

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 standard orchestral format. The instruments are listed on the left side of the page, and their respective staves are on the right. The score is divided into four measures, with a 3/4 time signature change between the second and third measures. The tempo is marked 'Slow and still, in darkness' with a quarter note equal to approximately 66 beats per minute. The key signature is one flat (B-flat major/D minor). The instruments and their parts are as follows:

- Flute:** Rests in all measures.
- Clarinet in A:** Rests in all measures.
- Horn in F:** Rests in all measures.
- Trumpet in Bb:** Rests in all measures.
- Trombone:** Rests in all measures.
- Vibraphone:** Rests in all measures.
- Piano:** Plays a melodic line starting in the second measure. The first measure is marked *p* (piano). The second measure is marked *Con Ped.* (Con Pedal). The piano part features a series of chords and single notes, with a melodic line that moves from B-flat to B-natural in the second measure, and then to C and D in the third measure.
- Guitar:** Plays a simple accompaniment. The first measure is marked *p*. The second measure is marked *sim.* (simulacrum).
- Death:** Rests in all measures.
- Violin:** Rests in all measures.
- Viola:** Rests in all measures.
- Violoncello:** Rests in all measures.
- Double bass:** Rests in all measures.

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*
Ped. *pp* Con Ped.

Guit. *pp* *p*

Death *p* *mp* *p*
Who dares the dark do-main; to cross the

Fl. *ll*

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 (Fl.) staff begins with a dynamic marking of *ll* and includes a six-measure slur with a *mp* dynamic. The Horn (Hn) staff is marked 'con sord.' and has dynamics *pp* and *p*. The Crotales (Crot.) staff is marked 'to tuned gong' and *pp*. The Piano (Pno) part has a complex texture with dynamics *mf*, *p*, *poco mp*, and *p*, including triplets and quintuplets. The Guitar (Guit.) staff is mostly silent. The Death part has lyrics 'space that marks no foot - fall?' with dynamics *poco mp* and *mf*. The Violin (Vln) staff starts 'con sord.' with dynamics *pp* and 'senza vib.', then 'senza sord.' with *ppp*.

14 (3.2)

Fl. *f* *mf* *p*

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

Hn *pp*

Crot. *p* to Vib.

Gongs *p* to Crotales

Vib. *sempre Ped.* *p*

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*

poco

p *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. senza sord.

Tbn.

Vib. to Gongs

Pno.

Guit.

Death

Vln.

pp *mf*

p *mp*

p *mp*

pp *mp*

mp *p*

p

p *mp*

mp *mf* *p* *mp*

that they will compete for even 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. \equiv *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*, and in measure 48 marked *p* and *mp*; Bass Drum (B. D.) with a rhythmic pattern 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 in measure 48 marked *p* and *mp*; Violoncello (Vc.) with a melodic line in measure 47 marked *mp*, and 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.
senza sord.
to Snare Drum
to Vib.

mf *mp* *mf* *mp* *f*
mp *p* *mp* *mf* *mp* *f*
mp *p* *mp* *mf* *mp* *f*
p *mp* *mp* *mf*
mp *p*
f
mp *mf*
mp *mf*
mp *mf*
p *mf* *f* *ff*
pizz. *arco* *pizz.* *arco*
mf *f* *ff* *mf* *f* *ff*
mf *f* *ff*

Ko - ma - rov.
Soy - uz: Un - ion
Soy - uz: Un - ion
Soy - uz: Un - ion

F
piu mosso (♩ = c.76)

54

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
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 lo - cal sa - te - llites,

Vln. *ppp* *mp*

Vla. *mp* *mf*

G

64 On beat Before beat

Fl. *f* *ff* *f*

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

Hn. *mf* *p* *mf*

Tpt. *mp*

Tbn. *mf* *pp*

Pno. *f*

Death *mf* *sonore*
I su - ppose they are try - ing for what they call the

Vln. *mf* *f* *p*

Vla. *arco* *mp*

Vc. *mp* *mf*

Db. *mf*

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)

The score consists of ten staves. The first five staves are woodwinds: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Vibraphone (Vib.), and Piano (Pno). The next two staves are Guitar (Guit.) and Voice (Death). The final three staves are strings: Violin (Vln), Viola (Vla), and Double Bass (Db.).

Measures 77-80 are in 5/4 time, with a 3/4 time signature change at measure 80. The key signature has one sharp (F#).

Woodwinds (Fl., Cl., Hn.) play a melodic line with triplets and accents, marked *mp* and *p*. The Piano (Pno) and Guitar (Guit.) provide harmonic support with sustained notes, marked *p* and *mp*. The Voice (Death) sings the lyrics: "se - quence, a con - se - quence. of their mor - tal - i - ty. ___".

Strings (Vln, Vla, Db.) play sustained notes with dynamic markings *p*, *ppp*, and *pp*. The Viola (Vla) has a triplet and a dynamic marking *ppp*. The Double Bass (Db.) has a triplet and dynamic markings *mp* and *pp*.

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*

Detailed description: This page of a musical score, numbered 26, contains seven staves. The first staff is for Flute (Fl.), starting at measure 81. It features a dynamic range from *pp* to *mp* with a crescendo. The second staff is for Clarinet (Cl.), with dynamics from *pp* to *f*. The third staff is for Vibraphone (Vib.), showing a melodic line with dynamics from *mf* to *p*. The fourth staff is for Piano (Pno), with dynamics from *mf* to *mp*. The fifth staff is for the Soprano (Death), with lyrics: "bre - vi - ty. ——— It is on - ly the". The sixth staff is for Violin (Vln), with dynamics from *pp* to *p*. The seventh staff is for Viola (Vla), with dynamics from *mp* to *p*. The score includes various musical notations such as slurs, crescendos, and dynamic markings.

83

senza sord.

Tpt

p ————— *mf*

con sord.
(normal)

senza sord.

Tbn.

pp ————— *mf*

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.

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

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*

Vc. 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* *p*

Db. *p*

Place Tambourine down and strike it with Vib. beaters.

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

pizz.

pizz.

138

Fl. *mp* < *mf* > *p* *p* < *f*

Cl. *mp* < *mf* *mp* < *mf*

Tpt *p*

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

Vib. *mp* *p*

Guit. *mp* < *mf*

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

Vln *p* *p* < *mp*

Vla *p* < *mp*

Vc. *mp* *p*

Db. *mp* *p* pizz.

140 (2.3)

Fl. *mf* \triangleleft *f* *mf* \triangleleft *f* \triangleleft *ff*

Cl. *f* *mf* \triangleleft *f* \triangleleft *ff*

Hn. *p* \triangleleft *mp* \triangleleft *p* *mf* *mf* \triangleleft *f*

Tpt. *p* \triangleleft *mp* *mp* \triangleleft *mf* \triangleleft *f*

Tbn. *mp* \triangleleft *p* *mp* \triangleleft *f*

Tamb. *p* \triangleleft *f* *p* \triangleleft *fff*

Vib. *mf* \triangleleft *ff*

Pno. *mf* \triangleleft *f*

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

Vla. *p* arco *mf*

Vc. *mp* \triangleleft *p* pizz.

142

Fl. *p* \langle *fff*

Cl. *p* \langle *fff*

Hn. *p* \langle *fff*

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

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

Vib. *p*

Guit. *mf* \langle *p*

Death *mp*
But they will see on - ly

Vln. con sord. arco *p*

Vla. *fff* \langle *p* \langle *mp*

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

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. What brings you

Vln. *mp* *p*

Vla. *pp* *p*

Vc. *p*

Db. con sord. arco *p*

(♩ = ♩)

146

Cl. *tr* *mp* *p* **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, features seven staves. The top staff is for Clarinet (Cl.) in treble clef, with dynamics *pp*, *p*, and *mf* and a long slur. The second staff is for Horn (Hn.) in bass clef, with a dynamic of *p* and a slur. The third staff is for Vibraphone (Vib.) in treble clef, with dynamics *pp*, *p*, and *pp*, and a box labeled 'to Marimba'. The fourth staff is for Marimba (Mar.) in bass clef, with dynamics *f* and *mp*, and fingerings 6, 5, 6, 6. The fifth staff is for Guitar (Guit.) in treble clef, with a dynamic of *mf*. The sixth staff is for Violin (Vln.) in treble clef, with dynamics *pp* and *p*. The seventh staff is for Viola (Vla.) in bass clef, with dynamics *pp* and *mf*. The score includes various time signatures (3/4, 4/4) and articulation marks like slurs and accents.

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 of the musical score: The score is for measures 155, 156, and 157. Measure 155 is in 3/4 time, and measure 156 is in 4/4 time. The Hn part has a melodic line with accents. The Tpt part has a sustained note in measure 156. The Tbn. part has a sustained note in measure 157. The Mar. part has a rhythmic pattern with fingerings 5, 5, 6, 6, 7. The Pno part has a bass line with triplets and a sextuplet. The Guit. part has a melodic line with fingerings 5 and 3. The Death part has a melodic line with a triplet and the word 'No'. The Vln part has a sustained note. The Vla part has a sustained note and the instruction 'senza sord.'.

157

Fl. *p*

Cl. *mp* *mf* *p*

Hn. *mf* *p*

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

Tbn. *mf* *p*

Mar. *p* *mf* *pp*

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

Vla. *mf*

Vc. *p* *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*

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 8th

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* >
 dead, so I must wait my charge. But haste

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

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

Db. *mp* < *p* >

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

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.

199

Fl. *pp*

Cl. *pp* *mp*

Vib. *p* *mp* to Bass drum

S. *p* *mp*
black pro - found. Let the count - down be -

T. *p* *mp*
black pro - found. Let the count - down be -

B. *p* *mp*
black pro - found. Let the count - down be -



Attaca
Baikonur Cosmodrome
accel. ... (♩ = 86)

202

Cl. *ppp*

B. D. *pp* *ffff*

Pno *p*

S. *p*
gin.

T. *p*
gin.

B. *p*
gin.

Db. *mp* pizz.

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.: *ff* → *f*

T.: *ff* → *f*

B.: *ff* → *f*

Violin: *f* → *ff*

Viola: *ff* → *fff*

Violoncello: *ff* → *fff*

Double bass: *ff* → *fff*

Oh what a day! — In just one hour the

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* *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

gliss

(♩ = ♩)

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

U

Cl. *mp* (3.2)

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

Pno. *mp* *ff* 5 7 9

Kom. *ff*
road to the stars is steep, but we are ready.

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 mission too dangerous for Komarov.

T. *mf* *f* *mf*
There is no mission too dangerous for Komarov.

B. *mf* *f* *mf*
There is no mission too dangerous for Komarov.

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. *mf* *sonore* 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*

Musical staff for Clarinet (Cl.) in 5/4 time. It begins with a treble clef and a key signature of one flat. The notation shows a few notes at the start, followed by a rest. The dynamic marking *ff* is present.

