

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 ( $\diamond$ ) 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)

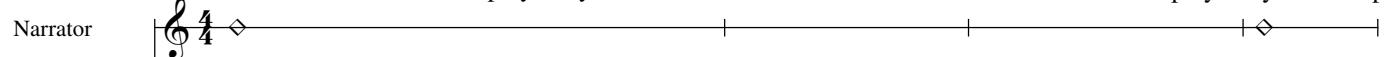
# Sinaa the Polar Bear Cub

## A Musical Story

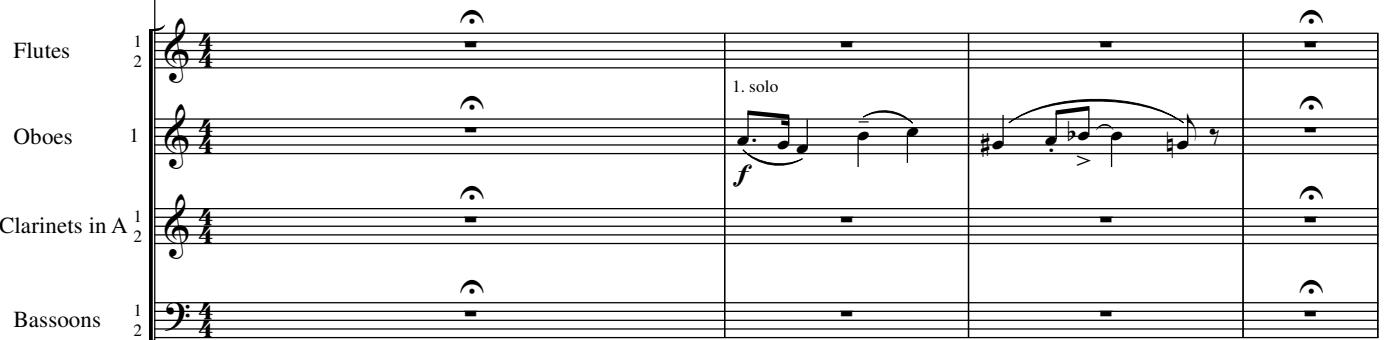
Music by Chris Meyer  
Story by Barry Pietersen

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.



### Prologue: Andante $\text{♩} = 90$



### Prologue: Andante $\text{♩} = 90$



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

Narr.

Fl. 1 2      *pp*      3      6      *p*

Ob. 1 2      *pp*

A Cl. 1 2

Bsn. 1 2

Tpts. in C 1      straight mute      1. solo      *mf*

Vn. I div.      sul pont.      II      sul pont.      II      sul pont.      II

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

Vla.      *p*  
repeat ad libitum  
II

Vc.      *sul pont. arco*      I      repeat ad libitum  
*p*

Cb.

5

6

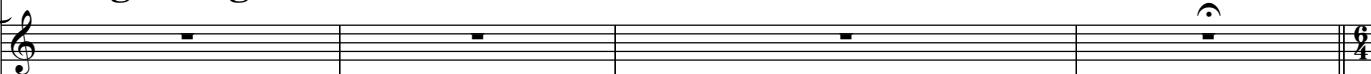
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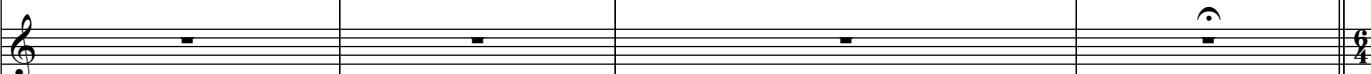
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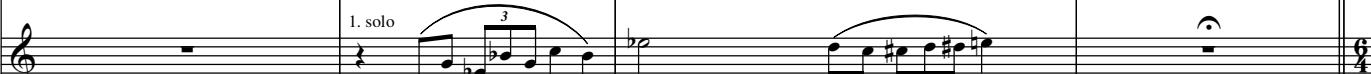
And occasionally they  
are represented by two  
French horns.

Narr. 

