

Grade 4

Music for Concert Band

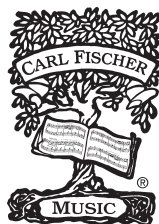
SPS88F

Diamond Reflections

Jeremy S. Martin

INSTRUMENTATION

Flute 1.....	4
Flute 2.....	4
Oboe 1.....	2
Oboe 2.....	2
Bassoon 1.....	2
Bassoon 2.....	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Clarinet 3 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	3
Trumpet 2 in B $\flat$	3
Trumpet 3 in B $\flat$	3
Horn 1 in F.....	2
Horn 2 in F.....	2
Horn 3 in F.....	2
Horn 4 in F.....	2
Trombone 1.....	3
Trombone 2.....	3
Trombone 3.....	3
Euphonium.....	3
Euphonium T.C. in B $\flat$	2
Tuba.....	4
Contrabass.....	1
Mallet Percussion 1.....	1
Glockenspiel	
Mallet Percussion 2.....	2
Chimes, Vibraphone	
Timpani.....	1
Percussion 1.....	3
Snare Drum, Bass Drum, Tam-tam	
Percussion 2.....	4
Small Triangle, Suspended Cymbal, Bell Tree, Crash Cymbals	
Harp.....	1



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About the Work

Diamond Reflections was composed to commemorate the 75th anniversary of the U.S. Air Force Heritage of America Band at Langley Air Force Base, Virginia. The work progresses from a somber, militaristic intro to a jovial symphonic ending, exploring various ensemble colors along the way. The U.S. Air Force Song is suggested throughout the work by the use of an ascending (and later, descending) minor-third interval, a play on the lyrics *Off We Go*. The Air Force Hymn, *Lord, Guard & Guide*, makes a more obvious appearance, namely the trumpet solo at m. 46 and the horn soli at m. 123.

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."

Diamond Reflections

JEREMY S. MARTIN

Slow and martial (♩ = 76)

Flute

Oboe

Bassoon

Clarinet in B♭

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Contrabass

(Glockenspiel)

Mallet Percussion (Chimes, Vibraphone)

Timpani (4 drums)

Percussion (Snare Drum, Bass Drum, Tam-tam)

Harp

1 2 3 4 5 6

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This musical score is for the song "The Rose Tree" from the Broadway musical "The Rosemary and Thyme". It is a 12-measure piece in 4/4 time, featuring a melody and accompaniment. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the tempo is marked "Moderato". The score includes dynamic markings such as *mf* (mezzo-forte), *f* (forte), *mp* (mezzo-piano), and *rit.* (ritardando). The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The piece concludes with a final half note G4 in the melody and a whole note C4 in the bass.

14 a tempo

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

B. Cl. in B $\flat$

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

14 a tempo

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Cb.

Mall. Perc. 1 2

Timp.

Perc. 1 2

Hp.

mp

mf

f

a2 (with Cb.)

Ob. 1

Ob. 2

1.

3.

a2

pizz.

Small Triangle

Cb. (pizz.)

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13 14 15 16 17 18 19

26

Fl. 1 2 *mf* *mp* *a2* *mp*

Ob. 1 2 *mf* *mp*

Bsn. 1 2 *mf* *mp*

Cl. 1 2 3 *mf* *mp* *a2* *mp*

B. Cl. in B $\flat$ *mp* *mf* *mp* *a2* *mp*

A. Sax. in E $\flat$ 1 2 *mp* *a2* *mp*

T. Sax. in B $\flat$ *mf* *mp*

Bar. Sax. in E $\flat$ *mf* *mp*

Tpt. 1 2 3

Hn. 1 2 3 4 *mp* *mf* *mp* *a2* *mp*

Tbn. 1 2 3 *mf* *mp* *a2* *mp*

Euph. *mp* *mf* *mp*

Tuba *mp* *mf* *mp* *pizz.* *mp*

Cb. *arco* *mp* *mf* *mp* *pizz.* *mp*

Mall. Perc. 1 2 *mf* *mp*

Timp. *mp* *mf* *mp* *p*

Perc. 1 2 *mp* *mf* *Suspended Cymbal*

Hp. *mf* *mp*

20 21 22 23 24 25 26 27

Fl.

