

# Havergal Brian

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*Ave atque vale (1968)*



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Havergal Brian (1876–1972) composed his orchestral 'Legend' *Ave atque vale* (Hail and Farewell) in 1968, completing the score on 31 May. Brian was 92 years old and was to complete only one more work after this one, the 32<sup>nd</sup> Symphony.

Brian did not explain the significance of the title. While one might reasonably expect the music to be valedictory in character, this turns out only to apply to the final few bars. Otherwise, the work is lively and encompasses a range of moods during its short single movement span, from the playful to the mock-grandiose.

The work received its first performance on 1 April 1973 in a BBC studio recording by the London Philharmonic Orchestra, conducted by Myer Fredman. For unknown reasons, the performance was never broadcast, though a tape still exists in the archive of the Havergal Brian Society. The first public performance was given on 4 October 2008 at the Meng Concert Hall of the Clayes Performing Arts Centre, California State University, USA by the Orange County High School for the Arts Symphony Orchestra, conducted by Christopher Russell.

*Ave atque vale* lasts approximately 7 minutes in performance.

### Orchestration

3 Flutes (3<sup>rd</sup> doubling Piccolo)  
2 Oboes  
Cor Anglais  
2 Clarinets in B-flat  
Bass Clarinet in B-flat  
3 Bassoons (3<sup>rd</sup> doubling Contrabassoon)

4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba

Timpani

Percussion (7 – 9 players): Side drum (tripled if possible); Triangle; Cymbals; Bass drum; Tambourine; Jingles; Castanets; Tam-tam; Glockenspiel; Xylophone

Strings

# Legend for Orchestra: *Ave atque vale*

1

HAVERGAL BRIAN

Andante e con maestoso ♩ = 70

The score is divided into two systems. The first system includes woodwinds, brass, and percussion. The second system includes strings. The tempo is marked 'Andante e con maestoso' with a quarter note equal to 70 beats per minute. The key signature has one sharp (F#). The time signature is 4/4. The score includes parts for Flutes (1, 2), Piccolo, Oboes (1, 2), Cor Anglais, Clarinets in Bb (1, 2), Bass Clarinet in Bb, Bassoons (1, 2), Contrabassoon, Horns in F (1, 2, 3, 4), Trumpets in C (1, 2, 3), Trombones (1, 2, 3), Tuba, Timpani, Cymbals, Bass Drum, 3 Side Drums, Triangle, Glockenspiel, and Xylophone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics range from *pp* to *f*. Performance markings include *cresc. poco*, *mf*, *f*, *mp*, and *tr*. A first ending bracket is present at the end of the first system.

Musical score for woodwinds and percussion instruments. The score is divided into four measures. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), C. a. (Clarinet in A), Cl. (Clarinet in Bb), B. Cl. (Bass Clarinet), Bsn. (Bassoon), Hn. (Horn), Tpt. (Trumpet), Tbn. (Trombone), Tuba, Timp. (Timpani), Cym. (Cymbal), B.D. (Bass Drum), S.D. (Snare Drum), Trgl. (Triangle), Glock. (Glockenspiel), and Xyl. (Xylophone). The score includes dynamic markings such as *mp*, *f*, and *mf*, and performance instructions like *con sord.* and *senza sord.*. The woodwinds play melodic lines with various articulations and dynamics, while the percussion instruments provide a rhythmic accompaniment.

Musical score for string instruments. The score is divided into four measures. The instruments listed on the left are: Vln I (Violin I), Vln II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The score includes dynamic markings such as *f* and *mp*, and performance instructions like *pizz.* (pizzicato) and *arco* (arco). The strings play a rhythmic accompaniment, with the violins and violas playing a steady eighth-note pattern, and the cellos and double basses playing a similar pattern.

