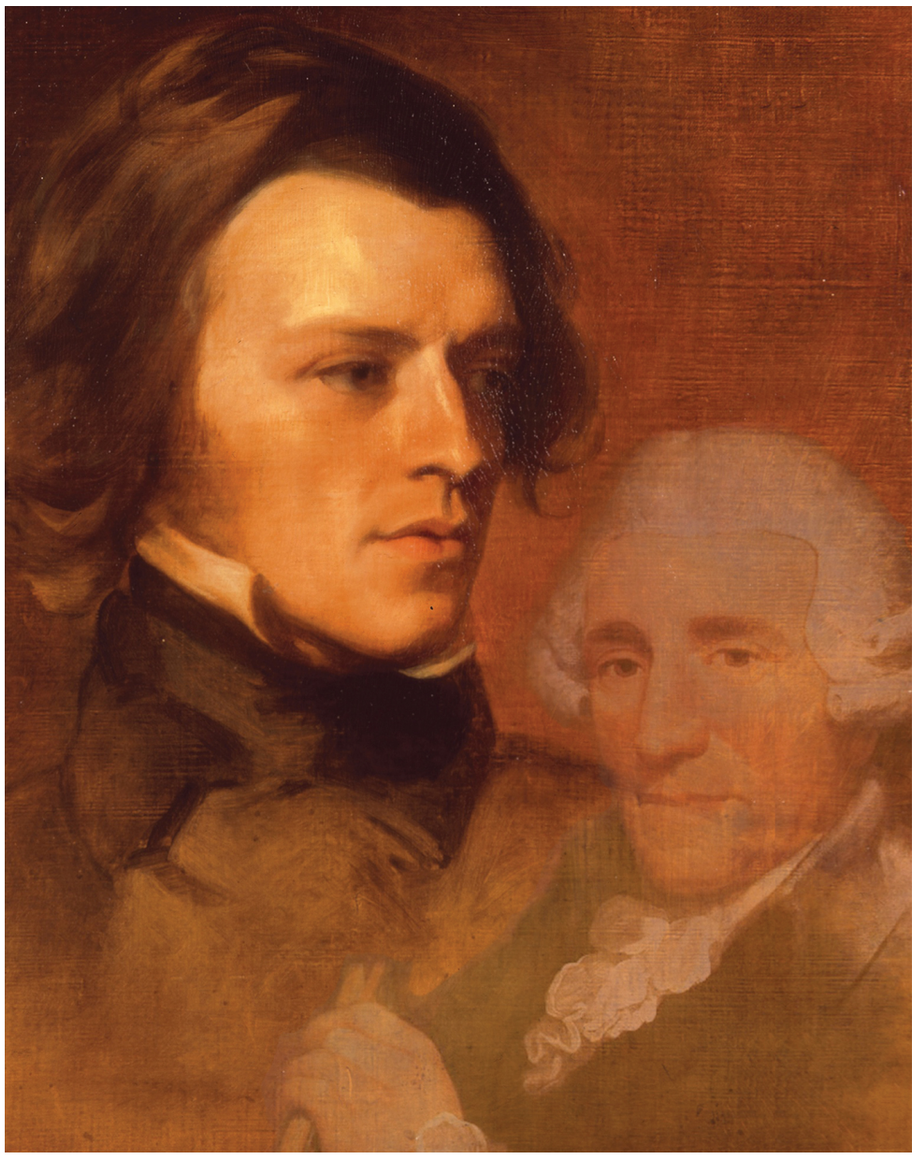

AVE ATQUE VALE

CHORAL OVERTURE

for

Mixed Chorus & Orchestra

WORDS FROM ECCLESIASTICUS XLIII & XLIV

Music By

Charles Villiers Stanford

Op. 114 - 1909

VIOLONCELLO

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
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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

