

Thymiatērion

θυμιατήριον

For Symphony Orchestra

Score

James Albany Hoyle

Thymiaterion

For Symphony Orchestra

(2019)

Score

James Albany Hoyle

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

Duration: 5'30"

Instrumentation

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

3 Oboes

2 Clarinets in B ♭ (2 = Clarinet in E ♭)

1 Bass Clarinet in B ♭

2 Bassoons

1 Contrabassoon

4 Horns in F

3 Trumpets in B ♭

3 Trombones

1 Tuba

1 Harp

1 Piano (= Celeste)

Timpani

Percussion (2 players)

Player 1: Bass Bells (G3, A3, B3, C4), Bass Drum, Crotales, Glockenspiel, Tambourine

Player 2: Bell Tree, Mark Tree, Snare Drum, Suspended Cymbal, Tam Tam, Triangles (2 of different sizes), Tubular Bells, Vibraphone


Strings (14.12.10.8.6*)


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

Score in C

Performance Notes


 = 1/4 tone sharp



 = 1/4 tone flat

 = 1/6 tone flat (for brass and basses, played as a naturally tuned seventh harmonic;
for solo strings, played as for a flattened seventh in a dominant chord)

Brass

Horns: Fundamentals for notes played as natural harmonics are referred to at concert pitch, regardless of score transposition. Pitches to be achieved as natural harmonics of a specified fundamental are indicated using a circular harmonic symbol (c) above the note.

Trombone 1, 3: 1/6 tone flat pitches () should always be achieved as a naturally tuned 7th harmonic, not by adjusting the slide position.

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

Harp

The harp should be provided with one rubber mallet and two soft timpani mallets.

Percussion

The second percussionist should have a 'superball mallet' with which to play the Tam Tam in bars 10 and 110. The head of the superball mallet is to be dragged across the surface of the Tam Tam, producing a continuous overtone-rich tone.

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. 12-13, bb. 45-50, bb. 97-111: 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.

Thymiaterion

James Albany Hoyle

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[illegible]

This page of a musical score is for a symphony orchestra, featuring a variety of instruments and detailed performance instructions. The score is written in 4/4 time and includes the following parts and markings:

- Woodwinds:**
 - Flutes (Fl.):** Staves 1 and 2. Includes a second ending marked "2. To Clarinet in E♭".
 - Clarinets (Cl.):** Staves 3 and 4.
 - Bass Clarinet (B. Cl.):** Staff 5.
 - Bassoons (Bsn.):** Staves 6 and 7.
 - Contrabassoon (Cbsn.):** Staff 8.
 - Horns (Hn.):** Staves 9 through 12, including parts for 1st, 2nd, 3rd, and 4th horns.
- Brass:**
 - Trombones (Tbn.):** Staves 13, 14, and 15.
 - Tuba (Tba.):** Staff 16.
 - Harmon Mute (Stem Removed):** Indicated for Trombones 1, 2, and 3.
- Percussion and Timpani:**
 - Timpani (Timp.):** Staff 17.
 - Percussion 2 (Perc. 2):** Staff 18, including a "Tam Tam" section with instructions like "Scrape surface with Superball Mallet" and "Strike with Tam Tam Mallet".
- Keyboard and Strings:**
 - Piano (Pno.):** Staves 19 and 20.
 - Harps (Hp.):** Staff 21.
 - Violins (Vln.):** Staves 22 and 23.
 - Violas (Vla.):** Staff 24.
 - Violoncello (Vc.):** Staves 25 and 26.
 - Double Bass (Cb.):** Staves 27 and 28.
- Performance Markings and Dynamics:**
 - Dynamics:** *ppp* (pianississimo), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), *fpp* (fortississimo).
 - Tempo/Character:** *Molto SP* (Molto Sostenuto), *Poco SP* (Poco Sostenuto).
 - Other Markings:** "14th Harmonic on 'D'", "Muted 14th Harmonic on 'B'", "7th Harmonic on E", "F# G# p.d.l.t.", "Hit string with soft timpani mallet", "On the bridge (air noise)", "gliss.", "Harmonic Gliss. Sul A", "Harmonic Gliss. Sul E", "1a. SOLO Unmuted, Pos. Nat. Recitativo, quasi improvvisando".

B Lively, ♩ = 132 ca.

C accel.

Fl. 1 14

Fl. 2

Picc.

Ob. 1

Cl. 1

E♭ Cl.

Hp.

Ord. *ff* *ppp*

Perc. 1 *fff* *f* *mp* *mf* *p*

Perc. 2 *fff* *mf* *ff* *f* *fp* *f* *p* *f* *mf* *p*

ff *ppp*

B Lively, ♩ = 132 ca.

C accel.

