HPS 1264

PETER MAXWELL DAVIES

AVE MARIS STELLA

BOOSEY & HAWKES

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FOR INSTRUMENTAL ENSEMBLE

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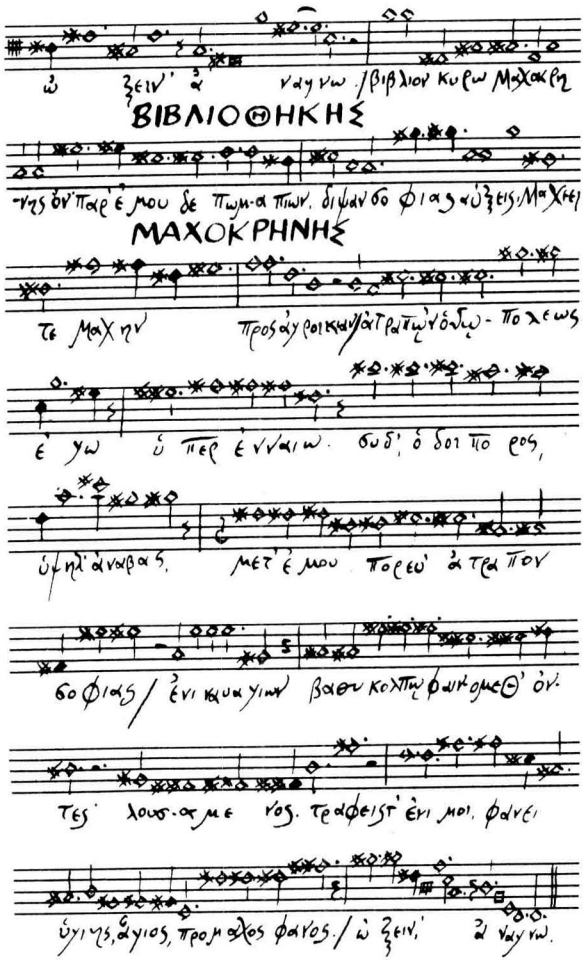

ὠ ξειν' ἀ ναγνω / βιβλιον κυρω Μαχαρη

ΒΙΒΛΙΟΘΗΚΗΣ

-νης ὀν' παρ' ἐ μου δε πωμ-α πιων. διψαν σο φιας αὐξεις. Μαχεει

ΜΑΧΟΚΡΗΝΗΣ

τε Μαχην προς ἀγροικιαν / ἀτραπῶν ὀδῷ - πολεως

ἐ γω ὑ περ ἐ νναιω. συδ', ὁ δοι πο ρος,

ὑψηλ' ἀναβας. μετ' ἐ μου πορεύ' ἀ τρα πον

σο φιας / ἐνι καυαγιων βαθυ κολπῳ φαιν-ομεθ' ὀν-

τες λουσ-α με νος. τραφεις τ' ἐνι μοι. φανει

ὑγιης, ἁγιος, προμαχος φανος. / ὠ ξειν', ἀ ναγνω.

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 Basset 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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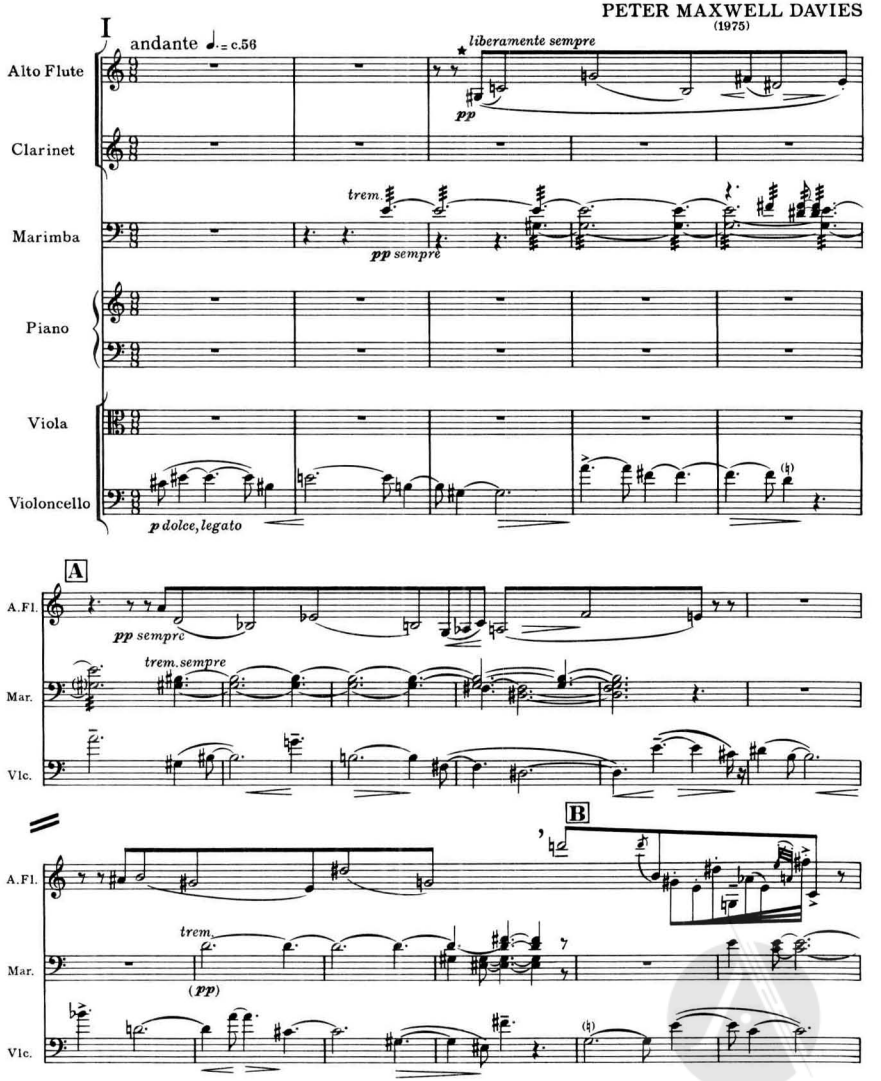
PETER MAXWELL DAVIES
(1975)



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

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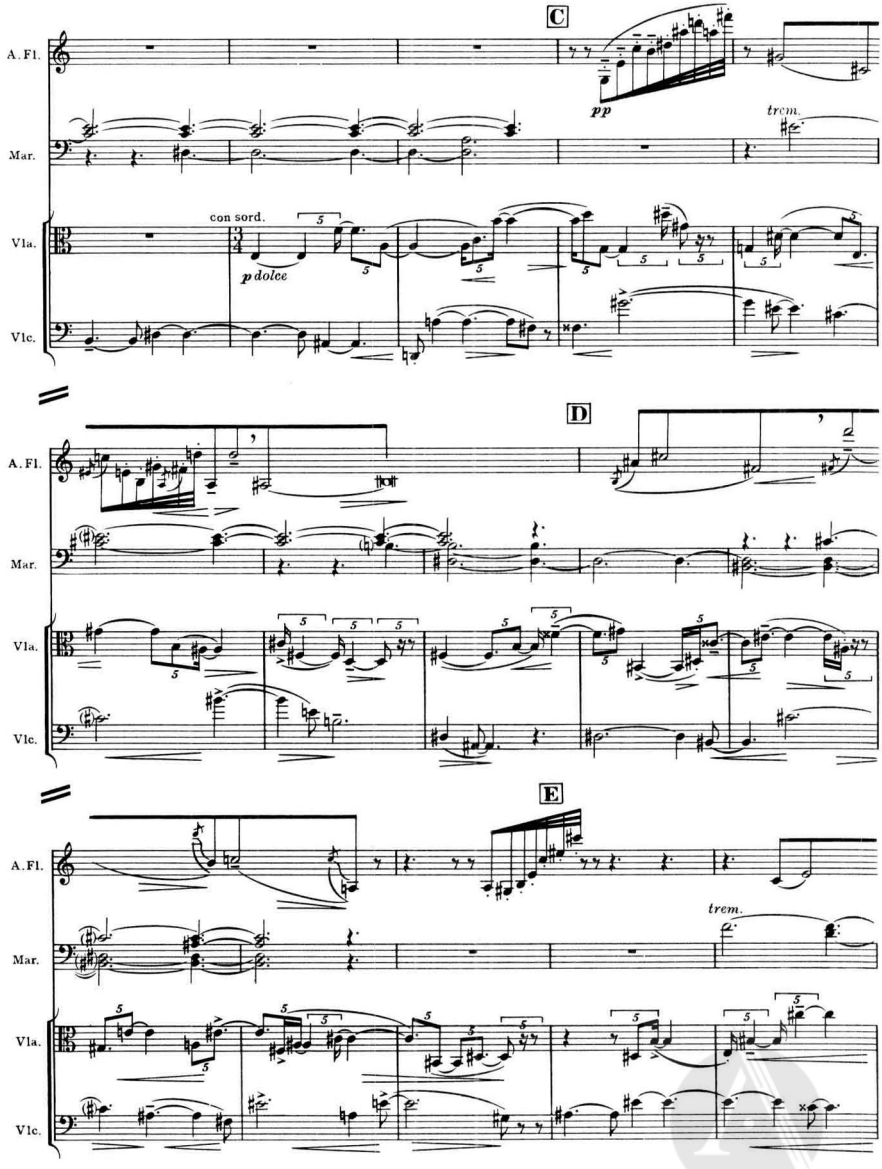
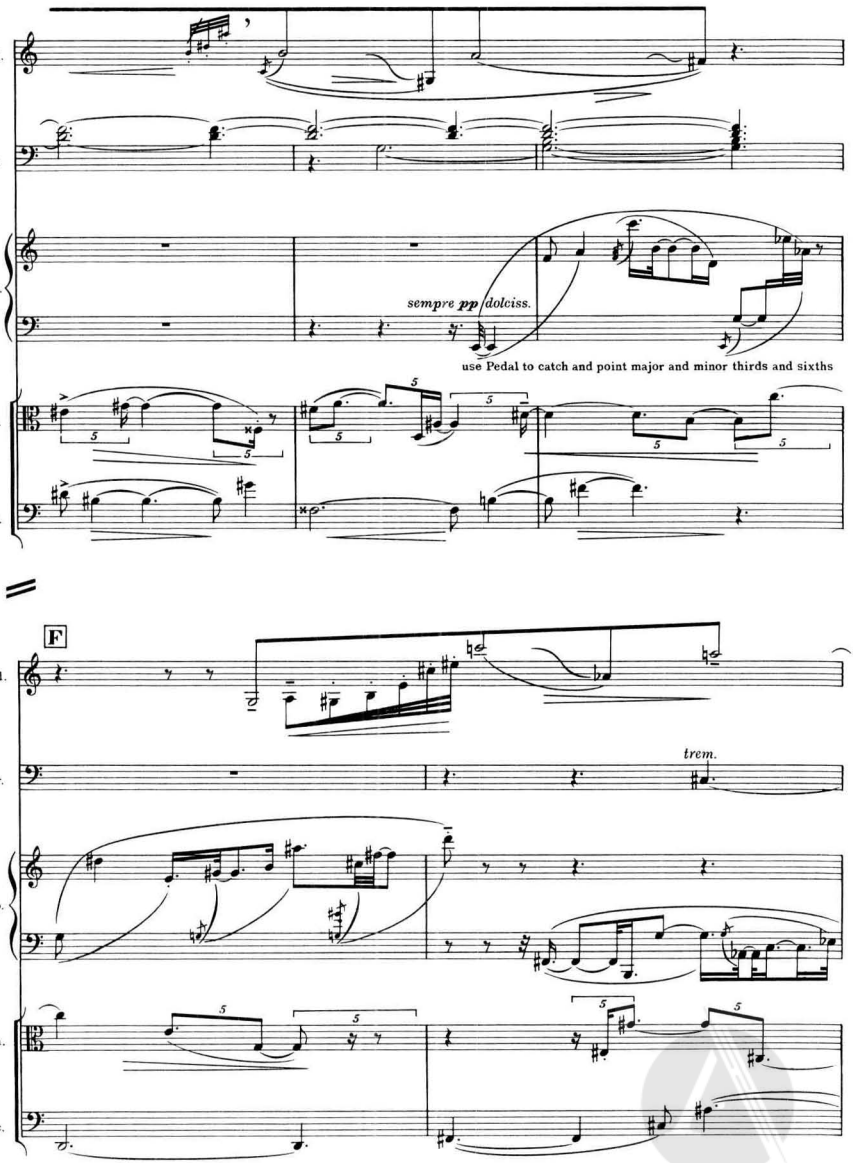
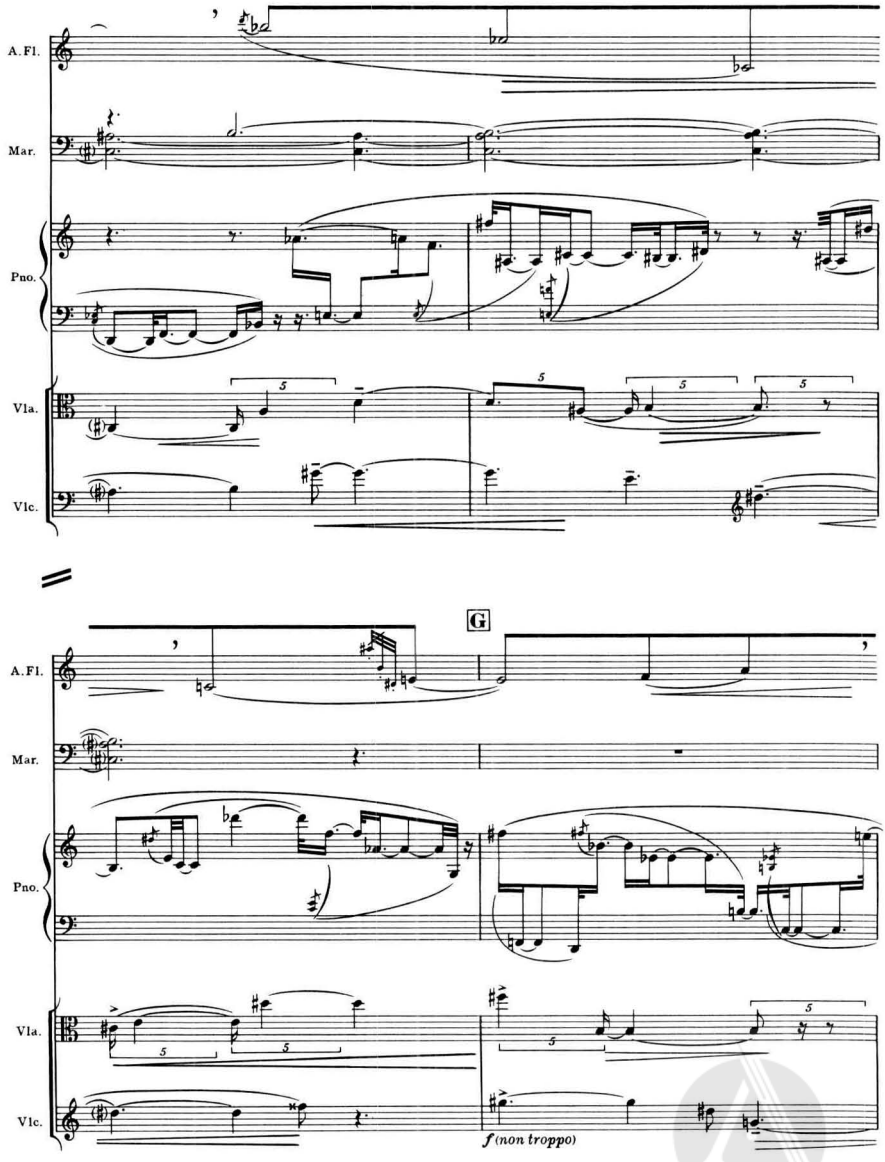
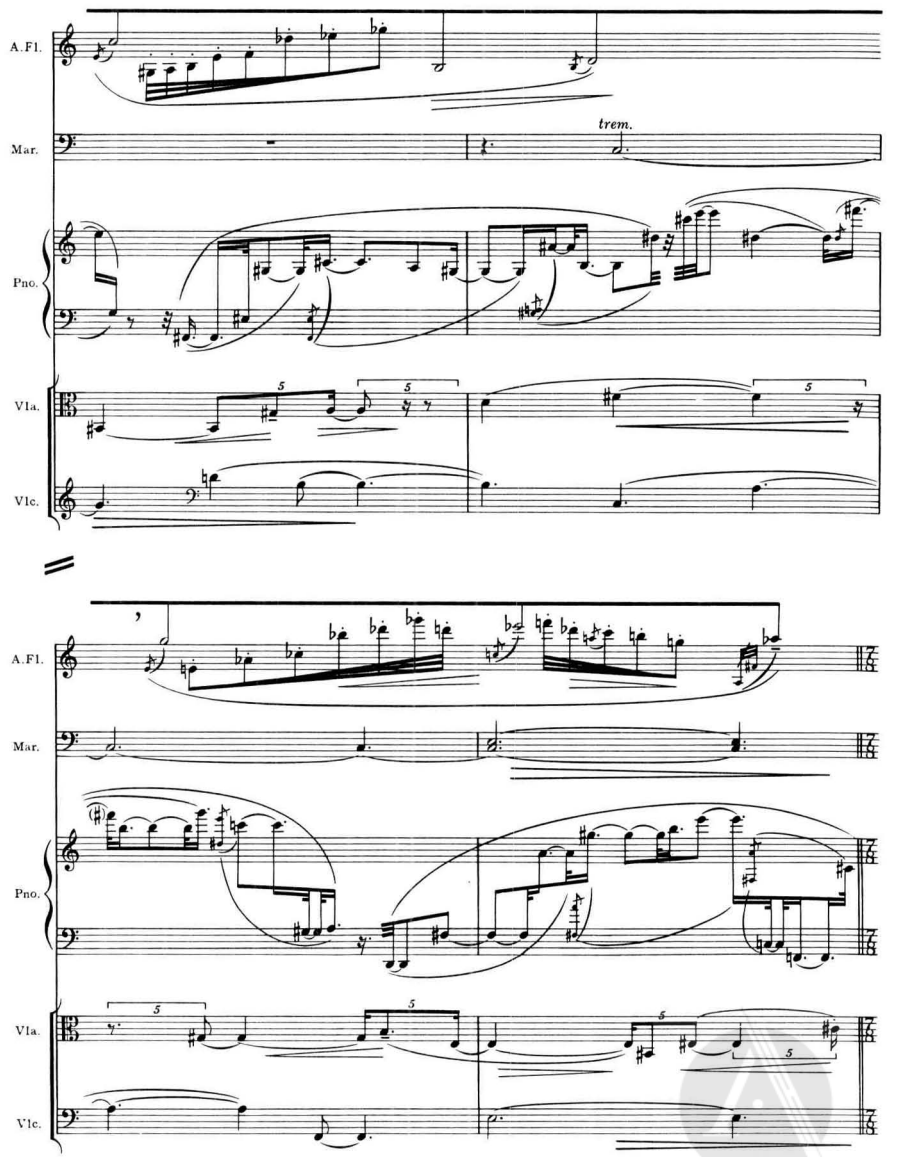
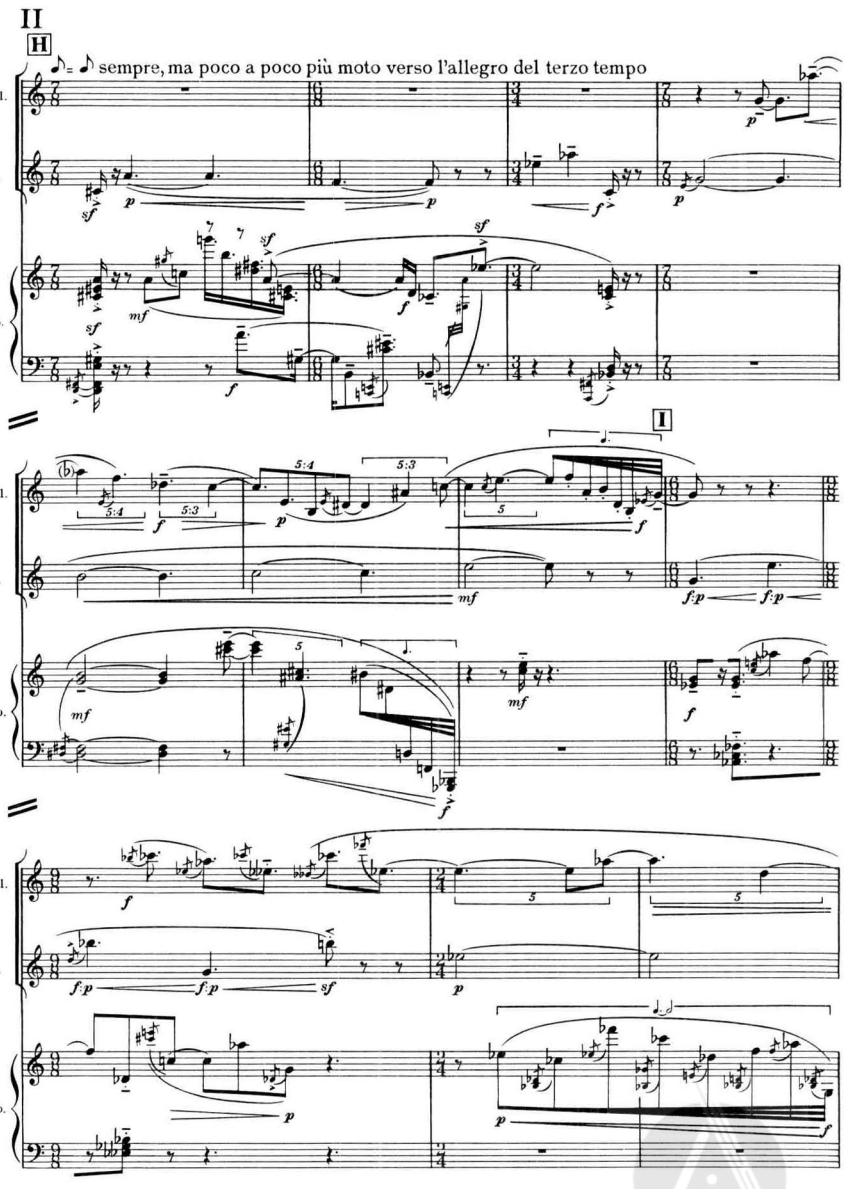
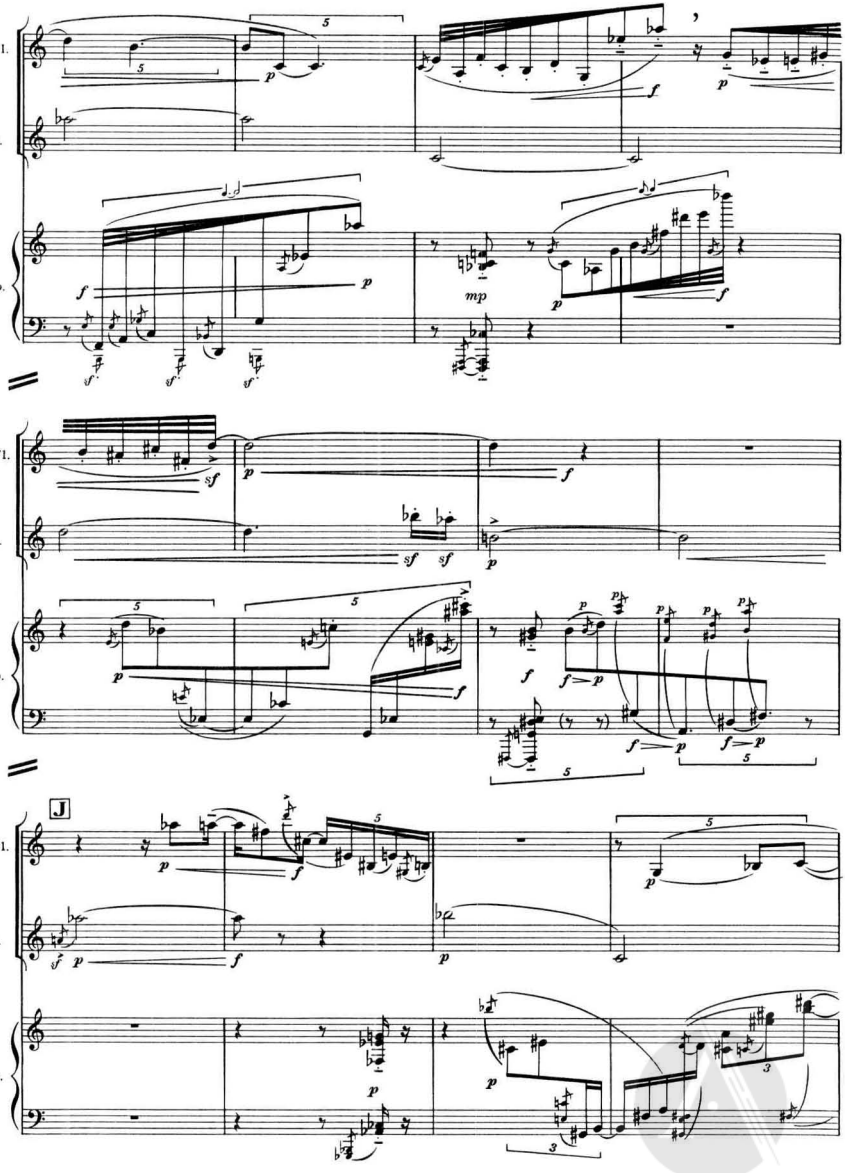

