



BLUE MARBLE

A SYMPHONY FOR WIND ENSEMBLE

Derek M. Jenkins

PERUSAL COPY

**PERUSAL COPY**

*in memory of the brave men and women who perished on  
the Space Shuttle Challenger  
thirty years ago*

*written for and dedicated to my friend and mentor  
John Oelrich  
and the  
University of Tennessee at Martin Wind Ensemble*

*"We learned a lot about the Moon,  
but what we really learned was about the Earth."*  
Jim Lovell, Apollo 8 & 13 Astronaut

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# BLUE MARBLE

## A SYMPHONY FOR WIND ENSEMBLE

### Duration

about 17'00"

### Movements

I. Movement I:	Copernicus, Galileo, and the Medicea Sidera
II. Interpolation I:	<i>"We choose to go to the Moon"</i>
III. Movement II:	A barely controlled explosion
IV. Interpolation II:	<i>"Contact Light"</i>
V. Movement III:	Magnificent desolation
VI. Interpolation III:	<i>"Look'd up in perfect silence"</i>
VII. Movement IV:	At the frontier of the known universe

### Instrumentation

1 Piccolo	
2 Flutes	
2 Oboes [1° doubles on English Horn]	4 Trumpets (Bb) (all need cup & straight mutes)
2 Bassoons	4 Horns (F)
2 Clarinets (Bb) I	3 Tenor Trombones (all need cup & straight mutes)
2 Clarinets (Bb) II	1 Bass Trombone (needs cup & straight mutes)
2 Clarinets (Bb) III	2 Euphoniums
1 Bass Clarinet	1 Tuba
1 Contrabass Clarinet (Bb)	
1 Soprano Saxophone	1 Harp
1 Alto Saxophone	1 Piano
1 Tenor Saxophone	1 String Bass
1 Baritone Saxophone	

#### 5 Percussion

##### Percussion I:

Timpani  
Suspended Cymbal  
Glockenspiel

##### Percussion II:

Marimba  
Crotales  
Snare Drum  
Suspended Cymbal

##### Percussion III:

Vibraphone  
Suspended Cymbal  
Tambourine  
Chimes  
3 Tom-Toms

##### Percussion IV:

Chimes  
Glockenspiel  
Tam-Tam  
Suspended Cymbal  
Sizzle Cymbal

##### Percussion V:

Tam-Tam  
Triangle  
Bass Drum  
Woodblock  
Ratchet  
Whip

#### Electronics (optional)

Stereo Speakers

One of the following options:

1) A computer with Max

free 30-day Max download available at: <https://cycling74.com/products/max/>)

30-day version will allow you to continue to operate the sound files even after the trial period is over

2) A CD player or computer

must be able to stop/pause tracks after they have finished

# BLUE MARBLE

## A SYMPHONY FOR WIND ENSEMBLE

### Program Notes

#### **Movement I: Copernicus, Galileo, and the Medicea Sidera**

For millennia, humankind believed that the Earth was stationary and the Sun, Moon, planets, and stars orbited our little terrestrial home. Sixteenth-century astronomer Nicolaus Copernicus speculated that Earth was just another planet in orbit around the Sun. About a century later, astronomer Galileo Galilei observed four “stars” that he called the *Medicea Sidera* orbiting Jupiter. These “stars” were in fact moons, and this discovery offered proof to Copernicus’s ideas. The melodic material introduced in this movement is based on the eleventh-century chant melody *Naturalis concordia vocum cum planetis* and reappears throughout the rest of the piece.

#### **Movement II: A barely controlled explosion**

In October of 1957, the Soviet Union launched the first artificial satellite into orbit around the Earth, while the United States was left frantically trying to have a successful liftoff. Often in the late 1950s, many American rockets would collapse in upon themselves, go off course and need to be manually destroyed, or fail to even ignite. These bugs were eventually fixed, and the United States was able to launch satellites and manned spacecraft successfully over the next several decades. However, these early mishaps did leave their impression. As former NASA Deputy Administrator Aaron Cohen once remarked, “Let’s face it, space is a risky business. I always considered every launch a barely controlled explosion.”

#### **Movement III: Magnificent desolation**

On 20 July 1969, Armstrong and Aldrin landed on the Moon; marking the first time that humankind set foot on another celestial body. Aldrin, who exited the *Eagle* after Armstrong famously took his one small step, remarked that their view was one of “magnificent desolation.” This fitting description would later be used as the title of his 2009 autobiography. In this book, Aldrin describes his battle with depression, which he attributes primarily to two factors: coping with life after the moon landing and forever being “the *second* man to step on the Moon.” This movement depicts the desolate lunar surface through the lens of Aldrin’s fixation on this singular event. There are twenty-one chime strikes in this movement (including the preceding interpolation); one for each of the astronauts and cosmonauts that perished on Apollo 1, *Challenger*, *Columbia*, Soyuz 1, and Soyuz 11.

#### **Movement IV: At the frontier of the known universe**

The Space Shuttle *Discovery* embarked on its five-day STS-31 mission on 24 April 1990. Safely nestled its cargo bay was the Hubble Space Telescope. This telescope has provided spectacular images of the heavens, including star clusters, distant nebulae, and our planetary neighbors. The Hubble Telescope has provided answers to many questions regarding the origins of our universe, while simultaneously posing many new questions and hypotheses. One thing is certain, humanity is destined to continue exploring the cosmos, and through this exploration we will, as astronomer Edwin Hubble states, “find them [galaxies] smaller and fainter, in constantly increasing numbers, and we know that we are reaching into space, farther and farther, until, with the faintest nebulae that can be detected with the greatest telescopes, we arrive at the frontier of the known universe.”

A special thank you to my friend and colleague Samuel Green for reading and recording Walt Whitman's poem *When I heard the Learn'd Astronomer*, used in the electronics throughout Interpolation III. This work is dedicated to the memories of the brave men and women who perished on the Space Shuttle *Challenger* thirty years ago and was written for John Oelrich and the University of Tennessee at Martin Wind Ensemble.



# BLUE MARBLE

## A SYMPHONY FOR WIND ENSEMBLE

Source Material: *Naturalis concordia vocum cum planetis*

Est pla - ne - ta - rum si - mi - lis con - cor - di - a — vo - cum  
A - ter - ra cae - lo — di - vi - nus — scan - di - tur — or - do.  
Tul - li - us hos nu - me - ris — sic sur - sum scan - dit ab — i - mis -  
Lu - na, — Er - mes, Ve - nus et Sol, Mars, Io - vis, at - que Sa - tur - nus.

*The order of the planets from earth to heaven  
Is similar to the harmony of pitches.  
Tullius traced them from the lowest numbers in ascending order thus:  
Moon, Hermes, Venus, Sun, Mars, Jupiter, and Saturn.*

### Performance Notes

- An “X” time signature indicates “free time.” Throughout these free time sections, triangles containing numbers are used. These indicate the number of cues in each larger section. Dashed barlines separate cues.
- Single line staves denote that the player is not playing.
- Thick horizontal lines indicate that the previous material should continue to be played.
- Boxed notation is to be played freely and continues for as long as the horizontal lines indicate.
- Timing indications in free time are simply guidelines.
- The crescendo and decrescendo at the opening in the flutes and clarinets and their subsequent appearances elsewhere are to be played free and asynchronous and should move no more than one dynamic level louder than the indicated dynamic.
- Double whole notes in the “free time” sections indicate the note begins at the cue and lasts for the duration of that cue or until the line.
- The entire work is to be played *attaca*.
- The electronics are available for download at <http://www.derekmjenkins.com/#!blue-marble/c1z7n>. For login information, email [derek@derekmjenkins.com](mailto:derek@derekmjenkins.com).
- Notes about the electronics:
  - Cue No. 2 (m. 28) will continue uninterrupted. The downbeat of m. 29 should occur approximately at the words “not because.”
  - All attempts should be made to base tempo at mm. 34-38 on the countdown in Cue No. 4.
  - Cue No. 9 (starting at m. 301) will continue uninterrupted until the line “from time to time.” The audio should be finished by m. 328.
- If opting NOT to use the electronics, the following changes should be made:
  - Shorten the durations of the free time sections in Interpolation I (mm. 23-24, 27-28, and 32-33).
  - Shorten the durations of the free time section in Interpolation II (mm. 202-205).
  - Omit Interpolation III (mm. 297-330).

