

STUART MACRAE

# ANTHROPOCENE

an opera in three acts

TEXT BY LOUISE WELSH

(2018)

FULL SCORE



*Anthropocene* was commissioned by Scottish Opera.

The work was first performed in a production by Scottish Opera.

The performers were Jennifer France (Ice), Jeni Bern (Prentice), Sarah Champion (Daisy), Anthony Gregory (Vasco), Mark Le Brocq (Harry King), Benedict Nelson (Miles), Stephen Gadd (Charles) and Paul Whelan (Captain Ross) with the Orchestra of Scottish Opera conducted by Stuart Stratford, at the Theatre Royal in Glasgow on 24th January 2018.

The production was directed and lit by Matthew Richardson, with designs by Samal Blak and movement direction by Kally Lloyd-Jones.

Subsequent performances took place at the King's Theatre, Edinburgh and at the Hackney Empire, London.

The second production premiered at Salzburger Landestheater on 2nd May 2020, conducted by Leslie Sukanandarajah and directed by Agnessa Nefjodov.

Duration: approx. 1 hour 55 minutes

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# CHARACTERS

ICE a young woman . . . . . Coloratura soprano

PROFESSOR PRENTICE scientist, expedition leader . . . . . Soprano

DAISY artist . . . . . Mezzo-soprano

VASCO ship's crew . . . . . Tenor

HARRY KING owner of the *Anthropocene*, Daisy's father . . . . . Tenor

MILES journalist . . . . . High baritone

CHARLES scientist, Prentice's husband . . . . . Baritone

CAPTAIN ROSS ship's captain . . . . . Bass

# INSTRUMENTATION

2 flutes with low B foot (II = piccolo, alto flute)

2 oboes (I = cor anglais, II = oboe d'amore)

2 clarinets in B $\flat$  (II = bass clarinet)

2 bassoons (II = contrabassoon)

2 horns in F

2 trumpets in C (I = piccolo trumpet, II = piccolo trumpet)

2 trombones (tenor and bass)

percussion (2 players) - see next page

harp (= bell with clapper; pair of finger/antique cymbals)

strings

(10.8.6.5.3 players, which may be reduced

for a smaller pit to a minimum of 5.4.3.2.2);

at least one double bass must have extension to low B natural;

in case of a smaller string ensemble being used, many 'solo' and 'gli altri' markings will naturally become superfluous - where possible the top violin line should be played by 1 or 3 players, avoiding 2 players in unison.

**BRASS MUTES:**

horns require cup mutes and straight mutes;

trumpets require cup mutes, straight mutes, harmon mutes,

practice mutes (of a matching make) and bucket mutes;

trombone 1 requires straight mute, practice mute (matching), harmon mute, plunger mute;

trombone 2 requires straight mute, practice mute (matching), harmon mute, cup mute;

the instruction *con sord* always means straight mute

## THE SCORE IS IN C

# PERCUSSION

## PLAYER 1

glockenspiel, vibraphone, 1 tubular bell (A)

snare drum, 4 tom-toms, hi-hat, kick drum (near hi-hat)

egg shaker, small toy plastic football rattle, pair of large (or 6-7 small) ballbearings / ceramic bowl,

swanee whistle, glass chimes / small metal chimes mounted together, woodblock,

pair of white packaging blocks (foam preferred, or polystyrene), fidget spinner

sizzle cymbal, chinese cymbal, small tam-tam / water bucket (may be replaced with chinese opera gong),

steel sheet

## PLAYER 2

crotales, finger/antique cymbals (roughly A $\flat$  & E quarter sharp)

snare drum (possibly shared with player 1), 2 bongos, bass drum, 4 temple blocks, pair of large

ballbearings, 2 ridged pétanque boules, rute, small ratchet, large guiro or frog, thumb piano,

pair of white packaging blocks (foam preferred, or polystyrene), cabasa, maracas, anvil

chic cymbal, medium suspended cymbal, chinese opera gong, large tam-tam (with chain for rattle effect)

## EXTRAS

bell with clapper on stage

bell with clapper for harpist

pair of finger/antique cymbals for harpist

# PERFORMANCE NOTES

Metronome marks are approximate

Quartertunes:

flat		sharp	
1/2	1/4	1/4	1/2
b	d	q	‡
			#

In this piece many of the quartertones are intermediate steps in chromatic ascending or descending passages. If a quartertone fingering is not available for woodwind instruments, the notes may be sharpened or flattened with the embouchure to achieve this effect as smoothly as possible.

⊕ = damp

non vib = without vibrato

vib ord = with normal vibrato

Where certain quiet techniques or practice / closed harmon mutes are used, dynamics are sometimes given in inverted commas as well as without. e.g. "*mf*" = *ppp* means that the note should be played *mf* but with a sounding result of approximately *ppp*. In case of doubt, precedence should be given to the sounding dynamic.

Flutes:

tf = throat flutter: holding the flute a little away from the lips, blow across the aperture while making a 'purring' sound at the back of the mouth. As this tends to sharpen the pitch, fingerings may need to be modified slightly.

Strings:

*col legno battuta* with a ⊕ indicates that the strings should be lightly muted with at least two fingers of the left hand so that the only pitch is that of the bow striking the string. The written pitch indicates where on the string the bow should strike (equivalent to where a normal note would be fingered). If no damp sign is given, the notes should instead be fingered in the usual way.

*col legno tratto*: bowed (i.e. not bounced) *col legno*. This should be a very quiet, airy sound, but a small amount of bow hair may be applied if more sound is needed.

Very high *pizzicato* notes are used in Act I Scene 6/7. These should be punchy and percussive.

scratch tone: draw the bow with excess pressure and slower than usual. If "snore" is also specified, damp the strings with at least two fingers of the left hand. This latter technique applies only to the open strings.

sp/sul pont = sul ponticello

mSP = molto sul ponticello

st = sul tasto

"ord" cancels any other bowing instruction

Harp:

Extended techniques for the harp can be found here: <http://sites.siba.fi/web/harpnotation/harp>

Voices:

In a few bars of the score (e.g. Act III Scene 2) the singer has a different time signature from the orchestra. This is to be interpreted as a fairly flexible polyrhythm within the same bar length, in the manner used in Richard Strauss's *Der Rosenkavalier* or *Salome*.



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## ACT THREE

Scene 1	<i>251</i>
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Act One: approx. 59 minutes  
Act Two: approx. 21 minutes  
Act Three: approx. 35 minutes



# ANTHROPOCENE

## ACT ONE

**SCENE 1** A ship, *King's Anthropocene*, docked on a fjord in the far North of Greenland. It is Autumn and the hours of daylight are short.

STUART MACRAE

brightly ♩ = 120

Flute 1.2  
Oboe 1.2  
Clarinet in B $\flat$  1.2  
Bassoon 1.2  
Horn in F 1.2  
Trumpet in C 1.2  
Trombone 1.2  
Percussion  
Harp  
ICE  
PRENTICE  
DAISY  
VASCO  
HARRY KING  
MILES  
CHARLES  
CAPTAIN ROSS

(The lights gradually come up over about 10-15 seconds)

(CAPTAIN ROSS and VASCO are going about their duties. ROSS keeps glancing towards the horizon, assessing weather conditions. He looks concerned. VASCO watches him, weighing his own unease against that of the more experienced man. PROFESSOR PRENTICE is checking the scientific equipment, packing it away. She is focussed, her movements sure and economical, but she is also uneasy. She casts repeated glances towards the sleigh tracks leading away from the ship)

brightly ♩ = 120

Violin I  
Violin II  
Viola  
Violoncello  
Double Bass



7

Fl. *mp ppp*

Picc. *ppp*

Ob. *mp*

Cl. *p*

Bsn. *mp*

Hn. *mp*

Perc.

H.K. *f*

King's An - thro-po-cene! My

(The lights should be fully up)

(HARRY KING leans against the guardrail of the ship, master of all he surveys. His relaxed air is at odds with the tension felt by the other members of the team.)

Vln. I *mf* *f* *mf*

Vln. II *mf* *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mp*



13

Cl. *accel.*

Bsn. *mp*

Hn. *mp*

Perc.

H.K. *mf*

An - thro-po-cene! What a ship! What an ex - pe-di-tion!

Vln. I *mf* *legato*

Vln. II *mf* *legato*

Vla. *mf*

Vc. *mp*

lively ♩ = 138

Fl. *mp* *f* *ff*

Picc. *f* *ff*

Ob. *mp* *f* *ff*

Cl. *p* *f* *ff*

Bsn. *p* *ff*

Cbsn. *ff*

Hn. *mf* *ff*

C Tpt. *p* *ff*

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

Perc. *mf* *f* *p* *mp*

tam-tam

(A flurry of snow sweeps across the ship. The sun brightens to a point where we can hardly bear to look. For an instant the bright colours flatten into a negative, like a nuclear explosion from the flashpoint)

lively ♩ = 138

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *sub.p* *ff*

Vc. *p* *ff*

Db. *p* *ff*

23

2

Fl. *fff* *p* *pp*

Picc. to flute 2 *fff*

Ob. *fff*

Cl. *fff* *p* *pp*

Bsn. *fff*

Cbsn. *fff*

Hn. *fff*

C Tpt. *fff*

Tbn. *fff*

Perc. *ff*

Hp. *p*

P. (to herself) *p* *concerned*

A quar - ter past the hour,

(The sun readjusts and we can see again. CAPTAIN ROSS and VASCO look at the sky.  
PRENTICE straightens up. She looks at her watch)

Vln. I *fff* *pp* *solo*

Vln. II *fff* *ppp* *pp* *trem*

Vla. *fff* *mf* *p* *mp* *pp* *sim.*

Vc. *fff* *mf* *p* *ppp*

Db. *fff* *mf* *p* *ppp*

30

Cl. *pp* *p* *p*

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

Hp.

P. they should be back by now...

C.R. *mf*  
I don't like that sky... Don't like it at all... Temp-er-a-ture read-ings please, Mis-ter Vas -  
(PRENTICE looks through her binoculars)

Vln. I *5*

Vln. II *5* *unis*

Vla.

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

Db. *p* *pp* *p* *pp*

36

Fl. *p* *5* *3*

Ob. *p* *5* *3*

Cl. *p* *5* *3*

Bsn. *1.* *3*

P. *mp somewhat anxiously*  
They should have har-vest-ed the fin-al samp-les and re-turned by now...

V. *mf marcato*  
Four-teen point six be-low Cap-tain.

H.K. *mf*  
I wish

C.R. *co.*  
(VASCO looks at the thermometer)

Vln. I *5* *p* *tutti div* *mf* *mp energico*

Vln. II *5* *p* *mf* *mp energico*

Vla. *unis* *mp energico*

Vc. *mp energico*

Db. *mp energico*

43

Fl. *p* *mf* *mp*

Cl. *p* *mf* *mp*

Cbsn. *f* *p* *mf* *mf < f* *p* *f* *p* *mp*

H.K. *f* *p* *mf* *p* *f* *mp*

Vln. I *f* *p* *f* *p* *mf* *p* *f* *mp*

Vln. II *f* *p* *f* *p* *mf* *p* *f* *mp*

Vla. *f* *p* *f* *p* *mf* *p* *f* *mp* *mp*

Vc. *unis* *f* *p* *f* *p* *mf* *p* *f* *mp* *mp*

Db. *energico* *f* *p* *mf* *mf < f* *p* *f* *p* *mp*

my fath-er could see me. Wish he could see how I took his lit - tle mil-lion and made it

49

4 a little more broadly ♩ = 126-132

Fl. *mf ff* *p* *mf* *p*

Ob. *pp* *ff* *mf* *p*

Cl. *pp* *ff* *mf* *p*

Bsn. *ff* *mf* *p*

Cbsn. *p* *ff*

Hn. *mf* *p*

C Tpt. *mf* *p*

Perc. snare drum rim-shot *mf*

H.K. grow. Wish he could see how I made his name, Har - ry King, Har-ry King,

a little more broadly ♩ = 126-132

Vln. I *mf ff* *mp*

Vln. II *mf ff* *mp*

Vla. *mf ff* *mp*

Vc. *mf ff* *mp*

Db. *p* *ff*



56

Fl. *pp* *< p*

Ob. *pp* *< p*

Cl. *pp* *< p*

Bsn. *pp* *mp* *pp < p*

Cbsn. *pp* *mp*

Hn. *mp*

Tbn. *pp* *mp*

Hp. *f*

H.K. Har - ry King, a name to be reck - oned with, Har - ry King, a name that guar - an - tees a win - ner.

Vln. I *solo* *mf*

Vln. II *solo* *mf*

Vla. *mp* *p* *mp*

Vc. *mp* *p* *mp*

Db. *p* *mp* *pp* *p* *mp* *pp*

poco accel.

♩ = 138

61

Fl. *pp* *mf* *pp* *f* *p*

Ob. *pp* *mf* *pp* *f* *p*

Cl. *pp* *mf* *pp* *f* *p*

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

C Tpt. *mf*

H.K. *ossia* What a ship! What an en-deav-our! King's

♩ = 138

Vln. I *mp* tutti div *f*

Vln. II *mp* tutti div *f*

Vla. *mp* div *f*

Vc. *p* *mf*

Db. *mf*

66

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp* to bass clarinet

Bsn. *pp* *p* *pp*

Cbsn. *p* to bassoon 2

Hn. *pp*

C Tpt. *p*

Tbn. *pp* con sord

V. Fif - teen point se-ven be-low Cap -

H.K. An - - - thro-po -cene!\_\_\_\_\_

Vln. I *mp* *p* solo *pp* tutti div

Vln. II *mp* *p* solo *pp* tutti div

Vla. *mp* *pp*

Vc. *p* *pp* div

Db. *p*

more measured; suspended ♩ = 120

72

Fl. *pp* 1. non vib

Cl. *ppp* 1. *p* 3

B. Cl. *pp* 1. non vib

Bsn. *pp* 1. non vib

Hn. *pp* 2.

Tbn.

V. *pp* 3

H.K. *p* 3

Vln. I *pp* 3

Vln. II *pp* 3

Vla. *ppp* solo flautando *pp* solo flautando *p* *pp*

Vc. *ppp* *p* *pp*

Db. *mp*

tain. The sea is be-gin-ning to freeze!

The ice caps are melt-ing, re-leas-ing mi-cro-scop-ic ev-i-dence.

(HARRY KING picks up one of the ice cores and regards it)

more measured; suspended ♩ = 120



80

Fl. 1. *p* 6

Cl. 1. *p*

B. Cl.

Bsn. 1. *p*

Hn. *pp* cup mute *pp*

C Tpt. 1. cup mute *pp*

Hp. *p*

H.K. *p* *fp* 3 *p* 3

Vla. flautando tutti div *pp* *mp* *pp* flautando *pp* *mp* *pp*

Vc. div III *mp*

Db.

trapped in bub-bles, Deep, deep in the ice,

89

Fl.

Cl.

B. Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

H.K.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

*p*

vib ord

*ppp*

*p*

3

to contrabassoon

*pp*

2. cup mute

*ppp*

susp. cymbal (medium) soft beater

*ppp*

*mp espress.*

air once breathed by our an - ces - - tors.

solo

*pp*

IV III IV

IV III IV

solo

*pp*

IV III II I

IV III II I

IV III II I

IV III II I

3

3

3

solo

*pp*

tutti unis

*pp*

96 1. vib ord

Fl. *p* *mp* *pp* non vib

Cl.

B. Cl.

Bsn. *mp*

Hn. (cup mute) *pp*

Cup mute *pp* *pp* *pp*

C Tpt. con sord *pp* *pp* *pp*

con sord *pp* *pp* *pp*

Perc. *ppp*

Hp. scrape string vertically with *p* fingernail or plectrum (fast and short)

H.K. *mf*

Dust from des-ert wind - storms, mic- robes, me-te or- ites, fos- sil air. The or- i- gins of life. We are like gods.

Vln. I *ppp*

Vln. II *ppp*

Vla. unis

Vc.

Db.

103

Fl. *ppp* *pp* *p* vib ord

Cl. *ppp* *pp* *p* to piccolo

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

Hn. *ppp* *pp*

C Tpt. *pp* *pp* *pp* *pp* *pp*

Tbn. *ppp* con sord

(con sord) *ppp*

Hp.

H.K. reach-ing out to touch the fac-es of the an-cients. Wish *mf rubato, wistful*

Vln. I *ppp* *pp* *mf* tutti div

Vln. II *pp* *ppp* *p* *mf* *pp* tutti div

Vla. *p* *mf* *p* ord div ord *p*

Vc.

Db.

110 rit.  $\text{♩} = 100$  8

Fl. *pp* *p* *ppp* *ppp*

Picc. *ppp* non vib

Ob. *pp* *p* *ppp*

Cl. *pp* *p* *ppp*

B. Cl. *p*

Bsn. *p*

H.K. my fath - - - er could see - - - me.

C.R. *p* I don't like it. Don't like it at

Vln. I rit.  $\text{♩} = 100$  unis *ppp*

Vla. unis *ppp*

Vc. *p* *p* *p*

116 accel. . . . . flowing  $\text{♩} = 120$

B. Cl. *p* *mf*

Bsn. *p* *mf*

H.K. *mf* Don't fret old wom-an. *f* King's An - thro-po - cene cuts through ice straight and sure

C.R. all.

Vla. *mp* *p* *f*

Vc. *mp* *p* *mf*

Db. *mp* *p* *mf*



120

Fl. *p* vib ord

Picc. *ppp*

Ob. *ppp*

Cl. *p*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

P. *mf* (to the others) Dai-sy Miles and Charles. *f* (rushing slightly) should be back by now.

H.K. as a mod - - el on a cat - walk. *f with pride* The hull is re-in - forced

Vln. I *p* *pp* *mp* *pp*

Vln. II *unis* *p* *pp* *mp* *pp*

Vla. *p* *p* *3* *3* *3* *3*

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

Db. *f* *p* *3* *3* *3* *3*

(HARRY slaps the guardrail for emphasis)

126

Fl. *mf* *3* *3* *3* *3* *3*

Picc. *mf* *3* *3* *3* *3* *3*

Ob. *mf* *3* *3* *3* *3* *3*

Cl. *p* *f* *5* *p* *3* *3* *mf* *mp* *f* *pp*

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

Hn. 1. senza sord *p* *f* *p* *mp* *f* *pp*

C Tpt. *mp* *f* *pp*

H.K. to with - stand high pres-sure. My en-gines are pow - - er - ful. *over-excited* The ice will break

Vln. I *mp* *f* *p* *mp* *f* *pp*

Vln. II *mp* *f* *p* *mp* *f* *pp*

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

*unis*

thrusting ♩ = 138

slower (♩ = 96)

131

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

Bsn. *f* *mp* *f* *p* *p* *ff*

Cbsn. *f* *p* *f* *p* *p* *ff*

Hn. *p* *ff*

C Tpt. *f* *p* *ff*

Tbn. *p* *ff*

Perc. *bass drum* *mf* *mf* *f* *ff*

V. *p* Six

H.K. *ff*  
 be-neath their thrust! Thrust! Thrust!

thrusting ♩ = 138

slower (♩ = 96)

Vln. I *div mp* *mf* *ff*

Vln. II *mp* *mf* *ff*

Vla. *f* *mp* *mf* *ff*

Vc. *f* *mp* *mf* *ff*

Db. *f* *p* *f* *p* *ff*

10 energetic ♩ = 138 (♩ = 92)

137

B. Cl. *f* *mp poco pesante* *ff* *mp poco pesante*

Bsn. *f* *mp poco pesante* *ff* *mp poco pesante*

Cbsn. *f* *mp poco pesante* *ff* *mp poco pesante*

Hn. *(senza sord)* *f* *mp poco pesante* *ff* *mp poco pesante*

Tbn. *(senza sord)* *f* *mp poco pesante* *ff* *mp poco pesante*

Perc. *4 tom toms* *f* *mp poco pesante* *ff*

V. *teen point five be-low, Cap-tain.*

C.R. *f polite but firm, urgent*  
 Climb a-board please, Prof- es- sor Pren- tice... We cannot wait

(PRENTICE raises her binoculars and stares in the direction of the sled tracks)

energetic ♩ = 138 (♩ = 92)

Vc. *pizz* *f* *mp poco pesante* *arco* *ff* *pizz* *mp poco pesante*

Db. *pizz* *f* *mp poco pesante* *arco* *ff* *pizz* *mp poco pesante*

145

Fl. *f*

Ob. *f* <sup>a2</sup>

Cl. *f*

B. Cl. *f* *mp poco pesante* *mf* *ff* *mf* *p*

Bsn. *f* *mp poco pesante* *mf* *ff* *mf* *p*

Cbsn. *f* *mp poco pesante* *mf* *ff* *mf* *p*

Hn. *f* *mp poco pesante* *mf* *ff* *mf* *p*

C Tpt. *p* *f* *p* *senza sord*

Tbn. *f* *mp poco pesante* *mf* *ff* *mf* *p*

Perc. *f* *p* *ff*

Hp. *p* <sup>CDE<sup>b</sup>F<sup>b</sup>GAB<sup>b</sup></sup>

P. *mf firmly*  
The or - der is not

C.R. *ossia 8va*  
... for your hus-band, or the oth - ers. We must make... for deep-er wat - ers...

Vc. *f* *mp poco pesante* *mf* *ff* *mf* *p* arco pizz

Db. *f* *mp poco pesante* *mf* *ff* *mf* *p* arco pizz

more relaxed ♩ = 120

Fl. *pp* *p* *pp*

Cl. *pp* *p* *pp*

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

Bsn. *mf* *f* *p*

Cbsn. *mf* *f* *p*

Hn. *mf* *f* *p*

C Tpt. *mf* *f* *p*

Tbn. *mf* *f* *p*

Perc. *f* *p*

Hp. *p*

P. *p* *mf* *with irritation*  
 yours to give, Cap - tain Ross.

V. *f*  
 If your hus-band had ob-eyed your com-mand...

C.R. *ff*  
 E-nough, Mis-ter Vas - co.

Vla. *p* *div pizz*

Vc. *p* *div* *mf* *unis* *arco* *pizz* *f* *p*

Db. *mf* *arco* *pizz* *f* *p*

162

11

energetic ♩ = 138

Fl. *p* *mp < ff*

Ob. *p* *mp < ff*

Cl. *mp* *p* *< ff* *mp < ff*

B. Cl. *f* *mp* *p* *< ff* *ff* *mp poco pesante*

Bsn. *f* *mp* *p* *< ff* *ff* *mp poco pesante*

Cbsn. *f* *mp* *p* *< ff* *ff* *mp poco pesante*

Hn. *f* *mp* *p* *< ff* *ff* *mp poco pesante*

C Tpt. 2. *f* 1. con sord *p* *mp < ff* *ff* con sord

Tbn. *f* *ff* *mp poco pesante*

Perc. *f* *ff*

Hp. *mf* *f*

P. *ff*  
I can see... them!...

V. *f*  
Twenty four point three be - low...

C.R. *mf artificially formal*  
Pro-fes - sor, I strong-ly re-com-mend... ..climb a - board

energetic ♩ = 138

Vln. I *p* *< ff* *div unis*

Vln. II *p* *< ff* *div unis*

Vla. *arco* *mp* *p* *fff*

Vc. *arco* *f* *mp* *p* *fff* *ff* *mp poco pesante*

Db. *arco* *f* *mp* *p* *< ff* *ff* *mp poco pesante*

held back a little ♩ = 120 (♩. = 80)

171

Fl. *p* *ff*

Ob. *p* *ff*

Cl. *p* *pp* *ff*

B. Cl. *f* *mp poco pesante* *p* *pp* *ff*

Bsn. *f* *mp poco pesante* *ff*

Cbsn. *f* *mp poco pesante* *ff*

Hn. *f* *mp poco pesante* *mp* *p* *ff*

C Tpt. *p* *ff*

Tbn. *f* *mp poco pesante* *ff*

Perc. *f* *pp* *mp* *p*

Hp. *p* *pp*

V. *f* *ff* *mp poco pesante* *p* *pp* *ff*

C.R. please...

sizzle cymbal

crotales

arco

(PRENTICE starts to load the last of the equipment on board.  
 VASCO jumps down from the ship and helps her.  
 HARRY belatedly realises that all is not well.  
 He and CAPTAIN ROSS take the equipment  
 from PRENTICE and VASCO and set it on board.  
 Flurries of snow whisk across the deck,  
 blown by an icy wind)

held back a little ♩ = 120 (♩. = 80)

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *f* *ff* *mp poco pesante* *p* *pp* *ff*

Db. *f* *ff* *mp poco pesante* *p* *pp* *ff*

div

div a 3

div pizz

unis arco

178

Fl. *mp*

Ob. *p mp*

Cl. *p mp*

B. Cl. *p*

Bsn. *p*

Cbsn. *p mp*

Hn. *p*

Tbn. *p* 2. con sord

Perc. tom-toms *mp pp*

Hp. *mf mp*

P. *mp* I \_\_\_\_\_ will not

V. *mp* Thir - ty be - low

H.K. *f* Dai - sy is out there. If a - ny harm comes to her I'll...

Vln. I *p f p*

Vln. II *f p*

Vla. *f p* div a 2

Vc. *f p*

Db. *mp*

185 12

Fl. *p* *pp*

Ob. *pp*

Cl. *mp* *p*

B. Cl. *mp* *p*

Bsn. *mp* *p*

Cbsn. *mp* *p*

Hn. *p* *mp*

C Tpt. *p*

Tbn. *p*

Perc. *f* *p* tom toms

Hp. *mf* *mf*

P. leave a sin-gle soul be-hind.

V. Cap-tain.

H.K. *mp* Dai - - sy, Dai - - sy.

C.R. *mf* astonished, somewhat alarmed  
I've ne-ver seen the sea

(CAPTAIN ROSS raises his binoculars to his eyes and looks in the direction of the tracks that lead offstage)

Vln. I *mf* *p* 1.2 unis *mf* *p* div a 4 3,4 unis 3.4 div

Vln. II *mf* *p*

Vla. *mp* *mf* *p* arco

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

Db. *mp* *p*



193

Fl. *p*

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

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

Bsn. *mp* *mp* *p*

Cbsn. *mp* *mp* *p*

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

Perc. *p*

Hp. *p*

C.R. freeze so fast. It's crys - tal - lis - ing quick - er than they can walk. I

*con rubato* *with authority, con rubato*

Vln. I 1.2 unis (div a 4) 3.4 div *p*

Vln. II *p*

Vla. *div* *mp* *mp* *p*

Vc. *div* *pizz* *arco* *pizz* *arco* *p* *mp* *p*

Db. *mp* *mp* *p*

201

Fl. *pp*

Ob. *pp* *ppp*

Cl. *pp* *p* *pp*

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

Bsn. *pp* *p* *pp*

Cbsn. *pp* *p* *pp* *pp* *ppp*

Hn. *pp* *p* *pp*

Perc. *pp* *p*

Hp. *pp*

C.R. know how to read snow, how to study clouds. I have travelled

*p* more wistfully

Vln. I *mp* *p* *pp* *leggero*

Vln. II *mp* *p* *pp* *leggero*

Vla. *pp* *p* *pp* *ppp*

Vc. *pp* *p* *pp* *ppp* *pp* *pp*

Db. *pp* *p* *pp* *pp* *ppp*

1.2 unis (div a 4) 3.4 div solo



212

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hp. *pp*

C.R. Arc - tic wat - ers all my life.

*rit.* (♩ = 63)

Vln. I *pp*

Vln. II *pp* solo

Vla. *pp* solo

Vc. *pp*

1. *pp*

*rit.* (♩ = 63)

217 **agitated** ♩. = 100 **energetic** ♩. = 92

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

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

Bsn. *f* *f* *p* *ff* *pp*

Cbsn. *f* *mf* *f* *mp* *ff* *pp*

Hn. *f* (con sord) *f* *ff* *pp*

C. Tpt. *f* *f* *ff* *pp*

Tbn. *f* *f* *ff* *pp*

Perc. *f* *f* *ff*  
bass drum  
superball

C.R. *f* *agitato, poco parlando* *ff marcato* *mf* *p*  
We must make for deep - er wat - ers or be trapped here all win - ter in end - less night.

Vln. I *legato* *pp* *tutti div* *pp*

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

Vla. *(solo)* *pizz* *p* *tutti div* *pizz* *arco* *pp*

Vc. *f* *f* *p* *ff* *pp* *unis pizz*

Db. *f* *mf* *f* *mp* *ff* *pizz* *p*



233 a little slower ♩ = 120

Bsn. Cbsn. Perc. H.K. Vln. I Vln. II Vla. Vc. Db.

chinese cymb soft beater bass drum

My en - gin - eers made this ship from the fin - est ma - te - ri - als. She

a little slower ♩ = 120

*mf sub.p mf p f p*



238 flute 2 to piccolo

Fl. Ob. B. Cl. Cbsn. Tbn. Perc. V. H.K. C.R. Vln. I Vln. II Vla. Db.

bass drum

For - ty be - low now, Cap - tain.

will with - stand a lit - tle ice.

We have to go...

*p mp mf ff p mp sul pont mf*

246 15

colla parte (♩ = 120) colla parte

Fl. 1. *pp* 2. *pp*

Picc. *pp*

Ob. 2. *pp*

Cl. flz *mf*

B. Cl. *f* *mf*

Bsn. *mp* *f* *mf*

Cbsn. *f* *mf*

Hn. *p* *p*

accent with diaphragm *f* *mf*

harmon mute - stem extended flz (false pedal) *mf* harmon mute - stem extended flz (false pedal) *mf*

Tbn. *f* *mf*

Perc. bass drum *f* superballet beater

Hp. quasi bisbig (l.h. only) *mp* < >

P. *mf* firmly I will not ab-an-don them.

V. *mf* Then you ab-an-don us all.\_\_\_\_

Vla. div *mf* heavy bow pressure (sul pont) *mf* heavy bow pressure (sul pont) *mf*

Vc. *mp* *f* *mf*

Db. *f* *mf*

253 **slower** (♩ = ca.100)      **slower still** (♩ = ca.36)      **not too slow, quasi senza misura** (♩ = ca.80)

Fl. *non vib* *ppp*

Picc. *non vib* *pppp* → *pp*

Ob. *fp* → *ppp*

Cl. *flz* *ff* *ppp*

B. Cl. *ff* 3 3 3

Bsn. *ff* 3 3

Cbsn. *ff* 3

Hn. *ff* 5

C Tpt. (replace stem) *ff*

Tbn. *ff* 3

Perc. *f* glockenspiel bass drum superball *mp*

Hp. *ff* *pp* bisbig

I. offstage - the other characters do not hear *pp* (as heard from house)  
 (The words are not to be sung) Ah (A) la live,) Co (Cold,)

P. *f marcato* 3 3  
 Two shapes struggling through the snow.

(PRENTICE looks through her binoculars again. The others do the same.)

Vln. I *senza vib* *ppp* → *pp* *fp* → *pp* *p*

Vln. II *senza vib* *pp* *fp* → *pp* *p*

Vla. *unis* *ff* *fp* → *pp* *p*

Vc. *ff*

Db. *ff*

more urgently      quicker still      slower, more measured ♩ = 80

258

Fl.

Picc.

Cl.

B. Cl.

Cbsn.

Tbn.

Perc.

Hp.

I.

P.

V.

C.R.

Vln. I

Vln. II

1. con sord

ossia 8va (only if very light/distant)

Ah  
(Ice.)

*mp* more agitated      *f* with an anxious edge      *mp* worried

▲ One is slight, the oth-er tall.      Dai - sy and Miles...      My hus-band is no-where to be seen. Where is he?

*mp* more lyrically than before, still worried

For-ty eight be-low, Cap - tain.

*mp*      They are too slow.

*ppp*      *p* < *pp* < *mp*      > *pp*      *ppp*

*pp*      *p* < *pp* < *mp*      > *pp*      *ppp*

*pp*      *p* < *pp* < *mp*      > *pp*      *ppp*



266 **17** vib ord

Fl. *sfp* *fp < f* *ppp* *mf* 6 3

Picc. *ppp*

Ob. *p > pp < fp < f* *mf* 6

Cl. *pp >* *p > pp < fp < f* *ppp* *mp*

Bsn. *ppp*

Cbsn. *ppp*

Hn. con sord *fp < f* *ppp* 1. senza sord *p*

C Tpt. *p >* *p*

Tbn. 1.

Perc. snare drum *pp* bass drum wire brushes *pp*

Hp. *pp* *mf* *f*

P. *mp* *parlando* 3 7 3  
We wait for Dai-sy and Miles. My hus-band must take his chan-ces.

V. *f* 3 3 3  
Then you sac-ri-vice us all.

H.K. 3 5 3  
I will call

C.R. *f* 3 3  
He's right... Mis-ter Vas-co is right...

Vln. I solo pizz arco *f* *pp* *mf* *p* tutti div *mf* 6 3

Vln. II solo pizz arco *f* *pp* *mf* *p* tutti unis *mf* 6

Vla. solo sul tasto *pp* ord. *p* *ff* 3 *f* *pp* *mf* *p* tutti unis *mf* 6

Vc. solo 5 *pp legato* *pp* *ppp* *mf* *f* *pp* *mf* *p* (solo) arco

274

Fl. *p* *pp* vib ord

Picc. *p* vib ord

Ob. *p* *pp*

Cl. *pp*

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

Bsn. *p* *mf* *pp*

Cbsn. *p* *f*

C Tpt. *mp*

Tbn. *p* *pp* con sord flz

Perc. *p* *mf* *pp* snare drum wire brushes

Hp. *pp*

V. *f* This is not Ox - - ford Street, - Lord King. You can-not hail a cab. -

H.K. *3* for help.

C.R. Prof-es-sor Pren-tice?

Vln. I *unis* *p* div pizz

Vln. II *6* *p* div pizz

Vla. *tutti* *pp* *p* div pizz

Vc. *tutti* *p* *f* *pp*

Db. *p* *f* *pp*

18

Steadily ♩ = 104

Fl. *pp*

Picc. to flute 2

Ob.

Cl. *pp* *p*

B. Cl. *pp* *p*

Bsn. 1. *pp* *pp*

Hn. *mp* *pp* *p* senza sord

Perc. *mf > pp* *mf > pp* *mf > pp* *f*

Hp. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *ff*

P. *mf marcato, declamatory*  
They are al-most here, al-most here. They are al-most here, al - most here.

V. *mf*  
Each sec-ond we wait seals our fate. Each sec-ond we wait seals our fate.

H.K. *mf*  
Al - most here. Al-most here. Al - most here.

(PRENTICE holds her ground. HARRY stands beside her)

steadily ♩ = 104

Vln. I *f* *pp* *f* *pp* *f* *pp* *f* *pp* *fff*

Vln. II *f* *pp* *f* *pp* *f* *pp* *f* *pp* *fff*

Vla. *f* *pp* *f* *pp* *f* *pp* *f* *pp* *fff*

Vc. *p* div

light and graceful ♩. = 80

287

Fl. *pp* *ff* *ppp* non vib *vib ord*

Ob. *pp* *ff* *p* *pp*

Cl. *f* *ff* *pp* *p* *pp*

B. Cl. *pp* *mp* *f* *ff*

Bsn. *mp* *ff*

Hn. *ff*

C Tpt. *mp* *ff* (senza sord)

Tbn. *pp* *ff* (senza sord)

Perc. *pp* *ff* susp cymbal (medium) *p*

Hp. *pp* *ff*

P. *f* 3 3

V. They are al-most here.

V. Each sec-ond we wait.

H.K. Al - most here. Prin - cess! I knew

(DAISY and MILES arrive. They both have ice cores stowed in protective tubes slung on their backs. They are worn out, weary and trembling with cold. PRENTICE and HARRY run to help them)

(HARRY catches DAISY in his arms and embraces her)

light and graceful ♩. = 80

Vln. I *pp* *ff* *p*

Vln. II *pp* *ff* *ppp* *p*

Vla. *pp* *ff* *p*

Vc. *ff* *subp* *pp* *p*

Db. *p* *ff* *subp* *pp* *p* pizz

299 (♩ = 120)

Fl. *mp*

Ob. *mp*

Cl. 1. *p*

Bsn. 1. *p*

Hn. *pp* *p* *ppp < pp*

Tbn. *pp* *p* *ppp <*

Perc. chinese cymbal yarn sticks *p* *mf p*

Hp. *f*

P. *f*

D. *mf*  
Dad! \_\_\_\_\_

V. (to PRENTICE) *f*  
You \_\_\_\_\_

H.K. *f*  
\_ you would make. it. \_\_\_\_\_  
Dais - y, you're a chip off the old block!\_

(VASCO jumps off the ship. He wraps a silver foil blanket around DAISY's shoulders, but ignores MILES)

Vln. I (♩ = 120) *mp*

Vln. II *mp*

Vla. div *mp*

Vc. *mp*

Db. *mp*



311 20

Fl. *mp* *mf* *ff*

Ob. *p* *mf* *f*

Cl. *p* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Cbsn. *mf* *ff*

Hn. *mf* *ff*

C Tpt. *mf* *ff*

Tbn. *mf* *f*

Perc. *p* *P* *p*

Hp. *mf* *ff*

H.K. *mf* *ff*

C.R. *ff*

(the orchestra may cover the voice here)

live. Be-fore we're trapped here all win-ter. Don't be fright-ened. King's... An -

(The engines (represented in the orchestra) get louder. Everyone dashes aboard. HARRY has an arm around DAISY)

Vln. I *mp* *mf* *ff*

Vln. II *mf* *f* *ff*

Vla. *mf* *ff* *p leggero*

Vc. *mf* *ff*

Db. *mf* *ff*

316

Fl. *ppp* *ff* *f* *ff*

Ob. *f* *ff*

Cl. *ppp* *f* *flz*

B. Cl. *mf* *ff*

Bsn. *p* *mf* *ff*

Cbsn. *mf* *ff*

Hn. *mf* *ff*

C Tpt. *mf* *ff*

Tbn. *mf* *f*

Perc. *p*

Hp. *mf* *ff*

H.K. *mf* *ff*

Vln. I *p* *ff* *p* *ff*

Vln. II *p* *ff* *p* *ff*

Vla. *mf* *ff* *mf* *ff*

Vc. *mf* *ff*

Db. *mf* *ff*

- thro-po-cene has the fin - - - est en - gines. An - thro-po-



molto rall. . .

321

*p* *leggero*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tbn.

Perc.

Hp.

V.

H.K.

Vln. I

Vln. II

Vla.

Vc.