C
A. Fl.
Mar.
Vla.
Vlc.
pp
trem.
con sord.
p dolce
D
E
trem.

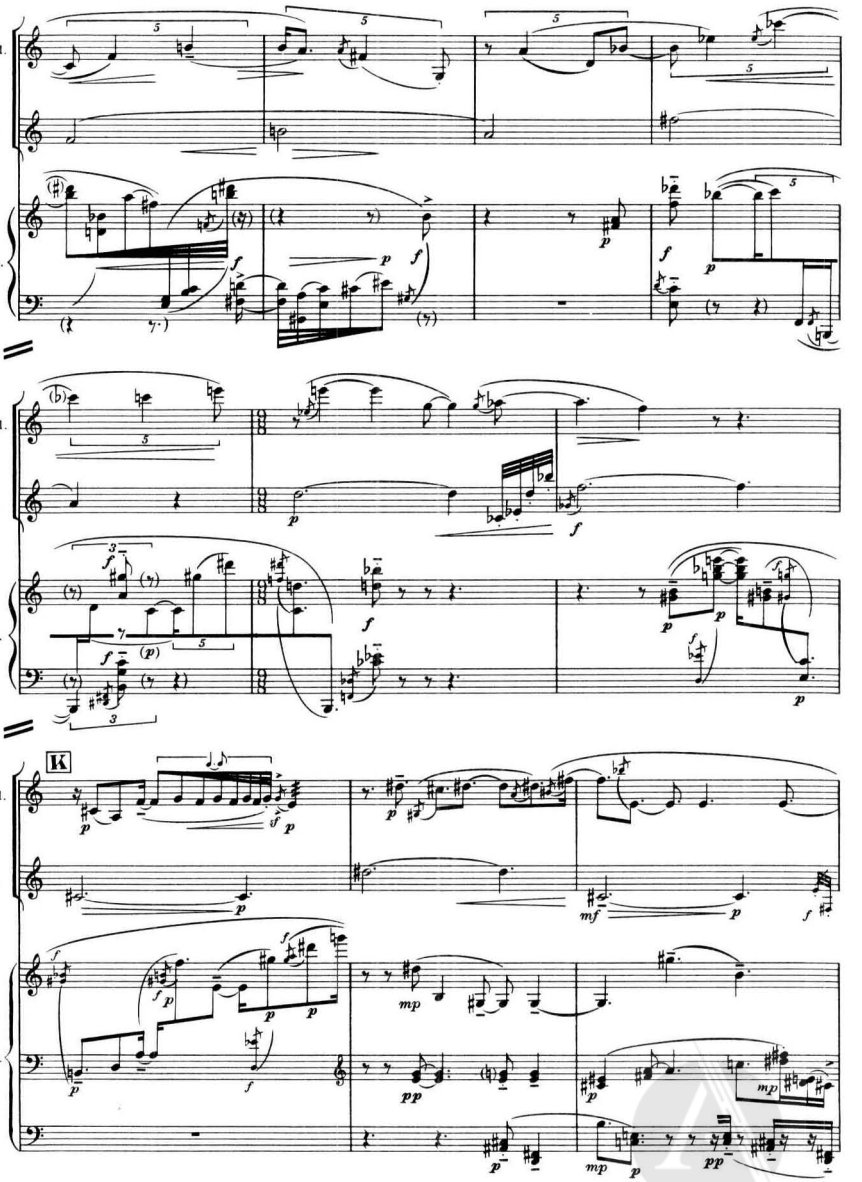

A.Fl.
Mar.
Pno.
sempre pp dolciss.
use Pedal to catch and point major and minor thirds and sixths
Vla.
Vlc.
F
A.Fl.
Mar.
trem.
Pno.
Vla.
Vlc.

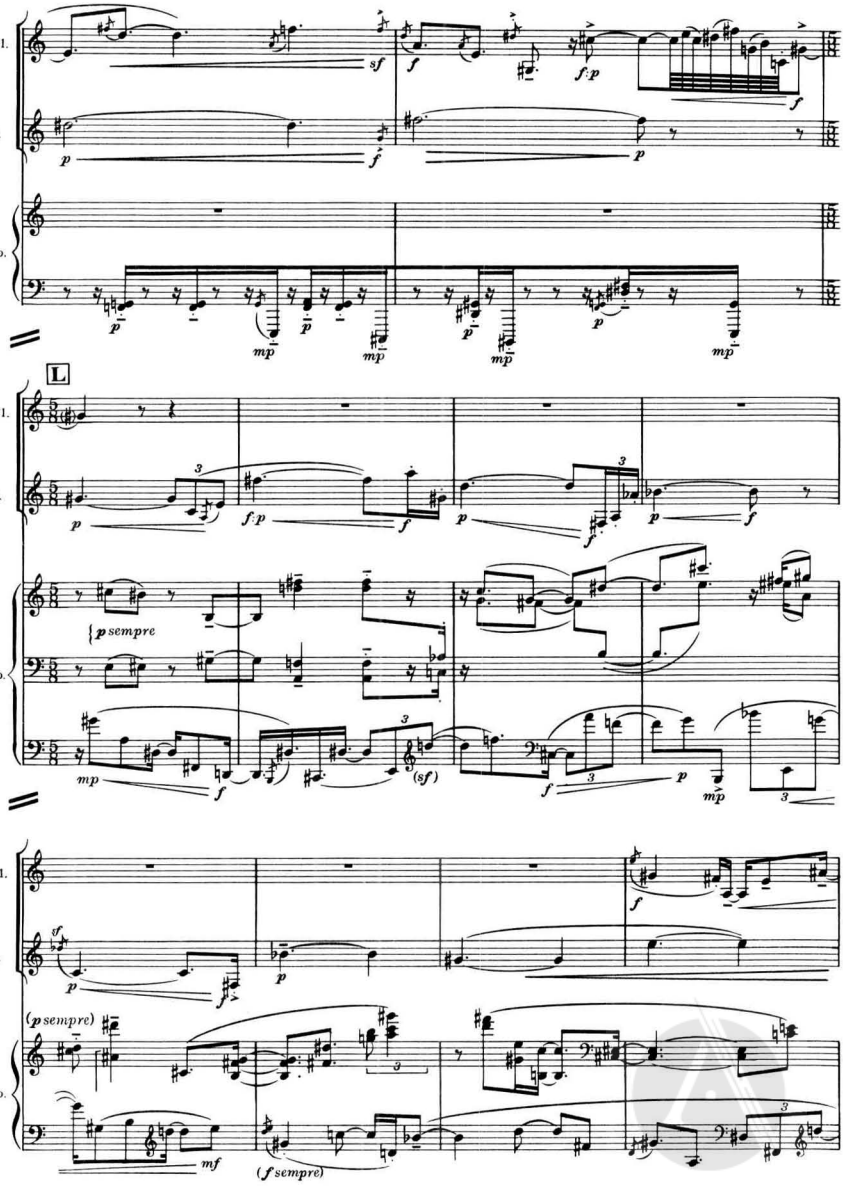

A. Fl.
Mar.
Pno.
Vla.
Vlc.
G
A. Fl.
Mar.
Pno.
Vla.
Vlc.
f (non troppo)

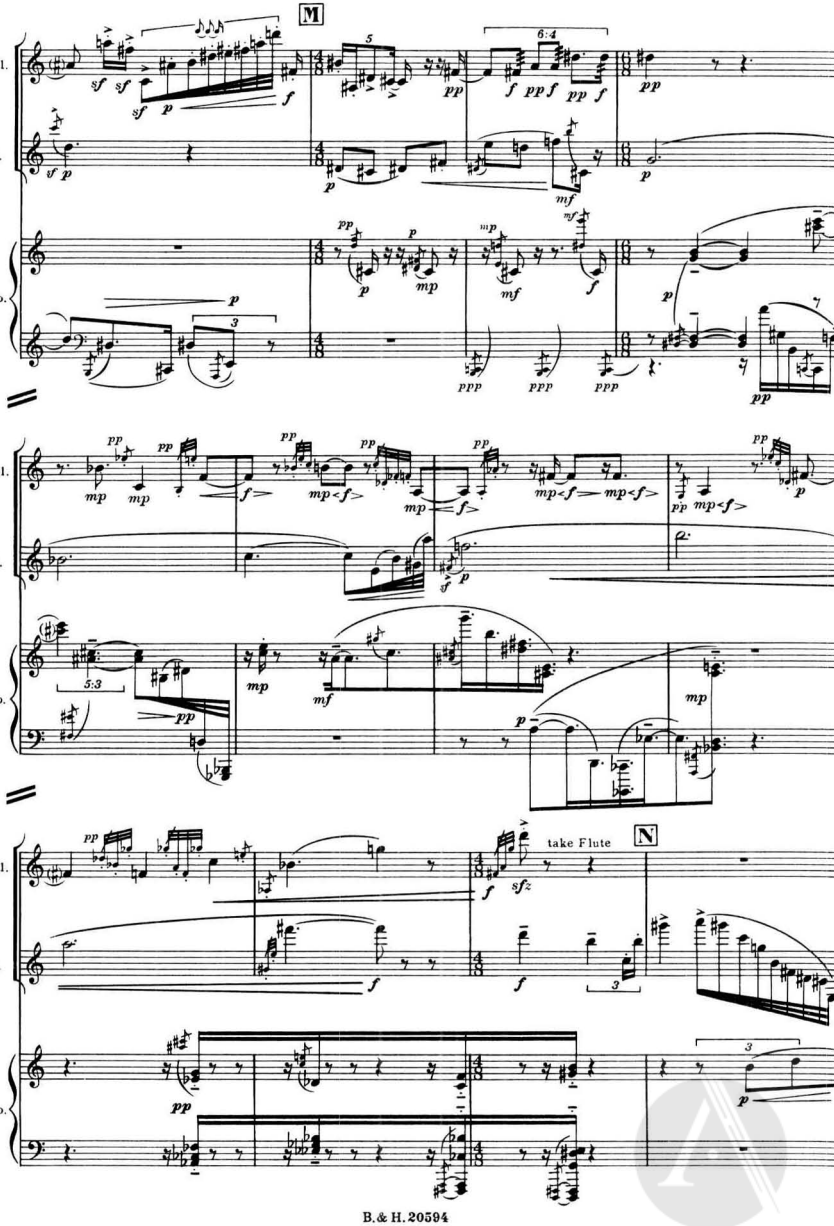

A.Fl.
Mar.
trem.
Pno.
Vla.
Vlc.
A.Fl.
Mar.
Pno.
Vla.
Vlc.

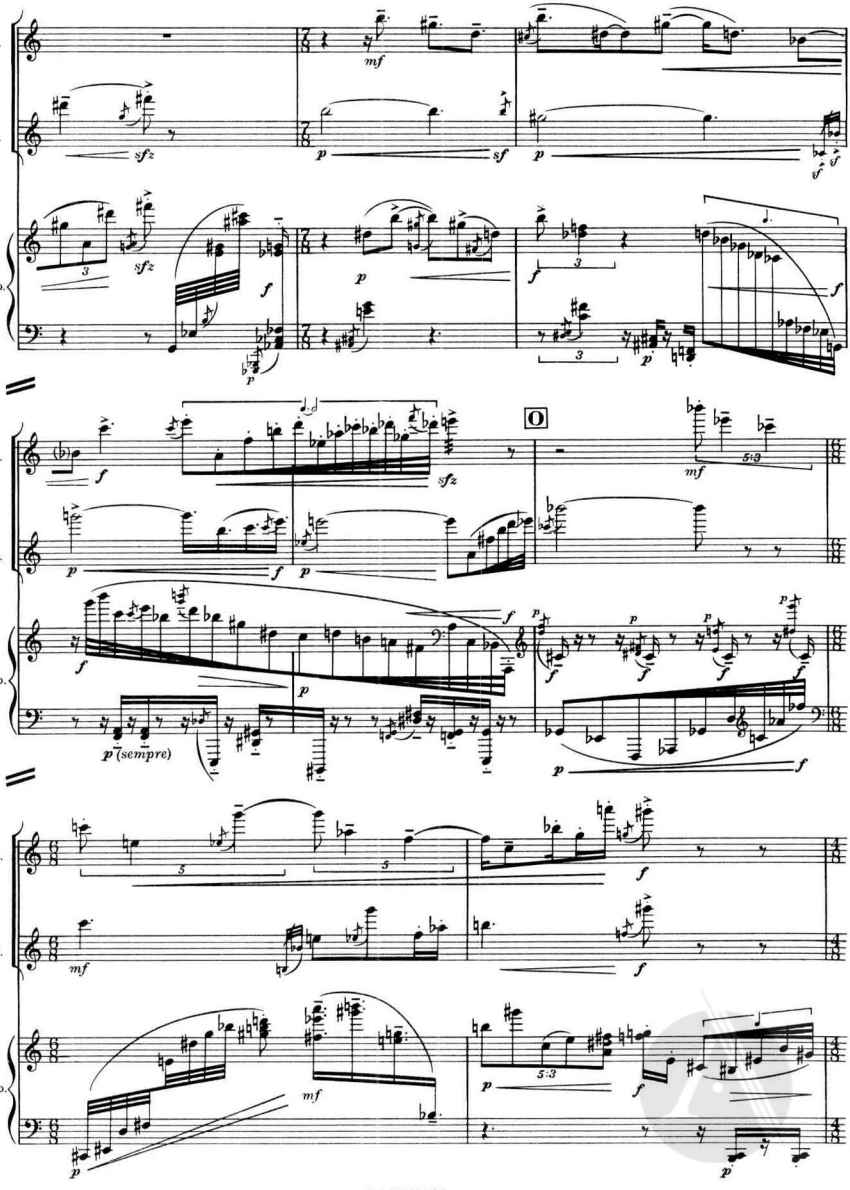

II
H
sempre, ma poco a poco più moto verso l'allegro del terzo tempo
A.Fl.
Cl.
Pno.
I

