

Charles Villiers Stanford

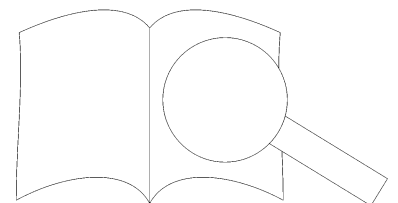
Mass in B
aus op. 10

for choir SATB
and organ

herausgegeben
Armin Kirch

PROBE-PARTITUR
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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 by the grave of Henry Purcell.

Stanford has often been considered as a composer of the German style, an unoriginal imitator of Brahms. Careful examination of his works reveals a striking originality. His creative spirit, rooted in the traditions of the English church music, led to the creation of a new style in which succeeding generations were able to build. Stanford chose the most basic means of expression, in or out of the "stiffling chromatic" style of the *Tristan and Isolde* (to quote from his *Interludes, Records and Reflections*).

Stanford's *Kyrie, Gloria, Credo and Sanctus* was first performed on 10 August 1879, in the *Trinity College, Cambridge*. The work was published by Novello in 1880 and became popular, and served as a model for other composers.

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

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.

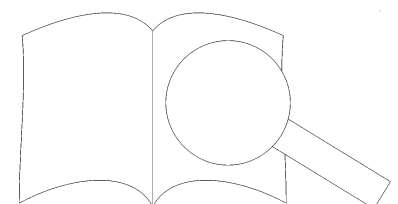
Stanford published seven services in all, six of them complete settings of the music for Morning Prayer, Evening Prayer and Holy Communion. He embedded the settings in a symphonic-cyclic form, which was expressed through the layout of the movements, the choice of key, and in the working out of the themes. He added an instrumental element to music for the Anglican liturgy, reducing the predominance of choral 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 the overall thematic and structural feature of the *Service in B-flat major*. The repetition in the "Benedictus" (*Zacharias*) and "Jubilate Deo" and "Nunc dimittite" (*Simeon*) of the "Gloria patri" (Glory to God in the highest) inspired by Gregorian chant, and the instrumental element into these movements. It is one of the reasons that he creates music of a high standard. The "Dresden Amen" is the closing "Amen" of the *Symphony*. The "Dresden Amen" is the closing "Amen" of the *Symphony*.

For the first time, the *Service in B-flat major* from op. 10 the individual sections have been ordered by the editor in the *Service in B-flat major* usage in the Anglican Church, to the rite of the Catholic Mass. In the *Book of Common Prayer* of 1662 and it is published as the *Alternative Service Book* of 1980, the "Lord, have mercy upon us" are sung to the *Lord's Prayer* and the Ten Commandments. There follow the *Credo*, *Gloria*, *Sanctus* and, before the final blessing, the *Gloria*; this is a departure from the omission of the *Agnus Dei* and the *Benedictus*.

Salzburg, July 2004
Translation: John Coombs

Armin Kircher



Mass in B

aus op. 10

Charles Villiers Stanford

1852–1924

Text: Liturgy

Kyrie

1. **Smoothly** ♩ = 88

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

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

Tenore *p* Lord, have mer - cy up - on us, and in - cline our hearts to ke

Basso *p* Lord, have mer - cy up - on us, and in - cline our he

Organo *p*

2. *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.

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

cresc.

17 3.

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

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

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

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

Clarinet Sw. *p* Sw. *cresc.* *dim.*

25 After the 10th Commandment

Lord, have mer - cy up - on us, and v

Lord, have mer - cy up - on us, with thy

Lord, have mer - cy up - on id these thy

Lord, have mer - cy up - on e both these thy

cresc. *cresc.*

31

laws in our we be - seech thee.

laws i we be - seech thee.

we be - seech thee.

we be - seech thee.

hearts, we be - seech

dim. *dim.* *dim.* *dim.* *dim.*

Gloria

With spirit $\text{♩} = 160$

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,

good will towards men. We praise thee, we bless the or-shi' Carus we
good will towards men. We praise thee, we .nip thee, we
good will towards men. We praise thee, as the wor-ship thee, we
good will towards men. We pra we wor-ship thee, we

glo - ri - fy the ee for thy great glo - - - ry. O Lord
glo - ks to thee for thy great glo - - - ry. O Lord
give thanks to thee for thy great glo - - - ry. O Lord
we give thanks to thee for thy great Lord

16

God, heaven-ly King, God the Fa - ther Al - might - - - y.

