

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

VIOLIN II



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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

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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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Violin II

PART I

BY THE WATERS OF BABYLON

1

Adagio. ♩ = 69

8  
1-8  
*pp*

11

14

16

*pp*

21

(B)

29

*cresc.*

32  $(\text{♩} = \text{♩})$   
  
*pp*

36  $(\text{♩} = \text{♩})$   
  
*sempre pp*

42  $(\text{♩} = \text{♩})$

48  $(\text{♩} = \text{♩})$   
  
49-50 *pp*

54  $(\text{♩} = \text{♩})$

57  $(\text{♩} = \text{♩})$

61  $(\text{♩} = \text{♩})$   
  
64-73

Violin II

74 *p* **F**

79 *più mosso poco più mosso* **2** 86-87

88 *pp* **3** **2** 90-91 *pp* **2** 96-97 **G**

98 *pp* *ppp* **4** 102-105 *mp* **Più mosso ed agitato. ♩ = 96**

107 *mp*

111 *f* **H**

117 **5** 123-127

**I** *poco a poco rall.* **6** 128-133 *Timpani* *ff* **Tempo I. ♩ = 69** *pp*



138

142

*cresc.*

148

*f* (K)

152

157

161

164

14

165-178

**2** Allegro assai vivace,  
alla Marcia. ♩ = 104  
senza sord.

11 (L) 2 Viola

179-189 190-191

Violin II

4  
196-199  
*p*

203  
3  
2  
204-205  
pizz.

210  
arco  
3  
3  
3  
3

215  
3  
3  
3  
3

219  
3  
3  
3  
3  
*cresc. sempre*  
*f*

224  
*non legato*  
*cresc.*

230  
*sfp*  
3  
3  
3  
3

233  
3  
3  
3  
3  
*cresc.*

235 N

*ff*

239

*sf*

243

*ff*

249

*ff*

253 O

*ff*

256-261

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262

*ff*

268

*ff*

**P**

**11**

275-285

*ff*

290

295

**3** **Andante cantabile.** ♩ = 76

298

**14** **7**

299-312 313-319

*Violoncello pizz.* *Viola pizz.*

**Q**

**23**

*Soprano solo*

325-347

*pp* < > tongue cleave to the roof of my *p* *p*

**R**

**5**

355-359

*p*

*p*

368 *p*

376 **Animato. ♩ = 96**

380 *sfp sfp sfp sfp*

388 **(S)** *mf*

392 *sfp sfp sfp fp*

400 **(T) with increasing energy** *p* *> p*

410 *f*

420 **(U)**

429 *accel.*  
*poco a poco cresc.* *mp*

439 *f* *ff* *pizz.* *rall.* **4**  
 448-451

**4** *Allegro con fuoco.* ♩ = 132

452 *arco* *f*

456

460

464

**X** *mf* *cresc.*

474

V.S.

Violin II

478 *ff* 3 3 3 3 **3** 480-482 *ff*

(Y) 2 486-487 *f* 3 3 3 3

492 3 3 3 3 *sf* 3 3 3 3

496 3 3 3 3 3 3 3 3 3 3 *ff* **Maestoso.** ♩ = 116

500 *non legato* *accel.*

(Z) *Più mosso Allegro* 3 3 3 3

511 3 3 3 3 3 3 3 3 3 3 *dim. poco a poco*

514 3 3 3 3 3 3



518 *dim.* *pizz.* *arco* *p*

523 *dim.* *pp* **Aa**

527 *attacca.* **11** 530-540

**5** Adagio molto. ♩ = 60

542 *ff* *sf* *f*

551 *sf* *sf* *p* *f* *sf* *sf* **2** 558-559

Violin II

560 **(Bb)**

*sf sf p sf sf*

567 **Più mosso.** ♩ = 72

*f mf sfp ff f fp*

575 **2**

*sf sfp sfp f mf*

578-579

584 **(Cc)**

*sfp f f p f*

591

*f sfp ff*

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

*ff dim.*

605 **(Dd) con sord.**

*p pp*

609-615

617

*p pp*

620

622

*pp*

626

632

**Ee**

637

*pp*

**Un poco più mosso. ♩ = 84**

644

649

653

*pp*

654-658

Violin II

6

Andante molto maestoso. ♩ = 80

senza sord.