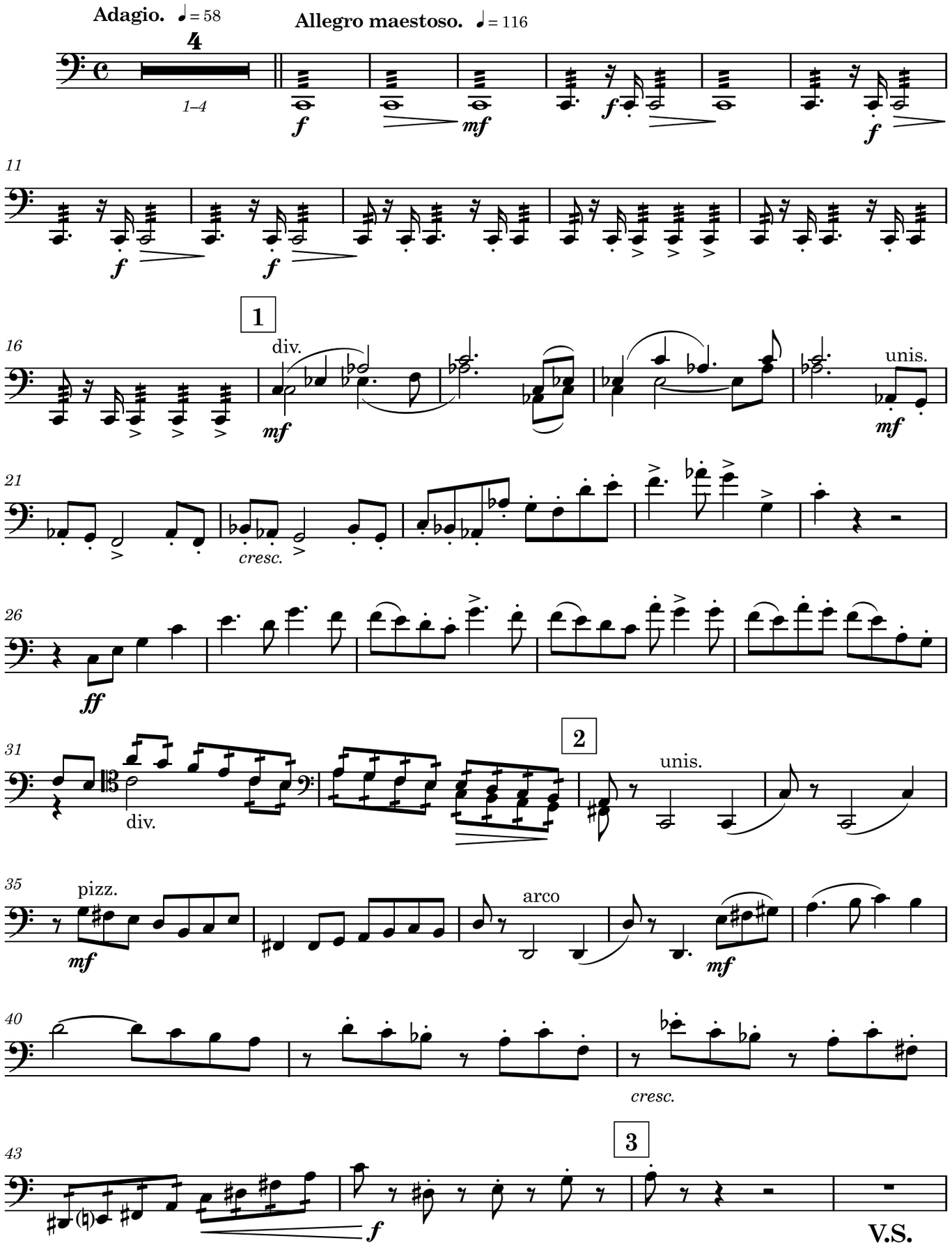
Notation Software: Dorico 4 Pro 4.3.30.1132 *Audio Software:* NotePerformer 3
Graphic Software: Affinity Photo *Document Software:* Affinity Publisher 1.10.5.1342
Music Notation Reference: Behind Bars by Elaine Gould, Faber Music © 2011

