



# COMMEMORATION ANTHEM

MOTET FOR 8 VOICES - A CAPPELLA

WORDS FROM  
Psalm 111:7 and 148:7,11

SET TO MUSIC BY  
**Charles Villiers Stanford**  
(1876)



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>

#### COVER IMAGE

“Winged Figure Seated Upon a Rock” by Abbott Handerson Thayer, 1903





The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

---

### Source Information

*Full Score Manuscript*  
*Vocal Score*

*Manuscript Transcription & Score Preparation*

Trinity College Library, Cambridge R.2.68c  
Unpublished

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Finale v. 27.2 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

**Sir Charles Villiers Stanford** (30 September 1852 – 29 March 1924) was an Irish composer, music teacher, and conductor of the late Romantic era. Born to a well-off and highly musical family in Dublin, Stanford was educated at the University of Cambridge before studying music in Leipzig and Berlin. He was instrumental in raising the status of the Cambridge University Musical Society, attracting international stars to perform with it.



While still an undergraduate, Stanford was appointed organist of Trinity College, Cambridge. In 1882, aged 29, he was one of the founding professors of the Royal College of Music, where he taught composition for the rest of his life. From 1887 he was also Professor of Music at Cambridge. As a teacher, Stanford was sceptical about modernism, and based his instruction chiefly on classical principles as exemplified in the music of Brahms. Among his pupils were rising composers whose fame went on to surpass his own, such as Gustav Holst and Ralph Vaughan Williams. As a conductor, Stanford held posts with the Bach Choir and the Leeds triennial music festival.

On the recommendation of Sir William Sterndale Bennett, Stanford went to Leipzig in the summer of 1874 for lessons with Carl Reinecke, professor of composition and piano at the Leipzig Conservatory. The composer Thomas Dunhill commented that by 1874 it was "the tail-end of the Leipzig ascendancy, when the great traditions of Mendelssohn had already begun to fade." Nevertheless, Stanford did not seriously consider studying anywhere else. Neither Dublin nor London offered any comparable musical training; the most prestigious British music school, the Royal Academy of Music (RAM), was at that time hidebound and reactionary. He was dismayed to find in Leipzig that Bennett had recommended him to a German pedant no more progressive than the teachers at the RAM. Among Stanford's compositions in 1874 was a setting of part one of Longfellow's poem *The Golden Legend*. He intended to set the entire poem, but gave up, defeated by Longfellow's "numerous but unconnected characters." Stanford ignored this and other early works when assigning opus numbers in his mature years. The earliest compositions in his official list of works are a four-movement Suite for piano and a Toccata for piano, which both date from 1875.

After a second spell in Leipzig with Reinecke in 1875, which was no more productive than the first, Stanford was recommended by Joachim to study in Berlin the following year with Friedrich Kiel, whom Stanford found "a master at once sympathetic and able ... I learnt more from him in three months, than from all the others in three years."

In 1883, the Royal College of Music was set up to replace the short-lived and unsuccessful National Training School for Music. Neither the NTSM nor the longer-established Royal Academy of Music had provided adequate musical training for professional orchestral players, and the founder-director of the college, George Grove, was determined that the new institution should succeed in doing so. His two principal allies in this undertaking were the violinist Henry Holmes and Stanford. In a study of the founding of the college, David Wright notes that Stanford had two main reasons for supporting Grove's aim. The first was his belief that a capable college orchestra was essential to give students of composition the chance to experience the sound of their music. His second reason was the severe contrast between the competence of German orchestras and the performance of their British counterparts. He accepted Grove's offer of the posts of professor of composition and (with Holmes) conductor of the college orchestra. He held the professorship for the rest of his life; among the best known of his many pupils were Samuel Coleridge-Taylor, Gustav Holst, Ralph Vaughan Williams, John Ireland, Rebecca Clarke, Frank Bridge and Arthur Bliss.

