



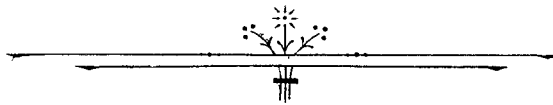
AVE ATQUE VALE



Choral Overture

BY

C. V. STANFORD.



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69, NEWMAN STREET, LONDON, W.1

MADE IN ENGLAND

IN PIAM MEMORIAM

JOSEPH HAYDN. Ob. 1809.

ALFRED, LORD TENNYSON. Nat. 1809.



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

AVE ATQUE VALE.

Choral Overture.

Ecclesiasticus XLIII. XLIV.

Composed by
CHARLES VILLIERS STANFORD.
Op. 114.

Adagio. (♩=58.)

Allegro maestoso. (♩=116.)

PIANO.

mp

sf

sf

mf

sf

mf

sf

crescendo sf

First system of musical notation, featuring treble and bass staves. The music is marked with a forte dynamic (*ff*) and includes a first ending bracket labeled '8'.

Second system of musical notation, featuring treble and bass staves. The music is marked with a forte dynamic (*f*) and includes a first ending bracket labeled '8'.

Third system of musical notation, featuring treble and bass staves. The music is marked with a mezzo-piano dynamic (*mp*) and includes a first ending bracket labeled '2'.

Fourth system of musical notation, featuring treble and bass staves. The music is marked with a mezzo-forte dynamic (*mf*) and includes a first ending bracket labeled '2'.

Fifth system of musical notation, featuring treble and bass staves. The music is marked with a mezzo-forte dynamic (*mf*) and includes a crescendo (*cresc.*) and a first ending bracket labeled '8'.

f sempre

mf *f*

mf *f*

cresc.

First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The piece begins with a forte (*ff*) dynamic. The right hand features a series of chords and a melodic line with a fermata over a chord. The left hand plays a rhythmic accompaniment of eighth notes. The system concludes with a *sf* (sforzando) dynamic marking.

Second system of musical notation. The right hand continues with chords and a melodic line, marked with a *5* (finger number) and *sf* dynamics. The left hand maintains its eighth-note accompaniment, also marked with *sf* dynamics.

Third system of musical notation. The right hand has a melodic line with a *sf dim.* (sforzando then diminuendo) dynamic. The left hand has a melodic line with a *p* (piano) dynamic. The system ends with a fermata over a chord.

Fourth system of musical notation. The right hand has a melodic line with a fermata. The left hand features a triplet of eighth notes, marked with a *3* and a slur.

Fifth system of musical notation. The right hand has a melodic line with a *6* (finger number) and a slur. The left hand has a melodic line with a slur and a fermata.

Sixth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand has a melodic line with a slur and a fermata.

Chorus.

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

A. _____

T. _____

B. _____

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

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

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

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

mf Look up - on the rain - bow, and

mf Look up - on the rain - bow, and

mf Look up - on the rain - bow, and

mf Look up - on the rain - bow, and

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

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

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

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

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

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

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

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

The hands of the most High

The hands of the most High

The hands of the most High

The hands of the most High

have bend - - ed it.

have bend - - ed it.

have bend - - ed it.

have bend - - ed it.

By his com-
By his com-

8

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

pace, And send - eth swift - ly the
- pace, And send - eth swift - ly the

mf 10

8 10

light - nings of his judg - ment.

light - nings of his judg - ment.

mp

By rea - son there -

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

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

poco a poco accel.

an - - - *mp* - *do* *cresc.*

and clouds fly forth as

mp and *cresc.* clouds fly forth as

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

clouds, and clouds fly forth as

11

fowls.

fowls.

fowls.

fowls.

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

clouds, and the hail - stones are

clouds, and the hail - stones are

bro - - ken small:
bro - - ken small:

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

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

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

blow.
blow.

p *sf*

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

ff *f* *sf*

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

ff *f* *sf*

and the whirl - wind. As

and the whirl - wind.

and the whirl - wind.

and the whirl - wind.

The first system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "and the whirl - wind. As" for the first staff, "and the whirl - wind." for the second, "and the whirl - wind." for the third, and "and the whirl - wind." for the fourth. The piano accompaniment is in bass clef and includes a dynamic marking of *sf* and a triplet of eighth notes.

birds fly - - ing down he sprink - leth the

dim. *poco* *a* *poco*

The second system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "birds fly - - ing down he sprink - leth the". The piano accompaniment is in bass clef and includes dynamic markings of *dim.*, *poco*, *a*, and *poco*.

