

Frontispiece from *The Elements of Geometry by the Most Ancient Philosopher Euclid*, engraved by John Daye, London, 1570



# SINAA ♦ THE POLAR BEAR CUB

## Prologue

This is the story of Sinaa the polar bear cub and her adventures in the arctic. Let's meet the main characters of our story. The musical theme for our hero, Sinaa, is often played by the oboe. Other times, her theme is played by the trumpet. There are two harp seals named Sammy and Cedric. They are represented by the bassoon and clarinet. And occasionally they are represented by two French horns. Paul, the great polar bear, is portrayed by the low brass. Odell is an orca, also known as a killer whale, and she is represented by the trombone. With our introductions complete, it is time to start the story.

## Story

The arctic days grow longer as the sun climbs above the horizon, shining ever brighter through the swirling snow of a spring blizzard. The sea ice slowly melts, revealing the cold dark arctic waters at the ice floe edge: a place of hope, of myth and of life. Sinaa, the polar bear cub emerges from her snowy mountain den after a long hibernation. Sinaa smells the sea and stumbles towards it. In the distance, a white shape lumbers towards her. It is a large bear of many winters. The great bear snorts and snaps his jaws. Then he recognizes Sinaa's smell. "Aah, Sinaa," he growls, "Where is your mother? I am her brother, Paul." "She was taken by a hunter," Sinaa replies, "at the start of winter." "You must be hungry. Follow me to the floe edge. But once we are there, you must find your own way. I hunt alone. Let's go." At the floe edge, Paul takes his leave. Sinaa stands on the ice as it heaves and bends with the swells of the sea. In the distance she spots her first meal of springtime: ... seals!

Two harp seals emerge from the water, rest on the undulating ice, and begin discussing their favourite pastime: fishing. "Char is the king of fish, Cedric. They're just tough to find." "But Sammy, cod is our staple and is so plentiful." "I can't help myself Cedric, I've got a char tooth" Just then, Odell the Orca comes swimming by. "Hey fish heads, don't you see that tiny white mound over there?" "Do you mean the one crawling towards us?" "Could that be Fanny Fox?" With a burst of speed, Sinaa the mighty hunter leaps towards the seals. Cedric bats Sinaa with a stiff right flipper, knocking her backwards across the ice. "That was a bear cub, Sammy" "Cedric, I think the fur ball is crying." "I'm very sorry," whimpers Sinaa, "I'm really hungry and you are bear food, aren't you?" "Oh no Sammy, this cub is going to grow awful big." "I know, Cedric. But don't forget Odell the Orca." "Sure, Sammy. We helped her escape from the closing ice." "And to this day she remains our loyal friend." "You're right Sammy. She has kept the orcas away from us." "We can teach this cub to eat fish and not seal." "It's sure worth a try."

Through summer and into fall Sammy and Cedric keep their adopted cub well fed on arctic cod, and the occasional char. Seasons are short in the arctic. With the return of the cold, birds journey south and whales head to their wintering grounds. The animals fatten up to prepare for the long dark night of winter. Seals love the return of the ice. They can lounge near their fishing holes and nap with full bellies. Sinaa spies Cedric dozing on the ice. She runs towards him and leaps into the air with a loud snarl. "Sammy, help me, Paul's got me. Aaaaah, aaah ... huh!?" Realizing he's been tricked, Cedric barks, "Sinaa! You are big enough to be at the river fishing instead of acting like a little pup." "Oh Cedric," says Sinaa, "you're such a sour puss." "Here comes Fanny Fox. We're off to the hill to do some sliding. I'll get in that fishing another day." From the top of the hill, Fanny Fox looks out across the arctic ice, staring intently at a spot beyond the seals. "Sinaa, what's that?" "Oh no", Sinaa replies, "Paul is stalking Sammy and Cedric."

Sinaa takes off, running and tumbling down the hill. "Sammy! Cedric! It's Paul!" Realizing that he has been discovered, Paul begins his charge. "Sammy!" yells Cedric, "Paul's coming! Wake up!" "Into the water! Quick!" Sammy and Cedric dive into the water. Paul's jaws snap shut on nothing but snow and air. Paul turns his coal-black eyes towards Sinaa.

"You lost me my supper. That was the last time you will interfere." Sinaa takes off, running as fast as she can across the ice. She jumps from ice floe to ice floe, with Paul close behind. Sinaa reaches the end of the ice and jumps into the sea. Paul plunges into the water in pursuit of the cub. Suddenly, a large black dorsal fin slices through the water with Sammy and Cedric close behind. Odell the Orca is catching up to Paul! Odell erupts from the water and splashes down in front of Paul. "Sammy, Cedric, and the cub are under my protection. Leave them alone." Odell grabs Paul by his rear paw. With an overwhelming force, she drags him deep beneath the water. Sinaa and the two seals climb up onto the ice and collapse in a heap. Off in the distance, Paul climbs out of the water, looks over his shoulder, and limps away.

It grows dark early in autumn. The northern lights almost touch the ground while they shimmer and dance in green across the sky. Gazing upwards, Sinaa asks Sammy and Cedric, "Can we do some fishing tomorrow?" "Of course we can, Sinaa," they reply. Sinaa yawns widely, cuddles in between Sammy and Cedric and quickly falls asleep.

## Performance Notes

The musical prologue that introduces the characters is optional. The work can begin at rehearsal letter "A" to allow for a shorter performance.

All notes in the strings with diamond shaped note heads (◊) indicate the location the string should be lightly touched with the pressure of a harmonic. Often, these positions do not correspond to clear, natural harmonics and are intended to produce a glassy tone vaguely reminiscent of the stopped note.

The final section features a suspended cymbal played by the timpanist on the stage behind the low brass. This is intended to compliment the antiphonal effect produced by the left and right halves of the orchestra.

