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IMAGINE WITHOUT BOUND

for Narrator, Flugelhorn, and Piano

Derek M. Jenkins

PERUSAL SCORE

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commissioned by
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"There is perhaps no better
a demonstration of the folly of
human conceits than this distant image
of our tiny world."

– Carl Sagan's *Pale Blue Dot*

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Duration
about 14'00"

Movements

I. Oceans.....page 1
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III. Moonscape.....page 27
IV. Perspective.....page 29

Program Notes

In the summer of 1971, Alfred Worden flew to the moon as part of the Apollo 15 mission. In his role as Command Module Pilot, he was tasked with remaining in lunar orbit while his crewmates explored the Hadley-Apennine region below. Worden was so transformed by his journey that he turned to poetry as a means of processing his experiences once he returned. His words speak of the preciousness of life on Earth and humanity's deeply ingrained desire to explore.

I. Oceans

In the distance, barely seen,
The thin horizon knifes between
The ocean and the sky.
I know that I could reach it
If I had wings to fly.

Then gazing upwards, far away,
The stars and planets dance and play
In an infinite ocean of space.
Like Sirens of old they beckon me
To join in their embrace.

Close at hand the pelicans pass
As wind whispers softly through the grass
And waves gently stride upon the beach.
The world is calm and peaceful–
No further than my reach.

How can I leave this lovely place
To venture forth in outer space?
Consider the dangers I might find
Exploring Ganymede
Another question in my mind.

While I love the scene around
My mind imagines, without bound,
Why I feel the call to roam
Could it be a Lunar flight
Is one small step towards home?

II. Launch from the Bleachers

They stand like newlyweds
She in virginal white
He with arms outstretched
Silhouetted against the sky.
They embrace.

Last night she was a brilliant ghost
Caught by the lights in repose
The tiny van draws up
And deposits her eyes and mind.
Now she is eager to be gone.

All around the throngs keep vigil
She quivers as the
Ceremonial hour nears,
Impatient, she fumes
With frustration.

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IMAGINE WITHOUT BOUND
for Narrator, Flugelhorn, and Piano

She's leashed and restrained
Great sheets of ice fall
Still she is held.
The crowds hush and pause;
T-1 hour and counting.

She hears, responds,
And slowly comes to life
Still held by loving arms.
She's almost
Ready

Her attendants draw away—white room and van—
The waiting crowds watch intently
As Swing Arm seven pulls away,
No retreat now.
T-3

Her mind works feverishly
Insuring all is right
Everything is right
The word spreads quickly
T-2

Why am I watching here
Like some poor tourist?
I know what they are doing
And I long to be with them.
T-1

The fire's in her now
Her moment is here;
Unhesitatingly she moves
Passion released
In motion.

The tower slides beneath her
As she climbs on fire and noise
From below we watch her magic
And marvel at her poise.
She flies.

III. Moonscape

Here they come in fantastic procession
Sliding in view, each one a lesson:
Liebnitz, Ingenii, Bright One, and King,
History's evidence, history's ring;
Mare, mountain, rima and rille
Violent once, now still;
Crisium Littrow, Sulpicius Gallus,
Hadley, Appenine, permanent talus;
There's an order implied by the jigsaw of features
Unlock the mystery, Earthling creatures.
Earthbound no more, we travel afar
To see for ourselves just where we are
In the order of time the moon is our book
Presenting us clearly a backward look.

IV. Perspective

Floating effortlessly, freely,
Magnet-drawn to a target in the blackness
We venture
Moving easily in the confines of our small world,
Sustaining life.

Stars in slow ballet pirouette;
Passive thermal control
We barbecue to the moon.

We believe we can illuminate our history
By visiting this ancient lovely sphere.
What value is this flight
In a hostile ocean to an alien shore?
What can the living learn from the dead?

Slowly the lunar disc slides by the window
Familiar, but much larger,
And the earth drifts into sight.
Of all the stars, moons, and planets,
Of all I can see or imagine,
This is the most beautiful;

All the colors of the universe
Focused on one small globe;
And it is our home, our refuge.

Now I know why I'm here:
Not for a closer look at the moon,
But to look back
At our home
The earth.

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Pronunciation Guide:

- "Ganymede" – *GAN-im-eed*
- "T-3", "T-2", "T-1" – *Tee minus 3, Tee minus 2, Tee minus 1*
- "Liebnitz" – *LIEB-nitz* (the verb "lie" + b)
- "Ingenii" – *in-JEE-nee-eye*
- "rima" – *ree-MAH*
- "rille" – *ril* (rhymes with "dill")
- "Crisium" – *KRI-see-um*
- "Littrow" – *LIT-row*
- "Sulpicius" – *SUL-pi-shee-us* (short "i" sound, like "pit" without the "t")
- "Gallus" – *GAL-us*
- "Apennine" – *APP-en-nine*

Performance Notes:

- The notes with x-noteheads in the narration part indicate where the lines of text should approximately begin, unless the notes have accents.
- The accented notes in the narration through the 2nd movement (see m. 34, m. 49, m. 62, etc.) should occur exactly where notated.
- While the speech should be free and natural, it is ideal that each line ends before the indication for the next.
- The narrator is free to choose dynamics and intensity (e.g. whispered) as they feel fits with the music at a given moment.

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commissioned by a consortium led by Jen Oliverio

IMAGINE WITHOUT BOUND

for Narrator, Flugelhorn, and Piano

Alfred M. Worden (1932-2020)
Apollo 15 Command Module Pilot

Derek M. Jenkins (b. 1986)
Kansas City, MO - Spring 2025

I. Oceans

slow; dream-like (♩ = 56)

Narrator

In the distance, barely seen,

The thin horizon knifes between

Flugelhorn

ppp *mp*

Piano

pp *pp*

Ped.

5

A

The ocean and the sky.

ppp *ppp* *mf*

pp *mp* *mp*

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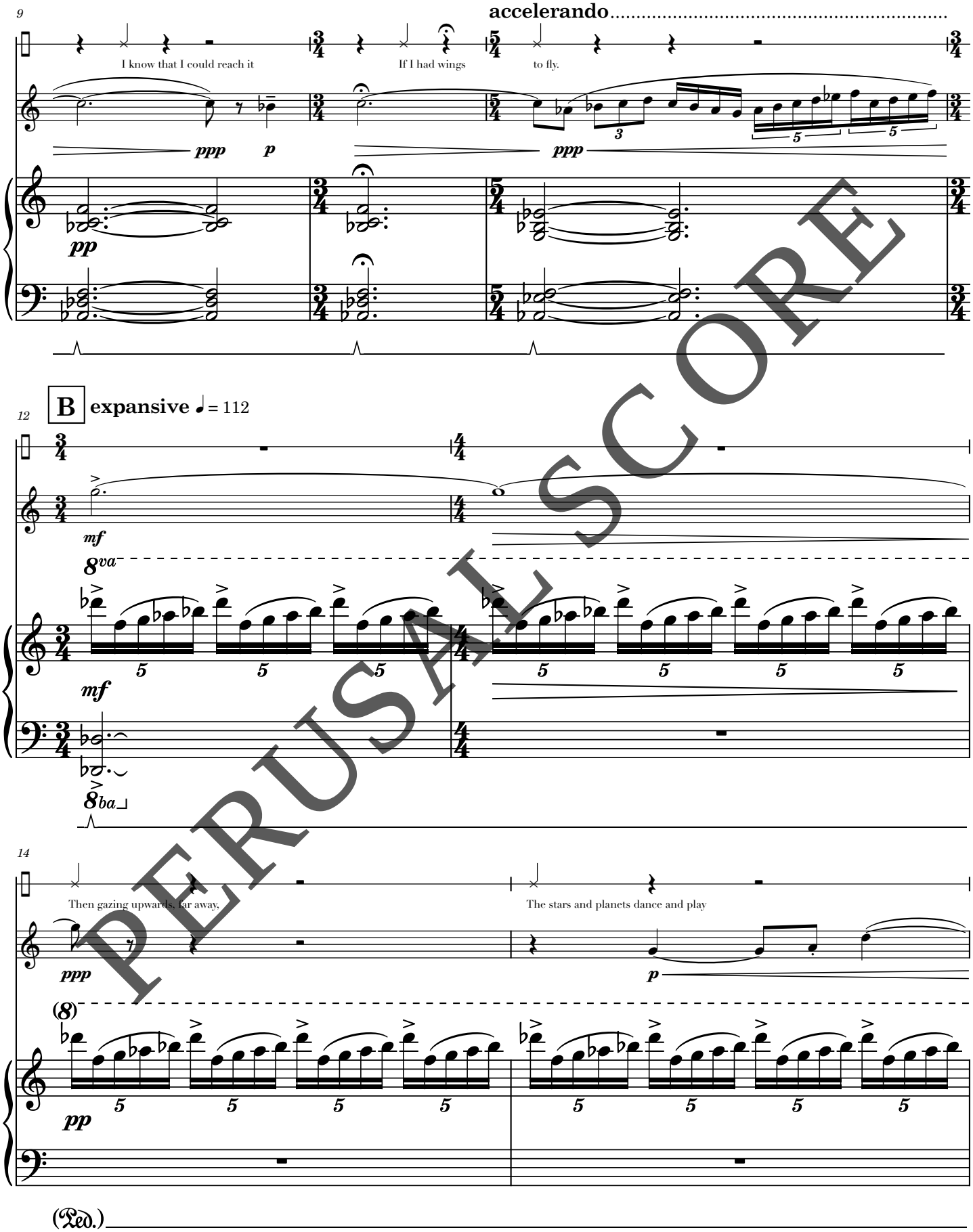

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16 C

In an infinite ocean of space.

