

HPS 1264

PETER MAXWELL DAVIES
AVE MARIS STELLA

BOOSEY & HAWKES



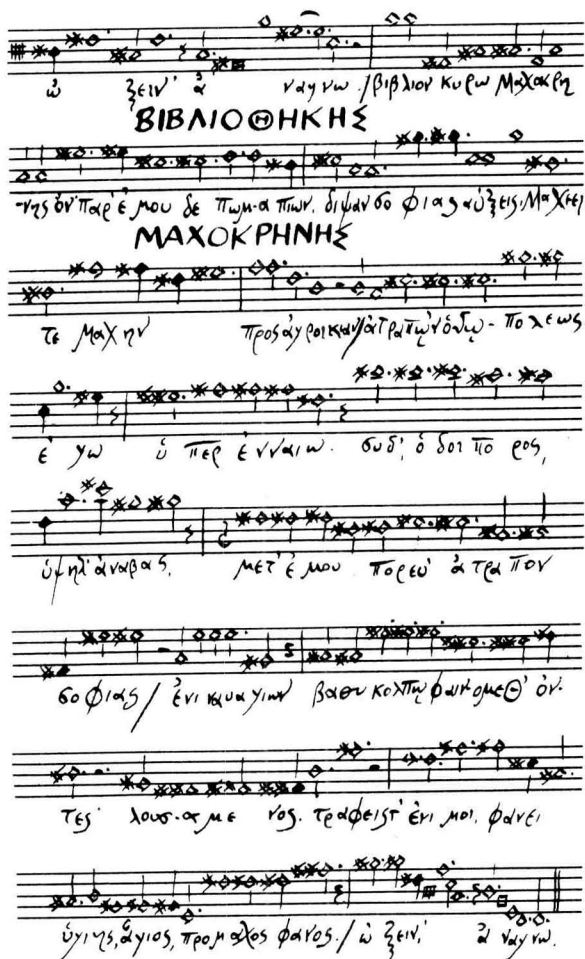
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PETER MAXWELL DAVIES
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FOR INSTRUMENTAL ENSEMBLE

BOOSEY & HAWKES

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 A handwritten musical score on ten staves. The music is written in a system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Greek. The title 'BIBLIOΘΗΚΗΣ ΜΑΧΟΚΡΗΝΗΣ' is written in large, bold, capital letters across the second and third staves. The lyrics are written below the notes, with some words in italics. The score includes various musical notations such as notes, rests, and bar lines.

ὦ ζεῖν' ἄ νά γ νω / βιβλίον Κυρῶ Μάχαρη
BIBLIOΘΗΚΗΣ
 ἡς ὄν Παρ' ἐ μου δε Πωμ-α Πίων, διψάν δο φιάς αὐ ζεις Μάχη
ΜΑΧΟΚΡΗΝΗΣ
 τε Μάχην' πρὸς αὐ ροικν/αί τω τῶν ὄνω - πο χεως
 ἐ γω ὁ περ ἐ νναιω. συδ' ὁ δοι πο ρος,
 ὕψι ἀναβας, μετ' ἐ μου πορεῖ ἀ τρᾶ πον
 σοφίας / ἐνι κυκλῶν βαθρ κοπῶν βωκομεθ' ὄν.
 τες' λουσ-α με ρος. τρᾶφειστ' ἐνι μοι. φανεί
 ὕγιης, ἁγίος, προμᾶχος φαίρος / ὦ ζεῖν' ἄ νά γ νω.



Composer's Note

Ave Maris Stella is based not only on the well-known plainsong (see letter C2, alto flute) but also on this setting of a text by Roderic Dunnett, which I use for my *Ex Libris* sticker.

The nine sections are to be played without a break and the piece is to be performed without a conductor.

The work is dedicated to the memory of Hans Juda, for several years Honorary Treasurer of the Fires of London.

P.M.D.

Anmerkung des Komponisten

Ave Maris Stella basiert nicht nur auf dem bekannten gregorianischen Choral (s. Buchstabe C2, Bassflöte), sondern auch auf der Vertonung eines Textes von Roderic Dunnett, den ich für mein *Exlibris* verwende.

Die neun Teile sind ohne Unterbrechung zu spielen und das Stück wird ohne einen Dirigenten aufgeführt.

