

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, 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; United States Air Force Band of Mid America, Commander Michael Willen; Virginia Symphony, Gonzalo Farias

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 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 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"

Piccolo

2 Flutes

1 Oboes

Oboe 2 / English Horn

2 B \flat Clarinets

Bass Clarinet

2 Bassoons

4 Horns in F

3 Trumpets in C

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

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 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.

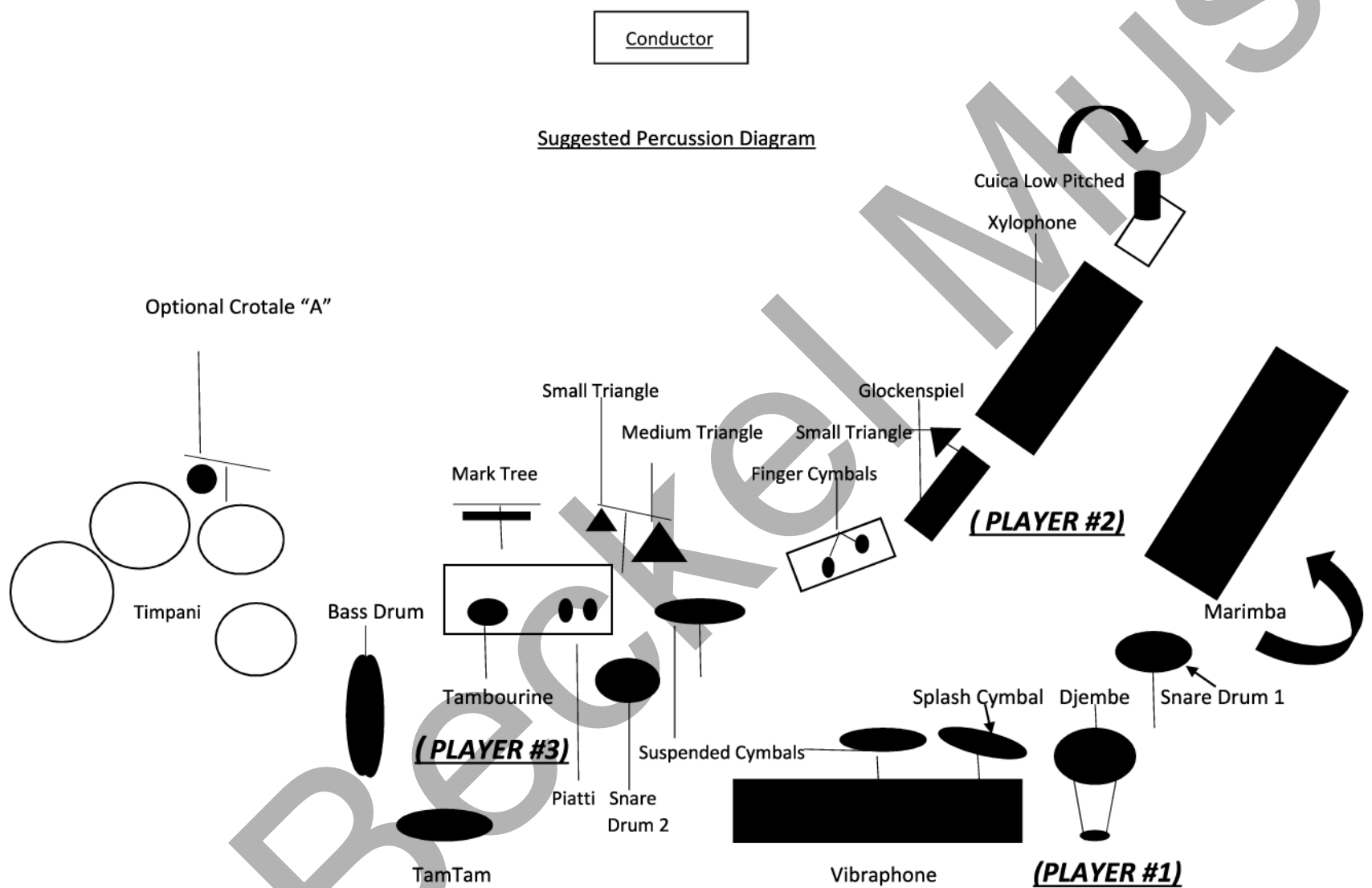
Visit the composer's website at www.jimbeckelmusic.com.

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 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 Splash 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; 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 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 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 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

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

Written for Orchestra, Narrator, and Optional Video

Full Score

Dedicated to Wilson Ochoa

James A. Beckel Jr

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; United States Air Force Band of Mid America, Commander Michael Willen; Virginia Symphony, Gonzalo Farias

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

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2

Naration

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

Tam Tam
Cuica
Crotale
Harp

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

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

Violin I Divisi
Violin II Divisi
Cello
Contrabass Divisi

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

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

Picc. *p* *mp* *mf* *poco f* *mf*

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

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

Ob. 1 *p* *mp* *mf* *poco f* *mf*

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

B \flat Cl. 1 *p* *mp* *mf* *poco f*

B \flat Cl. 2 *p* *mp* *mf*

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

TamTam *p* *mp*

Cuica Low Pitched

Vibraphone *pp* *p* *mf*

Crotale *p* *mp*

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

*** (Strings follow normal dynamic as marked)

Vln. I *p* *gradual poco a poco cresc.* *mp* *poco a poco cresc.* *mf*

Divisi *p* *gradual poco a poco cresc.* *mp* *poco a poco cresc.* *mf*

Vln. II *p* *gradual poco a poco cresc.* *mp* *poco a poco cresc.* *mf*

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

Vc. *p* *mf* *mp* *mf* *mp* *mf* *mp* *poco f* *mf* *poco f* *mf* *f*

Cb. *pp* *p* *mp*

Divisi *pp* *p* *mp*

(Optional accel. to accomodate narration)

* (Optional hold to accomodate narration)

Picc. *mf* *f* *sécco delcissimo* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

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

B♭ Cl. 1 *mf* *f* *ff*

B♭ Cl. 2 *poco f* *mf* *f* *ff*

Naration

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

TamTam *mf* *poco f* *let ring* *dampen* *niente*

Cuica *ff* *fff*

Vibraphone *f* *ff*

Crotale *mf* *f* *poco f*

Hp. *poco f* L.V.

