

Apollo's Mission

an operetta

Edward Lambert

Norman Welch

$\text{♩} = 92$



10



In the be - gin-ning,

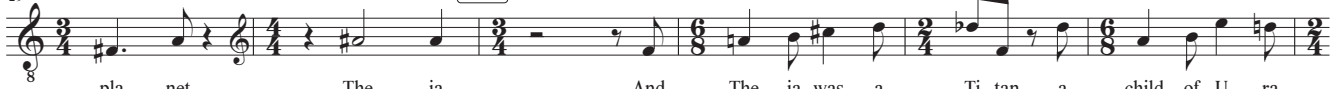


our mo - dern day, mo - - - dern day Earth. _____

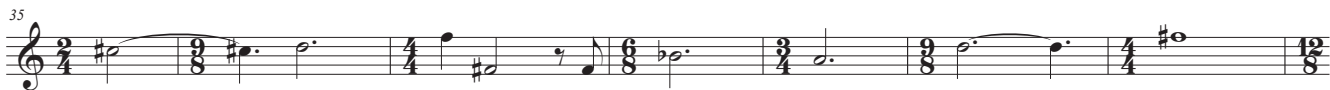


And we shall call this o - ther

31



pla - net... The - ia And The - ia was a Ti-tan, a child of U - ra -



nus _____ and Ga - ia, of Hea - ven and _____ Earth.

43



the pro - to, _____ pro -



- - to, pro - to Earth...



In the be - gin - ning...

