



# AVE ATQUE VALE

CHORAL OVERTURE

*for*

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

OBOE 2



## COVER IMAGE

### *Composite Image Using*

“Joseph Haydn” by Thomas Hardy, 1791

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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



## 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.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
*Minneapolis, Minnesota USA*

---

### 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



Oboe 2

# Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. ♩ = 58      Allegro maestoso. ♩ = 116

1-4

11

16

17-20

24

30

34-40

41

46-47

*f* *mf* *f* *mf* *f* *f* *f* *f*

*f* *mf* *cresc.*

*ff*

*mf* *cresc.* *f*

48 **4**  
*f* 50-53 *f*

57 **4**

62

67 *ff*

72 **5** **12**  
*sf sf sf sf sf* 76-87

**6** **10** Ob. 1 **7**  
88-97 *p*

103 **6** **8**  
104-109 *p*

113 **4**  
*mf* 119-122

123 **9** **8**  
*cresc. f* 126-133

136 **10** **3** **4**  
*mf* 138-140 142-145 *mf*

147 **11** **Allegro molto.** (♩ = 76)

155 12

Musical staff starting at measure 155. It features a melodic line with a dynamic marking of *f* (forte) and a box containing the number 12.

**5** **4**

161-165 *f* 170-173

Musical staff with two boxed numbers: 5 above measures 161-165 and 4 above measures 170-173. A dynamic marking of *f* is present.

174 13 **1**

*f* — *ff*

Musical staff starting at measure 174. It includes a dynamic marking that changes from *f* to *ff* and a boxed number 13. A boxed number 1 is at the end of the staff.

180

Musical staff starting at measure 180. It features a melodic line with a dynamic marking of *dim.* (diminuendo) at the end.

187 14

*poco a poco*

Musical staff starting at measure 187. It includes the instruction *poco a poco* and a boxed number 14.

rall.....Tempo I (Allegro maestoso. ♩ = 116)

193 **3** **4** **2** *pp*

194-196 197-200 201-202

Musical staff starting at measure 193. It features boxed numbers 3, 4, and 2 above measures 194-196, 197-200, and 201-202 respectively. A dynamic marking of *pp* is present.

205 15 **7** **4** *molto tranquillo.*

210-216 217-220

Musical staff starting at measure 205. It includes a boxed number 15, boxed numbers 7 and 4 above measures 210-216 and 217-220 respectively, and the instruction *molto tranquillo.*

16 **12** Fl. 1 **17**  
 221-232 *pp*

239 **15** **18**  
 240-254 *p cresc. f*

261 *sf sf*

268 **19** **4**  
 271-274 *mf*

276 *cresc. pp*

**20** 284 **4**  
*p mf cresc.*

294 **21** **14**  
*ff f* 299-312

**22** 313 **1**  
*mf*

319 **2**  
*mf f* 324-325

326 **23** **24** **6** *rall.*  
*f* 329-338 339-342 343-348



25

Piu lento e molto tranquillo. ♩ = 84

Tempo I (Allegro maestoso)

8 10 2

349-356 357-366 367-368 Bsn 1

372

*mf* *cresc. sempre*

378

Poco piu lento e largamente. ♩ = 80

*cresc.*

26

385

*meno f*

391

*ff*

27

397

403

Tempo I ♩ = 116

411

rall.....

416



# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**

PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

16.17/03