Stanford's teaching seemed to be without method or plan. His criticism consisted for the most part of "I like it, my boy," or "It's damned ugly, my boy" (the latter in most cases). In this, perhaps, lay its value. For in spite of his conservatism, and he was intensely and passionately conservative in music as in politics, his amazingly comprehensive knowledge of musical literature of all nations and ages made one feel that his opinions, however irritating, had weight.

To Stanford's regret, many of his pupils who achieved eminence as composers broke away from his classical, Brahmsian precepts, as he had himself rebelled against Reinecke's conservatism. The composer George Dyson wrote, "In a certain sense the very rebellion he fought was the most obvious fruit of his methods. And in view of what some of these rebels have since achieved, one is tempted to wonder whether there is really anything better a teacher can do for his pupils than drive them into various forms of revolution." The works of some of Stanford's pupils, including Holst and Vaughan Williams, entered the general repertory in Britain, and to some extent elsewhere, as Stanford's never did. For many years after his death it seemed that Stanford's greatest fame would be as a teacher. Among his achievements at the RCM was the establishment of an opera class, with at least one operatic production every year. From 1885 to 1915 there were 32 productions, all of them conducted by Stanford.

In 1887 Stanford was appointed professor of music at Cambridge in succession to Sir George Macfarren who died in October of that year. Up to this time, the university had awarded music degrees to candidates who had not been undergraduates at Cambridge; all that was required was to pass the university's music examinations. Stanford was determined to end the practice, and after six years he persuaded the university authorities to agree. Three years' study at the university became a prerequisite for sitting the bachelor of music examinations.

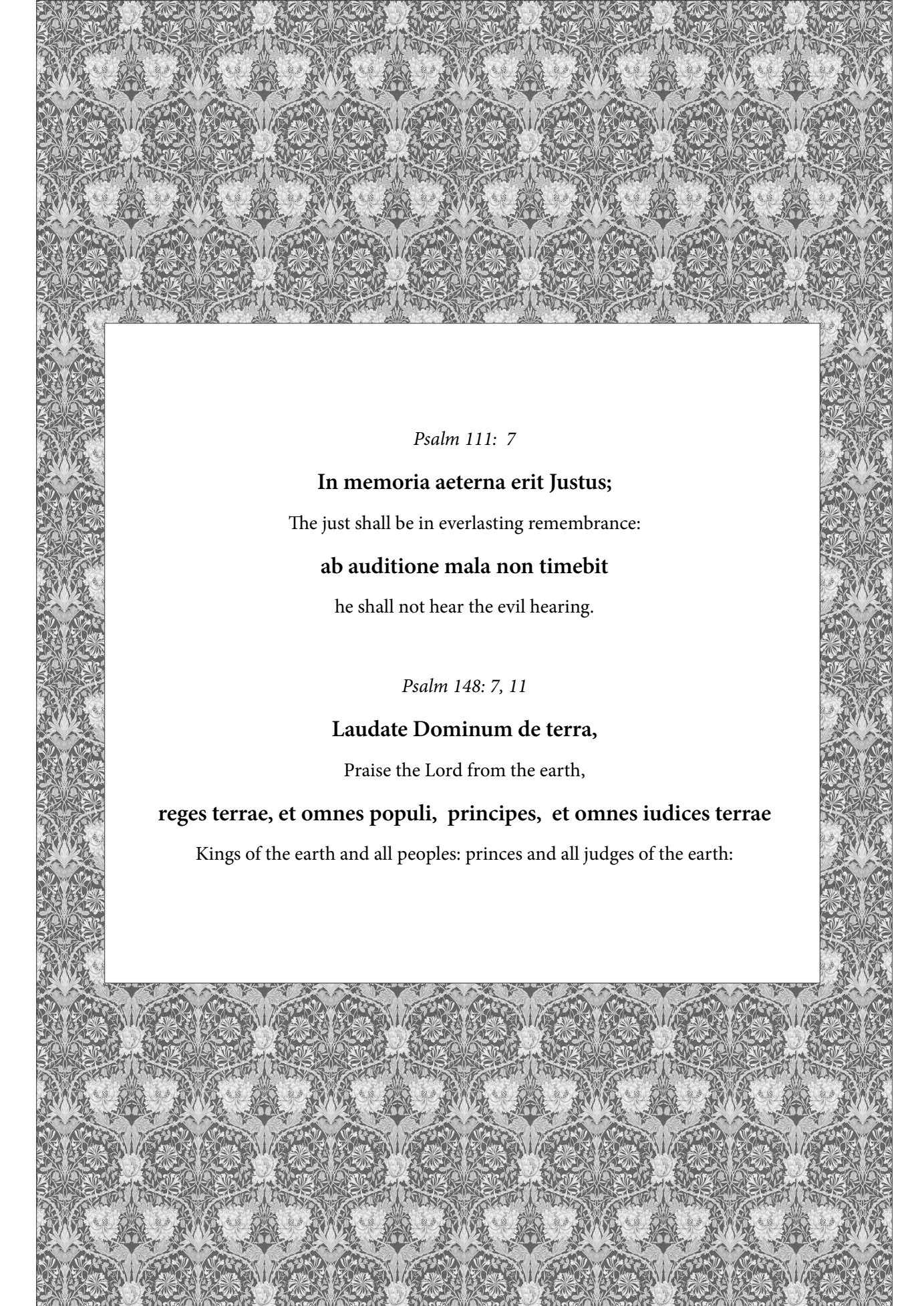
Stanford composed a substantial number of concert works, including seven symphonies, but his best-remembered pieces are his choral works for church performance, chiefly composed in the Anglican tradition. He was a dedicated composer of opera, but none of his nine completed operas has endured in the general repertory. Some critics regarded Stanford, together with Hubert Parry and Alexander Mackenzie, as responsible for a renaissance in music from the British Isles. However, after his conspicuous success as a composer in the last two decades of the 19th century, his music was eclipsed in the 20th century by that of Edward Elgar as well as former pupils. Stanford composed about 200 works, including seven symphonies, about 40 choral works, nine operas, 11 concertos and 28 chamber works, as well as songs, piano pieces, incidental music, and organ works. He suppressed most of his earliest compositions; the earliest of works that he chose to include in his catalogue date from 1875.

