

Matthew Browne

F a r t h e s t

S o u t h



for Symphony Orchestra

2015

Copyright © 2015 Maestoso Music

Program Note

This piece is one of a planned series of tone poems titled *Cabinet of Curiosities*, inspired by fantastical tales of curious natural specimens, archeological artifacts, and unique artworks that may or may not have any basis in reality.

The term *farthest south* refers to the most southerly latitudes reached by explorers during the so-called “Heroic Age” of Antarctic Exploration prior to the conquest of the South Pole in 1911. Ernest Shackleton’s “Nimrod Expedition” of 1907-09 reached a latitude of 88° 23' S. This was, by far, the farthest south reached at that time.

What is largely unknown about this expedition, however, is the unusual encounter made by Shackleton and his company. While traversing atop Beardmore Glacier, a monumental discovery by the Nimrod Expedition (which sits at approximately 83° S, farthest south at that time), they came into view of an awesome sight; an expansive and glorious field of *curious glass structures*, between four and fifteen feet in height. They were immaculate, crystalline, impeccably smooth, and laid out with meticulous and symmetrical coordination, reminiscent of the quiet solemnity of a cemetery. When the sunlight rose above the surrounding mountain ranges and hit these fantastic monuments, a brilliant diffusive gleam of light filled the glacial valley, and illuminated everything it touched with the brightest white light imaginable. Even more curious is that the arduous Antarctic weather seemed to have no erosive effect on the cleanliness of these structures, and that analysis shows that they have been sitting like this, unblemished, for the past 4,000 years. It is still unknown who built or arranged them.

It seems that a change is needed in the farthest south record book.

Instrumentation

Piccolo

Flute 1-2

Oboe 1-2

English Horn

Clarinet in Bb 1-2

Clarinet in Bb 3 (Dbl. Bass Clarinet in Bb)

Bassoon 1-2

Contrabassoon

Horn in F 1-4

Trumpet in C 1-3

Trombone 1-2

Trombone 3 (Bass)

Tuba

Timpani (32”, 29”, 26”, 23”) (*with suspended cymbal*)

Percussion 1

Marimba, Crotales (with bow)

Percussion 2

Glass Wind Chimes, Suspended Cymbal, Large Tam-tam (with bow)

Percussion 3

Vibraphone (with bow), Bass Drum

Harp

Celesta

Violin I

Violin II

Viola

Violoncello

Contrabass

Duration: c. 8 min.

www.matthewbrownecomposer.com

Farthest South

for Symphony Orchestra

Matthew Browne

Shimmering ♩ = 66

5

The score is divided into two systems. The first system includes woodwinds (Piccolo, Flute 1.2, Oboe 1.2, English Horn, Clarinet in B♭ 1.2, Clarinet in B♭ 3, Bassoon 1.2, Contrabassoon), brass (Horn in F 1.2, Horn in F 3.4, Trumpet in C 1.2, Trumpet in C 3, Trombone 1.2, Trombone 3 (Bass), Tuba), and percussion (Percussion 1: Marimba, Crotales; Percussion 2: Glass Wind Chimes, Suspended Cymbal, Large Tam-tam; Percussion 3: Vibraphone, Bass Drum). It also features Harp and Celesta. The second system includes Solo Violin I, Solo Violin II, Solo Viola, Solo Violoncello, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various performance instructions such as 'insert mute', 'solo, l.v. all', and dynamic markings like *p*, *mp*, and *Red.*. A key signature change is indicated at the bottom of the harp part: $D^{\flat}C^{\flat}B^{\flat} E^{\flat}F^{\flat}G^{\flat}A^{\flat}$.

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 Cl. 3 Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 CTpt. 1.2 CTpt. 3 Tbn. 1.2 B. Tbn. Tba.

Timp. Mar. Gl. Chimes Vib. Hp. Cel.

Place a large suspended cymbal upside-down on the head of the 26" timpano and proceed to roll on it with soft mallets while moving the pedal as indicated.

