Conductor's Score

From the Earth to The Moon and Beyond

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

Written for Orchestra, Narrator, and Optional Video

Dedicated to Wilson Ochoa

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

By

James A. Beckel Jr.

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 Conductor Cue Here)

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 suface 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"

Piccolo
2 Flutes
1 Oboes
Oboe 2 / English Horn
2 B♭ Clarinets
Bass Clarinet
2 Bassoons
4 Horns in F

3 Trumpets in C
(1st Trumpet doubles on Piccolo Trp. in B♭)
2 Tenor Trombones
1 Bass Trombone
Tuba
Timpani *(Doubles on Crotale "A")*
3 Percussion
Harp

Full Strings

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 responsibilitiy, 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.

Suggested Percussion Layout

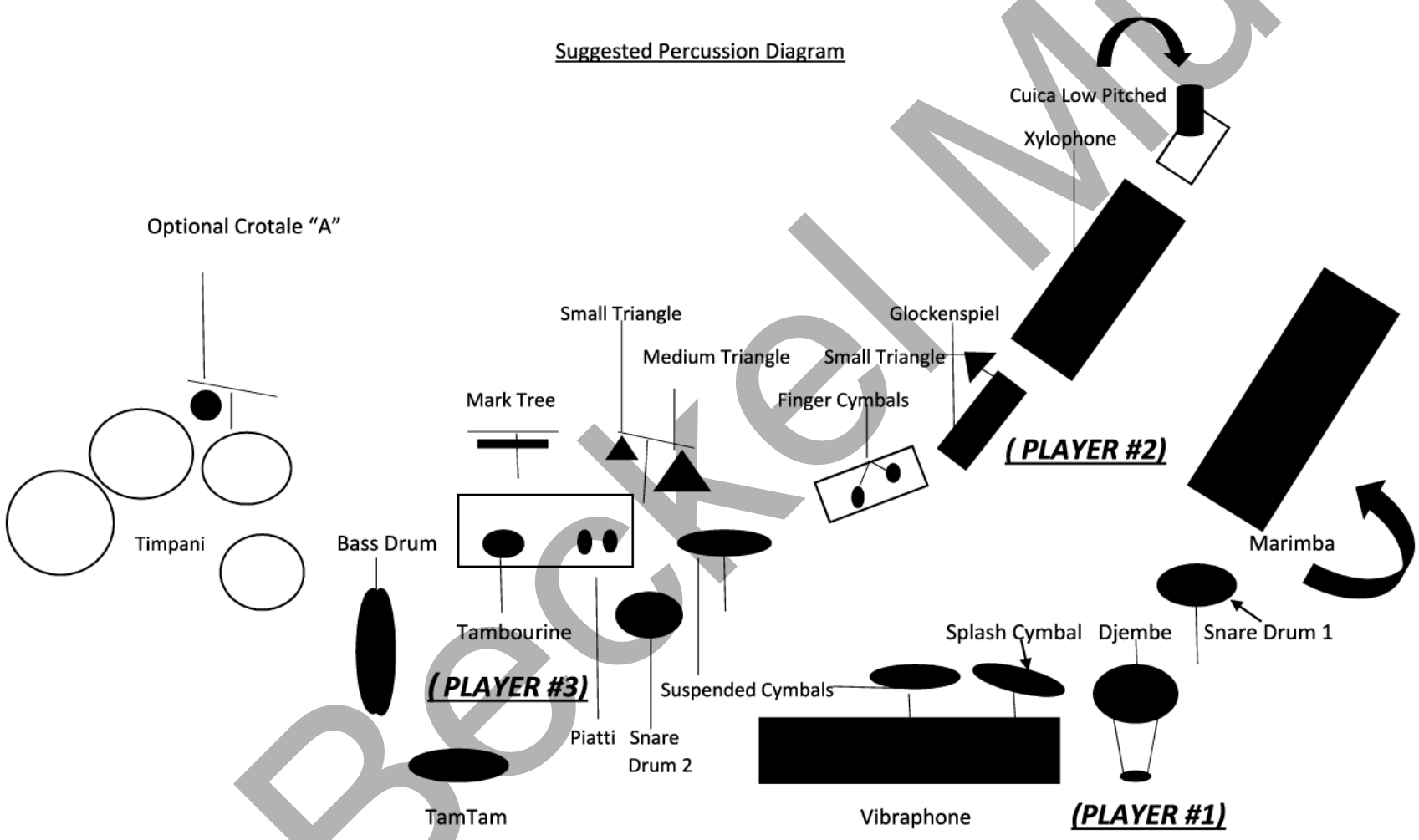
This piece should be playable by
3 Percussionist with the Timpanist
doubling on a single "A" Crotale

