

Miroslav Srnka

South Pole

A double opera in two parts

Libretto: Tom Holloway

Full Score

revised Version 2017

Part 1



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BA 11147

Auftrag der Bayerischen Staatsoper

to my children

Aufführungsdauer / Duration: ca. 120 min (Part 1 ca. 55 min. + Part 2 ca. 65 min.).

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Scott	Amundsen

SCORING

Part 1

4 Flutes (2nd+3rd also Piccolo, 4th also Bass Flute)
3 Oboes
2 Clarinets in B \flat (both also Bass Clarinet)
3 Bassoons (2nd+3rd also Contrabassoon)

2 Horn in F
4 Trumpets in C
3 Trombones
Bass Tuba

Accordion
Harp
Piano 4-hands

Percussion

1	2	3	4
Timpani	Crotales	Crotales	Crotales
Pitched sounding tube (f')	Marimba	Vibraphone	Glockenspiel
Egg shaker medium	Bass Drum	Steel drum	Cow bells
Rin gong (f', g')	Rin gong (e')	Tam-tam	Steel drum
	Sandpaper	5 Temple blocks	Rin gong (c')
	Pitched sounding tube (e')	High rain maker	High rain maker
	5 Temple blocks	Ratchet	5 Temple blocks
	Suspended cymbal high	Vibraslap	Vibraslap
	Tam-tam	Chimes	Ratchet
		Suspended cymbal low	Egg shaker high
			Spring large
			Hyoshigi
			Snare drum
			Suspended cymbal medium

(On stage)

Team Scott

Kathleen (Mezzosoprano)
Scott (Tenor)
Bowers (Tenor)
Evans (Tenor)
Wilson (Tenor)
(playing also pitched sounding tube in F)
Oates (Tenor)
Carusophone
(old gramophone playing *La fleur que tu m'avais jetée* from
Carmen by Georges Bizet, recorded by Enrico Caruso, voice
only)
Pony 1 (Hn.)
Pony 2 (Hn.)
Pony 3 (Hn.)
Pony 4 (Hn.)
Pony 5 (Hn.)
Pony 6 (Hn.)

Team Amundsen

Landlady (Soprano)
(playing also rin gongs in G, G \sharp , B \flat)
Amundsen (Baritone)
Bjaaland (Baritone)
Hanssen (Baritone)
(playing also pitched sounding tube in E \flat)
Wisting (Baritone)
Johansen (Baritone)
Gramophone
(old gramophone playing *Solveig's Song* from *Peer Gynt* by Ed-
vard Grieg, recorded by Borghild Bryhn Langaard, voice only)
Dog 1 (Cl.)
Dog 2 (Cl.)
Dog 3 (Cl.)
Dog 4 (Cl.)
Dog 5 (Cl.)
Dog 6 (Cl.)

Strings 14.12.10.8.6

(Vln. II, Vla., Vc., Cb. all play also Hard boiled egg cutter harps)

SCORING

Part 2

4 Flutes (2nd+3rd also Piccolo, 4th also Bass Flute)
3 Oboes
6 Clarinets in B \flat (5th+6th also Bass Clarinet)
3 Bassoons (2nd+3rd also Contrabassoon)

6 Horns in F
4 Trumpets in C
3 Trombones
Bass Tuba

Accordion
Harp
Piano 4-hands

Percussion

1	2	3	4
Timpani	Crotales	Crotales	Crotales
Pitched sounding tube (f')	Marimba	Vibraphone	Glockenspiel
Egg shaker medium	Bass Drum	Steel drum	Cow bells
Rin gong (f', g')	Rin gong (e')	Tam-tam	Steel drum
	Sandpaper	5 Temple blocks	Rin gong (c')
	Pitched sounding tube (e')	High rain maker	High rain maker
	5 Temple blocks	Ratchet	5 Temple blocks
	Suspended cymbal high	Vibraslap	Vibraslap
	Tam-tam	Chimes	Ratchet
		Suspended cymbal low	Egg shaker high
			Spring large
			Hyoshigi
			Snare drum
			Suspended cymbal medium

(On stage)

Team Scott

Kathleen (Mezzosoprano)
Scott (Tenor)
Bowers (Tenor)
Evans (Tenor)
Wilson (Tenor)
Oates (Tenor)
Carusophone
(old gramophone playing *La fleur que tu m'avais jetée* from *Carmen* by Georges Bizet, recorded by Enrico Caruso, voice only)

Team Amundsen

Landlady (Soprano)
(playing also rin gong B \flat)
Amundsen (Baritone)
Bjaaland (Baritone)
Hanssen (Baritone)
Wisting (Baritone)
Johansen (Baritone)

Strings 14.12.10.8.6

(Vln. I (8-14), Vln. II, Vla., Vc., Cb. all play also Hard boiled egg cutter harps)

Explanatory Notes

score

written in C

itches

all pitches sound in the octaves as written (glockenspiel sounds two octaves higher)

accidentals

accidentals apply within the measure and octave in which they appear

general dynamics


dynamic signs from *pppp* (almost inaudible) to *ffff* (tutta la forza);

the *crescendo* and *decrescendo* hairpins without a specifically marked final dynamic level are always to be played *dal niente*, resp. *al niente*

legato / détaché

the entire score is to be played *legato* if not specifically marked otherwise, legato slurs are not used;

the parts to be played *non legato* are always marked with *détaché* or other articulation signs;

 the *détaché* notes for strings are always to be played *molto arco*, using as much of the bow as possible, even in fast tempi and even if a flautando sound results; even in the *dal niente / al niente* passages *molto arco* is to be used, gradually letting the pitch disappear into toneless bowing on the string.

articulation signs of relative dynamic

following signs apply to the entire duration of the marked pitch (even if it is written for rhythmical reasons with two or more tied notes).

dynamic effect of these signs is relative and subordinated to the general dynamics marked by usual dynamic signs. as with any other articulation, the effect and way of execution can vary depending on an instrument's possibilities, tempo, range etc.

 gradual decrescendo during the entire duration of the pitch (not an accent sign as usual)

 gradual crescendo during the entire duration of the pitch

 decrescendo, large in the first half and small during the second half

 crescendo, small in the first half and large during the second half

 gradual decrescendo and crescendo

 gradual crescendo and decrescendo

 decrescendo, large at the very beginning, then small during the rest of the duration

 crescendo, small during the most of the duration, large at the very end

 decrescendo, at the very beginning, and crescendo, at the very end

 crescendo, at the very beginning, and decrescendo, at the very end

 start immediately without any dynamic attack and then static sustain

 static sustain and end the note abruptly without any dynamic release

 start without any attack, static sustain and end without dynamic release

PART 1

Scene A First Cable

(Scott, Bowers, Evans, Wilson, Oates, Amundsen, Bjaaland, Hanssen, Wisting, Johansen)

A1.1

Very fast (♩ = c. 140-150)

Flute 1-4

Oboe 1-3

Clarinet 1-2

Bassoon 1-3

Horn 1-2

Trumpet 1-4

Trombone 1-3

Bass Tuba

Accordion

Harp

Piano 4-hands

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Kathleen

Scott

Bowers

Evans

Wilson

Oates

ponies

Landlady

Before arriving...

p (amplified)

Amundsen

dah - di - di - dit dit dah - dah - dit di-dah - di - dit dit di - dah di - di - di - dah dit dah dah - dah - dah di - dit dah - dit di - di - dah - dit dah - dah - dah di - dah - dit dah - dah

A1.1

Very fast (♩ = c. 140-150)

Violin I 1-14

Violin II 1-12

Viola 1-10

Violoncello 1-8

Double Bass 1-6

repeat as many times as necessary

5

A

dah - di - di - dit dit dah - dah - dit di-dah - di - dit dit di - dah di - di - di - dah dit dah dah - dah - dah di - dit dah - dit di - di - dah - dit dah - dah - dah di - dah - dit dah - dah

A1.2

9

Acc. *pp*

S reacting quickly on Amundsen, without breaks
"mp" "B" (amplified) quasi-spoken "E" "G" "L" "E" "A" "V" "E" "T" "O" "I" "N" "F"

A reacting quickly on Scott, without breaks
fabretto (amplified)

dah - di - di - dit dit dah - dah - dit di - dah - di - dit dit di - dah di - di - di - dah dit dah dah - dah - dah di - dit dah - dit di - di - dah - dit

A1.3

22

Acc.

S "O" "R"... Beg leave to in - form. Fram pro - ceed - ing...

A dah - dah - dah di - dah - dit dah - dah di - di - dah - dit di - dah - dit di - dah dah - dah di - dah - dah - dit di - dah - dit dah - dah - dah dah - di - dah - dit dit dit dah - di - dit di - dit dah - dit dah - dah - dit

29

Acc.

S well in rhythm "A" "N" "T" "A" "R" no no no no no no no no no no no no no Ant -

A well in rhythm di - dah dah - dit dah di - dah di - dah - dit dah - dit - dah - dit dah di - dit dah - di - dah - dit di - dah

d 1 offstage irregular improvising - like morse code dynamics only as a shadow of the singers *imprim.*

d 2 offstage irregular improvising - like morse code dynamics only as a shadow of the singers *imprim.*

d 3 offstage irregular improvising - like morse code dynamics only as a shadow of the singers *imprim.*

d 4 offstage irregular improvising - like morse code dynamics only as a shadow of the singers *imprim.*

d 5 offstage irregular improvising - like morse code dynamics only as a shadow of the singers *imprim.*

d 6 offstage irregular improvising - like morse code dynamics only as a shadow of the singers *imprim.*

A2.1

39 *Crotales with bow*
 Perc. 3 *ppp*
 Perc. 4 *ppp* *Crotales with bow*
 S *mf* *(non amplified)* *rhythmically, morse-code-like*
 A *mf* *(non amplified)*
 The deed —

in an independent tempo
 Bs *pp* *quasi-spoken (amplified)* reacting on Bjaaland (if possible)
 "A" "N" "T" "A" "R" "C" "T" "A"
 Bd *pp* *falsetto (amplified)* reacting on Bowers (if possible)
 di - dah dah - dit dah di - dah di - dah - dit dah di - dit dah - di - dah - dit di - dah

in an independent tempo
 E *pp* *quasi-spoken (amplified)* reacting on Hansen (if possible)
 "C" "A" "A" "N" "T" "A" "R" "C" "T" "A"
 H *pp* *falsetto (amplified)* reacting on Evans (if possible)
 dah - di - dah - dit di - dah di - dah dah - dit dah di - dah di - dah - dit dah - di - dah - dit dah di - dit

in an independent tempo
 Wn *pp* *quasi-spoken (amplified)* reacting on Wisting (if possible)
 "C" "T" "T" "C" "A" "A" "N" "T" "A" "R"
 Wg *pp* *falsetto (amplified)* reacting on Wilson (if possible)
 di - dah - dit dah di - dit dah - di - dah - dit di - dah di - dah dah - dit dah di - dah di - dah - dit dah

in an independent tempo
 O *pp* *quasi-spoken (amplified)* reacting on Johansen (if possible)
 "A" "R" "C" "T" "A" "A" "N" "T"
 J *pp* *falsetto (amplified)* reacting on Oates (if possible)
 di - dah di - dah - dit dah - di - dah - dit dah di - dit dah - di - dah - dit di - dah di - dah dah - dit dah

keep repeating this section and reacting in free tempo (but internally precise)

d 1
d 2
d 3
d 4
d 5
d 6

A2.2

44 *Bass Drum with mallets*
 Perc. 2 *pppp*
 Perc. 3
 Perc. 4

Vi - - de

S I can't be-leave it. He told the world he was aim - ing for the North! We told the world we would make the South. But now we are in a race! —
 [vide: North]

A *rhythmically, morse-code-like*
 is done. They think we are aim - ing for the North. They must know we are in a race!

Bd
H
Wg
J

d 1
d 2
d 3
d 4
d 5
d 6

A3.1

53

Perc. 2

Perc. 3

Perc. 4

S
He is com - ing to Ant - arc - ti - ca!

Bs
(stop repeating) sung (non amplified) *mf* He is com - ing to Ant - arc - ti - ca!

E
(stop repeating) sung (non amplified) *mf* He is com - ing to Ant - arc - ti - ca!

Wn
(stop repeating) sung (non amplified) *mf* He is com - ing to Ant - arc - ti - ca!

O
(stop repeating) sung (non amplified) *mf* He is com - ing to Ant - arc - ti - ca!

p 2
offstage *legatissimo sempre*
dynamics only as a shadow of the singers

p 3
offstage *legatissimo sempre*
dynamics only as a shadow of the singers

p 4
offstage *legatissimo sempre*
dynamics only as a shadow of the singers

p 5
offstage *legatissimo sempre*
dynamics only as a shadow of the singers

p 6
offstage *legatissimo sempre*
dynamics only as a shadow of the singers

A
mf We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca!

Bd
(stop repeating) sung (non amplified) *mf* We are go - ing to Ant - arc - ti - ca!

H
(stop repeating) sung (non amplified) *mf* We are go - ing to Ant - arc - ti - ca!

Wg
(stop repeating) sung (non amplified) *mf* We are go - ing to Ant - arc - ti - ca!

J
(stop repeating) sung (non amplified) *mf* We are go - ing to Ant - arc -

d 1
well in rhythm

d 2
well in rhythm

d 3
well in rhythm

d 4
well in rhythm

d 5
well in rhythm

d 6
well in rhythm

59

Perc. 2
Perc. 3
Perc. 4

S
ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc -

Bs
Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to

E
ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com -

Wn
is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He

O
is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He is com - ing to Ant - arc - ti - ca! He

p 1
p 2
p 3
p 4
p 5
p 6

A
We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca!

Bd
We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca!

H
We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca!

Wg
We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca!

J
ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc - ti - ca! We are go - ing to Ant - arc -

d 1
d 2
d 3
d 4
d 5
d 6

65

A3.2

Perc. 2

S
ti - ca!
...to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

Bs
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti -

E
ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc -

Wn
is com - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant -

O
is com - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

p1

p2

p3

p4

p5

p6

A
We are go - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant -

Bd
We are go - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

H
We are go - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

Wg
We are go - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

J
ti - ca!
We are go - ing to Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

d1

d2

d3

d4

d5

d6

71

Perc. 2

S
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

Bs
ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
...arc - ti -

E
ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
...arc - ti -

Wn
arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
...ti -

O
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

p1

p2

p3

p4

p5

p6

A
arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant -

Bd
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

H
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

Wg
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

J
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!
Ant - arc - ti - ca!

d1

d2

d3

d4

d5

d6

A3.3

77

Fl. 1, Fl. 2, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Hn. 1, Hn. 2, Perc. 2, S, Bs, E, Wn, O, p1, p2, p3, p4, p5, p6, A, Bd, H, Wg, J, d1, d2, d3, d4, d5, d6

A3.3

Vln. I, Vln. II, Vla. 1-5, Vc. 1-4, D.B. 1-3, 4-6

Scene B Arrival

(Scott, Bowers, Evans, Wilson, Oates, ponies, Amundsen, Bjaaland, Hanssen, Wisting, Johansen, dogs)

B1.1

(♩ = c. 120)

Musical score for Scene B Arrival, measures 1-4. The score includes parts for Flutes (Fl. 1-4), Oboes (Ob. 1-3), Clarinets (Cl. 1-2), Bassoons (Bsn. 1-3), Horns (Hn. 1-2), Trumpets (Tpt. 1-4), Trombones (Tbn. 1-3), Baritone (B.Tba.), Accordion (Acc.), Piano (Pno. 4-hds.), Percussion (Perc. 1-4), and Drums (p. 1-6, d. 1-6). The tempo is marked as ♩ = c. 120. The score features various dynamics such as *ff* and *legato sempre*, and includes performance instructions like *sempre con pedale* for the piano and *soft mallets* for the percussion.

B1.1

(♩ = c. 120)

Musical score for Scene B Arrival, measures 5-8. The score includes parts for Violins (Vln. I, Vln. II), Violas (Vla. 1-5, Vla. 6-10), Cellos (Vc. 1-4, Vc. 5-8), and Double Basses (D.B. 1-3, D.B. 4-6). The tempo is marked as ♩ = c. 120. The score features various dynamics such as *ff* and *legato sempre*.

5

Fl. 1

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tba.

Acc.

Pno. 4-hds.

Perc. 2

Perc. 3

Perc. 4

Vln. I

Vln. II

Vla. 1-5

Vla. 6-10

Vc. 1-4

Vc. 5-8

D.B. 1-3

D.B. 4-6

ff

f

sf

Vibraphone
soft mallets

Cow Bells
soft mallets

B1.2

9

FL. 1 *p*

Picc. 1 *pp* *legato sempre*

Picc. 2 *pp*

FL. 4 *legato sempre* *p* *pp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp*

Ob. 3 *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *p* *pp*

Bsn. 1 *p* *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B.Tba. *p*

Acc. *p*

Pno. 4-hds. *p*

Perc. 2 *pp*

Perc. 3 *pp*

Perc. 4 *pp*

After arriving... *f*

After arriving... *f*

S We will set the hut up on land. This way we are

A We will set the hut up on the ice. This way we are fur-ther south.

B1.2

1-4 *p*

5-8 *p*

9-11 *p*

12-14 *p*

Vln. I

1-3 *p*

4-6 *p*

7-9 *p*

10-12 *p*

Vln. II

1-5 *p* 1.2

6-10 *p* 3.4

Vla. 5.6 *p*

7.8 *p*

9.10 *p*

Vc. 1-4 *p* 1.2

5-8 *p*

D.B. 1-3 *p*

4-6 *p*

B1.3

15

Fl. 1

Picc. 1

Picc. 2

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 2

Bsn. 3

Acc.

Pno. 4-hds.

Perc. 2

Perc. 3

Perc. 4

S

safe. Un - load the boat. Bring as much as you can. Be care - ful with the po - nies.

onstage

p1

p2

p3

p4

p5

p6

A

Un - load the boat. Bring on - ly what we need. The dogs will be wild!

onstage

d1

d2

d3

d4

d5

d6

B1.3

1-4

5-8

9-11

12-14

1-3

4-6

7-9

10-12

1

2

3

4

5

6

7

8

9

10

1

2

3

4

5

6

Vln. I

Vln. II

Vla.

Vc.

2/

B1.4

The score is organized into systems for various instruments. The woodwind section includes Piccolo (Picc. 1, 2), Oboe (Ob. 2, 3), and Clarinet (Cl. 1, 2). The brass section includes Trumpet (Tpt. 1-4) and Trombone (Tbn. 1-3). The keyboard and percussion section includes Piano (Pno. 4-hds.), Percussion (Perc. 2-4), and Piano Solo (p1-p6). The string section includes Violins I (Vln. I, 1-6), Violins II (Vln. II, 1-6), Violas (Vla., 1-6), Cellos (Vc., 1-6), and Double Basses (D.B., 1-3, 4-6). The score is divided into measures, with a section labeled B1.4 starting at the end of the page. Dynamics include *mf* and *ff*, and performance markings like *ossia* and *legato* are present.

26

Fl. 1

Picc. 1

Picc. 2

Fl. 4

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B.Tbn.

Acc.

Pno. 4-hds.

Perc. 2

Perc. 3

Perc. 4

p 1

p 2

p 3

p 4

p 5

p 6

Vln. I

1-7

8-14

Vln. II

1-6

7-12

Vla.

1-5

6-10

Vc.

1-4

5-8

D.B.

1-3

4-6

B1.5

31 (♩ = c. 72)

FL. 1
FL. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Acc.
Hp.
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p 1
p 2
p 3
p 4
p 5
p 6
d 1
d 2
d 3
d 4
d 5
d 6

They unload the boats.

B1.5

(♩ = c. 72)

Vln. I
Vln. II
Vla.
Vc.
D.B.

34

This page of the musical score, numbered 34, contains the following instruments and parts:

- Fl. 1, Fl. 4
- Ob. 1, Ob. 2, Ob. 3
- Cl. 1, Cl. 2
- Bsn. 1, Bsn. 2, Bsn. 3
- Hn. 1, Hn. 2
- Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4
- Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn.
- Acc.
- Hp.
- Pno. 4-hds.
- Perc. 1, Perc. 2, Perc. 3, Perc. 4
- p 1, p 2, p 3, p 4, p 5, p 6
- d 1, d 2, d 3, d 4, d 5, d 6
- Vln. I, Vln. II, Vla., Vc., D.B.

