



HOW BEAUTIFUL UPON THE MOUNTAINS

SHORT ANTHEM FOR CHRISTMAS -1868

Text from Isaiah 52: 7-9

SET TO MUSIC BY

Charles Villiers Stanford

Vocal Score with Organ Accompaniment

COVER IMAGE

“Prophet Isaiah” by Michelangelo, 1508-1512



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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.

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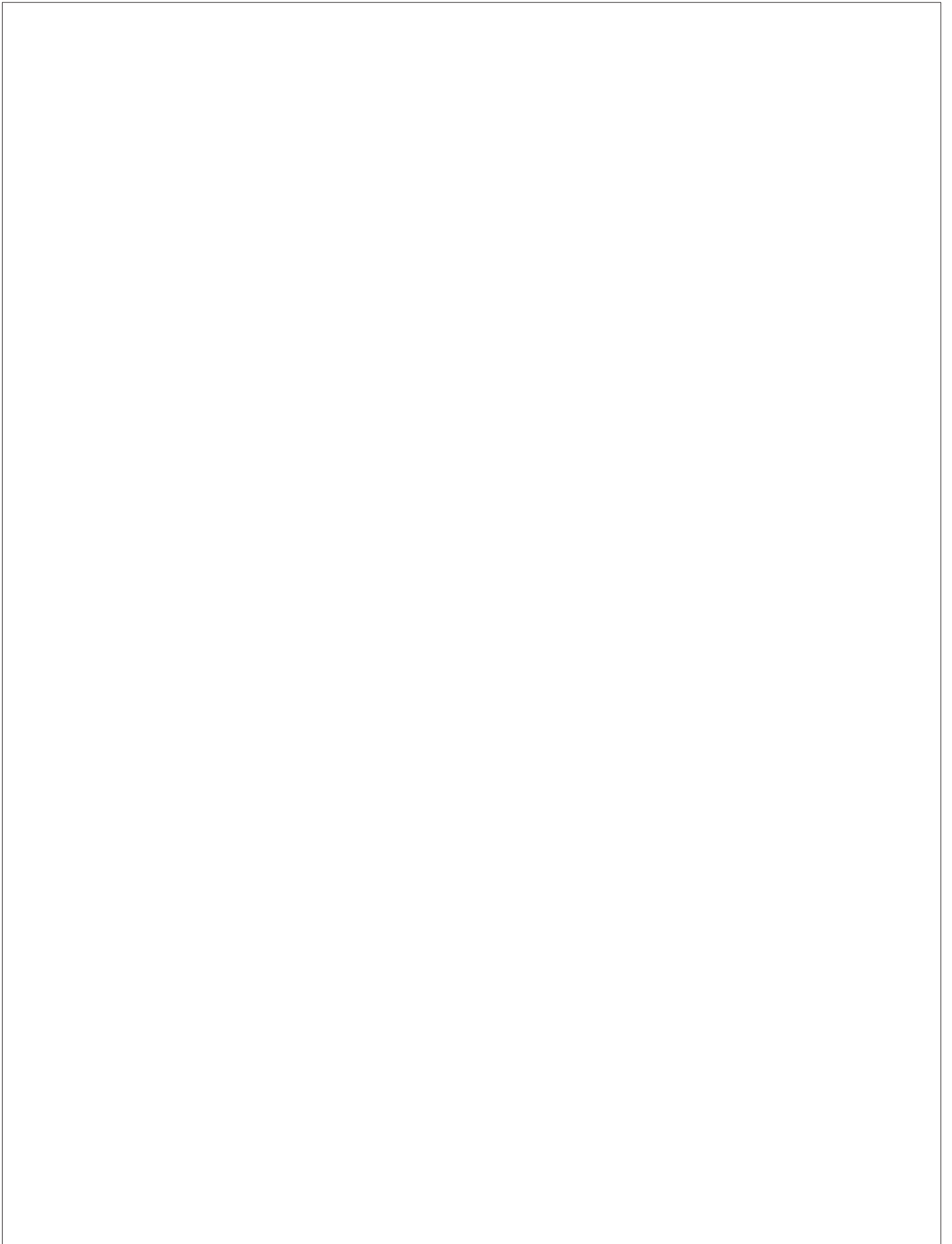
Source Information

Manuscript

Newcastle University - Stanford Special Collection CVS-MS 77

Reference Material and Software

Notation Software: Dorico Pro 5.1.10.2081 *Audio Software:* NotePerformer 4 *Graphic Software:* Adobe Photoshop CS5
Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