Timpani
Doubles on a
single "A" Crotale

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

Conductor

Suggested Percussion Diagram



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 Crotale 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, Chistopher Confessore; Colorado Symphony, Brett Mitchell; Evansville Phiharmonic, Alfred Savia; Indianapolis Symphony, Jacob Joyce and Alfred Savia; Kansas City Symphony, Michael Stern; Orchestra Iowa, Timothy Hankevich; United States Air Force Band of Mid America, Commander Michael Willen and Virginia Symphony, Gonzalo Farias. 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 Revelli 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 Celli. 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 first violins and flute. 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 earlist known song at letter I and a medievil 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 occured 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 narrtion 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 presentaton 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 excitment. 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 succesful 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

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

Written for Orchestra, Narrator, and Optional Video

Full Score

James A. Beckel Jr

Dedicated to Wilson Ochoa

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

Moderato Misterióso (♩ = c. 108) ***"Before Space Time"***

Piccolo — *non vibrato* — ***ppp*** *non cresc.* — ***pp***

Flute 1 — *non vibrato* — ***ppp*** *non cresc.* — ***pp*** — ***p***

Flute 2 — *non vibrato* — ***ppp*** *non cresc.* — ***pp*** — ***p***

Oboe 1 — *non vibrato* — ***ppp*** *non cresc.* — ***pp***

Oboe 2 — *non vibrato* — ***ppp*** *non cresc.* — ***pp***

Clarinet in B♭ 1 — 3 *non vibrato* — ***ppp*** *non cresc.* — ***pp***

Clarinet in B♭ 2 — *non vibrato* — ***ppp*** *non cresc.* — ***pp***

Naration

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

TamTam — *TamTam* — ***ppp*** *non cresc.* — ***pp***

Cuica — *Solo* — *Cuica Low Pitched* — ***f*** *Starting Low Glissing High (Imitating Gravitational Wave)*

Crotales — *Hand Held Crotale* — *Crotale is hand held played by timpanist, unless using 4 percussionists* — ***ppp*** *plastic mallet (always let crotale ring) non cresc.* — ***pp***

Harp — *Solo* — ***ppp*** L.V. — ***pp*** — *(with basses)*

Moderato Misterióso (♩ = c. 108) ***"Before Space Time"***

**** From measure 4 to m. 17 subtly show bow changes***

Violin I Divisi — 8va — ***ppp*** *non cresc.* — ***pp***

Violin II Divisi — ***ppp*** *non cresc.* — **** From measure 4 to m. 17 subtly show bow changes*** — ***pp***

Cello — ***ppp*** *non cresc.* — ***pp*** — *non cresc.* — *Tutti Solo* *(Bring out gliss. effect)* + *slow glissando* — ** (Always establish pitch for one beat then begin glissando)*

* *(strive to make cello bow changes unnoticeable in the opening of this work)*

pp *non vibrato* ***p*** ***pp*** ***mp*** ***p*** ***mp*** ***p*** ***mp***

Contrabass Divisi — *Div. a3* — *non vibrato* + *(First Gliss Starts on Beat 3, follow principal cello)* — ***ppp*** *non cresc. (1/3 of basses enter)* — *Div. a3* *non vibrato* — ***ppp*** *non cresc. (second 1/3 of basses enter)* — (***ppp***) *non cresc. (last 1/3 of basses enter)*

2 3 4 5 6 7

*** Subtle Crescéndo, Decrescéndo Effect, 1/2 a dynamic in woodwinds**

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

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

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

TamTam

Cuica

Vibraphone

Crotale

Hp.

*****(Strings follow normal dynamic as marked)**

Vln. I

Divisi

Vln. II

Divisi

Vc.

Cb.

