



# THE HOURGLASS

FOR CONCERT BAND

SALVADOR ALAN JACOBO

©2020

# **THE HOURGLASS**

**[2020]**

**SALVADOR ALAN JACOBO**

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# **INSTRUMENTATION**

**PICCOLO  
2-4 FLUTES  
OBOE  
BASSOON  
3-6 B-FLAT CLARINETS  
BASS CLARINET  
2-4 E-FLAT ALTO SAXOPHONES  
1-2 B-FLAT TENOR SAXOPHONES  
E-FLAT BARITONE SAXOPHONE  
3-6 B-FLAT TRUMPETS  
4 HORNS IN F  
2-4 TROMBONES  
BASS TROMBONE  
1-2 EUPHONIUMS  
1-2 TUBAS**

**DOUBLE BASS (OPTIONAL)**

**TIMPANI**

**CROTALES\*  
GLOCKENSPIEL  
VIBRAPHONE  
CHIMES  
SUSPENDED CYMBAL  
CRASH CYMBALS  
SNARE DRUM  
BASS DRUM**

**\*IF NO CROTALES ARE AVAILABLE,  
SYTHESIZED CROTALES  
OR  
ANOTHER GLOCKESPIEL IS FINE.**

## **PROGRAM NOTES**

SCIENCE FICTION HAS ALWAYS SHOWED US THAT WE AS  
A CIVILIZATION WILL EVENTUALLY ACHIEVE FULL CONTROL OF TIME.  
TO BE ABLE TO RE-DO EVENTS TO CREATE A BETTER OUTCOME  
THE HOURGLASS OF TIME IS NOT EASY TO CONTROL, AND FRANKLY, SHOULD  
NOT BE CONTROLLED.

TOO MUCH TAMPERING WITH THE HOURGLASS WILL CAUSE  
TIME TO BREAK, AND WHEN IT DOES, NO ONE WILL KNOW WHAT IS PAST,  
PRESENT, OR FUTURE.

THE SELFISH DESIRE TO CHANGE EVENTS TO ARRIVE AT A DIFFERENT  
OUTCOME IS NOT POSSIBLE, FOR THE OUTCOME WILL BE THE SAME  
EXCEPT THE SURROUNDINGS OF THE OUTCOME WILL BE DIFFERENT.

- SALVADOR ALAN JACOBO

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"WE LIVE OUR LIVES TAKING EACH SECOND FOR GRANTED, BUT  
WHAT WOULD YOU DO IF YOU KNEW HOW MUCH TIME YOU HAD LEFT?  
MEMENTO MORI."

- UNUS ANNUS, ETHAN NESTOR & MARK FISCHBACH

## **PERFORMANCE NOTES**

THE WHOLE TONE SCALES IN THE FLUTES AND Mallet PERCUSSION  
MUSICALLY SYMBOLIZE THE REVERSAL AND RESETTING  
OF TIME; THE SAND OF THE HOURGLASS.  
THEY SHOULD BE AS LEGATO AND LUSH AS POSSIBLE.

THE SUSPENDED CYMBAL ACTS AT THE SAND FROM THE HOURGLASS.  
EXAGGERATED AS MUCH AS MUSICALLY POSSIBLE.

\*\*\*THIS PART MAY BE READ TO THE AUDIENCE\*\*\*  
SOME OF THE PHRASES (MUSICAL SENTENCES) ARE PLAYED BOTH  
FORWARDS AND BACKWARDS  
MUSICALLY SIMULATING TIME BEING REWOUND/THE SAND GOING BACK  
UP INTO THE HOURGLASS.

## **ABOUT THE COMPOSER**



**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 internet, or he, can produce.

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

# THE HOURGLASS

SALVADOR ALAN JACOBO

## SPACIOUS $\text{♩} = 72$

PICCOLO  
FLUTE 1  
FLUTE 2  
OBOE  
BASSOON  
CLARINET IN B. 1  
CLARINET IN B. 2  
CLARINET IN B. 3  
BASS CLARINET IN B.  
ALTO SAXOPHONE 1  
ALTO SAXOPHONE 2  
TENOR SAXOPHONE  
BARITONE SAXOPHONE

## SPACIOUS $\text{♩} = 72$

TRUMPET IN B. 1  
TRUMPET IN B. 2  
TRUMPET IN B. 3  
HORN IN F 1, 2  
HORN IN F 3, 4  
TROMBONE 1  
TROMBONE 2  
BASS TROMBONE  
EUPHONIUM  
TUBA  
DOUBLE BASS  
TIMPANI  
CROTALES  
GLOCKENSPIEL  
VIBRAPHONE  
CHIMES  
SUSPENDED CYMBAL  
CRASH CYMBAL  
SNARE DRUM  
BASS DRUM

**A**

PICC. *pp*

FL. 1 *p*

FL. 2 *p*

OB. *p*

BSN. *pp*

CL. 1 *p*

CL. 2 *pp*

CL. 3 *pp*

B. CL. *pp*

A. SAX. 1 *p*

A. SAX. 2 *p*

T. SAX. *pp*

BARI. SAX. *pp*

**A**

TPT. 1 *ppp*

TPT. 2 *ppp*

TPT. 3 *ppp*

HN. 1. 2 *p*

HN. 3. 4 *p*

TBN. 1 *pp* *GLISS.*

TBN. 2 *pp* *GLISS.*

B. TBN. *ppp*

EUPH. *p*

TBA. *pp*

DB. *pp*

TIMP.