1a. - 5a. *fff*

1b. - 5b. *fff*

6. 7. *fff*

1a. 2a. 3a. *fff*

1b. 2b. 3b. *fff*

4. 5. 6. *fff*

1. *ff* *p* *f* *mp*

2. *ff* *p* *mp* *p*

3. *ff* *p*

4. *ff* *p*

5a. *ff* *p*

5b. *ff* *p*

ff *p*

(♩ = 144 ca.)

The musical score is divided into three systems, each containing staves for Violin I, Violin II, and Viola.

- Violin I (Vln. I):**
 - Staff 1: Treble clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
 - Staff 2: Treble clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
 - Staff 3: Treble clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
- Violin II (Vln. II):**
 - Staff 1: Treble clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
 - Staff 2: Treble clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
 - Staff 3: Treble clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
- Viola (Via.):**
 - Staff 1: Alto clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
 - Staff 2: Alto clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.
 - Staff 3: Alto clef, key of D major. Measures 1-3 show a series of eighth notes with a *p* dynamic. Measures 4-6 show a series of eighth notes with a *p* dynamic. Measures 7-9 show a series of eighth notes with a *p* dynamic.

D (♩ = 160 ca.)

(♩ = 176 ca.)

♩ = 192 ca.

21

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Cl. 1

E♭ Cl.

Hp.

Pno.

Perc. 1

Perc. 2

D (♩ = 160 ca.)

(♩ = 176 ca.)

♩ = 192 ca.

1a. - 5a.

1b. - 5b.

6. 7.

1a. 2a.

3a.

1b. 2b. 3b.

4. 5. 6.

1.

2.

3.

4.

5a.

5b.

E Suddenly Held Back, ♩ = 136 ca.

F

25

Hn. 1 Unmuted a2 *sfz* *p* *ppp* (a2) *p* *ff*

Hn. 2 Unmuted (Stopped) 7th Harmonic on 'A' *sfz* *p* *ppp* *p* *ppp* *p* *ppp* *p*

Hn. 4 Unmuted (Stopped) 7th Harmonic on 'E' *sfz* *p* *ppp* *p* *ppp* *p* *ppp*

Tbn. 1 Harmon Mute (Stem In) 7th Harmonic on A *sfz* *f* *p* *f* *p* *f* *p* *f* *mf*

Tbn. 2 Harmon Mute (Stem In) *sfz* *pp* *f* *pp* *f* *pp* *f* *p*

Tbn. 3 Harmon Mute (Stem In) 7th Harmonic on E *sfz* *f* *pp* *f* *p* *f* *pp*

Hp. p.d.l.t. *sfz* Ord. *f* *mp* *p* Et F# G# A# D# C# B# G#

Perc. 2 [Tam Tam] Scrape rim with triangle beater *sfz*

E Suddenly Held Back, ♩ = 136 ca.

F

Vln. I Tutti div. in 2 Pizz. *f* *mp* *p*

Vln. II Tutti div. in 2 Pizz. *f* Pizz. *f* Pizz. *f* Pizz. *f*

Vla. 3. *ppp* Muted Poco SP *gliss.* *ppp* Muted Poco SP *gliss.* *ppp* Muted Poco SP *gliss.* *ppp*

4. Sul Pont. *p* Sul Tasto *ppp* 5. Sul Pont. *p* Sul Tasto *ppp*

Vc. Unmuted Pizz. *f* *mp* *p*

Ob. Unmuted Pizz. *sfz* (Pizz.) *f* *mp* *p*

[illegible]

accl. (♩ = 152 ca.) ♩ = 176 ca.

Vln. I

Vln. II

1. 2.

3. Poco SP → Molto SP → Poco SP → Molto SP → Poco SP → SP → Poco SP → Molto SP → SP

4. → SP → Poco SP → Molto SP → Poco SP → SP → Poco SP → SP → Sul Tasto

5. → SP → Poco SP → SP → Poco SP → Molto SP → Pos. Nat. → Poco SP → Molto SP → Poco SP

Vla.

Vc.

Cb.

G Held back, ♩ = 152 ca. poco accel.

Fl. 1

Fl. 2

Picc.

Ob. 1

Ob. 2

Ob. 3

Cl. 1

E♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 3

Tba.

Hp.

Pno.

Perc. 2

Timp.

G Held back, ♩ = 152 ca. poco accel.

Vln. I

Vln. II

1. 2. 3. 4. 5.

Molto SP Poco SP

Tutte Pizz.

Arco, div.

Pos. Nat.

ST

Vc.

Cb.

♩ = 168 ca.

fff, feroce

The image displays a page from a musical score, likely for a symphony orchestra. The page is numbered 45 at the top left. The tempo is marked as "Dreamy, ♩ = 50". The score is written for various instruments, including woodwinds, brass, strings, and percussion.

