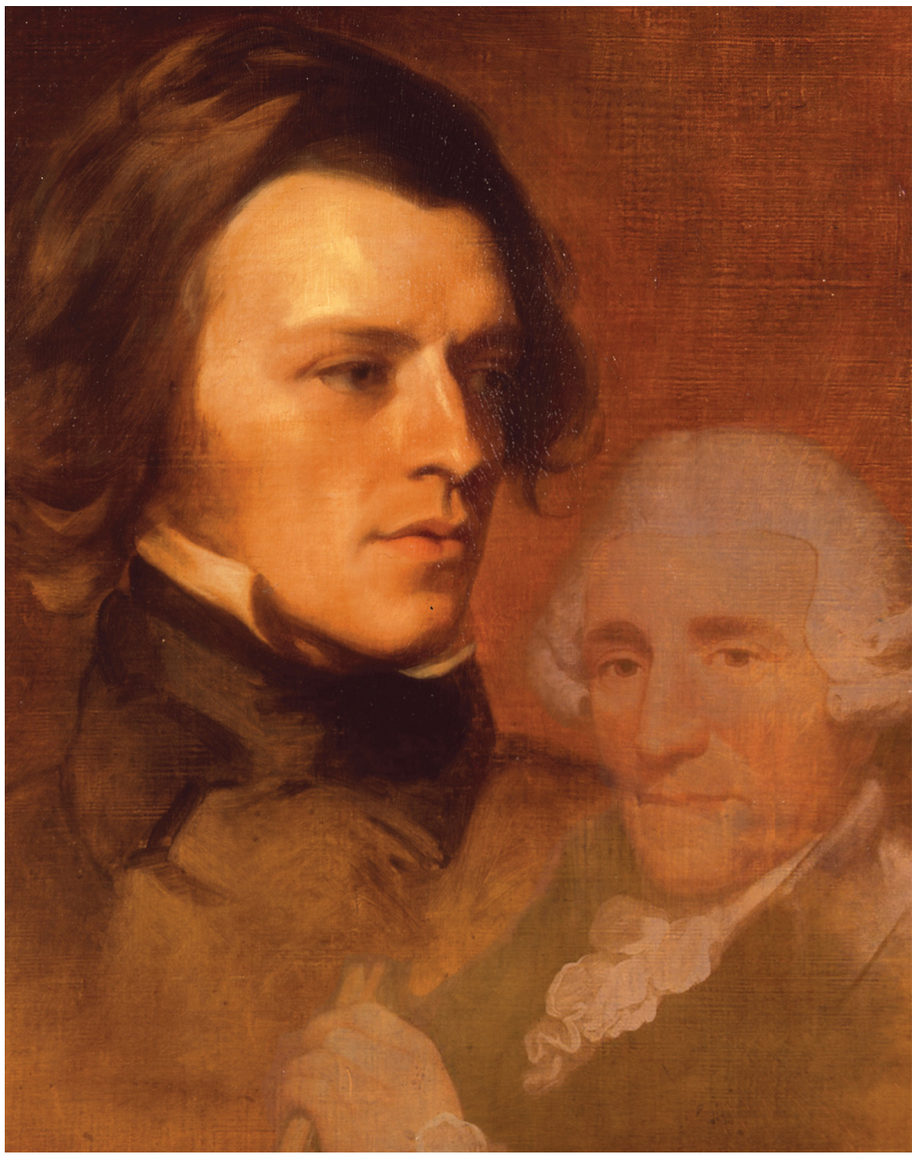

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

BASSOON 2

COVER IMAGE

Composite Image Using

"Joseph Haydn" by Thomas Hardy, 1791

"Alfred, Lord Tennyson" by Samuel Laurence and Sir Edward Burne-Jones, 1840

IN THE UNITED STATES

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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
Minneapolis, Minnesota USA

SOURCE INFORMATION

Full Score Manuscript	Newcastle University Library - CVS Special Collections - MS 47a
Vocal Score Manuscript	Newcastle University Library - CVS Special Collections - MS 47b
Vocal Score (Printed)	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

