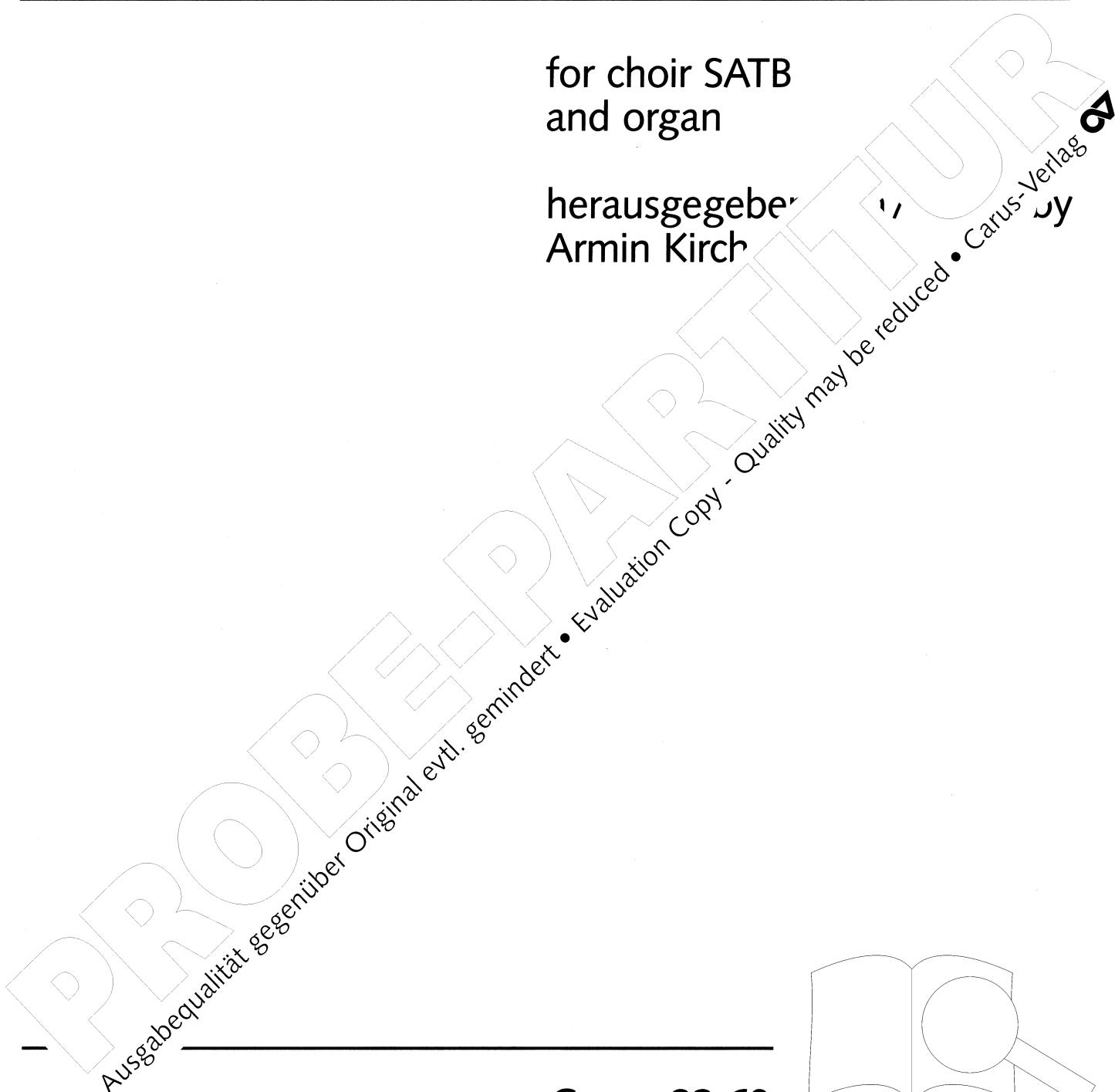


Charles Villiers Stanford

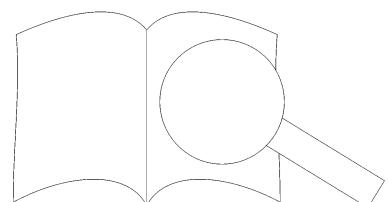
Mass in B aus op. 10

for choir SATB
and organ

herausgeber
Armin Kirch



Carus 23.60.



Vorwort

Zu den angesehensten und produktivsten Komponisten Englands kann Sir Charles Villiers Stanford gezählt werden. Obwohl sein Gesamtwerk Symphonien, Opern, Klavier- und Kammermusik, weltliche Lieder und Chorwerke umfasst, liegt seine herausragende Bedeutung im kirchenmusikalischen Bereich. Stanfords umfangreiches geistliches Schaffen bildet eine wichtige Grundlage für das kirchenmusikalische Repertoire der „Cathedral music“ der Anglikanischen Kirche. Als überaus innovativer und vielseitiger Musiker hat er maßgeblich zur „Renaissance“ der britischen Musik am Ende des 19. Jahrhunderts beigetragen und als Lehrer Generationen von britischen Komponisten, darunter Ralph Vaughan Williams und Gustav Holst, ausgebildet.

