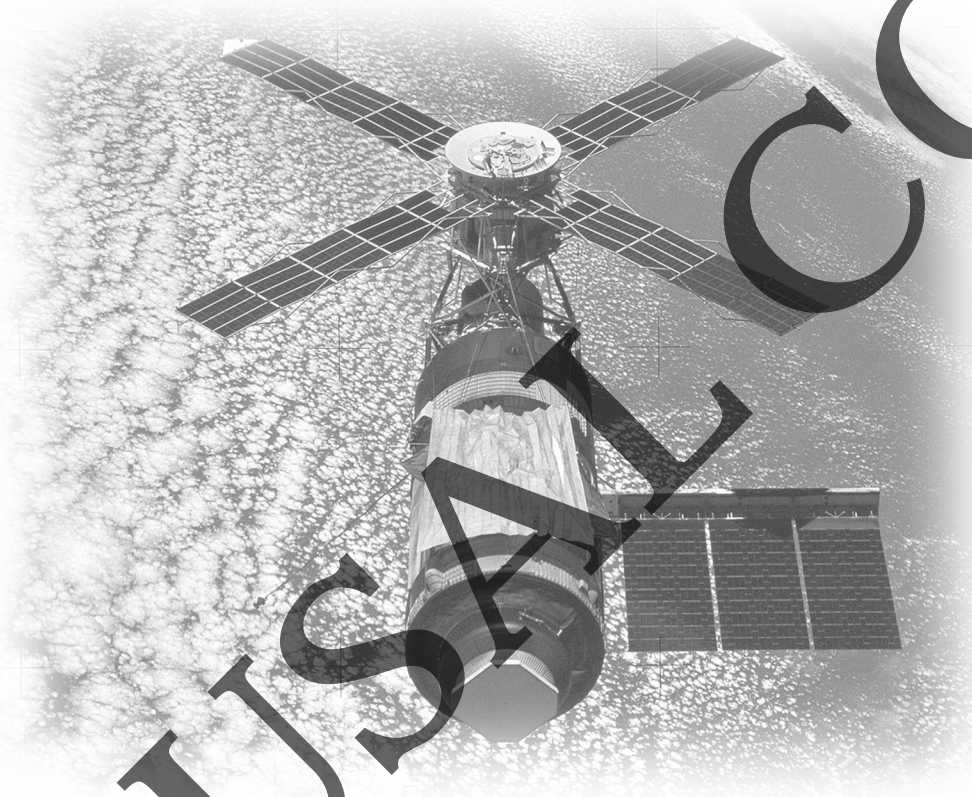

GAZING EARTHWARD
FOR WIND ENSEMBLE



Derek M. Jenkins

PERUSAL COPY

*in celebration of the
50th Anniversary of
Skylab
America's First Space Station*

commissioned by
University of Central Missouri Bands Corey Seapy, conductor
and
Arkansas State University Bands Steven Riley, conductor
Purdue University Bands David M. Blon, conductor
Southeast Missouri State University Bands Jim Daughters, conductor
State University of New York at New Paltz Bands Adam Fontana, conductor
University of Illinois Bands
Wichita State University Bands Timothy Shade, conductor

*“Man must rise above the Earth—
to the top of the atmosphere—
for only thus will he fully understand
the world in which he lives.”*

Attributed to Socrates

GAZING EARTHWARD

FOR WIND ENSEMBLE

Duration

about 8'30"

Instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Bassoons
3 Clarinets (Bb)
1 Bass Clarinet
1 Contrabass Clarinet (opt.)
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

3 Trumpets (Bb)
4 Horns (F)
2 Tenor Trombones
1 Bass Trombone
1 Euphonium
1 Tuba

1 String Bass (opt.)

Timpani
4 Percussion

Percussion I:

Vibraphone
Triangle (shared w/ Perc. IV)
Snare Drum (shared w/ Perc. II)
Brake Drum

Percussion II:

