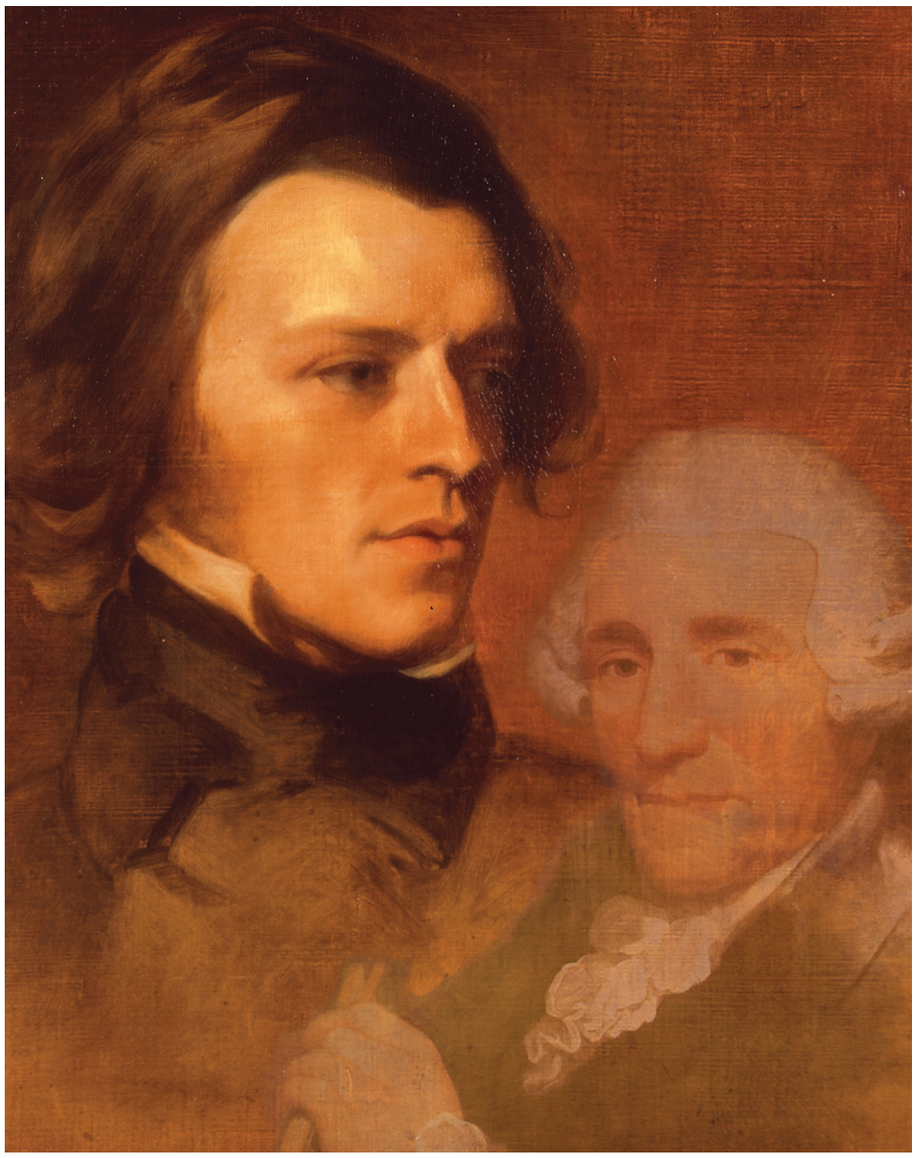

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

FLUTE 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