Db.

snare drum

*p*

flutter gliss (l.h. only) *f*  
C<sup>b</sup>D<sup>#</sup>EFG<sup>b</sup>AB

*mf*

Fif - ty be - low, Cap - tain.

cene cuts through ice like a dia - mond through glass.

*fff*

*fff*

*fff*

unis *f*

*f*

♩ = 132 rall.

326

Fl. *f* *fff* *p leggero* *ppp leggeriss*

Ob. *f* *fff*

Cl. *fff*

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

Bsn. *fff*

Cbsn. *fff* *mf* *p*

Hn. *fff* *p*

C Tpt. *mf* *fff* *p*

Tbn. *fff* *p* *pp* *mf* *p*

Perc. *p* *P* *fff* *pppp* *p* *P*

Hp. *fff* *p* *f marcato*

V. We are... too late... Too... late...

H.K. *p sadly* The

C.R. *mf* The ice... has us...

(HARRY realises they are stuck)

♩ = 132 rall.

Vln. I *solo* *p leggero* *ppp leggeriss*

Vln. II *solo* *p leggero* *ppp leggeriss*

Vla. *mf* *mf* *sul pont* *sul pont*

Vc. *fff*

Db. *fff* *mf* *p*

332 *slow, dragging*

Fl. *fff* *pp* *fff* *pp* *fff*

Ob. *fff*

Cl. *fff*

B. Cl. *p* *pp* *pp* *pp* *pp* *shivering*

Bsn. *pp*

Cbsn. *mp espress* *mp* *pp* *remove reed (ad lib.)*

Hn. *pp*

C Tpt. *ff*

Tbn. *p* *pp*

T-t. *fff* *hard sticks* *ball bearings*

Hp. *pp* *slow trill l.h. only*

P. *p* Charles...

V. *p*

H.K. *ff* *rather manically* (to MILES) *3*  
 fin-est en - gines. The fin - est en - gines. An - y - thing for a stor-y. Well here's the scoop.

C.R. *p*  
 The ice has us.

Vln. I *fff* *tutti* *brash* *accel.* *very fast*

Vln. II *fff* *tutti*

Vla. *p*

Db. *mp* *p* *pp*

*brash*  $\text{♩} = 138$  *accel.*  $\text{♩} = 160$  *very fast*

342

Fl. *pp* *fff*<sup>3</sup> > *pp* < *fff*<sup>3</sup>

Ob. *fff*<sup>3</sup> *pp*

Cl. *fff*<sup>3</sup> *f* < *fff*<sup>3</sup> > *mf*

B. Cl. *pp* T (slap tongue) *sfz* T (ord) *ff* > *p* *pp* *ff* > *p* T *sfz* T *ff* > *p*

Bsn. *sfz* *sfz*

Cbsn. T (slap tongue) *sfz* T *sfz* T *sfz*

C Tpt. *fff*<sup>3</sup>

Tbn. con sord *sfz* *mf* *f* *sfz*

Perc. *fff*<sup>3</sup> *fff*

H.K. I will crush you; break your pen - - cils, — break your fin-gers.

Vln. I solo *pp* *fff*<sup>3</sup> tutti

Vln. II *pp* *fff*<sup>3</sup> tutti

Vc. *ff* pizz secco

Db. *sfz* *f* *ff* *sfz* pizz

23

(♩ = 80)

still quicker ♩ = 90

348

Fl. *pp* *fff* *fff* *> pp*

Ob. *p* *pp* *p* *ff p* *pp* *fff*

Cl. *p* *pp* *p* *ff p* *pp* *fff*

B. Cl. *pp* *ff > p* *mp* *p* *p* *ff p* *pp*

Bsn. *mp* *ff* *mf*

Cbsn. *ff*  
T replace reed

Hn. *mp*

C Tpt. *p* *mp* *ff*

Tbn. *p* *mp* *mp*

Perc. *fff* *fff*

H.K. You could wit-ness the sec - - - ond com - ing, Christ ris - en from the grave, And no ed-it-or will pub - lish

Vln. I *p* *mf* *p* *fff*

Vln. II *p* *mf* *p* *fff*

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

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

Db. *p* *mp* *mp* *mf*

*senza sord*

*div*

*arco*

*sul pont*

*pizz*

*5*

355

Fl. *fff* *pp* *fff* *p* *mf*

Ob. *a2* *mp* *p*

Cl. *flz* *mp* *p*

B. Cl. *flz* *mp* *p* T *sfz*

Bsn. *sfz*

Cbsn. ord *sfz*

C Tpt. *a2* *sfz*

Tbn. *sfz*

H.K. you. Space-men can land on your lawn, Kra - ken a - wake, Big - foot dance a jig, right be-fore your eyes, And no-

Vln. I *div* *p* *mf*

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

Vla. *div* *ord* *unis* *p* *f* *p* *f*

Vc. *arco* *ord* *p* *f* *p* *f*

Db. *ord* *pizz* *p* *f* *sfz*

361 (♩ = 120) 24

Fl. *fff* *p* *flz*

Ob. *fff* *mf* *p* *mf* *p*

Cl. *fff* *p* 1.

Bsn. *p*

Hn. *mf* *mp* *mp* *mp* *mf*

C Tpt. *ff* *mf* *p* *pp*

Perc. *fff* *fff*

D. *f*  
It was-n't Miles-s fault.

H.K. *petulantly*  
- one will print the stor - y. You are ov - er, Done. A blank page burnt.

(♩ = 120)

Vln. I *div fff* *mf* *p* *mf* *p* *p* *f* *p* *f* *p*

Vln. II *div fff* *mf* *p* *mf* *p* *p* *f* *p* *f* *p*

Vla. *mf* *p* *mf* *p* *div pizz* *p* *mf* *p*

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

Db. *mf* *p* *mf* *p* *pizz* *p* *mf* *p* *mf* *p*

rit.

rocking, gentle but with momentum ♩ = 92

367 25

Fl. *f* *pp*

Ob. *p* *f* *pp*

Cl. *f* *pp*

B. Cl. *f* *pp*

Bsn. 1. *f* *pp*

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

C Tpt. *p* *f* *pp*

Tbn. 2. *f* *pp*

Hp. *f*

D. *mp* intensely *p* shivering

H.K. Dad, to cin - ders. It was - n't Miles - 's fault. Charles found some - thing

rit.

rocking, gentle but with momentum ♩ = 92

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

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

Vla. *mf* *p*

Vc. *p* *mf* *p*

Db. *p* *mf*

374

a2

Fl. *pp*

Cl. *pp*

B. Cl. *sfz mp* *pp* *mp* *pp* *sfz mp* *pp* *mp* *pp* *sfz mp* *pp*

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

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

C Tpt. *mf* *pp* *mf* *pp*

Hp. *pp*

D. trapped in the ice. He hacked it free. He's...



380 a2

Fl. *pp*

Cl. *pp*

Bsn. *pp*

Hn. *p* *p* *p* *ff* *mp* *mf* *marcato*

C Tpt. *p* *p* *mfp*

P. *mf with emotion* (to VASCO) *f with authority*

D. *pp* *p* Oh no!... Come with me.

V. *f* Let him freeze.

(PRENTICE nods at VASCO. She exits in search of her husband) (VASCO shakes his head in despair, but he obeys and runs after PRENTICE)

Vln. I *con sord* *2 soli div* *con sord* *mf*

Vln. II *con sord* *2 soli div* *pp* *pp* *pp* *ff* *mp* *fff* *mf*

Vla. *solo con sord* *pp* *pp* *pp* *ff* *mp* *fff* *mf* *ff*

26 386 brisk and urgent ♩ = 144

Ob. *mf* *f*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. *p* *f*

C Tpt. *p* *mf*

Tbn. *p* *mf* (replace stem)

Perc. *p* *mf* *egg shaker* *muted slightly with the hand*

Hp. *p* *mf* *ff*

M. (to HARRY) *mf* *f*

That id - i - ot Charles ref - used to leave. I dragged your daugh - ter a - way, I saved her.

Vln. I *fff*

Vln. II *fff*

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

Db. *solo* *p* *f*

396 floating but purposeful  $\text{♩} = 104$  accel.  $\text{♩} = 126$

Fl. *f* *mp* *mp* *mp* poco a poco cresc

Ob. *f* *mp* *mp* *mp* poco a poco cresc

Cl. *f* *p* *mp* *mf* *mf* poco a poco cresc

B. Cl. *mp* *mf* *f* poco a poco cresc

Bsn. *p* *p* *mp* *mp* poco a poco cresc

Cbsn. *pp* *pp* *mp* *mp* poco a poco cresc

Hn. *f* *mp* *mp* *mf* *mf*

C. Tpt. *f* *p* *mp* *mp* *mp*

Tbn. *pp* con sord *pp* *mp* poco a poco cresc

Perc. *f* *f*

D. (to MILES) *mf* We should have stayed, We should have helped him. We should have stayed,

H.K. (to DAISY) *mf* Prin - cess, my per - fect Prin -

(MILES ignores DAISY. He walks away, fiddling with his phone. It does not work and he is frustrated. CAPTAIN ROSS tosses MILES a foil blanket, which MILES wraps around himself)

floating but purposeful  $\text{♩} = 104$  accel.  $\text{♩} = 126$

Vln. I *f* *tutti div* *senza sord* *mp*

Vln. II *f* *senza sord* *tutti div* *senza sord* *pp* *mp* *mp* *poco a poco cresc*

Vla. *f* *senza sord* *tutti unis* *senza sord* *pp* *mp* *mp* *poco a poco cresc*

Vc. *f* *arco* *tutti div* *pp* *pp* *mp* *mp*

Db. *pp* *pp* *mp* *mp* *poco a poco cresc*

*senza sord* *sul tasto* *ord*

*senza sord* *sul tasto* *ord*

*senza sord* *sul tasto* *ord*

*senza sord* *sul tasto* *ord*

*senza sord* *sul tasto* *ord*

rit. ... grandly ♩ = 84

402

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

D.

H.K.

Tam tam metal beater - scrape to and fro

p mp mf

we should...

cess...

(HARRY throws MILES a dirty look and hugs DAISY)

(PRENTICE and VASCO return accompanied by an exhausted CHARLES. VASCO pulls an ice block concealed beneath a tarpaulin)

rit. ... grandly ♩ = 84

Vln. I

Vln. II

Vla.

Vc.

Db.

sul pont

mf f aggressive

mf f aggressive

f

poco allarg. held back ♩ = 72 rit.

407

Fl. *ff* *ff* *p* *pp* *p*

Ob. *ff* *mf* *p* to oboe d'amore

Cl. *ff* *mf* *p*

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

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

Cbsn. *ff*

Hn. *ff* *ff* *mf* *p* *mp*

C Tpt. *ff* *ff* *mf* *p* (replace stem) *mp*

Tbn. *ff* *mf* *p* *air sound - reverse mouthpiece* *ff* *p*

Perc. 4 tom-toms *mf* *ff* *sub. mf* *normal beater* *ff* *vibraphone hard stick* *mf* *mp* *p*

Hp. *mf* *p* *p*

P. (to CHARLES) *f* *p*

We are trapped be-cause of you.

poco allarg. held back ♩ = 72 rit.

60

Vln. I *ff* *mf* *p* *mf* *pizz*

Vln. II *ff* *mf* *p* *mf* *pizz* 2 soli molto sul pont *ppp* *mf* solo molto sul pont *ppp* *mf*

Vla. *ff* *mf* *p* *mf* *pizz* *p*

Vc. *ff* *ff* *ord* *mf* *p* *mf* *pizz* *p*

Db. *ff* *ff* *ord* *mf* *p* *mf* *pizz* *mf*

slowly, with mystery  $\text{♩} = 44$

412

Fl. *p* non vib

Ob. *p* non vib

Cl. *ppp* non vib

B. Cl. *p* *sub. pp* *pp* to clarinet 2

Bsn. *p* non vib *pp* to bassoon 2

Cbsn. *pp*

Hn. *p*

C Tpt. *pp* cup mute

Tbn. *mf* = *pp* air sound - reverse mouthpiece *mp*

Perc. suspended finger/antique cymbals or crotales (2 pitches) *p* (pitch approximate, but should feel 'out of tune' with the higher pitch) *p* arco

Hp. *p*

P. *p*  
The ice has us.

(CHARLES drags the cover from the ice block. The ice glows. A figure is visible, trapped inside. The expedition members crowd around the block of ice)

slowly, with mystery  $\text{♩} = 44$

Vln. I *pp* arco solo

Vln. II *pp* sul pont

Vla. *pp* div

Vc. *p* *pp*

Db. *p* *pp*

slower still ♩. = 40

G.P.

417

Fl.

Ob.

Cl.

Hn.

C Tpt.

Perc.

Hp.

slower still ♩. = 40

G.P.

Vln. I

Vln. II

Vla.

Db.

29 SCENE 2 On the deck of the Anthropocene

425 lucid, sparkling ♩ = 63

Fl. non vib *ppp*

Cl. *ppp*

C Tpt. practice mute *mf* = *ppp*

Perc. glockenspiel *p*

Hp. quite freely, with rubato *pp solo* 5 5 5 5 5 *p* *pp* 8<sup>va</sup> sim 5 5 5 5 5 *pp*

(Lights up on HARRY KING and DAISY, who are watching the Aurora Borealis)

lucid, sparkling ♩ = 63

Vln. I *ppp* tutti div a 4

Vln. II non vib *ppp* tutti div non vib *ppp* poco vib

Vla. unis ord *ppp*

Vc. non vib *ppp* tutti div non vib *ppp* poco vib

Db. (tutti) *ppp*

432

Fl. *ppp*

Cl. *ppp*

C Tpt. *mf*

Perc. *p* tam-tam superball

Hp. *pp* *ppp* brush gently with the fingers

Vln. I *ppp*

Vln. II *ppp* non vib *ppp* poco vib

Vla. *ppp*

Vc. *ppp* non vib

Db. *ppp*





poco rit. . . . . ♩ = 69

colla parte

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes Flute (Fl.), Oboe (Ob. d'A.), Clarinet (Cl.), and Percussion (Perc.). The second system includes Horn (Hp.), Double Bass (D.), and Horn/Key (H.K.). The tempo is marked 'poco rit.' with a metronome marking of ♩ = 69. The dynamic is 'ppp'. The H.K. part includes lyrics: '-ing', 'par - - - ti - cles, dust from the sun.', 'It is cold,\_\_\_', and 'cold - er than I ev - er knew'. The Percussion part includes a 'superball' effect. The Hp. part includes the instruction 'quite freely, with rubato'. The D. part includes triplets. The H.K. part includes a 'take time' instruction. The Fl. and Ob. d'A. parts include 'ppp' dynamics. The Cl. part includes 'ppp' dynamics. The Perc. part includes a 'superball' effect.

poco rit. . . . . ♩ = 69

colla parte

Musical score for strings. The score is divided into two systems. The first system includes Violin I (Vln. I) and Violin II (Vln. II). The second system includes Viola (Vla.) and Double Bass (Db.). The tempo is marked 'poco rit.' with a metronome marking of ♩ = 69. The dynamic is 'ppp'. The Vln. I part includes triplets and the instruction 'ppp'. The Vln. II part includes triplets and the instruction 'ppp'. The Vla. part includes triplets and the instruction 'ppp'. The Db. part includes the instruction 'ppp'. The Vln. I part includes the instruction 'ppp'. The Vln. II part includes the instruction 'ppp'. The Vla. part includes the instruction 'ppp'. The Db. part includes the instruction 'ppp'. The Vln. I part includes the instruction 'ppp'. The Vln. II part includes the instruction 'ppp'. The Vla. part includes the instruction 'ppp'. The Db. part includes the instruction 'ppp'.

lightly and quickly flowing ♩ = 152

445 a tempo ♩ = 69

Fl. *pp* vib ord

Cl. *mf* to bass clarinet

Bsn. 1. vib ord *ppp*

C Tpt. *mf*

Perc. *p*

Hp. *pp*

D. Dust from the sun. I've been to Burn - - ing Man. We danced in the de-sert, six-ty

H.K. *pp* pos-sib-le.

(DAISY disengages herself from her father and takes out her camera. She points it at the sky)

a tempo ♩ = 69

lightly and quickly flowing ♩ = 152

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* div

Db. *ppp*

poco accel. . . very fast ♩ = 176

454

Fl. *mf p sim. with energy* (*p*) *mf p sim.*

Ob. *p* *mf* 1. vib ord

Hp.

D. *con rubato*

thou-sand peo-ple step-ping to the same beat. I've watched a pink moon rise

poco accel. . . very fast ♩ = 176

Vln. I 4 soli div a 4 *p*

Vln. II *solo p*

Vla. *div a 2 solo p*

Vc.

Db. *p* 8

462 *poco rall.* *calmer (half tempo) ♩ = 88*

Fl. *ppp* *pp* *ppp* *p sempre* *ppp* *mf > pp* *mf* *pp* *mf > pp*

Cl. *ppp* *pp* *ppp* *p sempre* *ppp* *ppp*

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

C Tpt. 1. *p*

Hp. *p*

D. *ov* *er* *the Pa-cif-ic,* *But nev-er*

*poco rall.* *calmer (half tempo) ♩ = 88*

Vln. I *ppp* *p* *pizz solo* *p* *arco* *ppp* *tutti div a 4* *tutti div a 4*

Vln. II *ppp* *p* *pp < p* *p* *ppp* *tutti div* *tutti div*

Vla. *gli altri* *p* *p* *ppp < >* *tutti div a 3*

Vc. *pp* *ppp* *ppp < >*

Db. *ppp < >*

fidgety ♩ = 69

take time, colla parte

469

Fl. *mf* > *pp* *p* > *pp*

Ob. *p* > *pp* *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

C Tpt. *mf*

Perc. small ratchet *p*

Hp. *ppp* 6 6 3 3

D. *leggero*  
have I seen real won-der, un-til now.

H.K. *mp*  
We call it sci-ence, the an-

(HARRY circles the block of ice, looking at the body within.  
He wanted a big discovery, but now that he has one he is less sure.  
The exploding sky and frozen body unnerv him)

take time, colla parte

fidgety ♩ = 69

sol. *p*

Vln. I *p* *mp*

Vln. II *p*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p*

col legno battuta *p* *mp*

col legno battuta *p* *mp*

col legno battuta *p* *mp*

col legno battuta *p* *mp*

poco rit. . . . a little uncertainly ♩ = 152 (♩ = 76)

accel. . . .

474

Fl. *mf sub.pp* *f p* *pp* *p*

Ob. 1. *mf*

B. Cl. *pp* *p < f > p* *f*

Bsn. *pp* *f p*

Perc. *p* (snare drum) *p* (small ratchet)

Hp. *mp*

H.K. *mp* *f p* *pp* *p*

cients called it mag - ic. . . . A - lone out here, . . . a man might im - ag - ine those . . . old su - per -

(HARRY indicated the body in the ice.)

poco rit. . . . a little uncertainly ♩ = 152 (♩ = 76)

accel. . . .

Vln. I *mp* *pp* *f p* *pp* *p*

Vln. II *mp* *f p* *pp* *p*

Vla. *pp* *f p* *pp* *p*

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

Db. *p*

\* NB separate bow strokes here, as distinct from the previous bar

$\text{♩} = 100$  rit. . . . mysteriously  $\text{♩} = 80$  ( $\text{♩} = 160$ )

482

Fl.

B. Cl.

Bsn.

Perc. *glockenspiel*

Hp.

D. (laughs indulgently at her father)

H.K. sti - tions true. This dis-cov-er-y makes me un-eas - y. A poor,

(HARRY indicates the body in the ice)

$\text{♩} = 100$  rit. . . . mysteriously  $\text{♩} = 80$  ( $\text{♩} = 160$ )

Vln. I

Vln. II

Vla.

Vc.

Db. pizz  $\text{mf}$



490

Bsn. *pp*

Perc. *p* glockenspiel

Hp. *p*

D. *pp* *p* *pp*  
 lost trav - el - ler. from long a - go, a harm - less spec - tac - le like the Au - ro - ra.

Vln. I *p* *pp*

Vln. II *p* *pp* ord

Vla. *pp* *mp* *ppp* ord *ppp*

Vc. *pp* *p* div

Db. *pp* *p* arco

becoming excitable (the same tempo)

498

Ob.  
Ob. d'A.  
Cl.  
Bsn.  
Perc.  
Hp.  
H.K.  
Al - ien dust - - might car - ry - - dead - ly dis - eas - es - - like con - quis - ta - dor - es of long - a - go.

becoming excitable (the same tempo)

Vln. I  
Vln. II  
Vla.  
Vc.  
uniz pizz  
mf  
uniz pizz  
mf

506

Fl.  
Ob.  
Ob. d'A.  
Cl.  
B. Cl.  
Bsn.  
C Tpt.  
H.K.  
Na - - - - tives greet - ed them, ex - changed gifts, - - dec -

(HARRY crouches beside the ice-bound body)

Vln. I  
Vln. II  
Vla.  
Vc.  
uniz  
div a 3  
p  
ppp  
p arco

511

Fl. *sim. mf p* *mf p sim.* *mf* *mf p*

Ob. *mf* *mf p* *mf* *mf p*

Ob. d'A. *mf p* *mf p mp*

Cl. *p* *mp*

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

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

C Tpt. *p* *mp*

Perc. **chinese cymbal**  
soft sticks  
*p* *f*

H.K. lared them gods. But the ex - plo - rers. har - boured death on their skin

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

Vln. II *ord* *p* *pp* *mp* *pp*

Vla. *ord* *p* *pp* *mp* *pp*

Vc. *arco*

Db. *pizz* *p*

519

Fl.

mf p mf p mf p mf p mf p mf p mf p

Ob.

mf p mf p mf p mf p mf p mf p mf p

Ob. d'A.

mf mf p mf p mf p mf p mf p mf p

Cl.

p 3 3 3 3 3 3 3

B. Cl.

mf p mf p mf p

Bsn.

mf mf p mf p mf p mf p mf p mf p

Hn.

mf p mf p

Perc.

egg shaker p mf

H.K.

and in their lungs. Civ - il - i - sa - - - tions - - - coughed - and

Vln. I

mf p mf p mf p mf p mf p

Vln. II

pp mp pp mf p mf p mf p mf p mf p

Vla.

pp p mp p mf p mf p mf p mf p mf p

Vc.

mf p mf p mf p mf p mf p

Db.

mf p mf p mf p

div unis pizz arco p pizz

526 35

Fl. *f p* *fff* *p* *pp*

Ob. *mf p* *fff*

Ob. d'A. *mf p* *fff*

Cl. *mf p* *fff*

B. Cl. *fp* *fff*

Bsn. *fp* *fff*

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

C Tpt. *mf p* *fff*

Tbn. *ord (senza sord)* *mf p* *fff*

Perc. *p* *f*  
high bongo *p* *f*

D. *p playfully* *distinctly*  
You are sil - ly! Au - ro - ra are harm - less. Par - ti - cles

H.K. died.

(DAISY shakes her head, amused by her father's gloomy superstition in the face of such beauty)

Vln. I *mf p* *mf p* *mf p* *mf p* *f* *fff p* solo *pp*

Vln. II *mf p* *mf p* *mf p* *mf p* *f* *fff p*

Vc. *div arco* *fp* *fff*

Db. *arco* *fp* *fff*

slower, mysteriously ♩ = 138

532

Fl. *ppp* non vib

Ob. *ppp* non vib

Ob. d'A. *ppp* non vib

Cl. *ppp* 1.

Perc. *ppp* arco vibraphone

D. from the earth and sun col - lid - ing.

H.K. *p* becoming fearful  
The sun will de - sert this

(DAISY shifts the camera's focus to the icy surface of the frozen sea, capturing the rainbow of reflections on its surface. HARRY holds his hands up to the sky as if warming them in the light of the Aurora)

slower, mysteriously ♩ = 138

(solo)

Vln. I *div*

Vln. II *p mp*

Vla. *solo arco pp*

Vc. *solo mp pp* *div*

Db. *solo mp pp*

538

Fl. *slower* ♩ = 120 *measured* ♩ = 112 *with movement* ♩ = 138 (♩ = 69)

Ob.

Ob. d'A.

Cl. 1.

Perc.

H.K. pole soon, Green-land will be dark.. The lights are cold. Would light still play a-cross the ice if we weren't here? Is

H.K. *not too hurried* 3

Vln. I *solo* *div a 4* *pp* *pp* *pp* *solo arco* *pp* *solo arco* *pp*

Vln. II *3 soli div* *pp*

Vla. *solo* *pp*

Vc. *div* *solo* *pp* *pp* *pp*

Db. *solo* *pp* *tutti div* *pp*

546 **36**

Fl.

Perc. *susp cymbal (medium)* *soft sticks* *pp*

Hp. *pp*

D. *mp* 3 *pp*

H.K. this a show put on for us? Fath-er, your e-go! Help will come

Vln. I *pp* *p* *pp* *p* *ppp* *pp* *ppp* *pp* *pp* *p*

Vln. II *pp* *p* *pp* *p* *ppp* *pp* *ppp* *pp* *pp* *p*

Vla. *pp* *p* *pp* *p* *ppp* *pp* *ppp* *pp* *pp* *p*

Vc. *pp* *p* *pp* *p* *ppp* *pp* *ppp* *pp* *pp* *p*

Db. *pp* *p* *ppp* *pp* *ppp* *pp* *ppp* *pp* *pp* *p*

held back  $\text{♩} = 56$  steadily  $\text{♩} = 69$

553

Fl. *ppp*

Cl. *ppp*

B. Cl. *ppp*

Bsn. *ppp*

C Tpt. 1. cup mute *ppp*

Perc. chinese cymbal soft sticks *pp*  
susp cymbal soft sticks

Hp. 7

D. be - fore the dark - ness strikes. E - lec - tro - mag - net - ic in - ter - fer - ence. *patiently explaining, reminding*

H.K. Our com - mu - ni - ca - tions are dead, as that poor soul. *(HARRY is looking at the body in the ice) (HARRY indicates the body)*

held back  $\text{♩} = 56$  steadily  $\text{♩} = 69$

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *pp* *p* *ppp*

Vc. *pp* *p* *ppp*

Db. *pp*

37

a little slower, flowing  $\text{♩} = 63$

561

Fl. *p* *mf* *pp* *p* *mf* *pp*

D. We can - not raise the dead. This light

Vln. I *pp flautando*

Vln. II *pp flautando*

Vla. *p*



566

Fl. *p* *mf* *p* *pp*

Ob. *p* *mf* *pp*

Perc. *pppp* (bass drum)

D. show will end, you will sum - mon help.

Vln. I

Vln. II

Db. *pp* (div)



570 rit. . . . . calmer ♩ = 56

Fl. *p* *mf* *pp* *pp* *p*

Ob. *p* *mf* *pp* *pp* *p*

Perc. *pp*

D. and we'll be gone... be - fore the cur - tain... des - cends.

(DAISY takes a picture of HARRY)

Vln. I rit. . . . . calmer ♩ = 56

Vln. II

Db. *pp*



576 non vib

Fl.

B. Cl. *pp*

Bsn. *pp*

Perc.

D. (DAISY continues to take pictures)

38 SCENE 3 On deck

581 pulsating  $\text{♩} = 46$

Fl.

B. Cl. *ppp* *ppp* to clarinet 2

D. *p kindly* My fath - er is fright - ened of the lights...

H.K. *mf with grandeur* A beau - ti - ful sight, Vas - co.

(VASCO enters, and starts to do some chores. HARRY pulls himself together)

pulsating  $\text{♩} = 46$

Vln. I *ppp* con sord

Vln. II *ppp* con sord

Vla. *p* unis non vib gliss.

Vc. *p* unis non vib gliss.

Db. *mp un poco pesante* unis arco

588

poco rit. . . . . more lyrical  $\text{♩} = 44$

D.

V. *mp* I ne - ver liked them much. The In - uit used to think they were the souls

(DAISY directs the camera at the block of ice)

Vla. *poco rit. . . . . more lyrical  $\text{♩} = 44$*  gliss.

Vc. gliss.

Db. div

39

595 (non vib) vib ord pulsating  $\text{♩} = 46$

Fl. *pp* *p* *pp*  
non vib vib ord

Cl. *p* *pp*

C Tpt. 1. (cup mute) *pp*

D. *mp* *wryly*  
Don't make him worse.

V. of dead child-ren danc - ing.

H.K. *mp* *lecturing*  
An-cient peop - les know truths ab - out their lands.

C.R. *p* *darkly*  
So do sai - lors. We know not to

(DAISY looks up at VASCO. CAPTAIN ROSS comes on deck and starts to check gauges) (CHARLES and PRENTICE come on deck, holding hands) (DAISY shakes her head and kneels closer to the ice block to take a close-up shot)

Vla. *pulsating*  $\text{♩} = 46$  *gliss.* *al pont* *sp* *gliss.* *al ord*

Vc. *p* *gliss.* *al pont* *sp* *gliss.* *al ord*

Db. *p* *al pont* *sp* *al ord*



606 *ossia: piccolo trumpet (with mute)* 1. *pp*

Perc. chinese cymbal soft sticks *pp* *p*

C. *mf* *with a little irritation*  
The poles are melt - ing. We came in search of clues to the past.

C.R. *3*  
med - dle.

(CAPTAIN ROSS regards the block with suspicion)

Vln. I *senza sord solo* *pp < p* *6* *3*

Vla. *ord* *ord* *solo* *p* *6*

Vc. *ord* *ord*

Db. *al ord* *ord*

610 40 more urgently ♩ = 50

Fl. *pp* *mp* *gliss.*

Ob. d'A. *pp* *p* *p*

Cl. *pp*

C Tpt.

Perc. *pp* *bass drum*

Hp. *p*

C. *f* arrogantly, with enthusiasm *mf*  
 Med - dl - ing is what makes us great... Hu - man

C.R. *stubbornly*  
 We know not to med - dle.

(CHARLES rests a foot on the ice block, like a big game hunter posing for a photograph with a lion he has just killed.  
 DAISY looks up at him, annoyed - he is spoiling her shot.  
 The ice gives a brief pulse)

(MILES enters, still wearing a foil blanket, looking out of sorts)

more urgently ♩ = 50

Vln. I *pp* senza sord solo

Vln. II *ppp* solo senza sord

Vla. *pp* *ppp* solo *ppp* solo *pp* tutti div a 3 *p* non vib *gliss.*

Vc. *ppp* *p* *gliss.*

Db. *sp* *al ord* *ord* *al pont* *sp* *al ord* *ord*

41 rit. . . . previous tempo ♩ = 50

618

Fl. 1. *gliss.*

Ob. d'A. *p* *pp*

C Tpt. 1. *pp* 2. *pp* cup mute

Perc. *ppp* *ppp*

Hp. *pp* *loco* *pp* *pp*

C. *pp*

Be - ings were made to med - die. A per - son from long a - go

rit. . . . previous tempo ♩ = 50

Vln. I solo *pppp* *pppp* *pppp* *pppp*

Vln. II solo *pppp* *pppp* *pppp* *pppp*

Vla. *gliss.* *pp* *pppp* *pp*

Vc. *gliss.* *pp* *pppp* *pp*

Db. *pp* *pp* *pp* *pp*

42 1. non vib 2. non vib

631

Fl. *pp* *p* *mp* *pp* *ppp* *pp*

Ob. *pp* *mp* *pp* *ppp*

Ob. d'A. *pp* *mp* *pp* *pp*

Cl. *pp* *mp* *espress* *pp*

C Tpt. *ten. ---* *p* *ppp* *pp*

Perc. *glockenspiel* *pp* *3*

Hp. *ten. ---* *mp* *p* *p with quiet awe, spellbound* *3*

D. *ten. ---* *mp* *3* Froz - en still.

C. *ten. ---* *mp* *3*

trapped in the ice. Who knows what sec - rets this bod - y holds?

(DAISY is low down, very close to the block. She trains her lens on the person encased in the ice)

Vln. I *ten. ---* *pp* *p* *mp* *pp* *2 soli unis*

Vla. *ten. ---* *p* *mp* *p* *ppp*

Vc. *ten. ---* *p* *mp* *p* *ppp*

Db. *ten. ---* *p* *mp* *p* *ppp*

colla voce, slower, sustained

hypnotic ♩ = 50

poco rit.

643

Fl. *ppp*

Ob. d'A.

Cl. 2 to bass clarinet *ppp* *pp*

Perc. *pp* *crotales* *arco* *vib* *arco*

Hp. *pp*

D. *con rubato* like some-one in a fair - y - tale. It seems a shame to break the spell. I can al - most see its face. *lightly*

V. Its face, \_\_\_\_\_

colla voce, slower, sustained

hypnotic ♩ = 50

poco rit.

Vln. I *ppp* *2 soli div* *ppp* *tutti div* *non vib* *gliss.* *pp*

Vln. II *ppp* *solo vib ord* *2 soli div* *tutti unis (senza sord)* *non vib* *gliss.* *pp*

Vla. *ppp* *2 soli div vib ord* *tutti unis* *non vib* *gliss.* *pp*

Vc. *ppp* *non vib* *solo* *pp* *tutti div* *non vib* *gliss.* *pp*

Db. *ppp* *pp* *pp* *unis* *div* *pp*

655 a little slower ♩ = 44

Ob. d'A. *pp* *pp* *pp*

Perc. *crotales* *with beaters* *pp* *chinese cymbal* *soft sticks* *p*

D. white, pale as snow, it makes me feel... it makes me feel... af - raid. \_\_\_\_\_

V. white, \_\_\_\_\_ pale \_\_\_\_\_ as snow, \_\_\_\_\_ it makes me feel... \_\_\_\_\_ it makes me feel... \_\_\_\_\_

a little slower ♩ = 44

Vln. I *pp* *tutti div in 4* *pp*

Vln. II *(senza gliss)* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp*

Vla. *div* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *pp*

Vc. *div* *pp*

Db. *pp*

blow across the mouthpiece with force - breathy  
finger the low D

urgently ♩ = 120

44 jet whistle

664 a2

Fl. *mf* *ff*

Ob. *p* *f*

Ob. d'A. *p* *f*

Cl. *p* *f*

B. Cl. *f*

Bsn. *f*

Hn. *mf* *p*

C Tpt. *f* *mf* *p*

Tbn. *f* *mf*

Crot. *mf* *ff*

Hp. *p* *f* *ff*

P. *ff* agitated

D. *ff* panicked Im - pos - si - ble! They

V. *ff* No!

chinese cymbal

snare drum

rim shot

crotales

(DAISY's lens is almost touching the block)

(The ice pulses again. DAISY leaps to her feet)

urgently ♩ = 120

Vln. I *f* *pp* *mf* *ff* *p*

Vln. II *f* *pp* *mf* *ff* *p*

Vla. *p* *f* *pp* *mf* *ff* *p*

Vc. *ppp* *ff*

Db. *ppp* *ff*

tutti div a 3

col legno battuto

arco

unis

unis pizz

668

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

P.

D.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*mf*

*f*

*sub.p*

*rim shot*

*f*

Scie - en - - tif - i - cal - ly im - pos - si - ble.

looked at me!

*f* excited, opportunistically

What - - a sto - - ry.

(HARRY grabs DAISY in his arms and rushes her away from the ice block.  
MILES takes out a tablet to record the event, but doesn't get too close)

*fp*

*f*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*fp*

*f* *p* *mf* *p* *mf*



671

Fl. *f* *p*

Ob.

Cl.

B. Cl. *mf* *sfz* to clarinet 2

Bsn. *mf* *sfz*

Hn. *p* *mf* *p*

C Tpt. *mf* *p* *mp*

Tbn. *mf* *p*

Perc. *p*  
vibraphone  
guiro or frog

P. *ff* agitated  
Im - pos - si - ble! Scie - en -

D. The eyes moved,

M. What a scoop.

C. *f* urgently, jaggedly  
We need a blow - torch, a scal - pel to cut it free.

C.R. *f*  
Get it off my ship.

(VASCO and PRENTICE move towards the block.  
CAPTAIN ROSS is afraid and moves away)

Vln. I

Vln. II

Vla.

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

Db. *mf* *p*

poco rall. . . delicately ♩ = 112

vib ord

675

Fl. *pp*

Ob. *pp*

Ob. d'A. *pp*

Cl. *pp*

Bsn. *mp* *f* *pp*

Hn. *mp* *p* *mp*

C Tpt. *mp* *p* *mp*

Tbn. *mp* *p* *mp*

Hp. *pp*<sup>3</sup>

P. *mp* *p* *mp*

D. *mp* *p* *mp*

C. *f* (to VASCO) *p*

C.R. *mp* *p* *mp*

tif-i-cal-ly im-pos-si-ble.

they looked at me.

Find me a sharp knife, Warm the cut-ting blade. It must be done with pre-ci-sion. We

Get it off.

poco rall. . . delicately ♩ = 112

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

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

Vla. *mf* *p* *mf* *p* *mf* *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

more heavily ♩ = 100

682

Fl. *pp* *ff*

Ob. *pp* *ff*

Ob. d'A.

Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn.

Tbn. *ff*

Perc. *pp* *fff* *fff*

Hp.

P. *p*

D. *mf* *insistently* *marcato*

M. *portamento* *ff* (to VASCO)

C. *mf* *f* (to VASCO)

Vln. I *ppp < p* *ppp < pp* *ff*

Vln. II *ppp < p* *ppp < pp* *ff*

Vla. *pp* *ppp < p* *ppp < pp* *ff*

Vc. *pp* *ppp < p* *ppp < pp* *ff*

Db. *pp* *ff*

chinese cymbal  
soft sticks

kick drum

anvil

It's im-pos-si-ble. sci-en-tif-i-cal - ly im-pos-si-ble.

The eyes moved. They looked at me.

Do it. Do it.

must not harm the sam-ple. A sharp knife. No! No!

