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Charles Villiers Stanford's Sacred Repertoire for
Solo Voice, Choir, and Organ:
An Analysis of Six Bible Songs and Hymns, Opus 113

by

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ABSTRACT

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This paper explores aspects of Sir Charles Villiers Stanford’s life and music, with an emphasis on his sacred works for solo voice, choir, and organ, and an analysis of the Six Bible Songs and Hymns or Chorales (to follow the Bible songs), Opus 113 for baritone solo, SATB choir, and organ. The second chapter is a brief biography of significant events and major accomplishments in Stanford’s life. The third chapter provides an overview of his compositional style, with an emphasis on the defining characteristics of his vocal music. The fourth chapter focuses on Stanford’s sacred vocal music, particularly his contribution to the liturgy and service of the Anglican Church. In chapter four, a discussion of Stanford’s works for solo voice, choir, and organ will include: (1) the Evening Service in G, Opus 81, for soprano and baritone soloists, choir, and organ, (2) the virtually unknown cantata Awake my heart, Opus 16, for baritone, choir, and organ, and (3) an introduction to Stanford’s Six Bible Songs and Hymns, Opus 113, discussing the genesis of the work, and its unique position within the repertoire of the Anglican Church. The fifth chapter is a detailed analysis of the Six Bible Songs and Hymns that investigates musical aspects of Stanford’s score, but also the history of the cycle’s texts and hymn tunes, as well as performance and other extra musical considerations. A concluding sixth chapter will discuss the publication history and performance practices of the Six Bible Songs and Hymns, Opus 113.
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Chapter One: INTRODUCTION

Walford Davies, Edgar Bainton, John Ireland, Ralph Vaughan Williams, Frank Bridge, George Dyson, Herbert Howells, Ivor Gurney, Sidney Nicholson, Samuel Liddle, Gustav Holst, Henry George Ley, Arthur Bliss, Arthur Benjamin, Samuel Coleridge-Taylor, et al. What does this impressive list of British composers have in common? They all studied with one of the greatest composition teachers of the late nineteenth and early twentieth centuries, Sir Charles Villiers Stanford (1852-1924).

In June of 2002, while in England on a choir tour, the Choir of Palmer Memorial Episcopal Church (Houston, Texas) had the good fortune to participate in a private choral master class with Professor Richard Marlow in the Chapel of Trinity College, Cambridge. As the choirmaster of Palmer Church, I had done preliminary historical research on the venues where the choir would sing concerts and would participate in choral workshops. While reading about the history of Trinity College at Cambridge University, I discovered that Charles Stanford, the renowned composer of sacred choral music for the Anglican Church (and one of my favorite composers), had served both as the Organist and Master of choristers at Trinity Chapel (1874-1892)\(^1\) and on the Music Faculty of Cambridge University (1887-1924). When I made the connection that the year 2002 marked the composer’s one-hundred-and-fiftieth birthday, my imagination, curiosity, and interest in his music was completely rekindled. Needless to say, it was a wonderful experience to

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\(^1\) Although Stanford resigned his position as organist in 1892, he did not leave his teaching obligations at Cambridge. In the year 1892, he moved to London full-time, but continued his affiliation as lecturer in music at Cambridge University until 1924, the year of his death. It is also interesting to note that in 1883, Stanford was appointed Professor of Composition and Orchestral Conductor for the Royal College of Music (London), teaching at both Cambridge and RCM from 1883-1924.
sing in the Trinity Chapel, and to stand in the very choir stalls where Charles Stanford and many of his famous students such as Ralph Vaughan Williams had once made music.

As a church musician, teacher, professional singer, and student working on a Doctorate of Musical Arts degree in voice performance, I had been searching for unusual sacred repertoire for solo voice and organ that would (1) make a suitable and interesting topic for the final Doctoral Thesis, and (2) prove to be a substantive work that could be both practical and useful for my school and my church obligations. While in the South Kensington neighborhood in London (ironically very close to where Stanford once lived), I discovered Charles Stanford’s *Six Bible Songs*, Opus 113, for solo voice and organ. When I returned to Houston with my find, I immediately began to explore the *Six Bible Songs*, and soon realized that the tessitura and scope of Stanford’s music perfectly suited my lyric baritone voice. The songs are accompanied by pipe organ, and I knew that the imaginative organ score would be well-served by the large Fisk Opus 99, a three manual tracker organ in the Nave of Palmer Episcopal Church in Houston. Thrilled with the discovery of Stanford’s songs and particularly impressed by the sophistication and beauty of the score, I began to make preparations for a lecture recital, a program which satisfied both degree requirements and celebrated Stanford’s one-hundred-and-fiftieth birthday anniversary (September 30, 2002).

After an initial reading of the *Grove’s Dictionary* article on Charles Stanford by Jeremy Dibble, I discovered that Opus 113 also included *Six Hymns or Chorales* to follow the *Six Bible Songs*.² A fascinating feature about each song and hymn-anthem pairing is that each pair represents a miniature solo cantata, similar to the sacred cantatas

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² Another ironic moment occurred when I realized that *O for a closer walk with God*, an anthem I am very fond of and have known intimately for many years, was the sixth and final anthem to Stanford’s cycle.
found in the German Protestant tradition. Curiously, the Anglican Church has no such cantata tradition, and therefore Stanford’s Opus 113 occupies a unique place in the history of English church music.

An initial search for resources on the life and works of Charles Stanford yielded a considerable collection of primary sources: articles, journals, and essays by the composer and his students, colleagues, and critics. An invaluable and copious bibliography on the life and music of Stanford proved to be the Grove’s article on Stanford by leading scholar Dibble. Although Stanford kept no diaries and destroyed the majority of personal correspondence sent to him over his career, a large collection of correspondence sent by the composer to acquaintances and colleagues has survived. Not living in the United Kingdom puts one at a considerable disadvantage when you are studying a British composer whose manuscripts are held largely in the United Kingdom. However, through email correspondence, the Stanford Collection at University of Newcastle-upon-Tyne, Richard Barnes at Cathedral Music Publishers, and the archival librarian at Stainer and Bell Ltd. were invaluable resources utilized throughout the research process.

When I began the research for this document in July of 2002, there was only one published biography of Stanford, written in 1935 by the composer’s friend and performing colleague, Harry Plunket Greene (1865-1936). I was amazed at that time to discover that a composer of Stanford’s rank and caliber with over two hundred works to

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4 Most particularly I am grateful to Richard Barnes and Cathedral Music, whose commitment to reissuing Stanford’s long-neglected sacred compositions is affording a new generation of musicians and scholars the opportunity to experience first-hand this vast body of music. Cathedral reissues over 100 of Stanford’s works, both sacred and secular. The address is Cathedral Music, Maudlin House, Westhampnett, Chichester, West Sussex, England.
his credit, not to mention his considerable influence as a pedagogue on an entire
generation of British composers, had been largely neglected for almost seventy years.
Since I began the research and writing of this document, however, two modern scholars
have published separate biographies on Stanford to mark the one-hundred-and-fiftieth
birthday anniversary: Jeremy Dibble, head of the music faculty of the University of
Durham, UK, and Paul Rodmell, Lecturer of Music at the University of Birmingham,
UK. These two informative biographies will greatly increase awareness of Stanford’s
life and works and will continue to generate interest in a performance revival of the
composer’s neglected music. Although I read both the Dibble and Rodmell books late in
the process of forming this document (January and February 2003), I have benefited
greatly from the informative scholarship found in both books and I have included in my
revisions several quotations and references from these new scholarly biographies. I
strongly urge Stanford enthusiasts to read Dibble’s and Rodmell’s accounts of the
composer’s life and works. Though much of the information is the same, each scholar
provides a unique and thought-provoking perspective and an insightful and thorough
exploration of Stanford’s œuvre.

This paper explores aspects of Sir Charles Villiers Stanford’s life and music, with
an emphasis on his sacred works for solo voice, choir and organ and an analysis of the Six
Bible Songs and Hymns or Chorales (to follow the Bible songs), Opus 113, for baritone
solo, SATB choir, and organ. The second chapter is a brief biography of significant

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published in October 2002.
6 Although Stanford calls the short choral compositions “Hymns or Chorales (to follow the Bible Songs),”
they actually belong to a genre known as hymn-anthems. In my discussions throughout the paper, I will
refer to them as hymn-anthems.
events and major accomplishments in Stanford’s life. The third chapter provides an overview of his compositional style, with an emphasis on the defining characteristics of his vocal music. The fourth chapter focuses on Stanford’s sacred vocal music, particularly his contribution to the liturgy and service of the Anglican Church. In chapter four, a discussion of Stanford’s works for solo voice, choir, and organ will include (1) the *Evening Service in G*, Opus 81, for soprano and baritone soloists, choir, and organ, (2) the virtually unknown cantata *Awake my heart*, Opus 16, for baritone, choir and organ, and (3) an introduction to Stanford’s *Six Bible Songs and Hymns*, Opus 113, discussing the genesis of the work, and its unique position within the repertoire of the Anglican Church. The fifth chapter is a detailed analysis of the *Six Bible Songs and Hymns* that investigates musical aspects of Stanford’s score, but also the history of the cycle’s texts and hymn tunes, as well as performance and other extra musical considerations. A concluding sixth chapter will discuss the publication history and performance practices of the *Six Bible Songs and Hymns*, Opus 113.

Because so much of Stanford’s solo music was written for the lyric baritone Harry Plunket Greene, and I am a baritone myself, naturally I am drawn to Stanford’s solo repertoire. The musical focus of this paper will feature works intended for solo baritone (with the exception of the *Magnificat in G*, Opus 81, for soprano solo). While there is considerable information on the *Evening Service in G*, Opus 81—and this work is still by far one of the most performed works in Stanford’s oeuvre—the *Six Bible Songs and Hymns* are rarely performed and therefore I am devoting an entire chapter to the analysis of Opus 113. My research shows that the cantata *Awake my heart*, Opus 16, is an early work that has received very little if any attention since its premiere in 1881. Stanford’s
largely unknown Opuses 16 and 113 are beautifully conceived and worthy of modern revivals in both liturgical and concert settings.

It is my hope that this study will encourage further exploration of Stanford's sacred music for solo voice, choir, and organ. With the exception of the trailblazing efforts made by a few modern (British) scholars and performers, a large portion of Charles Stanford’s music is still unknown to modern performers. There is not yet a sufficient body of articles (particularly vocal and choral journals) that pay serious tribute to Stanford’s large vocal output. Stanford’s vocal music—both solo and choral—is highly accessible, well crafted (always with a sound awareness of vocal potential and limitation), and is both pleasurable and rewarding to sing.
Chapter Two: A BRIEF BIOGRAPHY OF STANFORD’S LIFE

Stanford’s biography is a glowing tribute to a man who lived passionately for his art and who aggressively promoted almost every branch of professional music-making throughout his life. This chapter includes a brief biographical outline of highlights from Stanford’s life and work. While several sources are cited, the biographical material in this section is taken primarily from (1) a biography written in 1935 by his friend and colleague Harry Plunket Greene, (2) an annotated catalogue of Stanford’s musical works written by his student John F. Porte published in 1921, three years before the composer’s death, and (3) Jeremy Dibble’s article for the New Grove Dictionary of Music.

Charles Villiers Stanford was born in Dublin, Ireland, the only child of John James (1810-1880) and Mary Henn Stanford (1817-1892). His father was a prominent lawyer and both parents originated from wealthy protestant Irish families.¹ John James Stanford was both a fine amateur baritone who sang opera and oratorio, including the Dublin premiere of Mendelssohn’s oratorios Elijah and St. Paul, and an amateur cellist.² Mary Stanford was a superb amateur pianist who was a featured soloist on concerts sponsored by the Dublin Musical Union, including the Dublin premiere of Mendelssohn’s Piano Concerto No. 1 in G minor.³ Charles Stanford grew up in an intellectual and cultural environment at the high point of the Victorian age; his parents frequently opened their home on 2 Herbert Street to host private concerts for Dublin’s upper middle class.

¹ For an interesting and thorough discussion of Stanford’s Anglo-Irish heritage and his family’s religious and political affiliations, see Paul Rodnell, Charles Villiers Stanford (Burlington: Ashgate, 2002), 3-33.
In fact, home is where the young Stanford first met the famed violinist Joseph Joachim (1831-1907) and formed a friendship which would continue into his adult years. 4  

Young “Charlie” was discovered to be a music prodigy and from an early age was given instruction in piano, violin, and theory. He eventually studied composition and conducting with Dublin’s most prominent musicians: Sir Robert Prescott Stewart (1825-1894), Joseph Robinson (1815-1898), and Michael Quarry. 5 In 1862 he traveled to London for a brief stay and while abroad studied piano and composition under Ernst Pauer (1826-1905), a famous editor of Beethoven’s works for piano.  

Plunket Greene reports that Stanford attended a private day school for boys run by H. Tilney Bassett, an Englishman whose teaching “was an eloquent testimony to the power of a classical education in training the mind for any line in life.” 6 Stanford’s education consisted mostly of the study of Classics (Latin and Greek) because, according to Plunket Greene, Headmaster Bassett “had a profound contempt for mathematics, heartily shared by most of his pupils, and for every branch except Classics.” 7 Plunket  

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4 Joachim was a violinist, conductor, and composer and later the director of the Berlin Hochschule für Musick from 1868-1905. He made many tours to Dublin as a violinist during Stanford’s youth, and later often toured England performing with the Cambridge University Music Society, directed by Stanford. Joachim was influential in encouraging German conductors to play Stanford’s music. Because of Stanford’s initiative, Cambridge University granted Joachim an honorary doctorate.
5 Robert Stewart was the organist of St. Patrick’s Cathedral and was on the faculty of the Royal Irish Academy of Music. Plunket Greene says that Stewart taught “composition, orchestration and organ playing.” Harry Plunket Greene, Charles Villiers Stanford (London: Edward Arnold & Co., 1935), 36.
6 Joseph Robinson was a famous Irish singer, conductor, and composer and a family friend of the Stanford’s. With his group, the Society of Ancient Concerts, Robinson was responsible for introducing the works of Felix Mendelssohn in the mid-nineteenth century, which John Stanford often premiered. Paul Rodmell, Charles Villiers Stanford, 21. Plunket Greene says that Robinson was “Stanford’s guide, philosopher, and friend so long as he was alive.” Plunket Greene, Sir Charles Villiers Stanford, 38. Dibble reports that little is known of the Irish musician Michael Quarry. He studied in Leipzig and taught piano at the Royal Irish Academy of Music. Dibble, Charles Villiers Stanford (Oxford: Oxford University Press, 2002), 23.
8 Plunket Greene, Charles Villiers Stanford, 24.
9 Ibid.
Greene writes that many of Dublin’s brightest, most powerful, and successful men were trained at Bassett’s school and many went on from there to succeed at the two great English universities: Oxford and Cambridge. 8

Although John Stanford originally wished for his son to study law, Charles eventually gained the consent of his family to move to England to pursue a Classics major at Cambridge University. In his essay *Pages from an Unwritten Diary*, Stanford gives an account of a conversation with his father before he entered Cambridge, and from this brief exchange, one can learn a lot about the man, his background, and his values:

Walking up Regent Street in the Spring of 1870 with my father, he suddenly stopped...and put the momentous question “What was I going to be?” The answer came out quite as promptly, “A musician.” I knew his hankering for the Bar, and also the traditional prejudice that all Irishmen of his school had against an artistic career: he was silent, but only for a moment, and accepted the situation. But he laid down his conditions, which were a general University education first, and a specifically musical study abroad afterwards (there was at that time no means for getting the best possible musical training in the country [Ireland]). He was no believer in specializing without general knowledge, and experience has convinced me that he was entirely and absolutely right. Without exception the greatest artists and composers I have known have been men of all-around ability, wide reading and a general education (even when self-acquired) on a par with that of any University, or profession. 9

In 1870 Stanford entered Cambridge, winning an organ scholarship, and began as a classics major and choral (organ) scholar at Queen’s College.

After only one year at Cambridge the young man proved to be such a promising musical talent that he was appointed assistant to John Larkin Hopkins (1819-1873), the Conductor of the Cambridge University Musical Society (CUMS), whose health at the time was failing. When Hopkins, also organist and choirmaster of Trinity College, died in 1874, Stanford was appointed Organist of Trinity, a post he would hold until 1892. It

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was during his early days at Cambridge that Stanford was often featured as a performing pianist in the Wednesday Popular Concerts, a chamber music series organized by CUMS—the group he became Director and Conductor of, succeeding Hopkins, in 1873.

At the time of his employment as Chapel Organist and Choirmaster for Trinity, Stanford convinced the administration to grant him a leave of absence for a series of extended sabbaticals in Germany to further his piano and music composition studies, following his father’s wishes that he study music abroad. In Leipzig, Germany, the young Stanford first studied piano with Robert Papperitz (1826-1903) and composition with Carl Heinrich Reinke (1824-1910). Stanford studied composition with Reinke on the recommendation of Cambridge music professor William Sterndale Bennett (1816-1875). Of Reinke and Papperitz, Stanford wrote:

> Of all the dry musicians I have ever known he was the most desiccated...he had not a good word for any contemporary composer...he loathed Wagner...sneered at Brahms...His compositional training had no method about it whatever. What progress I made in my first two years in Germany was due rather to the advice of my pianoforte master, Papperitz, a broad-minded sympathetic teacher, than to “Reinke-Fuchs” as he used to be called.¹⁰

On a later sabbatical to Germany in 1876, on Joseph Joachim’s recommendation Stanford traveled to Berlin to study with Friedrich Kiel (1821-1885).¹¹ The time with Kiel proved to be most valuable and strengthened Stanford’s compositional technique considerably.

About Kiel Stanford says:

> In [Kiel] I found a master at once sympathetic and able. As a teacher of counterpoint, canon and fugue, he was *facile princeps* of his time, but he was no dry as dust musician. He could compose a specimen canon as quickly as he could write a letter (a gift which he shared with Brahms), but he could appreciate and discuss with the enthusiasm of a young man all the modern developments of his

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¹¹ Rodmell says that Kiel was trained as a pianist and violinist. He taught composition at the Berlin Hochschule and “also became a staff member of the Berlin Akademie der Kanst (appointed by Joseph Joachim) in 1869.” Rodmell, *Charles Villiers Stanford*, 50.
day...He founded his teaching not upon the traditional *Canto Fermo*, but upon Chorale tunes...His first word to me was that an exercise or a canon was of no use which did not sound well, that the best were those which passed unnoticed. His second word was “Entwicklung! Entwicklung, immer Entwicklung!” (“Development, always Development” or perhaps even better “Evolution, always Evolution!”).\(^{12}\)

Several commentators have suggested that Stanford’s compositional style changed little from the eighties until his death in 1924. It would remain a style rooted in classical structure and forms, with the harmonic vocabulary of the late nineteenth century. While in Germany Stanford was exposed to the works of Wagner and attended the opening of the Bayreuth Festival Theatre. But Stanford’s inclination toward classical symmetry, form, and strict compositional organicism caused him to sympathize more immediately with the cult of Johannes Brahms. In fact, Stanford’s admiration for Brahms’ structural clarity and compositional methodology formed what modern scholar Jeremy Dibble has called “the backbone of Stanford’s teaching style at Cambridge University and later the Royal College of Music.”\(^{13}\) Stanford’s admiration for Brahms’ music was evidenced by the regularity with which it was programmed at Cambridge on both CUMS and Wednesday Popular Concerts. In fact, at the turn of the century, Stanford was regarded as one of the finest conductors of Brahms’ symphonies.

Stanford married Jennie Wetton (1856-1941) in 1878 and they eventually had a daughter, Geraldine (1883-1956), and son, Guy (1885-1953). It is interesting to note that although Wetton was British by birth, she and Stanford first met in Germany where she was studying to become a professional singer. According to Plunket Greene’s account, they were often featured in the Victorian drawing room, Jennie singing and Charles

\(^{12}\) Stanford, *Pages from an Unwritten Diary*, 164-165.

playing the piano. Because of class differences, Stanford's parents did not give their consent for the marriage and they were not present at the wedding. However, once the Stanfords met Jennie, Plunket Greene reports, they were immediately charmed, and fully embraced her into their family.\(^{14}\) While virtually nothing is known of Charles Stanford's private and domestic life, Paul Rodmell observes in his book *Charles Villiers Stanford*, "It seems certain that Charles and Jennie Stanford enjoyed a successful marriage...the lively character attributed to Jennie was the perfect foil for Charles' mercurial temper to sulk and Jennie often acted as a go-between, calming things down after Charles had vented his spleen."\(^{15}\)

In 1883 Stanford was appointed Professor of Composition and Orchestral Playing at the newly opened Royal College of Music in London, headed by George Grove (1820-1900) of the famous dictionary. Stanford would remain on the RCM faculty until his death in 1924. Stanford's friend and Oxford colleague, Hubert Hastings Parry (1848-1918), was also appointed Professor of Composition at the RCM in 1883, and in 1900 he succeeded George Grove as Director. Grove, Stanford, and Parry are considered three of the most influential leaders in British music at the turn of the nineteenth century, planting the seeds of what has been termed a Second English Renaissance in music. The trio deliberately cultivated the awakening of scholarship in the field of folk music, the intellectual reforms made in the fields of education and musicology, and the general promotion of every genre of British music.

Over the course of his life, Stanford wrote ten operas and fought tirelessly both through private correspondence and in public essays for the promulgation of an English

\(^{14}\) Plunket Greene, *Charles Villiers Stanford*, 68.

