

# Apollo's Mission

*a musical fantasy  
in one act  
for six voices and three instruments*

by  
**Edward Lambert**

words by **Norman Welch**

# Apollo's Mission

*Written to celebrate the 50th anniversary of the first moon landing in July 1969, this piece was inspired by Buzz Aldrin's act of taking communion when he got there. President Nixon said that the heavens had become part of man's world: but what did the gods think about it all? Apollo's Mission explores an imaginary culture clash between modern-day divinities and scientific progress.*

*Some of the text is taken from the NASA transcript of the flight recordings. The action takes place in the various stages of the Apollo 11 spacecraft, Mission Control, the moon's surface and a downtown nightclub. The scene changes are instantaneous and seamless. Much of the music is intended to be danced.*

In a *prologue*, angels and scientists discuss the origin of Earth's moon

(*Scene 1*) Apollo 11 is launched amidst excited exchanges between the crew and mission control, Houston

(*Scene 2*) In a nightclub, Selena, the moon-goddess, is forever destined to watch over humans at night; now a cabaret artiste, she sings a ballad for her admirers

(*Scene 3*) Apollo 11 is in orbit around the Earth

(*Scene 4*) The patrons of the nightclub are smitten by Selena and her dancers

(*Scene 5*) Apollo 11 journeys to the moon

(*Scene 6*) In the nightclub, Selena's attraction is irresistible, and the atmosphere becomes hedonistic

(*Scene 7*) As the lunar module descends, Selena, sensing the impending invasion, calls upon her all-powerful brother Apollo for help; the astronauts step onto the moon and Selena is impaled on the US flag. Aldrin takes communion and Apollo, who turns out to be a disappointment, fires off shots in revenge only to discover that the astronauts have become immortal: they're the new gods now. Selena revives and forces Apollo to yield to the explorers and accept his new role as a statue in a museum.

In the *epilogue*, we learn that the moon was formed from colliding worlds.

## Characters

*Six voices: sopranos 1 & 2, mezzo-soprano, tenor, baritone, bass*

**Neil Armstrong**, astronaut: *tenor (T)*

**Michael Collins**, astronaut: *baritone (B1)*

**Buzz Aldrin**, astronaut: *bass (B2)*

**Selena**, moon-goddess & cabaret artiste: *mezzo-soprano (A)*

**Apollo**, Selena's brother, sun-god billionaire: *baritone (B1)*

**Angels / Nightclub dancers / Mission controllers:** *S1, S2, A*

**Scientists / Nightclub patrons:** *T, B1, B2*

## Instruments

Clarinet (+ bass-clarinet)

Piano

Drum set

The score is notated in C

Duration: about 45 minutes

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Score

# Apollo's Mission

an operetta

Edward Lambert

Norman Welch

 **Prologue**

Soprano 1

Soprano 2

Alto

Tenor

Baritone

Bass

Clarinet in B $\flat$

Piano

Drum Set



4

Cl.

Pno.

**10****ANGELS**

9

S1

S2

A

In the begin  
ning,

In the begin-ning,

in the be -

**SCIENTISTS**

T

B 1

B 2

That is to say:

9

Cl.

Pno.

14

S1 When Ti - tans ruled...  
S2 ning, Ti - tans ruled...  
A gin - ning, When Ti - tans ruled...  
T And  
B 1 And  
B 2 Four point five bil - lion years a - go Our so - lar sy - stem co - a - lesced And

17

T 8 two pla - nets or - bi-ted the Sun a - long the La - gran - gian points of our home,

B 1 two pla - nets or - bi-ted the Sun a - long the La - gran - gian points of our home,

B 2 two pla - nets or - bi-ted the Sun a - long the La - gran - gian points of our home,

21

T  
our mo - dern day, mo - - - dern day

B 1  
our mo - - - dern day, mo - - - dern day

B 2  
our mo - - - - - dern day, mo - - - dern day

Cl.  
21

25

T  $\text{G} \frac{12}{8}$  o.  
8 Earth.

B 1  $\text{B} \frac{12}{8}$  o.  
Earth.

B 2  $\text{B} \frac{12}{8}$  o.  
Earth.

Cl.  $\text{G} \frac{12}{8}$  o.

Pno.  $\text{G} \frac{12}{8}$  pp  $\text{G} \frac{12}{8}$  8:  $\text{G} \frac{4}{4}$  p  $\text{G} \frac{3}{4}$

27

B 1  $\text{B} \frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{4}{4}$  And we shall call this o-ther pla - net...

Pno.  $\text{G} \frac{3}{4}$  -  $\text{B} \frac{3}{4}$  -  $\frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{4}{4}$

30

S1  $\text{G} \frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{6}{8}$  The ia,  $\frac{2}{4}$  Ti -  $\frac{6}{8}$

S2  $\text{G} \frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{6}{8}$  And The ia was a  $\frac{2}{4}$  Ti - tan, a  $\frac{6}{8}$

A  $\text{G} \frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{6}{8}$  The ia,  $\frac{2}{4}$  Ti -  $\frac{6}{8}$

Pno.  $\text{G} \frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{6}{8}$  p  $\text{G} \frac{4}{4}$  -  $\frac{3}{4}$  -  $\frac{6}{8}$   $\frac{2}{4}$   $\frac{6}{8}$

31

34

S1 tan, The ia,  
S2 child of U - ra - nus and  
A tan, The ia,  
Pno.

34

S1 child, a child of Hea - ven  
S2 Ga - ia, of Hea - - - - - ven  
A child of Hea - - - - - ven  
Pno.

37

S1 and Earth.  
S2 and Earth.  
A and Earth.  
Cl.

40

Pno.

43

42

T  $\text{G} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$

B 1  $\text{B} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$

B 2  $\text{B} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$  And one of these pla - nets was

Cl.  $\text{C} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$

Pno.  $\text{A} \frac{12}{8} pp$   $\frac{3}{2}$   $\frac{3}{4}$

$\text{G} \frac{12}{8} \frac{3}{2}$   $\frac{3}{4}$

45

T  $\text{G} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$   $\frac{12}{8}$

the pro to, pro to, pro to.

B 1  $\text{B} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$   $\frac{12}{8}$

the pro to, pro to.

B 2  $\text{B} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$   $\frac{12}{8}$

— the pro to, pro to.

Cl.  $\text{C} \frac{12}{8}$   $\frac{3}{2}$   $\frac{3}{4}$   $\frac{12}{8} pp$

49

T  $\text{G} \frac{12}{8} \frac{3}{4}$   $\frac{3}{4}$

Earth...

B 1  $\text{B} \frac{12}{8} \frac{3}{4}$   $\frac{3}{4}$

Earth...

B 2  $\text{B} \frac{12}{8} \frac{3}{4}$   $\frac{3}{4}$

Earth...

Cl.  $\text{C} \frac{12}{8} \frac{3}{4}$   $\frac{3}{4}$

Pno.  $\text{A} \frac{12}{8} pp$   $\frac{3}{4}$   $p$   $\frac{3}{4}$

$\text{G} \frac{12}{8} \frac{3}{4}$

51

S1  
S2  
A  
Cl.  
Pno.

In the be - gin - ning...  
In the be - gin - ning...  
In the be - gin - ning...

51

*pp*

55

**Scene One**

The launch of Apollo 11

**ARMSTRONG**

T  
B 1  
B 2  
Pno.  
D. S.

Ro-ger  
**COLLINS**  
ALDRIN  
Clock  
We got a roll pro-gram  
Ro-ger  
We got a roll pro-gram  
Clock  
We got a roll pro-gram

55

*f*

55

*f*

60

T  
B 1  
B 2  
Pno.  
D. S.

Ro-ger We got a roll pro-gram We got a roll pro-gram  
Ro-ger We got a roll pro-gram We got a roll pro-gram  
Clock We got a roll pro-gram We got a roll pro-gram

64

T  
B 1  
B 2  
Pno.  
D. S.

Ro-ger Roll Roll Roll  
Ro - ger — Ro - ger — Ro - ger Ro - ger  
Clock Roll — Roll — Roll — Roll —

64

Pno.  
D. S.

68

T  
B 1  
B 2  
Pno.  
D. S.

Roll Roll's com - plete and the pitch pro-grammed Roll's com - plete  
 Ro - ger Roll's com - plete and the pitch pro-grammed Roll's com - plete  
 Roll Roll's com - plete and the pitch pro-grammed Roll's com - plete

68

Pno.

D. S.

75

72

T  
B 1  
B 2  
Cl.  
Pno.  
D. S.

Roll's com - plete and the pitch pro-grammed  
 Roll's com - plete and the pitch pro-grammed  
 Roll's com - plete and the pitch pro-grammed

*f*

72

Pno.

D. S.

76

Cl.

Pno.

D. S.

**MISSION CONTROLLERS**

80

S1

S2

A

E - le - ven Hea - ven E -

E - le - ven Hea - ven E -

E - le - ven Hea - ven E -

Cl.

80

3

Pno.

D. S.

84

S1      le - ven      E-le - ven Hea - ven      E-le - ven      Hea - ven      E-le - ven      Hea - ven E -

S2      le - ven      E-le - ven Hea - ven      E-le - ven      Hea - ven      E-le - ven      Hea - ven E -

A      le - ven      E-le - ven Hea - ven      E-le - ven      Hea - ven      E-le - ven      Hea - ven E -

Cl.

Pno.

D. S.

89

87

S1      le - ven this is Hou - ston      You're      good

S2      le - ven this is Hou - ston      You're      good

A      le - ven this is Hou - ston      You're      good

Cl.

Pno.

D. S.

91

S1 you're good at one mi-nute at one

S2 you're good at one mi-nute at one

A you're good at one mi-nute at one

Cl.

Pno.

D. S.

95

S1 mi-nute at one mi - nute

S2 mi-nute at one mi - nute

A mi-nute at one mi - nute

Cl.

Pno.

D. S.

99

**MISSION CONTROLLERS**

S1                          Stand by for mode

S2                          Stand by for mode

A                          Stand by for mode

**ASTRONAUTS**

T                          Ro - ger

B 1                        Ro - ger

B 2                          Clock

Cl. 99

Pno. 99

D. S. 99

103

S1      one Char-lie      Stand by for mode      one Char-lie

S2      one Char-lie      Stand by for mode      one Char-lie

A      one Char-lie      Stand by for mode      one Char-lie

T      We got a one Char-lie      Ro-ger      We got a one Char-lie

B 1      We got a one Char-lie      Ro-ger      We got a one Char-lie

B 2      We got a one Char-lie      Clock      We got a one Char-lie

Cl.

Pno.

D. S.

108

107

S1

S2

A

T

B 1

B 2

Cl.

Pno.

D. S.

Hea-ven E - le-ven      E-le-ven you're Go \_\_\_\_\_

Hea-ven E - le-ven      E-le-ven you're Go \_\_\_\_\_

Hea-ven E - le-ven      E-le-ven you're Go \_\_\_\_\_

We got a one Char-lie      Ro-ger      Go      Go

We got a one Char-lie      Ro-ger \_\_\_\_\_      Char-lie \_\_\_\_\_

We got a one Char-lie      Clock      Go \_\_\_\_\_      Go

107

107

107

*III*

S1 — you are Go — for sta - ging and in - board cut-off This is

S2 — you are Go — for sta - ging and in - board cut-off This is

A — you are Go — for sta - ging and in - board cut-off This is

T — Go Go Go for sta - ging and in - board cut-off

B 1 Char-lie Char-lie Char-lie Go for sta - ging and in - board cut-off

B 2 Go Go Go for sta - ging and in - board cut-off

*III*

Cl. — — — —

Pno. — — — —

D. S. — — — —

115

S1  
Hou - - ston Go for sta - ging and in - board cut-off

S2  
Hou - - ston Go for sta - ging and in - board cut-off

A  
Hou - - ston Go for sta - ging and in - board cut-off

T  
8 We are Go Go for sta - ging and in - board cut-off Go

B1  
We are Go Go for sta - ging and in - board cut-off

B2  
We are Go Go for sta - ging and in - board cut-off Go

Cl.

Pno.

D. S.

119

S1  
S2  
A  
T  
B 1  
B 2  
Cl.  
Pno.  
D. S.

E - le - ven you're Go \_\_\_\_\_ you are Go \_\_\_\_\_ for sta - ging and  
E - le - ven you're Go \_\_\_\_\_ you are Go \_\_\_\_\_ for sta - ging and  
E - le - ven you're Go \_\_\_\_\_ you are Go \_\_\_\_\_ for sta - ging and  
Go \_\_\_\_\_ Go \_\_\_\_\_ Go \_\_\_\_\_ Go \_\_\_\_\_  
Char - lie \_\_\_\_\_ Char - lie Char - lie Char - lie \_\_\_\_\_  
Go \_\_\_\_\_ Go \_\_\_\_\_ Go \_\_\_\_\_ Go \_\_\_\_\_  
Go \_\_\_\_\_  
119  
119  
119

122

S1      in - board    cut-off                 This      is      Hou - - - - -

S2      in - board    cut - off                 This      is      Hou - - - - -

A      in - board    cut-off                 This      is      Hou - - - - -

T      <sup>8</sup> for sta - ging and                 in - board    cut-off      We      are    Go \_\_\_\_\_

B 1     Go      for sta - ging and                 in - board    cut-off      We      are    Go \_\_\_\_\_

B 2     —      for sta - ging and                 in - board    cut-off      We      are    Go \_\_\_\_\_

Cl.      122      3

Pno.      122

D. S.      122

128

125

S1  
- - ston Go for sta - ging and in - board cut - off

S2  
- - ston Go for sta - ging and in - board cut - off

A  
- - ston Go for sta - ging and in - board cut - off

T  
8 — Go for sta - ging and in - board cut - off

B 1  
— Go for sta - ging and in - board cut - off

B 2  
— Go for sta - ging and in - board cut - off

Cl.

Pno.

D. S.

**ff**

**ff**

**ff**

129

129

Pno.

D. S.

135

133

S1

S2

A

Cl.

Pno.

