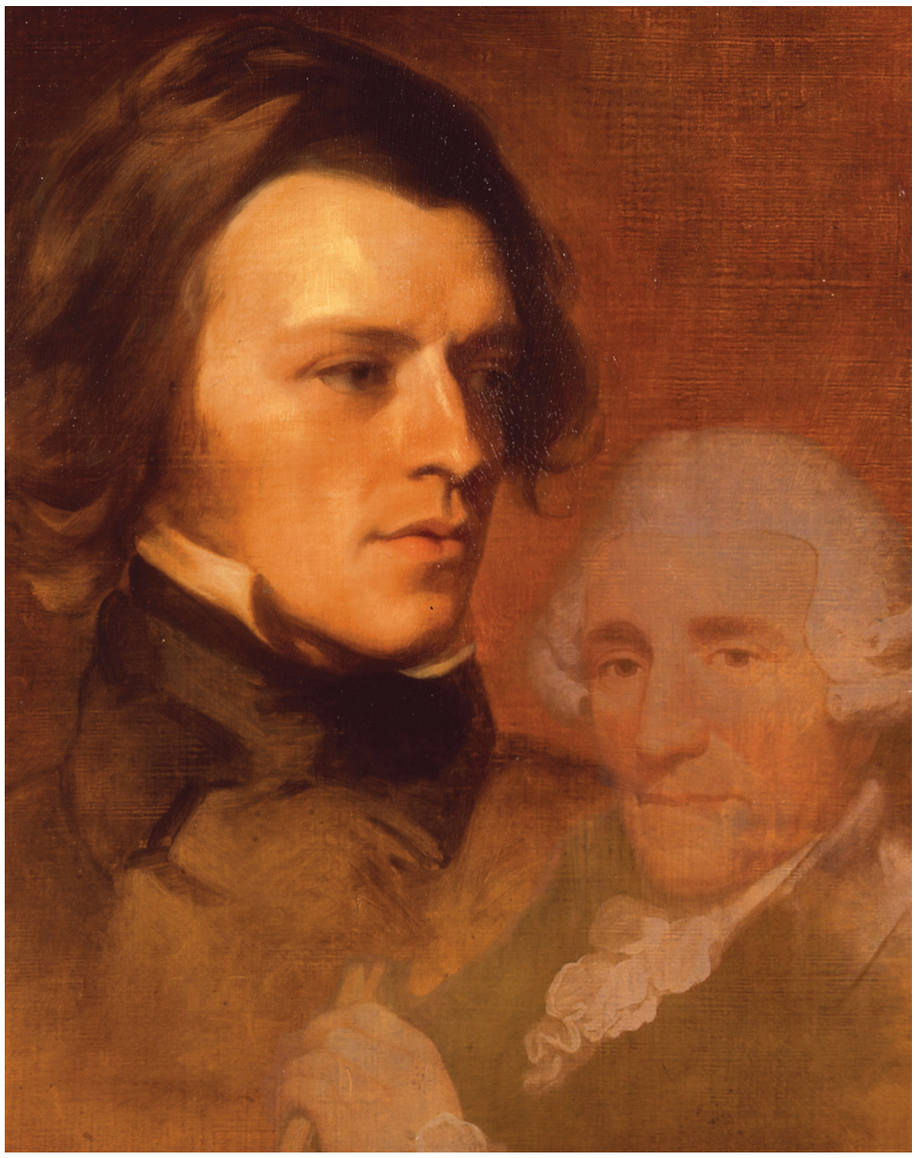

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

OBOE 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

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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