School of Opera and for the founding of a state-supported National Opera Company. In an article entitled “The Case for National Opera” written in 1908 for The Times, Stanford argued for the creation of a state-supported Opera Company that would be committed to singing opera in the English language and by native composers.\textsuperscript{16} While at the Royal College of Music, despite opposition by Grove and Parry, Stanford successfully initiated the formation of an Opera class, which led to an annual opera production and promoted operatic culture in England.\textsuperscript{17} It was not until 1922 that the British National Opera Company (BNOC), a company devoted to singing opera in English, was founded, but with no public subsidy and a precarious political and financial support system. Nevertheless, always ready to fight for a cause he believed in, Stanford wrote a letter to The Times in February 1924. Regarding this letter Rodnell notes, “It seems appropriate that it [Stanford’s last letter] should deal with the musical genre closest to his heart and that it should advocate...state support for a national opera company.”\textsuperscript{18} Stanford states in his letter:

The British National Opera Company is doing its very best for its art and its country. Like all foreign companies, it produces all operas of all countries in our own English language. That is the first great step...The word “National” is now justified by the language in which they sing. It would be further justified when the music itself bears its due proportion in nationality also. It cannot be so justified unless it gains the support and encouragement which all other countries financially support, thereby showing their belief that music is an essential part of education and not a mere luxury.\textsuperscript{19}

\textsuperscript{17} Dibble, “Charles Villiers Stanford,” Grove’s Dictionary, 2\textsuperscript{nd} Edition, 2001, 24: 270. Plunket Greene reports that Parry described opera as “the shallowest fraud man ever achieved in the name of art.” See Plunket Greene, Sir Charles Villiers Stanford, 114.
\textsuperscript{18} Rodnell, Charles Villiers Stanford, 330.
\textsuperscript{19} Rodnell, Charles Villiers Stanford, 330.
This final public letter, written one month before his death, gives the indication that Stanford remained faithful to the cause of the National Opera and was still advocating the advancement of British music to the very end of his life.

In 1885 Stanford was appointed conductor of the London Bach Choir, a position he would keep until 1902. Through this position, Stanford gave the English premiere of much of J.S. Bach’s music, including the double choir motet cantata “Nun ist das Heil,” BWV 50, and many otherwise unknown cantatas. In 1909 he prepared an edition of Bach’s St. Matthew Passion for Stainer and Bell. Along with Parry, Stanford was an important activist in the British nineteenth-century Bach revival, and as a Bach enthusiast he subscribed to the Bach Gesellschaft edition. Through his close association with Joachim, he was exposed to much of Bach’s little known instrumental music.

It was not until 1887 that Stanford was elected (full) Professor of Music at Cambridge University, a post he would hold jointly with his teaching and conducting duties at the RCM until his death in 1924. He would never be made a Fellow of Trinity College at Cambridge University, a bitter fact that would trouble him throughout his life. When one considers Stanford’s genius and the long list of great British composers he taught while at Cambridge, the failure to appoint him Fellow appears to be a politically motivated rather than a merit-based issue. Stanford’s often explosive temper, unorthodox teaching methods, stubborn disposition, and tactless honesty made him less than popular with the administration, a few of his colleagues, the Chapel precinctor(s), and

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20 Dibble, Charles Villiers Stanford, 181.
21 Ibid, 389.
occasionally students, at both Cambridge and the Royal College of Music, for most of his professional life.

In 1892 Stanford and his family moved from Cambridge to London, where he leased a home at 50 Holland Street, South Kensington, which became his fulltime residence until 1916. According to Dibble, Stanford’s time at Holland Street, from 1893 to 1916, was “very probably his most fertile period, perhaps reflecting a time of inner connectedness amid a life of frenetic activity.”23 During this period Stanford completed three operas, a Requiem mass, Concert Variations on the tune “Down Among the Dead Men,” Violin and piano Concertos, Chamber Works, Songs, and the Fifth Symphony, considered his finest. It was in 1909, during this productive period, that Stanford wrote his *Six Bible Songs*, Opus 113, for voice and organ (see chapters four, five and six). In 1916, the Stanford’s moved to a smaller home at 9 Lower Berkley Street, due largely to the financial strain of losing RCM students to World War I.24 The composer and his family remained in London until his death.

From 1897 to 1909, Stanford conducted the Leeds Philharmonic Society, and in 1902 he was appointed conductor of the prestigious Leeds Triennial Festival, which he directed until 1910. As the director of the Leeds Festival, Stanford brought the orchestral playing and choral singing to higher standards by improving the rehearsal discipline of the chorus and orchestra. He also insisted on a more diverse approach to programming and tirelessly fought the Festival’s conservative Board of Directors to improve the repertoire standards; he championed the programming of contemporary British and

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Continental repertoire despite resistance from conservatives. It was during the Leeds period that he was knighted in 1902.

From 1901 until his death in 1924 Stanford’s music was steadily neglected, apparently more and more with each passing year. In Porte’s 1921 biographical sketch he states, “his works became world famous, but infrequently played.” In a letter written in 1901 to conductor Hans Richter, Stanford’s desperate tone is apparent:

I am going boldly to ask if you can see your way to do my Requiem at Manchester, or failing that, the Te Deum. When the Requiem came out at Birmingham, Forsyth told me that he wanted it done at Manchester: but that Cowen (because at the time he had not got an honoris causa degree at Cambridge!) refused to do it. In London there is but one Choral Society now, the Albert Hall: no chance for anything which is not published by Messrs. Novello, or is not The Messiah or Elijah or composed by Sir F[rederick] Bridge. These two works are, I know, my best: whether or not that best is good enough is not for me to say, but I think they are at any rate no worse than other choral works which are being given elsewhere: and they have never been given a chance. 

In a chapter entitled “Sir Charles Stanford: the claim of his genius,” Porte laments:

Stanford’s career was brilliant at first, and he was famous before Elgar was generally known to exist; but afterwards he tasted deeply the bitterness of lack of recognition the British composers of serious intent have always more or less suffered from...the cause of lack of public recognition accorded to Stanford (and even Elgar)...is not the fault of the public themselves as that of the musical conductors, who do not play the composers’ works. The public cannot very well acclaim a thing they are never given the opportunity to be familiar with...

From the time of Stanford’s death in 1924 until the academic revival surrounding the composers of the Second British Musical Renaissance in the 1980’s, little was known of the composer’s vast output, save a handful of church anthems and services. Even today, a large amount of Stanford’s oeuvre remains unpublished and largely ignored. In

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25 Porte, Charles Villiers Stanford, 10.
26 Rodmell, Charles Villiers Stanford, 215. Frederick Bridge (1844-1924) was the organist/choirmaster at Westminster Abbey and Plunket Greene refers to Bridge as Stanford’s “old enemy.” Plunket Greene, Sir Charles Villiers Stanford, 278.
27 Porte, Charles Villiers Stanford, 3.
February 2002, the Robinson Library’s Stanford Collection at the University of Lancaster-upon-Tyne reports over forty unpublished manuscripts in their collection alone.

On March 29, 1924 the composer died in London at Number 9 Lower Berkley Street, Portman Square. His health had declined under the stress of the First World War, but he continued to conduct until 1921 and teach and compose until shortly before his death. Perhaps the fact that Stanford is buried alongside the remains of Henry Purcell in Westminster Abbey ultimately reflects the value his adopted country, England, placed on his life and works.

In conclusion, this thumbnail biographical sketch is in no way a complete examination of the life of Sir Charles Villiers Stanford. While it will serve as a basic outline which places Stanford within a larger historical context, one can grasp a more complete picture by referring to the composer’s published essays.28 Pages from an Unwritten Diary, written in 1914, is an excellent unofficial autobiography that gives a more exacting glimpse of Stanford’s life, written in the composer’s own words.

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28 The essays are highlighted in chapter three, page 23.
Chapter Three: STANFORD AS COMPOSER AND PEDAGOGUE

Stanford is linked with [the names of] Parry, Parratt\(^1\), and Elgar in referring to the late nineteenth-century Renaissance in English music. It is arguable that Stanford made the greatest contribution to the Renaissance, and that the labels of ‘Victorian’ and ‘Edwardian’ apply less to his music than to that of the others. His heritage of Irish folklore, folk music and mysticism was latent beneath the training and experience from abroad; it saved him from the insularity of outlook which had pervaded English music since Handel’s time.\(^2\)

--Frederick Hudson

Stanford was an enormously prolific composer who wrote in almost every major genre. He wrote seven symphonies, over forty choral works (anthems, canticles, service music, and larger works for soloists, choir and orchestra), secular part songs, ten operas, eleven concerti, twenty-eight chamber works, incidental music, a large number of songs, song cycles, arrangements of Irish folk songs, music for children’s voices, and works for solo piano and solo organ.\(^3\) There are over two hundred works to his credit, and the most recent *Grove’s Dictionary of Music* article by scholar Jeremy Dibble (2001) lists one hundred and ninety-two works with opus numbers.\(^4\) Both the *Grove’s* article and John Porte’s 1921 annotated bibliography note that there are many works that remain in manuscript and are unpublished, and several that do not have opus numbers.\(^5\)

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\(^1\) Sir Walther Parratt (1841-1924) was organist at St. George’s Chapel, Windsor, Professor of organ at the Royal College of Music, and succeeded Parry as Chair of Music at Oxford (1908-1918).


Undoubtedly, Stanford’s compositional output alone marks him as one of the most highly prolific English composers of the nineteenth and early twentieth centuries.

In 1927 Thomas Dunhill, his student and advocate, wrote about Stanford’s versatility:

Stanford must surely be accounted the most versatile of the composers of the latter half of the nineteenth century... There was no department of music in which he did not seek to challenge the giants of his age... Indeed there was only one contemporary composer who could have ventured to dispute this special claim to distinction—the French master, Saint-Saëns—and it is doubtful if even he succeeded in enriching the art of music in so many directions or displayed so complete a technical mastery in every sphere.⁶

Stanford’s compositional style, like his background, is varied and complex. After his death, in tributes made by his students and colleagues, many highlight the fact that Stanford was proud of his Irish birth and heritage and that the influence of his background led him to write many Celtic-flavored works throughout his life.⁷ In a 1927 article for the *Grove’s Dictionary*, Fuller-Maitland wrote of his teacher:

Stanford’s Irish descent gives his music a strong individuality which is not only evident in his arrangements of Irish songs and in his works as a collector, but stands revealed in his Irish Symphony... and in many other definitely Irish compositions. The easy flow of melody, and the feeling for the poetical and romantic things in legendary lore... are peculiarly Irish traits.⁸

Those closest to Stanford considered his “Irishness”—his national loyalty, his thick Dublin brogue, his love of Celtic literature and folklore, and his extreme political sympathies for the Unionist party—one of his most defining features. Curiously, although an Irishman (Protestant) by birth, Stanford became a leading reformer in

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⁷ Prominent Irish colored works include *Six Irish Rhapsodies* Opuses 78, 79, 84, 137, 141, 147 and 191, *Symphony No. 3* in f minor (the “Irish Symphony”), Opus 29; the opera *Shamus O’Brien*, Op. 61, and *Irish Folk Song Collections*, et al.
England in what has been termed the nineteenth-century British Musical Renaissance, a movement often associated with the period from 1840 to 1940.⁹

A second defining feature that is commented on by both modern scholars and Stanford’s colleagues and students is his deep admiration for the Teutonic musical legacy—particularly the vein that runs from Bach through Beethoven, Mendelssohn, Schumann, and Brahms. As was mentioned in chapter two, Stanford’s high regard for the German musical tradition led the young composer to Germany to study composition and strengthen his technical skills. All who knew him insisted that Stanford, like his idol Brahms, was essentially a classicist who wrote with the harmonic vocabulary of the late nineteenth century.¹⁰

While Stanford’s style is imaginative and highly lyrical, he was constantly criticized by his contemporaries for being academic, overly objective, conservative, and (in his later life) dated. On the negative music criticism that Stanford and Parry received at the turn of the century, their most famous pupil, Ralph Vaughan Williams, stated:

It was the fashion...among a certain class of journalists about fifty years ago to describe Parry, Stanford, and others who ruled at the Royal College of Music as “academic,” which apparently meant that they founded the emotion of their music on knowledge and not on mere sensation...To these critics, admiration of Brahms was equivalent to dry as dust pedantry...If they are still alive they must feel rather foolish when they see Brahms filling the house of a Promenade Concert.¹¹

However critical of his musical style, no one could deny Stanford’s great technical facility or the thoroughness of his craftsmanship. The complete understanding and

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¹⁰ In 1927, Thomas Dunhill also compares Stanford’s style to that of Anton Dvorak and labels him a “classical-modernist.” See Dunhill, “Stanford,” 49.
integration of classical form and structure (i.e. sonata form, theme and variations, etc.) is central to Stanford’s compositional technique and teaching methodology.

In his tribute written for Stanford’s centenary celebration, Herbert Howells (1892-1983), the student Stanford referred to as his “son in music,” eloquently delivered a succinct biography on the composer’s life, works, and notable contributions to the advancement of music education and a National School of Music in England. Howells took care to highlight the fact that despite Stanford’s work as a composer and conductor (performer) in almost every area of professional music making, Stanford was at that time best remembered for an extraordinary teaching career and for the influence he had on an entire generation of British composers. In 1952, at the time of Howells’ tribute, Stanford was best known as a composer (in England) for his significant contribution to the music of the Anglican Church. Ironically, the church repertoire for which he is still best known today, and which by the time of Howells’ 1952 tribute had immortalized him in the United Kingdom, was in reality a small portion of his total compositional output. In the most recent Grove’s article, in a section entitled “Style and Influence,” Jeremy Dibble’s comments in the twenty-first century confirm Herbert Howells’ mid-century assertion:

Stanford is best known for his contribution to Anglican liturgical music and particularly for the symphonic and cyclic dimensions he brought to the familiar morning and evening canticles and communion texts. Although Stanford undoubtedly enjoyed his success as a composer of church music, he was equally aware of the national limits of its appeal. As is clear from his letters and writings,

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13 In 1952 after witnessing several centenary tributes heralding his father’s memory as a pedagogue, Guy Stanford wrote in a correspondence to his cousin Susan, “My reaction to all the accounts of his life are chiefly that far too much emphasis has been given to his teaching and far too little to his composition.” See Rodwell, 374.

he believed that international recognition would be earned only through the more universal forms of symphony, concerto, string quartet and opera.\textsuperscript{15}

At the time of his death in 1924 and later in 1952 at the centenary celebration of his birth, many of Stanford's former students and advocates noted the misfortune that Stanford's preferred works, the operas and symphonies, are rarely performed. For the cause of opera, Dunhill writes that Stanford "strove his best" and would have preferred to be remembered for his contribution to the operatic stage.\textsuperscript{16} Even the infamous Bernard Shaw, who later proved to be one of Stanford's most vicious and outspoken critics, acknowledged the composer's gift for the dramatic, stating in an 1893 article:

With the right sort of book, and the right sort of opportunity in other respects, Stanford might produce a powerful and brilliant opera without creating any of the amazement which would certainly be caused by any such feat on the part of his academic rivals.\textsuperscript{17}

However, in later years Shaw delighted in viciously calling the knighted Stanford a "gentleman amateur" and seemed to lose his earlier enthusiasm for Stanford's work.

As a pedagogue, Stanford wrote several important books, including a treatise on the technique of composition entitled \textit{Musical Composition}, which was still being used in the United Kingdom in its sixth edition in 1950 and was, according to the preface, the only modern book of its kind at the time of its first printing in 1911. In 1916, Stanford collaborated with his student and Royal College of Music colleague Cecil Forsyth on a historical survey entitled \textit{History of Music} that also enjoyed academic success.\textsuperscript{18}

\textsuperscript{15} Dibble, "Sir Charles Villiers Stanford," 279-280.
\textsuperscript{16} Dunhill, "Charles Villiers Stanford," 47.
\textsuperscript{17} Christopher Hunt, "Charles Villiers Stanford at 150," \textit{The American Organist} 36/3 (March 2002): 94.
Stanford did not keep a daily diary and it is therefore hard for scholars to know the most intimate of his thoughts and preferences. With the exception of a few (remaining) letters, neither Stanford nor his family preserved for posterity the correspondence sent to him from contemporaries. However, many letters sent by the composer to other famous musicians have been preserved in various collections.  

Stanford left a considerable body of articles on music and musicians, which were printed (and reprinted) during his lifetime in three volumes: Studies and Memories (first published in 1908), Pages from an Unwritten Diary (first published in 1914), and Interludes, Records and Reflections (first published in 1922). These collected essays give insight into Stanford's musical tastes, likes, and dislikes, and they reveal his public thoughts on all things musical, from the state of modern opera to compositional trends in the early twentieth century. Stanford also discusses nineteenth-century conductors and conducting (e.g. Hans Richter and Hans von Bülow), and he pays tribute to musicians whose music and style he admired, from Alexander Mackenzie to Johannes Brahms and Giuseppe Verdi.

Before we proceed to the chapters which will discuss and analyze Stanford's sacred music, and specifically his solo works for voice and organ, it is illuminating to consider the composer's thoughts on what he valued in music for the solo voice. In a chapter entitled "The Treatment of Voices" in his landmark treatise Musical

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Composition, Stanford discusses in detail the composition of a song and gives the following advice to his pupils:

Whole stacks of songs for the voice with accompaniment are written and published which are of no practical use for performance whatsoever. They are paper songs, which may be even musically interesting, but which, from the unpractical manner in which they are written, are obviously unsuited for performance and unattractive to the singer. This is one of the many reasons why the writing of a good song is one of the most difficult tasks which a composer can undertake. Another reason is that a song is a miniature and has to be so perfect in every detail that it will bear examination under a magnifying glass. Another is that it has to express the most compressed and yet intelligible form emotions, which at first sight seem too great for the limited boundaries within which it must perforce be confined. Another is that the poetry to which it is set is (or should be) the chief consideration, and that the music should be co-ordinate or subordinate to it without ever being super-ordinate. The first step in song writing then, therefore, is to grasp the rhythm and the principles of poetry; to study its declamation, through the knowledge not merely of the prosody, but of the fundamental difference between quantity and accent.\(^\text{21}\)

From the above comments one can see that Stanford felt strongly that a composer who decides to set a poem (or text) to music has a responsibility to the poet and to the singer to carefully set both the meaning of a text as well as its natural speech rhythm. In the same chapter the composer discusses declamation in vocal music:

The next factor in declamation is to define in music the natural inflections of the poem. The reciter varies his pitch only, the song extends the compass of the reciter and gives an intelligible series of notes where he can only roughly indicate their high or low position. The composer defined this rise and fall into melody; but his melody should be conceived so as to coincide with the natural run of the words. He would give more attention to this all important feature of song writing, if he fully appreciated the limitless possibilities which music has of accentuating the appeal which a poem makes, and if he understood how irretrievably its maltreatment can destroy the intentions of the poet. The poet cannot indicate pitch or the lift of his poem, except by the suggestion of the words themselves, and he is obliged to leave all such details, no matter how vital they are to the rendering of the verse, to the intelligence of the man who reads it. The composer who sets it has, therefore, the great responsibility upon him of interpreting it on the lines of which the poet felt, and was unable to write down with the accuracy which is at the musician’s command.\(^\text{22}\)


After a precautionary note to his pupils to secure a sensible and singable range for the vocalist intended to sing any given song, Stanford discusses his approach to the accompaniment of a song:

The accompaniment of a song should be only a comment on its meaning. It should be suggestive of its colour and atmosphere without being obtrusive. Its elaboration should be as an undercurrent, and should be felt rather than heard. Its simplicity should never give an idea of being studied. The moment an accompaniment distracts the attention from the poem and the singer, it is overstepping the line and spoiling the balance. When an intervening passage for the accompaniment occurs alone, it should never be so long as to interrupt the run of the poem or to break its continuity of idea. For this reason a break in the middle of a verse should generally be very short, while one between the verses can usually be longer. Both are valuable. For the sake of the song as well as of the singer; but the necessary breathing space and rest which it gives to the voice must coincide with common sense and with the exigencies of the poem, and must never be so accentuated as to call undue attention to itself.  

In an article written in 1921 entitled “Stanford’s Songs,” Harry Plunket Greene, the lyric baritone who premiered a large portion of Stanford’s song repertoire as well as many of his works for solo, choir, and orchestra, gives an account of why the composer’s songs (and music for the voice in general) are successful and worthy of performance. Greene states that in his knowledge of the handling of the voice, Stanford “stands higher than any writer since Schubert.”

In all the years I have sung his songs I can never remember having had to ask him to alter a passage or note on account of technical difficulty… In the wide range of Stanford’s songs, from grave to gay, there is not one that is ridiculously easy to sing, and that is the highest tribute you can pay workmanship…. He knows, too, that that instrument [the voice] is melodic and horizontal and that true song never stops.

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25 Ibid.
Greene attributes Stanford's innate sensitivity and knowledge of how to handle the voice to his childhood exposure to the vocal arts. As was mentioned in chapter one, Charles' father John Stanford was a very fine amateur baritone who sang opera and oratorio on a professional level, and he constantly surrounded himself and his family with fine singing and great singers. In one example, Greene recalls that when the famous Italian bass-baritone Luigi Lablache (1794-1858) came to Dublin to sing professional engagements, he would visit the Stanford family and give John Stanford singing lessons. In fact, Greene reports that Lablache coached John Stanford to sing Mozart's buffo character Leporello, Lablache's signature role, and afterward called Stanford his "second self." \(^{26}\)

The vocal music of Charles Stanford is always crafted with a keen awareness to the intricacies of the human voice and its potential and limitations. In a 1927 lecture for the Royal Musical Association, Dunhill added his high praise for Stanford's innate ability to write well for the voice (both choral and solo), and summarizes Stanford's philosophy of vocal writing:

To the school which attempts to make voices do the work of instruments Stanford gave no adherence. With him vocal colour and instrumental colour were two distinct things, never to be confused. And he understood the limitations of the human voice and appreciated its capabilities as few modern writers have done, the result invariably happy...It was this...happy understanding, combined with real dramatic instincts, which made Stanford's compositions for solo voice so unique in their appeal...He was, without any doubt at all, a great song-writer. \(^{27}\)

Whether one likes the aesthetic style of Stanford's music or not, professionals who have sung his songs or choral music would agree with Dunhill that the composer's vocal writing is always sensibly conceived and rewarding to sing. Stanford's natural gift for a melody that is highly lyrical and attractive is another reason that his music flatters the

\(^{26}\) Plunket Greene, "Stanford's Songs," 97.
\(^{27}\) Dunhill, "Charles Villiers Stanford," 52.
singing voice. Seldom does Stanford ask singers to sing out of their range or in extreme \textit{tessitura} for extended periods, nor does he require singers to force their voices over a massive ensemble of symphonic instruments or full organ blasting in a relentless \textit{fortissimo} dynamic level with an overly thick accompanimental texture. Like Giuseppe Verdi, whom he greatly admired, Stanford always took care to support the singer with an accompaniment that enhanced the drama of a text but never competed with the singing.