Solo Vla. Solo Vc.

Vln. I Vln. II Vla. Vc. Cb.

Picc. -
 Fl. 1.2 *p* *mp* *n*
 Ob. 1.2 -
 Eng. Hn. - *n*
 Cl. 1.2 *p* *mp* *n*
 Cl. 3 *p* *mp* *n*
 Bsn. 1.2 *mp* *n*
 Cbsn. -
 Hn. 1.2 -
 Hn. 3.4 -
 CTpt. 1.2 -
 CTpt. 3 -
 Tbn. 1.2 *n*
 B. Tbn. *n*
 Tba. -
 Timp. *pp* *mp* *n* *gliss.*
 Mar. *p* *mp* *n* *pp*
 Gl. Chimes -
 Vib. -
 Hp. *mp*
 Cel. *mp*
 Solo Vla. *mf* *p* *mf sentimental*
 Solo Vc. *n* *p* *mf sentimental*
 Vln. I -
 Vln. II -
 Vla. -
 Vc. -
 Cb. *p* *solo, pizz.* *cresc.*

Picc. -
 Fl. 1.2 - *p* - *mf* - *f* - *n*
 Ob. 1.2 -
 Eng. Hn. - *f* - *n*
 Cl. 1.2 - *p* - *mf* - *f* - *n* (1.)
 Cl. 3 - *p* - *mf* - *f* - *n*
 Bsn. 1.2 - 1. solo - *pp* - *f* - *mp* - *n*
 Cbsn. -
 Hn. 1.2 - muted - *n* - *mf*
 Hn. 3.4 - muted - *n* - *mf*
 CTpt. 1.2 -
 CTpt. 3 -
 Tbn. 1.2 - *f* - *n* - remove mute
 B. Tbn. - *f* - *n* - remove mute
 Tba. -
 Timp. -
 Mar. - *mp* - *mf* - *p* - *n*
 Gl. Chimes -
 Vib. - *mp* - *mf* - *n*
 Hp. - *mf*
 Cel. - *mf*
 Solo Vla. - *mf* - *f* - *mp* - *mf*
 Solo Vc. - *mf* - *f* - *mp* - *n*
 Vln. I -
 Vln. II - *n* - *mf* (div. a 3)
 Vla. -
 Vc. -
 Cb. - *f dim.* - *p*

28

34

Picc. Fl. 1.2 Ob. 1.2 Eng. Hn. Cl. 1.2 Cl. 3 Bsn. 1.2 Cbsn.

Hn. 1.2 Hn. 3.4 CTpt. 1.2 CTpt. 3 Tbn. 1.2 B. Tbn. Tba. Timp.

Mar. Gl. Chimes Vib. Hp. Cel.

28

34

Solo Vla. Solo Vc. Vln. I Vln. II Vla. Vc. Cb.

Picc. -

Fl. 1.2 - *n* *mf* *n*

Ob. 1.2 - *n* *mf* *n*

Eng. Hn. - *n* *mf* *n*

Cl. 1.2 - *pp* *mf* *n*

Cl. 3 - *pp* *mf* *n*

Bsn. 1.2 - *pp* *mp* *n*

Cbsn. -

Hn. 1.2 - *mf* *n* remove mute

Hn. 3.4 - *mf* *n* remove mute

CTpt. 1.2 -

CTpt. 3 -

Tbn. 1.2 - *mf* *n*

B. Tbn. - *mf* *n*

Tba. - *mf* *n*

Timp. -

Mar. - *mf* *p* *n*

Sus. Cym. - *pp* Suspended Cymbal, with soft mallets

Vib. - *p* *mf* *p* *pp*

Hp. -

Cel. -

Solo Vln. I - *mf* sentimental 5 *mp* solo *mf*

Solo Vln. II - *mp* solo *mf*

Solo Vla. - *mf* solo *mf*

Solo Vc. - *n* *mf* sentimental *mf*

Vln. I - *mf* 5 *p* gli altri *mp*

Vln. II - *mf* *p* *mf* *n* gli altri, div. *p*

Vla. - *n* gli altri, div. *p*

Vc. - *mf* *p* gli altri *p*

Cb. - *mf* *p*

43

Picc.