## Orchestration

2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons

4 Horns in F, 2 Trumpets in C, 2 Tenor Trombones, Bass Trombone, Tuba

Timpani, 3 Percussion (vibraphone, glockenspiel, tam-tam, bass drum, 2 suspended cymbals\*, crash cymbals, tambourine, triangle, wind chimes)

Piano

Violins I, II, Violas, Cellos, Basses

\* one suspended cymbal should be placed behind the low brass and should be played by the timpanist

## First Performance

Scarborough Philharmonic Orchestra, Ronald Royer conductor, December 3, 2016

## Timing

13 minutes (1 minute prologue, 12 minute story)

# Sinaa the Polar Bear Cub

## A Musical Story

Music by Chris Meyer  
Story by Barry Pietersen

This is the story of Sinaa the polar bear cub and her adventures in the arctic. Let's meet the main characters of our story. The musical theme for our hero, Sinaa, is often played by the oboe.

Other times, her theme is played by the trumpet.

Narrator

**Prologue: Andante** ♩ = 90

Flutes 1 2

Oboes 1

Clarinets in A 1 2

Bassoons 1 2

Horns in F 1 2 3 4

Trumpets in C 1 2

Trombones 1 2

Bass Trombone

Tuba

**Prologue: Andante** ♩ = 90

Violin I

Violin II

Viola

Violoncello

Contrabass

1

2

3

4

There are two harp seals named Sammy and Cedric. They are represented by the bassoon and clarinet.

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Tpts. in C 1

Vn. I div.

Vn. II div.

Vla.

Vc.

Cb.

straight mute  
I. solo

*mf*

sul pont.

*p*

sul pont.

*p*

Lightly touch (like harmonics) the A string at these positions.  
II sul pont.

*p*

Lightly touch (like harmonics) the A string at these positions.  
II sul pont.

*p*

8va - - - - -  
II sul pont.  
*p* 6

repeat ad libitum

sul pont.  
arco  
I  
*p*

repeat ad libitum

5

6

7

8

And occasionally they are represented by two French horns.

Narr.

**Allegretto giocoso** ♩ = 105

Fl. 1 2

Ob. 1 2

A Cl. 1

Bsn. 1

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

Vn. I

Vn. II

Vla.

Vc.

Cb.

1. solo *f* 3

1. solo *f* 3

gliss. full beat (div.) normale *p*

(div.) pizz. *mf*

pizz. *mf*

pizz. *mf*

9 10 11 12

Paul, the great polar bear,  
is portrayed by the low brass.

Narr. **Adagio** ♩ = 60 **Andante** ♩ = 90

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 2

B. Tbn. Tuba

B.D. Bass Drum

Vn. I (div.) *p*

Vn. II (div.) arco *p*

Vla. arco div. *p*

Vc. div. arco *p*

Cb. *p*

1. solo *mf* 2. 3.

2. *mf* *p* *mf*

*mf* *p* *mf*

*pp*

*mf* *p* *mf*

**Adagio** ♩ = 60 **Andante** ♩ = 90

13 14 15 16 17 18



Odell is an orca, also known as a killer whale, and she is represented by the trombone.

With our introductions complete, it is time to start the story.

Narr. 


**Adagio** ♩ = 60

Fl. 1 2 


Ob. 1 2 

A Cl. 1 2 

Bsn. 1 2 

Hns. in F 1 2 3 4 

Tpts. 1 in C 2 

Tbn. 1 

B. Tbn. Tuba 

**Adagio** ♩ = 60

Vn. I 

Vn. II 

Vla. 

Vc. div. 

Cb. 

19

20

21

22

**A**

The arctic days grow longer as the sun climbs above the horizon, shining ever brighter through the swirling snow of a spring blizzard.

**Andante** ♩ = 90

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tuba

blow through instrument without a pitch  
a 2

blow through instrument without a pitch  
a 2

blow through instrument without a pitch  
a 2

blow through instrument without a pitch  
a 2

blow through instrument without a pitch  
a 2

blow through instrument without a pitch  
a 2

blow through instrument without a pitch  
a 2

**Andante** ♩ = 90

Vn. I sul pont. II

Vn. II sul pont. II

Vla. I

Vc. I

Lightly touch (like harmonics) the A string at these positions. II sul pont.

Lightly touch (like harmonics) the A string at these positions. II sul pont.

repeat ad libitum

repeat ad libitum

Fl. 1 2  
 Ob. 1 2  
 A Cl. 1 2  
 Bsn. 1 2  
 Hns. in F 1 2 3 4  
 Tpts. 1 in C 2  
 Tbn. 1 2  
 B. Tbn. Tuba  
 Vn. I (div.)  
 Vn. II (div.)  
 Vla.  
 Vc.  
 Cb.

Musical score for orchestral instruments. The score is divided into three measures corresponding to page numbers 26, 27, and 28.

**Flute (Fl.):** Measure 26: Rest. Measure 27: *pp* (pianissimo), triplet of eighth notes, then sixteenth notes. Measure 28: *p* (piano), sixteenth notes, triplet of eighth notes.

**Oboe (Ob.):** Measure 26: *pp*, triplet of eighth notes, then sixteenth notes. Measure 27: *p*, sixteenth notes. Measure 28: Rest.

**Clarinet (A Cl.):** Measure 26: *pp*, triplet of eighth notes. Measure 27: Rest. Measure 28: Rest.

**Bassoon (Bsn.):** Measure 26: Rest. Measure 27: *p*, long note. Measure 28: *f* (forte), long note, then *p*.

**Horns (Hns. in F):** Measure 26: Rest. Measure 27: *p*, long note. Measure 28: *f*, long note, then *p*.

**Trumpets (Tpts. in C):** Measure 26: *f*, long note. Measure 27: *mf* (mezzo-forte), *bring out*, long note. Measure 28: *p*, long note.

**Trombones (Tbn.):** Measure 26: *f*, long note. Measure 27: *p*, long note. Measure 28: Rest.

**Bass Trombone (B. Tbn. Tuba):** Measure 26: *f*, long note. Measure 27: *p*, long note. Measure 28: Rest.

**Violins (Vn. I, II):** Measure 26: *p*, long note. Measure 27: *mf*, long note. Measure 28: *p*, long note.

**Viola (Vla.):** Measure 26: Rest. Measure 27: Rest. Measure 28: Rest.

**Cello (Vc.):** Measure 26: Rest. Measure 27: Rest. Measure 28: Rest.

**Contra Bass (Cb.):** Measure 26: Rest. Measure 27: Rest. Measure 28: Rest.

The sea ice slowly melts, revealing the cold dark arctic waters at the ice floe edge: a place of hope, of myth and of life. **B**

Narr.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tuba

Vib. **Vibraphone** motor off soft mallets *pp*

Susp. Cym. **Susp. Cymbal** *mp*

Vn. I (div.)

