

TOWARD NO EARTHLY POLE



ERIC SHANFIELD

TOWARD NO EARTHLY POLE

Eric Shanfield

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Texts by Charlotte Brontë, John Keats, & Alfred, Lord Tennyson

I. Brontë

II. Keats

III. Tennyson

4 Alto Flutes/4 Piccolos

4 Percussion

Solo Mezzo-soprano

Solo Tenor

String Quartet

Score is *transposed*.

Percussion 1: Vibraphone, Temple Blocks (5), Snare Drum, Crotale (C#), Tam-tam (=2)

Percussion 2: Xylophone, Cabasa, Brake Drum, Tam-tam (=1)

Percussion 3: Glockenspiel, Cowbell, Wind Chimes

Percussion 4: Marimba, Bass Drum

TOWARD NO EARTHLY POLE

Completed almost exactly two centuries to the day after John Keats sent a letter to his brother George Keats describing Captain Ross's recent journey to the far regions of the globe, my work *Toward No Earthly Pole* sets three Victorian texts about the Arctic for an unusual ensemble of two voices with quartets of flutes, percussion, and strings.

Beginning with the marvelous opening of Charlotte Brontë's *Jane Eyre*, in which we find Jane escaping from her awful aunt and cousin in the leaves of Bewick's "History of British Birds," immediately we are plunged into a frozen landscape of "naked, melancholy isles," "forlorn regions of dreary space—that reservoir of frost and snow," in which "two ships becalmed on a torpid sea, I believed to be marine phantoms." Sung by the mezzo-soprano, the music is hard and glittering, with rich alto flutes suggesting the melodic warmth of Jane's personality.

Next, to a clangorous accompaniment of pounding drums and shrieking piccolos, the tenor declaims the text of John Keats's letter of 18 December 1818, a description of John Ross's arctic expedition as related by Keat's friend, the painter Benjamin Haydon. He speaks of the ship "entirely surrounded with vast mountains and crags of ice," the men "fatigued with the eternal dazzle and whiteness," indulges in some nineteenth century imperialist racism as he singles out the native Inuit as "the most wretched of beings," before finding his way to the joy of the sailors as they see the stars once more.

Finally, the mezzo and tenor join together to sing Tennyson's magnificent epitaph for the nobly ignoble Sir John Franklin, leader of the greatest failure in all Victorian arctic exploration, as *Toward No Earthly Pole* reaches its dramatic conclusion.

I. BRONTË (from *Jane Eyre*, Chapter I)

At intervals, while turning over the leaves in my book, I studied the aspect of that winter afternoon. Afar, it offered a pale blank of mist and cloud; near, a scene of wet lawn and storm-beat shrub, with ceaseless rain sweeping away wildly before a long and lamentable blast.

I returned to my book - Bewick's 'History of British Birds:' - the letterpress thereof I cared little for, generally speaking; and yet there were certain introductory pages that, child as I was, I could not pass quite as blank. They were those which treat of the haunts of sea-fowl; of 'the solitary rock and promontories' by them only inhabited; of the coast of Norway, studded with isles from its southern extremity, the Lindeness, or Naze, to the North Cape -

'Where the Northern Ocean, in vast whirls,
Boils round the naked, melancholy isles
Of farthest Thule; and the Atlantic surge
Pours in among the stormy Hebrides.'

Nor could I pass unnoticed the suggestion of the bleak shores of Lapland, Siberia, Spitzbergen, Nova Zembla, Iceland, Greenland, with 'the vast sweep of the Arctic Zone, and those forlorn regions of dreary space - that reservoir of frost and snow, where firm fields of ice, the accumulation of centuries of winters, glazed in Alpine heights above heights, surround the pole, and concentrate the multiplied rigours of extreme cold.' Of these death-white realms I formed an idea of my own: shadowy, like all the half-comprehended notions that foot dim through children's brains, but strangely impressive. The words in those introductory pages connected themselves with the succeeding vignettes, and gave significance to the rock standing up alone in a sea of billow and spray; to the broken boat stranded on a desolate coast; to the cold and ghastly moon glancing through bars of cloud at a wreck just sinking.

I cannot tell what sentiment haunted the quite solitary churchyard, with its inscribed headstone; its gate, its two trees, its low horizon, girdled by a broken wall, and its newly risen crescent, attesting the hour of eventide.

The two ships becalmed on a torpid sea, I believed to be marine phantoms.

II. KEATS (from a letter to George and Georgiana Keats, December 18th, 1818)

The Ship was sometimes entirely surrounded with vast mountains and crags of ice and in a few Minutes not a particle was to be seen all round the Horizon. Once they met with so vast a Mass that they gave themselves over for lost; their last recourse was in meeting it with the Bowspit, which they did, and split it asunder and glided through it as it parted for a great distance—one Mile and more. Their eyes were so fatigued with the eternal dazzle and whiteness that they lay down on their backs on deck to relieve their sight on the blue sky. Hoppner describes his dreadful weariness at the continual day—the sun ever moving in a circle round above their heads – so pressing upon him that he could not rid himself of the sensation even in the dark Hold of the Ship. The Esquimaux are described as the most wretched of Beings—they foot from their Summer to their winter residences and back again like white Bears on the ice floats. They seem never to have washed, and so when their features move, the red skin shows beneath the crackling peal of dirt. They had no notion of any inhabitants of the World but themselves. The sailors who had not seen a Star for some time, when they came again southwards, on the hailing of the first revision, of one all ran upon deck with feelings of the most joyful nature.

III. TENNYSON (*Epitaph on Sir John Franklin*)

Not here! the white North has thy bones; and thou
Heroic sailor-soul,
Art passing on thine happier voyage now
Toward no earthly pole

TOWARD NO EARTHLY POLE

I. BRONTË

Charlotte Brontë

Eric Shanfield

♩=112

Alto Flute 1

Alto Flute 2

Alto Flute 3

Alto Flute 4

Percussion 1
Temple Blocks

Percussion 2
Cabasa

Percussion 3
Glockenspiel

Percussion 4
Marimba

Mezzo-soprano

Violin I
con sord.

Violin II
con sord.

Viola
norm.→
con sord.

Violoncello
con sord.

4

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T.B.) $f \frac{6}{8} p$ $f \frac{6}{8} p$ $f \frac{6}{8} p$ To Vib.

Perc. 2 (Cab.) $p f$ $p f$ $p f$

Perc. 3 (Glock.) $f \frac{6}{8}$ p p $f \frac{6}{8}$

Perc. 4 (Mar.) $f \frac{6}{8}$ p $f \frac{6}{8}$ p

M-S.

Vln. I p $\frac{6}{8}$

Vln. II $\frac{6}{8}$ $\frac{6}{8}$ $\frac{6}{8}$

Vla. f p f p

Vc. $f \frac{6}{8}$ $f \frac{6}{8}$ $f \frac{6}{8}$ $f \frac{6}{8} p$

TOWARD NO EARTHLY POLE - T. BRONTE

8

A. Fl. 1

A. Fl. 2

A. Fl. 3 flt.

A. Fl. 4

Perc. 1 Vibraphone
Perc. 2 To Xyl.
Perc. 3
Perc. 4

M-S. At in ter

8

Vln. I

Vln. II

Vla.

Vc.

This page contains two systems of musical notation. The top system includes staves for four alto flutes (A. Fl. 1-4), three vibraphones (Perc. 1-3), and a bassoon (M-S.). The bottom system includes staves for violin I (Vln. I), violin II (Vln. II), cello (Vla.), double bass (Vc.), and basso continuo (B.C.). Various dynamics like piano (p), forte (f), and mezzo-forte (mf) are indicated throughout the score.

10

A. Fl. 1

A. Fl. 2

A. Fl. 3 *f* *p*

A. Fl. 4 *f* *p*

Perc. 1 (Vib.) *mf* *f*

Perc. 2

Perc. 3

Perc. 4 (Mar.) *mf* *f*

M-S. *mf* *f* vals, while turn - - - ing o - - - ver the

Vln. I *mf* *f*

Vln. II

Vla. *f* *mf*

Vc. *f* *p*

12

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

13

Toward no earthly pole - I. Brontë

leaves in my book,

TOWARD NO EARTHLY POLE - I. BRONTË

14

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 (Xyl.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S.

Vln. I

Vln. II

Vla.

Vc.

17

2.2.3

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

I stud - ied the as - - pect of that win - - ter af - ter -

2.2.3

Vln. I

Vln. II

Vla.

Vc.

20

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(Vib.)

Perc. 1

To Cab.

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

M-S.

noon.

A - far, it

20

Vln. I

Vln. II

Vla.

Vc.

23 2.3

A. Fl. 1 *f*

A. Fl. 2 *f*

A. Fl. 3 *f* 6 6 *p*

A. Fl. 4 *f* 6 6 *p*

Perc. 1 *f*

Perc. 2 *f* *p* *f*

Perc. 3 *p*

Perc. 4 *f* 5 *mf*

M-S. *f*
of - fered a pale blank of mist and cloud;

26

2.3

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

26

TOWARD NO EARTHLY POLE - I. BRONTË

27

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

3.2

Perc. 1 (Vib.)

Perc. 2

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S.

near, a scene of wet lawn and storm - beat

Vln. I

Vln. II

Vla.

Vc.

3.2

32

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

B. Bassoon

To T. Bl.

Perc. 1

(Cab.)

Perc. 2

Perc. 3

Perc. 4

M-S.
shrub.

32

Vln. I

Vln. II

Vla.

Vc.

35

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2 (Cab.)

To Xyl.

Perc. 3 (Glock.)

(Mar.)

M-S. cease - - less rain sweep - ing a - way wild - - -

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The musical score consists of eight staves. The top four staves are for woodwinds: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. The bottom four staves are for percussion: Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The vocal part, labeled 'M-S.', has lyrics: 'cease - - less rain sweep - ing a - way wild - - -'. The score includes various dynamics such as 'mf' and 'p', and specific performance instructions like '(Cab.)' for Percussion 2, 'To Xyl.' for Percussion 1, '(Glock.)' for Percussion 3, and '(Mar.)' for Percussion 4. The time signature changes frequently throughout the score.

