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

IN THE UNITED STATES

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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

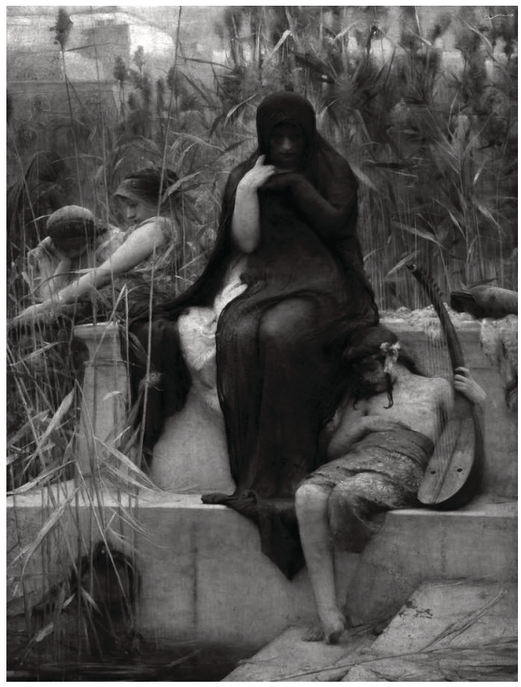
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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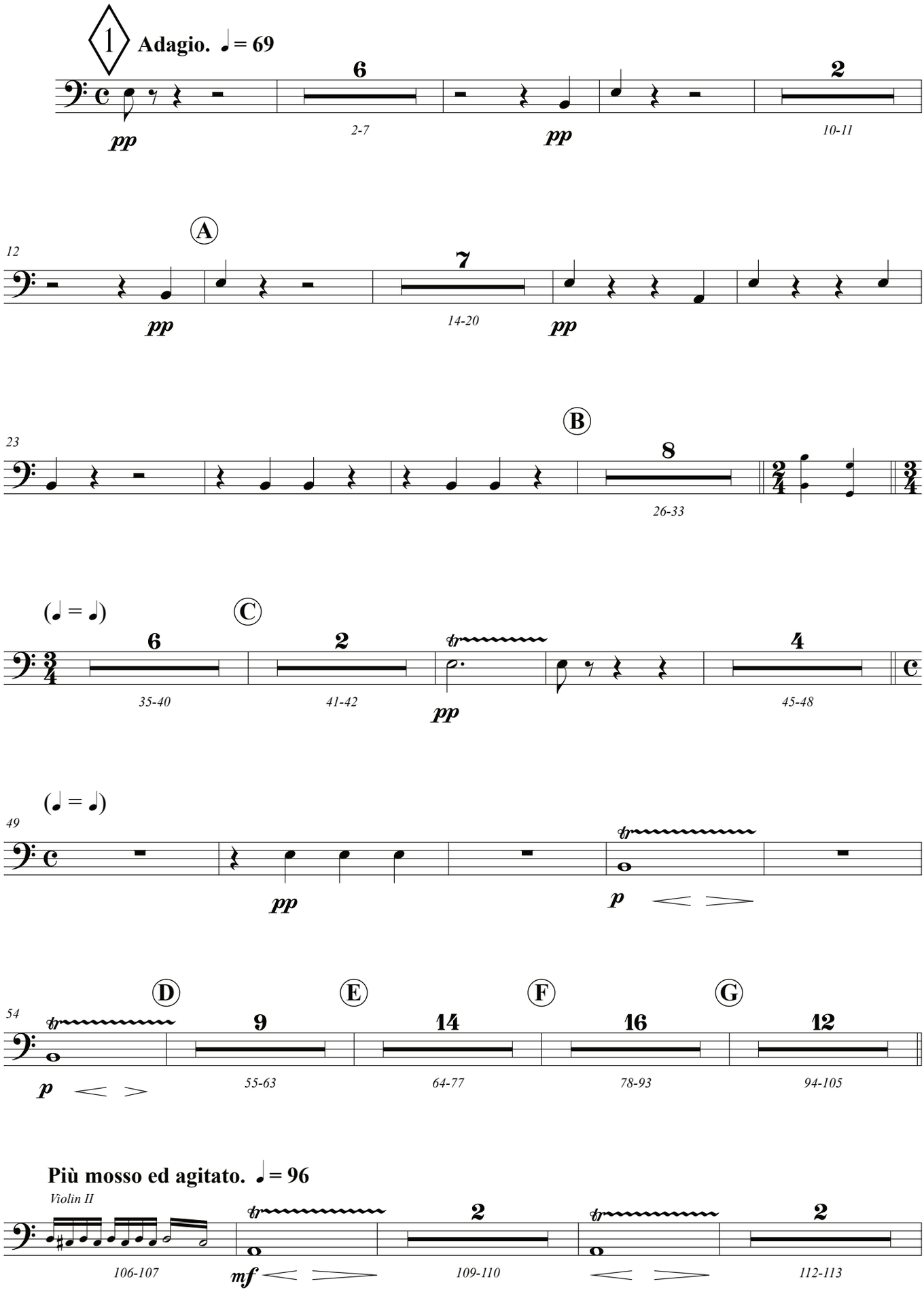
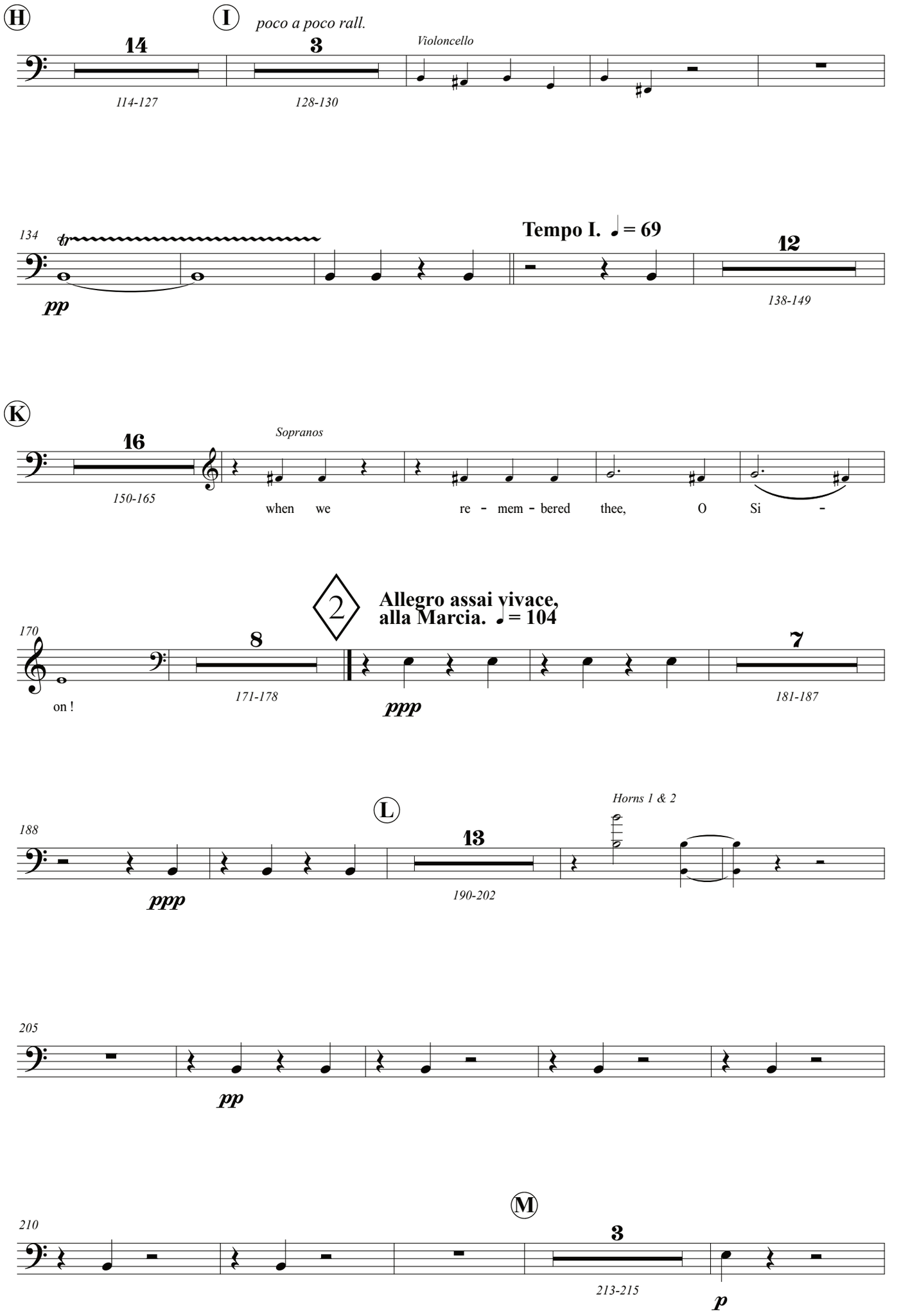
Timpani

