

Piano

# Apollo's Mission

an operetta

Edward Lambert

Norman Welch

$\text{♩} = 92$

*p*

*p*

**10**

*pp*

In the be - gin-ning, In the be -

gin - ning, Our so-lar sy-tem co-a-lesced And two pla - nets or - bi-ted the

Sun a-long the La-gran-gian points of our home, our mo - dern day, — mo -

23

dern day Earth.

*pp*

26

And we shall call this o-ther

*p*

29

pla - net... The - ia And

31

*p*

32

The - ia was a Ti - tan, a child of U - ra -

35

nus and Ga - ia, of

38

Hea - ven

40

and Earth.

42

43

And one of these

*pp*

44

pla - nets was the pro - to, pro - to, pro - to

49

Earth...

pp p

51

In the be - gin - ning...

55

♩ = 138

Ro - ger Ro - ger

f

59

We got a roll pro - gram Ro - ger Ro - ger We got a roll pro - gram

63

We got a roll pro-gram Ro-ger Roll \_\_\_\_\_ Roll \_\_\_\_

67

Roll Roll \_\_\_\_\_ Roll Roll's \_\_\_\_\_ com-plete and the pitch pro-grammed

71

Roll's com-plete \_\_\_\_\_ Roll's \_\_\_\_\_ com-plete and the pitch pro-grammed

**75**

**75**

79

79

83

le - ven Hea - ven E - le - ven E - le - ven Hea - ven E - le - ven Hea - ven E - le - ven Hea - ven E -

83

87

le - ven this is Hou - - ston You're good

89

87

91

you're good at one mi - nute at one mi - nute

91

99

96

at one mi - nute

100

Stand by for mode one Char - lie

104

Stand by for mode one Char - lie We got a one Char - lie We got a one Char - lie

108

Ro - ger Hea - ven E - le - ven E - le - ven you're Go you are Go

112

— for sta - ging and in - board cut - off This is Hou -

116

- - - ston Go — for sta - ging and in - board cut - off E - le - ven you're Go —

120

— you are Go — for sta - ging and in - board cut - off This is

124

Hou - - - ston Go — for sta - ging and in - board cut - off



128

Musical score for measures 128-131. The system includes a treble clef staff with a melodic line and a grand staff (bass and piano) with a dense chordal accompaniment. The piano part is marked *ff*. Measure 128 is the starting point. A sixteenth-note triplet is indicated in measure 129.

132

Musical score for measures 132-134. The system includes a treble clef staff and a grand staff. Measure 132 is the starting point. A triplet of eighth notes is indicated in measure 133. The piano part continues with dense chords.

135

Musical score for measures 135-137. The system includes a treble clef staff and a grand staff. Measure 135 is the starting point. The piano part is marked *p*. A dynamic hairpin is shown in measure 135. The piano part features a sequence of chords.

138

Musical score for measures 138-141. The system includes a treble clef staff and a grand staff. Measure 138 is the starting point. The piano part continues with dense chords.

142

145

148

150

154  $\text{♩} = 48$  gently swung  $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

153

153

*pp*

*pp*

156

By \_\_\_\_\_ night, \_\_\_\_\_ by night, \_\_\_\_\_ by night I \_\_\_\_\_

156

160

\_\_\_\_\_ rise, I \_\_\_\_\_ rise \_\_\_\_\_ from the

160

163

o - cean I rise \_\_\_\_\_

163

166

from — the o - cean and

169

drive my cha - riot a - cross the sky

173

Gui - ded by white hor - ses a - cross the

176

dark night — sky

*pp*

179

180

By \_\_\_\_\_ night, \_\_\_\_\_ by night, \_\_\_\_\_ by

184

night \_\_\_\_\_ I \_\_\_\_\_ rise, I \_\_\_\_\_ rise \_\_\_\_\_

187

\_\_\_\_\_ from the o - cean and \_\_\_\_\_

190

drive my cha - riot \_\_\_\_\_ a - cross the sky

194

I lead on, I lead on, I lead on the

sai - lor, I lead on the sai -

lor, I coun - sel, I coun - sel, I

coun - sel the far - mer, ca -

202

ress all lo - vers, and ca - ress all, all

204

lo - vers, all

205

lo - vers in the sha - dows

**207**

wa - xing and wa - ning and wa - xing and wa - ning and

209

wea - ring my crown a - cross the dark night sky

**211**

By sky night,

215

by night, by night I

218

rise, I pull the oceans,



221

I pull and heave the

224

wa - ters. The ebb and flow fol - low

227

me a - cross the dark night sky

230  $\text{♩} = 60$

*p*

232

Did - n't seem a tre - men - dous cue Ex - act - ly what the time was when we star - ted to

234

move. Hea - ven E - le - ven Your gui - dance has con - verged

236

239

**242**

245

245

247

247

250

250

253

**255**

*cresc.* *p*

256

Ro-ger E - le-ven This is Hou-son Un-der-stand twelve hat-ches

256

259

locked And Hou - ston out of my win - dow I can see the en -

261

tire con - ti - nent of North A - me - ri - ca A - la - ska

263

and o - ver the Pole Down to the Yu - ca - tan Pe - nin - su - lar Cu - ba

265

Part of South A - me - ri - ca And then I run out of win - dow

267

E - le - ven we'd like you to close the waste sto - rage vent valve right

270  $\text{♩} = 44$

269

now right now

272

276

*pp* *sva*

279

8va

3 3 6 3

279

3 3

279

279

Detailed description: This system covers measures 279 to 281. The top staff is a single melodic line starting with a dotted quarter note, followed by a half note, and then a sixteenth-note triplet. The middle staff features two triplet chords in the first measure. The bottom staff has a bass line with a dotted quarter note, a half note, and a quarter note. The key signature has one flat, and the time signature changes from 4/4 to 2/4.

282

8va

3 3 6 3

282

3 3

282

282

Detailed description: This system covers measures 282 to 284. The top staff continues the melodic line with a dotted quarter note, a half note, and a sixteenth-note triplet. The middle staff features two triplet chords in the first measure. The bottom staff has a bass line with a dotted quarter note, a half note, and a quarter note. The key signature has one flat, and the time signature changes from 4/4 to 2/4.

285

8va

3 3 6 3

285

3 3

285

285

Detailed description: This system covers measures 285 to 287. The top staff continues the melodic line with a dotted quarter note, a half note, and a sixteenth-note triplet. The middle staff features two triplet chords in the first measure. The bottom staff has a bass line with a dotted quarter note, a half note, and a quarter note. The key signature has one flat, and the time signature changes from 4/4 to 2/4.

288

9 9

293

3 3 3 3

295

3 3

300

302

*a piacere*      Bathe in my my -

3 3

304

ste - rious light! Se - le - ne, we love you! Be

*Gua*

3

3

**311**

309

ours to - night!

*Gua*

3

3

314

*Gua*

3

3





319  $\text{♩} = 132$

Ha-ving one hell of a time kee-ping my bo-dy down keep — floa-ting up

*p* *leggiero*

319

God — what a star

*tr*

323

Light-ning! Is that light-ning out your win-dow? Hell, that must be! Feels like we're

327

333

go - ing up - side down Je - sus look look at that ho - ri - zon

*tr*

331

335

Ain't that some-thing? It's un-real! Get a pic-ture Ce - cil B. de Al - drin stan - ding

339

by E - le - ven this is Hous - ton Less than a mi - nute to ig - ni - tion and

343

e - very - thing is GO for T L I Let me know when you

346

start it up When you feel it, that's when it is.

There we go,

thrust! Call it at fif - teen. Phew!

357

We con - firm ig - ni - tion and the thrust

is GO. Tra - jec - to - ry and gui - dance look

366

good and the stage is good. O - ver. E - le - ven. Ro - ger.