Geboren wurde Charles Villiers Stanford im Jahre 1852 in Dublin als einziger Sohn eines wohlhabenden Rechtsanwalts, der sich selbst als ambitionierter Cellist und Sänger betätigte. Sein erster musikalischer Unterricht brachte Stanford mit Werken von Bach, Schumann und Brahms in Verbindung. Daraus erwuchs eine Vorliebe für den deutschen Stil, die seine kompositorische Tätigkeit zeitlebens bestimmen sollte.

1870 wurde Stanford in das Queen's College in Cambridge aufgenommen und noch als Student im Jahre 1873 zum Organisten des Trinity College und zum Chorleiter der Musical Society an der Cambridge University ernannt. Von 1874 bis 1876 wurden Stanford halbjährige Studienaufenthalte in Deutschland ermöglicht, wo er bei Carl Reinecke in Leipzig und bei Friedrich Kiel in Berlin Komposition studierte. Rasch verbreitete sich sein Ruf als aufstrebender Komponist, sodass Stanford führende Positionen im englischen Musikleben angeboten wurden. 1883 wurde er zum Professor für Komposition an das Royal College of Music berufen, Stelle, die er bis 1923 inne hatte. Von 1887 an verband er seine Funktion mit der eines Professors of Music an der Universität Cambridge. Nachdem er das Organisten-College aufgegeben hatte, übersiedelte Stanford nach London, wo er von 1885 bis 1902 den Londoner Bach-Club leitete.

Bei allen britischen Musikfestivalen
Dirigent und Komponist maßgebende
rungen, darunter mehrere
sitäten und die Erhebung
stehen für sein hohe
künstlerische Karriere
und wurde in d
Grab von Her

Von de-
deut-
Vc
eng.
br
se.
sche

Aussagequalität gegenüber
Unrecht als Imitator des
einer Epigone der Musik
ir zeigt sich bei näherer Be-
ken die starke Individualität des
ung von deutscher und keltischer
gegebend für die Begründung eines
als, auf dem die nachfolgenden Genera-
komponisten aufbauen konnten. Bewusst
d die Diatonik zum zentralen Ausdrucksmittel
nischen Sprache, um die „erdrückend chromatizi-
reibweise in Wagners *Tristan und Isolde* zu über-
winden (wie er 1922 in seinem Essay „Baireuth in 1876“, in:
Interludes. Records and Reflections. anmerkt).

Die Mass von Charles Villiers Stanford setzt sich aus den Teilen *Kyrie*, *Gloria*, *Credo* und *Sanctus* zusammen. Entnommen sind die einzelnen Sätze, die am 10. August 1879 uraufgeführt wurden, seinem op. 10, dem berühmten *Morning, Communion and Evening Service in B flat*. Das Werk wurde im Jahre 1879 bei Novello gedruckt, wodurch es rasch Verbreitung fand und zum Modell für andere Komponisten wurde.

In seiner Bedeutung steht das Wort „service“ für den deutschen Begriff Gottesdienst. Bei ihrer Loslösung von der römisch-katholischen Kirche unter Henry VIII. im Jahr 1543 wurde der Ausdruck bruchlos für die liturgischen Feiern der neuen anglikanischen Kirche übernommen. Das *Book of Common Prayer* (Erstausgabe 1549) gibt die Ordnung der Gottesdienste an, die in der Nachfolge der römisch-katholischen Liturgie von Laudes und Matutin (Morning Prayer), Vesper und Komplet (Evening Prayer oder Five Lessons) sowie der Messe (Holy Communion) stehen. wurden auf englisch gesungen, auch Titel bei den einzelnen Gesänge heißt

Insgesamt hat Stanford sieber davon mit der vollständigen Morning Prayer, Evening Prayer und der Vesper bettete er die Vierzeilige Form, die sich in der Themenarbeit auf die Musik der Aufführung einstellt. Durchbrüche in der Rollenverteilung dienen der dichten Auseinandersetzung.

ng des liturgischen Textes war für
g wie der größer dimensionierte the-
urelle Zusammenhang. Ein besonderes
vice in B-Dur ist, dass durch die Wiederho-
gregorianischen Choral inspirierten „Gloria
to the Father) im Jubilate Deo, im „Benedictus“
ng des Zacharias) und im „Nunc dimittis“ (Lobge-
s Simeon) ein diese Sätze verbindendes Element ein-
führt wird. Stanford geht noch einen Schritt weiter und
siftet musikalische Zusammenhänge im Detail dadurch, dass
er im abschließenden „Amen“ der einzelnen Sätze den
Schluss des aus Mendelssohns Reformationssinfonie und
Wagners Parsifal bekannten „Dresdner Amen“ verarbeitet.

Für die Edition von Stanfords Mass aus op. 10 wurden die einzelnen Messteile vom Herausgeber nach dem heute in der anglikanischen Kirche üblichen Gottesdienstablauf, der sich eng am katholischen Messritus orientiert, zusammengestellt. In der alten anglikanischen Liturgie der Holy Communion, die auf das *Book of Common Prayer* aus dem Jahr 1662 zurückgeht und in der Ausgabe von 1980 als „Order Two“ angeführt wird, wurden die Kyrie-Rufe „Lord, have mercy upon us“ zur Verlesung der 10^{ten} („tenth“) Psalms („ments“) gesungen. Die weitere A vor dem abschließenden Fehlen von Agnus De „us und ch das

Salzburg, Juli 2004

Zu diesem Werk ist da
Partitur, zugleich Orgel-
Chorpartitur (CV 23.603/05).

