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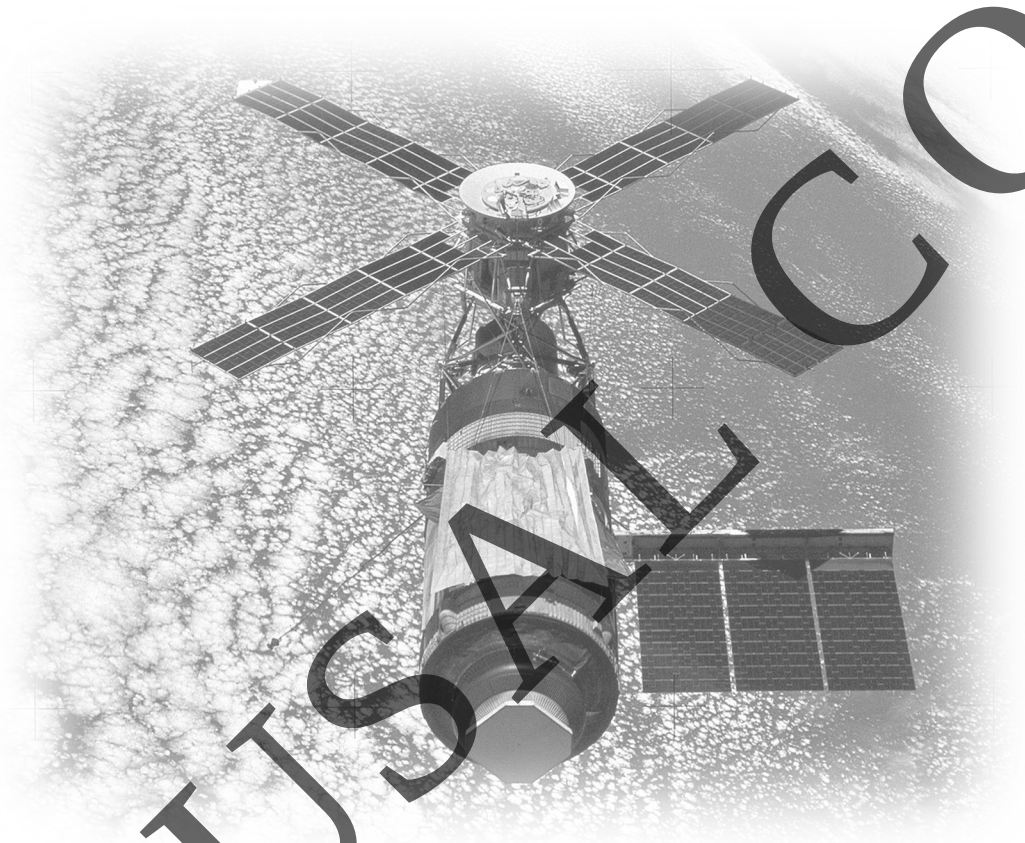
GAZING EARTHWARD

FOR WIND ENSEMBLE



Derek M. Jenkins

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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

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GAZING EARTHWARD

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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)

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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.

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Contact

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commissioned by a consortium organized by Corey Seapy (University of Central Missouri)

in celebration of the 50th anniversary of Skylab

Transposed Score

GAZING EARTHWARD

for wind ensemble

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

exhilarating (♩ = 120)

PICCOLO
FLUTE I II
OBOE I II
BASSOON I II
CLARINET (B♭) I II III
BASS CLARINET
CONTRABASS CLARINET
ALTO SAXOPHONE I II
TENOR
BARITONE

exhilarating (♩ = 120)

TRUMPET (B♭) I II III
HORN (F) I & II III & IV
TROMBONE I II
BASS
EUPHONIUM
TUBA
STRING BASS

exhilarating (♩ = 120)

TIMPANI
PERCUSSION I II III IV
Woodblock
Sus. Cymbal
Bass Drum
Vibraphone

straight mute
stopped
solo
sempre

1 2 3 4 5 6

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B

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
II
PERC.
III
IV

solo
end solo
open
sempre
l.v.
Triangle

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13 14 15 16 17 18 19 20 21

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C

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.
C
TIMP.
Vibraphone
I
II
PERC.
Sus. Cymbal
III
Triangle
IV

22 23 24 25 26 27 28 29

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D abrupt; blaring (♩ = ♩)