369

I see a bright star out there

**373**

372

must be Ve - nus it's sure

376

bright Here comes

380

the old sun, the

383

sun, \_\_\_\_\_ the

383

387

sun. \_\_\_\_\_

387

391

♩. = 88 *l'istesso tempo*

392

391

394

394

397

397

401

401

405

405

409

409

412

412

415

415

421

419

419

*f*

424

Musical score for measures 424-427. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

428

Musical score for measures 428-431. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part continues with a consistent eighth-note accompaniment.

432

Musical score for measures 432-435. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part continues with a consistent eighth-note accompaniment.

436

Musical score for measures 436-439. The system includes a vocal line and a piano accompaniment with treble and bass staves. The piano part continues with a consistent eighth-note accompaniment.



440

440

444

447

444

449

Our shape - shif - ters stir deep in their hearts Trans - fixed by the cold

449

*p*

454

light thst shines from Se - le - ne's eyes. When she

460

be - ckons the beast must

463

fol - - low When she beck - ons the

469

467

beast must fol - low His

470

limbs sweat

473

His loins

475

ache

480

Musical score for measures 480-483. The system includes a vocal line and a piano accompaniment. The piano part is marked with a forte *f* dynamic. The key signature has one flat (B-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes in the vocal line and block chords and moving bass lines in the piano accompaniment.

Musical score for measures 484-486. The system includes a vocal line and a piano accompaniment. The key signature changes to two flats (B-flat and E-flat). The piano part continues with block chords and moving bass lines. The vocal line consists of eighth notes.

Musical score for measures 487-490. The system includes a vocal line and a piano accompaniment. The key signature changes to three flats (B-flat, E-flat, and A-flat). The piano part features block chords and moving bass lines. The vocal line consists of eighth notes.

491

The lights shine o - ver the

491 *f*

This system contains measures 491 to 493. The vocal line starts with a whole note rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 6/8. The system ends with a 4/4 time signature change.

sky - line See the

494

This system contains measures 494 to 496. The vocal line has a quarter note G4, a half note G4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a 6/8 time signature change.

foot - steps of the night lea - ding a - way,

497

This system contains measures 497 to 500. The vocal line has a quarter note G4, a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#), and the time signature is 6/8. The system ends with a 4/4 time signature change.

a - way from the ci - ty to the heart of the

501

This system contains measures 501 to 504. The vocal line has a quarter note G4, a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#), and the time signature is 6/8. The system ends with a 4/4 time signature change.

fo - rest where a fire burns bright, burns ve - ry

505

This system contains measures 505 to 508. The vocal line has a quarter note G4, a half note G4, a quarter note G4, and a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. The key signature has one sharp (F#), and the time signature is 6/8. The system ends with a 4/4 time signature change.

509 **510**

bright. Shapes and shadows

512

twist and turn in the flames,

515

the flames whose tongues reach

518

to the sky, to the

522 ♩ = ♩ = 88

520

sky, \_\_\_\_\_ the sky. \_\_\_\_\_ What,

523

what is, what is, what is that shaft of cold light, shaft of cold light, cold light,

531

what is that shaft of cold light, shaft of cold light, cold light,

540

Whose i - cy, whose i - cy, i - cy glow har - dens, har - dens, har -

550

dens my heart? har - dens, har - dens my heart,

562

Whose dim ra - - - - - diance, whose —

562 *f*

— dim, whose dim

565

ra - diance stirs my spi - rit, stirs —

567

— my spi - rit,

570



574

whose dim ra - diance stirs my spi -

574

579

- rit? Whose fin - gers fum - ble

579

582

through la - yers of li - nen and lace, here by the fire's flames

582

590  $\text{♩} = \text{♩} = 88$

588

bright? \_\_\_\_\_ The eye,

*pp*

593

597

600

603

607

Musical notation for measures 606-608. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 606 starts with a 3/4 time signature and contains a triplet of eighth notes. Measure 607 changes to a 12/16 time signature and contains a triplet of eighth notes. Measure 608 changes to a 9/16 time signature and contains a triplet of eighth notes. The lower staff contains a simple bass line with quarter notes and rests.

Musical notation for measures 609-611. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 609 starts with a 9/16 time signature and contains a triplet of eighth notes. Measure 610 changes to a 12/16 time signature and contains a triplet of eighth notes. Measure 611 changes to a 9/16 time signature and contains a triplet of eighth notes. The lower staff contains a simple bass line with quarter notes and rests.

Musical notation for measures 612-614. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 612 starts with a 9/16 time signature and contains a triplet of eighth notes. Measure 613 changes to a 12/16 time signature and contains a triplet of eighth notes. Measure 614 changes to a 9/16 time signature and contains a triplet of eighth notes. The lower staff contains a simple bass line with quarter notes and rests.

Musical notation for measures 615-617. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 615 starts with a 9/16 time signature and contains a triplet of eighth notes. Measure 616 changes to a 12/16 time signature and contains a triplet of eighth notes. Measure 617 changes to a 9/16 time signature and contains a triplet of eighth notes. The lower staff contains a simple bass line with quarter notes and rests.

Musical notation for measures 618-620. The system consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat). Measure 618 starts with a 9/16 time signature and contains a triplet of eighth notes. Measure 619 changes to a 12/16 time signature and contains a triplet of eighth notes. Measure 620 changes to a 9/16 time signature and contains a triplet of eighth notes. The lower staff contains a simple bass line with quarter notes and rests.

622

640

bright, the fire's flames bright.

645  $\text{♩} = \text{♩} = 100$

Is is this, is

647

this, is this the gaze of

649

moon shine, gaze

651

of moon - shine, moon - shine

654

Whose

656

rays whose rays set the rocks,

658

the rocks, a - - -

660

blaze, the rocks a - - -

660

662

blaze, a - - - blaze, Whose

664

662

665

bur - - - ning, bur - - - ning

665

667

breath, bur - - - ning

667

669

breath fuels our de - sire, fuels

672

our de - sire, fuels

674

our de - sire,

676

676



678

fuels our de - sire, fuels our de -

681

sire, fuels our de -

683

sire,

*f*

687  $\text{♩} = \text{♩} = 66$

Whose \_\_\_\_\_ firm \_\_\_\_\_

690

flesh, yiel - ding, Whose \_\_\_\_\_

693

firm \_\_\_\_\_ flesh, yiel - ding,

696

yiel - - - ding,

699

trem - bling, yiel - ding,

702

trem - fuse in the

705

fur - nace, in the

708

fur - nace, here by the fire's flames bright?

**713** ♩ = 80

Ea - gle, Hou - ston do you read? \_\_\_\_\_

*p*

713

6

720

We are the a - gents of all man - kind to ex - plore and con - quer new ground \_\_\_\_\_

720

723

to step in - to the un - known.

723

727

Ea - gle, Hou - ston do you read? \_\_\_\_\_

727

**731**

730

When I con -

730

733

si - der the hea - vens the work of thy fin - gers the moon

736

and the stars which thou hast or - dained

738

what is man that thou art mind - ful of him?

740

Hou - ston do you read? Bro - ther, please call me

743

Ea - gle, built by Man's in - ge - nu - i - ty... A - me - ri - ca lea - ding the

745

way lea - ding the Why are you ne - ver at home?

748

Hou - ston do you read?

751

**753**

Why? Why? A - pol - lo, You

754

you were the smart one; e - very - thing came ea - si - ly

756

to you, near you

757

e - very - one falls at your feet, so you do just what you want;

759

well, fuck you Apollo, my brother,

761

the sun - god!

