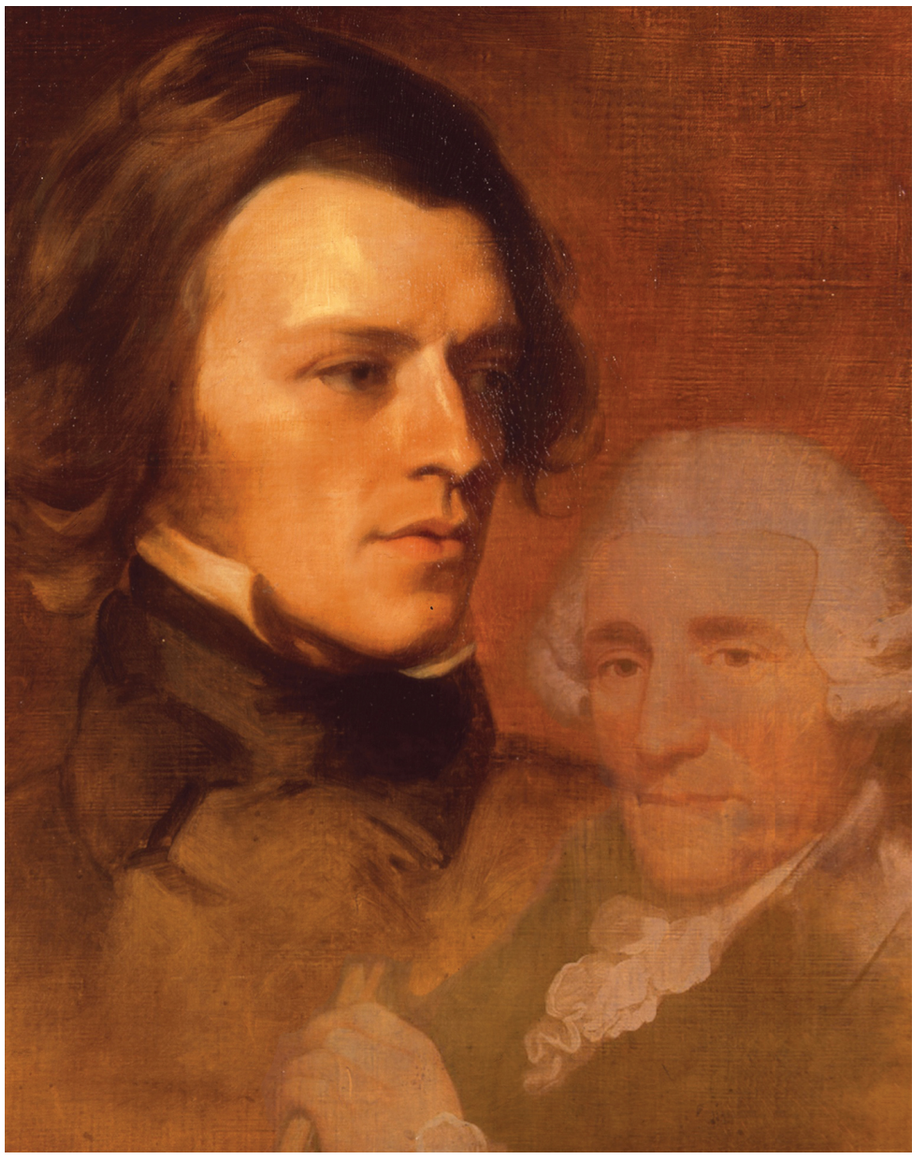

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

HORN 4

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

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Horn (F) 4

Ave Atque Vale

Ecclesiasticus XLIII & XLIV

Charles Villiers Stanford

Adagio. ♩ = 58

mp

f

Allegro maestoso. ♩ = 116

6

11

17

1

4

18–21

cresc.

