

A black and white photograph of a satellite in space. The satellite is a complex structure with various panels and components, some of which are illuminated by a bright light source, possibly the sun, creating a high-contrast scene. The background is a dark, starry sky. The text "RELEASING THE SKY" is overlaid in a bold, orange-red font on the left side of the image.

RELEASING THE SKY

ALASTAIR STOUT

Instrumentation

Death - counter-tenor

Vladimir Komarov - baritone

*Yuri Gagarin - tenor

*Valentina Komarova - soprano

*Premier Kosgin - bass

*Technician - tenor

(*chorus members)

Flute (Piccolo and Alto Flute)

Clarinet in A (Bass Clarinet)

Horn (Tam-tam)

Trumpet in B flat (Triangle)

Trombone (Thundersheet)

Percussion:

Vibraphone, Marimba, Crotales, Tuned Gongs, Snare drum,
Bass drum, Tambourine, Timpani, Suspended cymbal, Tam-tam,
Roto-tom, Tom-toms, Thunder sheet, Referee's whistle, Flexatone,
Triangle, Rain stick.

Piano (Celesta)

Acoustic Guitar (Electric Guitar, Maracas and 2 Flexatones)

Violin

Viola

Violoncello

Double Bass

Duration: 80 minutes

Prologue

The stage is unlit except for a single spotlight on Death. The Chorus (alias Valentina, Kosygin and the Technician) stand motionless behind in the darkness. In a dimly lit section of the stage, Komarov is suiting up in preparation for his solo test-flight of the Soyuz 1...

JONATHAN LENNIE

ALASTAIR STOUT

Slow and still, in darkness (♩ = c.66)

The musical score is arranged in a vertical stack of staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 4/4 time signature. Rested throughout.
- Clarinet in A:** Treble clef, 4/4 time signature. Rested throughout.
- Horn in F:** Treble clef, 4/4 time signature. Rested throughout.
- Trumpet in Bb:** Treble clef, 4/4 time signature. Rested throughout.
- Trombone:** Bass clef, 4/4 time signature. Rested throughout.
- Vibraphone:** Treble clef, 4/4 time signature. Rested throughout.
- Piano:** Grand staff (treble and bass clefs). Starts with a piano (*p*) dynamic. Features a melodic line in the right hand with a slur and a fermata over the first measure of the 3/4 section. The left hand provides a simple accompaniment. The tempo marking *Con Ped.* is present.
- Guitar:** Treble clef, 4/4 time signature. Starts with a piano (*p*) dynamic. Features a simple melodic line. The tempo marking *sim.* is present.
- Death:** Treble clef, 4/4 time signature. Rested throughout.
- Violin:** Treble clef, 4/4 time signature. Rested throughout.
- Viola:** Alto clef, 4/4 time signature. Rested throughout.
- Violoncello:** Bass clef, 4/4 time signature. Rested throughout.
- Double bass:** Bass clef, 4/4 time signature. Rested throughout.

The score is divided into four measures. The first measure is in 4/4 time. The second measure is in 3/4 time. The third measure is in 4/4 time. The fourth measure is in 4/4 time.

4 Motor off

Vib. *pp* *p*

sempre Ped.

Pno

Guit. *pp*



7 **A**

Cl. *ppp* *p* *mp*

Vib. *pp* *p* to Crotales

Pno *mp* Lift Ped. on 3rd beat. *p* *pp* Con Ped.

Guit. *pp* *p*

Death *p* *mp* *p*

Who dares the dark do-main; to cross the

Fl. *mp* 6

Hn. con sord. *pp* *p*

Crot. to tuned gong *pp*

Pno. *mf* *p* *poco mp* *p*

Guit.

Death. *poco mp* *mf*
space that marks no foot - fall?

Vln. con sord. *pp senza vib.* *ppp* senza sord.

Detailed description: This page of a musical score features seven staves. The Flute staff (Fl.) has a dynamic marking of *mp* and a six-measure slur. The Horn staff (Hn.) is marked 'con sord.' with dynamics *pp* and *p*. The Crotales staff (Crot.) is marked 'to tuned gong' and *pp*. The Piano staff (Pno.) has complex textures with dynamics *mf*, *p*, *poco mp*, and *p*. The Guitar staff (Guit.) is mostly silent. The Death staff (Death) has lyrics: 'space that marks no foot - fall?' with dynamics *poco mp* and *mf*. The Violin staff (Vln.) is marked 'con sord.' with dynamics *pp senza vib.* and *ppp*, and 'senza sord.' with a three-measure slur.

14 (3.2)

Fl. *f* *mf* *p*

Cl. *mf* *p* *pp* *p* *mf*

Hn *pp*

Crot. *p* to Vib.

Gongs *p* to Crotales

Vib. *p* sempre Ped.

Pno *mp* *p* *mp* *p* *pp*

Death *p* *mf*
Who rides the fire in - to my

Vln (senza sord.) *pp*

16 (3.2)

con sord.
(harmon mute)

con sord.
(harmon mute)

ppp

ppp

Crot.

Vib.

to Crotales

Pno

mp *p*

p *poco* *pp*

Guit.

mp *pp*

Death

arms, re - - turn - ing to this emp - ty quar - ter? _____

f

T.

p

Kom - a -

B.

p

Kom - a -

Vln

ppp

B

20

Cl. *pp* *mf* *p* *mf* *p*

Hn. *pp* *mf* *mp* *p*

Tpt. *p* *pp* *p* *mp*

Tbn. *p* *pp* *p* *pp*

Death *mf*
Man - kind; why this bar - ren place? They

T. *rov*

B. *rov*

Vln. *senza vib.* *p* *pp* *mp*

Vla. *senza vib.* *mp* *p*

Vc. *senza vib.* *p* *pp* *mp* *p*

23

Fl. *p* *mf* *mp*

Cl. *mp* *mf* *pp* *p*

Hn. *pp* *p*

Tpt. *pp* *p* *p* *mp*

Tbn. *pp* *p* *ppp* *mp*

Crot. *mp* to Vib.

Pno. *mp* *p*

Guit. *mp* *mf* *mp*

Death
can - not breathe here; so des - perate are they for con - quest

Vln. nat. *ppp*

Vc. nat. *ppp* *mf*

26

Fl.

Cl.

Hn

Tbn.

Vib.

Pno

Guit.

Death

Vln

senza sord.

to Gongs

pp < *mf*

p < *mp*

p < *mp*

pp < *mp*

mp < *p*

p < *mp*

mp < *mf* < *p* < *mp*

that they will com - pete for ev - en this: a va - - -

p < *ppp*

C

29

Fl. *p* *p* *mp* *p*

Cl. *> p* *pp* *ppp* *p sonore*

Gongs *p* to Vib.

Vib. *mp* *mf*

Pno *p*

Guit. *p* *mp* *p*

Death *p* *mp* *mf* *mp*
 - cuum. Now a cos - mo - naut, not sa - tis

Vln *pp* *p* *pp*

Vla nat. *p* *mp*

Vc. *p*

33

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

Cl. *mp* *p*

Hn. *p* *mp*

Tpt. *pp* *p*

Tbn. *ppp* *p* *ppp* *p*

Crot. *p*

Vib. *mf* *p* to Crotales

Pno. *p* *mp* *mp*

Guit. *mp*

Death *mf* *f*
 fied with sur - vi - ving one jour ney, is com - ing back a - gain.

Vln. *pp* *p* *pp*

Vc. *mp* *pp* *pp* *p*

Db. *mp* *pp* *p*

D

36 (3.2)

Fl. *p* \rightarrow *mp* *p* \rightarrow *mp*

Cl. *p* < *mp* *pp* *p* < *mp*

Hn. *p* < *mp*

Tpt. *p* < *mp*

Tbn. *p* < *mp*

Crot. to Vib.

Vib. *mp*

Pno. *mp*

Guit. *p* \rightarrow *mp*

Death *mp* *mf*
 Last time he was one of three;

Vln. *p* \rightarrow *mp* \rightarrow *p* *ppp* \rightarrow *mp* \rightarrow *pp*
 poco sul pont. \rightarrow nat.

Vla. *mp* \rightarrow *p* *mp* *gliss.*

Vc. *p* \rightarrow *mp* \rightarrow *p* *mp* *gliss.*

Db. $\hat{=}$ *mp* *sonore*

E

40

Cl. *p* *pp*

Hn *p* *pp*

Gongs *p* *mp* *3* to Bass Drum

Vib. *p* to Gongs

Pno *mp*

Guit. *p*

Death
to - day — he is a - lone. These

Vla *pp*

Vc. *pp* *mf* *pp* *3* *p* *mp*

Db. *p* *mp* *mf* *pizz.* *arco* *p* *3* *mp*

44

Cl. *pp* *p*

Hn. *p*

Tpt. *p* *mf* *p*

Tbn. *mf* *p*

Pno. *p* *mf*

Death *mf* *f* *p* *mf*
Russ - ians, so am - bi - tious. Not con - tent with one

Vla. *ppp* *mp*

Vc. *gliss.* *p*

Db. *p*

47

Fl. *p* *mp* *p*

Cl. *pp* *mp*

Hn *pp* *p* *pp*

Tpt *p* *mp*

Tbn. *p* *mp* *p* *mp*

B. D. *pp* *p* *pp* *mp*

Death
man in space, they're a - bout to launch, launch a - no - ther craft, which will dock___ with

Vln *p* *mp* *p*

Vla *pp* *p* *mp*

Vc. *mp* *pp* *p* *mp*

Db. *p* *mp*

Detailed description: This page of a musical score, numbered 14, covers measures 47 to 49. The music is in 4/4 time. The instruments and their parts are: Flute (Fl.) with a melodic line in measure 47, marked *p*, *mp*, and *p*; Clarinet (Cl.) with a melodic line in measure 48, marked *pp* and *mp*; Horn (Hn) with a melodic line in measure 47, marked *pp*, *p*, and *pp*; Trumpet (Tpt) with a melodic line in measure 48, marked *p* and *mp*; Trombone (Tbn.) with a melodic line in measure 47, marked *p* and *mp*; Baritone/Euphonium (B. D.) with a melodic line in measure 48, marked *pp*, *p*, *pp*, and *mp*; Death (Vocal) with lyrics: "man in space, they're a - bout to launch, launch a - no - ther craft, which will dock___ with"; Violin (Vln) with a melodic line in measure 47, marked *p*, *mp*, and *p*; Viola (Vla) with a melodic line in measure 47, marked *pp*, and a melodic line in measure 48, marked *p* and *mp*; Violoncello (Vc.) with a melodic line in measure 47, marked *mp*, and a melodic line in measure 48, marked *pp*, *p*, and *mp*; Double Bass (Db.) with a melodic line in measure 48, marked *p* and *mp*. The score includes various musical notations such as dynamics, articulation marks, and phrasing slurs.

accel.

50

Hn

Tpt

Tbn.

S. D.

B. D.

Death

S.

T.

B.

Vln

Vla

Vc.

Db.

senza sord.

to Snare Drum

to Vib.

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

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

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

p *mp* *mp* *mf*

mp *p*

f *3*

Ko - ma - rov.

mp *mf*

Soy - uz: Un - ion

mp *mf*

Soy - uz: Un - ion

mp *mf*

Soy - uz: Un - ion

pizz. arco

p *mf* *f* *ff*

pizz. arco

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

F

piu mosso (♩ = c.76)

54

The musical score consists of six staves. The Flute (Fl.) and Clarinet (Cl.) parts feature melodic lines with dynamic markings of *p*, *mp*, and *pp*. The Vibraphone (Vib.) part provides harmonic support with dynamics *mp*, *p*, *mp*, and *mf*. The Piano (Pno) part is marked *p*. The Guitar (Guit.) part has dynamics *p* and *mp*. The Voice part (Death) includes the lyrics: "I don't know what they expect to find here. They're too primitive to".

Fl.

Cl.

Vib.

Pno

Guit.

Death

I don't know what they expect to find here. They're too primitive to

58 (2.3)

Fl. *p* *mp*

Cl. *p* *mp* *p*

Vib. *mp* to Crotales

Guit. *mp* *mf*

Death *mf* *p* *mp*

reach the stars yet seem con-tent to risk_ their lives, risk_ their lives just to

Vln. *p* *mp* *p*

Vc. *p* *mp* *pp*

Db. *p* *mp* *pp*

61

Fl. *mf* *mp* *p*

Cl. *mp*

Hn. *mp*

Tpt. *p*

Tbn. con sord. (harmon) *mp*

Crot. *p* *mf* to Bass Drum

Pno. *mp* *mf* *mp* *f*

Guit. *mp* *mf* *pp*

Death touch these local satellites,

Vln. *ppp* *mp*

Vla. *mp* *mf*

64

On beat

Before beat

Fl.

Cl.

Hn.

Tpt.

Tbn.

Pno.

Death

Vln.

Vla.

Vc.

Db.

f

ff

f

f

mp

p

p

mf

mf

p

mf

pp

f

mf *sonore*

I su - ppose they are try - ing for what they call the

mf

f

p

arco

mp

mp

mf

mf

66

Fl.

Cl.

Tpt.

Tbn.

B. D.

Pno.

Death

Vln.

Vla.

Vc.

Db.

(Before beat)

senza sord.

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

mp *f*

mf *f* *ff*

f *mf*

mf *f* *ff*

f *mf*

mf *f*

mf *f*

f

mf *f*

f

6

3

3

3

3

gliss.

Moon: that life - less_ rock that cir - cles their

69 (2.2.3)

Fl. *ff* *fff*

Cl. *ff* *fff*

Hn. *mf* *f*

Tpt. *f*

Tbn. *mf* *f*

B. D. *f* *pp*

Pno.

Guit. *f* *ff* *mf* *f*

Death
ti - ny pla - net?_

Vln. *p* *ff* *p*

Vla.

Vc. *f* *ff*

Db. *ff*

H

piu mosso (♩ = 86)

71

Hn *p* *mp* *p* *mf* *mp < mf*

Tpt *p* *mp* *p* *mf* *mp < mf*

Tbn. *p* *mp* *p* *mf* *mp < mf*

Pno *p*

Guit. *mp*

Death *p* *mp* *3*
Some - how they be - lieve that by es - cap - ing their world that they have

Vln *p* *mp* *pp*

Db. *p*

74 (3.2)

Fl. *p* *mp* *mf* *pp*

Cl. *mp* *mf* *pp* *p*

Hn. *mf* *f* *p* *mp* *p* *p*

Tpt. *mf* *f* *p* *mp* *p* *p*

Tbn. *mf* *f* *p* *mp* *p*

B. D. *pp* *mf* *pp* [to Vib.]

Death *mf* *mp* *mf*
 con - quered death. But I am not their en - e - my, I am mere - ly a con -

Vln. *mf* *pp* *mp*

Vla. *mf* *mp*

Vc. *mf* *ppp*

Db. *mp* *pp*

77 (2.3)

Fl. *mp* *p*

Cl. *mp* *mp* *p* *mp* *p*

Hn. *mp* *mp* *p*

Vib. *mp*

Pno. *p*

Guit. *mp* *p*

Death
 - se - quence, a con - se - quence. of their mor - tal - i - ty. —

Vln. *p* pizz.

Vla. *p* *ppp*

Vc. *mp*

Db. *mp* *pp*

I

79 (2.3)

Fl.

con sord.
(normal)

Tpt

Vib.

Pno

Death

Vln

Vc.

mp

mf

p

pp

mf

p

mf

p

pp

mf

p

pp

mf

p

mf

p

pp

mf

p

mf

p

pp

slight attacks
each time...

I am how they un - der - stand the ri - ddle of their

81

Fl. *pp* *p* *mp*

Cl. *pp* *f*

Vib. *mf* *p* *p*

Pno *mf* *mp*

Death
bre - vi - ty. It is on - ly the

Vln *pp* *p*

Vla *mp* *mf* *p*

83

senza sord.

Tpt

p ————— *mf*

con sord.
(normal)

Tbn.

pp ————— *mf*

senza sord.

Vib.

mp

Death

ar - ro gance of their po - ten - tial that pre - vents_ them ac - cep - ting

Vln

mf ————— *p*

gliss.

Vla

mp ————— *mf*

p ————— *mf*

Vc.

mp ————— *mf*

mp

85

Cl. *mf* *f*

Hn. *mp*

Tbn. *mf* *p*

Vib. *mf*

Pno. *mf*

Death
what is quite simple: they will not accept

Vln. *mf* *p* con sord.

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *ff* *pp*

87

Fl. *mp* *< f* (3.2.2) *to Alto flute*

Cl. *mp* *f* *ff*

Hn. *pp*

Vib. *f* *to Marimba*

Pno *f* *mf* *f*

Guit. *mf* *f*

Death
 what they are and where they be

Vla. *pizz.* *mp* *arco* *mf* *f* *gliss.*

Vc. *p* *mp* *mp* *mf* *f* *gliss.*

Db. *mp* *mf* *mp* *mp*

J

(2.3)

90

Cl. *ff*

Hn. *f* — *ff*

Tpt. *f* — *ff*

Tbn. *f* — *ff*

Mar. *p* *mp* *p*

Death *fff* *p*

Db. *f* — *ff*

soft sticks

long. con sord. And so the dust has



94 (2.3) **rall.** **Tempo primo** (♩ = c.66)

Mar.

Guit. *p* — *mp* *p*

Death *mp*

Vla. *p* — *mp* *mf*

learned to crawl. Ge - ne - ra - tions I have gleaned and

97

Mar. *p* *mp* *p*

Guit. *mp* *mp* *mf*

Death
each in pla - ces more re - mote Long a - go
con sord.

Vla. *p*



K

100 (♩ = ♩)

Mar. *pp* *f* *p* *mf* *p*

Guit.

Death
I fetched a boy - child from the sea...

S.
Boy - child fell from grace, gold - en hair, Ae - ge - an

T.
Boy - child fell from grace, gold - en hair, Ae - ge - an

B.
Boy - child fell from grace, gold - en hair, Ae - ge - an

103

Mar. *mf* *p* *mp* *p* *mf*

Guit. *p* *mf*

S. *mp* *p*

T. *mp* *p*

B. *mp* *p*

eyes, harp - moured and beau - ti - ful.



L

Piu mosso (♩ = c.76)

106

A. Fl. *mf* *p* *f* *p* *mf*

Guit. *p* *mf*

Death *mp* *mf* *mp*

He fash - ioned wings like a bird_ and slipped his pri - son of the

108

A. Fl. *p* *mf* *p* *p* *mf*

Guit. *mp* *mf* *mf* *f*

Death
earth, climb - - ing in - to the dawn.



110

A. Fl. *p* *f*

Mar. *p* *mp* *mp* *mf*

Death
Flew well at first, but as am - bi - tion grew



112

A. Fl. *mf* *p* *mf* *p*

Mar. *pp* *p* *mp*

Guit. *f* *mp* *mf*

Death
he sailed too high. He looked up - on my face

115 (3.2)

A. Fl. *pp* *mp* *p*

Mar. *pp* *f* *p*

Guit. *f* *mf* *mp*

Death *mf*

and fell to earth, dropp - ing through star - tled



118 (3.2)

Cl. *mf*

Guit.

Death *p*

air like Morn - ing Star.

Vln *ppp* *mp* *f* *mp* *p*

Vla *mp* *f* *mp* *p*

Db. *pp* *mp* *f* *mp*

M

121

A. Fl. *p* *f* *pp* *p* *mf*

Cl. *ff*

Mar. *p* *mf*

Guit. *mp* *mf* *p*

Death *mp* *mf* *mp*
I carr - ied the fall - - en an - gel,

Vln senza sord.

Vla *mf* senza sord.

Db. *f* senza sord.

124

A. Fl. *p* *mf* *p* *mp*

Mar. *p* *mp* *pp* *mp*

Guit. *p* *mf* *mp*

Death
bro - ken in my arms, wings scorched and drowned. *gliss.*



(2.3)

126

A. Fl. *p* *mp* *p*

Mar. *mp* *p* *to Crotales*

Guit. *mf* *mp*

Death *mp*
This el - e - ment will not be de - fied.

128 (2.3) N

to Flute

A. Fl.

Cl.

Hn.

Tpt.

Tbn.

Crot.

Pno.

Death

Vln.

Vla.

Vc.

Db.

mf *p*

mf *p*

mf *f*

mf *f*

mf

p *mf*

mf *f*

Gra - vi - ty is a jea - lous force.

f *ff*

f *ff*

f *mp*

130

Fl. *ff* 3

Cl. *mf* *ff* 5 3

Hn *p* *f* 3

Tpt *mf* *f* 3 *mf* *f*

Tbn. *mf* *f* 3 *p* *ff*

B. D. *p* *ff* to Vib.

Crot. *ff* to Bass drum

Pno *p* *mf* 5

Guit. *mf* *mp*

Vln *p* *mf* *p* 3 *pp*

Vla *p* *mf* *f* 3 *p* *pp*

Vc. *p* *mf* *mp* *ff*

Db. *mp* *ff* arco

133

Cl. *p* *f*

Hn. *mp < mf*

Tpt. *mp < mf*

Tbn. *mp < mf*

Tamb. *p*

Vib. *mp* *p* to Tambourine

Pno. *mp* *p* *f*

Vln. *f* *p*

Vla. pizz. *p* *mf* arco *f*

Vcl. pizz. *p* *mf* arco *f*

Db. pizz. *p* *mf* arco *f*

O

(2.3)

135

Fl. *p*

Cl. *p*

Tamb. *mf* *p* *mp*

Vib. *mp*

Pno *mp* *ff* *mp* *f*

Guit. *p* *mf*

Death *mf* *f* *mf*

Vln. *pp* *p* *mp*

Vla. *p* *mp*

Vc. *p*

Db. *p*

Place Tambourine down and strike it with Vib. beaters.

And yet _____ still they come search - ing for them-

pizz.

138

Fl. *mp* \leftarrow *mf* \rightarrow *p* *p* \leftarrow *f* (6)

Cl. *mp* \leftarrow *mf* *mp* \leftarrow *mf* (6)

Tpt. *p* (3)

Tamb. *p* *mp* *p* *p*

Vib. *mp* *p*

Guit. *mp* \leftarrow *mf* (3)

Death
selves; stepp - ing out of their el - e - ment___ to

Vln. *p* *p* \leftarrow *mp* (6)

Vla. *p* \leftarrow *mp* (3)

Vc. *mp* *p*

Db. *mp* *p* pizz.

140 (2.3)

Fl. *mf* < *f* *mf* < *f* < *ff*

Cl. *f* *mf* < *f* < *ff*

Hn. *p* < *mp* < *p* *mf* *mf* < *f*

Tpt. *p* < *mp* *mp* < *mf* < *f*

Tbn. *mp* < *p* *mp* < *f*

Tamb. *p* < *f* *p* < *fff*

Vib. *mf* < *ff*

Pno. *mf* < *f*

Death *f* look in - to the mir - ror of for - ev - er. *ff*

Vla. *p* arco *mf*

Vc. *mp* < *p* pizz.

142

Fl. *p* \leftarrow *fff*

Cl. *p* \leftarrow *fff*

Hn. *p* \leftarrow *fff*

Tpt. *p* \leftarrow *fff* con sord. (harmon)

Tbn. *p* \leftarrow *fff* con sord. (harmon)

Vib. *p*

Guit. *mf* \leftarrow *p*

Death *mp*
But they will see on - ly

Vln. con sord. arco *p*

Vla. con sord. *fff* \leftarrow *p* \leftarrow *mp*

Vc. con sord. arco *p* \leftarrow *mp*

Detailed description: This page of a musical score, numbered 43, contains measures 142 through 144. The score is for a full orchestra and a vocal soloist. The woodwind section (Flute, Clarinet, Horn, Trumpet, Trombone) plays a triplet of eighth notes in measure 142, marked *p* and *fff*. The strings (Violin, Viola, Violoncello) play a sustained accompaniment, with the Viola and Cello parts marked *fff* and *mp*. The Guitar plays a melodic line marked *mf* and *p*. The vocal soloist, Death, enters in measure 143 with the lyrics "But they will see on - ly". The score includes various performance instructions such as "con sord." and "arco", and dynamic markings like *mp*, *fff*, and *p*. The time signature changes from 4/4 to 3/4 in measure 143 and back to 4/4 in measure 144.

144

Fl. *p* *mf* *p*

Cl. *p*

Hn. *pp* *mp* *p*

Vib. *p* *mf* to Crotales (with bow)

Pno. *p* *mf* *p* *mf*

Guit. *mp*

Death my face look - ing back. *f* What brings you

Vln. *mp* *p*

Vla. *pp* *p*

Vc. *p*

Db. con sord. arco *p*

(♩ = ♩)

146

P

Cl. *tr* *mp* *p* *p*

Crot. bowed *p* *mp* to Vib.

Pno *mp* *p*

Death *> mf* *mp* *pp*
 here, to this el - e - ment void of life?

Vln senza sord. *mf* *p* *pp* *p*

Vla *mf* *p*

Vc. *mf* *p*

Db. *mf* *p*

Ancora piu mosso (♩ = c.86)

150

Cl. *pp* *p* *mf*

Hn. *p*

Vib. *pp* *p* *pp* to Marimba

Mar. *f* *mp*

Guit. *mf*

Vln. *pp* *p*

Vla. *pp* *mf*

Detailed description: This page of a musical score, numbered 150, is titled 'Ancora piu mosso (♩ = c.86)'. It features seven staves for different instruments: Clarinet (Cl.), Horn (Hn.), Vibraphone (Vib.), Marimba (Mar.), Guitar (Guit.), Violin (Vln.), and Viola (Vla.). The score is divided into measures with changing time signatures: 4/4, 3/4, 4/4, 3/4, and 4/4. The Clarinet part begins with a long note in 4/4, followed by a melodic line in 3/4 and 4/4, with dynamics *pp*, *p*, and *mf*. The Horn part has a long note in 3/4 and 4/4, with a dynamic of *p*. The Vibraphone part has a chord in 4/4, followed by rests in 3/4 and 4/4, with dynamics *pp*, *p*, and *pp*, and a box labeled 'to Marimba'. The Marimba part has rests in 4/4, 3/4, and 4/4, followed by a rhythmic pattern in 4/4 with dynamics *f* and *mp*, and fingerings 6, 5, 6, 6. The Guitar part has rests in 4/4, 3/4, and 4/4, followed by a melodic line in 3/4 with a dynamic of *mf*. The Violin part has a long note in 4/4, followed by rests in 3/4 and 4/4, and a long note in 3/4 with dynamics *pp* and *p*. The Viola part has rests in 4/4, 3/4, and 4/4, followed by a long note in 4/4 and 3/4 with dynamics *pp* and *mf*.

155

Hn *mp*

Tpt *pp*

Tbn. *p*

Mar. *mf* *ff* *p*

Pno *p* *mp* *p*

Guit. *p* *pp* *p* *mp*

Death *mp*
No

Vln *mf* *p*

Vla *pp* senza sord.

Detailed description: This page of a musical score covers measures 155 to 158. It features nine staves for different instruments. The Hn staff has a melodic line starting in 3/4 and moving to 4/4, marked *mp*. The Tpt and Tbn. staves are mostly silent, with Tpt playing a *pp* note in 4/4 and Tbn. playing a *p* note in 4/4. The Mar. staff has a complex rhythmic pattern with fingerings 5, 5, 6, 6, and 7, marked *mf*, *ff*, and *p*. The Pno staff has a bass line with triplets and a sextuplet, marked *p*, *mp*, and *p*. The Guit. staff has a melodic line with a 5-fingered phrase and a 3-fingered phrase, marked *p*, *pp*, *p*, and *mp*. The Death staff is mostly silent, with a *mp* note and the word "No" at the end. The Vln staff has a melodic line marked *mf* and *p*. The Vla staff has a *pp* note and the instruction "senza sord.". The score is divided into two systems by a bar line between measures 155 and 156.

157

Fl.

Cl.

Hn

Tpt

Tbn.

Mar.

Death

Vla

Vc.

senza sord.

hope is here ex - cept for that you bring. On - ly I

mp *mf* *p*

mf *p*

mf *p* *mp* *pp*

mf *p*

p *mf* *pp*

p *mf* *pp*

mf *pp*

160

Fl. mf p

Cl. f p f mp

Hn. mp mf pp

Tpt. mf p senza sord.

Tbn. mp p senza sord.

B. D. pp

Mar. mp f p to Bass drum

Pno. mf p mf

Death
 ___ await ___ to ca - rry you from this ___ place.

Vln. mf f mp p

Vla. p

Vc. p mf p

163 Q

Fl. *p* *mp* *p* *mf* *pp*

Cl. *pp* *mp* *pp*

B. D. *p* *pp* *pp* *p* *pp* *p*

Vib. *p*

Pno *p* *p* *mf* *p*

Guit. *mf* *p* *mp* *p*

Death *f* *mf*

Vln *mf* *mp* *p* *pp* pizz.

Vla *mf* *ppp*

Vc. *mf* *ppp*

Db. senza sord. *mf* *p* *p*

to Vib.

to Bass Drum

pizz.

senza sord.

166

Fl. *p* *mf* *mf*

Cl. *mp* *mf* *p* *mf* *p*

Hn. *mp* *p*

Tbn. *p* *mp* *pp*

B. D. *pp* *p* *mp* *pp* *p*

Pno. *p* *mp*

Death
will be e - clised by me - mo - ry, de - fea - ted by

Vln. *p* *mf* *pp* arco

Vla. *p*

Vc. *p* *mf*

Db. *mp* *p*

rall. ...

168

Fl. *p*

Cl.

Hn. *fp > pp* *mp* *f*

Tpt. *fp* *pp* *mf* *f*

Tbn. *fp* *pp* *mp* *f*

B. D. *mp* *mf* *f*

Pno. *p*

Death
per - pe - tu - i - ty and the tri - umph, the tri - umph of time.

Vln. *ppp* *p* *mf* *ff*

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

Vc. *f* *p* *ff* *f* *ff*

Db. *p* *mp* *f* *gliss.* *ff*

171 **Meno mosso** (♩ = c.76)

Cl. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. D. *ff*

Pno. *ff* *p* 3

Vln. *ff* 7 *fff* 3

Vla. *ff* 7 *fff* 3

Vc. *ff*

Db. *ff*

172

Cl. *ff* *fff* *f* *pp*

Hn. *ff* *p* *mf* *p*

Tpt. *ff* *mp* con sord. (normal)

Tbn. *ff* *mp* *pp*

B. D. *f* *ff* *mp*

Pno. *fff* 5 6 8^{va}

Vln. *mp* *f* *pp* *mf*

Vla. *f* *ff* *p* *p* *mp*

Vc. *mp* *ff* *ppp*

Db. *mp* *ff* *mp*

175 R

Cl. *ppp*

B. D. *> p* *pp* to Vib.

Pno *p* *mp*

Guit. *p* *mp*

Death *mp*
Ev - en now as they sit on the

Vln *pizz.* *p*

Vla *pizz.* *p*

Vc. *pizz.* *mp* *p*

Db. *pizz.* *p*

179

Fl.

Cl.

Vib.

Pno

Guit.

Death

Db.

arco

edge of their his - t(o)ry all is not

p *mp* *mf* *pp*

rall.

182

Fl. *p > pp*

Hn. con sord. *p* *mf* *p* *mf*

Tpt. senza sord. *p* *mf*

Tbn. con sord. (normal) *mp < mf* *p* *mp* *mf*

Gongs *p*

Vib. *p* [to Gongs]

Pno. *mp* *p < mp*

Guit. *> p*

Death
well, and my sha - dow hangs o - ver them.

Vln. arco *p* *mf* *p*

Vla. arco *p* *mp* *> p* *gliss.*

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

Db. *mf*

S

Tempo primo (♩ = c.66)

186

Fl. *pp* *p* *pp*

Cl. *pp* *p*

Tbn. senza sord.