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

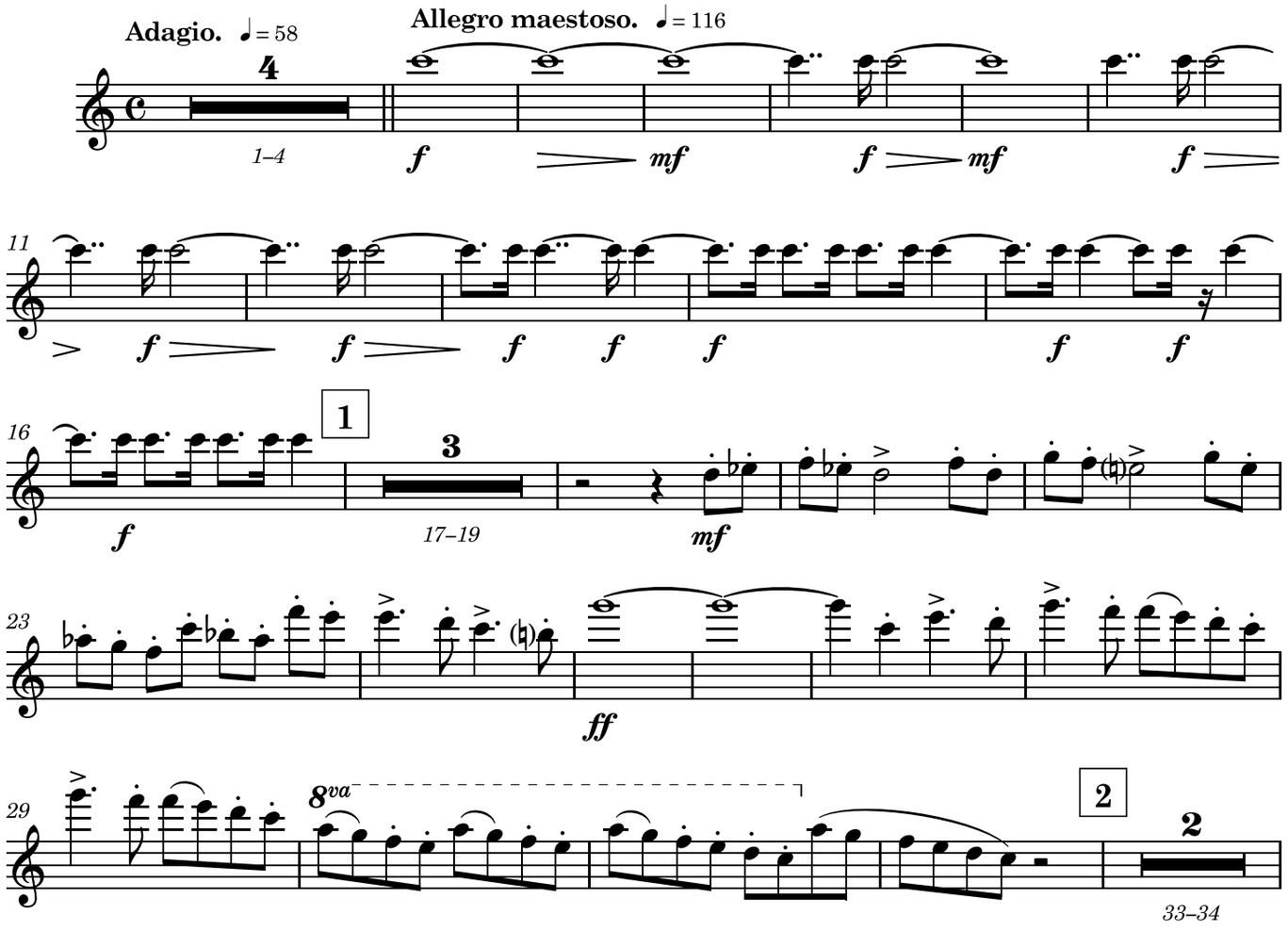
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

