

Charles Villiers Stanford

(1852-1924)

**Ye Choirs of
New Jerusalem**
Op. 123

Anthem for SATB and Organ

Arranged with added parts for Trumpets and Timpani
by David Cameron

ARRANGER'S NOTE

No date is directly available for Sir Charles Stanford's Easter anthem *Ye Choirs of New Jerusalem*, but as Op. 123 it falls midway between the String Quartet No. 6 in a minor, Op. 122, dated 1910, and Symphony No. 7 in D minor, Op. 124, of 1911.

In the early 21st century the piece has a substantial online presence, with scores available for download (eg Robin Doveton's edition on the Choral Public Domain Library at No. 18979), and a number of fine performances on YouTube. These include one with the score scrolling for the viewer. Rehearsal files for singers are also available online, at

<http://www.johnfletchermusic.org/stanfordcv-ye-choirs-of-new-jerusalem/>

The words were first written, in Latin, by St. Fulbert, Bishop of Chartres (952-1028). His text *Chorus novae Jerusalem* was translated into English by Robert Campbell in *Hymns and Anthems*, 1850, and somewhat modified by the compilers of *Hymns Ancient and Modern*.

This arrangement was prepared for the Choir of Chalmers United Church, Kingston, Ontario, at Easter 2005. The choral and organ parts are unaltered, and any standard edition may be used. The trumpet parts, which are attached following the score, are intended to add occasional splashes of colour and counterpoint without disrupting the flow of Stanford's writing. They are supported by two timpani parts, also attached. The preferred version requires three drums, but a separate part for just two drums is also attached.

Ye Choirs of New Jerusalem

Arr. for trumpets & timpani by David Cameron, 2005

Charles Villiers Stanford

Trumpets

Timpani
in G, A, D

Sops
Altos

Tens
Bass

Organ

mf

mp

mf Ye choirs of new Je - ru - sa - lem, your

I.

mf

II.

8' only

7

p

f

sweet-est notes em - ploy, _____ The Pas - chal vic-to-ry to hymn, in

I.

f

I.

mp mf mf

strains of ho - ly joy. For Ju - dah's Li - on bursts his

mf f

mf f

+ 16'

mf

chains, crush-ing the ser-pent's head; and cries a - loud, and

29

Measures 29-35 of the musical score. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase starting on G4. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics for the vocal line are: "cries a - loud through death's do - mains to wake the im - pri - soned dead."

36

Measures 36-42 of the musical score. The score continues with the vocal line and piano accompaniment. The vocal line has a rest in measure 36, then enters with the lyrics "To wake the im - pri - son'd dead." The piano accompaniment features a prominent bass line. Dynamics include *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *dim.* (diminuendo), and *p* (piano). The lyrics for the vocal line are: "To wake the im - pri - son'd dead. Ye To wake the im - pri - son'd dead."

43

I.

mf

p

Your sweet - est, sweet - est notes em - ploy, _____ *cres.* the

choirs of new Je - ru - sa - lem _____

Your sweet - est, sweet - est notes em - ploy, the Pas - chal, *cres.*

Ye choirs of new Je - ru - sa - lem, _____ your sweet - est notes em - ploy, the Pas - chal,

mf

cres.

50

II.

p

Pas - chal vic - to - ry to hymn in strains of ho - ly joy, _____

Pas - chal vic - to - ry to hymn in strains - of ho - ly joy, _____ in

Pas - chal vic - to - ry to hymn in strains of ho - ly joy, _____

57

Musical score for measures 57-64. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature is one sharp (F#). The tempo is marked *mf* (mezzo-forte) and *p* (piano). The lyrics are: "strains - of ho - ly joy." The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *dim.* (diminuendo) marking.

65

Musical score for measures 65-72. The score is written for Soprano, Alto, Tenor, Bass, and Piano. The key signature changes to one flat (Bb). The tempo is marked *mf* (mezzo-forte). The lyrics are: "De - vou - ring depths of hell their prey at his". The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a *Sw.* (Swell) marking.

70

(Tenors) De - vou - ring depths of hell their prey — at his — com-mand re -

— com-mand re - store; depths of hell their prey at his com-mand re -

mf His

75

I. *mf* ran-som'd hosts pur - sue their way - where Je - sus goes be - fore.

II. *mf*

store; *mf* His ran-som'd hosts pour -

store; *mf*

80

Measures 80-85 of the musical score. The vocal line begins with a rest in measure 80, followed by a melodic phrase in measure 81. A *cres.* (crescendo) marking is placed below the vocal line in measure 82. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Measures 86-91 of the musical score. The vocal line contains the lyrics: "sue their way - where Je - sus goes be - fore. Tri - um - phant in his glo -". A *f* (forte) dynamic marking is placed above the vocal line in measure 88. The piano accompaniment features a more active bass line and sustained chords in the right hand.

Measures 92-95 of the musical score. The piano part features a grand staff with complex chordal textures. A *Gt.* (Great) marking is placed above the right-hand staff in measure 93. A *cres.* (crescendo) marking is placed below the right-hand staff in measure 94.

86

Measures 96-101 of the musical score. The vocal line begins with a rest in measure 96, followed by a melodic phrase in measure 97. A *f* (forte) dynamic marking is placed below the vocal line in measure 98, and a *mf* (mezzo-forte) marking is placed below the vocal line in measure 100. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Measures 102-107 of the musical score. The vocal line contains the lyrics: "- ry now to him - all power - is giv'n;". A *ff* (fortissimo) dynamic marking is placed above the vocal line in measure 103. The piano accompaniment features a more active bass line and sustained chords in the right hand.

Measures 108-113 of the musical score. The piano part features a grand staff with complex chordal textures and a *ff* (fortissimo) dynamic marking in measure 109.