660-667

*mf*

*cresc.*

676

*cresc.*

681-682

*f*

**Ff**

685-686

*ff*

694

695-696

699-700

*ff*

703

*mf*

710

*ff*

**Gg**

718

724

*p*

*cresc.*

*f*

731

*ff*

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

739

*rall.*

*f* *dim.* **5**

743-747

Violin II

748 **Hh** **13** *Trumpets* **Jj** *staccato*  
*f* 751-763 *mf*

767

774

781

788 **Kk** *mf*

795

802 **2** 803-804 *f < ff*

810 *ff* **2** 813-814 *ff* *rit. a tempo*

LI

819

6

828-833

*mf*

*f*

839

*p*

845

*pp*

852

*dim.*

V.S.

Violin II

Mm

860 *f* **6** *mf* 862-867

871 *f* *dim.* *p*

Nn

878 *p*

886

Oo

894

902 *cresc.*

909 *f*

916



**Pp**

924

*mp* *cresc.* *sempre cresc.*

932

*ff*

939

*f* *rall.*

947

*cresc.*

**Un poco più lento.**

954

*f* 956-957 960-961

**Qq**

963

*ff* 970-971

972 *f* <sup>></sup> 2 974-975

982 etc. div.

**a tempo (Allegro)**

989 *f*

996

**Rr**

1003 *mf*

1010 *cresc.* *f*

1016 *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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Violin II

PART II

ON THE PLAIN OF DURA

7

Allegretto ♩ = 100

staccato

10

1-10

*pp*

16

A

22

27

11

30-40

Violin II

41 *pp*

49 **(B)** *poco cresc.*

57 *p cresc.*

63 **(C)** *mf*

69 *mf f*

76 *sf >* *< sf >*

85 *cresc.*

92 **(D)**

99

*p*

107

113

118

(E)

2

pizz.

121-122

V.S.

126 arco

*p*

133

*cresc.* *sfp* *sfp* *mf*

142

(F)

*mf* *p* *cresc.*

151

*f*

162

*sf*

168-169

171

19

(G)

*f*

179

*mf* *f*

190

Largo pesante ♩ = 76 (H)

20 3

Contrabass

*mp* *mp*

193-212 213-215



219

*mf* *dim. p*

Detailed description: This block contains musical notation for measures 219 to 226. The music is in a key with two flats and a 2/4 time signature. It features a melodic line with various dynamics, including *mf* and *dim. p*. There are some rests and slurs throughout the passage.

227

*p* *mf*

Detailed description: This block contains musical notation for measures 227 to 234. It includes a triplet marked with a circled 'J' and a dynamic change from *p* to *mf*. There are also some rests and slurs.

235

*mf*

Detailed description: This block contains musical notation for measures 235 to 241. The music continues with a melodic line and a dynamic of *mf*. There are some rests and slurs.

**Allegro con brio.** ♩ = 120

242-245

*mf* *cresc.* *f*

Detailed description: This block contains musical notation for measures 242 to 245. It features a four-measure phrase with a dynamic of *mf*, a *cresc.* marking, and a final dynamic of *f*.

251

Detailed description: This block contains musical notation for measures 251 to 258. It consists of a continuous eighth-note pattern.

259

Detailed description: This block contains musical notation for measures 259 to 265. It continues the eighth-note pattern from the previous block.

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

266

*ff* 10 2

272-281 282-283

Detailed description: This block contains musical notation for measures 266 to 283. It starts with a dynamic of *ff* and includes a 10-measure phrase and a 2-measure phrase. There are also some rests and slurs.

Violin II

284 Viola

288-289 *p*

291

*pizz.*

296

(L)

301

*arco* 3 > 3 > 3 > 3 > 3 3 3 3

*p*

305

*cresc.*

309

*rit. 3*

*cresc. sempre*

313

*ff*

*div.* *tutti*

319

*rall.*

*tr*



Violin II

390 Solo *pp* tutti *pp*

400 Solo *pp* 3 3 3 (O)

407 *pp*

414

421 2 428-429

430

439 (P) *pp*

senza sordini

446 452-454

Un poco più mosso. ♩ = 88

**6** 455-460 *pp* 463-466 *p*

Q

471 *cresc. poco a poco*

480 *cresc.* *rall.*

Tempo I. Adagio

**3** 489-491 *ff* **3** *tutti* **3** *ff* **R**

500 *dim.*

509 *ff* *pp* **3** 516-518

Violin II



Allegro assai vivace. ♩ = 112

519 *rall.* **2** *div.* **5** *tutti* *p*

521-522 524-528

*pp* < *f*

533

540 **(S)** *pp*

547

554 *p* *cresc.* *mf*

Maestoso. ♩ = 96

561 **2 3 4 5** *fp* *f* *fp* *pp*

569 **6 7 8 9 10 11 12 13** *f* *fp* *pp*

578 **(T)** **4** *f* 583-586 *f*

Adagio. ♩ = 72

588

591-595

*f*

Allegretto moderato. ♩ = 92

598

601-609

*f* *sf* *sf* *pp*

pizz.

