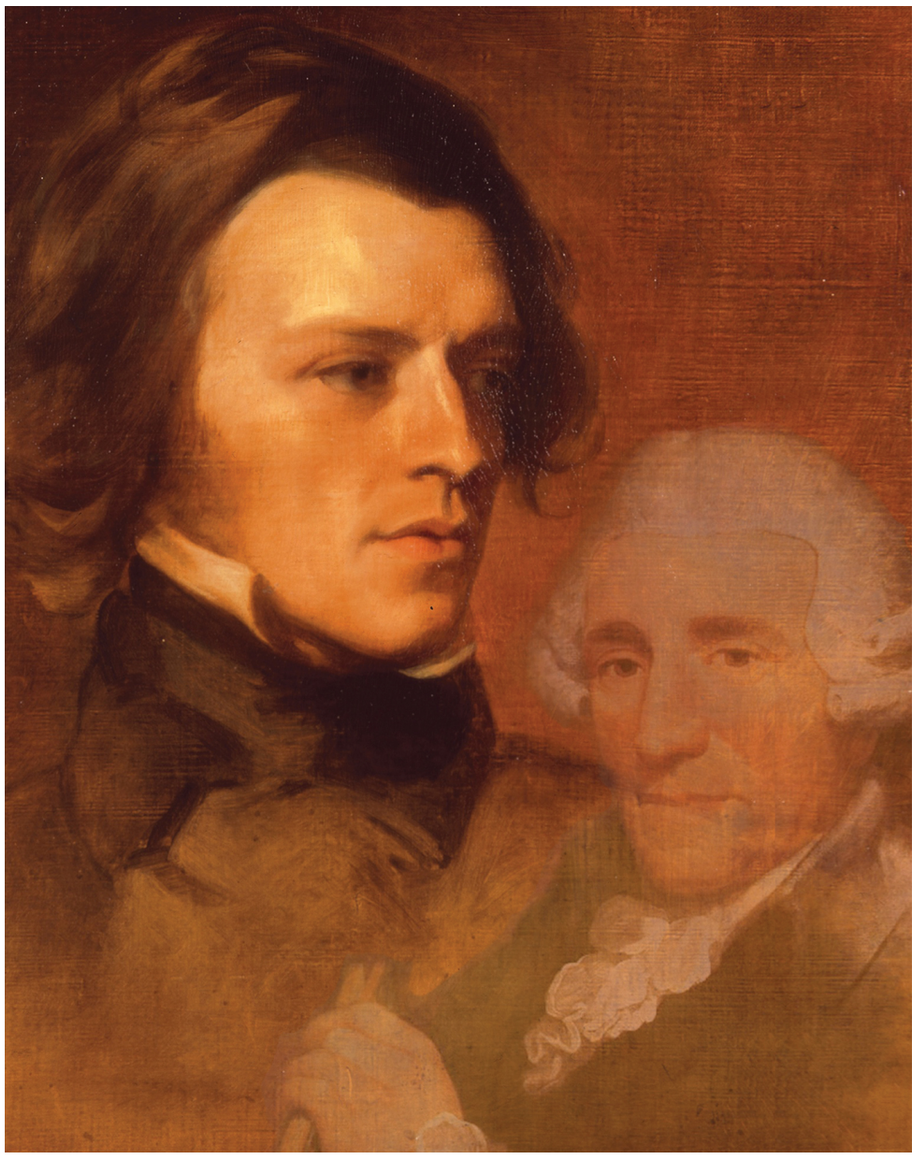

# AVE ATQUE VALE

## CHORAL OVERTURE

*for*

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

## CLARINET 1

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*

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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