37

This page of the musical score, numbered 37, contains the following parts and staves:

- Woodwinds:** Flute 1 (Fl. 1), Flute 4 (Fl. 4), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Oboe 3 (Ob. 3), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Bassoon 3 (Bsn. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trumpet 4 (Tpt. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), and Baritone (B.Tba.).
- Other Instruments:** Accordion (Acc.), Piano 4-hands (Pno. 4-hds.), Percussion 1-4 (Perc. 1-4), Piano 1-6 (p 1-6), and Double Basses (d 1-6).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (D.B.).

The score is written in a key signature of one sharp (F#) and a 2/4 time signature. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The woodwind and string parts are particularly dense with rhythmic activity.

40

Fl. 1
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Acc.
Hp.
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
p 1
p 2
p 3
p 4
p 5
p 6
d 1
d 2
d 3
d 4
d 5
d 6
Vln. I
Vln. II
Vla.
Vc.
D.B.

B2.1

43 (♩ = c. 120)

FL. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 3
Hn. 1
Hn. 2
B.Tba.
Acc.
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
S.
Bs.
E.
Wn.
O.
A.
Bd.
H.
Wg.
J.

B2.1

(♩ = c. 120)

1-7
8-14
Vln. I
1-3
4-6
7-9
10-12
Vln. II
1-3
4-6
7-8
9-10
Vla.
1-4
5-8
Vc.
D.B.

B2.2

48

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Hn. 1
Hn. 2
Pno. 4-hds.
Perc. 2
Perc. 3
Perc. 4
S
Bs
E
Wn
O
A
Bd
H
Wg
J

tunc.
of tunc.
I can sing beau-ti-
But so are we! I can sing beau-
I can sing beau-
As beau-

B2.2

Vln. I
1
2
3
4
5
6
7
8
9
10
11
12
Vln. II
1-3
4-6
7-9
10-12
Vla.
1-3
4-6
7
8
9
10
Vc.

53 B2.3

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Acc.
Pno. 4-hds.
Perc. 2
Perc. 3
Bs
E
Wn
O
Bd
H
Wg
J

ful - ly!
beau - ti - ful - ly!
ti - ful - ly!
ti - ful - ly as a
fart!

They keep unloading.

B2.3

Vln. I
1
2
3
4
5
6
7
8
9
10
11
12
Vln. II
1-3
4-6
7-9
10-12
Vla.
1-3
4-6
7
8
9
10
Vc.
D.B.

58

Fl. 1 *ff*

Picc. 1 *Piccato*

Picc. 2 *Piccato* *mp*

Fl. 4 *ff*

Ob. 1

Ob. 2

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B.Tbn.

Acc. *sf*

Pno. 4-hds. *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff* *Glücksspiel mit malice*

Vln. I 1-7 *ff*

Vln. I 8-14 *ff*

Vln. II *mf* *legato*

Vla.

Vc.

D.B.

B2.4

63

Fl. 1

Picc. 1

Picc. 2

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B.Tba.
(tuba one octave lower)

Pno.
4-hds.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

B2.4

Vln. I
1-7

Vln. I
8-14

Vln. II

Vla.

Vc.

D.B.

68

Fl. 1

Picc. 1

Picc. 2

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B.Tbn.

Acc.

Pno. 4-hds.

Perc. 1

Perc. 2

Perc. 3

Perc. 4
*Cow Bells
soft mallets*

Vln. I

Vln. II

Vla.

Vc. 1
2
3
4
5
6
7
8

D.B. 1-3
4-6

B3.1

73 (♩ = c. 90)

Fl. 1
Picc. 1
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Pno. 4-hds.
Perc. 1
Perc. 3
Bs.
E.
Bd.
H.
Wg.

Flute in C

The Sun is bright.
It is so bright I could-n't see.

Is it bro - ken?

I like piss - ing and writ - ing my name.

The Sun is bright.
It is the glare from the snow.

We

B3.1

(♩ = c. 90)

Vln. I
Vln. II
Vla.
Vc.
D.B.
altri

senza vibrato

79

Fl. 1 *mp*

Fl. 2 *mp* Flute in C

Fl. 3 *mp*

Fl. 4 *mp*

Ob. 1 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Bsn. 3 *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

B.Tba. *mp*

Pno. 4-hds. *mp*

Perc. 3 *mp*

E. *mf*
It was the alarm clock for winter.

Wn. *mf*
That's alarm-ing.

Bd.

H. *mp*
all like piss-ing and writ-ing our name!

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. I 3 *mp*

Vln. I 4 *mp*

Vln. I 5-14 *mp*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vln. II 3 *mp*

Vln. II 4 *mp*

Vln. II 5 *mp*

Vln. II 6 *mp*

Vln. II 7 *mp*

Vln. II 8 *mp*

Vln. II 9 *mp*

Vln. II 10 *mp*

Vln. II 11 *mp*

Vln. II 12 *mp*

Vla. *mp*

Vc. *mp*

D.B. 1 *mp*

D.B. 2 *mp*

altri *mp*

B3.2

83

FL. 1, FL. 2, FL. 3, FL. 4, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, B.Tba., Pno. 4-hds., Perc. 3, E, O, p 1, p 2, p 3, p 4, p 5, p 6, Wg, J, d 1, d 2, d 3, d 4, d 5, d 6

Oates struggles with the ponies. Oates is fall - ing in love. These po - nies will be the death of me!

Wisting is with the dogs. I think I am fall - ing in love with them. As

B3.2

Vln. I 1, 2, 3, 4, 5, 6, Vln. II 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, Vla., Vc., D.B. 1, 2, altri

un poco cresc. sempre

87

B3.3

FL. 1, FL. 2, FL. 3, FL. 4, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, B.Tba., Pno. 4-hds., Perc. 2, Perc. 3, E, O, p 1, p 2, p 3, p 4, p 5, p 6, Wg., J.

Lyrics: He'll be Hel - ge, U - ro - a, and O - din. long as it is not lust!

d 1, d 2, d 3, d 4, d 5, d 6

B3.3

Vln. I (1-6), Vln. II (1-12)

Vla. (1-10), Vc. (1-10)

D.B., altri

90

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Fl. 4 *ppp*

Bsn. 1 *p*

Bsn. 2 *p*

Bsn. 3 *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *pp* Straight Mute short glissando up at the end of each pitch

Tbn. 2 *pp* Straight Mute short glissando up at the end of each pitch

Tbn. 3 *pp* Straight Mute short glissando up at the end of each pitch

B.Tba. *ppp*

Pno. 4-hds.

Perc. 2 *pp*

Perc. 3 *pp* *sempre simile*

O. *mp* foot, you will too.

p 1 *p*

p 2 *p*

p 3 *p*

p 4 *p*

p 5 *p*

p 6 *p*

Wg. *mf* She'll be Ring. My - li - us, and ...

d 1 *p*

d 2 *p*

d 3 *p*

d 4 *p*

d 5 *p*

d 6 *p*

1 *ppp*

2 *ppp*

3 *ppp*

4 *ppp*

5 *ppp*

6 *ppp*

7 *ppp*

8 *ppp*

9 *ppp*

10 *ppp*

11 *ppp*

12 *ppp*

13 *ppp*

14 *ppp*

1-6 *p*

7-12 *p*

1 *p*

2 *p*

3 *p*

4 *p*

5 *p*

6 *p*

7 *p*

8 *p*

9 *p*

10 *p*

1-3 *mp* *pizz.*

4-6 *mp* *pizz.*

7 *mp* *pizz.*

8 *mp* *pizz.*

D.B. *mp*

altri *mp*

mf

mf

mf

mf

FL. 1, FL. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3, Pno. 4-hds., Perc. 1, Perc. 2, Perc. 3, S, E, p 1, p 2, p 3, p 4, p 5, p 6, d 1, d 2, d 3, d 4, d 5, d 6

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 1-6, 7-12, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 1-3, 4-6, 7, 8, 1, 2, altri

Vln. I, Vln. II, Vla., Vc., D.B., altri

100

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Tpt. 1

Tpt. 2

Tpt. 3
un poco cresc. sempre

Tpt. 4

Acc.

Pno. 4-hds.

E
leath - - - er sticks to the ice!

A
You

Bd
would like to go first?

Wg
f
It has to be the cap

Vln. I
(divisi a 2)
1-7
8-14

Vln. II
(divisi a 2)
1-6
7-12
un poco cresc. sempre

Vla.
(divisi a 2)
1-5
6-10
un poco decresc. sempre

Vc.
(divisi a 2)
1-4
5-8
un poco decresc. sempre

D.B.
(divisi a 2)
1-3
4-6

104

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Acc., Pno. 4-hds., Perc. 2, Perc. 3, Perc. 4, Wn., A., Bd., Wg., Vln. I, Vln. II, Vla., Vc., D.B.

Marimba with the shafts of the sticks
 Vibraphone with the shafts of the sticks
 Suspended Cymbal Medium with bow

They do. It works well.
 Just grease it up!

Bjaaland and Amundsen get in the sauna.
 come with me! Na ked?
 Of course!

gliss. sul G as high as possible
 gliss. sul G as high as possible

(9 soli)
 (6 soli)

mp, mf, pp, p, f, sf

B4.1

108

FL. 1

FL. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Tpt. 1

Tpt. 2

Tpt. 4

Pno. 4-hds.

Perc. 2

Perc. 3

Perc. 4

try to produce higher and higher harmonics each time

The ponies react on the movements of the ball. It is getting darker.

fast solo glissandi on the given fundamental, in any possible range, free in rhythm but reacting on the movements of the ball (ponies following the game of football)

p 1

p 2

p 3

p 4

p 5

p 6

un poco cresc. sempre

d 1

d 2

d 3

d 4

d 5

d 6

f

B4.1

(5 solo)

Vln. I

Vln. II

Vla.

Vc.

D.B.

1-4

112

Ob. 1

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Pno. 4-hds.

Perc. 2

Perc. 3

Perc. 4

p 1

p 2

p 3

p 4

p 5

p 6

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I

Vln. II

Vla.

Vc.

p

mp

mf

f

pp

116

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Pno. 4-hds.
Perc. 2
Perc. 3
Perc. 4
p 1
p 2
p 3
p 4
p 5
p 6
d 1
d 2
d 3
d 4
d 5
d 6
Vln. I
Vln. II
Vla.
Vc.

Dynamic markings: *mf*, *p*, *pp*, *f*.

Tempo markings: *mf*, *p*, *pp*, *f*.

Rehearsal marks: 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

121

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Pno. 4-hds.
Perc. 2
Perc. 3
Perc. 4
p 1
p 2
p 3
p 4
p 5
p 6
d 1
d 2
d 3
d 4
d 5
d 6
Vln. I
Vln. II
Vla.
Vc.

B4.2

126

Musical score for woodwinds, brass, piano, and percussion. The score is divided into four systems. The first system includes Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Tbn. 1, Tbn. 2, B.Tba., Pno. 4-hds., Perc. 2, Perc. 3, and Perc. 4. The second system includes Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Tbn. 1, Tbn. 2, B.Tba., Pno. 4-hds., Perc. 2, Perc. 3, and Perc. 4. The third system includes Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Tbn. 1, Tbn. 2, B.Tba., Pno. 4-hds., Perc. 2, Perc. 3, and Perc. 4. The fourth system includes Fl. 1, Fl. 2, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Tbn. 1, Tbn. 2, B.Tba., Pno. 4-hds., Perc. 2, Perc. 3, and Perc. 4. Dynamics include *p*, *mf*, and *con sord.* Performance instructions include *hard mallets*.

B4.2

Musical score for strings. The score is divided into four systems. The first system includes Vln. I (1-7, 8-14), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-3, 4-6, 7, 8, 9, 10), Vc. (1-4, 5-8), and D.B. (1-3, 4-6). The second system includes Vln. I (1-7, 8-14), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-3, 4-6, 7, 8, 9, 10), Vc. (1-4, 5-8), and D.B. (1-3, 4-6). The third system includes Vln. I (1-7, 8-14), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-3, 4-6, 7, 8, 9, 10), Vc. (1-4, 5-8), and D.B. (1-3, 4-6). The fourth system includes Vln. I (1-7, 8-14), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-3, 4-6, 7, 8, 9, 10), Vc. (1-4, 5-8), and D.B. (1-3, 4-6). Dynamics include *mf*. Performance instructions include *arco*.

130

B4.3

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 4
Tbn. 1
Tbn. 2
Pno. 4-hds.
Perc. 2
A

B4.3

Vln. I
1-7
8-14
1-3
4-6
Vln. II 7-9
10-12
Vla.
1-3
4-6
7-8
9-10
Vc.
1-4
5-8
D.B.
1-3
4-6

134

The musical score is organized into several systems. The woodwind section includes four flutes, two oboes, two clarinets, and three bassoons. The brass section consists of two horns and four trumpets. The keyboard section features a four-handed piano part. The percussion part includes a third percussionist with instructions for mallets and a pedale. The vocal part features a soprano (A) and a tenor (H). The string section is divided into Violins I (7 parts), Violins II (7 parts), Violas (7 parts), and Cellos (7 parts). The score includes various musical notations such as dynamics (p, f, ppp, cresc.), articulation (trills), and performance instructions like 'soft mallets' and 'sempre con pedale'. The vocal line includes the lyrics: 'Well, we are on the bot - - tom of the Earth!'.

139

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Pno. 4-hds., Perc. 3, Bd., H., Vln. I (1-7, 8-14), Vln. II (1-3, 4-6, 7-12), Vla. (1-3, 4-6, 7-10), Vc. (1-2, 3-4, 5-6, 7-8)

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets) and brass section (Bassoons, Horns, Trumpets) are positioned at the top. The string section (Violins I and II, Violas, Cellos, and Double Basses) is at the bottom. The percussion section (Piano 4-hands and Percussion 3) is also present. The vocal line for 'Hell' is written in the bass clef, with lyrics: "That's where Hell is, is n't it!". The score includes various dynamic markings such as *pp*, *cresc.*, *mf*, and *p*, and includes performance instructions like *molto sul tasto* for the strings.

144 (♩ = c. 60)

FL. 1, FL. 2, FL. 3, FL. 4, CL. 1, CL. 2, Bsn. 1, Bsn. 2, Bsn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, B.Tba., Hp., Perc. 1, Perc. 3

Oates does a big kick from goal (B5.1), but the ball goes too far and is lost in the darkness...

Wn, p 1, p 2, p 3, p 4, p 5, p 6, A, Wg, J, d 1, d 2, d 3, d 4, d 5, d 6

Can an - y - one see... it?

They go inside.

He is right.

He knows... how to spoil the fun.

Per - haps we should set up for win - ter?

B5.1

(♩ = c. 60)

Vln. I, Vla., Vc., D.B.

B5.2

152

FL. 1 *mf*

FL. 2 *mf*

FL. 3 *mf*

FL. 4 *mf*

Cl. 1 *ppp* *pp* *p*

Bsn. 1 *mp*

Bsn. 2 *mf* (breathe if necessary)

Bsn. 3 *mf* (breathe if necessary)

Hn. 1 *mp*

Hn. 2 *mp*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B.Tba. *mp*

d 1 *p*

d 2 *p*

d 3 *p*

d 4 *p*

d 5 *p*

d 6 *p*

B5.2

Vln. I 1 *pizz.* *p*

Vln. I 2 *pizz.* *p*

Vln. I 3 *pizz.* *p*

Vln. I 4 *pizz.* *p*

Vln. I 5 *pizz.* *p*

Vln. I 6 *pizz.* *p*

Vln. I 7 *pizz.* *p*

Vln. I 8 *pizz.* *p*

Vln. I 9 *pizz.* *p*

Vln. I 10 *pizz.* *p*

Vln. I 11 *pizz.* *p*

Vln. I 12 *pizz.* *p*

Vln. I 13 *pizz.* *p*

Vln. I 14 *pizz.* *p*

Vln. II 1 *p*

Vln. II 2 *p*

Vln. II 3 *p*

Vln. II 4 *p*

Vln. II 5 *p*

Vln. II 6 *p*

Vln. II 7 *p*

Vln. II 8 *p*

Vln. II 9 *p*

Vla. 1 *arco* *p*

Vla. 2 *arco* *p*

Vla. 3 *arco* *p*

Vla. 4 *arco* *p*

Vla. 5 *arco* *p*

Vla. 6 *arco* *p*

Vla. 7 *arco* *p*

Vla. 8 *arco* *p*

Vla. 9 *arco* *p*

Vla. 10 *arco* *p*

Vc. 1 *arco* *mf*

Vc. 2 *arco* *mf*

Vc. 3 *arco* *mf*

Vc. 4 *arco* *mf*

Vc. 5 *arco* *mf*

Vc. 6 *arco* *mf*

Vc. 7 *arco* *mf*

Vc. 8 *arco* *mf*

D.B. 1 *mf*

D.B. 2 *mf*

D.B. 3 *mf*

D.B. 4 *mf*

D.B. 5 *mf*

D.B. 6 *mf*

B6.1

159

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn. 1-3

B.Tba.

Hp.

Perc. 1

Perc. 3

Bs.

p 1

p 2

p 3

p 4

p 5

p 6

d 1

d 2

d 3

d 4

d 5

d 6

Ball - ic, Ball - ic, Ball - ic, come to

B6.1

Vln. I

1

2

3

4

5

6

7

Vln. II

1

2

3

4

5

6

7

8

9

10

11

12

Vla.

1

2

3

4

5

6

7

8

9

10

Vc.

1

2

3

4

5

6

7

8

D.B.

1

2

3

4

5

6

167

B6.2

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2-4, Tbn. 1, B.Tba., Perc. 4, Bs., p 1, p 2, d 1, d 2, d 3, d 4, d 5, d 6

B6.2

Vln. I (1-14), Vln. II (1-12), Vla. (1-10), Vc. (1-8), D.B. (1-6)

Musical score for woodwinds, brass, strings, and voice. The section includes parts for Flutes (Fl. 1-4), Oboes (Ob. 1-3), Clarinets (Cl. 1-2), Bassoons (Bsn. 1-3), Trumpets (Tpt. 1-3), Trombones (Tbn. 1-3), Baritone (B. Tbn.), Harp (Hp.), and Percussion (Perc. 1, 3, 4). A vocal line for Soprano (S) and Alto (A) is also present.

Lyrics for Soprano (S):
 The prop - er way _____ to end a game! I shall write a - bout this in my jour - nal.

Lyrics for Alto (A):
 We will find it in sum - mer.
 We have to keep ac - tive.
 Prep - a - ra - tion is key.

Performance markings include *pppp*, *let sound*, and *sempre con pedale*.

Musical score for violins (Vln. I, II), violas (Vla.), cellos (Vc.), and double basses (D.B.).

The score for Violins I (Vln. I) includes parts numbered 1 through 12, with dynamic markings like *pizz.*, *mf*, and *mp*. The Violins II (Vln. II) part includes parts numbered 1 through 12, with dynamic markings like *pizz.*, *mf*, and *mp*. The Viola (Vla.) part includes parts numbered 1 through 10, with dynamic markings like *pp*, *p*, and *ppp*. The Cello (Vc.) part includes parts numbered 1 through 8, with dynamic markings like *pizz.*, *p*, *pp*, and *ppp*. The Double Bass (D.B.) part includes parts numbered 1 through 6, with dynamic markings like *p*, *pp*, and *ppp*.

Performance markings include *arco*, *pizz.*, *ppp*, and *pp*.

B7.2

182

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tpt. 3
B.Tba.

They go inside.

E
p 1
p 2
p 3
d 1
d 2
d 3
d 4

B7.2

Vln. I
Vln. II
Vla.
Vc.
D.B.