40

42

A. Fl. 1 f fp f p

A. Fl. 2 f b₂o fp f 6 f

A. Fl. 3 f b₂o fp f

A. Fl. 4 f - 6 6 6 6 f p

Perc. 1 - Temple Blocks p f

Perc. 2 - Xylophone p f

Perc. 3 f - To Cow. p f

Perc. 4 f - p f

M.-S. f - ly be - fore a long and la - ment - a - ble blast.

Vln. I f pizz. p f

Vln. II f pizz. p f

Vla. f > mf f

Vc. f > mf f

42

43

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.)

Perc. 2 (Xyl.) black-note gliss.

Perc. 3 Cowbell

Perc. 4 (Mar.) white-note gliss.

M-S.

Vln. I arco sul pont. gliss.

Vln. II arco sul pont. gliss.

Vla. arco sul pont. gliss.

Vc. arco sul pont. gliss.

45

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward No Earthly Pole - I. Brontë

45

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

f

p

f

6

6

6

6

f

p

f

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6

6

f

p

p

f

7

6

5

sim.

p

f

p

f

p

f

To Glock.

f

sim.

p

f

8va+

p

p

p

f

f

47

A. Fl. 1

A. Fl. 2 *mp*

A. Fl. 3 *mf* — *p*

A. Fl. 4 *mf*

Perc. 1

Perc. 2 (Xyl.) *mf* — *p*

Perc. 3

Perc. 4 (Mar.) *mp*

M-S. *mp*
I re - turned to my book Be - - - wick's.

47

Vln. I norm.
mp 6

Vln. II

Vla. *p*

Vc. *p*

50

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

52

Glockenspiel

'His - to - - ry of Bri - - tish Birds'

53

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.) *mp*

Perc. 2 (Xyl.) *p* *mf* *p*

Perc. 3 (Glock.) *p* *mf* *p* *mf*

Perc. 4 (Mar.)

M-S. the let-ter-press there - of I cared lit - tle for, gen-er - al - ly

Vln. I *6*

Vln. II

Vla.

Vc.

56

57

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward No Earthly Pole - I. Brontë

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TOWARD NO EARTHLY POLE - I. BRONTË

61

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

mp

mp

mp

mp

Perc. 1

(Xyl.)

Perc. 2

mf

p

(Glock.)

Perc. 3

mf

p

(Mar.)

Perc. 4

mp

M-S.

pa - ges that, chi - ld as I was, I could not pass quite as blank.

mp

61

Vln. I

Vln. II

Vla.

Vc.

63

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.) *mp*

Perc. 2 *gliss.* *mp*

Perc. 3 *gliss.* *mp*

Perc. 4

M-S. *mp*
They were _____

63

Vln. I *mp* 6

Vln. II *mp* 6

Vla. *norm.* *mp* 6

Vc. *norm.* *mp* 6

Vln. I *mp* 6

Vln. II *mp* 6

Vla. *mp* 6

Vc. *mp* 6

66

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.) *mf*

Perc. 2 (Xyl.) *come sopra* *p* *mf*

Perc. 3 (Glock.) *come sopra* *p* *mf*

Perc. 4 (Mar.) *mf*

M.-S. *mf*
those who treat of _____ the haunts of sea - - - fowl; _____

Vln. I *mp* 6

Vln. II 6 *mp* 6

Vla. 6 *mp* 6

Vc. 6 *mp* 6

71

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

Perc. 1 Perc. 2 Perc. 3 Perc. 4

M.-S.

Vln. I Vln. II Vla. Vc.

71

of' the so li ta ry rock and

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

Perc. 1 Perc. 2 Perc. 3 Perc. 4

M.-S.

Vln. I Vln. II Vla. Vc.

74

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.)

Perc. 2

Perc. 3

Perc. 4 (Mar.)

M-S. pro - mon - tor - ies' by them on - ly in - ha - bi -

Vln. I

Vln. II

Vla.

Vc.

78

79

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Cabasa

Perc. 3

Wind Chimes

To Glock. *l.v.*

Perc. 4

M.-S.

ted;

This page contains six systems of musical notation. The first system (measures 78-79) features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) with dynamic markings *f* and *p*. The second system (measures 78-79) features four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) with dynamic markings *f*, *p*, and *mf*. The third system (measures 78-79) features a single string part (M.-S.) with a dynamic marking *f*. The fourth system (measures 78-79) features four string parts (Vln. I, Vln. II, Vla., Vc.) with dynamic markings *f*, *f*, *mf*, and *p*.

79

Vln. I

Vln. II

Vla.

Vc.

This page contains four systems of musical notation, each featuring a different string part (Vln. I, Vln. II, Vla., Vc.). The first two systems (measures 78-79) show sustained notes with slurs and dynamic markings *f*. The third system (measure 78) shows a melodic line with dynamic marking *mf* and measure number 5. The fourth system (measure 79) shows a melodic line with dynamic marking *f*.

TOWARD NO EARTHLY POLE - I. BRONTË

81

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.)

Perc. 2 (Cab.)

Perc. 3 Glockenspiel

Perc. 4 (Mar.)

M-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features four woodwind parts (A. Fl. 1-4) in treble clef, each with dynamic markings f, p, and 6. The second system has two woodwind parts (A. Fl. 2-3) in treble clef. The third system has two woodwind parts (A. Fl. 3-4) in treble clef. The fourth system features four percussion parts (Perc. 1-4) in common time. The fifth system has two percussion parts (Perc. 2-3) in common time. The sixth system features three string parts (Vln. I-III) in common time. The vocal part (M-S.) is present in the fifth and sixth systems, with lyrics "of the coast of" appearing in the sixth system. Various dynamics like f, p, and 6 are indicated throughout the score.

84 **2.2.3**

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Nor way, stud ded with is - - les from its

2.2.3

Vln. I

Vln. II

Vla.

Vc.

90

88

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. BL.)

Perc. 2 (Cab.)

Perc. 3

Perc. 4 (Mar.)

M-S. sou - - thern ex - - tre mi - - ty, the Lind - e - ness, or

90

Vln. I via sord.

Vln. II via sord.

Vla. via sord.

Vc. via sord.

91

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Naze,
to
the
North
Cape

senza sord.
p

senza sord.
p

96

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Vibraphone

Perc. 2

(Cab.) 3 > 3 > 3 > 3

mp

f cresc.

Perc. 3

Wind Chimes

1st x only

To Glock.

lv¹

Perc. 4

(Mar.)

mp

f cresc.

M-S.

96

Vln. I

senza sord.

p

f cresc.

Vln. II

senza sord.

p

f cresc.

Vla.

f cresc.

Vc.

f cresc.

98

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

1st x only

To Xyl.

Perc. 2

ff

Glockenspiel
white note gliss. + black-note gliss.

Perc. 3

p

ff

Perc. 4

ff

M-S.

Vln. I

on the string

ff

Vln. II

on the string

ff

Vla.

on the string

ff

Vc.

on the string

ff

100

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(Vib.)
Perc. 1

Perc. 2

Xylophone
p *ff*

(Glock.)
Perc. 3

p *ff*

p *ff*

(Mar.) *6*
Perc. 4

6
6
6
6

M-S.

100

Vln. I

Vln. II

Vla.

Vc.

104

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 *ff*

Perc. 2 *p*

Perc. 3 *p*

Perc. 4 *p*

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward No Earthly Pole - I. Brontë

TOWARD NO EARTHLY POLE - I. BRONTË

112

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward no earthly pole - I. Brontë

O - cean, Where the North - ern O - cean, in vast whirls,

117

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2

Perc. 3

Perc. 4 (Mar.)

M-S.

Boi - ls round_ the na - ked, me - lan - cho - ly is - les Of farth - - est

117

Vln. I

Vln. II

Vla.

Vc.

122

A. Fl. 1 *f*

A. Fl. 2 *f*

A. Fl. 3 *f*

A. Fl. 4 *f*

Perc. 1 *f* *p* *To T. Bl.*

Perc. 2 *f* *p* *Brake Drum* *To Cab.*

Perc. 3 *f* *p* *(Glock.)* *To Cow.*

Perc. 4 *f*

M.-S. *f* *p* *Thule;* *and* *the* *At* *-* *lan* *-* *tic*

124

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

TOWARD NO EARTHLY POLE - I. BRONTË

126

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (Mar.)

M-S. and the____ At - lan - tic surge and the____ At - lan - tic

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains five systems of music. The first system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) in 3/4 time, each with a dynamic marking of *f*. The second system consists of four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) in 3/4 time, with Perc. 4 labeled '(Mar.)'. The third system includes vocal parts (M-S.) with lyrics 'and the____ At - lan - tic surge' and 'and the____ At - lan - tic' in 3/4 time. The fourth system features four string parts (Vln. I, Vln. II, Vla., Vc.) in 3/4 time, with dynamics *f* and *p*. The fifth system continues the string parts in 3/4 time, with dynamics *f* and *p*.

131

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 To Vib.

Perc. 2

Perc. 3

Perc. 4

M.-S.

and the At lan - tic surge Pours in a - mong the

134

Vln. I

Vln. II

Vla.

Vc.

134

TOWARD NO EARTHLY POLE - I. BRONTË

137 =112 Tempo one

A. Fl. 1 136

A. Fl. 2 *f* *espress.*

A. Fl. 3 *f* *p* *f* *p*

A. Fl. 4 *p* *f*

Perc. 1 Vibraphone *f decresc.*

Perc. 2 (Cab.) *p*

Perc. 3 (Cow.) *f* To Glock.

Perc. 4 (Mar.) *p*

M-S. storm - y He - bri - - des.

137 =112 Tempo one

Vln. I *p* *f* *p*

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

Vla. *p* *f* *p*

Vc. *p* *f* *p*

139

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

Vln. I

Vln. II

Vla.

Vc.

142

Musical score for measures 142-143. The score includes parts for A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4, Perc. 1, Perc. 2, Perc. 3, Perc. 4, M-S., Vln. I, Vln. II, Vla., and Vc. Measure 142 ends with dynamic *f*. Measure 143 begins with dynamic *p*.

143

Musical score for measures 143-144. The score includes parts for Vln. I, Vln. II, Vla., and Vc. Measures 143 and 144 consist entirely of rests.

146

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

Vln. I

Vln. II

Vla.

Vc.

152

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

To T. Bl.

Perc. 2 (Cab.) To Xyl.

Xylophone

Perc. 3

Glockenspiel

Perc. 4 (Mar.)