♩ = 138

55

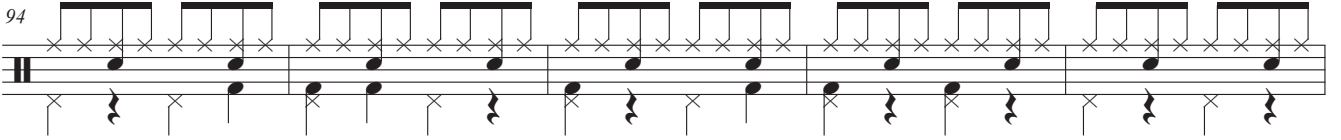
Ro - ger Ro - ger

75

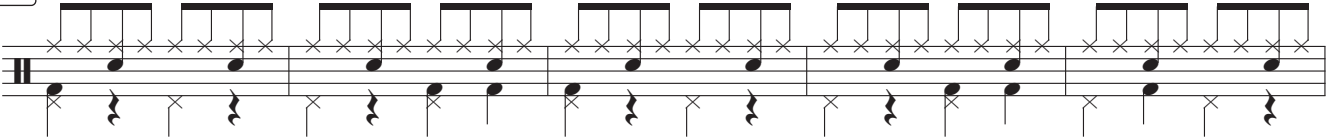
89

You're good you're good _____ at one

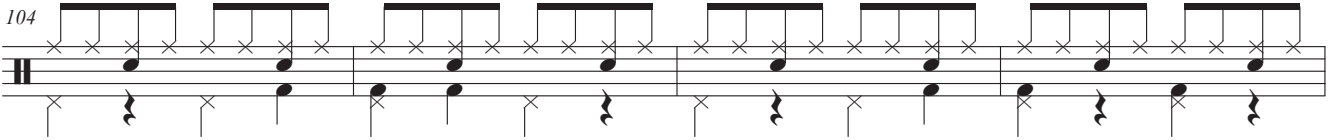
94



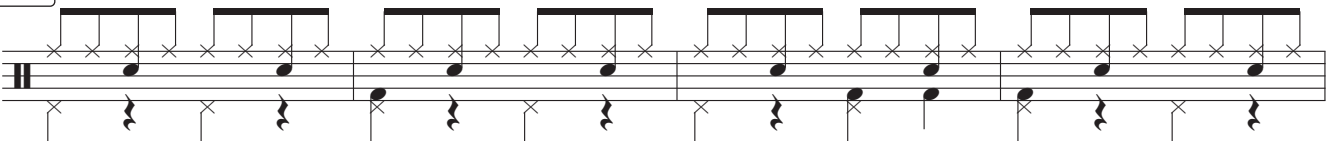
99



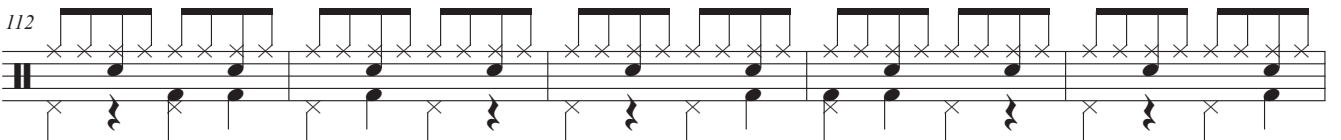
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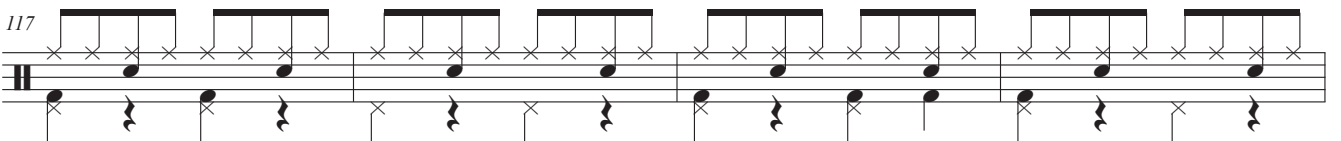
108



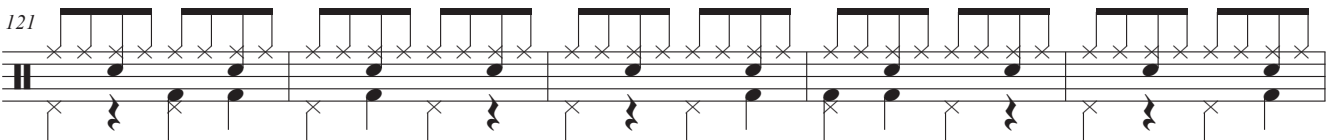
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117



121



128

126

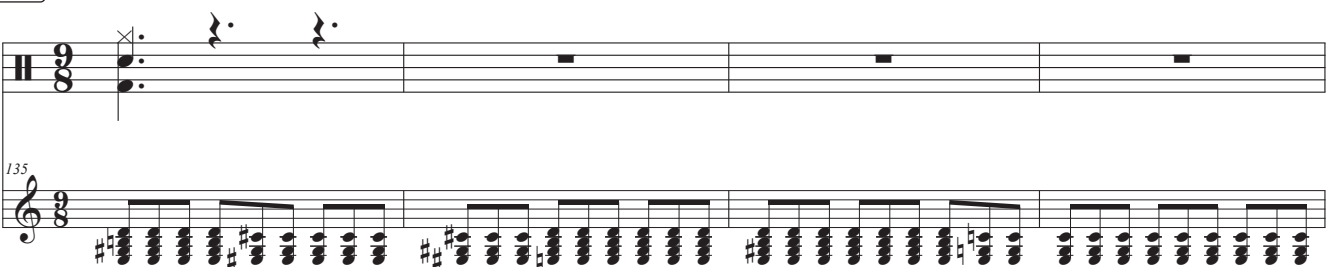


130

ff



135



139

Stand by for ig - ni - tion Char - lie

143

All en-gines Go thrust Char-lie

You're loo-king good Char-lie

148

You're loo-king good Char-lie

You're loo-king good Char-lie

152

rit.

154

$\text{♩} = 48$

gently swung $\text{♩} \text{ } \text{♩} \text{ } \text{♩}$

Piano accompaniment for measures 154-157. The music is in 2/2 time and features a steady eighth-note accompaniment pattern.

Vocal line for measures 154-157. It begins with a *pp* dynamic marking. The lyrics "By _____ night, _____" are written below the staff.

Piano accompaniment for measures 158-161. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 162-165. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 166-169. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 170-173. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 174-177. The music continues with the same eighth-note accompaniment pattern.

179

Piano accompaniment for measures 178-181. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 182-185. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 186-189. The music continues with the same eighth-note accompaniment pattern.

Piano accompaniment for measures 190-193. The music concludes with a final chord and a 9/4 time signature.

Vocal line for measures 190-193. The lyrics "drive my cha - riot _____ a - cross the sky" are written below the staff. The music concludes with a 9/4 time signature.

