

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

VIOLONCELLO



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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

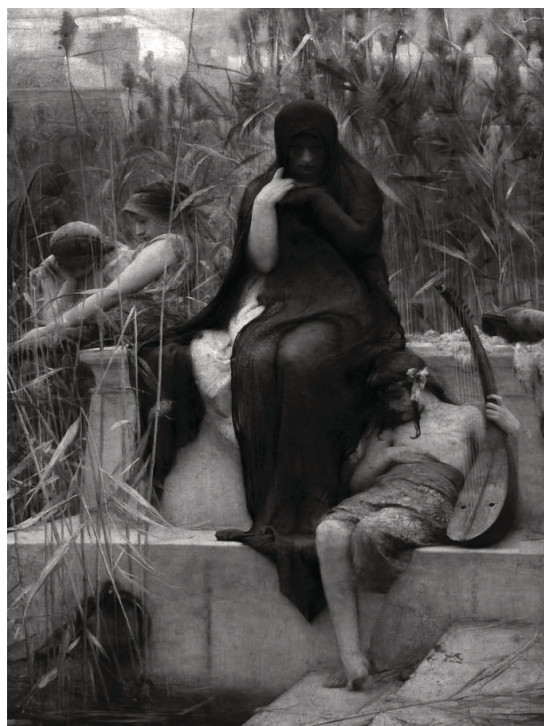
ARGUMENT

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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Violoncello

PART I

BY THE WATERS OF BABYLON

1

Adagio. $\text{♩} = 69$

pizz.
p 6-7

8 *p* 10-11 *>* **(A)**

16 *arco* *p*

19

23 *div.* *cresc.* **(B)**

29 *tutti* *pizz.* *f*

35 $(\text{♩} = \text{♩})$ *pp* **(C)** 36-37 42-44

Violoncello

(♩ = ♩)

45 arco

ⓓ

53 pizz. arco pp

ⓔ

60 2 7 pizz.

62-63 64-70

ⓕ

74 arco p

79 più mosso poco più mosso pp

84 2 pizz.

86-87

ⓖ

91 arco

96-97 arco pp

Più mosso ed agitato. ♩ = 96

104

arco

pp

111

H

f

118

I

pizz. poco a poco rall.

5

123-127

p

129

4

pp

133-136

Tempo I. ♩ = 69

137 arco pizz. *pp*

143 arco *p* *f*

Ⓚ

158 *p* *mf* *dim.*

165 pizz.

172

2 Allegro assai vivace,
alla Marcia. ♩ = 104

179 arco *pp*

182

187 **L** pizz.

195 arco *p*

201 **2**

Violoncello

206 pizz.

212 arco **(M)**

217 **f** cresc. sempre

222 **f** pesante non legato

228 cresc.

234 **ff** **(N)**

239 **sf** **6** 242-247 **ff**

249

254 O

256-261 *ff*

265

271 P

pizz. *p*

277

283-285

arco *ff*

290

295

3 Andante cantabile. ♩ = 76

297

299-312 313-317

Violoncello

318 *Viola* pizz. arco

pizz. arco

323-324 **Q** **2** *p*

328

338

348 **R** *f* *p*

358 1 2 3 4 5 6 *p*

369 *f* *p* **Animato.** ♩ = 96 **5** 376-380

382 **S** *sfp* **3** 390-392

393 *mf* *sfp*

402 (T) with increasing energy pizz.

p *cresc.* *f*

411 arco

mf *f*

420 (U) 1 2 3 4 1 2 3 4

f

431 accel.

poco a poco cresc. *mp* *cresc.*

(W) pizz. rall.

f *ff* 4

448-451



Allegro con fuoco. ♩ = 132

arco

452

452 *f*

458

458

463

463



468

468 *mf* *cresc.*

474

474 *ff*



480-483 *f*

491

491

Maestoso. ♩ = 116

496

496 *ff* *non legato*

502 *accel.*

508 **Z** *Più mosso Allegro*

513-514 *dim. poco a poco* *dim.*

520 *pizz.* *arco* *p* *dim.*

Aa 525 *pp* *pizz.*

530 *arco* *pp* *3* *2* 534-535

536 *pizz.* *pp* *attacca.*

542 **5** *Adagio molto.* ♩ = 60 *arco* *f* *sf*

547 *pizz.* *arco* *f*

551 *sf* *sf* *f*

556 *sf* *sf* **2** *f* **(Bb)**

558-559

562 *sf* *sf*

Più mosso. ♩ = 72 *f*

567

570 *f*

575

f

581

sf (Cc)

587

f

592

f

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

ff *dim.*

605

p 2 613-614

Dd

615 pizz. **2**

617-618

623 arco *p*

626

Ee

631

639 *pp*

646 **Un poco più mosso. ♩ = 84** *pp*

654 pizz.

