

An Expedition to the Pole

A Story with Music
for singers, dancers and Chamber Ensemble
(Flute, Violoncello, Percussion and Piano)

based on the short story by
Annie Dillard

stage adaptation and music by
Gwyneth Walker

An Expedition to the Pole

Approximate duration: One hour

Expedition creates an analogy between Naval expeditions to the North and South Poles and our spiritual “expeditions.” This analogy unfolds during the course of the drama as the expeditions are presented independently, and then gradually merge.

It is envisioned that the set present two distinct areas of activity – the deck of the ship (a three-masted 19th century sailing barque) and the interior of a simple church. During the unfolding drama, these two areas are transformed (during scene changes, or even within a scene) to resemble one another, so that by the end they are intertwined – perhaps in humorous ways!

There are two distinct musical groups – sea chanties (*The Ship in Distress* and *Way Haul Away*) and versions of the *Sanctus* (as presented in the Overture or the folk tune of the WILDFLOWERS). As the nautical and sacred elements merge, so do the musical themes, which are contrapuntally superimposed by the end of the drama.

All facets of the presentation work together to create the merging of elements. As the musical fragments begin to interchange, so do the movements, gestures, props and costumes. The aural and visual effects support the unfolding analogy. For example, the creaking sounds of the ship’s masts become the sounds of the Priests’ knees bending in prayer (Ecumenical Service Scene). The hand-tapping rhythms which the sailors add to accompany their singing of the sea chanty reappear as hymnal-tapping by the congregation while singing the *Sanctus*. And the silver forks and knives of the sailors eventually merge with the silver goblets of the church. (Spoons are used for rhythmic accompaniment.)

A parallel drama to the Polar expeditions is presented in the chanty *The Ship in Distress* – a traditional English ballad telling the story of a shipwrecked crew casting lots as to who should die. The ill-fated sailor, Robert Jackson, bravely accepts his sacrifice in much the same manner as Captain Oates on the Scott expedition who leaves his comrades saying, “I am just going outside, and may be some time.”

As the sailors cast lots, SIR JOHN FRANKLIN sits on the deck of his ship playing backgammon. He rolls the dice as if guiding his expedition by chance. This bizarre game-playing is dramatized by illuminating the stage as a backgammon board, with the players (cast) moving from point to point.

The Arctic setting for this drama enables the Director and lighting crew to create some unusual effects. A blizzard or Northern Lights projected throughout the theater are among the staging possibilities for the closing scenes.

An Expedition to the Pole is a serious drama with spiritual validity. However, humor is not excluded!

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Cast of Characters

in order of appearance

2 Dancers	Dressed as sailors
Solo Singer	Mezzo-Soprano (light voice)
Explorer	A man or woman of approximately 40 years of age (lead role, non-singing)
Catholic Priest	Baritone
The “Wildflowers”	A folk group that has come to teach the Congregation a brand new hymn!
Boy	Tenor (with guitar)
Girlfriend	“Wispy” Soprano (light voiced)
Man	Baritone (with Tambourine)
Woman	A Heavysset Alto (aged Hippie, heavy voiced)
Dancing Bear	
Episcopal Priest	Soprano
Sir John Franklin	Tenor, Head of Chorus of Sailors
Chorus of Sailors	Men’s Chorus
The Congregation	SATB Chorus

Instrumentation

Flute (Piccolo, Fife)	
Violoncello	
Piano	
Percussion	Rope on Pulley sounds, Mast creaking sounds, Tam-Tam, Tambourine, Bongo, Triangle, Antique Cymbals, Spoons, Tenor Drum, Large and small Ship’s Barrels, Suspended Cymbal, various striking implements (nail, pebbles, mallets, sticks)

An Expedition to the Pole

A story with music for singers, dancers and instrumentalists

based on the short story
by Annie Dillard
G. Walker, alt.

Stage adaptation and music
by Gwyneth Walker

Overture

The sets – church and ship – are not illuminated. Perhaps the curtain is closed. The dance movements take place either in front of the curtain or at the sides of the stage.

During the overture, the two musical themes for the play are introduced: the sea chanty, “*The Ship in Distress*,” and the “*Sanctus*”. The sea chanty is presented in a lyrical, then rhythmic, manner (Flute/Fife and Cello) while the *Sanctus* is sung and played in a sustained manner, with slowly moving melodic lines and chords (Solo Singers and Piano).

Against this musical background, two SAILORS perform a hornpipe dance to the music of the sea chanty while members of the CONGREGATION cross the stage in free form movements to the accompaniment of the *Sanctus*.

As the dance dies out, the rope-on-pulley and hoisting-sail, creaking sounds prevail. The lights are then turned up on the ship (or the curtain is opened) so that it is apparent that the sounds are coming from the hoisting of the ship’s rigging, or the masts creaking in the wind.

Freely
Captain’s Whistle
(Fife or overblown Flute)

Flute (Piccolo, Fife)

Percussion

A Slowly $\text{♩} = 72$
[Chanty: *The Ship in Distress*]

Fl.

Pc.

mf in the distance

Sound of hoisting sail
(Rope on pulley sound)

Ship’s mast creaking in the wind.
(Creaking sounds)

Creaking and Hoisting sounds continue,
with rests between patterns, *ad libitum*, up to [C]

2

12

Fl.

(Creaking and Hoisting Sounds *ad lib.*)

Pc.

Pno.

p blurred, as a background of waves

Ped.

17

Fl.

[Chanty: *The Ship in Distress*]

Vc.

mf

Pc.

Pno.

(ring)

(Ped.)

B

22

Vc.

Pc.

Pno.

(Ped.)

27

Fl. *(mf)*

Vc.

Pc. (Creaking and Hoisting Sounds *ad lib.*) STOP - ship sounds

Pno. *(ring)* Wind in the Sails motive *p blurred*

(Ped.) Ped.

32

Fl. *p*

Vc. *p*

Pc. Tam-Tam *p mp p*

Pno. *mp p mp*

(Ped.) Ped.

4

37

Fl. *p* *pizz.* *mp* *p*

Vc. *p* *mp* *p*

Pc. *p* *mp* *p*

Pno. *p* *mp* *p*

Ped. *Ped.*

42

Fl. *mp* *mf*

Vc. *arco* *mp* *mf*

Pc. *mp*

Pno. *mp*

(Ped.) *Ped.*

D

46

Fl. *mf*

Vc. *mf*

Pc. Pulley sounds

Pno. *mf*

(Ped.)

E *accel. poco a poco*

50

Fl.

Vc.

Pno.

(Ped.)

E *accel. poco a poco*

54 *(accel.)*

Fl.

Vc.

Pc.

Pno.

(Ped.)

58 *(accel.)* **With motion** ♩ = 88

Pc.

Pno.

(Ped.)

* **[F]** *Free tempo for Tenor (Pno. and Perc. stay at same tempo throughout)*

Solo Tenor [to the side of the stage] (*not synchronized with piano*)

T *mf in the distance*

Sanc - - - - tus,

Repeat pattern ad lib. with rests between

Pc. *mp* *p* *mp*

Pno. *p* *mp*

Repeat 3-bar pattern ad lib. with rests between until cued at [I]

Ped.

[G] *Free tempo for Alto*

Solo Alto [to the side of the stage, apart from the Tenor] (*not synchronized with Tenor or Piano*)

A *mf in the distance*

Sanc - tus, sanc - - - - tus,

Repeat pattern ad lib. with rests between

T **Solo Tenor**
continue pattern, with rests between repetitions ad lib.

Pc. (Tam-Tam)
continue pattern until cued at [I]

Pno. **[G]**
continue pattern until cued at [I]

*Performance note: The entries of the subsequent Soloists (from **[F]** to **[I]**) should occur sometime after the motive has been performed a second time, and before the third time, then proceed as instructed, not synchronizing with the other parts.

H Free tempo for Soprano

Solo Soprano [to the side of the stage, apart from Tenor and Alto]
(not synchronized with Alto, Tenor or Piano)

64 *mf* in the distance

Sanc - - - - - tus,

Solo Alto
continue pattern, with rests between repetitions ad lib.

Solo Tenor
continue pattern, with rests between repetitions ad lib.

(Tam-Tam)
continue pattern until cued at [I]

Pno. continue pattern until cued at [I]

I
65

continue pattern, with rests between repetitions ad lib.

continue pattern, with rests between repetitions ad lib.

continue pattern, with rests between repetitions ad lib.

Prc. *mp*

Pno. *p* *mp*

Ped. Ped. Ped.

J

69 **Solo Soprano**

continue pattern, with rests between repetitions ad lib.

S

Solo Alto

continue pattern, with rests between repetitions ad lib.

A

Solo Tenor

continue pattern, with rests between repetitions ad lib.

T

Solo Baritone [to the side of the stage, apart from the other soloists]

mf

B

Sanc - - - - tus, _____ Sanc - -

J

Pno.

77

continue pattern, with rests between repetitions ad lib.

S

continue pattern, with rests between repetitions ad lib.

A

continue pattern, with rests between repetitions ad lib.

T

B

- - - - tus, _____ Sanc - -

rapidly, unmeasured, blurred waves

Pno.

83 *fade out*

S *fade out*

A *fade out*

T *fade out*

B - - - tus, _____ Sanc - - -

Pno. *p* *mp* *p* *p* *mp* *p*

Ped. Ped. Ped. Ped. Ped.

89 K

B - - - tus, _____

Fl. (Captain's Whistle) *port.*

Vc. *mf* in the distance

Pno. *p* *mp* *p*

Ped. Ped. Ped. Ped. Ped.

10

95

Fl.

Vc.

Pno.

p *mp* *p* *p* *mp* *p*

port.

Ped.

101

Vc.

Prc.

Pno.

p *mp* *p*

rolled pizz.

Pulley sounds

Creaking sounds

Ped.

107

Vc.

Prc.

Pno.

p *mp* *p*

8va

[Creaking sounds (ship's mast) continue into the start of the next scene]

[Piano (RH) continues into the start of the next scene]

Ped.

Pedal stays into the start of the next scene

The Ship in Distress

The stage is dimly lit – just enough to show the ship's deck and the rigging creaking as it is hoisted or maneuvered. The silhouette of a man (SIR JOHN FRANKLIN) sitting on the deck is barely visible.


A SOLO SINGER (woman), dressed in simple, dark clothing, appears on the ship's side of the stage-front. In a free ballad style, she sings the first verse of the chanty.

Solo Singer

SS 
 You sea-men bold who plough the o-cean See dan-gers lands - men nev-er know. It's

5 
 not for hon - or_ and pro - mo-tion; No tongue can tell what they un - der - go. In the

9 
 blus-ter-ous_ wind and the great dark wa - ter Our ship went drift - ing on the sea, Her

13 
 head-gear gone and her rud - der_ brok-en, Which brought us to ex - trem - it - y.

LIGHTS DIM on SOLO SINGER.

Solitude and Silence

LIGHTS UP on ship's deck where SIR JOHN FRANKLIN sits playing backgammon.

EXPLORER enters the stage from the ship side, floating in on an ice floe. She is wearing a long skirt, waterproof boots and a hiking jacket. Stepping off the floe, she walks to center/front stage and addresses the audience.

Explorer:

I have a taste for solitude, and silence, and for what Plotinus called “the flight of the alone to the Alone.” I have a taste for solitude. Sir John Franklin had, apparently, a taste for backgammon. Is either of these appropriate to conditions?

(begin music [below], continue during rest of the monologue)

You quit your house and country, quit your ship, and quit your companions in the tent, saying, “I am just going outside and may be some time.” The light on the far side of the blizzard lures you. You walk, and one day you enter the spread of heart of silence, where lands dissolve and seas become vapor and ices sublime under unknown stars. This is the end of the Via Negativa, the lightless edge where the slopes of knowledge dwindle, and love for its own sake, lacking an object, begins.