B8.1

B8.2

189

B. Cl. 1 *mp*

B. Cl. 2 *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tpt. 4 *pp*

Tbn. 1 *pp*
change progressively 'a-u-a' for each note
con sordino 'wa-wa'

Tbn. 2 *pp*
change progressively 'a-u-a' for each note
con sordino 'wa-wa'

B. Tba. *pp*

Hp. *pppp* let sound

Pno. 4-hds. *mf*
swipe the string with a piece of bicycle inner tube
sempre con pedale

Perc. 1 *pppp*

Perc. 3 *pppp* sempre con pedale let sound

Wn. *mf*
Can we talk?

p 4 *p*

p 5 *p*

p 6 *p*

Bd. *mp* *p*
They get out the gramophone.

H. *mf*
We must lis - ten to Borg - hild.

Wg. *mp*
Where is the gram - o - phone?!

d 3 *mp*
Shall we have some mu - sic?!

B8.1

B8.2

Vln. I 1 *pppp*

Vln. I 2 *pppp*

Vln. I 3-14 *f* *mf* *mp* *p*

Vln. II 1-12 *f* *mf* *mp* *p*

Vla. 1-4 *arco* *p* *f* *mf* *p*

Vla. 5-10 *arco* *p* *f* *mf* *p*

Vc. 1 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 2 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 3 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 4 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 5 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 6 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 7 *pizz.* *f* *pp* *f* *mf* *mp* *p*

Vc. 8 *pizz.* *f* *pp* *f* *mf* *mp* *p*

D.B. *tutti* *f* *f* *mf* *mp* *p*

196

Fl. 1 *pp*
Fl. 2 *pp*
Fl. 3 *pp*
Fl. 4 *pp*
Tpt. 1 *pp*
Tpt. 2 *pp*
Tpt. 3 *pp*
Tpt. 4 *pp*
Tbn. 1
Tbn. 2
B. Tbn.
Pno. 4-hds.
Perc. 1 gliss rhythmically two kettle drums with rin gongs played by percussionist 2 and percussionist 4
Perc. 2 Rin Gong place the instrument on one of the kettle drums, play it once with a bow and let the timpanist rhythmically gliss the his drum
Perc. 4 Rin Gong place the instrument on one of the kettle drums, play it once with a bow and let the timpanist rhythmically gliss the his drum
Wn *mf*
Can we talk?
p 1 *pp*
p 2 *pp*
p 3 *pp*
p 4 *pp*
p 5 *pp*
p 6 *pp*
d 1 *p*
d 2 *p*
d 3 *p*
d 4 *p*
d 5 *p*
d 6 *p*
Vln. I *mp* *mf* *pppp*
Vln. II *mp* *mf* *f* *ff* *ff*
Vla. *mp* *mf* *f* *ff* *ff*
Vc. 1 *mp* *pp* *f* *ff* *ff*
Vc. 2-8 *mp* *pp* *f* *ff* *ff*
D.B. 1 *mp* *mf* *f* *ff* *pp*
D.B. 2-6 *mp* *mf* *f* *ff* *pp*

Scene C Winter

(Kathleen, Scott, Bowers, Evans, Wilson, Oates, ponies, carusophone, Amundsen, Bjaaland, Hanssen, Wisting, Johansen, dogs, gramophone)

C1.1

(♩ = c. 60)

B.Tba. *pp*

Evans pulls out a contraption he's made. Carusophone is playing. It is pitch black.

c *p*

pony 3 *pp*

pony 4 *pp*

pony 5 *pp*

pony 6 *pp*

Bd *p*

Wg *p*

g *p*

Gramophone is playing Borghild Bryhn-Langaard singing Solveig's song. It is pitch black.

But no wives ei-ther!

No wom-en for two years... What have we done?! Wives are glo-ri-ous!

C1.1

(♩ = c. 60)

1 Vln. I *pp*

2-14 Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

ppppp *mf* *mf* *mf* *mf*

very fine irregular col legno saltando, alla punta, changing randomly between sul tasto and sul ponticello

tutti *ppppp*

Hard Boiled Egg Cutter "Harp" free tremolo

*) the dynamics of the egg cutter harp is relative only

C1.2

11 Fl. 1 air through the instrument (no pitch) T-like noise

Fl. 2 air through the instrument (no pitch) T-like noise

Fl. 3 air through the instrument (no pitch) T-like noise

Fl. 4 Bass Flute fine high irregular (improvised) whistling tone over the given fundamental

Acc.

Harp. *ppppp* almost inaudible, gliss. so soft that the pitches merge

Pno. 4-hds. *ppppp* almost inaudible, gliss with fingers on strings, so soft that the pitches merge

Perc. 3 *ppppp* sempre con pedale let sound

Vibraphone soft mallets almost inaudible, gliss so soft that the pitches merge

E *ppppp* sempre con pedale let sound

quasi-spoken, very quickly, toneless, like whispering *ppp* (very closely amplified, beehiving-like)

Cap-tain, be-cause I broke the a-larm clock I would like to say 'ev-ans bet-ter' and our love-ly gram-o-phone
I have in-vent-ed some-thing e-ven bet-ter. but that would be a ter-ri-ble joke. When the can-dle has burnt to the ver-y bot-tom
It in-volves a can-dle and some string it will then light up the string.
shorter version: it will then light up the string.
Captain, because I broke the alarm clock, I have invented something even better. It is called a Carusophone. It involves a candle and some string and the gramophone.

c *p*

H *p*

g *p*

Cap-tain, is there a wom-en you have left be-hind?

C1.2

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

col legno tratto slow bow movement, mostly noise, almost no pitch

col legno tratto, tremolo alla punta

col legno tratto slow bow movement, mostly noise, almost no pitch

col legno tratto slow bow movement, mostly noise, almost no pitch

19

Fl. 1 *pppp* *v-like noise*

Fl. 2 *pppp* *v-like noise*

Fl. 3 *pppp* *v-like noise*

B. Fl. *sempre simile* *ppp*

Ob. 1 *air through the instrument (no pitch)*

Ob. 2 *air through the instrument (no pitch)*

Ob. 3 *air through the instrument (no pitch)*

Acc.

Hp. *pppp* *almost inaudible, gliss so soft that the pitches merge*

Pno. 4-hds. *pppp* *almost inaudible, gliss with fingers on strings, so soft that the pitches merge*
sempre con pedale
let sound

Perc. 3 *almost inaudible, gliss so soft that the pitches merge*
pppp
sempre con pedale
let sound

S. *mp* Al-ways so cheer-ful I shall write in my jour-nal a-bout this.

E. *mf* (non amplified) I will give an-y-thing to see the pole.

The string will burn out and drop the needle on to the re-cord to play a song. I have the per-fect name for this in-ven-tion. It is called a Ca-ru-so-phone. You know us Welsh like to sing. This will be the per-fect way to wake up. A bit of Car-men to get us out of bed!

When the candle has burnt to the bottom it will lighten up the string. The string will burn out and drop the needle to play a song.

Vln. I *pppp*

Vln. II *pppp*

Vla. *col legno tratto*
slow bow movement, mostly noise, almost no pitch

Vc. *pppp*

D.B. *pppp*

C2.1

26 (♩ = c. 72)

C2.2

Fl. 1, Fl. 2, Fl. 3, B. Fl., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Acc., Hp., Pno. 4-hds., Perc. 3, Perc. 4, c.

Flutes: *pppp* 'sh'-like noise

Oboes: *pppp*

Clarinets: air through the instrument (no pitch)

Accordions: *pppp*

Harpsichord: *pppp*, gliss. faster and faster, not in rhythm any more

Piano: *pppp*, gliss. faster and faster, not in rhythm any more

Percussion: *pppp*, High Rain Maker very delicate sound, if necessary, wrap the instrument in a piece of cloth

Contra: *decresc. (fade out)*

As winter passes they work on their equipment. Eventually Amundsen gets nervous to begin the journey...

A: *mp* to Bjaaland Tell me a - bout the sledg - es. to Wisting Tell me a - bout the tents. to Hanssen ...a - bout the nav - i - ga - tion. to Johansen Tell me a - bout the dogs. to Bjaaland Are they slow? to Wisting Are they heav - y?

Bd: They are well built. Strong, but heav - y. I am shed - ding weight.

H: I am pick - ing the tools that will be es - sen - tial.

Wg: They can be simpl - er and strong - er.

J: They are from Green - land, so this weath - er is fine.

C2.1

(♩ = c. 72)

C2.2

Vln. I 7-9, Vln. II 7-9, Vla., Vc., D.B.

Vln. I: *pppp* each decrescendo from slow to fast col legno saltando, all punta *)

Vln. II: *pppp* each decrescendo from slow to fast col legno saltando, all punta *)

Vla.: *pppp* col legno tratto, tremolo alla platea

*) let the bow jump freely on the string, louder and slower at the beginning of each bar, softer and faster at its end

32

C3.1

FL. 1, FL. 2, FL. 3, B. Fl., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Acc., Hp., Pno. 4-hds., Perc. 4

air with frullato
pppp

Bs

quasi-spoken, very quickly, toneless, like whispering
pp (very closely amplified, beatboxing-like)
shorter version: I'm Wendy from Peter Pan. JM Barrie taught our captain
For to-night's per-for-mance I have dressed as Wendy, the char-ac-ter from Pe-ter Pan. We all know that JM Barrie

A: to Hanssen, to Johansen, to Bjaaland, to Wisting, to Hanssen, to Johansen
We need to travel fast. Will they be ready?
We must do this right. We must do this right. We must do this right. We must do this right.
Bd: Plan - ing the wood.
H: I am shed - ding weight, but our path is un - known.
Wg: I am shed - ding weight. Chang - ing ma - te - ri - als.
J: You have picked the right an - i - mals.
d1

pp

C3.1

1-3, 4-6, Vln. I 7-9, 10-12, 13, 14, Vln. II 1-3, 4-6, 7, 8, 9, 10, 11, 12, Vla., Vc., D.B.

col legno tratto, tremolo alla punta
pppp

38

Fl. 1
Fl. 2
Fl. 3
B. Fl.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2

Acc.

air through the instrument (no pitch) sempre simile

Hp.

almost inaudible, gliss so soft that the pitches merge

ppppp

Pno. 4-hds.

almost inaudible, gliss with fingers on strings, so soft that the pitches merge

ppppp

sempre con pedale
let sound

Perc. 2

sandpaper
rub very fine sandpaper
first a very slow movement, then faster and faster until a very fast tremolo

Perc. 3

almost inaudible, gliss so soft that the pitches merge

ppppp

sempre con pedale
let sound

Perc. 4

ppppp

Bs.

how to write, so this will be his journal ... One day I met a fairy and we had a cup of tea. It is the British way. One day I met a pirate. He was Hook and I am Scott, so we had a cup of tea. It is the British way. Then one day I found some green lady's stockings. I wear them under my clothes. It is the British way. You men are lonely, so let's dance. taught our Cap-tain how to write. So I have im-ag-ined this is what his jour-nal will end up be-ing like...

On the third day of win-ter I met a fair-y. The wind was ver-y cold, so we had a cup of tea to-geth-er. It is the Brit-ish way. On the fourth day of win-ter I met a pi-rate. He said his name was Cap-tain Hook. I said my name was Cap-tain Scott. We had a cup of tea. It is the Bri-ish way. On the fifth day of win-ter I found some green stock-ings. I wear them un-der my clothes. The men do not know. It is the Brit-ish way. Now I know you men are ver-y lone-ly and I know I am such a pret-ty la-dy, so get your mon-ey read-y. I am go-ing to do a dance for you.

p 1
p 2
p 3
p 4
p 5
p 6

pp

Bd.

pp

Leave it with me.

H.

pp

Leave it with me.

Wg.

pp

Leave it with me.

J.

pp

Leave it with me.

d 1
d 2
d 3
d 4
d 5
d 6

pp

Vln. I 1-3
4-6
7-9
10-12
13-14

ppppp

Vln. II

col legno, vertical tremolo (perpendicularly up and down on the string)

ppppp

always col legno, change the two tremolos sempre simile

p

ppppp

Vla.

col legno, vertical tremolo (perpendicularly up and down on the string)

ppppp

always col legno, change the two tremolos sempre simile

p

ppppp

Vc.

col legno, vertical tremolo (perpendicularly up and down on the string)

ppppp

always col legno, change the two tremolos sempre simile

p

ppppp

D.B.

ppppp

always col legno, change the two tremolos sempre simile

p

ppppp

C3.2

C4.1

45

FL. 1, FL. 2, FL. 3, B. FL., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Acc., Hp., Pno. 4-hds., Perc. 2, Perc. 3, Perc. 4

S, Bs, E, Wn, p 1, p 2, p 3, p 4, p 5, p 6

mp What do you make of this win - ter? *mf* You weren't here with me ten years a - go.

mf (non amplified) It does fun - ny things to my head but then I quite en - joy that.

producing wind-like noise (no pitch, noise as high as possible, amplified) ch[u] ch[i]

producing wind-like noise (no pitch, noise as high as possible, amplified) ch[u] ch[i]

producing wind-like noise (no pitch, noise as high as possible), gradually change between pure air and frullato

A, Bd, H, Wg, J, d 1, d 2, d 3, d 4, d 5, d 6

mf to Bjaaland *p* to Wisting *p* to Hanssen

Tell me a - bout the sledg - es. Tell me a - bout the tents. ...a - bout the nav - i - ga - tion.

Leave it with me. They are half the weight but still as strong.

Leave it with me. I have made them black.

Leave it with me.

C3.2

C4.1

Vln. I 1-3, 4-6, 7-9, 10-12, 13-14, Vln. II, Vla., Vc., D.B.

C4.2

C5.1

52

Fl. 1
Fl. 2
Fl. 3
B. Fl.
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Acc.
Hp.
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Bs.
E.
Wn.
O.
p 1
p 2
p 3
p 4
p 5
p 6
A.
Bd.
H.
Wg.
J.

air through the instrument (no pitch) *pp*
air through the instrument (no pitch) *pp*
air through the instrument (no pitch) *pp*
random key cclicks (no air) *p*
random key cclicks (no air) *p*
random key cclicks (no air) *p*
air through the instrument (no pitch) *p*
air through the instrument (no pitch) *p*
air through the instrument (no pitch) *p*
faster and faster (becoming tremolo) *mf*
almost inaudible, gliss so soft that the pitches merge *pppp*
almost inaudible, gliss with fingers on strings, so soft that the pitches merge *pppp*
Timpani
with a very fine scrubbing brush on the skin a very slow movement first, then faster and faster until a very fast tremolo *ppp*
Vibraphone
almost inaudible, gliss so soft that the pitches merge *pppp*
sempre con pedale let sound
quasi-spoken, very quickly, toneless, like whispering *pp* (very closely amplified, bearbox-like)
Look at these crea-tures! and feed them hay from an-oth-er land, No sil-ly lines a-bout the British way,
So far from home, so out of place, from green fields now long gone. I will make them shoes to help with the snow,
so all a-lone, I brush their coats, I like how they don't talk back to me. I will keep their blan-kets clean for them.
short version: Look at these creatures! So far from home. I like how they don't talk back. No silly lines about the British way. They ask so little of me, inhale air and exhale (frullato) rhythmically, no pitch *pp*
inhale air and exhale (frullato) rhythmically, no pitch *pp*
inhale air and exhale (frullato) rhythmically, no pitch *pp*
inhale air and exhale (frullato) rhythmically, no pitch *pp*
inhale air and exhale (frullato) rhythmically, no pitch *pp*
inhale air and exhale (frullato) rhythmically, no pitch *pp*
inhale air and exhale (frullato) rhythmically, no pitch *pp*

to Johansen
Tell me a-bout the dogs.
to Bjaaland
Are they read-y?
to Wisting
Are they read-y?
to Hanssen
Are you read-y?
to Johansen
Are they read-y?

For an - y - thing we throw at them. *pp falcetto, singing "like Borghild", without words, choose freely any syllables*
As read - y as I will ev - er be. *pp falcetto, singing "like Borghild", without words, choose freely any syllables*
For an - y con - di - tions we face. *pp falcetto, singing "like Borghild", without words, choose freely any syllables*
They are fat - ten - ing up well, and sur - viv - ing the cold. *pp*
They will be once the weath - er is bet - ter. *pp*

C4.2

C5.1

1-3
4-6
Vln. I 7-9
10-12
13
14
Vln. II
Vla. 1-7
Vc.
D.B.

col legno, vertical tremolo (perpendicularly up and down on the string) *pppp*
col legno, vertical tremolo (perpendicularly up and down on the string) *pppp*
col legno tratto
slow bow movement, mostly noise at the beginning, then more and more pitch

C6.1

(♩ = c. 84)

67

Fl. 1-3 *pp* *a3*

B. Fl. *mf*

Ob. 1-3 *mp* *a3*

Cl. 1

Cl. 2

Bsn. 1-3 *p* *a3* air through the instrument (no pitch)

Hn. 1

Hn. 2

Tpt. 1-4 *a4* Whooa Mute

Tbn. 1

Tbn. 2

Tbn. 3

B. Tba.

Acc.

Hp. *pppp* *8va* fast scratching on string with fine wooden skewer producing more and more resonance

Pno. 4-hds. *pppp* *8va* fast scratching on string with fine wooden skewer producing more and more resonance

Perc. 1 *mf* Pitched Sounding Tube let the harmonics sound (if not enough space available, play the Rin Gong placed on Timpani)

Perc. 2

Perc. 3 *pppp* Temple Blocks

Perc. 4

S go - ing to fight the whole time?

Bs [u]

E [u]

Wn [u]

O Do bears shit in the woods?

p 1-6 *pp* *a6*

A *f* to Bjaaland Get the sledg - es read - y!

Bd *f* to Wisting Pack the tents!

H *f* to Hanssen Plot our route!

Wg *f* to Johansen Strap up the dogs!

J *f* Shall we leave al - read - y?!

d 1 *f* Is it time?!

d 2 *f* It is still

d 3 *f* from usual frullato to a multiphonic-like one and back

d 4 *f* from usual frullato to a multiphonic-like one and back

d 5 *f* from usual frullato to a multiphonic-like one and back

d 6 *f* from usual frullato to a multiphonic-like one and back

C6.1

(♩ = c. 84)

Vln. I 1-3 *mf*

Vln. I 4-6 *mf*

Vln. II *pppp* *p* *pppp* *col legno tratto* mostly noise at the beginning, then more and more pitch

Vla. 1-7 *pppp* *col legno tratto* mostly noise at the beginning, then more and more pitch

Vc. *pppp* *p* *pppp* *col legno tratto* mostly noise at the beginning, then more and more pitch

D.B. *pppp* *col legno saltando, all punta*

73

C6.2

FL. 1-3 *a 3. Flutato* *air through the instrument (no pitch)*

B. Fl.

Ob. 1-3 *a 3* *mf*

Cl. 1

Cl. 2

Bsn. 1 *mf*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

B. Tbn. *mf*

Acc.

Hp.

Pno. 4-hds.

Perc. 1

Perc. 2 *Tempo Blocks*

Perc. 3 *Tempo Blocks*

Perc. 4 *Tempo Blocks*

Evans tests the carusophone on Scott. The string burns, the men imitate Caruso. Scott is sleeping.

pp singing "like Caruso", without words, choose freely any syllables, with a non-operatic voice

pp singing "like Caruso", without words, choose freely any syllables, with a non-operatic voice

pp singing "like Caruso", without words, choose freely any syllables, with a non-operatic voice

They take off, but it is dark and wild...

Bs *f*[i]

E *f*[i]

Wn *f*[i]

O *f*[i]

p 1-6 *a 6* *mf*

A *f*

H *f*

J *f*

d 1 *pp*

d 2 *pp*

d 3 *pp*

d 4 *pp*

d 5 *pp*

d 6 *pp*

It is time to start! We can't wait any longer. Of course I am sure! There is

too early! Are you joking? It is still. Cap - tain, are you sure? win - ter! It is pitch black out there! We can - not e - ven see!

C6.2

Vln. I *tutti con sord.* *col legno tratto* *mostly noise at the beginning, then more and more pitch*

Vln. II

Vla. 1-7 *tutti* *(8-10 con sord.) col legno tratto mostly noise at the beginning, then more and more pitch*

Vc.

