

**THE DEATH OF SIR JOHN FRANKLIN**

**ERIC SHANFIELD**



# THE DEATH OF SIR JOHN FRANKLIN

Eric Shanfield | 2016, rev. 2023 | 40'

Algernon Charles Swinburne

Tenor

Bass Clarinet in B $\flat$  (low C required)

Baritone Saxophone in E $\flat$  (low A key required)

Bassoon

Horn in F

Cello

Bass

Score is *transposed*.

I have long been fascinated by the epic exploration of the Arctic in the nineteenth century, and wanted to write a song cycle dramatizing the futile search for a Northwest Passage. In particular the tragic Franklin expedition of 1845, lost with all hands, has exerted such a powerful fascination that in the decade after its mysterious disappearance more than fifty search expeditions sought to discover its fate, and only in the past several years were his ships finally discovered at the bottom of the Arctic Ocean.

Some fifteen years after the expedition sailed, an undergraduate Algernon Charles Swinburne, not yet the controversial poet he would become, wrote *The Death of Sir John Franklin* for a competition. (He came in second.) Although it is on the surface a fairly standard heroic paean to the noble Englishman, this paradoxical work finds interest in its use of the Arctic and the person of Franklin as a metaphor for the icy, passionate, lonely, yet resolute life of the artist.

In setting this nine-part poem I wanted both to mirror and question the work's apparent narrative. Franklin may be considered heroic for leading his expedition to the unknown ends of the Earth, or he may be considered a fool for doing so with such little preparation for or understanding of his undertaking that every man under his command perished. In truth he was both. Accordingly, I have sometimes set Swinburne's text elegiacally and sometimes parodically, sometimes with false pomp and unearned grandeur, and sometimes with somber fidelity.

## THE DEATH OF SIR JOHN FRANKLIN

Algernon Charles Swinburne (1860)

*'The unfriendly elements  
Forgot thee utterly ---  
Where, for a monument upon thy bones,  
And e'er-remaining lamps, the belching whale  
And humming water must o'erwhelm thy corpse ;  
Lying with simple shells.' --- PERICLES [III.I].*

### I

As one who having dreamed all night of death  
Puts out a hand to feel the sleeping face  
Next his, and wonders that the lips have breath --  
So we, for years not touching on their trace,  
Marvelled at news of those we counted dead,  
'For now the strong snows in some iron place  
Have covered them; their end shall not be said  
Till all the hidden parts of time be plain  
And all the writing of all years be read.'  
So men spake sadly and their speech was vain,  
For here the end stands clear, and men at ease  
May gather the sharp fruit of that past pain  
Out in some barren creek of the cold seas  
Where the slow shapes of the grey water-weed  
Freeze midway as the languid inlets freeze.

### II

This is the end. There is no nobler word  
In the large writing and scored marge of time  
Than such endurance is. Ear hath not heard  
Nor hath eye seen in all the world's bounded clime  
The patience of their life, as the sharp years  
And the slow months wrought out their rounded  
rhyme  
No man made count of those keen hopes and fears  
Which were such labour to them, it may be;  
That strong sweet will whereto pain ministers  
And sharpest time doth service patiently.  
Wrought without praise or failed without a name,  
Those gulfs and inlets of the channelled sea  
Hide half the witness that should fill with fame  
Our common air in England, and the breath  
That speech of them should kindle to keen flame  
Flags in the midway record of their death.

### III

Is this the end? is praise so light a thing  
As rumour unto rumour tendereth  
And time wears out of care and thanks-giving?  
Then praise and shame have narrow difference,  
If either fly with so displumed wing  
That chance and time and this imprisoned sense  
Can maim or measure the spanned flight of it  
By the ruled blanks of their experience,  
Then only Fortune hath the scroll and writ  
Of all good deeds our memory lives upon;  
And the slack judgment of her barren wit

Appoints the award of all things that are done.

### IV

The perfect choice and rarest of all good  
Abides not in broad air or public sun;  
Being spoke of, it is not understood;  
Being shown, it has no beauty to be loved;  
And the slow pulse of each man's daily blood  
For joy thereat is no more quickly moved;  
Itself has knowledge of itself, and is  
By its own witness measured and approved;  
Yea, even well pleased to be otherwise;  
Nor wear the raiment of a good repute  
Nor have the record of large memories.  
Close leaves combine above the covered fruit;  
Earth, that gives much, holds back her costliest;  
And in blind night sap comes into the root;  
Things known are good, but hidden things are best.  
Therefore, albiet we know good deeds of these,  
Let no man deem he knows the worthiest.  
He who hath found the measure of the seas,  
And the wind's ways have ruled and limited,  
He knows the print of their wild passages,  
The same may speak the praise of these men dead.  
And having heard him we may surely know  
There is no more to say than he hath said  
And as his witness is the thing was so.

### V

What praise shall England give these men her friends?  
For while the bays and the large channels flow  
In the broad sea between the iron ends  
Of the posied world where no safe sail may be,  
And for white miles the hard ice never blends  
With the chill washing edges of dull sea --  
And while to praise her green and girdled land  
Shall be the same as to praise Liberty --  
So long the record of these men shall stand,  
Because they chose not life but rather death,  
Each side being weighed with a most equal hand,  
Because the gift they had of English breath  
They did give back to England for her sake  
Like those dead seamen of Elizabeth  
And those who wrought with Nelson and with Blake  
To do great England service their lives long --  
High honour shall they have; their deeds shall make  
Their spoken names sound sweeter than all song.  
This England hath not made a better man,

More steadfast, or more wholly pure of wrong  
 Since the large book of English praise began.  
 For out of his great heart and reverence,  
 And finding love too large for life to span,  
 He gave up life, that she might gather thence  
 The increase of the seasons and their praise.  
 Therefore his name shall be her evidence,  
 And wheresoever tongue or thought gainsays  
 Our land the witness of her ancient worth,  
 She may make answer to the later days  
 That she was chosen also for this birth,  
 And take all honour to herself and laud,  
 Because such men are made out of her earth  
 Yea, wheresoever her report is broad,  
 This new thing also shall be said of her  
 That hearing it, hate may not stand unawed  
 That Franklin was her friend and minister;  
 So shall the alien tongue forego its blame,  
 And for his love shall hold her lovelier  
 And for his worth more worthy; so his fame  
 Shall be the shield and strength of her defence,  
 Since where he was can be not any shame.

#### VI

These things that are and shall abide from hence  
 It may be that he sees them now, being dead.  
 And it may be that when the smitten sense  
 Began to pause, and pain was quieted,  
 And labour almost kissed the lips of peace,  
 And sound and sight of usual things had fled  
 From the most patient face of his decease,  
 He saw them also then; we cannot say;  
 But surely when the pained breath found ease  
 And put the heaviness of life away,  
 Such things as these were not estranged from him;  
 The soul, grown too rebellious to stay  
 This shameful body where all things are dim,  
 Abode awhile in them and was made glad  
 In its blind pause upon the middle rim  
 Between the new life and the life it had,  
 This noble England that must hold him dear,  
 Always, and always in his name keep sad  
 Her histories, and embalm with costly fear  
 And with rare hope and with a royal pride  
 Her memories of him that honoured her,  
 Was this not worth the pain wherein he died?  
 And in that lordly praise and large account  
 Was not his ample spirit satisfied?  
 He who slakes thirst at some uncleaner fount  
 Shall thirst again; but he shall win full ease  
 Who finds pure wells far up the painful mount.

#### VII

For the laborious time went hard with these  
 Among the thousand colours and gaunt shapes  
 Of the strong ice cloven with breach of seas,  
 Where the waste sullen shadow of steep capes  
 Narrows across the cloudy-coloured brine  
 And by strong jets the angered foam escapes,  
 And a sad touch of sun scores the sea-line

Right at the middle motion of the noon  
 And then fades sharply back, and the cliffs shine  
 Fierce with keen snows against a kindled moon  
 In the hard purple of the bitter sky,  
 And thro' some rift as tho' an axe had hewn  
 Two spars of crag athwart alternately  
 Flares the loose light of that large Boreal day  
 Down half the sudden heaven, and with a cry  
 Sick sleep is shaken from the soul away,  
 And men leap up to see and have delight  
 For the sharp flame and strength of its white ray  
 From east to west burning upon the night;  
 And cliff and berg take fire from it, and stand  
 Like things distinct in customary sight,  
 And all the northern foam and frost,  
 and all The wild ice lying large to either hand;  
 And like the broken stones of some strange wall  
 Built to be girdle to the utmost earth,  
 Brow-bound with snows and made imperial,  
 Lean crags with coloured ice for crown and girth  
 Stand midway with those iron seas in face  
 Far up the straitened shallows of the firth.

#### VIII

So winter-bound in such disastrous place,  
 Doubtless the time seemed heavier and more hard  
 Than elsewhere in all scope and range of space;  
 Doubtless the backward thought and broad regard  
 Was bitter to their souls, remembering  
 How in soft England the warm lands were starred  
 With gracious flowers in the green front of spring,  
 And all the branches' tender over-growth,  
 Where the quick birds took sudden heart to sing;  
 And how the meadows in their sweet May sloth  
 Grew thick with grass as soft as song or sleep;  
 So, looking back, their hearts grew sere and loath  
 And their chafed pulses felt the blood to creep  
 More vexed and painfully; yea, and this too  
 Possessed perchance their eyes with thirst to weep  
 More than green fields or the May weather's blue  
 Mere recollection of dearer things.  
 Slight words they used to say, slight work to do,  
 When every day was more than many springs,  
 And the strong April moved at heart, and made  
 Sweet mock at fortune and the seat of kings;  
 The naked sea and the bare lengths of land  
 And all the years that fade and grow and fade  
 Were pleasant years for them to live upon,  
 And time's gold raiment was not rent nor frayed;  
 But now they know not if such things be done,  
 Nor how the old ways and old places fare,  
 Nor whether there be change in the glad sun,  
 Defect and loss in all the fragrant air;  
 New feet are in the waymarks of their feet;  
 The bitter savour of remembered sweet  
 No doubt did touch their lips in some sharp guise;  
 No doubt the pain of thought and fever-heat  
 Put passion in the patience of their eyes --

## IX

Yet in the edge and keenest nerve of pain  
For no such comfort ever wholly dies,  
And as hurt patience healed and grew again  
This knowledge came, that neither land nor life  
Nor all soft things whereof the will is fain  
Nor love of friends not wedded faith of wife  
Nor all of these nor any among these  
Make a man's best, but rather loss and strife,  
Failure, endurance, and high scorn of ease;  
Love strong as death, and valour strong as love,  
Therefore among the winter-wasted seas,  
No flaw being found upon them to reprove, --  
These whom GOD's grace, calling them one by one,  
In unknown ways did patiently remove,  
To have new heaven and earth, new air and sun, --  
These chose the best; therefore their name shall be  
Part of all noble things that shall be done,  
Part of the royal record of the sea.

# THE DEATH OF SIR JOHN FRANKLIN

## I.

Algernon Charles Swinburne

Eric Shanfield

$\text{♩} = 120$

Musical score for measures 1-3. The score includes parts for Tenor, Bass Clarinet in Bb, Baritone Saxophone, Bassoon, Horn in F, Violoncello, and Contrabass. The Tenor part is mostly rests. The woodwinds (Bass Clarinet, Baritone Saxophone, Bassoon) play a melodic line starting with a trill on the first measure, marked *f*, and then *p* in the third measure. The Horn in F part has rests in measures 1-2 and a melodic line in measure 3 marked *f*. The strings (Violoncello and Contrabass) play a rhythmic accompaniment of eighth notes with triplets, marked *p* and *f* in alternating measures.