Gongs *mp*

Pno *p* *mp* 8va 3

Death *pp* *p* 3
Space is as yet un - tarn - ished with the

Vln *ppp* *p* *ppp* 3 *pp* *p*

Vla *p* *mp* *mf*

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf*

189

Fl. *pp* < *mp* > *pp* *p* < *mp* >

Cl. *p* < *mf* > *mp*

Hn (senza sord.) *pp* < *mp* > *pp*

Gongs *p* to Vibraphone

Pno *p* < *mp* > *p*

Guit. *pp* < *mp* > *p*

Death *mp* < *mf* >

Vla *mp* < *ppp* > *p* < *mf* > *p*

Vc. *mp* < *p* > *pp* < *p* >

Db. *mp* < *p* >

dead, so I must wait my charge. But haste

193

Fl. *>p*

Cl. *p* *mp* *pp*

Vib. *p* *mp* to Timpani

Pno *mf* *p* *mp*

Guit. *mf* *p*

Death will speed my car - go back to the black pro - found. Let the *mp*

Vla. *p*

Vc. *mp* *pp*

Db.

T

196

Fl. *p*

Timp. *mp* *p* *pp* [to Vib.]

Pno *mp*

Guit. *mp* [to Maracas]

Death
count - down. be - gin. *p*

S. *mp*
Back to the

T. *mp*
Back to the

B. *mp*
Back to the

Vla. *mp* *p* *pp*
sul pont. nat.

Vc. *ppp* *p* *pp*
sul pont.

Db.

Baikonur Cosmodrome

On the first beat, bright, 'clinical' lights suddenly illuminate Komarov and the Chorus (who now become 'alive' and active, checking the control panels at Mission Control). Komarov is standing on a platform at the foot of the steps leading into the capsule...

206 **Triumphale** (♩ = c.86+)

Horn in F
mp — ff

Trumpet in B♭
mf — ff

Trombone
mf — ff

Bass drum
fff — p — ff

Piano
ff

S.
Oh what a day! — In just one hour the

T.
Oh what a day! — In just one hour the

B.
Oh what a day! — In just one hour the

Violin
f — ff

Viola
ff — fff

Violoncello
(nat.)
ff — fff

Double bass
(arco)
ff — fff

208

Pno

f *ff*

S.

migh - ty bear will fly a - gain *ff*

T.

migh - ty bear will fly a - gain *ff*

B.

migh - ty bear will fly a - gain *ff*

Vln

ff

Vla

f

Vc.

f

Db.

f

209

Pno *ff*

S. *f*
and cross the

T. *f*
and cross the

B. *f*
and cross the

Vln *f*

Vla *sub. p*

Vc. *sub. p*

Db. *sub. p*

210

Cl. *f* *ff* *f*

Hn *p* *f* *p*

Tpt *p* *f* *p*

Tbn *p* *f* *p*

B. D. *p* *ff* *p*

Pno *ff*

S. *ff* *f* *ff* *f*

T. *ff* *f* *ff* *f*

B. *ff* *f* *ff* *f*

Vln *ff* *f* *gliss* *ff* *f*

Vla *f* *p* *f*

Vc *f* *p* *f*

Db *f* *p* *f*

fire in - to the dark. Once a - gain we are the

(♩ = ♩)

212

Cl. *p*

Hn *f*

Tpt *f*

Tbn. *f*

B. D. *f*

Pno *p* *ff*

S.
first and Kom - a - rov will singe the beard of

T.
first and Ko - ma - rov will singe the beard of

B.
first and Kom - a - rov will singe the beard of

Vln *ff* *f* *ff* *f*

Vla *ff* *mf* *f*

Vc. *ff* *mf* *f*

Db. *ff* *mf* *f*

214

Cl. *mp* *ff*

Hn. *p* *ff* con sord. (normal)

Tpt. *p* *ff* con sord. (normal)

Tbn. *p* *ff* to Suspended Cymbal

B. D. *p* *ff*

Pno. *ff* *mp* *f*

Kom. *f* declamato

S. *ff* The

T. *ff*

B. *ff*

Vln. *ff* *p*

Vla. *f* *p*

Vc. *f* *p* gliss.

Db. *f* *p* gliss.

10:8 13:8

5 10:8 13:8

3 3 3

U

215

Cl. *mp* (3.2)

Cym. *p* (Don't damp) *mf* to Marimba

Pno *mp* *ff* 5 7 9

Kom. *ff*
road to the stars is steep, but we are rea- dy.

Vln *f* *mp* *ff*

Vla *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

V

Komarov slowly mounts the steps to the capsule...

218

Cl. *p* *mf* *p*

Tpt. *mp* *mp* *f* *p* *mf*

Tbn. *mp* *f* *p* *mp*

Mar. *p* *mp*

Pno.

S. *mf* *f* *mf*
 There is no miss - ion too dan - ger - ous for Kom - a - rov.

T. *mf* *f* *mf*
 There is no miss - ion too dan - ger - ous for Kom - a - rov.

B. *mf* *f* *mf*
 There is no miss - ion too dan - ger - ous for Kom - a - rov.

Vla. *p* *pp*

Vc. *p*

Db. *p*

221

Cl. *fp*

Tpt. *pp* *mf* *p* *mp* *mp*

Tbn. *pp* *mp* *mp*

Mar. *f* *pp* *p* *f* *ff*

Pno. *mf* *fff*

S. *mf* *sonore* There... is no

T. *p* *mf* He is a test - pi - lot of space - ships. There... is no

B. *mf* *sonore* There... is no

Vln. *p* *mf* *f* *p* *mf* *f*

Vla. *p* *mf* *f* *p* *mf* *f*

Vc. *p* *mf* *p* *mf* *f*

224

Cl. *mp* *f*

Tpt *mp* *f*

Tbn. *mf* *f*

Mar. *ff* *f*

S. *f*
G - load too great.

T. *f*
G - load too great.

B. *f*
G - load too great.

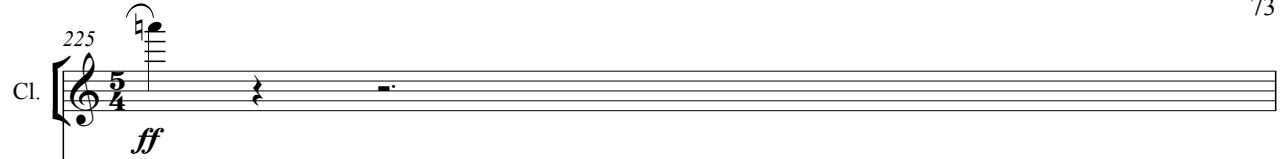
Vln. *f*

Vla. *mf*

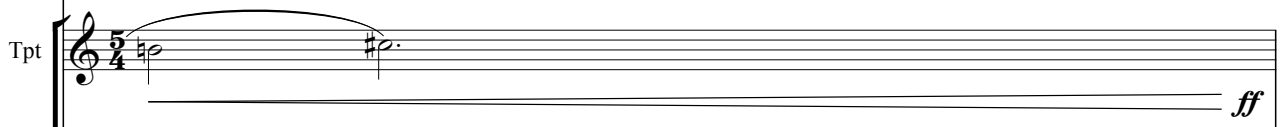
Vc. *f*

Db. *f*

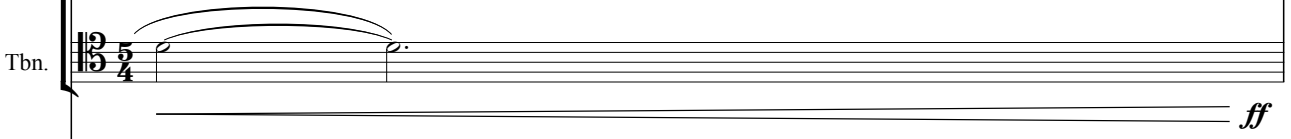
Cl. *ff*



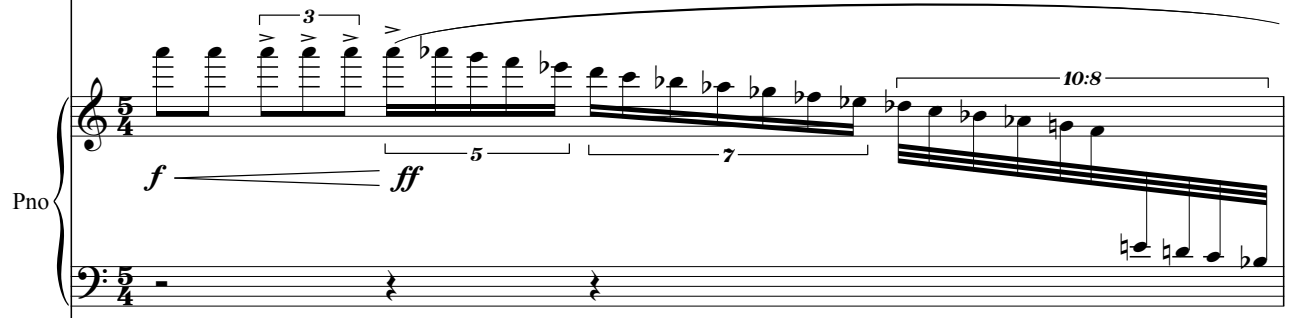
Tpt *ff*



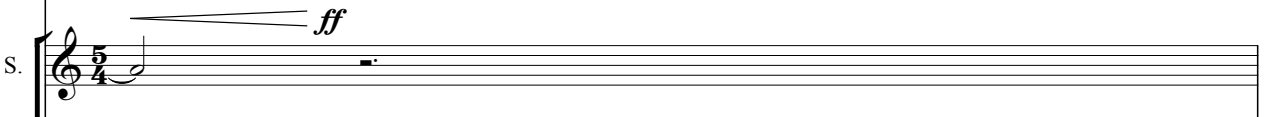
Tbn. *ff*



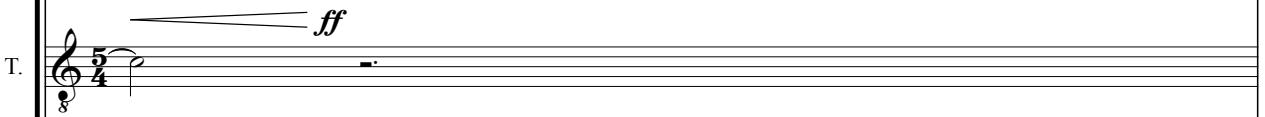
Pno *f* *ff* 5 7 10:8



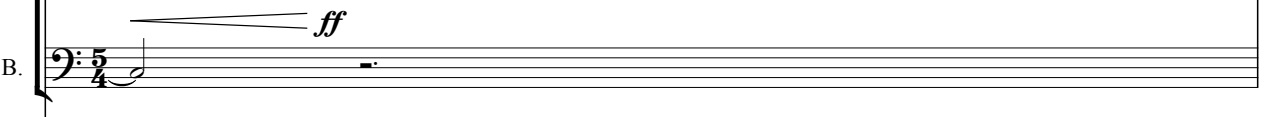
S. *ff*



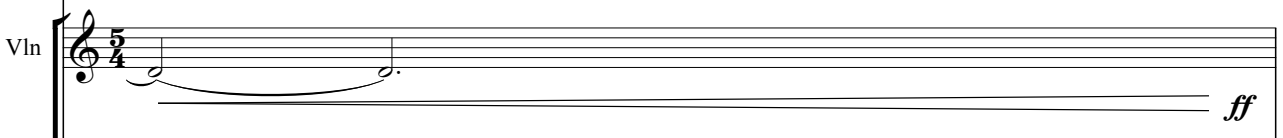
T. *ff*



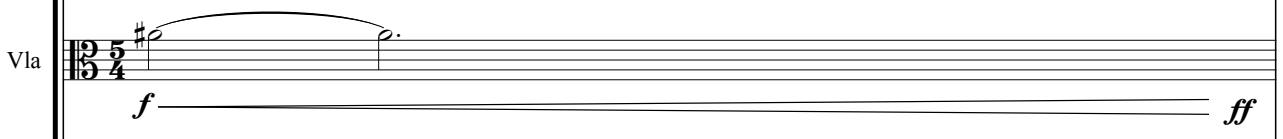
B. *ff*



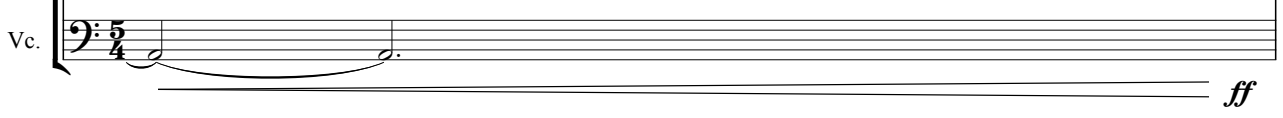
Vln *ff*



Vla *f* *ff*



Vc. *ff*



W (2.3)

226

Mar. *f* *ff* *f* *ff*

Pno *ff* *f*

S. *mf* *f* *mf*

To - day two space - craft will u - nite in or - bit,

T. *mf* *f* *mf*

To - day two space - craft will u - nite in or - bit,

Vln *p* *mf* *pp* *mf*

Vla *p* *mf* *pp* *mf*

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

228

Mar. *f* *ff* *fff* *f* *ff*

Pno *mp* *f*

S. far a - bove the world; to - mor - row

T. far a - bove the world; to - mor - row

Vln *f*

Vla *f*

Vc. *f*

230

Hn. *p*
 Tpt. senza sord. *p*
 Tbn. senza sord. *p*
 Mar. *f* *ff* *f* *fff* *f* *fff*
 Pno. *mf* *f* *ff*
 S. *f*
 T. *f*
 Vln. *mf* *f* *ff*
 Vla. *mf* *f* *p*
 Vc. *mf* *f* *ff*
 Db. *f* *ff*

we shall be the first to walk up - on the Moon.
 we shall be the first to walk up - on the Moon.

X

Volante

232

Fl. *ff* 3 7

Cl. *ff*

Hn.

Tpt.

Tbn.

Mar. to Tambourine

Pno *ff* 6 6 5

Vln *gliss.*

Vla *ff*

233

F1. *ff* 7

Cl. *ff* 6

Hn *mf*

Tpt *mf*

Tbn. *mf*

Pno *ff* 9

S. *f*
In just one

T. *f*
In just one

B. *f*
In just one

Vln *ff* *f* *gliss*

Vla *ff*

234

Cl. *ff* 5 6 6 *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tamb. *p*

Pno. *fff* *mp* 6

S. week we shall 3

T. week we shall 3

B. week we shall 3

Vln. *ff* *f* 3

Vla. *f*

Vc. *f*

Db. *f*

235

Fl. *f* 11:8 *fff* 6 7

Cl. *ff* 3 7

Hn. *mf* *sonore* *f*

Tpt. *mf* *sonore* *f*

Tbn. *mf* *sonore* *f*

Tamb. *ff* *p* *ff* to Vib.

Pno. *ff* 11:8

S. *ff* 3

T. *ff* 3

B. *ff* 3

Vln. *ff* 3

Vla. *ff*

Vc. *ff*

Db. *ff*

ce - le - - brate, ce - le -

ce - le - - brate ce - le -

ce - le - - brate ce - le -

236

Fl. *mp*

Cl. *mp*

Vib. *fp* *f* to Sus.
Cymb.

Pno *mf*

S. *mf* *f* *mp*
brate_ fif - ty years of com - mu - nism, - and Kom - a - rov will bless us

T. *mf* *f* *mp*
brate fif - ty years of com - mu - nism, - and Ko - ma - rov will bless us

B. *mf* *f* *mp*
brate_ fif - ty years of com - mu - nism, - and Ko - ma - rov will bless us

Vln *f* *ff* *f* *ff* *mf* *p* arco

Vla *>f* *mf* *p*

Vc. *>f* *mf* *p*

Db. *>f* *mp* *mf*

Y

239

Fl. *p* ³ *ff*

Cl. *p* *f*

Hn. *f* *p* *mf*

Tpt. *f* *p* *mf*

Tbn. *f* *p* *mf*

Cym. *p* *ff* Damp to Bass Drum

Pno. *mf* *ff*

S. all from the heav'ns.

T. all from the heav'ns. *f* *sonore* This is what

B. all from the heav'ns. *f* *sonore* This is what

Vln. *ff*

Vla. *f*

Vc. *mf*

242

Fl.

Cl.

Hn.

Tpt.

Tbn.

Pno.

S.

T.

B.

Vln.

Vla.

f

ff

p

f

flutter

ff

ff

p

f

ff

p

f

his - t(o)ry de - mands of us.

We'll look so good,

his - t(o)ry de - mands of us.

We'll look so good,

his - t(o)ry de - mands of us.

We'll look so good,

p

f

p

f

246

Fl.

Cl.

Hn.

Tpt.

Tbn.

B. D.

Pno.

S.

T.

B.

Vln.

Vla.

Vc.

Db.

f

p *ff*

p *f* *ff*

p *ff* *mp*

f

f *ff*

f *ff*

f *ff*

mf *f* *ff*

mf *f* *ff*

f *ff*

pizz. *mf*

(sempre pizz.)

mf

the Yan - kees won't know what to think.

the Yan - kees won't know what to think.

the Yan - kees won't know what to think.

Komarov is now at the entrance to the craft...

248

B. D. *mp* *mf* *f* *mp*

Pno *p* *mf* *p* *mf* *p*

S. *mf* *f* *mf* *f*
We can't be - lieve we're ready, there was so li - ttle time.

T. *mf* *f* *mf* *f*
We can't be - lieve we're ready, there was so li - ttle time.

B. *mf* *f* *mf* *f*
We can't be - lieve we're ready, there was so li - ttle time.

Vln *mf* *f*

Vla *mf* *f*

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

Db. *f* *mf* *f* *mf* *f*

A1

(3.2)

251

Fl. *mf* *ff* *f*

Cl. *mf* *ff* *f*

Hn. *pp* *f* *mp*

B. D. *> p* *to Tam-tam*

Pno. *mf* *mp* *ff*

Kom. *f declamato*

S. *f*

T. *f*

B. *f*

Vln. *ff* *mp* *f* *ff*

Vla. *f* *ff* *mp*

Vc. *arco* *mp*

Db. *arco* *mp* *f*

I can't be - lieve we're rea - dy.

His - t(o)ry is with us and we're

His - t(o)ry is with us and we're

His - t(o)ry is with us and we're

253

Fl. *ff*

Cl. *ff*

Hn. *mf < f*

Tpt. *mf < f*

Tbn. *mf < f*

T.-t. *f*

Pno. *ff* *f* 6

S. *ff*
not a - fraid... What a day!

T. *ff*
not a - fraid... What a day!

B. *ff*
not a - fraid... What a day!

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f*

255

Cl. *mp* *ff* 6 7

Hn. *mf*

Tpt. *mp*

Tbn. *mf* *p*

Pno. *fff* *mf*

Kom. *ff* *f* 3
What a day! What a day!

S. *ff* 3
What a day!

T. *ff* 3
What a day!

B. *ff* 3
What a day!

Vln. *mf*

Vla. *mf*

Vc. *ff* *mf*

Db. *f* *mf*

Komarov waves, then takes a bow before entering the capsule...

Attacca Launch

257 (breathe whenever)

Cl. *p* *fff*

Hn. *p*

T.-t. *p* *fff* (Don't damp)

Pno. *fff*

Vln. *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

Db. *p* *fff*

3/4

Launch

Komarov is standing inside the capsule of the spacecraft making final instrument checks. Gagarin is in Mission Control with the technical team - the chorus (alias Valentina, Kosygin and the Technician)...

261 (♩ = c.76)

Horn in F

Tam-tam

Komarov

ff *mf* *mp* *pp*

l.v.

3 3 3

'Oh what a day!'- Lis - ten to them! Why not tell them the



264

Hn

T.-t.

Kom.

Vln

Vla

ff *mf* *mp* *f* *pp*

take metal beater

With metal beater

3 3 3 3

truth: that due to the Re vo - lu - tion oc -

267

Hn

T.-t.

Kom.

mf *p*

f *ff* *mp* *p* *mp*

take normal beater

Run metal beater around edge of Tam-tam.

mp *mf* *mp*

curr - ing fif - ty years a - go next week, we have had to send the poor,

270

Cl.

Hn

T.-t.

Kom.

B1

p *mp*

Normal beaters

pp *mp* *p*

mf *mp* *mf*

— he - ro - ic fool Ko - ma - rov, send him in - to space in a gia - nt

273

Cl.

T.-t.

Kom.

mf *f* *ff* *mp*

Damp

f *ff* *mf* *f*

faul - ty rock - et. Two hund - red and three faults,

275

Cl. *f* *p* *f* *mf*

Hn *p* *ff* *mf*

T.-t. *p* *f* *ff* *f*

Kom. *p* *f* *ff* *f*

can you be - lieve that! Two hund - red and three

take metal beater

Damp



277

Cl. *f* *ff* *3* *ff* *3* *fff* *3*

Hn *f* *ff* con sord.

T.-t. *mp* *ff* *fff* *3* *fff* *3* *fff* *3* *fff* *3*

Kom. *ff* *3* *fff* *3* *fff* *3* *fff* *3* *fff* *3*

mal - a - dies a - fflit this me - tal beast. Ev - en the Chief En - gin - eer re -

to Bass Clarinet

to Marimba

spoken (angrily)

Vln *f* *pizz.*

Vla *f* *ff* *pizz.*

Vc *ff* *3* *fff* *3*

Db. *ff* *fff* *3* *fff* *3*

pochiss. rall **A tempo**

con sord.

Hn

Kom. *sung* **f** **mp** **f** **mp** **mf**

fu - ses to su - pport the flight. _____ If on - ly his

Vln **mf**

Vla **f**

Vc. **f** con sord.



Hn

Kom. **p** **pp** **mp**

pre - de - ce - ssor, Ser - gei Kor - o - le - v, were still a - live.



Kom. **poco rall.** **p**

He would have pre - ven - ted this; he cared a - bout us.



D1 Komarov seats himself...

A tempo

289 arco (con sord.)

Vc. **p** **mp**

292

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

Kom. *mp* *mf* *mp*

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

It was on - ly twelve weeks a - go that three



295

B. Cl. *mf* *mp* *mf* *p* *f* *ff*

Hn. senza sord. *pp* *ff*

Kom. *mf* *p* *f*

Vc. senza sord. sul pont. *mf* *p* *ff*

A - me - ri - can as - tro - nauts died in a fire while



297

B. Cl. *p* *mp* *mf* *mp* *p* *pp*

Kom. *mp*

Vc. pizz. nat. arco senza vib. *p* *p*

re - hear - sing for a launch. And what have we learned from

299

Hn. *p* *mf* *p* *f*

Tpt. *p* *mp* *mf* *mp*

Tbn. *p* *mp* *mf* *f*

Kom. *p* *mp* *mf* *f*

that? On - ly that our glo - rious lead - er, Pre - si - dent Brezh - nev,

Vc. *pp* arco

Db. *p sonore* *mf* *p*



302

Hn. *p* *mp* *p*

Tpt. *p* *mp* *p* *mf*

Kom. *mp* *mf* *f*

can steal a - head in the race to the Moon.

304

Musical score for measures 304-305. The score includes parts for Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Contrabass (Kom.), Violin (Vln), and Double Bass (Db.). The Horn, Trumpet, and Trombone parts feature a triplet of eighth notes, starting with a *mf* dynamic and increasing to *f*. The Contrabass part has a *f* dynamic and includes a triplet of eighth notes. The Violin part is marked *arco* and starts with a *p* dynamic, increasing to *mf*. The Double Bass part has a *f* dynamic. The vocal line (Kom.) has the lyrics: "Of course, I could have re-fused to go." and includes a triplet of eighth notes.



306

Musical score for measures 306-307. The score includes parts for Horn (Hn), Trumpet (Tpt), Trombone (Tbn), Contrabass (Kom.), Violin (Vln), Viola (Vc.), and Double Bass (Db.). The Horn part starts with a *f* dynamic and ends with a *p* dynamic. The Trumpet part starts with a *p* dynamic and ends with a *p* dynamic. The Trombone part starts with a *p* dynamic and ends with a *mp* dynamic. The Contrabass part starts with a *ff* dynamic. The Violin part starts with a *f* dynamic and ends with a *ff* dynamic. The Viola part starts with a *p* dynamic and includes a triplet of eighth notes. The Double Bass part starts with a *ff* dynamic.

F1

308

B. Cl. *mp*

Tbn. *p*

Kom. *mp*

Vc. *mp* *p > pp* *mp* sul tasto nat.

But if

311

Fl. *mp* *mf*

B. Cl. *mf* to Clarinet in A

Tbn. *mf* *f*

Kom. *mf* *f*

Vc. *f* *ff*

I re - fused then my back - up would be forced to

313

Fl. *f* *ff* *f*

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

Tpt. *mp* *f* *ff* *mp* *f*

Tbn. *mf* *f*

Kom. *ff* *f* *mf*

Vc. *mf* *f* *mf*

go in - stead: Yu - ri Ga - gar - in, First Cos - mo - naut and



G1

316

rall. A tempo

Fl. *mf*

Cl. *mf* *mp* *f*

Tpt. *mf* *mp* *f*

Mar. *ff* *p*

Kom. *mp* *p*

dear friend. I could - n't let that

319

Mar. *ff* *p* *f* *ff*

Kom. *mp*
happ - en; *3*

Db. *p* *ff*



piu mosso (♩ = 86)

322

Cl. *fp* *pp*

Hn. con sord. *p*

Kom. *mp* *mf*
So here I am, dressed in blue and a - bout to ride the fire in - to the *3* *3*

Db. *fp* *mfp*

H1

325

Fl. *mp*

Hn.

Timp. *p*

Kon. *mp*

Db. *mp:p* *pp*

blue... It's a tho - rough - ly blue day.



328

Fl. *f* *mf*

Cl. *mp* *mf* *p* *mp* *mf*

Hn. *pp* *p* *mp*

Tbn. *p* *mp* *pp*

Timp. *mp* *p* *mp*

Vln. *mp* *mf* *mp* *p*

Vla. *mp*

senza sord.

331

Fl. *f* *mp*

Cl. *p* *mp* *mf*

Hn. *p*

Tbn. *p* *mp* *f*

Timp. *mf* *p* *mp* *p* *mf*

Vln. *f* *p* *tr*

Vla. *mf* *f*

Vc. *p* *mf* *p* *mp*

Db. *p*

Detailed description: This page of a musical score covers measures 331 and 332. The Flute (Fl.) part begins in measure 331 with a triplet of eighth notes marked *f*, which then transitions to a half note marked *mp*. The Clarinet (Cl.) part starts with a triplet of eighth notes marked *p*, followed by a half note marked *mp*, and then a five-note quintuplet marked *mf* in measure 332. The Horn (Hn.) part has a half note marked *p* in measure 331. The Trombone (Tbn.) part has a half note marked *p* in measure 331, which then moves to a half note marked *mp* and finally a half note marked *f* in measure 332. The Timpani (Timp.) part features a rhythmic pattern of eighth notes, with dynamics *mf*, *p*, *mp*, *p*, and *mf* across the measures. The Violin (Vln.) part has a five-note quintuplet marked *f* in measure 331, followed by a half note marked *p* in measure 332, which includes a trill. The Viola (Vla.) part has a half note marked *mf* in measure 331, followed by a half note marked *f* in measure 332. The Violoncello (Vc.) part has a half note marked *p* in measure 331, which then moves to a half note marked *mf* and finally a half note marked *p* in measure 332. The Double Bass (Db.) part has a half note marked *p* in measure 332.

333

Cl. *p* *mp*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Timp. *mf* *mp* *mf*

Pno. *mf* *f*
Con Ped. *f*

Vln. *f* *mp*

Vc. *p*

Db. *mp* *mf* *p* *gliss.*

Detailed description of the musical score: The score is for measures 333, 334, and 335. The key signature has one sharp (F#) and the time signature is 4/4. Measure 333 starts with a 3/4 time signature. The Clarinet (Cl.) part begins with a half note G4 (F#), followed by a quarter note A4, and a quarter rest. A slur covers the first two notes, with a '3' above it. Dynamics are *p*. In measure 334, there is a whole rest. In measure 335, there is a half note G4 (F#), followed by quarter notes A4, B4, C5, and B4. A slur covers the last three notes, with a '5' below it. Dynamics are *mp*. The Horn (Hn.) part has a half note G4 (F#) in measure 333, a quarter note A4 in measure 334, and a whole rest in measure 335. Dynamics are *mp* and *mf*. The Trumpet (Tpt.) part has a whole rest in measure 333 and 334, and a half note G4 (F#) in measure 335, followed by a quarter note A4. A slur covers the last two notes, with dynamics *mp* and *mf*. The Timpani (Timp.) part has a half note G2 in measure 333, a quarter rest, and a quarter note G2 in measure 334. A slur covers the last two notes, with a '3' above it. Dynamics are *mf*. In measure 335, there is a half note G2, followed by a quarter note A2, and a quarter note B2. A slur covers the last two notes, with dynamics *mp* and *mf*. The Piano (Pno.) part has a half note G4 (F#) in measure 333, followed by quarter notes A4, B4, C5, and B4. A slur covers the last three notes, with a '5' below it. Dynamics are *mf*. In measure 334, there is a half note G4 (F#), followed by quarter notes A4, B4, and C5. A slur covers the last three notes, with a '6' below it. Dynamics are *mf*. In measure 335, there is a half note G4 (F#), followed by quarter notes A4, B4, and C5. A slur covers the last three notes, with a '3' above it. Dynamics are *f*. The Violin (Vln.) part has a half note G4 (F#) in measure 333, followed by quarter notes A4, B4, C5, and B4. A slur covers the last three notes, with a '6' below it. Dynamics are *f*. In measure 334, there is a half note G4 (F#), followed by quarter notes A4, B4, and C5. A slur covers the last three notes, with dynamics *mp*. The Viola (Vc.) part has a half note G4 (F#) in measure 333, followed by quarter notes A4, B4, and C5. A slur covers the last three notes, with dynamics *p*. The Double Bass (Db.) part has a half note G2 in measure 333, followed by quarter notes A2, B2, and C3. A slur covers the last three notes, with dynamics *mp*. In measure 334, there is a half note G2, followed by quarter notes A2, B2, and C3. A slur covers the last three notes, with dynamics *mf*. In measure 335, there is a half note G2, followed by a quarter note A2. A slur covers the last two notes, with a '3' above it and dynamics *p*. The word 'gliss.' is written above the A2 note.

335

Fl. *p* *f* *p*

Cl. *f* *p* *f* *p*

Tpt. *f*

Timp. *mf* *mp* *p*

Pno. *mf* *f* *mf*

Gag. *f* *ff* *f*
 So - yuz One, Dawn call - ing Ru - by, this is

Vln. *mf* *ff* *pp* *f*

Vla. *p* *ff* *pp* *f*

Vc. *pp* *mf* *f*

337

Cl. *mp* *mf* *f*

Tpt. *p* *mf*

Timp. *mp* *p* *mf*

Pno. *mp* *ff*

Guit. Playing maracas Maracas *ff*

Gag. *ff*

8 Miss - ion_ Con - trol; can you hear me up there?

Detailed description: This page of a musical score covers measures 337 to 340. The score is arranged in a system with six staves. The first staff is for Clarinet (Cl.), the second for Trumpet (Tpt.), the third for Timpani (Timp.), the fourth for Piano (Pno.), the fifth for Guitar (Guit.), and the sixth for Vocalist (Gag.). Measure 337 begins with a treble clef, a key signature of one flat, and a 6/8 time signature. The Clarinet part features a triplet of eighth notes (F4, G4, A4) followed by a melodic line. The Trumpet part has a single eighth note (F4) followed by a quarter note (G4). The Timpani part has a single eighth note (F4) followed by a quarter note (G4). The Piano part has a single eighth note (F4) followed by a quarter note (G4). The Guitar part has a single eighth note (F4) followed by a quarter note (G4). The Vocalist part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). Measure 338 is a whole rest for all parts. Measure 339 is a whole rest for all parts. Measure 340 begins with a 4/4 time signature. The Clarinet part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Trumpet part has a single eighth note (F4) followed by a quarter note (G4). The Timpani part has a single eighth note (F4) followed by a quarter note (G4). The Piano part has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The Guitar part has a single eighth note (F4) followed by a quarter note (G4). The Vocalist part has a single eighth note (F4) followed by a quarter note (G4). Dynamics include *mp*, *mf*, *f*, *p*, and *ff*. The lyrics are: "Miss - ion_ Con - trol; can you hear me up there?".