mp *pp* *pp*

(8) 5 5 5 5 5 5 5 5

8ba

18

Like Sirens of old they beckon me

mp *pp*

(8) 5 5 5 5 5 5 5 5

8ba 8ba

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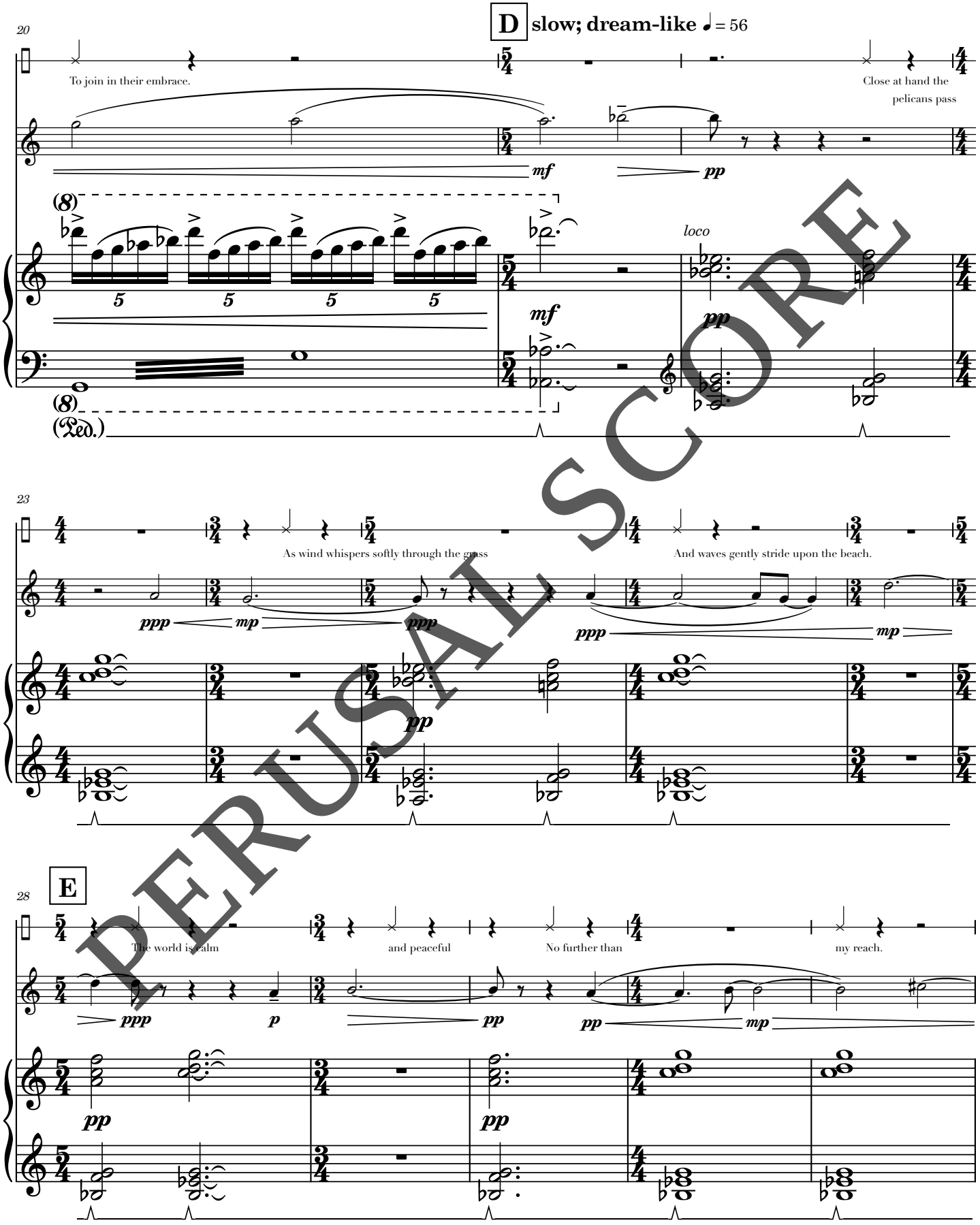

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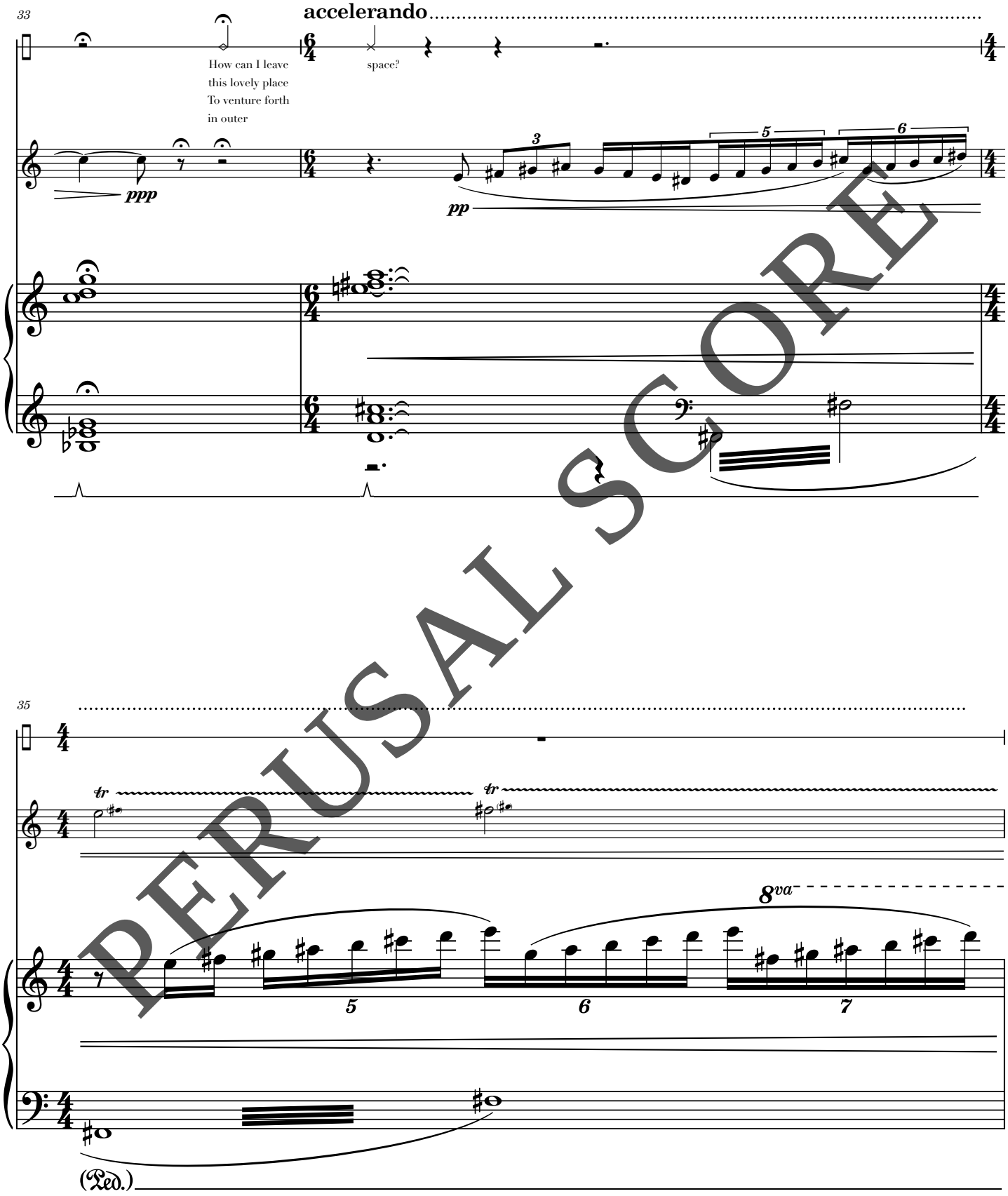

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36 **F** **expansive** (♩ = 112)

f

(8)

5 5 5 5

f

8*ba*

37

Consider the dangers
I might find

(8)

5 5 5 5 5 5 5

mp

(Ped.)

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39

deliberately swelling (♩ = ♩)

Exploring Ganymede

pp *mp*

(8) 5 5 5 5 5 5 5 5

mf *mp*

8ba

(Ped.)

41

G

Another question in my mind.

While I love the scene around

mf

(8) 5 5 5 5 5 5 5 5

mf *mp*

8ba

(Ped.)

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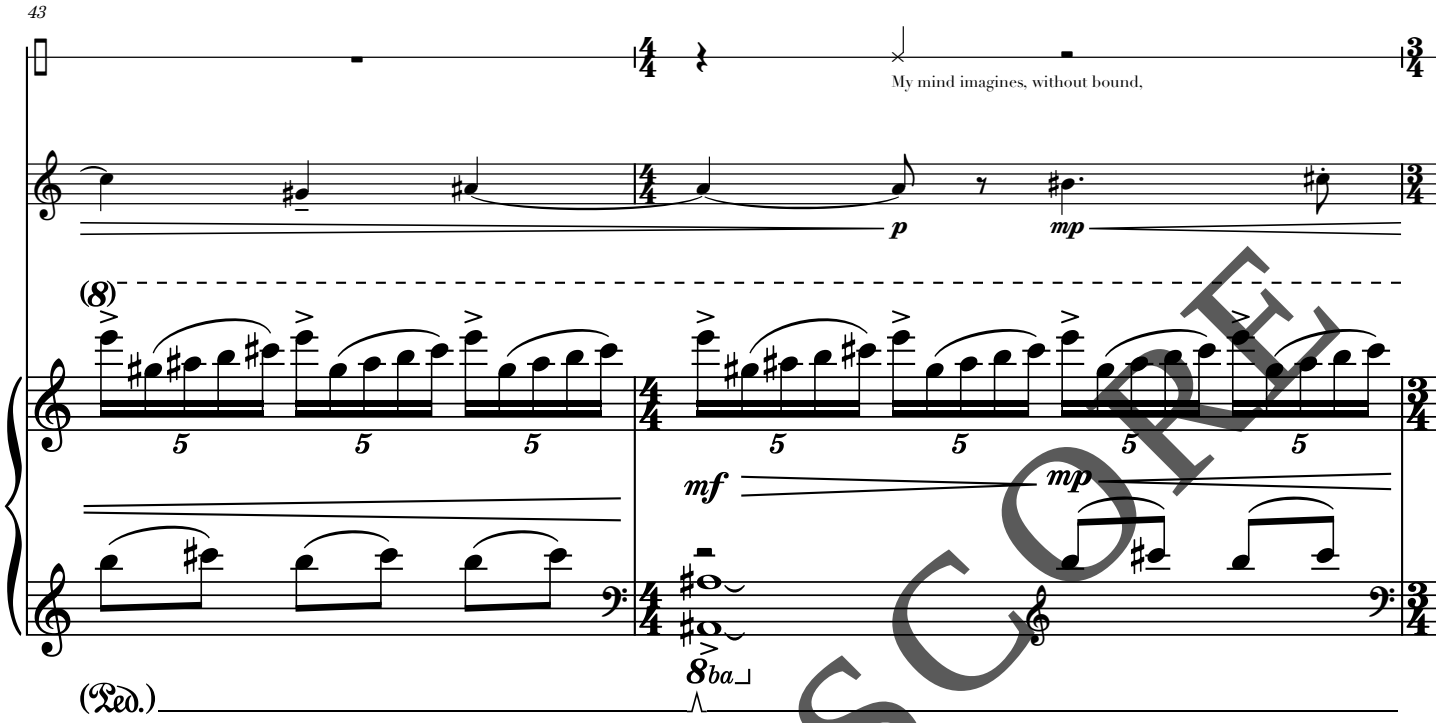

