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# CARMEN SÆCULARE

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.)

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PIANOFORTE ARRANGEMENT BY THE COMPOSER.

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*Ent. Sta. Hall.*

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LONDON & NEW YORK  
NOVELLO, EWER AND CO.

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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 also features a '6' fingering and a 'col Ped.' (color pedal) instruction. The trumpet part continues with its melodic line.

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 starts with a melodic phrase marked 'mf'. The piano part provides accompaniment with slurs and a 'b' (flat) marking. 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

*cresc.*  
*poco cresc.*

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 and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "fa - ble or his - - to - ry, Queen, and Em - press of". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass 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", indicated by a horizontal line. The lyrics are "In - dia, Crown'd so long \_\_\_\_\_ with a". The piano accompaniment continues with the same rhythmic pattern as the first system.

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

The third system concludes the vocal phrase. The vocal line has a long note with a fermata over the word "worn", indicated by a horizontal line. The lyrics are "di - a-dem ne - ver worn \_\_\_\_\_ by a worth - - i - er;". The piano accompaniment continues with the same rhythmic pattern.

**B**ALTO 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. The vocal line is 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 eighth-note accompaniment in the right hand and a steady bass line in the left hand.

SOPRANO CHORUS. *f* Queen,  
 ALTO CHORUS. Queen, and Em - - press of In - - dia.  
 his - - to-ry, Queen,  
*poco cresc.*

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 *CRPSC.* 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*

*p*

*Adagio.*

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

gen - tle, true and Queen - ly.

*sf* *pp*

*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.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a long rest, followed by the lyrics '- - al-ly all of you deck your hou - - - ses, il - lu - minate all your towns'. The piano accompaniment consists of chords and moving lines in both hands. A 'cresc.' (crescendo) marking is placed above the vocal line and below the piano accompaniment. The system concludes with a sixteenth-note flourish in the piano accompaniment.

for a fes - - - ti-val.

*f*

*f*

*tr*

The second system continues the vocal line with the lyrics 'for a fes - - - ti-val.' and includes a dynamic marking of *f* (forte). The piano accompaniment features a complex texture with sixteenth-note patterns and trills, marked with *f* and *tr*. The system ends with a sixteenth-note flourish.

You then loy - -

*F*  
*mf*

*mf*

The third system shows the vocal line with the lyrics 'You then loy - -'. The piano accompaniment is primarily chordal. Dynamic markings include *F* (fortissimo) and *mf* (mezzo-forte). The system concludes with a sixteenth-note flourish.

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

*cresc.*

*cresc.*

*cresc.*

The fourth system repeats the lyrics '- - al-ly all of you deck your hou - - - ses, il - lu - minate all your'. It features multiple 'cresc.' markings throughout. The piano accompaniment includes a sixteenth-note flourish at the end of the system.

towns for a fes - - ti-val.

*f*

*tr*

*f*

*cal Ped.*

*G*

*mf*

And in

*G*

*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 continuation of the melodic and harmonic development.

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

Sixth system of musical notation, concluding the page with a final forte (*sf*) dynamic marking.

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* *p*

You that wan - ton in

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

*CRSC.* *rall.*

*pp* *rall.* *CRSC.*

*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 staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a melodic line. The lyrics "heart re - jice, — in his heart re - jice at this" are written below the notes. The piano accompaniment is in the bottom two staves (treble and bass clefs). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mf* is placed above the piano part.

year — of her Ju - - bi - lee!

*ad lib.* **P**

*colla parte* *p a tempo*

Detailed description: This system contains the next two staves of music. The vocal line continues with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and ends with a quarter note G4. The lyrics "year — of her Ju - - bi - lee!" are written below. Above the vocal line, the instruction *ad lib.* is written, followed by a dynamic marking **P**. The piano accompaniment continues with the same eighth-note accompaniment. A dynamic marking of *colla parte* is written above the piano part, and *p a tempo* is written below it.

*L.H.*

Detailed description: This system contains the next two staves of music, which are entirely piano accompaniment. The top staff (treble clef) features a melodic line with a long slur over it, starting from the beginning of the system and ending with a fermata. The bottom staff (bass clef) provides a bass line. A dynamic marking of *L.H.* is written above the piano part.

*rit.*

Detailed description: This system contains the final two staves of music. The piano accompaniment continues with the eighth-note accompaniment. A dynamic marking of *rit.* is written above the piano part. The system concludes with a double bar line and repeat signs.



*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 summer's,

Ev'n hergrandsire's fif - tycarceremember'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*

*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

*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 -

*f* *CRSC.*

*poco rall.* *ff* *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.* *ff non legato* *Molto maestoso.*

- 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

S. - - ni-son, Hail, *mf*

U. - - ni-son, Hail, *mf*

O. - - ni-son, Hail, hail! *mf*

C. - - ni-son, Hail, hail! *mf*

*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 a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. It begins with a half note 'Hail', followed by a quarter note rest, then a quarter note 'to', a quarter note rest, a quarter note 'glo', a quarter note rest, a quarter note 'rious', a quarter note rest, a quarter note 'gol', a quarter note rest, and a quarter note 'den'. The piano accompaniment consists of two staves: the right hand has a continuous eighth-note arpeggiated pattern, and the left hand has a steady bass line with chords.