Woodblock (shared w/ Perc. IV)
Tam-Tam (shared w/ Perc. IV)
2-3 Suspended Cymbals [different sizes] (1 is shared w/ Perc. III)
Snare Drum (shared w/ Perc. I)
Chimes (shared w/ Perc. III & IV)

Percussion III:

Suspended Cymbal (shared w/ Perc. II)
Chimes (shared w/ Perc. II & IV)
Maracas

Percussion IV:

Bass Drum
Chimes (shared w/ Perc. II & III)
Triangle (shared w/ Perc. I)
Tam-Tam (shared w/ Perc. II)
Woodblock [placed on Bass Drumhead] (shared w/ Perc. II)

GAZING EARTHWARD

FOR WIND ENSEMBLE

Program Notes

In 1973, NASA launched the United States' first space station: Skylab. Using incredible ingenuity and with the cancelation of the Moon missions, the station was built out of modified Saturn V parts and the crews were to arrive via the same Apollo spacecraft that brought humans to the Moon a few years earlier. Skylab launched on May 14th and about a minute in sustained severe damage. The micrometeoroid shield and sunshade were gone, as was one of the two main solar panels. The second solar panel was tangled in remnants of the missing parts. It looked like Skylab might have to be abandoned as temperatures soared inside the station and power was negligible. However, numerous scientists, engineers, and astronauts were able to come up with a plan to rescue the crippled Skylab. Through their efforts, the station was saved and would go on to be inhabited by three different crews and orbit Earth nearly 2500 times. Skylab played an important role in the history of space exploration and scientific discovery.

Gazing Earthward explores the drama surrounding Skylab's launch and damage, as well as the feelings of loss opportunity all involved must have experienced. The work draws inspiration from various aspects of the Skylab program, including the durations of each mission, the images of the warped and mangled metal, the names and initials of the nine astronauts who made it home, and Johannes Kepler's *Harmonices Mundi*. Ultimately, like many astronauts' favorite pastime while in orbit, we end by turning our gaze towards Earth, humanity's cradle.

This work commemorates Skylab on the 50th anniversary of its launch and was commissioned by a consortium organized by the University of Central Missouri (Corey Seapy, conductor).

Performance Notes

- The change at Rehearsal D in style and dynamic should be surprising.
- Specific pitches are not required when the Alto Sax. I has multiphonics (starting at Rehearsal J), rather the gnarly, growly sound is desired.
- Boxed notation starting at m. 96 has gestures in between (♩). Anything that occurs between two (♩) is considered an event, and performers have indications as to how long to wait between events. These moments should feel free, random, and should not be intentionally synchronous.
- Boxed notation is to be played freely and, in the case of multiple events contained within the box, in any order. Boxed notation continues for as long as the horizontal lines indicate.
- The "X" time signature at m. 97 indicates "free time." The triangle containing a 6 indicates the number of cues in this 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.
- Timing indications in free time are simply guidelines.
- 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.

Contact

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PERUSAL COPY

Transposed Score

in celebration of the 50th anniversary of Skylab

GAZING EARTHWARD

for wind ensemble

Derek M. Jenkins (b. 1986)
Jonesboro, AR – Summer 2023

exhilarating (♩ = 120)

PICCOLO

FLUTE I

FLUTE II

OBOE I

OBOE II

BASSOON I

BASSOON II

CLARINET (B♭) I

CLARINET (B♭) II

CLARINET (B♭) III

BASS CLARINET

CONTRABASS CLARINET

ALTO I

ALTO II

SAXOPHONE

TENOR

BARITONE

exhilarating (♩ = 120)

TRUMPET (B♭) I

TRUMPET (B♭) II

TRUMPET (B♭) III

HORN (F) I & II

HORN (F) III & IV

TROMBONE I

TROMBONE II

BASS

EUPHONIUM

TUBA

STRING BASS

exhilarating (♩ = 120)

TIMPANI

PERCUSSION I

PERCUSSION II

PERCUSSION III

PERCUSSION IV

GAZING EARTHWARD

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.