PART I

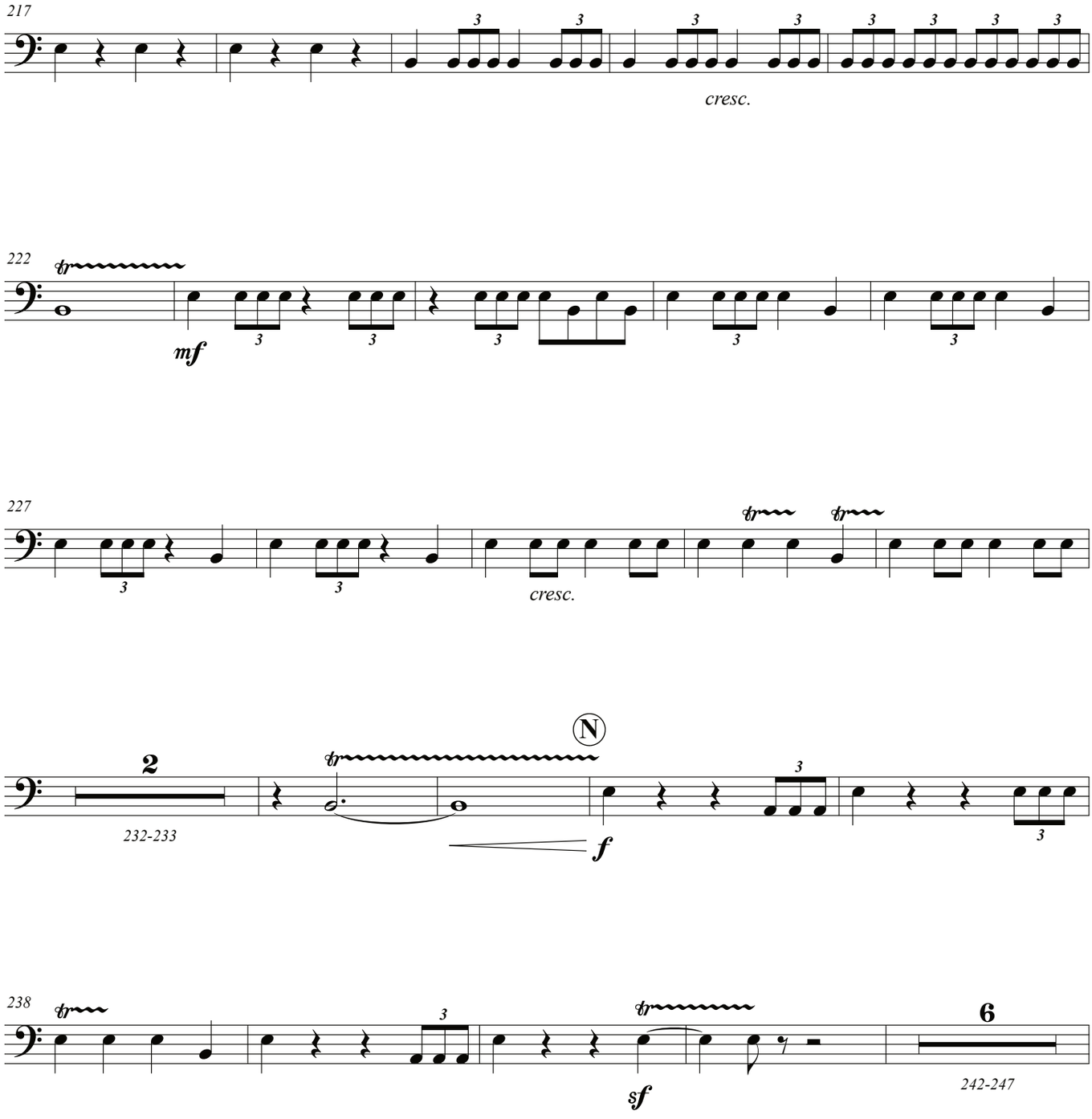
BY THE WATERS OF BABYLON



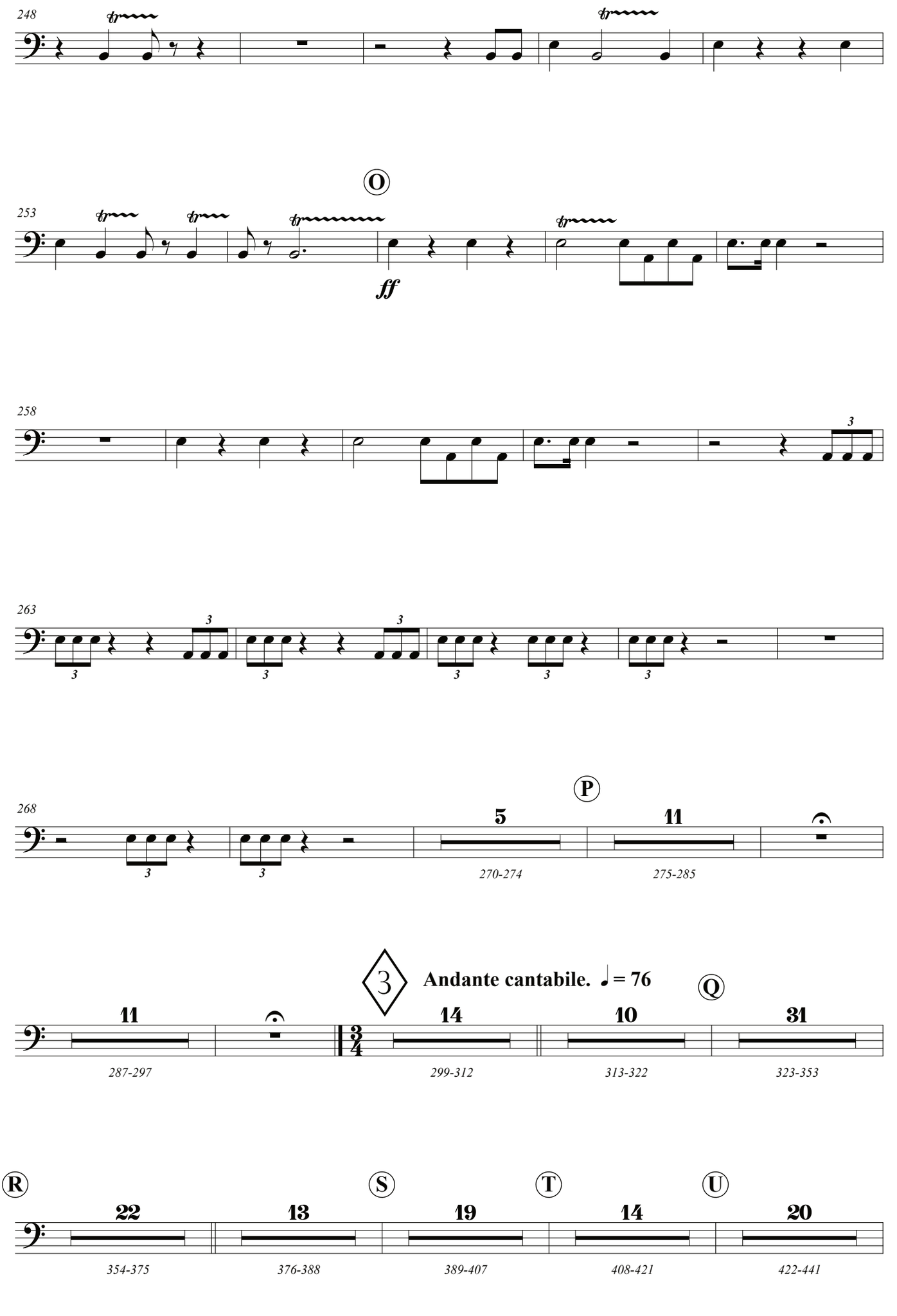
Timpani


H
I
poco a poco rall.
14
3
Violoncello
114-127
128-130
134
tr
pp
Tempo I. ♩= 69
12
138-149
K
16
Sopranos
150-165
when we re - mem - bered thee, O Si -
170
8
on !
171-178
2
Allegro assai vivace,
alla Marcia. ♩= 104
ppp
7
181-187
188
ppp
L
13
190-202
Horns 1 & 2
205
pp
210
M
3
213-215
p

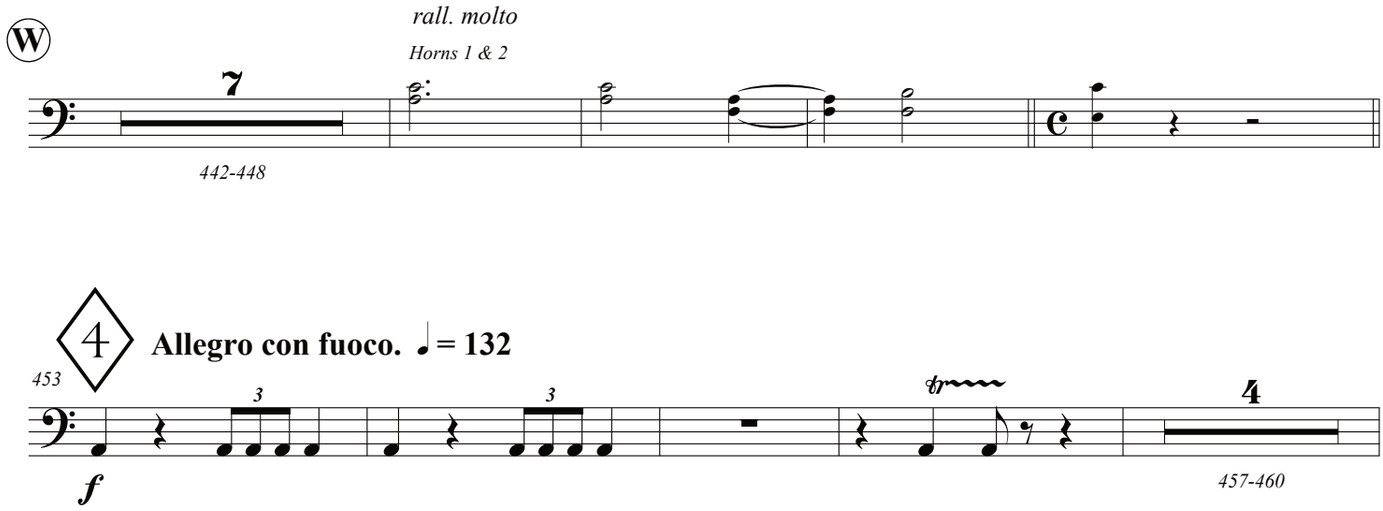
Timpani



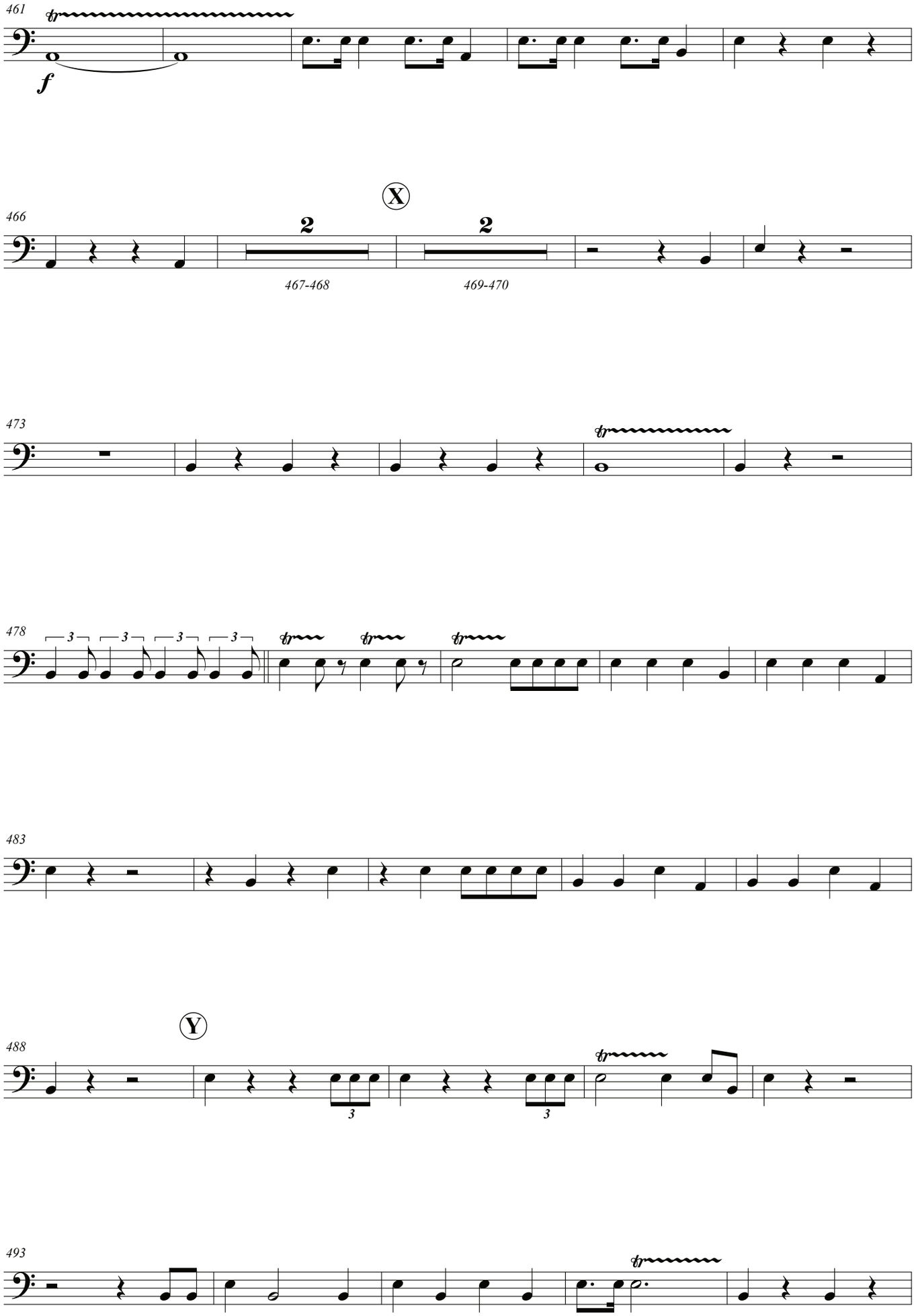
Timpani


248
253
O
ff
258
263
268
P
5
270-274
11
275-285
11
287-297
3
Andante cantabile. ♩= 76
14
299-312
Q
10
313-322
31
323-353
R
22
354-375
13
376-388
S
19
389-407
T
14
408-421
U
20
422-441

Timpani


rall. molto
Horns 1 & 2
7
442-448
4
Allegro con fuoco. ♩= 132
453
3
3
4
457-460
f