Throughout his career as a composer, Stanford's technical mastery was rarely in doubt. The composer Edgar Bainton said of him, "Whatever opinions may be held upon Stanford's music, and they are many and various, it is, I think, always recognised that he was a master of means. Everything he turned his hand to always 'comes off.'" On the day of Stanford's death, one former pupil, Gustav Holst, said to another, Herbert Howells, "The one man who could get any one of us out of a technical mess is now gone from us."

After Stanford's death most of his music was quickly forgotten, with the exception of his works for church performance. His *Stabat Mater* and *Requiem* held their place in the choral repertoire, the latter piece championed by Sir Thomas Beecham. Stanford's two sets of sea songs and the part-song *The Blue Bird* were still performed from time to time, but even his most popular opera, *Shamus O'Brien* came to seem old-fashioned with its "stage-Irish" vocabulary. However, in his 2002 study of Stanford, Jeremy Dibble writes that the music, increasingly available on disc if not in live performance, still has the power to surprise. In Dibble's view, the frequent charge that Stanford is "Brahms and water" was disproved once the symphonies, concertos, much of the chamber music and many of the songs became available for reappraisal when recorded for compact disc.

For comprehensive biographies of the man and his music, refer to Jeremy Dibble's *Charles Villiers Stanford: Man and Musician*, Oxford University Press, 2002 ISBN 0-019-816383-5 and Paul Rodmell's *Charles Villiers Stanford*, Ashgate Publishing, 2002, reissued by Routledge Publishers, 2017 ISBN 13: 978-1-85928-198-7





*Psalm 111: 7*

**In memoria aeterna erit Justus;**

The just shall be in everlasting remembrance:

**ab auditione mala non timebit**

he shall not hear the evil hearing.

