



# AVE ATQUE VALE

CHORAL OVERTURE

*for*

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

PERCUSSION

## 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.

**Matthew W. Mehaffey**  
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### SOURCE INFORMATION

*Full Score Manuscript*  
*Vocal Score Manuscript*  
*Vocal Score (Printed)*

Newcastle University Library - CVS Special Collections - MS 47a  
Newcastle University Library - CVS Special Collections - MS 47b  
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



Bass Drum & Crash Cymbal

# Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

**Adagio.** ♩ = 58

**Allegro maestoso.** ♩ = 116

**B. Dr. 4**

**1**

1-4      5-16      17-32      33-44

**2**

**3**      **15**      **4**      **15**      **5**      **13**      **6**      **14**

45-59      60-74      75-87      88-101

**7**      **10**      **8**      **14**      **9**      **4**

102-111      112-125      126-129

*s.* By his com - mand - ment he

**10**

132 ma - keth the snow to fall a - pace,      And send - eth swift - ly      the light - nings

139 *tr* *ppp* **2** *tr* *ppp* **3**

142-143      146-148

**11**      **3**      **4**      **12**      **3**

149-151      156-159      160-162

*tr* *pp* **6**

163      169-174

The score is divided into measures by vertical bar lines. Above the staff, there are numbered boxes (1-12) indicating specific measures. The tempo changes from Adagio to Allegro maestoso, and then to Allegro molto. Dynamics range from ppp to p. There are trills (tr) and accents (acc) throughout. The lyrics are written below the staff, with some words underlined. The score ends with a double bar line at measure 174.

Bass Drum & Crash Cymbal

13

175

*ff* *tr* *p*

179-180

rall. ....  
Timp.

185-187 188-196

Tempo I (Allegro maestoso. ♩ = 116)

201

207-208 *pp*

16

molto tranquillo.

211-216 217-220 221-236 237-258 259-270

Timp.

271-277 284-298 *p*

Piu lento e molto tranquillo. ♩ = 84

rall.

299-328 329-338 339-342 343-348 349-356

Tempo I (Allegro maestoso)

357-366 367-378

Poco piu lento e largamente. ♩ = 80

379 Timp. *tr* Tpt 1

386-393

386-393

394

398-400

398-400

403 Tempo I ♩ = 116

404-406

408-414

404-406

408-414

rall...

417



# ENGLISH HERITAGE

MUSIC SERIES

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PUBLISHING

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