



Here to Eternity

FOR CONCERT BAND

SALVADOR ALAN JACOBO

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Here To Eternity

(2022)

Salvador Alan Jacobo

INSTRUMENTATION

Piccolo

2-4 Flutes

1-2 Oboes

1-2 Bassoons

3-6 Bb Clarinets

1-2 Bass Clarinets

2-4 Eb Alto Saxophones

1-2 Bb Tenor Saxophones

Eb Baritone Saxophone

3-6 Bb Trumpets

4 F Horns

2-4 Trombones

1-2 Bass Trombones

1-2 Euphoniums

1-2 Tubas

String Bass (Optional)

Timpani (Optional)*

Percussionists: 6 (w/ Optional - 8)

Percussionist 1: Chimes, Marimba

Percussionist 2: Glockenspiel

Percussionist 3: Vibraphone

Percussionist 4: Hi-Hat

Percussionist 5: Suspended Cymbal

Percussionist 6: Bass Drum

OPTIONAL Percussionist 7: Tambourine/Shaker

*OPTIONAL Percussionist 8: Timpani

PROGRAM NOTE

"Here to Eternity" is described as a story/conversation about a promise one has made to a significant other. They musically speak about the promise of a fruitful relationship, along with the warnings of trials and tribulations that one goes through.

The piece musically depicts the conversation with the main "love motif" then goes into when they speak of the aforementioned trials and tribulations, then pinnacles with a heartfelt confession of feelings of unrequited love and adoration, in which the "love motif" returns.

It ends with a calm resolution, depicting the exhaustion from such an emotionally taxing conversation.

BIO



Salvador Alan Jacobo (b. June 6, 1997) has composed music for an array of musical settings from wind ensembles to brass ensembles to marching bands and everything in between. His compositions have acquired attention from notable composers such as John Mackey. He accredits his mentors: Benjamin Fairfield, John Mackey, and Mark Dal Porto as being pivotal to his progressive success as a composer, conductor, and performer.

Salvador has also been the guest conductor for various public school bands such as the Portales Junior High Band, the Portales High School Band, and the 30th Biennial Eastern New Mexico University Alumni Band. When leisure outweighs his typical obligations of composition, Salvador invests his time in mindless musical memes, Twitter escapades, or playing Mortal Kombat. It is not uncommon to find him laughing hysterically at the most esoteric of musical memes that the internet, or he, can produce.

Salvador is also a brother of the Kappa Sigma Fraternity (Theta-Zeta Chapter).

Here to Eternity

Salvador Alan Jacobo

Serene ♩=100 rall. A A TEMPO ♩=100

Piccolo

Flute

Oboe

Bassoon

Clarinet 1 in Bb

Clarinet 2 in Bb

Bass Clarinet in Bb

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1 in Bb

Trumpet 2 in Bb

Horn 1 in F

Horn 2 in F

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

String Bass (Optional)

Timpani (Optional)

Chimes

Glockenspiel

Vibraphone

Hi-Hat

Tambourine Shaker (optional)

Suspended Cymbal

Bass Drum

To Mar. Marimba

mp

p

p

p

p

p

p

p

p

p

pp < *mf*

12

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Mar.

Glock.

Vib.

H.H.

Tamb. Shk.

Sus. Cym.

B. D.

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp — *mf*

pp — *mf*

23

B **C**

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

S. Bass

Timp.

Mar.

Glock.

Vib.

H.H.

Tamb. Shk.

Sus. Cym.

B. D.

*One player cres. into Solo
All other Tpt 1 decres. to pp*

lower octave opt.

pizz.

arco.