CROT.

GLOCK. *mp*

VIB.

CHIM.

SUS. CYM. *mf*

CR. CYMS. *pp*

S.D.

B.D.







**C** A DIFFERENT TIMEINE

34

PICC. *mf*

FL. 1 *mf*

FL. 2 *mf*

OB. *mf*

BSN. *mp*

CL. 1 *mf*

CL. 2 *mf*

CL. 3 *mf*

B. CL. *mp*

A. SAX. 1 *mp*

A. SAX. 2 *mp*

T. SAX. *mf*

BARI. SAX. *mf*

**C** A DIFFERENT TIMEINE

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

HN. 1. 2 *mp*

HN. 3. 4 *mp*

TBN. 1 *mp*

TBN. 2 *mp*

B. TBN. *mf*

EUPH. *mp*

TBA. *mf*

DB. *mf*

TIMP. *mf*

CROT.

GLOCK. *f*

VIB. *f*

CHIM.

SUS. CYM.  
CR. CYMS. *f*

S.D.  
B.D. *mf*

MOLTO RIT.

PICC.  
 FL. 1  
 FL. 2  
 OB.  
 BSN.  
 CL. 1  
 CL. 2  
 CL. 3  
 B. CL.  
 A. SAX. 1  
 A. SAX. 2  
 T. SAX.  
 BARI. SAX.

MOLTO RIT.

TPT. 1  
 TPT. 2  
 TPT. 3  
 HN. 1. 2  
 HN. 3. 4  
 TBN. 1  
 TBN. 2  
 B. TBN.  
 EUPH.  
 TBA.  
 DB.

TIMP.  
 CROT.  
 GLOCK.  
 VIB.  
 CHIM.  
 SUS. CYM.  
 CR. CYMS.  
 S.D.  
 B.D.

**D WITH ABANDON ♩=144**

45

PICC. -

FL. 1 -

FL. 2 -

OB. -

BSN. - *sf*

CL. 1 -

CL. 2 -

CL. 3 -

B. CL. -

A. SAX. 1 - *mp* *sf*

A. SAX. 2 - *mp*

T. SAX. - *sf*

BARI. SAX. - *sf*

**D WITH ABANDON ♩=144**

TPT. 1 - *mp*

TPT. 2 - *mp*

TPT. 3 -

HN. 1. 2 -

HN. 3. 4 -

TBN. 1 - *sf*

TBN. 2 - *sf*

B. TBN. - *sf*

EUPH. - *sf*

TBA. - *sf*

OB. -

TIMP. - *f*

CRUT. -

GLOCK. - *f*

VIB. -

CHIM. - *mf*

SUS. CYM. - *f*

CR. CYMS. - *pp*

S.D. - *f*

B.D. - *mp*

PICC. *mf*

FL. 1 *mf*

FL. 2 *mf*

OB. *mf*

BSN. *f*

CL. 1 *mf*

CL. 2 *mf*

CL. 3 *mf*

B. CL. *f*

A. SAX. 1

A. SAX. 2

T. SAX. *f*

BARI. SAX. *f*

TPT. 1 *mf*

TPT. 2 *mf*

TPT. 3 *mf*

HN. 1. 2

HN. 3. 4

TBN. 1 *f*

TBN. 2 *f*

B. TBN. *f*

EUPH. *f*

TBA. *f*

OB. *f*

TIMP.

