

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

TUBA



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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
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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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Tuba

PART I

BY THE WATERS OF BABYLON

1 Adagio. ♩ = 69 (A) (B) Bassoons (♩ = ♩) (♩ = ♩)

12 13 7

1-12 13-25 26-32

p

36 (C)

sempre pp

45 (♩ = ♩) 3

49-51 *pp* < > *pp* < >

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

9 14 16 12 8 14

55-63 64-77 78-93 94-105 106-113 114-127

(I) *poco a poco rall.* (K) (L) (M)

9 13 29 11 23 3

128-136 137-149 150-178 179-189 190-212 213-215

2 Allegro assai vivace, alla Marcia. ♩ = 104

Tuba

216 *Timpani*

mp

223

8
224-231
f

237

sf

243

3
2
sf
245-247
249-250

253

ff

260

9
3
11
f
262-270
272-274
275-285
Horns 1 & 2

288

3
f
291-293

296

3
3
3
f
3
14
Andante cantabile. ♩ = 76
299-312

Tuba

⑩ ① ② ③ ④ ⑤ ⑥

10 31 22 13 19 14 20

313-322 323-353 354-375 376-388 389-407 408-421 422-441

⑦ *rall. molto* ④ **Allegro con fuoco.** ♩ = 132

Horns 1 & 2

442-448 *ff*

456 ⑧ ② ⑩

457-464 *ten.* 467-468

⑧

471-478 *f*

⑪

485

492 ③ **Maestoso.** ♩ = 116

496-498 *ff*

501 *accel.*

non legato

504 ⑫ **Più mosso Allegro**

510-512 ③

Tuba

513 **Aa** *mf* 10 16 *attacca.*
 515-524 525-540

5 **Adagio molto.** ♩ = 60 **Cc** *Horns 3 & 4*
 19 7 18 1
 542-560 561-567 568-585 586-586

Adagio (come al primo). ♩ = 69 *Trumpets*
 591 6 4 *f dim.*
 592-597 598-601

Dd **Ee**
 606 6 3 17 6
 607-612 613-615 617-633 634-639

6 **Andante molto maestoso.** ♩ = 80 *Trumpets*
 6 13 12
 640-645 646-658 660-671

Ff
 675 *mf* 3 7 *f*
 681-687

689 7 *f*
 695-701

Gg
 703 6 *mf* *ff*
 708-713

Tuba

14 *Organ*

718-731 *ff*

738 *rall.*

10 16 28 41

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

805 *Trumpets*

6 813-818 *f*

819

6

9 12 *Horns 3 & 4*

9 12

829-837 843-854 *f mp*

4 9

4 9

856-859 863-871 *f dim.*

875 *Trumpets*

23 12 *Trumpets*

878-900 901-912 *p*

2 6

2 6

916-917 926-931 *mf p*

Tuba

932

mf *f*

941

mf 4 945-948 *rall.*

954

Un poco più lento. **Qq**

3 7 956-962 *f*

968

7 970-976 *f*

a tempo (Allegro)

5 982-986 *mf*

996

Rr *mf*

1005

cresc.

1015

sostenuto. **Lento maestoso.**

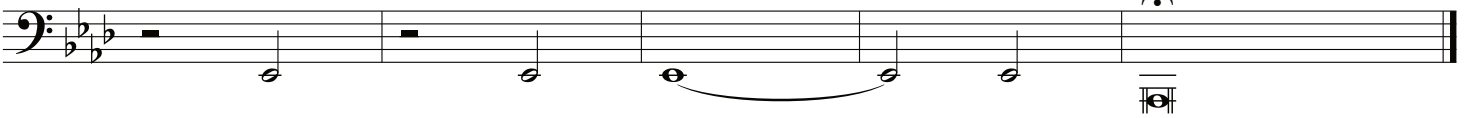
f *ff*

Tuba

1023



1030



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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Tuba

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

(F)

Sopranos

2-143

*f*el! great ____ is thy name, ____ a - mong all gods most hon-oured

152

154-155 **2** **3** 160-162

thou! ____ *f* *f*

(G)

6 168-173

f *mf*

183

f

192

Largo pesante ♩ = 76 (H)

(J)

Allegro con brio. ♩ = 120

20 21 8 4 *Trumpets*

193-212 213-233 234-241 242-245 *pp* *cresc.*

250

3 13

f 252-254 *sf* 256-268

Tuba

Allegro assai vivace, all marcia. ♩ = 104

Ⓚ

269

Horn 3 & 4

10 16

272-281 282-297

ff

Ⓛ

299

p

306

rit.

mf *f*

315

rall.

