



AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

VIOLIN I

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

<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

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Violin I

Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. ♩ = 58 Allegro maestoso. ♩ = 116

4

1-4

f *mf* *f* *f*

11

f *f*

16

1

p *mf* div.

22

cresc.

28

32

2

37

p

42

cresc. *f*

3

46

f sempre

50 *div.*

Musical staff 50: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a dynamic marking *div.* above the staff. There are also some unusual symbols like a cross and a greater-than sign below the staff.

55 *div.*

Musical staff 55: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a dynamic marking *div.* above the staff.

59 4

Musical staff 59: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a boxed number '4' above the staff.

63

Musical staff 63: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings *ff* and *sf*.

67 *ff sf*

Musical staff 67: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings *ff* and *sf*.

72 5

Musical staff 72: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There is a boxed number '5' above the staff. There are dynamic markings *sf*.

77 *sf dim.* 2 80-81

Musical staff 77: Treble clef, quarter notes, slurs, and dynamic markings. The staff begins with a quarter rest. The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. There are dynamic markings *sf* and *dim.*. There is a double bar line with a '2' above it, and '80-81' below it.

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82 *p* div. **6** unis.

89

94 *mf* espress.

100 **7** V.S.

Detailed description: This is a page of a violin score. It contains four staves of music. The first staff starts at measure 82 with a piano (*p*) dynamic and a 'div.' (divisi) marking. It features a sequence of notes with slurs and a boxed fingering '6'. The second staff continues from measure 89. The third staff starts at measure 94 with a mezzo-forte (*mf*) dynamic and an 'espress.' (espressivo) marking, showing more complex rhythmic patterns. The fourth staff starts at measure 100 with a boxed fingering '7' and ends with a 'V.S.' (Vincenzo) marking. The page number '5' and 'Violin I' are at the top.

104 *p*

108

114 *p* *f*

119 *mp* *cresc.*

124 *f* *mp* 127-131

133 *p* 10

138 *accel. poco a poco*

145

149 11

Allegro molto. (♩ = 76)

152 *mf*

155

158

162

168

175

179

183

188

193

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

200

15

209 *div.* *molto tranquillo.*

214-216 217-220

16

221 *con sord.*

pp

224

228 *div.*

p

17

234

241 *ppp* *1* *senza sord.*

249 *div.*

18

258 *sf sf sf sf sf*

266 *sf sf sf sf sf*

19

271 *mp mf cresc.*

277

pp *pp*

285

pp *mf* *cresc.*

291

pp *cresc.*

295

ff *f*

298

21

mf *cresc.*

303

mf *cresc.*

309

gva

22

mf *cresc.* *V.S.*

315 *mf* *8va* *f* *pizz. unis.*

319 *mf* *f* *arco*

324 *cresc.* *f*

329 **23** *pp* *7* *3 3 3 3 3 3 3 3*

330-336

339 **24** *più p* *1* *3 3 3 3 3 3 3 3*

343 *rall.....* *Piu lento e molto tranquillo. ♩ = 84* *pp* *5* *3 3 3 3 3 3 3 3*

344-348

351 *3 3 3 3 3 3 3 3 3 3 3 3*

354 **25** *1* *3 3 3 3*

358 *3 3 3 3 3 3 3 3 3 3 3 3*

361 *ppp* *1* *3 3 3 3*

Tempo I (Allegro maestoso)

365

Musical staff 365-373. The staff begins with a treble clef and a key signature of two flats. It contains a melodic line with a slur over the first few notes, followed by a series of chords marked with a circled phi symbol. The instruction *cresc. poco a poco* is written below the staff.

374

Musical staff 374-380. The staff continues with chords and some melodic fragments. The instruction *cresc.* is written below the staff.

Poco piu lento e largamente. ♩ = 80

div.

381

Musical staff 381-386. The staff features a series of chords, some with a circled phi symbol. A box containing the number 26 is placed above the staff. The instruction *ff* is written below the staff.

387

Musical staff 387-389. The staff contains a melodic line with slurs and some chords.

390

Musical staff 390-394. The staff features a melodic line with slurs and some chords. The instruction *meno f* is written below the staff, and *ff* is written at the end of the staff.

395

Musical staff 395-408. The staff contains a melodic line with slurs and some chords. A box containing the number 27 is placed above the staff.

401

Tempo I ♩ = 116

Musical staff 401-408. The staff features a series of chords, some with a circled phi symbol. The instruction *div.* is written above the staff.

409

Musical staff 409-413. The staff contains a melodic line with slurs and some chords. The instruction *div.* is written above the staff.

414

rall.....
unis.

Musical staff 414-418. The staff features a melodic line with slurs and some chords. The instruction *div.* is written above the staff.



ENGLISH HERITAGE

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