In Stanford's vocal music the instrumental preludes, postludes, interludes, cadential points, and points of climax can be used to display an orchestra's (or organ's) full battery of sound, but this fuller texture becomes thinner and secondary when a soloist or group of soloists begin to sing text.\footnote{\textsuperscript{28} A perfect example of Stanford's ability to successfully orchestrate large-scale symphonic music while featuring solo voices is his beautiful \textit{Stabat Mater}, Opus 96, for SATB solo, choir, organ, and orchestra. The antiphonal play between the SATB solo and choir and multi-layered textures are masterfully crafted throughout, and the soloists are never covered by the orchestral scoring.}

Stanford's music is, in fact, quite different from the music of his popular German contemporaries Richard Wagner and the younger Richard Strauss, whose scoring often calls for an orchestra to envelop the singer with long extended passages of thick texture, full \textit{fortissimo} playing, and highly demanding and relentless vocal \textit{tessitura}. Stanford particularly abhorred the music of Richard Strauss, referring to it as ugly, vulgar, excessive, and unimaginative.\footnote{\textsuperscript{29} According to George Dyson, one of Stanford's favorite sayings, used to discourage students from emulating the musical style of Richard Strauss was the aphorism, "If you want Richard, try Wagner, if Strauss, Johann." See Dibble, \textit{Charles Villiers Stanford}, 347.} In summing up a few of Stanford's biases against what he viewed as trendy, fin-de-siècle, post-Wagnerian modernism in music, scholar Charles Reid declares:

\begin{quote}
When it came to post-Wagnerian techniques, Stanford was uncertain of touch and intemperate of tongue. He lamented the influence of Debussy and would mock consecutive fifths by putting both hands to his nose, with fingers spread in a
\end{quote}
double snook. Tchaikovsky he found “inherently superficial” and agreed with the proposition of his friend Lord Leighton, that the Pathetic Symphony, although it might impress greatly at a first hearing, wore through at the third. The greatest of his phobias, however, concerned Richard Strauss. Elektra and Salome he dismissed as pornographic rubbish. According to his biographer Harry Plunket Greene, Strauss was the target he had in mind when composing, in 1914, his musical squib:

“Ode to Discord”, A Chimerical Bombination in Four Bursts by Charles L. Graves, set to Music(?) for Solo, Chorus, and Orchestra (Organ and Hydrophone ad lib.) by Charles Villiers Stanford, Hop I, dedicated (without permission) to the Amalgamated Society of Boiler Makers.30

The Reid extract summarizes important aspects of Stanford’s aesthetic tastes and also touches on another of his defining character traits as a man and a musician, his wit and keen sense of humor.

The “Schubertian economy of effort” and the Mozart-like genius and “rapidity” with which Stanford wrote his music are characteristics mentioned in several sources.31 Plunket Greene describes an incident in which he sent Stanford an Irish folk song entitled “Molly Brannigen” with a request for him to arrange it as soon as possible for solo voice with piano accompaniment. The song was sent to Stanford at 9:00 am and returned to Greene complete and ready to sing in its present and final arrangement by 11:30 am.32 Greene tells of another incident when Sir Walter Alcock, Stanford’s colleague from the Royal College of Music, asked Stanford to orchestrate his (Stanford’s) choir and organ setting of Psalm 150 for an important festival performance at Salisbury Cathedral. The request was made at 2:00 pm and Stanford returned it scored, complete, and ready for

copy by 3:00 pm. Stanford’s ability to compose on a very high level at such an astounding pace was considered by those who knew him intimately to be both a gift and a curse. Dunhill inferred that while a great deal of Stanford’s music seems genuinely inspired, some of his output was merely competent. Dunhill believes, however, that Stanford’s almost “Mozartian” technical facility was at times an asset, recalling: “Even complicated orchestral works were written straight into the score, in ink, without previous preparation.”

In a more critical moment Dunhill points out the downside to Stanford’s amazing technical facility, stating that he was:

...always extraordinarily susceptible to the music of other composers, and some of his compositions are undeniably of a composite blend, which, I think, is unavoidable when a very impressionable composer allows himself to put his first thoughts on paper without previous subjection to a prolonged self-criticism.

Stanford’s contemporaries as well as more recent scholars have intimated that Stanford’s incredible ability to mimic at will (and successfully) the style of other composers, coupled with what Dunhill describes as a lack of sufficient “self-criticism,” was perhaps his greatest weakness as a composer. Concerning the question of whether Stanford wrote too much music, Ralph Vaughan Williams defended his master’s genius and fluency, remarking:

Of course in Stanford’s enormous output there is bound to be a certain amount of dull music; but, after all, so there is in Beethoven and Bach. At times his very facility led him astray. He could, at will, use the technique of any composer and often use it better than the original...
In the final chapter of his book *Charles Villiers Stanford*, modern scholar Paul Rodmell summarizes:

The most notable characteristic of Stanford’s music is the persistent use of melody as its basis. The bass line is always an important yet secondary line and anything in between was regarded as “filling”...As he devoted much time to song-writing and opera, this emphasis on melody is unsurprising; in a letter to Greene describing the composition of a song, one of Stanford’s maxims was to “get a good voice part and a good bass part: the middle is texture and trimmings, though very important ones,” and this simplistic description exemplified his approach to most composition. For Stanford music was primarily melodic and all other aspects were subordinate to it...  

Rodmell’s extract succinctly describes why so much of Stanford’s œuvre (both vocal and instrumental) has a natural “singing” quality, and why the vocal music in particular flatters the singing voice. Though Stanford himself was not a professional singer, it is important to remember that he was surrounded by high-caliber singing his entire life, both domestically and professionally, and these relationships certainly had a significant influence on his musical style.

In his work as a pedagogue and a composer Stanford made an indelible mark on the generations that followed him. Although he exhibited innovation in his own work and urged his students to expand boundaries, originality in music was not, in Stanford’s opinion, the ultimate goal for a composer. In fact he cautions his students against it, saying:

Moreover, the quality of originality is so subtle and often so gradual in its process of evolution that a future generation will be in a better position to judge of its existence than a contemporary one.  

Although Stanford wanted his music to receive more recognition in his time, he was savvy enough to know that, ultimately, it would be future generations that would judge

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his place in music history. His methods of teaching relied heavily on studying the
masters of past generations to benefit from the best of their techniques and innovations,
and applying them to the context of his own time.

The [high] road may sometimes be dusty and sometimes heavy, but it was made
by the experience of our forefathers, who found out the best direction for ensuring
our progress. It is the road which enables us to reach the side-paths; and to that
road, unless we wish deliberately to be lost in the wilderness, we must return.
The track itself may seem monotonous, but it is ever giving us new views of the
scenery, and varied outlooks upon the country through which we pass as we tread
it.39

Compared to his Teutonic contemporaries, Stanford remained bound to tradition and
conservative in musical style and approach throughout his career. It is interesting to note
that although Stanford's teaching methods were traditional and conservative, not one of
his students has a compositional style which mimics his own. In fact, all of his students
have a unique and original style, and this has been hailed as the greatest tribute to
Stanford's compositional teaching methodology.

Chapter Four: STANFORD AND SACRED MUSIC

Stanford's music blows a breath of fresh air into the church whenever it is admitted, and purifies an atmosphere in which the humid sentiment of inferior writers has thrived too long.\(^1\)

--Thomas Dunhill

Charles Stanford is best remembered in music history today as a composer who wrote music for the church. Therefore, it is interesting to consider that he was first an academic and secular composer, and his relationship with the church was not considered typical. Although he held the post of Organist and Choirmaster at Trinity College Chapel Cambridge (1874-1892), he never again held a full-time church position once he moved to London in 1892. Stanford wrote repertoire for England's Cathedral choirs and Choral Festivals throughout his life, but he never held the position of choirmaster for one of England's great Cathedral choral foundations. He was raised in the Protestant Church of Ireland, became a church organist in his early teens, and remained a devout and lifelong Anglican in the Church of England. Perhaps it was Stanford's devotion and sense of loyalty to his faith that compelled him to write meaningful music throughout his career for the liturgy of the Anglican Church. It is safe to assume that, being a keen businessman, Stanford's reasons for writing sacred music was the considerable market in publishing sacred works during the pious Victorian and Edwardian eras of British history. Although during his own lifetime Stanford was highly regarded primarily for his church and choral compositions, as he is today, the sad irony is that Stanford always wanted to

be remembered for his serious symphonic music and operas, which continue to be largely unknown to today's music-going public.

In 1899, at the height of his career, Stanford was asked to speak at a Congress for the Church of England about the role of music in Cathedral and Parish choirs. He later published the lecture in an essay that summarizes his philosophy of music for liturgy and worship.2 In this essay, Stanford also discussed the importance of the church in connecting itself to the repertoire of the great polyphonists, and chastised nineteenth-century Anglicans for neglecting the works of their English masters, specifically Thomas Tallis, William Byrd, Orlando Gibbons, Richard Farrant, Henry Purcell, Thomas Attwood, and Samuel Wesley.3 Stanford claimed that Roman Catholics and Lutherans of the late nineteenth century venerated the works of their masters far more frequently than did Anglicans, pointing specifically to the Catholic revival of the works of Palestrina and the Lutheran revival of the works of J.S. Bach.4 The following quotation is an extract from Stanford’s paper:

The Church is in a unique position as regards music. Music is, of all the arts, that which is in the closest daily relationship with her. She is not dependent upon it for monetary profit, and, therefore, has a free hand in advancing what is best without regard to what it will pay; a consideration which, in the circles of music itself, is unfortunately at all times a pressing problem. I take it that no one will deny that amongst the many duties of the Church, education, refinement, and improvement in matters of taste are not, or should not be, absent, and therefore, I hold that in respect of music, it is not only possible, but imperative, that the Church should educate, refine, and improve its members in that particular branch of it which is especially devoted to herself. She should lead taste and not follow it. She should adopt what is best, irrespective of popularity, and eschew the second-rate, even if it is momentarily attractive. I am thus brought face to face with the question whether the Church, through her cathedrals and in “choirs and

3 Stanford, Studies and Memories, 62-63.
places where they sing," is doing her duty in this respect: and study of her recent musical records obliges me to answer the question with a decided negative.\footnote{Stanford, \textit{Studies and Memories}, 61-62.}

In the current postmodern culture, in which consumerism continues to infiltrate even the most liturgical of sacred institutions and traditional music continues to be superseded by a trite and generic popular style, Anglican Church musicians of the twenty-first century can sympathize with Stanford's astute summary of what music for divine worship should and should not be.\footnote{For critical writing on liturgical music's place in postmodern culture, see Marva Dawn, \textit{Reaching Out without Dumbing Down: A Theology of Worship for this Urgent Time} (Grand Rapids and Cambridge (UK): William B. Eerdmans Publishing Co., 1995), and its sequel, Marva Dawn, \textit{A Royal 'Waste' of Time: The Splendor of Worshipping God and Being Church for the World} (Grand Rapids and Cambridge (UK): William B. Eerdmans Publishing Co., 1999).} When one considers Stanford's philosophy of sacred music and his high compositional work ethic, it should come as no great surprise that his church music has endured and continues to enjoy life today. Stanford's services and anthems stand as a living tribute to a man who worked tirelessly to educate church musicians, the clergy, and the general church-going public on the spiritual, intellectual, and social value of offering music of the highest quality and sophistication for divine worship.

In the area of service music for Morning and Evening Prayer, Stanford's contribution is most remarkable and many of his services are still being sung with regularity today.\footnote{Stanford's music is still programmed with regularity in all of the English Cathedral and most traditional American Episcopal music programs. The June 2002 cathedral anthem and service music schedules from Canterbury, Salisbury, Norwich, and St. Paul's Cathedrals, Westminster Abbey, and Kings College, Cambridge, all included works by Stanford.} In a historical survey entitled \textit{English Cathedral Music}, scholar Edmund H. Fellowes comments that at the time that his book was published (1969) five of Stanford's services were in general use: the services in Bb major, A major, F major, G
major, and the popular (even today) C major. Fellowes’ survey credits the Stanford services with the reformation of liturgy set to music in the Anglican Church before and at the turn of the twentieth century. Fellowes says the following about Stanford’s service music:

In this particular class of compositions [service music canticles] he [Stanford] set up a new standard of design and character. His method in setting the canticles has been described as ‘symphonic’. This may be taken to mean that each canticle was designed in a more coherent manner than formerly. Previously composers had worked on what has been called a ‘point-to-point’ method, treating each section in succession in accordance with its particular requirements without any special regard to other sections. Stanford welded his sections into a whole, not only by means of well-designed successions of modulation and with a fine sense of proportion in planning his climaxes, but also the use of melodic figures or motives, which by their recurrence bind the work together and give it continuity.

We will see that the above statements describing Stanford’s service music could also be used to describe the methods with which he crafted the Evening Service in G, Opus 81, and his Six Bible Songs and Hymns, Opus 113.

In The Music of the English Church, a similar survey written in 1971, scholar-composer Kenneth Long places Stanford’s music in a chapter entitled “Awakening,” where he discusses the Second English Musical Renaissance. Along with Stanford, Long credits Hubert Parry as well as Stanford’s student and Royal College of Music colleague Charles Wood (1866-1926) with the work that “halted” what he traces in his book as “the steady decline in [the quality of] English church music through the eighteenth and nineteenth centuries.” The movement for reform in the music of the Church of England was, according to Long, “essentially an intellectual movement headed by scholars and

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8 The Magnificat and Nunc dimittis in G major, Opus 81, for soloist(s) and choir will be discussed later in this chapter.
10 Ibid, 252.
men of letters.” In explaining how the three men were the right type of musicians to reform the musical life of the Anglican church at the end of the nineteenth century, Long states:

Parry, Stanford, and Wood were highly talented, extremely versatile, and had received not only a thorough technical training but a sound general education as well, and were men of exquisite taste and refinement. In their early years they had written mainly secular works (chamber, orchestral and choral) and this background was to later enrich their sacred works.

Long’s survey goes on to claim that from Orlando Gibbons (1583-1625) to Samuel Sebastian Wesley (1810-1876) the music of the English church, particularly in the form of the anthem and the Anglican Service, had been built in short separate sections which were “loosely strung together” and generally lacked cohesion. According to Long, this manner of writing persisted in England until Stanford introduced his famous Service in Bb, Opus 10, in 1879, and with it introduced the instrumental concept of unifying a sacred vocal work by using a system of “thematic motifs, their metamorphosis and development.” Historically, Long insists that Stanford is important because he was “the first [composer of English church music] to make a conscious and consistent effort to give structural unity to his Services and Anthems.” Long also highlights two common structural features used by Stanford to unify his sacred music: (1) the use of sonata form.

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13 Ibid.
14 On page twelve of the jacket notes to a 1992 Cambridge Singers’ (cond. John Rutter) recording *I lift up mine eyes: Sacred Music of Stanford and Howells* (Collegium Records: COLCD 118) Rutter, quoting Herbert Howells, makes the following remarks about Stanford’s landmark service in Bb, Opus 10: “In his centenary address ... Howells said of this, the earliest (1879) and most popular of Stanford’s canticle settings that he ‘achieved three triumphs in that early and astonishing work. First, he swept aside the pretentious, empty gaudiness of the Victorian organist-composer... Second, he brought the first-fruits of his near symphonic formal instincts to the setting of the canticles that had for so long been dismembered by the earnest, lusterless treatment of countless mid- and late-Victorians. Third, to the vast and costly church organs he assigned a significant, vital, highly disciplined part.’ Howells might have added that Stanford showed his gift for warm, flowing melody, one of the secret’s of this music’s enduring appeal.”
16 Ibid.
or what he calls "symphonic shape" (exposition; contrast or development; recapitulation),
and (2) the use of recurring thematic material or a design which incorporates leitmotivs.  

Sacred Works for Solo Voice, Choir, and Organ

Stanford’s three works which fall into the category of sacred solo repertoire for
solo voice, organ, and choir include: (1) Evening Service in G, Opus 81, (2) Awake my
heart, Opus 16, and (3) Six Bible Songs and Hymns, Opus 113. The first two works
require a solo voice, which combines with a choral ensemble and organ accompaniment.
The third work, Six Bible Songs and Hymns, Opus 113, is unique in that the soloist and
choir are never combined, and each individual song and/or hymn-anthem can stand alone
as a single composition. This chapter will briefly discuss all three works, but the fifth
chapter will provide a more detailed analytical survey of the text and structure of the third
and larger work, Six Bible Songs and Hymns, Opus 113.

A sublime example of Stanford’s Service music for the Anglican liturgy is the
Magnificat and Nunc Dimittis in G major, Opus 81 (1902). Although these Evening
canticles require a four-part choir and a substantial three-manual organ, they feature
significant solo vocal writing and can be included in the category of Stanford’s sacred
solo repertoire for voice and organ. The Magnificat setting is scored for a soprano soloist
(originally intended for a boy soprano) and historically it is the first of its kind, in that the
Magnificat in English Church music before Stanford (with the exception of plainchant
renderings) had always been set for choir and organ alone.  
Stanford’s solo conception
of this ancient text focuses the listener on the idea of the Annunciation story, where the

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17 Long, Music of the English Church, 371.
18 Later George Dyson followed his teacher’s lead and set his Magnificat in F (1945) for soprano soloist
and choir.
Angel Gabriel announces to Mary that she is to bear a child who will be the Messiah. The solo treble voice acts as the voice of the Virgin Mary, proclaiming to her cousin Elizabeth, “My soul doth magnify the Lord and my spirit doth rejoice in God my Savior (etc.)” (Luke 1:46-55). Stanford’s *Magnificat in G major* is woven together with a rippling, arpeggiated pattern in the accompaniment, which scholars believe Stanford used to portray a romantic conception of the young Virgin Mary sitting at her spinning-wheel [See Appendix 1A]. The following excerpt from Edmund Fellowes sums up Stanford’s imaginative concept:

In the *Magnificat* Stanford had the idea in his mind that, in accordance with Jewish custom at the period, the Virgin Mary might have been little more than a child at the time of the birth of Christ; so he pictured her with the spinning-wheel happily singing the *Magnificat*. It is consequently scored for treble solo with choral and organ accompaniment and a spinning-wheel obligato for a flute stop.¹⁹

Scholars have pointed out that the spinning-wheel motif reminds the listener of Schubert’s “Gretchen am Spinnrade,” and Stanford’s writing for the soloist and organist can be described as a *tour de force*. The soprano solo soars in long arching phrases above the choir and brings to mind Mendelssohn’s famous extended anthem *Hear my prayer*, also for soprano, choir, and organ. The chorus is employed masterfully throughout the *Magnificat* as an accompaniment, commenting mostly homophonically, underneath the soprano soloist. Not until the traditional *Gloria Patri* that concludes the canticle does the opening delicate texture that features the soprano soloist yield to a more robust texture of

full choir and organ. The final *Gloria Patri* heralds a triumphant homophonic ending that is typical of Stanford’s service music.

The second canticle in Stanford’s *Evening service in G* is the *Nunc dimittis*, scored for baritone soloist, choir, and organ accompaniment, and it is also a magnificent example of Stanford’s solo repertoire for soloist, choir, and organ. By choosing a male voice to sing the ancient *Nunc dimittis* text, which is often called the *Song of Simeon*, Stanford focuses the listener on the solo voice intended to portray the biblical figure of the older Simeon who meets Joseph, Mary, and Jesus in the temple and says, “Lord, now lettest thou thy servant depart in peace, according to thy word…” (Luke 2:29-32). Again, as in the *Magnificat*, Stanford’s choice to set the *Nunc dimittis* for a soloist accompanied by choir instead of a chorus alone was a first in the Anglican Evensong repertoire. The writing for the soloist and chorus, although reverent in tone, is quite operatic in scope, and Stanford gives the baritone a large, sweeping line and *tessitura* that resemble a lush *bel canto* aria. As in *bel canto* operas, the chorus comments after the soloist in a dramatic fashion [see Appendix 1B]. The *Gloria Patri* is used as a unifying section between the two Evening canticles in G major, and again the soloist yields to the full choir who brings the piece to a close. However, the *Nunc dimittis* ends in a more gentle and lyric manner, and it is the perfect close to an Evening Service.

Stanford’s *Awake my heart*, Opus 16, is a work scored for baritone solo, chorus, and organ, and was first published in 1881 by Boosey and Co. (now Boosey &
Hawkes). Dibble points out that although Stanford called *Awake my heart* a “Hymn” in the published form, “it is in fact a short cantata.” In his article which discusses the “profound” influence of J.S. Bach on the “eclectic” style of Stanford’s sacred music, Dibble suggests that while Charles Hubert Parry is the composer-scholar whose name is historically most often associated with the nineteenth-century Bach Revival in England, it was Stanford, in fact, who, through his pioneering work as a performer and conductor with Cambridge University Musical Society and the London Bach Choir, “in many ways...took a more active role in the late nineteenth-century revival of Bach’s works, performing cantatas—many of them for the first time in England.” About Stanford’s Bach-influenced *Awake my heart*, Dibble says:

The two outer choruses, which function as a frame, are based on a common musical idea (a rising fourth and ascending scale), heard in the opening statement of the sopranos and worked out in a florid contrapuntal scheme. As an interlude between these two broad choral paragraphs is a Bachian aria for solo baritone whose phrases are punctuated by strains of the Lutheran melody ‘Nun lasst uns Gott dem Herren’ by a trio of female voices. [See Appendix 1C and 1D]

According to the score, the text of *Awake my heart* is attributed to Friederich Gottlieb

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20 In early February 2003, intrigued by Dibble’s writing in a recent article for the *Church Music Quarterly* including the work *Awake my heart*, I began a search for a published copy of it. When I learned that it was once published by Boosey & Co. and is now permanently out of print, I contacted Richard Barnes at Cathedral Music, a company in West Sussex, UK, which reissues out of print sacred music. Mr. Barnes generously sent me a “first edition” original and promised to reissue *Awake my heart* for purchase within the weekend. Now the public can purchase the piece from Cathedral Music in an attractive reprint edition. For more information about Cathedral Music, see the final chapter of this paper.


22 Dibble, “Eclectic Playground (ii),” 17. Dibble attributes the historical perspective of Parry’s association with J.S. Bach to Hanslik’s epithet, which hailed him “the English Bach” and Parry’s “substantial monograph [of Bach’s works] published in 1909.”

