



# AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus and Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

SET TO MUSIC BY

Charles Villiers Stanford

Op. 114 (1909)

Piano/Vocal Score



## 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

*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

*Manuscript Transcription & Score Preparation*

David Fielding - dhcfielding@charter.net

### Reference Material and Software

*Notation Software:* Dorico Pro 4.3.30.1132    *Audio Software:* NotePerformer 3    *Graphic Software:* Adobe Photoshop CS5  
*Document Software:* Affinity Serif Publisher    *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

IN PIAM MEMORIAM

JOSEPH HAYDN. ob. 1809.

ALFRED, LORD TENNYSON. Nat. 1809.



“Such as sought out musical tunes,  
And set forth verses in writing?”

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**Ecclesiasticus XLIII**

- 1 The pride of the height is the firmament in its clearness, the appearance of heaven in the sight of its glory.  
2 The Sun when he appeareth, bringing tidings as he goeth forth, is the work of the most High.  
11 Look upon the rainbow, and praise Him that made it.  
12 It compasseth the heaven with a circle of glory; the hands of the most High have bended it.  
13 By his commandment he maketh the snow to fall apace, and sendeth swiftly the lightnings of his judgment.  
14 By reason thereof the treasure houses are opened; and clouds fly forth as fowls.  
15 By his mighty power he maketh strong the clouds, and the hailstones are broken small.  
16 And at his appearing the mountains will be shaken, and at his will the South wind will blow.  
17 The voice of his thunder maketh the earth to travail: so doth the northern storm and the whirlwind: as birds flying down he sprinkleth the snow;  
19 The hoarfrost also he poureth on the earth as salt; and when it is congealed, it is as the points of thorns.  
20 The cold north wind shall blow, and the ice shall be congealed on the water; and the water shall put on as it were a breastplate.  
22 A mist coming speedily is the healing of all things; and a dew coming after heat shall bring cheerfulness.  
27 We may say many things, but we shall not attain; and the sum of our words is, He is all.

**Ecclesiasticus XLIV**

- 1 Let us now praise famous men, and our fathers that begat us.  
3 Such as did bear rule in their kingdoms, and were men renowned for their power, giving counsel by their understanding. Such as have brought tidings in prophecies;  
4 Leaders of the people by their counsels, wise were their words in their instruction:  
5 Such as sought out musical tunes, and set forth verses in writing:  
7 All these were honoured in their generations, and were a glory in their days.  
8 There be of them, that have left a name behind them, to declare their praises.  
10 Men of mercy whose deeds are not forgotten.  
11 Their seed shall continually remain a good inheritance, and their children are within the covenant.  
12 Their seed standeth fast, and their children for their sakes.  
14 Their bodies are buried in peace; but their name liveth to all generations.  
15 Peoples will declare their wisdom, and the congregation telleth out their praise.

Hallelujah!



# AVE ATQUE VALE.

Choral Overture.

Ecclesiasticus XLIII. XLIV.

Composed by  
CHARLES VILLIERS STANFORD.  
Op. 114.

Adagio. (♩ = 58.)

Allegro maestoso. (♩ = 116.)

PIANO.

8

12

16

20

24

ff sf

8

Detailed description: This system contains measures 24 through 28. The music is written for piano in a key with one sharp (F#). It features a complex texture with many chords and moving lines in both hands. The first measure has a dynamic marking of *ff* (fortissimo) and a hairpin symbol. The second measure has a dynamic marking of *sf* (sforzando). A dotted line with the number 8 above it spans measures 24-28, indicating an 8-measure phrase.

29

sf

Detailed description: This system contains measures 29 through 32. The music continues with complex textures and many chords. The first measure has a dynamic marking of *sf* (sforzando). A dotted line with the number 8 above it spans measures 29-32, indicating an 8-measure phrase.

33

mp

2

Detailed description: This system contains measures 33 through 36. The music continues with complex textures and many chords. The first measure has a dynamic marking of *mp* (mezzo-piano). A dotted line with the number 2 above it spans measures 33-36, indicating a 2-measure phrase.

37

mf

Detailed description: This system contains measures 37 through 40. The music continues with complex textures and many chords. The first measure has a dynamic marking of *mf* (mezzo-forte). A dotted line with the number 7 above it spans measures 37-40, indicating a 7-measure phrase.

41

mf cresc.

8

Detailed description: This system contains measures 41 through 44. The music continues with complex textures and many chords. The first measure has a dynamic marking of *mf* (mezzo-forte). The second measure has a dynamic marking of *cresc.* (crescendo). A dotted line with the number 8 above it spans measures 41-44, indicating an 8-measure phrase.