Tpt *ff*

Musical staff for Trumpet (Tpt) in 5/4 time. It features a treble clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

Tbn. *ff*

Musical staff for Trombone (Tbn.) in 5/4 time. It features a bass clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

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

Musical staff for Piano (Pno) in 5/4 time. It features a grand staff with treble and bass clefs and a key signature of one flat. The notation includes a complex melodic line with various ornaments and a descending sequence. Dynamic markings *f* and *ff* are present. Numerical markings 5, 7, and 10:8 are also present.

S. *ff*

Musical staff for Soprano (S.) in 5/4 time. It features a treble clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

T. *ff*

Musical staff for Tenor (T.) in 5/4 time. It features a treble clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

B. *ff*

Musical staff for Bass (B.) in 5/4 time. It features a bass clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

Vln *ff*

Musical staff for Violin (Vln) in 5/4 time. It features a treble clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

Vla *f* *ff*

Musical staff for Viola (Vla) in 5/4 time. It features a bass clef and a key signature of one flat. The notation shows a few notes, followed by a rest. Dynamic markings *f* and *ff* are present.

Vc. *ff*

Musical staff for Violoncello (Vc.) in 5/4 time. It features a bass clef and a key signature of one flat. The notation shows a few notes, followed by a rest. The dynamic marking *ff* is present.

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* *ff* *f* *fff*

Pno *mf* *f* *ff*

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

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

Vln *mf* *f* *ff*

Vla *mf* *f* *p*

Vc. *mf* *f* *ff*

Db. *f* *ff*

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

Ft. *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 ce - le - brate, ce - le -

T. *ff* 3 ce - le - brate ce - le -

B. *ff* 3 ce - le - brate ce - le -

Vln. *ff* 3

Vla. *ff*

Vc. *ff*

Db. *ff*

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. *mf* all from the heav'ns. *f* ³ This is what

T. *mf* all from the heav'ns. *f* ³ This is what

B. *mf* all from the heav'ns. *f* ³ This is what

Vln. *f*

Vla. *f*

Vc. *mf*

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*

Detailed description: This is a page of a musical score, page 88, numbered 255. It features a variety of instruments and vocal parts. The woodwinds include Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The piano (Pno.) part is written in grand staff. The vocal parts include Komorov (Kom.), Soprano (S.), Tenor (T.), and Bass (B.). The strings include Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time. The woodwinds and strings play sustained notes with dynamic markings like *mp*, *mf*, *ff*, and *p*. The vocal parts sing the lyrics "What a day!" with triplet markings. The Clarinet part has a melodic line with a 6-measure and a 7-measure bracket. The Horn part has a sustained note. The Trumpet part has a sustained note. The Trombone part has a sustained note. The Piano part has a sustained note. The Komorov part has a triplet of eighth notes. The Soprano, Tenor, and Bass parts have triplet markings. The Violin part has a sustained note. The Viola part has a sustained note. The Violoncello part has a sustained note. The Double Bass part has a sustained note.

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.

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



264

Hn

T.-t.

Kom.

Vln

Vla

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

take metal beater

With metal beater

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* *3* *fff* *3* *spoken (angrily)*

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

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

to Bass Clarinet

to Marimba

Vln *f* *pizz.*

Vla *f* *ff* *pizz.*

Vc *ff* *3* *pizz.*

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

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

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. *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. *p* *p* *arco senza vib.*

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

299

Hn
Tpt
Tbn
Kom.
Vc.
Db.

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

p *mp* *mf* *p* *f*
p *mp* *mf* *mp*
p *mp* *mf* *f*
p *mp* *mf* *f*
pp *arco*
p sonore *mf* *p*



302

Hn
Tpt
Kom.

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

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

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

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* *3*

Tbn. *p* *mp* *pp*

Timp. *mp* *p* *mp*

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

Vla. *p* *mp* *arco*

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 with a triplet of eighth notes in measure 331, marked *f*, which then transitions to a half note in measure 332, marked *mp*. The Clarinet (Cl.) part features a triplet of eighth notes in measure 331, marked *p*, followed by a half note in measure 332, marked *mp*, and a triplet of eighth notes in measure 332, marked *mf*. The Horn (Hn.) part has a half note in measure 331, marked *p*, and is silent in measure 332. The Trombone (Tbn.) part has a half note in measure 331, marked *p*, and a half note in measure 332, marked *mp*, with a dynamic increase to *f* at the end of the measure. The Timpani (Timp.) part has a half note in measure 331, marked *mf*, and a half note in measure 332, marked *p*, with a dynamic increase to *mp* and then *p* again. The Violin (Vln.) part has a half note in measure 331, marked *f*, and a half note in measure 332, marked *p*, with a trill in measure 332. The Viola (Vla.) part has a half note in measure 331, marked *mf*, and a half note in measure 332, marked *f*. The Violoncello (Vc.) part has a half note in measure 331, marked *p*, and a half note in measure 332, marked *mf*, with a dynamic increase to *p* and then *mp*. The Double Bass (Db.) part has a half note in measure 331, marked *p*, and a half note in measure 332, marked *p*.

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. Measure 333 is in 4/4 time, and measure 335 is in 3/4 time. The instruments and their parts are: Clarinet (Cl.) with a triplet of eighth notes in measure 333 and a descending eighth-note line in measure 335; Horn (Hn.) with a half note in measure 333 and a half note in measure 335; Trumpet (Tpt.) with a half note in measure 335; Timpani (Timp.) with a triplet of eighth notes in measure 333 and a half note in measure 335; Piano (Pno.) with a triplet of eighth notes in measure 333 and a half note in measure 335; Violin (Vln.) with a sixteenth-note triplet in measure 333; Viola (Vc.) with a half note in measure 333; Double Bass (Db.) with a half note in measure 333 and a half note in measure 335. Dynamics range from piano (p) to fortissimo (f). The Db part includes a glissando (gliss.) in measure 335.

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?

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.

Timp.

Pno

Gag.

Vln

Vla

Vc.

Db.

p *mp* *pp* *p*

p *mp*

mf *mf* *pp* *mp*

mf *mp*

pizz. *mp* *p*

mp

pizz. *mf* *mp*

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

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. It features seven instrumental parts and a vocal line. The Flute part starts with a triplet of eighth notes in 3/4 time, marked *p*. The Guitar part plays maracas, with a dynamic shift from *mf* to *p*. The Gag part has lyrics 'love - ly blue day.' and includes a triplet of eighth notes. The Kontrabaß part has lyrics 'Yes I know.' and includes a triplet of eighth notes. The Violin part starts with a triplet of eighth notes, marked *p*, and then moves to *pp*, *mp*, *mf*, and *f*. The Viola part is marked 'arco' and has dynamics *mp*, *mf*, and *f*. The Violoncell part has dynamics *mp* and *pp*. The Double Bass part is marked 'arco' and has dynamics *mp* and *pp*. The time signature changes from 3/4 to 4/4 at measure 348 and back to 3/4 at measure 350.

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*.

356 (3.2) (3.2)

Fl. *mp* *mp*

Cl. *mp*

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

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

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

Vln *mp* *mp* pizz.

Vla *mp* *mp* pizz.

360

Fl. *mf* *f*

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

Pno *mp* *mf*

Guit. Maracas *ff*

Gag. *mf*

Kom. fine. *mf* *mp* *mf*

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

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

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

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

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. My

Db. *pp*

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*

Kom. *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. *p*

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

Hn (con sord.) *p*

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

S. *mp* *mf*
Twen - ty one min - utes__ to lift - off.

T. *mp* *mf*
Twen - ty one min - utes__ to lift - off.

B. *mp* *mf*
Twen - ty one min - utes__ to lift - off.

Vc. *mf:p* *f*

Db. *mf:p* *f*

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

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 -

468

A. Fl. *ff*

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

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

Cel. *ff*

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* *3* *3* *3* *3*

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* *3* *3*

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

485

accel.

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

Timp. *f*

Kom. *mp*

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

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

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.

Hn.

Tpt.

Tbn.

Pno.

Gag.

Kom.

S.

T.

B.

Vln.

Vla.

Vc.

Db.

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

man - der. We go in three. Check, we are at

Three mi - nutes to lift - off.

Three mi - nutes to lift - off.

Three mi - nutes to lift - off.

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

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* pizz. *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*

507

Hn. *>p*

Tpt. *>p*

Tbn. *>p*

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

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

S. *mf* *f*
 Two min - utes to lift - off. *3*

T. *mf* *f*
 Two min - utes to lift - off. *3*

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

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 part with a five-measure rest and dynamics *f* and *ff*. The bass clarinet part includes a bracketed '5' and a box labeled 'to Clarinet in A'. The horn part has a melody starting in measure 513 with dynamics *mf*. The trumpet part has a melody in measure 512 with dynamics *f*. The trombone part has a melody in measure 513 with dynamics *p* and *mf*. The timpani part has a melody in measure 512 with dynamics *mf* and a box labeled 'to Vibraphone'. The piano part has a melody in measure 513 with dynamics *mf* and *f*. The vocal parts, Gag and Kom, have lyrics: 'two. I - dle run.' and 'Check. I - dle' respectively. The violin and viola parts have dynamics *p*, *f*, and *mf*, and include 'pizz.' markings. The page number '512' is written at the top left of the first staff.

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*

R1

♩ = c.96

524

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Tom-t.

Pno.

Gag.

Kom.

Vln.

Vla.

Vc.

Db.

ff

f

pp

ff

mp

f

p

f

mp

ff

f

ff

f

ff

f

mp

ff

f

mp

pizz.

arco

p

f

f

f

f

ff

mp

Fire main en - gines.. Um -

Ig - ni - tion. Switch to burn.

527

Fl. *ff* *3* *3* to Piccolo

Cl. *ff* *3* *f*

Tpt. *p* *f*

S. D. *mp*

Tom-t. *mf*

B. D. *p* *mp*

Pno. *mp* *ff* *5*

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*

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

8^{va}

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

538

Picc. *f* *fff* *tr*

Cl. *f* *3* *ff* *f* *mf*

Tom-t. *3* *ff*

B. D. *ff* *p* *ff* *3*

Pno *3*

Gag. *8* thrust. *3* *f* Fuell

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

S. *f* Fuell

T. *f* Fuell

B. *f* Fuell

Vln *ff* *5* *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 starting on G4, marked *f*. The Clarinet part (measures 540-541) consists of a sustained low note (B3) 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 marked *ff* in measure 540. The Bass Drum part (measures 540-541) has a single eighth note marked *ff* in measure 540. The Piano part (measures 540-541) has a *mp* to *ff* crescendo in measure 540, and a *mf* to *ff* crescendo in measure 541. The vocal parts (Gag, S, T, B) sing the lyrics "ing tow(e)r se - pa - ra - tion." with a *ff* dynamic. 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. The Viola part (measures 540-541) has a *p* to *mp* crescendo in measure 540.

