

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

TROMBONE 1



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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
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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

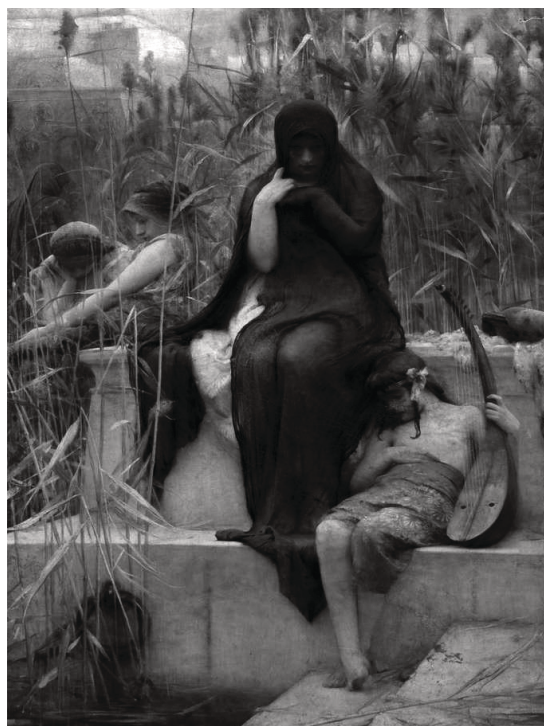
ARGUMENT

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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Trombone 1

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

5 1-5 *pp* 10-12

A **B** Bassoons (♩ = ♩)

13 13-25 7 26-32 *p*

C

38 41-42 *sempre pp*

(♩ = ♩) **D** **E** **F** **G**

46 49-54 55-63 64-77 78-93 94-105

H **I** **K**

106-113 114-127 128-136 137-149 150-178

2 Allegro assai vivace, alla Marcia. ♩ = 104

L **M** Tuba

11 179-189 190-212 213-231 *f*

N

f *sf* 242-242

Trombone 1

V.S.

243 *sf* 245-247 *f* 249-250

254 *ff*

261 266-270

272-274 275-285 *f* Horns 1 & 2

291-293

3 Andante cantabile. ♩ = 76

14 10 31 22 13 19

299-312 313-322 323-353 354-375 376-388 389-407

rall. molto
Horns 1 & 2

14 20 7

408-421 422-441 442-448

4 Allegro con fuoco. ♩ = 132

452 *mf* *f* 457-464 *ten.*

(X)

467-468 471-478 *f*

482

(Y)

3 **Maestoso.** ♩ = 116 *accel.*

496-498 *ff* non legato

(Z) *Più mosso Allegro*

504

(Aa) *attacca.*

510-511 *mf* 514-524 525-540

Trombone 1

5

Adagio molto. ♩ = 60

Più mosso. ♩ = 72

Horns 3 & 4

19 (Bb) 7 10 8 (Cc) 1

542-560 561-567 568-577 578-585 586-586

590 Adagio (come al primo). ♩ = 69

4

594-597

f *f*

600

10

603-612

pp

(Dd)

(Ee)

Un poco più mosso. ♩ = 84

616

17 6 6 13

617-633 634-639 640-645 646-658

6

Andante molto maestoso. ♩ = 80

(Ff)

19 3

660-678 Trumpets 685-687

mf

688

f *f*

697

3

699-701

f

707

6 (Gg) 9

708-713 719-727

mf *f* *ff*

728 *mf* **5** *ff* *rall.*
731-735

Allegro ma non troppo. ♩ = 108 **(H)** **(J)** **(K)**
10 **16** **28** **11** *f* *Trumpets*
740-749 750-765 766-793 794-804

rit. *a tempo*
809 *f* **2** *f*
813-814

819 **(L)**

828

Trombone 1

11 12 4 *Horns 3 & 4*

829-839 *f* *mp* 843-854 856-859

Mm

860 9

f 863-871 *f* *dim.* *p*

877 23 12 *Trumpets*

878-900 901-912 *mf*

Pp

918 5 11

919-923 *p* 926-936 *f*

Un poco più lento.