(♪ = ♪)

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
II
PERC.
III
IV

Woodblock
Chimes
Tam-Tam

30 31 32 33 34 35 36 37

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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
II
PERC.
III
IV

Woodblock
Sus. Cymbal

38 39 40 41 42 43 44

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

PICC.
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
TPT. I II III
HN. I & II III & IV
TBN. I II
BASS
EUPH.
TUBA
S.B.
TIMP.
PERC. I II III IV

Vibraphone
Bass Drum

45 46 47 48 49

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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
II
PERC.
III
IV

ppp mf tr p pp mp end solo solo

Vibraphone Woodblock Sus. Cymbal Bass Drum

50 51 52 53 54

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F slowly building in intensity (♩ = ♩)

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
F slowly building in intensity (♩ = ♩)
I
B♭ TPT. II
III
I.
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
F slowly building in intensity (♩ = ♩)
TIMP.
I
II
PERC.
III
IV
Triangle

55 56 57 58 59 60

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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
II
PERC.
III
IV

Triangle
Sus. Cymbal
Bass Drum
Chimes

61 62 63 64 65

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G strident (♩ = ♩)

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
G strident (♩ = ♩)
I
B♭ TPT.
II
III
I & II
HN.
III & IV
I
TBN.
II
BASS
EUPH.
TUBA
S.B.
G strident (♩ = ♩)
TIMP.
I
II
PERC.
III
IV

66 67 68 69 70 71

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H

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
H
I
B♭ TPT. II
III
I & II
HN.
III & IV
I
TBN. II
BASS
EUPH.
TUBA
S.B.
H
TIMP.
Snare Drum
I
Tam-Tam
II
PERC.
Chimes
III
Bass Drum
IV

ff no dim.
f
mp
mf
pp
p
ff p
solo
continue playing figures or similar gestures accel. until becomes a roll

72 73 74 75 76 77

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I (♩ = 90)(♪♪♪ = ♩♩♩)

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 II PERC. III IV

end solo
cup mute stagger breathe
I. solo
III.
Sus. Cymbal

78 79 80 81 82 83

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J poco a poco rit.

PICC.
I
FL.
II
solo
end solo
I
OB.
II
I
BSN.
II
I
B♭ CL. II
III
B. CL.
CB. CL.
multiphonic (no specific pitches required)
A I
A II
SAX.
T
B

J poco a poco rit.

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

J poco a poco rit.

TIMP.
I
II
PERC.
III
IV
Sus. Cymbal

84 85 86 87 88 89

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molto rit.

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

slowly lower head

molto rit.

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

molto rit.

TIMP.
I
II
PERC.
III
IV

Tam-Tam
scrape
Sus. Cymbals & Tam-Tam
freely switch between bowed & scrape
very sporadic; allow significant space between events (approx. 3-5 sec.)
Chimes
Maracas
swirl (don't shake)
Bass Drum

90 91 92 93 94 95 96

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

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

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

PICC. — whistle tones *freely fluctuate pitch* stagger breathe — *pp*

FL. I — whistle tones *freely fluctuate pitch* stagger breathe — *pp*

FL. II — whistle tones *freely fluctuate pitch* stagger breathe — *pp*

OB. I — X

OB. II

BSN. I

BSN. II — *p*

B♭ CL. I — X — *ppp*

B♭ CL. II — play once; approx. ♩ = 66; slowly lip pitch down (total amount approx. 1/4 tone flat) — *pp* *p* *pp*

B♭ CL. III

B. CL. — *pp* *n*

CB. CL. — *allow significant space between events (approx. 5-7 sec.)* — *pp* *poco* *pp* *poco*

A. SAX. I — X

A. SAX. II

T. SAX.

B. SAX.

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

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

B♭ TPT. I — X — plunger mute — *pp*

B♭ TPT. II — plunger mute — *pp*

B♭ TPT. III — plunger mute — *pp*

HN. I & II — X — *allow significant space between events (approx. 6-9 sec.)* — I. w/ hand — *pp* *poco*

HN. III & IV

TBN. I — X — *p*

TBN. II

BASS

EUPH. — X

TUBA

S.B. — X — *p*

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

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

TIMP. — X — *p* — super ball mallet; drag mallet across drumhead; indicted 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*