(Optional accel. to accomodate narration)

(Optional hold to accomodate narration)

Vln. I *f* *loco* *non harmonic ponticello* *più f* *ff*

Divisi *f* *loco* *non harmonic ponticello* *più f* *ff*

Vln. II *f* *non harmonic ponticello* *più f* *ff*

Divisi *mf* *f* *più f* *ff*

Vla. *p* *niente*

Vc. *mf* *più f* *mf* *più f* *mf* *ff* *f* *mf* *niente*

Cb. *mf* *f* *mf* *pp*

Divisi *mf* *f* *mf* *pp* *niente*

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

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

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

Fl. 2 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

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

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

Bs. Cl. 1 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Bs. Cl. 2 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

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

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

Hn. 1 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Hn. 2 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Hn. 3 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Hn. 4 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

C Tpt. 1 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Piccolo Trp. in Bb

C Tpt. 2 & 3 *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

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

B. Tbn. & Tuba *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Timp. *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Cymbals *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

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

Bass Drum *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Hp. *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

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

let ring

Dual Suspended Cymbals

Xylophone One the two cymbals should be a Splash Cymbal

Bass Drum let ring

let ring

let ring

dampen

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

Vln. I *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Vln. II *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Vla. *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Vc. *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Cb. *ff* *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

Div. a2

ff *f* *mf* *f* *ff* *f* *ff* *mf* *f* *ff*

B

"Cosmic Inflation"

Naration

2nd Narration Begins:

"Within the first second of Creation, the universe"

Picc. *f* *ff* *f* *ff* *fff* *fff*

Fl. 1 & 2 *f* *ff* *f* *ff* *fff* *fff*

Ob. 1 & 2 *f* *ff* *f* *ff* *fff* *fff*

B♭ Cl. 1 & 2 *f* *ff* *f* *ff* *fff* *fff*

B. Cl. *ff* *mf* *f* *ff* *fff* *fff*

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

Hn. 1 & 2 *ffz* *mf* *ff* *fff* *fff*

Hn. 3 *ffz* *mf* *ff* *fff* *fff*

Hn. 4 *ffz* *mf* *ff* *fff* *fff*

C Tpt. 1 *mf* *ff* *fff* *fff*

Piccolo Tpt. in Bb *mf* *ff* *fff* *fff*

C Tpt. 2 & 3 *mf* *ff* *fff* *fff*

Tbn. 1 & 2 *mf* *ff* *fff* *fff*

B. Tbn. & Tuba *mf* *ff* *fff* *fff*

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

TamTam *mf* let ring *p*

Xylophone *f* *ff* *f* *ff* *fff* *fff*

Sus. Cym. *fff* let ring *fff* *mp* Solo Bass Drum

Hp. *fff* glissando *pp* glissando

B

"Cosmic Inflation"

Vln. I *f* *ff* *f* *ff* *fff* *pp* *pp* *pp*

Vln. II *f* *ff* *f* *ff* *fff* *pp* *pp* *pp*

Vla. *f* *ff* *f* *ff* *fff* *pp* *pp* *pp*

Vc. *ff* *mf* *ff* *fff*

Cb. *ff* *mf* *ff* *fff*

Picc. *pp* *f* *mp*

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

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

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

B♭ Cl. 1 & 2 *mf* *f* *mp* *mp* *mp* *mf*

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

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

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

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

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

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

C Tpt. 1 *St. Mute* *p* *mf* *p* *fp*

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

C Tpt. 2 & 3 *mp* *p* *mf* *p* *fp* *mf*

Tbn. 1 *mp* *mf* *p* *mp*

Tbn. 2 *mp* *mf* *p* *mp*

B. Tbn. *p* *poco marcato, sostenuto* *mp*

Tuba *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* *f* *mf* *mf*

Bass Drum *gradual poco a poco cresc.*

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

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p*

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

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*

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*

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

B♭ Cl. 2 *mf* *f* *mf* *f* *gradual poco a poco cresc.* *f*

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

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

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

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

Hn. 4 *mf* *gradual poco a poco cresc.* *poco f* *f*

C Tpt. 1 *Senza* *mf* *marcato sostenuto* *ff* *mf*

Piccolo Tpt. in B♭ *Senza* *mf* *marcato sostenuto* *ff* *mf*

C Tpt. 2 & 3 *mf* *marcato sostenuto* *ff* *mf*

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

Tbn. 2 & B. Trb. *mf* *marcato sostenuto* *f* *mf*

Tuba *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 *mf* *gradual poco a poco cresc.*