Divisi

8 9 10 11 12 13

(Optional accel. to accomodate narration)

** (Optional hold to accomodate narrtion)*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

sécco delicato

pòco

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

TamTam

Cuica

Vibraphone

Crotale

Hp.

let ring

dampen

niente

** (when using 3 percussionists, dampen TamTam to **mp** on measure 17 and let ring to allow player to get to Xylophone)*

L.V.

(Optional accel. to accomodate narration)

** (Optional hold to accomodate narrtion)*

Vln. I

Divisi

Vln. II

Vla.

Vc.

Cb.

non harmonic ponticéllo

loco

più

niente

14 15 16 17 18 19

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

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1 & 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
Piccolo Trp. in Bb
C Tpt. 2 & 3
Tbn. 1 & 2
B. Tbn. & Tuba
Timp.
Cymbals
Xylophone
Bass Drum
Hp.

1st Trp. on B♭ Piccolo Trp., *(sounding a minor 7th higher than written)*

Dual Suspended Cymbals

One the two cymbals should be a Splash Cymbal

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

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

20 21 22 23 24

B

"Cosmic Inflation"

(breath accent)

Picc.

Fl. 1 & 2

Ob. 1 & 2

B♭ Cl. 1 & 2

B. Cl.

Bsn. 1 & 2

Naration

2nd Narration Begins:

"Within the first second of Creation, the universe"

Hn. 1 & 2

Hn. 3

Hn. 4

C Tpt. 1

Piccolo Trp. in Bb

C Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. & Tuba

Timp.

dampen

wood mallets

TamTam

only *let ring*

Xylophone

Sus. Cym.

let ring

Sus. Cym.

let ring

Solo

Bass Drum

Sus. Cym.
Bass Dr.

Hp.

L.V.

gliss.

glissando

glissando

**Accidentals only apply within the written octave*

B

"Cosmic Inflation"

Vln. I

sùl tàsto

Vln. II

sùl tàsto

Vla.

sùl tàsto

Vc.

Cb.

25 26 27 28 29 30

Picc.
Fl. 1
Fl. 2
Ob. 1 & 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2

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

Hn. 1 & 2
Hn. 3
Hn. 4
C Tpt. 1
Piccolo Trp. in Bb
C Tpt. 2 & 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Suspended Splash Cymbal
Cymbals
Xylophone
Bass Drum
Hp.

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

31 **32** **33** **34**

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3
Hn. 4
C Tpt. 1
Piccolo Trp. in Bb
C Tpt. 2 & 3
Tbn. 1
Tbn. 2 & B. Trb.
Tuba
Timp.
Suspended Splash Cymbal
Cymbals
Xylophone
Bass Drum
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp gradual póco a póco cresc.
mf gradual póco a póco cresc.
f
mf marcáto sostenúto
(with trps.)
Senza
ff
pòco f
più marcáto sostenúto
glissando
C major gliss.
natural

pochétto accel. ..... ♩ = c. 136

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3
Hn. 4
C Tpt. 1
Piccolo Trp. in Bb
C Tpt. 2 & 3
Tbn. 1
Tbn. 2 & B. Trb.
Tuba
Timp.
Suspended Splash Cymbal
Cymbals
Xylophone
Bass Drum
Hp.

pochétto accel. ..... ♩ = c. 136

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

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

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1
Tbn. 2 & B. Trb.
Tuba
Vibraphone
Glockenspiel
Small Triangle
Hp.

Naration

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

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

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

41 42 43 44 45 46 47

D ***"Earth Forms"***

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3
Hn. 4
Marimba
Glockenspiel
Hp.

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

Soli with Violins
Soli with Violins
Soli with Violins
(1st Hn. remains p)
Senza
Soli with Celli,Violi
Soli with upper string
Soli with Violi
glissando

D ***"Earth Forms"***

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

Soli with Vln. 2
Soli with Vln. 1
Soli
Soli
(upper div. non dim.)

48 49 50 51 52 53 54 55

E (In 6)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Solo

Naration **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,

Crotale
Marimba
Glockenspiel
Mark Tree
SmallTriangle
Hp.

Crotale let ring

(When using 3 percussion timpanist play crotale here)

Marimba

Glockenspiel let ring

Mark Tree

Small Triangle

hard mallets

E (In 6)

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

Div.

pizzicáto

arco

(arco)

56 57 58 59 60 61

F

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Naration

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

Marimba
Glockenspiel
Small Triangle
Hp.