92 *f* *p*

to him - in one com - mun - ion bow all saints - - - in earth and

f *p*

p *Sw. p*

98 *p*

heav'n. his mer - cy we im - plore, —

mf *poco a poco cres.* *p*

While we, his sol - diers praise our King —

poco a poco cres.

106 *poco a poco cres.* *poco a poco cres.*

with - in his pa - lace bright - to

with - in his pa - lace bright to bring, - - - his pa - lace bright to

poco a poco cres.

114 bring, and keep us, and keep us ev - - - er - *f*

bring and keep us, (*p*) and keep us, and keep us ev - er - *f*

(*p*) (*f*) *Gt.*

122 (*Meno mosso*) I. *mp* *mf*

more. (*Meno mosso*) Ye choirs of new Je - ru - sa - lem, *mf*

more. Ye choirs of new Je - ru - sa - lem, your sweet-est notes em - ploy, —

(*Meno mosso*) *f*

128

f

joy, ———

the Pas - chal vic - to - ry to hymn in strains of ho - ly joy, in

136 In two

mp

p > >

strains of ho - ly joy. All

All glo - ry to the Fa - ther be, ——— all glo - ry to the

The musical score is written for a choir and piano. It begins at measure 128 with a treble clef, a key signature of one sharp (F#), and a common time signature. The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The choir enters with the lyrics "the Pas - chal vic - to - ry to hymn in strains of ho - ly joy, in". The music continues with a piano accompaniment of chords and single notes. At measure 136, the tempo changes to "In two" (2/4 time). The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The choir enters with the lyrics "strains of ho - ly joy. All". The music continues with a piano accompaniment of chords and single notes. At measure 144, the tempo changes to "In two" (2/4 time). The piano accompaniment features a series of chords in the right hand and single notes in the left hand. The choir enters with the lyrics "All glo - ry to the Fa - ther be, ——— all glo - ry to the". The music continues with a piano accompaniment of chords and single notes.

142

glo - ry to the Fa - ther be, all glo - - - ry to the Son;
 Son; all glo - ry, Ho - ly

147

mf all glo - ry, Ho - ly Ghost, to thee *mf* while end - less a - ges
 all glo - ry, Ho - ly Ghost, to thee while end - - - less a - ges
 Ghost, to thee all glo - - - ry, while end - less a - - ges

152

run, while end - less end - less a - ges

run, while end - less, end - less a - ges

cres. *f* *trm*

157

Al - le - lu - ia, al - le - lu - ia

run. *ff* *cres.*

162

ff *rall.* *ff*

f

lu - ia, Al - le - lu - ia, al - le - lu - ia, Al - - le -

rall.

166

molto rall.

ff

lu - ia, A - - men.

molto rall.

The musical score is written for a choir and piano. It consists of four systems of staves. The first system (measures 162-165) features a vocal line with lyrics and a piano accompaniment. The second system (measures 166-169) continues the vocal line and piano accompaniment. The third system (measures 170-173) shows the vocal line and piano accompaniment. The fourth system (measures 174-177) concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are 'lu - ia, Al - le - lu - ia, al - le - lu - ia, Al - - le -' and 'lu - ia, A - - men.'.

Trumpet 1 in B flat

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8 *mf* *mp*

17 *mf*

25

32 *mp* *f* *mf*

40 *dim.* *p* *mf*

48 *mf* *p*

67 *mf* *mf* *mf*

81 *f* *f*

88

Chlorophyll
David Byrne
Peter Dinklage

mf Choir Basses heav'n. While we his

100 **19** *Meno mosso*

sol - diers praise - our King, *mp*

sol - diers praise - our King, *mp*

126

4

137 In two

mp

Detailed description: This image shows a single musical measure, measure 137, from a score. The measure is marked 'In two' and 'mp'. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The notation consists of a whole rest, followed by a quarter rest, then a dotted quarter note (F#4), an eighth note (C#5), a quarter note (G#4), a half note (F#4), a quarter rest, a dotted quarter note (F#4), and a half note (G#4). The measure is marked 'mp' (mezzo-piano) below the staff.

mp

143

4

mf

$$mf$$

152

Example 152

 \mathcal{F} [illegible]

167



167

Trumpet II in B flat

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arr. David Cameron 2005

8

16

26

33

41

57

78

85

mf *mp* *mf* *mp* *f* *mf* *dim.* *p* *mf* *p* *mf* *f* *mf* *f*

4 2 10 2 5 11

91 **7** **19**

Choir Bases heav'n. While we his sol - diers praise our King,

122 **8**

mp

136 **In two** **p**

p

143 **6** **mf**

mf

154 **f**

f

159 **3** **Rall.**

Rall.

166 **Molto rall.**

Molto rall.

Timpani in G, D, A

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Allegro moderato

11 *mp* *mf* *mf*

26 *mf*

39 *mf* *p* *mp*

60 *p*

140 *mf*

152 *f*

158 *Rall.* *Molto rall.*

169

Timpani
(2 drums)

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Timpani
in G, D

9

20

41

59

67

mp

p

mf

Retune G drum to A

joy. De -

vour - ing depths of hell their prey - - - at his - -

Ye Choirs of New Jerusalem

70 De - - - - -

com-mand re - - - fore. Tri-um-phant in his glo - - - ry now

12

12

88

bow — all saints - - - in earth and

5

5

98

heav'n. While we his sol-diers

bring, -

6

6

pp

111

in his pa-lace bright - to bring, and keep us,

his pa-lace bright to bring and keep us, and

118

Ye choirs of new Je-ru-sa-lem,

Ye choirs of new Je-ru-sa-lem, your

Retune A drum to G

p

126

11

All glo - ry to the Fas - ther be _____

11

p

143

6

6

mf

155

6

6

f

Broader

166