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AN ODE

FOR THE

JUBILEE

OF

HER MAJESTY QUEEN VICTORIA

WRITTEN BY

ALFRED, LORD TENNYSON

(POET LAUREATE)

AND SET TO MUSIC BY

C. VILLIERS STANFORD.

(Op. 26.)

PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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TO
HER MOST GRACIOUS MAJESTY
QUEEN VICTORIA

THIS ODE

IS, BY SPECIAL PERMISSION,

DEDICATED

BY HER MAJESTY'S LOYAL AND DEVOTED SERVANT,

CHARLES VILLIERS STANFORD.

CARMEN SÆCULARE. 740334

Lord Tennyson.

C. V. Stanford, Op. 26.

Molto maestoso e pesante.

PIANO. *f* Trumpets.

The first system of the score features a grand piano accompaniment in the left hand and a trumpet part in the right hand. The piano part consists of a steady, rhythmic accompaniment with chords and moving lines. The trumpet part has a melodic line with some rests. The tempo is marked 'Molto maestoso e pesante'.

The second system continues the piano accompaniment and trumpet part. The piano part maintains its rhythmic pattern, while the trumpet part has more active melodic passages.

The third system shows further development of the piano accompaniment and trumpet part. The piano part has some dynamic markings like accents and slurs. The trumpet part continues with its melodic line.

The fourth system includes a section marked 'A' in the piano part, which is a melodic phrase. The piano part ends with a 'col Ped.' (con pedal) instruction. The trumpet part has some sixteenth-note passages.

SOPRANO SOLO.

mf
Fif - - - ty times _____ the rose has flower'd and

The fifth system features a soprano solo line with lyrics and a piano accompaniment. The soprano part is marked 'mf' and has a melodic line with some rests. The piano part has a complex, flowing accompaniment with many slurs and ties. The lyrics are 'Fif - - - ty times _____ the rose has flower'd and'.

fa - - ded, Fif - - - - ty times

col Ped.

the gol - - - - den har - vest

fall - - - - en, Since our Queen

CRES.

POCO CRES.

as - - - - sumed the globe, the scep - tre.

f *ad lib.*

colla parte

Allegretto tranquillo.
SOPRANO CHORUS.

She be - loved for a kind - li - ness rare in

f *p*

fa - ble or his - - to - ry, Queen, and Em - press of

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "fa - ble or his - - to - ry, Queen, and Em - press of". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

In - dia, Crown'd so long _____ with a

The second system continues the musical score. The vocal line has a long note with a fermata over the word "long". The lyrics are "In - dia, Crown'd so long _____ with a". The piano accompaniment continues with similar rhythmic patterns.

di - a-dem ne - ver worn _____ by a worth - - i - er;

The third system concludes the vocal line for this section. The lyrics are "di - a-dem ne - ver worn _____ by a worth - - i - er;". The piano accompaniment provides a steady accompaniment.

BALTO CHORUS.
mp

She _____ be - loved for a kind - li - ness rare _____ in fa - ble or

The fourth system introduces a new section for the Alto Chorus, marked with a forte piano (*mp*) dynamic. The lyrics are "She _____ be - loved for a kind - li - ness rare _____ in fa - ble or". The piano accompaniment features a more active, rhythmic pattern.

SOPRANO CHORUS. *f* Queen, Queen, and Em - - press of In - - dia.

ALTO CHORUS. *f* his - - to-ry, Queen,

poco cresc.

f Queen, and Em - - press of In - - dia,

f

mf

Crown'd so long with a di - a - dem

Crown'd so long

ne - - ver worn by a worth - - i -

worn by a

ne - - ver worn by a

C

- er; *mf* Now with

mf Now with pros - per - ous au - gu - ries comes,

p

pros - per - ous au - gu - ries comes at last to the boun - teous

now comes, now comes

CRPSC.

col Ped.

f crowning year of her Ju - bi - lee.

f

mp *sf*

D

D

sf *p*

*Adagio.*TENOR CHORUS. *mf*

No - thing of the law-less, of the des - pot, No-

BASS CHORUS. *mf*

- - thing of the vul-gar or vain - glo-rious, all — is gra - cious,

gen - tle, true and Queen - ly.

quasi = ma più mosso.

quasi = ma più mosso.

poco accel.

Allegro non troppo.

Allegro non troppo.

cresc. *mf*

cresc.

E mf

You then, loy -

mf

f

E

- - al-ly all of you deck your hou - - - ses, il - lu - minate all your towns

cresc.

cresc.

for a fes - - - ti - val.

f

f

tr

tr

tr

You then loy - -

F
mf

mf

F
mf

- - al-ly all of you deck your hou - - - ses, il - lu - minate all your

cresc.

cresc.

cresc.

towns for a fes - - - ti-val.

f

tr

f

cal Ped.

