

Magnetic North

Words and Music by Graeme Wearmouth

Some see the mountains, some see the streams,
some say the Yukon's not what it seems.
Some see the wild geese smile as they pass,
Yukon's for everyone, let's make it last.

Some find a comfort in every sound,
some feel the warmth though snow's on the ground.
Some see the sun in the skies overcast,
Yukon's for everyone, let's make it last.

Some see the rivers, some see the gold,
some live the mystery, stories untold.
Some feel the magic, dreams of the past,
Yukon's for everyone, let's make it last.

Late winter, early spring,
we have just begun.
Share the magic she will bring,
here in the land of the midnight sun.

Graeme Nigel Wearmouth

(b. 1965)

Graeme was born in London, England, and moved with his family to Whitehorse, Yukon, when he was six years old. He began taking piano lessons shortly thereafter with Brenda Linklater and eventually completed his Grade Ten in piano in 1983 while studying under Joyce Klassen.

At age thirteen, Graeme became intrigued with the use of music in film, and decided to pursue composition as a career. In 1986, he moved to Calgary to continue his studies at the University of Calgary, and the following year, he transferred to the University of British Columbia to complete his Bachelor of Music degree with a major in Composition. While at UBC, Graeme studied composition with Dr. Stephen Chatman and Film Scoring with Michael Conway Baker.

In May, 1992, Graeme completed the score for the short film *Si'lu*, for which he won the award for Best Original Score at the Persistence of Vision Film Festival. That same year, Graeme was also commissioned to write *Magnetic North*, a choral work that was premiered at the opening of the new Arts Centre in Whitehorse. In addition, *Christmas Lullaby*, a Christmas carol Graeme wrote in 1990, was released on a compact disc by Phoenix, a Vancouver-based chamber choir, of which Graeme has been a member for four years.

In the future, Graeme plans to remain in Vancouver and to continue to write music for films.

*Commissioned for the opening of the Yukon Arts Centre
in Whitehorse, Yukon. Its first performance was May 29, 1992
by the Whitehorse Community Choir.*

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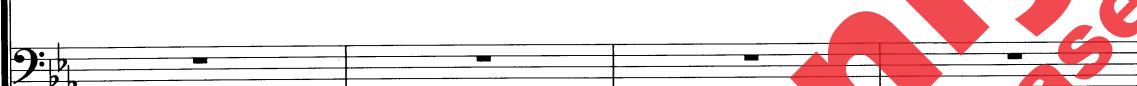
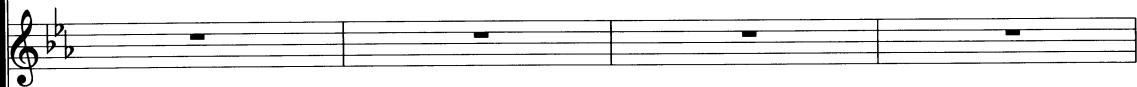
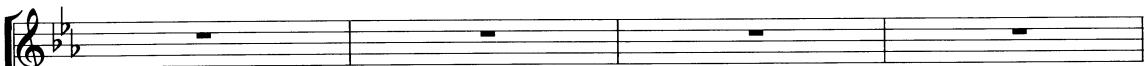
Soprano Smoothly $\text{♩} = 72$ ***p*** ***, pp*** ***, ppp***

Alto ***Mm*** ***p*** ***Mm*** ***, pp*** ***f***

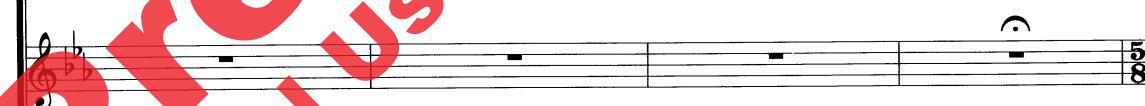
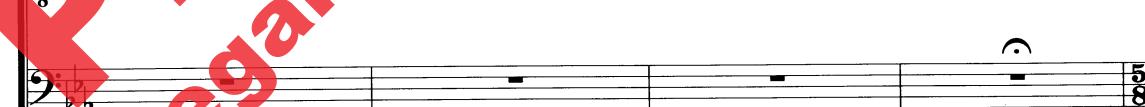
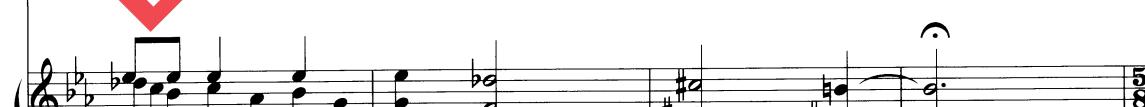
Tenor ***pp*** ***Mm*** ***Mm*** ***Mm*** ***mf*** ***f***

Bass ***Mm*** ***ppp*** ***Mm***

Piano Smoothly $\text{♩} = 72$ ***mf*** ***pp*** ***Mm***

7 Strict tempo $\text{♩} = 66$ Strict tempo $\text{♩} = 66$ 

11

rit.5
85
85
85
85
8*rit.*5
8

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15 = 132
 accel.