God, heaven-ly King, God the Fa - ther Al - might - - - y.

God, heaven-ly King, God the Fa - ther Al - might - - - y.

God, heaven-ly King, God the Fa - ther Al - might - - - y.

p Sw.

22 *Slow* $\text{♩} = \text{♩}$

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

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

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

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

God,

Lord God,

O Lord God,

O Lord God,

27

Lamb of God. Fa - ther.

Lan the Fa - ther.

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

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

p

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.

37

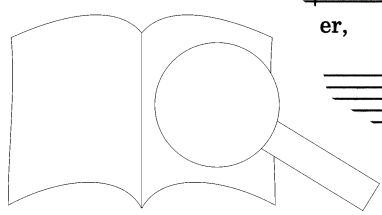
on us.
 on us.
 Thou that tak - est a - way the sins of the ce. prayer.
 Thou that tak - est a - way the sins ave our prayer.

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 Gr er,

cresc.
cresc.
cresc.
cresc.
cresc.

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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

52

Tempo I *f*

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

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

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

mer - cy up - on us. thou on - ly art

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

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 - - - ry of God the

high - in the glo - - - ry of God the

high - in the glo - - - ry of God the

71

Fa - - - A - - - men.

Fa - - - A - - - men.

- ther. A - - - men.

- ther. A - - - men.

Credo

Firmly and not too slow ♩ = 120

the Fa - - ther Al -
the Fa - - ther Al -
the Fa - - ther Al -
Priest I be - lieve in one God the Fa - - ther Al -

4
might - y, Mak - er of heaven and earth, and of all things
might - y, Mak - er of heaven and earth, and of all
might - y, Mak - er of heaven and earth, and of all
might - y, Mak - er of heaven and earth, ar
vis - i - ble and in -

8
vis - i - ble:
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
et

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

cresc.

cresc.

cresc.

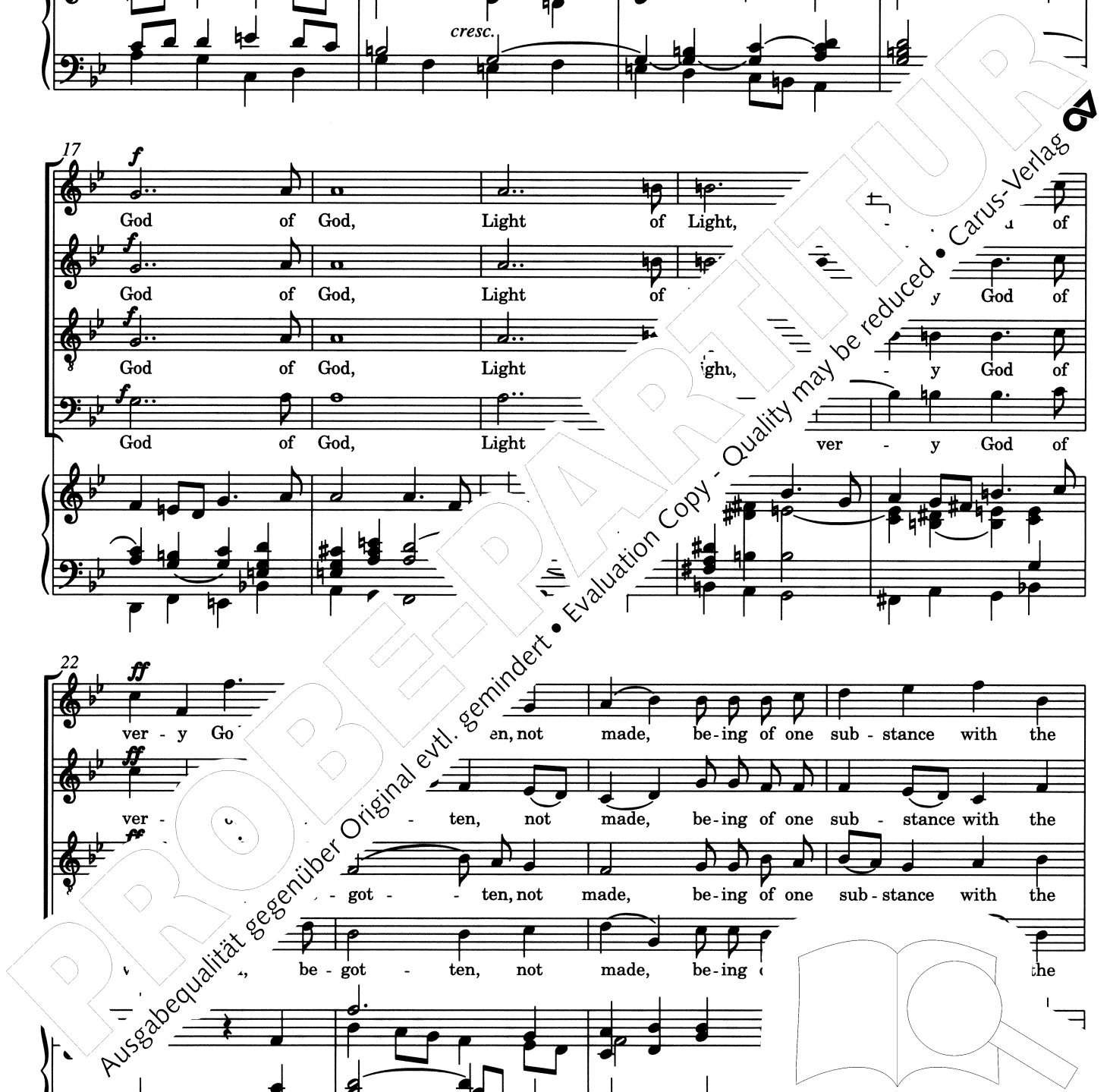
cresc.