Musical score for measures 4-7. The score includes parts for Tenor (Ten.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The Tenor part has rests. The woodwinds (B. Cl., Bari. Sax., Bsn.) play a melodic line starting in measure 4, marked *fp*. The Horn in F part has a melodic line in measures 4-7. The strings (Vc., Cb.) play a rhythmic accompaniment of eighth notes with triplets, marked *f* and *p* in alternating measures. The time signature changes from 2/4 to 3/4 in measure 4 and back to 2/4 in measure 5.

11 *f*

8

Ten. *f* As one... who

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

Bari. Sax. *p* *f*

Bsn. *f* *p* *f*

Hn. *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

12

Ten. ha - ving dreamed all night... of death

B. Cl.

Bari. Sax.

Bsn.

Hn. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

16 19 *f*

Ten. *f*  
Puts out a

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p* *f*

Cb. *p* *f*

20 23 *ff*

Ten. *ff*  
hand to feel the sleep - ing face Next his,

B. Cl. *ff*

Bari. Sax. *ff*

Bsn. *ff*

Hn. *ff*

Vc. *p* *ff*

Cb. *p* *ff*

24

Ten. *f* and won - ders

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

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

Cb. *p* *ff* *p* *p* 3 3

28

30

Ten. that the lips have breath

B. Cl.

Bari. Sax.

Bsn.

Hn.

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

Cb. *f* 3 *p* *f*

32 *mf*

Ten. So we, for years not touch - ing on their trace,

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn.

Vc. *mf*

Cb. *mf*

36 37 *mf*

Ten. Mar - velled at news of those we count - ed

B. Cl.

Bari. Sax.

Bsn.

Hn. *p cresc.*

Vc. *p sub.* *mf* *p* *mf*

Cb. *p sub.* *mf* *p* *mf*

40

Ten. *8* dead,

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

44

45 *mf*

Ten. *8* For now the strong snows in some i - ron

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

50

48

Ten. *f* place Have co - vered them; their

B. Cl. *f* 3

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

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

Cb. *p* 3 *f* 3 *p* 3

52

Ten. end shall not be said

B. Cl.

Bari. Sax. *fp*

Bsn.

Hn. *fp*

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

Cb. *f* 3 *p* 3 *f* 3 *p* 3

56 57

Ten. *p* Till all the

B. Cl. *p sub.* *f*

Bari. Sax. *f*

Bsn. *p sub.* *f*

Hn. *f* *p*

Vc. *f* *p* *f*

Cb. *f* *p* *f*

60 *f*

Ten. hid - den parts of time be plain

B. Cl. *f*

Bari. Sax. *fp*

Bsn. *f* *p*

Hn. *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

64

Musical score for measures 64-70. The score includes parts for Tenor (Tn.), Bass Clarinet (B. Cl.), Bass Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The Tenor part is silent. The Bass Clarinet, Bass Saxophone, Bassoon, and Horn parts feature melodic lines with various articulations. The Violoncello part has a rhythmic accompaniment with accents and a dynamic marking of *f*. The Contrabass part has a rhythmic accompaniment with a dynamic marking of *f*. The score concludes with a 3/4 time signature change and a *p sub.* marking.



71

Musical score for measures 68-71. The score includes parts for Tenor (Tn.), Bass Clarinet (B. Cl.), Bass Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The Tenor part has the lyrics: "And all the writing of all years be read." The Bass Clarinet, Bass Saxophone, Bassoon, and Horn parts feature melodic lines. The Violoncello part has a rhythmic accompaniment with a dynamic marking of *f*. The Contrabass part has a rhythmic accompaniment with a dynamic marking of *f* and a triplet marking. The score concludes with a 3/4 time signature change.

72

Ten. *f*  
So men spake

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *port.*

Cb.

76

Ten. *p*  
sad - ly and their speech was vain,

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p sub.*

Cb. *p sub.*

80

Ten. *f* For here... the end stands clear...

B. Cl. *ff* *f*

Bari. Sax. *ff* *f*

Bsn. *ff* *f*

Hn. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

84 **85**

Ten. *ff* and men at ease May ga - ther the sharp fruit of that past

B. Cl. *f* *ff*

Bari. Sax. *ff* *ff*

Bsn. *f* *ff*

Hn. *ff*

Vc. *ff* *6 6 6 6*

Cb. *ff* sul pont.

88 90

Ten. *mp* pain Out in some bar - ren creek

B. Cl.

Bari. Sax. *mp*

Bsn. *mp* 3 3 3 3 3 3 3 3

Hn. *mp* pizz.

Vc. *mp* norm. pizz.

Cb. *mp* pizz.

92

Ten. of the cold seas

B. Cl. *mp* 7

Bari. Sax. *mp* 3 3 5

Bsn. *mp* 3 3 3 3 3 3 3 3 sim.

Hn. *mp*

Vc. (non arp.)

Cb.

96 98 *mp*

Ten. *mp*  
Where the slow shapes of the

B. Cl. *mp* *p* *mp*

Bari. Sax. *mp* *p* *mp*

Bsn. *mp*

Hn. *p* *mp* *p*

Vc. *p* *mp*

Cb. *p* *mp*

100 102 *p*

Ten. *p*  
grey wa - ter - weed Freeze mid - way as the lan - guid in - lets

B. Cl. *p*

Bari. Sax. *p*

Bsn. *p*

Hn. *mp* *p* *mp* *p*

Vc. arco *p*

Cb. arco *p*

**107** *delicato*

105

Ten. *freeze.*

B. Cl. *p*

Bari. Sax. *p*

Bsn. *p*

Hn. *p*

Vc. *pizz.* *in rilievo* *mp*

Cb. *pizz.* *in rilievo* *mp*

110

Ten.

B. Cl. *cresc.* *mf*

Bari. Sax. *cresc.* *mf*

Bsn. *cresc.* *mf*

Hn. *cresc.* *mf*

Vc. *cresc.* *mf*

Cb. *cresc.* *mf*

# THE DEATH OF SIR JOHN FRANKLIN

## II.

Algernon Charles Swinburne

Eric Shanfield

*♩ = 92*  
*ff* *3* *p* *f*

Tenor  
This is the end. There is no no - bler word In the

Bass Clarinet in Bb  
*ff* *p* *f*

Baritone Saxophone

Bassoon  
*ff* *3* *p* *f*

Horn in F  
*ff* *3* *p*

Violoncello  
*ff* *3* *p* *f*

Contrabass  
*ff* *p* *f*

Detailed description: This system contains the first three measures of the piece. The tempo is marked as quarter note = 92. The music is in 2/4 time. The Tenor part has lyrics: "This is the end. There is no no - bler word In the". The woodwinds (Bass Clarinet, Bassoon, Horn) and strings (Violoncello, Contrabass) play a rhythmic accompaniment of eighth notes, with triplets in the first and third measures. Dynamics range from fortissimo (ff) to piano (p) to forte (f).

**4** *mp*

Ten.  
large wri - ting and scorched marge of time

B. Cl.

Bari. Sax.

Bsn.  
*mp*

Hn.  
*f* *mp*

Vc.  
*mp*

Cb.  
*mp*

Detailed description: This system contains measures 4-6. Measure 4 is marked with a box containing the number 4. The Tenor part continues with lyrics: "wri - ting and scorched marge of time". The woodwinds (Bassoon, Horn) and strings (Violoncello, Contrabass) continue with their accompaniment. The Bassoon part has triplets and quintuplets. Dynamics are marked mezzo-piano (mp) and forte (f).

7

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*mp cresc.*

*p*

*cresc.*

*cresc.*

*cresc.*

10

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

Than such en - du - rance is. Ear hath not heard Nor hath

13

Musical score for measures 13-15. The score includes parts for Tenor (Tn.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The Tenor part has lyrics: "eye seen in all the world's bound - ed clime". The music features various dynamics (f, mf) and articulations (trills, triplets).



16

Musical score for measures 16-18. The score includes parts for Tenor (Tn.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The music features various dynamics (mf) and articulations (trills, triplets).

19

Ten. *mf*  
The pa - tience of their life, \_\_\_\_\_ as the

B. Cl.

Bari. Sax.

Bsn. *mf*

Hn. *mf*

Vc.

Cb. *mf*

22

23

Ten. *f*  
sharp years \_\_\_\_\_ And the slow months

B. Cl. *f* *p*

Bari. Sax. *f*

Bsn. *fp*

Hn. *f* *fp*

Vc. *f* *pizz.*

Cb. *mf* *f*

24

Ten. *8* *3*  
wrought out their round - ed rhyme

B. Cl. *f* *p*

Bari. Sax.

Bsn. *f* *fp* *f* *fp*

Hn. *f* *fp* *f* *fp*

Vc. *3* *3*

Cb.

26

Ten.

B. Cl. *f* *p* *3*

Bari. Sax.

Bsn. *f* *fp* *f* *fp*

Hn. *f* *fp* *f* *fp*

Vc. *3* *3*

Cb.

28

Ten. *mf* No man made count

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *f* *mf*

Vc. *mf*

Cb. *mf*

31

Ten. *f* of those keen hopes and fears

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *f*

Vc. *mf*

Cb. *mf*

34

Musical score for measures 34-37. The score is in 3/4 time and includes parts for Tenor, B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The Tenor part is mostly rests. The woodwinds and strings play sustained notes with dynamics *ff* and *f*. The Bassoon part features a triplet of eighth notes in the final measure.



38

Musical score for measures 38-41. The Tenor part has lyrics: "Which were such labour to them,". The score includes parts for B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The woodwinds and strings play sustained notes with dynamics *f*. The Bassoon part features a triplet of eighth notes. The Violin and Cello parts feature sixteenth-note patterns with triplets and sextuplets.

42 ♩ = 104 **con moto**

40

*ff*

Ten. it may be;

B. Cl. *p sub.*

Bari. Sax. *ff*

Bsn. *ff* *p sub.*

Hn. *ff* *p* 5 5

Vc. *ff* pizz. (re-attack after gliss.)

Cb. *ff* *p sub.*

44

Ten. That strong sweet will \_\_\_\_\_ where - to

B. Cl.

Bari. Sax.

Bsn. *p* 3 3

Hn. 5 5 5 5

Vc. pizz. (re-attack after gliss.) *p*

Cb.

50

48

Ten. *pain mi - ni - sters And sharp - est time doth ser - vice*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



52

Ten. *pa - tient - ly.*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

56 58

Ten. *f* *p*  
Wrought with-out praise or failed with - out a name,

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Bsn. *f* *p*

Hn. *f sub.* *p*

Vc. *f* *p*  
arco

Cb. *f* *p*

60 62

Ten. *p cresc.*  
Those gulfs and in - lets of the

B. Cl. *f sub.* *p* *cresc.*

Bari. Sax. *f* *p* *cresc.*  
(non acc.)

Bsn. *f* *p* *cresc.*

Hn. *f* *p* *cresc.*

Vc. *f sub.* *p* *cresc.*

Cb. *f sub.* *p* *cresc.*

64

Ten. *f*  
cha - nelled sea

B. Cl. *f*

Bari. Sax. *f* *p*

Bsn. *f*

Hn. *f* *p*

Vc. *f*

Cb. *f*

66

69 *f*  
Hide half the wit - ness

B. Cl. *p cresc.* *f*

Bari. Sax. *p*

Bsn. *p cresc.* *f*

Hn. *p cresc.* *fp*

Vc. *p cresc.* *f*

Cb. *p cresc.* *f*

**poco rit.**

70

Ten. *8* *3* that should fill with fame.