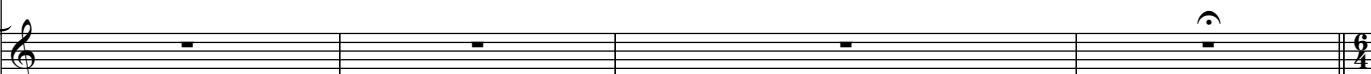
**Allegretto giocoso ♩ = 105**

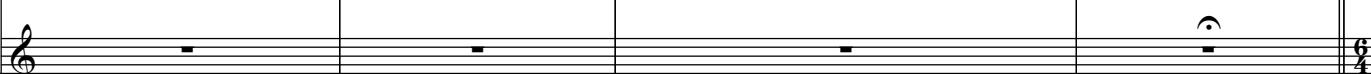
Fl. 1 2 

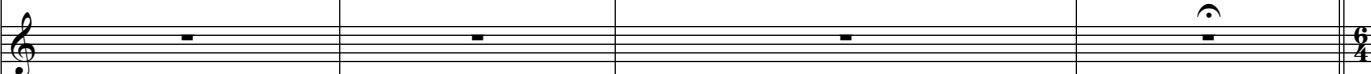
Ob. 1 2 

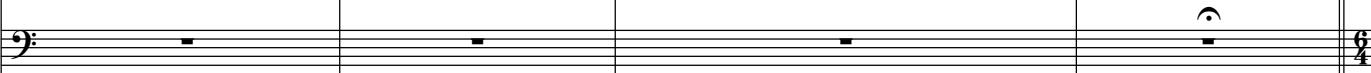
A Cl. 1 

Bsn. 1 

Hns. in F 1 2 

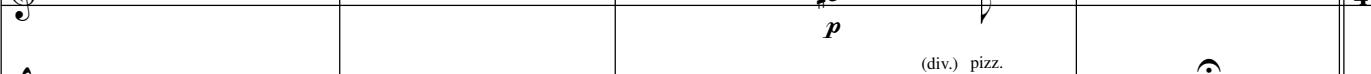
Tpts. 1 in C 2 

Tbn. 1 2 

B. Tbn. Tuba 

**Allegretto giocoso ♩ = 105**

Vn. I 

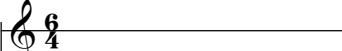
Vn. II 

Vla. 

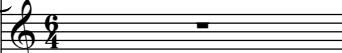
Vc. 

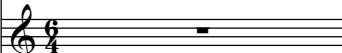
Cb. 

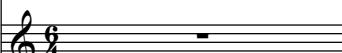
Paul, the great polar bear,  
is portrayed by the low brass.

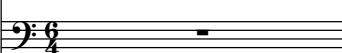
Narr. 

**Adagio ♩ = 60**

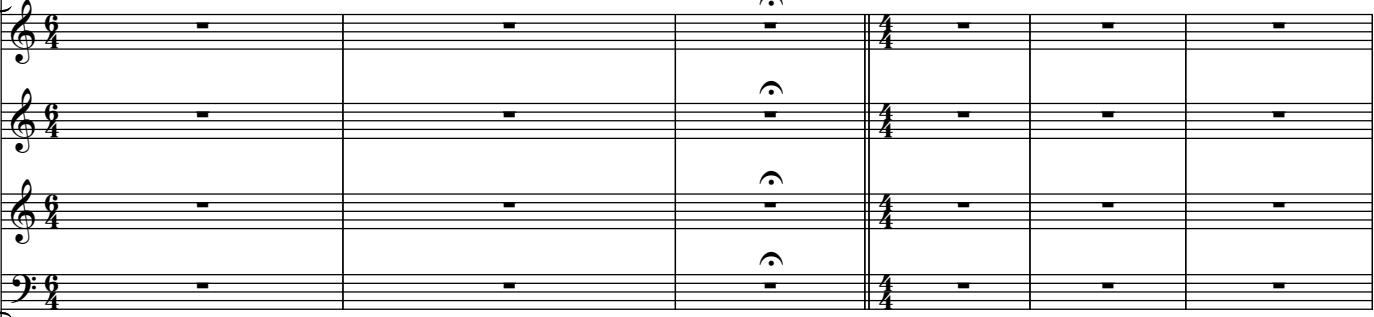
Fl. 1 2 

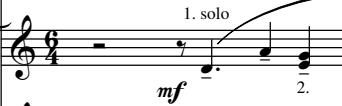
Ob. 1 2 

A Cl. 1 2 

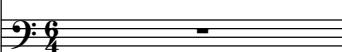
Bsn. 1 2 

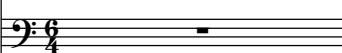
**Andante ♩ = 90**

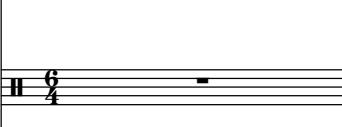


Hns. 1 2 

Tpts. 1 2 in C 

Tbn. 2 

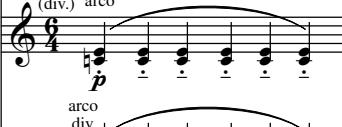
B. Tbn. Tuba 

B.D. 

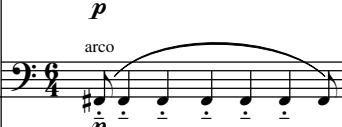
**Andante ♩ = 90**



Vn. I 

Vn. II 

Vla. 

Vc. div. 

Cb. 

