

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

TRUMPET 1



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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
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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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Trumpet 1

in C

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

Trumpet 1

(M)

Horn 3

p

218 **3**
220-222 *mf* *non legato*

226 *cresc.* *cresc.*

(N)

232 *f*

239 *sf* *ff* *sf*

245 *f*

(O)

252 *ff*

257 *ff*

261

266-267

268

f

275-285

286

Horns 1 & 2

f

291-292

294

f

3

Andante cantabile. ♩ = 76

14

10

299-312

313-322

Trumpet 1

① 31 ② 22 ③ 13 ④ 19 ⑤ 14 ⑥ 20 ⑦ 7

323-353 354-375 376-388 389-407 408-421 422-441 442-448

rall. molto



Allegro con fuoco. ♩ = 132

449 Horns 1 & 2

mf \leq f

6

457-462

mf

468

ⓧ

474

mf

481

487

Ⓨ

mf

494

3

495-497

f ff non legato

Maestoso. ♩ = 116 accel.

503

Z *Più mosso Allegro*

513-514 *p*

516

dim. *p* *pp*

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

523-524 525-540 542-560 561-567 568-585

587 *Horns 3 & 4*

mf *f* *f*

Adagio (come al primo). ♩ = 69

597

f *mp*

604

p *pp* *pp*

608-612

Trumpet 1

Dd **Ee** **Muta in Eb**

18 6 6 13

616-633 634-639 640-645 646-658

6 **Andante molto maestoso.** ♩ = 80

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

660-669 *mf* 676-678

Ff

679 **3** **3**

f 681-683 *f* 685-687 *f*

691 **3** **3**

695-697 *sf* 699-701 *f*

703

mf

Gg

711 *f* *ff* *mf*

720 **2**

p 726-727 *f*

729 *ff*

738 *rall.* **Allegro ma non troppo.** ♩ = 108

f *mf*

Detailed description: Musical staff starting at measure 738. It begins with a rest, followed by a series of eighth and sixteenth notes. Dynamic markings *f* and *mf* are present. The tempo is marked **Allegro ma non troppo.** with a quarter note equal to 108 (♩ = 108). A *rall.* marking is also present.

746

14

750-753 *mp*

(Hh) (Jj)

Detailed description: Musical staff starting at measure 746. It contains a 14-measure rest. Dynamic marking *mp* is present. Rehearsal marks (Hh) and (Jj) are circled above the staff.

8 3 12

767-774 *p* 776-778 *mf* 781-792 *mp*

(Kk)

Detailed description: Musical staff with three rests of 8, 3, and 12 measures. Dynamic markings *p*, *mf*, and *mp* are placed below the rests. Rehearsal mark (Kk) is circled above the staff.

2 6

795-796 *mp* 799-804 *ff*

Detailed description: Musical staff with two rests of 2 and 6 measures. Dynamic markings *mp* and *ff* are placed below the rests.

rit. a tempo

810

ff

Detailed description: Musical staff starting at measure 810. It features a series of notes with slurs and accents. Dynamic marking *ff* is present.

821

(Ll)

11

829-839

Detailed description: Musical staff starting at measure 821. It contains a 11-measure rest. Dynamic marking *ff* is present. Rehearsal mark (Ll) is circled above the staff.

Trumpet 1

840 (Mm)

15

845-859

mp *f* *f*

Muta in D

9 (Nn) 19

863-871 872-873 878-896

f *dim.* *p* *pp*

897 *Horns 1 & 2* (Oo)

p

908

f

917

mf *p*

(Pp) **Muta in Eb**

925 11

926-936

f *sf* *p*

944 4

950-953

f

Un poco più lento. (Qq)

955 7

956-962

f

970-972 *sf* 974-976 *f* *mf*

a tempo (Allegro)

982 *f*

990 *f*

999 *f* 1004-1017 *f* *sostenuto.*

(Rr)

Lento maestoso.

1021 *f*

1028 *ten.* *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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Trumpet 1

in C

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

24 (A) 28 (B) Horn in C 3 4

1-24 25-52 *p*

60 (C) 6 68-73 *mf*

77 (D) Horns 3 & 4 18 13 78-95 104-116 *f* *mf*

117 (E) 4 8 120-123 129-136 *p*

Trumpet 1

137 (F) V.S.

mf *mp* *sf* *sf*

147

sf *sf* *f*

161-162

f

173 (G)

f *f*

186 Largo pesante ♩ = 76 (H)

f *f*

227 Azarias

They have ears and yet they hear not, nei-ther is there a-ny breath, a-ny breath in their mouths; they that

(J) 234 Horn in C 3 4 Allegro con brio. ♩ = 120

pp

246

pp *cresc.* *f*

Trumpet 1

Allegro assai vivace, all marcia. $\text{♩} = 104$ K

258 9 11 16 Horn 3 & 4

259-267 *f* *ff* 271-281 282-297 3

299 L

pp

305 3

310-312 *f*

314

4

320-323

Moderato assai maestoso. $\text{♩} = 86$



328 12

331-342 *mp*

346 M 9

pp *f* *pp* 353-361

Trumpet 1

Allegro molto. ♩ = 132

(N)