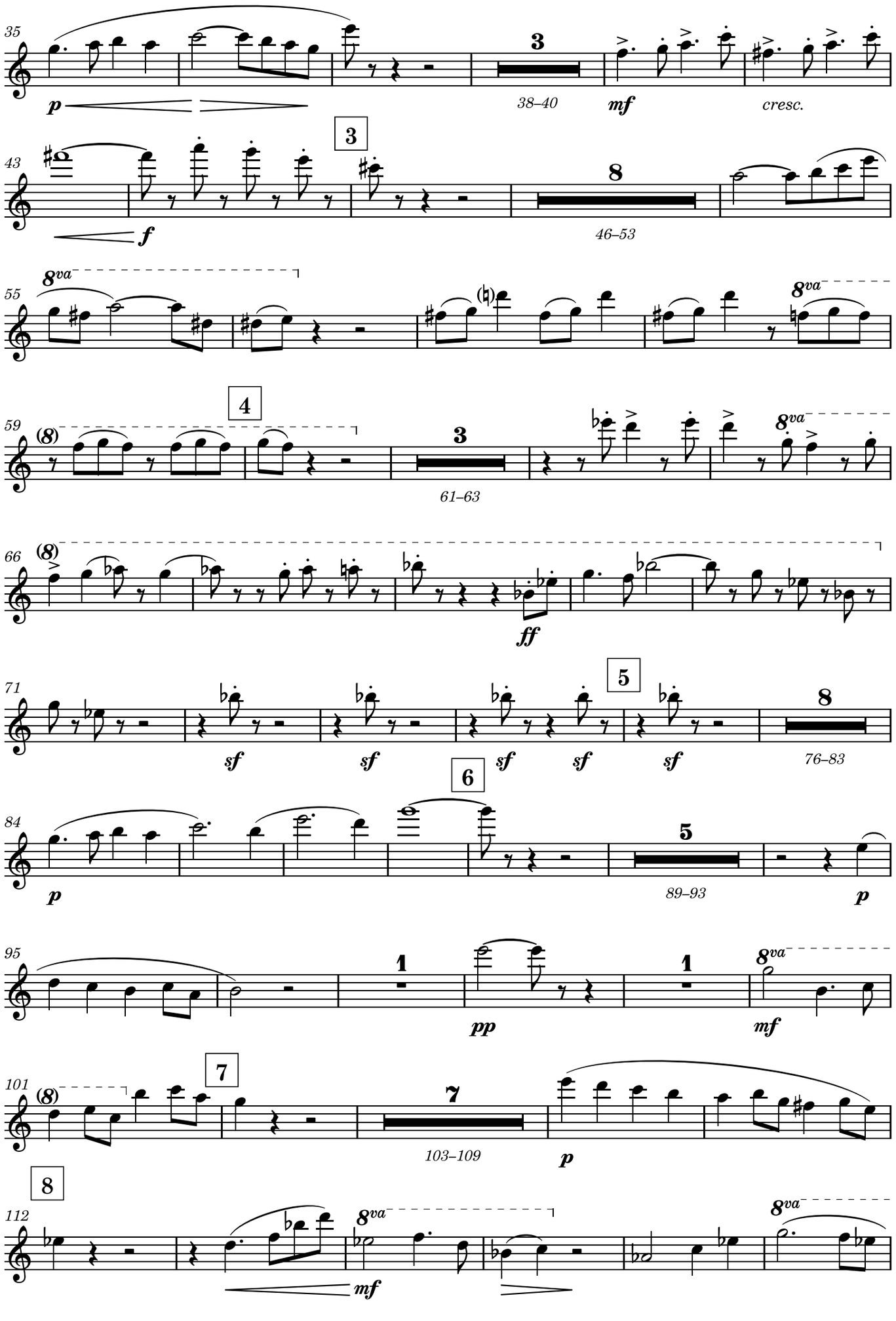
Flute 1

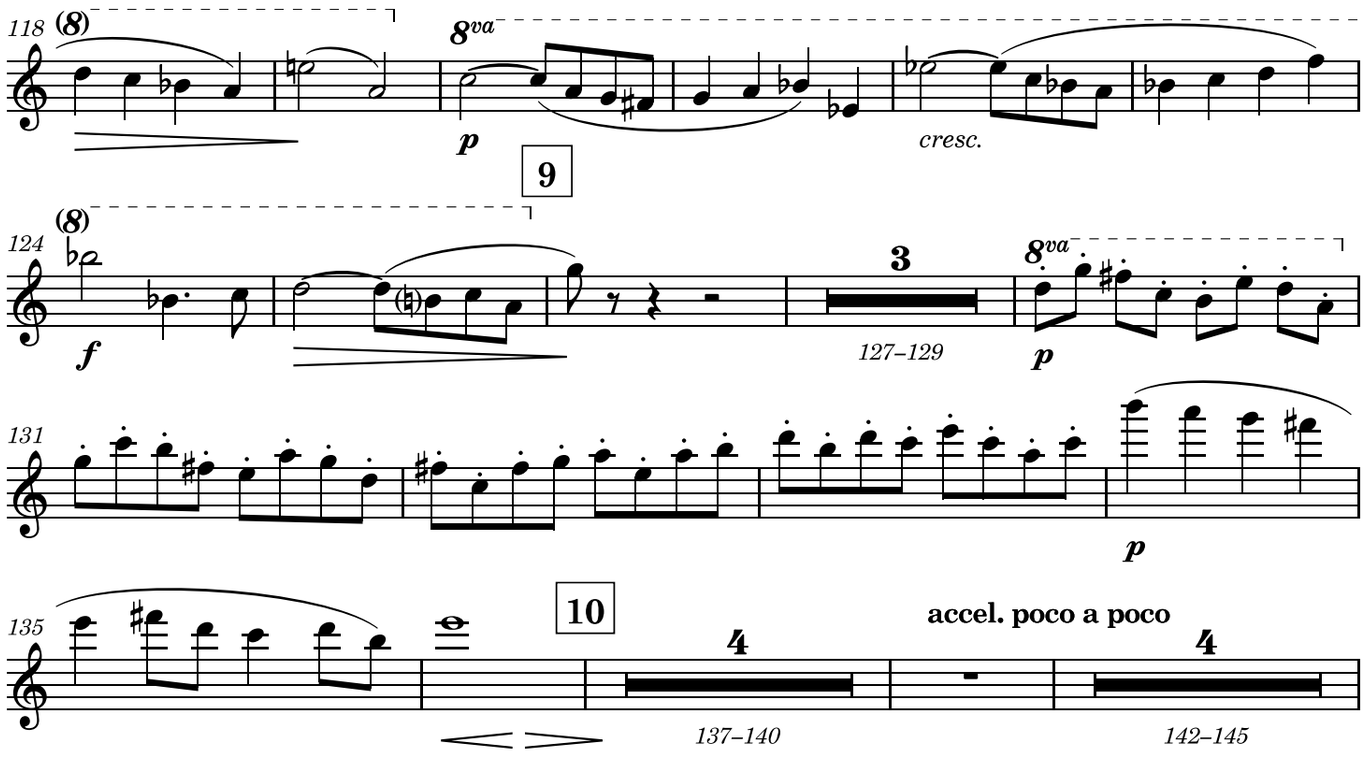
Ave Atque Vale

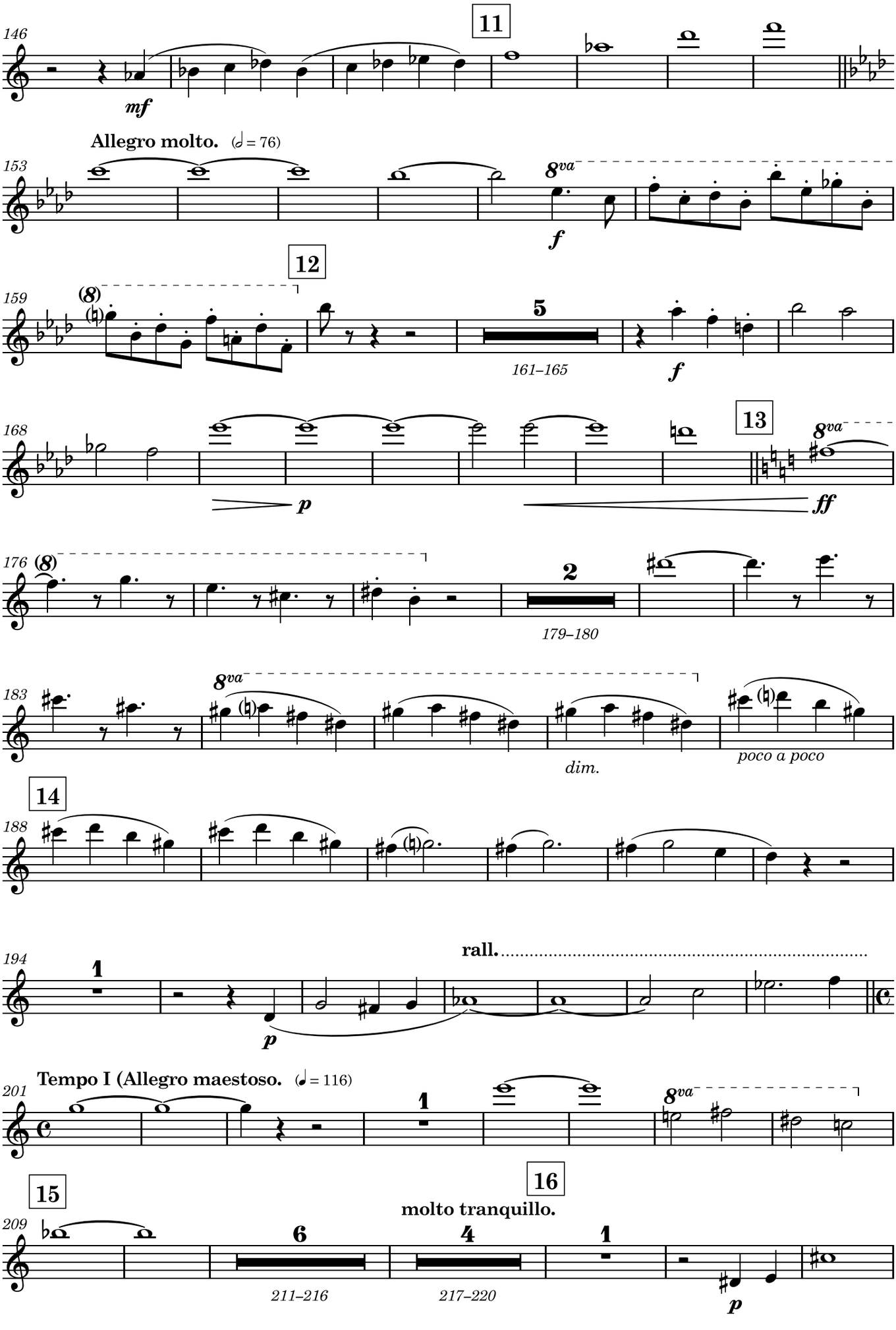
Ecclesiasticus XLIII & XLIV

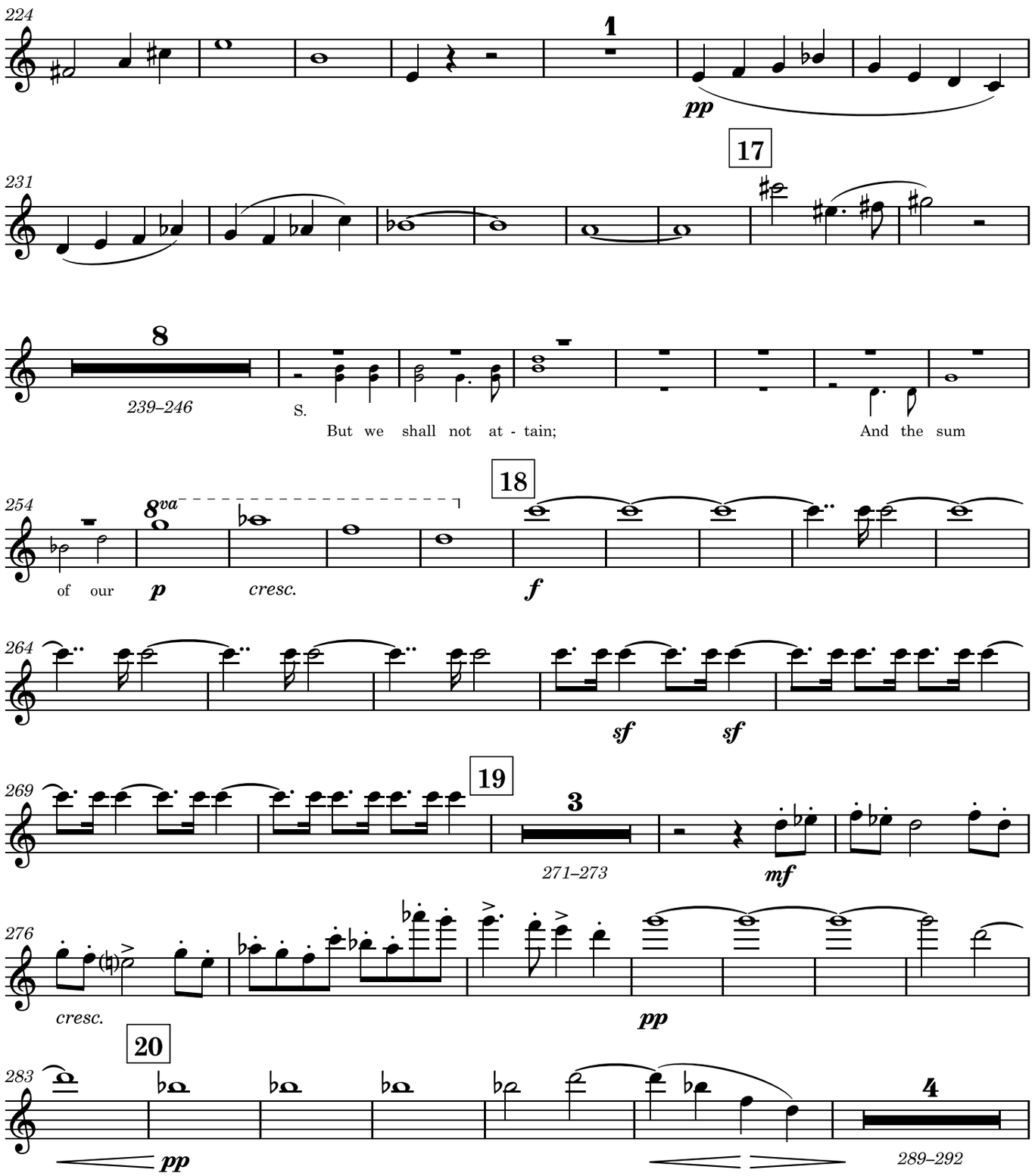
Charles Villiers Stanford