M-S. sug - - gest - - ion - of the bleak shores, —

152

Vln. I

Vln. II

Vla.

Vc.

153

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.
bleak shores____ of Lap - - - land____ Si - be - - ri - a,____

Vln. I

Vln. II

Vla.

Vc.

156

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 Temple Blocks *p*

Perc. 2 (Cab.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Spitz - - berg - - en, No - va Zem - - bla, Ice - - land, _____.

161

The musical score page 161 consists of two systems of music. The top system features staves for four flutes (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) and four percussionists (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The bottom system features staves for M-S. (Mezzo-Soprano), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Bass (Vc.). The vocal part includes lyrics: "Green land, with 'the vast". The score includes dynamic markings like *f*, *ff*, and *p*, and performance instructions such as "To Vib.", "Vibraphone", "non spicc.", "quasi gliss.", and "on the string". Measure numbers 159 and 161 are indicated at the top of the page.

A. Fl. 1 f

A. Fl. 2 f

A. Fl. 3 f 3 5

A. Fl. 4 f 5 3 5

Perc. 1 f 5 5 5 5 To Vib. Vibraphone ff *Rebd*

Perc. 2 f 3 3 7 ff 7 6 5

Perc. 3 f 6 6 p

Perc. 4 f 5 ff p

M-S. f Green land, with 'the vast' ff

Vln. I f 6 6 6 6 ff

Vln. II f 6 6 6 6 ff

Vla. f non spicc. ff quasi gliss.

Vc. f on the string ff 6 6 6 6

TOWARD NO EARTHLY POLE - I. BRONTË

162

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

(Xyl.) To Cab.

Perc. 2 p

Perc. 3 (Glock.) 6 ff 6 p

(Mar.) 5 ff p

M-S. sweep _____ of the Arc - - - - - tic

Vln. I 6 6 6

Vln. II

Vla.

Vc. 6 6 6 6 ff 6 6 6 6

165 2.2.3

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains four systems of music. The first system features woodwind parts (A. Fl. 1-4) with dynamic markings *p*. The second system includes percussion parts (Perc. 1-4) with dynamic markings *p*, *ff*, and *p*. The third system features a vocal part (M.-S.) with lyrics: "Zone, and those for - lorn _____". The fourth system features string parts (Vln. I-IV) with dynamic markings *p*. Measure 164 concludes with a forte dynamic *ff* in the woodwinds and percussion. Measure 165 begins with a piano dynamic *p* in all parts. The vocal part starts with "Zone," followed by a fermata over three measures. The strings play eighth-note patterns in measures 165-166. The vocal part continues with "and those for - lorn _____". The score ends with a dynamic marking *p* at the end of measure 166.

168 2.2.3

170

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(Vib.)

Perc. 1

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

M.-S.

re - gions of drear - y space

2.2.3

170

Vln. I

Vln. II

Vla.

Vc.

172

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

mf norm.—
that re - ser - voir of

sul pont. →

norm. →

sul pont. →

178

176

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(Vib.)

Perc. 1

(Cab.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

M-S.

frost and snow, where firm fields of ice,

178

Vln. I

Vln. II

Vla.

Vc.

180

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

firm fields of ice, where accumulations of

TOWARD NO EARTHLY POLE - I. BRONTË

184

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 (Cab.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S. cen - tur - ies of win - ters,____ glazed in_____

Vln. I

Vln. II

Vla.

Vc.

This page contains four systems of musical notation. The first system features four woodwind parts: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. The second system includes four percussion parts: Percussion 1 (Vibraphone), Percussion 2 (Cabasa), Percussion 3 (Glockenspiel), and Percussion 4 (Maracas). The third system is for vocal parts, with lyrics written below the staff: "cen - tur - ies of win - ters,____ glazed in____". The fourth system consists of four string parts: Violin I, Violin II, Cello, and Double Bass. Each system is divided into measures by vertical bar lines, with some measures containing multiple measures of music. Dynamics like *p* (piano) and *f* (forte) are indicated throughout the score.

188

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

To W.Ch.

mf

p *f*

p *f* *p* *f* *p* *f* *p*

f *p sub.* *f* *f* *f* *f*

p *f* *p* *f* *p* *f* *p*

p *f* *f* *f*

f *f* *f* *f* *f* *f* *f* *f*

Alp - ine heights_ a - mong heights,
sur -

188

Vln. I

Vln. II

Vla.

Vc.

p *f* *p*

p *f* *p*

p *f*

p *f*

194

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 (Cab.)

Perc. 3

Perc. 4 (Mar.)

M.-S.

This page contains five systems of musical notation. The first system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) and three percussion parts (Perc. 1, Perc. 2, Perc. 3). The second system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) and three percussion parts (Perc. 1, Perc. 2, Perc. 3). The third system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) and three percussion parts (Perc. 1, Perc. 2, Perc. 3). The fourth system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) and three percussion parts (Perc. 1, Perc. 2, Perc. 3). The fifth system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) and three percussion parts (Perc. 1, Perc. 2, Perc. 3). The vocal part (M.-S.) is present in the first, second, and third systems, providing sustained notes with lyrics: "round the pole, and con".

194

Vln. I

Vln. II

Vla.

Vc.

This page contains four systems of musical notation for string instruments. The first system features two violin parts (Vln. I, Vln. II). The second system features two violin parts (Vln. I, Vln. II). The third system features two violin parts (Vln. I, Vln. II). The fourth system features two violin parts (Vln. I, Vln. II).

196

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

To Br.D.

Perc. 2

Perc. 3

Perc. 4

M-S.

Vln. I

sul pont. →

Vln. II

Vla.

Vc.

cen - - - tre the mul - - - ti - plied ri - - - gours of ex - - -

mf

p

norm.→

p

6

mf

p

201

199

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 Brake Drum

Perc. 3 Wind Chimes

Perc. 4 (Mar.)

M-S. tremere cold.'

gliss.

p — mf — p

To Cab.

p — mf

p

gliss.

p — mf — p

201

Vln. I

Vln. II sul pont. →

Vla.

Vc.

202

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

Vln. I

Vln. II

Vla.

Vc.

This page contains six systems of musical notation. The first system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) in G major with quarter-note time signatures. The second system includes four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) with various rhythmic patterns and dynamic markings like *mf*, *p*, and *z*. The third system consists of two string parts (M-S., Vln. I) and a basso continuo part (Vla., Vc.) in C major with a 6/8 time signature. Various performance instructions such as *come sopra*, *ped.*, *Cabasa*, *To Cow.*, *Cowbell*, *norm.→*, *sul pont.→*, and dynamic markings like *mf* and *p* are included throughout the score.

206

206

Musical score for strings (Vln. I, Vln. II, Vla., Vc.) showing measures 11-12. The score is in common time (indicated by '4').

- Vln. I:** Rest.
- Vln. II:** Dynamics: *sul pont.*, *p*, *mf*. Measures 11-12: 6teenth-note patterns. Measure 11: *p*. Measure 12: *mf*.
- Vla.:** Measures 11-12: 6teenth-note patterns. Measure 11: *p*.
- Vc.:** Dynamics: *p*. Measures 11-12: eighth-note patterns.

209

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

212

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

I formed an i - dea of my own:

212

Vln. I

Vln. II

Vla.

Vc.

213

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2

Perc. 3 Glockenspiel *pp semper*

Perc. 4 (Mar.)

M.-S.

Vln. I

Vln. II

Vla.

Vc. sul pont.→ norm.→ sul pont.→

216

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward no earthly pole - I. Brontë

Mezzo-Soprano lyrics:

sha - - - dow - - - y,
like all the _____

norm.→ sul pont.→ norm.→

219

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

half com pre hend ed no

sul pont. → norm. → sul pont. →

222

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

tions that foot dim_____ through child - - ren's

Vln. I

Vln. II

Vla.

Vc.

norm.--> sul pont.--> norm.

225

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M.-S.

225

Vln. I

Vln. II f

Vla.

Vc.

229

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

To T. Bl.

Perc. 2

Perc. 3

Perc. 4

M.-S.

strange — — ly — im — pres — sive.

Vln. I

Vln. II

Vla.

Vc.

TOWARD NO EARTHLY POLE - I. BRONTË

233

bend down 1/4-tone

A. Fl. 1 bend down 1/4-tone
pp sub.

A. Fl. 2 bend down 1/4-tone
pp sub.

A. Fl. 3 bend down 1/4-tone
pp sub.

A. Fl. 4 bend down 1/4-tone
pp sub.

Perc. 1 Temple Blocks
pp sub.

Perc. 2 Brake Drum
pp

Perc. 3 (Glock.) dead-strokes
pp sub.

Perc. 4 (Mar.) dead-strokes
pp

M-S.

233

Vln. I norm.--> sul pont.--> norm.--> sul pont.-->
pp sub.

Vln. II norm.--> sul pont.--> norm.--> sul pont.-->
pp sub.

Vla. norm.--> sul pont.--> norm.--> sul pont.-->
pp sub.

Vc. norm.--> sul pont.--> norm.--> sul pont.-->
pp sub.

237

240

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

To Xyl.

Xylophone

pp

Perc. 3

Perc. 4

norm.

M-S.

norm. →

sul pont. →

norm.

a punta d'arco

Vln. I

norm. →

sul pont. →

norm.

a punta d'arco

Vln. II

norm. →

sul pont. →

norm.

a punta d'arco

Vla.

norm. →

sul pont. →

norm.

a punta d'arco

Vc.

240

241

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.)

Perc. 2 (Xyl.)

Perc. 3

Perc. 4 (Mar.)

M-S.

Vln. I

Vln. II

Vla.

Vc.

