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

VIOLA

IN THE UNITED STATES

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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
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

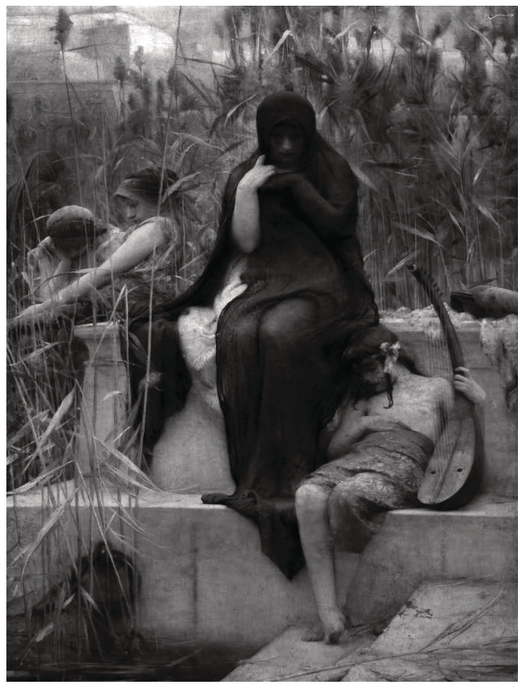
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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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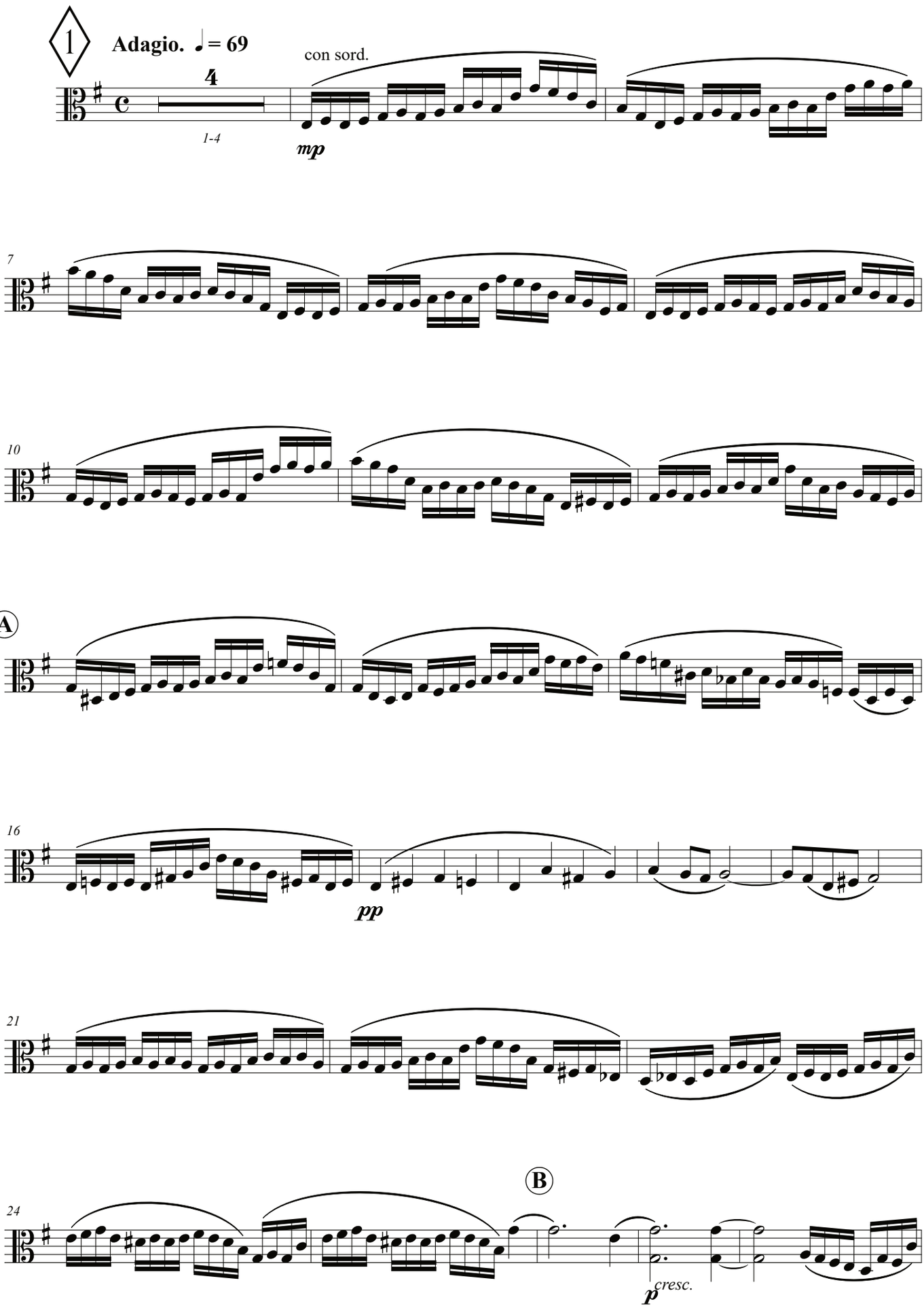
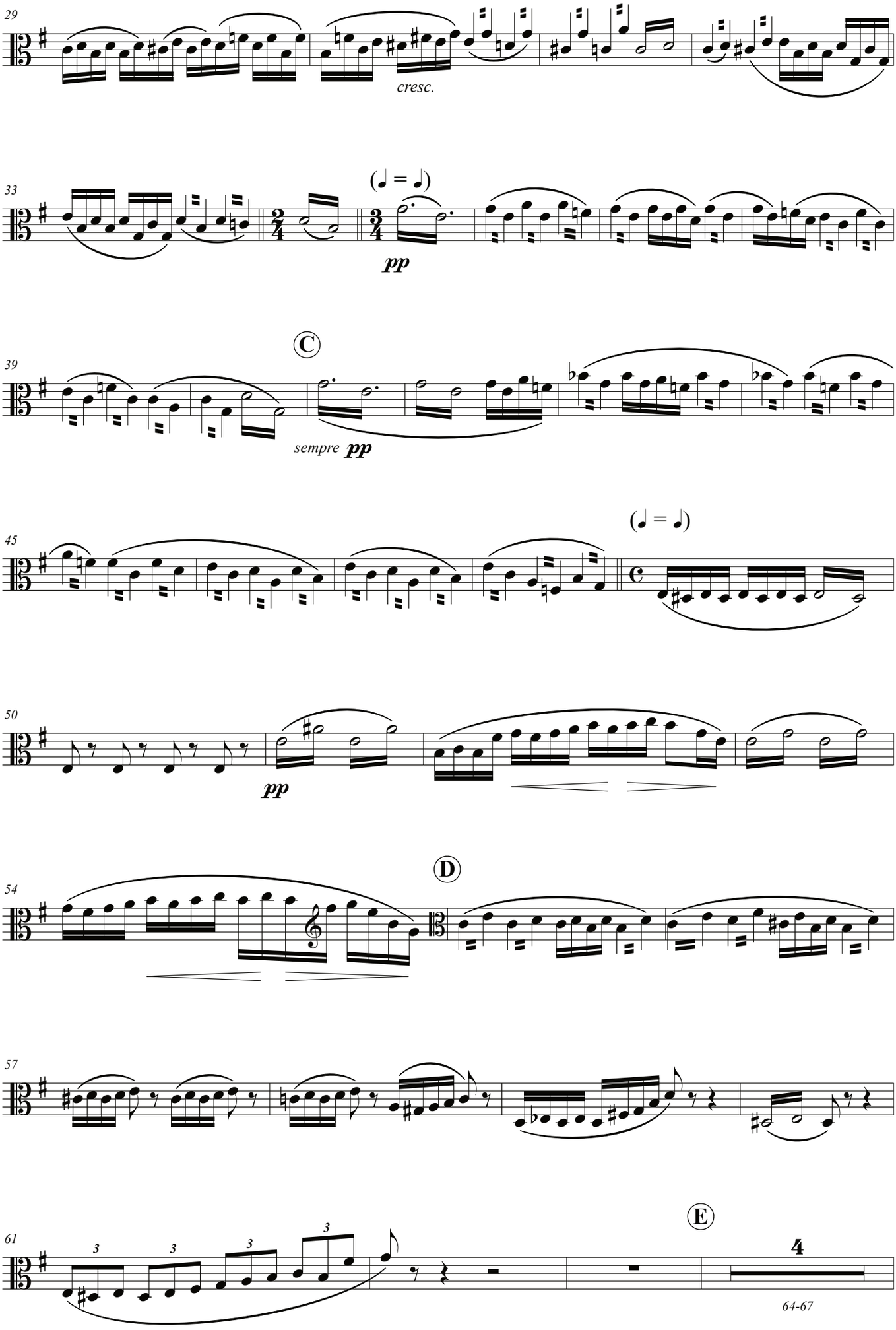
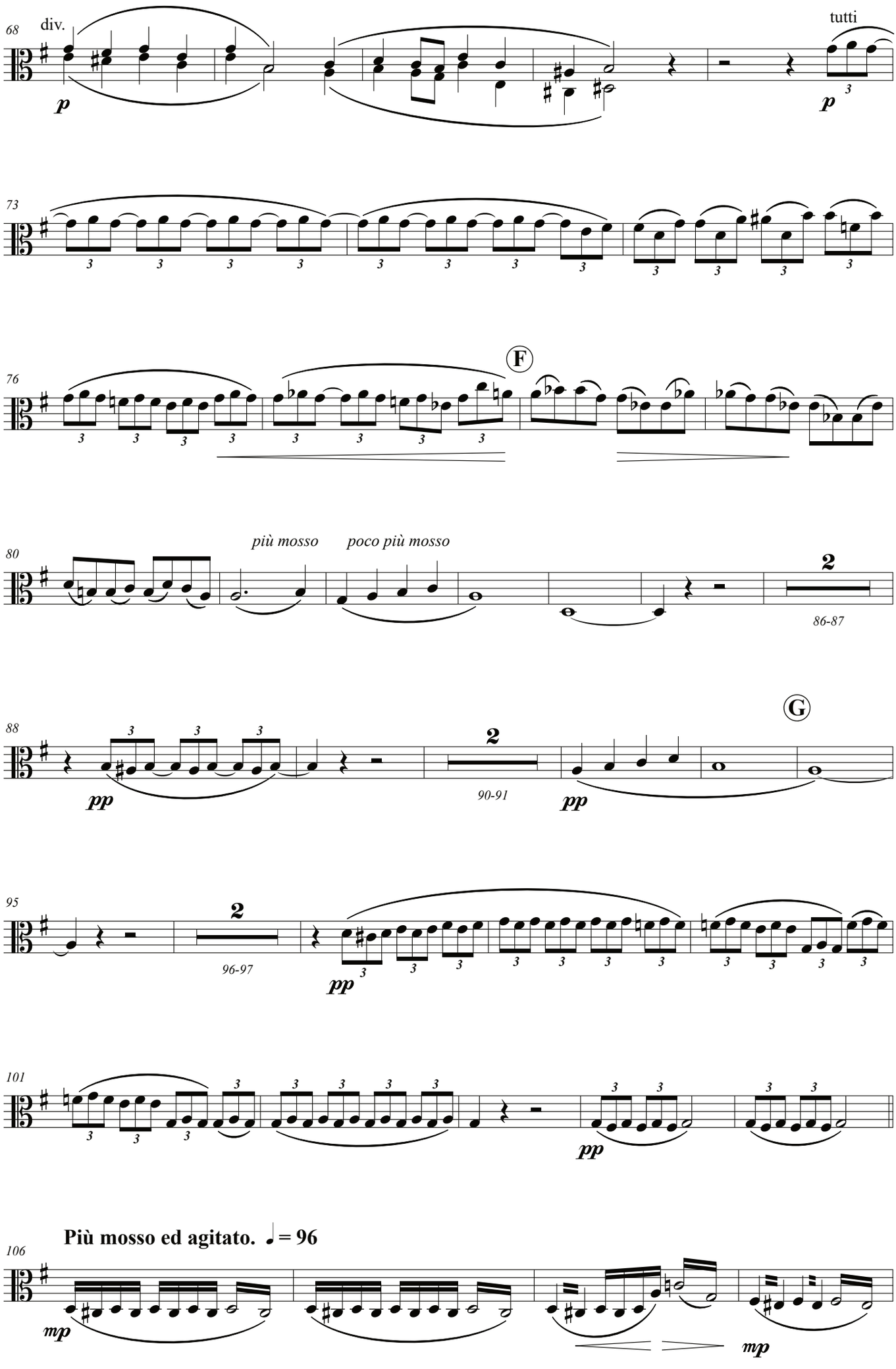
Viola

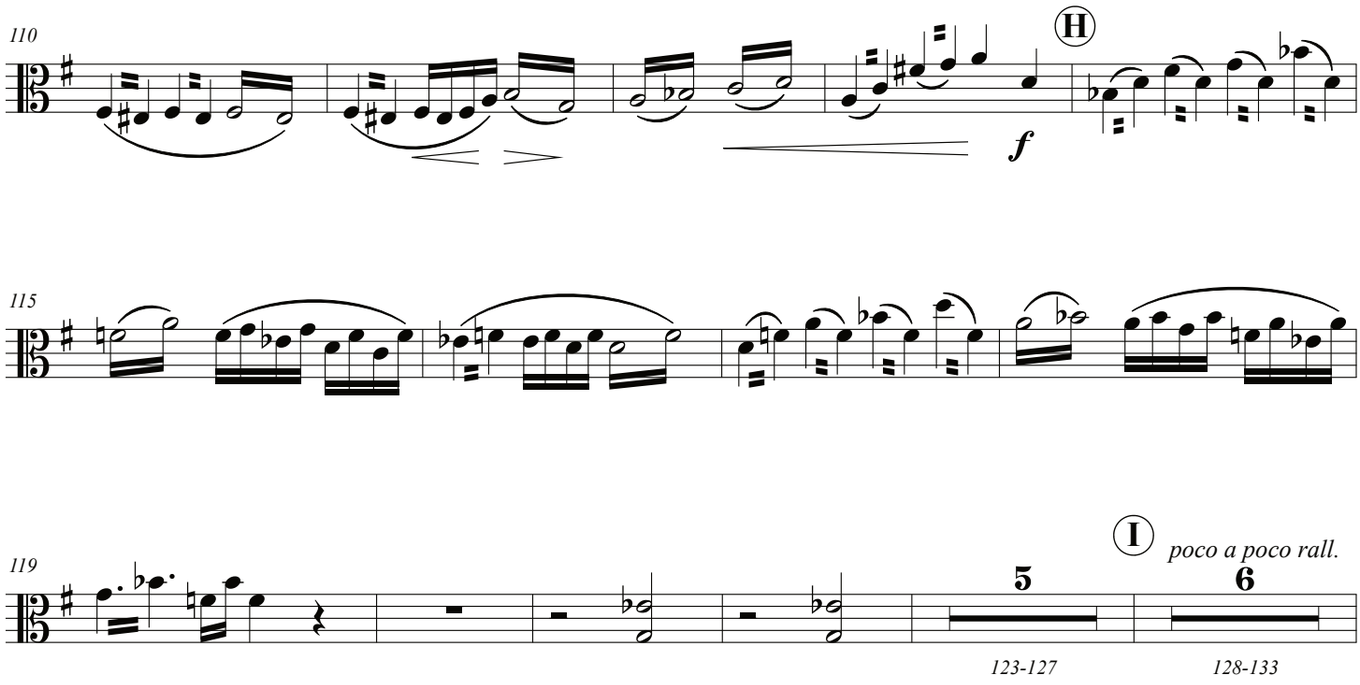
PART I

BY THE WATERS OF BABYLON

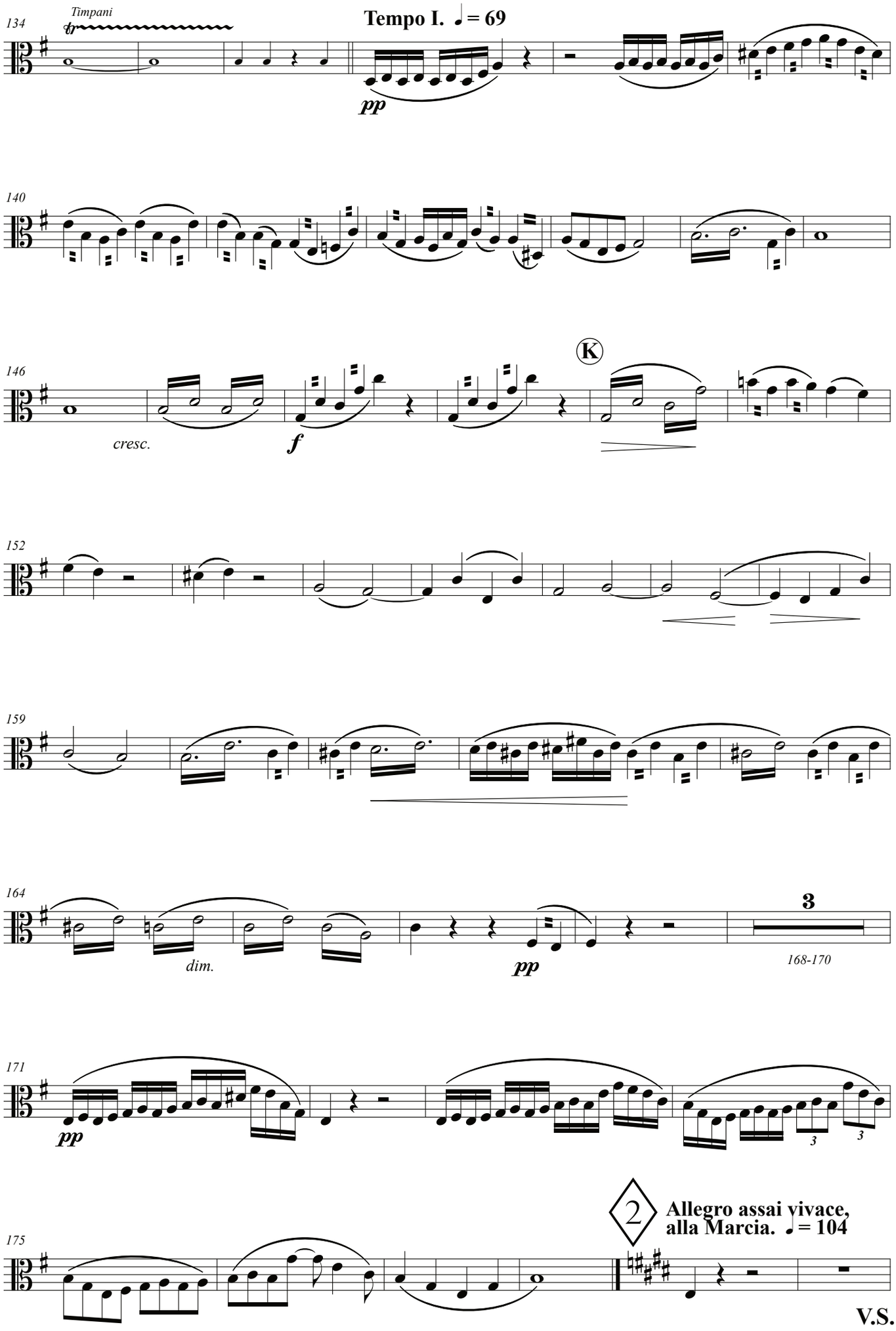



29
cresc.
33
(♩ = ♩)
pp
39
C
sempre pp
45
(♩ = ♩)
50
pp
54
D
57
61
E
4
64-67

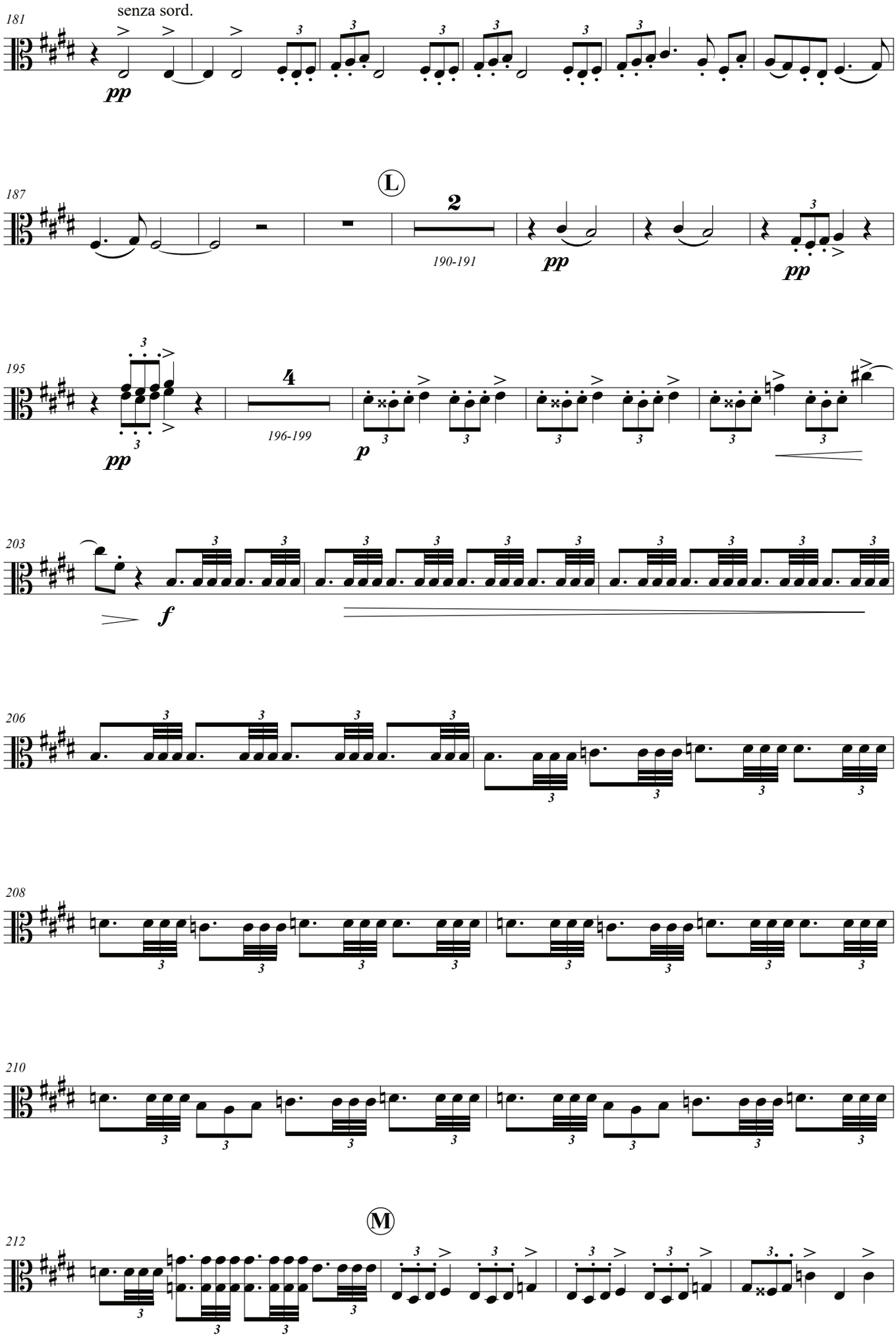

68
div.
p
tutti
p
73
76
F
80
più mosso
poco più mosso
2
86-87
88
pp
G
2
90-91
pp
95
2
96-97
pp
101
pp
106
Più mosso ed agitato. ♩= 96
mp
mp