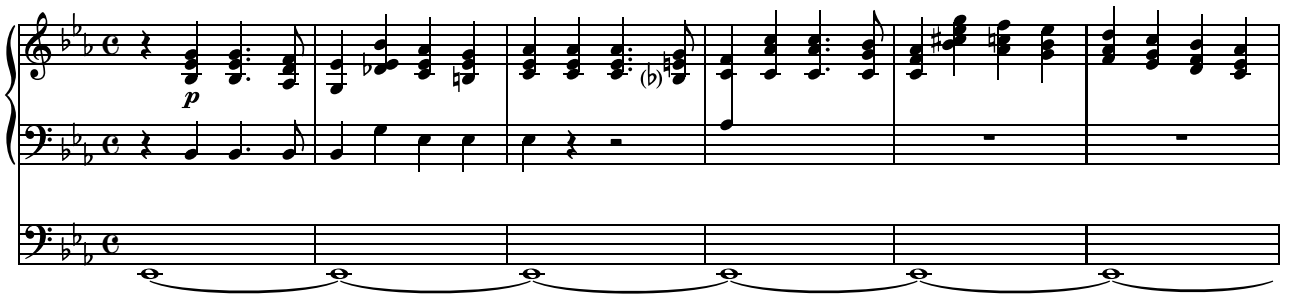
How Beautiful Upon the Mountains

A Short Anthem for Full Chorus for Christmas 1868

Holy Bible - Isaiah 52: 7-9

Charles Villiers Stanford

Organ



The organ introduction consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It begins with a piano (*p*) dynamic and features a series of chords and melodic lines. The middle staff is in bass clef and provides a simple harmonic accompaniment. The bottom staff is also in bass clef and contains a single line of notes with a slur underneath, likely representing a pedal point or a specific organ registration.

7 *mp*



This section contains four vocal staves and two organ staves. The vocal staves are in treble clef with a key signature of two flats and a common time signature. Each staff begins with a mezzo-piano (*mp*) dynamic and a crescendo hairpin. The lyrics are: "How beau - ti - ful, how beau - ti - ful, up - on the moun - tains are the". The organ accompaniment consists of two staves, one in treble and one in bass clef, both in the same key signature and time signature. The organ part provides a harmonic accompaniment for the vocalists.

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13

feet of him that bring - eth good ti - dings. How beau - ti - ful up -

feet of him that bring - eth good ti - dings. How beau - ti - ful up -

feet of him that bring - eth good ti - dings. How beau - ti - ful up -

feet of him that bring - eth good ti - dings. How beau - ti - ful up -

19

- on the moun - tains are the feet of him that bring - eth good ti - dings, that

- on the moun - tains are the feet of him that bring - eth good ti - dings, that

- on the moun - tains are the feet of him that bring - eth good ti - dings, that

- on the moun - tains are the feet of him that bring - eth good ti - dings, that

25 *p*
That pub - lish - eth peace that pub - lish - eth peace
p
That pub - lish - eth peace that pub - lish - eth peace
p
That pub - lish - eth peace that pub - lish - eth peace
f
pub - lish - eth peace that pub - lish - eth peace that pub - lish - eth peace,
f

31 *pp* *più f*
peace, peace That bring - eth good ti - dings, good ti - dings of peace good
pp *più f*
peace, peace That bring - eth good ti - dings, good ti - dings of peace good
pp
peace, peace That bring - eth good ti - dings of peace
pp
peace, peace That bring - eth good ti - dings of peace
pp

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37

f *p*

ti - dings, good ti - dings, good ti - dings of peace. That pub - lish - eth sal - va - tion, that

f *p*

ti - dings, good ti - dings, good ti - dings of peace. That pub - lish - eth sal - va - tion, that

f *p*

good ti - dings, good ti - dings of peace. That pub - lish - eth sal - va - tion, that

f *p*

good ti - dings, good ti - dings of peace. That pub - lish - eth sal - va - tion, that

43

p

pub - lish - eth sal - va - tion, sal - va - tion How beau - ti - ful, how beau - ti - ful up -

p

pub - lish - eth sal - va - tion, sal - va - tion How beau - ti - ful, how beau - ti - ful up -

p

pub - lish - eth sal - va - tion, sal - va - tion How beau - ti - ful, how beau - ti - ful up -

p

pub - lish - eth sal - va - tion, sal - va - tion, sal - va - tion How beau - ti - ful, how beau - ti - ful up -

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49

- on the moun - tains are the feet of him that bring - eth good ti - dings, How

- on the moun - tains are the feet of him that bring - eth good ti - dings, How

- on the moun - tains, are the feet of him that bring - eth good ti - dings, How

- on the moun - tains, are the feet of him that bring - eth good ti - dings, How

55

cresc. *f* *rall.*.....

beau - ti - ful, how beau - ti - ful up - on the moun - tains are the feet of him that

cresc. *f*

beau - ti - ful, how beau - ti - ful up - on the moun - tains are the feet of him that

cresc. *f*

beau - ti - ful, how beau - ti - ful up - on the moun - tains are the feet of him that

cresc. *f*

beau - ti - ful, how beau - ti - ful up - on the moun - tains are the feet of him that

rall......