763

A - pol - lo, \_\_\_\_\_ you, \_\_\_\_\_

763

This system contains the first two systems of music for measures 763 and 764. The vocal line is in treble clef with a 6/8 time signature. The piano accompaniment consists of a right-hand part with a complex rhythmic pattern and a left-hand part with block chords. Measure 764 includes a key signature change to one flat and a time signature change to 12/32.

\_\_\_\_\_ you could do no wrong, \_\_\_\_\_ e - very - one \_\_\_\_\_ liked you a lot.,

764

This system contains the second and third systems of music for measures 764 and 765. The vocal line continues with the lyrics. The piano accompaniment continues with the same complex rhythmic patterns. Measure 765 includes a key signature change to two flats and a time signature change to 6/8.

loved you, so you loved tru - ly are \_\_\_\_\_ the high - est now,

766

This system contains the fourth and fifth systems of music for measures 765 and 766. The vocal line continues with the lyrics. The piano accompaniment continues with the same complex rhythmic patterns. Measure 766 includes a key signature change to three flats and a time signature change to 9/32.

you have all \_\_\_\_\_ the po - wer now; well, fuck you \_\_\_\_\_ A - pol - lo, \_\_\_\_\_ my

768

This system contains the sixth and seventh systems of music for measures 766 and 768. The vocal line continues with the lyrics. The piano accompaniment continues with the same complex rhythmic patterns. Measure 768 includes a key signature change to three sharps and a time signature change to 3/2.



770

bro - - - ther, the sun - god!

772

Ea - gle, Hou - ston we see you —

774

— on the steer - a - ble Ro - ger

776

Ea - gle is un - docked Ea - gle has

778

wings. Ea - gle, you're go -

780

for lan -

782

ding go for lan -

784

ding

787

786

se - ven hun - dred feet twen - ty - one down

789

thir - ty - three de - gres  
six - hun - dred feet down at nine - teen

794

four - hun - dred feet  
down at nine

797

we're pegged on ho - ri - zon - tal ve - lo - ci - ty watch

**800**

watch, watch, watch, watch your sha -  
dow out there

802

e - le - ven for - ward co - ming down nice - ly

804

Oh hi! Bro'

806

Pol - lo! Thank god I've got hold of you... yes, I know you're a

808

god.. No time for

809  $\text{♩} = 120$

that... Lights on. For - ty feet, down two - and - a - half

*8va*

*p* *leggiero*

809

813

ki - cking up some dust thir - ty feet two \_\_\_\_\_ and a half down \_

*(8va)*

813

816

— Faint sha - dow drif - ting to the

*(8va)*

816

819

right a lit - tle yeah, I'm in dan - ger,

*(8va)*

819

822

Pol - lol... you too!... Hell, we're be - ing rai - ded,

*(8va)*

822

825

who are these thugs? Oh fuck!... the bloo - dy

(8<sup>va</sup>)

828

a - stro - nauts!... Wow, they've got all the way here! So you'd

(8<sup>va</sup>)

831

bet - ter be \_\_\_ pre - pared \_\_\_ when you ar - rive! Hou - ston, \_\_\_

(8<sup>va</sup>)

833  $\text{♩} = 144$

834

Tran - qui - li - ty,

(8<sup>va</sup>)





836

Tran - qui - li - ty base here. The

*f*

839

**840**  $\text{♩} = 96$  *accelerando*

Ea - gle has lan - ded.

*f*

842

Tran - qui - li - ty, Hou - ston, we co - py you

*p*

847

on the ground. out, You're not wel - come here: this is a heaven for gods

**852**  $\text{♩} = 144$

851

and god - des - ses. One small step, one small

*f*

854 *step for a man, one gi - ant leap,*

856 *one gi - ant leap for man*

859 *kind.* **860**  $\text{♩} = 96$  *accelerando*

862 *Look at me, see! I am Se - le - na,*

866

moon \_\_\_\_\_ god - dess, my bro - ther will be here soon,

866

869

— A - pol - lo, — god of the sun. — Get out, get out, get out! Oh

869

874  $\text{♩} = 72$

873

no, not the flag! \_\_\_\_\_ Ah! \_\_\_\_\_ You ba - stards, that hurts! The

873

877

god - dess is no more, fuck it, my light's fa - ding a - way... it's get - ting bloo - dy dark...

877

881

Boul - ders look like ba - salt, they have white mi - ne - rals,,

884

The sur - face is ve - ry fine grained like a pow - der... see the

888

**891**

foot - prints of my boots... ni - fi - cent de - so - la - tion. I'd like to ask e - very - one

892

lis - tening where - e - ver they may be to pause and con - tem - plate these e -

894

vents and give thanks in his or her own way



897 *a tempo*  $\text{♩} = 72$

897 *f*

899 *f* *p*

I had my own cha - riot once, my own cha - riot,

901

so - lid gold, yes, gold, so - lid

903 *f*

gold. Pulled, pulled, pulled, pulled,

905 *p* *f*

— pulled, pulled bloo - dy slow, though, yes, it pulled pulled, pulled, pulled,

907

— pulled, pulled — bloo - dy slow, though. Now - a - days I like 'em fast: cars, planes, wo - men,

*p* *f* *f*

907

909

I like fast wo - men! "I am the vine, you are the bran - ches.

*p*

909

911

Who - e - ver re - mains in me, — and I in him, — will bear much fruit;

911

913

for you can do no - thing with - out me, for you can do no - thing with - out me."

913

916

Grab \_\_\_\_\_ 'em by the pus - sy, grab \_\_\_\_\_ 'em by the pus - sy, pus - sy,

*f*

919

918

pus - sy, pus - sy, pus - sy, pus - sy, pus - sy, pus - sy, hey! We break \_\_\_\_\_ this bread

*p*

920

to share in the bo - dy of Christ \_\_\_\_\_ which He gave \_\_\_\_\_ for us;

922

this wine, His blood \_\_\_\_\_ which was shed for us. A - men, \_\_\_\_\_

927

925

\_\_\_\_\_ a - men. \_\_\_\_\_ Je - sus,

*p*



928

who are you? Christ! I'm the Sun, the life - blood of e - very li - ving

*f*

930

thing. I fill the air e - very - where. A - pol - lo, that's me! I'm boss round here.

*p* *f* *ff*

932

The son of a god, the god of sun. You're my slaves, kow -

*p* *f*

934

tow to me, you'll be o - kay, for you can do

*p*

936

no - thing with - out me.

*pp*

**APOLLO**  
 Who are you?  
 You'd better watch out, you're in my orbit.  
 This is a godly place for godly people.  
 (seeing Selena)  
 Hey, what's up with my sister?

**APOLLO**  
 My sister! Dead?  
 What the hell?  
 What the fuck's going on here?

938

Hey, looks like she's dead. she's dead. You've

942

♩ = 80

killed her! Whatnow? What to do?

Shit! Poor Se - le - na! She was a bit dim com - pared to me; but so are they all.

She was a poor crea - ture com - pared to me; but so are they all.

955

953

She looked up to me, but so do they all. How could this hap - pen? Was I too late?

953

APOLLO

Hey, you've killed the goddess,  
My little sister! So bugger off, you bastards!

957

957

*pp*

964



964

Se - le - na dead? How can that be? Was - n't she a god like

972

969

me pos - sessed of im - mor - ta - li - ty? How come this fa - ta - li - ty?

A

974

god - dess should by rights re - vive; I'm sup - posed to stay a - live To

978

let these guys rea - lise their dream, their dream of such a da - ring

978

*p*

980

*poco più mosso*

Are we brea - thing or are we dead?

980 *f*

982

Has this come of

982

983

brea - king bread?

983

984

What's sur - real

984 *f*

985

and what's true?

986

Are we gods

*ff*

987

or are we crew?

