

SINFONIA
ANTARTICA
(No. 7)

By
R. VAUGHAN WILLIAMS

Full Score

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Music Department
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To Ernest Irving

INSTRUMENTATION

Triple Woodwind
Four Horns
Three Trumpets
Three Trombones
Tuba
Timpani
Percussion: Triangle, Cymbals, Side-drum, Tenor drum,
Bass drum, Gong, Bells, Glockenspiel, Xylophone,
Vibraphone, Wind Machine
Celesta
Harp
Pianoforte
Organ
Soprano Solo
Small Chorus of Women's Voices (SSA)
Strings

DURATION 42 minutes

This work was first performed on 14 January 1953 in Manchester by the Hallé Orchestra, conducted by Sir John Barbirolli, who have also recorded it for H.M.V. Some of its themes are taken from the music written for the film 'Scott of the Antarctic' (Ealing Studios). Orchestral material, including large-size scores and vocal parts, is available on hire.

MOVEMENTS

PRELUDE: Andante Maestoso PAGE I

To suffer woes which hope thinks infinite,
To forgive wrongs darker than death or night,
To defy power which seems omnipotent,
Neither to change, nor falter, nor repent:
This . . . is to be
Good, great and joyous, beautiful and free,
This is alone life, joy, empire and victory.

SHELLEY: *Prometheus Unbound*

SCHERZO: Moderato PAGE 38

There go the ships
and there is that Leviathan
whom thou hast made to take his pastime therein.

PSALM 104

LANDSCAPE: Lento PAGE 70

Ye ice falls! Ye that from the mountain's brow
Adown enormous ravines slope amain—
Torrents, methinks, that heard a mighty voice,
And stopped at once amid their maddest plunge!
Motionless torrents! Silent cataracts!

COLERIDGE: *Hymn before Sunrise, in the Vale of Chamouni*

INTERMEZZO: Andante sostenuto PAGE 100

Love, all alike, no season knows, nor clime,
Nor hours, days, months, which are the rags of time.

DORNE: *The Sun Rising*

EPILOGUE: Alla marcia, moderato (non troppo allegro)

PAGE 116

I do not regret this journey; we took risks, we knew we took
them, things have come out against us, therefore we have
no cause for complaint.

CAPTAIN SCOTT'S LAST JOURNAL

SINFONIA ANTARTICA

1. PRELUDE

R. VAUGHAN WILLIAMS

Andante maestoso (♩ = 80)

FLUTES 1 & 2
FLUTE 3 & PICCOLO
OBOES 1 & 2
COR ANGLAIS
CLARINETS in B_♭ 1 & 2
BASS CLARINET in B_♭
FAGOTTI 1 & 2
CONTRA FAGOTTO

Andante maestoso (♩ = 80)

CORNI in F 1 & 2
TRUMPETS in B_♭ 1, 2 & 3
TROMBONES 1, 2 & 3
TUBA

Andante maestoso (♩ = 80)

TIMPANI
PERCUSSION
CELESTA
HARP
PIANOFORTE

SOPRANO SOLO
VOICES
CHORUS: S.S.A.

Andante maestoso (♩ = 80)

VIOLIN I
VIOLIN II
VIOLA
VOLONCELLO
BASS

Largamente

1 Fls. *ff*

2 Picc. *ff*

3 Obs. *ff*

4 Cor Ang. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

1 Fag. *ff*

2 Fag. *ff*

C. Fag. *ff*

Largamente

1 Cor. *ff*

2 Cor. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

1 Tbus. *ff*

2 Tbus. *ff*

Tuba *ff*

Largamente

Timp. *ff*

Perc. *ff* Cym. clashed

Hp. *ff*

Frie. *ff*

gve lower.

Largamente

VI. I *ff* non div.

VI. II *ff* non div.

Vla. *ff* div.

Cello *ff*

Bass *ff*

5

Lento (♩ = 76)

Fls. 1 2

Picc. 1 2

Obs. 1 2

Cor Ang.