542

Picc. *ff*

Cl. *ff*

S. D. *pp* *ff*

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*

to Thundersheet & Referee's Whistle

543

Picc. *f* 3

Cl.

Hn. *f*

Tpt. *f*

Tbn. *f*

Pno. *fff* 3

Guit. 2 Flexatones *f cresc.*

Vln. *fff* (more bow than pitch)

Vla. *fff* (more bow than pitch)

Detailed description: This page of a musical score covers measures 543 to 545. The Piccolo part begins with a triplet of eighth notes in measure 543, marked with a forte (*f*) dynamic. The Clarinet, Horn, Trumpet, and Trombone parts feature sustained notes with accents and slurs, all marked *f*. The Piano part consists of a dense texture of sixteenth notes in the right hand and quarter notes in the left hand, with a *fff* dynamic and a triplet of eighth notes in measure 545. The Guitar part is marked "2 Flexatones" and *f cresc.*. The Violin and Viola parts are marked *fff* and include the instruction "(more bow than pitch)" with a specific bowing symbol.

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.

Cl.

Hn.

Tpt.

Tbn.

Crot.

Pno.

Guit.

S.

T.

B.

Vln.

Vla.

Vc.

Db.

f *ff* *fff* *f* *ff* *f cresc.*

world in a whirl -

world in a whirl -

world in a whirl -

2 Flexatones

3 3 3 3 3

5

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.

Vc. *ff*

Db. *ff*

552

Picc.

Cl.

Hn

Tpt

Tbn.

Pno

S.

T.

B.

Vln

Vla

Vc.

Db.

f

ff

p

of gra - vi - ty,

of gra - vi - ty,

of gra - vi - ty,

553

Picc. *f*

Cl. *fff*

Pno

S.
scorch - - ing the

T.
scorch - - ing the

B.
scorch - - ing the

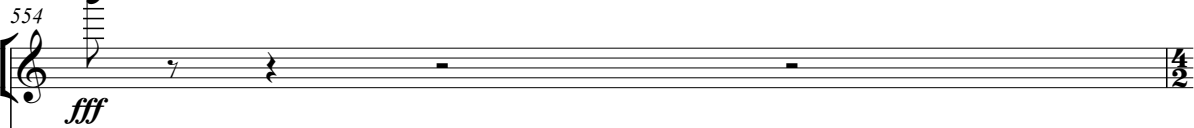
Vln

Vla

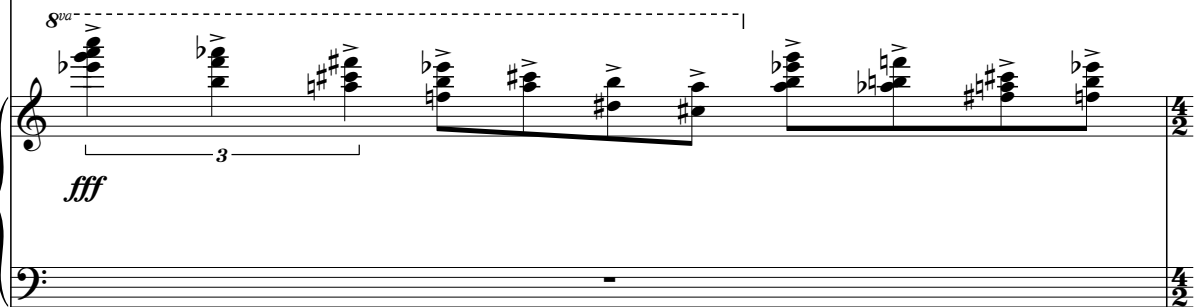
Vc.

Db.

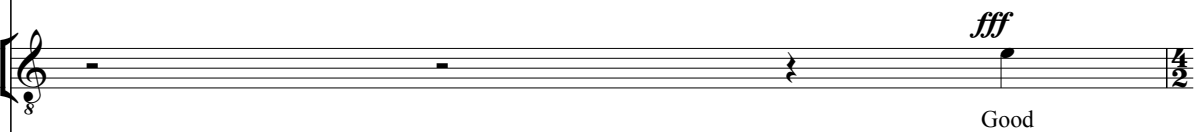
554 Picc. *fff*



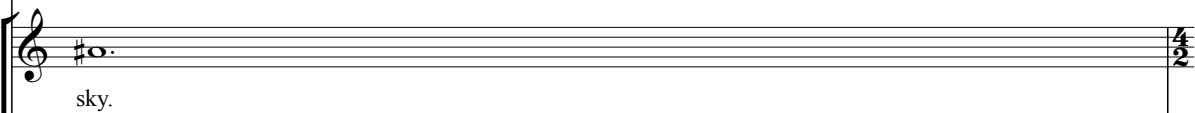
Pno *fff*



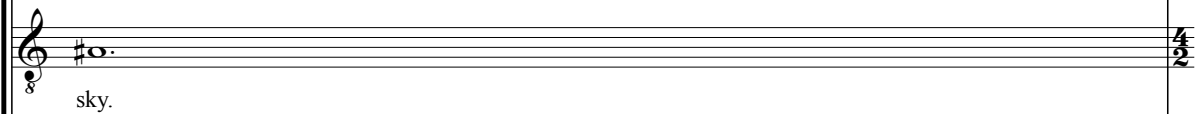
Gag. *fff*
Good



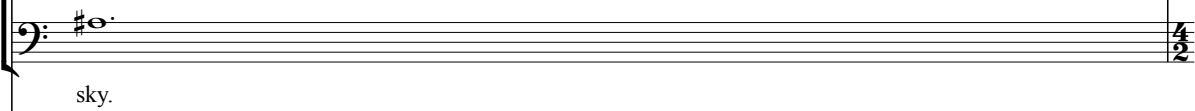
S. sky.



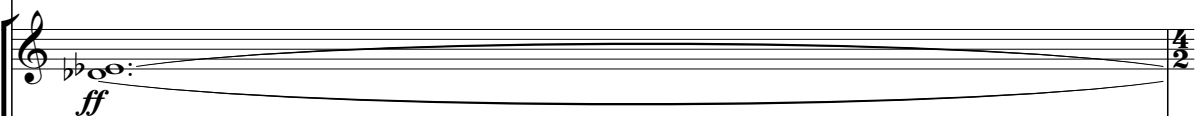
T. sky.



B. sky.




Vln *ff*



Vla *ff*



Vc. *ff*



Db. *ff*



555

Picc. *fff*

Cl. *fff*

Hn *p*

Tpt *p*

Pno

Gag. 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 and Clarinet parts begin with a series of triplets marked *fff*. The Horn part has a dynamic of *f* followed by *ff*. The Trumpet part starts with *f* and later reaches *ff*. The Trombone part begins with *f*, includes a glissando marked *gliss.*, and then moves to *f* and *ff*. The Bass Drum part is marked *p*. The Piano part features complex chordal textures with triplets and a *fff* dynamic. The Violin, Viola, Violoncello, and Double Bass 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

8^{vb}

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 -

Detailed description of the musical score: The score is for measures 561, 562, and 563. It features a woodwind section (Clarinets, Horns, Trumpets, Trombones), a brass section (Bass Drum), a piano, a kornett, a viola, a violin, and a double bass. The key signature has one flat (B-flat major or D minor). The time signature changes from 4/4 to 3/4 between measures 562 and 563. The woodwinds and strings play melodic lines with triplets and dynamic markings. The brass section provides rhythmic support with accents and dynamic markings. The piano and double bass play accompaniment with triplets and dynamic markings. The kornett and viola play melodic lines with dynamic markings. The violin and double bass play melodic lines with dynamic markings and articulation (pizz.).

564

Fl.

Cl.

Hn.

Tpt.

Tbn.

B. D.

Pno

Kom.

Vc.

Db.

per - ien - cing rock - ings.

f *ff* *fff*

f *ff* *f* *fff*

f

mf *f*

f *ff* *f*

mp *mf* *f* *mp*

f *ff* *f*

f *fff* *f*

f *fff* *f*

f *fff* *f*

f *fff* *f*

nat. nat.

564

nat. nat.

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, labeled 'V1', covers measures 567 and 568. The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Bass Drum (B. D.), Piano (Pno.), Violoncello (Vc.), and Double Bass (Db.). The key signature has one flat (B-flat), and the time signature is 7/8. The Flute and Clarinet parts feature complex melodic lines with slurs and dynamic markings of *f* and *ff*. The Horn and Trombone parts play rhythmic patterns with triplets and dynamic markings of *mf* and *f*. The Piano part is highly active, with dense chords and arpeggios, marked with *ff* and *ffz*. The Violoncello and Double Bass parts provide a harmonic foundation, with the Cello marked *f* and *mp*, and the Double Bass marked *f* and *mp*. The score includes various musical notations such as slurs, triplets, and dynamic hairpins.

(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)

The musical score consists of eight staves, each representing a different instrument. The measures are divided into four bars, with time signatures changing from 2/4 to 6/8, then back to 2/4, and finally to 5/8 and 4/4. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a rest in the first bar. In the second bar, it plays a half note with a dynamic of *mf*. In the third bar, it plays a half note with a dynamic of *ff*. It has a rest in the fourth bar.
- Clarinet (Cl.):** Plays a half note with a dynamic of *mf* in the first bar. In the second bar, it plays a half note with a dynamic of *f*. In the third bar, it plays a half note with a dynamic of *ff*. In the fourth bar, it plays a half note with a dynamic of *f*. A trill (tr) is indicated above the note in the third bar.
- Horn (Hn):** Plays a half note with a dynamic of *mf* in the first bar. In the second bar, it has a rest. In the third bar, it plays a half note with a dynamic of *mp*. In the fourth bar, it plays a half note with a dynamic of *f*.
- Trumpet (Tpt):** Plays a half note with a dynamic of *mf* in the first bar. In the second bar, it plays a half note with a dynamic of *ff*. In the third bar, it plays a half note with a dynamic of *mp*. In the fourth bar, it plays a half note with a dynamic of *f*.
- Trombone (Tbn.):** Plays a half note with a dynamic of *mf* in the first bar. In the second bar, it plays a half note with a dynamic of *f*. In the third bar, it plays a half note with a dynamic of *mp*. In the fourth bar, it plays a half note with a dynamic of *f*.
- Violin (Vln):** Starts with a rest in the first bar. In the second bar, it plays a half note with a dynamic of *p*. In the third bar, it plays a half note with a dynamic of *ff*. It has a rest in the fourth bar. The marking "nat." is above the note in the second bar.
- Viola (Vla):** Starts with a rest in the first bar. In the second bar, it plays a half note with a dynamic of *mf*. In the third bar, it plays a half note with a dynamic of *ff*. In the fourth bar, it plays a half note with a dynamic of *p*. The marking "nat." is above the note in the second bar.
- Cello (Vc.):** Starts with a rest in the first bar. In the second bar, it has a rest. In the third bar, it plays a half note with a dynamic of *p*. In the fourth bar, it has a rest. The marking "nat." is above the note in the third bar.