Timpani



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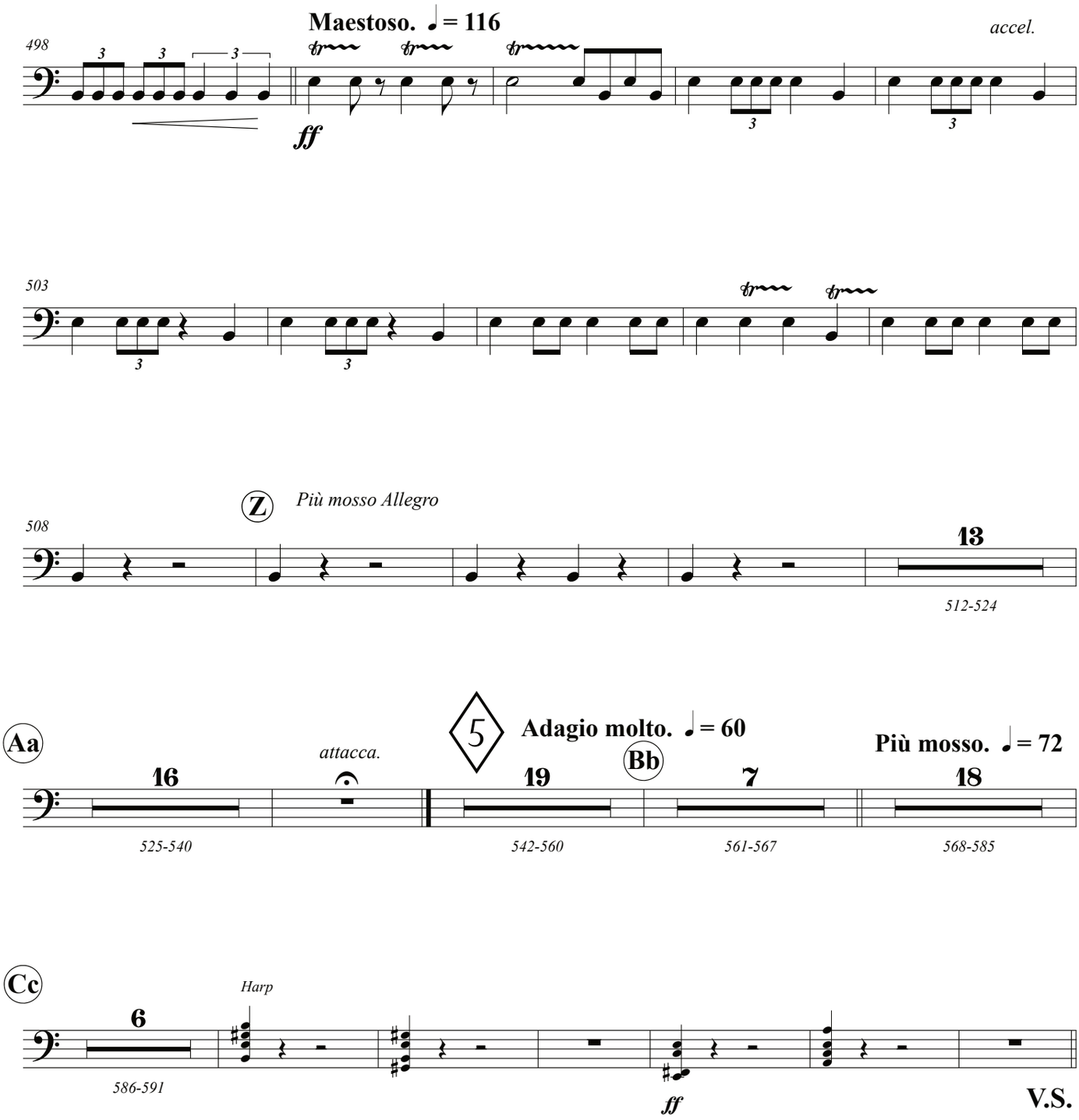
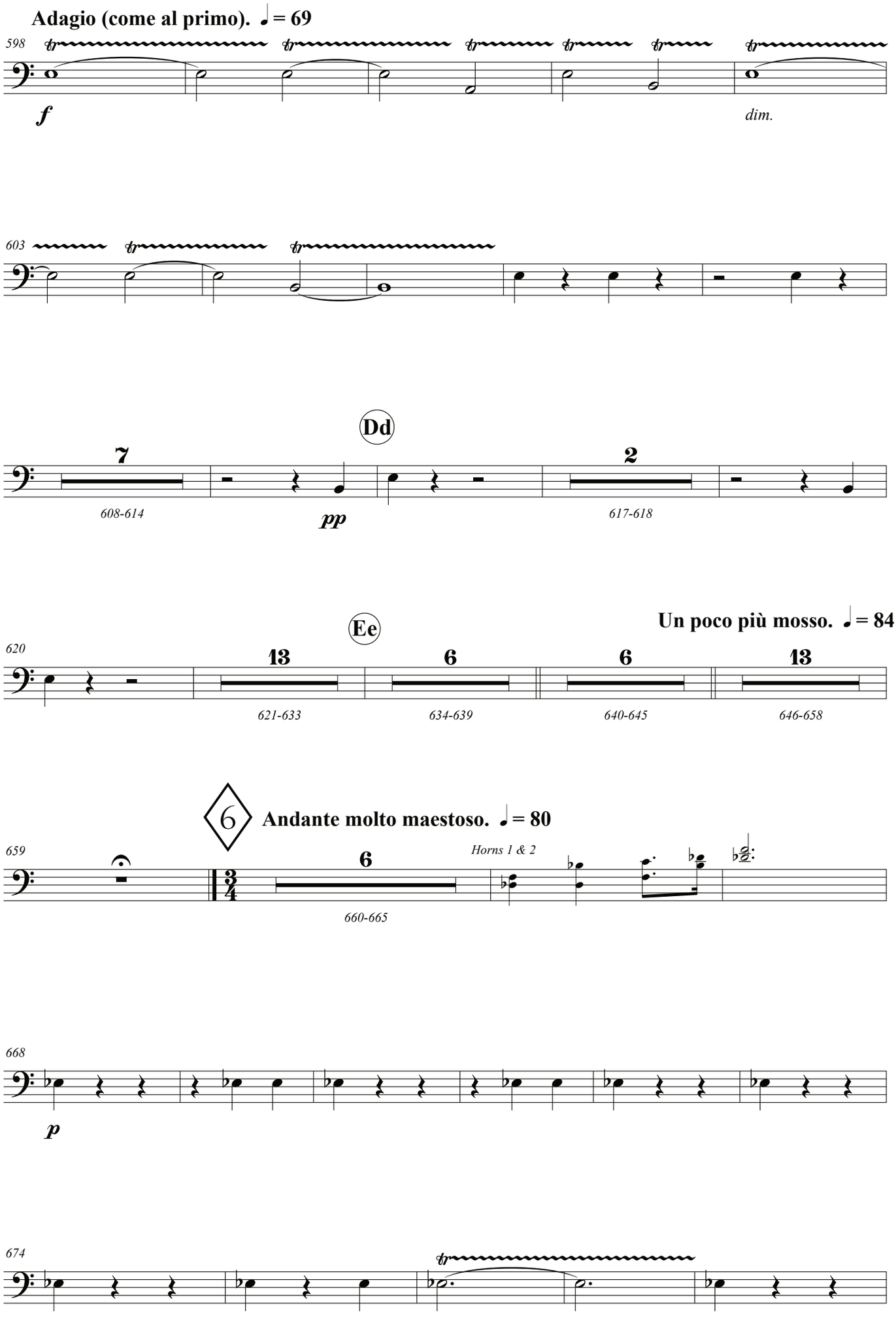
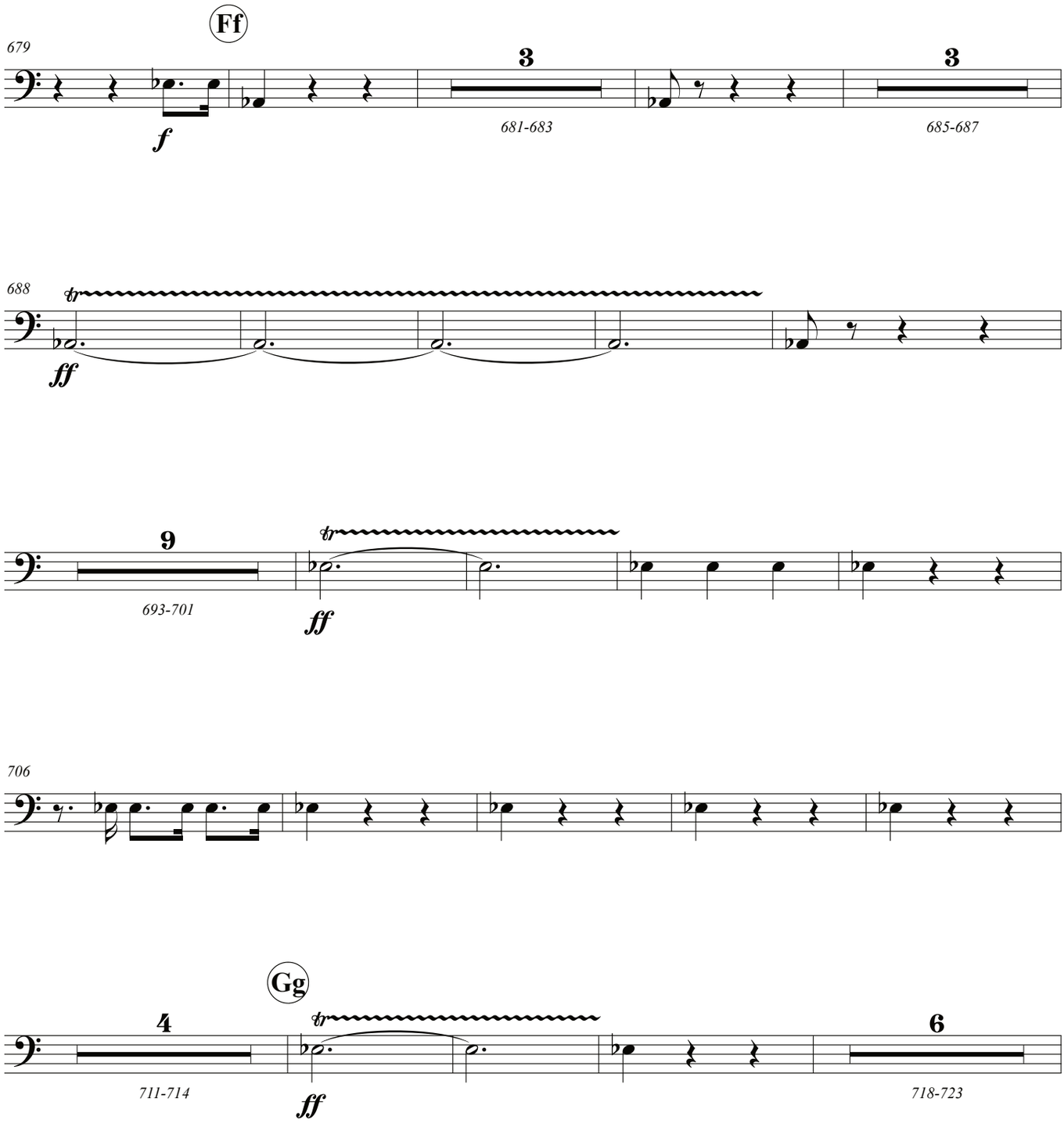
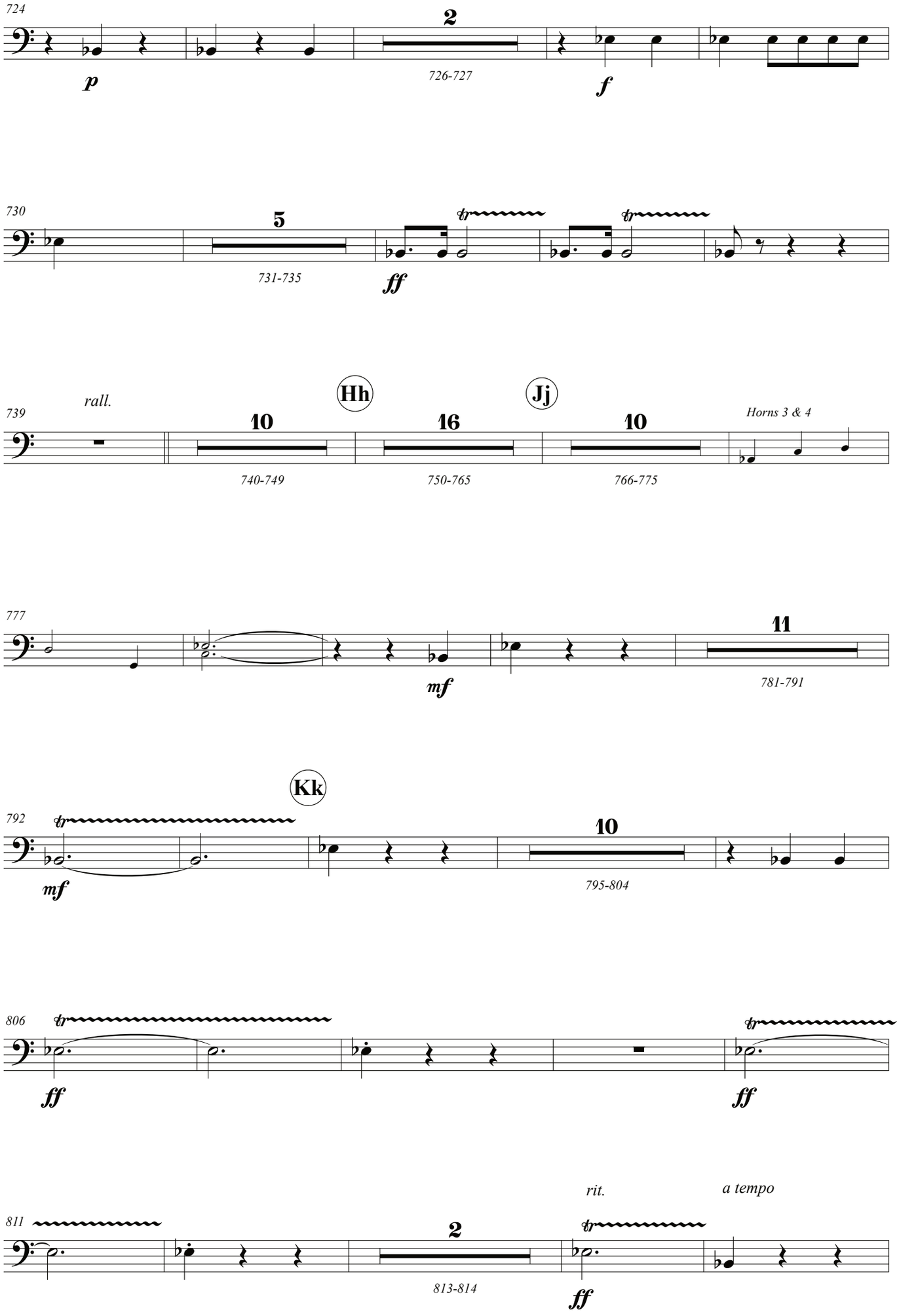

Maestoso. ♩= 116
accel.
498
ff
503
Z
Più mosso Allegro
508
13
512-524
Aa
16
525-540
attacca.
5
Adagio molto. ♩= 60
19
542-560
Bb
7
561-567
Più mosso. ♩= 72
18
568-585
Cc
Harp
6
586-591
ff
V.S.