Foreword

Sir Charles Villiers Stanford can be numbered among the most highly regarded and productive of British composers. Although he composed symphonies, operas, piano and chamber music, secular songs and choral works, his outstanding contribution is to the repertoire of church music. Stanford's numerous sacred works remain an important part of the repertoire of Anglican cathedral music. An extremely innovative and many-sided musician, he contributed greatly to the renaissance of British music at the end of the 19th century, and he taught generations of British composers, among them Ralph Vaughan Williams and Gustav Holst.

Charles Villiers Stanford was born in Dublin in 1852, the only son of a well-to-do lawyer who was also active as an ambitious cellist and singer. Stanford's early musical training introduced him to the works of Bach, Schumann and Brahms, giving him a taste for the German style, which was to exercise a lifelong influence on his compositions.

In 1870 Stanford entered Queen's College, Cambridge, and in 1873, while still a student, he became the organist of Trinity College, and conductor of the University Musical Society. As a student, between 1874 and 1876 he was able to visit to Germany every six months, where he studied composition under Carl Reinecke in Leipzig and Friedrich Kiel in Berlin. He soon established his reputation as an up-and-coming composer, and important positions in English musical life were offered to him. In 1883 he became Professor of Composition at the Royal College of Music, a position which he held until 1923. From 1887 he was also Professor of Music at Cambridge University. After giving up the post of organist at Trinity College, Cambridge, Stanford moved in 1892 to London, where from 1885 until 1902 he conducted the Bach Choir.

Stanford was prominent as a conductor and composer at all the British music festivals of his time. Numerous awards, including honorary doctorates from several British universities and a knighthood in 1901, bear witness to his high standing and to a remarkable artistic career. Sir Charles Villiers Stanford died in 1924 and was buried in Westminster Abbey beside the grave of Henry Purcell.

Stanford has often been considered a representative of the German style, an uncritical admirer of Brahms. Careful examination reveals, however, a striking originality. His compositions, which in their traditions led to the creation of a new style, succeeded in building upon the basic means of expression, in originality and chromaticism, from his study of the Refle

18. other
AUSGABEQUALITÄT gegenüber Original evtl. gemindert
Kyrie, Gloria, Credo and Sanctus performed on 10 August 1879, Morning, Communion and Evening Services. The work was published by Novello in 1879. It became popular, and served as a model for other

Common Prayer (first edition 1549) the services follow the order of the Roman Catholic liturgy of Lauds and Matins (Morning Prayer), Vespers and Compline (Evening Prayer or Evensong) and the Mass (Holy Communion). All the vocal music was sung in English, although the Latin titles of the individual sections were retained.

Stanford published seven services in all, six of them complete settings of the music for Morning Prayer, Evening Prayer and Holy Communion. He embedded the settings in a symphonic-cyclic form, which was expressed through the layout of the movements, the choice of key, and in the working out of the themes. He added an instrumental element to music for the Anglican liturgy, reducing the predominance of chordal singing. The organ was freed from its function as a purely accompanying instrument, to provide quasi orchestral tone colouring.

The musical setting of the liturgical texts was based on Stanford as overall thematic and structural feature of the *Service in B flat*. The cyclic repetition in the "Benedictus" (Zauberchor), "Jubilate Deo" and "Nunc dimittis" is inspired by Gregorian chant. Stanford adds an instrumental element into these movements, which he creates musically by working the counterpoint. The closing "Amens" and "Amen" is based on the "Dresden Amen" of Johann's Reformation Symphony. For the first time in the individual sections have been ordered by the editor in accordance with usage in the Anglican Church, according to the rite of the Catholic Mass. In the *Service in B flat*, the "Kyrie" of Holy Communion, as it exists in the *Book of Common Prayer* of 1662 and it is published as the "Kyrie" in the *Alternative Service Book* of 1980, the "Lord, have mercy upon us" are sung to the "Kyrie Eleison". The Ten Commandments. There follow the *Credo*, "Agnus Dei" and, before the final blessing, the *Gloria*; this last movement contains the option for the omission of the *Agnus Dei* and the *Benedictus*.

Salzburg, July 2004
Translation: John Coombs

Armin Kircher

The Church of England was separated from the Roman Catholic Church under Henry VIII in 1543. In its *Book of*

Mass in B

aus op. 10

Charles Villiers Stanford

1852–1924

Text: Liturgy

Kyrie

1. Smoothly $\text{d} = 88$

Soprano

Alto

Tenore

Basso

Organo

2.

17 3.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.
 cresc. dim.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.
 cresc. dim.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.
 cresc. dim.

Lord, have mer - cy up - on us, and in - cline our hearts to keep this law.

p Clarinet
 Sw. cresc. dim.

25 After the 10th Commandment

Lord, have _ mer - ey up - on us, and v cresc.

Lord, have mer - ey up - on us, ?
 th

Lord, have mer - ey up - on ad these thy

Lord, have mer - ey up - on both these thy

cresc.

31 laws in our f. dim.

laws i we be - seech thee.

we be - seech thee.

we be - seech thee.

hearts, we be - seech dim.