cresc.

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

of
 God of
 y God of
 ver - y God of

ver - y Go 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 (the



26

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

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 *di* men,

31

mi - nu - en - do

and for our sal - va - tion came down *heave*

and for our sal - va - tion came *en,*

and for our sal - va - tion came down. *heaven,*

and *mi - nu - en - do* from heaven,

36

pp and was in

pp and n

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

rall.

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.

47 Slower ♩ = 80

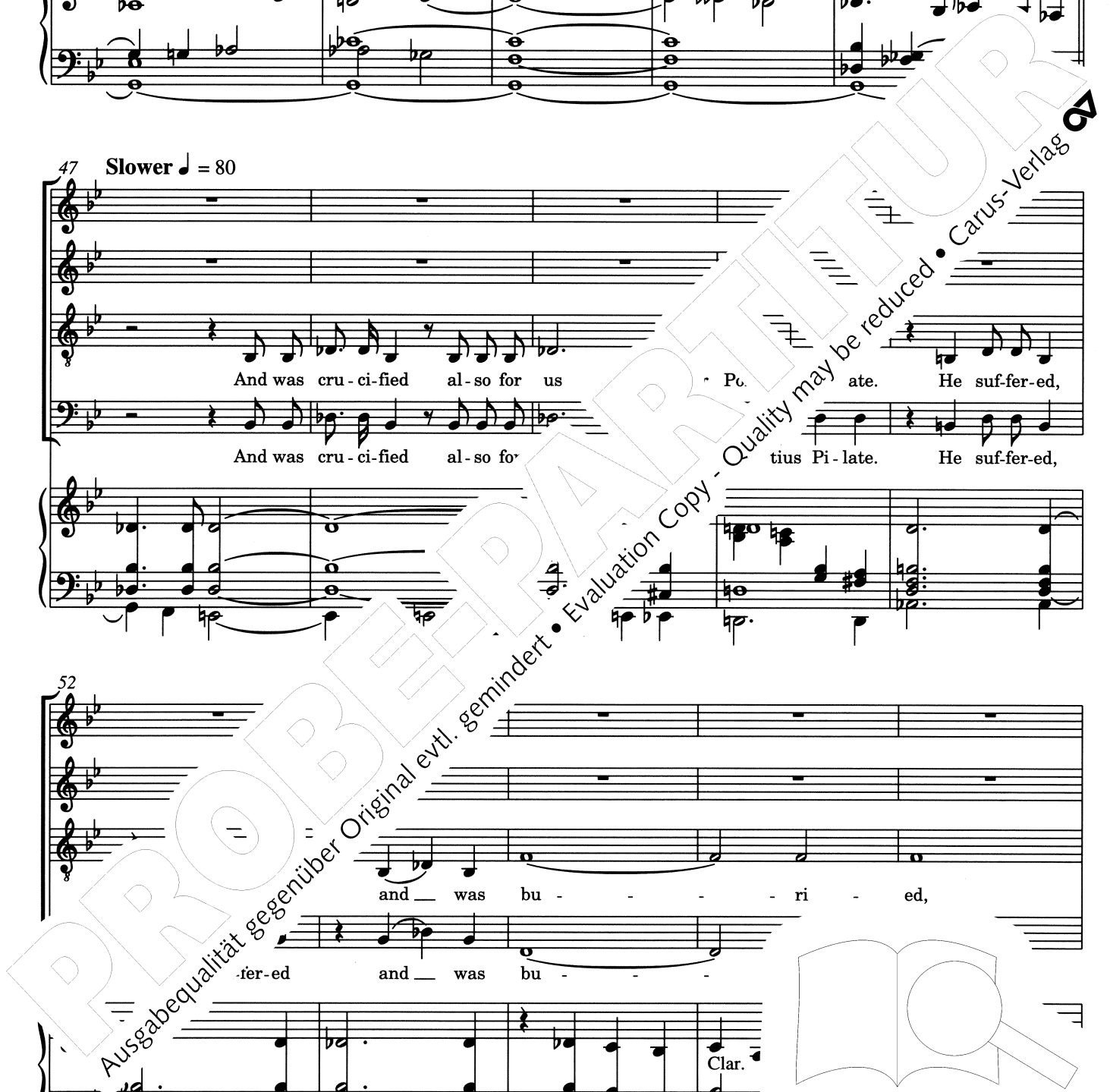
And was cru - ci - fied al - so for us . Pe . ate . He suf - fer - ed,

And was cru - ci - fied al - so for _____ tius Pi - late . He suf - fer - ed,

and _____ was bu - - - ri - ed,

_____ - fer - ed and _____ was bu -

Clar.



57 **Tempo I**

cresc. - - - - *poco a* - -

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 -

cresc. - - - - *poco a* - -

62

poco - - - - *ff*

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 - tr

cend - ed in - to heaven, and

ight hand of the

poco - - - - *ff*

67

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

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

And he shall come a - gain with glo - ry

And he shall come a - ga

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

no end.

