

Commissioned by the Northgate High School Band, Alan Armstrong and Chris Sink, directors,
and dedicated to Dr. David L. Walters, *Director Emeritus*, Jacksonville State University, Jacksonville, Alabama,
in honor of his outstanding contributions to music education—a teacher's teacher.

To Touch Eternity

Score

A teacher affects eternity; he can never tell where his influence stops.

-- Henry Brooks Adams

ANDREW F. POOR
ASCAP

The musical score is arranged in a standard orchestral format with multiple staves for each instrument family. The score is divided into measures 1 through 9. Key features include:

- Flute 1 and 2:** Starts with a forte (*f*) melody, then transitions to mezzo-piano (*mp*) in measure 7.
- Oboe:** Mirrors the flute's initial forte (*f*) melody.
- Bassoon:** Provides a rhythmic accompaniment, starting forte (*f*) and moving to mezzo-piano (*mp*) in measure 7.
- Clarinet Section (1st, 2nd, 3rd B♭, B♭ Bass):** Features a variety of dynamics including forte (*f*), piano (*p*), and mezzo-forte (*mf*).
- Saxophone Section (E♭ Alto, B♭ Tenor, E♭ Baritone):** Similar to the clarinet section, with dynamics ranging from forte (*f*) to mezzo-forte (*mf*).
- Trumpet Section (1st, 2nd, 3rd B♭):** Includes markings for "horn cues" and "flugel horn" in measure 3, and "tutti" in measure 7.
- Horn Section (1st, 2nd Horn in F):** Provides harmonic support with dynamics like piano (*p*) and mezzo-piano (*mp*).
- Trombone Section (1st, 2nd, 3rd):** Features a strong presence with dynamics from forte (*f*) to piano (*p*).
- Euphonium and Tuba:** Similar to the trombone section, with dynamic markings from forte (*f*) to piano (*p*).
- Percussion:** Includes Timpani (forte *f*), Bells (forte *f*), Vibraphone (forte *f*), Chimes, Marimba, and a Percussion section with "sus cym" (suspended cymbal) and "bs dr" (bass drum) markings.

To Touch Eternity

14

Fl. *f*

Ob. *f* *p* *mf*

Bsn. *f* *mp*

B♭ Cl. 1 *f* *p* *mf*

B♭ Cl. 2 *f* *p*

B♭ Cl. 3 *f* *p*

B. Cl. *f* *mp*

A. Sx. *f* *p*

T. Sx. *f* *p*

B. Sx. *f* *mp*

B♭ Tpt. 1 *f* *mf*

B♭ Tpt. 2 *f* *p*

B♭ Tpt. 3 *f* *p*

Hn. 1 *f* *p*

Hn. 3-4 *f* *p* *mp*

Tbn. 1 *f* *mp*

Tbn. 2 *f* *mp*

Tbn. 3 *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

14

14

Timp. *p* *f* *p*

Bs. *p* *f*

Vib. *f*

Chm. *mp* *f* *f* *p*

Mrb. *f*

Perc. *p* triangle med beater *f* *mp*

10 *p* *f* 11 12 13 14 15 *mp* 16 17 18

To Touch Eternity

20 *mf* *rit.* *f* 27 *piu mosso*

Fl.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sx.

T. Sx.

B. Sx.

20 *mp* *rit.* *f* 27 *piu mosso*
one player
mp *flugel horn*

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 3-4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

20 *p* *rit.* *f* 27 *piu mosso*
p

Timp.

Bls.

Vib.

Chm.

Mrb.

Perc.

19 20 21 22 23 24 *p* *f* 25 26 27 28 29

To Touch Eternity

31 *mp* *rit.* 35 *tempo primo* *f* *mp* 39 *piu mosso* *solo* *mp*

Ob. *f* *mp*

Bsn. *f* *mp* *mp*

B♭ Cl. 1 *rit.* *tempo primo* *f* *mp* *mp* *mf* *piu mosso* *solo*

B♭ Cl. 2 *f* *mp* *mp*

B♭ Cl. 3 *f* *mp* *mp*

B. Cl. *f* *mp* *mf* *mp* *mp*

A. Sx. *rit.* *tempo primo* *f* *mf* *mp* *piu mosso*

T. Sx. *f* *mf* *mp*

B. Sx. *mf* *mp* *mp*

31 *rit.* 35 *tempo primo* 39 *piu mosso*

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *f* *mp*

B♭ Tpt. 3 *f* *mp*

Hn. 1 *rit.* *tempo primo* *mf* *f* *p* *piu mosso*

Hn. 3-4 *mf* *f* *p*

Tbn. 1 *rit.* *tempo primo* *mf* *f* *p* *piu mosso*

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

Tbn. 3 *mf* *f* *p*

Euph. *rit.* *tempo primo* *mf* *f* *p* *piu mosso*

Tuba *mf* *f* *p*

31 *rit.* 35 *tempo primo* 39 *piu mosso*

Timp. *p* *f* *mp*

Bls. *mp* *f*

Vib. *mp* *f*

Chm. *mp* *f*

Mrb. *mf* *f*

Perc. *rit.* *tempo primo* *f* *piu mosso*

mp *p* *f*

30 31 32 33 34 35 36 37 38 39 40

To Touch Eternity

Musical score for 'To Touch Eternity', page 5, measures 41-50. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, B♭ Tpt. 3), Horns (Hn. 1, Hn. 3-4), Trombones (Tbn. 1, Tbn. 2, Tbn. 3), Euphonium (Euph.), Tuba, Timpani (Timp.), Basses (Bls.), Vibraphone (Vib.), Chimes (Chm.), Mridangam (Mrb.), and Percussion (Perc.).