Ob.

Bsn.

Cl.

**B. Cl.
in B♭**

**A. Sax.
in E♭**

**T. Sax.
in B♭**

**Bar. Sax.
in E♭**

Tpt.

Hn.

Tbn.

Euph.

Tuba

Cb.

**Mall.
Perc.**

Timp.

Perc.

Hp.

mf

a2

mp

arco

gliss.

6

34

Fl. 1 2 *mp* *mf* *molto rit.*

Ob. 1 2 *mp* *mf*

Bsn. 1 2 *mf*

Cl. 1 2 3 *mp* *mf*

B. Cl. in B $\flat$ *mp* *mf*

A. Sax. in E $\flat$ 1 2 *mp* *mf* a2

T. Sax. in B $\flat$ *mp* *mf*

Bar. Sax. in E $\flat$ *mp* *mf*

Tpt. 1 2 3 *mf* solo *mf* tutti *mf* *molto rit.*

Hn. 1 2 3 4 *mf* a2 *mf* a2 *mf*

Tbn. 1 2 3 *mf* *mf*

Euph. *mp* *mf* *mf*

Tuba *mp* *mf*

Cb. *mp* *mf*

Mall. Perc. 1 2 *mp* To Vib. *mf* Vibraphone

Timp. *mp* *mf* Eb to F $\flat$, D $\flat$ to B $\flat$

Perc. 1 2

Hp. *mp* *mf*

42 a tempo

Fl.

Ob.

Bsn.

Cl.

B. Cl.
in Bb

A. Sax.
in Eb

T. Sax.
in Bb

Bar. Sax.
in Eb

Tpt.

Hn.

Tbn.

Euph.

Tuba

Cb.

Mall.
Perc.

Timp.

Perc.

Sus. Cym.

ch.

Hp.

f, *mp*, *mf*, *pizz.*, *To Chim.*, *damp.*, *Sus. Cym.*, *ch.*, *solo*

51

Fl. 1 2 *mp* *p*

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3 *p*

B. Cl. in B $\flat$

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 2 3 *p*

Hn. 1 2 3 4

Tbn. 1 2 3 *p cantabile* *mp*

Euph. *p cantabile* *mp*

Tuba *p cantabile* *mp*

Cb. *p cantabile* *mp*

Mall. Perc. 1 2

Timp. *mp* *p* F $\flat$ to E $\flat$

Perc. 1 2 *mp* *p*

Hp.

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To Vib.

SPS88F

76 Spirited, briskly (♩ = 136)

Fl. 1 2 *f* *a2* *mf*

Ob. 1 2 *f* *a2* *mf*

Bsn. 1 2 *f* *mf*

Cl. 1 2 3 *f* *mf*

B. Cl. in B♭ *mf* lightly

A. Sax. in E♭ 1 2 *f* *a2* *mf*

T. Sax. in B♭ *f* *mf*

Bar. Sax. in E♭ *f* *mf* lightly *sfz*

Tpt. 1 2 3 *f* *a2* *mf*

Hn. 1 2 3 4 *f* lightly *mf*

Tbn. 1 2 3 *f* *a2* *mf* *sfz*

Euph. *f* *mf* lightly *sfz*

Tuba *f* *mf* lightly *pizz.* *sfz*

Cb. *f* *mf* *sfz*

Mall. Perc. 1 *f* *mf* *sfz*

2 *f* *mf* *sfz*

Timp. 1 *f* *mf* *sfz*

2 *f* *mf* *sfz*

Perc. 1 Cr. Cym. Tri. B.D. *f*

2 *f* *ch.* *f*

Hp. *f* *mf*

87

Fl. 1 2 *f* *mf*

Ob. 1 2 *f* *mf*

Bsn. 1 2 *f* *mf* a2

Cl. 1 2 3 *f* *mf* a2

B. Cl. in Bb *f* *mf*

A. Sax. in Eb 1 2 *f* *mf* a2

T. Sax. in Bb *mf*

Bar. Sax. in Eb *f* *mf*

87

Tpt. 1 2 3 *f* *mf*

Hn. 1 2 3 4 *mf*

Tbn. 1 2 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Cb. *f* *mf*

Mall. Perc. 1 2 *mf* *f* *mf*

Timp. *f* *mf* Bb to A

Perc. 1 2 *f* *mf*

Hp. *f*

[illegible]

