



AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

TRUMPET 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

PAGE INTENTIONALLY BLANK FOR PAGE TURN

Trumpet (F) 2

Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. ♩ = 58

Allegro maestoso. ♩ = 116

mp

f

6-7

8

1

13

16

1

mf

2

21-22

f

28

ff

2

11

3

4

33-43

f

46-49

f

51

8

4

3

Tbn. 1

52-59

60-62

66

f

71 **1** **5** **12**
 76-87

6 **11** Tpt 1 **7** **2** **1**
 88-98 102-103 *p*

106 **5** **8** **7** **6** **9** **10**
 107-111 112-118 *p* **6** **9** **10**
 120-125 126-135

136 **10** **2** **7** **11** **2**
pp **10** **2** **7** **11** **2**
 137-138 142-148 149-150
 accel. poco a poco

151 **7** **6** **12**
 Allegro molto. (♩ = 76)
 153-159 160-165
 Hn 1

169 **3** **13**
 172-174 *ff*

177 **2**
 179-180

183 **3** **14** **9** **4** **15** **16**
 185-187 188-196 197-200
 rall.....

Tempo I (Allegro maestoso. (♩ = 116) molto tranquillo. **17**
8 **8** **4** **16** **10**
 201-208 209-216 217-220 221-236 237-246

247

s. *p* *cresc.*

But we shall not at - tain;

And the sum of our

257

18

2

1

f

260-261

264

268

19

mf

272

2

275-276

278

4

20

4

279-282

284-287

p

6

1

1

12

289-294

f

299-310

21

311

22

2

314-315

p

3

6

23

10

24

4

6

319-321

p

323-328

329-338

339-342

343-348

rall.

25

Piu lento e molto tranquillo. ♩ = 84

8

10

10

349-356

357-366

367-376

Tba

Poco piu lento e largamente. ♩ = 80

379

mf *cresc.*

26

385

meno f

27

392

ff

Tempo I ♩ = 116

399

1

406

rall.....

411

416



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**

PUBLISHING

ehms.lib.umn.edu

Catalog Number

16.17/03