(The ice block pulses again)

(VASCO ignores CHARLES's orders. He takes a fire axe and hacks at the block of ice. CHARLES rushes forward, but the sight of the blade in VASCO's powerful hands stays him. VASCO attacks the ice, once, twice, with the axe)

fearfully ♩ = 112 (♩ = 56)

693

Fl. *fp* *f* *p* *f* *f* *p* *f* *p* *f* *ff* *pp* *ff*

Ob. *fp* *f* *p* *f* *p* *f* *ff* *pp* *ff*

Ob. d'A. *mp* *f* *mp* *f* *mp* *ff* *pp* *ff*

Cl. *fp* *f* *p* *f* *f* *p* *f* *ff* *pp*

Bsn. *f* *p* *f* *p* *f* *ff* *pp*

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

C Tpt. *f* *p* *f* *p* *f* *ff* *pp* *ff*

Tbn. *mf* *p* *mf* *p* *mf* *ff*

Perc. 4 tom-toms  
kick drum  
temple blocks  
bongos  
Both players:  
Improvise soloistically across the specified instruments, with free irregular rhythm, and dynamic intensity varied within the given ranges. The effect should start more in the background and emerge to the foreground.  
*p - mf* medium pace accel. fast pace *f-fff* (low tom+ kick drum) *fff* (high bongo)

Hp. *ff* bisbig random

I. Ah *ff*

P. *f* *ff*

D. No! *f* *ff*

H.K. No! *f* *ff*

M. *f* *ff*

C. Do it. *f* *ff*

C.R. No! *f* *ff*

(VASCO hears the others, but is no longer entirely his own master. He continues to hit the block until it shatters)

fearfully ♩ = 112 (♩ = 56)

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

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

Vla. *f* *p* *f* *ff*

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

Db. *f* *p* *f* *ff*



702

Fl. to piccolo

Ob. *pp* *mf*

Cl. *pp* *ppp*

Bsn. *p* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* (con sord only if necessary to reduce volume)

Hn. *pp* (con sord only if necessary to reduce volume) *ppp* *ppp*

Tbn. *p* *pp* *p*

snare drum *pp* *p* *pp* *pp* *p* *pp*

superball

gasp, inward breath (audible), no specific pitch

(ICE's body jolts slightly as she gasps)

Vln. I *pp* *pp* *pp* *pp*

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

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

Db. *pp*

706

Cl. *to bass clarinet*

Bsn. *p f p f p p*

Hn.

Tbn. *p p pp p*

Perc. *pp < p > pp*

Hp. *superball mallet on soundboard l.v. sempre*

I. *gasp*

(ICE's body jolts slightly)

Vln. I *pp mf (not damped) pp mf*

Vln. II *pp mf pp mf*

Vla. *mf*

Vc. *mf*

Db. *p*

711

Ob. *pp*

Ob. d'A. *p* *pp*

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

C Tpt. *p* *pp* *pp*

Tbn. *p* *pp*

Perc. *p* *pp* *pp* sizzle cymbal soft stick *pp* maracas slow turn

Hp. *pp* *pp* superball mallet on string l.v. sempre (if this does not produce enough sound, play on soundboard as before)

I. *gasp*

(ICE's body jolts slightly)

(ICE is now in an upright kneeling position. She begins, slowly, to put her feet on the ground and stand)

Vln. I *arco* *fp* *arco* *fp* *col legno* *mf* *col legno* *mf* *mf*

Vln. II *mf* *mf* *mf*

Vla. *mp* *mp* *mp* *mp* \* scratch tone "snore"

Vc. *mp* *mp* *mp* *mp* \* scratch tone "snore"

Db. *mp* *mp*

\* heavy, slow bow with strings lightly damped by several fingers of the left hand



716

Fl. *pp* *non vib* *ppp*

Picc. *pp* *ppp*

Ob. *pp* *ppp*

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

Bsn. *p* *f* *p* *f* *mp* *ff* *p* *f* *ff* *p*

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

C Tpt. *f* *f* *f* *f*

Tbn. *p* *mp* *p* *mp* *p* *f*

Perc. *pp* *mp*

Hp. *f*

Vln. I *ppp*

Vln. II *ppp*

Vla. *ff*

Vc. *ff*

Db. *f* *mp* *ff*

to contrabassoon

low bongo

slow rotation with plastic or wood rute

superball mallet on string

*l.v. sempre*

*arco* *ppp*

*arco* *ppp*

*arco* *ppp*

*ff*

*ff*

*ff*

*f* *mp* *ff*

*f* *mp* *ff*

\* louder if reduced strings used

suspended  $\text{♩} = 40$

regular and mysterious  $\text{♩} = 63$

Fl. 721

Picc. to flute 2

Ob. 1.

Hn. 2.

Perc. fidget spinner on resonant surface\*\* spin quickly while holding centre, then release  
finger/antique cymbals or crotales (as at end of Scene 1)  
I.v.

Hp. vibraphone hard yarn sticks  
pres de la table

I. gasp  
ah

(ICE is now standing) (ICE's body jolts slightly)

suspended  $\text{♩} = 40$

regular and mysterious  $\text{♩} = 63$

Vln. I arco  
pp\*  
arco  
pp\*  
arco  
pp\*

Vln. II ord

Vla. col legno battuta  
pp

Vc. col legno battuta  
pp

Db. pp

*arco* pp\* pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

*col legno battuta* pp pp p

\* louder if reduced strings used    \*\* the fidget spinner will resonate well on a thin piece of wood or cardboard box, or a snare drum head

727

Perc. *p*

Harp. *p*

(PRENTICE moves, as if in slow motion, towards ICE, as if to protect her and guide her to safety. The others are all frozen to the spot, in shock)

Vln. I *mp* *mf* *f* *mp* *f* *col legno battuta*

Vln. II *p* *mp* *mf* *f* *mp* *f* *col legno battuta*

Vla. *p* *mp* *mf* *f* *arco* *p* *arco* *p* *arco*

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

Db. *p* *non vib* *non trem* *ord* *unis*

730

Fl. *practice mute* *pp*

Tbn. *ff = p*

Perc. *pp*

Harp. *pp*

(PRENTICE now has her arm around ICE. Very slowly, they begin to walk)

(BLACKOUT)

Vln. I *mf* *mp* *p* *col legno battuta*

Vln. II *f* *mf* *mp* *p* *col legno battuta*

Vla. *unis* *non vib* *ppp*

51 SCENE 4 Outside the ship's hull (CAPTAIN ROSS AND VASCO) / on deck in the wheelhouse (MILES)

734 very calm and even  $\downarrow = 54$   
 Fl. *very long* vib ord *p* *ppp* *a2* *a2* *mp*  
 Ob. *1. vib ord* *ppp* *p* *ppp* *mp*  
 Ob. d'A. *p* *ppp* *mp*  
 Bsn. *pp* *mp* *1.*  
 C Tpt. *con sord* *marcato* *mp*  
 (LIGHTS UP on MILES, alone in the wheelhouse)

very calm and even  $\downarrow = 54$   
 Vln. I *p espr.* *p* *p* *p* *p* *p* *mf*  
 Vln. II *very long unis* *arco sul tasto* *ppp* *p* *ppp* *p* *mp* *ord* *mf*  
 Vla. *very long* *vib ord sul tasto* *ppp* *p* *ppp* *mp* *ord* *mf*  
 Vc. *very long unis* *arco sul tasto* *ppp* *p* *ppp* *mp*  
 Db. *very long* *vib ord sul tasto* *ppp* *p* *ppp* *mp*

744 accel.  $\downarrow = 80$  accel.  
 Fl. *mf marcato*  
 Ob. *marcato* *p* *mf*  
 Ob. d'A. *marcato* *p* *mf*  
 B. Cl. *marcato* *p* *mf*  
 Bsn. *1. marcato* *p* *mf*  
 Hn. *marcato* *p* *mf*  
 C Tpt. *mf* *p*  
 Perc. *chinese cymbal* *p secco*  $\Phi$  *sim* *non secco*  
 Hp. *p* *non secco*

accel.  $\downarrow = 80$   
 Vln. II *p*  
 Vla. *p*  
 Vc. *ord* *mp* *mp* *mf*  
 Db. *ord* *mp* *mp* *mf*

(VASCO and CAPTAIN ROSS are on the frozen sea, checking for breaches in the hull. PRENTICE, CHARLES, HARRY KING and ICE are below deck, in low light. PRENTICE appears to be examining ICE, while CHARLES makes notes of her findings on a computer. We cannot hear what they say. HARRY sits in a corner with a proprietorial air. He cannot make any practical contribution to proceedings and is fidgety and impatient)

♩ = 112 accel. molto . . . . . rit. molto calm but with vigour ♩ = 112

749

Fl. flute 2 to alto flute

A. Fl.

Ob.

Ob. d'A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

M.

Put me through to the ed-it-or. . . . . Miles, my name is Miles, . . . Miles Black. Put me through to

(MILES is nervous and alert. He scans the deck as he talks, fearing discovery)

*p* *f* *sub.p* *pp* *p* *pp* *mp* *sub.p* *pp*

*p* *f* *sub.p* *pp* *p* *pp* *mp* *sub.p* *pp*

*p* *f* *sub.p* *pp* *p* *pp* *mp* *sub.p* *pp*

*p* *f* *sub.p* *pp* *p* *pp* *mp* *sub.p* *pp*

*ppp* *p* *pp* *mp* *sub.p* *pp*

*p* *f* *sub.p* *pp* *p* *pp* *mp* *sub.p* *pp*

*p* *f* *sub.p* *pp* *p* *pp* *mp* *sub.p* *pp*

*f*

*f*

*mf* *3* *marcato* *3* *3*

tutti ♩ = 112 accel. molto . . . . . rit. molto calm but with vigour ♩ = 112

Vln. I *f*

Vln. II *f* *pizz* *arco* *pp* *pp*

Vla. *f* *pizz* *arco* *pp* *pp* *pp*

Vc. *f* *pizz* *arco* *pp* *pp* *pp*

Db. *f*

757

Fl. *ppp*  $\leftarrow$  *pp*  $\leftarrow$  *p*  $\leftarrow$  *ff*

A. Fl. *ppp*  $\leftarrow$  *pp*  $\leftarrow$  *p*  $\leftarrow$  *ff*

Ob. *p*  $\leftarrow$  *ff* *ppp*

Ob. d'A. *p*  $\leftarrow$  *ff*

Cl. *pp*  $\leftarrow$  *mp < ff* *ppp*

B. Cl. *mp*  $\leftarrow$  *ff* *sfz*

Bsn. *pp*  $\leftarrow$  *mp*  $\leftarrow$  *ff* *sfz*

Cbsn. *mp*  $\leftarrow$  *ff* *sfz*

Perc. bass drum *f*

V. *p* No breach-es in the hull. Come the thaw

M. *(he means intimately)*  
 Sa - ra, she knows me ver - - - y well.

tranquil  $\text{♩} = 104$  broadening

Vln. I *mp*  $\leftarrow$  *ff* *pizz* *arco* *pp*  $\leftarrow$  *p* *2 soli* *div*

Vln. II *pp*  $\leftarrow$  *mp*  $\leftarrow$  *ff* *(arco)* *sul tasto* *ppp*  $\leftarrow$  *p* *div*

Vla. *ppp*  $\leftarrow$  *p* *sul tasto*

Vc. *ff*  $\leftarrow$  *ppp*  $\leftarrow$  *p* *pizz* *sul tasto* *arco*

Db. *mp*  $\leftarrow$  *ff* *sfz* *ppp*  $\leftarrow$  *p* *sul tasto*

764 ♩ = 88                      tranquil ♩ = 104                      gravely ♩ = 66

Fl. *pp* *mf*

A. Fl. *pp* *mf*

Ob.

Ob. d'A.

Cl. *pp* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

Hn. con sord *pp* *p* *pp* *mf* *p*

Tbn. con sord *pp* *p* *pp* *mf* *p*

Perc. *p*

V. we should be safe to sail.

C.R. *mp* *f* *espress.*

We'll be sick of seal blub-ber- be - fore this sea, thaws. We are ice-bound, ice - bound, bound for no-

♩ = 88                      tranquil ♩ = 104                      gravely ♩ = 66

Vln. I 4 soli div *pp* *p* *pp* *p* *p* *pp* *p*

Vln. II *ppp* *mp* *p* *pp*

Vla. *ppp* *mp*

Vc. *ppp* *mp*

Db. *ppp* *mp*

55

moving on ♩ = 80 accel. . . . . with energy ♩ = 112

773

Fl. *ppp* *p* *ff* *p* *ff* *p*

A. Fl. *ppp* *p* *ff* *p* *ff* *p*

Ob. *p* *f* *p* *ff* *p* *ff* *p*

Ob. d'A. *p* *p* *ff* *p* *ff*

Cl. *p* *f* *mp* *ff* *mp* *ff* *p*

B. Cl. *mp* *ff* *sfz*

Bsn. *p* *mp* *ff* *sfz* *p* *3*

Cbsn. *mp* *ff* *sfz*

Hn. *pp*

C Tpt. (con sord) *p*

Tbn. *mp* *mf*

Perc. *f*

Hp. *p* *secco*

M. *f* (only partly audible) *3* *3* *3* *3*

C.R. *mp*

where. An - thro-po - cene is a val - ua ble

moving on ♩ = 80 accel. . . . . with energy ♩ = 112

Vln. I *p* *tutti div a 2* *pizz* *mp* *ff* *mp* *ff* *arco* *col legno* *p* *3*

Vln. II *p* *tutti div a 2* *pizz* *mp* *ff* *mp* *ff* *arco* *col legno* *p* *3*

Vla. *p* *div* *unis* *col legno* *p* *3*

Vc. *ff* *p* *div* *pizz* *mp* *f*

Db. *mp* *ff* *sfz*



780

Fl.

A. Fl. *to piccolo*

Ob.

Ob. d'A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Tbn.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*pp*

*p*

*mf*

*mp*

*p*

*pp*

*mf*

*p*

*pizz secco*

*senza sord*

*div*

*unis arco*

ves - sel. E - - - - ven if we are res - cued, Some - one must stay a-board to keep her

785

Ob.

Ob. d'A.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

V.

C.R.

Vln. II

Vla.

Db.

*mp*

*pp*

*mp*

*p*

*f*

*con sord*

*mf*

*p*

*mf*

*p*

*f*

*mf*

*p*

*mf* *gruff but kindly*

*p*

*boringly*

*non secco*

*secco*

*mp*

*f*

*arco*

*f*

1.

hoping for a free pass

You? \_\_\_\_\_

3

sea - wor - thy.

And you. \_\_\_\_\_

Best to keep bus - y.

Let's check the hull a - gain.

chinese cymbal

hard yarn sticks

(CAPTAIN ROSS indicates that they should swap sides and continue checking the hull. He and VASCO return to their task. CAPTAIN ROSS disappears from view)

poco rit. . held back a little ♩ = 100

with energy ♩ = 112

Fl. *f* *p* *mf* *p* *mf* *p* *ff*

Picc. *f* *p* *mf* to alto flute

Ob. *p* *mf* *p* *mf* *p* *ff* *pp* molto vib

Ob. d'A. *p* *ff*

Cl. 1. *p* *ff* *pp* molto vib

Bsn. 1. *p* *ff*

C Tpt. *p* *mp* *p* *mp*

Tbn. *p* *p* *p* *5* *mf* *p* *5*

Perc. *p*

Hp. *ff*

M. *mf* *f* *ff*

Tell her it's big - - - - - ger than Ken - ne-dy's as-sas-si - na-tion. Big - - - ger - - - than

(We only hear MILES's side of the phone call, but it is clear that the editor is refusing to speak to him)

with energy ♩ = 112

Vln. I *f* *ff* *mp* *ff* pizz

Vln. II *ff* *p* *f* *mp* *ff* (arco) div

Vla. *ff* *p* *f* *ff*

Vc. *p* *mf* *f* *ff* pizz arco

57 a little slower ♩ = 66

♩ = 100  
(♩ = 100)

797

Fl. *p* *pp* *p* *pp* *p* *ff*

Ob. *p* *pp* *p* *pp* *p* *ff*

Ob. d'A. *p* *pp* *p* *pp* *p* *ff*

Cl. *p* *pp* *p* *pp* *p* *ff*

B. Cl. *p* *ff*

Bsn. *p* *ff*

Cbsn. *p* *ff*

Tbn. *mf*

Perc. *p*

Hp. *ff*

V. *p*  
A-lone one the ice, cold, cold, a-lone.

M. *f*  
Rus - - - sians rig-ging the e-lec-tion. For her, on-ly for her...

(MILES gesticulates, still arguing)

a little slower ♩ = 66

♩ = 100

Vln. I *div* *con sord* *arco* *p*

Vln. II *div* *con sord* *p*

Vla. *ff* *div* *sul tasto* *pp* *mp* *pp* *mp*

Vc. *ff* *div* *sul tasto* *pp* *mp* *pp* *mp*

Db. *ff*

803  $\text{♩} = c.66$  more quickly  $\text{♩} = 112$  rit.  $\text{♩} = 80$

Fl.  $f$   $p$   $mp$  *breathy*

Cl.  $pp$   $p$   $pp$  *breathy* 3

B. Cl.  $pp$   $p$   $pp$

Bsn.  $p$

Cbsn.  $p$

V. *mp* *mf marcato* *p dolciss.*

M. *mp* *mf marcato* *p dolciss.*

On ly the Cap - tain for com - pa - ny. (to himself)  
 A world ex - clu - sive. At a price. A high price.

$\text{♩} = c.66$  more quickly  $\text{♩} = 112$  rit.  $\text{♩} = 80$  senza sord

Vln. I *pp* *p* senza sord

Vln. II *pp* *p* senza sord

Vla. *div p* *mf* *ord pp* *p*

Vc. *div p* *mf* *p* *ord pp* *p* *pp*

Db. *pp*

58 809 1. *steadily*  $\text{♩} = 96$  *breathy*

Fl.  $pp$   $mp$   $pp$   $mp$   $pp$   $mp$

Cl. 3  $pp$   $pp$   $pp$   $pp$

B. Cl. *breathy* 3

V. A - lone all win - ter on the ice. Luc - ky

M.

*steadily*  $\text{♩} = 96$

Vln. I *div pppp*

Vln. II *pppp* *unis con sord*

Vla. *pp unis* *pppp* *pp(p)\**

Vc. *senza dim* *con sord* *pp(p)\* con sord*

Db. *pp(p)\**

\* bracketed dynamics should be played if a reduced-size string section is used

814 1.

Fl. *pp* *mp* *pp*

Cl. *pp* *mp* *pp*

B. Cl. *pp*

Bsn. *pp*

V. *pp* (he gives a small, slightly bitter laugh)

there's no wife, no fam - i - ly, wait - ing for

Vln. I *pp dolce* con sord

Vln. II *pp dolce* con sord

Vla. *pp dolce* unis con sord

Vc. *pp(p)\**

Db. *pp(p)\**

818 ord

Fl. *pp* *ppp*

A. Fl. *ppp* *p* *ppp*

Ob. d'A. *pp*

Cl. *ppp senza cresc* *sim.*

Hn. *pp*

Perc. *pp* chinese cymbal soft stick, tam-tam

V. *pp* me. no fam - i - ly, wait - ing for me.

(VASCO looks out at the frozen waste, as if realising for the first time how isolated he is. At some point during MILES's following phone call, VASCO disappears from view)

accel.

Vln. I *pp(p)\** tutti div *p(mp)* *pp(p)* *pp dolce* *pp*

Vln. II *pp(p)* *p(mp)* *pp(p)* *pp dolce* *pp*

Vla. *p(mp)* *pp(p)* *pp* *pp*

Vc. *p(mp)* *pp(p)* *pp* *pp*

Db. *ppp* *pp(p)*

59

826 accel. molto . . . . rit. molto solidly, with vigour ♩ = 126

Fl. *p* *f* *sub.p* *f* *pp*

Ob. d'A. *p* *f* *sub.p* *f*

Cl. *pp*

B. Cl. *ord* *p* *f* *sub.p* *f* *pp* *mp* *ff* *sffz* *mf p mf* *f*

Bsn. *p* *f* *sub.p* *f* *pp* *mp* *ff* *sffz* *mf p mf* *f*

Cbsn. *mp* *ff* *sffz* *mf* *f*

Tbn. *pp* *slide vib* *slide vib (molto)* *mf*

Perc. *hi-hat* *kick drum* the part may be shared between two players if preferred *f* *p*

Hp. *secco* *f*

M. *f* too eagerly, as if being interrupted  
 Sa-ra? Sa-ra! Lis-ten to me, Lis-ten Sa-ra, lis-ten... You won't be-lieve this, but trust me, trust

accel. molto . . . . rit. molto solidly, with vigour ♩ = 126

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* *unis arco senza sord* *ff* *pizz* *mf p mf* *div arco* *f*

Db. *ppp* *mp* *ff* *sffz* *mf p mf* *f*

833

Fl. *ff*

A. Fl. *f*

Ob. *f*

Ob. d'A. *p* *f*

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

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

Cbsn. *mf > mf f mf f mf mf > mf f*

Tbn. *slide vib (molto) p mf*

Perc. *f f p f*

Hp.

M. *me Sa - ra. You know seductively you can trust me Sa - ra. (Sara has asked where he is)*

Vln. I *unis senza sord p f*

Vln. II *unis senza sord p f*

Vla. *unis senza sord p f*

Vc. *pizz unis arco div pizz unis arco div pizz unis arco div*  
*mf p mf f mf p mf f mf p mf f*

Db. *mf p mf > mf f mf p mf f mf p mf > mf f*

839

Fl.

A. Fl.

Ob.

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

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

Cbsn. *mf f mf mf f mf f*

C Tpt. *practice mute "ff" = p practice mute*

Perc. *p f p < f mf f*

Hp.

M. *I'm in Green - land. Green - - - - - land. It's a count - ry, not a (Sara hasn't heard properly) (Sara assumes MILES has been drinking)*

Vc. *unis pizz div arco unis pizz div (pizz) unis div arco unis pizz*  
*mf p mf f mf p mf f mf p mf f mf sfz mf*

Db. *mf p mf > f mf p mf > mf f mf p mf > f mf*



844 60

Fl. *f* *ff*

A. Fl. *mp* *ff* *f*

Ob. *mp* *ff* *f*

Ob. d'A. *mp* *ff*

Cl. *mp* *ff*

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

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

Cbsn. *p* *mf* *f* *mf* *mf* *f*

C Tpt. *ff*

Tbn. *p* *mf*

Perc. *f* *mf* *f* *p* *f* *mp*

Hp. *secco* *f*

M. *impatently*  
 bar. Of course it's blood-y cold... Lis - ten, Sa - ra. You'll nev - er be - lieve

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

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

Db. *arco* *mf p mf >* *f* *mf p mf >* *mf* *f*

849

Fl. *ff* *mp*

A. Fl. *f* *mp*

Ob. *f* *mp*

Ob. d'A. *p* *f* *pp* *p* (NB only staccato where marked)

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

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

Cbsn. *mf* *f* *mf* *mf* *f p* *mf* *f*

C Tpt. *ff*

Perc. *f* *p* *f* *mp* *f* *mf* *f* *p*

Hp. *f*

M. *mf* *ff*  
 this. We found a body in the ice.

Vln. I *p* *f* *p* (NB only staccato where marked)

Vln. II *p* *f* *p* (NB only staccato where marked)

Vla. *p* *f* *p* (NB only staccato where marked) *div*

Vc. *mf p mf* *f* *mf p mf* *mf* *f p* *mf p mf* *f* *div*  
*unis pizz* *div arco* *unis pizz* *div arco* *unis pizz* *div arco*

Db. *mf p mf >* *f* *mf p mf >* *mf* *f* *mf p mf >* *f*

856

Fl.

A. Fl.

Ob.

Ob. d'A.

B. Cl.

Bsn.

Cbsn.

Tbn.

Perc.

Hp.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

con sord  
vib ord

(con sord)

*f*

*mf* *p* *mf* *mf* *f* *mf* *p* *mf* *mf* *mf*

A bod - - - - - y, froz - - - - - en in the

unis (arco) div unis div

*mf* *p* *mf* *mf* *f* *mf* *p* *mf* *mf* *f*

*mf* *p* *mf* *mf* *f* *mf* *p* *mf* *mf* *f*

862 61

Fl. *f* *ff* *ff*

A. Fl. *mf* *ff* *f*

Ob. *mf* *ff* *f*

Ob. d'A. *f* *p*

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

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

Cbsn. *mf* *p* *mf* *mf* *f* *ff* *p* *ff* *f* *ff* *p* *mf* *mf* *f*

Hn. *f* *p* 1.

Tbn. *f* *mp*

Perc. *p* *f* *mf* *f* *mf*

Hp. *f* C#D# E# F# G# A# B#

M. ice! She's a - live!

Vln. I *f* *p* div

Vln. II *f* *p* div

Vla. *f* *p*

Vc. *mf* *p* *mf* *mf* *ff* *p* *ff* *f* *mf* *p* *mf* *mf* *f* unis div unis div unis div

Db. *mf* *p* *mf* *mf* *ff* *p* *ff* *f* *mf* *p* *mf* *mf* *f*

866 ♩. = 168

Fl. mf f

A. Fl. mf f

Ob. mf f

Ob. d'A. mf f

Cl. mf f

B. Cl. ff p mf f mf p mf mf f mf f

Bsn. ff p mf f mf p mf mf f mf f

Cbsn. ff mf f mf mf f mf f

Hn. mf p mf f

C Tpt. mf f

Tbn. mf f

Perc. f mf f mf p mf

Hp. f

M. (half-shouted) 3  
 A - live Sa - ra, a - live!

Vln. I mf p f mf f

Vln. II mf p f mf f

Vla. mf p f mf f mf

Vc. ff p mf div f mf p mf mf f mf f mf

Db. ff p mf f mf p mf mf f mf f mf

♩. = 168

870 (♩ = 126) (♩ = 168) \* faltering ♩ = 66 a little slower ♩ = 63

Fl. *ff*

A. Fl. *ff*

Ob. *ff*

Ob. d'A. *ff*

Cl. *ff ff*

B. Cl. *ff mf p mf > mf pp mf*

Bsn. *ff*

Cbsn. *ff p mf*

Hn. *f ff*

C Tpt. *f ff*

Tbn. *f ff*

Perc. *p ff*

M. *p marcato*  
 A - - - livel \_\_\_\_\_ No, not a hoax. It's the sto-ry of the cen-tu - ry, Sa-ra.

Vln. I *ff* solo *p*

Vln. II *ff* solo *p*

Vla. *ff* solo *p*

Vc. *ff* unis div unis pizz *p* div

Db. *ff ff*

\* NB there should not be a significant gap between the end of MILES's note and the cello entry.

gently flowing  
♩ = 60-63

pensively ♩ = 56

877 62

Fl. *ppp*

A. Fl. *p* *f* *ppp* *ppp* *p* *ppp*

Ob. *ppp*

Ob. d'A. *p* *f* *ppp*

Cl. *p* *f* *ppp* *ppp* *p* *ppp*

Bsn. *ppp*

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

C Tpt. *pp* *mp* *ppp* *p*

Tbn. *pp* *mp* *ppp*

Perc. *ppp* (bass drum)

Hp. *p*

V. *p* A - lone

C.R. *p flexibly* *mp*  
I don't like it here. The frozen sea, the ice wo - man, all a - gainst na - ture.

(CAPTAIN ROSS reappears from the other side of the ship)

(VASCO reappears. Each character speaks only to himself)

Vln. I *tutti* *ppp* *pensively* ♩ = 56 *ppp* *gently flowing* ♩ = 60-63

Vln. II *tutti* *ppp*

Vc. *arco* *ppp* *div* *arco* *ppp*

Db. *ppp*

FL. *ppp*

A. FL. *ppp*

Ob. 1. *ppp*

Cl. *ppp*

B. Cl. *p*

Bsn. 1. *p* *mp*

Hn. *p* *mp*

Tbn.

V. *mp* *mf*  
on the ice. Cold, cold, a - lone.

M. *mp* *mf*  
The sto-ry of the cen-tu - ry, Sa - ra! She is a - live! A - - live. Re -

C.R. *mp* *mf*  
They make me a - fraid. The sea has its

Vln. I *ppp* div

Vln. II *ppp* div

Vla. *ppp* tutti div

Vc. *mp* div

Db. *mp* pizz



896

Fl. *p* *ppp* *pp*

A. Fl. *p* *ppp* *pp*

Ob. 1. *p* *ppp* *pp*

Cl. *p* *ppp* *pp*

B. Cl. *mf*

Bsn. *f* *mp* *mp* *mf* *mp*

Cbsn. *mp* *mf*

Hn. *f* *mp* *mf* *mp*

Tbn. *p* *5* *5*

V. *f*  
A - lone on the ice. Cold, a - lone.

M. *f*  
- an - i - ma - tion. A Frank - en - stein gene! Re - an - i -

C.R. *f*  
sec - - - rets. Best to leave them a - lone. A - lone...

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p*

Vc. *f* *mp* *f*

Db. *f* *mp* *f*

arco

64

accel.

904

Fl. *mp mp*

A. Fl.

Ob. *mp mp*

Ob. d'A.

Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

Cbsn. *f*

Hn. *mf*

C Tpt. *mf* senza sord

Tbn. *mf* 1. 5

Perc. *p* sizzle cymbal

V. *ff*

M. *ff*

C.R. *ff*

Vln. I *cresc.* *accel.*

Vln. II *cresc.* *accel.*

Vla. *f* *div* *unis*

Vc. *3*

Db. *3*

A - - - lone. A - - - lone.

ma - tion. A - - - live! A - - - live!

A - - - lone. A - - - lone.

912  $\text{♩} = 112$  rit.

Fl. *f* *ff*

A. Fl. *mp* *mf* *f* *ff*

Ob. *f* *ff*

Ob. d'A. *f* *ff* *p* to oboe 2

Cl. *mp* *mf* *f* *ff*

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

Bsn. *f* *ff* *p*

Cbsn. *ff* *f* *ff* *p*

Hn. *f* *ff* *p*

C Tpt. *f* *ff* *p*

Tbn. *mf* *f* *ff* *f* *p*

Perc. *p* *mp* tam-tam

Hp. CDEFGAB *ff*

V. *All*

M. *A - - - live!*

C.R. *All*

Vln. I *f* *ff* rit.

Vln. II *f* *ff*

Vla. *div* *ff*

Vc. *ff* *3*

Db. *ff* *div*

♩ = 88

919

Fl. *pp* *ppp*

A. Fl. *p* *ppp* *p*

Ob. *pp* *p* *pp*

Cl. *p*

B. Cl. *p* *pp*

Hn. *mf* *p*

C Tpt. *mf* *p*

Tbn. *p*

Hp. *mp*

V. *p*

M. *p*

C.R. *p*

a - - - lone.

live!

a - - - gainst nat - - - ure.

(MILES turns away and hunches over the phone, telling his editor Sara all about the find. He continues to cast his eyes around the deck, scared of being discovered. The lights on MILES, CAPTAIN ROSS and VASCO dim, while the lights of the group below deck rise)

♩ = 88

Vln. I *pp*

Vln. II *pp*

Vla. *p* *ppp* solo

Vc. *p* *pp*

Db. *p* *pp* unis

65 SCENE 5 Below deck (PRENTICE, CHARLES, HARRY and ICE) / in the wheelhouse (MILES). Later all on deck.

suddenly ♩ = 144 floating ♩ = 58

925

Fl. *ff* *ppp* non vib

A. Fl. *ff* *ppp* flz *mf* *ppp*

Cl. *ppp*

B. Cl. *ppp*

C Tpt. *mf* = *ppp* practice mute

practice mute *mf* = *ppp*

Perc. *mp* P

vibraphone *mp* P

crotales *mp*

Hp. *mp*

P. *p* Pren - tice. My name is Pren - tice.

C. *p* Cha - arles. I am

(Fully lit. PRENTICE is trying to communicate with ICE, pointing to herself, then to CHARLES)

suddenly ♩ = 144 floating ♩ = 58

Vln. I solo *ppp*

Vln. II solo col legno *mp*

Vla. unis pizz *f* solo col legno *f* pizz *f*

Vc. *ppp* 2 soli div *ppp*

Db. solo (IV - E string) *ppp*

933

66

pizz

*ff*

*pp*

*ppp*

*p*

*ff* = *p*

*mf* = *ppp*

practice mute

*mf* = *ppp*

*ff* = *p*

practice mute

*ff* = *p*

*mf* = *ppp*

Perc.

Hp.

P.

Pro - fess - or Pren - tice. This is my hus - band, Charles. Cha - arles.

C.

Cha - arles. Cha - arles. I am Charles. Cha - arles.

Vln. I

2 soli div

pizz

*mf*

*pp*

arco

Vln. II

arco

*ppp*

*p*

*pp*

Vla.

2 soli div

arco

*ppp*

*p*

*pp*

Vc.

*ppp*

*p*

*pp*

Db.

(V - B string)

*ppp*

*p*

*pp*

bombastically ♩ = 72 (♩ = 144)

more insistently ♩ = 84

941

ord vib ord

Fl. *p* *mf* *mf*

A. Fl. *mf*

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

Bsn. 1. *mf*

C Tpt. 1. *ff* = *p* *fff*

Perc.

Hp.

P. *f* reproachfully  
Charles!—

H.K. *f* interrupting, keen to get in on the act, insensitive  
My name is Har-ry King. Har-ry King, Har-ry King!—

C. *mf* inappropriately  
I'm... the one who found you in the ice... I set you free!—

(PRENTICE casts an impatient look at CHARLES. ICE is confused and upset. The light hurts her eyes)

bombastically ♩ = 72 (♩ = 144)

more insistently ♩ = 84

Vln. I *tutti div* *p* *mp* *mf* *p* *mf*

Vln. II *tutti* *p* *mp* *mf* *p* *mf*

Vla. *tutti div* *p* *mp* *mf* *p* *mf*

Vc. *tutti div* *p* *mp* *mf* *p* *mf*

Db. *tutti* *p* *mp* *mf* *p* *mf*

held back ♩ = 52

urgently ♩ = 69

Fl. *f*

A. Fl. *f*

Cl. *f*

B. Cl. *p*

Bsn. *f* 1.

Perc. *f*

Hp. *f*

I. *ff* Ah!

P. *f* Charles!

H.K. You are on the An - thro-po-cene. The fin - est ves - sel this side of the e - quat - or!

C. *f* I set you free!

held back ♩ = 52

urgently ♩ = 69

Vln. I *pp* *f* solo *pp* *ff*

Vln. II *pp* *f* solo *pp* *ff* al pont s.p.

Vla. *pp* *f* unis

Vc. *pp* *f* unis

Db. *pp* *f*



67

calm, flowing  $\text{♩} = 66$

distant, airy  $\text{♩} = 44$

calm, flowing  $\text{♩} = 66$

Fl. *ppp*

Cl. *ppp*

B. Cl. *f*

Hn. 2. con sord *ppp*

Tbn. a2 senza sord *mf* *p*

Perc. tam-tam *p*

Hp. *f* *pp* rub string rapidly (try to make a sounding E flat)

I. *p* (breathy) (with "ee" vowel sound)

Ah (Ice.) is

calm, flowing  $\text{♩} = 66$

distant, airy  $\text{♩} = 44$

calm, flowing  $\text{♩} = 66$

Vln. I tutti div sul tasto *ppp*

Vln. II *ppp*

Vla. div ord sul tasto *ppp* gli altri *pp*

Vc. solo *pp*

Db. solo (IV - C string) *ppp*

2 soli non vib div *ppp*

68

( $\text{♩} = 88$ )

Fl. *pp*

Cl. *pp*

B. Cl. *p*

Hn. 2. *pp*

Hp. *pp* slow trem *pp* sim.

I. *p* (Ice.) is

distant, airy  $\text{♩} = 44$

( $\text{♩} = 88$ )

(non vib)

Vln. I 3 soli div *ppp*

Vln. II sul tasto *ppp*

Vla. *pp*

Vc. *ppp*

Db. *ppp*

1. *ppp* 2. *ppp* 3. *pp*

971 non vib  $\text{♩} = 96$  accel. . . .  $\text{♩} = 144$  majestic  $\text{♩} = 104$

A. Fl. *pp*

Cl. *p* < *f* > *pp*

B. Cl. *mf* < *ff*

Bsn. *p* < *ff*

Hn. *mf* senza sord *p*

C Tpt. *pp* < *mf* > con sord *pp* < *ff* > con sord

Tbn. *pp* < *ff* > con sord

Hp. *ff*

I. (full voice) *f* < *pp* > *ff*

M. *p* < *mf* > *5*

Ice. \_\_\_\_\_

The ship has stalled. We are trapped in the ice, but the froz-en bod-y is

(Lights up on MILES, who has heard ICE's voice. He holds out the phone so Sara can hear it too) (PRENTICE holds one hand in the air telling HARRY and CHARLES to back off)

tutti div  $\text{♩} = 96$  accel. . . .  $\text{♩} = 144$  majestic  $\text{♩} = 104$

Vln. I *f* < *pp* > ord, non vib

Vln. II 2 soli div *f* < *pp* > ord, non vib

Vc. *mp* unis

Db. *mp* tutti

69 982 airy / majestic (the same tempo)

Hn. *pp*

Tbn. *p* < *pp* > *p* < *mp* >

Perc. *pp*

P. (background) *p*

M. *mf* *marcato*

free. \_\_\_\_\_ King is here but not for long. I'll call for help and he'll be gone. We'll break the stor- y,

(PRENTICE reaches out to touch ICE, but ICE backs away) (Freeze action PRENTICE/ICE) (PRENTICE reaches out to ICE again. ICE's fear is palpable) (Freeze action but this time only briefly PRENTICE/ICE)

airy / majestic (the same tempo)

Vln. I *ppp* < *pp* > *pp* < *ppp* > *pp* < *ppp* > *pp*

Vln. II *ppp* < *pp* > *ppp* < *pp* > *ppp* < *pp* > *pp*

Vla. *ppp* < *pp* > *ppp* < *pp* > *ppp* < *pp* > *pp*

Vc. *mf* < *pp* > *p*

Db. *mf* < *pp* >

70 driving ♩ = 112

990

B. Cl. *mf* *f*

Bsn. *mf* *f*

Cbsn. *f*

Hn. *mp* *p* *mf sub.p* *f* *mf* *p* *f*

Tbn. *p* *mp* *mf > p* *mf > p* *f* *mf > p* *mf*

M. steal his thun - - - der. The stor-y of the cen-tu-ry! The stor-y of the cen - tu - ry! The stor - y of the cen tu - ry!

Vc. *mp* *f roughly*

Db. *p* *mp* *mf* *f*



997 airy ♩ = 96 briskly ♩ = 88 rit. . . . . ♩ = 60 71

B. Cl.

Bsn.

Cbsn.