F

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

62 63 64 65 66 67

possible hold for narration

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

mp pp
mp pp
mp pp
Solo
mf dolce
Soli with Oboe 1 & Violin 1
mf dolce
(blend with strings)
pp dolce
(blend with strings)
pp dolce
(blend with strings)
pp dolce
(blend with strings)
pp dolce
*(Possible hold for narration)
pòco f
*(Possible hold for narration)
pòco f
p ppp
p ppp
p ppp
p ppp

Naration

"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"

Marimba
Glockenspiel
Hp.

mf yarn mallets
mf
mp glissando 11
mf
mf (slightly broken chords)
G♭ D♭
B♭ to B♮
glissando 11

possible ritard for narration

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

pizzicáto without mute
mf dolce with vib.
pizzicáto without mute
mf dolce with vib.
pizzicáto without mute
mf dolce with vib.
(pizzicáto)
Div.
mf dolce with vib.
(pizzicáto)
mf dolce with vib.
arco sùl tàsto
mf espress.
Div.
pòco f
*(Possible hold for narration)
mp
Div.
mp
mp
mp

68 69 70 71 72 73

G **Allegro** (♩= c. 124) *póco ritard .....*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
B. Tbn. & Tuba
Timp.

Soli with Viola, Harp

Senza

Naration

"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!!"

Cymbals
Marimba
Glockenspiel
Small Triangle
Hp.

soft mallets Sus Cym.

harder mallets

Small Triangle

B♮ to B♭

G **Allegro** (♩= c. 124) *póco ritard .....*

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

arco *Div.* *trémolo* *non trémolo*

Soli with Cl.,Harp

74 75 76 77 78 79 80

A tempo (♩ = c. 124)

H

Picc.
Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1 2, & 3
Tbn. 1
Tbn. 2
B. Tbn. & Tuba
Timp.
Cymbals
Marimba
Glockenspiel
Hp.

non dim. mf ff mf
non dim. mf ff mf
f non dim. mf ff pòco f
f non dim. mf ff pòco f
ff/f f più f
ff f più f
p pòco f
mf f
p f
Senza Soli più f sostenúto cantábile
Senza p sf/mp più f
Senza p sf/mp
Senza p a2 sf/mp
f pp f let ring
Sus Cym. let ring pòco f
Sus Cym. mf
let ring
glissando L.V.
ff f ff

A tempo (♩ = c. 124)

H

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

ff f ff mf
Div. f più f
Div. f più f

81 82 83 84 85

Picc.
Fl. 1 & 2
Ob. 1
Ob. 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1
Tbn. 2
B. Tbn. & Tuba
Cymbals
Marimba
Glockenspiel
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non accent
più f
mf
a2
sostenúto cantábile
pòco f
Sus Cym.
let ring
p
mp
Div.
Glockenspiel
Blend with woodwinds
hard plastic mallets

86 87 88 89 90 91 92

póco ritard .....

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1 & 2
B. Tbn. & Tuba
Marimba
Glockenspiel
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Soli with fl. 1 & Vln. 1
Soli with picc. & vln. 1
Soli
non accent
non dim.
mólto espressívo
più
pòco
dolce
Soli with Violi & Vin. 2
1 Solo
Solo
Soli with woodwinds
delicato non gliss.
Div.

93 94 95 96 97 98 99 100

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

Fl. 1 — *mf* *cantabile espressivo*

Eng. Hn. — English Horn — *mf* *cantabile espressivo*

Naration

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

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

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

101 **102** **103** **104** **105**

J *Hurrian Hymn - Oldest Known Song*

Picc. — *mf*

Fl. 1 — *p*

Fl. 2 — *mf*

Ob. 1 — *mf* — *legato* *pp*

Eng. Hn. — *p*

B♭ Cl. 2 — *mf* — *legato* *pp*

Naration

"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,"

Hn. 2 — *Mute* *p*

Hn. 3 & 4 — *Mute* *p*

B. Tbn. & Tuba — *St. Mute* *p* *Mute*

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

Marimba

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

Hp.

