

# Astronomica

By Michael Story (ASCAP)

---

## INSTRUMENTATION

- 2 Part 1 – C Instruments T.C. High
- 2 Part 1 – C Instruments T.C. Low
- 2 Part 1 – B $\flat$  Instruments
- 2 Part 1 – E $\flat$  Instruments
- 2 Part 1 – C Instruments B.C.
- 2 Part 2 – C Instruments T.C.
- 2 Part 2 – B $\flat$  Instruments
- 2 Part 2 – E $\flat$  Instruments
- 2 Part 2 – C Instruments B.C.
- 2 Part 3 – C Instruments T.C.
- 2 Part 3 – B $\flat$  Instruments
- 2 Part 3 – E $\flat$  Instruments
- 2 Part 3 – F Instruments
- 2 Part 3 – C Instruments B.C.
- 2 Part 4 – B $\flat$  Instruments
- 2 Part 4 – E $\flat$  Instruments

- 2 Part 4 – F Instruments
- 2 Part 4 – C Instruments B.C.
- 2 Part 5 – B $\flat$  Instruments
- 2 Part 5 – E $\flat$  Instruments
- 2 Part 5 – C Instruments B.C. High
- 2 Part 5 – C Instruments B.C. Low
- 1 Piano (Optional)
- 2 Mallet Percussion  
(Chimes/Bells)
- 2 Percussion 1  
(Tom-Tom, Bass Drum)
- 3 Percussion 2  
(Gong/Tambourine, Suspended Cymbal)
- 1 Timpani  
(Tune: G, C, D)

## SUPPLEMENTAL PARTS

- 1 Part 1 – Violin
- 1 Part 2 – Violin
- 1 Part 3 – Violin
- 1 Part 3 – Viola
- 1 Part 4 – Cello
- 1 Part 5 – String Bass
- 1 Part 4 – C Instruments T.C.
- 1 Part 5 – C Instruments T.C.
- 1 Part 1 – B $\flat$  Tenor Saxophone
- 1 Part 2 – B $\flat$  Tenor Saxophone
- 1 Part 3 – B $\flat$  Tenor Saxophone
- 1 Part 4 – B $\flat$  Tenor Saxophone
- 1 Part 5 – B $\flat$  Tenor Saxophone
- 1 Part 1 – F Instruments
- 1 Part 2 – F Instruments
- 1 Part 5 – F Instruments

---

## PROGRAM NOTES

The *Astronomica* is a set of multiple texts consisting of poems probably written by Roman poet Marcus Manilius. Penned from 30–40 A.D., the poems deal with early astronomy, specifically with the stars. These writings are remarkably technical and accurate, considering when they were written.

The poems are assembled in at least five books, although there might have been more. The third book outlines the concept of astrology and the twelve signs of the zodiac, and the effects that they possibly have on people. It is believed to have been the earliest known written text concerning astrology.

*Michael Story*

## A NOTE FROM THE EDITOR

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

### C Parts:

- Parts are included for both high and low C treble-clef instruments for Part 1. These parts are combined into one staff in the score, but the parts are printed separately.
- Parts are included for both high and low C bass-clef instruments for Part 5. These parts are combined into one staff in the score, but the parts are printed separately.

### B $\flat$ Parts:

- Parts 1 and 2 may have notes that go above the break for clarinet. Alternative lower notes will not be provided.
- Parts 3–5 may have notes that go above the break for clarinet. Alternative lower notes are provided in those instances.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.
- Separate parts for tenor saxophone are included but do not appear on the score. For this series, the range will extend to include a written D below the staff.

### Divisi:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div*. Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, *a2*'s will also not be used. When a single note appears after a divisi, all players should play.