19


23

(ah) — Ah —

(ah) — Ah —

(ah) — Ah —

Ah — Ah —

27

Ah —

Ah —

Ah —

Ah —

31

rit.

$\text{♪} = 192$

p

Late — win —

rit.

p

Late — win —

rit.

mp

Oo

mp

$8va$

rit.

p

Oo

$\text{♪} = 192$

36

- ter, ear - ly spring, —

6 8

5 8

- ter, ear - ly spring, —

6 8

5 8

6 8

5 8

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41

Musical score for measures 41-45. The score consists of four staves. The top three staves are in common time (indicated by a '5') and the bottom staff is in 8/8 time. The vocal line includes lyrics: "we _____ have just be -", "we _____ have just be -", and "Oo _____ Oo". The music features eighth-note patterns and rests.

46

Musical score for measure 46 and beyond. The score continues with four staves. Measure 46 starts with a melodic line over a harmonic progression of G minor (B, D, F#) followed by E major (B, C#, E, G). The vocal line includes "gun." and "Slower" dynamics. Measures 47-48 show a continuation of the melodic line with eighth-note patterns. Measure 49 begins with a dynamic of *mf* and a melodic line featuring sixteenth-note patterns. The vocal line includes "Slower" dynamics.

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50

Animated

8

Animated

p

54

rit.

Slow

Slow

rit.

58

61 Rhythmically with energy (almost whispered) $\text{♩} = 168$

pp

Some see the moun-tains, some see the streams, some say the Yu - kon's

pp

Some see the moun-tains, some see the streams, some say the Yu - kon's

pp

Some see the moun-tains, some see the streams, some say the Yu - kon's

pp

Some see the moun-tains, some see the streams, some say the Yu - kon's

Rhythmically with energy (almost whispered) $\text{♩} = 168$

pp
(Reh. only)

67

not what it seems. Some see the wild geese smile as they pass,
not what it seems.. Some see the wild geese smile as they pass,
not what it seems. Some see the wild geese smile as they pass,
not what it seems. Some see the wild geese smile as they pass,

73

Yu-kon's for ev-'ry-one, let's make it last.
Yu-kon's for ev-'ry-one, let's make it last.
Yu - kon, make it last.
Yu - kon, make it last.

79

Oo _____

mf

Some find a

mf

Some find a

mf

Some find a

(*Ad. sempre*)

85

com - fort in ev - 'ry sound, some feel the warmth though snow's on the

com - fort in ev - 'ry sound, some feel the warmth though snow's on the

com - fort in ev - 'ry sound, some feel the warmth though snow's on the

91

Oo
ground. Some see the sun in skies o - ver - cast, Yu kon's for
ground. Some see the sun in skies o - ver - cast, Yu

97

ev - 'ry - one, let's make it last.
kon, make it last.
kon, make it last.

103

Musical score for two voices (Soprano and Alto) and piano. The score consists of five systems of music. The first three systems (measures 103-105) feature eighth-note patterns in common time (indicated by a '4' over a '8'). The fourth system (measure 106) begins with eighth-note patterns, followed by sixteenth-note patterns in common time. The fifth system (measure 107) starts with eighth-note patterns, followed by sixteenth-note patterns, and concludes with a dynamic marking of $> pp$. The vocal parts are written in treble and bass clefs respectively, with lyrics in italics: 'Ah' in measure 106, 'Ah' in measure 107, and 'Ah' in measure 108. The piano part is indicated by a bass staff at the bottom.

109

Musical score for two voices (Soprano and Alto) and piano. The score consists of two systems of music. The first system (measure 109) features eighth-note patterns in common time, with dynamics *p* and *p div.*, and lyrics 'Ah' and 'Ah'. The second system (measure 110) features eighth-note patterns in common time, with dynamics *f* and *mf*, and lyrics 'Ah' and 'Ah'.

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115

Ah _____ Ah _____

f

mf

f

Ah _____ Ah _____

Ah _____ Ah _____

Ah _____ Ah _____

Ah _____ Ah _____

121

sub. pp cresc.

Ah

sub. pp cresc.

Ah

sub. pp cresc.

Ah *Ah* *Ah*

sub. pp cresc.

Ah

p cresc.

> > >

127

f (f) Some see the ri - vers, some see the gold, some live the

f (f) Some see the ri - vers, some see the gold, some live the

Ah (f) Some see the ri - vers, some see the gold, some live the

f (f) Some see the ri - vers, some see the gold, some live the

f (f) Some see the ri - vers, some see the gold, some live the

f > > *mf* sim.