### Contact

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Written for John Oelrich and the University of Tennessee at Martin Wind Ensemble  
in memory of the brave men and women who perished on the Space Shuttle Challenger thirty years ago

Transposed Score

# BLUE MARBLE

## A SYMPHONY FOR WIND ENSEMBLE

### I. COPERNICUS, GALILEO, AND THE MEDICEA SIDERA

Derek M. Jenkins (b. 1986)  
Kansas City, MO - 2016

**3** free time; mysterious, cloudy

9 - 12 sec. 9 - 12 sec. 3 - 4 sec.

PICCOLO **X**

I **X** stagger breathe

FLUTE *pp* stagger breathe *sim.\**

II *pp* stagger breathe *sim.\**

OBOE I & II **X**

BASSOON I & II **X**

CLARINET (B $\flat$ ) I **X** stagger breathe

II & III *pp* stagger breathe *sim.\**

BASS CLARINET *pp* stagger breathe *sim.\**

CONTRABASS CLARINET *pp* stagger breathe *sim.\**

SOPRANO **X**

ALTO SAXOPHONE

TENOR

BARITONE

**3** free time; mysterious, cloudy

9 - 12 sec. 9 - 12 sec. 3 - 4 sec.

ELECTRONICS (OPT.) **X**

**3** free time; mysterious, cloudy

9 - 12 sec. 9 - 12 sec. 3 - 4 sec.

I & II **X**

TRUMPET (B $\flat$ ) III & IV

I & II **X**

HORN (F) III & IV

I *solo* chant-like; freely (ca. 56) (rhythms are approximate) *mf* *p* *mf* *p*

TROMBONE II

III

BASS

EUPHONIUM I & II **X**

TUBA

**3** free time; mysterious, cloudy

9 - 12 sec. 9 - 12 sec. 3 - 4 sec.

HARP *p* *lc*

PIANO **X**

STRING BASS *pp*

**3** free time; mysterious, cloudy

9 - 12 sec. 9 - 12 sec. 3 - 4 sec.

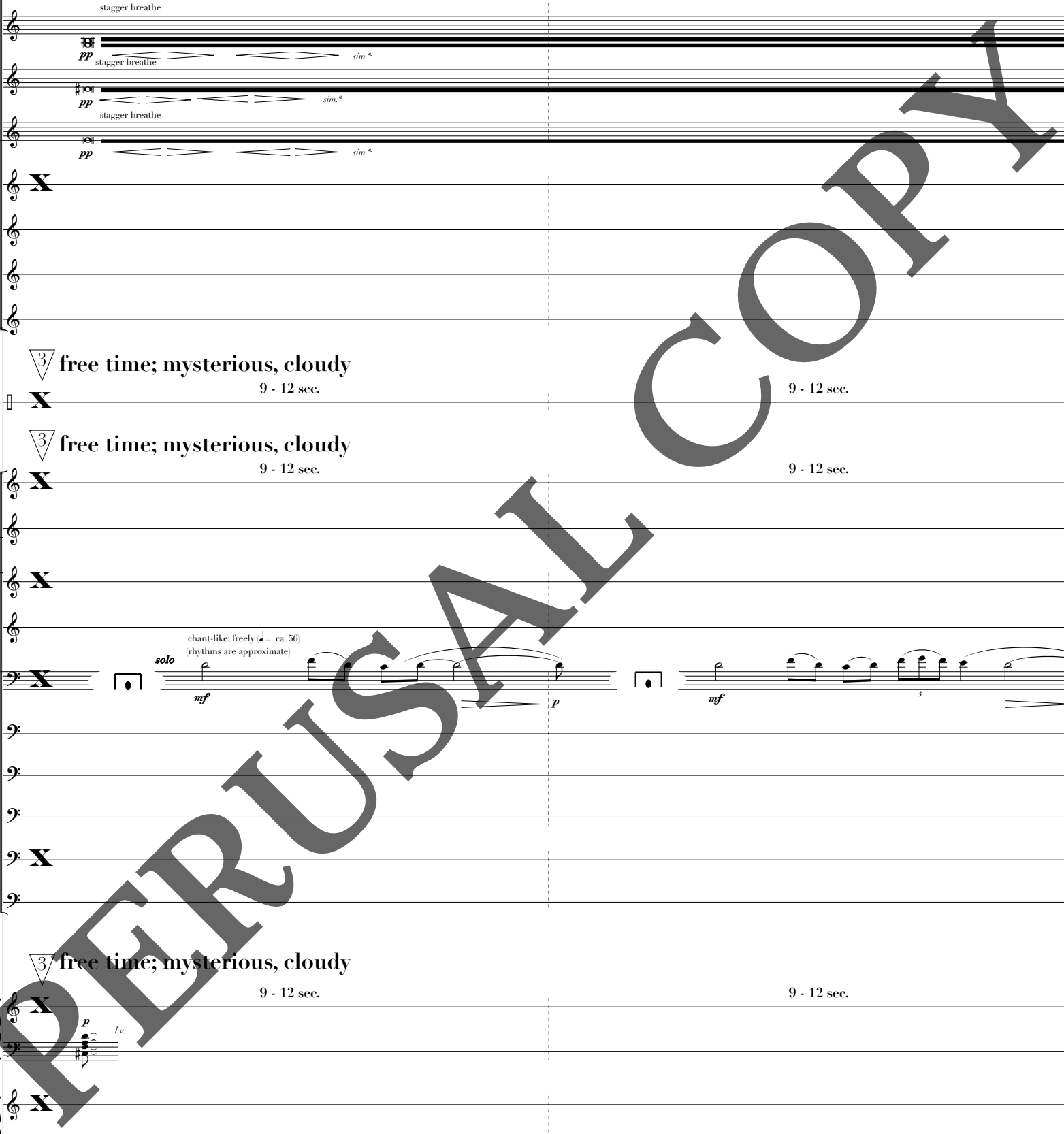
I **X**

II **X** Marimba *pp*

PERCUSSION III **X** Vibraphone *pp*

IV **X** Chimes *p* *lc* *p* *p*

V **X**



1

2

3

\* - These crescendi and diminuendi should be free and asynchronous.  
Their placement in the score and parts is entirely arbitrary and only serves as a rough model.

I. COPERNICUS, GALILEO, AND THE MEDICEA SIDERA

**A**  $\nabla$  2

9 - 12 sec. 12 - 15 sec. in time (♩ = 56)

PICC.

I

FL. *pp sim.*

II

OB. I & II

BSN. I & II

B♭ CL. *pp sim.*

II & III

B. CL. *pp sim.*

CB. CL. *pp sim.*

S

A

SAX. T

B

**A**  $\nabla$  2

9 - 12 sec. 12 - 15 sec. in time (♩ = 56)

chant-like; freely (♩ = ca. 56)  
*solo* (rhythms are approximate)

*p* *mf* *p*

B♭ TPT. I

II

III

IV

I & II

HN. *pp*

III & IV

*solo* as before *mf* *p*

TBN. I

II

III

BASS

EUPH. I & II *pp*

TBA. *pp*

**A**  $\nabla$  2

9 - 12 sec. 12 - 15 sec. in time (♩ = 56)

HP. *p*

PNO.

S.B. *pp*

**A**  $\nabla$  2

9 - 12 sec. 12 - 15 sec. in time (♩ = 56)

I

II

PERC. III

IV

V

Tam-Tam *pp*

4 5 6



I. COPERNICUS, GALILEO, AND THE MEDICEA SIDERA

**B** 2

9 - 12 sec. 5 - 7 sec. in time (♩ = 56)

PICC. X

FL. I *pp sim.*

FL. II *pp sim.*

OB. I & II X

BSN. I & II *pp* *sim.*

B♭ CL. I X *pp sim.*

B♭ CL. II & III *ppp sim.*

B. CL. *pp sim.*

CB. CL. *pp sim.*

SAX. S X

SAX. A

SAX. T

SAX. B

B♭ TPT. I X

B♭ TPT. II

B♭ TPT. III

B♭ TPT. IV

HN. I & II *mp* *pp*

HN. III & IV *mp* *pp*

TBN. I *mf* *solo as before* *p* *mf*

TBN. II

TBN. III

BASS

EUPH. I & II *mp* *pp*

TBA. *mp* *pp*

HR. X *p*

PNO. X

S.B. X *pp*

PERC. I X

PERC. II *pp*

PERC. III *pp*

PERC. IV *p*

PERC. V *mp* *p*

*Sus. Cymbal*

7 8 9 10 11

I. COPERNICUS, GALILEO, AND THE MEDICEA SIDERA

PERUSAL COPY

**C**  $\nabla$  2

9 - 12 sec. 6 - 8 sec. in time (♩ = 56)

PICC. **X**

I FL. *pp sim.*

II FL. *pp sim.*

OB. I & II **X**

BSN. I & II *pp*

I B♭ CL. *pp sim.*

II & III B. CL. *pp sim.*

B. CL. *pp sim.*

CB. CL. *pp sim.*

S. *mp* **X** *pp*

A. *mp* *pp*

T. *mp* *pp*

B. *mp* *pp*

**C**  $\nabla$  2

*solo as before* 9 - 12 sec. 6 - 8 sec. in time (♩ = 56)

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

II. *pp*

III. *pp*

IV. *pp*

I & II HN. *pp* **X** *mp* *pp*

III & IV HN. *pp* *mp* *pp*

I TBN. **X**

II TBN.