Cl. 1 2

B. Cl.

Fag. 1 2

C. Fag.

ff *pp*

5

Lento (♩ = 76)

Cor. 1 2 3 4

Tpts. 1 2 3

Tbn. 1 2 3

Tuba

ff *con sord.* *p*

5

Lento (♩ = 76)

Timp.

Perc. Cym. B.D.

Xylo. *soft beaters* *ppp*

Hp.

Pftc.

Voices *ave lower.* SOPRANO SOLO CHORUS: S.S.A.

5

Lento (♩ = 76)

loc. *pp*

Vl. I *pp*

Vl. II *pp* unis.

Via. *pp* unis.

Cello *pp*

Bass *pp*

6

1
Fla. 2

Picc.

Ob.

1
2
Cla.

B Cl.

C. Fas.

6

1
2
3
4
Cor.

1
2
3
Tria.

1
2
3
Tuba.

Tuba
pp
con sord.

6

Timp.

B. D.

Perc.

Xylo. (b)

Hp.

Pfte.

Sop. Solo

Chorus: S.S.A.

6

8

VI. I

VI. II

Vla.

Cello

Bass

1
Fis. 2

Picc.

Ob.

1
Cla. 2

H. Cl.

C. Fag.

1
Cor. 2
3
4

1
Tpts. 2
3

1
Tbas. 2
3

Tuba

Timp.

Perc.
B.D.
Xylo.

Hp.

Pfte.

Sop. Solo
Voices
Chorus: S.S.A.

8
Vi. I
Vi. II
Vla.
Cello
Bass

loco

7 poco più mosso

Fls. 1 2
Picc.
Ob.
Cl. 1 2
B. Cl.
C. Fag.

con sord. 7 poco più mosso

Cor. 1 2
Tpt. 1 2 3
Tbn. 1 3
Tuba

7 poco più mosso

Temp.
Perc. B.D. Xylo.
Hp.
Pfte.

Voices Sop. Solo Chorus: S.S.A.
Solo Chorus

7 poco più mosso

VI. I VI. II Vla. Cello Bass

Fls. 1, 2
Picc.
Ob.
Clas. 1, 2
B. Cl.
C. Fag.

8

pp

Cor. 1, 2
Tpts. 1, 2, 3
Tbns. 1, 2, 3
Tuba

8

Timp.
Perc. B.D.
Hp.
Pfte.

8

Wind Machine (out of sight)

pp

Sop. Solo
Voices Chorus: S.S.A.

Vl. I
Vl. II
Vla.
Cello
Bass

8

pos. nat.
pp
pizz.
pizz.)

Tempo primo

1
2
Fla. 1
2
Picc.
Ob.
1
2
Clas.
1
2
B. Cl.
Fag.
C. Fag.

Tempo primo

1
2
Cor.
1
2
Tpts.
1
2
Tbas.
3
Tuba

senza sord.
pp
senza sord.
pp

Tempo primo

1
2
Timp.
B.B.
Perc.
W.M.
Hp.
Pfte.
Sop. Solo
Voices
Chorus: S.S.A.

pp
niente
niente

Tempo primo

Vl. I
Vl. II
Via.
Cello
Bass

pos. nat. arco
arco
p

Poco animato (♩ = 88)

1 Fls. 2 Fls.
Picc.
Obs.
Cor Ang.
1 Cla. 2 Cla.
B. Cl.
Fag.
C. Fag.

Poco animato (♩ = 88)

— Vibraphone cue

1 Cor. 2 Cor.
3 Cor.
1 Tpts. 2 Tpts.
3 Tpts.
1 Tbas. 2 Tbas.
3 Tbas.

Poco animato (♩ = 88)

1 Timp.
Gluck 8
Vib.
Cel.
Hp.
Pfte.

Poco animato (♩ = 88)