This page of a musical score, page 3, features a variety of instruments. The woodwind section includes Flutes (Fl.), Oboes (Ob.), Cor Anglais (C. a.), Clarinets (Cl.), Bass Clarinet (B. Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.). The brass section includes Tubas and Timpani (Timp.). The percussion section includes Cymbals (Cym.), Bass Drum (B.D.), Snare Drum (S.D.), and Triangle (Trgl.). The keyboard section includes Glockenspiel (Glock.) and Xylophone (Xyl.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is marked with a dynamic of *mf* (mezzo-forte) for most parts, and *mp* (mezzo-piano) for the Bass Drum. A rehearsal mark '3' is present in a box at the top right and bottom right of the page. The music is written in a key signature of one sharp (F#) and a common time signature (C). The score includes various musical notations such as slurs, accents, and dynamic markings.

15 *legato* *mp* *to Flute*

Picc. 1 2

Fl. 1 2

Ob. 1 2

Cl. 1 2

B. Cl.

Bsn. 1 2

Hn. 1 2 3 4 *pp* *con sord.* *via sord.*

Tpt. 1-3 *pp* *con sord.* *p* *via sord.*

Vln I *pp*

Vln II *pp*

Vla. *mp* *arco*

Vc. *pizz.* *pp* *pizz.* *mp*

Cb. *pp*

4

20 *p* *a 2*

Fl. 1 2 3 *p* *Flute*

Ob. 1 2 *p* *1.* *p*

C. a. *mp*

Cl. 1 2 *mp* *p* *a 2*

B. Cl. *p*

Bsn. 1 2 3 *p* *a 2* *To Cbsn.*

Hn. 1 2 3 4 *p* *pp*

Tpt. 1-3 *p* *senza sord.* *pp*

Vln I *pp* *p* *5* *con sord.* *pp* *con sord.*

Vln II *pp* *p* *pp* *con sord.*

Vla. *pp* *p* *pp* *con sord.*

Vc. *pp* *p* *pp* *con sord.*

Cb. *p* *pp*

5



ritard.a tempo

25 a 2

Fl. 1 2 *mp*

Ob. 1 2 *cresc. mp* *f*

C. a. *mp cresc.* *f*

Cl. 1 2 *mp cresc.* *f*

B. Cl. *cresc. mp*

Bsn. 1 2 *mp cresc.*

Hn. 1 2 *mp cresc.* *f*

3 4 *mp cresc.* *f*

Tpt. 1-3 *mp cresc.* *f*

Tbn. 1 2 *mp cresc.* *f*

3 *mp cresc.* *mf*

Tuba *mp cresc.* *mf*

Cym. *f*

B.D. *f*

ritard.a tempo

Vln I *cresc.* *senza sord.* *p*

Vln II *cresc.* *senza sord.* *p*

Vla *cresc.* *senza sord.* *p*

Vc. *cresc.* *senza sord.* *mp*

Cb. *mp*

7

Musical score for woodwinds and brass instruments. The score is divided into two systems. The first system includes Flute (Fl. 1, 2), Oboe (Ob. 1, 2), Clarinet (Cl. 1, 2), Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), and Trombones (Tbn. 1, 2, 3). The second system includes Tuba. The score begins at measure 30. The Flute and Oboe parts start with a *p* dynamic. The Horns and Trombones enter in the second measure of the system with a *p* dynamic. The Clarinet part has a first ending bracket over the first two measures. The Tuba part is silent throughout the system.

7

Musical score for string instruments. The score is divided into two systems. The first system includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc.). The score begins at measure 30. The Violin I part starts with a *p* dynamic. The Violoncello part starts with a *p* dynamic. The Viola part enters in the second measure of the system. The Violin II part enters in the second measure of the system.