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

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

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

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

35 36 37

pochétto accel. ♩ = c. 136

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

Fl. 1 *pp* *f* *gradual poco a poco cresc.* *ff* *loco*

Fl. 2 *pp* *f* *gradual poco a poco cresc.* *ff* *loco*

Ob. 1 *pp* *f* *gradual poco a poco cresc.* *ff*

Ob. 2 *pp* *f* *gradual poco a poco cresc.* *ff*

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

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

B. Cl. *f* *gradual poco a poco cresc.* *ff*

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

Hn. 1 & 2 *mf* *f* *gradual poco a poco cresc.* *ff*

Hn. 3 *f* *gradual poco a poco cresc.* *ff*

Hn. 4 *mf* *f* *gradual poco a poco cresc.* *ff*

C Tpt. 1 *f* *gradual poco a poco cresc.* *ff*

C Tpt. 2 & 3 *f* *gradual poco a poco cresc.* *ff*

Tbn. 1 *f* *gradual poco a poco cresc.* *ff* *gliss.* *2*

Tbn. 2 & B. Trb. *f* *gradual poco a poco cresc.* *ff* *gliss.* *3*

Tuba *f* *gradual poco a poco cresc.* *ff*

Timp. *f* *gradual poco a poco cresc.* *ff* *dampen*

Cymbals *gradual poco a poco cresc.* *f* *ff* *choke*

Xylophone *gradual poco a poco cresc.* *ff*

Bass Drum *f* *ff* *dampen*

Harp *gradual poco a poco cresc.* *ff* *dampen*

pochétto accel. ♩ = c. 136

Vln. I *f* *gradual poco a poco cresc.* *ff*

Vln. II *f* *gradual poco a poco cresc.* *ff*

Vla. *f* *gradual poco a poco cresc.* *ff*

Vc. *f* *gradual poco a poco cresc.* *ff*

Cb. *f* *gradual poco a poco cresc.* *ff*

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

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

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

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

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

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

B♭ Cl. 1 *sf/p* *pp* *mf/p* *mf/p* *mf* *p* *mf* *Alla Bell Tones*

B♭ Cl. 2 *sf/p* *pp* *mf/p* *pp* *mf* *p* *mf* *Alla Bell Tones*

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

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

Naration

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

Hn. 1 & 3 *Mute* *sf/p* *pp* *mp*

C Tpt. 1 *St. Mute* *solì cantabile* *mp* *mf* *p* *1st Trp. on C Trp.*

C Tpt. 2 & 3 *St. Mute* *solì cantabile* *mp* *mf* *p*

Tbn. 1 *St. Mute* *p* *mf* *p*

Tbn. 2 & B. Trb. *St. Mute* *p* *pp*

Tuba *St. Mute* *p* *pp*

Vibraphone *Glockenspiel* *mp* *Solì with Harp* *mf non vibrato*

Glockenspiel *p brass mallets* *mp* *mf*

Small Triangle *Small Triangle* *mf* *mf*

Harp *p* *mp* *glissando* *Solì with Vibraphone* *mf*

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

Vln. I *with vibrato* *sf/p* *pp*

Vln. II *with vibrato* *sf/p* *pp*

Vla. *with vibrato* *sf/p* *pp*

Vc. *with vibrato* *sf/p* *pp*

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

D "Earth Forms"

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

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

Fl. 2 *mp* *mf* *mp* *p* niente *f* molto espressivo *sfz sf/p* *mp*

Ob. 1 *poco f* *mp* *p* niente *mf* *mf/p*

Ob. 2 *mp* *mf* *mp* *p* niente *mf* *mf/p*

B♭ Cl. 1 *poco f* *mp* *p* niente *mf* *mf/p*

B♭ Cl. 2 *mp* *mf* *mp* *p* niente *mf* *mf/p*

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

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

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

Hn. 1 & 2 *p* *mf* niente (1st Hn. remains *p*)

Hn. 3 *mf* espress. niente

Hn. 4 *mp* *mf* niente

Marimba *Soli with upper string*

Glockenspiel *dolce* hard plastic mallets

Hp. *Soli with Viola* *f dolce* *mf* *mf*

D "Earth Forms"

Vln. I *poco f* *f* molto espressivo *mp*

Vln. II *poco f* *f* molto espressivo *mp*

Vla. *mf* espress. *f* molto espressivo (upper div. non dim.)

Vc. *mf* *mp* *f* *mp*

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

E (In 6)

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

Fl. 1 *pp* *mf dolce*

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

Ob. 1 *pp* *mp* *p* *mf dolce*

Ob. 2 *pp*

B♭ Cl. 1 *pp* *mp* *p*

B♭ Cl. 2 *pp* *p dolce* *pp* *mp* *pp*

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

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

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

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

Marimba *mf* *hard mallets* *mf*

Glockenspiel *mf* *let ring*

Mark Tree *f*

Small Triangle *mp*

Hp. *p secco delicato* *mf*

E (In 6)

Vln. I *Div.* *pp* *p secco delicato* *mp* *pizzicato*

Vln. II *pp* *p secco delicato* *mp* *pizzicato*

Vla. *mp* *pp* *p* *mp* *pizzicato*

Vc. *mp dolce* *pp* *mp* *p* *arco* *pp*

Cb. *mp dolce* *pp* *p* *pp*

| △ F | ♩ = ♩ ♩ = ♩ ♩ = ♩

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

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

Fl. 2 *mp < mf > pp* *ppp* *accompany harp solo sotto voce* *niente*

Ob. 1 *mp < mf > pp* *ppp* *niente* *Solo*

Ob. 2 *mf dolce* *mp < mf > pp* *ppp* *accompany harp solo sotto voce* *niente*

B♭ Cl. 1 *mp* *< mf > pp* *ppp* *niente*

B♭ Cl. 2 *mp* *< mf > pp*

B. Cl. *mf* *> pp* *ppp* *accompany harp solo sotto voce* *niente*

Bsn. 1 *mp* *< > pp* *ppp* *niente*

Bsn. 2 *mf* *> pp*

Naration

" 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."

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

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

Small Triangle *f* *let ring*

Hp. *f dolce* *simile* *(f)*

Vln. I *mute* *arco* *Div.* *mp < mf > pp*

Vln. II *mute* *arco* *Div.* *mp < mf > pp*

Vla. *mute* *arco* *Div.* *mp < mf > pp*

Vc. *mute* *Div.* *mf* *> pp* *pizzicato without mute*

Cb. *mute* *Div.* *mf* *> pp* *poco f (Balance to harp solo)* *pizzicato without mute* *Div.*

possible hold for narration

Picc. *mp* *mp* *pp*

Fl. 1 *mp* *pp*

Fl. 2 *mp* *pp*

Ob. 1 *mf dolce* *Solo* *poco f* *(Possible hold for narration)*

Ob. 2 *mf dolce* *Soli with Oboe 1 & Violin I* *poco f* *(Possible hold for narration)*

B♭ Cl. 1 *pp dolce* *(blend with strings)* *p* *ppp*

B♭ Cl. 2 *pp dolce* *(blend with strings)* *p* *ppp*

B. Cl. *pp dolce* *(blend with strings)* *p* *ppp*

Bsn. 1 *pp dolce* *(blend with strings)* *p* *ppp*

Bsn. 2 *pp dolce* *(blend with strings)* *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 *mf* *yarn mallets* *mp* *glissando 11*

Glockenspiel *mf* *mp* *mf* *glissando 11*

Hp. *mf* *(slightly broken chords)* *G♭ D♭* *B♭ to B♭*

Vln. I *mf dolce with vib.* *pizzicato without mute* *arco sul tasto* *mf espress.* *poco f* *(Possible hold for narration)*

Vln. II *mf dolce with vib.* *pizzicato without mute* *Div.* *mp*

Vla. *mf dolce with vib.* *(pizzicato)* *Div.* *mp*

Vc. *mf dolce with vib.* *(pizzicato)* *Div.* *mp*

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

possible ritard for narration

G Allegro (♩ = c. 124)

poco ritard

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

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

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

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

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

B♭ Cl. 1 *mf* *mf* *mf* *mp* *f* *Soli with Viola, Harp* *sf/p* *mf*

B♭ Cl. 2 *mf* *mf* *mf* *mp* *sf/p* *mf*

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

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

Bsn. 2 *mf* *sf/mp* *pp* *mf* *f* *mf* *f*

B. Tbn. & Tuba *mf* *tr*

Timp. *pp* *f*

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 *Sus Cym.* *sofi mallets* *pp* *mf*

