

Marangona

For Symphony Orchestra

Score

James Albany Hoyle

Marangona

For Symphony Orchestra

(2018)

Score

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Marangona was written for the London Symphony Orchestra
through the LSO Discovery Panufnik Composers Scheme,
supported by the Helen Hamlyn Trust.

The piece is dedicated to my father, John Albany Hoyle.

Duration: 3'30"

Instrumentation

3 Flutes (2 = Alto Flute, 3 = Piccolo)

3 Oboes

3 Clarinets in B ♭ (2 = Clarinet in E ♭ , 3 = Bass Clarinet)

3 Bassoons

4 Horns in F

3 Trumpets in B ♭

3 Trombones

1 Tuba

1 Harp

1 Piano

Timpani

Percussion (2 players)

Player 1: Bass Drum, Crotales, Glockenspiel, Maracas (Pair)

Player 2: Bass Tubular Bell (B3), Suspended Cymbal, Tam Tam, Vibraphone

Strings (14.12.10.8.6*)

* The double bass section should play with extensions, or with the lower string tuned to D

Score in C

Performance Notes

♯ = 1/4 tone sharp

♭ = 1/4 tone flat

♭↓ = 1/6 tone flat (as for a flattened seventh in a dominant chord)

♩ = Stressed note, played as a downbeat regardless of position within the bar

♪ = Unstressed note, played as an upbeat regardless of position within the bar

Brass

Horns 1, 3: Fundamentals for harmonic notes are referred to at concert pitch, regardless of score transposition.

Trombone 1: 1/6 tone flat pitches (♭↓) should always be achieved as a naturally tuned 7th harmonic, not by adjusting the slide position.

Trombones 2, 3: 1/4 tone flat pitches (♭) should always be achieved using the slide position, not as harmonics.

Percussion

The setup for Percussion 1 should be placed as far to the conductor's left of the orchestra as possible, so as to be near the harp and piano.