VI. I
VI. II
Vla.
Cello
Bass

This page of a musical score is divided into several systems of staves. The first system includes Flutes (Fls.), Piccolo (Picc.), Oboes (Obs.), Cor Anglais (Cor Ang.), Clarinets (Cl.), Bass Clarinet (B.Cl.), and Bassoon & Contrabassoon (Fag. & C. Fag.). The second system includes Cor Anglais (Cor.), Trumpets (Tpts.), and Trombones (Tbn.). The third system includes Timpani (Timp.), Glockenspiel (Glock.), Vibraphone (Vib.), Cello (Ccl.), Harp (Hp.), and Piano (Pfte.). The fourth system includes Violin I (VI. I), Violin II (VI. II), Viola (Via.), Cello (Cello), and Double Bass (Bass). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as *mf*, *f*, and *ff*. A fermata is present over a measure in the Flute part. The page number 14 is centered at the bottom.

9

Fls. 1
2
Picc.
Obs.
Cor Ang.
Cla. 1
2
B.Cl.
Fug. & C. Fac.

ppp

pp

8

9

Cor. 1
2
3
4
Tpts. 1
2
3
Thsn.
1
2
3

Vibraphone cues
con sord.

pp

9

Temp.
Glock.
Vib.
Crl.
Hp.
Pfte. 1
2

loco

9

VI. I
VI. II
Via.
Cello
Bass

loco

Più mosso (♩ = 60) (♩ = 120)

Fl. 1
Fl. 2
Pic.
Obs. 1
Obs. 2
Cor Ang.
Cl. 1
Cl. 2
B. Cl.
Fag. 1
Fag. 2
C. Fag.

Più mosso (♩ = 60) (♩ = 120)

Cor. 1
Cor. 2
Tpta. 1
Tuba
Timp.
Perc.
Cvl.
Hp.

Più mosso (♩ = 60) (♩ = 120)

Pfte.

Più mosso (♩ = 60) (♩ = 120)

Vi. I
Vi. II
Via.
Cello
Bass

11

Fl.
Picc.
Obs.
Cor Ang.
Cl.
R. Cl.
Fag.

This section of the score covers the woodwind instruments. It consists of seven staves. The Flute (Fl.) and Piccolo (Picc.) parts are in the upper register. The Oboe (Obs.) and Cor Anglais (Cor Ang.) parts are in the middle register. The Clarinet (Cl.) and Bass Clarinet (R. Cl.) parts are in the lower register. The Fagotto (Fag.) part is in the bass register. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system shows the beginning of a phrase, and the second system shows the continuation of the phrase with various articulations and dynamics.

11

Cor.
Tpt.
Tbn. & Tuba.

This section of the score covers the brass instruments. It consists of three staves. The Horns (Cor.) part is in the upper register. The Trumpets (Tpt.) and Trombones & Tubas (Tbn. & Tuba) parts are in the lower register. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system shows the beginning of a phrase, and the second system shows the continuation of the phrase with various articulations and dynamics.

11

Per.
Glock.
C. I.
Hp.
Pno.

This section of the score covers the keyboard and percussion instruments. It consists of five staves. The Percussion (Per.) part is in the upper register. The Glockenspiel (Glock.) and Cymbals (C. I.) parts are in the middle register. The Harp (Hp.) part is in the lower register. The Piano (Pno.) part is in the bass register. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system shows the beginning of a phrase, and the second system shows the continuation of the phrase with various articulations and dynamics.

11

VI. I
VI. II
Vla.
Cello
Bass

This section of the score covers the string instruments. It consists of five staves. The Violin I (VI. I) and Violin II (VI. II) parts are in the upper register. The Viola (Vla.) part is in the middle register. The Cello (Cello) and Bass (Bass) parts are in the lower register. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first system shows the beginning of a phrase, and the second system shows the continuation of the phrase with various articulations and dynamics.

