

# Conductor's Score

*Band Version*

## From the Earth to The Moon and Beyond

*In celebration of the 50th anniversary of the Apollo Moon Landing*

Written for Band, Narrator, and Optional Video

***Dedicated to Wilson Ochoa***

*Commissioned by the Boston Pops, Keith Lockhart;  
Bozeman Symphony, Matthew Savery; Brevard Symphony, Christopher Confessore; Colorado Symphony,  
Brett Mitchell; Evansville Philharmonic, Alfred Savia; Indianapolis Symphony, Jacob Joyce and Alfred Savia;  
Kansas City Symphony, Michael Stern; Orchestra Iowa, Timothy Hankevich; and the United States  
Air Force Band of Mid America, Commander Michael Willen*

**By**

**James A. Beckel Jr.**

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# Text to "From the Earth to the Moon and Beyond"

(Words underlined in script are meant to show the key words in the narration)

## First Narration

Before the universe began, astrophysicists like Stephen Hawking believed that there was no space or time ... There was simply nothing. ... Then there was a very special moment... when time and space, ... energy and matter ... began in one singular moment. It is the theory that scientists call the "Big Bang."

## Second Narration

Within the first second of Creation, the universe was more than 17 thousand times hotter than our sun, expanding faster than the speed of light!!

## Third Narration

Then, 250 million years later, ... give or take a day or two, scientists believe the first hydrogen stars began to form, ignite, and become bright. - "Let There Be Light"

## Fourth Narration

From the origin of time to the creation of our planet, and the beginning of life on earth to our existence today, we have been explorers, curious about what lies beyond that next hill, mountain, or lake. ..From Africa to Eurasia, we traveled with that same curiosity. .. From North America to South America we wandered with wonderment and awe, and in 1969 with that same curiosity and wonder, we traveled to the moon.

From the beginning of our existence on earth, our eyes have looked up at the night sky to see the Moon. But on July 20th, 1969, two men looked up at the night sky and saw the Earth. Neil Armstrong and Buzz Aldrin stepped onto the moon. The Eagle had landed and there was "One small step for man, one ..giant ...leap...for... mankind!!"

## Fifth Narration

Putting men on the moon was an achievement made possible by the greatest minds throughout history. Our understanding of the universe is constantly evolving. 3,000 years ago we thought that the earth was flat! It was not until the 6th Century B.C. that the Greek philosopher, Pythagorus, first suggested that the earth was round. Yet even the great minds of Plato and Aristotle thought that the sun revolved around the earth.

It was not until the 16th Century that Nicolaus Copernicus suggested that the earth revolves around the sun. It was another 150 years before Sir Issac Newton defined the mystical properties of gravity on all things large and small, ... including apples. .....

....

(Wait for Cue)

230 years went by before Albert Einstein better clarified Newton's laws of gravity as curvatures in space and time.

### Sixth Narration

*All of our knowledge is cumulative. It is the combined effort of men and women, past and present, that have enabled us to achieve great things that are bigger than any one of us. In 1969, two men stepped onto the surface of the moon, but in essence we all walked on the moon that night. As stated on a plaque left behind, "We came in peace for all mankind."*

### Seventh Narration

*At the height of the cold war in 1962, President John F. Kennedy inspired and challenged our nation to put men on the moon with the following words:*

*"We choose to go to the moon! We choose to go to the moon in this decade and do the other things not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win."*

### Eighth Narration

*Kennedy's goal of space exploration has not been without hardship and sacrifice. Brave and heroic astronauts died in the tragedies of Apollo 1 and the space shuttles "Challenger" and "Columbia." President Reagan's 1986 eulogy to the nation mourned the loss of the "Challenger" Crew with the following words:*

*"They had that special grace, that special spirit that says 'Give me a challenge and I will meet it with joy.' They had a hunger to explore the universe and discover its truths. We will never forget them, nor the last time we saw them as they prepared for their journey... waved goodbye, and 'slipped the surly bonds of earth to touch the face of God.' "*

### Ninth Narration

*Since putting men on the moon, we now have an international space station circling our planet. Our cell phones connect us daily to the entire world, this as a result of our space program. The Hubble telescope, launched into earth's orbit in 1990, has viewed into distant space; back in time, to the beginning of our universe, showing us stunning pictures of distant galaxies. Our understanding of reality continues to evolve and expand.*

*When looking at earth from space there are no national borders. Conflicts that divide people become less important, and it is imperative that we work together to protect this precious..pale..blue..dot in space that is our home.*

### Tenth Narration

*Planet Earth - we all share this world together. What we can accomplish is limited only by our imagination and will to act. In 1969, two men walked on the surface of the moon. It was one small step for man, one Incredible Leap for Mankind!*

*From the Earth ...to the Moon ... and Beyond!!!*

# ***Orchestration for "From the Earth to the Moon and Beyond"***

**(Band Version)**

## **Piccolo**

**1 Flutes** *(2nd Flute optional)*

**1 Oboes**

**Oboe 2 / English Horn**

**3 B $\flat$  Clarinets**

**Bass Clarinet**

**2 Bassoons**

**4 Horns in F**

## **4 Trumpets in B $\flat$**

*(1st Trumpet doubles on Piccolo Trp. in B $\flat$ )*

**3 Tenor Trombones**

**1 Bass Trombone**

**2 Tubas**

**Timpani** *(Doubles on Crotale "A")*

**3 Percussion**

**Harp** *(Can be played on synthesized keyboard)*

**Performance time : 10 minutes and 30 seconds**

### ***About James Beckel, Composer***

James Beckel graduated from the Indiana University School of Music and was the Principal Trombonist with the Indianapolis Symphony since 1969, now retired. He is on the music faculty at DePauw University. In addition to this responsibility, he is a very active composer and arranger. Hal Leonard Music publishes several of his works. He was born in Marion, Ohio in 1948.

Many original works have been performed by several professional orchestras such as Minneapolis, Boston, St. Louis, Atlanta, Houston, Cincinnati, Baltimore, Detroit, Milwaukee, Indianapolis, Rochester, Charlotte, Fort Wayne, Springfield, Evansville, Tampa, Arkansas, Oklahoma City, Phoenix, New Mexico, Chautauqua, Terre Haute, South Bend, Omaha, Knoxville, Delaware, West Virginia, Jacksonville, etc. His works have been broadcast nationwide via television and radio by groups including the Cincinnati Symphony, the Rochester Philharmonic, the Nashville Symphony, and the U.S. Coast Guard Band.

Beckel's works have been recorded by the Indianapolis Brass Ensemble, the Houston Symphony, and the Indianapolis Symphony. In addition, some of his works for band have been recorded by the Coast Guard Band, the Marine Band, and the DePauw University Band. Greg Hustis and members of the Dallas Symphony recorded The Glass Bead Game horn concerto for a CD released in November of 2004 and Velvet Brown recorded Concerto for Tuba and Percussion, which was released early in 2007. The Texas Horns recorded a work, Portraits of the American West, which was specially commissioned for a CD released in 2008.

Mr. Beckel has received many composition grants. He has been an Individual Arts Fellow through the Indiana Arts Commission and the National Endowment for the Arts, and was one of 50 composers chosen nationwide to be part of the Continental Harmony Project. Liberty for All was written for that commission from Composers Forum in 2000 and has been broadcast multiple times on national television with the Nashville Symphony performing. The Glass Bead Game: Concerto for Horn and Orchestra was nominated for a Pulitzer Prize. The Glass Bead Game was premiered by the Indianapolis Chamber Orchestra on November 10, 1997. Kent Leslie was the horn soloist. The Glass Bead Game is now available with orchestra, wind ensemble, piano, and chamber ensemble. The wind ensemble version of this concerto, written in 1999 was nominated for the Grawemeyer Award in that same year and was recorded by the DePauw University Band in 2000.

Liberty for All and another patriotic work entitled The American Dream were featured works on a national A&E TV broadcast in the summer of 2003 with the Nashville Symphony Orchestra. Over 27 million people watched that program. The band version of this work was completed in 2002 and the United States Coast Guard Band has released 10,000 copies of this work on one of their CD's. Mr. Beckel's Concerto for Tuba and Percussion was composed in 2003. One of many performances of this Tuba/Percussion Concerto occurred at the 2004 Indiana MENC Convention in Indianapolis. Another recent work by Mr. Beckel, Fantasy after Schubert, was premiered in September of 2004 by the Indianapolis Symphony with Mario Venzago conducting. It was commissioned for the ISO's 75th anniversary season.

Another work, a three-movement sonata for Trumpet and Organ was completed in 2005. Mr. Beckel has also written several works for brass choir and brass quintet. In June of 2006, James completed a commission by the Air Force Band of Flight for a narrated patriotic work entitled Gardens of Stone. Later that year, the Indianapolis Chamber Winds performed the world premiere of his work, Music for Winds, Percussion, and Piano. And in March of 2007 two more world premieres took place. The Indianapolis Symphony premiered Toccata for Orchestra and the Peaceful Valley Chamber players premiered a work for string quartet, percussion, and trombone entitled Musical Masque (for the Seasons). In 2014 Joe Alessi, principal trombonist with the New York Philharmonic, premiered the composer's "Concerto for Trombone and Orchestra" with the Gulf Coast Symphony.

Visit the composer's website at [www.jimbeckelmusic.com](http://www.jimbeckelmusic.com).

## Suggested Percussion Layout

*This piece should be playable by  
3 Percussionist with the Timpanist  
doubling on a single "A" Crotales*

Timpani  
Doubles on a  
single "A" Crotales

Percussion 2  
Cuica, Xylophone, Glockenspiel,  
Small Triangle, Finger Cymbals,  
Suspended Cymbal, Piatti

Percussion Diagram 2 .pdf

Sorry, see orchestra version

### Percussion 3

TamTam, Bass Drum, Snare Drum 2,  
Small Triangle, Medium Triangle,  
Mark Tree, Suspended Cymbal,  
Tambourine, Vibraphone, Piatti

### Percussion 1

Vibraphone, Dual Suspended Cymbals  
(one of the two cymbals is a Slash Cymbal),  
Marimba, Djembe, Snare Dr. 1, Xylophone

*If 4 Percussionists are used the Crotales part in Timpani would be played by the 4th Percussionist*

## *About the Work*

**"From the Earth to the Moon and Beyond"** was written to celebrate the 50th anniversary of the Apollo Moon Landing on July 20th, 1969. It was Commissioned by the Boston Pops, Keith Lockhart; Bozeman Symphony, Matthew Savery; Brevard Symphony, Christopher Confessore; Colorado Symphony, Brett Mitchell; Evansville Philharmonic, Alfred Savia; Indianapolis Symphony, Jacob Joyce and Alfred Savia; Kansas City Symphony, Michael Stern; Orchestra Iowa, Timothy Hankevich; and the United States Air Force Band of Mid America, Commander Michael Willen. This work was written for orchestra and narrator with an optional video created by Brannon Fells that can accompany this work. The band version of this piece was derived from the original orchestral composition. The text was compiled by the composer who uses words from President John F. Kennedy, Ronald Reagan, and astronaut Neil Armstrong. The work is dedicated to Wilson Ochoa who inspired me to write this work.