B. Cl. *p* *f* *3* *5* *p*

Bari. Sax. *f* *p* *f*

Bsn. *5* *p* *f* *3* *p*

Hn. *f* *p* *f*

Vc. *3* *port.*

Cb. *pizz.* *p* *f* *p* *f* *p*

**73** *p* = 92 Tempo one

Ten.

B. Cl. *f* *p sub.*

Bari. Sax. *p* *f* *p* *3* *3*

Bsn. *p* *f* *p* *3* *3*

Hn. *p* *f* *p*

Vc. *p*

Cb. *arco* *p*

76

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

79

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

Our com - mon air in Eng - land,

83 *f* *mf* *f* *mf*

Ten. and the breath That speech of them should

B. Cl. *fp* *f* *mf*

Bari. Sax. *p* *f* *mf* *f*

Bsn. *p* *f* *mf* *f*

Hn. *f* *p* *f* *mf* *f* *mf*

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

Cb. *f* *p* *mf* *f* pizz.

87 *rit.* **90** *a tempo*

Ten. kin-dle to keen flame Flags in the

B. Cl. *p*

Bari. Sax. *mp*

Bsn. *mf* *p* *mp*

Hn. *mp*

Vc. *mf* *p* *mp* arco 6 6 6 6

Cb. *mf* *p* *mp* arco



# THE DEATH OF SIR JOHN FRANKLIN

## III.

Algernon Charles Swinburne

Eric Shanfield

**3**

$\text{♩} = 108$

Tenor

Is this the end?

Bass Clarinet in Bb

Baritone Saxophone

Bassoon

Horn in F

Violoncello

Contrabass

**4**

Ten.

is praise so light a thing As

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

8

Ten. ru - mour un - to ru - mour ten - der - eth

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

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

12

16 *f*

Ten. And

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f* 6

Cb.

17

Ten. *mf*  
time wears out of care

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *mf*  
6 3 7

Cb.



21

20

Ten. *mf*  
and thanks - gi - ving? Then praise and shame have

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *mf*  
7 3

Cb.

24

Ten. nar - row diff - erence,

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *tr* *tr* *mf*

Cb.

28

Ten. *mp* If ei - ther fly

B. Cl. *mf* *mp*

Bari. Sax.

Bsn. *mp*

Hn.

Vc. *mp*

Cb. *mf* *p* under ensemble

36

33

Ten. *mp*  
with so dis-plumed wing That chance and time

B. Cl.

Bari. Sax.

Bsn.

Hn. *mp*

Vc. *mp* 5

Cb.

38

Ten.  
and this im - pri - soned sense

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. 5

Cb.

42

Ten. *mf*  
Can main\_ or mea - sure\_ the spanned flight of it

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *p cresc.* *mf*

Vc. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cb. *mf*



46

47 *p*

Ten. *p*  
By the ruled blanks of their ex - per - i - ence,.

B. Cl. *p*

Bari. Sax. *p*

Bsn. *p*

Hn. *p*

Vc.

Cb.

54

51

Musical score for measures 51-54. The score includes parts for Tenor (Ten.), Bass Clarinet (B. Cl.), Bari. Sax., Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. Dynamics include *p* and *mf*. The Vc. part includes a *pizz.* marking. The Cb. part includes a *pizz.* marking. The Ten. part has a rest in measure 54.



56

Musical score for measures 56-59. The score includes parts for Tenor (Ten.), Bass Clarinet (B. Cl.), Bari. Sax., Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (Bb, Eb) and the time signature is 3/4. Dynamics include *mf* and *p*. The Ten. part has lyrics: "Then on - ly For - tune\_ hath the scroll and writ". The B. Cl. and Bsn. parts have long notes with slurs. The Hn. part has a *mf* dynamic. The Vc. and Cb. parts have chords with *b* accidentals.

60

Ten. *p*  
Of all good deeds our me-mo-ry lives u-pon;

B. Cl. *mf* *p*

Bari. Sax. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

65

66

Ten. *mf*  
And the slack

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

Bari. Sax. *p* *f*

Bsn. *p* *f*

Hn. *p* *f* *mf*

Vc. *mf*

Cb. *mf*

70

Ten. *8* judg - - ment of her bar - - ren wit

B. Cl. *mf* *6* *p* *mf* *6* *p* *mf* *6* *p* *mf* *6* *p*

Bari. Sax. *p*

Bsn.

Hn.

Vc. *p*

Cb. *p*



74

Ten. Ap - points the a - ward\_ of all\_ things that\_ are done.

B. Cl. *p*

Bari. Sax.

Bsn. *p*

Hn.

Vc.

Cb.

78 80

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. (pizz.) *p*

Cb. (pizz.) *p*

82 84

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p*

Cb. *p*

87

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*p*

*3*

*p* *5*

*p* *5*



91

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*pp* *p* *pp* *mp* *pp* *mf* *pp* *f*

*pp* *f* *p*

*pp* *f* *p*

*pp* *f* *p*

arco

*mp* *pp* *f* *p*

arco

*mp* *pp* *f* *p*

# THE DEATH OF SIR JOHN FRANKLIN

## IV.

Algernon Charles Swinburne

Eric Shanfield

$\text{♩} = 138$

Tenor: The

Bass Clarinet in Bb: *p* *f* *p* *f* *p* *f* *p*

Baritone Saxophone: *p* *f* *p* *f* *p* *f* *p* *f*

Bassoon: *p* *f* *p* *f* *p* *f*

Horn in F: *p* *f* *p* *f* *p* *f* *p* *f*

Violoncello: *p* 5

Contrabass: *p* 3

**4**

Ten.: per - fect choice and rar - est of all good A -

B. Cl.: *f* *p* *f* *p* *f* *p* *f*

Bari. Sax.: *p* *f* *p* *f* *p* *f* *p* *f*

Bsn.: *f* *p* *f* *p* *f* *p* *f*

Hn.: *p* *f* *p* *f* *p* *f* *p* *f*

Vc.: *f* *p* 3 *f* *p* *f* *p*

Cb.: *f* *p* *f* *p* *f* *p* *f* *p*

8

Ten. *bides not in broad air or pub - lic sun;*

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

Bari. Sax.

Bsn. *f p f p f p f p*

Hn.

Vc. *f p f p f p f p*

Cb. *f p f p f p f p*

12 13

Ten. *Be - ing spoke of, it is not un - der -*

B. Cl. *f p f*

Bari. Sax. *p f p f p*

Bsn. *f*

Hn. *p f p f p*

Vc. *f p f p f p*

Cb. *f p f p f p*

18

16

Ten. stood;

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

20

Ten. Be - ing shown, it has no beau - ty to be loved;

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

24

Ten. *And the slow pulse of each man's dai - ly*

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

Bari. Sax. *p f p f p f*

Bsn. *p f p f p f*

Hn. *p f p f p f*

Vc. *p f p f p f*

Cb. *p f p f p f*

27

Ten. *blood For joy there - at is*

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

Bari. Sax. *p f p f p f*

Bsn. *p f p f p f*

Hn. *p f p f p f*

Vc. *f p f f p*

Cb. *f p* arco

32

30

Ten. *p*  
no more quick - ly moved;

B. Cl. *p*  
5-6

Bari. Sax. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f* *p*

Vc. *f* *p* *f* *p* *f*

Cb. *f* *p* *f* *p* *f*

33

Ten. *p*  
It - - - self has

B. Cl. *p* *p*

Bari. Sax. *p*

Bsn. *p* *p*

Hn. *p*

Vc. *p* *f* *p* *f* *p*

Cb. *p* *f* *p* *f* *p*

41

38

Ten. *f*  
know - ledge of it - self, and is By its own wit - ness

B. Cl. *f f p f*

Bari. Sax. *p f p f p*

Bsn. *p f p f p*

Hn. *p f f p f*

Vc. *f p f p f* pizz.

Cb. *f p f p f* pizz.

Ten. *f*  
mea - sured and ap - proved; \_\_\_\_\_

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

Bari. Sax. *f p f p f p f p*

Bsn. *f p f p f p f p*

Hn. *p f p p f p f p f*

Vc. *f p f p f p f p*

Cb. *f p f p f p f p*

51

48

Ten. *p.*  
Yea,

B. Cl. *p f p f p*

Bari. Sax. *f p f p f p*

Bsn. *f p f p f p*

Hn. *p f p f p*

Vc. arco *p*

Cb. arco *p*

52

Ten. *f p sub. f p sub. f*  
e - ven well pleased to be o - ther - wise; Nor

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

Bari. Sax. *f*

Bsn. *p f p f p f*

Hn. *f*

Vc. *f*

Cb. *f*

57

Ten. *p* wear the rai - ment of *f* a good re - pute *p* Nor *f* *p*

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

Bari. Sax. *p*

Bsn. *f* *p* *f* *p* *f* *p*

Hn. *p*

Vc. *p* *f* *p* *f* *p*

Cb. *p* *f* *p* *f* *p*

61

Ten. *f* have the re - cord of *p* large me - mo - ries. *f* *p*

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

Bari. Sax. *fp* *fp* *fp*

Bsn. *p* *f* *p* *f*

Hn. *fp* *fp* *fp* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *p*

66

Ten. *f* Close leaves com - bine a - *p*

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

Bari. Sax. *p f p f p f*

Bsn. *p f p f p f*

Hn. *f p f p f p*

Vc. *p f p f p f*

Cb. *f p f p f p*

71 *f p f* bove the co - vered fruit; Earth, that gives much, holds back her *flz. (to 78)*

74 *f p f p f p*

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

Bari. Sax. *p f p f p f*

Bsn. *p f p f p f* *flz. (to 78)*

Hn. *f p fp f p* *7-6*

Vc. *p f p f p f*

Cb. *f p f p f p*

76

Ten. *cost - li - est;*

B. Cl. *f p f norm.*

Bari. Sax. *f p f*

Bsn. *f p f norm.*

Hn. *f p f p f*

Vc. *p f f p f*

Cb. *p f p f*

80

Ten. *f*  
*And in blind night sap comes in -*

B. Cl.

Bari. Sax. *p f p f*

Bsn.

Hn. *p f p f*

Vc. *p f p f*

Cb. *p f p f*

85

84

Ten. *f*  
to the root; Things known are

B. Cl. flz. (to 92)  
*fp* *fp* *fp*

Bari. Sax. *p* *f* *p* *f* *p* *f* *p* *f*

Bsn. flz. (to 92)  
*fp* *fp* *fp*

Hn. *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

88

Ten. good, but hid - den things are best.

B. Cl. *fp* *fp* *fp*

Bari. Sax. *p* *f* *p* *f* *p* *f*

Bsn. *fp* *fp* *fp*

Hn. *p* *f* *p* *f* *p* *f*

Vc.

Cb.

92

Ten. There - fore, al - be - it we know good deeds of these, Let

B. Cl. *norm.*  
*p < f*

Bari. Sax. *p < f*  
*norm.*

Bsn. *p < f*

Hn. *p < f*

Vc. *p < f* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f* *p < f* *f* 6

Cb. *p* *f* *p* *f* *p* *f* *p* *f* *f* 6 *quasi gliss.*



97

Ten. no man deem he knows the \_\_\_\_\_ worth - i - est.

