

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

HORN 1

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

Horn (F) 1

Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. $\text{♩} = 58$

Allegro maestoso. $\text{♩} = 116$

Musical notation for measures 1-3. Measure 1 contains a triplet of eighth notes. Measure 2 contains a quarter note followed by a quarter rest. Measure 3 contains a quarter note followed by a quarter rest. Dynamics: *mf* for measure 2, *f* for measure 3.

Musical notation for measures 4-7. Measure 4: quarter note, quarter rest, quarter note. Measure 5: quarter note, quarter rest, quarter note. Measure 6: quarter note, quarter rest, quarter note. Measure 7: quarter note, quarter rest, quarter note.

Musical notation for measures 8-12. Measure 8: quarter note, quarter rest, quarter note. Measure 9: quarter note, quarter rest, quarter note. Measure 10: quarter note, quarter rest, quarter note. Measure 11: quarter note, quarter rest, quarter note. Measure 12: quarter note, quarter rest, quarter note. First ending bracket (1) covers measures 11-12. Second ending bracket (2) covers measures 18-19.

Musical notation for measures 13-19. Measure 13: quarter note, quarter rest, quarter note. Measure 14: quarter note, quarter rest, quarter note. Measure 15: quarter note, quarter rest, quarter note. Measure 16: quarter note, quarter rest, quarter note. Measure 17: quarter note, quarter rest, quarter note. Measure 18: quarter note, quarter rest, quarter note. Measure 19: quarter note, quarter rest, quarter note. Dynamics: *mf* for measure 13, *cresc.* for measure 17.

Musical notation for measures 20-25. Measure 20: quarter note, quarter rest, quarter note. Measure 21: quarter note, quarter rest, quarter note. Measure 22: quarter note, quarter rest, quarter note. Measure 23: quarter note, quarter rest, quarter note. Measure 24: quarter note, quarter rest, quarter note. Measure 25: quarter note, quarter rest, quarter note.

Musical notation for measures 26-30. Measure 26: quarter note, quarter rest, quarter note. Measure 27: quarter note, quarter rest, quarter note. Measure 28: quarter note, quarter rest, quarter note. Measure 29: quarter note, quarter rest, quarter note. Measure 30: quarter note, quarter rest, quarter note. First ending bracket (1) covers measures 29-30. Second ending bracket (2) covers measures 35-36. Dynamics: *mf* for measure 26.

37 **2**
39-40 *mf*

44 **3**
f

50 **3** **3** **3** **3** **6** **6**

56 **4**

61 *ff*

66 *ff*

71 **5**
sf *sf* *sf* *sf* *sf* *sf*

4 **1**
76-79 *p*

88 **6** **3**
89-91 *p*

5 **7**
97-101 *mp*

106 **1**

8
112-113
2
mf
p
mf

120
mp
cresc.
f
9

127-135
9
Tpt 1
10
mf
accel. poco a poco

143-144
2
mf
1
mf
11

152
mf
Allegro molto. (♩ = 76)

158
12

V.S.

162 *f*

Musical staff 162-167. Treble clef, key signature of one flat. Starts with a forte (*f*) dynamic. The staff contains eighth and quarter notes with various accidentals.

168 **2** **1**
170-171 *ff* *ff*

13

Musical staff 168-174. Treble clef, key signature of one flat. Includes a first ending bracket (1) and a second ending bracket (2) for measures 170-171. Dynamics include *ff*. A box with the number 13 is placed below the staff.

175 **1**

Musical staff 175-181. Treble clef, key signature of one flat. Includes a first ending bracket (1) for measures 175-181.

182 **3** **14**
185-187 *mf*

Musical staff 182-188. Treble clef, key signature of one flat. Includes a first ending bracket (3) for measures 185-187. A box with the number 14 is placed above the staff. Dynamics include *mf*.

190 *p*

Musical staff 190-196. Treble clef, key signature of one flat. Dynamics include *p*.

197 *rall.*.....Tempo I (Allegro maestoso. ♩ = 116) *pp*

Musical staff 197-205. Treble clef, key signature of one flat. Includes a tempo change from *rall.* to Tempo I (Allegro maestoso, ♩ = 116). Dynamics include *pp*.

206 **7** **3** *p*
210-216 217-219

15 **16**

molto tranquillo.

Musical staff 206-220. Treble clef, key signature of one flat. Includes first ending brackets (7) and (3) for measures 210-216 and 217-219 respectively. Dynamics include *p*. A box with the number 15 is placed above the staff, and a box with the number 16 is placed below the staff. The tempo marking *molto tranquillo.* is present.