Ausgabequalität gegenüber Original evtl. gemindert

Carus 23.603

5

Gloria

With spirit ♩ = 160

With spirit $\text{f} = 130$

Glo - ry be to God on high, —
Glo - ry be to God on high, and on earth peace,
Glo - ry be to God on high, and on earth peace,
Glo - ry be to God on high, and on earth peace,

f **p** **p**

good will towards men. We praise thee, we bless thee.

ood will towards men. We praise thee, we

good will towards men We praise thee as thine may worship

and will towards man. We are Qua we may thin

glo - ri - fy the - - - - - ry.

give thanks to thee for thy great glo - - - ry.

lität & Qualität

A musical score page featuring a bass clef staff. The lyrics "we give thanks" are written above the staff. The bass line consists of eighth-note chords. A large, faint watermark "Use Sababequality.com" is visible diagonally across the page.

16

God, heavenly King, God the Fa - ther Al - might - - - y.

God, heavenly King, God the Fa - ther Al - might - - - y.

God, heavenly King, God the Fa - ther Al - might - - - y.

God, heavenly King, God the Fa - ther Al - might - - - y.

p Sw..

22 Slow $\frac{2}{4}$ $\frac{mp}{>}$

O Lord, the on - ly - be - got - ten Son, Je - sus Christ

O Lord, the on - ly - be - got - ten Son, Je - sus

O Lord, the on - ly - be - got - ten Son, Christ:

O Lord, the on - ly - be - got - ten

O Lord, God,

O Lord God,

O Lord God,

O Lord God,

O Lord God,

27

Lamb of God.

Fa - ther.

Lan la , the Fa - ther.

Original evtl. gemindert

of the Fa - ther, that tak - est a-way the sins of the world,

Son of the Fa - ther, that tak - est a

Ausgabequalität gegenüber

32

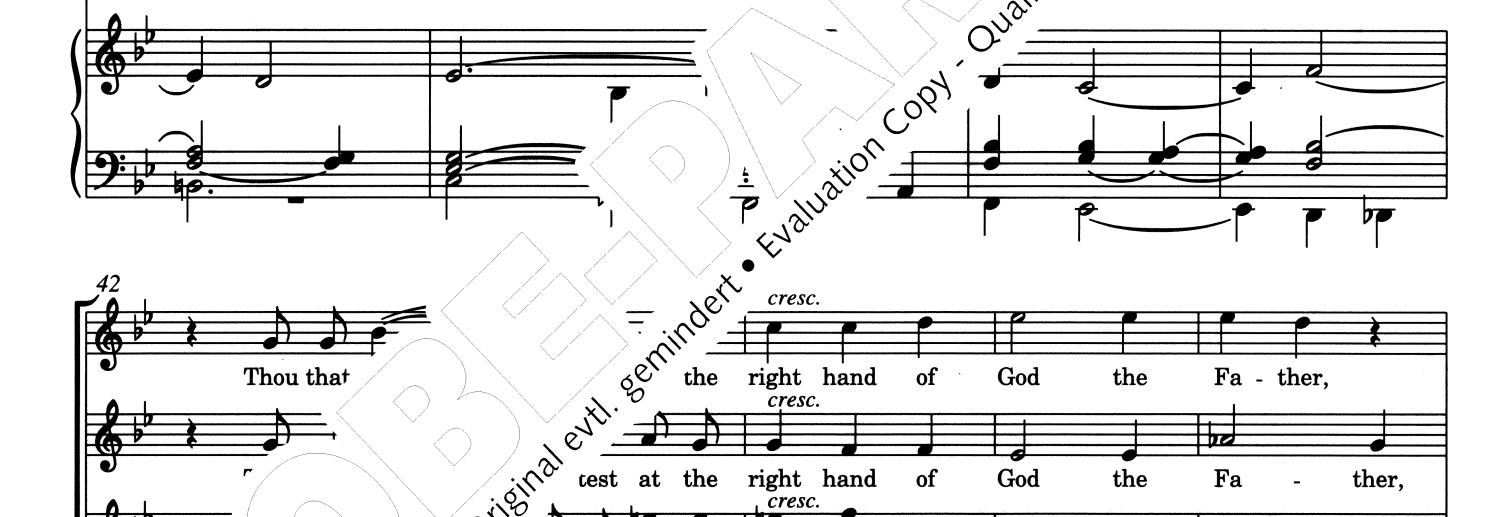
Thou that tak - est a-way the sins of the world, have mer - cy up -
 Thou that tak - est a-way the sins of the world, have mer - cy up -
 have mer - cy up - on us.
 have mer - cy up - on us.



have mer - cy up - on us.

37

on us.
 on us.
 Thou that tak - est a-way the sins of th -
 Thou that tak - est a-way the sins c
 ce. prayer.
 Thou that tak - est a-way the sins
 ave our prayer.



Evaluation Copy - Quality may be reduced • Carus-Verlag

42

Thou that the right hand of God the Fa - ther,
 test at the right hand of God the Fa - ther,
 - test at the right hand of God the Fa - ther,
 sit - - - test at the right hand of God the Fa - ther,
 er,

Ausgabequalität gegenüber Original evtl. gemindert • cresc.

47

p

have mer - cy up - on us, have
 have mer - cy up - on us, have
 have mer - cy up - on us, have
 have mer - cy up - on us, have

p.

52

Tempo I f

mer - cy up - on us. For on
 mer - cy up - on us. ly art
 mer - cy up - on us. on - ly art
 mer - cy up - on us. shou on - ly art

p.