988

god - dess should by rights re - vive; So do we live \_\_\_\_\_ or

988

*p*

This system contains measures 988 and 989. The vocal line is in treble clef with lyrics. The piano accompaniment is in grand staff. Measure 988 features a piano (*p*) dynamic and includes a triplet of eighth notes in both the right and left hands.

do \_\_\_\_\_ we die? I'm sup - posed to stay a - live.

990

This system contains measures 990 and 991. The vocal line continues with lyrics. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

Should we laugh or should we quake?

992

*f*

This system contains measures 992 and 993. The vocal line continues with lyrics. The piano accompaniment features a forte (*f*) dynamic and includes a triplet of eighth notes in both the right and left hands.

994

Is the U. - - - S.

994

*f*

This system contains measures 994 and 995. The vocal line continues with lyrics. The piano accompaniment features a forte (*f*) dynamic and includes a triplet of eighth notes in both the right and left hands.

995

space pro - gram, is the U. - S.

995

997

space pro -

997

999

gram Just a sil -

999

**1003** ♩ = 80

1001

- ly scam? My bro - ther is be - yond the pale. All he does is rant and rail; Mi -

1001

**1009** *recitativo*

1007

so - gy - nis - tic hy - pocrite, it's time, \_\_\_\_\_ it's time for him to quit. Sis - ter, get up, rise from the

1007

*p*

1010

dead! Hey, let me try! So she's not dead? Nei - ther are

1010

**APOLLO** (to the camera, addressing the nations)  
 "Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace..."

1012

we?

1013

(rising, to Apollo) (taking him aside)

Cut, cut! That's the wrong speech, Mis - ter Pre - si - dent, sir. Now lis - ten, bro - ther, we've

1013

1015

Fuck that! Will some - one tell me what's go - ing on? What the hell are these guys do - ing here a - ny - way:

1015





1019  $\text{♩} = 84$

1017

mi - grant whi - teys on the moon? On May twen - ty fifth

*p leggiero*

1021

nine - teen - hun - dred and six - ty one, \_\_\_\_\_ nine - teen - hun - dred and six - ty one,

1026

Pre - si - dent Ken - ne - dy, \_\_\_\_\_ Pre - si - dent Ken - ne - dy \_\_\_\_\_ ad - dressed the U S Con - gress,

1031

Pre - si - dent Ken - ne - dy \_\_\_\_\_ ad - dressed the U S Con - gress on

1035

"Ur - gent Na - tio - nal Needs", \_\_\_\_\_ on "Ur - gent Na - tio - nal Needs", \_\_\_\_\_ on

1039

"Ur - gent Na - tio - nal Needs" and de - clared, and de - clared:

**1044**

I be - lieve that this na - tion should com - mit to a - chie - ving the goal, the goal, be - fore the

**1049**

1047

de - cade is out, to a - chie - ving the goal of lan - ding a

1051

man on the moon and re - tur - ning him safe - ly, re - tur - ning him safe - ly to earth,

**1056**

to a - chie - ving the goal of lan - ding a man on the moon and re -

1061

tur - ning him safe - ly, re - tur - ning him safe - ly to earth, \_\_\_\_\_ and, and, and,

1061 *cresc.*

1066

and re - tur - ning him safe - ly, re - tur - ning him safe - ly to earth, \_\_\_\_\_

1066 *f*

**1074**

1073

On May twen - ty fifth nine - teen - hun - dred and six - ty one

1073 *p*

1077

Pre - si - dent Ken - ne - dy \_\_\_\_\_ ad - dressed the U S Congress \_\_\_\_\_ May twen - ty fifth

1077 *f*

1081

nine - teen - hun - dred and six - ty one Pre - si - dent Ken - ne - dy \_\_\_\_\_ ad - dressed the U S

1081

1085

Congress — on "Ur - gent Na - tio - nal Needs" — and de -

**1090**

clared: — and de - clared:

1094

"I be - lieve that this na - tion should com - mit to a - chie - ving the goal be - fore the de - cade is

1096

out, I be - lieve that this na - tion should com - mit to a - chie - ving the goal, the goal, —

**1100**

1099

to a - chie - ving the goal — of lan - ding a man on the moon —

1103

and re - tur - ning him safe - ly, re - tur - ning him safe - ly to earth, \_\_\_\_\_ and,

1110

and, and, and re - So here \_\_\_\_\_ we are:

1108

*pp*

1114

we've lan - ded \_\_\_\_\_ on the moon! \_\_\_\_\_ ...and re - tur - ning him safe - ly re - tur - ning him

1114

1121

(to the camera)

1120

safe - ly to earth, \_\_\_\_\_ Let's take it a - gain, \_\_\_\_\_ Mi - ster Pre - si - dent!

1120

*p*

1124 *(to Apollo)*

Now get a grip, get a grip,

1128

bro - ther... Shat it! Shut it! You're all fired.

6/16

1134

I'm ta - king back con - trol!

*(takes aim again)*

12/8

1138

(emphatically, to Apollo)

Stand \_\_\_\_\_ a - side! \_\_\_\_\_ You are e -

1140 *p* clipped. Trumped, one might say. Gun con - trol.

(taking away his gun)

1142 One \_\_\_\_\_ day, \_\_\_\_\_ they'll find our sta - tues in a mu - se - um,

1144 they'll write po - e - try a - bout us, great dra - mas... may - be an o - pera.

*f*



1147

1146

Go a-gain from the speech... roll!

1146

*p*

Detailed description: This block contains the musical score for measures 1146 and 1147. It features a vocal line at the top and a piano accompaniment below. The vocal line starts with a rest in measure 1146, followed by the lyrics "Go a-gain from the speech..." and "roll!" in measure 1147. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *p* (piano) is present in measure 1147.

**APOLLO** (*grudgingly, to the camera*)

"This has to be the proudest day of our lives. Because of what these guys have done, the heavens have become a part of man's world."

1148

Detailed description: This block contains the musical score for measures 1148 and 1149. It features a piano accompaniment with a right-hand part playing a rhythmic pattern of eighth notes and a left-hand part with a steady eighth-note bass line.

1150

Cloak that, ro - ger that! Clock that, ro - ger that!

1150

Detailed description: This block contains the musical score for measures 1150 and 1151. It features a vocal line at the top and a piano accompaniment below. The vocal line has the lyrics "Cloak that, ro - ger that! Clock that, ro - ger that!". The piano accompaniment has a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in measure 1150.

1151

Peo - ple will wor - ship me, you'll see; they'll name the mu -

1151

Detailed description: This block contains the musical score for measures 1151 and 1152. It features a vocal line at the top and a piano accompaniment below. The vocal line has the lyrics "Peo - ple will wor - ship me, you'll see; they'll name the mu -". The piano accompaniment has a right-hand part with chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in measure 1151. A triplet of eighth notes is marked with a '3' in measure 1152.

1153

se - um af - ter me: it - 'll be a beau - ti - ful... And,

**1157**

1156

and, and, and... the two pla - nets col -

1159

li - ded with such force, such force that they

**1162**

1161

forged a new pla - net, our Earth,

1163

child of the Ti - tans: The - ia was great with

1166

child. And

1169

from this col - li - sion the de - bris ga - thered,

and be - came the Moon...

*pp<sup>va</sup>*

1178

And Se - le - na

was born

1181

to rule the night sky, to gaze u - pon

1183

the Earth, to rule in the night, the night

*p*

1185

sky. To brake the earth's spin...

*pp*

1186

1187

trol the tides... can - vas for

*8va*

1187

1189

ar - tists and drea - mers.

*ppp*

*8va*

1189

# Apollo's Mission

an operetta

Edward Lambert  
Norman Welch

$\text{♩} = 92$

Musical notation for measures 1-4. The top staff is a treble clef with rests. The bottom staff is a treble clef with a continuous eighth-note accompaniment. Dynamics include *pp* and a triplet of eighth notes.

