



# AVE ATQUE VALE

CHORAL OVERTURE

*for*

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

TUBA

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**  
Editor

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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



Tuba

# Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. ♩ = 58

Allegro maestoso. ♩ = 116

The musical score for the Tuba part of 'Ave Atque Vale' is divided into two main sections: Adagio and Allegro maestoso. The Adagio section (measures 6-16) begins with a *mp* dynamic and features a series of descending eighth notes. The Allegro maestoso section (measures 17-99) is marked with a *f* dynamic and includes several first endings (numbered 1-6) and repeat signs. The score also includes a Tpt 2 part starting at measure 28. Dynamics range from *mf* to *f*. The piece concludes with a final *f* dynamic in measures 88-99.

100 Tpt 1 **7**  
 B. Tbn. *p*

109 **8**  
 4  
 112-115 *pp* *p*

**9** **11** **10** **4** **4** accel. poco a poco Tpt 1  
 120-125 126-136 137-140 142-145

147 **11** **1** Tpt 2 Allegro molto. (♩ = 76)

155 **12** **3** **6** Hn 1

169 **13** **2** B. Tbn. *f* *ff*

177 **2** 179-180

185 **14**  
*dim.* *poco a poco* *p*

195 **1** **8** rall..... Tempo I (Allegro maestoso. ♩ = 116)  
*ppp* 201-208

15 **4** *molto tranquillo.* **3**  
 209-212 *pp* 218-220

16 **16** **17** **15** s.  
 221-236 237-251  
 And the sum of our words\_\_\_

256 **18** **11** **3**  
 is, 260-270 271-273  
*mf* *f*

274  
 Hn 1 *p*

282 **20**  
*pp* *mf*

290 **4** **1**  
 293-296 *f*

299-309 **11** **22** **1**  
 Tpt 1 *p*

316 **10** **23** **10**  
 319-328 329-338

339 **24** **1** **2** *rall.*  
 Hn 1 343-344

Piu lento e molto tranquillo. ♩ = 84

345

7 10

350-356 357-366

tr  
Timp. *ppp*

Tempo I (Allegro maestoso)

367

1

Hn 3

375

*mf cresc.*

Poco piu lento e largamente. ♩ = 80

380

*cresc.*

387

*meno f*

394

Tempo I ♩ = 116

401

408

412

rall.....

417







# ENGLISH HERITAGE

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PUBLISHING

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

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