Slower ♩ = 72

The musical score consists of two systems. The first system features a Piano (Pno.) part in 2/2 time with a tempo marking of 'Slower ♩ = 72'. The piano part begins with a *pp* dynamic and includes a section marked 'rapidly, blurred'. The second system features a Flute (Fl.) part starting at measure 9, playing a 'Capt. Whistle (Fife)' with a *port.* marking and a *p* dynamic, described as 'in the distance (solitary)'. The piano part continues with the same *pp* dynamic and 'rapidly, blurred' section.

14

Fl. *port.*

Pno. *pp*

20

Fl. *port.* to Fl.

Pno. *pp*

EXPLORER begins to wander away. Spotting an ice floe moving past her, she steps aboard and is carried off stage.

The Pole

EXPLORER is in the middle of the stage. She carries her walking stick, which doubles as an oar... a pointer... a conductor's baton... an acolyte's candle-extinguisher... an umbrella?

She addresses the audience:

Explorer:

The Pole of Relative Inaccessibility is “that imaginary point on the Arctic Ocean farthest from land in any direction.” It is a navigator's paper point contrived to console Arctic explorers who, after Peary and Henson reached the North Pole in 1909, had nowhere special to go. There is a Pole of Relative Inaccessibility on the Antarctic continent, also: it is that point of land farthest from salt water in any direction.

The Absolute is the Pole of Relative Inaccessibility located in metaphysics. After all, one of the few things we know about the Absolute is that it is relatively inaccessible. It is that point of spirit farthest from every accessible point of spirit in all directions. Like the others, it is a Pole of the Most Trouble. It is also – the pole of great price.

Begin Dancing Bear Ballet music (next page) as Dancing Bear appears.

A DANCING BEAR pops up behind EXPLORER, shaking his tambourine with glee. He twirls the EXPLORER once or twice, and then continues alone dancing around the stage.

Meanwhile, EXPLORER moves to the church side of the stage to observe the activity.

Dancing Bear Ballet

During this scene, the DANCING BEAR bounces and twirls through the church, "assisting" the priest, lighting advent calenders and dropping a slip of paper into the "intentions" box. Later the PRIEST and CONGREGATION become dancing bears themselves!

Lumbering ♩ = 72

Tamb.
(played by the Bear, or the Percussionist while the Bear simulates playing)

Prc.

mf

Pno.

mf

5

9 **A**

13 "paw-like" white-note clusters *rit.* *a tempo* DANCING BEAR twirls

17 *rit.* **B** *a tempo* (Tamb.) *p*

Prc.

Pno.

p daintily

21

Prc.

Pno. *f* lumbering
[a dancing theme]

[The BEAR likes the key of F#!]

25

The DANCING BEAR gradually stops his dance and stands by the PRIEST, perhaps mimicking him.

Pno. *dim.*

C Catholic Priest (*reading intentions, mumbling*)

29 *p*

CP *p*
Hmm _____ bu bu bu _____

S
A *unis. p (answering priest)*
Hmm _____ bu bu bu _____

T
B *unis. p (answering priest)*
Hmm _____ bu bu bu _____

C

Pno. *p*

33 *chanting mf*

CP *hmm bu bu bu bu bu bu* _____ For a

S *hmm bu bu bu bu bu bu* _____

A *hmm bu bu bu bu bu bu* _____

T *hmm bu bu bu bu bu bu* _____

B *hmm bu bu bu bu bu bu* _____

Pno.

37

CP baby safely delivered on November Twent-ieth, we pray to the Lord. _____

Pno.

41

CP _____

S *mf*
Lord, hear our prayer _____

A *mf*
Lord, hear our prayer _____

T *mf*
Lord, hear our prayer _____

B *mf*
Lord, hear our prayer _____

Pno.

Priest:
(speaking to congregation and audience)

That's the baby we've been praying for the past two months! The Woman just kept getting more and more pregnant!

music continues

43 **D** *a tempo* (♩ = 72)
 DANCING BEAR resumes his dance *chanting mf*

CP
 Bongo (Percussionist) For my

Prc.
p *mf*

Pno.
a tempo (♩ = 72)

48

CP
 Son that he may forgive his fath-er. We pray to the Lord. _____

Prc.
p

Pno.
p

E Explorer (to the audience)

Week after week we witness the same miracle:

52 *mf*

S
 Lord, hear our prayer _____

A
 Lord, hear our prayer _____

T
 Lord, hear our prayer _____

B
 Lord, hear our prayer _____

Prc.

Pno.
(p)

E

(Explorer)

that God is so mighty he can stifle his own laughter. Week after week we witness the same miracle:

56

“paw-like” white-note clusters

Pno.

that God, for reasons unfathomable, refrains from blowing our dancing bear act to smithereens.

60

DANCING BEAR twirls

Pno.

Week after week Christ washes the disciples’ dirty feet, handles their very toes, and repeats:

64

repeat m. 64 ad lib.

music stops

Pno.

DANCING BEAR stops dancing and stands behind the altar.

“It is all right – believe it or not –

to be people.” **F**

[PRIEST twirls]

66

Bongo

p \rightarrow *mf*

a tempo (♩. = 72)

Prc.

Pno.

Explorer:
Who can believe it?

[CONGREGATION twirls]

[CATHOLIC PRIEST twirls]

70

Prc.

Pno.

[CONGREGATION twirls]

G

75 Catholic Priest

mf (reading intentions, mumbling)

CP

S
A

T
B

Prc.

Pno.

CP
hmm bu bu bu bu bu bu _____

S

A

T

B
hmm bu bu bu bu bu bu _____

Prc.

Pno.

CATHOLIC PRIEST and CONGREGATION twirl in a contrapuntal dance –
each voice part twirling at the start of the vocal phrase.

CP
hmm bu bu bu bu bu bu _____

S

A

T

B
hmm bu bu bu bu bu bu _____

Prc.

Pno.

88

CP *repeat two measure pattern several times*

S *repeat two measure pattern several times*

A *repeat two measure pattern several times*

T *repeat two measure pattern several times*

B *repeat two measure pattern several times*

Prc.

Pno.

hmm bu bu bu bu bu bu

bu bu bu bu bu bu

bu bu bu bu

hmm bu bu

hmm bu bu bu bu bu bu

H [Conductor cue Vlc. entrance]
EXPLORER and DANCING BEAR join the dance

92

CP *continue repeating two measure pattern*

S *continue repeating two measure pattern*

A *continue repeating two measure pattern*

T *continue repeating two measure pattern*

B *continue repeating two measure pattern*

Vc. *f*

Prc.

Pno.

H

96

CP *continue repeating two measure pattern*

S
A *continue repeating two measure pattern*

T
B *continue repeating two measure pattern*

Vc.

Prc.

Pno.

100

[Cond. cue Fl. entrance]

CP *begin fading out*

S
A *begin fading out*

T
B *begin fading out*

Fl. *f*

Vc.

Prc. [last time]

Pno. [last time]

104 [DANCING BEAR twirls] *rit.* Exit DANCING BEAR

CP

Fl.

Vc.

Prc.

Pno. *rit.*

Polar Expeditions

EXPLORER steps forward to read the following passage, with music based on the sea chanty played in the background. The sea chanty becomes more prominent until the SOLO SINGER steps forward to sing the second verse of the song.

EXPLORER hops from floe to floe during the reading.

(begin music at bottom of page as monologue begins, note specific timing cues in the music)

Explorer:

Nineteenth-century explorers set the pattern for polar expeditions. Elaborately provisioned ships set out for high latitudes. Soon they encounter the pack ice and equinoctial storms. Ice coats the deck, spars, and rigging; the masts and hull shudder; the sea freezes around the rudder, and then fastens on the ship. Early sailors try ramming, sawing, or blasting the ice ahead of the ship before they give up and settle in for the winter. In the nineteenth century, this being “beset” in the pack often killed polar crews; later explorers expected it and learned, finally, to put it to use. Sometimes officers and men move directly onto the pack ice for safety; they drive tent stakes into the ice and pile wooden boxes about for tables and chairs.

Sooner or later, the survivors of that winter or the next, or a select polar party, sets off over the pack ice on foot. Depending on circumstances, they are looking either for a Pole or, more likely, for help.

continue to music at [A] continue reading without pause

Polar explorers were chosen, as astronauts are today, from the clamoring, competitive ranks of the sturdy, skilled, and sane. Many of the British leaders, in particular, were men of astonishing personal dignity. Reading their accounts of life *in extremis*, one is struck by their unending formality toward each other. When Scott’s Captain Oates sacrificed himself on the Antarctic peninsula because his ruined feet were slowing the march, he stepped outside the tent one night to freeze himself in a blizzard, saying to the others, “*I am just going outside and may be some time.*”

Slowly, motionless (frozen)

Pno.

Ped. _____
una corda

9

Pno.

*repeat these two measures until first
two paragraphs have been read*

(Ped.) _____
(una corda)

(music for last paragraph)

11 **A** With slight motion ♩ = 96

Pno. *p*

Ped. *tre corde*

Pno.

Pno.

Pno.

Pno. *rit.*

Ped.

Cue: "I am just going outside and may be some time."

Pause

SAILORS on deck of the ship are casting dice on a barrel.
Several of them tap a rhythm pm their legs.

B Lively ♩ = 144

31 Solo Singer *mf* narrative style (but rhythmic)

For four-teen days, heart-

Sailor's tapping (on legs)

p

B Lively ♩ = 144

p

36

SS -sore and hun-gry, see-ing but wild wa-ter and bit-ter sky, poor

Pno.

39

SS fel-lows, they stood in a tot-ter, a-cast-ing lots as to

Pno.

The musical score is set in 5/4 time with a key signature of one sharp (F#). It consists of three systems of music. The first system (measures 31-35) features a solo singer (SS) with lyrics 'For four-teen days, heart-'. Below the vocal line is a percussion line for 'Sailor's tapping (on legs)' consisting of a steady eighth-note rhythm marked 'p'. The piano (Pno.) accompaniment is marked 'p' and features a complex, arpeggiated texture. The second system (measures 36-38) continues the vocal line with lyrics '-sore and hun-gry, see-ing but wild wa-ter and bit-ter sky, poor'. The tapping and piano accompaniment continue. The third system (measures 39-42) continues the vocal line with lyrics 'fel-lows, they stood in a tot-ter, a-cast-ing lots as to'. The tapping and piano accompaniment continue.

42

SS

which should die. The lot_ it_ fell on Rob - ert Jack - son, whose

Pno.

C

45

SS

fam - 'ly was_ so ver - y_ great. — "I'm free to die,

Pno.

"Wind in the Sails" motive

Ped.

49

SS

but_ oh, my_ com - rades, let me keep look-out till the break of

Pno.

(Ped.)

Ped.

53 **D** ♩ = 72

SS
day.”

D ♩ = 72

Pno. “Wind in the Sails” motive *mf*

(Ped.)

56 *accel.* **Quickly**

Pno. *p* *mf* *p*

(Ped.) (Ped.)

60 *rit.* *mf* *let ring*

(Ped.)

EXPLORER comes to stage front and says:

Explorer: “I am just going outside and may be some time.” (*release pedal*)

Pno. (*ring*)

(Ped.)

EXPLORER walks towards the side of the stage, steps onto an ice floe, and “floats” off.

21

Fl.

Vc.

(Spoons)

Prc.

26

Fl.

Vc.

Prc.

31 *a tempo*

Fl.

Vc.

Prc.

Pulley

Triangle *p*

Pno.

pp "Wind in the Sails"

Red.

Music continues directly into the next scene without break

Passing the Peace

LIGHTS UP on the church filled with the CONGREGATION (seated) and PRIEST(s) (standing) – motionless. At each strike of the triangle, the CONGREGATION shifts in their seats, alternately facing one another and facing straight ahead. Their movements are ritualistic.