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61

f Allegro vivace

saith un - to Zi - on Thy God reign - eth Thy God reign - eth

saith un - to Zi - on Thy God reign - eth Thy God reign - eth

saith un - to Zi - on Thy God reign - eth Thy God reign - eth, Break

saith un - to Zi - on Thy God reign - eth Thy God reign - eth, Break

f Allegro vivace

67

Break forth in - to joy. Break forth in - to joy Sing

Break forth in - to joy Break forth in - to joy Sing

forth in - to joy break forth in - to joy Sing Sing

forth in - to joy break forth in - to joy Sing Sing

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73

Sing to - geth - er Thy God reign - eth Thy God reign - eth

Sing to - geth - er Thy God reign - eth Thy God reign - eth

Sing to - geth - er Thy God reign - eth Thy God reign - eth

Sing to - geth - er Thy God reign - eth Thy God reign - eth

Musical score for measures 73-78, featuring four vocal staves and a piano accompaniment. The lyrics are: Sing to - geth - er Thy God reign - eth Thy God reign - eth.

79

Thy God reign - eth, Thy God reign - eth Thy God reign - eth

Thy God reign - eth, Thy God reign - eth Thy God reign - eth

Thy God reign - eth, Thy God reign - eth Thy God reign - eth

Thy God reign - eth Thy God reign - eth Thy God reign - eth

Musical score for measures 79-84, featuring four vocal staves and a piano accompaniment. The lyrics are: Thy God reign - eth, Thy God reign - eth Thy God reign - eth.

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85

Thy God reign - eth

Thy God reign - eth

Thy God reign - eth Break

Thy God reign - eth Break

91

ff
Break forth in - to joy break forth in - to joy, Break forth in - to

ff
Break forth in - to joy break forth in - to joy, Break forth in - to

ff
forth in - to joy Break forth in - to joy Break forth, break forth in - to

ff
forth in - to joy Break forth in - to joy Break forth, break forth in - to

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97 *p*

joy For the Lord hath com-fort-ed his peo-ple

joy For the Lord hath com-fort-ed his peo-ple

joy For the Lord hath com-fort-ed his peo-ple

joy For the Lord hath com-fort-ed his peo-ple

p *f*

103 *p* *p*

He hath re-deem-ed Je-ru-sa-lem For the Lord hath

He hath re-deem-ed Je-ru-sa-lem For the Lord hath

He hath re-deem-ed Je-ru-sa-lem For the Lord hath

He hath re-deem-ed Je-ru-sa-lem For the Lord hath

p *f*

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109

com - fort - ed his peo - ple He hath re - deem - ed Je - ru - sa - lem

com - fort - ed his peo - ple He hath re - deem - ed Je - ru - sa - lem

com - fort - ed his peo - ple He hath re - deem - ed Je - ru - sa - lem

com - fort - ed his peo - ple He hath re - deem - ed Je - ru - sa - lem

f

115

f

Thy God reign - eth Thy God reign - eth Thy God reign - eth

f

Thy God reign - eth Thy God reign - eth Thy God reign - eth

f

Thy God reign - eth Thy God reign - eth Thy God reign - eth

f

Thy God reign - eth Thy God reign - eth Thy God reign - eth

121

Thy God reign - eth Break forth in - to joy, Thy *ff*

Thy God reign - eth Break forth in - to joy Thy *ff*

Thy God reign - eth Break forth in - to joy, in - to joy Thy *ff*

Thy God reign - eth Break forth in - to joy, Break forth in - to joy, Thy

127

God reign - eth Thy God reign - - - - - eth *ff*

God reign - eth Thy God reign - - - - - eth *ff*

God reign - eth Thy God reign - - - - - eth *ff*

God reign - eth Thy God reign - - - - - eth

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133 *ff*

Thy God reign - eth Thy God reign - eth Break

Thy God reign - eth Thy God reign - eth Break

Thy God reign - eth Thy God reign - eth, Break forth in - to

Thy God reign - eth, Thy God reign - eth, Break forth in - to

ff

139

forth in - to joy Break forth in - to joy Sing Sing to -

forth in - to joy Break forth in - to joy Sing Sing to -

joy, Break forth in - to joy, Sing Sing Sing to -

joy, Break forth in - to joy, Sing Sing Sing to -

(b)

145

- geth - er Thy God reign - eth Thy God reign - eth, Thy God

- geth - er Thy God reign - eth Thy God reign - eth, Thy God

- geth - er Thy God reign - eth, Thy God reign - eth, Thy God

- geth - er Thy God reign - eth Thy God reign - eth, Thy God

151

rit.

a tempo

rit. *a tempo*

reign - eth, Thy God reign - eth, Thy God reign - eth.

reign - eth, Thy God reign - eth, Thy God reign - eth.

reign - eth, Thy God reign - eth, Thy God reign - eth.

reign - eth, Thy God reign - eth, Thy God reign - eth.

ff *ff*



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