23 Ibid. The tune *Nun Lasst uns Gott dem Herren* is attributed to Johann Crüger (1598-1662).
Klopstock (1724-1805), and the English translation is by Henry F. Wilson (1859-1937), Stanford’s Trinity colleague. In a footnote to his article, Dibble details the performance history of Stanford’s Opus 16, and says that the work was a commission for the London Church Choir Association and was performed at St. Paul’s Cathedral on November 3, 1881. After the work was given its second performance on November 20th at an Evensong service in Trinity Chapel (Cambridge), “Stanford decided to orchestrate it for CUMS [Cambridge University Musical Society], who performed it on 2 December 1882 under the composer’s baton.” Awake my heart is largely unknown and deserves further exploration by church choirs.

The final and most unusual sacred work for solo voice, choir, and organ is Six Bible Songs, Opus 113, a unique work both in Stanford’s oeuvre and in the history of English Church music. The Six Bible Songs, Opus 113, is scored for solo baritone and organ and written in an operatic style. Stanford wrote Six Hymns that were designed to follow and pair up with each of his Bible Songs. In his annotated catalogue of Stanford’s works, John Porte gives the Six Bible Songs the unusual designation “solo

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25 H. F. Wilson studied Classics at Cambridge and later became a Fellow of Trinity (1884).

26 Dibble, “Eclectic Playground (II),” 17. According to Dibble in footnote number eight of the article, “performing materials of this little known work are still preserved at the Pendlebury Library (Faculty of Music) at Cambridge University.”

27 Although Stanford calls the Chorales that follow his Six Bible Songs “Hymns,” they actually fall into a genre known as “hymn-anthem.” An English hymn-anthem (like their predecessor the Lutheran Chorale Prelude) is a genre in which a pre-existing hymn tune and text is enhanced with elaborate (or improvisatory) organ interludes, preludes and postludes which speak between choral verses.
anthem.”

In the same article, which discusses the influence of J.S. Bach on Stanford's *Awake my heart*, Dibble also suggests that the *Six Bible Songs and Hymns*, Opus 113, exhibit a considerable Bachian influence. About Opus 113, Dibble writes:

The *Six Hymns* of 1909-1910 also display a strong Lutheran orientation in their chorale treatment and purpose. Based on well-known hymn tunes of the day, each “hymn” (or short anthem) is effectively a form of chorale prelude or fantasia which may be sung as a work in its own right. Nevertheless it is clear—from the material that forms the organ accompaniment and the interludes between strains of hymn tunes—that Stanford intended the individual hymns to be sung as postludial ‘meditations’ to the larger *Six Biblical Songs* Op. 113. These highly original works for solo voice and organ, which occupy a unique place in the repertoire of Anglican church music, seem to strike a fascinating hybrid chord. In one sense, acting as the main component of a liturgical equation which concludes with a chorale based anthem, each song is suggestive of a solo “cantata”... Today Stanford’s original artistic conception of song and hymn is rarely performed.

Considering Stanford’s high regard for the music of J.S. Bach and his avid adherence to the supremacy of the Teutonic musical legacy (particularly the vein that runs from Bach-Beethoven-Schumann-Brahms), Dibble’s argument that Stanford’s *Bible* cycle strongly resembles the solo aria and chorale pairing found in the eighteenth-century German Lutheran tradition is valid and credible. There is, however, no cantata tradition in the history of the Anglican Church, and this singular fact makes Stanford’s “fascinating” and “hybrid” work a most unusual experiment. Perhaps Stanford thought his homage to J.S. Bach would provoke a musical reformation in the Anglican liturgy. Since there is no cantata tradition in the Anglican Church with which to compare Stanford’s work, Dibble astutely compares the operatic phraseology and organ writing of the *Six Bible Songs* to...

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29 Dibble, “Eclectic Playground (ii),” 17.
the earlier "ambitious" solo verses found in Samuel Sebastian Wesley's nineteenth-century *Verse Anthems*, which combined soloist(s) and choruses within a "sectionalized" larger anthem.\(^\text{30}\)

The *Six Bible Songs and Hymns*, Opus 113, were first published by Stainer & Bell in 1909 and five of the songs were written for Stanford's friend and biographer Harry Plunket Greene (1865-1936), a then famous Irish baritone who, as was mentioned in chapter two, premiered most of Stanford's song repertoire. All of the songs were dedicated to Greene with the exception of the fourth song, *A Song of Peace*, which is dedicated to a soprano, Agnes Nicholls (1877-1959), the wife of Stanford's friend Hamilton Hardy.\(^\text{31}\) Nothing is known about why Stanford wrote the songs and hymn-anthems nor where the songs were originally performed. Therefore one can only speculate how they were presented and if they were originally intended for a sacred service. The work is too long to be presented in its entirety during an Anglican worship service, and although Stanford and his publisher gave all six songs and anthems one opus number, each song or individual anthem can be effectively performed alone or with its hymn-anthem partner. The *Six Bible Songs and Anthems* will be the focus of the remainder of this paper.

In 1952 Herbert Howells made the profound statement that Stanford "touched the nation's musical life vitally in three profoundly important spheres, and enriched all three—the Church, the great body of English Choralism and the English song."\(^\text{32}\) Not

\(^\text{30}\) Dibble, "Ecclectic Playground (ii)," 16.

\(^\text{31}\) Andrew Lucas, *Sir Charles Villiers Stanford: The Bible Songs and rare anthems*, St. Alban's Cathedral Choir, cond. Andrew Lucas (Priory Records Ltd. PRCD 733), jacket notes. Hamilton Hardy (1879-1941) was an Anglo-Irish composer, conductor, and pianist; Fellow of Royal College of Music (1924); knighted in 1925.

only did Stanford “enrich” the entire English musical landscape, but specifically in the realm of English sacred vocal music, which combines all three of the spheres that Howells mentions—church, choir, and song—Stanford expanded pre-existing forms, stretched traditional boundaries, and paved the way for an entire generation. Stanford’s innovation and commitment to writing church music of the highest quality left a lasting impression on the face of all sacred composition.
Chapter Five: ANALYSIS OF TEXTUAL AND OF STRUCTURAL FEATURES IN THE SIX BIBLE SONGS AND HYMNS, OPUS 113

The Six Biblical Songs of Opus 113 are not connected as a cycle with specific leitmotifs or by significant key relationships, but rather through Stanford's choice of texts. Five of the songs have texts from the Old Testament of the Bible: four are taken from the Psalms and one is from Isaiah. The sixth song text comes from the Apocryphal book of Ecclesiasticus. All four Psalm texts chosen by Stanford for his cycle come from a category of Psalms called the "Songs of Ascent" or "Pilgrim Songs." Scholars speculate that the "Songs of Ascent," Psalms 120-134, were sung by pilgrims journeying to holy feasts at Jerusalem. In The Interpreter's One-Volume Commentary on the Bible, the word "ascent" is translated literally as "goings-up," and this relates to both "staircase" and "pilgrimage." They were most likely "sung during the pilgrimage feasts on the stairway leading up to the temple at the times when the pilgrims were arriving or departing."\(^1\) The Six Hymns, which were designed to follow the songs, do bear a key relationship to the Six Bible Songs, and Stanford does connect the hymn-anthems via thematic musical material derived from their paired song. The hymn-anthems have various text sources that include both paraphrases of the Bible as well as free prose or poetry. However, for his Hymns (or anthems) to follow the Bible Songs Stanford has chosen texts that reinforce the main idea gleaned from the title of each previous song (Song of Freedom, Song of Trust, etc.).

The Church of England's first official Prayer Book (1549) adopted Miles Coverdale's 1531 English translation of the Psalms. While in 1662 and again in 1928 the Anglican Church made reforms to the liturgy and language of the Prayer Book (known as The Book of Common Prayer), Coverdale's 1531 translations of the Psalms were retained through each revision. To this day the Coverdale translations are still being chanted in English Cathedral and Parish churches in the daily reciting of Morning and Evening prayer (both spoken and sung). Being raised an Anglican in the Church of Ireland and serving as a church musician for the first half of his life, Stanford would have been most familiar with the Coverdale translations of the Psalms, which was the only version used in Anglican worship before 1928. It is therefore no surprise that Stanford chose the Coverdale translations for the Psalm settings of his Opus 113. John Scott, choirmaster of Saint Paul's Cathedral in London, wrote the following statement about the importance of Coverdale's Psalm translations within the context of Anglican liturgy:

While it is accepted that Coverdale's work may be faulted in terms of accuracy, there can be no doubt of the beauty and resonance of the language which has established itself firmly in the hearts of those within the Anglican Communion; he understood and maintained the principle in his English prose of one of the chief structural features of Hebrew poetry identified by Bishop Louth in the eighteenth century and known as "parallelism," implying a symmetry of form and sense. The parallelism can take the form of similarity, as in Psalm 103 v.10 (He hath not dealt with us after our sins: nor rewarded us according to our wickedness.), or of contrast, as in Psalm 37 v. 21 (The ungodly borroweth, and payeth not again: but the righteous is merciful and liberal.), or of logical expansion, as in Psalm 123 v. 4 (Our soul is filled with the scornful reproof of the wealthy: and with the despitefulness of the proud).³

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³ John Scott, Psalms from St. Paul's Volume 1, St. Paul's Cathedral Choir, cond. John Scott (Hyperion, CDP11001), jacket notes.
Although the above statement was written by an Anglican Church musician in the late twentieth century, no doubt Charles Stanford's generation would have agreed with this modern assessment and coveted the Coverdale translation for the same reasons, as well as for its musical potential and literary value.

Stanford used the King James translation of the Bible for the Isaiah text of song number four, *A Song of Peace*, and for the Ecclesiasticus text of the final song, *A Song of Wisdom*. At the time that Stanford wrote the *Bible Songs*, the Church of England used the King James Version exclusively, with the exception of Coverdale's Psalm translations, in services.

A complete score of Opus 113 is provided for reference in Appendix 2A (*Six Songs, Opus 113*) and Appendix 2B (*Six Hymns, Opus 113*).

**Song and Hymn-Anthem One**

The text for *A Song of Freedom*, the first song of Opus 113, is based on the Coverdale translation of Psalm 126. It describes the Jews' return from captivity, and it is a song of thanksgiving to God and a prayer for future prosperity. The *New Oxford Annotated Bible* calls this Psalm "a prayer for deliverance from national misfortune."

Stanford remains faithful to the Coverdale translation for Psalm 126 with the exception of an alteration to the seventh verse:

<table>
<thead>
<tr>
<th>Vers</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>When the Lord turned again the captivity of Sion, Then were we like to those that dream.</em></td>
</tr>
<tr>
<td>2</td>
<td><em>Then was our mouth filled with laughter, And our tongues with joy.</em></td>
</tr>
</tbody>
</table>

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5 In the Coverdale, verse one is translated "then were we like to them that dream" and Stanford changed "them" to "those." Also in verse seven of Coverdale's translation "He that now goeth on his way weeping, bearing forth good seed" was modified by Stanford to "He that goeth forth and weepeth, bearing precious seed."
Then said they among the heathen, The Lord hath done great things for them.

Yea, the Lord hath done great things for us already, Where of we rejoice.

Turn again our captivity O Lord, As the rivers in the south.

They that sow in tears shall reap in joy.

He that goeth forth and weepeth, bearing precious seed, Shall doubtless come again with joy, and bring his sheaves with him.

Poetically, Psalm 126 can be divided into a seven-verse structure. From the poetry Stanford develops a two-part musical structure (A A\(^1\)) that includes three verses per strophe (verses 1-3; 5-7) and a refrain (verse 4), which punctuates parts one and two of the song (see Table 5.1 below for a more detailed analysis). Within the refrain Stanford repeats the phrase “whereof we rejoice” three times, and between the second and third reiteration inserts “the Lord has done great things for us.” The repetition of a portion of text is a typical device used by Stanford in many of his sacred vocal works, to intensify the drama of a piece, to highlight a specific musical motif, or to reinforce a certain sentiment or mood.

### Table 5.1: A Song of Freedom, structure\(^6\)

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Description</th>
<th>Key area</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>m. 1-5</td>
<td>Organ prelude</td>
<td>CM</td>
</tr>
<tr>
<td></td>
<td>m. 6-11</td>
<td>Vocal phrase A</td>
<td>&quot;</td>
</tr>
<tr>
<td></td>
<td>m. 12-19</td>
<td>One m. organ intro.</td>
<td>&quot;</td>
</tr>
<tr>
<td></td>
<td>m. 20-24</td>
<td>Vocal phrase B</td>
<td>GM</td>
</tr>
<tr>
<td></td>
<td>m. 25-33</td>
<td>Vocal phrase C</td>
<td>D minor; F major</td>
</tr>
<tr>
<td></td>
<td>m. 34-41</td>
<td>Refrain</td>
<td>CM</td>
</tr>
<tr>
<td>A'</td>
<td>m. 42-45</td>
<td>Organ interlude</td>
<td>&quot;</td>
</tr>
<tr>
<td></td>
<td>m. 46-52</td>
<td>Vocal phrase A</td>
<td>&quot;</td>
</tr>
<tr>
<td></td>
<td>m. 53-60</td>
<td>One m. organ intro.</td>
<td>&quot;</td>
</tr>
<tr>
<td></td>
<td>m. 61-65</td>
<td>Vocal phrase B</td>
<td>A minor; GM</td>
</tr>
<tr>
<td></td>
<td>m. 66-74</td>
<td>Vocal phrase C</td>
<td>CM; Brief tonicization d minor; Bb M</td>
</tr>
<tr>
<td></td>
<td>m. 75-84</td>
<td>Refrain</td>
<td>CM</td>
</tr>
</tbody>
</table>

The first song begins and ends in C major, with only brief episodes in diatonically related key areas (ii, IV, V, vi), with the exception of Bb Major (b vii). The vocal range

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\(^6\) Stainer and Bell originally printed high and low key versions of Opus 113. This chapter will use Cathedral Music's low key scheme reprint of the original. See chapter six for publication history.
lies perfectly for a lyric baritone (C-D¹), never requiring an extremely low or high
register but remaining comfortably in the middle voice.

_A Song of Freedom_ at first glance appears compact, uncomplicated, and
straightforward, and of course the ultimate goal of the performance is to give this
impression to the audience. However, a more thorough examination of the musical and
textual details of the score reveals that the singer and organist must keep not only a keen
awareness of tempo, but also an ear towards the proper stress, accent, and release of
Coverdale's archaic English, which is highly stylized, and awkward to articulate freely
and clearly in a rapid succession of eighth notes. Stanford is very specific about tempi,
expression, and phrasing, and marked clearly both the vocal line and organ
accompaniment throughout Opus 113.⁷

In _A Song of Freedom_, the organ writing serves as an accompaniment to the voice
and requires a constant legato and an awareness of Stanford's phrase structure. Later
songs require more of the organist and in fact are symphonic in scope. The _Six Bible
Songs and Hymns_ are intended for a relatively large and flexible three-manual organ.
Stanford carefully suggests registration (color) and antiphonal effects requiring the Swell,
Chair, and Great divisions of the organ throughout the work. _A Song of Freedom_ uses the
most conservative registration of the set, requiring mostly diapason flutes for its
foundation.

_A Song of Freedom_ is the shortest song of Opus 113 and although it is a lovely
miniature, it seems to be the least effective of the six songs musically and dramatically.

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⁷ For _A Song of Freedom_, Stanford suggests a tempo marking of _Andante con moto_ and couples this with a more
specific metronome marking of 104 beats to the quarter note. With the exception of a slight rallentando at the end of
each of the two strophes, the tempo keeps an urgent forward motion throughout. To keep up the exhilarating pace of
"104 to the quarter" without a sense of panic and to sing and play the kaleidoscope of dynamic shadings provided by
Stanford, a most sensitive interpretation is required.
Stanford’s setting does lend itself quite naturally to the most formal Anglican services. However, the text, though archaic and pious, seems to call for a less confined and refined style. Ironically, the title implies “freedom” yet Stanford’s academic style seems overly careful, therefore constrained musically and emotionally throughout. The shouts of joy called for by the Psalmist, while often marked forte in Stanford’s score, are mostly controlled and polite affirmations of thanksgiving and seem as though they come from a gentleman in a nineteenth-century Victorian Parlor rather than from the mouth of an ancient freed Hebrew slave.

In the realm of tempo and economy of style, Stanford’s writing for solo voice and accompaniment can be compared to that of his French contemporary Gabriel Fauré.⁸ While Stanford’s writing style and harmonic vocabulary are completely different from that of his French contemporary, in the vocal compositions of both Stanford and Fauré there is often a refinement and a deliberate emotional restraint that is coupled with a constant forward rhythmic motion and no room for excessive rubato. Both Stanford and Fauré were known as “classicists” in their time, and both espoused economy of style as composers and composition teachers. It is also interesting to note the two men were almost exact contemporaries: both died in 1924, and Fauré was born seven years earlier than Stanford (in 1845).

Collecting and arranging Irish folk songs was an intense passion Stanford pursued throughout his life and, perhaps as a result, there is a folk-like lyricism in much of his composition. Despite its noble text and elegant organ accompaniment, A Song of

*Freedom*, more than the other songs of Opus 113, displays a vocal line with a gentle sweep (in a mostly stepwise motion) and a simple lyricism that gives it a folksong quality.

In a footnote to his hymn-anthem *Let us, with a gladsome mind*, Charles Stanford writes in 1909, “The name of the composer of this tune is unknown.”9 It was not until 1960, with the discovery of a manuscript held in an archival library of the Moravian Church in England, that scholars began to attribute the hymn-tune we now call *Monkland* to John Antes (1770-1811), an eighteenth-century Moravian, American-born minister and amateur composer.10 The tune belonged to a collection called *A Collection of Hymn Tunes Chiefly Composed for Private Amusement by John Antes*. Later in 1824, an English Moravian musician named John Wilkes (1823-1865) discovered the tune in a handwritten book of Moravian tunes. In 1988 in an article for the Hymn Society of Great Britain and Ireland, Bernard Massey traced the history of the *Monkland* tune and speculated that John Wilkes was most likely responsible for introducing the tune to the congregation of Monkland Parish in Herefordshire, England where he served as organist from 1851 to 1854. Massey points out that Henry William Baker (1821-1877), the editor of the 1861 English Hymnal, *Hymns Ancient & Modern*, became acquainted with John Antes at Monkland Parish where he was vicar from 1844 until his death. It was H. W. Baker who gave the tune its name, *Monkland*, and included it in the 1861 edition of *Hymns Ancient & Modern*.11

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9 Charles Villiers Stanford, *Six HYMNS or Chorales (to follow Bible Songs) Opus 113* (Chichester: Cathedral Music Anthem, 1993), 1.
The text for *Let us, with a gladsome mind* is a paraphrase of Psalm 136 and is attributed to the great English poet and publicist John Milton (1563-1647). The poem was first published in a collection of translations and original poetry entitled *Poems of Mr. John Milton, both English and Latin, Compos'd at several times* (London: 1645). From Milton’s original twenty-four verses, Stanford chose to set the first two.\(^{13}\)

*Let us, with a gladsome mind, Praise the Lord for he is kind:
Refrain: For His mercies aye endure, Ever faithful, ever sure.*

*Let us blaze his name abroad, For of gods he is the God:
Refrain*

The hymn-anthem is given the tempo designation *Poco Lento e Maestoso* and the piece remains noble, thick in texture, and maintains a full *forte* dynamic level throughout. The organ begins and ends on the Full Great division, and midway through the anthem Stanford couples the Full Swell division to the Great for a powerful surge of sound. If one can turn an eye to Milton’s outdated and chauvinistic language and focus instead on the grand effect of the full choir combined with full organ, this compact miniature represents the majestic Anglican style for which Stanford was so successful and is best remembered today. The use of “pedal” tones in the bass line of the organ score found in the brief instrumental interludes are a most effective Stanfordian device which serve to heighten harmonic intensity and ultimately to thrust the tempo forward (m. 4-5, m. 9-11

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and m. 17-18). Stanford creatively uses unison choral writing, which serves as a pedal point in the following places: m. 13 (on the word “abroad”), m. 15 (the g pedal, minus the tenor b, on the word “God”), and m. 22-23 (the final word “ever sure”). Although the beginning of the first anthem begins with a fairly straightforward and diatonic statement and harmonization of the original hymn tune, Stanford eventually colors the accompaniment with a sophisticated chromaticism that seems as progressive as the music of his musical archenemy Richard Strauss (see m. 18-19). Musically the first song and hymn-anthem have two unifying features. First and most obviously Stanford places both pieces in the key of C major, and as a result the pair converge with ease. Another interesting feature found within the anthem’s instrumental interludes (between verses) are strains of melodic and rhythmic material quoting the opening theme of the first song.

**Song and Hymn-Anthem Two**

The text for *A Song of Trust*, the second song of Opus 113, is based on the Coverdale translation of Psalm 121, *I will lift up mine eyes unto the hills. A Song of Trust* is the only song in which Stanford makes no alterations to the Coverdale translation.

<table>
<thead>
<tr>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I will lift up mine eyes unto the hills; from whence cometh my help?</em></td>
</tr>
<tr>
<td>2</td>
<td><em>My help cometh even from the Lord, who hath made heaven and earth.</em></td>
</tr>
<tr>
<td>3</td>
<td><em>He will not suffer thy foot to be moved, And he that keepeth thee will not sleep.</em></td>
</tr>
<tr>
<td>4</td>
<td><em>Behold, he that keepeth Israel shall neither slumber nor sleep.</em></td>
</tr>
<tr>
<td>5</td>
<td><em>The Lord Himself is thy keeper: The Lord is thy defence upon thy right hand;</em></td>
</tr>
<tr>
<td>6</td>
<td><em>So that the sun shall not burn thee by day, neither the moon by night.</em></td>
</tr>
<tr>
<td>7</td>
<td><em>The Lord shall preserve thee from all evil: yea it is even he that shall preserve thy soul.</em></td>
</tr>
<tr>
<td>8</td>
<td><em>The Lord shall preserve thy going out, and thy coming in: From this time forth forevermore.</em></td>
</tr>
</tbody>
</table>
Structurally, A Song of Trust is through-composed and Stanford divides the text of Psalm 121 into two distinct musical sections (A B): the first section (m. 1-68) includes verses one through six and the second section (m. 69-100) includes verses seven and eight. In the first section of music, a 9/8 time signature and a flowing andante moderato tempo indication combine to evoke the pastoral atmosphere of Psalm 121. There are several rhythmic features that characterize section one and appear consistently throughout. One of the most prominent is a rhythmic feature found in the first bar of the accompaniment: the top voice of the accompaniment score has a twice repeated pattern of one quarter note followed by an eighth note and is connected to another pattern which includes a group of three connected eighth notes. To this gently rocking rhythmic pattern (of long-short-long-short followed by short-short-short), Stanford adds an ascending, stepwise melodic pattern and these two features are predominant throughout the first section. In contrast to the upper voice, the composer has added an expressive descending bass line.