941 9 2

mp 946-954 955-956 *f*

Qq

959 3

960-962 *f*

969 3

f 974-976 *f*

a tempo (Allegro)

980 2

982-983 *mf*

Musical notation for Trombone 1, measures 990-992 and 997-1000. The first system (measures 990-992) features a triplet of eighth notes followed by a quarter note, marked with a ***f*** dynamic. The second system (measures 997-1000) features a quarter rest followed by a quarter note, marked with a ***f*** dynamic.

Rr

Musical notation for Horns 1 & 2, measures 1003-1011. The notation includes a triplet of eighth notes followed by a quarter note, marked with a ***f*** dynamic. The dynamic changes to ***ff*** for the remainder of the system.

Musical notation for Trombone 1, measures 1017-1023. The notation includes a ***f*** dynamic, a *ritenuto.* marking, and a ***ff*** dynamic. The tempo marking **Lento maestoso.** is present.

Musical notation for Trombone 1, measures 1024-1030. The notation includes a ***f*** dynamic and a ***ff*** dynamic.

Musical notation for Trombone 1, measures 1031-1037. The notation includes a ***f*** dynamic, a ***ff*** dynamic, and a *rall.* marking.

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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Trombone 1

PART II

ON THE PLAIN OF DURA

7 **Allegretto** ♩ = 100

A **B** **C** **D**

23 **28** **14** **31** **22**

2-24 25-52 53-66 67-97 98-119

E **F** Sopranos

24

120-143

Bel! great ____ is thy name, ____ a - mong all gods most hon-oured thou! ____

155

3

160-162

f *f*

G

6 **5**

168-173 179-183

f *f*

188

Largo pesante ♩ = 76 **H** **J**

20 **21** **8**

193-212 213-233 234-241

Allegro con brio. ♩ = 120

4 **2** Trumpets

242-245 252-253

f

Trombone 1

Allegro assai vivace, all marcia. ♩ = 104

254

13 **11** **19** **4**

f 256-268 *ff* 271-281 282-300 301-304

(K) (L)

305-308

Trombone 3

rit.

f

4

315

f

4

320-323

325

Moderato assai maestoso. ♩ = 86

3

331-333

8

334

p *p* *mp*

a tempo

2

341-342

344

3 **11**

345-347 351-361

f

(M)

Allegro molto. ♩ = 132

362-363

Trombone 3

f

2

(N)

371

3

372-374

f

Trombone 1

379

rall.

9

Andante ♩ = 69

⓪

Clarinets

383-404 405-417

419

pp 425-429

Ⓟ

Violin I

10 431-440 *pp*

447

Un poco più mosso. ♩ = 88

Ⓠ

6 6 8 8

449-454 455-460 *pp* 463-470 471-478

Trombone 1

rall.

479 Trumpets

p *pp* *poco cresc.*

489 **Tempo I. Adagio**

ff *ff*

499 **R**

p *dim.*

509

p *pp*

520 **S**

Allegro assai vivace. ♩ = 112 **Maestoso. ♩ = 96**

ff

582-586 **T** Horn 1 & 2

pp

594 **U**

Allegretto moderato. ♩ = 92

pp

621-638 **W** **Animato** **Allegro assai e con fuoco. ♩ = 84** Bassoons

pp

665

Musical staff for measures 665-670. The staff is in bass clef with a key signature of one flat. The music consists of eighth notes and quarter notes. The dynamic marking *mf* is placed below the first measure.

671

Musical staff for measures 671-685. The staff is in bass clef with a key signature of one flat. Measures 671-673 contain eighth notes. Measures 674-677 are marked with a circled 'X' and the number '4' above a bar line. Measures 678-685 are marked with the number '8' above a bar line. The dynamic marking *mp* is placed below the staff. A hairpin symbol is at the end of the staff.

689

Musical staff for measures 689-701. The staff is in bass clef with a key signature of one flat. Measures 689-692 contain quarter notes. Measures 693-699 are marked with the number '7' above a bar line. Measures 700-701 are marked with the number '2' above a bar line. The dynamic marking *f* is placed below the staff. A hairpin symbol is at the beginning of the staff.

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702 Horn 3 & 4

Z

Musical staff for measures 710-725. The staff is in 3/4 time. It begins with a dynamic marking of *pp* and a hairpin crescendo leading to a dynamic marking of *pp* again. A circled letter 'Z' is positioned above the staff. The number '16' is written above the staff near the end. The measure numbers 710-725 are indicated below the staff.

