

# **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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# 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

Cl. *pp* *p* *pp*

Pno.

10

ANGELS

S1

S2

A

T

B1

B2

Cl.

Pno.

In the be - gin - -

In the be - gin-ning, in the be - - -

SCIENTISTS

That is to say:

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-tem co-a-lesced And

17

T  
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.  
pp

25

T  
Earth.

B 1  
Earth.

B 2  
Earth.

Cl.  
25

Pno.  
*pp*  
*p*

27

B 1  
And we shall call this o-ther pla - net...

Pno.

30

31

S1  
The - ia, Ti -

S2  
The - ia And The - ia was a Ti - tan, a

A  
The - ia, Ti -

Pno.  
*p*

34

S1 tan, The ia,

S2 child of U - ra - nus and

A tan, The ia,

Pno.

37

S1 child, a child of Hea - ven

S2 Ga - ia, of Hea - ven

A child of Hea - ven

Pno.

40

S1 and Earth.

S2 and Earth.

A and Earth.

Cl. *pp*

Pno.



42

T

B 1

B 2

Cl.

Pno.

*pp*

And one of these pla - nets was

45

T

B 1

B 2

Cl.

the pro - to, pro - to, pro - to

the pro - to, pro - to

the pro - to, pro - to

the pro - to, pro - to

*pp*

49

T

B 1

B 2

Cl.

Pno.

*pp*

*p*

Earth...

Earth...

Earth...

51

S1 In the be - gin - ning...

S2 In the be - gin - ning...

A In the be - gin - ning...

Cl. *pp*

Pno.

55 ♩ = 138

**Scene One**  
The launch of Apollo 11

**ARMSTRONG**

T 8

Ro-ger We got a roll pro-gram

B 1 **COLLINS**

Ro-ger We got a roll pro-gram

B 2 **ALDRIN**

Clock We got a roll pro-gram

Pno. *f*

D. S. *f*

60

T  
8  
Ro-ger We got a roll pro-gram We got a roll pro-gram

B 1  
Ro-ger We got a roll pro-gram We got a roll pro-gram

B 2  
Clock We got a roll pro-gram We got a roll pro-gram

Pno.

D. S.

64

T  
8  
Ro-ger Roll Roll Roll Roll

B 1  
Ro-ger Roll Roll Roll Roll

B 2  
Clock Roll Roll Roll Roll

Pno.

D. S.

68

T  
8  
Roll Roll's com-plete and the pitch pro-grammed Roll's com-plete

B 1  
Ro-ger Roll's com-plete and the pitch pro-grammed Roll's com-plete

B 2  
Roll Roll's com-plete and the pitch pro-grammed Roll's com-plete

Pno.

D. S.

75

72

T  
8  
Roll's com-plete and the pitch pro-grammed

B 1  
Roll's com-plete and the pitch pro-grammed

B 2  
Roll's com-plete and the pitch pro-grammed

Cl.  
72  
*f*

Pno.

D. S.

76

Cl.

Pno.

D. S.

**MISSION CONTROLLERS**

80

S1

S2

A

Cl.

Pno.

D. S.

E - le - ven Hea-ven E -

E - le - ven Hea-ven E -

E - le - ven Hea-ven E -

3

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.  
91 3

Pno.  
91

D. S.  
91

95

S1  
mi-nute at one mi-nute

S2  
mi-nute at one mi-nute

A  
mi-nute at one mi-nute

Cl.  
95

Pno.  
95

D. S.  
95

99

MISSION CONTROLLERS

S1  
S2  
A

Stand by for mode  
Stand by for mode  
Stand by for mode

ASTRONAUTS

T  
B 1  
B 2

Ro - ger  
Ro - ger

Clock

Cl.  
Pno.  
D. S.

99  
99  
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  
8  
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.  
103

Pno.  
103

D. S.  
103

108

107

S1  
Hea-ven E - le-ven E-le-ven you're Go \_\_\_\_\_

S2  
Hea-ven E - le-ven E-le-ven you're Go \_\_\_\_\_

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

T  
8  
We got a one Char-lie Ro-ger Go Go

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

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

Cl.  
107

Pno.  
107

D. S.  
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  
8  
— Go 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 Go — for sta - ging and in - board cut-off

Cl.  
III

Pno.  
III

D. S.  
III

The musical score is arranged in a standard orchestral format. It features six vocal staves (S1, S2, A, T, B1, B2), a Clarinet (Cl.), Piano (Pno.), and Double Bass (D.S.). The vocal parts have lyrics written below them. The piano part consists of two staves with complex chordal textures and some sustained notes. The double bass part has a rhythmic pattern of eighth notes. The score is marked with a 'III' at the beginning of each system, indicating a third ending or a specific section. The lyrics for the vocal parts are: 'you are Go for sta - ging and in - board cut-off This is' for S1, S2, and A; 'Go Go — Go Go — for sta - ging and in - board cut-off' for T; 'Char-lie Char-lie Char-lie — Go for sta - ging and in - board cut-off' for B1; and '— Go Go — Go Go — for sta - ging and in - board cut-off' for B2.

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 -

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

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

Cl.  
115 *f*

Pno.  
115

D. S.  
115

119

S1  
E-le-ven you're Go you are Go for sta-ging and

S2  
E-le-ven you're Go you are Go for sta-ging and

A  
E-le-ven you're Go you are Go for sta-ging and

T  
Go Go Go Go Go

B1  
Char-lie Char-lie Char-lie Char-lie

B2  
Go Go Go Go Go

Cl.  
119

Pno.  
119

D. S.  
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  
8  
— 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

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

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

Cl.  
125  
*ff*

Pno.  
125  
*ff*

D. S.  
125  
*ff*

129

Cl.

Pno.

D. S.

135

133

S1

S2

A

Cl.

Pno.

D. S.

*f* Go ig -

*f* Go ig -

*f* Go ig -



136

S1  
ni - tion

S2  
ni - tion

A  
ni - tion

Cl.  
*p*

Pno.  
*p*

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  
8  
Ro - ger  
We got ig - ni - tion

B 1  
Ro - ger  
We got ig - ni - tion

B 2  
Clock  
We got ig - ni - tion

Cl.  
140

Pno.  
140

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.  
150

Pno.  
150

*rit.*  
*p*  
*pp*

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

154  $\text{♩} = 48$  gently swung  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

**SELENA**

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

Cl.  
154  
*pp*

Pno.  
154  
*p*

D. S.  
154  
*pp*

158

A

by night, by night I rise, I

Cl.

*p*

Pno.

D. S.

161

A

rise from the o - cean I

Cl.