585

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

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

Hn. *p* *ff*

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 *ff* *mp* *fff* *tr* *to Mar.*

Fl. *ff* *mp* *fff*

Cl. *ff* *mp* *fff*

Tamb. *p* *f* *pp* *fff*

Pno *f* *fff*

Gag. *ff*

8 creas - ing.



Y1

Allegro (♩ = 112)

591 *f* *ff* *f* *ff*

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

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

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Mar. *ff*

Pno *ff* *Ped.*

593

Fl. *p* *ff* *mp*

Cl. *p* *ff* *mp*

Hn. *p*

Tbn. *p*

Mar. *fff* *7* to Bass Drum

595

Fl. *f* *ff* *f*

Cl. *f* *ff* *f*

Hn. *f* *ff* *f*

Tpt. *f* *ff* *f*

Tbn. *f* *ff* *f*

Pno. *fff* *ff*

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. *ff*

Cl. *ff* *p*

Hn. *ff* *f*

Tpt. *ff* *f* to Triangle

Tbn. *ff*

Crot. *mf* *f* *mp*

Pno. *f*

Vln. *mp* *p* gliss.

Vc. *ff* *f* *mp* gliss.

Db. *ff* *f*

608

Detailed description: This page of a musical score covers measures 608 to 611. The music is in 3/8 time, changing to 5/4 time at measure 609, and returning to 3/8 time at measure 611. The instruments and their parts are: Flute (Fl.) with a five-note ascending scale in measure 610, marked *ff*; Clarinet (Cl.) with a five-note ascending scale in measure 609, marked *ff* and *p*; Horn (Hn.) with a three-note triplet in measure 609, marked *f*; Trumpet (Tpt.) with a three-note triplet in measure 609, marked *f*, and a 'to Triangle' instruction; Trombone (Tbn.) with a three-note triplet in measure 609, marked *f*; Crotonal (Crot.) with a three-note triplet in measure 609, marked *mf*, *f*, and *mp*; Piano (Pno.) with a three-note triplet in measure 609, marked *f*; Violin (Vln.) with a glissando in measure 610, marked *mp* and *p*; Viola (Vc.) with a three-note triplet in measure 609, marked *ff*, *f*, and *mp*, and a glissando in measure 610; and Double Bass (Db.) with a three-note triplet in measure 609, marked *ff* and *f*. The page number 186 is in the top left, and the measure number 608 is at the top left and bottom left.

A2

610

Picc. *p*

Fl. *mf* to Piccolo

Cl. *mp* *mf* *p*

Hn. *mf > mp*

Tpt. Triangle *ppp*

Tbn. *mf > mp*

Crot. *p* *ppp* *p*

Pno. *mf* *mp*

Vln. *mf* *p*

Vla. *p* *mp* *p* *mp*

Vc. *p*

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*

613 Db. *mp* *mf*

pizz. 3

616 **B2** to Flute

The score consists of six staves. The Piccolo staff (top) starts at measure 616 with a five-note quintuplet marked *pp*. In measure 617, it has a rest. In measure 618, it plays a five-note quintuplet marked *mf* to *f*. In measure 619, it has a rest. The Clarinet staff has a rest in measures 616 and 617. In measure 618, it plays a triplet marked *mp* to *f*. In measure 619, it plays a triplet marked *f* to *ff*. The Horn staff has a half note marked *mf* in measure 616, a half note marked *p* in measure 617, and a half note marked *f* in measure 618. In measure 619, it has a triplet marked *f*. The Trumpet staff has a rest in measures 616 and 617. In measure 618, it plays a triplet marked *mp* to *f*. In measure 619, it has a rest. The Piano staff has a rest in measures 616, 617, and 618. In measure 619, it plays a triplet marked *f*. The Double Bass staff starts at measure 616 with a triplet marked *f*, followed by a half note marked *ffz* in measure 617. In measure 618, it plays a triplet marked *mf* to *f*. In measure 619, it plays a quintuplet marked *f* to *ff*, followed by a triplet marked *ffz*.

Picc.

Cl.

Hn

Tpt

Pno

Db.

pp

mf

f

mp

f

ff

mf

p

f

mp

f

f

f

ffz

mf

f

ff

ffz

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 five-note quintuplet (marked *fff*) and a six-note sextuplet (marked *mp*). Dynamics change to *ff* and *mf* before ending at measure 622 with a dynamic of *ff*. A (2.3) marking is present above the sextuplet.
- Tpt.:** Enters at measure 621 with a dynamic of *f*, playing a triplet (marked *3*).
- Tbn.:** Enters at measure 621 with a dynamic of *f*, playing a triplet (marked *3*).
- Cym.:** Features a dynamic of *p* at measure 620, which increases to *f*. It includes a "Damp" instruction and a triplet (marked *3*) with a "sec." (second) marking.
- Pno.:** Starts at measure 620 with a dynamic of *ff*.
- Vln., Vla., Vc., Db.:** The Db. part starts at measure 620 with a dynamic of *fffz*. The Vln., Vla., and Vc. parts enter at measure 622 with a dynamic of *f*. The Db. part continues with dynamics of *mf < f*, *ff*, *fffz*, and *fffz*.

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 six-note sextuplet (marked *6*) and a seven-note septuplet (marked *7*). Dynamics change to *ff* and *mf* before ending at measure 625 with a dynamic of *ff*. (2.3) markings are present above the sextuplet and septuplet.
- Tpt.:** Enters at measure 625 with a dynamic of *mf*.
- Cym.:** Features a dynamic of *p* at measure 623, which increases to *f*. It includes a "Damp" instruction with a note "to Snare drum, Tom-toms and Bass drum".
- Vln., Vla., Vc.:** Enter at measure 623 with a dynamic of *ff*, which changes to *f* at measure 624.

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*

Vln *mp* — *mf* — *ff*

Vla *mp* — *mf* — *ff*

Vc. *mf* — *ff* arco

Db. *ff*

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

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. $\frac{3}{4}$ *ff*

Cl. $\frac{3}{4}$ *ff*

Hn $\frac{3}{4}$ *f* *ff*

Tpt $\frac{3}{4}$ *f* *ff*

Tbn. $\frac{3}{4}$ *f* *ff*

S. D. $\frac{3}{4}$ *p* *f*

Tom-t. $\frac{3}{4}$ *f*

Vln $\frac{3}{4}$ *ff*

Vla $\frac{3}{4}$ *ff*

Vc. $\frac{3}{4}$ *ff*

648

Db. $\frac{3}{4}$ *ff*

Detailed description: This page of a musical score covers measures 647 and 648. The music is in 3/4 time. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Horn (Hn), Trumpet (Tpt), and Trombone (Tbn.). The brass section includes Trombone (Tbn.). The percussion section includes Snare Drum (S. D.) and Tom-tom (Tom-t.). The string section includes Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *p* (piano). Many passages are marked with triplets (indicated by a '3' over a bracket). The Flute and Clarinet parts have rests in measure 647 and enter in measure 648. The Horn, Trumpet, and Trombone parts play sustained notes with triplets. The Snare Drum and Tom-tom parts play rhythmic patterns with triplets. The Violin and Viola parts play melodic lines with triplets. The Violoncello and Double Bass parts play sustained notes with triplets.

F2

649

Fl. *fff*

Cl. *fff*

Tpt *fff*

Tom-t. to Sus. Cymbal

Pno *fff*

Vln

Vla

Vc.

649 Db.

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, Trumpet) and Piano are marked with fortissimo (*fff*). The Flute and Clarinet parts feature a triplet of eighth notes in the first measure, followed by a series of eighth notes with accents and slurs, and two five-measure rests in the second measure. The Trumpet part has a triplet in the first measure and is silent in the second. The Percussion part (Tom-tom) is marked 'to Sus. Cymbal'. The Piano part has a complex texture with triplets and descending lines in both staves. The string section (Violin, Viola, Violoncello, Double Bass) consists of sustained notes with long slurs across both measures. The measure numbers 649 and 650 are indicated at the beginning and end of the respective measures.

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 key signature has one sharp (F#) and the time signature is 5/4. The score includes parts for Flute (Fl.), Clarinet (Cl.), Cymbal (Cym.), Piano (Pno), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The Flute and Clarinet parts feature sixteenth-note runs with sixteenth rests, marked with dynamics *f* and *ff*. The Cymbal part has a dynamic of *p* followed by *ff* and includes a 'Damp' instruction. The Piano part is marked *ff* and *fff*, with complex chordal textures and triplets. The string parts (Vln, Vla, Vc., Db.) consist of sustained notes with long slurs. The measure numbers 651 and 654 are indicated at the beginning and end of the page respectively.

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*

Detailed description: This page of a musical score covers measures 652 and 653. The score is for a full orchestra. The woodwinds (Flute, Clarinet, Horn, Trumpet, Trombone) and Percussion (Cymbal) are active in both measures. The strings (Violin, Viola, Violoncello, Double Bass) play sustained notes. The Piano part is highly detailed with complex chords and textures. Dynamics range from *p* to *fff*. The key signature has one sharp (F#) and the time signature is 3/4. Measure 652 starts with a *ff* dynamic for the woodwinds. Measure 653 features a *fff* dynamic for the woodwinds and a *p* dynamic for the cymbal. The score includes various musical notations such as slurs, ties, and fingerings (3, 5).

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*

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

With - out a breath, with - out a

Violin *pp*

674 *p* *pp*

Vib. *Sempre ped. Motor off.*

Kom. *p*

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

Vln

679 *pp* *mp*

Pno

Kom. *mp*

From mass to light in a heart - beat.

Vln

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, o - ceans of

Vln. arco *p* *mp* *pp*

Vc. (sempre pizz.) *p* *mp*



713

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

Vib. *mp* to Gongs

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

Kom. *mp* *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 *p* *pp* *p* sul pont.

Vla *p* *pp* sul pont.

728

Picc. *p mp mp p mp*

Cl. *p < mp*

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

Pno *mp*

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

Vln *p mp* nat.



731

Picc. *> p mp mf*

Cym. *mf p* sec. *p f* sec. [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* 1.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 *pp*

Tpt *p* *mf* *p*

Tbn *p* *mf* *p*

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

Death *mf*

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



poco rall.

755

Hn *mp* *mf* *mp < mf* *f*

Tpt *mp* *mf* *mp < mf* *f*

Tbn *mf* *mp < mf* *f*

Mar. *p* *mp* *mf* *pp* *to Flexatone*

Death *f* *mf* *p*

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

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* *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* *Gliss.*

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

Db. *p* ord.