Vn. II (div.)

Vla.

Vc. (div.) Lightly touch (like harmonics) the A string at these positions.

Cb. *sul pont.*

29 30 31

**B**

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

Ob. 1 2 *pp* *p*

A Cl. 1 2 *p*

Bsn. 1 2 *p* *mf* *p* *pp*

Hns. in F 1 2 *p* *mf* *p* *mp* *espressivo e maestoso*

3 4 *p*

Tpts. 1 2 *mf* *p* *p*

Tbn. 1 2 *mf* *p* *p*

B. Tbn. Tuba *mf* *p* *p*

Vib. *mf* *p* *mf*

Vn. I

Vn. II *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. (div.) *pp* normale

Cb. *pp*

Fl. 1 2   
*p* *pp*

Ob. 1 2   
*pp* *mp*

A Cl. 1 2   
*pp* *p*

Bsn. 1 2   
*mf*

Hns. in F 1 2 3 4   
 (a 2.)

Tpts. in C 1 2   
*mp* *p*

Tbn. 1 2   
 (a 2.) *mp* *p* *pp* *mp*

B. Tbn. Tuba   
 (a 2.) *mp* *p* *pp* *mp*

Timp.   
*pp* *mp*

Vib.   
*pp*

Vn. I   
 Vn. II   
 Vla.   
 Vc.   
 Cb.   
*mf* *pp* *mf*

35 36 37

Fl. 1 2 *mp*

Ob. 1 2

A Cl. 1 2 *pp* *mp*

Bsn. 1 2 *p* *mf* *pp*

(a 2.)

Hns. in F 1 2 3 4

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tuba

Vib. *mf* *pp*

Vn. I (div.)

Vn. II *f* *pp*

Vla. (div.) *f* *pp*

Vc. (div.) *p* *mf* *pp*

Cb. (div.) *p* *mf* *pp*

38

39

40

Sinaa, the polar bear cub emerges  
from her snowy mountain den after  
a long hibernation.

**C**

Narr.

Fl. 1 2 *mf* *f* 1. solo *mp*

Ob. 1 *f* 1. solo

A Cl. 1 2 *mp* *mf* *mp*

Bsn. 1 2

Hns. in F 1 2 *pp* 3 4

Tpts. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

Vib. *mp*

Glk. *p* Glockenspiel

Vn. I *pp* unis. *p* (div.)

Vn. II unis. *p* *fr* unis. *p*

Vla. unis. *p*

Vc. pizz. unis. *p*

Cb. pizz. unis. *p*



Sinaa smells the sea and stumbles towards it.  
 In the distance, a white shape lumbers towards  
 her. It is a large bear of many winters.

**D**

The great bear snorts  
 and snaps his jaws.

Narr.

Fl. 1 2  
 flutter-tongue  
 pp mf  
 a 2  
 <f <f  
 blow through instrument  
 without a pitch

Ob. 1 2  
 (1.)  
 a 2  
 <f <f  
 blow through instrument  
 without a pitch

A Cl. 1 2  
 a 2  
 <f <f  
 blow through instrument  
 without a pitch

Bsn. 1 2  
 1.  
 p  
 flutter-tongue  
 mf  
 a 2  
 lowest flutter-tongue  
 sound possible  
 <f <f  
 blow through instrument  
 without a pitch

Hns. in F 1 2 3 4  
 a 2  
 <f <f  
 blow through instrument  
 without a pitch

Tpts. 1 in C 2  
 a 2  
 <f <f  
 blow through instrument  
 without a pitch

Tbn. 2  
 2.  
 mf  
 p sfzp

B. Tbn. Tuba  
 mf  
 p sfzp

T.t. Tam-tam  
 p

B.D. Bass Drum  
 very soft beater  
 pp pp

Vn. I div. p mf

Vn. II div. p mf

Vla. div. p mf

Vc. (pizz.) arco p mf

Cb. (pizz.) div. arco p mf

50 51 52 53 54 55 56 57 58 59

Then he recognizes Sinaa's smell.  
"Aah, Sinaa," he growls, "Where is  
your mother? I am her brother, Paul."

"She was taken by a hunter,"  
Sinaa replies,  
"at the start of winter."

Narr.

Fl. 1 2 (a 2.) slap keys <f> f

Ob. 1 2 (a 2.) slap keys <f> f 1. solo

A Cl. 1 2 (a 2.) slap keys <f> f

Bsn. 1 2 (a 2.) slap keys <f> f

Hns. in F 1 2 3 4 (a 2.) click all valves <f> f

Tpts. 1 in C 2 (a 2.) click all valves <f> f

Tbn. 1 2 mp sfzp

B. Tbn. Tuba mp sfzp

Timp. p

T.t.

B.D. pp

Vn. I (div.) pp

Vn. II (div.) pp

Vla. div. pp

Vc.

Cb. (div.) mp sfzp

“You must be hungry. Follow me to the floe edge.  
 But once we are there, you must find your own  
 way. I hunt alone. Let’s go.”

**E**

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns. in F  
1  
2  
3  
4

Tpts. in C  
1  
2

Tbn. 1  
2  
*mf* *sfzp*

B. Tbn. Tuba  
*mf* *sfzp*

Timp.

T.t. *mp*

B.D. *pp*

Vn. I

Vn. II

Vla. (div.) *pp* *p*

Vc. (div.) *pp* *p*

Cb. (div.) *p* *sfzp*

71 72 73 74 75 76

unis. *8va* (normale) repeat ad libitum

*p* 6

At the floe edge, Paul takes his leave. Sinaa stands on the ice as it heaves and bends with the swells of the sea. In the distance she spots her first meal of springtime: ... seals!