### String Parts:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (–) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div.* markings where appropriate when there are multiple notes

### Please note:

- In order to achieve rhythmic clarity, the bass drum part should be played with a hard mallet rather than a standard one. Timpani sticks could also be used.
- In measures 35–42, if you have sufficient instrumentation, I recommend that only the woodwinds and bells play. The upper octaves are preferred.
- The caesura in measures 4 and 6 should be observed by everyone except the timpani, which should play through the pauses. “

# Astronomica

FULL SCORE  
Duration - 2:20

By Michael Story (ASCAP)

Mysteriously ♩ = 84

Pt. 1

C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Mysteriously ♩ = 84

Pt. 3

C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4

B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5

B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

Mallet Percussion (Chimes/Bells)  
Percussion 1 (Tom-Tom, Bass Drum)  
Percussion 2 (Gong/Tambourine, Suspended Cymbal)  
Timpani

Chimes  
*mf*

Gong  
*mp*

Tune: G, C, D  
*p*

1 2 3 4 5

\*A piano part for this piece is included but does not appear on the score.

49170S

© 2020 BELWIN-MILLS PUBLISHING CORP.,  
a division of ALFRED MUSIC  
All Rights Reserved including Public Performance



Purchase a full-length  
performance recording!  
alfred.com/downloads

Bright ♩ = 134

Pt. 1

C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

Bright ♩ = 134

Pt. 3

C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4

B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5

B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

11

Pt. 1  
C Inst. (T.C. High/Low) *mf*  
B $\flat$  Inst. *mf*  
E $\flat$  Inst. *mf*  
C Inst. (B.C.) *mf*

Pt. 2  
C Inst. (T.C.) *f*  
B $\flat$  Inst. *f*  
E $\flat$  Inst. *f*  
C Inst. (B.C.) *f*

11

Pt. 3  
C Inst. (T.C.) *f*  
B $\flat$  Inst. *f*  
E $\flat$  Inst. *f*  
F Inst. *f*  
C Inst. (B.C.) *f*

Pt. 4  
B $\flat$  Inst. *f*  
E $\flat$  Inst. *f*  
F Inst. *f*  
C Inst. (B.C.) *f*  
*mf*

Pt. 5  
B $\flat$  Inst. *f*  
E $\flat$  Inst. *f*  
C Inst. (B.C. High/Low) *f*  
*mf*

Mit. Perc.  
Perc. 1  
Bass Drum (w/hard mallets) *f* choke  
Perc. 2  
Tamb. *mf*  
Timp. *f*

49170S

11 12 13 14 15



19

Ct. Inst. (T.C. High/Low)

Bb Inst.

Eb Inst.

Ct. Inst. (B.C.)

Pt. 1

Ct. Inst. (T.C.)

Bb Inst.

Eb Inst.

Ct. Inst. (B.C.)

Pt. 2

Ct. Inst. (T.C.)

Bb Inst.

Eb Inst.

F Inst.

Ct. Inst. (B.C.)

Pt. 3

Bb Inst.

Eb Inst.

F Inst.

Ct. Inst. (B.C.)

Pt. 4

Bb Inst.

Eb Inst.

F Inst.

Ct. Inst. (B.C.)

Pt. 5

Bb Inst.

Eb Inst.

Ct. Inst. (B.C. High/Low)

Mit. Perc.

Perc. 1

Perc. 2

Timp.

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

*p*

*f*

*f*

*f*

*f*

Bells

19

49170S

16

17

18

19

20

**Pt. 1**

C Inst. (T.C. High/Low)  
 B $\flat$  Inst.  
 E $\flat$  Inst.  
 C Inst. (B.C.)

**Pt. 2**

C Inst. (T.C.)  
 B $\flat$  Inst.  
 E $\flat$  Inst.  
 C Inst. (B.C.)

**Pt. 3**

C Inst. (T.C.)  
 B $\flat$  Inst.  
 E $\flat$  Inst.  
 F Inst.  
 C Inst. (B.C.)

**Pt. 4**

B $\flat$  Inst.  
 E $\flat$  Inst.  
 F Inst.  
 C Inst. (B.C.)

**Pt. 5**

B $\flat$  Inst.  
 E $\flat$  Inst.  
 C Inst. (B.C. High/Low)

Mlt. Perc.  
 Perc. 1  
 Perc. 2  
 Timp.