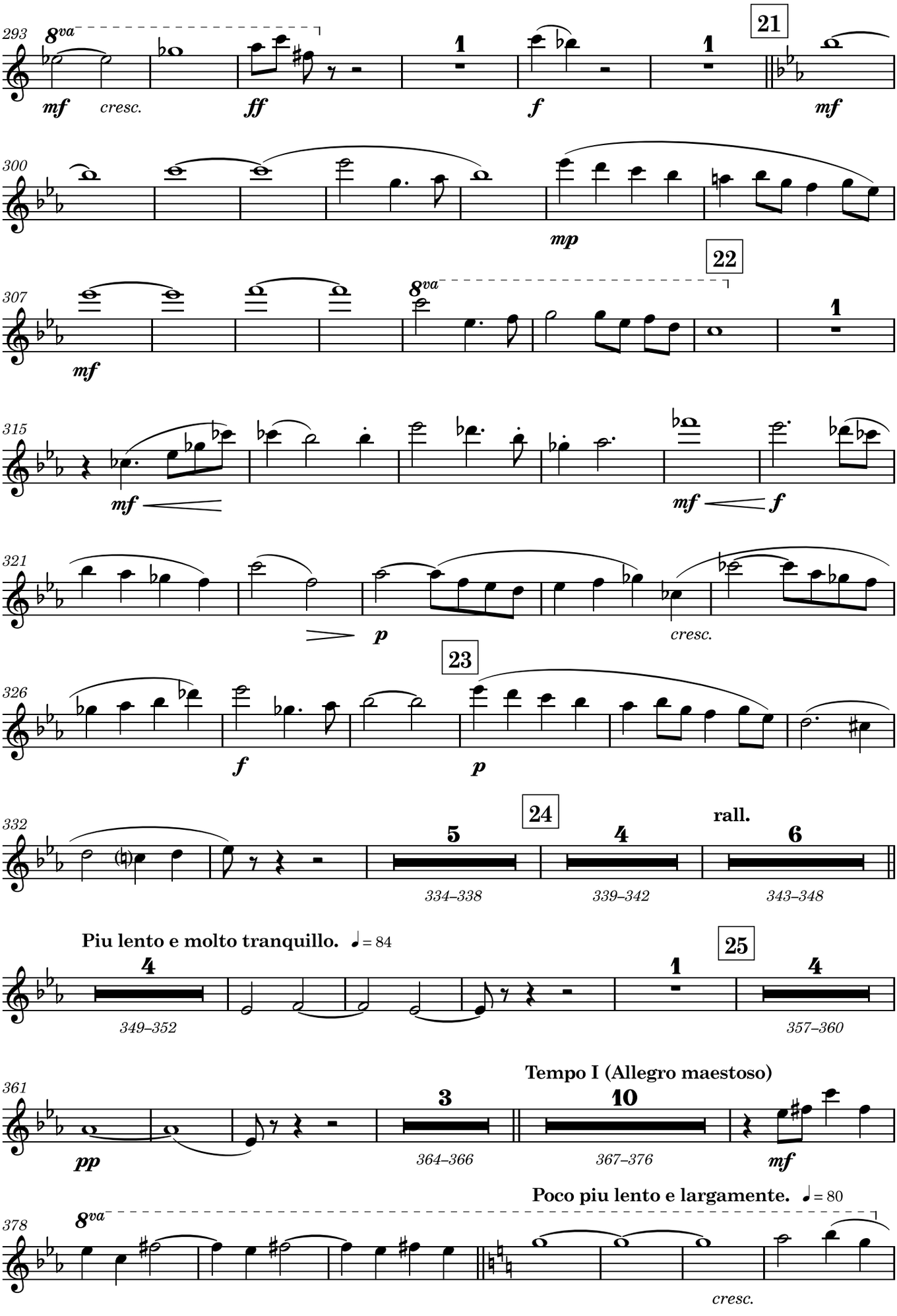


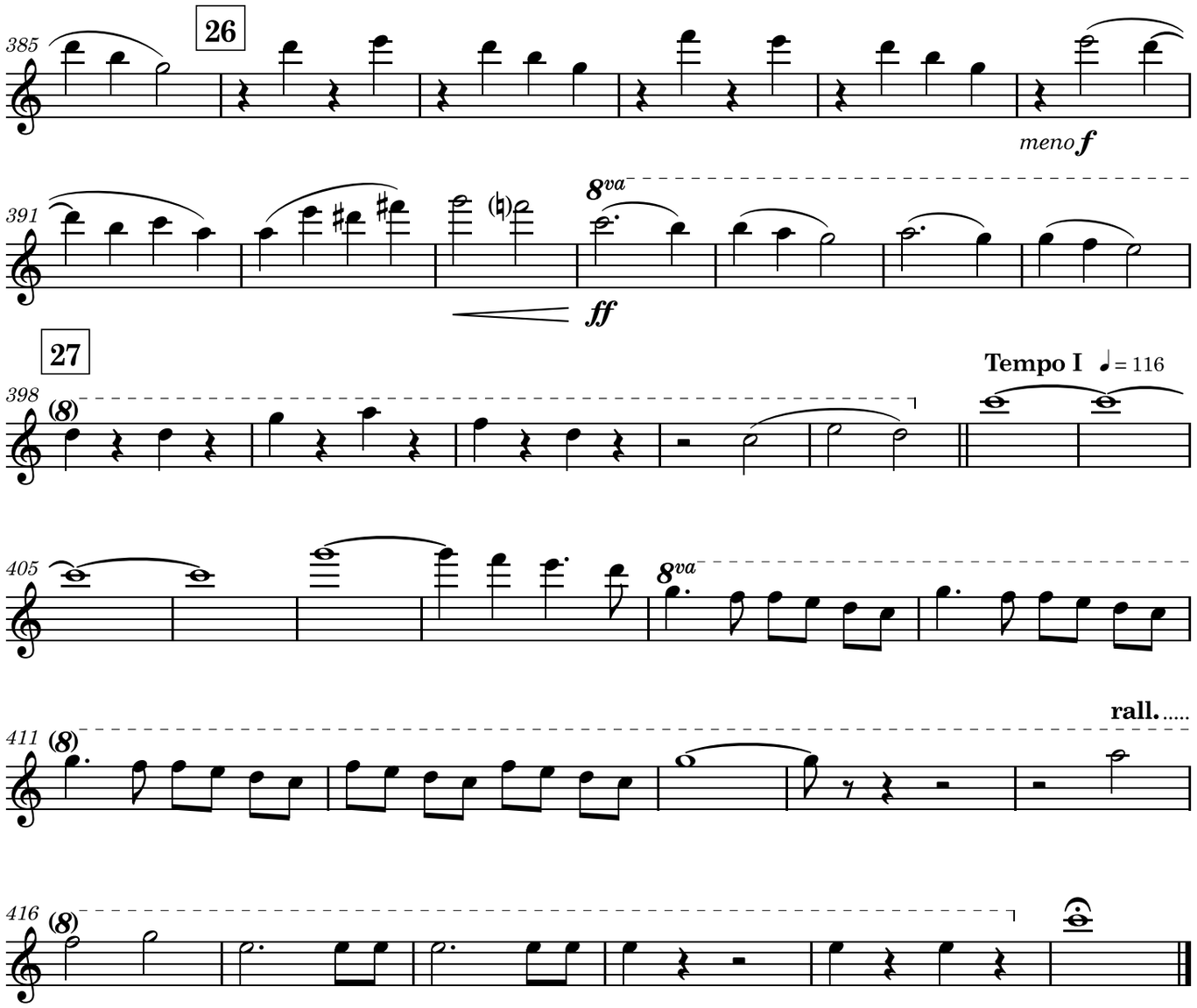

35
p
3
38–40
mf
cresc.
43
3
f
8
46–53
55
8va
59
(8)
4
3
61–63
8va
66
(8)
ff
71
sf
sf
sf
sf
5
sf
8
76–83
84
6
p
5
89–93
p
95
1
pp
1
8va
mf
101
(8)
7
7
103–109
p
112
8
mf
8va
8va


118