This piece opens with the composer imagining our universe before the "Big Bang." Many astrophysicists like Stephen Hawking have publicly stated that they believe there was nothing before the "Big Bang." There is, however, a quantum physics theory called the "Big Bounce" that some astrophysicists like Carlo Rovelli believe might have occurred. In this theory the current universe recreated itself from an earlier universe that had collapsed from gravitational compression not unlike a black hole. Using this scenario as a model, the composer imagines the moment before the universe recreates itself. Musically, this image creates an almost constant static state of nothing that is slightly percolating, trying to recreate itself. In the opening measures we hear a continuous sounding A that is interrupted with the half step glissando to G# in the Trombones, Bassoons, and String Bass. The interrupting tritone Eb beginning in measure 5 in the harp is mathematically and musically meant to be foreboding, a precursor of what is about to happen. The tritone is significant as it divides our octave exactly in half. The sound of the cuica beginning in measure 7 is meant to replicate the sound of a gravitational wave. Gravitational waves are disturbances in the fabric of spacetime. The first such gravitational wave was detected on September 18, 2015, by the Laser Interferometer Gravitational-Wave Observatory. The sound of this discovery once again verifies Einstein's Theory of Relativity and also interestingly sounds very similar to the sound made by a cuica. Putting this sound in the opening of this composition is meant to represent another sign that something incredible is about to occur. The quieting of the music in measure 19 gives us a false sense of security that the infinite oneness of the non universe will continue. We are then suddenly surprised by the loud orchestral music of measure 20 replicating a musical image of the "Big Bang." The harmonic language of 5ths stacked on top of each other until all 12 notes in our scale are represented is also intentional. At the beginning of the "Big Bang" all of the building blocks of our universe were believed to be present even though it was initially a cosmic soup, too hot for atoms to form. The musical reference of this primordial soup, where everything was moving so fast that you could not even see light, is presented by the frantic music at letter B. The score then abruptly transitions into a musical picture of the cooling of the universe 250 million years later when it is believed that hydrogen clouds first formed. This is the music at letter C. In this section we hear the musical effect of stars lighting up for the first time in nebula clouds as hydrogen, affected by gravity, become dense enough for atomic fusion to occur creating photons a.k.a. light. At letter D we hear for the first time the main theme of this work in the Trumpets, Trombones, Euphonium, and Alto Sax. This is a soaring melody meant to represent the creation of earth and the life that followed on this planet. Measure 51 to 81 chronicles man's journey from his beginning on earth to men landing on the moon. The music at letter H in the harp and marimba represents time passing, *the eternal clock of time*, followed by music that accompanies a brief verbal history of *science over the millennia* that lead us to the ability to put two men on the moon. The earliest known song at letter I and a medieval dance at letter J help walk us through this history. This motif of *the eternal clock of time*, (*a gentle clock ticking*) returns again at measure 146 as the text presents the idea that our knowledge is cumulative over the ages of our existence. As Albert Einstein once stated "*If I have seen further than others it is by standing on the shoulders of giants.*" The orchestral celebration at letter N is testimony to the fact that we came in peace for all mankind as stated on a plaque that was left on the moon by Neil Armstrong and Buzz Aldrin. At the end of this musical flurry there is a quick transition into letter O which describes the atmosphere in the 1960s. Many historians believe that the closest the United States ever came to nuclear war (to date) was the Cuban Missile Crisis. This occurred in October of 1962. John F. Kennedy challenged the nation to put men on the moon in a

speech that occurred at Rice University the previous month, in September of 1962. His speech said that we would put men on the moon by the end of the decade. This was partially the U.S.'s response to Russia and the space race that occurred between these two countries. Part of this famous Kennedy speech is patriotically rendered at letter P followed by music that represents the loss of life that occurred with the tragedies of Apollo 1 and the space shuttles Challenger and Columbia. An excerpt of President Reagan's touching eulogy at the loss of the Challenger Crew is used at Letter R.

The rest of this work celebrates the many accomplishments that we have had in our NASA program since the first moon landing in 1969 with the hope that we will continue to work together, as a world and as the human race, to advance science and make this precious, pale blue dot in space a better place for all mankind.

### **Notes About the Narration**

This work has been written with narration and optional video. The narrator part should be thought of as a solo instrument with orchestral accompaniment. The optional video will be controlled off stage usually by an assistant conductor following the score. So, the conductor on stage need not be concerned about staying with the optional video. The optional video will stay with the on stage conductor and narrator. There will be a separate, off stage score to indicate the timing of these cues. The Mac Book with Q-Lab software will make the best presentation although other formats will be available to accompany this music and narration.

Great flexibility has been written into this score to make the task of staying with the narrator a simple endeavor. For example, the downbeat of measure 20 should occur right after the words, "Big Bang." There is an optional hold in bar 19 to accommodate for the narrator talking too slow, and there is also an optional accelerando in measure 16 thru bar 19 to allow the conductor to catch up with the speaker if they are going too fast to allow the timing of the downbeat at measure 20 to be together with the narrator. All entrances of the narrator are cued by the conductor, so the speaker does not have to follow the music or score. They need to only focus on their delivery of the text. The second speech, for example, should be read quickly with great excitement. The ending point of that 2nd speech is not important as there is plenty of music following that second speech, etc. Words in the narration have been underlined to give the reader some help in emphasizing the right words. The speaker should look at this merely as suggestions that are not mandatory.

This work will come with a separate narrator script and a practice CD that will have a synthesized performance of the work with a narrator. On this same CD there will also be a track marked practice performance track with just the orchestra parts playing and simple verbal cues that indicate when each speech should start and end. The narrator is encouraged to read the script dramatically. Most of the speeches are purposely not too long to allow the conductor and narrator to stay more easily in sync with each other. The ending points of the rest of the speeches are not overly critical to a successful performance. More music than necessary has been composed to give the narrator more than enough time to speak their lines. Fermatas at measure 73, 145, and 208 add further flexibility to the coordination between narrator and orchestra. The optional vamp at measure 245 also adds to the ease of performing this work. The written words in the score do represent the most ideal placement of words to music, but slight variation of the words to music will not adversely affect the overall performance of this piece. If the speaker is highly qualified it would be nice to allow time for the comedy of "Falling Apples" at measure 139. If the speaker has studied the recording they should be aware of that moment in the music and momentarily pause, if necessary, for that accompaniment and humor to be obvious to the audience.

There will also be an option on the video for Kennedy's voice and Reagan's words to be spoken by themselves in a performance. This again would be controlled by the off stage person syncing the video to the live performance. The sounds of Kennedy and Reagan's voice would be embedded in the film and cued appropriately. This will be an option and the sound engineer of the performance would have to control the volume level of the sound track to match the volume of the live speaker on stage. The final words "From the Earth to the Moon and Beyond " should be rendered in a very dramatic fashion.

# From the Earth to The Moon and Beyond

Full Score

In celebration of the 50th anniversary of the Apollo Moon Landing  
Written for Band, Narrator, and Optional Video

James A. Beckel Jr

Dedicated to Wilson Ochoa

Commissioned by the Boston Pops, Keith Lockhart;  
Bozeman Symphony, Matthew Savery; Brevard Symphony, Christopher Confessore; Colorado Symphony,  
Brett Mitchell; Evansville Philharmonic, Alfred Savia; Indianapolis Symphony, Jacob Joyce and Alfred Savia;  
Kansas City Symphony, Michael Stern; Orchestra Iowa, Timothy Hankevich; and the United States  
Air Force Band of Mid America, Commander Michael Willen

## Moderato Misterioso (♩ = c. 108) "Before Space Time"

Musical score for woodwinds and bassoons. Instruments include Piccolo, Flute 1, Optional Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Clarinet 1 in Bb, Clarinet 2 in Bb, Clarinet 3 in Bb, and Bass Clarinet. The score is in 4/4 time and includes dynamic markings such as *ppp*, *pp*, and *p*, along with performance instructions like *non vibrato*, *non cresc.*, and *simile*. A large watermark 'MUSIC' is visible across the score.

### Narration

1st Narration Begins: "Before the Universe began astrophysicists like"

## Moderato Misterioso (♩ = c. 108) "Before Space Time"

Musical score for brass and percussion. Instruments include Trombone 1 & 2nd Trombone, Trombone 3 & Bass Trombone, Euphonium, Tuba 1, Tuba 2, Tam Tam, Cuica, Crotales, Harp or Synthesizer, and Contrabass. The score is in 4/4 time and includes dynamic markings such as *ppp*, *pp*, and *p*, along with performance instructions like *non vibrato*, *slow glissando*, and *simile*. A large watermark 'MUSIC' is visible across the score.



\* Subtle Crescendo, Decrescendo Effect, 1/2 a dynamic in woodwinds except bassoons

\*\* (W.W.'s follow normal dynamic as marked)

Picc. *p mp mf poco f*

Fl. 1 *p mp mf poco f*

Opt. Fl. 2 *p mp mf poco f*

Ob. 1 *p mp mf poco f*

Ob. 2 *p mp mf poco f*

Bsn. 1 *pp mp pp mf pp poco f*

Bsn. 2 *mp pp mp pp mf pp*

Cl. 1 in Bb *p mp mf poco f*

Cl. 2 in Bb *p mp mf poco f*

Cl. 3 in Bb *p mp mf*

B. Cl. *pp p mp mf*

**Narration**

*" Stephen Hawking believed that there was no space or time... There was simply nothing .... Then there was a very special moment.... "*

Tbn. 1 & 2nd Trb. *a2 pp glissando mp pp glissando mf pp glissando poco f*

Trb. 3 & B. Trb. *a2 glissando mp pp glissando mp pp glissando mf pp*

Euph. *pp p mp*

Tuba 1 *pp p*

Tuba 2 *pp p*

Tam Tam *Tam Tam p mp*

Cuica *Cuica Low Pitched 1/4 1/4 1/4*

Vibraphone *slow vibrato pp sed p sed mf*

Crotale *p mp*

Hp. or Syn. *p L.V. mp L.V. mf L.V.*

Cb. *pp mp p mp p mp p mf mp mf mp poco f*

8 9 10 11 12 13

(Optional accel. to accomodate narration)

\* (Optional hold to accomodate narration)

Picc. *mf* *f* *ff* *p* niente

Fl. 1 *f* *ff* *p* niente

Opt. Fl. 2 *f* *ff*

Ob. 1 *f* *ff* *più f* *ff*

Ob. 2 *mf* *f* *ff* *più f* *ff*

Bsn. 1 *pp* *più f* *pp* *più f* *mp* *pp*

Bsn. 2 *f* *pp* *ff* *pp* *mf* niente

Cl. 1 in Bb *f* *ff* *più f* *ff*

Cl. 2 in Bb *mf* *f* *ff*

Cl. 3 in Bb *poco f* *mf* *f* *ff* *ff*

B. Cl. *mf* *f* *mf* *pp*

A. Sax 1 in Eb *f* *ff*

A. Sax 2 in Eb *f* *ff*

T. Sax in Eb *f* *ff*

**Narration**

*"when time and space, ...energy and matter.. began in one singular moment.... It is the theory that scientest call the ...Big Bang."*

Tbn. 1 *pp* *glissando* *più f* *mf* *mf* *glissando* *pp*

Tbn. 2 *pp* *pp* *glissando* *più f* *mf* *mf* *glissando* *glissando* *pp*

Trb. 3 & B.Trb. *a2* *glissando* *f* *pp* *glissando* *ff* *pp* *mf* *glissando* *pp*

Euph. *mf* *f* *mf* *pp*

Tuba 1 *mf* *f* *mf* *pp* niente

Tuba 2 *mf* *f* *mf* *pp* niente

Tam Tam *Tam Tam* *mf* *let ring* *poco f* *dampen* *niente*  
\* (when using 3 percussionists, dampen Tam Tam to *mp* on measure 17 and let ring to allow player to get to Xylophone)

Cuica *ff* *fff*

Vibraphone *mf* *f* *ff* *poco f*

Crotale *mf* *f* *poco f*

Hp. or Syn. *poco f* L.V.

Cb. *mf* *f* *poco f* *più f* *f* *ff* *mf* *f* *mf* niente

A Allegro enérgico (♩ = c. 132) "The Big Bang"

Picc. *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Fl. 1 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Opt. Fl. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. 1 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. 2 *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Bsn. 1 & 2 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Cl. 1 in B♭ *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Cl. 2 in B♭ *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Cl. 3 in B♭ *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

B. Cl. *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

A. Sax 1 in E♭ & 2 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

T. Sax in B♭ *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

B. Sax. in E♭ *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

A Allegro enérgico (♩ = c. 132) "The Big Bang"

Piccolo Trp. in B♭ *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Trp. 2 in B♭ & 3 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Trp. 4 in B♭ *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Hn. 1 & 2 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Hn. 3 & 4 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Tbn. 1 & 2 *Senza* *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Trb. 3 & B.Trb. *Senza* *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Euph. & Tuba 1 & 2 *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Timp. *ff* *let ring* *mf* *ff* *ff* *let ring* *mf* *ff* *ff* *let ring* *mf* *ff* *ff* *let ring* *mf* *ff* *ff*

Cymbals *let ring* *Dual Suspended Cymbals* *One the two cymbals should be a Splash Cymbal* *let ring* *let ring* *let ring* *dampen*

Xylophone *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring*

Bass Drum *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring*

Hp. or Syn. *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring* *ff* *let ring*

Cb. *if player doesn't have extension, play upper note* *ff/f* *mf* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff* *f*

**B** "Cosmic Inflation"

*\*(breath accent)*

Picc. *f ff f ff*

Fl. 1, opt. Fl. 2 *f ff f ff*

Ob. 1 & 2 *f ff f ff*

Bsn. 1 & 2 *ff mf f ff*

Cl. 1 in Bb *f ff f ff* *pp*

Cl. 2 in Bb *f ff f ff* *pp*

Cl. 3 in Bb *f ff f ff* *pp*

B. Cl. *ff mf f ff*

A. Sax 1 in Eb *f ff f ff* *pp*

A. Sax 2 in Eb *f ff f ff* *pp*

T. Sax in Bb *ff mf f ff*

B. Sax. in Eb *ff mf f ff*

**Narration**

**2nd Narration Begins:**

"Within the first second of Creation, the universe"