The words in those in - tro - duc - to - ry

244

A. Fl. 1 

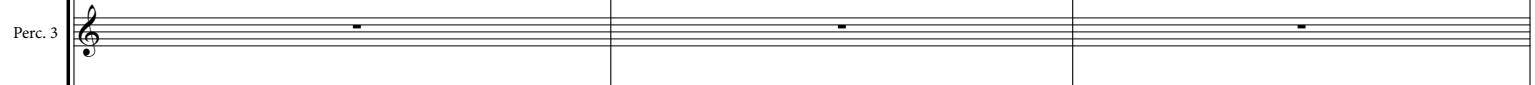
A. Fl. 2 

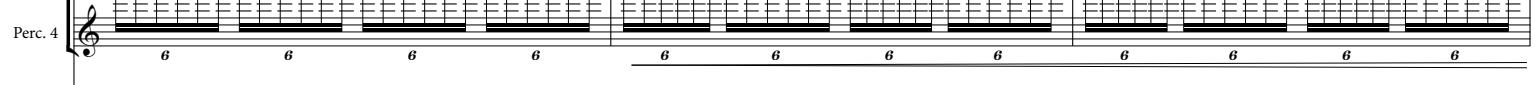
A. Fl. 3 

A. Fl. 4 

Perc. 1 

Perc. 2 

Perc. 3 

Perc. 4 

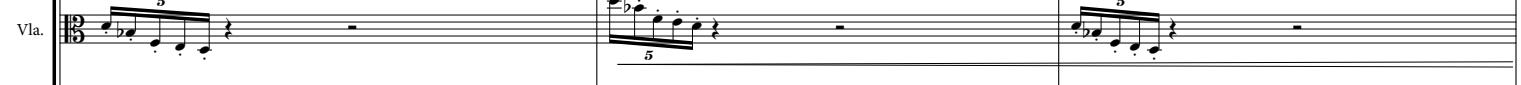
M.-S. 

pa - ges con - nect - - ed _____ them -

244

Vln. I 

Vln. II 

Vla. 

Vc. 

TOWARD NO EARTHLY POLE - I. BRONTË

247

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(T. Bl.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

M-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) in treble clef, each with a unique rhythmic pattern. The second system shows four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) with various patterns, some marked with 'norm.' or 'mf'. The third system includes a vocal part with lyrics: 'selves with the suc - ced - ing' over sustained notes. The fourth system consists of three string parts (Vln. I, Vln. II, Vla.) in treble clef, each with a sixteenth-note pattern. The fifth system is for the bassoon (Vc.) in bass clef, also with a sixteenth-note pattern. Measure lines are present between the systems, and dynamic markings like 'mf' are used throughout.

251

A. Fl. 1 *p*

A. Fl. 2 *p*

A. Fl. 3 *p*

A. Fl. 4 *p*

Perc. 1 *p* To Vib.

Perc. 2 *p* 5 5 5

Perc. 3 *p* b8

Perc. 4 *p* 6 6 6 6

M.-S. *p* vign - ettes - and gave sig -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p* 6

This musical score page contains eight staves of music. The top four staves are for woodwind instruments: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. The bottom four staves are for percussion: Percussion 1, Percussion 2, Percussion 3, and Percussion 4. The bottom staff is for the M.-S. (Mezzo-Soprano) voice. The vocal part includes lyrics: "vign - ettes - and gave sig -". The page is numbered 251 at the top center. Measure numbers 250 and 251 are indicated above the staves. Various dynamics like *p* (piano), *b8*, and *6* are marked. The time signature changes between measures, including 3/4 and 2/4.

TOWARD NO EARTHLY POLE - I. BRONTË

253

A. Fl. 1 

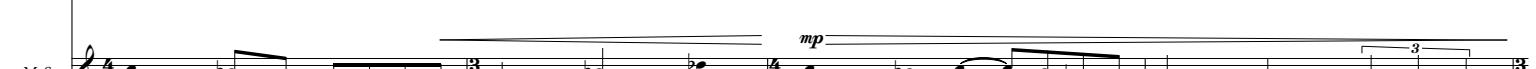
A. Fl. 2 

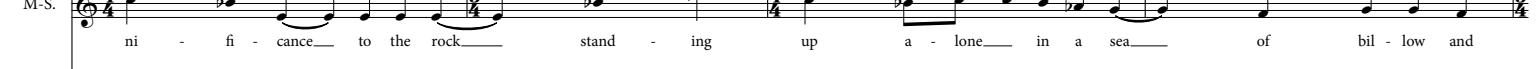
A. Fl. 3 

A. Fl. 4 

Perc. 1 

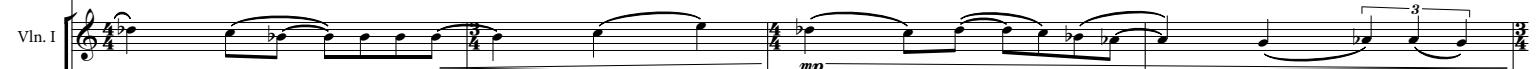
Perc. 2 

Perc. 3 

Perc. 4 

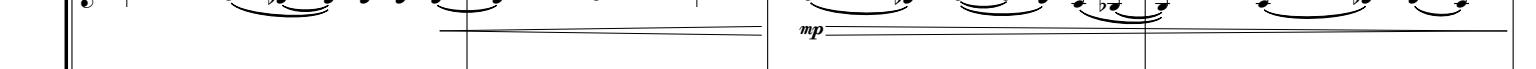
M.-S. 

ni - fi - cance to the rock stand - ing up a - lone in a sea of bil - low and

Vln. I 

Vln. II 

Vla. 

Vc. 

257

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Vibraphone
Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

This musical score page contains eight staves. The top four staves are for woodwind instruments: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. The bottom four staves are for percussion: Vibraphone, Percussion 1, Percussion 2, and Percussion 3. The vocal part, labeled 'M-S.', is on the eighth staff. The vocal line includes lyrics: 'spray; to the bro - ken boat'. Measure lines divide the page into four measures. Dynamics like *p* (piano) and *pp* (pianissimo) are indicated. Measure 1: A. Fl. 1 and 2 play eighth-note patterns. A. Fl. 3 and 4 rest. Vibraphone plays eighth-note patterns. Perc. 1 and 2 play eighth-note patterns. Perc. 3 and 4 rest. M-S. rests. Measure 2: A. Fl. 1 and 2 play eighth-note patterns. A. Fl. 3 and 4 rest. Vibraphone plays eighth-note patterns. Perc. 1 and 2 play eighth-note patterns. Perc. 3 and 4 rest. M-S. rests. Measure 3: A. Fl. 1 and 2 play eighth-note patterns. A. Fl. 3 and 4 rest. Vibraphone plays eighth-note patterns. Perc. 1 and 2 play eighth-note patterns. Perc. 3 and 4 rest. M-S. rests. Measure 4: A. Fl. 1 and 2 play eighth-note patterns. A. Fl. 3 and 4 rest. Vibraphone plays eighth-note patterns. Perc. 1 and 2 play eighth-note patterns. Perc. 3 and 4 rest. M-S. rests.

257

Vln. I

Vln. II

Vla.

Vc.

This musical score page continues from the previous one, featuring four staves for string instruments: Violin I, Violin II, Cello, and Double Bass. The dynamics are consistent with the previous page. Measure 1: Vln. I and II play eighth-note patterns. Vla. and Vc. rest. Measure 2: Vln. I and II play eighth-note patterns. Vla. and Vc. rest. Measure 3: Vln. I and II play eighth-note patterns. Vla. and Vc. rest. Measure 4: Vln. I and II play eighth-note patterns. Vla. and Vc. rest.

263

261

A. Fl. 1

A. Fl. 2

A. Fl. 3 *p* 6 6 6 6 | 3 6 6 6 | 4 *mp* 6 6 6 | 4 *p*

A. Fl. 4 *p* 6 6 6 6 | 3 6 6 6 | 4 *mp* 6 6 6 | 4 *p*

Perc. 1 (Vib.) 6 6 6 6 | 3 6 6 6 | 4 *mp* 6 6 6 6 | 4

Perc. 2 6 6 6 6 | 3 6 6 6 | 4 (Xyl.) 6 6 | 4 *p*

Perc. 3 6 6 6 6 | 3 6 6 6 | 4 (Glock.) 6 6 | 4 *p*

Perc. 4 (Mar.) 6 6 6 6 | 3 6 6 6 | 4 *mp* 6 6 6 6 | 4 *p*

M-S. strand - ed on a de - so - late coast; —

263

Vln. I

Vln. II

Vla.

Vc. con sord.
pizz.

TOWARD NO EARTHLY POLE - I. BRONTË

77

264

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six staves of music. The top four staves are for woodwind instruments: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. Each flute part consists of two measures of music, with measure 1 starting at dynamic *p* and measure 2 continuing. The bottom two staves are for string instruments: Violin I and Violin II. The Violin I staff includes a bass clef, while the Violin II staff includes a treble clef. The strings play eighth-note patterns throughout both measures. The vocal part, labeled M-S., is present in the first measure but silent in the second. The vocal line includes lyrics: "to the cold and ghast ly moon". The percussion section is divided into four parts: Percussion 1, Percussion 2, Percussion 3, and Percussion 4. Percussion 1 and 2 play eighth-note patterns, while Percussion 3 and 4 play sixteenth-note patterns. The vocal part ends with a melodic line that corresponds to the vocal line in the first measure.

267

TOWARD NO EARTHLY POLE - I. BRONTË

1st x only

A. Fl. 1 *mf* 6 6 5 5 *mp*

A. Fl. 2 *1st x only* *mf* 6 6 5 5 *mp*

A. Fl. 3 *1st x only* *mf* 6 6 5 5 *mp*

A. Fl. 4 *1st x only* *mf* 6 6 5 5 *mp*

2.3

(Vib.) *mf*

Perc. 1 *mp*

(Xyl.) *1st x only*

Perc. 2 *mf*

(Glock.)

Perc. 3 *mf*

(Mar.)

Perc. 4 *mf* 6 *mp* 6

M-S.

267**2.3**

Vln. I *con sord.* *mf* *mp*

Vln. II *con sord.* *mf* *mp*

Vla. *con sord.* *mf*

Vc. *arco* *mf*

271

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward no earthly pole
I. BRONTË

glan - cing through bars of cloud at a wreck just sink - ing.

TOWARD NO EARTHLY POLE - I. BRONTË

275 ♩=160 più mosso

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

f sempre

f sempre

f sempre

f sempre

Perc. 1 (Vib.)

Perc. 2 (Xyl.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S.

f

p

f

f

275 ♩=160 più mosso

Vln. I

Vln. II

Vla.

Vc.

f

f

f

f

p

p

p

279

TOWARD NO EARTHLY POLE - I. BRONTË

81

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

279

I can - - not tell what sen - - ti - ment

Vln. I

Vln. II

Vla.

Vc.