Rhythmically, within the space of one bar, the bass pattern is established as an eighth rest followed by eight consecutive eighth notes. The roving bass pattern serves as an ostinato-like device and recurs throughout the first section of the second song. The rhythmic and melodic patterns of the first section combine to give the music an undulating, forward motion throughout.

In section one of A Song of Trust, Stanford uses contrary motion in the organ accompaniment to great effect. In one striking instance, Stanford further exaggerates the contrary motion between the two organ manuals (Chair and Swell divisions) and the pedal line by having the left hand play a beautiful solo obbligato line on the Chair manual which repeats at various points throughout the first section. The score specifically calls
for a "Clarinet" stop/sound to express this colorful obbligato line. (see m.12-20). The "clarinet obbligato" is one fine example of Stanford's ability to exploit the organ's color potential and to conceive a symphonic style and scoring for the instrument. A closer examination of registration and expression markings in the organ score for the entire Opus 113 will confirm why Stanford has been called a master of orchestration. The composer's registration suggestions are imaginative throughout and greatly add to the color palette of this work.

The second major musical section of *A Song of Trust* is marked *Andante con moto* and *quasi arioso*. The section is characterized by simple phrase structures and a hymn-like texture that provides a striking contrast with its broad and sweeping phraseology, lush symphonic texture, and more *bel canto* ethos of the first section. In contrast to the flowing 9/8 meter in section one, a duple meter is employed in the second section. The texture of the second section is primarily homophonic and rhythmically there is a strong emphasis on quarter-note motion in the vocal and accompaniment scores.

In section two, Coverdale's translation is carefully set in an almost speech-like manner. A perfect example of Stanford's remarkable ability to set the English language to music with clarity and in a natural and uncomplicated way is most evident in section two, beginning with the text "The Lord shall preserve thee from all evil" (m. 73). Plunkett Greene's assessment that Stanford, as a vocal composer, had a firm grasp on how to effectively set the English language to music, never accenting words that should be non-accented or placing a strong syllable on a weak beat, is most evident in the second musical section of *A Song of Trust*.¹⁴

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A common Stanfordian feature in much of his vocal music is the reiteration of a text or a portion of text for musical and dramatic emphasis. This repetitive feature is prominent throughout the *Bible Songs*, and to great effect in *A Song of Trust*. One of the most effective examples of text repetition comes at the end of *A Song of Trust* with the text *and thy coming in from this time forth forevermore* (m. 86-99). At this moment, the words *forevermore* are repeated four times and each time with a diminuendo softer than the one before. The word painting and subtle phrasing at the close of *A Song of Trust* serves to evoke peace and calm and reiterates the narrator’s abiding trust in the presence of a benevolent God who protects him throughout life—now and "*forevermore*.”

*Purest and Highest*, the second hymn-anthem of Opus 113, is constructed on a tune named *Song 22* attributed to the English composer Orlando Gibbons (1583-1625). In his efforts to promote English music and heritage, Stanford encouraged the performance of music by the early English polyphonists throughout his life. Stanford’s affinity for Gibbons’ music and his *Song 22* in particular is apparent not only in that he chose it as the basis for his hymn-anthem *Purest and Highest*, but he also based his *Prelude No. 2* of the second set of his *Six Short Preludes and Postludes*, Opus 105 (1908) on the tune.

In a footnote to his hymn-anthem *Purest and Highest*, Stanford attributes the words to the nineteenth-century collection known as the Yattendon Hymn-Book, edited by Robert Seymour Bridges (1844-1930). The words for Stanford’s anthem were taken

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15 According to Dibble, Stanford, while serving as organist of Trinity, Cambridge in 1885, was instrumental in forming a committee that raised the funds (1,100 £) “to erect a statue of Orlando Gibbons on a site facing King’s Parade.” See Jeremy Dibble, *Charles Villiers Stanford* (Oxford: Oxford University Press, 2002), 171.


17 Stanford, *Six HYMNS or Chorales*, 4.
from Bridge’s translation of the Latin hymn *Amor patris et filii*. Bridges, an esteemed English poet laureate and amateur musician, began his career in the medical field. In 1881, due to ill health, he took an early retirement and moved to the Berkshire Village of Yattendon, where he began his career as a full-time poet. It is said that Bridge’s affiliation as a chorister in the village church choir led him to an interest in hymnody and to the publication of the landmark collection, *The Yattendon Hymnal* (Oxford 1889). For this collection Bridges adapted or translated texts for over forty-four hymns and in doing so “revived the old Genevan and English Psalm tunes and wrote suitable texts for them, many being translations of Greek, Latin and German hymns.” Eric Routley, a contemporary Anglican church musician and scholar, wrote of Bridges: “he did more than any other person to raise English hymnody to the level of respectable literature, redeeming it from both the crudity of the eighteenth century and the conventionality of the nineteenth century.” Stanford had a great admiration for Bridges’ work as a poet and hymn writer, and the two artists shared a life long friendship and collaborated on several projects.

Of five verses from Bridge’s translation of the Latin *Amor Patris et Filii*, Stanford chose to set only verses four and five for his anthem.

*Purest and highest, wisest and most Just, There is no Truth save only in thy Trust, Thou dost the mind from earthly dreams recall,*

22 Bridges wrote the libretto to Stanford’s *Eden*, Op.40, an oratorio in three acts for soloists, chorus and orchestra. John Milton’s *Paradise Lost* was the inspiration for Bridges’ libretto. *Eden* was composed in 1890 and first performed on Oct. 7, 1891 at the Birmingham Festival conducted by Hans Richter. Stanford set several of Bridges’ poems to music including the *Three Songs to Poems by Robert Bridges*, Op.43. See Dibble, *Stanford*, 466, 223-224.
and bring through Christ to Him for whom we are all.

Eternal Glory, all men Thee adore, who art and shalt be worshipped evermore. Us whom Thou makest, comfort with Thy might, and lead us to enjoy Thy heavenly light.

_A Song of Trust_ and _Purest and Highest_ share the same key of Db major. Within the interludes of the organ accompaniment for _Purest and Highest_, strains of melodic material from the second musical section of _A Song of Trust_ appear, giving the song and hymn-anthem a strong aural connection. The composer employs antiphonal unison choral writing between the trebles and lower parts to great effect. The pseudo-Renaissance choral texture utilized by Stanford in the last verse (until the homophonic end “And lead us to enjoy thy heavenly light”) includes polyphony, points of imitation between the voices, staggered points of entry, and overlapping of lines suitting Gibbons’ _cantus firmus_ well. Stanford’s scale of gesture and exquisite word painting in the last phrase, “and lead us to enjoy, to enjoy thy heavenly light,” promotes a most celestial and luminous atmosphere. The final shimmering climax has an almost Wagnerian flavor.

**Song and Hymn-Anthem Three**

_A Song of Hope_, song number three of Opus 113, is based on Psalm 130 _Out of the deep have I called unto thee_, one of the seven penitential Psalms. The Coverdale translation of Psalm 130 is as follows:

<table>
<thead>
<tr>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Out of the deep have I called unto thee, O Lord;</em> Lord, hear my voice.</td>
</tr>
<tr>
<td>2</td>
<td><em>O let thine ears consider well the voice of my complaint.</em></td>
</tr>
<tr>
<td>3</td>
<td><em>If thou, Lord, will be extreme to mark what is done amiss, O Lord, who may abide it?</em></td>
</tr>
<tr>
<td>4</td>
<td><em>For there is mercy with thee; therefore, shalt thou be feared.</em></td>
</tr>
<tr>
<td>5</td>
<td><em>I look for the Lord; my soul doth wait for him; in his word is my trust.</em></td>
</tr>
<tr>
<td>6</td>
<td><em>My soul fleeth unto the Lord before the morning watch; I say, before the morning watch.</em></td>
</tr>
<tr>
<td>7</td>
<td><em>O Israel, trust in the Lord; for with the Lord there is mercy, and with</em></td>
</tr>
</tbody>
</table>
him is plenteous redemption.
And he shall redeem Israel from all his sins.

Stanford remains faithful to the Coverdale translation with the exception of a few alterations. The differences are highlighted in bold in verses six and seven below.

Verse Text
1 Out of the deep have I called, O Lord. Lord, hear my voice.
2 O let thine ears consider well the voice of my complaint.
3 If thou, Lord, wilt be extreme to mark what is done amiss, O Lord, who may abide it?
4 For there is mercy with thee; therefore, shalt thou be feared.
5 I look for the Lord; my soul doth wait for him; in his word is my trust.
6 My soul looketh for the Lord... more than watchmen look for the morning, in his word is my trust.
7 Let Israel hope in the Lord; for with the Lord there is mercy, and with him is plenteous redemption.
8 And he shall redeem Israel from all his sins;
7b for with the Lord there is mercy,
5b in his word is my trust.
1b Lord hear my voice.23

Stanford’s dark and chromatic score is perfect clothing for the psalmist’s plea to God for deliverance. Structurally, song number three is through-composed, and can be divided into three distinct sections with a short coda-like finale. The piece begins in d minor and ends in D major. Table 5.2 describes the general structural elements.

<table>
<thead>
<tr>
<th>TABLE 5.2: A Song of Hope, structure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
</tr>
<tr>
<td>I</td>
</tr>
<tr>
<td>II</td>
</tr>
<tr>
<td>III</td>
</tr>
<tr>
<td>Coda</td>
</tr>
</tbody>
</table>

The first musical section (m. 1-64) of A Song of Hope, marked Andante moderato

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23 The concluding three phrases marked 7b, 5b and 1b above are incomplete portions of text taken from verses 7, 5, and 1 respectively.
and set in a ¾ meter, resembles an accompanied recitative-like exposition. Three times the vocal melodic pattern (1-3-5-8) is reiterated in the minor mode at the text out of the deep have I called to thee, with dramatic fermatas placed in between each reiteration. Harmonically, to underscore the depths of the psalmist’s cry, each reiteration moves down by whole step from d minor to c minor and finally to Bb minor (see m. 1-12). After the dramatic introduction, a chromatic and tonally dissolute harmonic background replete with swelling crescendi and decrescendi provide a stormy canvas for the psalmist’s pathetic plea to God for relief from human fear and anxiety, beginning at the text have I called unto thee (m.12) through to the last measure of the first section.

The second section (m. 65-90), beginning with the text if Thou, Lord, wilt be extreme to mark what is done amiss, is characterized by a change of meter to a 6/8 time signature and a more urgent and agitated piu mosso indication. Stanford again utilizes the fermata in measure eighty-one after the text who may abide it? to express a dramatic shift in the psalmist’s change in attitude. After the fermata the psalmist speaks for there is mercy with thee, and musically this new mood is marked by a chromatic and descending musical sequence that concludes the second section of music (m. 81-90). The overt chromaticism, exaggerated use of suspensions, and the final arching phrase on the word feared all pay tribute to the symphonic language of Wagner. The final ten bars of the second section of A Song of Hope are given a piano dynamic marking and a gradual diminuendo. The vocalist is advised with the marking poco a poco slentando (m. 82) to gradually slow to the end of the section. The slight messa di voce required of the vocalist on the words mercy (m. 84) and feared (m. 88-90) in the final two phrases is a typical
operatic response and the kind of subtlety one only encounters with composers who know intimately the expressive potential of the singing voice.

A brief transition between the second and third sections (m. 90) introduces a series of rests to provide a moment of metered silence. As a teacher Stanford urged his students to consider the use of silence as a powerful compositional tool, and there are several instances of the dramatic power of silence or a simple rest throughout the Bible Songs. A distinctive quality of Song number three is its effective use of silence through the thoughtful placement of rests and fermatas.²⁴

The third section (m. 91-142) of A Song of Hope starts with a change of meter, a straightforward cut-time (duple) signature, and a significant harmonic change in mode from d minor to D major which underscores the narrator’s metamorphosis from pleading and anxiety to hopefulness and restored faith. The text I look for the Lord; my soul doth wait for him; in his word is my trust (m. 90) begins a masterful contrast to the previous music. The third section of A Song of Hope is characterized by a more regular phrase structure and vocally it has a simple, more straightforward, and lyrical approach. The marking con moto is placed at the beginning of the third section and this new forward motion continues to push toward a broadening crescendo and accelerando that leads to a more muscular and declamatory section with the text let Israel hope in the Lord; for with the Lord there is mercy, and with him plenteous redemption; and he shall redeem Israel from all his sins (m. 111-142).

²⁴ In his memoir As I remember (London: Thames, 1970), composer Arthur Bliss recalls his study under Stanford at the Royal College of Music. Bliss states that Stanford’s verbal abuse, mercurial temperament, and general “lack of sympathy” had a most “devitalizing effect” on him. But, about Stanford’s teaching, Bliss wrote: “he was a good teacher when he was in the mood: I felt that instinctively, and certain of his maxims, such as ‘Let the air to your score,’ linger in the mind as truisms to be followed…” See Dibble, Stanford, 416.
A coda (m.143-151) is introduced in a new 9/8 time signature, and it is here that Stanford reiterates instrumentally the bass descent d, c and b flat, mimicking the descending pattern of the opening exposition. At the coda, however, the composer uses the major mode (D major, C major and Bb major) instead of the minor mode from the exposition. The metamorphosis from minor to major mode, the concluding instrumental interlude, and the singer's final utterance of the text *Lord hear my voice* (m. 134-146) all poignantly combine to bring *A Song of Hope* to a satisfying and cathartic close.

The sweeping vocal phrases and great pathos of the third song are reminiscent of vocal writing from Felix Mendelssohn's oratorio *Elijah*, a work Stanford knew well from his childhood and greatly admired throughout life. In fact in England, Mendelssohn's *Elijah* was second only to Handel's *The Messiah* in popularity throughout the late Victorian and Edwardian years, and this enthusiasm has never waned even in modern times. It was *The Messiah* and *Elijah* that the major British Festivals, the general music-going public, and the musicians (professional and academic) of Stanford’s time constantly held up as standard models for sacred vocal composition. Until late in his career, Stanford was always sensitive to public opinion and throughout his life he was a keen businessman. Therefore, it is no wonder that his music often resembled that of Felix Mendelssohn. While the vocal writing of the third song resembles Mendelssohn, the structural organicism, harmonic vocabulary, rhythmic complexities, overlapping phrases, and irregular phrase lengths (of the first two sections particularly) pay tribute to Stanford’s contemporary idol Johannes Brahms.

Throughout *A Song of Hope* the organ is masterfully exploited in a broad symphonic style with a layering of registration and a judicious use of the Swell box to effect
dramatic crescendi and decrescendi. Speaking on Stanford's ability to create symphonic color from the organ, contemporary Stanford scholar Paul Rodmell says, "His [Stanford's] most significant attribute in the organ loft was the way in which he approached registration: he viewed the instrument as an orchestra, a perspective encouraged by his former teacher Sir Robert Stewart."25 Perhaps sensing the innate orchestral quality of A Song of Hope, Stanford later orchestrated it for a chamber ensemble of strings and organ. In his recent biography of Stanford, Dibble points out that there is no date given on the manuscript of the orchestrated version of A Song of Hope and it is therefore hard to know when it was written, why Stanford orchestrated the song, or for whom the orchestrated version was conceived.26

The tune for Stanford's In thee is gladness, the third hymn-anthem of Opus 113, is named In dir ist Freude, in modern-day hymnals. In a footnote to Stanford's anthem he attributes the tune to "G.G. da Caravaggio" (1591). Stanford is referring to Giovanni Giacomo Gastoldi (1556-1622), an Italian composer (born in Caravaggio) who served the Gonzaga family in Mantua and later in Milan, and whose music was published and widely imitated all over Europe.

The German poet Johann Lindemann (1549-1631) provided the original German text In dir ist Freude, 27 which Catherine Winkworth translated into English and first

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26 Dibble, Stanford, 392. This arrangement remains unpublished but I am looking forward to a spring trip to England (March 2003) where I hope to see firsthand the original manuscript of this arrangement held in the Stanford collection at the University of Newcastle upon Tyne in Lancaster, UK (Special Collections: Stanford Collection MS 46).
27 The Commission on Worship of The Lutheran Church-Missouri Synod, Lutheran Worship (St. Louis: Concordia, 1982), 442.
published in a collection called *Lyra Germanica* (London, 1855). From Winkworth's two verses Stanford chose to set the first verse only:

> In Thee is gladness, Amid all sadness, Jesus, sunshine of my heart!  
> By Thee are given the gifts of heaven, Thou true Redeemer art!  
> Our souls thou wak'st, Our bonds Thou breakest,  
> Who trusts Thee surely, Hath built securely,  
> He stands forever: Hallelujah!

> Our hearts are pining, To see Thy shining, Dying or living To Thee are cleaving,  
> Nought can us sever. Hallelujah!

Winkworth's translation has a sentimental Victorian ethos that does not endear itself to modern-day performances. Unlike the second, third, and sixth hymn-anthems, and despite excellent craftsmanship, the first, third, and fifth anthems have more dated and particularly saccharin texts that do not resonate with the Anglican Church of the late twentieth and twenty-first centuries. Nevertheless, the strength, optimism, and overall joye de vivre of the third hymn-anthem, *In thee is gladness*, is the perfect foil to *A Song of Hope*. *In thee is gladness* begins in the major mode where *A Song of Hope* has ended, and continues in a resolute and cheerful D major throughout.

**Song and Hymn-Anthem Four**

The text of the fourth song, *A Song of Peace*, is taken from the Biblical Book of Isaiah, Chapter eleven, verses 1-6 and 9-10. In the Christian tradition the Isaiah text is used as a prophetic Messianic reading often associated with the liturgical season of Advent. Anglicans are familiar with the Isaiah 11 text as it is also used on the fourth Lesson of the Christmas Service of Lessons and Carols. For *A Song of Peace*, Stanford

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used the King James Version of the text with a few alterations. The original King James text is as follows:

<table>
<thead>
<tr>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>And there shall come forth a rod out of the stem of Jesse, and Branch shall grow out of his roots:</td>
</tr>
<tr>
<td>2</td>
<td>And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord;</td>
</tr>
<tr>
<td>3</td>
<td>And shall make him of quick understanding in the fear of the Lord: and he shall not judge after the sight of his eyes, neither reprove after the hearing of his ears:</td>
</tr>
<tr>
<td>4</td>
<td>But with righteousness shall he judge the poor, and reprove with equity for the meek of the earth: and he shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked.</td>
</tr>
<tr>
<td>5</td>
<td>And righteousness will be the girdle of his loins, and faithfulness the girdle of his reins.</td>
</tr>
<tr>
<td>6</td>
<td>The wolf also will dwell, with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fattling together; and a little child shall lead them.</td>
</tr>
<tr>
<td>7</td>
<td>They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the Lord, as the waters cover the sea,</td>
</tr>
<tr>
<td>8</td>
<td>And in that day shall be a root of Jesse, which shall stand for an ensign unto the people; to it shall the Gentiles seek: and his rest shall be glorious.</td>
</tr>
</tbody>
</table>

Stanford made a few textual alterations to the above King James text to suit his musical score.29

<table>
<thead>
<tr>
<th>Verse</th>
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<tbody>
<tr>
<td>1</td>
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</tr>
<tr>
<td>2</td>
<td>And the spirit of the Lord shall rest upon him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord;</td>
</tr>
<tr>
<td>3</td>
<td>...And he shall not judge after the sight of his eyes, neither reprove after the hearing of his ears:</td>
</tr>
<tr>
<td>4</td>
<td>And with righteousness shall he judge the poor, and reprove with</td>
</tr>
</tbody>
</table>

29 The first change occurs in the first verse where he leaves out the first word, "and" and starts his song with "There shall come forth..." Stanford then omits the first part of verse three "And shall make him quick of understanding in the fear of the Lord", beginning with the second half of the verse "and he shall not judge after the sight of his eyes..." In verse four Stanford changes the first word "But with righteousness" to "And with righteousness..." In verse ten, Stanford leaves out altogether the phrase "to it shall the Gentiles seek" from the last verse of his song.
equity for the meek of the earth: and he shall smite the earth with the rod of his mouth, and with the breath of his lips shall he slay the wicked. 
And righteousness will be the girdle of his loins, and faithfulness the girdle of his reins.
The wolf also will dwell, with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fattling together; and a little child shall lead them.
They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the Lord, as the waters cover the sea.
And in that day there shall be a root of Jesse, which shall stand for an ensign unto the people...and his rest shall be glorious.

Structurally, *A Song of Peace* is constructed within the framework of a traditional sonata form (see Table 5.3 below for structural and harmonic events). The first theme is presented in the opening material of the organ and the vocal line spins directly from it. Similar to the melodic material of the first song, *A Song of Freedom*, there is a lyric and folk-like quality to the first theme group in *A Song of Peace*, characterized by running eighths in stepwise motion punctuated by a leap of a fourth (see m. 1-7). From this opening thematic material, Stanford develops the entire first section of the exposition.