4
362-365 *f*

3
372-374 *f* *rall.*

9

Muta in D Andante ♩ = 69

(O)

380
22 25 10
383-404 405-429 431-440

(P) Trombones
4 7 16
441-444 448-454 455-470 *p*

Un poco più mosso. ♩ = 88

473
mp *cresc.* *p* *p*

482 *rall.* Tempo I. Adagio
poco cresc. *ff* *ff*

491 *ff*

(R)
499 *sf* *sf*

rall.

507

dim. 510-514 **pp**

520

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

22 16 Horn 1 & 2

ff **pp** 524-545 546-561

564

6 **8** **T**

f 567-572 **f** 574-581 **f**

Adagio. ♩ = 72 **Allegretto moderato.** ♩ = 92

8 **10**

583-590 591-600 **p**

606

3 **U**

pp 610-612 **pp**

Animato

2 **14** **2**

616-617 **pp** 621-634 **mf** 637-638

11 **Allegro assai e con fuoco.** ♩ = 84

639

5 **4**

f dim. 642-646 **mf** **p** 649-652

Trumpet 1

W

Horns 3 & 4

13
653-665
mf
670-671
mf

X

2
674-675
f

684
4
686-689
mp < > f

Z

Dd

696
3 8
697-699 700-707
pp < > 710-800
Azarias
Yet de - li -

accel.

Muta in Eb Tempo I ♩ = 84

803
11 4 7
806-816 817-820 821-827
- ver us up not whol - ly, for thy name's sake,
Violin I

Allegro. ♩ = 136

829
pp mf
836-837

Ee

838
3
842-844
pp mf sf sf

Bassoons

3 17
848-850 851-867
mp

874

pp *pp*

878-879

Ff **Gg** Horn 1 & 2

mf *sf*

887-908 909-912

915

f *sf* *sf*

916-917 920-922

926

Andante maestoso. ♩ = 88

f

928-930

934

dim. *p* *fp > pp* *fp >*

937-939

Hh

943

pp > *ppp* *ppp*

944-946 947-950 955-963

964

pp *ppp*

967-972

13

Adagio religioso. ♩ = 72

Muta in C

Trumpet 1

14

Andante sostenuto e maestoso. ♩ = 69

Horn 3 & 4

978-1096

ppp

1102

f

23

3

Horns

3

3

3

1105-1127

1128-1130

Mm

1134

mp

1

1136-1136

mf

mf

1141

p

cresc.

f

Nn pesante

1150

ff

1159

Oo

mf

cresc.

ff

1184-1257

15

L'istesso tempo

1176

dim.

p

pp

1184-1257

16

Trumpet 1

1258 **Allegro vivace.** ♩ = 116
 4
 Timpani
 1259-1262 *p* *cresc.* *f* 1267-1269 3

Rr

1273-1278 6 *f* *pp*

Più lento.

1283-1286 4 1287-1290 4 *pp* Tuba

1297 **Allegretto moderato.** ♩ = 96
pp 3

Ss

1305 *pp* *pp*

1313-1314 2 *pp* 1318-1319 2 *pp* *pp* <

Allegro maestoso. ♩ = 120

1323 4 *colla voce* 1324-1327 *mp*

Tt

a tempo

1333 8 1335-1342 *pp* 1346-1350 5

Trumpet 1

Lento, molto maestoso.

1351 *rall.*

>> *f > p*

(Uu) **Allegro moderato**

1359-1360 *f >* *mf*

1368

1374-1375

1377

1378-1385 *mf* 1388-1392 1393-1402

(Xx) Sopranos

O all ye works of the

1405

1408-1411 1415-1416

(Yy)

Lord, *p*

1417

1423-1432

(Sopranos)

mf bless _____

1434

1440-1442 *mf*

(Zz)

_____ ye the Lord, *mf*

1444

mf *p*

(A)

1453

f 1458-1461

B

1464-1469 *f* 1473-1475 *mf* 1478-1479

C Horns 1 & 2

1480-1490 *f*

D

1499 *mf* \leq *ff* <

1510

1514-1515 1518-1519

E

1520 *f*

F Più animato. ♩ = 126

1534-1541 1542-1553 *p* \leq *sf* Horns 3 & 4

G

1556 *p* \leq *sf*

Trumpet 1

1564

1569-1573 *mp*

1576

Ⓜ

mp

1585

1589-1590 *f*

Ⓜ

Più mosso. ♩ = 60

1596

1597-1601 *f* *p*

Maestoso. ♩ = ♩

1610

f

Ⓜ

1618

1620-1621 *sf* *sf*

il tempo Sostenuto

1626

1632



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