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

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

Small Triangle *mf*

Hp. *f* *mf* *B₁ to B₂* *poco f* *f* *più f*

G Allegro (♩ = c. 124)

poco ritard

Vln. I *mf* *f* *mp* *mf* *Sf/p* *f*

Vln. II *mp* *f* *mp* *mf* *Sf/p* *f*

Vla. *mp* *Sf/mf* *mp* *mf* *Soli with Cl., Harp* *f* *Sf/p* *f*

Vc. *mf* *Sf/mf* *mp* *mf* *Sf/p* *f*

Cb. *mp* *mf* *Sf/mf* *mp* *mf* *Sf/p* *f*

74 75 76 77 78 79 80

A tempo (♩ = c. 124)

H

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

Fl. 1 & 2 *non dim.* *mf* *ff* > *mf*

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

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

B. Cl. *ff/f* *f* < *più f*

Bsn. 1 & 2 *ff* *f* < *più f*

Hn. 1 *p* < *poco f*

Hn. 2 *p* < *f*

Hn. 3 *mf* < *poco f*

Hn. 4 *p* < *f*

C Tpt. 1, 2, & 3 *Senza Soli* *più f sostenuto cantabile*

Tbn. 1 *Senza* *p* < *sf/mp* *più f*

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

B. Tbn. & Tuba *f* *Senza* *p* < *sf/mp*

Timp. *più f* *pp* < *f* *let ring*

Cymbals *[Sus Cym.]* *let ring* *[Sus Cym.]* *mf*

Marimba *poco f*

Glockenspiel *let ring*

Hp. *ff* *glissando* *f* *ff* *L.V.*

A tempo (♩ = c. 124)

H

Vln. I *ff* *f* *ff* > *mf*

Vln. II *ff* *f* *ff* > *mf*

Vla. *ff* *f* *ff* > *mf*

Vc. *ff* *f* < *più f*

Cb. *ff* *f* < *più f*

Picc. *f* *più f* *mf* *f* *più f*
 Fl. 1 & 2 *f* *più f* *mf* *f* *più f*
 Ob. 1 *mf* *f* *mf* *f* *più f*
 Ob. 2 *f* *più f* *mf* *f* *più f*
 B♭ Cl. 1 & 2 *mf* *f* *mf* *f* *più f*
 B. Cl. *f* *mf* *f* *più f* *f*
 Bsn. 1 & 2 *f* *sostenuto cantabile* *più f* *poco f* *f*
 Hn. 1 *mf* *f* *mf* *f* *più f*
 Hn. 2 *f* *mf* *f* *più f*
 Hn. 3 *mf* *f* *mf* *f* *più f*
 Hn. 4 *f* *mf* *f* *più f* *f*
 C Tpt. 1 *ff* *f* *più f* *f*
 C Tpt. 2 & 3 *ff* *f* *f* *sostenuto cantabile* *più f* *f*
 Tbn. 1 *ff* *f* *f* *sostenuto cantabile* *più f* *f*
 Tbn. 2 *f* *sostenuto cantabile* *più f* *f*
 B. Tbn. & Tuba *a2* *f* *sostenuto cantabile* *più f* *poco f* *f*
 Cymbals *p* *f* *mp* *f*
 Marimba *f*
 Glockenspiel *f* *hard plastic mallets*
 Hp. *f*
 Vln. I *poco f* *f* *più f* *mf* *f*
 Vln. II *poco f* *f* *più f* *mf* *f*
 Vla. *poco f* *f* *più f* *mf* *f*
 Vc. *f*
 Cb. *f* *sostenuto cantabile* *più f* *poco f* *f*

Musical score for page 23, measures 86-92. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets B♭ 1 & 2, Bass Clarinet, Bassoons 1 & 2, Horns 1-4, Trumpets C 1 & 2 & 3, Trombones 1 & 2, Bass Trombone & Tuba, Cymbals, Marimba, Glockenspiel, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score features various dynamics (mf, f, più f, sostenuto cantabile, poco f) and articulations (non accent, let ring, Div.). Large numbers (3, 4, 2) are placed above the staves, likely indicating rehearsal marks or section numbers. A watermark 'MUSIC' is visible across the page.

Picc. *Soli with fl. 1 & Vln. 1* *non accent*
mf *poco f* *pp*

Fl. 1 *Soli with picc. & vln. 1* *non accent*
mf *poco f* *pp*

Fl. 2 *Soli* *non accent*
non dim. molto espressivo *mf* *pp*

Ob. 1 *Soli* *non accent*
non dim. molto espressivo *mf* *pp*

Ob. 2 *piu f* *mf* *fp* *pp*

B♭ Cl. 1 *piu f* *Soli* *mf* *fp* *pp*

B♭ Cl. 2 *piu f* *molto espressivo* *mf* *pp*

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

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

Bsn. 2 *mf* *p* *p dolce*

Hn. 1 *Solo* *mp* *poco f dolce* *mp*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp*

C Tpt. 1 *mf* *mp*

C Tpt. 2 & 3 *mf* *mp*

Tbn. 1 & 2 *mf* *mp*

B. Tbn. & Tuba *mf* *mp*

Marimba *piu f* *mf* *f*

Glockenspiel *mf* *f*

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

Vln. I *Div.* *mf* *pp* *non accent*

Vln. II *Div.* *mf* *p* *mp dolce* *pp*

Vla. *Div.* *mf* *p* *mp dolce* *pp*

Vc. *mf* *p* *p* *pp*

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

93 94 95 96 97 98 99 100

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

Naration

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

Fl. 1 *mf cantabile espressivo*

Eng. Hn. *mf cantabile espressivo*

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

Hp. *mf* L.V. *simile*

101 102 103 104 105



J Hurrian Hymn - Oldest Known Song

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,"

Picc. *mf*

Fl. 1 *p*

Fl. 2 *mf*

Ob. 1 *mf*

Eng. Hn. *p*

B♭ Cl. 2 *mf*

5 4 4 4

Hn. 2 *p* Mute

Hn. 3 & 4 *p* Mute

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

Mark Tree *f* *let ring*

Tambourine *mf*

Marimba

Small Triangle *mf* *let ring*

Djembe *mf* *simile*

Hp.