12

Lento ♩ = 84

Musical staff for measures 727-737, 738-743, 744-773, 774-790, and 791-795. The staff is in 3/4 time. It features several circled letter markings: 'Aa', 'Bb', and 'Cc'. The numbers 11, 6, 30, 17, and 5 are placed above the staff. The measure numbers 727-737, 738-743, 744-773, 774-790, and 791-795 are indicated below the staff.

Allegro. ♩ = 136

Musical staff for measures 797-801, 802-820, 821-832, 833-844, 845-850, and 851-875. The staff is in 3/4 time. It features circled letter markings 'Dd' and 'Ee'. The numbers 5, 19, 12, 12, 6, and 25 are placed above the staff. The measure numbers 797-801, 802-820, 821-832, 833-844, 845-850, and 851-875 are indicated below the staff.

Musical staff for measures 876-883, 884-908, 909-923, and 924-926. It features circled letter markings 'Ff' and 'Gg'. The numbers 8, 25, 15, and 3 are placed above the staff. The measure numbers 876-883, 884-908, 909-923, and 924-926 are indicated below the staff. The text 'Azarias (Solo)' is written above the staff. The vocal line begins with the lyrics 'and let their strength ___ be'.

Andante maestoso. ♩ = 88

Musical staff for measures 931-939. The staff is in 3/4 time. It features dynamic markings *f*, *dim.*, *p*, and *fp*. The number 4 is placed above the staff. The measure numbers 936-939 are indicated below the staff.

Musical staff for measures 941-946. The staff is in 3/4 time. It features circled letter marking 'Hh'. The number 3 is placed above the staff. The measure numbers 944-946 are indicated below the staff. Dynamic markings *pp*, *fp*, *pp*, and *ppp* are present.

Musical staff for measures 951-958. The staff is in 3/4 time. The number 4 is placed above the staff. The measure numbers 955-958 are indicated below the staff. The dynamic marking *ppp* is present.

Musical staff for measures 961-975. The staff is in 3/4 time. The number 15 is placed above the staff. The measure numbers 961-975 are indicated below the staff.

961-975

Trombone 1

13 Adagio religioso. ♩ = 72

977-1022 1023-1033

11

Soprano Solo

I, ev - en I am the

Mm

14 Andante sostenuto e maestoso. ♩ = 69

1037 1038-1096 1099-1127 1128-1141

ppp

29 **14**

Horns 1 & 2

Nn

1144

f

1152

pesante *ff*

Oo

1160

mf *cresc.*

1170

ff *dim.* *p* *pp*

15 L'istesso tempo

16 Allegro vivace. ♩ = 116

1181 1184-1257 1259-1269

11

Rr

Più lento. Bass Solo (The King)

1271 1273-1282 1283-1286

10 **4**

Trumpet

and the form of the

Trombone 1

1291 **Allegretto moderato.** $\text{♩} = 96$ **(Ss)**

ppp 4 9 4 5

1293-1296 1297-1305 1306-1309 1310-1314

1315 Bass Trombone

pp *pp*

1323 **Allegro maestoso.** $\text{♩} = 120$ **(Tt)** Bass Solo (The King)

11 12

1324-1334 1335-1346

ser - vants that trust - ed in him.

1351 *rall.* **Lento, molto maestoso.**

pp *f* *p*

(Uu) **V.S. Allegro moderato** **(Xx)**

2 28 16

1359-1360 1365-1392 1393-1408

f *p*

1409 Horns 1 & 2 **(Yy)**

mf

1418 **(Zz)** **(A)**

14 14 13

1423-1436 1437-1450 1451-1463

f

Trombone 1

B

1464 Horns 1 & 2

cresc. *mf*

C

D

7 20 *f*

1473-1479 1480-1499

1506

1515

2 *ff*

1520-1521

E

1525

3 8 20 *ff*

1527-1529 1534-1541 1542-1561

F

Più animato. ♩ = 126

G

Bass Trombone

7 4 9 *mp*

1562-1568 1575-1578 1579-1587

H

1588 Tuba

f

J

Più mosso. ♩ = 60

1596

3 6 *f*

1597-1599 1605-1610

1611 **Maestoso.** ♩ = ♩.

f *ff*

1618

Ⓚ

2

1620-1621

1626 **il tempo Sostenuto**

1633



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