

IN FULL GLORY REFLECTED

JEREMY S. MARTIN

(b. 1975)

FOR CONCERT BAND

Instrumentation

1 Full Score	2 E \flat Alto Saxophone 1	2 Euphonium B.C.
3 Flute 1	2 E \flat Alto Saxophone 2	2 Euphonium T.C.
3 Flute 2	2 B \flat Tenor Saxophone	4 Tuba
1 Piccolo	1 E \flat Baritone Saxophone	1 String Bass
1 Oboe 1	4 B \flat Trumpet 1	1 Harp
1 Oboe 2	4 B \flat Trumpet 2	1 Timpani
1 Bassoon 1	4 B \flat Trumpet 3	1 Vibraphone
1 Bassoon 2	1 F Horn 1	1 Orchestra Bells/ Marimba
1 E \flat Clarinet	1 F Horn 2	1 Chimes
4 B \flat Clarinet 1	1 F Horn 3	2 Percussion 1 (Snare Drum, Bass Drum)
4 B \flat Clarinet 2	1 F Horn 4	2 Percussion 2 (Suspended Cymbal, Tambourine, Crash Cymbals, Small Triangle)
4 B \flat Clarinet 3	2 Trombone 1	
2 B \flat Bass Clarinet	2 Trombone 2	
1 E \flat Contra-Alto Clarinet	2 Trombone 3	

ABOUT THE COMPOSER

Jeremy S. Martin is the Staff Arranger for the U.S. Air Force Band of the Golden West at Travis Air Force Base in California. A native of Alabama, Martin completed his Bachelor's of Music at Tennessee Technological University, and holds a Master's in Wind Conducting from the University of Alabama. His primary instructors have included Robert Jager, Charles Decker, Joseph Hermann, John Ratledge, and Kenneth Ozzello.

Prior to joining the USAF Band of the Golden West, Martin taught middle school and high school bands for several years in Tennessee. He

has written extensively for school bands nationwide, and has been a guest conductor for high school, college, and military bands throughout the United States; he has also served as the staff arranger for the National Trumpet Competition's Artist Faculty Concert Series. He has won numerous awards for his compositions, including the "Music in the Armed Forces" composition contest, sponsored by the National Federation of Music Clubs. He is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators' National Conference (MENC).

PROGRAM NOTES

In Full Glory Reflected was commissioned by the Tri-Lakes Band Director's Association of Tennessee in celebration of their 40th anniversary. The work is a bold affirmation of life and a celebration

of that which is positive about our country. Its uplifting message remains strong and vibrant from the first note to the last.

PERFORMANCE SUGGESTIONS

Do not allow players to slow the rhythmic drive in the six-eight measures. The eighth note pulse must remain relentless and driving, no matter

whether grouped in twos or threes. The harp part may be played on a keyboard instrument with a harp stop if necessary.

IN FULL GLORY REFLECTED

Jeremy S. Martin (ASCAP)

Spirited $\text{♩} = c. 128 - 132$

The score is arranged for a large ensemble. The woodwind section includes Flute (1/2), Piccolo, Oboe (1/2), Bassoon (1/2), E♭ Clarinet, B♭ Clarinet (1/3), B♭ Bass Clarinet, E♭ Contralto Clarinet, E♭ Alto Saxophone (1/2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpet (1/3), F Horn (1/4), Trombone (1/3), Euphonium, and Tuba. The string section includes String Bass, Harp, and Timpani. The vibraphone, orchestra bells/marimba, and chimes are also present. The percussion section includes B.D. (Bass Drum) and Cr. Cym. (Cymbal). The score features dynamic markings such as *f marcato* and *f*, and articulation like accents (*acc*) and slurs. A large watermark 'SAMPLE' is overlaid on the page.

27

33 smoothly - stagger breathing

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

25 26 27 28 29 30 31 32 33 34

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

St. B.

Timp.

Vib.

Bells Mba.

Ch.

Perc. 1 2

f *mf* *mp* *sim.* *2. div.* *smoothly - stagger breathing*

45 51

Fl. 1 2 *mf*

Picc.

Ob. 1 2 *mf*

Bsn. 1 2 *a2 mf cantabile*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

2 3 *mf*

B. Cl. *mp*

C. A. Cl. *mf*

A. Sax. 1 2 *a2 mf cantabile*

T. Sax. *mf cantabile*

Bar. Sax. *mf cantabile*

45 46 47 48 49 50 51 52 53 54 55

Tpt. 1 *cantabile mp cantabile mf*

2 3 *mf*

Hn. 1 2 *mf*

3 4 *mf*

Tbn. 1 2 3

Euph. *mf cantabile div.*

Tuba *mf*

St. B. *mf*

Hp. *mf*

Timp.