no end.

no end.

no end.

And I

ord

the Lord

host, the Lord

ly Ghost, the Lord

mf

dim.

and Giv-er

and

ch from the Fa-ther and the Son, who with the Fa-ther and the

ro-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 the

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 —

94

by the Pro - phets. And I be - lieve one Ca - tho - lic and

by the Pro - phets. And I be - lieve one Ca - thos 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

ge one Bap - tism for the re - mis - sion of sins,

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,

and the life, the life of w
 and the life, the life e
 and the life, the life o
 and the life the world to
 and the life the world to

pp Full Sw. Clarinet

come. men, a - - - men.
 come. A - men, a - - - men.
 A - men, a - - - men.
 son. A - men, a -

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,

mf

7 *f* Lord God of hosts, *ff* heaven and
Lord God of hosts, *ff* and
Lord God of hosts, *ff* heaven and
Lord God of hosts, *ff* heaven and

f *ff* Organ

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

f

19

p *cresc.*

ry: Glo - - - ry be to

p *cresc.*

ry: Glo - - - ry be to

p *cresc.*

ry: Glo - - - ry be to

p *cresc.*

ry: Glo - - - ry be to

25

ff

thee, O Lord .ost

ff

thee, O Lord .ost

ff

thee, O Lord High, O

ff

thee, O most High,

30

dim. *rall.*

High. A - - - men.

dim.

High. A - - - men.

dim.

High. A - - - men.

dim. *rall.*

High. A - - - men.