6 3

Pno.

D. S.

165

A

rise from the o - cean and

Cl.

*f* *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. *pp*

D. S.

180

A

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

Cl.

Pno.

D. S.

**DANCERS**

184

S1

S2

A

Cl.

Pno.

D. S.

Se - le - - - - na,

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

*p*

187

S1

S2

A

Cl.

Pno.

D. S.

Se - - - le -

moon god - - - dess,

from the o - cean and

190

S1

S2

A

Cl.

Pno.

D. S.

na, moon god - dess.

moon god - dess.

drive my cha - riot a - cross the sky

*p*

194

Musical score for measures 194-195. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto (A), Clarinet (Cl.), Piano (Pno.), and Double Bass (D.S.). The key signature is one flat (Bb) and the time signature is 9/4. The lyrics for S1 and S2 are "Do we,". The lyrics for A are "I lead on, I lead on, I lead on the". The piano part features a complex accompaniment with many beamed notes and dynamic markings like *pp* and accents. The double bass part has a simple bass line with dynamic markings like *pp*.

Musical score for measures 196-197. The score includes parts for Soprano 1 (S1), Soprano 2 (S2), Alto (A), Piano (Pno.), and Double Bass (D.S.). The key signature is one flat (Bb) and the time signature is 9/4. The lyrics for S1 and S2 are "do we,". The lyrics for A are "sai - lor, I lead on the sai -". The piano part continues with a complex accompaniment and dynamic markings like *pp* and accents. The double bass part continues with a simple bass line and dynamic markings like *pp*.



198

S1 do we, do we,

S2 do we, do we,

A - - - - - lor, I coun - sel, I coun - sel, I

Pno.

D. S.

200

S1 do we, do we,

S2 do we, do we,

A coun - sel the far - mer, ca -

Pno.

D. S.

202

S1 do we?

S2 do we?

A ress all lo - vers, and ca - ress all, all

Pno.

D. S.

204

S1

S2

A lo - - - - - vers, all

Pno.

D. S.

205

S1  
yeah, \_\_\_\_\_ we do, we do!

S2  
yeah, \_\_\_\_\_ we do, we do!

A  
lo - - - vers - in the sha - dows

Pno.

D. S.

207

S1

S2

A  
wa - xing and wa - ning \_\_\_\_\_ wa - xing and wa - ning and

Cl.  
*pp*

Pno.  
*pp*

D. S.

209

S1

S2

A

Cl.

Pno.

D. S.

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

211

S1

S2

A

Cl.

Pno.

D. S.

By night,

215

S1

S2

A

Cl.

Pno.

D. S.

*p* *leggiero*

Full or new,  
Full or new,

by night, by night I rise,

*p*

*pp*

219

S1

S2

A

Cl.

Pno.

D. S.

har - vest, blue, full or new, har-vest, blue, full onew,  
har - vest, blue, full or new, har-vest, blue, full omew,

I pull the o - ceans, I pull and

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* *p*

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**

The Mission. Earth orbit.

230  $\text{♩} = 60$

229

S1 blue! \_\_\_\_\_

S2 blue! \_\_\_\_\_

A sky \_\_\_\_\_

**COLLINS**

B 1 Neil, are you ma-ster of ce-re-mo-nies on time?

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  
Hea-ven E-le-ven Your gui-dance has con-verged

S2  
Hea-ven E-le-ven Your gui-dance has con-verged

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  
move.

Pno.

236

S1  
You're loo-king good

S2  
You're loo-king good

T  
ARMSTRONG  
Clock.

B 1  
bitch.

Cl.  
236  
*p*

Pno.



238

T that Clock that

Cl.

Pno.

242

241

S1 Hea - ven E - le - ven You're Go at four mi - nutes

S2 Hea - ven E - le - ven You're Go at four mi - nutes

T Clock

Cl.

Pno.

243

T that

Cl.

Pno.

245

S1  
S2

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

Cl.

Pno.

247

S1  
S2

clear  
like you're just next door

Cl.

Pno.

249

S1  
S2

T

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

Cl.

Pno.

251

S1

S2

T

Cl.

Pno.

You were live in thir - ty three coun - tries

You were live in thir - ty three coun - tries

too \_\_\_\_\_ loud and clear down there

253

Cl.

Pno.

*cresc.*

*cresc.*

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.

259

S1  
locked

S2  
locked

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

B 2  
Ro-ger

Pno.

261

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

Pno.

263

T  
8  
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.

265

S1  
Ro-ger

S2  
Ro-ger

T  
8  
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.

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**

The Nightclub. Selena has finished her act. She and the dancers flirt with the patrons.

270

$\text{♩} = 44$

269

S1 now right now

S2 now right now

T

B 1

B 2

Cl.

Pno.

**PATRONS** *p*

When I en - ter here it's

When we

cam - era floa - ting by?

### 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 \_\_\_\_\_

272

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; \_\_\_\_\_

274

Cl.

Pno.

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.  
3 9

Pno.  
276  
*pp* 3 3 *8va*

D. S.  
276  
*p* 3 3



279

S1

S2

A

T

B 1

B 2

Cl.

(8<sup>va</sup>)

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

6 3

3 3

3 3

282

S1

S2

A

T

B 1

B 2

Cl.

Pno.

D. S.

night, \_\_\_\_\_ I bless you as goddess of the

and you're transpor- ted in- to \_\_\_\_\_

and you're transpor- ted in- to \_\_\_\_\_

and you're transpor- ted in- to \_\_\_\_\_

282

8va

3 3

282

3 3

282

**DANCERS**

285

S1

S2

A

T

B 1

B 2

Cl.

Pno.

D. S.

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

the heart \_\_\_\_\_ of the night. \_\_\_\_\_ When I

the heart \_\_\_\_\_ of the night.

the heart \_\_\_\_\_ of the night. \_\_\_\_\_

*p* You can - not

*p* You can - not

*gva*

3 3

6 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 —

Cl.  
9

Pno.

D. S.  
288  
*p*

290

S1 reach her.

S2 reach her.

A each night I bless you as goddess of the

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

B1 world.

B2 it's like I'm in a-no-ther world, a-no-ther world.

Cl. 9

Pno.

D. S.

293

292

S1

S2

A  
night. Far a - way, out of

T

B 1

B 2

Cl.  
3 3 3 3

Pno.

D. S.

296

A reach and ra - - - - - diant!

Cl. *a piacere*

Pno.

D. S.

302

301

A Bathe in my my - ste - rious light!

Cl.

Pno.

D. S. *pp* *p*

305

S1

S2

A

T

B 1

B 2

Cl.