774

Cl. (3.2) (2.3)

Tpt con sord. (cup mute)

Pno *p* (bell-like)

Death *mf*

Vln *mf* *p* *pp* jete

Vla *p* *pp* jete

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

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

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

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. *Red.*

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. *sec.* *p* 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. *p* Rub skin of drum with wet fingers.

Pno *p* *pp*

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. as before *p*

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 (← *3* →)

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.

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

mp *mf* *mp* *mf*

pp *mf*

pizz.



816

Picc.

B. Cl.

Tbn.

El. gtr

Kom.

Vc.

Db.

but the flesh does not reg - is - ter the

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

mp *mf* *p*

f *mf* *p* *mf*

mf *p* *mf*

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

arco

pizz.

to Flute

to Cl. in A

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)

mf

mp

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

meet him face to face?

to Tamb.

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* *Solo mp*

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*
I mere - ly

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

Vln. *f* con sord.

Vla. *f* con sord.

Vc. *mf* *f* con sord.

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 spoken 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. *sffz*

Cl. *sffz*

Hn. *sffz*

Tpt. *sffz*

Tbn. *sffz*

Roto. *mp* *p*

T.-t. Use metal beater *ff* (Snare on) Use normal beater *mp*

Pno. *sffz*

Death *mp* *p*

Kom. *f*

They are not com - ing. — And I shall re - late the prob - lems here that



887

Tri. *p*

T.-t. *p*

Death *p* *mf* *mp*

Kom. *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* *f* *mf*

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* *mf*

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*

Detailed description: This page of a musical score covers measures 908, 909, and 910. The score is for a full orchestra and a vocal soloist. The key signature has one sharp (F#), and the time signature changes from 3/4 to 4/4 between measures 909 and 910. The woodwind section (Cl., Hn., Tpt., Tbn.) features melodic lines with dynamic markings of *f*, *p*, and *mp*. The vocal soloist, labeled 'Death', has lyrics: 'Fate, but his care - ta - ker. He winds in the thread of life and I ga - ther the'. The vocal line includes triplet markings and a dynamic of *mf*. The string section (Vln., Vla., Vc.) provides harmonic support with dynamic markings of *f*, *p*, and *mp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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 *f*
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, numbered 254, contains measures 914 through 917. The score is for a full orchestra and an off-stage chorus. The key signature has one sharp (F#) and the time signature is 7/8. The music is marked 'volante' and '(3.2.2)'. The instruments and their parts are: Clarinet (Cl.), Crotales (Crot.), Piano (Pno.), and Komos (Kom.). The off-stage chorus consists of Soprano (S), Tenor (T), and Bass (B) voices. The score features dynamic markings of *f* (forte) and *fff* (fortissimo). The Clarinet part has a sixteenth-note scale with a *fff* section. The Crotales part has a five-note scale. The Piano part has two *f* sections. The Komos part has a *ff* section with triplets. The off-stage chorus has three parts, each with an 'Ah...' vocal line. The page number '914' is written above the first measure of the Clarinet staff.

915

Hn *p* *f* 5

Tpt *p* *f* 5

Tbn *p* *f* 3

Crot. *ff* 6

Pno *ff* *fff*

Kom. sun and

T. 8

T. 8

B. 8

916

Cl. *f* *fff* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Crot. *f* *fff* to Bass Drum

Pno. *fff*

Kom. *3* *3*
tear in - to the a - wa - k(e)ning sky.

T. *8*

T. *8*

B. *8*

Vln. nat. *ppp*

Vla. nat. *ppp*

Vc. nat. *ppp*

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

Kom. 3 3 3
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. *pizz.* *ff*

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*

Y2

930 rall.

Pno *mp* *p*

Kom. *mf* *3* *3* *3*

In the fu - ture... ma - ny will come here to look, but for now

Vln *f* *pizz.* *arco* *mp*

Vc. *mp*

Db. *f* *pizz.* *arco* *mp*



933 Piu lento (♩ = c.72)

Tpt *p* Triangle

Pno *mp* *p* *8va* *8vb*

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.

Vln

Vla

Vc.

Db.

Arc - tic nights are lit by Au - ro - ra's

mp

pp p

mp

p

mp

p

mp

pp p

943

Mar. *p* *mp* *f*

Pno *mf*

Kom. *pp*

flares. I have slipped from Earth's air-pock-et to the out-side

Vln *pp*

Vla *pp*

Vc. *pp*

Db. *pp*



Z2

946 con sord. (harmon)

Tpt *fp* *pp*

con sord. (harmon)

Tbn. *fp*

Mar. *p* *pp* to Vibraphone

Death *p* *mp*

Vla - di - mir, you are tru - ly beau - ti -

Kom. *pp*

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.

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.* 3 3 3 3

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.*

*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* *pizz. sfz*

Vc. *ff con fuoco*

Db. *pizz. sfz* *sfz*

(♩ = ♩)

(2.2.3)

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* *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.

Musical score for measures 16-19, featuring Flute (Fl.), Clarinet (Cl.), Tom-tom (Tom-t.), Piano (Pno), Trombone I (Tec. I), Violin (Vln), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

Measures 16-19 are marked with time signatures 3/16, 3/4, 7/8, and 5/8. The score includes dynamic markings such as *sub. p*, *ff*, *p < ff*, *f*, *pp*, and *arco*. A triplet of eighth notes is indicated by (2.2.3) above the Flute staff in measure 18.

Lyrics for Trombone I: The chute is twisting

(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* 8^{va}

Technician 2 Forty seconds to impact

Violin *mf* *f*

Viola *mf* *f*

Death *fff* (-done)

Detailed description: This page of a musical score, titled 'Descent Sequence (Part 2)', is marked 'Furioso' with a tempo of 110 beats per minute. It features a multi-staff arrangement. The Flute part begins at measure 59 with a dynamic of *mf*, moving to *f* later. The Clarinet in A plays a *fff* *massima* line. The Horn in F starts with a *p* dynamic, moving to *mf*. The Trumpet in B♭ and Trombone parts have dynamics of *mp*, *mf*, and *f*. The Snare drum and Tam-tam (with drum stick) have dynamics of *f* and *ff* respectively. The Piano part features *fff*, *mf*, and *fff* dynamics, with an 8^{va} marking. The Violin and Viola parts have dynamics of *mf* and *f*. The Death part is marked *fff* and includes the instruction '(-done)'. A technician cue indicates 'Forty seconds to impact'.

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)

66

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Pno.

El. gr.

Tec.1

Tec.2

Vln.

Vla.

Vc.

Db.

f

f

ffp

f

f

p

f

mp

mf

f

ff

f

p

ff

mp

f

f

f

f

f

f

with distortion

molto vib.

Five hundred kilometres and hour descending

Thirty seconds to

(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. *ff* *p*

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)

75

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. *ff*

Cl. *ffp* *ff*

Pno *mf*

El. gtr *mf*

Vln *mp*

Vla *p*

Vc. *f* *ff*

Db. *f* *ff*

(2.2.3)

81

Picc.

Cl.

Hn.

Tpt.

Tbn.

Pno.

Vln.

Vla.

Vc.

Db.

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

Vla *f* *ff*

Vc. *ff* *fff*

Db. *ff* *fff*

Detailed description: This page of a musical score covers measures 83, 84, and 85. The score is for a large ensemble including Piccolo, Clarinet, Horn, Trumpet, Trombone, Piano, Electric Guitar, Tuba, Violin, Viola, and Double Bass. The music is in 2/4 time and features a key signature of one sharp (F#). Measure 83 begins with a Piccolo part marked *ff* and a Clarinet part marked *ff*. Both have trills. The Horn, Trumpet, and Trombone parts feature triplet eighth notes. The Piano part has a triplet in the right hand and a single eighth note in the left. The Electric Guitar part has a triplet marked *f*. Measure 84 is marked with a repeat sign and a key signature change to one flat (Bb). The Piccolo and Clarinet parts have long notes with accents. The Horn, Trumpet, and Trombone parts have eighth notes. The Piano part has a triplet in the right hand and a single eighth note in the left. The Electric Guitar part has a single eighth note. Measure 85 returns to the original key signature (F#). The Piccolo part has a triplet marked *fff*. The Clarinet part has a triplet marked *fff*. The Horn, Trumpet, and Trombone parts have eighth notes. The Piano part has a triplet in the right hand and a single eighth note in the left. The Electric Guitar part has a triplet marked *ff*. The Violin and Viola parts have glissandos marked *f* and *ff*. The Tuba and Double Bass parts have triplets marked *ff* and *fff*. The Tuba part also has an *8va* marking. The Electric Guitar part has an *8va* marking. The Static part has a *p* marking and a *ff* marking. The Tuba and Double Bass parts have *fff* markings.

36

Picc. *f*

Cl. *f* *ff*

Hn *f* *ff*

Tpt *f* *ff*

Tbn. *f* *ff*

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

Pno *fff* *f* *ff*

Korb. *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 seven staves for different instruments. The Piccolo (Picc.) staff is in the top position, starting at measure 39 with a forte fortissimo (*ff*) dynamic. The Clarinet (Cl.) staff follows, with dynamics of *f*, *ff*, and *p*. The Bassoon (Kom.) staff is below, playing a single note marked *ff* with the text "Re - - -" underneath. The Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Db.) staves are grouped at the bottom, all starting with a forte (*f*) dynamic and featuring triplet patterns. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

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. *SPOKEN* You are the last thing
- am think - ing of

Static *ff*

Vln. *ff* *gliss.*

Vla. *p* *f* *ff*

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

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

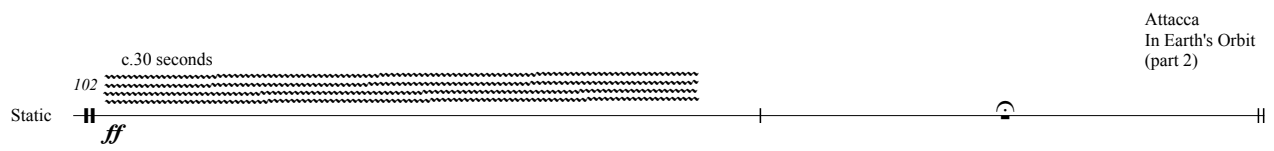
Static *p* *ff* *p*

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.*

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. $\text{C} \ 3/4$ $\text{F} \ 4/4$ *pp* *p* *pp* *p* *mp* *pp*

Hn $\text{C} \ 3/4$ $\text{F} \ 4/4$ senza sord. *p*

Tpt $\text{C} \ 3/4$ $\text{F} \ 4/4$ senza sord. *p*

Tbn. $\text{B} \ 3/4$ $\text{F} \ 4/4$ senza sord. *p*

S. D. $\text{H} \ 3/4$ $\text{F} \ 4/4$ *p* *mf* *mp*

Pno $\text{C} \ 3/4$ $\text{F} \ 4/4$ *p* *mf* *mp*

Gag. $\text{G} \ 3/4$ $\text{F} \ 4/4$ *mf*

Vln $\text{C} \ 3/4$ $\text{F} \ 4/4$ *p* *mp* *pp*

Vla $\text{C} \ 3/4$ $\text{F} \ 4/4$ *pp*

trol. We are_ re - cei - ving you Com - man - der;_ what is happ(en) - ing up there?

to Timpani

Monitor blinks off

118

B. Cl. *pp*

Hn. *mf* *pp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Pno. *p*

Gag. *mp* *mf* *p* *mf*
We have lost tel - e - vis - ual con - tact,

Vln. *pp espress.*

Db. *pp* *mp*

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* \leftarrow *mf*

Hn *mp* $<$ *mf* *mp* \leftarrow *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* \leftarrow *f* \leftarrow *mp* *mf* \leftarrow *p*

Vla *mp* \leftarrow *f* *mf* \leftarrow *p*

Vc. *mf* \leftarrow *p*

Db. *mf* \leftarrow *f* *mf* \leftarrow *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* gliss.