10

Musical notation for measures 5-10. The top staff has a whole rest in measure 5, followed by notes with dynamics *p* and *pp*. The bottom staff continues the accompaniment. Lyrics: "In the be -"

Musical notation for measures 11-21. The top staff has notes with dynamics *p* and *pp*, and triplets. The bottom staff has notes with triplets. Lyrics: "gin - ning, our mo -"

Musical notation for measures 22-25. The top staff has notes with a triplet and dynamics *pp*. The bottom staff has notes. Lyrics: "- dern day, — mo - - - dern day Earth. \_\_\_\_\_"

Musical notation for measures 26-30. The top staff has rests. The bottom staff has a complex accompaniment with many sixteenth notes. Lyrics: "And we shall call this o-ther pla - net... The - ia"

31

Musical notation for measures 31-35. The top staff has notes. The bottom staff has notes. Lyrics: "And The - ia was a Ti-tan, a child of U - ra - nus \_\_\_\_\_ and Ga - ia, of"

38

Hea - ven and Earth.

45

the pro - to, pro - to, pro - to Earth...

50

In the be - gin - ning...

55  $\text{♩} = 138$

Ro-ger Ro-ger We got a roll pro-gram Ro-ger

61

Ro-ger We got a roll pro-gram We got a roll pro-gram Ro-ger Roll Roll

67

Roll Roll Roll Roll's com-plete and the pitch pro-grammed Roll's com-plete Roll's

75

com-plete and the pitch pro-grammed

78

82

le - ven Hea - ven E - le - ven E - le - ven Hea - ven E - le - ven Hea - ven E - le - ven Hea - ven E -

89

87

le - ven this is Hou - ston You're good you're

92

good at one mi - nute at one mi - nute

99

96

at one mi - nute

101

Stand by for mode one Char - lie Stand by for mode

108

105

one Char - lie We got a one Char - lie We got a one Char - lie Ro - ger Hea - ven E - le - ven



110

E-le-ven you're Go you are Go for sta- ging and in- board cut-off This is Hou -

116

- ston Go for sta- ging and in- board cut-off E-le-ven you're Go you are Go

121

- for sta- ging and in- board cut-off This is Hou -

125

128

- ston Go for sta- ging and in- board cut-off

130

-

133

135

-

136

*p*

140

Stand by for ig - ni - tion Char - lie

143

All en - gines Go thrust Char - lie

146

You're loo - king good Char - lie You're loo - king good Char - lie

150

You're loo - king good Char - lie

154  $\text{♩} = 48$  gently swung  $\text{♩} \text{ } \text{♩} \text{ } \text{♩} \text{ } \text{♩}$

153 *pp*

156 *p*

156 By \_\_\_\_\_ night, \_\_\_\_\_ by night, \_\_\_\_\_ by night I \_\_\_\_\_ rise, I \_\_\_\_\_

161

161 rise \_\_\_\_\_ from the o - cean I rise \_\_\_\_\_

166 *f* *pp*

166 from the o - cean and drive my cha - riot \_\_\_\_\_ a - cross the

171 *p*

171 sky \_\_\_\_\_ Gui - ded by

174

white hor - ses a - cross the dark night sky

179

By night, by night, by

184

night I rise, I rise

187

from the ocean and drive my cha - riot a - cross the

194

192

sky I lead on, I lead on, I lead on the

196

sai - lor, I lead on the sai - lor, I

199

coun - sel, I coun - sel, I coun - sel the far - mer, ca -

202

ress all lo - vers, and ca - ress all, all

204

lo - vers, all lo - vers - in the

207

206

sha - dows wa - xing and wa - ning

208

wa - xing and wa - ning and wea - ring my crown a - cross the

211

210

dark night sky

213

By night, by night, by night I

218

rise, I pull the oceans, I pull and

223

*f* heave the *p* waters. The ebb and

226

*f* flow fol - low me a - cross the dark night sky

230

$\text{♩} = 60$

232

232

*f* Did - n't seem a tre - men - dous cue Ex - act - ly what the time was when we star - ted to

234

move.                      Hea - ven      E - le - ven      Your gui - dance has con - verged

236

*p*

236

236

239

242

242

245

245

sure so clear up there, you're sure so clear up there so \_\_\_

247

door \_\_\_\_\_ You too

250

co - ming through beau - ti - fully too, co - ming through beau - ti - fully

251

too \_\_\_\_\_ loud and clear down there You were live in thir - ty three coun - tries

253

*cresc.*

255

12

E - le - ven we'd like you to

268

close the waste sto - rage vent valve right now right now



270 ♩ = 44

*p*

en - ter here it's like I'm in a - no - ther world, it's

like I'm in a - no - ther world; bless you as god - dess of the night,

each night I bless you, bless you,

each night I bless you as god - dess of the night,

I bless you as god - dess of the night,

286

of the night. You can - not have her, touch her,

6 3 9

Detailed description: This block contains the first system of music, measures 286-288. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with a long slur over measures 286-288. Measure 286 has a 6-measure rest, 287 has a 3-measure rest, and 288 has a 9-measure rest. The bottom staff is a vocal line with lyrics. Measure 286 has a 3-measure rest, 287 has a 3-measure rest, and 288 has a 3-measure rest.

289

hold her, you can - not reach bless you as god - dess of the

9

Detailed description: This block contains the second system of music, measures 289-291. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with a long slur over measures 289-291. Measure 289 has a 9-measure rest. The bottom staff is a vocal line with lyrics. Measure 289 has a 9-measure rest, 290 has a 9-measure rest, and 291 has a 9-measure rest.

292

293

night. Far - a - way, out of

3 3 3 3

Detailed description: This block contains the third system of music, measures 292-295. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with a long slur over measures 292-295. Measure 292 has a 3-measure rest, 293 has a 3-measure rest, 294 has a 3-measure rest, and 295 has a 3-measure rest. The bottom staff is a vocal line with lyrics. Measure 292 has a 3-measure rest, 293 has a 3-measure rest, 294 has a 3-measure rest, and 295 has a 3-measure rest.

296

reach and ra -

3 3

Detailed description: This block contains the fourth system of music, measures 296-299. The top staff is a treble clef with a 4/4 time signature. It features a melodic line with a long slur over measures 296-299. Measure 296 has a 3-measure rest, 297 has a 3-measure rest, 298 has a 3-measure rest, and 299 has a 3-measure rest. The bottom staff is a vocal line with lyrics. Measure 296 has a 3-measure rest, 297 has a 3-measure rest, 298 has a 3-measure rest, and 299 has a 3-measure rest.

300

302

*a piacere*

diant! Bathe in my my - ste - rious light!

Detailed description: This block contains the fifth system of music, measures 300-303. The top staff is a treble clef with a 6/8 time signature. It features a melodic line with a long slur over measures 300-303. Measure 300 has a 3-measure rest, 301 has a 3-measure rest, 302 has a 3-measure rest, and 303 has a 3-measure rest. The bottom staff is a vocal line with lyrics. Measure 300 has a 3-measure rest, 301 has a 3-measure rest, 302 has a 3-measure rest, and 303 has a 3-measure rest.

305

Se - le - ne, we love you! Be ours to - night! —

**311**

*p*

You can - not have her, touch her, hold her, you can -

316

*pp*

- not reach her.

**319** ♩ = 132

Ha-ving one hell of a time kee-ping my bo-dy down keep floa-ting up God

325

— what a star Light-ning! Is that light-ning out your win-dow? Hell, that must be!