2

320-321

324

Moderato assai maestoso. ♩ = 86

8

Ⓜ

330

The Herald (Solo)

17 4

331-347 348-351

and who - so fall-eth not down and wor - ship-peth,

356

Allegro molto. ♩ = 132

shall be cast in-to the midst of a burn - ing fi - e - ry fury *f*

Ⓝ

364

3

372

Musical staff for Tuba, starting at measure 372. The staff contains a series of notes with a dynamic marking of *f* (forte) below the first measure.

rall.



Andante ♩ = 69

378

Musical staff for Tuba, starting at measure 378. The staff contains notes and rests, with a 9-measure rest indicated by a diamond graphic. The tempo is marked Andante with a quarter note equal to 69. The staff ends with a double bar line and the measure numbers 383-417.

418

Clarinets

Musical staff for Clarinets, starting at measure 418. The staff contains notes and rests, with a 9-measure rest and a 10-measure rest indicated by horizontal lines. The measure numbers 421-429 and 431-440 are shown below the staff.

P

Violin I

441

Musical staff for Violin I, starting at measure 441. The staff contains notes and rests, with a 10-measure rest indicated by a horizontal line. The measure numbers 445-454 are shown below the staff.

Un poco più mosso. ♩ = 88

Violin I



Musical staff for Violin I, starting at measure 455. The staff contains notes and rests, with a 12-measure rest indicated by a horizontal line. The dynamic marking *pp* (pianissimo) is shown below the staff. The measure numbers 455-466 are shown below the staff.

475

Musical staff for Tuba, starting at measure 475. The staff contains notes and rests, with a dynamic marking of *pp* (pianissimo) below the staff.

486

rall.

Tempo I. Adagio

Musical staff for Tuba, starting at measure 486. The staff contains notes and rests, with a dynamic marking of *ff* (fortissimo) below the staff. The tempo is marked Tempo I. Adagio. The staff ends with a double bar line and the measure numbers 494-495. The text V.S. (Vincendo) is written at the bottom right.

Tuba

(R)

496

506

516

524

10

11

(W) Allegro assai e con fuoco. ♩ = 84

Bassoons

662

Bass Trombone

663-664

670

(X)

678

689

12

Lento ♩ = 84

Tuba

13 Adagio religioso. ♩ = 72

20 18 8 18 25 11

977-996 997-1014 1015-1022 1023-1040 1041-1065 1066-1076

Tempo I. ♩ = 72

14 Andante sostenuto e maestoso. ♩ = 69

10 10 29 14

1077-1086 1087-1096 1099-1127 1128-1141

Horns 1 & 2

1143

Nn

f

1150

pesante

1155

1 2 3

ff

1162

4 5 6 1 2 3

Oo

mf *cresc.*

1171

ff *dim.*

15 L'istesso tempo

1178

2 17

1181-1182 1186-1202

p *pp* *ppp*

Tuba

Pp

Qq

16

Allegro vivace. ♩ = 116

Rr

Trumpet

26 29 11

1203-1228 1229-1257 1259-1269

2 2

1273-1274 1280-1281

pp

Più lento.

1283

6

1288-1293

ppp

Ss

Allegretto moderato. ♩ = 96

9 4 2

1297-1305 1306-1309 1313-1314

Trumpets

pp

1317

pp

Tt

Allegro maestoso. ♩ = 120

11 1 2 3 4 5 6 5

1324-1334 1342-1346

ppp

1347

Bass Solo (The King)

rall.

Lento, molto maestoso.

8

1353-1360

pp

ser - vants that trust - ed in him.

Uu

1361

17

Allegro moderato

Xx

Horns 1 & 2

27 16

1366-1392 1393-1408

f *p*

1410 (Yy)

6 **14**

1413-1418 1423-1436

f

(Zz) (A)

10 **11**

Trumpets

1437-1446 1451-1461

(B) Horns 1 & 2

1464

cresc. *mf*

(C) *Bassoons*

7 **6**

1473-1479 1480-1485

p

(D) *Trumpet in C 1 2*

1494-1498

mf cresc. f

V.S.