340

Tpt. *mf* *p*

Timp. *p* *mp* *p* *mp* *mf* Damp

Pno. *mf* *mf* *p*

Guit. Maracas *>mp* *f*

Kon. *mf* *f* *mp* *mf* *f*

This is Soy - uz. One, yes Con - trol, I'm read - ing you loud and clear.

Vln. *mf* *pp* *mp* *p*

Vla. *mf* *mp* *p* *mp* *f*

Vc. *p* *f*

Db. *mf* *f*

I1

343

Fl.

p *mp*

Timp.

pp *p*

Pno

p *mp*

Gag.

mf

Wea - ther re - ports tell us that it's go - ing to be a

Vln

mp *mf* *pp* *mp*

Vla

pizz. *mp* *p*

Vc.

mp

Db.

pizz. *mf* *mp*

346

Fl. *p*

Guit. (Maracas) *mf* *p*

Gag. love - ly blue day.

Kom. *mp* *mf*
Yes I know.

Vln. *p* *pp* *mp* *mf* *f*

Vla. arco *mp* *mf* *f*

Vc. *mp* *pp*

Db. arco *mp* *pp*

Detailed description of the musical score: The score is for measures 346-351. Measure 346 starts in 3/4 time with a Flute part (Fl.) playing a triplet of eighth notes (F4, G4, A4) marked *p*. The Guitar (Guit.) part has a rest. The Gag part has a triplet of eighth notes (F4, G4, A4) with lyrics "love - ly blue" and a fermata. The Kontrabaß (Kom.) part has a rest. The Violin (Vln.) part has a triplet of eighth notes (F4, G4, A4) marked *p*. The Viola (Vla.) part has a rest. The Violoncell (Vc.) part has a rest. The Double Bass (Db.) part has a rest. Measure 347 changes to 4/4 time. The Flute part has a rest. The Guitar part has a rest. The Gag part has a half note (F4) with lyrics "day.". The Kontrabaß part has a rest. The Violin part has a half note (F4) marked *mp*. The Viola part has a half note (F4) marked *mp*. The Violoncell part has a half note (F4) marked *mp*. The Double Bass part has a half note (F4) marked *mp*. Measure 348 changes to 4/4 time. The Flute part has a rest. The Guitar part has a rest. The Gag part has a rest. The Kontrabaß part has a rest. The Violin part has a half note (F4) marked *pp*. The Viola part has a half note (F4) marked *mp*. The Violoncell part has a half note (F4) marked *mp*. The Double Bass part has a half note (F4) marked *mp*. Measure 349 changes to 3/8 time. The Flute part has a rest. The Guitar part has a rest. The Gag part has a rest. The Kontrabaß part has a rest. The Violin part has a half note (F4) marked *mp*. The Viola part has a half note (F4) marked *mp*. The Violoncell part has a half note (F4) marked *mp*. The Double Bass part has a half note (F4) marked *mp*. Measure 350 changes to 6/8 time. The Flute part has a rest. The Guitar part has a rest. The Gag part has a rest. The Kontrabaß part has a rest. The Violin part has a half note (F4) marked *mf*. The Viola part has a half note (F4) marked *mf*. The Violoncell part has a half note (F4) marked *pp*. The Double Bass part has a half note (F4) marked *pp*. Measure 351 changes to 6/8 time. The Flute part has a rest. The Guitar part has a rest. The Gag part has a rest. The Kontrabaß part has a rest. The Violin part has a half note (F4) marked *f*. The Viola part has a half note (F4) marked *f*. The Violoncell part has a half note (F4) marked *pp*. The Double Bass part has a half note (F4) marked *pp*.

J1

349

Fl. *ff* *f*

Cl. *mf* *f*

Hn. *p* *mf* *mp*

Tbn. *pp* *mf* *f* *p*

Timp. *mf* *mf* *p* *mf* *p*

Pno. *f* *mf*

Gag. *f*
Rea - dy

Vln. *f* *mp* *f* *p*

Vla. *f* *ff* *pizz.* *mp* *mf*

Vc. *f* *mp* *f*

Db. *pizz.* *mf*

Detailed description: This page of a musical score contains measures 349, 350, and 351. The music is in 6/8 time, changing to 3/4 time at the start of measure 351. The instruments and their parts are: Flute (Fl.) with dynamics *ff* and *f*; Clarinet (Cl.) with dynamics *mf* and *f*, featuring triplet markings; Horn (Hn.) with dynamics *p*, *mf*, and *mp*; Trombone (Tbn.) with dynamics *pp*, *mf*, *f*, and *p*; Timpani (Timp.) with dynamics *mf*, *mf*, *p*, *mf*, and *p*; Piano (Pno.) with dynamics *f* and *mf*; Gag (Gag.) with dynamic *f* and the vocal line "Rea - dy"; Violin (Vln.) with dynamics *f*, *mp*, *f*, and *p*; Viola (Vla.) with dynamics *f*, *ff*, *pizz.*, *mp*, and *mf*; Violoncello (Vc.) with dynamics *f*, *mp*, and *f*; and Double Bass (Db.) with *pizz.* and *mf*.

352

Fl. *p* *mf* *p* (3.2) (3.2) *mf*

Cl. *p* *mf* *p* (3.2) (3.2) *mf*

Pno *mf*

Guit. Maracas *p* *f* *mp* *p*

Gag. sta - tus?_

Kom. *mp* I have fast - ened my - self in - to my seat_

Vln. *p* *mf*

Vla. arco *p* *mf*

356 (3.2) (3.2)

Fl.

Cl.

Pno

Guit.

Kom.

Vln

Vla

Maracas

p *mf* *p* *mp* *f* *mp* *p* *pp* *mp* *pizz.* *mp* *pizz.* *mp*

Ge - ne - ral state is ex - ce - llent. Ev - - ery - thing is

360

Fl. *mf* *f*

Cl. *mf* *p* *mf* *f*

Pno *mp* *mf*

Guit. Maracas *ff*

Gag. *mf*

Kom. *fine*

Vln. *arco* *mf* *p* *mp* *mf*

Vla. *arco* *mp*

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

Te - le - me - try read - ings:

363

Fl. *mf* *ff* *f*

Cl. *mf* *f* *mf* *p* *p*

Tpt. *p*

Tbn. *p*

Pno. *mp* *f*

Gag. *f*

vi - tal signs good. Check - ing sys - tems.---

Vln. *p*

Vla. *mf* *f*

Vc. *mf* *f*

365 (3.2) con sord.

Hn *mp* *mf* *p* *mf*

Tpt *mp* *mf*

Tbn *mf* *mf* *p* *mf* *mf*

Timp. *p* *p* *mp*

Pno *mf*

Guit. Maracas *p* *f* *mf* *p* to Guitar

Kom. *mp* *mf* *mp* *f*

Db. arco *mf* *f* *mp*

All on - board sys - tems func - tion - ing. Ev - ery - thing is

368 to Vib.

Timp. *p* *mf* *p* *mp* *p* *f*

Pno *mp*

Kom. *f*

S. *mp* *mf* *f*
 fine. Time check? *mp* *mf* *f*
 Fif - ty five min - utes__ to lift - off.

T. *mp* *mf* *f*
 Fif - ty five min - utes__ to lift - off.

B. *mp* *mf* *f*
 Fif - ty five min - utes__ to lift - off.

Db. *fp* *fff*



K1 Komarov produces a photograph of his wife, Valentina...

piu lento, calmato (♩ = 76)

371

Guit. *p* *mp* *mf* *p dolce*

Kom. *p dolce*
 My

Db. *pp*

375

Guit. *mp* *p* *f* *mp* *p*

Kom. *mp* *p*

dear Va - len - ti - na. This pic - ture

379

Guit. *mp* *p* *f* *p* *f*

Kom. *mp* *p* *f*

— does you no just - ice; it lacks your

382

Guit. *p* *f* *ff* *f* *p*

Kom. *mf* *f* *mp*

vi - ta - - li - ty. We shall have a -

385

Guit. *f* *ff*

Kom. *mf* *f*

no - ther ta - ken when I re - turn, in - fact a pho - to - graph of all of us;

388

Guit. *mf* *mp* *f* *mf* *mp*

Kom. *mf*

We'll have a - no - ther tak - en when I re

391 Con sord. (cup mute)

Tpt. *mf* *f* *p* *mp* *mf*

Gag. *mf* *mp* *mf*

Kom. turn.

Colo - nel, how does it feel to be go - ing back



395

Tpt. *>p* *mp* *f*

Guit. *ff* *mp*

Gag. *f* *ff* *f*

Kom. *f*

in - to space a - gain? You're ma - king his - t(o)ry. But Yu - ra, you have al



398

Tpt. *mp*

Guit. *p* *mp* *mf*

Kom. *mf*

rea - dy made all the his - t(o)ry we need; there can be on - ly

401

Tpt. *mp* *mf*

Guit. *mf* *f* *mp* *f*

Gag. *mf* *mp*

Kom. *mf*

Still such a mo - dest man!

one First Man in Space.



404

Tpt. *p* *mp*

Guit. *p* *mp* *mf*

Gag. *mf* *mp* *mf*

You know ve - ry well that you are the first cos - mo - naut to re -



407 (3.2.2)

Tpt. *mf* *f*

Guit. *f* *ff* *f* *ff*

Gag. *mf* *mp* *mp* *mp*

Kom. *mf*

turn to space.

I sim - ply have a job to do.

410

Pno

Guit.

Kom.

Vln

Vla

Db.

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

I just want to test this mac - hine



412

Vib.

Kom.

Vln

Vla

Vc.

Db.

f *p* *f* *fff* *mf* *f* *p < f* *p* *f* *mf* *f* *p < f* *p* *f* *mp*

and get home a - gain.

sul pont.

414

Fl.

Cl.

Vib. to Timpani

Pno

Kom.

Vln

Vla

Vc.

Db.

p *f* *ff* *p*

p *f* *ff* *p*

f *p*

ff

mf

p *p*

What a - bout it Yu - ra, will _____ you join me for a ce - le - bra - to - ry

nat.

417

Fl. *mf* *ff* *mf* *ff*

Cl. *mf* *ff* *mf* *ff* to Bass Cl.

Tpt. *p* *ff*

Pno. *mf* *ff* *fff* to Celesta

Korn. *mf* *ff* *mf* *ff*

vod - ka when I re - turn?

Vln. *f* *ff* *f* *ff*

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

Vc. *f*

Db. *ff* *pp*

419 to Alto Fl.

Fl. *mp*

Tpt. *f* *p*

Guit. *ff* *f* *mf* *mp*

Gag. *f* *mf* *f*
 (Sung as if to himself)
 Of course; I think you'll need drink af - ter fly - ing this ship.

Vc. *> mp* *p* *pp*

L1

423

A. Fl. 

B. Cl. 

Hn. (con sord.) 

Timp. 

S. 

T. 

B. 

Vc. 

Db. 

426

A. Fl.

B. Cl.

Hn

T.

p *mp* *p* *mp* *p* *mp*

We are just runn - ing the fi - nal checks;



429

A. Fl.

B. Cl.

Hn

T.

p *p* *mp* *p* *p* *mp*

senza sord.

we'll soon have you up there.



431

A. Fl.

B. Cl.

Gag.

pp *p* *pp* *mp* *p*

rall.

How is your fam(i) - ly, ev - ery - one well?_____

M1

A tempo

433

A. Fl. *mp* *mf* *mp* *mf* *p* *mp* *f*

Cel. *p*

Kom. *p* *mp*

Yes, Va - len - ti - na is work - ing at the lib - ra(r)y and the



436

A. Fl. *mp* *p* *mp* *mf*

Cel. *mp* *mf* *p*

Gag. *mp*

Kom. *mp* *p* *mp*

Yes, the girls—
child - ren are at school, as yours must be?



439

A. Fl. *p* *f* *p*

Cel. *mp*

Gag. *p*

— are in school now; they make their fa - ther ve - ry

441

A. Fl. *f* *p* *f* *p* *f*

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

Cel. *mf* *f*

Gag. *mf*

proud. But to - day it will be

442

A. Fl. *p* *mp* *mf* *f*

B. Cl. *p* *f*

Cel. *ff*

Gag. *f*

your son and daugh - ter who will be proud when all the world sees what

444

A. Fl. *ff* *mp* *mf* *mp* *mf*

B. Cl. *ff*

Cel. *f*

Guit. *ff* *f* *mf*

Gag. 8 you have a - chieved.

Kom. *f* *mf*
E - nough, Yu - ra,

446

A. Fl. *mp*

Cel. *f*

Guit. *f* *mp* *f*

Kom. *mf* *3*

I have e - nough pre - ssure on me to suc -

448

A. Fl. *f* *ff*

B. Cl. *p*

Timp. *p*

Cel. *ff* *ff*

Guit. *ff*

Kom. *mp* *3*

ceed with out the rest of the world watch - ing me, and be - -

455

A. Fl. *p* *f*

Roto tom *p* *gliss.* *mf* *gliss.*

Kom. wish they had gi - ven me long - er to fam

Vln *sul pont.* *mp* *nat.* *3*



457

A. Fl. *p* *mf* *f*

Roto tom *>p*

Kom. il - iar - ise my - self with this

Vln *sul pont.* *p* *mp* *nat.* *3* *p*



458

A. Fl. *p* *f* *p*

Roto tom *p* *gliss.* *mf* *p*

Guit. *3* *3*

Kom. new tech - nol - o - gy.

460

A. Fl. *pp*

B. Cl. *pp* *mp* *ff* *p* *mp*

Guit. *p*

Gag. *mf* 3

Well,



462

A. Fl. *mf* 3

B. Cl. *p* 3 *mp*

Guit. *p* *mf* *p* 3

Gag. 3

just as be - fore, it seems that you know

464

A. Fl. *p* *tr* *p* *f*

B. Cl. *p* *pp* *p*

Guit. *p* *mf* *f* *mp*

Gag. *p* *mf* *f* *mp*

more a - bout the sys - tems of this ma-



466

A. Fl. *p* *mf*

B. Cl. *p* *pp*

Roto tom *p* *gliss* *f* *p*

Cel. *f*

Guit. *f* *mf* *f* *mf*

Gag. *f* *mf* *f* *mf*

Kom. *mf*

chine than e - ven the de - sign - ers. Per - haps, but the de -

poco rall.

A tempo

468

A. Fl. *ff*

Tpt. (sempre con sord. (cup)) *mf* *f* *mf*

Roto tom *p* *gliss.* *gliss.* *ff*

Cel.

Guit. *f* *f* *mp* *tr*

Gag. *mf*

Kom. *f*

sign - ers don't have to fly it. All right my friend, we



470

A. Fl. *f*

Tpt. *mp*

Cel. *ff*

Guit. *f* *p*

Gag. *f*

launch in ten.

471

A. Fl. *ff* *mp*

Tpt *mf* *f* *p*

Cel. *mp* *p*

Guit. *ff*

Gag.

Kom. *mp*

Are you com - f(or)ta - ble? Yes, though I



473

A. Fl. *p* *mf*

B. Cl. *p*

Tpt *mp* *mf* *f*

Cel. *to piano*

Guit. *p* *mf* *mp*

Kom. *mf* *f* *mp*

Vln. *pp* *f*

Vla. *pp* *f*

think I've had too much tea, and a li - ttle less of this mu - sic in my head - phones would

476

A. Fl. *mp* *p* *p*

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

Tpt *mf* senza sord.

Guit. *p* *f* *mf*

Kom. *mp* *mp* *f* *mf*

help, but rea - lly, ev - - ery - thing is fine._____



479

Guit. *mf* *p* *mp* *p* *f* *mp* *f* *p*

Kom. *mp*

I can't see much___ from here. Though I sup -



482

B. Cl. *pp*

Guit. *mf* *f* *mp* to 2 Flexatones

Kom. *mf*

pose I am on - ly miss - ing the salt flats: Ka - zakh - stan is

485 *mp* *mf* *f* *ff* *accel.*

B. Cl.

Timp.

Kom. *mp* *f*

not our most pre - tty re - pub - lic.

S. *mp* *f*

Five min - utes to lift - off.

T. *mp* *f*

Five min - utes to lift - off.

B. *mp* *f*

Five min - utes to lift - off.



P1

$\text{♩} = 86$

489 *f* *ff* *f* *ff*

B. Cl.

Timp. *f*

Gag. *f* *ff*

You should now have con trol of on - board sys - tems.

Vc. *f* *ff* *f*

Db. *f* *ff* *f*

492

A. Fl. *f* *ff* *f* to Flute

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

Hn. senza sord. *mf* *f*

Tpt. *p*

Tbn. *p*

Timp. *f* *mf* to Bass Drum

Gag. *f* *ff* *f*
 Au - to - ma - tic launch se - quence ac - ti - va - ted. Stand - by Com

Vln. *p* *f* *ff*

Vla. *p*

Vc. *mp*

Db. *mp*

495

Fl. f 3

Hn. p mf

Tpt. mf p mp

Tbn. mf

Pno. mp mf f mf mf ff 3 3 8^{vb}

Gag. man - der. We go in three. f 3

Kom. Check, we are at f 3

S. mf f Three mi - nutes to lift - off.

T. mf f Three mi - nutes to lift - off.

B. mf f Three mi - nutes to lift - off.

Vln. f mp 3

Vla. f ff f mp 3 3

Vc. f mf mp mf 3 3 pizz.

Db. f mf pizz.

498

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

Tpt *f* *p*

Tbn. *mp* *f* *p*

B. D. *p* *f*

Pno *mf* *f*
8^{vb}...

Gag. *f*
Key to start.

Kom. *f*
T minus three. Check,

Vln *ff*

Vla *ff*

Vc. *ff* arco

Db. *mf* *ff* arco

500

Fl. *f* *ff*

B. Cl. *f* *ff*

Hn. *mf* *f*

Pno. *f* *mp* *mf* *f*
Ped.

Kom. we are on start.

Vln. pizz. *mf* *f* arco *pp* *ff*

Vla. pizz. *mf* *f* arco *p* *< ff* *p* *< ff* *p* *< ff*

Vc. *> f* *mp* *p* *ff*

Db. *> mf* *p* *mf* *f*

502

Hn *mf* *f*

Tpt *mf* *f* *ff*

Tbn *mf* *f*

Timp. *mf* *f*

Pno *ff*
8^{va}

Gag. *mf*
Launch se - quence stage

Vln *mf* *p*

Vla *f* *ff* *f* *p*

Vc. *mf* *mp* *p* *mf*
pizz

Db. arco *ff* *mf* pizz. *mf* arco *mp*

504

Hn

Tpt

Tbn.

Timp. to Bass Drum (using Timp. sticks)

Pno

Gag.

Kon.

Vln

Vc.

Db.

mf

f

f

f

p *ff* *f*

one com-plete. Switch to go. Boo-ster pro-

Check, eve-ry-thing is fine.

f *p* *f* *p*

arco *p* *mf* *mf*

p *mp* *mf* *mf*

507

Hn *>p*

Tpt *>p*

Tbn *>p*

Pno *fff* *p < mf* *p* *f*

Gag
pell - ant tanks pre - ssur - i - sing.

S. *mf* *f*
Two min - utes to lift - off.

T. *mf* *f*
Two min - utes to lift - off.

B. *mf* *f*
Two min - utes to lift - off.

Vc. *ff*

Db. *ff*

Q1

509

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

Hn *f*

Tbn. *f*

Vln *f*

Vla *f*

Vc. *f*

6

3

3

3

510

B. Cl. *f* *ff*

Hn *mp* *f* *p*

Tpt *mf*

Tbn. *p* *f* *p*

B. D. Using Timp. sticks *p* *f* *3* to Timpani quickly!

Timp. *mp*

Gag. *f* *3*
We're at T mi - nus

Vln

Vla *3*

Vc. *3* *ff* *f*

Db. *p* *f* *ff* *f*

512

Fl. *mf* *f* *p*

B. Cl. *f* *ff* *5* *to Clarinet in A*

Hn *mf*

Tpt *f*

Tbn. *p* *mf*

Timp. *mf* *to Vibraphone*

Pno *mf* *f*

Gag. two. I - dle run.

Kom. *f* *3* Check. I - dle

Vln. *p* *f* *mf* *pizz.*

Vla. *mf* *f* *mf* *pizz.*

Detailed description: This page of a musical score contains measures 512 through 514. The score is for a full orchestra and includes vocal parts. The instruments and their parts are: Flute (Fl.), Bass Clarinet (B. Cl.), Horn (Hn), Trumpet (Tpt), Trombone (Tbn.), Timpani (Timp.), Piano (Pno), Gag, Kom, Violin (Vln), and Viola (Vla). The music is in 3/4 time. Measure 512 features a flute melody with dynamics *mf*, *f*, and *p*, and a bass clarinet line with dynamics *f* and *ff*, including a quintuplet. Measure 513 shows the horn and piano playing *mf* and *f* respectively. Measure 514 continues the instrumental textures and includes vocal lines for Gag and Kom. The Gag part has lyrics "two. I - dle run." and the Kom part has "Check. I - dle". The score includes various musical notations such as slurs, accents, and dynamic markings.

514

Fl. *f* *ff* *p*

Cl. *f* *mf*

Hn. *p*

Tbn. *p*

Vib. *mf* *fff* to Snare Drum

Pno. *ff* *pp* *ff* *mp*
Ped. Ped.

Gag. *mf*
Ve - hi - cle on

Kom. run.

S. *mf* *f*
One mi - nute to lift - off. -

T. *mf* *f*
One mi - nute to lift - off. -

B. *mf* *f*
One mi - nute to lift - off. -

518 (3.2)

Cl. *f* *p* *fp* *f*

Gag. *f*
in - ter - nal power. Au - to - ma - tic launch se - quence_

S. *mp*
Thir - ty

T. *mp*
Thir - ty

B. *mp*
Thir - ty

Vln *mp* *f*
arco

521 (2.2.3)

accel...

Fl. *f* ————— *fff*

Cl. *p* ————— *f* ————— *fff*

Hn. *f* *p* ————— *ff*

Tpt. *f* *p* ————— *ff*

Tbn. *f* *p* ————— *ff*

S. D. *p* ————— *mf* *f* to Timp., Tom-toms, Snare Drum & Bass Drum

Timp. *ff*

Pno. *p* ————— *fff*

Gag. *ff*
 — un - der way. Ig - ni - tion.

S. sec - onds.

T. sec - onds.

B. sec - onds.

Vla. arco *p* ————— *ff*

524

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Tom-t.

Pno

Gag.

Kom.

Vln

Vla

Vc.

Db.

f *pp* *ff* *f* *mp*

f *ff* *p* *f* *mp*

f *ff* *f* *mp*

ff *p* *f*

f *ff* *f* *ff*

f *f* *f* *f*

f *f* *f* *f*

ff *f* *p* *pizz.* *arco*

ff *f* *pizz.*

ff *f*

ff *f* *mp*

Fire main en - gines.. Um -

lg - ni - tion. Switch to burn.

527

Fl. *ff* *to Piccolo*

Cl. *ff* *f*

Tpt. *p* *f*

S. D.

Tom-t. *mf*

B. D. *p* *mp*

Pno. *mp* *ff*

Gag. *3* *3* *3*
 bi - li - cal tow(e)r se - - pa - ra - ting from boos - ter.

S. *f*
 Ten

T. *f*
 Ten

B. *f*
 Ten

Vln. *gliss.* *mf* *f*
 arco

Vla. *f*

530

Cl. *f* *tr* *ff* *f* *ff*

Hn *mf* *f* *mp*

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

Tbn. *mf* *f* *mp*

S. D. *f*

Tom-t. *p* *f* *p*

Pno *p* *fff* *f* *ff*

Gag. *f* *ff*

En - gines tur - bo - pump - ing at flight speed.

S. se - conds to lift - off.

T. se - conds to lift - off.

B. se - conds to lift - off.

Vln *ff* *f* *pizz* *ff*

Vla *ff* *f* *pizz* *arco* *mf* *ff*

Vc. *mf* *ff*

Db. *ff* *f* *ff*

535

Cl.

Hn.

Tpt.

Tbn.

B. D.

Pno

ff *f*

ff

ff

mf

f *ff*

536

Picc. *ff*

Cl. *f* *ff* *mp* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tom-t. *f* *ff*

B. D. *f* *p* *fff*

Pno. *ff*

Gag. *ff*

Vln. *f* *fff*

Vla. *ff*

Vc. *ff*

Db. *ff*

First - stage en - gines at max - i - mum

538

Picc. *f* *fff* *tr*

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

Tom-t. *ff*

B. D. *ff* *p* *ff*

Pno

Gag. *ff* *3* *f*
 thrust. Fuell

Kom. *ff* *3*
 Main en - gine burn.

S. *f* Fuell

T. *f* Fuell

B. *f* Fuell

Vln *ff* *fff* Fuell

Vla *fff* *mf*

Vc. *fff* *mf*

Db. *fff* *mf*

540

Picc. *f*

Cl. *fff*

S. D. *pp* *ff* *pp* *ff* *pp* *ff*

Tom-t. *ff*

B. D. *ff*

Pno *mp* *mf* *ff*

Gag. *ff*
 - ing tow(e)r se - pa - ra - tion.

S. *ff*
 - ing tow(e)r se - pa - ra - tion.

T. *ff*
 - ing tow(e)r se - pa - ra - tion.

B. *ff*
 - ing tow(e)r se - pa - ra - tion.

Vln *p* *mf* *f* *ff*

Vla *p* *mp*

Detailed description of the musical score: The score is for measures 540 and 541 of a piece in 6/4 time. The Piccolo part (measures 540-541) starts with a rest, followed by a sixteenth-note triplet in measure 541 marked *f*. The Clarinet part (measures 540-541) consists of a sustained low note marked *fff*. The Snare Drum part (measures 540-541) has a *pp* to *ff* crescendo in measure 540, followed by a *pp* to *ff* crescendo in measure 541. The Tom-tom part (measures 540-541) has a triplet of eighth notes in measure 540 marked *ff*. The Bass Drum part (measures 540-541) has a single eighth note in measure 540 marked *ff*. The Piano part (measures 540-541) has a *mp* to *ff* crescendo in measure 540, followed by a *mf* to *ff* crescendo in measure 541. The vocal parts (Gaggle, Soprano, Tenor, Bass) sing the lyrics "ing tow(e)r se - pa - ra - tion." with a triplet of eighth notes in measure 541, all marked *ff*. The Violin part (measures 540-541) has a *p* to *mf* crescendo in measure 540, followed by a *f* to *ff* crescendo in measure 541, with triplets and a quintuplet. The Viola part (measures 540-541) has a *p* to *mp* crescendo in measure 540.

542

Picc. *ff*

Cl. *ff*

S. D. *pp* *ff* to Thundersheet & Referee's Whistle

Pno

Gag. *f* *ff*
We have lift - - off.

S. *f* *ff*
We have lift - - off.

T. *f* *ff*
We have lift - - off.

B. *f* *ff*
We have lift - - off.

Vln *fff*

Vla *fff*

543

Picc. *f*

Cl. *f*

Hn *f*

Tpt *f*

Tbn. *f*

Pno *fff*

Guit. 2 Flexatones *f cresc.*

Vln *fff*

Vla *fff*

(more bow than pitch)

(more bow than pitch)

3

3

Detailed description: This page of a musical score, numbered 158, contains measures 543 through 545. The score is for a full orchestra and includes parts for Piccolo (Picc.), Clarinet (Cl.), Horn (Hn), Trumpet (Tpt), Trombone (Tbn.), Piano (Pno), Guitar (Guit.), Violin (Vln), and Viola (Vla). The key signature has one flat (B-flat major or D minor) and the time signature is 3/4. The Piccolo part begins with a triplet of eighth notes (B-flat, A, G) marked with a forte (*f*) dynamic. The Clarinet, Horn, Trumpet, and Trombone parts each play a single note (B-flat, A, G, and F respectively) with a forte (*f*) dynamic, all notes are beamed together and have a slur above them. The Piano part features a complex rhythmic pattern of sixteenth notes in the right hand and quarter notes in the left hand, with a fortissimo (*fff*) dynamic. The Guitar part consists of two flexatone notes (B-flat and A) with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The Violin and Viola parts play a single note (B-flat) with a fortissimo (*fff*) dynamic. Performance instructions for the Violin and Viola parts include "(more bow than pitch)". A triplet of eighth notes (B-flat, A, G) is also indicated in the lower right area of the page.

544

Picc. *5*

Cl. *3*

Hn *ff* *fff* *gliss.*

Tpt *ff* *fff*

Tbn. *ff* *fff*

Thunder Sheet *p cresc. molto*

Pno *fff*

Guit. *sempre cresc.*

Vln *(Sul E) fff sempre* *gliss.* *(Sul A) gliss.*

Vla *fff sempre* *(Sul A) gliss.*

Trem. gliss. as low as possible within the given durations.

Volante

545

Picc. *fff*

Cl. *fff*

Hn. *fff* *gliss.*

Tpt. *ff* *fff*

Tbn. *ff* *fff*

Ref. Whistle *fff*

Thunder Sheet *fff* to Crotales

Pno. *fff* *ff* tutti forza

Guit. *fff* Damp sempre

S. *ff* There he

T. *ff* There he

B. *ff* There he

Vln. *gliss.* (Sul D) *gliss.*

Vla. (Sul D) *gliss.*

Vc. *fff*

Db. *fff*

547

Hn
p

Tpt
p

Tbn
p

Pno
fff

S.
goes, _____ out of this

T.
goes, _____ out of this

B.
goes, _____ out of this

Vc.

Db.

548

Picc. *ff* *fff*

Cl. *f* *ff* *fff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Crot. *f*

Pno. *ff*

Guit. 2 Flexatones

S. *f cresc.*
world in a whirl -

T. *f cresc.*
world in a whirl -

B. *f cresc.*
world in a whirl -

Vln. *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

550

Picc. *p*

Cl. *p*

Hn *p*

Tpt *p*

Tbn. *p*

Crot. *ff* to Bass Drum

Pno *fff*

Guit. *fff*

S. wind of fire.

T. wind of fire.

B. wind of fire.

Vln

Vla *fff*

Vc. *fff*

Db. *fff*

551

Picc. *fff*

Cl. *fff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Pno. *8va*

Guit. to Electric Guitar

S. *ff* Mas - - - ter

T. *ff* Mas - - - ter

B. *ff* Mas - - - ter

Vln. *ff*

Vc. *ff*

Db. *ff*

552

Picc. *f*

Cl. *f*

Hn *p*

Tpt *p*

Tbn. *p*

Pno *ff*

S. of gra - vi - ty,

T. of gra - vi - ty,

B. of gra - vi - ty,

Vln. *ff*

Vla. *ff*

Vc.

Db.

553

Picc. *f*

Cl. *fff*

Pno

S.
scorch - - ing the

T.
scorch - - ing the

B.
scorch - - ing the

Vln

Vla

Vc.

Db.

554 Picc. *fff*

Pno *fff*

Gag. *fff*
Good

S. sky.

T. sky.

B. sky.

Vln *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

555

Picc. *fff*

Cl. *fff*

Hn *p*

Tpt *p*

Pno

Gag.
8 luck, Com - rade.

Vln

Vla

Vc.

Db.