110
H
f
115
119
I
poco a poco rall.
5
6
123-127
128-133

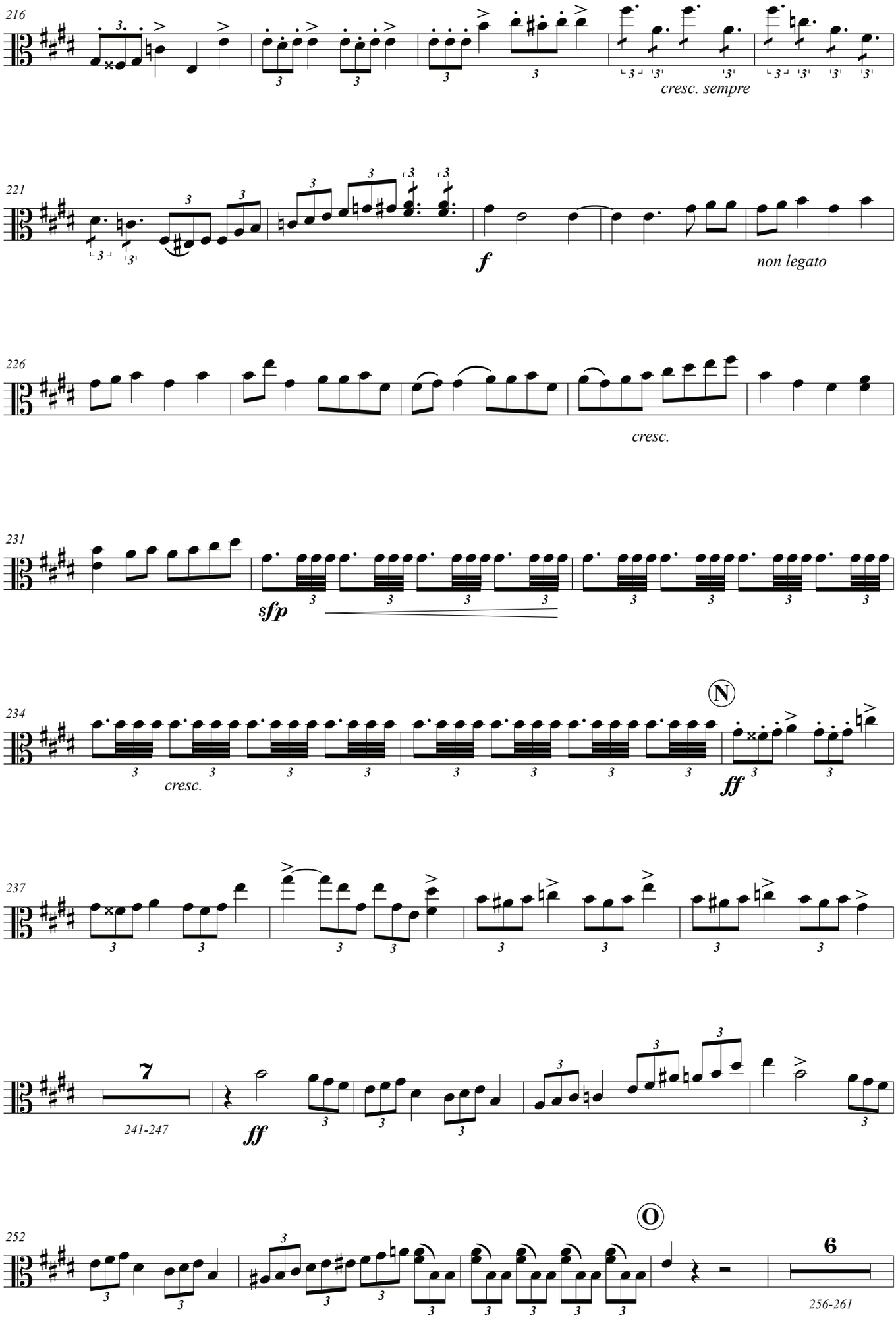
Viola


134
Timpani
tr
Tempo I. ♩= 69
pp
140
146
K
cresc.
f
152
159
164
dim.
pp
3
168-170
171
pp
3
3
175
2
Allegro assai vivace,
alla Marcia. ♩= 104

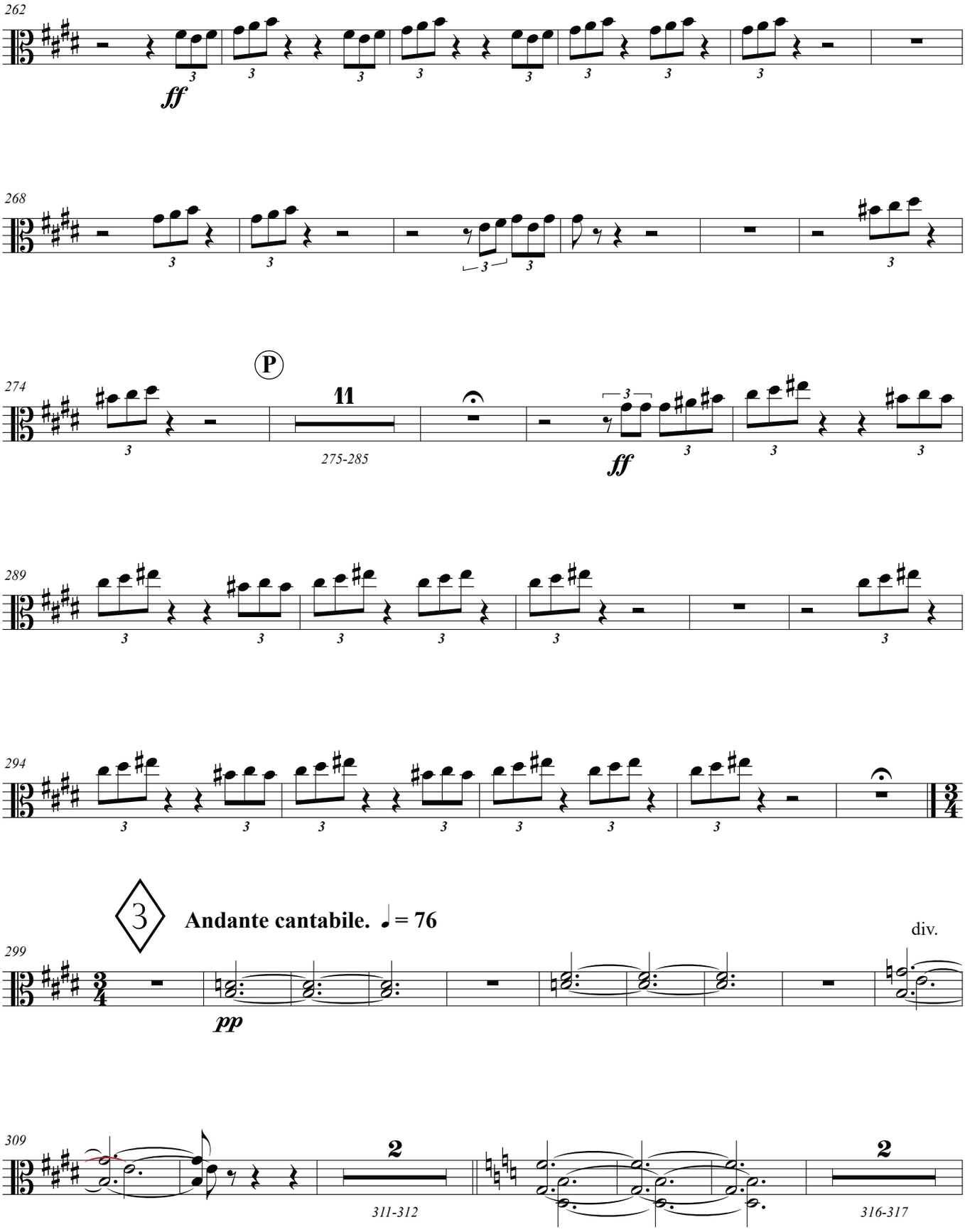
V.S.

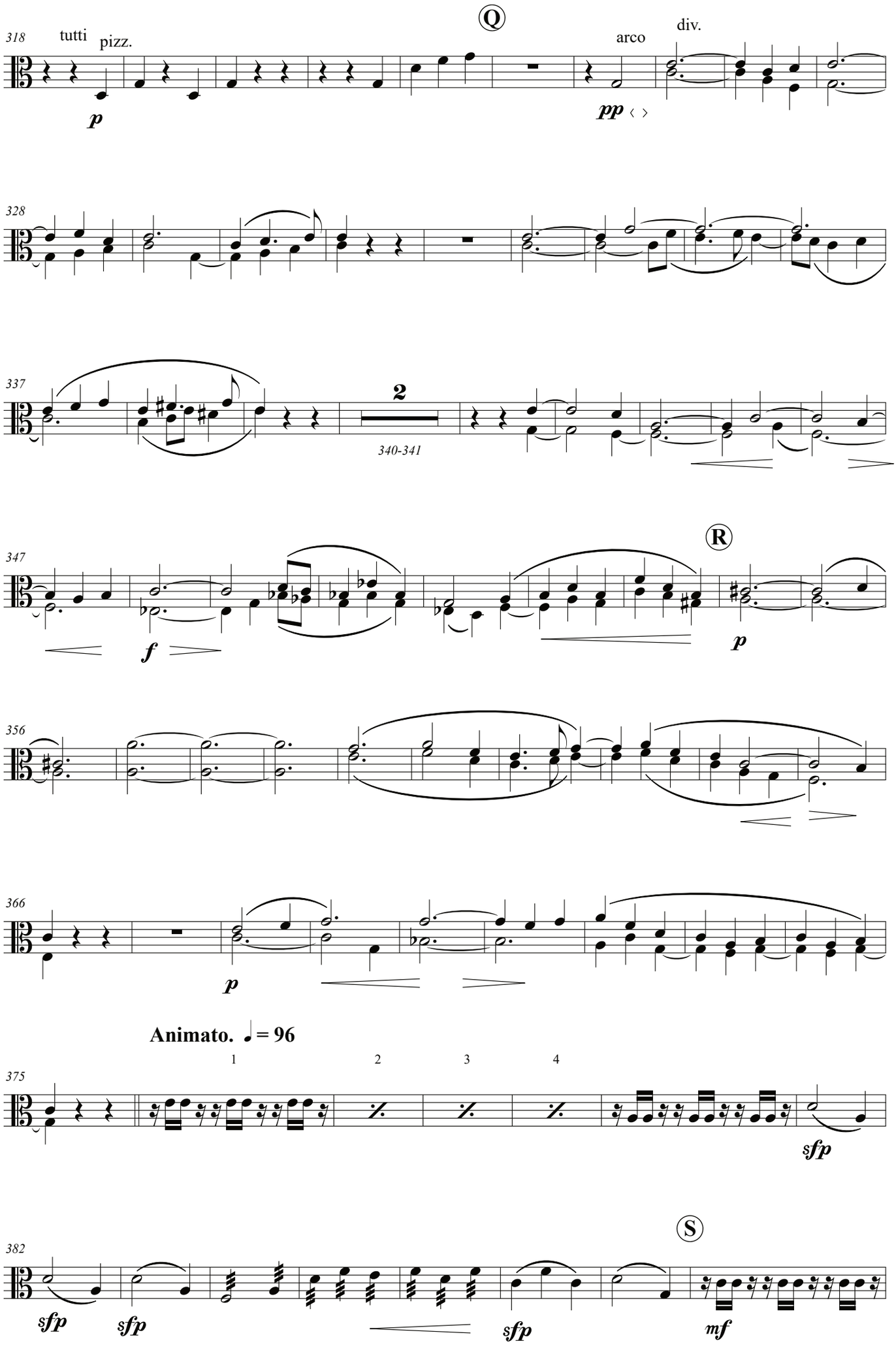

181
senza sord.
pp
187
L
2
190-191
pp
pp
195
4
196-199
pp
p
203
f
206
208
210
M
212

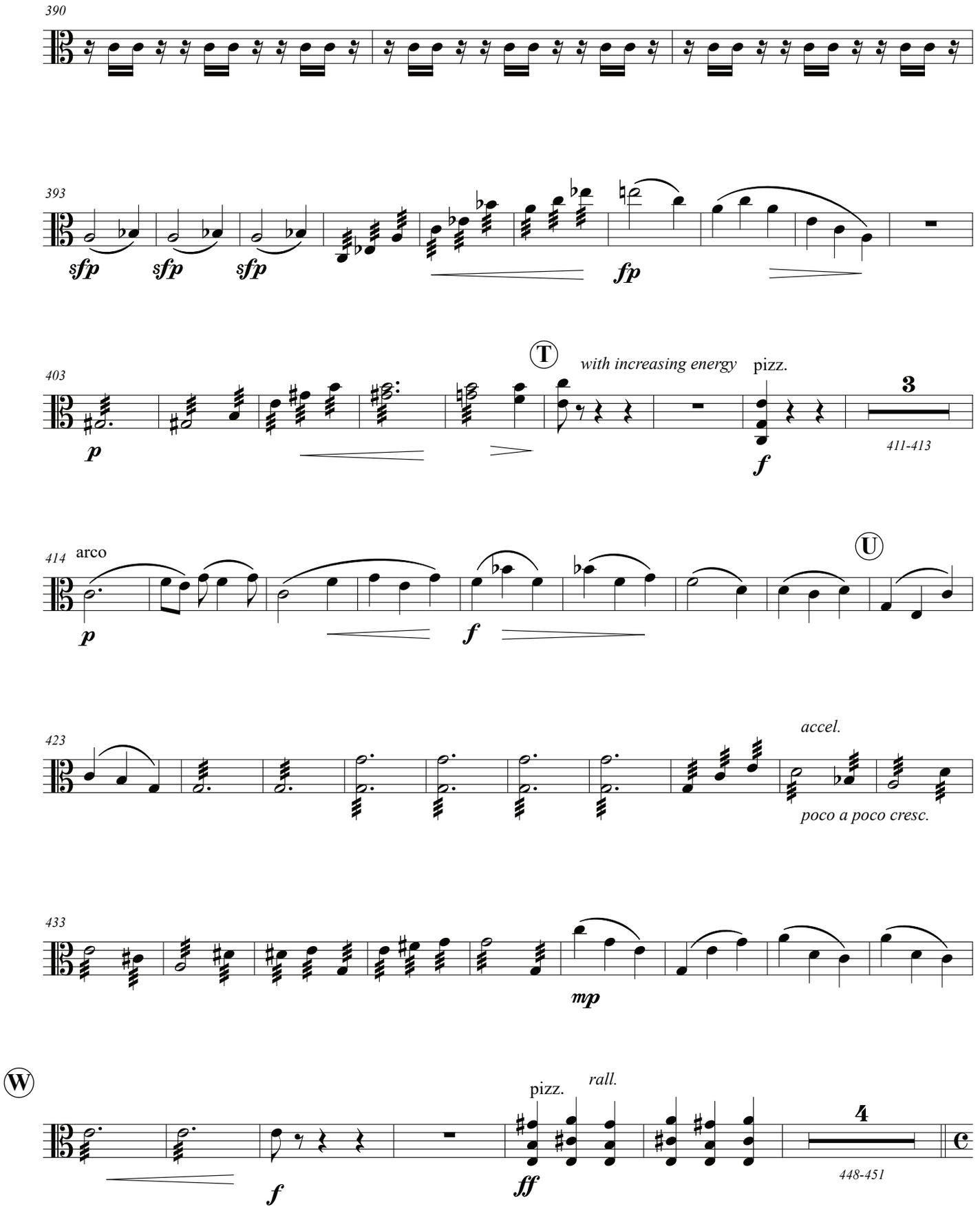
Viola


216
cresc. sempre
221
f
non legato
226
cresc.
231
sfp
234
cresc.
N
ff
237
7
241-247
ff
252
O
6
256-261

Viola


262
ff
268
274
P
11
275-285
ff
289
294
3
Andante cantabile. ♩= 76
299
pp
div.
309
2
311-312
2
316-317


318
tutti
pizz.
p
Q
arco
div.
pp
328
337
2
340-341
347
f
R
p
356
366
p
Animato. ♩= 96
1
2
3
4
375
sfp
382
S
sfp
sfp
sfp
mf


390
393
sfp
sfp
sfp
fp
403
T
with increasing energy
pizz.
p
f
3
411-413
414
arco
U
p
f
423
accel.
poco a poco cresc.
433
mp
W
pizz.
rall.
f
ff
4
448-451

Viola

4

Allegro con fuoco. ♩ = 132

452 arco

f

458

462

466

X

470

mf

cresc.