Strings

SP = Sul Ponticello

ST = Sul Tasto

PN / Pos. Nat. = 'Posizione Naturale', normal bowing position

~~~~~ = Wide, fast, exaggerated vibrato (normal vibrato to be used elsewhere)

Solo Viola and Cello, bb. 1-6, bb. 81-96: Despite the use of microtones, please use a warm, expressive vibrato throughout (including for the microtone pitches themselves).

Individual string parts are labelled according to desk number and position, with 'a' referring to outside players and 'b' to inside players, therefore '1.' indicates desk 1, '2b.' indicates the inside player of desk 2, etc.

# Marangona

James Albany Hoyle

Flute 1

To Flute

Piccolo

Oboe 1, 2, 3

B♭ 1, 2

Clarinet in B♭

Bassoon 1, 2, 3

Horn in F 1, 2

Trumpet 1, 2, 3

Trombone 1, 2, 3

Tuba

Harp

Piano

Percussion 1

Percussion 2

Timpani

Muted  
1. 7th Harmonic on D  
3. 7th Harmonic on B (Allow to sound 'out of tune')

Muted  
a 2

Harmon Mute, Stem Removed  
7th Harmonic on E, allow to sound 'out of tune'

Harmon Mutes, Stem Removed

p. Lontano

L.V. Sempre

Crotales

Sus. Cym. Wire Brushes

ppp Lontano

ppp blend with violins always

p. pointed

ppp

[illegible]

A

5

A. Fl. *ppp* To Flute

Cl. 1 *p*

Cl. 2 *ppp* To Clarinet in B $\flat$

B. Cl. *pp*

Bsn. 1 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *ppp*

Hn. 1 *ppp*

Hn. 2 *p*

Hn. 3 *ppp*

Hn. 4 *ppp*

Tbn. 1 *p*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

Tbn. 4 *ppp*

Tba. *p*

Hp. *p* Lontano

Pno. *fff* *pp* (shadow crotales)

Perc. 1 *p* Crotales

Perc. 2 *pppp* Sus. Cym.

A

1a. *p*

1b. *ppp* sub.

2a. *p*

2b. *ppp* sub.

3.4. *p*

5.6. *pp*

7. *pp* *pppp*

1. *pp* *pppp* sub.

2. *pp* *pppp* sub.

3. *pp* *pppp* sub.

4. *pp* *pppp* sub.

5. *pp* *pppp* sub.

6. *pp* *pppp* sub.

1a. SOLO *ff* *morendo* *p* *mf* *p* *mp* *ppp* Desks 4, 5, Only

1a. SOLO *mp* *mf* *p* *mp* *ppp*

1. *ppp* *ppp*

2. 3. *pppp* *ppp*



8

Hp.

(5<sup>ma</sup>)

PDLT

*f*

(Posizione Naturale)

*p*

Pno.

*ppp*

Perc. 1

Crotales

(Poco accento)

L.V.

Glock.

*p*

Perc. 2

Sus. Cym.

*p*

*pppp*

1a.

1b.

2a.

2b.

3,4.

5,6.

7. Pos. Nat.

*pppp*

*p*

*pppp*

1.

2.

3.

4.

5.

6. (5<sup>ma</sup>)

Vln. I

Vln. II

4,5.

Poco SP

*(p)*

*mf*

*pp*

Molto SP

*ppp*

2, 3.

Cb.

♩ = 54 ca.

poco rit.

**B** poco accel. ♩ = 54 ca. poco rit.

Violin I (Vn. I) parts: 1a, 1b, 2a, 2b, 3, 4, 5, 6, 7. Dynamics: *pp*, *ppp*, *p*, *sfz*. Performance instructions: *Poco SP*, *Molto SP*, *(Molto SP)*, *Poco SP*.

Violin II (Vn. II) parts: 1, 2, 3, 4, 5, 6. Dynamics: *p*, *pppp*. Performance instructions: *Poco SP*.

Viola (Vla.) parts: 1a, 1b, 2a, 2b. Dynamics: *ppp*, *pp*. Performance instructions: *(Pos Nat.)*, *Fast Trem.*, *Senza Sord.*, *Slow Trem.*, *Senza Sord. (Non Trem.)*.

Violoncello (Vc.) part: Decks 1, 2. Dynamics: *f*. Performance instructions: *Senza Sord., Pizz.*, *L.V. Sempre*.

Tempo I, ♩ = 50 ca.

C

Hp. 14 (8va) *mf* *f* *p* *f* *f*

Pno. (8va) *mf* *f* *p* *f*

Perc. 1 Glock *mf* *f* *p* *f*

Perc. 2 Sus. Cym. *p* *mp* *pp*

Tempo I, ♩ = 50 ca.

C

1a. *p* *mp* *p*

1b. *mp* *p*

2a. *p*

2b. *p*

3.4. *p* *pp* *mp* *p*

5.6. *p* *pp* *mp* *p*

7. Molto SP *sfz* *sfz* Poco SP *sfz* *p* *sfz* Molto SP *sfz* *sfz* *sfz* *mf*

1. *p* *mp* *pp*

2. *p* *mp* *pp*

3. *p* *mp* *pp*

4. *p* *mp* *pp*

5. *p* *mp* *pp*

6. (8va) *p* *mp* *pp*

1a. *p* *pp* *mp* Poco SP *p* *sfz* Molto SP *sfz* *sfz* *sfz* *mf*

1b. *p* *pp* *mp* Poco SP *p* *sfz* Molto SP *sfz* *sfz* *sfz* *mf*

2a. *p* *pp* *mp* *p* Molto SP *sfz* *sfz* *sfz* *mf*

2b. *p* *pp* *mp* *sfz* *p* *sfz* Molto SP *sfz* *sfz* *sfz* *mf*

1. 2. *mf* *f*

accel. . . . . ♩ = 56 (♩ = 112) ← ♩ = ♩ →

Hp. *mp* *f* *mf* *ff*

Pno. *mp* *f* *mf* *ff*

Perc. 1 *mp* *f* *mf* *ff*

Perc. 2 *mp* *mf*