556

Picc. *fff*

Cl. *fff*

Hn *f* *ff*

Tpt *f* *ff*

Tbn. *f* *gliss.* *f* *ff*

B. D. *p*

Pno *fff*

Vln

Vla

Vc.

Db.

Detailed description: This page of a musical score, numbered 556, features ten staves. The Piccolo (Picc.) and Clarinet (Cl.) parts begin with a series of triplet eighth notes, marked *fff*. The Horn (Hn) part has a dynamic of *f* and then *ff*. The Trumpet (Tpt) part starts with *f* and reaches *ff*. The Trombone (Tbn.) part has a dynamic of *f*, includes a glissando (*gliss.*) section, and ends with *f* and *ff*. The Bass Drum (B. D.) part is marked *p*. The Piano (Pno) part features a complex texture with triplets and a dynamic of *fff*. The Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.) parts are shown with sustained notes and dynamic markings.

557

Picc. *fff*

Cl. *fff*

Hn *f* *fff*

Tpt *f* *fff*

Tbn. *f* *fff*

B. D. *fff*

Pno *fff*

Massima forza

Vln *fff*

Vla *fff*

Vc. *ff*

Db.

Attacca In Flight

558

Picc. *fff*

Cl. *fff*

Hn *f* *ff*

Tpt *f* *ff*

Tbn. *f* *ff*

B. D. *pp*

Pno *fff* *molto martellato* *15^{ma}*

Vln *ff* *fff*

Vla *ff* *fff*

Vc. *fff*

Db. *fff*

In Flight

$\text{♩} = \text{c.96 (ma con la tensione)}$

559

Horn in F

Trombone

Bass drum

Piano

mp *f*

mp *f*

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

ff

5

8^{va}

561

Cl. *mf* *f*

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *mf*

B. D. *p* *mp* *p* *mp*

Pno. *mf* *f*

Kom. *mf*

Vla. *mf* *f*

Vc. *mf* *f* pizz.

Db. 561 pizz. *f* *f*

Ex -

564

Fl. *f* *ff* *fff*

Cl. *f* *ff* *f* *fff*

Hn. *f*

Tpt. *mf* *f*

Tbn. *f* *ff* *f*

B. D. *mp* *mf* *f* *mp*

Pno. *f* *ff* *f*

Kom. *f*

per - ien - cing rock - ings.

Vc. *f* *sfz* *f* nat.

Db. *f* *sfz* *f* nat.

564

V1

567

Fl. *f* *ff*

Cl. *f* *ff* *f*

Hn. *mf* *f* *mf*

Tpt. *f*

Tbn. *mf* *f* *mf*

B. D.

Pno. *ff* *ffz* *ff* *f*

Vc. *f* *mp* arco

Db. *f* *mp* arco

567

Detailed description: This page of a musical score covers measures 567 and 568. It features ten staves: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Drum (B. D.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts have a melodic line with a five-note slur and a dynamic shift from *f* to *ff*. The Horn and Trombone parts have a triplet of eighth notes, with dynamics *mf*, *f*, and *mf*. The Trumpet part has a single note in measure 568 with dynamic *f*. The Bass Drum part has a simple rhythmic pattern. The Piano part has a complex texture with a five-note slur in the right hand and a five-note slur in the left hand, with dynamics *ff*, *ffz*, *ff*, and *f*. The Violoncello and Double Bass parts have a simple rhythmic pattern, with dynamics *f* and *mp*, and the instruction 'arco' for the second measure.

(2.2.3) (2.2.3)

569

Fl. *f* < *ff* *fff* *mf* *f* *mp*

Cl. *f* *ff* *mf* *f* *mp*

Hn. *f* *ff* *mp*

Tpt. *f* *ff* *mp*

Tbn. *f* *ff* *mf*

B. D. *p* *ff*

Pno. *ff* *f* *ff* *mf*

Vc. *ff* *p* *ff*

Db. *ff* *p* *ff*

(2.2.3) W1

571

Fl.

Cl.

Hn

Tpt

Tbn.

B. D.

Pno

Gag.

Vln

Vla

mf *ff*

p *mf*

p *mp* *mf*

p *mf* *ff*

mp *mf*

p *mp*

mp *mf* *mp*

f

All pa - ra - me - ters are nor - mal.

p

p

574 (3.2.2) poco piu lento (♩ = 86)

Fl. *f* *fff*

Cl. *fff* *mf* *f*

Hn. *ff* *mp* *f* *mf* *ff*

Tpt. *mp* *ff* (Rough) *f* *ff*

Tbn. *ff* *mp* *f*

B. D. *mp* *mf* *mp* *f*

Vln. *ff* poco sul pont. *fp* *fp*

Vla. *ff* poco sul pont. *fp*

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

Db. 574 *mf* *ff*

578 accel.

Hn *p*

Tpt *p*

Tbn *p*

B. D. *pp* *mp* to Marimba

Kom. *mp* *mf*
The sky is grow - ing dark - er.

Vln *fp* *mf* *p* *molto sul pont.*

Vla *fp* *mf* *p* *molto sul pont.*

Vc. *poco sul pont.* *fp* *fp* *mf* *nat.* *f*

Db. *poco 578 sul pont.* *fp* *fp* *mf* *sonore* *nat.* *f*

X1

581 $\text{♩} = 96$ (3.2)

Fl. mf ff

Cl. mf f ff f ff

Hn. mf ff mp f ff

Tpt. mf ff mp f mp f ff

Tbn. mf f mp f ff

Vln. p ff

Vla. mf ff p ff

Vc. p ff

nat.

nat.

tr

585

Fl. *f* *ff* *gliss.*

Cl. *p* *ff* *ff*

Hn. *p* *ff* *p*

Tpt. *p* *ff* *p*

Tbn. *p* *ff*

Mar. *p* *ff* *p* *fff*

Pno. *mf* *f* *p*

587

Fl. *f* *ff* *mf* *f* *p*

Cl. *f* *ff* *f* *ff* *f*

Hn. *ff*

Tpt. *ff*

Mar. *p* *to Tambourine*

Pno. *fff* *ff* *f* *ff*

Gag. *f*

Ve - lo - ci - ty is at five hund - red me - tres per sec - ond and in -

accel.

589

Fl. *ff mp fff*

Cl. *ff mp fff*

Tamb. *p f pp fff*

Pno *f fff*

Gag. *ff*

8 creas - ing.

to Mar.



Y1

Allegro (♩ = 112)

591

Fl. *f ff f ff*

Cl. *f ff f ff*

Hn. *f ff*

Tpt. *f ff*

Tbn. *f ff*

Mar. *ff*

Pno *ff*

Ped.

Musical score for measures 593-594. The score is in 5/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), and Maracas (Mar.).

- Fl. and Cl.:** Both parts play a melodic line with a triplet of eighth notes in measure 593. Dynamics are *p* in measure 593, *ff* in measure 594, and *mp* in measure 595.
- Hn.:** Rests in measure 593, then plays a single note in measure 594 with dynamics *p*.
- Tbn.:** Rests in measure 593, then plays a melodic line in measure 594 with dynamics *p*.
- Mar.:** Plays a rhythmic pattern of eighth notes. Dynamics are *fff* in measure 594. A box labeled "to Bass Drum" is positioned above the Maracas staff in measure 595.



Musical score for measures 595-596. The score is in 5/4 time and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Piano (Pno.).

- Fl. and Cl.:** Both parts play a melodic line with a triplet of eighth notes in measure 595. Dynamics are *f* in measure 595, *ff* in measure 596, and *f* in measure 597.
- Hn.:** Plays a melodic line with a triplet of eighth notes in measure 595. Dynamics are *f* in measure 595, *ff* in measure 596, and *f* in measure 597.
- Tpt.:** Plays a melodic line with a triplet of eighth notes in measure 595. Dynamics are *f* in measure 595, *ff* in measure 596, and *f* in measure 597.
- Tbn.:** Plays a melodic line with a triplet of eighth notes in measure 595. Dynamics are *f* in measure 595, *ff* in measure 596, and *f* in measure 597.
- Pno.:** Plays a chordal accompaniment with triplets of eighth notes in measure 595. Dynamics are *fff* in measure 595, *ff* in measure 596, and *f* in measure 597.

597 *ff* *ff* *ff* (2.2.3) *rall. molto*

Fl. *ff* *ff* *ff*

Cl. *ff* *ff* *ff*

Hn. *mf* *ff* *Rip*

Tpt. *mf* *ff*

Tbn. *mf* *ff*

B. D. *p* *ff* *to Marimba*

Pno. *f* *fff* *tutti forza*



Z1

piu lento (♩ = 96)

600 *p* *mp*

Cl. *p* *mp*

Mar. *p* *mp* *mf* *p*

Pno. *fff* *8^{va}*

Kom. *p* *mp* *mf*
I have o - pened the port - hole cov - ers.

Db. *p*

603

Fl. *p* *mp* *p*

Cl. *pp* *mp* *f*

Mar. *mf* *f* *f*

Kom. I see a black sky; I don't see an - y stars.

Vla. *p* *ff*

Db. *mf* *f*



606

Cl. *mf*

Hn. *f* *ff*

Tbn. *f* *ff*

Mar. *ff* *mf* to Crotales

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

Db. *ff* *f* *ff* *f* *ff*

608

Fl.

Cl.

Hn.

Tpt.

Tbn.

Crot.

Pno.

Vln.

Vc.

Db.

608

ff

ff

p

ff

f

ff

f

to Triangle

ff

mf

f

mp

f

mp

gliss.

mp

p

ff

f

mp

ff

f

A2

610

The score is for measures 610, 611, and 612, marked with a box 'A2' above measure 610. The key signature has one sharp (F#) and the time signature is 4/4. The instruments and their parts are as follows:

- Picc.**: Rests in measures 610 and 611; plays a half note G4 with a fermata in measure 612, marked *p*.
- Fl.**: Rests in measures 610 and 611; marked "to Piccolo" above measure 610.
- Cl.**: Rests in measures 610 and 611; plays a melodic line starting in measure 612, marked *mp*, *mf*, and *p* with dynamic hairpins. Includes a triplet of eighth notes in measure 612.
- Hn.**: Rests in measures 610 and 611; plays a rhythmic pattern in measure 612, marked *mf > mp*.
- Tpt.**: Rests in measures 610 and 611; plays a rhythmic pattern in measure 612, marked *pp*.
- Tbn.**: Rests in measures 610 and 611; plays a rhythmic pattern in measure 612, marked *mf > mp*.
- Crot.**: Rests in measures 610 and 611; plays a rhythmic pattern in measure 612, marked *p*, *pp*, and *p* with a triplet of eighth notes in measure 612.
- Pno.**: Rests in measures 610 and 611; plays a melodic line in measure 612, marked *mf* and *mp* with a triplet of eighth notes in measure 612.
- Vln.**: Rests in measures 610 and 611; plays a melodic line in measure 612, marked *mf* and *p* with a triplet of eighth notes in measure 612.
- Vla.**: Rests in measures 610 and 611; plays a melodic line in measure 612, marked *p*, *mp*, and *p* with a triplet of eighth notes in measure 612.
- Vc.**: Rests in measures 610 and 611; plays a rhythmic pattern in measure 612, marked *p* with a triplet of eighth notes in measure 612.

613

Picc. *mp* *p* *mp* *p*

Hn *p*

Tpt *mp* to Trumpet

Crot. *mp* *p* to Sus.Cymbal

Kom. *p* *mp* *mp* *p*

Ev - - - (e)ry - thing is fine.

Vln *mp*

Vla *mf*

Vc. *mf* *mf*

Db. 613 *mp* *mf*

Detailed description: This page of a musical score covers measures 613 to 615. The Piccolo part (measures 613-615) features a melodic line with dynamics *mp*, *p*, *mp*, and *p*, including a quintuplet in measure 613 and a triplet in measure 615. The Horn part (measures 613-615) is mostly silent, with a *p* dynamic in measure 615. The Trumpet part (measures 613-615) has a *mp* dynamic in measure 615 and a 'to Trumpet' instruction. The Crotales part (measures 613-615) has a *mp* dynamic in measure 613 and a *p* dynamic in measure 614, with a 'to Sus.Cymbal' instruction. The Trombone part (measures 613-615) has dynamics *p*, *mp*, *mp*, and *p*. The Violin part (measures 613-615) has a *mp* dynamic in measure 615. The Viola part (measures 613-615) has a *mf* dynamic in measure 615. The Violoncello part (measures 613-615) has a *mf* dynamic in measure 613 and a *mf* dynamic in measure 615. The Double Bass part (measures 613-615) has a *mp* dynamic in measure 615 and a *mf* dynamic in measure 615, with a 'pizz.' instruction and a triplet in measure 615. The vocal line (measures 613-615) has the lyrics 'Ev - - - (e)ry - thing is fine.'.

B2

616

Picc. *pp* *mf* *f* to Flute

Cl. *mp* *f* *f* *ff*

Hn. *mf* *p* *f*

Tpt. *mp* *f*

Pno. *f*

Db. *f* *ffz* *mf* *f* *ff* *ffz*

Detailed description of the musical score: The score is for measures 616-619. Measure 616: Piccolo plays a five-note ascending scale (F#4, G4, A4, B4, C5) with a five-finger fingering and *pp* dynamics. Clarinet and Horn are silent. Trumpet is silent. Piano is silent. Double Bass plays a triplet of eighth notes (F#3, G3, A3) with *f* dynamics. Measure 617: Piccolo is silent. Clarinet and Horn are silent. Trumpet plays a triplet of eighth notes (F#3, G3, A3) with *mp* dynamics. Piano is silent. Double Bass plays a triplet of eighth notes (F#3, G3, A3) with *mf* dynamics. Measure 618: Piccolo plays a five-note descending scale (C5, B4, A4, G4, F#4) with a five-finger fingering and *f* dynamics. Clarinet and Horn are silent. Trumpet is silent. Piano is silent. Double Bass plays a triplet of eighth notes (F#3, G3, A3) with *f* dynamics. Measure 619: Piccolo is silent. Clarinet plays a triplet of eighth notes (F#3, G3, A3) with *f* dynamics. Horn plays a triplet of eighth notes (F#3, G3, A3) with *f* dynamics. Trumpet is silent. Piano plays a triplet of eighth notes (F#3, G3, A3) with *f* dynamics. Double Bass plays a triplet of eighth notes (F#3, G3, A3) with *ffz* dynamics. A section marker 'B2' is located above measure 617. A 'to Flute' instruction is in the Piccolo staff at measure 618.

Musical score for measures 620-622. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Cymbal (Cym.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Starts at measure 620 with a dynamic of *f*. It features a 5-measure phrase and a 6-measure phrase, both marked with a (2.3) articulation. Dynamics range from *fff* to *mp* and *ff*.
- Tpt.:** Enters at measure 621 with a dynamic of *f*. It has a 3-measure phrase.
- Tbn.:** Enters at measure 621 with a dynamic of *f*. It has a 3-measure phrase.
- Cym.:** Features a *p* dynamic at measure 620, followed by a *f* dynamic. It includes a *Damp* instruction and a 3-measure phrase with *f* dynamics.
- Pno.:** Starts at measure 620 with a dynamic of *ff*.
- Vln., Vla., Vc., Db.:** The Double Bass (Db.) part starts at measure 620 with a dynamic of *fffz*. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts enter at measure 622 with a dynamic of *f*.

Musical score for measures 623-625. The score includes parts for Clarinet (Cl.), Trumpet (Tpt.), Cymbal (Cym.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

- Cl.:** Starts at measure 623 with a dynamic of *mf*. It features a 6-measure phrase and a 7-measure phrase, both marked with a (2.3) articulation. Dynamics range from *mf* to *ff*.
- Tpt.:** Enters at measure 625 with a dynamic of *mf*.
- Cym.:** Features a *p* dynamic at measure 623, followed by a *f* dynamic. It includes a *Damp* instruction with a box containing the text "to Snare drum, Tom-toms and Bass drum".
- Vln., Vla., Vc.:** The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts enter at measure 623 with a dynamic of *ff*.

626 (2.3) (2.2.3) **C2**

Fl. *mf*

Cl. *mf* *f* *mp* *mf*

Hn. *mf* *f* *mp* *mf*

Tpt. *f* *mf* *f* *mp*

Tbn. *mf* *f* *mf* *f* *mp*

Gag. *mf* Pri - ma - ry so - lid boos - ter spent. Ef -

Vln. *mp*

Vla. *mp*

Vc. *mp*

630

Fl. *f* *ff*

Cl. *f* *ff*

Hn *mf* *f* *ff*

Tpt *mp* *mf*

S. D. *pp* *mp:pp* *mp:pp*

Gag. fect se - pa - ra - tion. —

Kom. *mf* *f*
Al - ti - tude: one hun - dred and fif - ty ki - lo - me - tres. —

Vln *p* *mf* *f*

Vla *mf* *f*

633

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Tpt *mp* *mf* *f*

Tbn. *ff*

S. D. *mp:pp* *mp:pp* *f*

Tom-t. *f* *ff*

B. D. *ff*

Pno *ff*

Kom. *mf* *f* *f* *ff*

Core boos - ters se - pa - ra - tion; ig - nit - ing third - stage en - gines.

Vln *mp* *mf* *ff*

Vla *mp* *mf* *ff*

Vc. *mf* *ff* arco

Db. *ff*

D2 $\text{♩} = 128$

636

Hn. *mp* *mf*

Tpt. *mp* *mf*

Tbn. *p*

B. D. *pp*

S. *f* Se - ven min - utes_ and thir - ty sec - onds_ in - to flight.

T. *f* Se - ven min - utes_ and thir - ty sec - onds_ in - to flight.

B. *f* Se - ven min - utes_ and thir - ty sec - onds_ in - to flight.

Vla. *mf*

636

Db. *mf*

639

Cl. *mp* *f* *ff*

Hn *p*

Tpt 3

Tbn. *mf* *f*

B. D. *f*

Pno *f* *mf*

Vln *mp*

Vla *f*

Vc. *mf* *mp* *mf*

639

Db. *ff*

642

Fl. *f* *fff*

Cl. *f* *ff*

Tpt. *mp*

Tbn. *p possibile* *f*

Pno. *f* *ff*

Vln. *f* *ff*

Vla. *ff*

Vc. *f* *ff*

Db. 642

647

Fl. *ff*

Cl. *ff*

Hn *f* *ff*

Tpt *f* *ff*

Tbn. *f* *ff*

S. D. *p* *f*

Tom-t. *f*

Vln *ff*

Vla *ff*

Vc. *ff*

Db. 647

Detailed description: This page of a musical score covers measures 647 and 648. The music is in 3/4 time and features a variety of instruments. The woodwinds (Flute, Clarinet, Horn, Trumpet, Trombone) and strings (Violin, Viola, Violoncello, Double Bass) play melodic lines with triplets and slurs. The percussion (Snare Drum, Tom-tom) provides rhythmic accompaniment. Dynamics range from piano (*p*) to fortissimo (*ff*). The score includes a rehearsal mark '647' at the beginning and end of the page.

F2

649

Fl. *fff*

Cl. *fff*

Tpt *fff*

Tom-t. to Sus. Cymbal

Pno *fff*

Vln

Vla

Vc.

Db. 649

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

5/4

Detailed description: This page of a musical score, labeled 'F2', covers measures 649 and 650 in a 5/4 time signature. The score is arranged for a full orchestra. The woodwind section (Flute, Clarinet, and Trumpet) plays a melodic line starting with a triplet of eighth notes (F#, G#, A) and followed by a series of eighth notes with accents. The strings (Violins, Violas, Cellos, and Double Basses) provide a harmonic accompaniment with sustained notes. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The percussion part includes a transition to a suspended cymbal. The dynamic marking *fff* (fortissimo) is used throughout. The page number 199 is in the top right corner.

651

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

Cym. *p* *ff* Damp

Pno *ff* *fff*

Vln

Vla

Vc.

Db. 651

Detailed description: This page of a musical score covers measures 651 to 654. The music is in 5/4 time and ends with a 3/4 time signature. The Flute and Clarinet parts feature sixteenth-note runs, each marked with a forte (*f*) dynamic and a crescendo to fortissimo (*ff*). The Cymbal part has a single note marked *p* (piano) that crescendos to *ff* (fortissimo) before being damped. The Piano part consists of a complex chordal texture with triplets and a fortissimo (*ff*) dynamic, followed by a fortississimo (*fff*) section. The Violin, Viola, Violoncello, and Double Bass parts are sustained, with the Double Bass part starting at measure 651.

652

Fl. *ff* *fff* *ff*

Cl. *ff* *fff* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Cym. *p* *ff* *fff* Damp

Pno. *ff*

Vln.

Vla.

Vc.

652

Db.

mf

G2

654

Fl. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Hn *f* *ff* *f*

Tpt *f* *ff* *f*

Tbn. *f* *ff* *f*

Cym. to Bass Drum

Vln

Vla

Vc.

5/4

656

Hn *mf*

Tpt *mf*

Tbn. *mf*

Pno *ff* *fff* *fff*

Vln *fff*

Vla *fff*

Vc. *fff*

Detailed description: This page of a musical score, numbered 656, features seven staves. The top three staves are for Horn (Hn), Trumpet (Tpt), and Trombone (Tbn.), each playing a melodic line with a triplet of eighth notes and a slur, marked *mf*. The Piano (Pno) part consists of two staves; the right hand plays chords with triplets, sextuplets, and quintuplets, marked *ff*, while the left hand plays a bass line with slurs and accents, marked *fff*. The Violin (Vln), Viola (Vla), and Violoncello (Vc.) parts each play a single note with a long, dashed slur, marked *fff*. The score is in 5/4 time and ends with a 3/4 time signature.

H2

657

Fl. *ff*

Cl. *ff*

Hn. *f*

Tpt. *f*

Tbn. *f*

B. D. *ffz* to Sus. Cymbal

Pno. to Celesta

Gag. *ff*
8 You have reached _____ es - cape ve - lo - ci - ty. _____

Vln. *ffz*

Vla. *ffz* *f*

Vc. *ffz* *f* *mf*

657 Db. *ffz*

Musical score for measures 659-661. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Cymbal (Cym.), Gag., Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features complex rhythmic patterns with triplets and dynamic markings such as *fff*, *ff*, *mf*, and *ppp*. A cymbal part includes a transition to Crotales and a damp effect. The bottom part of the score shows a double bass line with a *ppp* dynamic marking.



Musical score for measures 662-664. The score includes parts for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features complex rhythmic patterns with triplets and dynamic markings such as *mp*, *pp*, *mp*, *p*, and *ppp*. The Viola and Violoncello parts include instructions for *gliss.*, *sul pont.*, and *pizz. nat.*. A *STATIC* section is indicated for the Viola and Violoncello parts. The bottom part of the score shows a double bass line with a *ppp* dynamic marking.

I2 Senza misura (tempo individuale)

The conductor cues the parts following the entry numbers. The flute and crotales begin together, but continue independently. The horn and trumpet begin and remain together. The conductor begins beating at b. 667.

666

Fl. $\text{♩} = 96$ p cresc. al ff * Replace the rests anywhere in the melody to necessitate breathing.

Cl. $\text{♩} = 86$ p cresc. al ff Breathe when necessary.

Hn $\text{♩} = 76$ p cresc. al ff

Tpt $\text{♩} = 76$ p cresc. al ff

Tbn. $\text{♩} = 64$ p cresc. al ff

Crot. $\text{♩} = 68$ accel. poco a poco al tempo presto
play in any order p cresc. al ff

Cel. $\text{♩} = 76$ accel. poco a poco al tempo presto
 p cresc. al ff
* Omit circled notes if desired

El. grtr $\text{♩} = 128$ p cresc. al ff

Radio broadcast
Radio Static c. 10" f "Today, the 23rd April, 1967, at 3:35am Moscow time, in the Soviet Union, the new spaceship Soyuz 1 was flown into the orbit of Sputnik by a powerful rocket. The spaceship, Soyuz 1, is piloted by citizen of the Soviet Union, pilot cosmonaut of USSR, a hero of the Soviet Union, engineer Colonel Komarov, Mikhail Vladimir, who has completed spaceflight before in the ship Voskhod." c. 10"

Vln p cresc. al ff

Vla $\text{♩} = 68$ arco, nat. p cresc. al ff *play in any order using given rhythm. arco

Vc. p cresc. al ff

↓
(Conductor: ♩ = 64) **Tutti: ♩ = 64**

667

Fl. $\frac{2}{4}$ $\frac{4}{4}$ to Piccolo
Hold current note of melody at ♩ = 64 *..ff*

Cl. $\frac{2}{4}$ $\frac{4}{4}$
Hold current note of melody at ♩ = 64 *..ff*

Hn $\frac{2}{4}$ $\frac{4}{4}$
Hold current note of melody at ♩ = 64 *..ff*

Tpt $\frac{2}{4}$ $\frac{4}{4}$
Hold current note of melody at ♩ = 64 *..ff*

Tbn. $\frac{2}{4}$ $\frac{4}{4}$
Hold current note of melody at ♩ = 64 *..ff*

Crot. $\frac{2}{4}$ $\frac{4}{4}$ to Vibraphone
..ff

Cel. $\frac{2}{4}$ $\frac{4}{4}$ to Piano
..ff

El. gtr $\frac{2}{4}$ $\frac{4}{4}$
..ff

Vln $\frac{2}{4}$ $\frac{4}{4}$
..ff

Vla $\frac{2}{4}$ $\frac{4}{4}$
Hold current note of melody at ♩ = 64 *..ff*

Vc. $\frac{2}{4}$ $\frac{4}{4}$
..ff

667
Db. $\frac{2}{4}$ $\frac{4}{4}$
p *..ff*

In Earth's Orbit

(Part 1)

Vast ♩ = c.64

669 *pp*

Komarov

Violin

pp

With - out a breath, with - out a



674 *p* *pp*

Vib.

Kom.

Vln

Sempre ped. Motor off.

sound, with - out the world. Turn - ing in the Earth - light.



679 *pp* *mp*

Pno

Kom.

Vln

From mass to light in a heart - beat.

683

Pno

Kom.

Vln

I wish eve - ry - one could see what I see:



687

Vib.

Pno

Kom.

Vln

con - ti - nents gleam - ing with - out peo - ple, no na - tions, no tense re - la - tions,

690 l.v.

Vib. *f*

Pno *p*

Kom. *mf* *p* 3

no wars. Just this humm - ing craft and out - side the

Vln



694 J2

Vib. (Damp) *p* *mp* *p*

Pno *pp* *p*

Kom. *pp* *p* *mp*

si - lence. How close they are to ann -

Vln *p* *pp*

698

Vib. *mf* *p* *mp* *mf*

Pno

Kom. *mf* *f*

ih - i - la - tion; to des - troj our home with - out in - va - sion.

Vln

Death emerges from the dark. He circles around Komarov as he sings (just as Komarov orbits around the world). Komarov is never physically aware of Death, he responds to him as if singing to himself.

700

Vib. *p*

Pno *pp*

Kom. *mp* *p*

No - thing will no - tice our de-mise. What fools we are.

Vln *mp*

704 to Crotales

Vib. *p* *pp*

Death *mp* *3*
 Vla - di - mir my friend, you are the first to re - turn; you must like it

Vln *pp* *sul pont.*

Vla *ppp*



707 senza vib.

Picc. *p* *mp* *p*

Crot. *mp* to Vib.

Pno *f*

Death *p* *mf* *mp*
 here. Tell me my de - sert flow(e)r, you who have es - caped the morn - ing

Vln *p* *mp* *pizz.*

Vla *mf* *pizz. nat.*

Vc. *mp* *pizz.*

710

Picc. *p*

Vib. *mp* *p* *mp* *p*

Death
air, what do you see? *mf*

Kom. *mp*
Here is blue, oceans of

Vln. *p* *mp* *pp*
arco
(sempre pizz.)

Vc. *mp*



713

Picc. *mp* *mf* *mp*
nat. *mf* *mp*

Vib. *mp* *mf* *mp*
to Gongs

Pno. *p* *mp* *mf* *mp* *p*
(mp)

Kom. *mf* *mp* *mf*
light. I can see the loom and fleet of wea - ther, and sea - sons duell - - ing

716

Picc. *mf* *mp* *mf*

Cl. *pp* *mp* *p*

Gong *p*

Pno *mf* *mp*

Kom. *p* *mf*

Vln *p* *mf*

Vla *p* *mf*

arco (Sul C) (Sul G)

in their hem - is - pheres. I see the breath - ing plan - net

719

Cl. *mp* *pp*

Gong *mp* *p* l.v. to Suspended Cymbal

Kom. *mp* *pp*

Vln *p*

Vla *>mp* *mf* *pp*

blos - som in - to life. Such tran - qui - li - ty; the whole Earth is



L2

Quasi affrettando
(ma l'istesso tempo) *Transparent, glassy*

722

Picc. *p*

Cl. *p*

Cym. Metal beater *mp* to Crotales

Pno *p* *mp*

Death *mf*

Kom. *p*

Vln *pp*

When you have seen the har - vest of
beau - ti - ful, sur - roun - ded by emp - ti - ness.

725

Picc. *mp* *p* *mp*

Cl. *mp* *p* *mf*

Crot. *p* to Sus.
Cymb.

Pno *p* *pp* *mf*

Death Jo - vian moons and fro - zen Plu - to

Vln sul pont. *p* *pp* *p*

Vla sul pont. *p* *pp*

Detailed description: This page of a musical score covers measures 725 to 728. The score is for a full orchestra and includes vocal parts. The Piccolo part (Picc.) starts in 3/8 time, then changes to 3/4, and finally to 6/8. It features a melodic line with dynamics *mp*, *p*, and *mp*. The Clarinet (Cl.) part follows a similar pattern with dynamics *mp*, *p*, and *mf*. The Crotales (Crot.) part is mostly silent, with a short passage in 6/8 time marked *p* and a box indicating a transition to Suspended Cymbal (to Sus. Cymb.). The Piano (Pno) part has a complex texture with dynamics *p*, *pp*, and *mf*. The vocal part (Death) has the lyrics "Jo - vian moons and fro - zen Plu - to". The Violin (Vln) and Viola (Vla) parts are marked "sul pont." and feature a triplet figure with dynamics *p* and *pp*. The time signatures are 3/8, 3/4, 6/8, and 3/4.

728

Picc. *p mp mp p mp*

Cl. *p < mp*

Cym. Normal beater sec. sim. *p mp*

Pno *mp*

Death gleam - ing like a pearl. When you have stood _____ in the

Vln *p mp* nat.



731

Picc. *> p mp mf*

Cym. sec. *mf p f* to Vib.

Death flames _____ of the so - lar winds _____ or passed through migh - ty

Vln *p mp f*

(3.2.2)

734

Picc. *pp*

Vib. *p*

Death Sa - turn's rain - bow skies, on - ly *p*

Vln. poco sul pont. *p* *mf* *mp* *nat.*



737

Vib. *mp* *f* *p* *l.v.*

Death then__ will you un - der - stand what you have lost, not__ *p*

Vln. *mf* *mp*

Vc. arco pizz. *mp* *p* *mp* *mf* *p*

741 to Marimba

Vib. *pp* *mp*

Death just the green and fra - gile Earth, but all the u -

Kom. *mp* So

Vln *p*

Vc. *mp*



744

Death - ni - verse that you will ne - ver see.

Kom. much to ex - plore, and yet most of which we shall

Vln *pp*

Vc. pizz *mf* *p*

Db. *mp* *mf*

M2

747

Hn *mf*

Tpt *p* *mf*

Tbn. *p* *mf*

Mar. *pp* *mf* 5

Pno *mp*

Death *mp* *mf* *p*
Man - kind, look at him. Poised

Kom. *p*
ne - ver see.

Vln *mf* *mp* *pp*

Vla *mp* *pp* nat.

Vc. *mf*

Db. *mf*

751

Hn

Tpt

Tbn.

Mar.

