




Galileo's Vision

RALPH FORD (ASCAP)

INSTRUMENTATION

1 Conductor	1 1st B♭ Trumpet	1 Timpani (E-E♭-B-E)
2 Flute	1 2nd B♭ Trumpet	1 Piano (Optional)
2 Oboe	3 Trombone	8 1st Violin
1 1st B♭ Clarinet	1 Tuba	8 2nd Violin
1 2nd B♭ Clarinet	1 Mallet Percussion (Bells)	5 3rd Violin (Viola )
1 B♭ Bass Clarinet	4 Percussion (Snare Drum, Bass Drum, Large Tam-Tam, Crash Cymbals, Triangle)	5 Viola
2 Bassoon		5 Cello
4 F Horn		5 String Bass

NOTES TO THE CONDUCTOR

Galileo Galilei, born 1564 in Pisa, Italy, is considered by many scientists and academicians to be the world's first modern astronomer. Through his vision, Galileo constructed many new devices for observation, including the microscope, the thermoscope and the telescope, with which he discovered the satellites (moons) of Jupiter. During his lifetime, he was often denounced for his observations of the Earth's motion, among many other things.

Fast-forward to 1989: the NASA probe bearing his name is launched into space from the cargo bay of the space shuttle *Atlantis* for a fourteen-year journey of remarkable scientific discovery to the distant moons of Jupiter. Fast-forward again: in 2004, the European Union Space Agency begins the development of a team of satellites designed to ascertain one's precise position in time and space. Appropriately named the Galileo Satellite Radio Navigation System, the system is based on a constellation of thirty satellites and ground stations that work in tandem with the American Global Positioning Satellite System (GPS). Using individual receivers, these systems possess the ability to locate any object to within less than one meter.

Composed in the style of Gustav Holst, Stephen Melillo, and other influences, this piece begins with an ominous flowing bass ostinato that builds to a dramatic climax to be performed as boldly as possible. The center section is a calm, reflective horn solo (opt. violin) that should be performed in a legato style (with optional rubato). The piece employs several tri-tone shifts throughout, making it ultimately important to encourage students to listen to the ever-changing tonal center.

It is my hope that this piece will provide many teaching opportunities and an enriching musical experience for your students and your audiences.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

Galileo's Vision

CONDUCTOR SCORE

Ralph Ford (ASCAP)

Duration - 3:30

Mysteriously (♩ = 84)

poco accel.

Flute

Oboe

B♭ Clarinets

Bassoon
(B♭ Bass Clarinet)

F Horn

B♭ Trumpets

Trombone

Tuba

Mallet Percussion
(Bells)

Timpani
(E-E♭-B-E)

Percussion
(Snare Drum, Bass Drum,
Large Tam., Crash Cym.,
Triangle)

Piano
(optional)

Violins

Viola
(Violin III)

Cello

String Bass

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9 Faster (♩ = 104)

accel.

Fl.

Ob.

I

Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

9 Faster (♩ = 104)

accel.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

8 9 10 11 12 13 14

17 Growing more (♩ = 132)

poco accel.

Fl.
Ob.
Cls. I
Cls. II
Bsn. (B♭ B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

Open
p → *mf*
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mf
mp → *mf*
Play
mf
17 Growing more (♩ = 132) poco accel.
(V)
(V)
mf
mf
mf
-x2 4
mf
mf
mf

15 16 17 18 19 20 21

25 % With fury (♩ = 154)

Fl.

Ob.

I

Clas. II

Bsn. (B♭ B. Cl.)

Hn.

I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

I

Vins. II

Vla. (Vln. III)

Cello

Str. Bass

sfz *mf* *ff*

mf *ff* *mf*

Bells

Cr. Cyms.

x1 x4

-1 -4

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

mf

sfz

stopped

Open

28 29 30 31 32 33



Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

41

Fl.
Ob.
I
Cls.
II
Bsn.
(B \flat B. Cl.)
Hn.
I
Tpts.
II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.
Pno.
(opt.)
I
Vlns.
II
Vla.
(Vln. III)
Cello
Str. Bass

41

Fl.

Ob.

I
Cls.

II

Bsn.
(B \flat B. Cl.)

mf

Hn.

mf

I
Tpts.

II

Trb.

mf

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

I
Vlns.

II

Vla.
(Vln. III)

Cello

mf

Str. Bass

mf

45 46 47 48 49 50



Fl.