Hn. *p* *mf* *p*

Tbn. *f > p* *mp > p*

Perc. *p*

P. *pp* *mp incredulously* *f*

M. We mean no harm. We won't hurt you. You think Har-ry King stuck on the ice beats a res-ur-rec - tion!? All right.

(PRENTICE is smiling at ICE. She takes a step towards the frightened woman, who edges backwards, but lets the distance between them close a little) (Freeze action but again only briefly [PRENTICE/ICE] MILES shakes his head in disbelief)

Vln. I *ppp* *pp* *ppp* *pp* *ppp*

Vln. II *ppp* *pp* *ppp* *p* *ppp* *pp* *ppp*

Vla. *ppp* *pp* *ppp* *pp* *ppp*

Vc. *p* *mf* *p*

Db. *p* *mf* *> pp* *mp*

more purposefully  
(quicker) ♩ = 66

1010

Fl. *p* non vib 1. *p ma pesante*

Cl. *p* 1. *p ma pesante*

Hn. *p ma pesante*

Tbn. *p ma pesante*

Perc. *p* small tam-tam *ppp* susp cymbal (medium)

Hp. *p marcato*

P. (in the background) No harm.

M. *p parlando*  
I'll do it, Sa-ra, what-ev-er it takes. I'll keep Har-ry King here, leave it to me. And I'll still have my sto ry, The bod-y in the ice. Let Har-ry

(MILES puts the phone down)

(MILES begins to root around in the communication mechanism, looking for something that will disable the device without being immediately obvious to a casual viewer)

more purposefully  
(quicker) ♩ = 66

Vln. I *ppp* *pp* *ppp*

Vln. II *ppp* *pp*

Vla. *ppp* *pp* *ppp*

Vc. *p ma pesante*

Db. *ppp* *p ma pesante* *marcato*

1020 **quicker** ♩ = 88

A. Fl. *non vib* *ppp*

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

Bsn. *ppp*

Cbsn. *mf* *ppp*

Hn. *con sord* *ppp*

Tbn. *ppp*

Perc. *mp*

Hp. *p marcato* *mp* *mf* *p*

P. *pp dolciss.*

M. *Who are you?*

think he's trapped, let him pace the ship while his busi-ness-es col-lapse...

(ICE appears to be shivering, we do not know whether from fear, cold, or the trauma of resurrection. PRENTICE tries to wrap her in a foil rescue blanket, but ICE takes a step backwards)

Vln. I **quicker** ♩ = 88 *ppp* *mp*

Vln. II *ppp* *mp*

Vla. *ppp* *mp*

Vc. *ppp*

Db. *marcato* *mp* *mf* *ppp*

1026 **floating** ♩ = 72

Fl. *pp*

A. Fl. *pp*

Cl. *pp*

Perc. *vibraphone* *p* *P*

Hp. *p*

P. *6*

How did you sur-vive set in ice, like a fly in am-ber?

**floating** ♩ = 72 *pp* (PRENTICE takes ICE's hands in hers) (ICE pulls away)

Vln. I *2 soli div senza sord* *pp* *pppp*

Vln. II *solo senza sord* *pp* *pppp*

Vla. *2 soli senza sord* *pp* *pppp*

Vc. *2 soli div* *pp* *pppp*

Db. *solo III* *pp* *pppp*

1032 73

Fl. *ppp* *pp* *pp*

A. Fl. *ppp* *pp* to flute 2

Cl. *ppp* *pp* *pp*

B. Cl. *ppp*

Bsn. 1. *ppp*

Hn. 1. *ppp*

Perc. *p*

Hp. *p*

P. *p with wonder*  
 Im-pos-sib-le. You are sci-en-tif-i-cal ly im-pos-sib-le. Your fin-gers are pink. No sign of frost bite. Your eyes clear.\_\_\_\_ Flesh

(PRENTICE looks into ICE's eyes)

Vln. I *pp* 2 soli div *pp*

Vln. II *pp* solo 3 *pp* *pp*

Vla. *pp* sul tasto 2 soli div sul tasto *pp*

Vc. *ppp* tutti div 2 soli div *pp*

Db. *ppp* tutti solo III *pp* *pppp*

74

very light and flowing  $\text{♩} = 100$

1038

**Fl.**

*vib ord*

*pp* *6*

**Ob.**

*pp*

**Cl.**

*mp* *pp*

**B. Cl.**

*mp* *pp*

**Bsn.**

*pp* *pp*

**Hn.**

1.

*pp* *pp*

**C Tpt.**

*con sord*  
1.

*p* *p* *pp*

**Perc.**

Bongos

*p* 3

**Hp.**

*p*

**P.**

*mp*

*almost overwhelmed by the strangeness of everything*

un-blem-ished. — You stepped from the ice with - out a shiv - er. — Your cells — should have

**Vln. I**

*pppp*

*pp* *p*

**Vln. II**

*pppp*

*solo* *p* 3

**Vla.**

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

**Vc.**

*pizz* *arco*

*mf* *p* *pp* *p*

**Db.**

*p* *pp*

1043 rit.  $\text{♩} = 66$

Fl. *mp* *pp* *mp* *pp* *pp*

Ob. *p dolce* *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *p*

Hn. *p*

C Tpt. *p*

Perc. 3 3

Hp. *pp* *pp*

P. *p* *pp* *pp* *p* *pp* *pp*

rup - - tured, your heart ceased to beat. You are im - pos-sib - le, sci-en - tif - i - cal - ly im - pos-sib - le.

Vln. I *mp* *mf* *ppp* *p* *ppp* *p*

Vln. II *mp* *ppp* *p* *ppp* *p*

Vla. *mp* *mf* *pp* *pp*

Vc. *f* *pp* *pp*

Db. *f* *p* *pp*



75

very light and flowing  $\text{♩} = 100$

1048

Fl. *pp* 6

Ob. *pp dolce* 1. *p*

Cl. 1. 6 *pp*

Bsn. 1. *pp*

Hn. 1. *pp*

C Tpt. 1. *pp*

Perc. 3 *p*

P. *p dolce* 3

Have you e - volved to with - stand cold?

very light and flowing  $\text{♩} = 100$

Vln. I (solo) gli altri slightly detached senza sord *pp* 6

Vln. II (solo) slightly detached *pp*

Vla. gli altri slightly detached senza sord *pp*

Vc. tutti div slightly detached senza sord unis *pp*

tutti unis *pp*

1051

rit.

Fl. 6

Cl. 6 3

B. Cl. 3

Perc. 3

P. *mp* 3 *f*

Are there oth - ers like you oth - ers

Vln. I 6 3

Vln. II *pp* 3

Vla. 3

Vc. div 3 *mp*

rit.

♩ = 72      rit. molto.      ♩ = 44 accel.      ♩ = 63      extremely calm ♩ = 54

1054

Fl. *to alto flute*

A. Fl.

Cl.

B. Cl.

Hn. *con sord 2.*

C Tpt. *practice mute*

Tbn. *practice mute 1.*

Perc. *pp*

Hp. *p solo*

P. *like you, cast be-neath the ice?*

(ICE is attracted to the blanket. She holds a hand up in the air. Light reflects against the metallic material onto her skin. She stares at her hand, moving it in the refracted light, amazed by it)

♩ = 72      rit. molto.      ♩ = 44 accel.      ♩ = 63      extremely calm ♩ = 54

Vln. I *tutti div*

Vln. II *tutti div*

Vla. *tutti div*

Vc. *con sord\**

Db. *tutti con sord\**

\* If a reduced string section is used, dynamics will need to be increased in this section (or the mutes left off).

1059

Cl. *pp*

B. Cl.

Hn. 2. *pp* > *pp*

Perc.

Hp.

I. *haltingly, with wonder and some difficulty, but with increasing self-realisation*  
*p* a - a - a - ice, *p* c - c - cold, *ppp* d - d - d - dead, al - al -

Vln. I

Vln. II *pp* *pp* *ppp* *pp*

Vla.

Vc.

Db.



77 hold back a tempo ♩ = 54

1066

B. Cl. *pp* < *p* *pp* < *p*

Perc.

Hp.

I. - a - live, d - - - dead, a - live, al - al -

Vln. I *pp* (senza sord) *pp* hold back a tempo ♩ = 54

Vln. II *pp* *ppp* *pp* *pp* *mp*

Vla. *ppp* *pp* *pp* *p* *mp*

Vc. *p*

Db. *p*

1072

Fl. *pp*

Cl. *pp*

B. Cl.

Perc. *pp < p* *pp < p* *pp < p* *pp* *pp* *pp*

Hp.

I. *pp* *pp* *pp* *pp* *pp* *pp*

P. *pp* *pp* *pp* *pp* *pp* *pp*

live, a - - live, a - live a - gain, a - - - live.

You are a - live, Ice, a - live, you are a - - - live.

Vln. I *con sord\** *div* *con sord\** *p* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3*

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

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

Db. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*



1078

Fl. *pp*

Ob. *pp*

Cl.

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

Hp. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

I. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

P. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Shin - - ing, shin - ing ice.

Shin - - ing You are a - live. Ice.

(ICE reaches for the silver blanket with wonder, touching it with the tips of her fingers)

Vln. I *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

Db. *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

*cresc.* *cresc.* *p*

\* If a reduced string section is used, dynamics will need to be increased in this section (or the mutes left off).

79

with movement ♩ = 60

non vib

1084

Fl. *pp* *p* *mp*

A. Fl. *p*

Ob. *pp* *p* *mp*

Cl. *pp* *pp* *p* *pp* *p* *mp*

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

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

Cbsn. *p* *mp*

Hn. *pp* *senza sord*

Tbn. *pp* *plunger* *1. flz.*

Perc. *p* *p* *mp*

Hp. *p*

I. *mp* *cresc.*  
a - a - a - a - ice my face, a - a - a - a - a - ice my eyes

P. *mp* *cresc.*  
You are a - - - live,

with movement ♩ = 60

Vln. I *pp* *ppp* *p* *p*

Vln. II *pp* *ppp* *p* *p*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

1090 rit. . . . . slower ♩ = 48 rit. . . . .

Fl. *mp* *mf* *mf* *ff* *pp*

A. Fl. *mp* *mf*

Ob. *mp* *mf* *ff* *p*

Cl. *mp* *mf* *ff* *p*

B. Cl. *p* *mp* *ff* *p* *pp* *pp*

Bsn. *p* *mf* *ff* *pp*

Cbsn. *mf* *ff* *p* *ppp*

Hn. *pp* *mp* *p* *pp*  
(con sord)

C Tpt. bucket mute *pp* *mp* *p*  
bucket mute *pp* *mp* *p*

Perc. *mf* *f* *p*

Hp. *ff* *mf* *pp* *pp*

I. Ice my eyes. A - live.

P. Ice.

Vln. I *mp* *mf* *ff* *mp* *pppp*

Vln. II *mp* *mf* *ff* *mp* *pppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Db. *ff* *ppp*

rit. . . . . slower ♩ = 48 rit. . . . .

80 purposefully ♩ = 69 excitable ♩ = 84

Fl. *ppp* *f* *p* *pp* *mp* *p* *p leggero*

A. Fl. *ppp* *f* *p* *pp* *to piccolo*

Ob. *p* *pp* *p leggero*

Cl. 1. *fp* *pp* *mp* *p*

Bsn. *fp*

Cbsn.

Hn. (senza sord) *ppp* *f*

Hn. (con sord) *ppp* *f*

Tbn. *ppp* *f* *mp* *colla parte*

Tbn. (senza sord) *ppp* *f*

Perc. *mf* *mp*

Hp. *mf* *p leggero*

H.K. *f*

C. *mf* arrogantly, marcato

You were trapped in ice. I found you. I brought you back to life... I set you free.

(The excitement is too much for HARRY. He snatches the blanket from PRENTICE and proffers it to ICE)

Vln. I *pp* *mp* *p* *fp* *p leggero*

Vln. II *pp* *mp* *p* *fp* *p leggero*

Vla. *mp* *p* *fp*

Vc. *f* *p* *pp* *mp* *fp* *fp* *p* *fp* *fp*

Db. *ppp* *f* *ff* *fp* *fp* *mf*

senza sord

molto vib sul pont

1103

Fl. *mf* *mf* *ff* *ff*

Picc. *mf* *fff* *ff*

Ob. *mf* *fff* *ff*

Cl. *mf* *ff* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

Cbsn. *mf* *ff*

Hn. *f* *ff* *ff*

C Tpt. *p* *f* *ff* *ff*

Tbn. *p* *mp* *mf* *f* *ff*

Perc. *p* *ff*

Hp. *mf*

H.K. *ff*

C.

(ICE shoves HARRY away from her. She flings open the door to the cabin and dashes up on deck. MILES is still working at the mechanism, desperate to free it before he is discovered, but keen not to break it)

Vln. I *tutti div* *mf* *f* *ff*

Vln. II *tutti div* *mf* *f* *ff*

Vla. *tutti div* *ff*

Vc. *senza sord* *tutti div* *fp* *fp* *fp* *f* *mp* *ff*

Db. *mf* *ff*



11110

Fl.

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Db.

to bassoon 2

hi-hat

cabasa

vib ord

flz

ff

f

mf

ffz

fff

(ICE runs on deck just as MILES holds the component aloft victoriously)

slower  $\text{♩} = 60$

82

rit. molto

gently  $\text{♩} = 76$

rit. a tempo ( $\text{♩} = 76$ )

Fl. *mf* *pp* *f* *p*

Picc. to flute 2

Ob. *mf* *mf* *pp* *f*

Cl. *mf* *mf* *pp* *f*

B. Cl. *mp*

Bsn. *mf* *mf* *pp* *f*

Hn. *mf* *mf* *pp* *f*

C Tpt. *ff* *mf* *pp* *f*  
con sord

Tbn. *mf* *mf* *pp* *f*  
a2 3

Perc. *ff* *ppp*  
chinese cymbal soft sticks

Hp. *mf* *f* *p*  
5

I. (scream)

P. (Ice!)

M. *p* charming, sweetly  
No harm will come to you.

(MILES and ICE's eyes meet. PRENTICE follows ICE, clutching the silver blanket in her hand. MILES stuffs the component into his jacket)

(ICE looks for escape. PRENTICE is behind her, MILES in front. ICE is hemmed in. She screams)

(MILES holds open his arms and steps backwards. He crouches down, making himself small and unthreatening. He smiles charmingly)

You are safe.

No-one will hurt you.

(MILES maintains eye contact with ICE as he takes the silver blanket from PRENTICE. VASCO and CAPTAIN ROSS climb on deck. They see what is happening and keep their distance)

slower  $\text{♩} = 60$

rit. molto

gently  $\text{♩} = 76$

rit. a tempo ( $\text{♩} = 76$ )

Vln. I *pp* *pp* *p* *pp* *mp* *pp* *f* *pp* *p*  
div a 2

Vln. II *pp* *pp* *pp* *pp* *mf* *pp* *f* *pp* *p*  
solo (non solo)  
tutti div a 3

Vla. *pp* *pp* *pp* *pp* *pp* *pp* *f* *pp* *p*  
gli altri div

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

Db. *pp* *pp* *pp* *pp* *pp* *pp* *f* *pp* *p*  
col legno battuta  
3  
unis

broadly, still gentle  $\text{♩} = 46$       accel. . . . .  $\text{♩} = 52$       83

Fl. *1.*  $f$   $pp$   $p$   $pp$   $ppp$

Ob. *1.*  $pp$   $p$   $pp$

Cl. *1.*  $p < f$   $pp$   $p$   $pp$   $ppp$

Bsn. *1.*  $pp$   $p$   $pp$

Perc. *glockenspiel*  $p$

Hp.  $mp$   $p$

I.  $p$  *uncomprehending*  
No harm. Ice. \_\_\_\_\_

P.  $p$   
We won't hurt you. We won't hurt you. No harm. No harm. No

D.  $p$   
No harm. No harm. No harm. No harm. No

V.  $p$   
No harm. No harm. No harm. No

H.K.  $p$   
No harm. No harm. No harm. No harm. No

M.  $p$   
We don't want to hurt you. No harm will come to you. No harm.

C.  $p$   
No harm. No harm. No harm.

C.R.  $mf$   $p$   
No harm. will come to you. No

(MILES gently places the blanket around ICE's shoulders) (CHARLES, HARRY and DAISY come on deck)

broadly, still gentle  $\text{♩} = 46$       accel. . . . .  $\text{♩} = 52$

Vln. I  $pp$   $p$   $pp$   $pp$   $p$   $pp < p$   $pp$   $p$

Vln. II  $pp$   $p$   $pp$   $pp$   $p$   $pp < p$   $pp$   $p$

Vla.  $pp$   $p$   $pp$   $pp$   $p$   $pp < p$   $pp$   $p$  *cantabile*  $mf$   $p$

Vc.  $pp$   $pp$   $p$   $pp$   $pp$   $pp$   $p$   $pp$   $p$   $mp$

Db.  $pp$   $p$

1133 1. **accel.** ..... **rit.** ..... ♩ = 84 **rit.** ..... **molto rit.** ..... **slow, heavy** ♩ = 52

Fl. *pp* *p* *ff* *mf*

Ob. *pp* *p* *ff* *mf*

Cl. *p* *ff* *mf*

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

Bsn. *pp* *p* *ff* *mf*

Hn. *p* *senza sord* *ff* *p*

C Tpt. *p* *senza sord* *pp* *ff* *p*

Tbn. *p con sord* *senza sord* *pp* *ff* *p*

Perc. *pp* *p* *mf* *f* *fff* *ff*

I. No harm. No harm. No harm. Ice!

P. harm. No harm. No harm. No harm. No harm.

D. harm. No harm. No harm. No harm. No harm.

V. harm. No harm. No harm. No harm. No harm.

H.K. harm. No harm. No harm. No harm. No harm.

M. No harm. No harm. No harm. No harm. No harm.

C. No harm. No harm. No harm. No harm. No harm.

C.R. harm. No harm. No harm. No harm. No harm.

(Ice is surrounded by the others. They do not mean to be threatening, but their effect is inevitably so)

60 **accel.** ..... **rit.** ..... ♩ = 84 **rit.** ..... **molto rit.** ..... **slow, heavy** ♩ = 52

Vln. I *p* *mp* *pp* *ff* *mf*

Vln. II *mf* *p* *mp* *pp* *ff* *mf*

Vla. *pp* *ff* *mf*

Vc. *p* *pp* *ff* *mf*

Db. *mp* *pp* *ff* *mf*

1140 relaxed ♩ = 84 poco rit. . . . . ♩ = 76

poco rit. . . . . lively, nervous ♩ = 132 (♩ = 66)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

P.

D.

V.

H.K.

M.

C.

C.R.

(DAISY leads ICE down below. The others follow, except for PRENTICE and CHARLES)

(PRENTICE puts her hand to her heart. CHARLES puts a comforting arm around her, but she steps free of him)

relaxed ♩ = 84 poco rit. . . . . ♩ = 76

poco rit. . . . . lively, nervous ♩ = 132 (♩ = 66)

Vln. I

Vln. II

Vla.

Vc.

optionally 2 soli or reduced section

1149

Fl. *pp* *mf* *pp* *mf* *pp* *p* *mp* *p* *mp*

Ob. *p* *mp*

Cl. 1. *p* *mp*

Bsn. *p* *mp*

P. *f*  
 — too fast, too fast. A-live! A-live, a-live, a-live! A-live. Ba-lance my

Vln. I *pp* *mp* *p* *mp* *p* *mp* *p* *mp*

Vln. II *ppp* *pp* *pp*

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

Vc. *p* *5* *5* *5* *5*

*consciously taking control*

1156

Fl. *pp* to piccolo

Ob. *pp* "schhh"  
 1. mouth sound only (no instrument), with the teeth very slightly parted to make a deeper sound

Cl. *pp* "schhh"

B. Cl. *pp*

Bsn. *p* *pp* *pp*

Hn. *pp* packaging blocks  
 a2 rubbing

Perc. *p*

P. *p*  
 breath-ing, stead-y my pulse, stead-y my heart.

Vla. *p* *pp* unis

Vc. *pp*

Db. *pp*

1163 85

1.

Fl. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Perc. *pp*

Hp. *pp*

P. *mp*  
I saw her un - curl, and rise

(CAPTAIN ROSS appears, unnoticed by the others)

Vln. I *pp*  
2 soli div  
ossia: play as artificial harmonics

Vln. II *pp*  
solo

Vla. *pp*  
solo

Vc. *pp*

Db. *pp*



1166

Fl. *mp*

Picc. *mp*

Cl. *mp*

B. Cl. *pp*

Bsn. *mp*

Perc. *pp*  
chinese cymbal  
crotales *p*

P. *mp*  
from the ice, or - gans and skin in - tact. Did she hi - ber - nate? Like a

Vln. I *pp*  
ossia: play as artificial harmonics

Vln. II *pp*  
ossia: play as artificial harmonics

Vla. *f*  
tutti unis pizz

Vc. *f*  
pizz

1170

Fl. *pp* 6 *pp* to flute 2

Picc.

Cl.

B. Cl.

Perc. guiro *ppp* 3 swanee whistle relative pitches single slow stroke *p* 3 sim

P. mic - robe, sus - pend - ed in stas - is, ov - er - win - ter - ing. Or a seed pod shel - ter - ed deep be - low, leaves un - furl - ing

Vln. I

Vln. II

Vla. 2 soli div *mf* col legno

Vc. 2 soli div *mf* col legno

1173

Fl. 1. *pp* *pp* < *mf* > *pp* < *mf* >

Cl. *pp* *pp* < *mf* > *pp* < *mf* >

B. Cl.

Bsn. *pp* *pp* < *mf* > *pp* < *mf* >

Perc. 3 snare drum brushes *pp*

Hp. *pp* 5 *mp* *mf* 1.v.

P. stem reach - ing, reach - ing, reach - ing for the light. We live for eight - y years,

Vln. I tutti div *p* *pp*

Vln. II tutti *p* *pp*

Vla. arco tutti div *p* arco

Vc. (solo) legato arco *p*

86



1177

Fl.

Ob.

Cl.

B. Cl.

Perc.

P.

Vln. I

Vln. II

Vla.

Vc.

Db.

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

*p* *mf* *ord*

*p* *mf* *mf* *pp* *mf*

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

*p* *mf*

key trill (same note) key trill

*p* *mf* *mf* *pp* *mf*

*p* *mf* *f* *f*

a lit-tle more, a lit - tle less. Could she be the key to lon - gev - i - ty?

*mf* *f* *fp*

*mp* *mf* *f* *fp*

*pp* *f* *f* *f* *pizz*

*pp* *f* *f* *f* *pizz*

*mf* *f* *f* *f* *f* *tutti div*

*p* *mf* *f* *f* *f* *pizz*

1181 poco accel. . . . . febrile ♩ = 138

Fl. *p*

Ob.

Cl. *p* *mp* *p*

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

Bsn. *p* *mp* *p*

Hn. *p* *mp*

Perc. normal sticks *pp*

Hp. *p*

P.

C. *mf*

This dis-cov-er-y is worth an-y sac-ri-fice. A win-ter held hos-tage by ice is a low

poco accel. . . . . febrile ♩ = 138

optionally solo / reduced as before

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

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

Vla.

Vc.

Db.

1189

Fl. *mf* *p* *mf*

Ob. *flz* *p* *mf* *p*

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

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

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

Hn. *p* *f* *f colla parte* *p*

Tbn. *mf* 2.

Perc. *mp pp* *mp*

Hp. *mf* *secco* *mf*

C. *f*

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

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

Vla. *f*

Vc. *arco* *sul pont* *mf* *pizz* *f*

Db. *mf* *f*

price to pay. Our name will ring in a-cad - e-mies of sci-ence. World - chang - ing know - ledge! We were

rit. . . . . mysteriously ♩ = 56

accel. . . . . excitable ♩ = 69

1196

Fl. *p* *ppp* non vib

Ob. *ppp* non vib

Cl. *pp*

B. Cl. *pp*

Hn. 2. *mp*

C Tpt. 1. con sord *pp*

Perc. *p*

Hp. *pp*

C. *p* *ppp* *mf* suddenly *cruder*

har-vest-ing pre-his-tor-ic mic-robes and found a liv-ing, breath-ing spec-i-

Vln. I *p* *ppp* tutti div

Vln. II *p* *ppp* tutti

Vla. *p* *pp* arco st

rit. . . . . mysteriously ♩ = 56

accel. . . . . excitable ♩ = 69

1203 rit. **pensive, with a hint of anxiety** ♩ = 63

Fl. *p* *ppp* *pp* *p*

Ob. *pp*

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

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

Bsn. *f* *pp*

Hn. *ppp* *pp* *p*

Perc. *p* *ppp* *pp* *pp*

Hp. *p*

P. *p* *sincerely, with warmth*  
I will keep her safe.

C. *f* *p* *mp*

C.R. *f* *p* *mp*  
You promised not to harm her. I fear the ice girl... But I fear for her... too.

(PRENTICE turns to look at CAPTAIN ROSS)

**pensive, with a hint of anxiety** ♩ = 63

Vln. I *ppp* *pp* *p* *pp*

Vln. II *ppp* *pp* *p* *pp*

Vla. *con sord* *pizz* *arco* *ppp* *pp* *p* *pp*

Vc. *con sord* *unis* *pizz* *3* *3* *3* *ppp* *pp* *p* *pp*

Db. *solo non div* *f* *3* *mp* *pizz* *ppp* *pp* *p* *pp* *tutti con sord* *arco* *p*

1212 **quicker** ♩ = 84 **a tempo** (♩ = 63)

Fl. *pp* *ppp* *pp*

Cl. *pp* *ppp* *pp*

B. Cl. *5* *5* *5* *5* *ppp* *pp*

Hn. *pp* *ppp* *pp*

Perc. *ppp* *pp* *pp*

C.R. *3* *3* *3* *3* *ppp* *pp* *p* *pp* *darkly*  
You ambitions are too large... I fear they will kill her. And

**quicker** ♩ = 84 **a tempo** (♩ = 63)

Vln. I *pp* *p* *pp* *ff* *pp*

Vln. II *pp* *p* *pp* *ff* *pp*

Vla. *senza sord solo* *sul pont quasi gliss* *p* *ff* *pp* *p* *ff* *pp* *p* *ff* *pp*

Vc. *pp* *p* *pp* *ff* *pp*

Db. *pp* *p* *pp* *ff* *pp*

1217 **90**

Fl. *flz*  
*p* — *ff* — *p*  
poco vib

Ob. *flz*  
*p* — *ff* — *p*  
*ppp*

Cl. *flz*  
*p* — *ff* — *p*  
*ppp*

Perc. tam-tam  
*ppp*

P. *mp firmly*  
3 3  
You are wrong. We will not harm her.

C.R. us too. (The lights gradually go down)

Vln. I solo  
gli altri  
*p* — *ff* — *pp*  
*pp* con sord

Vln. II solo  
senza sord sul pont quasi gliss  
gli altri  
*p* — *ff* — *pp*  
*pp* senza sord air sound - damp string with two fingers of left hand, bow normally

Vla. *p* — *ff* — *pp*  
*pp* senza sord air sound - damp string with two fingers of left hand, bow normally arco



1221 optional cut

Fl. *p* — *ff* — *p*  
to piccolo

Ob. *p* — *ff* — *p*

Cl. *p* — *ff* — *p*

Perc.

Vln. I *p* — *ff* — *pp*  
*ppp*

Vln. II *p* — *ff* — *pp*  
*ppp*

Vla. *p* — *ff* — *pp*  
*ppp*

Vc. unis IV  
*ppp* — *pp* — *ppp* < *pp* — *ppp* < *pp*

Db. *ppp* < *pp* — *ppp* < *pp*

91 SCENE 6 On deck, in a sheltered area.

briskly ♩ = 120 (♩. = 80) slower, but purposeful ♩. = 69

Fl. 1. *mf*

Ob. 1. *mf*

Cl. 1. *mf*

Bsn. 1. *mp*

Hn. 1. *mp*

Perc. *pp* 5 (guideline 'rhythm')

glass chimes gently agitate, unpredictably and freely  
small metal chimes as if the wind is blowing ice crystals to the ground

(Lights gradually up on VASCO, alone on deck, deep in the night keeping watch, a rifle strapped to his back. He goes to the satellite system and starts to examine it. There is a set of tools and a manual at his elbow. He looks at it and then at the communications system, comparing what he sees with the diagram in the manual. They have not been able to make a connection with the outside world, despite the end of the electromagnetic storm)

briskly ♩ = 120 (♩. = 80) slower, but purposeful ♩. = 69

Vln. I *pp* tutti unis con sord

Vln. II *pp* tutti unis con sord

Vla. *mp* tutti unis con sord

Vc. *mp* tutti unis con sord

1234 92

Fl. *f* 7

Picc. *pp*

Ob. 1. *p* 4 *f* 7 *pp* 2. *f* 7 *pp* 1. *p* 5 *mf*

Cl. *pp* *p* *mp* *f* 7

Bsn. *pp* 1. *pp* espress. *mp* 3

Hn. *pp* 1.

Perc. 5

Hp. *p*

(The lights are now fully up)

div *pp* solo *pp* espress. *mp* 3

Vln. I *pp* *ppp* *p* *pp* espress. *mp* 3

Vln. II *pp* *ppp* *p* *pp* espress. *mp* 3

Vla. *pp* *ppp* *p* *pp* espress. *mp* 3

Vc. *pp* *ppp* *p* *pp* espress. *mp* 3 non vib

Db. *pp* *ppp* *p* *pp* espress. *mp* 3 sub. *pp*

1242

Fl. *p* *ff* *pp* *mf* *p*

Ob. *f* *p* *pp* *mf* *p*

Cl. *p* *f* *p* *pp* *mf* *p*

Bsn. *p* *3* *mp*

Vln. I *mp* *p* *3* *mp* *mf* *pizz* *5* *tutti pizz*

Vln. II *mp* *p* *3* *mp* *mf* *tutti pizz*

Vla. *mp* *non vib* *sub. pp* *p* *3* *mp* *mp* *3* *non vib* *sub. pp*

Vc. *vib ord* *mp* *p* *3* *mp* *sub. pp* *mp* *3* *non vib* *sub. pp*

Db. *pizz* *mf* *4*



1249

Fl. *pp* *p* *7* *mf* *7* *p* *7* *mf* *7* *f* *7* *p*

Ob. *pp* *p* *mp espr.*

Cl. *pp* *p*

Bsn. *pp* *4* *mf* *4* *pp*

Hn. *pp* *4* *mf* *4* *pp*

Vln. I *tutti div* *arco* *pp* *arco* *mp*

Vln. II *pp* *mp*

Vla. *tutti* *vib ord* *pp* *mp*

Vc. *tutti* *div* *vib ord* *pp* *mp*

Db. *pp* *arco* *mp*

(DAISY enters, yawning. She does not expect to see VASCO and his presence startles her. She tries to recover her composure)



93

rit. . . . . smoothly, not too slow ♩ = 104

purposeful ♩ = 69

Fl.

Ob.

Cl.

Hn.

C Tpt.

Perc.

Hp.

D.

V.

rit. . . . . smoothly, not too slow ♩ = 104

purposeful ♩ = 69

Vln. I

Vln. II

Vla.

Vc.

Db.

with playful urgency  $\text{♩} = 76$

1265

Fl. *mf* *p* *mp* pizz *ord* *sim*

Picc. *mp* pizz *ord* *sim*

Ob. *mf* *mp*

Cl. *mf* *mp* *p* *mp* *f* *mp* *f*

Bsn. *mf* *mf p* *mp* 1. 2.

Hr. *mf* 1. 2. +

C Tpt. *mp* *p* *mp* *p* con sord 1. 2.

Perc. temple blocks *mp*

Hp.

D. What do you watch for? *f* mock-alarmed, teasing Wild crea - tures! Dan ger-ous

V. *mf* Wild crea - tures, dan - ger - ous weath-er.

Vln. I *div* with playful urgency  $\text{♩} = 76$

Vln. II *mp*

Vla. tutti senza sord *mp*

Vc. arco *mp* non div

Db. *mp*

still quicker ♩ = 88

1273

Fl.

Picc.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

D.

V.

Vln. I

Vln. II

Vla.

Vc.

*mf*

*f*

*mp*

*p*

*con sord*

*flz*

*gliss*

*sim.*

(ossia notes in brackets)

weath - er! \_\_\_\_\_ Are you fright-ened all a - lone on deck?\_ Are you fright - ened all \_\_\_\_\_ a - lone \_\_\_\_\_ on \_\_\_\_\_ deck?

Fear

*f*

still quicker ♩ = 88

sul pont senza sord

*mf*

sul pont senza sord

*mf*

sul pont senza sord

*mf*

unis arco

*mp*

purposeful ♩ = 69

1281

Fl. *mf* *p* *f*

Picc. *mf*

Ob. *mf* *p* *f*

Cl. *mf* *f*

Bsn. *mf* *p* *f*

Hn. *f* *p*

C Tpt. *mf* *p* *f*

Tbn. *ff* *p legato* *5*

Perc. *f*

Hp. *f*

D. *mp teasing*  
And a wo-man?

V. *mp embarrassed*  
can keep a man a - live. And a wo-man too.

(VASCO and DAISY are both embarrassed by the ambiguity of this exchange)

purposeful ♩ = 69

Vln. I *ff* *ord* *sub.pp*

Vln. II *ff* *ord* *sub.pp*

Vla. *ff* *ord* *div* *mp* *p* *unis* *p* *div*

Vc. *ff* *ord* *div* *mp* *p* *unis* *p* *div*

Db. *mp* *senza sord* *p*

95

colla parte

wistful  $\text{♩} = 58$

more urgently  $\text{♩} = 72$

1289

Bsn. *colla parte*

D. *parlando* *with emotion* *p* *more playfully* *leggero*

I must call my moth - er. Fear keeps her a - live. She wor - ries I'll be eat - en a - live by a po -

(DAISY indicates the satellite system)

colla parte

wistful  $\text{♩} = 58$

more urgently  $\text{♩} = 72$

Vln. I *mp*

Vln. II *mp* *unis* *sub.p*

Vla. *mp* *unis*

Vc. *mp*

Db. *mp*

a little faster  $\text{♩} = 112$

1294

Fl. *p* *pp* *to flute 2*

Picc. *pp*

Ob. *pp*

Cl. *p* *leggero* *mf* *ff* *mp*

Bsn. *mf* *ff* *p*

Hn. *f* *a2*

Tbn. *senza sord* *pp* *mf* *ord*

D. *pp* *mf*

V. *lar bear.*

The light - storm must have dam - aged our sat - el - lite sys - tems.

(VASCO returns to his task, unaware that MILES has interfered with the system)

a little faster  $\text{♩} = 112$

Vln. I *div* *p* *mp*

Vln. II *p* *mp*

Vla. *mp*

Vc. *div pizz*

Db. *mf*

slightly slower ♩ = 104

rit.

1298

Fl. *f* *p*

Ob. *f* *p*

Cl. *mf* *f* *mp* *p*

Bsn. *mf* *f*

Hn. *mf* *mp*

C Tpt. *mf* *f*

Perc. *p* *mf p*

snare drum

D. *f* *genuinely worried*  
But \_\_\_\_\_ how \_\_\_\_\_ will we call \_\_\_\_\_ for help?

V. *mf marcato ma con rubato*  
The con-nec-tion is still dead...

slightly slower ♩ = 104

rit.

Vln. I *p* *unis*

Vln. II *p*

Vla. *p*

Vc. *f* *p* *div*

Db. *p* *mf* *pp* *unis arco*

96

♩ = 80

solidly, but with energy and bounce ♩ = 100

1305

Fl. *ppp* *p* *pp* *ff*

Ob. 1. *ppp* *f* *p* a2 *p*

Cl. *f* *p*

Bsn. 1. *f* *p*

Hn. *pp*

C Tpt. *p* senza sord 1. *f* a2 *p* 2.

Perc. bass drum *p*

D. *p* How?

V. *mf* trying to reassure DAISY by making light of the situation  
I'll bore a hole deep through the ice, put a mes - sage

♩ = 80

solidly, but with energy and bounce ♩ = 100

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

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

Vla. *pizz* *p* *ff* *p*

Vc. *p* *ff* *p*

Db. *p* *ff* *ff p*

1312

Fl. *mp* *<f* *ff* *pp*

Ob. *p* *f* *ff* *p*

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

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

C Tpt. 2. *p* a2 *f* *ff* 1. *p* 1. *p*

Tbn. a2 con sord *f* *ff* 1. *p*

Perc. *mf*

V. *mf*  
 in a bot - - - tle. I'll bore a hole. - - - - - deep

Vln. I *f* *p*

Vln. II *f*

Vc. *ff* *p*

Db. *ff* *p*



1317

Fl. *ff* *p* *f* *p* *<f* *p* *<f* *mp* *f* *ff* *f* *pizz*

Ob. *f* *p* *p* *<f* *p* *f* *ff* *p*

Cl. *f* *p* *p* *<f* *p* *f* *ff*

Bsn. *f* *p* *p* *<f* *p* *f* *ff* *p*

C Tpt. 2. *f* a2 *p* 1. *f* a2 2. *p* a2 *p* *f* *ff*

Tbn. *f* a2 *p* 1. *f* a2 *ff*

Perc. *f*

V. through the ice, \_\_\_\_\_ put a mes - sage in a bot - tle. \_\_\_\_\_ and cast it out to sea. \_\_\_\_\_ And cast it

Vln. I *f* *p* *f* *p* *f* *battute alla punta (spiccato)* *p*

Vln. II *f* *f* *f* *battute alla punta (spiccato)* *p*

Vla. *pizz* *div* *pizz* *p*

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

Db. *ff* *ff p* *ff* *p* *mp* *ff*

1324

Fl. *ord* *ffz* *pp*

Ob. *f* *ord* *ffz* *pp*

Cl. *p* *mf* *ff*

Bsn. *mf* *ff*

Hn. *a2* *ff*

C Tpt. *a2* *ff* 1. *p*

Tbn. *a2* *ff*

Perc. *snare drum* *kick drum* *f* *p* *mf* *f* *(rimshot)* *handclaps* *ff*

V. *out to sea...* *I'll bore a hole...* *mf*

Vln. I *col legno* *f* *p*

Vln. II *col legno* *f* *p* *pizz* *ff* *ff*

Vla. *ff*

Vc. *arco* *mf* *ff* *pizz* *p*

Db. *ff* *p*

98

1331

Fl. *mp* *f* *ff*

Ob. *f* *p* *p* *f*

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

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

Hn. -

C Tpt. 1. *f* a2 *p* 2. *p* 2. *f* a2

Tbn. a2 *f*

Perc. bass drum *mf* *p* *mf* *p*

V. deep through the ice, put a mes - sage in a bot - - tle.

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

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

Vla. *ff* *div a 2* *arco* *ff*

Vc. *ff* *p* *ff*

Db. *ff* *ff p* *ff*

1336

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

V.