D. S.

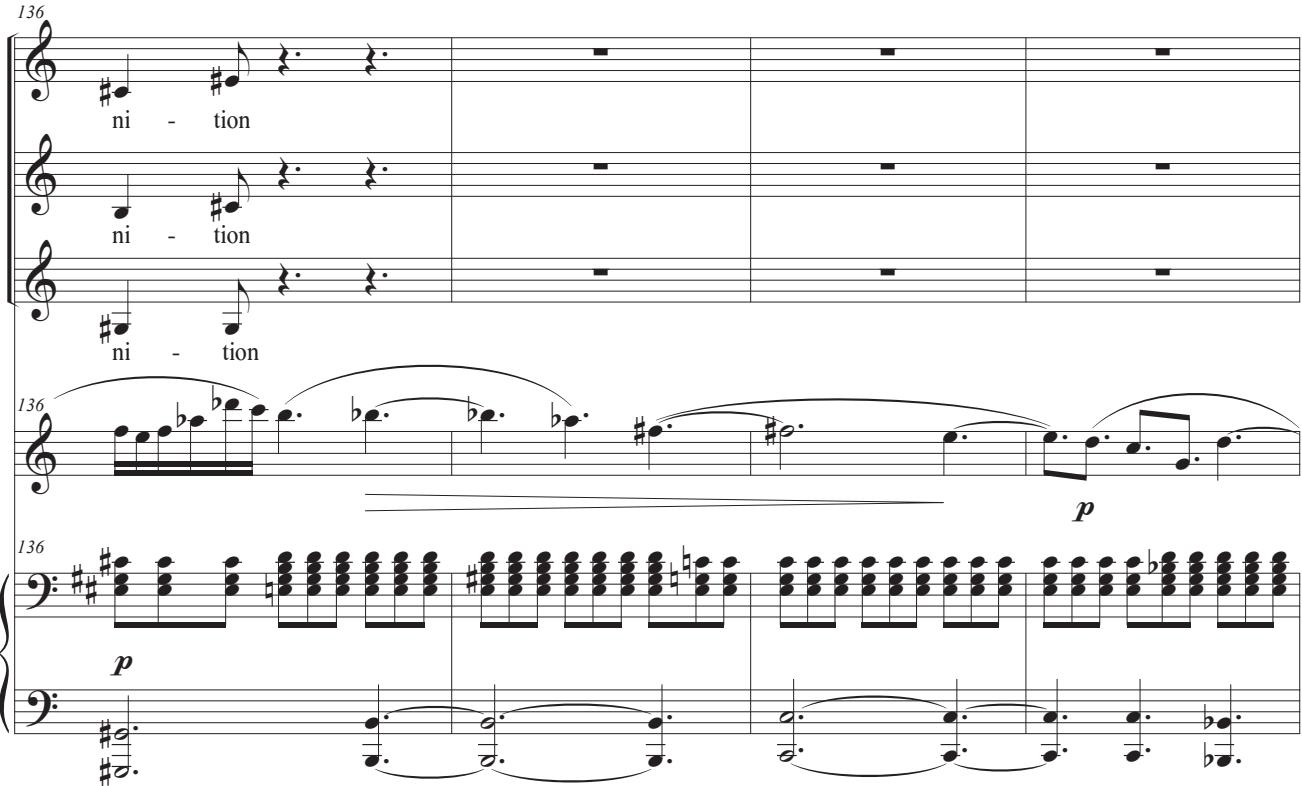
133

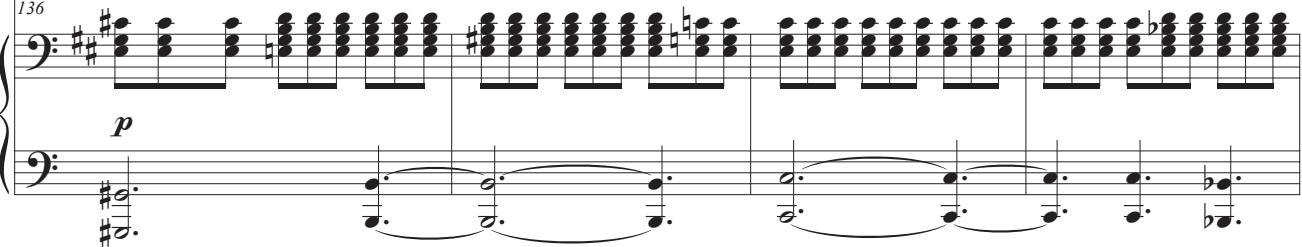
136

S1      ni - tion

S2      ni - tion

A      ni - tion

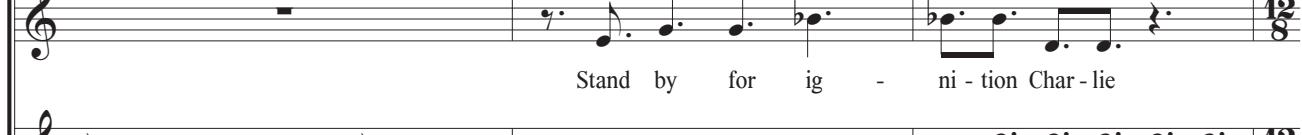
Cl.      136 

Pno.      136 

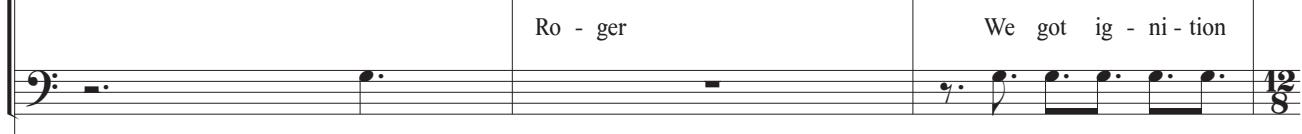
140

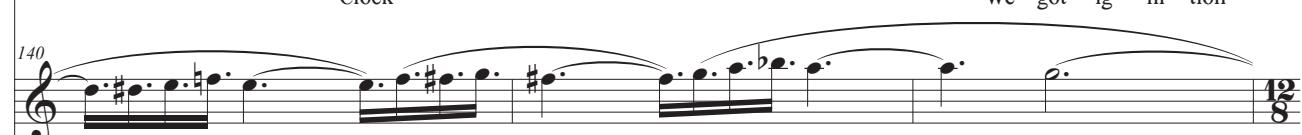
S1      Stand by for ig - ni - tion Char - lie 

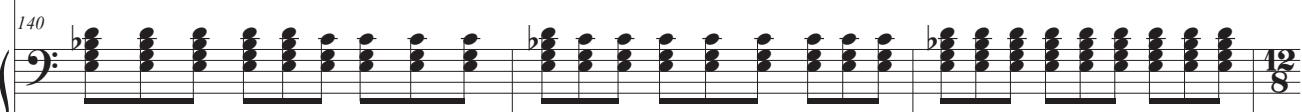
S2      Stand by for ig - ni - tion Char - lie 

A      Stand by for ig - ni - tion Char - lie 

T      Ro - ger 

B 1      We got ig - ni - tion 

B 2      Ro - ger 

Cl.      Clock 

Pno.      We got ig - ni - tion 

143

S1 Stand by for mode one Char - lie

S2 Stand by for mode one Char - lie

A Stand by for mode one Char - lie

T Char - lie Ro - ger All en - gines go

B1 Char - lie Ro - ger All en - gines go

B2 Char - lie Clock All en - gines go

Cl.

Pno.

146

S1 You're loo-king good Char-lie You're loo-king good Char-lie

S2 You're loo-king good Char-lie You're loo-king good Char-lie

A You're loo-king good Char-lie You're loo-king good Char-lie

T Go thrust Ro-ger Ro-ger

B1 Go thrust Ro-ger Ro-ger

B2 Go thrust Ro-ger Ro-ger

Cl.

Pno.

150

S1 You're loo-king good Char-lie

S2 You're loo-king good Char-lie

A You're loo-king good Char-lie

T Ro-ger

B 1 Ro-ger

B 2 Ro-ger

Cl.

Pno.

**Scene Two** A nightclub. Patrons sitting at tables. Selena is performing a cabaret act backed by two dancers.

154  $\text{♩} = 48$  gently swung  $\text{♩}^3 \text{♪}$

SELENA

A By \_\_\_\_\_ night, \_\_\_\_\_

Cl.  $\text{♩}^3$

Pno.  $p$

D. S.  $pp$

158

A by night, by night I rise, I

Cl. *p* 6 6

Pno.

D. S.

161

A rise from the ocean I

Cl. 6 3

Pno.

D. S.

165

A rise from the ocean and

Cl. *f* 6 *pp* #

Pno.

D. S.

169

A      drive my cha - riot \_\_\_\_\_ a-cross the sky \_\_\_\_\_

Cl.      *p*

Pno.

D. S.

173

A      Gui - ded by white hor - ses \_\_\_\_\_ a - cross the

Cl.      *p*

Pno.

D. S.

179

176

A      dark night \_\_\_\_\_ sky \_\_\_\_\_

Cl.      *pp*

Pno.

D. S.

180

A

By \_\_\_\_\_ night, \_\_\_\_\_ by \_\_\_\_\_ night, \_\_\_\_\_ by

180

Cl.

Pno.

D. S.

## DANCERS

184

S1

S2

Se - le - - - na,

night \_\_\_\_ I \_\_\_\_ rise, I \_\_\_\_ rise \_\_\_\_

184

Cl.

184

Pno.

D. S.

187

S1  
S2  
A  
Cl.  
Pno.  
D. S.

moon god - - dess,  
from the o - - cean and

187

187

187

190

S1  
S2  
A  
Cl.  
Pno.  
D. S.

na,  
moon god - - dess.  
moon god - - dess.  
drive my cha - riot a-cross the sky

190

190

190

194

S1    S2

*pp*      ♭♩      ♩

Do we,

Do we,

A    I lead on, I lead on, I lead on the

Cl.

Pno.

D. S.

194

*pp*

S1    S2

do we,

do we,

A    sai - lor, I lead on the sai -

Pno.

D. S.

196

198

S1 - do we, do we, 6  
S2 - do we, do we, 6  
A - lor, I coun - sel, I coun - sel, I 6

Pno. 6

D. S. 6

198

S1 - do we, do we, 6  
S2 - do we, do we, 6  
A - coun - sel the far - mer, ca - 6

Pno. 6

D. S. 6

200

S1 - do we, do we, 6  
S2 - do we, do we, 6  
A - coun - sel the far - mer, ca - 6

Pno. 6

D. S. 6

202

S1  
S2  
A  
Pno.  
D. S.

do we?  
do we?  
ress all lo - vers, and ca - res all, all

202

204

S1  
S2  
A  
Pno.  
D. S.

lo - - - - - vers, all

204

204

205

S1  
S2  
A  
Pno.  
D. S.

yeah, \_\_\_\_\_  
we do, we do!  
we do, we do!  
lo - - - vers - in the sha - dows

207

S1  
S2  
A  
Cl.  
Pno.  
D. S.

wa - xing and wa - ning  
wa - xing and wa - ning and

207  
207  
207  
207

209

S1

S2

A

wea - ring my crown a - cross the dark night sky

209

Cl.

209

Pno.

209

D. S.

211

S1

S2

A

By \_\_\_\_\_ night, \_\_\_\_\_

2II

p

Cl.

2II

pp

Pno.

2II

D. S.

215

S1

S2

A

— by — night, — by — night I rise,

Cl.

p

Pno.

D. S.

*leggiero*

*p*

Full or new,  
Full or new,

215

215

215

pp

219

S1

har - vest, blue,

S2

har - vest, blue,

A

I pull the o - ceans, I pull and

Cl.

219

Pno.

D. S.

223

S1 har - vest, blue, full or new, har - vest, blue,  
 S2 har - vest, blue, full or new, har - vest, blue,  
 A heave - the wa - - ters. The ebb and  
 Cl. *f*  
 Pno.  
 D. S.

223

S1 full or new, or har - vest, blue,  
 S2 full or new, or har - vest, blue,  
 A flow fol - low me a - cross the dark night  
 Cl. *f*  
 Pno.  
 D. S.

226

S1 full or new, or har - vest, blue,  
 S2 full or new, or har - vest, blue,  
 A flow fol - low me a - cross the dark night  
 Cl. *f*  
 Pno.  
 D. S.

**Scene Three****230**

The Mission. Earth orbit.

229

S1      blue! \_\_\_\_\_

S2      blue! \_\_\_\_\_

A      sky \_\_\_\_\_

B 1

**COLLINS**

Neil, are you ma-ster of ce-re-mo-nies on time?

229

Pno.

D. S.

232

B 1

How are we do-ing?

Yeah,

**ALDRIN**

B 2

Did-n't seem a tre-men-dous cue

Ex-act-ly what the time was when we star-ted to

Pno.

## MISSION CONTROLLERS

234

S1

S2

B 1

I did-n't know when the hell we were air-borne; it was  
sure sha-king, rat-tling,  
rol-ling, son of a

B 2

Pno.

move.

236

S1

You're loo - king good

S2

You're loo - king good

T

8

Clock

B 1

bitch.

Cl.

p

Pno.

ARMSTRONG

238

T (Treble Clef, 8th note) that Clock that

Cl. (Treble Clef)

Pno. (Treble and Bass Clefs)

242

241

S1 (Treble Clef, 8th note) Hea - ven E-le - ven You're Go \_\_\_\_\_ at four mi - nutes

S2 (Treble Clef) Hea - ven E-le - ven You're Go \_\_\_\_\_ at four mi - nutes

T (Treble Clef, 8th note) Clock

Cl. (Treble Clef)

Pno. (Treble and Bass Clefs)

243

T (Treble Clef, 8th note) that

Cl. (Treble Clef)

Pno. (Treble and Bass Clefs)

245

S1 You're sure so clear up there, you're sure so clear up there so

S2

Cl.

Pno.

245

Cl.

Pno.

247

S1 clear

S2 like you're just next door

Cl.

Pno.

247

Cl.

Pno.

249

S1

S2

T 8 You too co-ming through beau-ti-fully too, co-ming through beau-ti-fully

Cl.

Pno.

251

You were live in thir - ty three coun - tries  
You were live in thir - ty three coun - tries  
too \_\_\_\_\_ loud and clear down there

Cl.

Pno.

251

253

cresc.  
cresc.

Cl.

Pno.

253

**255**

T

B 1

B 2

Pno.

Are we rea-dy for that, you think?  
Hey, Buzz? How would you like the ca - mera?  
Yes.  
O - kay.

p

255

257

S1      - - - - -      Ro - ger    E - le - ven    This is Hou - ston    Un - der - stand twelve    hat - ches

S2      - - - - -      Ro - ger    E - le - ven    This is Hou - ston    Un - der - stand twelve    hat - ches

Pno.      { 257      - - - - -      - - - - -      - - - - -      - - - - -      - - - - -

259

S1      - - - - -      locked

S2      - - - - -      locked

T      8      - - - - -      And    Hou - ston      out    of    my    win - dows    I    can    see      the en -

B 2      - - - - -      Ro - ger

Pno.      { 259      - - - - -      - - - - -      - - - - -      - - - - -

261

T      8      tire      con - ti - nent    of    North      A - me - ri - ca -      A - la - ska

Pno.      { 261      - - - - -      - - - - -      - - - - -      - - - - -

263

T and o-ver the Pole Down to the Yu - ca - tan Pe - nin - su - lar Cu - ba

B 1 I can see the snow on the

B 2

Pno.

263

265

S1 Ro - ger

S2 Ro - ger

T Part of South A - me - ri - ca And then I run out of win - dow

B 1 moun-tains in Ca - li - for - nia

B 2

Pno.

265

267

S1      E - le - ven      we'd like you to close the waste sto - rage vent valve right

S2      E - le - ven      we'd like you to close the waste sto - rage vent valve right

T

B 1

B 2

Pno.

Has a ny-one seen a

**Scene Four****270**  $\text{J.} = 44$ The Nightclub. Selena has finished her act.  
She and the dancers flirt with the patrons.

269

S1      now      right now

S2      now      right now

T

B 1

B 2

**PATRONS** *p*

When I en - ter here it's

When we

cam-era flo-a-ting by?

269

Cl.

Pno.

## SELENA

272

A      Each night I rise,      each      night      I

T      like I'm in a-no-ther world,      it's      like I'm in a-no-ther world;

B 1     en - ter here      it's      like we're in a-no-ther      world,

B 2     When I en - ter here

Cl.

Pno.

274

A      bless you as god-dess of the      night,

T      —      you      step in - to a - no - ther

B 1     we      step in - to a - no - ther

B 2     it's      like I'm in a - no - ther world,      a - no - ther world;

Cl.

Pno.

The musical score consists of two systems of music. System 1 (measures 272-273) features vocal parts A, T, B1, B2, a Clarinet (Cl.), and a Piano (Pno.). The vocal parts sing a melodic line with lyrics: "Each night I rise, each night I", "like I'm in a-no-ther world, it's like I'm in a-no-ther world;", "en - ter here it's like we're in a-no-ther world,", and "When I en - ter here". The piano part provides harmonic support with sustained notes and chords. System 2 (measure 274) continues with the same vocal and instrumental parts. The vocal parts sing: "bless you as god-dess of the night," "you step in - to a - no - ther", "we step in - to a - no - ther", and "it's like I'm in a - no - ther world, a - no - ther world;". The piano part maintains its harmonic function with sustained notes and chords. Measure numbers 272 and 274 are indicated at the top of each system respectively.