With the Second Theme group, Stanford symbolically associates the Isaiah text with the ancient Gregorian tune *Veni Emmanuel*, appropriate in the penitential season of Advent. This tune is known in English translation as the Advent hymn *O come, O come Emmanuel* and would have been as familiar to Anglicans in the early twentieth-century as it is today. The introduction of *Veni Emmanuel* is an arresting moment which underscores the text *and he shall smite the earth with the rod of his mouth* (m. 37-40). The organ resounds in great chordal blasts as if to shout the mighty refrain: *Rejoice, Rejoice*. At the end of the exposition (m. 43-44), with full organ, Stanford reiterates one final time the *Veni Emmanuel* theme, propelling the singer to finish the exposition with a grand and arching *fortissimo* phrase at the text *And righteousness shall be the girdle of*
### TABLE 5.3: *A Song of Peace*, sonata form structure

<table>
<thead>
<tr>
<th>Section:</th>
<th>First Theme Group</th>
<th>Transition</th>
<th>Second Theme Group</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Exposition</strong> [m. 1-51]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m. 1-11</td>
<td>a'</td>
<td>t</td>
<td>b</td>
</tr>
<tr>
<td><strong>Defining Elements</strong></td>
<td>Simple harmonies (I-V) static harmonic motion; Repetitious accompaniment patterns characterized by eighth note motion</td>
<td>Much more harmonic motion; less stable; Introduces pedal point; Eighth note motion intensifies in accompaniment</td>
<td>Highly chromatic; highly unstable</td>
</tr>
<tr>
<td><strong>Melodic material</strong></td>
<td>Melody characterized by stepwise motion followed by leap</td>
<td>Similar melodic treatment</td>
<td>Less sustained, more fragmented intensity marked with <em>poco a poco cresendo</em> began in m. 26-27</td>
</tr>
<tr>
<td><strong>Key Area</strong></td>
<td>I (A Major) With definitive V-I motion</td>
<td>Tonicization of vi (f # min) V (E Maj) Great chromaticism m. 19-19 over f natural pedal</td>
<td>Begins IV (Dm) Highly chromatic over g natural pedal m. 28-30; Prepares modulation w/ episode in V/V, Bm.</td>
</tr>
</tbody>
</table>

**Development** [m. 52-83]

<table>
<thead>
<tr>
<th>Like First Theme group with elements of transition</th>
<th>Like second theme group with use of repetition seen in a.</th>
<th>Retransition A merging of elements from first &amp; second theme groups and transition.</th>
</tr>
</thead>
<tbody>
<tr>
<td>m. 52-56; m. 57-64</td>
<td>m. 65-68</td>
<td>m. 69-75</td>
</tr>
<tr>
<td><strong>Defining Elements</strong></td>
<td>Characteristic of first theme group a with relative harmonic stasis and use of repetitive patterns</td>
<td>Chordal and hymn-like mimicking b closing material but now with more harmonic clarity and <em>simplice</em></td>
</tr>
<tr>
<td><strong>Key area</strong></td>
<td>D Major B Major to remote C Major Each in repetitions lasting 4 bars.</td>
<td>A Major (I)</td>
</tr>
</tbody>
</table>

**Recapitulation** [m. 84-100]

<table>
<thead>
<tr>
<th></th>
<th>m. 84-91</th>
<th>m. 92-98</th>
<th>m. 99-100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accomp. mirrors beginning, now with A pedal point. Melody incorporates elements of <em>Veni Emmanuel</em></td>
<td>Pattern repeated in pedal with constant eighth note motion. Melody most sustained of entire piece and <em>fortissimo</em>.</td>
<td>Final organ coda resolute and conclusive with uncharacteristic cadence</td>
<td></td>
</tr>
</tbody>
</table>
his loins, and faithfulness the girdle of his veins (m. 44-51). The final vocal phrase directly quotes the melody of Veni Emmanuel and is marked largamente for great dramatic effect.

In the development section (m. 52-83), there is a return to Tempo I. It begins in the subdominant with an accompanimental texture, which resembles the first theme group. The vocal line, marked tranquillo and piano (m. 54), is sensitively set, giving a refreshing contrast to the bombast previously displayed at the end of the exposition. The prophetic text and a little child shall lead them (m. 65-67), marked semplice, is a stunning moment, which serves as a calm oasis set (with a hymn-like texture) and provides a significant contrast to the constant activity of bustling eighth note motion which dominates a majority of the song's texture.

The musical material in the recapitulation (m. 84-100) resembles the exposition, but it is not an exact replica. The recapitulation is presented entirely in the tonic. The recapitulation is marked più animato with the quarter note equaling 132 beats to the measure, considerably quicker than the original tempo of 116 beats to the quarter note. Not only does the rhythm intensify in the recapitulation, but the organ texture thickens and the vocalist is thrust toward an electrifying climax at the text and his rest shall be glorious (m. 93-98). The climax takes the singer to a high E at a fortissimo dynamic level, and Stanford skillfully anticipates this movement with the instruction sempre più animato and sempre crescendo ed accelerando (m. 92-98). The organ is given the last word with a final majestic chordal cadence [AM: I6-IV-ii-III-iI6-I] to be played at a fortissimo dynamic level on the full Great division of the organ.
In a footnote to *Pray that Jerusalem*, the fourth hymn-anthem of Opus 113, Stanford attributes the tune to the English author, editor, publisher, and composer John Playford (1623-1686). This is true in part. The tune name is *London New* and the melody is derived from *The Psalmes of David in Prose and Meeter*, an English collection of psalm tunes from 1635 with an unknown author.\(^{30}\) The Psalm tune in its present-day form was later harmonized by Playford in *Psalms and Hymns in Solemn Musick* (London: 1671).\(^{31}\) The text for Stanford’s *Pray that Jerusalem* is taken from the Scotch Psalter and is a paraphrase of Psalm 22. Stanford set all three verses for his hymn-anthem.\(^{32}\)

*Pray that Jerusalem may have peace and felicity:*
*Let them that love thee and thy peace have still prosperity.*
*Therefore I wish that peace may still within thy walls remain,*
*And ever may thy palaces prosperity retain.*
*Now for my friend’s and brethren’s sakes, peace in thee, I’ll say.*
*And for the house of God our Lord, I’ll seek thy good always.*

Stanford’s *Pray that Jerusalem* is a stately and elegant chorale arrangement and is crafted in a compact and simple way. While the vocabulary of the organ harmonization is essentially Romantic, the overall texture and interplay between choir and organ is reminiscent of J.S. Bach’s freely arranged Chorales, often found in the first movement of a sacred cantata. Like the first and third hymn-anthems, the choral parts of the fourth anthem are set in a straightforward homophonic style. The organ accompaniment and instrumental interludes move in steady eighth-note patterns that recall material from the first theme group of *A Song of Peace*. Before the final verse (m.23) Stanford recalls the

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second theme group (*Veni Emmanuel*) from *A Song of Peace*, giving the fourth hymn-anthem an intense organic connection to the previous song.

In the opening verse of *Pray that Jerusalem*, the four-part a cappella chorus contrasted with short, freely harmonized organ interludes (containing melodic material from the first theme group of *A Song of Peace*) gives the hymn-anthem an interesting antiphonal contrast of timbres. In the second verse, the organ accompaniment is skillfully woven around a unison male chorus. The third verse, beginning with the text *Now for my friends and brethren’s sake*, introduces a brief return to four-part a cappella chorus, but the strains of *Veni Emmanuel* from the second theme group of *A Song of Peace* are soon integrated within the organ accompaniment, and the organ resolutely joins the chorus for the remainder of the piece. Unison choir serves as the melodic cantus firmus at the final phrase *I’ll seek thy good always*, and the diminution of rhythmic value in the melodic line (the quarter note becomes a whole note) makes a strong finish for the choir. The organ continues to speak in stepwise eighth note cascades, meandering beneath the final unison chorus. In the last three measures, a low “A” pedal point coupled with “a” pedals in both the organ and choral scores urge the anthem towards a satisfying finish.

**Song and Hymn-Anthem Five**

The text of *A Song of Battle*, the fifth song of Opus 113, is based on the Coverdale translation of Psalm 124. The Psalm is a community’s cry to God in thanksgiving for a victory over a wrathful enemy. The Psalm praises God for the deliverance from times of fearful danger. The Coverdale translation is as follows:

<table>
<thead>
<tr>
<th>Verses</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>If the Lord himself had not been on our side, now may Israel say;</em></td>
</tr>
</tbody>
</table>
If the Lord himself had not been on our side, when men rose up against us;
They had swallowed us up alive; when they were so wrathfully displeased at us.
Yea, the waters had drowned us, and the stream had gone over our soul.
The deep waters of the proud had gone over even over our soul.
But praised be the Lord, who hath not given us over for a prey unto their teeth.
Our soul is escaped even as a bird out of the snare of the fowler; the snare is broken, and we are delivered.
Our help standeth in the name of the Lord, who made heaven and earth.

Stanford changed the Coverdale text slightly to suit his musical scheme. The differences are indicated in bold below:

<table>
<thead>
<tr>
<th>Verses</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>If the Lord himself had not been on our side, now may Israel say; if the Lord himself had not been on our side, when men rose up against us;</td>
</tr>
<tr>
<td>2</td>
<td>Then they had swallowed us up alive, when their wrath was kindled against us.</td>
</tr>
<tr>
<td>3</td>
<td>Then the waters had overwhelmed us, the stream had gone over our soul:</td>
</tr>
<tr>
<td>4</td>
<td>Then the proud waters had gone even over our soul.</td>
</tr>
<tr>
<td>5</td>
<td>Blessed be the Lord, who had not given us as a prey unto their teeth.</td>
</tr>
<tr>
<td>6</td>
<td>Our soul is escaped even as a bird from the snare of the fowlers; The snare is broken, and we are delivered.</td>
</tr>
<tr>
<td>7</td>
<td>Our help is in the name of the Lord, Who made heav’n and earth.</td>
</tr>
</tbody>
</table>

Structurally, A Song of Battle can be divided into two large musical units (see Table 5.4 below). The first section of music (m. 1-66) includes verses one through five and remains predominantly in G minor (with episodes in Db M and Eb M). The second section of music (m. 67-121) includes verses six and seven. Section two begins with the text “Blessed be the Lord, who hath not give as a prey,” (m. 67) five measures before the music is transformed from the minor mode into G major at the text “unto their teeth” (m. 72). The sudden harmonic shift from g minor to G major in the second section is an exciting and pivotal moment that serves ultimately to thrust the song toward a triumphant finish. The final vocal phrase, Our help is in the name of the Lord, Who made
TABLE 5.4: A Song of Battle, structure

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Description</th>
<th>Primary Key area</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-66</td>
<td>m.1-8 organ introduction</td>
<td>G minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 8-39 vocal phrase A</td>
<td>m. 24 begins areas of Db M;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 39-42 organ interlude</td>
<td>Eb M</td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 42-63 vocal phrase B</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 63-66 organ interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 67-99 vocal phrase C</td>
<td></td>
</tr>
<tr>
<td></td>
<td>67 – 121</td>
<td>m. 67-71 brief transition to major mode; marking poco slendando</td>
<td>G minor to G major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 100-102 organ interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 102-107 vocal phrase D1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 107-111 organ interlude</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 111-116 vocal phrase D2</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>m. 115-121 organ postlude</td>
<td></td>
</tr>
</tbody>
</table>

Heaven and earth, gives a rousing operatic finish to A Song of Battle that equals the virility of Iago’s famous Credo from Verdi’s opera Otello, a work Stanford reviewed and greatly admired. In fact the entire A Song of Battle has the feeling and bravura of a Verdian aria for lyric baritone.

Stanford’s musical response to this text is a muscular and highly operatic setting. A Song of Battle has a triple meter (¾) and is given the breathtaking marking Allegro con fuoco, which is a furious and energetic tempo that remains constant throughout the fifth song. Stanford augments the rhythmic intensity of the accompaniment of A Song of Battle when he moves from the (opening) chordal, quarter-note emphasis of beats one and three to a more steady and constant eighth-note arpeggiation (m. 43). The arpeggiated eighths are appropriately introduced in a passage that is used to paint a portion of text describing rushing and volatile waters.

The virtuosic accompaniment requires the organist to engage both hands and feet at all times, and the texture (spread of tessitura) is broad throughout A Song of Battle. Rhythmically, when the manuals of the organ work together in patterns of short-long-short-long (emphasizing beats one and three in ¾ time), the pedal (bass) line moves in an altogether different pattern of emphasizing beats two and three, as Stanford has written a
quarter rest on beat one of every measure. The driving rhythmic accompaniment and
virile vocal writing of Stanford’s *A Song of Battle* is reminiscent of “Keinen hat es noch
gereut,” the first song from Johannes Brahms’ epic song cycle *Die schöne Magelone*,
Opus 33 (1865).

Stanford’s *Praise to the Lord* is the fifth hymn-anthem of Opus 113. It is based
on the popular hymn tune *Lobe den Herren*, which has an interesting history and can be
traced to a wide variety of sources and forms. According to The Hymnal 1982
*Companion*, the tune began as a secular song with probable folk-song origins. In a
footnote to Stanford’s hymn-anthem, the composer attributes the tune to a single source
*Praxis Pietatis* (1668). Contemporary scholarship has since attributed the hymn tune and
its variants to four other sources:33

1) *An der Theil des Emeuerten Gesangbuch* (Stralsund 1665) associated with the
secular text *Hast du dein Liebste Angesicht.*
2) *Praxis Pietatis Melicha* (1667) associated with the same secular text above.
3) *Cantionis hae sunt descritae a me Johannes Heckio* (Dresden 1679) associated
with the secular text *Seh' ich nicht linckende.*
4) *A unt O*: Joachim Neander: *Glaube-und-Liebesübung* (Bremen 1680)34

The tune continued to be transformed and varied throughout the eighteenth and
nineteenth centuries. It is likely that the collection *The Chorale Book for England*
(1863), with a harmonization by the editors William Sterndale Bennett (1816-1875) and
Otto Goldschmidt (1829-1907), would have been very familiar to Stanford, as his
published journals reveal that he was personally acquainted with Bennett and

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Goldschmidt. Stanford was a colleague at the Royal College of Music with
Goldschmidt’s wife Jenny Lind (1820-1887), the famous singer.\textsuperscript{35}

The original German words to \textit{Lobe den Herren} were written by Joachim Neander
(1650-1680) and first published in his 1680 Collection (see number four above).
Neander’s hymn text originally included five stanzas, and it was in 1863 that Catherine
Winkworth translated the seventeenth century hymn, omitting stanza three, for a
hymnbook collection called \textit{The Chorale Book of England}. Stanford chose two verses
from Winkworth’s translation.\textsuperscript{36}

\begin{quote}
\textit{Praise to the Lord, the Almighty, the King of creation;}
\textit{O my soul, praise him, for He is thy health and salvation;}
\textit{All ye who hear, Now to his temple draw near;}
\textit{Join me in glad adoration.}
\end{quote}

\begin{quote}
\textit{Praise to the Lord! Who doth prosper thy work and defend thee;}
\textit{Surely his goodness and mercy here daily attend thee;}
\textit{Ponder anew what the Almighty can do,}
\textit{If with his love He befriend thee.}
\end{quote}

Musically the fifth hymn-anthem, like anthems one, three, and four, has a clear
homophonic choral texture and the original hymn melody has not been altered. Stanford
does, however, once again diminish the rhythm of the last unison choral phrase, bringing
\textit{Praise to the Lord} to a broad and majestic conclusion. Fragments of melodic and
rhythmic material from the previous \textit{A Song of Battle} are integrated in the organ
accompaniment and call for \textit{staccato} fingering and the exaggerated emphasis of beats two
and three contrasted to the slurred and \textit{legato} groups of one half-note followed by one

\textsuperscript{35} In his \textit{Interludes, Records and Reflections} (1922) Stanford dedicates Chapter XII to the life and works of
William Sterndale Bennett, a man he credits with pioneering a second English musical Renaissance. In
Chapter IX of the same book, Stanford honors the life and work of Jenny Lind. Stanford was preceded as
conductor of the London Bach Choir by Otto Goldschmidt, Bach enthusiast and founder of the Bach Choir.
\textsuperscript{36} Leaver, \textit{The Hymnal 1982 Companion}, Vol. 3B, 737-738.
quarter-note. Later in the organ interludes, Stanford recalls the emphasis of beats one and three from the previous *A Song of Battle*. The contrasting rhythmic motives give the hymn-anthem the same rhythmic drive and vitality as the previous song. The grand scale of gesture, exploitation of full organ, and operatic interplay between the chorus and organ call to mind the sacred vocal repertoire of Stanford’s French contemporaries Charles-Marie Widor (1844-1937) and Louis Vierne (1870-1937).³⁷

**Song and Hymn-Anthem Six**

In *A Song of Wisdom*, the sixth and final song of Opus 113, Stanford adapts a text from Ecclesiasticus which is the largest portion of Israelite wisdom literature in the Bible. Ecclesiasticus is one of the fourteen books of the Apocrypha and it is said by scholars to resemble the book of Proverbs. The text for *A Song of Wisdom* strongly resembles the King James Version of the Ecclesiasticus text, but once again Stanford slightly alters the prose to suit his musical purposes. Only portions of the twenty-fourth chapter in Ecclesiasticus are used in the sixth song in the following order:³⁸ verses 3-7, 12-14, 16 and 17, 19, 30-31, 29, and a reprise of verse 3. Below is the original King James Version, followed by Stanford’s altered version for comparison.

<table>
<thead>
<tr>
<th>Verse</th>
<th>Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td><em>I came forth from the mouth of the most High, and covered the earth as a cloud.</em></td>
</tr>
<tr>
<td>4</td>
<td><em>I dwelt in high places, and my throne is in a cloudy pillar.</em></td>
</tr>
<tr>
<td>5</td>
<td><em>I alone compassed the circuit of heaven, and walked in the bottom of the deep.</em></td>
</tr>
<tr>
<td>6</td>
<td><em>In the waves of the sea, and in all the earth, and in every people and nation, I got a possession.</em></td>
</tr>
<tr>
<td>7</td>
<td><em>With all these I sought rest:</em></td>
</tr>
<tr>
<td>12</td>
<td><em>And I took root in an honourable people, even in the portion of the Lord’s own inheritance.</em></td>
</tr>
<tr>
<td>13</td>
<td><em>I was exalted like a cedar in Libanus, and as a cypress tree upon the mountains of Hermann.</em></td>
</tr>
<tr>
<td>14</td>
<td>*I was exalted like a palm tree in En-gaddi, and as a rose plant in Jericho, as a</td>
</tr>
</tbody>
</table>

³⁷ In particular the *Gloria* of Widor’s *Missa Solemnelle*, Opus 36 (1890) for choir and double organ.
³⁸ From Ecclesiasticus 24 Stanford sets fourteen of thirty-four verses.
As the turpentine tree I stretched out my branches, and my branches are the branches of honour and grace.

As the vine brought forth pleasant savour, and my flowers are the fruit of honour and riches.

Come unto me, all ye that be desirous of me, and fill yourselves with my fruits.

I also came out as a brook from a river, as a conduit into a garden.

I said, I will water my best garden, and will water abundantly my garden bed: and, lo, my brook became a river, and my river became a sea.

For her thoughts are more than the sea, and her counsels profounder than the great deep.

I came out of the mouth of the most high,

And my throne is in a cloudy pillar.

Below is Stanford's altered version of Ecclesiasticus text for *A Song of Wisdom* with the differences highlighted in bold:

**Verse**  **Text**

3  I came forth from the mouth of the Most High, And cover'd the earth as a mist:

4  I dwelt is high places, And my throne is in the pillar of the cloud,

5  Alone I compassed the circuit of heav'n, And walk'd in the depth of the abyss

6  In the waves of the sea and in all the earth and in every people and nation, I got a possession;

7  with all these things I sought rest: rest, rest.

12  And I took root in a people that was glorified, in the portion of the Lord's own inheritance

13  I was exalted like a cedar in Libanus, and as a cypress on the mountains of Hermon:

14  I was exalted like a palm tree on the sea shore, ...and as a fair olive tree in the plain.

16  ...And my branches are branches of glory and grace.

17  ...And my flow'rs are the fruit of glory and riches.

19  Come unto me, Ye that are desirous of me, And be ye fill'd, fill'd with my fruits.

30  And I came out as a stream from a river, ...

31  I said I will water my garden, and will water abundantly my garden bed, And lo, my stream became a river and my river became a sea,

29  For my thoughts are filled with the sea and my counsels from the great deep.

3  I came forth from the mouth of the Most High,

4  and my throne is in the pillar of the cloud.

Musically, *A Song of Wisdom* is structured in a through-composed manner that well suits Stanford's liberal adaptation of the text. The musical architecture of the final song does not have a traditional formal structure, but rather is constructed freely from the
composer’s response to the text. There are, however, repetitive musical motifs that permeate *A Song of Wisdom*, serving to unify the whole. A closer investigation reveals that the piece can be divided into three large musical sections, with a final coda which uses text and musical material from section one.

**TABLE 5.5: Song of Wisdom, structure**

<table>
<thead>
<tr>
<th>Section</th>
<th>Measure Numbers</th>
<th>Biblical verses</th>
<th>Key areas</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>m. 1-29</td>
<td>v. 3-6</td>
<td>C Maj, d min, A Maj, Ab Maj, C Maj</td>
</tr>
<tr>
<td>II</td>
<td>m. 30-54</td>
<td>v. 12-19</td>
<td>E Maj, C# Maj, C Maj</td>
</tr>
<tr>
<td>III</td>
<td>m. 55-75/76</td>
<td>v. 30, 31, 29</td>
<td>C Maj, F Maj, d min, G Maj, C# maj, C Maj</td>
</tr>
<tr>
<td>Coda</td>
<td>m. 76-87</td>
<td>v. 3 &amp; 4 again</td>
<td>C Maj, A Maj, C Maj</td>
</tr>
</tbody>
</table>

The first section of *A Song of Wisdom* begins with a broad, four-bar (chordal) organ introduction, followed by a declamatory vocal line and accompaniment that are grafted together moving in even quarters. The first thirteen bars make up an expository section that resembles accompanied recitative. There is a gradual *crescendo* in both the voice and organ parts, coming to a full *forte* and employing the full Great division of the organ at the text *And my throne is in the pillar of the cloud* (m. 11-13). Underneath the word *cloud* (at the A major cadence), the composer immediately thins the accompanimental texture and begins an ascending arpeggiated pattern on the Swell division (played by the organist’s left hand). In bars thirteen to sixteen at the text *Alone I compassed the circuit of heaven*, a sparse two-voice texture between voice and organ is coupled with a thinner texture in a higher *tessitura* for the voice and organ. In measure nineteen at the text *and walked in the depths of the abyss*, there is a significant thickening of texture and a descent into the low registers of the accompaniment.³⁹

Rhythmic complexities dominate the second half of section one. In measures eighteen through twenty-five, the organ score begins a more urgent forward motion,

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³⁹ Subtle text painting and attention to nuance and detail is a defining feature of all the Bible Songs and *A Song of Wisdom* in particular.
characterized by an arpeggiated eighth note movement and a chromatic meandering contrasted with a mostly stepwise bass pedal line in contrary motion to the manuals. In the final phrases of section one at measures twenty-six through twenty-nine, a more homogenous rhythmic area can be observed in the voice and organ’s resolute quarter-note texture. There is a slight rallentando at the final cadence of Section One that begins at the text “with all these I sought rest, rest, rest” (m. 28-29). To emphasize the word rest, there is one measure of silence followed by an unaccompanied vocal utterance of the word rest on beat two, punctuated by the pianissimo entrance of the organ at beats three and four. This arresting compositional feature is repeated twice to mark the end of the first section of music and is another example of Stanford’s effective infusion of silence into a composition.