35 a 2

Fl. 1, 2, 3 *mp* *f*

Ob. 1, 2 *mp* *f*

C. a. *f*

Cl. 1, 2 *mp* *f*

B. Cl. *mf*

Bsn. 1, 2 *mf*

Cbsn. *mf*

Hn. 1, 2, 3, 4 *mp sostenuto molto* *f marc.*

Tpt. 1, 2, 3 *mp* *f* *senza sord.*

Tbn. 1, 2, 3 *f*

Tuba *f*

Timp. *f*

Cym. *p* *f*

B.D. *p* *f*

S.D. *p* *f*

Trgl. *p* *f*

Glock. *f*

Xyl. *stacc. p* *f*

Vln I *pizz. mf* *arco f*

Vln II *pizz. mf* *arco f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *f*

8

40

Fl. 1 2

Ob. 1 2

C. a.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tpt. 1 2 3

Tbn. 1 2 3

Tuba

Timp.

Cym.

B.D.

S.D.

Trgl.

Glock.

Xyl.

*f* *ff* *mf* *tr* *mp*

Vln I

Vln II

Vla

Vc.

Cb.

*f* *ff* *mf*

**poco meno mosso**

45 (a 2)

Fl. 1, 2

Ob. 1, 2

C. a.

Cl. 1, 2

B. Cl.

Bsn. 1, 2

Cbsn.

Hn. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tuba

Timp.

Cym.

B.D.

S.D.

Trgl.

*mf*

*mp*

*p*

To Bsn.

Bassoon

**poco meno mosso**

Vln I

Vln II

Vla

Vc.

Cb.

*mf*

*p*

*cresc. poco*

This page of a musical score contains the following parts and markings:

- Woodwinds:** Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba. The Bassoon part includes the instruction "To Cbsn.".
- Brass:** Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Tuba. The Horns part includes the instruction "cuivré".
- Percussion:** Timpani (Timp.), Cymbals (Cym.), Snare Drum (S.D.), Gong, and Gong (Gong). The Gong part includes the instruction "with sticks".
- Strings:** Violins I (Vln I), Violins II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.).
- Dynamic Markings:** *f*, *ff*, *fp*, *mp*, and *a 2*.
- Other Markings:** *with sticks*, *muffled*, and *cuivré*.

meno mosso

55 (a 2)

1 2  
Fl.  
3  
Ob. 1 2  
C. a.  
Cl. 1 2  
B. Cl.  
Bsn. 1 2  
Cbsn.

Hn. 1 2 3 4  
Tpt. 1 2 3  
Tbn. 1 2 3  
Tuba  
Timp.  
Cym.  
B.D.  
S.D.  
Trgl.

meno mosso

Vln I  
Vln II  
Vla.  
Vc.  
Cb.





67  $\text{♩} = 50$  (a 2)

1 2

Fl.

3

Ob. 1 2

C. a.

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1 2 3 4

Tuba

Timp. *pp marc.* *f marc.* *tr* *ff*

Cym. *f* *sfz* *sfz*

B.D. *f* *sfz* *sfz*

Gong *ff* *ff*

$\text{♩} = 50$

Vln. I *div.* *f* *sf* *unis.*

*div.* *f* *sf* *unis.*

Vln. II *div.* *f* *sf* *unis.*

*div.* *f* *sf* *unis.*

Vla. *div.* *f* *sf* *unis.*

*div.* *f* *sf* *unis.*

Vc. *div.* *f* *sf* *unis.*

*div.* *f* *sf* *unis.*

Cb. *f* *sf* *unis.*

*f* *sf* *unis.*

72

Fl. 1, 2  
Ob. 1, 2  
C. a.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Hn. 1, 2, 3, 4  
Tuba  
Timp.

*cresc.*  
*mf cresc.*  
*mp* *cresc.*

Vln. I div.  
Vln. II div.  
Vla. div.  
Vc. div.  
Cb. div.

*espr.* *sostenuto* *cresc.*

(a 2)

77

1 2

Fl.

3

1 2

Ob.

C. a.

1 2

Cl.

B. Cl.

1 2

Bsn.

Cbsn.

1 2

Hn.

3 4

1 2 3

Tpt.