A I

A II

SAX. T

SAX. B

B♭ TPT. I

B♭ TPT. II

B♭ TPT. III

I & II HN.

III & IV HN.

TBN. I

TBN. II

BASS

EUPH.

TUBA

S.B.

TIMP.

PERC. I (Vibraphone)

PERC. II (Woodblock)

PERC. III (Sus. Cymbal)

PERC. IV (Bass Drum)

PERC. V (Chimes)

7 8 9 10 11 12

GAZING EARTHWARD

C

The score is divided into three systems. The first system includes Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, Clarinet in Bb I & II, Clarinet in C, Saxophone I & II, and Trombone I & II. The second system includes Trumpet I & II, Horns I & II, Horns III & IV, Trombone I & II, Bass, Euphonium, and Tuba. The third system includes Timpani and Percussion (Vibraphone, Suspended Cymbal, Triangle). The score features various dynamics such as *pp*, *p*, *mp*, *ppp*, *mf*, and *pp* *sempre*. It includes solo and end solo markings for several instruments. The key signature is Bb major, and the time signature changes from 4/4 to 5/4 and back to 3/4. A large 'PERUSAL COPY' watermark is overlaid on the score.

C

C

22 23 24 25 26 27 28 29

D abrupt; blaring (♩ = ♩)

PERUSAL COPY

30 31 32 33 34 35 36 37

Musical score for 'Gazing Earthward', page 6. The score is for a full orchestra and includes the following parts:

- PICC.
- FL. I & II
- OB. I & II
- BSN. I & II
- Bs. CL. I, II, III
- B. CL.
- CB. CL.
- SAX. A I, A II, T, B
- B♭ TPT. I, II, III
- I & II HN.
- III & IV HN.
- TBN. I, II
- BASS
- EUPH.
- TUBA
- S.B.
- TIMP.
- PERC. I, II, III, IV

The score is written in 3/4, 4/4, and 5/4 time signatures. It includes dynamic markings such as *pp*, *p*, and *ppp*. Performance instructions include *pp*, *p sempre*, *ppp*, *Woodblock*, and *Sus. Cymbal*. A large 'PERUSAL COPY' watermark is overlaid on the score.

38 39 40 41 42 43 44

E exhilarating; as if nothing happened (♩ = ♩)

PICC. *mf*

FL. I *mf*

FL. II *mf*

OB. I *mf*

OB. II *mf* *pp*

BSN. I *mf*

BSN. II *mf* *pp*

Bs. CL. I *mf*

Bs. CL. II *mf*

Bs. CL. III *mf* *pp*

B. CL. *mf*

CB. CL. *mf* *pp*

A I *ppp*

A II *mf* *pp*

SAX. T *mf* *pp*

SAX. B *mf* *pp*

E exhilarating; as if nothing happened (♩ = ♩)

Bs. TPT. I *mf* *solo* *mf*

Bs. TPT. II *pp* *mp* *pp* *pp* *mp* *pp*

Bs. TPT. III *pp* *mp* *pp* *pp* *mp* *pp*

HN. I & II *mf* *pp* *ord.* *pp*

HN. III & IV *pp*

TBN. I *p sempre*

TBN. II *p sempre*

BASS *p sempre* *pp*

EUPH. *mf* *solo*

TUBA *mf* *pp*

S.B. *mf* *p* *p* *p* *p*

E exhilarating; as if nothing happened (♩ = ♩)

TIMP. *mf*

PERC. I *p sempre*

PERC. II *mf* *p* *p* *p* *p*

PERC. III *mf* *pp*

PERC. IV *pp* *Bass Drum* *pp*

45 46 47 48 49

GAZING EARTHWARD

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., A I & II, SAX. T & B, B♭ TPT. I, II, III, I & II HN., III & IV HN., TBN. I & II, BASS, EUPH., TUBA, S.B., TIMP., and PERC. I-IV. The percussion section includes Vibraphone, Woodblock, Sus. Cymbal, and Bass Drum. The score spans measures 50 to 54. Dynamics include *ppp*, *p*, *mf*, *pp*, *mp*, and *p*. Performance markings include *tr* (trills), *end solo*, and *solo*. Fingerings and articulations are indicated with numbers and accents. A large 'PERUSAL COPY' watermark is overlaid diagonally across the score.