III TBN.

BASS

EUPH. I & II *pp* **X** *pp* *mp* *pp*

TBA. *pp* *mp* *pp*

**C**  $\nabla$  2

9 - 12 sec. 6 - 8 sec. in time (♩ = 56)

HP. *p* **X**

PNO. **X**

S.B. **X**

**C**  $\nabla$  2

9 - 12 sec. 6 - 8 sec. in time (♩ = 56)

I. [Sus. Cymbal] *mp* **X** *pp* *mp*

II. [Marimba] *pp*

III. [Vibraphone] *pp*

IV. [Chimes] *p*

V. [Tam-Tam] *p* *pp* *mp* *pp*

12 13 14 15 16

I. COPERNICUS, GALILEO, AND THE MEDICEA SIDERA

**D**  $\nabla$  4

9 - 12 sec. 4 - 6 sec. 4 - 6 sec. 5 - 7 sec.

PICC. **X**

I FL. *mp* *pp sim.* *mp*

II FL. *mp* *pp sim.* *mp*

OB. I & II *mp* *pp* *pp* *mp*

BSN. I & II *mp* *pp* *pp* *mp*

I B. CL. **X** *pp sim.*

II & III B. CL. *pp sim.*

B. CL. *pp sim.*

CB. CL. *pp sim.*

SAX. S. *pp* **X** *pp* *mp* *pp*

A. *pp* *pp* *mp* *pp*

T. *pp* *pp* *mp* *pp*

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

**D**  $\nabla$  4

9 - 12 sec. 4 - 6 sec. 4 - 6 sec. 5 - 7 sec.

I **X** *pp* *mp* *pp*

II *pp* *mp* *pp*

III *pp* *mp* *pp*

IV *pp* *mp* *pp*

I & II HN. **X** *pp* *mp* *pp*

III & IV *pp* *mp* *pp*

I TBN. **X** *pp* *mp* *pp*

II *pp* *mp* *pp*

III *pp* *mp* *pp*

BASS *pp* *mp* *pp*

EUPH. I & II **X** *pp* *mp* *pp*

TBA. *pp* *mp* *pp*

**D**  $\nabla$  4

9 - 12 sec. 4 - 6 sec. 4 - 6 sec. 5 - 7 sec.

HP. **X** *p*

PNO. **X**

S.B. **X** *pp*

**D**  $\nabla$  4

9 - 12 sec. 4 - 6 sec. 4 - 6 sec. 5 - 7 sec.

I PERC. **X** *pp* *mp*

II *pp* *mp*

III *pp* *mp*

IV *p*

V **X** *pp* *mp*

17 18 19 20 21 22

INTERPOLATION I - "WE CHOOSE TO GO TO THE MOON"

**building** 5-7 sec. **in time** (♩ = 60) **building** 5-7 sec. **in time** (♩ = 60)

**PICC.** **X** **X** **X**

**FLUTE**  
 I *ppp* *mf* *mp* *mp* **X**  
 II *ppp* *mp* *ppp* *mp* *ppp* **X**

**OB. I & II** **X** **X** **X**

**BSN. I & II** *ppp* **X** **X**

**B♭ CL.**  
 I **X** **X** **X**  
 II & III *mp* *ppp* *mp* **X**

**B. CL.** *pp* *pp* *sim.* *sim.* **X**

**CB. CL.** *pp* *pp* *sim.* *sim.* **X**

**SAX.**  
 S **X** **X** **X**  
 A *mf* *mp* **X**  
 T *pp* *mf* *pp* *mf* **X**  
 B *pp* *mf* *pp* *mf* **X**

**ELECT.** **X** **X** **X**

① We choose to go to the moon.  
 ② 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*

**I & II** **X** **X** **X**

**B♭ TPT.**  
 III & IV **X** **X** **X**

**HN.**  
 I & II **X** **X** **X**  
 III & IV **X** **X** **X**

**TBN.**  
 I & II *straight mute* *pp* *mf* *pp* *mf* **X**  
 III & BASS *straight mute* *pp* *mf* *pp* *mf* **X**

**EUPH. I & II** **X** **X** **X**

**TBA.** *pp* *mf* *pp* *mf* **X**

**HR.** **X** **X** **X**

**PNO.** **X** **X** **X**

**S.B.** *pp* *mf sub. pp* *mf sub. pp* **X**

**PERC.**  
 I **X** **X** **X**  
 II *Crotales* *mf sub. pp* *mf sub. pp* *sim.* **X**  
 III *Vibraphone* *mf* *mf* **X**  
 IV *Chimes* *Glockenspiel* *mf* *Glockenspiel* *mf* **X**  
 V *Triangle* *mf* *pp* *mf* **X**

23 24 25 26 27 28 29 30 31

\* - The audio for cue 2 will continue uninterrupted.  
 The downbeat of measure 29 should occur approximately at the words "not because."

INTERPOLATION I - "WE CHOOSE TO GO TO THE MOON"

7-9 sec. in time (♩ = 60)

PICC. X

FL. I mp

FL. II mp

OB. I & II X

BSN. I & II pp

B♭ CL. I X

CL. II & III ppp

B. CL. ppp

CB. CL. ppp

SAX. S mp

SAX. A mp

SAX. T pp

SAX. B pp

ELECT. X <sup>3</sup> Space is there, and we're going to climb it, and the moon and the planets are there, and new hopes for knowledge and peace are there.

10 9 8 7 6 5 4 3 2 1

7-9 sec. in time (♩ = 60)

I & II B♭ TPT. X

III & IV

I & II HN. X

III & IV

I TBN. X pp < p > pp

II straight mute pp < p > pp

III straight mute pp < p > pp

BASS pp < p > pp

EUPH. I & II X

TBA. X

7-9 sec. in time (♩ = 60)

HP. X

PNO. X pp

S.B. X

7-9 sec. in time (♩ = 60)

I X pp < >

II

PERC. III [Sus. Cymbal] pp

IV Chimes p

V Bass Drum pp

begin to increase frequency of swells

ff

32 33 34 35 36 37 38

II. A BARELY CONTROLLED EXPLOSION

blazing (♩ = 132)

PICC. *ff*

I *ff*

FL. *ff*

II *ff*

OB. I & II *ff*

I *ff*

BSN. *ff*

II *ff*

I *pp* accents are *mp*

B♭ CL. II *pp* accents are *mp*

III *mp*

B. CL. *mp*

CB. CL. *ff* *ppp* *mp* *ppp* *mp*

S. *ff*

A. *ff*

SAX. *ff*

T. *ff*

B. *ff* *tr* *pp* *mp* *tr* *ppp* *mp*

blazing (♩ = 132)

I & II *ff*

B♭ TPT. *ff*

III & IV *ff*

I & II *ff*

HN. *ff*

III & IV *ff*

I & II *ff* plunger mute I. *pp* *mp* plunger mute II. *pp* *mp* *a2* *mp* *mp*

TBN. *ff*

III & BASS *ff*

EUPH. I & II *ff*

TBA. *ff*

blazing (♩ = 132)

HR. *ff*

PNO. *ff* *mp* *mp*

S.B. *ff* *pizz.* *mp* *mp*

blazing (♩ = 132)

I *pp* [Timpani]

II *pp* [Marimba]

III *ff* [Sus. Cymbal]

IV

V *ff* [Bass Drum]

II. A BARELY CONTROLLED EXPLOSION

E

PICC. I, II

FL. I, II

OB. I, II

BSN. I, II

B. CL. I, II, III

B. CL.

CB. CL.

SAX. S, A, T, B

PERC. I, II, III, IV, V

49 50 51 52 53

E

B. TPT. I, II, III, IV

HN. I & II, III & IV

TBN. I & II, III & BASS

EUPH. I & II

TBA.

49 50 51 52 53

E

HP.

PNO.

49 50 51 52 53

E

S.B.

PERC. I, II, III, IV, V

49 50 51 52 53

II. A BARELY CONTROLLED EXPLOSION

F

Musical score for Percussion and other instruments, including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Trombones, Euphoniums, Tubas, Harp, Piano, String Bass, and various Percussion instruments (Marimba, Tambourine, Tam-Tam, Bass Drum).