EXPLORER walks through the church, reading the following passage while the four measures below are repeated:

*continue
repeating
until the
reading
below ends*

Explorer:

The new Episcopalian and Catholic liturgies include a segment called “passing the peace.” Many things can go wrong here. I know of one congregation in New York which fired its priest because he insisted on their passing the peace – which involves nothing more than shaking hands with your neighbors in the pew. The men and women of this small congregation had limits to their endurance; passing the peace was beyond their limits. They could not endure shaking hands with people to whom they bore lifelong grudges. They fired the priest and found a new one sympathetic to their needs.

end music

As she finishes the reading, EXPLORER selects a silver goblet, or some other ornate object from the church, which she takes with her as she leaves the church and walks over to the “ship” side of the stage, perhaps twirling en route.

The Silverware Dance

LIGHTS UP on the ship's deck where SIR JOHN FRANKLIN sits playing backgammon. Beside him is his silver place-setting. He is wearing a greatcoat.

The stage has been transformed (perhaps through lighting) into a backgammon board, with "points" protruding from both sides. Positioned on the "points" in front of the ship are several SAILORS dressed in greatcoats and silk neckerchiefs. Each SAILOR holds up before him a silver knife-fork pair, crossed.

Explorer: *reads:*

The Franklin expedition was the turning point in Arctic exploration. The expedition itself accomplished nothing, and all its members died. But the expedition's failure to return, and the mystery of its whereabouts, attracted so much publicity in Europe and the United States that thirty ships set out looking for traces of the ships and men; these search parties explored and mapped the Arctic for the first time, found the Northwest Passage which Franklin had sought, and developed a technology adapted to Arctic conditions, a technology capable of bringing explorers back alive. The technology of the Frankling expedition, by contrast, was adapted only to conditions in the Royal Navy officers' clubs in England. The Franklin expedition stood on its dignity.

Continue reading without pause as SAILORS tap knives and forks (improvised rhythms) and begin a slow dance, moving from one point to another. This dance continues, with tapings as rhythmic punctuation, through the remainder of the reading.

In 1845, Sir John Franklin and 138 officers and men embarked from England to find the Northwest Passage across the high Canadian Arctic to the Pacific Ocean. They sailed in two three-masted barques. Each sailing vessel carried an auxiliary steam engine and a twelve-day supply of coal for the entire projected two or three years' voyage. Instead of additional coal, according to L. P. Kirwan, each ship made room for a 1,200 volume library, "a hand-organ, playing fifty tunes," china place-settings for officers and men, cut-glass wine goblets, and sterling silver flatware. The officers' sterling silver knives, forks, and spoons were particularly interesting. The silver was of ornate Victorian design, very heavy at the handles and richly patterned. Engraved on the handles were the individual officers' initials and family crests. The expedition carried no special clothing for the Arctic, only the uniforms of Her Majesty's Navy.

The ships set out amid enormous glory and fanfare. Franklin uttered his utterance, "The highest object of my desire is faithfully to perform my duty." Two months later a British whaling captain met the two barques in Lancaster Sound: he reported back to England on the high spirits of officers and men. He was the last European to see any of them alive.

For twenty years, search parties redcovered skeletons from all over the frozen sea. Franklin himself – it was learned after twelve years – had died aboard ship. Franklin dead, the ships frozen into the pack winter after winter, their supplies exhausted, the remaining officers and men had decided to walk to help. They outfitted themselves from ships' stores for the journey; their bodies were found with those supplies they had chosen to carry. Accompanying one clump of frozen bodies, for instance, which incidentally showed evidence of cannibalism, were place-settings of sterling silver flatware engraved with officers' initials and family crests. A search party found, on the ice far from the ships, a letter clip, and a piece of that very backgammon board which Lady Jane Franklin had given her husband as a parting gift.

(continue without pause on next page)

(Explorer) continuing

Another search part found two skeletons in a boat on a sledge. They had hauled the boat sixty-five miles. With the two skeletons were some chocolate, some guns, some tea, and a great deal of table silver. Many miles south of these two was another skeleton, alone. This was a frozen officer. In his pocket he had, according to Kirwan, “a parody of a sea-shanty.” The skeleton was in uniform: trousers and jacket “of fine blue cloth... edged with silk braid, with sleeves slashed and bearing five covered buttons each. Over this uniform the dead man had worn a blue greatcoat, with black silk neckerchief.” That was the Franklin expedition.

Members of the CONGREGATION, holding pocket calculators, step forward to read the following sentences:

Congregation: (*individual readers*)

1. It is a matter for computation: how far can one walk carrying how much silver?
2. The computer balks at the problem; there are too many unknowns.
3. The computer puts its own questions: Who is this “one”?
4. What degree of stamina may we calculate?
5. Under what conditions does this one propose to walk, at what latitude?
6. With how many companions, how much aid?

After reading, each reader steps back onto the “church” side of the backgammon board onto one of the “points.” When all the readers are positioned on the “points” they begin to tap out clicking rhythmic patterns on their calculators.

Pattern 1:

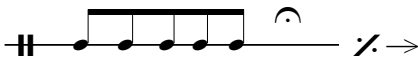


Pattern 2:



These rhythms are answered by the SAILORS tapping on knives and forks while standing on their “points.”

Pattern 3:



LIGHTS FADE on the stage, but remain up on the ship’s deck where the DANCING BEAR enters. Wearing a greatcoat and silk neckerchief, he twirls while balancing on one hand a silver tray holding a silver goblet. Answering the rhythms of the SAILORS and CONGREGATION, he lightly taps the tray and goblet, then sets the goblet down in front of SIR JOHN FRANKLIN.

The DANCING BEAR exits.

The tapping rhythms cease.

SIR JOHN FRANKLIN rolls the dice.

LIGHTS DOWN

The Silverware Dance

Ecumenical Service

The CATHOLIC PRIEST and EPISCOPAL PRIEST are attempting to serve communion jointly. They “bungle” with dignity and aplomb.

Slowly $\text{♩} = 60$, *very holy*

Pno. *mf* Ped.

fussing with preparations

5

Pno. *cresc.* Ped.

7 **Grandly, rit.** **A** *a tempo* ($\text{♩} = 60$)
Antique Cym.

Prc. *mf*

Pno. *f* *mf* Ped. 8^{vb}

13 Episcopal Priest

mf dignified

EP *Catholic Priest*
mf dignified

Sanc - - - tus,

Sanc - - - tus, _____

Prc.

Pno.

(8^{vb})

[the 6 measures are slightly bouncy and less dignified]

rit.

EP sanc - - - tus,

CP sanc - - - tus,

Pno. *rit.*

(8^{vb})

more fussing with preparations

B *a tempo* (♩ = 60)

22

Pno.

Ped.

24 C

Prc.

Pno. *cresc.* C *mf*

(Ped.) *8^{va}*

29 *p sotto voce (with anxiety)*

EP Where _____ is it?

CP Sanc - - - tus, _____

Prc.

Pno. *p* *loco*

(*8^{va}*)

34 *mf* Sanctus

p sotto voce (with anxiety) *mf* Have - n't you got it? Sanctus

Prc.

Pno. *8^{va}* *mf*

searching for something...

38 **D** *a tempo* (♩ = 60)

EP I — thought you had it!

CP I — thought you had it!

D *a tempo* (♩ = 60)

Pno. *mf*

Ped.

41 **E**

Pno. *p with anticipation*

CATHOLIC PRIEST prepares to kneel at altar.

Ped.

44 *rit.* **F** *a tempo* (♩ = 60)

CP He kneels (sound of cracking knees made by congregation cracking knuckles)

EPISCOPAL PRIEST prepares to kneel at altar

rit. **F** *a tempo* (♩ = 60)

Pno. *f let ring* *p*

(8^{vb}) *Ped.*

She kneels (sound of cracking knees made by congregation cracking knuckles) **G** *a tempo* (♩ = 60) **PRIESTS** arise and continue with preparations

50 *rit.*

CP

Pno.

rit.

G *a tempo* (♩ = 60)

f *let ring*

p

(Ped.)

54

Pno.

cresc.

(Ped.)

H

56 Catholic Priest

CP

mf dignified

Sanc - - - tus, _____

Prc.

Antique Cym.

mf

Pno.

H

mf

8^{vb}

63 *mf dignified*

EP *Sanc - - - tus, sanc - - -*

CP *sanc - - -*

Prc.

Pno.

(8^{va})

Ped.

68

EP *- - - - - tus.*

CP *- - - - - tus.*

Pno. *playfully*

(Ped.)

Grand preparations for kneeling

75

Pno. *p with anticipation* *f* *p*

Ped.

80

rit.

Stage darkens
knee cracking sound

CP

Pno. *rit.* *8va* *f*

(Ped.)

Musical Interlude
(with Two Barrels and Violoncello)

Lively tempo ♩ = 144 A

Vc. mf very rhythmic

Prc. 2 Barrels (with hands)*

(tap side of instrument with thumb)

7 pizz.

Vc. 4:3

Prc.

13 (pizz.) (pizz.) (pizz.) (pizz.) (pizz.) arco

Vc. 4:3

Prc.

19 B

Vc.

Prc.

24 C

Vc.

Prc.

29 4:3

Vc. (pizz.)

Prc.

* Large and Small Barrels, such as might be used to store ship's provisions.

Musical Interlude (with Barrel and Drums)

Planting the Flag

At the side of the stage stands the DANCING BEAR, holding upright a flag on a pole. He is wearing a Bowdoin College beanie and golf shoes.

Free tempo

Captain's whistle (or Fife)

mf

port.

Rope on pulley sounds

EXPLORER steps forward and reads the following passage:

Explorer: (*begin music [below] and play quietly during the reading*)

Polar explorers sought at the Poles something of the sublime. Simplicity and purity attracted them; they set out to perform clear tasks in uncontaminated lands. The land's austerity held them. They praised the land's spare beauty as if it were a moral or spiritual quality: "icy halls of cold sublimity," "lofty peaks perfectly covered with eternal snow." "...the eternal round of the universe and its eternal death." Everywhere polar prose evokes these absolutes, these ideas of "eternity" and "perfection," as if they were some perfectly visible part of the landscape.

They went partly in search of the sublime, and they found it the only way it can be found, here or there – around the edges, tucked into the corners of the days. For they were people – all of them, even the British – and despite the purity of their conceptions, they manhailed their humanity to the Poles.

(When this section of the reading is concluded, continue reading with the music at [A])

Slowly, motionless (frozen)

5

pp

Ped.
una corda

13

repeat as needed until this section is ended

Cue:
"They man-hauled their humanity to the Poles."

(*Ped.*)
(*una corda*)

continue reading with music at [A]

(Explorer) *continuing, begin music at [A]*

They man-hauled their frail flesh to the Poles, and encountered conditions so difficult that, for instance, it commonly took members of Scott's Polar party several hours each morning to put on their boots. Day and night they did miserable, niggling, and often fatal battle with frostbitten toes, diarrhea, bleeding gums, hunger, weakness, mental confusion, and despair.

(When this section is concluded, continue reading with music at letter [B])

[A]
15 **Slowly** ♩ = 72

Pno. *p*

*with pedal
tre corde*

20

Pno.

25

Pno.

[music continues to next page without break]

(Explorer) *continuing, begin music at [B]*

They man-hauled their sweet human absurdity to the Poles. When Robert E. Peary and Mathew Henson reached the North Pole in 1909, Peary planted there in the frozen ocean the flag of the Dekes: “the colours of the Delta Kappa Epsilon Fraternity at Bowdoin College, of which Peary was an alumnus.”

reading continues without stop over held final chord of musical accompaniment after [B]

DANCING BEAR plants the flag during this reading.

30 **B**

Pno.