Piccolo Trp. in Bb *mf ff*

Tpt. 2 in Bb & 3 & 4 *mf ff*

**B** "Cosmic Inflation"

Hn. 1 & 2 *ffz mf ff*

Hn. 3 & 4 *ffz mf ff*

Tbn. 1 & 2 *ff mf ff*

Trb. 3 & B.Trb. *ff mf ff*

Euph. & Tuba 1 & 2 *ff mf ff*

Timp. *ff f ff dampen* *pp wood mallets*

TamTam *only mf let ring* *p*

Xylophone *f ff f ff*

Sus. Cym. Bass Dr. *fff* *fff* *mp* *Bass Drum*

Hp. or Syn. *ff* *L.V.* *fff glissando* *c major gliss* *gliss.* *pp glissando*

Cb. *ff mf ff*

Picc. *pp* *p* *f* *mp*

Fl. 1 *pp* *p* *mp*

Opt. Fl. 2 *pp* *p* *mp*

Ob. 1 & 2 *mf* *mf* *f* *mp* *mp* *mp* *mf*

Bsn. 1 & 2 *mf* *mf* *mp* *mf*

Cl. 1 in Bb *p* *mp*

Cl. 2 in Bb & 3 *menacing* *mf* *f* *mp* *mp* *mp* *mf*

B. Cl. *pp* *poco marcato, sostenuto* *gradual poco a poco cresc.* *mp*

A. Sax 1 in Eb *p* *mp*

A. Sax 2 in Eb *p*

T. Sax in Bb *menacing* *mf* *mf* *mp* *mf*

B. Sax. in Eb *pp* *poco marcato, sostenuto* *gradual poco a poco cresc.* *mp*

**Narration**

**" was more than 17 thousand times hotter than our sun expanding faster than the speed of light!"**

Piccolo Trp. in Bb *St. Mute* *mf* *p* *mf* *p* *fp*

Tpt. 2 in Bb & 3 & 4 *St. Mute* *mf* *p* *mf* *p* *fp* *a2* *mf*

Hn. 1 & 2 *mf* *mf* *mf* *Rip* *mf*

Hn. 3 *mf* *mf* *mf* *Rip* *mf*

Hn. 4 *mf* *mf* *mf* *Rip* *mf*

Tbn. 1 & 2 *a2* *glissando* *mp* *mf* *p* *marcato sostenuto* *mp* *glissando*

Trb. 3 & B.Trb. *mp* *mf* *p* *poco marcato, sostenuto* *mp* *mf*

Euph. *pp* *p* *mp*

Tuba 1 & 2 *a2* *menacing* *pp* *poco marcato, sostenuto* *gradual poco a poco cresc.* *mp*

Timp. *p* *mp* *gradual poco a poco cresc.*

Cymbals *Suspended Splash Cymbal* *pp* *p* *gradual poco a poco cresc.*

Xylophone *mf* *f* *mf* *mf*

Bass Drum *mf* *f* *mf* *mf* *gradual poco a poco cresc.*

Hp. or Syn. *gliss.* *p simile* *gradual poco a poco cresc.* *mp* *gradual poco a poco cresc.*

Cb. *menacing* *pp* *poco marcato, sostenuto* *gradual poco a poco cresc.* *mp*

Picc. *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

Fl. 1 *mf* *gradual poco a poco cresc.* *f*

Opt. Fl. 2 *mf* *gradual poco a poco cresc.* *f*

Ob. 1 *mf* *f* *mf* *f* *gradual poco a poco cresc.* *f*

Ob. 2 *mf* *f* *mf* *f* *gradual poco a poco cresc.* *f*

Bsn. 1 & 2 *mp* *gradual poco a poco cresc.* *mf* *f*

Cl. 1 in Bb *mf* *gradual poco a poco cresc.* *f*

Cl. 2 in Bb *mf* *f* *mf* *f* *gradual poco a poco cresc.* *f*

Cl. 3 in Bb *mf* *f* *mf* *gradual poco a poco cresc.* *f*

B. Cl. *gradual poco a poco cresc.* *mf* *più marcato sostenuto*

A. Sax 1 in Eb *mf* *gradual poco a poco cresc.* *f*

A. Sax 2 in Eb *mp* *gradual poco a poco cresc.* *mf*

T. Sax in Bb *mp* *gradual poco a poco cresc.* *mf* *f*

B. Sax. in Eb *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *poco f* *più marcato sostenuto*

Piccolo Trp. in Bb *Senza* *mf marcato sostenuto* *ff* *mf*

Tpt. 2 in Bb & 3 *Senza* *mf marcato sostenuto* *ff* *mf*

Trp. 4 in Bb *Senza* *mf marcato sostenuto* *ff* *mf*

Hn. 1 & 2 *(with trps.)* *mf marcato sostenuto* *ff* *mf*

Hn. 3 *mf marcato sostenuto* *ff* *mf*

Hn. 4 *(with tubas)* *mf* *gradual poco a poco cresc.* *poco f* *f*

Tbn. 1 & 2 *mf marcato sostenuto* *f* *mf*

Trb. 3 & B.Trb. *mf marcato sostenuto* *f* *mf*

Euph. *mf* *gradual poco a poco cresc.* *f*

Tuba 1 & 2 *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *poco f* *più marcato sostenuto*

Timp. *mf* *gradual poco a poco cresc.*

Cymbals *mp* *gradual poco a poco cresc.* *mf*

Xylophone *mf* *f* *mf* *f* *mf* *f* *poco f* *glissando* *C major gliss.*

Bass Drum *Bass Drum* *mf* *gradual poco a poco cresc.*

Hp. or Syn. *mf* *gradual poco a poco cresc.* *poco f* *glissando* *C major gliss.*

Cb. *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *poco f* *più marcato sostenuto*

*pochétto accel.* ..... ♩ = c. 136

Picc. *8va* *piu f* *gradual poco a poco cresc.* *loco* *ff*  
 Fl. 1 *piu f* *8va* *loco* *ff*  
 Opt. Fl. 2 *loco* *ff*  
 Ob. 1 *gradual poco a poco cresc.* *ff*  
 Ob. 2 *gradual poco a poco cresc.* *ff*  
 Bsn. 1 & 2 *mf* *f* *gradual poco a poco cresc.* *ff*  
 Cl. 1 in Bb *f* *gradual poco a poco cresc.* *ff*  
 Cl. 2 in Bb *gradual poco a poco cresc.* *ff*  
 Cl. 3 in Bb *gradual poco a poco cresc.* *ff*  
 B. Cl. *f* *gradual poco a poco cresc.* *ff*  
 A. Sax 1 in Eb *f* *gradual poco a poco cresc.* *ff*  
 A. Sax 2 in Eb *gradual poco a poco cresc.* *ff*  
 T. Sax in Bb *mf* *f* *gradual poco a poco cresc.* *ff*  
 B. Sax. in Eb *f* *gradual poco a poco cresc.* *ff*  
*pochétto accel.* ..... ♩ = c. 136  
 Piccolo Trp. in Bb *f* *gradual poco a poco cresc.* *ff*  
 Tpt. 2 in Bb & 3 *f* *gradual poco a poco cresc.* *ff*  
 Trp. 4 in Bb *f* *gradual poco a poco cresc.* *ff*  
 Hn. 1 & 2&4 *mf* *f* *gradual poco a poco cresc.* *ff*  
 Hn. 3 *f* *gradual poco a poco cresc.* *ff*  
 Tbn. 1 & 2 *f* *gradual poco a poco cresc.* *ff* *gliss.*  
 Trb. 3 & B.Trb. *f* *gradual poco a poco cresc.* *ff* *gliss.*  
 Euph. *piu f* *gradual poco a poco cresc.* *ff*  
 Tuba 1 & 2 *f* *gradual poco a poco cresc.* *ff*  
 Timp. *f*  
 Cymbals *gradual poco a poco cresc.* *f* *ff* *dampen* *choke*  
 Xylophone *gradual poco a poco cresc.* *ff*  
 Bass Drum *f* *ff* *dampen*  
 Hp. or Syn. *gradual poco a poco cresc.* *ff* *dampen*  
 Cb. *f* *gradual poco a poco cresc.* *ff*

**C** Andante moderato (♩ = c 76) "The First Hydrogen Stars Light Up"

Picc. *vibrato* *sf/p* *pp* *Alla Bell Tones* *mf/p* *mf/p* *mf* *p* *mf*

Fl. 1, opt. Fl. 2 *vibrato* *sf/p* *pp* *Alla Bell Tones* *mf/p* *mf/p* *mf* *p*

Ob. 1 *sf/p* *pp* *Alla Bell Tones* *mf/p* *mf/p* *mf* *p* *mf*

Ob. 2 *sf/p* *pp* *Alla Bell Tones* *mf/p* *mf/p* *mf*

Bsn. 1 & 2 *mf/p* *pp* *Alla Bell Tones* *mf/p* *pp*

Cl. 1 in Bb & 2 *sf/p* *pp* *sf/p* *pp* *mf/p* *Alla Bell Tones* *mf/p* *mf* *upper div. (p)*

Cl. 3 in Bb *sf/p* *pp* *mf/p* *Alla Bell Tones* *pp* *mf* *p*

B. Cl. *sf/p* *pp* *mf/p* *Alla Bell Tones* *pp*

A. Sax 1 in Eb & 2 *sf/p* *pp* *sf/p* *pp*

T. Sax in Bb *sf/p* *pp*

B. Sax. in Eb *sf/p* *pp*

**Narration**

**3rd Narration Begins:** "Then, 250 million years later, ... give or take a day or two, scientists believe the first hydrogen stars began to form,"

Piccolo Trp. in Bb *St. Mute* *sf/p* *pp* *Soli* *mp* *mf* *p* *\*Quick to Bb Trp.*

Tpt. 2 in Bb & 3 & 4 *St. Mute* *sf/p* *pp* *Soli* *mp* *mf* *p*

**C** Andante moderato (♩ = c 76) "The First Hydrogen Stars Light Up"

Hn. 1 & 2 *Mute* *sf/p* *pp* *Alla Bell Tones* *Mute* *Senza* *mp*

Hn. 3 & 4 *Mute* *sf/p* *pp* *Alla Bell Tones* *Mute* *St. Mute* *pp*

Tbn. 1 & 2 *p* *pp* *Alla Bell Tones* *St. Mute* *pp*

Trb. 3 & B.Trb. *p* *pp* *Alla Bell Tones* *St. Mute* *pp*

Euph. *sf/p* *pp* *Alla Bell Tones* *mf/p*

Tuba 1 & 2 *sf/p* *pp* *sf/p* *pp* *Alla Bell Tones* *mf/p*

Vibraphone *Soli with Harp* *mf non vibrato*

Glockenspiel *Glockenspiel* *p brass mallets* *mp* *Small Triangle* *mf*

Small Triangle *mf*

Hp. or Syn. *p* *mp* *L.V.* *glissando* *Soli with Vibraphone* *mf*

Cb. *with vibrato* *sf/p* *pp* *Alla Bell Tones* *mf/p*



**D** "Earth Forms"

Picc. *mp* *p niente* *f molto espressivo* *mp*

Fl. 1 *mp* *mf* *mp* *p niente* *f molto espressivo* *mp*

Opt. Fl. 2 *mp* *p niente* *mf mf p*

Ob. 1 & 2 *mp* *p niente* *mf* *(mf) p* *mf p*

Bsn. 1 & 2 *mp* *mf* *mp* *p niente*

Cl. 1 in Bb *mp* *mf* *mp* *p niente* *f molto espressivo* *mp*

Cl. 2 in Bb *poco f* *mp* *p niente* *mf mf p*

Cl. 3 in Bb *mp* *mf* *mp* *p niente* *mf mf p*

B. Cl. *mp* *mf* *mp* *p niente*

A. Sax 1 in Eb & 2 *a2* *Soli* *mf espress.* *f molto espressivo* *3 dolce* *mf* *mf p*

T. Sax in Bb *Soli* *mf espress.* *f* *mp* *mf* *p* *mf* *mf p*

B. Sax. in Eb *f* *mp* *mf* *p*

**Narration**

*.. ignite, .. and become bright. - Let There Be Light"*

Trp. 1 in Bb *Senza* *Soli with Euph. & Trb. (Lead)* *poco f* *f molto espressivo* *mp*

Tpt. 2 in Bb & 3 *Senza* *a2* *f molto espressivo* *mp*

Trp. 4 in Bb *Senza* *Soli with Euph. & Trb. (Lead)* *poco f* *f molto espressivo* *mp*