279

f espress.

3.2.2

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

285

Perc. 1 (Vib.) Perc. 2 (Xyl.) Perc. 3 (Glock.) Perc. 4 (Mar.)

285

M.-S.

haunt - ed the quite so - li - ta - ry church - yard, with its in - scribed

3.2.2

Vln. I Vln. II Vla. Vc.

285

286

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

289

head stone; its gate, its two

Vln. I

Vln. II

Vla.

Vc.

289

TOWARD NO EARTHLY POLE - I. BRONTË

290

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 (Xyl.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S.

Vln. I

Vln. II

Vla.

Vc.

This page contains four systems of musical notation. The first system features four staves for woodwind instruments: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. The second system contains four staves for percussion: Percussion 1 (Vibraphone), Percussion 2 (Xylophone), Percussion 3 (Glockenspiel), and Percussion 4 (Maracas). The third system consists of a single staff for M-S. (Metaphor-Singer) with lyrics: "trees, its low horizon, girdled". The fourth system features four staves for strings: Violin I, Violin II, Cello, and Double Bass. Each system is divided into four measures by vertical bar lines. Dynamics such as *f*, *p*, *fp*, *pp*, and *p sub.* are indicated throughout the score.

297

294

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

by a bro - - - ken wall,

297

Vln. I

Vln. II

Vla.

Vc.

298

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(Vib.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains eight staves of music. The top four staves are for woodwind instruments: A. Flute 1, A. Flute 2, A. Flute 3, and A. Flute 4. The bottom four staves are for percussion: Vibraphone, Xylophone, Glockenspiel, and Marimba. The fifth staff from the top is for M.-S., which includes vocal lyrics: "and its new - - - ly ri - sen cre - - - - - scent, —". The bottom three staves are for strings: Violin I, Violin II, Viola, and Cello. The music consists of four measures. In the first measure, all woodwinds play eighth-note patterns with dynamics *p*, *f*, and *p*. Percussion 1 plays eighth-note patterns with dynamics *fp* and *f*. Percussion 2, 3, and 4 play eighth-note patterns with dynamics *p*. The second measure starts with a dynamic *f*. Percussion 1 and 2 play eighth-note patterns with dynamics *f* and *p*. Percussion 3 and 4 play eighth-note patterns with dynamics *p*. The third measure starts with a dynamic *f*. Percussion 1 and 2 play eighth-note patterns with dynamics *f* and *p*. Percussion 3 and 4 play eighth-note patterns with dynamics *p*. The fourth measure starts with a dynamic *f*. Percussion 1 and 2 play eighth-note patterns with dynamics *f* and *p*. Percussion 3 and 4 play eighth-note patterns with dynamics *p*. The vocal part (M.-S.) begins in the third measure with the lyrics "and its new - - - ly ri - sen cre - - - - - scent, —". The string parts (Violin I, Violin II, Viola, Cello) play eighth-note patterns throughout the measures. Measure 1: A. Fl. 1 (p), A. Fl. 2 (f), A. Fl. 3 (p), A. Fl. 4 (p); Perc. 1 (fp), Perc. 2 (p), Perc. 3 (p), Perc. 4 (p). Measure 2: A. Fl. 1 (f), A. Fl. 2 (f), A. Fl. 3 (p), A. Fl. 4 (p); Perc. 1 (f), Perc. 2 (p), Perc. 3 (p), Perc. 4 (p). Measure 3: A. Fl. 1 (f), A. Fl. 2 (f), A. Fl. 3 (p), A. Fl. 4 (p); Perc. 1 (f), Perc. 2 (p), Perc. 3 (p), Perc. 4 (p). Measure 4: A. Fl. 1 (f), A. Fl. 2 (f), A. Fl. 3 (p), A. Fl. 4 (p); Perc. 1 (f), Perc. 2 (p), Perc. 3 (p), Perc. 4 (p).

302

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

Toward no earthly pole - I. Brontë

at - - - test - - - ing - the

sim.

sim.

rit.

306 ♩=112 Tempo one

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 (Xyl.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S. ho ur of e even tide.

Vln. I rit.

Vln. II

Vla.

Vc.

Detailed description: This page of the musical score contains six systems of music. The first system features four woodwind staves (A. Flute 1, A. Flute 2, A. Flute 3, A. Flute 4) with dynamic markings like 'p' and 'f'. The second system includes four percussion staves (Percussion 1-Vibraphone, Percussion 2-Xylophone, Percussion 3-Glockenspiel, Percussion 4-Maracas) with dynamic markings like 'fp', 'p', and 'pp'. The third system consists of vocal staves with lyrics: 'ho ur of e even tide.' The fourth system features four string staves (Violin I, Violin II, Cello, Double Bass) with dynamic markings like 'f' and 'p'. The score is set in common time with a key signature of one sharp. Measure numbers 304 and 306 are indicated at the top of the page.

308

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) with dynamic markings f, 6, 6, 6, 6, p, f, 6, 6, 6, 6, p, f, 6, 6, 6, 6, p. The second system features four percussion parts (Perc. 1, Perc. 2, Perc. 3, Perc. 4) with dynamic markings p, f, p, f, p, f, p, f. The third system is labeled M-S. The fourth system features string parts (Vln. I, Vln. II, Vla., Vc.) with dynamic markings p, f, p, f, p, f, p, f. Measure numbers 1, 2, and 3 are indicated above the staves.

312

A. Fl. 1 [2.]

A. Fl. 2 *p*

A. Fl. 3 *p*

A. Fl. 4 *6* *6* *6* *6* *6* *p*

A. Fl. 1 *mp* *p*

A. Fl. 2 *mp* *p*

A. Fl. 3 *mp* *p*

A. Fl. 4 *mp* *p*

(Vib.) To T. Bl. *f*

Perc. 1 Temple Blocks *mp*

(Xyl.) To Cab. *f*

Perc. 2 Cabasa *p* *mp* *p*

(Glock.) *f*

Perc. 3

(Mar.) *f*

M-S.

312

Vln. I *p*

Vln. II *p*

Vla. sul pont. *p*

Vc. *p* *6* *6* *6* *6* *mp* *p*

Vln. I *p*

Vln. II *p*

Vla. *6* *6* *6* *6* *mp* *p*

Vc. *p* *6* *6* *6* *6* *mp* *p*

314

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.-S.

Vln. I

Vln. II

Vla.

Vc.

The two ships be

p sempre

sul pont.

6

p

6

p

6

p

6

p

6

p

6

p

TOWARD NO EARTHLY POLE - I. BRONTË

317

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (T. Bl.)

Perc. 2 (Cab.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S.

Vln. I

Vln. II

Vla.

Vc.

This musical score page contains six systems of music. The first system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) with dynamic markings *mp* and *p*. The second system shows three percussion parts (Perc. 1, Perc. 2, Perc. 3) with various rhythmic patterns and dynamics (*p*, *mp*, *p*). The third system includes a single woodwind part (M-S.) with lyrics "calmed on a torpid" and dynamic markings *p*, *p*, *mp*, and *p*. The fourth system consists of three string parts (Vln. I, Vln. II, Vla.) with dynamic markings *p*, *p*, and *p*. The fifth system features a single bassoon part (Vc.) with dynamic markings *p*, *mp*, and *p*.

323

A. Fl. 1 The score shows four staves for alto flutes (A. Fl. 1-4). The first staff has a melodic line with grace notes and dynamic markings *mp* and *p*. The other three staves are mostly silent.

A. Fl. 2 The second staff for alto flute has a single note followed by a fermata.

A. Fl. 3 The third staff for alto flute has a single note followed by a fermata.

A. Fl. 4 The fourth staff for alto flute has a single note followed by a fermata.

Perc. 1 The first staff for percussion (T. Bl.) has a continuous eighth-note pattern.

Perc. 2 The second staff for percussion (Cab.) has a continuous eighth-note pattern with a dynamic marking *p*.

Perc. 3 The third staff for percussion (Glock.) has a continuous eighth-note pattern.

Perc. 4 The fourth staff for percussion (Mar.) has a continuous eighth-note pattern.

M-S. The vocal part (M-S.) consists of three words: "be", "ma", and "toms." with a dynamic marking *f*.

Vln. I The first violin (Vln. I) has a short melodic line.

Vln. II The second violin (Vln. II) has a melodic line with dynamic markings *mp* and *p*.

Vla. The cello (Vla.) has a rhythmic pattern with sixteenth-note heads and a dynamic marking *sul pont.*

Vc. The bass (Vc.) has a sustained note with a dynamic marking *ff*.

326

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

Measure 1: A. Fl. 1 (f), A. Fl. 2 (f), A. Fl. 3 (f), A. Fl. 4 (f). Perc. 1 (f), Perc. 2 (f), Perc. 3 (f), Perc. 4 (f).

Measure 2: A. Fl. 1 (p), A. Fl. 2 (p), A. Fl. 3 (p), A. Fl. 4 (p). Perc. 1 (p), Perc. 2 (p), Perc. 3 (p), Perc. 4 (p).

Measure 3: A. Fl. 1 (f), A. Fl. 2 (f), A. Fl. 3 (f), A. Fl. 4 (f). Perc. 1 (f), Perc. 2 (f), Perc. 3 (f), Perc. 4 (f).

326

Vln. I

Vln. II

Vla.

Vc.

Measure 1: Vln. I (p), Vln. II (f), Vla. (f), Vc. (f).

Measure 2: Vln. I (f), Vln. II (6), Vla. (norm.), Vc. (6).

Measure 3: Vln. I (f), Vln. II (6), Vla. (sul pont. norm.), Vc. (6).

Measure 4: Vln. I (f), Vln. II (6), Vla. (norm.), Vc. (6).

329

A. Fl. 1

A. Fl. 2

A. Fl. 3

A. Fl. 4

(T. Bl.)

Perc. 1

(Cab.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

M.-S.

Vln. I

Vln. II

sul pont.→

Vla.

norm.→

Vc.