The score is divided into measures 54 through 61. It features complex rhythmic patterns and dynamic markings such as *f*, *pp*, *mf*, *mp*, and *p*. A large "PERUSAL COPY" watermark is overlaid on the score.

Key performance instructions include:

- Percussion (PERC. III, IV, V):** Use of Marimba, Tambourine, Tam-Tam, and Bass Drum.
- String Bass (S.B.):** *arco* and *pizz.* markings.
- Trumpets (TPT.):** *straight mute* and *plunger mute* markings.
- Saxophones (SAX.):** *accents are mp* markings.



II. A BARELY CONTROLLED EXPLOSION

G

PICC.  
I  
II  
FL.  
I  
II  
OB.  
I  
II  
BSN.  
I  
II  
B. CL. II  
III  
B. CL.  
CB. CL.  
S.  
A.  
SAX.  
T.  
B.

G

B. TPT.  
I  
II  
III  
IV  
I & II  
HN.  
III & IV  
I & II  
TBN.  
III & BASS  
EUPH. I & II  
TBA.

G

HR.  
PNO.  
S.B.  
PERC.  
I  
II  
III  
IV  
V

II. A BARELY CONTROLLED EXPLOSION

PICC.

FL. I

FL. II

OB. I

OB. II

BSN. I

BSN. II

B. CL. I

B. CL. II

B. CL. III

B. CL.

CB. CL.

SAX. S

SAX. A

SAX. T

SAX. B

B. TPT. I

B. TPT. II

B. TPT. III

B. TPT. IV

HN. I & II

HN. III & IV

TBN. I & II

TBN. III & BASS

EUPH. I & II

TBA.

HP.

PNO.

S.B.

PERC. I (Timpani)

PERC. II

PERC. III

PERC. IV

PERC. V

II. A BARELY CONTROLLED EXPLOSION

**H**

PICC. I FL. II OB. I II BSN. I II B♭ CL. II III B. CL. CB. CL. S. A. SAX. T. B.

**H**

B♭ TPT. I & II HN. III & IV I & II TBN. III & BASS EUPH. I & II TBA.

**H**

HP. PNO. S.B. I II PERC. III IV V Bass Drum

76 77 78 79 80 81 82 83

II. A BARELY CONTROLLED EXPLOSION

Musical score for 'II. A BARELY CONTROLLED EXPLOSION'. The score is arranged in systems for various instruments. The instruments listed on the left are: PICC., FL. I & II, OB. I & II, BSN. I & II, B♭ CL. I, II, III, B. CL., CB. CL., S., A., SAX. T., B., B♭ TPT. I, II, III, IV, I & II HN., III & IV, I & II TBN., III & BASS, EUPH. I & II, TBA., HR., PNO., S.B., PERC. I, II, III, IV, V. The score is divided into four measures, with time signatures changing from 5/4 to 4/4, then 3/4, and finally 4/4. Dynamics include *p*, *mf*, *mp*, and *pp*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the page. The page number '14' is at the top left, and the section title 'II. A BARELY CONTROLLED EXPLOSION' is at the top center. The page number '14' is also at the bottom left, and the page number '84' is at the bottom center.

II. A BARELY CONTROLLED EXPLOSION

I

Musical score for Piccolo (PICC.), Flutes (FL. I, II), Oboes (OB. I, II), Bassoons (BSN. I, II), Clarinets (B♭ CL. I, II, III, B. CL., C.B. CL.), Saxophones (SAX. S, A, T, B), and Percussion (PERC. I, II, III, IV, V). The score includes dynamic markings such as *f*, *pp*, *mf*, *ff*, and *p*, and various musical notations including rests, slurs, and articulation marks. A large 'PERUSAL COPY' watermark is visible across the score.

I

Musical score for Trumpets (B♭ TPT. I, II, III, IV), Horns (HN. I & II, III & IV), Trombones (TBN. I & II, III & BASS), Euphoniums (EUPH. I & II), and Tuba (TBA.). The score includes dynamic markings such as *f*, *pp*, *mp*, *ff*, and *p*, and various musical notations including rests, slurs, and articulation marks. A large 'PERUSAL COPY' watermark is visible across the score.

I

Musical score for Harp (HRP.), Piano (PNO.), and String Bass (S.B.). The score includes dynamic markings such as *f*, *pp*, and *f*, and various musical notations including rests, slurs, and articulation marks. A large 'PERUSAL COPY' watermark is visible across the score.

I

Musical score for Percussion (PERC. I, II, III, IV, V). The score includes dynamic markings such as *f*, *mf*, and *pp*, and various musical notations including rests, slurs, and articulation marks. A large 'PERUSAL COPY' watermark is visible across the score.

II. A BARELY CONTROLLED EXPLOSION

J

Musical score for 'II. A BARELY CONTROLLED EXPLOSION'. The score is divided into measures 98 through 107. It includes parts for Piccolo (PICC.), Flutes (FL. I, II), Oboes (OB. I, II), Bassoons (BSN. I, II), Clarinets (B. CL. I, II, III, CB. CL.), Saxophones (SAX. S, A, T, B), Trumpets (B. TPT. I, II, III, IV), Horns (HN. I & II, III & IV), Trombones (TBN. I & II, III & BASS), Euphonium (EUPH. I & II), Tuba (TBA.), Horns (HR.), Piano (PNO.), and Percussion (PERC. I-V). The score features various dynamics such as *pp*, *mp*, *f*, and *ppp*, along with performance instructions like 'accents are mp' and 'straight mute'. A large 'PERUSAL COPY' watermark is overlaid on the score.

II. A BARELY CONTROLLED EXPLOSION

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: PICC., FL. I & II, OB. I & II, BSN. I & II, B♭ CL. I, II, & III, B. CL., CB. CL., S. SAX. (Soprano), A. SAX. (Alto), T. SAX. (Tenor), B. SAX. (Bass), B♭ TPT. I, II, III, & IV, I & II HN., III & IV, I & II TBN., III & BASS, EUPH. I & II, TBA., HR., PNO., S.B., and PERC. (I-V). The score spans measures 108 to 112. The time signature changes from 5/4 to 4/4 and back to 5/4. Dynamics include *pp*, *mp*, and *mf*. A large 'PERUSAL COPY' watermark is overlaid diagonally across the score.

II. A BARELY CONTROLLED EXPLOSION

K

PICC. I  
FL. I II  
OB. I II  
BSN. I II  
B♭ CL. I II III  
B. CL.  
CB. CL.  
SAX. S A T B

Musical score for woodwinds and strings, measures 113-121. Includes Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, and String sections. The score features complex rhythmic patterns and dynamic markings such as *f*, *p*, *mp*, *fp*, and *pp*. A large 'PERUSAL COPY' watermark is visible across the page.

K

B♭ TPT. I II III IV  
HN. I & II III & IV  
TBN. I & II III & BASS  
EUPH. I & II  
TBA.

Musical score for brass instruments, measures 113-121. Includes Trumpets, Horns, Trombones, Euphoniums, and Tubas. The score features complex rhythmic patterns and dynamic markings such as *f*, *p*, *fp*, and *pp*. A large 'PERUSAL COPY' watermark is visible across the page.

K

HP.  
PNO.  
S.B.  
PERC. I II III IV V

Musical score for percussion and keyboard, measures 113-121. Includes Harp, Piano, String Bass, and various Percussion instruments (Timpani, Snare Drum, Tambourine, Tam-Tam, Bass Drum, Chimes). The score features complex rhythmic patterns and dynamic markings such as *f*, *pp*, and *mf*. A large 'PERUSAL COPY' watermark is visible across the page.



II. A BARELY CONTROLLED EXPLOSION

L

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo (PICC.), Flutes I and II (FL. I, II), Oboes I and II (OB. I, II), Bassoons I and II (BSN. I, II), Clarinets in B-flat I and II (B♭ CL. I, II), Clarinet in C (CL. C.), Saxophones Soprano (SAX. S.), Alto (SAX. A.), and Tenor (SAX. T.), and Bass (B.). The middle section includes Trumpets I, II, III, and IV (B♭ TPT. I-IV), Horns I & II (HN. I & II) and III & IV (HN. III & IV), Trombones I & II (TBN. I & II), Trombone III & Bass (TBN. III & BASS), Euphonium I & II (EUPH. I & II), and Tuba (TBA.). The bottom section includes Harp (HP.), Piano (PNO.), String Bass (S.B.), and Percussion (PERC.) with parts for Marimba, Tambourine, and five other percussion instruments (I-V).