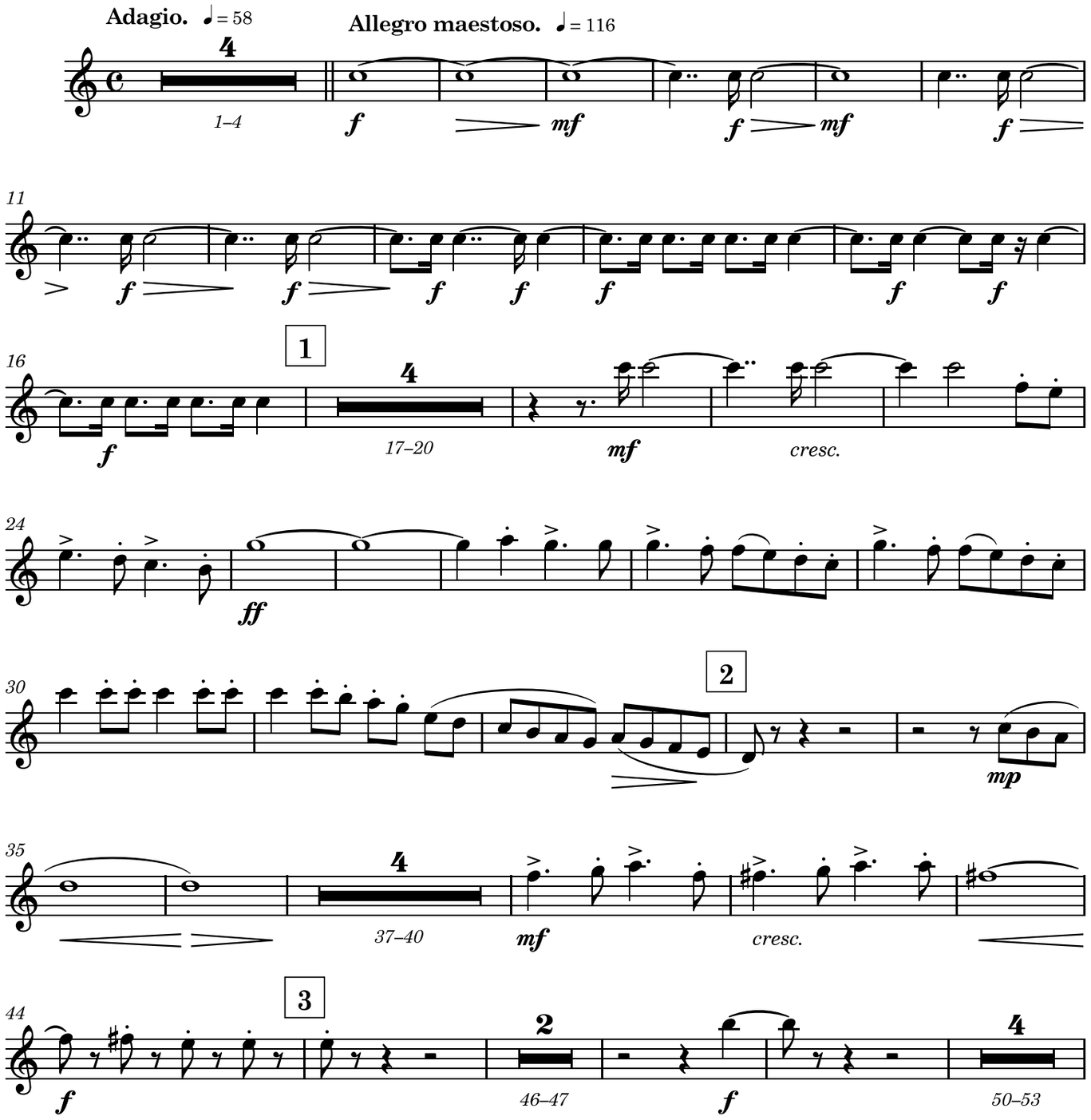
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