CR. C. *ff*

SUS. CYM. *ff*

S.D. *f*

B.D. *f*

*SB*

PICC. *ff*

FL. 1 *p* *ff*

FL. 2 *p* *ff*

OB. *p* *ff*

BSN. *p* *ff*

CL. 1 *p* *ff*

CL. 2 *p* *ff*

CL. 3 *p* *ff*

B. CL. *p* *ff*

A. SAX. 1 *ff* *f* *3* *3* *3*

A. SAX. 2 *ff* *f* *3* *3* *3*

T. SAX. *ff* *f* *3* *3* *3*

BARI. SAX. *ff* *f* *3* *3* *3*

TPT. 1 *p* *ff*

TPT. 2 *p* *ff*

TPT. 3 *p* *ff*

HN. 1, 2 *ff* *f* *3* *3* *3*

HN. 3, 4 *ff* *f* *3* *3* *3*

TBN. 1 *f* *GLISS.* *ff* *f*

TBN. 2 *f* *GLISS.* *ff* *f*

B. TBN. *f* *GLISS.* *ff* *f*

EUPH. *f* *GLISS.* *ff* *f*

TBA. *f* *GLISS.* *ff* *f*

DB. *f* *GLISS.* *ff* *f*

TIMP. *f* *GLISS.* *ff* *f*

CRDT. *ff*

GLOCK. *ff*

VIB. *ff*

CHIM. *ff*

SUS. CYM. *pp* *ff*

CR. CYMS. *pp* *ff*

S.D. *ff*

B.D. *ff*

*SS*

**E**

PICC. *ff*

FL. 1 *fp* *f* *ff*

FL. 2 *fp* *f* *ff*

OB. *fp* *f* *ff*

BSN. *ff*

CL. 1 *fp* *f* *ff*

CL. 2 *fp* *f* *ff*

CL. 3 *fp* *f* *ff*

B. CL. *ff*

A. SAX. 1 *ff*

A. SAX. 2 *ff*

T. SAX. *ff*

BAR. SAX. *ff*

**E**

TPT. 1 *ff*

TPT. 2 *ff*

TPT. 3 *ff*

HN. 1. 2 *ff*

HN. 3. 4 *ff*

TBN. 1 *ff* *GLISS.*

TBN. 2 *ff* *GLISS.*

B. TBN. *ff*

EUPH. *ff*

TBA. *ff*

OB. *ff*

TIMP. *pp* *ff*

CRUT. *ff*

GLOCK. *ff*

VIB. *ff*

CHIM. *ff*

SUS. CYM. *ff*

CR. CYMS. *p* *ff*

S.D. *ff*

B.D. *ff*





# L'ISTESSO TEMPO

**F**

PICC. *7B* *p* *mf* *p* *mf*

FL. 1 *p* *mf* *p* *mf*

FL. 2 *p* *mf* *p* *mf*

OB.

BSN. *ff* *pp*

CL. 1

CL. 2

CL. 3

B. CL. *ff* *pp*

A. SAX. 1

A. SAX. 2

T. SAX.

BARI. SAX. *ff* *pp*

# L'ISTESSO TEMPO

**F** SOLO

TPT. 1 *p*

TPT. 2

TPT. 3

HN. 1. 2 *pp*

HN. 3. 4 *pp*

TBN. 1

TBN. 2 *ff* *pp*

B. TBN. *ff* *pp*

EUPH.

TBA. *ff* *pp*

OB.

TIMP. *ff*

GROT. *f*

GLOCK. *mf*

VIB. *f*

CHIM.

SUS. CYM. *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

CR. CYMS. *mf* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

S.D. *mf*

B.D. *ff*

**89** *mf* **MOLTO RIT.** **G MYSTERIOUS ♩=144 [IN 4]**

PICC. *mf* 3 3

FL. 1

FL. 2 *pp* *p*

OB. *pp* *p*

BSN.

CL. 1 *pp* *p*

CL. 2 *pp* *p*

CL. 3 *pp* *p*

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX. *p*

BARI. SAX.

**MOLTO RIT.** **G MYSTERIOUS ♩=144 [IN 4]**

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1 *p*

TBN. 2 *p*

B. TBN.

EUPH.

TBA.

DB.

TIMP.

CRDT.

GLOCK.

VIB.

CHIM.

SUS. CYM. *p* *pp* *p* *pp* *p* *mf*

CR. CYMS.

S.D.

B.D.

99

PICC.

FL. 1

FL. 2

OB.

BSN.

CL. 1

CL. 2

CL. 3

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1

TBN. 2

B. TBN.

EUPH.

TBA.

DB.

TIMP.

CROT.

GLOCK.

VIB.

CHIM.

SUS. CYM.

CR. CYMS.

S.D.

B.D.