F slowly building in intensity (♩ = ♩)

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flutes (FL. I, II), Oboes (OB. I, II), Bassoons (BSN. I, II), Clarinets (B. CL. I, II, III, B. CL., CB. CL.), Saxophones (SAX. A I, A II, T., B.), and Trumpets (B. TPT. I, II, III). The score features complex rhythmic patterns and dynamic markings such as *mf*, *p*, *pp*, and *mp*. A large 'PERUSAL COPY' watermark is overlaid on the page.

F slowly building in intensity (♩ = ♩)

Musical score for brass instruments. Instruments include Trumpets (B. TPT. I, II, III), Horns (HN. I & II, III & IV), Trombones (TBN. I, II), Basses (BASS), Euphonium (EUPH.), Tuba (TUBA), and Subbass (S.B.). The score features dynamic markings such as *pp*, *mp*, *mf*, and *p*. A large 'PERUSAL COPY' watermark is overlaid on the page.

F slowly building in intensity (♩ = ♩)

Musical score for percussion. Instruments include Timpani (TIMP.), Snare Drum (I, II), Cymbals (III, IV), and Triangle. The score features dynamic markings such as *pp*, *mp*, and *mf*. A large 'PERUSAL COPY' watermark is overlaid on the page.

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., I FL., II FL., I OB., II OB., I BSN., II BSN., I B. CL., II B. CL., III B. CL., CB. CL., A I SAX., A II SAX., T SAX., B SAX., I B♭ TPT., II B♭ TPT., III B♭ TPT., I & II HN., III & IV HN., I TBN., II TBN., BASS, EUPH., TUBA, S.B., TIMP., I PERC., II PERC., III PERC., IV PERC.

The score spans measures 61 to 65. Dynamics include *p*, *mf*, *pp*, *f*, and *ff*. Performance markings include *tr* (trills), *pp* (pianissimo), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). Specific percussion parts are labeled: Triangle, Sus. Cymbal, Bass Drum, and Chimes. A large 'PERUSAL COPY' watermark is overlaid diagonally across the score.

G strident (♩ = ♩)

The score is for a 5/4 time piece in G major, marked 'strident' with a tempo of quarter note = quarter note. It features a large woodwind section including Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, Clarinet in Bb I & II, Clarinet in C I & II, Saxophone Alto I & II, Tenor, and Baritone. The brass section includes Trumpets in Bb I, II, and III; Horns I & II, III & IV; Trombones I & II, Bass, Euphonium, and Tuba. The percussion section includes Snare Drum, Tam-Tam, and four Tom-toms (I-IV). The score spans measures 66 to 71. Dynamics range from *ff* to *pp*. A large 'PERUSAL COPY' watermark is overlaid on the page.

PERC. I: Snare Drum, *pp*, *ff*, *pp*, *ff*, *pp*, *ff*

PERC. II: Tam-Tam, *ff*, *ff*

PERC. III: *ff*

PERC. IV: *ff*, *pp*, *ff*, *ff*, *ff*

66 67 68 69 70 71

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The score is divided into measures 72 through 77. A large, semi-transparent watermark reading "PERUSAL COPY" is oriented diagonally across the page. A box labeled "H" is placed above the first staff of each measure group. The score includes dynamic markings such as *f*, *ff*, *no dim.*, and *mp*. Performance instructions for the percussion section include "continue playing figures or similar gestures accel. until becomes a roll" for the Snare Drum and Bass Drum. The percussion part includes staves for Snare Drum, Tam-Tam, Chimes, and Bass Drum.