1-3

D.B. 4-6

(♩ = c. 60)

79 *legato sempre*

Fl. 1 *pppp*

Fl. 2 *mf*

Fl. 3 *mf*

B. Fl. *mf*

Ob. 1-3 *mf*

Cl. 1 *pppp* *legato sempre*

Bsn. 1 *pppp* *legato sempre*

Bsn. 2 *mf*

Bsn. 3 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

Tpt. 1 *pppp*

Tpt. 2 *pppp*

Tpt. 3 *pppp*

Tpt. 4 *pppp*

Tbn. 1 *pppp*

Acc. *mf* *pppp*

Hp. *mf* *let sound*

Pno. 4-hds. *mf* *let sound*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Bs. *mf*

E. *mf*

Wn. *ppp* *quasi-spoken, very quickly, toneless, like whispering (very closely amplified, beatboxing-like) shorter version: My lecture is on an ancient idea*

O. *ppp* *that the surface of the Earth is alive and volatile.*

p 1-6 *f* *mf* *p*

A. *mf* *no time to waste!*

d 1 *mf* *legato sempre* *decrease.*

d 2 *mf* *legato sempre* *decrease.*

d 3 *mf* *legato sempre* *decrease.*

d 4 *mf* *legato sempre* *decrease.*

d 5 *mf* *legato sempre* *decrease.*

d 6 *mf* *legato sempre* *decrease.*

C7.1 (♩ = c. 60)

Vln. I 1-7 *pppp*

Vln. I 8-14 *pppp*

Vln. II 1 *pppp*

Vln. II 2 *pppp*

Vln. II 3 *pppp*

Vln. II 4 *pppp*

Vln. II 5 *pppp*

Vln. II 6 *pppp*

altri *mf*

Vla. 1 *pppp*

Vla. 2 *pppp*

Vla. 3 *pppp*

Vla. 4 *pppp*

Vla. 5 *pppp*

Vla. 6 *pppp*

altre *mf*

Vc. 1 *pppp*

Vc. 2 *pppp*

Vc. 3 *pppp*

Vc. 4 *pppp*

Vc. 5 *pppp*

Vc. 6 *pppp*

altri *mf*

D.B. 1-3 *pppp*

D.B. 4-6 *pppp* *cresc. sempre più al f*

82

Fl. 1 *ppp*

Fl. 2 ord. *ppp*

Fl. 3 ord. *ppp*

Fl. 4 Flute in C ord. *ppp*

Ob. 1 ord. *ppp*

Ob. 2 ord. *ppp*

Ob. 3 ord. *ppp*

Cl. 1 *ppp*

Cl. 2 *pp*

Bsn. 1

Bsn. 2 *ppp*

Bsn. 3 *ppp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Acc.

Pno. 4-hds.

Bs.

E.

Wn. *pp*
Once upon a time the land was one but then something happened
but some-thing hap-pened and it be-gan to break up split-ting in to small-er parts. And ver-y slow-ly

O. *pp*
and it began to break up forming the continents. Like stars in the sky,
the piec-es moved a-part form-ing the con-ti-nents, like stars lost in the sky, and slow-ly they all drift

p 1-6 *pp*
they all drift around the globe, lost in the ocean, alone.
all the way a-round the globe lost in the o-cean. And if this the-o-ry is right

d 1 *ppp* *ossia (till bar 112): play everything one octave lower*

d 2 *ppp* *ossia (till bar 112): play everything one octave lower*

d 3 *ppp* *ossia (till bar 112): play everything one octave lower*

d 4 *ppp* *ossia (till bar 112): play everything one octave lower*

d 5 *ppp* *ossia (till bar 112): play everything one octave lower*

d 6 *ppp* *ossia (till bar 112): play everything one octave lower*

Vln. I 1-7

Vln. I 8-14

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vln. II 6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vla. 6

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

D.B. 1-3

D.B. 4-6

C7.2

85

Fl. 1 *ppp*

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1 *ppp*

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Tpt. 2

Tpt. 3

Tpt. 4

Acc.

S. *mf* I don't want to

Bs.

E.

Wn. *mp* (non amplified) I have some pills. High dose mor - phine.

O.

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I 1-7

Vln. I 8-14

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vln. II 6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vla. 6

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

D.B. 1-3

D.B. 4-6

C7.2

If this theory is right Antarctica has travelled the world, and even now we are inching away from the bottom of the earth.

Ant-arc-ti-ca has trav-elled the world, and e-ven now while we are here we are inch-ing a-way from the bot-tom of the earth. That's the the-o-ry an-y-way... It is just a the-o-ry but who real-ly knows?

C8

91

Fl. 1 *pp*

Fl. 2 *pp*

Fl. 3

Fl. 4 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tpt. 4 *pp*

B.Tba. *pp*

Acc.

S. *mc.*

Bs.

E.

O.

A. *f* We push on!

H. *f* We will

Wg. *f* You heard the cap - tain!

J. *f* They can barely move in the wildness.
Cap - tain, this is cra - zy!

d. 1 *pp*

d. 2 *pp*

d. 3 *pp*

d. 4 *pp*

d. 5 *pp*

d. 6 *pp*

C8

Vln. I 1-7

Vln. I 8-14

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vln. II 6

Vla. 1

Vla. 2

Vla. 3

Vla. 4

Vla. 5

Vla. 6

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 6

D.B. 1-3

D.B. 4-6

94

Fl. 1

Fl. 3

Cl. 1

Bsn. 1

Tpt. 2

Tpt. 3

Tpt. 4

Acc.

Bs.

E.

Wn.

O.

A.

H.

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I

1-7

8-14

Vln. II

1

2

3

4

5

6

Vla.

1

2

3

4

5

6

Vc.

1

2

3

4

5

6

D.B.

1-3

4-6

pp

mf

pp singing "like Caruso", without words, choose freely any syllables, with a non-operatic voice

All right, all right. We go

die out here, Cap - tain!

97

Fl. 1 *pp*

Fl. 2

Fl. 3 *pp*

Cl. 1 *pp*

Bsn. 1

Tpt. 2

Tpt. 3

Tpt. 4

Acc.

Bs.

E.

Wn.

O.

A. back. I am ski - ing a - head.

J. You are ski - ing a - head?

d. 1-6

Vln. I 1-7, 8-14

Vln. II 1-6

Vla. 1-6

Vc. 1-6

D.B. 1-3, 4-6

They ski back. Amundsen lightens his load and skis off ahead of the others.

C9.1

100

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Acc., Perc. 1, K., S., Bs., E., Wn., O., d. 1, d. 2, d. 3, d. 4, d. 5, d. 6

C9.1

Vln. I (1-7, 8-14), Vln. II (1-6), Vla. (1-6), Vc. (1-6), D.B. (1-3, 4-6)

103

Fl. 1

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3
Contrabassoon

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Perc. 1

K

S
par - ty.

S
I hate not know - ing what A - mund - sen is do - ing.

Bs

E

Wn

O

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I
1-7

Vln. II
8-14

Vln. II
1-4

Vln. II
5-8

Vln. II
9-12

Vla.
1-4

Vla.
5-7

Vla.
8-10

Vc.
1-3

Vc.
4-6

Vc.
7

Vc.
8

D.B.
1-3

D.B.
4-6

106 C9.2

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Cbsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B.Tbn.

Perc. 1

K.
I will sing you to sleep. He taught you how to

S.
Who's par - ty is it?

Bs.

E.

Wn.

O.

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp *mf*

change progressively 'u-a-u' for each note Wa Wa Wa

change progressively 'u-a-u' for each note Wa Wa Wa

change progressively 'u-a-u' for each note Wa Wa Wa

can soon

C9.2

109

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Bsn. 1

Cbsn. 2

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B.Tba.

Perc. 1

K

S

Bs

E

Wn

O

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I

8-14

1-4

Vln. II

5-8

9-12

1-4

Vla.

5-7

8-10

1-3

Vc.

4-6

7

8

1-3

D.B.

4-6

write your jour - - - - - nal too.

But you will go home

pp

mp

ossia: *g^m*

C9.3

112

Fl. 1, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Bsn. 1, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tbn. 3, B.Tbn., Hp., Perc. 1, K., S., Bs., E., Wn., O., d. 1, d. 2, d. 3, d. 4, d. 5, d. 6

pp, mf, mp, Why, lone?

rhythmic gliss. on the strings in the highest range

C9.3

Vln. I (1-7, 8-14), Vln. II (1-4, 5-8, 9-12), Vla. (1-4, 5-7, 8-10), Vc. (1-3, 4-6, 7, 8), D.B. (1-3, 4-6)

114

Fl. 1

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Bsn. 1

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B.Tbn.

Hp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

K.

Bs.

E.

Wn.

O.

d. 1

d. 2

d. 3

d. 4

d. 5

d. 6

Vln. I

Vln. II

Vla.

Vc.

D.B.

with a very fine scrubbing brush on the skin a very slow movement first, then faster and faster until a very fast tremolo

Sandpaper rub very fine sandpaper first a very slow movement, then faster and faster until a very fast tremolo

High Rain Maker very delicate sound, if necessary, wrap the instrument in a piece of cloth

Suspended Cymbal Medium with bow, slow movement on damped instrument, irregular sound result

do you al ways think the worst of me?

cresc.

116

Fl. 1 *pp* *mp*

Fl. 3 *cresc.*

Fl. 4 *cresc.*

Ob. 1 *cresc.*

Ob. 2 *cresc.*

Ob. 3 *cresc.*

Cl. 1 *p*

Bsn. 1 *pp*

Hn. 1
air with frullato (no pitch)
full, less and less, ending with air only

Hn. 2 *pppp*

Tpt. 1 *pppp*

Tpt. 2 *pppp*

Tpt. 3 *pppp*

Tpt. 4 *pppp*

Tbn. 1

Tbn. 2

Tbn. 3

B.Tbn.

Hp.

Pno. 4-hds. *mf*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

K.

S. *mp*
You are so beau ti ful.

Bs.

E.

Wn.

O.

d. 1

d. 2

d. 3

d. 4

d. 5

d. 6

Vln. I 1-7 *cresc.* 8-14 *cresc.*

Vln. II 5-8 *cresc.* 9-12 *cresc.*

Vla. 1-4 *cresc.* 5-7 *cresc.* 8-10 *cresc.*

Vc. 1-3 *cresc.* 4-6 *cresc.* 7 *cresc.* 8 *cresc.*

D.B. 1-3 *cresc.* 4-6 *cresc.*

Scene D Starting line

(Scott, Bowers, Evans, Wilson, Oates, ponies, carusophone, Amundsen, Bjaaland, Hanssen, Wisting, Johansen, dogs)

D1.1

(♩ = c. 84)

Fl. 1
Fl. 2
Fl. 3-4
Ob. 1-3
Cl. 1-2
Bsn. 1
Cbsn. 2
Hn. 1-2
Tpt. 1-4
Tbn. 1-3
B.Tba.
Acc.
Hp.
Pno. 4-hds.
Perc. 1-4

air with frullato (no pitch)
frull. less and less, ending with air only

pitch slowly disappearing in the noise of frullato

air with frullato (no pitch)
frull. less and less, ending with air only

air through the instrument (no pitch)
frullato

almost inaudible, gliss so soft that the pitches merge

rhythmic gliss. on the strings in the highest range

almost inaudible, gliss with fingers on strings, so soft that the pitches merge

faster and faster (becoming tremolo)

The string burns out, the needle hits the record.
Scott wakes up. The men cheer. Carusophone keeps skipping.

S
Bs
E
Wn
O
c

I don't know what else to do.

Amundsen and half his men return.
The others arrive later too.

J
d1-6

You could have killed us all!

D1.1 (♩ = c. 84)

Vln. I
Vln. II
Vla.
Vc.
D.B.

col legno tratto
mostly noise at the beginning, then more and more pitch

pizz.

5

Fl. 1
Fl. 3
Fl. 4
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Acc.
Hp.
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
c
Wg
J
Vln. I
Vln. II
Vla.
Vc.
D.B. 1-3

(no frullato)

faster and faster (becoming tremolo)

p *ppp* *decresc. (fade out)*

Keep your mouth shut!

You're noth-ing but a drunk!

You pan-ic and send us out too ear-ly. Then you rush back and leave us be-hind! I know I am a drunk. But you know we could have died. You call your-self a

repeat ad libitum

D1.2

10

FL. 1 (no frullato)

FL. 3 (no frullato)

FL. 4 (no frullato)

Acc.

Hp.

Pno. 4-hds.

Perc. 1

Perc. 2 Bass Drum soft mallets

Perc. 3

Perc. 4

c

A

Wg He must be pun-ished for talk-ing like this!

J lead - er?

D1.2

1-7 Vln. I

8-14

1-6 Vln. II

7-12

1-5 Vla.

6-10

1-4 Vc.

5-8

1-3 D.B.

4-6

pppp

D2.1

16 (♩ = c. 90)

Cl. 1

Perc. 2 *Bass Drum*

d 1 *legato sempre*

d 2 *legato sempre*

d 3 *legato sempre*

d 4 *legato sempre*

d 5 *legato sempre*

d 6 *legato sempre*

ppp

D2.1 Very slowly, it is getting lighter.

(♩ = c. 90)

Vln. I

Vln. II

Vla.

Vc.

D.B.

pizz.

arco sul tasto

pp

D2.2

23

Fl. 1

Fl. 2

Fl. 4 *Bass Flute*

Cl. 1

Cl. 2

ppp

Wisting alone
singing to the dogs

pp quiet, simple

Wg

My wife was preg-nant when we left.

d 1

d 2

d 3

d 4

d 5

d 6

pp

D2.2

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco sul tasto

pp

11-14

28

FL. 1

FL. 2

FL. 3

B. FL.

CL. 1

CL. 2

Wg

d 1

d 2

d 3

d 4

d 5

d 6

Vln. 1-5

Vln. 16-10

Vln. 11-14

Vln. II

Vln. 1-6

Vln. 7-12

Vla.

Vc.

D.B.

ppp

pp

pp

She would have the child now.

1-5

6-10

1-4

5-7

8-10 *sol tasto*

1-3

4

4-6

7, 8

1, 2

3

3-4

5, 6

41

Fl. 1

Fl. 2

B. Fl.

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Pno 4-hds.

Perc. 2

Perc. 3

S

Wn

p 1

p 2

p 3

p 4

p 5

p 6

Vln. I

1-5

6-10

Vln. II

Vla.

Vc.

1-3

4-6

D.B.

1

2

3

4

mf

I am glad to have you with me.

I am sure you fill his.

tutti

un poco cresc. sempre

tutti

un poco cresc. sempre

p

46

Fl. 1
Fl. 2
B. Fl.
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Pno 4-hds.
Perc. 2
Perc. 3
S
p 1
p 2
p 3
p 4
p 5
p 6
1-5
Vln. 16-10
11-14
Vln. II
Vla.
1-3
Vc. 4-6
7
8
1
2
D.B. 3
4
5
6

Are you glad

p
pp
mf
mp

D3.2

FL. 1 *flut.* *flut. sempre simile*

FL. 2 *flut.* *flut. sempre simile*

B. Fl. *flut.*

Cl. 1

Cl. 2 *p*

Bsn. 1

Bsn. 2

Bsn. 3

Pno 4-hds. *pp*

Perc. 2 *p*

Perc. 3 *p*

S. *mf* quiet, simple
to have me too?

p 1

p 2

Amundsen alone singing to the dogs

A. *mf* quiet, simple
Scott plagues my dreams. *mf* If I do not

d 1 *mp*

d 2 *mp*

d 3 *mp*

d 4 *mp*

d 5 *mp*

d 6 *mp*

D3.2

1-5 *mp*

Vln. 16-10 *mp*

11-14 *mp*

Vln. II *mp* arco sul tasto sul G

Vla. *mp* arco sul tasto

1-3 *mp* arco sul tasto

Vc. 4-6 *mp* arco sul tasto

7 *mp*

8 *mp*

1 *mp*

2 *mp*

D.B. 3 *mp*

4 *mp*

5 *mp*

6 *mp*

57

Fl. 1

Fl. 2

B. Fl.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Pno 4-hds.

Perc. 2

Perc. 3

A
beat him then all is for nothing! Where are you, Captain?

d 1

d 2

d 3

d 4

d 5

d 6

1-5

Vln. 16-10

11-14

Vln. II

Vla.

1-3

Vc. 4-6

7

8

1

2

D.B. 3

4

5

6

D3.3

62

Fl. 1 *mp*

Fl. 2 *mp*

B. Fl. *mp* *hib.* *hib.* *hib. sempre simile*

Bsn. 1

Bsn. 2

Tpt. 1 *mp* *Wo. Wo. Mute* change progressively 'u-a-u' for each tone

Tpt. 2 *mp* *Wo. Wo. Mute* change progressively 'u-a-u' for each tone

Tpt. 3 *mp* *Wo. Wo. Mute* change progressively 'u-a-u' for each tone

Acc. *mp*

Pno 4-hds. *p* *let sound sempre con pedale* *sempre simile*

Perc. 3 *mp*

Scott alone singing to the ponies *mf*

S *mf* *cresc.*
A - mund - sen, A - mund - sen, A - mund - sen, A - mund - sen, A - mund - sen,

p 1 *mf*

p 2 *mf*

p 3 *mf*

p 4 *mf*

p 5 *mf*

p 6 *mf*

A *cresc.*
Do you laugh at me, Scott, Scott, Scott, Scott, Scott,

d 1 *mf*

d 2 *mf*

d 3 *mf*

d 4 *mf*

d 5 *mf*

d 6 *mf*

D3.3

1-5 *mf*

Vln. 16-10 *mf*

11-14 *mf*

Vla. 1-5 *mf*

6-10 *mf*

Vc. 1-3 *mf*

4-6 *mf*

7 *mf*

8 *mf*

D.B. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

66

D3.4

FL. 1

FL. 2

B. FL.

Tpt. 1

Tpt. 2

Tpt. 3

Acc.

Pno 4-hds.

Perc. 3

S

p 1

p 2

p 3

p 4

p 5

p 6

A

d 1

d 2

d 3

d 4

d 5

d 6

Lyrics: A - mund - sen, A - mund - sen, A - mund - sen, A - mund - sen, A - mund - sen, A - mund - sen, have you start - - -

Lyrics: Scott, Scott, Scott, Scott, Scott, Scott?

D3.4

Vln. I 1-5

Vln. I 11-14

Vln. II 1

Vln. II 2

Vln. II 3

Vln. II 4

Vln. II 5

Vln. II 6

Vln. II 7

Vln. II 8

Vln. II 9

Vln. II 10

Vln. II 11

Vln. II 12

Vla. 1-5

Vla. 6-10

Vc. 1-3

Vc. 4-6

Vc. 7

Vc. 8

D.B. 1

D.B. 2

D.B. 3

D.B. 4

D.B. 5

D.B. 6

Lyrics: sul G

Lyrics: senza sordino sul G

Lyrics: *legato sempre*

Lyrics: *mf*

70

Fl. 1
Fl. 2
Fl. 3
B. Fl.
Bsn. 2
Bsn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Acc.
Pno 4-hds.
Perc. 2
Perc. 3
S
p 1
p 2
p 3
p 4
p 5
p 6
d 1
d 2
d 3
d 4
d 5
d 6
Vln. I 1-5
Vln. I 16-10
Vln. I 11-14
Vln. II 1
Vln. II 2
Vln. II 3
Vln. II 4
Vln. II 5
Vln. II 6
Vln. II 7
Vln. II 8
Vln. II 9
Vln. II 10
Vln. II 11
Vln. II 12
Vla. 1-5
Vla. 6-10
Vc. 1-3
Vc. 4-6
Vc. 7
Vc. 8
D.B. 1
D.B. 2
D.B. 3
D.B. 4
D.B. 5
D.B. 6

ed? How are your dogs? You grew up in the snow and ice.