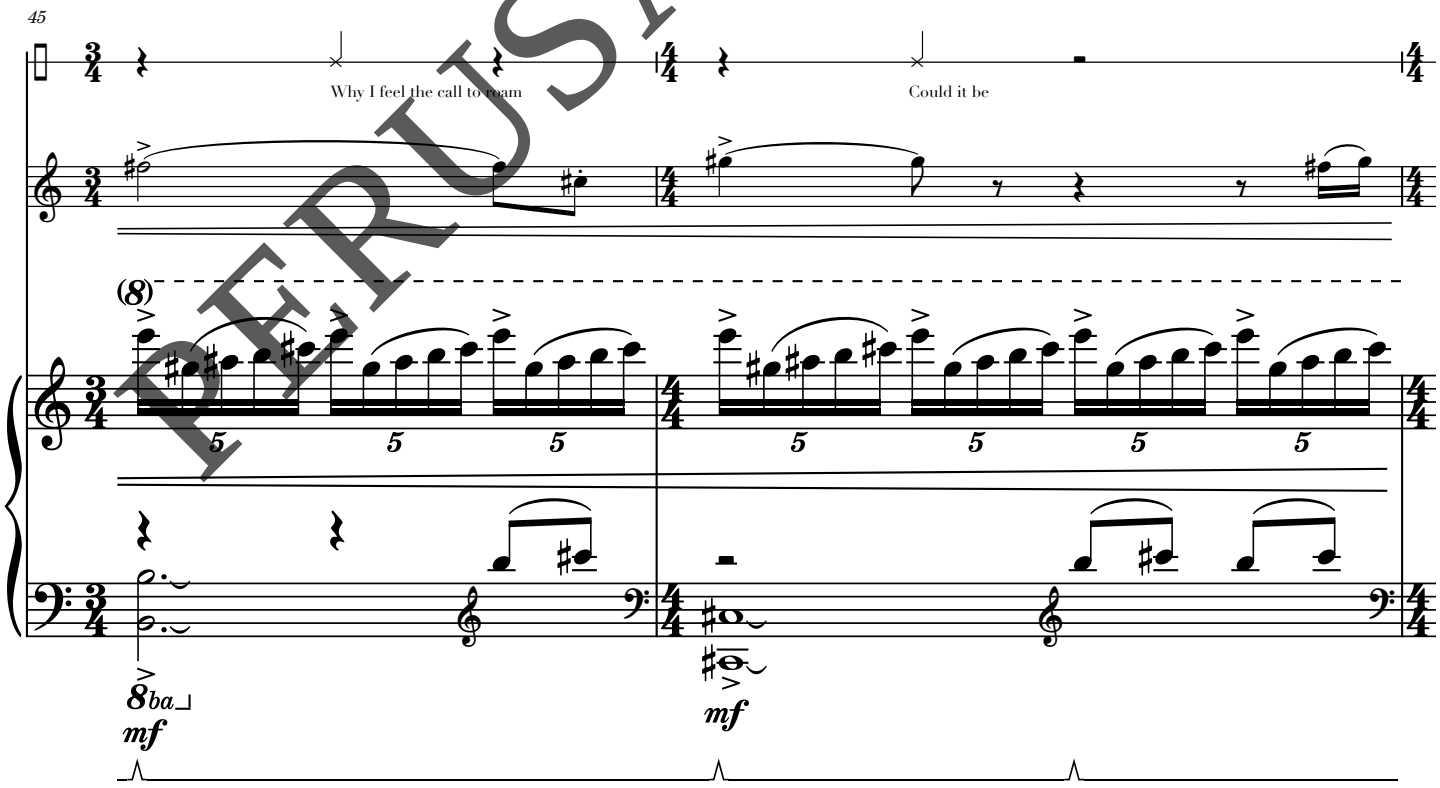

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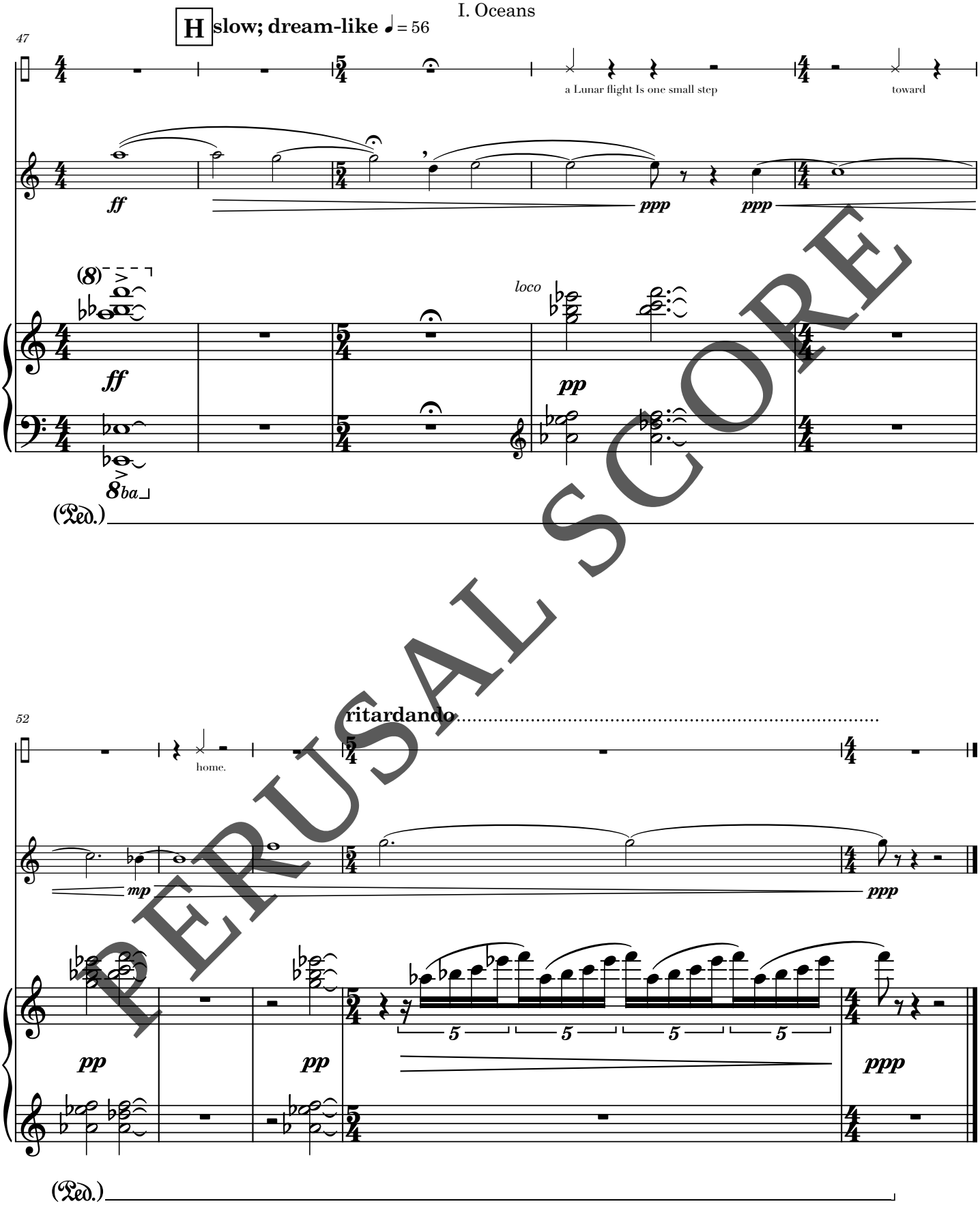

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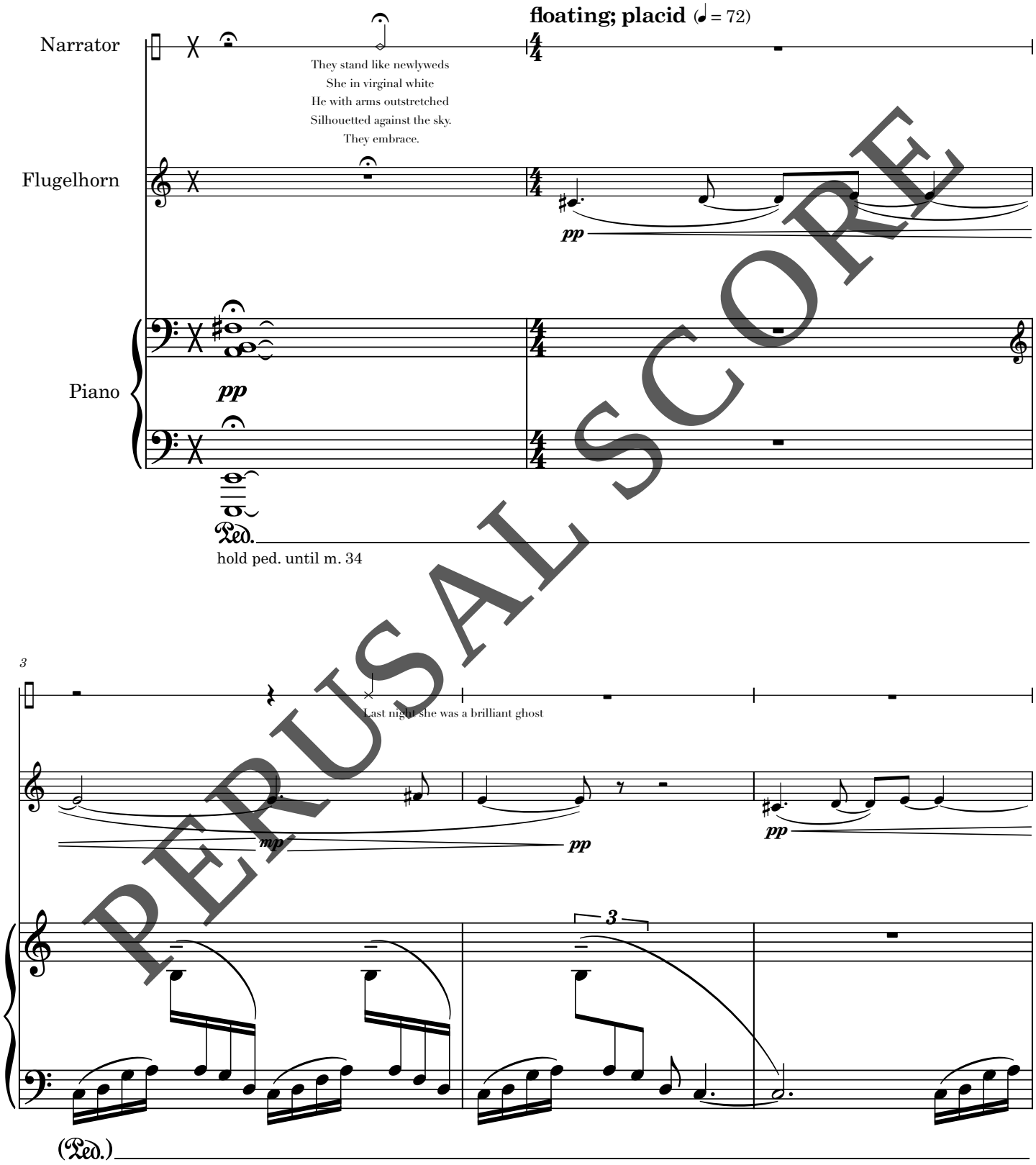
II. Launch from the Bleachers



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6

Caught by the lights

mp

(Ped.)