Bassoon 2

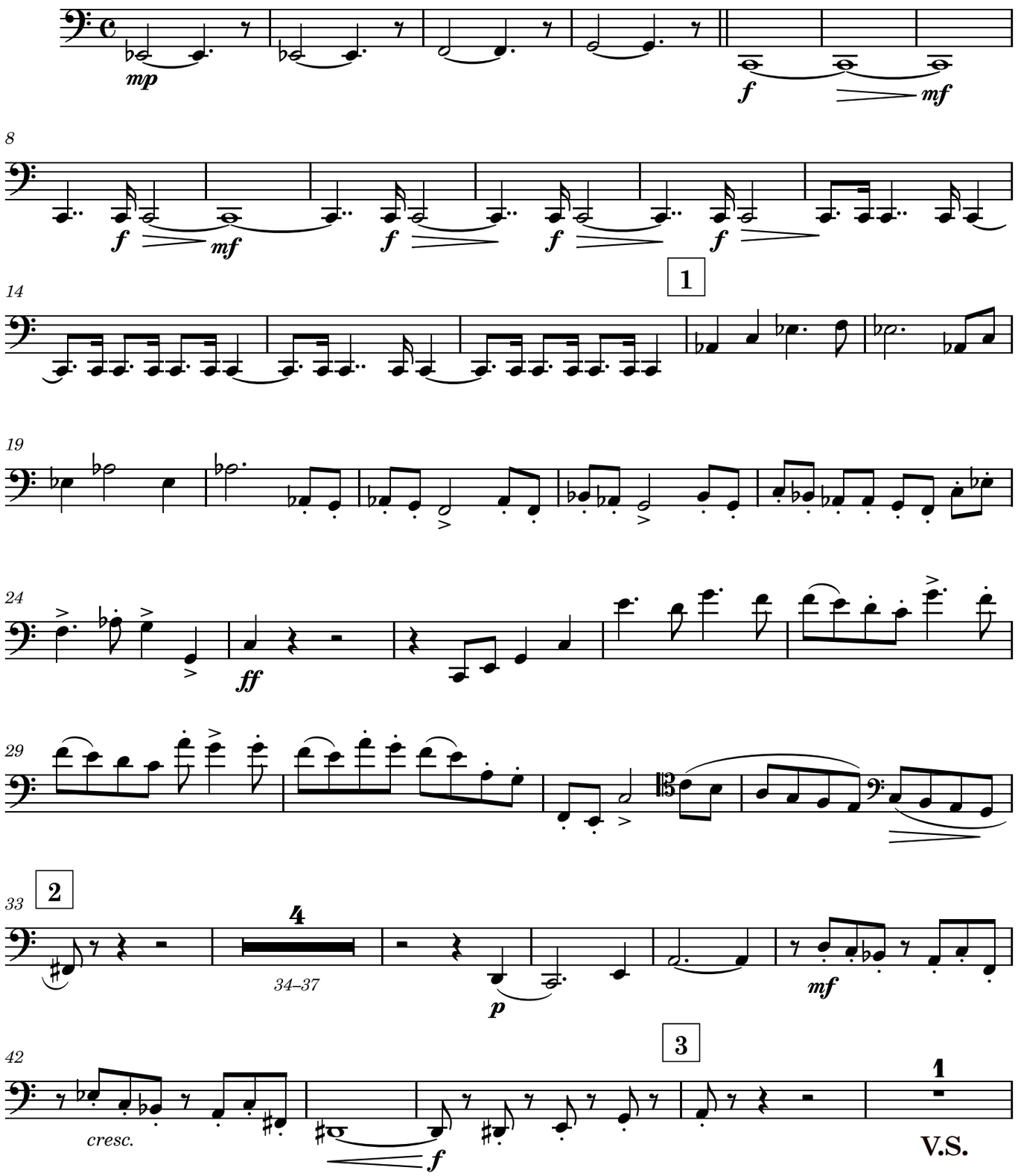
Ave Atque Vale

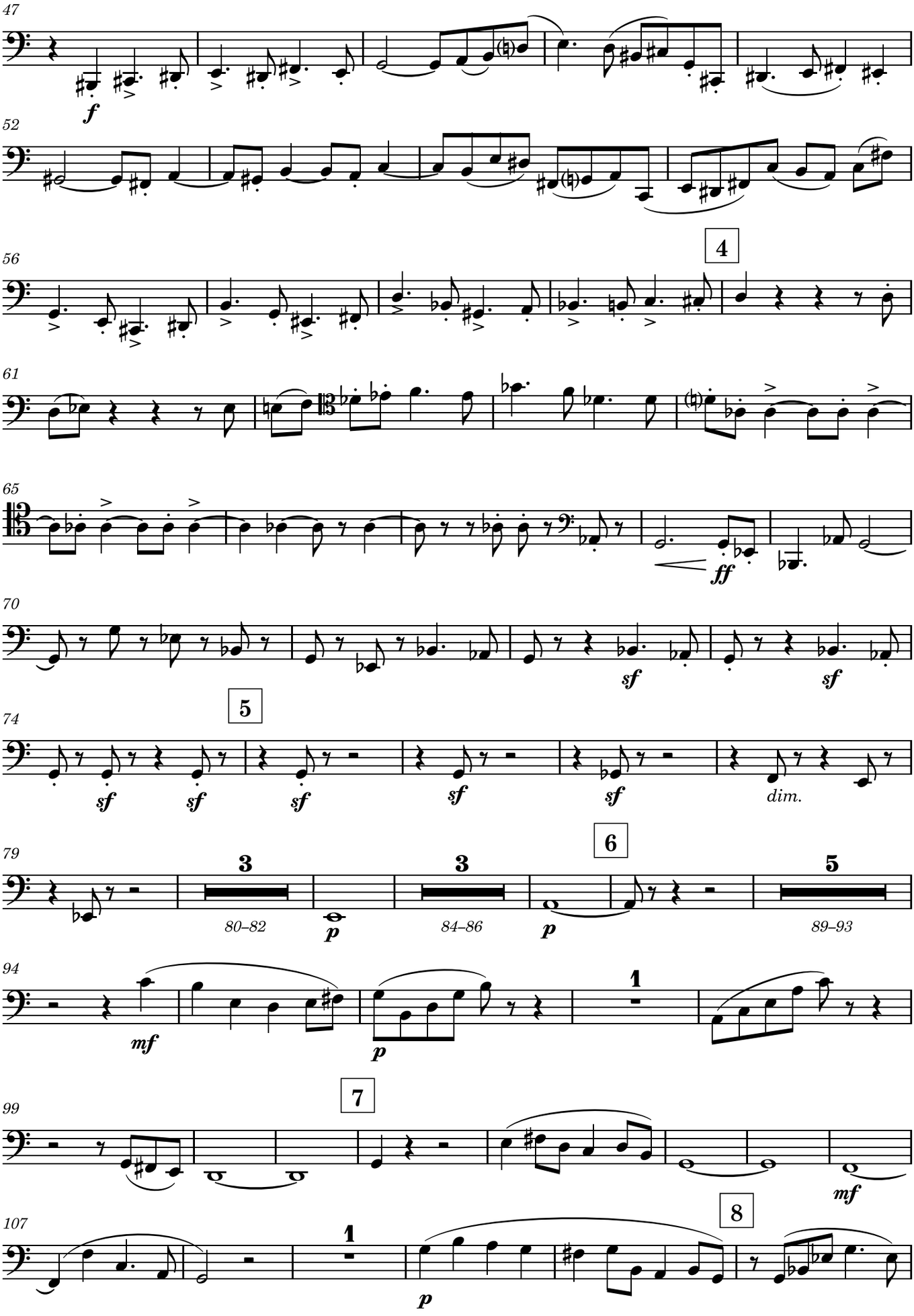
Ecclesiasticus XLIII & XLIV

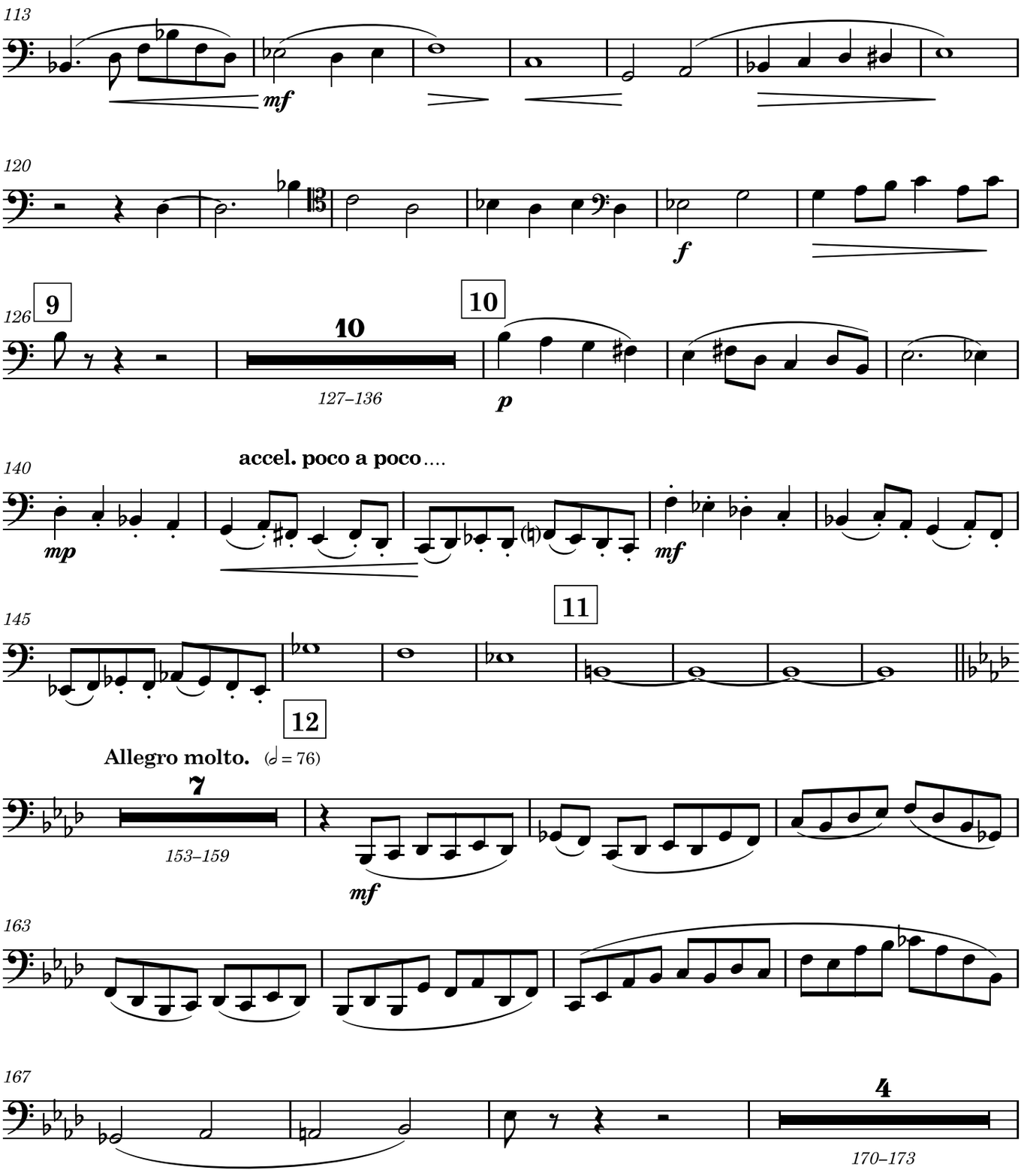
Charles Villiers Stanford

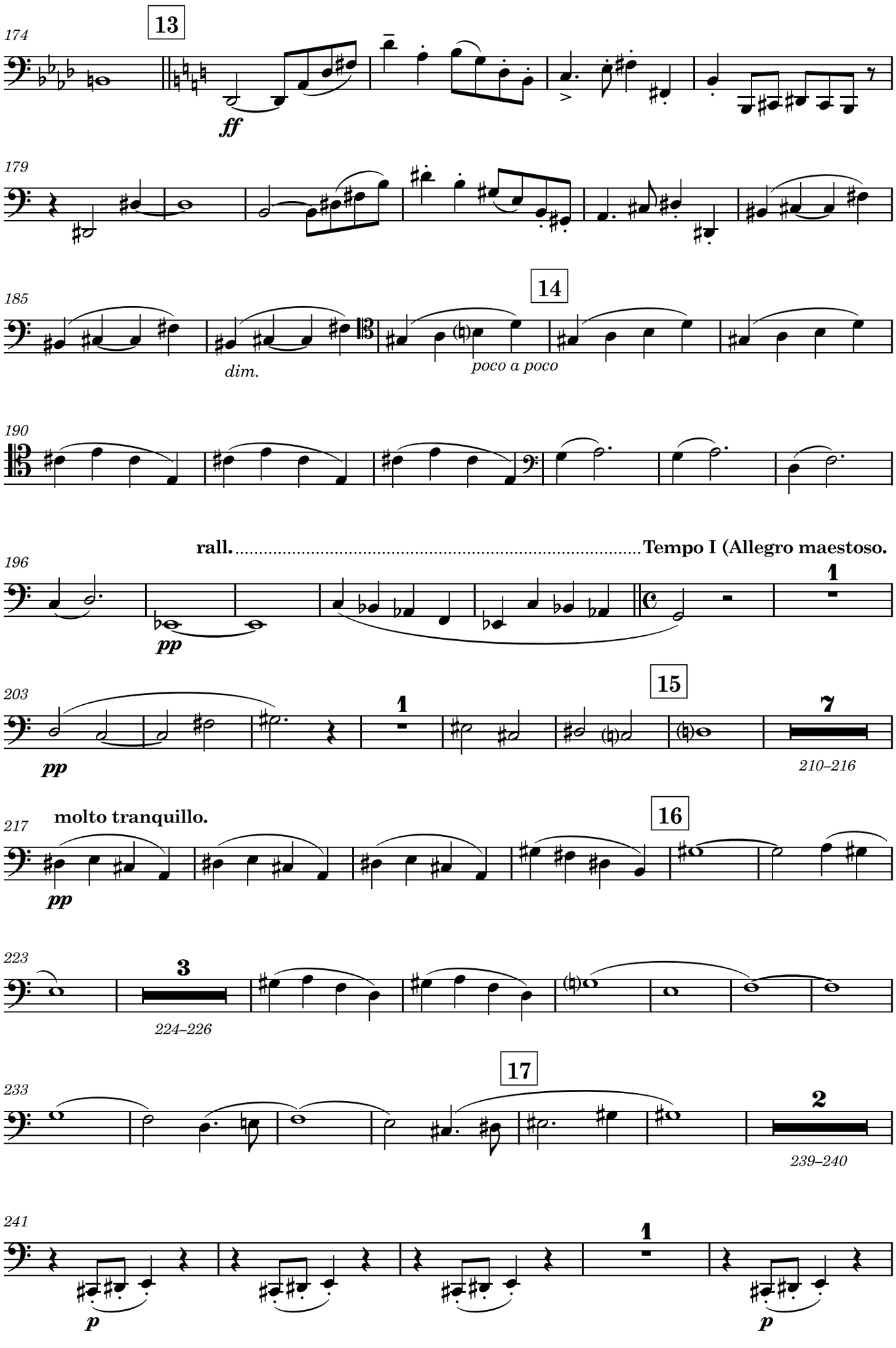