Tuba

1506

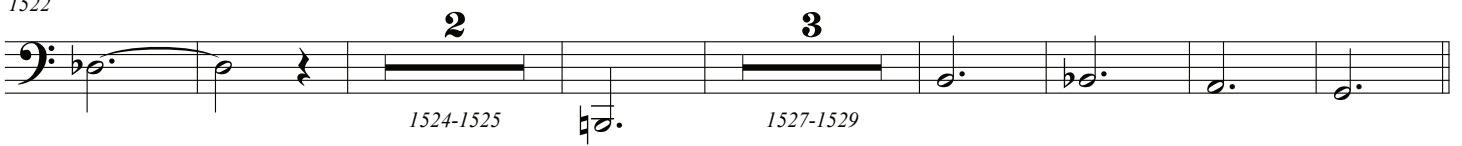


1514



Ⓔ

1522



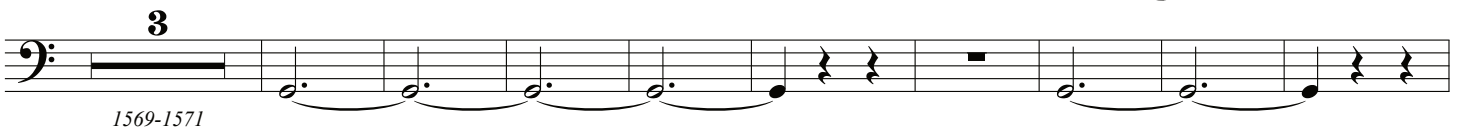
Ⓕ

Più animato. ♩ = 126

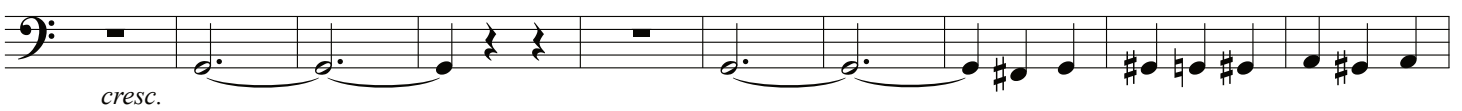
Ⓖ



Ⓗ

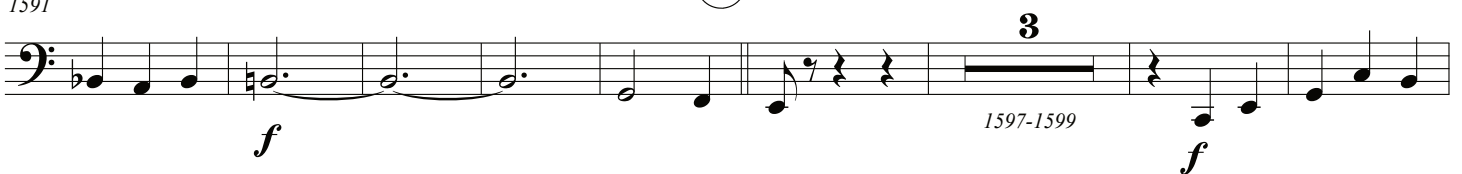


1581



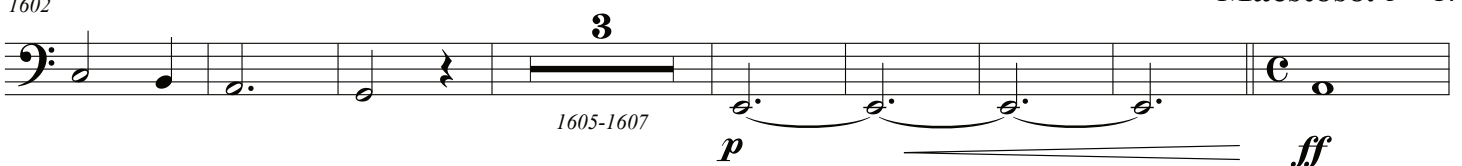
Ⓙ Più mosso. ♩ = 60

1591



1602

Maestoso. ♩ = ♩.





1613

Musical staff 1613: Bass clef, starting with a dotted quarter note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. A slur covers the last four notes (G1, F1, E1, D1) with a dynamic marking *mp*. The final note is a quarter note D1 with a sharp sign (#) and a *cresc.* marking.

1621

il tempo Sostenuto

Musical staff 1621: Bass clef, starting with a dotted quarter note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. A slur covers the first six notes (G2, F2, E2, D2, C2, B1) with a dynamic marking *ff*. The staff ends with quarter notes A1, G1, F1, E1, D1, C1, B0.

1627

Musical staff 1627: Bass clef, starting with a dotted quarter note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. A slur covers the last two notes (E1, D1) with a dynamic marking *ff*. The staff ends with quarter notes C1, B0, A1, G1, F1, E1, D1, C1, B0.

1634

Musical staff 1634: Bass clef, starting with a dotted quarter note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1, B0. A slur covers the last two notes (E1, D1) with a dynamic marking *ff*. The staff ends with a quarter note D1 with a sharp sign (#) and a fermata.



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