221 **8** **3** **1**
229-236 237-239 *p* *p*

17

Musical staff 221-236. Treble clef, key signature of one flat. Includes first ending brackets (8) and (3) for measures 229-236 and 237-239 respectively. Dynamics include *p*. A box with the number 17 is placed above the staff.

245 **1** **3** *p* *pp* *p*
252-254

Musical staff 245-255. Treble clef, key signature of one flat. Includes first ending brackets (1) and (3) for measures 245-251 and 252-254 respectively. Dynamics include *p*, *pp*, and *p*.

256 *cresc.* *f*

18

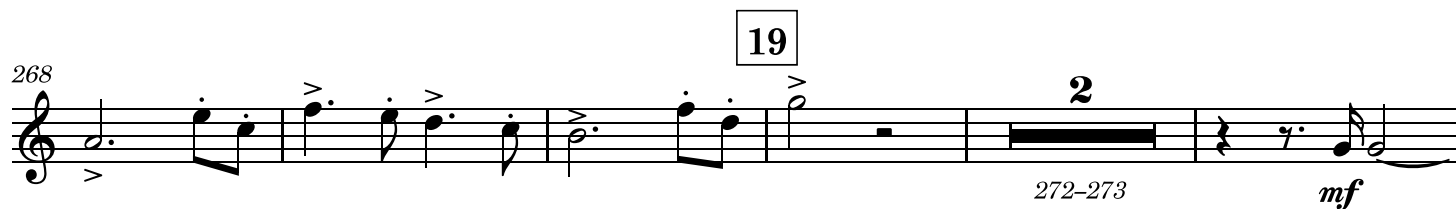
Musical staff 256-262. Treble clef, key signature of one flat. Starts with a *cresc.* marking and a forte (*f*) dynamic. A box with the number 18 is placed above the staff.

263



268

19



272-273

mf

275

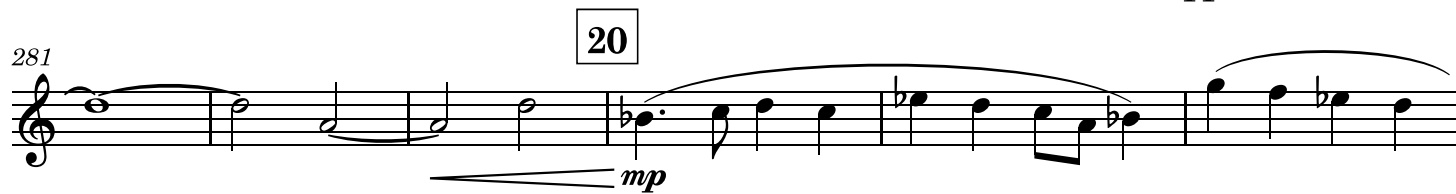
cresc.