Adagio (come al primo). ♩= 69
598
f
dim.
603
Dd
7
608-614
pp
2
617-618
Ee
Un poco più mosso. ♩= 84
620
13
621-633
6
634-639
6
640-645
13
646-658
6
Andante molto maestoso. ♩= 80
659
6
660-665
Horns 1 & 2
668
p
674

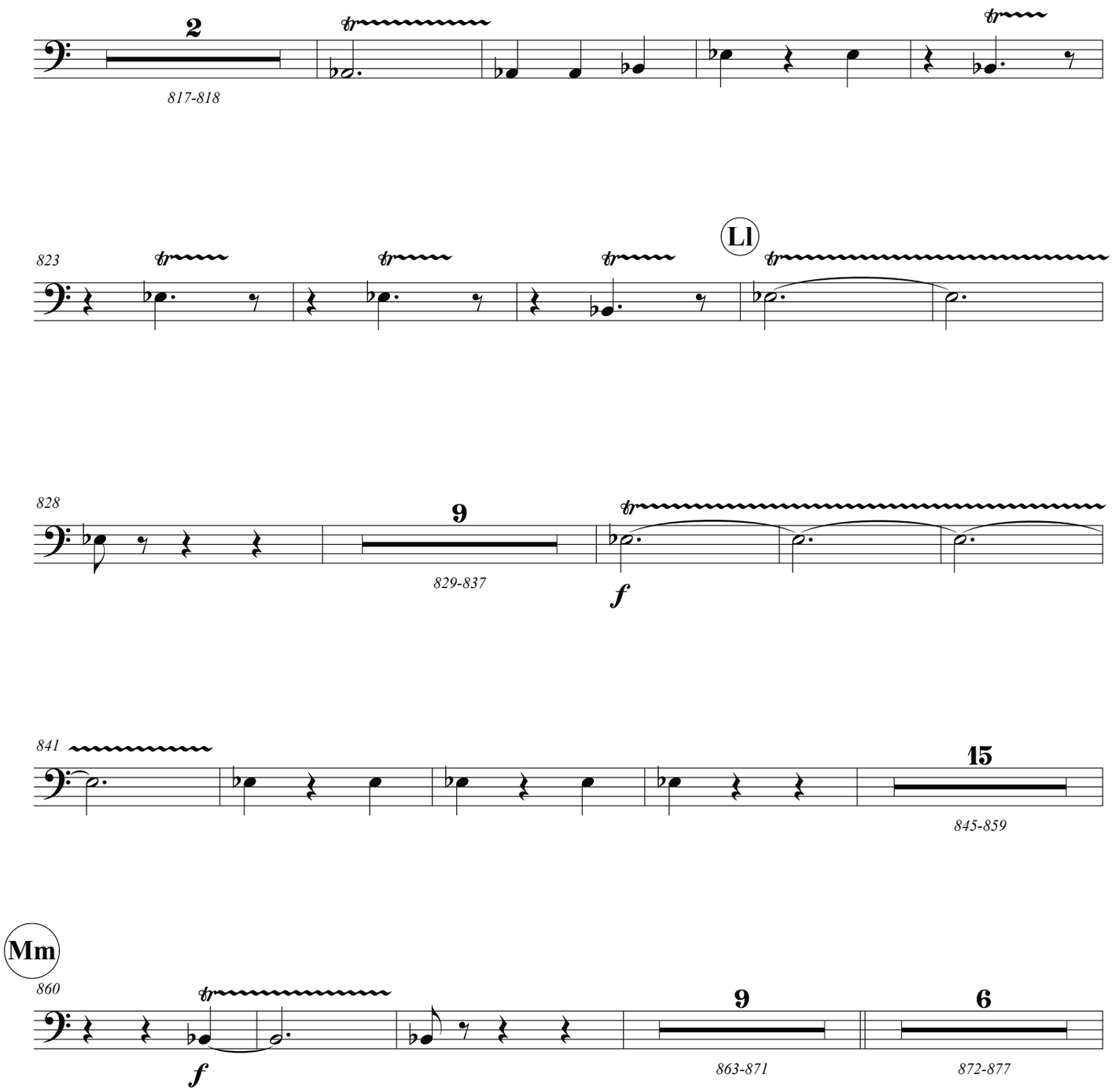
Timpani


679
Ff
3
3
f
681-683
685-687
688
tr
ff
9
693-701
tr
ff
706
Gg
4
6
tr
ff
711-714
718-723

Timpani


724
2
p
726-727
f
730
5
731-735
ff
739
rall.
Hh
Jj
10
16
10
Horns 3 & 4
740-749
750-765
766-775
777
11
mf
781-791
792
Kk
10
mf
795-804
806
ff
ff
811
rit.
a tempo
2
813-814
ff

Timpani


2
817-818
823
Ll
828
9
829-837
f
841
15
845-859
Mm
860
f
9
863-871
6
872-877

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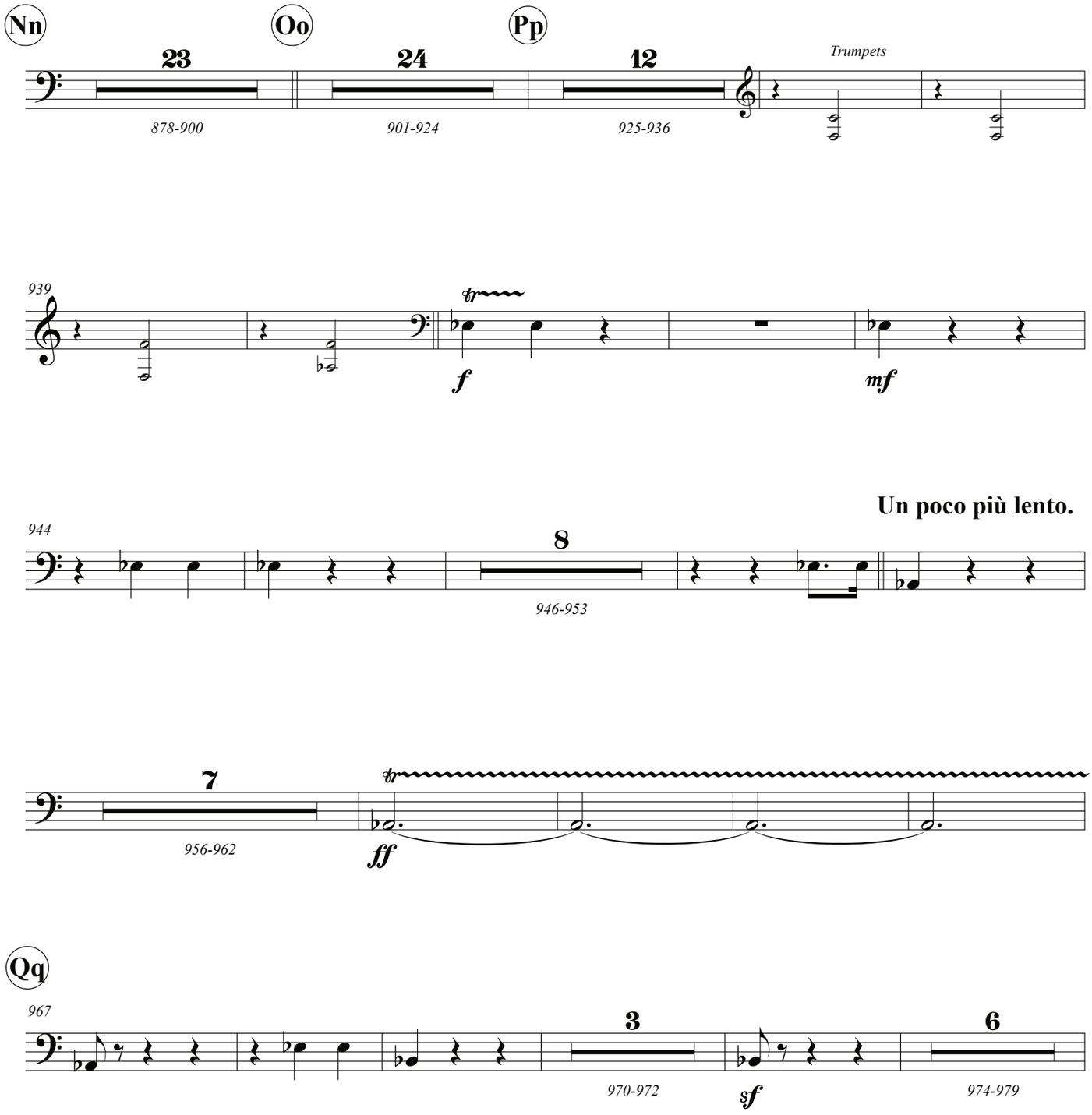
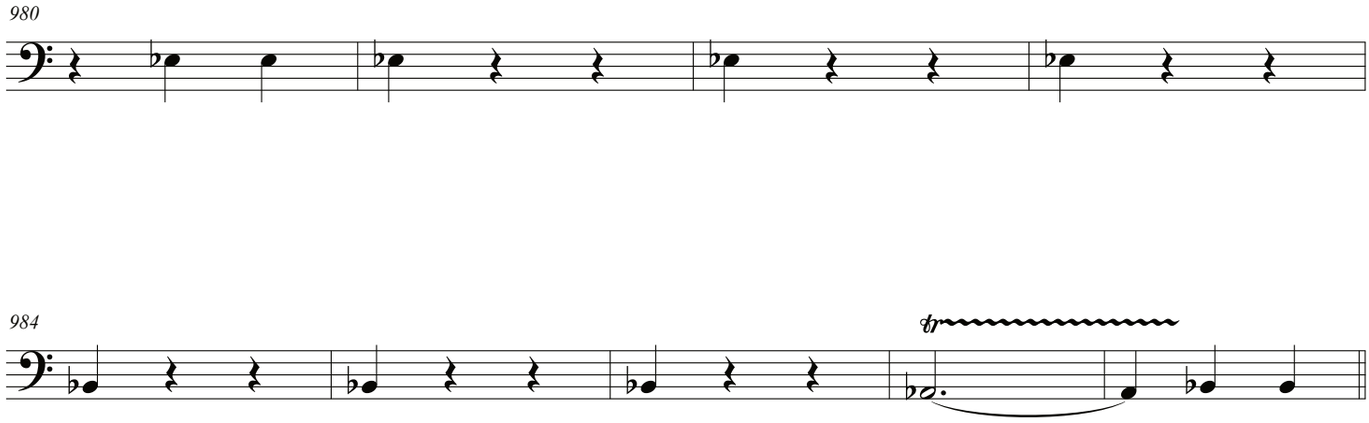
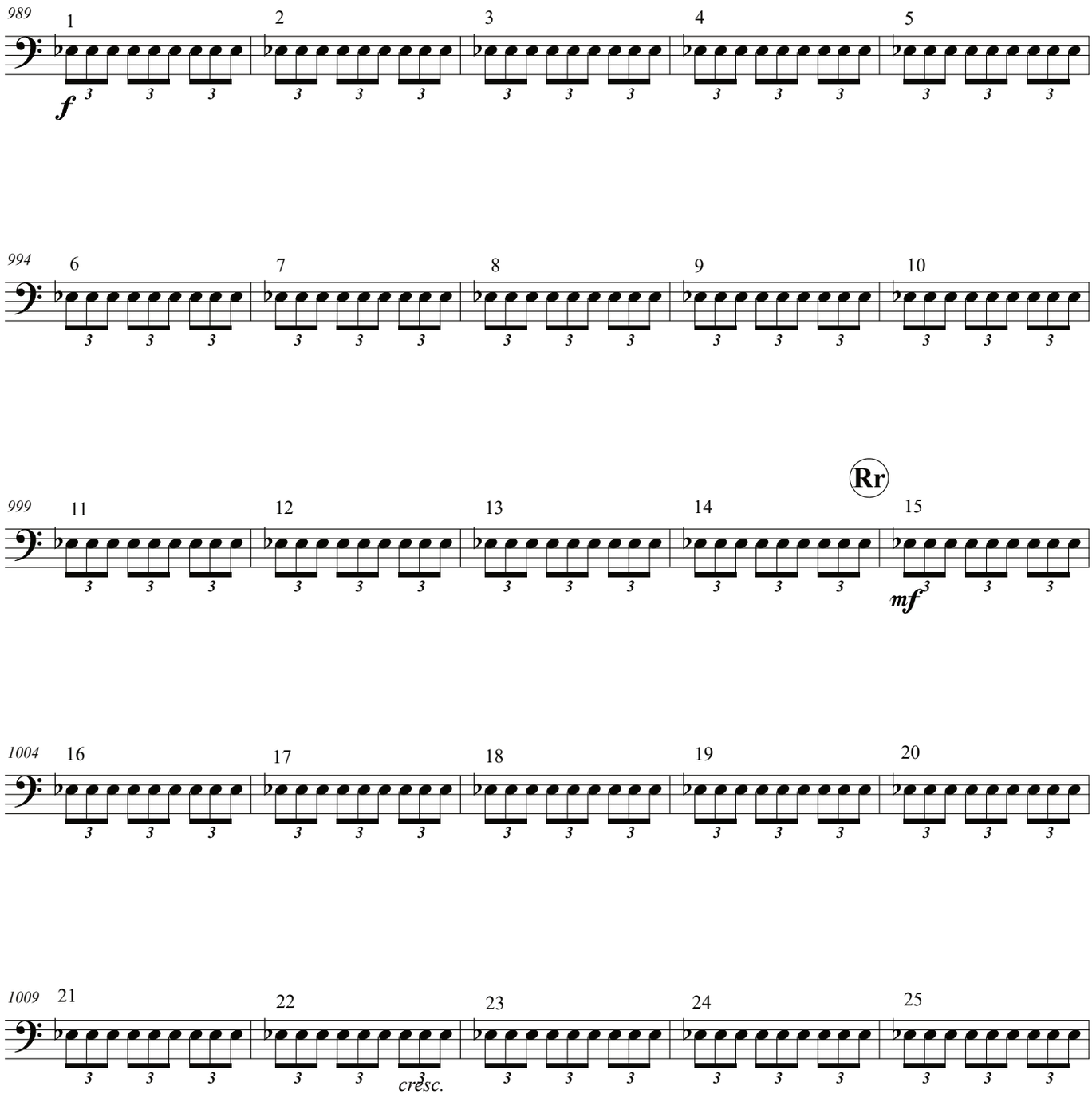
Timpani