34

"Wind in the Sails" motive

Ped.

38

rit.

8va

Ped.

42 (8va) Hold final chord through conclusion of reading.

Pno.

Ped.

(Explorer) continuing over final chord

Polar explorers must adapt to conditions. They must adapt, on the one hand, to severe physical limitations; they must adapt, on the other hand – like the rest of us – to ordinary emotional limitations. The hard part is in finding a workable compromise. If you are Peary and have planned your every move down to the last jot and tittle, you can perhaps get away with carrying a Deke flag to the North Pole, if it will make you feel good. After eighteen years' preparation, why not feel a little good? If you are an officer with the Franklin expedition and do not know what you are doing or where you are, but think you cannot eat food except from sterling silver tableware, you cannot get away with it. Wherever we go, there seems to be only one business at hand – that of finding workable compromises between sublimity of our ideas and the absurdity of the fact of us.

DANCING BEAR
twirls around flag...

...twirls with EXPLORER...

... and moves to the side of the stage.

43

Quickly ♩ = 72

Fl.

mf

rit.

What is Needed

Members of the CONGREGATION and SAILORS step forward to read the sentences below. During this reading, other members of the CONGREGATION and SAILORS perform a "Passing of the Peace" pantomime. (see page 33)

Congregation and Sailors: *(various)*

God does not demand that we give up our personal dignity

That we throw in our lot with random people

God needs nothing, asks nothing, and demands nothing,

Like the stars.

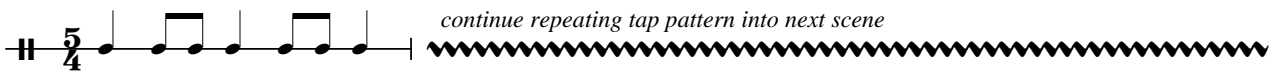
It is a life with God which demands these things.

You do not have to sit outside in the dark.

If, however, you want to look at the stars, you will find that darkness is necessary.

But the stars neither require or demand it.

After the reading, the CONGREGATION taps the following rhythm on their hymnals:



A Brand New Hymn! (again!)

The WILDFLOWERS re-enter the church in typical ragged manner. Accompanied by the guitar played by their leader, and by the taps of the CONGREGATION (not coordinated with their singing), they again sing a free rendition of the Sanctus.

At any speed

[Pianist may play chords while Tenor simulates strumming a guitar]

Wildflowers (Bar. plays Tambourine)

Guitar: E

WF

Ho-ly, ho-ly, ho-ly Lord. God of pow'r and might,

Taps

continue repeating pattern, not synchronized with singing

WF

heav'n and earth are full of your glo-ry. Heav'n and earth, heav'n and earth,

WF

earth, earth, earth, earth, on tip-toes are full of your glo-ry

E B⁷ E B⁷

E A B⁷ E B⁷

E A E A B⁷ E Tamb.

The guitarist now switches to a regular and rhythmic accompaniment, played clumsily. As the WILDFLOWERS become more animated, they encourage the CONGREGATION to join in the singing.

Wildflowers and Congregation

WF - *f*

Cong. - *p timidly*

Wildflowers clap hands enthusiastically!!

2 $\text{♩} = 108$

WF

Hea-ven and earth, hea-ven and earth,

Gtr.

E w/ Tamb. *ad lib.*

mf

continue simile, clumsily

B⁷

8 *rit.*

everyone on tip-toes *a tempo*

WF

earth, earth, earth, earth, — are full of your glo - ry

Gtr.

E A E A B⁷ E Tamb.

tremolo

The CHURCH ORGANIST (perhaps seated at an upright piano) is infected by the Sanctus tune. Accompanied by Flute and Cello, the ORGANIST plays:

13 **Slightly faster** *f* *rit.*

Fl.

Vc.

Pno.

18 *(rit.)* **Sailors (on ship)** *a tempo* **Sailors on ship tap silverware... and cheer!** *rit.*

Fl. *tr.* *to Picc.*

Vc. *tr.*

Pno. *(rit.)* *a tempo* *Ped.*

Through repetition of this music, this scene is extended into a pseudo-square dance, with the CONGREGATION and SAILORS mingling, exchanging goblets and silverware, handing them back, and then returning to the church and ship respectively.

SIR JOHN FRANKLIN and the DANCING BEAR dance with the PRIESTS.

EXPLORER remains at the side of the stage, observing the dance but not wishing to participate.

A Brand New Hymn! (again!)

As the frenzy subsides, EXPLORER steps forward and reads:

Explorer:

Must I join this song? May I keep only my silver? My backgammon board, I agree is a frivolity. I relinquish it. I will leave it right here on the ice. But my silver? My family crest? One knife, one fork, one spoon, to carry beneath the glance of heaven and back? I have lugged it around for years:

We are singing the Sanctus, it seems, and they are passing the plate. I would rather undergo the famous dark night of the soul than encounter in church the dread hootenanny –

They are passing the plate and I toss in my schooling; I toss in my rank in the Royal Navy, my erroneous and incomplete charts, my pious refusal to eat sled dogs, my watch, my keys, and my shoes. I was looking for bigger game, not little moral lessons; but who can argue with conditions?

An offering is being taken by Deacons on ice floes. EXPLORER tosses in various belongings... and finally places herself on a passing floe and exits.

Way, Haul Away

This scene is a three-dimensional ballet and song. In the background are the SAILORS and CONGREGATION, singing the sea ballad *Haul Away, Joe* (SAILORS) and *Sanctus* (CONGREGATION).

In the center of the stage, moving to stage front and then retreating, are several dancers dressed as Sailors or members of the Congregation, although the costumes bear cross-over resemblances to one another. Members of the SAILORS and CONGREGATION may join in the dancing, if so desired.

An ice floe occasionally passes (is drawn) across the front of the stage. The flow will carry alternately, in various ludicrous costumes reflecting the previous scenes: The Dancing Bear, Ecumenical Priests, and Explorer.

As the scene progresses (pp. 50 - 68), the CONGREGATION, while singing *Sanctus*, leave the church. Carrying hymnals, kneeling cushions and other sacred manifestations, the CONGREGATION wanders toward the ship. Meanwhile, SAILORS, while singing *Way, Haul Away* and carrying silverware, oars and life preservers, wander toward the church.

By the end of the scene, both the ship and the church are inhabited by a mixture of SAILORS and CONGREGATION.

Slowly, freely ♩ = 80

Solo Bar. *rit.* **Sailor (Baritone Solo)**
p in the distance

Picc. (Fife) *mf*

Way, haul a-way, we'll haul a-way, Joe.

5 **Solo Bar.** *rit.* (*p*)

Way, haul a-way, we'll haul a-way, Joe.

9 **A Lightly and very rhythmic** ♩ = 100 *pizz.*

Vc. *mf*

Tenor Dr. + Spoons *ad lib.* (played by a Sailor)

Prc. *mf*

A Lightly and very rhythmic ♩ = 100 *mf*

Pno. *mf*

The musical score is divided into three systems. The first system (measures 1-4) is in 4/4 time, marked 'Slowly, freely' with a tempo of ♩ = 80. It features a baritone soloist singing 'Way, haul a-way, we'll haul a-way, Joe.' with a dynamic of *p* and a *rit.* marking. The Piccolo (Fife) plays a rhythmic accompaniment with a dynamic of *mf*. The second system (measures 5-8) continues the vocal solo and Piccolo accompaniment, with a dynamic of *p* and a *rit.* marking. The third system (measures 9-12) is in 2/4 time, marked 'A Lightly and very rhythmic' with a tempo of ♩ = 100. It features a Violoncello (Vc.) playing a pizzicato accompaniment with a dynamic of *mf*, Percussion (Prc.) playing Tenor Drum and Spoons with a dynamic of *mf*, and Piano (Pno.) playing a rhythmic accompaniment with a dynamic of *mf*.

(high pitch ad lib.)

15 Solo Sailor *mf* *f*

Solo Bar. Once I had a Span-ish girl, she near-ly drove me cra-zy,

Vc. +spoons ad lib. (with Drum)

Prc.

Pno. *p* *f*

21 Sailors heave on ropes* *f* *mf*

Solo Sailor *mf*

Solo Bar. But now I've got a Yan-kee girl, and

All *f* Sailor's Chorus

All Way, haul a - way, — we'll haul a-way, Joe. —

Vc. *arco* *f*

Prc. + Spoons ad lib. (with Drum) *f*

Pno. *p*

*Sailors pulling rope is accompanied by a "slapping" sound, perhaps made by a slapstick.

27 Sailors heave on ropes

Solo Sailor *f*

she is just a dai-sy,

Sailor's Chorus *f*

Way, haul a-way, we'll haul a-way, Joe.

Picc. *f*

Vc. *f*

Prc. *f*

+spoons *ad lib.* (with Drum)

Pno. *f*

More dancing. Ice floe passes across the stage.

33 **B**

Pc. *f*

Vc. *f*

Prc. *f*

+ Spoons *ad lib.* (with Drum)

Pno. *f*

Way, Haul Away

39

C

Sailors heave on ropes

Sailor's Chorus

All

Way, haul a - way, — we're bound for bet-ter
Way, haul a - way, — we'll haul and haul to -

(1st time only)

Pc.

Vc.

Prc.

Pno.

Sailor's Chorus

44

All

wea - ther,
geth - er,

Pc.

Vc.

Prc.

+ Spoons *ad lib.* (with Drum)

Pno.

D

49 Spoons continue *ad lib.* Susp. Cym.

Prc.

Pno.

poco pedal ad lib.

E

55 Congregation (Solo voices)

T

B

Solo Baritone not synchronized with other parts

56 Solo Tenor not synchronized with other parts

Sanc - tus, sanc -

Repeat pattern ad lib. with rests between

p

Prc.

E

Pno.

57 Solo Alto not synchronized with other parts

A

T

B

Prc.

Pno.

repeat pattern

continue pattern, with rests between ad lib.

p

Solo Soprano not synchronized with other parts

58 *mf*

S *Sanc - - tus, _____ sanc - - tus, _____*

A *continue pattern, with rests between ad lib.*

T *continue pattern, with rests between ad lib.*

B *continue pattern, with rests between ad lib.*

Prc. *continue pattern until cued (with Spoons ad lib.)*

Pno. *continue pattern until cued*

(58) *59*

S *sanc - - tus. _____*

A *continue repeating pattern and fade out*

T *continue repeating pattern and fade out*

B *continue repeating pattern and fade out*

Prc. *continue repeating pattern*

Pno. *continue repeating pattern*


blurred

p *pp*

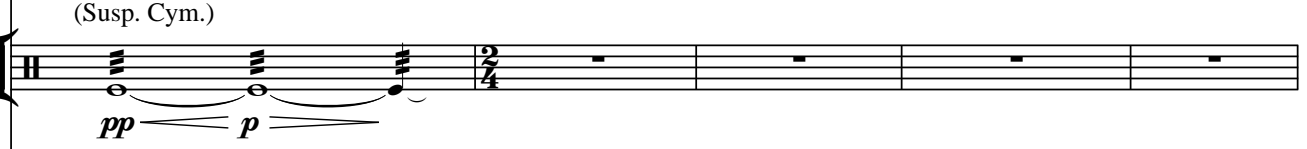
molto pedale *LH stop*

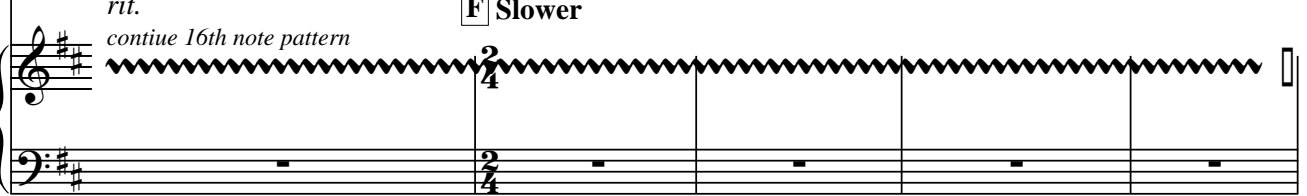
rit.
(59) Solo Sailor

F Slower
mf freely

Solo Bar. 