Narr.   
 Fl. 1/2   
 Ob. 1/2   
 A Cl. 1/2   
 Bsn. 1/2   
 Hns. in F 1/2, 3/4   
 Tpts. in C 1/2   
 Tbn. 1/2   
 B. Tbn. Tuba   
 Vn. I   
 Vn. II (div.)   
 Vla. (div.)   
 Vc. (div.)   
 Cb.

1. solo   
 mf   
 f   
 a 2   
 p   
 mf   
 p   
 pp   
 mp   
 p   
 sfzp   
 gliss. full duration

77

78

79

80

81

Fl. 1 2 (a 2.)

Ob. 1 2 (a 2.)

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

8va repeat ad libitum

*mp*

*mf*

*p*

*mf*

*mf*

*mf*

82

83

84

**F** Allegro giocoso ♩ = 120

Fl. 1 2  
Ob. 1 2  
A Cl. 1 2  
Bsn. 1 2  
Hns. in F 1 2 3 4  
Tpts. in C 1 2  
Tbn. 1 2  
B. Tbn. Tuba  
Timp.  
Susp. Cym.  
Pno.

**F** Allegro giocoso ♩ = 120

Vn. I (div.)  
Vn. II (div.)  
Vla. (div.)  
Vc. (div.)  
Cb. (div.)

Two harp seals emerge from the water,  
rest on the undulating ice, and begin discussing  
their favourite pastime: fishing.

Narr.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

Timp.

Susp. Cym.

Vn. I

Vn. II

Vla.

Vc.

Cb.

90

91

92

93

94

95

96

G

“Char is the king of fish, Cedric.  
They’re just tough to find.”

“But Sammy, cod is our  
staple and is so plentiful.”

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns.  
in F  
1  
2  
3  
4

Tpts. 1  
in C  
2

Tbn. 1  
2

B. Tbn.  
Tuba

Vib.

Vn. I

Vn. II

Vla.

Vc.

Cb.

97

98

99

100

101

102



"I can't help myself Cedric,  
I've got a char tooth"

Just then, Odell the Orca comes swimming  
by. "Hey fish heads, don't you see that tiny  
white mound over there?"

The musical score is arranged in a standard orchestral format. The top staff is for the Narrator. Below it are the woodwinds: Flute (1 and 2), Oboe (1 and 2), Clarinet in A (1 and 2), and Bassoon (1 and 2). The brass section includes Horns in F (1, 2, 3, 4), Trumpets in C (1 and 2), Trombone (1 and 2), and Bass Trombone/Tuba. The vibraphone (Vib.) and piano (Pno.) are in the next section. The strings consist of Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Key musical details include:

- Flute:** First and second endings with a forte (*f*) dynamic and a sixteenth-note run.
- Oboe:** First and second endings with a forte (*f*) dynamic.
- Clarinet:** First and second endings with a piano (*p*) dynamic.
- Bassoon:** First and second endings with a piano (*p*) dynamic.
- Piano:** Features a "white key gliss." in measure 104 and a piano (*p*) dynamic.
- Violins:** Violin I has a "div." (divisi) marking and a piano (*p*) dynamic. Violin II has a "div." marking and a piano-piano (*pp*) dynamic.
- Viola and Cello:** Both have "(pizz.)" (pizzicato) markings.

103

104

105

106

107

108

“Do you mean the one  
crawling towards us?”

“Could that be Fanny Fox?”

Narr.

Fl. 1 *p*

Ob. 1 *tr*

Ob. 2 *tr*

A Cl. 1 *tr*

A Cl. 2 *tr*

Bsn. 1 *f* 1. solo

Bsn. 2 *a 2*

Hns. in F 1, 2, 3, 4

Timp. *p* with bassoon

Pno.

Vn. I (div.)

Vn. II (div.)

Vla.

Vc.

Cb.

# H

With a burst of speed, Sinaa the mighty hunter leaps towards the seals.

Cedric bats Sinaa with a stiff right flipper, knocking her backwards across the ice.

Musical score for measures 116-120. The score includes parts for Narrator, Flute (Fl.), Oboe (Ob.), Alto Clarinet (A Cl.), Bassoon (Bsn.), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombone (Tbn.), Bass Trombone/Tuba (B. Tbn. Tuba), Timpani (Timp.), Tambourine (Tamb.), Suspended Cymbal (Susp. Cym.), Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measure 116: Narrator has a whole rest. Flute, Oboe, and Bassoon have rests. Horns, Trumpets, and Trombone have chords. Tambourine and Suspended Cymbal have rhythmic patterns. Piano and Violins have chords. Viola and Cello have chords. Contrabass has a chord.

Measure 117: Flute, Oboe, and Bassoon have rests. Horns, Trumpets, and Trombone have chords. Tambourine and Suspended Cymbal have rhythmic patterns. Piano and Violins have chords. Viola and Cello have chords. Contrabass has a chord.

Measure 118: Flute, Oboe, and Bassoon have rests. Horns, Trumpets, and Trombone have chords. Tambourine and Suspended Cymbal have rhythmic patterns. Piano and Violins have chords. Viola and Cello have chords. Contrabass has a chord.

Measure 119: Flute, Oboe, and Bassoon have rests. Horns, Trumpets, and Trombone have chords. Tambourine and Suspended Cymbal have rhythmic patterns. Piano and Violins have chords. Viola and Cello have chords. Contrabass has a chord.

Measure 120: Flute, Oboe, and Bassoon have rests. Horns, Trumpets, and Trombone have chords. Tambourine and Suspended Cymbal have rhythmic patterns. Piano and Violins have chords. Viola and Cello have chords. Contrabass has a chord.

116

117

118

119

120

121

122

“That was a bear cub, Sammy”

“Cedric, I think the fur ball is crying.”

I

“I’m very sorry,” whimpers Sinaa,  
“I’m really hungry and you are bear food, aren’t you?”

Narr.

Fl. 1

Ob. 1

A Cl. 1

Bsn. 1

Vib.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

**Adagio** ♩ = 60

**Adagio** ♩ = 60

123

124

125

126

127

128

129

130

131

132

"Oh no Sammy, this cub is going to grow awful big."