276

S1    

S2    

A    each night I bless you, bless you, \_\_\_\_\_

T    world; one small step in - side \_\_\_\_\_

B 1    world; one small step in - side \_\_\_\_\_

B 2    one small step in - side \_\_\_\_\_

Cl.    

Pno.    276

D. S.    276

Detailed description: The score consists of ten staves. Staves 1 and 2 (S1, S2) are treble clef, 3/4 time, with measure numbers 276 above them. Staves A, T, B1, and B2 are also treble clef, 3/4 time, with measure numbers 276 above them. Staff Cl. is bass clef, 3/4 time, with measure number 276 above it. Staff Pno. is bass clef, 3/4 time, with measure number 276 above it. Staff D.S. is bass clef, 3/4 time, with measure number 276 above it. Measures 276-280 are shown. The vocal parts A, T, B1, and B2 sing a four-line phrase: "each night I bless you, bless you, \_\_\_\_\_", "world; one small step in - side \_\_\_\_\_", "world; one small step in - side \_\_\_\_\_", and "one small step in - side \_\_\_\_\_". The piano part (Pno.) has eighth-note chords in measures 276-277. The cello part (Cl.) has eighth-note patterns in measures 276-277. The double bass part (D.S.) has eighth-note patterns in measure 278. Measure 279 is mostly rests. Measure 280 starts with a dynamic of *p* and contains sixteenth-note patterns in the lower voices.

279

S1

S2

A

T

B 1

B 2

Cl.

(8va) - - - - -

Pno.

D. S.

each night I bless you as god-dess of the

from the smoke and the rain \_\_\_\_\_

from the smoke and the rain \_\_\_\_\_

from the smoke and the rain \_\_\_\_\_

279

6 3

279

279

279

282

S1      -      | 4      -      | 2      -      | 6  
S2      -      | 4      -      | 2      -      | 6  
A      o.      | 4 b.      -      | 2      -      | 6  
night,      I bless you as god-dess of the

T      8 and you're trans - por - ted in - to  
B 1      and you're trans - por - ted in - to  
B 2      and you're trans - por - ted in - to

Cl.      282 8va-----  
                  3 3  
                  6 3

Pno.      282 8va-----  
                  3 3  
                  4 4  
                  2 2  
D. S.      282 8va-----  
                  3 3  
                  4 4  
                  2 2

## DANCERS

285

S1

S2

A

T

B 1

B 2

Cl.

Pno.

D. S.

You can - not  
You can - not  
night,  
— the heart — of the night.  
— the heart — of the night.  
— the heart — of the night.  
When I  
of the night.  
8va-----  
3 3  
285  
3 3  
3 3  
3 3

288

S1 have \_\_\_\_\_ her, touch her, hold her, you can - not

S2 have \_\_\_\_\_ her, touch her, hold her, you can - not

A each night I rise,

T en - ter here it's like I'm in a-no-ther world, it's

B 1 When we en - ter here it's like we're in a-no-ther

B 2 When I en - ter here

288

Cl.

Pno.

D. S. *p*

290

S1 reach her.

S2 reach her.

A each night I bless you as god-dess of the

T like I'm in a-no-ther world.

B 1 world.

B 2 it's like I'm in a-no-ther world, a - no - ther world.

Cl. 290

Pno. 290

D. S. 290

293

292

S1

S2

A

T

B 1

B 2

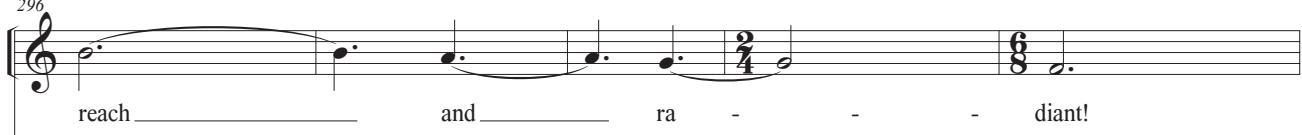
Cl.

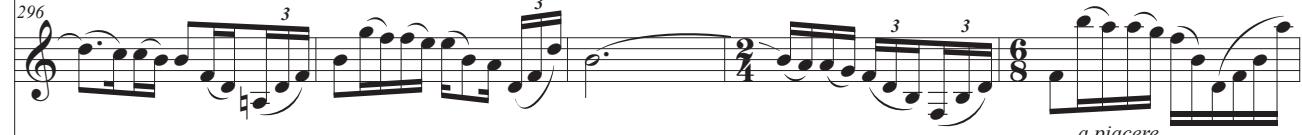
Pno.

D. S.

night. Far - a - way, out of

296

A 

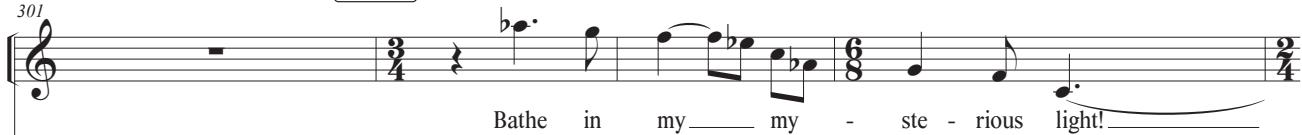
Cl. 

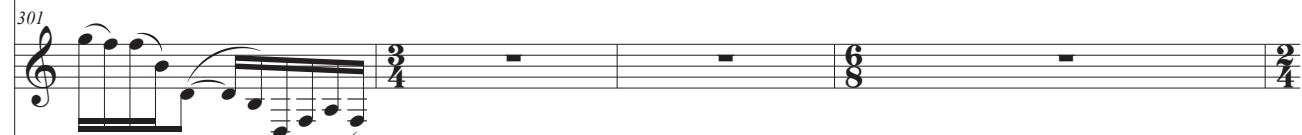
Pno. 

D. S. 

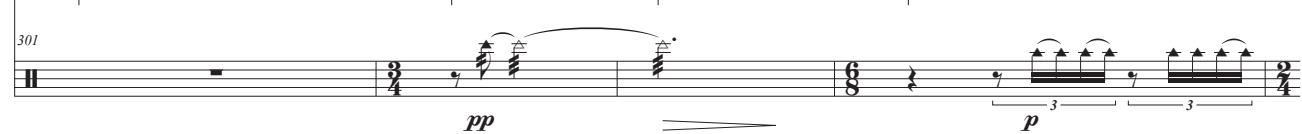
302

301

A 

Cl. 

Pno. 

D. S. 

305

S1

S2

A

T

B 1

B 2

Cl.

Pno.

D. S.

305

*p* Se - le - ne, we love you! Be ours to - night!

*p* Se - le - ne, we love you! Be ours to - night!

*p* Se - le - ne, we love you! Be ours to - night!

*8va* -

305

305

305

305

311

## DANCERS

S1 { You can - not have her, touch her, hold her,  
 S2 { You can - not have her, touch her, hold her,  
 A { Out of reach, \_\_\_\_\_ and ra -  
 Cl. { 311 *p*  
 Pno.  
 D. S. { 311 *p*

S1 { you can - not reach her.  
 S2 { you can - not reach her.  
 A { diant. \_\_\_\_\_  
 Cl. { 315 *pp*  
 Pno.  
 D. S. { 315 *pp*

**Scene Five**

The Mission. Leaving earth orbit.

**319**

♩ = 132

**COLLINS**

B 1

B 2

Pno.

Having one hell of a time keeping my body down keep floating up

**ALDRIN**

Just

*p leggiero*

319

323

B 1

B 2

Pno.

God what a star

go where you want

323

327

**ARMSTRONG**

T

B 2

Pno.

Light-ning! Is that light-ning out your win-dow?

Hell, that must be!

327

333

330

T - - - - - Stand by for sun rise

B 1 - - Feels like we're go-ing up-side down

B 2 - - - - - Je-sus look

Pno. { 330

334

T - - - - - Ain't that some-thing?

B 1 - - - - - Get a pic-ture

B 2 - - - - - It's un-real!

look at that ho-ri-zon God-dam pret-ty

Pno. { 334

## MISSION CONTROLLERS

338

S1  
S2  
A  
B 2

E - le-ven this is Hous-ton Less than a  
E - le-ven this is Hous-ton Less than a  
E - le-ven this is Hous-ton Less than a  
Ce - cil B. de Al-drin stan-ding by

Pno.

342

S1  
S2  
A  
B 1

mi-nute to ig - ni-tion and e-very-thing is GO for T L I  
mi-nute to ig - ni-tion and e-very-thing is GO for T L I  
mi-nute to ig - ni-tion and e-very-thing is GO for T L I  
Let me know when you

Pno.

342

346

T 8 When you feel it, that's when it is.  
 B 1 start it up

9  
16

Pno. 346 9  
16

B 2 9  
16 There— we go, \_\_\_\_\_

Pno. 349 9  
16

T 8 Call it at fif - teen. Phew!  
 B 1 4 O - kay.  
 B 2 4 thrust! \_\_\_\_\_

3  
4

Pno. 354 4 4

357

S1                          We con - firm ig - ni - tion and the thrust —

S2                          We con - firm ig - ni - tion and the thrust —

A                          We con - firm ig - ni - tion and the thrust —

Pno.                      357

361

S1                          — is GO. Tra - jec - to - ry and gui - dance look

S2                          — is GO. Tra - jec - to - ry and gui - dance look

A                          — is GO. Tra - jec - to - ry and gui - dance look

Pno.                      361

366

S1      good and the stage is good. O - ver.

S2      good and the stage is good. O - ver.

A      good and the stage is good. O - ver.

T      E - le - ven. Ro - ger.

Pno. { 366

COLLINS

369

B 1      I see \_\_\_\_\_ a bright star out there

Pno. { 369

373

B 1      must be Ve - - - nus it's sure

Pno. { 372

376

T  
B 1  
Pno.

Here comes \_\_\_\_\_  
bright \_\_\_\_\_

376

T  
B 1  
Pno.

the old sun, \_\_\_\_\_ the  
Here comes \_\_\_\_\_ the old

380

T  
B 1  
Pno.

sun, \_\_\_\_\_ the sun.  
sun, \_\_\_\_\_ the sun.  
**ALDRIN**  
Here comes \_\_\_\_\_ the old sun.

383

T  
B 1  
B 2  
Pno.

sun, \_\_\_\_\_ the sun.  
ALDRIN  
Here comes \_\_\_\_\_ the old sun.

383

Pno.

388

T

B 1

B 2

Pno.

388

6

6

6

388

6

**Scene Six**

The nightclub. Dancing. The atmosphere soon becomes hedonistic

392

*L'istesso tempo*

Pno.

392

6

8

392

9

3

392

4

395

Pno.

395

4

8

395

6

3

395

6

398

Pno.

398

8

398

4

398

8

Pno.

401

Pno.

405

**409**

Pno.

409

Pno.

412

Pno.

415

**421**

Cl.

419

Pno.

419

Musical score for Clarinet (Cl.) and Piano (Pno.) featuring four staves of music. The score consists of two systems of measures.

**Measures 422-425:** The Clarinet (Cl.) plays a melodic line with eighth-note patterns and grace notes. The Piano (Pno.) provides harmonic support with sustained notes and eighth-note chords. Measure 422 includes dynamic markings like  $\text{f}$  (fortissimo) and  $\text{p}$  (pianissimo). Measures 423-425 show the piano playing eighth-note chords and sixteenth-note patterns.

**Measures 426-429:** The Clarinet (Cl.) continues its melodic line with eighth-note patterns and grace notes. The Piano (Pno.) maintains harmonic support with eighth-note chords and sixteenth-note patterns. Measures 427-429 show the piano playing eighth-note chords and sixteenth-note patterns.

**Measures 430-433:** The Clarinet (Cl.) plays a melodic line with eighth-note patterns and grace notes. The Piano (Pno.) provides harmonic support with eighth-note chords and sixteenth-note patterns. Measures 431-433 show the piano playing eighth-note chords and sixteenth-note patterns.

437

Cl.

Pno.

437

441

Cl.

Pno.

441

445

Cl.

Pno.

445

447

449

**DANCERS**

S1

S2

449

Cl.

p

Pno.

449

*p*

453

S1 fixed by the cold light \_\_\_\_\_ thst shines from Se - le -

S2 fixed by the cold light \_\_\_\_\_ thst shines from Se - le -

Cl.

Pno.

457

S1 - - ne's eyes. When she be - ckons \_\_\_\_\_ the

S2 - - ne's eyes. When she be - ckons \_\_\_\_\_

Cl.

Pno.

461

S1 beast \_\_\_\_\_ must fol - -

S2 the \_\_\_\_\_ beast \_\_\_\_\_ must fol - -

Pno.

464

S1      low      When she beck - ons \_\_\_\_\_      the beast must  $\frac{9}{8}$

S2      low      When she beck - ons \_\_\_\_\_      the beast must  $\frac{9}{8}$

Pno.

469

468

S1      fol - - - - low      His  $\frac{9}{8}$

S2      fol - - - - low      His  $\frac{9}{8}$

Cl.

468

Pno.

470

S1      limbs \_\_\_\_\_  $\frac{12}{8}$  sweat  $\frac{12}{8}$

S2      limbs \_\_\_\_\_  $\frac{12}{8}$  sweat  $\frac{12}{8}$

Pno.

473

S1      His      loins \_\_\_\_\_

S2      His      loins \_\_\_\_\_

Pno.

475

S1      ache

S2      ache \_\_\_\_\_

Cl.

Pno.

480

479

Cl.

Pno.

483

Cl.

Pno.

483

487

Cl.

Pno.

487

491

## SELENA

A

491

Cl.

Pno.

491

A

494

Pno.

494

497

A foot - steps of the night  
Pno.

501

A a - way from the ci - ty to the heart of the  
Pno.

505

A fo - rest where a fire burns bright, burns ve - ry  
Pno.

509

510

A bright. Shapes and sha - dows  
Pno.

512

A twist and turn in the flames,  
Pno.

515

A      the flames \_\_\_\_\_ whose tongues \_\_\_\_\_ reach \_\_\_\_\_ to the

Pno.

519

A      sky, \_\_\_\_\_ to the sky, \_\_\_\_\_ the sky. \_\_\_\_\_

Pno.

**522** (♩ = ♩ 88)

S1      *f* What, what is, what is, what is that shaft of cold light, shaft

S2      *f* What, what is, what is, what is that shaft of cold light, shaft

A      *f* What, what is, what is, what is that shaft of cold light, shaft of

T      *f* What, what is, what is, what is that shaft of cold light, shaft of

B 1      *f* What, what is, what is, what is that shaft of cold light, shaft of

B 2      *f* What, what is, what is, what is that shaft of cold light, shaft of

Pno.

D. S.      *f*

528

S1      of cold      light, cold      light,

S2      of cold      light, cold      light,

A      cold light, shaft      of cold light,

T      cold light, shaft      of cold light,

B 1      cold light, shaft      of cold light,

B 2      cold light, shaft      of cold light,

Cl.      -      -      -      *f*

D. S.      x      x      x      x      x      x      x

533

S1      what is that shaft of cold light, shaft of cold light, cold light, cold

S2      what is that shaft of cold light, shaft of cold light, cold light, cold

A      what is that shaft of cold light, shaft of cold light, shaft of

T      what is that shaft of cold light, shaft of cold light, shaft of

B 1      what is that shaft of cold light, shaft of cold light, shaft of

B 2      what is that shaft of cold light, shaft of cold light, shaft of

Cl.      -      -      -

D. S.      x      x      x      x      x      x

539

S1      light,

S2      light,

A      cold light,

T      cold light,

B 1      cold light,

B 2      cold light,

Cl.