Oh when I was a lit-tle boy, or so my moth-er told me,

Prc. 


Pno. 

64 Solo Sailor

Slightly faster, more animated

Solo Bar. 

That if I did-n't kiss the girls my

All 

Sailor's Chorus (Congregation may join in)
p

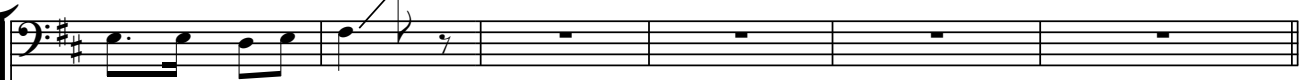
Way, haul a - way, ___ we'll haul a-way, Joe. ___

70 Solo Sailor


Slightly faster, more animated

accel.

a tempo (♩ = 100)

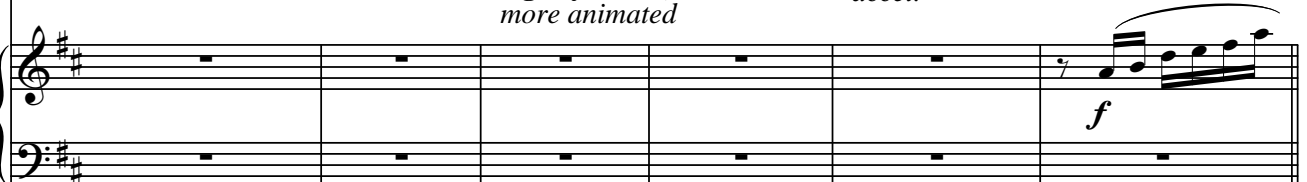
Solo Bar. 

lips would all go mould-y,

All 

Sailor's Chorus
mf

Way, haul a - way, ___ we'll haul a-way, Joe. ___

Pno. 

More dancing. Ice floe passes across the stage.

76

G

Sailors heave on ropes

Sailor's Chorus (and Congregation)

All

Way, haul a - way, we're bound for bet - ter weath - er,
Way, haul a - way, we'll hang and haul to - geth - er,

Pc.

Vc.

Prc.

Tenor Dr., +Spoons *ad lib.* (played by a Sailor)

Pno.

G

80

Sailors heave on ropes

Sailor's Chorus (and Congregation)

All

Way, haul a - way, we'll haul a - way, Joe.
Way, haul a - way, we'll haul a - way, Joe.

Pc.

Vc.

Prc.

Pno.

8^{va}

84 **H**

Sailors heave on ropes

Sailor's Chorus (Congregation does not sing)
mf

All
Way, haul a - way, _____ we're bound for bet - ter weath - er,
Way, haul a - way, _____ we'll hang and haul to - geth - er,

Pc.
mf

Vc.
mf

Prc.
mf
Tenor Dr., +Spoons *ad lib.*

Pno.
H *mf*

88

Dancing subsides.

Sailors heave on ropes

Sailor's Chorus

All
Way, haul a - way, _____ we'll haul a - way, Joe. _____
Way, haul a - way _____ we'll haul a - way, Joe. _____

Pc.
mf

Vc.
mf

Prc.
mf

Pno.
mf
8va

While continuing to sing *Way, Haul Away*, the SAILORS wander toward the church, carrying silverware, oars and life preservers. The SAILOR'S CHORUS and instrumental ensemble diminuendo into a quiet background accompaniment (demonstrated by the smaller note size.).

Meanwhile, the CONGREGATION begins to sing the *Sanctus*. As each voice part enters, they leave the church and wander toward the ship.

Basses wander toward ship.

92 **I Congregation**

Tutti f

B

Sanc - - - - tus, _____

All

p

Sailor's Chorus (in the background)

Way, haul a - way, _____ we're bound for bet - ter weath - er, Way, haul a -

Pc.

p

Vc.

p

Prc.

Tenor Dr., +Spoons ad lib.

p

Pno.

I

p

97 Congregation

Tenors wander toward ship.

Tutti f

T *8* _____

B _____

sanc - - - tus, _____ sanc - -

Sailor's Chorus (in the background)

start to fade out (fewer voices)

All _____

way, _____ we'll haul a-way, Joe. _____ Way, haul a-way, _____ we'll hang and haul to -

Pc. _____

Vc. _____

Prc. _____

Tenor Dr., +Spoons ad lib.

Pno. _____

8va _____ *loco* _____

103 Congregation

T _____

B _____

sanc - - - tus, _____

- tus, _____ sanc - - - tus, _____

Sailor's Chorus (in the background)

All _____

geth - er, Way, haul a-way _____ we'll haul a-way, Joe. _____

dim. _____ *pp*

Pc. _____

dim. _____ *pp*

Vc. _____

dim. _____ *pp*

Prc. _____

dim. _____ *pp*

Pno. _____

dim. _____ *pp* *8va* _____

108 **J** Congregation

S

A

Altos wander toward ship.

Tutti f

Sanc - - - - tus, _____

T

p

Sanc - tus, _____ sanc -

B

sanc - - - - tus, _____ sanc -

Sailor's Chorus (in the background)

All

Way, haul a - way, ____ we're bound for bet - ter weath - er, Way, haul a - way, ____ we'll

Pc.

Vc.

Prc.

Pno.

J *loco*

114 Congregation

S

A

T

B

Sailor's Chorus (in the background)

All

Pc.

Vc.

Prc.

Pno.

p

tus, _____

Sanc - - - tus, _____

tus, _____ sanc - - -

haul a - way, Joe. _____ Way, haul a - way, _____ we'll hang and haul to -

Tenor Dr., +Spoons ad lib.

8va

loco

119 Congregation

S
A
T
B

- - - tus, _____

sanc - - - tus, _____

- tus, _____ sanc - - - tus, _____

Sailor's Chorus (in the background)

All
Pc.
Vc.
Prc.
Pno.

geth - er, Way, haul a - way _____ we'll haul a - way, Joe. _____

gliss

Sopranos wander toward ship.
K Congregation

124 *Tutti f*

S
A
T
B

Sanc - - - - -

Sanc - - - - -

Sanc - - - - - tus,

sanc - - - - - tus,

Sailor's Chorus (in the background)

All

Way, haul a - way, we're bound for bet - ter weath - er,
Way, haul a - way, we'll hang and haul to - geth - er,

Pc.

Vc.

Prc.

"Wind in the Sails" motive

K

f

Pno.

128

S
- tus, _____

A
- tus, _____

T
8
sanc - - - - tus, _____

B
sanc - - - - tus, _____

All
Way, haul a - way, _____ we'll haul a - way, Joe. _____
Way, haul a - way _____ we'll haul a - way, Joe. _____

Pc.
Vc.
Prc.
Pno.

L Congregation

132

mf

S
sanc - - - - - tus. _____

A
p
Sanc - - - - - tus, _____

T
8
Sanc - - - - - tus, _____

B
sanc - - - - - tus, _____

Sailor's Chorus (in the background)

All
Way, haul a - way, _____ we'll hang and haul to - geth - er, Way, haul a -

Pc.
Vc.
Prc.
Tenor Dr., +Spoons ad lib.

L

Pno.

Congregation

137

p

S
A
T
B

sanc - - - - tus, _____

sanc - - - - tus, _____

Sailor's Chorus (in the background)

All
Pc.
Vc.
Pr.
Pno.

- way _____ we'll haul a - way, Joe. _____

142 *blurred*

Pno. *p*

Perc. Susp. Cym. *pp* *p*

Pno. *l.v.*

Explorer: *reads*

Months have passed;
 years have passed.
 Whatever ground gained has slipped away.

New obstacles arise,
 and faintness of heart,
 and dread.

Tourists

Several members of the CONGREGATION are now “tourists” on the deck of the ship. They wander about, mingling with the SAILORS, examining the ship and exchanging clothing with the crew.

EXPLORER moves to the ship side of the stage. While donning a crash helmet and life preserver, she reads:

Explorer:

Why do we people in churches seem like cheerful, brainless tourists on a packaged tour of the Absolute? The tourists are having coffee and doughnuts on Deck C. Presumably someone is minding the ship, corecting the course, avoiding icebergs and shoals, fueling the engines, watching the radar screen, noting weather reports radioed in from shore. No one would dream of asking the tourists to do these things. Alas, among the tourists on Deck C, drinking coffee and eating doughnuts, we find the captain, and all the ship’s officers, and all the ship’s crew. The officers chat; they swear; they wink a bit at slightly raw jokes, just like regular people. The crew members have funny accents. The wind seems to be picking up.

EXPLORER steps on an ice floe and moves to the church side of the stage which is occupied by various SAILORS, “tourists” among the CONGREGATION.

On the whole, I do not find Christians, outside of the catacombs, sufficiently sensible of conditions. Does anyone have the foggiest idea what sort of power we so blithely invoke? Or, as I suspect, does no one believe a word of it? The churches are children playing on the floor with their chemistry sets, mixing up a batch of TNT to kill a Sunday morning. It is madness to wear ladies’ straw hats and velvet hats to church; we should all be wearing crash helmets. Ushers should issue life preservers and signal flares; they should lash us to our pews. For the sleeping god may wake someday and take offense, or the waking god may draw us out to where we can never return.

EXPLORER moves to the edge of the stage – out of the light. Meanwhile, members of the CONGREGATION are sitting in their pews holding hymnals.

[A] ♩ = 80 (at a walking/working tempo)
A few Sailors tap their
silver knives and forks

1 Slowly

Congregation (*with austerity and finality*)
rhythmically snap shut
hymnal covers

(played by one of the
WILDFLOWERS)

Tambourine

Tom-Tom

Prc.

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

7 Sailor's Chorus and Congregation

mf rhythmically

S
A

T
B

Hoisting sails (played by Percussionist)
(rope on pulley sounds)

(knives and forks)
(Tamb.)

Hymnals *mf*

Vc.

You sea-men
You sea-men

As the chorus enters, the Percussion and Violoncello diminuendo into a quiet, background accompaniment (as demonstrated by the smaller note size).

B Verse 1

13 Sailor's Chorus and Congregation

S
A

T
B

p

p

Vc.

p

bold who plough the o - cean see dan - gers lands - men nev - er
bold who plough the o - cean see dan - gers lands - men nev - er

18 Sailor's Chorus and Congregation

S
A

know. It's not for hon - or, and pro - mo - tion; no tongue can tell

T
B

know. It's not for hon - or, and pro - mo - tion; no tongue can tell

Vc.

24 Sailor's Chorus and Congregation

S
A

— what they un - der - go. In the blus - t'rous wind and the great dark wa - ter,

T
B

— what they un - der - go. In the blus - t'rous wind and the great dark wa - ter,

Vc.

29 Sailor's Chorus and Congregation

S
A

— our ship went drift - ing on the sea, her head - gear gone,

T
B

— our ship went drift - ing on the sea, her head - gear gone,

Vc.