**Adagio ♩ = 60**

**Andante ♩ = 90**



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**

This section shows the first two measures of the score. It begins with a Narrator entry (measures 19-20) followed by entries from Flute 1 & 2, Oboe 1 & 2, and Bassoon 1 & 2. The instrumentation includes Narrator, Flute 1 & 2, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, and Bassoon 1 & 2. The key signature changes from F major (Bassoon 1 & 2) to G major (Flute 1 & 2, Oboe 1 & 2). Measure 20 ends with a repeat sign.

This section shows the next two measures of the score. It begins with entries from Horns in F (measures 21-22), followed by entries from Trombones 1 & 2, Trombone 1, and Bass Trombone/Tuba. The instrumentation includes Horns in F (measures 21-22), Trombones 1 & 2, Trombone 1, Bass Trombone/Tuba, and Bassoon 1 & 2. Measure 22 ends with a repeat sign.

**Adagio ♩ = 60**

This section shows the final two measures of the score. It begins with entries from Violin I (measures 23-24), followed by entries from Violin II, Viola, Cello, and Double Bass. The instrumentation includes Violin I (measures 23-24), Violin II, Viola, Cello, Double Bass, and Bassoon 1 & 2. Measure 24 ends with a repeat sign.

**A**

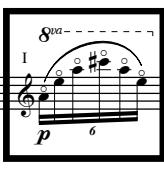
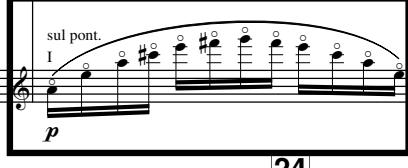
Narr.

**Andante**  $\text{♩} = 90$

Fl. 1 2 *ppp* 3 6  
Ob. 1 2  
A Cl. 1 2 blow through instrument without a pitch a 2 3 6 p  
Bsn. 1 2 *p* f — p blow through instrument without a pitch a 2  
Hns. in F 1 2 *p* f — p blow through instrument without a pitch a 2  
Tpts. 1 in C 2  
Tbn. 1 2  
B. Tbn.  
Tuba

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

**Andante**  $\text{♩} = 90$ 

Vn. I div. *sul pont.* II  $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  *p* *sul pont.* II  $\textcircled{2}$   $\textcircled{3}$   $\textcircled{4}$  *p* Lightly touch (like harmonics) the A string at these positions. II *sul pont.* *p* *mf*  
Vn. II div. *p* Lightly touch (like harmonics) the A string at these positions. II *sul pont.* *p* *mf*  
Vla. repeat ad libitum   
Vc. repeat ad libitum 

Fl. 1 2

Ob. 1 2

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tub.

Vn. I (div.)

Vn. II (div.)

Vla.

Vc.

Cb.

This musical score page contains three staves of music for woodwind, brass, and string sections. The top staff includes Flute (2 parts), Oboe (2 parts), Bassoon (2 parts), and Bassoon (2 parts). The middle staff includes Horns in F (2 parts), Trombones (2 parts), Bass Trombone, and Tuba. The bottom staff includes Violin I (divisi), Violin II (divisi), Viola, Cello, and Double Bass. Measure 26 starts with a dynamic of **p**. Measures 27 and 28 feature sustained notes with dynamics **pp**, **p**, **f**, and **p**. Measure 27 includes markings for **mf** and *bring out*. Measure 28 concludes with a dynamic of **p**.

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 (a 2.)

Bsn. 1 2

Hns. in F 1 2 (a 2.)

Tpts. 1 2 (1.)

Tbn. 1 2 (a 2.)

B. Tbn. Tuba

Vib. [Vibraphone] motor off soft mallets

Susp. Cym. [soft mallets] [Susp. Cymbal]

Vn. I (div.) II II normale unis repeat ad libitum

Vn. II (div.) mf pp normale

Vla. (d.) div. pp

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

Cb. sul pont. mf p

Fl. 1 2 *pp* 6 3 6 *p* 6 3 *pp*

Ob. 1 2 *pp* 3 6 *p*

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

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

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

Tpts. 1 2 in C *p* (a 2.) *mf* *p* *p*

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

B. Tbn. Tuba *p*

Vib. *mf* *p* *mf*

Vn. I (div.)

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

Vla. (div.) *mf* *p* *mf* normale

Vc. (div.) *pp* normale

Cb. *pp*

Fl. 1 2 (6) *p*

Ob. 1 2 (3) *pp*

A Cl. 1 2 (6) *pp* (3) *p*

Bsn. 1 2 *mf*

Hns. in F 1 2 (a 2.)

Tpts. 1 2 in C (a 2.)

Tbn. 1 2 (a 2.)