Pno.

D. S.

*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!

305

8va

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  
315 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**

$\text{♩} = 132$

**COLLINS**

B 1

Ha-ving one hell of a time kee-ping my bo-dy down keep floa-ting up

B 2

Just

Pno.

*p* *leggiero*

319

B 1

God what a star

B 2

go where you want

Pno.

323

T

**ARMSTRONG**

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

B 2

Hell, that must be!

Pno.

327

333

330

T  
8

B 1

B 2

Pno.

330

Stand by for sun rise

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

Je-sus look

*tr*

3 3

334

T  
8

B 1

B 2

Pno.

334

Ain't that some-thing?

Get a pic-ture

It's un-real!

look at that ho-ri-zon

God-dam pret-ty

### MISSION CONTROLLERS

338

S1  
E - le - ven this is Hous - ton Less than a

S2  
E - le - ven this is Hous - ton Less than a

A  
E - le - ven this is Hous - ton Less than a

B 2  
Ce - cil B. de Al - drin stan - ding by

Pno.

342

S1  
mi - nute to ig - ni - tion and e - very - thing is GO for T L I

S2  
mi - nute to ig - ni - tion and e - very - thing is GO for T L I

A  
mi - nute to ig - ni - tion and e - very - thing is GO for T L I

B 1  
Let me know when you

Pno.

346

T 8

When you feel it, that's when it is.

B 1

start it up

Pno. 346 *p*

B 2 349

There — we go, —

Pno. 349

T 8 354

Call it at fif - teen. Phew!

B 1

O - kay.

B 2

thrust! —

Pno. 354

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

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  
**ARMSTRONG**  
E - le - ven. Ro - ger.

Pno.

**COLLINS**

369

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

Pno.

372

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

Pno.

373

376

T  
8

B 1

Pno.

376

bright \_\_\_\_\_

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

380

T  
8

B 1

Pno.

380

the old sun, \_\_\_\_\_ the

Here comes \_\_\_\_\_ the old

383

T  
8

B 1

B 2

Pno.

383

sun, \_\_\_\_\_ the sun.

sun, \_\_\_\_\_ the sun.

**ALDRIN**

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



388

T

B 1

B 2

Pno.

### Scene Six

The nightclub. Dancing. The atmosphere soon becomes hedonistic

392

$\text{♩} = 88$  *l'istesso tempo*

Pno.

395

Pno.

398

Pno.

Pno. 401

Pno. 405

409

Pno. 409

Pno. 412

Pno. 415

421

Cl. 419

Pno. 419

422

Cl.

Pno.

422

This system contains measures 422 to 425. The Clarinet part (top staff) begins with a melodic line starting on G4, moving through A4, B4, and C5, with some chromatic alterations. The Piano part (bottom staves) features a steady accompaniment of eighth notes in both hands, with some chords in the left hand.

426

Cl.

Pno.

426

This system contains measures 426 to 428. The Clarinet part continues its melodic line with a slur over measures 426 and 427. The Piano part maintains the eighth-note accompaniment pattern.

429

Cl.

Pno.

429

This system contains measures 429 to 432. The Clarinet part has a more complex melodic line with many slurs and ties. The Piano part continues with the eighth-note accompaniment.

433

Cl.

Pno.

433

This system contains measures 433 to 436. The Clarinet part features a highly technical melodic line with many slurs and ties. The Piano part continues with the eighth-note accompaniment.

437

Cl.

Pno.

441

Cl.

Pno.

447

Cl.

Pno.

**DANCERS**

449

S1

S2

Cl.

Pno.

Our shape-shif - ters stir deep in their hearts Trans-

Our shape-shif - ters stir deep in their hearts Trans-

453

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

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

Cl.  
*p*

Pno.

457

S1  
- - ne's eyes. When she be - kons the

S2  
- - ne's eyes. When she be - kons

Cl.

Pno.

461

S1  
beast must fol - -

S2  
the beast must fol - -

Pno.

464

S1  
low When she beck - ons — the beast must

S2  
low When she beck - ons — the beast must

Pno.

469

468

S1  
fol - - - low His

S2  
fol - - - low His

Cl.

Pno.

470

S1  
limbs — sweat —

S2  
limbs — sweat

Pno.

473

S1

S2

Pno.

His loins

475

S1

S2

Cl.

Pno.

ache

480

479

Cl.

Pno.

483

Cl.

Pno.

487

Cl.

Pno.

491

SELENA

A

Cl.

Pno.

The lights shine o - ver the

494

A

Pno.

sky - line See the



497

A

foot - steps \_\_\_\_\_ of the night lea - ding a - way, \_\_\_\_\_

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.

510

509

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

$\text{♩} = \text{♩} = 88$

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.

522

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.

533

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

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

D. S.

539

S1 light,

S2 light,

A cold light,

T cold light,

B 1 cold light,

B 2 cold light,

Cl. 539

D. S. 539

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. 543

D. S. 543

549

S1 dens, har - dens my heart?

S2 dens, har - dens my heart?

A har - dens, har - dens my heart

T 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 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. 



563

S1 ra - - - - diance, whose \_

S2 ra - - - - diance, whose \_

A ra - - - - diance, whose \_

T ra - - - - diance, whose \_

B 1 ra - - - - diance, whose \_

B 2 ra - - - - diance, whose \_

Cl. 563

Pno. 563

D. S. 563

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.  
565

D. S.  
565

Detailed description: This page of a musical score for Edward Lambert's *Apollo's Mission* features a vocal ensemble and piano accompaniment. The vocal parts (S1, S2, A, T, B 1, B 2) are in soprano, alto, tenor, and bass clefs, with lyrics "dim, whose dim" appearing in two measures. The piano part includes a clarinet line (Cl.) with rests, a grand piano part (Pno.) with complex textures including triplets, and a double bass part (D. S.) with a rhythmic accompaniment. The score is marked with a dynamic of *dim* (diminuendo) and includes a *D. S.* (Da Capo) instruction.