Das Werk ist dem Andenken des langjährigen Schatzmeisters der Fires of London, Hans Juda, gewidmet.

P.M.D.

Note du compositeur

Ave Maris Stella repose non seulement sur la mélodie de plainchant bien connue (voir partie de flûte alto, lettre C2) mais également sur la mise en musique d'un texte de Roderic Dunnett que j'ai utilisé pour mon *ex-libris*.

Cette pièce, dont les neuf séquences doivent être enchaînées, sera jouée sans chef d'orchestre.

L'oeuvre est dédiée à la mémoire de Hans Juda, trésorier honoraire des Fires of London pendant plusieurs années.

P.M.D.



This work was commissioned by the Bath Festival with help from the Arts Council of Great Britain and first performed on 27th May 1975 at the Theatre Royal, Bath, by the Fires of London.

Instrumentation

Flute (doubling Alto Flute)
Clarinet in A (or Bass Clarinet in A)
Marimba
*Piano
Viola
Cello

*If available, an instrument with a third, 'sostenuto' pedal is helpful.

Duration: 32 minutes

Conductor's score and parts available on hire.



Hans Juda in memoriam

AVE MARIS STELLA

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the whole or any part of this
publication is illegal.

PETER MAXWELL DAVIES
(1975)

I *andante* ♩ = c.56 *liberamente sempre*

Alto Flute

Clarinet

Marimba *trem.* *pp sempre*

Piano

Viola *p dolce, legato*

Violoncello

A

A. Fl. *pp sempre*

Mar. *trem. sempre*

Vic.

B

A. Fl.

Mar. *trem.* *(pp)*

Vic.

* Within these groups relative note durations are free, except that open notes are longer than filled ones

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The first system of the musical score for 'The Great Gate of Kiev' features four staves. The top staff is for Flute (A. Fl.) in treble clef, showing a melodic line with a crescendo leading to a fortissimo (pp) section. The second staff is for Maracas (Mar.) in bass clef, providing a rhythmic accompaniment. The third staff is for Violin (Vla.) in treble clef, marked 'con sord.' (con sordina) and 'p dolce', with a melodic line. The bottom staff is for Viola (Vlc.) in bass clef, also providing a melodic line. The system concludes with a measure marked 'C' in a box, indicating the beginning of the next section.

A. Fl.

Mar.

Vla.

Vlc.

D

The first system of the musical score for 'The Rose Tree' features four staves. The top staff is for the Flute (A. Fl.), marked with a treble clef and a key signature of one sharp (F#). It begins with a whole note E5, indicated by a box labeled 'E' above the staff. The second staff is for the Maracas (Mar.), marked with a bass clef and a key signature of one sharp. It plays a rhythmic accompaniment of eighth notes. The third staff is for the Violin (Vla.), marked with a treble clef and a key signature of one sharp. It plays a melodic line with many slurs and ties. The fourth staff is for the Viola (Vlc.), marked with a bass clef and a key signature of one sharp. It plays a melodic line with many slurs and ties. The system concludes with a 'trem.' (trill) marking over a note in the Maracas part.

A. Fl.

Mar.

Pno.

sempre pp dolciss.

use Pedal to catch and point major and minor thirds and sixths

Vla.

Vlc.

A. Fl.

Mar.

Pno.

trem.

Vla.

Vlc.

First system of musical notation (measures 1-4). The score includes staves for A. Fl., Mar., Pno., Vla., and Vlc. The A. Fl. part features a melodic line with a trill in measure 1. The Mar. part has a rhythmic accompaniment. The Pno. part features a complex, flowing melody. The Vla. part has a melodic line with slurs and accents. The Vlc. part has a melodic line with slurs and accents.

Second system of musical notation (measures 5-8). The score includes staves for A. Fl., Mar., Pno., Vla., and Vlc. The A. Fl. part features a melodic line with a trill in measure 5. The Mar. part has a rhythmic accompaniment. The Pno. part features a complex, flowing melody. The Vla. part has a melodic line with slurs and accents. The Vlc. part has a melodic line with slurs and accents. A double bar line is present at the end of measure 4. A section marker 'G' is placed above the A. Fl. staff in measure 5. The Vlc. part ends with the instruction *f (non troppo)*.

A. Fl.

Mar.

Pno.

Vla.

Vlc.

trem.