**D** "Earth Forms"

Hn. 1 & 2 *(1st Hn. remains p)* *p* *mf* *niente* *f molto espressivo* *a2* *mp*

Hn. 3 *Senza* *mf espress.* *niente* *f molto espressivo* *Soli with Trp. 2* *mp*

Hn. 4 *Senza* *mp* *mf* *niente* *f molto espressivo* *Soli with Trp. 2* *mp*

Tbn. 1 & 2 *a2* *Soli with Trp. 1* *Senza* *poco f* *f molto espressivo* *3*

Euph. *Soli with Trp. 1* *poco f* *f molto espressivo* *3*

Tuba 1 & 2 *p* *mf* *mp* *mf* *mp*

Marimba

Glockenspiel *Soli with Trp. 1* *dolce hard plastic mallets* *mf*

Hp. or Syn. *Soli with oboe and alto sax* *f dolce* *mf* *mf*

Cb. *p* *mf* *mp* *mf* *mp*

**E**

(In 6)

Picc. *pp* *mp* *pp*

Fl. 1 *pp* *p secco delicato* *Solo poco f dolce*

Opt. Fl. 2 *pp* *p dolce* *pp* *mf dolce*

Ob. 1 & 2 *pp* *mp* *lower div. (p)* *p* *mf dolce*

Bsn. 1 *mp dolce* *pp* *mp* *pp*

Bsn. 2 *mp dolce* *pp* *mp* *pp*

Cl. 1 in Bb *pp* *p dolce* *pp* *p secco delicato*

Cl. 2 in Bb *pp* *p dolce* *pp* *mp secco delicato* *p* *pp*

Cl. 3 in Bb *pp* *mp* *p*

B. Cl. *mp* *pp* *mp* *pp*

A. Sax 1 in Eb & 2 *pp* *mp* *p secco delicato*

T. Sax in Bb *pp* *p secco delicato*

B. Sax. in Eb *mp* *pp* *p* *pp*

**Narration**

**4th Narration Begins:**

"From the origin of time.. to the creation of our planet.. and from the beginning of life on earth.. to our existence today, we have been explorers ...curious about what lies beyond that next hill,

Tpt. 2 in Bb & 3 & 4 *pp*

**E** (In 6)

Hn. 1 & 2 *pp*

Hn. 3 & 4 *pp*

Trb. 3 & B.Trb. *Senza* *mp dolce* *pp* *Senza* *mp secco delicato* *p* *pp*

Euph. *mp dolce* *pp*

Tuba 1 & 2 *mp dolce* *pp*

Crotale *let ring*

Marimba *mf* (When using 3 percussion timpanist play crotale here)

Glockenspiel *mf* *let ring* *mf hard mallets*

Mark Tree *mf*

Small Triangle *mp*

Hp. or Syn. *p secco delicato* *mf*

Cb. *mp dolce* *pp* *(arco)* *p* *pp*

Picc. *mf dolce* *mp < mf* *pp* *Solo* *mf*

Fl. 1 *p* *mp < mf* *pp* *Solo* *mf* *pp*

Opt. Fl. 2 *mp < mf* *pp* *accompany harp solo sôto vóce* *p* *niente*

Ob. 1 *mp < mf* *pp* *accompany harp solo sôto vóce* *p* *niente* *Solo* *mf* *pp*

Ob. 2 *mp < mf* *pp* *accompany harp solo sôto vóce* *p* *niente* *Solo* *mf* *pp*

Bsn. 1 *mp < mf* *pp* *accompany harp solo sôto vóce* *p* *niente*

Bsn. 2 *mf* *pp* *accompany harp solo sôto vóce* *p* *niente*

Cl. 1 in Bb *mf dolce* *mp < mf* *pp* *accompany harp solo sôto vóce* *p* *niente*

Cl. 2 in Bb *mp* *mp < mf* *pp* *accompany harp solo sôto vóce* *p* *niente*

Cl. 3 in Bb *mp* *mp < mf* *pp*

B. Cl. *mf* *pp*

**Narration**

" mountain, or lake. ...From Africa to Eurasia, we traveled with that same curiosity. ...From North America to South America we wandered with wonderment and awe, and in 1969 with that same curiosity and wonder ... we traveled to the moon."

Trp. 1 in Bb *Cup Mute* *mp < mf* *pp* *F*

Hn. 3 *mp* *pp*

Hn. 4 *mp* *pp*

Trb. 3 & B.Trb. *pp dolce* (Balance to harp solo) *mp dolce* *pp*

Euph. *mp* *pp* *mp dolce* *pp*

Tuba 1 & 2 *mp* *pp* *a2* *pp dolce* (Balance to harp solo) *mp dolce* *pp*

Marimba *Soli with glockenspiel* *f* *più f* *f*

Glockenspiel *Soli with marimba* *f* *più f* *f* *let ring* *mf*

Small Triangle *Small Triangle* *f* *let ring*

Hp. or Syn. *Solo* *f dolce* *simile* *(f)*

Cb. *mp* *pp* *pizzicato* *poco f* (Balance to harp solo)

possible hold for narration

Picc. *mp* *Solo* *mp* *pp*

Fl. 1 *mp* *Solo* *mp* *pp*

Opt. Fl. 2 *mp* *pp*

Ob. 1 & 2 *mf dolce* *poco f* *ppp* *\*(Possible hold for narration)*

Bsn. 1 & 2 *p dolce* *mp* *ppp* *\*(Possible hold for narration)*

Cl. 1 in Bb *mf dolce* *poco f* *ppp* *\*(Possible hold for narration)*

Cl. 2 in Bb & 3 *p dolce* *mp* *ppp* *\*(Possible hold for narration)*

B. Cl. *p dolce* *mp* *ppp* *\*(Possible hold for narration)*

A. Sax 1 in Eb *mf dolce* *poco f* *ppp* *\*(Possible hold for narration)*

T. Sax in Bb *mf dolce* *poco f* *ppp* *\*(Possible hold for narration)*

**Narration**

"From the beginning of our existence on earth... our eyes have looked up at the night sky to see the Moon. But on July 20<sup>th</sup>, 1969 two men looked up at the night sky... and saw the Earth"

Tpt. 2 in Bb & 3 & 4 *Cup Mute* *p sècco delicato* *mp* *possible hold for narration*

Hn. 1 & 2 *mf* *pp*

Hn. 3 & 4 *mf* *pp*

Tbn. 1 *Cup Mute* *p* *mf* *pp*

Tbn. 2 *Cup Mute* *p* *mf* *pp*

Trb. 3 & B.Trb. *Cup Mute* *p* *mp*

Euph. *p* *pp*

Tuba 1 & 2 *p* *pp*

Marimba *mf*

Glockenspiel *Solo* *mp* *pp* *mf* *mp* *mf* *glissando 11* *C major gliss.*

Hp. or Syn. *mf (slightly broken chords)* *Gb Db* *+++++* *B to Bb* *glissando 11* *C major gliss.*

Cb. *pizzicato* *mf dolce with vib.* *mp*

**G** Allegro (♩ = c. 124)

*poco ritard* .....

Picc. *mf* *mf* *mf* *mp* *mf* *mp* *sf/p* *mf* *f*

Fl. 1 *poco f* *mf* *mf* *mf* *mp* *f* *mf* *f*

Opt. Fl. 2 *mf* *mf* *mf* *mp* *mf* *mp* *sf/p* *mf*

Ob. 1 *mf* *f* *mp* *mf* *mp* *mp* *sf/p* *mf*

Ob. 2 *poco f* *mf* *mf* *mf* *mp* *sf/p* *mf*

Bsn. 1 *mf* *(sf/mp)* *pp* *mf* *f* *mf* *f*

Cl. 1 in B♭ & 2 *mf* *mf* *mf* *mp* *mf* *mp* *sf/p* *mf*

Cl. 3 in B♭ *poco f* *mf* *mf* *mf* *mp* *sf/p* *mf*

B. Cl. *mf* *sf/mp* *pp* *mf* *f* *mf* *f*

A. Sax 1 in E♭ & 2 *mf* *f* *mp* *mf dolce* *Soli with Harp* *f* *sf/p* *mf*

T. Sax in B♭ *mf* *sf/mf* *mp* *mf dolce* *Soli with Harp* *f* *sf/p* *mf*

B. Sax. in E♭ *mf* *sf/mf* *mp* *mf dolce* *f* *sf/p* *f*

**Narration**

"Neil Armstrong and Buzz Aldrin stepped onto the moon. The Eagle had landed and there was one.. small step for man ..one.. giant.. leap.. for MANKIND!!"

Piccolo Trp. in B♭ *mf dolce* *mp* *mf* *mp* *mf* *sf/p* *mf*

Tpt. 2 in B♭ & 3 & 4 *mf dolce* *mp* *mf* *mp* *mf dolce* *sf/p* *mf*

**G** Allegro (♩ = c. 124)

*poco ritard* .....

Hn. 1 & 3 *Soli with Cl., Harp* *mf* *sf/p* *mf*

Hn. 2 & 4 *Soli with Cl., Harp* *mf* *sf/p* *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba 1 *mf*

Timp. *mf*

Cymbals *soft mallets* *Sus Cym.* *pp* *mf*

Marimba *f* *mf harder mallets* *loco* *poco f* *f* *più f* *ff*

Glockenspiel *f* *mf* *f* *più f* *ff*

Small Triangle *mf*

Hp. or Syn. *f* *mf B♭ to B♭* *poco f* *f* *più f*

Cb. *arco* *mp* *mf* *sf/mf* *mp* *mf* *sf/p* *f*

A tempo (♩ = c. 124)

H

Picc. *non dim.* *mf* *ff* *mf*

Fl. 1 *non dim.* *mf* *ff* *mf*

Opt. Fl. 2 *f non dim.* *mf* *ff* *mf*

Ob. 1 & 2 *f non dim.* *mf* *ff* *poco f*

Bsn. 1 & 2 *ff* *mf* *f* *più f*

Cl. 1 in B♭ & 2 *f non dim.* *mf* *ff* *poco f*

Cl. 3 in B♭ *f non dim.* *mf* *ff* *poco f*

B. Cl. *ff/f* *mf* *f* *più f*

A. Sax 1 in E♭ & 2 *f non dim.* *mf* *ff*

T. Sax in B♭ *f non dim.* *mf* *f* *più f*

B. Sax. in E♭ *ff* *f* *più f*

Allegro (♩ = c. 124)

H

Piccolo Trp. in B♭ *f* *più f* *sostenuto cantabile*

Tpt. 2 in B♭ & 3 & 4 *f* *a3* *Soli* *più f* *sostenuto cantabile*

Hn. 1 & 3 *f non dim.* *p* *poco f*

Hn. 2 & 4 *f non dim.* *p* *f*

Tbn. 1 *Senza* *f* *f* *più f*

Tbn. 2 *Senza* *f* *p* *sf/mp*

Trb. 3 & B.Trb. *Senza* *f* *p* *sf/mp*

Euph. *f non dim.* *f* *più f*

Tuba 1 & 2 *f* *f* *più f*

Timp. *più f* *pp* *f* *let ring*

Cymbals *poco f* *mf*

Marimba *let ring*

Glockenspiel *let ring*

Hp. or Syn. *ff* *f* *ff* *L.V.*

Cb. *ff* *f* *più f*

Picc. *f* *più f* *mf* *f* *più f*  
 Fl. 1 *f* *più f* *mf* *f* *più f*  
 Opt. Fl. 2 *f* *più f* *mf* *f* *più f*  
 Ob. 1 *mf* *f* *più f* *mf* *f* *più f*  
 Ob. 2 *f* *più f* *mf* *f* *più f*  
 Bsn. 1 & 2 *f* *Soli* *sostenuto cantabile* *più f* *poco f* *f*  
 Cl. 1 in Bb & 2 *mf* *f* *più f* *mf* *f* *più f*  
 Cl. 3 in Bb *mf* *f* *più f* *mf* *f* *più f*  
 B. Cl. *f* *mf* *f* *più f* *f*  
 A. Sax 1 in Eb & 2 *f* *più f* *mf* *f* *più f*  
 T. Sax in Bb *f* *mf* *f* *più f*  
 B. Sax. in Eb *f* *Soli* *sostenuto cantabile* *più f* *poco f* *f*  
 Trp. 1 in Bb *ff* *f* *più f* *f*  
 Tpt. 2 in Bb *ff* *f* *f* *sostenuto cantabile* *più f* *f*  
 Trp. 3 in Bb & 4 *ff* *f* *f* *sostenuto cantabile* *più f* *f*  
 Hn. 1 & 3 *mf* *f* *mf* *f* *più f*  
 Hn. 2 & 4 *f* *mf* *f* *più f*  
 Tbn. 1 *ff* *f* *f* *sostenuto cantabile* *più f* *f*  
 Tbn. 2 *f* *sostenuto cantabile* *più f* *f*  
 Trb. 3 & B.Trb. *f* *Soli* *sostenuto cantabile* *più f* *poco f* *f*  
 Euph. *f* *mf* *f*  
 Tuba 1 & 2 *f* *Soli* *sostenuto cantabile* *più f* *poco f* *f*  
 Cymbals *p* *f* *let ring* *mp* *f* *let ring*  
 Marimba *f* *Marimba*  
 Glockenspiel *f* *Glockenspiel* *Blend with woodwinds* *f* *hard plastic mallets*  
 Hp. or Syn. *f*  
 Cb. *f* *Soli* *sostenuto cantabile* *più f* *poco f* *f*

*poco ritard* .....