Fl. 1.2
n *f* 1. solo *p* *p* 7

Ob. 1.2
n *f*

Eng. Hn.
n *f*

Cl. 1.2
n *f* 1. solo *p* *p* 7 *n*

Cl. 3
n *f*

Bsn. 1.2
p 1. solo

Cbsn.

Hn. 1.2
n 1. solo, open *f* 3 3 *ff*

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2
n *mf* insert mute (harmon, stem in)

B. Tbn.
n *mf* insert mute (harmon, stem in)

Tba.
n *mf* *n*

Timp.

Mar.
f *n* *mf* *n*

Sus. Cym.

Vib.
f *f*

Hp.
p cresc. *gliss.* *mf*
(same pedals)

Cel.

Solo Vln. I
f *p*

Solo Vln. II
f *p*

Solo Vla.
f *p* *n* *p*

Solo Vc.
f *p* *p* *mp* *p*

Vln. I
mp *n* div. (b) div.

Vln. II
mp *n*

Vla.
mp *n*

Vc.
mp *n*

Cb.

poco rit.

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 Cl. 3
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 CTpt. 1.2
 CTpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Sus. Cym.
 Vib.
 Hp.
 Cel.

Fl. 1.2: *pp* *n*
 Bsn. 1.2: *pp* *n*
 Hn. 1.2: *n*
 CTpt. 1.2: 1. solo, muted (straight) *mf*
 Vib.: *n*
 Hp.: D:C#B# E:F#G#A#

poco rit.

Solo Vln. I
 Solo Vln. II
 Solo Vla.
 Solo Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Solo Vln. I: *pp* *mf* *dim.* 5 7 5 3 3 *p*
 Solo Vln. II: *dim.* 7 *p*
 Solo Vla.: 3 *pp* *mf* *dim.* *p*
 Solo Vc.: *mp* *p* *mp dim.*

50 ♩ = 58

molto rit.

Picc. *p*

Fl. 1.2 *p*

Ob. 1.2 *sol.*
p floating

Eng. Hn. *p floating*

Cl. 1.2 *p*

Cl. 3 *p*

Bsn. 1.2 1. *p*
2. *p*

Cbsn. *f*

Hn. 1.2 a2 open
f

Hn. 3.4 *p* a2 open
f

CTpt. 1.2 1. remove mute (straight),
insert mute (harmon, stem in)
p
> n

CTpt. 3 *f*

Tbn. 1.2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Mar. *f*

Sus. Cym. *mp*

Vib. *pp*

Hp. *p*
gliss.

Cel. *p*
cresc. 5 5 6
f

Gl. Chimes *p*

To Tam-t. *mp*

50 ♩ = 58

molto rit.