*Psalm 148: 7, 11*

**Laudate Dominum de terra,**

Praise the Lord from the earth,

**reges terrae, et omnes populi, principes, et omnes iudices terrae**

Kings of the earth and all peoples: princes and all judges of the earth:





# Commemoration Anthem

Psalm 111:7 & 148:7, 11

C. Villiers Stanford  
1874

**Maestoso** *p* molto legato

**DECANI**

Soprano I in me-mo-ri -

Alto I *p* molto legato  
in me-mo-ri - â

Tenor I *p* molto legato  
in me-mo-ri â æ - ter - na in me -

Bass I *p* molto legato  
In me-mo-ri - â æ - ter - - - - - nâ

**CANTORIS**

Soprano II

Alto II

Tenor II

Bass II

**Maestoso** *p* molto legato

For Rehearsal Only

The score is written for a choir with four parts: Soprano I, Alto I, Tenor I, and Bass I (Decani), and Soprano II, Alto II, Tenor II, and Bass II (Cantoris). The tempo is Maestoso. The key signature has one flat (F major or D minor). The time signature is common time (C). The lyrics are in Latin: 'in me-mo-ri -', 'in me-mo-ri - â', 'in me-mo-ri â æ - ter - na in me -', and 'In me-mo-ri - â æ - ter - - - - - nâ'. The piano accompaniment is marked 'For Rehearsal Only' and includes dynamics like *p* and *molto legato*.

**DECANI**

S I  
â - æ - ter - nâ e - rit jus - tus

A I  
æ - ter - nâ e - rit jus - tus

T I  
mo - ri - â æ - ter - nâ e - rit jus - tus

B I  
in me - mo - ri - â e - rit jus - tus

**CANTORIS**

S II

A II

T II

B II *p*  
ab

7



13

DECANI

S I

A I

T I

B I

CANTORIS

S II

A II

T II

B II

13

*p*

ab au - di - ti - o - ne ma

*p*

ab ai - di - ti - o - ne ma - lâ ma - - - - -

*p*

ab au - di - ti - o - ne ma - lâ ma - - - - -

au - di - ti - o - ne ma - lâ ma - - - - - lâ ab au - di - ti - o - ne ma - lâ

*p*

DECANI

19

S I

A I

T I

B I

CANTORIS

S II

A II

T II

B II

lâ non - - - ti - me - bit, non ti -

- - - - - lâ non - - - ti - me - bit,

- - - - - lâ non - - - ti - ne - bit, non ti -

non - - - ti - me - - - - - bit, ti -

19



## DECANI

25

*cresc.* *f*

S I non ti - me - bit, non ti - me - bit,

*cresc.* *f*

A I non ti - me - bit, non ti - me - bit,

*cresc.* *f*

T I non ti - me - bit, non - ti - me - bit,

*cresc.* *f*

B I non ti - me - bit, non ti - me - bit,

## CANTORIS

*cresc.* *f*

S II me - - - - bit, non ti - me - bit,

*cresc.* *f*

A II non ti - me - bit, non ti - me - bit,

*cresc.* *f*

T II me - - - - bit, non ti - me - bit,

*cresc.* *f*

B II me - - - - bit, non ti - me - bit,

25

*cresc.* *f*

## DECANI

**Allegro con brio**

31 *pp*

S I non ti - me - bit.

A I *pp* non ti - me - bit. *f* Lau -

T I *pp* non ti - me - bit. *f* Lau - da - te Do - mi - num de -

B I *pp* non ti - me - bit. *f* Lau - da - te Do - mi - num de -

## CANTORIS

S II *pp* non ti - me - bit.

A II *pp* non ti - me - bit.

T II *pp* non ti - me - bit.

B II *pp* non ti - me - bit.