Picc. *f* *Soli* *mf* *non accent* *poco f* *non accent* *pp*

Fl. 1 *f non dim.* *molto espressivo* *Soli* *non accent* *poco f* *non accent* *pp*

Opt. Fl. 2 *f non dim.* *molto espressivo* *non accent* *poco f* *non accent* *pp*

Ob. 1 *f non dim.* *molto espressivo* *Soli* *non accent* *fp* *pp*

Ob. 2 *piu f* *mf* *non accent* *poco f* *pp* (To Eng. Hn.)

Bsn. 1 & 2 *mf* *p* *mp dolce* *Soli with Alto 1 & Euph.* *p dolce*

Cl. 1 in Bb & 2 *piu f* *Soli* *mf* *non accent* *poco f* *pp*

Cl. 3 in Bb *piu f* *molto espressivo* *non accent* *mf* *pp*

B. Cl. *mf* *p* *p dolce*

A. Sax 1 in Eb & 2 *p* *mp dolce* *Soli with Bsn 1 & Euph.* *p*

T. Sax in Bb *p* *pp*

B. Sax. in Eb *p* *pp*

Trp. 1 in Bb *mf* *mp*

Tpt. 2 in Bb *mf* *mp*

Trp. 3 in Bb & 4 *mf* *mp*

Hn. 1 & 3 *mf* *mp* *Solo* *poco f dolce* *mp*

Hn. 2 & 4 *mf* *p*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *mp*

Trb. 3 & B.Trb. *mf* *mp*

Euph. *p* *mp dolce* *pp* *Soli with Alto 1 & Bsn. 1*

Tuba 1 & 2 *mf* *p* *p* *pp*

Marimba *piu f* *mf* *f*

Glockenspiel *mf* *f*

Hp. or Syn. *ff* *f* *Soli with woodwinds* *delicato non gliss.* *p* *pp* *p*

Cb. *mf* *p* *p* *pp*



**I Moderato** (♩ = c. 108) "The Passing of Time"

Fl. 1  
Eng. Hn.  
Cl. 1 in Bb  
Cl. 2 in Bb  
Cl. 3 in Bb

*mf cantabile espressivo*  
*mf cantabile espressivo*  
*pp dolce accompany harp*  
*pp dolce accompany harp*  
*pp dolce accompany harp*

English Horn  
*ppp*  
*ppp*  
*ppp*

**Narration**

**5<sup>th</sup> Narration Begins:** "Putting men on the moon was an achievement made possible by the greatest minds throughout history. ....Our understanding"

**I Moderato** (♩ = c. 108) "The Passing of Time"

Marimba  
Solo "The gentle ticking of a clock"  
*mf*  
*simile*  
*let ring*

Hp. or Syn.  
Solo "The gentle ticking of a clock"  
*mf*  
*simile*  
L.V.

101 102 103 104 105

J Hurrian Hymn - Oldest Known Song



Picc. *mf* *p* *mf* *pp*

Fl. 1 *p* *mf* *pp*

Opt. Fl. 2 *mf* *pp*

Ob. 1 *mf* *pp* *sostenuto*

Eng. Hn. *p* *mf*

Bsn. 1 *mf* *poco f* *mf* *sostenuto*

Bsn. 2 *mf* *poco f* *mf*

Cl. 1 in Bb *mf* *pp*

Cl. 2 in Bb *mf* *mf* *legato* *pp*

Cl. 3 in Bb *mf* *(mf)* *mf*

B. Cl. *mf* *poco f* *p* *mf*

**Narration**

"of the universe is constantly evolving. 3,000 years ago we thought that the earth was flat! It was not until the 6th Century B.C. that the Greek philosopher, Pythagorus,"

A. Sax 1 in Eb

T. Sax in Bb *mf* *mf*

B. Sax. in Eb *mf*

J Hurrian Hymn - Oldest Known Song

Hn. 3 & 2&4 *p* *Mute*

B. Tbn. *p* *St. Mute*

Tuba 1 *p* *1 Solo Mute*

Mark Tree Tambourine *f* *let ring* *mf* *Tambourine*

Marimba

Small Triangle Djembe *mf* *let ring* *mf* *Djembe* *Open* *Dead Tone Slap* *simile* *Dead Tone Slap*

Hp. or Syn.

Cb. *pizzicato* *mf* *arco* *poco f* *p* *pizzicato* *mf*

Musical score for woodwinds and strings, measures 112-115. The score includes parts for Piccolo (Picc.), Flute 1 (Fl. 1), Opt. Flute 2 (Opt. Fl. 2), Oboe 1 (Ob. 1), English Horn (Eng. Hn.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Clarinet 1 in Bb (Cl. 1 in Bb), Clarinet 2 in Bb (Cl. 2 in Bb), Clarinet 3 in Bb (Cl. 3 in Bb), and Bass Clarinet (B. Cl.). Dynamics include *mf*, *mf dolce*, *pp*, *f*, *p*, and *mp*. Performance instructions include *legato*, *dolce*, and *mf dolce*.

**Narration**

"first suggested that the earth was round. Yet even the great minds of Plato and Aristotle thought that the sun revolved around the earth...."

Musical score for saxophones, tubas, and percussion, measures 112-115. The score includes parts for Alto Saxophone 1 in Eb (A. Sax 1 in Eb), Alto Saxophone 2 in Eb (A. Sax 2 in Eb), Tenor Saxophone in Bb (T. Sax in Bb), Bass Saxophone in Eb (B. Sax. in Eb), Tuba 1, Tuba 2, Tambourine, Glockenspiel, Djembe, Harp or Synthesizer (Hp. or Syn.), and Contrabass (Cb.). Dynamics include *mp*, *mf*, *pp*, and *p*. Performance instructions include *dolce legato*, *Open*, *let ring*, *Dead Tone*, *arco*, *non gliss.*, and *( V )*.

**K** L'istéssó témpo (♩ = c. 108) Medieval dance in (2)

Picc. *Soli with oboe and alto sax*  
*mp* *p*

Fl. 1 *poco f* *giocoso* *f* *poco f*

Ob. 1 *Soli with flute and alto sax*  
*poco f* *giocoso* *f* *poco f*

Bsn. 1 *p* *mp* *p*

Bsn. 2 *mp* *pp* *mp* *p*

Cl. 1 in Bb *Soli with Cls.*  
*poco f* *giocoso* *f* *poco f*

Cl. 2 in Bb *Soli with Cls.*  
*poco f* *giocoso* *f* *poco f*

Cl. 3 in Bb *Soli with Cls.*  
*poco f* *giocoso* *f* *poco f*

B. Cl. *mp* *p*

**Narration**

" It was not until the 16<sup>th</sup> century that Nicholaus Copernicus suggested that the earth revolves around the sun..Yet it was another"

A. Sax 1 in Eb *poco f* *giocoso* *blend with oboe and flute* *poco f*

A. Sax 2 in Eb *mp* *pp* *poco f* *giocoso* *blend with oboe and flute* *f* *poco f*

T. Sax in Bb *mp* *pp* *mp* *p*

B. Sax. in Eb *mp* *p*

**K** L'istéssó témpo (♩ = c. 108) Medieval dance in (2)

Tuba 2

Medium Triangle *mf*

Finger Cymbals *mf*

Hp. or Syn.

Cb. *niente*

L

Picc. *mp* *mf* *mp* *mf* *Solo*

Fl. 1 *mp* *mf* *mp* *p* *mf* *Solo*

Opt. Fl. 2 *mp* *mf* *mp* *p*

Ob. 1 *mp* *mf* *mp*

Ob. 2 *Oboe* *mp* *mf* *mp* *p*

Bsn. 1 *mp* *mp* *p* *mf*

Bsn. 2 *mp* *p* *mf*

Cl. 1 in Bb *mp* *mf* *mp* *p* *mf*

Cl. 2 in Bb *f* *p* *mp* *p*

Cl. 3 in Bb *f* *p* *pp*

B. Cl. *mp* *pp* *mp* *p*

**Narration** " 150 years before Sir Isaac Newton defined the mystical properties of gravity on all things large and small,..."

A. Sax 1 in Eb *f* *p* *pp*

T. Sax in Bb *mp* *pp*

B. Sax. in Eb *mp* *pp*

L

Tuba 1 *Soli with Bass* *mp*

Tuba 2 *Soli with Bass* *mp*

Marimba *Solo* *mf* *poco f*

Glockenspiel *Solo* *mf* *poco f*

Hp. or Syn. *Solo* *mf* *poco f*

Cb. *Soli with Tuba* *mp*

Recue Narrator for: "230 years" **M** L'istesso tempo (♩ = c. 108) (In 4)

Band Version

\* (Optional hold to accomodate narrtion)

Picc. *mp* *p*

Fl. 1 *mp* *p*

Opt. Fl. 2 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mp* *p* (To Eng. Hn.)

Bsn. 1 & 2 *mp* *p*

Cl. 1 in Bb *mf* *mp* *mf* *pp*

Cl. 2 in Bb *mf* *mp* *mf* *pp*

Cl. 3 in Bb *mf* *mp* *mf* *pp*

B. Cl. *mp* *mf* *pp*

A. Sax 1 in Eb & 2 *sf/mp* *pp*

T. Sax in Bb *mp* *mf* *pp*

B. Sax. in Eb *mp* *p*

**Narration**

" including apples..... 230 years went by before Albert Einstein better clarified Newton's law of gravity as curvatures in space"

Trp. 1 in Bb & 2 *sf/mp* *pp* *St. Mute*

Trb. 3 & B.Trb. *p*

Euph. *p*

Tuba 1 *p*

Tuba 2 *p* *niente*

Marimba *mf* *loco* *mf* *poco f* *mf*

Glockenspiel *mf* *let ring* *mp* *mf* *mp* *Soli with oboe 2*

Small Triangle *mf* *let ring*

Hp. or Syn. *mf* *poco f* *mf* *arco* *pizzicato*

Cb. *p* *mf*

\* (Optional hold to accomodate narrtion)

**A tempo** (♩ = c. 108) "the eternal clock of time"

**Narration**

" and time. "

The musical score consists of three staves. The top staff is for Marimba, marked *Solo* and *mf*. The middle staff is for Vibraphone, marked *mp non vibrato* and *yarn mallets*. The bottom staff is for Hp. or Syn., marked *L.V.* and *mf*. The score is in 4/4 time and spans measures 146 to 149. Performance instructions include *let ring* and *simile*. A large watermark "Jim Beckel Music" is overlaid diagonally across the page.