Key features of the score include:

- Tempo/Character:** Indicated by a large 'L' in a box at the top left.
- Time Signatures:** The score starts in 3/4 time, changes to 4/4 at measure 123, returns to 3/4 at 125, and finally changes to 5/4 at measure 129.
- Dynamic Markings:** A wide range of dynamics is used, including *pp* (pianissimo), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Some passages include accents marked *mp*.
- Performance Techniques:** Various techniques are noted, such as *pizz.* (pizzicato) for the string bass and *arco* (arco) for the string bass in measure 127. The percussion part includes specific instructions for Marimba and Tambourine.
- Rehearsal Markers:** Measures 122, 123, 124, 125, 126, 127, 128, and 129 are clearly marked at the bottom of the page.

II. A BARELY CONTROLLED EXPLOSION

M

PICC. I  
FL. I II  
OB. I II  
BSN. I II  
B♭ CL. II III  
B. CL.  
CB. CL.  
SAX. S A T B

M

B♭ TPT. I II III IV  
I & II HN.  
III & IV  
I & II TBN.  
III & BASS  
EUPH. I & II  
TBA.

M

HP.  
PNO.  
S.B.

M

PERC. I II III IV V  
I Timpani  
II Marimba  
V Bass Drum

II. A BARELY CONTROLLED EXPLOSION

**N**

PICC. I  
FL. I II  
OB. I II  
BSN. I II  
B♭ CL. I II III  
B. CL.  
CB. CL.  
SAX. S A T B  
B♭ TPT. I II III IV  
HN. I & II III & IV  
TBN. I & II III & BASS  
EUPH. I & II  
TBA.  
HP.  
PNO.  
S.B.  
PERC. I II III IV V

141 142 143 144 145 146

II. A BARELY CONTROLLED EXPLOSION

(♩ = 132)

*molto accel.*

PICC. I  
FL. I II  
OB. I II  
BSN. I II  
B♭ CL. II  
B. CL.  
CB. CL.  
SAX. S A T B

*molto accel.*

(♩ = 132)

B♭ TPT. I II III IV  
I & II HN.  
III & IV  
I & II TBN.  
III & BASS  
EUPH. I & II  
TBA.

*molto accel.*

(♩ = 132)

HP.  
PNO.  
S.B.  
PERC. I II III IV V

*molto accel.*

(♩ = 132)

II. A BARELY CONTROLLED EXPLOSION

(♩ = ♩ = 132)

O

PICC. I

FL. I II

OB. I II

BSN. I II

B♭ CL. II III

B. CL.

CB. CL.

S.

A.

SAX. T. B.

(♩ = ♩ = 132)

O

I & II

B. TPT. III & IV

I & II

HN. III & IV

I & II

TBN. III & BASS

EUPH. I & II

TBA.

(♩ = ♩ = 132)

O

HR.

PNO.

S.B.

(♩ = ♩ = 132)

O

I

II

PERC. III

IV

V

scrape on edge

155 156 157 158 159 160 161 162 163

II. A BARELY CONTROLLED EXPLOSION

P

PICCOLO

I

FLUTE

II

OBOE

I

II

BASSOON

I

II

BASS CLARINET

I

II

III

BARITONE CLARINET

CONTRABASS CLARINET

SAXOPHONES

Soprano

Alto

Tenor

Bass

TRUMPETS

I & II

III & IV

TRUMPETS

I & II

III & IV

TRUMPETS

I & II

III & BASS

EUPHONIUMS

I & II

TUBA

PERCUSSION

HP

PNO

S.B.

PERC.

I

II

III

IV

V

164 165 166 167 168 169 170 171

*(Musical score with various dynamics like f, mp, p, fp and performance instructions like trills, accents, and breath marks)*

molto accel. a tempo (♩ = 132)

PICC. I FL. I II OB. I II BSN. I II B♭ CL. I II III B. CL. CB. CL. S. A. SAX. T. B.

molto accel. a tempo (♩ = 132)

B♭ TPT. I II III IV I & II HN. III & IV TBN. I II III BASS EUPH. I & II TBA.

molto accel. a tempo (♩ = 132)

HRP. PNO. S.B.

molto accel. a tempo (♩ = 132)

PERC. I II III IV V

II. A BARELY CONTROLLED EXPLOSION

Q

PICC. *freely*  
 I *f*  
 FL. I *f* as fast as possible  
 II *f* as fast as possible  
 OB. I *mf*  
 II *mf*  
 BSN. I *f* as fast as possible  
 II *f* as fast as possible  
 B. CL. I *f* as fast as possible  
 II *f* as fast as possible  
 III *f* as fast as possible  
 B. CL. *f* as fast as possible  
 CB. CL. *ff*  
 S. *f* as fast as possible  
 A. *f* as fast as possible  
 T. *f* as fast as possible  
 B. *ff*

Q

B. TPT. I *ff*  
 II *ff*  
 III *ff*  
 IV *ff*  
 I & II *ff*  
 III & IV *ff*  
 TBN. I *ff* straight mute  
 II *ff* straight mute  
 III *ff* straight mute  
 BASS *ff* straight mute  
 EUPH. I & II *ff*  
 TBA. *ff*

Q

HR. *ff*  
 PNO. *ff*  
 S.B. *ff*

Q

PERC. I *ff* Timpani  
 II *ff* Sus. Cymbal  
 III *ff* Chimes  
 IV *ff* Tam-Tam  
 V *ff* Battered



II. A BARELY CONTROLLED EXPLOSION

**R**

Musical score for Percussion and Woodwinds. The score is divided into five systems of staves. The instruments listed on the left are:

- PICC. (Piccolo)
- FL. I & II (Flutes)
- OB. I & II (Oboes), with a note "to English Horn" above the first oboe staff.
- BSN. I & II (Bassoons)
- Bs. CL. I, II, III (Bass Clarinets)
- B. CL. (Baritone Clarinet)
- CB. CL. (C-Bass Clarinet)
- SAX. S, A, T, B (Saxophones)
- Bs. TPT. I, II, III, IV (Bass Trombones)
- HN. I & II, III & IV (Horns)
- TBN. I & II, III & BASS (Trumpets)
- EUPH. I & II (Euphoniums)
- TBA. (Tuba)
- HR. (Harp)
- PNO. (Piano)
- S.B. (Soprano Saxophone)
- PERC. I-V (Percussion): I (Crotales), II, III (Vibraphone), IV (Whip), V

Key performance instructions include:

- "gradually increase the length of silence between repetitions" (multiple instances)
- Dynamic markings: *fff*, *f*, *mf*, *mp*, *p*, *pp*, *ppp*, *ppp* (wire brush)
- Articulation: "straight mute" (for Horns and Trumpets)
- Special effects: "Sus. Cymbal" and "wire brush" (for Percussion I)

The score spans measures 189 to 196. A large "PERUSAL COPY" watermark is overlaid diagonally across the page.

II. A BARELY CONTROLLED EXPLOSION

gradually increase the length of silence between repetitions

*3* freely

15 - 17 sec.

3 - 5 sec.

2 sec.

*pp*

PICC.

I

FL.

II

OB. I & II

BSN. I & II

I

B♭ CL.

II & III

B. CL.

CB. CL.

S

A

SAX.

T

B

*3*

15 - 17 sec.

3 - 5 sec.

2 sec.

*5* Contact Light.

ELECT.

*3*

15 - 17 sec.

3 - 5 sec.

2 sec.

I

II

B♭ TPT.

III

IV

I & II

HN.

III & IV

I & II

TBN.

III & BASS

EUPH. I & II

TBA.

*3*

(See)

15 - 17 sec.

3 - 5 sec.

2 sec.

gradually slow down speed of glissandi

*pp*

HR.

*pp*

PNO.

S.B.

*3*

15 - 17 sec.

3 - 5 sec.

2 sec.