57

ho - - - ly; thou on - ly art the Lord; thou -
 ho - - - t the Lord, thou on - ly art the Lord; thou -
 - ly art the Lord, thou on - ly art the Lord; thou -
 on - ly art the Lord, thou on - ly

Ausgabequalität gegenüber Original evtl. gemindert

62

on - ly, O Christ, with the Ho - - - ly Ghost, art most
 on - ly, O Christ, with the Ho - - - ly Ghost, art most
 on - ly, O Christ, with the Ho - - - ly Ghost, art most
 on - ly, O Christ, with the Ho - - - ly Ghost, art most



66

high in the glo - - - ry
 high in the glo - - -
 high in the glo - - -
 high in the glo - - -



71

Fa - - - men.
 Fa - - - men.
 ther. A - - - men.
 ther. A - - - men.

Ausgabequalität gegenüber Original evtl. gemindert



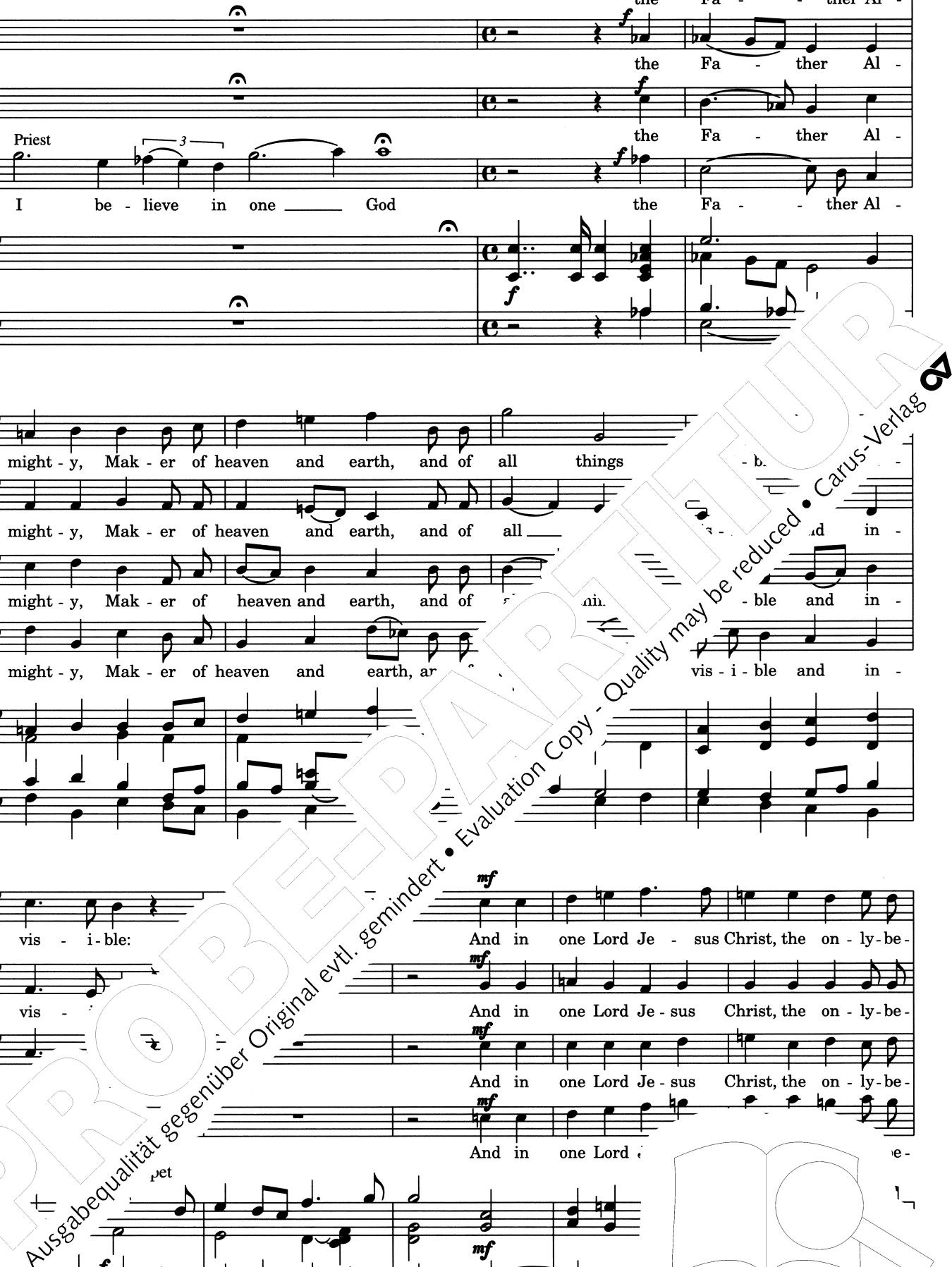
Credo

Firmly and not too slow ♩ = 120

f

Priest
I be - lieve in one God

the Fa - ther Al -



4

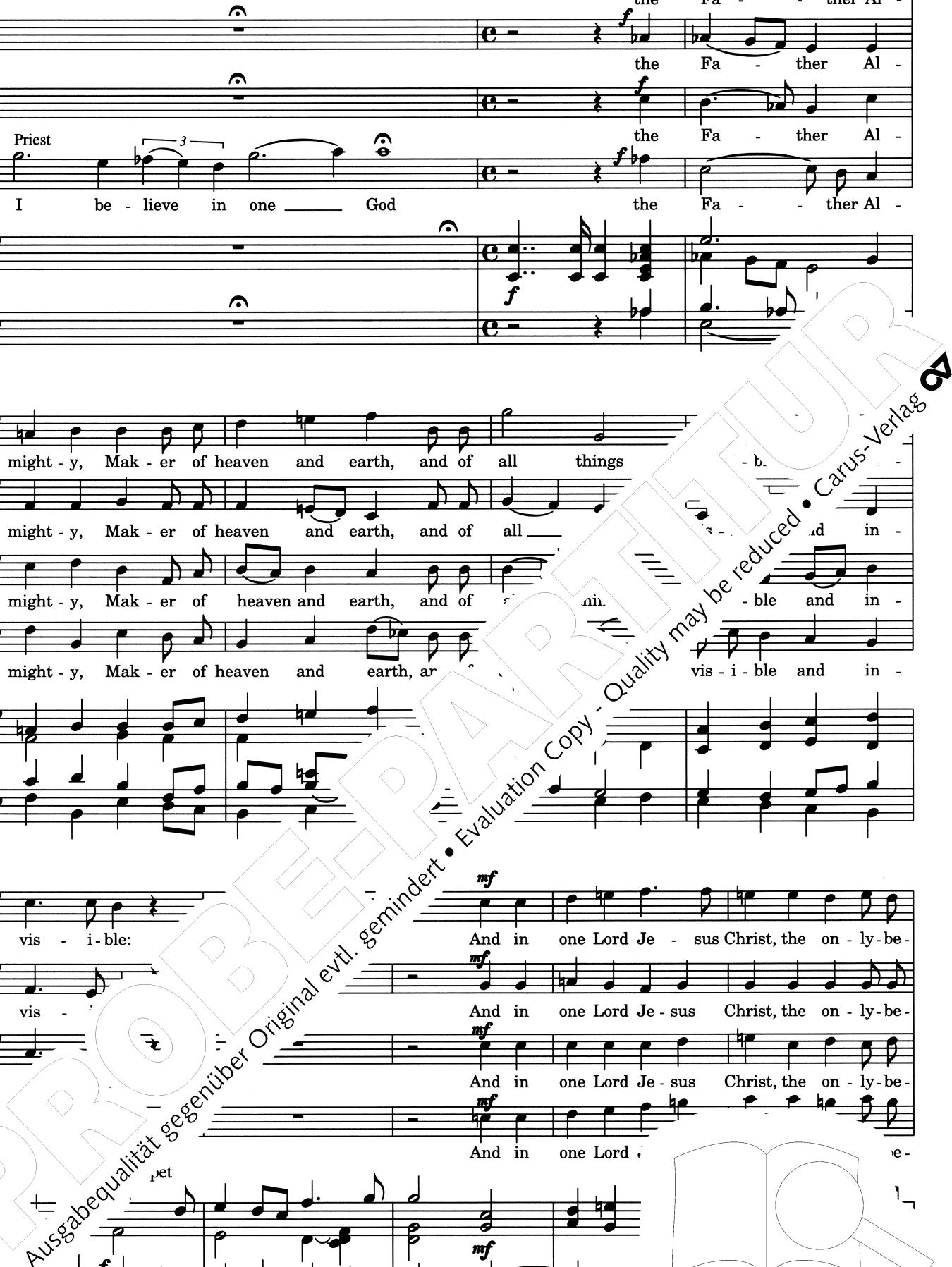
mighty, Mak - er of heaven and earth, and of all things

mighty, Mak - er of heaven and earth, and of all

mighty, Mak - er of heaven and earth, and of

mighty, Mak - er of heaven and earth, ar

vis - i - ble and in -



8

vis - i - ble:

