

Grade 4

Music for Concert Band

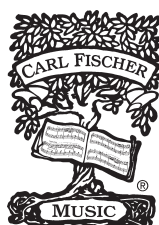
SPS87F

Elegy for a Firefighter

Jeremy S. Martin

INSTRUMENTATION

Full Score	1	Trumpet 1 in B $\flat$	3
Flute 1 (Piccolo)	4	Trumpet 2 in B $\flat$	3
Flute 2	4	Trumpet 3 in B $\flat$	3
Oboe 1	2	Horn 1 in F	2
Oboe 2	2	Horn 2 in F	2
Clarinet in E $\flat$	2	Horn 3 in F	2
Clarinet 1 in B $\flat$	4	Horn 4 in F	2
Clarinet 2 in B $\flat$	4	Trombone 1	3
Clarinet 3 in B $\flat$	4	Trombone 2	3
Bass Clarinet in B $\flat$	2	Trombone 3	3
Bassoon 1	2	Euphonium	3
Bassoon 2	2	Euphonium T.C. in B $\flat$	2
Alto Saxophone 1 in E $\flat$	2	Tuba	4
Alto Saxophone 2 in E $\flat$	2	String Bass	1
Tenor Saxophone in B $\flat$	2	Piano	1
Baritone Saxophone in E $\flat$	2	Mallet Percussion 1	1
		Glockenspiel	
		Mallet Percussion 2	1
		Vibraphone	
		Mallet Percussion 3	1
		Chimes	
		Timpani	1
		Percussion	4
		Tam-tam, Crash Cymbals, Suspended Cymbal, Small Triangle	



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About the Work

In the spring of 2008 a large number of wildfires plagued the west coast, including the area where my wife and I lived in northern California. Firefighters all along the West Coast worked overtime in what seemed like an endless battle to protect residents and their homes. After hearing of a number of firefighters who had lost their lives in the struggle, I composed this work as a dedication to them, in honor of their sacrifice. It is not dedicated to any one person or group, or even just to the west-coast firefighters who battled those horrible wildfires; instead, to all firefighters who have given their lives in the line of duty.

Although designed as a standalone work, I highly recommend following this composition with one of the many fine band settings of *Amazing Grace*, as it is commonly performed at firefighter memorials. The one by Frank Ticheli is superb, and if you have access to a good piper there is an excellent version by Jay Dawson which features a solo verse for bagpipe; both are quite stirring.

Performance Notes

- The sustained slower tempo may prove a challenge for some groups; as always, emphasize subdivision.
- Cues should be used only if necessary due to limited instrumentation.
- The clarinet and cup-muted trumpets at m. 39 should be very *sostenuto* (almost "organ-like"); be careful to stagger breathe.
- The tempo change at m. 55 should not be much of a challenge, but many groups may tend to slow back down to the original tempo by m. 59; the timpani player can greatly assist in avoiding this problem.
- The coda at m. 82 may be taken more slowly than the indicated tempo if your solo flutist can manage the lengthy sustained notes.

About the Composer

Jeremy S. Martin is the Staff Composer & Arranger for the USAF Band of Mid-America at Scott Air Force Base, Illinois. An Alabama native, Martin completed his Bachelor of Music degree at Tennessee Technological University, where he studied composition with Robert Jager and conducting with Joseph Hermann. He later completed a Master's in Wind Conducting from the University of Alabama, where he studied conducting with Kenneth Ozzello.

Before joining the Air Force in 2000, Martin taught middle-school and high-school bands in Tennessee. He has written extensively for bands nationwide and has appeared as a guest conductor and clinician for bands throughout the United States. He is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators' National Conference (MENC), and is likely the only person to ever admit that he has played "principal contrabass clarinet."

Elegy for a Firefighter

3

JEREMY S. MARTIN

Slowly, somberly (♩ = c. 52–56)

*All players on flute

Flute 1, 2
Piccolo

Oboe 1, 2

Clarinet in E♭

Clarinet 1, 2 in B♭

Clarinet 3
in B♭

Bass Clarinet
in B♭

Bassoon 1, 2

Alto Saxophone 1, 2
in E♭

Tenor Saxophone
in B♭

Baritone Saxophone
in E♭

Trumpet 1 in B♭

Trumpet 2, 3 in B♭

Horn 1, 2 in F

Horn 3, 4 in F

Trombone 1, 2

Trombone 3

Euphonium

Tuba

String Bass

Piano

Mallet Percussion 1
(Glockenspiel)

Mallet Percussion 2
(Vibraphone)

Mallet Percussion 3
(Chimes)

Timpani
(F, G, C, D)

Percussion
(Tam-Tam, Crash Cymbal,
Suspended Cymbal,
Small Triangle)

1

2

3

4

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Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in Eb

Cl. 1, 2
in BbCl. 3
in BbB. Cl.
in Bb

Bsn.

A. Sax. 1, 2
in EbT. Sax.
in BbBar. Sax.
in EbTpt. 1
in BbTpt. 2, 3
in BbHn. 1, 2
in FHn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3

Timp.

Perc.