139 accel.

Fl. *pp* *p* *mp* *f*

B. Cl. *pp* *mp* *f*

Hn. *mp* *f*

Tpt. *mp*

Tbn. *mp*

Tri. *(ppp)* *ff* *to Tam-tam* *Damp*

Pno. *p* *mp*

Vln. *pp* *mp* *pp*

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

Vc. *pp* *mp* *f* *ff* *p* *gliss.*

Db. *pp* *mp* *pp*

♩ = 100 (A tempo)

144

B. Cl. *mp*

Hn *mp*

Tpt *f* *mf* *f*

Tbn. *f* *mf* *f*

T.-t. *mp*

Gag. *mf* *f* *mf*
 It seems you've lost au - to - ma - tic or - i - en - ta - tion.

Vln *f* *ff*

Vc. *ff*

Db. *pp* *ff* *f* *mp* *pizz.*

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 con sord. *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*

arco *mf* *pizz.*

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 *mf*

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

pp

ff

p

p

spinn - ing as I move, I can't stand it much lon - ger.

Detailed description: This page of a musical score covers measures 172 to 175. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes parts for Flute (Fl.), Bass Clarinet (B. Cl.), Trumpet (Tpt.), Cymbal (Cym.), Trombone (Kom.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).
- Flute: Measures 172-175 feature a melodic line starting with a *p* dynamic, including triplets and runs of eighth notes.
- Bass Clarinet: Measures 172-175 feature a melodic line starting with a *p* dynamic, including triplets and runs of eighth notes.
- Trumpet: Measures 172-175 feature a melodic line starting with a *p* dynamic, including a triplet.
- Cymbal: Measures 172-175 feature a sustained cymbal sound, indicated by a dashed line and a *pp* dynamic.
- Trombone: Measures 172-175 feature a melodic line starting with a *ff* dynamic, including triplets and runs of eighth notes.
- Viola: Measures 172-175 feature a melodic line starting with a *p* dynamic, including a triplet.
- Violoncello: Measures 172-175 feature a melodic line starting with a *p* dynamic, including a triplet.
- Double Bass: Measures 172-175 feature a melodic line starting with a *p* dynamic, including a triplet.
- Lyrics: The lyrics "spinn - ing as I move, I can't stand it much lon - ger." are written below the Trombone part.

174

Fl.

B. Cl.

Cym.

Vln

Vla

Db.

ff

p

ff

mf

Damp



175

F

Fl.

B. Cl.

Tpt

Tbn.

Kom.

Vln

Db.

mp

mp

mf

p

f

You must find _____ me a win - dow _____ 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. *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.

f

ff

ffz

fff

f

ff

ff

ff

f

f

ff

tr

arco

3

3

3

3

3

3

5

5

3

8^{vb}

8^{vb}

3

that al - rea - dy.

Six -

Six - - - ty

f *ff*

measures 184 and 185

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*

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.

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. *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*

216

Fl.

Cl.

S. D.

Pno

Gag.

Vln

Vla

Vc.

ff

ff

Rim shot ord.

fff

ff

turn - ing in - side a bul - let;

Detailed description: This page of a musical score covers measures 216 to 220. The score is for a full orchestra and includes a vocal line. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system contains measures 216 and 217. The second system contains measures 218, 219, and 220. The instruments are: Flute (Fl.), Clarinet (Cl.), Snare Drum (S. D.), Piano (Pno), Gag (Gag.), Violin (Vln), Viola (Vla), and Violoncello (Vc.). The vocal line (Gag.) has the lyrics 'turn - ing in - side a bul - let;'. The score features various dynamics including *ff*, *fff*, and *ff*. There are also performance markings such as 'Rim shot' and 'ord.'. The score includes triplets and slurs. The piece concludes with a double bar line at the end of measure 220.

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*

220

Tpt

Pno

Gag.

pp

f

ffz

f

ffz

f

3

8^{vb}

8^{vb}

8^{vb}

8^{vb}

You might lose _____ your land - ing con - trols: they could

J

222

Fl.

Hn

Tpt

Tbn

B. D.

Pno

Gag.

Vc.

Db.

to Crotales

8^{va}.1

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.

Hn

Tpt

Tbn.

Timp.

Kom.

Vln

Vla

Vc.

mp *f*

> mp *f mp*

> mp *f mp*

mp

mp

it is the on - ly way.

pp

pp

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* *p*

Vc. *f*

Db. *mf* *f*

Detailed description: This page of a musical score covers measures 234 to 236. The music is in 3/4 time and features a variety of instruments. The flute (A. Fl.) has a melodic line with dynamic markings from *mp* to *mf*. The woodwinds (Horn, Trumpet, Trombone) play sustained notes with dynamic markings of *f* and *mf*. The timpani (Timp.) has a rhythmic pattern with dynamic markings of *mf* and *mp*. The piano (Pno) has a soft (*p*) accompaniment. The strings (Violin, Viola, Violoncello, Double Bass) have complex textures with dynamic markings ranging from *p* to *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

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.

Tbn.

El. gtr.

Gag.

Vln.

Vla.

senza sord.

pp

mf

p

pp

pp

a - ny - thing, a - - ny - thing I can do.....

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

One sing - le hour and then to

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*

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.

senza sord.

senza sord.

f *mf* *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.

Kom. *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, numbered 282, features ten staves for various instruments. The top staff is for Clarinet (Cl.), with a treble clef and a 4/4 time signature. It contains a melodic line with dynamic markings of *ff*, *sub. mp*, *mf*, and *fff*. Above the staff are fingerings: 5, 6, 5, and 6. The next three staves are for Horn (Hn), Trumpet (Tpt), and Trombone (Tbn), all with treble clefs and 4/4 time. Each has a treble clef and 4/4 time signature and contains a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The fifth staff is for Timpani (Timp.), with a bass clef and 4/4 time, featuring a rhythmic pattern of eighth notes with a dynamic marking of *f*. A box labeled "to Vibraphone" is placed above the staff. The sixth staff is for Vibraphone (Vib.), with a treble clef and 4/4 time, containing a melodic line with a dynamic marking of *mf* and the word "on" above it. The seventh staff is for Violin (Vln), with a treble clef and 4/4 time, containing a rhythmic pattern of eighth notes with a dynamic marking of *ff*. The eighth staff is for Viola (Vla), with an alto clef and 4/4 time, containing a rhythmic pattern of eighth notes with dynamic markings of *f* and *ff*. The ninth staff is for Violoncello (Vc.), with a bass clef and 4/4 time, containing a long note with a dynamic marking of *ff p*. The bottom staff is for Double Bass (Db.), with a bass clef and 4/4 time, containing a long note with a dynamic marking of *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. *p* Damp to Crotales

Vln. *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.



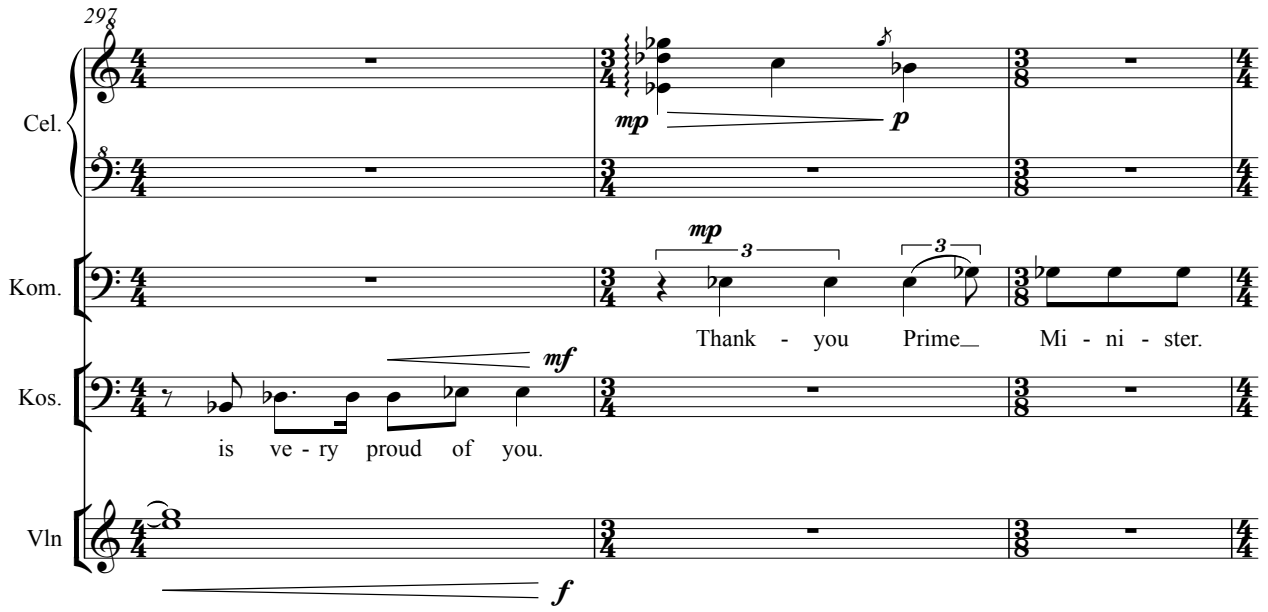
294 **Quasi recit.** to Crotales and Gongs

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* *3*
 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* *3*
 me - ri - ca?

