

**Full Score**

**Martyn Harry**

# **Symphonic Shelley**

**for  
orchestra**

**1997**

**22 minutes**

'Symphonic Shelley' was commissioned by the Horsham Symphony Orchestra with funds from South East Arts. It was premièred by the Horsham Symphony Orchestra in the Horsham Arts Centre on Saturday 21st June 1997.

# Symphonic Shelley

**Flute 1 (doubling Piccolo)**  
**Flute 2**

**Oboe 1**  
**Oboe 2**

**Clarinet 1 in Bb**  
**Clarinet 2 in Bb**  
**Bass Clarinet in Bb**

**Bassoon 1**  
**Bassoon 2**

**Horn 1 in F**  
**Horn 2 in F**  
**Horn 3 in F**  
**Horn 4 in F**

**Trumpet 1 in Bb**  
**Trumpet 2 in Bb**  
**Trumpet 3 in Bb**

**Trombone 1**  
**Trombone 2**  
**Trombone 3**  
**Tuba**

**Timpani (4 Timpani and 1 Suspended Cymbal)**  
**Percussion (3 players)**

Vibraphone; Glockenspiel; Low Tom-Tom; 3 Suspended Cymbals, 1-2 Side Drums, 2 Maracas; Bass Drum; Tam-Tam; pair of handheld cymbals

**Piano**  
**Synthesiser**

**Violin 1**

**Violin 2**

**Viola**

**Violoncello**

**Double Bass**

All parts are notated at sounding pitch, apart from the piccolo and double bass where the standard octave transpositions apply.

# Symphonic Shelley

## Gestation

When I was commissioned by the Horsham Symphony Orchestra and South East Arts to write an orchestral piece drawing on Shelley's work, it was the arrestingly direct, modern tone of Shelley's poetry that most excited me, and I decided to respond to this challenge by drawing on influences of both pop music and the Romantic symphonic repertoire. The title of my work is both flippant and serious. The work is symphonic in character, but its title also refers to the series of classical adaptations of pop music that have been released onto the record market in recent years (i.e., *Symphonic Queen*, *Symphonic Pink Floyd*, *Symphonic Beatles* etc.), hinting that, if Shelley had been a pop star rather than a nineteenth century poet, this is what *Symphonic Shelley* would have sounded like.

*Symphonic Shelley* is cast in two movements (the first with a prologue), each of which draws on the imagery of a poem by Shelley. The short Prologue *Mont Blanc* invokes, as in Shelley's poem of the same title, what Richard Holmes calls 'the sublime but utterly impersonal Power which functions through Nature':

'The everlasting universe of things  
flows through the mind, and rolls its rapid waves,  
now dark – now glittering – now reflecting gloom –  
now lending splendour, where from secret springs  
the source of human thought its tribute brings  
of waters ...'

After a powerful climax for full orchestra, *Epipsychidion*, the first movement proper, begins with a solo for the cellos, accompanied by piano and tuned percussion. *Epipsychidion* is the most nakedly autobiographical poem that Shelley ever wrote, for it depicts his feelings of unrequited love for an Italian woman, Emilia Viviani, who had been consigned to a convent by her parents:

'Emily,  
A ship is floating in the harbour now,  
And wind is hovering o'er the mountain's brow ...  
Say, my heart's sister, wilt thou sail with me?  
Our bark is as an albatross, whose nest  
is a far Eden of the purple East;  
And we between her wings will sit'

The poem's atmosphere of sensual exoticism and heightened passion is reflected in much of the music, but this is offset by the way the whole of the first movement has been cast in the form of a chaconne.

The second and final movement, *The Triumph of Life*, is based on the last poem Shelley ever wrote. Written on any paper that came to hand (including a bill from a sailmaker and the back of a series of sketches of the topsail rig of Shelley's boat, *Don Juan*), the poem invokes the vision of a Roman procession to depict the eventual triumph of life over all human beings, as, in a frightening image, a chariot rides roughshod over the revellers dancing in front of it.

In the poem the philosopher Rousseau points out to Shelley the public figures who have succumbed to the vanity of ambition, including Napoleon, Catherine the Great, the Roman emperors, even Kant and Plato. Rousseau then turns to Shelley's life, invoking his poem, *Epipsychidion*, and Shelley is forced to see his life as a series of self-created delusions:

'... thus on the way  
Mask after mask fell from the countenance  
And form of all: and long before the day  
Was old, the joy which waked like Heaven's glance  
The sleepers in the oblivious valley, died;  
And some grew weary of the ghastly dance  
And fell, as I have fallen, by the way side ...'