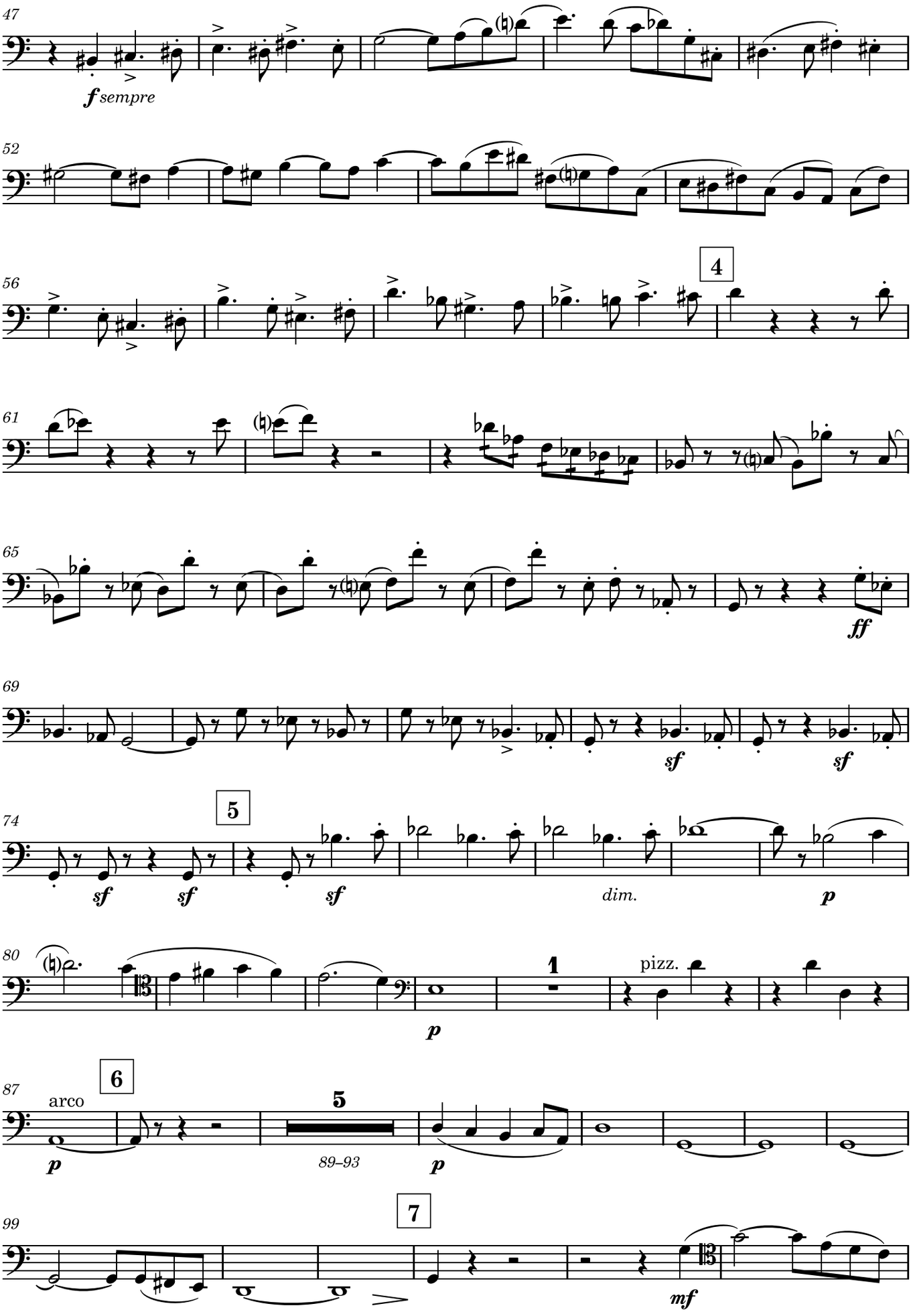
Violoncello

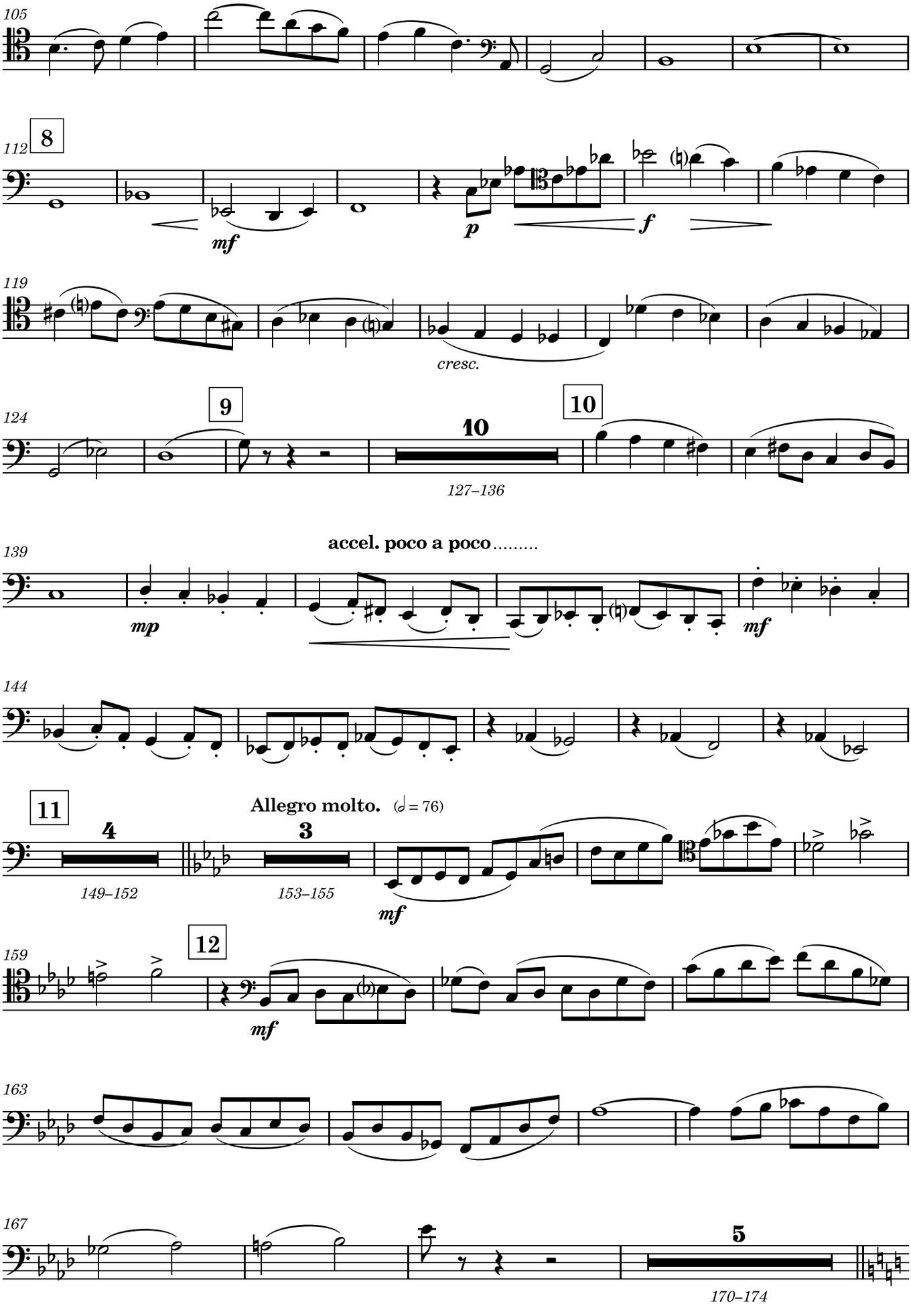