Marimba *Solo* *mf* *let ring* *simile*

Vibraphone *mp non vibrato* *yarn mallets* *simile*

Hp. or Syn. *L.V.* *mf* *simile*

146 147 148 149

N

Picc. *Solo* *(Lead line)* *Soli with glockenspiel*  
*pp* *p* *sostenuto cantabile* *non cresc.* *mp* *pp*

Fl. 1 *Solo*  
*pp* *p* *sostenuto cantabile* *non cresc.*

Opt. Fl. 2  
*mp* *leggiero* *p* *mf* *mp*

Ob. 1 *p* *sostenuto cantabile* *non cresc.*

Eng. Hn. *English Horn*  
*mp* *leggiero* *p* *p* *sostenuto cantabile* *non cresc.*

Bsn. 1 & 2  
*mp* *leggiero* *p* *mp*

Cl. 1 in Bb  
*mp* *leggiero* *p* *sostenuto cantabile* *non cresc.*

Cl. 2 in Bb  
*mp* *leggiero* *p* *sostenuto cantabile* *non cresc.*

Cl. 3 in Bb  
*mp* *leggiero* *p* *mf* *mp*

B. Cl.  
*mp* *leggiero* *p* *sostenuto cantabile* *non cresc.*

**Narration**

All of our knowledge is cumulative. It is the combined effort of men and women,. past and present, that have enabled us to achieve great things that are bigger"

A. Sax 1 in Eb  
*mp* *leggiero* *p* *mf* *mp*

A. Sax 2 in Eb  
*mp* *leggiero* *p* *mf* *mp*

T. Sax in Bb  
*mp* *leggiero* *p* *mf* *sostenuto cantabile* *Soli with Hn. 1*

B. Sax. in Eb  
*mp* *leggiero*

Trp. 3 in Bb *St. Mute*  
*mp*

Hn. 1 *Senza* *Soli with Tenor Sax*  
*mf* *sostenuto cantabile*

Hn. 2 *Mute*  
*mp* *leggiero* *p* *mp*

Hn. 3 *Mute*  
*mp* *leggiero* *p* *mp*

Tuba 1 & 2  
*mp* *leggiero*

Marimba  
*mp*

Glockenspiel *Glockenspiel* *Soli with piccolo*  
*mp*

Hp. or Syn.  
*mp*

Cb. *pizzicato*  
*mf* *leggiero*



O

Picc. *p* *mp* *p* *pp* *mp* *mf*

Fl. 1

Opt. Fl. 2 *mp* *p* *molto sostenuto* *mp* *p* *mp dolce*

Ob. 1 *molto sostenuto* *mp* *p* *mp dolce*

Eng. Hn. *molto sostenuto* *mp* *p* *mp dolce*

Bsn. 1 *p* *mp* *mf* *sostenuto cantabile* *gradual poco a poco cresc.*

Bsn. 2 *pp* *p* *molto sostenuto* *mp* *p* *mp dolce*

Cl. 1 in Bb & 2 *molto sostenuto* *mp* *p* *mp dolce*

Cl. 3 in Bb *mf* *pp dolce* *mp* *mf*

B. Cl. *mf* *sostenuto cantabile* *gradual poco a poco cresc.*

**Narration**

"than any one of us. In 1969 two men stepped onto the surface of the moon, but in essence we all walked on the moon that night."

O

A. Sax 1 in Eb & 2 *mf* *pp dolce* *mp* *mf*

T. Sax in Bb *p* *pp dolce* *mp* *mf*

B. Sax. in Eb *mf* *sostenuto cantabile* *gradual poco a poco cresc.*

Trp. 1 in Bb *Senza*

Trpt. 2 in Bb & 3 *St. Mute* *mp* *mp* *mf*

Trp. 4 in Bb *St. Mute* *mp* *p* *mp*

Hn. 1 *p*

Hn. 3 *Senza* *Soli with bsn. 1, euph. and bass cl.* *mf* *sostenuto cantabile* *gradual poco a poco cresc.*

Hn. 4 *Mute* *mp* *mf*

Tbn. 1 *St. Mute* *p* *mp* *pp*

Euph. *mp* *Soli with picc. and glock.* *mf* *sostenuto cantabile* *gradual poco a poco cresc.*

Tuba 1 & 2 *mf* *subito p dolce*

Marimba *mf*

Glockenspiel *mp* *Soli with picc., Trp., & Euph.*

Hp. or Syn. *mf* L.V.

Cb. *(pizzicato)* *arco* *subito p dolce*

**P** *Alla grand chorale*

Picc. *p* *mf* *f* *cantabile espressivo*

Fl. 1, opt. Fl. 2 *mf* *f* *cantabile espressivo*

Ob. 1 *mf* *f* *cantabile espressivo*

Eng. Hn. *f* *fp* *f* *cantabile espressivo*

Bsn. 1 *f* *più f* *f* *cantabile espressivo*

Bsn. 2 *mf* *più f* *f* *cantabile espressivo* *legato*

Cl. 1 in Bb *mf* *f* *cantabile espressivo*

Cl. 2 in Bb & 3 *dolce* *f* *fp* *f* *cantabile espressivo* *legato*

B. Cl. *f* *più f* *f* *cantabile espressivo* *legato*

A. Sax 1 in Eb *dolce* *fp* *f* *cantabile espressivo*

A. Sax 2 in Eb *dolce* *fp* *f* *cantabile espressivo*

T. Sax in Bb *dolce* *fp* *f* *cantabile espressivo*

B. Sax. in Eb *mf* *f* *cantabile espressivo*

**Narration**

"As stated on a plaque left behind.  
WE Came In Peace for All Mankind!"

**P** *Alla grand chorale*

Trp. 1 in Bb *St. Mute* *mf* *p* *Senza* *mf* *f*

Tpt. 2 in Bb & 3 *Senza* *mf* *f* *legato*

Trp. 4 in Bb *Senza* *f* *cantabile espressivo*

Hn. 1 & 2 *Senza* *mf* *f* *legato*

Hn. 3 & 4 *f* *3rd Hn. remains f* *f*

Tbn. 1 & 2 *Senza* *mf* *più f* *f* *cantabile espressivo*

Trb. 3 *Senza* *f* *cantabile espressivo*

B. Tbn. *Senza* *mf* *più f* *f* *cantabile espressivo*

Euph. *f* *legato* *cantabile espressivo*

Tuba 1 & 2 *f* *legato*

Timp. *f*

Cymbals *Sus Cym.* *p* *f*

Marimba *f*

Glockenspiel *mf* *let ring* *f* *dampen* *Soli with upper woodwinds*

Hp. or Syn. *Soli with glockenspiel* *f* *dampen* *L.V.*

Cb. *f* *legato*

Picc. *più f* *f dolce* *mf* *mp* *solì with glock. & fl.*  
 Fl. 1 *più f* *f dolce* *f* *mp* *solì with glock. & fl.*  
 Opt. Fl. 2 *più f* *f dolce* *mf* *mp*  
 Ob. 1 *più f* *f dolce* *mf* *mp*  
 Eng. Hn. *più f* *f dolce* *mf* (To Oboe)  
 Bsn. 1 *legato* *più f marcato sostenuto* *f dolce* *mf*  
 Bsn. 2 *più f* *f dolce* *mf*  
 Cl. 1 in Bb *legato* *più f* *f dolce* *mf* *mp*  
 Cl. 2 in Bb & 3 *legato* *più f* *f dolce* *mf*  
 B. Cl. *legato* *più f marcato sostenuto* *f dolce* *mf*  
 A. Sax 1 in Eb & 2 *più f* *dolce* *espress.* *mf* *mp* *p*  
 T. Sax in Bb *legato* *più f* *dolce* *espress.* *mf* *mp* *p*  
 B. Sax. in Eb *più f* *f* *espress.* *mf* *mp*  
 Trp. 1 in Bb *legato* *più f* *f* *mf*  
 Tpt. 2 in Bb & 3 *legato* *più f* *f* *mf*  
 Trp. 4 in Bb *legato* *più f* *f* *mf*  
 Hn. 1 & 2 *legato* *più f marcato sostenuto* *mf* *Solo*  
 Hn. 3 & 4 *legato* *più f marcato sostenuto* *mf*  
 Tbn. 1 & 2 *legato* *più f* *f* *mf*  
 Trb. 3 & B.Trb. *legato* *più f* *f* *mf*  
 Euph. *legato* *più f marcato sostenuto* *mf* *espress.* *mp*  
 Tuba 1 & 2 *legato* *più f* *f* *espress.* *mf*  
 Timp. *mf* *f*  
 Piatti *Piatti* *f*  
 Glockenspiel *più f* *f* *solì with picc. & fl.* *espress.* *let ring*  
 Snare Dr. *mf* *Snare Drum*  
 Hp. or Syn. *f* *L.V.* *ff* *f* *espress.* *mf*  
 Cb. *on the string* *più f* *f* *espress.* *mf* *mp*

*poco rit.* | **Q** Andante (♩ = c. 65)

*pochétto accel ..... pochétto rit.*

Picc. *legato* *ppp* *p* *pp*  
 Fl. 1 *ppp* *pp* *ppp* (lead line) *p*  
 Opt. Fl. 2 *legato* *pp* *p* *pp*  
 Ob. 1 (lead line) *pp* *p* *pp* (non lead, blend) *p* *pp*  
 Ob. 2 *Oboe* *ppp* *pp* *ppp* *p* *pp*  
 Bsn. 1 *ppp* *pp* *ppp*  
 Bsn. 2 *Soli with Bass Cl.* *pp*  
 Cl. 1 in B♭ *legato* *pp* *p* *pp*  
 Cl. 2 in B♭ *legato* *pp* *p* *pp*  
 Cl. 3 in B♭ *ppp* *pp* *ppp* *p* *pp*  
 B. Cl. *p* *ppp* *pp* *pp* *mp*

*poco rit.* **Q** Andante (♩ = c. 65)

*pochétto accel ..... pochétto rit.*

A. Sax 1 in E♭ & 2 *ppp* *pp* *ppp* *pp* *p* *mp*  
 T. Sax in B♭ *ppp* *pp* *ppp* *pp* *p* *mp*  
 B. Sax. in E♭ *pp* *pp* *pp* *pp* *mp*

**Narration** 7th Narration Begins: "At the height of the the cold war in 1962, President John F. Kennedy inspired and challenged our nation to put men on the moon with the following words."

Hn. 1 & 2 *p* *ppp* (Senza) *ppp*  
 Hn. 3 & 4 *Mute* *ppp* *ppp*  
 B. Tbn. *p* *ppp*  
 Euph. *ppp*  
 Tuba 1 & 2 *pp* *ppp*  
 Timp. *ppp* *p*  
 Cymbals *Sus. Cymbal Swish with Triangle Beater*  
 Snare Dr. *Snare Drum* *p* *let ring*  
 Bass Dr. *Bass Drum* *pp* *let ring*  
 Hp. or Syn. *Solo* *ppp* *L.V.* *pp* *p*  
 Cb. *p* *ppp* *pppp* *pp* *mp*

\*When performing this work with video, Kennedy's and Reagan's speeches will be on the synced video sound track. Narrator will not need to speak these bracketed lines.

**R** A tempo alla religioso (♩ = c. 65)

*pochétto accel ..... pochétto rit.*

Picc. *p > PPP* *religioso* *p* *mp* *p* *mf* *p* *mf* *pp*

Fl. 1 *p > PPP* *religioso* *pp* *p* *mp* *p* *mp* *mf* *pp*

Opt. Fl. 2 *p > PPP* *religioso* *p* *mp* *p* *mp* *mf* *pp*

Ob. 1 *p > PPP* *religioso* *pp* *p* *mp* *p* *mf* *p* *mf* *pp*

Ob. 2 *pp* *mp* *pp* *p* *mp* *p* *mp* *mf* *pp* (To Eng. Hn.)

Bsn. 1 & 2 *pp* *religioso* *ppp* *p* *mp* *p* *pp*

Cl. 1 in Bb *pp* *mp* *pp* *p* *mp* *p* *mp* *mf* *pp*

Cl. 2 in Bb *p > PPP* *religioso* *pp* *p* *mp* *p* *mp* *mf* *pp*

Cl. 3 in Bb *p > PPP* *religioso* *pp* *p* *mp* *mf* *mp* *mf* *pp*

B. Cl. *p > PPP* *pp* *religioso* *ppp* *p* *mp* *p* *pp*

A. Sax 1 in Eb & 2 *p > PPP* *religioso* *pp* *p* *mp* *p* *mf* *pp*

T. Sax in Bb *p > PPP* *p* *religioso* *pp* *p* *mp* *p*

B. Sax. in Eb *p > PPP* *pp* *ppp* *p* *mp* *p*

**R** A tempo (♩ = c. 108)

*pochétto accel ..... pochétto rit.*

Trp. 1 in Bb & 2 *pp* *p* *pp* *p* *religioso* *mp* *p* *mp* *mf* *pp*

Trp. 3 in Bb & 4 *p* *religioso* *pp* *ppp* *p* *mp* *p* *mp* *mf* *pp*

"WE CHOOSE TO GO TO THE MOON! We choose to go to the moon in this decade and do the other things not because they are easy, but because they are hard, because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one which we intend to win."

**Narration**

Hn. 1 & 2 *pp* *religioso* *pp* *ppp* *mp* *mf* *pp*

Hn. 3 & 4 *pp* *religioso* *pp* *p* *mp* *p* *mp* *mf* *pp*

Tbn. 1 *pp* *p* *pp* *ppp* *mp* *mf* *pp*

Tbn. 2 *pp* *religioso* *pp* *p* *mp* *p*

Trb. 3 & 4 *p > PPP* *p* *mp* *p* *pp* *p* *mp* *pp*

Euph. *p > PPP* *p* *mp* *pp* *mp* *p* *pp*

Tuba 1 *p > PPP* *religioso* *p* *mp* *pp* *p* *pp*

Tuba 2 *p > PPP* *p* *religioso* *pp* *p* *pp*

Timp. *pp* *p* *mp*

Cymbals *Sus. Cymbal Swish with Triangle Beater*

Snare Dr. *Snare Drum* *p* *let ring* *let ring*

Bass Dr. *Bass Drum* *pp* *p* *mp* *p*

Hp. or Syn. *pp* *religioso* *mp* *mf*

Cb. *p > PPP* *p* *religioso* *mp* *pp* *p* *pp*

**S** A tempo calmato (♩ = c. 65)

*poco ritard* .....