J Hurrian Hymn - Oldest Known Song

Vln. I *mf* *spiccato giocoso* *mf* *sostenuto* *mf*

Vln. II *mf* *spiccato giocoso* *mf* *pizzicato* *mf*

Vla. *mf* *spiccato giocoso* *mf* *pizzicato* *mf*

Vc. *mf* *pizzicato* *mf* *arco* *sostenuto* *mf*

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

106 107 108 109 110 111

Picc. *legato*

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

Fl. 2 *mf* *pp*

Ob. 1 *mf dolce* *pp*

B♭ Cl. 1 *mf* *dolce* *pp* *mf dolce* *pp*

B♭ Cl. 2 *mf dolce* *pp*

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 *mf* *p* *let ring*

Djembe *Dead Tone* *Play* *mf* *p* *Sw* *loco* *7* *non gliss.*

Hp. *mf*

Vln. I *mp* *mf* *pp* *mp* *Div.*

Vln. II *(pizzicato)* *arco* *mp* *mf* *pp* *mp* *Div.*

Vla. *(pizzicato)* *arco* *mp* *mf* *pp* *mp*

Vc. *mp* *mp* *pp*

Cb. *(pizzicato)* *Div.* *arco* *mp* *pp*

112 113 114 115 116

K **L'istéssó 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 *mf*

Finger Cymbals *mf*

Hp.

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

Vln. I *(free bowing)* *p* *mp* *p*

Vln. II *poco f* *giocoso* *Soli with Vln. 1* *f* *poco f*

Vla. *poco f* *giocoso* *(free bowing)* *f* *poco f*

Vc. *p* *mp* *p*

Cb. *p* *niente*

117 118 119 120 121 122 123 124 125 126 127

L

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

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

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

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

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

B♭ Cl. 1 *mp* *mf* *mp* *p* *mf*

B♭ Cl. 2 *mp* *p*

B. Cl. *mp* *p*

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

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

Naration

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

Tuba *Soli with Basses* *mp*

Marimba *Solo* *mf* *poco f*

Glockenspiel *Solo* *mf* *poco f*

Hp. *Solo* *mf* *poco f*

L

Vln. I *mp* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *mp* *p*

Cb. *Soli with Tuba* *mp*

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

L'istéssso t́empo (♩ = c. 108)

(In 4)

* (Optional hold to accomodate narrtion)

Picc. *mp* *p*

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob. 1 *mp* *p*

Ob. 2 *mf* *mp* *mf* *pp*

B♭ Cl. 1 *mf* *mp* *mf* *pp*

B♭ Cl. 2 *mf* *mp* *mf* *pp*

B. Cl. *mp*

Bsn. 1 *mp*

Bsn. 2 *mp*

Naration

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

Tuba *niente*

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

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

Small Triangle *mf* *let ring*

Hp. *mf* *poco f* *mf*

(In 4)

L'istéssso t́empo (♩ = c. 108)

* (Optional hold to accomodate narrtion)

Vln. I *sf/mf* *pp*

Vln. II *sf/mf* *pp*

Vla. *mp* *pizzicato*

Vc. *mp* *pizzicato*

Cb. *mp* *pizzicato*

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

Naration

" and time. "

Marimba Solo *mf*

Vibraphone *mp non vibrato* yarn mallets

Hp. L.V. *mf*

let ring simile

146 147 148 149

Picc. Solo *pp* 5 *p sostenuto cantabile non cresc.* *mp* *pp*

Fl. 1 *p sostenuto cantabile non cresc.*

Fl. 2 *mp leggiero*

Ob. 1 *p sostenuto cantabile non cresc.*

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

B♭ Cl. 1 & 2 *mp leggiero* *p sostenuto cantabile non cresc.*

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

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

Naration

6th Narration Begins:

"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"

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

Marimba *mp*

Glockenspiel *mp* Glockenspiel Soli with piccolo

Hp. *mp*

Vln. I *mp leggiero* *pizzicato* *mf* *mf*

Vln. II *mp leggiero* *pizzicato* *mf* *mf*

Vla. *mp leggiero* *pizzicato* *mf arco* *mf sostenuto cantabile*

Vc. *mp leggiero* *pizzicato* *mf leggiero* *pizzicato*

Cb. *mp leggiero* *pizzicato* *mf leggiero* *pizzicato*

0

Soli with fl. 2 and glock.

Soli with picc. and glock.

Soli with hn., bsn. 1, and celli

Soli with hn., bsn. 1, and celli

Soli with celli, bsn. 1, and bass cl.

Soli with picc. and fl. 2

Picc. *p mp p pp mp mf*

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

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

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

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

B♭ Cl. 1 *mp p molto sostenuto mp p mp dolce*

B♭ Cl. 2 *mp p molto sostenuto mp p mp dolce*

B. Cl. *mp p 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*

Naration

"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."

0

Senza

St. Mute

St. Mute

Soli with picc. and fl. 2

Soli with hn., bsn. 1, and bass cl.

Soli with celli, bsn. 1, and bass cl.

Soli with picc. and fl. 2

Hn. 3 *mf sostenuto cantabile gradual poco a poco cresc.*

C Tpt. 1 *p mp*

Tbn. 1 *p mp pp*

Marimba *mf*

Glockenspiel *mp*

Hp. *mf L.V.*

Vln. I *pizzicato arco Div. V poco f pp dolce mp mf*

Vln. II *pizzicato arco Div. V poco f pp dolce mp mf*

Vla. *arco Div. V poco f pp dolce mp sostenuto cantabile gradual poco a poco cresc.*

Vc. *pizzicato arco Div. V poco f pp dolce mp sostenuto cantabile gradual poco a poco cresc.*

Cb. *pizzicato arco Div. V poco f pp dolce mp sostenuto cantabile gradual poco a poco cresc.*