5

5

5

A. Fl.

Mar.

Pno.

Vla.

Vlc.

5

5

5

5

II

H

A.F.I. *sempre, ma poco a poco più moto verso l'allegro del terzo tempo*

Cl. *p* *p* *f* *p*

Pno. *sf* *mf* *sf* *sf*

A.F.I. *5:4* *5:3* *p* *f*

Cl. *mf* *f* *p*

Pno. *mf* *mf* *f*

A.F.I. *f* *s* *s*

Cl. *f* *f* *sf* *p*

Pno. *p* *p* *f*

[illegible][illegible]

A. Fl.

Cl.

Pno.

A. Fl.

Cl.

Pno.

K

f *p* *mf* *p* *f* *pp* *mp* *p* *pp*

A. Fl.

Cl.

Pno.

p *f* *sf* *f p* *f*

mp *mp* *mp* *mp* *mp*

L

A. Fl.

Cl.

Pno.

p *f p* *f* *p* *p*

mp *mp* *sf* *f* *mp*

p sempre

A. Fl.

Cl.

Pno.

p *p* *f*

(p sempre) *mf* *(f sempre)*

M

A. Fl. *sf sf p f pp f pp f pp*

Cl. *p mf p*

Pno. *ppp ppp ppp pp*

5 6:4

pp mp mf f p

A. Fl. *pp mp mp f mp < f mp < f mp < f pp mp < f p*

Cl. *pp p*

Pno. *5:3 pp mp mf p mp*

N

A. Fl. *pp sf take Flute*

Cl. *f f*

Pno. *pp p*

3

The first system of the musical score features three staves: Flute 1 (F1), Clarinet 1 (C1), and Piano (Pno). The Flute 1 staff begins with a whole rest, followed by a melodic line starting on a half note G4, marked *mf*. The Clarinet 1 staff starts with a half note G4 marked *sfz*, followed by a half note A4 marked *p*, and then a half note B4 marked *sf*. The Piano part begins with a triplet of eighth notes marked *sfz*, followed by a half note G4 marked *f*, and then a half note A4 marked *p*. The system concludes with a half note B4 marked *f*.

The musical score for 'The Song of the Nightingale' by Maurice Strakosky is presented in a three-staff format. The top staff is for Flute I (F1), the middle for Clarinet I (C1), and the bottom for Piano (Pno). The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings: *f* (forte), *p* (piano), and *mf* (mezzo-forte). A box containing the letter 'O' is placed above the Flute I staff in the first measure of the second system. The Piano part features a continuous, flowing melody with a *p* (piano) marking and a *p* (sempre) marking. The Flute and Clarinet parts have a *fz* (forzando) marking in the first measure of the second system. The score concludes with a final measure marked with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in three staves. The top staff is for the Flute (F1), the middle for the Clarinet (C1), and the bottom for the Piano (Pno). The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The piano part features a prominent arpeggiated figure in the left hand, starting in measure 1 and continuing through measure 4, then moving to the right hand in measure 5. Dynamics include *mf* (mezzo-forte) and *p* (piano). A large, light-colored watermark is visible in the background of the score.

III

Q allegro $\text{♩} = c.92$

Mar. *sf p*

Pno. *f p* *pizz.*

Vic. *f*

Mar. *sf p*

Pno. *f p*

Vic. *f*

Cl. **R**

Mar. *sf p*

Pno. *f p* *pp sempre* *5.3* *p sempre*

Vic. *f*

Cl. *p*

15 *5:3*

Pno. *5:3*

Cl. *p* *f* (*f*)

15 *5* *5* *5* *5* (*pp sempre*) *5*

Pno. *5* *5* *5* *5* *5*

Cl. *f vib.*

15 *5:4* *5:4* *5* *5*

Pno. *mf cantabile*

Cl. *S* *f* *p* *ff* *p* *f*

15 *5:3* *5* *5* *5*

Pno. *5:3* *5* *5* *5*

Cl. *mf* *p* *f molto* *sfmf*

Pno. 15 *5:4* *5* *5* *5*

Vla. *senza sord.* *f sempre con poco sfz all'inizio del suono*

Vlc. *arco*

Cl. **T**

Mar. *sf*

Pno. 15 *5:3* *5* *5* *loco* *5* *5* *5*

Vla. *5:3* *5:3* *5:4*

Vlc. *pizz.* *sfz* *ff*

Mar.