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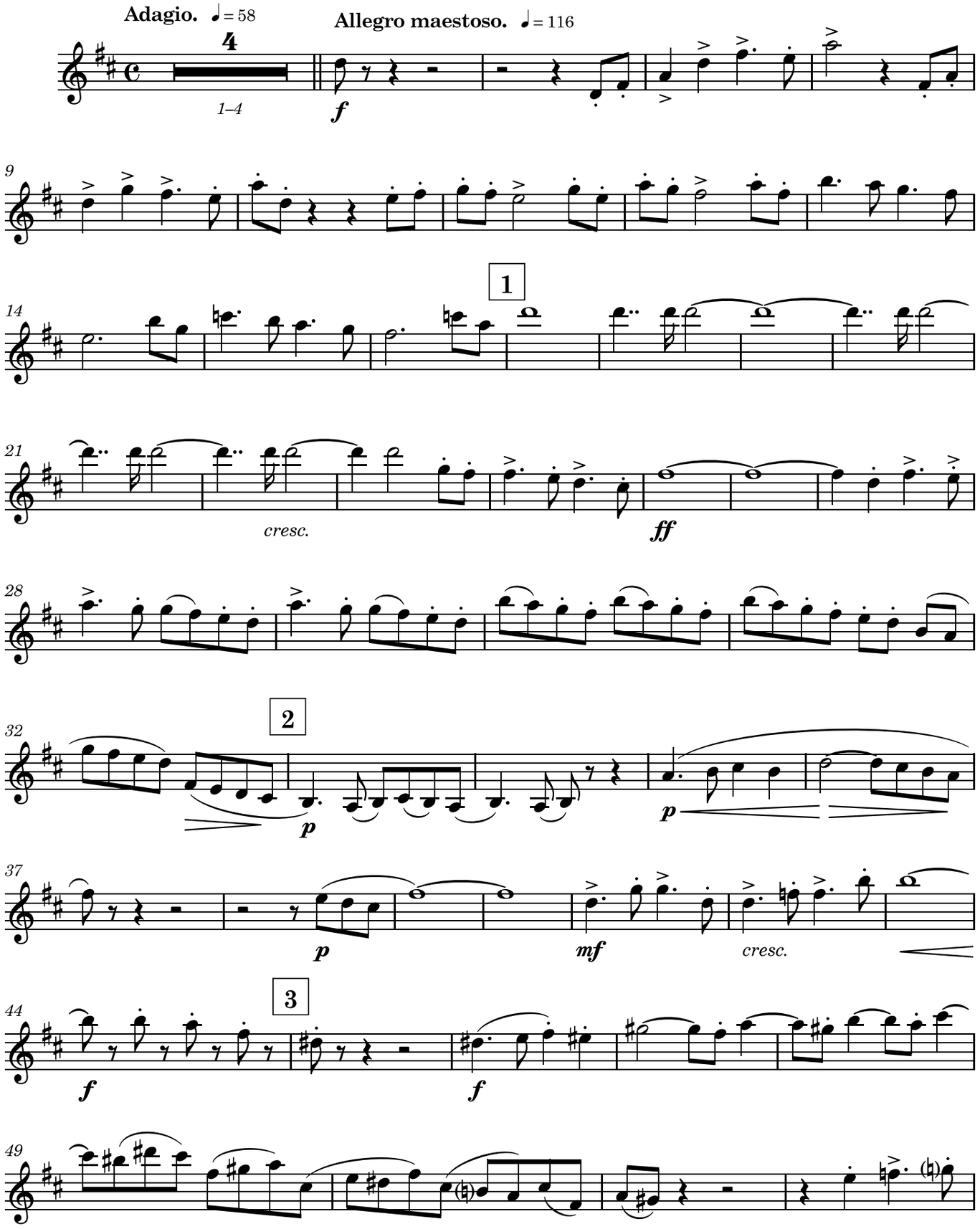