Death

pp

p

mf

p

p

pp

mp

p

mf

p

on the cusp of o - bli - vion. He has lost his won - der,



poco rall.

755

Hn

Tpt

Tbn.

Mar.

Death

mp

mf

mp < mf

f

mp

mf

mp < mf

f

mf

mp < mf

f

p

mp

mf

pp

f

mf

p

does he not de - serve to die. He is a fool.

to Flexatone

N2

A tempo, semplice

Cl. *p* playful *mf* *p*

Pno *mf* *mp*

Death *mp* *mf*

The do - mi - nion of the world has been gi - ven to a child, _



Picc. *mf* *f* *pp* *mp*

Cl. *p* *mf* *mf* *p*

Pno *mp* *mp*

Death *p* possibile *mf* *p* *mf* *f*

and the in - fant king clu - tches, clutch - es the

767

Cl. *f*

Flex. *pp* *mf* to Triangle and Crotales

Death *ff* *p*
pla - net like a toy. Vla - di -

Vln *p* *f* *p* jete

Vla *p* *mp (sonore)* jete

Vc. *p* *f* *p* jete

Db. *p* *f* *p* jete



771

Death *mp*
mir, the hu - man race is more than half - way run,

Vln *pp* *p* ord. (non trem.)

Vla *p* *mp* *mf* ord. *Gliss.*

Vc. *p* *mp* *mf* ord.

Db. *p* ord.

774

Cl. (3.2) (2.3) *mp* *p*

Tpt. con sord. (cup mute) *mp*

Pno. *p* (bell-like)

Death *mf* *p* *pp*
and those so-called su-per-pow(e)rs are but two rats runn-ing in a sin-gle wheel.

Vln. *mf* *p* *pp* jete

Vla. *p* *pp* jete

Vc. *mp* *mf* *p* *pp* jete

Db. *mp* *mf* *p* *pp* jete

Detailed description: This page of a musical score covers measures 774, 775, and 776. The score is for a full orchestra and a vocal soloist. The key signature has one flat (B-flat major or D minor) and the time signature is 3/4. The vocal soloist, labeled 'Death', has lyrics: 'and those so-called su-per-pow(e)rs are but two rats runn-ing in a sin-gle wheel.' The instrumental parts include Clarinet (Cl.), Trumpet (Tpt.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various performance markings such as dynamics (*mp*, *p*, *mf*, *pp*), articulation (accents, slurs), and specific techniques like 'con sord. (cup mute)' for the trumpet and 'jete' for the strings. Measure 774 shows a rest for the vocal soloist and the start of the instrumental accompaniment. Measures 775 and 776 contain the vocal line and the continuation of the instrumental accompaniment.

O2

Rall. A tempo

(2.3)

777

Picc. *p* *mp* *p* *f*

Cl. *p* *mp* *f*

Tpt. *mf* *p* senza sord. *f*

Tri. *p* (never damp)

Crot. *f*

Pno *p* *mp* *p* *mp* *ff* sec. *Ped.*

Death *mp*

But you be - hold what few men have,

781

Picc. *p* *p* *pp* *f*

Cl. *p* (warm) *f* *p*

Tpt. *f*

Tri. *p*

Crot. *f*

Pno. *mp* *p* *ff sec.*

Death
 you gaze — up - on the pla - net like the Sun. Yet



784

Picc. *f*

Cl. *f*

Tpt. *f* *p*

Crot. *p* to Suspended Cymbal

Pno. *mp* *ff sec.*

Death
 soon — your world will be wrapped in a sheet of fire. — The

786

Picc.

Cl.

Tpt.

Cym. Metal beater sec.

Pno.

Death

el - e ments will sha - tter in - to flames, the in - fer - no will



788

Picc.

Cl.

Tpt.

Cym. sec.

Pno.

Death

rage; just one bright spark, a sti - fled

790

Cym. *p* sec. to Bass Drum

Death *mf* *p* *pp*

Kom. *p*

noise and one more cold sa - te - llite.

To think of all of it des -



794

Death *p* *pp*

Kom. *mp* *pp*

Eve - ry - thing scorched and si - lent.

troyed, eve - ry - thing gone.



P2

Tempo primo (♩ = c.64)

798

B. D. Rub skin of drum with wet fingers. *p*

Pno *p*

Kom. *p*

Db. *pp*

Such sol - ti - tude and yet I feel a

802

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

B. D. *pp* to Crotales

Kom. *pp* *p*

Db. *p* *fp* *pp*

pre - sence, dark but fa - mili - ar. When first we met he was a

806

B. Cl. *mf* *mp* *p* *pp*

B. D. *p* as before

Crot. *pp* *lontano* to Bass Drum

Kom. long way off and from a dis - tance I thought him Fate, but

Vla. *ppp* *p*

con sord.

809

Picc. *p*

B. Cl. *ppp* *p*

B. D. *pp* to Rain Stick

Kom. *p* *pp*

Vln. *ppp*

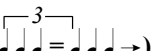
Vla. *con sord.* *p* *pp* *senza sord.*

Vc. *p* *gliss.* *p* *pp* *senza sord.*

here with - in the cir - cle of the blade, I sense his or - bit e - clip - sing mine.



Q2

Piu mosso (←  →)

812

Picc. *p*

B. Cl. *p*

Rain Stick Leave stick to run out. *pp* to Vibraphone

El. gtr. *mp* *mf*

Kom. *mf*

Db. *pizz* *mp* *mf* *mp* *mf*

Now, on the out - side,

814

Picc.

B. Cl.

El. gtr

Kom.

Vc.

Db.

mp *mf* *mp*

mp *mf*

time turns so quick - ly in its or - bits,

pp *mf*

pizz.



816

Picc.

B. Cl.

Tbn.

El. gtr

Kom.

Vc.

Db.

f *mf* *p* *mf*

mp *mf* *p*

mf *p* *mf*

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

but the flesh does not reg - is - ter the

to Flute

to Cl. in A

f *p*

f *p*

f *mf* *p* *mf*

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

arco

pizz.

819

Vib. *p mp p*

Pno *p mp p*

El. gtr *p*

Kom. *mp mf*

change. And eve - ry nine - ty min - utes is a



821

Fl. *f*

Cl. *f*

Tpt *f*

Tamb. *p mp mf* to Vib.

Vib. *mp mf* to Tambourine

Pno *mp mf f p mp*

Kom. *mp mf*

day. The hours are runn - ing fast - er, ac - cel - e - ra - ting to their close; shall I now

R2

823

Fl.

Cl.

Tpt

Vib.

Pno

Death

Kom.

p *mp* *p* *mf* *p*

p *mp* *p* *mf* *p*

p *mp* *p* *mf* *p*

p

pp (echo)

p

mf

mp

to Tamb.

Vla-di-mir, you have been look-ing in-to my face for most of your

meet him face to face?

826

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

Cl. *mp* *p* *mf* *mp*

Tpt *mp*

Pno *p* *mf*

Death
life.

Kom. *f*
And so it is, he stalks me— ev - en here, and whisp - ers to me in eu - lo - gy,

Vln *p*

Vla *p*

Vc. *mp* *mf* arco

Db. *mf* *mp* *mf* pizz. arco

829

Fl. *f* *mf* *p*

Cl. *f* *mf* *p*

Kom. *mp* *f*
 — threat(e) - ning to steal a - way my litt - le time — and

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *mp* *mf* *f*

Db. *mp* *f*

832

Fl. *f* *mf* *mp* *p*

Cl. *f* *mf* *mp* *p*

Tpt *mf* *mp* *p*

Kom. ground me per - pet - ua - lly. For I have lived too fast,

Vln *mp* *mf* *mp*

Vla *mp* *mf* *mp*

Vc. *ff* *mp* Solo

Db. *ff*

S2

Alla danza ♩ = 120

(3.2.2)

(2.3.2)

835

Fl. *f*

Cl. *f*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Tamb. *mp*

Death *f*

Kom. *mf*

Vln. *f* con sord.

Vla. *f* con sord.

Vc. *mf* *f* con sord.

I mere - ly

de - fied the el - e - ments them - selves.

838 (2.3.3) (3.3.2) (2.3.3)

Fl. *mf*

Cl. *mf*

Hn *mf*

Tpt *mf*

Tbn. *mf*

Tamb. *mf* to Tam-tam

T.-t. *p* to Tambourine

Death
choose the songs to which men dance,

Vln *p* *mp*

Vla *p* *mp*

Vc. *p* *mp*

841 (2.3.3)

Fl. *mf* *mp*

Cl. *mf* *mp*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tamb. *mf* *mp* to Tam-tam

T.-t. *p* to Tambourine

Death
Fate winds _____ in the thread

Vln. *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

844 (3.3.2) (2.3.3) (2.3.3)

Cl. *mf*

Hn *mf mp f*

Tpt *mf mp f*

Tbn *mf mp f*

Tamb. *mf f ff* to Tam-tam

Pno *mf*

Death

and

847

Fl. *mf* *f*

Cl. *f*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tamb. *mf* *f* *mf*

T.-t. *mp* *to Tambourine*

Pno *f*

Death *ff*
de - cides when they shall end.

Vln. *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf* *senza sord.*

Half speed ♩ = 60

849

Fl. *ff*

Cl. *fff*

Hn *ff*

Tpt *ff*

Tbn. *ff*

Tamb. *f* *ff* *fff* to Side Drum, Bass Drum and Tambourine

Pno *ff*

Kom. *ff* *mp*

Still, he is a



852

S. D. *p* *ff*

Kom. friend who keeps me mind - ful of the dan - ger.

Furioso ♩ = 120

(3.2)

(3.2.2)

Calmato ♩ = 60

855

Fl. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Hn. *f* *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff*

Tbn. *f* *ff* *f* *ff*

S. D. *ff* Take snare off

B. D. *ff* to Vibraphone

Tamb. *f* *ff* *f* *ff*

Pno. *ff*

Kom. *ff* *mp*
When we meet at

Vc. pizz. *ff*

Db. pizz. *ff*

858

Kom. *p*

last, he shall lead my cor - tège out, walk - ing the



861

Vib. *p*

El. gtr *p*

Kom. *p*

blind and hea - vy hor - ses in pur - ple plumes to the



865

B. D. *p* **accel.**

Vib. *pp*

Pno *p*

El. gtr *pp*

Kom. *pp*

Krem - lin Wall._____ I won - der what mu - sic they'll play for me?

to Bass Drum, Suspended Cymbal, Tam-tam and Flexatone.

to Flexatone

869 ♩ = 70

B. D. *f* *mp mf* *f*

Cym. Normal beater *f* *mf*

Kom. *f* (Sung) *ff* *mf*

Bangs fist on his console

Six or - bits and the damn at - ti - tude cor - rec - tor is still mal - func - tion - ing.



872

T.-t. (l.v.) *mp*

Cym. sec. *mp* sec. *mf*

Kom. *f* *mf*

— It must have been dam - aged dur - ing launch. And if that



875

Flex. *p* *ff* Damp to Gongs and Roto - tom

Gong *mp*

El. gtr. Flexatone *p* *f* *p*

Kom. *f*

Vc. arco *pp*

was - n't e - nough, the e - lec - tri - cal po - wer su - pply is un - der - pro - vi - ding.

Hit then rotate the drum
in the direction of gliss.
Do not roll.

to Tam-tam, Sus. Cymbal, Bass Drum,
Tom-toms, Snare Drum (without snare)
and Roto-tom

878

God help the en-gi-neers when I get back.



881

And what of the Soy-uz Two, the se-cond ship? At least I'll soon have com-pa-ny.

884

Fl.

Cl.

Hn.

Tpt.

Tbn.

Roto

T.-t.

Pno

Death

Kom.

mp

p

Use metal beater

ff

(Snare on)

Use normal beater

mp

mp

p

They are not com - ing. —

f

And I shall re - late the prob - lems here that



887

Tri.

T.-t.

Death

Kom.

p

p

p

mf

mp

p

Ga - ga - rin: he'll ne - ver walk here a - gain. —

soon Yu - ri Ga - ga - rin will walk up - on the Moon. —

V2

890

Fl. *fff*

Cl. *fff* *ppp*

Hn *fff*

Tpt *fff*

Tbn. *fff*

S. D. (Snare on) *f ff* to Marimba

Pno *fff*

Death *mp mf*
 In just one year's time I shall ca - rry his bo - dy from a burn - ing

Vln *p mp* senza vib.

Vla *p mp* senza vib.

con moto (♩ = 100)

893

Cl. *mf*

Mar. *p*

Death *mp*
plane

Kom. *mf*
Yu - ra, he is still so young and once a - gain

Vln. *pp*
senza sord.

Vla. *pp*
senza sord.



896

Cl. *p* *f*

Mar. *f* *mp*

Kom. *mp*
he will be the first. We fly - ers are

Vln. *p*

Vla. *p*

898

Cl. *ff* *mf* *f*

Mar. *mf* *p* *mp*

Kom. *mf* *3* *3*

Vln. *mf* *p*

Vla. *mf* *p* *mf*

all the same: who - ev - er has flown will ne - ver want to part



901

Cl. *ff*

Mar. *f* *f*

Kom. *f* *3*

Vln. *f* *mf*

Vla. *f* *mf*

with ei - ther an air - craft or the sky,

904

Mar. *mp* *f*

Kom. un - til Death him - self steals us

Vln

Vla

Vc. *mf*



906

Cl. *f* *Volante*

Hn

Tpt

Tbn. *f*

Mar. *ff* *f* to Crotales

Death

Kom. from this life. Vla - di - mir, I am not

Vln *f* *p*

Vla *f* *p*

Vc. *f* *p*

908 (tr)

Cl. *mp*

Hn *f* *p* *f*

Tpt *f* *p* *f*

Tbn. *f* *p* *f*

Death *mf*
 Fate, but his care - ta - ker. He winds in the thread of life and I ga - ther the

Vln *f* *p* *f* *p* *mp*

Vla *f* *p* *f* *p* *mp*

Vc. *f* *p* *f* *p* *mp*

911

Cl. *mp* *f*

Hn *f*

Tpt *f*

Tbn. *f*

Death
emp - ty spool. All men must let go of their lives,

Vln *p* *mf* *p*

Vla *p* *mf* *p*

Vc. *p* *mf* *p*



913

Pno *fff*

Death
ev - en you must re - lease the sky.

Vln *fff* sul pont.

Vla *fff* sul pont.

Vc. *fff* sul pont.

W2

volante
(3.2.2)

914

Cl. *f* *fff* *f*

Crot. *f*

Pno. *f* *f*

Kom. *ff*
To a - rise be - fore the

Off-stage chorus (S.T.T.B.)

O
F
F
S
T
A
G
E
C
H
O
R
U
S

T. *f* Ah...

T. *f* Ah...

B. *f* Ah...

Detailed description: This page of a musical score covers measures 914 to 917. It features five staves: Clarinet (Cl.), Crotales (Crot.), Piano (Pno.), Komos (Kom.), and an Off-stage chorus (S.T.T.B.). The Cl. part is highly technical, starting at measure 914 with a forte (*f*) dynamic, reaching fortissimo (*fff*) in measure 915, and returning to *f* in measure 917. It includes a sixteenth-note scale and a sixteenth-note sixteenth-note triplet. The Crot. part has a five-measure rest followed by a five-measure melodic phrase starting in measure 916. The Pno. part has two *f* dynamics, one in measure 914 and another in measure 917. The Kom. part has a *ff* dynamic and lyrics: "To a - rise be - fore the". The Off-stage chorus consists of three parts: Tenor 1 (T.), Tenor 2 (T.), and Bass (B.), all with a *f* dynamic and the vocalization "Ah...". The score is in 7/8 time and ends with a 3/4 time signature in measure 917.

915

Hn *p* *f*

Tpt *p* *f*

Tbn *p* *f*

Crot. *ff*

Pno *ff* *fff*

Kom. sun and

T.

T.

B.

916



Cl. *f* *fff* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Crot. *f* *fff* to Bass Drum

Pno. *fff*

Kom. *f* *fff*

T. *nat.* *ppp*

T. *nat.* *ppp*

B. *nat.* *ppp*

Vln. *nat.* *ppp*

Vla. *nat.* *ppp*

Vc. *nat.* *ppp*

tear in - to the a - wa - k(e)ning sky.

917

Cl. *f* *fff*

Hn. *p*

Tpt. *p*

Pno. *ff* *fff*

Kom. *The*

T. *f*

T. *f*

B. *f*

Vln. *f*

Vla. *f*

Vc. *f*

(2.3.3)

918

Cl. *f* *fff* 7

Hn *mp* 3

Tpt *mp* 3

B. D. *p* *mp* *p*

Pno *ff cresc.* 7 6 5 *fff* 8^{vb}

Kom. smell of lea - ther and air - craft fuel;

T. 8

T. 8

B. 8

Vln *p* *ff*

Vla *p* *ff*

Vc. *p* *ff*

Db. *mp* arco

920

Fl. *f* *fff*

Cl. *f* *ff* *fff*

Hn *f*

Tpt *f*

B. D. *f*
to Thundersheet (scraped with plastic dish)

Pno *f* *fff*

Kom. *f*
to cross the vast ho -

T.

T.

B.

Db. *f* pizz.

923

Fl. *p* < *ff* *f*

Cl. *p* < *ff* *f* *fff* *f*

Hn. *p* < *ff* to Tam-tam (using metal beater)
to Triangle

Tpt. *p* < *ff* to Thunder sheet (using metal beater)

Tbn. *p* < *ff* to Crotales

T. Sheet *p* < *fff*

Pno. *ff* *fff*

Kom. *ff*

sound. And ev - en then to

S. *ff* And ev - en then to

T. *ff* And ev - en then to

T. *ff* And ev - en then to

B. *ff* And ev - en then to

Vln. *fff* *p* *mp*

Vla. *fff* *p* *mp*

Vc. *fff* *p* *mp*

Db. *fff* *p* *mp*

925

Fl. *ff*

Cl. *f* *ff*

Pno *f* *ff* *fff*

Kom. gaze up - on the world be - low and won - - - der,

S. gaze up - on the world and won - - - - der

T. gaze up - on the world and won - - - - der

T. gaze up - on the world and won - - - - der

B. gaze up - on the world and won - - - - der

Vln *p* \leftarrow *f*

Vla *p* \leftarrow *f*

Vc. *p* \leftarrow *f*

Db. *p* \leftarrow *f*

927

Cl. *p*

Kom. *ff*
won - der at its mag - ni - fi - cence.

S. *ff*
at its mag - ni - - fi - cence.

T. *ff*
at its mag - ni - - fi - cence.

T. *ff*
at its mag - ni - - fi - cence.

B. *ff*
at its mag - ni - - fi - cence.

Vln *p* *mf* *p* *f* *p* *ff*

Vla *p* *mf* *p* *f* *p* *ff*

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

Db. *p* *mf* *p* *f* *p* *ff*

rall.

930

Pno *mp* *p*

Kom. *mf* 3 *mp* 3 3

In the fu - ture... ma - ny will come here to look, but for now

Vln *f* *mp* pizz. arco

Vc. *mp*

Db. *f* pizz. arco *mp*



Piu lento (♩ = c.72)

933 (rall.) Triangle

Tpt *p*

Pno *mp* *p* 8^{va} 8^{vb}

Kom. *f* *mf* *mp*

I have seen what few have seen, I've... con - sumed the world... in a sin - gle sight,

Vln pizz. *p*

Vc. pizz.

Db. pizz. *p*

937 (2.3)

Fl. *mp* *p*

Hn. Tam-tam (With metal beater) *p*

Tpt. (Triangle) *pp* *mp*

Tbn. Thunder sheet

Crot. *f* *p*

Pno. *f* *p*

Kom. *mf*

ob - served its mar - gins glow - ing bright,

Vln. arco *mp* *pp*

Vla. arco *mp* *pp*

Vc. arco *mp* *pp*

Db. arco *mp* *pp*

939

Tpt. *pp* *mp* to Trumpet (con sord. (harmon))

Tbn. (With metal beater) *pp* *mp* to Trombone (con sord. (harmon))

Crot. *mf* *p* to Marimba

Pno. *p*

Kom. *mp* *mf* *mp*
 as me - tears fall in ne - on show(e)rs and

Vln. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

* Actual pitch

941

(3.2)

Pno

Kom.

Arc - tic nights are lit by Au - ro - ra's

Vln

Vla

Vc.

Db.

mp

pp p

mp

p

mp

p

mp

pp p

943

Mar. *p* *mp* *f*

Pno *mf*

Kom. *pp* *pp* *pp*

Vln *pp*

Vla *pp*

Vc.

Db.

flares. I have slipped from Earth's air - pock - et... to the out - side



Z2

946 con sord. (harmon)

Tpt *fp* *pp*

Tbn. *fp*

Mar. *p* *pp* to Vibraphone

Death *p* *mp* *pp*

Kom. *pp*

Vla - di - mir, you are tru - ly beau - ti - and looked back in won - - der.

950

Death *mf*
ful, I can see the Earth - light shin - ing in your soul.

Vln *pp lontano*



954

Death *p* *mp*
Let the world for - ev - er look up at you, bath - ing in the su - ffused

Vln *p*



959

Pno *pp* *p*
Sempre Led.

Death *mf* *pp*
light of a long va - nished star.

Kom. *p*
The

Vln *pp* *gliss.*

963 to Timpani

Vib. *pp* *mf* *mp*

Pno *mp* *mp* *p*

Kom. *mf* *p* *mp*

road to the stars is steep in - deed and so is the



Komarov switches on his intercom to speak to Control. He suddenly realises that one of the solar panels has failed to deploy and, lacking the required power to complete the mission as planned, he is in serious trouble.

A3 (2.3)

967

Cl. *mf* *f* *mf*

Hn *mf* *f* *mf*

Tpt *p* *mf*

Tbn *mf*

Timp. *p*

Pno *pp* *f*

El. gtr *p* *mf*

Kom. *p* *mf*

road back a - gain.

accel.

970

Cl. *p* *f* *f* *ff* *f* *ff*

Hn. *p* *f* *ff* *f*

Tpt. *f* *mf* *ff* *ff*

Tbn. *f* *mf* *f* *ff* *f* *ff*

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

Pno. *f* *ff* *ff* *ff < fff* *fff* *fff*

El. gtr. *f* *f* *ff*

Kom. *ff* Damn

Vln. Alarm (Alarm) *ff*

B3

Allegro (♩ = 100)

974

Cl. *f*

Hn.

Tpt. *mf* *fff*

Tbn. *mf* *fff*

Timp. *p* *fff*

Pno. *ff* *f* *ff* *fff*

El. gtr. *f* *ff*

Kom. *Switches off alarm.*

one of the so - lar pan - els has jammed. I'm on half e - lec - tri - cal pow(e)r.

977

Fl. *f* *p* *f*

Cl. *ff* *p* *ff*

Hn *ff* *mp*

Tpt *f* *mp*

Tbn. *f* *mp*

Timp. to Bass Drum

Pno *p* *f*

El. gtr *mf*

Kon. *fff*

This de - vil ma - chine!

Con - trol, this is Ru - by.

979

Fl. *mp* *f* *ff* *fff* *p*

Cl. *mp* *ff* *fff*

Hn. *ff*

Tpt. *ff* *fff*

Tbn. *mp* *ff*

B. D. *fffz* *fffz*

Pno *mp* *fff* *fffz*

El. gtr *ff*

Kom. *fff marc.*

Blackout

(2.3)

I'm start - ing to spin._____

End of Act 1

Act 2

Descent Sequence (Part 1*)

Furioso ♩ = 110
(3.2) (2.3)

Flute
Clarinet in A
Horn in F
Trumpet in B \flat
Trombone
Snare drum
Cymbals
Piano
Technician 1
Violin
Viola
Violoncello

fff *p*
fff *p*
ff *fp* *ff* *p* *f*
f *ff* *fp* *ff* *p* *f*
ff *fp* *ff* *p* *f*
p *f* *p* *f*
f *ff*
fff *f* *fff*
[SPOKEN] Seven kilometres out. Deploy parachute
ff *p* *ff* *pizz.*
ff *p* *ff* *pizz.*
ff *pizz.* *ff*

*See Appendix for complete Descent Sequence and guide.

Cl. *f* *p*

Hn

Tpt

Tbn. *p* *mf* *p*

Cym. *p* *f*

Pno *mp* *ff* *p*

Tec.2 $\frac{9}{16}$ $\frac{2}{4}$ Four hundred kilometres per hour and accelerating $\frac{7}{8}$

Vln. arco *p* *f*

Vla. arco *p* *f*

Vc. arco *p* *f*

Db. *p* *f*

7 (2.2.3) (3.2.2) (2.2.3)

Fl. *f* *ff*

Cl. *f* *ff* *fff*

Hn. *mf* *mf* *mp* *f*

Tpt. *mf* *f* *p* *mf* *mp* *f*

Tbn. *mf* *f* *p* *mf* *mp* *f*

Pno. *ff* *mf* *f* *ff*

Tec.1 Main chute not responding

Kom. Releasing main parachute

Vln. *pp* *p*

Vla.

Vc. *p*

10

Cl. *p* *ff* *f* *ffp*

Vln *mp* *mf* *f*

Vla *p* *ff* *sffz* pizz. \circ

Vc. *ff* *con fuoco*

Db. *sffz* *sffz* pizz. \circ

(♩ = ♩) (2.2.3)

Fl. *p* *ff*

Cl. *f* *p* *ff* *ff*

Hn. *p* *ff* *f* *ff*

Tpt. *p* *ff* *f* *ff*

Tbn. *mp* *ff* *f* *ff*

Tom-t. *p* *f* *mf*

B. D. *p* *mp* *p* *mf* *p* *f* *p* *ff*

Pno. *pp* *ff* *fff*

Tec.2 Serious overloads, 6G's and increasing

Kom. Deploying emergency parachute

Vln. *ff* *f* *f* *ff*

Vla. arco *p* *f* *ff* *f* pizz. *f* *ff*

Vc. *f* *ff* gliss.

Db. arco *p* *ff* *mf* *ff* gliss.

16

Fl. *ff* (2.2.3)

Cl. *sub. p* *ff* *p < ff* *p < ff* *p* *ff* *f*

Tom-t. *ff*

Pno

Tec. I The chute is twisting

Vln *mf* *ff*

Vla arco *mf* *ff*

Vc. *pp*

Db.

Detailed description: This page of a musical score covers measures 16 through 19. The music is written for a large ensemble. The Flute (Fl.) part begins in measure 16 with a rest, then in measure 17 plays a triplet of eighth notes marked *ff*. The Clarinet (Cl.) part starts in measure 16 with a *sub. p* dynamic, followed by a *ff* dynamic in measure 17, and then a series of notes with dynamics *p < ff*, *p < ff*, *p*, *ff*, and *f* through measure 19. The Tom-tom (Tom-t.) part has a *ff* dynamic in measure 16. The Piano (Pno) part has a complex chordal texture in measure 16. The Trombone I (Tec. I) part has the vocal line "The chute is twisting" starting in measure 17. The Violin (Vln) and Viola (Vla) parts play a melodic line starting in measure 17, with dynamics *mf* and *ff*. The Violoncello (Vc.) part plays a low melodic line starting in measure 16 with a *pp* dynamic. The Double Bass (Db.) part has a single note in measure 16. The score includes various time signatures: 3/16, 3/4, 7/8, and 5/8.

(2.3) (3.2)

Cl. *ff* *p*

Hn. *ff* *p* *ff*

Tpt. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Anv. *ff*

B. D. *p* *mf* *p* *f*

Pno. *ff* *fff*

Tec. 2 Touchdown in forty-five seconds and closing

Vln. *f* *p* *f*

Vla. *f* *p* *f* *ff*

Vc. *ff* *f* *p* *f* *ff*

Db. *ff* *f* *p* *f* *ff*

'LIVE' INSTRUMENTS

Tpt. con sord. (harmon) *pp*

Tbn. con sord. (harmon) *pp*

(3.2)

Fl. *f* *fff*

Cl. *fff* *ff* *fff*

Hn. *p* *fff*

Tpt. *p* *fff*

Tbn. *p* *fff*

B. D. *p* *pp* *fff*

Pno. *fff*

Tec.1 He's descending too fast

Kom. Altitude reading, five kilometres and closing

Vln. *p* *f* *fff*

Vla. *p* *f* *fff*

Vc. *p* *f* *fff*

Db. *p* *f* *fff*

Tpt.

Tbn.

Death's Opening Speech

27 **Calmato** ♩ = 66

Trumpet in Bb *pp*

Trombone *pp*

Triangle *pp*

Death *p*
Here is space be - tween the sleep,

Violin *pizz.* *p*

Viola *pizz.* *p*

* Grace notes indicate end of Gliss.
They must not be plucked.



30

Tpt *pp* *p*

Tbn. *pp* *p*

Tri. *pp* to Crotales

Death *mf* *p*
filled with shift - ing frag - ments of our days. Be - tween the

Vln *3*

Vla *3*

34 to Vib.

Crot. *pp*

Death *mp* *p* *mf*

Earth and sky _____ lies the dream - - - ing dis - tance through

Vln *pp* *p* *pp*

Vla *p* *pp*



Piu mosso (♩ = 76)

38

Hn *p* *mf*

Tpt *p* *mf*

Tbn *p* *mf*

Death *f* *mf*

which we fall, and its end at my arms' open - ing. The world is but a

42

Hn *p*

Vib. *pp*

Death *ff* *f* *3*

Vln *p*

Vla *p*

blue, gutt(er) - ing flame cours - ing the(e) - llip - ti - cal or - bit of a

45

Death *p* **A** *mp* *mf* *p* *poco rall.*

dy - ing star. Man - kind is sim - ply a re - sult of this con - junc - tion...

48

Death *A tempo* *mf* *p*

He__ leans on life and draws com - fort__ from its sup - port - ing. But

51

Death *f* *3* *3* *3* *mp*

trea - cherous with age__ I re - move that ful - crum__ and down he goes.

54

Death *p* *3* *mp* *p* *3* *mf*

We are all of us fall - ing to our

56

Death *3* *f* *ff*

deaths, on - ly the dis - tance diff(er) - ing;__ thus is man - kind un - done.__

Descent Sequence

(Part 2)

Furioso ♩ = 110

59

Flute *mf* *f*

Clarinet in A *fff* *massima*

Horn in F *p* *mf*

Trumpet in B♭ *mp* *mf* *f*

Trombone *mp* *mf* *f*

Snare drum *f*

Tom-toms

Tam-tam (with drum stick) *mf* *ff*

Piano *fff* *mf* *fff*

Technician 2 Forty seconds to impact

Violin *mf* *f*

Viola *mf* *f*

Death *fff*
(-done)

The score is for a dramatic piece titled 'Descent Sequence (Part 2)' in a 'Furioso' tempo (♩ = 110). It begins at measure 59. The instrumentation includes Flute, Clarinet in A, Horn in F, Trumpet in B♭, Trombone, Snare drum, Tom-toms, Tam-tam, Piano, Technician 2, Violin, Viola, and Death. The music is characterized by a descending melodic line in the strings and woodwinds, and a rhythmic accompaniment in the percussion. Dynamic markings range from *mp* to *fff* and *massima*. The score is divided into measures with time signatures of 6/8, 2/8, and 6/16. A 'LIVE' INSTRUMENT section is marked for the Death part.

63

Fl. *ff* *f* *mf*

Cl. *p* *fff* *mf* *mp*

Hn. *mp* *mf* *mp* *mf*

Tpt. *mp* *mf*

S. D. *f*

Tom-t. *ff*

T.-t. (with drum stick) *mf*

Pno. *mp* *f* *mp* *fff*

Tec.2 *Stratospheric incline at forty degrees and holding*

Kom. *SUNG* *mf* *f*
The world is glow - ing

Vln. *mf*

Vla. *mf* *p* *mf*

Vc. *mf*

Db. *pizz.* *arco* *mf* *mp*

(2.2.3) (2.2.3)

Fl. Cl. Hn. Tpt. Tbn. S. D. Pno. El. gr. Tec.1 Tec.2 Vln. Vla. Vc. Db.

with distortion
molto vib.