Vib. *mf*

Bells Mba. *mf*

Ch. *solo mf*

56 *mf* *f* *mp* *mf* *a2* *mp* *mf* 65

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1

2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

56 57 58 59 60 61 62 63 64 65

Tpt. 1 2 3

Hrn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tuba

St. B.

Hp.

Timp.

Vib.

Bells Mba.

Perc. 2

113 117

Fl. 1 2 *mf*

Picc.

Ob. 1 2 *a2* *mf*

Bsn. 1 2 *a2* *mp* *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

2 3 *a2* *mf*

B. Cl. *mp* *mf*

C. A. Cl. *mp* *mf*

A. Sax. 1 2 *a2* *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mf*

113 114 115 116 117 118 119 120 121 122

Tpt. 1 2 3

Hr. 1 2 *mp* *mf*

3 4 *mp* *mf*

Tbn. 1 2 3

Euph. *mf*

Tuba

St. B. *mf* *pizz.* *mf*

Hp. *mf*

Timp.

Vib. *mf*

Bells

Mba.

Ch. *mf* *if possible* through meas. 133

Perc. 1 2 *mp* *mf* Tamb.

143 145

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

Picc. *mf* *p* *mp*

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

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

E♭ Cl. *mf* *p* *mp*

B♭ Cl. 1 *mf* *p* *mp*

2 3 *mf* *p* *mp*

B. Cl. *mf* *p* *mp*

C. A. Cl. *mf* *p* *mp*

A. Sax. 1 2 *mf* *p* *sim.* *mp*

T. Sax. *mf* *p* *sim.* *mp*

Bar. Sax. *mf* *p* *mp*

143 144 145 146 147 148

Tpt. 1 *mf* *p* *tutti* *mp*

2 3 *mf* *p* *mp*

Hn. 1 2 *mf* *mf*

3 4 *mf* *mf*

Tbn. 1 2 *mf* *p* *mp*

3 *mf* *p* *mp*

Euph. *mf* *p* *mp*

Tuba *mf* *p* *mp* *div.*

St. B. *mf* *p* *mp*

Hp. *mp* *mf*

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

Vib. *mp* *p* *mf*

Bells *mp* *p* *mf*

Mba. *mp* *p* *mf*

Ch. *mp* *p* *mp*

Perc. 1 *mf* *p* *mp*

2 *mf* *p* *mp*

18

149

Fl. 1 2 *mf* *f* 2. div.

Picc. *mf* *f*

Ob. 1 2 *mf* *f*

Bsn. 1 2 *mf* *f* *a2* *sim.*

E♭ Cl. *mf* *f*

B♭ Cl. 1 *mf* *f* *a2*

2 3 *mf* *f*

B. Cl. *mf* *f*

C. A. Cl. *mf* *f*

A. Sax. 1 2 *mf* *f* *ff*

T. Sax. *mf* *f* *ff*

Bar. Sax. *mf* *f* *ff*

149 150 151 152 153 154 155 156

Tpt. 1 *mf* *f*

2 3 *mf* *f*

Hn. 1 2 *mf* *f* *sim.*

3 4 *mf* *f* *sim.*

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

3 *mf* *f*

Euph. *mf* *f* *sim.*

Tuba *mf* *f*

St. B. *mf* *f*

Hp. *mf* *f*

Timp. *mf* *f*

Vib. *f* pedal down

Bells Mba. *f*

Ch. *mf* *f*

Perc. 1 *mf* *f* Cr. Cym.

2 *f*

167

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

B. Cl.

C. A. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

167 168 169 170 171 172 173 174

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

St. B.

Hp.

Timp.

Vib.

Bells Mba.

Ch.

Perc. 1/2

175 *a2* *f* *sim.*

Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2 *a2*

E♭ Cl.

B♭ Cl. 1 *div.*

2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax. *f*

175 176 177 178 179 180

Tpt. 1 2 3

Hr. 1 2 3 4

Tbn. 1 2 *a2* *sim.* *a2*

3 *sim.*

Euph.

Tuba

St. B. *f*

Hp.

Timp. *f*

Vib. *f* *sim.*

Bells

Mba.

Ch. *f*

Perc. 1

2 Tri. *f*

197 2

Fl. 1/2

Picc.

Ob. 1/2

Bsn. 1/2

E♭ Cl.

B♭ Cl. 1/2/3

B. Cl.

C. A. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

sim.

sfz

f

a2

tr

197 198 199 200 201 202 203 204 205

Tpt. 1/2/3

Hn. 1/2/3/4

Tbn. 1/2/3

Euph.

Tuba

St. B.

Hp.

Timp.

Vib.

Bells

Mba.

Ch.

Perc. 1/2

ff

sim.

sfz

f

a2

tr

3.

2.

sol

mf

f

ffz