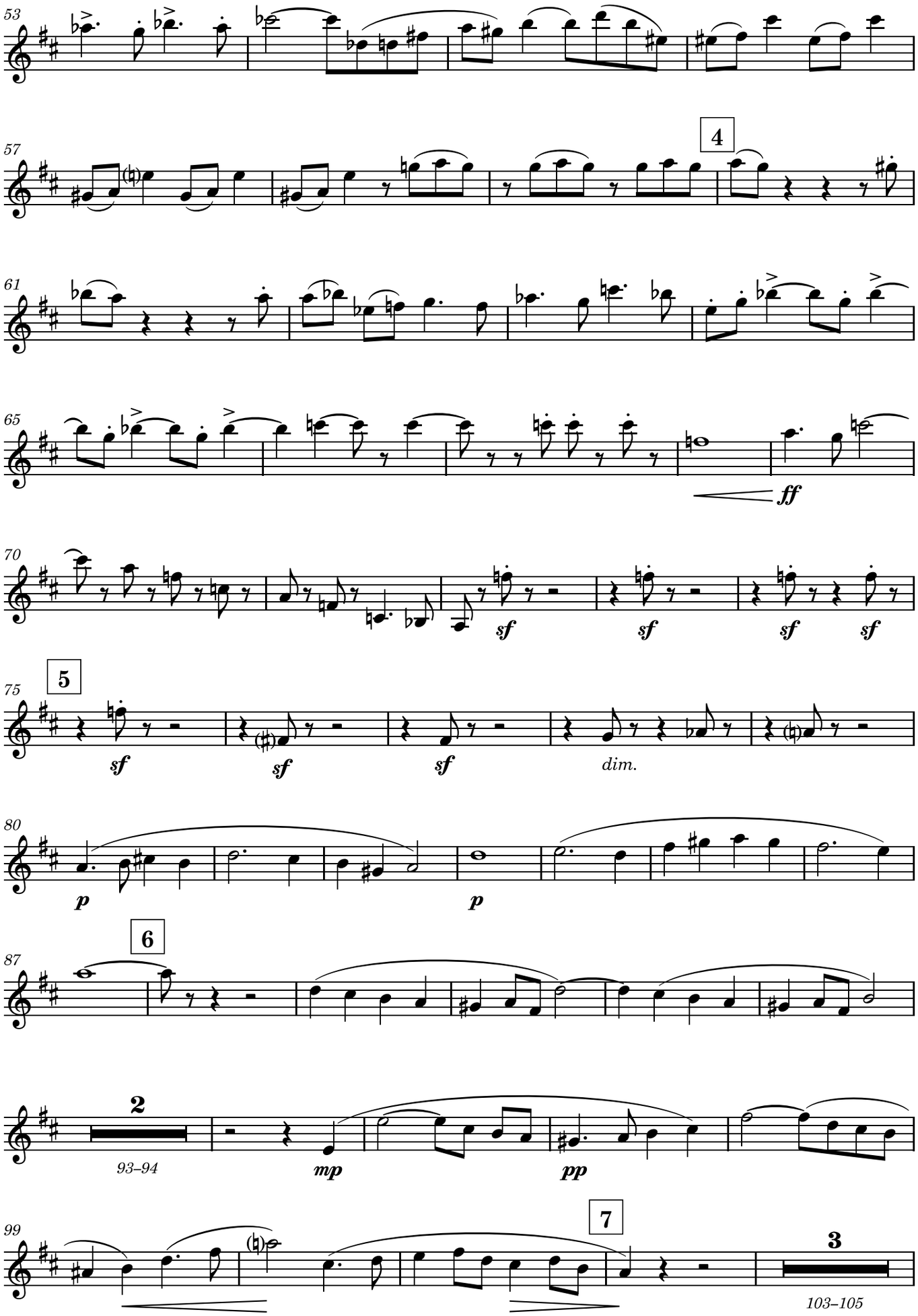
Clarinet (B Flat) 1