"I know, Cedric. But don't forget Odell the Orca."

"Sure, Sammy. We helped her escape from the closing ice."

Narr. *6/4* *mp*

Ob. 1

A Cl. 1 *f* 1. solo *mf* *p*

Bsn. 1

Tbn. 1/2 *mp* *mf* 1. solo *mf* *p*

B. Tbn. Tuba *mp*

Vib. *mf* *p* *mf* *p*

T.t. Tam-tam *mp*

Pno. *mf* *p* *mf* *p*

Vn. I (div.) *pp* *p* *pp* unis. *mf* *p* *mf* *p*

Vn. II (div.) *pp* *p* *pp* unis. *mf* *p* *mf* *p*

Vla. (div.) *p* *pp* unis. *mf* *p* *mf* *p*

Vc. (div.) *p* *pp* *pp* *mf* *p* *mf* *p*

Cb. *pp* (pizz.) *mf* *p* *mf* *p*

133

134

135

136

137

138

“And to this day  
she remains our  
loyal friend.”

“You’re right Sammy.  
She has kept the orcas  
away from us.”

“We can teach  
this cub to eat fish  
and not seal.”

“It’s sure worth a try.”

Narr. 

A Cl. 1 2 

Hns. in F 1 2 3 4 

Tpts. in C 1 

Tbn. 1 2 

B. Tbn. Tuba 

Vib. 

Pno. 

Vn. I 

Vn. II 

Vla. 

Vc. (div.) 

Cb. 

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

Timp.

Vib.

Glk.

Susp. Cym.

Pno.

Vn. I

Vn. II

Vla.

Vc. (div.)

Cb.

143 144 145 146

Through summer and into fall Sammy and Cedric keep their adopted cub well fed on arctic cod, and the occasional char.

**J**

Seasons are short in the arctic. With the return of the cold, birds journey south and whales head to their wintering grounds. The animals fatten up to prepare for the long dark night of winter.

Narr. 

Fl. 1 

Ob. 1/2 

A Cl. 1 

Bsn. 1 

Hns. in F 1/3/4 

Tpts. in C 1 

Tbn. 1/2 

B. Tbn. Tuba 

Vn. I 

Vn. II 

Vla. 

Vc. 

Cb. 

147

148

149

150

151



Seals love the return of the ice.  
They can lounge near their fishing  
holes and nap with full bellies.

Narr.

1

Fl.

2

Ob.

1

2

A Cl.

1

2

Bsn.

1

2

Hns.  
in F

3

4

Tpts.  
in C

1

2

Tbn.

1

2

B. Tbn.  
Tuba

Vn. I

Vn. II

Vla.

Vc.

Cb.

*mp*

*pp*

*mp*

*pp*

bird sounds not in strict tempo

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

*pp*

*mf*

*pp*

unis.

*mp*

div.

*p*

(pizz.)

*mf*

(pizz.)

*mf*

Sinaa spies Cedric dozing on the ice.  
She runs towards him and leaps into  
the air with a loud snarl.

**K**

Narr.

Fl. 1  
2

Ob. 1

A Cl. 1

Bsn. 1

Hns. in F  
1  
2  
3  
4

Tpts. in C  
1

Tbn. 1  
2

B. Tbn. Tuba

Timp.

Vn. I

Vn. II

Vla. (div.)

Vc. (pizz.)

Cb. (pizz.)

156 157 158 159 160

“Sammy, help me,  
Paul’s got me.  
Aaaaah, aaah ... huh!?”

Realizing he’s been tricked, Cedric barks,  
“Sinaa! You are big enough to be at the river  
fishing instead of acting like a little pup.”

“Oh Cedric”, says Sinaa, “you’re such a sour puss.”  
“Here comes Fanny Fox. We’re off to the hill to do  
some sliding. I’ll get in that fishing another day.”

Narr. 

Fl. 1 2 

Ob. 1 2 

A Cl. 1 2 

Bsn. 2 

Hns. in F 1 2 3 4 

Tpts. in C 1 2 

Tbn. 1 2 

B. Tbn. Tuba 

Vn. I 

Vn. II 

Vla. (div.) 

Vc. (pizz.) 

Cb. (pizz.) 

161

162

163

164

165

166

# L Allegretto giocoso ♩ = 105

1. duet with oboe 1

*mf* 6

1. duet with flute 1

*f*

Fl. 1

Ob. 1

A Cl. 1  
2

Bsn. 1  
2

Hns. in F  
1  
2  
3  
4

Tpts. 1  
in C 2

Tbn. 1  
2

B. Tbn.  
Tuba

Tri. Triangle

*p*

Pno. *p*



# Allegretto giocoso ♩ = 105

Vn. I *mp*

Vn. II *mp*

Vla. (div.) unis. *mp*

Vc. (pizz.) *mf*

Cb. (pizz.) *mf*



167

168

169

170

171

Fl. 1

Fl. 2

Ob. 1

Ob. 2

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Detailed description: This section of the score covers measures 172-175 for the Flute, Oboe, and Clarinet/Bassoon parts. The Flute 1 part begins in measure 173 with a melodic line featuring slurs and accents. The Flute 2 and Oboe parts play a rhythmic pattern of eighth notes with slurs and accents, marked *mf*. The Clarinet and Bassoon parts are mostly silent, indicated by rests.

Vib.

Glk.

Tri.

Detailed description: This section covers measures 172-175 for the Vibraphone, Glockenspiel, and Triangle. The Vibraphone part starts in measure 172 with a *p* dynamic, playing a series of chords. The Glockenspiel part also starts in measure 172 with a *p* dynamic, playing a similar chordal pattern. The Triangle part is silent throughout, indicated by rests.

Pno.

Detailed description: This section covers measures 172-175 for the Piano. The piano part features a descending melodic line in the right hand, starting in measure 172, with slurs and accents. The left hand is mostly silent, indicated by rests.

Vn. I

Vn. II

Vla.

Vc.

Cb.