And in one Lord Je - sus Christ, the on - ly-be-

vis -

And in one Lord Je - sus Christ, the on - ly-be-

And in one Lord Je - sus Christ, the on - ly-be-

And in one Lord Je - sus Christ, the on - ly-be-

And in one Lord Je -

Ausgabequalität gegenüber Original evtl. gemindert

ret

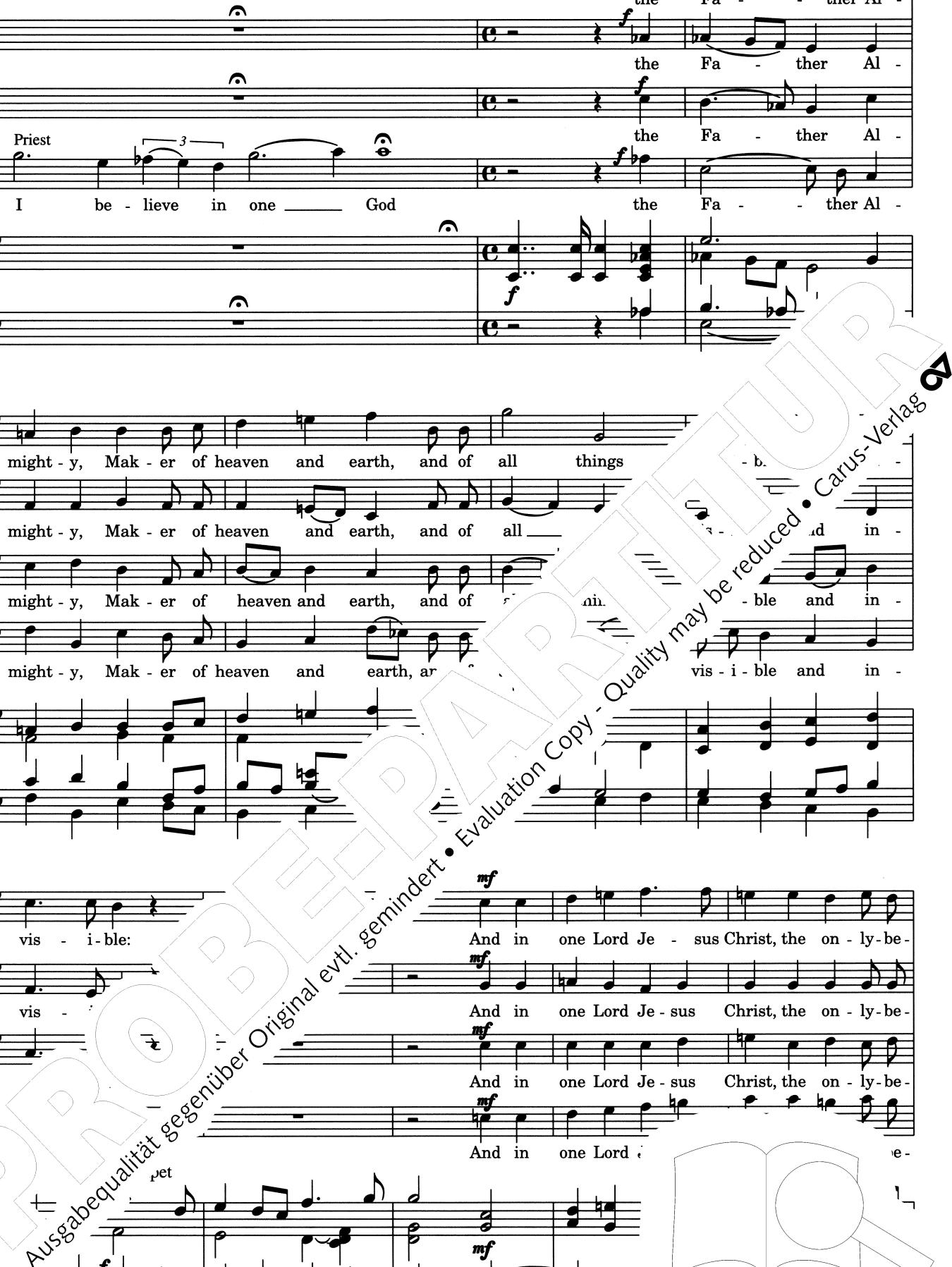
mf

mf

mf

mf

mf



13

cresc.

got - ten Son of God, be - got - ten of his Fa - ther be - fore all worlds,
 cresc.
 got - ten Son of God, be - got - ten of his Fa - ther be - fore all worlds,
 cresc.
 got - ten Son of God, be - got - ten of his Fa - ther be - fore all worlds,
 cresc.
 got - ten Son of God, be - got - ten of his Fa - ther be - fore all worlds,

cresc.

17 f

God of God, Light of Light,
 God of God, Light of
 God of God, Light
 God of God, Light
 God of God, Light
 God of God, Light

Quality may be reduced • Carus-Verlag

22 ff

ver - y Go
 ver - en, not made, be - ing of one sub - stance with the
 ver - ten, not made, be - ing of one sub - stance with the
 got - ten, not made, be - ing of one sub - stance with the
 be - got - ten, not made, be - ing

Ausgabequalität gegenüber Original evtl. gemindert

26

Fa - ther, by whom all things were made: who for us men,
 Fa - ther, by whom all things were made: who for us men,
 Fa - ther, by whom all things were made: who for us men,
 Fa - ther, by whom all things were made: who for us men,

di - - -

31

mi - nu - en - do
 and for our sal - va - tion came down
 and for our sal - va - tion came
 and for our sal - va - tion came
 and for our sal - va - tion came
 and mi - nu - en - do
 and for our sal - do

heave
en,
down.
heaven,
from heaven,

36

pp
 and was in
 and n
 Original evtl. gemindert
 Ausgabequalität gegenüber
 the Ho - - - ly Ghost _____ of the
 by the Ho - - - ly Ghost _____ of the
 nate by the Ho - - - ly Ghost _____ of the
 car - nate by the Ho - - - ly Ghost _____ of the

42

Vir - gin Mar - y, and was made man,
 Vir - gin Mar - y, and was made man,
 Vir - gin Mar - y, and was made man,
 Vir - gin Mar - y, and was made man,

rall.

Vir - gin Mar - y, and was made man,

rall.

47 Slower ♩ = 80

And was cru - ci - fied al - so for us
 And was cru - ci - fied al - so fo -

• Po - ate. He suf - fer - ed,
 • tius Pi - late. He suf - fer - ed,

Quality may be reduced • Carus-Verlag

52

Ausgabequalität gegenüber Original evtl. gemindert

and was bu - - - ri - - ed,
 and was bu - - -

Clar.