133

mys'try, sto-ries un - told. Some feel the ma - gic, dreams of the

mys'try, sto-ries un - told. Some feel the ma - gic, dreams of the

mys'try, sto-ries un - told. Some feel the ma - gic, dreams of the

myst'ry, sto-ries un - told. Some feel the ma - gic, dreams of the

- - - - -

139

Soprano Solo

p *niente*

past, Yu-kon's for ev - 'ry - one, let's make it last.

past, Yu-kon's for ev - 'ry - one, let's make it

past, Yu-kon's for ev - 'ry - one, let's make it

past, Yu-kon's for ev - 'ry - one, let's make it

145

rit.

sim.

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151 (Sop. Solo) **p** = 88

Late win-ter, ear - ly spring, We have

pp

Mm

pp

Mm

pp

Mm

pp = 88

pp

157

just be - gun. Share the ma - gic she will

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163

Musical score page 163. The music is in common time, key signature is B-flat major (two flats). The vocal line starts with a dotted half note followed by eighth notes. The lyrics are: "bring, here in the land of the mid - night sun." The piano accompaniment consists of bass and treble staves with various notes and rests.

169 **Tempo rubato**

Musical score page 169. The tempo is marked as "Tempo rubato". The vocal line consists of short dashes indicating sustained notes. The piano accompaniment has three staves: bass, treble, and a lower staff that appears to be for the left hand or a sustained note. The bass staff has sustained notes throughout the measures.

Tempo rubato

Continuation of musical score page 169. The tempo is marked as "Tempo rubato". The vocal line begins with a dynamic "mp" and includes eighth-note patterns and grace notes. The piano accompaniment continues with bass and treble staves. The bass staff features eighth-note patterns and grace notes. The treble staff has sustained notes. The dynamic "f" is indicated at the end of the measure.

con $\ddot{\text{z}}$ ed.

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174

179

accel.

pp

ppp

mf

p

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184

rit.

mp

accel.

Oo

mp

Oo

mp

Oo

mp

Oo

8va

rit.

ppp

p

accel.

This block contains measures 184 and 185 of a musical score. It features four staves of vocal music. Measure 184 starts with a rest followed by dynamics *rit.*, *mp*, *Oo*, *mp*, *Oo*, *mp*, *Oo*, and *mp*. Measure 185 begins with a dynamic *8va*, followed by *rit.*, *ppp*, *p*, and *accel.*. The vocal parts include sustained notes and eighth-note patterns.

188

cresc.

rit.

f

A tempo (slower)

cresc.

f

cresc.

f

cresc.

f

rit.

f

mp

A tempo (slower)

This block contains measures 188 through 190 of the musical score. It consists of four staves of vocal music. Measures 188 and 189 feature dynamics *cresc.*, *rit.*, *f*, and *A tempo (slower)*. Measures 190 and 191 show *cresc.*, *f*, *cresc.*, *f*, *cresc.*, *f*, *rit.*, *f*, *mp*, and *A tempo (slower)*. The vocal parts include sustained notes and eighth-note patterns.

192

rit.

sim.

rit.

196

mf Expressively $\text{♩} = 72$

Late
mf

Late
mf

Late
mf

Late
Expressively $\text{♩} = 72$

p

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200



ear - ly spring, We have just be -
ear - ly spring, We have just be -
ear - ly spring, We have just be -
ear - ly spring, We have just be -

204



gun. Share the ma - gic
gun. Share the ma - gic
gun. Share the ma - gic
gun. Share the

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208

Musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one flat. The vocal line consists of three staves of lyrics: "she will bring, here in the land of the", "she will bring, here the land of the", and "she will bring, here land of the". The piano accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 208 ends with a dynamic *mf*. Measures 209 and 210 begin with the same lyrics. Measure 211 begins with "ma - gic," followed by "here land of the". Measure 212 begins with "mid - night sun." The piano accompaniment includes dynamics *pp rit.*, *pp*, *pp*, *pp*, *pp*, *pp rit.*, and *pp*.

212

Continuation of the musical score. The vocal line continues with "mid - night sun." The piano accompaniment features eighth-note chords in the right hand and eighth-note patterns in the left hand. Measure 212 ends with a dynamic *mp*. Measures 213, 214, and 215 continue the pattern of "mid - night sun." The piano accompaniment includes dynamics *pp*, *pp*, *pp*, *pp*, *pp*, and *pp*. Measure 216 begins with a dynamic *Mm*. The piano accompaniment includes dynamics *Mm*, *Mm*, *Mm*, *Mm*, and *Mm*. The score concludes with a final dynamic *Mm*.

217

mf ————— *ppp*

mf ————— *ppp*

mf ————— *ppp*

mf ————— *ppp*

mp

221

rit. ————— *pp* ————— *mp* ————— *ppp*

Mm ————— *pp* ————— *mp* ————— *ppp*

rit.

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