Pno.

Vla.

Vlc.

arco

ff sfz p ff

p f p f p f

5 5:3 5 5

ff

Mar.

Pno.

Vla.

Vlc.

b^{ca} f

f f p mf p mf f f

mf f

più f

ff

pizz. ff

come sopra arco f

U

Cl. *sf p* *f* *p*

Mar. *ff*

Pno. *cresc.* *sfz*

Vla. *f* *p* *ff*

Vlc. *cresc.* *ff*

Fl. *p* *5:4* *p* *5:3* *p* *5:3*

Cl. *sf* *p* *f* *p*

Vla. *p* *5:4* *5:3* *f* *5* *f* *5*

Vlc. *f*

V

Fl. *p* *5:4*

Cl. *f* *sf* *p*

Vla. *p* *5:4* *5* *sf* *p*

Vlc. *sfz* *ff*

*The small bracketed notes are alternatives for Bass Clarinet

Musical score for measures 18-22, featuring Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Violin I (Vla.), and Violin II (Vlc.). The score is written in 4/4 time and includes various musical notations such as dynamics (*p*, *f*, *sf*, *ff*), articulation (*acc.*, *sfz*), and fingerings (e.g., 5:4, 5:3, 5:2). The Flute part begins with a 5:4 fingering. The Clarinet part features a 5:4 fingering. The Maracas part includes a 5:4 fingering. The Violin I part includes a 5:4 fingering. The Violin II part includes a 5:4 fingering. The score is divided into three systems, with a double bar line and repeat sign at the end of the first system. A watermark "W" is visible in the second system.

[illegible]

Fl. *p* *f*

Cl. *p* *sfz* *p* *f*

Pno. *r.h. mf legato sempre* *5:4* *5*

Vla. *f* *p* *f* *arco*

Vlc. *f*

Fl. *f* *ff*

Mar. *sfz*

Pno. *4:5* *(senza cresc.)*

Vla. *ff*

Vlc. *pizz* *arco* *5:3*

IV

21

[Y] prestissimo ♩ = c.184

Cl. *ppp* sul pont.

Vla. *pp* sul pont. punta d'arco

Vic. *pp* ritmico

Cl. *pp* punta d'arco

Via. *pp*

Vic. (*pp* sempre)

[Z]

Cl.

Via.

Vic.

Mar. *pp* sotto voce

Via. pizz. ord.

Vic. *pp*

Cl.
Mar.
Vla.
Vlc.

Cl.
Mar.
Vla.
Vlc.

A1

5:6

Cl.
Mar.
Vla.
Vlc.

5:6 6:4

B1

Cl. *(ppp sempre)*

Vla. *arco sul pont.*
pp

Vic. *pp*

Cl. *(pp)*

Mar. *(pp)*

Vla. *(pp)*

Vic. *(pp)*

Fl. *p* *sfz*

Cl. *p* *sfz*

Mar. *(pp)* *p* *sfz*

Vla. *pizz. ord.* *(pp)* *5:6* *p* *fff*

Vic. *(pp)* *p* *fff*

C1 allegro $\text{♩} = c.100$ ($\text{♩} = \text{♩}$ sempre)

Fl. *p dolce* *f p* *ff p*

Cl. *f p = f* *fp*

Pno. *pp secco* *p dolce*

Fl. *ff p* *ff p* *ff p = ff*

Cl. *ff p* *ff p* *f p = ff*

Pno. *pp secco* *p f p* *p pp f* *p*

Vla. *ord.* *ff*

D1 *f* *p* *p* *p* *pp* *arco* *p* *f* *p*

Vla. *sub. p = sfz* *f* *p* *p*

Vlc. *p* *f* *p*

Fl.

Pno.

Vla.

Vlc.

Mar.

Pno.

E1

p *f* *p* *sf* *p* *ff* *pp*

* These 'semibreve' chords are intended to sound through to the following barline, the middle (sostenuto) pedal being used, if available.

26

F1.

C1.

Mar.

Pno.

V1a.

V1c.