D3.5

74

Fl. 1, Fl. 2, Fl. 3, Bsn. 2, Bsn. 3, Tpt. 1, Tpt. 2, Tpt. 3, Pno 4-hds., Perc. 2, Perc. 3, S, p 1-6, d 1-6, Vln. 16-10, Vln. II, Vla., Vc., D.B.

bob. sempre simile

mf

f

You were born on skis. How

1-7

8-14

senza accordi

78

D4.1

Fl. 1 *legato sempre*
 Fl. 2 *legato sempre*
 Fl. 3 *legato sempre*
 Fl. 4 *Flute in C*
 Ob. 1 *legato sempre*
 Ob. 2 *legato sempre*
 Ob. 3 *legato sempre*
 Cl. 1 *legato sempre*
 Cl. 2 *legato sempre*
 Bsn. 1 *legato sempre*
 Bsn. 2 *legato sempre*
 Bsn. 3 *legato sempre*
 Hn. 1 *legato sempre*
 Hn. 2 *legato sempre*
 Tpt. 1 *con sordina*
 Tpt. 2 *Sottone Mute*
 Tpt. 3 *mp*
 B.Tba. *con sordina*
 Pno 4-hds. *mp*
 Perc. 2 *mp*
 Perc. 3 *mp*
 Perc. 4 *Cow Bells with mallets mp*
 S *do we have a hope?*
 E *I can't be lieve*
 p 1 *mf*
 p 2 *mf*
 p 3 *mf*
 p 4 *mf*
 p 5 *mf*
 p 6 *mf*
 d 1 *mf*
 d 2 *mf*
 d 3 *mf*
 d 4 *mf*
 d 5 *mf*
 d 6 *mf*
 Vln. I 1-7 *mf*
 Vln. I 8-14 *mf*
 Vln. II 1 *mf*
 Vln. II 2 *mf*
 Vln. II 3 *mf*
 Vln. II 4 *mf*
 Vln. II 5 *mf*
 Vln. II 6 *mf*
 Vln. II 7 *mf*
 Vln. II 8 *mf*
 Vln. II 9 *mf*
 Vln. II 10 *mf*
 Vln. II 11 *mf*
 Vln. II 12 *mf*
 Vla. 1-5 *mf*
 Vla. 6-10 *mf*
 Vc. 1-3 *mf*
 Vc. 4-6 *mf*
 D.B. 1-4 *mf*
 D.B. 5-6 *mf*

85

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
B. Tba.
Acc.
Pno 4-hds.
Perc. 2
Perc. 3
Perc. 4
Bs
Vln. 1-5
Vln. 16-10
Vln. 11-14
Vln. 1-4
Vln. II 5-8
Vln. 9-12
Vla. 1-4
Vla. 5-7
Vla. 8-10
Vc. 1-3
Vc. 4-6
Vc. 7
Vc. 8
D.B. 1
D.B. 2
D.B. 3
D.B. 4
D.B. 5
D.B. 6

see e - ven more of your ug - ly face!

D4.2

88

FL. 1
FL. 2
FL. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
B.Tba.
Acc.
Pno 4-hds.
Perc. 2
Perc. 3
Perc. 4
Bs
E

Is it time to go?
We

D4.2

1-5
Vln. 16-10
11-14
1-4
Vln. II 5-8
9-12
1-4
Vla. 5-7
8-10
1-3
Vc. 4-6
7
8
1
2
D.B. 3
4
5
6

91

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
B.Tba.
Acc.
Pno 4-hds.
Perc. 2
Perc. 3
Perc. 4
E
1-5
Vln. 16-10
11-14
1-4
Vln. II 5-8
9-12
1-4
Vla. 5-7
8-10
1-3
Vc. 4-6
7
8
1
2
D.B. 3
4
5
6

are read - - - y and wait - ing, boss.

hard mallets
mp

senza sordino
mp

D5.1

(♩ = c. 116)

94

Fl. 1, 2, 3, B. Fl., Ob. 1, 2, Bsn. 1, Hn. 1, Tpt. 1, 2, Acc., Hp., Perc. 2, 3, 4, S, E, Wn, O, d. 1-6

Flutes: *tongue-rans*

Ob. 1, 2: *mp*

Bsn. 1: *mp*

Hn. 1: *mp*

Tpt. 1, 2: *mp*, *Mu. Mute* open/close the mute according to cresc./decrec.

Hp.: *mp*, *sempre simile*

Perc. 3, 4: *hard mallets*, *mp*

S: *f* Are you read - y? Just to the end will be fine. What's wrong with your glove? *f*

E: Just a

Wn: *f* He could march a - round the globe. *colla: f*

O: *f* My leg is fine. He jokes to try to but - ter me up.

D5.1

(♩ = c. 116)

Vln. I, Vln. II (1-6, 7-12), Vla., Vc., D.B. (1, 2, 5, 6)

Vln. I: *tutti pizz. sul G*, *mp*

Vln. II: *p*

Vla.: *tutte pizz.*, *mp*

Vc.: *tutti pizz.*, *mp*

D.B.: *tutti (senza sordina)*, *mp*

D5.2

99

Fl. 1
Fl. 2
Fl. 3
B. Fl.
Ob. 1
Ob. 2
Bsn. 1
Hn. 1
Tpt. 1
Tpt. 2
Acc.
Hp.
Perc. 2
Perc. 3
Perc. 4
S.
Bs.
E.
Wn.
O.
d 1
d 2
d 3
d 4
d 5
d 6

The time has come to head south.
We are here for science.
He has sewn his glove to his hand!
I can't wait!
lit - tle sew - ing.
I can't wait!
The time has come!
Not for a race.
And the Nor-we-gians?
We won't race be -

D5.2

Vln. I
1-6
Vln. II
7-12
Vla.
Vc.
D.B.

105

The musical score for Part 1 / Scene D, page 95, features a variety of instruments and vocal parts. The woodwind section includes Flutes 1, 2, and 3, Bass Flute, Oboes 1 and 2, and Bassoon 1. The brass section consists of Horn 1, Trumpets 1 and 2, and a Bassoon. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The percussion section includes three different percussion parts. The vocal parts include Soprano, Bass, Alto, Tenor, and Oboe. The lyrics for the vocal parts are as follows:

S: The prop - er way. And your jour - nals. Do not for - get them. It is how his - to - ry is made.

Bs: Man a - gainst na - ture. Yes sir.

E: Yes sir.

Wn: Yes sir.

O: cause we will lose. The fool - ish way. Yes sir.

D6.1

(♩ = c. 136)

repeat ad libitum

Fl. 1, Fl. 2, Fl. 3, B. Fl. (frullato, *ff*)

Ob. 1, Ob. 2, Ob. 3 (key clicks, with pitch, without air, *mp*)

Bsn. 1, Bsn. 2, Bsn. 3 (key clicks, with pitch, without air, *mp*)

Hn. 1, Hn. 2 (air through the instrument (no pitch), deep and slow pepping frullato, *mf*)

Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4 (air through the instrument (no pitch), deep and slow pepping frullato, *mf*)

Acc. (*mp*)

Pno 4-hds. (*mp*)

Perc. 1 (rebound sound of the fiberglass shaft on the rim of an instrument, *f*)

Perc. 2 (*mp*)

Perc. 3, Perc. 4 (Vibraslap, *f*)

The motor sledge puffs and spurts and then bursts in to life.

S. (*f*)
How is the mo - tor look - ing?

p 1, p 2, p 3, p 4, p 5, p 6 (*mp*)

all but first repetition

D6.1

(♩ = c. 136)

Vln. I (tutti pizz. Bartok, *ff*; col legno battuto, *mp*)

Vln. II 1-6 (*p*)

Vla. (arco alla punta, molto sul ponticello, *p*)

Vc. 1-6 (*p*)

1, 2, 3, 4, 5, 6 (arco stacc. with a lot of noise, *mp*)

D.B. (*mp*)

D6.2

115

Musical score for measures 115-118. The score includes parts for three Oboes (Ob. 1, 2, 3), three Bassoons (Bsn. 1, 2, 3), four Trumpets (Tpt. 1-4), Accordion (Acc.), Piano 4-hands (Pno 4-hds.), Percussion 2 (Perc. 2), and six Piccolos (p 1-6). A vocal soloist (A) is also present, with lyrics: "Ten - - - - - sions are high. The sun is back. The weath -". The woodwinds and strings play rhythmic patterns, while the vocal soloist sings the lyrics.

D6.2

Musical score for measures 115-118, continuing from the previous page. It includes parts for Violin I (Vln. I), Violin II 1-6 (Vln. II 1-6), Viola (Vla.), Violoncello 1-6 (Vc. 1-6), and Double Bass (D.B.). The strings play a rhythmic accompaniment. The Double Bass part is numbered 1, 2, 3, 4, 5, 6.

119

D6.3

Ob. 1

Ob. 2

Ob. 3

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Acc.

Pno 4-hds.

Perc. 2

p 1

p 2

p 3

p 4

p 5

p 6

A

J

- er im - proved. It is time to start a - gain. And you, are com - ing. You will

I meant what I said last time.

D6.3

Vln. I

Vln. II 1-6

Vla.

Vc. 1-6

1

2

3

4

5

6

D.B.

123

Ob. 1
Ob. 2
Ob. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Acc.
Pno 4-hds.
Perc. 2
p 1
p 2
p 3
p 4
p 5
p 6
A
Wg
Vln. I
Vln. II 1-6
Vla.
Vc. 1-6
1
2
3
4
5
6

stop talk - ing back to me! This... time no turn - ing back. Re mem - ber your con - tracts...
Don't take this fool!

127

Ob. 1
Ob. 2
Ob. 3
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Acc.
Pno 4-hds.
Perc. 2
p 1
p 2
p 3
p 4
p 5
p 6
A
Bd
H
Wg
Vln. I
Vln. II 1-6
Vla.
Vc. 1-6
1
2
D.B. 3
4
5
6

No pen and pa - per. Mine shall be the on - ly jour - nal. There is no time to lose. There is no... There is no... There is no...

D7.1

(♩ = c. 144) accelerando molto più al c. 180

132

Fl. 1-3, B. Fl., Ob. 1-3, Bsn. 1-3, Hn. 1-2, Tpt. 1-4, Tbn. 1-3: *ffz* frullato overblow

Acc., Pno 4-hds.: explosion and then irregular slowing down ending in isolated last hits *pppp*

Perc. 1: *ffz* Egg Shaker Medium

Perc. 2-4: *ffz* explosion and then irregular slowing down ending in isolated last hits

S., Bs., Wn., O.: *mf* We start to - day. I could fix it in a few days. The smoke is nor - mal? *f* A 'prop - er' start.

p 1-6: *ffz* cuivré, explosive harmonic glissando bend

Bd., H., Wg.: *f* Sev - en - ty - eight, thir - ty, twen - ty - three. Sev - en - ty - eight, thir - ty, twen - ty - four.

d 1-6: *p* un poco cresc. sempre

D7.1

(♩ = c. 144) accelerando molto più al c. 180

Vln. I: *ffz* first a continuous overpressure (half note) and then last isolated overpressure clicks

Vln. II: *p* senza vibrato sul G

Vla.: *ffz* tutti first a continuous overpressure (half note) and then last isolated overpressure clicks

Vc.: *ffz* tutti first a continuous overpressure (half note) and then last isolated overpressure clicks

D.B. 1-6: explosion and then irregular slowing down ending in isolated last hits *ffz*

D7.2

→ (♩ = c. 180)

139

Acc.

Perc. 1

Perc. 4

S

Bs

E

Wn

O

Bd

H

Wg

d 1

d 2

d 3

d 4

d 5

d 6

D7.2

→ (♩ = c. 180)

1-3

4-6

7-9

10-12

D8 (♩ = c. 72)

145

Fl. 1-4
Ob. 1-3
Cl. 1-2
Bsn. 1-3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Acc.
Hp.
Pno 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Bs
E
Wn
p 1
p 2
p 3
p 4
p 5
p 6
d 1
d 2
d 3
d 4
d 5
d 6

The team is off!

D8 (♩ = c. 72)

Vln. I
Vln. II
Vla.
Vc.
D.B.

148

This page of the musical score, page 104, covers measures 148 through 151. It features a large ensemble of instruments. The woodwind section includes Flute 1-4, Oboe 1-3, Clarinet 1-2, and Bassoon 1-3. The brass section consists of Horns 1-2, Trumpets 1-4, Trombones 1-3, and Bass Trombone. The keyboard section includes Accordion and Harp. The piano part is for 4-hands. The percussion section has four parts. The string section includes Violins I and II, Viola, Cello, and Double Bass. The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent rests. The strings play a steady, rhythmic accompaniment, while the woodwinds and brass provide melodic and harmonic support. The piano part features intricate textures with many sixteenth notes. The percussion parts provide a driving, rhythmic foundation. The overall texture is dense and dynamic, typical of a large-scale orchestral or chamber work.

151

This page of the musical score, labeled 'Part 1 / Scene D' and page number '105', begins at measure 151. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1-4, Oboes 1-3, Clarinets 1-2, and Bassoons 1-3. The brass section consists of Horns 1-2, Trumpets 1-4, Trombones 1-3, and a Bass Trombone. The keyboard section features an Accordion and Piano 4-hands. The percussion section has four parts. The string section includes Violins 1-6, Viola, Violoncello, and Double Bass. The score contains various musical notations such as notes, rests, dynamics, and articulation marks. The key signature is one sharp (F#), and the time signature is 4/4. The page number '151' is written at the top left of the first staff.

154

This page of the musical score, numbered 106, covers measures 154 through 157. It is titled "Part 1 / Scene D". The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Flute 1-4, Oboe 1-3, Clarinet 1-2, and Bassoon 1-3. The brass section consists of Horns 1-2, Trumpets 1-4, Trombones 1-3, and Bass Trombone. The keyboard section features an Accordion and a Harp. The piano part is written for 4-hands. The percussion section includes four standard percussion parts (Perc. 1-4) and six pairs of auxiliary percussion (p1-p6). The drum section has six parts (d1-d6). The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score contains various musical notations such as notes, rests, dynamics (e.g., *mp*, *f*), and articulation marks. A rehearsal mark is present at the beginning of the page, and a double bar line is used to indicate the end of a section.

Scene E Race

E1.1

(Kathleen, Scott, Bowers, Evans, Wilson, Oates, ponies, Landlady, Amundsen, Bjaaland, Hanssen, Wisting, Johansen, dogs)

(♩ = c. 120)

FL. 1
FL. 2
FL. 3
FL. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Hp.
Pno.
4-hds.
Perc. 2
Perc. 3
Perc. 4

E1.1

(♩ = c. 120)

Vln. I 1-3
4-6
7-9
10-12
13
14
Vln. II 1-3
4-6
7
8
9
10
11
12
Vla. 1
2
3
4
5
6
7
8
9
10
Vc. 1
2
3
4
5
6
7
8
D.B. 1
2
3
4
5
6

E1.2

13

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Hp.
Pno. 4-hds.
Perc. 2
Perc. 3
Perc. 4
H
Wg

E1.2

Vln. I
Vln. II
Vla.
Vc.
D.B.

Cap tain, see the dogs run!

No time for

25

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B.Tbn., Pno. 4-hds., Perc. 1, Perc. 2, Perc. 3, Perc. 4, A, Bd, H, Vln. I (1-3, 4-6, 7-9, 10-12, 13-14), Vln. II (1-3, 4-6, 7-8, 9-10, 11-12), Vla. (1-10), Vc. (1-8), D.B. (1-6)

mostly air, almost no pitch

with brush
fast swipe on the skin without accent on the beginning

Bass Drum
with brush
fast swipe on the skin without accent on the beginning

Temple Blocks
hard mallets

Temple Blocks
hard mallets

Has an - y - one heard the Cap - tain talk of a wom - an?

We must con - cen - trate. There is no

cad - dles now!

tutti
very ugly overpressure

p, *pp*, *mf*, *f*

E2.1

(♩ = c. 104)

repeat ad libitum

repeat ad libitum

37

Fl. 1, Fl. 2, Fl. 3, Fl. 4: *longue-ram*, *sfz*

Hn. 1, Hn. 2: *block the air suddenly to produce a thud-like hit*, *sfz*

Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4: *mf*, *mf*, *mf*, *mf*
one single slow opening of the mute from 'v' to 'a' during the entire crescendo
players 1+2 alternate freely to produce one single balanced solo tone

Tbn. 2, Tbn. 3, B. Tba.: *block the air suddenly to produce a thud-like hit*, *sfz*

Acc.: *(6 soli)*, *pppp*

Pno. 4-hds.: *the other player damps (with hands or cloth) the strings heavily on the beginning and loosens the damping slowly according to the crescendo*, *pppp*

Perc. 1, Perc. 2, Perc. 3, Perc. 4: *in the centre, damped with cloth, thud-like sound*, *soft mallet*, *f*
 Perc. 2: *Suspended Cymbal High with brushes*

He nearly falls in to a crevasse as it opens in front of him.

A: *time*

Bd: *Cap - - - tain!*

H: *Cap - - - tain!*

Wg: *Cap - - - tain! Cap - - - tain! Cap - - - tain! Cap - - - tain!*

J: *A cre - vasse!*

d 1: *mf*, *pp*

d 2: *sf*, *mf*

d 3: *sf*, *mf*

d 4: *sf*, *mf*

d 5: *sf*, *mf*

d 6: *sf*, *mf*

E2.1

(♩ = c. 104)

Vc.: *(5 soli)*, *pppp*

E2.2

46

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

p

Acc.

p

Pno. 4-hds.

p

Perc. 2

damp quickly
pppp

Wn

f
How

A

mf

Bd

mf
Shall we lose you on the first day?!

J

mf
In deed.

d 1

pp
bib

d 2

mp
mf

d 3

mp
mf

d 4

mp
mf

d 5

mp
mf

d 6

mp
mf

E2.2

Vc.

p

E3.2

66

Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Hp.
Pno. 4-hds.
Perc. 3
Perc. 4

Musical score for woodwinds (Ob. 1-3, Cl. 1-2), harp (Hp.), piano (Pno. 4-hds.), and percussion (Perc. 3-4). The score includes dynamic markings such as *p*, *pp*, and *f*.

They ponies are struggling.

Bs
E
Wn
O
p 1
p 2
p 3
p 4
p 5
p 6

Musical score for brass (Bs, E, Wn, O) and strings (p 1-6). It includes vocal lines with lyrics: "The po - nies don't like this sur - face.", "Was that a kind word he said?!", "dark a - gain, but right now I love it!", "They just need to warm up.", and "They are strug - gling in the glare." Dynamic markings include *f*, *mf*, and *p*.

E3.2

Vln. I
Vla.
Vc.
D.B.

Musical score for strings: Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score includes dynamic markings such as *pp* and *p*.

Fl. 1, Fl. 2, Fl. 3, B. Fl., Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 3, B.Tba., Hp., Pno. 4-hds., Perc. 1, Perc. 2, Perc. 3, Perc. 4

mostly air, almost no pitch

with brush
fast swipe on the skin without accent on the beginning

Bass Drum
with brush fast swipe on the skin without accent on the beginning

They put goggles on the ponies to protect their eyes.

O.
We need the goggles.

p1, p2, p3, p4, p5, p6

Bd.
It's not the Norwegian way to brag a -

H.
Tell us of your Ski Cham - pi - on - ship, Bja - land!

Vln. I (1-3, 4-6, 7-9, 10-12, 13, 14), Vln. II (1, 2, 3, 4, 5, 6, 7, 8, 9, 10), Vc. (1, 2, 3, 4, 5, 6, 7, 8), D.B. (1, 2, 3, 4, 5, 6)

col legno battuto

very ugly overpressure

very ugly overpressure

E4.1

90 (♩ = c. 104)

E4.2

repeat ad libitum (♩ = c. 104) accelerando molto più al c. 180

Fl. 1, Fl. 2, Fl. 3, B. Fl., Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Acc., Pno. 4-hds., Perc. 1, Perc. 2, Perc. 3

longue-ram
 block the air suddenly to produce a thud-like hit
 one single slow opening of the mute from 'u' to 'a' during the entire crescendo
 the other player damps (with hands or cloth) the strings heavily on the beginning and loosens the damping slowly according to the crescendo
 soft mallet in the centre, damped with cloth, thud-like sound
 Suspended Cymbal Low with brushes

Acc., Pno. 4-hds., Perc. 1, Perc. 2, Perc. 3

the other player damps (with hands or cloth) the strings heavily on the beginning and loosens the damping slowly according to the crescendo

A, Bd, H, Wg, J, d1, d2, d3, d4, d5, d6

He falls in to a crevasse, they get him out but it isn't easy.
 bout...
 Bjaa - land! Bjaa - land! Bjaa - land!
 Bjaa - land! Bjaa - land! Bjaa - land!
 No more i - dle chat - ter.
 They keep going.