**Allegro con brio**

31 *pp*

*f*

*f*

## DECANI

37 *f* *cresc.*

S I Lau - da - te Do - mi - num de ter - rã, de ter - rã

A I da - te Do - mi - num de ter - rã, de ter - rã *cresc.*

T I ter - rã, de ter - rã, de ter - rã *cresc.*

B I ter - rã de ter - - - rã *cresc.*

## CANTORIS

S II *ff*

A II *ff*

T II *f* *ff*

B II *f* *ff*

Lau - da - te Do - mi - num, Lau - da - te

Lau - da - te

Lau - da - te Do - mi - num, Lau - da - te

Lau - da - te Do - mi - num, Lau - da - te

37 *f* *ff*

## DECANI

43

S I  
Lau - da - te Do - mi - num, lau - da - te Do - mi - num de ter - rã lau -

A I  
Lau - da - te Do - mi - num, lau - da - te Do - mi - num de ter - rã lau -

T I  
Lau - da - te Do - mi - num, lau - da - te Do - mi - num de ter - rã lau -

B I  
Lau - da - te Do - mi - num, lau - da - te Do - mi - num de ter - rã, lau - da - te —

## CANTORIS

S II  
re - ges ter - rã lau - da - te Do - mi - num de ter - rã lau -

A II  
re - ges ter - rã lau - da - te Do - mi - num de ter - rã lau -

T II  
re - ges ter - rã Do - mi - num de ter - rã lau -

B II  
re - ges ter - rã lau - da - te Do - mi - num de ter - rã, lau - da - te —

43



## DECANI

49

**S I**  
da - te lau - da - te prin - ci - pes et om - nes ju - di - ces *ff*

**A I**  
da - te kay - da - te prin - ci - pes et om - nes ju - di - ces *ff*

**T I**  
da - te lau - da - te prin - ci - pes et om - nes ju - di - ces *ff*

**B I**  
Do - mi - num, lau - da - te Do - mi - num prin - ci - pes et om - nes ju - di - ces *ff*

## CANTORIS

**S II**  
da - te lau - da - te prin - ci - pes et om - nes ju - di - ces *ff*

**A II**  
da - te lau - da - te prin - ci - pes et om - nes ju - di - ces *ff*

**T II**  
da - te lau - da - te prin - ci - pes et om - nes ju - di - ces *ff*

**B II**  
Do - mi - num lau - da - te Do - mi - num prin - ci - pes et om - nes ju - di - ces *ff*

49

*ff*

## DECANI

55

S I ter - ræ lau - da - te Do - mi - *p*

A I ter - ræ lau - da - te, lau - da - te Do - mi - *p*

T I ter - ræ lau - da - te Do - mi - num, lau - da - te Do - mi - *p*

B I ter - ræ, lau - da - te Do - mi - num de ter - râ lau - da - te Do - mi - *p*