U

612

613-614

arco

*pp*

Animato

620

*f*

626

*f*

631

*p* *f* *mp*

634

637-638

*mf*

11

Allegro assai e con fuoco. ♩ = 84

639

*f* *dim.* *p*

646

*f*

W

653

*p* *f* *f*

659

*mf*

666

*mf*

672

1  
677-677

X

678

*sf* *sf*

684

*sf* *sf*



691 *f* *dim.* *p* 3 697-699

8 16 12 Lento ♩ = 84 Clarinet

700-707 *pp* 710-725

730 *pp* 3 4 735-737 738-741 *pp*

743 Aa *pp*

752 *ppp* 5 757-761

762

*p*

770

**Bb**

776

*p*

781

*p*

786

>

790

*p* *cresc.*

794

*p* *mf*

**Cc**

799

*pp*

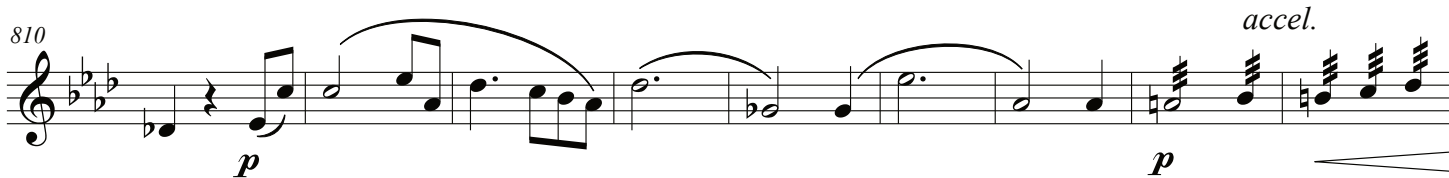
**Dd**

803



810

*p* *accel.*



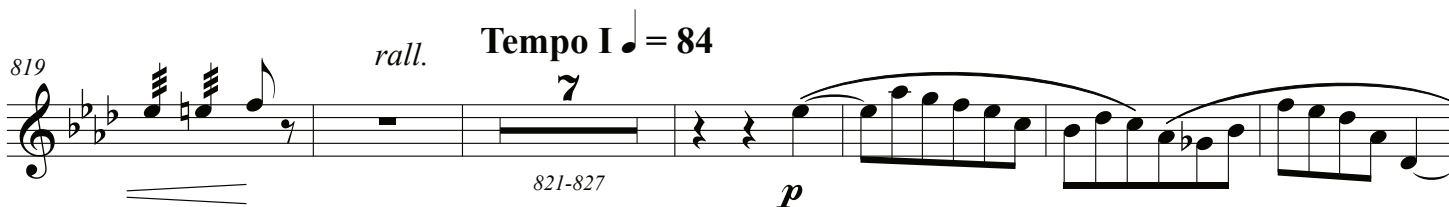
819

*rall.* Tempo I ♩ = 84

7

821-827

*p*



832

Allegro. ♩ = 136

3

836-838

*f* *f*



841

3

(Ee)