subito p dolce

P *Alla grand chorale*

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

Fl. 1 & 2 *mf* *f ff cantabile espressivo*

Ob. 1 *mf* *f cantabile espressivo*

Eng. Hn. *mf* *f ff cantabile espressivo*

B♭ Cl. 1 *f fp* *f cantabile espressivo*

B♭ Cl. 2 *f* *fp* *f legato*

B. Cl. *f* *fp* *f legato*

Bsn. 1 *f* *più f* *f*

Bsn. 2 *mf* *più f* *f legato*

Hn. 1 *Senza* *mf* *f dolce accent* *dolce accent*

Hn. 2 *Senza* *mf* *f dolce accent* *legato*

Hn. 3 & 4 *f* *Senza 4th Hn. (mf)* *(f) mf f cantabile*

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

Naration

C Tpt. 1 *St. Mute* *mf* *p* *Senza* *mf* *f* *mf* *f*

C Tpt. 2 & 3 *mf* *f* *mf* *f legato*

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

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

Tuba *mf* *più f* *f cantabile espressivo legato*

Timp. *f*

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

Marimba *mf* *f*

Glockenspiel *mf* *let ring* *f dampen ff*

Hp. *Solo with glockenspiel* *grad. cresc.* *f dampen L.V.*

P *Alla grand chorale*

Vln. I *dolce* *trémolo* *non trémolo* *f* *cantabile espressivo*

Vln. II *dolce* *trémolo* *non trémolo* *f* *cantabile espressivo*

Vla. *f* *Div.* *cantabile espressivo*

Vc. *f* *cantabile espressivo legato*

Cb. *f* *cantabile espressivo legato*

Picc. *più f non dim.* *f dolce* *mp* *soli with glockenspiel*
 Fl. 1 *più f* *f dolce* *mf*
 Fl. 2 *più f* *f dolce* *mf*
 Ob. 1 *più f* *f dolce* *mf*
 Eng. Hn. *Soli* *più f* *f dolce* *mf*
 B♭ Cl. 1 *più f* *f dolce* *mf*
 B♭ Cl. 2 *più f* *f dolce* *mf*
 B. Cl. *Soli* *più f marcato sostenuto* *f dolce* *mf*
 Bsn. 1 *Soli* *legato* *più f marcato sostenuto* *f dolce* *mf*
 Bsn. 2 *Div.* *f dolce* *mf*
 Hn. 1 & 2 *Soli* *legato* *più f marcato sostenuto* *mf* *01 Solo*
 Hn. 3 & 4 *Soli* *legato* *più f marcato sostenuto* *mf*
 C Tpt. 1 *mf*
 C Tpt. 2 & 3 *a2* *legato* *mf*
 Tbn. 1 & 2 *legato* *mf*
 B. Tbn. *mf*
 Tuba *Soli* *più f marcato sostenuto* *mf*
 Timp. *mf*
 Piatti *f*
 Glockenspiel *più f* *f* *espress.* *let ring*
 Snare Dr. *mf* *Snare Drum*
 Hp. *f* *L.V.* *glissando* *ff* *f* *espress.* *mf*
 Vln. I *Div.* *f* *espress.* *mf* *pp*
 Vln. II *Div.* *più f* *f* *espress.* *mf* *pp*
 Vla. *Div.* *f* *espress.* *mf* *mp* *p*
 Vc. *Div.* *f* *espress.* *mf* *mp*
 Cb. *legato* *f* *espress.* *mf* *mp*

poco rit. | \triangle **Q** **Andante** ($\text{♩} = \text{c. } 65$)

pochétto accel pochétto rit.

Picc. *legato* *pp* *p* *pp* *p* *mp*

Fl. 1 *p* *mp*

Fl. 2 *legato* *pp* *p* *pp* *p* *mp*

Ob. 1 *Soli with strings* *pp* *p* *pp* *p* *mp*

B♭ Cl. 1 *legato* *pp* *p* *pp*

B♭ Cl. 2 *legato* *pp* *p* *pp* *p* *mp*

B. Cl. *Soli with bsn. 2* *pp*

Bsn. 2 *Soli with Bass Cl.* *pp*

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 *p* *ppp*

Timp. *p*

Cymbals *Sus. Cymbal Swish with Triangle Beater* *p* *let ring*

Snare Dr. *Snare Drum* *p*

Bass Dr. *Bass Drum* *pp* *let ring* *let ring*

Hp. *Solo* *pp* *pp* *p*

poco rit. | **Q** **Andante** ($\text{♩} = \text{c. } 65$)

pochétto accel pochétto rit.

Vln. I *sùl tasto* *Div.* *ppp* *pp* *ppp* *pp* *p* *mp*

Vln. II *sùl tasto* *Div.* *ppp* *pp* *ppp* *pp* *p* *mp*

Vla. *sùl tasto* *Div.* *ppp* *pp* *ppp* *pp* *p* *mp*

Vc. *p* *ppp* *pppp* *pp* *mp*

Cb. *p* *ppp* *pppp* *pp* *mp*

R A tempo alla religioso (♩ = c. 65)

pochétto accel pochétto rit.

Picc. *p > ppp* *mf* *p*

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

Fl. 2 *p > ppp* *religioso* *p* *mp* *p* *mp* *mf* *pp*

Ob. 1 *p > ppp* *religioso* *p* *mf* *p*

Ob. 2 *pp* *mp* *pp* *p* *mp* *p* *mp* *mf* *pp*

B♭ Cl. 1 *religioso* *pp* *mp* *pp* *p* *mp* *p* *mp* *mf* *pp*

B♭ Cl. 2 *p > ppp* *religioso* *p* *mp* *p* *mp* *mf* *pp*

B. Cl. *pp* *religioso* *ppp* *p < mp* *p* *pp*

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

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 *pp* *p* *pp* *religioso* *mp* *mf* *pp*

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

C Tpt. 1 & 2 *pp* *p* *pp* *religioso* *mp* *p* *mp* *mf* *pp*

C Tpt. 3 *p < mp* *p* *mp* *mf* *pp*

Tbn. 1 & 2 *pp* *p* *pp* *religioso* *mp* *p* *mp* *mf* *pp*

B. Tbn. & Tuba *p > ppp* *p < mp* *p* *pp*

Timp. *pp* *p* *mp*

Cymbals *Sus. Cymbal Swish with Triangle Beater* *p* *let ring* *let ring*

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

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

Hp. *pp* *religioso* *mp* *mf*

R A tempo alla religioso (♩ = c. 65)

pochétto accel pochétto rit.

Vln. I *p > ppp* *natural* *p* *pp* *mp* *p* *mf*

Vln. II *p > ppp* *natural* *p* *pp* *mp* *p* *mf*

Vla. *p > ppp* *natural* *p* *religioso* *pp* *mp* *p* *mf*

Vc. *p > ppp* *religioso* *natural* *lower div. (p)* *tutti p* *mp* *pp* *mp* *p* *pp*

Cb. *p > ppp* *religioso* *natural (p)* *lower div. (p)* *tutti p* *mp* *pp* *p* *pp*

S A tempo calmato (♩ = c. 65)

poco ritard

Picc. *pp* *ppp* *p* calmato

Fl. 1 *Solo* *p* *espress.* *mp* *pp*

Fl. 2 *(echo fl. 1)* *espress.* *pp* *ppp* *pp* *p* *ppp*

Ob. 1 *ppp*

B♭ Cl. 1 *Solo* *mf* *pp*

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

B. Cl. *Solo* *mf* *pp*

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

Bsn. 2 *Soli with marimba and cl. 2* *p* *ppp*

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

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

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

Glockenspiel *p*

Bass Dr. *Bass Drum* *(rumble of distant rocket engine)* *ppp* *niente*

Hp. *p dolce* *mp* *Solo* *p* *calmato* *L.V.*

S A tempo calmato (♩ = c. 65)

poco ritard

Vln. I *fast trémolo* *Div.* *pp* *punta d' arco* *p* *ppp* *non trémolo sùl tasto* *pp* *ppp* *p* *ppp* *tranquillo*