Five hundred kilometres and hour descending
Thirty seconds to

f *ff* *mp* *mf* *p*

(2.2.3) (3.2.2)

69

Fl. *ff* *p* *fff* screaming

Cl. *f* *ff* *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff* *f* *ff*

Tbn. *f* *ff*

Anv. *f* *p*

Crot. *f*

Pno. *f*

El. gr. *ff*

Tec.2 impact

Kom. [SPOKEN] Temperature reading at two thousand degrees

Vln.

Vla.

Vc. *ff* *p*

Db. *ff* *p*

72 (3.2.2)

Fl.

Cl.

Hn.

Tpt.

Tbn.

Crot.

Pno.

Tec.1

Tec.2

Kom.

Vc.

Db.

mp *f* *ff*

ff *f* *ff*

f *ff* *f* *ff*

ff *ff*

ff

mp *f*

Heatshields are critical

Twenty seconds to impact

SUNG

f

Cum - u - lous shredd - ing

f *ff*

mp *f* *ff*

(2.3.2)

Cl. *fff* *ff*

Hn. *f* *ff* *p*

Tpt. *ff* *p*

Tbn. *f* *ff* *p*

Thunder *ff* *p*

Pno. *ff* *fff*

El. gr. *ff* *f*

Vln. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *pizz.* *ff* *arco*

Db. *pizz.* *ff* *arco*

78

Picc.

Cl.

Pno

El. gtr

Vln

Vla

Vc.

Db.

The musical score is arranged in a system of seven staves. The top staff is Piccolo (Picc.), the second is Clarinet (Cl.), the third and fourth are Piano (Pno), the fifth is Electric Guitar (El. gtr), the sixth is Violin (Vln), the seventh is Viola (Vla), the eighth is Violoncello (Vc.), and the ninth is Double Bass (Db.). The score is divided into three measures. Measure 78 (2/4 time) shows Piccolo and Clarinet playing. Measure 79 (6/16 time) shows Piccolo and Clarinet playing. Measure 80 (3/4 time) shows Piccolo, Clarinet, Piano, Electric Guitar, Violin, Viola, Violoncello, and Double Bass playing. Dynamics include *ff*, *ffp*, *mf*, *mp*, *p*, and *f*. Performance instructions include *pizz.* and *arco*. A triplet of eighth notes is marked with a '3' in measures 79 and 80.

ff

ffp *ff*

mf

mf

mp

p

f

f

ff

f

ff

(2.2.3)

81

Picc.

Cl.

Hn.

Tpt.

Tbn.

Pno.

Vln.

Vla.

Vc.

Db.

p *f* *ff* *mp* *gliss.* *pizz.* *arco*

(2.3)

83

Picc. *ff* *fff*

Cl. *ff* *fff*

Hn *ff*

Tpt *ff*

Tbn. *ff*

Pno *ff* *fff*

El. gr *f* *ff*

Tec.1 We've lost contact

Static *p* *ff*

Vln *f* *ff* *ff* *fff*

Vla *f* *ff* *ff*

Vc. *ff* *fff*

Db. *ff* *fff*

36

Picc. *f*

Cl. *f* *ff*

Hn *f* *ff*

Tpt *f* *ff*

Tbn. *f* *ff*

B. D. *ff* *p* *f*

Pno *fff* *f* *ff*

Kom. *ff*
Life _____ rush - es ov - er me _____

Vln *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

39

Picc. *ff*

Cl. *f* *ff* *p*

Kom. *ff*
Re - - -

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 296, contains six staves. The Piccolo (Picc.) staff is in treble clef and features a melodic line starting at measure 39 with a forte (ff) dynamic. The Clarinet (Cl.) staff is also in treble clef, playing a rhythmic accompaniment with dynamics ranging from forte (f) to fortissimo (ff) and then piano (p). The Contrabass (Kom.) staff is in bass clef and has a single note marked fortissimo (ff) with the syllable 'Re' written below it. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) staves are all in bass clef and play a consistent triplet accompaniment pattern throughout the measures, all marked forte (f).

91 (2.3) (2.2.3)

Picc. *f*

Cl. *f* *ff* *f*

Hn. *f* *ff* *f*

Tpt. *ff* *f*

Tbn. *f* *ff* *f*

T.-t. *ff*

Pno. *ff* *fff* *f*

Kom. leas - ing the

Static *p* *ff*

Vln.

Vla. *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

93

Cl. *ff*

Hn *ff* *ff* *p*

Tpt *ff* *ff* *p*

Tbn. *ff* *ff* *p*

B. D. *ff* *p*

Pno *ff* *f* *fff*

Kom. *f* *ff* *3*
 You are the I -

Static *p* *ff*

Vln *mf*

Vla *mp* *ff* *p*

Vc. *mp* *ff* *p*

Db. *mp* *ff* *p*

(2.3)

(2.3)

96

Picc. *f* *ff*

Cl. *f* *ff*

Hn. *f* *ff*

Tpt. *f*

Tbn. *f* *ff*

S. D. *p* < *mf* *p* *mf* *p* *f*

Pno. *f* *ff* *fff*

Kom. - am think - ing of SPOKEN | You are the last thing

Static *ff*

Vln. *ff* *gliss.*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

Db.

99

Picc. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Hn. *p* *ff* *p* *ff*

Tpt. *ff* *mf* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff*

Tom-t. *ff*

B. D. *p* *ff* *p* *ff*

Pno. *fff*

El. gtr. *ff* *p* *ff* *p* *ff*

Kom. *SUNG* *3* *SPOKEN* Every...
Eve - ry - thing is

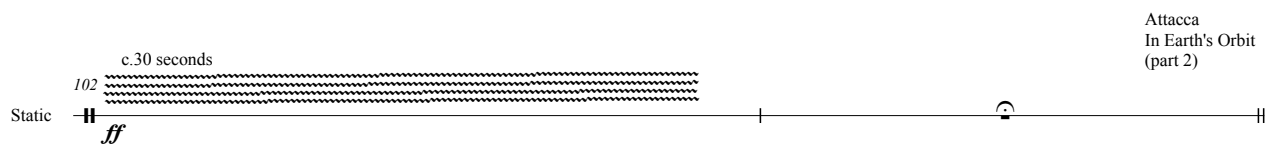
Static *p* *ff* *p*

Vln. *mf* *f* *p* *ff*

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

Vc. *p* *ff* *p* *ff*

Db. *p* *ff* *p* *ff*



In Earth's Orbit

(Part 2)

$\text{♩} = 100$

104

Timpani

p *ff* *f* *sfz* *mf*

Piano

fff

con *Red.*

8^{vb} 8^{vb} 8^{vb} 8^{vb}

Soprano

ff

Twen - - ty - two hours_____ in - to

Tenor

ff *gliss.* *gliss.*

Twen - - ty - two hours_____ in - to

Bass

ff *yelping*

Twen - ty - two_____ hours_____ in - to_____

106 to Snare Drum

Timp. *ff*

Pno *ff* *mp*

Kom. *f*

S. *gliss.* flight

T. *gliss.* flight

B. flight

Damn, still no sign of my com-



109

S. D. *ppp*

*Komarov switches on radio

* The snare drum should coincide with the switching on of the radio.

Pno *p*

Kom. *mf*

pan - ion ship. Con - trol, this is

112

S. D. $\text{H} \ 4/4$

Gag. $\text{G} \ 4/4$ *sub. f*

Kom. $\text{B} \ 4/4$ *f* *mf*

Vla $\text{C} \ 4/4$ *p*

This is Con-

Soy - uz One, do you read me? con sord. senza vib.



115

Fl. $\text{G} \ 3/4$ $\text{G} \ 4/4$ *pp* *p* *pp* *p* *mp* *pp*

Hn $\text{G} \ 3/4$ $\text{G} \ 4/4$ senza sord. *p*

Tpt $\text{G} \ 3/4$ $\text{G} \ 4/4$ senza sord. *p*

Tbn. $\text{B} \ 3/4$ $\text{B} \ 4/4$ senza sord. *p*

S. D. $\text{H} \ 3/4$ $\text{H} \ 4/4$ *p* *mf* *mp*

Pno $\text{G} \ 3/4$ $\text{G} \ 4/4$ *p* *mf* *mp*

Gag. $\text{G} \ 3/4$ $\text{G} \ 4/4$ *mf*

Vln $\text{G} \ 3/4$ $\text{G} \ 4/4$ *p* *mp* *pp*

Vla $\text{C} \ 3/4$ $\text{C} \ 4/4$ *pp*

trol. We are_ re - cei - ving you Com - man - der;_ what is happ(en) - ing up there?

to Timpani

con sord. senza vib.

Monitor blinks off

118

B. Cl.

Hn

Tpt

Tbn.

Pno

Gag.

Vln

Db.

pp

mf *pp*

mf *mp*

mf *mp*

p

mp *mf* *p* *mf*

pp espress.

pp *mp*

We have lost tel - e - vis - ual con - tact,

121

B. Cl. *mf* *sub. pp*

Hn *p* *mf* *fp* *pp*

Tpt *mp* *< mf*

Tbn. *mp* *< mf*

Gag. *p* *mf* *f* *p*
 con - tact. Have you been a - ble to get an - y sleep? An - y sleep?

Vln. *mp* *f*
 senza sord.

Vla. *pp espress.* *f*
 senza sord. nat.

Vc. *mp* *f*

Db. *p* *ff*

124 **B**

Fl. *p* < *fff* *p*

B. Cl. *f* < *ff* *p* *pp*

Hn. *sfz* *mf*

Tpt. *sfz* *mf*

Tbn. *f* *sfz* *mf*

Timp. *f* *ff* to Bass Drum

Pno. *ff* *fff* *sfz*

Kom. *f* *ff*

Sleep!?

Con - trol, the left -

127

B. Cl. *pp* \leftarrow *ff* *mp* \rightarrow *mf*

Hn *mp* $<$ *mf* *mp* \rightarrow *mf*

Tpt *mp* $<$ *mf*

Tbn. *mp* $<$ *mf*

B. D. *p*

Kom. *f* *mf*

hand so-lar pan - el has still failed to de - ploy, so I am

Vln *p* \rightarrow *f* \rightarrow *mp* *mf* \rightarrow *p*

Vla *mp* \rightarrow *f* *mf* \rightarrow *p*

Vc. *mf* \rightarrow *p*

Db. *mf* \rightarrow *f* *mf* \rightarrow *p*

130

B. Cl. *p*

Hn *mp*

B. D.

Kom. *mp* *mf* *f* *ff*

Vln *mf*

op - er - a - ting on half, half e - lec - tri - cal pow(e)r. This de - vil ship!



133

Hn *p* *f* *mp* *mf*

Tpt *p* *f* *mp* *mf*

Tbn. *p* *f* *mp* *mf*

B. D. *p* *f* *p*

Kom. *ff* *f*

Vln *ff* *p < f*

Vla *p < f*

Vc. *mf* *gliss.*

Db. *mf*

No - thing I lay my hands on

rall.

Vast (♩ = 66)

136

B. Cl. *mf* *ff* *PPP*

Hn *ff*

Tpt *ff*

Tbn. *ff*

B. D. *ff* to Triangle

Tri. *PPP*

Pno *mf* *f* *ff* *p*
8^{va}

Kom. *ff*

works pro - per - ly.

Vln *mf* *pp* gliss.

Vla *mf* *pp* gliss.

Vc. *mf* *pp* gliss.

Db. *(mf)* *pp* *pp* gliss.

♩ = 100 (A tempo)

144

B. Cl. *mp*

Hn *mp*

Tpt *f* *mf* *f*

Tbn. *f* *mf* *f*

T.-t. *mp*

Gag. *mf* *f* *mf*

Vln. *f* *ff*

Vc. *ff*

Db. *pp* *ff* *f* *mp* pizz.

It seems you've lost au - to - ma - tic or - i - en - ta - tion.

147

B. Cl. *mp* *f* *mp* *mf*

Hn con sord. *mp* *mf*

Tpt con sord. *mp* *mf*

Tbn con sord. *mp* *mf*

T.-t. *mp*

Gag. Can you con - trol your po - si - tion? *mf* We're do - ing

Kom. No, can you?

Vla *p* *f* *ff* *pizz.* *p* *f*

Vc. *mf* *sim.* *f*

Db. *mp* *sim.* *f* *mp* *mf* *f*

150

B. Cl. *p*

T.-t. *mp* *mf* *mp* to Suspended Cymbal

Gag. eve - - ry - thing we can to bring you home safe - ly. con sord.

Vln *p* con sord.

Vla *p*

D

153

senza sord.

Tpt.

Tbn.

Kom.

Vln.

Vla.

Vc.

arco con sord.

Where is the Soy - uz Two?

p *mf* *f*

mp *mf* *pp* *f*

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



157

Fl.

B. Cl.

Hn.

Gag.

Kom.

Db.

I'm sor - ry Com - man - der,

I'll have to a - ban - don this ship and re - turn with them.

p *mf* *f*

mp *mf* *f*

mp *mf* *pp*

mf

mf *f*

mp *f*

160

B. Cl. *mf* *mp* *mp*

Hn *sempre con sord.* *pp*

Tpt *con sord.* *pp*

Tbn. *con sord.* *pp*

Gag. 8 that launch_ was can - celled; it was too dan - ger - ous. *f*

Db. *mf* *mp*

E

163

B. Cl. *f*

Hn *f* *p* *f* senza sord.

Tpt *f* *p* *f* senza sord.

Tbn *f* *p* *f* senza sord.

Kom. *f* So, it is as

Vln *pp* *p* *mp* *f:p*

Vla *pp* *p* *mp* *f:p*

Vc. *pp* *p* *mp* *f:p* senza sord.

Db. arco *p* *mp* *f:p*

166

Kom. *mf*
se - ri - ous as I thought.

Vln *mp* *mf* *f*

Vla *mf* *f*

Vc. *mp* *mf* *f*

Db. *pp* *mf*



169

B. Cl. *p* *f*

Hn *p* *mf*

Tpt *f*

Pno *mp* *f* *mp*

Kom. *f*
It's no use, this ma - chine is a - gainst me. I'm

Vc. *mf* *f*

Db. *ff* *mf* *f*

172

Fl.

B. Cl.

Tpt

Cym.

Kom.

Vla

Vc.

Db.

p

p

pp

ff

p

p

spinn - ing as I move, I can't stand it much lon - ger.

174

Fl.

B. Cl.

Cym.

Vln

Vla

Db.

ff

p

ff

mf

Damp



175

F

Fl.

B. Cl.

Tpt

Tbn.

Korn.

Vln

Db.

mp

mp

mp

p

p

mf

f

You must find me a window for re-en-try,

178

B. Cl. *mf*

Kom. *mf*

Vla. *mp*

Vc. *f* *ff* *f*

Db. *f*

I'm com - ing back on the next



180

B. Cl. *mp* *mf*

Hn. *mp*

Tpt. *p* *mp*

Tbn. *p* *mp*

B. D. *pp* *mf*

Gag. *mf*

Kom. *mf*

Vc. *arco* *mf* *mp* *mf*

Db. *mf*

Check, we've cal - cu - la - ted

sui - ta - ble or - bit.

184

Fl.

B. Cl.

Hn.

Tpt.

Tbn.

B. D.

Pno

Gag.

S.

B.

Vc.

Db.

that al - rea - dy.

Six -

Six - - - ty

arco

f *ff* *ffz* *fff* *ff* *ff*

3 3 3 3 5 3

3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4 3/4

8^{vb} 8^{vb}

f *ff* *ffz* *fff* *ff* *ff*

tr

f *ff* *ff*

186

Fl. *p* *ff* *p*

B. Cl. *sfz* *sfz* *sfz* *sfz*

Hn *sfz*

Tpt *sfz*

Tbn. *sfz*

Timp. *p* *f*

Pno *f* *ff*

S. *fff*

T. *fff*

B. *fff*

Vln *mf* *gliss.*

Vla *mf* *gliss.*

Vc. *mf* *arco* *gliss.*

Db. *mf* *gliss.*

ty Six - ty - eight six - ty - eight min - -
 Six - ty six - ty - eight six - ty - eight min - utes
 six - ty six - ty - eight six - ty - eight min - utes

G

188 **rall.** Vast (♩ = 66)

Fl. *p* *mp* *p*

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

Hn. *p* *f*

Tbn. *p* *f*

Timp. *ff* to Triangle

Tri. *p*

Pno. *fff* *p*

S. *utes*

Vln. *gliss.* *ppp* *p*

Vla. *gliss.* *ppp* *p*

Vc. *gliss.* *ppp* *p*

Db. *gliss.* *ppp* *p*

accel. -----> ♩ = 86

to Picc.

192

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

B. Cl. *mp* *p*

Hn *p* *mp*

Tpt *pp* *mp*

Tri. *mp* *p* *mf*

Pno *mp* *p* *mp* *mf*

Vln *mp* *pp* con sord.

Vla *mp* *pp* con sord.

Vc. *mp* con sord.

Db. *mp* con sord.

Measures 192-195. The score includes dynamics such as *p*, *mp*, *mf*, and *pp*, and performance instructions like *gliss.*, *con sord.*, and *to Picc.*. The time signature changes from 4/4 to 3/4 at the end of measure 195.

Vast (♩ = 66)

accel.

197

Picc. *p* *mp*

Hn *p*

Tpt *p* *pp*

Tri. *ppp* *p* to Tambourine

Vln *p* *mp*

Vla *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

H

$\text{♩} = 100$ (A tempo) (3.2) (3.2.2)

201

Picc. *mf* *f* *ff*

B. Cl. *p* *mf* *p*

Gag. *mf*
There is an opp-or-tu-ni-ty in six-ty-eight min-utes, _____

Vln. *mf* *p*

Vla. *mf*

Vc. *mf*

Db. *mf*

204

B. Cl.

Pno

Gag.

Vln

Vla

Vc.

Db.

on your nine - teenth or - bit. But Colo - nel, with

senza sord.

Actual pitch

p *mp* *p* *mf* *p* *mf* *mp* *p* *mp* *p* *mp* *p* *mp*

206

Picc. *mf* *mp*

B. Cl. *mf* *mp*

Hn *mp* *mf* *mp* *mf* *p*

Tpt *p* *mf* *mp* *mf* *p*

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

Tamb. *pp*

Pno *p* *mp* *mf* *p* *mf*

Gag. out full con - trol, con - trol, you might desc -

Vln senza sord. *pp*

Vla senza sord. *pp* *p*

Vc. senza sord.

mp sempre

209

Picc. *f* *p* to Flute

B. Cl. *f* *p* to Clarinet in A

Tamb. *p* *mf* to Snare Drum

Gag. *f*
 end_ the wrong tra - jec - tory and skip _____ the Earth com - plete - ly.

Vla. *mf* *p* *mf* *f*



I

211

Hn. *mf* *p*

Tbn. *mf* *p* *f*

Kom. *mf* *mf* *mf*

I know, I'm going to put the ship in - to a spin _____ to

Vln. *f* *mp* *mp* *f*

Vla. *mf* *pp* *mp* *f*

Vc. *f* *mf*

Db. *f* *mp* *pp*

214

Fl. *f*

Cl. *f*

Tpt. *f* *ff*

Tbn. *f* *ff*

Gag. *f*
But then, then you'll be re-

Kom. *f*
stay on course.

Vln. *mp* *f*

Vla. *mp* *f*

Vc. *f*

Db. *p* *f*

218

Cl. *f* *ff*

Hn. *mp* *f* *ff*

Tpt. *mp* *f* *ff*

Tbn. *mp* *f* *ff*

S. D. *p* *to Bass Drum*

Pno. *f* *p* *fff*

Gag. *f* *ff*
the heat on re-ent-ry will be ex-treme.

Vln. *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

Db. *f* *ff*

J

222

Fl. *p* *ff*

Hn. *p* *ff*

Tpt. *f* *mf*

Tbn. *p* *ff* *mf*

B. D. *p* *f* *p* *ff* to Crotales

Pno. *ff* *f* *ff* *fff*

Gag. *ff* *p* *ff* burn, burn, burn.

Vc. *p* *ff*

Db. *p* *ff*

8^{va}.|

225

Cl. *f* *mp* before

Tpt *ff* 3

Tbn. *ff* 3

Crot. *f* on before before

Pno *f* on before 3 3 8^{vb}

Kom. *f* The road to

227

Fl.

Cl.

Tpt.

B. D.

Crot.

Pno

Kom.

Earth_ is steep and strewn with flames'.

mp *f*

p *ff*

f

ffz

to Bass Drum

mf

p *8^{vb}*

sim. *3*

ffz *8^{vb}*

ff

to Crotales

Detailed description of the musical score: The score is for measures 227 and 228. It features seven staves: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Bass Drum (B. D.), Crotales (Crot.), Piano (Pno), and Koto (Kom.). The key signature has one flat (B-flat major or D minor). The time signature changes from 3/4 in measure 227 to 4/4 in measure 228. The Flute and Clarinet parts have a dynamic marking of *p* in measure 227 and *ff* in measure 228. The Trumpet part has a dynamic marking of *f* in measure 228. The Bass Drum part has a dynamic marking of *ffz* in measure 228. The Crotales part has a dynamic marking of *mp* in measure 227 and *f* in measure 228. The Piano part has a dynamic marking of *mf* in measure 227. The Koto part has a dynamic marking of *p* in measure 227 and *ff* in measure 228. The Koto part includes lyrics: 'Earth_ is steep and strewn with flames'. There are also performance instructions: 'to Bass Drum' and 'to Crotales'.

229

Fl. *p* — *ff* *p* — *ff* to Alto Flute

Cl. *p* — *ff* *p* — *ff*

Hn *f*

Tpt

Crot. *f* *mp* to Timpani

Pno

Kom. *p* *sub*

But

231

A. Fl. *mp* *f*

Hn *> mp* *f mp*

Tpt *> mp* *f mp*

Tbn *mp*

Timp. *mp*

Kom. *3*
it is the on - ly way.

Vln *pp*

Vla *pp*

Vc. *mp*

234

A. Fl. *mp* *mf*

Hn *f* *mf* *f*

Tpt *f* *mf* *f*

Tbn *f*

Timp. *mf* *mp* *mf*

Pno *p*

Vln *p* *mf* *P*

Vla *p* *mf* *f*

Vc. *f*

Db. *mf* *f*

The score is for measures 234 to 240. It features ten staves: A. Fl., Hn, Tpt, Tbn, Timp., Pno, Vln, Vla, Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measure 234 begins with a 5-measure rest for the flute and a 3-measure rest for the horn, trumpet, and tuba. The flute enters in measure 235 with a 5-measure phrase. The horn, trumpet, and tuba play a 3-measure phrase. The timpani plays a 3-measure phrase. The piano has a 3-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase. Measure 235 continues with the flute playing a 5-measure phrase. The horn, trumpet, and tuba play a 5-measure phrase. The timpani plays a 5-measure phrase. The piano has a 5-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase. Measure 236 continues with the flute playing a 5-measure phrase. The horn, trumpet, and tuba play a 5-measure phrase. The timpani plays a 5-measure phrase. The piano has a 5-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase. Measure 237 continues with the flute playing a 5-measure phrase. The horn, trumpet, and tuba play a 5-measure phrase. The timpani plays a 5-measure phrase. The piano has a 5-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase. Measure 238 continues with the flute playing a 5-measure phrase. The horn, trumpet, and tuba play a 5-measure phrase. The timpani plays a 5-measure phrase. The piano has a 5-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase. Measure 239 continues with the flute playing a 5-measure phrase. The horn, trumpet, and tuba play a 5-measure phrase. The timpani plays a 5-measure phrase. The piano has a 5-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase. Measure 240 continues with the flute playing a 5-measure phrase. The horn, trumpet, and tuba play a 5-measure phrase. The timpani plays a 5-measure phrase. The piano has a 5-measure rest. The violin and viola play a 5-measure phrase. The cello and double bass play a 5-measure phrase.

236

A. Fl. *f*

Cl. *f* *ff*

Hn. con sord.

Tpt. *f* *ff*

Tbn. *mf*

Timp. *mp* *ff* to Triangle

Pno. *ff* *fff*

Vln. *mp* gliss.

Vla. *mp* gliss.

Vc. *mp* gliss.

Db. *mp* gliss.

238 **K**

A. Fl. *p*

Cl. *p*

Hn. *p*

Tpt. *pp < ff*

Tbn. *pp*

Gag. 8
You're a brave man, Vo - lo - di - a. If there's

Vln. *> ppp* *pp*

Vla. *> ppp* *pp* *gliss.*

Vc. *> ppp*

Db. *> ppp*

242

A. Fl.

Cl.

Hn. senza sord. *pp*

Tbn. *pp*

El. gtr. *mf*

Gag. *p*
a - ny - thing, a - - ny - thing I can do.....

Vln. *pp*

Vla. *pp*

245

to Flute

to Bass Cl.

A. Fl.

Cl.

El. gtr

Kom.

Vln

Vla

p *mp* *mf* *mf* *mp*

Could you tell my wife that I love.

248

Tpt. *mp* *3*

Tbn. *mp* *3*

El. gtr. *mp* *p* *3* *3*

Gag. *mp* *3* *3* *3* *3*
I've sent for her. Soon you will tell her your

Kom. *pp* (falsetto) *3*
her.

Vln. *pp* *gliss.*

Vla. *pp* *gliss.*

Vc. *mp* *3*

Db. *pp* *gliss.*

L

rall.

Vast (♩ = 66)

252

Fl. *pp* < *p* *pp* < *p* < *pp* *mf*

Tbn. *p* *f*

Tri. *ppp* *p* *ppp* *p* *ppp* *ff* Damp to Tam-tam

Pno. *mf*

Gag. *p* self.

Vln. *gliss.* *ppp* *p* *pp*

Vla. *gliss.* *ppp* *p* *pp*

Vc. *ppp* *p* *f*

Db. *gliss.* *ppp* *p*

accel.

♩ = 76

257

Fl.

B. Cl.

mp

to Clarinet in A

Hn.

Tbn.

mp

pp

mp

Pno

Kom.

One sing - le hour and then to

mp normale

Vln.

Vla.

Vc.

Db.

con sord.

con sord.

con sord.

con sord.

p

261

Hn

Tpt

Tbn.

T-t.

Kom.

Vln

Vla

Vc.

Db.

with metal beater

Damp

mf *3* *3* *3* *p* *mp* *3* *3* *3* *mf* *3*

plunge a - gain in - to the o - cean light. I who have al - rea - dy dared the

gliss. *fp* *ff* *gliss.* *fp* *pp* *f* *gliss.* *ff* *senza sord.* *f* *mf* *f* *senza sord.* *f* *mf* *f* *senza sord.* *f* *mf* *f*

264

Hn *con sord.*

Tpt *con sord.*

Tbn. *con sord.*

T.-t. *f* *to Timpani*

Pno (Enough to resonate for the duration) *mp - mf*

Kom. *f* *mf*

Vln *senza sord.* *> p* *p* *f*

Vla *p* *f*

Vc. *p* *mp*

mol - ten path, I who have frac - tured the freez - ing sky and caused the ve - ry air to weep.

M

rall.

♩ = 66

to Celesta

267

Pno

Kom.

Now all that re - mains bet - ween me and o -

Vln

Vla

Vc.

Db.

270

Hn *mp* *mf* *mp*

Tpt *mp* *mf* *mp*

Tbn. *mp* *mf* *mp*

Kom. *mf* *mp* *f* *p*

- bliv - ion is my know - legde and my de - ter - mi - na - tion. It

Vln *mf* *sonore*

Vla

Vc. *mf*

Db.

273

Fl. *p*

Cl. *mp* *p*

Hn *p*

Tpt *p*

Tbn.

Kombi. *mp* *p* *mp* *p*
must, it must be en - ough, the lit - tle that it is.

Vln *mp*

Vla *>p*

Vc. *>p* *mp*

Db. *>mp*

N

bell-like

276

Fl. *p* *mf*

Cl. *p* *mp* *p*

Timp. *pp* *cresc. poco a poco*

Db. *> p* *cresc. poco a poco*



accel. $\text{♩} = 86$

279

Fl. *ff*

Cl. *mf* *f*

Hn. *mp* *mf* *f*

Tpt. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Timp. *(p)* *mf* *p* *mf* *p*

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

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

Vc. *mf cresc.*

Db. *(mf...)*

Kosygin enters Mission Control. He greets the technicians, who give him a headset. He prepares to speak to Komarov.

282

Cl. *ff* *sub. mp* *mf* *fff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Timp. *f* to Vibraphone

Vib. *mf* on

Vln. *ff*

Vla. *f* *ff*

Vc. *ff p*

Db. *ff*

Detailed description: This page of a musical score covers measures 282 and 283. The key signature has one sharp (F#) and the time signature is 4/4. The score is for a full orchestra. The Clarinet (Cl.) part begins at measure 282 with a melodic line featuring quintuplets and sextuplets, with dynamics ranging from fortissimo (ff) to fortississimo (fff). The Horns (Hn.), Trumpets (Tpt.), and Trombones (Tbn.) play a rhythmic pattern of eighth notes with triplets, marked fortissimo (ff). The Timpani (Timp.) part has a single eighth-note triplet marked forte (f) in measure 282, with a box labeled 'to Vibraphone' above it. The Vibraphone (Vib.) part enters in measure 283 with a triplet marked mezzo-forte (mf) and includes the instruction 'on'. The Violins (Vln.) play a triplet marked fortissimo (ff). The Viola (Vla.) part has a triplet marked forte (f) and fortissimo (ff). The Violoncello (Vc.) part has a long note in measure 282 marked fortissimo piano (ff p) and a triplet in measure 283. The Double Bass (Db.) part has a long note in measure 282 marked fortissimo (ff).

284

Fl. *p* *mf*

Cl. *mf* *mp*

Vib. *f* *mp* *mf* *mp*

Vln. *f* pizz.

Vc. *pp*



Attacca Kosygin

286 (senza rall.)

Fl. *> mp*

Cl. *p* *mp* *p* *pp*

Crot. *p*

Vib. Damp to Crotales *p*

Vln. arco *mp* *mf* *mp* *pp*

* Hold until crotale has faded.

Kosygin

$\text{♩} = 86$ (l'istesso tempo)

289 *f* *ff*

Soprano
Six - - ty min - utes

Tenor *mp* *mf*
Six - - - - - ty min - - -

Tenor *mp* *mf*
Six - - - - - ty min - - - utes



291 *f* *ff* *f* *ff*

S. to re - - tro - - fire.

T. utes to re - - tro - - fire.

T. to re - - tro - - fire.



294 **Quasi recit.** to Crotales and Gongs

Crot. *f*

Kos. *p* *mp*
Com - man - der Ko - ma - rov, your coun - try

Vln *fp* *mp*

297

Cel. *mp* *p*

Kom. *mp* 3 3

Kos. *mf*
is ve - ry proud of you. Thank - you Prime_ Mi - ni - ster.

Vln. *f*



300

Cl. *pp* *mp*

Crot. *mf*

Gong *mf*

Cel. *mp*

Kom. *p*

Kos. *p* *mp*
So how does it look from up there? Sir, the_

303

Tpt. *con sord. (harmon)* *mf*

Gong *mf* to Bass drum and Suspended cymbal

Cel. *p* *pp*

Kom. *mp* *p* *pp*
 whole world is beau - ti - ful.

Kos. *mp* *pp*
 Real - ly? Ev - en A -



(2.2.3)

306

Tpt. *con sord. (harmon)* *mf*

Tbn. *mf* *mp*

Tom-t. Bass Drum *mp* Damp *mf* sim. *mp* *p* *pp* (1.v.) *mp*

Susp. Cymbal *mf*

Kos. *mf*
 me - ri - ca?