Picc. *p* > *pp* > *ppp* *Solo* *mp* calmato

Fl. 1 *mp* *espress.* (echo fl. 1) *mp* > *pp*

Opt. Fl. 2 *mp* > *ppp* *p* < *mp* > *ppp* (echo fl. 1) *espress.*

Ob. 1 *ppp* *mp* > *ppp* *p* < *mp* > *ppp* *espress.*

Eng. Hn. *p* *Soli with marimba and cl. 2* *ppp*

Bsn. 1 *mf* *Solo* *ppp* *tranquillo*

Bsn. 2 *p* *Soli with marimba and cl. 2* *ppp* *pp* > *ppp* *tranquillo*

Cl. 1 in B♭ *p* > *pp* *ppp* *Solo* *mf* *pp* *ppp* *tranquillo*

Cl. 2 in B♭ *pp* *subtone* *ppp* *Soli with marimba and bsn. 2* *ppp* *ppp* *tranquillo*

Cl. 3 in B♭ *ppp* *Soli with Hns.* *pp* *ppp* *tranquillo*

B. Cl. *mf* *Solo* *pp* *ppp* *tranquillo*

A. Sax 1 in E♭ & 2 *p* > *ppp* *ppp* *pp* *ppp* *tranquillo*

T. Sax in B♭ *pp* *ppp* *ppp* *tranquillo*

B. Sax. in E♭ *ppp* *pp* > *ppp* *tranquillo*

**Narration**

"Kennedy's goal of space exploration has not been without hardship and sacrifice. Brave and heroic astronauts died in the tragedies of Apollo 1 and the space shuttles 'Challenger' and 'Columbia.' President Reagon's 1986 eulogy to the nation mourned the loss of the 'Challenger' crew with the following words."

Trp. 1 in B♭ & 2 *mf* > *ppp*

Trp. 3 in B♭ & 4 *p* > *ppp* *mp* *espress.* > *ppp* *p* < *mp* > *ppp* *Soli with oboe 1 (echo fl. 1)* *St. Mute*

**S** A tempo calmato (♩ = c. 65)

*poco ritard* .....

Hn. 2 *ppp* < *pp* *ppp* < *p* > *ppp* *tranquillo*

Hn. 3 & 4 *ppp* < *pp* *ppp* < *p* > *ppp* *tranquillo*

Euph. *ppp* < *pp* *ppp* < *p* > *ppp* *tranquillo*

Tuba 1 *ppp* *sneak in, stagger breaths* *pp* > *ppp* *tranquillo*

Tuba 2 *ppp*

Cymbals *Sus Cym.* *soft mallet* *pp*

Vibraphone *Soli with bsn. 2 and cl. 2* *mp* *slow vibrato* *pp*

Glockenspiel *p* *Bass Drum* *(rumble of distant rocket engine)* *p*

Bass Dr. *ppp* < > *niente* *Solo* *mp* *calmato* *L.V.*

Hp. or Syn. *p* *dolce* < *mp* *mp* *calmato*

Cb. *ppp* *pp* *tranquillo*

\* When performing this work with video, Kennedy's and Reagan's speeches will be on the synced video sound track.

**T** Póco méno móssso tranqüillo (♩ = c. 60)

Picc. *Solo* *pp* *mp* *pp* *mp* *pp* *Soli with Glock.* *pp* *ppp*

Fl. 1 *(lead line)* *ppp cal máto* *pp* *ppp* *Soli with Cl. 2* *p legato* *pp*

Opt. Fl. 2 *ppp cal máto* *pp* *ppp*

Ob. 1 *ppp cal máto* *pp* *ppp* *Soli with Harp* *p* *ppp*

Eng. Hn. *English Horn* *Soli with Bsn. 2* *p cal máto* *ppp*

Bsn. 1 *ppp tranqüillo* *Soli with Eng. Hn. Balance softer to Eng. Hn.* *p legato* *pp*

Bsn. 2 *pp cal máto* *ppp*

Cl. 1 in B♭ *ppp cal máto* *pp* *ppp*

Cl. 2 in B♭ *Soli with Fl. 1* *p legato* *pp*

Cl. 3 in B♭ *ppp*

B. Cl. *pp* *ppp*

T. Sax in B♭ *Soli with Trp. & Trp.* *p cal máto*

B. Sax. in E♭ *pp* *ppp*

**Narration**

"They had that special grace, that special spirit that says 'Give me a challenge and I'll meet it with joy.' They had a hunger to explore the universe and discover its truths. We will never forget them, nor the last time we saw them"

**T** Póco méno móssso tranqüillo (♩ = c. 60)

Hn. 1 *Solo* *p cal máto* *mp* *pp* *Mute* *Soli with Trp. & Tenor Sax* *p cal máto*

Hn. 2 *Mute* *ppp*

Hn. 3 & 4 *Mute* *ppp*

Tuba 1 *p*

Tuba 2 *p*

Timp. *ppp*

Glockenspiel *Soli with Picc.* *pp*

Bass Dr. *Bass Drum* *pp*

Hp. or Syn. *Solo* *L.V.* *L.V.* *Soli with Oboe 1* *pp* *p*

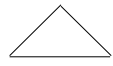
Cb. *(V)* *(M)* *(V)* *p*

\* Narrator will not need to speak these bracketed lines.

*poco rit.*

**U** Allegro moderato (♩ = c. 116)

*Soli with Alto Sax*



Picc. *pp* *espress.* *pp* *ppp*

Fl. 1, opt. Fl. 2 *pp* *p* *pp* *ppp*

Ob. 1 *pp dolce* *p* *ppp*

Eng. Hn. *pp dolce* *ppp*

Bsn. 1 *pp dolce* *ppp*

Bsn. 2 *pp dolce* *ppp*

Cl. 1 in B♭ *espress.* *pp* *p* *pp* *ppp*

Cl. 2 in B♭ *pp dolce* *ppp*

Cl. 3 in B♭ *pp dolce* *ppp*

B. Cl. *pp dolce* *ppp*

A. Sax 1 in E♭ *Soli with Picc.* *pp* *ppp*

A. Sax 2 in E♭ *pp dolce* *ppp*

T. Sax in B♭ *ppp*

B. Sax. in E♭ *pp* *ppp*

**Narration**

"as they prepared for their journey... waved goodbye, and 'slipped the surly bonds of earth to touch the face of GOD.'" **9th Narration Begins:** "Since putting men"

Trp. 1 in B♭ & 2 *ppp* *pp dolce* *ppp*

Trp. 3 in B♭ & 4 *pp dolce* *ppp*

*poco rit.*

**U** Allegro moderato (♩ = c. 116)

Hn. 1 & 2 *ppp*

Hn. 3 *ppp*

Euph. *p* *niente* *pp* *ppp*

Tuba 1 *niente* *Tutti* *p* *ppp*

Tuba 2 *niente* *Tutti* *p* *ppp*

Marimba *mp* *p*

Glockenspiel *Soli with Vin. 1 ("Touching Face of God" motif)* *p dolce* *mp* *p*

Bass Dr. *Bass Drum* *pp*

Hp. or Syn. *p dolce* *mp* *p* *Solo* *mp non gliss.*

Cb. *(free bowing)* *niente* *pp* *ppp* *p* *ppp*



Picc. *p mp p mp mf mp dolce*

Fl. 1 *p mp p mp mf cantabile*

Opt. Fl. 2 *mp p mp mp mf mp mf mp dolce*

Ob. 1 *mp p mp p mp mf cantabile*

Eng. Hn. *p mp p mp mf*

Bsn. 1 *mp p mp mf pp*

Bsn. 2 *p mp mf mp mf cantabile*

Cl. 1 in Bb *mp p mp mp mf mp mf mp dolce*

Cl. 2 in Bb *p mp mp mf cantabile*

Cl. 3 in Bb *p mp mf*

B. Cl. *p mp p mf pp*

A. Sax 1 in Eb & 2 *mf*

T. Sax in Bb *mp mf mf*

B. Sax. in Eb *mp*

**Narration**

"on the moon, we now have an international space station circling our planet. Our cell phones connect us daily to the entire world, this as a result of our space program."

Trp. 1 in Bb & 2 *Harmon Mute p mp mp*

Trp. 3 in Bb & 4 *Harmon Mute p mp mp*

Hn. 1 & 2 *p mp Mute p mp pp*

Hn. 3 & 4 *p mp pp*

Tbn. 1 & 2 *mp mf St. Mute p mp*

Trb. 3 *mp mf (mf)*

B. Tbn. *p mp mf*

Tuba 1 & 2 *mp mf (mf)*

Marimba *mp mf*

Glockenspiel *p mp dampen dolce*

Hp. or Syn. *p mp*

Cb. *pizzicato mp mf*

*poco rit.* .....  $\text{♩} = c. 104$  **V** **A tempo** ( $\text{♩} = c. 116$ )

Picc. *pp* *Solo* *(Lead line)* *p sostenuto cantabile*

Fl. 1 *p* *mp dolce* *pp* *p sostenuto cantabile*

Opt. Fl. 2 *p* *mp leggiero*

Ob. 1 *mp* *Soli with Cl. 1* *molto espressivo* *niente* *p sostenuto cantabile*

Eng. Hn. *mp* *pp* *mp leggiero* *p* *p sostenuto cantabile*

Bsn. 1 & 2 *(pp)* *ppp* *mp leggiero* *p*

Cl. 1 in Bb *p* *Soli with Oboe 1 and Trb. 1* *molto espressivo* *niente* *mp leggiero* *p sostenuto cantabile*

Cl. 2 in Bb & 3 *p* *mp dolce* *pp* *mp leggiero* *p sostenuto cantabile*

B. Cl. *ppp* *p dolce* *niente* *mp leggiero* *p sostenuto cantabile*

A. Sax 1 in Eb *mp dolce* *molto espressivo* *niente* *p*

A. Sax 2 in Eb *mp dolce* *molto espressivo* *niente* *p*

T. Sax in Bb *mp* *molto espressivo* *niente*

B. Sax. in Eb *p dolce* *niente*

**Narration**

"The Hubble telescope, launched into earth's orbit in 1990, has viewed into distant space; back in time, to the beginning of our universe, showing us stunning pictures of distant galaxies."