J *Hurrian Hymn - Oldest Known Song*

Vln. I — *spiccáto giocoso* *mf* — (arco) *sostenúto* *mf*

Vln. II — *spiccáto giocoso* *mf* — *pizzicáto* *mf*

Vla. — *spiccáto giocoso* *mf* — *pizzicáto* *mf*

Vc. — *pizzicáto* *mf* — *pòco f* — *arco* *sostenúto* *mf*

Cb. — *pizzicáto* *mf* — *Div.* *arco* *pòco f* *p* — *pizzicáto* *mf*

106 **107** **108** **109** **110** **111**

Picc.
Fl. 1
Fl. 2
Ob. 1
B♭ Cl. 1
B♭ Cl. 2

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

Tambourine
Glockenspiel
Djembe
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

112 113 114 115 116

K **L'istésso témpo** (♩. = c. 108) *Medieval dance* (In 2)

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

Medium Triangle
Finger Cymbals
Hp.

K **L'istésso témpo** (♩. = c. 108) *Medieval dance* (In 2)

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

117 118 119 120 121 122 123 124 125 126 127

L

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Solo

Naration

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

Tuba
Marimba
Glockenspiel
Hp.

Soli with Basses

Solo

L

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

Soli with Tuba

128 129 130 131 132 133 134 135 136 137

Recue Narrator for: "230 years" **M**

L'istésso témpo (♩. = c. 108)

(In 4)

** (Optional hold to accomodate narrtion)*

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Naration

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

Tuba

Marimba

Glockenspiel

Small Triangle

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

Naration " and <u>time.</u> "

Marimba

Vibraphone

Hp.

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

Vibraphone — *yarn mallets* — *mp non vibrato* — Ped.

L.V. — *mf* — Solo — *simile*

146 **147** **148** **149**

N

Picc. — Solo — *(Lead line)* — *pp* — 5 — *p sostenúto cantábile* — *non cresc.* — *Soli with glockenspiel* — *mp* — *pp*

Fl. 1 — *p sostenúto cantábile* — *non cresc.*

Fl. 2 — *mp leggiero*

Ob. 1 — *p sostenúto cantábile* — *non cresc.*

English Horn — *mp leggiero* — *p* — *p sostenúto cantábile* — *non cresc.*

B♭ Cl. 1 & 2 — *mp leggiero* — *p sostenúto cantábile* — *non cresc.*

B. Cl. — *mp leggiero* — *p sostenúto cantábile* — *non cresc.*

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

Naration **6th <u>Narration</u> <u>Begins:</u>** "All of our knowledge is cumulative. It is the combined effort of <u>men</u> and <u>women</u>,. .<u>past</u> and <u>present</u>, that have enabled us to achieve great things that are bigger"

Hn. 1 & 2 — *Mute* — *mp leggiero* — *p* — *mp*

Marimba — *mp*

Glockenspiel — *Soli with piccolo* — *mp*

Hp. — *mp*

N

Vln. I — *pizzicáto* — *mp leggiero* — *Div.* — *mf*

Vln. II — *pizzicáto* — *mp leggiero* — *mf* — *mf*

Vla. — *pizzicáto* — *mp leggiero* — *arco* — *mf sostenúto cantábile*

Vc. — *pizzicáto* — *mf leggiero*

Cb. — *pizzicáto* — *mf leggiero*

150 **151** **152** **153** **154** **155**

Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 3
C Tpt. 1
Tbn. 1
Marimba
Glockenspiel
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

O

Soli with fl. 2 and glock.
Soli with picc. and glock.
Soli with hn., bsn.1, and celli
Soli with hn., bass cl., and celli
Senza Soli with celli,bsn.1, and bass cl.
Soli with picc. and fl.2
St. Mute
mólto sostenúto
sostenúto cantábile
gradual póco a póco cresc.
dolce
L.V.
(pizzicáto)
(arco)
Div.
pizzicáto
pòco f

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

156 157 158 159 160 161

P ***Alla grand chorale***

Picc.
Fl. 1 & 2
Ob. 1
Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Hn. 3 & 4

Naration

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

C Tpt. 1
C Tpt. 2 & 3
Tbn. 1 & 2
B. Tbn.
Tuba
Timp.
Cymbals
Marimba
Glockenspiel
Hp.