B. Tbn. Tuba (a 2.)

Tim. *pp*

Vib. *pp*

Vn. I

Vn. II (div.) *pp*

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

Vc. (div.) *pp* *>* *pp*

Cb. *mf* *pp* *mf*

Fl. 1 2 *mp*

Ob. 1 2 *3*

A Cl. 1 2 *pp* *3* *6* *3*

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. *p* *mf* *pp*

Cb. *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

Ob.

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.

Glk.

Vn. I (div.)

Vn. II

Vla.

Vc.

Cb.

*p*

- 12 -    41    42    43    44    45    46    47    48    49

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.

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*

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

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

Hns. in F 1 2 (a 2.) *click all valves* <*f* *f*

3 4 (a 2.) *click all valves* <*f*

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

Tbn. 1 2 >*mp* *mp* *sfp*

B. Tbn. Tuba >*mp* *mp* *sfp*

Timp. >*p*

T.t.

B.D. *pp* *pp*

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

Vn. II *pp* (div.) *pp* *pp*

Vla. *pp* *pp*

Vc.

Cb. (div.) *mp* *mp* *sfp*

“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. 1 in C 2

Tbn. 1 2 *mf* *sfp*

B. Tbn. Tuba *mf* *sfp*

Tim.

T.t.

B.D. *pp*

Vn. I

Vn. II

Vla. *div.* *pp* *p*

Vc. *pp* *p*

Cb. *div.* *p*

71 72 *sfp* 73 74 75 76

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  
Fl. 2

Ob. 1  
Ob. 2  
*1. solo*  
*mf*

A Cl. 1  
A Cl. 2

Bsn. 1  
Bsn. 2

Hns. in F 1  
Hns. in F 2

Tpts. 1 in C  
Tpts. 2

Tbn. 1  
Tbn. 2

B. Tbn.  
Tuba

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

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!

77

78

79

80

81

Fl. 1  
2

(a 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.)

repeat ad libitum



Vn. II (div.)

Vla.

(div.)

Vc.

Cb.

82

83

84

**F Allegro giocoso ♩ = 120**

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

**Allegro giocoso ♩ = 120**

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

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

Tpts. 1 2 in C

Tbn. 1 2

B. Tbn. Tuba

Tim.

Susp. Cym.

Vn. I

Vn. II (pizz.)

Vla. (pizz.)

Vc. (pizz.)

Cb. (pizz.)

gliss. full beat

*f*

*mf*

*f*

*1. solo*

*p*

**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 *f* 1. solo 3 2. *tr.* 6 *mp* 1. *tr.*

Bsn. 1 2 3 *mp*

Hns. in F 1 2 3 4

Tpts. 1 in C 2

Tbn. 1 2

B. Tbn. Tuba

Vib.

Vn. I (pizz.) *p* div. gliss. full beat *pp* 3 3 3

Vn. II (pizz.) *mf*

Vla. (pizz.)

Vc. (pizz.)

Cb.

"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?"

Narr.

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns. in F 1  
2

Tpts. 1 in C 2

Tbn. 1  
2

B. Tbn.  
Tuba

Vib.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

103      104      105      106      107      108

"Do you mean the one  
crawling towards us?"

"Could that be Fanny Fox?"

Narr.

Fl.

Ob.

A Cl.

Bsn. 1. solo *f*

Hns. in F

Tim. with bassoon *p* *tr*

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.

Narr. *(With a burst of speed, Sinaa the mighty hunter leaps towards the seals.)*

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2 *(ff)* *cresc.*

Hns. in F 1  
2 *ff* *3*

Tpts. 1 in C 2 *ff*

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

B. Tbn.  
Tuba *mp*

Timp. *f*

Tambourine

Tamb. *mf* *p* *cresc.* *soft mallets* *pp* *mp*

Susp. Cym.

Pno. *fp* *unis.* *fp* *f*

Vn. I *fp* *3* *cresc.* *6* *6* *6* *f*

Vn. II *fp* *3* *cresc.* *6* *6* *6* *f*

Vla. *arco unis.* *fp* *3* *cresc.* *non div.* *3* *arco* *fp* *arco* *snap pizz.* *div. a 3*

Vc. *mf* *cresc.* *arco* *mf* *f* *ff*

Cb.

“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?"

I

Narr.

Fl.

Ob.

A Cl.

Bsn

Vih

**Adagio** ♩ = 60

Musical score excerpt showing four staves: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), and Clarinet (A Cl.). The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like "1. solo" and "espressivo". The bassoon part features sustained notes with grace notes and slurs.

## Adagio ♩ = 60

Vn. II

Vla.  
(div.)

Vc.  
(div.)

Ch

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.

Ob. 1

A Cl. 1

Bsn. 1

Tbn. 1 2

B. Tbn. Tuba

Vib.

T.t.