Vln. I

Vln. II

Vla. div a 2

Vc.

Db.

*ff* *p* *f* *mp* *f*

*ff* *p* *p* *f* *f*

*ff* *p* *p* *f* *f*

*ff* *p* *p* *f* *f*

*ff* *p* *f* *p* *f*

*ff* *p* *f* *p* *f*

*mf* *p* *mf* *p*

put a mes - sage in a bot - tle. and cast it out to sea.

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

*f* *p* *f*

*f*

*f*

*p*

*p* *ff* *mp*

*ff p* *ff* *p* *mp*

1341

Fl. *ff* *pizz* *f* *ff* *sffz* *ord*

Ob. *ff* *pizz* *f* *ff* *sffz* *ord*

Cl. *ff* *1.* *p* *ff* *mf* *ff*

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

Hn. *ff* *a2*

C Tpt. *ff* *ff*

Tbn. *ff* *a2* *fff* *ff*

Perc. *mf* *hi-hat* *snare drum* *kick drum* *f* *handclaps* *ff*

V. *mf* *And cast it out to sea.*

Vln. I *battute alla punta (spiccato)* *p* *col legno* *f*

Vln. II *battute alla punta (spiccato)* *p* *col legno* *f*

Vla. *f* *pizz* *p* *ff* *pizz* *ff*

Vc. *ff* *mf* *mf* *ff* *arco*

Db. *ff* *ff*

1345

Fl. *f* *pp*

Ob. *f* *p* *pp*

Cl. *f* *pp* 1.

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. *mf*

V. *mp*  
A small boy on a dis-tant shore will find our bot-tle,\_\_\_

Vln. I *f* *arco* *col legno* *p*

Vln. II *f* *arco* *pizz* *p*

Vla. *f* *arco* *pizz*

Vc. *f* *non div*

Db. *f* *div*

1350

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

V.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

*p*

*f*

*mp*

*f*

*pp*

*f*

*mp*

*f*

*pp*

*f*

*mp*

*f*

*pp*

*f*

*mp*

*f*

A small boy on a distant shore will find our bottle, show his mother and

1355

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

V.

Vln. I

Vln. II

Vla.

Vc.

Db.

*ffz* *p* *f*

*f* *ff* *p* *mf* *f*

*f* *ff* *p* *mf* *f*

*f* *ff* *p* *mf* *f*

*f* *ff* *p* *mf* *f*

*f* *ff* *mp* *mf* *ff* *mf*

*mf* *f* *mp*

*mf* *f* *mp*

*f* *ff* *p* *mf* *f* *mp*

*f* *ff* *mp* *mf* *ff* *mf*

*ff* *p* *mf* *f* *ord* *p*

*f* *p* *mf* *f* *ord* *p*

*f* *p* *mf* *f* *ord* *p*

*f* *p* *mf* *f* *ord* *p*

*f* *ff* *mp* *mf* *ff* *mf*

*ff* *mp* *mf* *ff* *mf*

set us free, show his moth - - er and set us free...

battute alla punta (spiccato) col legno battute alla punta (spiccato) *ord*

battute alla punta (spiccato) col legno battute alla punta (spiccato) *ord*

battute alla punta (spiccato) *ord*

battute alla punta (spiccato) div unis *ord*

unis



1360 100

Fl. *pp*

Ob. *pp*

Cl. *pp*

Hn. *pp*

Tbn. *p*

Perc. *pp*

temple blocks

Hp. *p* *mf*

D. *mf* more anxious *ff*

How can you laugh? No one can track us. With-out the sat - el-lite we are a-lone,

(VASCO takes a spanner and gently begins to disassemble the satellite system.  
He checks the manual again, comparing the diagram to the device in front of him)

Vln. I *p* pizz

Vln. II *p*

Vla. *p* pizz



1369

Fl. *p* *f* *pp* *p < f*

Ob. *p* *f* *p* *p*

Cl. *mf* *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f*

C Tpt. *p* *f*

Tbn. *p* *mp* *mf* *f* *p*

Perc. *chinese cymbal* *yarn sticks* *mf*

V. *f* like a god in the firm - a - ment. It's our sys - tem that's kap - ut.

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

Vln. II *div* *f* *arco* *p* *(arco)*

Vla. *mp* *mf* *f* *p*

Vc. *arco* *mp* *mf* *f* *non div* *p* *mf*

Db. *mp* *mf* *f* *arco* *div* *unis* *p* *mf*

1373

Fl. *ff* *p* *mf* *p*

Ob. *f* *ff* *p* *mf* *p*

Cl. *f* *ff* *p* *mf* *p*

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

Hn. *f* *ff* *p*

C Tpt. *f* *ff* *p* *mf* *p*

Tbn. *ff* *mf* *p*

Perc. *mf*

V. *ff*

Vln. I *f* *col legno* *f*

Vln. II *f* *p* *(non div)* *p f* *p f* *p* *ff* *p f* *p f* *p f*

Vla. *f* *p* *(non div)* *p f* *p f* *p* *ff* *p f* *p f* *p f*

Vc. *ff* *f* *ff* *mf*

Db. *ff* *f* *ff* *mf*

You wan-ted ad-ven-ture, this is it. You'll live to tell tales of the stalled—

accel. = 120

1378

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Perc.

D.

V.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. 2. 1. 2. a2 mf ff f

ship, the ice wo - man, the hand - - - some sail - or.

unis div unis div ff

unis p f p f p f p f p f f p f

p f p f p f p f p f f p f

cresc. arco ff

cresc. ff

We may die here.

measured ♩ = 92

Fl. *ff* *pp* *mf* hold flute about 1 cm away from lips and blow across

Ob. *ff* *ppp* *mf* hold flute about 1 cm away from lips and blow across

Cl. *ff* *pp* *mf*

Bsn. *ff*

Hn. *ff* *pp*

C Tpt. *ff*

Tbn. *ff*

Perc. *pp* circular sweep brushes, *sim* *pp* *sim* *pp*

Hp. *pp* D $\flat$  D $\sharp$ A $\flat$

V. *p* more gently, attentive  
I will fix the sys-tem, take it a-part, check e-very com-pon-ent, sec-ure e-very con

(MILES enters, unseen in the shadows, and watches) (VASCO shows DAISY what he is doing)

Vln. I *ff* *pp* *ppp* *pp* *sim* *sul tasto*

Vln. II *ff* *pp* *ppp* *pp* *sim* *sul tasto*

Vla. *ff* *pp* *ppp* *pp* *sim* *sul tasto*

Vc. *pp* *ppp* *sim*

Db. *ppp*

measured ♩ = 92

slower, reassuringly ♩ = 84

1389

Fl. *pp* *p* *mf*

Ob. *pp* *mf* *pp*

Cl. *p* *PPP* *pp* *PPP*

Bsn. *pp*

Hn. *pp* *pp*

Perc.

Hp. *pp* *p* *pp* C# D E F A B

V. nec-tion. I'll find the fault and mend it. I will get us home. Don't be fright-ened, I will

Vln. I *p* *pp* *p* *pp* *pp* ord tutti div 2 soli div

Vln. II *p* *pp* *p* *pp* *pp* ord tutti div 2 soli div

Vla. *p* *pp* *p* *pp* *pp* ord tutti div 2 soli div tutti div pizz trem

Vc. *pp* *p* *pp* *pp* *pp* tutti solo tutti div unis

slower, reassuringly ♩ = 84

slower ♩ = 66

flexibly, colla parte ♩ = 76

1398

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp* senza sord

Tbn. *ppp* senza sord

Hp. *pp*

D. *p*  
Do you prom-ise? From your heart?...

V. *p*  
get you home. I prom-ise... I prom-ise... I will get us home.

(DAISY steps closer to VASCO) (DAISY steps closer still) (DAISY raises her face to VASCO's)

slower ♩ = 66

flexibly, colla parte ♩ = 76

Vln. I (solo) *ppp*  
(gli altri) pizz trem

Vln. II *p*  
tutti unis pizz trem

Vla. *p*  
tutti unis

Vc. *p*

Db. *p*

104

1407 senza misura

♩ = 50

accel. . . . calm ♩ = 60

Fl. *p leggero*

Cl. *ppp*

D. *pp* without rigour, parlando  
You should not promise what you can't de - liv - er. My moth-er can wait un-til

V. *pp*  
I prom - ise.

(DAISY draws away again, satisfied that VASCO would like to kiss her)

senza misura

♩ = 50

accel. . . . calm ♩ = 60

Vln. I *ppp* solo arco

Vla. *ppp* div arco

Vc. *ppp* div arco

Db. *ppp*



1412

Fl.

Ob.

Cl.

D.

Vla.

Vc.

Db.

*mor-ning.*

*parlando*

Fear will keep her a - live.

*p* *leggero*

*ppp*

*mf*

(DAISY exits. Her step is jaunty.  
VASCO watches her leave. He scents hope)

*ppp*

*ppp*

*ppp*

*mp* *p* *unis*

*mp* *p* *div*

*ppp*

*mp* *p*

105 SCENE 7 On deck, in a sheltered area.  
suspenseful, flexibly ♩ = 60 (♩ = 120)

1416

Hn.

Tbn.

Perc.

M.

Vla.

Vc.

Db.

bass drum

*mp*

*p*

*mp*

*mp*

*mp*

*mf*

*p*

*mf*

*f*

*mf*

The ice - wo-man is sleep-ing.

Prof-es - sor Pren-tice watch-es ov - er her like a moth - er with a sick child...

Be care - ful.

(MILES steps into view, revealing his presence to VASCO, who is embarrassed at what MILES might have overheard. VASCO applies himself to his task)

(MILES takes a step closer to VASCO and indicates the radio)

*mp* *p* *div a 3 3*

*mp* *p*

*div*

somewhat faster, energised ♩ = 88

1.

Fl. *mp*

Ob. *mp*

Cl. *p*

Bsn. *mp* *f* *p*

Hn. *mp* *f* *p*

Tbn. *mp*

V. *mp*

M. *mp*

Break that... and we may be here for ev - er. (VASCO throws MILES a sour look)

It is brok - en and we are stuck here. The storm un - set - tled some - thing.

somewhat faster, energised ♩ = 88

tutti

Vln. I *p*

Vln. II *p* arco

Vc. *p*

Db. *p*



1425

Fl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ob. *mp*

Cl. *mf* *p*

Bsn. *p* *mf*

Tbn. *mf*

V. *mf*

A vit - al com-pon-ent may have been dis - lodged. If I dis - cov - er what we can call for help.

(MILES is beside himself. VASCO continues to take the device apart)

Vln. I *p*

Vln. II *p* pizz

Vla. *p*

1429

Fl. *p mf p mf mp f mp f*

Ob. *mp f*

Cl. *mp f*

Bsn. *mp f*

Tbn. *f*

Hp. *pp*

M. *matey but sly*  
Watch out for Dai - sy King.

Vln. I *div mp f*

Vln. II *mp f*

Vla. *mp f*

1434

Fl. *pp mf flz*

Ob. *pp mf flz*

Cl. *mf f*

Bsn. *p f*

Hn. *ff*

C Tpt. *p fp mf*

Tbn. *p mf f*

Perc. *snare drum*  
*brushes*  
*circular sweep*

Hp. *pp*

V. *f*  
She's the boss' s daugh-ter. Get lost Miles.

M. *f*  
She's a Dad - dy's girl, A flirt. She eats sail - or boys for break - fast,

107 more driving ♩ = 96

Fl. *ff pp*

Ob. *ff pp*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Hp. *ff*

V. *pp f*

M. *pp f*

Vln. I *div pp f*

Vln. II *pp f*

Vla. *p f*

Vc. *pizz f*

Db. *ff*

1439

Fl. *ord* *p* *6* *mp* *f* *ff* *5* *p* *f* *ff* *accel.*

Ob. *flz* *ord* *mp* *6* *f* *ff* *5* *p* *f* *ff*

Cl. *pp* *ff* *5* *p* *f* *ff*

Bsn. *ff* *5* *p* *f* *ff*

Hn. *ff* *5* *ff*

C Tpt. *f* *a2* *ff*

Tbn. *f* *con sord* *a2* *ff*

Perc. *rim shot* *sfz*

V. *It's late. go to bed.*

M. *chews them up and spits them out.* *ff* *3* *Chews them up and spits them out.*

(VASCO straightens up and for a moment it seems like he is going to challenge MILES, but he returns to his task)

Vln. I *unis* *ff* *ff* *accel.* *pizz* *div unis* *div unis* *div unis*

Vln. II *ff* *ff* *ff* *ff* *div unis* *div unis* *div unis*

Vla. *ff* *ff* *ff* *ff* *div unis* *div unis* *div unis*

Vc. *ff* *ff* *ff* *ff* *arco* *ff*

Db. *ff* *ff* *ff* *ff* *pizz* *arco* *ff*

insistent ♩ = 108

1444

Fl. *p mp p mp f ff*

Ob. *p mp p mp f ff*

Cl. *p mp p mp f ff*

Bsn. *p mp p mp f ff*

Hn. *f*

C Tpt. *p mp p mp f ff*

Tbn. *p mp p mp ff*

V. *ff* Go a - way Miles...

M. *f mocking*

No point play-ing the gen - - - - - te - - - - - man with a girl like Dais - - - - - y.

insistent ♩ = 108

Vln. I *p mp p mp f ff*

Vln. II *p mp p mp f ff*

Vla. *p mp p mp f ff*

Vc. *p mp ff*

Db. *p mp ff*

arco div unis div unis div unis div unis

1447

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

V.

M.

Go a - way.

Sneak be - low deck and give her one from me.

(MILES pokes VASCO in the arm and makes a lewd gesture)

Vln. I

Vln. II

Vla.

Vc.

Db.

div unis

non div

*mp*

*p f*

*ff*

*f*

*mf*

accel.

very urgent ♩ = 116

1450

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

M.

*ff* (non stacc)

*ff* (non stacc)

*ff* (non stacc)

*ff* (non stacc)

*ff* (non stacc)

*ff* (non stacc)

*f* (non stacc)

*f* (non stacc)

*f* (non stacc)

*f* (non stacc)

*f* (non stacc)

*f* (non stacc)

*f* (non stacc)

*mf* small tam-tam

*f* guiro

If you don't I will.

(VASCO pushes MILES, who reels and grabs him.  
This time VASCO punches MILES.  
The two men grapple like boxers after a long fight.  
VASCO feels the component in MILES's jacket pocket.  
He grabs the component, shoves the journalist away and holds it aloft)

accel.

very urgent ♩ = 116

Vln. I

Vln. II

Vla.

Vc.

Db.

div unis

div unis

div unis

div unis

div unis

*ff* *p* *f* *p* *f* *p*

*ff* *p* *f* *p* *f* *p*

*ff* *f*

*ff* *f*

*ff* *f*

*ff* *f*

accel.

(♩ = 132)

1454

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

damp, but not completely

(VASCO is amazed and confused. He forgets they are fighting and takes a step away from MILES)

accel.

(♩ = 132)

Vln. I

Vln. II

Vla.

Vc.

Db.



109

1458 freely, colla parte (♩ = 116)

in tempo ♩ = 116

faster, colla parte ♩ = 152

Cl. *mp* *p* *flz* *p*

Bsn. *p*

C Tpt. *p* 2. *flz* false pedal *p* senza sord 5

Tbn. *p* senza sord *p* 5

*f* out of breath, astonished, angry

V. What have you done? What in Hell's name is this? You cut us off from res - cue, a - ban-doned us

freely, colla parte (♩ = 116)

in tempo ♩ = 116

faster, colla parte ♩ = 152

Vln. II *p* *ff*

Vla. *mf* 5 5 5 *ff* 5 5 5 3

Vc. *p* div

Db. *p* div



frenetic ♩ = 152-160

110

Fl. *ff* 3 a2 b2

Ob. *ff* 3 a2

Cl. *ff* 3

Bsn. *ff* 3

Hn. *ff* 3

C Tpt. *ff* 3

Tbn. *ff* 3

Perc. small tam-tam *f* metal beater (scrape on edge) *f* sim

bass drum *f*

V. on the ice!... Cap - tain! Cap - tain!

(MILES does not forget that they are engaged in a fight. He grabs the spanner that VASCO has set to one side and bashes him on the head. VASCO reels and staggers. The sailor is the stronger man, but MILES's blow is ruthless and sneaky. It tells VASCO, who tries and fails to get up. MILES hits VASCO again, in a panic. He cannot afford to be found out)

frenetic ♩ = 152-160

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *mf* *ff* unis

Db. *ff* unis *ff*

1471

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

V.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*sub.mf*

*ff*

*ff shouting*  
Cap - tain!

*ff shouting*  
Shut your mouth!

*sub.mf*

1477

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

V.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

Cap - tain! He's kil - ling me! He's kil - ling me! He's kil - ling me!

Be qui - et! Qui - et, be qui - - et! be qui - - et!

*f* *mf* *ff* *flz*

frantic ♩ = 168

1480

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(MILES raises his arm and beats VASCO over and over with the spanner. Blood spurts into the air. VASCO struggles and falls prone)

frantic ♩ = 168

Vln. I

Vln. II

Vla.

Vc.

Db.

1484

Fl.

Ob.

Cl.

Hn.

Tbn.

Hp.

Vln. I

Vln. II

Vla.

*CDEFG#A#B*

*p* *5* *fff* *pp* *f*

(MILES is shocked by his instinctive reaction. He did not mean to murder VASCO. He kneels and checks for a pulse)

1490

Fl.

Ob.

Cl.

Bsn.

C Tpt.

Tbn.

Hp.

M.

Vla.

Vc.

Db.

*a2b*

*fff* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p*

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

*mf shocked* *f* *8va*

What have I done?\_ It was an ac - ci - dent. I did-n't mean\_

1497

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

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

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

C Tpt. *mf* *f*

Tbn. *p* *mf* *f*

M. *an-y harm.* I did-n't mean an - y harm.

(MILES pulls himself together. He takes the part, shoves it in his pocket and drags VASCO offstage. At the same time, a light goes on in the cabin below. DAISY sits up in bed and looks around, confused. She puts the light off and snuggles back under the blankets. A smear of blood follows in MILES and VASCO's wake)

slower ♩ = 60

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

Vln. II *f* *div* *p* *pp*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Db. *f* *div* *p* *pp*

♩ = 66 accel. (♩ = 66) (♩ = 66) ♩ = 120

1507

Fl. *ff* (non stacc) *fff*

Ob. *ff* (non stacc) *fff*

Cl. *ff* (non stacc) *fff*

Bsn. *ff* (non stacc) *fff*

Hn. *ff* (non stacc) *fff*

Hn. *ff* (non stacc) *fff*

C Tpt. *ff* (non stacc) *fff*

Tbn. *ff* (non stacc) *fff*

Tbn. *ff* (non stacc) *fff*

Perc. *p* *fff*

small tam-tam (or large if accessible) normal beater

snare drum normal sticks

(BLACKOUT)

♩ = 66 accel. (♩ = 66) (♩ = 66) ♩ = 120

Vln. I *ff* (non stacc) *fff*

Vln. II *ff* (non stacc) *fff*

Vla. *ff* (non stacc) *fff*

Vc. *f* *fff*

Db. *f* *fff*

ACT TWO

SCENE 1 On deck, a few weeks later in the Arctic winter, when the sun no longer rises.  
sustained, windswept ♩ = 60

1

Flute 1.2 *p*

Cor Anglais *ppp* *pp* *ppp* *pp*

Oboe d'Amore *ppp* *pp* *ppp* *pp*

Clarinet (Bb) 1.2 *p*

Bassoon 1 *ppp* *pp* *ppp* *pp*

Contrabassoon *ppp* *pp* *ppp* *pp*

Horn (F) 1.2 *p* *mp* *p*

Trumpet (C) 1.2 *ppp* *pp* *ppp* *pp*  
harmon mute air sound  
(play) *fff* 3

Trombone 1.2 *p* *ppp* *pp* *ppp* *pp*  
harmon mute air sound  
(play) *fff* 3

Perc. *ppp*  
tam-tam  
bass drum  
quick sweep with palm of hand (or brush) slow sweep (sim.)

Harp *p* *fff* *p* *ff*  
3 3

Violin I scratch tone *fff* 3

Violin II pizz *fff* 3

Viola *p*  
solo battute alla punta (spiccato)

Violoncello *fff* = *p* *mf* *fff* = *p* *mf*  
div pizz I

Double Bass

(A brazier burns on deck. HARRY KING has set up a table beside it and is meticulously working at the radio device. MILES sits in corner writing. Both of them are wearing gloves. CAPTAIN ROSS is engaged in necessary maintenance work. PRENTICE holds up a map of the world and uses it to illustrate the language lesson she is giving ICE)

\* Mouth sound only - no instrument. Vary between "shhh" / "ffff" / "thhh" in any order, also varying mouth shape/position. Always very quiet.



2  
plangent, more flowing ♩ = 66

Fl.

C. A.

Ob. d'A.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

ball-bearing in ceramic bowl carefully start the ballbearing spinning around the bowl - this should be a sound that continues on its own for a long time, so it doesn't need to be continuously played once started.

tam-tam arco

Perc.

Hp.

I.

P.

World. World.

This is the world.

plangent, more flowing ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

div

flautato

non vib

arco

sul pont

tutti

non vib

arco

sul pont

flautato

non vib

arco

sul pont

(PRENTICE grazes her hand across the map, indicating its entirety. ICE mimics her gesture)



accel. . . . . ♩ = 120    sustained, warm ♩ = 60

25 3

Fl. *pp*

C. A.

Ob. d'A.

Cl. *pp*

B. Cl. *ppp* *mp*

Bsn. *ppp* *mp*

Cbsn. *mp* *ppp* *mp*

Perc. bass drum

Hp. *p*

I. *uncertain, but getting the sentence right*  
 We are on the land.

*a little more surely*  
 We are on the sea.

(PRENTICE is delighted that ICE has spoken in joined-up sentences. She indicates Greenland and then traces the route from Britain)

accel. . . . . ♩ = 120    sustained, warm ♩ = 60

Vln. I

Vln. II

Vla. solo vib ord sul tasto *pp*

Vc.

Db. vary dynamic smoothly but not predictably between *pp* and *mp*  
*sf* *sp* al tasto → *st* *fff*

Db. vary dynamic smoothly but not predictably between *pp* and *mp*  
*sf* *sp* al tasto → *st* *fff*

33 slower ♩ = 46

Fl. *pp* *sub.p espress.*

C. A. *p espress.*

Ob. d'A. *p espress.*

Cl. *espress.* *pp*

B. Cl. *p*

Bsn. *p*

Cbsn. *p*

Hn. *mp espress.* *pp semplice*

Perc. *vibraphone* *p*

Hp. *p* *ppp* CDEFGAB<sup>b</sup>

P. *senza vib* *p simply, without rigour* *con vib* *more nostalgic, still simply*  
 Here is our boat. And here is our home. A small is - land, prone to rain.

Vln. I *pp* *pp*

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

Vla. *3 soli div* *pp* *sul tasto vib ord* *p* *espress.* *mp* *p* *pp* *ord*

Vc. *pp* *sul tasto vib ord* *p* *espress.* *mp* *pp* *ord*

Vc. *solo* *p* *espress.* *mp* *pp* *ord*

Db. *unis* *pp* *p* *ppp*

5 very broad ♩ = 40 accel.

broadly ♩ = 40 rit. broadly (♩ = 40)

6 strident ♩ = 80 (double tempo)

39

Fl. *p* *mp* *mf* *p* *pp*

C. A. *p* *mp* *mf* *p* *pp*

Ob. d'A. *p* *mp* *mf* *p* *pp*

Cl. *p* *mp* *mf* *p* *pp*

B. Cl. *p* *mp* *mf* *p* *pp*

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

Cbsn. *p* *mp* *mf* *p* *pp* *fp* *fp*

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

C Tpt. *p* *mp* *mf* *p* *pp*

Tbn. *p* *mp* *mf* *p* *pp*

Hp. *p* *mp* *p*

P. *cresc.* *p* *mf* *p*

M. *p cresc. 3* *mf* *p*

A small, green is- land. Where trees grow, decked with leaves.

Where night and day know their place. Trees grow tall. When the thaw comes and the

(MILES approaches ICE)

very broad ♩ = 40 accel.

broadly ♩ = 40 rit. broadly (♩ = 40)

strident ♩ = 80 (double tempo)

Vln. I *pp* *mp* *mf* *p* *pp*

Vln. II *pp* *mp* *mf* *p* *pp*

Vla. *p* *mp* *mf* *p* *pp* *p*

Vc. *p* *mp* *mf* *p* *pp* *fp*

Db. *p* *mp* *mf* *p* *pp* *fp* *fp*

non vib *quasi* *vib ord*

div a 4

tutti div a 3

solo *p* *gli altri*

*sim.\**

\* Violin II & Vla: cresc. and dim. at free rate, independent of other players. Subtle at first, then more dramatic and quicker by end of the dotted line, around the main dynamic indicated.



7 a little slower ♩ = 72

50

B. Cl. *p*

Bsn. *sfz*

Cbsn. *sfz* *p* *p espress.*

Tbn. *p*

Hrp. *p* 3 *8va*

I. *mp* 5 *p* *with a sense of purpose*

M. *p* 3

The sea is cold. It must be moved. The sea is cold.

the warmth of the sun, and the world will marvel at you.

a little slower ♩ = 72

Vln. I *pp* *p* *vib ord* *legato* *3*

Vla. *pp* *p* *vib ord* *legato* *3*

Vc. *pp* *p* *vib ord* *legato* *3*

Vc. *non vib arco* *3* *p*

Db. *fp* *3* *pp*

55

Fl. 1. *non vib* *ppp palely*

Cl. 1. *pp*

Cbsn. *pp*

Perc. *ball-bearing in ceramic bowl* *ppp*

I. *not too rigidly* *3* *sim.* *3*

M. *3* *p stlyly* *3*

It must be warmed. The world will marvel at you.

60

Vln. I *ppp* *pp*

Vla. *ppp* *pp* *div a 3*

Vc. *pp* *arco* *pp*

Db. *pp* *vib ord* *pp* *ff* *pp*

8

slower still, strange ♩ = 69

61 vib ord

Fl. *p* *poco*

A. Fl. *p* *poco*

C. A. *p* *poco*

Ob. d'A. *p* *poco* *ppp*

Cl. 1. *p* *poco*

Perc. *p* teacher-like, but slightly tinged with nostalgia

P. *p* The world turns, The seas - ons\_ change, The sun\_ will warm the wat - er, and we will sail

ball-bearing in ceramic bowl

slower still, strange ♩ = 69

Vln. I

Vc. *p*

Db. *p*



9

rit. . . . . accel. . . . . (♩ = 69)

70

Fl. *p*

A. Fl. *p*

C. A. *p* to oboe 1

Ob. d'A. *p* to oboe 2

Cl. 1. *p*

Perc. *p* chinese cymbal soft beaters

I. *pp* *austerly dramatic* *p*

P. *pp* dreamily On - ly\_ blood\_ can warm\_ the wa - ters.

home. Sail\_ home. This is\_ the world. The world turns.

rit. . . . . accel. . . . . (♩ = 69)

Vln. I 2 soli div *pp* pure, childlike free bowing, poco vib *sfz* *p* *pp*

Vln. II 2 soli div *pp* pure, childlike free bowing, poco vib *sfz* *p* *pp*



80 **10** with quiet grandeur ♩ = 60

Fl. *flz* *ppp* 6

A. Fl. *flz* *ppp* 6

C Tpt. *senza sord* *flz* *ppp* 3

Perc. *snare drum* *brushes* (NB 4 against 3) *p* 3

I. *dramatic, a strong memory*  
 This is the world. The land and sea. My body is the world. My

P. The seasons change. The sun will warm the water and set us

Vln. I *2 soli div* *gli altri* *legato non vib* *pp*

Vln. II *2 soli div* *gli altri* (non vib) *legato* *pp*

Vla. *col legno* *f* *div a 2* *col legno* *f* *legato arco non vib* *pp*

Vc. (non vib) *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *pp*

Db. *non vib* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

molto rit.

heavily ♩ = 28 (♩ = 56)

Fl. *pp* *mp*

Ob. *pp* *mp*

B. Cl. *f* *ff* *fff*

Cbsn. *ff* *fff*

Tbn. *p* *p*

Perc. *p* *ff* *bass drum*

I. blood the sea.

P. free.

C.R. *ossia 8va\** *ff angrily*  
This is

(CAPTAIN ROSS is watching PRENTICE and ICE, unhappily)

molto rit.

heavily ♩ = 28 (♩ = 56)

Vln. I *mf*

Vln. II *mp*

Vla. *mf* *mf* *f*

Vc. *p* *mp* *ff* *fff*

Db. *p* *mf* *ff* *fff*

\* 8va if this is necessary for balance with the orchestra



104 12

Fl. *ord* *ppp*

A. Fl. *ord* *ppp*

Ob. *ppp*

Cl. *ppp*

B. Cl. *ppp*

Perc. *glockenspiel* *bowed* *p*

Hp. *CD<sup>2</sup>EFGAB* *mp* *ppp*

P. *dolciss.* *mp*  
 wind sings, touch - - - es our face,

Vln. I *ord* *ppp*

Vln. II *pp* *senza sord on string* *non staccato*

Vla. *pp* *senza sord on string* *solo* *mp* *mf* *p* *pizz* *6* *3*

110

Fl. *flz* *ppp*

A. Fl. *flz* *ppp*

Cl. *pp*

B. Cl. *pp*

Hp. *mp* *ppp* *pp*

P.  
fills our mouth with scents on the air. We

Vln. I  
2 soli *pp* *pp* *pp*  
div a 2  
senza sord  
senza sord on string  
senza sord  
gli altri div a 2  
*ppp*

Vln. II  
solo *pp* *ppp*  
gli altri div a 2  
*ppp*

Vla.  
senza sord *ppp*  
tutti div a 3  
arco senza sord *ppp*  
arco senza sord *ppp*

Vc. *pp* *ppp*  
senza sord

116

Fl. *ord* *p<mf* *flz* *sub.p* *ppp* *p* *ppp*

A. Fl. *ord* *p* *mf* *flz* *sub.p* *ppp* *ord* *p* *ppp* *pp*

Cl. *pp*

B. Cl. *p* *ppp* *pp*

P.  
can-not\_ grasp the wind... We do not know where it came from or where it will go. We on-ly\_ know when it is

Vln. I  
2 soli *pp* *pp* *pp* *pp* *pp*  
div a 2  
gli altri div a 2 *p* *ppp* *p* *ppp* *pp* *pp*  
*sul tasto vib ord* *non vib*

Vln. II  
solo *pp* *pp* *pp* *pp* *pp*  
gli altri div a 2 *p* *ppp* *p* *ppp* *pp* *pp*  
*sul tasto vib ord* *non vib*

Vla.  
div a 3 *p* *ppp* *p* *ppp* *pp* *pp*  
*sul tasto vib ord* *non vib*

124 13

Fl. *ppp* *pp*

A. Fl. *pp*

Ob. *pp*

Cl. *pp*

C Tpt. practice mute *f* practice mute *f*

P. here. Scie - ence holds mir - ac - les. mir - ac-les we do not un-der-stand.

(ord) *p* *mp*

2 soli div a 2 *p* *mp*

(ord) *p* *mp*

gli altri div a 2

solo (ord) *p* *mp* *p*

gli altri div a 2

ord solo *p* *mp*

div a 3

129

Fl. *mf* *mp*

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

Ob. *p* *mf* *mp*

Cl. *mf* *mp*

B. Cl. *p*

C Tpt. *ff* *ff*

P. *mf*  
Ice is a live. She is

Vln. I *p* *tutti* *mf*  
*tutti*  
*div*

Vln. II *solo* *tutti* *mf*

Vla. *solo* *mp* *f* *tutti* *mf*

Vc. *mp < f* *mp*  
*div*

Db. *solo arco* *f*

Detailed description: This page of a musical score, numbered 206, contains measures 129 through 131. The score is arranged in a standard orchestral format with a vocal line. The woodwind section includes Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Cor Anglais (C Tpt.). The brass section includes Trumpets in C (C Tpt.). The string section includes Violins I and II (Vln. I, Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal line is for a Soprano (S). The score features various dynamics such as *mf*, *mp*, *p*, *ff*, *mp < f*, and *f*. Performance instructions include *solo*, *tutti*, *div*, and *solo arco*. The vocal line has lyrics: "Ice is a live. She is". The woodwinds and strings play sustained notes with some melodic movement. The brass section has a prominent *ff* dynamic in measures 130 and 131. The strings play a rhythmic pattern in the first two measures, then move to sustained notes.



14 with sudden urgency ♩ = 100

132

Fl. *mf* *mf* *ff* *pp*

A. Fl. *mf* *mf* *ff* *pp*

Ob. *mf* *mf* *ff* *pp*

Cl. *mf* *mf* *ff*

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

C Tpt. *fff* *fff* *pp* senza sord

Perc. ratchet

Hp. buzz (forced) *ff* 8<sup>va</sup> buzz *ff*

P. a - live. A - live.

C.R. *ff* She is an a-bom-i-na - - - tion!

Vln. I *mp* *f* *mp* *f* *mp* *f* *pp* *fff* *pp* *fff* *p* with sudden urgency ♩ = 100

Vln. II *mp* *f* *mp* *f* *mp* *f* *pp* *fff* *pp* *fff* *p*

Vla. *f* *p* *p*

Vc. *mp* *f* *mp* *mf* *ff* *p* *fff* *pp* *fff* *p*

Db. *f* *mp* *mf* tutti pizz

138 more steadily ♩ = 92

Fl. *ff*

A. Fl. *ff*

Ob. *ff*

Bsn. *p* *ff* *p*

C Tpt. *ff*

Tbn. *mf* = *p* harmon mute *mf* = *p*

H.K. *f* with anger and authority *mf* = *p* *ff* *p* pointedly

You're the a-bom-i-na-tion, Cap-tain. You sank my ex-pe-di-tion, sure as you sank your last boat, when

(HARRY looks up from his task and addresses CAPTAIN ROSS)

Vc. *f* *pizz* *ff*

Db. *ff*

more steadily ♩ = 92

Fl. *mp* *flz*

A. Fl. *mp* *flz*

Bsn. *f*

Hn. *mf* *a2*

Tbn. *f* *mf*

Hp. *mp* *3* *8va*

I. *mp* panicky, confused *mf*

H.K. *ff* *f*

C.R. *f*

We are on the land. We are on the sea. We are on the land. We are on the sea. We are on the sea. We are

you hired that trai-tor Vas-co! He was a char-la-tan! A char-

Vas-co is an hon-est man! An hon-est man!

(MILES moves towards ICE. PRENTICE gets there first and puts an arm around ICE to comfort her)

(DAISY and CHARLES enter dragging an empty sleigh. They each have rifles slung across their backs. They bring the sleigh to a halt)

Vln. I *mp* (vib ord)

Vln. II *mp* (vib ord)

Vc. *f*

Db. *f*

147

Fl. *f*

A. Fl. *f*

Cl. 1. *mp* *f* *ord*

Hn. *a2* *mp* *f*

Hp. *f*

I. *f*

H.K. *f*

C.R. *f*

Vln. I *f*

Vln. II *f* (*senza cresc*)

Vc. *f*

Db. *f*

on the land, the land, the land, the land, the sea, we are on the sea, the land, the sea. We are on the land. The sea. We are on the land.

- la - tan! A char - la - tan! A char - la - tan!

An hon - est man! He was an hon - est man!

15 SCENE 2 On deck.

excitedly ♩ = 144

152

Fl. *ord* *mf* *p stacc. e leggero* *f*

A. Fl. *ord* *p stacc. e leggero* *p* *f*

Ob. *p stacc. e leggero* *1. b* *mf* *p stacc. e leggero* *f*

Cl. *p (or pp - no louder than others)* *stacc. e leggero* *mf* *p sim* *f*

B. Cl. *p stacc. e leggero* *mf* *p* *p stacc. e leggero* *f*

Bsn. *p stacc. e leggero* *mf* *p* *p stacc. e leggero* *f*

Hn. *1. 3* *p stacc. e leggero* *mf* *con sord* *p stacc. e leggero* *f*

C Tpt. *mf* *a2* *p stacc. e leggero* *f*

Tbn. *a2 senza sord* *p* *f*

Perc. *temple blocks*  
*wooden end of yarn sticks*  
*f hesitantly, but with force*  
*p* *mf* *mf* *p*

D. *f* *ff*

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

Vln. II *div* *vib ord* *p* *f*

Vla. *div* *p stacc. e leggero* *mf* *p stacc. e leggero* *f*

Vc. *arco* *p stacc. e leggero* *mf* *p stacc. e leggero* *f*

Db. *arco* *p stacc. e leggero* *mf* *p* *p stacc. e leggero* *f*

Far a-way, ac - ross the ice, on the hor - i - zon, I saw

excitedly ♩ = 144

more agitated ♩ = 152

160

Fl. *f* *ff* *f* *p* flz

A. Fl. *f* *ff* *p* *cresc.* *mf* *p* flz

Ob. *f* *ff* *f* *p* flz

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

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

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

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

C Tpt. *f* *ff* flz

Perc. hi-hat *pp* *p* *pp* *p* *mf* temple block *f* *ff* *mf*

Hp. *f* *p*

D. Vas - co. He raised a hand

M. *mf agitated* What did he look like? What did he look like?

C. *mf marcato* No - one was there. No - one was there.

(MILES starts, electrified)

more agitated ♩ = 152

Vln. I *f* *ff* *mp* unis

Vln. II *f* *ff* *mp*

Vla. *p* *cresc.* *f* unis div

Vc. *p* *cresc.* *f* arco

Db. *p* *cresc.* *f* arco

16 a little slower ♩ = 144

168

Fl. *mf*

A. Fl. *mf*

Ob. 2.