Vln. *pp* *pp* sul pont.

Vla. *pp* *pp* sul pont.

310

Cl. *f* *mf* *f*

Tpt. *mp* *p* *f* *ff*

Tbn. *mf* *f*

Tom-t. *mf* *ppp* *pp* *ff*

Damp sim. (l.v.) Damp



313

O take bow

Cym. *mp*

Cel. *mp*

Kom. *p*

Kos. *f* *mp* *mf* *p*

Com - man - der, what else do you see? From

spiritoso (♩ = 114)

359

316

Fl.

Cl.

Cel.

Kom.

here___ I can see ve - ry clear - ly.



(3.2.2)

318

Fl.

Cl.

Tpt

Cym.

Cel.

Kom.

I can see the scald - ing wind___

(2.2.3) (3.2.2)

Fl. *ff* *fff* *fff*

Cl. *ff* *fff* *fff*

Tpt. *mf* *f*

Tbn. *mf*

Cym. *p* *ff* to Triangle and Gong

Cel. *ff*

Kom. *ff* *f*

rag - ing in the black des - erts

P
322

Tbn. *> mp* *pp*

Kom. *mp* and the dust, the

Vln. *p* *nat.* 3 *f* *sul pont.*

Vla. *p* *nat.* *f* *sul pont.*

Vc. *p* 3 *f* *sul pont.*

Db. *p* 3 *f* *sul pont.*

(2.3)

326

Cl. *tr*

Hn

Kom.

Vln

Vla

Vc.

Db.

dust of child - ren foam - ing on the boil - ing wat - ers.

> *p* *f* *p*

→ nat. → sul pont. → nat.

→ nat. → sul pont. → nat. → sul pont.

→ nat. → sul pont. → nat. → sul pont.

→ nat. → sul pont. → nat. → sul pont.

> *p* *f* *p*

> *p* *f* *p*

mf *p* *f*

mf *p* *f*

mf *p* *f*

mf *p* *f*



Tempo primo
(♩ = 86)

329

Hn

T.-t.

Gong

Kos.

It sounds like you've been dream - - ing, Com

mf *p*

p

mf

mf *p* *f*

Q

333

Hn. *mf* *mp*

Cel. *mp*

Kom. *mp* *mf*
Prime Mi - nis - ter, we have all _____ been dream - ing _____ and

Kos. *mp*
man - der...



336 (3.2)

Hn. *pp*

Cel. *pp* to Piano

Kom. *f* *mf*
now we must a - wake, for I have seen, have

Vln. *p < mf* nat.

Vla. *p < mf* nat.

Vc. *p < mf* nat.

Db. *p < mf* nat.

339

Cl. *p* *f*

Hn. *p* *f*

Tpt. *p* *f*

Tbn. *f* *ff*

T.-t. *mf* to Snare drum, Tom-toms and Bass drum

Kom. *ff*
seen the flames.

Kos. *f* *ff*
Flames? What flames?

Vln. *f* *p* *ff* sul pont.

Vla. *f* *p* *ff* sul pont.

Vc. *f* *p* *ff* sul pont.

Db. *f*

R

Violent ♩ = 114

365

344 (3.2)

Fl. *sfz* *sfz* *sfz*

Cl. *sfz* *sfz* *sfz*

Hn *sfz* *sfz* *sfz*

Tpt *sfz* *sfz* *sfz*

Tbn. *sfz* *sfz* *sfz* *p*

S. D. *sfz* *sfz* *sfz*

Tom-t. Tom-toms Bass Drum *ff*

Kom. *f* *ff*

Mos - cow, Russ - ia, Ka - zakh - stan, all burn - ing.

Vln. nat. *p* *fff*

Vla. nat. *p* *fff*

Vc. nat. *fff*

Db. *fff*

347

Hn *fp* *sfz* *sfz* *sfz*

Tpt *fp* *sfz* *sfz* *sfz*

Tbn *ff* *sfz* *sfz* *sfz*

S. D. *sfz* *sfz sfz* *sfz*

B. D. *p* *ff*

Kom. Our once blue world flam - ing like a star. *f*

Vln *sul pont.* *nat.*

Vla *sul pont.* *nat.* *p*

Vc. *sul pont.* *nat.* *p*

Db. *sul pont.* *nat.*

to Bass drum

350

Vln *p* *mp* *mf* *mp*

Vla

Vc.

353

B. D. Rub skin of drum with wet fingers. *mf*

Kom. *mp* *mf*

There are no na - tions, no peo - ple, no count - ries, —

Vln *mp*

Vla

Vc.

pp

355 *rall.*

B. D. *mp* *p*

Kom. *p* *mp* *pp*

just o - ceans turn - ing, — turn - ing — in the dark. —

Vln *p* sul pont.

Vc. *p* *pp*

S

358 ♩ = 86

B. D. *pp* *to Vib.*

Pno *pp* *8^{vb}*

Vln *p* *pp* *p*

Vla *pp* *p*

Vc. *nat.* *pp* *p* *sul pont.*

Db. *pp*



363

Vib. *mp* *mp*

Pno *p* *pp* *p* *8^{vb}*

Vln *f* *pp* *p* *mp* *pizz.*

Vla *mf* *ppp* *p*

Vc. *mp* *mf* *pizz.* *arco* *p*

Db. *p* *pp* *p* *pp* *p*

368 (2.3.2)

Vib. *mp* *mf*

Kos. *p* *mp*
You must be diz - - - - - zy

Vln *pizz.* *gliss.* *mf*

Vla *gliss.* *f* *ff*

Vc. *pizz.* *mp* *arco* *p* *mf* *ff*

Db. *pizz. nat.* *pp*

Detailed description: This page of a musical score covers measures 368 and 369. The score is for a six-piece ensemble: Vibraphone (Vib.), Koto (Kos.), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The music is in 4/4 time and features a key signature of one sharp (F#). Measure 368 begins with a vibraphone part marked *mp* and a koto part marked *p*. The koto part includes the lyrics "You must be diz". A 3-measure triplet is indicated above the koto staff. The vibraphone part has a *mf* dynamic. Measure 369 continues the vibraphone part with *mf* and the koto part with *mp*. The lyrics "zy" are written under the koto staff. The string section (Vln, Vla, Vc., Db.) enters in measure 369 with various dynamics and techniques: Vln (*pizz.*, *gliss.*, *mf*), Vla (*gliss.*, *f*, *ff*), Vc. (*pizz.*, *mp*, *arco*, *p*, *mf*, *ff*), and Db. (*pizz. nat.*, *pp*). A 5-measure quintuplet is marked above the Vln and Vla staves in measure 369. The page number 368 is at the top left, and 369 is at the top right. The rehearsal mark (2.3.2) is placed above the vibraphone staff.

371

Hn *p*

T.-t. *pp* take metal beater

Gong *mf*

Vib. *p* to Tam-tam and Gong

Pno *ppp*
L.H & Sustain Ped.

Kos. *p* *pp* *mp*
from your spinn - ing. Com - man - der. The world is just as you

Vln Sul A & D arco *pp* *p* *pp*

Vla *p* pizz.

Vc. *p* *pp*

Db. (pizz.) *mp* *mf* *mp*

375

Hn *mf* *f*

T-t. metal beater *p* *f* *p*

Kom. *f*

Kos. *mf* *mp* *f* It is in your hands Prime Mi-nis-ter.
left it; eve-ry-thing is fine.

Vln. *pizz.* *p* *f* *p* *f* *pizz.*

Vla. (sempre pizz.) *p* *f* *p* *f* *pizz.*

Vc. *pizz.* *mp* *f* *p* *f* *pizz.*

Db. *p* *f*



379

Cl. (2.3.2) *f* *fff* *ff*

T-t. *f* *ff* to Gong

Kom. *ff* *mf*
The world is in your hands. We must

Vln. *ff* *p* *mf*

Vla. *ff* *p* *mf*

Vc. *ff*

(2.2.3) (3.2.2)

Cl. 382

Hn.

Tpt.

Tbn.

Kom.

Vln.

Vla.

reach out, reach out in friend-ship to those who stand a-gainst us.



Fl. 385

B. D.

Gong

Kos.

I will not, I will not weak-en to some-one who threat-ens us, threat-ens us.



Fl. 389

Kos.

It is my du-ty to de-fend our glo-ri-ous re-vo-lu-tion.

393 **U**

Fl.

Cl.

Hn.

B. D.

Pno

Kom.

Vln

Vla

Vc.

Db.

pp *mp* *pp*

mf *f* *mp*

mp *mf*

mf

p

fp *mp*

p *f* *mp*

p *f* *fp* *mp*

to Crotales and Gong

Take this chance to save us all.

396 (2.3)

Cl. *p* *mp*

Hn. *p*

Crot. *f* to Vib.

Gong *f*

Kom. Do it for my child - ren, for all our peo - ple.

Kos. *mf* Don't _____

Vln. *f* *mp* *mf*

Vla. *p*



399

Cl. *mf* *p* *mf* *p* *mp*

Kos. *mf* *p* *mf* *p* *mp*

_____ wor - ry _____ Com - rade, _____ the count - ry is safe. _____

402 (2.2.3) (2.2.3)

Cl. *f* *pp*

Vib. *mp* *mf* *f* to Crotales

Pno *mf* *mp*

Kom. *f*

Kos.

Vln *p* *mf*

Vla *mp* *mf*

Vc. *mp* *mf*

Db. *mf*

Real - ly? Last time I flew up here they changed the So - vi - et Gov - ern - ment,

Cl. *fp* *mf*

Hn. *fp*

Kom. *ff* *mf*

Vln. *f* *p* *mp*

Vla. *f* *p* *mp*

Vc. *f*

Db. *f*

changed the So - vi - et Gov - ern - ment. We must all tread



V ♩ = 86

Cl. *mp*

Hn. *mp*

Tbn. *mp*

Crot. to Timpani

Kom. *f*

Vln. *pp* *f*

Vla. *pp* *f*

Vc. *fp* *cresc.*

Db. *fp* *cresc.*

care - ful - ly Prime Mi - nis - ter.

411

Hn. *mf* *f* *p* *pp*

Tpt. *mf* *f* *p* *pp*

Tbn. *mf* *f* *p* *pp*

Kos. *mf*
Thank - you, you are a brave man

Vla. *mp*

Vc. *f* *mp*

Db. *f* *mp*

415

Fl. *pp*

Cl. *fp fp fp f*

Tpt. *mf f mp*

Kom. *f*
If

Kos. *f*
Com - man - der;_ you are a he - ro_ of the So - vi - et Uni - on.

Vln. *pp p f*

Vla. *f pp p f*

Vc. *f mp f*

Db. *f mp f*

419 (2.2.3)

Fl. *mf*

Cl. *p* *mf*

Hn. *mp* *mf* *mp*

Tpt. *mp* *mf*

Tbn. *mp* *mf*

Timp. *pp*

Kom. *3*
an - y sur - vive to re - mem - ber...

Kos. *f*
Your name shall shine, your name shall *3*

Vln. *mp* *ff*

Vla. *mp* *ff*

Vc. *ff* *fp*

Db. *ff* *fp*

423

Fl. *f* *f < fff* 6

Cl. *f* *mf* *f < fff* 3 6

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

Tpt. *mf* *ff* 3

Tbn. *p* *ff*

Timp. *ff* 3 *p* 3

Pno. *fff* 3 5 3

Kos. 3 3 8^{vb} 8^{vb}

S. shine for ever in our a-chieve - ments. *ff* (Shouted) 3 3

T. *ff* Soy - uz One has 3 3

T. *ff* Soy - uz One has 3 3

Soy - uz One

Vln. *f < ff* *fff* 3 3

Vla. *f < ff* *fff* 3 3

Vc. *ff*

Db. *ff* *fff* pizz.

426 to Marimba

Timp. *ff* *mp* *mf* *ff*

Pno

S. *passed* *out* of ra - di - o con - tact.

T. *passed* *out* of ra - di - o con - tact.

T. *passed* *out* of ra - di - o con - tact.

Db. arco *p*
Natural harmonic (actual pitch)



W Komarov produces the photograph of his wife...

$\text{♩} = 86$

428

El. grtr *p* *> pp* *p* *< mf* *> p*

Db.

433

Pno

El. gr

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

f *mp* *ff* *p* *ff*

436

Pno

Kom.

ff *p* *mp* *mf* *pp*

Re - leas - - ing your face, your

438

Pno

Kom.

p *f* *pp* *p* *mp*

touch and your taste. Drawn, drawn_____

441

Pno

Kom.

mf *mp* *pp*

like a wind - - - - ing core

443

Pno

El. gtr

Kom.

mp *p* *mp* *p* *pp*

mp *p*

back to the place of our meet - ing,

rall.



446

Pno

Kom.

f *mf*

mp *f*

the mo - ments of rap - ture and the

A tempo
(3.2.2)



448

Pno

Kom.

f *ff* *fff*

ff

births of our child - ren.

X

♩ = 76

450 *p* *mp*

Kom. Now these are gone from me and I must con-serve, I must con-serve the



455 *rall.* *A tempo* (♩ = 86)

Mar. *pp* *mf*

Kom. *p* *mp*

e - ssen - tial. Ox - y - gen: that gas of life,



460 *accel.* ♩ = 96

Mar. *pp* *p* *p* *f* *p*

Kom. *p* *mp* *mf*

when life is slow, will turn on me who has de -



464

Mar. *sfz p* *sfz p* *f* *p* *ff* *p*

Kom. *f* *mf* *p* *ff* *p*

fied its sus - te - nance. Gra - vi - ty:



467

Mar. *mf* *p* *mf* *fp* *p*

Kom. *mp* *mf* *p*

that be - nign force that holds us still,

471

Mar. *=f* *p* *mp*

Kom.

now makes a

473

Mar. *f* *fff* *p*

El. gtr.

Kom.

fur - nace of the air.

476

Mar. *=ff* *f*

El. gtr.

Kom.

So the

478

Mar. *fff* *p* *f* *ff*

El. gtr.

Kom.

el - e - ments com - bine, Com - bus - tion down,

480

Mar. *fff* *p* *ffff*

El. gtr. *ffp* *f* *ff* *fff*

Kom. *3*

and I must cross _____ the fier - y gulf, -



482

(2.3)

Mar. *p* *f* *ff*

El. gtr. *p* *ff* *3*

Kom. *p* *mf*

_____ crouched _____ in the



484

Z

$\text{♩} = 86$

Mar. *ff* *p* *ff* *pp*

El. gtr. *p* *3* *p*

Kom. *3*

cru - ci - ble _____ of such an al - che - my.

488

Mar. *p* *p* *pp*

El. grt *mp* *p* *mf* *f*

Kom. *mp* *f*

And so per - haps just half an



493

Mar. *pp*

El. grt *mf* *p* *pp*

Kom. *mf*

hour. I live more in it than all the rest.



496

Mar. *f* *p* *mf* *mp* *p*

El. grt *mp* *p*

Kom. *mf*

Re - leas - ing our selves: no long - er you and me. No

rall.

♩ = 76

499

El. grtr *mp* *p*

Kom. *mp* *p*

long - er me; I have ceased prox - i - mi - ty.



502

Val. (off stage) off stage *p*

Kom. *p*

Now there is on - ly you, and you are all, all,



506

Val. (off stage) *mf* *pp* rall.

Kom. *pp*

all, all, I will be think - ing of.



510

♩ = 66 (2.3)

♩ = 86

A1

B. D. *f* *p*

Mar. *p* to Bass Drum and Sus. Cymbal

El. grtr *p* *mp* *mf* *p* *mp* *mf* *p*

Gag. *f*

Vln. *mf*

Vla. *mf*

Vc. *f*

Db. *f*

Soy - uz One, can you

Cl. *mp*

Hn *mp*

Tpt *mf* *f*

Tbn. *mf* *f*

B. D. *mp* *f*

Cym. *mf* *f* *ff* *mf* *to Tam-tam*

Gag. man - ua - lly a - lign for the next or - bit?_

Kom. *f* Check, I am pass - ing_

Vln. *gliss.* *ff* *f* *ff* *f*

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

Vc. *ff* *p*

Db. *ff* *poco sul pont.* *mf > p* *mf > p*

518

Cl. *p*

Hn. *pp*

Tpt. *pp*

Tbn. *pp*

Flex. *p* *pp*

T.-t. *mp*

Gong *mf*

Kom. *mf* *f* *p*

Vln. *mp* *pp* *pp* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp* *mf*

Db. *mf* *f* *p* *mf*

to Flexatone, Gongs and Roto-tom

pizz.

piz. nat.

in - to dark - ness a - gain; the nav - i - ga - tion

522

Tpt. *mf* *ff*

Tbn. *mf* *f* *ff*

B. D. *ff* *f* *ff*

Hit then gliss. Do not roll.

to Tam-tam, Cymbal Bass Drum, Tom-toms, Snare Drum and Roto-tom

Roto tom *f*

Cym. *mf* *ff*

T.-t. *mp* *ff*

Kom. *f* *mp* *ff*

sys tem will not work with - out light.

Vln. *mf* *ff*

Vla. *ff* *f* *ff*

Vc. *f* *mp* *ff*

arco

Db. *f* *mp* *ff*

arco

525

Fl. *mf* *p*

Cl. *mp* *pp*

Tpt. *mf* *f*

Tbn. *fff* *mf* *f*

S. D. *pp* *mf*

B. D. *p*

Tom-t. *pp*

Roto tom *mp* *gliss.*

Pno. *p* *mp* *p* *pp*

Vln. *p* *mf* *pp*

Vla. *f sonore* *mf*

Vc. *fff* *mf*

Db. *f* *mp*

pizz. *arco*

Detailed description: This page of a musical score, numbered 392 and starting at measure 525, features a complex orchestration. The top staves include Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), and Trombone (Tbn.). The middle section contains the Drum set (S. D., B. D., Tom-t., Roto tom) and Piano (Pno.). The bottom section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into three measures. Measure 525 (3/4 time) shows the Tbn. playing a triplet of eighth notes (*fff*) and the Vln. playing a triplet of eighth notes (*f sonore*). Measure 526 (3/4 time) continues the Tbn. triplet (*mf*) and the Vln. triplet (*mf*). Measure 527 (4/4 time) features a variety of dynamics: Fl. (*mf* to *p*), Cl. (*mp* to *pp*), Tpt. (*mf* to *f*), Tbn. (*f*), S. D. (*pp* to *mf*), B. D. (*p*), Tom-t. (*pp*), Roto tom (*mp* with *gliss.*), Pno. (*p*, *mp*, *p*, *pp*), Vln. (*p*, *mf*, *pp*), Vla. (*f sonore* to *mf*), Vc. (*fff* to *mf*), and Db. (*f* to *mp*). The Db. part includes *pizz.* and *arco* markings.

529

Cl. *mp* *mf* *p* *mp*

Hn *mp*

Tpt *mp*

Roto tom *>p* to Tam-tam

T.-t. (metal beater) *mp* to Triangle

Gag. *mf* *mf* *mf*
Can you sight _____ us - ing the moon?

Kom. *mp*
Check, I have it _____ in my

Vln *p* *mf* *p*

Db. *mp* *p*

532

Fl. *ff* *p* *ff* *p*

Cl. *ff* *p* *ff* *p*

Hn *mf*

Tpt *ff*

Tri. *f* *p* *f* *p* to Snare Drum

Pno *ff* *p* *ff* *p*

Gag. *f* *f* *f* *f*
Good luck, Com - man - der.

Kom. *mf* *f*
sights. Pre - par - ing for ret - ro - fire.

Vln. *ff* *f* pizz.

Vla. *ff* *p* *f* pizz.

Vc. *p* *ff*

Db. *p* *ff*

C1

♩ = 96

534

Cl.

S. D.

Mar.

Gag.

to Marimba

p < *ff*

f *ff*

ff

Fire when rea - dy.

* Pause if necessary for percussion change.



536

Cl.

Mar.

El. grt

f *p* *f* *ff*

fff *mp* *ff* *p* *ff*

f *ff* *p*

538

Cl. *p* *f* *mp* *ff*

Mar. *f* *ff* *p* *mp*

El. grtr *ff* *p* *f* *fff* *f*



540

Cl. *f* *p* *f* *pp*

Mar. *mf* *ff* *mf*

El. grtr *ff* *f*

Kom. *ff* *f*

Here is red; o - ceans of



542

Fl. *mf*

Cl. *mp*

Mar. *f* *ff* *mf*

El. grtr *mp* *mf* *mp*

Kom. *mp*

fire. Slip from the ov - er - world.

544 (3.2.2) flutter 3

Fl. *mf*

Cl. *mf* *mp* *mp* *mf*

Mar. *ff* to Vibraphone

Vib. *mp*

Kom. *mp*

de - vour - ing the emp - ty road._____



547 ♩ = 76

Fl. *mp*

Cl. *mp*

Vib. *mf* *mp*

El. gr. *p* *mp* *p*

Kom. *p*

A - long_____ the path - ways_____ of im - pul - sion._____

D1

550

Cl. *p* *mf* *ff*

Vib. *p* *mp* *mf*

Pno *mp* *f*

El. gtr. *p*



553

Fl. *p*

Cl. *p* *mp* *mp*

Vib. *ff* *mp* *mf* *mp*

Pno *mp*

Kom. *mp*

I am sub - ject

556

Fl. *mf* *p* *pp*

Cl. *f* *mp* *mf*

Mar. *p* *f* *mp*

Vib. *to Marimba*

Pno. *mp* *mf* *mp f* *mf f*

Kom. *p* *mf*

to the sim - ple phy - sics... Bound by the



559 (2.2.3)

Fl. *mp*

Cl. *f* *mf*

Mar. *ff* *p* *to Crotales*

Pno. *mp* *mf* *p* *mf*

Kom. *f* *mf*

laws, the laws of mo - tion.

562

Fl. *p* *mf* *f* *ff*

Cl. *mf* *mp* *mf*

Crot. *p* *mp* *mf* *f* *ff* to Marimba

Kom. *ff*

Just as I con - trived to stru - ggle free,



564

Fl. *p* *fff*

Cl. *ff* *ff*

Pno *mf* *p* *mp* *mf*

Kom. *f*

so I must acc - ept the cost of my act - ions.

$\text{♩} = 96$

566

Cl. *fff* *ff* *p* *ff* *fff*

Mar. *f* *fff* *ff* *p* to Timpani

Pno *ffz* *f* *ff*

El. gtr *p* *f*



568

Fl. *ff* *p*

Cl. *fff* *mf*

Hn con sord. *p* *ff*

Tpt con sord. *p* *ff*

Tbn con sord. *p* *ff*

Timp. *ff* *f* *ff*

Pno *f* *ff* *fff* *fff* *mp*

El. gtr *ff* *f*

F1

(2.3)

(3.2)

570

Fl. *ff* > *p*

Hn. *sfz* *p* < *ff*

Tpt. *sfz* *p* *ff*

Tbn. *sfz* *p* *ff*

Timp. *sfz* *f* < *ff*

Kom. *3* *3*

Once a - gain I, who have made so ma - ny pa - ra - chute jumps, have



574

Fl. *p* < *ff* > *p* *ff* >

Hn. *p* *ff* *3*

Tpt. *p* *ff* *3*

Tbn. *p* *ff* *3*

Timp. *f* *ff* *3*

Kom. *3* *f* *3*

on - - ly ten_ yards of silk to save me:___

(2.3.3)

G1

577

Fl. *p*

Cl. *ff* > *p* *f*

Hn. *ff*

Tpt. *p* *ff*

Tbn. *p* *ff*

Timp. *mf* *ff* *ffz*

Kom. *ff*

senza sord.

senza sord.

senza sord.

fai - ry wings a - gainst the howl - ing.



580

Fl. *ff mf* > *f* *ff f* *ff f < ff mf <*

Cl. *ff f* *ff mf < f* *ff f*

Timp. *ffz* *ffz*

Kom. *mf* *f*

And I _____ sub - mit to trust _____ that the fier - ry worms, the

583

Fl. *f* *mf* *mp*

Cl. *mf* *mp* *p* *mf* *ff*

Hn. *p* *mf*

Tpt. *mp*

Timp. *p* *f* *mf* *mp*

Kom. *f* *mf* *mp*

fier - y worms have done their work and weft



586 (2.3)

Fl. *mf*

Cl. *mf*

Hn. *f* *mp*

Tpt. *mf* *f*

Tbn. *mp* *f*

Timp. *mp* *f* *mf* *ff* [to Tamb.]

Pno. *f* *cresc.*

Kom. *f* *mf* *ff*

swadd - ling robes to crad - le me.

593

Fl. *mf* *f*

Cl. *mf* *f*

Hn.

Tpt.

Tbn.

Tamb. *p* *pp* to Tam-tam and Referee's Whistle

Pno. *mf*



595

Fl. *ff* *fff*

Cl. *ff* *fff*

Hn. *f*

Tpt. *f*

Tbn. *f*

T.-t. *pp* *fff* l.v. $\frac{3}{4}$

Pno. *f* *ff* *f* *ff*

I1

598

Fl. *ff* — *fff*

Cl. *ff* — *fff*

Hn *ff* *f*

Tpt *ff*

Tbn. *ff* *f*

Whistle *ff* *fff* *ff* — *fff*

T.-t. metal beater *ff* — *fff* *ff* — *fff*

Pno *fff*

Kom. *ff*

So I am re - born, torn scream - ing from the

600

Fl. *f* *ff* *f* *ff* *p* *ff*

Cl. *f* *ff* *f* *ff* *p* *ff*

Hn. *ff* *f* *ff* *ffp* *ff* *gliss.*

Tpt. *mf*

Tbn. *ff* *f* *ff* *mf*

T.-t. *f* *p* *ff* l.v.

Pno. *ff* *dim.* *f* *fff* *f*

Kom. dark and gasp-ing, gasp - -

602

Fl. *f* *ff*

Cl. *f* *ff* *fp*

Hn. *p*

Tpt. *f* *ff* *fp*

Tbn. *f* *ff* *p*

T. t. *mf* *ff* *f* Sec. Sec.

Pno. *ff* *fff* *8^{va}*

Korn. *fff* *f*

- ing for the first breath. May the goss - a - mer lung

605 J1

Fl. *mf* \leftarrow *f* *p* \leftarrow *ff*

Cl. *mf* *mf* \leftarrow *f* *mf* \leftarrow *f*

Hn. *mf* *mf* \leftarrow *f*

Tpt. *mf* *mp* *mf* *f*

Tbn. *mf* *mp* *mf* *f* *mf*

Thunder *p* Shaken

T.-t. *mf* \leftarrow *ff* to Thundersheet

Pno. *mf* *f* *ff*

Kom. *ff* *f* *ff*
fill with life when I plunge

608

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

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

Hn. *f* *ff* *mf*

Tpt. *f* *ff* *mf*

Tbn. *f* *ff* *mf*

Thunder *fff* *p*

Pno. *fff*

Kom. *f* *ff* *mf*

_____ in - to the world, fu - ga - tive_____ from the va -

610 (3.2.2)

Fl. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Hn *ff* *f*

Tpt *f* *f*

Tbn. *ff* *f*

Thunder *fff* *ff* Struck

Pno *ff* *fff* *fff* *ff*

Kom. *ff* *ff*

- - - - cum duct.

612

Fl.

Cl.

Hn

Tpt

Tbn.

Pno

Kom.

(2.3)

mf *f* *ff*

mf *f* *ff*

ff *mf*

mf *f* *mp*

ff *mf*

fff *ff*

And out - side, out - side, the

K1

614

Fl. *mp* *mf* *mp*

Cl. *mp* *mf*

Tpt

Pno *fff*

El. grtr *p* *mf* *f*

Kom. *p* *mf* *f*

Tam-tam (scraped with plastic soap dish)

plas - - - - - ma trails out - ride the



616

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

Hn *f*

Tpt *mf* *f*

Tbn. *f*

Thunder *p* *ff*

Kom. *f* *ff*

Shaken

shell, fill - ing the space with me - - - tal

accel.

618

Fl. *ff*

Cl. *ff* *f* *ff* *fff*

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

Tpt. *ff* *f*

Tbn. *f*

Thunder Struck *f* *ff* take soap-dish

Pno *ff*

El. gr. Tam-tam, scraped with soap-dish *mf*

Kom. *fff*

speed.

Descent Sequence

(Part 3)

416

(accel.) **L1** ♩ = 110

621

Flute *ff* *f* *ff* *fff*

Clarinet in A *ff* *f* *ff* *fff*

Horn in F *ff*

Trumpet in Bb *ff* *f* *ff* *fff*

Trombone *ff*

Thunder Scraped with plastic soap-dish *mf* *ff* *fff* l.v.

Piano *fff* *fff*

Electric guitar *ff* *f* *fff* l.v.

Clarinet in A *p* *f* *p*

Horn in F *p* *ff*

Trumpet in Bb *p* *ff*

Trombone *mp* *ff*

Bass drum *p* *mp* *p* *mf* *p* *f* *p* *ff*

Piano *pp* *ff* *ff*

Violin *arco* *p* *f* *ff* *f*

Viola *arco* *p* *f* *ff* *f*

Violoncello *arco*

Double bass *arco* *p* *ff*

Descent Sequence (part 3) begins.
(Furioso ♩ = 110)

(2.2.3)

625

Flute *p* *ff*

Clarinet in A *ff* *ff* *sub. p* *ff* *p < ff* *p < ff*

Horn in F *f* *ff*

Trumpet in B \flat *f* *ff*

Trombone *f* *ff*

Tom-toms *p* *f* *mf* *ff*

Piano *fff*

Violin *f* *ff* *mf*

Viola *f* *ff* *pizz.* *arco* *mf*

Violoncello *f* *ff* *gliss.* *pp*

Double bass *mf* *ff* *gliss.*

(2.2.3) (2.3)

628

Fl. *ff*

Cl. *p* *ff* *f* *fff*

Hn. *fff*

Tpt. *fff*

Tbn. *fff* *p*

Anv. *ff*

B. D. *p* *mf* *p*

Pno. *ff*

Tec.2 Touchdown in forty-five seconds and closing

Vln. *ff* *f* *p*

Vla. *ff* *f* *p* *f*

Vc. *fff* *f* *p* *f*

Db. *fff* *f* *p* *f*

631 (3.2) (3.2)

Cl. *p* *fff*

Hn. *p* *ff*

Tpt. *p* *ff*

Tbn. *ff*

B. D. *f* *p* *pp*

Pno. *fff* *fff*

Vln. *f* *p* *f*

Vla. *ff* *p* *f* *f*

Vc. *ff* *p* *f*

Db. *ff* *p* *f*

635

Fl. *f* *fff* *mf* *f*

Cl. *ff* *fff* *massima*

Hn. *p* *fff* *p* *mf*

Tpt. *p* *fff* *mp* *mf*

Tbn. *p* *fff* *mp* *mf*

B. D. *fff*

T. t. (with drum stick) *mf*

Pno. *fff* *mf*

Tec. 1 He's descending too fast

Vln. *fff* *mf*

Vla. *fff* *mf*

Vc. *ff* *fff*

Db. *ff* *fff*

Detailed description: This page of a musical score, numbered 420, covers measures 635 to 637. It features a full orchestral arrangement and a vocal soloist. The woodwinds (Flute, Clarinet, Horn, Trumpet, Trombone) and strings (Violin, Viola, Violoncello, Double Bass) are marked with dynamic levels ranging from *p* (piano) to *fff* (fortississimo). The percussion section includes a snare drum (T. t.) played with a drum stick at *mf*. The piano (Pno.) has a *fff* dynamic in measure 636. The vocal soloist (Tec. 1) has the lyrics "He's descending too fast" in measure 635. The score includes various musical notations such as slurs, accents, and dynamic hairpins. The time signature changes from 3/4 to 6/8 between measures 636 and 637.