27

32

2

1

5

33–37

p

mf

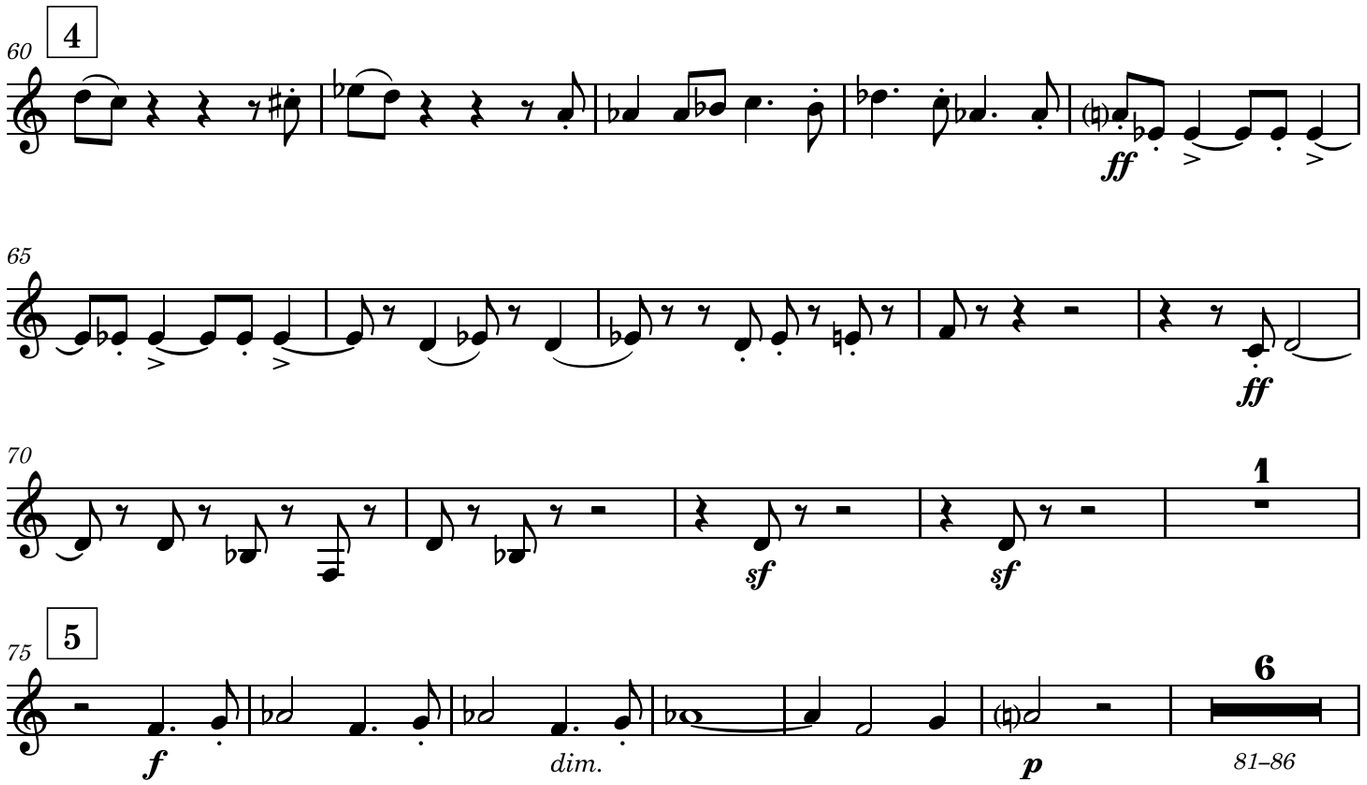
43

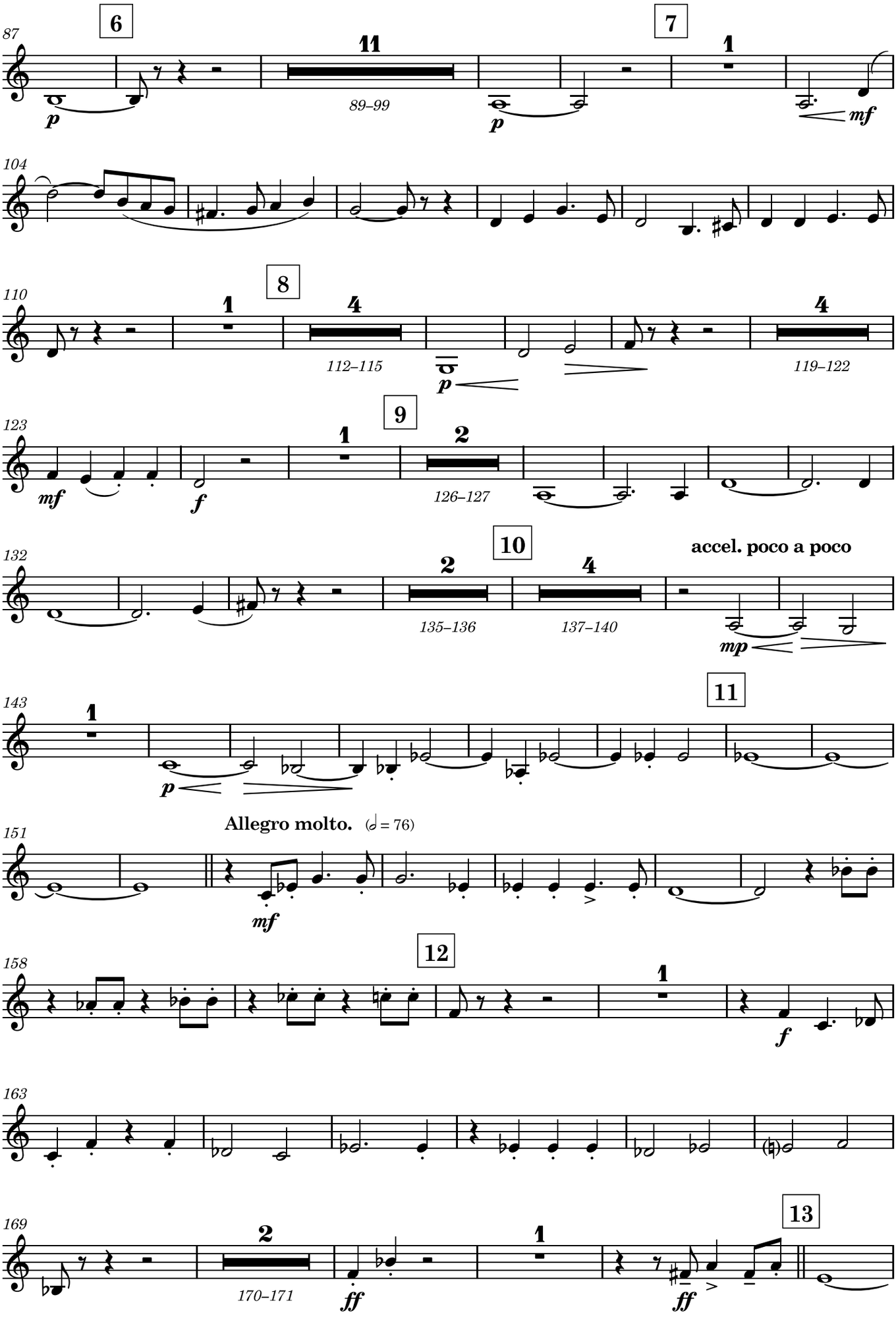
3

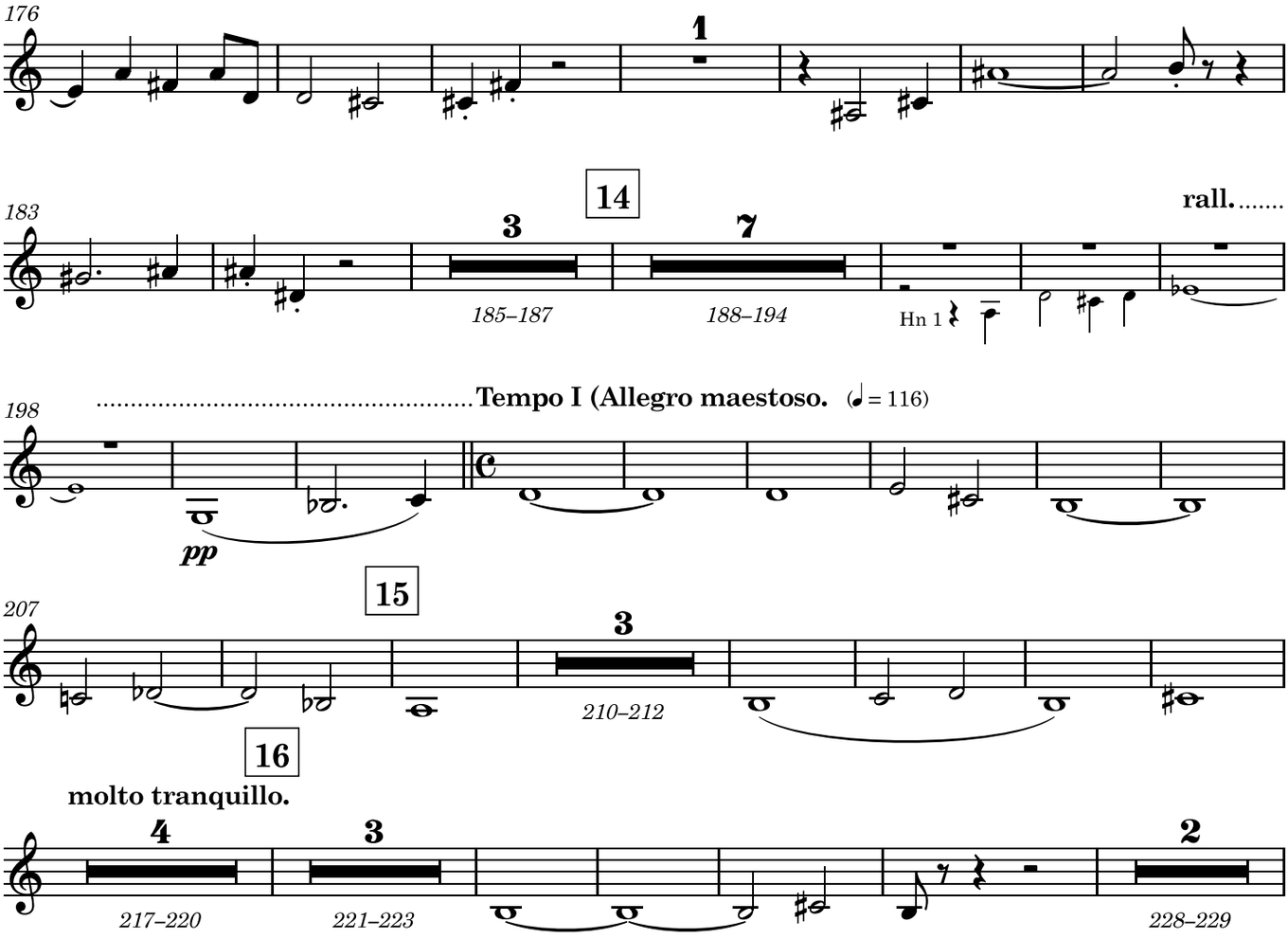
f

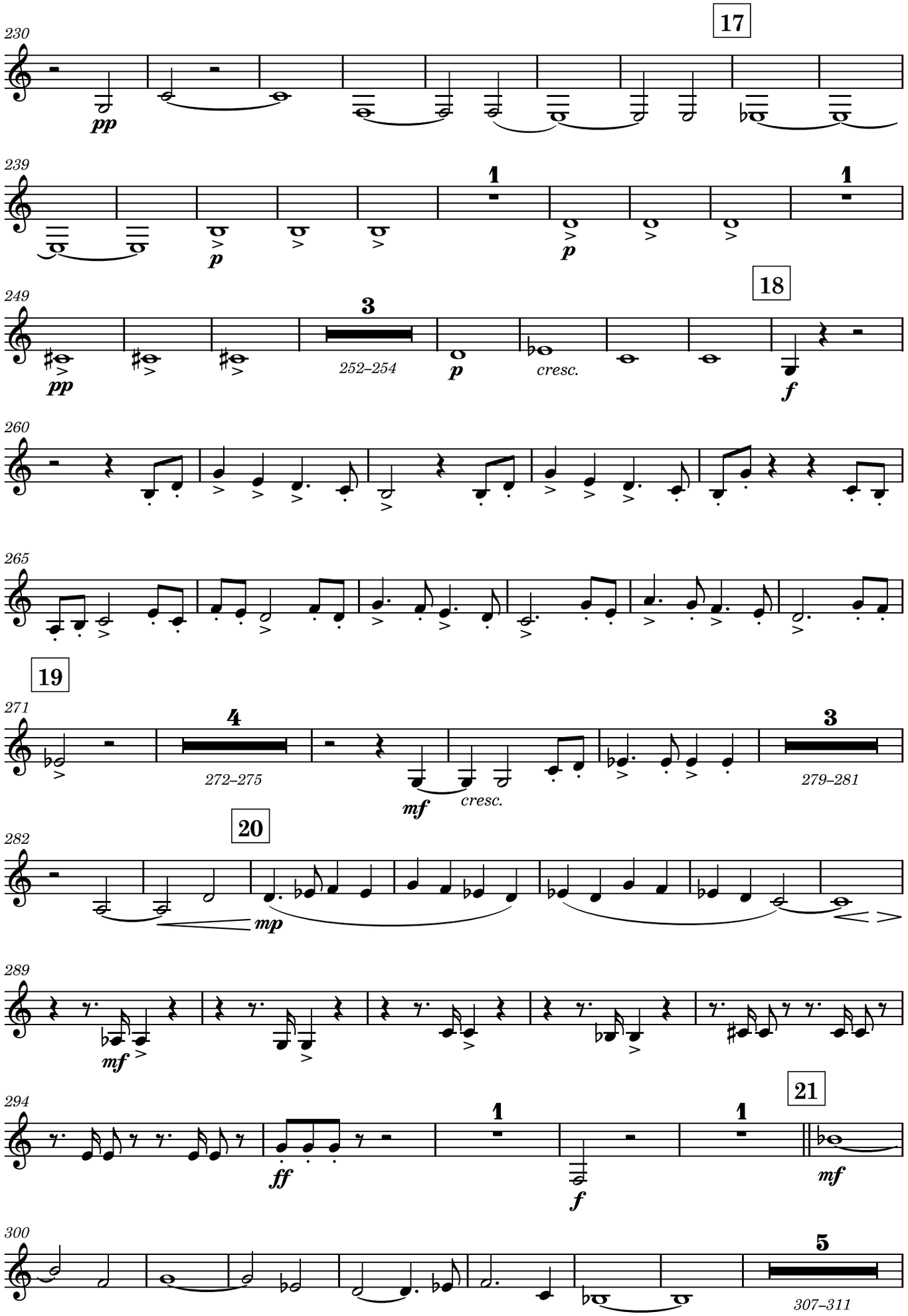
49

