



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 tr)
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

The musical score is written for a full orchestra and piano. It begins with a tempo of 'Mysteriously' at 84 beats per minute. The score includes parts for woodwinds, brass, percussion, and strings. The piano part is optional and includes both Cello and Bass staves. The string section includes Violins I and II, Viola (Violin III), Cello, and String Bass. The score features various dynamics such as *pp* and *mp*, and includes performance markings like *poco accel.* and fingerings for the string players.

9 Faster (♩ = 104)

accel.

Fl.

Ob.

I

Cls.

II

Bsn.
(B♭ B. Cl.)

Hn.

I

Tpts.

II

Trb.

Tuba

stopped (brassy)

sfz

Mlt. Perc.

Timp.

Perc.

Gong l.v.

p

Pno.
(opt.)

pp

9 Faster (♩ = 104)

accel.

I

Vlns.

II

Vla.
(Vln. III)

Cello

Str. Bass

p

mp

sim.

8 9 10 11 12 13 14

17 Growing more (♩ = 132)

poco accel.

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

Open

p

mf

mp

Play *mf*

3

4

15 16 17 18 19 20 21



Fl. *sfz* *mf* *ff*

Ob. *sfz* *mf* *ff*

Cl. I *sfz* *mf* *ff*

Cl. II *sfz* *mf* *ff*

Bsn. (B♭ B. Cl.) *sfz* *mf* *ff*

Hn. *sfz* *mf* *ff*

Tpts. I *sfz* *mf* *ff*

Tpts. II *sfz* *mf* *ff*

Trb. *sfz* *mf* *ff*

Tuba *sfz* *mf* *ff*

Mlt. Perc. *mf*

Timp. *sfz* *mf*

Perc. *Cr. Cyms.* *mf*

Pno. (opt.) *sfz* *mf* *ff*

Vins. I *sfz* *mf* *ff*

Vins. II *sfz* *mf* *ff*

Vla. (Vln. III) *sfz* *mf* *ff*

Cello *sfz* *mf* *ff*

Str. Bass *sfz* *mf* *ff*

31545S 22 23 24 25 26 27

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



The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, and their respective staves are numbered 34 through 38. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like **f** (forte). There are also performance instructions like accents and slurs. A large, semi-transparent red watermark is overlaid across the center of the page, reading "Preview Only! Legal Use Requires Purchase".

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

39

40

41

42

43

44

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.

Cls. I

Cls. II

Bsn. (B \flat B. Cl.)

Hn. I

Tpts. II

Trb.

Tuba

Mlt. Perc. Bells

Timp.

Perc. Cr. Cyms.

Pno. (opt.)

Vlms. I

Vlms. II

Vla. (Vln. III)

Cello

Str. Bass

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.

57

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

loco

57 58 59 60 61 62

To Coda Φ 65

Fl.

Ob.

Cls. I

Cls. 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

ff

sfz

B.D. ff

S.D.

To Coda Φ 65

(V)

63

64

65

66

67

68

ff



poco rall.

The score is arranged in systems for the following instruments: Fl. (Flute), Ob. (Oboe), Cls. I & II (Clarinets), Bsn. (B♭ B. Cl.) (Bassoon), Hn. (Horn), Tpts. I & II (Trumpets), Trb. (Trombone), Tuba, Mlt. Perc. (Multiple Percussion), Timp. (Timpani), Perc. (Percussion), Pno. (opt.) (Piano optional), Vlns. I & II (Violins), Vla. (Vln. III) (Viola), Cello, and Str. Bass (String Bass).
Musical notation includes treble and bass clefs, dynamic markings such as *mf* and *sfz*, and articulation marks like accents. The instruction *poco rall.* is placed above the Flute staff and below the Cello staff. Measure numbers 69 through 74 are indicated at the bottom.

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

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.

sim.

sim.

sim.

p

p

sim.

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.)

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

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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)

(Timp.)

Cello

(Timp.)

Str. Bass

poco accel.

D.S. % at Coda

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

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.

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

Cr. Cym. *f*

Tri.

122

31545S

118 119 120 121 122 123

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

124 125 126 127 128 129



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