Ob.

Cl. I

Cl. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Bells

Cr. Cyms.

mf

opt. 8va

57

Fl.

Ob.

Cl. I

Cl. II

Bsn. (B \flat B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

f

loco

57 58 59 60 61 62



poco rall.

Fl. *sfz*

Ob. *sfz*

I *sfz*

Cls. II *sfz*

Bsn. (B \flat B. Cl.) *mf*

Hn. *sfz*

Tpts. I *mf*

II *mf*

Trb. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. *mf*

Pno. (opt.) *mf*

Vlns. I *sfz*

II *sfz*

Vla. (Vln. III) *sfz*

Cello *mf*

Str. Bass *mf*

69 70 71 72 73 74

poco rall.

75 Mysteriously (♩ = 104)

Fl.

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

75 Mysteriously (♩ = 104)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

75 76 77 78 79 80

molto rit. 83 Slower (♩ = 84)

Fl.

Ob.

I

Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

molto rit. 83 Slower (♩ = 84)

I

Vns.

II

Vla.
(Vln. III)

Cello

Str. Bass

81

82

83

84

85

86

87

88

molto rit.

92 Solemnly (♩ = 64-72)

Fl.

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.
Solo
mf

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

molto rit.

92 Solemnly (♩ = 64-72)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p (Hn. Solo)

(Viola)

p

sim.

p

sim.

p

sim.

p

sim.

89 90 91 92 93 94

rall. Solo (opt. Picc.)

Fl. *mf*

Ob.

I Cls. *mf*

II Cls. *mf*

Bsn. (B \flat B. Cl.) *mf*

Hn. *mf*

I Tpts. *mf*

II Tpts. *mf*

Trb. *mf*

Tuba *mf*

Mlt. Perc.

Timp.

Perc.

Pno. (opt.) *mf*

I Vins. *mf* **rall.** *mf* opt. solo (if no picc.)

II Vins. *mf*

Vla. (Vln. III) *mf*

Cello *mf*

Str. Bass *mf*

95 96 97 98 99



100 Brooding (♩ = 132)

Fl.

Ob.

I
Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I
Tpts.

II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno.
(opt.)

100 Brooding (♩ = 132)

I
Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

poco accel.

D.S. $\text{\textcircled{\%}}$ at Coda

Fl.
Ob.
Cls. I
Cls. II
Bsn. (B \flat B. Cl.)
Hn.
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.
Pno. (opt.)
Vlins. I
Vlins. II
Vla. (Vln. III)
Cello
Str. Bass

The musical score for measures 106-111 is written for a full orchestra. The notation includes various dynamics such as *mf*, *sfz*, and *sfp*. There are several triplets marked with a '3'. The score concludes with a 'D.S. al Coda' instruction. A large, diagonal red watermark 'PREVIEW Requires Purchase' is overlaid on the entire page.

Coda

114

Fl. *ff*

Ob. *ff*

Cls. I *ff*

Cls. II *ff*

Bsn. (B \flat B. Cl.) *ff*

Hn. *ff*

Tpts. I *ff* broadly

Tpts. II *ff* broadly

Trb. *ff* broadly

Tuba *ff* broadly

Mlt. Perc.

Timp. *ff*

Perc.

Pno. (opt.) *ff*

Coda

114

Cue if strings only

Vlns. I *ff*

Vlns. II *ff*

Vla. (Vln. III) *ff*

Cello *ff*

Str. Bass *ff*

Cue if strings only

Cue if strings only

Cue if strings only

122

Fl.
Ob.
Cls. I
Cls. II
Bsn. (B♭ B. Cl.)
Hn. I
Tpts. I
Tpts. II
Trb.
Tuba
Mlt. Perc.
Timp.
Perc.
Pno. (opt.)
Vlns. I
Vlns. II
Vla. (Vln. III)
Cello
Str. Bass

sfz
sfz
sfz
sfz
sfz
sfz
f
sfz
sfz

Cr. Cyms. *f*

Tri.

122

Fl.

Ob.

Cls. I

Cls. II

Bsn. (B♭ B. Cl.)

Hn.

Tpts. I

Tpts. II

Trb.

Tuba

Mlt. Perc.

Timp.

Perc.

Pno. (opt.)

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Bells

S.D.

B.D.

ff

fff

3

(V)

(V)

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