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

Vla. *sul pont.* *pp* *pp*

310

Cl. *f* *mf* *f*

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

Tbn. *mf* *f*

Tom-t. *mf* *ppp* *pp* *ff*

Damp (l.v.) Damp



313

O

Cym. take bow

Cel. *mp*

Kom. *p*

Kos. *f* *mp* *mf* *p* From

Com - man - der, what else do you see? _____

spiritoso (♩ = 114)

359

316

Fl. *pp* *p* *mp*

Cl. *pp* *p* *mp*

Cel. *mp* *mf*

Kom. *mp* *mf*

here___ I can see ve - ry clear - ly.



(3.2.2)

318

Fl. *mf* *f*

Cl. *mf* *f*

Tpt. *mp* senza sord.

Cym. bowed *p* *f*

Cel. *mf* *f*

Kom. *f*

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.*

326 (2.3) *tr*

Cl. *p* *ff* *pp* *ff*

Hn *mf* *p* *f*

Kom. *p* *f* *p*

Vln *> p* *f* *p*

Vla *> p* *f* *p*

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

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

dust of child - ren foam - ing on the boil - ing wat - ers.

→ nat. → sul pont. → nat. → sul pont.



Tempo primo (♩ = 86)

329

Hn *mf* *p*

T.-t. *p*

Gong *mf*

Kos. *mf*

It sounds like you've been dream - - ing, Com

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*

Detailed description: This page of a musical score, numbered 339, contains eight staves. The top four staves are for woodwinds: Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The fifth staff is for Percussion (T.-t.), with a box indicating it includes Snare drum, Tom-toms, and Bass drum. The sixth staff is for the Kom. (Kornet) and the seventh for the Kos. (Kornet). The bottom three staves are for strings: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.), and a Double Bass (Db.). The score is in 6/8 time, with measures 339-343. Dynamics range from piano (p) to fortissimo (ff). The vocal lines include lyrics: 'seen _____ the flames.' and 'Flames? _____ What flames?'. The string parts include a 'sul pont.' instruction with an arrow pointing to the right.

R

Violent ♩ = 114

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
Tpt
Tbn.
S. D. to Bass drum
B. D.
Kom.
Vln
Vla
Vc.
Db.

fp *sfz* *sfz* *sfz*
ff *sfz* *sfz* *sfz*
p *ff*
f
nat. *p* *p*

Our once blue world flam - ing like a star.

350

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

Vla

Vc.



353

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

Kom. *mp* *mf*

Vln *mp*

Vla

Vc.

There are no na - tions, no peo - ple, no count - ries, —

pp



355 *rall.*

B. D. *mp* *p*

Kom. *p* *mp* *pp*

Vln *p* *sul pont.*

Vc. *p* *pp*

just o - ceans turn - ing, — turn - ing in the dark. —

S

358 $\text{♩} = 86$

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* *pizz.* *mp* *arco*

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 *gliss.* *mf* *pizz.*

Vla *gliss.* *f* *ff*

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

Db. *pizz. nat.* *pp*

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.

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*

left it; eve-ry-thing is fine.



379

Cl. *f* *fff* *ff*

T-t. *f* *ff* to Gong

Kom. The world is in your hands. We must

Vln. *ff* *p* *mf*

Vla. *ff* *p* *mf*

Vc. *ff*

(2.3.2)

(2.2.3) (3.2.2)



Cl. 382

Hn.

Tpt.

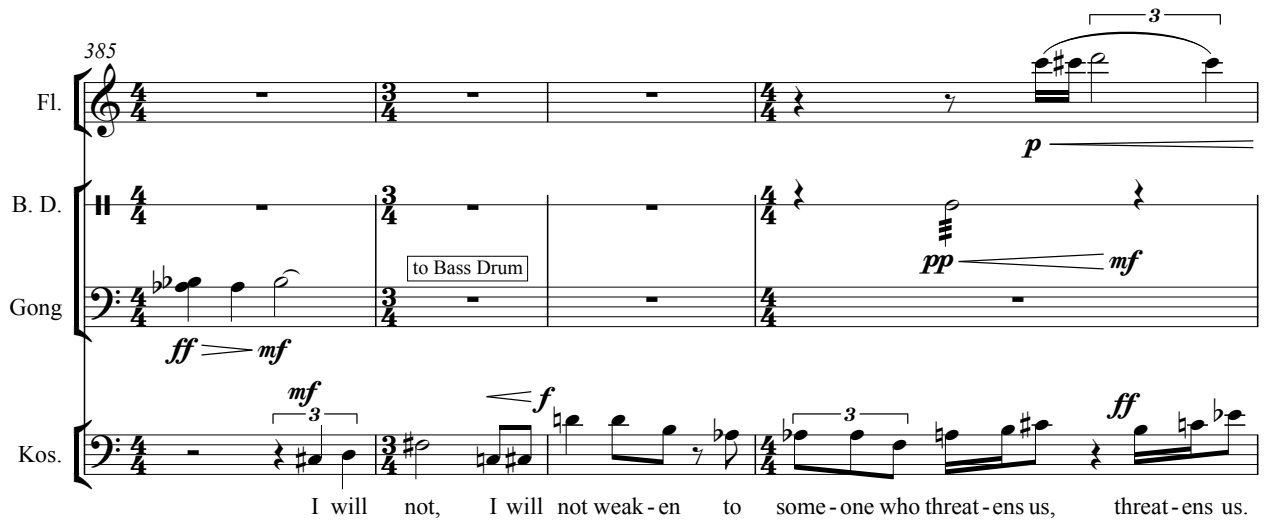
Tbn.

Kom.

Vln.

Vla.

reach out, reach out in friend-ship to those who stand a-gainst us.

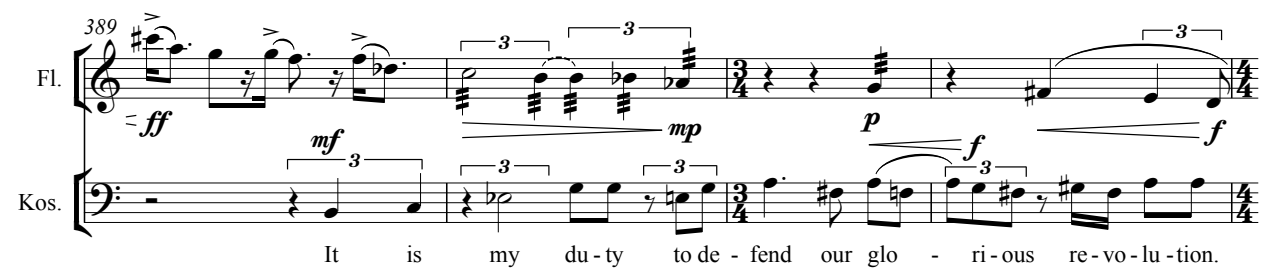
Fl. 385

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.

to Crotales and Gong

pp *mp* *pp*

mf *f* *mp*

mp *mf*

mf

Take this chance to save us all.

p

fp *mp*

p *f* *mp*

p *f* *fp* *mp*

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.

Cl.

Tpt

Kom.

Kos.

Vln

Vla

Vc.

Db.

pp

fp

mf

f

mp

f

pp

p

f

f

pp

p

f

f

mp

f

f

mp

f

Com - man - der;_ you are a he - ro_ of the So - vi - et Uni - on.

If

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. *fff* 3 3 3 8^{vb} 8^{vb}

S. *ff* (Shouted) 3 3

T. *ff* Soy - uz One has 3 3

T. *ff* Soy - uz One has 3 3

Vln. *f < ff* *< fff* 3 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. grtr

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.

♩ = 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*

Kom. *mp*

now makes a



473

Mar. *f* *fff* *p*

El. gtr. *p* *ff* *ff*

Kom. *ff* *ff*

furnace of the air.



476

Mar. *ff* *f*

El. gtr. *p* *ff* *mf* *f* *f* *ff* *f*

Kom. *f*

So the



478

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

El. gtr. *ff* *ff*

Kom. *ff* *ff*

elements combine, Combustion 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* *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*

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) *p* off stage

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.

Mar. *p* *f* *p* to Bass Drum and Sus. Cymbal

El. grtr *p* *mp* *mf* *p* *mp* *mf* *p*

Gag. *f* *f* *f* Soy - uz One, can you

Vln. *mf*

Vla. *mf*

Vc. *f*

Db. *f*

514

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

in - to dark - ness a - gain; the nav - i - ga - tion

pizz.

piz. nat.

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 ten staves. The top five staves are for woodwinds and brass: Flute (Fl.), Clarinet (Cl.), Trumpet (Tpt.), Trombone (Tbn.), and Drums (S. D., B. D., Tom-t., Roto tom). The bottom five staves are for strings and piano: Piano (Pno.), 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 woodwind and brass parts, with the Tbn. playing a triplet of eighth notes (*mf*) and the Vln. playing a triplet of eighth notes (*mf*). Measure 527 (4/4 time) features more complex woodwind and brass parts, including triplets and glissandos, and string parts with various dynamics and articulations like *pizz.* and *arco*.

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. de - vour - ing the emp - ty road._____



547 ♩ = 76

Fl. *mp*

Cl. *mp*

Vib. *mf* *mp*

El. grtr. *p* *mp* *p*

Kom. 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* *mp*

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.

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

402

(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. *f* *3* *3*

on - - ly ten yards of silk to save me:___

(2.3.3)

G1

403

Musical score for measures 577-580. The score includes parts for Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), and Contrabass (Kom.). The time signature changes from 8/8 to 6/8 and then to 4/4. The Flute part starts with a piano (*p*) dynamic and features a triplet of eighth notes. The Clarinet part has a fortissimo (*ff*) dynamic and a triplet of eighth notes. The Horn part has a fortissimo (*ff*) dynamic. The Trumpet part has a piano (*p*) dynamic. The Trombone part has a piano (*p*) dynamic. The Timpani part has a mezzo-forte (*mf*) dynamic and a seven-measure rest. The Contrabass part has a piano (*p*) dynamic and a triplet of eighth notes. The lyrics are: "fai - ry wings a - gainst the howl - ing." The instruction "senza sord." is present for the Horn, Trumpet, and Trombone parts.



Musical score for measures 580-583. The score includes parts for Flute (Fl.), Clarinet (Cl.), Timpani (Timp.), and Contrabass (Kom.). The time signature changes from 4/4 to 3/4 and then to 6/8. The Flute part has dynamics of *ff*, *mf*, and *f*. The Clarinet part has dynamics of *ff*, *f*, and *ff*. The Timpani part has dynamics of *ff* and *ff*. The Contrabass part has dynamics of *mf* and *f*. The lyrics are: "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. *p* *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. *mp* *f* *mf* *ff*

swadd - ling robes to crad - le me.

589

Fl. *f*

Cl. *f*

Tbn.

Pno *ff*



H1

591

Fl. *ff* *mp*

Cl. *ff* *mp*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tamb. *mf* *f* *mf* *f* *mf* *f* *mp*

Pno *fff*

El. grt. *ff* *f* *ff* *f* *ff*

to Tam-tam

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}*

Kom. *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.