8:5

f *p* *ff*

p *sf* *p* *gliss.* *gl.* *gliss.* *p*

The musical score for 'The Rose Tree' is presented for a full orchestra and solo voices. The instruments and parts are:

- F1**: First Flute
- Fl.**: Flute
- Cl.**: Clarinet
- Mar.**: Maracas
- Pno.**: Piano
- Vla.**: Violin
- Vlc.**: Violoncello

The score includes various musical notations and dynamics:

- Dynamics**: *p* (piano), *f* (forte), *sfz* (sforzando), *pp* (pianissimo), *f.p* (forzando piano).
- Articulation**: Accents, slurs, and breath marks.
- Performance Instructions**: *gl.* (glissando), *(8:5) gl.* (glissando over 8 and 5).

Fl. *f* *p* *f* *sf* *sf* *p* *mf* *p* *gliss.* *p* *f*

Cl. *f* *p* *f* *sf* *sf* *p* *mf* *p*

Mar. *sf* *p* *f* *p* *f* *p* *p*

Pno. *f* *p* *f* *pp*

Vla. *ff*

G1

Fl. *f* *p*

Cl. *sf* *p* *f* *(non trem.)* *mf* *p*

Mar. *ff* *sf* *p* *f* *p* *f*

Pno. *sf* *pp* *f*

Vla. *f* *pp* *f*

Vlc. *f* *p* *f*

Fl.

Cl.

Mar.

Pno.

Via.

Vlc.

Fl.

Cl.

Mar.

Pno.

Via.

Vlc.

VI
[H1] lento recitando ♩ = c.44

Mar. *p* *f* *f non cresc.* *accel.* *p cresc.* *accel.*

(accel.)

Mar. *ff p* *gliss.* *ppp* *sfz* *p* *ff* *(trem.)* *sfz: p* *pp*

Mar. *pp* *sfz* *pp* *ppp* *ppp* *ppp* *pp* *3*

Mar. *p* *pp (sempre)* *p* *mp* *p*

Mar. *pp* *5:9* *ppp* *p* *f:p* *5:4*

Mar. *ppp* *p* *ppp*

[J1] *p* *mf:p* *ppp* *11:5* *mp* *p*

rit. - - - , allegro $\text{♩} = c.133$

K1

Mar. *f.p.* *pp* *ff*

Mar. *gliss.*

L1

Mar. *fff* *p* *fz:p* *fff*

Vla. *pp tenuto*

Mar. *fz:p* *p* *fff* *3*

Vla. *[pp tcn.]*

Mar. *f.p.* *ff* *ppp* *ff*

Vla. *[pp tcn.]*

Mar. *pp* *ff* *fff* *massima forza*

Vla. *[pp tcn.]*

The score consists of six systems of music. The first system shows a Maraca part with dynamics *f.p.*, *pp*, and *ff*, and a Viola part. The second system features a Maraca part with a glissando and a Viola part with *pp tenuto*. The third system has a Maraca part with *fff*, *p*, *fz:p*, and *fff*, and a Viola part with *pp tenuto*. The fourth system shows a Maraca part with *fz:p*, *p*, *fff*, and a triplet, and a Viola part with *[pp tcn.]*. The fifth system has a Maraca part with *f.p.*, *ff*, *ppp*, and *ff*, and a Viola part with *[pp tcn.]*. The sixth system shows a Maraca part with *pp*, *ff*, *fff*, and *massima forza*, and a Viola part with *[pp tcn.]*.

Mar. **M1** più moderato ♩ = c.72

Mar. *sfz* *pp* *p* *pp* *p* *pp* *p* *pp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Vla. *pp* *tenuto*

The musical score for 'The Rose Tree' is presented in three staves. The top staff, labeled 'Mar.', is in 4/4 time and features a complex melodic line with many beamed sixteenth notes. It begins with a *ppp* dynamic marking and includes a 5-measure rest. A bracket above the staff indicates a 5:6 ratio for a specific section. The bottom two staves, labeled 'Vla.' and 'Vlc.', contain sustained notes with vibrato markings, indicated by a bracket and a 14:16 ratio. The key signature has one flat (B-flat), and the tempo is marked 'Allegretto'.

Mar. 
pp < p = pp < p = pp < ³p = pp < ³p = pp sempre pp 7:8 7

Vla. 

Vlc. 