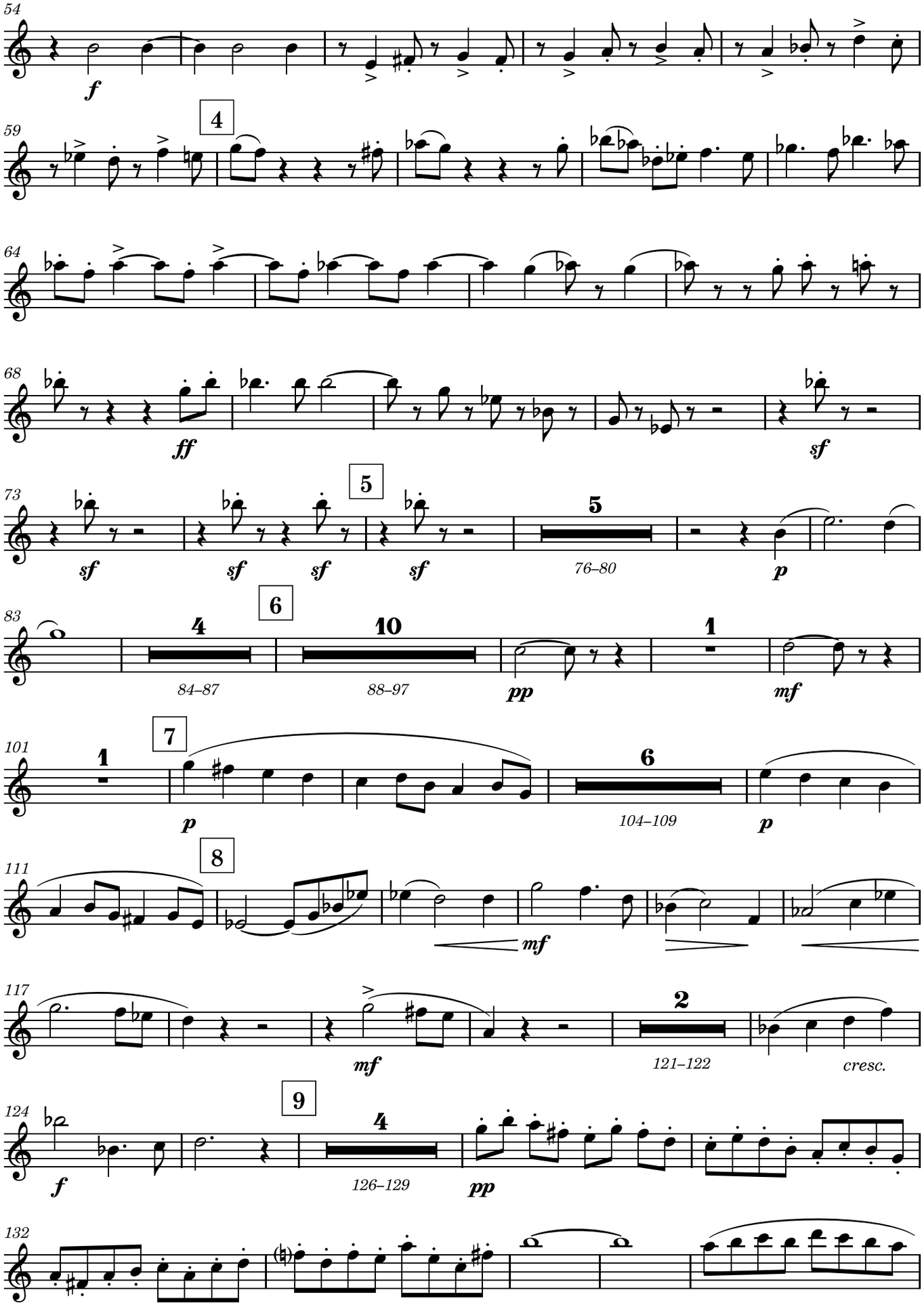
Oboe 1

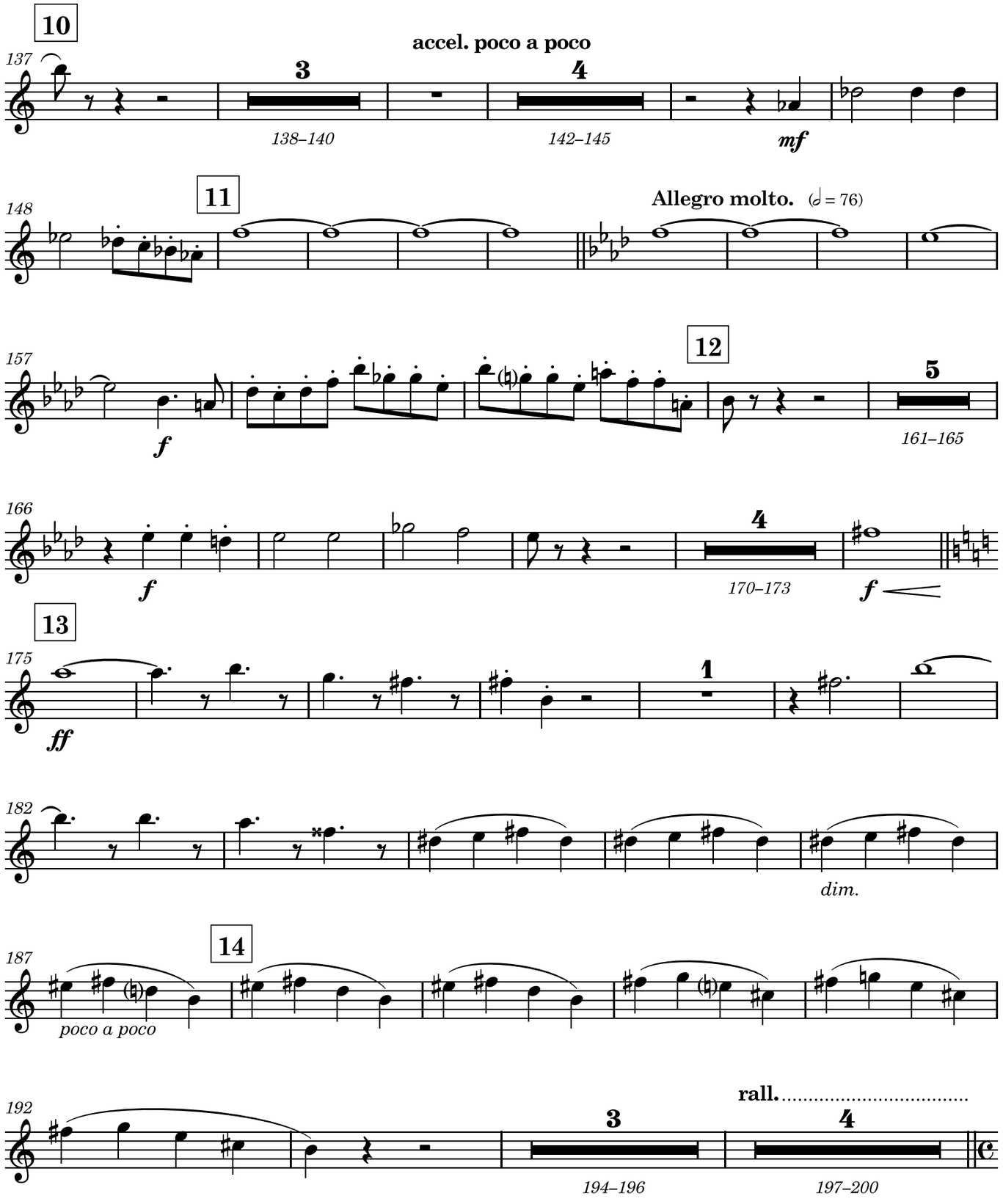
Ave Atque Vale

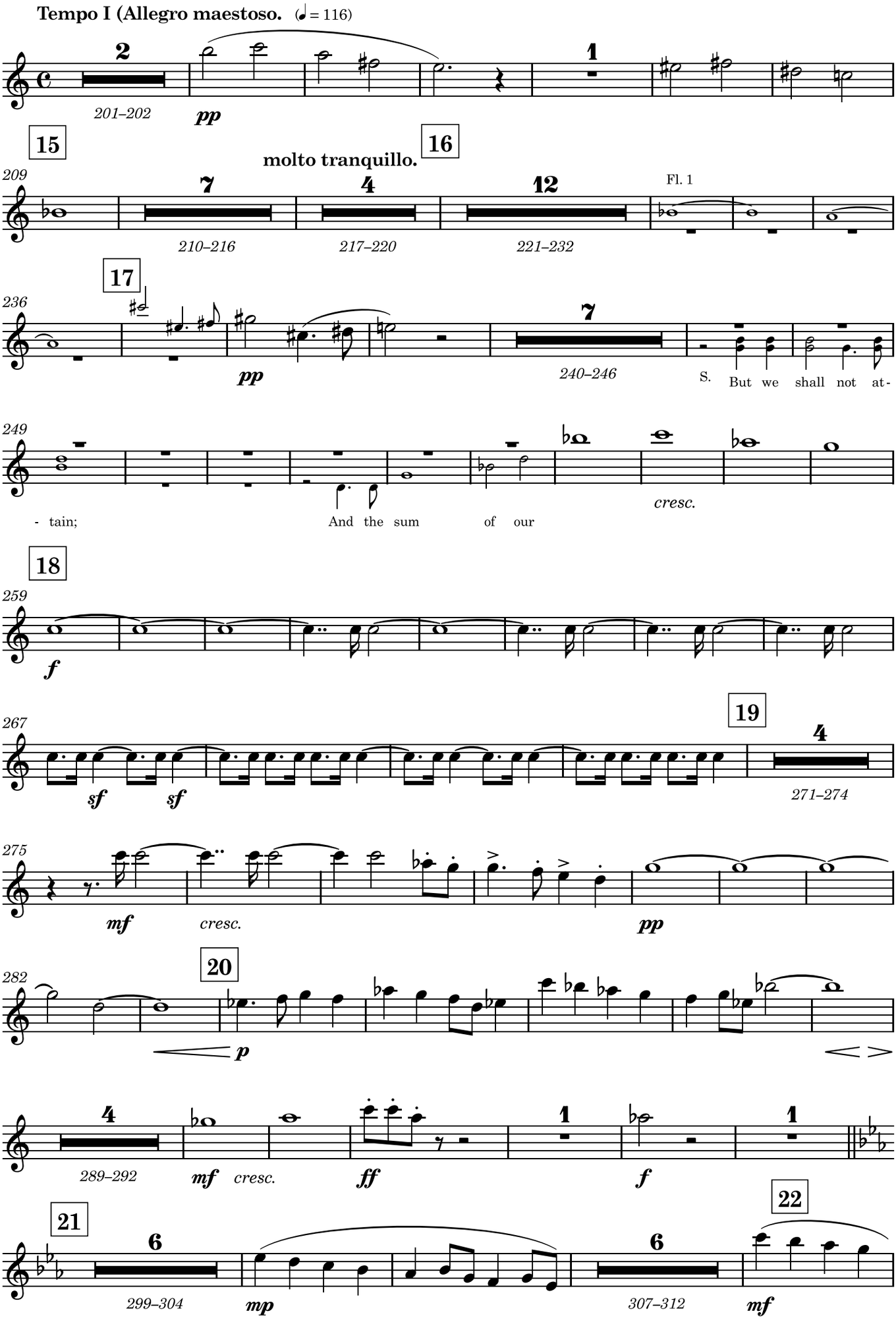
Ecclesiasticus XLIII & XLIV

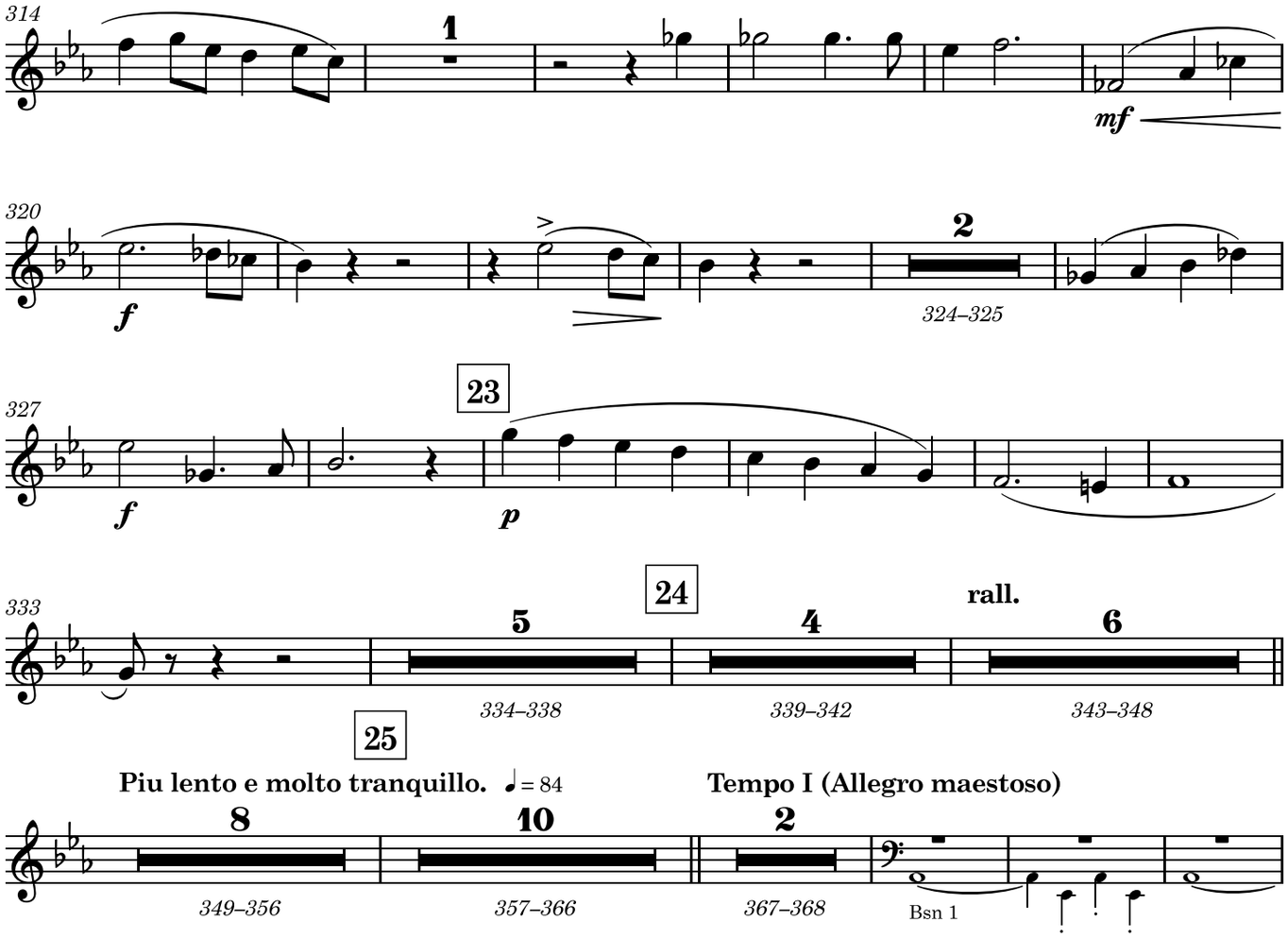
Charles Villiers Stanford

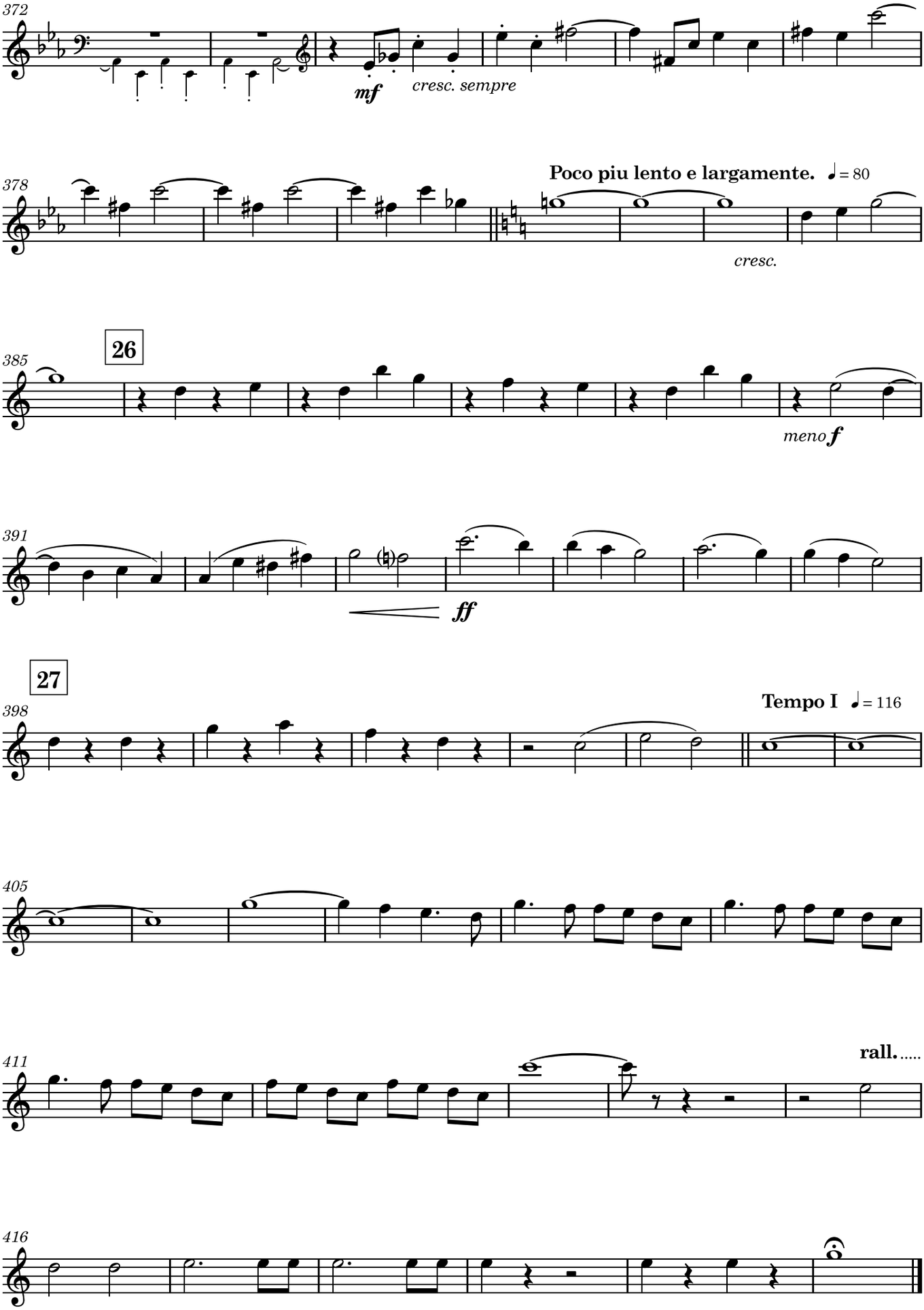