474

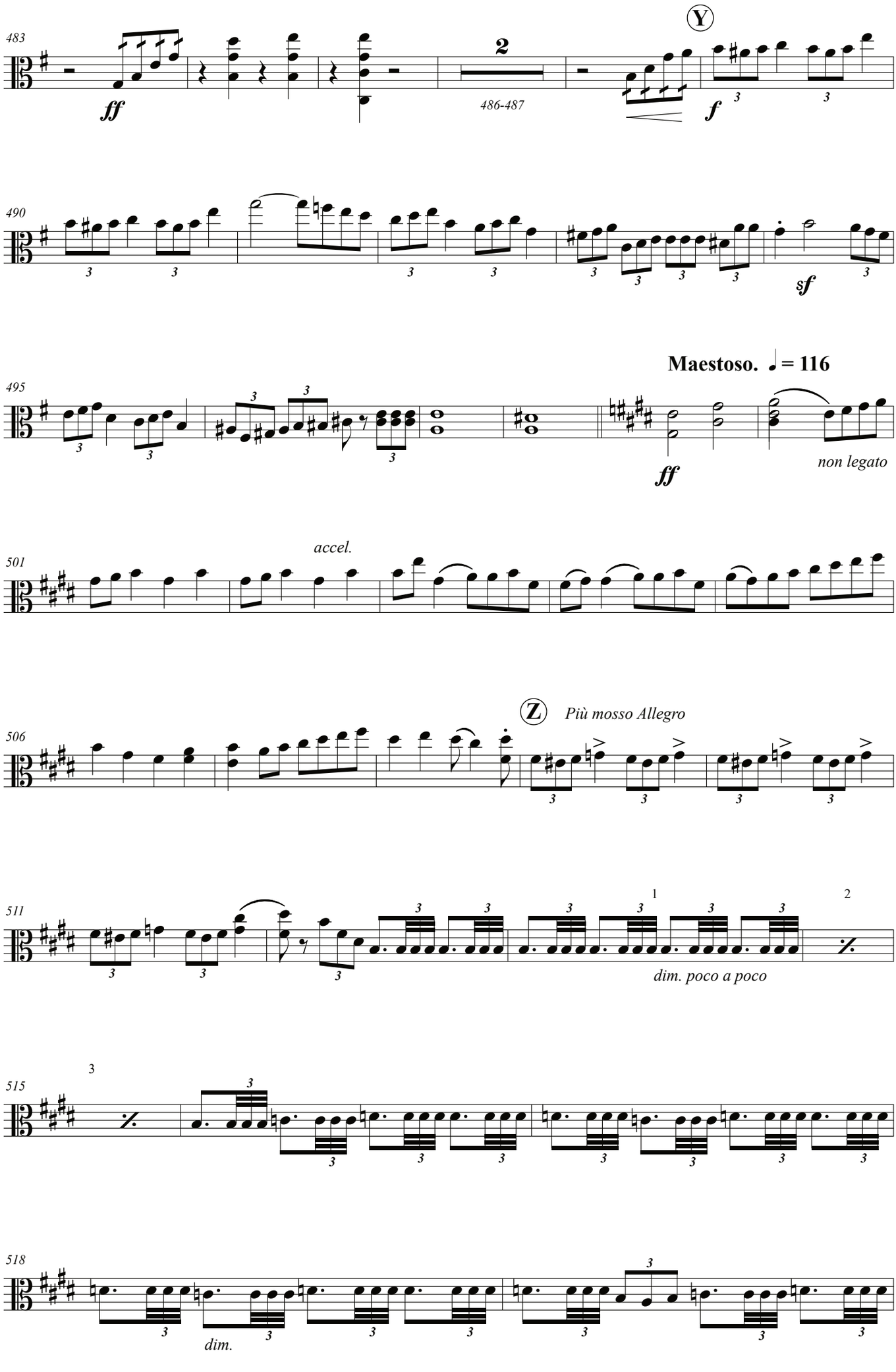
477

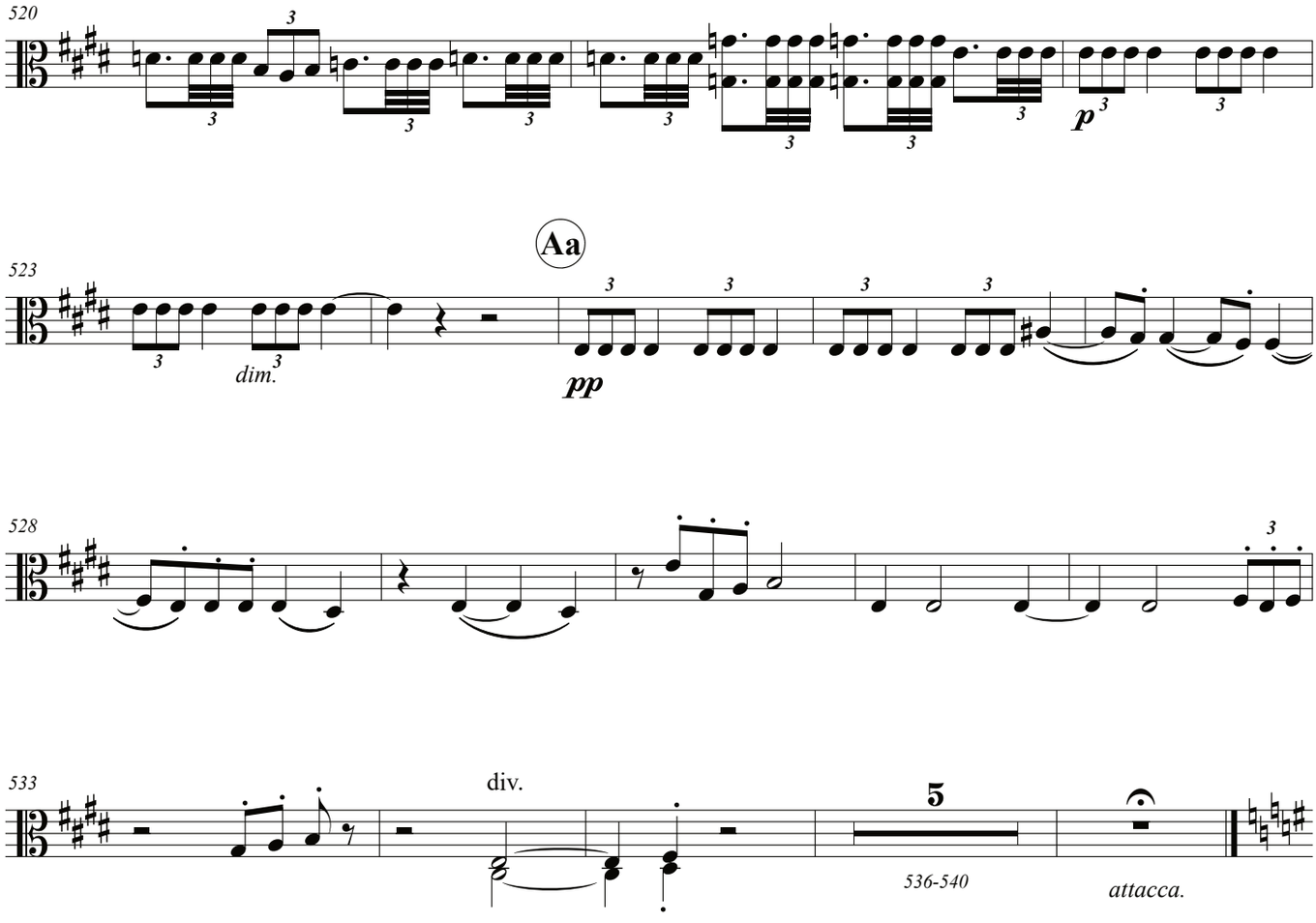
ff

3

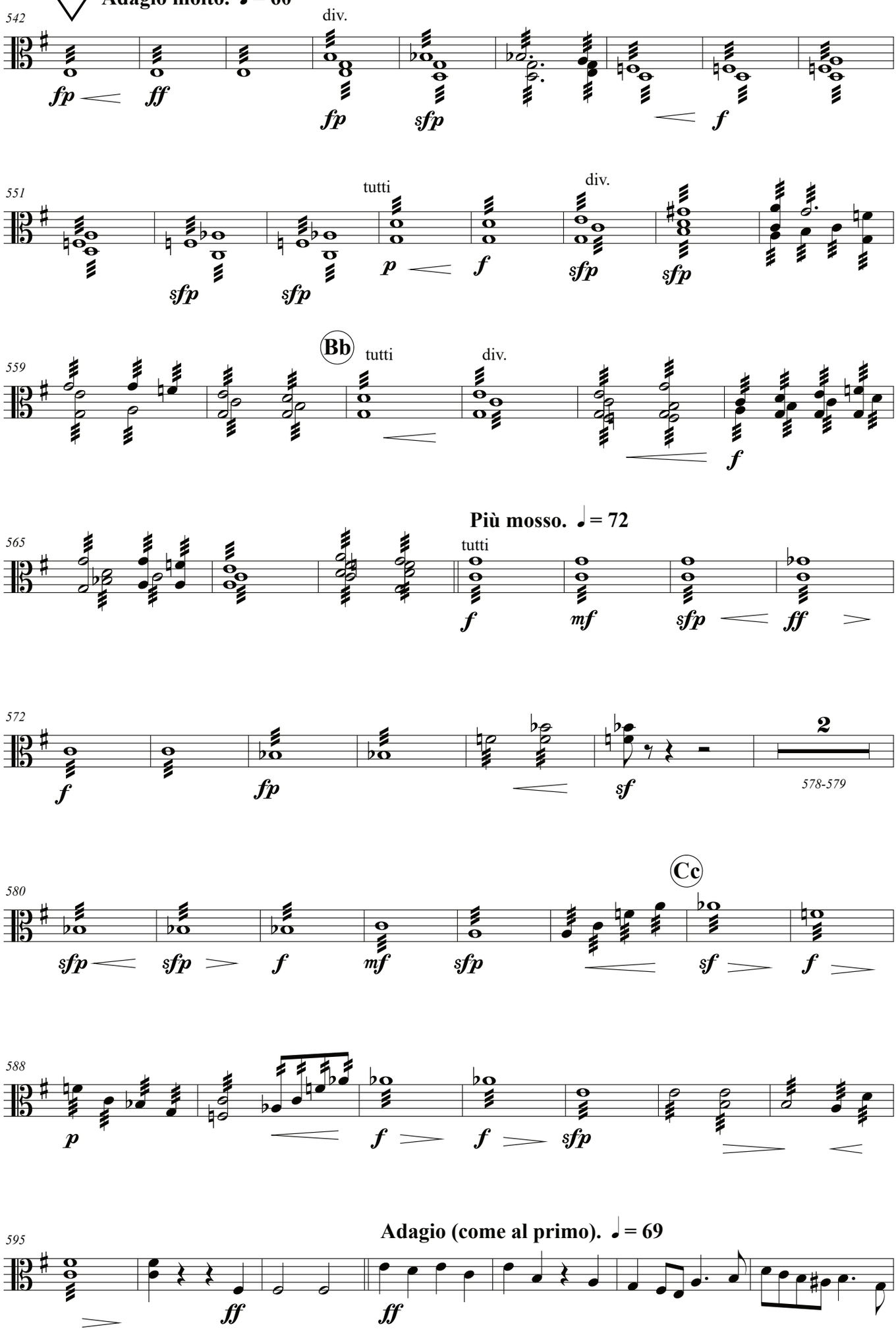
480-482

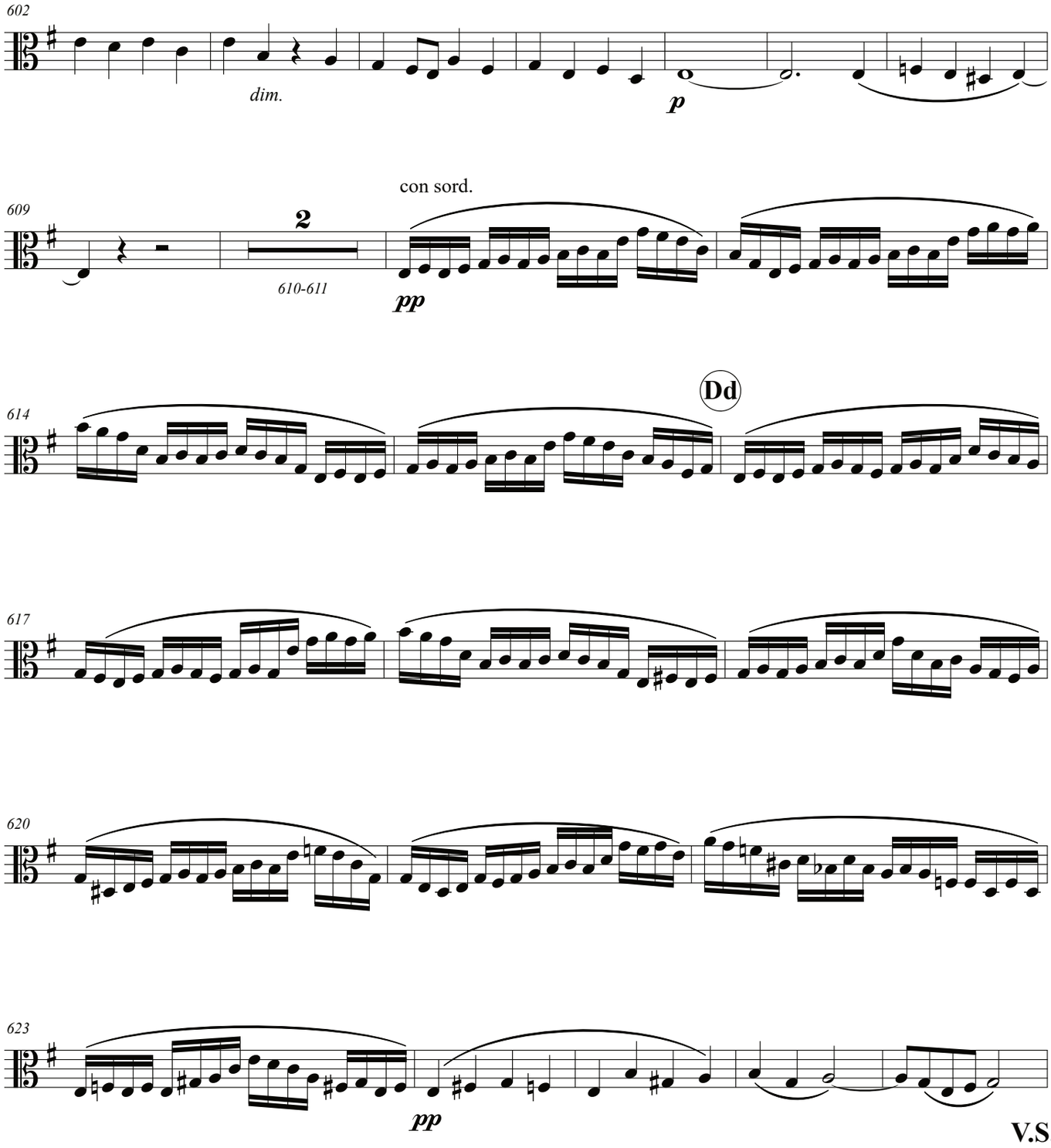
Viola

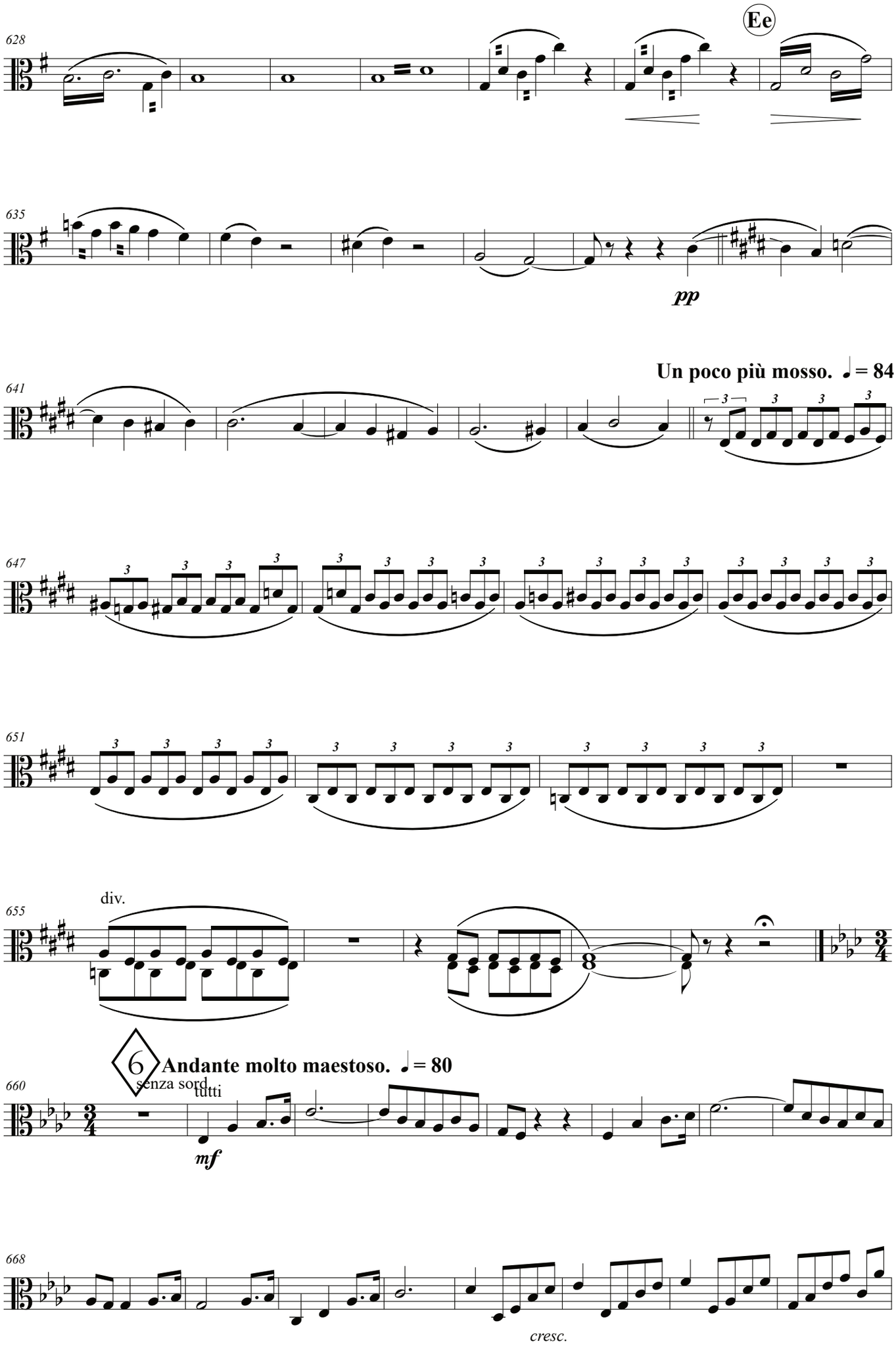

483
ff
2
486-487
Y
f
490
sf
Maestoso. ♩= 116
495
ff
non legato
accel.
501
Z
Più mosso Allegro
506
1
2
511
dim. poco a poco
3
515
518
dim.


520
p
Aa
523
dim.
pp
528
533
div.
5
536-540
attacca.

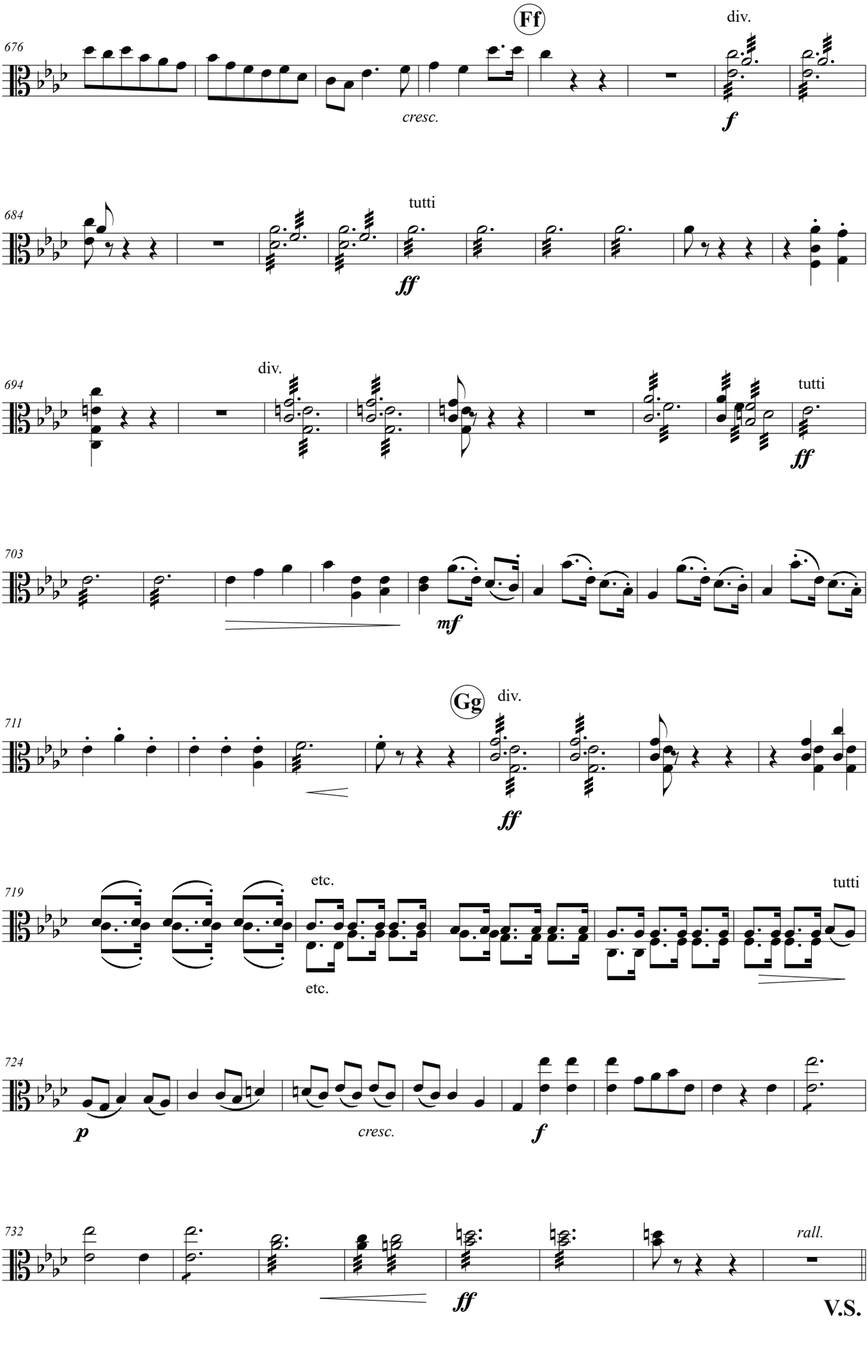
5 **Adagio molto.** ♩ = 60

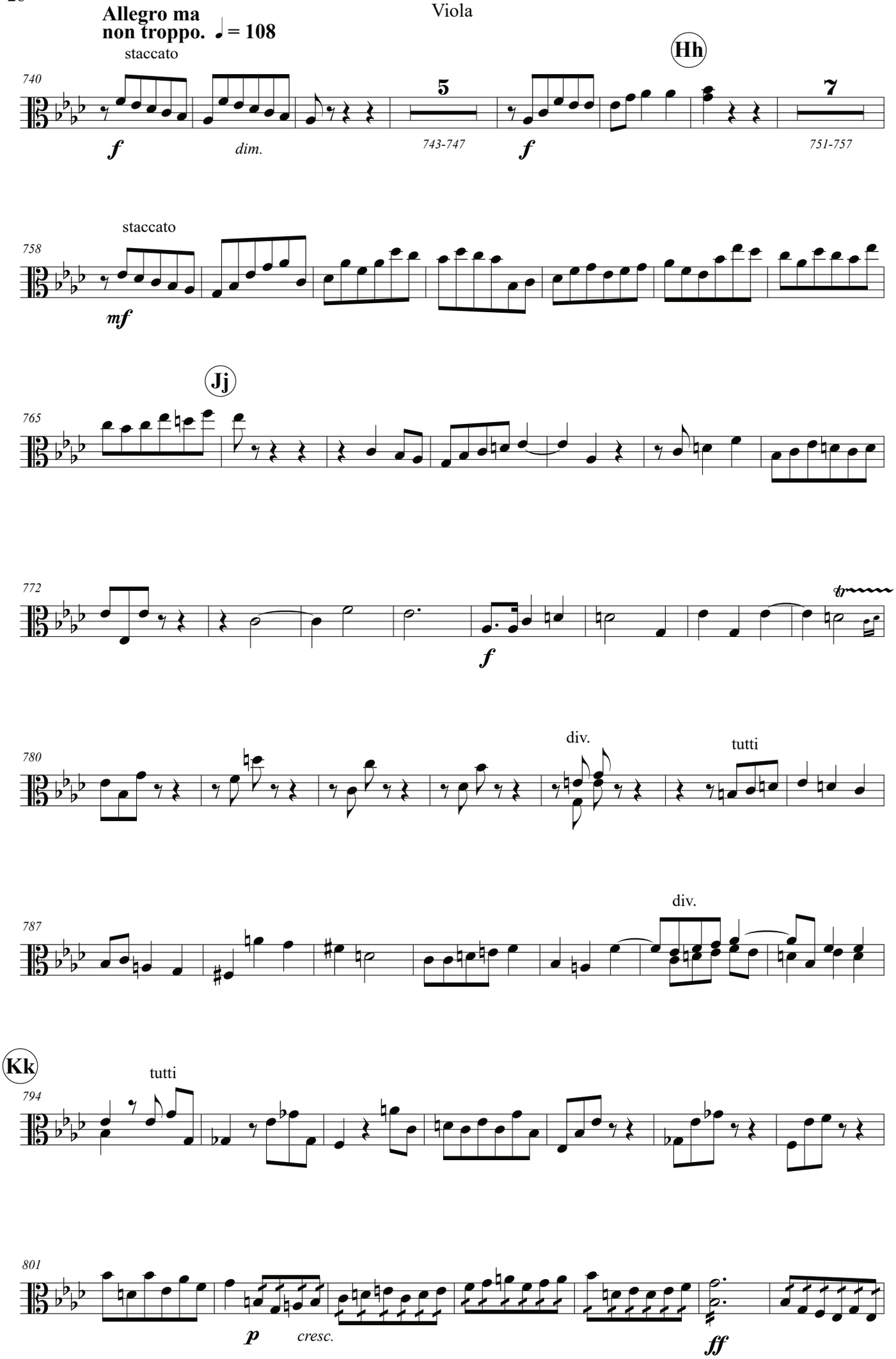



602
dim.
p
609
2
610-611
con sord.
pp
614
Dd
617
620
623
pp
V.S.

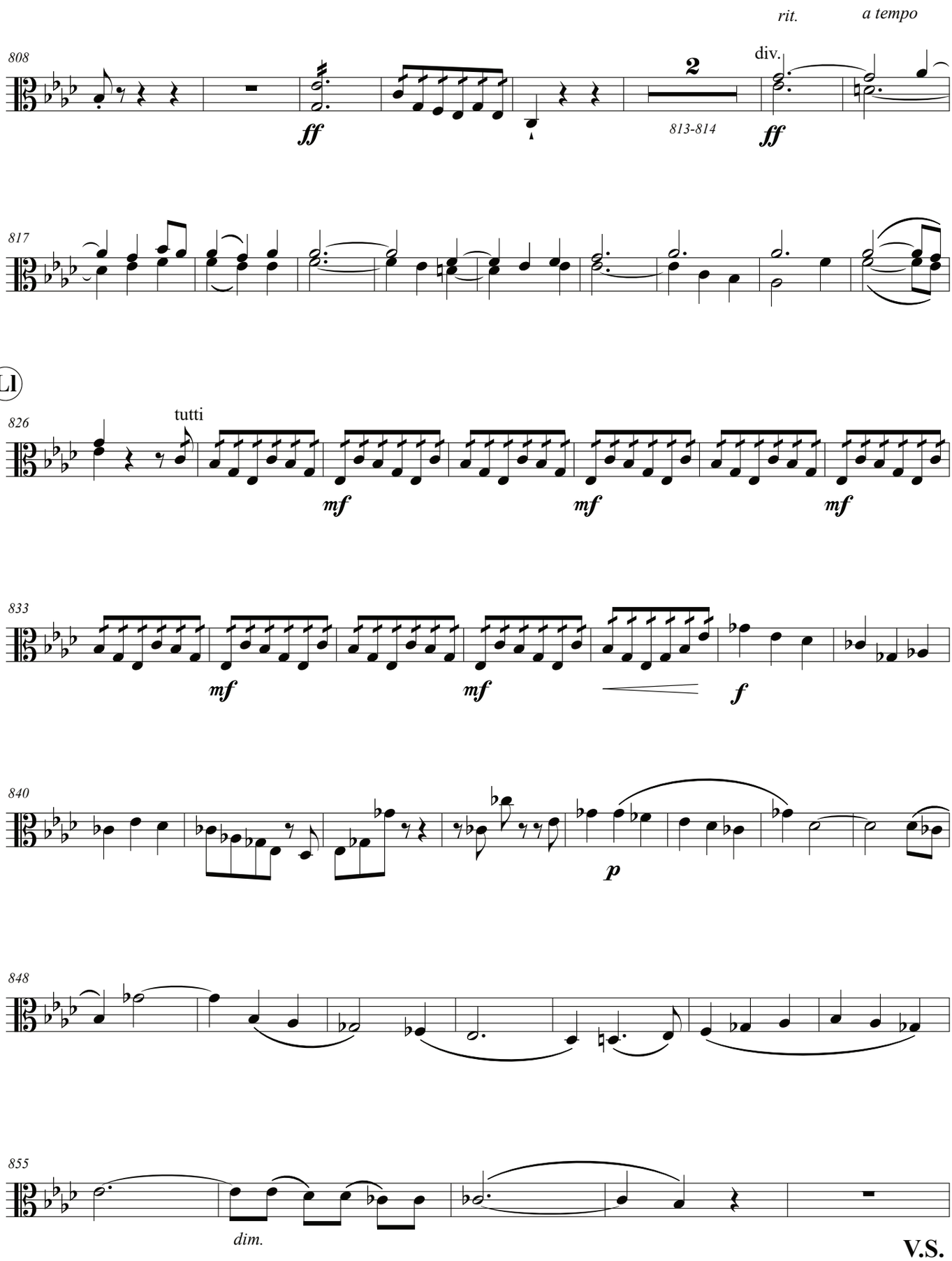

628
Ee
635
pp
Un poco più mosso. ♩= 84
641
647
651
655
div.
6
Andante molto maestoso. ♩= 80
senza sord.
tutti
660
mf
668
cresc.