Pno.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

Measure 133: Narr. (G clef) rests. Ob. 1 (G clef) eighth note. A Cl. 1 (G clef) eighth note. Bsn. 1 (C clef) eighth note. Tbn. 1 (B clef) eighth note. B. Tbn. Tuba (C clef) eighth note. Vib. eighth note. T.t. eighth note. Pno. eighth note. Vn. I (G clef) eighth note. Vn. II (G clef) eighth note. Vla. (F clef) eighth note. Vc. (C clef) eighth note. Cb. eighth note.

Measure 134: Ob. 1 eighth note. A Cl. 1 eighth note. Bsn. 1 eighth note. Tbn. 1 eighth note. B. Tbn. Tuba eighth note. Vib. eighth note. T.t. eighth note. Pno. eighth note. Vn. I eighth note. Vn. II eighth note. Vla. eighth note. Vc. eighth note. Cb. eighth note.

Measure 135: Ob. 1 eighth note. A Cl. 1 eighth note. Bsn. 1 eighth note. Tbn. 1 eighth note. B. Tbn. Tuba eighth note. Vib. eighth note. T.t. eighth note. Pno. eighth note. Vn. I eighth note. Vn. II eighth note. Vla. eighth note. Vc. eighth note. Cb. eighth note.

Measure 136: Ob. 1 eighth note. A Cl. 1 eighth note. Bsn. 1 eighth note. Tbn. 1 eighth note. B. Tbn. Tuba eighth note. Vib. eighth note. T.t. eighth note. Pno. eighth note. Vn. I eighth note. Vn. II eighth note. Vla. eighth note. Vc. eighth note. Cb. eighth note.

Measure 137: Ob. 1 eighth note. A Cl. 1 eighth note. Bsn. 1 eighth note. Tbn. 1 eighth note. B. Tbn. Tuba eighth note. Vib. eighth note. T.t. eighth note. Pno. eighth note. Vn. I eighth note. Vn. II eighth note. Vla. eighth note. Vc. eighth note. Cb. eighth note.

Measure 138: Ob. 1 eighth note. A Cl. 1 eighth note. Bsn. 1 eighth note. Tbn. 1 eighth note. B. Tbn. Tuba eighth note. Vib. eighth note. T.t. eighth note. Pno. eighth note. Vn. I eighth note. Vn. II eighth note. Vla. eighth note. Vc. eighth note. Cb. eighth note.

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

Tpts. in C 1

Tbn. 1 2

B. Tbn. Tuba

Vib.

Pno.

Vn. I

Vn. II

Vla.

Vc. (div.)

Cb.

139

140

141

142

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 A Cl. 1  
 A Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hns. in F 1  
 Hns. in F 2  
 Tpts. in C 1  
 Tpts. in C 2  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Vib.  
 Glk.  
 Susp. Cym.  
 Pno.  
 Vn. I  
 Vn. II  
 Vla.  
 Vc. (div.)  
 Cb.

a 2  
 a 2  
 f  
 (a 2.)  
 a 2  
 p f dim.  
 p mf ff open 1. solo f  
 p mf  
 p mf  
 pp mf  
 f  
 f Susp. Cymal pp mf  
 f  
 unis. f espressivo e legato port. dim.  
 div. f espressivo e legato port. dim.  
 3 f espressivo e legato unis. dim.  
 f dim.  
 f dim.

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. (Treble clef, key signature A major)

Fl. 1 (Treble clef)

Ob. 1 & 2 (Treble clef)

A Cl. 1 (Treble clef)

Bsn. 1 (Bass clef)

Hns. in F 1 & 3 (Treble clef)

Tpts. in C 1 (Treble clef)

Tbn. 1 & 2 (Bass clef)

B. Tbn. Tuba (Bass clef)

Vn. I (Treble clef)

Vn. II (Treble clef)

Vla. (Bass clef)

Vc. (Bass clef)

Cb. (Bass clef)

**Measure 147:** Narr. holds a note. Fl. 1, Ob. 1, A Cl. 1, Bsn. 1 play eighth-note patterns. Hns. in F 1 plays eighth notes. Tbn. 1 & 2 play eighth notes. B. Tbn. Tuba plays eighth notes.

**Measure 148:** Fl. 1, Ob. 1, A Cl. 1, Bsn. 1 play eighth-note patterns. Hns. in F 1 plays eighth notes. Tbn. 1 & 2 play eighth notes. B. Tbn. Tuba plays eighth notes.

**Measure 149:** Fl. 1, Ob. 1, A Cl. 1, Bsn. 1 play eighth-note patterns. Hns. in F 1 plays eighth notes. Tbn. 1 & 2 play eighth notes. B. Tbn. Tuba plays eighth notes.