Trp. 1 in Bb & 2 *Cup Mute* *mp* *molto espressivo* *p* *mp leggiero* *p*

Trp. 3 in Bb & 4 *mp leggiero* *p*

Hn. 1 & 2 *Senza* *mp dolce* *p* *Senza* *Mute* *mp leggiero*

Hn. 3 & 4 *ppp* *p dolce* *pp* *mp leggiero* *p*

Tbn. 1 & 2 *Senza* *p dolce* *pp*

Trb. 3 & 4 *Senza* *p dolce* *pp*

Euph. *p dolce*

Tuba 1 *mp dolce* *pp*

Tuba 2 *mp non dim.*

Marimba *mp*

Glockenspiel *mp*

Hp. or Syn. *Solo* *mp*

Cb. *(pizzicato)* *arco* *mf* *non dim.*

*Soli with glockenspiel* *Soli with fl. 2 and glock.* **W**

Picc. *mp* *mf* *p* *mp* *mf* *niente* *p* *mp* *p*

Fl. 1 *mp* *p* *mp* *pp* *p* *mp*

Opt. Fl. 2 *mf* *Soli with picc. and glock.* *niente* *p* *mp* *p*

Ob. 1 *mp* *p* *mp* *niente* *mf* *Soli with Bsn. 1 and Trb. 1*

Eng. Hn. *mp* *p* *mp* *niente* (To Oboe)

Bsn. 1 *mp* *p* *mp* *mf* *mf* *Soli with Oboe 1 and Trb. 1*

Cl. 1 in Bb & 2 *mp* *p* *mp* *niente* *p*

Cl. 3 in Bb *mf* *Soli with picc. and glock.* *niente*

B. Cl. *mp* *p* *mp* *niente*

A. Sax 1 in Eb *mp* *p* *mf* *Soli with picc. and glock.* *niente*

A. Sax 2 in Eb *mp* *p* *mp* *mf*

T. Sax in Bb *mp* *mp* *mf*

B. Sax. in Eb *mp* *mf*

**Narration**

"Our understanding of reality continues to evolve and expand. When looking at earth from space there are no national borders. Conflicts that divide people "

*Soli with woodwinds* **W**

Trp. 1 in Bb & 2 *mp* *p* *mp* *niente*

Trp. 3 in Bb & 4 *mp*

Hn. 1 & 2 *mp* *leggiere*

Hn. 3 & 4 *mp* *leggiere* *Senza* *p dolce*

Tbn. 1 *Senza* *mp* *Soli with Bsn. 1 & Oboe 1*

B. Tbn. *mp*

Euph. *Solo* *mf sostenuto cantabile* *poco f* *mp* *mf*

Tuba 1 *mp* *leggiere* *mf*

Tuba 2 *mp* *mf*

Cymbals *Sus. Cymbal Swish with Triangle Beater* *p* *let ring* *mf* (match volume to harp)

Marimba *mf* (match volume to harp)

Glockenspiel *Soli with piccolo* *mf* *p*

Hp. or Syn. *p* *mf* (match volume to marimba)

Cb. *pizzicato* *mf* *leggiere* *f*

*pochétto accel póco a póco.....*

Picc. *mp p mp p mp p mp p mp p mp mf*

Fl. 1 *p mp mf legato*

Opt. Fl. 2 *mp p mp p mp mf*

Ob. 1 *mp p mf legato*

Ob. 2 *p mf legato*

Bsn. 1 *legato*

Bsn. 2 *pp gradual póco a póco cresc. p*

Cl. 1 in Bb *mp p mp p mp p mp*

Cl. 2 in Bb *p mp p mp p mp mf*

Cl. 3 in Bb *mp p mp p mp mf*

B. Cl. *mf legato*

A. Sax 1 in Eb *p mp gradual póco a póco cresc.*

A. Sax 2 in Eb *mp gradual póco a póco cresc.*

T. Sax in Bb *mp gradual póco a póco cresc.*

B. Sax. in Eb *pp gradual póco a póco cresc. p*

**Narration**

" become less important, and it is imperative that we all work together to protect this precious, ...  
pale ...blue... dot in space"

Trp. 1 in Bb & 2 *Senza mp gradual póco a póco cresc. mf*

Trp. 3 in Bb & 4 *Senza a2 mf*

Hn. 1 *Senza p dolce mp p mf*

Hn. 2 *Senza p dolce mp p mf*

Hn. 3 *mp p mp p mf*

Hn. 4 *Senza p mp p mf*

Tbn. 1 & 2 *p p mp p*

Trb. 3 & B.Trb. *mp gradual póco a póco cresc.*

Euph. *mp gradual póco a póco cresc.*

Tuba 2 *pp gradual póco a póco cresc. p gradual póco a póco cresc.*

Timp. *pp p gradual póco a póco cresc.*

Marimba

Glockenspiel

Hp. or Syn.

Cb. *(pizzicato) pp gradual póco a póco cresc. p gradual póco a póco cresc.*

♩ = c. 119

continued poco accel.

**X** Più mosso (♩ = c. 124)

Woodwinds who change notes on downbeat of measure 245 purposely slur to this note.

Optional Vamp if needed (normally play repeat once)

Picc. *gradual poco a poco cresc.* *f* *pp*

Fl. 1, opt. Fl. 2 *gradual poco a poco cresc.* *f* *pp*

Ob. 1 & 2 *gradual poco a poco cresc.* *f* *mp* Solo

Bsn. 1 *gradual poco a poco cresc.* *f* *pp*

Bsn. 2 *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

Cl. 1 in B♭ *mf* *gradual poco a poco cresc.* *f* *pp*

Cl. 2 in B♭ *gradual poco a poco cresc.* *f* *pp*

Cl. 3 in B♭ *gradual poco a poco cresc.* *f* *pp*

B. Cl. *mf* *gradual poco a poco cresc.* *f* *pp*

A. Sax 1 in E♭ & 2 *mf* *gradual poco a poco cresc.* *f* *pp*

T. Sax in B♭ *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

B. Sax. in E♭ *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

**Narration**

" that is our home."

**10th Narration:**

"Planet earth.."

Brass who change notes on downbeat of measure 245 use a dolce accent.

Trp. 1 in B♭ *gradual poco a poco cresc.* *f* *pp*

Tpt. 2 in B♭ *mf* *gradual poco a poco cresc.* *f* *pp*

Trp. 3 in B♭ *gradual poco a poco cresc.* *f* *pp*

Trp. 4 in B♭ *gradual poco a poco cresc.* *f* *pp*

♩ = c. 119

continued poco accel.

**X** Più mosso (♩ = c. 124)

Brass who change notes on downbeat of measure 245 use a dolce accent.

Optional Vamp if needed (normally play repeat once)

Hn. 1 *gradual poco a poco cresc.* *f* *pp*

Hn. 2 *gradual poco a poco cresc.* *f* *pp*

Hn. 3 & 4 *gradual poco a poco cresc.* *f* *pp*

Tbn. 1 & 2 *a2* *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

Trb. 3 & B.Trb. *a2* *mf* *gradual poco a poco cresc.* *f*

Euph. *mf* *gradual poco a poco cresc.* *f* *pp*

Tuba 1 & 2 *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

Timp. *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

Marimba *gradual poco a poco cresc.* *f*

Snare Dr. *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

Hp. or Syn. *gradual poco a poco cresc.* *f* Play 1st time only

Cb. *(pizzicato)* *mp* *gradual poco a poco cresc.* *mf* *gradual poco a poco cresc.* *f*

*pochétto accel.*

♩ = c. 126

Picc. *cantabile espressivo* *mf* *poco f*

Fl. 1, opt. Fl. 2 *mf* *cantabile espressivo* *poco f*

Ob. 1 *cantabile espressivo* *mf* *p* *mf* *cantabile espressivo* *poco f*

Ob. 2 *mf* *cantabile espressivo* *poco f*

Bsn. 1 *mp* *mf*

Bsn. 2 *mp* *mf*

Cl. 1 in Bb *Solo line* *mf* *poco f*

Cl. 2 in Bb *cantabile espressivo* *mp* *mf* *p* *mf* *poco f*

Cl. 3 in Bb *mf*

B. Cl. *mp* *mf* *p* *mf*

**Narration**

"we all share this world together. What we can accomplish is limited only by our imagination and will to act. In 1969 two men walked on the surface of the moon. It was one small step for man,"

A. Sax 1 in Eb & 2 *p* *upper div. (p)*

T. Sax in Bb *p*

*poco a poco accel.* ♩ = c. 126

Trp. 1 in Bb & 2 *St. Mute* *p*

Hn. 2 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. *p*

Tuba 1 & 2 *p*

Glockenspiel *Glockenspiel* *mf* *let ring*

Hp. or Syn. *pp*

Cb. *p*

*pochétto accel.* ..... **Y Allegro** (♩ = c. 128) ..... *póco a póco accel.* ..... ♩ = c. 138

Picc. *p* *mp*

Fl. 1, opt. Fl. 2 *p* *mp*

Ob. 1 & 2 *p* *mp*

Bsn. 1 & 2 *f* *p* *mp*

Cl. 1 in Bb & 2&3 *p* *mp*

B. Cl. *f* *p* *mp*

A. Sax 1 in Eb & 2 *mp*

T. Sax in Bb *mp*

B. Sax. in Eb *mp*

*pochétto accel.* ..... **Y Allegro** (♩ = c. 128) ..... *póco a póco accel.* ..... ♩ = c. 138

Trp. 1 in Bb & 2 *mp* *Senza a2* *mp* *f*

Trp. 3 in Bb & 4 *mp* *Senza* *mp* *f*

**Narration**

"one INCREDIBLE LEAP for Mankind..... From the Earth.. to the Moon.. and Beyond!"

Hn. 1 & 2 *a2* *p* *mp*

Hn. 3 & 4 *p* *mp*

Tbn. 1 & 2 *Senza* *p* *mp*

Trb. 3 *Senza* *mf*

B. Tbn. *Senza* *p* *mp*

Euph. *mp*

Tuba 1 *mp* *gradual póco a póco cresc.*

Tuba 2 *mp*

Timp. *ppp* *pp* *p*

Xylophone *Xylophone* *p* *mp*

Snare Dr. *Snare Drum* *pp* *mp*

Hp. or Syn. *p* *mp*

Cb. *(pizzicato)* *mp* *mf*

**Z** Allegro jubiloso (♩ = c. 140) (Tempo remains steady from here to the end of the work)

Picc. *f* *più f* (Blend with Flutes- not too bright) *più f*

Fl. 1, opt. Fl. 2 *f* *più f* (Balance with Piccolo) *più f*

Ob. 1 & 2 *f* *più f* (Balance with Piccolo) *più f*

Bsn. 1 & 2 *mf* *Soli* *f* *ff* *f non dim.*

Cl. 1 in Bb & 2&3 *f* *più f* (Balance with Piccolo) *più f*

B. Cl. *mf* *f* *ff* *f non dim.*

A. Sax 1 in Eb *f* *ff* *f non dim.*

A. Sax 2 in Eb *f* *ff* *f non dim.*

T. Sax in Bb *f* *ff* *f non dim.*

B. Sax. in Eb *f* *ff* *f non dim.*

**Z** Allegro jubiloso (♩ = c. 140) (Tempo remains steady from here to the end of the work)

Trp. 1 in Bb & 2&3 *più f* *f* *più f* *non dim.*

Trp. 4 in Bb *più f* *f* *ff* *f non dim.*

Hn. 1 & 2&3 *mf* *p* *Soli* *f* *più f* *ff* *f non dim.*

Hn. 4 *f* *più f* *f* *più f* *non dim.*

Tbn. 1 *più f* *f* *più f* *non dim.*

Tbn. 2 *mf* *p* *Soli* *f* *ff* *f non dim.*

Trb. 3 *f* *più f* *ff* *f non dim.*

B. Tbn. *mf* *p* *Soli* *f* *ff* *f non dim.*

Euph. *f* *più f* *ff* *f non dim.*

Tuba 1 *mf* *p* *f* *ff* *f non dim.*

Tuba 2 *f* *più f* *ff* *f non dim.*

Timp. *mf* *f*

Piatti *f* *ff* *let ring*

Xylophone *f* *ff* *glissando*

Snare Dr. *f* *più f* *ff*

Hp. or Syn. *f* *gliss.* *simile* *ff* *glissando*

Cb. *f* *più f* *ff* *f non dim.*



Picc. *marcato sostenuto*  
 Fl. 1, opt. Fl. 2 *sostenuto cantabile* *marcato sostenuto*  
 Ob. 1 & 2 *sostenuto cantabile* *marcato sostenuto*  
 Bsn. 1 & 2 *piu f marcato sostenuto* *sf/mf* *gradual poco a poco cresc.*  
 Cl. 1 in Bb *marcato sostenuto* *marcato sostenuto*  
 Cl. 2 in Bb & 3 *sostenuto cantabile*  
 B. Cl. *piu f marcato sostenuto* *sf/mf*  
 A. Sax 1 in Eb & 2 *piu f marcato sostenuto* *a2*  
 T. Sax in Bb *piu f marcato sostenuto*  
 B. Sax. in Eb *piu f marcato sostenuto* *sf/mf*  
 Trp. 1 in Bb *sostenuto cantabile* *sf/mf*  
 Trp. 3 in Bb *sostenuto cantabile* *sf/mf*  
 Trp. 4 in Bb *piu f marcato sostenuto* *sf/mf*  
 Hn. 1 & 2 *sostenuto cantabile* *marcato sostenuto*  
 Hn. 3 *sostenuto cantabile*  
 Hn. 4 *sostenuto cantabile* *marcato sostenuto*  
 Tbn. 1 *sostenuto cantabile* *marcato sostenuto* *sf/mf*  
 Tbn. 2 *piu f marcato sostenuto* *sf/mf*  
 Trb. 3 & B.Trb. *a2* *piu f marcato sostenuto* *sf/mf*  
 Euph. *piu f marcato sostenuto* *sf/mf*  
 Tuba 1 *piu f marcato sostenuto* *sf/mf*  
 Tuba 2 *piu f marcato sostenuto* *sf/mf*  
 Timp. *piu f marcato sostenuto* *sf/p*  
 Piatti *let ring* *ff* *tr* *ff choke*  
 Xylophone *marcato sostenuto* *Snare Drum*  
 Snare Dr. *p* *f* *ff*  
 Hp. or Syn. *fff* *glissando* *tr*  
 Cb. *piu f marcato sostenuto* *sf/mf* *ff*