*
1473-1479 1480-1494 snow and va - pour,

1499 (D)

wind and *ff* *s>* *ff* *ff* *s>*

1509 *s>* *ff*

1518 (E)

4 3 *ff* *ff* *ff*

1531 (F) **Più animato.** $\text{♩} = 126$

8 17 *fp* *Trumpets*

1564 3 4 5 6 7 8 9 10 11 12 13 14

1576 (H) *cresc.*

15 16 17 18 1 2 3 4 5 6 7 8

Timpani

1588

3 11

f

p

(J) **Più mosso.** $\text{♩} = 60$

1609

Maestoso. $\text{♩} = \text{♩}$

ff

1617

2

ff

(K)

1626 **il tempo Sostenuto**

ff

1632

||



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