G

mf

And in

mf stacc.

f

And in each let a

sf

each let a mul-ti-tude loy - - al each to the heart of it,

SOPRANO.

ALTO.

TENOR. *sf*

BASS.

and in

and in each let a mul-ti-tude loy -

mul-ti-tude loy - - al each to the heart of it. and in

and in each let a mul-ti-tude

each let a mul-ti-tude loy - - al each to the heart

-al each to the heart of it loy - - al each to the heart

each let a mul-ti-tude loy - - al each to the heart, the heart

loy - al each to the heart

sf **H** *f*

crec. *f*

of it, One full

of it, One full

of it, One full voice of al - le - giance,

of it, One full voice of al - le - giance,

voice of al - le - giance, one full voice of al - -

voice of al - le - giance, one full voice of al - -

one full voice of al - le - giance, of al - -

one full voice of al - le - giance, of al - -

le - - - giance, hail the great, the great ce - re -

le - - - giance, hail the great, the great ce - re -

le - - - giance, hail the great, the great ce - re -

le - - - giance, hail the great, the great ce - re -

I
- mo - nial of this year of her Ju - bi - lee!

- mo - nial of this year of her Ju - bi - lee!

- mo - nial of this year of her Ju - bi - lee!

- mo - nial of this year of her Ju - bi - lee!

I
- mo - nial of this year of her Ju - bi - lee!

First system of musical notation, featuring a treble and bass clef. The key signature has three flats. The music includes a trill in the bass line and various chordal textures.

Second system of musical notation, continuing the piece with complex harmonic structures and melodic lines in both hands.

Third system of musical notation, marked with a 'K' above the staff, indicating a key change to three sharps.

Fourth system of musical notation, showing a return to the original key signature with intricate chordal patterns.

Fifth system of musical notation, featuring a dynamic marking of *sf* (sforzando) in the bass line.

Sixth system of musical notation, concluding the page with a final *sf* dynamic marking and a double bar line.

SOPRANO SOLO.
Andante maestoso.
RECIT.

Queen as true to wo-man-hood as Queenhood,

colla parte *p* *f* *tr*

Glo - - ry - ing — in the glo-ries of her peo - ple,

f

Sor - - row-ing with the sor - rows of the low - est.

p *pp*

Adagio ma non troppo.
mp You that wan - ton in

p

af - flu-ence Spare — not now to be boun - ti - ful, spare — not

now to be boun-ti-ful, spare—not now to be boun-ti-ful.

Call your poor to re-gale with you,

Make your neigh-bour-hood health-ful-ler, Give your gold to the

hos-pi-tal.

Spare not now to be boun-ti-

M

- ful.

Un poco più Andante.

Let the wea - - - ry be com - - - forted,

Let the need - - - y be

ban - - - quet - ed, Let the maim'd *CRUSE.* in his

heart re - - - joice At this year

of her Ju - bi - lee.

N
Let the wea - ry be com - fort - ed,

p
il melodia marcato

Let the need - y be ban - quet - ed,

p

Let the maim'd in his heart re - joice, in his

pp *cresc.* *rall.* *cresc.*

Tempo I. Adagio.
heart re-joyce At this year

mf

of her Ju - bi-lee.

Let the wea - - ry be com-fort-ed,

Let the need - - y be ban-quet-ed,

mf a tempo
Let the maim'd — in his heart re - joice, — in his

heart re - jice, — in his heart — re - jice at this

mf

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef with lyrics. The bottom two lines are piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The piano part features a melodic line in the right hand and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present.

year — of her Ju - - bi - lee!

ad lib. **P**

colla parte *p a tempo*

Detailed description: This system contains the next two lines of music. The vocal line continues with the lyrics. The piano accompaniment includes the instruction *colla parte* and *p a tempo*. A dynamic marking of **P** (piano) is indicated. The piano part continues with melodic and harmonic support for the vocal line.

L.H.

Detailed description: This system is primarily piano accompaniment. It features a long, sweeping melodic line in the right hand that spans across the system. The left hand provides a steady accompaniment. The instruction *L.H.* is written in the middle of the system.

rit.

Detailed description: This system continues the piano accompaniment. It features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *rit.* (ritardando) is present. The system concludes with a double bar line.

Tempo del Introduzione.