Woodwinds:

- Alto Flute:** Part 1, marked *ppp* and *p*.
- Clarinets:** Clarinet in B \flat , marked *ppp* and *p*.
- Bass Clarinet:** Part 1, marked *ppp* and *mp*.
- Bassoons:** Bassoon 1 and 2, marked *ppp* and *p*.
- Contrabassoon:** Part 1, marked *ppp* and *p*.

Brass:

- Horns:** Horn 1 and 3, marked *ppp* and *p*. Horn 2 and 4, marked *ppp* and *p*.
- Trumpets:** Trumpet 1 and 2, marked *ppp* and *p*. Trumpet 3, marked *ppp* and *p*.
- Tuba:** Part 1, marked *ppp* and *p*.

Strings:

- Violins:** Violin 1 and 2, marked *pp* and *pppp*.
- Violas:** Part 1, marked *pp* and *pppp*.
- Celli:** Part 1, marked *pp* and *pppp*.
- Double Basses:** Part 1, marked *pp* and *pppp*.

Percussion:

- Glock:** Part 1, marked *pp*.
- Tam Tam:** Part 1, marked *pp*.
- Sus. Cym.:** (Soft yarn mallets), marked *ppp*.

Other Instruments:

- Celeste:** Part 1, marked *pp* and *pppp*.
- Vib. Ord.:** Part 1, marked *pp* and *pppp*.

The score includes various dynamic markings such as *ppp* (pianissimo), *p* (piano), *mp* (mezzo-piano), *pppp* (pianississimo), *f* (forte), and *ff* (fortissimo). It also features articulation marks like accents, slurs, and breath marks. Performance instructions are provided for many parts, including "Sul Tasto", "Arco", "Molto espressivo", and "Tutti con sord." (Tutti with mutes).

$\leftarrow \text{♩} = \text{♩} \rightarrow$ $\text{♩} = 132$ $\leftarrow \text{♩} = \text{♩} \rightarrow$ $\text{♩} = 44$
 $(\text{♩} = 100)$ accel. $(\text{♩} = 176)$ molto rit. $(\text{♩} = 80)$

N

N molto rit.

(♩ = 60)

(♩ = 60)

Violin I (Vln. I) and Violin II (Vln. II) score, measures 1-6. The score includes various dynamics (pp, ppp, p, pp) and performance instructions (Molto SP, Poco Flautando, Pos. Nat., Sul Tasto). The Violin I part features a solo in measure 1 and a melodic line in measure 2. The Violin II part features a melodic line in measure 1 and a melodic line in measure 2. The score is written for two staves, Violin I and Violin II, with a key signature of one sharp (F#) and a common time signature (C).

66

Fl. 1

Picc.

Cl. 1

B. Cl.

Hn. 2
4

Tpt. 1

Tbn. 1

Tbn. 2

Tbn. 3

Hp.

Cel.

Perc. 1

Perc. 2

♩ = 44 ca.

p

ppp

mp

p, espressivo e sempre cantabile

pp

ppp poss.

pp

(Muted)

Unmuted

Solo

(Harmon Mute, Stem Removed)

(Harmon Mute, Stem Removed)

Bisbigl.

Bass Bells

Tam Tam

Violin I

- 1a. SOLO (8^{va})
- (tr)
- 1b. 2. 3. 4. 5.
- 6. 7.
- Arco Harmonic Gliss. sul G (not together)
- pp
- pppp
- div. Sul Pont.

Violin II

- 1a. 2a. 3a.
- 1b. 2b. 3b.
- 4a. 5a. 6a.
- 4b. 5b. 6b.
- Poco SP

Viola

- 1.
- 2.
- 3.
- 4.
- 5.
- (Muted) Sul Pont.
- ppp (Muted) Sul Pont.
- ppp
- (Muted) Sul Tasto
- pppp POSS. (Muted) Sul Tasto
- pppp POSS. (Muted) Sul Tasto
- pppp POSS. Sul Tasto

Violoncello

- Tutti div. in 2
- Muted Sul Pont. II
- Muted Sul Pont. III
- ppp
- pp
- pp

P

68

B. Cl. *pp* *pp* *pppp*

Bsn. 1 *p*

Bsn. 2 *p* *pppp*

Hr. 2/4 *pppp*

Tbn. 1 *p* *mp* *p* *pp*

Tbn. 2 *pppp*

Tbn. 3 *pppp*

Tba. *pp* *pppp*

Hp. *pppp* *pp* *F# Bb*

Cel. *pppp* To Piano

Perc. 1 [Bass Bells]

Perc. 2 [Tam Tam]