This musical score page contains six systems of music. The first system features four woodwind parts (A. Fl. 1, A. Fl. 2, A. Fl. 3, A. Fl. 4) in treble clef, each performing a sixteenth-note pattern marked f=p. The second system includes two percussion parts (Perc. 1, Perc. 2), a metallophone (Perc. 3), and a marimba (Perc. 4). Percussion 1 and 2 play eighth-note patterns, while Percussion 3 and 4 play sixteenth-note patterns. The third system consists of a single melodic soprano (M.-S.) part in treble clef, which remains silent throughout the page. The fourth system features two violin parts (Vln. I, Vln. II). Vln. I plays a continuous sixteenth-note pattern marked p. Vln. II plays a sixteenth-note pattern marked 6. The fifth system includes a bassoon (Vla.) and a cello/bass (Vc.). The bassoon plays a sustained note marked f, followed by a sixteenth-note pattern marked p. The cello/bass also plays a sixteenth-note pattern marked 6. The score is divided into three measures by vertical bar lines.

332

A. Fl. 1 f 7 p

A. Fl. 2 f 6 p

A. Fl. 3 f 7 p

A. Fl. 4 f p

Perc. 1 f 6 p

Perc. 2 f p f

Perc. 3 f

Perc. 4 f p

M.-S.

Vln. I f via sord. p

Vln. II 6 via sord.

Vla. norm. sul pont. f norm. via sord.

Vc. f 6 6 6 6 p pizz. (non arp.) via sord.

TOWARD NO EARTHLY POLE

II. KEATS

John Keats

Eric Shanfield

• 126

1st x only —————
Tam-tam

To S. D. damp

2nd x only —————
Bass Drum

The ship was some - times en - tire - ly sur - round - ed

=126

senza sord.

Violin I

p

senza sord.

Violin II

p 5

senza sord.

Viola

p 6

senza sord.

Violoncello

p

6 beat in one

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Snare Drum

Perc. 1

Xylophone

Perc. 2

Glockenspiel

Perc. 3

Perc. 4

T.

2nd x only
p norm.
with vast moun - tains

6 beat in one

Vln. I

Vln. II

Vla.

Vc.

100

14

Picc. 1 *p* non flt. 5 6 | 16 *f* 5 | 16 *f* 5 | 16 *p* 5 | 16

Picc. 2 *p* non flt. 5 6 | 16 *f* 5 | 16 *p* 5 | 16

Picc. 3 *p* flt. non flt. 5 6 | 16 *f* 6 | 16 *p* 6 | 16

Picc. 4 *p* flt. non flt. 5 6 | 16 *f* 5 | 16 *f* 5 | 16 *p*

(S.D.)

Perc. 1 *p* 5 16 *f* 5 | 16 *f* 5 | 16 *p* 5 | 16

(Xyl.)

Perc. 2 *p* 5 16 *f* 5 | 16 *f* 5 | 16 *p* 5 | 16

(Glock.)

Perc. 3 *p* 5 16 *f* 5 | 16 *f* 5 | 16 *p* 5 | 16

(B.D.)

Perc. 4 *p* 5 16 | 16 *f* 5 | 16 *p* 5 | 16

T. *p* 5 16 | 16 | 2 | 16

and crags of ice

18

Vln. I *p* 5 16 *f* 5 | 16 *f* 5 | 16 *p* 5 | 16

Vln. II *p* 5 16 *f* 5 | 16 *f* 5 | 16 *p* 5 | 16

Vla. *p* pizz. 5 16 arco 5 | 16 *f* 5 | 16 *p* 5 | 16

Vc. *p* 5 16 arco 5 | 16 *f* 5 | 16 *p* 5 | 16

20

Picc. 1 f^3

Picc. 2 f^3

Picc. 3 f^3

Picc. 4 f p

24

f p

f p

f p

f p

Perc. 1 $\frac{5}{16}$ f p f p f p f p

To T. Bl.

Perc. 2 $\frac{5}{16} f$ p f p f p f p

Perc. 3 $\frac{6}{16} f$ p f p f p f p

Perc. 4 $\frac{5}{16}$ p f p f p f p f p

Temple Blocks (Snare Sticks)

T. f p f p f p f p

and in a few minutes not a particle was

24

Vln. I f p f p f p f p

Vln. II f p f p f p f p

Vla. f p f p f p f p

Vc. f p f p f p f p

TOWARD NO EARTHLY POLE - II. KEATS

102

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(T. Bl.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(B.D.)

Perc. 4

To Vib.

T.

to _____ be seen all a - - round the Ho - ri - zon.

Vln. I

Vln. II

Vla.

Vc.

31.3.2

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vibraphone (Snare Sticks, Motor On)

Perc. 1

Perc. 2

Perc. 3

Perc. 4

To T. Bl.

p

T.

31.3.2

Vln. I

Vln. II

Vla.

Vc.

sul pont.

p

sul pont.

p

sul pont.

p

sul pont.

p

104

37

Picc. 1 *p*

Picc. 2 *p* 6 6 6

Picc. 3 *p* 5 5 5 5

Picc. 4 *p*

40

p

p

p

p

Perc. 1

Perc. 2

Perc. 3 (Glock.) *p*

Perc. 4 (B.D.)

Temple Blocks *p*

To Mar.

40

p

T. *p*

Once they met with so vast a Mass

40

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

norm.

norm.

norm.

norm.

42

Picc. 1 *mf*

Picc. 2 *mf* 6

Picc. 3 *mf* 5

Picc. 4 *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *mf*

Perc. 4

(Xyl.)

Marimba

T. *mf*

that they gave them - selves o - ver for lost;

42

Vln. I *mf*

Vln. II *mf*

Vla. *mf* 6

Vc. *mf* 6

49

50

4.5 (beat in two)

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(T. BL.) To Vib.

Vibraphone (Rubber Mallets)

Perc. 1

(Xyl.) To Br.D.

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

T.

50

4.5 (beat in two)

Vln. I

Vln. II

Vla.

Vc.

50

4.5 (beat in two)

54

Picc. 1 *p* *f*

Picc. 2 *p* *f*

Picc. 3 *p* *f*

Picc. 4 *p* *f*

Perc. 1 *p* *f*

Perc. 2

Perc. 3 *p sub.* *f*

Perc. 4 *p sub.* *f*

T. *p* *f* *re* - - - *course* - - - *was* - - - *in* - - - *meet* - - - *ing* - - -

Vln. I *p* *f* *f sub.*

Vln. II *p* *f* *f sub.* *5* *3* *3* *5* *3* *3*

Vla. *p* *f*

Vc. *p* *3* *3* *f* *3* *3* *f sub.*

108

64

Picc. 1
Picc. 2
Picc. 3
Picc. 4

f

Perc. 1 (Vib.)
p sub.

Perc. 2 Brake Drum
p

Perc. 3 (Glock.)
p sub.

Perc. 4 (Mar.)
p sub.

To B. D. Bass Drum
f

T. **p**

it with the Bow - - spit, which they did, which they did,

1st x only

64

Vln. I
p sub.

Vln. II
p sub.

Vla.
p

Vc.
p

f

66

Picc. 1

Picc. 2

Picc. 3

Picc. 4

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

Perc. 1

Perc. 2

Perc. 3

Perc. 4

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

T.

$\frac{5}{16}$

$\frac{2}{4}$

$\frac{5}{16}$

Vln. I

Vln. II

Vla.

Vc.

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

$\frac{5}{16}$

f

$\frac{5}{16}$

ff

110

71

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1 (Vib.)

Perc. 2 (Br. Dr.)

(Glock.)
1st x only

Perc. 3

Perc. 4 (B. D.)

T.

and split it a-sun- der and glid-ed through it

71

Vln. I

Vln. II

Vla.

Vc.

78

80

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

T.

Vln. I

Vln. II

Vla.

Vc.

83

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(Vib.)

Perc. 1

(Br. Dr.)

Perc. 2

(Glock.)

Perc. 3

(B. D.)

Perc. 4

T.

p

f

as it part - - ed as it part - - ed for a great dis - tance

Vln. I

f

p

Vln. II

f

p

Vla.

f

p

Vc.

f

p

89 2.3.2

Picc. 1 *ff*

Picc. 2

Picc. 3

Picc. 4 *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

T. *ff*

one Mile and more. one Mile and more. one Mile and more. one Mile and more.

89 2.3.2

Vln. I *ff*

Vln. II *ff*

Vla. *p* *ff*

Vc. *p* *ff*

93

Picc. 1 *p* *mf*

Picc. 2 *mf*

Picc. 3 *mf*

Picc. 4 *p* *mf*

Perc. 1 (Vib.) *p sub.*

Perc. 2

Perc. 3 (Glock.) *p sub.* *f*

Perc. 4

T. *p*

Vln. I (8) *p sub.*

Vln. II *p sub.*

Vla. *p sub.*

Vc. *p sub.*

97

Picc. 1 *ff*

Picc. 2 *ff*

Picc. 3 *ff*

Picc. 4 *ff*

Perc. 1 *ff*

(Br. Dr.)
even louder 2nd x

Perc. 2 *ff p* — *ff p* — *ff p* — *ff p* — *ff sim.*

Perc. 3 *p*

(B. D.)
even louder 2nd x

Perc. 4 *ff*

T. *p*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

116

101

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1 (Vib.)

Perc. 2 (Br. Dr.)

Perc. 3 (Glock.)

Perc. 4 (B. D.)

To T. Bl.

T.

101

Vln. I

Vln. II

Vla.

Vc.

105

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

T.

Vln. I

Vln. II

Vla.

Vc.

107

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2 (Br. Dr.) 6

Perc. 3

Perc. 4

T.

Vln. I 6

Vln. II 5 5

Vla.

Vc.

109

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Xylophone

Perc. 2

(Glock.)

Perc. 3

Perc. 4

Temple Blocks

T.

Their eyes were so fa - tigued Their eyes were so fa - tigued with the e - ter - nal daz - le and white - ness

109

Vln. I

Vln. II

Vla.

Vc.

120

117

Picc. 1 (D) *mp*

Picc. 2 (D) *mp*

Picc. 3 (D) *pp* *mp*

Picc. 4 (D) *mp* *pp*

(T. Bl.) 3 3 5

Perc. 1 *p* *mp* *p*

(Xyl.) 6 6 6

Perc. 2 *p* *mp* *p*

(Glock.) 3 3 5

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

(B. D.)