I (♩ = 90) (♩♩♩ = ♩♩♩)

PICC. I, II

FL. I, II

OB. I, II

BSN. I, II

B♭ CL. I, II, III

B. CL.

CB. CL.

SAX. A I, A II, T, B

B♭ TPT. I, II, III

HN. I & II, III & IV

TBN. I, II

BASS

EUPH.

TUBA

S.B.

TIMP.

PERC. I, II, III, IV

end solo

cup mute

stagger breathe

pp sempre

I. solo

Sus. Cymbal

mf

78 79 80 81 82 83

GAZING EARTHWARD

J poco a poco rit.

Musical score for woodwinds and strings. Instruments include Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, Clarinet in Bb I, II, & III, Clarinet in C, Bassoon I & II, Saxophone I & II, Tenor Saxophone, and Bass Saxophone. The score features various dynamics such as *pp*, *p*, *mf*, and *ppp*, along with performance instructions like *solo* and *end solo*. A large 'COPY' watermark is visible across the score.

J poco a poco rit.

Musical score for brass instruments. Instruments include Trumpets I, II, & III, Horns I & II, III & IV, Trombones I & II, Bass Trombone, Euphonium, and Tuba. The score features various dynamics such as *pp*, *p*, *mf*, and *ppp*.

J poco a poco rit.

Musical score for percussion. Instruments include Timpani and Percussion (Sus. Cymbal). The score features various dynamics such as *pp* and *mf*.

molto rit.

The musical score is divided into three systems, each starting with the tempo marking "molto rit." and a large "COPY" watermark. The instruments and parts are as follows:

- System 1 (Measures 90-93):** Includes Piccolo (PICC.), Flutes (FL. I & II), Oboes (OB. I & II), Bassoons (BSN. I & II), Clarinets (B♭ CL. I & II, B. CL., CB. CL.), Saxophones (SAX. A I & II, T., B.), and Percussion (PERC. I & II, III & IV, I, II, III, IV). The percussion part includes Bass Drum, Tam-Tam, Suspended Cymbals, Chimes, and Maracas.
- System 2 (Measures 94-95):** Includes B♭ Trumpets (B♭ TPT. I, II, III), Horns (HN. I & II, III & IV), Trombones (TBN. I, II), Basses (BASS.), Euphonium (EUPH.), Tubas (TUBA.), and Subbass (S.B.).
- System 3 (Measures 96):** Continues the percussion part.

Key performance instructions include "slowly lower head" for the Piccolo and "freely switch between bowed & scrape very sporadic; allow significant space between events (approx. 3-5 sec.)" for the Suspended Cymbals and Tam-Tam.

* - an "event" is any notation that occurs between two (♩)

K **6/8** free time; atmospheric, floating, adrift

4-7 sec. 8-12 sec. 8-12 sec. 7-9 sec. 4-6 sec. 8-12 sec.

whistle tones
freely fluctuate pitch stagger breathe

pp

PICC. I

FL. I II

OB. I II

BSN. I II

B♭ CL. I II III

B. CL. I II

CB. CL. I II

A I

A II

SAX. T B

p

pp

pp

p

play once
approx. ♩ = 66

slowly lip pitch down (total amount approx. 1/4 tone flat)

pp *p* *pp*

pp *n*

allow significant space between events (approx. 3-7 sec.)

pp *poco* *pp* *poco*

K **6/8** free time; atmospheric, floating, adrift

4-7 sec. 8-12 sec. 8-12 sec. 7-9 sec. 4-6 sec. 8-12 sec.

plunger mute

pp

B♭ TPT. I II III

HN. I & II III & IV

TBN. I II

BASS

EUPH. I

TUBA

S.B. I

p

pp

pp

pp

p

pp

allow significant space between events (approx. 6-9 sec.)

pp *poco*

K **6/8** free time; atmospheric, floating, adrift

4-7 sec. 8-12 sec. 8-12 sec. 7-9 sec. 4-6 sec. 8-12 sec.

super ball mallet
drag mallet across drumhead
indicated pitches are to be used as a guide only
start and end of glissandi should be free
allow significant space between events (approx. 3-5 sec.)

p

TIMP.