P ***Alla grand chorale***

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

162 **163** **164** **165** **166** **167** **168**

Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1 & 2
B. Tbn.
Tuba
Timp.
Piatti
Glockenspiel
Snare Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

soli with glockenspiel
più f non dim.
f dolce
mp
mf
Soli
legato
marcáto sostenúto
Div.
a2
Solo
Piatti
Snare Drum
glissando
L.V.
espress.
let ring
pp
p

169 170 171 172 173 174 175

póco rit. **Q** **Andante** (♩. = c. 65) *pochétto accel ..... pochétto rit.*

Picc.
Fl. 1
Fl. 2
Ob. 1
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 2

legato *Soli with strings* *Soli with bsn. 2* *Soli with Bass Cl.*

Naration

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
Timp.
Cymbals
Snare Dr.
Bass Dr.
Hp.

Sus. Cymbal Swish with Triangle Beater *let ring* *Snare Drum* *Bass Drum* *Solo* L.V.

póco rit. **Q** **Andante** (♩. = c. 65) *pochétto accel ..... pochétto rit.*

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

sùl tàsto *Div.*

176 177 178 179 180 181

*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 religióso** (♩ = c. 65)

pochétto accel ..... pochétto rit.

Soli with oboe 1

Soli with piccolo

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1 & 2

religióso

Naration

"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."

Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1 & 2
C Tpt. 3
Tbn. 1 & 2
B. Tbn. & Tuba
Timp.
Cymbals
Snare Dr.
Bass Dr.
Hp.

Sus. Cymbal Swish with Triangle Beater
let ring
Snare Drum
Bass Drum

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

pochétto accel ..... pochétto rit.

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

religióso
natural
lower div. (p)
tutti

182 183 184 185 186 187 188 189 190

S **A tempo calmáto** (♩= c. 65)

póco ritard .....

Picc.

Fl. 1

Fl. 2

Ob. 1

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Solo

p *espress.* *mp* *pp*

(echo fl. 1) espress.

pp *ppp* *pp* *p* *ppp*

ppp

Solo

mf *pp*

Soli with marimba and bsn. 2

pp subtone *ppp*

Solo

mf *pp*

Solo

mf *ppp*

Soli with marimba and cl. 2

p *ppp*

p calmáto

Naration

8th Narration Begins:

"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 'Chalenger' and 'Columbia.' President Reagon's 1986 eulogy to the nation mourned the loss of the 'Challenger' crew with the following words."

Cymbals

Vibraphone

Glockenspiel

Bass Dr.

Hp.

Sus Cym.

pp soft mallet

Soli with bsn. 2 and cl. 2

mp slow vibrato *pp*

p

Bass Drum

(rumble of distant rocket engine)

ppp niente

p dolce *mp*

Solo L.V.

p calmáto

S **A tempo calmáto** (♩= c. 65)

póco ritard .....

Vln. I

Vln. II

Vla.

Vc.

Cb.

Div. fast trémolo

pp punta d' arco *p* *ppp*

non trémolo sùl tàsto

pp *ppp* *p* *ppp* tranquíllo

ppp

pp

tranquíllo

191 192 193 194 195 196 197 198

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

T **Póco méno mósso tranquíllo** (♩. = c. 60)

Picc. pp p pp p pp p pp pp ppp

Fl. 1 ppp calmáto pp ppp legato p pp

Fl. 2 ppp calmáto pp ppp

Ob. 1 p ppp

English Horn Soli with upper string

Eng. Hn. pp calmáto ppp

B♭ Cl. 1 ppp calmáto pp ppp legato

B♭ Cl. 2 p pp

B. Cl. pp ppp

Bsn. 1 legato p pp

*Naration

"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"

Hn. 1 Solo pp calmáto p pp Soli with Celli & Violi p

Timp. ppp

Glockenspiel pp

Bass Drum pp

Bass Dr.

Hp. L.V. L.V. pp p

T **Póco méno mósso tranquíllo** (♩. = c. 60)

Vln. I

Vln. II

Vla. (top divisi remains ppp) p calmáto

Soli with Hn. 1 & Violi p calmáto

Vc.

Cb. Div. p

199 200 201 202 203 204

*Narrator will not need to speak these bracketed lines.

póco rit. **U** **Allegro moderáto** (= c. 116)

Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

pp ppp espress. p dolce legato mp mp

Naration

"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"

Hn. 1
Marimba
Glockenspiel
Bass Dr.
Hp.