year,' sing - - -

*mf* Sing - ing, 'hail to the

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

This system continues the musical score. The vocal line has a half note rest followed by a half note 'year,' and then a half note rest followed by a half note 'sing - - -'. The piano accompaniment continues with the same arpeggiated pattern in the right hand and bass line in the left hand. A new vocal line begins in the middle of the system with a half note rest followed by a half note 'Sing - ing, 'hail to the', marked with a mezzo-forte (*mf*) dynamic. The piano accompaniment continues to support this line.

ing, 'hail

sing - ing, 'hail to the

sing - ing, 'hail to the gol -

gol - - - den year, hail to the

hail to the

*mf*

*mf*

to the glo - - rious,

gol - den year,

- - den year,

gol - den year,

gol - den year,

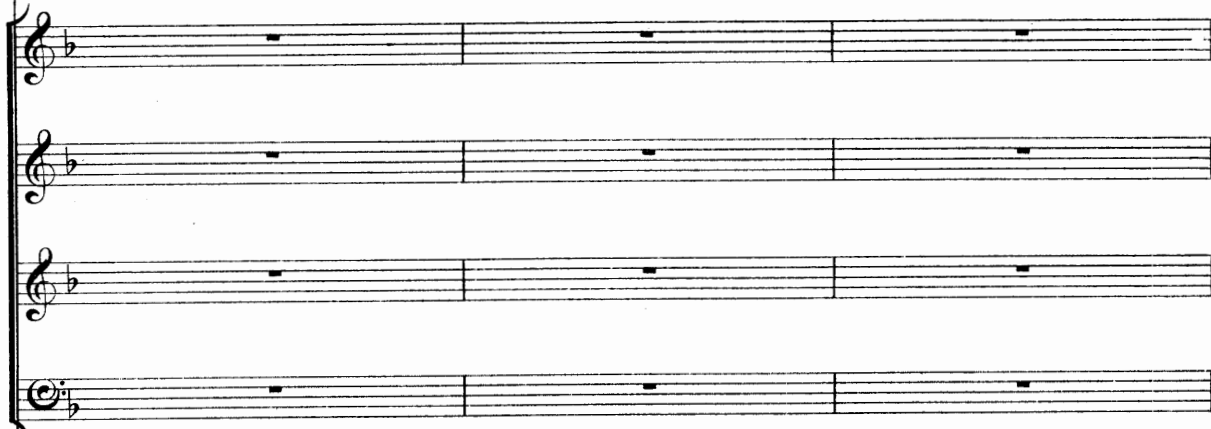
*un poco accel.*

*sf*

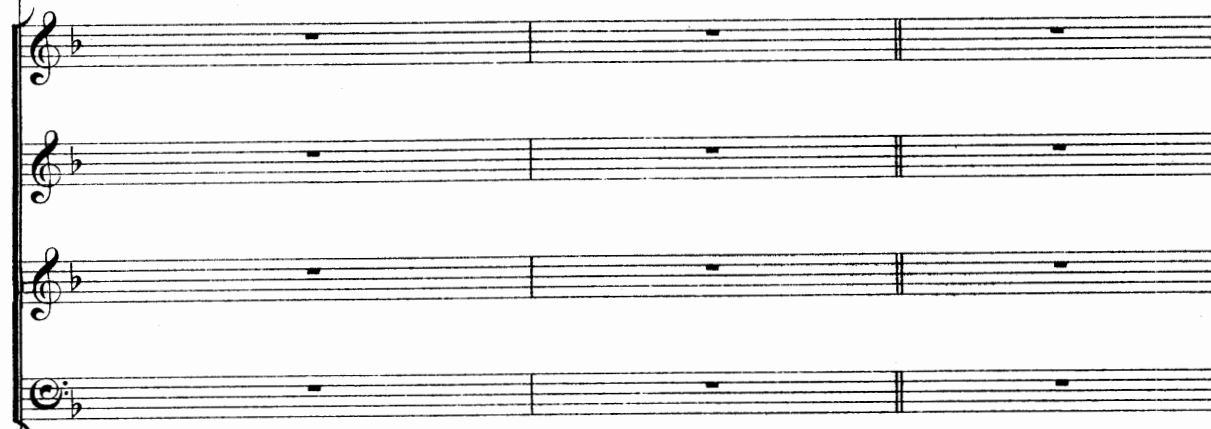
*cresc.*

*un poco accel.*

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



*ad lib.*      *Molto Adagio.*  
of her Ju - - bi - leel'



*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.

*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

Light is vic - - - - - tor!

Light is vic - - - - - tor!

Light is vic - - - - - tor!

Light is vic - - - - - tor!

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Light is vic - - - - - tor!". The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

The second system contains four vocal staves and a piano accompaniment. The vocal staves are mostly empty, indicating rests for the singers. The piano accompaniment continues with a similar rhythmic pattern, ending with a double bar line and repeat sign.

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PRODUCED AT THE LEEDS FESTIVAL, 1886.

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# THE REVENGE

SET TO THE POEM OF

ALFRED, LORD TENNYSON

BY

C. VILLIERS STANFORD.

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Vocal Score, Octavo, paper cover	....	....	....	....	....	....	....	s.	d.
String Parts	....	....	....	....	....	....	....	1	6
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Full Score	....	....	....	....	....	....	....	12	6
								21	0

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## THE TIMES.

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## DAILY CHRONICLE.

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## YORKSHIRE POST.

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

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