The first system of the musical score features three staves. The top staff, labeled 'Mar.', is in treble clef and contains a continuous eighth-note melody with a '7' (seven) fingering indicated below the first five measures. The middle staff, labeled 'Via.', is in bass clef and contains a sustained chord. The bottom staff, labeled 'Vlc.', is in bass clef and contains a sustained chord. A large, faint watermark of a violin is visible in the background of the system.

Mar.

Vla.

Vlc.

Mar.

Vla.

Vlc.

rit.

N1 recitando come sopra ♩ = c.44

Cl.

Mar.

Pao.

Vla.

Vlc.

take breaths as necessary, discreetly

pp tenuto

Silent cluster (arm) lowest note C

p senza ped.

mf

take breaths as necessary,
discreetly

01

Fl.

Cl.

Mar.

Pno.

Vla.

Vlc.

Fl.

Cl.

Mar.

Pno.

Vla.

Vlc.

p

5:6

ff

pp tenuto

ff

pp

fff

fff

fff

fff

ppp

ff

ff

Fl. 

Cl. 

Mar. *pp* *p* *accel. al trem.* *fff* *ffff*
ppp *release cluster*

Pno. *pp* *p* *fff*

Vla. 

Vlc. 

P1

Fl. *fff*

Cl. *fff*

Mar. *prestissimo tutta forza*

Pno. *fff*

Vla. *fff*

Vlc. *fff*



VII

i **Q1** **ii** **presto** ♩ = c.152

Fl. *sfz* *ff* *fff*

Cl. *sfz* *ff* *fff*

Mar.

Pno. *sfz*

Vla. *sfz*

Vlc. *sfz*

iii **allegro precipitoso** ♩ = c.112

ff

iv **scorrevole** ♩ = c.200

p

v **allegro** ♩ = c.160

pp

mp

sul pont. trem.

p

sfz *ffz* *p*

f molto, vib. esagg. *mp* *fp* *ppp*

sf p *sf p* *sf p* *ppp*

vi vivace ♩ = c.144

Fl.

Pno.

(vivace)

Vla.

Vlc.

Fl.

Pno.

Vla.

Vlc.

Fl.

Pno.

Vla.

Vlc.

vivace ♩ = c.144

pizz.

ord. p

pizz. b

fff

p

fff

ff

flutz.

fff

p

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

fff

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vii) allegro ♩ = c.138

(Fl.)

Cl.

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37

Fl. *accel.* *ff* *vib.* *ff* *presto* *fff*

Cl. *f* *ff* *vib.* *ff* *presto* *fff*

Pno. *cresc.* *allegro* *♩ = c.144* *fff*

Vla. *con sord.* *arco* *p dolce* *gliss.* *p*

Vlc. *pizz.* *vib. cs. gg.* *f* *f*

Musical score for measures 10-12 of "The Swan" from "The Nutcracker". The score is for Piano (Pno.), Violin I (Vla.), and Violin II (Vlc.). The tempo is marked "poco accel.". The key signature is one flat (B-flat major or D minor). The time signature is 3/4.

Measure 10: Pno. plays a half note G2 (one ledger line below) and a half note B-flat2 (below staff). Vla. plays a half note G2 (one ledger line below). Vlc. plays a half note G2 (one ledger line below).

Measure 11: Pno. plays a half note G2 (one ledger line below) and a half note B-flat2 (below staff). Vla. plays a half note G2 (one ledger line below). Vlc. plays a half note G2 (one ledger line below).

Measure 12: Pno. plays a half note G2 (one ledger line below) and a half note B-flat2 (below staff). Vla. plays a half note G2 (one ledger line below). Vlc. plays a half note G2 (one ledger line below).

Andantino

Pno.

Vla.

Vlc.

ff

f p

mf

f

ff

gl.

ff

sfz

A

[illegible]

First system of the musical score for 'The Swan' from 'The Nutcracker'. The score includes parts for Flute (Fl.), Clarinet (Cl.), Piano (Pno.), Violin I (Vla.), Violin II (Vic.), and Cello/Double Bass (Cb.). The tempo is marked 'moderato' with a quarter note equal to c.80. The key signature has one flat (B-flat). The time signature is 3/4. The score features various musical notations including triplets, slurs, and dynamic markings such as *ff* and *fff*. A rehearsal mark (xiv) is present at the beginning of the system.