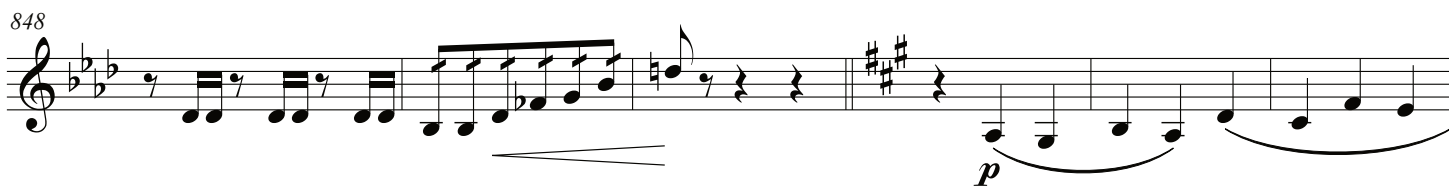
842-844

*p*



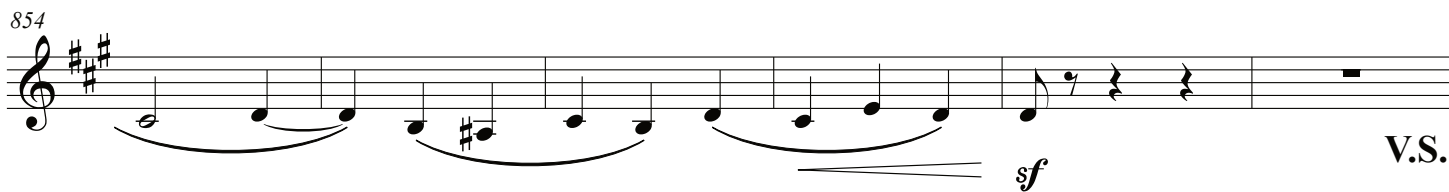
848

*p*



854

*sf* V.S.



Violin II

860

*p* *cresc.* *f*

869

4  
872-875 *p*

880

*p* *Ff* *sf*

886

*sf* *p*

893

*sf* *p*

900

*cresc.* *f* *Gg* *fp*

914

*cresc.* *f* *fp*

923

*f* *fp* 3  
928-930 C

Andante maestoso. ♩ = 88

931

*f* *dim.* *p*

(Hh)

10 div.

937-946

*ppp*

954

961

tutti

966 div.

*pp*

971

tutti

V.S.

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Violin II

13

Adagio religioso. ♩ = 72

Jj

6 11 18

978-983 986-996 997-1014

*pp* *pp*

8 18 25 2

1015-1022 1023-1040 1041-1065 1066-1067

Soprano I

He, \_\_\_\_\_ that \_\_\_\_\_ I \_\_\_\_\_

1071

4 only - Con sordini Un poco più mosso.

2

1074-1075

*ppp*

\_\_\_\_\_ am He \_\_\_\_\_

1081

2 only Tempo I. ♩ = 72

*ppp*

14

Andante sostenuto e maestoso. ♩ = 69

senza sordini tutti

8 3 7

1089-1096 1098-1100 1105-1111

*p* *f*

1112

*mf*

1120

1126

Mm

3 3 3 3 3 3 3 3

1132

3 3 3 3 3 3 3 3

1137

1142

*cresc.*

1146

Nn

*ff*

8

1149



1151

8

1153

1156

1160

mf

1166

cresc.

1170

ff

1173

1176

dim.

1179

*p*

15

L'istesso tempo

con sordini

1182

4

1183-1186

*pp*

1189

1193

*sempre. pp*

1199

**Pp**

1205

1209

*pp*

1213

1216

1220

*pp*

1225

*pp*

Qq

1230

1234

1238

1242

**3**

1246-1248

1249

*pp*

senza sord. **16** **Allegro vivace.** ♩ = 116

5

1253-1257

*f*

3

1263

3

3

3

1267-1269

**Rr**

con sordini div.

5

1274-1278

*pp*

1281

tutti

*ppp*

**Più lento.** senza sord.

4

1288-1291

**Allegretto moderato.** ♩ = 96

pizz.

6

1297-1302

*ppp*

**Ss**

2

1306-1307

1313

3

1316-1318

Violin II

**Allegro maestoso.** ♩ = 120

1322

arco

*f*

1328

*colla voce*

**Tt**

*a tempo*

*pp*

1331-1334

1338

8

1344-1351

Violin II

Lento, molto maestoso.

Uu

6

1352-1357

*pp*

*f*

*p*

*pp*

17

Allegro moderato

1365

*mf*

1373

1381

Xx

1389

3

1394-1396

1399

Yy

1407

1415

*mf*

*f*

1423

*p* *p*

1431

*p* *cresc.* *mf* (ZZ)

1439

*f*

1447

*mf* (A)

1455

*mf*

(B)

1464

*cresc.*

1472

(C)

1480

*f* *dim.* 4

1484-1487

**D**

1488 *pp* **9** *ff* 1491-1499

1503

1511 *ff*

**E**

1518 *mf* *ff*

**Più animato.** ♩ = 126

1527

**F**

1537 *ff*

1547 *p*

**G**

1556 *poco cresc.* **3** 1563-1565

1566 *mf* **3** 1569-1571 *mf*



1576 H

*cresc.*

1585

1593 J Più mosso.  $\text{♩} = 60$

Trumpet 1  
1597-1601

1606 K Maestoso.  $\text{♩} = \text{♩}$

*f* *ff*

1614 K

*mp cresc.*

1621 K il tempo Sostenuto

*ff* *sf* *sf* *pesante*

1628

1633

*ff*



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