Vibraphone
motor on slow

p

Sus. Cymbals & Tam-Tam

PERC. I II III

Maracas

Bass Drum

p

pp

Woodblock
place Woodblock on Bass Drum head

allow significant space between events (approx. 12-15 sec.)

pp *poco*

97 98 99 100 101 102

L solemn (♩ = 66)

Musical score for woodwinds and strings. Instruments include Piccolo, Flute I & II, Oboe I & II, Bassoon I & II, Clarinet in Bb I & II, Clarinet in C I & II, Saxophone I & II, and Bassoon I cue. The score is in 4/4 time and features dynamic markings such as *ppp*, *p*, and *pp*. A large "PERUSAL COPY" watermark is overlaid on the page.

L solemn (♩ = 66)

Musical score for brass instruments. Instruments include Bb Trumpet I, II, and III; Horns I & II and III & IV; Trombone I, II, and Bass; Euphonium; and Tuba. The score is in 4/4 time and features dynamic markings such as *pp* and *ppp*. A large "PERUSAL COPY" watermark is overlaid on the page.

L solemn (♩ = 66)

Musical score for percussion. Instruments include Timpani and Percussion I, II, III, and IV. The score is in 4/4 time and features dynamic markings such as *p*. A large "PERUSAL COPY" watermark is overlaid on the page.

M

PICCO.

FL. I *end solo*
ppp

FL. II

OB. I *solo*
pp *p* *ppp* *end solo*

OB. II

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

BSN. II *pp* *pp* *p*

B♭ CL. I *slowly lip pitch down (total amount approx. 1/4 tone flat)*
p *ppp* *pp* *p* *pp* *play* *pp* *p* *slowly lip pitch down (total amount approx. 1/4 tone flat)*

B♭ CL. II *pp sempre*

B. CL. *pp sempre*

CB. CL. *pp sempre*

A I

A II *p* *ppp* *p* *ppp* *p* *play* *p*

SAX. T *p* *ppp* *pp* *p* *pp* *play* *p*

B. *p* *ppp* *end solo*

M

B♭ TPT. I *pp*

B♭ TPT. II *pp* *pp*

B♭ TPT. III *pp* *pp*

I & II

HN. III & IV *IV.* *pp* *p*

TBN. I *pp sempre*

TBN. II *pp sempre*

BASS *pp sempre*

EUPH. *solo* *p*

TUBA *pp* *pp* *p*

S.B. *pp* *pp* *p*

M

TIMP.

PERC. I *Vibraphone* *p* *Brake Drum* *hard plastic mallets* *p*

PERC. II *Sus. Cymbals & Tam-Tam*

PERC. III *Maracas*

PERC. IV *Woodblock*

111

112

113

114

115

116

117

118

N

poco rall.

PICC. *solo* *pp* *p* *pp* *end solo*

Picc. cue

I *pp* *p* *pp*

II *pp* *p* *pp*

play

Ob. I cue

PPP *p* *PPP*

PPP *p* *PPP*

OB. I *ppp* *p* *ppp*

II *ppp* *p* *ppp*

BSN. I *pp* *pp* *p* *pp*

II *pp* *pp* *p* *pp*

slowly lip pitch down (total amount approx. 1/4 tone flat)

play

B \flat CL. I *ppp* *ppp* *p* *ppp* *pp* *p* *ppp*

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

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

B. CL. *pp* *pp* *p* *ppp*

CB. CL. *pp* *pp* *p* *ppp*

A I *ppp* *p* *ppp*

A II *ppp* *p* *ppp*

SAX. T *ppp* *p* *ppp* *solo* *pp* *pp* *pp*

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

N

poco rall.