Sus. Cymbal

I

II

Crotales

*pp*

Vibraphone

PERC. III

IV

V

**4/4 static, suspended**  
5 - 7 sec.      5 - 7 sec.      3 - 5 sec.      4 - 6 sec.

**mysterious, cloudy (♩ = 48)**

PICC. **X**

I

FL. II

OB. II **X**

E. HN.

BSN. I & II

I **X** *div. stagger breathe*

B♭ CL. II **X** *div. stagger breathe*

III **X** *div. stagger breathe*

B. CL. **X** *div. stagger breathe*

CB. CL. **X** *div. stagger breathe*

S **X**

A

SAX. T

B

**4/4 static, suspended**  
5 - 7 sec.      5 - 7 sec.      3 - 5 sec.      4 - 6 sec.

**mysterious, cloudy (♩ = 48)**

ELECT. **X**      ⑥ *Houston, Tranquility Base here. The Eagle has landed.*      3 - 5 sec.      ⑦ *Okay, I'm going to step off the LM now.*      4 - 6 sec.      ⑧ *Beautiful view! Isn't that something! Magnificent sight out here.*

**4/4 static, suspended**  
5 - 7 sec.      5 - 7 sec.      3 - 5 sec.      4 - 6 sec.

**mysterious, cloudy (♩ = 48)**

I **X** *cup mute*

II **X** *cup mute*

III **X** *cup mute*

IV **X** *cup mute*

I & II HN. **X**

III & IV HN. **X**

I **X** *cup mute*

II **X** *cup mute*

III **X** *cup mute*

BASS **X** *cup mute*

EUPH. I & II **X**

TBA. **X**

**4/4 static, suspended**  
5 - 7 sec.      5 - 7 sec.      3 - 5 sec.      4 - 6 sec.

**mysterious, cloudy (♩ = 48)**

HP. **X** *bidi.*

PNO. **X** *15<sup>me</sup>*

S.B. **X** *bow freely*

**4/4 static, suspended**  
5 - 7 sec.      5 - 7 sec.      3 - 5 sec.      4 - 6 sec.

**mysterious, cloudy (♩ = 48)**

I **X**

II **X** *Crotales soft mallets (less attack, more sustain)*

III **X** *Vibraphone*

IV **X** *Chimes*

V **X** *Bass Drum*

PERC.

202      203      204      205      206      207      208      209

III. MAGNIFICENT DESOLATION

S

PICC. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

FL. I *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

FL. II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

OB. II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

E. HN. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

BSN. I *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

BSN. II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

Bs. CL. I *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

Bs. CL. II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

Bs. CL. III *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

B. CL. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

CB. CL. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

SAX. S *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

SAX. A *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

SAX. T *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

SAX. B *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

S

Bs. TPT. I *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

Bs. TPT. II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

Bs. TPT. III *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

Bs. TPT. IV *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

HN. I & II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

HN. III & IV *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

TBN. I *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

TBN. II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

TBN. III *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

BASS *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

EUPH. I & II *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

TBA. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

S

HP. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

PNO. *ppp sempre* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

S.B. *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

S

PERC. I *ppp sempre* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

PERC. II *ppp sempre* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

PERC. III *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

PERC. IV *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

PERC. V *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *n*

III. MAGNIFICENT DESOLATION

T

PICC. *solo* *ppp* *p* *ppp*

I FL. *ppp* *p* *ppp* *ppp*

II FL. *ppp* *p* *ppp* *ppp* *as an echo*

OB. II *ppp* *p* *ppp* *ppp* *as an echo*

E. HN. *solo* *ppp* *p* *ppp*

I BSN. *ppp* *p* *ppp* *ppp* *as an echo*

II BSN. *solo* *ppp* *p* *ppp*

I B. CL. *ppp* *p* *ppp* *ppp* *as an echo*

II B. CL. *ppp* *p* *ppp* *ppp*

III B. CL. *ppp* *p* *ppp* *ppp*

B. CL. *solo* *ppp* *p* *ppp*

CB. CL. *Bs. Cl. cues* *ppp* *p* *ppp*

SAX. *ppp* *p* *ppp* *ppp* *as an echo*

I SAX. *ppp* *p* *ppp*

II SAX. *ppp* *p* *ppp*

III SAX. *ppp* *p* *ppp*

IV SAX. *ppp* *p* *ppp*

V SAX. *ppp* *p* *ppp*

VI SAX. *ppp* *p* *ppp*

VII SAX. *ppp* *p* *ppp*

VIII SAX. *ppp* *p* *ppp*

IX SAX. *ppp* *p* *ppp*

X SAX. *ppp* *p* *ppp*

XI SAX. *ppp* *p* *ppp*

XII SAX. *ppp* *p* *ppp*

XIII SAX. *ppp* *p* *ppp*

XIV SAX. *ppp* *p* *ppp*

XV SAX. *ppp* *p* *ppp*

XVI SAX. *ppp* *p* *ppp*

XVII SAX. *ppp* *p* *ppp*

XVIII SAX. *ppp* *p* *ppp*

XIX SAX. *ppp* *p* *ppp*

XX SAX. *ppp* *p* *ppp*

XXI SAX. *ppp* *p* *ppp*

XXII SAX. *ppp* *p* *ppp*

XXIII SAX. *ppp* *p* *ppp*

XXIV SAX. *ppp* *p* *ppp*

XXV SAX. *ppp* *p* *ppp*

XXVI SAX. *ppp* *p* *ppp*

XXVII SAX. *ppp* *p* *ppp*

XXVIII SAX. *ppp* *p* *ppp*

XXIX SAX. *ppp* *p* *ppp*

XXX SAX. *ppp* *p* *ppp*

T

I B. TPT. *ppp* *p* *ppp* *ppp* *as an echo*

II B. TPT. *ppp* *p* *ppp* *ppp* *as an echo*

III B. TPT. *ppp* *p* *ppp* *ppp*

IV B. TPT. *ppp* *p* *ppp* *ppp*

I & II HN. *ppp* *p* *ppp* *ppp*

III & IV HN. *ppp* *p* *ppp* *ppp*

I TBN. *ppp* *p* *ppp* *ppp*

II TBN. *ppp* *p* *ppp* *ppp*

III TBN. *ppp* *p* *ppp* *ppp*

BASS. *ppp* *p* *ppp* *ppp*

EUPH. I & II. *ppp* *p* *ppp* *ppp*

TBA. *ppp* *p* *ppp* *ppp* *as an echo*

T

HP. *ppp* *p* *ppp* *ppp* *Lc*

PNO. *ppp* *p* *ppp* *ppp* *Lc*

S.B. *ppp* *p* *ppp* *ppp*

T

I PERC. *ppp* *p* *ppp* *ppp*

II PERC. *ppp* *p* *ppp* *ppp*

III PERC. *ppp* *p* *ppp* *ppp*

IV PERC. *ppp* *p* *ppp* *ppp*

V PERC. *ppp* *p* *ppp* *ppp*

III. MAGNIFICENT DESOLATION

U

PICC. *solo* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

I FL. *n* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

II FL. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

OB. II *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

E. HN. *solo* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

I BSN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

II BSN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

I B. CL. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

II B. CL. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

III B. CL. *n* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

B. CL. *solo* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

CB. CL. *play* *solo* *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

SAX. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp* *mp*

T. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

B. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

U

I B. TPT. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

II B. TPT. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

III B. TPT. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

IV B. TPT. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

I & II HN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

III & IV HN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

I TBN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

II TBN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

III TBN. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

BASS. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

EUPH. I & II. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

TBA. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

U

HP. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

PNO. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

S.B. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

U

I PERC. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

II PERC. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

III PERC. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

IV PERC. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

V PERC. *ppp* *p* *ppp* *ppp* *p* *ppp* *ppp* *p* *ppp*

slowly escalating, intensifying

rallentando

PICC. I FL. II OB. II E. HN. I BSN. II I B $\flat$  CL. II III B. CL. CB. CL. S. A. SAX. T. B.

slowly escalating, intensifying

rallentando

I II III IV I & II HN. III & IV I II TBN. BASS I II EUPH. TBA.

slowly escalating, intensifying

rallentando

HP. PNO. S.B.

slowly escalating, intensifying

rallentando

I II III IV V PERC.

a tempo; dark, heavy (♩ = 48)

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flute I and II (FL. I, II), Oboe II (OB. II), English Horn (E. HN.), Bassoon I and II (BSN. I, II), Clarinet I and II (CL. I, II), Bass Clarinet (B. CL.), Contrabass Clarinet (CB. CL.), Saxophone I and II (SAX. I, II), and Trombone I and II (TBN. I, II). The score features complex rhythmic patterns with frequent changes in meter (5/4, 4/4, 3/4) and dynamic markings ranging from *ppp* to *ff*.

a tempo; dark, heavy (♩ = 48)

Musical score for brass instruments. Instruments include Trumpets I, II, III, and IV (B. TPT. I-IV), Horns I and II (HN. I & II, III & IV), Trombones I, II, and III (TBN. I, II, III), Basses (BASS), Euphonium I and II (EUPH. I & II), and Tuba (TBA.). The score includes dynamic markings such as *mf*, *p*, and *f*, along with performance instructions like "open" for the horns.

a tempo; dark, heavy (♩ = 48)

Musical score for percussion instruments. Instruments include Harp (HR.), Piano (PNO.), Snare Drum (S.B.), Glockenspiel, Crotales, Vibraphone, Chimes, and Bass Drum. The score includes dynamic markings like *pp* and *ppp*, and specific performance instructions for each instrument.

a tempo; dark, heavy (♩ = 48)

Musical score for the percussion section, continuing from the previous block. It includes parts for Glockenspiel, Crotales, Vibraphone, Chimes, and Bass Drum. The score includes dynamic markings like *mf* and *f*, and performance instructions. Measure numbers 262 through 273 are indicated at the bottom of the page.



mysterious, cloudy

V

PICC.