98

SPS88F

118 Slower ($\text{♩} = 72$)

Fl. 1 2 *mf* *mp* *p* *pp*

Ob. 1 2 *mf* *mp* *p* *pp*

Bsn. 1 2 *mf* *mp* *p* *pp*

Cl. 1 *mp* *p gently*

2 3 *mp* *p gently*

B. Cl. in B $\flat$ *mf* *mp*

A. Sax. in E $\flat$ 1 2 *mf* *mp*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$ *mf* *mp*

118 Slower ($\text{♩} = 72$)

Tpt. 1 2 3

Hn. 1 2 *a2 soli* *p*

3 4 *a2 soli* *p*

Tbn. 1 2 *mf*

3 *mf*

Euph. *mf* *Hn. soli* *p*

Tuba *mf* *mp*

Cb. *mf* *mp*

Mall. Perc. 1 *mp* *p*

2 *Vibraphone* *p* *mp*

Timp. *mp*

Perc. 1 2 *mp*

Hp. *p*

Fl. 1 2 *mp gently* *mf*

Ob. 1 2 *mp* *mf*

Bsn. 1 2 *p gently* *mf*

Cl. 1 2 3 *mp* *mf*

B. Cl. in B $\flat$

A. Sax. in E $\flat$ 1 2 *mp* *mf*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 2 3

Hn. 1 2 3 4 *mp* *mf*

Tbn. 1 2 3

Euph.

Tuba *mp* *mf*

Cb. *mp* *mf*

Mall. Perc. 1 *mp* *mf* To Chim.

2 *mf*

Timp. *p* *mp* B $\flat$ to C *mp* *mf*

Perc. 1 *mf*

2 *mf*

Hp. *mp* *mf*

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rit.

127 Grandioso (♩ = 64)

23

Fl. 1 2

Ob. 1 2

Bsn. 1 2

Cl. 1 2 3

B. Cl. in B♭

A. Sax. in E♭ 1 2

T. Sax. in B♭

Bar. Sax. in E♭

For Promotional Use Only

rit.

127 Grandioso (♩ = 64)

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

Cb.

Mall. Perc. 1 2

Timp.

Perc. 1 2

Hp.

ff marcato

ff marcato

ff marcato

ff marcato

ff tutti

ff Chimes

ff

ff

ff Cr. Cym.

gliss.

For Promotional Use Only

129

[illegible]

SPS88F

rit.

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♭**

**Tbn. 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.

7 a tempo

Solo

mf, *mp*, *sfn.*

5 6 7 8 9

SPS07T

15 Religioso

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♭

15 Religioso

Tpt. 1
in B♭

Tpt. 2, 3
in B♭

Hr. 1, 2
in F

Hr. 3, 4
in F

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Bass

Pno.

Mall.
Perc. 1

Mall.
Perc. 2

Mall.
Perc. 3

Timp.

Perc.

SPS87F 15 16 17 18 19

Full Score

Commissioned by the Central Cabarrus High School Band Boosters
and the Grassroots Arts Program of the North Carolina Arts Council and the Cabarrus Arts Council

Victory

WILLIAM G. HARBINSON

3

Allegro ♩ = 152

Flute 1, 2 (Piccolo)

Oboe

Clarinet 1 in B $\flat$

Clarinet 2, 3 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone 1, 2 in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2, 3 in B $\flat$

Horn 1, 2 in F

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Mallet Percussion (Chimes, Bells, Xylophone, Marimba)

Timpani (B $\flat$, C, E $\flat$, F)

Percussion 1 (Snare Drum, Bass Drum, Snare, Cymbal)

Percussion 2 (Snare Cymbal, Shaker, Triangle, Crash Cymbal, Woodblock)

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SPS84F

4

Fl. 1, 2 (Picc.)

Ob.

CL 1 in B $\flat$

CL 2, 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 $\flat$

Hr. 1, 2 in F

Tbn. 1

Tbn. 2, 3

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

SPS84F

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