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# FJH CONCERT BAND

Grade 3.5

## OPEN SPACE

- I. LAUNCH
- II. FLOATING, YET FALLING
- III. SPACEWALK

### Brian Balmages

#### Instrumentation

- |                                   |                          |                         |
|-----------------------------------|--------------------------|-------------------------|
| 1 - Conductor's Full Score        | 3 - B $\flat$ Trumpet 1  | 2 - Mallet Percussion 1 |
| 4 - Flute 1                       | 3 - B $\flat$ Trumpet 2  | Bells                   |
| 4 - Flute 2                       | 3 - B $\flat$ Trumpet 3  | Xylophone               |
| 2 - Oboe                          | 2 - F Horn 1             | 2 - Mallet Percussion 2 |
| 2 - Bassoon                       | 2 - F Horn 2             | Marimba                 |
| 4 - B $\flat$ Clarinet 1          | 2 - Trombone 1           | Chimes                  |
| 4 - B $\flat$ Clarinet 2          | 2 - Trombone 2           | 2 - Mallet Percussion 3 |
| 4 - B $\flat$ Clarinet 3          | 2 - Trombone 3           | Vibraphone              |
| 2 - B $\flat$ Bass Clarinet       | 2 - Baritone / Euphonium | Chimes                  |
| 1 - B $\flat$ Contrabass Clarinet | 2 - Baritone T.C.        | 2 - Percussion 1        |
| 2 - E $\flat$ Alto Saxophone 1    | 4 - Tuba                 | Snare Drum              |
| 2 - E $\flat$ Alto Saxophone 2    | 1 - Piano                | Bass Drum               |
| 2 - B $\flat$ Tenor Saxophone     | 1 - Timpani              | Triangle                |
| 2 - E $\flat$ Baritone Saxophone  |                          | 4 - Percussion 2        |
|                                   |                          | Crash Cymbals           |
|                                   |                          | Suspended Cymbal        |
|                                   |                          | China Cymbal            |
|                                   |                          | Sand Blocks             |
|                                   |                          | Tam-tam                 |

FJH is now using a high-speed sorting system for parts.  
As a result, all single page parts are collated before multiple page parts.



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## The Composer



Brian Balmages (b. 1975) is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His compositions have been performed worldwide at the state, national and international level. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles, including the Baltimore Symphony Orchestra, Miami Symphony Orchestra, University of Miami Wind Ensemble, Boston Brass, and the Dominion Brass Ensemble. In 2012, Mr. Balmages received the prestigious Albert Austin Harding Award from the American School Band Directors Association. He is also a 2010 winner of the Harvey G. Phillips Award for Compositional Excellence, presented by the International Tuba-Euphonium Association.

As a conductor, Mr. Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, National Association for Music Educators, American School Band Directors Association, CBDNA, the Kennedy Center, and Meyerhoff Symphony Hall. He has also served as an Adjunct Professor of Instrumental Conducting and Acting Symphonic Band Director at Towson University in Maryland.

Currently, Mr. Balmages is the Director of Instrumental Publications for The FJH Music Company Inc. in Fort Lauderdale, Florida. He resides in Baltimore with his wife Lisa and their two sons.

## About the Music

This piece is easily one of the most intriguing pieces I have written in my career as a composer. It is inspired by a friend of mine who is an astronaut with NASA. Since the piece was commissioned by the American School Band Directors Association, I knew this was the perfect theme for the piece as it could be taught in schools to help raise awareness of NASA, its programs, and astronauts. My friend, G. Reid Wiseman, spent two years preparing to launch and spend 6 months on the International Space Station, where he actually was when *Open Space* was premiered.

The piece is broken into three movements, each dealing with a specific aspect of his mission. It became clear that the first movement would be about the launch when I received the following note from Wiseman:

“Launch is going to be the most emotional for me because I have thought about it and prepared for it for so long. I have thought about launching on a rocket since 1981 when a shuttle flew over Towson, Maryland on the back of a 747. My parents took me to watch it fly over. I doubt I understood what it really was, but I saw the awe my parents looked on with and I knew it was a big deal. Since then, I have worked pretty much every day to achieve this goal. Specifically, I have trained in extreme detail for the last two years. I'm ready.”