194

194 *pp*
I lead on, I lead on, I lead on the

196
I lead on the

198
I lead on the

200
I lead on the

202
I lead on the

204
I lead on the

204
lo - vers, all lo - vers - in the

207

206
sha - dows wa - xing and wa - ning

206
wa - xing and wa - ning and

211

209
wea - ring my crown a - cross the dark night sky

212

pp

212 By _____ night, _____ by night, _____ by _____ night _____ I _____

218

218 rise, I pull the o - ceans, I pull and

223

223 heave the wa - ters. The ebb and flow fol - low _____ me a - cross the

228

230 $\text{♩} = 60$

228 dark night _____ sky _____

232

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

234

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

237

242

240

243

246

sure so clear up there, you're sure so clear up there so _____

248

door _____ You too

250

co - ming through beau - ti - fully too, co - ming through beau - ti - fully too _____ loud and clear down there

252

You were live in thir - ty three coun - tries

255

12

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

270 $\text{♩} = 44$

269

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

273

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

277

p

277

bless you, bless you, _____ each night I

281

281

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

284

284

bless you as god - dess of the night, _____ of the night, _____

287

p

287

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

293

291

291

bless you as god - dess of the night. _____ Far - a - way, out of

302

296

reach _____ and _____ ra - dian! Bathe in my _____ my -

pp

a piacere

304

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

p

311

310

night! _____ You can - not have her, touch her, hold her,

p

315

you can - not reach her.

pp

319 $\text{♩} = 132$

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

God _____ what a star Light - ning! Is that

p

328

light - ning out your win - dow? Hell, that must be! Feels like we're go - ing up - side down

333

332

Je - sus look look at that ho - ri - zon Ain't that some - thing? It's un - real!

337

Get a pic - ture Ce - cil B. de Al - drin stan - ding by E - le - ven this is

341

Hous - ton Less than a mi - nute to ig - ni - tion and e - very - thing is GO for T L I

346

345

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

349

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

364

gui - dance _____ look good and the stage is good. O - ver. E - le - ven. Ro - ger.

373

369

I see _____ a bright star out there must be Ve - nus _____ it's sure

376

bright _____ Here comes _____ the old sun, _____ the sun, _____

384

_____ the sun. _____

392 $\text{♩} = 88$ *l'istesso tempo*

Musical staff 392-397. The staff begins with a treble clef and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The time signature changes to 9/8, 3/4, 4/4, 6/8, 3/4, and 6/8 in subsequent measures.

Musical staff 398-407. The staff begins with a treble clef and a 6/8 time signature. It contains a melodic line with rests and some notes. The time signature changes to 4/4, 6/8, 3/4, 4/4, 6/8, and 4/4.

409

Musical staff 408-415. The staff begins with a treble clef and a 4/4 time signature. It contains a melodic line with rests and notes. The time signature changes to 6/8, 4/4, 6/8, 4/4, and 6/8.

421

Musical staff 416-420. The staff begins with a bass clef and a 4/4 time signature. It contains a chordal accompaniment with dotted rhythms. The time signature changes to 6/8, 6/8, and 6/8.

Musical staff 423-427. The staff begins with a bass clef and a 4/4 time signature. It contains a rhythmic accompaniment with eighth notes and rests.

Musical staff 428-432. The staff begins with a bass clef and a 4/4 time signature. It contains a rhythmic accompaniment with eighth notes and rests.

Musical staff 433-437. The staff begins with a bass clef and a 4/4 time signature. It contains a rhythmic accompaniment with eighth notes and rests.

Musical staff 438-442. The staff begins with a bass clef and a 4/4 time signature. It contains a rhythmic accompaniment with eighth notes and rests.

447

Musical staff 443-447. The staff begins with a bass clef and a 4/4 time signature. It contains a rhythmic accompaniment with eighth notes and rests.

Musical staff 448-452. The staff begins with a bass clef and a 4/4 time signature. It contains a rhythmic accompaniment with eighth notes and rests.

Our shape - shif - ters stir deep in their hearts Trans -

453

fixed by the cold light that shines from Selene's eyes. When she

460

beckons the beast must follow When she beckons

469

466

the beast must follow His limbs sweat

473

His loins ache

480

491

The

492

lights shine over the skyline See the footsteps

498

of the night leading a way, a way from the city

504

to the heart of the forest where a fire burns bright, burns very bright.

510

Shapes and shadows twist and turn in the flames, the flames

516

whose tongues reach to the sky, to the sky, the sky.

522

$\text{♩} = \text{♩} = 88$

Piano accompaniment for measures 522-526, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal line for measures 522-526, starting with a forte (*f*) dynamic. The melody is in a 2/4 time signature.