14 snow;

14 *mf* The hoar - - frost al - so he

The third system of music features four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The lyrics are "14 snow;" for the first staff, "14 *mf* The hoar - - frost al - so he" for the second, and "14" for the third. The piano accompaniment is in bass clef and includes a dynamic marking of *mf*.

dim.
pour - eth on the earth as salt;

p And when it is *rall.* con -
p And when it is *rall.* con -
p And when it is *rall.* con -
p And when it is *rall.* con -

gealed, it is as the points of
gealed, it is as the points of
gealed, it is as the points of
gealed, it is as the points of

pp *al*

Tempo I? (Allegro maestoso.) (♩=116.)

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? (Allegro maestoso.)

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

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

15

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

musical score for the first system, including vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a *dolce* marking.

musical score for the second system, including vocal staves and piano accompaniment. The lyrics are: "com - ing speed - - i - ly is the".

musical score for the third system, including vocal staves and piano accompaniment. The lyrics are: "heal - ing of all things.".

pp
And a
pp
And a

pp
And a dew
pp
And a dew
dew com - - ing
dew com - - ing

17 *poco*
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

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

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

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.

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

18

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

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

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

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system concludes with a double bar line and a repeat sign.

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,

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The lyrics are: "pro - phe - cies; Lead - ers of the peo - ple by their coun - sels,". The piano accompaniment features a dynamic marking of *mf* (mezzo-forte) and includes a repeat sign at the end of the system.

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:

The third system of the musical score continues the four-part vocal setting and piano accompaniment. The lyrics are: "Wise were their words — in their in - struc - tion:". The piano accompaniment features a dynamic marking of *sf* (sforzando) and includes a *cresc.* (crescendo) marking. The system concludes with a double bar line and a repeat sign.

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,

8 *pp* *p* 5

20

20 *p* *b2* *e* *b2* *e*

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

5

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

- 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

days.
days. *mf* There be of
days.
days. *mf* There be of

them that have left a name be - hind them

them that have left a name be - hind them

21

to de - clare their prais -

to de - clare their prais -

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

ses,

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

ses,

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

cresc.

22 *mp* prais - - - ses. Men of
 prais - - - ses. Men of
 prais - - - ses. Men of
 prais - - - ses. Men of

22

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,

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 -

- got - - ten, Their seed
 - got - - ten, Their seed
 - got - - ten, Their seed
 - got - - ten, Their seed

cresc.

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*

for their sakes.

for their sakes.

for their sakes.

for their sakes.

23

p

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts (Soprano and Alto) with lyrics 'for their sakes.' The next two staves are piano accompaniment. A piano dynamic marking 'p' is present. A rehearsal mark '23' is placed above the piano part. The music is in a key with two flats and a 3/4 time signature.

p

for their sakes.

Detailed description: This system contains the next four staves. The vocal parts continue with the lyrics 'for their sakes.' The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present at the beginning of the system.

p

for their

Detailed description: This system contains the final four staves. The vocal parts continue with the lyrics 'for their'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A piano dynamic marking 'p' is present.

sakes.

pp

rall.

Piu lento e molto tranquillo. (♩=84.)

Piano introduction for measures 30-33. The music is in B-flat major (two flats) and 4/4 time. It features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. A dynamic marking of *p* (piano) is present.

Vocal and piano accompaniment for measures 34-37. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics "Their bo-dies are bu-ried in". The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *pp* (pianissimo) and *mp* (mezzo-piano).

Vocal and piano accompaniment for measures 38-41. The vocal parts continue with the lyrics "peace," and "Their". The piano accompaniment features a melodic line in the right hand and the eighth-note accompaniment in the left hand. Dynamic markings include *mp* and *ppp* (pianississimo).

bo - dies are bu - ried in peace, in
 bo - dies are bu - ried in peace, in
 bo - dies are bu - ried in peace, in
 bo - dies are bu - ried in peace, in

Tempo I. (Allegro maestoso.)

peace, in peace.
 peace, in peace.
 peace, in peace. *p cresc.*
 peace, in peace. *p cresc.* But their name,
 peace, in peace. *p cresc.* But their name,

poco a poco
 Their name *mf* Their name
 Their name *poco a poco* Their name, Their
 Their name Their name, Their name,
 Their name *poco a poco*

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

Poco piu lento e largamente. (♩=80.)
 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
 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
 26 Their seed re - main - eth for e - ver, and their

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

- 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

Tempo I.

praise.

praise.

praise.

praise.

ffrall.
Hal - le - lu -
ffrall.
Hal - le - lu -
ffrall.
Hal - le - lu -
ffrall.
Hal - le - lu -

sf *rall.*

-jah!
-jah!
-jah!
-jah!

pr'sante

THREE MOTETS

FOR

CHORUS

(UNACCOMPANIED)

Composed by

Charles Villiers Stanford

OP. 135.

- NO 1. YE HOLY ANGELS BRIGHT(8 parts)
.. 2. ETERNAL FATHER(6 parts)
.. 3. GLORIOUS & POWERFUL GOD. (4 parts)

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