8

I

in repose

pp

The tiny van
draws up

pp

(Ped.)

11

And deposits her eyes and mind.

mp

(Ped.)

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13

Now she is eager to be gone.

pp

pp

(Ped.)

15

mf

mf

p

(Ped.)

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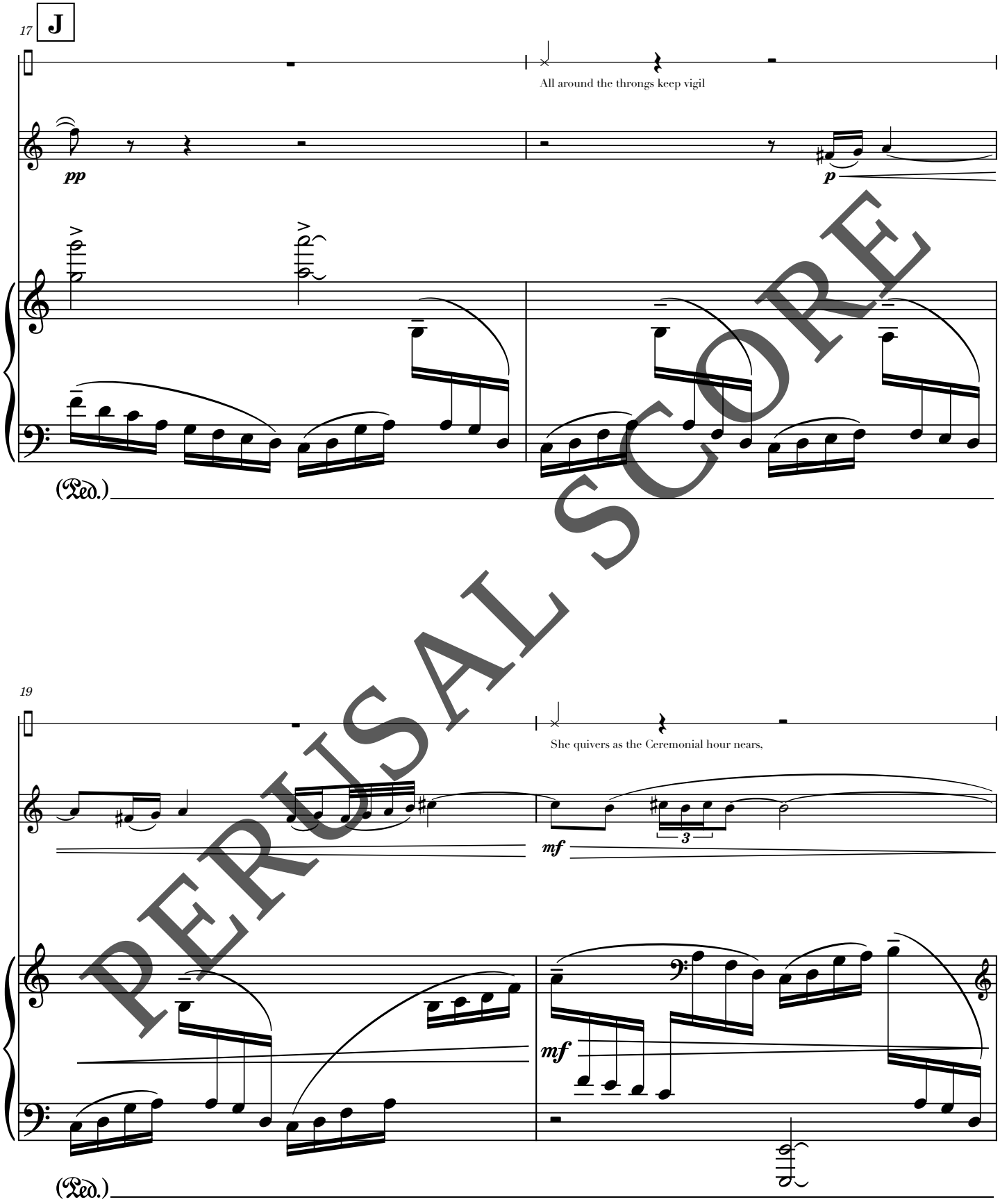

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21 **K**

Impatient, she fumes

p *p* *p* *mf*

(Ped.)

23

With frustration.

mf *pp* *p*

(Ped.)

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25

She's leashed and restrained

Great sheets of ice fall

p *mf*

(Ped.)

27

Still

she is held.

The crowds hush

poco accel.

pp *p* *mp* *mp*

(Ped.)

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30

a tempo

and pause;

T—1 hour and

pp

pp

seemlessly accel. into the trill

pp

8ba

(Ped.)

L

mechanical; driven; excited ♩ = 160

34

counting.

f

p

mf

p

f *p*

mf *p*

loco

very dry pedal until m. 118

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38

41

M

tr

She hears responds.

f p

44

And slowly comes to life

mf

Still held by loving arms.

p

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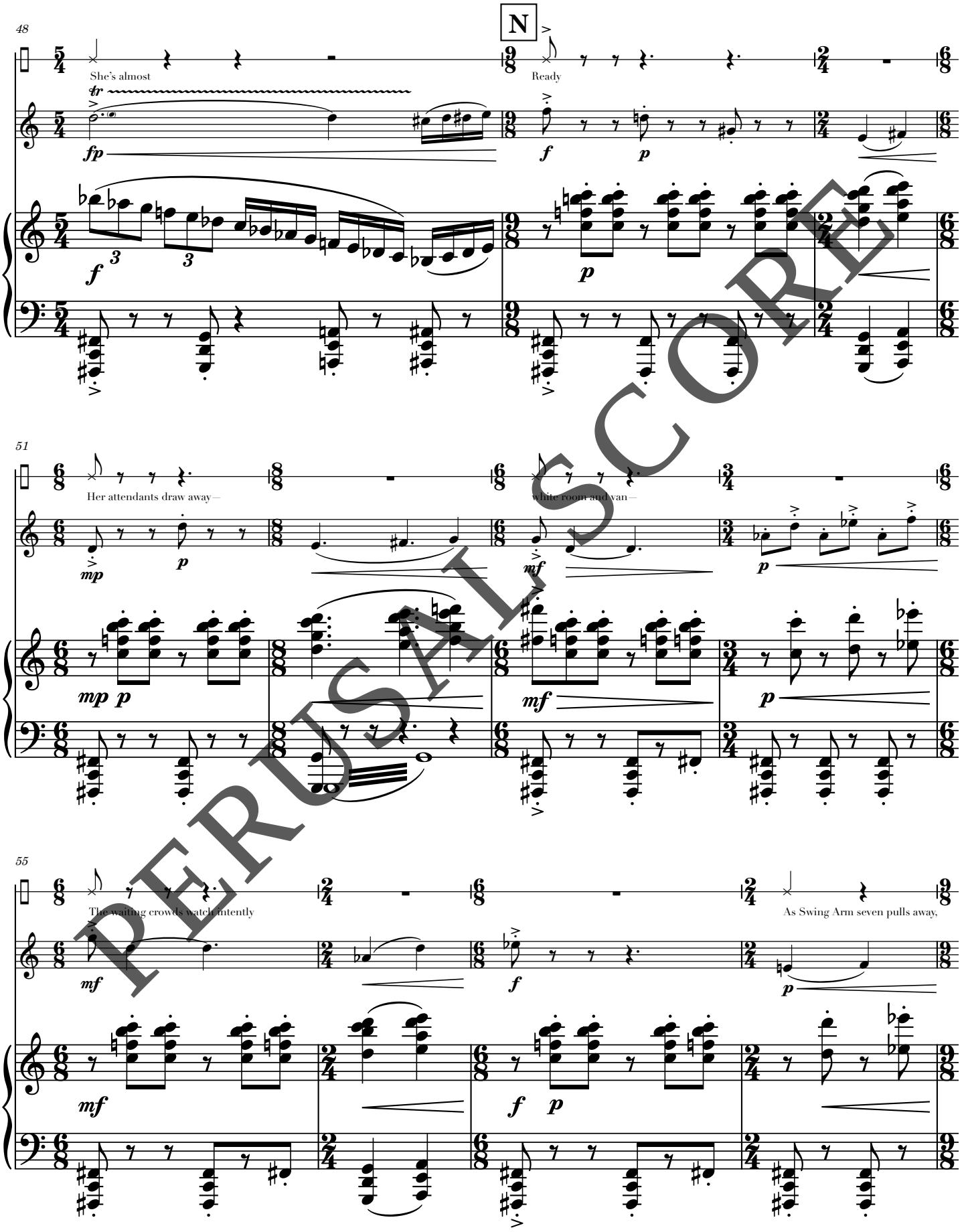