Glock.

Sus. Cym.

accel. . . . . ♩ = 56 (♩ = 112) ← ♩ = ♩ →

1a. *mf* *ff*

1b. *mf* *ff*

2a. *mf* *ff*

2b. *mf* *ff*

3.4. *mf* *ff*

5.6. *mf* *ff*

7. *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *ff*

1. *mp* *mf*

2. *mp* *mf*

3. *mp* *mf*

4. *mp* *mf*

5. *mp* *mf*

6. *mp* *mf*

Via. 1.2. (Unis.) *sfz* *sfz* *sfz* *sfz* *f* *sfz* *sfz* *ffz* *ff*

Vc. 1.2. *(f)* *mf* *ff*

This image shows a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The instruments listed on the left include Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-3), Tuba (Tba.), Harp (Hp.), Piano (Pno.), Percussion (Perc. 1, 2), Violins (Vin. I, II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *p*, *f*). There are also performance instructions and annotations, such as "Intensely Rhythmic" and "L.V. sempre". The page is numbered 22 at the top left and 7 at the top right. The score is divided into two systems, with the first system starting at measure 22 and the second system starting at measure 7. The first system includes measures 22-24, and the second system includes measures 25-27. The score is written in a standard musical notation with a key signature of one sharp (F#) and a time signature of 4/4. The instruments listed on the left include Flutes (Fl. 1, 2), Piccolo (Picc.), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (Bsn. 1, 2, 3), Horns (Hn. 1-4), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-3), Tuba (Tba.), Harp (Hp.), Piano (Pno.), Percussion (Perc. 1, 2), Violins (Vin. I, II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.). The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *p*, *f*). There are also performance instructions and annotations, such as "Intensely Rhythmic" and "L.V. sempre". The page is numbered 22 at the top left and 7 at the top right. The score is divided into two systems, with the first system starting at measure 22 and the second system starting at measure 7. The first system includes measures 22-24, and the second system includes measures 25-27.

27

Fl. 1, 2

Picc.

Ob. 1, 2, 3

Cl. 1

E♭ Cl.

Cl. 3

Bsn. 1, 2

Bsn. 3

Hr. 1, 2, 3, 4

Tpt. 1, 2, 3

Tbn. 1, 2, 3

Tba.

Hp.

Pno.

Perc. 1 (Glock)

Timp.

Vin. I

5a, 5b, 6, 7, 1, 2, 3a, 3b, 4, 5, 6a, 6b

Vin. II

Via. 4. (Dv.), 5. (Dv.)

Vc. 1, 2, 3, 4

Cb. 1, 2, 3

*fp*, *f*, *p*, *ffp*, *ff*, *pp*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including:

- Flutes (Fl.):** 1, 2
- Piccolo (Picc.):** 1
- Oboes (Ob.):** 1, 2, 3
- Clarinets (Cl.):** 1, 2, 3
- Bassoons (Bsn.):** 1, 2, 3
- Horns (Hn.):** 1, 2, 3, 4
- Trumpets (Tpt.):** 1, 2, 3
- Trombones (Tbn.):** 1, 2, 3
- Tuba (Tba.):** 1
- Harp (Hp.):** 1
- Piano (Pno.):** 1
- Percussion (Perc.):** 1, 2
- Violins (Vin.):** I, II
- Viola (Via.):** 1
- Violoncello (Vc.):** 1
- Double Bass (Cb.):** 1

The score is written in a standard musical notation, featuring various dynamics (e.g., *ff*, *f*, *mf*, *pp*, *dim.*) and articulation marks (e.g., accents, slurs). The page is numbered 32 in the top left corner. The score is divided into measures, with some measures containing multiple staves for different instruments. The overall layout is typical of a professional musical score, with clear notation and a well-organized structure.

This image displays a page from a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. 1 & 2, Picc., Ob. 1 & 2, Cl. 1 & 3, Bsn. 1 & 3, Hn. 1 & 4, Tpt. 1, Tbn. 1 & 3, Tba., Hp., Pno., Perc. 1 & 2, Timp., Vln. I & II, Vla., Vc., and Cb. The score is written in a standard musical notation with various dynamic markings (e.g., *fp*, *mf*, *pp*, *f*, *p*, *ppp*) and articulation (e.g., *acc.*, *stacc.*, *leg.*). The page is numbered 106 in the top left corner. The score is divided into measures, with some measures containing specific performance instructions or markings like "Birdsong" or "Bisbigl.". The bottom of the page features a large, stylized letter "H" in a box, which is likely a section marker or a page indicator.