Solo Vln. I *mp*

Solo Vln. II *n*

Solo Vla. *n*

Solo Vc. *p*

Vln. I unis.
p

Vln. II (div.) *p*

Vla. div. arco *p*

Vc. *p*

Cb. *p*

Picc. *p* *mf floating*⁷ *n* *1. solo* *n*

Fl. 1.2 *mf floating* *n*

Ob. 1.2 *1. solo* *mf floating* *n*

Eng. Hn. *n* *p broadly* *mf*

Cl. 1.2 *pp* *sub. pp*

Cl. 3 *pp* *sub. pp*

Bsn. 1.2 *pp* *sub. pp*

Cbsn. *p* *f* *mp* *n* *p* *f*

Hn. 1.2 *muted* *n* *mf* *n*

Hn. 3.4 *muted* *n* *mf* *n*

CTpt. 1.2 *muted (harmon, stem in)* *n* *mf* *n*

CTpt. 3 *muted (harmon, stem in)* *n* *mf* *n*

Tbn. 1.2 *muted (harmon, stem in)* *n* *mf* *n*

B. Tbn. *muted (harmon, stem in)* *n* *mf* *n*

Tba. *solo* *p* *mp* *f* *mp* *n* *p* *mp* *f* *mp*

Timp. *as before* *pp* *gliss.* *mp* *gliss.* *pp* *gliss.* *mp* *gliss.* *pp*

Mar. *pp* *mp* *sub. pp* *mp*

Tam-t. *pp* *mf* *pp* *f* *To Gl. Chimes*

Vib. *pp* *mp* *sub. pp* *mp*

Hp. *mp* *gliss.* *p cresc.* *gliss.* *f dim.* *gliss.* *p*

Cel. *pp* *sub. pp*

D^bC^bE^bE^bF³G^bA^b 8^{va}.....

Vln. I *solo* *p* *tutti* *n* *unis.* *p broadly* *mf*

Vln. II *n* *p broadly* *mf*

Vla. *unis.* *n* *p broadly* *mf*

Vc. *n* *p broadly* *mf*

Cb. *div. a 3* *pp* *mf* *pp* *mf* *pp*

harmonic gliss.

60 Moving forward ♩ = 66

64

60 Moving forward ♩ = 66

64

60 Moving forward ♩ = 66

64

60 61 62 63 64 65

Picc.

Fl. 1.2
n, *mp*, *n*

Ob. 1.2
n, *mp*, *n*

Eng. Hn.
n, *mp*, *n*, *p*, *mp* wistful

Cl. 1.2
n, *mp*, *n*

Cl. 3
n, *mp*, *n*

Bsn. 1.2

Cbsn.

Hn. 1.2
1. remove mute

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.
n, *pp*

Gl. Chimes
p

Vib.
n, *pp*

Hp.

Cel.

Solo Vc.
with section, *n*

Vln. I
p, *mp* wistful, *sol*

Vln. II
p, *mp* wistful, *sol*

Vla.

Vc.
mp, *n*

Cb.

73

Picc. *f floating* *n*

Fl. 1.2 *mp* *n*

Ob. 1.2 *n* *mp* *n*

Eng. Hn. *n*

Cl. 1.2 *mp* *n*

Cl. 3 *f floating* *n* **To Bass Clarinet**

Bsn. 1.2

Cbsn.

Hn. 1.2 *mf* *n* 2. (muted) *mp* *n* 2. remove mute

Hn. 3.4 (muted) *mp* *n* remove mute

CTpt. 1.2 1. solo, open *p*

CTpt. 3

Tbn. 1.2 open *n*

B. Tbn.

Tba.

Timp.

Mar. *n* *pp*

Gl. Chimes

Vib. *n* *n* *Red.*

Hp. *mf floating*

Cel. *f floating* *Red.*

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

Vln. II *p* *mp* *n*

Vla. *p*

Vc. *n* *tutti, div.* *mp* *n*

Cb.

rit.

The musical score is divided into four systems corresponding to measures 76, 77, 78, and 79. The instruments and their parts are as follows:

- Picc.**: Piccolo, rests in measures 76-78, plays a note in measure 79.
- Fl. 1.2**: Flute 1 & 2, complex melodic lines with dynamics *f*, *sub. mp*, and *f*.
- Ob. 1.2**: Oboe 1 & 2, rests in measure 76, plays notes in measures 77-79.
- Eng. Hn.**: English Horn, rests in measure 76, plays notes in measures 77-79.
- Cl. 1.2**: Clarinet 1 & 2, triplet patterns, dynamics *n* and *mf*.
- Cl. 3**: Bass Clarinet, rests in measure 76, plays notes in measures 77-79.
- Bsn. 1.2**: Bassoon 1 & 2, rests in measure 76, plays notes in measures 77-79.
- Cbsn.**: Contrabassoon, rests throughout.
- Hn. 1.2**: Horn 1 & 2, rests in measure 76, plays notes in measures 77-79.
- Hn. 3.4**: Horn 3 & 4, rests in measure 76, plays notes in measures 77-79.
- CTpt. 1.2**: Trumpet 1 & 2, rests in measure 76, plays notes in measures 77-79.
- CTpt. 3**: Trumpet 3, rests in measure 76, plays notes in measures 77-79.
- Tbn. 1.2**: Trombone 1 & 2, rests in measure 76, plays notes in measures 77-79.
- B. Tbn.**: Bass Trombone, rests throughout.
- Tba.**: Tuba, rests throughout.
- Timp.**: Timpani, rests throughout.
- Mar.**: Maracas, rhythmic accompaniment.
- Gl. Chimes**: Gong/Chimes, rests throughout.
- Vib.**: Vibraphone, rests throughout.
- Hp.**: Harp, complex accompaniment with dynamics *f*, *mf*, and *f*.
- Cel.**: Cello, rests in measure 76, plays notes in measures 77-79.
- Vln. I**: Violin I, rests in measure 76, plays notes in measures 77-79.
- Vln. II**: Violin II, rests in measure 76, plays notes in measures 77-79.
- Vla.**: Viola, rests in measure 76, plays notes in measures 77-79.
- Vc.**: Violoncello, rests in measure 76, plays notes in measures 77-79.
- Cb.**: Contrabass, rests in measure 76, plays notes in measures 77-79.

80 Boldly ♩ = 66

80 Boldly ♩ = 66

81

82

83

84

poco rit.

88 A tempo (♩ = 66)

poco rit.

Picc. *f* *ff* *p* *f floating*⁷
 Fl. 1.2 *f* *ff* *p* *ff* *n*
 Ob. 1.2 *f* *ff* *p* *ff* *n*
 Eng. Hn. *f* *ff* *p* *ff* *n*
 Cl. 1.2 *f* *ff* *p* *ff* *n*
 B. Cl. *f* *ff* *p* *ff* *n*
 Bsn. 1.2 *f* *ff* *p* *ff* *n*
 Cbsn. *f* *ff* *p* *ff* *n*
 Hn. 1.2 *f* *ff* *p* *ff* *n*
 Hn. 3.4 *f* *ff* *p* *ff* *n*
 CTpt. 1.2 *f* *ff* *p* *ff* *n*
 CTpt. 3 *f* *ff* *p* *ff* *n*
 Tbn. 1.2 *f* *ff* *p* *ff* *n*
 B. Tbn. *f* *ff* *p* *ff* *n*
 Tba. *f* *ff* *p* *ff* *n*
 Timp. *f* *ff* *p* *ff* *n*
 Croton. *f* *ff* *p* *ff* *n*
 Gl. Chimes *f* *ff* *p* *ff* *n*
 B.D. *pp* Bass Drum, with soft mallets *ff* To Vib.
 Hp. *f* *ff* *p* *ff* *n*
 Cel. *f* *ff* *p* *ff* *n*
 Vln. I *f* *ff* *p* *ff* *n*
 Vln. II *f* *ff* *p* *ff* *n*
 Vla. *f* *ff* *p* *ff* *n*
 Vc. *f* *ff* *p* *ff* *n*
 Cb. *f* *ff* *p* *ff* *n*

92 Distant ♩ = 58

96 Tempo I ♩ = 66

Picc. *n*

Fl. 1.2

Ob. 1.2 *mf* 1. solo *p* *n*

Eng. Hn.

Cl. 1.2 *n*

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

CTpt. 1.2 *mf* *n* insert mute (harmon, stem in)

CTpt. 3 *n* insert mute (harmon, stem in)

Tbn. 1.2

B. Tbn.

Tba.

place cymbal on 26" timpano

Timp.