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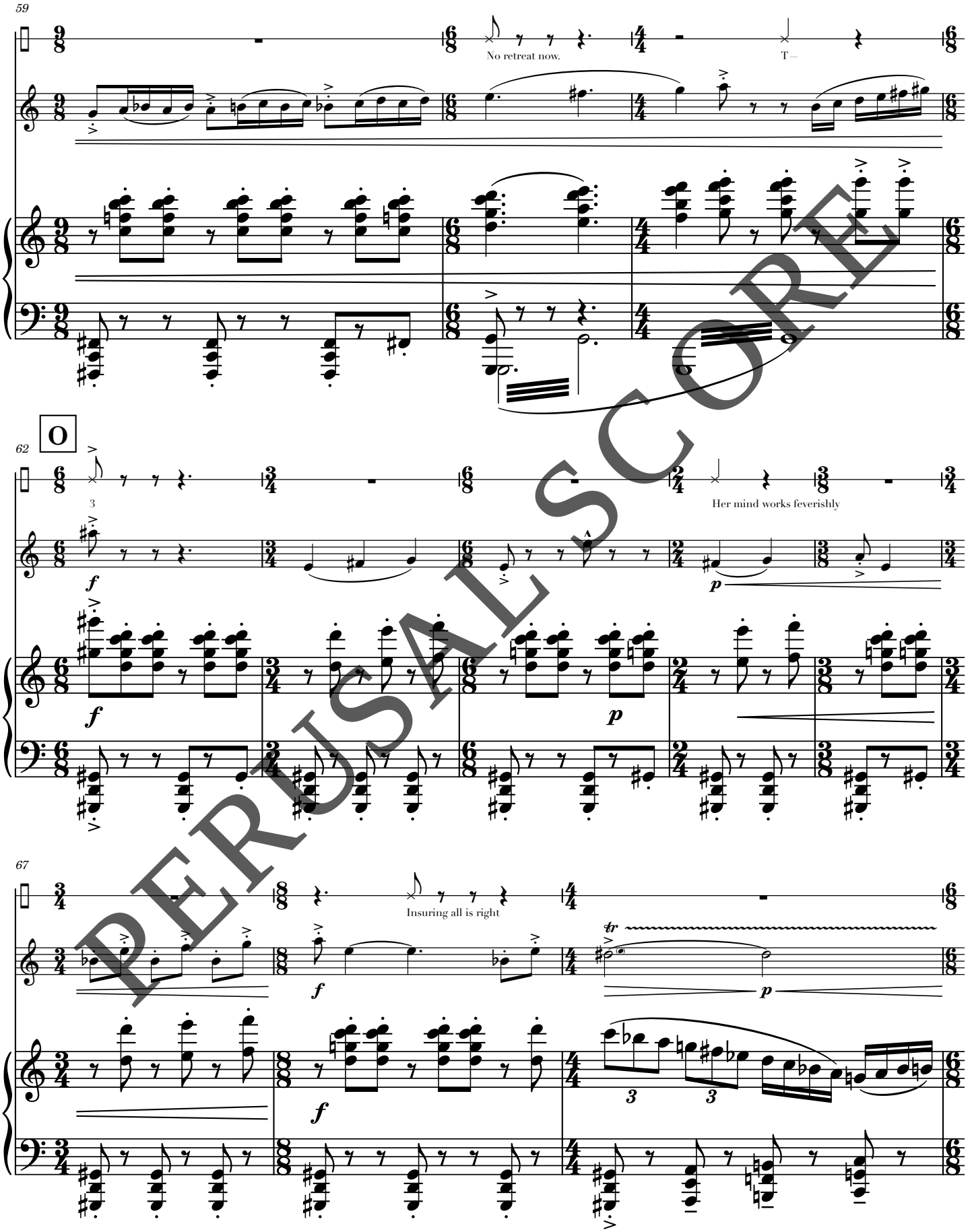

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70

Everything is right

73

The word spreads quickly

76

P

T—

2

Why am I watching here

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79

Like some poor tourist?

mp

mp

83

I know what they are doing

And I long to be with them.

87

T—

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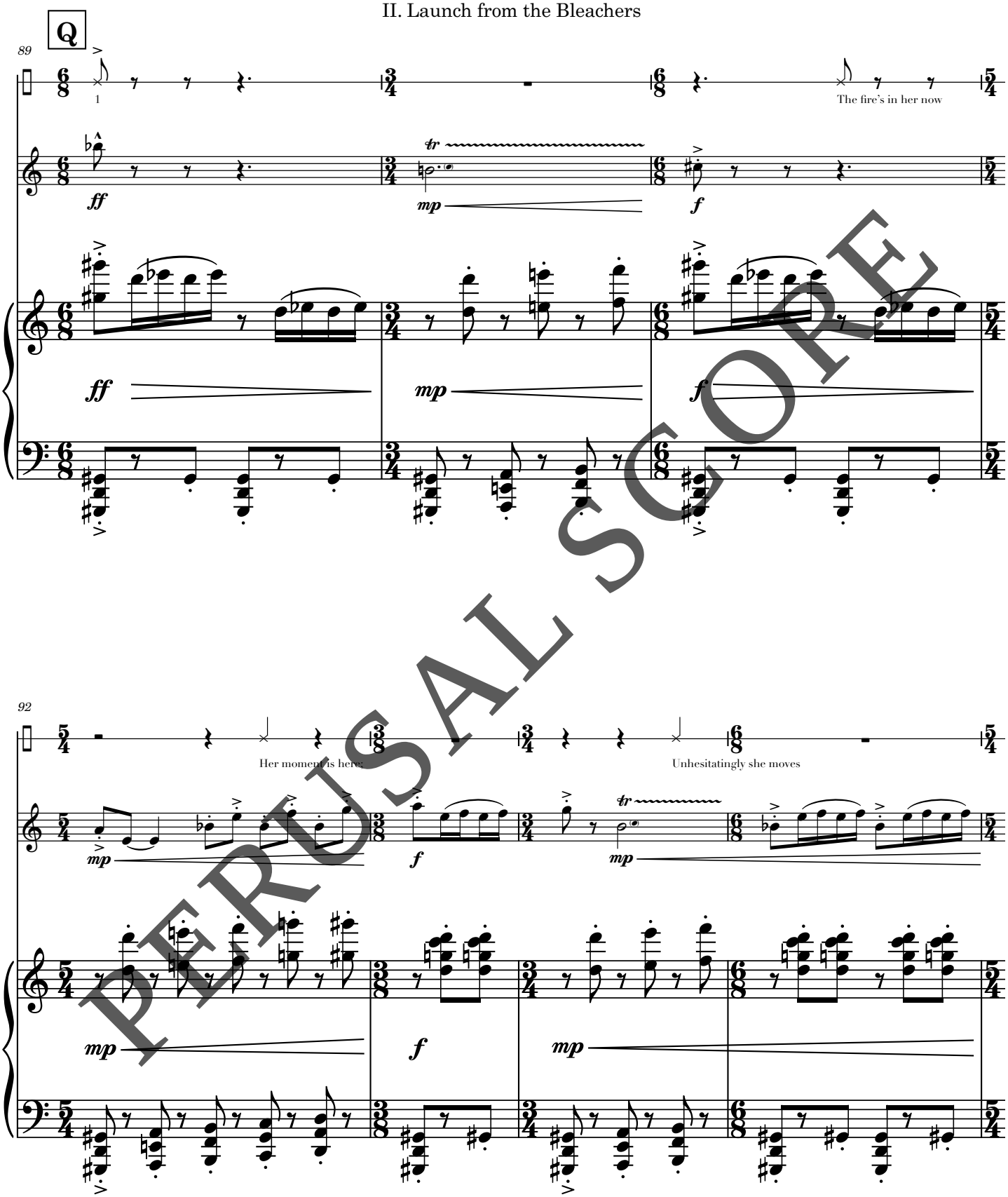

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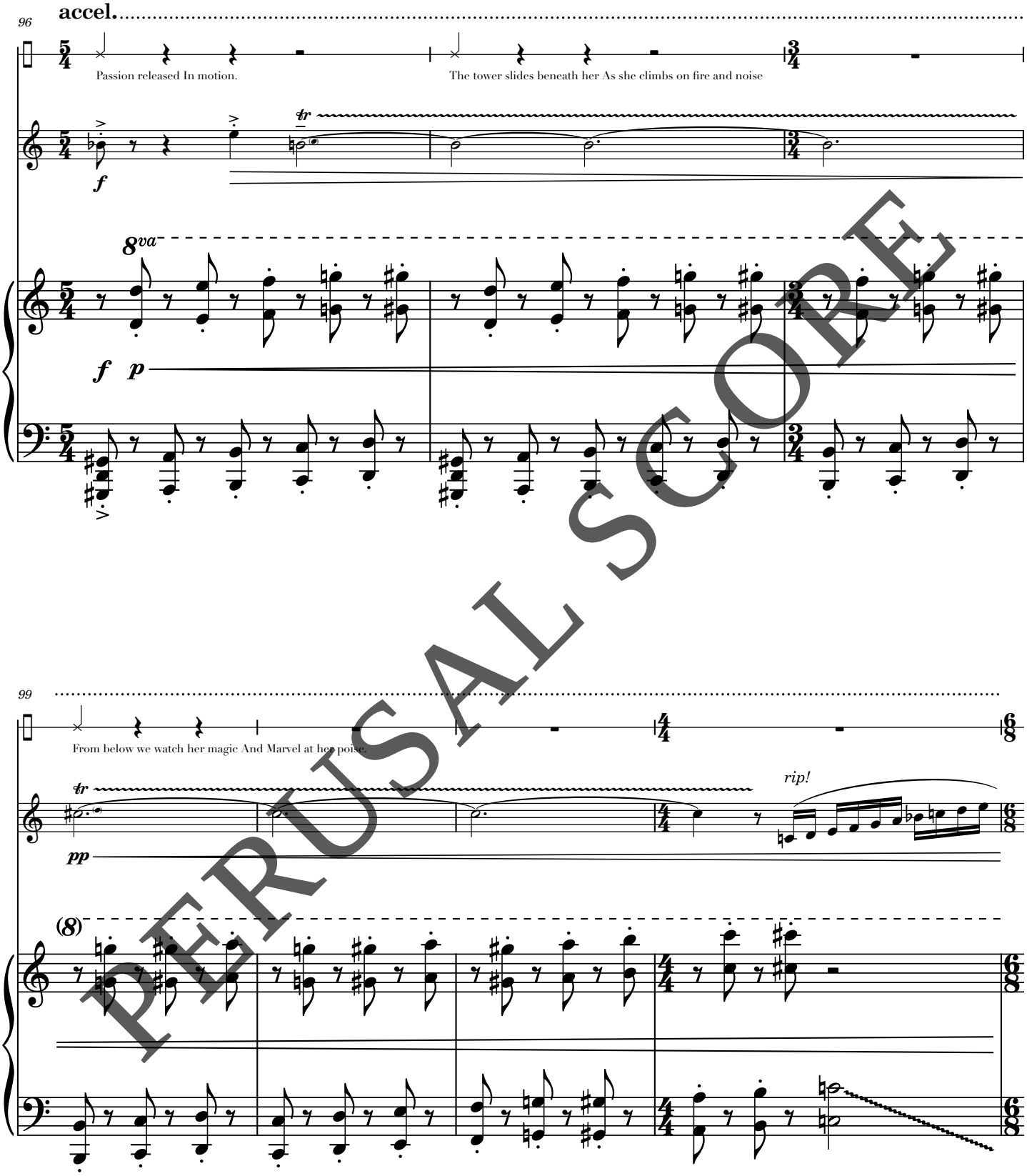