TENOR I & II.

mf

Hen - ry's fif - ty

BASS I & II.

mf

Tempo del Introduzione.

fp

mf

p

years are all in sha-dow,

Gray with dis-tance

mf

p

mf

Edward's fif - ty sum-mer's,

Ev'n hergrandsire's fif - tyscarceremember'd

rall.

p

rall.

a tempo

f a tempo L.H.

You, — the pat-ri-ot Arch-i-ect, Shape a state - ly Me -

f *tr*

- mo - ri - al, Make it re - - gal - ly gor - - -

ff *ff* *f*

- geous Rich in sym-bol, in or - na - ment, Which may speak to the

sf *mp* *3*

CRSC.

cen - tu - ries, All — the cen - tu - ries af - ter us Of this year of her

CRSC.

p

Ju - bi - lee..

f Trumpets

Bassi Bassi

SOPRANO.

ALTO.

TENOR.

BASS.

All her peo - ple scat - ter'd o'er an Em - pire,

All her
 All her peo-ple greet
 O'er an Em-pire vas-ter than the Ro-man, All her peo-ple

peo-ple greet her, greet
 greet her, greet
 greet her, greet
 greet her, greet

her, greet her and re - vere her.
 her, greet her and re - vere
 her, greet her and re - vere.
 her, R greet her and re - vere.

Tempo di marcia ma solenne.

her.

her.

her.

Tempo di marcia ma solenne.

f marcato

mf You, the mighty, the

mf You, the mighty, the

mf You, the mighty, the

mf You, the mighty, the

mf You, the mighty, the

p stacc.

il basso stacc.

for - tun - ate, You the Lord - Ter - ri - to - ri - al, You, the Lord - Man - u -

for - tun - ate, You the Lord - Ter - ri - to - ri - al, You, the Lord - Man - u -

for - tun - ate, You the Lord - Ter - ri - to - ri - al, You, the Lord - Man - u -

for - tun - ate, You the Lord - Ter - ri - to - ri - al, You, the Lord - Man - u -

- fac - tu - rer, You the har - dy la - bor - i - ous pa - tient chil - dren of Al - -

- fac - tu - rer, You the har - dy la - bor - i - ous pa - tient chil - dren of Al - -

- fac - tu - rer, You the har - dy la - bor - i - ous pa - tient chil - dren of Al - -

- fac - tu - rer, You the har - dy la - bor - i - ous pa - tient chil - dren of Al - -

S
- bion, You Ca - na - - - dian, In - dian,

- bion, You Ca - na - - - dian, In - dian,

- bion, You Ca - na - - - dian, In - dian,

- bion, You Ca - na - - - dian, In - dian,

S
mf pesante

Aus - tra - la - - - sian, A - fri - can, All your hearts be in

Aus - tra - la - - - sian, A - fri - can, All your hearts be in

Aus - tra - la - - - sian, A - fri - can, All your hearts be in

Aus - tra - la - - - sian, A - fri - can, All your hearts be in

har - mo-ny, All your voi - ces in u -
 har - mo-ny, All your voi - ces in u -
 har - mo-ny, All your voi - ces in u -
 har - mo-ny, All your voi - ces in u -

poco rall. *Molto maestoso.*
 - - ni-son, You, the migh-ty, the for - tu-nate, You the Lord - Ter-ri -
 - - ni-son, You, the migh-ty, the for - tu-nate, You the Lord - Ter-ri -
 - - ni-son, You, the migh-ty, the for - tu-nate, You the Lord - Ter-ri -
 - - ni-son, You, the migh-ty, the for - tu-nate, You the Lord - Ter-ri -

poco rall. *Molto maestoso.*
ff non legato

- to - ri - al, You the Lord - Man - u - fac - tu - rer, you the har - dy, la -
 - to - ri - al, You the Lord - Man - u - fac - tu - rer, you the har - dy, la -
 - to - ri - al, You the Lord - Man - u - fac - tu - rer, you the har - dy, la -
 - to - ri - al, You the Lord - Man - u - fac - tu - rer,

- bo - ri - ous, pa - tient chil - dren of Al - bion, You, Ca - na - dian,
 - bo - ri - ous, pa - tient chil - dren of Al - bion, You, Ca - na - dian,
 - bo - ri - ous, pa - tient chil - dren of Al - bion, You, Ca - na - dian,
 chil - dren of Al - bion, You, Ca - na - dian,

In - dian, Aus - tra - la - - sian, A - fri - can, All your hearts
 In - dian, Aus - tra - la - - sian, A - fri - can, All your hearts
 In - dian, Aus - tra - la - - sian, A - fri - can, All your hearts
 In - dian, Aus - tra - la - - sian, A - fri - can, All your hearts

be in har - mo - ny, All your voi - - ces in u - -
 be in har - mo - ny, All your voi - - ces in u - -
 be in har - mo - ny, All your voi - - ces in u - -
 be in har - mo - ny, All your voi - - ces in u - -

SOPRANO SOLO.