Soli with Vln. 1 ("Touching Face of God" motif)
Bass Drum
Solo
non gliss.

upper dvisi soli with glock. ("Touching Face of God" motif)
(only upper divisi cresc.)

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

Div.
o1 Solo bass
Túttí
(free bowing)
niente

205 206 207 208 209 210

Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Naration

"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."

Hn. 4
C Tpt. 1 2, & 3
Tbn. 2
B. Tbn.
Marimba
Glockenspiel
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

211 212 213 214 215 216 217

póco rit. ♩ = c. 104 **V** **A tempo** (♩ = c. 116)

Picc.
Fl. 1
Fl. 2
Ob. 1
Eng. Hn.
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1

Naration

"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."

Hn. 1 & 2
Hn. 4
C Tpt. 1
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Marimba
Glockenspiel
Hp.

póco rit. ♩ = c. 104 **V** **A tempo** (♩ = c. 116)

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

218 219 220 221 222 223 224 225

Picc.
Soli with glockenspiel
Soli with fl. 2 and glock.
W
mp mf p mp mf niente p mp p
Fl. 1
mp p mp pp p mp
Fl. 2
mf Soli with picc. and glock. niente p mp p
Ob. 1
mp p mp mf Soli with harp & bsn. 1
Eng. Hn.
mp p mp niente
B♭ Cl. 1
mp p mp niente
B♭ Cl. 2
mp p mp niente
B. Cl.
mp p mp niente

Naration

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

Bsn. 1
mf Soli with harp & oboe. 1
Bsn. 2
mf niente
(Mute)
Hn. 1 & 2
Mute
Hn. 3 & 4
mp leggiero
Senza
p dolce
Cymbals
Sus. Cymbal Swish with Triangle Beater
p let ring
Marimba
Soli with piccolo
p
mf (match volume to harp)
Glockenspiel
mf
mp dolce
(match volume to marimba)
Hp.
p
mf
W
Solo Violin ᵒ1
* Solo Violin ᵒ1 lays out this bar
arco
Vln. I
pizzicáto
mf f mp (one violin)
Solo Violin ᵒ1
Vln. II
pizzicáto
mf f mp (one violin)
Vla.
arco
Div.
pizzicáto
mf sostenúto cantábile
pòco f
mf f mf
Vc.
pizzicáto
mf leggiero f mf
Cb.
pizzicáto
mf leggiero f

226 227 228 229 230 231 232

pochétto accel póco a póco.....

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

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

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Marimba
Glockenspiel
Hp.

pochétto accel póco a póco.....

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

233 234 235 236 237 238

♩ = c. 119 *continued póco accel.* **X** ***Più mósso*** **(♩ = c. 124)**

Optional Vamp if needed
(normally play repeat once)

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Timp.
Marimba
Snare Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gradual póco a póco cresc.

Solo

Snare Drum

Play 1st time only

Naration " that is our <u>home</u>."

<u>10th Narration:</u> "<u>Planet earth</u>.."

pizzicáto

(pizzicáto)

Div.

239 240 241 242 243 244 245 246

pochétto accel. ♩ = c. 126

Picc.
Fl. 1 & 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
B. Cl.
Bsn. 1
Bsn. 2

Naration

"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,"

Hn. 1
C Tpt. 1
Glockenspiel
Hp.

pochétto accel. ♩ = c. 126

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

247 248 249 250 251 252 253 254 255

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

Picc.
Fl. 1 & 2
Ob. 1
Ob. 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1 & 2
Hn. 3 & 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1 & 2
B. Tbn.
Tuba

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

Timp.
Xylophone
Snare Dr.
Hp.

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

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

256 257 258 259 260 261 262 263

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

Picc.
Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
Hn. 1 & 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Piatti
Xylophone
Snare Dr.
Hp.

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

264 265 266 267 268 269

Picc.
Fl. 1 & 2
Ob. 1 & 2
B♭ Cl. 1 & 2
B. Cl.
Bsn. 1 & 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2 & 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Piatti
Xylophone
Snare Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

marcáto sostenúto
sostenúto cantábile
a2
più f
sf/mf
ff
let ring
choke
Piatti
Snare Drum
fff glissando
Div.

270 271 272 273 274 275 276