54
f
59
4
64
68
ff
sf
73
sf
sf
sf
sf
5
5
76–80
p
83
6
4
84–87
10
88–97
pp
1
mf
101
7
1
p
6
104–109
p
111
8
mf
117
mf
2
121–122
cresc.
124
f
9
4
126–129
pp
132


10
accel. poco a poco
137
3
138–140
4
142–145
mf
11
Allegro molto. (𝅗𝅥 = 76)
148
157
f
12
5
161–165
166
f
4
170–173
f
13
175
ff
1
182
dim.
14
187
poco a poco
192
rall.
3
194–196
4
197–200


Tempo I (Allegro maestoso. (♩ = 116)
201–202
pp
15
16
molto tranquillo.
209
210–216
217–220
221–232
Fl. 1
17
236
pp
240–246
S. But we shall not at-
249
- tain;
And the sum of our
cresc.
18
259
f
267
sf
sf
19
271–274
275
mf
cresc.
pp
282
20
p
289–292
mf
cresc.
ff
f
21
299–304
mp
22
307–312
mf


314
1
mf
320
f
2
324–325
327
f
23
p
333
24
5
334–338
4
339–342
rall.
6
343–348
25
Piu lento e molto tranquillo.
= 84
8
349–356
10
357–366
Tempo I (Allegro maestoso)
2
367–368
Bsn 1


372
mf
cresc. sempre
378
Poco piu lento e largamente. ♩= 80
cresc.
385
26
meno f
391
ff
27
398
Tempo I ♩= 116
405
411
rall.....
416

ENGLISH HERITAGE

MUSIC SERIES

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