567

S1  
ra - - - diance stirs my spi -

S2  
ra - - - diance stirs my spi -

A  
ra - - - diance stirs my spi -

T  
ra - - - diance stirs my spi -

B 1  
ra - - - diance stirs my spi -

B 2  
ra - - - diance stirs my spi -

Cl.  
567

Pno.  
567

D. S.  
567

569

S1  
- rit, stirs my

S2  
- rit, stirs my

A  
- rit, stirs my

T  
8  
- rit, stirs my

B 1  
- rit, stirs my

B 2  
- rit, stirs my

Cl.  
569  
*ff*  
3 9 3 9 9

Pno.  
569

D. S.  
569

Detailed description: This page of a musical score for 'Apollo's Mission' by Edward Lambert, page 82, features a vocal ensemble and instrumental accompaniment. The vocal parts (S1, S2, A, T, B1, B2) are in 3/4 time, with a tempo change to 2/4 at the end of the phrase. The lyrics are '- rit, stirs my'. The Clarinet (Cl.) part starts at measure 569 with a forte (ff) dynamic, featuring triplet and nonet figures. The Piano (Pno.) part consists of a right-hand accompaniment of chords and a left-hand bass line. The Drum Set (D. S.) part provides a rhythmic accompaniment with 'x' marks indicating cymbal hits.

571

S1  
spi - rit,

S2  
spi - rit,

A  
spi - rit,

T  
spi - rit,

B 1  
spi - rit,

B 2  
spi - rit,

Cl.  
571

Pno.  
571

D. S.  
571

573

S1  
S2  
A  
T  
B 1  
B 2

whose dim  
whose dim  
whose dim  
whose dim  
whose dim  
whose dim

Cl.

Pno.

D. S.

575

S1 ra - diance stirs my spi - rit?

S2 ra - diance stirs my spi - rit?

A ra - diance stirs my spi - rit?

T 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.

**579** *p*

578

S1  
Whose fin - - - gers fum - ble

S2  
Whose fin - - - gers fum - ble

A  
Whose fin - gers fum - ble

T  
*p*  
Whose fin - gers fum - ble

B 1  
Whose fin - gers fum - ble

B 2  
Whose fin - gers fum - ble

Pno.  
578

D. S.  
578

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,

590  $\text{♩} = \text{♩} = 88$  *p*

587

S1 here by the fire's flames bright? 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. *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.

612

S1 wat - ches, wat - ches, the eye of the night, —

S2 wat - ches, wat - ches, the eye of the night, —

Pno.

616

S1 wat - ches, the shapes of de - light, — de -

S2 wat - ches, the shapes of de - light, — de -

Pno.

622

620

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.

628

S1  
light dance, in the fire's flames

S2  
light dance, in the fire's flames

Pno.

*cresc.*

*cresc.*

*cresc.*

632

S1  
bright, in the fire's flames bright,

S2  
bright, in the fire's flames bright,

Pno.

637

*stringendo*

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

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

Pno.

*cresc.*

642

S1  
flames bright.

S2  
flames bright.

Pno.

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 shine, of moon - shine, gaze of

T  
gaze shine, of moon - shine, gaze of

B 1  
gaze shine, of moon - shine, gaze of

B 2  
gaze shine, of moon - shine, gaze of

Cl.  
648

Pno.  
648

D. S.  
648

651

S1  
of moon shine, moon shine

S2  
of moon shine, moon shine

A  
moon shine, gaze of moon shine,

T  
moon shine, gaze of moon shine,

B 1  
moon shine, gaze of moon shine,

B 2  
moon shine, gaze of moon shine,

Cl.  
6 3 3

Pno.

D. S.

12/16

654

S1  
S2  
A  
T  
B 1  
B 2

Whose rays whose

Cl.

Pno.

D. S.

654

654

654

Detailed description: This page of a musical score for 'Apollo's Mission' by Edward Lambert features a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass 1, Bass 2) are written in 12/8 time, with a key signature of two flats. They all sing the lyrics 'Whose rays whose' in a simple, homophonic setting. The instrumental parts include Clarinet (Cl.), Piano (Pno.), and Double Bass (D.S.). The Clarinet part features a melodic line with accents and a trill. The Piano part consists of a rhythmic accompaniment with chords and a bass line. The Double Bass part provides a steady rhythmic foundation with a simple bass line. The score is divided into three measures, with a time signature change from 12/8 to 2/4 at the end of the second measure.

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.  
657

Pno.  
657

D. S.  
657

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 -

Cl.  
660

Pno.  
660

D. S.  
660



664

663

S1  
blaze, Whose bur - ning,

S2  
blaze, Whose bur - ning,

A  
blaze, Whose bur - ning,

T  
blaze, Whose bur - ning,

B 1  
blaze, Whose bur - ning,

B 2  
blaze, Whose bur - ning,

Cl.  
663

Pno.  
663

D. S.  
663

9/16

666

S1  
bur - ning breath, 12/16

S2  
bur - ning breath, 12/16

A  
bur - ning breath, 12/16

T  
bur - ning breath, 12/16

B 1  
bur - ning breath, 12/16

B 2  
bur - ning breath, 12/16

Cl.  
666 12/16

Pno.  
666 12/16

D. S.  
666 12/16

Detailed description: This page of a musical score is for measures 666-668. It features six vocal staves (S1, S2, A, T, B 1, B 2) and three instrumental staves (Cl., Pno., D. S.). The vocal parts are in unison, singing the lyrics "bur - ning breath,". The instrumental parts include a Clarinet (Cl.) with a melodic line, a Piano (Pno.) with a complex accompaniment featuring sixteenth-note runs and chords, and a Double Bass (D. S.) with a simple bass line. The score is in 4/4 time and ends with a 12/16 time signature. The key signature has one flat (B-flat).

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.  
668

Pno.  
668

D. S.  
668

671

S1  
sire, fuels our de - sire, fuels

S2  
sire, fuels our de - sire, fuels

A  
sire, fuels our de - sire, fuels

T  
sire, fuels our de - sire, fuels

B 1  
sire, fuels our de - sire, fuels

B 2  
sire, fuels our de - sire, fuels

Cl.  
671

Pno.  
671

D. S.  
671

9/16 4/4

674

S1  
our de - - - - - sire,

S2  
our de - - - - - sire,

A  
our de - - - - - sire,

T  
our de - - - - - sire,

B 1  
our de - - - - - sire,

B 2  
our de - - - - - sire,

Cl.  
674

Pno.  
674

D. S.  
674

The musical score is arranged in a system with seven staves. The vocal parts (S1, S2, A, T, B1, B2) are in 4/4 time, with lyrics "our de - - - - - sire,". The instrumental parts (Cl., Pno., D.S.) are in 4/4 time. The score includes dynamic markings such as  $\text{mf}$  and  $\text{f}$ , and time signature changes to  $\frac{12}{16}$  and  $\frac{9}{16}$ . The piano part features a complex rhythmic pattern with sixteenth notes and a bass line with chords. The clarinet part has a melodic line with accents. The double bass part has a simple rhythmic accompaniment.

676

S1  
S2  
A  
T  
B 1  
B 2

fuels our de -

Cl.