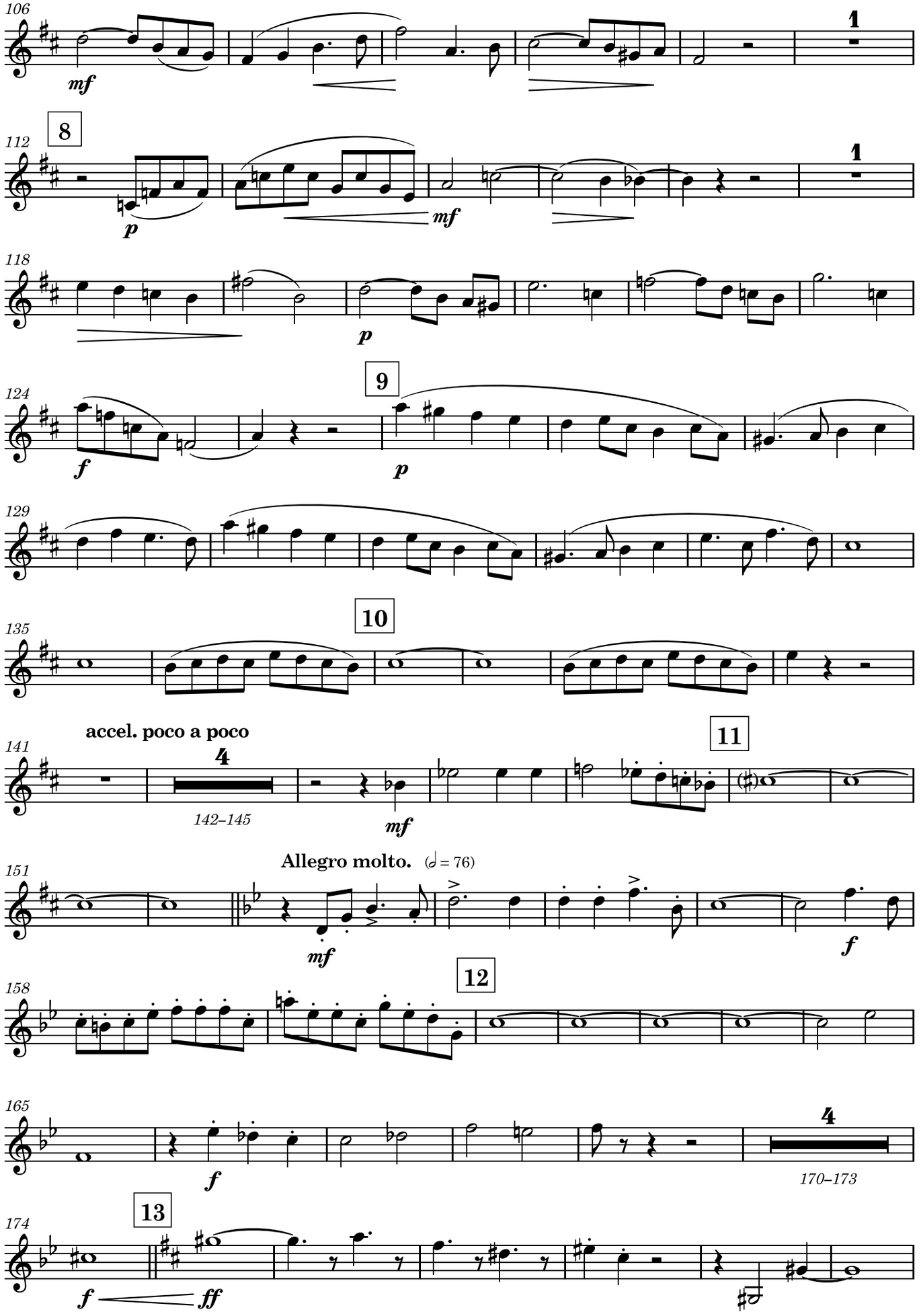
# Ave Atque Vale

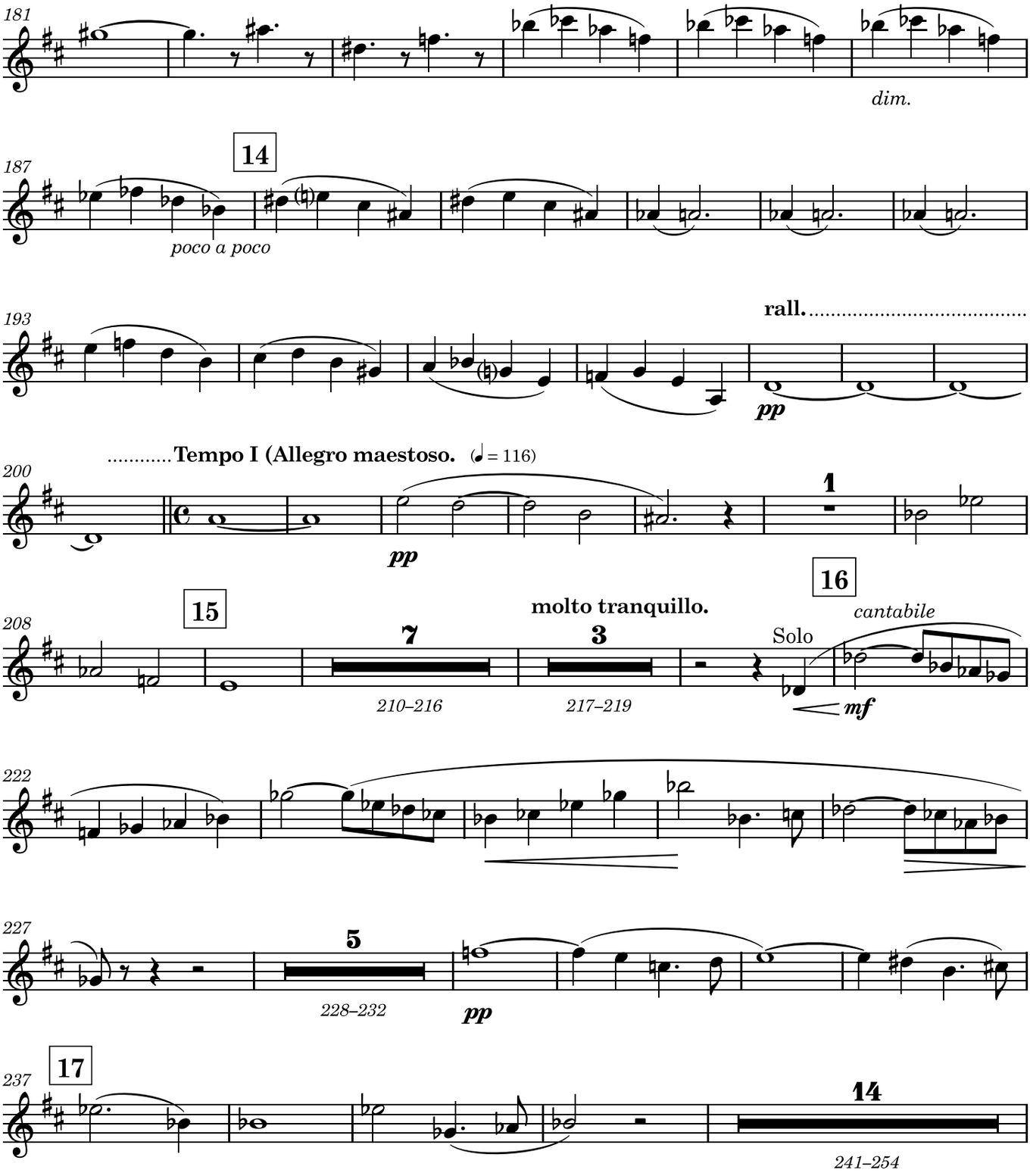
Ecclesiasticus XLIII & XLIV

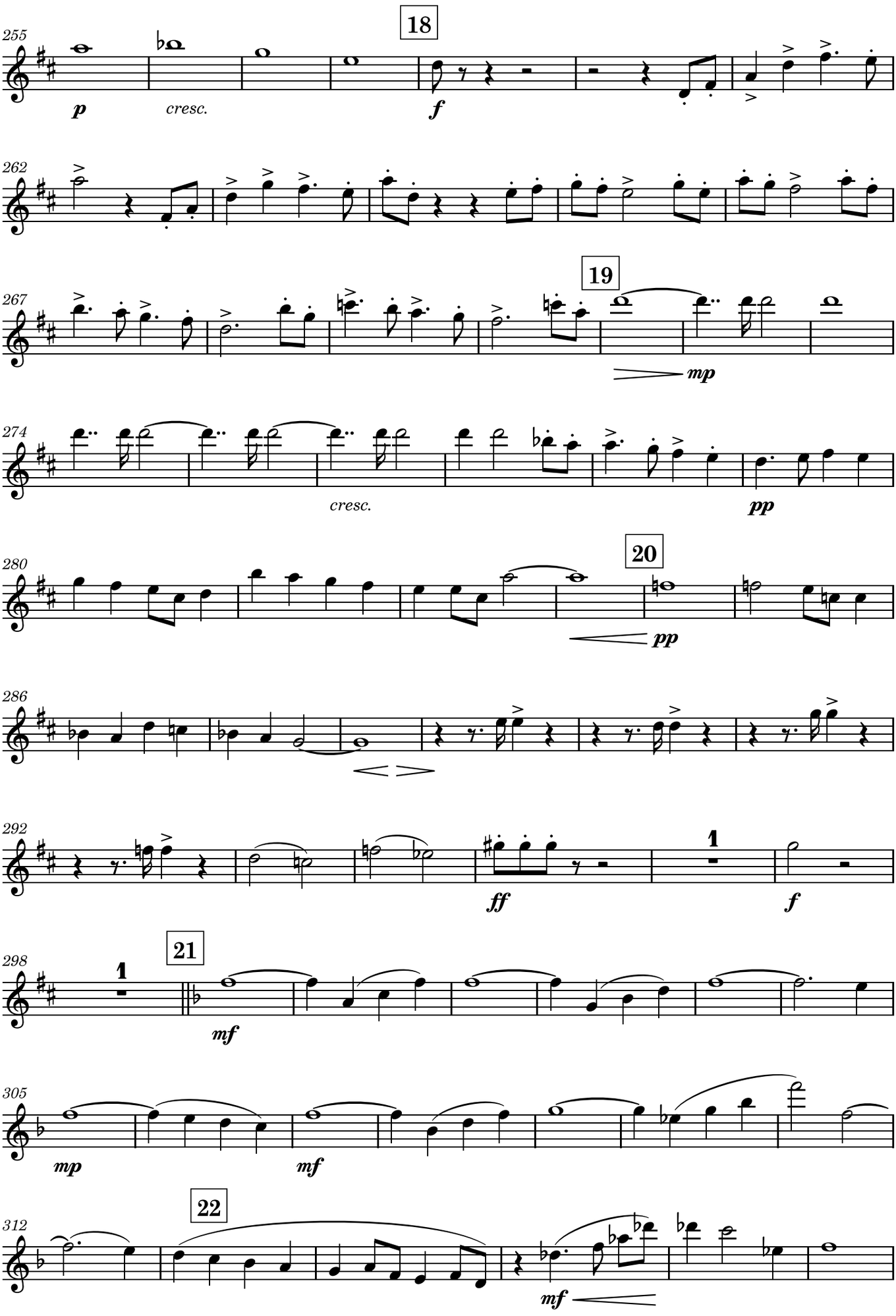
Charles Villiers Stanford

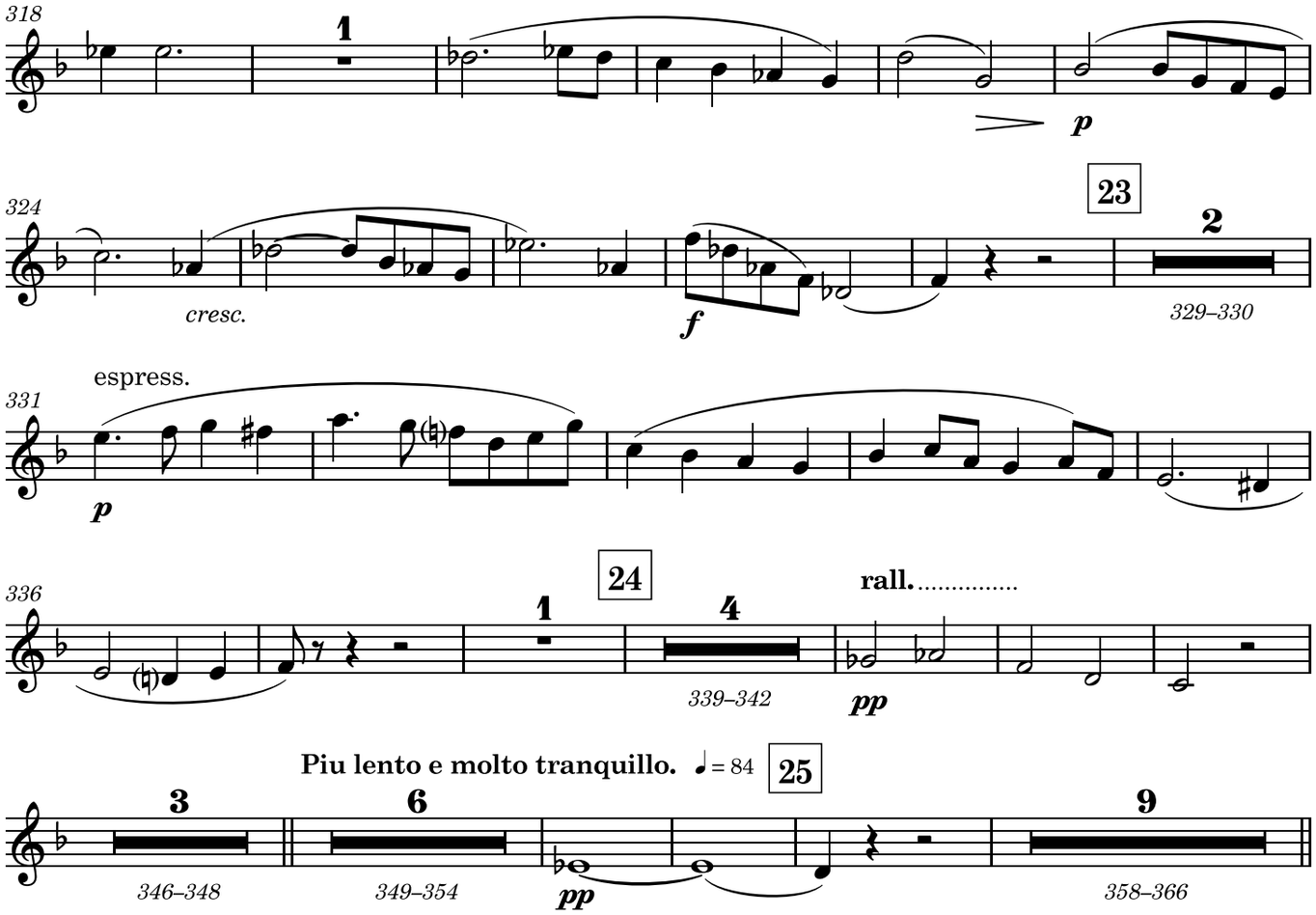


