

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 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.

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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Trumpet 2

in C

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69

pp *legato*

4
2-5

3 (A) 13 (B) 7 Bassoons (♩ = ♩) *p*

10-12 13-25 26-32

37 (C) *sempre pp*

46 (♩ = ♩) (D) (E) (F) 6 9 14 16
49-54 55-63 64-77 78-93

(G) (H) (I) 12 8 14 9
94-105 106-113 114-127 128-136

(K) Muta in E (L) 13 29 11 23
137-149 150-178 179-189 190-212

2 Allegro assai vivace, alla Marcia. ♩ = 104

Trumpet 2

(M)

Horn 3

p

218

3
220-222
mf
non legato

226

cresc. *cresc.*

(N)

232

f

239

sf *ff* *sf*

246

ff

(O)

254

ff

261

3
266-267
ff

268 (P)

f 11

275-285

286 *Horns 1 & 2*

f 2

291-292

294

3 *Andante cantabile.* ♩ = 76

14 10

299-312 313-322

(Q) (R)

31 22 13

323-353 354-375 376-388

Trumpet 2

S
19
T
14
U
20
W
Muta in E
7

389-407 408-421 422-441 442-448

rall. molto

4
Allegro con fuoco. ♩ = 132

449 Horns 1 & 2

mf *f*

456

6

457-462

mf

X

467

473

mf

480

Y

486

mf

493

Maestoso. ♩ = 116

3

495-497

f *ff*

non legato

accel.

502

Z *Più mosso Allegro*

508

513-514

515

p *dim.* *p*

5 *Adagio molto.* ♩ = 60

522

pp *attacca.*

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

Cc

586

Horns 3 & 4

f *f*

Adagio (come al primo). ♩ = 69

595

f *f*

602

mp *p* *pp*

608-612

Dd **Ee**

613

pp

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

Muta in E_b

Trumpet 2

6 Andante molto maestoso. ♩ = 80

10 Horns 3 & 4

660-669 *mf* 676-678

679 **Ff**

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

691

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

703

mf

Gg

711-713 *f* *ff* *mf*

722

726-727 *p* *f*

731 *rall.*

ff

740 **Allegro ma non troppo.** ♩ = 108

Hh **Jj**

742-749 *f* 750-763 *mp*

8 3 12 (Kk)

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

2 6

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

rit. a tempo

809 2

809 *ff* 813-814

819 (LI)

828 11 15

828 *f* 829-839 *mp* 845-859

Trumpet 2

Mm

Muta in D

860

9 **2**

863-871 872-873

f *f* *dim.* *p*

Nn

Horns 1 & 2

Oo

877

19

878-896

pp *p*

904

f

913

mf

Pp

Muta in Eb

921

11

926-936

p *f*

939

sf *p*

Un poco più lento.

948

4 **7**

950-953 956-962

f *f*

Qq

965

3 **3**

970-972 974-976

sf

977

f *mf*

985

a tempo (Allegro)

f *f*

993

1002

Rr

14

sostenuto.

f *f*

Lento maestoso.

1023

1030

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 2 in C

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

(A)

(B)

Horn in C 3 4

24 28
1-24 25-52

59

(C)

6

68-73

p

mf

76

Horns 3 & 4

(D)

18

78-95

f

mf

(E)

13

104-116

4

120-123

p

(F)

8

129-136

mf

3

141-143

sf

V.S.

Trumpet 2

146

sf sf sf f

5

149-153

160

f

2

161-162

172

f f

3

179-181

184

Largo pesante ♩ = 76

20

193-212

Ⓜ

14

Azarias

213-226

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

233

8

they that

pp

3

239-241

Allegro con brio. ♩ = 120

244

pp cresc. f

255

9

259-267

f ff

11

271-281

Allegro assai vivace, all marcia. ♩ = 104

K **16** Horn 3 & 4 **L**

282-297 *pp*

303

309

310-312 *f*

318

320-323

327 **Moderato assai maestoso.** ♩ = 86 **8** **12**

331-342

Trumpet 2

(M)

343

mp *pp* *f*

Allegro molto. ♩ = 132

351

pp 353-361 362-365 *f*

(N)

369

372-374 *f*

377

rall. Muta in D

9

Andante ♩ = 69

(P)

382

383-440 441-444 *pp* 448-454

(Q)

Un poco più mosso. ♩ = 88

455-470 471-473

mp *cresc.* *p*

481

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

491

ff

(R)