6 Andante molto maestoso. ♩ = 80

660 arco *mf*

668

cresc.

676

Ff

f

684

f *ff*

692

f *ff*

700

ff

V.S.

Violoncello

708

708

Gg

715

715

ff

723

723

p *cresc.* *f*

732

732

ff *rall.* 1

739-739

Allegro ma non troppo. ♩ = 108
staccato

740

740

f *dim.* *mp*

Hh

745

745

751

751

757

757

(Jj)

764

f

771

778

785

(Kk)

792

mf

799

p *cresc.*

805

ff *ff* 2 813-814

Violoncello

rit. a tempo

815

ff

825

(LI)

mf

832

f

839

p

847

855

(Mm)

f

mf

863

869

f

876 Nn

p *p*

884

892

sempre p

899 Oo

cresc.

907

f

915

V.S.

Violoncello

923 **Pp**

mp *cresc.*

929

sempre cresc.

936

ff

941

f

949

cresc. *rall.*

956 **Un poco più lento.**

f *f* *ff*

964 **Qq**

f

972

ff

980

a tempo (Allegro)

988

996

1004

1012

1017

Lento maestoso.

1022

1027

1031

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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Violoncello

PART II

ON THE PLAIN OF DURA



Allegretto ♩ = 100
staccato

7

14

21

27

37

pp

Musical staff 37-42: A series of eighth-note patterns in the bass clef, starting with a *pp* dynamic marking.

43

Musical staff 43-48: Continuation of eighth-note patterns, including some sixteenth-note runs.

51

ⓑ

poco cresc.

Musical staff 51-57: Musical staff 51-57, marked with a circled 'B'. It features a mix of eighth and sixteenth notes, with a *poco cresc.* dynamic marking.

58

p cresc.

Musical staff 58-66: Musical staff 58-66, starting with a *p* dynamic and a *cresc.* marking. It includes a triplet of eighth notes at the end.

Ⓒ

67

mf f

Musical staff 67-77: Musical staff 67-77, marked with a circled 'C'. It features a mix of eighth notes and rests, with dynamics *mf* and *f*.

78

cresc.

Musical staff 78-88: Musical staff 78-88, featuring a *cresc.* dynamic marking and a mix of eighth and sixteenth notes.

89

Ⓓ

Musical staff 89-98: Musical staff 89-98, marked with a circled 'D'. It features a mix of eighth notes and rests.

99

4 pizz.

Musical staff 99-106: Musical staff 99-106, featuring a *4* (quadruple) and *pizz.* (pizzicato) marking.

111 arco **E**
mf *p*

121 pizz. arco
mf

130
f

141 **F**
f sf > p

152
sf ff

163 **G**
ff 6
168-173 V.S.

180

mf *f*

190

Largo pesante ♩ = 76

f

198

mp *sempre pesante*

205

f

Ⓜ

213

sfp

221

dim p

229

p *mf*

236

Allegro con brio. ♩ = 120

mf *mp*

243

247-249 *f*

253

sf

Allegro assai vivace, all marcia. ♩ = 104

264

ff pizz.

273

arco *pp*

278

Ⓚ pizz.

284

290

arco *p*

V.S.

Violoncello

294 pizz.

300 arco

L

p

304

cresc.

308

rit.

cresc. sempre

314

321

rall.



Moderato assai maestoso. ♩ = 86

328

trm

5

3

331-335

p

338-340

341

a tempo

p

p

(M)

348

f *f* *sfp* *tr*

Allegro molto. ♩ = 132

6

356-361 *p* *cresc.* *sf* *sf*

(N)

368

374

rall. *tr*

9

Andante ♩ = 69

381

pp

388

due Soli

uno Solo

pp *pp* *pp*

398

Solo

(O)

399-402 *pp*

408

V.S.