The first movement portrays all of the elements of the launch. As one can read below, some moments are incredibly exhilarating, while others are surprisingly calm.

“Before we fly, we go through two years of training. While every day is a new adventure, it is overall just a constant heartbeat of the passing of time. Some days are a little cooler than others, but if you back out to a macro view, it is really just time moving on. There are little ups and downs. Good days and bad. Good grades and failures.

Then, about three weeks prior to launch, you go through final exams. The intensity picks up and the adrenaline starts to flow. At the end of final exams there is a huge party. You feel absolutely unstoppable. Emotion is raw and very charged. You are ready. Then you immediately enter pre-launch quarantine for two weeks. Time completely stops. You are essentially alone as a crew with absolutely nothing to do except live and pass time. Each day is painfully monotonous and life feels as still as a windless day.”

The beginning of the piece draws specifically on the following information that I received. It seeks to portray the typical routine on the morning of the launch and the first sight of the rocket, the surprisingly smooth liftoff, the adrenaline rush, and the several stages one goes through in the 535 seconds before weightlessness. Wiseman describes it best as follows, and the entire *Launch* movement is based on this description:

“Then comes launch day. The morning is routine. The first huge hit of adrenaline is when the bus drops you off at your rocket. You see it sitting there, fully fueled, and it is alive. It is creaking and hissing as it vents oxygen from the fuel tanks. The outer surface of the rocket is completely covered in ice because of the temperature of the liquid oxygen. You ride the elevator up 54 meters and climb in. Nerves are peaking. Shots of adrenaline hit your heart like a hammer. Then you get into your seat and it begins to feel just like the simulator. Nerves calm. You begin to work just like normal, just as you have trained for the last two years. It feels routine.

At liftoff, you are on the verge of falling asleep because you have been in the rocket for 2.5 hours, calm, and laying on your back. Liftoff of the Soyuz is as smooth as silk and if it weren't for the clock running, you might not know you were off the launch pad. As you accelerate towards space, the first stage builds slowly and steadily in G force. About two minutes into flight, the G force (although not very noticeable) suddenly gets cut in half as the first stage falls away back to Earth, it's fuel spent, and the second stage continues to push you into space. The G again builds slowly and it still isn't too intense. After another minute, the second stage is out of fuel and the motor completely cuts off. You feel a sense of instant deceleration as your engine turns off and you are left well below orbit, momentarily gliding through the atmosphere. A pang of fear. But within a second you get slammed violently into your seat as the third stage, the most powerful stage, comes on instantly and at full throttle. This isn't a car starting from a red light. This is thousands of pounds of thrust coming on in the blink of an eye. It scares the daylights out of you with its fury but it is good fear because you are no longer falling back to earth. This stage burns for five minutes and as the fuel burns, the rocket gets lighter, allowing the G to build and build until you are nearly accelerating at 5 times the force of gravity.”

Specifically, measure 107 portrays the moment the second stage cuts out and a moment of fear hits upon the instant deceleration. However, the third stage kicks in at measure 111, with the bass drum representing the raw sound of the third stage as one is hit with “thousands of pounds of thrust coming on in the blink of an eye.” This is where the first movement ends. However, by necessity, it moves attacca (without any pause) into the second movement, *Floating, yet Falling*.