Measures 41-46: Flute and Oboe play a melodic line starting with a *mf* dynamic. Bassoon and Clarinets provide harmonic support. Saxophones enter in measure 42 with a *mf* dynamic. Trumpets and Trombones play sustained notes. Horns and Euphonium/Tuba play sustained notes. Timpani and Percussion play a rhythmic pattern.

Measure 47: A box containing the number '47' is placed above the Flute staff. The Flute and Oboe parts are marked *tutti* and *f*. The Saxophone parts are marked *f*. The Trumpet and Trombone parts are marked *f*. The Horn and Euphonium/Tuba parts are marked *f*. The Timpani and Percussion parts are marked *f*. The Chimes part is marked *f*. The Mridangam part is marked *f*. The Basses part is marked *f*. The Vibraphone part is marked *f*. The Percussion part is marked *f*.

Measures 48-50: The Flute and Oboe parts are marked *rit.* and *f*. The Saxophone parts are marked *f*. The Trumpet and Trombone parts are marked *f*. The Horn and Euphonium/Tuba parts are marked *f*. The Timpani and Percussion parts are marked *f*. The Chimes part is marked *f*. The Mridangam part is marked *f*. The Basses part is marked *f*. The Vibraphone part is marked *f*. The Percussion part is marked *f*.

Measures 49-50: A box containing the number '47' is placed above the Flute staff. The Flute and Oboe parts are marked *rit.* and *f*. The Saxophone parts are marked *f*. The Trumpet and Trombone parts are marked *f*. The Horn and Euphonium/Tuba parts are marked *f*. The Timpani and Percussion parts are marked *f*. The Chimes part is marked *f*. The Mridangam part is marked *f*. The Basses part is marked *f*. The Vibraphone part is marked *f*. The Percussion part is marked *f*.

To Touch Eternity

52 *A Little Slower* 58

Fl. *f* *p*

Ob. *f* *p*

Bsn. *f* *p*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

B♭ Cl. 3 *f* *p*

B. Cl. *sfz* *f* *p*

A. Sx. *f* *p*

T. Sx. *sfz* *f* *p*

B. Sx. *sfz* *f* *p*

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *f* *p*

B♭ Tpt. 3 *f* *p*

Hn. 1 *sfz* *f* *mp*

Hn. 3-4 *sfz* *f* *p*

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

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

Tbn. 3 *sfz* *f* *p*

Euph. *sfz* *f* *mp*

Tuba *sfz* *f* *p*

52 *A Little Slower* 58

Timp. *p* *f*

Bls. *mp* *f*

Vib. *mp* *f*

Chm. *mp* *f*

Mrb. *mp* *f*

Perc. *p* *f*

To Touch Eternity

65

Fl. *mf* *f* *p*

Ob. *mf* *f* *p* *mf*

Bsn. *mf* *f* *pp*

B♭ Cl. 1 *mf* *f* *pp* *mf*

B♭ Cl. 2 *mf* *f* *pp*

B♭ Cl. 3 *mf* *f* *pp*

B. Cl. *mf* *f* *pp*

A. Sx. *mf* *f* *pp*

T. Sx. *mf* *f* *pp*

B. Sx. *mf* *f* *pp*

B♭ Tpt. 1 *f* *p* *mf* *solo*

B♭ Tpt. 2 *f* *p*

B♭ Tpt. 3 *f* *p*

Hn. 1 *f* *p* *mp* *p*

Hn. 3-4 *f* *p* *mp* *p*

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

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

Tbn. 3 *f* *p* *mp* *p*

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

Tuba *f* *p* *mp* *p* *one player*

65

Timp. *p* *f* *p*

Bls. *f* *p*

Vib. *f* *p* *mf*

Chm. *p* *f* *mp* *p*

Mrb. *f* *p*

Perc. *mp* *p* *f*

To Touch Eternity

71

Fl. *rit.* *f* *ff*

Ob. *p* *f* *ff*

Bsn. *p* *f* *ff*

B♭ Cl. 1 *p* *f* *ff*

B♭ Cl. 2 *p* *f* *ff*

B♭ Cl. 3 *p* *f* *ff*

B. Cl. *p* *f* *ff*

A. Sx. *mp* *f* *ff*

T. Sx. *mp* *f* *ff*

B. Sx. *mp* *f* *ff*

71

B♭ Tpt. 1 *tutti* *mp* *f* *ff*

B♭ Tpt. 2 *mf* *f* *ff*

B♭ Tpt. 3 *mf* *f* *ff*

Hn. 1 *mp* *f* *ff*

Hn. 3-4 *mp* *f* *ff*

Tbn. 1 *mp* *f* *ff*

Tbn. 2 *mp* *f* *ff*

Tbn. 3 *mp* *f* *ff*

Euph. *mp* *f* *ff*

Tuba *mp* *f* *ff*

71

Timp. *rit.* *f* *ff*

Bls. *f* *ff*

Vib. *p* *f* *ff*

Chm. *f* *ff*

Mrb. *f* *ff*

Perc. *p* *mf* *ff*