VIII

[R1] tempo del' inizio ♩ = c.56

Fl. *f* *ff* *f*

Mar. *f* *ff* *f* *trem. sempre*

Vla. *sfz* *f* *ff* *vib.(quasi chitarra) pizz.*

Vlc. *sfz* *f* *ff* *vib.(quasi chitarra) pizz.*

[S1]

Fl. *f*

Mar. *f*

Vla. *f* *f* *ff*

Vlc. *f* *f* *ff*

[T1]

Fl. *mf* *p* *mp*

Mar. *p* *mp* *trem.*

Vla. *p* *p* *p* *5* *4*

Vlc. *p* *p* *p* *5* *4* *con sord. arco*

Fl. **U1**
(trem.) *p*

Mar. *pp* *pp sempre* (*pp*)

Vla. *più dolce*

Vlc. *pp sempre*

Cl. **V1** **W1**
(trem.) *pp* *p*

Mar. *pp*

Vla.

Vlc.

Fl. **X1**
pp *p* *p sempre*

Cl. *pp* *p* *pp*

Mar. (trem.) *pp*

Vla. con sord. arco 7:9 *pp sempre*

Vlc. *p* *pp* *pp*

Fl. *p* *pp* *chiaro*

Cl. *p* *pp*

Mar. *p* *pp*

Pno. *pp* *pp*

Vla. (7:9) *p* *pp*

Vlc. *p* *pp*

Y1

Fl. *dimin.* *ppp* *take Alto Flute*

Cl. *dimin.* *ppp*

Mar. *trem.* *pp* *dimin.* *ppp*

Pno. *dimin.* *ppp*

Vla. (7:9) *pp* *dimin.* *ppp* *normale*

Vlc. *ppp*

IX

Z1

lento molto $\text{♩} = c.40$

A. Fl. *ppp* *5*

Cl. *ppp* *5*

Mar. *(non trem.)* *sempre sim.* *ppp* *uguale, senza accenti* *(sord.)* *ppp*

Vlc. *ppp*

A. Fl. *pp* *ppp* *12*

Cl. *pp* *ppp* *12*

Mar. *(sord.)* *ppp* *12*

Vla. *ppp* *12*

Vlc. *12*

A. Fl. *pp*

Cl. *pp*

Mar. *5:6* *5:6* *pochiss. cresc.*

Puo. *p dolciss.* *5:6* *5* *5* *5* *5*

Vla. *7:6* *7:6* *7* *7* *7* *7*

Vlc. *pp cant.*

B2

A. Fl. *p*

Cl. -

Mar. *pp* 5:6 5:6 7:6

Pno. *p* 5

Vla. *p dolce* 5 5 5

Vlc. *pp* 7

A. Fl. *pp* *p* *mp*

Cl. *p dolce cant.*

Mar. *poco cresc.* 5:6 7:6 *p intenso*

Pno. *liberamente, legatiss., dolciss.* *br.*

Vla. *p* 5 5 5 *mp* *p*

Vlc. *p* *p*

[illegible]

D2

lento $\text{♩} = c.52$ ($\text{♩} = c.26$)

A.Fl. *pp* *f* *Cl. lead* *p* *mf* *f* *p* *p* *f* *mp* *f*
 Cl. *pp* *f* *p* *mf* *f* *p* *p* *f* *mp* *f*
 Mar. *pp* *f* *15* *pp* *f* *pp* *f* *pp* *f* *pp*
 Pao. *pp* *f* *con ped. al fine*
 Vla. *senza sord.* *p* *f* *pp* *p* *mf* *ff* *p* *f* *3:5* *p* *f*
 Vlc. *senza sord.* *p* *f* *pp* *p* *pp* *mf* *f* *p* *mf* *f* *p* *f* *p* *f*
Vlc. lead *Vlc. lead* *Vlc. lead*
 A.Fl. *p* *4:5* *ff* *increase speed of repeated notes* *fff* *pp*
 Cl. *p* *7:5* *ff* *f* *fff* *ff* *fff* *pp*
 Mar. *p* *ff* *fff* *fff* *ppp*
 Pno. *p* *ff* *increase speed of repeated notes* *fff* *l.v. al fine*
 Vla. *Vla. lead* *Vla. lead* *(non trem.)* *pp*
 Vlc. *p* *f* *mf* *ff* *f* *ff* *f* *3:3* *fff* *fff* *pp* *(non trem.)*

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