Vln. II *fast trémolo* *Div.* *pp* *punta d' arco* *p* *ppp* *non trémolo sùl tasto* *pp* *ppp* *p* *ppp* *tranquillo*

Vla. *fast trémolo* *Div.* *pp* *punta d' arco* *p* *ppp* *non trémolo sùl tasto* *pp* *ppp* *p* *ppp* *tranquillo*

Vc. *ppp* *tranquillo*

Cb. *ppp* *tranquillo*

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

T Póco méno mósso tranquílo (♩ = c. 60)

Picc. *pp* *p* *pp* *p* *pp* *ppp*

Fl. 1 *ppp* *calmáto* *pp* *ppp* *p* *pp* *legato*

Fl. 2 *ppp* *calmáto* *pp* *ppp*

Ob. 1 *p* *ppp*

Eng. Hn. *pp* *calmáto* *ppp*

B♭ Cl. 1 *ppp* *calmáto* *pp* *ppp*

B♭ Cl. 2 *p* *pp* *legato*

B. Cl. *pp* *ppp*

Bsn. 1 *p* *pp* *legato*

English Horn *Soli with upper string*

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 Dr. *pp*

Hp. *pp* *p*

T Póco méno mósso tranquílo (♩ = c. 60)

Vln. I *pp* *calmáto*

Vln. II *pp* *calmáto*

Vla. *pp* *calmáto* *(top divisi remains ppp)*

Vc. *p* *calmáto* *Soli with Hn. 1 & Violi*

Cb. *p* *calmáto* *Div.*

* Narrator will not need to speak these bracketed lines.

poco rit.

U Allegro moderato (♩ = c. 116)

Picc. *pp*³ *espress.* *ppp*

Fl. 1 *pp*³ *p* *pp* *ppp*

Fl. 2 *pp*³ *p* *pp* *ppp*

Ob. 1 *pp*³ *ppp*

Eng. Hn. *pp dolce legato* *ppp*

B♭ Cl. 1 *pp dolce legato* *ppp*

B♭ Cl. 2 *pp dolce* *ppp* *mp*

B. Cl. *pp dolce* *ppp* *p* *ppp*

Bsn. 1 *pp dolce* *ppp*

Bsn. 2 *pp dolce* *ppp* *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 *ppp*

Marimba *p*

Glockenspiel *p dolce* *mp*

Bass Dr. *pp*

Hp. *pp dolce* *pp* *Solo mp non gliss.*

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

poco rit.

U Allegro moderato (♩ = c. 116)

Vln. I *pp dolce* *niente*

Vln. II *pp dolce* *niente*

Vla. *pp dolce* *niente*

Vc. *pp dolce Div.* *ppp* *p* *ppp*

Cb. *(free bowing)* *pp* *Solo bass* *Tutti* *ppp* *p* *ppp*

Picc. *p mp p mp < mf mp dolce*

Fl. 1 *p mp p mp < mf cantabile*

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*

B♭ Cl. 1 *p mp mp < mf*

B♭ Cl. 2 *mp p mp cantabile*

B. Cl. *p mp p mf pp*

Bsn. 1 *mp p mp < mf pp*

Bsn. 2 *p mp mp < mf cantabile*

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 *pp*

C Tpt. 1, 2, & 3 *p mp*

Tbn. 2 *p mp*

B. Tbn. *p mp*

Marimba *mp mf*

Glockenspiel *p mp dampen dolce*

Hp. *p mp*

Vln. I *Div. mp mf poco f (with slightly more emphasis)*

Vln. II *Div. mp mf poco f (with slightly more emphasis)*

Vla. *pizzicato mp mf poco f (with emphasis) arco pizzicato*

Vc. *arco mp mf poco f (with slightly more emphasis) Div.*

Cb. *pizzicato mp mf poco f (with slightly more emphasis) Div.*

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

Picc. *pp* *pp* *p* *sostenuto cantabile*

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

Fl. 2 *p* *mp leggero*

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

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

B♭ Cl. 1 *mp dolce* *pp* *mp leggero* *p* *sostenuto cantabile*

B♭ Cl. 2 *p* *mp dolce* *pp* *mp leggero* *p* *sostenuto cantabile*

B. Cl. *ppp* *p dolce* *pp* *mp leggero* *p* *sostenuto cantabile*

Bsn. 1 *(pp)* *ppp* *mp leggero* *p* *mp*

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 *mp leggero* *Mute*

Hn. 4 *ppp* *p* *pp* *dolce*

C Tpt. 1 *ppp*

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

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

B. Tbn. *Senza* *p dolce* *pp*

Tuba *p* *dolce* *pp*

Marimba *mp*

Glockenspiel *mp*

Hp. *Solo* *mp*

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

Vln. I *mf dolce* *molto espressivo* *niente* *pizzicato* *mp leggero*

Vln. II *mf dolce* *molto espressivo* *niente* *pizzicato* *mp leggero*

Vla. *mf dolce* *pizzicato* *mp leggero*

Vc. *arco* *mf dolce* *pizzicato* *mp leggero*

Cb. *(pizzicato)* *arco*

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*

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 divide people "

Bsn. 1 *mf Soli with harp & oboe. 1*

Bsn. 2 *mf niente*

Hn. 1 & 2 (Mute)

Hn. 3 & 4 *Mute mp leggiero Senza p dolce*

Cymbals *Sus. Cymbal Swish with Triangle Beater p let ring*

Marimba *mf (match volume to harp)*

Glockenspiel *Soli with piccolo mf mp dolce (match volume to marimba)*

Hp. *p mf*

W *Solo Violin °1 arco*

* Solo Violin °1 lays out this bar

Vln. I *pizzicato mf f mp (one violin)*

Vln. II *pizzicato mf f mp (one violin)*

Vla. *arco mf sostenuto cantabile Div. poco f pizzicato mf f mf*

Vc. *pizzicato mf leggiero f mf*

Cb. *pizzicato mf leggiero 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*

Fl. 2 *mp p mp p mp mf*

Ob. 1 *mp p mf legato*

Ob. 2 *p mf legato*

B♭ Cl. 1 *mp p mp p mp*

B♭ Cl. 2 *p mp p mp p mp mf*

B. Cl. *mf legato*

Bsn. 1 *mf legato*

Bsn. 2 *pp p*

Naration

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

Hn. 1 *Senza p dolce mp p*

Hn. 2 *Senza p dolce mp p mp p*

Hn. 3 *mp p mp p*

Hn. 4 *p mp p*

Timp. *pp p*

Marimba

Glockenspiel

Hp.

pochétto accel póco a póco.....