What, what is, what is, what is that shaft of cold

Piano accompaniment for measures 527-532, continuing the eighth-note accompaniment pattern.

Vocal line for measures 527-532, featuring a melodic line with some rests.

light, shaft of cold light, cold light,

Piano accompaniment for measures 533-538, continuing the eighth-note accompaniment pattern.

Vocal line for measures 533-538, featuring a melodic line with some rests.

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

540

Piano accompaniment for measures 539-544, continuing the eighth-note accompaniment pattern.

Vocal line for measures 539-544, featuring a melodic line with some rests.

light, Whose i - cy, whose

Piano accompaniment for measures 545-550, continuing the eighth-note accompaniment pattern.

Vocal line for measures 545-550, featuring a melodic line with some rests.

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

Piano accompaniment for measures 551-556, continuing the eighth-note accompaniment pattern.

Vocal line for measures 551-556, featuring a melodic line with some rests.

heart? har - dens, har -

562

557

dens my heart, Whose dim

563

ra - diance, whose — dim, whose dim

567

ra - diance stirs my spi - rit, stirs — my

571

spi - rit, whose dim

575

ra - diance stirs my spi - rit?

579

579

Whose fin - gers fum - ble through la - yers of li - nen and lace, —

590

$\text{♩} = \text{♩} = 88$

586

_____ here by the fire's flames bright? _____ The eye,

593

607

602

622

610

630

fire's flames bright, in the fire's flames bright, _____ dance in the

stringendo

638

fire's flames bright, the fire's flames bright. _____

645

$\text{♩} = \text{♩} = 100$

Musical score for measures 645-650. The top staff is a drum set part in 2/4 time, featuring a complex rhythmic pattern with snare and cymbal hits. The bottom staff is a vocal line in 2/4 time, starting with a *ff* dynamic. The lyrics are: "Is is this, is this, is this the gaze of moon - shine, gaze".

Musical score for measures 651-655. The top staff continues the drum set part. The bottom staff continues the vocal line. The lyrics are: "of moon - shine, moon - shine _____ Whose". There is a 12/16 time signature change in measure 654.

Musical score for measures 656-660. The top staff continues the drum set part. The bottom staff continues the vocal line. The lyrics are: "rays whose rays set the rocks, the rocks, a - blaze, the".

664

Musical score for measures 661-665. The top staff continues the drum set part. The bottom staff continues the vocal line. The lyrics are: "rocks a - blaze, a - blaze, Whose bur - ning, bur - ning". There is a 9/16 time signature change in measure 664.

667

breath, bur - ning breath _____ fuels our de - sire, fuels

672

our de - sire, fuels our _____ de - sire, _____

678

683

fuels our de - sire, fuels our de - sire, fuels our _____ de - sire,

684

♩. = ♩ = 66

Whose _____

689

_____ firm _____ flesh, yiel - ding, Whose _____

693

693
firm _____ flesh, yiel - ding,

697

697
yiel - ding, trem - bling, yiel -

701

701
- ding, trem - bling, fuse _____ in the

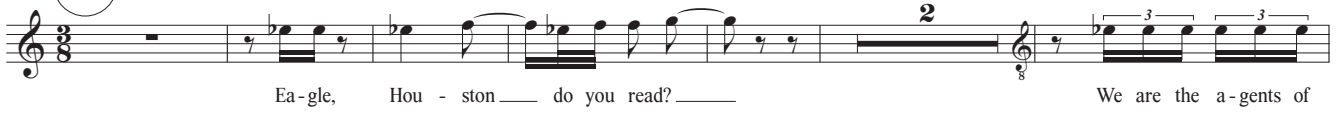
705

705
fur - - - nace, in the fur -

709

709
- - nace, here by the fire's flames bright? _____

713  = 80



Ea - gle, Hou - ston — do you read? — We are the a - gents of



721 all man - kind to ex - plore and con - quer new ground to step in - to the tin - known.