Viola


Ff
div.
676
cresc.
f
tutti
684
ff
div.
694
tutti
ff
703
mf
Gg
div.
711
ff
etc.
719
tutti
etc.
p
724
cresc.
f
732
ff
rall.
V.S.


Allegro ma
non troppo. ♩ = 108
Viola
staccato
Hh
740
5
7
f
dim.
743-747
f
751-757
staccato
758
mf
Jj
765
772
f
tr
780
div.
tutti
787
div.
Kk
tutti
794
801
p
cresc.
ff

Viola


rit.
a tempo
808
ff
2
813-814
div.
ff
817
Ll
826
tutti
mf
mf
mf
833
mf
mf
f
840
p
848
855
dim.

V.S.

Mm

860

f *mf*

866

872

f *dim.* *p*

Nn

878

p

884

890

Oo

896

mp

902

cresc.

Viola

908

f

914

920

Pp

mp

926

cresc.

sempre cresc.

932

ff

938

f

944

Un poco più lento.

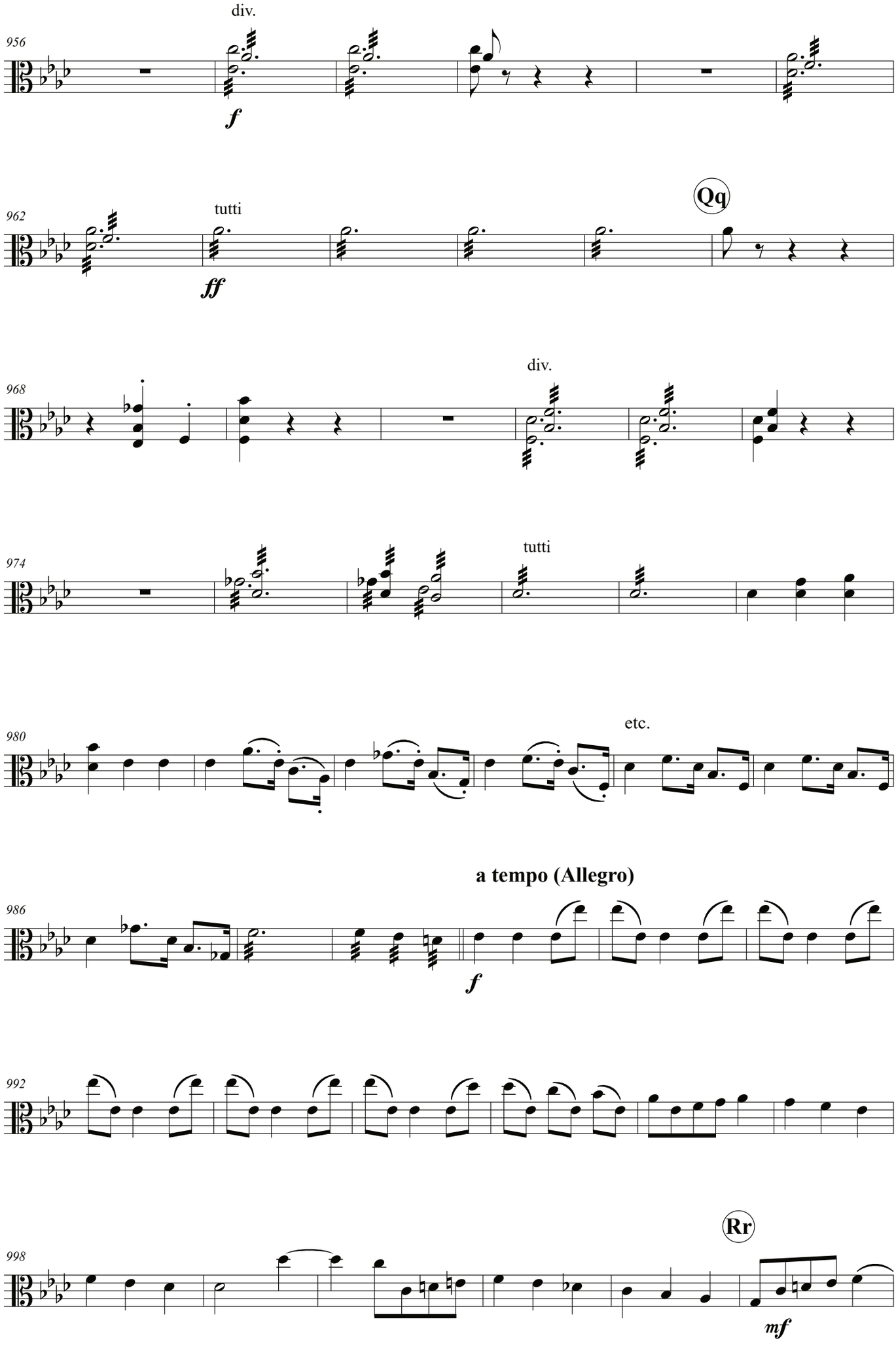
rall.

950

cresc.

V.S.

Viola


div.
956
f
962
tutti
ff
Qq
968
div.
974
tutti
980
etc.
a tempo (Allegro)
986
f
992
998
Rr
mf

1004

1010

f *cresc.* *f*

1016

rit. *sostenuto.*

Lento maestoso.

1022

ff

1028

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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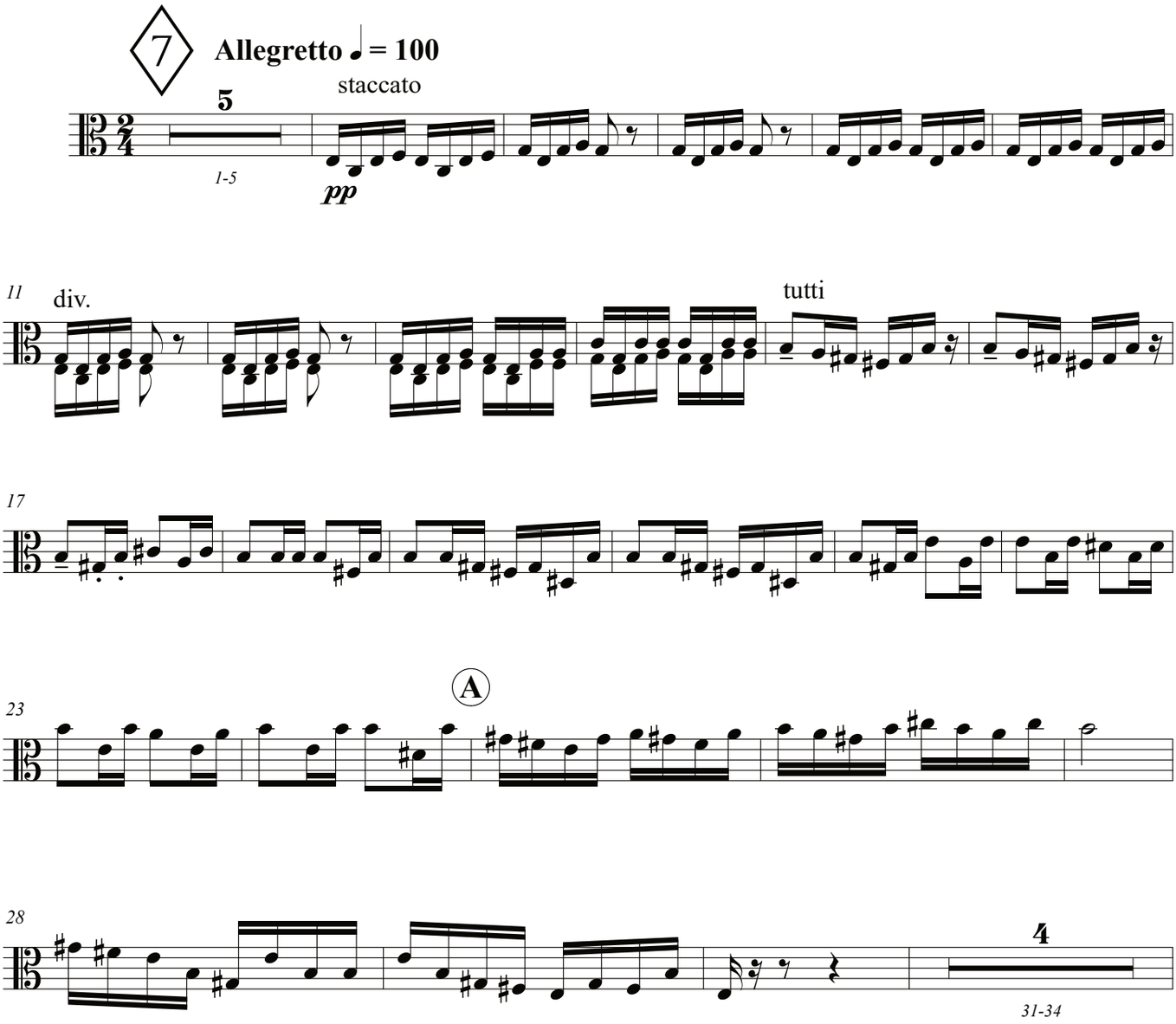
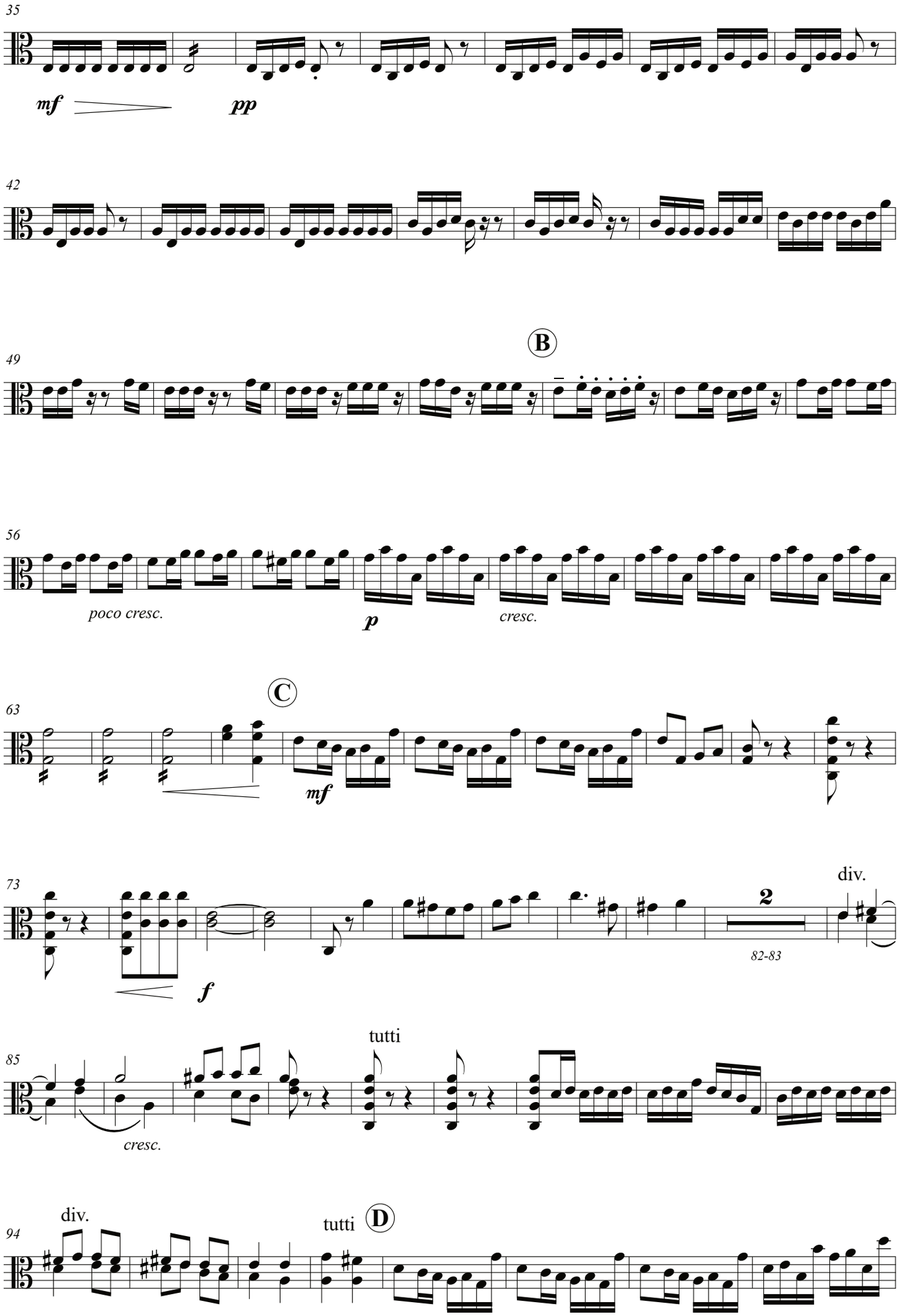
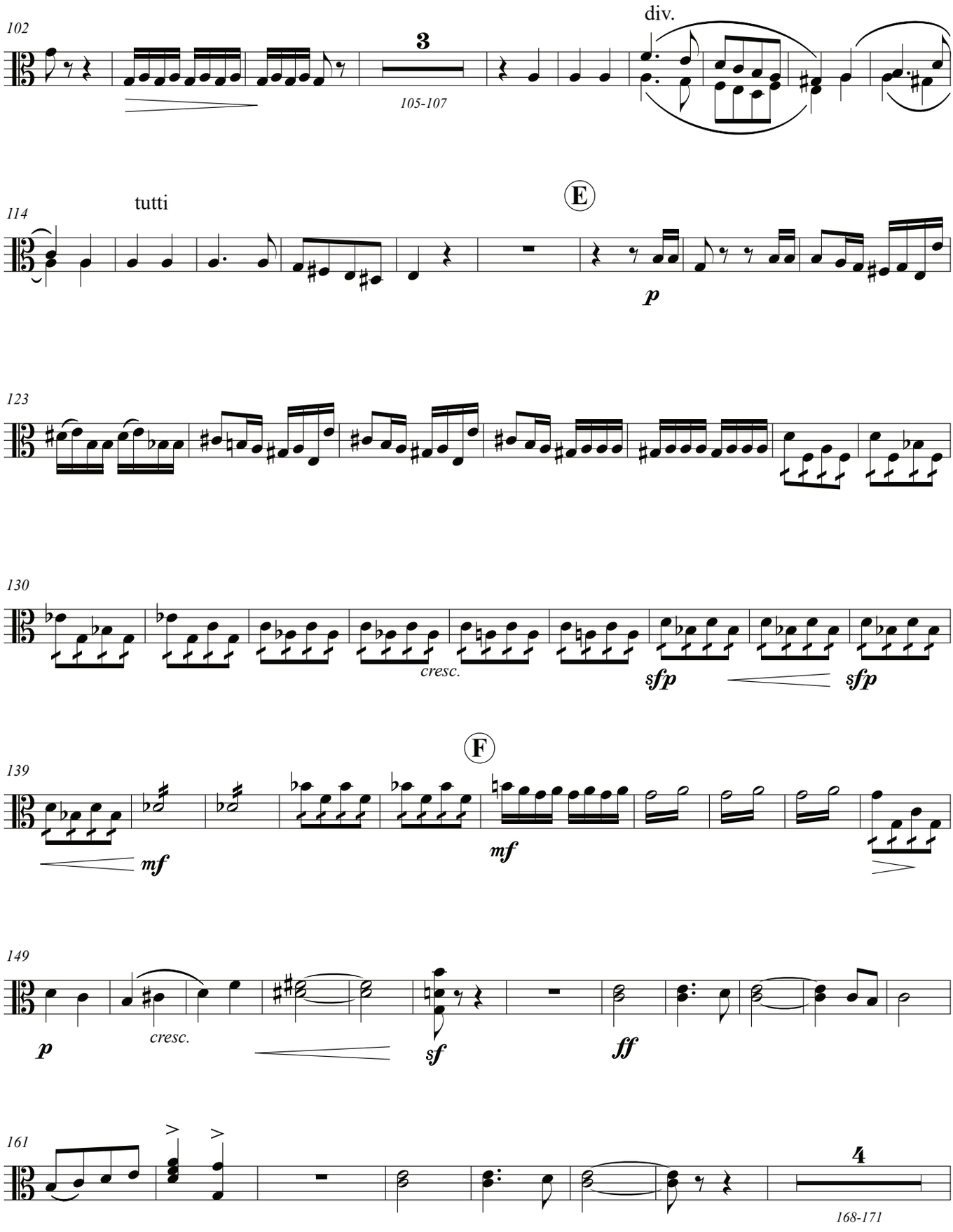
Viola