*The Triumph of Life* draws on themes from both the Prologue, *Epipsychidion* as well as the music that I wrote for the opening ceremony of Angela Conner's water sculpture, *Rising Universe*, which was inaugurated in November last year.

Martyn Harry  
Camden  
6/97

# Symphonic Shelley

To Dad with all my love

## Prologue - Mont Blanc

Largo Maestoso

$\text{♩} = 54$

Allarg

A Tempo

1

The score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flute 2, Oboe 1, Oboe 2, Bb Clarinet 1, Bb Clarinet 2, Bass Clarinet, Bassoon 1, and Bassoon 2. The brass section consists of French Horn 1-4, Bb Trumpet 1-3, Trombone 1-3, and Tuba. The percussion section includes Timpani, Percussion 1, Percussion 2, and Percussion 3. The keyboard section features Pianoforte and Synthesiser. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The Piccolo part begins with a *p* *sclo* marking and a dynamic of *pp*, with a note indicating it is to be played by the Flute. The woodwinds and strings enter with various dynamics including *pp*, *p*, and *mf*.

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
3. BASS DRUM  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Allargando  
13  
Flowing  
A Tempo (J = 54)

Fls. 1. 2.

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 3.

Pno.

Synth.

Vln. 1 solo violin  
gli altri *pp*

Vln. 2

Via.

Vic. solo cello  
gli altri

Db.

3.

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
3. Perc.  
Pno.  
Synth.  
Vln. 1 solo  
gl.alt.  
Vln. 2  
Via.  
Vlc. solo  
gl.alt.  
Db.

PREVIEW FILE ONLY

TAM-TAM to Vibraphone

Poco a Poco Stringendo

Allargando Molto

25

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc. SIDE DRUM to Glockenspiel  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vic.  
Db.

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs. *p molto espr.*  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno. *p*  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Preview File Only



42 Poco a Poco Stringendo

♩ = 72

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc. (SIDE DRUM, to Glockenspiel, to Tam-Tam)  
2. Perc.  
3. Perc.  
Pno.  
Synth.  
solo Vln. 1  
gl. alt. Vln. 1  
Vln. 2  
Via.  
solo Vlc.  
gl. alt. Vlc.  
Db.

Preview File Only

Torondo

48

1.  
Fls.  
2.  
1.  
Obs.  
2.  
1.  
Cls.  
2.  
Bass Cl.  
1.  
Bsns.  
2.  
1.  
Hns.  
2.  
3.  
4.  
1.  
Tpts.  
2.  
3.  
1.  
Tbns.  
2.  
3.  
Tuba  
Timp.  
1.  
Perc.  
2.  
3.  
Pno.  
Synth.  
Vin. 1  
Vin. 2  
Vla.  
solo  
Vlc.  
gl. alt.  
Db.

BASS DRUM

9.



1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Via.  
Vlc.  
Db.

Preview File Only

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Via.  
Vlc.  
Db.

Preview File Only

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Preview File Only

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc. *to Glockenspiel*  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Via.  
Vlc.  
Db.

Preview File Only

Poco Rit

Teneramente (♩ = 72-88)

81

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
1. Vln. 1  
2. Vln. 1  
1. Vln. 2  
2. Vln. 2  
Vla.  
Vic.  
Db.

This page of a musical score, numbered 87, contains 28 staves for various instruments. The instruments listed on the left are: Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bass Clarinet (Bass Cl.), Bassoons (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Synth, Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The score includes musical notation such as notes, rests, and dynamic markings. A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page.

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Preview File Only

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbnns.  
2. Tbnns.  
3. Tbnns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Preview File Only

This page of a musical score, numbered 104, contains 28 staves of music. The instruments are listed on the left side of the page: Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bass Clarinet (Bass Cl.), Bsnos (Bsns.), Horns (Hns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, Timpani (Timp.), Percussion (Perc.), Piano (Pno.), Synthesizer (Synth.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.). The score is written in a standard musical notation with various clefs and time signatures. A large, diagonal watermark reading "Preview File Only" is overlaid across the center of the page.