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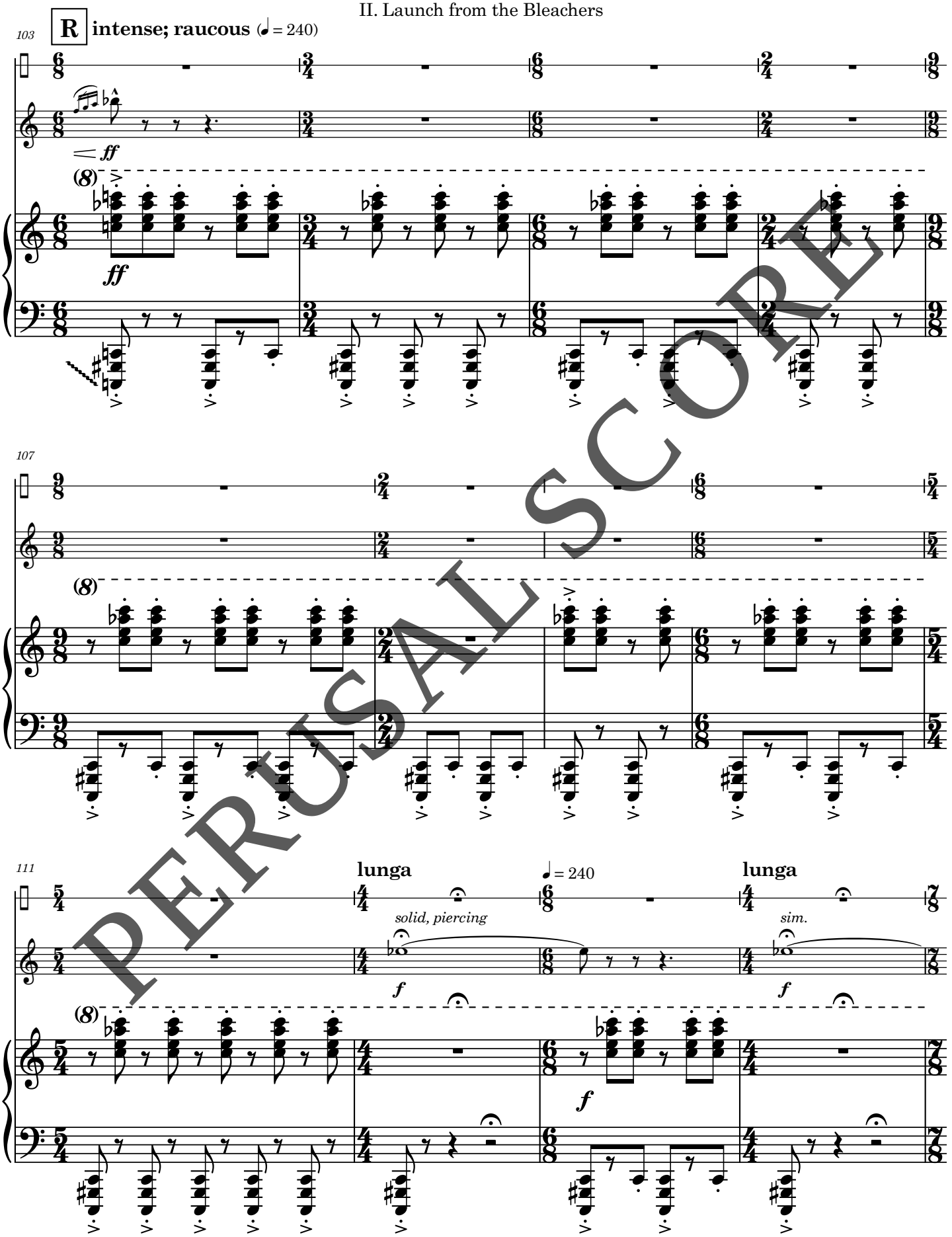

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115 ♩ = 240 lunga ♩ = 240 lunga

f

(8)

f f

Ped.
capture flugel. resonance
hold ped. until end of Mvt. II

119 S floating; placid (♩ = 72)

p mp

mp pp

(Ped.)

123

pp p

She flies.

(Ped.)

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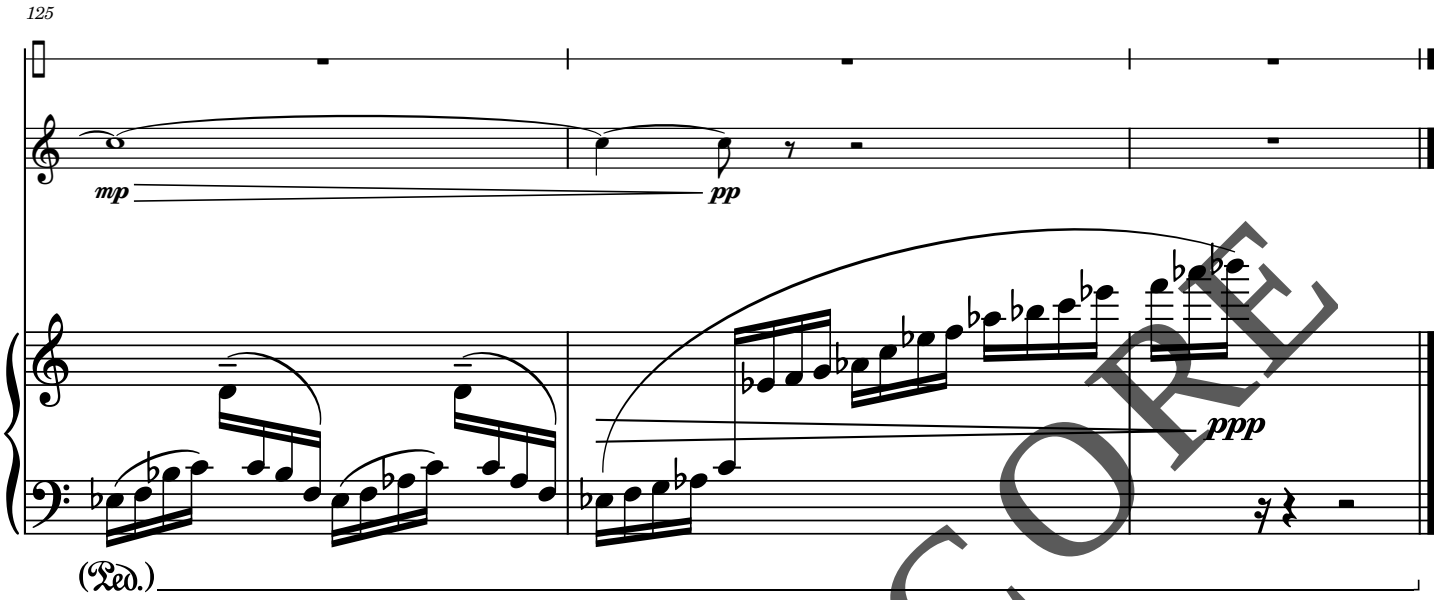

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III. Moonscape

as a herald (♩ = 96)

in the style of a circus ringmaster

Narrator

Here they come

in fantastic procession

Flugelhorn

f *p* *f* *p* *mf*

5

T **lilting, dance-like** (♩. = 63)

Sliding in view, each one a lesson:

Liebnitz, Ingenii,

Bright One, and King,

pp *p* *mp*

8

poco rall. **a tempo** (♩. = 63)

History's evidence,

history's ring;

Mare, mountain,

rima and rille

12 **molto accel.**

Violent once,

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16 **a tempo** ♩. = 63

U **as before**

now still; Crisium Littrow Sulpicius Gallus,

f *p* *mp*

20 **poco rall...** **a tempo** (♩. = 63)

Hadley, Appenine, permanent talus; There's an order implied by the jigsaw of features

23

Unlock the mystery, Earthling creatures. Earthbound no more, we travel afar

27 **poco accel.**.....

To see for ourselves just where we are In the order of time the moon is our book Presenting us clearly

31 .....**a tempo** (♩. = 63)

a backward look.

f

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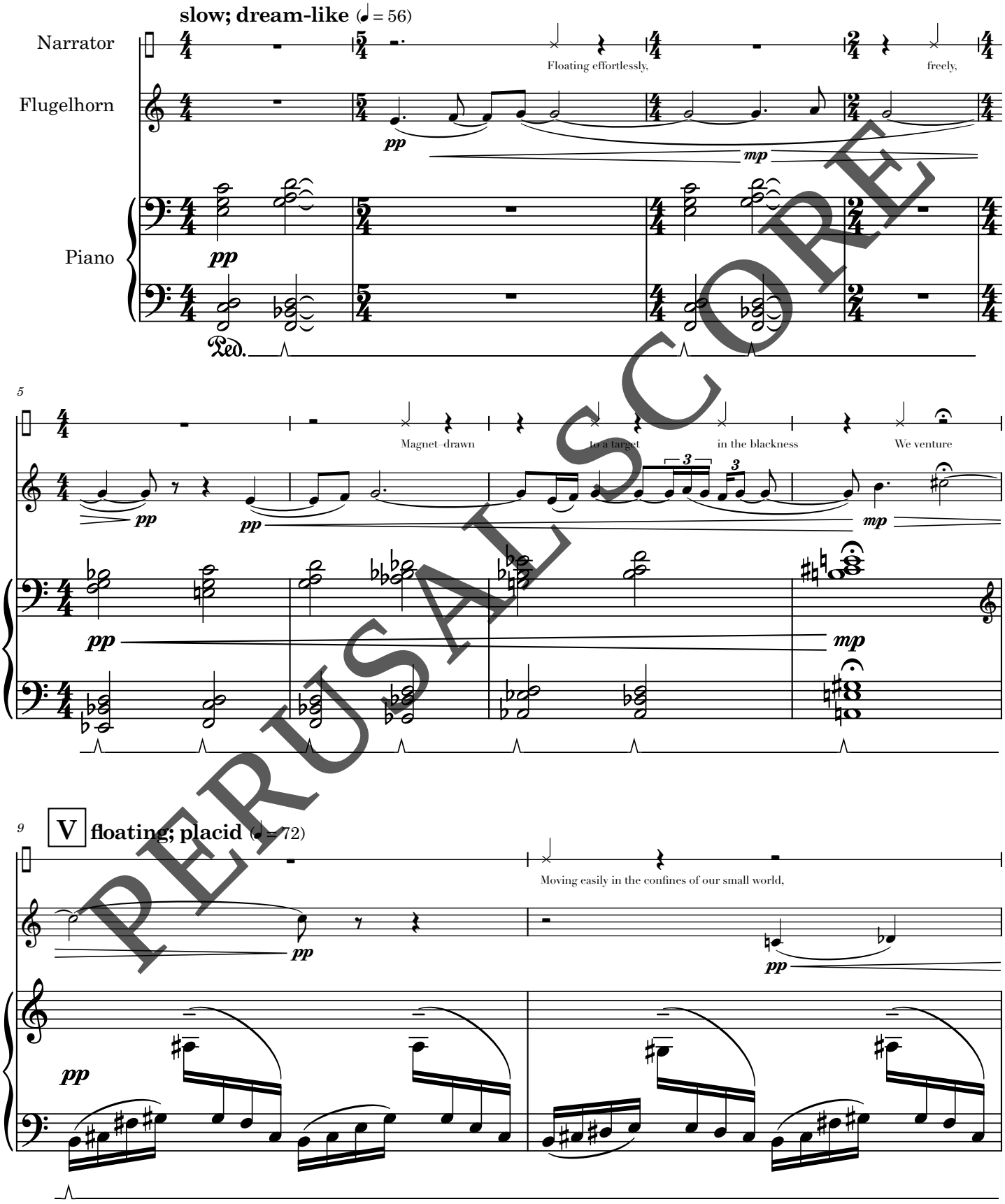
IV. Perspective



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11

Sustaining life.

mp

mp

(Ped.)