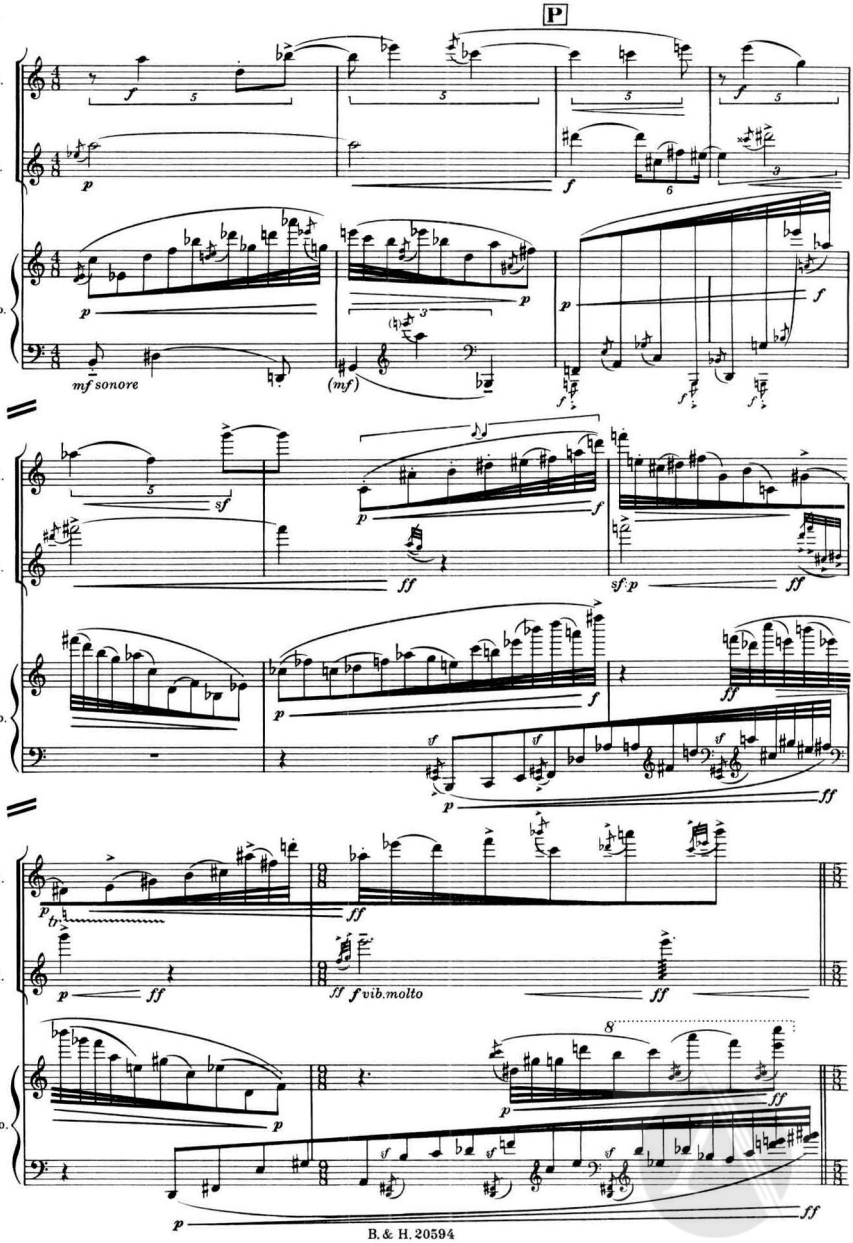

A.Fl.
Cl.
Pno.
J

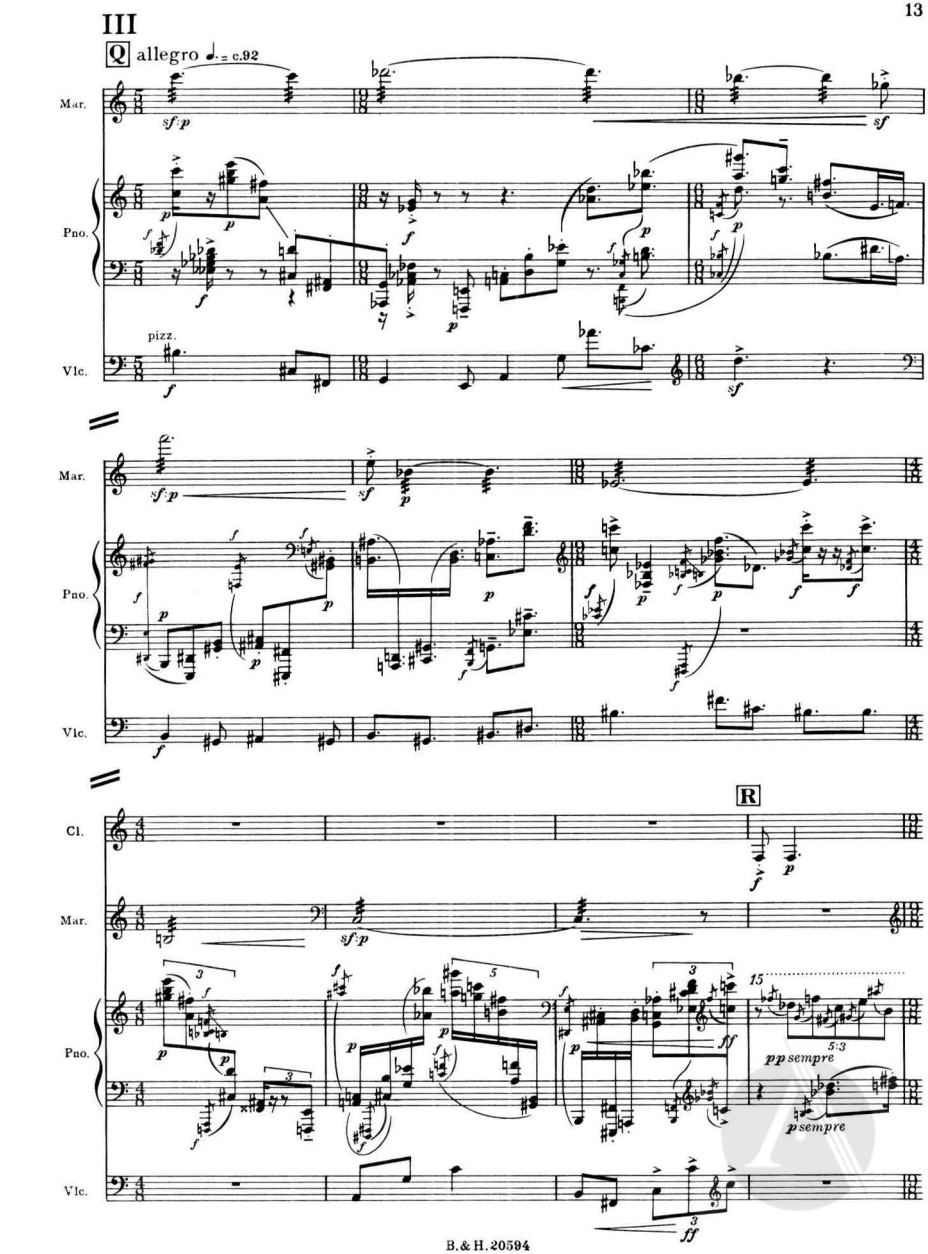

A.Fl.
Cl.
Pno.
K

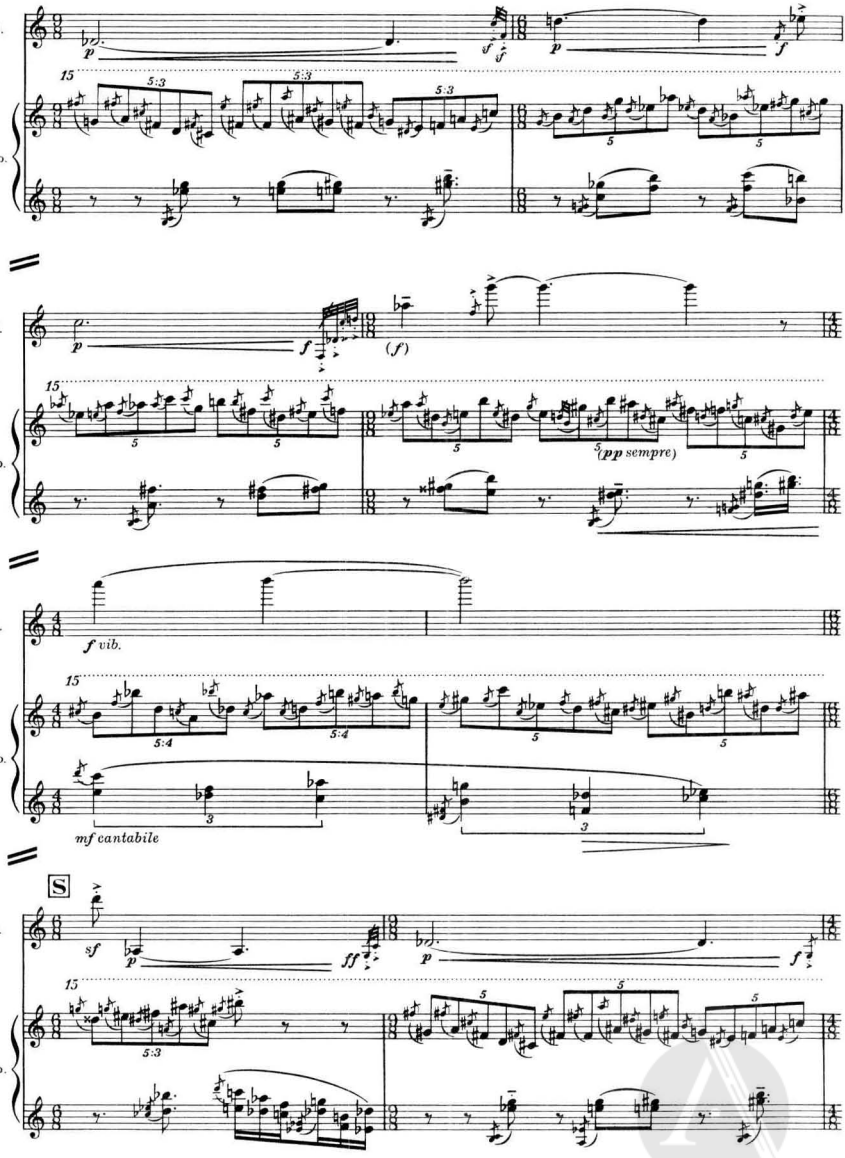

A.Fl.
Cl.
Pno.
L
p sempre
(p sempre)
(f sempre)

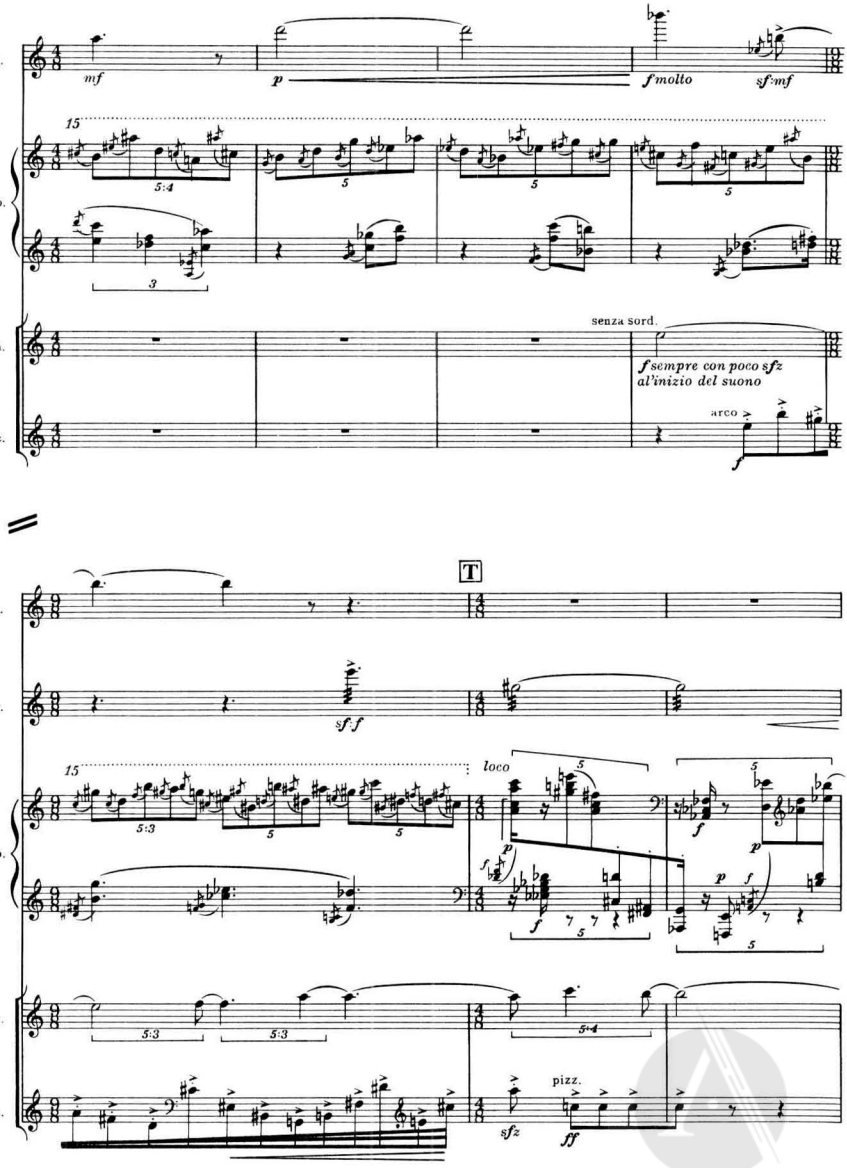

M
A.Fl.
Cl.
Pno.
N
take Flute

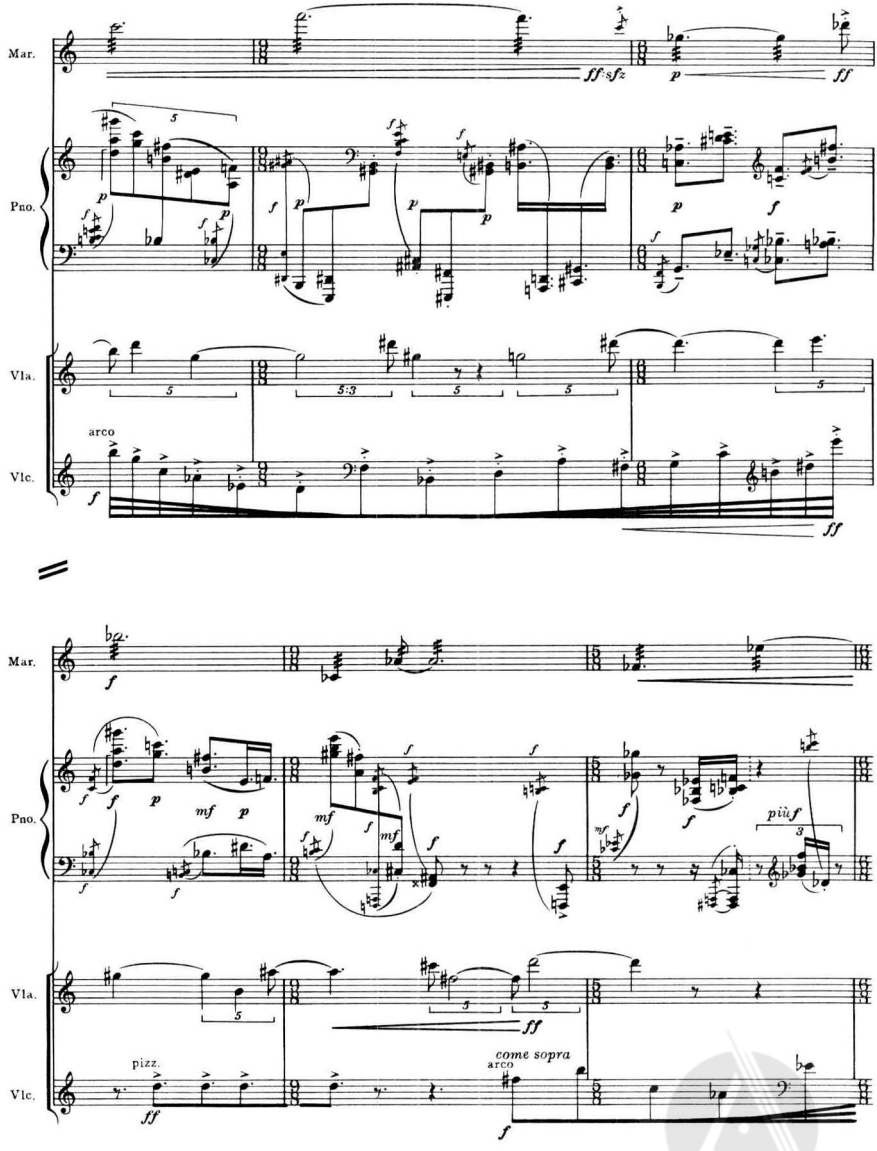

Fl.
Cl.
Pno.
mf
sfz
p
sf
f
ff
3
O
5:3
p (sempre)