45 3 5  
*f sempre*

49

53

57 4  
*mf* *f*

61 *mf* *f*

64 *cresc.* 8



68

ff sf

68-71: Musical notation for measures 68-71. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a fortissimo (ff) dynamic and features a series of chords and melodic lines. A fermata is placed over the first measure. The lower staff has a bass clef and continues the harmonic accompaniment. The system concludes with a sforzando (sf) dynamic marking.

72

sf

72-76: Musical notation for measures 72-76. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a series of chords and melodic lines, with a fermata over the first measure. The lower staff has a bass clef and continues the harmonic accompaniment. The system concludes with a sforzando (sf) dynamic marking.

77

sf dim. p

77-81: Musical notation for measures 77-81. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It begins with a sforzando (sf) dynamic, followed by a decrescendo (dim.) and then a piano (p) dynamic. The lower staff has a bass clef and continues the harmonic accompaniment. The system concludes with a piano (p) dynamic marking.

82

3

82-85: Musical notation for measures 82-85. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a series of chords and melodic lines. The lower staff has a bass clef and continues the harmonic accompaniment, including a triplet of eighth notes in the second measure.

86

6

86-90: Musical notation for measures 86-90. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a series of chords and melodic lines, with a fermata over the first measure. The lower staff has a bass clef and continues the harmonic accompaniment, including a sextuplet of eighth notes in the second measure.

91

91-94: Musical notation for measures 91-94. The system consists of two staves. The upper staff has a treble clef and a key signature of two flats. It features a series of chords and melodic lines. The lower staff has a bass clef and continues the harmonic accompaniment.

Chorus.

7

95 S. *p* The pride of the height is the fir - ma - ment in its clear - ness,

A. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

99 the ap - pear - ance of heav'n in the sight of its glo - ry.

103 *mf* The Sun when he ap - pear - eth, bring - ing ti - - dings as he

*mf* The Sun when he ap - pear - eth, bring - ing ti - - dings as he

8

107

go - eth forth, is the work of the most High.

go - eth forth, is the work of the most High.

8 *mf*

111

*mf* Look up - on the rain - bow, and

*mf* Look up - on the rain - bow, and

*mf* Look up - on the rain - bow, and

Look up - on the rain - bow, and

*f* *mp*

114

*f* praise Him that made it: *mp* it com - pass-eth the

*f* praise Him that made it: *mp* it com - pass-eth the

*f* praise Him that made it: *mp* it com - pass-eth the

*f* praise Him that made it: *mp* it com - pass-eth the



117 *sf* heav'n with a cir - cle of glo - - ry; *sf*

heav'n with a cir - cle of glo - - ry; *sf*

heav'n with a cir - cle of glo - - ry; *sf*

heav'n with a cir - cle of glo - - ry; *sf*

120 *f* The hands of the most High *f*

The hands of the most High *f*

The hands of the most High *f*

The hands of the most High *f*

124 *f* have bend - - ed it. *p*

have bend - - ed it. *p*

have bend - - ed it. *p*

have bend - - ed it. *p*

10

128

*p*

By his com-

By his com-

131

- mand - ment he ma - - keth the snow to fall a -

- mand - ment he ma - - keth the snow to fall a -

134

*mf*

10

pace, And send - eth swift - ly the

pace, And send - eth swift - ly the

*p*

10

138

light - nings of his judg - ment.

light - nings of his judg - ment.

*mp*

By rea - son there-

142

*poco a poco accel.* - - - er -

- of the trea - sure - hous - es are op - ened; and

*poco a poco accel.*

145

an - do *cresc.*

and clouds fly forth as *cresc.*

*mp* and *cresc.* clouds fly forth as

and clouds fly forth, *cresc.* fly forth as

clouds, and clouds fly forth as



149

12

fowls.

fowls.

fowls.

fowls.

153

*Allegro molto.* ( $\text{♩} = 76$ )

*f*

By his migh - ty power he mak - eth strong the

By his migh - ty power he mak - eth strong the

*Allegro molto.*

*mf*

156

clouds, and the hail - stones are

clouds, and the hail - stones are

159

bro - - ken small:

bro - - ken small:

Two vocal staves (Soprano and Alto) with lyrics. The music is in a minor key with a key signature of two flats. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

Piano accompaniment for measures 159-161. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. A fermata is placed over the first measure.

162

And at his ap - pear - ing the moun - tains will be

And at his ap - pear - ing the moun - tains will be

Two vocal staves with lyrics. The music continues in the same key signature. The notes for the first staff are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

Piano accompaniment for measures 162-164. The accompaniment continues with a consistent rhythmic pattern of eighth notes in both hands.

165

sha - ken, and at his will the South wind will

sha - ken, and at his will the South wind will

Two vocal staves with lyrics. The music continues in the same key signature. The notes for the first staff are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter).

Piano accompaniment for measures 165-167. The accompaniment continues with a consistent rhythmic pattern of eighth notes in both hands.