34 Sailor's Chorus and Congregation

S
A

T
B

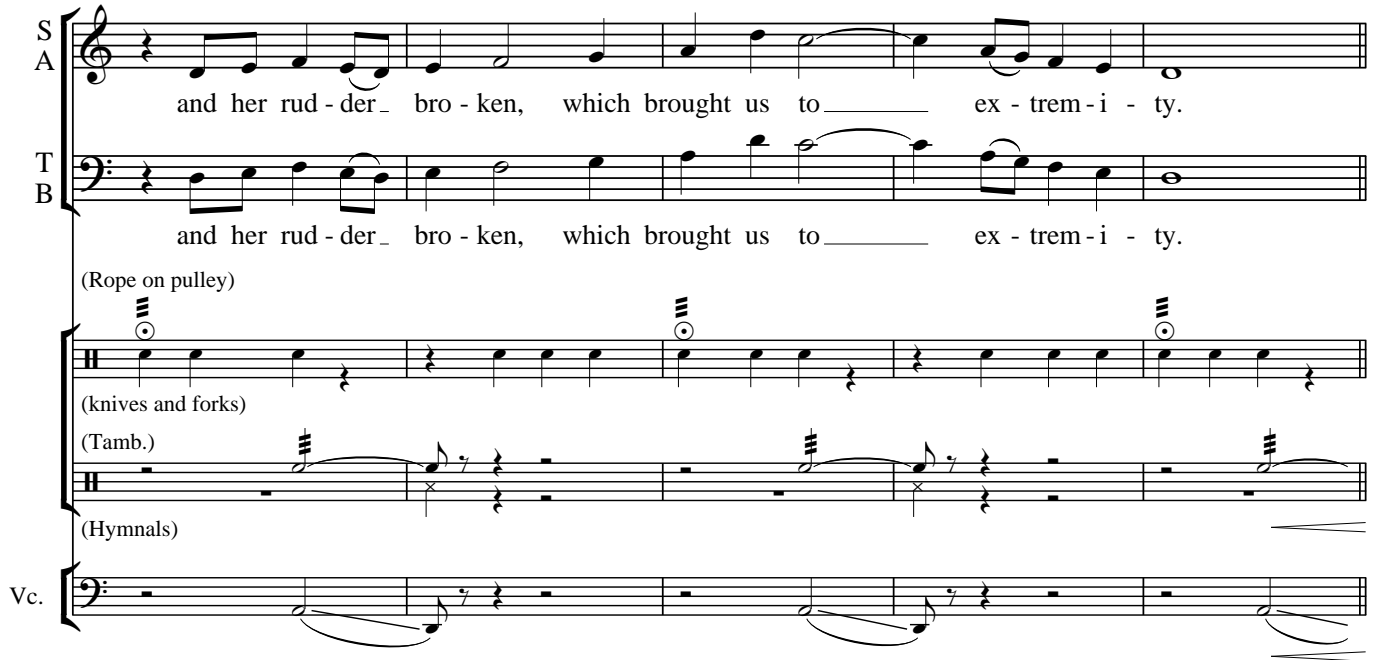
(Rope on pulley)

(knives and forks)

(Tamb.)

(Hymnals)

Vc.



and her rudder broken, which brought us to ex-trem-i-ty.

and her rudder broken, which brought us to ex-trem-i-ty.

The stage is lit as a backgammon board. Several SAILORS and members of the CONGREGATION are positioned on the "points." They move/dance forward, as in the opening greeting of a square dance, and exchange useless items such as those described in the previous reading: silverware, velvet hats, a hand organ, guitar, goblets, tambourine, hymnals, etc. This dance continues through sections [C] and [D] and stops by [E] (second verse).

39 [C] Interlude

mf

mf

Vc.

mf

45 [D] Flute

Fl.

mf

Vc.



51 *1st time only*

Fl.

Vc.

Detailed description: This block contains the first system of music, starting at measure 51. It features four staves: Flute (Fl.), Horns (H.), Violins (Vc.), and Violas (Vc.). The Flute part begins with a melodic line in treble clef, marked '1st time only'. The Horns part consists of rhythmic accompaniment with a circular symbol above the staff. The Violins and Violas parts provide harmonic support with rhythmic patterns and some melodic fragments.

57 **Sailor's Chorus** (without Congregation) *mf*

All

For four-teen

Vc.

Detailed description: This block contains the second system of music, starting at measure 57. It features four staves: All instruments (All), Horns (H.), Violins (Vc.), and Violas (Vc.). The 'All' part is in bass clef and includes the instruction 'For four-teen' and a dynamic marking of 'mf'. The Horns part continues with rhythmic accompaniment. The Violins and Violas parts provide harmonic support with rhythmic patterns and some melodic fragments.

[dance stops]

E Verse 263 **Sailor's Chorus**

All

days, heart sore and hun - gry, see - ing but wild wa - ter and bit - ter

Congregation
p in the distance

S
A

days, _____

p in the distance

T
B

days, _____

(Rope on pulley)

(knives and forks) *p*

(Tamb.)

p

(Hymnals)

Vc.

p

68 **Sailor's Chorus**

All

sky, poor fel - lows they stood in a tot - ter, a - cast - ing lots

Congregation

S
A

sky, _____ stood in a tot - ter,

T
B

sky, _____ stood in a tot - ter,

(Rope on pulley)

(knives and forks) *p*

(Tamb.)

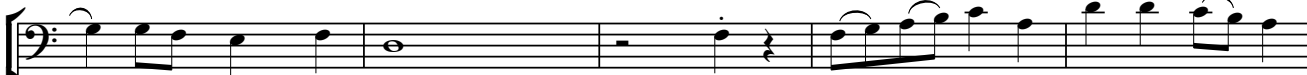
p

(Hymnals)


Vc.


p

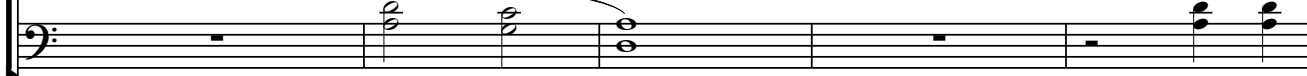
74 Sailor's Chorus

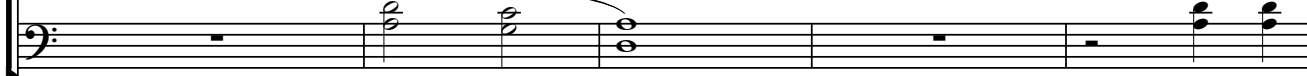
All  as to which should die. The lot_ it_ fell on Rob-ert Jack - son


Congregation

S  die, _____ Rob - ert

A  die, _____ Rob - ert

T  die, _____ Rob - ert

B  die, _____ Rob - ert

Vc. 

79 Sailor's Chorus

All  whose fam-'ly was_ so ver - y_ great, "I'm free to die,

Congregation

S  Jack - son, "I'm free to die, _____

A  Jack - son, "I'm free to die, _____

T  Jack - son, "I'm free to die, _____

B  Jack - son, "I'm free to die, _____

Vc. 

84 Sailor's Chorus

All 

Congregation

S 

A 

T 

B 

(Rope on pulley) 

(knives and forks) 

(Tamb.) 

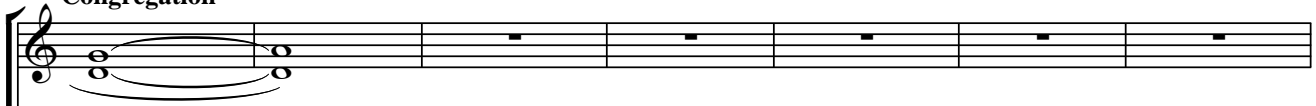
(Hymnals) 

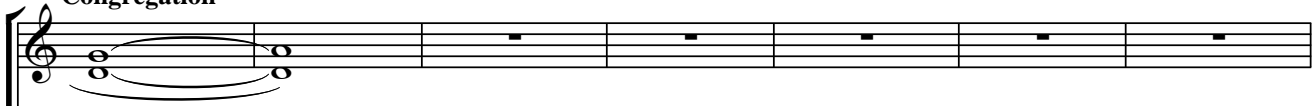
Vc. 

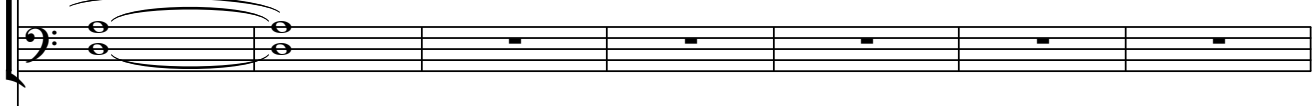
Dance movements resume, similar to previous Interlude ([C] and [D])

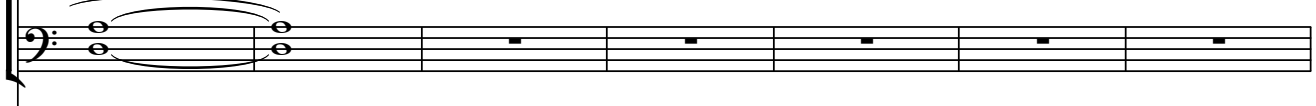
[F] Interlude


89 Congregation


S 

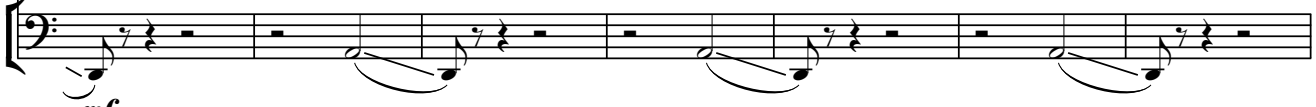
A 

T 

B 

mf 

mf 

Vc. 

mf

96 G

Fl. *mf*

Vc.

101 *1st time only*

Fl.

Vc.

107 **Solo Singer** *Solo Singer* *mf*

SS *A full-dressed*

Vc.

H Verse 3

113 Solo Singer

SS

ship like the sun a - glit - t'ring came bear - ing down _____ to their re -

(Rope on pulley)

(knives and forks)

(Tamb.)

p

(Hymnals)

Vc.

p

118

SS

lief. As soon as this glad _____ news _____ was shout - ed, it

(Rope on pulley)

(knives and forks)

(Tamb.)

Vc.

123

SS

ban - ished all _____ their care and grief. The

(Rope on pulley)

(knives and forks)

(Tamb.)

Vc.

127

SS ship_ brought to, no long - er drift - ing, safe in Saint Vin - cent bay_

Vc.

131

SS she_ gained. You sea - men all who_ hear my

Vc.

135

SS stor - y, pray you'll ne - ver suf - fer the like a - gain. —

Vc.

Hymnal
snap shut
f

Prc.

(Percussionist)
Tom-Tom
p — *f*

[Blizzard or Northern Lights here perhaps]

Reflection

LIGHTS DOWN on the stage. The sets are now merged.

SAILORS and CONGREGATION slowly leave the stage and being to wander through the theater.

A single light focuses on EXPLORER standing at the side of the stage. She may walk across the front of the stage as she speaks.

Explorer: *reads*

There is no recognizable three-dimensional space in the Arctic. There is also no time.

begin music at the bottom of the page and continue through the reading.

Reading continues without pause.

The sun never sets, but neither does it appear. The dim round-the-clock light changes haphazardly when the lid of cloud thickens or thins. Circumstances make the eating of meals random or impossible.

I sleep when I am tired. When I wake I walk out into the colorless stripes and the revolving winds, where atmosphere mingles with distance, and where land, ice, and light blur into a dreamy, freezing vapor which, lacking anything else to do with the stuff, I breathe.

Now and then a white bird materializes out of the vapor and screams. It is a beautiful land; it is more beautiful still when the sky clears and the ice shines in the dark water.

Slowly, motionless (frozen)

Pno. *pp*

[gentle *gliss.* on upper strings inside piano] (RH)

gliss.

Ped.
una corda (sempre)

8

Pno.

[upper strings inside piano] *gliss.*

(*Ped.*)

[gentle *gliss.* on low strings inside piano] (LH)

Reflections

Congregation and Sailors: *read (individual members from various places around the theater)*

I have set out again.

The days tumble with meanings.

The corners heap up with poetry;

whole unfilled systems litter the ice.

Explorer: *reads*

I have put on silence and waiting.

begin music at bottom of page, continue reading without pause.