Perc. 4 *p*

T. 3 3 3 *p* *mp* *p*

8 with the e - ter - nal daz - zle and white - ness

117

Vln. I 6 6 6 *p* *mp* *p*

Vln. II 5 5 6 *p* *mp* *p*

Vla. 5 5 5 *p* *mp* *p*

Vc. 7 *p* *mp* *p*

120

Picc. 1 Picc. 2 Picc. 3 Picc. 4

Perc. 1 Perc. 2 Perc. 3 Perc. 4

T. Vln. I Vln. II Vla. Vc.

p

TOWARD NO EARTHLY POLE - II. KEATS

122

125

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(T. Bl.) 5

(Xyl.) 6

(Glock.)

(B. D.)

T.

Vln. I

Vln. II

Vla.

Vc.

that *3* they lay *3* down that *3* they lay *3* down on their backs on deck

133

Picc. 1 *p*

Picc. 2 *p*

Picc. 3 *p*

Picc. 4 *p*

Perc. 1 5

Perc. 2 6

Perc. 3

Perc. 4 *p*

T. *p* *mf*
8 on their backs on deck

133

Vln. I

Vln. II 6

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

136

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(T. Bl.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(B. D.)

Perc. 4

T.

Vln. I

Vln. II

Vla.

Vc.

The musical score page 124 consists of two systems of music. The top system features four piccolo parts (Picc. 1-4) and four percussion parts (Perc. 1-4). The piccolo parts play eighth-note patterns primarily in 3/8 time. The percussion parts include timpani (T. Bl.), xylophone (Xyl.), glockenspiel (Glock.), and bass drum (B. D.). The bottom system features a single line for Trombone (T.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vla.), and Bass (Vc.). The vocal line (T.) has lyrics: "to re - lieve their sight on the blue". The instrumentation includes woodwind octaves, various percussion instruments, and bowed strings.

141

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

T.

Vln. I

Vln. II

Vla.

Vc.

To Vib.

sky.

(pizz.)

p

126

146

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2

Perc. 3 (Glock.)

Perc. 4 (B. D.) To Mar.

T.

146

Vln. I

Vln. II

Vla.

Vc.

152 2.3

150

Picc. 1
Picc. 2
Picc. 3
Picc. 4

Perc. 1
Perc. 2 (Xyl.)
Perc. 3
Perc. 4

T. 8

Hopp - - ner de - scribes his

152 2.3

(8) Vln. I
Vln. II
Vla.
Vc.

loco

154 3.2

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vibrphone

(Xyl.)

(Glock.)

T.

Vln. I

Vln. II

Vla.

Vc.

dread - ful wea - - - ri - ness at the con - tin - - - ual day

159

Picc. 1

Picc. 2

Picc. 3

Picc. 4

2.3

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Marimba

T.

the sun ev - er mo - - ving

159

Vln. I

Vln. II

Vla.

Vc.

2.3 arco

pizz.

arco

130

168

165

Picc. 1

Picc. 2

Picc. 3

Picc. 4

3.2

(Vib.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

T.

p

f

in a cir - cle round a - bove their heads

168

Vln. I

Vln. II

Vla.

Vc.

3.2

170

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

T.

Vln. I

Vln. II

Vla.

Vc.

To Crot.

To B. D.

so____ pressing up - on him that he could not____ rid____ him - self____ of the sen - sa - tion

TOWARD NO EARTHLY POLE - II. KEATS

132

175 3.2

Picc. 1

Picc. 2 *p*

Picc. 3 *p*

Picc. 4

Perc. 1

(Xyl.)

Perc. 2 *p*

(Glock.)

Perc. 3 *p*

Perc. 4

Crotales *f*

Bass Drum *f* *p*

T. ev - en in the dark Hold of the Ship _____

175 3.2

Vln. I

Vln. II

Vla.

Vc.

178

182

180

Picc. 1
f—p

Picc. 2
f—p

Picc. 3
f—p

Picc. 4
f—p

To Vib.

Perc. 1
f

Perc. 2
f

Perc. 3
f

Perc. 4
p *f*

T.
The Es-qui-maux are de - scribed

182

Vln. I
f p *f p* *p*

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

Vla.
f p *f p* *p*

Vc.
fp *fp* *p*

norm.—> sul pont.—> norm.—>

norm.—> sul pont.—> norm.—>

norm.—> sul pont.—> norm.—>

norm.—> sul pont.—> norm.—>

185

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vibraphone

Perc. 1

Perc. 2 (Br. Dr.)

Perc. 3 (Glock.)

Perc. 4 (B. D.)

T.

as the most wret-ched of Be-ing's

sul pont. → norm. norm. → sul pont. → norm. → sul pont.

Vln. I

sul pont. → norm. norm. → sul pont. → norm. → sul pont.

Vln. II

sul pont. → norm. norm. → sul pont. → norm. → sul pont.

Vla.

sul pont. → norm. norm. → sul pont. → norm. → sul pont.

Vc.

191 3.2

Picc. 1

Picc. 2

Picc. 3

Picc. 4

2.3

Perc. 1 To Crot.

Perc. 2

Perc. 3

Perc. 4

T.

they foot from their Sum - mer to their win - ter re - si - den - ces and back a - gain

191 3.2

Vln. I norm.

Vln. II norm.

Vla. (sul pont.)

Vc. (sul pont.)

2.3

135

136

196

3.2

Picc. 1
Picc. 2
Picc. 3
Picc. 4

200

Crotales
(Br. Dr.)
(Glock.)
(B. D.)

To Vib.
Vibraphone
To Mar.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

T. like white Bears on the ice floats They seem

196

sul pont.

3.2

200

Vln. I
Vln. II
Vla.
Vc.

pizz.
pizz.
pizz.
pizz.

205

202

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vib. *ff* *p* To Crot. *ff* Crotales *f*—*p* *f*—*p*

Perc. 2 *ff*—*p* *ff*—*p* *ff*—*p* To Cab. *p*

Perc. 3 *ff*—*p* *ff*—*p* *ff*—*p* To Cow. *#f*—*p* Cowbell *p*—*f* *p*—*f*

Perc. 4 *p*—*5* Marimba *p*—*5*

T. ne - never to have washed, and so when their fea-tures move, the

This image shows a musical score for piano and voice. The vocal line starts with a dynamic of ***ff***, followed by ***p***, ***ff***, ***p***, ***f***, and ***p***. The lyrics are: "ne - never to have washed, and so when their fea-tures move, the". The piano accompaniment consists of eighth-note patterns throughout.

205

arco

Vln. I

Vln. II

Vla.

Vc.

arco

arco

arco

arco

207

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(Crot.)

Perc. 1

Perc. 2

Perc. 3 (Cow)

Perc. 4 (Mar.)

T.

Vln. I

Vln. II

Vla.

Vc.

Toward No Earthly Pole - II. KEATS

207

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(Crot.)

Perc. 1

Perc. 2

Perc. 3 (Cow)

Perc. 4 (Mar.)

T.

Vln. I

Vln. II

Vla.

Vc.

red skin shows be -neath the crack-ling peal of dirt.

211

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1 Temple Blocks

Perc. 2 Cabasa

Perc. 3

Perc. 4 Bass Drum on rim

T.

211

Vln. I

Vln. II

Vla.

Vc.

140

215

Picc. 1
Picc. 2
Picc. 3
Picc. 4

(T. Bl.)
T. Bl.

(Cab.)
Perc. 2

(Cow.)
Perc. 3

(B. D.)
Perc. 4

To Xyl.
To Glock.
To Mar.

T.
They had no notion of any inhabitants of the World.

215

Vln. I
Vln. II
Vla.
Vc.

220 3.2

Picc. 1

Picc. 2

Picc. 3

Picc. 4

T. Bl.

Xylophone
gliss.

Perc. 2

Glockenspiel

Perc. 3

Marimba
gliss.

Perc. 4

T.

but them-selves.

but them-selves.

220 3.2

Vln. I

Vln. II

Vla.

Vc.

To Vib.

mf

p

5

5

5

5

6

6

6

6

142

224 3.2

1st x only

Picc. 1
Picc. 2
Picc. 3
Picc. 4

227

p

(Vib.)
To Crot.
Perc. 1

(Xyl.)
Perc. 2

(Glock.)
Perc. 3

(Mar.)
Perc. 4

T.
The _____ sai - - lors

224 3.2

Vln. I

Vln. II

Vla.

Vc.

227

p

p

p

p

molto sul pont.

6

6

228

Picc. 1

Picc. 2

Picc. 3 *p*

Picc. 4 *p*

Crotale

Perc. 1

Perc. 2 *p*

Perc. 3

Perc. 4

T.
8 who had not seen a Star for some time,

Vln. I

Vln. II

Vla.

Vc.

231

Picc. 1

Picc. 2

Picc. 3

Picc. 4

233

(Crot.) To Vib.

(Xyl.)

(Glock.)

(Mar.)

T.

1st x only

when... they came a - gain south - wards,

Vln. I

Vln. II

Vla.

Vc.

236

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Vibraphone

Perc. 1

Perc. 2

Perc. 3

Perc. 4

T.

on the hail - - - ing of the first re - vi - - - sion,

236

Vln. I

Vln. II

Vla.

Vc.

TOWARD NO EARTHLY POLE - II. KEATS

146

240

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(Vib.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

Perc. 4

T.

Vln. I

Vln. II

Vla.

Vc.

244 3.2

Picc. 1

Picc. 2

Picc. 3

Picc. 4

Perc. 1

Perc. 2 Brake Drum

Perc. 3

Perc. 4 Bass Drum

T.

of one all ran ran up - on deck

244 3.2

Vln. I

Vln. II

Vla. arco

Vc. arco

248

4.3 (beat in two)

Picc. 1

Picc. 2

Picc. 3

Picc. 4

(Vib.)

To T.-t.

Perc. 1

Perc. 2 (Br. Dr.)

Perc. 3 (Glock.)

Perc. 4 (B. D.)

T.

248

4.3 (beat in two)

Vln. I

Vln. II

Vla.

Vc.

255

Picc. 1

Picc. 2

Picc. 3

Picc. 4

3.2

Perc. 1

Tam-tam (=2)

To Vib.

Perc. 2

p

ff

Perc. 3

p f

p f

ff³

ff³

ff³

ff³

Perc. 4

p f

p f

p ff

p ff

p ff

T.

na - - - ture.

Vln. I

p

ff

Vln. II

5

5

p

ff

Vla.