Pno.

D. S.

676

676

679

S1  
sire, fuels our de - sire, fuels

S2  
sire, fuels our de - sire, fuels

A  
sire, fuels our de - sire, fuels

T  
sire, fuels our de - sire, fuels

B 1  
sire, fuels our de - sire, fuels

B 2  
sire, fuels our de - sire, fuels

Cl.  
679

Pno.  
679

D. S.  
679

9/16 4/4

*p* 683

682

S1  
our de - sire,

S2  
our de - sire,

A  
our de - sire,

T  
our de - sire,

B 1  
our de - sire,

B 2  
our de - sire,

Cl.  
682 *f* 9

Pno.  
682 *f* 6 6 6

D. S.  
682 *ff* 4



$\text{♩} = \text{♩} = 66$

684

S1

S2

A

T

B1

B2

Cl.

Pno.

D. S.

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  
8  
Whose firm flesh, yiel - -

B 1  
Whose firm flesh, yiel - -

B 2  
Whose firm flesh, yiel - -

692

Cl.  
3 3 3

Pno.  
692

692

D. S.

695

S1  
- - ding, yiel - ding,

S2  
- - ding, yiel - ding,

A  
ding, yiel - ding, trem -

T  
ding, yiel - ding, trem -

B 1  
ding, yiel - ding, trem -

B 2  
ding, yiel - ding, trem -

Cl.  
695

Pno.  
695

D. S.  
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 -

Cl.  
699 3

Pno.  
699

D. S.  
699

Detailed description: This page of a musical score for 'Apollo's Mission' by Edward Lambert, page 109, features a vocal ensemble and instrumental accompaniment. The vocal parts include Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The lyrics for the vocalists are: 'trem - bling, yiel - - ding, trem -'. The Alto, Tenor, Bass 1, and Bass 2 parts have an '8' written below the first measure. The Clarinet (Cl.) part begins at measure 699 with a triplet of eighth notes. The Piano (Pno.) part is shown in grand staff notation, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The Double Bass (D.S.) part is a single-line bass line with a steady eighth-note pattern. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

702

S1 trem - bling, fuse in the

S2 trem - bling, fuse in the

A - bling, fuse in the

T - 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

Detailed description: This page of a musical score for Edward Lambert's *Apollo's Mission* features a vocal ensemble and instrumental accompaniment. The vocal parts (S1, S2, A, T, B1, B2) are in a soprano/contralto range, with lyrics: "trem - bling, fuse in the". The instrumental parts include Clarinet (Cl.), Piano (Pno.), and Double Bass (D. S.). The Clarinet part has two triplet markings (3) over the final two measures. The Piano part consists of a rhythmic accompaniment with eighth notes and chords. The Double Bass part features a steady eighth-note pattern. The score is marked with a rehearsal cue '702' at the beginning of each part.

705

S1  
fur - - - - - nace, in the

S2  
fur - - - - - nace, in the

A  
fur - - - - - nace, in the

T  
8 fur - - - - - nace, in the

B1  
fur - - - - - nace, in the

B2  
fur - - - - - nace, in the

Cl.  
705 3 3

Pno.  
705

D. S.  
705

708

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

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

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

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

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

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

708 Cl. *(to bass clarinet)*

Pno. 708

D. S. 708



Scene Seven

713  = 80

MISSION CONTROLLERS (in Houston)

S1  
Ea - gle, Hou - ston do you read?

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

Pno.  
713 *p*

Detailed description: This block contains the first system of music for 'MISSION CONTROLLERS (in Houston)'. It features three staves: Soprano 1 (S1), Soprano 2 (S2), and Piano (Pno.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The S1 staff has the lyrics 'Ea - gle, Hou - ston do you read?'. The S2 staff has the lyrics 'Ea-gle, Hou - ston do you read?'. The Pno. staff starts at measure 713 with a piano (*p*) dynamic. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, including a sixteenth-note triplet in the final measure.

ARMSTRONG Armstrong and Aldrin are in the lunar module.

T  
8 We are the a-gents of all man-kind to ex-plore and con-quernew ground

Pno.  
719

Detailed description: This block contains the second system of music for 'ARMSTRONG'. It features two staves: Tenor (T) and Piano (Pno.). The T staff starts at measure 719 with a tenor clef and the lyrics 'We are the a-gents of all man-kind to ex-plore and con-quernew ground'. The Pno. staff starts at measure 719. The piano accompaniment features a rhythmic eighth-note pattern in the left hand and a similar pattern in the right hand, with some triplets indicated above the notes.

S1  
Ea -

S2

T  
8 — to step in-to the un - known.

Pno.  
723

Detailed description: This block contains the third system of music for 'ARMSTRONG'. It features four staves: Soprano 1 (S1), Soprano 2 (S2), Tenor (T), and Piano (Pno.). The S1 staff has the lyrics 'Ea -'. The T staff starts at measure 723 with a tenor clef and the lyrics '— to step in-to the un - known.'. The Pno. staff starts at measure 723. The piano accompaniment continues with the eighth-note rhythmic pattern, with a key signature change to one flat (B-flat) at measure 723.

727

S1  
- gle, Hou - ston do you read?

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

B. Cl.  
727  
bass clarinet  
*pp*

Pno.  
727

731

ALDRIN

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

B. Cl.  
731

Pno.  
731

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

B. Cl.  
735  
*pp*

Pno.  
735

### 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.

740

S1 - ston do you read? 12/32

S2 Hou - ston do you read? 12/32

A **SELENA** *In the nightclub, on the phone.*  
Bro-ther, please call me 12/32

T **ARMSTRONG**  
In the 12/32

B. Cl.

Pno.

743

A back!

T Ea - gle, built by Man's in-ge - nu - i - ty... A - me - ri - ca lea - ding the

B 2 ...and gui - ded by the hand of god...

B. Cl. 743

Pno. 743

S1 Ea - gle, Hou -

S2 Ea - gle,

A Please call me back!... Why... are you ne - ver at home? ...

T way lea - ding the way. We are the a - gents of all man - kind to ex -

B 2 what is

B. Cl. 745 *p*

Pno. 745

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.

Pno.

(putting the phone down) 753

751  
A  
Why? Why? A - pol - lo, You

751  
B. Cl.

751  
Pno.

754

A

— you were the smart one; e-very-thing came ea-si-ly

B. Cl.

*f*

Pno.

756

A

to you, near you e-very-one falls at your feet,

B. Cl.

756

Pno.

758

A

so you do just what you want; well, fuck you A-pol-lo, my

B. Cl.

758

Pno.