B. Cl.

Bari. Sax. *p < f*

Bsn.

Hn. *p < f*

Vc. *p* *f* 6 *p* *f* 6 *p* *f* 6 *p* *f* 6

Cb. *p* *f* *p* *f* *p* *f* *f* 5

100

Ten. *f*  
He who hath found the mea - sure

B. Cl. *f p f p f*

Bari. Sax. *f p f p*

Bsn. *p p f*

Hn. *f p f p*

Vc. *p f espress.*

Cb. *p f p f p f p f*

104

106

Ten. *f*  
of the seas, And the

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

Bari. Sax. *f p p f p*

Bsn. *p f p f p f*

Hn. *f p p f p f*

Vc. *f p f p*

Cb. *p f p f p*

113

109 *p* *f* *p* *f*

Ten. wind's ways have ruled and li - mi - ted, He knows the print of

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

Bari. Sax. *p* *f* *p* *f* *f* *p*

Bsn. *p* *f* *p* *f* *p* *f*

Hn. *p* *f* *p* *f* *f* *p*

Vc. *p norm.* *p* *f* *p* *molto sul pont.*

Cb. *p* *p* *f* *p* *molto sul pont.*

117

114 *p*

Ten. their wild pas - sa - ges, The same may

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

Bari. Sax. *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *sul pont.* *p* *mp*

Cb. *f* *p* *f* *p* *norm.* *p* *mp*

118

Ten. speak the praise of these men dead.

B. Cl.

Bari. Sax. *p* *f* *p* *f*

Bsn.

Hn. *p* *f* *p* *f*

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

Cb. *p* *p* *mp* *p* *p*

122 *f*

Ten. And hav-ing heard him we may sure-ly know

B. Cl. *f* *f*

Bari. Sax. *f*

Bsn. *f* *f*

Hn. *f*

Vc. *f* norm.

Cb. *f*

127

Ten. *f*  
There is no more to say than

B. Cl.

Bari. Sax. *f*

Bsn.

Hn.

Vc. *f*

Cb. *f*



132

135

Ten. *p*  
he hath said \_\_\_\_\_ And as his wit - ness is the

B. Cl. *p sub.*

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *pizz.* *p*

Cb. *pizz.* *p*

137

Ten. thing was so.

B. Cl. *pp*

Bari. Sax. *pp*

Bsn. *pp*

Hn. *pp*

Vc. *pp*

Cb. *pp*

141

Ten.

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f*

Cb. *f*

# THE DEATH OF SIR JOHN FRANKLIN

V.

Algernon Charles Swinburne

Eric Shanfield

$\text{♩} = 152$

Musical score for measures 1-4. The score includes parts for Tenor, Bass Clarinet in Bb, Baritone Saxophone, Bassoon, Horn in F, Violoncello, and Contrabass. The Tenor part begins with the word "What" at the end of the first measure. The woodwinds and strings play a rhythmic accompaniment with dynamic markings of *p*, *ff*, and *f*. The strings are marked "non vib.".

Musical score for measures 5-8. The Tenor part begins with the lyrics: "praise shall Eng - land give these men her friends?". The woodwinds and strings continue with their accompaniment, featuring sixteenth-note patterns and dynamic markings of *f*, *p*, and *ff*. The strings are marked "norm.".

8 9

Ten. *f* For while the bays and the large chan - nels

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

Bari. Sax.

Bsn. *f* *p* *f* *p* *f*

Hn. *fp* *f*

Vc.

Cb.

12 14

Ten. *f* flow In the broad sea be - tween the i - - ron

B. Cl. *p* *f* *fp* *f* *fp*

Bari. Sax.

Bsn. *p* *f* *fp* *f* *fp*

Hn. *f*

Vc.

Cb.

18

16

Ten. ends Of the poised world where

B. Cl. *f fp f fp f fp f fp*

Bari. Sax.

Bsn. *f fp f fp f fp f fp*

Hn. *fp f*

Vc.

Cb.



22

20

Ten. no safe sail may be,

B. Cl. *f fp f fp ff p*

Bari. Sax. *ff*

Bsn. *f fp f fp ff 7 p*

Hn. *ff*

Vc. *ff*

Cb. *ff*

23

Ten. *f*  
And for white miles the hard ice ne - ver

B. Cl. *f* *p* *f* *p* *f* *p*  
7 8:6 5:6

Bari. Sax.

Bsn. *f* *p* *f* *p* *f* *p*  
9 7:6 7:6

Hn. *f*

Vc.

Cb. *f*

26

28

Ten. blends With the chill

B. Cl. *f* *p* *f* *p* *f* *p* *f*  
8:6 7

Bari. Sax.

Bsn. *f* *p* *f* *p* *f* *p*  
7:6

Hn. *fp* *f* 3

Vc.

Cb.

29

Ten. wash - - - - - ing e - - - - - dges

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

Bari. Sax.

Bsn. *f* *p* *f* *p* *f* *p*

Hn. 3 3

Vc.

Cb.

31 32

Ten. of dull sea *ff*

B. Cl. *f* *p* *f* *p* *fp* *f* *fp*

Bari. Sax. *ff* *f*

Bsn. *f* *p* *fp* *f* *fp*

Hn. 3 *ff*

Vc. *ff* *f*

Cb. *ff* *f*

34 *f* *p sub.*

Ten. And while to praise her green and gird - led

B. Cl. *f* *fp* *f* *fp* *f* *p sub.*

Bari. Sax. *f* *p sub.*

Bsn. *f* *fp* *f* *fp* *f* *p sub.*

Hn. *f* *p sub.*

Vc. *p sub.*

Cb. *p sub.*

37 *f* *f* **39**

Ten. land Shall be the

B. Cl. *fp* *f* *fp* *f* *fp* *f* *fp*

Bari. Sax. *f*

Bsn. *fp* *f* *fp* *f* *fp* *f* *fp*

Hn. *f* *f*

Vc. *f*

Cb. *f*

41

Ten. *ff*  
 same as to praise Li - ber - ty

B. Cl. *f fp f fp ff p*  
 7

Bari. Sax. *ff*

Bsn. *f fp f fp ff p*  
 7

Hn. *ff*

Vc. *ff*

Cb. *ff*

44

Ten. *f*  
 So long the

B. Cl. *ff p sub 9 f p f*  
 3

Bari. Sax. *f*

Bsn. *ff p sub 7 p f*  
 7

Hn. *f*

Vc. *f*

Cb. *f*

47 *p sub.* *f*

Ten. re - cord of these men shall stand,

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

Bari. Sax. *p sub.* *f*

Bsn. *p* *f* *p*

Hn. *p sub.* *f*

Vc. *p sub.* *f*

Cb. *p sub.* *f*

50 **51** *f*

Ten. Be - cause they chose not

B. Cl. *f* *f* *p* *f* *p* 3

Bari. Sax. *f* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

53

Ten. *life but ra - ther death,*

B. Cl. *f p f p*

Bari. Sax.

Bsn. *f p f p*

Hn.

Vc.

Cb.

56

Ten. *f p sub. f*  
*Each side be - ing weighed with a most e - qual*

B. Cl. *f p f p sub. f*

Bari. Sax. *p sub.*

Bsn. *f p 3 3 f p sub. f*

Hn. *f p 7*

Vc.

Cb. *p*

62

60 *f*

Ten. *f*  
hand, \_\_\_\_\_ Be - cause the gift they

B. Cl. *p* *f*

Bari. Sax. *f*

Bsn. *p* *f*

Hn. *f*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

64

Ten. *f*  
had of Eng - lish breath

B. Cl.

Bari. Sax.

Bsn.

Hn. *p* *f*

Vc. *f* *p* *f* *p* *f*

Cb. *f* *p* *f* *p* *f*

69

68

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



72

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

mf

They did give back to Eng - land for her

mf p mf p mf p mf p

mf p mf p mf p mf p

mf p mf p mf p mf p

mf p

mf

pizz.

mf p mf

76 77 *mf*

Ten. *mf*  
sake Like those dead sea - men

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

Bari. Sax.

Bsn. *mf* *p* *mf*

Hn. *mf* *p* *mf*

Vc. *p* *mf* *port.*

Cb.

80 83 *mf*

Ten. *mf*  
of E - li - za - beth And those who

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

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *p* *mf* *p*

Cb. *mf* arco

84

Ten. *wrought with Nel - son and with Blake*

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

Bari. Sax.

Bsn.

Hn.

Vc. *mf p mf p mf f*

Cb. *f*



88

Ten. *To do great Eng - land ser-vice their lives*

B. Cl.

Bari. Sax.

Bsn.

Hn. *f*

Vc.

Cb.

92 93

Ten. *long*

B. Cl. *decesc.*

Bari. Sax. *decesc.*

Bsn. *p* *f* *p* *f* *p* *mf* *p*

Hn.

Vc.

Cb.

97 101

Ten. *mp* High ho - nour shall they have; their deeds shall make Their spo-ken *mf*

B. Cl. *mp* *mf*

Bari. Sax. *mp* *mf*

Bsn. *mp* *p* *mp* *p* *mp* *p* *mp* *p* *mf*

Hn. *mf* arco

Vc. *pizz.* *mp* *p*

Cb. *pizz.* *mp* *mf*

102

Ten. *names sound sweet - er than all song.*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *mf p mf p mf p f*

Cb.



106

Ten. *f*  
*This Eng - land hath not made a bet - ter man,*

B. Cl. *p f p f*

Bari. Sax.

Bsn.

Hn.

Vc. *p f p f*

Cb.

111

110

Ten. *8* More stead-fast, or more whol - ly pure of

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

Bari. Sax. *3*

Bsn. *3*

Hn.

Vc. *p* *f* *p* *f*

Cb.

115

114

Ten. wrong Since the large book of Eng - lish praise be - gan.

B. Cl. *p* *f*

Bari. Sax.

Bsn. *f*

Hn. *f*

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

Cb. *p* *f*

118

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



123

127

Ten. *f*

For out of his great heart and re - ver - ence, And find - ing love too

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. pizz.

Cb.

131

128

Ten. *large* for life to span, He gave up life, that

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



135

133

Ten. she might ga - ther thence

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *arco*  
*p cresc.*

Cb. *mf*

138 *mf*

Ten. The in - crease of the sea - sons and their praise.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *mf*

Cb.



143 147

Ten. There - fore his name shall be her e - vi - dence,

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

148

Ten. *f* And where - so - ev - er

B. Cl. *f*

Bari. Sax.

Bsn.

Hn.

Vc. *pizz.* *f*

Cb.

153

155

Ten. tongue or thought gain - says Our land the wit - ness of her an - cient

B. Cl.

Bari. Sax. *p* *f*

Bsn.

Hn. *p*

Vc.

Cb.

158

Ten. *worth,*

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *mf*

Cb.

163

167 *p cresc.*

Ten. She may make

B. Cl. *p* *cresc.*

Bari. Sax. *p* *cresc.*

Bsn. *p* *cresc.*

Hn. *p* *cresc.*

Vc. *p* *cresc.*

Cb.

171

168

Ten. *f*  
 an - - swer to the la - ter days That she was cho - sen

B. Cl.

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f* (pizz.)

Cb. *f*



172

Ten.  
 al - so for this birth,

B. Cl.

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *p*

Cb.

177

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

(open)  
3  
cresc.