**Measure 150:** Fl. 1, Ob. 1, A Cl. 1, Bsn. 1 play eighth-note patterns. Hns. in F 1 plays eighth notes. Tbn. 1 & 2 play eighth notes. B. Tbn. Tuba plays eighth notes.

**Measure 150 (continued):** Fl. 1, Ob. 1, A Cl. 1, Bsn. 1 play eighth-note patterns. Hns. in F 1 plays eighth notes. Tbn. 1 & 2 play eighth notes. B. Tbn. Tuba plays eighth notes.

**Measure 151:** Vn. I (div.), Vn. II (div.), Vla. (mf, espressivo), Vc. (p, mp), Cb. (p) play eighth-note patterns. Vn. II (unis.) plays eighth notes. Vla. (p), Vc. (pizz. unis.) play eighth notes.

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.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
A Cl. 1  
A Cl. 2  
Bsn. 1  
Bsn. 2

Hns. in F  
Tpts. 1 in C  
Tbn. 1  
B. Tbn./Tuba

bird sounds not in strict tempo

mp pp mp pp

pp mp pp

*mf* pp

pp mp pp

pp mf pp

pp

Vn. I  
Vn. II  
Vla.  
Vc.  
Cb.

unis. 3  
< mp  
div. p  
(pizz.) mf  
(pizz.) mf

## K

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

Narr.

Fl. 1 2

Ob. 1

A Cl. 1

Bsn. 1

Hns. in F

Tpts. 1 in C

Tbn. 1 2

B. Tbn. Tuba

Timp.

Vn. I

Vn. II

(div.)

Vla.

(pizz.)

Vc.

(pizz.)

Cb.

**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.

*accelerando*

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

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

*accelerando*

161

162

163

164

165

166

**L Allegretto giocoso ♩ = 105**

Fl. 1      1. duet with oboe 1  
 Ob. 1      1. duet with flute 1  
 A Cl. 2  
 Bsn. 1 2

This section shows the first two staves of the score. The Flute 1 and Oboe 1 parts begin with a duet, indicated by a bracket and dynamic *mf*. The Flute 1 part has sixteenth-note patterns. The Flute 1 and Flute 2 parts then play a duet, indicated by a bracket and dynamic *f*. The Flute 2 part has eighth-note patterns.

Hns. in F 1 2  
 3 4  
 Tpts. 1 in C 2  
 1 2  
 Tbn. 1 2  
 B. Tbn. Tuba

The next three staves show entries from the Horns in F, Trombones, and Bassoon/Tuba. The Horns play eighth-note patterns. The Trombones play eighth-note patterns. The Bassoon and Tuba play sustained notes.

Tri.  
 Pno.

Triangle

The Triangle is struck once. The Piano part features a descending eighth-note scale pattern with dynamics *p*.

**Allegretto giocoso ♩ = 105**

Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.

(div.)  
 unis.  
 (pizz.)  
 (pizz.)

The strings begin playing eighth-note patterns. The Violin II part has a dynamic *mp*. The Violoncello part has a dynamic *mf*.

167

168

169

170

171

Fl. 1  
Fl. 2 *mf* 6 6 6

Ob. 1  
Ob. 2 *mf* 6 6 6

A Cl. 1  
A Cl. 2

Bsn. 1  
Bsn. 2

Vib. *p*

Glk. *p*

Tri.

Pno.

Vn. I div. unis. *mp* unis.

Vn. II div. *mp* unis.

Vla. div. *mp* unis.

Vc. (pizz.) 3

Cb. (pizz.) 3

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.

Fl.

Ob.

A Cl.

Bsn.

Hns. in F

Tpts. in C

Tbn.

B. Tbn. Tuba

Tri.

Vn. I

Vn. II

Vla.

Vc.

Cb.

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?"

176

177

178

179

180

181

182

"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

Tambourine

B.D.

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

**183**

**184**

**185**

**186**

**187**

**188**

“Sammy! Cedric! It’s Paul!”

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

Paul begins his charge.

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

Timpani

Susp.  
Cym.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

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

Narr.

(a 2.)

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

*mf*

Bsn. 1  
2

*mf*

Hns. in F  
3  
4

Tpts. 1  
in C 2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

Susp.  
Cym.

*mp*

Pno.

*mf*

*mf*

(div.)

Vn. I

*mf*

(div.)

Vn. II

*mf*

(div.)

Vla.

*mf*

(div.)

Vc.

*mf*

Cb.

*mf*

"Into the water! Quick!"

Narr.

(a 2.)

Fl. 1  
2

Ob. 1  
2

A Cl. 1  
2

Bsn. 1  
2

Hns. in F 1  
2  
3  
4

Tpts. 1  
2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

Susp. Cym.

Pno.

Vn. I

Vn. II

Vla.

Vc.

Cb.

N

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

Narr.

Fl. 1  
2 (a.2.)