760

A

bro - ther, the sun - god!

B. Cl.

Pno.

763

A

A - pol - lo, — you, — you could do no wrong, —

B. Cl.

Pno.

765

A

— e - very - one — liked you a lot,, loved you, so you

B. Cl.

Pno.

767

A

tru - ly are the high - est now, you have all the po - wer now;

B. Cl.

Pno.

769

A

well, fuck you A-pol - lo, my bro - ther, the sun - god!

B. Cl.

Pno.

772

MISSION CONTROLLERS

S1

Ea - gle, Hou - ston we see you -

S2

Ea - gle, Hou - ston we see you -

B. Cl.

Pno.



774

S1 — on the steer - a - ble

S2 — on the steer - a - ble

T —

B 2 —

**ARMSTRONG & ALDRIN**

Ro - ger

Ro - ger

Pno.

776

S1 —

S2 —

T Ea - gle is un-docked

B 2 Ea - gle is un-docked

How does it look?

How does it look?

Ea - gle has

Ea - gle has

Pno.

778

S1  
Ea - gle, has wings. Ea - gle, you're go

S2  
Ea - gle, has wings. Ea - gle, you're go

T  
wings.

B 2  
wings.

Pno.

S1  
for lan - - -

S2  
for lan - - -

Pno.

782

S1  
ding go for lan -

S2  
ding go for lan -

Pno.

784

S1  
ding

S2  
ding

B. Cl. *pp*

Pno.

787

**ALDRIN**

*(guiding the lunar module as it descends)*

786

B. 2

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

B. Cl.

Pno.

*p* 6

**MISSION CONTROLLERS**

789

S1 S2

two \_\_\_\_\_ mi - nutes

B. 2

thir - ty - three de - grees

six - hun - dred feet down at nine - teen

B. Cl.

Pno.

789

6

793

S1 S2 loo-king good, Ea- gle

**SELENA** *(on the phone again)*

A A - pol - lo, where are you? Please

B 2 four - hun - dred feet down at nine

793

B. Cl.

Pno.

796

S1 S2 nine - ty se - conds

A an - swer! Tell

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

796

B. Cl.

Pno.

800

799

A  
me what to do!

B 2  
lo-ci-ty watch watch, watch, watch, watch your sha - dow out there

Pno.

802

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

Pno.

804

A  
*(answering the phone)*  
Oh hi! Bro' Pol - lo! Thank god I've got

Pno.

807

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

Pno.

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*

Pno. *8<sup>va</sup>*

D. S. *812*

815

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

B 2 two and a half down Faint

B. Cl. 815

(8<sup>va</sup>)

Pno. 815

D. S. 815 7 8

817

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

B 2 sha - dow drif - ting to the

B. Cl. 817

(8<sup>va</sup>)

Pno. 817

D. S. 817 9 10



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.

819

(8<sup>va</sup>)

Pno.

819

D. S.

11 12 13

822

A

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

B 2

B. Cl.

822

(8<sup>va</sup>)

Pno.

822

D. S.

14 15 16

825

A

who are these thugs? Oh fuck!... the bloody

B. 2

Con-tact light

B. Cl.

825

(8<sup>va</sup>)

Pno.

825

17 18 19

D. S.

828

A

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

B. 2

en - gine stop

B. Cl.

828

(8<sup>va</sup>)

Pno.

828

20 21 22

D. S.

833  $\text{♩} = 144$

831 *(puts the phone down)*

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

T  
Hou-ston,

B. Cl.

Pno.

D. S.

834 *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. *f*

Pno. *f* 3 3

D. S. *f*

840  $\text{♩} = 96$  *accelerando*

839

S1

S2

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

T. Ea - gle has lan - ded.

B. Cl. *f*

Pno. *f* 3 3

D. S. *f*

### MISSION CONTROLLERS

841

S1  
Ro - ger Tran - qui - li - ty, Hou - ston, Tran - qui - li -

S2  
Ro - ger Tran - qui - li - ty, Hou - ston, Tran - qui - li -

A  
Get out, get out, Get

Pno.  
841 *p*

D. S.  
841 *p*

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.  
845

848

A

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

Pno.

848

7 8 9 10

D. S.

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

♩ = 144

852

**ARMSTRONG**

T

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

B. Cl.

852

*f*

Pno.

852

*f*

3 3

3 3

D. S.

852

*f*

854

T

step for a man, one gi - ant leap,

Pno.

854

D. S.

854

856

T

one gi - ant leap for

B. Cl.

856

Pno.

856

D. S.

856

858

T  
man - - - - - kind.

B. Cl.  
858  
*f*

Pno.  
858

D. S.  
858  
*f*

**860**  $\text{♩} = 96$  *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.  
860  
*f* *p*

D. S.  
860  
*f* *p*



864

A

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

**ARMSTRONG**

T

8

We come in peace for all man-kind,

Pno.

864

D. S.

864

868

A

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

T

8

we come in peace for all man-kind,

Pno.

868

D. S.

868

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. *f*

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

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

B. Cl.  
8  
*p*

Pno.  
878  
*p*

D. S.  
878  
*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,,,

B. Cl.  
882  
8

Pno.  
882

D. S.  
882  
*f p*

886

T  
like a pow-der... see the foot-prints of my boots...

B. 2  
white cry - stals... mag - ni - fi - cent de-so - la-tion.

B. Cl.  
886

Pno.  
886

D. S.  
886  
*f p* *f p* *f p*

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

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

B. Cl.  
891  
*p*

B. 2  
893  
to pause and con - tem - plate these e - vents and give thanks

B. Cl.  
893

B. 2  
895  
in his or her own way *(switches off the camera)*

B. Cl.  
895

*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*

♩ = 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.

903

B. 1

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

B. Cl.

Pno.

D. S.

905

B. 1

— pulled, pulled — bloo- dy slow, though, yes, it pulled pulled, — pulled, pulled,

B. Cl.

8

Pno.

905

*p* *f*

D. S.

907

B. 1

— pulled, pulled — bloo- dy slow, though. Now - a- days I like 'em fast: cars, planes, wo- men,

B. Cl.

8

*p* *f*

Pno.

907

*p* *f* *f*

D. S.

910

909

B 1

I like fast wo - men! I pull quick, I

B 2

**ALDRIN**

"I am the vine, you are the bran-ches.

B. Cl.

909

*p*

Pno.

909

*p*

D. S.

909

*p*

911

B 1

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

B 2

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

Pno.

913

D. S.

915

B 1

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

B 2

no - thing with - out me."

B. Cl.

915

Pno.