1
 2
 Fls.
 1
 2
 Picc.
 1
 2
 Obs.
 Cor Ang.
 1
 2
 Cls.
 B. Cl.
 1
 2
 Fag.
 1
 2
 3
 4
 Cor.
 1
 2
 3
 4
 Tpts.
 1
 2
 3
 Tbos.
 &
 Tuba
 Perc.
 Glock.
 Cel.
 Hp.
 Pfte.
 Vl. I
 Vl. II
 Vla.
 Cello
 Bass

Cym.
 1919

Meno mosso (♩ = 80)

Fls. 1
2
Picc. 1
Obs. 2
Cor Ang. 1
2
Clas. 1
2
B.Cl. 1

Meno mosso (♩ = 80)

Cor. 1
2
Tpts. 1
2
3
Tbn. 1
&
2
Tuba 3

Meno mosso (♩ = 80)

Timp.
Perc. Cym.
Glock.
Hp. (G) (F#) (Bb) 8
Pfte. 8

Meno mosso (♩ = 80)

VI. I
VI. II
Via. pizz.
Cello pizz.
Bass pizz.

8

Fls.

2

Picc.

1

Obs.

2

Cor. Ang.

1

Cls.

2

B. Cl.

Fag. 1

2

C. Fag.

ff

ff

Cor.

1

2

Tpts.

3

Tbns. &

Tuba

Timp.

Perc.

Glock.

Hp.

Pft.

8

VI. I

VI. II

Vla.

Cello

Bass

arco

arco

arco

Cym

22

12 Tranquillo

Fls. 1, 2
Picc.
Obs. 1, 2
Cor. Ang.
Cl. 1, 2
B. Cl.
Fag. 1, 2
C. Fag.

12 Tranquillo

Cor. 1, 2, 3, 4
Tpt. 1, 2, 3
Tbn. 1, 2, 3
Tuba

12 Tranquillo

Perc.
Pfte. 8

12 Tranquillo

VI. I
VI. II
Via.
Cello
Bass

13

Tpts. 3

Timp.

Perc. WIND MACHINE

SOLO

Voices CHORUS

S. I. pp

S. II. pp

A.

Vl. I

Vl. II

Vla.

Cello pp

Bass

13

Tpts. 3

Timp.

Perc. W.M.

Voices

Vl. I

Vl. II

Vla.

Cello pp

Bass

Andante moderato con moto $\text{♩} = 96$

Fls. 1
 Picc.
 Obs.
 Cor Ang.
 Cls. 1
 Cls. 2
 B.Cl.
 Fag. 1
 Fag. 2
 C.Fag.

pp

pp

Andante moderato con moto $\text{♩} = 96$

Cor. 1
 Cor. 2
 Tpts. 1
 Tpts. 2
 Tbn. 1
 Tbn. 2

pp

pp

pp

Soli quasi fanfare Maestoso

Andante moderato con moto $\text{♩} = 96$

Timp.
 Perc.
 Hp.
 Pfte.
 Voices

pp

niente

CHORUS

niente

Andante moderato con moto $\text{♩} = 96$

VI. I
 VI. II
 Vla.
 Cello
 Bass

pp

pp

pp

arco

pp

14

Fls. 1 *p* *cresc.*

Fls. 2 *p* *cresc.*

Picc. *p* *cresc.*

Obs. 1 *p* *cresc.*

Obs. 2 *p* *cresc.*

Cor Ang. *p* *cresc.*

Cle. 1 *p marc.* *cresc.*

Cle. 2 *p marc.* *cresc.*

B. Cl. *p marc.* *cresc.*

Fag. 1 *p marc.* *cresc.*

Fag. 2 *p marc.* *cresc.*

C. Fag. *p marc.* *cresc.*

14

Cor. 1 *p marc.* *cresc.*

Cor. 2 *p marc.* *cresc.*

Cor. 3 *p marc.* *cresc.*

Cor. 4 *p marc.* *cresc.*

Tpts. 1 *p cantabile.*

Tpts. 2 *p*

Tpts. 3 *p*

Tbn. 1

Tbn. 2

Tuba

14

with Timp. sticks

Timp.