This page of the musical score covers measures 43 to 46. The instrumentation includes woodwinds, strings, and percussion. Key features include:

- Woodwinds:** Flutes 1 & 2, Piccolo, Oboes 1 & 2, Clarinets 1 & 3, Bassoons 1 & 2, Horns 1 & 2, Trombones 1 & 2, and Tuba.
- Strings:** Violins I & II, Violas, Cellos, and Double Basses.
- Percussion:** Piano, Glockenspiel, Vibraphone, Snare, and Timpani.
- Special Sections:** A 'Birdsong' section and a 'Molto SP (Airy tone, little pitch)' section.
- Measure 43:** Features a 'Birdsong' section and a 'Molto SP (Airy tone, little pitch)' section.
- Measure 44:** Features a 'Molto SP (Airy tone, little pitch)' section.
- Measure 45:** Features a 'Molto SP (Airy tone, little pitch)' section.
- Measure 46:** Features a 'Molto SP (Airy tone, little pitch)' section.



This page of a musical score, likely for a symphony orchestra, contains staves for the following instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Piccolo (Picc.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Clarinet 1 (Cl. 1), E-flat Clarinet (E♭ Cl.), Clarinet 3 (Cl. 3), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trumpet 2 (Tpt. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Tuba (Tba.), Harp (Hp.), Timpani (Timp.), Violin 1 (Vln. I), Violin 2 (Vln. II), Viola (Via.), and Cello/Double Bass (Cb.).

The score is written in 4/4 time and includes various musical notations such as notes, rests, and articulations. Dynamics are indicated throughout, including *f* (forte), *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), *ff* (fortissimo), *pp* (pianissimo), *ppp* (pianississimo), and *pppp* (pianissimissimo). The score also features rehearsal marks, with a prominent 'K' at the top center.

Key performance instructions and markings include:

- Flutes:** Fl. 1 and Fl. 2 have complex passages with triplets and slurs. Fl. 2 includes a *f* to *p* dynamic change.
- Piccolo:** Picc. has a *f* to *fp* dynamic change.
- Oboes:** Ob. 1 and Ob. 2 have *p* to *f* dynamic changes. Ob. 3 has a *f* dynamic.
- Clarinets:** Cl. 1 has a *f* dynamic. Cl. 3 has a *pp* dynamic.
- Bassoons:** Bsn. 1, 2, and 3 have *ppp* dynamics.
- Horns:** Hn. 1, 2, 3, and 4 have *p* and *pp* dynamics.
- Trumpets:** Tpt. 2 has a *p* to *pp* dynamic change.
- Trombones:** Tbn. 1, 2, and 3 have *p* and *pp* dynamics. Tbn. 2 has a *mp* dynamic.
- Tuba:** Tba. has a *p* dynamic.
- Harp:** Hp. has a *p* dynamic.
- Timpani:** Timp. has a *p* dynamic.
- Violins:** Vln. I and Vln. II have complex passages with triplets and slurs. Vln. I includes a *p* to *f* dynamic change. Vln. II includes a *pppp* dynamic.
- Viola:** Via. has a *pp* dynamic.
- Cello/Double Bass:** Cb. has a *pp* dynamic.

The score is a page from a larger work, with a rehearsal mark 'K' at the top center.

This page of a musical score is for a symphony, featuring multiple staves for various instruments. The score includes dynamic markings, articulation, and performance instructions.

**Top Section (Measures 55-60):**

- Flutes 1 & 2:** Flute 1 has a melodic line starting at measure 55. Flute 2 has a sustained note.
- Piccolo:** Plays a melodic line with triplets.
- Oboes 1, 2, & 3:** Oboe 1 has a melodic line. Oboes 2 and 3 have sustained notes.
- Clarinets 1 & 2:** Clarinet 1 has a melodic line. Clarinet 2 has a sustained note.
- Bassoons 1, 2, & 3:** Bassoon 1 has a melodic line. Bassoons 2 and 3 have sustained notes.
- Horns 1, 2, 3, & 4:** Horns 1 and 2 have sustained notes. Horns 3 and 4 have sustained notes.