Detailed description: This section covers measures 172-175 for the Violin, Viola, Violoncello, and Contrabass parts. The Violin I and II parts play a melodic line with slurs and accents, marked *mp*. The Viola part plays a similar melodic line. The Violoncello and Contrabass parts play a rhythmic pattern of eighth notes with slurs and accents, marked *mp*. The Violoncello part is marked *(pizz.)* and the Contrabass part is marked *(pizz.)*.

172

173

174

175

From the top of the hill, Fanni the fox looks out  
across the arctic ice, staring intently at a spot  
beyond the seals.

"Sinaa, what's that?"

Narr.

1 Fl.

2 Fl.

Ob. 1

A Cl. 1  
2

Bsn. 1  
2

Hns. in F 1  
2  
3  
4

Tpts. in C 1  
2

Tbn. 1  
2

B. Tbn. Tuba

Tri. Bass Drum

Vn. I

Vn. II

Vla.

Vc. (pizz.)

Cb. (pizz.)

"Oh no", Sinaa replies,  
"Paul is stalking Sammy  
and Cedric."

**M**

Sinaa takes off, running and  
tumbling down the hill.

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns. in F 1  
2  
3  
4

Tpts. 1  
in C 2

Tbn. 1  
2

B. Tbn. Tuba

Tamb. Tambourine

B.D. metal beater  
Susp. Cymbal

Vn. I (div.) normale

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

*mf* *f* *sfzp* *f* *fp* *f* *mf* *ff* *f* *p* *f* *mf* *f* *p* *f* *f* *p*

a2  
mf  
7

3  
3  
3  
3  
3  
3  
3

(div.)  
3  
3  
3  
3  
3

3  
3  
3  
3  
3

183

184

185

186

187

188

“Sammy! Cedric! It’s Paul!”

Realizing that he has been discovered,  
Paul begins his charge.

Narr. *mf* *f*

Fl. 1 2 *mf* *f*

Ob. 1 2 *f*

A Cl. 1 2 *p* *mf* *p*

Bsn. 1 2 *mp*

Hns. in F 1 2 3 4

Tpts. 1 in C 2 *mp*

Tbn. 1 2 *mf*

B. Tbn. Tuba *mf*

Timp. *mf*

Susp. Cym. *p*

Pno. *p* *mf* *p*

Vn. I (div.) *mp*

Vn. II (div.) *mp*

Vla. (div.) *mp*

Vc. (div.) *mp*

Cb. *mp*

wood stick  
Susp. Cymbal always let vibrate

189 190 191



"Sammy!" yells Cedric, "Paul's coming! Wake up!"

Narr. (a 2.)

Fl. 1 2 (a 2.)

Ob. 1 2 (a 2.)

A Cl. 1 2 *mf*

Bsn. 1 2 *mf*

Hns. in F 1 2 *f* a 2

3 4

Tpts. 1 in C 2 *f*

Tbn. 1 2 *f*

B. Tbn. Tuba *f*

Timp. *f*

Susp. Cym. *mp*

Pno. *mf*

Vn. I (div.) *mf*

Vn. II (div.) *mf*

Vla. (div.) *mf*

Vc. (div.) *mf*

Cb. *mf*

"Into the water! Quick!"

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns.  
in F

Tpts. 1  
in C

2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

Susp.  
Cym.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

The score is divided into three measures. The first measure (195) features a Narrator part, Flute (a2), Oboe (a2), Clarinet (p), Bassoon (mf), Horns (f), Trumpets (f), Trombone (mf), Bass Trombone/Tuba (mf), Timpani (mf), Suspended Cymbal (mf), Piano (p), Violin I (ff espressivo e legato), Violin II (div.), Viola (div.), Violoncello (div.), and Contrabass (div.). The second measure (196) continues with similar dynamics and textures. The third measure (197) features a change in dynamics for several instruments, including the Horns (ff), Trombone (ff), Bass Trombone/Tuba (ff), and Suspended Cymbal (p), while the Piano remains at p. The Violin I part is marked with a fermata over the final note.

195

196

197

Sammy and Cedric dive into the water. Paul's jaws snap shut on nothing but snow and air.

Narr.

Fl. 1 (a 2.)

Ob. 1 (a 2.)

A Cl. 1

Bsn. 1

Hns. in F 1

Tpts. 1 in C 2

Tbn. 1

B. Tbn. Tuba

Timp.

Vib.

Susp. Cym.

Pno.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb. (div.)

Paul turns his coal-black  
eyes towards Sinaa.

“You lost me my supper.  
That was the last time you  
will interfere.”

Narr.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

T.t.

B.D.

Vn. I

Vn. II

Vla.

Vc. (div.)

Cb.

blow through instrument without a pitch a 2

slap keys

click all valves

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

**O**

Sinaa takes off, running as fast as she can across the ice

She jumps from ice floe to ice floe with Paul close behind.

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns. in F  
1  
2  
3  
4

Tpts. 1  
in C  
2

Tbn. 1  
2

B. Tbn. Tuba

Timp.

Tamb.

B.D.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

209

210

211

212

213

Sinaa reaches the end of the ice and jumps into the sea.

Narr. (a 2.)

Fl. 1 2 (a 2.) *f*

Ob. 1 2 (a 2.) *f*

A Cl. 1 2 (a 2.) *f*

Bsn. 1 2 *mf*

Hns. in F 1 2 3 4 *p*

Tpts. in C 1 2 *p* *mp* *p* *mp* *p*

Tbn. 1 2 *mf* *f*

B. Tbn. Tuba *mf* *f*

Timp. *mp*

Tamb. *p* *mp* *p*

B.D. *p* *mp* *p*

Vn. I *mf*

Vn. II (div.) *mf*

Vla. (div.) *mf*

Vc. (div.) *mf*

Cb. *mf*

The musical score is arranged in a standard orchestral format. The top staff is for the Narrator. Below it are the woodwinds: Flute (1 and 2), Oboe (1 and 2), Clarinet in A (1 and 2), Bassoon (1 and 2), Horns in F (1, 2, 3, 4), Trumpets in C (1 and 2), Trombones (1 and 2), and Tuba. The percussion section includes Timpani, Tambourine, and Bass Drum. The string section consists of Violins I and II (divided), Viola (divided), Violoncello (divided), and Contrabass. The score is divided into three measures, labeled 214, 215, and 216 at the bottom. The key signature has two flats, and the time signature is 3/4. Dynamics include *p*, *mp*, *mf*, and *f*. There are several triplets and slurs throughout the score.