Nn
Oo
Pp
23
24
12
Trumpets
878-900
901-924
925-936
939
tr
f
mf
Un poco più lento.
944
8
946-953
7
956-962
tr
ff
Qq
967
3
6
970-972
974-979
sf

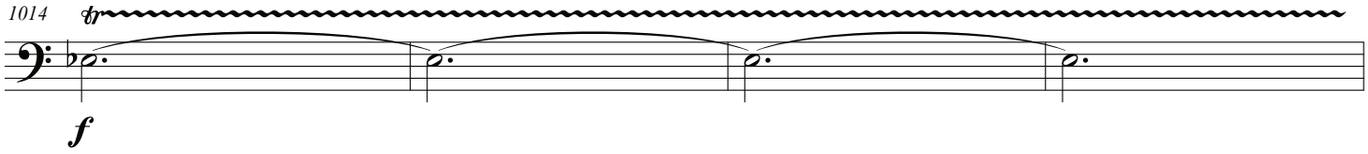
Timpani



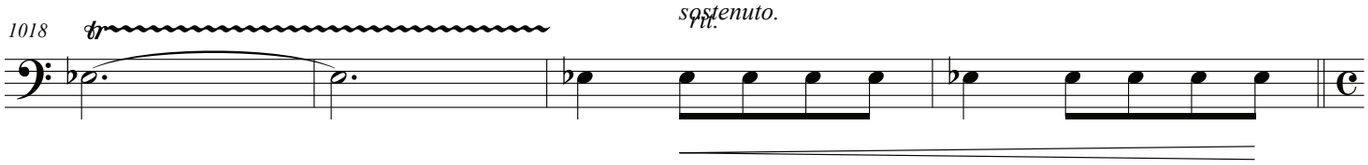
a tempo (Allegro)



1014

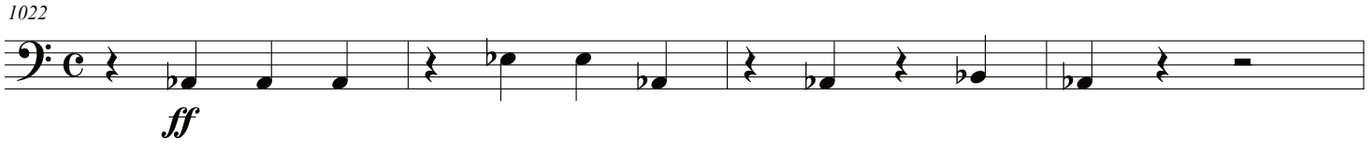


1018



Lento maestoso.

1022



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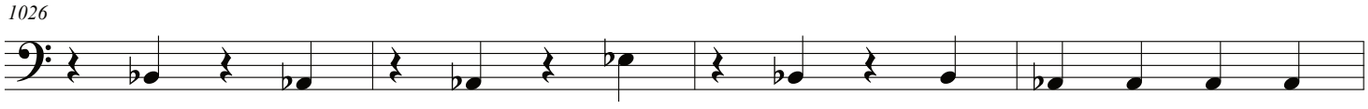

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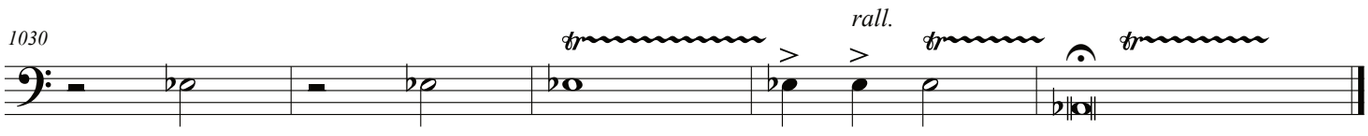

End Part I

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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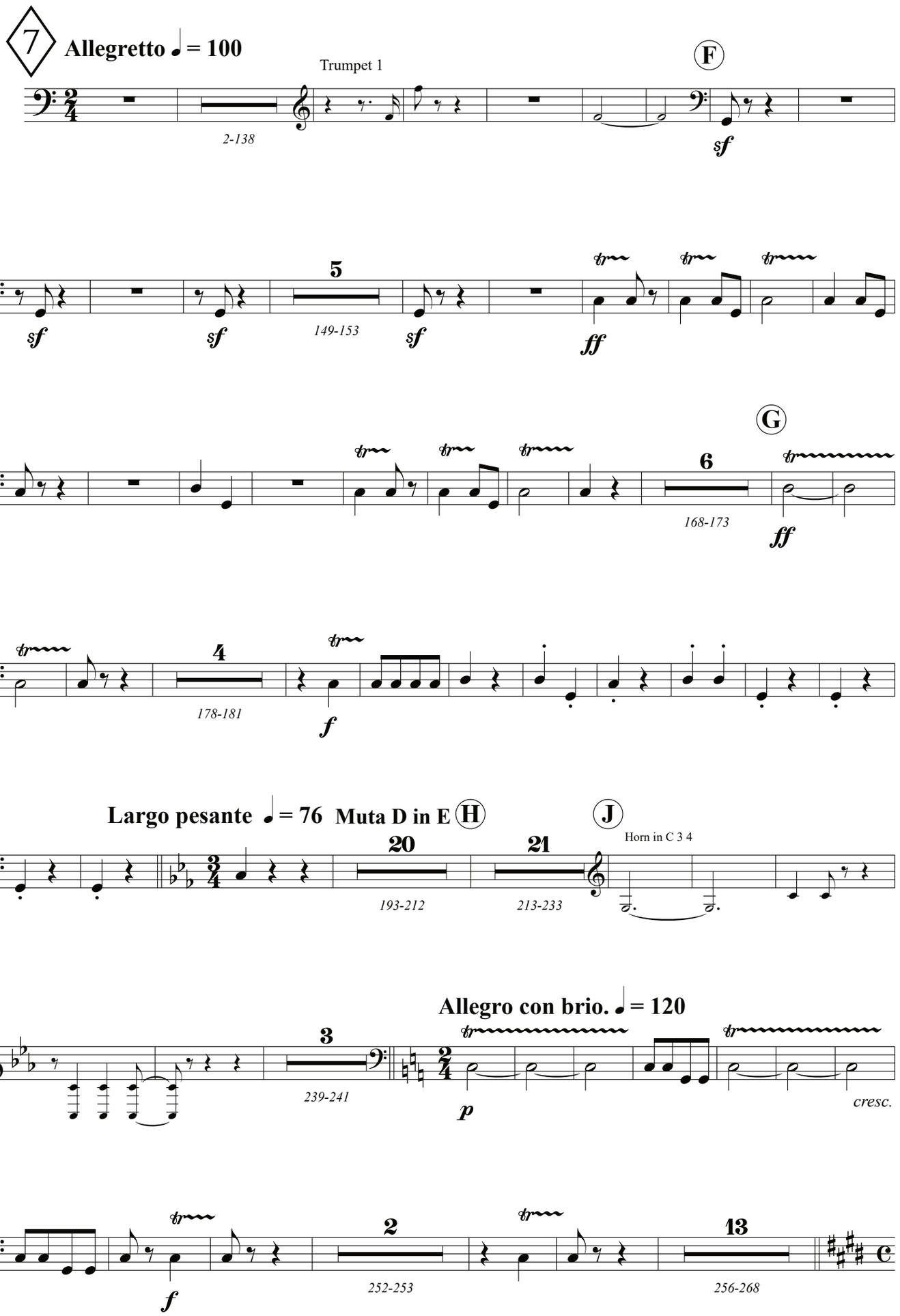
Timpani