Cl. *ppp*

B. Cl. *ppp*

Hp. *p*

D. and be - koned me. "Care - ful," he said, "be care -

Vln. I *mf* *pp* *ord* *s.p.*

Vln. II *mf* *pp* *ord* *s.p.*

Vla. *pp*

Vc. *pp*

Db. *pp*

*div a 4*

*div a 3*

*div*

*div*

*al pont* → *s.p.*

*ord*

178 agitated ♩ = 152

178

Fl. *f* *pp* *ord*

Cl. *pp*

B. Cl. *ppp* *mp* *pp*

Bsn. *pp*

P. *f*

D. ful." Our sen - ses lie. Our

C. *f* An il - lus - ion, a trick of the eye. No - one was there.

Vln. I *mp* *pp* *f* *pp* *arco* *mp* *pizz* *arco* *mp*

Vln. II *mp* *pp* *f* *pp* *arco* *mp* *pizz* *arco* *mp*

Vla. *mp* *pp* *f* *pp* *arco* *mp* *pizz* *arco* *mp*

Vc. *mp* *pp* *f* *pp* *arco* *mp* *pizz* *arco* *mp*

Db. *mp* *pp* *f* *pp* *arco* *mp* *pizz* *arco* *mp*

*div a 4* (3.4)

*unis*

*unis*

*unis*

*unis*

*unis*

*div unis 3*

185 *flz* *ord* *pp*<sup>3</sup> *f* *flz* *ord* *pp*<sup>3</sup> *f* *flz* *ord* *pp*<sup>3</sup> *f* **17** *mp*<sup>3</sup> *ff*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Perc. *chinese cymbal* *soft stick* *mp*

P. *sen - ses lie. Our sen - ses lie.*

M. *f* *3* *Could he sur - vive a - lone out there?*

C. *No - one was there. No - one!*

Vln. I *unis pizz* *f* *arco.* *mp*<sup>3</sup> *pizz* *f* *arco.* *mp*<sup>3</sup> *pizz* *f* *arco.* *mp*<sup>3</sup> *mp*<sup>3</sup> *ff* *p*<sup>3</sup> *ff* *p*<sup>3</sup> *ff*

Vln. II *pp*<sup>3</sup> *ff* *p*<sup>3</sup> *ff* *p*<sup>3</sup> *ff*

Vla. *pp*<sup>3</sup> *ff* *p*<sup>3</sup> *ff* *p*<sup>3</sup> *ff*

Vc. *pp* *p*

Db. *pp*<sup>3</sup> *p*

more restrained ♩ = 132

190

Fl.

A. Fl.

Ob.

B. Cl.

Bsn.

Hn.

Tbn.

Perc.

I.

M.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*mp marcato*

*pp*

*ff*

*f*

*mp*

*p*

*ff*

*mp marcato*

*pp*

*ff*

*mp*

*p*

*ff*

*mp marcato*

*pp*

A - - - live.

Is he a-live? Is he a-live? Is he a-live?

Poor Vas - co

more restrained ♩ = 132

200

Fl. *p* *pp* *mp*

A. Fl. *p* *pp* *mp*

Ob. *pp* *mp*

Cl. *p*

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

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

Hn. *p* *mp*

C Tpt. (con sord) *mp*

Tbn. *mp* *p* *mp*

D. *p* sighing/sobbing  
ah

C. This

C.R. *mf* is dead.

Vln. I *pp* commanding ♩ = 144

Vln. II *pp*

Vc. *mp* *p* pizz 3 arco *p* *mp*

Db. *mp* *p* 3 arco *p* *mp*

(The others listen as Charles holds forth)



209

Fl. *p* *pp*<sup>3</sup>

A. Fl.

Ob. *p* *pp*<sup>3</sup>

Cl.

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

Bsn. *f* *f*

Hn. *f* *fp* *pp* *mp* *p* *pp*

C Tpt. *f* *p*

Tbn. *f* *mp* *f*

Perc. *mf* *p*  
 tom-toms  
 temple blocks  
 yarn beaters

Hp. *mf* *mf*

C. *mf*  
 land-scape, the tremb - ling - stars and end - less white

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *ff* *p* *pp*

Vc. *f* *sfz* *p*

Db. *f* *sfz* *mf*



233

Fl. *pp*

A. Fl. *ff* *pp* *pp*

Ob. *pp*

Cl. *pp*

B. Cl. *ff* *pp*

Bsn. *ff* *pp* *p*

Hn. 2. *ff* *pp*

Perc. *pp* *f* *p* *pp* *f* *p*  
 vibraphone wooden end of sticks, glissando on resonators *mf* *p* *p* *mf*

Hp. *mf* *8va* *8va*  
 près des Chevilles (unfixed pitches)

C. that melt a way like snow on ice.

Vln. I *col legno* *p* *mf* *p* *p* *mf* *p*

Vln. II *col legno* *p* *mf* *p* *p* *mf* *p*

Vla. *col legno* *p* *mf* *p* *p* *mf* *p*

Vc. *col legno battuto* *fff* approx. pitches *fff* *fff*  
*col legno battuto* *fff* approx. pitches *fff*

Db. *ff* *p* *ff* *p*



21

255

Fl. *pp* <sup>5</sup> flz. ord

A. Fl. *pp* <sup>5</sup> flz. ord

Ob.

B. Cl. *mf* <sup>3</sup> *ff* *sub. pp* *< f* *sub. pp*

Bsn. *mf* <sup>3</sup> *ff* *sub. pp* *< f* *sub. pp*

Hn. *mf* <sup>a2</sup> <sup>5</sup> *sfz* <sup>2.</sup> *p*

Tbn. *mf* <sup>a2</sup> <sup>5</sup> *sfz* <sup>2.</sup> *p*

H.K. grasped his chance, wrecked our com-mu-ni-ca-tions. Vas-co stole our hope of res-cue, stran-ded

(HARRY indicates the radio)

Vln. I *p* *ff* *p* *ff* *p* *ff* *p* *ff*

Vln. II *ff* *p* *ff* *p* *ff* *p* *ff*

Vla. *p* *ff* *p* *ff* *p* *ff* *p* *ff* *mf* *ff* *sub. pp* *< f* *sub. pp*

Vc. *mf* *ff* *sub. pp* *< f* *sub. pp*

Db. *mf* *ff* *sub. p* *< ff* *sub. p*



268 22

Fl. *flz* *ord*  
*p* 5

A. Fl. *flz* *ord*  
*p* 5

Ob.

Cl.

B. Cl.

Bsn.

Hn. 1. *p* 5 *sfz* a2 *mp*

Tbn.

Perc. tom-toms (ensure snare drum's snare is OFF for this passage) damped or with soft beaters *pp*

Hp.

H.K. *p* *self-obsessed*  
vi - tal part\_ and left us\_ trapped. I feel my share pric - es shrink - ing,

Vln. I *div* *pp*

Vln. II *div* *pp*

Vla. *unis*

Vc. *pizz* *pp*

Db. *arco* *pp*

276

rall. a tempo (♩ = 132)

Fl.

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

H.K.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p* *mf* *pp*

*p* *mf* *pp*

*p* *mf* *pp*

*p* *mf* *pp*

*p* *mf* *pp*

*mp* *fp* *mf*

*mp* *f*

*mp* *p* *mf*

*mp* *p* *mf*

*mp*

*mp* *p*

*p* *mf*

*mp*

*cresc* *mf* *p* *f with emotion, self-pitying* *p wistful, self-pitying*

my com - pan-ies crash-ing a- gainst the rocks. I was a bold ad - ven - tur er, I dreamt of dis - cov-er-ing the

*div* *p* *mf* *pp*

*div* *p* *mf* *pp*

*p* *mf*

*unis* *p* *mf* *pp*

*unis* *fp* *mf* *pp*



286

Fl. *pp*

A. Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

H.K.  
8 or - i - gins of life but found my own ru - in.

Vln. I *div*

Vln. II *div*

Vla. *p* *pp*

Vc.

Db.

rall. a tempo (♩ = 132)

rall. a tempo (♩ = 132)

Fl. *p* *mf* *p* *mf* *p*

A. Fl. *p* *mf* *p* *mf* *p*

Ob. *p* *mf* *p* *mf* *p*

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

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

Bsn. *f*

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

Perc. *mp* *p* *mp* *p* *p* *f*

Hp. *mf* *mf*

H.K. *p* *f with emotion, self-pitying*  
 All my work, all my am - bi - tion,

Vln. I *p* *mf* *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *f* (non staccato) *f*

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

Db. *fp* *mf* *fp* *mf*

poco accel. . . . .

298

Fl. *pp*

A. Fl. *pp*

B. Cl. *p*

Hn. *p*

Perc. *p*

Hp. *p*

D. *p*

H.K. *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *p*

Vc. *p*

Db. *p*

Vas - co looked

less than foam on a wave.

div a 3

div

div arco

poco accel. . . . .



driving forward ♩ = 144

308

Fl. *ppp*

A. Fl. *ppp*

Tbn. *ppp*

Perc. *ppp*

Hp. *ppp*

D. *ppp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p*

bongos

lost a man des-troyed.

non vib

non vib

1.

div

driving forward ♩ = 144

316

vib ord

Fl. *p* *f* *p* *f* *p* *f* *p*

A. Fl. *fp* *mf* *p* *f* *p* *f* *p*

Ob. *p* *f* *p* *f* *p* *f* *p*

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

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

Bsn. *p* *mp* *p*

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

C. Tpt. *p* *mp* *p* *mp*

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

I. Dead, dead

P. *f*  
Our sen - ses lie, our sen - ses lie, our sen - ses lie,

D. Lost, Des - troyed, des -

H.K. *f*  
No mys - ter - y, no

M. *f*  
Was he bleed - ing? Was there blood on his face?

C. *f*  
A mi - rage, an il - lu - sion, a mi - rage, an il - lu - sion. an il - lu - sion. an il - lu - sion.

C.R. *ff*  
Dead,

(MILES puts his hands on DAISY's shoulders and faces her. He is frightened. DAISY shrugs him off)

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* *div* *unis* *div* *unis* *div*

rit. fiercely ♩ = 152

322

Fl. *f sub.p < f* *p < f* *p < f* *5 ff*

A. Fl. *f sub.p < f* *p < f* *p < f* *5 ff*

Ob. *f sub.p < f* *p < f* *p < f* *5 ff* to oboe d'amore

Cl. *f sub.p < f* *p < f* *p < f* *5 6 ff*

B. Cl. *mp*

Bsn. *mp* *f a2*

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

C Tpt. *f sub.p* *f* *fp 3* *f* harmon mute *pp* harmon mute *pp*

Tbn. *mp* *p mf* *p mf* *f > p* *f*

Perc. tom-toms bass drum *f* *f*

I. *ff*

Voice parts:

a - live.

lie, lie.

troyed, lost.

mys - ter-y, he was a spy!

Was there blood on his face?

an il-lu - sion.

Dead, Dead, a wan - dering soul

rit. fiercely ♩ = 152

Vln. I

Vln. II

Vla. unis *f*

Vc. unis pizz *f* arco non div pizz *f*

Db. unis div unis div unis pizz *f* arco pizz *f*

330

A. Fl. *mf sfz ff*

Ob. *mf sfz ff*

Cl. *mf sfz ff mf mp p*

B. Cl. *mf sfz ff*

Bsn. *mp sfz ff* to contrabassoon

Hn. *sfz f mf mp p*

C Tpt. *mf* allow volume to increase with opening

Tbn. *ff mf mp p*

Perc. tom-toms *mp ff mf p*  
bass drum *mp ff*

Hp. *mp mf p*

D. *mp* I \_\_\_\_\_ called

C.R. ab an - - - - - doned by God. \_\_\_\_\_

Vla. *ff mf mp p*

Vc. *sffz f ff mf mp p* non div arco

Db. *sffz f ff mf mp p* arco

339

Cl.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

D.

Vln. I

Vln. II

Vla.

Vc.

Db.

1. cup mute valve gliss

*pp*

*pp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

a - - cross the snow.

346

Hn.

C Tpt.

Hp.

D.

Vln. I

Vln. II

Vla.

Vc.

Db.

1.

*p* *mf*

*p*

*more harshly*

*sf*

He turned a - way. White - - - - - ness

slower, surreal ♩ = 120

353

Fl. *pp* non vib

A. Fl. *pp* non vib *mp* *p*

Ob. d'A. *pp* non vib *mp* *p* to oboe 2

Cl. *pp*

B. Cl. *p*

Tbn. *mp* *sub.p*

Perc. *pp* *p* *mf* *mf*  
 tom-toms  
 bass drum  
 superbomb  
 normal beater

Hrp. *pp* brush lightly *p* *pp*

D. consumed him.

M. *mf* *deceitfully, but also reassuring himself*  
 A man a-lone would die in this frozen

(DAISY is upset. She raises a hand to her eyes to hide her tears. HARRY tries to comfort her. He ushers her below deck)

slower, surreal ♩ = 120

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp*



363 more urgent ♩ = 144 rit. . . . . slower ♩ = 126 poco rit. . . moderately ♩ = 112 27

Fl. *pp*

A. Fl. *pp*

Cl. *mf* *mp > p* *pp* *mp espr*

B. Cl. tongue slap *mf*

Cbsn. *p* *< ff* *mf espress* *p espress* *mf*

Hn. *mf* *mf* *mp > p*

Tbn. *mf* *mf* *mp > p*

Perc. *mf*

Hp. *mf* *p*

P. *mf firmly* *4*  
Guard your reas - on, Cap - tain.

M. — des - ert.

C.R. *mf* *3*  
He . . . . . is no long - er . . . . . a man.

(ICE does not understand what CAPTAIN ROSS is saying, but she knows it is not good. She retreats, threatened) (PRENTICE confronts CAPTAIN ROSS)

more urgent ♩ = 144 rit. . . . . slower ♩ = 126 poco rit. . . moderately ♩ = 112

Vla. *f* *mf* *mp > p* *mf* *solo*

Vc. *f* *mf* *mp > p* *f* *solo* *pizz* *non div arco*

Db. *f* *mf* *mp > p* *f* *solo* *pizz* *arco*





410 strident  $\text{♩} = 138$

vib ord

Fl. *sfz* *pp* *f* *sfz* *pp* *f*

A. Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

B. Cl. *ff*

Bsn. 1. *f* *ff*

Hn. *f* *ff* *flz* *flz*

C Tpt. *f* *senza sord* *f* *senza sord* *f* *p* *f*

Perc. toy football rattle *mf*

C.R. *f*

This ship is be-witched and so are we.

(CHARLES steps between CAPTAIN ROSS and ICE.  
 He puts a hand on the CAPTAIN'S shoulder and points starboard.  
 The CAPTAIN lurches off, unhappy and belligerent)

strident  $\text{♩} = 138$

Vln. I unis sul pont molto sul pont *f*

Vln. II unis sul pont molto sul pont *f*

Vla. tutti unis sul pont molto sul pont *f*

Vc. unis sul pont molto sul pont *fp* *f* *fp* *f*

Db. unis sul pont molto sul pont *fp* *f* *fp* *f*

419 *slower* ♩ = 116

Fl. *sfz* *pp* *f* *p* *flz* *pp*

A. Fl.

Ob. *ppp*

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

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

Bsn. *f* *p*

Hn.

C Tpt. *f* *p* *flz*

Perc. *mp* *pp* *chinese cymbal* *soft sticks*

Hp. *pp* *bisbig*

M. *mf* *dismissive, but trying to convince himself*

The dead are dead. They can-not seek re-venge.

(MILES is spooked. He tries to comfort himself)

*slower* ♩ = 116

Vln. I *sfz* *molto sul pont*

Vln. II *sfz* *molto sul pont*

Vla. *sfz* *molto sul pont*

Vc. *fp* *f* *ord legato* *mf* *p* *p*

Db. *fp* *f* *ord legato* *mf* *p* *p*

431 **31**

Fl. *f* *fff*

A. Fl. *f* *fff*

Ob. *f* *fff*

B. Cl. *mf*

Bsn. *mf*

Hn. *p* *mf* *p*

C Tpt. *fff*

Tbn. *p* *f* *p*

Perc. *p*

I. *mf* *f*

Vln. I *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp*

Vln. II *fp* *fp* *fp* *fp* *fp* *fp* *fp* *f* *fp* *fp*

Db. *p* *fp* *fp* *f* *p*

con sord

anvil (or finger cymbals, choked so as to avoid ringing)

practice mute

all mordents a whole tone

Ice melts and hard-ens, — freez es and flows. — Life — and death — are ice and wa - ter. No ice with-out

438

Fl. *ff* *p* *fp*

A. Fl. *ff* *p* *fp*

Ob. *p* *fp*

Hn. *mf* *p* *mf*

C Tpt. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Perc. *mf* *p* *mf*

Hp. *mf* *f*

I. *ff*

M. *f* with irritation

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

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

Vc. *mf* *f* *pizz*

Db. *mf* *p* *mf* *f*

wa - ter. No life with-out — death. — Death — is fi - nal. Death — does not melt — like ice. —

sul pont div pizz

mf unis div pizz

443 32

Fl.

A. Fl.

Ob.

Hn. 1. 2. *p*

Tbn. 1. 2. *p*

Perc. [anvil] *p*

Hp. *p*

I. *mf*  
The ice froze, it held me, like my mother held me. The waters flowed.

M.

Vln. I sul pont non vib *fp*

Vln. II sul pont non vib *fp*

Vc. *f*

Db. *f* arco sul pont *p* *sfz*

448

Fl. *f* *fff* *sfz* *sfz*

A. Fl. *f* *fff* *sfz* *sfz*

Ob. *sfz* *sfz*

Cl. *sfz* *sfz*

B. Cl. *mf* *mf*

Bsn. *mf* *mf*

Hn. senza sord *sfz* *sfz* *a2* *p*

C Tpt. *fff* *sfz* *sfz*

Tbn. *sfz* *sfz*

Perc. [anvil] *mf* *f* *sfz* *sfz*

Hp. *mf*

I. *mf*  
Now my blood moves, my heart beats.

Vln. I *fp* *f* *p* *sfz* *p* *sfz* *f* unis col legno

Vln. II *fp* *f* *p* *sfz* *p* *sfz* *f* unis col legno

Vla. *div* *sfz* *sfz* *unis* *div* *sfz* *f* unis col legno non div

Vc. *div* *arco* *sfz* *sfz* *unis* *div* *sfz* *f* pizz non div

Db. *fp* *f* *sfz* *sfz* *sfz* *f* non div

with urgency ♩ = 126

454

Fl. *mf* *ff* *mf* *ff* *mf* *p*

A. Fl. *mf* *ff* *mf* *ff* *mf* *p*

Ob. 1. *mf* *ff* *mf* *ff* *mf* *p*

Cl. 1. *mf* *ff* *mf* *ff* *mf* *p*

Bsn. *mf sim* *ff* *mf* *ff* *mf* *p*

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

Hp. *f* *ff*

I. *f*

C. *f*

Vln. I *mf* *pizz*

Vln. II *mf* *pizz*

Vla. (non div) *mf* *pizz*

Vc. (non div) *ff* *f* *p*

Db. (non div) *ff* *f* *p*

The sea is fro-zen like be-fore. The sea is fro-zen like be-fore. —

This sud-den freeze is on-ly a freak of weath-er. —

with urgency ♩ = 126

rit. . . . . slower, but retaining momentum ♩ = 104

459

Fl. *mf p* *pp* *ppp*

A. Fl. *mf p* *pp* *ppp*

Ob. 1. *mf p* *pp* *ppp*

Cl. *mf p* *pp* *ppp*

B. Cl. *mp*

Bsn. *mf p* *pp*

Hn. *mp* *ppp < pp >* *ppp < pp >* *ppp < pp >*

P. *mp*

C. *mp*

Vln. I *div* *arco sul pont non vib* *fp* *pocofp* *pocofp*

Vln. II *div* *arco sul pont non vib* *fp* *pocofp* *pocofp*

Vla. *div* *fp* *pocofp* *pocofp*

Vc. (non div) *mf p* *pp* *mp* (unis)

Db. (non div) *mf p* *pp*

The po-lar ice-caps are melt-ing that's why we came here. You are my dis-cov-er - y, my re-spon-si - bil-i-ty.

A liv - ing breath - ing per - son; —

rit. . . . . slower, but retaining momentum ♩ = 104



rit. (♩ = 80) stark, with austere beauty ♩ = 96

467

B. Cl. *f mp*

Hn. 2. *ppp < pp > ppp < pp > ppp < pp > p*

Perc. *ppp p* tam-tam (water) (or Chinese opera gong)

I. *mf mp* On - ly blood can melt the wa-ters. On - ly

P. *mp* call to our hu - man-i-ty. The key to life it - self.

C. *mp* You might hold the key to life it - self.

rit. (♩ = 80) stark, with austere beauty ♩ = 96

Vln. I *pocofp* ord (non vib)

Vln. II *pocofp* ord (non vib)

Vla. *pocofp* non vib arco div a 2

Vc. *pocofp* div non vib arco

Violins and Viola: *pp mf pp* (non vib)

Violoncello: *pp mf pp* (non vib)

\* It is essential that the strings avoid vibrato until the end of Scene 2

478 rit. . . . . slower, more delicately ♩ = 76

A. Fl. non vib

Ob. 1. non vib *p*

Cl. 1. *p*

Bsn. 1. non vib *p* *mp*

Hn. 1. *p* *mp*

Hp. *p*

I. *p* with strained emotion, almost erotic *mp*

blood will shift the sea. The ice held me. like my moth - er.

rit. . . . . slower, more delicately ♩ = 76

Vln. I *mf* *pp* *mf* *pp* *mp*

Vln. II *mf* *pp* *mf* *pp* *mp*

Vla. *mf* *pp* *mf* *pp* *mp*

Vc. *mf* *pp* *mf* *pp* *mp*

Db. *p* unis arco *ossia: stopped note*

quicker ♩ = 100    molto rit. ♩ = 52

490

Ob. *pp*

Cl. *pp*

B. Cl. *pp*

Bsn. 1. *p*

Hn. 1. *p*

I. my moth - er. \_\_\_\_\_

(PRENTICE and CHARLES exit, taking ICE with them, leaving MILES alone on deck. He looks stunned)

quicker ♩ = 100    molto rit. ♩ = 52

Vln. I *pp* *mp* *pp* *port.*

Vln. II *pp* *mp* *pp* *port.*

Vla. *pp* *mp* *pp* *port.*

Vc. *pp* *mp* *pp* *legato* 3 3 3 3 3 3 3

Db. *pp* *vib ord* *legato*



505

Fl.

A. Fl. lip gliss 3 note + key click

Ob. vib ord 3 + multiphonic

Cl.

B. Cl. 3 6 6 3 6 6 5

Hn. senza sord

C Tpt. tuning slide gliss (false pedal)

Tbn. 1. harmon mute "air-sound" vary vowel sound for each note

Perc. 4:3 ppp < p cabasa 5

Hp.

M. we are suf - fer - ing too much. I have my sto - ry, a

Vln. I solo

Vln. II solo

Vla. 2 soli div

Vc. 2 soli div (II) (III) ossia: play as artificial harmonic

Db. pizz

Dynamic markings: *mf*, *p*, *pp*, *ppp*, *f*, *mp*

Performance instructions: *lip gliss*, *note + key click*, *vib ord*, *+ multiphonic*, *senza sord*, *tuning slide gliss*, *(false pedal)*, *1. harmon mute*, *"air-sound" vary vowel sound for each note*, *solo*, *ossia: play as artificial harmonic*, *pizz*



518

breathy *ppp* *p*

flz *mf*

breathy *p* *pp*

*p* *mf* *p*

1. *p* *fp* + multiphonic

*mp* *p*

ord *p* *mf* *p*

vib ord *p* *mp* *pp* *mf* *p*

to contrabassoon *p*

flz *p* *mp*

3

(sim) *f* = *pp* air sound flz "ee" vowel shape

(sim) *f* = *pp* air sound flz "oh" vowel shape

from ice. Ghosts watch from the hor - i - - -

solo con vib ord *pp* tutti unis sul pont *pp* *mf*

unis *pp* *mf* *pp* *mf* *pp* *mf* solo sul pont *p*

unis *pp* *mf* *pp* *mf* *pp* *mf* *mp*

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

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

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

522

breathy *p* 6 3 *tf* *f' = p* **senza misura**

Fl.

A. Fl. *p* 6 3 *tf* *f' = p*

Ob. 1. *pp* 3 3

Cl. *pp*

B. Cl. *p* 5 5 5 *fff* *p* *fff*

Bsn. 1. *mp* 5 *p* 3 *pp*

C Tpt. *mf* 6 3 *p* 6 6 *p* *f* *p* *flz* 6 3 *mf*

Tbn. *flz* *p* *mp* *p* *mf* *mp* 3 *p* 3

Perc. **packaging blocks** *p* 4:3

**cabasa** *mf* 5 *p* 4:3 5

M. *zon.* Wind *cuts* our *flesh.* *p* *#2* We might die here.

*solo (quasi glissando)* *mp* *tutti col legno* *f* **senza misura**

Vln. I *div* *col legno* *f*

Vln. II *solo* *tutti col legno* *f* *div* *col legno* *f*

Vla. *pp* *solo* (II) *pp* *mf* *fff*

*pp* *gli altri* (III) *pp* *mf*

Vc. *ff* *pp* *ff* *solo (sp)* *mf* *pp*

Db. *ff* *pp* *ff* *solo (sp)* *p* 3 5 5



39 a tempo (♩ = 80)

526

Fl. *mp* *tf*

A. Fl. *pp* *pp* *p* *f* *freely, rubato*

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

C Tpt. (harmon mute stem removed) *flz* *ppp* (false pedal) *p* (replace stem)

Perc. *tam-tam* *arco (fast bow)* *p* *ppp* (ball-bearing in ceramic bowl)

M. I have burnt too many bridges. My career is over.

Vln. I *arco solo (sp)* *ppp* *ppp*

Vln. II *(sp)* *ppp* *ppp*

Vla. 2 soli div *(sp)* *pp* *pp* *p*

Vc. 2 soli div *(sp)* *pp* *pp* *p*

Db. *solo (sp)* *pp* *pp* *mp*



530

Fl. *pp* *ord*

A. Fl. *pp* *tf*

Ob. *pp*

B. Cl. *ppp*

Perc. *ppp* *temple blocks* *pp*

(MILES starts to dial. Something occurs to him and he stops mid-dial. He disables the communications again and holds the component in the air, his optimism and arrogance restored)

Vln. I *tutti poco (sp)* *pp* *sim.*

Vln. II *tutti poco* *ppp* *sim.*

Vla. *tutti unis poco* *ppp* *sim.*

Vc. *tutti unis* *pp* *(sp)*

535 40

Fl.

Ob.

Cl.

B. Cl.

Cbsn.

Hn.

Tbn.

Perc.

Hp.

M.

Vln. I

Vln. II

Vla.

Vc.

Db.

ord

ppp

pp

p

mf

1.

senza sord

pp

p

mf

ppp

pp

p

mf

ord vib ord

pp

p

mf

ord vib ord

p

mf

vib ord

mf

non div vib ord

mf

sempre sim (hold top two notes)

tutti ord

pp

p

mf

I'll pre-tend Vas-co dropped it as he fled. I'll find the mis-sing part. What a scoop! What a stor-y!

rall. . . . more heavily ♩ = 69

poco accel. . . .

546 41

Fl. *mf* *ff*

A. Fl. *mf* *ff*

Ob. *ff > mf* *ff*

Cl. *mf* *ff*

B. Cl. *ff*

Bsn. *f* *ff*

Cbsn. *ff* *mf*

Hn. *mp* *f* *ff*

C Tpt. *mf* *f* *mf*

Tbn. *f*

Perc. *mf* *f* *ff*

Hp. *ff*

M. *ff*

The man who saved the day! And mar-ried the boss's daugh-ter! Miles, the he-ro of the tale!

(MILES's optimism makes him forget the need for stealth. He holds the vital component aloft. ICE appears and catches him in the act. Their eyes meet. ICE doesn't realise the significance of what MILES is doing. MILES stuffs the missing part into his pocket)

rall. . . . more heavily ♩ = 69

poco accel. . . .

Vln. I *ff > mf* *ff*

Vln. II *ff > mf* *ff*

Vla. *ff > mf* *ff*

Vc. *ff* *mf*

Db. *ff*

light and fleeting ♩ = 116

♩ = 69

555

Fl. *mp con rubato* *f* *pp* *p*

A. Fl. *mp con rubato* *f* *pp* *ppp*

Ob. 1. *pp con rubato*

Cl. *mp con rubato* *f* *p*

B. Cl. *p* to clarinet 2

Bsn. *p*

Cbsn. *p*

Hn. *p*

C Tpt. *p*

Tbn. *p*

Perc. *vibraphone* *p*

Hp. *p*

(BLACKOUT)

light and fleeting ♩ = 116

♩ = 69

Vln. I *p > pp* *p > pp*

Vla. *p > pp* *p > pp* *p > pp*

Vc. (non div) *p*

ACT THREE

SCENE 1 Prentice and Charles's cabin.  
uncertain, dark ♩ = 60

Flute 1 *ppp* non vib

Alto Flute *ppp* non vib

Bassoon 1 *pp cantabile*

Contrabassoon *pp cantabile*

Harp *pp* *ppp*

(Lights gradually up on CHARLES and PRENTICE, sleeping. They wake)

uncertain, dark ♩ = 60

Violin I *pp* tutti unis *pp* solo *pp*

Violin II *pp* tutti unis *pp* solo *pp*

Violoncello *pp* tutti unis *pp* solo *pp*

Double Bass *pp* tutti unis *pp* div *pp* solo *pp*

1

brighter, flowing ♩ = 69 (♩ = 138)

more quickly

gently ♩ = 72 (♩ = 144)

Fl. *pp* vib ord *pp*

A. Fl. *pp* vib ord *pp*

Cl. *pp espr. dolce* *pp*

Bsn. *pp* to bassoon 2 *pp*

Cbsn.

Perc. chinese cymbal *ppp* soft beaters *ppp* bisbig

Hp. *pp* *p as if in a state of confusion* freely

P. I dreamt of my desk,

brighter, flowing ♩ = 69 (♩ = 138)

more quickly

gently ♩ = 72 (♩ = 144)

Vln. I *pp* 2 soli div *mf* = *ppp* practice mute

Vln. II *pp* con sord *pp* sul tasto *pp*

Vla. *pp* con sord *pp* sul tasto *pp*

Vla. *pp* con sord *pp* sul tasto *pp*

Vla. *pp* practice mute *mf* = *ppp* practice mute *mf* = *ppp*

♩ = 60 (♩ = 90)

faster ♩ = 69 accel. . . . . ♩ = 90

Fl. *mp*

A. Fl. *mp*

Ob. 1. *pp* *mp*

Cl. *pp espr.* *mp*

Bsn. *pp* *mp*

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

P. *more urgently* *f agitated*  
 my emp-ty of-fice, sleep-ing com-put-er, wait-ing for my fin-gers to bring it a-live. My

C. *mp*  
 This long

♩ = 60 (♩ = 90)

faster ♩ = 69 accel. . . . . ♩ = 90

Vln. I 4 soli div *pp* *p* *pp* *pp* *mp* *p*

Vln. II *pp* *mp* *p* *pp* *mp* *p*

Vla. *pp* *mp* *p* *pp* *mp* *p* *senza sord* *solo* *mp*

Vc. 2 soli div *pp* *mp*

Db. *tutti* *p* *mf*

28 a tempo (♩ = 69)

Fl. *p* 3 *pp* *ppp* flz

A. Fl. *p* to flute 2

Ob. 1. *p* *mf* *p* 3

Cl. *p* 3 *mf* *p* *pp*

Bsn. *p* 3 *mf* *p* *pp*

Hn. *p*

C Tpt. *p* *mf* *p* *pp* con sord 3

Tbn. *p* *mf* *p* *pp* con sord 3

Perc. chinese cymbal soft beaters *ppp* Holding by the cords, close to the cymbals, rub the faces together in a circular movement. Vary the distance between the centres from nearly concentric to about half a centimetre from each edge

finger cymbals

Hp. *ppp* bisbig

P. *p* 3 *pp* *pp* *pp* trailing off *p* a chilling memory 3

C. night

29 a tempo (♩ = 69)

Vln. I 4 soli div *pp* *pp*

Vln. II *pp* *pp* ord *pp* ord IV III

Vla. *p* *pp* senza sord *pp* div a 2 senza sord *pp*

Vc. solo *p* *pp*

Db. *p* *pp*

33

Fl. *flz* *ppp*

Ob. *p*

Cl. *pp* *mp*

C Tpt. *mp*

Tbn. *p* *mp* *mf* *p*

Perc.

Hp. *molto*

P. *mp* *sub. p* *mp* *f*  
ice in my blood, I knew, I knew,

C. *p*  
This long

Vln. I 1.2  
4 soli  
div 3.4 unis

Vln. II

Vla.



quicker  $\text{♩} = 80$  rit. a tempo  $(\text{♩} = 69)$  3

Fl. *f* *sub.p* *fz* *sub.p*

Ob. *p* *pp* *mp*

Cl. 1. *f* *sub.p*

Bsn. *f* *sub.p* *p espr.* *mf > p*

C Tpt. *p* *pp* *mp*

Tbn. *mf*

Perc. *mp* *pp*

Hp. *mp* *f* *sub.p*

P. *ff* *sub.p* *p* *fragile* *mp*

C. *mf*

death was wait-ing. Sleep un-

night draws fear to the sur- - face.

(CHARLES puts an arm around PRENTICE and draws her close)

quicker  $\text{♩} = 80$  rit. a tempo  $(\text{♩} = 69)$

Vln. I *f* *p* *pp* *mf* *pp*

Vln. II *f* *p* *pp* *mf* *pp*

Vla. *f* *p* *pp* *mf* *pp*

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

Db. *f* *p* *pp* *mf* *pp* *p*

*pizz* *senza sord* *arco*

flexibly ♩ = 60 a tempo ♩ = 69

Fl. *pp* 1.

Cl. *pp* 1.

Bsn. *mp espr.* 1.

Perc. *p* 3 3 bongos yarn stick, optionally damp skins lightly with hand

Hp. *p*

P. *mp* 3 3 3 *smoothly* 3 3 3 *trying to lighten the mood*

C. - locks lab - y - rinths. Chal - len - ges rea - son. I can't sleep a wink.

Vln. I *pp* 2 soli div *p*

Vln. II solo *p*

Vc. unis

Db. *pizz* *p*

flexibly ♩ = 60 a tempo ♩ = 69



45 4

Fl. *p* 3 *pp* *p* 3

Ob. *pp* *p* 3 *pp* *p* 3

Cl. *pp* *p* 3 *pp* *p* 3

Perc. *p* *damped with a vertical wooden stick*

Hp. *pp* *mf tuning key jet*

P. *p* 3 *mp* 3 *p* 3

C. My hun - gry bel - ly keeps me a - wake. Vas - co told me to leave be - fore the sea froze.

Vln. I 2 soli div *pp*

Vln. II solo *p*

Vc. *pizz* *mf* div *b*

Db. *mf*

much faster ♩ = 132

Fl. *pp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

Bsn. *mf*

Hn. *mf*

C Tpt. *mf* *pp*

Tbn. *p* cup mute

Hp. *p*

P. *f* *f* *defensively*

I did not heed his war - ning. I gave the or - der too late. Ice set

much faster ♩ = 132

Vln. I *p* tutti div col legno arco

Vln. II *mf* tutti pizz

Vla. *mf* unis pizz

55

Fl.

Ob.

Cl.

C Tpt.

Tbn.

Perc.

Hp.

P.

C.

Vln. I

Vln. II

Vla.

Vc.

5

*mp*

*p*

*f*

*ff*

*mp*

*mf*

cup mute

tom-toms

(highest)

*pp senza cresc*

*mp*

*mf*

*f*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

div

a - round the ship so quick - ly.

If I had

You would have left with-out me.

59 rit. . . . . with feeling ♩ = 60

Fl. *p* *pp* *p* *pp* *fp* *p* *mf*

Ob. *p* *pp* *p* *pp* to cor anglais

Cl. *p* *pp* *p* *pp* *colla parte* *p* *mf*

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

Hn. *mf* *f* *mf*

C Tpt. *mf* *f*

Tbn. *mf*

Perc. *mf* *p* *mf* *f*  
 bongos damped with vertical stick  
 tuning key jet

Hp. *mf*

P. list-ened We would be home and safe. I love

C. *f* angrily I would be ab-an doned on the ice.

Vln. I unis *p* *mf*

Vln. II arco *p* *mf*

Vla. arco *p* *mf*

Vc. *pizz* *mf* *mf* *arco*

Db. *div* *mf* *mf* *mf* *arco* *mf*

quietly magical (the same tempo)

more broadly ♩ = 56

66

Fl. *p* *p* *mf*

Cl. *p* *ppp* *mp*

Bsn. *f* *ppp* 5:3

Hn. *p* *f* *ppp* 5:3 con sord 2.