D. S.

543

S1      Whose i - cy, whose i - cy, i-cy glow \_\_\_\_\_ har - dens, har -

S2      Whose i - cy, whose i - cy, i-cy glow \_\_\_\_\_ har - dens, har -

A      Whose i - cy, whose i - cy, i-cy glow \_\_\_\_\_ i - cy glow \_\_\_\_\_

T      Whose i - cy, whose i - cy, i-cy glow \_\_\_\_\_ i - cy glow \_\_\_\_\_

B 1      Whose i - cy, whose i - cy, i-cy glow \_\_\_\_\_ i - cy glow \_\_\_\_\_

B 2      Whose i - cy, whose i - cy, i-cy glow \_\_\_\_\_ i - cy glow \_\_\_\_\_

Cl.

D. S.

549

S1  
dens, har - dens my heart?  
S2  
dens, har - dens my heart?  
A  
har - dens, har - dens my heart  
T  
8 har - dens, har - dens my heart  
B 1  
har - dens, har - dens my heart  
B 2  
har - dens, har - dens my heart  
Cl.  
D. S.

554

S1  
har - dens, har - dens my heart,  
S2  
har - dens, har - dens my heart,  
A  
har - dens, har - dens my heart,  
T  
8 har - dens, har - dens my heart,  
B 1  
har - dens, har - dens my heart,  
B 2  
har - dens, har - dens my heart,  
Cl.  
D. S.

562

559 Whose dim  
S1

S2 Whose dim

A Whose dim

T Whose dim

B 1 Whose dim

B 2 Whose dim

Cl. 559

Pno. 559 f

D. S.

The musical score consists of eight staves. The top six staves represent vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The bottom two staves represent instrumental parts: Clarinet (Cl.) and Piano (Pno.). Double bass (D.S.) is also mentioned. The score is divided into measures by vertical bar lines. Measure 559 starts with a rest followed by a vocal entry for each part. Measures 560-561 show sustained notes or rests. Measure 562 begins with a piano dynamic 'f'.

563

S1      ra - - - - diance, whose

S2      ra - - - - diance, whose

A      ra - - - - diance, whose

T      8      ra - - - - diance, whose

B 1      ra - - - - diance, whose

B 2      ra - - - - diance, whose

Cl.

Pno.

D. S.

This musical score page shows a vocal ensemble and accompanying instruments. The vocal parts (S1, S2, A, T, B1, B2) sing the lyrics 'ra - - - - diance, whose' in unison. The piano part (Pno.) provides harmonic support with eighth-note chords. The double bass part (D.S.) provides harmonic support with sustained notes and rhythmic patterns. The score is marked with measure numbers and rehearsal marks.

565

S1                      dim,                      whose                      dim

S2                      dim,                      whose                      dim

A                      dim,                      whose                      dim

T                      dim,                      whose                      dim

B 1                      dim,                      whose                      dim

B 2                      dim,                      whose                      dim

Cl.

Pno.

D. S.

567

S1      ra - - - diance      stirs my spi -

S2      ra - - - diance      stirs my spi -

A      ra - - - diance      stirs my spi -

T      <sup>8</sup>ra - - - diance      stirs my spi -

B 1      ra - - - diance      stirs my spi -

B 2      ra - - - diance      stirs my spi -

Cl.

Pno.

D. S.

569

S1      rit,      stirs      my

S2      rit,      stirs      my

A      rit,      stirs      my

T      rit,      stirs      my

B 1      rit,      stirs      my

B 2      rit,      stirs      my

Cl.      ff      >      9      >      9      9

Pno.      569

D. S.      569

571

S1       $\begin{array}{c} \text{G-clef} \\ \text{3/4} \end{array}$  .  $\flat$   $\ddot{\text{b}}$   $\ddot{\text{z}}$  -

S2       $\begin{array}{c} \text{G-clef} \\ \text{3/4} \end{math>$

573

S1                                  whose dim

S2                                  whose dim

A                                  whose dim

T                                  whose dim

B 1                              whose dim

B 2                              whose dim

Cl.                                    9

Pno.                                    3

D. S.                                    3

575

S1      ra - diance      stirs my spi - rit?

S2      ra - diance      stirs my spi - rit?

A      ra - diance      stirs my spi - rit?

T      <sup>8</sup>ra - diance      stirs my spi - rit?

B 1      ra - diance      stirs my spi - rit?

B 2      ra - diance      stirs my spi - rit?

Cl.

Pno.

575

D. S.

This musical score page from Edward Lambert's *Apollo's Mission* contains six vocal parts (S1, S2, A, T, B1, B2) and a piano/piano reduction (Pno.). The vocal parts sing the lyrics "ra - diance" and "stirs my spi - rit?" in a three-measure phrase. The piano part shows harmonic changes between measures 575 and 576, with bass lines and chords indicated. Measure 575 starts with a piano reduction of the vocal parts, followed by a piano part with a bass line. Measure 576 begins with a piano reduction of the vocal parts, followed by a piano part with a bass line.

579 **p**

S1                          Whose fin - - - - - gers fum - ble

S2                          Whose fin - - - - - gers fum - ble

A                          Whose fin - - - - - gers fum - ble

T                          Whose fin - - - - - gers fum - ble

B 1                        Whose fin - - - - - gers fum - ble

B 2                        Whose fin - - - - - gers fum - ble

Whose fin - - - - - gers fum - ble

Pno.                      578

D. S.                     578

The musical score consists of six staves. The top five staves represent vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass 1 (B1). The bottom staff represents the Piano (Pno.). The vocal parts sing a repeating phrase: "Whose fin - - - - - gers fum - ble". The piano part provides harmonic support with sustained chords. The dynamic is marked "p" (piano). Measure numbers 578 and 579 are indicated at the beginning of each staff.

582

S1      through la - yers of li - nen and lace,

S2      through la - yers of li - nen and lace,

A      through la - yers of li - nen and lace,

T      through la - yers of li - nen and lace,

B 1      through la - yers of li - nen and lace,

B 2      through la - yers of li - nen and lace,

587

**590**  $\text{♩} = \text{♩} = 88$  **p**

S1      here by the fire's flames bright? **p** The eye, the

S2      here by the fire's flames bright? The eye, the

A      here by the fire's flames bright?

T      here by the fire's flames bright?

B 1      here by the fire's flames bright?

B 2      here by the fire's flames bright?

Pno.

587 **pp**

593

S1 eye of the night, of the  
S2 eye of the night, of the  
Pno.

598

S1 night wat - ches, the eye of the  
S2 night wat - ches, the eye of the  
Pno.

602

S1 night, the eye of the night  
S2 night, the eye of the night  
Pno.

607

605

S1 - wat - ches, wat - ches, the  
S2 - wat - ches, wat - ches, the  
Pno.

608

S1 eye of the night, wat-ches, wat-ches,  
 S2 eye of the night, wat-ches, wat-ches,  
 Pno.

608

S1 wat - ches, wat-ches, the eye of the night,  
 S2 wat-ches, wat-ches, the eye of the night,  
 Pno.

612

S1 wat - ches, the shapes of de - light, de -  
 S2 wat-ches, the shapes of de - light, de -  
 Pno.

616

S1 light, de - light dance, dance,  
 S2 light, de - light dance, dance,  
 Pno.

622

S1 light, de - light dance, dance,  
 S2 light, de - light dance, dance,  
 Pno.

624

S1      dance,      dance,      dance,      the shapes \_\_\_\_\_ of de-

S2      dance,      dance,      dance,      the shapes \_\_\_\_\_ of de-

Pno.

624

S1      - - light \_\_\_\_\_

S2      - - light \_\_\_\_\_

Pno.

628

S1      9      dance,      cresc. in the fire's flames

S2      9      dance,      in the fire's flames

Pno.

632

S1      bright,      in the fire's flames      bright, \_\_\_\_\_

S2      bright,      in the fire's flames      bright, \_\_\_\_\_

Pno.

637

S1      stringendo      dance      in the fire's flames      bright,      the fire's

S2      dance      in the fire's flames      bright,      the fire's

Pno.

642

S1      flames      bright.

S2      flames      bright.

Pno.      642

**645**       $\text{♩} = \text{♪} = 100$

S1      Is      is      this,      is      this,      is      this the

S2      Is      is      this,      is      this,      is      this the

A      Is      is      this,      is      this,      is      this the

T      Is      is      this,      is      this,      is      this the

B 1      Is      is      this,      is      this,      is      this the

B 2      Is      is      this,      is      this,      is      this the

Cl.      645       $f$

Pno.      645       $f$

D. S.      645       $ff$

648

S1      gaze                of                moon                -                shine,    gaze

S2      gaze                of                moon                -                shine,    gaze

A      gaze                of                moon                -    shine,                gaze                of

T      gaze                of                moon                -    shine,                gaze                of

B 1     gaze                of                moon                -    shine,                gaze                of

B 2     gaze                of                moon                -    shine,                gaze                of

Cl.

Pno.

D. S.

651

S1      of moon - shine, moon - - - shine       **$\frac{12}{16}$**

S2      of moon - shine, moon - - - shine       **$\frac{12}{16}$**

A      moon - shine, gaze of moon - shine,       **$\frac{12}{16}$**

T      moon - shine, gaze of moon - shine,       **$\frac{12}{16}$**

B 1      moon - shine, gaze of moon - shine,       **$\frac{12}{16}$**

B 2      moon - shine, gaze of moon - shine,       **$\frac{12}{16}$**

Cl.       **$\frac{12}{16}$**

Pno.       **$\frac{12}{16}$**

D. S.       **$\frac{12}{16}$**

654

S1      Whose rays whose

S2      Whose rays whose

A      Whose rays whose

T      Whose rays whose

B1      Whose rays whose

B2      Whose rays whose

Cl.      (Dynamic section)

Pno.      (Dynamic section)

D. S.      (Dynamic section)

657

S1      rays set the rocks,      the rocks,      a -

S2      rays set the rocks,      the rocks,      a -

A      rays set the rocks,      the rocks,      set the

T      rays set the rocks,      the rocks,      set the

B 1      rays set the rocks,      the rocks,      set the

B 2      rays set the rocks,      the rocks,      set the

Cl.

Pno.

D. S.

660

S1  
blaze, the rocks a - blaze, a -

S2  
blaze, the rocks a - blaze, a -

A  
rocks a - blaze, the rocks a -

T  
rocks a - blaze, the rocks a -

B 1  
rocks a - blaze, the rocks a -

B 2  
rocks a - blaze, the rocks a -

660

Cl.

Pno.

D. S.

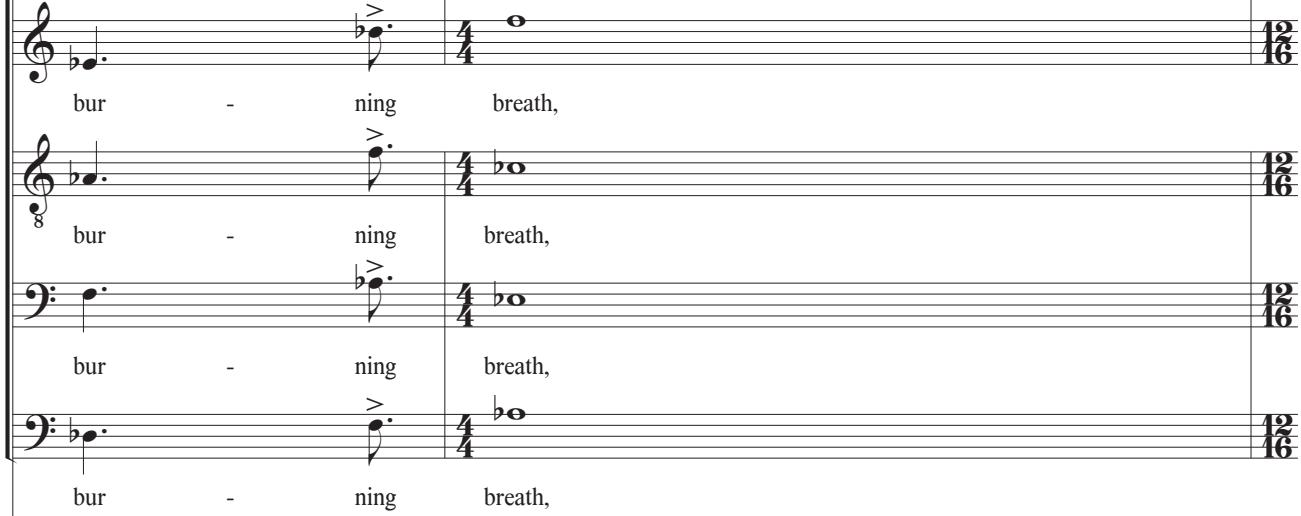
**664**

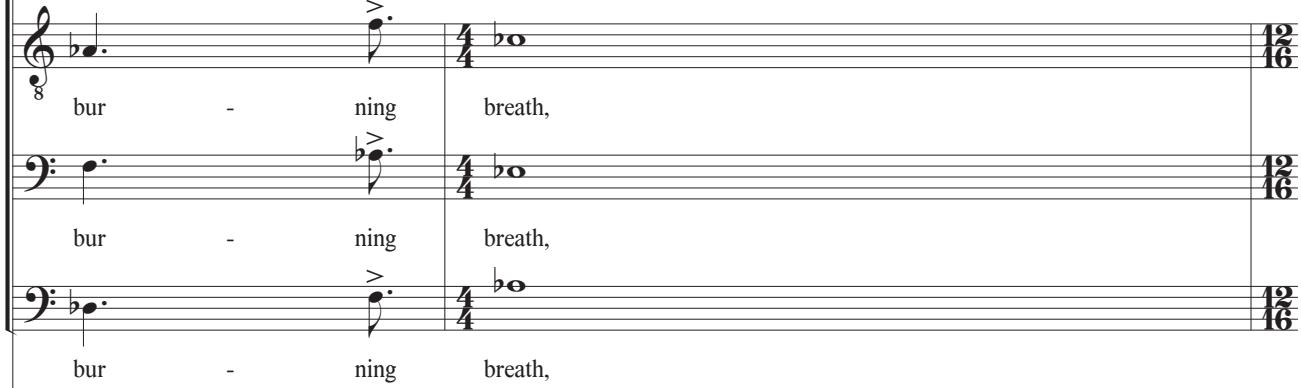
S1    blaze,    Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
       blaze,                                      Whose            bur - ning,  
  
 Cl.   6                                      6                                      9                  16                  >  
  
 Pno.   9                  16                  >                              9                  16                  >  
  
 D. S.    663                              x                              x                          9                  16                  >

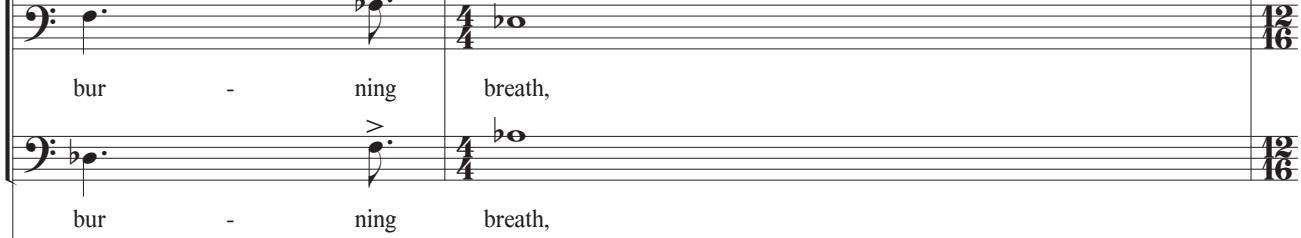
666

S1                  

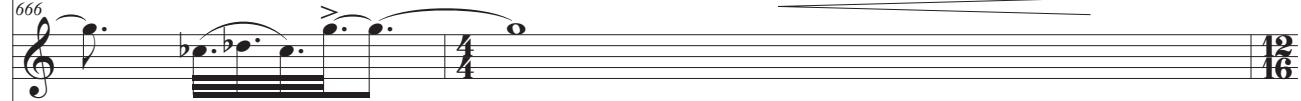
S2                  

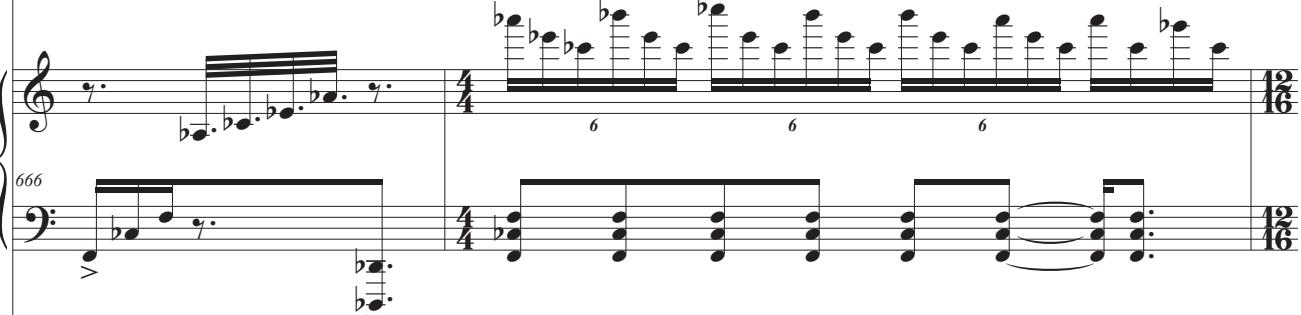
A                  

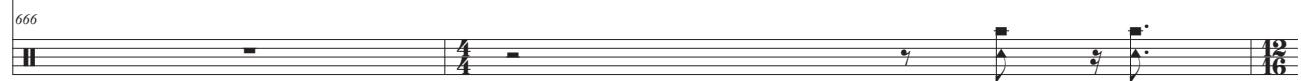
T                  

B 1                  

B 2                  

Cl.                  