This page of a musical score, numbered 115, contains 28 staves of music. The instruments are listed on the left side of the page: Fls. (1, 2), Obs. (1, 2), Cls. (1, 2), Bass Cl., Bsnns. (1, 2), Hns. (1, 2, 3, 4), Tpts. (1, 2, 3), Tbns. (1, 2, 3), Tuba, Timp., Perc. (1, 2), Pno., Synth., Vln. 1, Vln. 2, Via., Vlc., and Db. The score includes various musical notations such as notes, rests, and dynamic markings. A large, semi-transparent watermark reading "PREVIEW FILE ONLY" is oriented diagonally across the center of the page. The Percussion staff (Perc. 1) includes a section labeled "VIBRAPHONE".

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Preview File Only

1. Fls.

2. Fls.

1. Obs.

2. Obs.

1. Cls.

2. Cls.

Bass Cl.

1. Bsns.

2. Bsns.

1. Hns.

2. Hns.

3. Hns.

4. Hns.

1. Tpts.

2. Tpts.

3. Tpts.

1. Tbns.

2. Tbns.

3. Tbns.

Tuba

Timp.

1. Perc.

2. Perc.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Preview File Only

PICCOLO

Picc.

Fl. 2

1. Obs.

2. Obs.

1. Cls.

2. Cls.

Bass Cl.

1. Bsns.

2. Bsns.

1. Hns.

2. Hns.

3. Hns.

4. Hns.

1. Tpts.

2. Tpts.

3. Tpts.

1. Tbns.

2. Tbns.

3. Tbns.

Tuba

Timp.

1. Perc.

2. Perc.

3. Perc.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Review File Only

(B.D.)

to Side Drum

Picc.

Fl. 2

Obs. 1.

Obs. 2.

Cls. 1.

Cls. 2.

Bass Cl.

Bsns. 1.

Bsns. 2.

Hns. 1.

Hns. 2.

Hns. 3.

Hns. 4.

Tpts. 1.

Tpts. 2.

Tpts. 3.

Tbns. 1.

Tbns. 2.

Tbns. 3.

Tuba

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vic.

Db.

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 2. 3. *f soli*

Tbns. 1. 2. 3. *f solo expr.*

Tuba

Timp.

Perc. 1. 2. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc. *ff sostenuto*

Fl. 2 *ff sostenuto*

Obs. 1. *ff sostenuto*

Obs. 2. *ff sostenuto*

Cl. 1. *ff sostenuto*

Cl. 2. *ff sostenuto*

Bass Cl. *ff sostenuto*

Bsns. 1. *ff sostenuto*

Bsns. 2. *ff sostenuto*

Hns. 1. *ff sostenuto*

Hns. 2. *ff sostenuto*

Hns. 3. *ff sostenuto*

Hns. 4. *ff sostenuto*

Tpts. 1. *ff sostenuto*

Tpts. 2. *ff sostenuto*

Tpts. 3. *ff sostenuto*

Tbns. 1. *ff sostenuto*

Tbns. 2. *ff sostenuto*

Tbns. 3. *ff sostenuto*

Tuba *ff sostenuto*

Timp. *ff sostenuto* (always less than piano)

Perc. 1. *ff sostenuto*

Perc. 2. *ff sostenuto* SIDE DRUM to Maracas

Perc. 3. *ff sostenuto*

Pno. *ff sostenuto*

Synth. *ff sostenuto*

Vln. 1 *ff sostenuto*

Vln. 2 *ff sostenuto*

Vla. *ff sostenuto*

Vlc. *ff sostenuto*

Db. *ff sostenuto*

Preview File Only

Picc.

Fl. 2

1.

Obs. 2.

1.

Cls. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 2. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc.

Fl. 2

1.

Obs.

2.

1.

Cls.

2.

Bass Cl.

1.

Bsns.

2.

1.

Hns.

2.

3.

4.

1.

Tpts.

2.

3.

1.

Tbns.

2.

3.

Tuba

Timp.

1.

Perc.

2.

3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Preview File Only

158 Poco a Poco Accelerando

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2. *mf esp.*

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. *< mf to Handheld Cymbals*

Perc. 2. 3. *demon gradually*

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Preview File Only

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 2. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

CYMBALS

Perc. 1. 2. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vic.

Db.

Preview File Only

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbn. 1. 2. 3.

Tuba

Timp.

Perc. 1. 2. 3.

Pno.

Synth.

Vln. 1. 2.

Vla.

Vic.

Db.

Preview File Only

Con Passione (♩ = 96)

180

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 2. 3.

Pno.

Synth.

Vin. 1. 2.

Vla.

Vic.

Db.