PART II

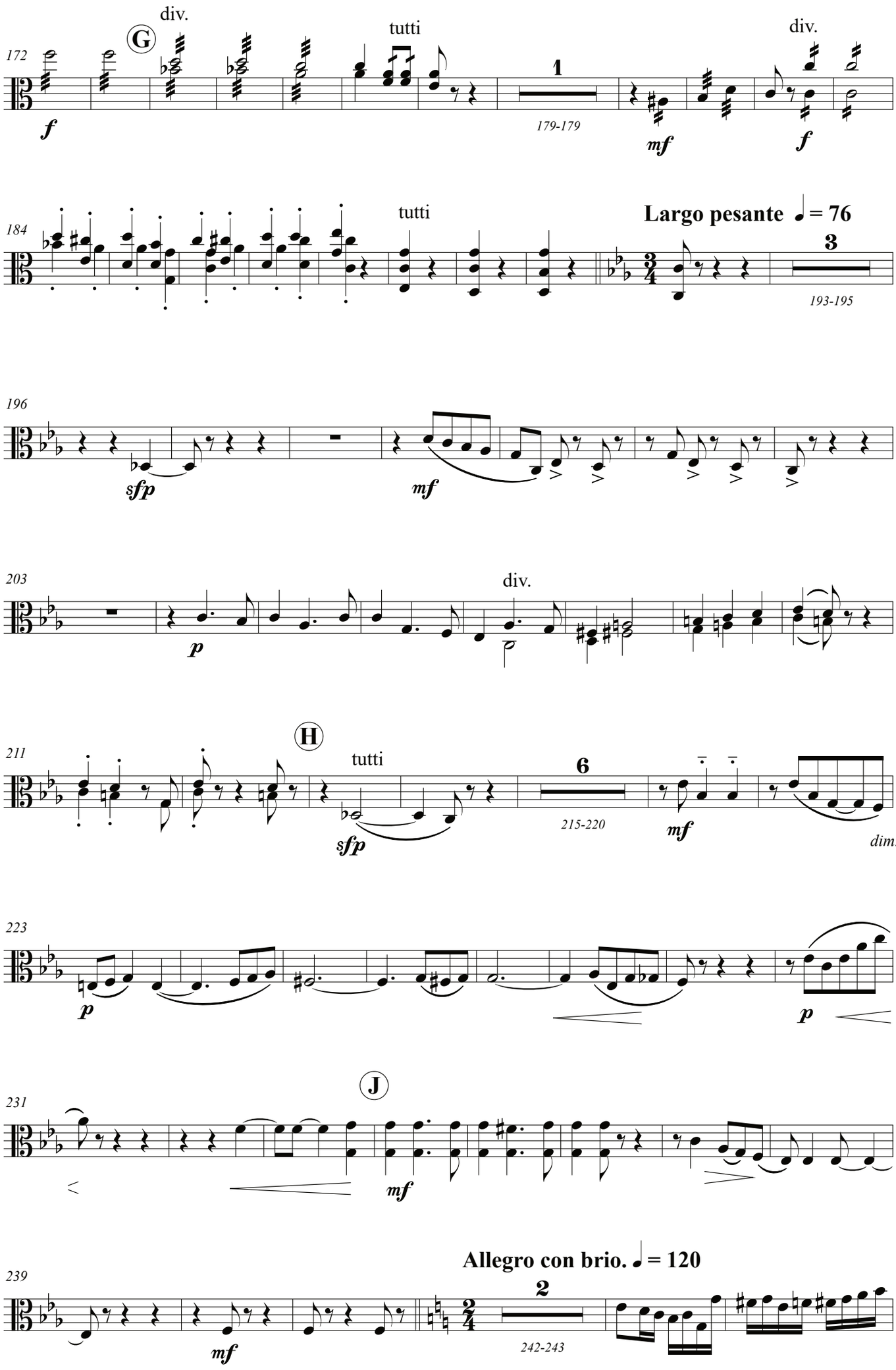
ON THE PLAIN OF DURA

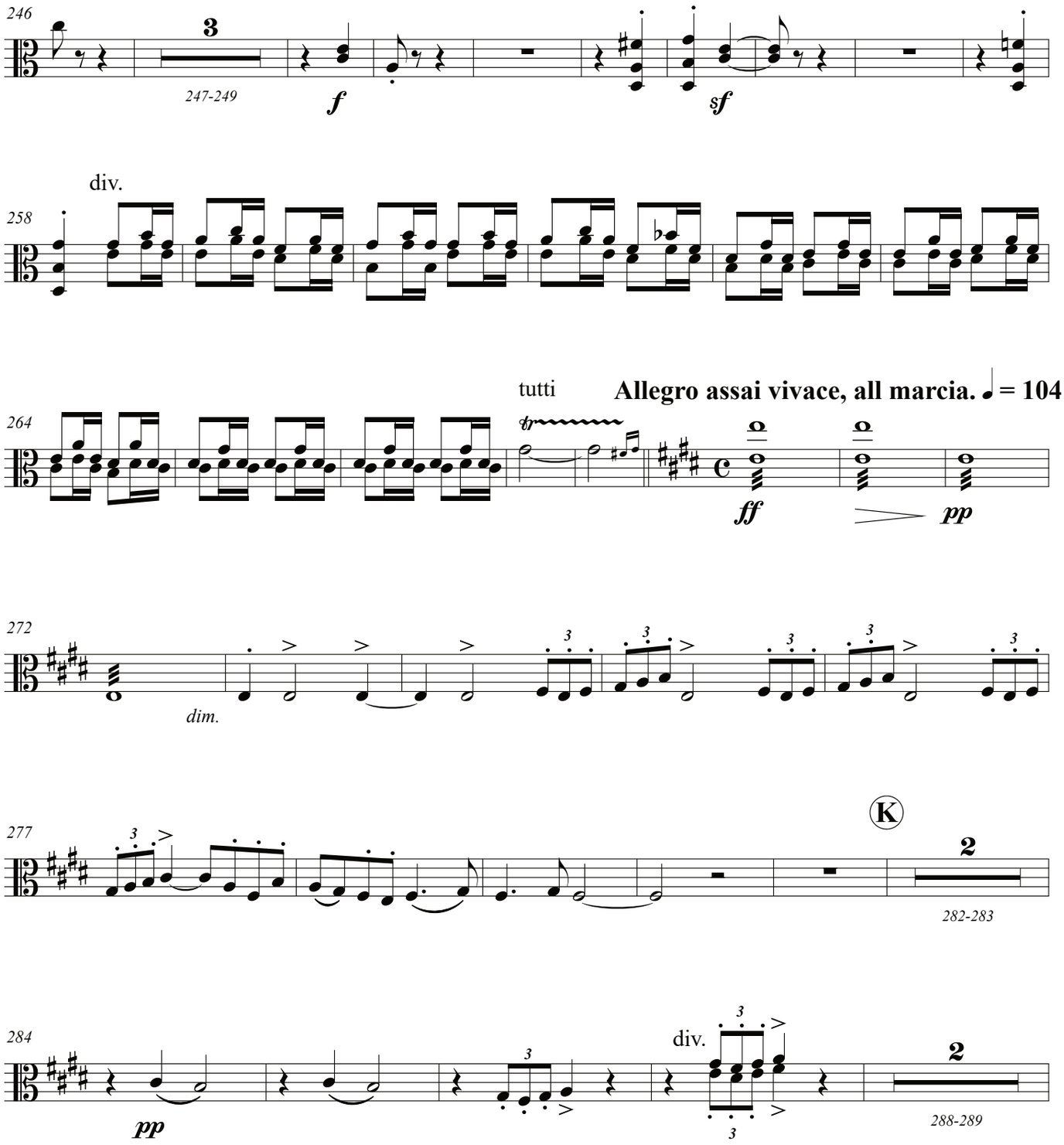


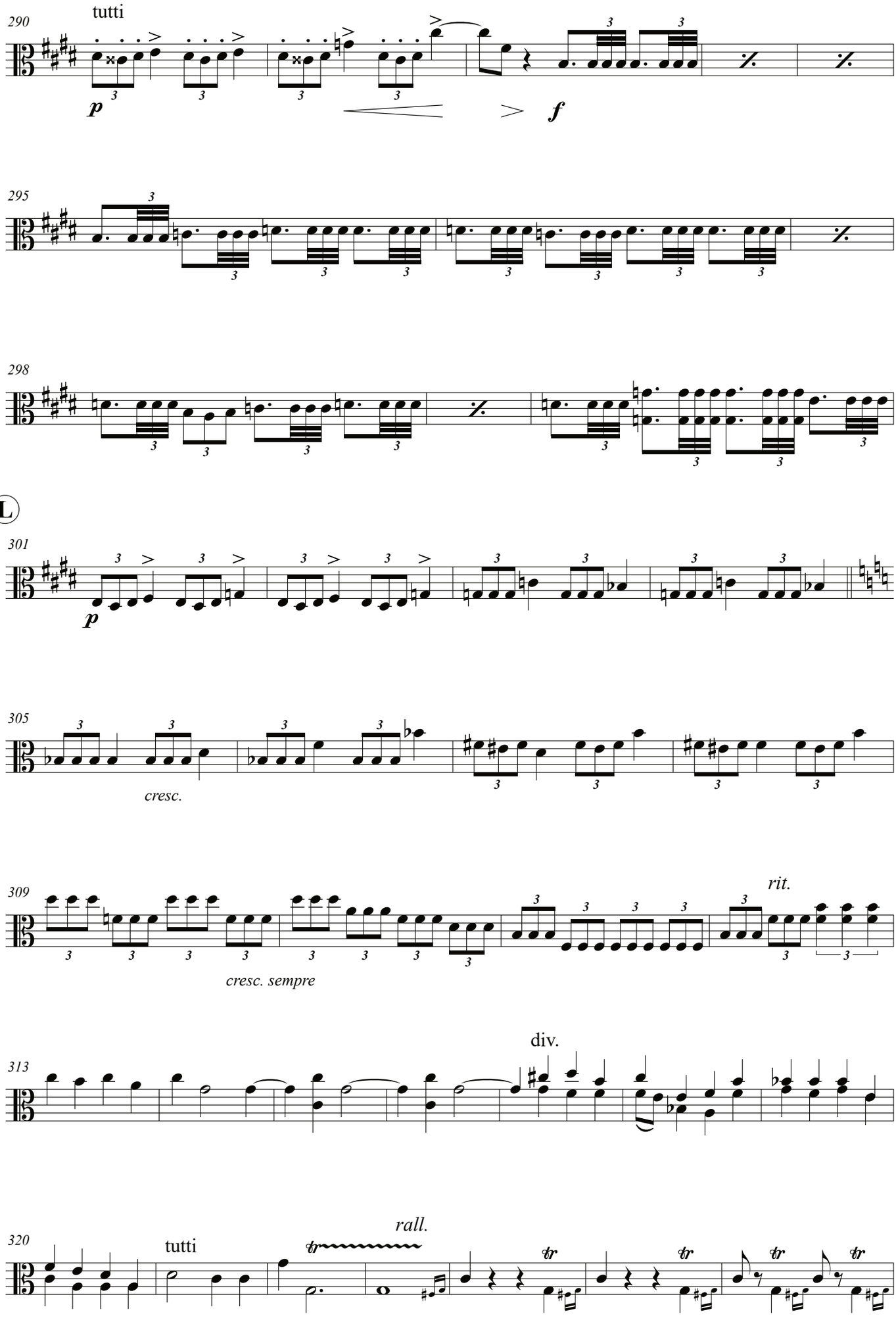

35
mf
pp
42
49
B
56
poco cresc.
p
cresc.
63
C
mf
73
f
2
82-83
div.
85
cresc.
tutti
94
div.
tutti
D


102
3
105-107
div.
114
tutti
E
p
123
130
cresc.
sfp
sfp
139
F
mf
mf
149
p
cresc.
sf
ff
161
4
168-171

Viola


div.
G
tutti
div.
172
f
1
179-179
mf
f
tutti
Largo pesante ♩ = 76
184
3
193-195
196
sfp
mf
203
div.
p
H
tutti
211
6
215-220
mf
dim.
sfp
223
p
p
J
231
mf
Allegro con brio. ♩ = 120
239
2
242-243
mf


246
3
247-249
f
sf
div.
258
tutti
Allegro assai vivace, all marcia. ♩ = 104
264
tr
ff
pp
272
dim.
277
K
2
282-283
284
pp
div.
2
288-289


290
tutti
p
f
295
298
L
301
p
305
cresc.
309
cresc. sempre
rit.
313
div.
320
tutti
rall.

Viola

8

Moderato assai maestoso. ♩ = 86

327

tr tr tr

5

331-335

p

a tempo

3

338-340

1

343-343

p

M

348

1

349-349

f f sfp

Allegro molto. ♩ = 132

6

356-361

p cresc. f sf sf

N

div.

368

3

tutti

tr

375

tr tr tr tr tr tr tr

rall.

9

Andante ♩ = 69

con sordini

due Soli

381

1

382-382

7

383-389

pp

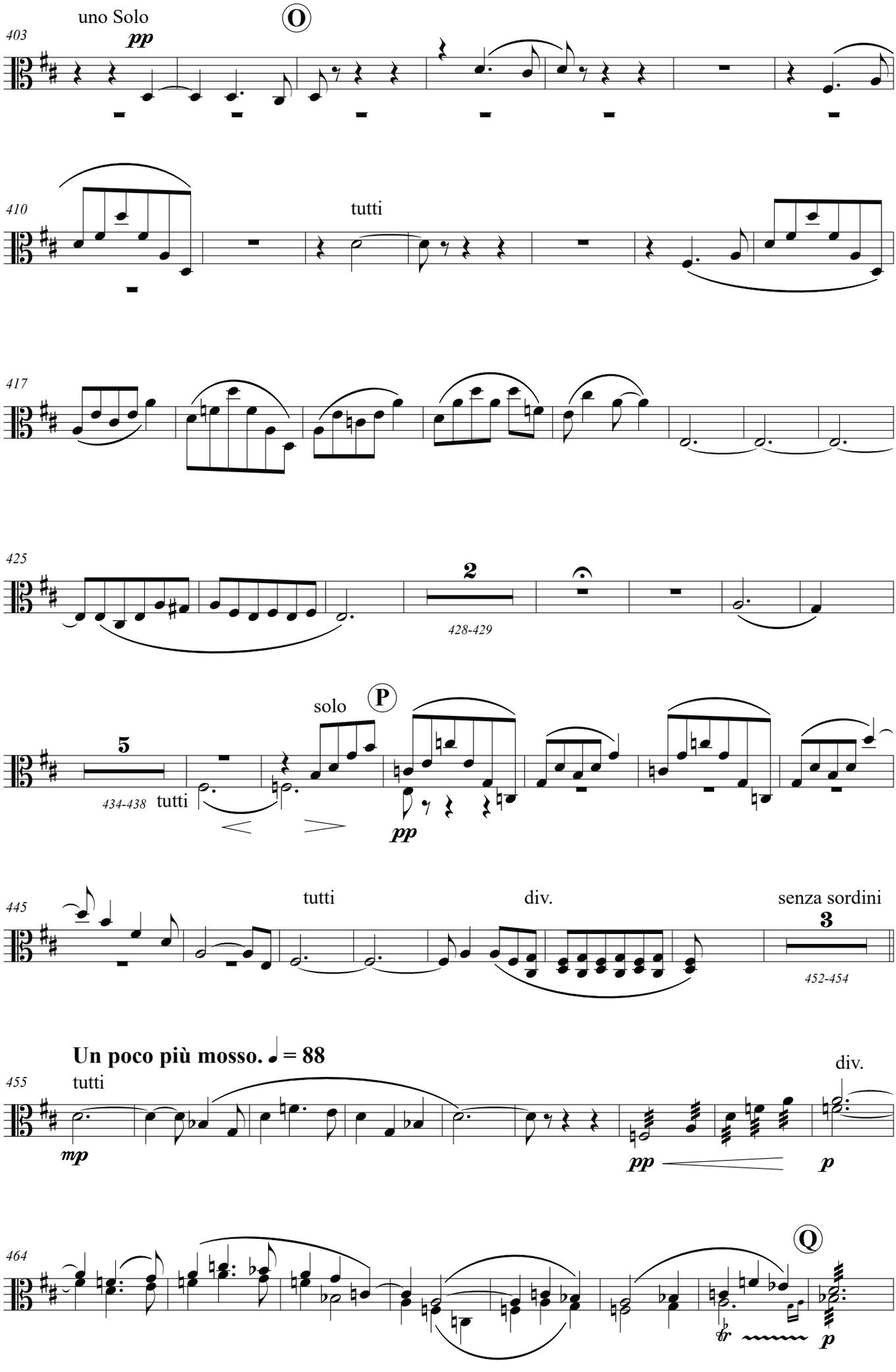
393

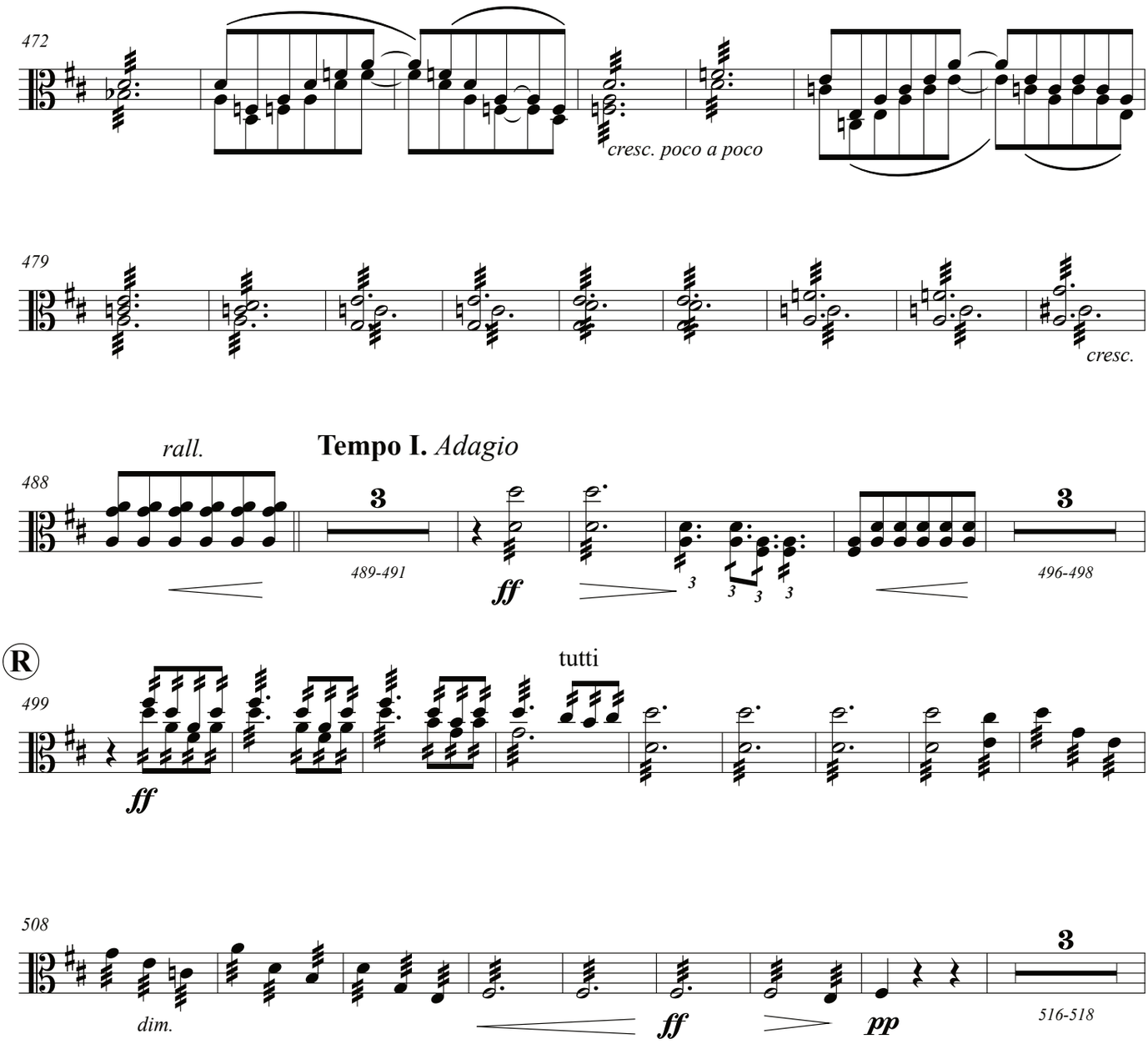
2

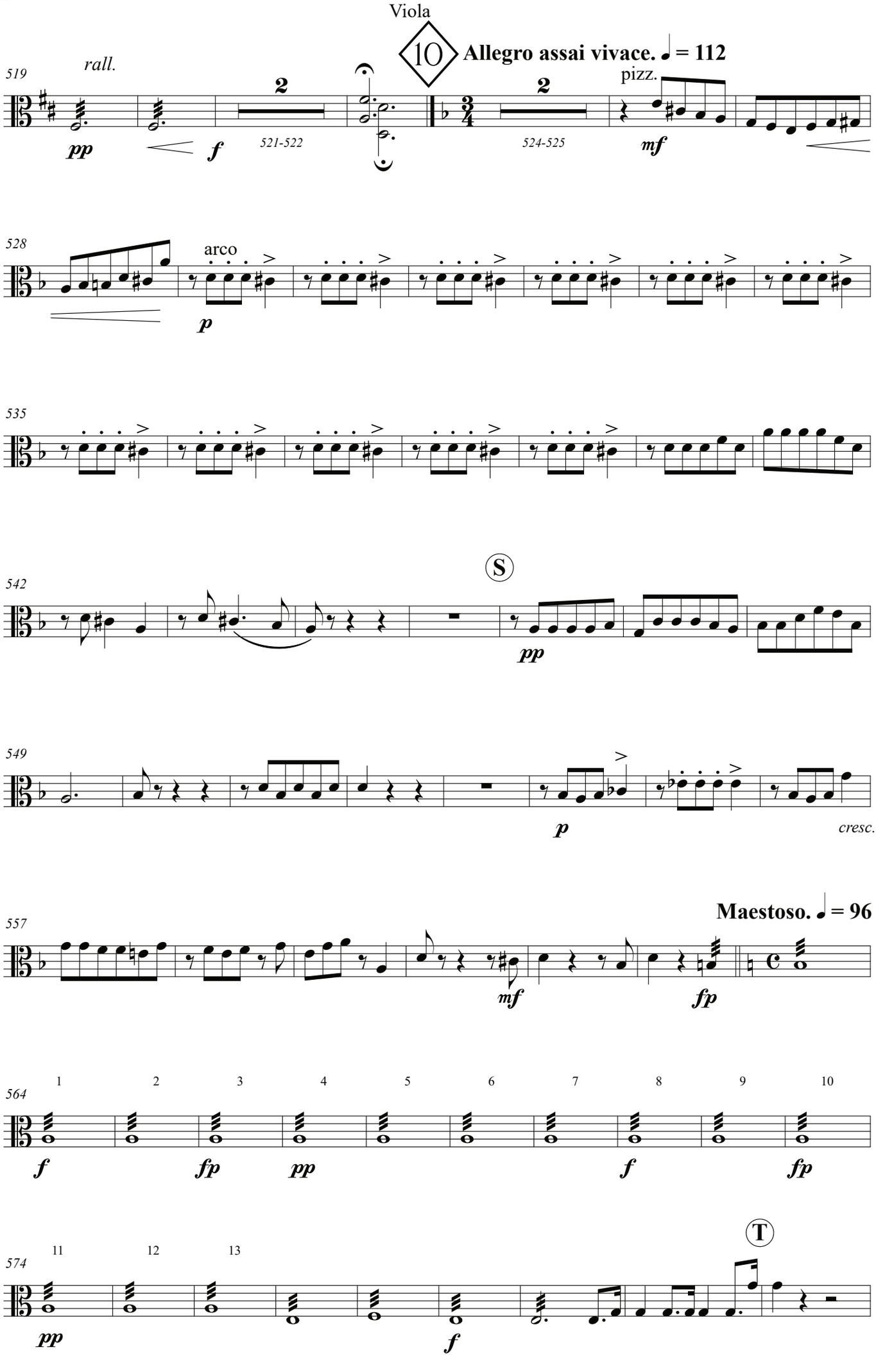
396-397

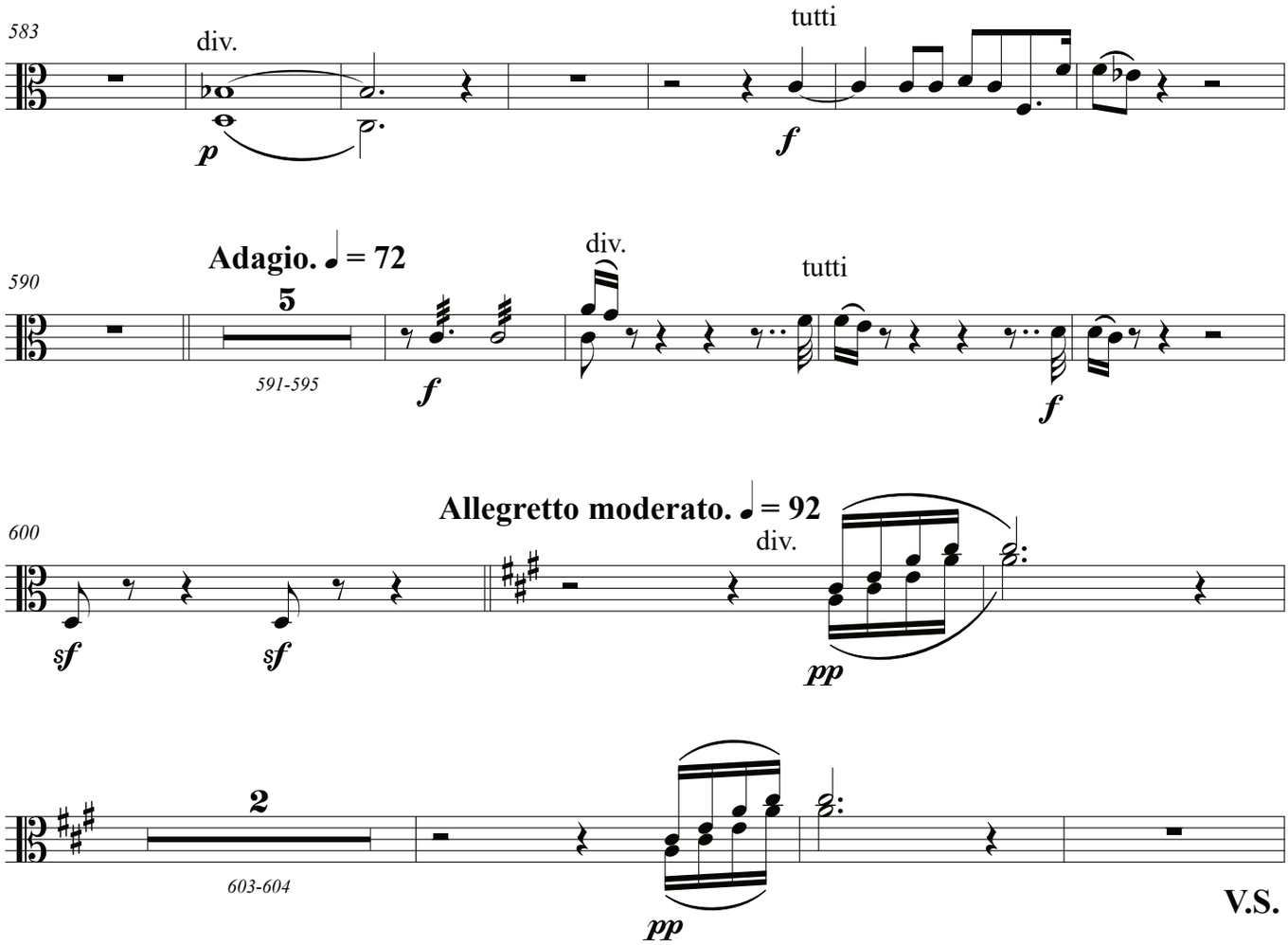
3

400-402

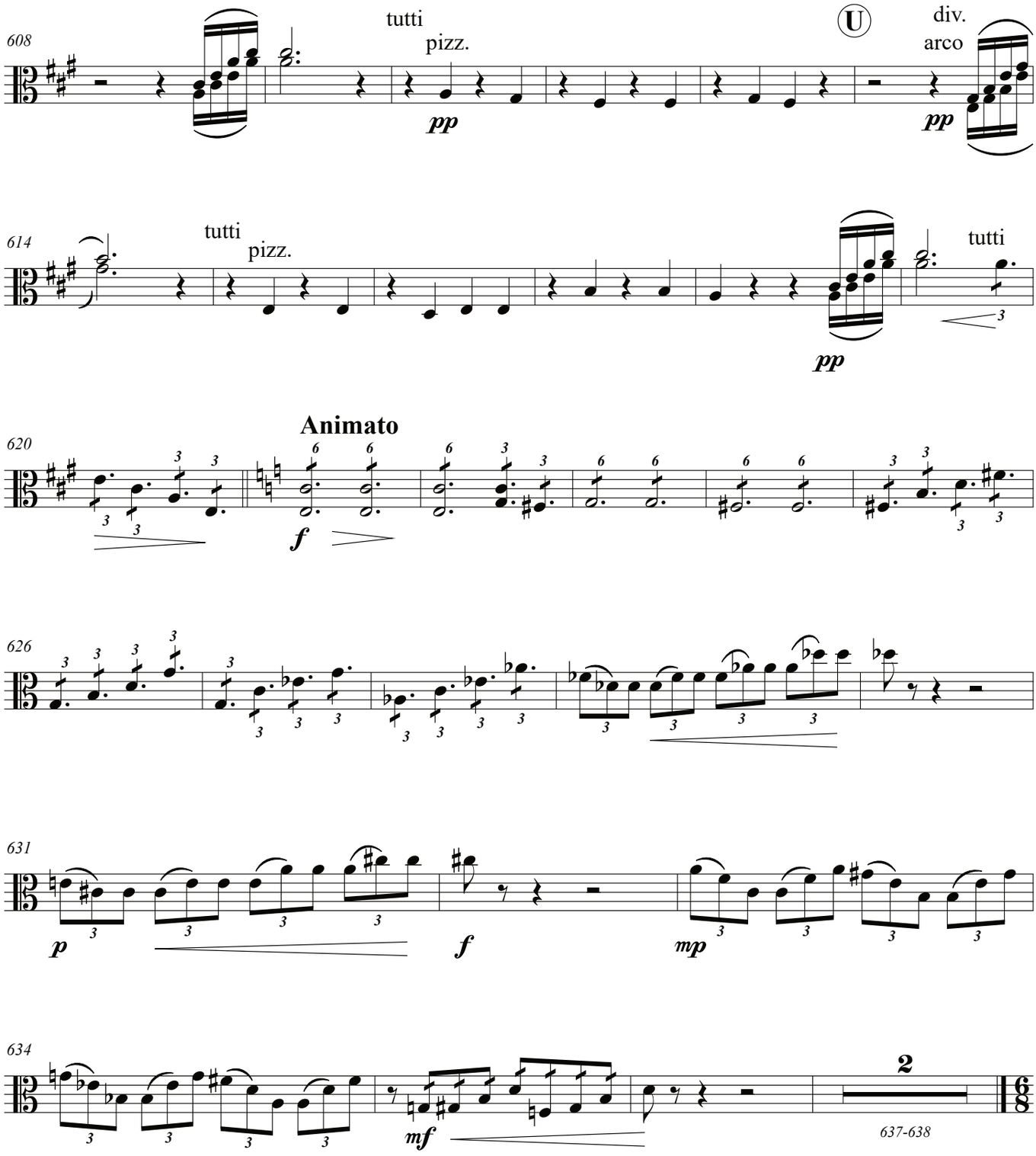

uno Solo
pp
O
403
410
tutti
417
425
2
428-429
solo
P
5
434-438
tutti
pp
445
tutti
div.
senza sordini
3
452-454
Un poco più mosso. ♩ = 88
455
tutti
mp
pp
div.
p
464
Q
p