169

The voice of his  
The voice of his  
The voice of his  
The voice of his

blow.  
blow.

*p* *sf*

175

thun - - - der mak-eth the earth to tra-vail.  
thun - - - der mak-eth the earth to tra-vail.  
thun - - - der mak-eth the earth to tra-vail.  
thun - - - der mak-eth the earth to tra-vail.

*ff*

179

So doth the north-ern storm.  
So doth the north-ern storm.  
So doth the north-ern storm.  
So doth the north-ern storm.

*ff* *V*



183 and the whirl - wind. As

and the whirl - wind.

and the whirl - wind.

and the whirl - wind.

186 birds fly - - ing down he sprink - leth the

14

188 snow;

mf

The hoar - - frost al - so he

14

191

pour - eth on the earth as salt;

*dim.*

194

And when it is con -

*p* *rall.*

197

gealed, it is as the points of

*al*

*pp* *al*

Tempo I<sup>o</sup> (Allegro maestoso.) (♩=116.)

201

thorns. The cold north wind shall blow, And the ice shall be con -

thorns. The cold north wind shall blow, And the ice shall be con -

thorns. The cold north wind shall blow, And the ice shall be con -

thorns. The cold north wind shall blow, And the ice shall be con -

*pp* Tempo I<sup>o</sup> (Allegro maestoso.)

15

208

gealed on the wa - ter; And the wa - ter shall put on as it

gealed on the wa - ter; And the wa - ter shall put on as it

gealed on the wa - ter; And the wa - ter shall put on as it

gealed on the wa - ter; And the wa - ter shall put on as it

15

214

were a breast - plate. *molto tranquillo*

were a breast - plate. *molto tranquillo*

were a breast - plate. *molto tranquillo*

were a breast - plate. *molto tranquillo*

were a breast - plate.

*pp*





228

And a

*pp*

And a

231

And a dew

*pp*

And a dew

dew com - - ing

dew com - - ing

234

com - ing af - ter heat shall bring cheer - - ful -

*poco*

com - ing af - ter heat shall bring cheer - - ful -

*poco*

af - ter heat shall bring cheer - - ful -

*poco*

af - ter heat shall bring cheer - - ful -

*17 poco*

238

- ness.  
- ness.  
- ness.  
- ness.

243

*pp*  
We may say ma-ny things, But we  
*pp*  
We may say ma-ny things, But we  
*pp*  
We may say ma-ny things, But we  
*pp*  
We may say ma-ny things, But we

248

shall not at-tain; And the sum  
shall not at-tain; And the sum  
shall not at-tain; And the sum  
shall not at-tain; And the sum *cresc.*

254

of our words — is, He — is all. Let us

of our words — is, He — is all. Let us

of our words — is, He — is all. Let us

of our words — is, He — is all. Let us

mf

ff

261

now praise fa-mous men, And our fa-thers that be-gat us. Such as

now praise fa-mous men, And our fa-thers that be-gat us. Such as

now praise fa-mous men, And our fa-thers that be-gat us. Such as

now praise fa-mous men, And our fa-thers that be-gat us. Such as

mf

f

265

did bear rule in their king-doms, and were men renowned for their power, giv-ing

did bear rule in their king-doms, and were men renowned for their power, giv-ing

did bear rule in their king-doms, and were men renowned for their power, giv-ing

did bear rule in their king-doms, and were men renowned for their power, giv-ing

mf

f

269

coun - sel by their un - der - stand - ing. Such as have brought ti - dings in

coun - sel by their un - der - stand - ing. Such as have brought ti - dings in

coun - sel by their un - der - stand - ing. Such as have brought ti - dings in

coun - sel by their un - der - stand - ing. Such as have brought ti - dings in

272

pro - phe - cies; Lead - ers of the peo - ple by their coun - sels,

pro - phe - cies; Lead - ers of the peo - ple by their coun - sels,

pro - phe - cies; Lead - ers of the peo - ple by their coun - sels,

pro - phe - cies; Lead - ers of the peo - ple by their coun - sels,

275

Wise were their words — in their in - struc - tion:

Wise were their words — in their in - struc - tion:

Wise were their words — in their in - struc - tion:

Wise were their words — in their in - struc - tion:

279

Such as sought out mus - i - cal tunes,

Such as sought out mus - i - cal tunes,

Such as sought out mus - i - cal tunes,

Such as sought out mus - i - cal tunes,

20

283

286

And set forth ver - ses in wri - - - ting:

And set forth ver - ses in wri - - - ting:

And set forth ver - ses in wri - - - ting:

289

*mf* All these were hon - - oured *cresc.* in their gen - er -

*mf* All these were hon - - oured *cresc.* in their gen - er -

*mf* All these were hon - oured *cresc.* in their

*mf* All these were hon - oured *cresc.* in their

292

- a - - tions, And were a glo - ry in their

- a - - tions, And were a glo - ry in their

gen - er - a - tions, And were a glo - ry in their

gen - er - a - tions, And were a glo - ry in their

295

days.

days. *mf* There be of

days.

days. *mf* There be of

*ff* *f* *mf*



299

them that have left a name be - hind them

them that have left a name be - hind them

302

to de - clare their prais -

to de - clare their prais -

305

*mf* There be of them that have left a name be -

- ses,

*mf* There be of them that have left a name be -

- ses,

309

- hind them to de - clare their  
 to de - clare their  
 - hind them to de - clare their  
 to de - clare their

8  
*cresc.*

312

prais - - - ses. Men of  
 prais - - - ses. Men of  
 prais - - - ses. Men of  
 prais - - - ses. Men of

22 *mp*

316

mer - cy whose deeds are not for - got - ten,  
 mer - cy whose deeds are not for - got - ten,  
 mer - cy whose deeds are not for - got - ten,  
 mer - cy whose deeds are not for - got - ten,

319

Whose righteous deeds have not been for -

Whose righteous deeds have not been for -

Whose righteous deeds have not been for -

Whose righteous deeds have not been for -

322

- got - - ten, Their seed

- got - - ten, Their seed

- got - - ten, Their seed

- got - - ten, Their seed

- got - - ten, Their seed

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

325

stand' - - eth fast, And their chil - - dren

stand - - eth fast, And their chil - - dren

stand - - eth fast, And their chil - - dren

stand - - eth fast, And their chil - - dren

*cresc.*

*f*

28

328

23

for their sakes.

for their sakes.

for their sakes.

for their sakes.

23

331

*p*

for their sakes.

334

*p*

for their

24

337

Vocal staves for measures 337-340. The first three staves are vocal parts (Soprano, Alto, Tenor) with rests. The fourth staff is the bass line with a long note and the word "sakes." written below it.

24

Piano accompaniment for measures 337-340. The right hand has a melodic line with a slur over measures 337-339. The left hand has a bass line. Dynamics include *pp* and *mf*. The key signature changes to one sharp (F#) in the final two measures.

341

Vocal staves for measures 341-344. All four staves (Soprano, Alto, Tenor, Bass) contain rests.

Piano accompaniment for measures 341-344. The right hand has a melodic line with a slur over measures 341-343. The left hand has a bass line. Dynamics include *rall.* and *mf*. The key signature changes to one sharp (F#) in the final two measures.

345

Vocal staves for measures 345-348. All four staves (Soprano, Alto, Tenor, Bass) contain rests.

Piano accompaniment for measures 345-348. The right hand has a melodic line with a slur over measures 345-347. The left hand has a bass line. Dynamics include *mf* and *mf*. The key signature changes to one sharp (F#) in the final two measures.

30

Piu lento e molto tranquillo. (♩=84.)

349

353

353

*pp*

Their bo-dies are bu-ried in

*pp*

Their bo-dies are bu-ried in

*pp*

Their bo-dies are bu-ried in

*pp*

Their bo-dies are bu-ried in

25

357

357

25

peace,

*ppp*

Their

peace,

*ppp*

Their

peace,

*ppp*

Their

peace,

*ppp*

Their





376

*cresc. sempre*  
 Their name  
 name, *cresc. sempre* Their name  
 Their name, Their name  
 name, Their name  
 Their name

*Poco piu lento e largamente.* (♩ = 80)

381

li - veth to all - ge - ner - a - tions:  
 li - veth to all - ge - ner - a - tions:  
 li - veth to all - ge - ner - a - tions:  
 li - veth to all - ge - ner - a - tions:  
 li - veth to all - ge - ner - a - tions:  
*f* *cresc.*

26

386

Their seed re - main - eth for e - ver, and their  
 Their seed re - main - eth for e - ver, and their  
 Their seed re - main - eth for e - ver, and their  
 Their seed re - main - eth for e - ver, and their  
 Their seed re - main - eth for e - ver, and their

391

chil - dren for their sakes Peo - ples will de -  
 chil - dren for their sakes Peo - ples will de -  
 chil - dren for their sakes Peo - ples will de -  
 chil - dren for their sakes Peo - ples will de -

27

*fff*

396

- clare their wis - dom, and the congre - ga - tion tell - eth out their  
 - clare their wis - dom, and the congre - ga - tion tell - eth out their  
 - clare their wis - dom, and the congre - ga - tion tell - eth out their  
 - clare their wis - dom, and the congre - ga - tion tell - eth out their

27

403

Tempo I.  
 praise.  
 praise.  
 praise.  
 praise.

408

412

417





# ENGLISH HERITAGE

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