

AD ASTRA

To the Stars

By Richard Meyer

INSTRUMENTATION

Full Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

Take your orchestra on a fantastic journey into the far reaches of outer space with this thrilling overture that is sure to capture the imaginations of all of your young performers. Memorable melodies abound here, and the variety of key signatures, time signatures, and musical styles make this a great teaching piece, perfect for contest or festival. The interesting orchestration gives this piece a mature, cinematic sound and allows every section of the string orchestra their chance in the spotlight.

NOTES TO THE CONDUCTOR

Ad Astra is modern overture written in ABA (fast–slow–fast) form.

The first section is a majestic march with a melody that features “triplets against duplets.” The lyrical theme that follows (m. 36) changes key and serves as a traditional “trio” section.

A brief transition (marked “Misterioso”) leads to a slow, passionate minor-keyed theme in $\frac{6}{8}$ time, introduced by the violas and then taken up by the violins, with a lush accompaniment provided by the rest of the orchestra.

In the closing section, this theme is retained note-for-note, but changed to a major key and transformed into a jubilant tune in $\frac{4}{4}$ time. The march and trio themes soon reappear (the march theme presented in augmentation), and the three themes are combined, playing off one another in joyful counterpoint. A stirring and majestic finale brings the piece to a close.

Note from the Editor

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

'
bow lift/reset

(b), (#), (b)
high or low fingerings

▣ ▣ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!



Chris M. Bernotas
Director of String Publications



Preview Only
Legal Use Requires Purchase

Dedicated to the students and teachers of the Western Kansas Orchestra Festival.

Ad Astra

To the Stars

By Richard Meyer (ASCAP)

FULL SCORE
Duration - 5:45

Allegro moderato ♩ = 92

Violins I
f sempre marcato

Violins II
f sempre marcato

Viola
f sempre marcato

Cello
f sempre marcato
div. 3

String Bass
f sempre marcato

1 2 3 4 5

Vlns. I

Vlns. II

Vla.

Cello
div.

Str. Bass

6 7 8 9 10



15 *div.*

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

11 12 13 14 15

Soli

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

16 17 18 19 20

I
Vlns.
II
Vla.
Cello
Str. Bass

21 22 23 24 25

ff

This block contains the musical score for measures 21 through 25. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The score includes various musical notations such as triplets, accents, and dynamic markings. A large red watermark is overlaid on the page.

26
I
Vlns.
II
Vla.
Cello
Str. Bass

26 27 28 29 30

f marc.

This block contains the musical score for measures 26 through 30. It features five staves: Violins I and II, Viola, Cello, and String Bass. The key signature is two sharps (F# and C#). The score includes various musical notations such as triplets, accents, and dynamic markings. A large red watermark is overlaid on the page.

Musical score for measures 31-35, featuring five staves: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measures 31 and 32 contain triplets in the violin parts. Measures 34 and 35 include dynamic markings of *mp* (mezzo-piano) for the Viola and Cello parts.

Musical score for measures 36-41, featuring five staves: Vlns. I, Vlns. II, Vla., Cello, and Str. Bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 36 is boxed and marked with a *p* (piano) dynamic. Measures 36 and 37 contain triplets in the Viola and Cello parts. Measures 36 and 37 include the instruction *più legato* for the Viola and Cello parts. Measures 39 and 40 contain triplets in the Cello part.

44

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

cresc. *mf*

42 43 44 45 46

Vlns. I
Vlns. II
Vla.
Cello
Str. Bass

cresc. *f*

47 48 49 50 51

52

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

Soli

mp
non div.

p
pizz.

p

52 53 54 55 56

60

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

mp

mf

p

mp

p
arco

mp

p

57 58 59 60 61

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

62 63 64 65 66

mf

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

67 68 69 70 71

f

76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p marc.

p

p marc.

p marc.

72 73 74 75 76

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

cresc.

cresc.

cresc.

cresc.

cresc.

mf

mf

mf

mf

mf

77 78 79 80 81

82

Vlns. I *f*

Vlns. II *f*

Vla. *f marc.*

Cello *f marc.*

Str. Bass *f marc.*

82 83 84 85 86 87

Vlns. I *ff*

Vlns. II *ff*

Vla. *ff*

Cello *ff*

Str. Bass *ff*

rit.

88 89 90 91 92 93

94 **Misterioso** ♩ = 64

Vlns. I *div.* *p*

Vlns. II *div.* *p*

Vla. *p*

Cello *p*

Str. Bass *p*

94 95 96 97

98 **Andante** ♩ = 64

Vlns. I *pp*

Vlns. II *p*

Vla. *mf cantabile*

Cello *p*

Str. Bass *p*

98 99 100 101 102

102

*With third finger, lightly touch "D" on the A string, sounding the note "A" two octaves above open A.

I
Vlns.

II

Vla.

Cello

Str. Bass

103 104 105 106 107

mf

I
Vlns.

II

Vla.

Cello

Str. Bass

108 109 110 111 112

pp

p

115

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p *f cantabile*

p *f*

p *f div.*

f

113 114 115 116

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

ff

ff

ff

ff

ff

117 118 119 120 121

125

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

dim.

dim.

dim.

mf cantabile non div.

p

dim.

122 123 124 125 126

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

mf

f

f

f

f

f

div.

f

127 128 129 130 131

133

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

132 133 134 135 136

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

137 138 139 140 141

143

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

p

p

p

p

pizz.

pizz.

142 143 144 145 146

accel.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

p

p

arco

arco

(♩ = ♩)

147 148 149 150

151 Tempo I ♩ = 92

I Vlns. *f* *mf*

II Vlns. *f*

Vla. *f*

Cello *f* *mp*

Str. Bass *f* *mp*

151 152 153

I Vlns.

II Vlns.

Vla.

Cello *sim.*

Str. Bass

154 155 156

157

Vlns. I *legato*

Vlns. II *mf*

Vla. *mf*

Cello

Str. Bass

157 158 159

Vlns. I *f*

Vlns. II *f legato*

Vla. *f legato*

Cello *f*

Str. Bass *f*

160 161 162

165

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

163 164 165

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

166 167

mf *mf* *f* *f* *f* *f*

div.

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

168 169

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

170 171 172

173

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

f

legato

3

3

173 174

Vlns. I

Vlns. II

Vla.

Cello

Str. Bass

sim.

sim.

div.

3

3

3

175 176 177

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

178 179 180

div.

I Vlns.

II Vlns.

Vla.

Cello

Str. Bass

181 182 183

molto rit.

183 **Molto maestoso** ♩ = 64

I Vlns. II Vlns. Vla. Cello Str. Bass

3 3 3 3 *div.* *cresc.* *cresc.* *cresc.* *cresc.*

184 185 186

I Vlns. II Vlns. Vla. Cello Str. Bass

rit. **188** *Allegro* ♩ = 92 *ff* *ff* *ff* *ff*

187 188 189 190