Adagio. ♩ = 58

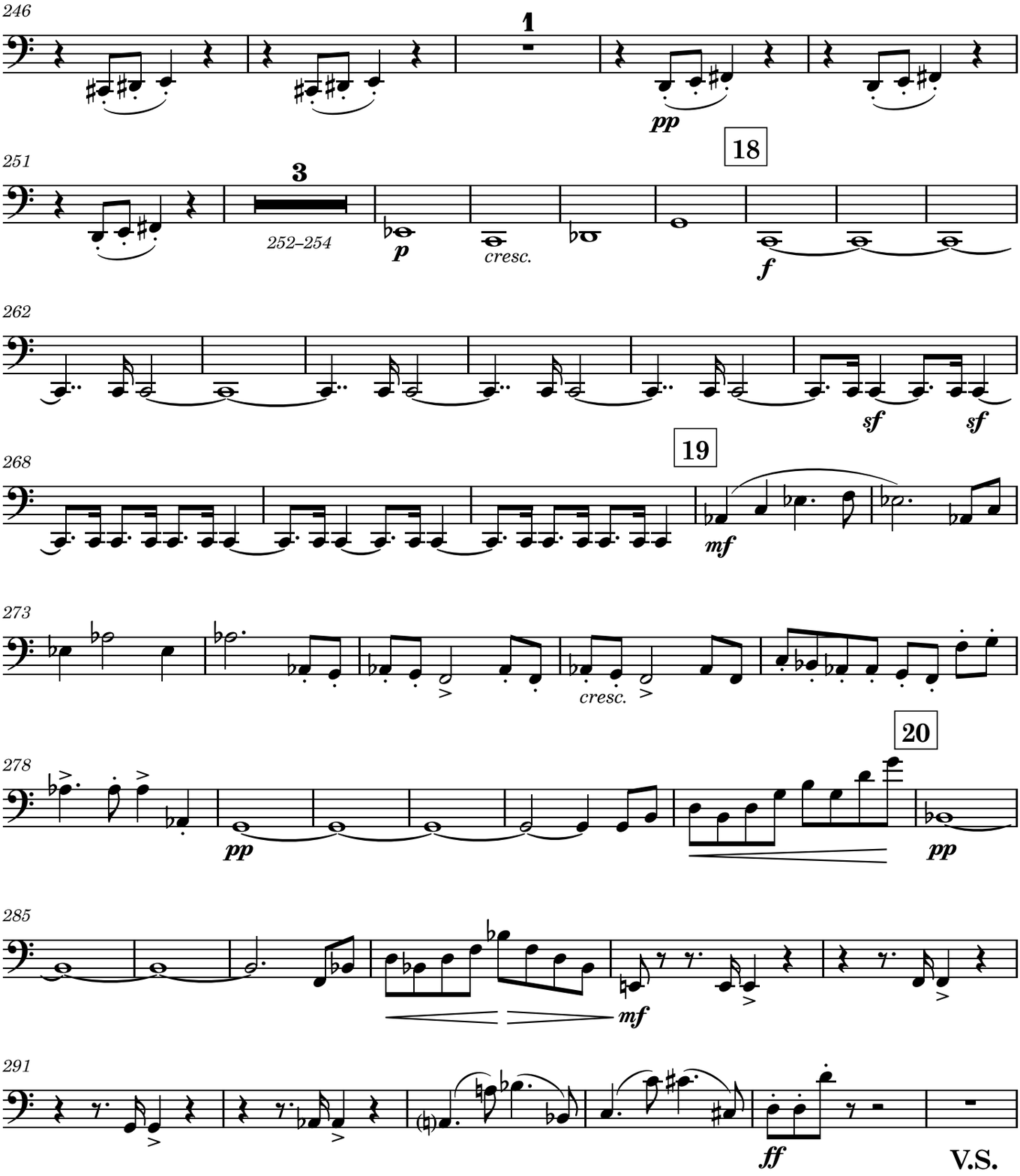
Allegro maestoso. ♩ = 116

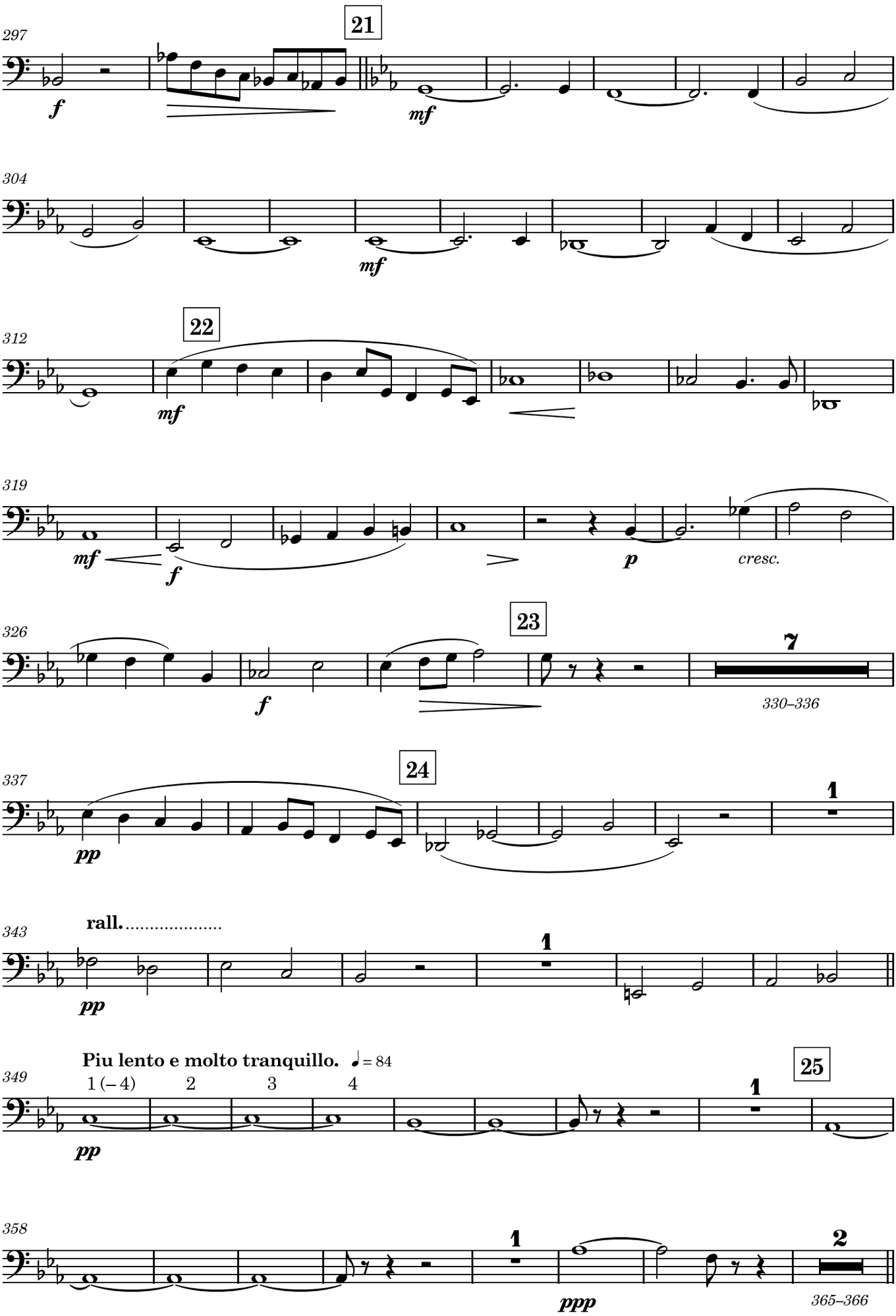



47
f
52
56
4
61
65
ff
70
sf
74
5
sf
dim.
79
6
3
80–82
p
3
84–86
p
5
89–93
94
mf
p
1
99
7
mf
107
1
p
8


113