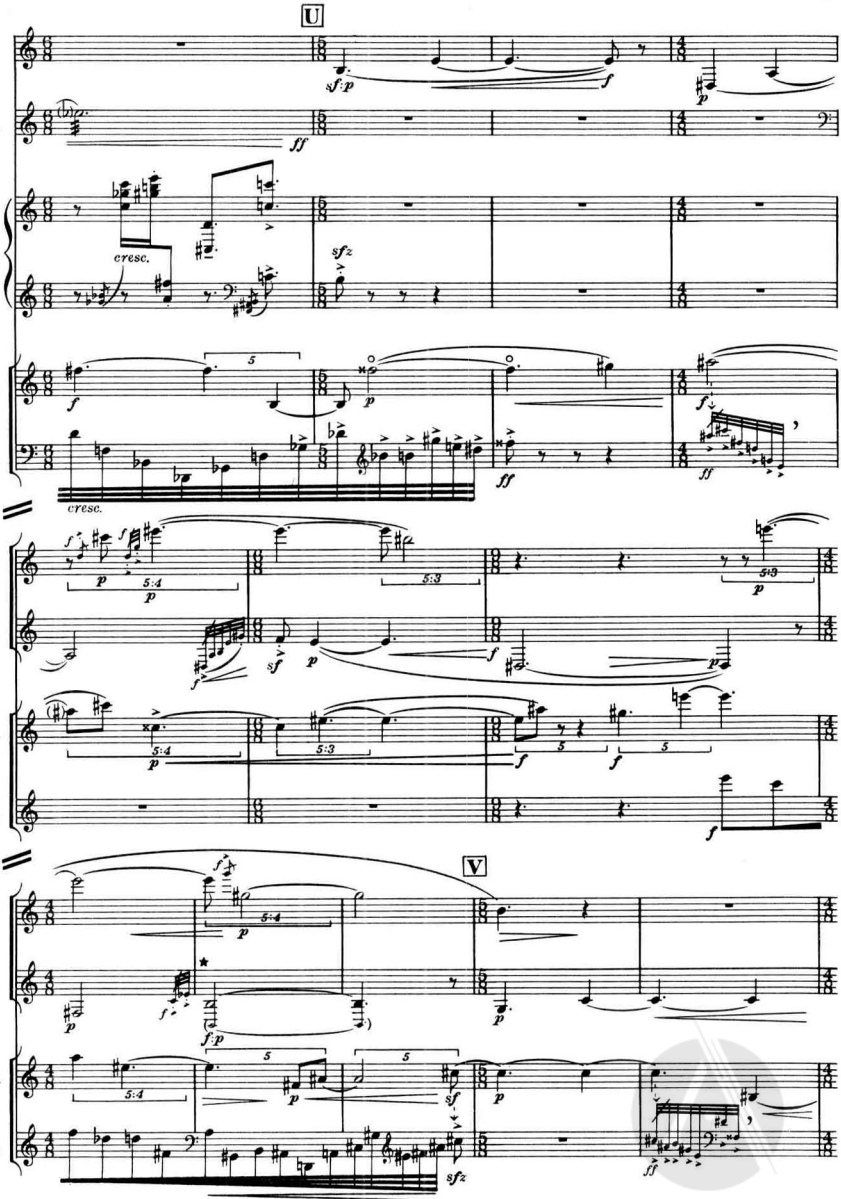

P
Fl.
Cl.
Pno.
mf sonore
(mf)
sf
ff
f vib.molto


III
Q allegro ♩. = c.92
Mar.
Pno.
Vlc.
pizz.
Cl.
R
pp sempre
p sempre

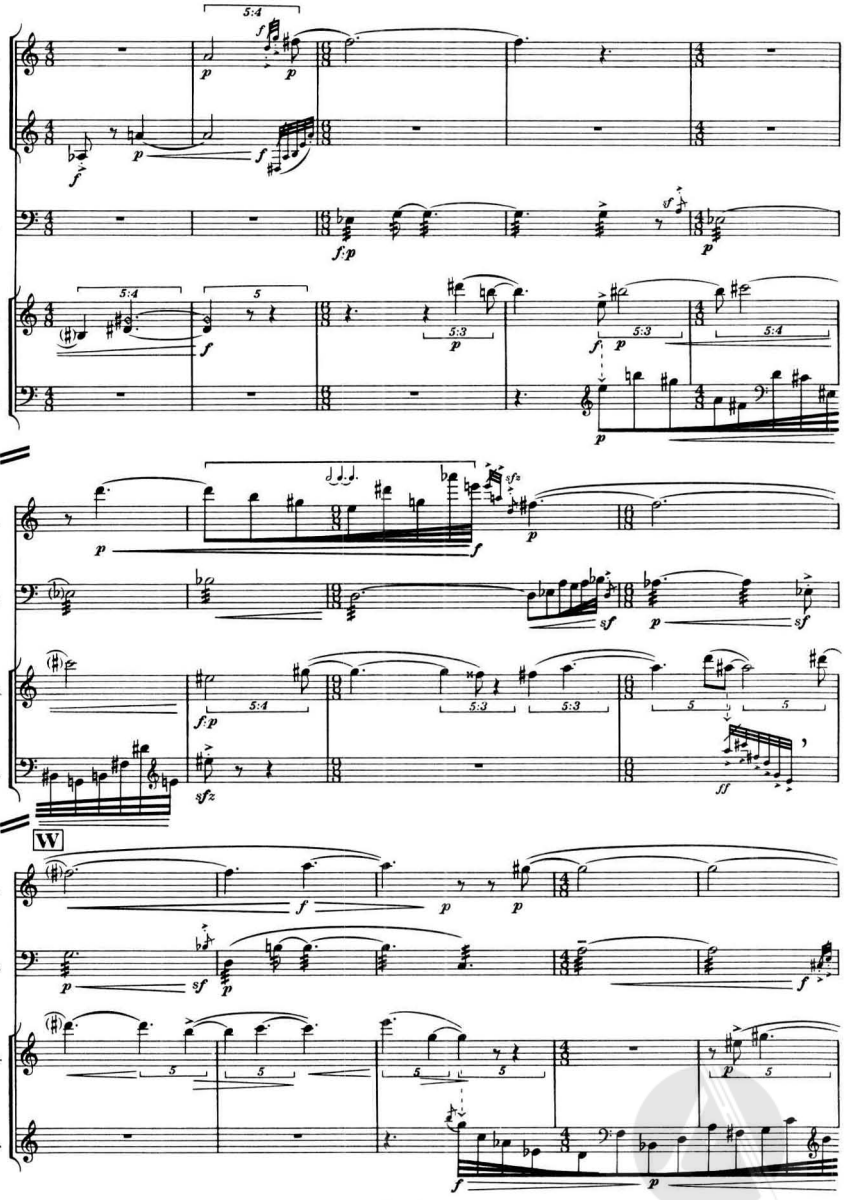

Cl.
Pno.
p
f
(f)
(pp sempre)
f vib.
mf cantabile
S
sf
ff

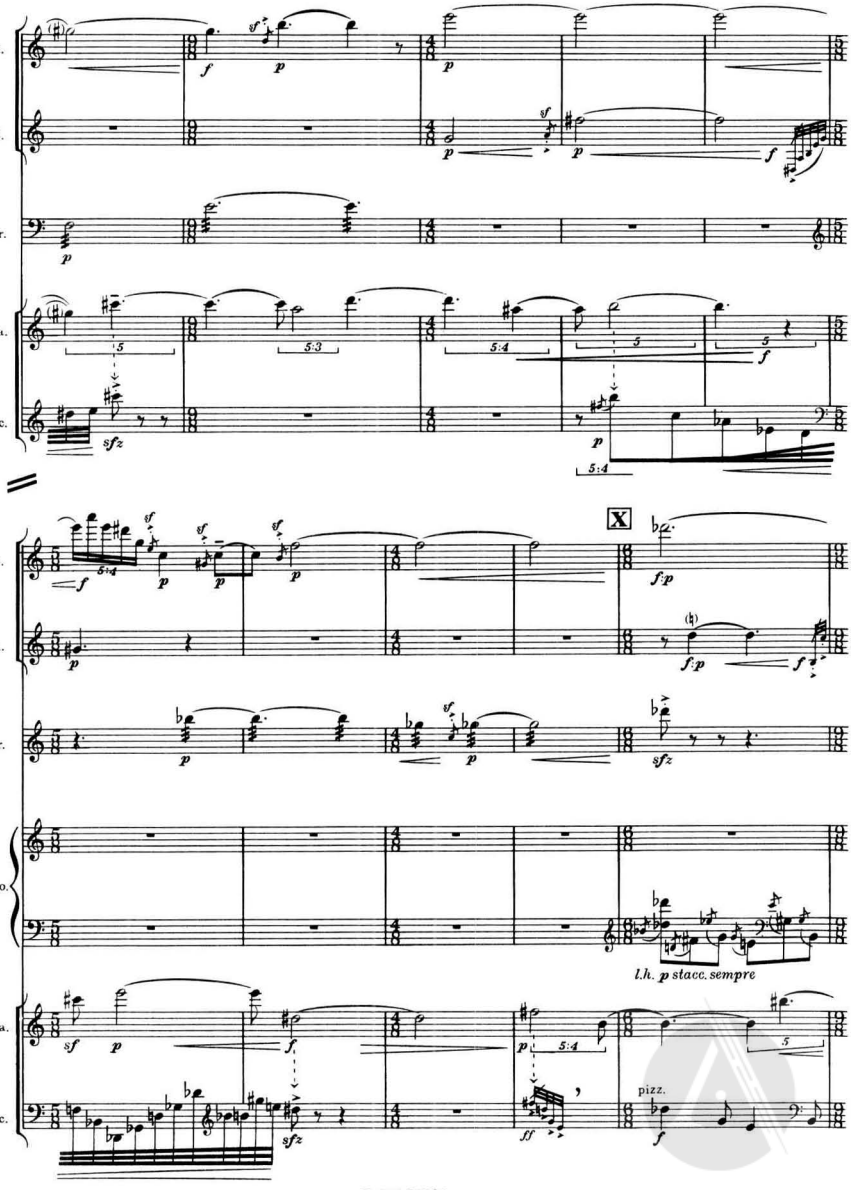

Cl.
mf
p
f molto
sf:mf
15
Pno.
5:4
5
3
Vla.
senza sord.
f sempre con poco sfz
al'inizio del suono
Vlc.
arco
f
T
Mar.
sf:f
loco
5:3
5:4
pizz.
sfz
ff

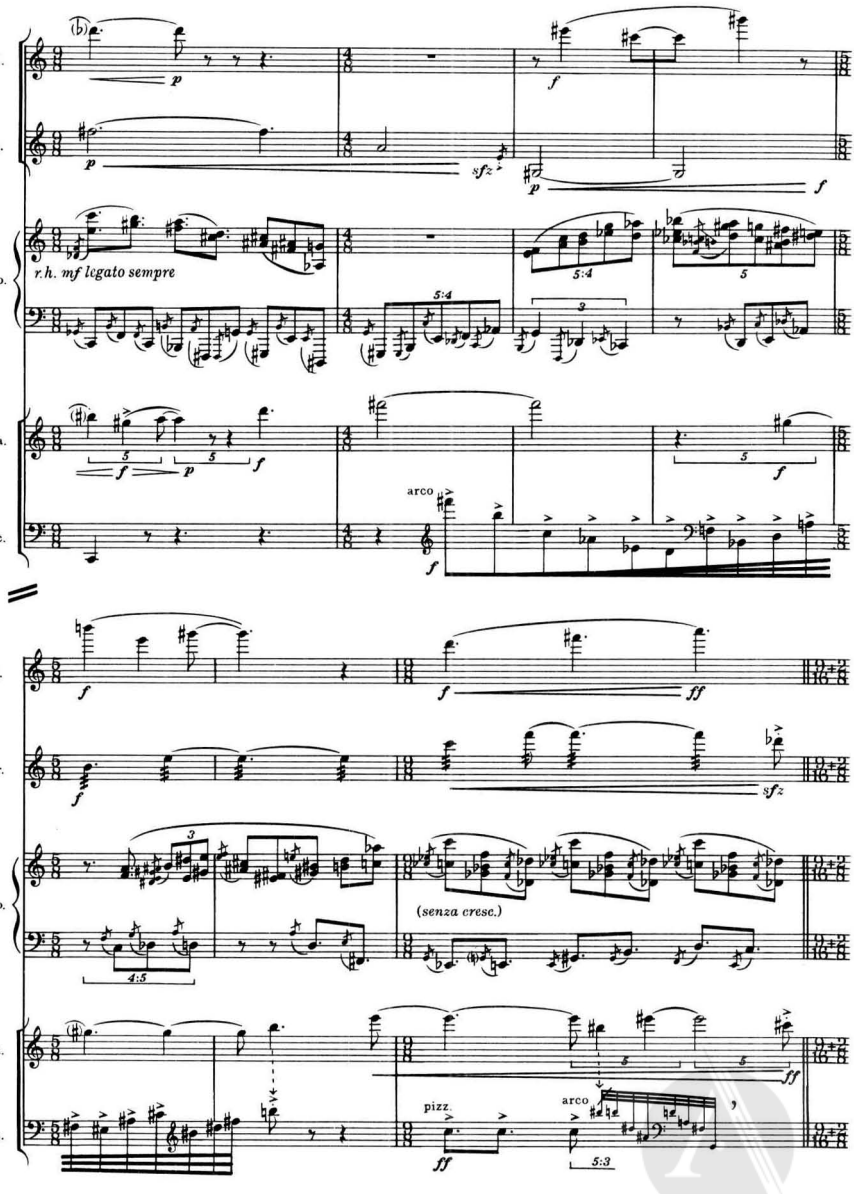

Mar.
Pno.
Vla.
Vlc.
arco
pizz.
arco
come sopra
più f

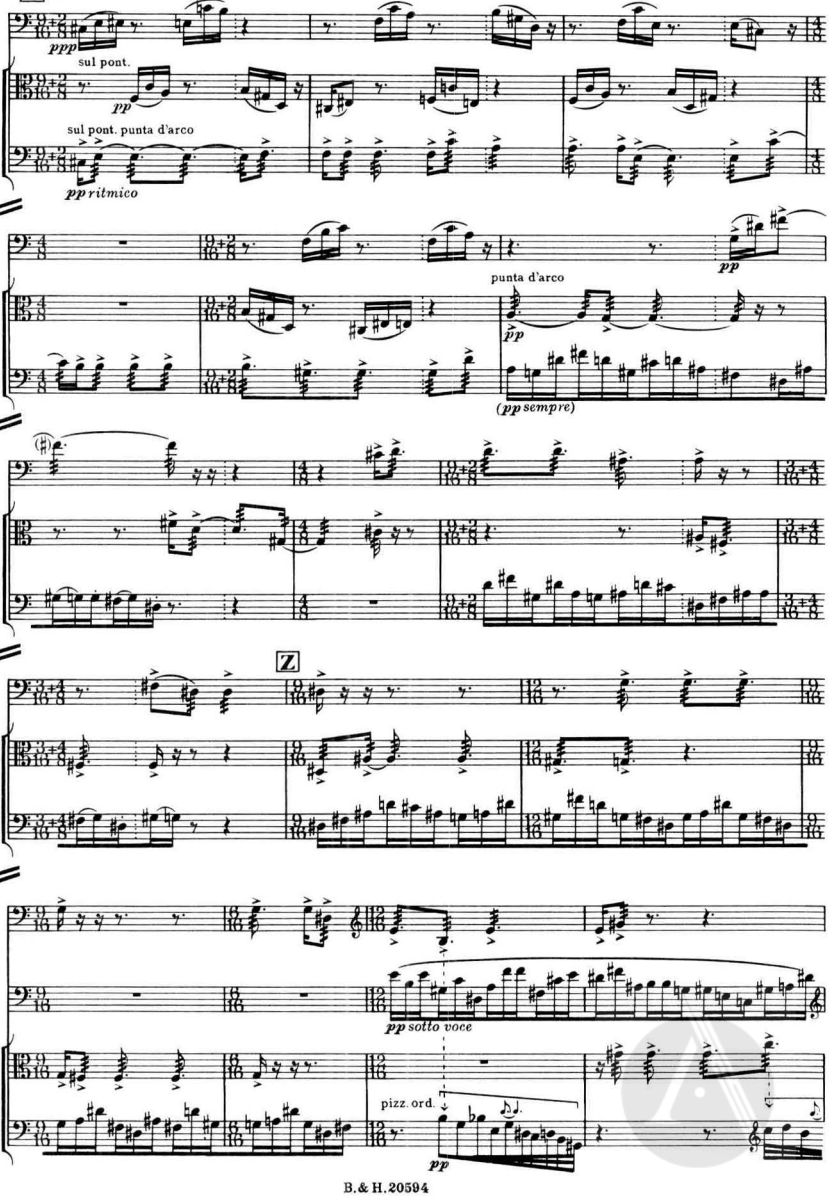


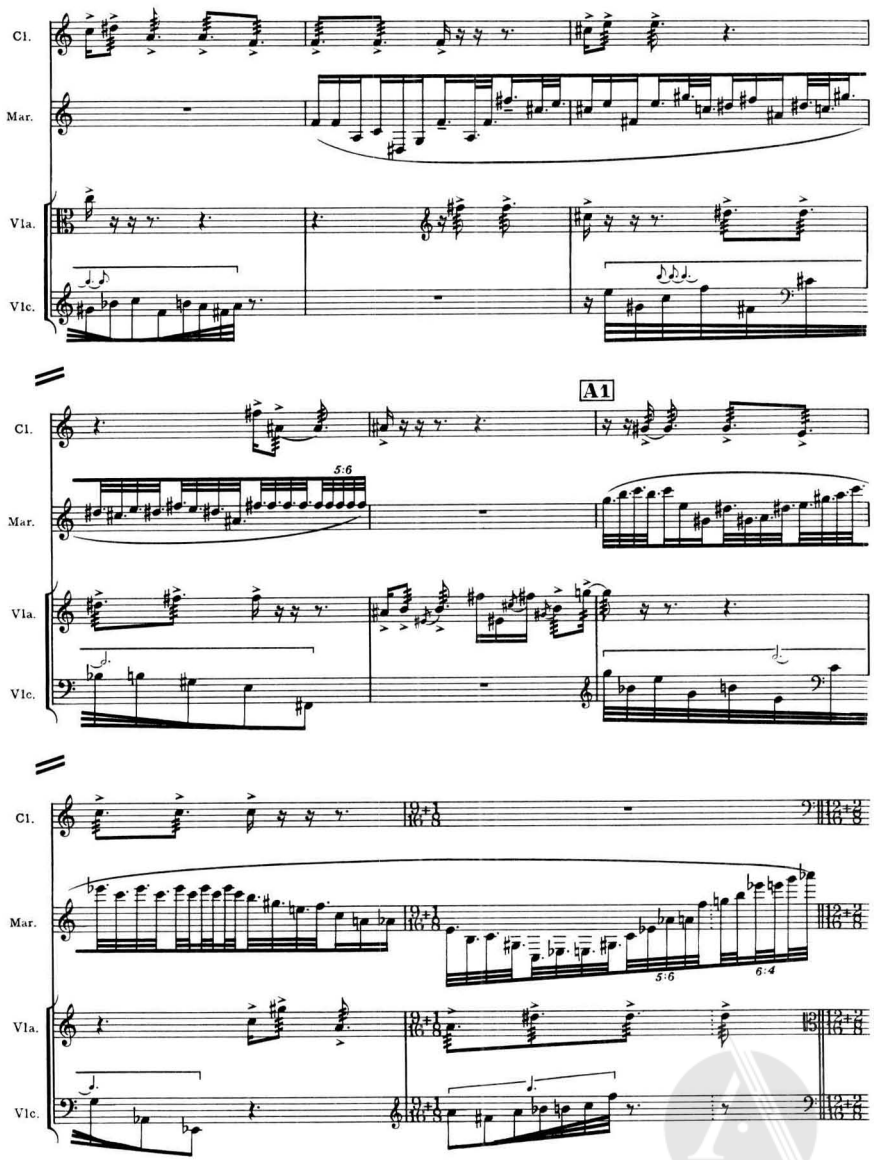
*The small bracketed notes are alternatives for Basset Clarinet

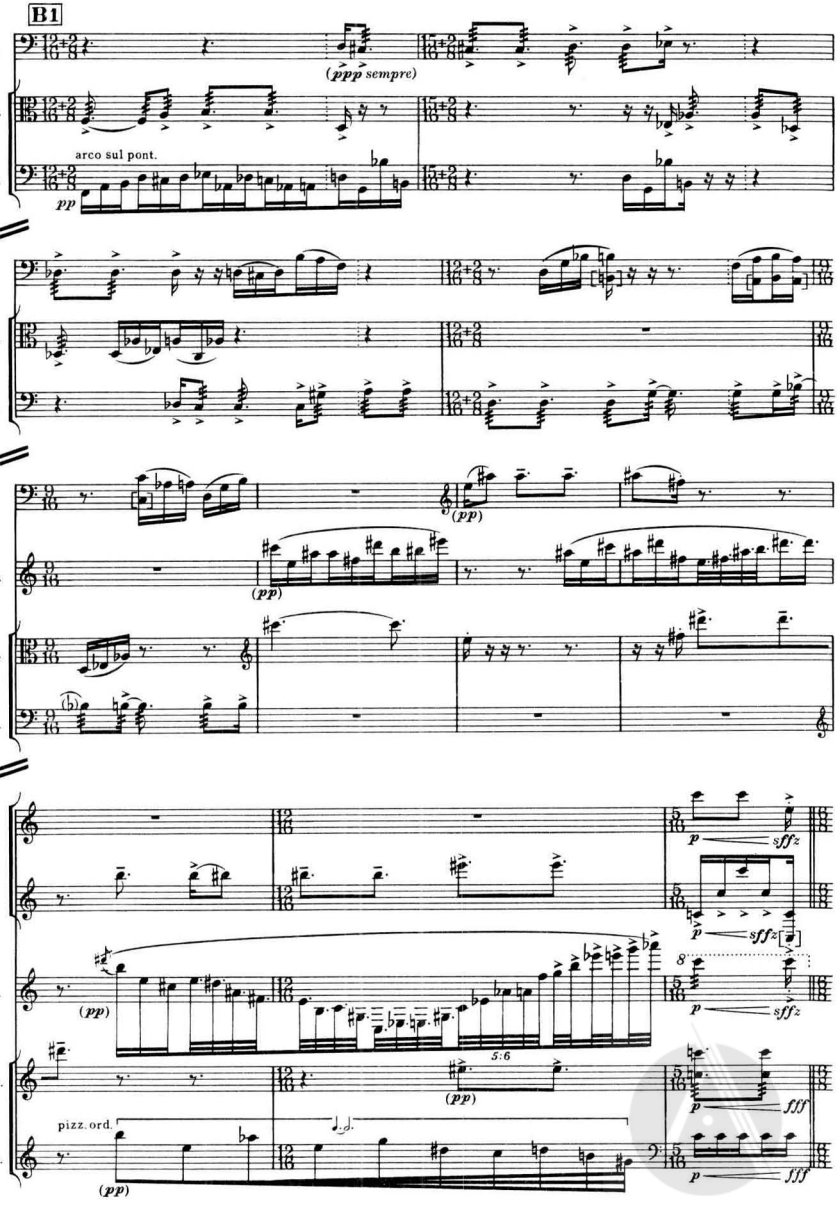

Fl.
Cl.
Mar.
Vla.
Vlc.
W

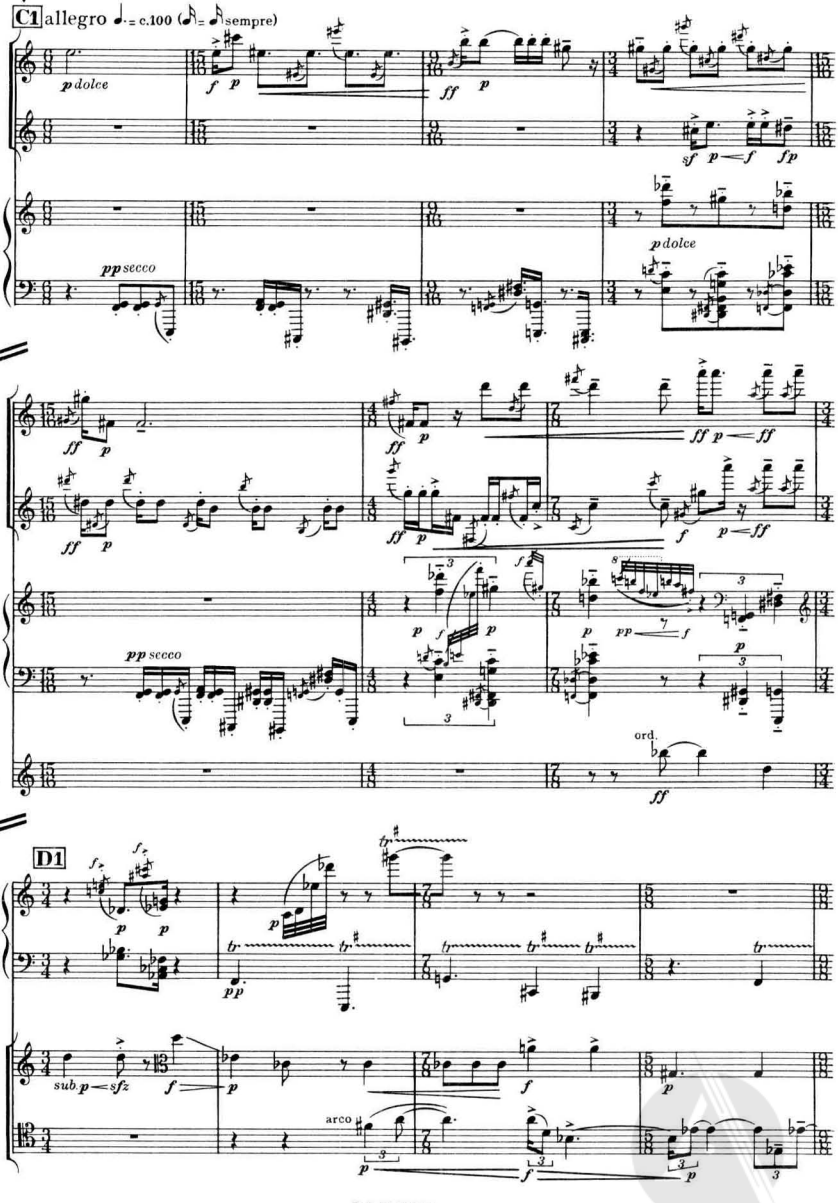

Fl.
Cl.
Mar.
Vla.
Vlc.
X
Pno.
l.h. p stacc. sempre
pizz.