Cl.

Hn.

Tpt.

Tbn.

Thunder

Pno

Kom.

f *ff* *mf* *mf*

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

f *ff* *mf*

f *ff* *mf*

f *ff* *mf*

fff *p*

fff

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 (2.3)

Fl. *mf* *f* *ff*

Cl. *mf* *f* *ff*

Hn *ff* *mf*

Tpt *mf* *f* *mp*

Tbn. *ff* *mf*

Pno *fff* *ff*

Kom.

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 638. 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 such as *f*, *fff*, *mf*, *p*, and *mp*. The percussion section includes a snare drum (T. t.) played with a drum stick at *mf*. The piano (Pno.) part has *fff* and *mf* markings. 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 music is in 2/8 time, with a key signature of one sharp (F#). The score is divided into four measures. Measure 639 starts with a treble clef and a 2/8 time signature. Measure 640 changes to a 6/16 time signature. Measure 641 changes to a 6/8 time signature. Measure 642 changes to a 2/4 time signature. The vocal soloist enters in measure 641 with the lyrics "The world is glow - ing". The score includes various dynamics such as *ff*, *f*, *mp*, *mf*, *p*, and *fff*. There are also performance instructions like "(with drum stick)" and "SUNG". The score features several triplets and slurs across measures.

(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. grt. *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 are in 3/4 time. Measure 649 contains a dynamic marking of *fff* and the instruction "screaming" for the Flute. Measure 650 features a dynamic of *ff* for the Clarinet and Horns, and *f* for the Trumpets and Trombones. Measure 651 has *ff* for the Clarinet and Horns, and *f* for the Trumpets and Trombones. Measure 652 includes *ff* for the Flute, Clarinet, Horns, and Trombones, *f* for the Trumpets, and *mp* for the Piano and Double Bass. A five-measure rest is indicated above the Flute staff in measure 652.

(3.2.2)

651

Attacca Valentina

Fl.

Cl.

Hn.

Tpt.

Tbn.

Pno.

Tec.1

Vc.

Db.

Vln.

Vla.

Vc.

Db.

Heatshields are critical

mp *f* *ff* *fff* *ffff*

ff *f* *ff*

f *ff* *f* *ff*

ff *ff*

f

ff *ff*

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. Can you hear me?_ My heart is pound - - -

Vln *mfp* *mf*

Vla *mfp* *mf*

Vc. *mfp* *mf*

Db. *mfp* *mf*

659 *p* *mp*

Val. *p* *mp*
- 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. *mf* *f*
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* 3

Val. *mf* *mf* *mf*

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

We're hav - ing a few prob - lems with the e - quip - ment.

Vln *pp* *p* *pp*

Vla *pp* *p* *mp*

Vc. *p* *mf* *p*

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

Can they fix it?

672 (3.2) (3.2) (2.3)

Val. *mp* *p*

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

Can they fix it?

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* *mf* *pp*

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

Kom. *mf*

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*

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* *mp* *rall.*

to be a wor - thy son and daugh - ter of our home - land.

Vln *p* *mp* *mp*

Vla *p* *mp* *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)

(2.2.3)

Vln

706

p *mp* *mf* *f*

Vla

pizz.

p *mp* *mf* *mp*

Vln

708

(3.2.2) (2.2.3)

mp *f* *mf*

Vla

f arco *ff* *f* *mf*

pizz.

Val.

710

(2.2.3) (2.2.3) (2.2.3)

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* *mp* *p* *arco* *mp* *f*

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

Db. *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* *tr* *tr*

Vc. arco, poco sul. pont. *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. arco *mp* *mf* *p* *mp* *mf* *pp*

Vla. nat. *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. arco *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. arco *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 ← $\text{♩} = \text{♩} \rightarrow$ ($\text{♩} = 55$)

734

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

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

Vc *mp* *p* *mf*

Db *p*

(2.3) *mp*

738

Val. *p* *mp*

Vln *mf* *mp* *p*

Vla *p*

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

Db *mf*

And what a - bout us? What a -

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* *tr*

(2.2.3)

756 *p* *mp* *p* *mp* *p*

Val. Will it kiss, kiss our child - ren good - night

Vln *pp*

Vla *pp* sul tasto, flaut. *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. *p* senza sord.

Vc. senza sord. *mp* pizz.

Db. *mp* pizz. *p* senza sord. *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. *f* 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. *ff* take you, Vla-di-mir... I won't let them take you.

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

(2.2.3)

783

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

Val. *mf* *mp* 3

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.

791 (3.3.2)

Val. *pp* 3

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.*
 Vln *p pp*
 Vln *mp*
 Vla arco
 Vla *pp senza vib.*
 Vla *p pp*
 Vla *mp*
 Vc. senza sord.
 Vc. -
 Db. *mp*
 Db. *p*
 Db. *mp*

♩ = 55, semplice

810 *pp*
 Vln *mf*
 Vln *p espress.*
 Vla *pp*
 Vla *mf*
 Vc. arco
 Vc. *p espress.*
 Db. *pp*
 Db. *p*
 Db. *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

Vc.

Db. *mf* *mp* *p*

816

Val. *mp* *p* *mp*

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. *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*

Speak to me, my love. Let me re - con - struct your

Kom. *mp*

Speak to me, my love.

Vln *p* *f* *mp* *ff* *pp* *poco sul pont.* *tr*

Vla *f* *p* arco

Vc. *f* *mp* *3*

Db. *f* *mp* *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* *p* *mf* *rall.* ♩ = 55

Val. you and me, and then... on - ly you. Vla - di - mir,

(3.2.2)

860 *p* *mp* *p* *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:** Mirrors the Flute's dynamics and phrasing.
- Horn in F:** Features dynamics *ff*, *fp*, *ff*, *p*, and *f* across the measures.
- Trumpet in B♭:** Dynamics include *f*, *ff*, *fp*, *ff*, *p*, and *f*.
- Trombone:** Dynamics include *ff*, *fp*, *ff*, *p*, and *f*.
- Snare drum:** Dynamics include *p* and *f*.
- Cymbals:** Dynamics include *f* and *ff*.
- Piano:** Features complex textures with dynamics *fff*, *f*, and *fff*. Includes a sixteenth-note triplet and an eighth-note triplet.
- Technician 1:** Marked "SPOKEN" with the instruction "Seven kilometres out. Deploy parachute".
- Violin:** Dynamics include *ff*, *p*, and *ff*. Includes a *pizz.* instruction.
- Viola:** Dynamics include *ff*, *p*, and *ff*. Includes a *pizz.* instruction.
- Violoncello:** Dynamics include *ff*. Includes a *pizz.* instruction.

4

Cl. *f* *p*

Hn.

Tpt.

Tbn. *p* *mf* *p*

Cym. *p* *f*

Pno. *mp* *ff* *p*

Tec.2 $\frac{9}{16}$ $\frac{2}{4}$ Four hundred kilometres per hour and accelerating $\frac{7}{8}$

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

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

Vc. *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.

The musical score consists of nine staves. The Flute staff (Fl.) has a 3-measure rest in measure 16, followed by a 3-measure rest in measure 17, and then a triplet of eighth notes in measure 18. The Clarinet staff (Cl.) has a half note in measure 16, followed by quarter notes in measure 17, and a half note in measure 18. The Tom-tom staff (Tom-t.) has a half note in measure 16, followed by a half rest in measure 17, and a half note in measure 18. The Piano staff (Pno) has a half note in measure 16, followed by a half rest in measure 17, and a half note in measure 18. The Trombone 1 staff (Tec. 1) has a half note in measure 16, followed by a half rest in measure 17, and a half note in measure 18. The Violin staff (Vln) has a half note in measure 16, followed by a half note in measure 17, and a half note in measure 18. The Viola staff (Vla) has a half note in measure 16, followed by a half note in measure 17, and a half note in measure 18. The Violoncello staff (Vc.) has a half note in measure 16, followed by a half note in measure 17, and a half note in measure 18. The Double Bass staff (Db.) has a half note in measure 16, followed by a half rest in measure 17, and a half note in measure 18.

sub-*p* *ff* *p* < *ff* *p* < *ff* *p* *ff* *f*

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*

(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*

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*

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

D

(2.2.3)

(2.2.3)

34

Fl.

Cl.

Hn.

Tpt.

Tbn.

S. D.

Pno

El. gr

Tec.1

Tec.2

Vln

Vla

Vc.

Db.

f

ffp

f

f

p

mp

mf

f

ff

f

p

ff

p

ff

mp

f

f

with distortion

molto vib.

Five hundred kilometres and hour descending

Thirty seconds to

(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)

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*

El. gtr *mf*

Vln *mp*

Vla *p*

Vc. *f* *ff*

Db. *f* *ff*

6/16 3/4

mf

3

mf

3

5

pizz. arco pizz. 3

pizz. 3

49

Picc.

Cl.

Hn.

Tpt.

Tbn.

Pno.

Vln.

Vla.

Vc.

Db.

f

p

f

f

f

f

f

ff

gliss.

mp

ff

p

ff

arco

pizz.

arco

p

f

arco

pizz.

arco

p

ff

f

51

Picc. *ff* *fff*

Cl. *ff* *fff*

Hn *ff*

Tpt *ff*

Tbn. *ff*

Pno *ff* *fff* *8va*

El. grt *f* *ff*

Tec. 1 We've lost contact

Static *p* *ff*

Vln *f* *ff* *fff* *gliss.* *8va*

Vla *f* *ff* *gliss.*

Vc. *ff* *fff*

Db. *ff* *fff*

54

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*

Vln *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

Life ——— rush - es ov - er me ———

57

Picc. *ff*

Cl. *f* *ff* *p*

Korn. *ff*
Re - - -

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 57, 58, and 59. The Piccolo part (Picc.) begins in measure 57 with a series of notes, including a trill, and continues through measure 59 with a dynamic of *ff*. The Clarinet part (Cl.) starts in measure 58 with a dynamic of *f*, reaches *ff* in measure 59, and then drops to *p* in measure 60. The Horn part (Korn.) has a rest in measure 58 and enters in measure 59 with a dynamic of *ff*, playing the note 'Re'. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts all play triplet figures starting in measure 57, with a dynamic of *f*. The triplets consist of eighth notes in a specific rhythmic pattern across the measures.

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*

Static *p* *ff*

Vln. *mf*

Vla. *mp* *ff* *p*

Vc. *mp* *ff* *p*

Db. *mp* *ff* *p*

You are the I -

64

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. *SPOKEN* You are the last thing
- am think - ing of

Static *ff*

Vln. *ff*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

Db.

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

ff

c.30 seconds

Vln

Vla

Vc.

Db.