Ob. 1  
2 (a.2.)

A Cl. 1  
2 f

Bsn. 1  
2

Hns. in F 1  
2

3  
4

Tpts. in C 1  
2

Tbn. 1  
2

B. Tbn.  
Tuba

Timp.

Vib.

Susp.  
Cym.

Pno.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

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 blow through instrument without a pitch a 2

Ob. 1 2 blow through instrument without a pitch a 2

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

Bsn. 1 2

Hns. in F 1 2 blow through instrument without a pitch a 2

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

Tbn. 1 2

B. Tbn. Tuba

T.t.

B.D.

Vn. I

Vn. II

Vla.

Vc. (div.)

Cb.

0

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

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

Fast as she can across the ice  
to ice free 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. in C 1 2

Tbn. 1 2

B. Tbn. Tuba

Timpani

Tamb.

B.D.

Vn. I

(div.)

Vn. II

div.

Vla.

div.

Vc. (div.)

Cb.

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

and jumps into the sea.

Narr.

(a 2.)

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. 1  
2 in C

Tbn. 1  
2

B. Tbn.  
Tuba

Tim.

Tamb.

B.D.

Vn. I

Vn. II  
(div.)

Vla.  
(div.)

Vc.

Cb.

Paul plunges into the water  
in pursuit of the cub.

Narr.

Fl.

Ob.

A Cl.

Bsn.

Hns. in F

Tpts. in C

Tbn.

B. Tbn.

Tuba

Timp.

Tamb.

B.D.

Vn. I

Vn. II (div.)

Vla. (div.)

Vc.

Cb.

**217**

**218**

**219**

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

Narr.

Fl. 1 2

(a 2.)

Ob. 1 2

(a 2.)

A Cl. 1 2

Bsn. 1 2

Hns. in F 1 2

Tpts. 1 in C 2

Tbn. 1

1. solo

*f* bring out

B. Tbn.

Tuba

Timp.

Tamb.

Vn. I

*mf* 3

Vn. II (div.)

*mf* 3

Vla. (div.)

*mf* 3

(div.)

*non div.*

Vc.

Cb.

*mf* 3

Narr.

(a 2.)

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

Ob. 1 2 (a 2.) 7 - 7 7 -

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

Bsn. 1 2 (a 2.) 3 - 3 - > 3 - > 3 - >

Hns. in F 1 2 a 2 3 4 mfp 3 - 3 -

Tpts. 1 2 in C f bring out 3 - 3 - 3 - 3 -

Tbn. 1 2 a 2 > 3 - 3 - > 3 - 3 -

B. Tbn. Tuba

Timp. 3 - 3 - 3 - 3 - mp 3 - 3 -

Tamb. 3 - 3 - 3 - 3 - 3 - 3 - 3 -

Vn. I f 3 3 3 - 3 - 3 - unis. 3 3 3 - 3 - 3 -

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

Vla. (div.) f 3 3 3 - 3 - 3 - 3 - 3 - 3 -

Vc. f 3 3 3 - 3 - 3 - 3 - 3 - 3 -

Cb. f 3 3 3 - 3 - 3 - 3 - 3 - 3 -

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 A Cl. 1  
 A Cl. 2  
 Bsn. 1  
 Bsn. 2  
 Hns. in F 1  
 Hns. in F 2  
 Tpts. 1 in C  
 Tpts. 2 in C  
 Tbn. 1  
 Tbn. 2  
 B. Tbn.  
 Tuba  
 Timp.  
 Vib.  
 Tamb.  
 Pno.  
 Vn. I  
 Vn. II  
 Vla.  
 Vc.  
 Cb.



**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 blow through instrument without a pitch a 2 > sffz

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

A Cl. 1 2 ♫ b p blow through instrument without a pitch a 2 > sffz

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

Hns. in F 1 2 ♫ blow through instrument without a pitch a 2 > sffz

Tpts. in C 1 ♫ mf blow through instrument without a pitch a 2 > sffz

Tbn. 1 2 ♫ blow through instrument without a pitch a 2 > sffz

B. Tbn. Tuba ♫ blow through instrument without a pitch a 2 > sffz

Vib. ♫

Vn. I ♫ f unis. ff p div. ♫

Vn. II ♫ mp mf o f p o mf div. ♫ 8

Vla. ♫ f ff p mf div. ♫ 8

Vc. (div.) ♫ mp mf f p

Cb. ♫ mp unis. mf > f p

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.

Narr. (Treble clef) - Measures 243-251: Rests throughout.

Fl. 1 & 2 (Treble clef) - Measures 243-251: Rests throughout.

Ob. 1 & 2 (Treble clef) - Measures 243-251: Rests throughout.