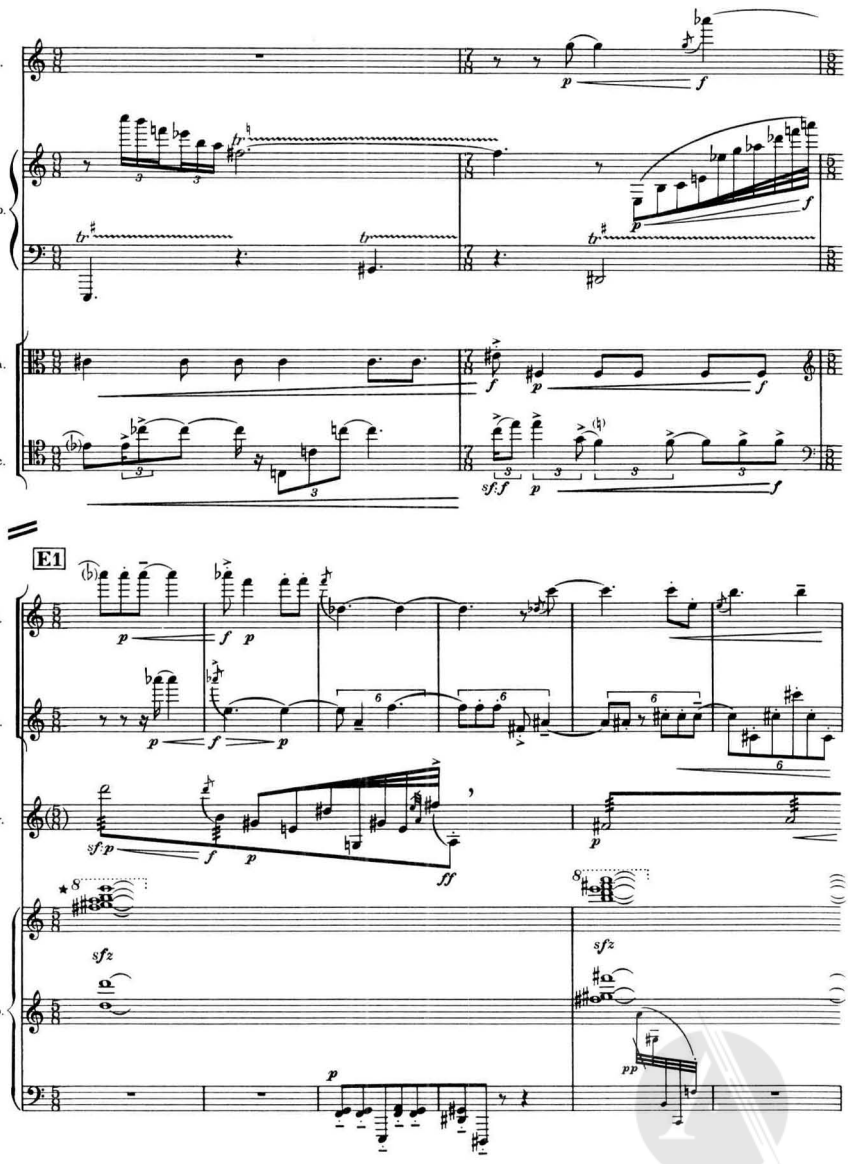

Fl.
Cl.
Pno.
r.h. mf legato sempre
Vla.
Vlc.
arco
Fl.
Mar.
Pno.
(senza cresc.)
Vla.
Vlc.
pizz.
arco


Y prestissimo ♪ = c.184
Cl.
Vla.
Vlc.
ppp
sul pont.
pp
sul pont. punta d'arco
pp ritmico
punta d'arco
pp
(pp sempre)
Z
Mar.
pp sotto voce
pizz. ord.
pp

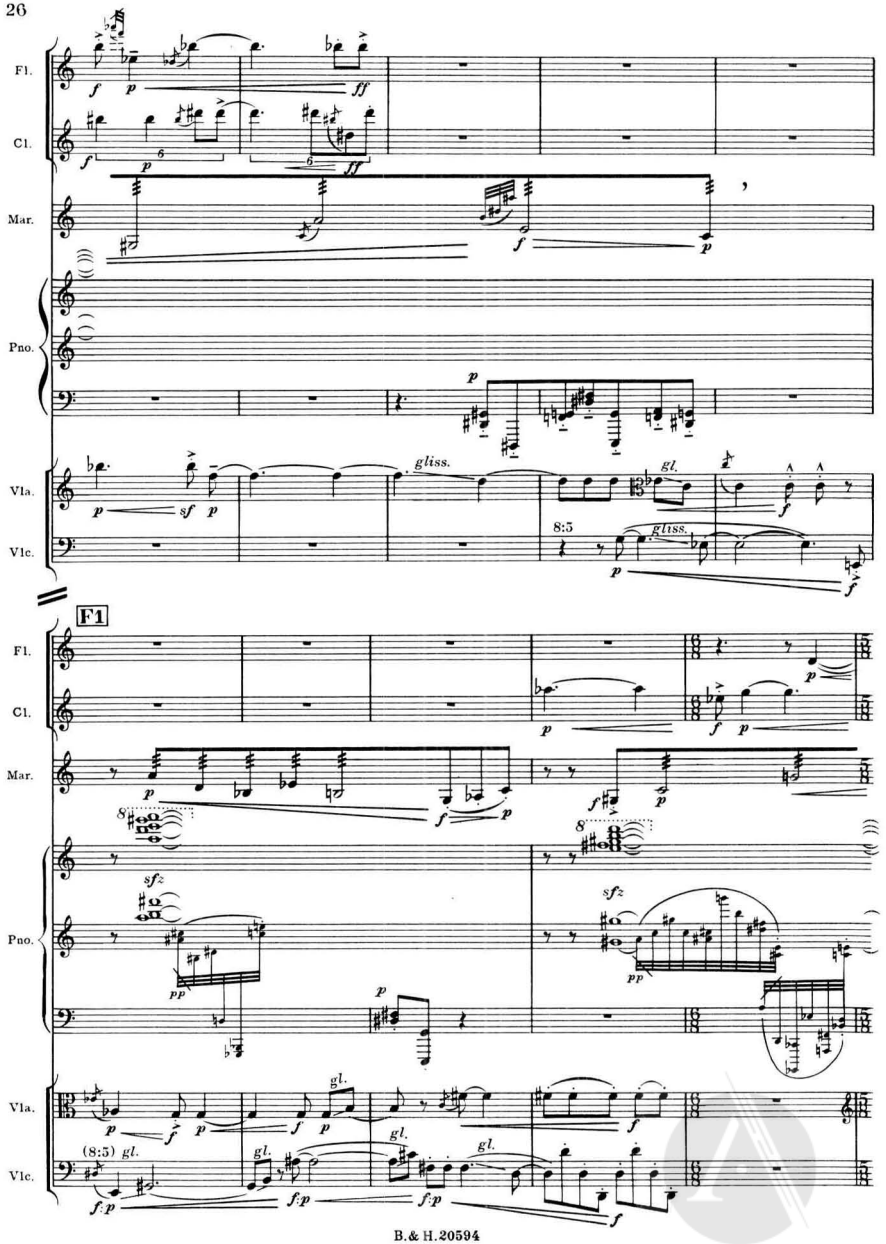

Cl.
Mar.
Vla.
Vlc.
A1
5:6
5:6
6:4

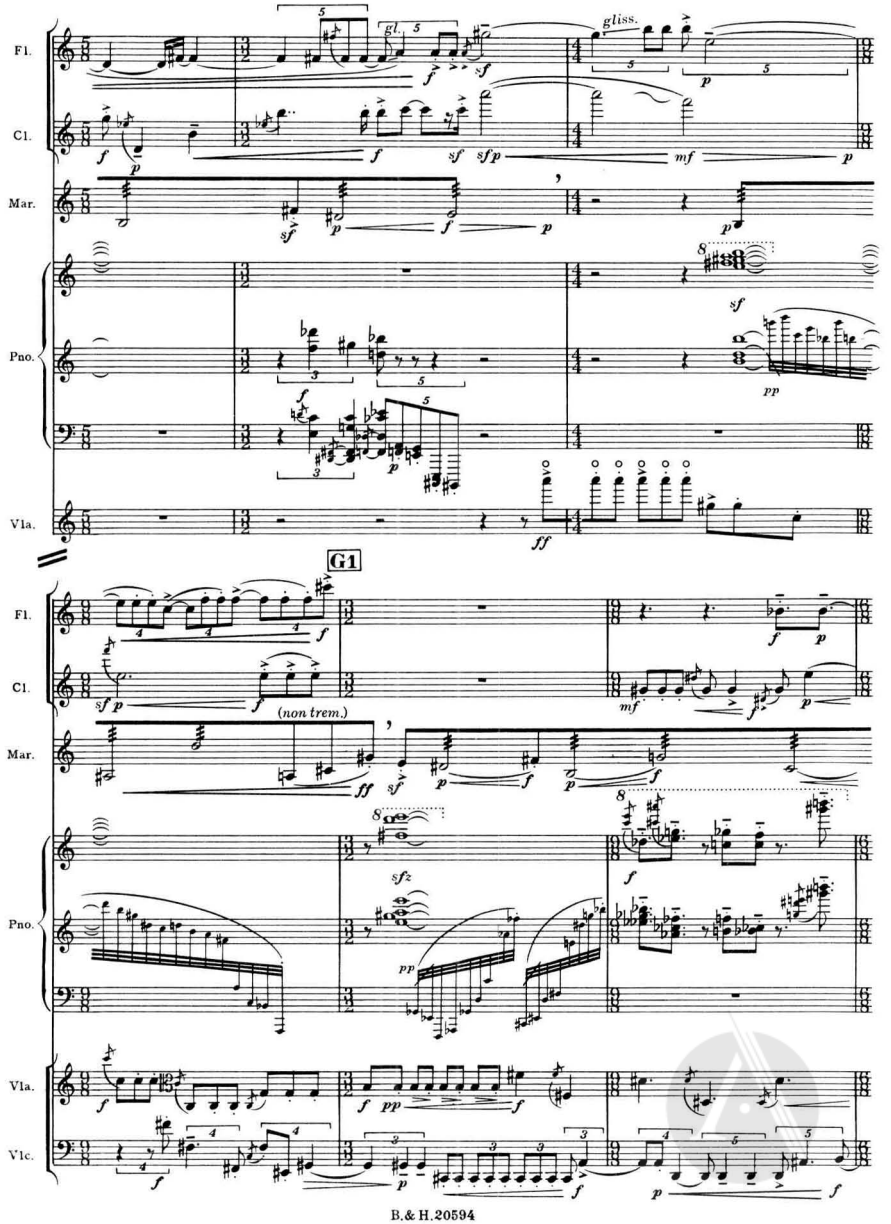

B1
Cl.
Vla.
Vlc.
(ppp sempre)
arco sul pont.
pp
Mar.
(pp)
Fl.
p
sffz
5:6
fff
pizz. ord.

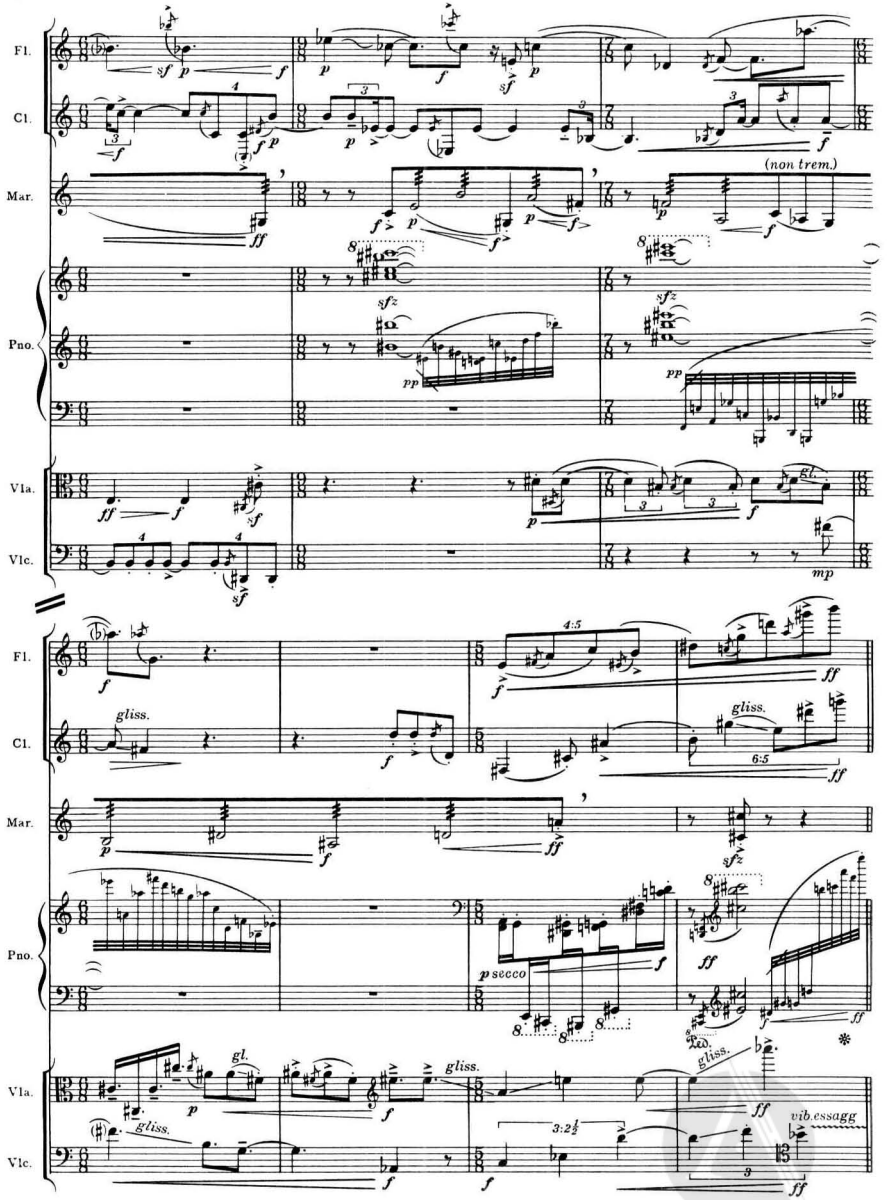

V
C1 allegro ♩.= c.100 (𝅗𝅥= 𝅗𝅥 sempre)
Fl.
Cl.
Pno.
Vla.
D1
Vlc.
p dolce
pp secco
ord.
arco