499

sf sf

507

dim. pp

510-514

520

10

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

Horn 1 & 2

ff pp

524-545 546-561

564

f f

567-572 574-581

583-590

591-600

p

Adagio. ♩ = 72 Allegretto moderato. ♩ = 92

Trumpet 1

606

pp pp

610-612

616-618

621-634

637-638

11

pp mf

639

f dim. mf p

642-646 649-652

Allegro assai e con fuoco. ♩ = 84

Trumpet 2

W

Horns 3 & 4

13 2

653-665 670-671

mf *mf*

X

2

674-675

f

683

4

686-689

mp *f*

Z

695

3 8 16

697-699 700-707 710-725

pp *pp*

12

Lento ♩ = 84

Aa

Bb

Cc

11 6 30 17 5

727-737 738-743 744-773 774-790 791-795

Dd

rall.

Azarias

4 11

797-800 806-816

Yet de - li - ver us up not whol - ly, for thy name's sake,

Muta in E♭ Tempo I ♩ = 84

Allegro. ♩ = 136

4 7

817-820 821-827

Violin I

pp *mf*

834

2 3

836-837 842-844

pp *mf*

Ee

Bassoons

870

880

Ff

Gg

Horn 1 & 2

Trumpet 2

931 **Andante maestoso.** ♩ = 88

f *dim.* *p* **3**
937-939

940

fp > pp *fp > pp >* **3** **4**
944-946 947-950

951

ppp *pp* **9**
955-963

966

ppp **6**
967-972

Trumpet 2

13

Adagio religioso. ♩ = 72

Muta in C

Jj

Tempo I. ♩ = 72

978-996 997-1014 1015-1022 1023-1040

Kk

LI

Tempo I. ♩ = 72

1041-1065 1066-1076 1077-1086 1087-1087 1088-1096

14

Andante sostenuto e maestoso. ♩ = 69

1098 Horn 3 & 4

Mm

1105-1127 1128-1130

1131 Horns

mp mf

1138

mf 1144-1145

Trumpet 2

1146 **(Nn)** *pesante*
f

1155
ff

1163 **(Oo)**
mf *cresc.* *ff*

1172
dim. *p* *pp*

1181 **15** **L'istesso tempo** **(Pp)** **(Qq)**
19 **26** **28**
1184-1202 *1203-1228* *1230-1257*

16 **Allegro vivace.** ♩ = 116
Timpani
4 **3** **(Rr)**
1259-1262 *cresc.* *f* *1267-1269*

1271 **Più lento.** **Tuba**
10 **4** **7**
1273-1282 *1283-1286* *1287-1293* *f*

1296 **Allegretto moderato.** ♩ = 96 **(Ss)**
2 **2** **3**
1297-1298 *1300-1301* *1303-1305*

1307

1309-1310 *pp* 1312-1315 *pp*

Allegro maestoso. ♩ = 120 *colla voce*

1318-1321 *pp* 1324-1328

(Tt) *a tempo*

1332

mp 1335-1342 *pp*

rall. **Lento, molto maestoso.**

1346-1350 *f* *p*

(Uu)

17 **Allegro moderato**

1358

1359-1360 *f* *mf*

1367

1374-1375

1376

1378-1385 *mf* 1388-1392

Trumpet 2

Xx

Sopranos

1393-1402 **10** O all ye works of the Lord, **4** 1408-1411 **4**

p

Yy

1415-1418 **4** *mf* 1423-1432 **10**

Zz

1433 Sopranos **6** Trumpet 1 1437-1442 **6**

bless _____ ye the Lord,

A

1446 *mf* *p*

B

1454 *f* **4** **6** 1458-1461 1464-1469

C

1470 *f* **3** *mf* **2** **11** 1473-1475 1478-1479 1480-1490

D

1491 Horns 1 & 2 *f* *mf* *ff*

1501

1511

1514-1515 1518-1519 *f*

1521

E

1529

F

Più animato. ♩ = 126

8 12 *Horns 3 & 4*

1534-1541 1542-1553 *p*

1559

G

p *sf*

1567

5

1569-1573 *mp*

V.S.

Trumpet 2

1578 **H**

mp

1584

2
1589-1590
f

1594 **J** Più mosso. $\text{♩} = 60$

5
1597-1601
f

1608 **Maestoso.** $\text{♩} = \text{♩}$

p *f*

1617 **K**

2
1620-1621
sf

1625 **il tempo Sostenuto**

sf

1632



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Catalog Number

16.10/03