Ave Atque Vale

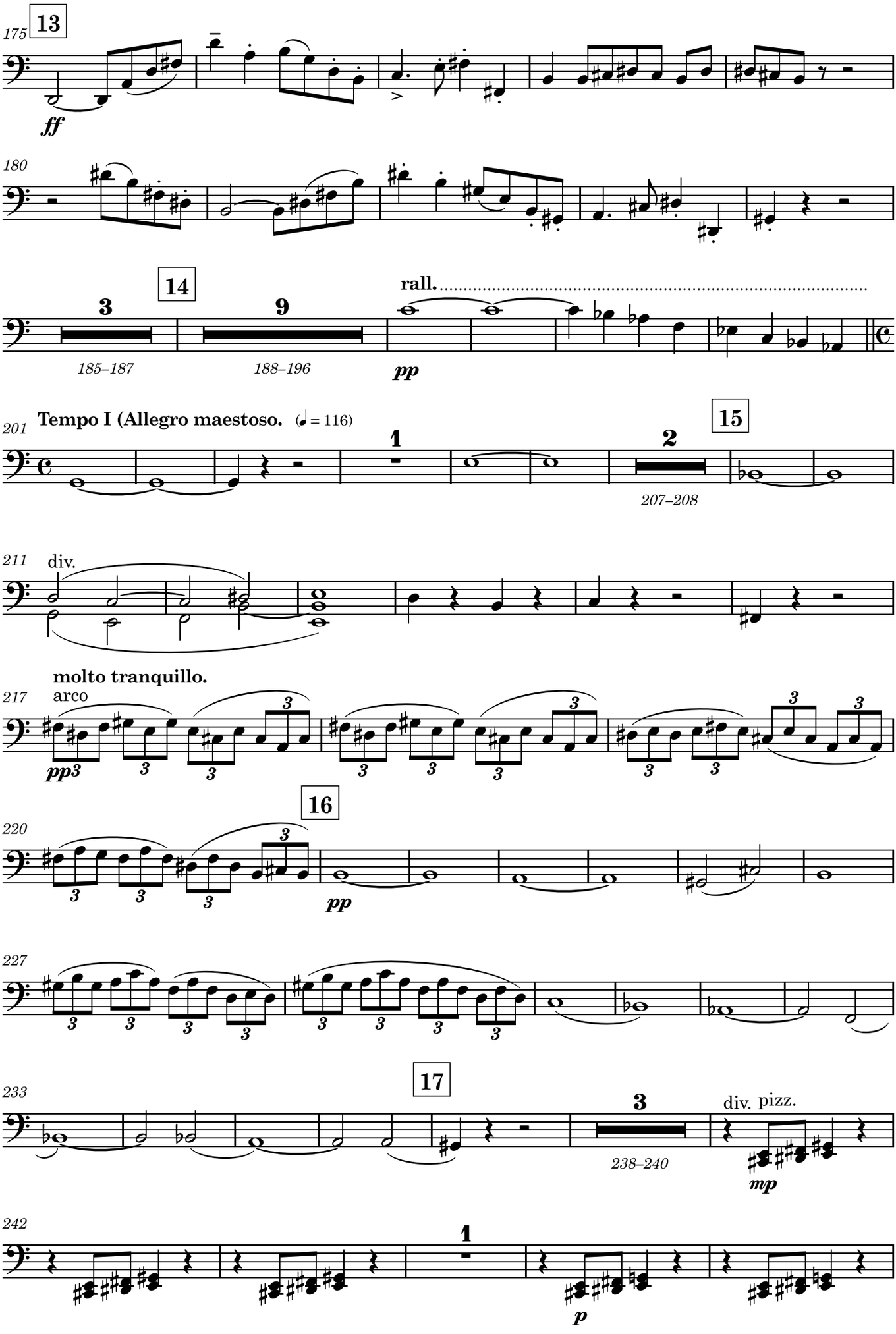
Ecclesiasticus XLIII & XLIV