Paul plunges into the water  
in pursuit of the cub.

Narr.

Fl. 1 2 (a 2.) *f* *p* *cresc.*

Ob. 1 2 (a 2.) *f* *p* *cresc.*

A Cl. 1 2 (a 2.) *f* *p* *cresc.*

Bsn. 1 2 *fp* *mp*

Hns. in F 1 2 3 4 *mf* *p* *mp*

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tuba

Timp. *f* *p* *mp*

Tamb. *f* *p* *poco a poco cresc.*

B.D. *mf* *p* *mf*

Vn. I *fp* *mp*

Vn. II (div.) *fp* *mp*

Vla. (div.) *fp* *mp*

Vc. (div.) *fp* *mp*

Cb. *fp* *mp*

Suddenly, a large black dorsal fin slices through the water with Sammy and Cedric close behind.

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns. in F 1  
2  
3  
4

Tpts. 1  
in C 2

Tbn. 1

B. Tbn. Tuba

Timp.

Tamb.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.



Narr.

Fl. 1  
2 (a 2.) *f* 7 7

Ob. 1  
2 (a 2.) 7 7

A Cl. 1  
2 (a 2.) 7 7

Bsn. 1  
2 *f* 3

Hns. in F 1  
2 (a 2.) *f* bring out *mf*

3  
4 *f* *mf*

Tpts. 1 in C 1  
2 *f* 3 3 3

Tbn. 1  
2 *f* a 2 3 3 3

B. Tbn. Tuba

Timp. *mp* 3 3 3

Tamb. 3 3 3

Vn. I *f* 3 3 3 unis. 3 3 3

Vn. II (div.) *f* 3 3 3

Vla. (div.) *f* 3 3 3

Vc. *f* 3 3 3

Cb. *f* 3 3 3

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tuba

Timp.

Vib.

Tamb.

Pno.

Vn. I

Vn. II

Vla.

Vc. (non div.)

Cb.

226 227 228 229

Fl. 1 2 *ff*

Ob. 1 2 *ff*

A Cl. 1 2 *ff*

Bsn. 1 2 *mf* *f* *mf*

Hns. in F 1 2 (a2.)

3 4 *mf* *f* *mf* *f*

Tpts. 1 in C 2 *mf* *f* *mf* *f* 1. *mf* *espressivo*

Tbn. 1 2 *f* *mf* *f* *mp* *mf*

B. Tbn. Tuba *f* *mf* *f* *mp* *mf*

Timp. *f* *mf* *f* *mp* *mf*

Vib. *f* *mf* *f* *mp* *mf*

Susp. Cym. *ff* *p* *f*

B.D. *ff* *p*

Pno. *mf* *f* *mf* *f*

Vn. I *mp* *espressivo e legato*

Vn. II (div.)

Vla. *mf* *espressivo e legato*

Vc. (div.) *mf* *f* *mf* *f*

Cb. (div.) *f* *mf* *f* *f*

230

231

232

**Q**

Odell erupts from the water and splashes down in front of Paul.

"Sammy, Cedric, and the cub are under my protection. Leave them alone."

Narr.

Fl. 1 2 *p* *sffz* blow through instrument without a pitch a 2 >

Ob. 1 2 *p* *sffz* blow through instrument without a pitch a 2 > *mf* >

A Cl. 1 2 *p* 1. *mf* *sffz* blow through instrument without a pitch a 2 >

Bsn. 1 2 *sffz* *mf* > blow through instrument without a pitch a 2 >

Hns. in F 1 2 *sffz* explosively clear your spit valve a 2 x.

3 4 *sffz* explosively clear your spit valve a 2 x.

Tpts. in C 1 *mf* *f* *p* *sffz* explosively clear your spit valve a 2 x.

Tbn. 1 2 *sffz* explosively clear your spit valve a 2 x.

B. Tbn. Tuba *sffz* explosively clear your spit valve a 2 x.

Vib. *p* *div.*

Vn. I *unis.* *f* *ff* *p* *div.*

Vn. II *mp* *mf* *f* *p* *mf* *div.*

Vla. *f* *ff* *p* *mf* *div.*

Vc. (div.) *mp* *mf* *f* *p*

Cb. *mp* *mf* *f* *p*

233 234 235 236 237 238 239 240 241 242

Odell grabs Paul by his rear paw. With an overwhelming force, she drags him deep under the water.

Sinaa and the two seals climb up onto the ice and collapse in a heap.

Musical score for measures 243-251. The score includes parts for Narrator, Flute (Fl.), Oboe (Ob.), Clarinet (A Cl.), Bassoon (Bsn.), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombone (Tbn.), Tuba (B. Tbn. Tuba), Violin I (Vn. I), Violin II (Vn. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 243-245: Narrator has diamond-shaped marks. Flute, Oboe, Clarinet, Bassoon, and Trombone have rests. Horns, Trumpets, and Tuba have rests. Violins, Viola, and Cello/Contrabass play chords. Dynamics include *mp*, *p*, and *f*. A triplet of eighth notes is marked in the Bassoon part.

Measures 246-247: Flute, Oboe, Clarinet, Bassoon, and Trombone play melodic lines. Clarinet and Bassoon parts include triplets. Dynamics include *p* and *mf*. A *1. solo* marking is present in the Trombone part.

Measures 248-251: Flute, Oboe, Clarinet, Bassoon, and Trombone continue their melodic lines. Dynamics include *p* and *mf*. A *solo* marking is present in the Cello/Contrabass part.

**R**

Off in the distance, Paul climbs out of the water, looks over his shoulder, and limps away.

Narr.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1

Hns. in F 1 2 3 4

Tpts. in C 1 2

Tbn. 1 2

Tuba

Vn. I

Vn. II

Vla.

Vc.