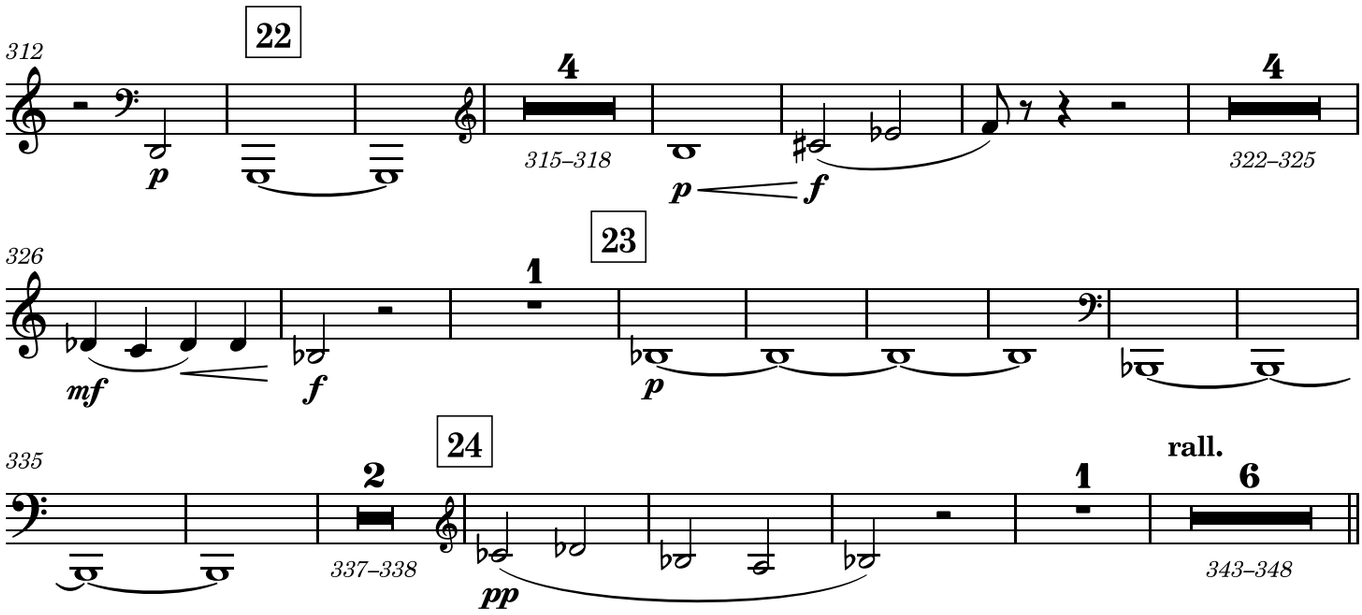
55

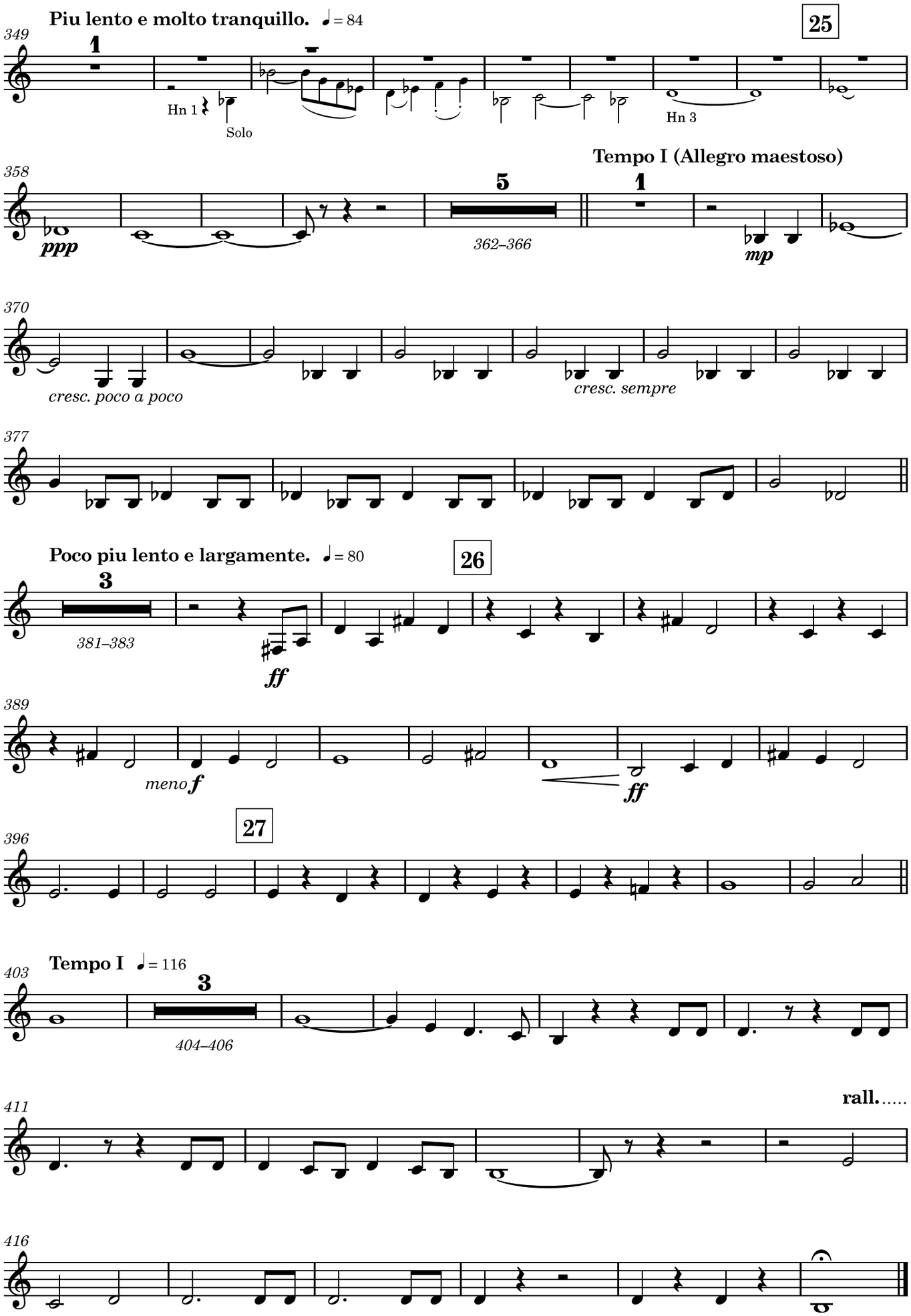

60
4
ff
65
ff
70
sf
sf
1
75
5
f
dim.
p
6
81–86


87
6
11
89–99
7
1
mf
104
110
8
1
4
112–115
119–122
123
9
1
2
126–127
132