Picc.  
Fl. 2  
Obs. 1.  
Obs. 2.  
Cls. 1.  
Cls. 2.  
Bass Cl.  
Bsns. 1.  
Bsns. 2.  
Hns. 1.  
Hns. 2.  
Hns. 3.  
Hns. 4.  
Tpts. 1.  
Tpts. 2.  
Tpts. 3.  
Tbns. 1.  
Tbns. 2.  
Tbns. 3.  
Tuba  
Timp.  
Perc. 1.  
Perc. 2.  
Perc. 3.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

Preview File Only



Picc.

Fl. 2

1.

Obs. 2.

1.

Cls. 2.

Bass Cl.

1.

Bsns. 2.

1.

Hns. 2.

3.

4.

1.

Tpts. 2.

3.

1.

Tbns 2.

3.

Tuba

Timp.

1.

Perc. 2.

3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

♩ = 88  
200

Picc.

Fl. 2

Obs. 1.

Obs. 2.

Cls. 1.

Cls. 2.

Bass Cl.

Bsns. 1.

Bsns. 2.

Hns. 1.

Hns. 2.

Hns. 3.

Hns. 4.

Tpts. 1.

Tpts. 2.

Tpts. 3.

Tbns. 1.

Tbns. 2.

Tbns. 3.

Tuba

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc.

Fl. 2

Obs. 1.

Obs. 2.

Cls. 1.

Cls. 2.

Bass Cl.

Bsns. 1.

Bsns. 2.

Hns. 1.

Hns. 2.

Hns. 3.

Hns. 4.

Tpts. 1.

Tpts. 2.

Tpts. 3.

Tbns. 1.

Tbns. 2.

Tbns. 3.

Tuba

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vic.

Db.

Picc.

Fl. 2

Obs. 1.

Obs. 2.

Cls. 1.

Cls. 2.

Bass Cl.

Bsns. 1.

Bsns. 2.

Hns. 1.

Hns. 2.

Hns. 3.

Hns. 4.

Tpts. 1.

Tpts. 2.

Tpts. 3.

Tbns 1.

Tbns 2.

Tbns 3.

Tuba

Timp.

Perc. 1.

Perc. 2.

Perc. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Preview File Only

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 2. 3.

Pno. *molto expr.*

Synth.

Vln. 1 *ppp non vib.*

Vln. 2 *ppp non vib.*

Vla. *ppp non vib.*

Vlc.

Db.

Preview File Only

Picc.

Fl. 2

1.  
Obs.

2.

1.  
Cls.

2.

Bass Cl.

1.  
Bsns.

2.

1.  
Hns.

2.

3.

4.

1.  
Tpts. 2.

3.

1.  
Tbns 2.

3.

Tuba

Timp.

1.  
Perc. 2.

3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc.

Fl. 2

1.  
Obs.

2.

1.  
Cls.

2.

Bass Cl.

1.  
Bsns.

2.

1.  
Hns.

2.

3.

4.

1.  
Tpts.

2.

3.

1.  
Tbns

2.

3.

Tuba

Timp.

1.  
Perc.

2.

3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc.

Fl. 2

1.  
Obs.

2.

1.  
Cls.

2.

Bass Cl.

1.  
Bsns.

2.

1.  
Hns.

2.

3.

4.

1.  
Tpts.

2.

3.

1.  
Tbns

2.

3.

Tuba

Timp.

1.  
Perc.

2.

3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vic.

Db.

# 2. The Triumph of Life

Martyn Harry

1 Pesante con malicia (♩ = 96)

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fls. (Flutes): 1. and 2.
- Obs. (Oboes): 1. and 2.
- Cls. (Clarinets): 1. and 2.
- Bass Cl. (Bass Clarinet)
- Bsns. (Bassoons): 1. and 2.
- Hns. (Horns): 1., 2., 3., and 4.
- Tpts. (Trumpets): 1., 2., and 3.
- Tbns. (Trombones): 1., 2., and 3.
- Tuba
- Timp. (Timpani)
- Perc. (Percussion)
- Pno. (Piano)
- Synth. (Synthesizer)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vic. (Violoncello)
- Db. (Double Bass)

Key performance markings include *div.* (divisi) for the strings and *pizz* (pizzicato) for the double bass. The score is marked with a large blue watermark: "Preview File Only".

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
Perc. VIBRAPHONE  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Via.  
Vic.  
Db.

Preview File Only

1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc.  
2. Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Via.  
Vic.  
Db.

hard sticks  
SUSPENDED CYMBAL  
arco  
pizz



1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
Perc.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Via.  
Vic.  
Db.