Tuba

Timp.

Cym.

Trgl.

16

Vln. I div.

Vln. II div.

Vla. div.

Vc. div.

Cb.

*decresc.*

*mp*

*p marc.*

*p*

(4)

(♩ = 70)

This page contains the musical score for measures 82 through 170. The score is divided into two systems. The first system (measures 82-169) includes woodwinds (Flute, Oboe, Cor Anglais, Clarinet, Bass Clarinet, Bassoon, Contrabassoon), brass (Horn, Trumpet, Trombone, Tuba), percussion (Timpani, Cymbals, Bells, Snare Drum, Triangle, Gong, Glockenspiel, Xylophone), and strings. The second system (measures 170-170) includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f*, *fp*, and *p*, and performance instructions like *marcato sempre* and *unis.*. A rehearsal mark '17' is placed at the beginning of the second system. The tempo marking '(♩ = 70)' is repeated at the start of the second system.



91

1 Fl. *mf*

2 Fl. *mf*

3 Fl. *mf*

1 Ob. *mf*

2 Ob. *mf*

C. a. *mf*

1 Cl. *mf*

2 Cl. *mf*

B. Cl. *mf*

1 Bsn. *mf*

2 Bsn. *mf*

Cbsn. *mf*

1 Hn. *mf*

2 Hn. *mf*

3 Hn. *mf*

4 Hn. *mf*

1 Tpt. *mf*

2 Tpt. *mf*

3 Tpt. *mf*

1 Tbn. *mp*

2 Tbn. *mp*

3 Tbn. *mp*

Tuba *mp*

Timp. *mf*

Cym. *p*

B.D. *mf*

S.D. *p*

Trgl. *p*

Tbrn. *mf*

Cast. *mf*

Glock. *mf*

Xyl. *mf*

*tr.*

*a 2*

*1.*

*mf espr.*

*p*

*fp*

*fp*

*mf*

*p*

Vln. I *pizz.* *arco* *fp*

Vln. II *pizz.* *arco* *fp*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

Cb. *arco* *mp*

*pizz.*

*marc.*

**molto meno mosso**  
**espressivo**

Fl. 1, 2

Cl. 1, 2 (1.)

Hn. 1

Trgl.

Vln. I

Vln. II

Vc. (pizz.) arco

*p*

*mp*

*mp*

Fl. 1, 2

Cl. 1, 2

Hn. 1

Trgl.

Vln. I

Vln. II

Vla.

Vc.

a 2

1.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2, 3, 4

Cym.

B.D.

S.D.

Vln. I

Vln. II

Vla.

Vc.

1.

3.

*mf*

*mf*

*pp*

*pp*

*pp*









Poco rall.

128 (a 2)

Fl. 1, 2, 3  
Ob. 1, 2  
C. a.  
Cl. 1, 2  
B. Cl.  
Bsn. 1, 2  
Cbsn.  
Hn. 1, 2, 3, 4  
Tpt. 1, 2, 3  
Tbn. 1, 2, 3  
Tuba  
Timp.  
Cym.  
B.D.  
S.D.  
Trgl.  
Gong  
Glock.  
Xyl.

Poco rall.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

133

Fl. 1 2 *pp sostenuto*

Fl. 3 *pp sostenuto*

Ob. 1 2 *dim.*

C. a. *dim.*

Cl. 1 2

B. Cl.

Bsn. 1 2

Cbsn.

Hn. 1. *f* *cuivré*

Hn. 3 4

Tpt. 1 2

Tpt. 3

Tbn. 1 2

Tbn. 3

Tuba

Timp. *pp*

Cym.

B.D. *pp*

S.D.

Trgl. *pp*

Gong

Vln. I *ppp* *pizz.*

Vln. II *ppp* *pizz.*

Vla. *ppp* *pizz.*

Vc. *arco* *ppp* *pizz.*

Cb. *arco* *ppp* *pizz.*





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