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415

424

2 8 Solo *pp*
428-429 431-438 tutti *pp*

P

441

arco *pp*

449

Un poco più mosso. ♩ = 88
tutti
452-454

459

469

Q
cresc. poco a poco

480

rall.
cresc.

Tempo I. Adagio

489-491

3 *ff* 3 496-498

Violoncello

Ⓡ
499

1 2 3 4 5

Musical staff 499-508. Bass clef, key signature of two sharps (F# and C#). The staff contains six measures of dotted quarter notes followed by four measures of half notes. Dynamics include *ff* and *dim.*

509

Musical staff 509-518. Bass clef, key signature of two sharps. The staff contains half notes, a triplet of eighth notes, and a triplet of sixteenth notes. Dynamics include *ff*, *pp*, and *pp*. A *rall.* marking is present. Measure numbers 516-518 are indicated.

10

Allegro assai vivace. ♩ = 112

520

Musical staff 520-527. Bass clef, key signature of two sharps. The staff contains a half note, a triplet of eighth notes, and a series of eighth notes. Dynamics include *f* and *mf*. A *pizz.* marking is present. Measure numbers 521-522 are indicated.

528

Musical staff 528-534. Bass clef, key signature of one flat (Bb). The staff contains eighth notes with accents. Dynamics include *p*.

535

Musical staff 535-541. Bass clef, key signature of one flat. The staff contains eighth notes with accents and a sixteenth-note pattern. Dynamics include *p*.

542

Ⓢ

Musical staff 542-548. Bass clef, key signature of one flat. The staff contains eighth notes with accents. Dynamics include *f* and *p*.

549

Musical staff 549-555. Bass clef, key signature of one flat. The staff contains eighth notes with accents and a sixteenth-note pattern. Dynamics include *f* and *p*.

556

arco

Musical staff 556-562. Bass clef, key signature of one flat. The staff contains eighth notes with accents and a sixteenth-note pattern. Dynamics include *cresc.*, *mf*, and *fp*. The piece ends with a common time signature (C).

563 **Maestoso.** ♩ = 96

572

580

Adagio. ♩ = 72

587

596

Allegretto moderato. ♩ = 92

601

Violoncello

610 pizz. *pp* **U** arco div. *pp* pizz.

616 **Animato** *mf*

622

629 *mf* *mf* *f* 632-632 *f*

634 *mf* *f*

11 Allegro assai e con fuoco. ♩ = 84

639 *f* *dim.* *mp*

644 *cresc.*

649 *f* *dim.* *p* **W**

655

f *f*

662

667

672

fp

(X)

678

684

sf *sf*

691

f *dim.* *p*

(Z)

5 pizz. 5 arco

697-701 *f* 703-707 *p* V.S.

Violoncello

712 ¹ arco 2 3 4 5 6

pp *p*

720 pizz.

726 12 Lento ♩ = 84

⁵ arco

727-731 *pp* < >

738 Aa

³ ²

739-741 *pp* < > *pp* 746-747

749

758

p

766 pizz.

²

769-770

Bb arco pizz.

p *mf* < *f* *mf* <

782

f *mf* *p* *fp* *f* *mf* *f* *mf*

arco pizz.

789

p *p* *cresc.*

arco

ⒸⒸ

rall. a tempo

mf *p*

ⒸⒸ Dd

804

p

814

accel. rall. Tempo I ♩ = 84

p

3

821-823

Violoncello

824

824 *pp* > > *pp*

833

Allegro. ♩ = 136

833 *f* 3 836-838 *f*

Ee

842-844 3 *sf* *sf*

851

851 *p* *sf*

859

859 *p* *cresc.*

868

868 *f* 4 872-875 *p*

Ff

878 *sfp* *p*

886

886 *sf* *p* < > *p*

894

Musical staff 1: Bass clef, key signature of three flats. Measures 894-901. Dynamics include *sf* and *p*.

902

Musical staff 2: Bass clef, key signature of three flats. Measures 902-909. Dynamics include *cresc.* and *f*. A circled *Gg* is marked above the staff.