6

6

p

ff

Vc.

p

ff

3.2

150

261

Picc. 1
Picc. 2
Picc. 3
Picc. 4

Vib.
(Br. Dr.)
Perc. 2
Perc. 3
(Glock.)
Perc. 4
(B. D.)

T.

Vln. I
Vln. II
Vla.
Vc.

pizz. ♩

TOWARD NO EARTHLY POLE

III. TENNYSON

John Keats

Eric Shanfield

112

Piccolo 1

Piccolo 2

Alto Flute 3

Alto Flute 4

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Mezzo-soprano

Tenor

Violin I

Violin II

Viola

Violoncello

To Vib.
l.v.

Not

152

5

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Vibraphone

Perc. 1

Perc. 2

Perc. 3

Perc. 4 (Mar.)

M-S.

T.

here! the white North has thy bones; and thou He -

5

sim.

Vln. I

Vln. II

Vla.

Vc.

10

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

T.
8 ro - ic sail - or - soul, Art pass - ing on thine hap - pier voy - age now

Vln. I

Vln. II

Vla.

Vc.

154

17

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.) *p* *p*
Perc. 2 (Xyl.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M-S. Not here! the white North has thy

T.

17

Vln. I

Vln. II

Vla.

Vc.

19

Picc. 1 *mf* *mp*

Picc. 2 *mf* *mp*

A. Fl. 3 *mf* *mp*

A. Fl. 4 *mf* *mp*

Perc. 1 *mf* *mp*

Perc. 2 *mf* *mp*

Perc. 3 *mf* *mp*

Perc. 4 *mf* *mp*

M-S. *mf*
bones; and thou He -

T. *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *6* *6* *6* *6*

22

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

(Vib.)
Perc. 1

(Xyl.)
Perc. 2

(Glock.)
Perc. 3

(Mar.)
Perc. 4

M.-S.
ro - ic sail - or - soul, Art pass - ing on thine

T.
8

Vln. I

Vln. II

Vla.

Vc.
mp

25

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

hap - - - pier voy - - - age now

29

Picc. 1 *mf*

Picc. 2 *mf*

A. Fl. 3 *mf* *p* *mp*

A. Fl. 4 *mf* *p* *mp*

Perc. 1 (Vib.) *mf*

Perc. 2 (Xyl.) *mf*

Perc. 3

Perc. 4 (Mar.) *mf* *p*

M-S.

T.

29

Vln. I *mf* *pizz.* *p* *mp*

Vln. II *mf* *sim.* *p* *mp*

Vla. *mf* *sim.* *p* *mp*

Vc. *pizz.* *p* *f* *mf*

33

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

Detailed description: The musical score consists of ten staves of music. The top four staves are woodwind instruments: Picc. 1, Picc. 2, A. Fl. 3, and A. Fl. 4. A. Fl. 3 and A. Fl. 4 play eighth-note patterns starting at measure 33, with dynamic markings of *p* and *mp*. The next six staves are percussion: Perc. 1, Perc. 2, Perc. 3, and Perc. 4, followed by M-S. (Mezzo-Soprano) and T. (Tenor). The vocal parts sing sustained notes. The bottom five staves are strings: Vln. I, Vln. II, Vla., and Vc. Vln. I and Vln. II play sixteenth-note patterns starting at measure 33, with dynamic markings of *p* and *mp*. Vla. and Vc. play eighth-note patterns starting at measure 33, with dynamic markings of *p* and *mp*.

43

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M.S.

T.

Vln. I

Vln. II

Vla.

Vc.

white North has thy bones;
and thou He - ro - ic sail - or -

white North has thy bones;
and thou He - ro - ic sail - or -

162

48

Picc. 1 *f* ff

Picc. 2 *f* ff

A. Fl. 3 *f* ff

A. Fl. 4 *f* ff

Perc. 1 (Vib.) *f* ff

Perc. 2

Perc. 3

Perc. 4 (Mar.) *ff*

M.-S. *f* ff soul, Art pass - ing on thine hap - pier voy - age now

T. *f* ff soul, Art pass - ing on thine hap - pier voy - age now

Vln. I *f* ff

Vln. II *f* ff

Vla. *f* ff

Vc. *f* ff

53

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

Perc. 4

M-S.

T.

Toward no earthly pole

Toward no earthly pole

53

Vln. I

Vln. II

Vla.

Vc.

164

57

Picc. 1 f

Picc. 2 f

A. Fl. 3 f

A. Fl. 4 f

Perc. 1 f

Perc. 2 (Xyl.) p sub. f

Perc. 3 (Glock.) f

Perc. 4 (Mar.) p sub. f

M.-S.

T.

57

Vln. I

Vln. II

Vla. f

Vc.

61

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

T.

Vln. I

Vln. II

Vla.

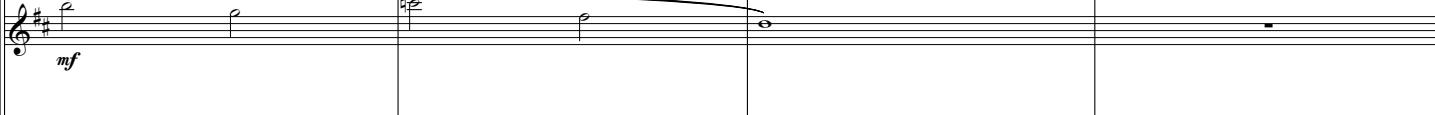
Vc.

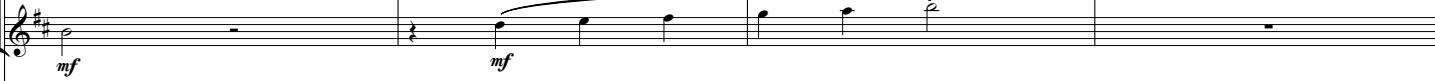
166

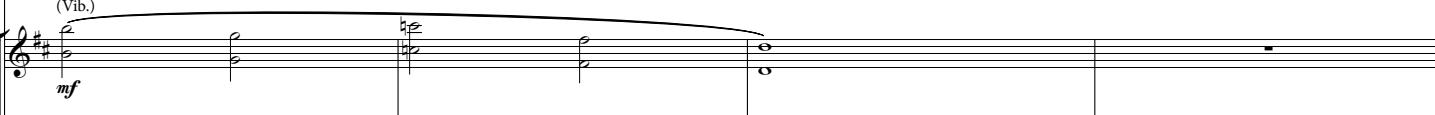
65

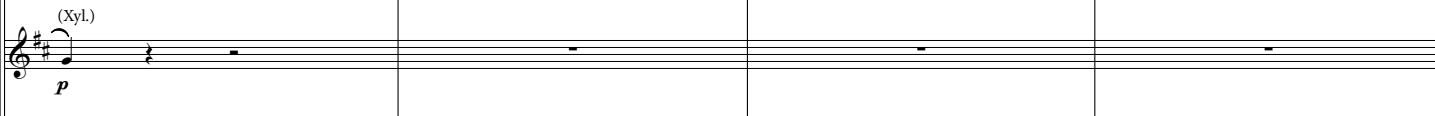
Picc. 1 

Picc. 2 

A. Fl. 3 

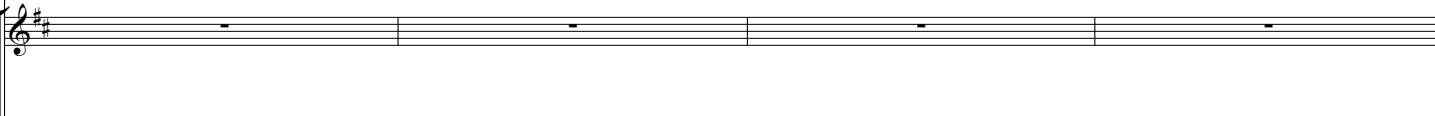
A. Fl. 4 

(Vib.) 

(Xyl.) 

(Glock.) 

(Mar.) 

M-S. 

T. 

65

Vln. I 

Vln. II 

Vla. 

Vc. 

69

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1

Perc. 2

Perc. 3

Perc. 4

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

168

73

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

Perc. 1 (Vib.)

Perc. 2 (Xyl.)

Perc. 3 (Glock.)

Perc. 4 (Mar.)

M.-S.

Not here! the white North has thy

T.

Not here! the white North has thy

73

Vln. I

Vln. II

Vla.

Vc.

75

Picc. 1 *f* 6 6 6 6

Picc. 2 *f* 6 6 6 6

A. Fl. 3 *f* 6 6 6 6

A. Fl. 4 *f* 6 6 6 6

Perc. 1 *f* > > > >

Perc. 2 *f* 6 6 6 6

Perc. 3 *f*

Perc. 4 *f*

M.-S. *f* bones; and thou He -

T. *f* bones; and thou He -

Vln. I (8) *f*

Vln. II *f*

Vla. *f*

Vc. *f*

78

Picc. 1

Picc. 2

A. Fl. 3

A. Fl. 4

(Vib.)

Perc. 1

(Xyl.)

Perc. 2

(Glock.)

Perc. 3

(Mar.)

M-S.

T.

Vln. I

Vln. II

Vla.

Vc.

81

Picc. 1 ff 6 6 6 6

Picc. 2 ff 6 6 6 6

A. Fl. 3 ff 6 6 6 6

A. Fl. 4 ff 6 6 6 6

Perc. 1 ff

Perc. 2 ff 6 6 6 6

Perc. 3 ff

Perc. 4 ff

M-S. ff
hap - - - pier voy - - - age now

T. ff
8 hap - - - pier voy - - - age now

Vln. I ff

Vln. II ff

Vla. ff

Vc. ff

(8) 1

84

Picc. 1 Picc. 2 A. Fl. 3 A. Fl. 4

Perc. 1 (Vib.) Perc. 2 (Xyl.) Perc. 3 (Glock.) Perc. 4 (Mar.)

M.-S. T.

Toward no earth - ly pole Toward no earth - ly pole

T.

8 Toward no earth - ly pole Toward no earth - ly pole

84

Vln. I Vln. II Vla. Vc.

loco

88

Picc. 1 *f*

Picc. 2 *f*

A. Fl. 3 *f*

A. Fl. 4 *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

M-S. *f*
pole Toward no_____ earth - ly pole

T. *f*
pole Toward no_____ earth - ly pole

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

To B. D.

Bass Drum *ffff* damp

pizz. damp

pizz. damp