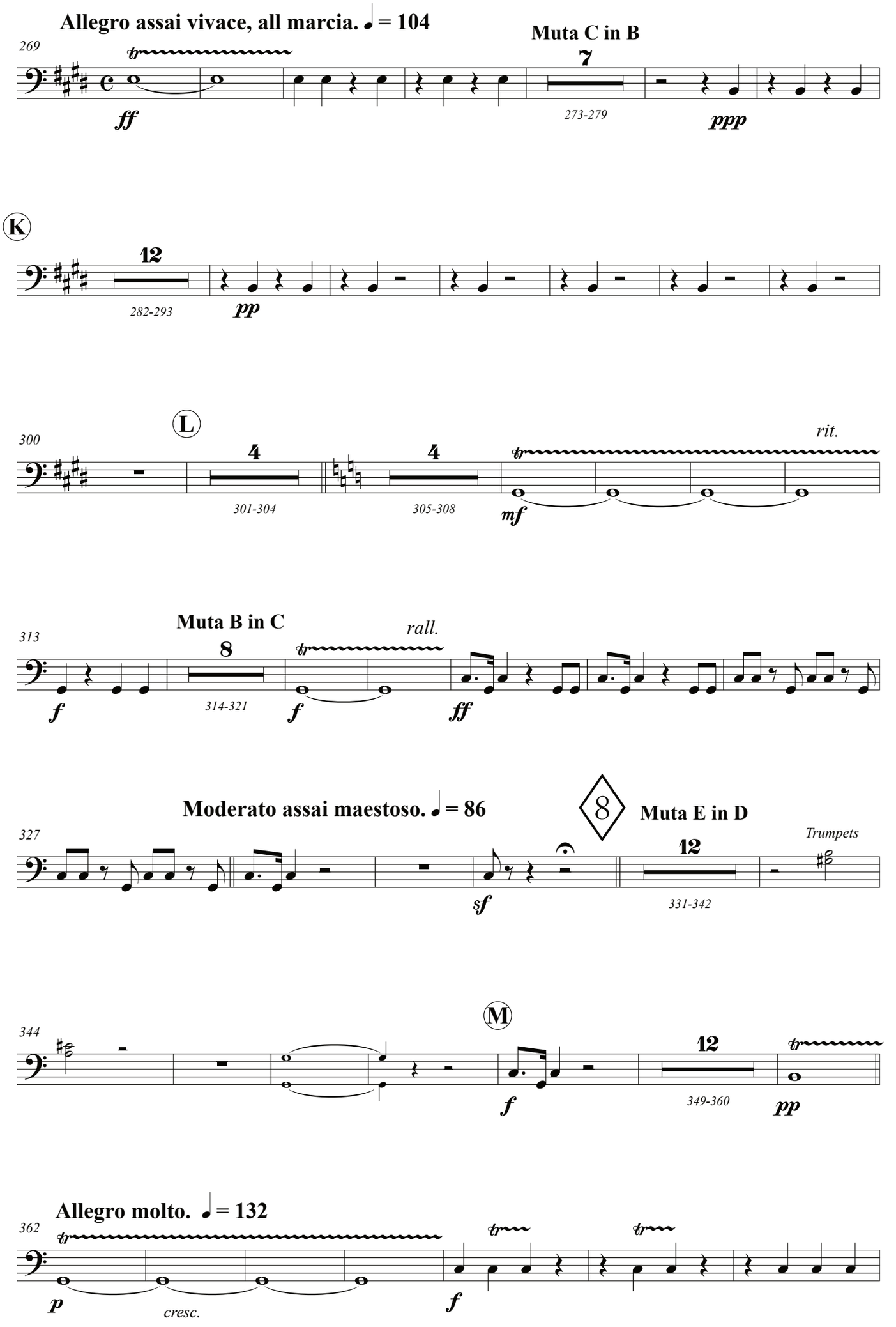
G, C, D

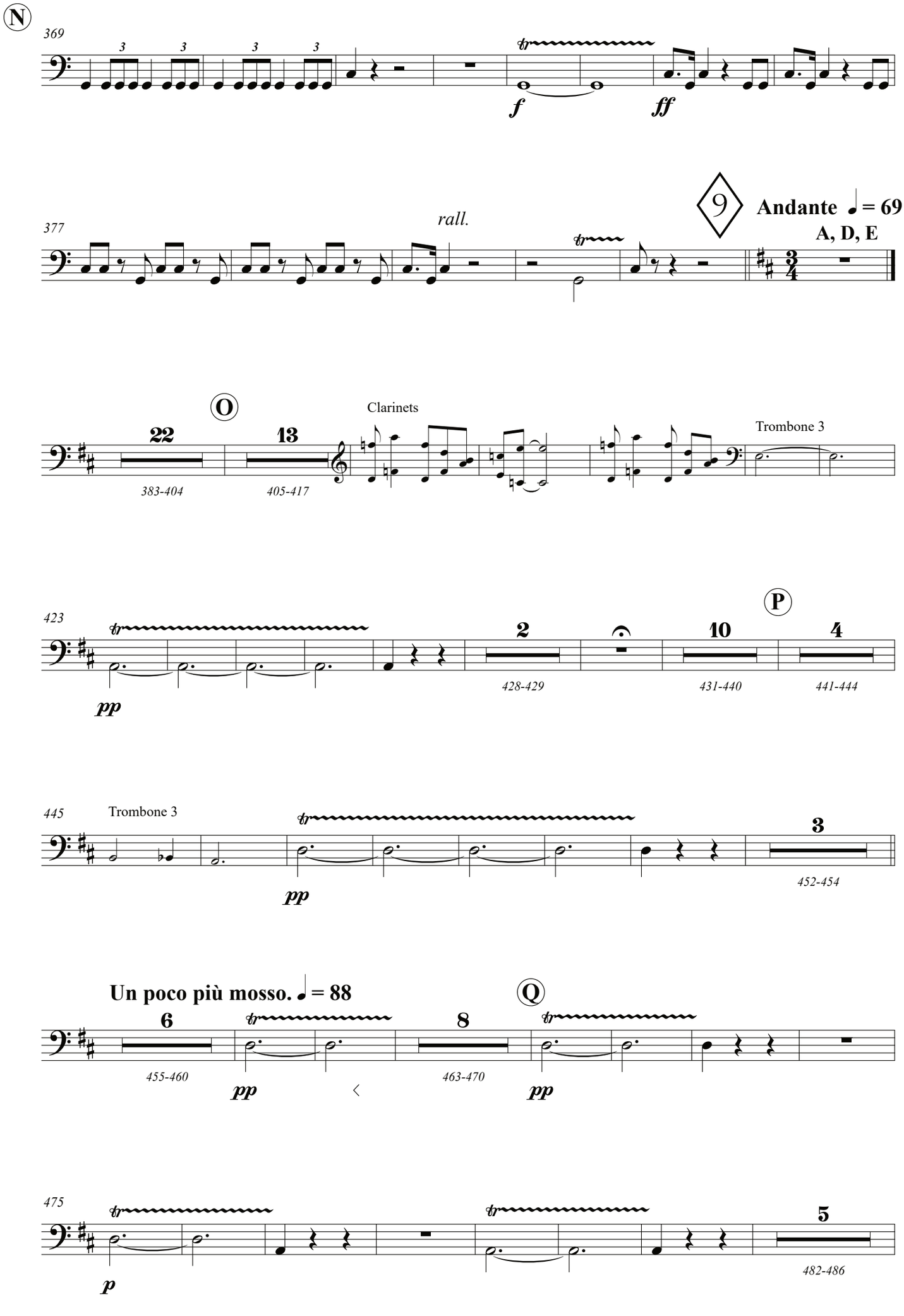
PART II

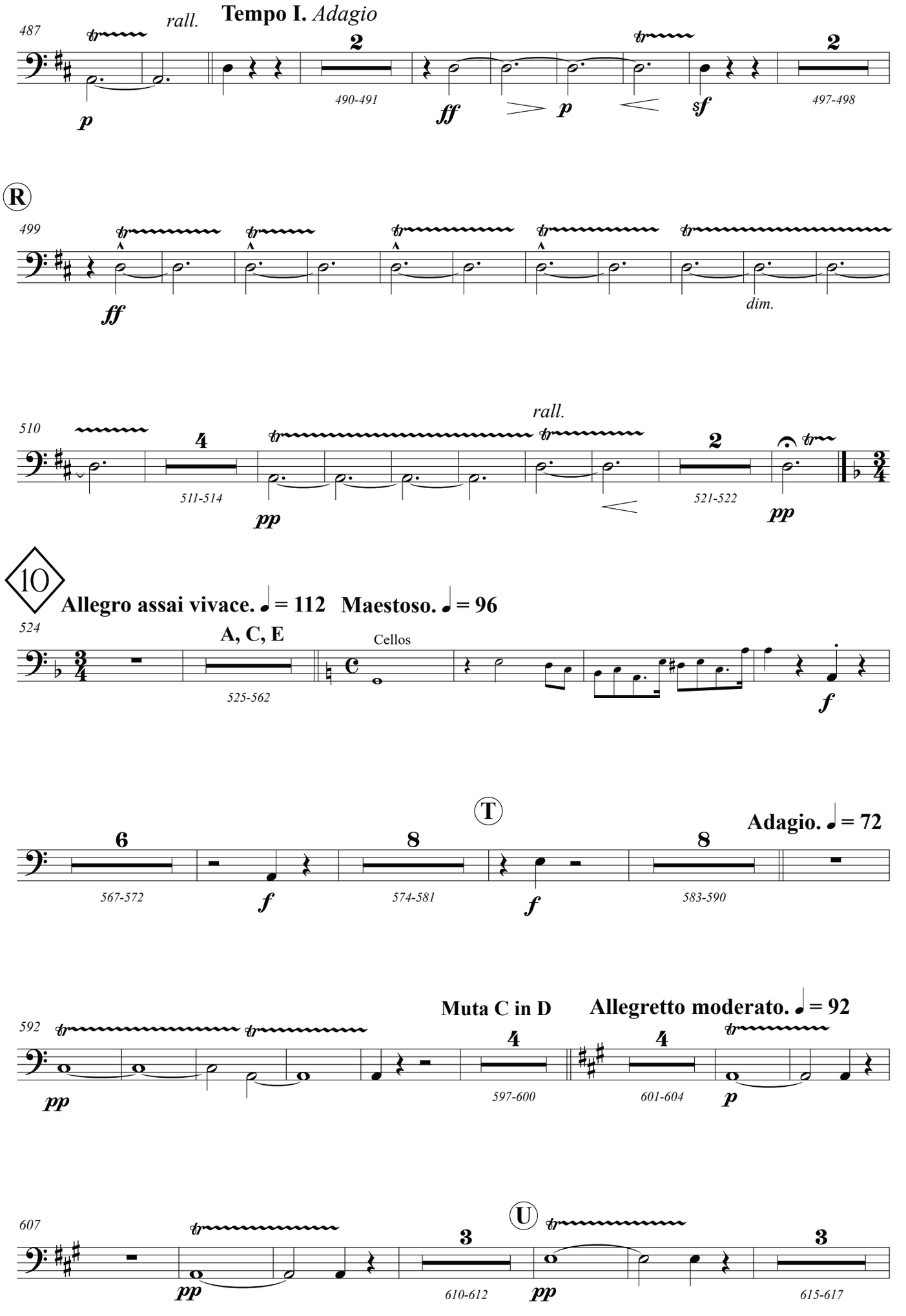
ON THE PLAIN OF DURA

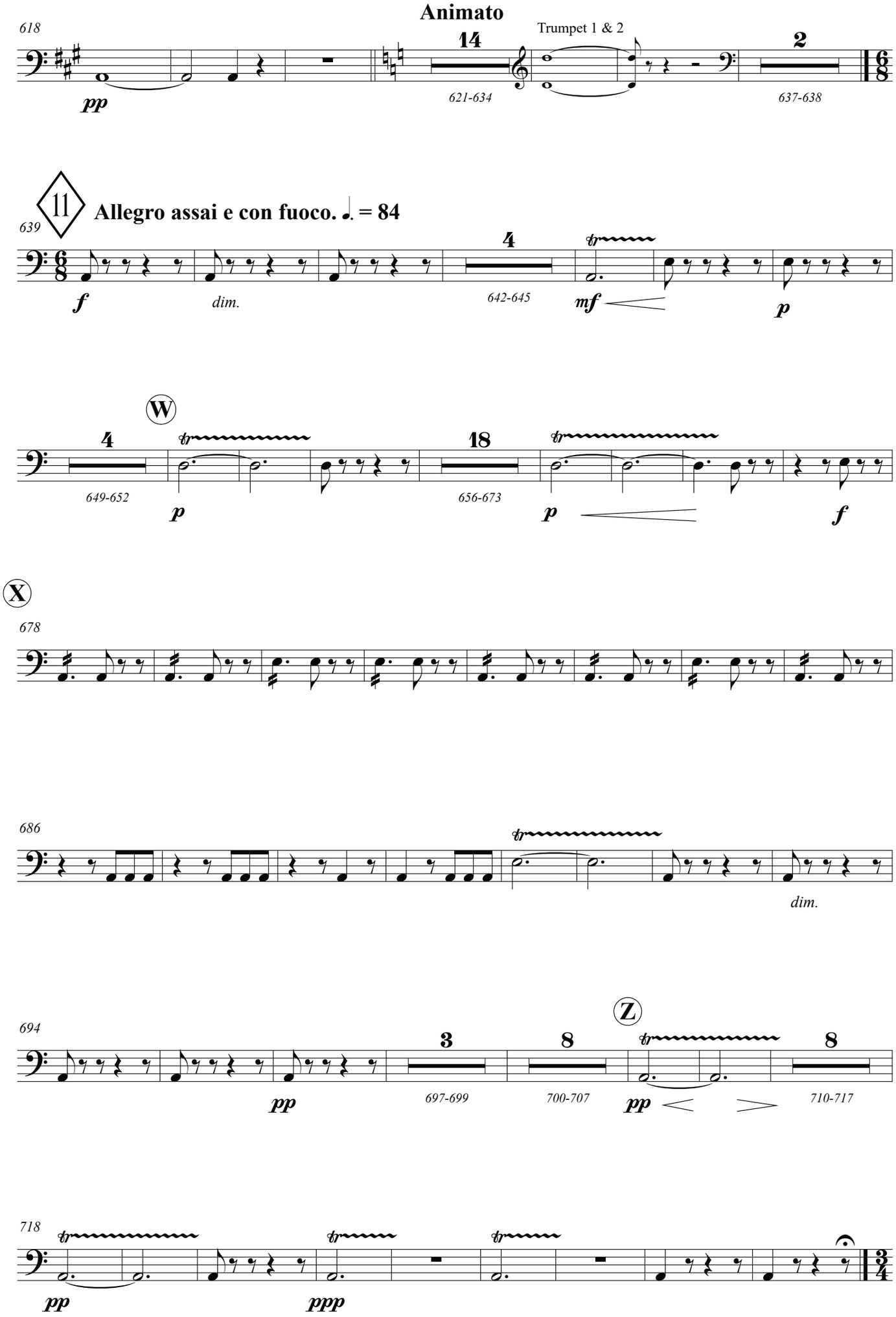


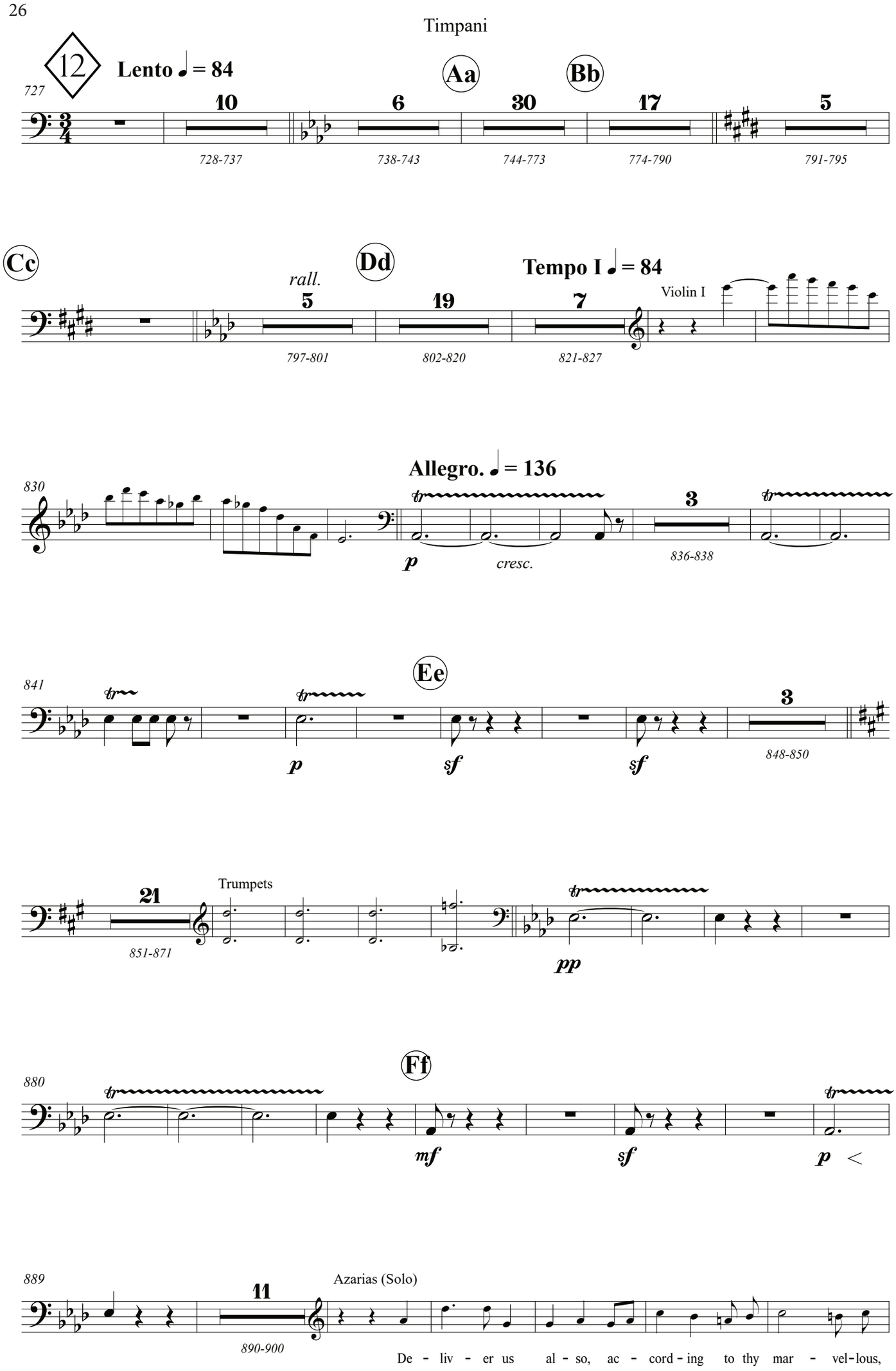
Timpani


Allegro assai vivace, all marcia. ♩ = 104
269
ff
Muta C in B
7
273-279
ppp
K
12
282-293
pp
L
300
4
301-304
4
305-308
mf
rit.
Muta B in C
313
8
314-321
f
rall.
f
ff
Moderato assai maestoso. ♩ = 86
8
Muta E in D
327
sf
12
331-342
Trumpets
M
344
f
12
349-360
pp
Allegro molto. ♩ = 132
362
p
cresc.
f