Cb.

*p*

*mp*

*mp*

*p* *mf*  
*teneramente e legato*

*mp* *teneramente e legato*

*teneramente e legato*

Tuba solo

252

253

254

255

256

257

258

259

260

261

S

It grows dark early in autumn. The northern lights almost touch the ground while they shimmer and dance in green across the sky.

Narr.

**Andante** ♩ = 90

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

A Cl. 1

A Cl. 2

Bsn. 1

Bsn. 2

Metal Wind Chimes  
strike random pitches slowly damped

Vib. *p*

Pno. *p*

**Andante** ♩ = 90

Vn. I (div.) *p*

Vn. II *p*

Vla.

Vc.

Cb.

tutti sul pont.

repeat ad libitum

I normale → sul pont. → n. → s.p. → n. → s.p. → n. → s.p.

II sul pont. → normale → s.p. → n.

Gazing upwards, Sinaa asks Sammy and Cedric,  
"Can we do some fishing tomorrow?"

Narr.

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1

Tbn. 1 2

B. Tbn. Tuba

Timp.

Glk.

Pno.

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

*gently bowed* \* this cymbal should be placed on the right side of the stage, behind the low brass

*pp* *mp* *mf* *1. solo*

*n* *p* *pp* *mp* *mf*

*15<sup>mo</sup>* *3*

*sul pont.* *tutti* *div.* *normale* *sul pont.* *n.* *s.p.* *n.* *s.p.* *n.* *s.p.* *n.* *s.p.*

*repeat ad libitum*



Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

A Cl. 1 *n*

A Cl. 2 *n*

Bsn. 1 *n*

Bsn. 2 *p*

Hns. in F 1 *mp* *sol* *bring out*

Hns. in F 2 *pp* *mp*

Hns. in F 3 *pp* *mp*

Hns. in F 4 *pp* *mp*

Tpts. 1 in C *mf*

Tpts. 2 in C *pp* *mp*

Tbn. 1 *pp* *mp*

Tbn. 2 *pp* *mp*

B. Tbn. Tuba *pp* *mp*

Timp. (susp. cym.)

Wd. Chms. *damped*

Glk.

Pno. *pp* *mp*

Vn. I (div.) *p* *repeat ad libitum*

Vn. II (div.) *p* *normale* *s.p.* *n.* *s.p.* *n.* *s.p.* *n.* *s.p.*

Vla. (div.) *pp* *normale* *pp* *n.* *mp*

Vc. (div.) *pp* *normale* *pp* *n.* *mp*

Cb. *pp* *normale* *pp* *n.* *mp*

**T**

"Of course we can, Sinaa," they reply.

Narr.

Fl. 1 2

Ob. 1 2

A. Cl. 1 2

Bsn. 1 2

Hns. in F 1 2 3 4

Tpts. in C 1

Tbn. 1 2

B. Tbn. Tuba

Timp. (susp. cym.)

Glk.

Pno. (15<sup>mo</sup>)

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

271

272

273

Sinaa yawns widely, cuddles in between Sammy and Cedric and quickly falls asleep.

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Narr.**: Narrator's part, starting with a long note.
- Fl.**: Flute, playing a melodic line with *pp* dynamics.
- Ob.**: Oboe, playing a melodic line with *pp* dynamics.
- A Cl.**: Alto Clarinet, playing a melodic line with *n* dynamics.
- Bsn.**: Bassoon, playing a melodic line with *n* dynamics.
- Hns. in F**: Horns in F, playing sustained chords with *p* dynamics.
- Tpts. 1 in C**: Trumpets 1 in C, playing sustained chords with *p* dynamics.
- Tbn. 1 2**: Trombones 1 and 2, playing sustained chords with *pp* dynamics.
- B. Tbn. Tuba**: Baritone Trombone and Tuba, playing sustained chords with *pp* dynamics.
- Timp.**: Timpani, playing a rhythmic pattern with *(susp. cym.)*.
- Wd. Chms.**: Wood Chimes, playing sustained chords.
- Glk.**: Glockenspiel, playing a rhythmic pattern.
- Pno.**: Piano, playing a complex rhythmic pattern with *pp* dynamics.
- Vn. I (div.)**: Violins I, playing a melodic line with *p* dynamics. Includes a box with a diagram of a string section and the text "I sul pont." and "repeat ad libitum".
- Vn. II (div.)**: Violins II, playing a melodic line with *p* dynamics. Includes the text "II normale" and "sul pont.".
- Vla. (div.)**: Violas, playing a melodic line with *pp* dynamics.
- Vc. (div.)**: Violas, playing a melodic line with *pp* dynamics.
- Cb.**: Cello, playing a melodic line with *pp* dynamics.

The image shows a page of a musical score for a symphony, covering measures 277 to 283. The score is arranged in a traditional orchestral format with multiple staves. The instruments and parts shown are:

- Flutes (Fl.):** Flute 1 and 2. Flute 1 has a melodic line with a 3rd measure rest. Flute 2 plays a 6-measure tremolo pattern.
- Woodwinds:** Oboe (Ob.), Clarinet in C (A. Cl.), Bassoon (Bsn.), Horns in F (Hns. in F), Trumpets in C (Tpts. in C), Trombone (Tbn.), and Baritone Trombone (B. Tbn. Tuba). Most woodwinds play sustained notes with dynamics ranging from *mp* to *pp*.
- Percussion:** Vibraphone (Vib.) with *pp* notes, Glockenspiel (Glk.) with *pp* notes, and Triangle (Tri.) with *p* notes.
- Piano (Pno.):** Two staves showing triplets.
- Strings:** Violins I and II (Vn. I, Vn. II), Viola (Vla. div.), Violoncello (Vc. div.), and Contrabasso (Cb. div.). Violins I and II play arpeggiated patterns. Viola, Vc., and Cb. play sustained notes.

Dynamics and performance instructions are clearly marked throughout the score, including *pp*, *p*, *mp*, *n*, *sole*, *normale solo*, and *sul pont.* (sul ponticello). Measure numbers 277, 278, 279, 280, 281, 282, and 283 are printed at the bottom of the page.