27

Pt. 1  
C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 3  
C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 5  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.



The image displays a musical score for five parts (Pt. 1 to Pt. 5), percussion, and timpani. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various instruments and their parts:

- Pt. 1:** C Inst. (T.C. High/Low), Bb Inst., Eb Inst., C Inst. (B.C.)
- Pt. 2:** C Inst. (T.C.), Bb Inst., Eb Inst., C Inst. (B.C.)
- Pt. 3:** C Inst. (T.C.), Bb Inst., Eb Inst., F Inst., C Inst. (B.C.)
- Pt. 4:** Bb Inst., Eb Inst., F Inst., C Inst. (B.C.)
- Pt. 5:** Bb Inst., Eb Inst., C Inst. (B.C. High/Low)
- Percussion:** Mlt. Perc., Perc. 1, Perc. 2, Timp.

The score spans five measures, with measure numbers 31, 32, 33, 34, and 35 indicated at the bottom. A large red watermark reading "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the entire page. The dynamic marking *mp* (mezzo-piano) is used throughout the score.

C Inst. (T.C. High/Low)  
Pt. 1  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 2  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 3  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

B $\flat$  Inst.  
Pt. 4  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

B $\flat$  Inst.  
Pt. 5  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

43

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

43

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

This musical score is divided into five parts (Pt. 1 to Pt. 5) and a percussion section. Pt. 1 includes C Inst. (T.C. High/Low), Bb Inst., Eb Inst., and C Inst. (B.C.). Pt. 2 includes C Inst. (T.C.), Bb Inst., Eb Inst., and C Inst. (B.C.). Pt. 3 includes C Inst. (T.C.), Bb Inst., Eb Inst., F Inst., and C Inst. (B.C.). Pt. 4 includes Bb Inst., Eb Inst., F Inst., and C Inst. (B.C.). Pt. 5 includes Bb Inst., Eb Inst., and C Inst. (B.C. High/Low). The percussion section includes Mlt. Perc., Perc. 1, Perc. 2, and Timp. The score spans measures 46 to 50. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score. Dynamics such as *mf* and *mp* are indicated throughout the score.

55

Pt. 1

C Inst. (T.C. High/Low)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 2

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C.)

Pt. 3

C Inst. (T.C.)

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

C Inst. (B.C.)

Pt. 5

B $\flat$  Inst.

E $\flat$  Inst.

C Inst. (B.C. High/Low)

Mlt. Perc.

Perc. 1

Perc. 2

Timp.

*f*

*ff*

*f*

*mf*

*p*

choke

55

*f*

*ff*

*f*

*mf*

*p*

*f*

*ff*

*mf*

*f*

C Inst. (T.C. High/Low)  
Pt. 1  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 2  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

C Inst. (T.C.)  
Pt. 3  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

B $\flat$  Inst.  
Pt. 4  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

B $\flat$  Inst.  
Pt. 5  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

63

C Inst. (T.C. High/Low)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 1

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C.)

Pt. 2

63

C Inst. (T.C.)  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 3

B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.  
C Inst. (B.C.)

Pt. 4

B $\flat$  Inst.  
E $\flat$  Inst.  
C Inst. (B.C. High/Low)

Pt. 5

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

This musical score page contains parts for five percussion sections (Pt. 1 to Pt. 5) and various instrumental parts. The parts are arranged in systems, each with its own staff and dynamic markings. The key signature is B-flat major (two flats). The score includes dynamic markings such as *ff* (fortissimo), *fp* (fortissimo piano), and *ff* (fortissimo) again. There are also markings for *p* (piano) and *choke*. A large, diagonal watermark reading "Preview Only - Requires Purchase" is overlaid on the score.

**Pt. 1**  
C Inst. (T.C. High/Low)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

**Pt. 2**  
C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

**Pt. 3**  
C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 5**  
Bb Inst.  
Eb Inst.  
C Inst. (B.C. High/Low)

Mlt. Perc.  
Perc. 1  
Perc. 2  
Timp.

49170S 66 67 68 69