

# AVE ATQUE VALE

CHORAL OVERTURE

*for*

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

VIOLONCELLO

## 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

Professor of Music  
*University of Minnesota - School of Music*  
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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



Violoncello

# Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio.  $\text{♩} = 58$

Allegro maestoso.  $\text{♩} = 116$

4

1-4

*f* *mf* *f*

11

*f* *f*

1

16

div. *mf* unis. *mf*

21

cresc.

26

*ff*

31

div. unis.

2

35

pizz. *mf* arco *mf*

40

cresc.

43

*f*

3

V.S.

47

*f* sempre

52

56

61

65

*ff*

69

*sf* *sf*

74

*sf* *sf* *sf* *dim.* *p*

80

*p* *pizz.*

87

*arco* *p* *p*

89-93

99

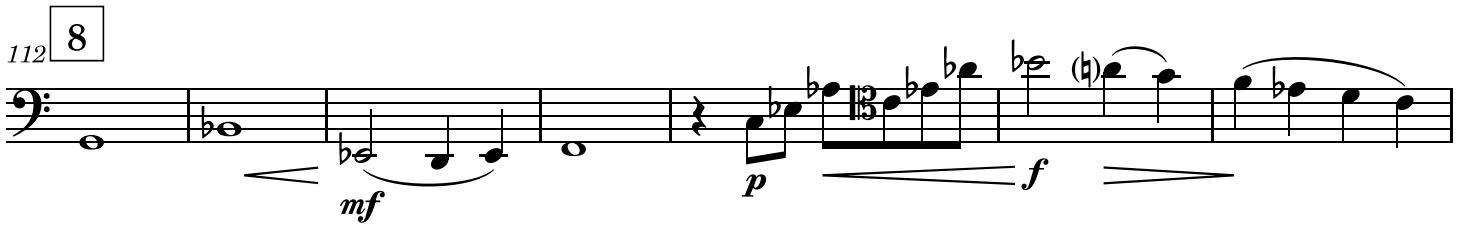
*mf*

105



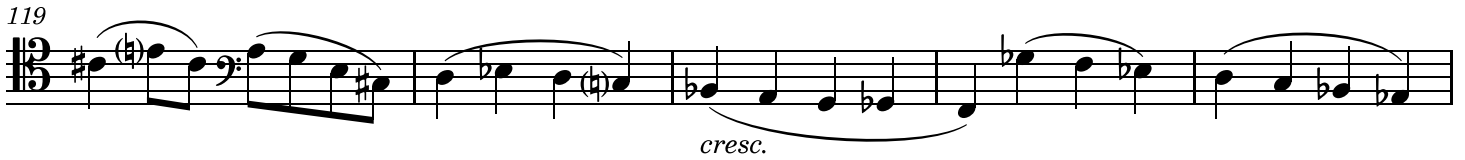
Musical staff 105-111. Treble clef, 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few quarter notes. There are slurs over the eighth and sixteenth note groups.

112 8



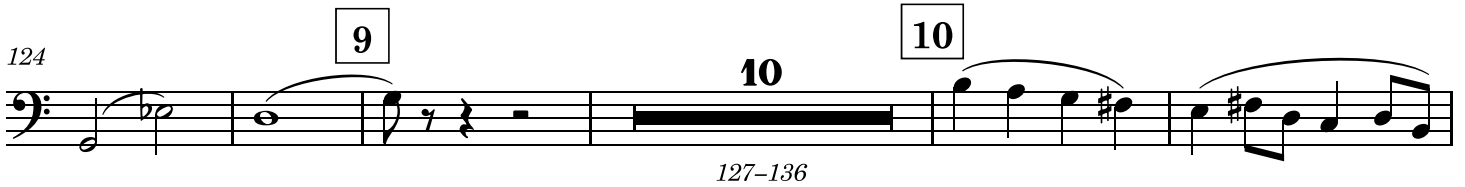
Musical staff 112-118. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mf*, *p*, and *f*. There are slurs and a crescendo hairpin.

119



Musical staff 119-123. Treble clef, 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *cresc.*

124 9 10 10



Musical staff 124-136. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and a crescendo hairpin. A thick black bar covers measures 127-136.

139 *accel. poco a poco.....*



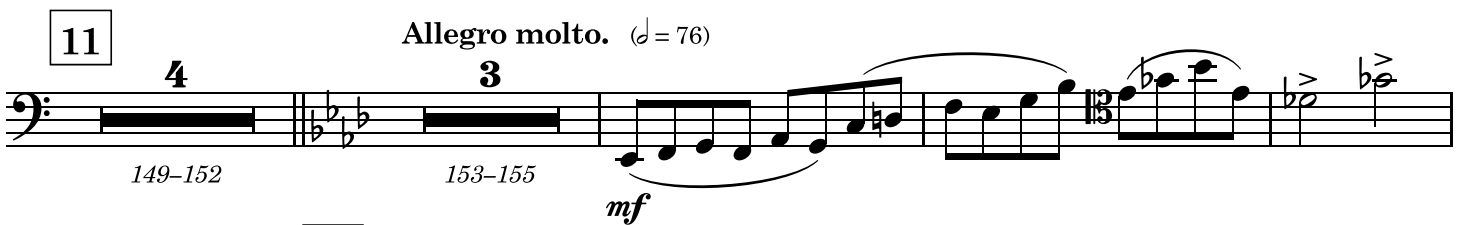
Musical staff 139-143. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mp* and *mf*. There are slurs and a crescendo hairpin.

144



Musical staff 144-152. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. There are slurs.