P

1a. SOLO *pppp*

Vln. I *pppp*

Vln. II

1a. 2a. 3a. *ppp* *pppp poss.* *Sul Tasto*

1b. 2b. 3b. *pppp* *pppp poss.* *Sul Tasto*

4a. 5a. 6a. *pppp* *pppp poss.* *Sul Tasto*

4b. 5b. 6b. *pppp* *pppp poss.* *Sul Tasto*

1. *pppp* *pppp poss.* *Sul Tasto*

2. *pppp poss.* *Sul Tasto*

Vla. 3. *pppp* *pppp poss.* *Sul Tasto*

4. *pppp* *pppp poss.* *Sul Tasto*

5. *pppp* *pppp poss.* *Sul Tasto*

Vc. Unis. *pppp*

[illegible]

[illegible]

FL 1 *p* *f* *p* *f* *f* *giocoso* *mp*

FL 2 *p* *f* *p* *f* *f* *giocoso* *mp*

Picc. *f* *f* *giocoso*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *fp* *fp* *ff* *f* *giocoso*

B♭ Cl. *p* *f* *p* *f* *giocoso* *mp*

B. Cl. *p* *mf* *f* *p*

Ben. 1 *mp* *mp* *f* *p*

Ben. 2 *mp* *mp* *f* *mp* *pp*

Oboen. *mp* *f* *p* *pp* *ff*

Hr. 1 *f* *p* *f* *p* *f*

Hr. 2 *f* *p* *f* *p* *f*

Tpt. 1 *f* *p* *f* *p*

Tpt. 2 *fp* *fp*

Tpt. 3 *fp* *fp* *f*

Tbn. 1 *Solo* *ff*

Tba. *ff*

Hp. *mf* *ff* *f* *ff* *F♯* *E♯* *F♯* *B♭* *E♭* *A♭*

Pno. *ff* *(Loco)* *(Loco)* *(Loco)*

Perc. 1 *Glock* *ff*

Perc. 2 *Tubular Bells* *Hard Hammers* *L.V. sempre* *ff* *mf*

Vin. I 1a - 5a. *ff* *ff* *ff*

Vin. I 1b - 5b. *ff* *ff* *ff*

Vin. I 6, 7. *ff*

Vin. II 1a, 2a, 3a. *Unmuted* *ff* *ff*

Vin. II 1b, 2b, 3b. *Unmuted* *ff* *ff*

Vin. II 4, 5, 6. *Unmuted* *ff*

Vla. *Tutte div. in 2* *p* *ff* *ff*

Vc. 1. *f* *p* *ff*

Vc. 2. *f* *p* *ff*

Vc. 3. *f* *p* *ff*

Vc. 4. *f* *p* *ff*

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

Cb. 2. *f* *pp* *pp*

Cb. 3. *f* *pp* *pp*

Sul Pont. *Pos. Nat.*

This page contains the musical notation for measures 83 through 90 of a symphony. The instrumentation includes woodwinds, brass, harp, piano, percussion, and strings. The score is written in G major and 4/4 time. Key features include:

- Measures 83-84:** Introduction of the main theme by the first violin and flute.
- Measures 85-86:** Development of the theme with increasing intensity, featuring fortissimo passages.
- Measure 87:** A section marked "T" (Trill) for the timpani.
- Measures 88-90:** Culmination of the passage with rapid sixteenth-note runs in the strings and woodwinds.

This image shows a page from a musical score, likely for a symphony. The page is filled with musical notation for various instruments. The instruments listed on the left include Fl. 1, Fl. 2, Picc., Ob. 1, Ob. 2, Ob. 3, Cl. 1, E. Cl., B. Cl., Bsn. 1, Bsn. 2, Obsn., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tba., Hp., Pno., Perc. 1, Perc. 2, Timp., Vln. I, Vln. II, Vla., Vcl., and Cb. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *p*, *mf*, *pp*). There are also performance instructions and annotations, such as "Hit with Hard Rubber Mallet" for the harp and "Gloss., roughly follow contour" for the timpani. The page is numbered "U Wild" at the top left and "21" at the top right.

[illegible]

Dreamy, ♩ = 50

97

A. Fl.

Cl. 1

2

B. Cl.

Bsn. 1

2

Cbsn.

Hn. 1

3

Hn. 2

Hn. 4

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Hp.

Perc. 1

Perc. 2

Timp.

Alto Flute

7th Harmonic on E

Harmon Mute, Stem Removed

Bisbigl.

E♯ F♯ G♯ A♯
D♯ C♯ B♯

Bass Drum

Sus. Cym.

Soft Yarn Mallets

L.V. Sempre

Brush skin of drum with wire brushes
(repeated back and forth motion)

W

Dreamy, ♩ = 50

[illegible]

[illegible]

[illegible]

[illegible]