472
cresc. poco a poco
479
cresc.
rall.
Tempo I. Adagio
488
489-491
ff
496-498
R
tutti
499
ff
508
dim.
ff
pp
516-518


Viola
10
Allegro assai vivace. ♩ = 112
519
rall.
pp
f
2
521-522
524-525
pizz.
mf
528
arco
p
535
542
S
pp
549
p
cresc.
Maestoso. ♩ = 96
557
mf
fp
564
1 2 3 4 5 6 7 8 9 10
f fp pp f fp
574
T
11 12 13
pp
f

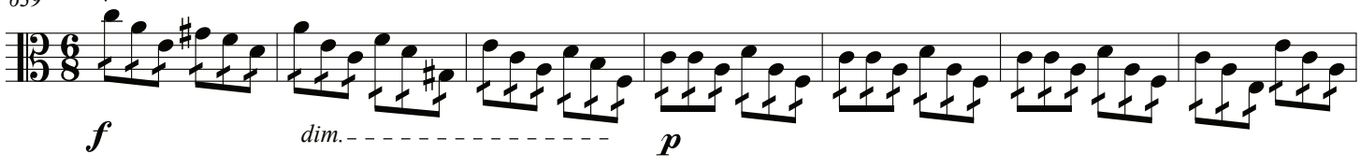

583
div.
tutti
p
f
590
Adagio. ♩ = 72
5
591-595
div.
tutti
f
f
600
Allegretto moderato. ♩ = 92
div.
sf
sf
pp
2
603-604
pp
V.S.

Viola


608
tutti
pizz.
pp
U
div.
arco
pp
614
tutti
pizz.
pp
tutti
Animato
620
f
626
631
p
f
mp
634
mf
2
637-638

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

639



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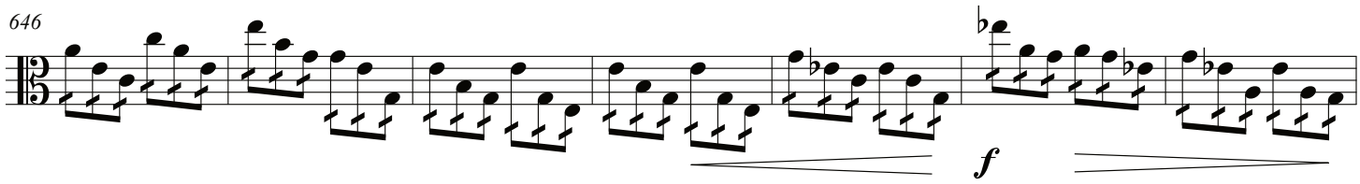
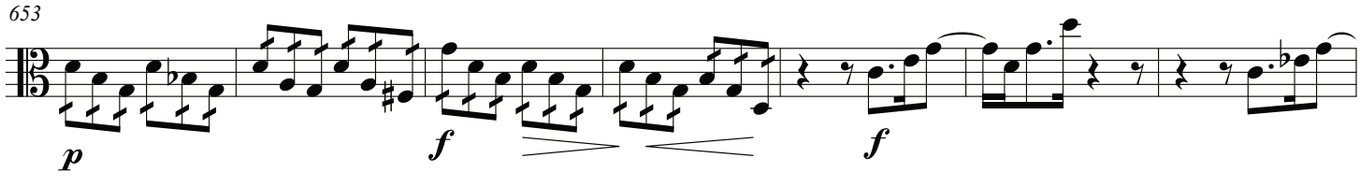


W

653



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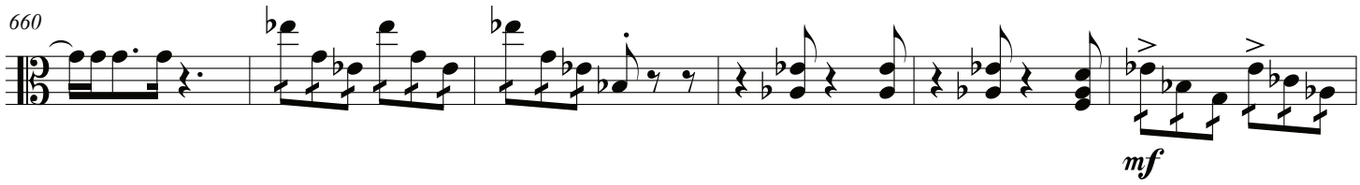

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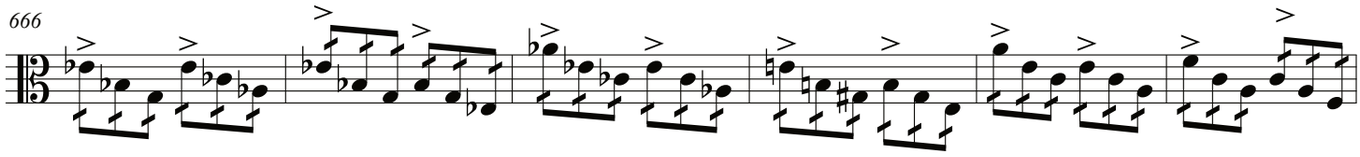

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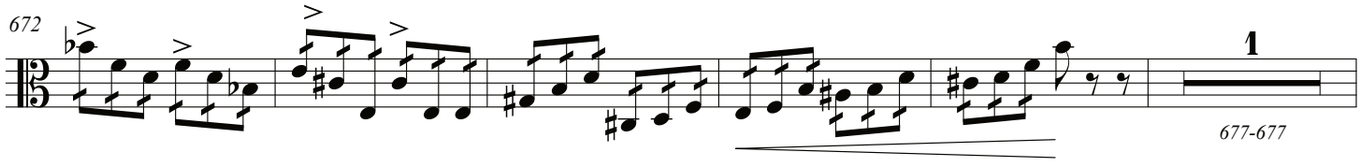
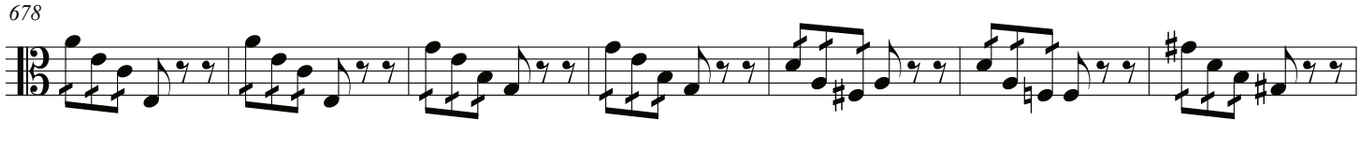
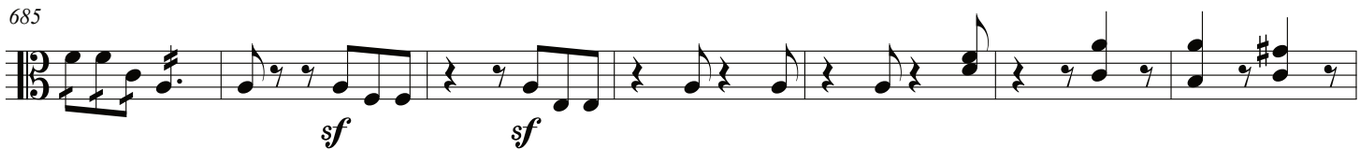


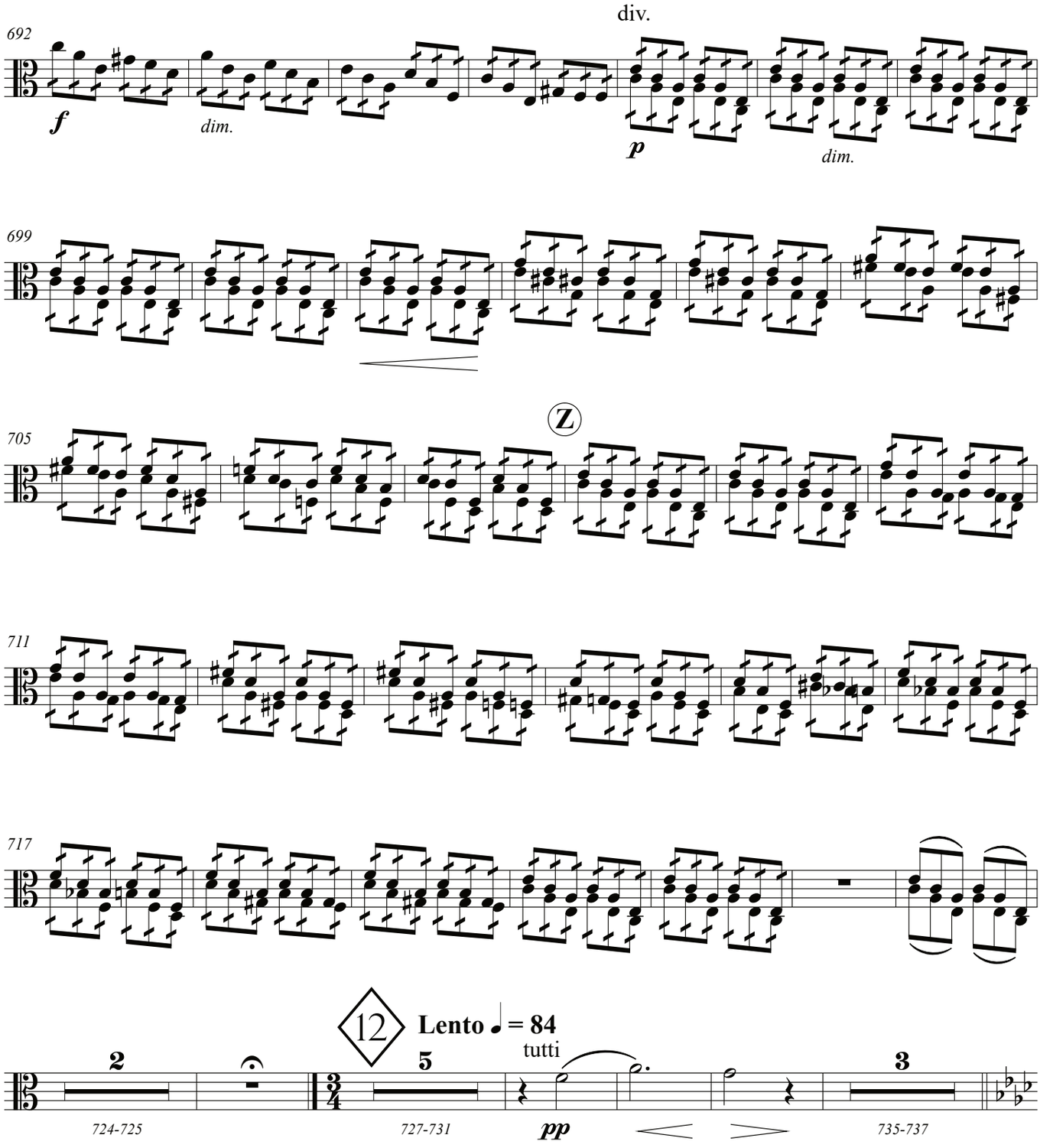
X

678

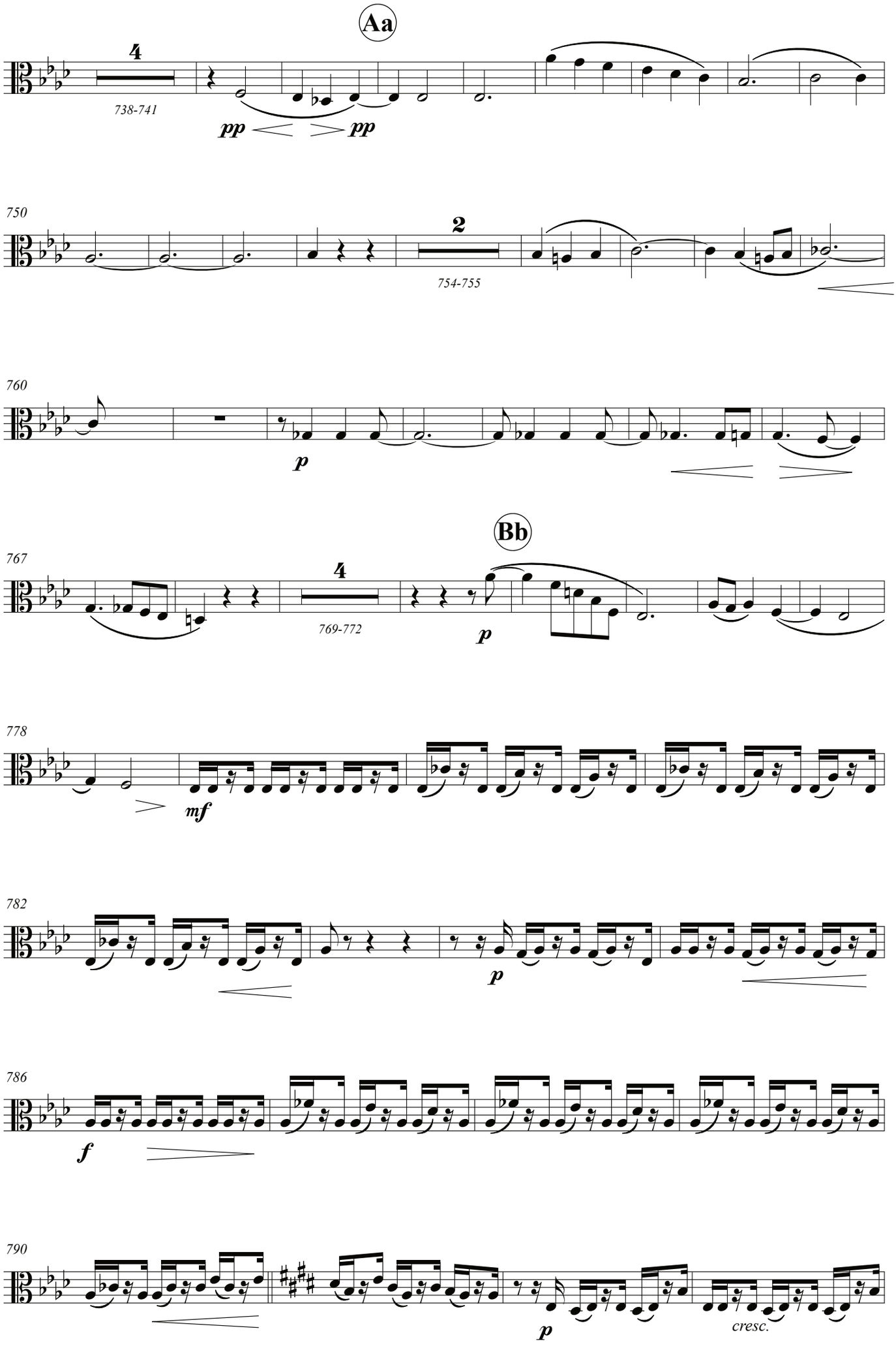


685

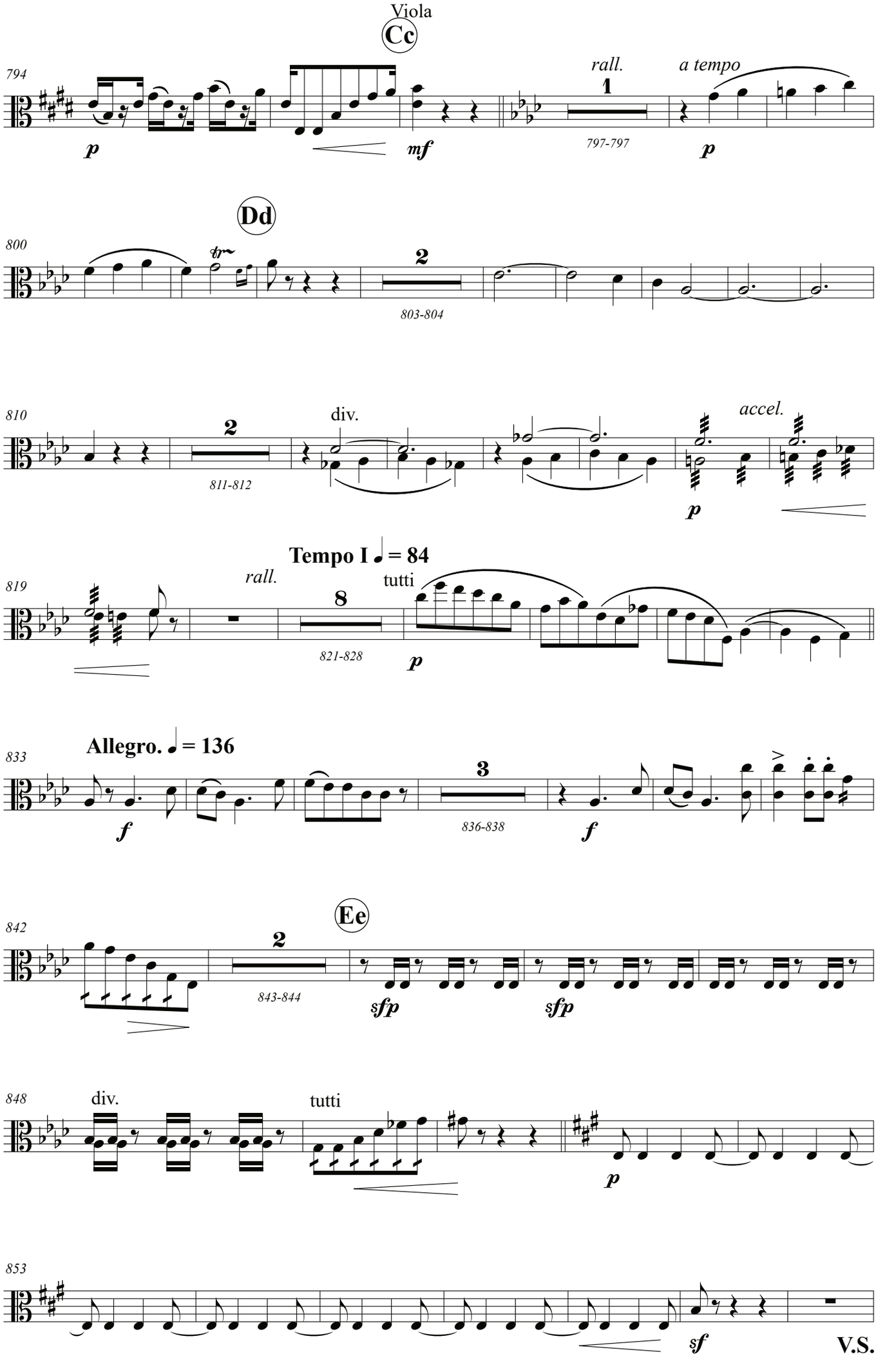


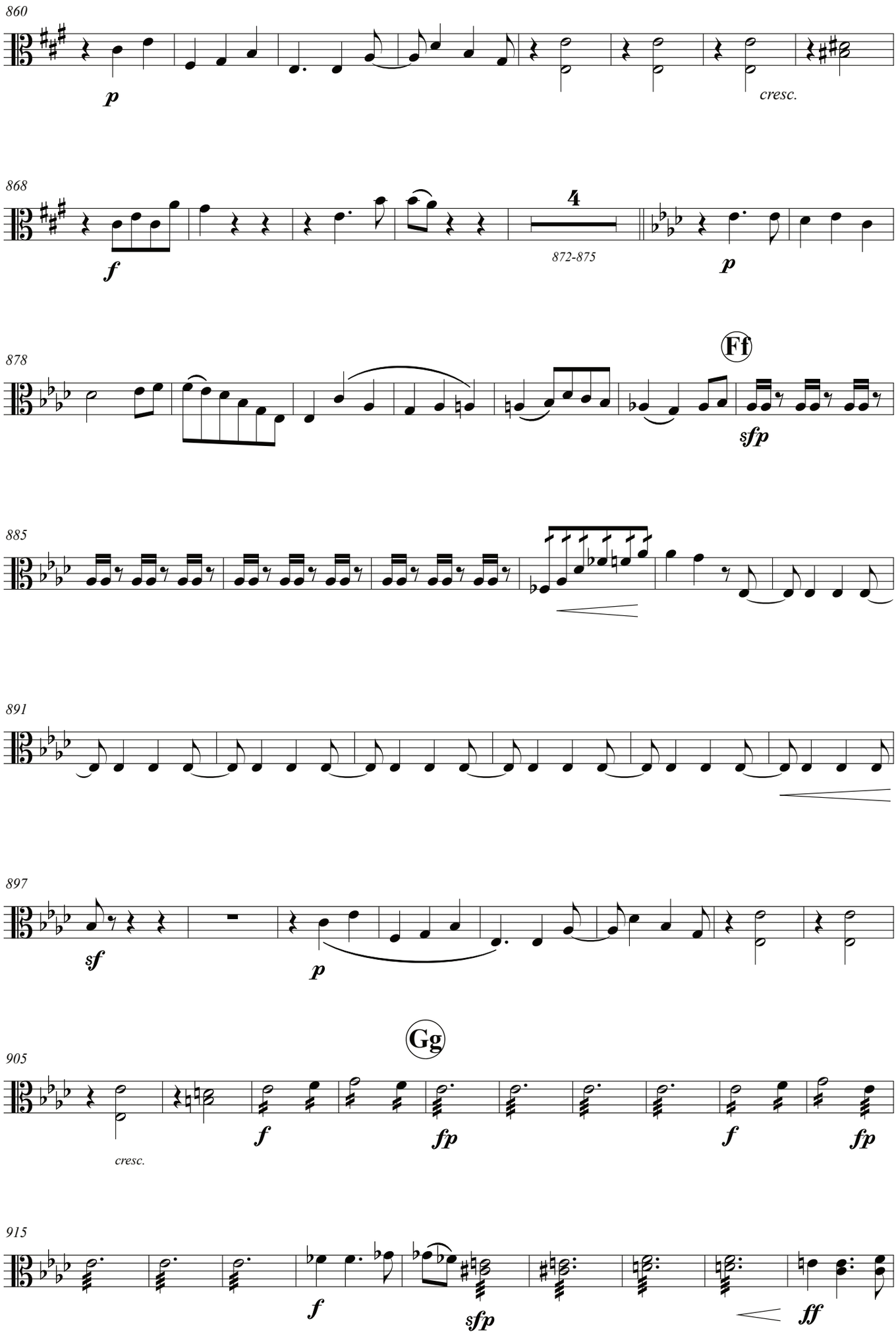

div.
692
f
dim.
p
dim.
699
705
Z
711
717
12
Lento ♩ = 84
tutti
2
5
3
pp
724-725
727-731
735-737