In the second movement, I attempted to portray the conflict between mind and body when someone feels what it is like to float for the first time. Wiseman describes it with amazing clarity:

“535 seconds after liftoff, the third stage runs out of fuel and you go immediately from 5G to zero. If you are rookie, it is the first time in your life you have felt this. Floating. But it actually feels like you are tumbling head over heels back towards earth. There is no noise except for a single cabin fan that is constantly humming and recirculating air. The fan just hums. Everything else is absolutely, perfectly quiet. And you are positive you are tumbling out of control. You are floating, although your mind just can't believe it. You must be falling. To convince yourself, you take your first glimpse out the tiny 8" wide window right next to you and get your first glimpse of something you've wanted to see your whole life. There is Earth, blue as can be, a tiny sliver of light blue atmosphere impossibly thin. There is no way that little blue band supports all the life on earth, the rain, the snow, everything... but it does. And there, meeting our atmosphere is the sharpest contrast you have ever seen. The blackness of space. The cabin fan is still humming. You are still falling. But your brain is slowly putting the picture together. You are supposed to be falling. That is what Earth orbit is...one continuous fall around the planet that never stops. You know you are floating even though your brain says you are tumbling out of control. Everything is getting calmer. You can loosen your seatbelt now and start to feel yourself gently floating inside your spacesuit. Your pencil is tethered to your book, and it is floating in front of your eyes. A couple loose items float by and you grab them, shove them somewhere so they can't escape this weightless capsule. You need to turn to the next page in your procedure manual but the book keeps floating up from your lap. Every small task is oddly complicated. There is no frustration – you can't stop laughing at how cool it feels to be a kid again, learning a new way to live.

And then, quickly, you must put playtime aside. Antennas must be deployed. Correction burns on the orbital engines must be performed to rendezvous with the space station. You have to ensure your spacecraft isn't leaking its precious atmosphere into the vacuum of space. The ground controllers want to know how your capsule is doing, how you are doing. The radio comes to life as you pass over ground relay stations and you feel like you are back in the simulator again, only this time there is one new feeling. Floating. Completely free of the force that has forever kept you in place. And you work with a huge grin. The work is monotonous. The floating is pure joy. You are finally in space. The dream is a reality. Your new home is getting comfortable and the view is indescribable.”

The transition into the second movement reflects the eerie quietness in the cabin – just a fan. This is represented by solo clarinet and is slowly joined by other instruments that lead us into the beginning of *Floating, yet Falling*. The movement is centered around an awkward sounding waltz of sorts – it depicts the concept of mind versus body and trying to grasp reality. Ultimately, the music resolves as both mind and body

begin to adjust to their new surroundings. The development of the second movement can be summarized by the following excerpt from Wiseman:

“The first few days on board you are still spinning a bit in the head and generally feel a little queasy. Since there is no gravity to pull blood and congestion from your head you feel as if you are doing a permanent headstand. As for general living, it is a lot like the first hours at a campsite. If you don't put everything precisely in its place, it is gone forever. Anything left unattended will float away. The return grids on the air conditioners always have lost items sucked onto them. The first few weeks your mind has to view a floor, ceiling, and two walls within the space station. Every task you do, you orient yourself with your feet down towards the floor and head up towards the ceiling. This requirement fades and after a month or so you no longer see walls, floors, ceilings....you put tools between your legs and float around in a perfectly symmetric environment. Every surface is simply a wall and you no longer need to orient your body in a 'heads up' orientation.”

The third movement, *Spacewalk*, was inspired by the following comment.

“If I get to do a spacewalk, that will certainly be the absolute highlight of the mission - the scariest, most intense, and probably the most rewarding. And the view when outside in a spacesuit...the only thing between you and Earth is a 2mm thick piece of glass. Wow.”

The opening chorale is based on this very statement – combining the scary, intense, and rewarding elements into a specific sequence of harmonic progressions. As the music develops and becomes more magical, it reflects on a comment Wiseman makes regarding a friend of his and the initial emails he received:

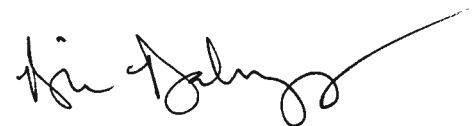
“My buddy, Mike Hopkins, sent lots of emails his first few weeks up there. Every single one of them discussed floating and looking down at Earth. It struck me that these are the two things most foreign about being in space. We weren't designed to float and the mind has trouble wrapping itself around looking at the Earth from such an odd vantage point. He said the view is so unbelievably beautiful every moment that our language is insufficient to explain it. Every time he looks out the window he sees something amazing... A ship making a 200-mile wake in calm pacific waters...a volcano venting steam that crosses an entire continent...thunderstorms that appear as if the lightning strikes spanning 5-6 states of our country in width are talking to each other...the aqua blue waters and coral reefs of the Caribbean....smog coming off a city in South America and getting stuck in the Andes mountains....patterns of clouds that look like perfect fractals around pacific islands... The list goes on and on and on.”

Although words alone can not explain such a view, I have attempted to capture a small window of this incredible feeling through music. Astronaut Mike Hopkins made the following comment to Wiseman after doing a spacewalk:

“One of the hardest things you will do is try and find the words to describe your first spacewalk. I found the experience very similar to my time playing football at Illinois, just magnified 10 times over. I am going out the tunnel today to play in the biggest game ever on the biggest field ever against the most unforgiving opponent ever in front of the most fans ever. Needless to say, I'm a little excited and the adrenaline is already flowing but I have to focus. One step at a time. Finally the hatch is open and it's time to run out the tunnel. It's daytime and as I slide out the hatch, the Earth comes into view – and what an amazing view. Incredible. I'm hanging on to the bottom of the space station and the Earth is everywhere, like I can reach out and touch it. These thoughts only take seconds and then training kicks in. Time to go to work. Don't think too much, just do what I've trained to do. Slow is fast ... hand over hand ... I'm at my first worksite.”

In general, each movement is self-contained and the overall structure of the piece is through-composed. The one small exception is toward the end of the third movement (measure 40), where material from the first movement comes back briefly, essentially tying the work together.

*Open Space* was commissioned by the American School Band Directors Association and was premiered at the 60th ASBDA National Conference in Cedar Rapids, Iowa. The premiering group was the Niu Valley Middle School Concert Band in Honolulu, Hawaii; Wayne Fanning, Director. The piece was premiered with the composer conducting. It is dedicated to my friend G. Reid Wiseman – without his help, this piece would never have come to exist.



# OPEN SPACE

for friend and astronaut Reid Wiseman

BRIAN BALMAGES  
(ASCAP)

## I. Launch

Allegro spiritoso (♩ = 152)

5

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Baritone / Euphonium

Tuba / B♭ Contrabass Clarinet

Piano

Timpani

Mallet Percussion 1 (Bells, Xylophone)

Mallet Percussion 2 (Marimba, Chimes)

Mallet Percussion 3 (Vibraphone, Chimes)

Percussion 1 (Snare Drum, Bass Drum, Triangle)

Percussion 2 (Crash Cymbals, Suspended Cymbal, China Cymbal, Sand Blocks, Tam-tam)

mp

st. mute

Tbn. 1: st. mute

Mar.

Vibr. - motor off

Tri.

2 3 4 6 7



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Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba/Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

8 9 10 11 12 13 14

15

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

15

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

*mp*

*mp*







41

Fls. 1  
2

Ob.

Bsn.

Clars. 1  
2  
3

B. Cl.

A. Saxes. 1  
2

T. Sax.

B. Sax.

Tpts. 1  
2  
3

Hns. 1  
2

Tbns. 1  
2  
3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

mf  f

42

Fls.

Ob.

Bsn.

1  
Cls.

2  
3

B. Cl.

1  
A. Saxes

2

T. Sax.

B. Sax.

1  
Tpts.

2  
3

1  
Hns.

2

1  
Tbns.

2  
3

Bar./  
Euph.

Tuba/  
Cb. Cl.

Piano

Timp.