13

Stars in slow ballet pirouette;

pp

pp

mp

pp

(Ped.)

16

Passive temal control

We barbecue to the moon.

(Ped.)

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18 **molto rit.**

pp

8va

ppp

8ba

(Ped.)

21 **W** **slow; dream-like** (♩ = 56)

We believe we can illuminate our history

By visiting this ancient lovely sphere.

ppp *mf* *ppp* *ppp*

pp *mp* *mp* *pp*

(Ped.)

26 **X**

What value is this flight

In a hostile ocean to an alien shore?

mp *ppp* *ppp* *mp* *ppp* *p*

pp *p* *pp*

(Ped.)

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31

What can the living

learn from the dead?

pp *pp* *mp* *ppp*

pp

(Ped.)

36

Slowly the lunar disc slides by the window

accelerando

pp

pp

(Ped.)

38

tr *tr*

8va

5 6 7

(Ped.)

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39 **Y** **expansive** (♩ = 112)

f

(8)

5 5 5 5

f

8ba

40

Familiar, but much larger,

(8)

5 5 5 5 5 5 5

mp

(Ped.)

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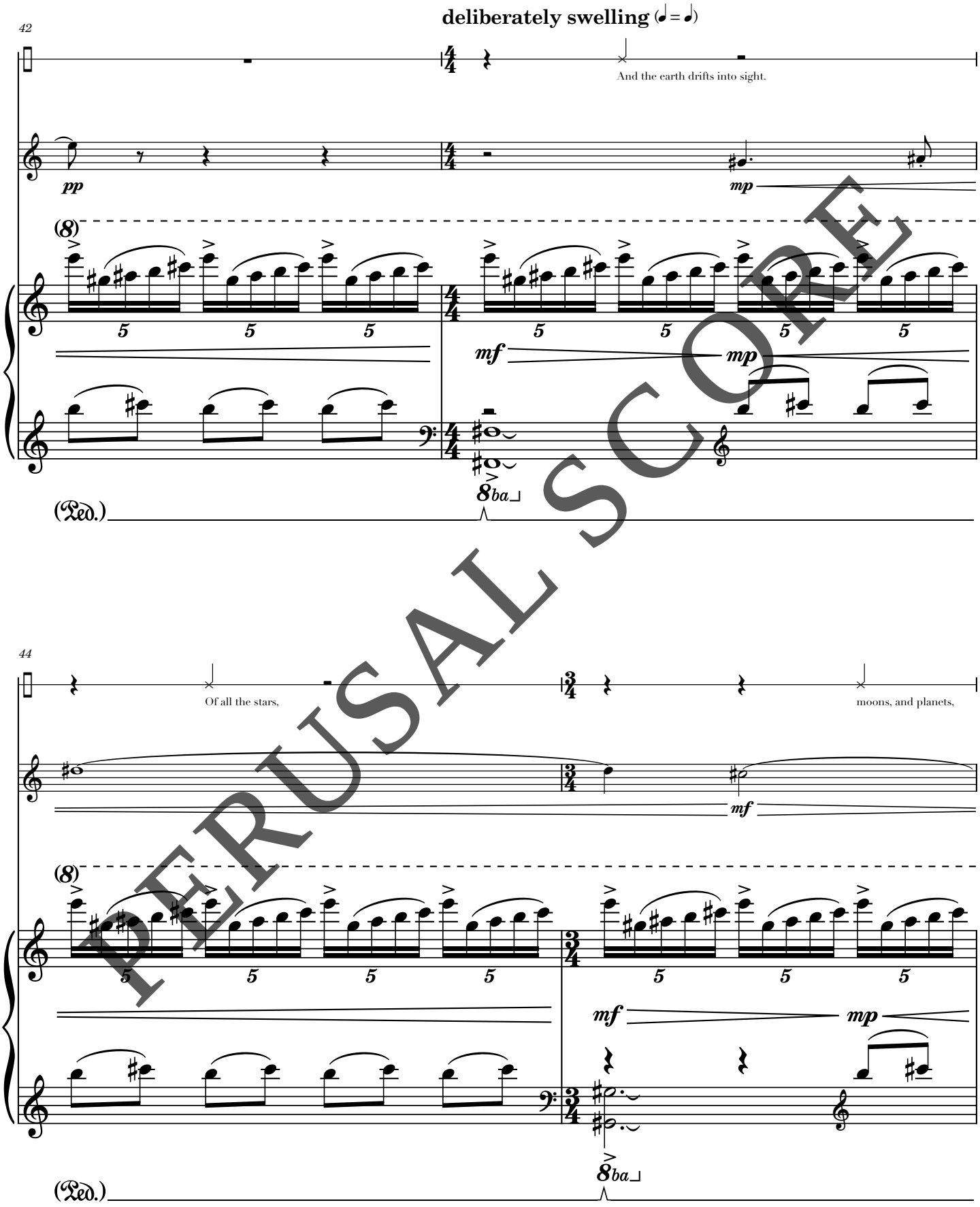

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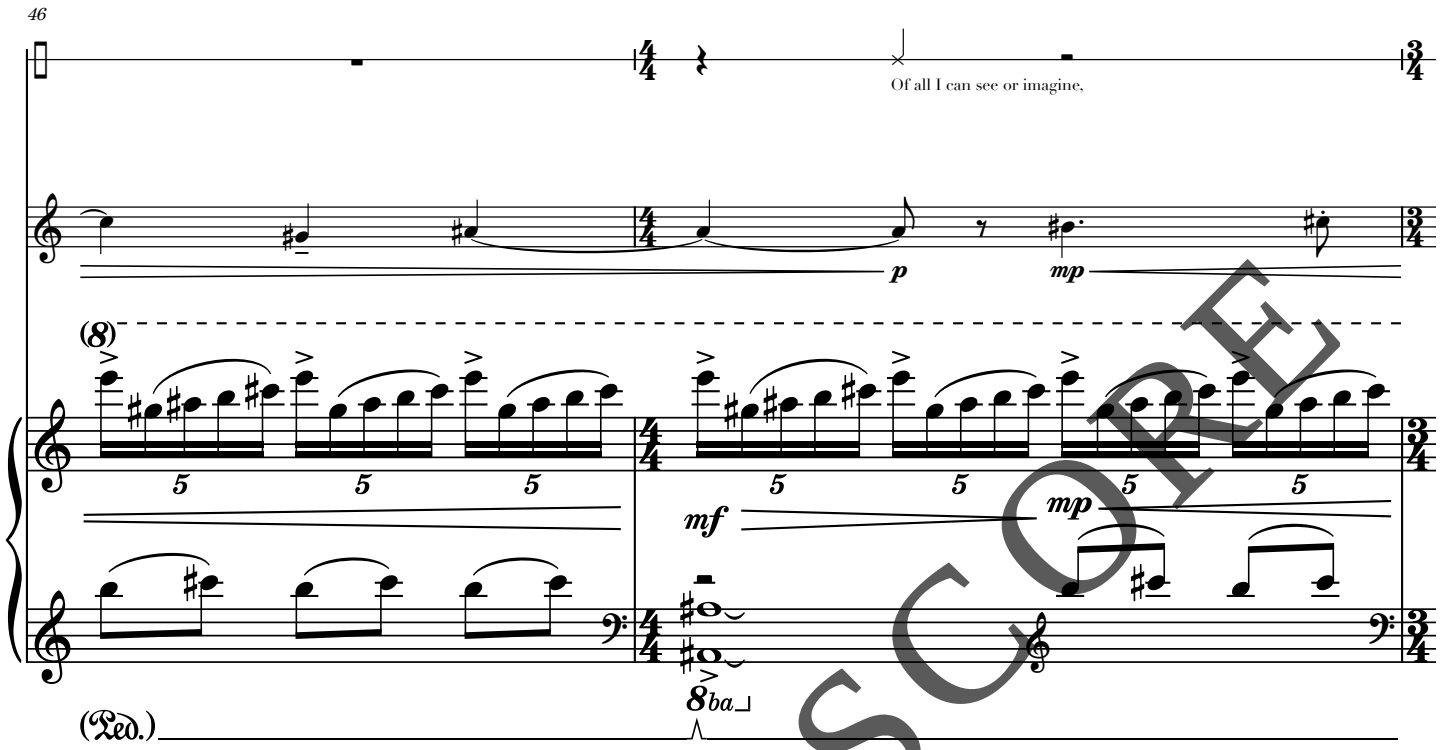