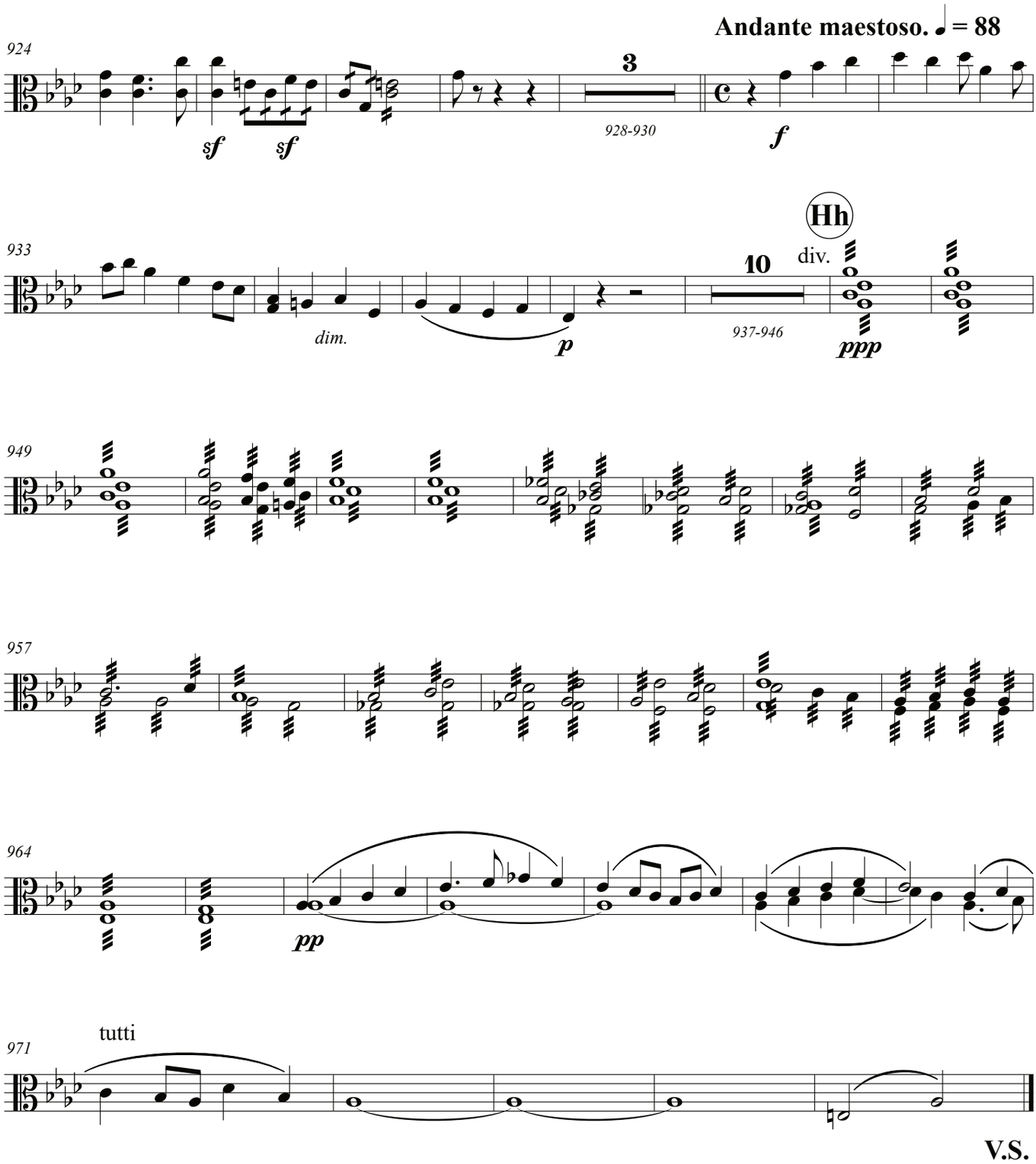
Viola


Aa
4
738-741
pp
pp
750
2
754-755
760
p
Bb
767
4
769-772
p
778
mf
782
p
786
f
790
p
cresc.

Viola


Cc
794
rall.
a tempo
1
797-797
p
mf
p
Dd
800
2
803-804
810
2
811-812
div.
accel.
p
Tempo I ♩ = 84
819
rall.
8
821-828
tutti
p
Allegro. ♩ = 136
833
3
836-838
f
f
Ee
842
2
843-844
sfp
sfp
848
div.
tutti
p
853
sf
V.S.


860
p
cresc.
868
f
4
872-875
p
878
Ff
sfp
885
891
897
sf
p
Gg
905
cresc.
f
fp
f
fp
915
f
sfp
ff


Andante maestoso. ♩ = 88
924
sf
sf
3
928-930
f
933
dim.
p
10
937-946
Hh
div.
ppp
949
957
964
pp
971
tutti
V.S.

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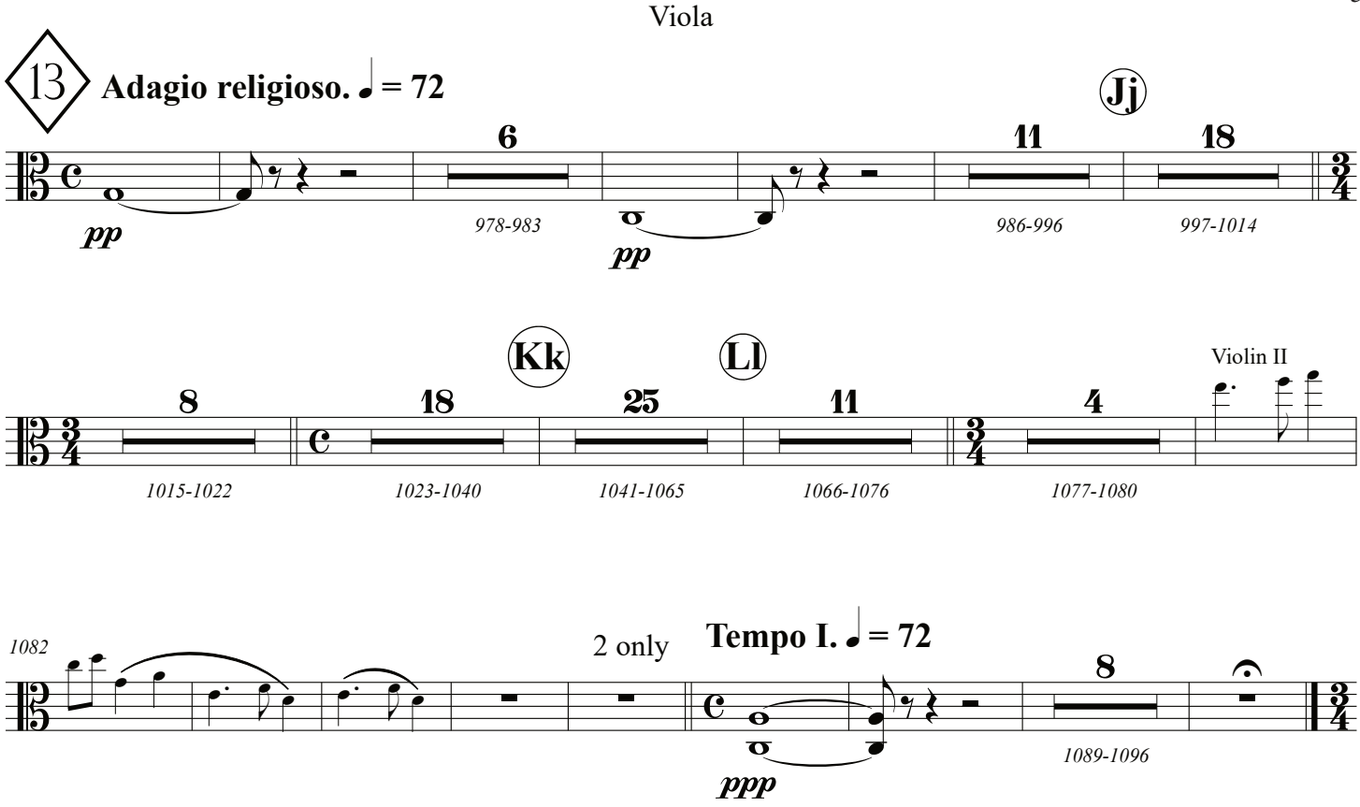

13
Adagio religioso. ♩ = 72
Jj
6
11
18
pp
978-983
pp
986-996
997-1014
Kk
Ll
Violin II
8
18
25
11
4
1015-1022
1023-1040
1041-1065
1066-1076
1077-1080
1082
2 only
Tempo I. ♩ = 72
8
ppp
1089-1096

14 **Andante sostenuto e maestoso.** ♩ = 69

tutti

3

1098-1100

p *f*

7

1105-1111

mf

1115

1122

Mm

1134

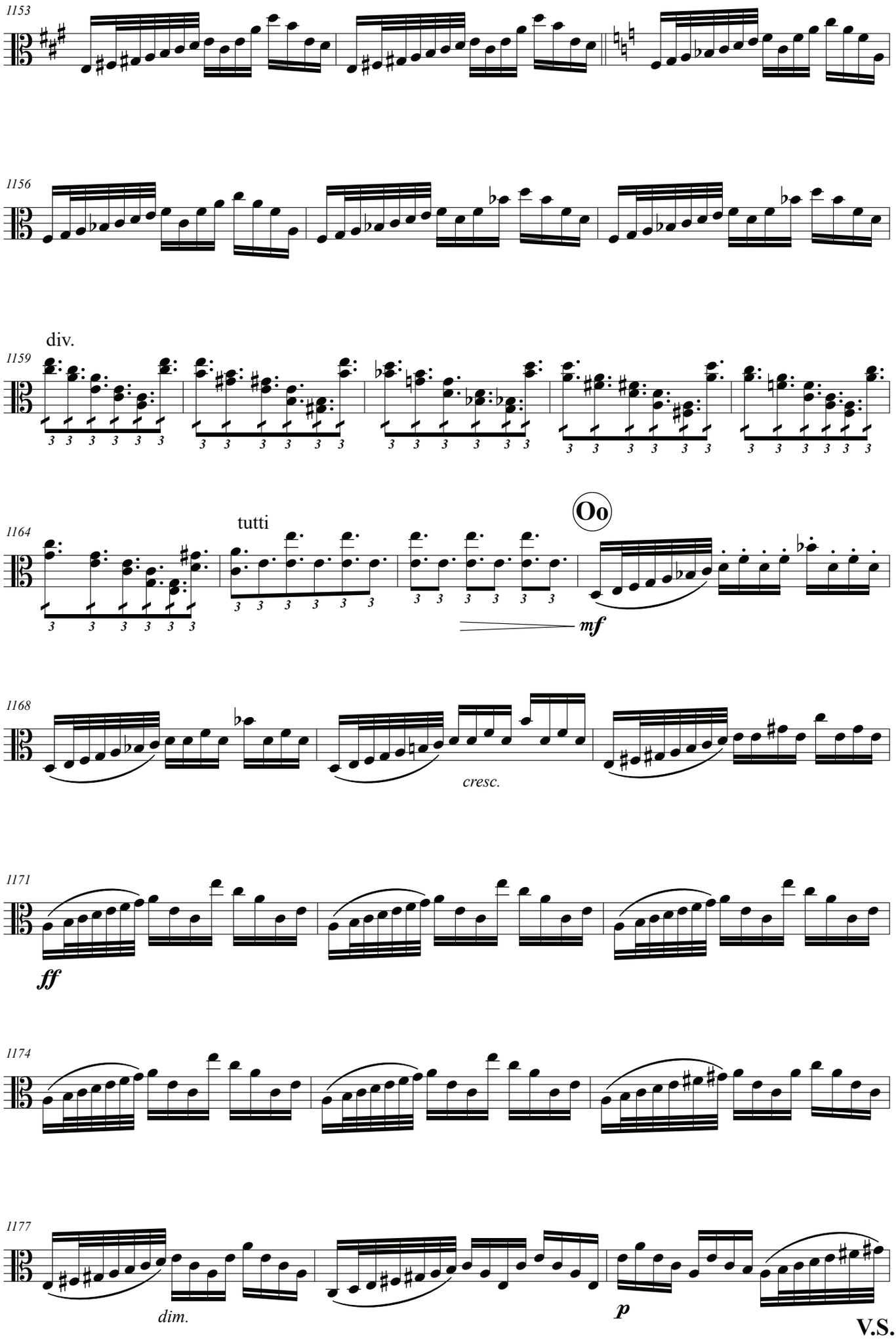
1141

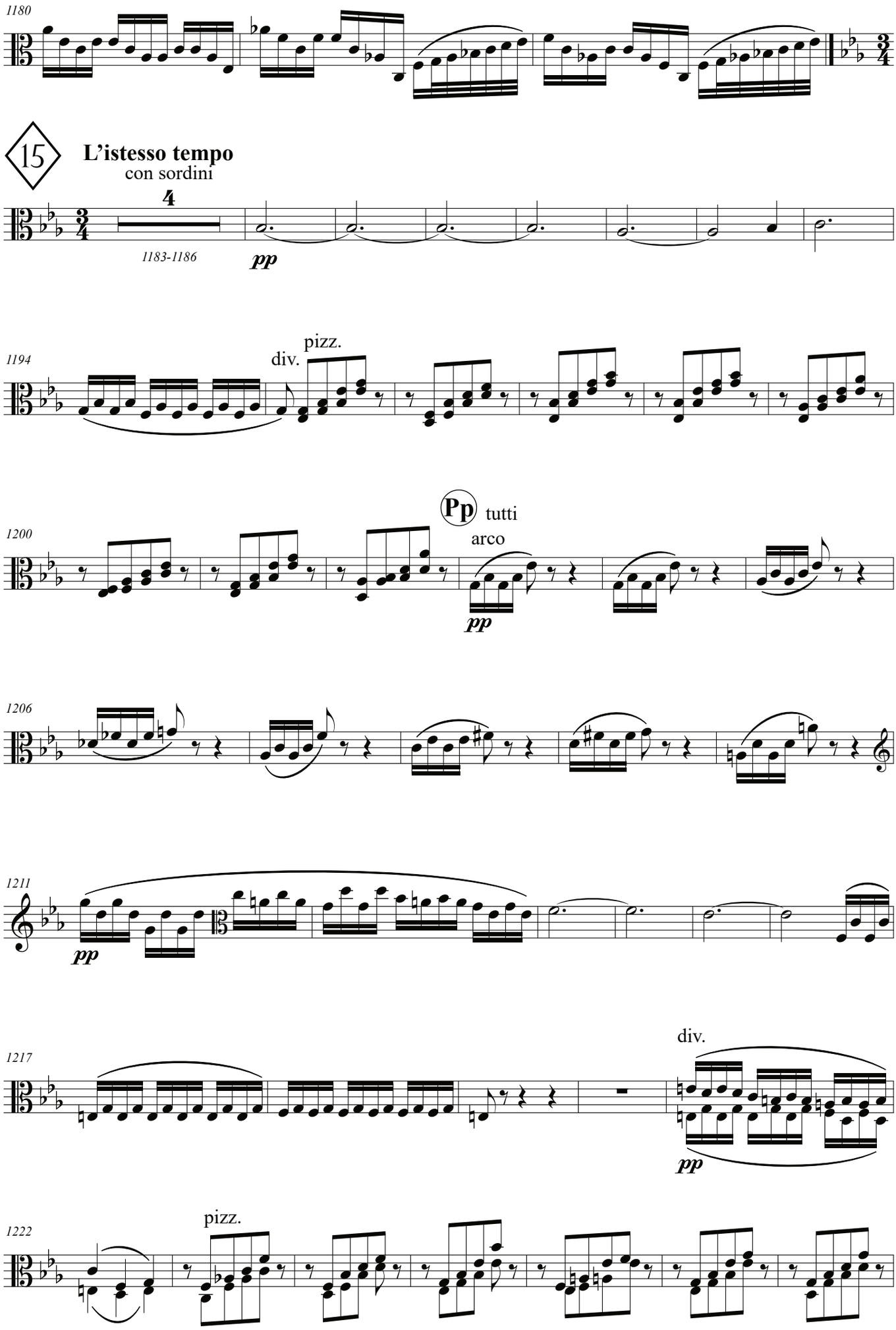
cresc. *cresc.*

Nn

ff

1150


1153
1156
div.
1159
1164
tutti
Oo
mf
1168
cresc.
1171
ff
1174
1177
dim.
p
V.S.


1180
15
L'istesso tempo
con sordini
4
1183-1186
pp
1194
div.
pizz.
1200
Pp
tutti
arco
pp
1206
1211
pp
1217
div.
pp
1222
pizz.

Qq

tutti
arco

mf

1238

1243

3

1246-1248

pp

1250

div.

3 3 3 3

1255

senza sord.

16 **Allegro vivace.** ♩ = 116

tutti

f

1262

div.

3

tutti

3

1267-1269

Rr

1

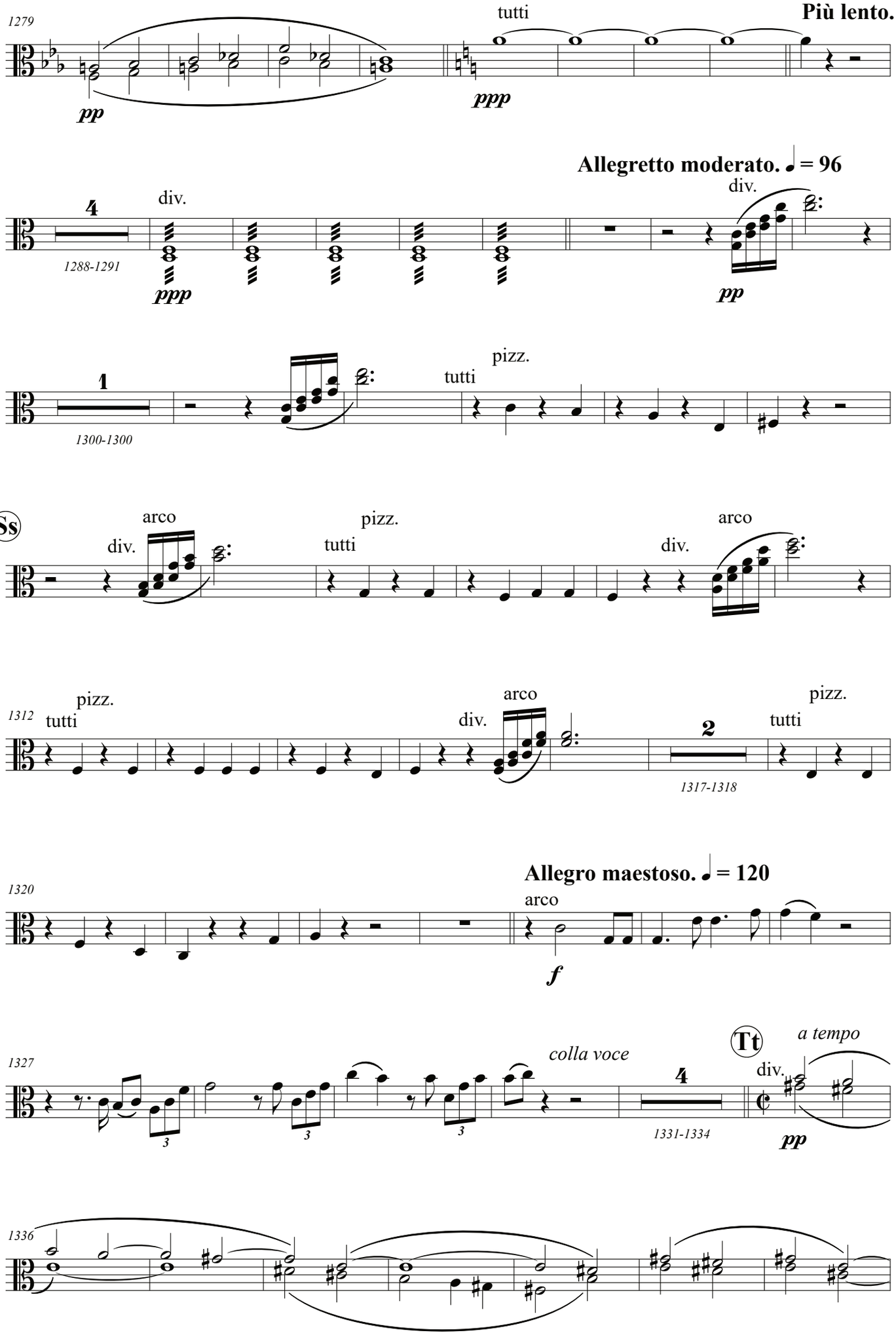
1270-1270

div.