Mlt.  
Perc. 1

Mlt.  
Perc. 2

Mlt.  
Perc. 3

Perc. 1

Perc. 2

43 44 45 46 47 48 49

51

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

*f*

*play*

*f*

51

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

*f*

*f*

59

This musical score page contains the following instruments and parts:

- Flutes (Fls.) 1 and 2
- Oboe (Ob.)
- Bassoon (Bsn.)
- Clarinets (Cls.) 1, 2, and 3
- Bass Clarinet (B. Cl.)
- Alto Saxophones (A. Saxes) 1 and 2
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpets (Tpts.) 1, 2, and 3
- Horns (Hns.) 1 and 2
- Trombones (Tbns.) 1, 2, and 3
- Baritone/Euphonium (Bar./Euph.)
- Tuba/Cornet (Tuba/Cb. Cl.)
- Piano
- Timpani (Timp.)
- Mallet Percussion 1 (Mlt. Perc. 1)
- Mallet Percussion 2 (Mlt. Perc. 2)
- Mallet Percussion 3 (Mlt. Perc. 3)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

Key markings and dynamics include *f*, *div.*, and *mp*. The score is marked with measure numbers 57, 58, 60, 61, 62, and 63 at the bottom.

67

Musical score for various instruments including Fls., Ob., Bsn., Cls., B. Cl., A. Saxes, T. Sax., B. Sax., Tpts., Hns., Tbn., Bar./Euph., Tuba/Cb. Cl., Piano, Timp., Mlt. Perc. 1-3, Perc. 1-2. The score includes dynamic markings such as *mp*, *mf*, and *st. mute*. A large red watermark reading "Preview Requires Purchase" is overlaid diagonally across the page.

64

65

66

68

69

70

71

Fls. 1 2 *solo mp*

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

71

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2 (8)

Mlt. Perc. 3 (8)

Perc. 1

Perc. 2

72

73

74

75

76

79

tutti

(mp)

mp

solo

mp

Hn. solo

mp

solo

Bsn. solo

mp

79

solo open

mp

solo

mp

mf

mf

mp

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2 (13)

Mlt. Perc. 3 (13)

Perc. 1

Sand Blocks

Perc. 2

mf

77 78 80 81 82 83



Musical score for orchestra and piano, measures 84-90. The score is written for a full orchestra including Flutes (Fls.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes., T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba/Cornet (Tuba/Cb. Cl.), Piano, Timpani (Timp.), and Percussion (Mlt. Perc. 1, 2, 3; Perc. 1, 2). The score features various dynamics such as *mp*, *tutti*, and *p*. A large red watermark "Preview Only! Legal Use Requires Purchase" is overlaid diagonally across the score.

Fls. 1 2 *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 2 3 *mf*

B. Cl. *mp* *mf*

A. Saxes 1 2 *mf* play

T. Sax. *mf*

B. Sax. *mp* *mf*

Tpts. 1 2 3 *mf* tutti *mf* open

Hns. 1 2 *mf*

Tbns. 1 2 3 *mf*

Bar. / Euph. *mf*

Tuba/ Cb. Cl. *mf*

Piano

Timp. *mf*

Mlt. Perc. 1 *mp* *mf*

Mlt. Perc. 2 *mf*

Mlt. Perc. 3

Perc. 1

Perc. 2 Sus. Cym. *p* *mf*

91 92 93 94 95 96 97 98

99

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

99

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

S.D.

China Cym.

*mf*

*f*

100 101 102 103 104 105

Fls. 1 2

Ob.

Bsn.

Cl. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3 Chimes

Perc. 1

Perc. 2

*ff*

*ff*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

*ff*

(Eb to E)

Xylo.

*ff*

*ff*

*f*

*ff*

Cr. Cym.

Sus. Cym.

*ff*

*mf*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba/Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

*ff* *mf* *ff*

121 (♩ = 60)

attacca

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Annotations: solo, *ff*, *p*, Hn. solo, Cl. 2 - two players play, Oboe solo

121 (♩ = 60)

attacca

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba/Cb. Cl.

Piano

Timp.