**333**

330

Feels like we're go - ing up - side down Je - sus look look at that ho - ri - zon

335

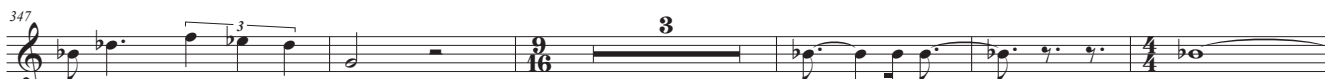
Ain't that some-thing? It's un - real! Get a pic - ture Ce - cil B. de Al - drin stan - ding

339

by E - le - ven this is Hous - ton Less than a mi - nute to ig - ni - tion and

346

343  
  
 e - very - thing is GO for T L I Let me know when you start it up When you

347  
  
 feel it, that's when it is. There we go, \_\_\_\_\_ thrust!

357

355  
  
 Call it at fif - teen. Phew! We con - firm ig - ni - tion and the thrust \_\_\_\_\_ is GO.

362  
  
 Tra - jec - to - ry and gui - dance \_\_\_\_\_ look good and the stage is good. O - ver. E -

373

368  
  
 le - ven. Ro - ger. I see \_\_\_\_\_ a bright star out there must be Ve -

374  
  
 - nus \_\_\_\_\_ it's sure bright \_\_\_\_\_ Here comes \_\_\_\_\_ the old sun, \_\_\_\_\_

382  
  
 \_\_\_\_\_ the sun, \_\_\_\_\_ the sun. \_\_\_\_\_

392

*♩ = 88* *l'istesso tempo*

391  


398  


409

409  


421

417

Musical notation for measures 417-422. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature changes from 4/4 to 6/8. A dynamic marking of *f* is present. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

423

Musical notation for measures 423-427. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music continues with melodic and rhythmic development.

428

Musical notation for measures 428-432. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music continues with melodic and rhythmic development.

433

Musical notation for measures 433-436. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music continues with melodic and rhythmic development.

437

Musical notation for measures 437-440. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music continues with melodic and rhythmic development.

441

Musical notation for measures 441-445. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has one sharp (F#). The time signature is 6/8. The music continues with melodic and rhythmic development.

447

Our shape-shif - ters stir deep in their hearts Trans - fixed by the cold

light \_\_\_\_\_ thst shines from Se - le - ne's eyes.

When she be-coks the beast \_\_\_\_\_ must fol - low When she

469

beck - ons the beast must fol - low His

limbs \_\_\_\_\_ sweat \_\_\_\_\_

473

His loins ache

480

479

484

491

488

The lights shine

493

o - ver the sky - line See the foot - steps of the night

500

lea - ding a - way, a - way from the ci - ty to the heart of the fo - rest where a

510

506

fire burns bright, burns ve - ry bright. Shapes and sha - dows twist and

513

turn in the flames, the flames whose tongues reach to the sky, to the

522 ♩ = ♩ = 88

520

sky, the sky. What, what is, what is, what is that shaft of cold

527

light, shaft of cold light, cold light,

540

533

what is that shaft of cold light, shaft of cold light, cold light,

541

Whose i - cy, whose

545

i - cy, i - cy glow har - dens, har - dens, har - dens my heart?

553

har - dens, har - dens my



558 562

558 heart, Whose dim ra -

564

564 diance, whose \_\_\_ dim, whose dim ra - diance stirs my spi - rit, stirs \_\_\_

570

570 my spi - rit,

573

573 whose dim ra - diance stirs my spi - rit?

579

578 Whose fin - gers fum - ble through la - yers of li - nen and lace, \_\_\_

590 ♩ = ♩ = 88

586 \_\_\_ here by the fire's flames bright? \_\_\_ The eye,

593

607

602

609

622

622

fire's flames bright, in the fire's flames bright, \_\_\_\_\_

*stringendo*

636

\_\_\_\_\_ dance in the fire's flames bright, the fire's flames bright. \_\_\_\_\_

$\bullet = \bullet = 100$

645

644

\_\_\_\_\_ Is is this, is this, is this the gaze of

644

\_\_\_\_\_ moon - shine, gaze of moon - shine, moon - shine \_\_\_\_\_

649

\_\_\_\_\_ moon - shine, gaze of moon - shine, moon - shine \_\_\_\_\_

649

\_\_\_\_\_ moon - shine, gaze of moon - shine, moon - shine \_\_\_\_\_

654

\_\_\_\_\_ Whose rays whose

654

\_\_\_\_\_ Whose rays whose

657

rays set the rocks, the rocks, a - blaze, the rocks a - blaze, a -

663

664

blaze, Whose bur - ning, bur - ning

667

breath, bur - ning breath \_\_\_\_\_ fuels our de -

671

sire, fuels our de - sire, fuels our \_\_\_\_\_ de -

675

sire, \_\_\_\_\_ fuels our de -

679

sire, fuels our de - sire, fuels our \_\_\_\_\_ de -



713  = 80



Ea- gle, Hou - ston \_\_\_ do you read? \_\_\_ We are the a- gents of all man- kind to ex -

722 bass clarinet



plore and con- quer new ground \_\_\_ to step in- to the un - known. Ea - gle, Hou - ston

731

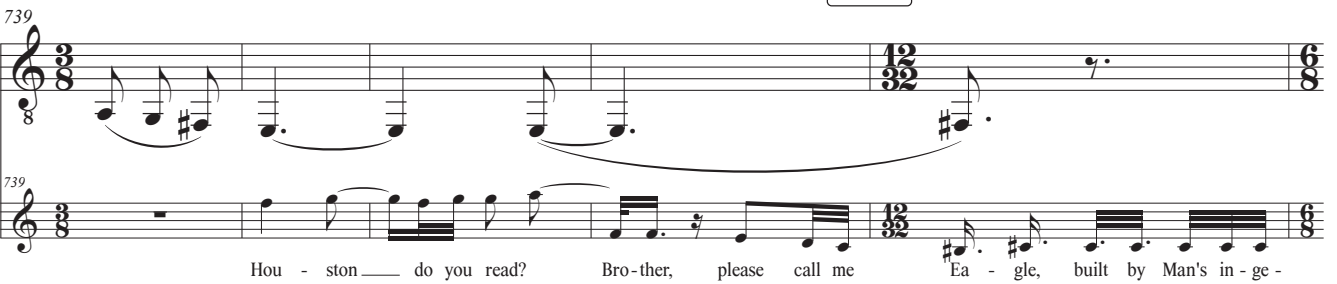


\_\_\_ do you read? \_\_\_ When I con - si - der the hea - vens the work of thy fin - gers

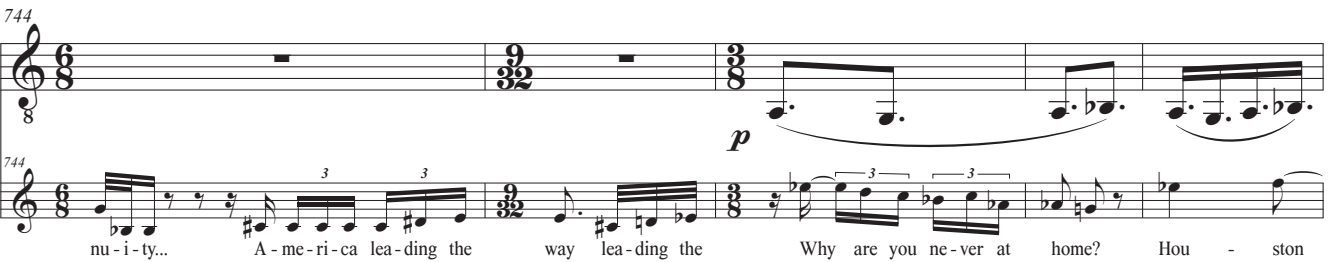


pp the moon \_\_\_ and the stars which thou hast or - dained what is man that thou art mind - ful of him?