Pno.                  

D. S.                  

668

S1      bur - ning breath \_\_\_\_\_ fuels our de -

S2      bur - ning breath \_\_\_\_\_ fuels our de -

A      bur - ning breath \_\_\_\_\_ fuels our de -

T      bur - ning breath \_\_\_\_\_ fuels our de -

B 1      bur - ning breath \_\_\_\_\_ fuels our de -

B 2      bur - ning breath \_\_\_\_\_ fuels our de -

Cl.

Pno.

D. S.

671

S1      sire,      fuels      our      de -      sire,      fuels      4

S2      sire,      fuels      our      de -      sire,      fuels      4

A      sire,      fuels      our      de -      sire,      fuels      4

T      8      sire,      fuels      our      de -      sire,      fuels      4

B 1      sire,      fuels      our      de -      sire,      fuels      4

B 2      sire,      fuels      our      de -      sire,      fuels      4

Cl.      671      

Pno.      671      

D. S.      671      

674

S1      our \_\_\_\_\_ de - - - - sire,

S2      our \_\_\_\_\_ de - - - - sire,

A      our \_\_\_\_\_ de - - - - sire,

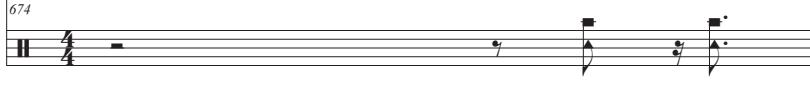
T      <sup>8</sup> our \_\_\_\_\_ de - - - - sire,

B 1     our \_\_\_\_\_ de - - - - sire,

B 2     our \_\_\_\_\_ de - - - - sire,

Cl.       

Pno.    {  

D. S.     

676

S1      fuels our de -

S2      fuels our de -

A      fuels our de -

T      fuels our de -

B 1      fuels our de -

B 2      fuels our de -

fuels our de -

Cl.

Pno.

D. S.

679

S1       $\frac{9}{16}$       sire,      fuels      our      de -      sire,      fuels       $\frac{4}{4}$

S2       $\frac{9}{16}$       sire,      fuels      our      de -      sire,      fuels       $\frac{4}{4}$

A       $\frac{9}{16}$       sire,      fuels      our      de -      sire,      fuels       $\frac{4}{4}$

T       $\frac{9}{16}$       sire,      fuels      our      de -      sire,      fuels       $\frac{4}{4}$

B 1       $\frac{9}{16}$       sire,      fuels      our      de -      sire,      fuels       $\frac{4}{4}$

B 2       $\frac{9}{16}$       sire,      fuels      our      de -      sire,      fuels       $\frac{4}{4}$

Cl.       $\frac{9}{16}$        $\frac{4}{4}$

Pno.       $\frac{9}{16}$        $\frac{4}{4}$

D. S.       $\frac{9}{16}$        $\frac{4}{4}$

**p**      **683**

682

S1      our \_\_\_\_\_ de - sire,

S2      our \_\_\_\_\_ de - sire,

A      our \_\_\_\_\_ de - sire,

T      our \_\_\_\_\_ de - sire,

B1      our \_\_\_\_\_ de - sire,

B2      our \_\_\_\_\_ de - sire,

Cl.      682      *f*      9

Pno.      6      6      6      6      6      *f*

D. S.      682      4      *ff*

This musical score page 683 consists of two systems of music. The top system features six vocal parts: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The vocal parts sing the lyrics "our \_\_\_\_\_ de - sire," with the first three notes of each line connected by a single horizontal line. The bass parts (B1 and B2) have lower stems than the soprano and alto parts. The piano/piano-vocal part (labeled "Pno." and "D. S.") is positioned below the vocal parts. The piano part includes a dynamic marking "f" and a measure number "9". Measure numbers "682" are placed above the vocal parts and the piano part at the beginning of each system. The bottom system continues the piano/piano-vocal part, featuring a dynamic marking "f" and a measure number "4". The piano part includes a dynamic marking "ff" at the end of the system.

684

S1 S2 A T B 1 B 2

Cl.

Pno.

D. S.

$\text{♩} = \text{♪} = 66$

This musical score page contains six vocal staves (S1, S2, A, T, B1, B2) and three instrumental staves (Clarinet, Piano, Double Bass). The vocal parts are in treble clef, while the instruments are in bass clef. The piano staff is grouped with the vocal staves by a brace. The double bass staff is positioned below the piano. The score begins with a common time signature, indicated by a 'C' at the start of each staff. After the first measure, the time signature changes to 2/4, indicated by a '2' over a '4'. The tempo is marked as  $\text{♩} = \text{♪} = 66$ . The vocal parts (S1, S2, A, T, B1, B2) all have rests in the first measure. The clarinet part has a sixteenth-note pattern with a grace note, followed by a melodic line. The piano part features sustained notes and eighth-note chords. The double bass part has a rhythmic pattern with 'x' marks and a dynamic marking of *f*. The vocal parts return to common time in the second measure. The piano part continues with eighth-note chords. The double bass part has a rhythmic pattern with 'x' marks and a dynamic marking of *f*.

688

S1      Whose firm flesh, yiel - ding,

S2      Whose firm flesh, yiel - ding,

A      Whose firm flesh, yiel - ding,

T      Whose firm flesh, yiel - ding,

B 1      Whose firm flesh, yiel - ding,

B 2      Whose firm flesh, yiel - ding,

Cl.      688

Pno.      688

D. S.      688

692

S1                                  Whose firm flesh, yiel -

S2                                  Whose firm flesh, yiel -

A                                  Whose firm flesh, yiel - -

T                                  Whose firm flesh, yiel - -

B 1                                  Whose firm flesh, yiel - -

B 2                                  Whose firm flesh, yiel - -

Cl.                                  Whose firm flesh, yiel - -

Pno.                                  Whose firm flesh, yiel - -

D. S.                                  Whose firm flesh, yiel - -

695

S1  
S2  
A  
T  
B1  
B2  
Cl.  
Pno.  
D. S.

ding,  
ding,  
ding,  
ding,  
ding,  
ding,  
ding,  
ding,

yiel - ding,  
yiel - ding,  
yiel - ding,  
yiel - ding,  
yiel - ding,  
yiel - ding,

trem -  
trem -  
trem -  
trem -

695

695

695

699

S1 trem - bling, yiel - ding,

S2 trem - bling, yiel - ding,

A - bling, yiel - ding, trem -

T 8 bling, yiel - ding, trem -

B 1 - bling, yiel - ding, trem -

B 2 - bling, yiel - ding, trem -

699 3

Cl.

Pno.

D. S.

702

S1      trem - bling,      fuse \_\_\_\_\_ in the

S2      trem - bling,      fuse \_\_\_\_\_ in the

A      - bling,      fuse \_\_\_\_\_ in the

T      8 - bling,      fuse \_\_\_\_\_ in the

B 1      - bling,      fuse \_\_\_\_\_ in the

B 2      - bling,      fuse \_\_\_\_\_ in the

Cl.      702      3      3

Pno.      702

D. S.      702

705

S1 fur - - nace, in the

S2 fur - - nace, in the

A fur - - nace, in the

T fur - - nace, in the

B 1 fur - - nace, in the

B 2 fur - - nace, in the

Cl. 3

Pno. 705

D. S. 705

708

S1      fur - - - nace, here by the fire's flames bright? 3 8

S2      fur - - - nace, here by the fire's flames bright? 3 8

A      fur - - - nace, here by the fire's flames bright? 3 8

T      fur - - - nace, here by the fire's flames bright? (exit) 3 8

B 1      fur - - - nace, here by the fire's flames bright? 3 8

B 2      fur - - - nace, here by the fire's flames bright? 3 8

Cl.      fur - - - nace, here by the fire's flames bright? 3 8

(to bass clarinet)

Pno.      708      3 8

D. S.      708      3

## Scene Seven

713



## MISSION CONTROLLERS (in Houston)

S1

Ea - gle, Hou - ston do you read?

S2

Ea-gle, Hou - ston do you read?

Pno.

*p*

713

6

## ARMSTRONG Armstrong and Aldrin are in the lunar module.

T

We are the a-gents of all man-kind to ex-plore and con-quer new ground

Pno.

719

S1

723

Ea -

S2

723

T

— to step in-to the un - known.

Pno.

723

727

S1 - gle, Hou - ston do you read? 9  
32

S2 Ea - gle, Hou - ston do you read? 9  
32

B. Cl. 9  
32  
8 bass clarinet *pp*

Pno. 9  
32

727 Pno. 9  
32

731

## ALDRIN

B 2 When I con - si - der the hea - vens the work of thy fin - gers 9  
32

B. Cl. 9  
32

Pno. 9  
32

731 Pno. 9  
32

735 B 2 the moon and the stars which thou hast or - dained 6  
8

B. Cl. 6  
8  
*pp*

Pno. 6  
8

735 Pno. 6  
8

**MISSION CONTROLLERS**

738

S1                    Ea - - - gle, Hou - - -

S2                    Ea - - - gle,

B 2                   what is man that thou art              mind - ful of huim?

B. Cl.

Pno.

738

740

S1                    ston do you read?                                  12/32

S2                    Hou - - ston - - - do you read?                                  12/32

**SELENA** *In the nightclub, on the phone.*

A    12/32

T    12/32

B. Cl.    In the

Pno.

740

12/32

743

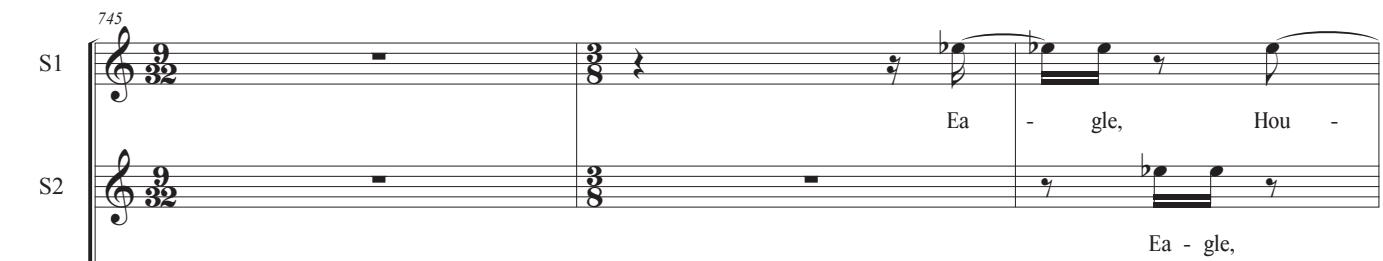
A 

T 

B2 

B. Cl. 

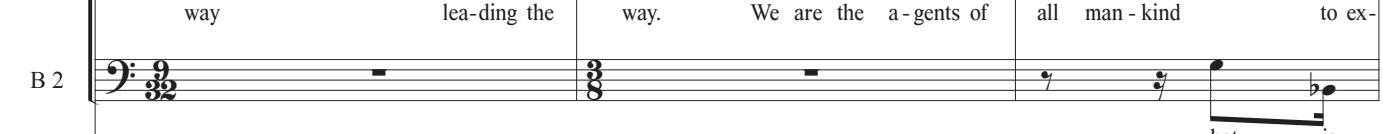
Pno. 

S1 

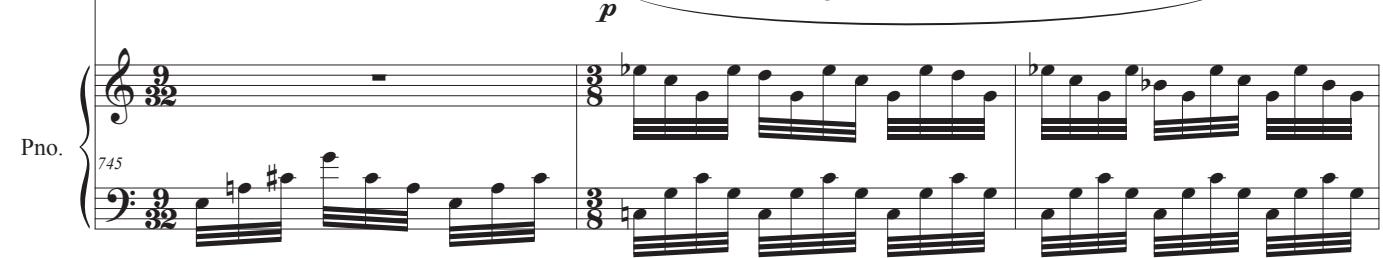
S2 

A 

T 

B2 

B. Cl. 

Pno. 

748

S1      - - ston do you read?

S2      Hou - ston do you read?

A      Why — the fuck are you ne - ver at home?

T      plore and con-quer new ground to step in-to the un - known.

B 2      man that thou art mind-ful of him?

B. Cl.      748

Pno.      748

(putting the phone down)

**753**

751      A

A      Why? Why? A - pol - lo, You

B. Cl.      751

Pno.      751

754

A

B. Cl.

Pno.

754

*f*

754

A

B. Cl.

Pno.

756

756

A

B. Cl.

Pno.

758

758

760

A

bro - ther, thesun - god!

B. Cl.

Pno.

761

763

A

A - pol - lo,\_\_\_ you,\_\_\_ you could do no wrong,\_\_\_

B. Cl.

Pno.

764

765

A

e-very-one\_\_ liked you a lot., loved you, so you

B. Cl.

Pno.

766

767

A

B. Cl.

Pno.