Perc.

Pfte.

14

Vi. I *arco* *p* *cresc.*

Vi. II *arco* *p* *cresc.*

Vla. *p marc.* *cresc.*

Cello *p marc.* *cresc.*

Bass *p marc.* *cresc.*

Fls. 1 2
 Picc.
 Obs. 1 2
 Cor Ang.
 Cls. 1 2
 B. Cl. simile
 Fag. simile
 C. Fag. simile
 Cor. 1 2
 Tpts. 3 3
 Tbas. 2 3
 Tuba simile
 Perc. S.D. senza rall.
 Hp.
 Pfte.
 Vl. I simile
 Vl. II simile
 Via. simile
 Cello simile
 Bass simile

senza rall.
 senza rall.
 senza rall.

15 Largamente (♩ = 80)

Fls. 1, 2
 Picc. 1, 2
 Obs. 1, 2
 Cor Ang.
 Cls. 1, 2
 B. Cl.
 Fag. 1, 2
 C. Fag.

15 Largamente (♩ = 80)

Cor. 1, 2, 3, 4
 Tpt. 1, 2, 3
 Tuba. 1, 2, 3
 Tuba

15 Largamente (♩ = 80)

Timp.
 Perc. Cym., B.D.
 Hp.
 Pfte.

15 Largamente (♩ = 80)

VI. I non div.
 VI. II non div.
 Vla. non div.
 Cello non div.
 Bass

R
 Fls. 1 2
 Picc. 1 2
 Obs. 1 2
 Cor Aug.
 Cls. 1 2
 B. Cl.
 Fag. 1 2
 C. Fag.
 Cor. 1 2 3 4
 Tpts. 1 2 3
 Tbn. 1 2 3
 Tuba
 Perc. Tri. Triangle
 Hp.
 Pfc. 8ve lower
 Vl. I
 Vl. II
 Vla.
 Cello
 Bass

loco
loco
loco
loco
 Triangle
 F#
 B

16

8

Fl. 1
Fl. 2
Picc.
Obs. 1
Obs. 2
Cor Ang.
Cl. 1
Cl. 2
B. Cl.
Fag. 1
Fag. 2
C. Fag.

ff *marc.* *similo*

16

Cor. 1
Cor. 2
Cor. 3
Tpts. 1
Tpts. 2
Tpts. 3
Tbus. 1
Tbus. 2
Tuba

ff marc.

16

Perc.
Hp.
Pfte.

Tri. 6
up and down ad lib.
Ps *Cl* *Pf Cl*

16

8

VI. I
VI. II
Via.
Cello
Bass

ff marc.

17

1. Fls. 8

2. Fls. 8

Picc. 8

1. Obs. 8

2. Obs. 8

Cor Ang. 8

1. Cls. 8

2. Cls. 8

B. Cl. 8

1. Fag. 8

2. Fag. 8

C. Fag. 8

17

1. Cor. 2

2. Cor. 3

3. Cor. 4

1. Tptiv. 2

2. Tptiv. 3

3. Tptiv. 4

1. Tbus. 2

2. Tbus. 3

3. Tbus. 4

Tuba 2

3

17

Timpani

S. D.

Glock

Hp. gliss. ad lib.

Pfte. 8ve lower

17

8

VI. I

VI. II

Vla.

Cello

Bass

molto allargando

Fls. 1, 2
Picc. 1, 2
Obs. 1, 2
Cor Ang.
Clas. 1, 2
B. Cl.
Fag. 1, 2
C. Fag.

molto allargando

Cor. 1, 2
Tpts. 1, 2, 3
Tbns. 1, 2, 3
Tuba
Timp.
Perc.
Hp.
Pfte.

molto allargando

VI. I
VI. II
Via.
Cello
Bass