(pizz.)  
3  
p cresc.

p



181

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*f* *p sub.* *ff*

And take all ho - nour to her-self and laud,\_\_\_

*f* *p sub.* *ff*

*f* *p sub.* *ff*

*f* *p sub.* *ff*

*f* *p sub.* *ff*

*f* *p sub.* *ff*

*f* *p sub.* *ff*

185

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*p sub.*

*p sub.*

*p sub.*

189

190

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*p cresc.*

Be - cause such men are made out of her

*p cresc.*

*ff*

*p cresc.*

*p cresc.*

*ff*

*p sub. cresc.*

*ff*

*p sub. cresc.*

*arco*

*p sub. cresc.*

193

*ff*

Ten. *ff*  
earth

B. Cl. *ff*

Bari. Sax. *ff* *p*

Bsn. *ff* *p* *ff*

Hn. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

197

Ten. *ff* *p sub.*  
Yea, where - so - ev - er her re - port is

B. Cl. *p* *ff* *p sub.*

Bari. Sax. *ff* *p sub.*

Bsn. *p* *ff* *p sub.*

Hn. *ff* *p sub.*

Vc. *arco* *ff* *p sub.*

Cb. *ff* *p sub.*

201 202

Ten. *ff*  
broad This new thing al - so

B. Cl. *ff* *p* *ff*

Bari. Sax. *ff*

Bsn. *ff* *ff*

Hn. *ff*

Vc. *ff*

Cb. *ff*

204 206

Ten. shall be said of her

B. Cl. *p* *ff* *p* 5 5 *ff* *p*

Bari. Sax.

Bsn. *p*

Hn.

Vc.

Cb.

208

Ten. *f* That hear - ing *p sub.* it, hate may not stand un - awed *f* That

B. Cl. *p* *f*

Bari. Sax.

Bsn. *p* *f*

Hn.

Vc. *f* *p* *f*

Cb. *f* *p* *f*

213

Ten. *p cresc.* Frank - lin was her friend and mi - ni - ster *f* So shall the

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

Bari. Sax. *p cresc.* *f*

Bsn. *p* *p* *f*

Hn. *p cresc.* *f*

Vc. *p cresc.* *f*

Cb. *p cresc.* *f*

217

218

Ten.   
a - lien tongue for - go its blame,

B. Cl. 

Bari. Sax. 

Bsn. 

Hn. 

Vc. 

Cb. 



225

222

Ten. 

B. Cl. 

Bari. Sax. 

Bsn. 

Hn. 

Vc. 

Cb. 

226

Ten. *f* And \_\_\_\_\_ for his

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



230

233

Ten. love shall hold \_\_\_\_\_ her love - li - er

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

234

Ten. *f* And for his

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

238

Ten. worth more worth - y; so his fame Shall

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p*

Cb. *p* 3 3 3

241

Ten. *8* be the shield and strength of her de - fence,

B. Cl. *6* *p* *f* *p* *f* *p*

Bari. Sax. *7*

Bsn. *6* *p* *f* *p* *f* *p*

Hn.

Vc. *f*

Cb. *f*



244

245

Ten.

B. Cl. *f* *p* *5* *f* *p*

Bari. Sax.

Bsn. *f* *p* *f* *p*

Hn. *fp* *f*

Vc.

Cb.

247 250

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

252 254 *ff*

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

Since where he was can

256

Ten. *8* be not a - ny shame.

B. Cl. *ffp* *ff* *p* 6

Bari. Sax. *ff* *p* 5 5 *ff* *p* 6

Bsn. *ffp* *ff* *p*

Hn. *ff* *p* 3 3 3 *ff* *p*

Vc. *p* 3 3 3 3

Cb. *p* 3 3 3 3

Ten. *8*

B. Cl. *mf* *p* *ff*

Bari. Sax. *mf* *p* *ff*

Bsn. *mf* *ff* *vφ*

Hn. *mf* *ff*

Vc. *ff* 3 3 3 3 6 6 6 6

Cb. *ff* 3 3 3 3

# THE DEATH OF SIR JOHN FRANKLIN

VI.

Algernon Charles Swinburne

Eric Shanfield

♩ = 120

Musical score for the first system, measures 1-2. The score includes staves for Tenor, Bass Clarinet in Bb, Baritone Saxophone, Bassoon, Horn in F, Violoncello, and Contrabass. The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked as quarter note = 120. The Violoncello part features sixteenth-note patterns with sixteenth rests, marked with *p* and *f* dynamics. The Contrabass part is marked *pizz.* and *p*. The Baritone Saxophone and Horn in F parts have long notes with *p* dynamics.

Musical score for the second system, measures 3-5. The score includes staves for Tenor (Ten.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one flat (Bb) and the time signature is 4/4. The Tenor part has rests. The Bass Clarinet part has a long note with *p* and *f* dynamics. The Baritone Saxophone part has notes with *f*, *p*, and *f* dynamics. The Bassoon part has a long note with *p* dynamics. The Horn part has notes with *f*, *p*, and *f* dynamics. The Violoncello and Contrabass parts have notes with *f* dynamics.

7

Ten.

B. Cl. *p* *f* 5 5

Bari. Sax. *f* *p*

Bsn. *f* *p* *f* 3

Hn. *f* *p*

Vc. *p* 6 6 6 6 *f* 6 6 6 *p*

Cb. *p* *f*

9

Ten. *mf* *f* *mf*  
 These things that are and shall a - bide from

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

Bari. Sax. *f*

Bsn. *p* *f* *p*

Hn. *f*

Vc. *f* *p* *f* sim.

Cb. arco *f* *p* *f*

12 *f* *mf*

Ten. *f* hence *mf*

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

Bari. Sax. *p* *f* *p*

Bsn. *f* *p* *f*

Hn. *p* *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

15 **16**

Ten.

B. Cl. *p* *f*

Bari. Sax. *f* *p* *f*

Bsn. *p* *f*

Hn. *f* *p* *f*

Vc. *f* *p*

Cb. *f* *p*

18

Ten. *mf* It may be that he sees them *f*

B. Cl. *p* *f*

Bari. Sax.

Bsn. *p* *f*

Hn.

Vc. *f* *p*

Cb. *f* *p*

21

Ten. *mf* now, be - ing dead.

B. Cl. *p*

Bari. Sax.

Bsn. *p*

Hn.

Vc. *f*

Cb. *f* *p*

24

Ten. *f* And it may be *mf* that when the smit - ten

B. Cl. *f* *p*

Bari. Sax. *fp* *fp* *fp* *fp* *fp* *p*

Bsn. *f* *p*

Hn. *fp* *fp* *fp* *fp* *fp* *p*

Vc. *p* *f*

Cb. *f* *p* *f*

27

Ten. *f* sense *mf* Be - gan to pause, and *f* pain was

B. Cl. *f* *p*

Bari. Sax. *f* *p* *mf* *p* *f* *p*

Bsn. *f* *p*

Hn. *f* *p* *mf* *p* *f* *p*

Vc. *p* *f*

Cb. *p* *f*

30 *mf*

Ten. qui - et - ed,

B. Cl. *f*

Bari. Sax. *f* *p* *f*

Bsn. *f*

Hn. *f* *p* *f*

Vc. *p*

Cb. *p*

33 *f*

Ten. And la - bour - al - most kissed - the

B. Cl. *p* *f*

Bari. Sax. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Vc. *f* *p*

Cb. *f* *p*

36

Ten. lips of peace,

B. Cl. *p* *f*

Bari. Sax. *p* *f*

Bsn. *p* *f*

Hn. *p* *f*

Vc. *f*

Cb. *f* *p* pizz. *f*

40 42 *mf*

Ten. And sound and

B. Cl. *p* *f*

Bari. Sax. *p* *mf* *p* *mf*

Bsn. *p* *f*

Hn. *p* *mf* *p* *mf*

Vc. (touch-5 harmonic) *p*

Cb. *p*

43

Ten. *f* *mf*  
sight of u - - sual things had fled

B. Cl. *p*

Bari. Sax. *p* *f* *p*

Bsn. *p*

Hn. *p* *f* *p*

Vc. *f*

Cb. *f*

46

Ten. *mf*  
From

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf* *mf*

Vc. *mf*

Cb. *mf*

49

Ten. *the most patient face of his de - cease,*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p*

Cb.

53

Ten. *f* *He saw them al - so then; we can - not say;*

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f* *sim.*

Cb. *f*

59

*f*

But

Musical score for measures 57-59. The score includes parts for Tenor (Tn.), B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The Tenor part has the lyrics "But". The B. Cl. part features a melodic line with dynamics *f*. The Bari. Sax. part has dynamics *p*, *f*, *fp*, and *fp*. The Bsn. part has dynamics *f*. The Hn. part has dynamics *p*, *fp*, and *fp*. The Vc. and Cb. parts provide harmonic support with triplets in the Vc. part.



60

Musical score for measures 60-63. The score includes parts for Tenor (Tn.), B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The Tenor part has the lyrics "sure - ly when the pained breath found ease And". The B. Cl. part features a melodic line with dynamics *fp*, *fp*, *f*, *mf*, and *f*. The Bari. Sax. part has dynamics *fp*, *fp*, *f*, *mf*, and *f*. The Bsn. part has dynamics *fp*, *fp*, *f*, *mf*, and *f*. The Hn. part has dynamics *fp*, *fp*, *f*, *mf*, and *f*. The Vc. and Cb. parts provide harmonic support with triplets in the Vc. part.

64

Ten. *8* put the hea - vi - ness of life a - -

B. Cl. *6*

Bari. Sax. *f* *6*

Bsn.

Hn. *p* *f* *p*

Vc. *3* *3*

Cb.

67

Ten. *8* way,

B. Cl. *6*

Bari. Sax. *6*

Bsn. *f*

Hn. *f*

Vc. *3* *3*

Cb. *p* (pizz.) *f*

70 71 *f*

Ten. *f*  
Such things as\_\_\_\_\_

B. Cl. *f*

Bari. Sax. *f*

Bsn.

Hn. *f*

Vc. *f*

Cb. *p* *f* *p*

73

Ten. these were not es - tranged from him;

B. Cl.

Bari. Sax.

Bsn.

Hn. *f*

Vc. (non trem.)

Cb. *f* *p* *f*

76 77

Ten. *f*  
The soul, —

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f* *p*

Hn. *f*

Vc. *p* *f*

Cb. *p* *f*

79 82

Ten. grown too re - bel - li - ous to stay

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *p* *f*

Vc. *f*

Cb. *f*

83

Ten. *f*  
This shame - ful

B. Cl.

Bari. Sax. *fp* *fp*

Bsn.

Hn. *fp* *fp*

Vc.

Cb. *f* (pizz.)

86

Ten. bo - dy where all things are dim,

B. Cl.

Bari. Sax. *fp* *fp*

Bsn.

Hn. (open) *f* *fp* *fp*

Vc.

Cb.