767

769

A

B. Cl.

Pno.

769

772

## MISSION CONTROLLERS

S1

Ea - gle, Hou - ston we see you —

S2

Ea - gle, Hou - ston we see you —

B. Cl.

*p*

772

Pno.

*p*

772

*p*

774

S1  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$  — on the steer - a - ble  $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$

S2  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$  — on the steer - a - ble  $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$

T  $\begin{smallmatrix} \text{12} \\ 8 \end{smallmatrix}$  —  $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$   
ARMSTRONG & ALDRIN  
Ro - ger

B 2  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$  —  $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$   
Ro - ger

Pno.  $\begin{smallmatrix} 774 \\ \text{12} \end{smallmatrix}$   $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$

776

S1  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$  —  $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   
How does it look?

S2  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$  —  $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$   
How does it look?

T  $\begin{smallmatrix} \text{12} \\ 8 \end{smallmatrix}$  Ea - gle is un-docked  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$   
Ea - gle has

B 2  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$  Ea - gle is un-docked  $\begin{smallmatrix} \text{12} \\ \text{16} \end{smallmatrix}$   
Ea - gle has

Pno.  $\begin{smallmatrix} 776 \\ \text{12} \end{smallmatrix}$   $\begin{smallmatrix} 9 \\ 16 \end{smallmatrix}$

**778**

S1       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

Ea - gle, has wings.      Ea - gle, you're go \_\_\_\_\_

S2       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

Ea - gle, has wings.      Ea - gle, you're go \_\_\_\_\_

T       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

wings.

B 2       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

wings.

Pno.       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

778       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

780

S1       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

for lan - - -

S2       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

for lan - - -

Pno.       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

780       $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$        $\begin{array}{c} \text{G} \\ \text{16} \end{array}$

782

S1      ding      go -      for lan -      16      16

S2      ding      go -      for lan -      16      16

Pno.

782

16      16

16      16

16      16

784

S1      ding

S2      ding

B. Cl.      pp

Pno.

784

16      16

16      16

16      16

787

B 2      786

B. Cl.      786

Pno.      786

**ALDRIN** *(guiding the lunar module as it descends)*

se - ven hun - dred feet twen - ty-one down

**MISSION CONTROLLERS**

S1 S2      789

B 2      789

B. Cl.      789

Pno.      789

two mi - nutes

thir - ty-three de-grees      six - hun-dred feet down at nine-teen

793

S1 S2      loo - king good, Ea - gle

A      **SELENA** (*on the phone again*)  
A - pol - lo, \_\_\_\_\_ where are you? Please

B 2      four - hun - dred feet down at nine

B. Cl.

Pno.

793

796

S1 S2      nine - ty se - conds

A      an - swer! Tell

B 2      we're pegged \_\_\_\_\_ on ho - rizon-tal ve -

B. Cl.

Pno.

796

800

799

A me what to do!

B 2 loci-ty watch watch, watch, watch your sha - dow out there

Pno. { 799

802

B 2 e - le - ven for - ward co - ming down nice - ly

Pno. { 802

804

(answering the phone)

A Oh hi! Bro' Pol - lo! Thank god I've got

Pno. { 804

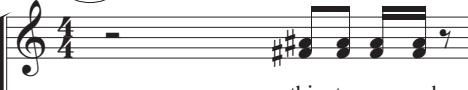
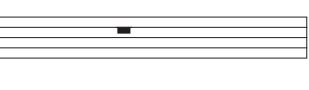
807

A hold of you... yes, I know you're a god.. No time for

Pno. { 807

**809**

♩ = 120

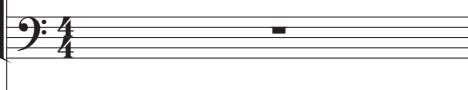
S1 S2       -       -       -

thir-ty se-conds

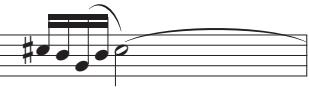
A       -       -       -

that... some-one's co-ming..., yes, dun-

**ALDRIN**

B 2       -       -       -

Lights on. For-ty feet, down two-and-a-half

B. Cl.       -       -       -

*f*

Pno.       -       -       -

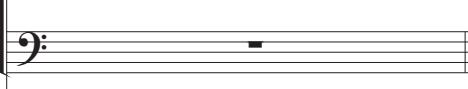
*p* *leggiero*

D. S.       -       -       -

*pp*

A       -       -       -

no... they're in-va-ding... how should I know?... shut it

B 2       -       -       -

ki-cking up some dust thir-ty feet

B. Cl.       -       -       -

(8<sup>va</sup>)

Pno.       -       -       -

D. S.       -       -       -

4      5      6

D. S.       -       -       -

815

A will you?.. Zeus! Get a grip!... get your

B 2 two \_\_\_\_\_ and a half down \_\_\_\_\_ Faint

B. Cl.

Pno.

D. S.

817

A fu - cking arse down here right now... I know it's night - time!

B 2 sha - dow drift - ting to the

B. Cl.

Pno.

D. S.

819

A just how long, how long, how long are you going to be?... yeah, I'm in dan - ger,

B 2 right a lit - tle

B. Cl.

Pno.

819 (8va) -

D. S.

11 12 13

822

A Pol-lo!... you too!... Hell, we're be-ing rai - ded,

B 2

B. Cl.

Pno.

822 (8va) -

D. S.

14 15 16

825

A

who are these thugs? Oh fuck!... the bloo-dy

B 2

Con-tact light

B. Cl.

(8va) -

Pno.

825

D. S.

17 18 19

828

A

a - stro-nauts!... Wow, they've got all the way here! So you'd

B 2

en - gine stop

B. Cl.

(8va) -

Pno.

828

D. S.

20 21 22

828

(831) (puts the phone down) 833  $\text{♩} = 144$

A bet-ter watch out: this could prove to be our ne-me-sis! **ARMSTRONG**

T Hou-ston,

B. Cl.

Pno.

D. S.

(8<sup>va</sup>) -

23                    24

*con bravura, col canto*

T Tran qui li-ty,

B. Cl.

Pno.

D. S.

836

T Tran - - qui - li - ty base here. The

B. Cl.

Pno.

D. S.

**840**  $\text{♩} = 96$

*accelerando*

839

S1

S2

A

T Ea - gle has lan - ded.

B. Cl.

Pno.

D. S.

SELENA (*to the astronauts*)  
Get out, get out,

## MISSION CONTROLLERS

845

S1 ty, Hou - ston, we co - py you on the ground.

S2 ty, Hou - ston, we co - py you on the ground.

A out, get out, Get out, get

Pno. 845

D. S. 4 5 6

848

A

out, You're not wel - come here: this is a heaven for gods \_\_\_\_\_ and goddes-ses.

Pno.

848

D. S.

7 8 9 10

848

(The Astronauts leave the lunar module; Armstrong carries a US flag and Aldrin carries a tv camera which he sets up)

852

**ARMSTRONG**

$\text{♩} = 144$

T

One \_\_\_\_\_ small \_\_\_\_\_ step, one small \_\_\_\_\_

B. Cl.

852

Pno.

852

D. S.

852

854

T

Pno.

D. S.

856

T

B. Cl.

Pno.

D. S.

858

T man - kind.

B. Cl. *f*

Pno.

D. S. *f*

860

*accelerando***SELENA** (*Selena is invisible to the astronauts*)

A Get out, get out, I reign here: You're not safe here. Hey, guys!

T

Pno. *f* *p*

D. S. *f* *p*

864

A Look at me, see! I am Se-le - na, moon god-dess,

**ARMSTRONG**

T We come in peace for all man-kind,

Pno.

D. S.

868

A my bro-ther will be here soon, A-pol - lo, god of the sun. Get

T we come in peace for all man-kind,

Pno.

D. S.

871

A      out, get out, get out!      Oh no, not the flag! —

T      in the name \_\_\_\_\_ of the U. - S. - A. \_\_\_\_\_

Pno.

D. S.

*As Armstrong plants the flag, Selena passes out. A blood moon.*

**874**  $\text{♩} = 72$  (screams)

A      Ah! \_\_\_\_\_ You ba-stards, that hurts! The god-dess is no more, fuck it,

T

B. Cl.

Pno.

D. S.

878

A      my light's fa-ding a - way...      it's      get-ting bloo-dy dark...      I'm

T      No trou-ble wal-king a - round,      no      trou-ble.

B 2      Boul-ders look like

878

B. Cl.      *p*

Pno.      *p*

878

D. S.      *f p*      *f p*      *f p*

882

A      wiped out...      fi - ni - to...

T      The sur-face is      ve-ry fine grained

B 2      ba-salt,      they have white mi-ne-rals,,,

882

B. Cl.      *p*

Pno.      *p*

882

D. S.      *f p*      *f p*      *f p*

886

T like a pow-der... see the foot-prints of my boots... 3  
 B 2 white cry - stals... mag - ni - fi - cent de-so - la-tion. 3

886

B. Cl.

Pno.

D. S. *f p* — *f p* — *f p* — 3

**891** ALDRIN (*to the camera*)

B 2 I'd like to ask e - very - one lis - tening where - e - ver they may be 3  
 B. Cl. *p* 3

893

B 2 to pause and con - tem - plate these e - vents and give thanks 3  
 B. Cl. 3

895

B 2 in his or her own way 3  
 B. Cl. 3

*(switches off the camera)*

*Apollo rushes in, fresh from the golf course, perhaps. He is evidently a person of great wealth and power; coarse and brash, his manners resemble a certain US president. The two dancers are in attendance. Apollo and the astronauts are at first invisible to each other. Aldrin prepares to take communion.*

**897***a tempo* $\text{♩} = 72$ **APOLLO** (*entering*)

Bloody cab! Took ages, stuck in traffic.

B 1

Pno.

D. S.

**APOLLO**

B 1

I \_\_\_\_\_ had my own cha-riot once, my own cha - riot,

B. Cl.

Pno.

D. S.

901

B 1      so - lid gold, \_\_\_\_\_ yes, gold, \_\_\_\_\_ so - lid

B. Cl.

Pno.

D. S.

901

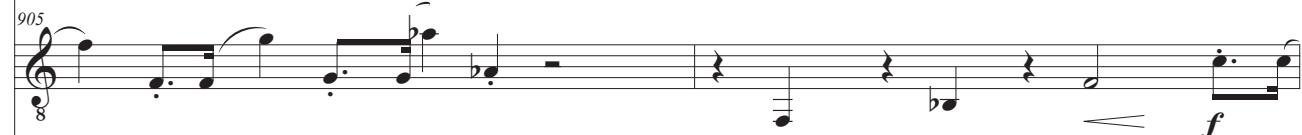
gold. \_\_\_\_\_ Pulled, pulled, pulled, pulled,

B. Cl.

Pno.

D. S.

B 1 905 

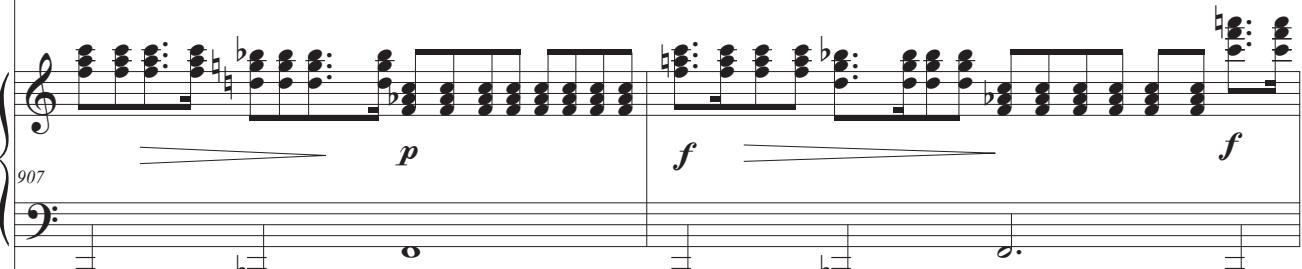
B. Cl. 905 

Pno. 905 

D. S. 905 

B 1 907 

B. Cl. 907 

Pno. 907 

D. S. 907 

910

B 1 909 I like fast wo - men! I pull quick, I

B 2 I am the vine, you are the bran-ches.

**ALDRIN**

B. Cl. 909

Pno. 909

D. S. 909

B 1 911 don't e - ven wait. Hey, and when you're a star, they

B 2 Who - e - ver re - mains in me, and I in him, will bear much fruit;

Pno. 911

D. S. 911

913

B 1

let you do it. You \_\_\_\_ can do a - ny-thing, a - ny-thing: they

for you can do no - thing with - out me, for you can do

Pno.

D. S.

915

B 1

let you, let you do it. Grab \_\_\_\_ 'em by the pus - sy, grab \_\_

no - thing with - out me."

B. Cl.

Pno.

D. S.

917

B 1

'em by the pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, hey!

917

B. Cl.

Pno.

D. S.

**919** **ARMSTRONG**

T

We break this bread to share in the bo-dy of Christ which He gave for

B 1

I pull quick, I don't e-ven wait. Hey! And

**ALDRIN**

B 2

We break this bread to share in the bo-dy of Christ

919

B. Cl.

Pno.

D. S.

921

T us; this wine, His blood which was

B 1 when you're a star, they let you do it. You can do

B 2 — which He gave for us; this wine, His blood which was

Pno.

D. S.

923

T shed for us. A - men,

B 1 a - ny - thing, a - ny - thing: they let you, let you do it.

B 2 shed for us. A - men,

Pno.

D. S.

925

T  
B 2  
Pno.  
D. S.

men.

925 **p**

925

**D. S.**

**927** *Suddenly the gods and astronauts are visible to each other*

927

T  
B 1  
B 2  
B. Cl.  
Pno.  
D. S.

Je-sus, who are you?

Christ! I'm the

Je-sus, who are you?

927

927

927 **f**

927 **ff**

927 **f**

929

B 1

Sun, the life - blood of e-very li-v ing thing. I fill the air e-very-where. A-

929

B. Cl.

Pno.

929

D. S.

931

B 1

pol-lo, that's me! I'm boss round here. The son of a god, the god of sun. \_\_\_\_\_

931

B. Cl.

Pno.

931

D. S.

B 1

You're my slaves, kow - tow to me, you'll be o - kay,

B. Cl.

Pno.

D. S.

B 1

for you can do no - thing with - out me.

(to clarinet)

B. Cl.

Pno.

D. S.

938

## DANCERS

S1      Hey, looks like she's dead.

S2      Hey, looks like she's dead.

**APOLLO**  
 Who are you?  
 You'd better watch out, you're in my orbit.  
 This is a godly place for godly people.  
*(seeing Selena)*  
 Hey, what's up with my sister?

**ARMSTRONG**

T      Fuck, she's dead.

B 1

B 2      Fuck, she's dead.

**ALDRIN**

941

942 (♩ = 80)

S1

S2

**APOLLO**  
 My sister! Dead?  
 What the hell?  
 What the fuck's going on here?

(He points a gun at the astronauts)

B 1      You've killed

B 2

Pno.      941

*f*

943

S1  
S2  
T  
B1  
B2  
Pno.

Shit!  
Shit!  
What the hell?  
her!  
Poor Se - le - na! She was a bit dim  
What now? What to do?

*p* col canto

948

B1  
Pno.

com-pared to me; but so are they all. She was a poor crea-ture com-pared to me;

948

952

B1  
Pno.