Mt. Perc. 1

Mt. Perc. 2

Mt. Perc. 3

Perc. 1

Perc. 2

Annotations: *ff*, *p*, muffle, (Ab to A)

# II. Floating, yet Falling

Grasping for reality (♩ = 50)

5

Oboe solo

Fls. 1 2

Ob.

Bsn.

*p*

solo

*rubato*

*rubato*

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Grasping for reality (♩ = 50)

5

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

*p*

*sed.*

Timp. (E, A, E) *p*

Mlt. Perc. 1

Mlt. Perc. 2 (Mar.) *p*

Mlt. Perc. 3 Vibr. - bowed, slow motor *p*

Perc. 1

Perc. 2 Tam-tam bowed on edge *p*

2 3 4 6 7 8

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba/Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

15

play solo

section

p

mp

solo

p

mp

solo

mp

tutti

mp

mp

15

Bells

p

p

Tri.

p

9 10 11 12 13 14

B1617



21 Moving forward (♩ = 56)

Fls. 1, 2  
Ob.  
Bsn.  
Cls. 1, 2, 3  
B. Cl.  
A. Saxes 1, 2  
T. Sax.  
B. Sax.  
Tpts. 1, 2, 3  
Hns. 1, 2  
Tbns. 1, 2, 3  
Bar./Euph.  
Tuba/Cb. Cl.  
Piano  
Timp.  
Mlt. Perc. 1  
Mlt. Perc. 2  
Mlt. Perc. 3  
Perc. 1  
Perc. 2

musical notation with dynamic markings (mf, mp, tutti, st. mute)

16 17 18 19 20 22

(♩ = 60)

Fls. 1, 2

Ob.

Bsn.

Cls. 1, 2, 3

B. Cl.

A. Saxes 1, 2

T. Sax.

B. Sax.

(♩ = 60)

Tpts. 1, 2, 3

Hns. 1, 2

Tbns. 1, 2, 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

Cr. Cym.

mp

f

tr

mf

open

w/mallets motor off

muffle

29

29

35

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

35

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba/ Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

41 *solo* *p* *molto rit.*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

41 *molto rit.*

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano *p* *sed.* \* *sed.*

Timp.

Mlt. Perc. 1 *p*

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1 *p*

Perc. 2

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# III. Spacewalk

Largo, molto legato (♩ = 60)

The musical score is arranged in systems. The first system includes Flutes (Fls.), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Alto Saxophones (A. Saxes.), Tenor Saxophone (T. Sax.), and Bass Saxophone (B. Sax.). The second system includes Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), Tuba/Cornet (Tuba/Cb. Cl.), Piano, Timpani (Timp.), and three Mallet Percussion parts (Mlt. Perc. 1, 2, 3). The Percussion section (Perc. 1, 2) includes a Triangle (Tri.). The score is in 4/4 time with a tempo of Largo, molto legato (♩ = 60). Dynamics include *p* (piano), *mp* (mezzo-piano), and *div.* (divisi). A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the page.

13 *più mosso*  
(♩ = 66)

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The score features the following instruments and parts:

- Fls. (1, 2)
- Ob.
- Bsn.
- Cl. (1, 2, 3)
- B. Cl.
- A. Sax. (1, 2)
- T. Sax.
- B. Sax.
- Tpts. (1, 2, 3)
- Hns. (1, 2)
- Tbns. (1, 2, 3)
- Bar. / Euph.
- Tuba / Cb. Cl.
- Piano (with *Stra both hands* annotation)
- Timp.
- Mlt. Perc. 1 (with *Bells* annotation)
- Mlt. Perc. 2 (with *Mar.* and *Vibr. - motor off* annotations)
- Mlt. Perc. 3
- Perc. 1 (with *B.D.* and *Tam w/beater* annotations)
- Perc. 2 (with *Cr. Cym.* and *Sus. Cym.* annotations)

Dynamic markings include *mf*, *f*, *mp*, and *p*. Performance instructions include *mf play* for saxophones and *Vibr. - motor off* for a mallet instrument.