mf
120
f
126
9
10
10
127–136
p
140
accel. poco a poco....
mp
mf
145
11
12
Allegro molto. (𝅗𝅥 = 76)
7
153–159
mf
163
167
4
170–173


174
13
ff
179
185
14
dim.
poco a poco
190
rall.
Tempo I (Allegro maestoso.
♩ = 116)
196
pp
1
203
15
pp
1
7
210–216
217
molto tranquillo.
16
pp
223
3
224–226
233
17
2
239–240
241
p
1
p


246
1
pp
251
18
3
252–254
p
cresc.
f
262
sf
sf
268
19
mf
273
cresc.
278
20
pp
pp
285
mf
291
ff
V.S.


297
21
f
mf
304
mf
312
22
mf
319
mf
f
p
cresc.
326
23
f
7
330–336
337
24
pp
1
343
rall.
pp
1
Piu lento e molto tranquillo.
♩ = 84
349
1 (– 4)
2
3
4
pp
1
25
358
1
ppp
2
365–366

Tempo I (Allegro maestoso)

2

367–368

pp *cresc. poco a poco* *cresc. sempre*

375

cresc.

380 **Poco piu lento e largamente.** ♩= 80

cresc.

386 **26**

meno ***f***

392 **27**

ff

399 **Tempo I** ♩= 116

406

411 **rall.**.....

417

ENGLISH HERITAGE

MUSIC SERIES

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ehms.lib.umn.edu

Catalog Number

16.17/03