952

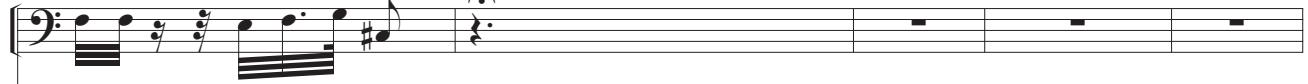
but so are they all. She looked up to me, but so do they all. How could this

**955**

**APOLLO**

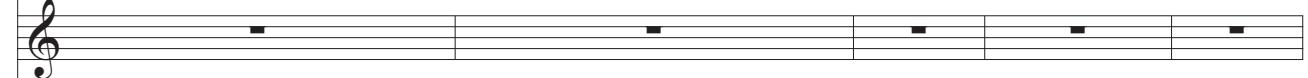
Hey, you've killed the goddess,  
My little sister! So bugger off, you bastards,  
back to where you came from!

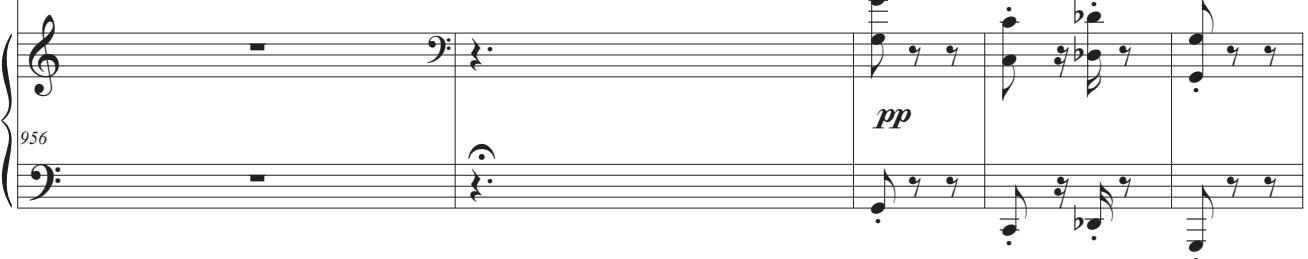
956

B 1 

hap - pen? Was I too late?

956

Cl. 

Pno. 

*(Apollo shoots the two astronauts, who  
freeze, suspended in mid-air)*

**964**

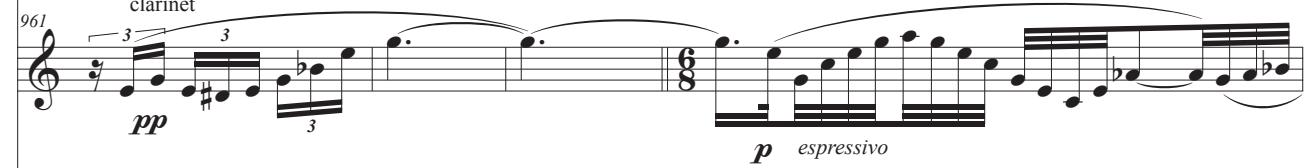


**Ensemble of Perplexity**

961

B 1 

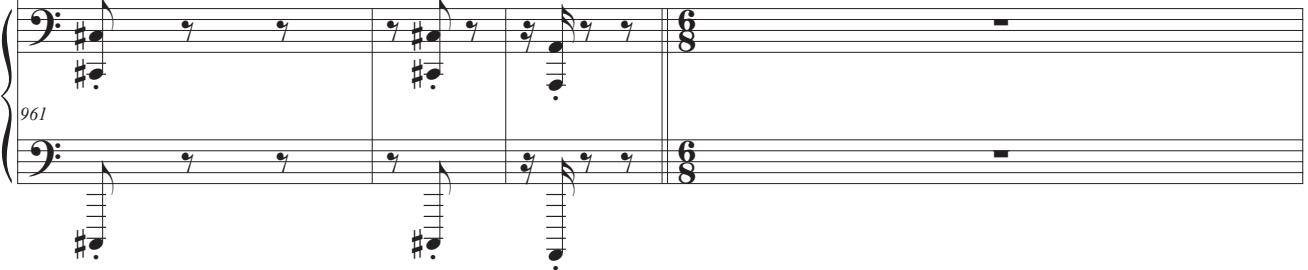
clarinet

Cl. 

pp

p espressivo

961

Pno. 

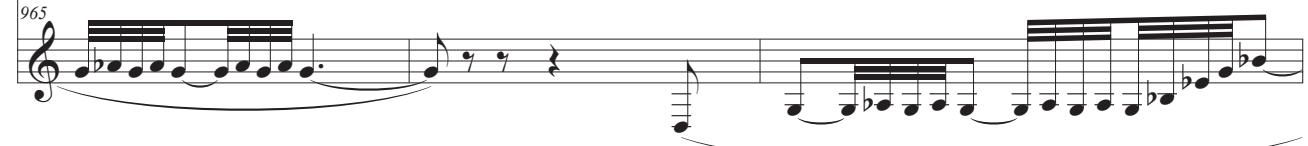
**APOLLO**

965

B 1 

Se - le - na dead? How can that be?

965

Cl. 

968

B 1 Was-n't she \_\_\_\_ a god like me pos - - - -

Cl.

972

970

B 1 sessed of im-mor-ta - li-ty? How come this fa - ta - li-ty?

Cl.

## SELENA

973

A A god - dess shoulbry rights re - vive;

B 1 Se-le - na dead?

Cl.

976

A I'm sup - posed to stay a - live To

B 1 Pos - - -

Cl.

978

A let these guys rea - lise their dream, their dream of such a da - ring

B 1 sessed of im - mor - ta - li - ty? How come this fa -

978

Cl.

Pno.

978

*p*

**980** *poco più mosso*

A scheme.

**ARMSTRONG**

T 8 Are we brea - thing or are we dead?

B 1 ta - li - ty?

**ALDRIN**

B 2 Are we brea - thing or are we dead?

Pno.

980 *f*

982

T Has this come of brea - king bread?

B 2 Has this come of brea - king bread?

Pno.

982

984

T What's sur - real

B 2 What's sur - real

Pno.

984 f

985

T and what's true?

B 2 and what's true?

Cl.

985 f

Pno.

985

986

T Are we gods \_\_\_\_\_

B 2 Are we gods \_\_\_\_\_

Cl.

Pno.

986

*ff*

987

A A

T — or are we crew? \_\_\_\_\_

B 1 Se -

B 2 — or are we crew? \_\_\_\_\_

Cl.

Pno.

987

988

## DANCERS

DANCERS

S1

S2

A

Is this  
Is this

god - dess should by rights re - vive;

## ARMSTRONG

T

B 1

B 2

So do we live or  
le - na dead? How can that be?  
So do we live or

**ALDRIN**

ALDRIN

Musical score showing two staves. The top staff is for Clarinet (Cl.) in G clef, with dynamics *p*. The bottom staff is for Piano (Pno.) in G clef, with dynamics *p*. Measure 988 starts with a sixteenth-note pattern in the clarinet, followed by eighth-note pairs. Measure 989 begins with a piano dynamic *p*, followed by eighth-note pairs.

990

S1      moon-club      just      a      fake?

S2      moon - club      just      a      fake?

A      —      —      —      I'm sup-posed      to      stay      a-live.

T      8      do      we      die?

B 1      —      —      —      —

B 2      do      we      die?

Cl.      990      —      —      —      —

Pno.      990      —      —      —      —

D. S.      990      —      —      —      —

992

S1 Should we laugh or should we quake?  
S2 Should we laugh or should we quake?  
A I'm sup-posed to stay a -  
T Will \_\_\_\_ our grave \_\_\_\_ lie in \_\_\_\_ the sky?  
B1 ta - li-ty? How come this fa -  
B2 Will \_\_\_\_ our grave \_\_\_\_ lie in \_\_\_\_ the sky?

992

Cl.

Pno. f

D. S. ff

994

S1      Is the U. - S. space pro-gram,

S2      Is the U. - S. space pro-gram,

A      live. Am I not \_\_\_ a god,

T      8 What is real and what is not,

B 1      ta - li-ty? Was-n't she \_\_\_ a god,

B 2      What is real and what is not,

Cl.      994 

Pno.      994 

D. S.      994 

996

S1      is the U. - - - S.

S2      is the U. - - - S.

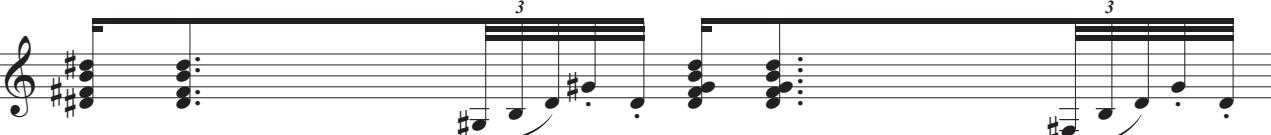
A      am I not \_\_\_\_\_ a god,

T      what is real

B 1     was - n't she \_\_\_\_\_ a god,

B 2     what is real

Cl.     996     

Pno.    996     

D. S.    996     

997

S1  
space pro -

S2  
space pro -

A  
am I not a god like

T  
and what is not?

B 1  
Was - n't she a god, like

B 2  
and what is not?

Cl.  
997

Pno.  
997

D. S.  
997

998

S1

S2

A

him,  
Pos

T

Who pulls the

B 1

me,  
Pos

B 2

Who pulls the

998

Cl.

3 3 6 3

Pno.

3 3

998

D. S.

> \* > \*

999

S1      gram      Just      a \_\_\_\_\_ sil -

S2      gram      Just      a \_\_\_\_\_ sil -

A      sessed      of      im - mor      -      ta      -      li      -      ty?

T      strings \_\_\_\_\_ in      this      strange

B 1      sessed      of      im - mor      -      ta      li      -      ty?

B 2      strings \_\_\_\_\_ in      this      strange

Cl.      ff

Pno.

D. S.

1001

S1 - - ly scam?

S2 - - ly scam?

A

T plot, in this strange

B1

B2 plot, in this strange

Cl.

**SELENA**

My

**p**

**1003**  $\text{♩} = 80$

A bro - ther is be-yond the pale. All he does is rant and

T plot?

**APOLLO**

B1 Night and day, moon and sun, She and me, we had some

B2 plot? I'm lo - sing my re - li-gion.

Cl.  $\text{pp}$   $p$

1006

A rail; Mi so - gy - nis - tic hy - pocrite, it's

B 1 fun. With - - - out her what am I to do? \_\_\_\_\_

Cl.

Pno. { 1006

1006

**1009** *recitative*

1008

A time, it's time for him to quit.

B 1 Hey, girl, give me a clue! Sister, get up, rise from the dead! Hey, let me try!

Cl.

Pno. { 1008

1008

**APOLLO** (*to the camera, addressing the nations*)

"Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace..."

**ARMSTRONG**

1011

T So she's not dead? Nei-ther are we?

ALDRIN

B 2 So she's not dead? Nei-ther are we?

Pno. { 1011

**SELENA** *(rising, to Apollo)*

1013

A Cut, cut! That's the wrong speech, Mis - ter Pre-si-dent, sir. Now lis - ten, bro-ther, we've

Pno.

*(taking him aside)*

1015

A had our day...

B 1 APOLLO

Fuck that! Will some - one tell me what's go - ing

Pno.

1016

B 1 on? What the hell are these guys do-ing here a-ny-way: mi-grant whi-teys on the moon?

Pno.

**1019**  $\text{♩} = 84$

**ARMSTRONG**

T On May twen-ty fifth nine - teen-hun-dred and six - ty one, \_\_\_\_\_

Pno. *p leggiero*

1024

T nine - teen-hun-dred and six - ty one, Pre - si - dent Ken-ne - dy,

Pno.

1024

T Pre-si-dent Ken-ne - dy ad-dressed the U S Con - gress, Pre-si-dent Ken-ne - dy

Pno.

1028

T — ad-dressed the U S Con - gress on "Ur - gentNa-tio-nal Needs",

Pno.

1032

T — on "Ur - gentNa-tio-nal Needs", on "Ur - gentNa-tio-nal Needs"

Pno.

1036

T — and de - clared, and de - clared:

Pno.

1044

T 8 "I be - lieve that this na - tion should com - mit to a - chie - ving the goal, the

B 2 8 "I be - lieve that this na - tion should com - mit to a - chie - ving the goal, the

Pno. 1044 *p* 8

1049

T 8 goal, be - fore the de - cade is out, to a - chie - ving the goal

B 2 8 goal, be - fore the de - cade is out, to a - chie - ving the goal

Cl. 1046 8 9 16 6 16 *p*

Pno. 1046 8 9 16 6 16 *p*

T 8 — of lan - ding a man on the moon — and re - tur - ning him safe - ly, re - tur - ning him

B 2 8 — of lan - ding a man on the moon — and re - tur - ning him safe - ly, re - tur - ning him

Cl. 1050 8 9 16 6 16 *p*

Pno. 1050 8 9 16 6 16 *p*

1056

1064

S1 and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth, and re-

S2 and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth, and re-

A and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth, and re-

T and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth,

B 1 and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth, and re-

B 2 and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth, and re-

Cl. *cresc.*

Pno. *cresc.*

D. S. *f*

1074

1071

S1 tur-ning him safe ly, re - tur-ning him safe-ly to earth

S2 tur-ning him safe ly, re - tur-ning him safe-ly to earth

A tur-ning him safe ly, re - tur-ning him safe-ly to earth

T On May twen-ty fifth nine - teen-hun-dred and six - ty

B 1 tur-ning him safe ly, re - tur-ning him safe-ly to earth

B 2 tur-ning him safe ly, re - tur-ning him safe-ly to earth

Cl. *p*

Pno. *p*

D. S.

1076

S1

S2

T

B 2

Cl.

Pno.

one

Pre - si - dent Ken - ne - dy ad-dressed the U S

On May twenty fifth nine - teen - hun - dred and six - ty

1076

1076

1083

S1 Pre - si - dent Ken - ne - dy ad-dressed the U S Congress on 9 16

S2 Pre - si - dent Ken - ne - dy ad-dressed the U S Congress on 9 16

A May twen-ty fifth nine - teen - hun-dred and six - ty one Pre - si - dent Ken - ne - dy 9 16

T clared: and de - clared, and de - clared, 8 16

B 1 May twen-ty fifth nine - teen - hun-dred and six - ty one Pre - si - dent Ken - ne - dy 9 16

B 2 on "Ur - gent Na - tio - nal Needs" and de - clared: 9 16

Pno. 1083

1090

1087

S1 "Ur - gent Na-tio-nal Needs" and de - clared: and de - 9 16

S2 "Ur - gent Na-tio-nal Needs" and de - clared: and de - 9 16

A ad-dressed the U S Congress and, and, and, and de - 9 16

T and de - clared, and, and, and, and, de-clared: 8 16

B 1 ad-dressed the U S Congress and, and, and, and de - 9 16

B 2 and de - clared: and, and, and, de-clared: 9 16

Cl. 1087

Pno. 1087

1093

S1 clared:  
"I be-lieve that this na-tion should com-mit to a-chie-ving the  
goal,"

S2 clared:  
"I be-lieve that this na-tion should com-mit to a-chie-ving the  
goal,"

A clared:  
"I be-lieve that this na-tion should com-mit to a-chie-ving the  
goal,"

T "I be-lieve that this na-tion should com-mit to a-chie-ving the  
goal,"

B1 clared:  
"I be-lieve that this na-tion should com-mit to a-chie-ving the  
goal,"

B2 "I be-lieve that this na-tion should com-mit to a-chie-ving the  
goal,"

Pno. { 1093

1095

S1 goal be - fore the de - cade is out, I be-lieve that this  
"I be-lieve that this na-tion should com-mit to a-chie - ving the goal be - fore this

S2 goal be - fore the de - cade is out, I be-lieve that this  
"I be-lieve that this na-tion should com-mit to a-chie - ving the goal be - fore this

A "I be-lieve that this na-tion should com-mit to a-chie - ving the goal be - fore this

T I be-lieve that this na-tion should com-mit to a-chie - ving the  
"I be-lieve that this na-tion should com-mit to a-chie - ving the goal be - fore this

B1 "I be-lieve that this na-tion should com-mit to a-chie - ving the goal be - fore this

B2 I be-lieve that this na-tion should com-mit to a-chie - ving the

Pno. { 1095

1100

1097

S1 na-tion should com-mit to a-chie - ving the goal, the goal, \_\_\_\_\_ to a - chie-ving the goal of lan-ding a

S2 na-tion should com-mit to a-chie - ving the goal, the goal, \_\_\_\_\_ to a - chie-ving the goal of lan-ding a

A de - cade is out, the goal, \_\_\_\_\_ to a - chie-ving the goal of lan-ding a

T goal be - fore the de-cade is out, \_\_\_\_\_ to a - chie-ving the goal of lan-ding a

B 1 de - cade is out, \_\_\_\_\_ the goal, \_\_\_\_\_ to a - chie-ving the goal of lan-ding a

B 2 goal be - fore the de-cade is out, the goal, \_\_\_\_\_ to a - chie-ving the goal of lan-ding a

1097

Cl.

