



AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

CLARINET 2

COVER IMAGE

Composite Image Using

“Joseph Haydn” by Thomas Hardy, 1791

“Alfred, Lord Tennyson” by Samuel Laurence and Sir Edward Burne-Jones, 1840



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ENGLISH HERITAGE MUSIC SERIES

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

<i>Full Score Manuscript</i>	Newcastle University Library - CVS Special Collections - MS 47a
<i>Vocal Score Manuscript</i>	Newcastle University Library - CVS Special Collections - MS 47b
<i>Vocal Score (Printed)</i>	Stainer & Bell, Ltd. No. 298 © 1909

REFERENCE MATERIAL AND SOFTWARE

Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

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Clarinet (B Flat) 2

Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. ♩ = 58 Allegro maestoso. ♩ = 116

4
1-4
f

9

14 1

21
cresc. *ff*

28

32 2 2
p 35-36

38
mf *cresc.*

44 3

f *f*

49

53

57

61

66

71

76

81

88

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97 7
pp

3
103-105 *mf*

111 8
1
p *mf*

117 **1**
p

123 9
f *p*

129

135 10 *accel. poco a poco*
1

.... 11
4
142-145 *mf*

152 *Allegro molto. (♩ = 76)*
mf *f*

158 12

165 **4**
f 170-173

174 13

f \longleftarrow *ff*

Musical staff 174-180. Key signature: one flat (B-flat major). Measure 174 starts with a dynamic of *f*, which increases to *ff* by measure 176. The staff contains a series of eighth and quarter notes, some with slurs.

181

dim. *poco a poco*

Musical staff 181-187. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *dim.* and the tempo is *poco a poco*.

188 14

Musical staff 188-193. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs.

194 *rall.*.....

pp

Musical staff 194-200. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *pp*. The tempo is *rall.*

201 **Tempo I (Allegro maestoso. ♩ = 116)**

pp **1**

Musical staff 201-208. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *pp*. The tempo is **Tempo I (Allegro maestoso. ♩ = 116)**. The staff ends with a first ending bracket labeled **1**.

209 15 16 *molto tranquillo.*

210-216 217-220 221-228 **7 4 8** *Fl. 1*

Musical staff 209-230. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *pp*. The tempo is *molto tranquillo.*. The staff is divided into three sections: 210-216 (7 measures), 217-220 (4 measures), and 221-228 (8 measures). The staff ends with a first ending bracket labeled **1** and the text *Fl. 1*.

231 17

pp

Musical staff 231-238. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *pp*.

239 18

241-244 *p* *pp*

Musical staff 239-249. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *p* and *pp*. The staff is divided into two sections: 241-244 (4 measures) and 245-249 (5 measures).

250 18

252-254 *p* *cresc.* *f*

Musical staff 250-259. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs. The dynamic is marked *p*, *cresc.*, and *f*. The staff is divided into two sections: 252-254 (3 measures) and 255-259 (5 measures).

260

Musical staff 260-267. Key signature: two sharps (D major). The staff contains a series of eighth and quarter notes, some with slurs.

265

271 **19**

mp *cresc.*

278 **20**

pp

286

292

ff *f*

298 **21**

mf

305

mp *mf*

312 **22**

mf

318

p *cresc.*

325 **23**

f

329-332

333 **24**

p

339-342

343 *rall.*..... **Piu lento e molto tranquillo.** ♩ = 84

pp 346-348 349-354 pp

Detailed description: This staff contains measures 343 to 354. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The tempo marking is 'rall.' followed by a dotted line. The dynamic is 'pp'. There are two triplet markings: a '3' over measures 346-348 and another '3' over measures 349-354. The staff ends with two whole notes.

357 **25**

358-360 pp 364-366

Detailed description: This staff contains measures 357 to 366. It starts with a treble clef, a key signature of one flat, and a common time signature. A box containing the number '25' is placed above measure 357. The dynamic is 'pp'. There are two triplet markings: a '3' over measures 358-360 and another '3' over measures 364-366. The staff ends with a whole note.

Tempo I (Allegro maestoso)

6

367-372 mp *cresc. sempre*

Detailed description: This staff contains measures 367 to 372. It starts with a treble clef, a key signature of one flat, and a common time signature. A '6' is written above the first measure. The dynamic is 'mp' and the instruction 'cresc. sempre' is written below the staff. The staff ends with a whole note.

377 **Poco piu lento e largamente.** ♩ = 80

cresc.

Detailed description: This staff contains measures 377 to 383. It starts with a treble clef, a key signature of one flat, and a common time signature. The tempo marking is 'Poco piu lento e largamente.' with a quarter note equal to 80. The dynamic is 'cresc.'. The staff ends with a whole note.

384 **26**

Detailed description: This staff contains measures 384 to 389. It starts with a treble clef, a key signature of two sharps (D major), and a common time signature. A box containing the number '26' is placed above measure 384. The staff ends with a whole note.

390

meno f *ff*

Detailed description: This staff contains measures 390 to 396. It starts with a treble clef, a key signature of two sharps, and a common time signature. The dynamic is 'meno f' at the beginning and 'ff' at the end. The staff ends with a whole note.

397 **27** **Tempo I** ♩ = 116

Detailed description: This staff contains measures 397 to 403. It starts with a treble clef, a key signature of two sharps, and a common time signature. A box containing the number '27' is placed above measure 397. The tempo marking is 'Tempo I' with a quarter note equal to 116. The staff ends with a whole note.

404

Detailed description: This staff contains measures 404 to 410. It starts with a treble clef, a key signature of two sharps, and a common time signature. The staff ends with a whole note.

411 **rall.**.....

Detailed description: This staff contains measures 411 to 415. It starts with a treble clef, a key signature of two sharps, and a common time signature. The tempo marking is 'rall.' followed by a dotted line. The staff ends with a whole note.

416

Detailed description: This staff contains measures 416 to 422. It starts with a treble clef, a key signature of two sharps, and a common time signature. The staff ends with a whole note.



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