E4.1

(♩ = c. 104)

E4.2

(♩ = c. 104) accelerando molto più al c. 180

Vc.

E5.1

→ (♩ = c. 180) (♩ = c. 90)

Musical score for woodwinds and percussion. The instruments listed are Oboe 1-3, Bassoon 1-2, Horn 1, Trombone 1-2, Accordion, Harp, Piano 4-hands, Percussion 1, and Percussion 3. The score is in 3/4 time. The woodwinds play sustained notes, while the piano 4-hands and percussion provide a rhythmic accompaniment. Dynamic markings include *ppp*, *p*, *mp*, and *pp*. Percussion 1 uses soft mallets and is marked *pppp*.

Vocal line for Soprano (Soprano 1). The lyrics are: "They keep moving. *mf* We move so lit - tle, like time has stopped. *pppp*"

Musical score for strings. The instruments listed are Double Bass (Bd), Violin 1 (d1-d6), Violin 2 (d1-d6), Viola (d1-d6), and Violoncello (Vc). The score is in 3/4 time. The strings play a rhythmic accompaniment. Dynamic markings include *mf*, *mp*, and *p*. The lyrics for the Double Bass are: "They keep moving. *mf* Time melts a way. Min - utes be -".

E5.1

→ (♩ = c. 180) (♩ = c. 90)

Musical score for strings and double bass. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Double Bass (D.B.). The score is in 3/4 time. The strings play a rhythmic accompaniment. Dynamic markings include *pppp*, *pp*, and *p*. The lyrics for the Double Bass are: "They keep moving. *mf* Time melts a way. Min - utes be -".

107

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Bsn. 1
Bsn. 2
Hn. 1
Perc. 1
S
A
T
B
E
p 2
p 3
p 4
Bd
d 2
d 3
d 4
Vln. I
Vln. II
Vla.
Vc.
D.B. 1
D.B. 2
D.B. 3
D.B. 4

What is a mo - ment? How long is a min - ute?
- - - come sec - onds. Hours turn to min - utes. The sun

ppp *ppp* *ppp* *ppp* *ppp* *ppp*
p *p*
pp *pppp* *pp* *pppp* *pp* *pppp*
pp *pppp* *pp* *pppp* *pp* *pppp*
pp *pppp* *pp* *pppp* *pp* *pppp*
pp *pppp* *pp* *pppp* *pp* *pppp*

E5.2

114

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Bsn. 1

Bsn. 2

Hn. 1

Perc. 1

Vibrabone with wooden skewer *pppp*

Perc. 3

Glockenspiel with wooden skewer *pppp*

Perc. 4

E

The light seems like it does - n't change. Have we moved at

p 4

p 5

p 6

Bd

is al - most al - ways a - bove. I've felt this be - fore when ski - ing, but noth - ing as strange as this.

d 4

d 5

E5.2

Vln. I

(5 soli) *pppp*

(5 soli) *pppp*

11-14 *pppp*

Vln. II

(5 soli) *pppp*

7 *pppp*

9 *pppp*

11, 12 *pppp* 11, 12 very ugly overpressure *f*

Vla.

(3 soli) *pppp*

(3 soli) *pppp*

7 *pppp*

8 *pppp*

9, 10 *pppp* 9, 10 very ugly overpressure *f*

Vc.

(3 soli) *pppp*

(3 soli) *pppp*

7 *pppp*

8 *pppp* 7, 8 very ugly overpressure *f*

D.B.

1

2

3

4

5 *pppp*

6 *pppp*

E6.1 (♩ = c. 104) un poco accel.

122

FL. 1-4, Ob. 1-3, Cl. 1, Bsn. 1-2, Hn. 1-2, Tpt. 1-4, Tbn. 1-3, B.Tbn., Perc. 1-4. Includes performance instructions such as 'mostly air, almost no pitch', 'block the air suddenly to produce a thud-like hit', and 'the other player damps (with hands or cloth) the strings heavily on the beginning and loosens the damping slowly according to the crescendo.'

They keep moving.

Vocal parts: E, p 1-6, Bd., H., Wg., J., d 1-6. Includes lyrics: 'all?', 'Wisting falls into a crevasse.', 'Wist...', 'ing!', 'Ab!', 'Wist...', 'ing!'. Instrumental parts for strings (Vln. I, Vln. II, Vla., Vc., D.B.).

E6.1 (♩ = c. 104) un poco accel.

Vln. I (5 soli), Vln. II (7, 8, 9, 10, 11, 12), Vla. (7, 8, 9, 10), Vc. (7, 8), D.B. (5, 6). Includes performance instructions such as 'with brushes', 'fast sweep on the skin without accent on the beginning', and 'soft mallet'.

E7.1 (♩ = c. 120)

145

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Hp., Perc. 1, Perc. 2, Perc. 3, Perc. 4, S., A.

ossia: tacet 145-162

soft mallets

Marimba soft mallets

Vibraphone soft mallets

Cow Bells soft mallets

trav - el on. This land is strange. The ice cracks like ca - nons deep be -

trav - el on. This land is wild. Here the ice falls un - der our feet...

E7.1 (♩ = c. 120)

Vln. I (1-3, 4-6, 7-9, 10-12, 13-14), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-3, 4-6, 7-9, 10-12), Vc. (1-3, 4-6, 7-9, 10-12), D.B. (1-2)

un pochissimo crescendo sempre

E7.2

157

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn., Perc. 1, Perc. 2, Perc. 3, Perc. 4, S, A

E7.2

Vln. I (1-3, 4-6, 7-9, 10-12, 13-14), Vln. II (1-3, 4-6, 7-9, 10-12), Vla. (1-3, 4-6, 7-9, 10), Vc. (1-2, 3-4, 5-6, 7-8), D.B. (1-2)

169

FL. 1
FL. 2
FL. 3
FL. 4
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B.Tbn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
S
A
Vln. I
Vln. II
Vla.
Vc.
D.B.

FL. 1, FL. 2, FL. 3, FL. 4, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Tbn. 3, Perc. 1, Perc. 2, Perc. 3, Perc. 4, S, A

Our spir - its are high... but I see it in their eyes. Why are we here? Is this an - y place for
spir - its are high. The men joke a - round. I see smiles a - round me. But I ask my - self why we are here, where no man should be?

E7.3

Vln. I (1-3, 4-6, 7-9, 10-12, 13, 14), Vln. II (1-3, 4-6, 7, 8, 9, 10, 11, 12), Vla. (1-3, 4-6, 7, 8, 9, 10), Vc. (1, 2, 3, 4, 5, 6, 7, 8), D.B. (1, 2)

E8.1

193

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *pp* Straight Mute

Tpt. 2 *pp* Straight Mute

Tpt. 3 *pp* Straight Mute

Tpt. 4 *pp*

Tbn. 3 *pp*

Acc. *mp*

Hp. *mp*

Pno. 4-hds. *pppp*

Perc. 2 *mf* Crotales with bow

Perc. 3 *pppp* Chimes

Perc. 4 *pppp* Spring Large

S. man?

Amundsen sees the Landlady.

LL. *f* re mem - ber when I first saw you.

d 1 *p* *mp* *p*

d 2 *p* *mp* *p*

d 3 *p* *mp* *p*

d 4 *p* *mp* *p*

d 5 *p* *mp* *p*

d 6 *p* *mp* *p*

E8.1

1 *mp* *p* *mp*

2 *mp* *p* *mp*

3 *mp* *p* *mp*

Vln. I 4 *mp* *p* *mp*

5 *mp* *p* *mp*

6 *mp* *p* *mp*

7 *mp* *p* *mp*

Vla. (5 soli) *p* *pppp* *pppp*
 flag, wherever possible
 move sul post. with each cresc. and sul tasto with each decresc.

Vc. 1 *pppp* *pppp*

2 *pppp* *pppp*

3 *pppp* *pppp*

4 *pppp* *pppp*

E8.2

204

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Acc.

Hp.

Pno. 4-hds.

Perc. 2

LL

d 1

d 2

d 3

d 4

d 5

d 6

You seemed so big. So un-break

E8.2

1

2

3

Vln. I 4

5

6

7

Vla. (5 soli)

1

2

Vc. 3

4

215

E8.3

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 3, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Acc., Hp., Pno. 4-hds., Perc. 2, Perc. 3, LL, A, d1, d2, d3, d4, d5, d6

Lyrics:
 a - ble. But is that who you real - ly are? It is not
 Give me your hand.

E8.3

Vln. I (1-7), Vla., Vc. (1-4)

228

E8.4

Fl. 1
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Acc.
Hp.
Pno. 4-hds.
Perc. 2
Perc. 3
Perc. 4
LL
A
d 1
d 2
d 3
d 4
d 5
d 6

E8.4

1
2
3
4
5
6
7
Vln. I
Vla.
Vc. 1
Vc. 2
Vc. 3
Vc. 4

E9.1

247

Ob. 1 *pp*

Ob. 2 *pp*

Ob. 3 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1 *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Acc. *pp*

Hp. *pp*

Pno. 4-hds. *pp*

free division between player 1 and 2

The sun is high up.
They keep moving.

Wait!

The

E9.1

1 *ppp*

2 *ppp*

3 *ppp*

Vln. I 4 *ppp*

5 *ppp*

6 *ppp*

7 *ppp*

Vla. *ppp*

Vc. 1 *pppp*

2 *pppp*

3 *pppp*

4 *pppp*

D.B. 1 *pppp*

move sul pont. with each cresc. and sul tasto with each decresc.

256 E9.2

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

B.Tba.

Acc.

Hp.

Pno. 4-hds.

Bs.

O.

Wg.

Vln. I

1

2

3

4

5

6

7

Vla.

Vc.

1

2

3

4

D.B. 1

now for weeks and weeks.

The end of

The c...

pp

pppp

f

ff

E9.2

266

Fl. 1

Cl. 1

Cl. 2

Bsn. 2

Bsn. 3

Acc.

Hp.

Pno. 4-hds.

Perc. 2

Perc. 3

Perc. 4

Vln. I

1

2

3

4

5

6

7

Vla.

Vc.

1

2

3

4

D.B. 1

pppp

pppp

E10.1

(♩ = c. 120)

271

Fl. 1
Cl. 1
Cl. 2
Acc.
Hp.
Pno. 4-hds.
Perc. 2
Perc. 3
Perc. 4

Musical score for measures 271-299. Instruments include Flute 1, Clarinets 1 and 2, Accordion, Harp, Piano 4-hands, Percussion 2, 3, and 4, and a Wind section (Wn). The score features complex rhythmic patterns and dynamics such as pppp.

They stop. Wilson spins the thermometer (pitched sounding tube).

Wn
p 1
p 2
p 3
p 4
p 5
p 6

Musical score for measures 300-314. Includes a Wind section (Wn) and strings (p 1-6). The Wn part includes lyrics: "I spin the gauge to get a prop-er read-ing." The strings play a trill that starts slowly and gets faster.

They stop. Hanssen spins the thermometer (pitched sounding tube).

H
d 1
d 2
d 3
d 4
d 5
d 6

Musical score for measures 315-329. Includes a Horn section (H) and strings (d 1-6). The H part includes lyrics: "lit - tle game!" The strings play a trill that starts slowly and gets faster.

E10.1

(♩ = c. 120)

Vln. I
Vla.
Vc.
D.B.

Musical score for measures 330-354. Instruments include Violins I, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns and dynamics such as pppp.

(5 soli)
ord.
pppp
keep playing the same rhythm regardless of the number of repetitions and disappear before E10.2
keep playing the same rhythm regardless of the number of repetitions and disappear before E10.2

E10.2
(♩ = c. 144)

repeat ad libitum **repeat ad libitum**

280

Acc.

Perc. 2

Perc. 3

Perc. 4

Bs

E

Wn

O

p 1

p 2

p 3

p 4

p 5

p 6

Bd

H

Wg

J

d 1

d 2

d 3

d 4

d 5

d 6

E10.2
(♩ = c. 144)

Vla.

Vc.

D.B.

f Then we guess the tem - pera - ture.

f Mi - nus nine.

f Mi - nus twen - ty three.

f Mi - nus thir - ty.

f All guess the tem - pera - ture.

f Mi - nus e - lev - en.

f Mi - nus fif - teen.

f Mi - nus twelve.

Keep playing the same rhythm regardless of the number of repetitions and disappear before E10.2

(5 soli)

E11.1
(♩ = c. 60)

292

Acc.

Perc. 2

S

Wn

O

p 1

p 2

p 3

p 4

p 5

p 6

A

H

Wg

d 1

d 2

d 3

d 4

d 5

d 6

Vln. I

Vla.

Vc.

D.B.

f Mi - nus ten.

f E - nough of these games!

f Jo - han - sen is spot on.

f He is al - ways spot on.

p It is re - ly so mild?!

p Land. Our first

pppp (6 soli)

pppp (6 soli)

pppp (6 soli)

pppp (6 soli)

301 E11.2

Acc. *pppp*

Perc. 2

S They travel on.

A land in a year. Come with me and step on land! That small moun-tain is Bet-ty. My nan-ny.

Bd You still have a

H Don't things look less wild once they have a name...

Wg We will call the range Maude, af-ter our Queen. A lov-er?

Vln. I (6 soli)

Vla. (6 soli)

Vc. (6 soli)

D.B. (6 soli)

E11.2

309

Acc.

Perc. 2

Perc. 4 *mf* *Crotales with bow*

A *f* I don't see what is so fun-ny. *p* And that one, a-lone on the end gets no name.

Bd *f* nan-ny?! *f* Does she have big breasts *p* A se-cret lov-er?

H *f* and a warm hug?!

Wg *f* She looks mag-nif-i-cent!

Vln. I (6 soli)

Vc. (6 soli)

E12

(♩ = c. 70)

318

Fl. 1 *mp*

Ob. 1 *p*

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *mf* *p* *ppp*

Cl. 2 *mf* *ppp*

Bsn. 1 *mf*

Bsn. 2 *mf* *ppp*

Bsn. 3 *mf* *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

B. Tba. *mf*

Acc. *mf*

Hp. *pp*

Pno. 4-hds. *mf un pochissimo decrescendo sempre* *f catch the decay with pedal* *f staccato and catching the decay always*

Perc. 2 *Marimba with wooden skewers* *mf un pochissimo decrescendo sempre*

Perc. 4 *Glockenspiel with wooden skewers* *mf un pochissimo decrescendo sempre*

A. *f* Our av - c - nue to the pla - teau!

Bd. *f* What luck!

H. *mf* Is it a gla - cier?

Wg. *f* That's

E12

(♩ = c. 70)

Vln. I *tutti* *ppp*

Vln. II *tutti* *pp* *pp*

Viola *tutti* *ppp*

Vc. *tutti* *mf* *ppp*

D.B. *tutti* *mf* *ppp*

*1 piano player 1, Perc. 2 and Perc. 4 dynamically equal

321

Ob. 1 *ppp*

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 2 *ppp*

Bsn. 3 *ppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

Tpt. 3 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

Acc. *ppp*

Hp. *f* *ppp* *ff*

Pno. 4-hds. *mp* *f un pochissimo crescendo sempre*

Perc. 2 *mp un pochissimo decrescendo sempre* *p*

Perc. 4 *mp un pochissimo decrescendo sempre* *p*

Bd.

Wg.

J. *ff*
your good luck, Cap - - - tain!
They travel on.
Why do you try so hard to bur - y your nose right in his arse?

Vln. I *ppp*

Vln. II *pp*

Vla. *ppp*

Vc. *ppp*

D.B. *ppp*

324

The musical score for Part 1 / Scene E, page 141, begins at measure 324. The instrumentation includes Oboe 1-3, Clarinet 1-2, Bassoon 2-3, Horn 1-2, Trumpet 1-3, Trombone 1-3, Accordion, Harp, Piano 4-hands, Percussion 2-4, Violin I-II, Viola, Violoncello, and Double Bass. The score is written in a key signature of one flat and a 4/4 time signature. The piano part features a complex rhythmic pattern with dynamic markings of *ppp* and *ff*. The percussion parts include patterns for snare, tom-tom, and cymbal, with dynamic markings of *pp*, *ppp*, and *p*. The string parts include a melodic line for Violin II with a *sul G* marking and a rhythmic accompaniment for the other strings. The woodwind parts feature various rhythmic patterns and dynamic markings.

Scene F Killing

(Scott, Bowers, Evans, Wilson, Oates, ponies, Amundsen, Bjaaland, Hanssen, Wisting, Johansen, dogs)

F1.1

Ob. 1 *pppp*

Bsn. 1 *pp* *pppp*

Bsn. 2 *pppp* *pp* *pppp*

Hp. *mf*

Pno. 4-hds. *mp* *mf* *p*

Perc. 3 *mp* *pppp* *pppp* *p* *pppp*

*ossia: (till bar 15) always open strings
player one damps progressively the strings (with fingers or piece of cloth)
open strings ----- damp strings with hand ----- (dump) ----- open strings ----- damp strings with hand*

sempre con pedale

F1.1

Vln. I *p* *f* *p* *molto vibrato sul G* *subito ppp*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p* *f* *p*

D.B. *pp sempre*

long bow sul G

accents with overpressure

long bow

F1.2

8

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *pppp* *pp* *pppp*

Bsn. 2 *pppp* *pp* *pppp*

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *mp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

B.Tbn. *ppp*

Pno. 4-hds. *mf* *p*

Perc. 3 *pppp* *p* *pppp*

The ponies are really struggling.

F1.2

Bs. *f* *f*

You can do it! *You can do it!* *You can do it!* *You can do it!* *You can*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

accents with overpressure

long bow

F1.3

14

Fl. 4 Bass Flute (solo) senza vibrato *mp*

Ob. 1 *p*

Ob. 2 *ppp*

Ob. 3 *ppp*

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *pp*

Hn. 2 *pp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpt. 4 *mp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

B. Tba. *mp*

Hp. *mf* *f* *gliss. with tuning key on one string*

Pno. 4-hds. *mf*

Perc. 2 Bass Drum soft mallets *p*

Perc. 3

Perc. 4 Cow Bells soft mallets *p*

Bs. *mf* His pony collapses.

O. *mp* do it! You can do it! You can do it! I am sor-ry, my boy. We must end their mis-er-y.

F1.3

1 *ppp subito* *v* circle with bow faster and faster*)

2 *ppp subito*

3 *ppp subito* *v* circle with bow faster and faster*)

4 *ppp subito*

5 *ppp subito* *v* circle with bow faster and faster*)

6 *ppp subito*

Vln. I *ppp subito* *v* circle with bow faster and faster*)

7 *ppp subito*

8 *ppp subito* *v* circle with bow faster and faster*)

9 *ppp subito*

10 *ppp subito* *v* circle with bow faster and faster*)

11 *ppp subito*

12 *ppp subito* *v* circle with bow faster and faster*)

13 *ppp subito*

14 *ppp subito* *v* circle with bow faster and faster*)

Vln. II accents with overpressure *mf* *pp* *p* *v* sul pont.

Vla. accents with overpressure *mf* *p*

Vc. *mf*

D.B. *f* *mf*

*) circling is independent on the pitch changes, it should appear quite regular, yet free for each player (at F1.3 circle approx. once every half note)

F1.4

23

overblow (harmonics)

Musical score for Percussion 2 and 4, Harp, Piano 4-hands, Clarinet 1, and Bass Flute. The score includes various performance instructions such as *pppp*, *mf*, *sempre con pedale*, *Marimba soft mallets*, *pp*, *pp*, *open strings*, *damp strings*, *pp*, and *pp*. The Bass Flute part features a long overblow (harmonics) passage.

F1.4

Musical score for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The Violin I part includes a *pp* dynamic marking. The Viola part includes the instruction *ridiculously large vibrato sul pont.* and a *pp* dynamic marking. The score is for measures 1 through 14.

27

B. Fl. 27

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

B. Tba.

Hp.