A Cl. 1 & 2 (Treble clef) - Measures 243-251: Measure 246: Dynamics *p*. Measure 247: Dynamics *p*. Measure 248: Dynamics *p*.

Bsn. 1 & 2 (Bass clef) - Measures 243-251: Measure 246: Dynamics *mp*. Measure 247: Dynamics *p*. Measure 248: Dynamics *p*.

Hns. in F (Treble clef) - Measures 243-251: Rests throughout.

Tpts. 1 & 2 in C (Treble clef) - Measures 243-251: Rests throughout.

Tbn. 1 (Bass clef) - Measures 243-251: Measure 246: Dynamics *mf*. Measure 247: Dynamics *p*.

B. Tbn. (Bass clef) - Measures 243-251: Rests throughout.

Tuba (Bass clef) - Measures 243-251: Rests throughout.

Vn. I (Treble clef) - Measures 243-251: Measure 246: Dynamics (div.). Measure 247: Dynamics unis.

Vn. II (Treble clef) - Measures 243-251: Measure 246: Dynamics *p*. Measure 247: Dynamics unis.

Vla. (Bass clef) - Measures 243-251: Measure 246: Dynamics *p*. Measure 247: Dynamics unis.

Vc. (Bass clef) - Measures 243-251: Measure 246: Dynamics *f*. Measure 247: Dynamics *p*. Measure 248: Dynamics solo. Measure 249: Dynamics *mf*.

Cb. (Bass clef) - Measures 243-251: Measure 246: Dynamics *f*. Measure 247: Dynamics *p*.

243

244

245

246

247

248

249

250

251

**R**

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

Narr.

Fl. 1 2 *p*

Ob. 1 2

A Cl. 1 2

Bsn. 1

Hns. in F 1 2

Tpts. 1 in C 2

Tbn. 1 2

Tuba

Vn. I

Vn. II

Vla. solo *mf* *teneramente e legato*

(solo) Vc. *mf* *teneramente e legato*

Cb.

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**  $\text{♩} = 90$

Fl.

Ob.

A Cl.

Bsn.

Vib.

Pno.

**15<sup>ma</sup>**

**15<sup>ma</sup>**

**Andante**  $\text{♩} = 90$

Vn. I  
(div.)

Vn. II

Vla.

Vc.

Cb.

tutti  
sul pont.  
I

**8<sup>va</sup>**  
tutti  
I

repeat ad libitum

**p**

I normale → sul pont. → n. → s.p. →

II sul pont. → normale →

**p**

div. {

**p**

**p**

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

Narr.

Fl.

Ob.

A Cl.

Bsn.

Hns. in F

Tpts. in C

Tbn.

B. Tbn.

Tuba

Timpani

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.

Susp. Cymbal

(15ma)

1. solo

mf

pp

mp

p

p

n.

n.

s.p.

sul pont.

tutti n. p. div. 1 normale sul pont. s.p. repeat ad libitum

n. sul pont. n. p. s.p. n. s.p. n. s.p.

n. sul pont. n. p. s.p. n. s.p. n. s.p.

n. sul pont. n. p. s.p. n. s.p. n. s.p.

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Fl.

Ob.

A Cl.

Bsn.

Hns. in F

Tpts. in C

Tbn.

B. Tbn. Tuba

(susp. cym.)

Timpani

Wd. Chms.

Glk.

Pno.

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

*soli*

*mp bring out*

*damped*

*15nd*

*1 sul pont.*

*repeat ad libitum*

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

*p sul pont. → p → n. → p*

*n. → s.p. → n. → s.p.*

*p normale*

*n. → s.p. → n. → s.p.*

*(z) normale*

*s.p. → p → n. → s.p. → n. → s.p.*

*p normale*

*n. → s.p. → n. → s.p.*

*p normale*

*n. → s.p. → n. → s.p.*

*p normale*

T

“Of course we can, Sinaa,” they reply.

Narr.

Fl.

Ob.

A. Cl.

Bsn.

Hns. in F

Tpts. in C

Tbn. 1

B. Tbn.

Tuba

(susp. cym.)

Timp.

Glk.

Pno.

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

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

Narr.

Fl.

Ob.

A Cl.

Bsn.

Hns. in F

Tpts. in C

Tbn.

B. Tbn.

Tuba

(susp. cym.)

Timp.

Wd. Chms.

Glk.

Pno.

Vn. I (div.)

Vn. II (div.)

Vla. (div.)

Vc. (div.)

Cb.

*I sul pont.*

*repeat ad libitum*

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

*II normale → sul pont. → n. → s.p. → n. → s.p. → n. → s.p.*

*n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*(z) → normale → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*(div.) → normale → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*pp → n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*pp → n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*pp → n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*pp → n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*pp → n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

*pp → n. → s.p. → n. → s.p. → n. → s.p. → n. → s.p.*

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