*p*

*mp*

*pp*

110

PICC. *[Rest]*

FL. 1 *mf* *f* *ff*

FL. 2 *mf* *f* *ff*

OB. *mf* *f* *ff*

BSN. *mp* *f*

CL. 1 *mf* *f* *ff*

CL. 2 *mf* *f* *ff*

CL. 3 *mf* *f* *ff*

B. CL. *mp* *f*

A. SAX. 1 *p* *f*

A. SAX. 2 *p* *f*

T. SAX. *f*

BARI. SAX. *mp* *f*

TPT. 1 *p* *f*

TPT. 2 *p* *f*

TPT. 3 *p* *f*

HN. 1, 2 *p* *mf*

HN. 3, 4 *p* *mf*

TBN. 1 *f*

TBN. 2 *f*

B. TBN. *f*

EUPH. *f*

TBA. *f*

DB. *f*

TIMP. *mp* *mp* *ff*

GROT. *f*

GLOCK. *f*

VIB. *[Rest]*

CHIM. *[Rest]*

SUS. CYM. *mp* *f*

CR. CYMS. *[Rest]*

S.D. *[Rest]*

B.D. *mf*

121

I

PICC. FL. 1 FL. 2 OB. BSN. GL. 1 GL. 2 GL. 3 B. GL. A. SAX. 1 A. SAX. 2 T. SAX. BARI. SAX. TPT. 1 TPT. 2 TPT. 3 HN. 1. 2 HN. 3. 4 TBN. 1 TBN. 2 B. TBN. EUPH. TBA. OB. TIMP. CROT. GLOCK. VIB. CHIM. SUS. CYM. CR. CYMS. S.D. B.D.

**J EPIC!**

130

PICC.

FL. 1

FL. 2

OB.

BSN.

CL. 1

CL. 2

CL. 3

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1

TBN. 2

B. TBN.

EUPH.

TBA.

OB.

TIMP.

CRÖT.

GLOCK.

VIB.

CHIM.

SUS. CYM.  
CR. CYMS.

S.D.  
B.D.

**J EPIC!**

*f*

*ff*

*p*

*GLISS.*

*pp*



**K** TIME IS BROKEN

142

PICC.

FL. 1

FL. 2

OB.

BSN.

CL. 1

CL. 2

CL. 3

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX.

BARI. SAX.

**K** TIME IS BROKEN

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1

TBN. 2

B. TBN.

EUPH.

TBA.

DB.

TIMP.

GROT.

GLOCK.

VIB.

CHIM.

SUS. CYM.

CR. CYMS.

S.D.

B.D.



147

PICC.

FL. 1

FL. 2

OB.

BSN.

CL. 1

CL. 2

CL. 3

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX.

BARI. SAX.

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1

TBN. 2

B. TBN.

EUPH.

TBA.

OB.

TIMP.

CROT.

GLOCK.

VIB.

CHIM.

SUS. CYM.  
CR. CYMS.

S.D.  
B.D.

152

PICC. *f* *ff*

FL. 1 *f* *ff*

FL. 2 *f* *ff*

OB. *f* *ff*

BSN. *fp* *ff*

CL. 1 *f* *ff*

CL. 2 *f* *ff*

CL. 3 *f* *ff*

B. CL. *fp* *ff*

A. SAX. 1 *fp* *ff*

A. SAX. 2 *fp* *ff*

T. SAX. *fp* *ff*

BARI. SAX. *fp* *ff*

TPT. 1 *fp* *ff*

TPT. 2 *fp* *ff*

TPT. 3 *fp* *ff*

HN. 1. 2 *fp* *ff*

HN. 3. 4 *fp* *ff*

TBN. 1 *fp* *ff*

TBN. 2 *fp* *ff*

B. TBN. *fp* *ff*

EUPH. *fp* *ff*

TBA. *fp* *ff*

OB. *fp* *ff*

TIMP. *pp* *ff*

CROT. *f*

GLOCK. *f*

VIB. *f*

CHIM. *f*

SUS. CYM. *f* *pp*

CR. CYMS. *pp* *ff* *pp*

S.D. *f*

B.D. *p* *ff*



**SPACIOUS** ♩=72

**TIME HAS RESET...**

ISB

PICC. *p*

FL. 1

FL. 2

OB.

BSN.

CL. 1 *pp*

CL. 2 *pp*

CL. 3 *pp*

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX.

BAR. SAX.



**SPACIOUS** ♩=72

**TIME HAS RESET...**

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1

TBN. 2

B. TBN.

EUPH.

TBA.

DB.

TIMP.

CROT. *mp*

GLOCK. *mp*

VIB. *mp*

CHIM. *mp*

SUS. CYM. *pp*

CR. CYMS. *pp*

S.D.

B.D.

LET THE NEW ERA...

...BEGIN.

164

PICC. *f*

FL. 1

FL. 2

OB. *SOLO*  
*p*

BSN.

CL. 1

CL. 2

CL. 3

B. CL.

A. SAX. 1

A. SAX. 2

T. SAX.

BARI. SAX.

LET THE NEW ERA...

...BEGIN.

*SOLO - STRAIGHT MUTE*  
*p*

TPT. 1

TPT. 2

TPT. 3

HN. 1. 2

HN. 3. 4

TBN. 1

TBN. 2

B. TBN.

EUPH.

TBA.

DB.

TIMP.

CRDT.

GLOCK.

VIB.

CHIM.

SUS. CYM.  
CR. CYMS. *pp*

S.D.  
B.D.