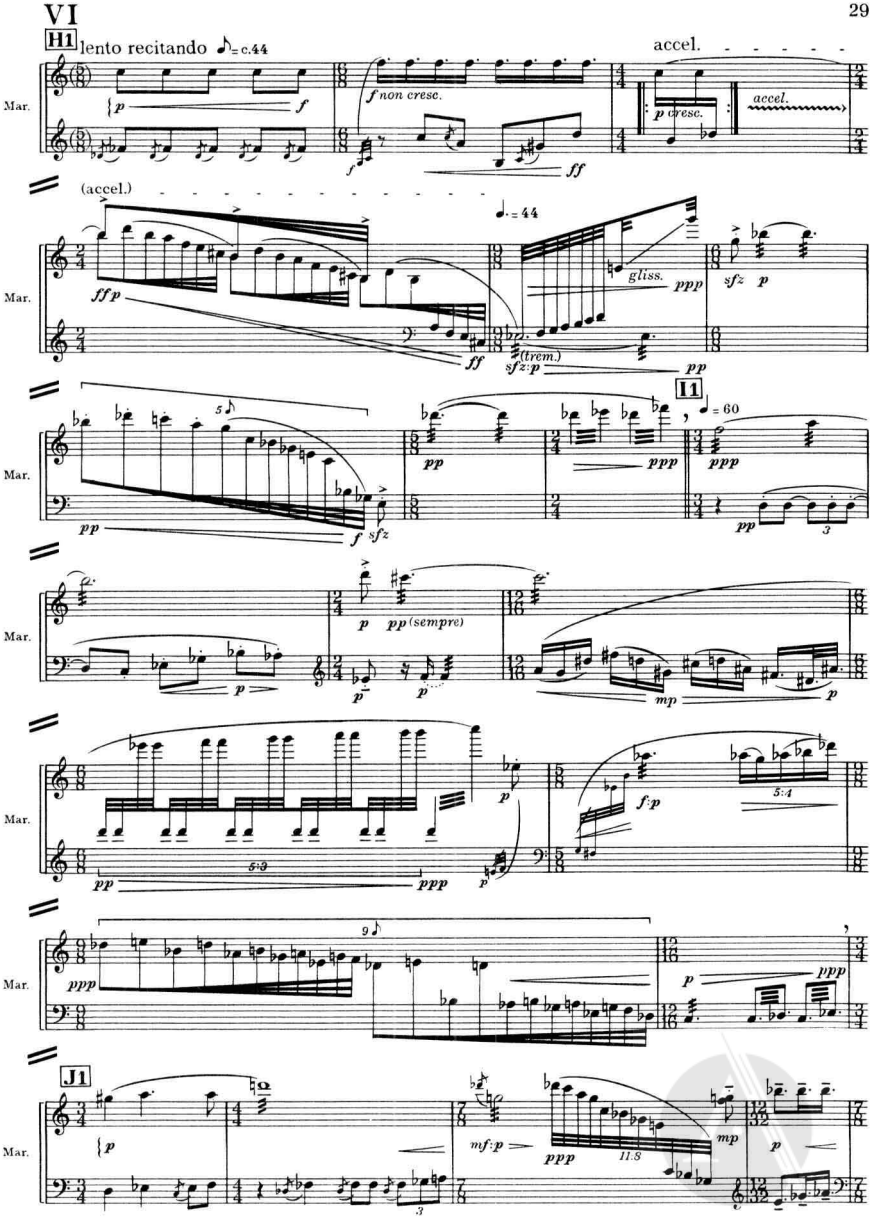


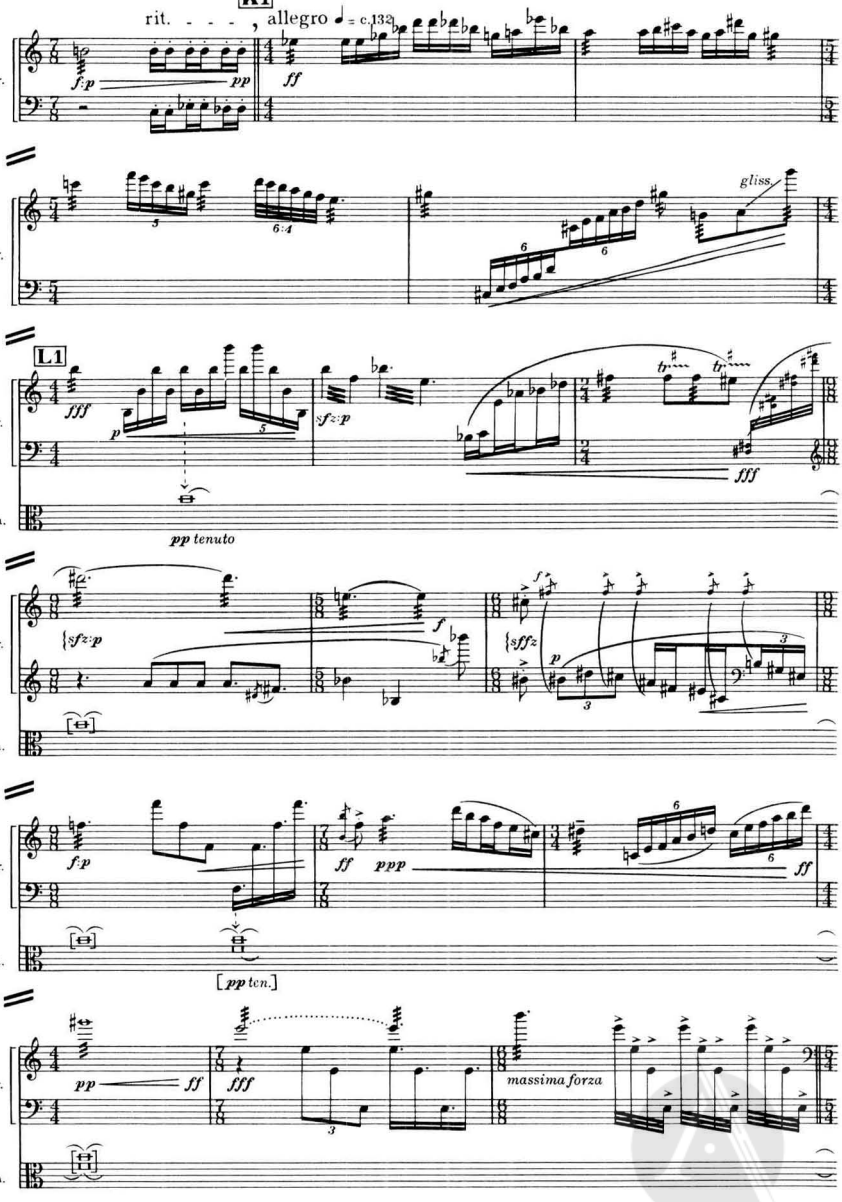
*These 'semibreve' chords are intended to sound through to the following barline, the middle (sostenuto) pedal being used, if available.

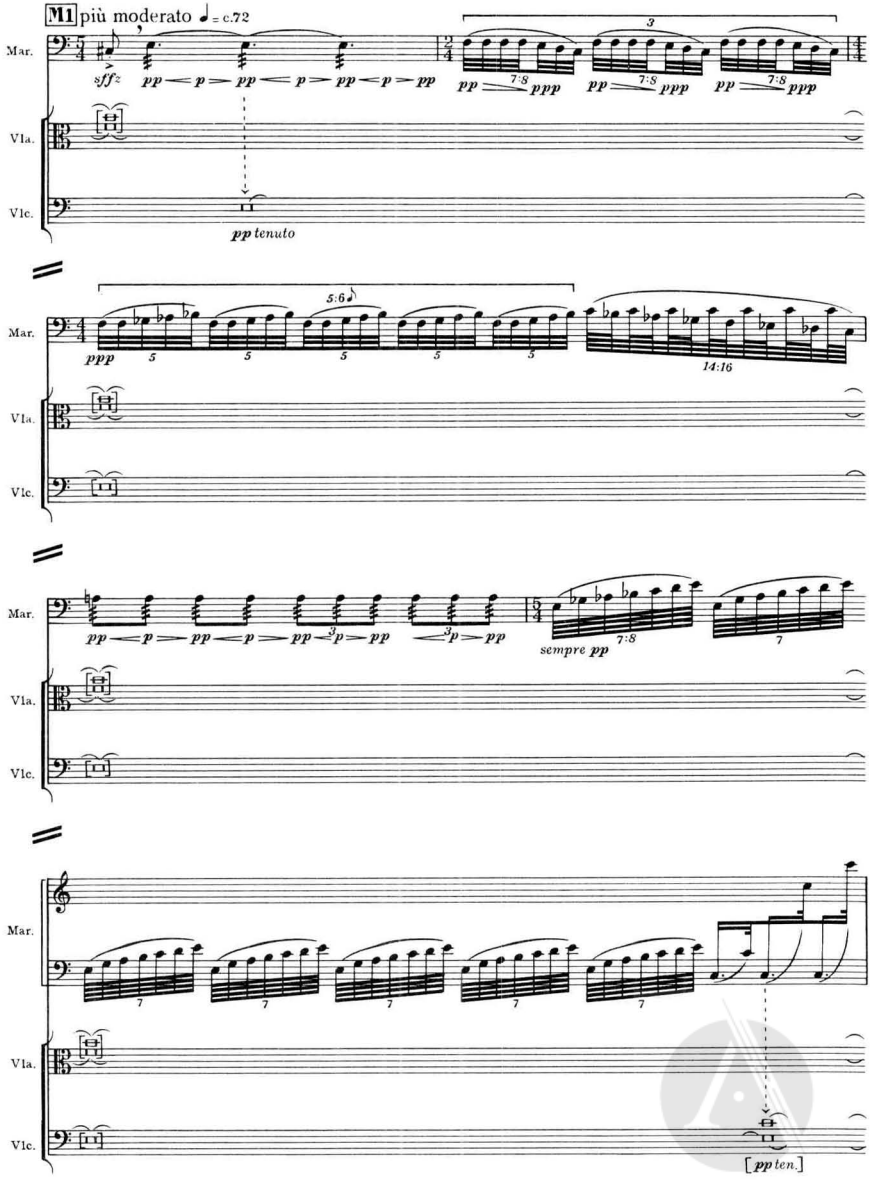

Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
gliss.
gl.
8:5
F1

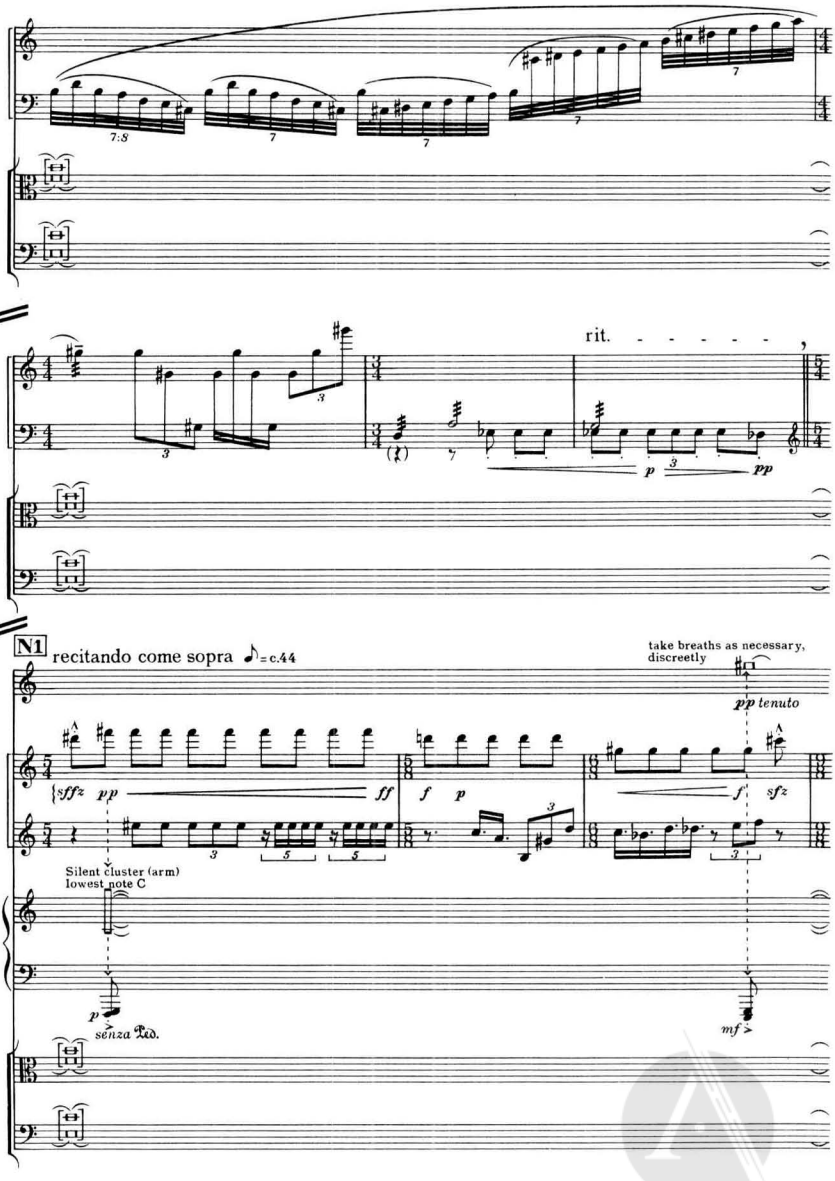

Fl.
Cl.
Mar.
Pno.
Vla.
G1
Fl.
Cl.
(non trem.)
Mar.
Pno.
Vla.
Vlc.

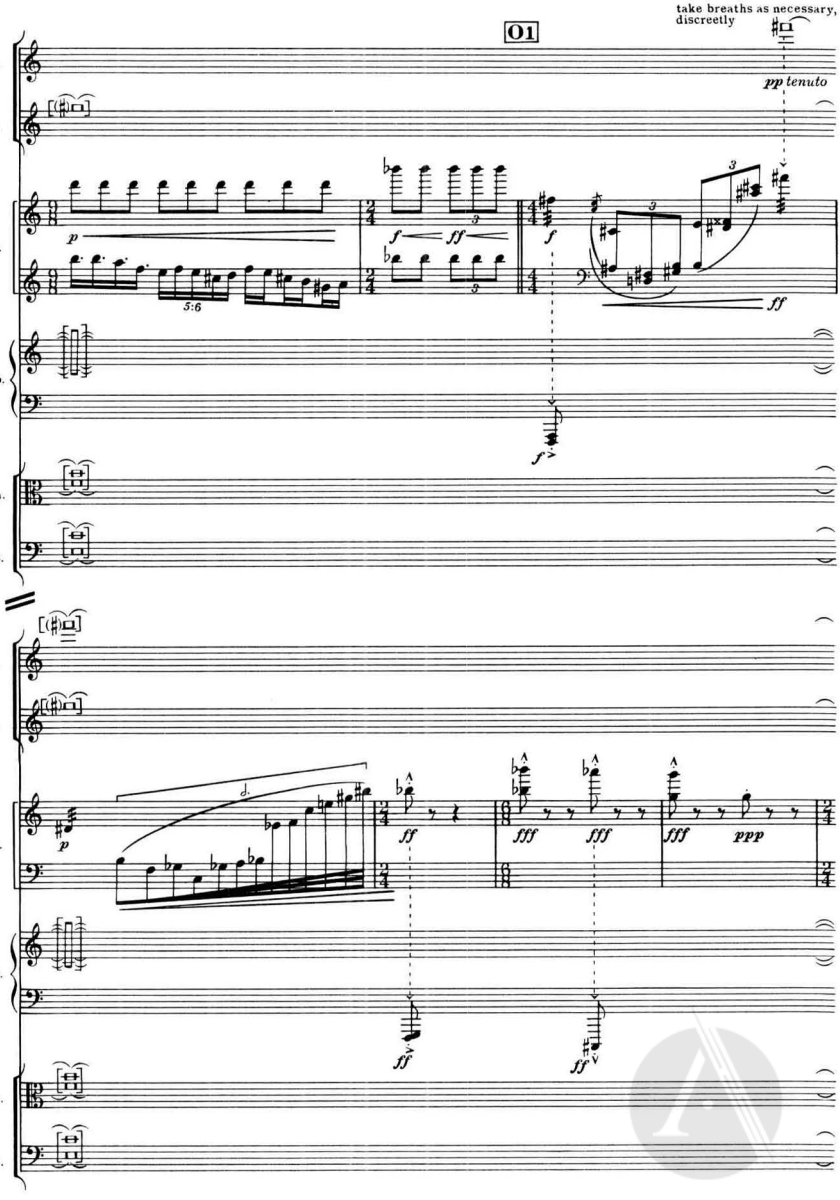

Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
(non trem.)
gliss.
p secco
vib.essagg

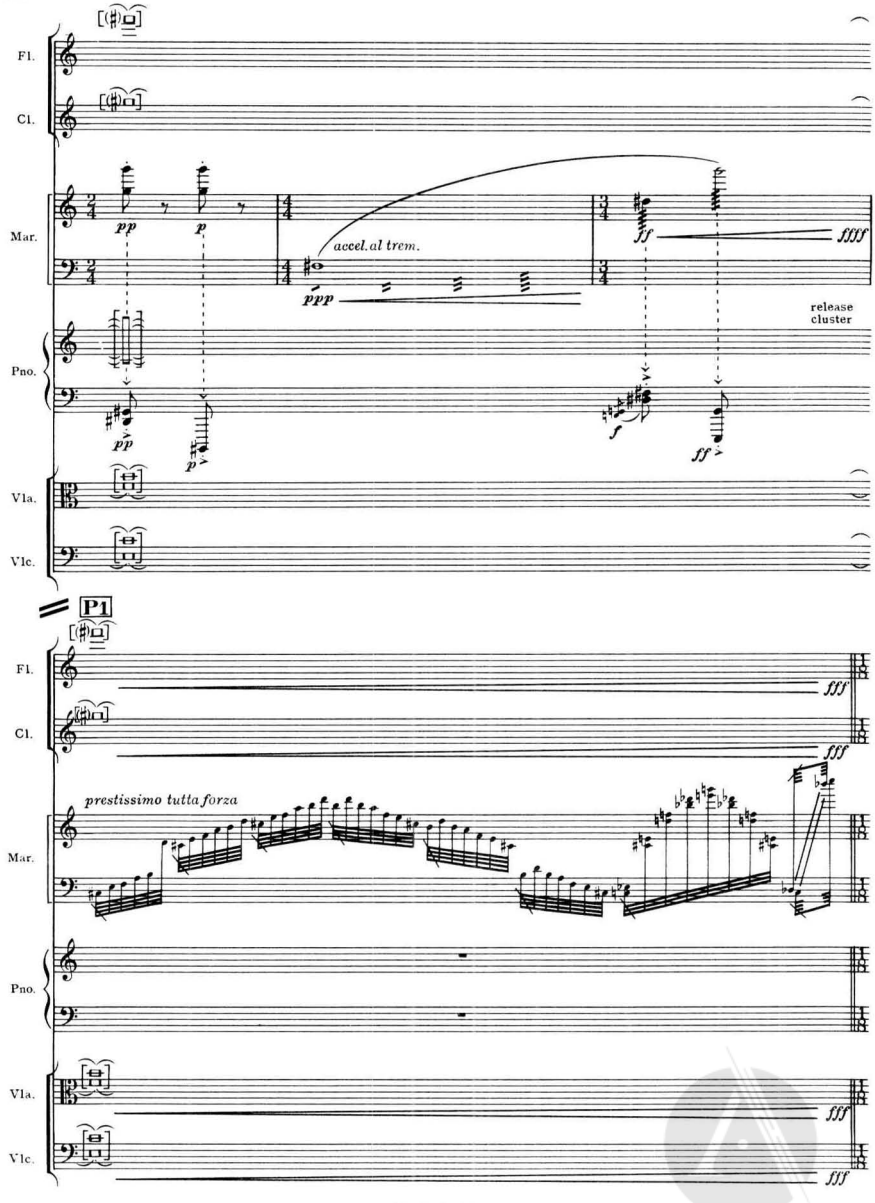

VI
H1
lento recitando
accel.
Mar.
f non cresc.
p cresc.
accel.
(accel.)
gliss.
(trem.)
I1
pp (sempre)
J1

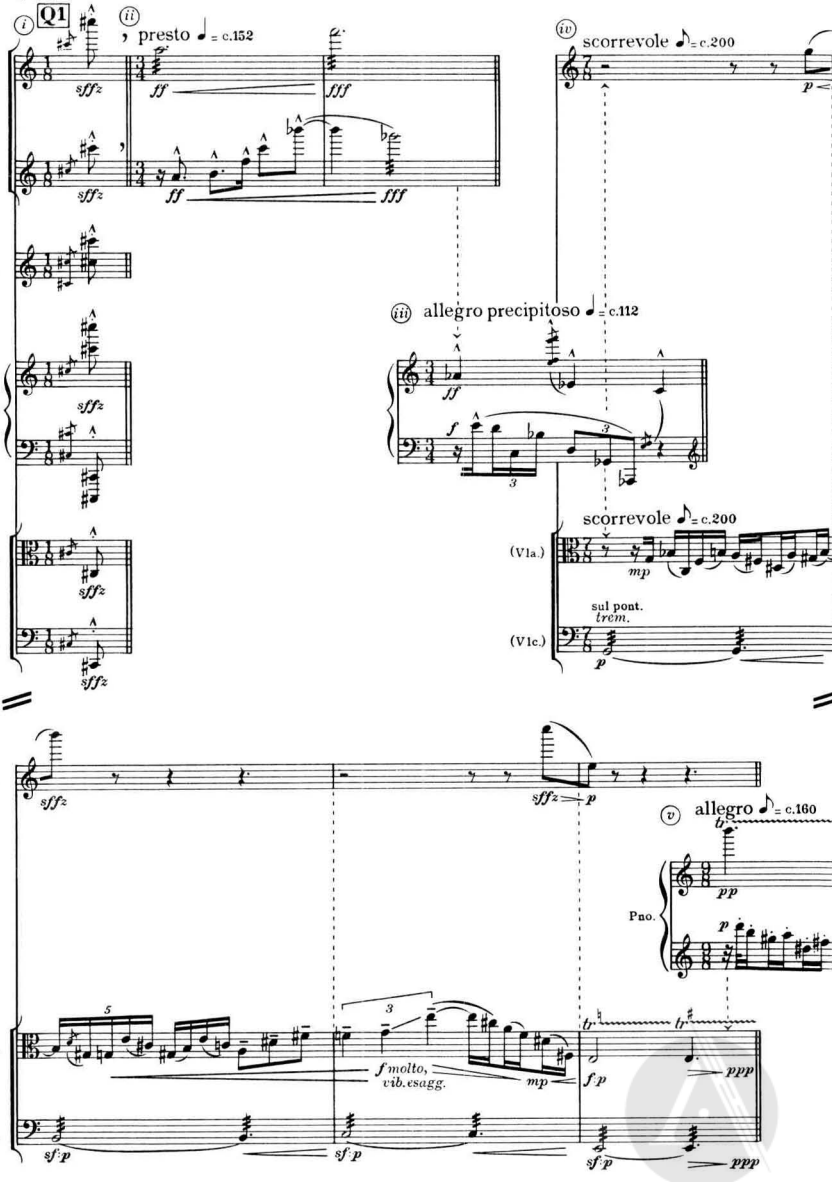

K1
rit. - - - - , allegro ♩ = c.132
Mar.
f p
pp
ff
gliss.
L1
fff
sfz p
Vla.
pp tenuto
sffz
ppp
[pp ten.]
massima forza