Play if no Shaker

D

34

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *p* *mf*

Tpt. 2 *p* *mf*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

S. Bass

Timp. *pp* *f* *mf* *f*

Mar. *mf*

Glock. *mf*

Vib. *mf*

H.H. *mf*

Tamb. Shk. *mf*

Sus. Cym. *pp* *f* *pp*

B. D. *mf*

45

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

A. Sax. 1 *p* *f*

A. Sax. 2 *p* *f*

T. Sax. *mf*

Bari. Sax. *mf*

Tpt. 1 *p* *f*

Tpt. 2 *p* *mf*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tba. *mf*

S. Bass *mf*

Timp. *mf* *f* *f*

Mar. *mf*

Glock. *mf*

Vib. *mf*

H.H. *mf*

Tamb. Shk. *mf*

Sus. Cym. *f* *pp* *f* *pp*

B. D. *mf* *mf* *pp*

56 *rall.* **E** Lamemntful but hopeful $\text{♩} = 72$ *faintly*

Picc. *pp* *mp*

Fl. *pp*

Ob. *pp*

Bsn. *p* *pp*

Cl. 1 *pp* *pp* *ff* *pp*

Cl. 2 *pp* *pp* *ff* *pp*

B. Cl. *p* *pp*

A. Sax. 1

A. Sax. 2

T. Sax. *p* *pp*

Bari. Sax. *p* *pp*

Tpt. 1 *p* *pp* *pp*

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1 *p* *pp* *pp* *pp*

Tbn. 2 *p* *pp* *pp* *pp*

B. Tbn. *p* *pp* *pp* *pp*

Euph. *p* *pp* *pp* *pp*

Tba. *p* *pp* *pp* *pp*

S. Bass *p* *pp*

Timp. *f*

Mar. *f*

Glock. *f*

Vib. *f*

H.H. *mf*

Tamb. Shk. *f* *To Tamb. To Shk.*

Sus. Cym. *f*

B. D. *f*

Stagger Breathe

One Player

rall.

E Lamemntful but hopeful $\text{♩} = 72$

67

Picc. *ff*

Fl. *ff*

Ob. *ff*

Bsn. *p*

Cl. 1 *ff* *pp* *ff*

Cl. 2 *ff* *pp* *ff*

B. Cl. *p*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. *f* *f* *p*

Bari. Sax. *f* *f* *p*

Tpt. 1 *pp* *a2* *pp* *ff* *pp* *pp* *ff* *p*

Tpt. 2 *pp* *ff* *pp* *pp* *ff* *p*

Hn. 1 *mp*

Hn. 2 *mp*

Tbn. 1 *f* *f* *f* *p*

Tbn. 2 *f* *f* *f* *p*

B. Tbn. *f* *sub.mp* *f* *p*

Euph. *f* *sub.mp* *f* *p*

Tba. *f* *sub.mp* *f* *f* *p*

S. Bass *f* *sub.mp* *f* *f* *p*

Timp.

Mar. *f*

Glock. *f* *ff*

Vib. *f* *ff*

H.H.

Tamb. Shk.

Sus. Cym. *pp*

B. D. *f* *mp* *f* *f* *pp*

F CON EMOCION!!

rall.

Picc. *ff* *p* *ff*

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Bsn. *ff* *fp* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

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

A. Sax. 1 *ff*

A. Sax. 2 *ff*

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

Bari. Sax. *ff* *fp* *ff*

Tpt. 1 *ff* *fp* *ff*

Tpt. 2 *ff* *fp* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff* *fp* *ff*

Tbn. 2 *ff* *fp* *ff*

B. Tbn. *ff* *fp* *ff*

Euph. *ff* *fp* *ff*

Tba. *ff* *fp* *ff*

S. Bass *ff* *fp* *ff*

Timp. *ff*

Mar. *ff*

Glock. *ff*

Vib. *ff*

F CON EMOCION!!

rall.

H.H. *ff*

Tamb. Shk. *ff*

Sus. Cym. *ff* *pp* *ff* *pp*

B. D. *ff* *pp* *ff*

Tambourine

TEMPO I ♩=100

rall.

Musical score for woodwinds and brass instruments. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Bass Drum (S. Bass). The score features various dynamics such as *mf*, *mp*, *f*, and *pp*. Performance instructions include *bring out* and *rall.* (rallentando). The key signature is B-flat major and the time signature is 4/4.

TEMPO I ♩=100

rall.

Musical score for percussion instruments. The score includes parts for Hand Drum (H.H.), Tambourine (Tamb.), Suspended Cymbal (Sus. Cym.), and Bass Drum (B. D.). The score features various dynamics such as *f*, *ff*, *pp*, and *ff*. Performance instructions include *rall.* (rallentando). The key signature is B-flat major and the time signature is 4/4.

94 **G** A TEMPO ♩=100 At Peace ♩=62

Woodwinds: Picc. *pp*; Fl. *pp*; Ob. Solo *p*; Bsn. *pp*; Cl. 1 *p* (Oboe Solo cues); Cl. 2 *pp*; B. Cl. *pp*; A. Sax. 1 *pp*; A. Sax. 2 *pp*; T. Sax. *pp*; Bari. Sax. *pp*.

Brass: Tpt. 1 *pp*; Tpt. 2 *pp*; Hn. 1 *pp*; Hn. 2 *pp*; Tbn. 1 *pp*; Tbn. 2 *pp*; B. Tbn. *pp*; Euph. *pp*; Tba. *pp*; S. Bass *pp*; Timp. *pp*.

Percussion: Mar. (M); Glock. (G); Vib. *pp*; H.H. (H); Tamb. (T); Sus. Cym. (C); B. D. (D).

Tempo and Dynamics: The score starts at **A TEMPO ♩=100**. A section of the brass and woodwinds is marked **At Peace ♩=62**. Dynamic markings include *pp* (pianissimo) and *p* (piano). A note in the Tpt. 1 part is marked "One Player".