



AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

TRUMPET 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

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

Trumpet (F) 1

Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. $\text{♩} = 58$

Allegro maestoso. $\text{♩} = 116$

Musical staff 1: Adagio section, measures 1-7. Dynamics: *mp*, *f*. Includes first ending bracket (1) and second ending bracket (2) with measure numbers 6-7.

Musical staff 2: Adagio section, measures 8-12. Includes first ending bracket (1).

Musical staff 3: Adagio section, measures 13-16. Includes first ending bracket (1).

Musical staff 4: Adagio section, measures 17-21. Includes first ending bracket (1). Dynamics: *mf*.

Musical staff 5: Adagio section, measures 22-26. Dynamics: *f*.

Musical staff 6: Adagio section, measures 27-31. Dynamics: *ff*.

Musical staff 7: Adagio section, measures 32-44. Includes second ending bracket (2) and first ending bracket (1). Dynamics: *mf*, *f*.

Musical staff 8: Adagio section, measures 45-59. Includes first ending bracket (3) and second ending bracket (2). Dynamics: *f*.

4 **3** Tbn. 1
60-62

68 **1**
f

74 **5** **12** **6** **4**
76-87 88-91 Hn 1

94 **1** **7** **5**
pp 102-106

107 **1** **8** **7**
112-118 *p* <>

6 **9** **5** **3**
120-125 126-130 *pp* 133-135 *pp* <>

10 **2** **4**
137-138 <> 142-145 *mf*

accel. poco a poco

11 **3** **7** **6**
147 **12** Allegro molto. (♩ = 76)
150-152 153-159 160-165

166 **3**
p <> 172-174
Hn 1

175 **13** **2**
ff 179-180

183 rall.

3 14 9 4

185-187 188-196 197-200

15 **Tempo I (Allegro maestoso. ♩ = 116)** **molto tranquillo.** 16 17

8 8 4 16 10

201-208 209-216 217-220 221-236 237-246

247

s. 2 s. *p* *cresc.*

250-251

But we shall not at - tain; And the sum of our

257 18

f 2 1

260-261

264

268 19

mf

272

277 20

4 4

279-282 *p* 284-287

288

6 *f* *f* 1 1

289-294

21 22

11 2

299-309 *p* 314-315

316 *p* **3** **3**
 319-321 *p* $\langle \rangle$ 323-325

326 **23** **10** **24** **4** **6** *rall.*
mf \langle *f* *p* 329-338 339-342 343-348

Piu lento e molto tranquillo. $\text{♩} = 84$

Tempo I (Allegro maestoso)

8 **10** **10**
 349-356 357-366 367-376 Tba

Poco piu lento e largamente. $\text{♩} = 80$

379 *mf* *cresc.*

385 **26** *meno f*

393 **27** **2** *ff*

Tempo I $\text{♩} = 116$

401 **1**

408

412 *rall.....*

417



ENGLISH HERITAGE

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PUBLISHING

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