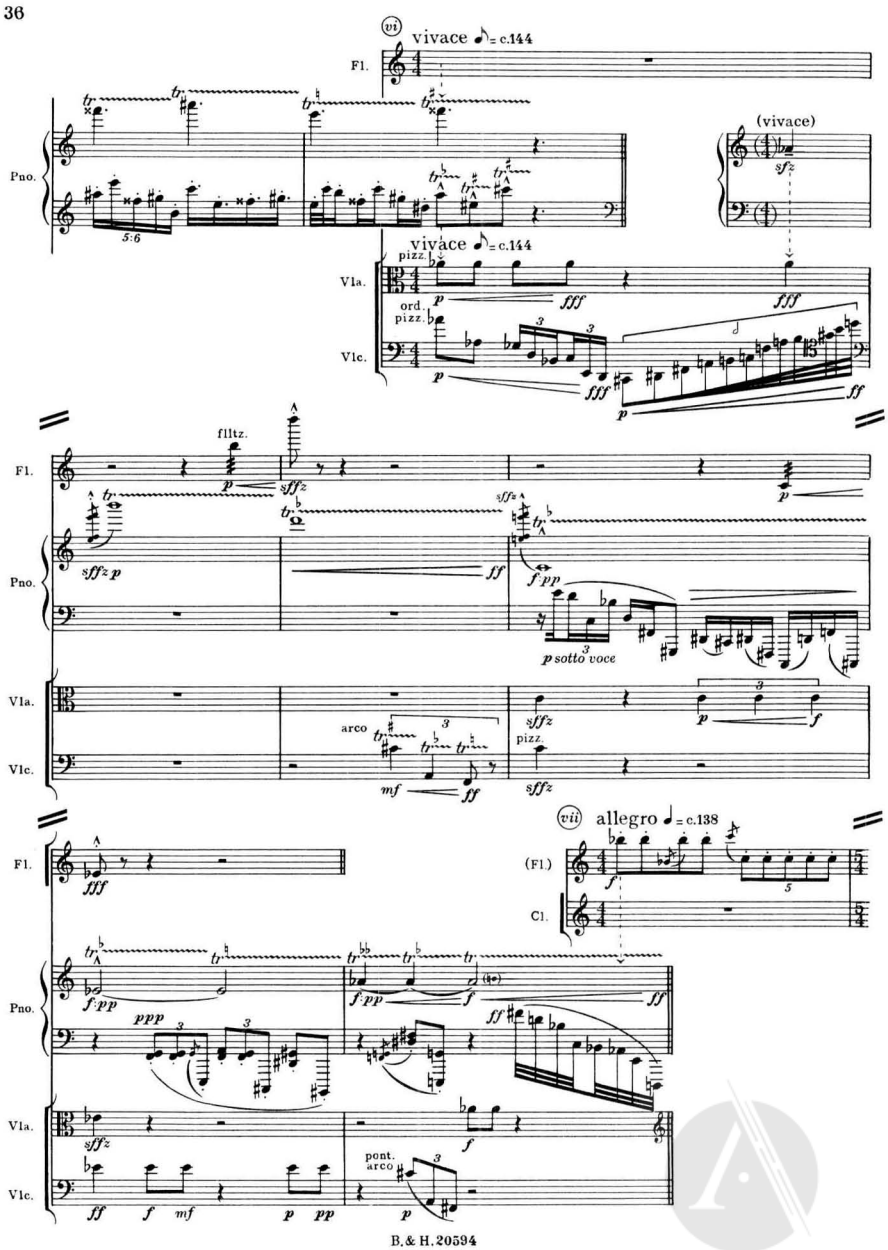

M1 più moderato ♩ = c.72
Mar.
Vla.
Vlc.
sffz
pp tenuto
5:6
14:16
sempre pp
[pp ten.]

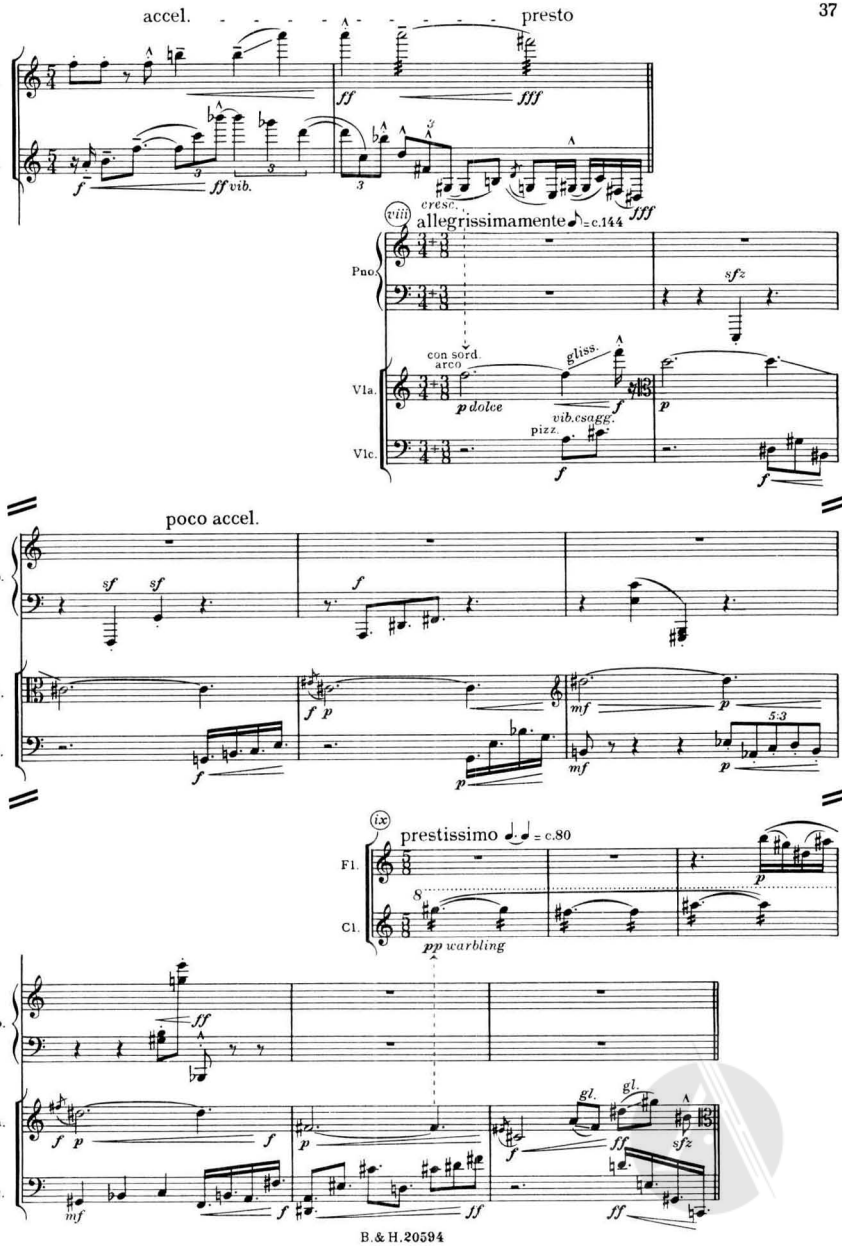

Mar.
Vla.
Vlc.
rit.
p
pp
N1
recitando come sopra
= c.44
take breaths as necessary, discreetly
Cl.
pp tenuto
sffz
pp
ff
f
p
sfz
Silent cluster (arm)
lowest note C
Pno.
senza Ped.
mf

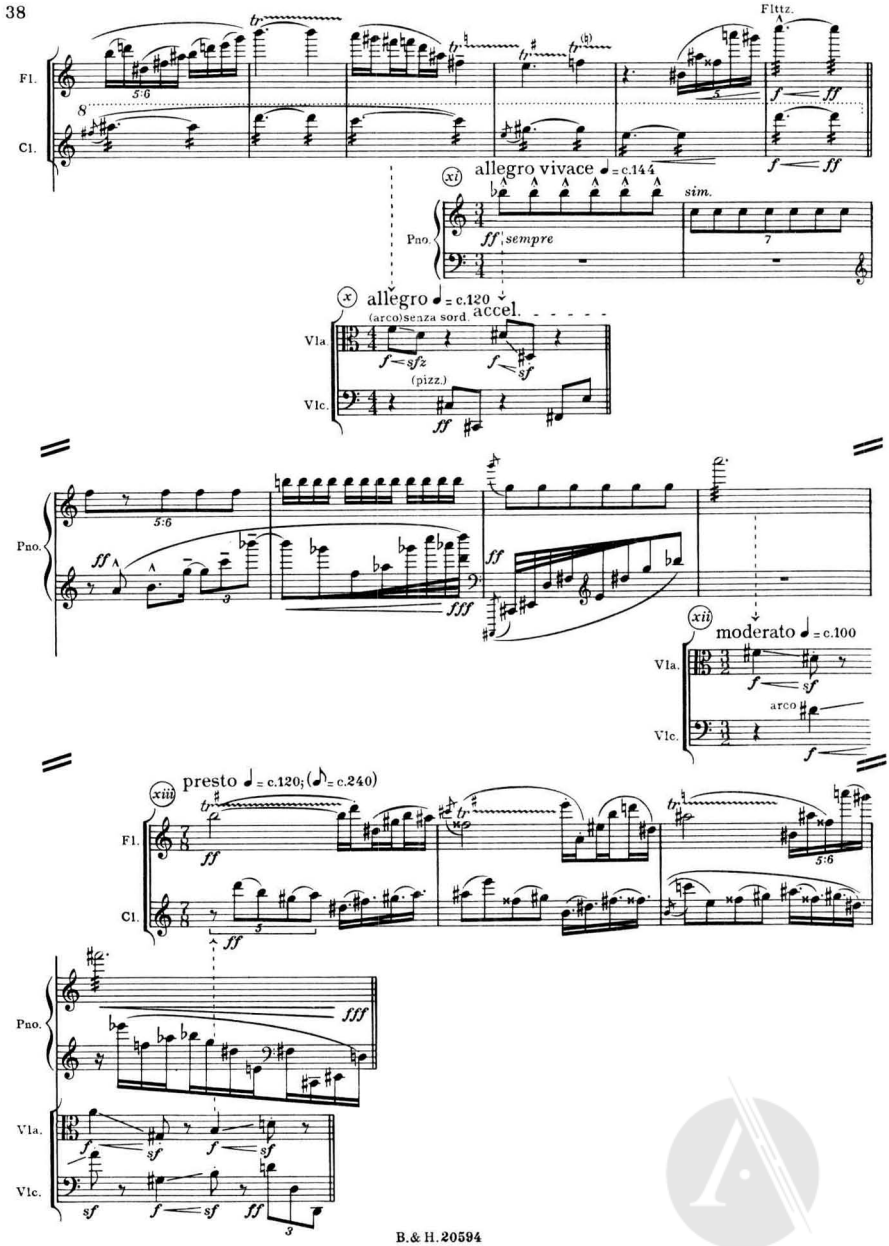

take breaths as necessary, discreetly
01
Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
pp tenuto
p
f
ff
fff
ppp
5:6

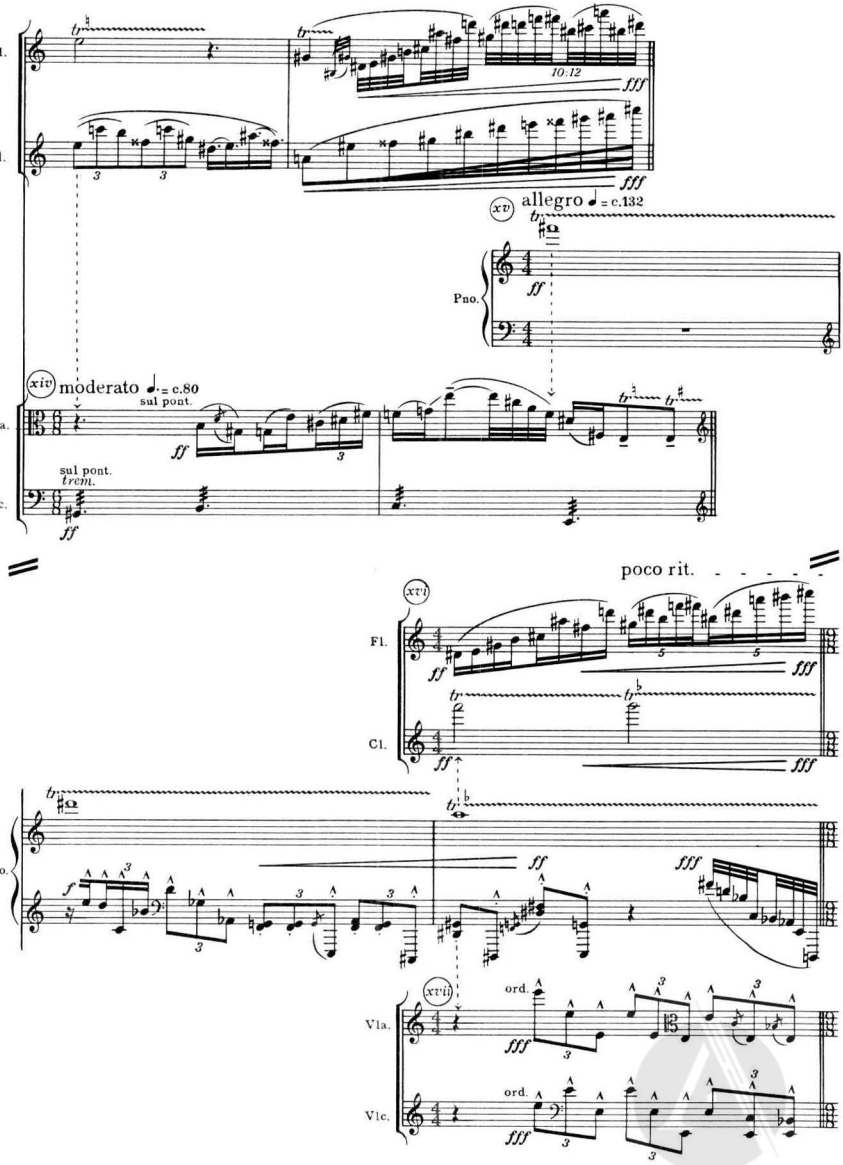

Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
pp
p
accel. al trem.
ppp
ff
fffff
release cluster
f
P1
fff
prestissimo tutta forza

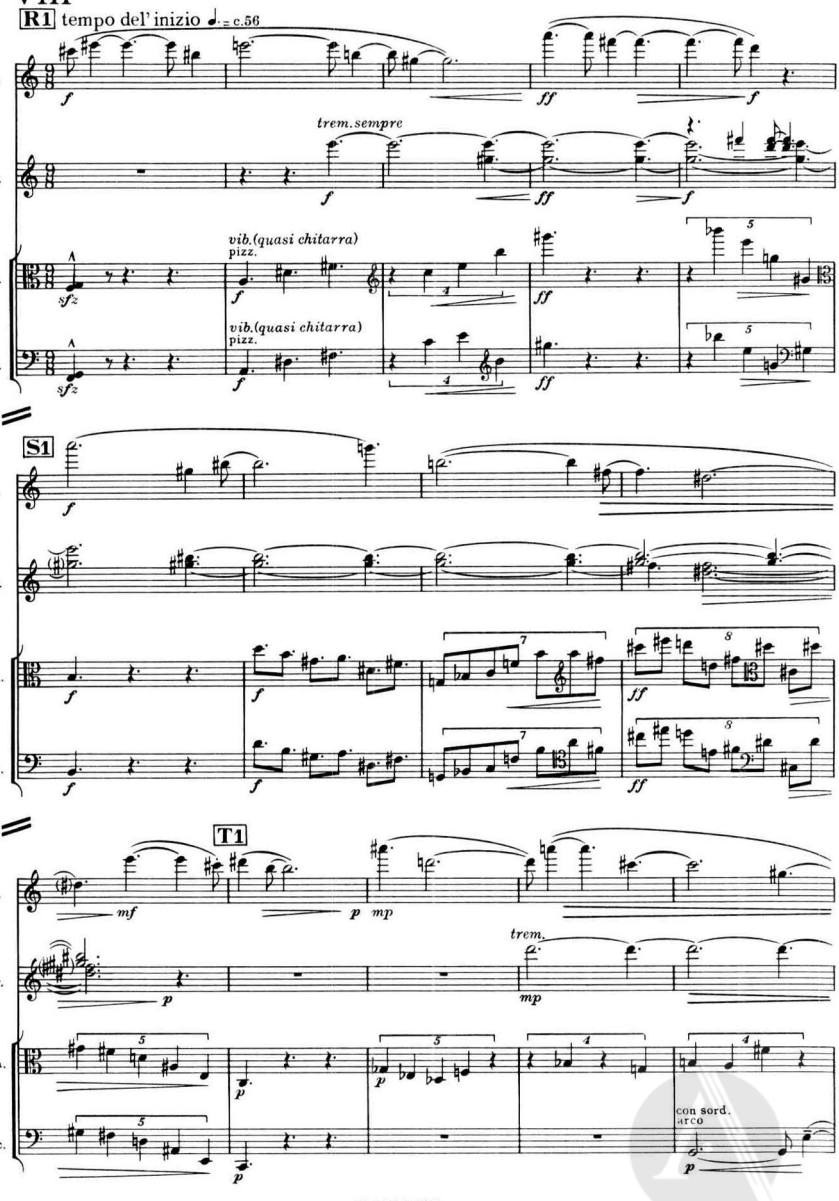

VII
Q1
(i)
(ii)
presto ♩ = c.152
(iii)
allegro precipitoso ♩ = c.112
(iv)
scorrevole ♪ = c.200
(v)
allegro ♪ = c.160
Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
(Vla.)
(Vlc.)
sffz
ff
fff
f
mp
p
pp
ppp
sf p
sul pont.
trem.
f molto, vib.esagg.