I

FL. I *ppp* *p* *ppp*

FL. II *ppp* *p* *ppp*

OB. II

E. HN. *to Oboe*

I

BSN. I *ppp* *p*

BSN. II

I

B. CL. II *n* *ppp* *p* *ppp* *unis.*

III *n* *ppp* *p* *ppp* *unis.*

B. CL. *n* *ppp* *p* *ppp*

CB. CL. *n* *ppp* *p* *ppp*

S.

A.

SAX. T. *ppp*

B.

mysterious, cloudy

V

I

B. TPT. II *ppp* *p* *ppp* *cup mute*

III *ppp* *p* *ppp* *cup mute*

IV *pp* *ppp* *p* *ppp* *cup mute*

I & II

HN. III & IV

I

TBN. II *ppp* *p* *ppp* *cup mute*

III *ppp* *p* *ppp* *cup mute*

BASS *ppp* *p* *ppp* *cup mute*

EUPH. I & II *ppp*

TBA.

mysterious, cloudy

V

HR.

PNO. (15<sup>mo</sup>)

S.B. *p* *ppp*

mysterious, cloudy

V

I

II

PERC. III

IV

V

III. MAGNIFICENT DESOLATION

W

PICC.

I

FL.

II

OB. I & II

I

BSN.

II

I

B $\flat$  CL. II

III

B. CL.

CB. CL.

S.

A.

SAX.

T.

B.

W

I

II

B $\flat$  TPT.

III

IV

I & II

HN.

III & IV

I

II

TBN.

III

BASS

EUPH. I & II

TBA.

W

HR.

PNO.

S.B.

W

I

II

PERC. III

IV

V

INTERPOLATION III - "LOOK'D UP IN PERFECT SILENCE"

mechanical; precise (♩ = 140)

X

PICC.

I

FL.

II

I

OBOE

II

BSN. I & II

I

B♭ CL. II

III

B. CL.

CB. CL.

S.

A.

SAX.

T.

B.

mechanical; precise (♩ = 140)

X

ELECT. (9) *When I heard the learn'd astronomer, / When the proofs, the figures, were ranged in columns before me, /*

mechanical; precise (♩ = 140)

X

I & II

B♭ TPT.

III & IV

I & II

HN.

III & IV

I

TBN. II

III & BASS

EUPH. I & II

TBA.

plunger mute

I.

plunger mute

II.

mechanical; precise (♩ = 140)

X

HP.

PNO.

S.B.

mechanical; precise (♩ = 140)

X

I

II

PERC.

III

IV

V

Marimba

pp

Tomboirine

ppp

mp

scrape

Sizzle Cymbal

f

297 298 299 300 301 302 303 304 305

\* - The audio for cue 9 will continue uninterrupted, and should end before m. 328.

Y

PICC.

I

FL.

II

I

OB.

II

BSN. I & II

I

B. CL. II

III

B. CL.

CB. CL.

S

A

SAX.

T

B

*mp* *ppp* *mp* *pp* *tr* *pp* *mp* *pp* *mp* *pp* *ppp*

Y

*When I was shown the charts and diagrams, to add, divide, and measure them, / When I sitting heard the astronomer where he lectured with much applause in the lecture-room, /*

Y

ELECT.

I & II

B. TPT.

III & IV

I & II

HN.

III & IV

I & II

TBN.

III & BASS

EUPH. I & II

TBA.

Y

HP.

PNO.

S.B.

Y

I

II

PERC. III

IV

V

*Marimba* *Tambourine* *ppp* *mp* *scrape* *Sizzle Cymbal* *f* *f*

INTERPOLATION III - "LOOK'D UP IN PERFECT SILENCE"

Musical score for Interpolation III - "Look'd Up in Perfect Silence". The score is arranged for a full orchestra and includes parts for Piccolo (PICC.), Flutes (FL. I & II), Oboes (OB. I & II), Bassoon I & II (BSN. I & II), Clarinets (B♭ CL. I, II, III; B. CL.; CB. CL.), Saxophones (SAX. S, A, T, B), Electric Piano (ELECT.), Trumpets (I & II, III & IV), Horns (I & II, III & IV), Trombones (I & II, III & Bass), Euphonium I & II (EUPH. I & II), Tuba (TBA.), Harp (HR.), Piano (PNO.), and Percussion (PERC. I-V).

The score is divided into measures 315 through 322. The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various dynamics such as *mp* (mezzo-piano), *ppp* (pianissimo), and *f* (forte). There are also performance instructions like "plunger mute" and "scrape".

Lyrics for the Electric Piano part: *How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself, /*

Rehearsal marks (Z) are placed at the beginning of measures 317, 319, 321, and 322.

PICC.

FL. I  
*mp* *ppp*

FL. II  
*mp*

OB. I  
*pp* *tr* *mp* *pp* *mp*

OB. II

BSN. I & II  
*pp* *mp*

B. CL. I  
*mp*

B. CL. II  
*mp*

B. CL. III

B. CL.

CB. CL.

S.

A.

SAX. T  
*pp* *mp*

B.

ELECT. *In the mystical moist night-air, and from time to time, /* <sup>10</sup> *Look'd up in perfect silence at the stars*

B. TPT. I  
II  
III  
IV

HN. I & II  
III & IV

TBN. I & II  
III & BASS

EUPH. I & II  
TBA.

HR.

PNO.

S.B.

PERC. I  
II  
III  
IV  
V

Marimba  
Tambourine  
Sizzle Cymbal  
Triangle

*ppp* *mp* *ppp* *mp* *f* *f* *mf*

323 324 325 326 327 328 329 330

**3/4 free time; mysterious, cloudy**      **building (♩ = 132)**

5 - 7 sec.      9 - 12 sec.      5 - 7 sec.

PICC. **X**

FL. I *pp* <> *sim.\**

FL. II *pp* <> *sim.\**

OB. I **X**

OB. II *pp* <> *sim.\**

BSN. I *pp* <> *sim.\**

BSN. II *pp* <> *sim.\**

B♭ CL. II *pp* <> *sim.\**

B♭ CL. III *pp* <> *sim.\**

B. CL. *pp* <> *sim.\**

C.B. CL. *pp* <> *sim.\**

S. **X**

A. *pp* <> *sim.\**

SAX. T. *pp* <> *sim.\**

B. *pp* <> *sim.\**

**3/4 free time; mysterious, cloudy**      **building (♩ = 132)**

5 - 7 sec.      9 - 12 sec.      5 - 7 sec.

I & II **X**

B. TPT. *pp*

III & IV *pp*

I & II **X**

HN. *pp*

III & IV *pp*

I *pp* *chant-like; freely ♩ = ca. 56 (rhythms are approximate)*

TBN. II *pp*

TBN. III *pp*

BASS *pp*

EUPH. I & II *pp*

TBA. *pp*

**3/4 free time; mysterious, cloudy**      **building (♩ = 132)**

5 - 7 sec.      9 - 12 sec.      5 - 7 sec.

HP. *p*

PNO. *pp*

S.B. *pp*

**3/4 free time; mysterious, cloudy**      **building (♩ = 132)**

5 - 7 sec.      9 - 12 sec.      5 - 7 sec.

I **X**

II *pp* [Sus. Cymbal]

III *pp* [Vibraphone]

IV *pp* [Chimes]

V *pp* [Bass Drum]

331

332

333

334

335

336

\* - These crescendi and diminuendi should be free and asynchronous. Their placement in the score and parts is entirely arbitrary and only serves as a rough model.

IV. AT THE FRONTIER OF THE KNOWN UNIVERSE

3 free time

12 - 15 sec.

triumphant, exuberant (♩ = 132)

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flute I (FL. I), Flute II (FL. II), Oboe I (OB. I), Oboe II (OB. II), Bassoon I (BSN. I), Bassoon II (BSN. II), Clarinet in Bb (B♭ CL. I, II, III), Clarinet in Bb (B. CL.), Clarinet in C (CB. CL.), Saxophone (SAX. A, T, B), and Trombone (TBN. I & II, III & IV).