Musical staff 3: Bass clef, key signature of three flats. Measures 910-912 and 915-917. Dynamics include *f* and *sf*. Triplet markings are present.

Musical staff 4: Bass clef, key signature of three flats. Measures 920-922 and 928-930. Dynamics include *f* and *sf*. Triplet markings and a C-clef are present.

931 **Andante maestoso.** ♩ = 88

f *dim.* *p*

10

937-946

Hh

ppp

954

959

964

p

970

13

Adagio religioso. ♩ = 72

Violoncello

Jj

6 11 18

978-983 986-996 997-1014

pp *pp*

8 18 25 11 4

1015-1022 1023-1040 1041-1065 1066-1076 1077-1080

Kk Ll

Violin II

1082 2 only Tempo I. ♩ = 72

1089-1096

ppp

Violoncello

14

Andante sostenuto e maestoso. ♩ = 69

3 tutti *tr* *molto pesante*

1098-1100 *p* *f*

1109 *mf*

1116

1123 *Mm*

1130

1137 *cresc.*

1144 *Nn* *ff*

1150

Violoncello

1155

1159

1161

1163

1165

1170

1177

1182

pizz.

15

L'istesso tempo

1184-1186

1188-1189

Violoncello

1190 arco pizz.

1200 arco pp

1210 pp

1219 pizz. 2 1220-1221

1228 Qq pp

1238

1248 pp

1256 **16** Allegro vivace. ♩ = 116 f

Violoncello

1263 (Rr)

1267-1269 *f*

1271

1273-1277 *pp*

1283 **Più lento.**

div.

1284-1286 *pp*

Allegretto moderato. ♩ = 96

1293 *tutti* *div.* *tutti*

p

1301 *div.* *tutti*

pizz.

1304 (Ss)

arco

1308 *tutti* *pizz.* *div.* *arco*

arco

V.S.

Violoncello

1312 tutti pizz. arco div. tutti pizz. 3 1316-1318

1320 arco f Allegro maestoso. ♩ = 120

1326 colla voce 4 1331-1334

Tt a tempo

1343 rall. Lento, molto maestoso. 5 5 1344-1348 p 1353-1357

1358 **Uu** 17 Allegro moderato 10 1365-1374

1375 Double Bass

1383

Violoncello

1390

(Xx)

2

1394-1395

1399

1407

(Yy)

f

1415

f

V.S.

Violoncello

1424

mp *p*

1431

1434-1436

Zz

mf

1441

f

1449

A

f

1458

B

1466

1474

C

1482

f dim. *p* *pp*

Violoncello

1489

div.

(D)

1491-1497

f *ff*

1502

1510

(E)

1518

ff

1527

Più animato. ♩ = 126

V.S.

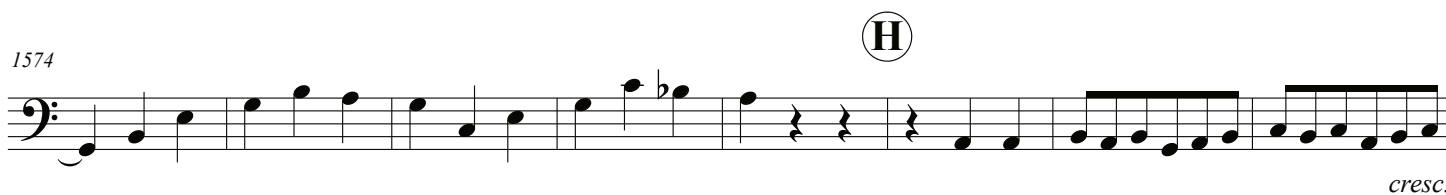
Violoncello

1535  *p*

1545  *p*

1554  *poco cresc.*

1564 

1574  *cresc.*

1582 

1591  **J** **Più mosso.** $\text{♩} = 60$ Violin I, II & Va **11** *1597-1607*

1609  **Maestoso.** $\text{♩} = \text{♩}.$ *f* *ff*

Violoncello

1617

(K)

mp *cresc.* *ff* *sf*

1625

il tempo Sostenuto

sf *pesante*

1632

ff



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