639

Fl. *ff* *f*

Cl. *p* *fff* *mf*

Hn. *mp* *mf*

Tpt. *f* *mp* *mf*

Tbn. *f*

S. D. *f*

Tom-t. *ff*

T.-t. (with drum stick) *mf*

Pno. *fff* *mp* *f*

Kom. **SUNG** *mf* *f*
The world is glow - ing

Vln. *f* *mf*

Vla. *f* *mf* *p* *mf*

Vc. *mf*

Detailed description: This is a page of a musical score, page 421, starting at measure 639. The score is for a full orchestra and a vocal soloist. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Tom-tom (Tom-t.), Tympani (T.-t.), Piano (Pno.), Voice (Kom.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into four measures. Measure 639 starts with a 2/8 time signature. Measure 640 changes to 6/16. Measure 641 changes to 6/8. Measure 642 changes to 2/4 and then 3/4. Dynamics include *ff*, *f*, *p*, *fff*, *mf*, *mp*, *f*, *fff*, *mp*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *p*, and *mf*. The vocal part has a 'SUNG' marking and the lyrics 'The world is glow - ing'. There are various musical notations such as slurs, accents, and triplets throughout the score.

(2.2.3) (2.2.3)

643

Fl. *mf*

Cl. *mp*

Hn. *mp* *mf*

Tpt. *f* *ffp* *f*

Tbn. *f* *ffp* *f*

S. D. *f* *p* *f*

Tom-t. *ff*

T.-t.

Pno. *mp* *fff* *mp*

El. gr. *f* *ff* *molto vib.*

Tec. I Five hundred kilometres and hour descending

Vln. *p*

Vla. *p*

Vc. *mp*

Db. *pizz.* *arco* *mf* *mp* *f*

(2.2.3)

646

Fl. *ff* *p*

Cl. *f* *ff* *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Anv. *f* *p*

Pno. *mf* *f*

El. gr. *f* *ff*

Vln. *ff*

Vla. *ff*

Vc. *f* *ff*

Db. *ff*

'LIVE' INSTRUMENTS

(♩ = 55) Repeat ad lib. into Valentina scene

Vln. *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

(3.2.2)

649

Fl. *fff* screaming

Cl. *ff* *f* *ff*

Hn. *ff*

Tpt. *ff* *f* *ff*

Tbn. *ff*

Crot. *f* *ff*

Pno. *ff* *mp*

Vc. *p* *f*

Db. *p* *mp*

Vln.

Vla.

Vc.

Db.

Measures 649-652, 3/4 time signature, 7/8 bar lines.

(3.2.2)

651 Attacca Valentina

Fl.

Cl. *mp* *f* *ff* *fff* *ffff*

Hn. *ff* *f* *ff*

Tpt. *f* *ff* *f* *ff*

Tbn. *ff* *ff*

Pno. *f*

Tec.1 Heatshields are critical

Vc. *ff*

Db. *f* *ff*

Vln.

Vla.

Vc.

Db.

Valentina

Valentina enters and is given a set of headphones. She sits at Mission Control and speaks to Komarov...

654 $\text{♩} = 55$ Repeat until Valentina is ready. *mf* 5

Valentina *mf*
Can you hear me, Vlad - i - mir?_

Violin *p* *mp*

Viola *p* *mp*

Violoncello *p* *mp*

Double bass *p* *mp*

657 *f*

Val. *f*
Can you hear me?_ My heart is pound - - -

Vln *mfp* *mf*

Vla *mfp* *mf*

Vc. *mfp* *mf*

Db. *mfp* *mf*

659 *p* *mp*

Val. - ing. What is happ(e)n - ing to you?

Vln. *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *p* *mf*

Db. *f* *p* *mf*

661 *mf* *f*

Val. They won't tell me an - y - thing... They brought me here in a rush; it made me pan - ic...

Vln. *p* *mp* *mf* *f*

Vla. *p* *mp* *mf* *f*

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

Db. *p* *mp* *mf* *f*

M1

← ♩ = ♩ → (♩ = 55)

(2.2.3)

663 **rall.**

Val. I'm a - fraid for us, a - fraid for us.

Vln *pp* *mp* *mf*

Vla *pp* *mp* *p* *mp*

Vc. *pp* *mp*

Db. *pp* *p* *pp*

666 (2.2.3) (3.2.2)

Vln *mp* *p* *mp*

Vla *pp* *mp*

Vc. *p < mp* *p* *mf*

Db. *mp* *p*

669 (2.2.3) *mf*

Val. *mp* *mf* *mf* *3* Can they fix it?

Kom. We're hav - ing a few prob - lems with the e - quip - ment.

Vln. *pp* *p* *pp*

Vla. *pp* *p* *mp*

Vc. *p* *mp* *p*

Db. *p* *pp* *mf* *p* *mp*

672 (3.2) (3.2) (2.3)

Val. *mp* *p* *3* Can they fix it?

Kom. These peo - ple are the best; if it can be fixed they will

Vln. *p* *mf* *p*

Vla. *p* *mp* *mf* *p*

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

Db. *pp*

675

mp *mf* *pp*

Val. *mp* *pp* *p* *mp*

Kom. *p* *mp*

Vln *mp* *pp* *p* *mp*

Vla *pp* *pp* *p* *mp*

Vc. *pp* *pp* *p* *mp*

Db. *pp* *p* *mp*

What are you say - ing? —

do it. — Tell the

(♩ = ♩)

679

mf

Kom. *pp* *p* *pp* *pp*

Vln *pp* *p* *mp*

Vla *pp*

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

Db. *pp*

child - ren that I love them, — that I love them. Tell the child - ren that I love them,

682

Kom. *mf* *mp*

that I will watch ov - er them... Teach them to love the world, to stu - dy

Vln *mp sempre* *mf* *mp*

Vla *p* *mp* *mf* *mp*

Vc. *p* *mp* *mf mp* *mf mp* *mf* *mp*

686

Kom. *mf* *pp* *p*

hard and grow, grow, grow

Vln *mf* *p* *pp* *pp*

Vla *pp* *gliss.* *VI* *pp*

Vc. *pizz.* *p* *mp* *arco* *pp*

Db. *pp* *gliss.* *pp*

690

Kom. *mf* *(2.2.3)* *(2.3)* *rall.* *mp*

to be a wor - thy son and daugh - ter of our home - land.

Vln *p* *mp* *mp*

Vla *p* *mp* *mf* *mp*

Vc. *p* *mp* *p* *pp*

Db. *p* *mp* *p* *pp*

A tempo

694 *mp* *mf* *mp* **rall.**

Kom. Most of all, tell them to love their mo - ther with all their hearts, as I do.

Vln *p* *pp*

Vla *p* *ppp*

← . . = . . → (♩ = 55)
(2.2.3)

698 *pp* (2.2.3)

Kom.

Vln *p* *mf* *pp*

Vla *p* *mp* *mf* *f* *p* *mp*
sul tasto, flaut.

Vc. *p* *mp* *mf*

Db. *p* *mp* *mf* *pp*

702 (3.2) *p* *pp*

Kom. Don't be a - fraid, don't be a - fraid.

Vln

Vla *pp* *p* *pp*
nat.

Vc. *pp* *p* *pp*
sul tasto, flaut. nat.

Db. *pp*

P1

Spiritoso ← ♩ = ♩ (♩ = 110)

(2.2.3)

(2.3.2)

Vln

706

p *mp* *mf* *f*

Vla

pizz.

p *mp* *mf* *mp*

Vln

708

mp *f* *mf*

Vla

f *ff* *f* *mf*

arco

7:4

pizz.

Val.

710

mf *f*

How, how, how can you put us through this?

Vln

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

Vla

f *p* *mf* *pizz.*

434 (2.2.3) (2.2.3) (2.2.3)

713

Val. How can our child - ren grow up with - out their fa - ther?_

Kom. mp But

Vln. mp mf pizz.

Vla. mp mf p arco mp f

Vc. p pizz. mp mf mp

Db. p pizz. mp mf mp

716

Kom. Val - en - ti - na, would I have ta - ken this miss - ion if it was - n't

Vla. poco sul. pont. tr. p > pp p > pp p > mf

Vc. arco, poco sul. pont. tr. p > pp p > pp p > mf

Db. mf

Q1

719 (2.2.3) *f* *ff* *mf* (2.2.3) (2.3.2) *f*

Val. Yes, yes, it's all about hon-our and brav-e-ry,

Kom. safe?

Vln. *mp* *mf* *p* *mp* *mf* *pp*

Vla. *pp* *p* *pp* *mp* *mf*

722 (2.2.3) *mp* (3.2.2) (2.2.3) *mf*

Val. hon-our, brav-e-ry, while we are sup-posed to ac-

Vln. *mp* *mf* *mp* *pp*

Vla. *mp* *mf* *mp* *p*

725 (2.3.2) *mp* *p*

Val. cept the loss.

Kom. I am a test - pi - lot of

Vln. *pp* *pp* *p* *pp* *p* *mf*

Vla. *p* *pp* *p* *pp* *p* *mf*

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

Db. (pizz.) *mp* *mf*

728 *mf* *mp* *mf*

Kom. space - craft; it's my job. I am

Vln *pp* *pp* *p* *pp*

Vla *p* *pp* *p* *mf*

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

Db. *f* *mf* *f* *sfz* *mf*

731 *f* *mp* (3.2.3)

Kom. up here be-cause of pro - gress...

Vln *pp* *mp* *mf*

Vla *p* *pp* *p* *pp* *p* *pp*

Vc. *p* *pp* *p* *pp* *p* *mp*

Db. *< f* *sfz* *mf* *mp*

R1
piu lento ← ♩ = ♩ → (♩ = 55)

734 (3.2.2) (2.3.2) *tr* *mp* *mf* *pp* *p* *pp* *p*

Vln

Vla *tr* *p* *mf* *pp* *p*

Vc. *pizz.* *arco* *tr* *mp* *p* *mf*

Db. *arco* *p*

738 (3.2) (2.3) *p* *mp* (2.3)

Val. And what a - bout us? What a -

Vln *tr* *mf* *mp* *p*

Vla *tr* *mf* *mp* *p*

Vc. *tr* *mp* *mf* *mp* *p*

Db. *tr* *mf*

743 *p* (3.2)

Val. *bout us?*

Kom. *The State will look*

Vln. *pizz.* *con sord. (normal mute)*

Vla. *pizz.* *mp* *p* *con sord. (normal mute)*

Vc. *pizz.* *con sord. (normal mute)*

Db. *pizz.* *con sord. (normal mute)*

S1

747 (3.2) (2.2.3) *mp* (2.3)

Val. *And will, will the*

Kom. *af - ter you.*

Vln. *arco* *p* *tr.* *mf* *p*

Vla. *arco* *p* *pizz.* *arco* *gliss.* *pp* *mp*

Vc. *arco* *p* *tr.* *mf* *mp* *mf* *p*

Db. *arco* *p*

752 (2.3) *pp*

Val. State hold me be - fore I sleep?

Vln

Vla

Vc. *mp* *pp*

Db. *mf* *mp*

(2.2.3)

756 *p* *mp* *p* *mp* *p*

Val. Will it kiss, kiss our child - ren good - night

Vln *pp*

Vla sul tasto, flaut. *pp* *p*

Vc. *p* *mp* *pp*

Db. *pp*

760

(2.2.3) *mf* *p* (3.2) *mf* *pp*

Val. *mp* and sing them to sleep when they are a fraid?

Kom. *mp* Please, my Love, it

Vln. con sord. (metal practice mute)

Vla. *pp* *mp* pizz. nat. senza sord. *p*

Vc. senza sord. pizz. *mp*

Db. pizz. *mp* senza sord. *p* *mp*

764

(3.2.3) *mf* (2.3)

Kom. might not come to that. Just re - mem - ber that what - ev - er happ - ens, I have al - ways

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

Db. *f* *mp* *mf* *f* *mf*

T1

← ♩ = ♪ (♩ = 110)

(2.3)

441

767

Val. *f* I won't let them

Kom. loved you, and that can ne-ver change.

Vln (con sord. metal practice mute) *f* *pp* *mf* *pp* *mf*

Vc. *<f* *ff*

Db. *<f* *ff* con sord. (normal mute)

770 (2.3)

Val. take you, Vla-di-mir... I won't let them take you. *ff*

Vln *pp* *f* *ff* *mp* *f*

Vla (pizz.) *mf* *mp*

773 (3.2.2)

Val. *mp* *p* *mf*
Won't let them take you. We will

Vln *pp* *mp*

Vla *mp* *mf* *mp*

776

Val. *p* *mf* *p*

grow old to - ge - ther, we will see our grand - child ren play.

Vln. *senza sord.* *mp* *mf*

Vla. *mp* *mf* *f*

Vc. *arco* *pp*

Db. *arco* *pp*

779

Vln. *pp* *p* *mp* *mf*

Vla. *pp* *ff* *p* *mp* *mf* *f* *mf* *sffz*

Vc. *p*

Db. *p*

U1

783

mf f mp 3

Val. *mf* *f* *mp* 3

Vla - di - mir, when you re - turn we will

Vln *pp* *p* *pp* *pp* *p* *pp*

Vla *mp* *p* *p*

Vc. *pp*

Db. *pp*

sul tasto, flaut. nat. con sord. (metal practice mute) arco senza sord.

787

mf mp

Val. *mf* *mp*

take a ho - li - day on the Black Sea, like the

Vln *mp* *mf* *mp*

Vla *mp* *p* *mp* *pp*

Vc. *mp* *p*

pizz. nat. sul tasto, flaut. pizz. 3

791 (3.3.2)

pp

Val. *pp*

last time you came back.

Vla *p* *mp* *pp* *mf*

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

nat. 3 3 3

795 **rall.** *p* *mp* *pp* **piu lento (♩ = 80)**

Val. *mp* *p* *p* *mf* *p* *mp*

Kom. *mp* *p* *p* *mf* *p* *mp*

Vla. *mp* *p* *pizz.* *senza sord.*

Vc. *mp* *p* *arco* *on* *p* *mf* *p* *mp*

So I'll see you soon? I hope so. —

799 *p* *mp* *pp*

Val. *p* *mp* *mf* *mp*

Kom. *p* *mp* *mf* *mp*

Vc. *mf* *mp* *pizz.*

Ev - (e)ry - thing is all right? Yes, — my Dear, ev - ery - thing is fine,

802 *p* *mp* *f*

Val. *p* *mp* *f*

Kom. *pp*

Vc. *p* *mp* *pizz.*

Db. *mp*

Then I'll wait for you at home. ev - (e)ry - thing is fine.

V1

Valentina takes of her headphones and walks quietly to stand near Komarov. She is front of stage, lit by a bright light, whereas Komarov is behind in semi-darkness.

806 arco
 Vln *pp senza vib.*
 Vla arco
pp senza vib.
 Vc. senza sord.
 Db. *mp*

808 *p pp*

809 *mp*

$\text{♩} = 55, \text{semplice}$

810 *pp*
 Vln *pp*
 Vla *pp*
 Vc. arco
p espress.
 Db. *pp*

811 *mf*

812 *p espress.*
mp

813

Val. *p* *mp* *p* *p*
 What a life we have had. Now all I have is your

Kom. *p* *mp* *p*
 What a life we have had.

Vln *b* *b* *b*

Vc. *b* *b* *b*

Db. *mf* *mp* *p*

816 *mp* *p* *mp*

Val. voice, that pre-cious sound trans

Vln *poco sul pont.* *mp* *p*

Vla *p* *mp* *pp* *p* *mp* *pp*

Vc. *mp* *p*

Db. *< mp* *< mf*

818

Val. *mf* *p* *mp*

mit- ted_ through the trea- cher- ous space. And from those me- tal limbs_ and

Vln

Vla *sul tasto* *ppp* *p*

Vc. *mp* *p*

Db. *f* *> mp* *< f*

W1

821

Val. *p* *mp*

plas - tic org - ans, I pre - sume a form_ of

Kom. *p* *mp*

I pre - sume a form_ of

Vln *p*

Vc. *p*

Db. *p < f* *mf* *f* *mf*

824

Val. *p* *mp* *pp*
 lone - ly love - li - ness, a dis - tant, dis - tant

Kom. lone - ly love - li - ness,

Vln *mp* *p* *pp* *pp*
poco sul pont.

Vla nat. *pp* *p*

Vc. *p* *pp* *pp*

Db. *p* *mp* *mf* *f*

827

Val. *p*
 heart con - ver - sing in real time, and yet in no time,

Vln *p* *pp* *sul tasto*

Vla *pp* *p*

Vc. *p* *pp*

Db. *mf* *mp* *p* *mp*

X1

poco accel.

830 *mf* $\text{♩} = 80$ (3.2)

Val. *mf*
for this can - not be real.

Vln. *pizz.* *f* *mf* *f*

Vla. *pizz. nat.* *f* *mf* *f* *mf*

Vc. *pizz.* *mf* *f* *mf* *f* *mf*

Db. *mf* *f* *mf* *f* *mf* *f*

Flowing

(3.2)

833 *p* *mf* *mp* *mf*

Val. *p* *mf* *mp* *mf*
Here in the cham - ber mu - sic, the e - lec - tro - nic re - con

Vln. *arco* *p* *mp* *p* *nat.* *arco* *sul pont.* *tr.*

Vla. *f* *mp* *mp* *mf* *p* *f*

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

Db. *f* *p* *mf*

837 (2.2.3) *mp* *mf*

Val. *mp* *mf*

struc - tion_ of your voice, with no con - text to its utt - (e)ring.

Vln *mf* *ff* sul pont. *tr* *tr* *nat.*

Vla *mp* *mf* *mf* pizz. nat.

Vc. *p* *mf* pizz. nat. *b* 3 3 3

Db. *p* *mf* 3 3 3

Y1

840 (2.2.3) *f* *mp* *mf* *p* (2.3.2) *mf*

Val. *mp* *mf* 3 3

Speak to me, my love. Let me re - con - struct your

Kom. *mp* *f* *mp* *ff* *pp*

Speak to me, my love.

Vln *p* *f* *mp* *ff* *pp* *poco sul pont.* *tr*

Vla *f* *p* arco

Vc. *f* *mp* 3 3

Db. *f* *mp* 3 3

(2.2.3)

843

Val. *mf* *mp* *mf*

beau - ty from the mem - (o)ry of your voice as I let it slip through

Vln *mf* *mp* *mf*

nat. *tr*

* quarter-tone sharp

Vla *mf*

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

Db. *mf* *mp* *mf* *mp* *mf*

Komarov's light fades (extinguished by bar 848).
 Valentina's light begins to fade.

(2.3)

845

Val. *mf*

me and on in - to the e - ther.

Vln *f* *p*

pizz.

Vla *f* *mp* *mf*

Vc. *mf* *mf*

Db. *> mp*

847 *pp*

Val.

Vln. *mp p*

Vla. *mp mf mp*

Vc. *mp mp mf mp*

Db. *mp mf mp*

→ sul pont.

848

Vln.

Vla. *ff mp mf*

Vc. *sffz nat. f mp mf*

Db. *sffz nat. f p mp*

849 *mf* *mp*

Val. Un - weav - ing the fab - ric; — de - con - struc - ting the patt - erns — from the

Vln *pp*

Vla *mp* *p*

Vc. *mp* *p*

Db. *mf* *mp* *p*

852 *p* *mp* *p*

Val. weft of liv - ing... Re - leas - ing the pie - ces one by one, till there is on - ly

Vc. *p* *mp* *p*

Db. *p* *p* *pp*

856 *mp* (3.2.2) *p* *mf* *rall.* ♩ = 55

Val. you and me, and then... on - ly you. Vla - di - mir,

860 *p* *mp* *p* *mp* *mf*

Val. you are all I am think - ing of. End of Act 2

Valentina's light fades, leaving only the lights of Mission Control flickering in the darkness.

Descent Sequence

Furioso ♩ = 110

(3.2)

(2.3)

The musical score is arranged in a standard orchestral format with the following parts and markings:

- Flute:** Starts with a *fff* dynamic, then transitions to *p*. Includes a slur over the first two measures.
- Clarinet in A:** Similar to the Flute, starting with *fff* and moving to *p*.
- Horn in F:** Features dynamic markings of *ff*, *fp*, *ff*, *p*, and *f*.
- Trumpet in B♭:** Dynamic markings include *f*, *ff*, *fp*, *ff*, *p*, and *f*.
- Trombone:** Dynamic markings include *ff*, *fp*, *ff*, *p*, and *f*.
- Snare drum:** Dynamic markings include *p* and *f*.
- Cymbals:** Dynamic markings include *f* and *ff*.
- Piano:** Features complex textures with *fff*, *f*, and *fff* dynamics. Includes a 6-measure slur and an 8-measure slur.
- Technician 1:** Marked "SPOKEN" with the instruction: "Seven kilometres out. Deploy parachute".
- Violin:** Dynamic markings include *ff*, *p*, and *ff*. Includes a *pizz.* marking.
- Viola:** Dynamic markings include *ff*, *p*, and *ff*. Includes a *pizz.* marking.
- Violoncello:** Dynamic markings include *ff*. Includes a *pizz.* marking.

4

Cl. *f* *p*

Hn

Tpt

Tbn. *p* *mf* *p*

Cym. *p* *f*

Pno *mp* *ff* *p*

Tec.2 $\frac{9}{16}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{7}{8}$ Four hundred kilometres per hour and accelerating

Vln *p* *f* arco

Vla *p* *f* arco

Vc. *p* *f* arco

Db. *p* *f*

7 (2.2.3) (3.2.2) (2.2.3)

Fl. *f* \leftarrow *ff*

Cl. *f* *ff* *fff*

Hn. *mf* *mf* *mp* \leftarrow *f*

Tpt. *mf* \leftarrow *f* *p* \leftarrow *mf* *mp* \leftarrow *f*

Tbn. *mf* \leftarrow *f* *p* \leftarrow *mf* *mp* \leftarrow *f*

Pno. *ff* *mf* \leftarrow *f* *ff*

Tec. 1 Main chute not responding

Kom. Releasing main parachute

Vln. *pp* \leftarrow *p*

Vla.

Vc. *p*

10 **A**

Cl. *p* *ff* *f* *ffp*

Vln *mp* *mf* *f*

Vla *p* *ff* *sffz*

Vc. *ff con fuoco* *sffz* *sffz*

Db. *sffz* *sffz*

Articulations: *pizz.*, *con fuoco*

Fingerings: 3, 5, 6, 5

13

Fl. *p* *ff*

Cl. *f* *p* *ff* *ff*

Hn. *p* *ff* *f* *ff*

Tpt. *p* *ff* *f* *ff*

Tbn. *mp* *ff* *f* *ff*

Tom-t. *p* *f* *mf*

B. D. *p* *mp* *p* *mf* *p* *f* *p* *ff*

Pno. *pp* *ff* *ff* *fff*

Tec.2 *Serious overloads, 6G's and increasing*

Kom. *Deploying emergency parachute*

Vln. *arco* *ff* *f* *f* *ff*

Vla. *arco* *p* *f* *ff* *f* *f* *ff* *pizz.*

Vc. *arco* *f* *ff* *gliss.*

Db. *arco* *p* *ff* *mf* *ff* *gliss.*

(2.2.3)

B

16

Fl.

Cl.

Tom-t.

Pno

Tec. 1

Vln

Vla

Vc.

Db.

sub-p *ff* *p < ff* *p < ff* *p* *ff* *f*

ff

ff

mf *arco* *ff*

mf *ff*

pp

The chute is twisting

(2.3)

(3.2)

19

Cl. *fff* *p*

Hn *sfz* *p* *ff*

Tpt *sfz* *p* *ff*

Tbn. *sfz* *p* *ff*

Anv. *ff*

B. D. *p* *mf* *p* *f*

Pno *ff* *fff*

Tec.2 Touchdown in forty-five seconds and closing

Vln *f* *p* *f*

Vla *f* *p* *f* *ff*

Vc. *sfz* *f* *p* *f* *ff*

Db. *sfz* *f* *p* *f* *ff*

pizz. *arco*

pizz. *arco*

C

27

Fl. *mf* *f*

Cl. *massima*

Hn. *p* *mf*

Tpt. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

S. D.

Tom-t.

T.-t. *mf*

Pno. *fff* *mf* *fff*

Tec.2 Forty seconds to impact

Vln. *mf* *f*

Vla. *mf* *f*

31

Fl. *ff* *f* *mf*

Cl. *p* *fff* *mf* *mp*

Hn *mp* *mf* *mp* *mf*

Tpt *mp* *mf*

S. D. *f*

Tom-t.

T.-t. (with drum stick) *mf* *fff*

Pno *mp* *f* *mp* *fff*
8^{sub}

Tec.2 *mf* *f* Stratospheric incline at forty degrees and holding

Kom. **SUNG** *mf* *f*
The world is glow - ing

Vln *mf*

Vla *mf* *p* *mf*

Vc. *mf*

Db. *pizz.* *arco* *mf* *mp*

Measures: 31, 2/4, 3/4, 7/16

(2.2.3)

(3.2.2)

37

Fl. *ff* *p* *fff* screaming

Cl. *f* *ff* *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff* *f* *ff*

Tbn. *f* *ff*

Anv. *f* *p*

Crot. *f*

Pno. *f*

El. gr. *ff*

Tec.2 impact

Kom. **SPOKEN** Temperature reading at two thousand degrees

Vln.

Vla.

Vc. *ff* *p*

Db. *ff* *p*

(3.2.2)

40

Fl.

Cl.

Hn

Tpt

Tbn.

Crot.

Pno

Tec.1

Tec.2

Kom.

Vc.

Db.

mp *f* *ff*

ff *f* *ff*

f *ff* *f* *ff*

ff *ff*

ff

mp *f*

Heatshields are critical

Twenty seconds to impact

SUNG *f*

Cum - u - lous shredd - ing

f *ff*

mp *f* *ff*

E

(2.3.2)

469

43

Cl. *fff* *ff*

Hn. *f* *ff* *p*

Tpt. *ff* *p*

Tbn. *f* *ff* *p*

Thunder *ff* *p*

Pno. *ff* *fff*

El. gr. *ff* *f*

Vln. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. pizz. *ff* arco

Db. pizz. *ff* arco

Measures 43, 44, 45, and 46 are shown. The score includes various time signatures (4/4, 7/8, 6/16, 2/4) and dynamic markings (*fff*, *ff*, *f*, *p*). Performance instructions like *pizz.* and *arco* are present for the strings.

46

Picc. *ff*

Cl. *ffp < ff*

Pno *mf* 3

El. gtr *mf*

Vln *mp* 5

Vla *p*

Vc. *f* *ff* pizz. arco pizz. 3

Db. *f* *ff* pizz. 3

49

Picc. *f*

Cl. *f*

Hn *f*

Tpt *p* *f* *f*

Tbn. *p* *f* *f*

Pno *f*

Vln *ff* *gliss.* *mp*

Vla *ff* *p* *ff* *gliss.*

Vc. arco *p* *ff* pizz. *f* arco

Db. arco *p* *ff* pizz. *f* arco

Detailed description of the musical score: The score is for measures 49 and 50. Measure 49 is in 7/8 time, and measure 50 is in 2/4 time. The Piccolo part starts with a sixteenth-note pattern in 7/8 and then a quarter note in 2/4. The Clarinet part has a whole note in 7/8 and a half note in 2/4, marked *f*. The Horn part has a whole rest in 7/8 and a half note in 2/4, marked *f*. The Trumpet part has a quarter note in 7/8 and a triplet eighth-note pattern in 2/4, marked *p* and *f*. The Trombone part has a quarter note in 7/8 and a triplet eighth-note pattern in 2/4, marked *p* and *f*. The Piano part has a whole note in 7/8 and a whole rest in 2/4, marked *f*. The Violin part has a five-note slurred pattern in 7/8 and a glissando half note in 2/4, marked *ff* and *mp*. The Viola part has a five-note slurred pattern in 7/8 and a glissando half note in 2/4, marked *ff* and *p*. The Violoncello part has a whole note in 7/8 and a half note in 2/4, marked *p* and *f*. The Double Bass part has a whole note in 7/8 and a half note in 2/4, marked *p* and *f*. The strings are marked *arco* and *pizz.*.

51

Picc. *ff* *fff*

Cl. *ff* *fff*

Hn *ff*

Tpt *ff*

Tbn. *ff*

Pno *ff* *fff*

El. grt *f* *ff*

Tec. 1 We've lost contact

Static *p* *ff*

Vln *f* *ff* *fff*

Vla *f* *ff*

Vc. *ff* *fff*

Db. *ff* *fff*

8^{va}

gliss.

3

2/4

5/8

2/4

54

Picc.

Cl.

Hn

Tpt

Tbn.

B. D.

Pno

Kom.

Vln

Vla

Vc.

Db.

f

ff

f

ff

ff

p

f

fff

f

ff

ff

ff

mf

mf

mf

mf

Life ——— rush - es ov - er me ———

57

Picc. *ff*

Cl. *f* *ff* *p*

Kom. *ff*
Re - - -

Vln *f*

Vla *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score, numbered 474, contains seven staves. The Piccolo (Picc.) staff is in treble clef and starts at measure 57 with a *ff* dynamic. The Clarinet (Cl.) staff is also in treble clef, with dynamics *f*, *ff*, and *p*. The Bassoon (Kom.) staff is in bass clef, with a *ff* dynamic and the word "Re" followed by three dashes. The Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.) staves are all in bass clef and feature triplet patterns with a *f* dynamic. The score is divided into two systems by a vertical bar line.

59

Picc. *f*

Cl. *f* *ff* *f*

Hn. *f* *ff* *f*

Tpt. *ff* *f*

Tbn. *f* *ff* *f*

T.-t. *ff*

Pno. *ff* *fff* *f*

Kom. leas - ing the

Static *p* *ff*

Vln.

Vla. *mp* *ff*

Vc. *mp* *ff*

Db. *mp* *ff*

61

Cl. *ff*

Hn. *ff* *p*

Tpt. *ff* *p*

Tbn. *ff* *p*

B. D. *ff* *p*

Pno. *ff* *f* *fff*

Kom. *f* *ff* *3* *5*

You are the I -

Static *p* *ff*

Vln. *mf*

Vla. *mp* *ff* *p*

Vc. *mp* *ff* *p*

Db. *mp* *ff* *p*

64

Picc. *4/4* *3/4*

Cl. *4/4* *3/4*
f — *ff*

Hn *4/4* *3/4*
f — *ff*

Tpt *4/4* *3/4*
f

Tbn *4/4* *3/4*
f — *ff*

S. D. *4/4* *3/4*
p < mf *p < mf* *p* — *f*

Pno *4/4* *3/4*
f *ff* *fff*
8^{vb}.....

Kom. *4/4* *3/4*
- am think - ing of SPOKEN | You are the last thing

Static *4/4* *3/4*
ff

Vln *4/4* *3/4*
ff

Vla *4/4* *3/4*
p — *f* — *ff*

Vc. *4/4* *3/4*
p — *f* — *ff*

Db. *4/4* *3/4*

67

Picc. *f* *ff* *fff*

Cl. *f* *ff* *fff*

Hn *p* *ff* *p* *ff*

Tpt *ff* *mf* *p* *ff* *p* *ff*

Tbn. *p* *ff* *p* *ff*

Tom-t. *ff*

B. D. *p* *ff* *p* *ff*

Pno *fff*

El. gtr *ff* *p* *ff* *p* *ff*

Kom. *ff* *p* *ff* *p* *ff*

Static *p* *ff* *p*

Vln *mf* *f* *p* *ff*

Vla *mf* *f* *p* *ff* *p* *ff*

Vc. *p* *ff* *p* *ff*

Db. *p* *ff* *p* *ff*

SUNG

SPOKEN

Every... Eve - ry - thing is

70

Picc.

Cl.

Hn.

Tpt.

Tbn.

Thunder

Cym.

T.-t.

Crot.

Pno

Static

Vln

Vla

Vc.

Db.

c.30 seconds

ff