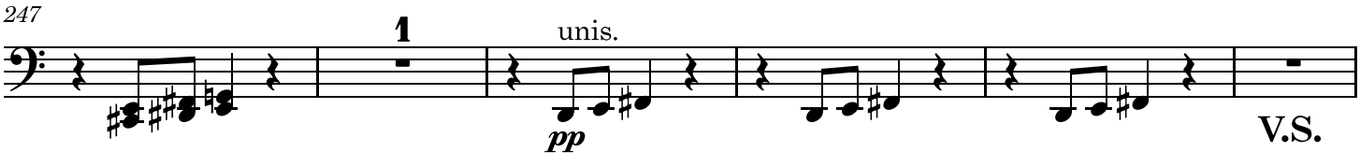
Charles Villiers Stanford

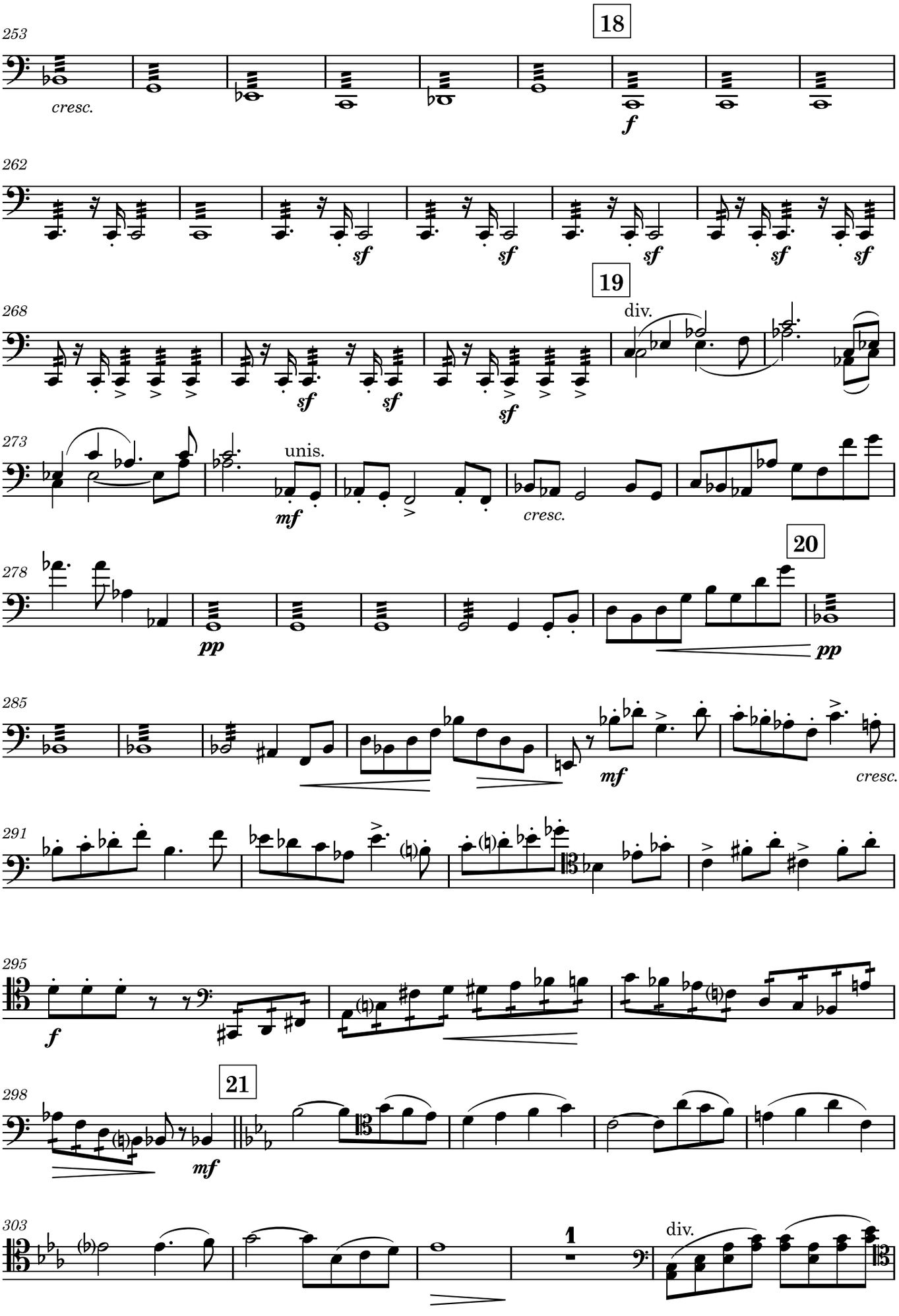


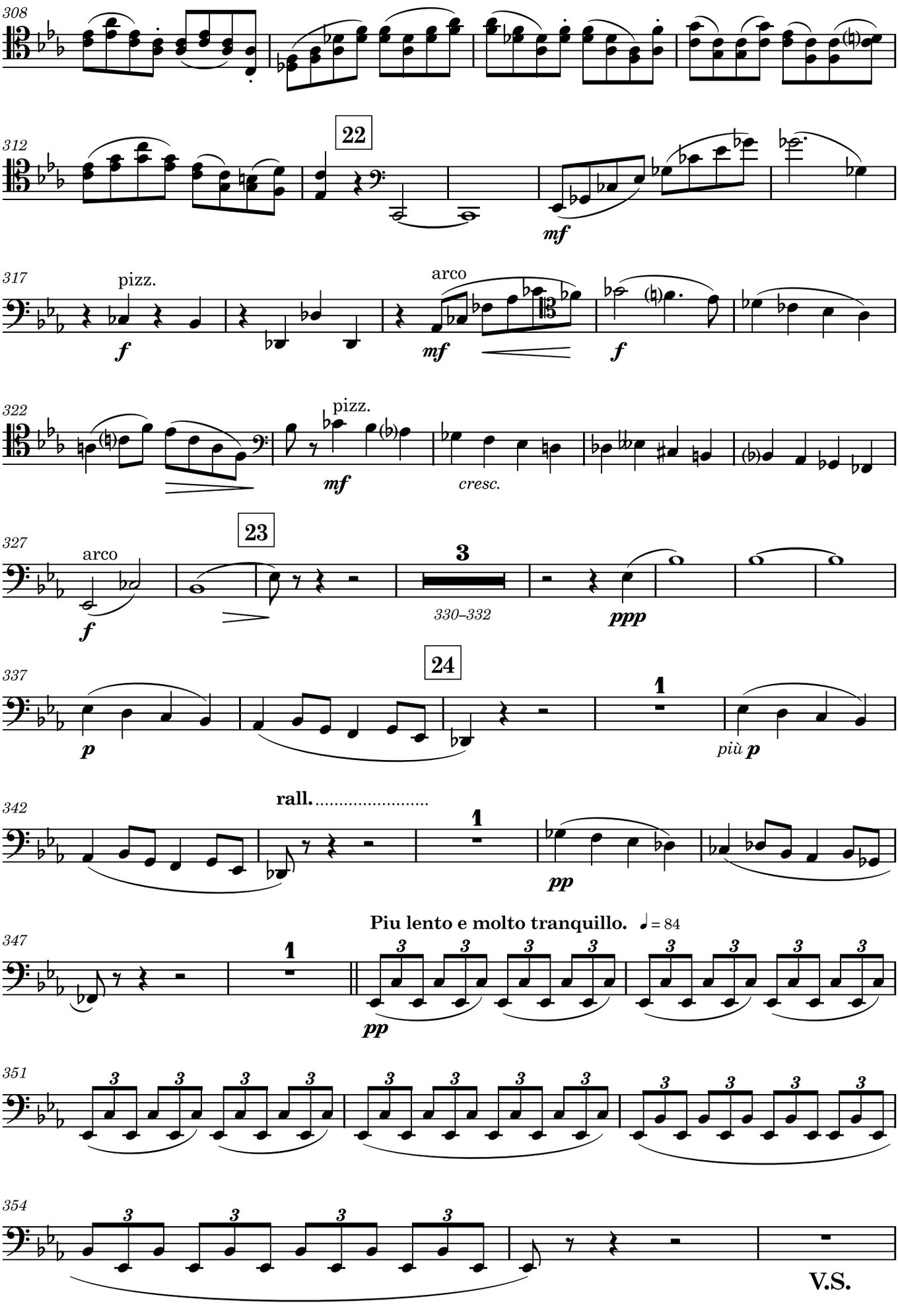

47
f sempre
52
56
4
61
65
ff
69
sf
sf
74
5
sf
sf
sf
dim.
p
80
1
p
pizz.
87
6
arco
p
5
89–93
p
99
7
mf