743



Hou - ston \_\_\_ do you read? Bro - ther, please call me Ea - gle, built by Man's in - ge -



744 nu - i - ty... A - me - ri - ca lea - ding the way lea - ding the Why are you ne - ver at home? Hou - ston

749 753 *f*

do you read? Why? Why? A - pol - lo, You you were the smart one;

755

758

761 763

the sun - god! A - pol - lo, you, you could do no wrong;

765

768

771 772 *p*

the sun - god! Ea - gle, Hou - ston we see you on the steer - a - ble

775 778

Ro - ger Ea - gle is un - docked Ea - gle has wings. Ea - gle, you're go

780

for lan - ding go for lan -

784 *pp* **787**

ding se - ven hun - dred feet twen - ty - one down

789

thir - ty - three de - grees six - hun - dred feet down at nine - teen four - hun - dred feet

795

down at nine we're pegged on ho - ri - zon - tal ve - lo - ci - ty watch

**800**

watch, watch, watch, watch your sha - dow out there e - le - ven for - ward co -

803

- ming down nice - ly Oh hi! Bro' Pol - lo! Thank god I've got

**809** ♩ = 120

807

hold of you... yes, I know you're a god.. No time for that... Lights on. For - ty feet,

811

down two - and - a - half ki - cking up some dust thir - ty feet

815

two \_\_\_ and a half down \_\_\_ Faint sha - dow drif - ting to the

819

right a lit - tle yeah, I'm in dan - ger, Pol - lo!... you too!...

823

Hell, we're be - ing rai - ded, who are these thugs? Oh

827

fuck!... the bloo - dy a - stro - nauts!... Wow, they've got all the way here!

830

So you'd bet - ter be \_\_\_ pre - pared \_\_\_ when you ar - rive!

833

$\text{♩} = 144$

Hou - ston, \_\_\_ Tran -



835

qui - li - ty, Tran qui - li - ty base

838

here. The Ea - gle has lan - ded.

**840**  $\text{♩} = 96$  *accelerando*

Get out, get out, Ro - ger Tran - qui - li - ty, Hou - ston, Tran - qui - li - ty, Hou - ston,

846

we co - py you on the ground. out, You're not wel - come here: this is a heaven for gods

**852**  $\text{♩} = 144$

851

and god - des - ses. One small step, one small

854

step for a man, one gi - ant leap,

856

one gi - ant leap for

858 *f*

man - - - - - kind.

**860**  $\text{♩} = 96$  *accelerando*

Get out, get out, I \_\_\_\_\_ reign here: You're not safe here. Hey, guys!  
 Look at me, see! I am \_\_\_\_\_ Se - le - na, moon \_\_\_\_\_ god - dess, my bro - ther will be here soon,  
 \_\_\_\_\_ A - pol - lo, \_\_\_\_\_ god of the sun. \_\_\_\_\_ Get out, get out, get out! Oh no, not the flag!

**874**  $\text{♩} = 72$

Ah! \_\_\_\_\_ You ba - stards, that hurts! The god - dess is no more, fuck it,

878 *p*

my light's fa - ding a - way... it's get - ting bloo - dy dark... Boul - ders look like

882

ba - salt, they have white mi - ne - rals,, The sur - face is ve - ry fine grained

886

like a pow - der... see the foot - prints of my boots... ni - fi - cent de - so - la - tion.

891

891 *p*

I'd like to ask e - very - one lis - tening where - e - ver they may be

893

893

to pause and con - tem - plate these e - vents and give thanks

895

895

in his or her own way

897

*a tempo*

$\text{♩} = 72$

897 *f* *p*

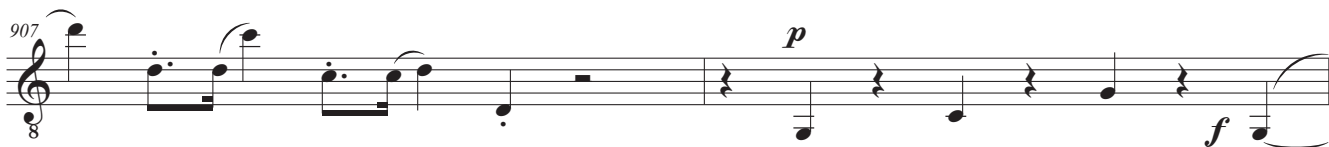
I had my own cha-riot once, my own cha - riot,

901

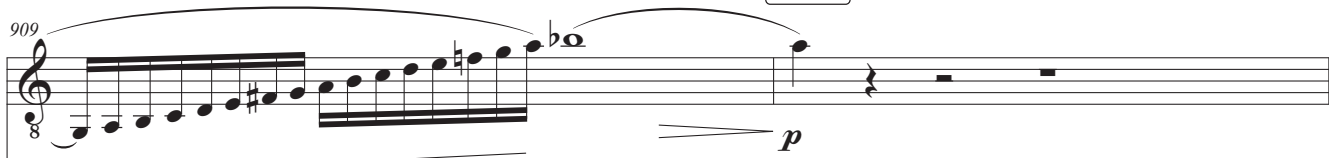
903

903 *f*

905 

907 

910

909 

909 


I like fast wo - men! "I am the vine, you are the bran - ches.

911 

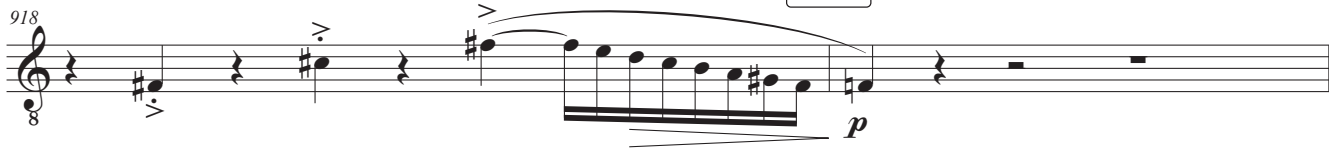
Who - e - ver re - mains in me, and I in him, will bear much fruit;

913 

for you can do no - thing with - out me, for you can do no - thing with - out me."

916 

919

918 

920 

to share in the bo - dy of Christ which He gave for us; this wine, His blood which was

923 

shed for us. A - men, a - men.

927

Je - sus, who are you? Christ! I'm the Sun, the life - blood of e - very li - ving

**APOLLO**  
 Who are you?  
 You'd better watch out, you're in my orbit.  
 This is a godly place for godly people.  
 (seeing Selena)  
 Hey, what's up with my sister?

**APOLLO**  
 My sister! Dead?  
 What the hell?  
 What the fuck's going on here?

938

942

♩ = 80

955

**APOLLO**  
 Hey, you've killed the goddess,  
 My little sister! So bugger off, you bastards!

964

$\text{♩} = 80$

*p* *espressivo*

Se - le - na dead? How can that

967

be?

Was - n't she \_\_\_\_\_ a god like

969

me pos - sessed of im - mor - ta - li - ty?

How come this fa -

972

ta - li - ty?