This page contains a musical score for a large ensemble. The instruments listed on the left are:

- Fls. (Flutes) 1 and 2
- Ob. (Oboe)
- Bsn. (Bassoon)
- Cls. (Clarinets) 1, 2, and 3
- B. Cl. (Bass Clarinet)
- A. Saxes (Alto Saxophones) 1 and 2
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- Tpts. (Trumpets) 1, 2, and 3
- Hns. (Horns) 1 and 2
- Tbns. (Trombones) 1, 2, and 3
- Bar./Euph. (Baritone/Euphonium)
- Tuba/Cb. Cl. (Tuba/Contrabass Clarinet)
- Piano
- Timp. (Timpani)
- Mlt. Perc. 1, 2, and 3 (Multiple Percussion)
- Perc. 1 and 2 (Percussion)

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as notes, rests, slurs, and dynamic markings. A large red watermark reading "Preview Only" is overlaid diagonally across the page. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score spans measures 14 to 19.

This page contains the musical score for pages 20 through 25 of a symphony orchestra. The score is arranged in a standard orchestral layout. The top section includes Flutes (Fls.), Oboes (Ob.), Bassoons (Bsn.), Clarinets (Cls.), Bass Clarinet (B. Cl.), Saxophones (A. Saxes., T. Sax., B. Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Tbns.), Baritone/Euphonium (Bar./Euph.), and Tuba/Cornet (Tuba/Cb. Cl.). The bottom section includes Piano and Percussion (Perc. 1, Perc. 2, Perc. 3). The score is written in G major (one sharp) and 4/4 time. The key signature is consistent throughout. Dynamics range from *mf* to *ff*. A large red watermark "Legal use only requires purchase" is overlaid diagonally across the score. A large box with the number "21" is positioned at the top left, spanning the beginning of page 21. The piano part has a "8va both hands" marking. The percussion parts include chimes and various drums with specific dynamics and articulation marks.



29

Fls. 1 2

Ob.

Bsn.

2 players only

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

29

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

*mf* *ff*

*p* *mf* *ff*

solo *p*

Vibr.

*p* muffle

*p* muffle

*p* muffle

**poco accel.**

Fls. 1 2

Ob.

Bsn.

Cls. 1 Hn. 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba/ Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

*tutti* *p* *mp* *play*

*p* *mp* *mp*

*p* *mp*

*p* *mp*

*p* *mp* *mp* *poco accel.*

*solo* *p* *tutti* *mp*

*p* *mp* *mp* *mp*

*p* *mp* *mp*

*p* *mp* *mp*

*mp* *mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

*mp* *mp*

Brillante (♩ = 92)

40

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

40

Brillante (♩ = 92)

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar. / Euph.

Tuba / Cb. Cl.

Piano

Timp.

Mlt. Perc. 1

Mlt. Perc. 2

Mlt. Perc. 3

Perc. 1

Perc. 2

41 42 43 44 45

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*molto rit.* 48 ( $\text{♩} = 66$ ) *molto rit.*

Fls. 1 2 *ff* *fp* *ff*

Ob. *ff* *fp* *ff*

Bsn. *ff* *fp* *ff*

Cls. 1 2 3 *ff* *fp* *ff*

B. Cl. *ff* *fp* *ff*

A. Saxes 1 2 *ff* *fp* *ff*

T. Sax. *ff* *fp* *ff*

B. Sax. *ff* *fp* *ff*

Tpts. 1 2 3 *ff* *fp* *ff*

Hns. 1 2 *ff* *fp* *ff*

Tbns. 1 2 3 *ff* *fp* *ff*

Bar./Euph. *ff* *fp* *ff*

Tuba/Cb. Cl. *ff* *fp* *ff*

Piano *ff*

Timp. *ff*

Mlt. Perc. 1 *ff* *p* *ff*

Mlt. Perc. 2 *ff* *ff*

Mlt. Perc. 3 *ff* *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Sus. Cym. + Tam *p*

Cr. Cym. *ff* muffle

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