C Tpt. *f*

Tbn. *f* *ppp* 5:3

Perc. *susp cymbal (med)* *rute (reed sticks) - a 'tingy', pitchy sound high* *low*

Hp. *p* *mp*

P. *unhurried* *3* *3*  
you, but I had to make a choice.

C. *p* *mf*  
She rose\_ from the ice, res - tored to\_ life. A liv - - ing

Vln. I *p* *pp* *pp*

Vln. II *p*

Vla. *p* *pizz* *mp*

Vc. *p* *div* *unis* *pizz* *mp*

Db. *p*

quietly magical (the same tempo) more broadly ♩ = 56

73 **accel. . . . . with energy ♩ = 69** **accel. . . . .**

key click

Fl. *p* *mp* *mf*

Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Hn. *pp* *mp* *mf*

Tbn. *pp* *mp* *mf*

Perc. high low

Hp. *mp* *mf*

C. *mp* *mf*

breath - ing wo - - man. I - saac. New - ton, Ma - rie Cu - rie, Charles Dar - win,

**accel. . . . . with energy ♩ = 69** **accel. . . . .**

Vln. I *div.* *mp* *mf*

Vln. II *pizz.* *mp* *mf*

Vla. *p* *mp* *arco* *mf*

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

Db. *mp* *mf*

**excitedly ♩ = 92** **floating ♩ = 104**

79

Fl. *sub.p* *p* *pp* *3* to alto flute

Cl. *sub.p* *pp*

Bsn. *sub.p*

Hn. *sub.p*

Hp. *sub.p* *mp*

P. *p*

C. *mp*

our dis - cov - er - y e - clip - ses theirs. liv - - - ing breath -

**excitedly ♩ = 92** **floating ♩ = 104**

Vln. I *div.* *(arco) (pizz)* *p* *sub.p* *pp* *poco sul pont* *(arco) solo*

Vln. II *sub.p* *pp* *arco* *poco sul pont*

Vla. *p* *mp*

Vc. *mp*

84 rit.  $\text{♩} = 96$

Fl. *1. non vib*  
*ppp*

Cl. *1.*

Hrp. *mp*  
*pp*

P. one will know what we found.

C. ing wo ing man.

Vln. I rit.  $\text{♩} = 96$

Vln. II

Vla. solo *p*

Vc. solo *p*

Db. solo *p*

8 with mystery and wonder  $\text{♩} = 69$

9 double time  $\text{♩} = 69$

Perc. *pp*  
*p*  
vibraphone  
thumb piano  
any 4 widely-spaced pitches

Hrp. *pp*

P. Death wound it-self, wound

C. We will un-lock the sec-ret of ex-ist-ence, the or-i-gins of

with mystery and wonder  $\text{♩} = 69$

double time  $\text{♩} = 69$

Vln. I *div*  
*ppp*  
*pp*  
*ppp*  
*pp*

Vln. II *div*  
*ppp*  
*pp*  
*ppp*  
*pp*

Vla. *tutti div a 3*  
*ppp*  
*pp*  
*ppp*  
*pp*

Vc. *div con sord*  
*ppp*  
*pp*  
*ppp*  
*pp*

Db. *tutti pizz*  
*p*  
*ppp*  
*pp*  
*ppp*  
*pp*



10

the previous tempo ♩ = 69

101

A. Fl. *p espr.*

Perc. *pp*

Hp. *pp*

P. *3*

C. *3*

Vln. I *ppp* *pp* *p* *behind bridge pizz* *solo*

Vln. II *ppp* *pp* *p* *behind bridge pizz* *solo*

Vla. *div a 3* *pp* *ppp* *pp*

Vc. *div 7* *ppp* *ppp*

Db. *ppp* *p*

it - self a-round me as I slept.

life. We sought trac - es of our gen - e - sis in the dis - solv - ing land -

the previous tempo ♩ = 69

11

grandly glowing, iridescent ♩ = 60

to piccolo

the previous tempo ♩ = 69

108

A. Fl. *p* *mf* *ppp*

Perc. *pp*

Hp. *pp*

C. *f* *p*

Vln. I *arco* *tutti* *div* *mf* *arco* *ppp*

Vln. II *tutti* *arco non vib* *pp* *f* *vib ord* *ppp*

Vla. *mp* *f* *ppp*

Vc. *mp* *f* *ppp*

Db. *ppp* *mp* *f* *ppp*

scape. In - stead we found a liv - - ing be - ing. Hu - - man life

grandly glowing, iridescent ♩ = 60

the previous tempo ♩ = 69



13 SCENE 2 On deck. Dark storm clouds fly across the night sky.

turbulent ♩ = 96

136

1.

Fl. *p*

C. A.

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp* *f* *p*

Perc. *p* *snare drum* *rute (wooden)*

C.R. *p*

I smell it in the air.

(CAPTAIN ROSS is alone on deck by a blazing brazier. He sniffs the air)

turbulent ♩ = 96

Vc. *pp* *f* *p*

Db. *pp* *f* *p*



143

Fl. *mp* *p*

Picc.

C. A. *p* *mf* *p*

Ob. *mp* *p*

Cl. *mp* *p*

Bsn. *mp* *p*

Hn. *p* *mf* *p*

Perc. *pp* *chinese cymbal* *soft sticks*

C.R. *flexibly, but with urgency*

A storm is coming.

Vln. I *div* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

151 14

Fl. *p* *mf* *p*

Picc. *mf* *ff* *pp*

C. A. *pp*

Ob. *p* *ppp* *mf*

Cl. *p* *mf*

B. Cl. *mf*

Bsn. *pp* *mp* *fff* *mp* *fff*

Hn. *pp* *pp*

Hp. *secco* *mf*

C.R. *mf* Bears bur - row in - to snow. Seals plunge deep be - low.

Vc. *pizz* *mf*

Db. *pizz* *mf*

158

Fl. *mf* *p* *mp*

Picc. *pp*

C. A. *pp* *mf* *p* *mf* *p*

Ob. *mp* *p* *mp*

Cl. *pp* *mf* *p* *mp*

B. Cl. *mp* *fff* *mp* *fff*

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

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

Tbn. *pp* *mf* *p* *legato* (cup mute)

Perc. *pp* *p* *pp* *snare drum* *wire brushes*

C.R. *f more urgently*  
 No trees to shelter us. No mountains to shield us from the squall.

Vln. I *p* *unis*

Vln. II *p*

Vla. *p* *mf* *p* *mf* *p*

Vc. *arco* *p* *mf* *mp* *fff* *mp* *fff* *p* *mp* *p* *div*

Db. *arco* *p* *mf* *pp* *mf*



173 1.

Fl. *mf*

C. A. *p*

Ob. *mf*

Cl. *p*

B. Cl. *mf* *3* *6* *p* *mp* *mf* *ff*

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

Hn. *mf* *3* *mf* *3* *3* *3*

C Tpt. *sfp* *senza sord*

Tbn. *mf* *3* *senza sord* *mf* *3* *3* *3*

Perc. *pp* *mp* *snare drum* *wood sticks*

C.R. *fff* *alarmed* *A*

us. all.

(CAPTAIN ROSS rings the ship's bell to alert the others)

Vln. I *mf*

Vln. II *p* *mf*

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

Db. *mf* *f* *p* *mf* *f*

178

Fl. *p* *p* *ff* *p* *ff*

Picc. *p* *p*

C. A. *p* *ff* *p* *ff*

Ob. *p* *p* *ff*

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

B. Cl. *mf* *mf*

Bsn. *p* *ff* *p* *ff* *mf*  
to contrabassoon

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

C Tpt. *sfz* *sfz* *ffp* *ff* *sfz* *sfz* *sfz* *ffp* *ffz* *fff*

Tbn. *mp* *f* *f < ff*

Perc. *mf* *f*  
vary between 2-3 cymbals of different timbres/sizes (incl. open hi-hat / chinese cymb)  
snare drum *mf* *f*

C.R. *ff*  
storm is com - ing! A storm is com - ing! Take ever-y-thing be

(Everyone except ICE runs on deck, arriving individually or in pairs)

(FROM HERE ALL VOICES SHOULD BE RENDERED PARTLY INAUDIBLE BY THE ORCHESTRA)

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *div* *p* *ff* *p* *ff* *mf*

Db. *p* *ff* *p* *ff* *mf*



186 **16**

Fl. *f* *mf* *ff* *p* *ff* *p* *mf* *p* *f*

Picc. *f* *mf* *ff* *p* *ff* *p* *mf* *p* *f*

C. A. *f* *mf* *ff* *p* *ff* *p* *mf* *p* *f*

Ob. *f* *mf* *ff* *p* *ff* *p* *mf* *p* *f*

Cl. *f* *mf* *ff* *p* *ff* *p* *mf* *p* *f*

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

Bsn. 1. *ff* *mf* *ff* *f* *ff* *p* *ff* *f*

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

C Tpt. *mf* *f* *sf* *sf* *sf* *sf* *ff*

Tbn. *mf* *f* *p* *ff* *mp* *p* *mf* *ff*

Perc. *f* (snare drum)

C.R. *mf* *f* *p* *ff* *mp* *p* *mf* *ff*

low. Quick! Quick! Ever-y - thing be-low. Sec - ure the hat-ches! Tie down the tarps!\_

(The wind rises. The brazier blazes and then goes out. The bell rings frantically. The group struggle to stay upright. Lightning jags across the sky. A hatch bangs open and shut. The ship's flag rips. Its tattered remains wave in the wind)

Vln. I *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p* *mf*

Vln. II *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p* *mf*

Vla. *f* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p* *mf*

Vc. div *ff* *mf* *ff* *f* *ff* *p* *ff* *f*

Db. *ff* *mf* *ff* *f* *ff* *p* *ff* *f*

192

Fl. *ff* *p* *ff* *f*

Picc. *ff* *p* *ff* *f*

C. A. *ff* *p* *ff* *f*

Ob. *ff* *p* *ff* *f*

Cl. *ff* *f*

B. Cl. *fff* *f*

Bsn. *fff* *f*

Cbsn.

Hn. *ff* *f* *ff* *f*

C Tpt. *f* *ff* *f*

Tbn. *f* *f < ff* *f* *f*

P. *ff* *f*

H.K. *ff*

M. *ff*

C.R. *ff*

Vln. I *ff* *mf < ff* *mf < f* *mf < f* *mf < f* *mf < f*

Vln. II *ff* *mf < ff* *mf < f* *mf < f* *mf < f* *mf < f*

Vla. *ff* *mf < ff* *mf < f* *mf < f* *mf < f* *mf < f*

Vc. *fff* *f*

Db. *fff* *f*

Guard the ice-wom-an! She must stay safe!

An - - throp-o-cene! Beaut-i-ful Anth - rop-o-cene!

A leak-ing raft made by a child.

Store ever-y-thing be-low.

198

Fl.

Picc.

C. A.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

H.K.

M.

C.R.

(Now everyone is on deck.  
 CAPTAIN ROSS stops ringing the bell.  
 CHARLES and PRENTICE struggle to close one of the hatches.  
 HARRY is knocked over by the force of the wind and blown across deck.  
 DAISY grabs her father and helps him to his feet.  
 MILES crosses the deck, holding onto the edge of the ship for support  
 and helps CHARLES and PRENTICE to close the hatch)

(The storm rises ferociously and overwhelms them)

Vln. I

Vln. II

Vla.

Vc.

Db.

bold and ferocious ♩ = 100

203

Fl. *ff* *f* *fff* *ff*

Picc. *ff* *f* *fff* *ff*

C. A. *ff* *f* *fff* *ff*

Ob. *ff* *f* *fff* *ff*

Cl. *ff* *f* *fff* *ff*

B. Cl. *fff* *ff*

Bsn. *f* *fff* *ff*

Cbsn. *ff*

Hn. *ff*

C Tpt. *ff* *p* *ff*

Tbn. *ff* *ff*

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

Hp. RING BELL WITH CLAPPER as if buffeted by the wind

(They all go below)

bold and ferocious ♩ = 100

Vln. I *ff* *mf* *ff* *mf* *ff* *ff*

Vln. II *ff* *mf* *ff* *mf* *ff* *ff*

Vla. *ff* *mf* *ff* *mf* *ff* *ff*

Vc. *ff*

Db. *ff* *ff* *ff* *ff*

still more forcefully ♩ = 88

very heavily ♩ = 72

208

Fl.

Picc.

C. A.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

snare drum

bass drum

Hp.

still more forcefully ♩ = 88

very heavily ♩ = 72

div a 3

Vln. I

Vln. II

Vla.

Vc.

Db.

div

unis

loco



19

faster ♩ = 120

Fl. *f* *mf* blow into flute with indicated vowel sounds u - - i *molto* *fff*

Picc. *p* to flute 2

Ob.

Cl. *mf*

B. Cl. *mf*

Hn. air sounds *f p f p* sim. *mf*

Tbn. cup mute *mf* air sounds *f p f p* sim. *mf*

Perc. packaging blocks *f p f p* sim. susp cymbal (med) *sub.p*

Hp. "whistling" sound: place the palm flat across the top of the indicated range of strings and slide down the strings to produce sound. Speed is indicated by the bold line: low=slower; high=faster. fast "whistling" sound: place the palm flat across the top of the indicated range of strings and slide down and up the strings to produce sound. arrow noteheads indicate direction of slide. *f*

P. *f* The deck is warped, Port-holes cracked, Hat - ches no lon-ger true, Snow

Vln. I *p* *ff* *p* *fp* *fp* al pont

Vln. II *p* *ff* *p* *fp* *fp* al pont

Vla. unis pizz solo nail/plectrum *ff*

Vc. div solo nail/plectrum *ff*

Db.

223

Fl. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Perc. *f p f p* *pp*

Harp. *p*

P. *p*

H.K. *p*

M. *p with disdain, ugly*

Vln. I *ord* *pp* *div a 2*

Vln. II *ord* *pp* *ord* *pp*

Vla. *solo* *tutti arco* *pp* *div*

Vc. *solo* *tutti sul pont arco* *pp* *f* *pp* *ord* *pp* *arco sul pont* *pp* *f* *pp*

packaging/polystyrene blocks

susp cymbal (med)

bled through e-very crack.

An - throp-o - cene, beau - ti-ful An - throp-o -

A pap - er boat tossed in



20

more deliberately ♩ = 108

a little slower ♩ = 92

Cl. *pp*

B. Cl. *pp*

Cbsn. *mp* *p*

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

Tbn. *p* senza sord *p*

Perc. *p* tam-tam scrape face with metal beater (quickly) bass drum *p*

Hp. *mp*

H.K. *cene,*

M. the gut - ter.

C.R. *mp* Ice gripped the ship too long, too hard. Its prow is bowed, hull bent. Hold breached, bil-ges blocked.

(DAISY starts to photograph the devastation)

more deliberately ♩ = 108

a little slower ♩ = 92

Vln. I *fp*

Vln. II *fp*

Vla. *pp*

Vc. *pp* ord *p* *mp* *pp*

Db. *mp* solo pizz *tutti arco* *p* *p*

237 **21** accel. . . . . **22** suddenly agitated (♩ = 120)

Cl. *f p*

B. Cl. *f p*

Cbsn. *pp*

Hn. *pp* *fp*

C Tpt. *fp*

Tbn. *pp* *fp* *mf*

Perc.

Hp. *mf*

P. *mf*  
We must plan for sur-viv - al. . . . .

C. *p parlando*  
What will we do?

C.R. *f roughly*  
We must plan for death! . . . . .

(PRENTICE waves away CAPTAIN ROSS's comment.  
VASCO enters, unseen by all except DAISY.  
DAISY looks at the horizon and points at him.  
MILES goes uneasily to her side. The idea that VASCO  
might still be alive horrifies him)

accel. . . . . suddenly agitated (♩ = 120)

Vln. II *ff* solo *ruvido* 5

Vla. *f < ff* solo *ruvido* 3 5

Vc. *ff* pizz *ff* 5 solo arco *ruvido* 5

Db. *pp* solo tutti pizz *ff* 3 3 *f* *ff*

244

Fl. *non vib*  
1. *ppp*

C. A. *pp* *p*

Cl. *ppp*

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

Bsn. 1. *pp* *p* *pp*

Hn. 2. *mf* *p*

C Tpt. *ff*

D. *mf surprised*  
Vas - - - co!  
*excited but confused*  
3 Can you see him?  
3 O - ver there in the dis - tance.

M. *mp uneasily, unsettled*  
3 I see

C.R.

Vln. I *p secco*

Vln. II *tutti*  
*p secco*

Vla. *tutti*  
*p secco*<sup>5</sup>

Vc. *f* *p*

Db. *arco*  
*solo ruvido*  
*p*



249

Fl. 1. *pp* *p*

C. A. *pp* *p*

Ob. 2. *p* *ff* *pp*

Cl.

B. Cl. *mf* *p*

Bsn. 1. *p* *p*

M. 3 white - ness, white on white, 3 an e - ter - - ni - ty of noth - - -

Vln. I *f* *sub.p*

Vln. II *f* *sub.p*

Vla. *f* *p*

254 **23**

Fl.

C. A.

Cl.

Bsn.

Hn.

C Tpt.

D.

M.

C.

Vln. I

Vln. II

Vla.

1. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

*mf* *p* *mf* *p* *p* *mf*

1. *sf p sf p*

His hat \_\_\_\_\_ is low a-against the storm, his beard dark \_\_\_\_\_ a - gainst the snow. \_\_\_\_\_

ing. Is he bleed - ing?

*mp resigned*  
Noth - ing.

solo *mf* *p* *mf* *p*

gli altri *p secco*

solo *p secco* II *mf* *p* III *mf* *p* ord.

gli altri *p secco*

261

Fl. *pp*

C. A. *pp*

Cl.

B. Cl. *f fp mf*

Bsn.

Cbsn. *f fp mf*

Hn. *p mf mfp*

C Tpt. *sf p sf p mf*

Tbn. *mf mfp*

Perc. *guiro p*

D. *mf f*  
He's turn - - - ing a - way. He's turn - - -

M. *3 3*  
Is there blood on his face? \_\_\_\_\_

C.R. *ff 3*  
Why do you ask that?

Vln. I *gli altri* *mf p mf p*  
*ff p f sub.p*

Vln. II *tutti* *mf ff mf p*

Vla. *f fp mf* *div*

Vc. *tutti unis* *f fp mf* *div*

Db. *tutti* *f fp mf*





279

Fl. *ff* *mp* *ff* *ff* *ff* *ff* *mp* *ff*

C. A. *f* *f* *f* *sfz f* *sfz > p < ff*

Ob. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Cl. *f* *mp* *f* *f* *f* *f* *mp* *ff*

B. Cl. *mf p mf* *f* *mf p mf* *f* *mf p mf* *f* *mf p mf* *sfz f* *mf p mf* *sfz > p < ff*

Bsn. *mf p mf* *f* *mf p mf* *f* *mf p mf* *f* *mf p mf* *sfz f* *mf p mf* *sfz > p < ff*

Cbsn. *mf* *f* *mf* *f* *mf* *f* *mf* *sfz f* *mf p mf* *sfz > p < ff*

Hn. *sfz > p < ff*

C Tpt. *sfz* *sfz* *sfz*

Tbn. *sfz* *sfz* *sfz* *sfz*

Perc. *ff* *f* *ff* *ff* *f* *ff*

hi-hat  
kick drum  
Percussion

D. *f* I thought I saw him...

M. *f* Dais y saw him. The trait - - or is a-live... Hid - - ing\_\_ on the ice. Dais-y saw him!

Vln. I *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vln. II *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf* *p* *mf* *p* *mf*

Vc. *mf p mf* *f* *mf p mf* *f* *mf p mf* *f* *mf p mf* *sfz f* *mf p mf* *sfz > p < ff*

Db. *mf p mf* *f* *mf p mf* *f* *mf p mf* *f* *mf p mf* *f* *mf p mf* *sfz > p < ff*



289

C. A.

Ob.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

D.

H.K.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Db.

*mf*

*p*

*f*

*ff*

*pizz*

*div*

*unis*

*mf*

*f*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*ff*

*5*

*unis*

*pizz*

*div*

*unis*

*div*

Per - haps it was a trick of the light.

(to DAISY)  
*f cantab*

Long months have un-hinged our minds.

forcefully, heavily ♩ = 100

298

Fl.

C. A.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

C.R.

tam-tam

bass drum

(to MILES)

Did you kill Vas - co? Did you kill him?

(CAPTAIN ROSS shoves MILES, who reels and staggers but manages to stay upright)

(CAPTAIN ROSS sends MILES this way and that. The effect is like a strange dance between the two men. MILES is physically weak and the CAPTAIN might destroy him)

forcefully, heavily ♩ = 100

Vln. I

Vln. II

Vla.

Vc.

Db.

arco

div

26

305 held back ♩ = 88

faster, emphatic ♩ = 120

flute 2 to alto flute

Fl. *ff*

C. A. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

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

Cbsn. *ff* *p* *f* *p*

Hn. *ff* *p* *ff*

C Tpt. *ff*

Tbn. *ff* *f* *ff*

Perc. *f* *ff* *ff* *mf* *f p < ff* *p* *ff* *f*

Hp. *f*

M. *f* *ff*

I swear I did not kill him!

(MILES breaks free of CAPTAIN ROSS)

held back ♩ = 88

faster, emphatic ♩ = 120

Vln. I *ff* *mf* *p*

Vln. II *ff* *p*

Vla. *ff*

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

Db. *ff* *f* *p*

313

Fl. *p*

A. Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

C Tpt. *p* con sord 1.

Perc. chinese cymbal *pp* *p*

M. *p* *pp* *p*

Vln. I *pp* sul tasto 5 *leggero*

Vln. II *pp* *ord* *leggero*

Vla. *pp* *leggero*

Vc. *p* *f* *p* *f* *p* *f* *ppp* unis

Our ex - pe - di - tion was a tri - umph till Vas - co struck her from the ice. Then some strange mag - ic turned

27

slightly slower ♩ = 116

319

Fl. *pp* *mf* *f*

A. Fl. *mp* *mf* *f*

Ob. *pp* *mf* *f*

Cl. *mp* *mf* *p*

B. Cl. *pp* *f*

Bsn. *pp* *f*

Hn. *f*

C Tpt. *p* *mf* *f*

Tbn. *mf*

Hp. *p*

M. *f* *mf* *p*

this melt - ing ice cap sol - id. She killed Vas - co!

(MILES points at ICE)

slightly slower ♩ = 116

Vln. I *mf* *f* *mp* *f* *mf* *p* *mp*

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

Vla. *f* *div pizz* *mp* *5* *unis arco* *5*

Vc. *f* *mp* *5*

28 more relaxed ♩ = 96

324

Fl. *f* *ppp*<sup>5</sup>

A. Fl. *mp*<sup>5</sup> *mf*<sup>5</sup> *f*<sup>5</sup> *pp*

C. A. *mf* *f*

Ob. *mp*<sup>5</sup> *mf* *f*

Cl. *mp*<sup>5</sup> *p* *f* *pp*

B. Cl. *pp*<sup>5</sup>

Hn. 2. [*♩*]

Tbn. 1.

Perc. bass drum *mp* *f*

Hp. *pp*

D. *f* *ff* *p* tenderly  
 Leave her! She was hap - py,

M. She will kill us all!

C.R. (to ICE) *ff*  
 Vam - pire! Un - nat - u - ral be - ing!

(CAPTAIN ROSS turns towards ICE, takes his work-knife from its sheath and points the blade at her. DAISY puts herself between CAPTAIN ROSS and ICE. She takes ICE's hands in hers)

more relaxed ♩ = 96

Vln. I *mp*<sup>5</sup> *f* *pp*  
 div 2 soli div

Vln. II *mp* *f* *mp*<sup>5</sup> *mf*<sup>5</sup> *f*<sup>5</sup> *pp*

Vla. *mp*<sup>5</sup> *mf*<sup>5</sup> *f*<sup>5</sup>

329

Fl. *mf* 5

A. Fl. *p* *mf*

C. A. *mf*

Ob. *mf* 5

Cl. *p* *mf*

B. Cl. *p* *mp* 5

Bsn. *mf*

Cbsn. *mf*

Hn. *mf* con sord

C Tpt. *mf* con sord 2.

Tbn. *mf* con sord

Hp.

D. held tight and dream - - ing by the ice. We smashed her den, we kept her here, *angrily*

Vln. I *2 soli* *div* *p* *mf* 5 *p* *mf* *p*

Vln. II *pp* *mf* *p* solo

Vla. *p* solo

poco rit. . . a tempo (♩ = 96)

accel. . . . . accusatory, urgent ♩ = 108

334

Fl. *p* *p dolciss.* *p* *mf* *f*

A. Fl. *p* *mf*

C. A. *p dolciss.* *p* *mf*

Ob. *p* *p* *mf*

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

B. Cl. *mf* *p*

Bsn. *p* *f* *mp*

C Tpt. *p*

Tbn. *f*

Hp. *f*

(to HARRY) *dolciss.* (to CHARLES and PRENTICE) (to CAPTAIN ROSS and MILES)

seek-ing our own glor - y: sci-ence, art, a sto - ry. Now you blame her,

*f* *accusatory*

(DAISY indicates her camera dismissively, then MILES)

poco rit. . . a tempo (♩ = 96)

accel. . . . . accusatory, urgent ♩ = 108

2 soli div *pp* *ppp* *p* *mf* *mp* *p*

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

gli altri *pp* *mf* *f* *mf*

Vln. II *pp* *pp* *mf* *f* *mf*

Vla. *f* *mp* *p*

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

(solo ad lib) (tutti)

tutti pizz solo arco

339 holding back ♩ = 92

Fl. *p* *mf* *f*

A. Fl. *p* *mf*

C. A. *mf* *p* *mf*

Ob. *p* *mf*

Cl. *f* *p* *f*

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

Bsn. *f* *mp* *f*

Cbsn. *mf* *f*

Hp. *p*

D. *vehement, ugly* *with passion*  
 want to stick a knife\_ in her bel - ly. That won't send us home. Vas - co is

Vln. I *mp* *mp* *p* *p* *mf* *f*

Vln. II *p* *mp* *mf* *f*

Vla. *tutti div pizz* *solo arco* *tutti unis* *mf* *mf*

Vc. *tutti div pizz* *solo arco* *tutti unis arco* *solo* *mf* *p*

*holding back ♩ = 92*



accel.

slower ♩ = 80

343

Fl. *f* *ff* *f* *ff*

A. Fl. *f* *ff* *f* *ff* to flute 2

C. A. *fp* *f*

Ob. *f* *ff* *f* *ff*

Cl. *f* *ff*

B. Cl. *ff* *pp*

Bsn. *ff* *pp*

Cbsn. *mf* *f* *ff*

Hn. *fp* *f*

C Tpt. *fp* *f* to piccolo trumpet

Tbn. *mf* *mf* *f*

Hp. *mp* *f*

D. dead and we are still here.

accel.

slower ♩ = 80

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* div

Vc. *p* *pp* tutti div

Db. *p* *pp*

fast, pointed ♩ = 120

347

Fl. *mf* *pp* *p*<sup>3</sup>

C. A. *mf* *pp*

Ob. *mf* *pp* *p*<sup>3</sup>

Cl. *mf* *pp* *pp*<sup>3</sup>

B. Cl. *f* *sffz* to clarinet 2

Bsn. *f* *sffz*

Cbsn. *f* *sffz*

Hn. *ffp* *ff* senza sord

Picc. Tpt. *ff* senza sord

Tbn. *ff* senza sord

Perc. *fp* *< fp* *<* *mp distinctly* *mp*

I. Blood will

D.

(ICE stands boldly before the others)

fast, pointed ♩ = 120

Vln. I solo *ppp* 8va

Vln. II solo *ppp*

Vla. *ppp* solo

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

Db. *sffz*



363 31

Fl. *mf* *pp*

Picc. *pp* *mp*

Ob. *mf* *pp*

Cl. *pp*<sup>3</sup> *mf* *pp*

Bsn. *sfz*

Cbsn. *sfz*

Hn. *mf* *ff*

Picc. Tpt. *ff* *p*<sup>3</sup>

Tbn. *sfz*

Perc. *fp* *fp* *snare drum*

I. you free. The plan

P. *mf* The plan et

Vln. I solo *p*<sup>3</sup>

Vln. II solo *p* *pp*

Vla. solo

Vc. *f* *p* *pp* *arco* *tutti div* *arco*

Db. *sfz*

to piccolo

to bass clarinet

371

Fl. *mp*<sup>3</sup>

Picc. *p*

Cl. *p* 1. *pp*

Bsn. *p*

Picc. Tpt. *pp*

Hp. *mf* tuning key jet

I. et turns but we are still,

P. turns, the seas ons change.

Vln. I solo *ppp* *p* 5

Vln. II tutti *p* *pp*

Vla. (col legno) tutti div *p* *f* 5

Vc. tutti div pizz *mp* 5

376

Fl. *p* *pp* *f*

Picc. lip down *p* lip up *f* *mp* *p* ord 3 *p* *sfz*

C. A. *p*

Ob. *p* *sfz*

Cl. *p*

B. Cl. *pp* *mf*

Bsn. *p* *f*

Cbsn. *f*

Hn. 1. *p*

Picc. Tpt. *pp* *p* *p*

I. still.

P. The sun stretch - es

D. *mf* We are still here.

Vln. I *tutti* *mf* *p* *mf* *mf* *p* *mf* *p* *f*

Vln. II *p* *f*

Vla. div *f*

Vc. div *mp*

380

Fl. *p* *ff* *fff*

Picc. *ff* *fff* to flute 2

C. A. *ff*

Ob. *p* *ff* *fff* *pp*

Cl. *pp* *p* *ff* *pp*

B. Cl. *p* *ff*

Bsn. *ff* *sfz*

Cbsn. *sfz* to bassoon 2

Hn. 1. *mf* *ff* a2

Picc. Tpt. *ff* to trumpet in C

Tbn. *sfz*

Perc. snare drum rim shot *sfz* *p*

I. —

P. to - wards us,

D. —

Vln. II *p* *mp* *ff* pizz

Vla. div *ff*

Vc. div *ff*

Db. *mp* *ff* *sfz* *arco* pizz

32 senza misura

accel. . . . . a tempo (♩ = 120)

Fl. 1. pizz *mf* *flz* *ppp*

C. A. to oboe 1 *mf*

Ob.

Cl. 1. *flz* *ppp* *ppp* *pp*

Hn. *pp*

Perc. low bongo ripple fingers of both hands *ppp*

Hp. *p* *bisbig* *ppp*

I. *lunga* *p* (♩ = 80) Snow lights this land (♩ = 66)

P. *p* stretch - es to - wards us We

D. *p* we are still here

(Each character as if in her own world)

senza misura

accel. . . . . a tempo (♩ = 120)

Vln. I solo II III *pp* *ff*

Vla. arco energised and a little rough *mf* > *p* < *f* 2 soli div

Vc. arco energised and a little rough *mf* > *p* < *f* 2 soli div





393

Fl. *p* *mf* *p* *pp*

Ob. *pp* *leggero* *p* *p dolce*

Cl. *pp* *leggero* *p* *p dolce*

B. Cl. *p* *mf*

I. will touch it.

P. We will soon be free. *mf* The

D. still here.

Vln. I *pizz* *p* *mf* *tutti div* *arco st* *pp*

Vln. II *col legno* *p* *mf* *tutti div a 3* *col legno* *arco* *ppp* *arco* *ppp* *arco* *ppp* *III II*

Vla. *solo* *p dolce* *tutti div* *st* *pp*

Vc. *tutti pizz* *unis* *p* *mf*

Db. *tutti pizz* *p* *mf*

34

397 graceful and sustained, con rubato ♩ = 104

Fl. *p dolce*

Ob. 1. *pp dolce*

Cl. 1. *mf* *f* *mf*

Perc. *pp*  
chinese cymbal soft stick  
susp cymbal (med) soft stick

Hp.

I. *mf*  
Snow lights this land.

P. sun stretch - - - es, stretch - - - es to - wards us..

D. *mf*  
Snow lights this land.

graceful and sustained, con rubato ♩ = 104

Vln. I *arco st pp* *p* *pp*

Vln. II *pp* *mf* *pp* *mf* *p*

Vla. *st pp* *p* *pp* *mf* *p*

Vc. *arco div mf* *f* *mf*

poco rit.

slower, dignified ♩ = 88

poco rit.

404

Fl. *non vib*  
*ppp* *pp* *ppp* *pp* *mf* *p dolce*

Ob.  
*ppp* *pp* *ppp* *pp* *mf* *p*

Cl. 1.  
*ff* *mf* 2.

Bsn.  
*p*

Hn. *con sord*  
*ppp* *pp* *pp* *pp* *mf* *p*

Tbn. *con sord*  
*ppp* *pp*

Perc.  
 chinese cymbal *poco* *p*  
 susp cymbal (med)

Hp.  
*p* *mp*

I. *f*  
 No sun will

P.  
 The

D. *f*  
 Snow lights this land.

Vln. I *p* *mp* *ord* *p* *mf*

Vln. II *pp* *mf* *p* *p*

Vla. *p* *mp* *ord* *mp* *p* *mf*

Vc. *ff* *mf*

Db. *p* *mf* *p* *p*

poco rit. slower, dignified ♩ = 88 poco rit.

a tempo (♩ = 88)

rit. . . . .

grandly ♩ = 66

409

Fl. *p* *vib ord* *f*

Ob. *mf* *p* *mf* *p* *f*

Cl. *ff* *mf* *f*

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

Bsn. *mf* *mp* *f*

Hn. *mf* *p* *mf*

C Tpt. (con sord) *p* *mf* (con sord)

Tbn. *p* *mf*

Perc. *p* *pp* *mf*

Hp. *p* *f* (non arp)

I. touch it. No sun

P. sun stretch es to wards us, we will

D. And we

a tempo (♩ = 88)

rit. . . . .

grandly ♩ = 66

Vln. I *mf* *mp* *mf* *f* *mp*

Vln. II *mf* *p* *mf* *f* *mp*

Vla. *mf* *mp* *mf* *f*

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

Db. *mf* *p* *arco* *p* *f* *p*

tutti div a 2 *mf* *12* *f* *mp*

unis

faster, simply ♩ = 96

414

Fl. *p*

Ob. *p*

Cl. *p*

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

Bsn. *mp* *p*

Hn. *p* *pp*

C Tpt. *p*

Tbn. *p* *pp*

Hp. *mp*

I. will touch it.

P. soon be free.

D. are still here. *mp parlando* 3 The ice that broke our ship\_ left no mark on

Vln. I *unis* 3 *p* *pp*

Vln. II *unis* 3 *p* *pp*

Vla. *unis* *mp* *pp*

Vc. *unis* *mp*

Db. *mp* *pp*

faster, simply ♩ = 96

421 light, precise, lilting ♩ = 76

Fl. *pp* *leggero*

Ob. *pp* *leggero*

Cl. *pp* *leggero*

B. Cl.

Hn. 2.

Tbn. 2.

Perc. *p* *vibraphone*

I. *p*

D. you.

Vln. I *p* *leggero* solo

Vln. II *p* *leggero* solo

Db.

We saw through reindeer eyes,



426

Fl. *p* *mf* *p*

Ob. *pp* *dolce* *p*

Perc. *p* *mf*

I. *port. b* *mf*

Vln. I

Vln. II 2 soli *div* *p* *leggero* *3*

Vla. solo *p* *leggero* *3*

sniffed the air with reindeer

430

Fl. *p* *mp* *f* *p*

Ob. *f* *p*

Cl. 1. *pp dolce* *p leggero* *f* *p*

C Tpt. 1. *pp* *p* *mp*

Perc. P

Hp. *mf* *p* *f*

I. deer nos es. Our

Vln. I solo *mf* *f* *ff* *mf*

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

Vla. solo *f* *p*

*C<sup>2</sup>DEFGA<sup>b</sup>B<sup>#</sup>*



434 37

Fl. *mp* *p*

Ob. *p* *pp dolce*

Cl. *p*

C Tpt. *p* *pp*

Perc. P

I. hooves trod the ice, our males.

Vln. I solo

Vln. II solo



438

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

I.

Vln. I

Vln. II

Vla.

Vc.

Db.

*p*

*pp*

*p*

*mf*

*p*

*poco ff*

*mp*

senza sord

*poco ff*

*mp*

*p*

*mf*

*p*

*p*

*mf*

*p*

*p*

*f*

chic cymbal

*p*

*f*

locked ant - - lers, leapt high and

ossia

solo

solo

solo

tutti legato

*p*

*poco ff*

*mp*

*poco ff*

*mp*



449

Fl. *pp* 5:6 5 5 5 5 5 5 5 5

Ob. 1. *p* *pp dolce* *p*

Cl. *pp* 5:6 5 5 5 5 5 5 5 5

B. Cl.

Bsn. 1. *pp*

Hn. 2.

C Tpt. *p* *pp* *p* *pp*

Perc. susp cymbal (med) soft stick *pp*

Hp. *pp*

I. mer, au - tumn and win - ter,

Vln. I solo, *pp* 5:6 5 5 5 5 5 5 5 5  
gli altri non div pizz *mp*

Vln. II tutti div *p*

Vla. tutti div I II

Vc. (arco) 2 soli div *pp* col legno *mp* 5:6 5 5 5 5 5 5 5 5





(a little slower ♩ = 100)

♩ = 108 (a tempo)

476

Fl. *pp* *sfz*

Ob. *mf* *pp*

Cl. *mf* *pp*

B. Cl. *mf*

Bsn. *mf* *p*

Hn. *mf* *senza sord*

C Tpt. *pp*

Tbn. *mf* *senza sord*

Perc. *pp* *tam-lam* *metal scrape* *f*

Hp. *ff*

D. *mp empathetic, quite freely*  
You were strand-ed, trapped by the ice.---

C. *f marcato, breathless, shocked*  
Trapped like us. A sud - den freeze. It's hap-pened be-fore.

(a little slower ♩ = 100) ♩ = 108 (a tempo)

Vln. I *pp* *tutti unis* *mf*

Vln. II *pp* *mf*

Vla. *div* *mf*

Vc. *unis (arco)* *pp*

Db. *pp* *arco* *pp*







490

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *f*

C Tpt. *f*

Tbn. *f*

Perc. *mf* *susp cymbal (med)* *soft beater* *mp*

Hp. *mp*

I. *f solidly* I was the cho - - - sen one. *more agitated* I want -

Vln. I *p* *mp* *f* *p* *p leggero*

Vln. II *f* *mp* *f* *p* *p leggero*

Vla. *p* *ff* *p* *ff* *ff* *p leggero*

Vc. *p* *ff* *p* *ff* *p* *ff* *f* *p* *sul pont*

Db. *mf* *p*



494

Fl. *p* *mf* *p* *mf* *p* *mf* *p* *mp* *f* *mp* *f*

Cl. *p* *mf* *p* *mf* *p* *mf* *p* *mp* *f* *mp* *f*

Perc. *mp* *f* *mp* *f*

Hp. *mp* *mf* *mp* *f*

I. - ed to run, but she held me, held me tight.

Vln. I *mp* *mf* *mp* *f*

Vln. II *mp* *mf* *mp* *f*

Vla. *mp* *mf* *mp* *f*

Vc. *mp* *mf* *mp* *f* *(sul pont)*

Db. *mp* *f*

ord

Fl. *mp* *f* *p* *rit.*

Ob. *p* *mf* *f* *mp* *f* *p*

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

B. Cl. *p*

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

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

C Tpt. *p* *f* *mp* *f* *p*

Tbn. *f* *p*

Perc. *f* *tam tam* *scrape (fast, short)*

I. *mf* *ff* *f* *mf*  
 Broth - er bound my wrists, sis - ter tied my ank - les,

Vln. I *mp* *p* *rit. trem.*

Vln. II *mp* *p* *trem*

Vla. *mf* *mp* *p*

Vc. *mf* *p* *mf*

Db. *mf* *mf* *p* *mf* *sul pont*

poignant, sustained ♩ = 88

505

Fl. *pp* *ppp* non vib

Ob. *mf* *p* *ppp*

Cl. *pp* *p* *ppp*

B. Cl. *pp*

Bsn. *p* *pp*

Hn. *p* *mp* *p*

C Tpt. *mf* *p*

Perc. *mf* *p* crotales arco *p*

I. her tears washed my feet. her tears washed my feet. Her tears. *p* visualising the moment

Vln. I *pp* poco sul pont solo *pp*

Vln. II *pp* poco sul pont

Vla. *p* *pp* poco sul pont trem

Vc. *p* *pp* *ppp* solo

Db. *pp* trem



520

suspended  $\text{♩} = 92$  rit. . . . .