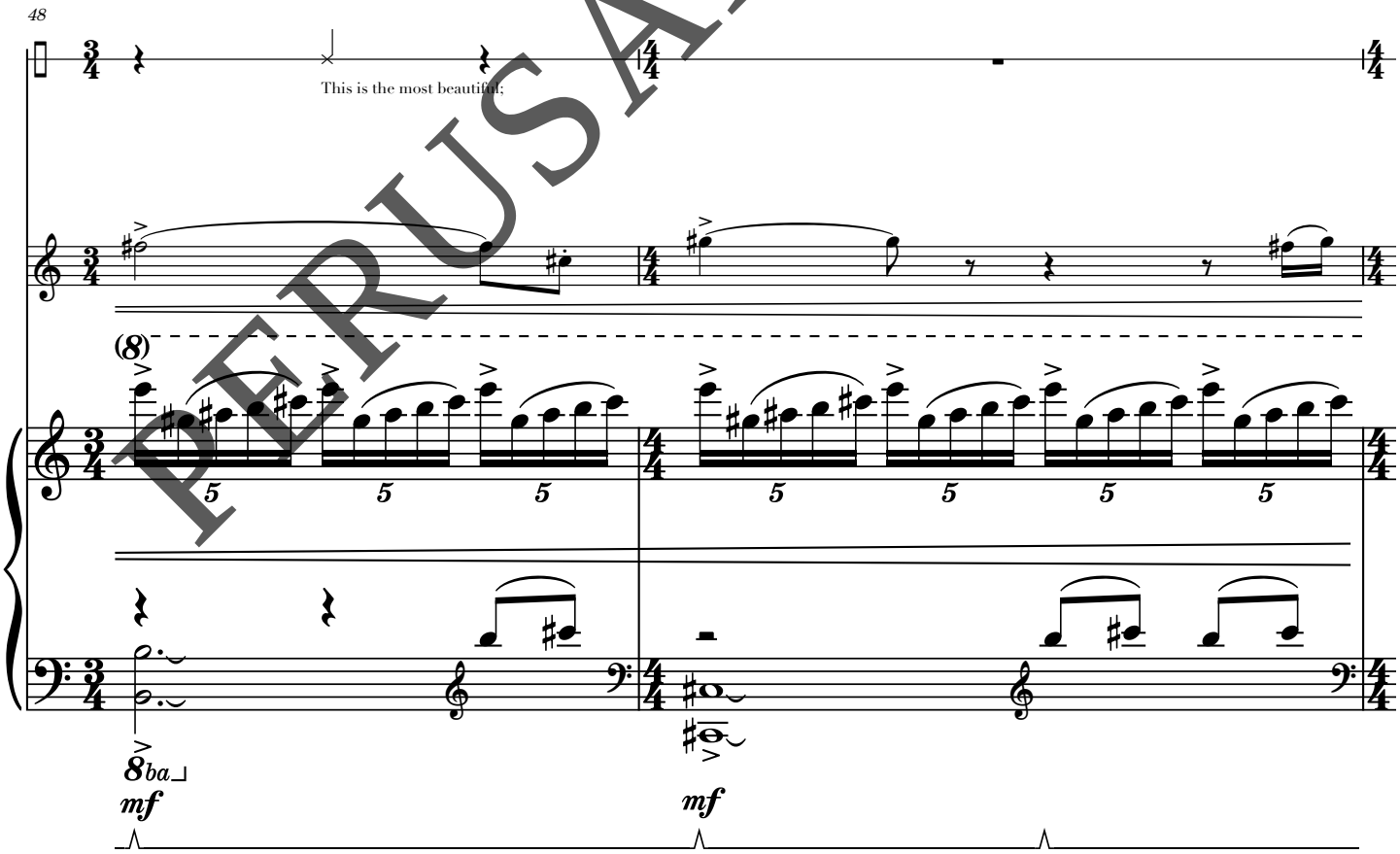

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50

Z lilting, dance-like (♩. = 63)

♩ = 56

All the colors of the universe

Focused on one small globe;

ff

pp

(8)

ff

p

8ba

(Ped.)

56

And it is our home,

our refuge.

rit.

pp

(Ped.)

61

AA floating; placid (♩ = 72)

♩ = 56

Now I know why I'm here:

mp

pp

3

pp

Ped.

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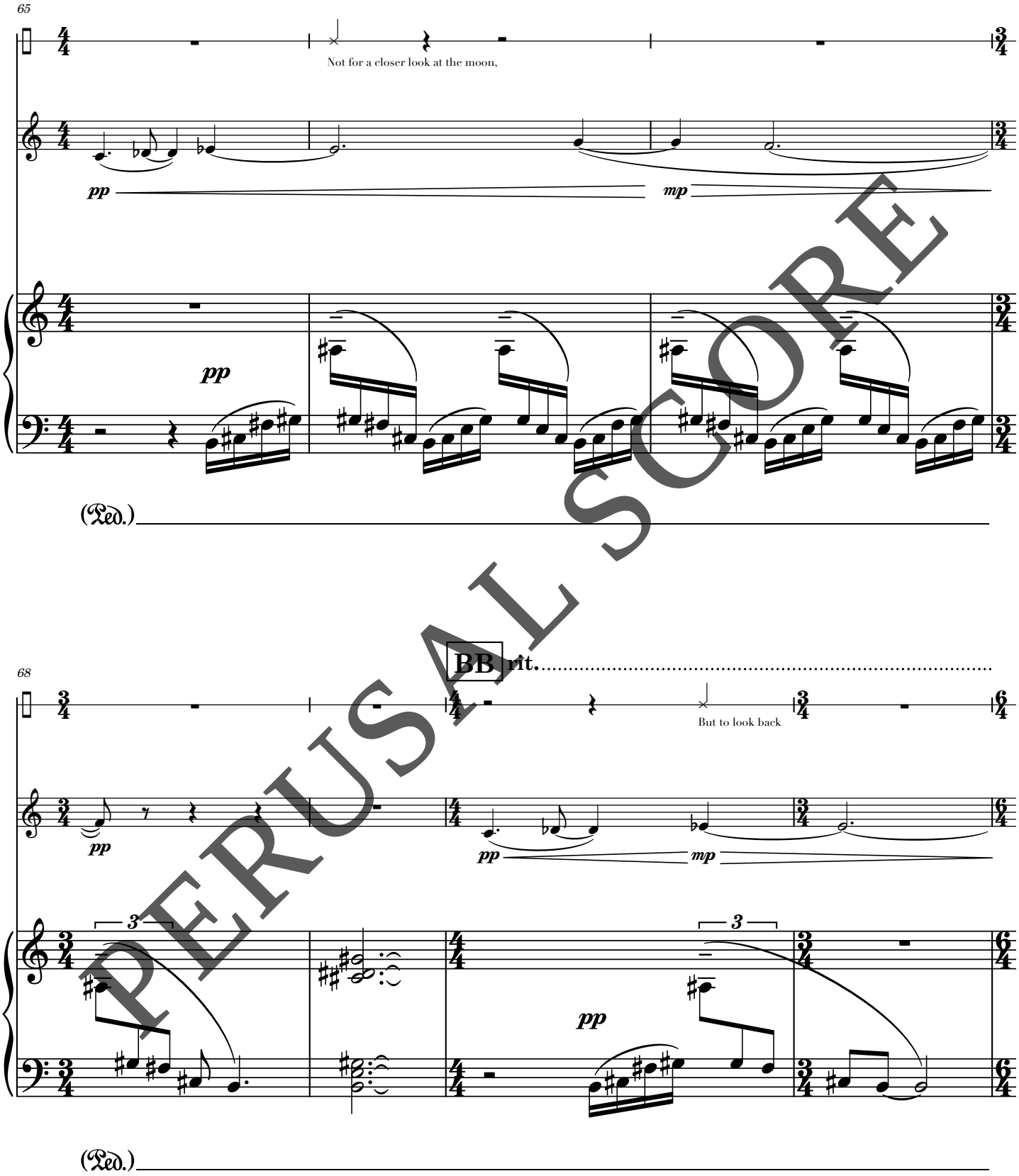

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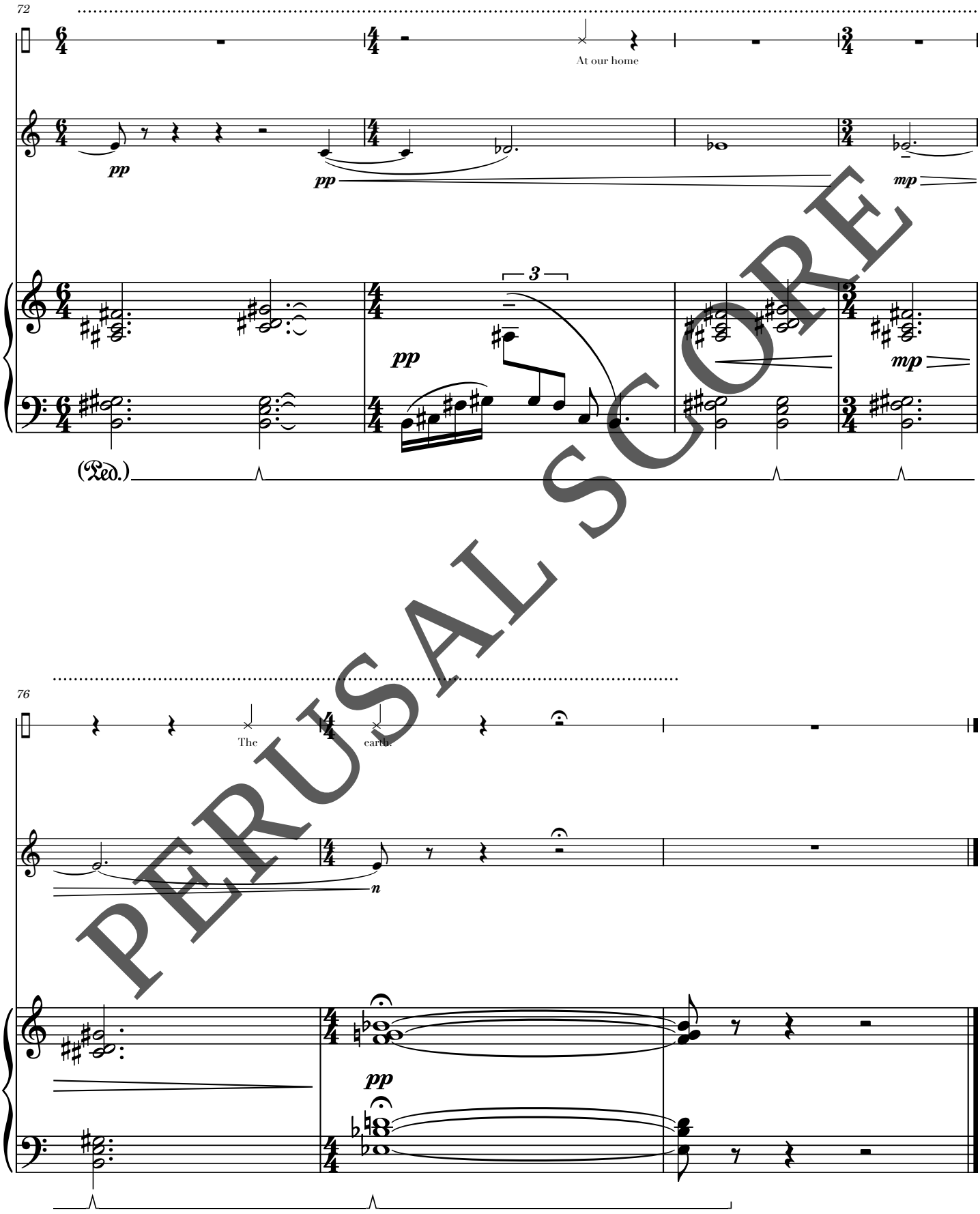

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