I *open solo* *p* *pp* *end solo*

B \flat TPT. II *pp* *pp* *pp* *pp*

III *pp* *pp* *pp* *pp*

I & II *pp* *pp* *pp* *pp*

HN. *solo* *pp* *p* *pp* *end solo*

III & IV *pp* *pp* *p* *pp*

solo *open* *pp* *p* *pp*

TBN. I *pp* *pp* *p* *pp*

II *pp* *pp* *p* *pp*

BASS *pp* *pp* *p* *pp* *open* *pp*

EUPH. *pp* *ppp* *p* *ppp* *pp*

TUBA *pp* *pp* *p* *pp* *pp*

S.B. *pp* *pp* *p* *pp* *pp*

N

poco rall.

TIMP. *pp* *pp* *p* *pp*

Vibraphone

Brake Drum

I *pp* *pp* *p* *pp*

II *pp* *pp* *p* *pp*

III *pp* *pp* *p* *pp*

IV *pp* *pp* *p* *pp*

O a tempo (♩ = 66); slowly brightening

PICC. 1 2

FL. 1 2

OB. 1 2

BSN. 1 2

Bs. CL. 1 2 3

B. CL. 1 2

CB. CL. 1 2

A I

A II

SAX. T B

Bsn. I cue

end solo

pp mp pp p mp pp p mp pp mp pp mp pp mp

O a tempo (♩ = 66); slowly brightening

B♭ TPT. 1 2 3

I & II

HN. III & IV

TBN. 1 2

BASS

EUPH.

TUBA

S.B.

open

mp pp mp pp mp pp mp pp mp pp mp pp mp pp mp pp

O a tempo (♩ = 66); slowly brightening

TIMP.

PERC. I Brake Drum

II Sus. Cymbals & Tam-Tam

III Maracas

IV Woodblock remove Woodblock Bass Drum

128 129 130 131 132 133

p mp mp mp mp p mp mp mp

acc. (♩ = 120) majestic

PICC. I, II

FL. I, II

OB. I, II

BSN. I, II

B♭ CL. I, II, III

B. CL.

CB. CL.

A I, II

SAX. T, B

acc. (♩ = 120) majestic

B♭ TPT. I, II, III

I & II HN.

III & IV HN.

TBN. I, II

BASS

EUPH.

TUBA

S.B.

acc. (♩ = 120) majestic

TIMP.

PERC. I, II, III, IV

[Sus. Cymbal]

[Snare Drum]

[Chimes]

134 135 136 137 138 139 140

P exhilarating; like the beginning (♩ = 120)

PICC. *f*

FL. I *p* *f* *pp*

FL. II *p* *f* *pp*

OB. I *f* *pp*

OB. II *f*

BSN. I *f* *pp* *pp* *mf*

BSN. II *f* *pp* *pp* *mf*

B♭ CL. I *p* *f* *p sempre* *pp*

B♭ CL. II *p* *f* *p sempre* *pp*

B♭ CL. III *f* *pp* *pp*

B. CL. *upper notes ossia* *f* *pp* *pp* *mf*

CB. CL. *f* *pp* *pp* *mf*

A I *p* *f* *p sempre* *p sempre*

A II *f* *p sempre* *p sempre*

SAX. T *f* *p sempre* *p sempre*

SAX. B *f* *pp* *mf* *upper notes ossia*

B♭ TPT. I *p* *f* *straight mute* *pp* *mp* *pp* *pp* *mf* *solo* *mf*

B♭ TPT. II *p* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

B♭ TPT. III *p* *pp* *mp* *pp* *pp* *mp* *pp* *pp* *mp* *pp*

I & II HN. *f* *pp*

III & IV HN. *f* *pp* *pp* *mf*

TBN. I *p* *f* *pp* *mf*

TBN. II *p* *f* *pp* *mf*

BASS *p* *f* *pp* *pp* *mf*

EUPH. *f* *pp* *pp* *mf* *solo* *mf* *end solo* *p* *pp* *mf*

TUBA *f* *pp* *pp* *mf*

S.B. *f* *pp* *pp* *mf*

TIMP. *f*

PERC. I *Vibraphone* *motor off* *p sempre*

PERC. II *Snare Drum* *Woodblock* *f* *mp* *mp* *mp* *mp*

PERC. III *Sus. Cymbal* *pp* *mf*

PERC. IV *Bass Drum* *f* *pp* *mf*

141 142 143 144 145 146 147

Q

PICC.