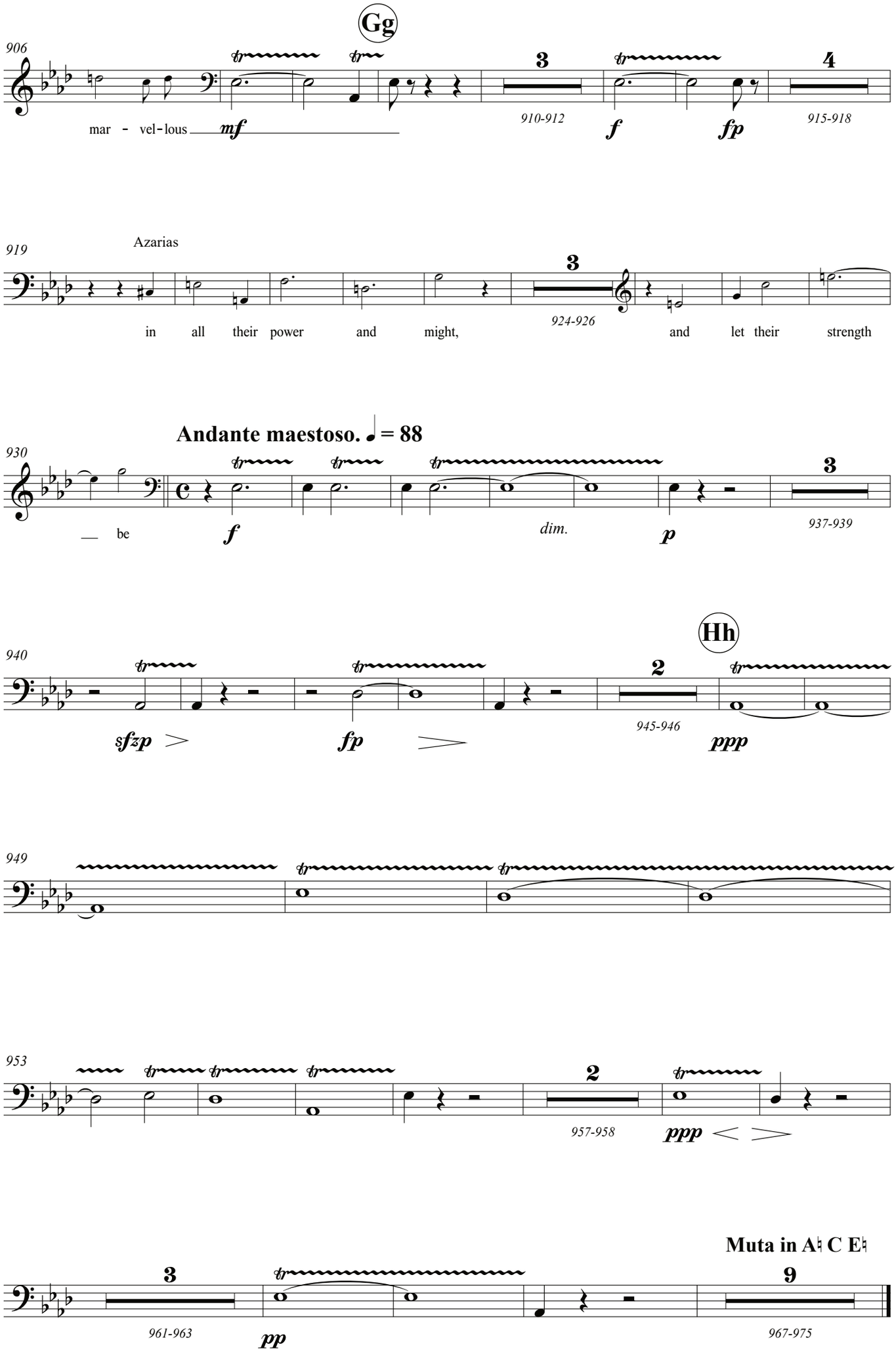

N
369
f
ff
377
rall.
9
Andante ♩= 69
A, D, E
O
22
383-404
13
405-417
Clarinets
Trombone 3
423
pp
2
428-429
P
10
431-440
4
441-444
445
Trombone 3
pp
3
452-454
Un poco più mosso. ♩= 88
6
455-460
pp
8
463-470
Q
pp
475
p
5
482-486

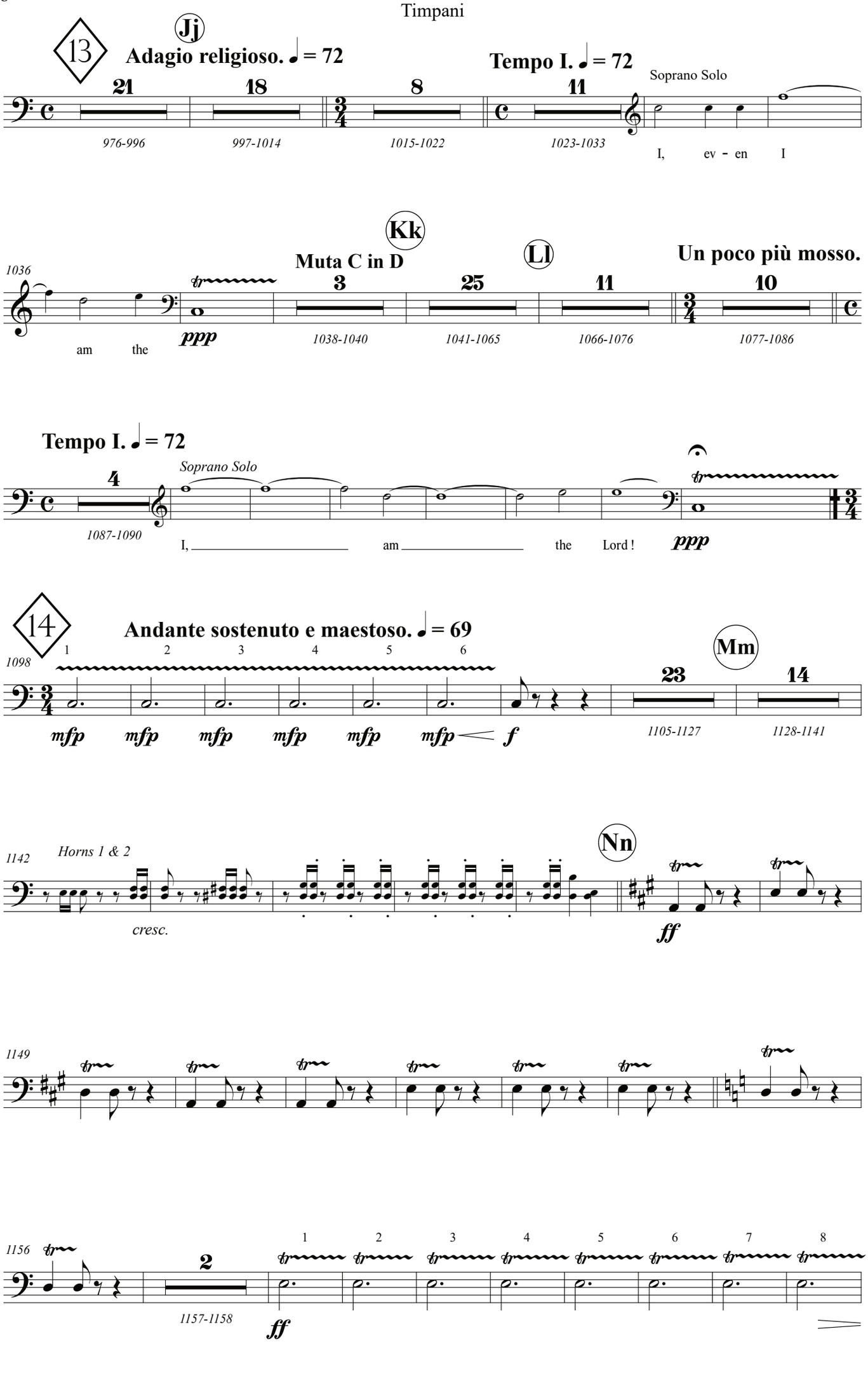

487
rall.
Tempo I. Adagio
2
490-491
ff
p
sf
497-498
R
499
ff
dim.
510
rall.
4
511-514
pp
2
521-522
pp
10
Allegro assai vivace. ♩ = 112
Maestoso. ♩ = 96
524
A, C, E
525-562
Cellos
f
T
Adagio. ♩ = 72
6
567-572
f
8
574-581
f
8
583-590
592
Muta C in D
Allegretto moderato. ♩ = 92
4
597-600
4
601-604
pp
p
607
U
3
610-612
pp
pp
3
615-617


Animato
618
Trumpet 1 & 2
14
2
pp
621-634
637-638
11
Allegro assai e con fuoco. ♩. = 84
639
4
f
dim.
642-645
mf
p
W
4
18
649-652
p
656-673
p
f
X
678
686
dim.
694
3
8
Z
8
pp
697-699
700-707
pp
710-717
718
pp
ppp


Timpani
12
Lento ♩ = 84
727
Aa
Bb
10
6
30
17
5
728-737
738-743
744-773
774-790
791-795
Cc
rall.
Dd
Tempo I ♩ = 84
5
19
7
Violin I
797-801
802-820
821-827
830
Allegro. ♩ = 136
p
cresc.
3
836-838
841
Ee
p
sf
sf
3
848-850
21
Trumpets
851-871
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,

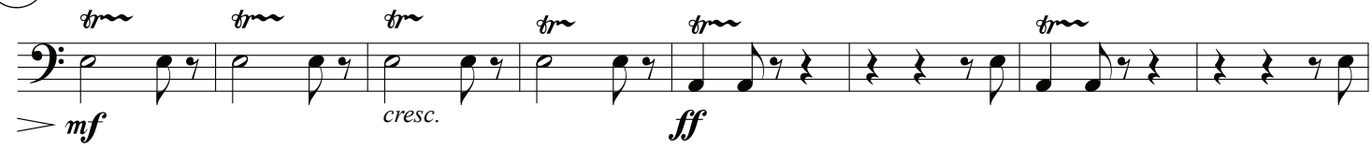
Timpani

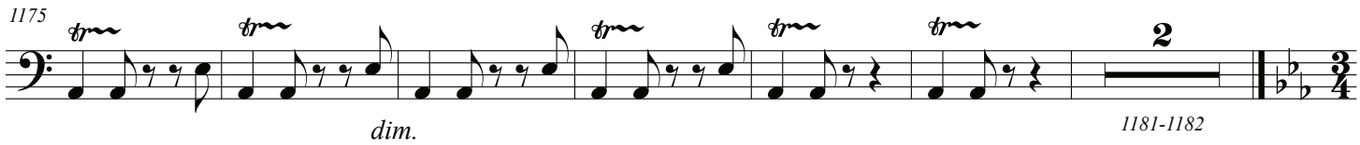

Gg
906
mar - vel-lous
mf
3
910-912
f
fp
4
915-918
919
Azarias
3
924-926
in all their power and might, and let their strength
Andante maestoso. ♩ = 88
930
be
f
dim.
p
3
937-939
Hh
940
sfzp
fp
2
945-946
ppp
949
953
2
957-958
ppp
Muta in A♮ C E♮
3
961-963
pp
9
967-975


13
Jj
Adagio religioso. ♩ = 72
21
18
8
Tempo I. ♩ = 72
11
Soprano Solo
976-996
997-1014
1015-1022
1023-1033
I, ev - en I
Kk
Muta C in D
Ll
Un poco più mosso.
1036
3
25
11
10
ppp
1038-1040
1041-1065
1066-1076
1077-1086
am the
Tempo I. ♩ = 72
4
Soprano Solo
1087-1090
I, ___ am ___ the Lord !
ppp
14
Andante sostenuto e maestoso. ♩ = 69
1 2 3 4 5 6
1098
Mm
23
14
mfp mfp mfp mfp mfp mfp f
1105-1127
1128-1141
1142
Horns 1 & 2
Nn
cresc.
ff
1149
1156
2
1157-1158
1 2 3 4 5 6 7 8
ff

Timpani

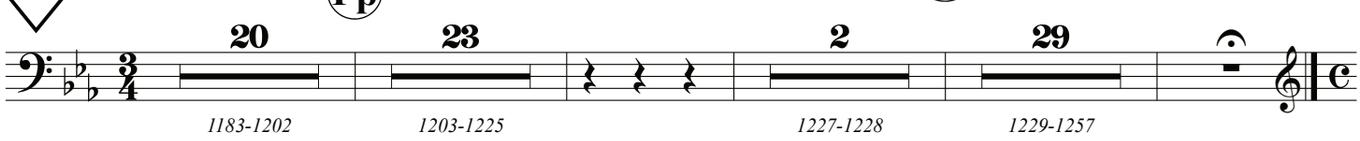
Oo





15 L'istesso tempo Pp

Qq



Timpani

16 **Allegro vivace.** ♩ = 116

1259

Violin I

p *cresc.*

Rr

1265

3 5

1267-1269 *1270-1274*

pp

1278

1 2 3 4

Più lento.

