

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

VIOLIN II

COVER IMAGE

Composite Image Using

“Joseph Haydn” by Thomas Hardy, 1791

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



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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.

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Editor

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SOURCE INFORMATION

| | |
|-------------------------------|---|
| <i>Full Score Manuscript</i> | Newcastle University Library - CVS Special Collections - MS 47a |
| <i>Vocal Score Manuscript</i> | Newcastle University Library - CVS Special Collections - MS 47b |
| <i>Vocal Score (Printed)</i> | 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

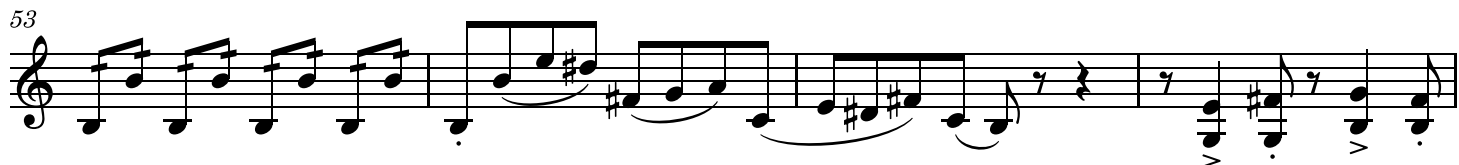
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49



Musical staff 49: Treble clef, continuous eighth-note pattern.

53



Musical staff 53: Treble clef, eighth-note pattern with slurs and accents.

57

4



Musical staff 57: Treble clef, eighth-note pattern with slurs and accents, box 4.

61



Musical staff 61: Treble clef, eighth-note pattern with slurs and accents, key signature change.

65

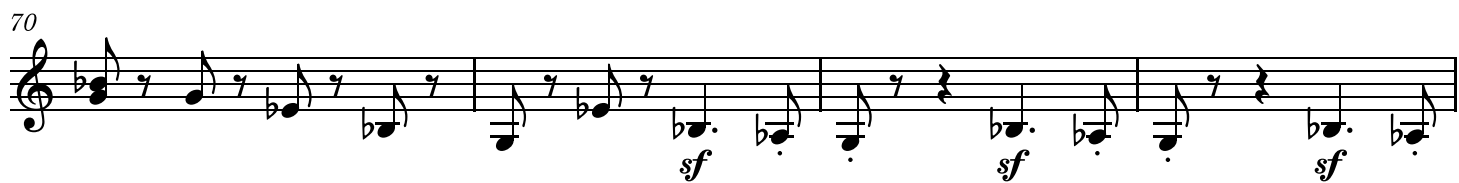
ff



Musical staff 65: Treble clef, eighth-note pattern with slurs and accents, dynamic *ff*.

70

sf



Musical staff 70: Treble clef, eighth-note pattern with slurs and accents, dynamic *sf*.

74

5

sf *sf* *sf* *sf* *sf* *dim.* **2**

80-81



Musical staff 74: Treble clef, eighth-note pattern with slurs and accents, dynamic *sf*, *dim.*, box 5, and a thick bar for 80-81.

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82 *p* div. 6 unis.

89

94 *p*

99 7

103 *p*

107 *tr* 8 div. 1

113 *p* *f*

118 *mp*

122 *cresc.* *f*

9 126 *harm.* 2 *harm.*

10

134 *p*

Musical staff 134-139: Treble clef, key signature of two flats. Measures 134-139 contain a melodic line with slurs and a dynamic marking of *p*.

140 *accel. poco a poco*

Musical staff 140-145: Treble clef, key signature of two flats. Measures 140-145 feature a sequence of sixths with fingerings 3, 3, 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. A dynamic marking of *mf* is present at the end of the staff.

11

146

Musical staff 146-149: Treble clef, key signature of two flats. Measures 146-149 contain a melodic line with slurs and a dynamic marking of *mf*.

Allegro molto. (♩ = 76)

150 *mf*

Musical staff 150-153: Treble clef, key signature of two flats. Measures 150-153 contain a melodic line with slurs and a dynamic marking of *mf*.

154

Musical staff 154-156: Treble clef, key signature of two flats. Measures 154-156 contain a melodic line with slurs and a dynamic marking of *mf*.

div.

157

Musical staff 157-159: Treble clef, key signature of two flats. Measures 157-159 contain a melodic line with slurs and a dynamic marking of *mf*.

12

160

Musical staff 160-166: Treble clef, key signature of two flats. Measures 160-166 feature a sequence of sixths with fingerings 6, 6, 6, 6, 6, 6, 6, 6, 6, 6. A dynamic marking of *p* is present at the end of the staff.

167 *p*

Musical staff 167-172: Treble clef, key signature of two flats. Measures 167-172 contain a melodic line with slurs and a dynamic marking of *p*.

13

173 *ff*

Musical staff 173-177: Treble clef, key signature of two flats. Measures 173-177 contain a melodic line with slurs and a dynamic marking of *ff*.

178

Musical staff 178-183: Treble clef, key signature of two flats. Measures 178-183 contain a melodic line with slurs and a dynamic marking of *ff*.

183

dim. poco a poco

14

188

p

rall.....

194

dim. pp

Tempo I (Allegro maestoso. ♩ = 116)

15

201

207-208

molto tranquillo.

211

214-216 217-219 pp con sord.

16

221

224

228

pp

17

232

ppp

238

V.S.

245 senza sord.

254 div. 18 *sf*

263 *sf sf sf sf sf*

269 19 *sf sf mp unis. mf*

275 *cresc. pp*

281 20 *pp*

289 *mf cresc.*

293 *ff f*

297 21 *mf*

301 *mf*

307 *cresc.*

312 **22** *div.*

316 *pizz.* *f* *arco* *mf*

320 *f* *unis.*

324 *cresc.*

327 **23** *f* *pp*

4 *pp* **24**

340 *rall.....* *più p*

344 *Piu lento e molto tranquillo. ♩ = 84* *pp*

352 *V.S.*

357 25

ppp

364

cresc. poco a poco

Tempo I (Allegro maestoso)

370

cresc.

380

Poco piu lento e largamente. ♩ = 80

div.

26

386

ff

390

meno f

27

395

div.

401

Tempo I ♩ = 116

div.

409

div.

414

rall.
unis.



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PUBLISHING

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