

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 2



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ENGLISH HERITAGE MUSIC SERIES

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

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

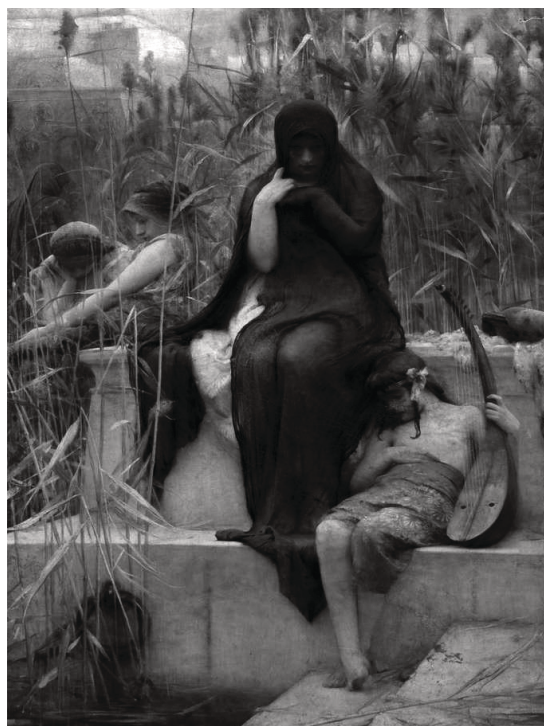
ARGUMENT

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 2

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

5 *legato* 3

1-5 *pp* 10-12

(A) 13 (B) 7 *Bassoons* (♩ = ♩) *p*

13-25 26-32

(C) 2 *sempre pp*

39 41-42

(D) (E) (F) (G)

6 9 14 16 12

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

(H) (I) (K)

8 14 9 13 29

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

2

Allegro assai vivace,
alla Marcia. ♩ = 104

11 (L) 23 (M) 19 *Tuba*

179-189 190-212 213-231

(N) *f* *sf*

243 *f* *sf* 2 249-250 **V.S.**

479

f

486

(Y)

493

Maestoso. ♩ = 116

3

496-498

ff

non legato

502

accel.

508

(Z) *Più mosso Allegro*

2

11

510-511

mf

514-524

Trombone 2

Aa

attacca. **5** **Adagio molto.** ♩ = 60

16 19 7 18

525-540 542-560 561-567 568-585

587 *Horns 3 & 4*

4

594-597

f

598 **Adagio (come al primo).** ♩ = 69

10

603-612

f *pp*

615 **Dd** **Ee** **Un poco più mosso.** ♩ = 84

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 **Gg**

6 9

708-713 719-727

mf *f* *ff*

rall.

728

mf **5** *ff*

731-735

10 **16** **28** **41** *Trumpets*

740-749 750-765 766-793 794-804

f

rit. a tempo

809

f **2** *f*

813-814

819

(Ll)

828

10 **12** *Horns 3 & 4*

829-838 843-854

f *f* *mp*

(Mm)

4 **9**

856-859 863-871

f *f* *dim.*

875

(Nn) **(Oo)**

23 **12**

878-900 901-912

p

Trombone 2

913 Trumpets

mf *f*

922

Pp *p* *f*

11
926-936

941

mp *f*

Un poco più lento.

9 2
946-954 955-956

959

mp *f*

3
960-962

969

f *mf*

3
974-976

980

mf *f*

a tempo (Allegro)

2
982-983

990-992

f *mf*

3 3
990-992 997-999

1001

f *mf*

8
1004-1011

Horns 1 & 2

1016

f *rit. sostenuto.* *ff* **Lento maestoso.**

1024

1031

rall.

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 2

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! _____

2 **3**

154-155 160-162

f *f*

6 **G** **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

pp *cresc.* *f* *f*

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

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

256-268 271-281 282-300 301-304

ff

Trombone 2

rit.

4 Trombone 3

305-308 *f*

315

320-323

324

Moderato assai maestoso. ♩ = 86

f

8

3

331-333 *p* *p*

a tempo

2

3

341-342 *mp* 345-347 *f*

(M)

Allegro molto. ♩ = 132

11 2 Trombone 3

351-361 362-363 *f*

(N)

369

3

372-374 *f*

378 *rall.*

9

Andante ♩ = 69

22

383-404

Trombone 2

① Clarinets

13

405-417

pp

② Violin I

5 10

425-429 431-440

445

Un poco più mosso. ♩ = 88

6 6

449-454 455-460

pp

③ Trumpets

8 8

463-470 471-478

p *pp* *poco cresc.*

486

rall. Tempo I. Adagio

2

494-495

ff

④

496

ff

506

dim. *p* *pp*

517

rall.