Preview File Only



1. Fls.  
2. Fls.  
1. Obs.  
2. Obs.  
1. Cls.  
2. Cls.  
Bass Cl.  
1. Bsns.  
2. Bsns.  
1. Hns.  
2. Hns.  
3. Hns.  
4. Hns.  
1. Tpts.  
2. Tpts.  
3. Tpts.  
1. Tbns.  
2. Tbns.  
3. Tbns.  
Tuba  
Timp.  
1. Perc. (GLOCKENSPIEL)  
2. Perc. (to Side Drum)  
Pno.  
Synth.  
Vin. 1  
Vin. 2  
Via.  
Vic.  
Db.

Picc.

Fl. 2

Obs. 1.

Obs. 2.

Cls. 1.

Cls. 2.

Bass Cl.

Bsns. 1.

Bsns. 2.

Hns. 1.

Hns. 2.

Hns. 3.

Hns. 4.

Tpts. 1.

Tpts. 2.

Tpts. 3.

Tbns. 1.

Tbns. 2.

Tbns. 3.

Tuba

Timp.

Perc. 1. SIDE DRUM

Perc. 3. BASS DRUM

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

non div.

sim.

sim.

Picc.

Fl. 2

Obs. 1.  
2.

Cls. 1.  
2.

Bass Cl.

Bsns. 1.  
2.

Hns. 1.  
2.  
3.  
4.

Tpts. 1.  
2.  
3.

Tbns. 1.  
2.  
3.

Tuba

Timp.

Perc. 1.  
3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

A detailed musical score for page 49, featuring a variety of instruments. The score is written in standard musical notation with stems and beams. The instruments listed on the left are: Picc., Fl. 2, Obs. 1. and 2.,Cls. 1. and 2., Bass Cl., Bsns. 1. and 2., Hns. 1., 2., 3., and 4., Tpts. 1., 2., and 3., Tbns. 1., 2., and 3., Tuba, Timp., Perc. 1. and 3., Pno., Synth., Vln. 1, Vln. 2, Vla., Vlc., and Db. The score includes dynamic markings such as 'f' and 'p'. A large, diagonal watermark reading 'Preview File Only' is overlaid across the center of the page.

Picc.

Fl. 2

Obs. 1.  
2.

Cls. 1.  
2.  
*motivic*

Bass Cl.

Bsns. 1.  
2.

Hns. 1.  
2.  
3.  
4.  
*motivic*

Tpts. 1.  
2.  
3.

Tbns. 1.  
2.  
3.

Tuba

Timp.

Perc. 1.  
3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

*ff* *espress.*

*ff* *espress.*

*ff* *espress.*



This page of a musical score, numbered 73, contains 24 staves of music. The instruments are listed on the left side of the page: Picc., Fl. 2, Obs. 1 and 2, Cls. 1 and 2, Bass Cl., Bsns. 1 and 2, Hns. 1, 2, 3, and 4, Tpts. 1, 2, and 3, Tbns. 1, 2, and 3, Tuba, Timp., Perc. 1 and 3, Pno., Synth., Vln. 1, Vln. 2, Vla., Vic., and Db. The score is written in a standard musical notation with various clefs, time signatures, and dynamic markings. A large, semi-transparent watermark reading "Preview File Only" is oriented diagonally across the center of the page.

Picc.  
Fl. 2  
Obs. 1.  
Obs. 2.  
Cls. 1.  
Cls. 2.  
Bass Cl.  
Bsns. 1.  
Bsns. 2.  
Hns. 1.  
Hns. 2.  
Hns. 3.  
Hns. 4.  
Tpts. 1.  
Tpts. 2.  
Tpts. 3.  
Tbns. 1.  
Tbns. 2.  
Tbns. 3.  
Tuba  
Timp.  
Perc. 1.  
Perc. 3.  
Pno.  
Synth.  
Vln. 1  
Vln. 2  
Vla.  
Vlc.  
Db.

take mute

to Side Drum

to Flute

Picc.

Fl. 2

Obs. 1. 2.

Cls. 1. 2.

Bass Cl.

Bsns. 1. 2.

Hns. 1. 2. 3. 4.

Tpts. 1. 2. 3.

Tbns. 1. 2. 3.

Tuba

Timp.

Perc. 1. 3.

Pno.

Synth.

Vln. 1

Vln. 2

Vla.

Vlc.

Db.

Preview File Only