915

D. S.

917

B. I. — 'em by the pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, pus-sy, hey!

B. Cl. 8

Pno. 917

D. S. 917

**919**

**ARMSTRONG**

T. 8 We break this bread to share in the bo - dy of Christ which He gave for

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

B. 2. **ALDRIN** We break this bread to share in the bo - dy of Christ

B. Cl. 919 *p*

Pno. 919 *p*

D. S. 919 *p*

921

T  
8  
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  
8  
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

a - men.

B 2

a - men.

Pno.

925 *p*

D. S.

927

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

T

Je - sus, who are you?

B 1

Christ! I'm the

B 2

Je - sus, who are you?

B. Cl.

927

Pno.

927

D. S.

*f*

*f*

*f*

929

B. I.

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

B. Cl.

929

Pno.

929

D. S.

931

B. I.

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

B. Cl.

931

Pno.

931

D. S.

933

B 1

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

B. Cl.

8

*p*

Pno.

933

*p*

D. S.

933

*p*

935

B 1

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

B. Cl.

8

(to clarinet)

*pp*

Pno.

935

*pp*

D. S.

935

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?

T  
Fuck, she's dead.

B 1

B 2  
**ALDRIN**  
Fuck, she's dead.

942 = 80

941

S1

S2

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

B 1  
You've killed \_\_\_\_\_

B 2

*(He points a gun at the astronauts)*

Pno.  
941 *f*

943

S1  
Shit!

S2  
Shit!

T  
What the hell?

B 1  
her! Poor Se - le - na! She was a bit dim

B 2  
What now? What to do?

Pno.  
943 *p* *col canto*

B 1  
948  
com-pared to me; but so are they all. She was a poor crea-ture com-pared to me;

Pno.  
948

952

B 1  
but so are they all. She looked up to me, but so do they all. How could this

Pno.  
952

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?

Cl.

Pno.

956

*pp*

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

964

$\text{♩} = 80$

**Ensemble of Perplexity**

961

B 1

Cl.

clarinet

*pp*

*p* *espressivo*

Pno.

961

**APOLLO**

965

B 1

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

Cl.

965

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 should by 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 -

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.

*f*

980

982

T  
8

B 2

Pno.

Has this come of brea - king bread?

Has this come of brea - king bread?

Detailed description: This system covers measures 982 and 983. The Tenor (T) and Bass 2 (B 2) parts have lyrics: "Has this come of brea - king bread?". The piano accompaniment (Pno.) features a series of chords in the right hand and a rhythmic bass line in the left hand. The key signature has two sharps (F# and C#).

984

T  
8

B 2

Pno.

What's sur - real

What's sur - real

Detailed description: This system covers measures 984 and 985. The Tenor (T) and Bass 2 (B 2) parts have lyrics: "What's sur - real". The piano accompaniment (Pno.) features a series of triplets in both hands, marked with a forte (f) dynamic. The key signature has one flat (Bb).

985

T  
8

B 2

Cl.

Pno.

and what's true?

and what's true?

Detailed description: This system covers measures 985 and 986. The Tenor (T) and Bass 2 (B 2) parts have lyrics: "and what's true?". The Clarinet (Cl.) part has a melodic line with a forte (f) dynamic and a slur. The piano accompaniment (Pno.) continues with triplets in both hands. The key signature has one flat (Bb).

986

T  
8  
Are we gods

B 2  
Are we gods

Cl.  
986  
6

Pno.  
986  
3 3 3 3 3 3  
3 3 3 3 3 3  
*ff*

987

A  
A

T  
8  
or are we crew?

B 1  
Se -

B 2  
or are we crew?

Cl.  
987  
6

Pno.  
987  
3 3 3 3 3 3  
3 3 3 3 3 3

988

**DANCERS**

S1  
S2  
A

Is this  
Is this  
god - dess should by rights re - vive;

**ARMSTRONG**

T  
B 1

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

**ALDRIN**

B 2

So do we live \_\_\_\_ or

Cl.

*p*  
988

Pno.

*p*  
988

990

S1 moon-club just a fake?

S2 moon - club just a fake?

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

T do we die?

B1 How come this fa-

B2 do we die?

990

Cl.

Pno.

990

D. S.

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?

B 1  
ta - li-ty? How come this fa -

B 2  
Will our grave lie in the sky?

992

Cl.  
*p*

Pno.  
*f*

992

D. S.  
*ff*



994

The musical score is arranged in a system with the following parts and lyrics:

- S1:** Is the U. - S. space pro-gram,
- S2:** Is the U. - S. space pro-gram,
- A:** live. Am I not — a god,
- T:** What is real and what is not,
- B1:** ta - li-ty? Was-n't she — a god,
- B2:** What is real and what is not,
- Cl.:** *f* (triplets)
- Pno.:** *f* (triplets)
- D. S.:** (drum set notation)

The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (*f*), and triplet markings. The lyrics are placed below the corresponding vocal staves.

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

996

Cl.

Pno.

996

D. S.

997

S1  
space \_\_\_\_\_ pro -

S2  
space \_\_\_\_\_ pro -

A  
am I not \_\_\_\_\_ a god \_\_\_\_\_ like

T  
and \_\_\_\_\_ what \_\_\_\_\_ is \_\_\_\_\_ not?

B1  
Was - n't she \_\_\_\_\_ a god, \_\_\_\_\_ like

B2  
and \_\_\_\_\_ what \_\_\_\_\_ is \_\_\_\_\_ not?

997

Cl.  
3 3 3 3

Pno.  
997

D. S.  
997

998

S1

S2

A

him, Pos

T

Who pulls the

B 1

me, Pos

B 2

Who pulls the

Cl.

998

Pno.

998

D. S.

998

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.  
999 *ff*

Pno.  
999

D. S.  
999

1001

S1 - - ly scam?

S2 - - ly scam?

A **SELENA**  
My

T plot, in this strange

B1

B2 plot, in this strange

Cl. *p*

**1003** ♩ = 80

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

T plot?

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

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

Cl. *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.  
1006 *pp*

Pno.  
1006 *p*

1009 *recitative*

1008

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

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

Cl.  
1008

Pno.  
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)* *(taking him aside)*

1013

A

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

Pno.

1013

1015

A

had our day...

**APOLLO**

B I

Fuck that! Will some - one tell me what's <sup>3</sup>go - ing

Pno.

1015

1016

B I

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

Pno.

1016

**1019**  $\text{♩} = 84$

**ARMSTRONG**

T

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

Pno.

1019 *p* *leggiero*



1024

T

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

Pno.

1028

T

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

Pno.

1032

T

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

Pno.