90

89

Ten. *mf* A - bode a - - while *f*

B. Cl. *p* *f*

Bari. Sax. *fp* *f* *fp*

Bsn. *p* *f*

Hn. *fp* *fp* *f* *fp*

Vc. *p* *f*  
arco

Cb. *p* *f*

92

Ten. *mf* in them and was made glad *f*

B. Cl. *p* *f*

Bari. Sax. *f* *fp* *f* *fp*

Bsn. *p* *f*

Hn. *f* *fp* *f* *fp*

Vc. *p* *f*

Cb. *p* *f*

95

Ten. *f*  
In its blind\_ pause up - on the mid - dle *mf*

B. Cl. *f*

Bari. Sax. *f*  
*p cresc.*

Bsn. *f*

Hn. *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

99

100

Ten. *f*  
rim

B. Cl. *f*

Bari. Sax. *f* *p*

Bsn. *mf* *p*

Hn. *p* *f* *p*

Vc. *p* *p* *f* *p*

Cb. *p* *p* *f* *p*

103

Ten. *mf* *f* *mf*  
Be - tween the new life and the

B. Cl.

Bari. Sax. *f* *p*

Bsn. *f* *p*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

107

Ten. *f*  
life it had,

110

B. Cl. *f*

Bari. Sax. *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *f* *p* *f*

Vc. *f* *p*

Cb. *f* *p*

111

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

114

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

This no - ble Eng - land\_ that must hold\_ him dear,

118

Ten. *p*  
Al - ways, and al - ways in his name keep sad

B. Cl. *p*

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *f* *p*

Cb. *f* *p*

122

Ten. *cresc.*  
Her his - tories, and em - balm with cost - ly

B. Cl. *p cresc.*

Bari. Sax. *p cresc.*

Bsn. *mf* *p*

Hn. *mf* *p*

Vc. *p* *mf*

Cb. *p* *mf*

126

Musical score for measures 125-127. The score includes parts for Tenor (Tn.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The Tenor part has lyrics: "fear And with rare". The score features various dynamics including *mf* and *p*.



Musical score for measures 128-130. The score includes parts for Tenor (Tn.), Bass Clarinet (B. Cl.), Baritone Saxophone (Bari. Sax.), Bassoon (Bsn.), Horn (Hn.), Violoncello (Vc.), and Contrabass (Cb.). The Tenor part has lyrics: "hope and with a royal pride". The score features various dynamics including *mf*, *p*, and *f*.

131

Ten. *f*  
Her mem - ories of him\_ that ho - noured\_ her,

B. Cl. *f*

Bari. Sax.

Bsn. *f*

Hn.

Vc. *p* *f* *p* *p* *f* *p*

Cb. *f*



137

135

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p* *f* *p* *f* *p*

Cb. *p*

139 *mf*

Ten. *mf*  
Was this not worth the pain where in he

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cb. *p* *mf* *p* *mf* *p* *mf* *p* *mf* *p* *mf*

142 144

Ten. *mf*  
died?

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *p* *mf* *p* *mf* *p* *mf* *p*

Cb. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

145 *mf*

Ten. *mf*  
And in that lord - ly — praise

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



149 , 151

Ten. *mf*  
and large ac - count Was not his am - ple spi - rit

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

153

Ten. *sa - - tis - - fied?*

B. Cl. *mf*

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



158

157

Ten.

B. Cl. *mf* *p*

Bari. Sax. *p*

Bsn. *p*

Hn.

Vc. *p*

Cb. *p* *pizz.* *3* *6* *6* *6* *6*

160

Ten. *p cresc.*  
He who slakes thirst at some

B. Cl. *cresc.*

Bari. Sax. *p cresc.*

Bsn. *cresc.*

Hn. *p cresc.*

Vc. *cresc.* 4

Cb. *cresc.* 4

164

166

Ten. *f*  
un - clean - er fount Shall thirst a - gain;

B. Cl. *f fp f*

Bari. Sax. *f*

Bsn. *f fp f*

Hn. *f*

Vc. *arco fp f*

Cb. *arco fp f*

168 [Ossia: 8vb to 175]

Ten. *ff*  
 thirst a - gain but he shall win full\_\_

B. Cl. *fp* *f* *ff*

Bari. Sax. *p* *f* *ff*

Bsn. *fp* *f* *ff*

Hn. *p* *f* *p*<sup>3</sup> *ff*

Vc. *fp* *f* *p* *f* *ff*<sup>3</sup> *3* *3*

Cb. *fp* *f* *p* *f* *ff*

*Sev.*

*pizz.*

172

Ten. *ff*  
 ease win full\_\_ ease

B. Cl. *ff*

Bari. Sax. *ff*

Bsn. *ff*

Hn. *ff*

Vc. *ff* *6* *6* *6*

Cb. *ff* *3* *3*

175

*p mezzo voce*

Who finds pure wells far—

Musical score for measures 175-178. The score includes parts for Tenor (Tén.), B. Cl. (Bass Clarinet), Bari. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), Vc. (Violoncello), and Cb. (Contrabasso). The Tenor part has lyrics: "Who finds pure wells far—". The woodwinds and strings play *p* (piano) dynamics. The strings play triplets (*3*) and are marked *sul pont.* (Violoncello) and *arco sul pont.* (Contrabasso).



179

*(ben p)*

up the pain - ful mount.

Musical score for measures 179-182. The score includes parts for Tenor (Tén.), B. Cl. (Bass Clarinet), Bari. Sax. (Baritone Saxophone), Bsn. (Bassoon), Hn. (Horn), Vc. (Violoncello), and Cb. (Contrabasso). The Tenor part has lyrics: "up the pain - ful mount.". The woodwinds and strings play *p* (piano) dynamics, with some passages marked *f* (forte). The strings play triplets (*3*) and are marked *non vib., non trem.* (non vibrato, non tremolo).

# THE DEATH OF SIR JOHN FRANKLIN

## VII.

Algernon Charles Swinburne

Eric Shanfield

**♩ = 116**

Tenor

Bass Clarinet in Bb

Baritone Saxophone

Bassoon

Horn in F

Violoncello

Contrabass

**5**

Ten.

For the la - bo - ri - ous time went hard with

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

9

Ten. *p*  
these A -

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

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

13

mong the thou - sand co-lours and gaunt shapes Of the strong ice.

16

B. Cl. *f* *p* *f* *p* *f* *p* flz.

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

17 *f* *p* *f* *p*

Ten. clo - ven with breach of seas,

B. Cl. flz. norm. flz.

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc. *p* *f* *p* *f*

Cb. *f* *p* *f* *p*

21 *p*

Ten. Where the

B. Cl. flz. flz.

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p*

Hn. *f* *p* *p*

Vc. *p* *f* *p* *f*

Cb. *f* *p*

25 **f** 27

Ten. *waste sul - len sha - dow of steep capes Nar - rows a - cross the cloud - y co - loured*

B. Cl. *norm. p* *flz. f p* *norm. f*

Bari. Sax. *f* *p*

Bsn. *f* *p* *f* *p* *p*

Hn. *f* *p* *f* *p* *f* *p*

Vc. *p* *f*

Cb. *f*

**29**

Ten. *p*  
*brine*

B. Cl.

Bari. Sax. *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p*

Vc.

Cb.

32 *p* *f*

Ten. *8* And by strong jets the an - gered foam es -

B. Cl.

Bari. Sax. *f* *p* *f* *p*

Bsn. *p* *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc.

Cb.

36 38 *p*

Ten. *8* capes, And a sad touch of sun scores the sea - line

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

Bari. Sax. *f* *p* *p* *f* *p* *f* *p*

Bsn. *f* *f* *p*

Hn. *p* *f* *p* *f*

Vc. *f* *p* *f* *p*

Cb.

40

Ten. *f* *3* Right at the mid - dle mo - tion of the

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

Bari. Sax. *f* *p* *p* *f* *p* *p*

Bsn. *f* *p* *f* *p*

Hn. *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *b* *b* *b*

44

Ten. *p* noon

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

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

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

Cb. *p* *f* *p*

50

48 *p cresc.* *f*

Ten. *f*

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

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* *f*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

And then fades sharp - ly back, and the cliffs shine Fierce with keen snows a-against a

52 *p*

Ten. *p*

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

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p* *f* *p*

Cb. *p* *f* *p*

kin - dled moon

arco

56 *p cresc.*

Ten. In the hard pur - ple of the

B. Cl. *f* *p*

Bari. Sax. *f*

Bsn. *f* *p*

Hn. *f* *p*

Vc. *f*

Cb. *f*

59 **60** *f*

Ten. bit - ter sky,

B. Cl. *f* *p*

Bari. Sax. *p* *f* *p*

Bsn. *f* *p*

Hn. *f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

63

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

67

Ten.

And thro' some rift as tho' an axe had

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

70

Ten. *f* hewn Two spars of crag a - thwart al - ter - nate - ly *cresc.*

B. Cl. *f* *cresc.*

Bari. Sax. *f* *cresc.*

Bsn. *f* *cresc.* 5 5

Hn. *f* *cresc.*

Vc. *f* 6 6 6 6 *cresc.*

Cb. *f* 3 3 3 3 *cresc.*



73

Ten. *ff* Flares the loose crag of that

B. Cl. *ff*

Bari. Sax. *ff* 3 3 3 3

Bsn. *ff*

Hn. *ff* 5 5

Vc. *ff* 6 6 6 6 6 6 6 6

Cb. *ff*

75

Ten. *large* Bo - real day

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Bsn. *f* *p*

Hn. *f* *p* *f* *p*

Vc. *pizz.* *p sub.*

Cb. *p sub.*

78

Ten. *p* Down half the sud - den hea - ven, and with a

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

Bari. Sax. *f* *p* *p*

Bsn. *p* *f* *p* *p*

Hn. *f* *p* *f* *p* *f* *p*

Vc.

Cb.

81 *f*

Ten. cry Sick sleep is sha - ken from the soul a - way,

B. Cl. *f* *p*

Bari. Sax. *f* *p* *f* *p*

Bsn. *f* *p*

Hn. *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

85

Ten.

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

Bari. Sax. *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f* *p*

Vc.

Cb.

88

Ten. *p* And men leap up to *f*

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

Bari. Sax. *f* *p* *f*

Bsn. *p* *f* *p*

Hn. *f* *p* *f*

Vc.

Cb. *p* *f*



91

Ten. *p* see and have de - light *f*

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

Bari. Sax. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f* *p*

Vc. *f* *p*

Cb. *p* *f* *p*

94 95 *f*

Ten. *f*  
For the sharp flame and

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

Bari. Sax. *f* *p*

Bsn. *f*

Hn. *f*

Vc. *f*

Cb. *f*

97 99

Ten. *p*  
strength of its white ray

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

Bari. Sax. *f* *p*

Bsn. *p* *f* *p*

Hn.

Vc. *p*

Cb. *p*

100

Ten. *p* From east to west *f*

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Bsn. *p*

Hn.

Vc. *p* *f*

Cb. *p* *f*

103

Ten. burn - ing u - pon the night;

B. Cl. *f* *p*

Bari. Sax. *f* *p*

Bsn. *f* *p*

Hn.

Vc. *p*

Cb. *p*

106

Ten. *p* And cliff and berg *f* take fi - re

B. Cl. *p* *f* 6 6 6 6 6 6

Bari. Sax. *p* *f* 5 *p*

Bsn. *f*

Hn.

Vc. *f* 3 3 3 *p* *p cresc.*

Cb. *f* 5 *p* *p cresc.*

111

109 Ten. from it, and stand Like things dis - tinct in or - di - na - ry sight, *f* *p*

B. Cl. *p* *p* *f* 5 *p*

Bari. Sax. *f* 5 *p* *f* *p*

Bsn. *p* *f* *p* 3 *f* *p* 3

Hn. *f* 3 *p* *f* *p*

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

Cb. 5 5 *f* *p*

115

113

Ten. *p cresc.*  
And all the nor - thern foam and

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

Bari. Sax. *f* *p* *p cresc.*

Bsn. *f* *p* *p cresc.*

Hn. *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

119

118

Ten. *f*  
frost, and all The wild ice ly - ing large to

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

Bari. Sax. *f* *p*

Bsn. *f* *p*

Hn. *f* *p* *f*

Vc. *p* *f* *p* *f* *p*

Cb. *p* *f* *pizz.*

124

122

Ten. *p*  
ei - ther hand; And like the bro - ken stones of some strange

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

Bari. Sax. *f* *p* *f* *p* *f* *p*

Bsn. *f* *p* *f* *p* *f*

Hn. *p*

Vc. *f* *p* *f* *p*

Cb. *p*

128

Ten. *p*  
wall Built to be gir - dle to the ut - most earth,

B. Cl. *p*

Bari. Sax. *f* *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *pizz.*

Vc. *f* *p*

Cb.