Crot. *p floating* *To Mar.*

Gl. Chimes

Vib. *Vibraphone (soft mallets)* *p floating*

Hp. *p* *p floating*

Cel. *p* *p floating*

92 Distant ♩ = 58

96 Tempo I ♩ = 66

Solo Vln. I *solo* *p* *mp*

Solo Vln. II *solo* *p* *mp*

Solo Vla. *solo* *mf sentimental* *mf*

Solo Vc. *solo* *p* *mp*

Vln. I *pp* *n* attach mutes

Vln. II *pp* *n* attach mutes

Vla. *pp* *n* attach mutes

Vc. *pp* *n*

Cb. *pp* *n*

103

Picc. -

Fl. 1.2 - *mf* *pensive* 1. solo *p*

Ob. 1.2 -

Eng. Hn. -

Cl. 1.2 -

B. Cl. -

Bsn. 1.2 -

Cbsn. -

Hn. 1.2 -

Hn. 3.4 -

CTpt. 1.2 -

CTpt. 3 -

Tbn. 1.2 -

B. Tbn. -

Tba. -

Timp. -

Mar. -

Gl. Chimes *p* Gl. Chimes

Vib. -

Hp. *f*

Cel. -

103

Solo Vln. I *f* *p* *mp* *n*

Solo Vln. II *mf* *p* *n*

Solo Vla. *f* *p* *n*

Solo Vc. *mf* *p* *n*

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

108

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 B. Cl.
 Bsn. 1.2
 Cbsn.

timbral trill
 very slow, accel. very fast, rit. very slow

n *mf* *n*

Hn. 1.2
 Hn. 3.4
 CTpt. 1.2
 CTpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.

1.
n *p* *n*
 3.
n *p* *n*

as before muted (harmon, stem in) *n* *p* *n*

as before muted (harmon, stem in) *n* *p* *n*

as before muted (harmon, stem in) *n* *p* *n*

Timp.

as before gliss. gliss.

ppp *p* *ppp*

Mar.
 Gl. Chimes
 Vib.
 Hp.
 Cel.

Marimba (soft mallets)
p

p

p

p

108

Solo Vln. I
 Solo Vla.

n *p* *n* *n* *p*

3 *3* *n*

wistful

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

con sord. *pp* *p* *pp*

div, con sord. *pp* *p* *pp*

con sord. *pp* *p* *pp*

con sord. *pp* *p* *pp*

Picc.

Fl. 1.2

Ob. 1.2

Eng. Hn.

Cl. 1.2

B. Cl.

Bsn. 1.2

Cbsn.

Hn. 1.2

Hn. 3.4

CTpt. 1.2

CTpt. 3

Tbn. 1.2

B. Tbn.

Tba.

Timp.

Mar.

Gl. Chimes

Vib.

Hp.

Cel.

Solo Vln. I

Solo Vla.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1. solo

pp *pensive* 3

very slow, accel. very fast, rit. very slow

n *mf* *n*

ppp *p* *ppp* *ppp*

To Crot.

p *wistful* *pp* *n*

8va

119

Picc.
 Fl. 1.2
 Ob. 1.2
 Eng. Hn.
 Cl. 1.2
 B. Cl.
 Bsn. 1.2
 Cbsn.
 Hn. 1.2
 Hn. 3.4
 CTpt. 1.2
 CTpt. 3
 Tbn. 1.2
 B. Tbn.
 Tba.
 Timp.
 Mar.
 Gl. Chimes
 Vib.
 Hp.
 Cel.
 Solo Vln. I
 Solo Vln. II
 Solo Vla.
 Solo Vc.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for Farthest South - Full Score (Transposed), page 21. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2 and 3, Trombones 1 & 2, Tuba, Timpani, Maracas, Gong/Chimes, Vibraphone, Harp, Cello, Solo Violin I and II, Solo Viola, Solo Violoncello, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score spans measures 121 to 128. Key performance instructions include dynamics (ppp, pp, p), articulation (n), and specific techniques like 'Crotales, bowed' and 'gliss.'