1036

T

— on "Ur - gent Na - tio - nal Needs", — on "Ur - gent Na - tio - nal Needs" —

Pno.

1040

T

— and de - clared, — and de - clared:

Pno.

1044

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

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

Pno. *p* 1044

1049

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

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

Cl. 1046

Pno. 1046 *p*

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

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

Cl. 1050

Pno. 1050

1056

1055

S1

S2

T

B 2

Cl.

Pno.

D. S.

to a - chie-ving the goal of lan-ding a

to a - chie-ving the goal of lan-ding a

safe-ly to earth, to a - chie-ving the goal of lan-ding a

safe-ly to earth, to a - chie-ving the goal of lan-ding a

*p*

1059

S1

S2

T

B 2

Cl.

Pno.

D. S.

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

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

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

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

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,

B1 and, and, and, and re - tur-ning him safe ly, re-tur-ning him safe-ly to earth, and re-

B2 and, and, and, and re - tur-ning him safe - ly, re-tur-ning him safe-ly to earth, and re-

Cl. *cresc.* *f*

Pno. *cresc.* *f*

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

B1 tur-ning him safe - ly, re - tur-ning him safe-ly to earth

B2 tur-ning him safe - ly, re - tur-ning him safe-ly to earth

Cl. *p*

Pno. *p*

D. S. *p*

1076

S1

S2

T

B 2

Cl.

Pno.

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

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

1079

S1

S2

A

T

B 1

B 2

Cl.

Pno.

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

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

On

Congress on "Ur - gent Na - tio - nal Needs" and de -

On

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

*f*

*f*

1083

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

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

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

T clared: and de - clared, and de - clared,

B1 May twen - ty fifth nine - teen - hun - dred and six - ty one Pre - si - dent Ken - ne - dy

B2 on "Ur - gent Na - tio - nal Needs" and de - clared:

Pno. 1083

1090

1087

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

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

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

T and de - clared, and, and, and, de - clared:

B1 ad - dressed the U S Congress and, and, and, and de -

B2 and de - clared: and, and, and, de - clared:

Cl. 1087 *p cresc.*

Pno. 1087 *p cresc.*

1093

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

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

A  
clared:

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

B 1  
clared:

B 2  
"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

S2  
goal be - fore the de - cade is out, I be-lieve that 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

B 1  
"I be-lieve that this na-tion should com-mit to a-chie - ving the goal be - fore this

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

Pno.  
1095

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

B1 de - cade is out, the goal, to a - chie-ving the goal of lan-ding a

B2 goal be-fore the de-cade is out, the goal, to a - chie-ving the goal of lan-ding a

Cl. *f*

Pno. *f*

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,

B1 man on the moon and re - turning him safe - ly, re-tur-ning him safe-ly to earth, and,

B2 man on the moon and re - turning him safe - ly, re-tur-ning him safe-ly to earth, and,

Cl. *f*

Pno. *f*

D. S. *f*



1110

1108

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... So here

B1 and, and, and re - tur-ning him safe - ly re - tur-ning him

B2 and, and, and re - tur-ning him safe - ly re - tur-ning him

Cl. 1108

Pno. 1108 *pp*

D. S. 1108 *pp*

1112

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!

B1 safe-ly to earth, re-tur-ning him safe-ly re-tur-ning him safe-ly to earth,

B2 safe-ly to earth, re-tur-ning him safe-ly re-tur-ning him safe-ly to earth,

Pno. 1112

D. S. 1112

1117

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

S2 Let the he-roes 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,

B1 and re-tur-ning him safe-ly re-tur-ning him safe-ly to earth."

B2 To show the world...

Pno. 1117

D. S. 1117

1121

**S1**  
you! and, and, and, and, and, and,

**S2**  
you! and, and, and, and, and, and,

**A**  
*f* (to the camera) Let's take it a - gain, \_\_\_\_\_ Mi-ster Pre-si-dent! (to Apollo) Now get a

**T**  
and, and, and, and, and, and,

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

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

**Cl.**  
*p*

**Pno.**  
*p*

**D. S.**  
*p*

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, and,

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

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

1125

Cl.  
\_\_\_\_\_

Pno.  
1125

1125

D. S.  
\_\_\_\_\_

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 -

1129

Cl.

Pno.

1129

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 (takes aim again)  
I'm ta - king back con - trol!

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

1134

Pno.

1134

D. S.

1138

SELENA (*emphatically, to Apollo*)

A *Stand a - side! You are e -*

Cl. *f*

Pno. *f*

A *clipsed. Trumped, one might say. Gun con-trol.* (*taking away his gun*)

Cl. *p*

Pno. *p*

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*

1144

1147

1146

A

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

Cl.

1146

Pno.

*p*

1146

**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.

1148

1150

S1  
S2  
T  
B 2

Clock that, ro - ger that!  
Clock that, ro - ger that!  
Clock that, ro - ger that!  
Clock that, ro - ger that!

Pno.

1150

*f*

**APOLLO**

B 1

1151

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

Pno.

1151

B 1

1152

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

Pno.

1152



**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, and... the two

Cl.  
1155 *f*

Pno.  
1155 *f*

1158

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

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

Cl.  
1158

Pno.  
1158

1160

T  
such force that they forged a new pla - net,

B 2  
such force that they forged a new pla - net,

Cl.

Pno.

1162

ANGELS

S1  
A child of the Ti -

S2  
A child of the Ti -

T  
our Earth, our home...

B 2  
our Earth, our home...

Cl.

Pno.  
*ff*

D. S.  
*ff*

1164

S1  
- - tans: The - ia was great with child.

S2  
- - tans: The - ia was great with child.

Cl.  
*ff*

Pno.

D. S.

1167

T  
8  
And

B 2  
And

Cl.

Pno.

D. S.

1169

T  
from this col - li - sion — the de - bris ga - thered,

B 2  
from this col - li - sion — the de - bris ga - thered,

Cl.  
1169  
*pp*

Pno.  
1169  
*p*

T  
1173  
and be - came — the Moon...

B 2  
and be - came — the Moon...

Pno.  
1173

Pno.  
1175  
*pp*  
8<sup>va</sup>

1175

1178

1177

S2

And Se - le - - - na

Cl.

*p*

Pno.

(8<sup>va</sup>)

1177

*p*

1179

S1

...to

S2

was born

Cl.

1179

Pno.

1179

1181

S1

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.

Pno. *p*

1186 *The scene fades*

1185

S1 be - came the night's eye,

S2 sky.

T ...con -

B 2 To brake the earth's spin...

Cl. *p*

Pno. *pp*