A god - dess should by rights re -

975

vive; I'm sup - posed to stay a - live \_\_\_\_\_ To

978

let these guys rea - lise their dream, \_\_\_\_\_ their dream \_\_\_\_\_ of such a da - ring

**980** *poco più mosso*

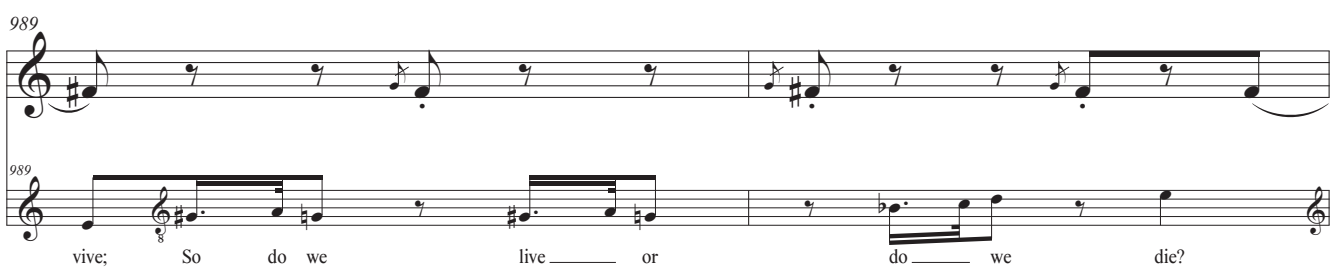
Are we brea - thing or are we dead? Has this come of brea - king bread?

What's sur-real and what's true? Are we gods

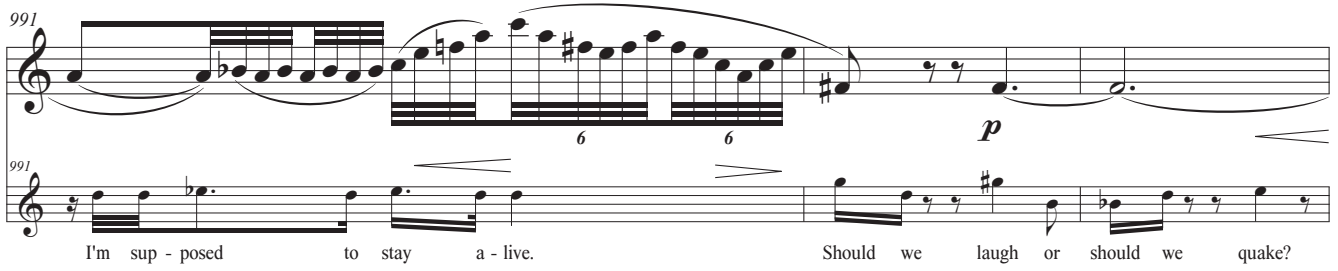
**988**



or are we crew? A god - dess should by rights re -



vive; So do we live or do we die?



I'm sup - posed to stay a - live. Should we laugh or should we quake?

**994**



Is the U. - S. space pro - gram,

1996

is the U. S. space pro

1998

gram

1000

Just a sil - ly scam?

1003  $\text{♩} = 80$

My bro - ther is be - yond the pale.

1005

All he does is rant and rail; Mi

1007

so - gy - nis - tic hy - pocrite, it's time, it's time for him to



**1009** recitative

quit. Sis - ter, get up, rise from the dead! Hey, let me try! So she's not dead? Nei - ther are

**APOLLO** (to the camera, addressing the nations)

"Fate has ordained that the men who went to the moon to explore in peace will stay on the moon to rest in peace. (rising, to Apollo)

(taking him aside)

we? Cut, cut! That's the wrong speech, Mis - ter Pre - si - dent, sir. Now lis - ten, bro - ther, we've

Fuck that! Will some - one tell me what's go - ing on? What the hell are these guys do - ing here a - ny - way:

**1019** ♩ = 84

mi - grant whi - teys on the moon? On May twen - ty fifth nine - teen - hun - dred and six - ty

one, \_\_\_\_\_ nine - teen - hun - dred and six - ty one, Pre - si - dent Ken - ne - dy, \_\_\_\_\_

Pre - si - dent Ken - ne - dy \_\_\_\_\_ ad - dressed the U S Con - gress, Pre - si - dent Ken - ne - dy \_\_\_\_\_

\_\_\_\_\_ ad - dressed the U S Con - gress on "Ur - gent Na - tio - nal Needs", \_\_\_\_\_ on

"Ur - gent Na - tio - nal Needs", \_\_\_\_\_ on "Ur - gent Na - tio - nal Needs" \_\_\_\_\_ and de - clared, \_\_\_\_\_ and de -

**1044**

clared: "I be - lieve that this na - tion should com - mit to a - chie - ving the goal, \_\_\_\_\_ the

**1049**

goal, \_\_\_\_\_ be - fore the de - cade is out, \_\_\_\_\_ to a - chie - ving the goal \_\_\_\_\_ of lan - ding a

goal, \_\_\_\_\_ be - fore the de - cade is out, \_\_\_\_\_ to a - chie - ving the goal \_\_\_\_\_ of lan - ding a

1051

1056

1060

1065

1074

1070

1070

1076

1076

1079

1079

1082

1082

1090

1087  
"Ur - gent Na - tio - nal Needs" \_\_\_\_\_ and de - clared: \_\_\_\_\_ and de -

1093  
clared: "I be - lieve that this na - tion should com - mit to a - chie - ving the goal be - fore the de - cade is

1096  
out, I be - lieve that this na - tion should com - mit to a - chie - ving the goal, the goal, \_\_\_\_\_ to a -

1100

1100  
chie - ving the goal \_\_\_\_\_ of lan - ding a man on the moon \_\_\_\_\_ and re - tur - ning him safe -

1105  
- ly, re - tur - ning him safe - ly to earth, \_\_\_\_\_ and, and, and, and re -

1110

8 - So here \_\_\_\_\_ we are: we've lan - ded \_\_\_\_\_ on the moon! \_\_\_\_\_ ...and re - tur - ning him safe -

1121

1119  
- ly re - tur - ning him safe - ly to earth, \_\_\_\_\_ Let's take it a - gain, \_\_\_\_\_

1123

1127

1132

You're all fired. I'm ta - king back con - trol!

1138

1138

(emphatically, to Apollo)

1138

Stand a - side! You are e -

1140

(taking away his gun)

1140

clipsed. Trumped, one might say. Gun con - trol.

1142

1142

One day, they'll find our sta - tues in a mu - se - um,

1144

1144

they'll write po - e - try a - bout us, great dra - mas... may - be an o - pera.

1147

1146

1146

Go a - gain from the speech... roll!

1150

Cloak that, ro-ger that! Cloak that, ro-ger that! Peo-ple will wor-ship me, you'll see; they'll name the mu-

1157

1153

se-um af-fer me: it-'ll be a beau-ti-ful... And, and, and, and... the two

1158

pla-nets col-li-ded with such force, such force that they forged a new pla-net.

1162

1162

our Earth, child of the Ti-tans: The-ia was great with

1166

child. And

1169

1169

from this col-li-sion the de-bris ga-thered, and be-came the Moon...

Musical notation for measures 1175-1176. The top staff is a treble clef with a key signature of two flats and a 12/8 time signature. It features a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is a bass clef with a 12/8 time signature, providing a steady accompaniment of eighth notes.

1178

Musical notation for measures 1177-1178. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a bass clef with a 12/8 time signature. The lyrics "And Se - le - na" are written below the bottom staff. A dynamic marking of *p* is present above the bottom staff.

Musical notation for measures 1179-1180. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a bass clef with a 12/8 time signature. The lyrics "was born" and "to rule the night sky," are written below the bottom staff.

Musical notation for measures 1182-1183. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a bass clef with a 12/8 time signature. The lyrics "to gaze u - pon the Earth, to rule in the night, the night" are written below the bottom staff.

1186

Musical notation for measures 1185-1186. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a bass clef with a 12/8 time signature. The lyrics "sky. To brake the earth's spin... trol the tides..." are written below the bottom staff. A dynamic marking of *p* is present above the bottom staff.

Musical notation for measures 1188-1189. The top staff is a treble clef with a 12/8 time signature. The bottom staff is a bass clef with a 12/8 time signature. The lyrics "can - vas for ar - tists and drea - mers." are written below the bottom staff.