Fl. *f* *p* *ff* *p* *ff*

Ob. *f* *p* *ff* *p* *ff*

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

Bsn. *f* *ppp*

Hn. *f* *a2*

C Tpt. *f*

Tbn. *f* *a2*

Perc. *f*

Hp. *f* CDEF#GAB<sup>b</sup> *8va*-1

I. *mf* with great emotion and pain *f* *meno f dolce*  
 whet - stone. Moth - er, Moth - er, Moth - er

Vln. I *f* *8va*-1 unis

Vln. II *f* *arco*

Vla. *f* *arco*

Vc. *f* *arco*

Db. *f* *pizz* *arco*

suspended  $\text{♩} = 92$  rit. . . . .

a little quicker ♩ = 100

44

524

air sound

*ff*

*pp*

Fl.

air sound

*ff*

*pp*

Ob.

1.

*pp*

Cl.

3

*pp*

B. Cl.

3

*pp*

Bsn.

1.

3

*pp*

Hn.

*pp*

*p*

C Tpt.

*ppp*

*pp*

Tbn.

*ppp*

*pp*

Perc.

tam-tam

sweep with brush

*p*

Hp.

*ppp*

C<sup>♯</sup>D<sup>♯</sup>E<sup>♯</sup>F<sup>♯</sup>G<sup>♯</sup>A<sup>♯</sup>B<sup>♯</sup>

I.

ossia

er

held

me,

*mp*

Vln. I

*pp*

3

6

a little quicker ♩ = 100

col legno battuta

*p*

Vln. II

*pp*

6

6

6

col legno battuta

*p*

Vla.

arco

*pp*

6

6

6

col legno battuta

*p*

Vc.

3

*pp*

3

3

5

Db.

*pp*

528 **becoming slower** **fast, pointed ♩ = 120**

Fl. *p* *mf* 6 *f p*

Ob. *pp* *mp* *ff* *mf* 6 *f*

Cl. *mp* *p* *ff* *mf* *f*

B. Cl. *ff* *mf*

Bsn. *ff*

Hn. *mp* *mf* *mf*

C Tpt. *mp* *f* *p* *mf* *f p*

Tbn. *f* *senza sord* *senza sord*

Perc. *f* *temple blocks* *f p*

Hp. *mp* *p* *f* 3

I. *p* *slower pp* *p simply, but flexibly* *dolce* *ff* 3  
 Moth-er, Moth-er told me I was beaut-i-ful. Fath-er's knife screamed.\_\_\_\_\_

Vln. I **becoming slower** **fast, pointed ♩ = 120** *arco* *f ruvido*

Vln. II *arco* *f ruvido*

Vla. *arco* *f ruvido*

Vc. *col legno battuta* *p* *arco* *ff* *f ruvido*

Db. *ff*

rit. . . broadly ♩ = 60

537

Fl. *mf*

Ob. *mf*

Cl. *mf* *f*

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

Bsn. *p* *fff* *f*

Hn. *mf* *f*

C Tpt. *f* senza sord

Tbn. *p* *ff* *f* flz

Perc. chinese cymbal yarn stick *f*

Hp. *f*

I. Fath - er's knife . . . screamed . . . Fath - er's knife

Vln. I *f*

Vln. II *f*

Vla. *f* 6 6

Vc. *f* *ruvido* *fff* *f* *div*

Db. *fff* *f* *f*



540 rit.

Fl. *pp mp pp*

Ob. *pp mp pp*

Cl. *p pp*

B. Cl. *mp pp* to clarinet 2

Bsn. *mp pp*

Hn. *pp f pp*

C Tpt.

Tbn.

Perc.

Hp.

I. screamed. *p* The scream-ing stopped.

Vln. I *sub.p ff p*

Vln. II *sub.p ff p*

Vla. *sub.p ff p*

Vc. *p ff p*

Db. *p mp p*



47

steadily, a little brittle  $\text{♩} = 58$

557

Fl. *pp* non vib

Ob. *pp dolce*

Cl. *pp*

Hn. *p*

Tbn. *pp*

Perc. *pp* *p* *p* *pp*

vibraphone

snare drum

I. life... *f* sensing PRENTICE's urgency When you took me from the ice...

P. *f* urgently Tell us how to... es-cape...

steadily, a little brittle  $\text{♩} = 58$

Vln. I *p* col legno battuta *pp*

Vln. II *p* col legno battuta *pp*

Vla. *p* col legno battuta *pp*

Vc. *p* col legno battuta *pp*

Db. *pp*

561

Fl.

Ob.

Cl.

Hn.

Tbn.

Perc.

Hp.

I.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Db.

*pp dolce*

*p*

*p > p*

*pp*

*pp*

*p*

*p with conviction*

1.

3

You un - did the sac - ri - fice. Some - one must be chos - en.

Some - one must be chos - en.

(CAPTAIN ROSS looks at MILES, who takes a step backwards)

*arco*

*pp*

*arco*

*pp*

565

vib ord

poco accel.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tbn.

Perc.

Hp.

C.

Vln. I

Vln. II

Vc.

Db.

*p*

*dolce*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

*mp*

*p*

*mf*

*mf*

*p*

*mp*

*f*

*mp*

*p*

*mf*

*p*

*mf*

*p*

*motor off*

*p*

*pp*

*mf*

*p*

*pp*

*mf*

*f*

*mf*

*p*

*p* *lyrically, with wonder*

Is our pres - ence stop - ping the ice - caps melt - ing? This is a place where mir - a - cles oc - cur.

(CAPTAIN ROSS looks at MILES, who takes a step backwards)

poco accel.

arco

unis

*ppp*

unis

arco

*pp*

unis

*p*

*mf*

*p*

*p*

*mf*

*p*

much quicker ♩ = 120

575

*poco a poco cresc*

*p* *(mp)*

Fl.

*p* *poco a poco cresc* *(mp)*

Ob.

*p* *poco a poco cresc* *(mp)*

Cl.

*p* *poco a poco cresc* *(mp)*

Bsn.

*poco a poco cresc* *(mp)*

Hn.

*poco a poco cresc* *(mp)*

C Tpt.

1. *p* *poco a poco cresc* *(mp)*

Tbn.

*poco a poco cresc* *(mp)*

Perc.

*p*

Hp.

*p* *mp*

C.

*mp* *poco a poco cresc* *mp*

If what she says is true we have a choice: kill one man to save our-selves; or sac-ri-fice our fate, stop

much quicker ♩ = 120

*p* *poco a poco cresc* *5*

Vln. I

*p* *poco a poco cresc* *5*

Vln. II

*p* *poco a poco cresc* *5*

Vla.

arco *p* *poco a poco cresc* *5*

div a 2 *p* *poco a poco cresc* *5*

Vc.

*poco a poco cresc*

Db.

*poco a poco cresc*

more urgently ♩ = 126

49

584

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

D.

C.

C.R.

Vln. I

Vln. II

Vla.

Vc.

Db.

*fp* *mp* *fp* *f > p* *ff*

*pp* *mp* *fp* *f > p* *ff*

*fp* *mp* *fp* *f > p* *p* *f*

*fp* *mp* *fp* *f > p* *mf*

*mp* *fp* *mf* *f > p* *mf*

*mf* *mf* *mf* *f > p* *mf*

*p* *mp* *fp* *f > p*

*pocofp* *mp* *fp* *f > p* *mf*

*pocofp* *mp* *fp* *f > p* *mf*

*mf* *f > p* *mf*

senza sord  
*mf*  
senza sord  
*mf*

hi-hat  
kick drum  
*ff* *mf* *ff* *> p < ff*

*pp* *mp*

*f*  
I do not want to die.

*f*  
the pol ar melt and save the world.

*f angrily* *ff*  
Blood for blood. Kill the trait - or. Sac

more urgently ♩ = 126

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

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

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

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

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

*mp* *fp* *mf* *f* *pp* *mf*

*mp* *fp* *mf* *f* *pp* *mf*

592

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff*

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

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

Hn. *mf* *f* *mf* *f* *mf* *heroically*

C Tpt. *f* *p* *mf* *f*

Tbn. *p* *f* *mf*

Perc. *p* *ff* *p* *ff* *p* *ff* *p* *ff*

M. *f* *ingratiating, with a hint of desperation* *heroically*

C.R. *ri-fice him...*

(CAPTAIN ROSS points at MILES) (MILES takes the missing component from his pocket and holds it aloft)

Vln. I *mf* *ff* *p* *ff*

Vln. II *mf* *ff* *p* *ff*

Vla. *mf* *ff* *p* *ff*

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

Db. *mf* *mf* *p* *mf* *f* *mf* *p*



598

Fl. *p* *mf sub.p* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p* *mf* *f > p < mf* *p*

Bsn. *mf* *ff* *p* *mf* *mf* *f > p* *f* *f* *3*

Hn. *fp* *mf* *p* *f* *3*

C Tpt. *mf* *ff* *p* *mf* *f* *3*

Tbn. *p* *mf* *f* *p* *p* *p* *f* *3*

Perc. *ff* *ff > p < ff*

Hp. *mf*

M. *ff excitedly*  
 part. — Vas — — co dropped it as he fled. We can call for help! — — We can call for help!

C.R. *f angrily, vindicated*  
 I — see how it went. You

Vln. I *p* *mf sub.p* *mf* *f > p < mf* *p*

Vln. II *p* *mf sub.p* *mf* *f > p < mf* *p*

Vla. *p* *mf sub.p* *mf* *f > p < mf* *p*

Vc. *mf* *ff* *p* *mf* *p* *p* *f* *p* *div*

Db. *mf* *ff* *p* *mf* *p* *p* *f* *p*

604

Fl. *cresc.* *mf* *ff*

Ob. *cresc.* *mf* *ff*

Cl. *cresc.* *mf* *f* *mf*

Bsn. *ff<sup>3</sup>* *mf*

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

C Tpt. *f* *ff<sup>3</sup>*

Tbn. *ff* *f*

Perc. *ff* *p* *ff* *ff* *p* *ff* *ff* *on bell*

H.K. *f exuberantly*  
We are

C.R. *ff marcato*  
sab-o - tagged the ex-pe-di-tion. Vas - co found you out, you killed him!\_\_\_\_\_

Vln. I *cresc.* *mf* *f*

Vln. II *cresc.* *mf* *f*

Vla. *cresc.* *mf* *f*

Vc. *cresc.* *div* *mf* *f* *mf* *unis*

Db. *cresc.* *mf* *f* *mf*

(HARRY does not care about VASCO.  
He grabs the component from MILES and  
flings an arm around DAISY)

610

Fl. *mf* *mp* *mp* *f* *fp* *mf*

Ob. *mf* *mp* *mp* *f* *fp* *mf*

Cl. *mf* *mp* *f* *p* *mf*

Bsn. *mp* *mf* *fp* *mf*

Hn. *mp* *mf* *fp* *mf*

C Tpt. *p* *mf* *p*

Tbn. *mp* *mf* *fp* *mf*

Perc. *mf*  
susp cymbal (med) *mp*

H.K. saved! Thanks \_\_\_\_\_ to God \_\_\_\_\_ Al - might - y \_\_\_\_\_ and tech - nol - o - gy \_\_\_\_\_  
*an afterthought*

Vln. I *mf* *mp* *mp* *f* *fp* *mf*

Vln. II *mf* *mp* *f* *p* *mf*

Vla. *fp* *mf* *fp* *mf*

Vc. *fp* *mf* *fp* *mf*

Db. *fp* *mf* *fp* *mf*

615

Fl. *mp* *f sub.p*

Ob. *mp* *f* *p*

Cl. *mf* *f* *p*

Bsn. *p* *f* *p* *<f>* *p* *p* *3* *3*

Hn. *p* *f* *p* *<f>* *p* *p* *3* *3*

C Tpt. *mf* *p* *mp* *p* *3* *3*

Tbn. *p* *f* *p* *<f>* *p* *p* *3* *3* (gliss)

Perc. *mf*

I. *f*  
 You must choose a sac - ri - fice, blood of the liv - ing.

H.K. *p* *f* *p* *<f>* *p* *p* *3* *3* (ignoring ICE)  
 We are go - ing home! King's An - thro-po - cene!

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

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

Vla. *p* *f* *p* *<f>* *p* *p* *3* *3*

Vc. *p* *f* *p* *<f>* *p* *p* *3* *3*

Db. *p* *f* *p* *<f>* *p* *p* *3* *3*

a little more laid back ♩ = 120

620

Fl. *f* *sub. pp*

Ob. *f* *sub. pp*

Cl. *f* *f* *sub. pp*

Bsn. *f* *fff* *pp*

Hn. *f* *fff*

C Tpt. *f*

Tbn. *f*

Perc. *pp* soft beater  
susp cymbal (med)

H.K. *mp confident*  
My An - thro - po - cene! I will re -

Vln. I *f* *sub. pp*

Vln. II *f* *sub. pp*

Vla. *f* *sub. pp*

Vc. *f*

Db. *f* *sub. pp* *molto sp* *fff*

626

Fl. *f* *p* *pp*

Ob. *pp* *p* *pp*

Cl. *f* *p* *pp*

Bsn. *f* *pp*

Hn. *p* *p* *pp*

C Tpt. *p* *f*

Perc. *p* *pp*

H.K. *mp*  
turn and con-quer the ice. I will find the or - i - gins of

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

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

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

634

Fl. *f mp f sub.p f p*

Ob. *mp f sub.p f*

Cl. *f mp f sub.p f p*

Bsn. *f mp f sub.p f p*

Hn. *pp mf colla parte f p*

C Tpt. *p f pp mf > p f*

Tbn. *p f pp mf > p f*

Perc.

Hp. *p mp*

H.K. *life. Har - ry King, Har - ry King, Har - ry King will not be*

Vln. I *f mp f sub.p fp f p*

Vln. II *f mp f sub.p fp f p*

Vla. *f mp f sub.p fp f p*

Vc. *f mp f sub.p fp f p*

Db. *ord p fp f p*

643 rit.  $\text{♩} = 80$  52

Fl.

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

B. D.

Hp.

H.K.

de - feat - ed!

kick drum

anvil

senza sord

senza sord

6

8<sup>va</sup>

3

pp

(HARRY raises the component victoriously in the air. It slips from his grasp and smashes against the deck)

(HARRY's confidence evaporates. He sinks to the deck with a wail and covers his head with his hands. DAISY picks up the smashed part)

rit.  $\text{♩} = 80$

Vln. I

Vln. II

Vla.

Vc.

Db.

(non stacc)

(non stacc)

(non stacc)

(non stacc)

(non stacc)

8<sup>va</sup>-7

8<sup>va</sup>-7

ff

ff

ff

ff

ff

briskly ♩ = 144

a little slower ♩ = 120

Ob. *ff ruvido* a2 5

Cl. *ff ruvido* a2 5

Bsn. *p* *ff ruvido* 5

Hn. *f ruvido* a2 5 *ff* 3

C Tpt. *f ruvido* 5

Tbn. *f ruvido* 5 *ff* 3

Perc. *p* small tam-tam

Hp. *mp pesante*

D. *mp despairing, empty*  
 Our hopes are smashed, our chances ru - ined.

C.R. *f*  
 Trapped for all e - ter - ni - ty.

(CAPTAIN ROSS points at MILES)

(CAPTAIN ROSS descends on MILES, knife in hand. CHARLES puts himself between CAPTAIN ROSS and MILES. He shoves CAPTAIN ROSS away and grabs his knife)

briskly ♩ = 144

a little slower ♩ = 120

Vln. I *ff ruvido* 5 3

Vln. II *ff ruvido* 5

Vla. *ff ruvido* 5

Vc. *f* div pizz *ff ruvido* unis arco 5

Db. *mp* *ff ruvido* 5



53 more broadly ♩ = 108

alternate fingerings (1) 2 1 2 1 2 1 2 quicker ♩ = 120

654

Fl. *pp* *mf* *pp* *p*

Ob. *pp* *mp* *pp* *p*

Cl. *pp* *pp* *mp* *p colla parte*

Bsn. *pp* *mp* *pp* *mf*

Hn. *p* *f*

C Tpt. *ff*

Tbn. *ff*

Perc. *ff* *pp* *p* *pp* *mp* *pp* *p* *pp* *mf* *pp* *p*

Hp. *mp*

C. *mp* *mf*

Vibraphone *ff*

tom-toms *pp* *p* *pp* *mp*

snare drum *fp < f* *f*

more broadly ♩ = 108

quicker ♩ = 120

Vln. I *pp* *p*

Vln. II *pp* *mf* *pp* *p*

Vla. *pp* *mf* *pp* *p*

Vc. *pp* *mp* *pp* *mf* *pp* *p*

Db. *pp* *mp*

And be guard - i - ans - of the Arc - tic, keep - ers of Earth's nat - u - ral bal - ance. If we leave the ice may melt.

more broadly ♩ = 108

663 54

Fl. *pp* *<ff* *f* *<ff* *f* *f*

Ob. *f* *vib ord* *<ff* *fp* *f* *mf* *fp* *fp* *f* *mf*

Cl. *pp* *f* *f* *<ff* *f* *p* *<ff* *f* *p* *<ff* *mf* *fp* *mp*

Bsn. *f* *vib ord* *f* *p* *<ff* *fp* *fp* *fp* *fp*

Hn. *f* *f* *p* *<ff* *fp* *mf* *mf* *p* *mf* *mf*

C Tpt. *f* *f* *p* *<ff* *fp* *mf* *fp* *f* *mf* *mf* *mf*

Tbn. *f* *f* *p* *<ff* *f* *p* *mf* *mf* *mf* *mf* *f* *mf* *mf*

Perc. *pp* *f* *f* *p* *<f* *mf* *ff* *p* *<mf* *p*

I. Fath - er's knife screamed.

P. *ff* Did you kill him? Did you kill Vas - co?

D. *ff* Did you kill Vas - co? Did you kill Vas - co?

H.K. *ff* Did you kill him? Did you kill Vas - co?

M. *ff* I swear on my life... I did

C. —

C.R. *ff* Did you kill him? Did you kill Vas - co?

(DAISY grabs the knife from CHARLES and holds it to MILES's throat)

more broadly ♩ = 108

Vln. I *pp* *<ff* *p* *sul pont* *fp* *fp*

Vln. II *pp* *<ff* *p* *sul pont* *fp* *fp*

Vla. *pp* *<ff* *p* *sul pont* *fp* *fp*

Vc. *pp* *<ff* *p* *sul pont* *fp* *fp*

Db. *fp* *tutti div* *fp* *fp*

a little slower  $\text{♩} = 104$

55

671

Fl.  $f$   $a_2$

Ob.  $fp$

Cl.  $mf$   $fp$   $f$

Bsn.  $f$   $fp$   $ff$   $a_2$

Hn.  $mf$   $mf$   $f$   $fp$   $fp$   $f$   $a_2$

C Tpt.  $mf$   $mf$   $mf$   $fp$   $fp$   $fp$   $f$

Tbn.  $mf$   $p$   $f$   $p$   $f$   $fp$   $fp$   $f$

Perc.  $p$   $mf$   $f$   $p$

susp cymbal (med)  $pp$   $mf$   $p$

I.  $ff$

Fath - er's knife screamed. Fath - er's knife screamed.

P. Did you kill him? Did you kill him? Did you kill him?

D. Did you kill him? Did you kill him? Did you kill him?

H.K. Did you kill him? Did you kill him? Did you kill him?

M. not kill him. I swear on my life. I swear on my life.

C.R. Did you kill him? Did you kill him? Did you kill him? *ossia 8vb*

a little slower  $\text{♩} = 104$

Vln. I  $fp$   $fp$   $fp$   $f$   $ff$   $mf$  *al ord*

Vln. II  $fp$   $fp$   $fp$   $f$   $ff$   $mf$  *al ord*

Vla.  $fp$   $fp$   $fp$   $f$   $ff$   $mf$  *al ord*

Vc.  $fp$   $fp$   $fp$   $f$   $ff$   $mf$  *al ord*

Db.  $f$   $fp$   $ff$



56

quicker ♩ = 100 accel. . . . ♩ = 144 tense but flexible ♩ = 80

688

Fl. *p* *ppp* *pp*

Ob. *p* *ppp* *pp*

Cl. *ppp* *ppp* *pp*

Bsn. *ppp* *pp* *p* *pp*

C Tpt. *pp*

Tbn. *pp* *p* *mf*

I. *p* troubled

H.K. *mp* *steeling himself* *energised* *f*  
I will kill him. I will set us free.

C. *mp* troubled  
No, my love, no.

(HARRY KING steps forward. He is more enthusiastic than we might expect) (PRENTICE approaches with a flare gun in her hand. She pushes HARRY KING away. HARRY sees her intent and helps CAPTAIN ROSS restrain MILES. MILES twists from side to side, but the men hold him tight)

quicker ♩ = 100 accel. . . . ♩ = 144 tense but flexible ♩ = 80 tutti

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

Db. *pp* *p* *f* *pp* *pp* *p*



696

Fl. *pp* *senza cresc*

Ob. *pp* *senza cresc*

Cl. *pp* *senza cresc*

C Tpt. *poco mp* *pp* *pp*

Tbn. *p* *pp* *pp* *senza cresc*

Perc. *mp p* *bass drum*

Hp. *p* *5* *5* *5* *5*

P. *mp* *steely, determined* *mf*  
I hes - i - tat - ed once be - fore. The ice froze fast - er than grav - i - ty. I will not fal - ter now.

C. *pp* *pp* *p* *pp* *p* *pp*

Vln. I *pp* *mf* *p*

Vln. II *pp* *mf* *p*

Vla. *p* *pp* *p* *pp* *p* *pp*

Vc. *f* *mp* *p*

Db. *p* *f* *mp* *senza cresc*

rit. . . . . with extreme delicacy ♩ = 60 molto rit. . . . . slow, spare ♩ = 50

704

Fl. *mf pesante* *pp* *ppp* non vib

Ob. *mf pesante* *pp* *ppp* non vib

Cl. *mf pesante* *pp* *ppp* *ppp*

Bsn. *mf pesante* *pp* bassoon 2 to contrabassoon

Hn. *ppp* *p*

C Tpt. *ppp* *p*

Tbn. *ppp* *p*

Perc. *mp p* glockenspiel *pp*

Hp. *p* *ppp*

P. There are things we do not un-der-stand. A wo-man can rise from the ice,

D. *mf* A sac-ri-fice...

H.K. *mf* A sac-ri-fice...

C.R. *mf* A sac-ri-fice...

rit. . . . . with extreme delicacy ♩ = 60 molto rit. . . . . slow, spare ♩ = 50

Vln. I *mf pesante* *pp* *ppp* *p* *ppp* div solo V tutti unis

Vln. II *mf pesante* *pp*

Vla. *mf pesante* *pp* *ppp* *p* *ppp* div solo V tutti unis

Vc. *mf pesante* *pp* *ppp* *ppp* tutti div

Db. *mf pesante* *pp* *ppp* *p* *ppp* ord div

58  
quicker ♩ = 58

713

Fl. (non vib) *pp* *p* *ff*

Ob. (non vib) *pp* *p*

Cl.

C Tpt. *pp*

Tbn. con sord *pp* *p*

Perc. small tam-tam soft beaters water *p*

I. *mp* with a hint of pleading  
Not like this...

P. *p* *poco* *f*  
seas freeze in the blink of an eye. Rav-en-ous bears some-times a-wak-en to

M. *mp* *mf*  
No, No,

C. *mf* trying to stop PRENTICE  
The ice caps are pinned by our pres-ence.

quicker ♩ = 58

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

Vln. II unis *pp*

Vla. *p* *p* *f* *pp*

Vc. *pp*

Db. unis div unis div unis div unis div unis div unis div

more urgent ♩ = 66

quicker again ♩ = 72

717

Fl. *pp* *mp* *p*

Ob. *pp* *mp* *p*

Cl. *pp* *mp* *p*

Bsn. *pp* *mp* *p*

Cbsn. *pp* *mp* *p*

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

C Tpt. *mp* *pp* *mp* *mf* *p* *mp* *mf*

Perc. *mp* *p* *mp* *mf* *mp* *mf*

P. roam the ice. Wolves stalk their prey. Bullets are precious.

D. *mf* *f* *f*  
A sac - ri - fice. There must be a sac - ri - fice. There must be a sac -

H.K. *mf* *f* *f*  
A sac - ri - fice. There must be a sac - ri - fice. There must be a sac -

C. *f*  
No, my love,

C.R. *mf* *f* *f*  
A sac - ri - fice. There must be a sac - ri - fice. There must be a sac -

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

Vln. II *p* *mp* *mp* *mp*

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

Db.



722

Fl. *fp* *f* *ff* *flz*

Ob. *fp* *f* *ff* *flz*

Cl. *fp* *f* *ff*

Bsn. *fp* *f* *ff*

Cbsn. *fp* *f* *ff*

Hn. *p* *f* *brassy* *mf* *f* *ff* *f* *ff*

C Tpt. *p* *f* *p* *mf* *f* *ff*

Tbn. *f* *p* *f* *mf* *ff* *flz*

Perc. *mf* *p* *mp* *mf* *mp* *ff*

I. *ff* *mf* *f* *ff*

P. Not like this. *ff* *f* *p* *ff*

D. - ri - fice. *f* *ff* *p* *ff*

H.K. *f* *ff* *p* *ff*

M. No! No! No! *f* *ff* *p* *ff* No! No!

C. no. *f* *ff* *p* *ff* No, my love, no.

C.R. - ri - fice. *f* *ff* *p* *ff* A sac - - - ri - fice.

Vln. I *f* *fff*

Vln. II *f* *fff*

Vla. *f* *fff*

Vc. *unis* *sul pont* *fff*

Db. *unis* *sul pont* *fff*

grand, very emphatic (♩ = 72-80)

accel. . . . . ♩ = 80

Fl. ord, vib ord *ff*

Ob. ord, vib ord *ff*

Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

Hn. a2 *ff*

C Tpt. *ff*

Tbn. ord *ff*

Perc. steel sheet (tam-tam if not available) 2 hard beaters *ff* tam-tam hold metal chain in contact to 'sizzle' *ff*

I. *ff*  
Not like this. Not like this.

P. *ff*  
A sac - - - ri - - fice.

D. *ff*  
A sac - - - ri - - fice.

H.K. *ff*  
A sac - - - ri - - fice.

M. *ff*  
No, no, no, no!

C. *ff*  
No, my love, no, my love.

C.R. *ff*  
A sac - - - ri - - fice.

(PRENTICE fires the flare gun and a brilliant rush of coloured smoke lights the scene. MILES is a bloody mess, the others are spattered with blood)

grand, very emphatic (♩ = 72-80)

accel. . . . . ♩ = 80

Vln. I *ff*

Vln. II *ff* div

Vla. *ff* div

Vc. ord *ff* div unis *fff pesante marcato*

Db. ord *ff* div unis *fff pesante marcato*

more heavily ♩ = 72

light and quicker ♩ = 96

735

61

Fl.

Ob.

Cl.

Bsn.

Cbsn.

Hn.

C Tpt.

Tbn.

Perc.

Hp.

P.

C.

steel sheet (tam-tam if not available)

single stroke

bass drum

mp

mf

fff

mp

fff

fff pesante marcato

pesante marcato

f

p

mf

5

The wat-ers are mov ing...

3

3

The ice is melt-ing...

(The ice begins to crack and thaw. Anthropocene bobs in the suddenly choppy sea)

more heavily ♩ = 72

light and quicker ♩ = 96

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

pp

mf

pp

mf

pp

unis

744

Fl. *pp* *mf* *pp*

Cbsn. *pp* *f*

Perc. small tam tam (water gong) (or chinese opera gong) *p*

Hp. p.d.t. *mp* lv *p* p.d.t. *mp* lv

I. *p*

Moth-er held me, eased me gent-ly to-wards the dark,...

(ICE is horrified by the savagery of the act)

Vln. I *pp*<sup>3</sup> 2 soli div *pp*<sup>3</sup>

Vln. II *ppp*

Vla. *ppp*

Vc. *al pont* *msp* *ord* *ppp* *f* *p* *mp* *f*

Db. *al pont* *msp* *ord* *ppp* *f* *p* *mp* *f*



62

751

Fl. *ppp* *pp*

Perc. *p* *vibraphone* *tam-tam* *p*

Hp. (p.d.t.) *pp* *lv* *ppp* *p.d.t.* *mp* *lv*

I. *ppp* *pp*

told me she loved me. Sis-ter's tears...washed me with love. Fath-er's knife

somewhat slower ♩ = 80 light and quicker ♩ = 96

Vln. II *ppp*

Vla. *ppp*

Vc. *ord* *p* *mp* *sul tasto* *ppp* *ord* *pp* *mp*

Db. *ord* *p* *mp* *sul tasto* *ppp* *ord* *pp* *mp*





769 63

Fl. *ppp* *pp* *pp* *mp*

Ob. *pp*

Cl. *pp*

Bsn. *p* *mp* *pp*

Perc. *pp* *p* *pp* *p*

Hp. *p*

I. true sac - ri - fice. He... will not

P. The wat - ers are mov - ing.

C. The ice is melt - ing.

Vln. I *f mp* *f* *pp* *ppp* *ppp* *ppp* *ppp*

Vln. II *pp* *ppp* *pp* *p* *p* *p*

Vla. *f mp* *f* *ppp* *ppp* *ppp* *pp* *p* *p*

Vc. *f mp* *f* *ppp* *ppp* *pp* *p*

*sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto* *sul tasto*

*tutti div a 3* *tutti div a 3* *tutti div a 3*

*senza sord* *senza sord* *senza sord*

smoothly, a little slower  $\text{♩} = 88$

777

Fl. *pp* *f* *pp* *ppp* non vib

Cl. *p* *f* *ppp* *p*

Hn. *mf* *mf* *mp*

C Tpt. *p* *f* *mp*

Perc. *pp* *mp* tam-tam rapid sweep

Hp. *pp*

I. rest... be-neath the ice, fear and hate are his com - pan - ions. His death will

P. *p* The wat - ers are mov - ing.

D. *p* *f* The wat - ers are mov - ing. The wat -

H.K. *p* We will soon be free,

C.R. *p* We will soon be free.

smoothly, a little slower  $\text{♩} = 88$

Vln. I *pp* *fff* poco sp

Vln. II *f* *pp* *f* *p* *f* *p* tutti *p* (sul tasto)

Vla. *f* *pp* *f* *p* *f* *p* tutti *p* (sul tasto)

Vc. *mf* *mf* *mf* *p* *f* *p* tutti *p* (sul tasto)



785 *vib ord flexibly* **64** urgent ♩ = 108 slower ♩ = 80 urgent ♩ = 108 flute 2 to picc

Fl. *pp* *mp* *pp* *ff* *p* *f* *ff* *p* *ff*

Ob. *p* *mp* *pp* *f* *ff* *p* *f* *ff* *p* *ff*

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

Hn. *mp* *ff* *p* *f* *ff* *p* *f*

C Tpt. *p* *ff* *p* *f* *ff* *p* *f*

Tbn. *mp* *p* *ff* *p* *f* *ff* *p* *f*

Perc. *f* *p* *mf* *ff* *p*

I. be your shad-ow. Ah! This

P. Stay with us. Stay with us.

D. -ers are mov - ing.

H.K. free...

C. You are our dis-cov-er-y. Our dis-cov-er-y.

(ICE turns to leave) (CHARLES grabs ICE's arm, but she shakes him free, knocking him to the ground with surprising strength, and backs away)

**solo** **ord** **urgent ♩ = 108** **slower ♩ = 80** **urgent ♩ = 108**

Vln. I *pp* *mp* *p* *mp* *f* *ff* *mf*

Vln. II *pp* *mp* *p* *mp* *f* *ff* *mf*

Vla. *pp* *mp* *p* *mp* *f* *ff* *mf*

Vc. *pp* *mp* *p* *mp* *f* *ff* *mf*

Db. *pp* *mp* *p* *mp* *f* *ff* *mf*

tutti div a 2 tutti unis (senza sord)



802

Fl. *non vib*  
*p*

Picc. *quasi gliss - each quaver approx one quarter tone lower*  
*ppp*

Cl. 1.  
*p*

C Tpt. *ppp*

Tbn. *ppp*

Perc. *snare drum*  
*pp*

*bass drum*  
random sweeps on the skin of the drum, with a brush or the palm of the hand quiet, not too frequent

Hp. *8<sup>va</sup>*  
*p*

I. *a-part.*  
No bless - - ing.

Vln. I *sim*  
*mp* *mf* *ppp*

Vln. II *4 soli div*  
*mp* *ppp*

*\* quasi gliss*  
*8<sup>va</sup>* *ppp*

*\* quasi gliss*  
*8<sup>va</sup>* *ppp*

*\* quasi gliss*  
*8<sup>va</sup>* *ppp*

Db. *ppp* *mp*

\* each quaver approximately one quarter tone lower

quasi gliss - each quaver approx one quarter tone lower  
some pitches are given as a guideline - these should not be emphasised

808

Fl. *mp* *pp*

Picc. *ppp*

Ob. *p* *pp*

Cl. *mp* *pp*

B. Cl. *p* *pp*

Bsn. *pp*

Cbsn. *pp* *mf*

Hn. *p* con sord

C Tpt. *p*

Tbn. *pp* *p*

Perc. accelerating suddenly slower

I. no words of com fort.

Vln. I *mf* *ppp* *mp* *sim*

Vln. II *mp* *pp* *ppp* *pp* *ppp* *pp*

Vc. solo \* quasi gliss *pp*

Db. *mp* *f*

\* each quaver approximately one quarter tone lower

813 66

Fl. *pp* *mp* *ppp*

Picc. *ppp*

Ob. *pp*

Cl. *ppp*

B. Cl. *pp*

Bsn. *pp* *f* *pp*

Cbsn. *pp*

Hn. *pp* *p* *ppp*

C Tpt. *ppp* *pp* *mp*

Tbn. *ppp* *pp* *mp* *ppp*

Perc. *p* slowing more

I. Dan-ger-ous com-pan-ions...

Vln. I *mf* *ppp* *mp* *sim*

Vln. II *mf* *ppp* *mp* *sim*

Vc. solo *mp*

Db. *mp* *f* *mp*

821

Fl. *mf*

Picc. *mf*

Ob. *ppp* *mf*

Cl. *mf* *p* *f* *pp*

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

Bsn. *pp*

Cbsn. *p* *f* *pp*

non vib *ppp* *pp*

non vib *ppp* *pp*

non vib *ppp* *pp*

Hn. *p* *f* *pp*

C Tpt. *ppp* *mp* *pp*

Tbn. *ppp* *mp* *pp*

*p* *f* *pp*

I. You are not my tribe.

(ICE walks offstage into the wilderness.  
The blood-spattered remains of the expedition hear approaching sounds - the hubbub of voices and the blades of helicopters (represented in orchestra) - and look guiltily at each other)

(solo) *mf*

(solo) *mf*

(solo) *mp* *mf*

(solo) *mp* *mf* *ff*

(tutti) *p* *ff*

(tutti) *p* *ff*

(tutti) *p* *ff*

(tutti) *mf* *p* *ff*

(tutti) *p* *ff*

unis *p* *f* *p*

div *p*

831 68

Fl.

Picc.

Ob. 2.

Cl. 1. *pp*

Bsn.

Cbsn. *ppp* *pp* *p* *mp* *pp*

Hn. *pp*

C Tpt. 1. *pp*

Tbn. *pp*

Perc. tom toms *p* *mp* *mf* *p* *mp* *mf*  
 2 petanque boules *pp*  
 rub the metal boules together to make a faint metallic squeaking/rubbing sound *p* *pp*

Hp. *pp*

P. *mp parlando*  
 Our res - cu - ers ap - proach.

Vln. I non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 tutti *pp* *p*  
 div a 4 non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vln. II tutti *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 div a 3 non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*

Vla. 3 soli *p* *mf* *f* *mp* *pp* *mp* *mf* *f*  
 div *p* *mf* *f* *mp* *pp* *mp* *mf* *f*

Vc. non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 tutti *pp* *p*  
 div non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 non vib *pp* *p* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 play body of instrument with the hands 3

Db. unis *pp* *mp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp* *ppp*  
 play body of instrument with the hands 3

838

Fl. *pp*

Picc. *ppp*

Cl. 1.

Cbsn.

Hn. 1.

C Tpt. 1.

Tbn. 1.

Perc. *p* *cresc. poco a poco*

Hp. *p*

P. I fear them.

accel. *mf*

Vln. I *mp* *sim* *mp*

Vln. II *ppp* *ppp* *ppp*

Vc. 3 *solli* *div*



842

Fl. *mp* *p*

Ob. 1. *p*

Cl. *p*

B. Cl. *p* flz.

Hn. 1. *p*

C Tpt. 1. *p*

Tbn. 1. *p*

Perc. *(cresc. poco a poco)*

Vln. I *ppp* *mf* *ppp* *mf* *ppp* *mf* *ppp*

Vln. II *sim* *mp* *sim* *mp* *sim* *mp*

Vla. *non vib* *p* *tutti* *div a 2* *non vib* *p* *mp*

Vc. *non vib* *p* *div* *non vib* *p* *mp*

Db. *div* *mp*

846

Fl. *mf* *p* *fff*

Picc. *p* *fff*

Ob. *mf* *fff*

Cl. *mf* *fff*

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

Bsn. *p* *f* *fff*

Cbsn. *p* *f* *fff*

Hn. *flz* *mf* *fff*

C Tpt. *p* *flz* *mf* *fff*

Tbn. *p* *mf* *fff*

Perc. *(cresc. poco a poco)* *mf* *tam-tam* *pp* *mp* *fff* *damp!*

Hp. *mf* *fff* *damp!*  
C<sup>5</sup>D<sup>5</sup>E<sup>5</sup>F<sup>5</sup>G<sup>5</sup>A<sup>5</sup>B

(tutti) *f* *fff*

Vln. I *sim* (solo) *(tutti)* *f* *fff*

Vln. II *(solo)* *(tutti)* *sim* *(tutti)* *f* *fff*

Vla. *(solo)* *(tutti)* *8va* *(tutti)* *8va* *mf* *fff*

Vc. *(solo)* *(tutti)* *8va* *(tutti)* *8va* *mf* *fff*

Db. *(solo)* *(tutti)* *8va* *(tutti)* *8va* *mf* *fff*

*quasi gliss* *mf* *fff*

*quasi gliss* *mf* *fff*