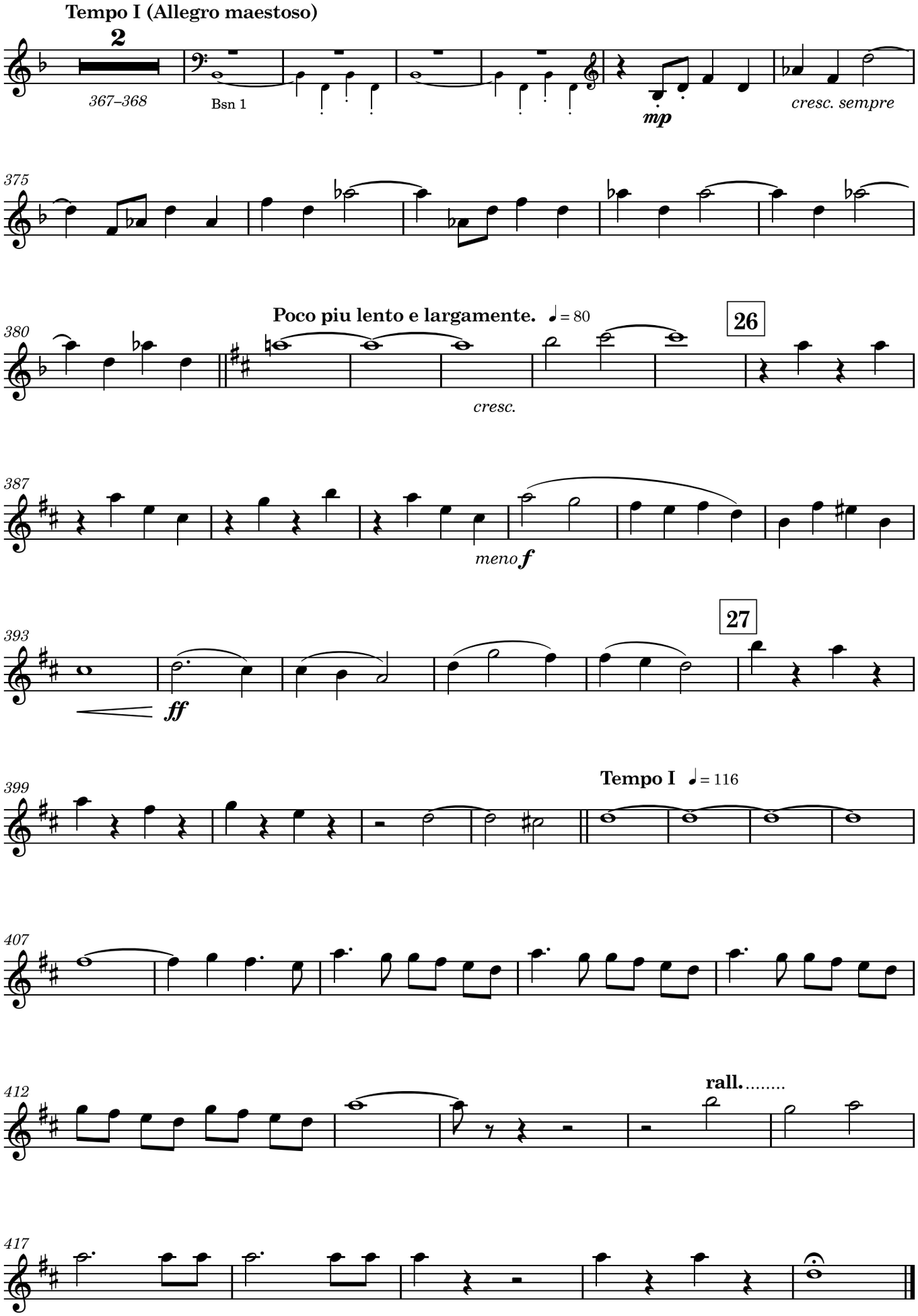

53
57
4
61
65
ff
70
sf
sf
sf
sf
75
5
sf
sf
sf
dim.
80
p
p
87
6
2
93–94
mp
pp
99
7
3
103–105


106
mf
1
112
8
p
mf
1
118
p
124
9
f
p
129
135
10
141
accel. poco a poco
4
142–145
11
mf
151
Allegro molto. ♩ = 76
mf
f
158
12
165
f
4
170–173
174
13
f
ff


181
dim.
187
14
poco a poco
193
rall.
pp
200
Tempo I (Allegro maestoso. ♩ = 116)
pp
1
208
15
7
210–216
molto tranquillo.
3
217–219
16
Solo
cantabile
mf
222
227
5
228–232
pp
237
17
14
241–254


255
18
p
cresc.
f
262
267
19
mp
274
cresc.
pp
280
20
pp
286
292
ff
1
f
298
1
21
mf
305
mp
mf
312
22
mf


318
1
p
324
cresc.
f
23
2
329–330
331
espress.
p
336
24
1
4
339–342
rall.
pp
Piu lento e molto tranquillo.
= 84
25
3
346–348
6
349–354
pp
9
358–366


Tempo I (Allegro maestoso)
2
367–368
Bsn 1
mp
cresc. sempre
375
Poco piu lento e largamente.
♩ = 80
26
380
cresc.
387
meno f
393
ff
27
Tempo I
♩ = 116
399
407
412
rall.
417

# ENGLISH HERITAGE

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