11 *Allegro molto. (♩ = 76)*



Musical staff 149-155. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mf*. There are slurs and a crescendo hairpin. A thick black bar covers measures 149-152, and another thick black bar covers measures 153-155.

12



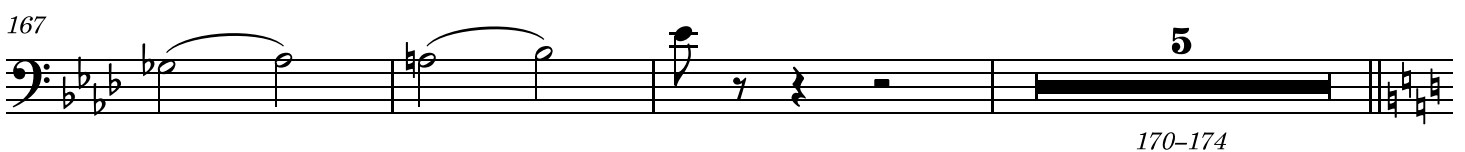
Musical staff 159-162. Treble clef, 12/8 time signature. The staff contains a melodic line with eighth and sixteenth notes. Dynamics include *mf*. There are slurs and a crescendo hairpin.

163



Musical staff 163-166. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. There are slurs.

167 5



Musical staff 167-174. Bass clef. The staff contains a melodic line with eighth and sixteenth notes. There are slurs and a crescendo hairpin. A thick black bar covers measures 170-174.

175 **13**

*ff*

Musical staff 175-179 in bass clef. It begins with a dynamic marking of *ff*. The music consists of eighth and sixteenth notes with various accidentals.

180

Musical staff 180-184 in bass clef, continuing the melodic line from the previous staff.

**14**

3 9 *rall.*.....  
185-187 188-196 *pp*

Musical staff 185-196 in bass clef. It features two measures of rests, each with a measure number (3 and 9) above it. This is followed by a melodic phrase starting with a *rall.* marking and ending with a *pp* dynamic.

201 **Tempo I (Allegro maestoso. ♩ = 116)** **15**

1 2  
207-208

Musical staff 201-208 in bass clef. It starts with a **Tempo I (Allegro maestoso. ♩ = 116)** marking. The staff contains two measures of rests labeled 1 and 2, followed by a melodic phrase with a *pp* dynamic.

211 *div.*

Musical staff 211-216 in bass clef. It begins with a *div.* marking and features a series of chords and notes.

**molto tranquillo.**  
217 *arco*

*pp3* 3 3 3 3 3 3 3 3 3 3

Musical staff 217-226 in bass clef. It starts with a **molto tranquillo.** marking and an *arco* instruction. The music consists of a series of triplets, with a *pp3* dynamic marking.

**16**

220 3 3 3 3 3 3 3 3 *pp*

Musical staff 220-226 in bass clef. It continues the triplet pattern from the previous staff, with a *pp* dynamic marking.

227

Musical staff 227-232 in bass clef, continuing the triplet pattern.

**17**

233 3 *div. pizz.*  
238-240 *mp*

Musical staff 233-240 in bass clef. It features a triplet of notes, followed by a *div. pizz.* marking and a *mp* dynamic.

242

1 *p*

Musical staff 242-248 in bass clef. It begins with a measure of rest labeled 1, followed by a melodic phrase with a *p* dynamic.



247

Musical score for Violoncello, measures 247-251. The score is written on a single bass clef staff. Measure 247 contains a quarter rest followed by a quarter note chord consisting of G#2, A#2, B#2, and C#3. Measure 248 contains a whole rest, with a first ending bracket above it. Measure 249 begins with a first ending bracket above the staff, followed by a quarter rest and a quarter note chord of G#2, A#2, B#2, and C#3. Measures 250 and 251 each contain a quarter rest followed by a quarter note chord of G#2, A#2, B#2, and C#3. The dynamic marking *pp* is placed below the first chord in measure 249. The instruction *unis.* is placed above the staff in measure 249. The instruction *V.S.* is placed at the end of the staff in measure 251.

253 18

*cresc.* *f*

262

*sf sf sf sf sf*

268 19

*sf sf sf* *div.*

273

*mf* *unis.* *cresc.*

278 20

*pp pp*

285

*mf* *cresc.*

291

295

*f*

298 21

*mf*

303

*mf* *1* *div.*

308

312

22

*mf*

317

pizz.

arco

*f* *mf* *f*

322

pizz.

*mf* *cresc.*

327

arco

3

330-332

*f* *ppp*

337

24

*p* *più p*

342

rall.....

1

*pp*

347

Piu lento e molto tranquillo. ♩ = 84

1

*pp*

351

354

V.S.

357 25

360

*ppp*

Tempo I (Allegro maestoso)

365

*cresc. poco a poco*

372

*cresc.*

Poco piu lento e largamente. ♩ = 80

378

26

384

*ff*

389

*meno f* *ff*

27

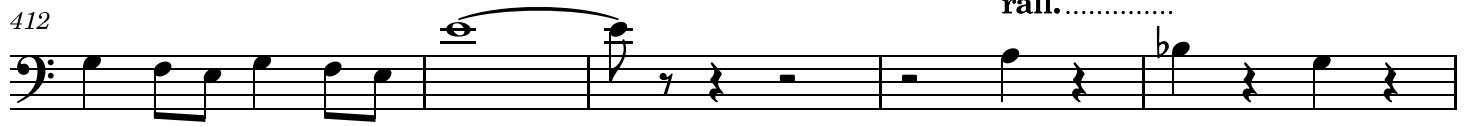
395

Tempo I ♩ = 116

401

409

412



417





# ENGLISH HERITAGE

MUSIC SERIES

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