Vln. I *(V) tutti Div. (mp) arco gradual póco a póco cresc.*

Vln. II *Div. tutti mp gradual póco a póco cresc.*

Vla. *arco Div.*

Vc. *arco pizzicato Div.*

Cb. *(pizzicato) mp gradual póco a póco cresc. mf*

♩ = c. 119 *continued poco accel.*

X *Più mosso* (♩ = c. 124)

*Optional Vamp if needed
(normally play repeat once)*

Picc. *f pp*

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

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

Ob. 1 *gradual poco a poco cresc. f pp Solo mp*

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

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

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

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

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

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

Naration " that is our home."

10th Narration: "Planet earth.."

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

Marimba *gradual poco a poco cresc. f*

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

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

♩ = c. 119 *continued poco accel.*

X *Più mosso* (♩ = c. 124)

*Optional Vamp if needed
(normally play repeat once)*

Vln. I *mf gradual poco a poco cresc. f pp*

Vln. II *mf gradual poco a poco cresc. f pp pizzicato f*

Vla. *Div. f pp pizzicato f p*

Vc. *(pizzicato) gradual poco a poco cresc. f f p*

Cb. *Div. (pizzicato) gradual poco a poco cresc. f f p*

pochétto accel.

$\text{♩} = \text{c. } 126$

Musical score for woodwinds and strings. The score includes parts for Piccolo, Flute 1 & 2, Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, and Bassoon 2. Performance instructions include *cantabile espressivo*, *mf*, *p*, *mp*, *mf*, and *poco f*. A trill is marked with a '3' and an *a2* dynamic.

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,"

Musical score for Horns 1, Trumpet 1, Glockenspiel, and Harp. The Glockenspiel part includes the instruction *Glockenspiel* and *let ring*. The Harp part is marked *pp*.

pochétto accel.

$\text{♩} = \text{c. } 126$

Musical score for Violin I, Violin II, Viola, Violoncello, and Contrabass. The Violin II part starts with *pp*. The Violin I part includes *arco*, *Div.*, and *simile* markings. The lower strings play a rhythmic accompaniment.

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

Picc. *p* *mp*

Fl. 1 & 2 *p* *mp*

Ob. 1 *p* *mp*

Ob. 2 *p* *mp*

B♭ Cl. 1 & 2 *f* *p* *mp*

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

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

Bsn. 2 *f* *p* *mp*

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

Hn. 3 & 4 *a2* *p* *mp*

C Tpt. 1 *mp* *f*

C Tpt. 2 & 3 *mp* *f*

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

B. Tbn. *p* *mp*

Tuba *mp*

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

Timp. *ppp* *pp* *p*

Xylophone *p* *mp*

Snare Dr. *pp* *mp*

Hp. *p* *mp*

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

Vln. I *(arco) simile* *mp* *mf* *Div. a3*

Vln. II *(arco)* *mp* *mf* *Div. a3*

Vla. *arco* *mp* *mf*

Vc. *(pizzicato)* *mp* *mf*

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 & 2 *f* *più f* (Balance with Piccolo) *più f*

Ob. 1 & 2 *f* *più f*

B♭ Cl. 1 & 2 *f* *più f*

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

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

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

Hn. 3 *mf* *p* *Soli f* *più f* *non dim.*

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

C Tpt. 1 *f* *più f* *f* *più f* *non dim.*

C Tpt. 2 & 3 *f* *più f* *f* *più f* *non dim.*

Tbn. 1 *f* *più f* *f* *più f* *non dim.*

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

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

Tuba *mf* *p* *f* *più f* *non dim.*

Timp. *mf* *f*

Piatti *f* *let ring* *ff* *let ring*

Xylophone *f* *ff* *glissando*

Snare Dr. *f* *ff* *glissando*

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

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



Vln. I *f* *ff* *f* *non dim.*

Vln. II *f* *ff* *f* *non dim.*

Vla. *f* *ff* *f* *non dim.*

Vc. *f* *Soli* *più f* *ff* *f* *non dim.*

Cb. *f* *(pizzicato)* *arco* *più f* *ff* *f* *non dim.*

Picc. *marcato sostenuto* *tr* *ff*
 Fl. 1 & 2 *sostenuto cantabile* *marcato sostenuto* *ff*
 Ob. 1 & 2 *a2* *marcato sostenuto* *tr* *a2* *ff*
 B♭ Cl. 1 & 2 *sostenuto cantabile* *tr* *a2* *ff*
 B. Cl. *più f* *marcato sostenuto* *tr* *sf/mf* *ff*
 Bsn. 1 & 2 *più f* *marcato sostenuto* *tr* *sf/mf* *ff*
 Hn. 1 *sostenuto cantabile* *tr* *ff*
 Hn. 2 *sostenuto cantabile* *marcato sostenuto* *tr* *ff*
 Hn. 3 *sostenuto cantabile* *tr* *ff*
 Hn. 4 *sostenuto cantabile* *marcato sostenuto* *tr* *ff*
 C Tpt. 1 *sostenuto cantabile* *sf/mf* *ff*
 C Tpt. 2 & 3 *sostenuto cantabile* *sf/mf* *ff*
 Tbn. 1 *sostenuto cantabile* *marcato sostenuto* *sf/mf* *ff*
 Tbn. 2 *più f* *marcato sostenuto* *sf/mf* *ff*
 B. Tbn. *più f* *marcato sostenuto* *sf/mf* *ff*
 Tuba *più f* *marcato sostenuto* *sf/mf* *ff*
 Timp. *più f* *marcato sostenuto* *tr* *sf/p* *ff*
 Piatti *let ring* *ff* *let ring* *ff* *tr* *ff* *choke*
 Xylophone *marcato sostenuto* *tr*
 Snare Dr. *Snare Drum* *p* *f* *ff*
 Hp. *fff* *glissando* *tr*
 Vln. I *più f* *marcato sostenuto* *Div.* *tr* *ff*
 Vln. II *più f* *marcato sostenuto* *Div.* *tr* *ff*
 Vla. *più f* *marcato sostenuto* *Div.* *tr* *ff*
 Vc. *più f* *marcato sostenuto* *Div.* *sf/mf* *ff*
 Cb. *più f* *marcato sostenuto* *Div.* *sf/mf* *ff*

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