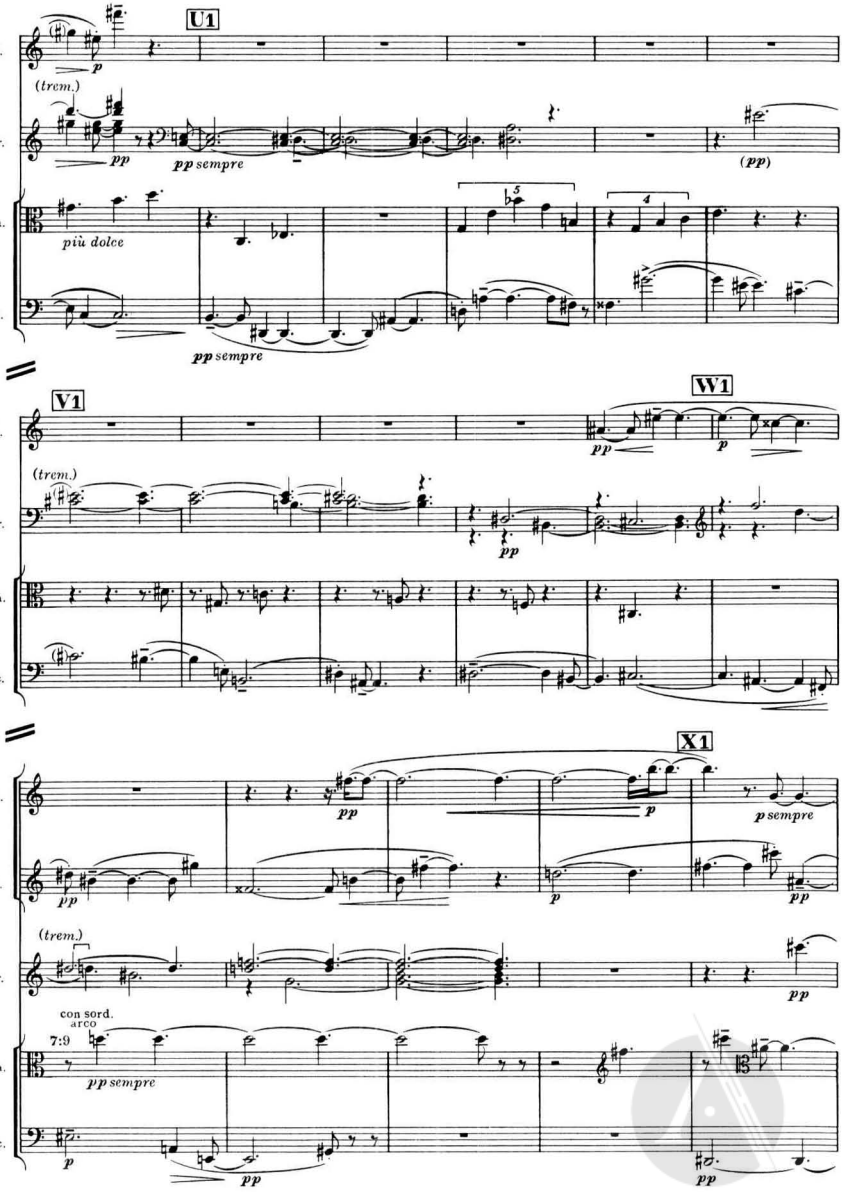

(vi)
vivace ♪ = c.144
Fl.
Pno.
5:6
(vivace)
sfz
vivace ♪ = c.144
pizz.
Vla.
ord.
pizz.
Vlc.
p
fff
ff
flltz.
sffz
sffz p
ff
f pp
p sotto voce
arco
mf
pizz.
(vii)
allegro ♩ = c.138
(Fl.)
Cl.
ppp
(8va)
pont.
arco

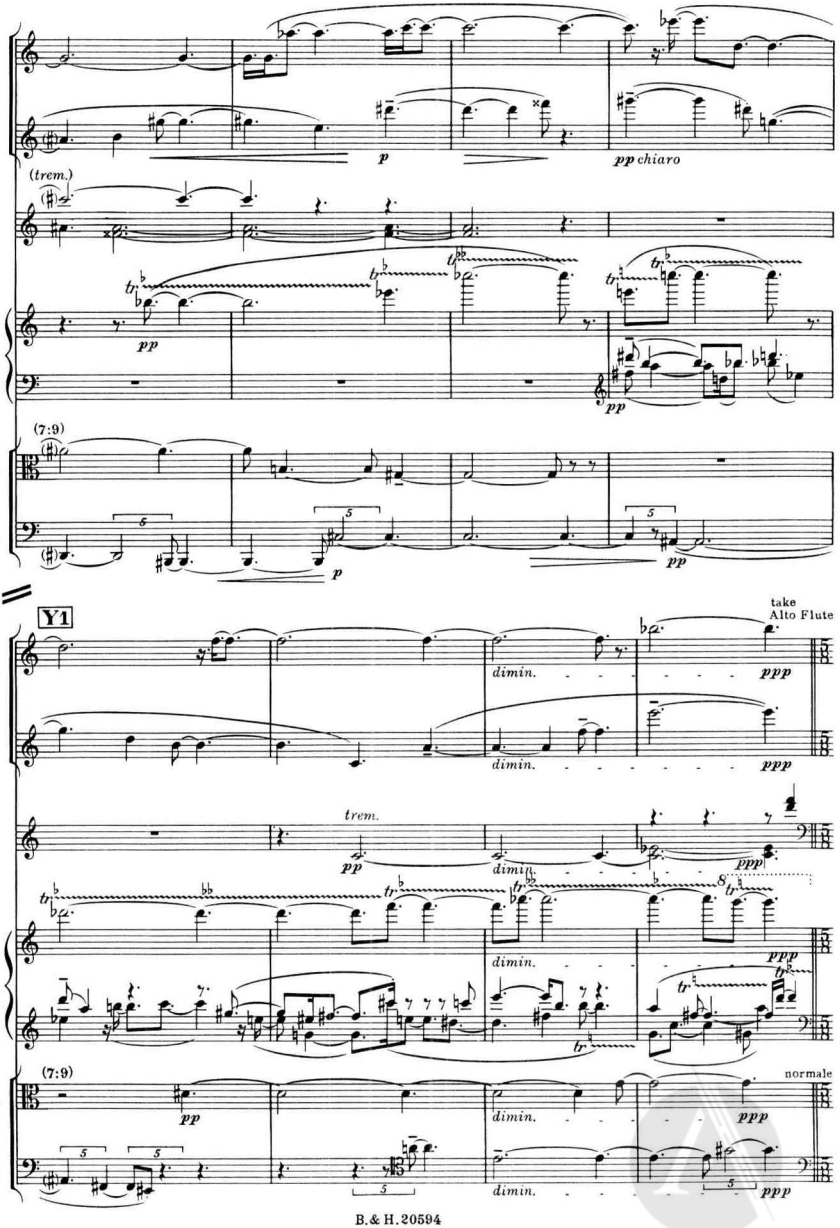

accel.
presto
Fl.
Cl.
ff vib.
cresc.
viii
allegrissimamente ♪ = c.144
Pno.
sfz
con sord.
arco
gliss.
Vla.
p dolce
vib.esagg.
pizz.
Vlc.
poco accel.
Pno.
Vla.
Vlc.
5:3
ix
prestissimo ♩.♩ = c.80
Fl.
Cl.
pp warbling
Pno.
Vla.
gl.
Vlc.

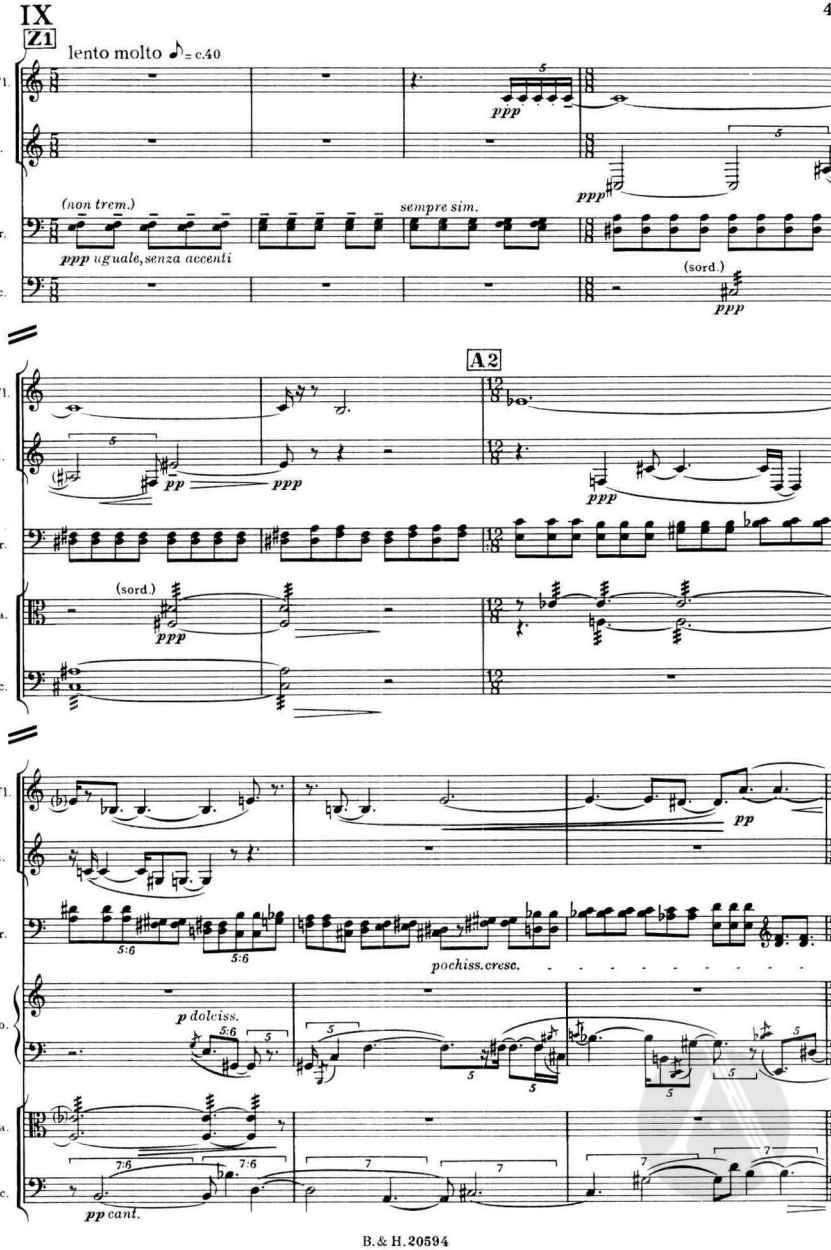

Fl.
Cl.
Fl.ttz.
(xi) allegro vivace ♩= c.144
sim.
Pno.
ff sempre
(x) allegro ♩= c.120
accel.
(arco) senza sord.
Vla.
Vlc.
(pizz.)
Pno.
(xii) moderato ♩= c.100
Vla.
arco
Vlc.
(xiii) presto ♩= c.120; (♪= c.240)
Fl.
Cl.
Pno.
Vla.
Vlc.

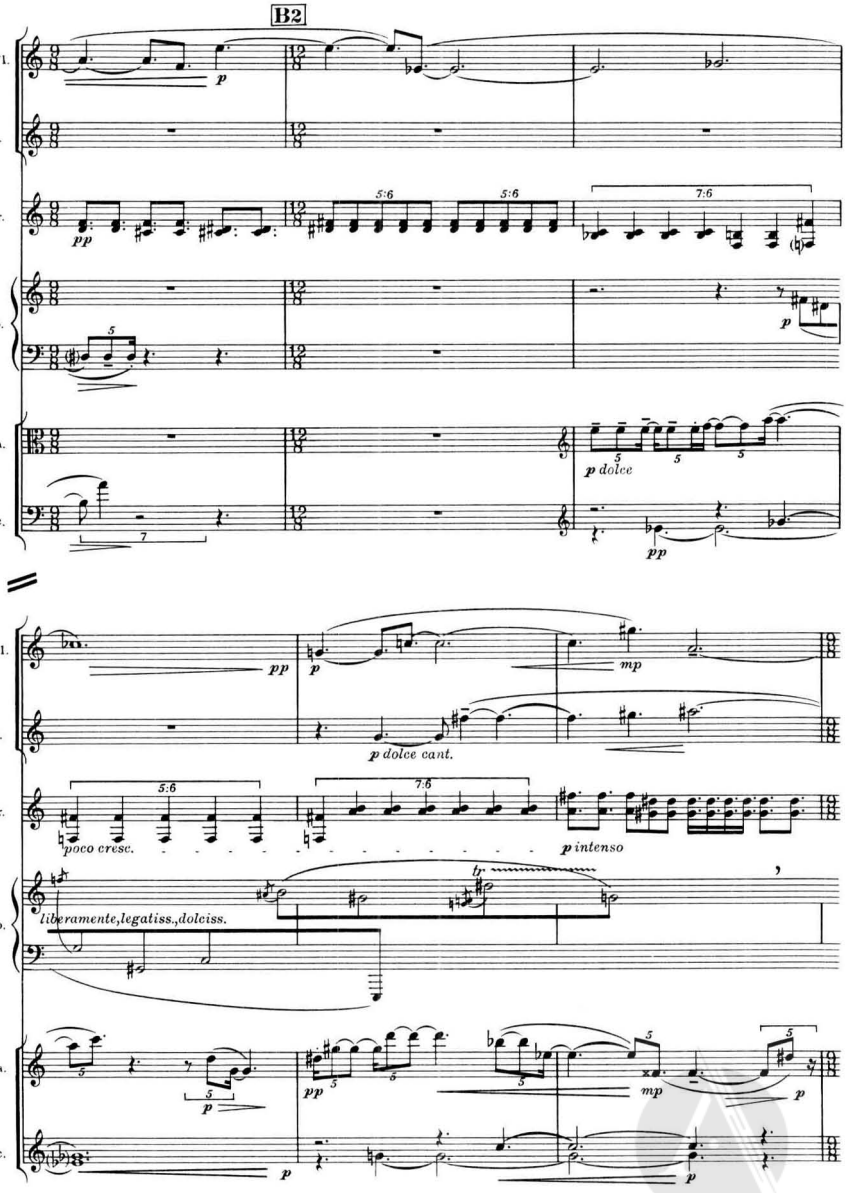

Fl.
Cl.
10:12
fff
(xv) allegro ♩ = c.132
Pno.
ff
(xiv) moderato ♩. = c.80
sul pont.
Vla.
Vlc.
sul pont.
trem.
poco rit.
(xvi)
(xvii)
ord.

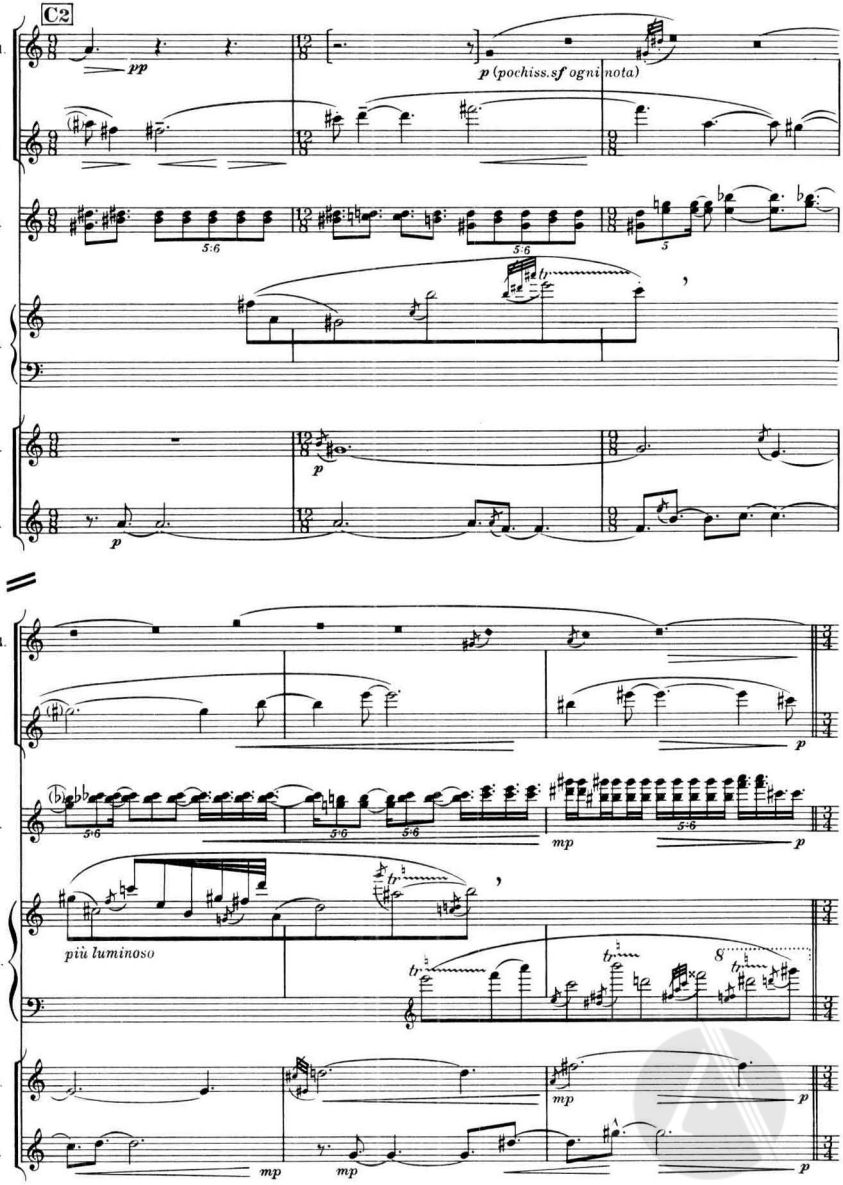

VIII
R1 tempo dell' inizio ♩. = c.56
Fl.
Mar.
Vla.
Vlc.
trem. sempre
vib.(quasi chitarra)
pizz.
S1
T1
trem.
con sord.
arco

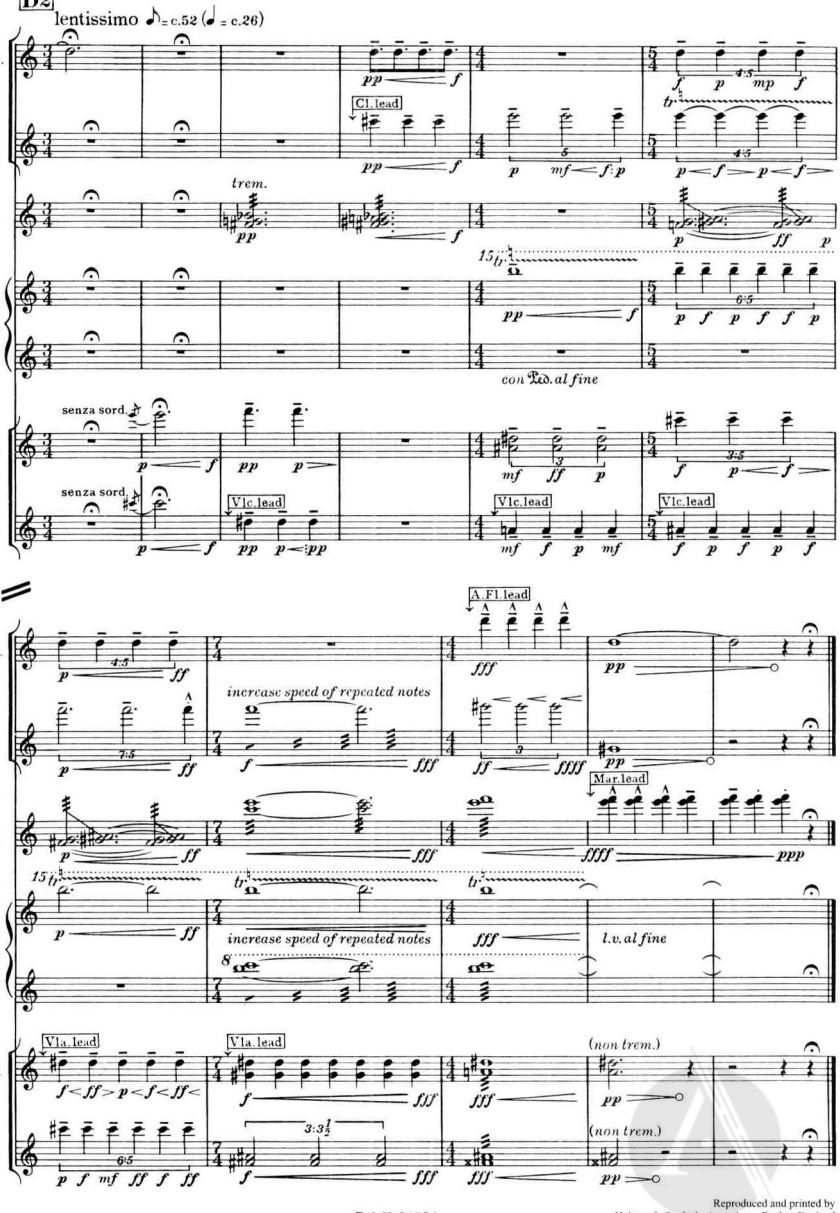

U1
Fl.
(trem.)
Mar.
pp
pp sempre
(pp)
Vla.
più dolce
Vlc.
pp sempre
V1
W1
Cl.
(trem.)
Mar.
Vla.
Vlc.
X1
Fl.
Cl.
p sempre
(trem.)
Mar.
con sord.
arco
7:9
Vla.
pp sempre
Vlc.


Fl.
Cl.
(trem.)
Mar.
Pno.
(7:9)
Vla.
Vlc.
p
pp chiaro
pp
pp
p
pp
Y1
take
Alto Flute
Fl.
Cl.
Mar.
Pno.
(7:9)
Vla.
Vlc.
dimin.
ppp
trem.
pp
normale


IX
Z1
lento molto ♪ = c.40
A.Fl.
Cl.
Mar.
Vlc.
(non trem.)
ppp uguale, senza accenti
sempre sim.
(sord.)
ppp
A2
Vla.
pp
pochiss.cresc.
Pno.
p dolciss.
pp cant.


B2
A.Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
p
pp
5:6
7:6
p dolce
mp
p dolce cant.
poco cresc.
p intenso
liberamente,legatiss.,dolciss.
tr


C2
A.Fl.
Cl.
Mar.
Pno.
Vla.
Vlc.
pp
p (pochiss.sf ogni nota)
5:6
p
mp
più luminoso
tr



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