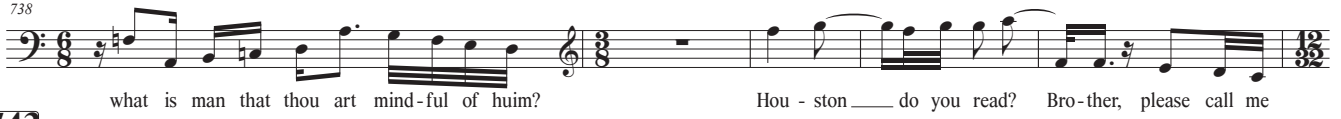
731



727 Ea - gle, Hou - ston — do you read? — When I con - si - der the hea - vens the




734 work of thy fin - gers the moon — and the stars which thou hast or - dained



738 what is man that thou art mind - ful of him? 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 way lea - ding the



746 Why are you ne - ver at home? Hou - ston — do you read? — Why? Why? —

753



A - pol - lo, You — you were the smart one; — e - very - thing came ea - si - ly to you, near you

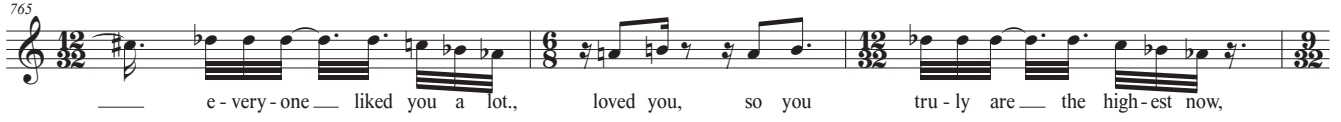


757 e - very - one — falls at your feet, so you do — just what you want; well, fuck you — A - pol - lo, my

763



760 bro - ther, the sun - god! A - pol - lo, — you, — you could do no wrong, —



765 — e - very - one — liked you a lot., loved you, so you tru - ly are — the high - est now,



768 you have all — the po - wer now; well, fuck you — A - pol - lo, my bro - ther, the sun - god!

772



Ea - gle, Hou - ston we see you — on the steer - a - ble Ro - ger

776 778

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

780

_____ for lan - ding go _____ for lan -

784 787

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

1

807



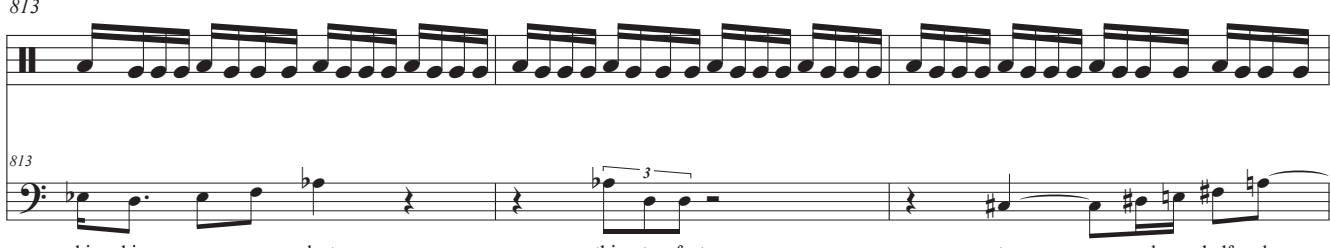
hold of you... yes, I know you're a god.. No time for that...

810



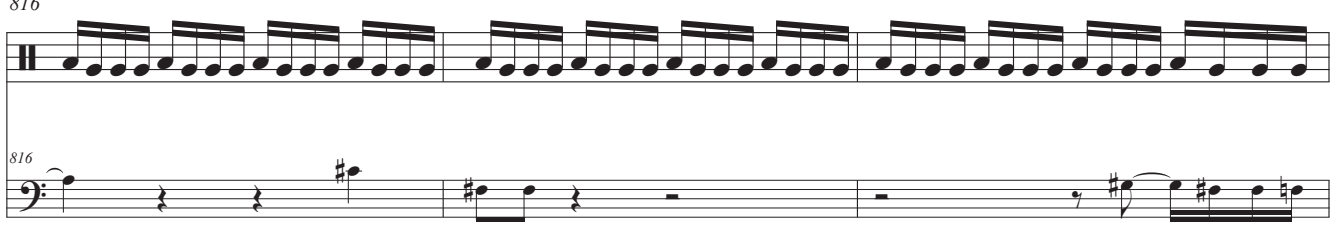
Lights on. For - ty feet, down two - and - a - half