U

f Sing - - - ing, 'Hail to the

mf Hail,

mf Hail,

mf Hail, hail! —

mf Hail, hail! —

p

glo - rious gol - den year,' sing - - ing,

hail!

hail! to the glo - - rious gol - - den year,

'Hail to the glo - rious gol - - den

This system contains five staves. The top staff is a vocal line with lyrics: 'Hail to the glo - rious gol - - den. The second, third, and fourth staves are empty. The fifth staff is a piano accompaniment consisting of a treble and bass clef with chords and melodic lines.

year,' sing - - -

mf Sing - ing, 'hail to the

mf Sing - ing, 'hail to the gol - - - den year,'

This system contains five staves. The top staff is a vocal line with lyrics: year,' sing - - -. The second, third, and fourth staves are empty. The fifth staff is a piano accompaniment. The bottom staff is a vocal line with lyrics: Sing - ing, 'hail to the. The seventh staff is a piano accompaniment. The eighth staff is a vocal line with lyrics: Sing - ing, 'hail to the gol - - - den year,'.

- - - ing, 'hail

mf sing - ing, 'hail to the

mf sing - ing, 'hail to the gol - - - -

gol - - - den year, hail to the

hail to the

un poco accel. to the glo - - rious,

sf

gol - den year,

- - den year,

gol - den year,

gol - den year,

cresc.

un poco accel.

sf
glo - - rious gol - - - - den year

of her Ju - - bi - lee!'

ad lib. *Molto Adagio.*

Molto Adagio.
colla parte *pp*

Are there thunders moan - - ing in the dis -

Are there thunders moan - - ing in the dis -

Are there thunders moan - - ing in the dis -

Are there thunders moan - - ing in the dis -

- tance? Are there spectres mov - ing in the

- tance? Are there spectres mov - ing in the

- tance? Are there spectres mov - ing in the

- tance? Are there spectres mov - ing in the

dark - - ness?
 dark - - ness?
 dark - - ness?
 dark - - ness?

f Trust the Lord of Light *Vff* to guide her peo - ple, Till the
f Trust the Lord of Light *ff* to guide her peo - ple, Till the
f Trust the Lord of Light *ff* to guide her peo - ple, Till the
f Trust the Lord of Light *ff* to guide her peo - ple, Till the

thun - ders pass, the spectres van - ish, And the
 thun - ders pass, the spectres van - ish, And the
 thun - ders pass, the spectres van - ish, And the
 thun - ders pass, the spectres van - ish, And the

Light is vic - - - tor, and the dark-ness dawns in - to the

Light is vic - - - tor, and the dark-ness dawns in - to the

Light is vic - - - tor, and the dark-ness dawns in - to the

Light is vic - - - tor, and the dark-ness dawns in - to the

Ju - bi - lee of the A - - -

Ju - bi - lee of the A - - -

Ju - bi - lee of the A - - -

Ju - bi - lee of the A - - -

- ges.

- ges.

- ges.

- ges.

STP

f Trust the Lord of Light to guide her

f Trust the Lord of Light to guide her

f Trust the Lord of Light to guide her

f Trust the Lord of Light to guide her

W peo - - ple till the thun - - ders

peo - - ple till the thun - - ders

peo - - ple till the thun - - ders

peo - - ple till the thun - - ders

W

pass, the spectres van - - ish, and the

pass. the spectres van - - ish, and the

pass, the spectres van - - ish, and the

pass, the spectres van - - ish, and the

f *ff*

Light is vic - - - tor and the dark - - - ness dawns

Light is vic - - - tor and the dark - - - ness dawns

Light is vic - - - tor and the dark - - - ness dawns

Light is vic - - - tor and the dark - - - ness dawns

in-to the Ju - bi - lee of the A - - - ges! The

in-to the Ju - bi - lee of the A - - - ges! The

in-to the Ju - bi - lee of the A - - - ges! The

in-to the Ju - bi - lee of the A - - - ges! The

X

ff

dark - ness dawns. The

dark - ness dawns. The

dark - ness dawns. The

dark - ness dawns. The

X

Light is vic - - - - - tor!

Light is vic - - - - - tor!

Light is vic - - - - - tor!

Light is vic - - - - - tor!

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a single melodic line with lyrics. The piano accompaniment features a rhythmic pattern of chords and moving lines in both hands. The piece concludes with a double bar line and repeat signs.

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We think it may safely be predicted that this choral ballad will become a favourite study with provincial musical societies.

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