VIB. I — Vibraphone; motor on slow — *p*

PERC. II — Sus. Cymbals & Tam-Tam

PERC. III — Maracas

PERC. IV — Bass Drum — X — *p*

Woodblock; place Woodblock on Bass Drum head; *allow significant space between events (approx. 12-15 sec.)* — *pp* *poco*

97 98 99 100 101 102

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L **solemn** (♩ = 66)

PICC.
I
FL.
II
solo
ppp p
I
OB.
II
solo
ppp p
I
BSN.
II
ppp
pp
end solo
I
ppp p ppp
B♭ CL. II
n pp sempre
III
n pp sempre
B. CL.
n pp sempre
CB. CL.
n pp sempre
A I
A II
SAX.
Bsn. I cue
T
ppp p ppp
B
ppp
solo
ppp

L **solemn** (♩ = 66)

I
pp pp
B♭ TPT. II
pp pp pp
III
pp pp
I & II
HN.
III & IV
I
cup mute
pp sempre
TBN. II
cup mute
pp sempre
BASS
cup mute
pp sempre
EUPH.
TUBA
pp
S.B.
pp

L **solemn** (♩ = 66)

TIMP.
I
p p
II
PERC.
III
IV

103 104 105 106 107 108 109 110

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M

PICC.
I
FL.
II
end solo
ppp
ppp p ppp
I
OB.
II
solo
pp p
end solo
pp
I
BSN.
II
ppp p ppp
pp
pp p
pp
slowly lip pitch down (total amount approx. 1/4 tone flat)
Ob. I cue
play
slowly lip pitch down (total amount approx. 1/4 tone flat)
I
p ppp
pp p
pp
pp p
B♭ CL. II
pp sempre
III
pp sempre
B. CL.
pp sempre
CB. CL.
pp sempre
A I
A II
SAX.
T
B
p ppp
p ppp
p
play
p
end solo
p ppp

M

I
pp
pp
pp
B♭ TPT. II
III
pp
pp
I & II
HN.
III & IV
IV.
pp p
I
pp sempre
TBN. II
pp sempre
BASS
pp sempre
EUPH.
solo
p
TUBA
pp
pp p
S.B.
pp
pp p

M

TIMP.
I
Vibraphone
p
Brake Drum
hard plastic mallets
p
II
Sus. Cymbals & Tam-Tam
PERC.
Maracas
III
Woodblock
IV

111 112 113 114 115 116 117 118

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N

poco rall.

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
II PERC.
III
IV

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119 120 121 122 123 124 125 126 127

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O a tempo (♩ = 66); slowly brightening

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
II
PERC.
III
IV

play
end solo
Bsn. I cue
open
Brake Drum
Sus. Cymbals & Tam-Tam
Maracas
Woodblock
remove Woodblock
Bass Drum

128 129 130 131 132 133

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accel. (♩ = 120) majestic

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

accel. (♩ = 120) majestic

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

accel. (♩ = 120) majestic

PERC. TIMP. I II III IV

Sus. Cymbal
Snare Drum
Chimes

134 135 136 137 138 139 140

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P exhilarating; like the beginning (♩ = 120)

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

upper notes *ossia*

straight mute

Vibraphone

motor off

Snare Drum

Woodblock

Sus. Cymbal

Bass Drum

141 142 143 144 145 146 147

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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
Q
I
B♭ TPT.
II
III
I & II
HN.
III & IV
I
TBN.
II
BASS
EUPH.
TUBA
S.B.
Q
TIMP.
I
II
PERC.
III
IV

end solo
solo
Chimes

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148 149 150 151 152

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molto rit.

R grandiose (♩ = 100)

PICC.
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

Vibraphone
Woodblock
Sus. Cymbal
Bass Drum
Chimes

153 154 155 156 157

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

158 159 160 161 162 163 164 165 166

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S

PICC.
I
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lower notes *ossia*

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EUPH.
TUBA
S.B.

S

TIMP.
Triangle
I
Chimes
II
PERC.
Sus. Cymbal
III
Bass Drum
IV

167 168 169 170 171 172 173 174 175 176

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poco a poco rit. al fine

PICC.
FL. I II
OB. I II
BSN. I II
B♭ CL. I II III
B. CL.
CB. CL.
A I II
SAX.
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poco a poco rit. al fine

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

poco a poco rit. al fine

TIMP.
PERC. I II III IV
Vibraphone

177 178 179 180 181 182 183 184 185 186

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