*rit.*7 *a tempo*

Full Score - Educational Use Only

Measure 5: *rit.* *mf*

Measure 6: *mf*

Measure 7: *a tempo* *mp* *Solo* *2. mp*

Measure 8: *mp*

Measure 9: *sim.*

Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in E $\flat$

Cl. 1, 2
in B $\flat$

Cl. 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc.

15 Religioso

Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in E $\flat$ Cl. 1, 2
in B $\flat$ Cl. 3
in B $\flat$ B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$ T. Sax.
in B $\flat$ Bar. Sax.
in E $\flat$

15 Religioso

Tpt. 1
in B $\flat$ Tpt. 2, 3
in B $\flat$ Hn. 1, 2
in FHn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3

Timp.

Perc.

Pesante

[illegible]

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39 Cl. 2, 3 (stagger breathe)

Fl. 1, 2 Picc. *mp* (stagger breathe)

Ob. 1, 2 *mp* (stagger breathe)

Cl. in Eb *mp* (stagger breathe)

Cl. 1, 2 in Bb 2. Div. *mp* (stagger breathe)

Cl. 3 in Bb *mp* (stagger breathe)

B. Cl. in Bb *mf* a2

Bsn. *mf*

A. Sax. 1, 2 in Eb

T. Sax. in Bb *mf*

Bar. Sax. in Eb

39 Tpt. 1 in Bb Cup Mute *mp*

Tpt. 2, 3 in Bb Cup Mute (Play) *mp*

Hn. 1, 2 in F *mf* a2

Hn. 3, 4 in F *mf* a2

Tbn. 1, 2

Tbn. 3

Euph. *mf*

Tuba

Bass pizz. (rhythmic and precise) *mf*

Pno. St. Bass *mf*

Mall. Perc. 1

Mall. Perc. 2

Mall. Perc. 3

Timp. *mf*

Perc. *mf*

SPS87F 39 40 41 42

Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in Eb

Cl. 1, 2
in BbCl. 3
in BbB. Cl.
in Bb

Bsn.

A. Sax. 1, 2
in EbT. Sax.
in BbBar. Sax.
in EbTpt. 1
in BbTpt. 2, 3
in BbHn. 1, 2
in FHn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1Mall.
Perc. 2Mall.
Perc. 3

Timp.

Perc.

(Play) *mf* *rit.*

(Play)

*mf**mf*

Cl. 1, 3

mf

B. Cl.

*mf**rit.*

arco

Sm. Triangle

mf

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Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in E♭

**Cl. 1, 2
in B♭**

**Cl. 3
in B♭**

**B. Cl.
in B♭**

Bsn.

**A. Sax. 1, 2
in E♭**

**T. Sax.
in B♭**

**Bar. Sax.
in E♭**

**Tpt. 1
in B♭**

**Tpt. 2, 3
in B♭**

**Hn. 1, 2
in F**

**Hn. 3, 4
in F**

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

**Mall.
Perc. 1**

**Mall.
Perc. 2**

**Mall.
Perc. 3**

Timp.

Perc.

One player to piccolo -
tacet to m. 63

a2

f

mf

mp

soli

Tam-Tam

SPP87F

57

58

59

60

61

SPS87F

SPS87F

8va-----

Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in Eb

Cl. 1, 2
in Bb

Cl. 3
in Bb

B. Cl.
in Bb

Bsn.

A. Sax. 1, 2
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Tpt. 1
in Bb

Tpt. 2, 3
in Bb

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc.

Cr. Cyms.

Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in E $\flat$

Cl. 1, 2
in B $\flat$

Cl. 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc.

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23

a tempo
mf
rit.
niente

Fl. 1, 2
Picc.

Ob. 1, 2

Cl. in E $\flat$

Cl. 1, 2
in B $\flat$

Cl. 3
in B $\flat$

B. Cl.
in B $\flat$

Bsn.

A. Sax. 1, 2
in E $\flat$

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

Tpt. 1
in B $\flat$

Tpt. 2, 3
in B $\flat$

Hn. 1, 2
in F

Hn. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc.

Sm. Triangle

Tam-Tam

SPS87F

87

88

89

90

Diamond Reflections

JEREMY S. MARTIN

Slow and martial ($\text{♩} = 76$)

Flute 1 2

Oboe 1 2

Bassoon 1 2

Clarinet in B $\flat$ 1 2 3

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$ 1 2

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$ 1 2 3

Horn in F 1 2 3 4

Trombone 1 2 3

Euphonium

Tuba

Contrabass

(Glockenspiel)

Mallet Percussion (Chimes, Vibraphone)

Timpani (4 drums) E, A $\flat$, D $\flat$, E $\flat$

Percussion (Small Triangle, Suspended Cymbal, Bell Tree, Crash Cymbals)

Harp

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rit.

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 2 3

Hr. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Ch.

Mall. Perc. 1 2

Timp.

Perc. 1 2

Hp.

Carl Fischer Music for Concert band has six performance levels to provide highly focused repertoire for each band. Every level has been carefully designed and graded, within specific guidelines, so that each piece within a grade will be appropriate for the development of bands of that level.

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