813



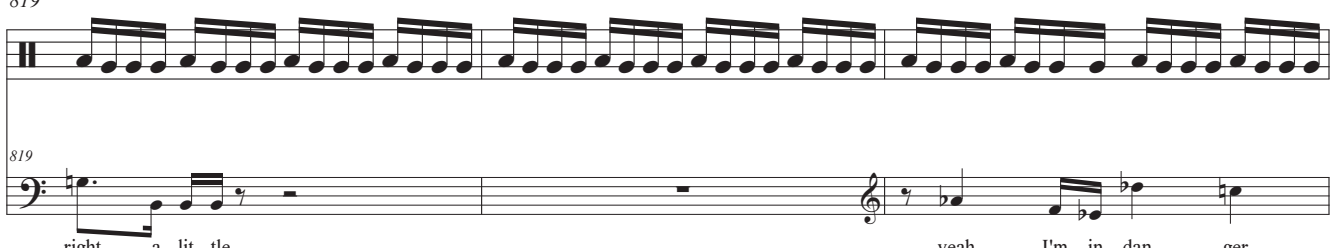
ki - cking up some dust thir - ty feet two and a half down

816



Faint sha - dow drif - ting to the

819



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

822 14 15 16

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

825 17 18 19

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

828 20 21 22

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

831 23 24 **833** ♩ = 144

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

834

___ Tran - - - - - qui - - - - - li - ty,

836

Tran - qui - li - ty base here. The

839

840 ♩ = 96 *accelerando*

Ea - gle has lan - ded. Get out, get out, Ro - ger Tran - qui - li - ty.

843

848

out, You're not wel - come here: this is a heaven for gods and god - des - ses.

852 ♩ = 144

One small step, one small step for a man.

855

one giant leap, one giant leap for

858

860 ♩ = 96 *accelerando*

man kind. Get

861

out, get out, I _____ reign here: You're not safe here. Hey, guys! Look at me, see! I am

865

869

_____ A - pol - lo, _____ god of the sun. _____ Get out, get out, get out! Oh no, not the flag!

874

♩ = 72

874

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

878

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

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

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

897 *a tempo* $\text{♩} = 72$

f

in his or her own way

I had my own cha - riot once,

910

p

912

914

917

f 919

p

920

922

925

927

928

f

930

f

933

p

936

938

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?

936

no - thing with - out me.

APOLLO

My sister! Dead?

What the hell?

What the fuck's going on here? **942**

♩ = 80

939

 Hey, looks like she's dead. she's dead. You've killed _____ her!

944

 Whatnow? What to do? Shit! Poor Se - le - na! She was a bit dim com - pared to me;

949

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

953

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

958

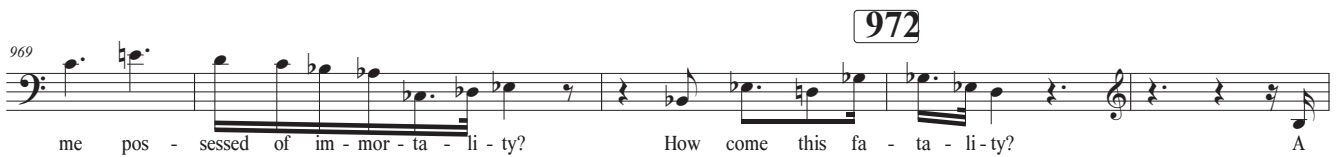
 6

964

♩ = 80

964

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

969

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

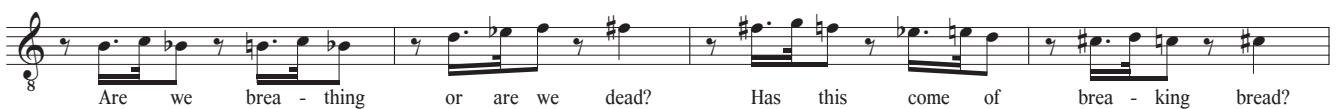
974

 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

980*poco più mosso*

980

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

984

What's sur - real _____ and what's true? Are we gods _____ or are we crew? _____ A

988

god - dess should by rights re - vive; So do we live or do we die? I'm sup - posed to stay a - live.

994

992

ff

992

Should we laugh or should we quake? Is the U - S.