130 *f*

Ten. Built to be gir - dle to the ut - most earth, \_\_\_\_\_

B. Cl. *f* *p sub.* 5 *ff*

Bari. Sax. *f* *ff*

Bsn. *f* 7 *p* *p* *ff*

Hn. *f* *p* *ff*

Vc. *f* arco 6 6 *ff* *p*

Cb. *f*



133

Ten. Brow - - - bound \_\_\_\_\_ with snows and

B. Cl. *f* *p*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. pizz. arco 6 6 pizz. 5 *ff* *p* *f* *p* *f* *p*

Cb. *ff* *p* *f* *p*

138

136

Ten. *made im - - pe - ri - al,*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *arco* *f* *p* *6* *6* *pizz.* *f* *p* *3* *arco* *f* *p*

Cb. *f* *p* *f*



139

Ten. *f* *Lean crags with co-loured ice for crown and girth*

B. Cl.

Bari. Sax.

Bsn. *f* *p* *3* *f* *p* *7* *f* *p* *3* *f* *p* *7*

Hn. *p* *5*

Vc. *f* *p*

Cb.

142

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.



148

146 *p* *f*

Ten. Stand mid-way with those i - ron seas in face Far up the

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

149

Ten. *p*  
 strait - ened shal - lows Far up the strai-tened shal-lows

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

Bari. Sax. *p* *f* *p* *f*

Bsn. *f* *p* *f* *p*

Hn. *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

153

Ten. *f* *p*  
 of the firth.

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

Bari. Sax. *p* *f* *p* *f*

Bsn. *f* *p* *f* *p*

Hn. *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

# THE DEATH OF SIR JOHN FRANKLIN

## VIII.

Algernon Charles Swinburne

Eric Shanfield

$\text{♩} = 152$  *leggiero, sotto voce*

Tenor  
Bass Clarinet in Bb  
Baritone Saxophone  
Bassoon  
Horn in F  
Violoncello  
Contrabass

4 5 *p sotto voce*

Ten.  
B. Cl.  
Bari. Sax.  
Bsn.  
Hn.  
Vc.  
Cb.

8

Ten. *p* sas - trous place,

B. Cl.

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *p*

Cb. *p*



12

13

Ten. *p* Doubt - less the time seemed hea - vi - er and more

B. Cl. *p*

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *p*

Cb. *p*

16 17

Ten. *hard* Than else - where in all scope and

B. Cl. *p*

Bari. Sax.

Bsn.

Hn. *p*

Vc. *p* 3 3 3 3 3 3 3 3

Cb.



20

Ten. range of space;

B. Cl.

Bari. Sax.

Bsn.

Hn. 3 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3

Cb.

24 25 *p*

Ten. *Doubt - less the back - ward thought and broad - re -*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

28 29 *mp mezzo voce*

Ten. *gard Was bit - ter to their souls, Was bit - ter to their*

B. Cl. *mp*

Bari. Sax.

Bsn.

Hn. *mp*

Vc. *mp*

Cb. *pizz. mp*

35

32

Ten. *p*  
souls, re - mem - ber - ing How in soft

B. Cl.

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *p*

Cb. *p*



38

36

Ten. *p*  
En - gland the warm lands were starred With gra - cious flow - ers in the green

B. Cl. *p*

Bari. Sax.

Bsn. *p*

Hn. *p*

Vc. *p*

Cb. *p*

42

40

Ten. front of spring,

B. Cl. *mp*

Bari. Sax. *mp*

Bsn. *p* *mp*

Hn. *mp*

Vc. *mp*

Cb. arco *mp*

44

Ten. *p norm.* And all the

B. Cl. *p* *mp* *p*

Bari. Sax. *p* *mp* *p*

Bsn. *p* *mp* *p*

Hn. *p* *mp* *p*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

47 *mp* *p* *mp* *p* *sotto voce*

Ten. *mp* *p* *mp* *p*

B. Cl. *mp* *p* *mp* *p*

Bari. Sax. *mp* *p* *mp* *p*

Bsn. *mp* *p* *mp* *p* 3 3 3

Hn. *mp* *p* *mp* *p* 3 3

Vc. *mp* *p* 3 3 3 3 *mp* *p*

Cb. *mp* *p* *mp* *p*

bran - ches' ten - der o - ver - growth, Where the



51

Ten. quick birds took sud - den heart to sing;

B. Cl.

Bari. Sax.

Bsn. 3 3 3 3 3 3 3 3

Hn. 3 3 3 3

Vc. pizz. *p*

Cb. pizz. *p*

56 58 *p*

Ten. *And how the meadows in*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

60 62

Ten. *their sweet May sloth Grew thick with grass as*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

64

Ten. *mp*  
soft as song or sleep;

B. Cl. *mp*

Bari. Sax. *mp*

Bsn. *mp*

Hn. *mp*

Vc. *pp*

Cb.

68

Ten.

B. Cl. *p*

Bari. Sax. *p*

Bsn. *p* *mp* *p* *mp*

Hn. *p* *mp* *p* *mp*

Vc. *p* *mp* *p* *mp*  
arco sul pont.

Cb. *p* *mp* *p* *mp*  
arco

72 *p norm.* *mp* *p*

Ten. So, look - ing back, their hearts grew sere and

B. Cl.

Bari. Sax. *p* *mp* *p*

Bsn. *p* *mp* *p*

Hn. *p* *mp* *p*

Vc. *p* *mp* *p*

Cb. *p* *mp* *p*

76 *mp* *p sotto voce*

Ten. loath And their chafed pul - ses felt the blood to

B. Cl. *p*

Bari. Sax. *mp* *p* *pp* *p* *pp* *p* *pp*

Bsn. *mp* *p*

Hn. *mp* *p* *pp* *p* *pp* *p* *pp*

Vc. *mp* *p*

Cb. *mp* *p*

80 81

Ten. *8* creep More vexed and pain-ful - ly; yea, and this

B. Cl.

Bari. Sax. *p* *pp* *p* *pp* *p* *pp*

Bsn. *3* *3* *3* *3* *3* *3* *3* *3*

Hn. *p* *pp* *p* *pp* *p* *pp*

Vc.

Cb.



84 85

Ten. *mp* too Pos - sessed per - chance their eyes with thirst to

B. Cl. *mp*

Bari. Sax. *p* *pp* *mp* *mp*

Bsn. *mp* *3* *3* *3* *3* *3* *3* *3*

Hn. *p* *pp* *mp* *mp*

Vc. *mp* *mp*

Cb. *mp* *mp*

88 89

Ten. *weep*

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

92

Ten. *mp norm.*  
More than green fields

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *p under ensemble*

Cb.

98

96

Ten. *mf*  
or the May wea - ther's blue

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *mp* *mf*

Cb. *mf*

100

Ten. *mp*  
Mere re - col - lec - tion of all dear - er things.

B. Cl. *mp* *tr*

Bari. Sax. *mp*

Bsn. *mp*

Hn. *mp*

Vc. *pizz.* *mp*

Cb. *mf*

104

Ten. *mp*  
Slight words they used to say, slight work to do,

B. Cl. *p* *mp* *p* *mp*

Bari. Sax. *p* *mp* *p* *mp*

Bsn. *p* *mp* *p* *mp*

Hn. *p* *mp* *p* *mp*

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

Cb. *p* *mp* *p* *mp*

109

108

Ten. *p*  
When e - very day was more than ma - ny

B. Cl. *p* *p* *p* *p*

Bari. Sax. *p* *mp* *p* *p*

Bsn. *p* *p* *p* *p*

Hn. *p* *p* *p* *p*

Vc. *p* *p* *p* *p*

Cb. *pizz.* *mp* *p* *p*

113

Ten. *p* springs, And the strong A - pril

B. Cl.

Bari. Sax. *p*

Bsn.

Hn.

Vc. *3*

Cb. *b*



120

118

Ten. moved at heart, and made Sweet mock\_ at for - tune and the

B. Cl.

Bari. Sax. *3*

Bsn.

Hn. *3*

Vc. *3*

Cb. *3*

123 125

Ten. *mf*  
 seat of kings; The na - ked sea and the bare lengths of

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *mf*

Cb. *mf*

128

Ten. *mf*  
 land

B. Cl. *mf* *mp*

Bari. Sax. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp*  
 arco

Vc. *mf* *mp*

Cb. *mf*

132 *mp*

Ten. *mp*  
And all the years that fade and grow and fade Were

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb. *mp* arco



136

Ten. *mp*  
plea - sant years for them to live u - pon,

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb. *mp*

140

Ten. *mp*  
And time's\_ gold rai - ment\_ was

B. Cl.

Bari. Sax.

Bsn. *p mp*

Hn.

Vc.

Cb. *3*



146

144 *p sotto voce*  
not rent nor frayed; But now they know not

B. Cl. *p*

Bari. Sax. *p*

Bsn. *p*

Hn. *p*

Vc. *mp p*

Cb. *3 p*

150

148

Ten. if such things be done,

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*mp* *mf* *mp* *mp* *mp*



152 *mp norm.*

Ten. Nor how\_ the old ways and old pla - ces fare, Nor

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*mp* *mp* *mp* *mp*

156 159

Ten. whe-ther there be change in the glad sun,

B. Cl. *mf* *p*

Bari. Sax. *mf* *p*

Bsn. *mf* *p*

Hn. *mf* *p*

Vc. *p*

Cb. *p*

160

Ten. De - fect and loss in

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

Bari. Sax. *mf* *p* *mf* *p* *mf* *p*

Bsn. *mf* *p* *mf* *p* *mf* *p*

Hn. *mf* *p* *mf* *p* *mf* *p*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

163

Ten. *mf* all the fra - grant air;

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

Bari. Sax. *mf* *p* *mf* *p* *f*

Bsn. *mf* *p* *mf* *p* *f* *p* *f*

Hn. *mf* *p* *mf* *p* *f*

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

Cb. *p* *mf* *f sub.*



167

Ten. *f* New feet are in the

B. Cl. *f* *f*

Bari. Sax. *f*

Bsn. *p* *f* *p* *f*

Hn. *5*

Vc. *p* *f* *p* *f*

Cb. *f* *f*

171 173 [Ossia: 8vb to 177]

Ten. way - marks of their feet; The bit - ter sa - vour

B. Cl. *f*

Bari. Sax. *f*

Bsn. *p* *f* *p* *f* 3 3

Hn. *f*

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

Cb. *f* *f* *f*

175 177

Ten. of re - mem - bered sweet

B. Cl. flz. *fp* norm. *ff* *f*

Bari. Sax. *fp* *ff* *f*

Bsn. *p* *ff* *f* 3 3 7 7 7 7

Hn. *ff* *f* 3 3 5

Vc. *p* *ff* *f* 3 7

Cb. *fp* *ff* *f*

178

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

181

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

*mf*

No doubt did touch their lips in some sharp

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*pizz.*

*mf*

185

184

Ten. *guise;*

B. Cl. *p mp p*

Bari. Sax. *mp*

Bsn. *p mp p*

Hn. *mp*

Vc.