Pno.

D. S.

*f*

*ff*

1102

S1 man on the moon \_\_\_\_\_ and re - turning him safe - ly, re-tur-ning him safe-ly to earth, \_\_\_\_\_ and,

S2 man on the moon \_\_\_\_\_ and re - turning him safe - ly, re-tur-ning him safe-ly to earth, \_\_\_\_\_ and,

A man on the moon \_\_\_\_\_ and re - turning him safe - ly, re-tur-ning him safe-ly to earth, \_\_\_\_\_ and,

T man on the moon \_\_\_\_\_ and re - turning him safe - ly, re-tur-ning him safe-ly to earth, \_\_\_\_\_ and,

B 1 man on the moon \_\_\_\_\_ and re - turning him safe - ly, re-tur-ning him safe-ly to earth, \_\_\_\_\_ and,

B 2 man on the moon \_\_\_\_\_ and re - turning him safe - ly, re-tur-ning him safe-ly to earth, \_\_\_\_\_ and,

1102

Cl.

Pno.

D. S.

1110

S1      and, and, and re - tur-ning him safe - ly re-tur-ning him

S2      and, and, and re - tur-ning him safe - ly re-tur-ning him

A      and, and, and re - tur-ning him safe - ly re-tur-ning him

T      and, and, and...      *f* So here \_\_\_\_\_

B 1      and, and, and re - tur-ning him safe - ly re-tur-ning him

B 2      and, and, and re - tur-ning him safe - ly re-tur-ning him

Cl.      *p*

Pno.      *pp*

D. S.      *pp*

*III2*

S1 safe-ly to earth, re-tur-ning him safe ly re-tur-ning him safe-ly to earth.

S2 safe-ly to earth, re-tur-ning him safe ly re-tur-ning him safe-ly to earth.,

A safe-ly to earth, re-tur-ning him safe ly re-tur-ning him safe-ly to earth,

T we are: we've lan-ded on the moon!

B 1 safe-ly to earth, re-tur-ning him safe ly re-tur-ning him safe-ly to earth,

B 2 safe-ly to earth, re-tur-ning him safe ly re-tur-ning him safe-ly to earth,

Pno. *III2*

D. S. *III2*

*III7*

S1 Let the he-ros live! God, guys, we love

S2 Let the he-ros live! God, guys, we love

A and re-tur-ning him safe ly re-tur-ning him safe-ly to earth."

T ...and re-tur-ning him safe ly re-tur-ning him safe-ly to earth,

B 1 and re-tur-ning him safe ly re-tur-ning him safe-ly to earth."

B 2 To show the world...

Pno. *III7*

D. S. *III7*

1121

1125

S1      and, and, and, and, and, and, and, and,

S2      and, and, and, and, and, and, and, and,

A      grip, get a grip, bro - ther...

T      and, and, and, and, and, and, and,

B 1      and, and, and, and, and, and, and,

B 2      and, and, and, and, and, and, and,

Cl.      1125

Pno.      1125

D. S.      1125

1129

S1 and re - tur-ning him safe - ly re - tur-ning him safe-ly to earth, and re -

S2 and re - tur-ning him safe - ly re - tur-ning him safe-ly to earth, and re -

T and re - tur-ning him safe - ly re - tur-ning him safe-ly to earth, and re -

B 1 and... Shat it! Shut it! You're \_\_\_\_\_ all fired. \_\_\_\_\_

B 2 and re - tur-ning him safe - ly re - tur-ning him safe-ly to earth, and re -

Cl.

Pno.

D. S.

1134

S1 tur - ning him safe - ly re - tur - ning him safe - ly to earth."

S2 tur - ning him safe - ly re - tur - ning him safe - ly to earth."

T tur - ning him safe - ly re - tur - ning him safe - ly to earth."

B 1 I'm ta - king back con - trol! \_\_\_\_\_

B 2 tur - ning him safe - ly re - tur - ning him safe - ly to earth."

Pno.

D. S.

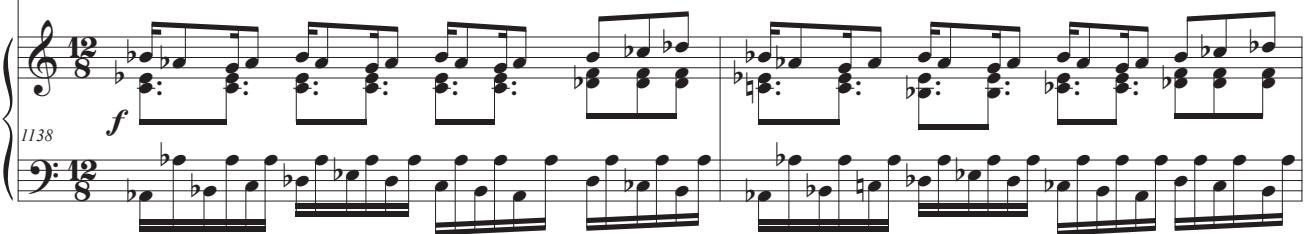
(takes aim again)

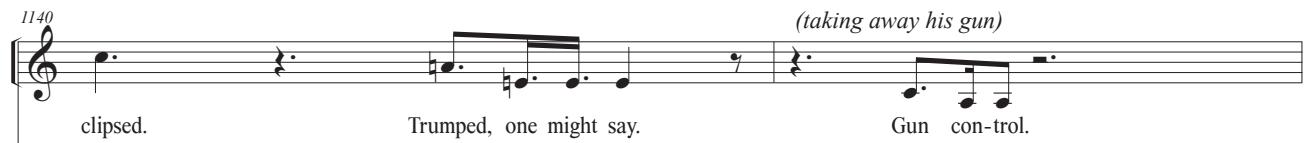
1138

SELENA (*emphatically, to Apollo*)

A 

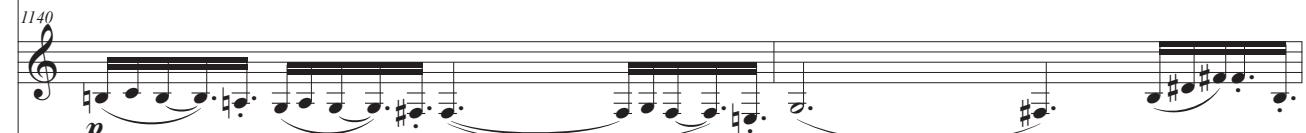
Cl. 

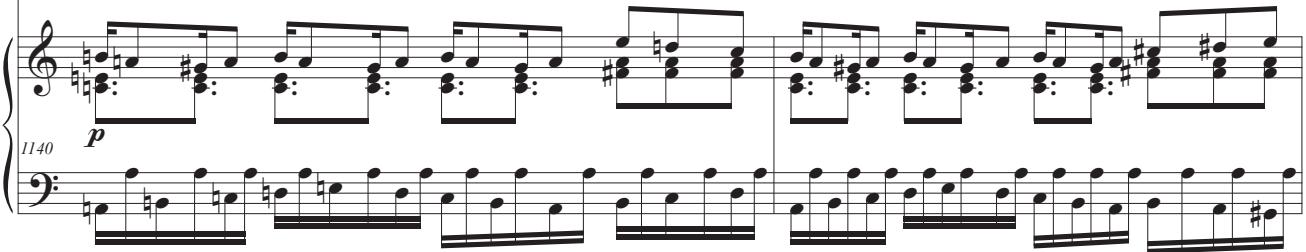
Pno. 

A 

(taking away his gun)

clipped. Trumped, one might say. Gun con-trol.

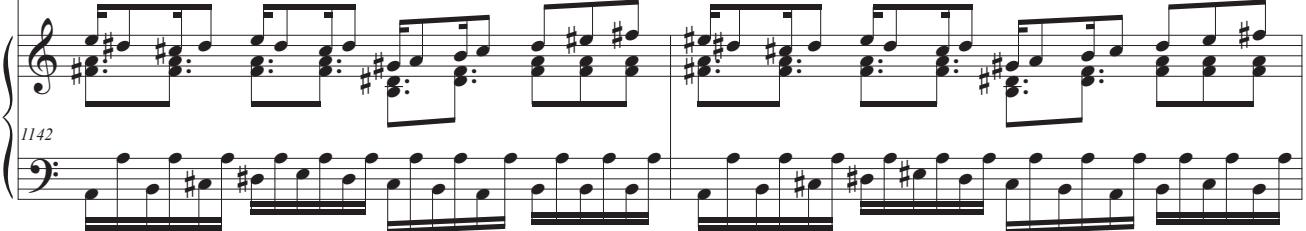
Cl. 

Pno. 

A 

One day, they'll find our sta - tues in a mu - se - um,

Cl. 

Pno. 

1144

A      they'll write po-e-try a-bout us, great dra - mas... may-be an o - pera.

Cl.      *f*

Pno.      *f*

1147

1146

A      Go a-gain from the speech... roll!

Cl.

Pno.      *p*

**APOLLO (grudgingly, to the camera)**

"This has to be the proudest day of our lives. Because of what these guys have done, the heavens have become a part of man's world."

1148

Pno.      *p*

1150

S1

S2

T

B 2

Pno.

Clock that, ro - ger that!

**APOLLO**

1151

B 1

Pno.

Peo - ple will wor - ship me, you'll see;

1151

B 1

Pno.

they'll name the mu - se - um af - ter me: it - 'll be a

1152

B 1

Pno.

they'll name the mu - se - um af - ter me: it - 'll be a

1152

B 1

Pno.

**1157 Epilogue**

1155

S1      And, and, and, and...

S2      And, and, and, and...

T      And, and, and, and... the two

B 1      beau-ti - ful...  
*Selena puts a dummy in his mouth  
and turns him to stone; she leaves.*

B 2      And, and, and... the two

Cl.      *f*

Pno.      *f*  
 1155

1158

T      pla - nets col - li - ded with such force,  
 8

B 2      pla - nets col - li - ded with such force,

Cl.      *f*

Pno.      *f*  
 1158

1160

T such force *3* that they forged a new pla - net, **12**  
 B 2 such force *3* that they forged a new pla - net, **12**  
 Cl. **12**  
 Pno. **12**

**1162**

**ANGELS**

S1 child *3*  
 S2 child *3*  
 T our Earth, *3*  
 B 2 our Earth, *3*  
 Cl. *ff*  
 Pno. *ff*  
 D. S. *ff*

1162



1169

T 8 from this col - li - sion \_\_\_\_ the de - bris ga - thered, 

B 2 8 from this col - li - sion \_\_\_\_ the de - bris ga - thered, 

Cl. 8 *pp* 

Pno. 8 *p* 

T 8 and be - came \_\_\_\_\_ the Moon... 

B 2 8 and be - came \_\_\_\_\_ the Moon... 

Pno. 8 

Pno. 8 *pp* 

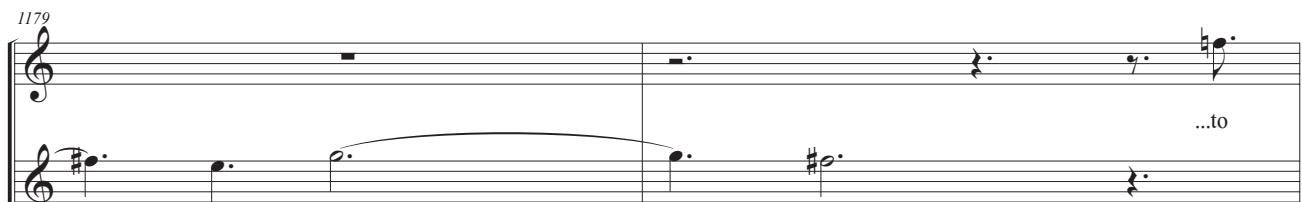
*8va* 

## 1178

S2 1177 

Cl. 1177 

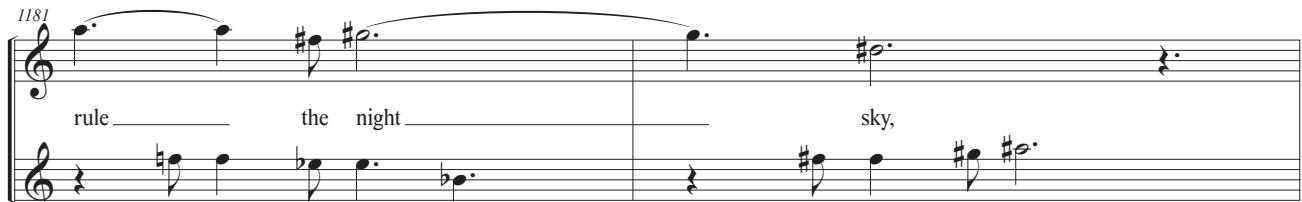
Pno. 1177 (8va) 

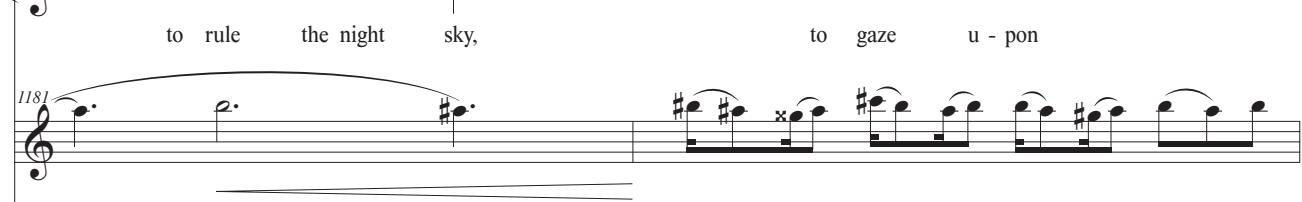
S1 1179 

S2 ...to  
— was born 

Cl. 1179 

Pno. 1179 

S1 1181 rule — the night — sky, 

S2 to rule the night sky, to gaze u - pon 

Cl. 1181 

Pno. 1181 

1183

S1

she, the face, — the face who watch - es —

S2

the Earth, to rule in the night, — the night —

Cl.

1183

Pno.

*p*

1183

1186 *The scene fades*

1187

S1

S2

T

B 2

a can - vas for  
a can - vas for  
trol \_\_\_\_\_ the tides... \_\_\_\_\_

1187

Cl.

Pno.

*8va* - - - - -

1187

Pno.

1189

S1

S2

T

B 2

ar - tists and drea - mers. \_\_\_\_\_  
ar - tists and drea - mers. \_\_\_\_\_  
mar - ker of months and sea - sons. \_\_\_\_\_  
mar - ker of months and sea - sons. \_\_\_\_\_

Pno.

*ppp*

*8va* - - - - -

1189

Pno.