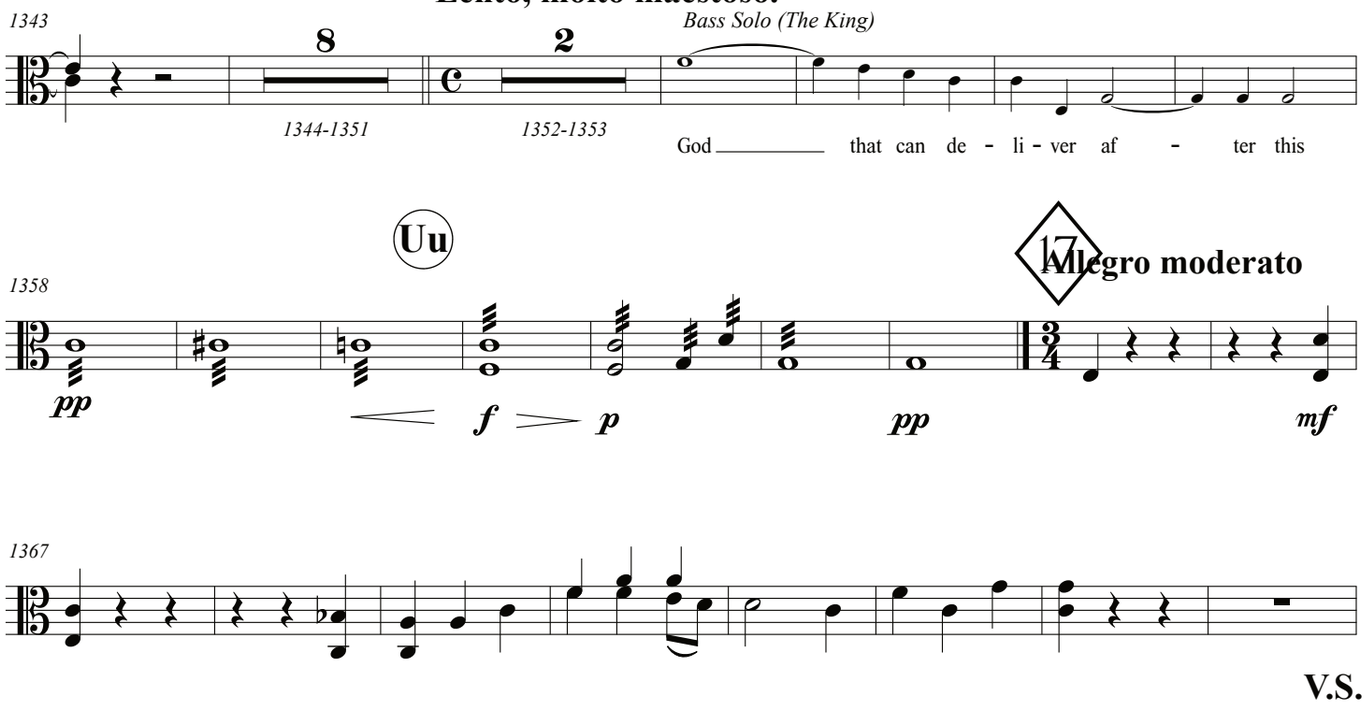
fp *pp*

3

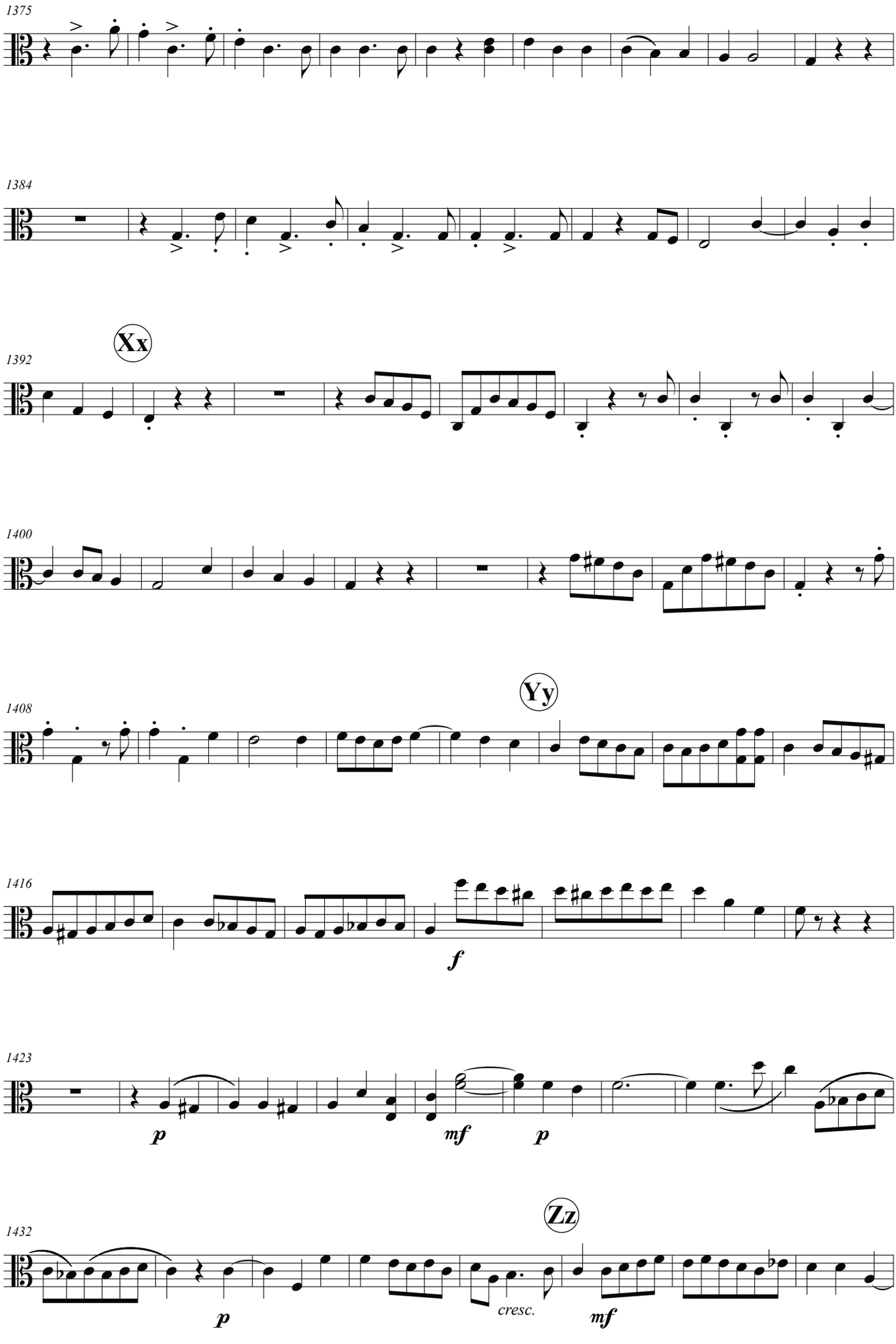
1276-1278

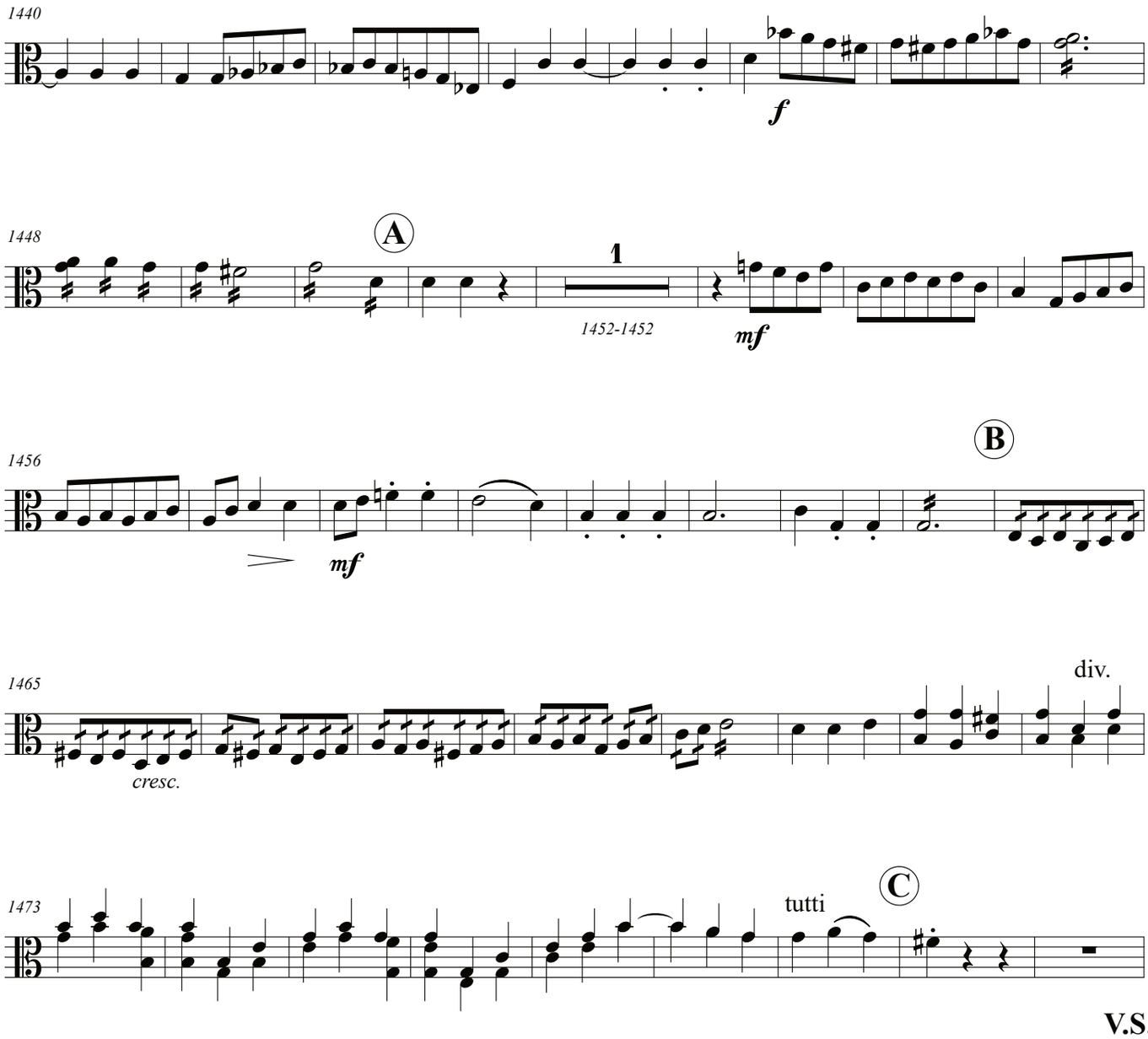

1279
tutti
Più lento.
pp
ppp
Allegretto moderato. ♩ = 96
4
div.
1288-1291
ppp
div.
pp
1
1300-1300
pizz.
tutti
Ss
arco
div.
tutti
pizz.
arco
div.
1312
pizz.
tutti
arco
div.
2
1317-1318
pizz.
tutti
1320
Allegro maestoso. ♩ = 120
arco
f
1327
colla voce
4
1331-1334
Tt
a tempo
div.
pp
1336

Lento, molto maestoso.

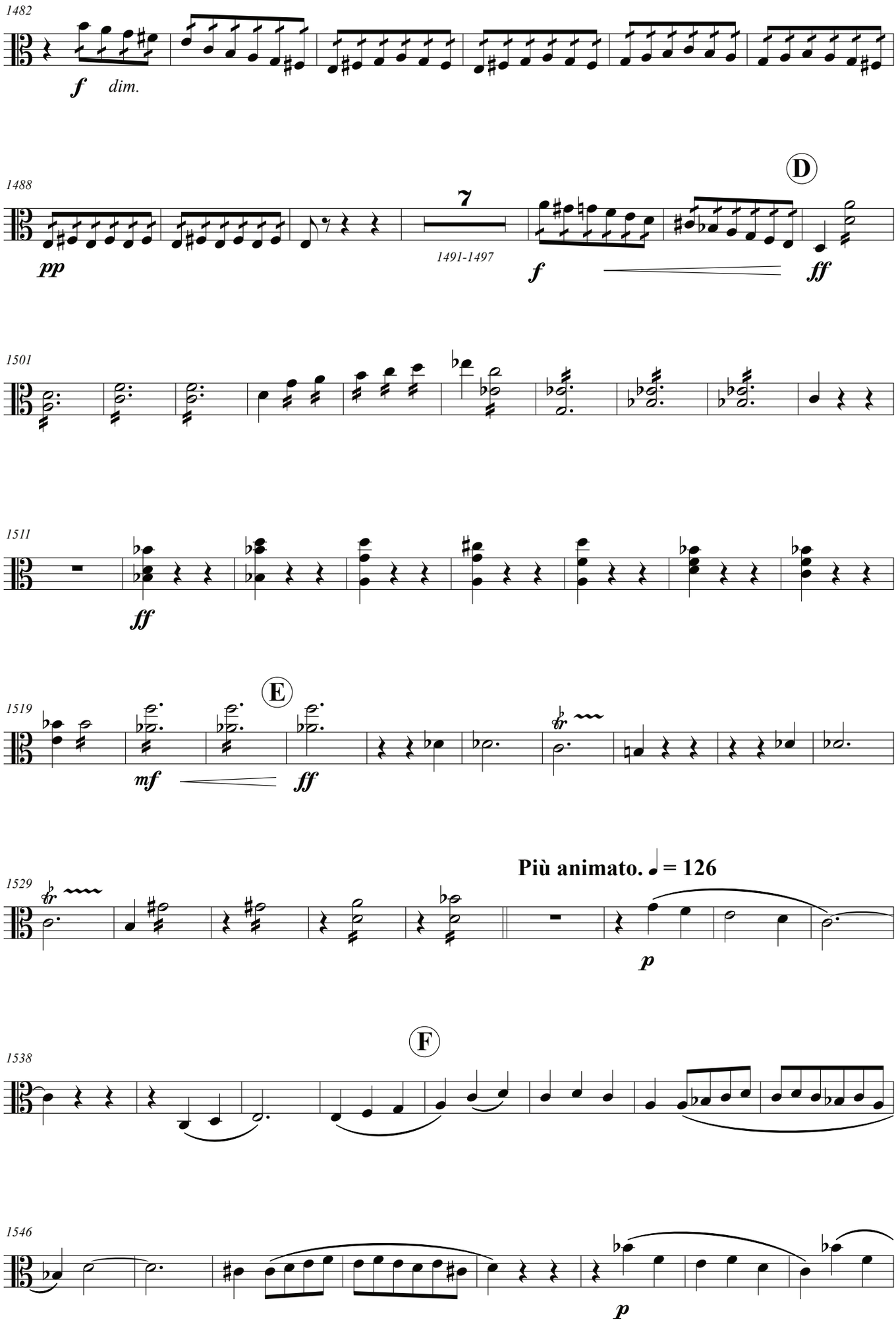


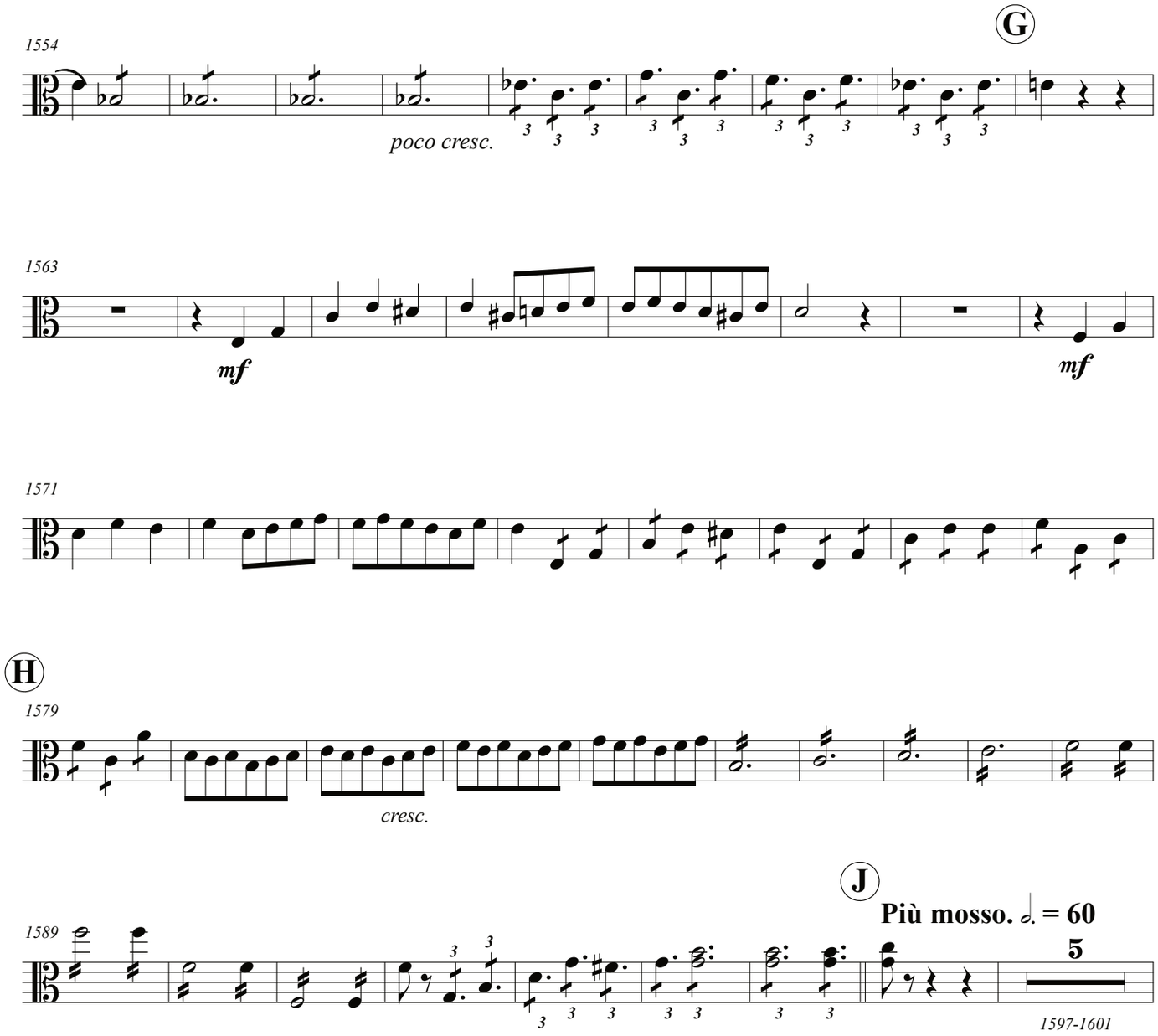
V.S.

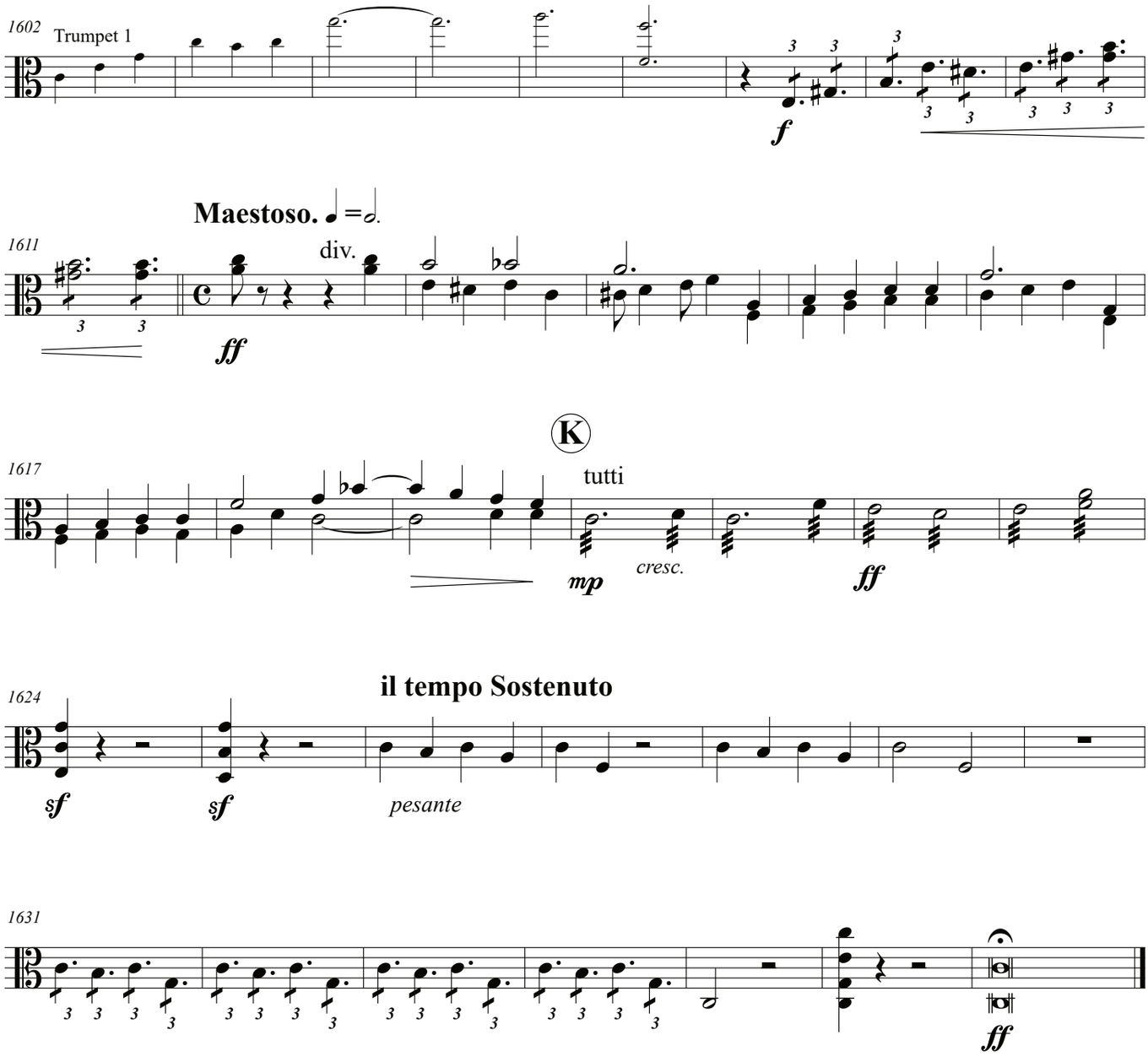

1375
1384
Xx
1392
1400
1408
Yy
1416
f
1423
p
mf
p
1432
Zz
p
cresc.
mf


1440
f
1448
A
1
1452-1452
mf
1456
B
mf
1465
cresc.
div.
1473
tutti
C

V.S.


1482
f
dim.
1488
pp
7
1491-1497
f
D
ff
1501
1511
ff
1519
E
mf
ff
1529
Più animato. ♩ = 126
p
1538
F
1546
p


G
1554
poco cresc.
1563
mf
mf
1571
H
1579
cresc.
J
Più mosso. 𝅗𝅥. = 60
1589
5
1597-1601


1602
Trumpet 1
f
Maestoso. ♩ = 𝅗𝅥.
1611
div.
ff
K
1617
tutti
mp
cresc.
ff
il tempo Sostenuto
1624
sf
sf
pesante
1631
ff

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