995

995

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

998

998

- - - gram Just a _____ sil - ly scam? My

1003

= 80


bro - ther is be - yond the pale. All he does _____ is rant and rail; _____ Mi -

1009 *recitative*

1007

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

1010



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

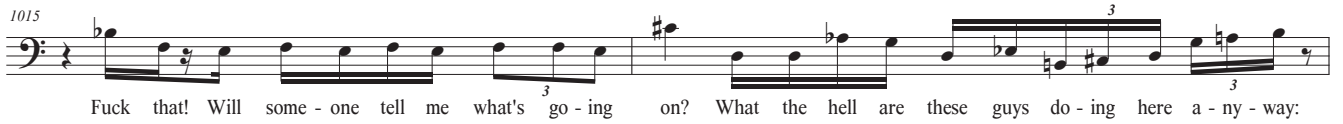
1013

(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

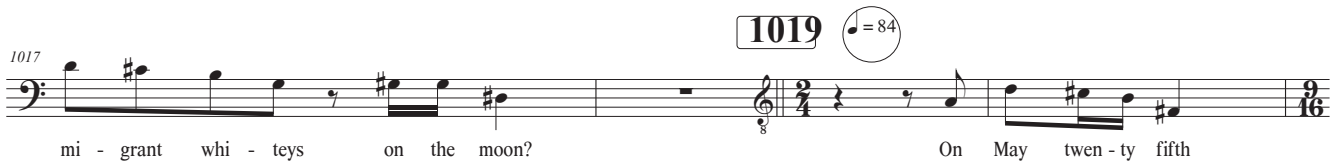
1015



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

1017

1019 ♩ = 84



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

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

1049

1046

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

1056

1051

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

1057

p

1064

f

1074

1071

1071

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

1076

one Pre - si - dent Ken - ne - dy ad - dressed the U S Congress

1080

May twen - ty fifth nine - teen - hun - dred and six - ty one Pre - si - dent Ken - ne - dy

1084

ad - dressed the U S 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 _____ and re -

1104

tur - ning him safe - ly, re - tur - ning him safe - ly to earth, _____ and, and, and, and re -

1110

- So here _____ we are: we've lan - ded _____ on the moon! _____

1121

1117

_____ ..and re - tur - ning him safe - ly re - tur - ning him safe - ly to earth, _____ Let's

1122

take it a - gain, _____ MisterPre-sident! Now get a grip, _____ get a grip, _____

1128

bro - ther... Shait! Shuít! You're all fired.

1135

1138

I'm ta - king back con - trol! Stand a - side! You are e -

(takes aim again) *(emphatically, to Apollo)*

1140

clipsed. Trumped, one might say. Gun con - trol. One day, they'll find our sta -

(taking away his gun)

1143

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

1146

1147

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

1150

Cloak that, ro - ger that! Clock that, ro - ger that! Peo - ple will wor - ship me, you'll see;

1152

they'll name the mu - se - um af - t'er me: it - 'll be a beau - ti - ful... And, and, and, and...

1157

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

1162

ff

1162

our Earth, _____ child _____ of the Ti -

1164

1164

- - tans: The - ia was great with

1166

1166

child.

1169

1168

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

1173

and be - came _____ the Moon... _____

1178

1176

And Se - le - na _____

1179

_____ was born _____ to rule the night sky, to gaze u - pon

1183 1186

the Earth, to rule in the night, — the night — sky. To brake — the earth's spin...

Detailed description: This block contains the first line of musical notation. It starts with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There is a measure rest, followed by a quarter note D5, a quarter note E5, and a quarter note F5. A slur covers the next two notes: G5 and A5. This is followed by a quarter note B5, a quarter note C6, and a quarter note D6. A measure rest follows, then a quarter note E6, a quarter note F6, and a quarter note G6. The melody then descends: a quarter note F6, a quarter note E6, a quarter note D6, and a quarter note C6. A double bar line ends the line. The lyrics are: "the Earth, to rule in the night, — the night — sky. To brake — the earth's spin..."

1187

8 trol — the tides... — can - vas for ar - tists and drea - mers. —

Detailed description: This block contains the second line of musical notation. It starts with a treble clef and a key signature of one flat (B-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. A slur covers the next two notes: D5 and E5. This is followed by a quarter note F5, a quarter note G5, and a quarter note A5. A measure rest follows, then a quarter note B5, a quarter note C6, and a quarter note D6. A measure rest follows, then a quarter note E6, a quarter note F6, and a quarter note G6. The melody then descends: a quarter note F6, a quarter note E6, a quarter note D6, and a quarter note C6. A double bar line ends the line. The lyrics are: "8 trol — the tides... — can - vas for ar - tists and drea - mers. —"