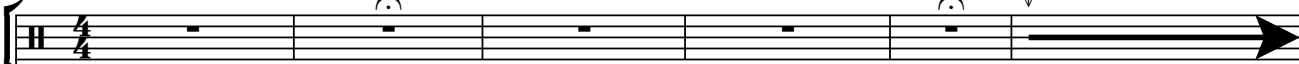
I have quit my ship and set out on foot over the polar ice. I carry chronometer and sextant, tent, stove, and fuel, meat and fat. For water I melt the pack ice in hatchet-hacked chips; frozen salt water is fresh. I sleep when I can walk no longer. I walk on a compass bearing toward geographical north.

I walk in emptiness; I hear my breath. I see my hand and compass, see the ice so wide it arcs, see the planet's peak curving and its low atmosphere held fast on the dive. The years are passing here. I am walking, light as any handful of aurora; I am light as sails, a pile of colorless stripes; I cry, "heaven and earth indistinguishable!" and the current underfoot carries me and I walk.


The blizzard is like a curtain; I enter it. The blown snow heaps in my eyes. There is nothing to see or to know. I wait in the tent, myself adrift and emptied, for weeks while the storm unwinds. One day it is over, and I pick up my tent and walk. The storm has scoured the air; the clouds have lifted; the sun rolls round the sky like a fish in a round bowl, like a pebble rolled in a tub, like a swimmer, or a melody flung and repeating, repeating enormously overhead on all sides.

starting now, and continuing throughout the reading, the percussionist adds "icy sounds," such as tapping lightly on a Susp. Cym., scraping it with a nail, or quietly dropping a few pebbles on it.

16 **With gentle motion** ♩ = 108

Pc. 

With gentle motion ♩ = 108

Pno. *pp* 

Ped. _____ Ped. _____ Ped. _____

(una corda sempre)

22

Vc. *p*

Pc. continue "icy" sounds

Pno. (1) (2) (3)

(Ped.)
(una corda)

26

Vc.

Pc. continue "icy" sounds

Pno. (4) (5) (6) (7) (8)

(Ped.)

31

Vc.

Prc. continue "icy" sounds

Pno. (9) (10) (11) (12) (13)

(Ped.)

36

Vc.

Pc. continue "icy" sounds

Pno. 8^{va} 17 loco 8^{va} 17

continue repeating pattern until reading ends. stop

continue repeating pattern until reading ends.

(Ped.)

Sir John Franklin (at side of stage)

39 *mf*

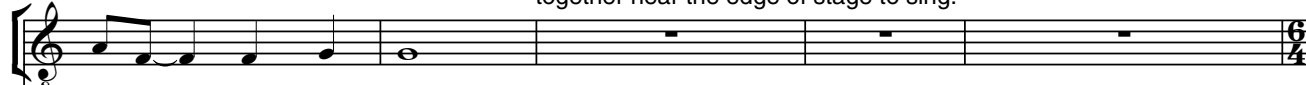
JF 

My name is Si-lence. Si-lence is my biv-ou-ac, and my

Pno. 


(Ed.)


43 Sir John Franklin Singers stop wandering and stand together near the edge of stage to sing.


JF 


sup-per-sipped from bowls.

All Men and Women

S 

A 


T 

B 

My skull is a

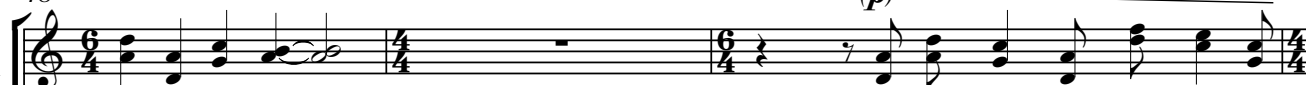
p

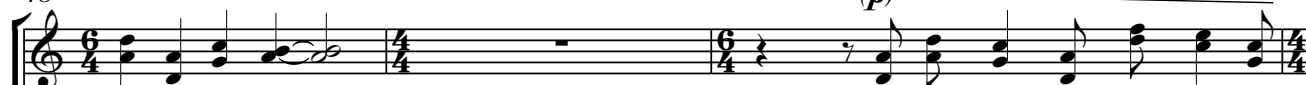
My eyes are stones.

Pno. 


(Ed.)


48 *(p)*

S 

A 


po-lar ba-sin: and ice-bergs, and grease ice and

T 

B 

My brain pan grows gla-ciers and ice-bergs, and grease ice and

(p)

Pno. 

(Ed.)

51

S
A
T
B

f
f
p

floes. pass - - ing here.

floes. The years are pass - - ing here.

Pno.

gliss.
(white-note gliss. to end of keyboard)

p

let ring

(Ped.)

Singers resume wandering.

55

S
A
T
B

pp
pp

8va

pp

(Ped.)

Pedal stays through end of reading

Explorer: (from the side of stage)

Far ahead is open water. I do not know what season it is, how long I have walked into the silence like a tunnel widening before me, into the horizon's spread arms which widen like water. I walk to the pack ice edge, to the rim which calves its floes into the black and green water; I stand at the edge and look ahead. A scurf of candle ice on the water's skin as far as I can see scratches the sea and crumbles whenever a lump of ice or snow bobs or floats through it. The floes are thick in the water, some of them large as lands.

Pianist release pedal.

EXPLORER steps onto an ice floe which carries her onto center stage.

Reflections

[This final scene brings back, and interweaves, all of the characters (and their musical motives) from earlier in the play.]

Finale: "Nearing the Pole"

LIGHTS UP on stage with sets merged. It is beginning to snow. The cast, wandering around the theater, gradually comes onto the stage, as directed. They move randomly around the stage – later (p. 91, [G]) moving increasingly together.

1

Captain's Whistle
(Fife or overblown Flute)

$\text{♩} = 60$

port.

mf in the distance p *mf*

rapidly, unmeasured, as blurred waves, or the falling snow

$\text{♩} = 60$

8^{va}

Pno. *pp*

Ped.

7

to Flute **A** DANCING BEAR enters and twirls.

p

"Dancing Bear" motive

mf

6 6 6 3

Triangle *p*

A

(8^{va})

Pno.

(Ped.)

WILDFLOWERS enter

11

Vc. *p*

(played by a WILDFLOWER)
Tamb. *shaken with glee*

Prc. *f* *p* *f* *p*

(8va) "Holy, Holy" motive

Pno. *mf*

(Ped.)

17

Prc. (played by Percussionist)
Susp. Cym. *p* *mp*

(8va)

Pno.

(Ped.)

B DANCING BEAR twirls again.

23

Vc. *mf* *p*

Prc. *p*

(8va) *rit.*

Pno.

(Ped.)

Cast continues to come onto stage, wandering randomly. *rit.*

28 (rit.) C *a tempo* ♩ = 60
at a steady walking pace, with expectancy

Vc.

Prc. *Ship's barrel (with hands)*
pp barely audible

Pno. (rit.) C *a tempo* ♩ = 60
at a steady walking pace, with expectancy *loco*
fade out *p* *p*

(Ped.)

Solo Singer
 33 *p* *hushed, with a sense of awe*

SS *I have put on si - lence, I have put on wait - ing.*

Prc.

Pno.

(Ped.)

37

SS *I have left my_ ship and set out on_ foot o-ver the_ po - lar ice._*

Prc.

Pno.

Cast continues to come...

41 Solo Singer

D

SS I walk in emp - ti - ness, I can hear my breath, I can see my

Women (a few voices)

a few (female) voices in the distance pp

SA Ah

Ah

delicate gliss. [inside piano]

gliss.

Pno. *8va* *loco*

...onto stage, moving randomly.

Ped.

Ped.

46 Solo Singer

SS hand and com - pass, see the ice so wide it arcs - Sir John Franklin *p hushed, with a sense of awe*

JF

Women (a few voices)

I walk in

SA hmm in the sky

Pno.

Ped.

Ped.

50 E Sir John Franklin

JF si - lence, I walk in wait - ing, for we are

Women (a few voices) *pp*

SA Ah mm

E

Pno.

Ped.

Ped.

Ped.

Ped.

54 Sir John Franklin

JF *8* near-ing, near-ing, near-ing, — near-ing the pole. —

S A **Women (a few voices)** *Several voices, or whoever is on stage* ***p***
I walk in

Prc. (Ship's barrel, with hands)
pp *unobtrusively*

Pno. *Ped.* *Ped.* *Ped. simile*

58 **F** Women (a few voices)

S A si - lence, I walk in wait - ing, for we are

Fl. ***p***
rolled pizz.

Vc. ***p***

Prc.

Pno. **F**

Women (a few voices)

62 *poco cresc.*

S A near-ing, near-ing, near-ing, near-ing the pole. *mf* Tutti Bass div.

B

Fl. *poco cresc.* *mf* Sanc -

Vc. *poco cresc.* *mf* arco

Prc.

Pno. *poco cresc.* *mf* Ped. Ped.

SAILORS and CONGREGATION interspersed. Everyone is now on stage.

G Slightly faster $\text{♩} = 66$

66 Tutti Chorus *mf* *f*

T Sanc - - - - - tus, -

B *mf* *f* tus, -

Vc. - - - - - tus, - sanc -

Prc. Susp. Cym. *f*

Pno. **G** Slightly faster $\text{♩} = 66$ *p* *f* *f* rapidly, blurred, unmeasured Ped. Ped.

70 Tutti Chorus

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are on the top four staves, and the instrumental parts (Flute, Violoncello, Percussion, Piano) are on the bottom three staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The lyrics for the vocal parts are: "sanc - tus, near-ing the pole." and "Sanc - tus, near-ing the pole." The piano part includes a pedal marking "Ped." at the bottom. The flute part has a *mf* marking. The cello part has a *f* marking. The percussion part has *p* and *f* markings. The alto part has a *Tutti mf* marking. The soprano part has a *Sanc* marking.

H 74 **Tutti Chorus** *mf* Sanc - - - - - *f* tus, -

S *mf* Tutti *mf* Sanc - - - - - *f* tus, -

A *f* tus, - sanc -

T *f* *mf* Sanc - - - - - tus, -

B *f* *mf* Sanc - - - - - tus, -

Fl. *f* *mf*

Vc. *f* *mf*

Prc. *p* *f*

H *p* *f* rapidly, blurred, unmeasured

Pno. *p* *f* rapidly, blurred, unmeasured

Ped. Ped.

78

S *mf* sanc - tus, near-ing the pole. *f*

A - tus, near-ing the pole. *f*

T near - ing the pole. *f*

B near - ing the pole. *f*

Fl. *f*

Vc. *f*

Prc. *p* *f*

Pno. *p* *f*

82 *poco rit.* **Solo Singer** *p* *hushed, with a sense of awe* **I** **Slightly slower** ♩ = 60

SS The years are pass - ing, and I am

Women (a few voices) *a few voices pp*

S Ah

A

T

B

Vc.

Pno. *poco rit.* **I** **Slightly slower** ♩ = 60

p 8^{va}

86 **Solo Singer**

SS walk - ing, I am walk - ing light as au - ro - ra, light as the stars and the

Women (a few voices)

S hmm Ah

A

Pno. 8^{va}

90 Solo Singer J

SS col - or - less strips

Sir John Franklin *p* hushed, with a sense of awe

JF I walk in si - lence, I walk in

Women (a few voices) (*pp*)

S in the sky. Si - lence,

A in the sky. Si - lence,

Fl. *p*

Vc. *p* rolled pizz.