## CANTORIS

S II ter - ræ

A II ter - ræ

T II ter - ræ

B II ter - ræ Lau- *mf*

55

*p* *mf*

DECANI

61

*ff*

S I num Do - mi - num

*ff*

A I num Do - mi - num lau-da-te Do - mi-num lau-da-te

*ff*

T I num Do - mi - num

*ff*

B I num Do - mi - num lau-da-te Do - mi-num lau-da-te

CANTORIS

S II Lau - da - te Do - mi - num om-nes po - pu - li

*mf* *ff*

A II Lau - da - te Do - mi - num om-nes po - pu - li

*mf* *ff*

T II Lau - da - te Do - mi-num Do - mi - num om-nes po - pu - li

*ff*

B II da - te Do - mi - num Do - mi - num om-nes po - pu - li

61

*ff*

## DECANI

67

S I  
prin - ci - pes om - nes ju - di - ces lau - da - te Do - mi -

A I  
prin - ci - pes om - nes ju - di - ces lau - da - te Do - mi -

T I  
pin - ci - pes om - nes ju - di - ces lau - da - te Do - mi -

B I  
prin - ci - pes om - nes ju - di - ces lau - da - te Do - mi -

## CANTORIS

S II  
prin - ci - pes Lau - da - te Do - mi -

A II  
prin - ci - pes lau - da - te Do - mi - num Lau - da - te Do - mi -

T II  
pin - ci - pes Lau - da - te Do - mi -

B II  
pin - ci - pes, lau - da - te Do - mi - num Lau - da - te Do - mi -

67



DECANI

73

S I  
num \_\_\_\_\_ lau - da - te Do - - - mi - num lau -

A I  
num \_\_\_\_\_ lau - da - te Do - mi - num lau - da - te Do - mi - num

T I  
num \_\_\_\_\_ lau - da - te Do - mi - num lau -

B I  
num \_\_\_\_\_ lau - da - te Do - mi - num, lau - da - te Do - mi - num

CANTORIS

S II  
num \_\_\_\_\_ lau - da - te Do - - - mi - num lau -

A II  
num \_\_\_\_\_ lau - da - te Do - mi - num lau -

T II  
num \_\_\_\_\_ lau - da - te Do - mi - num lau -

B II  
num \_\_\_\_\_ lau - da - te Do - mi - num lau -

73

## DECANI

79

S I  
da - te                      lau - da - te                      lau - da - te

A I  
— lau - da - te — Do - mi - num —                      lau - da - te

T I  
da - te                      lau - da - te                      lau - da - te

B I  
— lau - da - te — Do - mi - num —                      lau - da - te

## CANTORIS

S II  
da - te                      lau - da - te — Do - mi - num —                      lau - da - te

A II  
da - te                      lau - da - te                      Do - mi - num —                      lau - da - te

T II  
da - te                      lau - da - te — Do - mi - num —                      lau - da - te

B II  
da - te                      lau - da - te                      Do - mi - num —                      lau - da - te

79

DECANI

85 *p* **Tempo 1<sup>mo</sup>**

S I Do - - - - - mi - num. \*

A I Do - - - - - mi - num. \*

T I Do - - - - - mi - num. \* *p legato* in me-mo - ri -

B I Do - - - - - mi - num, \* *p legato* in me-mo - ri - â

CANTORIS

S II Do - - - - - mi - num. \*

A II Do - - - - - mi - num. \*

T II Do - - - - - mi - num. \*

B II Do - - - - - mi - num. \*

85 **Tempo 1<sup>mo</sup>**

*p*

*p*

The Anthem may if preferred be finished here by omitting the diminuendo and holding the \* last note on the syllable "num" as a semibreve with a pause and adding the final Amen.

DECANI

91 *p* *legato*  
S I in me-mo - ri - â  
A I *p* *legato*  
in me-mo - ri â æ -  
T I  
â æ - ter - nâ in me - mo - ri - â  
B I  
æ - ter - nâ in me-mo - ri -

CANTORIS

S II  
A II  
T II  
B II

91  
Piano accompaniment



DECANI

96

S I  
æ - ter - nâ æ - ter - nâ er - it jus - tus, er - it jus -

A I  
ter - nâ er - it jus - tus jus - tus, jus,

T I  
8 æ - ter - nâ er - it jus - tus, jus -

B I  
â er - it jus - tu er - it jus - tus, jus -

CANTORIS

S II  
*p*  
ab au -

A II

T II  
8 *p*  
ab au -

B II

96

*p*

103

**DECANI**

S I - - - tus, er - it jus - - - tus, *dim.*

A I - - - jus - tus er - it jus - tus er - it *dim.*

T I - - - - - tus er - it jus - tus er - it *dim.*

B I - - - - - tus in me-mo - ri - â er - it *dim.*

**CANTORIS**

S II di - ti - o - ne ma - lâ non - ti - me - - - bit *dim.*

A II - - - - - non ti - me - bit jus - *dim.*

T II di - ti - o - ne ma - lâ non ti - me - - - bit *dim.*

B II er - it jus - tus in me-mo - ri - â *dim.*

103

*dim.*

DECANI

110

S I  
jus - - - tus. A - men, A - - - men.

A I  
jus - - - tus. A - men, A - - - men.

T I  
8  
jus - - - tus. A - men, A - - - men.

B I  
jus - - - tus. A - men, A - - - men.

CANTORIS

S II  
jus - - - tus. A - men, A - - - men.

A II  
- - - tus. A - men, A - - - men.

T II  
8  
jus - - - tus. A - men, A - - - men.

B II  
jus - - - tus. A - men, A - - - men.

110



# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

**Catalog Number**

16.5/02