Tempo: 3 free time (12 - 15 sec.). Mood: triumphant, exuberant (♩ = 132). Dynamics range from *pp* to *f*.

3 free time

12 - 15 sec.

triumphant, exuberant (♩ = 132)

Musical score for brass instruments. Instruments include Trumpet I (B. TPT. I, II, III, IV), Horn I & II (HN. I & II, III & IV), Trombone I & II (TBN. I & II), and Euphonium I & II (EUPH. I & II).

Tempo: 3 free time (12 - 15 sec.). Mood: triumphant, exuberant (♩ = 132). Dynamics range from *pp* to *f*.

3 free time

12 - 15 sec.

triumphant, exuberant (♩ = 132)

Musical score for Harp (HP.) and Piano (PNO.).

Tempo: 3 free time (12 - 15 sec.). Mood: triumphant, exuberant (♩ = 132). Dynamics range from *pp* to *f*.

3 free time

12 - 15 sec.

triumphant, exuberant (♩ = 132)

Musical score for Percussion (PERC.). Instruments include Timpani, Suspended Cymbal (Sus. Cymbal), Triangle, Crash Cymbals, and Bass Drum.

Tempo: 3 free time (12 - 15 sec.). Mood: triumphant, exuberant (♩ = 132). Dynamics range from *pp* to *f*.



IV. AT THE FRONTIER OF THE KNOWN UNIVERSE

9 - 12 sec.

a tempo (♩ = 132)

A1  $\nabla$  free time

Musical score for the first system, measures 343-348. Instruments include Piccolo (PICC.), Flute I (FL. I), Flute II (FL. II), Oboe I (OB. I), Oboe II (OB. II), Bassoon I (BSN. I), Bassoon II (BSN. II), Clarinet in Bb (Bb CL.), Clarinet in C (CL.), Bass Clarinet (B. CL.), Saxophone Soprano (SAX. S), Saxophone Alto (SAX. A), Saxophone Tenor (SAX. T), Saxophone Baritone (SAX. B), Trumpet I (TPT. I), Trumpet II (TPT. II), Trumpet III (TPT. III), Trumpet IV (TPT. IV), Horn I & II (HN. I & II), Horn III & IV (HN. III & IV), Trombone I & II (TBN. I & II), Trombone III & Bass (TBN. III & BASS), Euphonium I & II (EUPH. I & II), and Tuba (TBA.).

Measures 343-344 are marked with a large 'X' and 'free time'. Measure 345 is marked 'a tempo (♩ = 132)'. Dynamics include *f*, *pp*, and *fp*. A large 'COPY' watermark is visible across the score.

A1  $\nabla$  free time

9 - 12 sec.

a tempo (♩ = 132)

Musical score for the second system, measures 343-348. Instruments include Trumpet I (TPT. I), Trumpet II (TPT. II), Trumpet III (TPT. III), Trumpet IV (TPT. IV), Horn I & II (HN. I & II), Horn III & IV (HN. III & IV), Trombone I & II (TBN. I & II), Trombone III & Bass (TBN. III & BASS), Euphonium I & II (EUPH. I & II), and Tuba (TBA.).

Measures 343-344 are marked with a large 'X' and 'free time'. Measure 345 is marked 'a tempo (♩ = 132)'. Dynamics include *f*, *pp*, and *fp*. A large 'COPY' watermark is visible across the score.

A1  $\nabla$  free time

9 - 12 sec.

a tempo (♩ = 132)

Musical score for the third system, measures 343-348. Instruments include Harp (HRP.) and Piano (PNO.).

Measures 343-344 are marked with a large 'X' and 'free time'. Measure 345 is marked 'a tempo (♩ = 132)'. Dynamics include *f* and *pp*.

A1  $\nabla$  free time

9 - 12 sec.

a tempo (♩ = 132)

Musical score for the fourth system, measures 343-348. Instruments include Percussion I (PERC. I), Percussion II (PERC. II), Percussion III (PERC. III), Percussion IV (PERC. IV), and Percussion V (PERC. V).

Measures 343-344 are marked with a large 'X' and 'free time'. Measure 345 is marked 'a tempo (♩ = 132)'. Dynamics include *f* and *pp*. A 'Chimes' section is indicated in measure 345.

IV. AT THE FRONTIER OF THE KNOWN UNIVERSE

B1 2/ free time

7 - 9 sec.

Musical score for woodwinds and strings. Includes parts for Piccolo (PICC.), Flute (FL. I, II), Oboe (OB. I, II), Bassoon (BSN. I, II), Clarinet (B♭ CL. I, II, III; B. CL.; CB. CL.), Saxophone (SAX. S, A, T, B), and Trombone (TBN. I & II; III & IV). Dynamics range from *p* to *pp*. A large 'PERUSAL COPY' watermark is overlaid on the page.

B1 2/ free time

7 - 9 sec.

Musical score for brass instruments. Includes parts for Trumpet (B♭ TPT. I, II, III, IV), Horn (HN. I & II; III & IV), Trombone (TBN. I & II; III & IV), Euphonium (EUPH. I & II), and Tuba (TBA.). Dynamics range from *fp* to *pp*. A large 'PERUSAL COPY' watermark is overlaid on the page.

B1 2/ free time

7 - 9 sec.

Musical score for Harp (HRP.) and Piano (PNO.). Dynamics range from *fp* to *f*. A large 'PERUSAL COPY' watermark is overlaid on the page.

B1 2/ free time

7 - 9 sec.

Musical score for Percussion (PERC.). Includes parts for Timpani, Suspended Cymbal (Sus. Cymbal), Triangle, Crash Cymbals, and Bass Drum. Dynamics range from *pp* to *f*. A large 'PERUSAL COPY' watermark is overlaid on the page.

a tempo (♩ = 132)

PICC.  
I  
FL.  
II  
OB.  
I  
II  
BSN.  
I  
II  
B♭ CL. II  
III  
B. CL.  
CB. CL.  
S.  
A  
SAX.  
T.  
B.

a tempo (♩ = 132)

I  
II  
B♭ TPT.  
III  
IV  
I & II  
HN.  
III & IV  
I & II  
TBN.  
III & BASS  
EUPH. I & II  
TBA.

a tempo (♩ = 132)

HP.  
PNO.  
S.B.

a tempo (♩ = 132)

I  
II  
PERC. III  
IV  
V

C1

rit.

PICC. *f* *p* *f*

FL. I *f* *fp* *f*

FL. II *f* *fp* *f*

OB. I *f* *fp* *f*

OB. II *f* *fp* *f*

BSN. I *f* *fp* *f*

BSN. II *f* *fp* *f*

B<sup>b</sup> CL. I *f* *p* *f*

B<sup>b</sup> CL. II *f* *fp* *f*

B<sup>b</sup> CL. III *f* *p* *f*

B. CL. *f* *fp* *f*

C.B. CL. *f* *fp* *f*

S. *f* *fp* *f*

SAX. A *f* *fp* *f*

SAX. T *f* *fp* *f*

SAX. B *f* *fp* *f*

C1

rit.

I *f* *fp* *f*

II *f* *fp* *f*

III *f* *fp* *f*

IV *f* *fp* *f*

I & II *f* *fp* *f*

HN. *f* *fp* *f*

III & IV *f* *fp* *f*

I & II *f* *fp* *f*

TBN. *f* *fp* *f*

III & BASS *f* *fp* *f*

EUPH. I & II *f* *fp* *f*

TBA. *f* *fp* *f*

C1

rit.

HR. *f* *p* *f*

PNO. *f* *p* *f*

S.B. *f* *fp* *f*

C1

rit.

I *f* *pp* *f*

II *f* *pp* *f*

PERC. III *f*

IV *f*

V *f*

IV. AT THE FRONTIER OF THE KNOWN UNIVERSE

*molto rit.*      *majestic, broad* (♩ = 56)      *rit. al fine*

PICC.  
I  
FL.  
II  
OB.  
I  
II  
BSN.  
I  
II  
B<sup>b</sup> CL. II  
III  
B. CL.  
CB. CL.  
SAX.  
S  
A  
T  
B  
B<sup>b</sup> TPT.  
I  
II  
III  
IV  
I & II  
HN.  
III & IV  
I & II  
TBN.  
III & BASS  
EUPH. I & II  
TBA.  
HP.  
PNO.  
S.B.  
PERC.  
I  
II  
III  
IV  
V

*molto rit.*      *majestic, broad* (♩ = 56)      *rit. al fine*

*molto rit.*      *majestic, broad* (♩ = 56)      *rit. al fine*

367      368      369      370      371      372      373      374