- Trumpets 2 & 3:** Trumpets 2 and 3 have sustained notes.
- Trombones 1, 2, & 3:** Trombone 1 has a melodic line. Trombones 2 and 3 have sustained notes.
- Tuba:** Has a sustained note.
- Harp:** Has a sustained note.
- Piano:** Has a sustained note.
- Percussion:** Includes Tam Tam and L.V. (Low Voice).

**Bottom Section (Measures 61-66):**

- Violins I:** Violin I has a melodic line with triplets.
- Violins II:** Violin II has a melodic line with triplets.
- Viola:** Viola has a melodic line with triplets.
- Cello:** Cello has a melodic line with triplets.

**Performance Instructions:**

- Measures 55-60:** Held back,  $\text{♩} = 76$
- Measures 61-66:** accel.

[illegible]

♩ = 132      ← ♩ = ♩ → (♩ = 88) accel. . .

Fl. 1 *f* *mf* *f*

Fl. 2 *f*

Picc. *f*

Ob. 1 *f* *mf* *f*

Ob. 2, 3 *f* *mp* *mf*

Cl. 1 *f* *mp* *mf* *p*

E♭ Cl. *p* *f*

Bsn. 1 *p* *fp*

Bsn. 2 *fp*

Hn. 3 *p*

Hn. 4 *f*

Tpt. 1 *ff*

Tpt. *f* *mf* *p* *f*

Tbn. 3 *pp* *p* *pp*

Tba. *pp*

Hp. *ff* *f*

Pno. *f* *p* *mf* *ff*

Timp. *pp*

Cuivre (Stopped)

Solo, 'Wah-Wah' effect, molto suave

♩ = 132      ← ♩ = ♩ → (♩ = 88) accel. . .

1a. *sfz* *pp* *f* *mf* *f*

1b. *sfz* *pp* *f* *mf* *f*

2-7., Div. Pizz. *mf* *mf* *f* *mf* *f*

1-5., Div. Pizz. *mf* *mf* *f* *mf* *f*

6a. SOLO *f* *mp* *mf*

6b. SOLO *f* *mp* *mf*

1-4. *pp* *p* *f* *pp*

5. (Div.) *pp* *p* *mf*

1. *pp* *p* *f* *pp*

2. *pp* *p* *f* *pp*

3. *pp* *p* *mf*

4. *pp* *p* *mf*

Cb. *pp* *p*

[illegible]



71

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

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Tbn. 299

Tbn. 300

Tbn. 301

Tbn. 302

Tbn. 303

Tbn. 304

Tbn. 305

Tbn. 306

Tbn. 307

Tbn. 308

Tbn. 309

Tbn. 310

Tbn. 311

Tbn. 312

Tbn. 313

Tbn. 314

Tbn. 315

Tbn. 316

Tbn. 317

Tbn. 318

Tbn. 319

Tbn. 320

Tbn. 321

Tbn. 322

$\text{♩} = 152$

75

Fl. 1  
2

Picc.

Ob. 1  
2  
3

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1  
2

Bsn. 3

Hn. 1  
3

Hn. 2  
4

Tpt. 1  
2  
3

Tbn. 1  
2

Tbn. 3

Tba.

Hp.

Pno.

Perc. 1  
Glock.  
Tam Tam

Perc. 2  
Secco Pos.

Timp.

$\text{♩} = 152$

Vln. I

Vln. II

Vla.

Vc. 1  
2  
3  
4

Cb.



**R** Tempo I, Dreamy, ♩ = 50

1a. SOLO  
Solo, sempre molto espressivo

Vln. I  
Gli Altri  
(Arco), Sul Tasto  
Put on mutes one by one  
ppp, dim. sempre  
Sul Tasto

Vln. II  
(Tutti)  
Sul Tasto  
Put on mutes one by one  
ppp, dim. sempre

1a. SOLO  
Sempre molto espressivo, quasi improvvisando  
f  
3  
5  
sfz  
p  
ff  
p  
ff  
pp  
f  
ff  
p  
Wide Vib. PN (Many Overtones) SP

Vla.  
1b.2.3.  
Sul Tasto  
Put on mutes one by one  
ppp, dim. sempre

4.  
Sul Tasto  
Put on mutes one by one  
p  
ppp, dim. sempre

5.  
ppp

1a. SOLO  
Sempre cantabile, molto espressivo  
f  
p  
f  
p  
f  
3

Vc.  
1b.2.3.  
Arco, Sul Tasto  
Put on mutes one by one  
ppp, dim. sempre

3.  
ppp

4.  
Con Sord.  
ppp, dim. sempre  
a2, Con Sord.  
ppp

Cb.  
1., Div.  
p  
ppp  
ppp  
mp  
ppp  
pp

2.3.  
Arco, Sul Tasto  
Put on mutes one by one  
ppp, dim. sempre

[illegible]

[illegible]

This page of a musical score is for a symphony, featuring staves for various instruments. The instruments listed on the left are: A. Fl., Cl. 1/2, B. Cl., Bsn. 1/2, Bsn. 3, Hn. 1/3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Hp., Pno., Perc. 1, Perc. 2, Timp., Vln. I, Vln. II, Vla., Vc., and Cb.

The score includes dynamic markings such as *ppp*, *p*, *f*, and *sfz*. Performance instructions include *Lontano*, *L.V.*, *Wire Brushes, Slow swiping (Circular motion)*, *Wide Vib. (Pos. Nat.) (Many overtones)*, *(Vib. Ord.) PN*, and *Lunge*. The score also features a section marked *1a. SOLO* and a section marked *(Tutti)*.

The page number 93 is visible in the top left corner.