57 Tempo I

A musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is at the bottom. The lyrics are as follows:

he rose a - gain ac-cord-ing to the Scrip-tures, and as
he rose a - gain ac-cord-ing to the Scrip-tures, and as
and the third day he rose a - gain ac-cord-ing to the Scrip-tures, and as
and the third day he rose a - gain ac-cord-ing to the Scrip-tures, and as

The piano part includes dynamic markings like **f**, **cresc.**, **poco**, and **a**.

A musical score page from Carus-Verlag. It features a treble clef staff with four measures of music. The lyrics "ty may be reduced" are written above the staff, followed by "ad of the" and "ght hand of the" below it.

Musical score for organ and choir. The score consists of five staves. The top three staves are soprano voices, the fourth is bass, and the bottom two are organ. The key signature is B-flat major (two flats). The tempo is indicated as poco. The dynamics range from piano (p) to forte (f). The lyrics "cend-ed in - to heaven, and sit - teth on the" are repeated three times. The organ part features sustained notes and chords. A large watermark "Evaluation Copy" is diagonally across the page.

62

poco

cend - ed in - to heaven, and sit - teth on the

cend - ed in - to heaven, and sit - teth on

cend - ed in - to heaven, and sit - teth on

cend - ed in - to heaven, and

poco

ff

Quality may be reduced
Evaluation Copy
Carus-Verlag

67

Fa - ther he shall come a-gain with glo - ry

Fa - ther he shall come a-gain with glo - ry

And he shall come a-gain with glo - ry

And he shall come a-gain with glo - ry

And he shall come a-gain with glo - ry

Ausgabequalität gegenüber Original evtl. gemindert

An icon depicting an open book with a magnifying glass positioned over it, symbolizing research or study.

72

to judge both the quick and the dead: whose king - dom shall have
 to judge both the quick and the dead: whose king - dom shall have
 to judge both the quick and the dead: whose king - dom shall have
 to judge both the quick and the dead: whose king - dom shall have

Trumpet

77

no _____ end.
 no _____ end.
 no _____ end. And I *mf*
 no _____ end. *mf* *dim.*

Quality may be reduced • Carus-Verlag

83

and Giv-er *Original evtl. gemindert*
 and pro - ceed-eth from the Fa-ther and the Son, who with the Fa-ther and the
 who pro - ceed-eth from the Fa-ther and the Son, who with the Fa-ther and the
 life, who pro - ceed-eth from the Fa-ther and the

Ausgabequalität gegenüber

89

Son to - geth - er is wor - ship - ped and glo - ri - fied, who spake —
 Son to - geth - er is wor - ship - ped and glo - ri - fied, who spake —
 Son to - geth - er is wor - ship - ped and glo - ri - fied, who spake —
 Son to - geth - er is wor - ship - ped and glo - ri - fied, who spake —
 Son to - geth - er is wor - ship - ped and glo - ri - fied, who spake —

94

— by the Pro - phets. And I be - lieve one Ca - tho - lic and
 — by the Pro - phets. And I be - lieve one Ca - the - os Church.
 — by the Pro - phets. And I be - lieve one - to - lic Church.
 — by the Pro - phets. And I b - Ap - os - to - lic Church.

100

I ac - knowl - er' re - mis - sion of sins, and I look
 I ac - for the re - mis - sion of sins, and I
 Bap - tism for the re - mis - sion of sins, and I
 age one Bap - tism for the re - mis - sion of sins,

105

for the Res - ur - rec - tion of the dead,
 look for the Res - ur - rec - tion of the dead,
 look for the Res - ur - rec - tion of the dead,
 look for the Res - ur - rec - tion of the dead,

112

and the life, the life of
 and the life, the life
 and the life, the life
 and the life, the life

pp Full Sw.

Evaluation Copy - Quality may be reduced

wu to
 e to
 world to
 the world to

119

come. men, a men.
 come. A men, a men.
 A men, a men.
 A men, a men.

Ausgabequalität gegenüber Original evtl. gemindert

Sanctus

Slow $\text{♩} = 60$

Ho - - - ly, ho - - - ly, ho - - - ly,
Ho - - - ly, ho - - - ly, ho - - - ly,
Ho - - - ly, ho - - - ly, ho - - - ly,
Ho - - - ly, ho - - - ly, ho - - - ly,

Lord God of hosts, —
Lord God of hosts, —
Lord God of hosts, —
Lord God of hosts, —

heaven and
heaven and
heaven and
heaven and

earth full of thy glo -
full of thy glo -
are full of thy glo -
are full of thy glo -

Quality may be reduced • Carus-Verlag

Ausgabequalität gegenüber Original evtl. gemindert • Evaluation Copy

13

19

ry: *p* Glo - - - ry *cresc.* be to

ry: *p* Glo - - - ry *cresc.* be to

ry: *p* Glo - - - ry *cresc.* be to

ry: *p* Glo - - - ry *cresc.* be to

ry: *p* Glo - - - ry be to

dim. *p* *cresc.*

25

thee, O Lord

thee, O Lord

thee, O Lord

thee, O Lord

thee, O

Evaluation Copy - Quality may be reduced

most High, High,

Carus-Verlag

30

Lor. m.

Ausgabequalität gegenüber Original evtl. gemindet

rall.

dim.

men.

High.

High.

dim.

dim.

men.

men.

rall.