Cb. *p*

187 *mp mezzo voce*

Ten. No doubt the pain of thought and fe - ver -

B. Cl. *mp p mp*

Bari. Sax.

Bsn. *mp p mp*

Hn.

Vc. *pizz. mp*

Cb. *(pizz.) mp*

191

190

*p sotto voce*

Ten. *8* heat Put pas - sion in the pa - tience of their

B. Cl. *p*

Bari. Sax.

Bsn. *5* *p*

Hn. *p* *p*

Vc. *p* *3* *3* *3*

Cb. *p*



194

Ten. *8* eyes

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc. *arco sul pont.* *3* *3* *3* *3* *3* *3* *3* *3*

Cb.

198

197

Musical score for measures 197-198. The score includes parts for Tenor (Ten.), B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 197 features a bassoon (Bsn.) and cello (Cb.) part with a triplet of eighth notes. Measure 198 features a clarinet (B. Cl.), saxophone (Bari. Sax.), and horn (Hn.) part with a melodic line starting on a whole note and moving to a half note, marked with a piano (*p*) dynamic. The cello (Cb.) part continues with a triplet of eighth notes, marked with *arco sul pont.* and *p*. The double bar line at the end of measure 198 indicates the end of the section.

200

Musical score for measures 200-203. The score includes parts for Tenor (Ten.), B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. Measure 200 features a bassoon (Bsn.) part with a triplet of eighth notes. Measure 201 features a clarinet (B. Cl.), saxophone (Bari. Sax.), and horn (Hn.) part with a melodic line starting on a whole note and moving to a half note, marked with a piano (*p*) dynamic. The cello (Cb.) part continues with a triplet of eighth notes, marked with *arco sul pont.* and *p*. Measure 202 features a clarinet (B. Cl.), saxophone (Bari. Sax.), and horn (Hn.) part with a melodic line starting on a whole note and moving to a half note, marked with a piano (*p*) dynamic. The cello (Cb.) part continues with a triplet of eighth notes, marked with *arco sul pont.* and *p*. Measure 203 features a clarinet (B. Cl.), saxophone (Bari. Sax.), and horn (Hn.) part with a melodic line starting on a whole note and moving to a half note, marked with a piano (*pp*) dynamic. The cello (Cb.) part continues with a triplet of eighth notes, marked with *arco sul pont.* and *pp*. The double bar line at the end of measure 203 indicates the end of the section.

# THE DEATH OF SIR JOHN FRANKLIN

IX.

Algernon Charles Swinburne

Eric Shanfield

$\text{♩} = 100$

Tenor

Bass Clarinet in Bb

Baritone Saxophone

Bassoon

Horn in F

Violoncello

Contrabass

3

4 *mf*

Ten. Yet in the edge and

B. Cl. *mf*

Bari. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Vc. *p* *p* *mf*

Cb. *p* *p* *mf*

6

Ten. *8* keen - est nerve of pain

B. Cl. *mf*

Bari. Sax.

Bsn. *mf*

Hn.

Vc. *sim.*

Cb. *sim.*

10

12 *mf cresc.*

Ten. *8* For no such com - fort e - ver whol - ly

B. Cl. *cresc.*

Bari. Sax. *cresc.*

Bsn. *cresc.*

Hn. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

15 *f*

Ten. dies, \_\_\_\_\_

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f* sim.

Cb. *f* sim.

19 20 *f* *p*

Ten. And as hurt pa - tience healed and grew a -

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

Bari. Sax. *p*

Bsn. *p* *f* *p*

Hn. *f* *p*

Vc. *p*

Cb. *p*

22 **23**

Ten. *f*  
gain This know-ledge came, that nei - ther land nor life

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f*

Cb. *f*

26 **27**

Ten. *mf*  
Nor all soft

B. Cl. *f*

Bari. Sax. *f*

Bsn. *f*

Hn. *f*

Vc. *f*

Cb. *f*

30

Ten. things where - - of the will is

B. Cl. *mf*

Bari. Sax. *mf*

Bsn.

Hn. *mf*

Vc. *mf* sim.

Cb. *mf* sim.

33

35

Ten. fain Nor love of friends not wed - ded

B. Cl.

Bari. Sax.

Bsn.

Hn. *mf*

Vc.

Cb.

39

37

Ten. *f*  
faith of wife Nor

B. Cl. *mf* *f* *fp*

Bari. Sax. *f*

Bsn. *mf* *f*

Hn. *f* *fp*

Vc. *f*

Cb. *f*

40

Ten. all of these nor a - ny a - mong these

B. Cl. *f* *fp* *f* *fp* *f* *fp* *f*

Bari. Sax. *fp* *f* *fp* *f* *fp* *f* *fp*

Bsn. *fp* *f* *fp* *f* *fp* *f* *fp*

Hn. *fp* *f* *fp* *f* *fp* *f* *fp*

Vc. *f* *p* *f* *p* *f* *p*

Cb. *f* *p* *f* *p* *f* *p*

43

accel.

Ten. *ff*  
 Make a man's best, but rather loss and strife,

B. Cl.

Bari. Sax. *ff*

Bsn. *ff*

Hn. *ff*

Vc. *ff*

Cb. *ff*



47  $\text{♩} \approx 120$  Faster

Ten.

B. Cl. *fp* *fp* *fp* *fp* *fp*

Bari. Sax. *fp* *fp* *fp* *fp* *fp*

Bsn. *fp* *fp* *fp* *fp* *fp*

Hn. *fp* *fp* *fp* *fp* *fp*

Vc. *pizz.* *f*

Cb. *pizz.* *f*

52 53

Ten.

B. Cl. *fp* *fp* *f*

Bari. Sax. *fp* *f*

Bsn. *fp*

Hn. *fp* *fp* *f* *fp*

Vc. arco sim.

Cb. arco sim.

56

Ten. *f*  
Fail - - ure, en - du - rance, and high scorn of

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

Bari. Sax. *f*

Bsn. *p* *f* *p* *f* *p*

Hn. *f*

Vc.

Cb.

59

Ten. *ease;*

B. Cl. *f p f p ff*

Bari. Sax. *ff*

Bsn. *f p f p ff*

Hn. *fp ff*

Vc. *ff*

Cb. *ff*



62

Ten. *ff*  
Love strong as

B. Cl.

Bari. Sax.

Bsn.

Hn. *ff*

Vc.

Cb.

65 *p sub.* *ff*

Ten. death, and va - lour strong as love,

B. Cl. *p sub.* *ff*

Bari. Sax. *p sub.* *ff*

Bsn. *p sub.* *ff*

Hn. *p sub.* *ff*

Vc. *p sub.* *ff*

Cb. *ff*

68

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

72

Ten. *mf*  
There - fore a -

B. Cl. *fp* *f* *mf*

Bari. Sax. *f* *mf*

Bsn. *f* *mf*

Hn. *fp* *f*

Vc. *f* *mf*

Cb. *f* *mf*

75 *f* *mf* *f*  
mong the win - ter - wast - ed seas,

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

Bari. Sax. *f* *mf* *f*

Bsn. *f* *mf* *f*

Hn.

Vc.

Cb.

78 *mf* 79 *f*

Ten. *mf* *f*  
No flaw— be - ing found up - on them

B. Cl. *mf* *f*

Bari. Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *f*

Vc.

Cb.

81

Ten. *p* *f* *p*  
to re - - - prove,

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

Bari. Sax.

Bsn.

Hn.

Vc. *p* *f* *p*

Cb.

83

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

86

Ten.

B. Cl.

Bari. Sax.

Bsn.

Hn.

Vc.

Cb.

These whom GOD's grace, call - ing

89 *f* *p*

Ten. *f* *p*  
them one by one,

B. Cl. *f* *p*

Bari. Sax. *fp*

Bsn. *f* *p*

Hn. *fp*

Vc. *f* *p*

Cb. *f* *p*

92

Ten.

B. Cl. *f* *p*

Bari. Sax. *fp*

Bsn. *f* *p*

Hn. *fp*

Vc. *f* *p*

Cb. *f* *p*

95

Ten. *p* In un - known ways *f* pa - tient - ly *p* re - -

B. Cl. *f* *p* *f* *p* *norm.* *p*

Bari. Sax. *fp*

Bsn. *f* *p*

Hn. *f* *p*

Vc. *p* *f* *p* *p* *f* *p*

Cb. *p* *f* *p*

98 *f* *p*

Ten. move, \_\_\_\_\_

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

Bari. Sax. *fp* *fp*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *f* *p*

Vc. *p* *f* *p*

Cb. *f* *p* *f*

103

101

Ten. *p*  
To have new

B. Cl. *flz.*  
*f* *p*

Bari. Sax. *fp* *fp*

Bsn. *f* *p* *f* *p*

Hn. (open)  
*f* *p*

Vc. *p* *f* *p*

Cb. *p* *f* *p*

104

Ten. hea - ven and earth, new air and sun,

B. Cl.

Bari. Sax. *fp*

Bsn. *f* *p* *f* *p*

Hn. *f* *p* *p*

Vc. *p* *f* *f* *p*

Cb.

108

Ten. *p*  
These chose the

B. Cl. norm. 5  
*f* *p*

Bari. Sax. *p*

Bsn. 3  
*f* *p*

Hn.

Vc. *p* *f* *f* *p*

Cb.

112

Ten. *mf* rit.  
best; there - fore\_ their name\_ shall be

B. Cl. *mf* *p*

Bari. Sax. *p* *mf* *p* *f*

Bsn. *mf* *p* *f*

Hn. *p* *mf* *p* *f*

Vc. *p* *f* *mf* arco *p* *f*

Cb. (pizz.) *mf* arco *p* *f*

117 ♩ = 100 Tempo one

Musical score for measures 117-120. The score is for a full orchestra and includes parts for Tenor (Ten.), B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked as ♩ = 100 and the dynamics are *ff*. The music features long, sustained notes in the woodwinds and strings, with a fermata over the final measure of the system.

Musical score for measures 120-123. The score is for a full orchestra and includes parts for Tenor (Ten.), B. Cl., Bari. Sax., Bsn., Hn., Vc., and Cb. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The tempo is marked as 120. The dynamics are *p*. The music features a prominent sixteenth-note pattern in the bassoon and violin parts, with a fermata over the final measure of the system.

122 *f*

Ten. *f*  
Part of all no - ble

B. Cl.

Bari. Sax. *f*

Bsn. *f* 5 5 5 5

Hn. *f*

Vc. *f* 6 6 6 6 6 6 6 6

Cb. *f*

124

Ten. *f*  
things that shall be done,

B. Cl.

Bari. Sax. *f*

Bsn. *f* 5 5 5 5

Hn. *f*

Vc. *f* 6 6 6 6 6 6 6 6

Cb. *f*

126 *ff* *fff*

Ten. Part of the roy - al re - cord of the sea.

B. Cl. *ff* *fff*

Bari. Sax. *ff* *fff*

Bsn. *ff* *fff* *p*

Hn. *ff* *fff*

Vc. non vib. *ff* *fff* pizz. *p*

Cb. non vib. *fff* *fff* *p*

130 poco rit. al fine 132

Ten.

B. Cl. *ff* *p* *f* *p*

Bari. Sax. *p*

Bsn. *f* *p*

Hn. *f* *p*

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

Cb. *f* *p*