pp

281

20



mp

287



mf

292

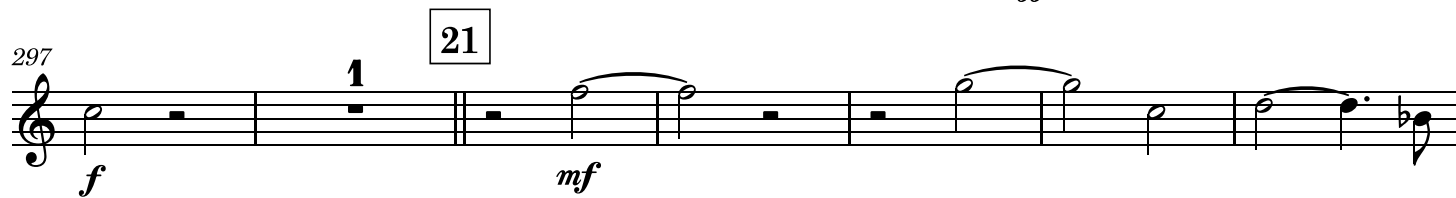


ff

1

297

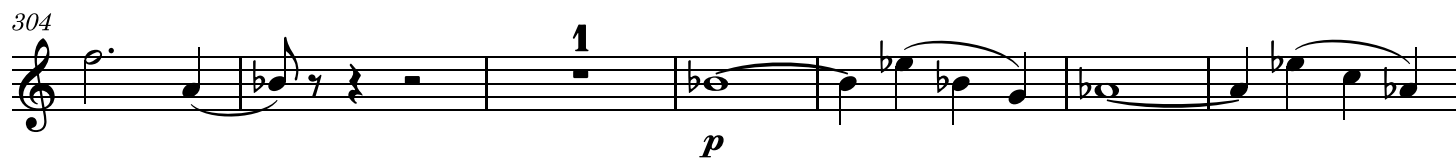
21



f

mf

304

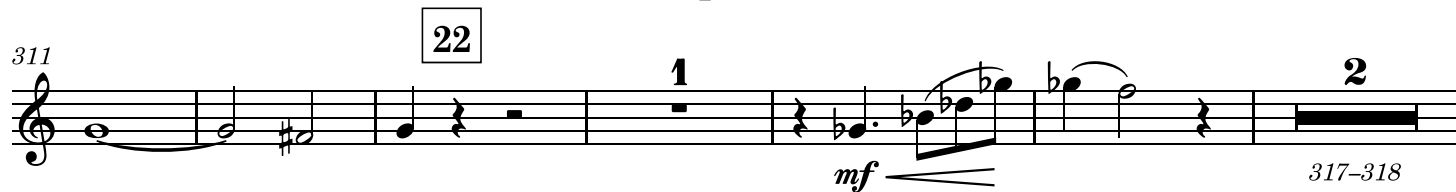


p

1

311

22



mf

1

2

317-318

319



p

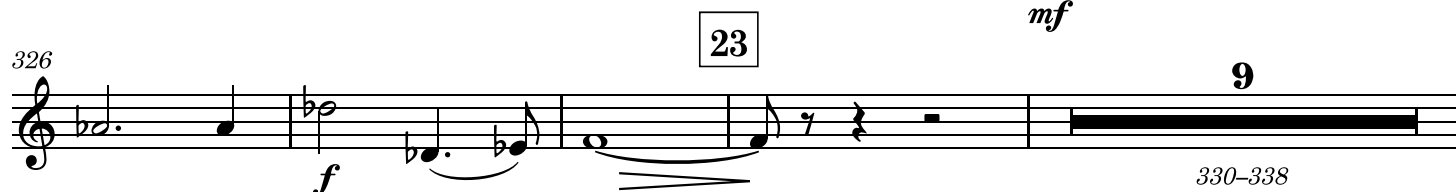
f

mf

cresc.

326

23



f

9

330-338

24

339 *pp* **1** **6** **1** Solo *p*

rall. Piu lento e molto tranquillo. ♩ = 84

343-348

Musical staff 339-348: Treble clef, key signature of two flats. Measures 339-348. Measure 339 starts with a piano (pp) dynamic. Measures 343-348 are marked with a first ending bracket (1) and a six-measure rest (6). Measure 348 ends with a piano (p) dynamic.

351 **2** **25** **2**

355-356 357-358

Musical staff 351-358: Treble clef, key signature of two flats. Measures 351-358. Measures 355-356 and 357-358 are marked with a second ending bracket (2) and a two-measure rest (2). Measure 25 is boxed.

359 **3**

364-366

Musical staff 359-366: Treble clef, key signature of two flats. Measures 359-366. Measures 364-366 are marked with a three-measure rest (3).

Tempo I (Allegro maestoso)

2

367-368 *mp* *cresc. poco a poco* *cresc. sempre*

Musical staff 367-368: Treble clef, key signature of two flats. Measures 367-368. Measure 367-368 is marked with a two-measure rest (2). Dynamics include mezzo-piano (mp) and crescendos: poco a poco and sempre.

375

Musical staff 375: Treble clef, key signature of two flats. Measures 375.

Poco piu lento e largamente. ♩ = 80

380 **3** **26**

381-383 *ff*

Musical staff 380-383: Treble clef, key signature of two flats. Measures 380-383. Measures 381-383 are marked with a three-measure rest (3). Measure 26 is boxed. Dynamic is fortissimo (ff).

388 *meno f* *ff*

Musical staff 388: Treble clef, key signature of two flats. Measures 388. Dynamics include meno forte (meno f) and fortissimo (ff).

27

395

Musical staff 395: Treble clef, key signature of two flats. Measures 395.

Tempo I ♩ = 116

402 **3**

404-406

Musical staff 402-406: Treble clef, key signature of two flats. Measures 402-406. Measures 404-406 are marked with a three-measure rest (3).

411 *rall.....*

Musical staff 411: Treble clef, key signature of two flats. Measures 411. Marking is rallentando (rall.....).

416

Musical staff 416: Treble clef, key signature of two flats. Measures 416.



ENGLISH HERITAGE

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Catalog Number

16.17/03