Pno. 4-hds. open strings damp strings damp strings

Perc. 2

Perc. 4

S. mp

O. mp

1. ord. mf circle as fast as possible

2. ord. ppp circle as fast as possible

3. ord. mf circle as fast as possible

4. ord. ppp circle as fast as possible

5. ord. mf circle as fast as possible

6. ord. ppp circle as fast as possible

Vln. I 7. ord. mf circle as fast as possible

8. ord. ppp circle as fast as possible

9. ord. mf circle as fast as possible

10. ord. ppp circle as fast as possible

11. ord. mf circle as fast as possible

12. ord. ppp circle as fast as possible

13. ord. mf circle as fast as possible

14. ord. ppp circle as fast as possible

Vln. II

Vla. ord. p

Ve. ord. scrta vibrato (S soli) V tutti V tutti V tutti V tutti

It will be a quick death.

I can't watch this hap - pen.

He shoots the ponies.

So long, old friend.

F2.1

32

Acc. *pp*

Hp. *pppp*

Pno. 4-hds. *pppp*
sempre con pedale

Perc. 1 Timpani
soft mallet *pppp*

Perc. 2 Bass Drum
soft mallet *pppp*

S. *mp*
There is a lot of blood.
We

Wn. *mp*
What a sham - bles.

Pony nr. 6 shot.
(Ponies and dogs are always shot exactly on the 1st beat of the bar. Additional shooting sounds possible.)
long, frozen tones, circular breathe if possible
free improvisation of colour, articulation and (still soft) dynamics depending on the stage action

p 1 *pp*

p 2 *pp*

p 3 *pp*

p 4 *pp*

p 5 *pp*

d 1 *pp*

d 2 *pp*

d 3 *pp*

d 4 *pp*

d 5 *pp*

d 6 *pp*

F2.1

Vln. I *pppp*
noise-only, slowly on the edge of the body of the instrument

Vln. II 1-8 *pp*
1-5: flag.
6-8: senza vibrato
flag. wherever possible
(other deep pitches: ordinario senza vibrato)
con arco
tutti noise-only, slowly on the edge of the body of the instrument

Vla. 1-8 *pp*
1-6: flag.
7, 8: senza vibrato
con arco, metallico
tutte noise-only, slowly on the edge of the body of the instrument

Vc. 1-3 *pp*
con arco
tutti noise-only, slowly on the edge of the body of the instrument

D.B. *f*
pizz. Bartók
tutti noise-only, slowly on the edge of the body of the instrument

37

Cl. 1

Acc.

Hp.

Pno. 4-hds.

Perc. 4

S

O

p 1

p 2

p 3

p 4

p 5

d 1

d 2

d 3

d 4

d 5

d 6

1

2

3

4

5-14

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pppp

mf

pp

pp

pp

pp

pp

pp

pp

pp

name _____ these plac - es af - ter kings and queens. _____ But this place we will call Sham - bles Camp _____ af - ter our poor po - nies.

Fare - well, Snip - pets.

F2.2

41

Acc. *pp*

Hp. *pppp*

Pno. 4-hds. *pppp*

Perc. 1 *pppp*

Perc. 2 *pppp*

Perc. 4 *pppp*

Pony nr. 5 shot.

p 1

p 2

p 3

p 4

Bd. *ff*

H. *ff*

Wg. *ff*

J. *ff*

d 1

d 2

d 3

d 4

d 5

d 6

They arrive at the top of the glacier.

the pla - teau! the pla - teau! in good time!

Men, we have made the pla - teau! the pla - teau! And in good time!

the pla - teau! the pla - teau! in good time!

the pla - teau! the pla - teau! in good

F2.2

Vln. I *pp* noise-only, slowly on the edge of the body of the instrument

Vln. II 1-8 *pp* *tutti* noise-only, slowly on the edge of the body of the instrument

Vla. 1-8 *pp* *tutti* noise-only, slowly on the edge of the body of the instrument

Vc. 1-6 *pp* *tutti* noise-only, slowly on the edge of the body of the instrument

D.B. *f* *pizz. Bartók* noise-only, slowly on the edge of the body of the instrument

1-6: flag., 7, 8: senza vibrato

1-6: flag., 7, 8: senza vibrato

F2.3

The score is organized into systems for different instrument groups and vocal parts. Key elements include:

- Clarinets (Cl. 1, Cl. 2):** Starting at measure 46, playing a melodic line with dynamics ranging from *pp* to *pppp*.
- Horns (Hn. 1, Hn. 2):** Playing sustained harmonic parts.
- Accordions (Acc.):** Playing a rhythmic accompaniment.
- Piano (Pno. 4-hds.):** Providing harmonic support with complex textures.
- Percussion (Perc. 1-4):** Includes *Crotales with bow* and other rhythmic elements.
- Vocal Parts:**
 - Oboe (O):** Singing "Good - - - bye to you." with a *f* dynamic.
 - Trombones (A, Bd, H, Wg, J):** Singing "Let's set up camp. Kill the dogs." and "Cap-tain, you know what we must do here." with dynamics *mf* and *mp*.
- String Parts:**
 - Violins (Vln. I, Vln. II):** Playing *pp* with various vibrato and *flag.* markings.
 - Viola (Via.):** Playing *pp* with *1-7: flag., 8: senza vibrato*.
 - Violoncello (Vc.):** Playing *pp* with *1-3: flag., 4: senza vibrato*.
 - Double Bass (D.B.):** Playing *pp* with *pizz. Bartók* and *f* dynamics.

F2.3

F2.4

52

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Acc.

Hp.

Pno. 4-hds.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Wn.

O

p 1

p 2

p 3

A

Bd

d 1

d 2

d 3

d 4

d 5

d 6

O lyrics: *p* I'll need time to butch - er them. *mf* Must I do it on my own? *f* Good - bye, Nob - by.

A lyrics: *mf* There is no time for soft hearts. Can we say good - bye to them?

O lyrics: *p* Pony nr. 3 shot. I am a doc - tor and have

F2.4

Vln. I

Vln. II

Vla.

Vc.

D.B.

Vln. I instructions: *pp*

Vln. II instructions: *pp*

Vla. instructions: *pp*

Vc. instructions: *pp*

D.B. instructions: *pp*

String performance notes:
1-8 1-7; Dag. 8; senza vibrato
1-6 1-3; Dag. 4-6; senza vibrato
pizz. Bartók

58

Cl. 1

Hn. 1

Hn. 2

Acc.

Hp.

Pno. 4-hds.

Perc. 3

Perc. 4

Wn.

O.

p 1

p 2

A.

d 1

d 2

d 3

d 4

d 5

d 6

1

2

Vln. I

3

4

5-14

Vln. II

Vla.

Vc.

D.B.

Cared for you all, but I can't cut up Nob-by.

Soon you'll be eating his flesh.

And to you, Chi-na-man. I hope Scott treat-ed you well.

We will each kill our own. You watch each oth-er do it. Out of re-spect.

F2.5

64

Cl. 1

Cl. 2

Bsn. 1

Acc.

Harp

Pno. 4-hds.

Perc. 1

Perc. 2

Perc. 4

pppp

pppp

pppp

pppp

pppp

pppp

pppp

pppp

soft mallet

Bass Drum
slow stroke on skin with a lot of pressure producing loud friction sound

mf

pppp

Pony nr. 2 shot.

p 1

A

d 1

d 2

d 3

d 4

d 5

d 6

mf

Jo - han - sen, slaugh - ter both yours and mine. I must get to my jour - nal.

F2.5

1

2

Vln. I 3

4

5-14

Vln. II 1-8

Vla. 1-8

Vc. 1-7

D.B.

pp

pp

pp

pp

pp

pp

pp

pp

pp

1-7: flag, 8: senza vibrato

pppp

tutti

1-4: flag, 5-7: senza vibrato

pppp

pizz. Bartok

ff

pp

F3.1

70

Cl. 1

Cl. 2

Bsn. 1

Acc.

Hp.

Pno. 4-hds.

Perc. 1
soft mallet

Perc. 2

Perc. 3
Tam-tam
slow stroke on skin with a lot of pressure producing loud friction sound

Perc. 4

O.

p 1

And Chris - to - pher. You used to have so much fight, but now...

He shoots his dog (Nr. 6). He leaves the others to slaughter their dogs. There is a lot of blood.

A.

Hans-sen, you go next.

d 1

d 2

d 3

d 4

d 5

F3.1

1

2

Vln. I 3

4

5-14

Vln. II 1-8

Vla. 1-8

Vc. 1-6

D.B.

1-7: flag., 8: senza vibrato

1-7: flag., 8: senza vibrato

1-3: flag., 4-6: senza vibrato

pizz. Bartók

tutti

tutte

tutti

F3.2

77

Cl. 1

Acc.

Hp.

Pno. 4-hds.

Perc. 1

Perc. 2

Perc. 4

Pony nr. 1 shot. He butchers his pony while Scott looks on blood stains the snow all around them.

O

p 1

H

d 1

d 2

d 3

d 4

d 5

free scream-like sound (pick only at the beginning)

Chris - to - pher, you will be the hard - est to do, so I will do you first.

God for give me for

F3.2

Vln. I 1-2

Vln. II 1-8

Vla. 1-8

Ve. 1-6

D.B.

1-7: flag., 8: senza vibrato

1-3: flag., 4-6: senza vibrato

pizz. Bartók

tutti

tutte

tutti

mf

pp

ppp

ppp

ppp

83 **F3.3**

Cl. 1 *pp* *pppp*

Cl. 2 *pppp*

Bsn. 1 *pp*

Acc. *pp*

Hp. *pppp*

Pno. 4-hds. *pppp*

Perc. 1 *pppp*

Perc. 2 Bass Drum *pppp*

Perc. 3 Crotales with bow *f*

Perc. 4 Crotales with bow *mp*

Bs. *p*
I wish it was not so bright.

Bd. *p*

H. He shoots his dog. This light... Is - n't it strange? So bright.

d 1 Dog nr. 5 shot.

d 2

d 3

d 4

d 5

F3.3 15^{mo}

Vln. I 1-4 *pp* *f*

5-14 *pp*

Vln. II *pp* *pppp* 1-6: flag., 7, 8 senza vibrato
1-7: flag., 8 senza vibrato

Vla. *pp* *pppp* 1-8

Vc. *pp* *pppp* 1-5 1, 3, 5: flag., 2, 4: senza vibrato

D.B. *pp* *pppp* *cons. sord.* (solo) altri pizz. Bartók

89

Cl. 1

Cl. 2

Acc.

Hp.

Perc. 2

S

Bs

O

Bd

H

d 1

d 2

d 3

d 4

Vln. I 5-14

Vln. II

Vla.

Vc.

D.B.

p
I will stay with you. The oth - ers will write of your brave du - ty.

So I did - n't have to see the blood.

p
Pen and pa - per in this place? A sham - bles

p
It looks like a butch - er's shop.

So clear.

pppp

pppp

tutti

tutte

tutti

tutti

Scene G Home

(Kathleen, Scott, Bowers, Evans, Wilson, Oates,
Landlady, Amundsen, Bjaaland, Hanssen, Wisting, Johansen, dogs)

G1.1

(♩ = c. 60-72)

Accordion

Harp
hit as many strings as possible in the deep register with flat hands
pppp

Piano
4-hands
hit as many strings as possible in the deep register with flat hands
pppp

Percussion 1
Timpani
soft mallets
starting in the centre, according to decrescendo
more and more to the usual place of play (reached at pppp)
p

Percussion 2
Bass Drum
soft mallets
pppp

Percussion 3
Vibraphone
soft mallets
pppp

Scott
Scott and Amundsen sing as "one" man
f
How can I sit here in this light? Not

Amundsen
Dog nr. 4 shot.
Scott and Amundsen sing as "one" man
f
How can I work here in this snow? Not

dog 1
scream-like improvised sound (glissando or multiphonics possible)
pppp

dog 2
scream-like improvised sound (glissando or multiphonics possible)
pppp

dog 3
scream-like improvised sound (glissando or multiphonics possible)
pppp

G1.1

(♩ = c. 60-72)

Violin I
1
*) tutti senza sord.
alla punta sul tasto
pppp

3
*) alla punta sul tasto
pppp

5
*) alla punta sul tasto
pppp

7
*) alla punta sul tasto
pppp

9
*) alla punta sul tasto
pppp

11
*) alla punta sul tasto
pppp

Viola
1
*) alla punta sul tasto
pppp

3
*) alla punta sul tasto
pppp

Violoncello
*) pizz. Bartók
pppp

Double Bass
*) pizz. Bartók
pppp

usual pizz.
the softer the sound the more damped the pizz.
mf

*) tutti senza sordino

5

Acc. *Marimba soft mallets*

Perc. 1 *Marimba soft mallets*

Perc. 2 *pppp*

S *f* know - ing what he's do - ing? *f* How can I sit here in this light? *p* Not know - ing

A *f* know - ing what he's do - ing? *f* How can I work here in this snow? *p* Not know - ing

Vin. I

1 *1, 2 sul pont.*

3 *3, 4 sul pont.*

5 *5, 6 sul pont.*

7 *7, 8 sul pont.*

9 *9, 10 sul pont.*

11 *11, 12 sul pont.*

13, 14 *13, 14 alla punta sul pont.*

Vla.

1 *1, 2 alla punta sul tasto*

3 *3, 4 alla punta sul tasto*

5 *5, 6 alla punta sul tasto*

7 *7, 8 alla punta sul tasto*

Vc.

1 *1, 2 alla punta sul tasto*

3 *3, 4 alla punta sul tasto*

5 *5, 6 alla punta sul tasto*

D. B. *mp* *p*

9

Acc.

S *f* what he's think - ing? *f* Not know - ing how he's feel

A *f* what he's think - ing? *f* Not know - ing how he's feel

Vin. I

1

2

3

4

5

6

7

8

9

10

Vla.

1

2

12 **G1.2**

Acc. *hit as many strings as possible in the deep register with flat hands*

Hp. *pppp*

Pno. 4-hds. *hit as many strings as possible in the deep register with flat hands*

Perc. 1 *starting in the centre, according to decrescendos more and more to the usual place of play (reached at pppp)*

Perc. 2 *Bass Drum*

Perc. 3 *Tam-tam very light tap with flat hand*

S *mp* Dog nr. 3 shot. ing? *mp* Is he up on the pla - teau? *p* How man - y dogs has he got left?

A *pppp* ing? *mp* Is he on the pla - teau too? *p* How close to the Pole has he got?

d1 *pppp* improvised sound

d2 *pppp* improvised sound

Vin. II **G1.2** *senza vibrato molto arco* *p*

Vla. *pppp* *1-3* *3* *pppp* *alla punta sul tasto*

Vc. *tutti pizz. Bartók*

D. B. *tutti pizz. Bartók* *usual pizz. the softer the sound the more damped the pizz.* *mf* *mp*

G1.3

23 hit as many strings as possible in the deep register with flat hands

(♩ = ♩)

Hp.

Pno.
4-hds.

Perc. 1

Perc. 2

Perc. 3

S

A

d 1

Hp. *pppp*
 Pno. 4-hds. hit as many strings as possible in the deep register with flat hands
 Perc. 1 starting in the centre, according to decrescendo more and more to the usual place of play (reached at *pppp*)
 Perc. 2 Bass Drum *p*
 Perc. 3 Tam-tam very light tap with flat hand *pp*
 S *mf* What is he do - ing now? *pp* We worked on mo - rale We kept our spir - its high We...
 A *mf* Dog nr. 2 shot. What is he do - ing now? *pp* We planned We fixed We... we... we trained and
 d 1 scream-like improvised sound *pppp*

G1.3

(♩ = ♩)

Vln. I

Vla.

Vc.

D. B.

Vln. I *ppp* pizz. Bartók 1-7 arco sul G long bow, flautando *pp*
 Vla. *ppp* tute pizz. Bartók
 Vc. *ppp* 1-7 arco
 D. B. *ppp* pizz. Bartók usual pizz. the softer the sound the more damped the pizz. *mf*

29 un poco accel.

Fl. 1
Fl. 2
Fl. 3
Fl. 4

Musical notation for four flutes (Fl. 1-4) in treble clef. The parts are mostly rests, with some melodic lines starting in the later measures.

Perc. 1
Perc. 3

Musical notation for Percussion 1 and Percussion 3. Perc. 1 has a rhythmic pattern of eighth notes. Perc. 3 has a more complex rhythmic pattern.

S
A

we passed the time We joked We played We played We played We played We played We played We played We played We played We played But

talked We test - ed We made We made We made We made We made We made We made We made We made We made But

Musical notation for Soprano (S) and Alto (A) voices. The lyrics are: S: we passed the time We joked We played We played We played We played We played We played We played We played We played We played We played But; A: talked We test - ed We made We made We made We made We made We made We made We made We made We made We made But.

un poco accel.

Vln. I
1
2
3
4
5

Musical notation for five Violin I parts (Vln. I 1-5) in treble clef. The parts feature a mix of melodic lines and rhythmic patterns.

Vln. II
1
2
3
4
5

pizz. *pp*

Musical notation for five Violin II parts (Vln. II 1-5) in treble clef. The parts are primarily pizzicato (pizz.) and marked *pp*.

Vla.
1
2
3
4
5

pizz. *pp*

Musical notation for five Viola parts (Vla. 1-5) in alto clef. The parts are primarily pizzicato (pizz.) and marked *pp*.

Vc.
1
2
3
4
5

Musical notation for five Violoncello parts (Vc. 1-5) in bass clef. The parts feature a dense, rhythmic texture.

D. B.
pp

usual pizz.
the softer the sound the more damped the pizz.

Musical notation for the Double Bass (D. B.) part in bass clef, marked *pp*. A note indicates: usual pizz. the softer the sound the more damped the pizz.

35 **a tempo** **G.P.** **G.P.** **G1.4** **G.P.**

Fl. 1 *mp*

Fl. 2 *mp*

Fl. 3 *mp*

Fl. 4 *mp*

Hp. *pppp*
hit as many strings as possible in the deep register with flat hands

Pno. 4-hds. *pppp*
hit as many strings as possible in the deep register with flat hands

Perc. 1 *pppp*

Perc. 2 *pp* Bass Drum

Perc. 3 *pp* Tam-tam very light tap with flat hand

Perc. 4 *pp* Hyohhigi

S. *mf* *p*
what if it was not enough?

A. *mf* *p*
what if it is enough?

Dog nr. 1 shot.

a tempo **G.P.** **G.P.** **G1.4** **G.P.**

Vln. I 1 *mp*

Vln. I 2 *mp*

Vln. I 3 *mp*

Vln. I 4 *mp*

Vln. I 5 *mp*

Vln. II 1 *mp*

Vln. II 2 *mp*

Vln. II 3 *mp*

Vln. II 4 *mp*

Vln. II 5 *mp*

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vla. 4 *mp*

Vla. 5 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Vc. 4 *mp*

Vc. 5 *mp*

D. B. *mp*

tutti pizz. Bartók *mp*

tutti pizz. Bartók *mp*

tutti pizz. Bartók *mp*

pizz. Bartók *mp*

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Acc.

Perc. 2

S.
am go - ing cra - zy in this place!

A.
am go - ing wild in this place!

Vln. I

Vln. II

Vla.

Vc.

Cl. 2

Hn. 1

Hn. 2

Acc.

K.
Land Lady and Kathleen sing as "one" woman
My sweet

S.
Landlady plays on rin gong with contrabass bow.
Land Lady and Kathleen sing as "one" woman
My

A.
Oh God, not now! Not now!

Fl. 1

Fl. 2

Fl. 3

Fl. 4

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

K.
love. I don't like it when you get like this. Will you lay your head on my

LL.
love. I don't like it when you get like this. Will you let me stroke your hair?

73 **G2.2**

Ob. 1

Ob. 2

B. Cl. 1 Bass Clarinet *pppp*

B. Cl. 2 Bass Clarinet *pppp*

Perc. 2 *p* Crotales with bow

Perc. 3 *ppp* Vibraphone soft mallets *ppp* sempre con pedale

Perc. 4 *p* Crotales with bow

K *pp* breast? I wish I could ease that wor-ried brow. *mf* I wish I could hold you in my arms.

LL *pp* I wish I could ease that wor-ried brow. *mf* I wish I could hold you in my arms. *pp* on rin gong

Vla. 1 *pppp* senza vibrato

86 **G3.1** **G3.2**

Cl. 1

Perc. 2 *pppp* Marimba soft mallets

Perc. 3 *ppp* sempre con pedale

Perc. 4 *p* Crotales with bows

K *p* My love, my sweet love.