10
2
4
135–136
137–140
accel. poco a poco
mp
143
11
1
151
Allegro molto. (𝅗𝅥 = 76)
mf
158
12
1
f
163
169
2
170–171
ff
1
ff
13


176
1
183
14
rall.
3
185–187
7
188–194
Hn 1
198
Tempo I (Allegro maestoso. ♩ = 116)
pp
207
15
3
210–212
16
molto tranquillo.
4
217–220
3
221–223
2
228–229


17
230
pp
239
1
p
1
18
249
3
252–254
pp
p
cresc.
f
260
265
19
271
4
272–275
mf
cresc.
3
279–281
20
282
mp
289
mf
294
1
ff
1
21
f
mf
300
5
307–311


312
22
4
315–318
p
p
f
4
322–325
326
23
1
mf
f
p
335
24
2
337–338
pp
1
rall.
6
343–348


Piu lento e molto tranquillo. ♩ = 84
25
Hn 1
Solo
Hn 3
Tempo I (Allegro maestoso)
ppp
362–366
mp
cresc. poco a poco
cresc. sempre
Poco piu lento e largamente. ♩ = 80
26
381–383
ff
meno f
ff
27
Tempo I ♩ = 116
404–406
rall.....

ENGLISH HERITAGE

MUSIC SERIES

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