5 6 7 8 9 10

1287

Ss

Allegretto moderato. ♩ = 96

9 4 3

Trumpets

1297-1305 *1306-1309* *1313-1315*

pp

Tt

Allegro maestoso. ♩ = 120

1318

4 11 4

Bass Solo (The King)

pp

1320-1323 *1324-1334* *1335-1338*

Bless - ed be your

1341

Muta A in G

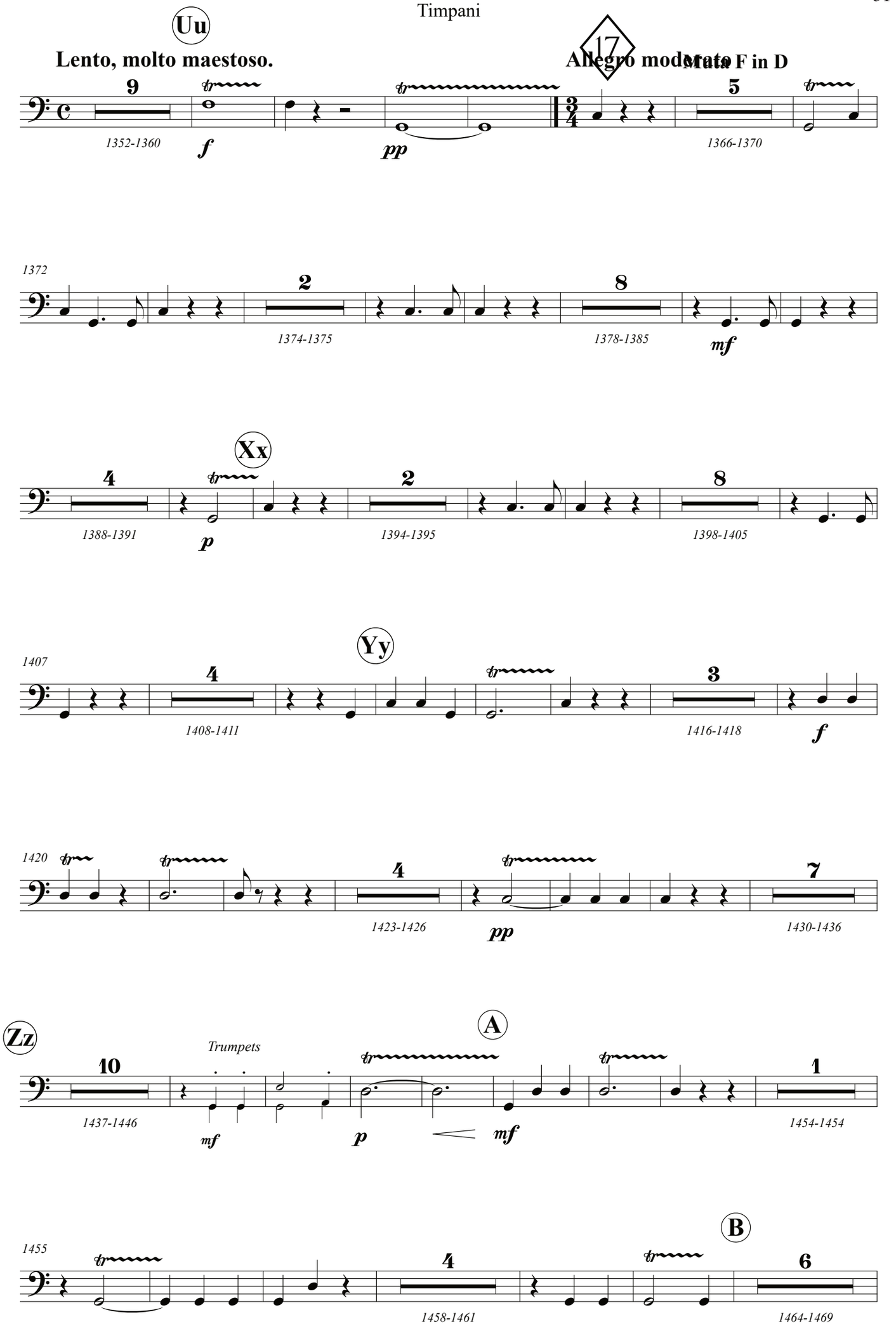
5

rall.

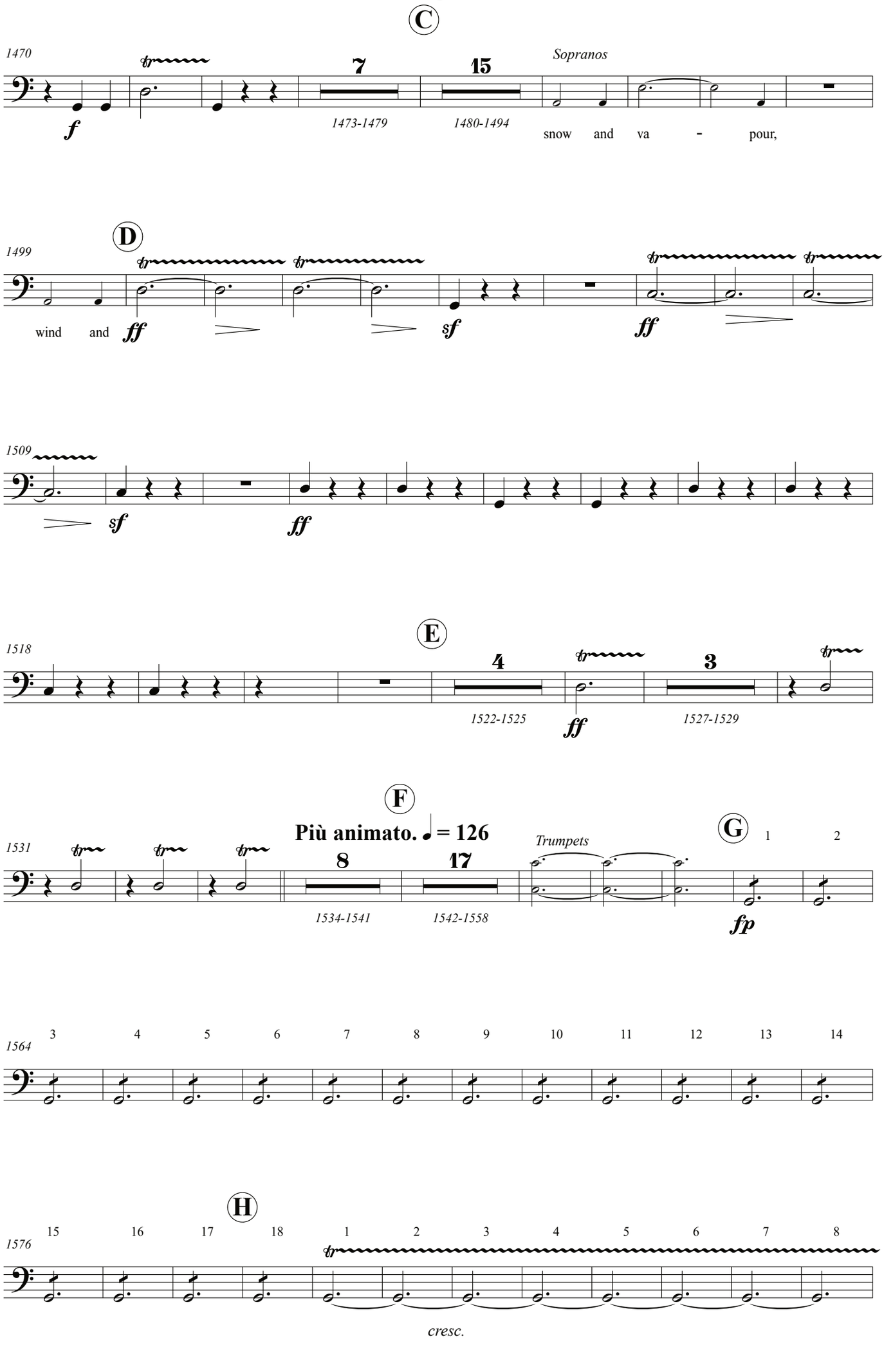
1346-1350

God who hath sent his

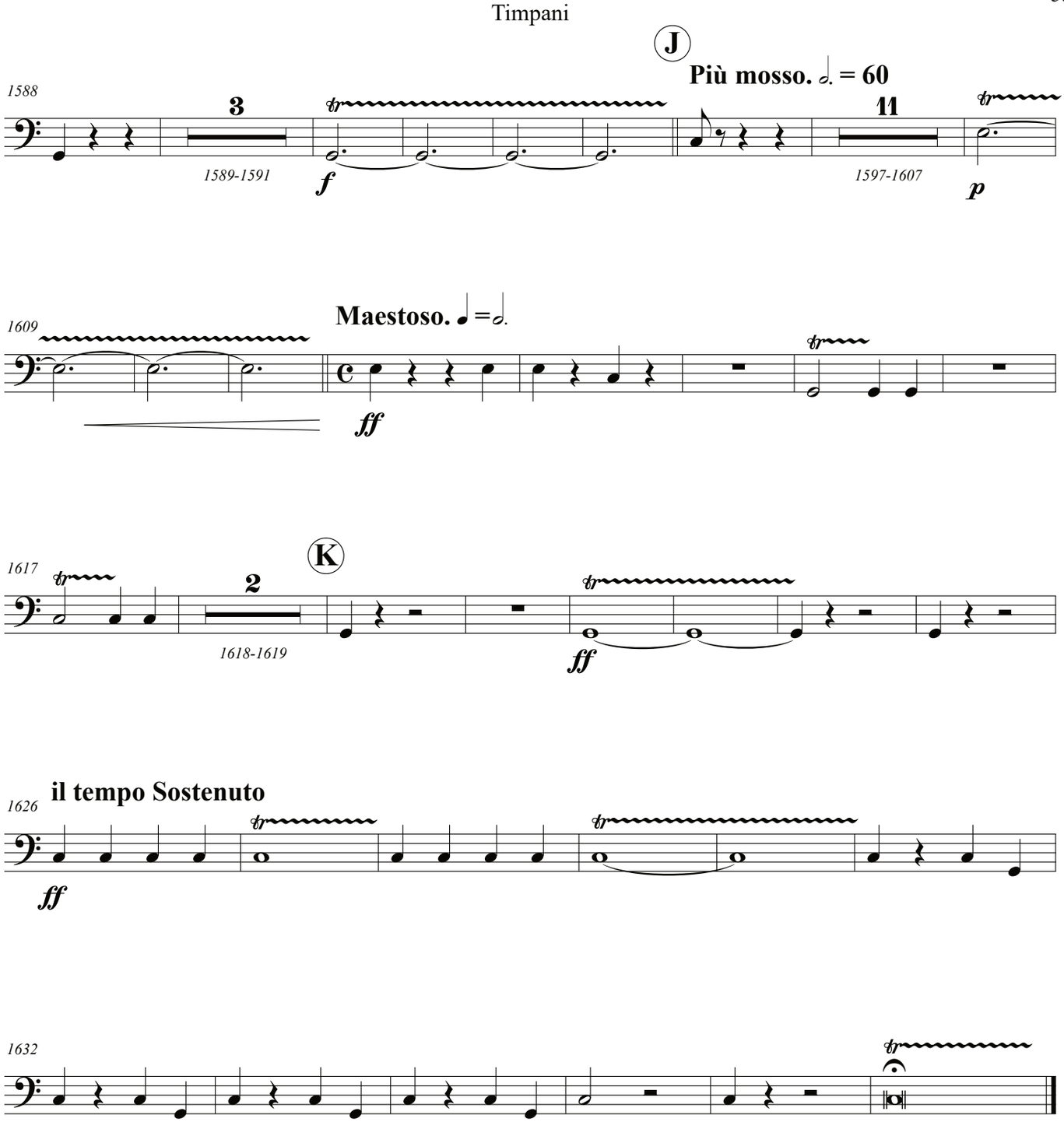
pp *pp*


Uu
Lento, molto maestoso.
17
Allegro moderato
Mutes F in D
9
1352-1360
f
pp
3/4
5
1366-1370
1372
2
1374-1375
8
1378-1385
mf
Xx
4
1388-1391
p
2
1394-1395
8
1398-1405
Yy
1407
4
1408-1411
3
1416-1418
f
1420
4
1423-1426
pp
7
1430-1436
Zz
A
Trumpets
10
1437-1446
mf
p
mf
1
1454-1454
B
1455
4
1458-1461
6
1464-1469

Timpani


C
1470
7
15
Sopranos
f
1473-1479
1480-1494
snow and va - pour,
D
1499
wind and
ff
sf
ff
1509
sf
ff
E
1518
4
3
1522-1525
ff
1527-1529
F
Più animato. ♩ = 126
1531
8
17
Trumpets
1534-1541
1542-1558
G
1
2
fp
3 4 5 6 7 8 9 10 11 12 13 14
1564
H
15 16 17 18 1 2 3 4 5 6 7 8
1576
cresc.

Timpani


J
Più mosso. 𝅗𝅥. = 60
1588
3
1589-1591
f
11
1597-1607
p
1609
Maestoso. ♩ = 𝅗𝅥.
ff
1617
K
2
1618-1619
ff
1626
il tempo Sostenuto
ff
1632

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