S *p* Where are you? Where are you? *pp* Where are you?

LL *p* My love, my sweet love.

A *p* Why... why are you here?! *pp* Why... why are you

Vla. 1 *pppp* 3, 4 senza vibrato

Vla. 3 *pppp* 5, 6 senza vibrato

Vla. 4 *pppp* 7, 8 senza vibrato

Vla. 5 *pppp* 9, 10 senza vibrato

Vla. 6 *pppp*

Vla. 7 *pppp*

Vla. 8 *pppp*

Vla. 9 *pppp*

Vla. 10 *pppp*

100 **G4** (♩ = c. 40)

Tpt. 1 Practice Mute *pppp*

Tpt. 2 Practice Mute *pppp*

Tpt. 3 Practice Mute *pppp*

Tpt. 4 Practice Mute *pppp*

Perc. 2 *p* Suspended Cymbal High with bow

Perc. 3 *p*

Perc. 4 *p*

K *pp* My love, my sweet love. *p* (amplified) very intimate I am here. I am think - ing of you. I can feel your heart - beat.

S *pp* Where are you? *p* (amplified) very intimate What... what are you do - ing? I can hear your voice.

LL *pp* My love, my love, my love. *p* (amplified) very intimate I am think - ing of you. I can feel your heart - beat.

A here?! *p* (amplified) very intimate What... what are you do - ing here? I can hear your voice.

Vla. 1 *pppp*

Vla. 3 *pppp*

Vla. 4 *pppp*

Vla. 5 *pppp*

Vla. 6 *pppp*

Vla. 7 *pppp*

Vla. 8 *pppp*

Vla. 9 *pppp*

Vla. 10 *pppp*

Vc. 1 *pppp*

Vc. 2 *pppp*

Vc. 3 *pppp*

Vc. 4 *pppp*

G5.1

114 (♩ = c. 56 or faster)

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

K. *p*
I can feel your heart

S. *p*
I am lost!

LL. *p*
I can feel your heart - beat. Like you did

A. *p*
Why don't you let me rest?!

G5.1

(♩ = c. 56 or faster)

Vln. I 1-5 *molto arco sempre* (applies to everyone till G7.2)
Vln. II 1-5 *molto arco sempre* (applies to everyone till G7.2)
Vla. 1-5 *molto arco sempre* (applies to everyone till G7.2) *more and more vibrato*
Vc. 1-5 *molto arco sempre* (applies to everyone till G7.2) *more and more vibrato*
ppp

exaggerated fast vibrato

125

G5.2

Tpt. 1 *pp*
K. *p*
beat. I can feel your heart beat.

S. *p*
There is noth - ing here! Noth - ing but light! The bright - ness of fear!

LL. *p*
for me?

A. *p*
Don't say that! You fill me with dark - ness! The dark - ness of death!

G5.2

Vln. I 1-5 *p*
6-10 *pppp*
Vln. II 1-4 *p*
6-10 *pppp*
Vla. 1-5 *pp* *exaggerated fast vibrato*
Vc. 1-4 *pp* *exaggerated fast vibrato*

137

G5.3

Tpt. 1 *pp* (merge with the singing voices)

K. *p*
Dar - ling, my heart is yours.

S. *p*
I need to know that you are a lone! But what a -

LL. *p*
You are such a weak man.

A. *p*
You fill me with dark - ness!

G5.3

Vln. I 1-5 *p*
6-10 *ppp*
Vln. II 1-5 *p*
6-10 *pppp*
Vla. 1-5 *mp*
6-10 *mp*
Vc. 1-5 *mp*
D. B. 1-5 *mp*

172

G6.2

G6.3

Musical score for measures 172-178. The score includes parts for Flutes (Fl. 1-4), Oboes (Ob. 1-3), Bassoons (B. Cl. 1-2), Horns (Hn. 1-2), K. (Trumpet), LL. (Trombone), Violins (Vln. I, II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *ppp*, *mp*, and *mf*. There are rehearsal marks G6.2 and G6.3. The lyrics for K. and LL. are: "back! Hold your head up high! Look back. Let me ca-ress your cheek. Don't."

179

G6.4

un poco accel.

Musical score for measures 179-184. The score includes parts for Flutes (Fl. 1-4), Oboes (Ob. 1-3), Bassoons (B. Cl. 1-2), Horns (Hn. 1-2), Trumpets (Tpt. 1-4), Trombones (Tbn. 2-3), K. (Trumpet), LL. (Trombone), Violins (Vln. I, II), Viola (Vla.), and Violoncello (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings such as *ppp*, *cresc.*, *pp*, and *f*. There is a rehearsal mark G6.4. The lyrics for K. and LL. are: "me in the eyes. be a fraid of death."

G7.2 (♩ = c. 60-72)

193

193

Bsn. 1

Bsn. 2

Bsn. 3

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Acc.

LL

ran a way.

G7.2 (♩ = c. 60-72)

G7.2 (♩ = c. 60-72)

1 sul G molto vibrato

2 sul G molto vibrato *pp* long bow, flautando

3 sul G molto vibrato *pp* long bow, flautando

4 sul G molto vibrato *pp* long bow, flautando

5 sul G molto vibrato *pp* long bow, flautando

6 sul G molto vibrato *pp* long bow, flautando

1 alla punta *pp*

2 alla punta *pp*

3 alla punta *pp*

Vln. I

Vln. II

Vla.

Vc.

D. B.

198

198

Acc.

K

LL

A

1

2

3

4

5

6

7

1

2

3

4

5

6

Vln. I

Vln. II

Vla. 1-7

Vc. 1-7

(amplified) *mp*

He is a great man.

(amplified) *mp*

You were the great A - mund - sen...

mp

Prove to me that you are the same!

(amplified) *mp*

What are you

sul pont.

alla punta

pp

long bow, flautando

pp

1-7

long bow, flautando

pp

1-7

204

Fl. 1 *f* *tongue ram*

Fl. 2 *f* *tongue ram*

Fl. 3 *f* *tongue ram*

Fl. 4 *f* *tongue ram*

Tpt. 1 *pp* *Solotone Mute*

Tpt. 2 *pp* *Solotone Mute*

Tpt. 3 *pp* *Solotone Mute*

Tpt. 4 *pp* *Solotone Mute*

Acc. *p*

Hp. *mf* *damp strings*

Pno. 4-hds. *mf* *damp strings*

Perc. 1 *p* *Timpani damp (with cloth)*

Perc. 2 *p* *Marimba damp (with cloth)*

K. *mp*

LL. *mp*

A. *mp*

Vln. I

Vln. II

Vla. 1-7 *p* *divisi a 4*

Vc. 1-7 *pp*

do - ing with those chem - icals? Don't make me see this a - gain!

Then you will know my bed is yours. You know what I am do - ing with them. Then stop run - ing and do the right thing.

G7.3

209

Fl. 1 *f* *longue-ram*

Fl. 2 *f* *longue-ram*

Fl. 3 *f* *longue-ram*

Fl. 4 *f* *longue-ram*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tpt. 4 *pp*

Acc.

Hp. *mf* *damp strings*

Pno. 4-hds. *mf* *damp strings* *open strings* *mp* *damp the strings progressively more and more (produce almost pitchless hits at the end of the phrase)*

Perc. 1 *p* *damp (with cloth)*

Perc. 2 *p* *damp (with cloth)* *mp*

K. *mp* *(breathe if necessary as long as the orchestra plays)*
Then you will know my bed is yours.

G7.3

Vln. I 1-6

Vla. 1-7 *p* *divisi a 4* *long bow, flautando*

Vc. 1-4 *ppp* *alla punta* *sul pont.*

D. B. 1-3 *ppp* *alla punta* *sul pont.*

213 **G7.4** **G8.1** (♩ = c. 90)

Cl. 1 **G.P.** **G.P.** Clarinet in B \flat

Cl. 2 Clarinet in B \flat

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Acc.

Pno. 4-hds. *pp*

Perc. 2

Perc. 3 *pp* **Vibraphone**
soft mallets

K.

A. *pp* (amplified)
simple, relaxed
What do you

G7.4 **G8.1** (♩ = c. 90)

Vln. I

Vln. II

Vla. 1-7

Vc. 1 1,2

Vc. 2 3,4

Vc. 3 5,6

Vc. 4 7,8

D. B. 1 1,2

D. B. 2 3,4

D. B. 3 5,6

223 **G.P.** **G.P.**

Cl. 1 *p*

Cl. 2 *p*

Perc. 3 *

S. *p* (amplified)
simple, relaxed
Tex - tures. Col - ours. Grass run - ing through my fin - gers. And... wom - en, of course.

A. *p*
miss from home? The green fields of England. Oh God, of

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 6 *p*

Vc. 7 *p*

Vc. 8 *p*

D. B. 1 *p*

D. B. 2 *p*

D. B. 3 *p*

D. B. 4 *p*

D. B. 5 *p*

D. B. 6 *p*

232 **G.P.** **G.P.** **G8.2** **G.P.**

Cl. 1

Cl. 2

Perc. 3

S *pp* I can't get them from my thoughts. *p* She is

A course. Tell me of your wife.

G.P. **G.P.** **G8.2** **G.P.**

Vc. 1 2 3 4 5 6 7 8

D. B. 1 2 3 4 5 6

242 **G.P.** **G.P.** **G8.3** **G.P.** *pp*

S strong-er than me, and it scares me. I guess you're right. There

A Im - ag - ine liv - ing with us men. I know noth - ing a - bout wom-en.

253 *p* *p*

S is - n't a love wait - ing for you? This place does strange things to the mind.

A Some - times I think there is. I hear her voice on the wind. No mat - ter

G8.4

261 *p* *f* *p* *p* *p*

S You can't hide an - y - thing from love. Lone - li - ness is the sad - dest of

A where I go, I can't es - cape her gaze. At least when I am on the edge of Earth I know why I feel so a - lone.

269 *f* *p* *pp* *p* *f* *p*

S deaths. I fear it so much it turns me in to a beast.

LL Landlady plays on rin gong with contrabass bow.

G9.1 (♩ = c. 40) **accelerando più al fine** → (♩ = c. 50) →

278

Fl. 1 *ppp* un pochissimo crescendo più al fine

Fl. 2 *ppp* un pochissimo crescendo più al fine

Fl. 3 *ppp* un pochissimo crescendo più al fine

Fl. 4 *ppp* un pochissimo crescendo più al fine

Ob. 1 *ppp* un pochissimo crescendo più al fine

Cl. 1 *ppp* un pochissimo crescendo più al fine

Cl. 2 *ppp* un pochissimo crescendo più al fine

S Landlady plays on rin gong with contrabass bow. *mp* (non amplified) And al - so to you.

LL *f* *pp* (amplified) Do you re - mem - ber this mo - ment? *f* I knew I could not be with you. *f*

A (amplified) *pp* I wish I could not. *mp* (non amplified) Good luck to you, Cap - tain. *mp* (amplified) I can - not see this a -

G9.1 (♩ = c. 40) **accelerando più al fine** → (♩ = c. 50) →

D. B. 1-5 *ppp* un pochissimo crescendo più al fine

286 → (♩ = c. 60) →

G9.2 → (♩ = c. 82) →

Fl. 1-4, Ob. 1, Cl. 1-2, Bsn. 1-3: *pp* un pochissimo crescendo più al fine

S: (non amplified) *mf* We won't know who's won un - til we're there. Hur - ry! Hur - ry! Hur - ry! Hur - ry!

LL: *f* And I will keep do - ing it un - til you stop run - ing!

A: *mp* (non amplified) You know I will do what I must to beat you. Quick! Quick! Quick! Quick!

D. B. 1-5: → (♩ = c. 60) →

G9.2 → (♩ = c. 82) →

292

G9.3 → (♩ = c. 150) →

Fl. 1-4, Ob. 1, Cl. 1-2, Bsn. 1-3: *p* un pochissimo crescendo più al fine

Hn. 1-2: *p* un pochissimo crescendo più al fine

Tbn. 1-3: *p* un pochissimo crescendo più al fine

Perc. 2: Marimba *p* hard mallets un pochissimo crescendo più al fine

Perc. 3: Vibraphone *p* hard mallets un pochissimo crescendo più al fine

K: (non amplified) *f* Then you will know

S: Hur - ry! We must hur - ry! We must pack up and start a - gain! We must get to The South Pole!

LL: (non amplified) *f* You found me there,

A: *f* There is no time to lose! We have been at this camp too long! Don't you know, we're in a race?! They travel on. More and more distant.

Bd: *f* Eight - y - five, thir - ty - four, ze - ro ze - ro.

H: *f* Eight - y - five, thir - ty - four, ze - ro ze - ro.

Wg: *f* Eight - y - five, thir - ty - four, ze - ro ze - ro.

J: *f* Eight - y - five, thir - ty - four, ze - ro ze - ro.

G9.3 → (♩ = c. 150) →

Vln. I: 1-7, 8-14, 1-4, 5-8, 9-12: *p* un pochissimo crescendo più al fine

Vln. II: 1-4, 5-7, 8-10, 1-4, 5-8: *p* un pochissimo crescendo più al fine

Vc.: 1-4, 5-8: *p* un pochissimo crescendo più al fine

D. B. 1-5: *p* un pochissimo crescendo più al fine

299

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 2
Perc. 3
K
Bs
E
Wn
O
LL
Bd
H
Wg
J
Vln. I
8-14
1-4
Vln. II
5-8
9-12
1-4
Vla.
5-7
8-10
1-4
Vc.
5-8
D. B. 1-5

p un pochissimo crescendo più al fine
p un pochissimo crescendo più al fine

f They travel on. More and more distant.
f Eight - y - three, for - ty - five, ze - ro ze - ro.
Eight - y - three, for - ty - five, ze - ro one.
Eight - y - three, for - ty - five, ze - ro two.
Eight - y - three, for - ty - five, ze - ro one.
Eight - y - three, for - ty - five, ze - ro one.
Eight - y - three, for - ty - five, ze - ro two.
Eight - y - three, for - ty - five, ze - ro one.
Eight - y - three, for - ty - five, ze - ro two.
Eight - y - three, for - ty - five, ze - ro one.
Eight - y - three, for - ty - five, ze - ro one.
Eight - y - three, for - ty - five, ze - ro two.
Eight - y - three, for - ty - five, ze - ro two.
Eight - y - five, thir - ty - four, ze - ro one.
Eight - y - five, thir - ty - four, ze - ro two.
Eight - y - five, thir - ty - four, ze - ro three.
Eight - y - five, thir - ty - four, ze - ro one.
Eight - y - five, thir - ty - four, ze - ro two.
Eight - y - five, thir - ty - four, ze - ro three.
Eight - y - five, thir - ty - four, ze - ro one.
Eight - y - five, thir - ty - four, ze - ro two.
Eight - y - five, thir - ty - four, ze - ro three.

305 → (♩ = c. 240) →

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, Tbn. 3

Perc. 2, Perc. 3

Bs, E, Wn, O, Bd, H, Wg, J

Eight - y - three, for - ty - five, ze - ro three. Eight - y - three, for - ty - five, four. *sf* Eight - y - three, for - ty - five, five.

Eight - y - three, for - ty - five, ze - ro three. Eight - y - three, for - ty - five, four. *sf* Eight - y - three, for - ty - five, five.

Eight - y - three, for - ty - five, ze - ro three. Eight - y - three, for - ty - five, four. *sf* Eight - y - three, for - ty - five, five.

Eight - y - three, for - ty - five, ze - ro three. Eight - y - three, for - ty - five, four. *sf* Eight - y - three, for - ty - five, five.

Eight - y - five, thir - ty - four, ze - ro four. Eight - y - five, thir - ty - four, five. *sf* Eight - y - five, thir - ty - four, six.

Eight - y - five, thir - ty - four, ze - ro four. Eight - y - five, thir - ty - four, five. *sf* Eight - y - five, thir - ty - four, six.

Eight - y - five, thir - ty - four, ze - ro four. Eight - y - five, thir - ty - four, five. *sf* Eight - y - five, thir - ty - four, six.

Eight - y - five, thir - ty - four, ze - ro four. Eight - y - five, thir - ty - four, five. *sf* Eight - y - five, thir - ty - four, six.

→ (♩ = c. 240) →

Vln. I 1-7, 8-14, 1-4, Vln. II 5-8, 9-12, 1-4, Vla. 5-7, 8-10, Vc. 1-4, 5-8, D. B. 1-5

→ (♩ = c. 360) →

311

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Perc. 2
Perc. 3
Bs.
E.
Wn.
O.
Bd.
H.
Wg.
J.
Vln. I
Vln. II
Vla.
Vc.
D. B.

→ (♩ = c. 360) →

Eight - y - three, for - ty - five, six, for - ty - five, sev - en, for - ty - five, eight, for - ty - five, nine.
Eight - y - three, for - ty - five, six, for - ty - five, sev - en, for - ty - five, eight, for - ty - five, nine.
Eight - y - three, for - ty - five, six, for - ty - five, sev - en, for - ty - five, eight, for - ty - five, nine.
Eight - y - three, for - ty - five, six, for - ty - five, sev - en, for - ty - five, eight, for - ty - five, nine.
Eight - y - five, thir - ty - four, sev - en, thir - ty - four, eight, thir - ty - four, nine, thir - ty - four, ten.
Eight - y - five, thir - ty - four, sev - en, thir - ty - four, eight, thir - ty - four, nine, thir - ty - four, ten.
Eight - y - five, thir - ty - four, sev - en, thir - ty - four, eight, thir - ty - four, nine, thir - ty - four, ten.
Eight - y - five, thir - ty - four, sev - en, thir - ty - four, eight, thir - ty - four, nine, thir - ty - four, ten.

mf un pochissimo crescendo più al fine
mf un pochissimo crescendo più al fine
mf un pochissimo crescendo più al fine
mf un pochissimo crescendo più al fine

→ (♩ = c. 360) →

→ (♩ = c. 600) →

G9.4 (♩ = c. 120) →

319

Fl. 1, Fl. 2, Fl. 3, Fl. 4, Ob. 1, Ob. 2, Ob. 3, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Bsn. 3, Hn. 1, Hn. 2, Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Pno. 4-hds., Perc. 1, Perc. 2, Perc. 3, Perc. 4, K., Bs., E., Wn., O., LL., Bd., H., Wg., J., Vln. I (1-7, 8-14), Vln. II (1-4, 5-8, 9-12), Vla. (1-4, 5-7, 8-10), Vc. (1-4, 5-8), D. B. (1-5)

Lyrics: my bed is yours. A blizzard hits. for - ty - five, ten. e - lev - en. twelve. you ran a way. e - lev - en. twelve. thir - teen.

Performance instructions: *f*, *un pochissimo crescendo più al fine*, *pppp*, *Glockenspiel*, *soft mallets*.

Tempo markings: → (♩ = c. 600) →, G9.4 (♩ = c. 120) →

→ (♩ = c. 240) →

328

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
1-3
4-6
Vln. II
7-9
10-12
Vla.
1
2
3
4
5
6
7
8
9
10
Vc.
1
2
3
4
5
6
7
8
D. B.
altri

335 **G9.5** (♩ = c. 142) →

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
1-3
4-6
Vln. II
7-9
10-12
Vla.
1
2
3
4
5
6
7
8
Vc.
1
2
3
4
5
6
7
8
D. B. altri

Suspended Cymbal High soft mallets
pppp

Suspended Cymbal Low soft mallets
pppp

Suspended Cymbal Medium soft mallets
pppp

342

Fl. 1
Fl. 2
Fl. 3
Fl. 4
Ob. 1
Ob. 2
Ob. 3
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Bsn. 3
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno. 4-hds.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vln. I
1-3
4-6
Vln. II
7-9
10-12
1
2
3
4
Vla.
5
6
7
8
9
10
1
2
3
4
Vc.
5
6
7
8
1
D. B.
altri

→ (♩ = c. 420) →

349

Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Perc. 1
Perc. 2
Perc. 3
Perc. 4



G9.6

356 → (♩ = c. 480) →

K
LL

Then you will know!
You ran a way!

End of part 1