

# As The Light Touches The Horizon

Composed for the South Forsyth Middle School Symphonic Band, Cumming, Georgia

**Composed by  
Andrew F. Poor ASCAP**

Composed for the students of South Forsyth Middle School in Cumming, Georgia. This work for young bands was composed as a lyrical showcase for the composer's students and is composed in a binary form—AABA. The primary theme is first presented as a plaintive clarinet solo/optional trumpet (measure 2) and has some folk-like qualities performed over a pedal-point. The second presentation of the A theme (measure 19) is presented by the trumpets and enhanced harmonic vocabulary. The B theme (measure 35) moves to the relative minor (C minor), represents the clouds briefly covering our horizon, and the melody is passed through various woodwind instruments. A cadential extension leads us to a full *tutti* statement of the A theme (measure 53), which is followed by a brief concluding section at measure 67. The Coda to the piece features a fragmenting and augmenting of the main melody, which is shared through various instruments and leads us to a final cadence.

As the title suggests, the piece should begin with a gentle and distant feel to the music. Performers should strive to maintain excellent balance of the accompaniment parts to the melody at all times. Conductors are encouraged to take liberties with the tempos, especially at phrase endings, so the music has a greater sense of freedom and flow. Performers should be reminded to perform longer phrases and avoid common misplaced breaths at bar lines and following most longer valued notes. Be sure to play all sustained tones into rests and all articulations should be performed in a tenuto/sustained style. Soloists are encouraged to perform in a cantabile style to reinforce the song-like character of the melody. The final note of the piece is truly a metered fermata and should be performed with that approach.

## Instrumentation:

1	Conductor	4	B $\flat$ Trumpet 1
5	Flute 1	4	B $\flat$ Trumpet 2
5	Flute 2	2	F Horn
2	Oboe	2	Trombone 1
6	B $\flat$ Clarinet 1	2	Trombone 2
6	B $\flat$ Clarinet 2	2	Euphonium
2	B $\flat$ Bass Clarinet	2	Baritone T. C.
2	Bassoon	3	Tuba
4	E $\flat$ Alto Saxophone	2	Orchestra Bells
2	B $\flat$ Tenor Saxophone	2	Chimes
2	E $\flat$ Baritone Saxophone	2	Timpani
		2	Wind Chimes/Triangle
		2	Crash Cymbals/Sus. Cymbal
		1	Piano (Optional)

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Gently  $\text{♩} = 72$  2 3 4 5 6 7 8 9 10 optional solo 11 12

The score is for a symphonic band and includes the following parts and markings:

- Flute 1, 2:**  $p$  at measure 4,  $mp$  at measure 10.
- Oboe:** Rested throughout.
- B♭ Clarinet 1:** optional solo  $mp$  starting at measure 2.
- B♭ Clarinet 2:** Rested throughout.
- B♭ Bass Clarinet:** stager breathe  $p$ .
- Bassoon:**  $p$ .
- E♭ Alto Saxophone:**  $p$ .
- B♭ Tenor Saxophone:** optional bari sax cues  $p$ .
- E♭ Baritone Saxophone:**  $p$ .
- B♭ Trumpet 1:** optional solo  $mp$  starting at measure 2.
- B♭ Trumpet 2:** Rested throughout.
- F Horn:** Rested throughout.
- Trombone 1, 2:** Rested throughout.
- Euphonium:** optional solo  $mp$  starting at measure 10.
- Tuba:** stager breathe  $p$ .
- Orchestral Bells:** med. to hard rubber mallet  $p$ .
- Chimes:**  $p$ .
- Timpani:** soft mallet  $pp$ .
- Wind Chimes Triangle:** wind chimes  $p$ .
- Cr. Cymbal / Sus. Cymbal:** end of mallet near dome, sus. cymbal  $p$ .
- Piano (opt):**  $p$ .

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13 14 *tutti* 15 16 17 *rit.* 18 **19** *A Tempo* 20 21 22 23 24

Fl. *mp* *mf* *mf* *mp*

Ob. *mp* *mf* *mf* *mp*

B♭ Cl. 1 *mp* *mf* *mf* *mp* optional cues for brass choir

B♭ Cl. 2 *mp* *mf* *mf* *mp*

B♭ B. Cl. *mp* *mf* *mp* *mf* *mp* optional cues for brass choir

Bsn. *mp* *mf* *mp* *mf*

E♭ A. Sax. *mp* *mf* *mp* *mf* optional cues for brass choir

B♭ T. Sax. *mp* *mf* *mp* *mf*

E♭ B. Sax. *mp* *mf* *mp* *mf*

B♭ Tpt. 1 *tutti* *mp* *mf*

B♭ Tpt. 2 *mp* *mf*

F Hn. *mp* *mf* *mf* *mp*

Tbn. 1, 2 *mp* *mf* *mf* *mp*

Euph. *tutti* *mp* *mf* *mf* *mp*

Tba. *mp* *mf* *mf* *mp*

Orch. Bells *mp* *mf* *mp*

Chim. *mp* *mf* *mp*

Timp. *p* *mf*

W. Ch. Tri. *triangle* *mp* *p* *mf*

Cr. Cym. *p* *mf* *end of mallet near dome*

Sus. Cym. *p* *mf* *crash cymbals*

Pno. *mp* *mf* *mp*

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25 26 27 28 29 30 31 32 33 34 35 36

Fl. *mf* *mp*

Ob. *mf*

B♭ Cl. 1 *mf* *mp* *p*

B♭ Cl. 2 *mf* *mp* *p*

B♭ B. Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

E♭ A. Sax. *mf* *p* *p*

B♭ T. Sax. *mf* *p* *p*

E♭ B. Sax. *mf* *p* *p*

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

F Hn. *p*

Tbn. 1, 2 *p*

Euph. *p* optional bari sax cues *p*

Tba. *p* optional bass cl./bsn cues *p*

Orch. Bells *mf* *p*

Chim. *mf* *p* soft mallet

Timp. *mf* *p*

W. Ch. Tri. *mf* *p* wind chimes

Cr. Cym. *p* *mf* *p* *mf* *p* mallets end of mallett near dome

Sus. Cym. *p* *mf* *p* *mf* *p*

Pno. *p*