I

FL.

II

I

OB.

II

I

BSN.

II

I

B♭ CL.

II

III

B. CL.

CB. CL.

A I

A II

SAX.

T

B

I

B♭ TPT.

II

III

I & II

HN.

III & IV

I

TBN.

II

BASS

EUPH.

TUBA

S.B.

TIMP.

I

PERC.

II

III

IV

Chimes

148 149 150 151 152

molto rit.

R *grandiose* (♩ = 100)

PICC.

I

FL.

II

I

OB.

II

I

BSN.

II

I

B♭ CL.

II

III

B. CL.

CB. CL.

A I

A II

SAX.

T

B

molto rit.

R *grandiose* (♩ = 100)

B♭ TPT.

II

III

I & II

HN.

III & IV

I

TBN.

II

BASS

EUPH.

TUBA

S.B.

molto rit.

R *grandiose* (♩ = 100)

TIMP.

I

PERC.

II

III

IV

Vibraphone

Woodblock

Sus. Cymbal

Bass Drum

Chimes

153

154

155

156

157

This page contains the musical score for measures 158 through 166 of the piece "Gazing Earthward". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left side of the page are: PICC., FL. I & II, OB. I & II, BSN. I & II, B♭ CL. I, II, & III, B. CL., CB. CL., A I & II, SAX. T. & B., B♭ TPT. I, II, & III, I & II HN., III & IV HN., TBN. I, II, & BASS, EUPH., TUBA, S.B., TIMP., and PERC. I, II, III, & IV. The score includes dynamic markings such as *p*, *f*, *mp*, *mf*, and *tr* (trills). It also features various musical notations including slurs, accents, and articulation marks. A large, semi-transparent watermark reading "PERUSAL COPY" is oriented diagonally across the center of the page. At the bottom of the page, the measure numbers 158, 159, 160, 161, 162, 163, 164, 165, and 166 are printed below their respective staves.

S

PICC. I

FL. I II

OB. I II

BSN. I II

B♭ CL. I II III

B. CL. I

CB. CL. I

A I

A II

SAX. T B

S

B♭ TPT. I II III

I & II

HN. III & IV

TBN. I II

BASS

EUPH.

TUBA

S.B.

S

TIMP.

PERC. I Triangle

II Chimes

III Sus. Cymbal

IV Bass Drum

167 168 169 170 171 172 173 174 175 176

poco a poco rit. al fine

Musical score for woodwinds and strings. Instruments include Piccolo (PICC.), Flutes (FL. I, II), Oboes (OB. I, II), Bassoons (BSN. I, II), Clarinets (B♭ CL. I, II, III, B. CL., CB. CL.), Saxophones (SAX. A I, A II, T., B.), and Trombones (TBN. I, II). The score features dynamic markings such as *mp*, *mf*, *p*, and *f*, and includes a large 'COPY' watermark.

poco a poco rit. al fine

Musical score for brass instruments. Instruments include Trumpets (B♭ TPT. I, II, III), Horns (HN. I & II, III & IV), Trombones (TBN. I, II), Basses (BASS), Euphonium (EUPH.), and Tuba (TUBA). The score features dynamic markings such as *mp*, *mf*, *p*, and *f*, and includes a large 'PERUSAL' watermark.

poco a poco rit. al fine

Musical score for percussion. Instruments include Timpani (TIMP.), Snare Drum (II), Cymbals (III), and Tom-toms (IV). The score features dynamic markings such as *f* and *pp*, and includes a 'Vibraphone' part. A large 'PERUSAL' watermark is present.