(8)
8va
p
cresc.
9
124
(8)
f
3
127–129
8va
p
131
p
135
10
accel. poco a poco
4
137–140
4
142–145


146
11
mf
Allegro molto. (𝅗𝅥 = 76)
153
8va
f
159
12
(8)
5
161–165
f
168
13
8va
p
ff
176
(8)
2
179–180
183
8va
dim.
poco a poco
14
188
194
1
rall.
p
Tempo I (Allegro maestoso. (♩ = 116)
201
1
8va
15
16
molto tranquillo.
209
6
4
1
211–216
217–220
p


224
1
pp
17
231
8
239–246
S.
But we shall not at - tain;
And the sum
18
254
8va
of our
p
cresc.
f
264
sf
sf
19
269
3
271–273
mf
276
cresc.
pp
20
283
pp
4
289–292


293
8va
mf
cresc.
ff
1
f
1
21
mf
300
mp
307
mf
8va
22
1
315
mf
mf
f
321
p
cresc.
23
326
f
p
332
5
24
4
rall.
6
334–338
339–342
343–348
Piu lento e molto tranquillo. ♩= 84
4
1
25
4
349–352
357–360
361
pp
3
10
Tempo I (Allegro maestoso)
mf
364–366
367–376
378
8va
Poco piu lento e largamente. ♩= 80
cresc.


385
26
meno f
391
8va
ff
27
Tempo I ♩= 116
398
(8)
405
8va
411
(8)
rall.
416
(8)

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future[SM]

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16.17/03