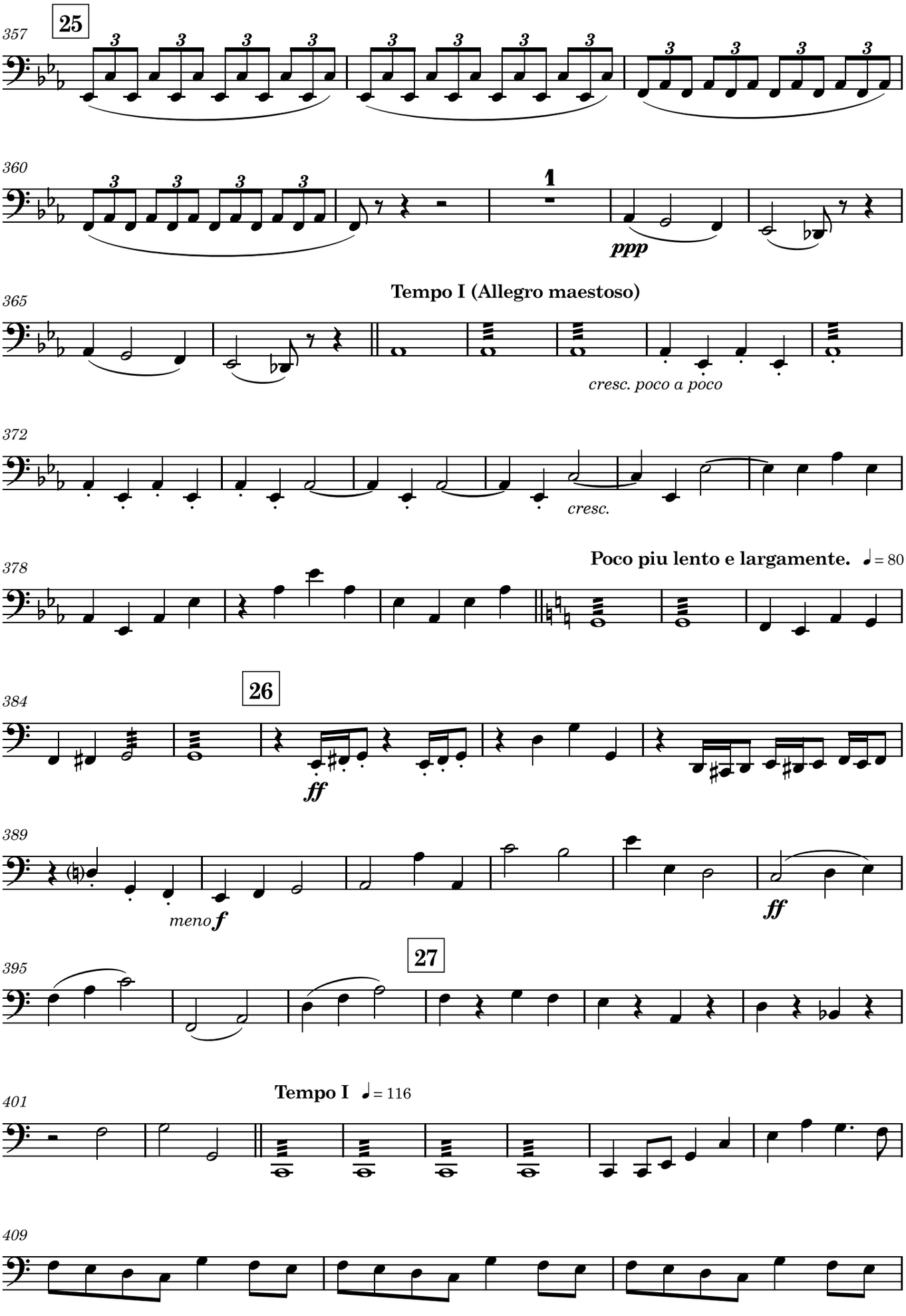

105
112
8
mf
p
f
119
cresc.
124
9
10
10
127–136
139
accel. poco a poco.....
mp
mf
144
11
4
149–152
Allegro molto. (𝅗𝅥 = 76)
3
153–155
mf
159
12
mf
163
167
5
170–174

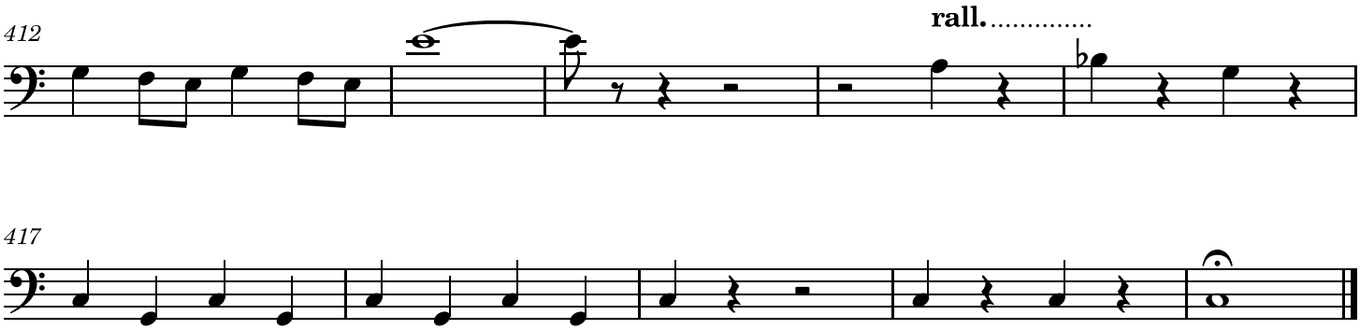

175
13
ff
180
14
3
185–187
9
188–196
rall.
pp
201
Tempo I (Allegro maestoso. ♩ = 116)
1
15
2
207–208
211
div.
molto tranquillo.
217
arco
pp
3
16
220
pp
227
17
233
3
238–240
div. pizz.
mp
242
1
p


247
1
unis.
pp
V.S.


253
18
cresc.
f
262
sf
19
268
div.
unis.
mf
273
cresc.
20
278
pp
285
mf
cresc.
291
295
f
298
21
mf
303
1
div.


308
312
22
mf
317
pizz.
f
arco
mf
f
322
pizz.
mf
cresc.
327
arco
f
23
3
330–332
ppp
337
24
1
p
più p
342
rall.
1
pp
347
Piu lento e molto tranquillo. ♩= 84
1
pp
351
354
V.S.


357
25
360
1
ppp
365
Tempo I (Allegro maestoso)
cresc. poco a poco
372
cresc.
378
Poco piu lento e largamente. ♩= 80
384
26
ff
389
meno f
ff
395
27
401
Tempo I ♩= 116
409


412
rall.

417

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