Prc. Ship's barrel (with hand) *p*

Pno. J

Detailed description of the musical score: The score is for page 96 of a piece titled "Finale: 'Nearing the Pole'". It features a variety of vocal and instrumental parts. The vocal parts include a Solo Singer (SS) with the lyrics "col - or - less strips", Sir John Franklin (JF) with the lyrics "I walk in si - lence, I walk in", and a group of Women (Soprano and Alto) with the lyrics "in the sky. Si - lence,". The instrumental parts include Flute (Fl.), Violoncello (Vc.), Percussion (Prc.), and Piano (Pno.). The Flute part has a dynamic marking of *p*. The Violoncello part has a dynamic marking of *p* and includes the instruction "rolled pizz.". The Percussion part has a dynamic marking of *p* and includes the instruction "Ship's barrel (with hand)". The Piano part has a dynamic marking of *p* and includes a tempo marking of J. The score is in G major and 4/4 time. The Solo Singer part starts with a treble clef and a key signature of one sharp (F#). The other parts also have treble or bass clefs and a key signature of one sharp. The Solo Singer part has a tempo marking of J. The Solo Singer part has a tempo marking of J. The Solo Singer part has a tempo marking of J.

94 Solo Singer

SS

JF **Sir John Franklin** *poco cresc.*
 wait - ing, for we are near-ing, near-ing, near-ing, — near-ing the pole.

S **Women (a few voices)** *p* *poco cresc.*
 wait - ing, for we are near-ing, near-ing, near-ing, — near-ing the pole.

A *p* *poco cresc.*
 wait - ing, for we are near-ing, near-ing, near-ing, — near-ing the pole.

Fl. *poco cresc.*

Vc. *poco cresc.*

Prc.

Pno. *poco cresc.*

Ped.

Sir John Franklin

K Slightly faster $\text{♩} = 66$

98 *mf*

JF

mf

Tutti Chorus (Women still a few voices)

S

A

T

Tutti mf

Sanc

B

Tutti Bass div.

mf

Sanc

Fl.

mf

to Picc.

Vc.

mf

arco

mf

Prc.

mf

Susp. Cym.

p

K Slightly faster $\text{♩} = 66$

Pno.

mf

p

Ped.

102 Sir John Franklin

JF

S
A
T
B

Tutti Chorus

tus, — sanc - tus, near-ing the pole.
 tus, — sanc - tus, near-ing the pole.
 tus, — sanc - tus, near-ing the pole.

Fl.

Vc.

Prc.

Pno.

rapidly, blurred, unmeasured

Ped.

Detailed description of the musical score: The score is for a piece titled '102 Sir John Franklin' on page 99. It features a vocal soloist (JF) and a tutti chorus (Soprano, Alto, Tenor, Bass). The vocal parts have lyrics: 'tus, — sanc - tus, near-ing the pole.' The instrumental parts include Flute (Fl.), Violoncello (Vc.), Percussion (Prc.), and Piano (Pno.). The piano part has a section marked 'rapidly, blurred, unmeasured' with a tremolo effect. The percussion part has dynamics *f* and *p*. The piano part has dynamics *f* and *p*. The score is in G major and 4/4 time.

106 Tutti Chorus

The musical score is for a 'Tutti Chorus' starting at measure 106. It features the following parts and markings:

- Soprano (S):** Enters at measure 106 with a melodic line. Dynamics include *mf* and *f*. The word 'Sanc' is written above the staff.
- Alto (A):** Enters at measure 106 with a lower melodic line. Dynamics include *Tutti mf* and *f*. The word 'Sanc' is written below the staff.
- Tenor (T):** Enters at measure 106 with a long note. Dynamics include *f*.
- Bass (B):** Enters at measure 106 with a long note. Dynamics include *f*.
- Piccolo (Pc.):** Enters at measure 106 with a melodic line. Dynamics include *mf* and *f*. The word 'Picc.' is written above the staff.
- Violoncello (Vc.):** Enters at measure 106 with a long note. Dynamics include *f*.
- Percussion (Prc.):** Enters at measure 106 with a rhythmic pattern. Dynamics include *f* and *p*.
- Piano (Pno.):** Enters at measure 106 with a complex accompaniment. Dynamics include *f* and *p*. The word 'Ped.' is written below the staff.

Rehearsal marks 'L' are present above the Soprano staff and below the Piano staff.

110 *f* tus, — *mf* sanc tus, near-ing the pole.

f tus, — *mf* sanc tus, near-ing the pole.

f Sanc — — — — — tus, — *mf*

f Sanc — — — — — tus, — *mf*

f *mf*

f *mf*

f *p*

f rapidly, blurred, unmeasured *p* *loco*

Ped.

Dancers from Overture recap the Hornpipe.

M

f

114

Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal staves. The lyrics are "near - ing_ the pole." The piano accompaniment includes parts for Piano (Pc.), Violoncello (Vc.), Percussion (Prc.), and Piano (Pno.). The piano part features a complex texture with many accidentals and dynamic markings.

118

Piano (Pc.) and Piano (Pno.) staves. Measure 118 continues the piano accompaniment with intricate melodic and harmonic lines.

Everyone moves together.

122

S A

T B

Prc.

Pno.

mf

The years are

mf

The years are

Susp. Cym.

p

mf

Ped.

[N]

126

S A

T B

Pc.

Vc.

Prc.

Pno.

pass - ing, and I am walk - ing, I am walk - ing

pass - ing, and I am walk - ing, I am walk - ing

mf

mf

mf *p* *mf*

LH

LH

Ped.

130

S
A
T
B

light as au-ro-ra, light as the stars in the col-or-less stripes, I walk in
light as au-ro-ra, light as the stars in the sky in the sky, _____

Pc.

Vc.

Pno.

to Fl.

rolled pizz.

mf

Ship's Barrel

Prc.

mf

Pno.

Ped.

134

S
A
T
B

si - lence, I walk in wait - ing, for we are
si - lence, wait - ing, for we are

Pc.

Vc.

Prc.

Pno.

Ped.

The musical score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and a chamber ensemble (Percussion, Violoncello, Piano, Percussion). The score is in G major and 4/4 time. It features vocal lines with lyrics, piano accompaniment, and a percussion part. The score is divided into two systems, starting at measure 130 and 134. The first system ends with a fermata and a 'Ped.' marking. The second system ends with a fermata and a 'Ped.' marking. The percussion part includes a 'Ship's Barrel' and a 'rolled pizz.' marking. The piano part includes a 'rolled pizz.' marking and a 'mf' dynamic marking. The percussion part includes a 'mf' dynamic marking.

138 *poco cresc.* *f*

S near-ing, near-ing, near-ing, near-ing the pole. _____

A *poco cresc.* *f* *(f)*
near-ing, near-ing, near-ing, near-ing the pole. _____ Sanc -

T *poco cresc.* *f*
near-ing, near-ing, near-ing, near-ing the pole. _____

B *poco cresc.* *f* *(f)*
near-ing, near-ing, near-ing, near-ing the pole. _____ Sanc -

Fl. _____

Vc. *poco cresc.* *f*

Prc. *f*

Pno. *poco cresc.* *f*

The DANCING BEAR and SIR JOHN FRANKLIN step forward and twirl...

P 142

Sanc - - - - - tus, -

Sanc - - - - - tus, -

Sanc - - - - - tus, -

Sanc - - - - - tus, -

Flute *f* 6 6 6 3

Vc. *arco* *f* 6 6 6 3

Prc. Susp. Cym. *p* *f*

P

...and take a bow.

146

S. *sanc - tus, near-ing the pole.*

A. *- - tus, near-ing the pole. Sanc -*

T. *sanc - tus, near-ing the pole.*

B. *sanc - tus, near-ing the pole. Sanc -*

Fl. *6 6 5*

Vc. *6 6 5*

Prc. *p f*

Pno.

The WILDFLOWERS dance across the stage and take a bow.

150

Sanc - - - - - tus, -

(*f*)

Sanc - - - - - tus, -

sanc -

(*f*)

Sanc - - - - - tus, -

Sanc - - - - - tus, -

(*f*)

Sanc - - - - - tus, -

sanc -

Fl. "*Holy, Holy*" motive

(*f*)

Vc. (*f*)

Prc. Tamb. (*f*)

Pno. (*f*)

Everyone on tip-toes, in WILDFLOWERS style.

154

S. *sanc - tus, near-ing the pole.*

A. *- - - tus, near-ing the pole.*

T. *sanc - tus, near-ing the pole.*

B. *sanc - tus, near-ing the pole. unis.*

Fl.

Vc.

Prc.

Pno.

R The EPISCOPAL and CATHOLIC PRIESTS march to the front of the stage and perform...

158

S
A
T
B
Fl.
Prc.
Pno.

(f) for we are
(f) for we are

p *f* *p* *f*

R

162

S
A
T
B
Fl.
Pno.

three quick knee bends... and a bow.

near-ing, near-ing, near-ing, — near-ing the pole. —
near-ing, near-ing, near-ing, — near-ing the pole. —

[S] EXPLORER and SOLO SINGER cross stage...

165

S
A
T
B
Fl.
Vc.
Prc.
Pno.

p *f* *p* *f*

[S]

169

...join hands... ...and bow... ...acknowledge Pianist...

(*f*)
S
A
for we are near-ing, near-ing, near-ing, —

(*f*)
T
B
for we are near-ing, near-ing, near-ing, —

Vc.
Pno.

...acknowledge Flute, Violoncello and Drums...

to Fife (or Captain's Whistle)

173

Fl.

Vc.

Prc.

Pno.

Ship's Barrel

f

gliss.

177

S

A

A

T

T

Vc.

Prc.

Pno.

p sub.

cresc. poco a poco

near-ing the pole, near-ing the pole, near-ing the pole, near-ing the pole,

p sub.

cresc. poco a poco

near-ing the pole, near-ing the pole, near-ing the pole, near-ing the pole,

p sub.

cresc. poco a poco

near-ing the pole, near-ing the pole, near-ing the pole, near-ing the pole,

p sub.

cresc. poco a poco

near-ing the pole, near-ing the pole, near-ing the pole, near-ing the pole,

p

gliss.

cresc. poco a poco

p

cresc. poco a poco

181 (*cresc.*)

S
A

near-ing the pole.

A

near-ing the pole.

T

near-ing the pole.

T
B

near-ing the pole.

Vc.

gliss.

gliss.

(*cresc.*)

Susp. Cym.

Prc.

p

Pno.

(*cresc.*)

Ped.

(*pedal stays to the end*)

185 U *f* Same tempo ♩ = 66

S
A

A

T

T
B

Fife

Vc.

Prc.

Pno.

Capt. Whistle (Fife)
port.
mf in the distance

f U *f* Same tempo ♩ = 66

mf

(Ped.)

gradual rit. (to end of scene) LIGHTS begin to dim.

189

Fife

Pno.

(Ped.)

gradual rit. (to end of scene)

gliss. on low strings inside piano

gliss.

gliss.

port.

EXPLORER, followed by DANCING BEAR, walk to the side of the stage, LIGHTS OUT.

193

Fife

Prc.

Pno.

(Ped.)

mf

port.

pp

[Hoisting sound merges into the sound of the curtain closing]

Rope on pulley (hoisting) sounds

p

gliss. on low strings inside piano

gliss.

Epilogue

LIGHTS ON EXPLORER and DANCING BEAR who stand at the side of the stage jointly holding a flag on a pole.

Explorer: *speaks quietly*

God does not demand that we give up our personal dignity
That we throw in our lot with random people
The we lose ourselves and turn from all that is not him.

God needs nothing, asks nothing, and demands nothing,
Like the stars.

It is a life with God which demands these things.

You do not have to sit outside in the dark.
If, however, you want to look at the stars,
You will find that darkness is necessary.

But the stars neither require or demand it.

EXPLORER lets go of the flagpole. DANCING BEAR twirls and exits, carrying the pole.

Explorer: *continues*

I am just going outside and may be some time.

EXPLORER slowly exits behind the curtain, or wanders off into the darkened theater.

Duration: 1 hour
This version completed
September 17, 2008
Braintree, Vermont