⑤

10

Allegro assai vivace. ♩ = 112

22 17

524-545 546-562

ff

Trombone 2

Maestoso. ♩ = 96

Adagio. ♩ = 72

(T)

19 5 Horn 1 & 2 2

563-581 582-586 589-590

pp

(U)

Allegretto moderato. ♩ = 92

593 4 12 8

597-600 601-612 613-620

11

(W)

Animato

Allegro assai e con fuoco. ♩ = 84

Bassoons

18 14 8 2

621-638 639-652 653-660 663-664

665

mf

671

(X)

4 8

674-677 678-685

mp

689

Horn 3 & 4

7 2

693-699 700-701

f

(Z)

12

Lento ♩ = 84

705

16

710-725 728-926

pp

927

Azarias (Solo)

Andante maestoso. ♩ = 88

and let their strength be

f

Trombone 2

934

Musical staff for Trombone 2, measures 934-939. The staff is in bass clef with a key signature of two flats. It features a 4-measure rest in measure 936. Dynamics include *dim.*, *p*, *fp > pp*, and *> pp >*. Measure numbers 936-939 are indicated.

Hh

Musical staff for Trombone 2, measures 944-946. The staff is in bass clef with a key signature of two flats. It features a 3-measure rest in measure 944. Dynamics include *ppp*. Measure numbers 944-946 are indicated.

954

Musical staff for Trombone 2, measures 955-958 and 961-975. The staff is in bass clef with a key signature of two flats. It features a 4-measure rest in measure 955 and a 15-measure rest in measure 961. Dynamics include *ppp*. Measure numbers 955-958 and 961-975 are indicated.

Trombone 2

13

Adagio religioso. $\text{♩} = 72$

Soprano Solo

20 18 8 11

977-996 997-1014 1015-1022 1023-1033

I, ev - en I _____ am the

1037

3 25 11 10 10

1038-1040 1041-1065 1066-1076 1077-1086 1087-1096

ppp Tempo I. $\text{♩} = 72$

14

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

Horns 1 & 2

29 14

1099-1127 1128-1141

Nn

1145

f

1153

pesante ff

Oo

1162

mf cresc.

1171

ff dim. p pp

15

L'istesso tempo

16

Allegro vivace. $\text{♩} = 116$

1182

1184-1257 1259-1269

1271 Trumpet

1273-1274 1279-1282

1283 **Più lento.** Bass Solo (The King)

and the form of the

1291 **(Ss)** Allegretto moderato. ♩ = 96

ppp 1293-1296 1297-1305 1306-1314 Bass Trombone

1318

pp

(Tt) Allegro maestoso. ♩ = 120

pp 1324-1334 1340-1346 f > p

1347 Bass Solo (The King) **Lento, molto maestoso.** *rall.*

ser - vants that trust - ed in him. pp f > p

1356 **(Uu)**

1359-1360 f p

V.S.

Trombone 2

17

Allegro moderato

Xx

Yy

1365

27

16

Horns 1 & 2

Musical staff for Trombone 2, measures 1365-1408. The staff is in 3/4 time. It begins with a whole rest in measure 1365. Measures 1366-1392 are marked with a 27-measure rest. Measures 1393-1408 contain a melodic line starting with a dotted quarter note, followed by eighth notes and a half note. Dynamics include *f* and *mf*. Rehearsal marks Xx and Yy are present.

1414

4

Zz

14

14

Musical staff for Trombone 2, measures 1414-1450. The staff is in 3/4 time. It begins with a quarter note, followed by a 4-measure rest. Measures 1415-1418 contain a melodic line starting with a quarter note, followed by eighth notes and a half note. A dynamic of *f* is indicated. Measures 1423-1436 and 1437-1450 are marked with 14-measure rests. Rehearsal mark Zz is present.

A

B

Horns 1 & 2

13

Musical staff for Trombone 2, measures 1451-1463. The staff is in 3/4 time. It begins with a 13-measure rest. Measures 1451-1463 contain a melodic line starting with a quarter note, followed by eighth notes and a half note. Dynamics include *cresc.* and *mf*. Rehearsal marks A and B are present.

1472

7

C

20

D

Musical staff for Trombone 2, measures 1472-1499. The staff is in 3/4 time. It begins with a quarter rest, followed by a 7-measure rest. Measures 1473-1479 contain a melodic line starting with a quarter note, followed by eighth notes and a half note. Measures 1480-1499 are marked with a 20-measure rest. A dynamic of *f* is indicated. Rehearsal marks C and D are present.

1505

Musical staff for Trombone 2, measures 1505-1513. The staff is in 3/4 time. It begins with a whole rest in measure 1505. Measures 1506-1513 contain a melodic line starting with a quarter note, followed by eighth notes and a half note.

1514

2

Musical staff for Trombone 2, measures 1514-1521. The staff is in 3/4 time. It begins with a quarter rest, followed by a 2-measure rest. Measures 1514-1521 contain a melodic line starting with a quarter note, followed by eighth notes and a half note. A dynamic of *f* is indicated.

1520-1521

1522 **E**

ff 1527-1529 *mp*

F **G**

Più animato. ♩ = 126

8 20 7 Bass Trombone

1534-1541 1542-1561 1562-1568 *mp*

H

4 9 Tuba

1575-1578 1579-1587 *f*

1595 **J** **Più mosso.** ♩ = 60

1597-1599 *f* 1605-1610 *f*

1612 **Maestoso.** ♩ = ♩

ff

1619 **K**

2 il tempo Sostenuto

1620-1621 *ff*

1628



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