Section two of A Song of Wisdom (m. 30-54) returns to a tempo and is more tonally ambiguous throughout. The rhythmic intensity is markedly different from the first section and there is a greater sense of motion due to the introduction of incessant triplet eighth-note patterns in the accompaniment (m. 30-43). A further heightening of rhythmic intensity occurs through augmentation of the triplet patterns to a more agitated sixteenth-note pattern (end of m. 43-52). With the organ accompaniment in a state of continual rhythmic augmentation and steady crescendo, the vocal line is thrust into a higher tessitura over the first three quarters of the second section. The voice reaches the highest climax of the entire cycle (a high “g”) at the text Come unto me ye that are desirous of me (m. 49). After the vocal climax, the second section comes to a strong resolution with the cadence (CM: iv-I⁶⁴-V⁷-I) and returns to a more resolute and homogenous chordal texture.
The third major section of music (m. 55-75) is marked *andante con moto* with a new 6/8 time signature. The vivid water imagery of verses thirty, thirty-one, and twenty-nine are depicted musically in the organ accompaniment of the third section by a flowing obligato of running sixteenth notes (m. 55-64) assigned to a solo flute stop (to be played on the chair division of the organ). At the start of the third section a *piano* dynamic marking brings about an immediate change from the bombast of the second section, but this calm is not long lasting. At the text *And lo, my stream became a river, and my river became a stream* (m. 64-69), another gradual crescendo begins which continues to build in intensity through the remainder of the third section (m. 76). The third section ends with a strong cadential pattern similar to the final cadence of section two (CM: $I^{6/4}$-$V^7$-$I$).

The Coda (m. 76-87) of *A Song of Wisdom* is marked by a return to *Tempo I* and to the broad and chordal musical material from the opening section. The text used at the coda is a hybrid mixture of verses three and four from the opening statements of the song. Although there are similarities in the opening and closing material, there are also distinct differences in the organ accompaniment. At the coda, the organ score introduces a pedal line and the registration is more dramatic, requiring the full Great division of the organ instead of the more subtle sounds of the Swell division heard at the beginning. Stanford exploits the organ's symphonic potential in measures eighty to eighty-seven with an exhilarating crescendo. The crescendo begins with a simple A-major triad (m. 80) marked *mezzoforte* (to be played on the Swell division), and from this simple triad Stanford continues with a judicious layering of textures. From the end of measure eighty through measure eighty-one, the introduction of the left hand and a pedal line gradually thickens the accompanimental texture. At measure eighty-two, the coupling of the Swell
and Great divisions serves to exaggerate immediately the dynamic intensity. The rhythmic momentum slows for the final five bars with the introduction of a rallentando, but the thickening of texture and the crescendo never relent until the piece climaxes with full organ, requiring the most intense registration of the entire cycle. The final cadential pattern (ii\(^{4/3}\)-I\(^{6/4}\)-vii\(^{4/3}\)-I) played in block chords is a mighty and an exhilarating finale to Opus 113.

Vocally, *A Song of Wisdom* is a tour de force which, like *A Song of Hope*, recalls the grandest vocal writing of Felix Mendelssohn’s oratorio repertoire. The sixth song requires a kaleidoscope of vocal color and it has the most extensive range of all six songs, a range of C to G\(^1\). From a Brahmsian-like lyricism to the final muscular and operatic Verdian coda, *A Song of Wisdom* requires a consummate technique from the singer. The sheer amplitude of the organ alone requires that the singer possess a sizable instrument and an athletic stamina. In a short article celebrating Stanford’s one hundred and fiftieth birthday, Dibble said of the *Six Bible Songs* that “they undoubtedly constitute some of Stanford’s most individual and innovative music for the church...the song’s dramatic and narrative content also presaged a more theatrical departure in Stanford’s output.”

Dibble goes on to concede that because the songs require a singer (and organist) of “considerable dexterity and authority,” they are rarely performed in liturgical contexts today.

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41 Ibid.
A *Song of Wisdom* is followed by the sixth and final hymn-anthem, *O for a closer walk with God.* The tune name is *Caithness* and is attributed to *The Scotch Psalmbook* of 1635.\(^{42}\) *The Hymnal 1982 Companion* says the following about the hymn tune:

After a hibernation of more than two centuries, *Caithness* reappeared in the 1904 edition of the *Hymns Ancient & Modern* (British Hymnal). Its harmonies and its alliance with Cowper’s *O for a closer walk with God* appear to have originated in *The English Hymnal* (London, 1906). The melody is unusually well knit; almost the whole of it can be derived from a motive consisting of a four-note scale it bears some resemblance to [the hymn tune] *Tallis’ Ordinal.* \(^{43}\)

The text for *O for a closer walk with God* was written in 1767 by William Cowper (1731-1800), an English poet who collaborated along with John Newton on an eighteenth-century Evangelical hymnal called the *Olney Hymns* (London, 1779).\(^{44}\) From Cowper’s original five stanzas Stanford chose to set verses one, three and five:

1. *Oh! For a closer walk with God, A calm and heavenly frame;*  
   *A light to shine upon the road that leads me to the Lamb!*

2. *Return, O holy Dove, return! Return!*  
   *Sweet messenger of rest;*  
   *I hate the sins that made thee mourn, And drove thee from my breast.*

3. *So shall my walk be close with God, calm and serene my frame:*  
   *So purer light shall mark the road that leads me to the Lamb.*

In his recent biography of Stanford, Jeremy Dibble says the following about the hymn-anthem *O for a closer walk with God*:

Stanford constructs a fantasia around the melody in which the diversification of harmony, phrase length, register and counterpoint becomes increasingly intricate...this is especially delectable in the last verse ‘calm and serene my frame’ to what must be one of Stanford’s most enchanting phrases.\(^ {45}\)

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\(^{42}\) *The Hymnal 1982 Companion* comments that it is a unique Anglo-Saxon custom (from the sixteenth century forward) to give hymn tunes the name of a geographical location (particularly the name of a city, village or church), and *Caithness* is named for a remote Scottish county in the northeast corner of Scotland.


\(^{45}\) Dibble, *Stanford*, 393.
Marked *Andante molto tranquillo* the final anthem is a celestial finale to the cycle. The sixth anthem is the most popular and most frequently performed piece from Opus 113.\(^{46}\)

In conclusion, Stanford was highly adept at achieving a marriage of the composition to the text: setting texts carefully to reflect natural speech rhythms; employing structural forms that can embody the text rather than subjecting the texts to a prescribed form; utilizing harmonic language that was not so chromatic as to distract the listener but colorful enough to support the changes in mood throughout, for instance, the psalm texts; writing masterfully for the organ to mirror the drama or the serenity of the text through texture, timbre, and rhythm without ever overwhelming the voice; and crafting a sophisticated vocal line exhibiting a wide spectrum of dynamics, range, and style (both song-like and operatic). Stanford’s compositional techniques included the use of composed silence that allowed the piece and the ear to breathe, as well as the repetition of important texts to underscore the build in drama both textually and musically. The result of Stanford’s keen attention to musical detail that matches the needs of the text is an organic whole that provides a meaningful journey or “pilgrimage” for the listener and performers.

When included in a performance and/or liturgy, the hymn-anthems in Stanford’s *Six Bible Songs and Hymns*, Opus 113 would further enhance the sense of journey. Stanford’s intricate scheme of pairing up hymn-anthems with the songs utilizing the same keys, including similar melodic material in each, and coordinating the essence of the

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\(^{46}\) It is interesting to note that in the Stainer & Bell Ltd. 2003 Choral Music Catalogue (the company that first published Opus 113 in its entirety) the only piece included from Opus 113 is *O for a closer walk with God*. Along with hymn-anthem number two *Purest and Highest*, the sixth hymn-anthem *O for a closer walk with God* is still published by the Royal School of Church Music and GIA Publications in Chicago, IL. These two pieces’ popularity has not waned since the first Stainer & Bell publication.
hymn texts to underscore the essence of the songs, results in cohesion. Finally, one can sense in Stanford’s conception of *Six Bible Songs and Hymns*, Opus 113, a great reverence for the works of J.S. Bach and the German Chorale tradition. Like Janus, Stanford’s Opus 113 nods to the traditions of the past and looks boldly to the future as an experimental form in English church music.
Chapter Six: PUBLICATION HISTORY AND CONCLUSION

The Publishing History of Opus 113

In the biography Charles Villiers Stanford, Jeremy Dibble describes Stanford’s relationship with Stainer and Bell, the British music publishing company newly formed in 1907, as paternal and supportive. In its formative years, Stainer and Bell was committed to “issue a range of works in individual series, with an emphasis on choral works, church music, songs, part-songs, organ music, and short works for violin,” and in Stanford’s later life he provided many shorter works in these categories for publication.¹ Not only did the young firm rely on the seasoned advice of a committee including Stanford and teacher-composer, Richard Walthew,² to select music for publication, but Stainer and Bell also relied on Stanford’s ability to secure substantial loans, in times of financial trouble, from his wealthy friend and patron Robert Finnie McEwen.³ Stanford’s interventions for Stainer & Bell during the first vulnerable years of the company’s history would prove to save the business from financial ruin. In his later years, Stanford’s loyalty to Stainer & Bell proved beneficial not only because the company published many of his compositions, but also because his influence with the company placed him in a unique position to endorse the publications of works by his former students: Gustav

² Walthew, also on the Stainer and Bell Board of Directors. See Dibble, Charles Villiers Stanford, 351.
³ Dibble describes amateur musician Robert McEwen as “a wealthy Scottish landowner and a keen supporter of music. It was McEwen who financially supported Stanford, first in 1906 by helping to fund the Paris concert featuring the Leeds Festival Chorus and the London Philharmonic Orchestra. McEwen intervened with loans to Stanford during the War years when the composer needed to rescue a number of his copyrights from the failing company Houghton & Co. See Dibble, Charles Villiers Stanford, 366-367, 418.
Holst, Vaughan Williams, Harold Darke, Alan Gray, James Friskin, Percy Buck, Thomas Dunhill, and Haydn Wood.  

It was in the year 1909, during Stainer and Bell’s formative years, that Stanford’s *Six Bible Songs and Hymns*, Opus 113 were first published. Since five of the six songs are dedicated to Stanford’s longtime friend and singing collaborator, Harry Plunket Greene, it is interesting to note that in 1908 Plunket Greene joined the company’s Board of Directors and remained active on the Board until the year of his death, in 1936. No doubt Plunket Greene’s influence as a Board member and his enthusiasm for the *Bible Songs* helped to secure the first publication. Because Opus 113 was largely an experimental form, Rodmell suggests that despite Harry Plunket Greene’s “interest” in the work, “the songs, perhaps because of their unusual format, did not make much progress.” Stainer and Bell eventually let the songs and many of the hymn-anthems fall out of print.

Cathedral Music, a modern British publishing company that specializes in the reissuing of out-of-print sacred music from the nineteenth and twentieth centuries, publishes a great deal of Stanford’s rare, neglected, and no-longer-in-print music. It is Cathedral Music that now publishes the *Six Bible Songs and Hymns*, Opus 113, in an attractive two-volume (low and high voice) edition, publishing all six songs (high/low)

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5 Because Stanford left no journals, modern scholars still cannot agree about when the songs were first conceived and published. Paul Rodmell’s book speculates Stanford wrote Opus 113 in 1908. See Rodmell, 254. The Stainer and Bell archival scores bear the copyright date MCMIX, which suggest the scores were published in 1909. However, Jeremy Dibble’s book says the “Hymns (or Chorales)” were published later in 1910 (See Dibble, 391).
8 Today, Stainer and Bell prints only the sixth and final hymn-anthem, *O for a closer walk with God*. 
and all six anthems (low) together. The Cathedral Music editions are reissued directly from the Stainer and Bell original publication and are therefore free of extraneous editing markings from later editors. Richard Barnes, the founder and owner of Cathedral Music and a Stanford authority and enthusiast, generously provided the following publishing history of the *Six Bible Songs and Hymns*, Opus 113, from its original Stainer and Bell 1910 publication materials (see tables 6.1, 6.2 and 6.3). Stainer and Bell issued the songs and hymn-anthems separately, never making an attempt to match the song and hymn-anthem in the same copy. Therefore, Cathedral Music’s two-volume reissue (1993), which publishes all six songs together and all six hymn-anthems together, is practical and convenient, but it was not the original Stainer and Bell publication format. The analysis in chapter five of this study uses Cathedral Music’s low-key scheme (for baritone voice).

Table 6.1 represents the original 1909 Stainer and Bell publication history. From this chart, one can see that the five songs dedicated to Harry Plunket Greene (one through three, and six) are in low keys suitable for a baritone voice, and the fourth song, dedicated to Agnes Nicholls, is in a higher key appropriate to a soprano voice type.

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Key/Pitch</th>
<th>S&amp;B Plate Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A Song of Freedom</em>, Op. 113, no.1</td>
<td>C major, low</td>
<td>272</td>
</tr>
<tr>
<td><em>A Song of Trust</em>, Op. 113, no.2</td>
<td>Db major, low</td>
<td>273</td>
</tr>
<tr>
<td><em>A Song of Hope</em>, Op. 113, no.3</td>
<td>D minor/major, low</td>
<td>274</td>
</tr>
<tr>
<td><em>A Song of Peace</em>, Op. 113, no.4</td>
<td>C major, high</td>
<td>275</td>
</tr>
<tr>
<td><em>A Song of Battle</em>, Op. 113, no.5</td>
<td>G minor/major, low</td>
<td>317</td>
</tr>
<tr>
<td><em>A Song of Wisdom</em>, Op. 113, no.6</td>
<td>C major, low</td>
<td>318</td>
</tr>
</tbody>
</table>

9 As will be explained later in this chapter in Table 6.3, Stanford’s (1) *Let us with a gladsome mind* and (3) *In thee is gladness* do not exist in high key versions. Therefore, Cathedral Music publishes the high versions of hymn-anthems two, four, five, and six in separate octavos.

10 One example would be Lionel Dakers’ 1976 edition of the hymn-anthems for the Royal School of Church Music, which add his own short organ introductions to several of the anthems.
Table 6.2 shows a second publication of the *Six Bible Songs*, later in the year 1909. It is fair to assume that, if the Stainer and Bell plate numbers were printed in chronological order, the songs represented in Table 6.2 and Table 6.3 (below) were published sometime later than the original series (Table 6.1). Table 6.2 includes the facts about the second publication, which includes high-key versions of songs one through three, five, and six and a low-key version of the fourth song. Because Stanford was a member of the Stainer and Bell music selection committee at the time of the *Bible Songs*’ first and second publications, it is fair to assume that he authorized both the low-and-high key schemes.

**Table 6.2 Later S&B issues; Second Publishing (1909)**

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Key/Pitch</th>
<th>S&amp;B Plate Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>A Song of Freedom</em></td>
<td>Eb major, high</td>
<td>544</td>
</tr>
<tr>
<td><em>A Song of Trust</em></td>
<td>F major, high</td>
<td>545</td>
</tr>
<tr>
<td><em>A Song of Hope</em></td>
<td>F minor/major, high</td>
<td>532</td>
</tr>
<tr>
<td><em>A Song of Peace</em></td>
<td>A major, low</td>
<td>533</td>
</tr>
<tr>
<td><em>A Song of Battle</em></td>
<td>Bb minor/major, high</td>
<td>557</td>
</tr>
<tr>
<td><em>A Song of Wisdom</em></td>
<td>Eb major, high</td>
<td>531</td>
</tr>
</tbody>
</table>

Dibble reports that the *Six Hymns* were published one year after the songs, in 1910, but other sources speculate that the entire opus was published in 1909. Stanford normally dated his compositions at the end of an autograph manuscript (duly reproduced on publications), but he did not date Opus 113. Unlike the *Six Songs*, the Stainer and Bell plate numbers for the *Six Hymns* do not bear a copyright date. Therefore, we can only speculate when they were conceived in relation to the songs. Table 6.3 reveals the Stainer and Bell high and low publication history of the *Six Hymns*. It is curious that

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11 While the hymn-anthems do not bear copyright dates, Barnes reports that the Stainer and Bell plate number 557 (*A Song of Battle*, refer to Table 6.2) is the highest plate number of Opus 113, and it bears the copyright date of 1909. If indeed the Stainer and Bell plates indicate chronological order of publication, then *Six Songs and Hymns* were most likely printed in 1909, and not in 1910 as Dibble has speculated.
Stainer and Bell has no evidence in present files that a high-key plate ever existed for *Let us with a gladsome mind* (No. 1), and *Purest and Highest* (No. 2).\(^{12}\)

**Table 6.3 Six Hymns, Opus 113 Original Publication Facts (1909) or (1910)\(^{13}\)**

<table>
<thead>
<tr>
<th>Hymn-anthem</th>
<th>Low Key</th>
<th>S&amp;B Plate Number</th>
<th>High Key</th>
<th>S&amp;B Plate Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Let us with a gladsome mind</em></td>
<td>C</td>
<td>509a</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td><em>Purest and Highest</em></td>
<td>Db</td>
<td>508a</td>
<td>F</td>
<td>508b</td>
</tr>
<tr>
<td><em>In thee is gladness</em></td>
<td>D</td>
<td>507a</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td><em>Pray that Jerusalem</em></td>
<td>A</td>
<td>495a</td>
<td>C</td>
<td>495b</td>
</tr>
<tr>
<td><em>Praise to the Lord</em></td>
<td>G</td>
<td>511a</td>
<td>Bb</td>
<td>511b</td>
</tr>
<tr>
<td><em>O for a closer walk</em></td>
<td>C</td>
<td>510a</td>
<td>Eb</td>
<td>510b</td>
</tr>
</tbody>
</table>

Since Stainer and Bell’s original 1909 publication(s) of *Six Bible Songs and Hymns* Opus 113, there have been other modern reissues that warrant a discussion. In 1976 and 1977 the Royal School of Church Music issued four of the six hymn-anthems in a collection called *Four Short Anthems by C.V. Stanford*, with a footnote that the edition was edited and arranged by Lionel Dakers. The RSCM collection includes: *Purest and Highest* (No. 2), *In thee is gladness* (No. 3), *Pray that Jerusalem* (No. 4), and *O for a closer walk with God* (No. 6). Dakers arranged short organ “introductions” to the first three hymn-anthems, (Nos. 2, 3, 4). Stanford’s original scores do not include an instrumental preamble to the second, third, and fourth hymn-anthems, so one can theorize that he intended that they follow the *Six Bible Songs* in the same key. Dakers most likely added the organ introductions to facilitate an easier entrance for a choir, which would need to be given a pitch before beginning in the event that a *Bible Song* did not precede

\(^{12}\) Barnes asserts that if original high key (Db) plates exist for hymn-anthems one and three, then they would have an unusually high tessitura.

\(^{13}\) Barnes reports that he has searched with collectors all over the United Kingdom for high key versions of (1) *Let us with a gladsome mind* and (3) *In thee is gladness* and his searches have yielded no results. He has inquired with the archival librarian at Stainer and Bell and the CVS archival collection at the University of Newcastle-upon-Tyne and neither reliquary yielded the high key versions for hymn-anthems one and three.
the hymn-anthem. Perhaps Dakers felt that this slight "editing" made the anthems more marketable, allowing them to be performed independently of the *Six Songs*.

While Dakers is named as the editor/arranger in the 1976 RSCM edition, his name is curiously omitted from a later reissuing of *Four Short Anthems of C.V. Stanford* (in four separate octavos) published for RSCM by GIA Publications in Chicago, Illinois, for distribution in the United States. Dakers is not acknowledged for the alterations to hymn-anthems two, three, and four, and instead GIA credits Charles Stanford entirely for the music. The RSCM/Dakers GIA reissue also does not remain faithful to Stanford's original key schemes, publishing *Purest and Highest* in the key of D major, though originally this anthem appeared in Db major (low key) and F major (high key) (see Table 6.3). GIA's failure to credit Dakers with the arrangement and editing of Stanford's score, although most likely an oversight, is disingenuous and causes unnecessary confusion.

In his book *Beauty Beyond Words: Enriched Worship Through Music*, published in 2000, Dakers includes a chapter on the history of the English Anthem and gives a brief mention of Stanford's Opus 113, claiming:

> Among smaller scale works Stanford wrote *Six Bible Songs* for soprano solo, each followed by a short anthem. In the event it is the anthems which are more widely heard nowadays, though the songs are well worth considering whether as solos or sung by all the sopranos. These anthems, which are generally quiet and reflective, are built on Scottish metrical psalm tunes. Two of the best are *O for a closer walk with God* and *Pray that Jerusalem*...¹⁴

While Dakers' mention of Stanford's Opus 113 serves to promote interest in the neglected work, his endorsement of the work is not entirely accurate. Most noticeable is Dakers' failure to mention that five of the *Six Songs* were originally intended for a

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baritone voice, not a soprano voice only. Stainer and Bell published both high and low versions, and therefore the songs became optional for soprano, mezzo-soprano, tenor or baritone. A second fallacy of Dakers’ essay is the statement that Stanford’s anthems are “generally quiet and reflective” and that they “are built on Scottish metrical songs.” In fact, only the second, fourth, and sixth hymn-anthems are “quiet and reflective,” and even these three have moments with strong forte vocal writing and a full organ accompaniment. As was clarified in chapter five, the hymn tunes for all Six Hymns come from a variety of sources from both the United Kingdom and European traditions, so therefore they are not all based on “Scottish metrical tunes.”

By endorsing the Six Bible Songs as a work for “soprano solo” or a work to be “sung by all sopranos,” meaning a unison treble choir, Dakers may have been associating the songs with a second anthology published by Addington Press for the RSCM, in 1978.15 The title page to the Addington/RSCM publication is Four Bible Songs for Solo or Unison Voices with organ accompaniment. In the preface to this 1978 edition, one finds the following statement:

In the early years of this century, Stanford wrote Six Bible Songs for solo voice, each to be followed by a short four-voice anthem. Four of these simple but highly effective anthems were published by RSCM in 1977. We now publish the four songs which precede them with the hope that the one will be used in conjunction with the other. Although Stanford wrote the Bible Songs for solo voice with organ accompaniment, they can be just as effective when sung by groups of equal voices.16

It appears that from the Abbington/RSCM publication of the Four Bible Songs, which includes: A Song of Peace (No. 4), A Song of Hope (No. 3), A Song of Trust (No. 2), and

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16 Ibid. It is interesting to note that Lionel Dakers, a prominent and respected Anglican Church musician, was the Director of the Royal School of Church Music from 1972-89.
A Song of Wisdom (No. 6), the practice of having a section of “equal voices” sing the songs in unison was first encouraged. The Abbington/RSCM publication comes from the original Stainer and Bell publications and uses a mixture of the original high and low key schemes. The Abbington/RSCM version of A Song of Trust is in the key of D major, which is not an original Stainer and Bell key (high or low). One can guess, however, that the change was instituted to make the song compatible with the RSCM edition of its paired hymn-anthem Purest and Highest (D major) from the earlier 1976/77 RSCM publication.

Several recordings of English Cathedral choirs (both LP’s and CD’s) present the Bible Songs as unison anthems for treble choirs. Barnes reports that in the 1970’s, the choristers of Christ Church, Oxford, under the direction of Simon Preston, made an LP which includes treble choristers singing the Bible Songs in unison. More recently the choristers of Chichester and Canterbury Cathedrals issued recordings that include selections from Six Bible Songs, Opus 113, with trebles in unison. The Choristers of Canterbury Cathedral, recorded in 1994 under the direction of David Flood, is a compact disc which includes two of Stanford’s Bible Songs sung in unison by boy trebles: A Song of Peace (No. 4) and A Song of Wisdom (No. 6). In the CD jacket notes Flood writes, “Charles Villiers Stanford wrote four Bible Songs from which we have chosen two…” Once again, albeit unintentionally, the fact that Stanford originally wrote Six Bible Songs and Hymns is not made clear.\(^{17}\) The present-day vogue for having boy or girl choristers sing the Bible Songs in unison has certainly exposed Stanford’s music to larger audiences

of both performers and listeners. However, it is this author’s opinion that although unison children’s voices provide a beautiful timbre for Stanford’s score, the songs are operatic in scope and replete with a wide range of dynamics and dramatic nuance that are best served by a baritone, tenor and/or adult soprano voice. 

Concluding Thoughts

It is my hope that singers will collaborate with organists and continue to revive Stanford’s music for solo voice, choir, and organ: Evening Service in G, Opus 81, Awake my heart, Opus 16, and the Six Bible Songs and Hymns, Opus 113. The opportunity to sing with a symphony orchestra is a rare one for most young vocalists, but any serious artist preparing for a career in opera and/or oratorio must cultivate the stamina and endurance to sing over a large body of instrumental sound, and in American venues, more often than not, in a very large hall. The large organ and symphonic style required for the Bible Songs in particular provides the young singer with the opportunity to work with the full amplitude one could otherwise only experience with a full orchestra. In fact, Stanford conceived the organ scores of opuses 81, 16, and 113 in a rich, symphonic style, and the solo vocal lines are as technically varied and demanding as one might find in the operatic and oratorio repertoire of Bach, Handel, Mendelssohn, or Verdi. Therefore, these works make excellent training pieces. The Six Hymns are perfectly conceived for four-part choir, rewarding for amateur choirs to sing, and also merit a revival. Unlike a majority of the hymn-anthem repertoire available on the contemporary Christian market today, Stanford’s hymn-anthems provide the organist with a significant and well-crafted accompaniment that includes interesting and colorful harmonizations.

18 I do, however, have to endorse the Canterbury Cathedral recording. The boys sing with polish, clarity and a full-bodied tone and organist Michael Harris plays Stanford’s score magnificently.
Furthermore, more collaboration is needed between singers and organists on the University level in particular. Far too often in collegiate music departments, vocal, choral, instrumental, history, and theory departments deliberately function independent of one another, and unfortunately each area remains far too insular. For the health, preservation, and future prosperity of classical music culture, music departments in institutions of higher learning must find strength in numbers and encourage a more inter-disciplinary approach to learning, which can only serve to better music education as a whole. A creative inter-disciplinary project like Stanford's *Six Bible Songs and Hymns* would encourage singers, organists, and conductors to communicate sensitively. Because of Opus 113's versatility and multiple performance possibilities, one suggestion for collaboration between a university's vocal, choral, and organ departments might be to divide the *Six Songs and Hymns* among six soloists and several organists, while the choral department presents the hymn-anthems.

Finally, although many have criticized Stanford's music for a lack of passion and often cite negatively its overt Victorian ethos, all can agree that Stanford's advocacy for the advancement of art in society came from a sincere and passionate music educator. Although his essays can be biased, frustratingly polemic, chauvinistic, and startlingly blunt (all surprisingly very non-Victorian values), what can be gleaned from Stanford's writings is a lifelong zeal and sincerity for the promulgation of the arts in society. He encouraged those who have the greatest influence (e.g. teachers, clergymen, and politicians) to be persistent in their efforts to promote artistic culture and integrity despite the seductive allure of trends in popular culture. I believe that Sir Charles Stanford had it right when he stated that the best artists are those who are "highly cultivated," liberally
educated, and can "hold their own in any surroundings."\textsuperscript{19} He made it his life's mission to encourage cultural development, insisting, "Art is a necessity for mankind; it is a truism to say that all refinement largely depends upon it...as a matter of history, the greater the art, the greater the nation."\textsuperscript{20} In our present postmodern culture, all who value the art and believe in its necessity for a healthy and sound society would do well to embrace a catholic (i.e. universal) philosophy similar to Stanford's. I leave you with the words of Stanford himself:

The two most vital qualities for an artist are sincerity and nobility. Without them he may gain notoriety, but will forfeit respect. With them he will take his place, be it the lower or the higher circles of the musician's paradise, with those who have given of their best for the advancement of the art.\textsuperscript{21}

\textsuperscript{19} Charles Villiers Stanford, \textit{Unwritten diary} (London: A. Constable, 1922), 104.
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_______. *Four Bible Songs: for solo or unison voices with organ accompaniment.*


Appendix 1A:

Pages 2-4 of the *Magnificat*, Opus 81 score.
Magnificat.

Soprano Solo.

Soprano.

Alto.

Tenor.

[Bry lower.]

Bass.

Organ.

Ped.

Allegro. (C=80.)

C. V. Stanford.

My soul...

Sempre staccato.

doth magnify the Lord.... And my spirit hath rejoiced in
MAGNIFICAT.

God my Saviour.

For He hath regarded the

For He hath regarded the

For He hath regarded the

For behold . . . . . . . from

lowliness of His handmaidenn.

lowliness of His handmaiden,

lowliness of His handmaiden,
henceforth all generations shall call me blessed.

For He that is mighty hath

Blessed, blessed;

Blessed, blessed;

Blessed, blessed;

Blessed, blessed;
Appendix 1B:

Pages 14-15 of *Nunc dimittis*, Opus 18 score.
Nunc Dimittis.

(Or The Song of Symeon.)

Adagio. \( \text{\textit{d=80}}} \)  \hspace{1cm} \text{C. V. Stanford.}

Bass
Solo.

Soprano.

Alto.

Tenor.

(Sus) lower.

Bass.

Organ.

Lord, now let test Thou Thy

servant depart in peace, according to Thy

Depart in peace,

Depart in peace,

Depart in peace,

Depart in peace,

Depart in peace,
For mine eyes have seen Thy salvation,
Which Thou hast prepared before the face of all people;
To be a
Appendix 1C:

Pages 1-3 of *Awake my heart*, Opus 16 score.
AWAKE, MY HEART.

HYMN

FOR

BARI TONE SOLO, CHORUS, AND ORGAN.

THE WORDS TRANSLATED FROM KLOPSTOCK

BY

H. F. WILSON.

SET TO MUSIC

BY

C. VILLIERS STANFORD.

Op. 16.

PRICE ONE SHILLING.

LONDON: BOOSEY AND CO., 295, REGENT STREET.
AWAKE, MY HEART.

Allegro giusto. \( \mathfrak{d} = 144. \)

Organ.

\( mf \) (Gt. Diap. split to Sw.)

Ped.

SOPRANI Tutti.

\( mf \)

A - wake, my heart, up - rais - ing our Ma - ker's pow' - a -

Choir.

\( \textit{logato.} \)

sensu Ped.

- ma - zing, Who all.... good things be - stow - eth, from
AWAKE, MY HEART.

SOPRANO.

whom all comfort flow - - -eth! A-wake, my

ALTO.

Tutti. f

CHORUS.

A-wake, my heart, a-

TENOR.

A-wake, my heart, a-

BASE.

A-wake, up-raising our Maker's pow'r a-mazing, who

A-wake, up-raising our Maker's pow'r a-

.... up-raising our Maker's pow'r a-

.... my heart, up-raising our Maker's pow'r a-

Fed.
AWAKE, MY HEART.

all, all good things bestoweth, from whom all comfort

waking, who all good things bestoweth, from whom all comfort

who all good things bestoweth, from whom all comfort

floweth!

floweth!

floweth! With god-like grace and holy, thou

floweth! sempre legato.
Appendix 1D:

Pages 12-13 of *Awake my heart*, Opus 16 score.
Lento.
SOPRANI.

Chorus.

ALTO.

Baritone Solo.

Yes, tru-ly hast thou spoken, On me the day hath

Lento.

Sw. Gt. mf Full Sw. closed.

Andante con moto. ($=132$)

All glo-ry, praise and me-rit

All glo-ry, praise and me-rit

-bro-ken; Thou, Lord, a-

Ped. 82 & 16.
AWAKE, MY HEART.

- lone dost make me once more to life............ be-take me, Thou, Lord,

To Fa - ther, Son, and Spi -

To Fa - ther, Son, and Spi -

- lone............. dost make me once more to life be-take.....
Appendix 2 A:

Full score of *Six Bible Songs*, Opus 113.
Bible Songs

SET TO MUSIC

FOR

VOICE and ORGAN

BY

CHARLES V. STANFORD.

OP. 113

CATHEDRAL MUSIC
BIBLE SONGS.

A SONG OF FREEDOM.

Set to Music
by
C. V. STANFORD.

m CXXVI.

Andante con moto. (d = 124)

When the Lord turned a-

gain the cap-

ti-

v-

ty of Sion,

Then were we like to those that

Published by CATHEDRAL MUSIC, Maudlin House, Westhampnett, CHICHESTER,
West Sussex PO18 0PB © 1993
Then was our mouth filled with laughter,
And our tongues with joy.
They among the heathen, The Lord hath done great things for them.
Yes, the Lord hath done great things for us already. Whereof we rejoice.
Turn again our captivity, O Lord.

As the rivers in the south. They that...
sow in tears shall reap shall reap in joy.

He that goeth forth and weepeth bearing precious seed.

Shall doubtless come again with joy shall come again with joy and
bring, and bring his sheaves with him. Whereof we rejoice, whereof we rejoice, The Lord hath done great things for us, Whereof we rejoice.
A SONG OF TRUST.

Psalm CXXI.

Andante moderato. (J. 12)

VOICE.

I will lift up mine eyes unto the hills.

ORGAN.

Set to Music
by
C. V. STANFORD.
from whence cometh my help. My help cometh,

My help cometh Even from the

Lord Who hath made heaven and earth
He will not suffer thy foot to be moved. And he that keepeth thee will not sleep.
Be-hold, he that keep-eth Is-ra-el shall nei-ther slum-ber not sleep.

The Lord Him-self is thy keep-er:
The Lord is thy defence upon Thy right

So that the sun shall not

(with reeds)

burn thee by day

So that the
sun shall not burn thee by day,

Neither the moon, The moon by

gt.
night.
I will lift up mine eyes unto the

hills, from whence cometh my help.

My help cometh, my help cometh, even from the
Lord, Who hath made heaven and earth,

who hath made heaven and earth.

Andante con moto, (Quasi Ario.) (d-58.)

The Lord shall pre-
Serve thee from all evil, yea, it is even He that shall pre-

Serve thy soul.

The Lord shall preserve thy going out and thy coming.
in from this time forth, from this time forth for ever more, for ever more, for ever more.
A SONG OF HOPE.

Set to Music by
C. V. STANFORD,
Op. 118 No. 3

Andante moderato. (½ about 64.)

JIGE.

Out of the deep have I called,
Out of the deep have I called,

GAN.

nf Gt. Diap & Stopped Diap.

Open in Couple Sw.

— have I called,
Out of the deep — have I called,
have I called unto thee, unto thee, O

Lord: Lord, hear my voice,

Lord, hear my voice, O,
let thine ears consider well the voice of my complaint.

Let thine ears consider well the voice of my complaint.
If thou, Lord, wilt be extreme to mark what is done a-miss.

If thou, Lord, wilt be extreme to mark what is done a-miss.
73
O Lord, who may abide it?

75
O Lord,

76
Sw.
cresc. ed accel.

78
Gn. coupled to Sw.

79
who may abide it?

81
poco a poco sforzando

may abide it?

For there is mercy,
Therefore shalt thou be feared.

I look for the Lord; my soul doth wait for him.
in his word, his word is my trust.

My soul look-eth for the Lord more than watch-men look for the

morning, more than watch-men look for the morning,
in his word, his word is my trust.

Let Israel hope in the Lord; for with the Lord there is mercy,
for with the Lord there is mercy, and with him is plenteous redemption; and he shall redeem Israel from all his sins; for with the Lord there is
mercy, and in his word, his word is my trust. Lord, hear my voice.
A SONG OF PEACE.

Set to Music
by
C. V. STANFORD.
Op. 113, No. 4.

Allegro. \( \text{\textit{d} = 148} \)

There shall

VOICE

Sw. soft 8' & 4'

ORGAN.

come forth a rod out of the stem of Jesse, and a
Branch shall grow out of his roots;

and the Spirit of the Lord shall rest upon him,

The spirit of wisdom, and understanding
the spirit of counsel and might, the spirit of knowledge, and of the fear of the Lord: and he shall not judge after the sight of his eyes,
neither reprove after the hearing of his ears: And with righteousness shall he judge the poor,

and reprove with equity the meek of the earth;

("veni Emmanuel")
and he shall smite the earth

with the rod of his mouth, and with the breath of his lips shall he slay the

wick-ed:

And right-eous-ness shall be the

largamente

piu f
girdle of his loins, and faithfulness the girdle of his veins

Tempo I.    tranquillo

The wolf also shall dwell with the lamb.

And the
leopard shall lie down with the kid, and the
calf and the young lion and the falling to-

-ge-ther and a lit-tle child shall lead
They shall not hurt nor destroy in all my holy mountain.

For the Sw. with reed.
earth shall be full of the knowledge of the Lord as the
waters cover the earth and in that
day there shall be a root of Jesse which shall
90
stand for an ensign unto the people

92
sempre più animando

93
And his rest shall be glorious.

97
rall. molto

100
rall. molto ff
A SONG OF BATTLE.

Ps. CXXIV.

C. V. STANFORD.
Op. 112. No. 5.

Allegro con fuoco.

If the Lord him-self had not been on our side,
now may Israel say: If the Lord himself had not been on our side, when men rose up against us; Then they had swallowed us up alive,
— when their wrath was kindled against us. They had

swallowed us up alive, when their wrath was

kindled against us. Then the
Waters had overwhelmed us, The stream
had gone over our soul.

Then the proud waters had gone
poco sostenendo

seven o- ver our soul,
colla parte

a tempo

over our soul.

Blessed be the Lord, who hath not given us as a prey
unto their teeth. Our soul is escaped even as a bird from the snare of the fowlers; Our soul is escaped even as a bird from the
snare of the fowl - ers; the snare is bro - ken, the

snare is bro - ken, and we are de - li - var - ed.

Our
help__ is__ in the name of the Lord,

Who made heav'n__ and

earth.

a tempo
A SONG OF WISDOM.

Ecclesiasticus XXIV.

Andante moderato.

I came forth from the mouth of the

Most High, and covered the earth as a mist: I
Rejoiced in high places, And my throne is in the pillar of the cloud.

Alone I compassed the circuit of heaven, and walked in the depth of the abyss.

In the
waves of the sea, and in all the earth, and in

every people and nation, I got a pos-

session; with all these I sought rest:
rest, rest. And I took root in a people that was glorified, in the portion of the Lord’s own inheritance. I was exalted like a cedar in couple Sw.
Libanus, and as a cypress on the mountains of

War mon: I was exalted like a palm tree on the

sea shore, and as a fair olive tree.
in the plain

branch - es are branch - es of glo - ry and grace, And my

cresc.

flow'rs are the fruit of glo - ry and rich -
Come unto me,
Ye that are desirous of me,
and be ye fill'd, fill'd with my
fruits.
And I came out as a stream from a

river,
I said I will water my garden,
And will

water abundantly my garden bed,
And lo, my stream became a river And my

river became a sea For my

thoughts are fill'd from the sea and my coun
I came forth from the mouth of the Most High,

And my throne is in the pillar of the cloud.
Appendix 2 B:

Full score of *Six Hymns (to follow the Bible Songs)*, Opus 113.
6
HYMNS
or Chorales
(to follow the Bible Songs)
op.113

C.V. Stanford
(1852-1924)

CATHEDRAL
MUSIC
1. Let us with a gladsome mind
   (Hymn after the Song of Freedom)  
2. Purest and Highest
   (""
   Song of Trust)  
3. In Thee is gladness
   (""
   Song of Hope)  
4. Pray that Jerusalem
   (""
   Song of Peace)  
5. Praise to the Lord
   (""
   Song of Battle)  
6. O for a closer walk
   (""
   Song of Wisdom)
HYMN
(after the Song of Freedom.)

C. V. STANFORD.

Poco Lento e Maestoso.

Soprano.
Alto.
Tenor.
Bass.
Organ.

Let us, with a glad some mind, Praise the Lord, for

He is kind; For His mercies.

The name of the Composer of this tune is unknown; the words are by John Milton. (Ps. CXXXVI.)
 sys en - dure,  Ey er - faith - ful, ev - er - sure.

Let us blaze His Name a -

Couple Sw.

-broad, For of gods He is the God.
For His mercies aye endure,

Ever faithful, ever sure...
HYMN.

(after the Song of Trust)

C. V. STANFORD.

Andante

Soprano

Pu - rest and High - est, There is no

Alto

There is no

Tenor

Wi - sest and mostJust, There is no

Bass

Wi - sest and mostJust, There is no

Organ

Truth save on - ly in Thy trust, Thou dost the

The tune is by Orlando Gibbons. The words from the Tattendon Hymn-Book (published by permission)
mind from earthly dreams recall, And bring thro' Christ to
mind from earthly dreams recall, And bring thro' Christ to
mind from earthly dreams recall, And bring thro' Christ to
mind from earthly dreams recall, And bring thro' Christ to

Him for whom are all.

Him for whom are all.

Him for whom are all. Eternal
Him for whom are all.

Eternal Glory, all men Thee adore, who art, who art and
Eternal Glory, all men Thee adore, who art and shalt
Eternal Glory, all men Thee adore, all men Thee adore, who

Eternal Glory, all men Thee adore, who art and
shalt be worship'd evermore.

Us whom Thou

mak-est, Com-fort with Thy might;

And lead us

Us whom Thou mak-est, Com-fort with Thy might,

And lead us

Us whom Thou mak-est, Com-fort with Thy might,

And lead us

Us whom Thou make-st, Com-fort with Thy might,

And lead us

Più lento.

cresc.
to en-joy, to en-joy Thy heav'ly light.

cresc. to en-joy, to en-joy Thy heav'nly light.
HYMN.
(after the Song of Hope)

C. V. STANFORD.

Andante.

Soprano.

Alto.

Tenor.

Bass.

Organ.

mf In Thee is gladness, Amid all sadness, Jesus,

Sunshine of my heart!

By Thee are given

The gifts of heaven, Thou the true Redeemer art!

The tune is by G. G. da Carracci. The words translated by Miss C. Winkworth from the German of Lindemann.
Our souls Thou wak'est, Our bonds Thou break'est,

Who trusts Thee surely, Hath built securely, He stands for

Hallelujah!

Our hearts are pining, To see Thy
Shining, Dying or living To Thee are cleaving,

Nought can us seven. Hallelujah!

Hallelujah!

Hallelujah!
HYMN
(after the Song of Peace.)

C.V. STANFORD

Soprano.
Allegretto.
Pray that Jerusalem may have Peace and fel-

 Alto.
soli

Tenor.
Bass.

Let them that love thee and thy peace have still prosper-

Organ.

The melody is from Puseyford's Psalm (1874) and the words from the Scotch Psalter.
Therefore I wish that peace may still remain. And ever may thy palaces prosper, retain. Now for my friends and brethren's sake, peace.
In thee, I'll say.

And for the house of God our Lord,

I'll seek the good way.
HYMN
(after the Song of Battle.)

Allegro. (a little slower than the Song)

C.V. STANFORD.

Soprano.
Alto.

Chorus.

Praise to the Lord, the Almighty, the King of creation;

Tenor.
Bass.

Organ.

O my soul, praise Him, for He is thy

health and Salvation;

All ye who
bear, Now to His temple draw near;

Join me in glad adoration.
Praise to the
Surely His goodness and
Lord, who doth prosper thy work and defend thee;
mercy here daily attend thee;
Ponder anew What the Almighty can do,
If with His love He befriend thee.
HYMN
(after a Song of Wisdom.)

C. V. STANFORD.

Soprano. Andante molto tranquillo.

Alto.

Tenor.

Bass. TUTTI SOBVANI.

Oh! for a closer walk with God. A calm and heavenly frame. A

The tune is from the Scotch Psalter. The words are by W. Cowper.
light to shine upon the road
That leads me to the Lamb!

Return, O holy Dove, return!
Return, O holy Dove, return!

Sweet messenger of rest;
And drove thee from my breast.

So shall my walk be close with God,
Calm and serene.

And drove thee from my breast.

So shall my walk be close with God,
Calm and serene.

So shall my walk be close with God,
Calm and serene.

So shall my walk be close with God,
Calm and serene.
my frame; So pur- er light shall mark the
my frame; So pur- er light shall mark the
my frame; So pur- er light shall mark the
my frame; So pur- er light shall mark the

That leads me to the
That leads me to the
That leads me to the
That leads me to the

Lamb.
Lamb.
Lamb.
Lamb.

Lamb.