

Jeremy S. Martin

Suite for Band

I: March

II: Tradition

III: Homecoming

Dedicated to Joseph W. Hermann, in recognition of his 20th year of service to the students, alumni, faculty, and traditions of Tennessee Technological University.

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THE COMPOSITION

FIRST SUITE FOR BAND was commissioned by the Tennessee Tech University Band Alumni Association to commemorate Professor Joseph W. Hermann's 20th year as Director of Bands at TTU. Musically, the composition itself was created as a celebration of the collegiate experience. As an undergraduate at Tennessee Technological University, I took great pride in learning about the school and its history. While contemplating this work, I visited the campus in Cookeville, TN for the first time in nearly ten years. The smell of the maple trees, the sight of the purple & gold flowers, and the sounds of the Derryberry Hall clock tower immediately took me back to the excitement of the campus environment. While my time as a student at Tennessee Tech is an experience I will always cherish, my fondness for my own alma mater is a type of affection shared by most anyone who has endured the trials of higher education. As students we cheer for our team, wear our school's colors, and live our lives around campus events; years later as alumni we recall those experiences with overwhelming nostalgia. It is this devotion – and those experiences – to which this work is dedicated.

Movement I: March

The suite begins with a traditional march as a tribute to the military-related background shared by a large number of our nation's universities. Many of these institutions were founded in the 1800s (or even earlier) as military preparatory academies. While most of them no longer have any direct military affiliation, the march is a nod to this common foundation.

It must also be noted that as a young clarinetist, Joseph Hermann played principal clarinet in Karl King's band in Fort Dodge, Iowa, and is a fervent supporter of the rich heritage of marches found in our wind band repertoire. No work dedicated to Joe would be complete without a march!

Finally, the euphonium solo at the trio is a nod to the TTU Tuba Studio, and may be played either as a solo or – for the more daring! – as a euphonium section *solì*.

Movement II: Tradition

The second movement represents the pride shown by collegiate students as they gather after graduation to sing their *alma mater*, or by alumni who reunite to share fond memories. As a dedication to Professor Hermann, this second movement is a setting of two alma maters that are unique to their respective schools: the "Tennessee Tech Hymn," and "The Drake Hymn" from Drake University (Hermann's own *alma mater*).

Movement III: Homecoming

The third movement is designed to capture the sights, sounds and excitement of Homecoming Day – mainly the action and excitement of the homecoming football game. Most notably there is a "kickoff" at measure 28, a "punt" at measure 71, and lots of up-and-down motion that (like a close game) switches frequently from heroic to nail-biting; in this movement the listener should feel free to interpret these dramatic moments with their own imagination. Throughout the movement, melodic fragments of both the Tennessee Tech and Drake University fight songs are used, and extensive percussion provides a hint of marching band to the overall atmosphere.

THE COMPOSER

JEREMY S. MARTIN is the Staff Composer & Arranger for the U.S. Air Force Regional Bands program, stationed at the Air Force Public Affairs Agency in San Antonio, Texas. A native of Alabama, Martin completed his Bachelors of Music at Tennessee Technological University where he studied composition with Robert Jager, conducting with Joseph W. Hermann, and trumpet with Charles Decker. He later completed a Master's in Wind Conducting from the University of Alabama where he studied conducting with Kenneth Ozzello and John Ratledge.

Previously, Martin was the Staff Composer & Arranger for the USAF Band of the Golden West at Travis Air Force Base in California. Before joining the Air Force in 2000, he taught middle school and high school bands in Shelbyville, 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, and is a member of ASCAP, Phi Mu Alpha Sinfonia, and the Music Educators' National Conference (MENC).

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Fl. 1 2

Picc.

Ob. 1 2

Bsn. 1 2

E♭ Cl.

B♭ Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax

Bar. Sax

9 10 11 12 13 14 15 16 17 18

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Dr. B.

Imp.

S. D.

Cr. Cym.

B. D.

Bells

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This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. (Flute)
- Picc. (Piccolo)
- Ob. (Oboe)
- Bsn. (Bassoon)
- E♭ Cl. (E-flat Clarinet)
- B♭ Cl. (B-flat Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- Bar. Sax. (Baritone Saxophone)
- Tpt. (Trumpet)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- B. (Bass)
- Timp. (Timpani)
- S. D. (Snare Drum)
- Cr. Cym. (Cymbal)
- B. D. (Bass Drum)
- Bells

The score is divided into measures, with measure numbers 19, 20, 21, 22, 24, 25, 26, and 27 visible. A large, bold, diagonal watermark reading "REVIEW" is overlaid across the entire page. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *f* (forte).

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II. Tradition

Slowly ♩ = 58 - 64

Flute 1 2

Oboe 1 2

Bassoon 1 2 *a2*
p *mp cantabile*

E♭ Clarinet

B♭ Clarinet 1 2 3

B♭ Bass Clarinet *p* *mp cantabile*

E♭ Contra-Alto Clarinet *pp*

E♭ Alto Saxophone 1 2

B♭ Tenor Saxophone *p* *mp cantabile*

E♭ Baritone Saxophone *p* *mp cantabile*

1 2 3 4 5 6 7

B♭ Trumpet 1 2 3

F Horn 1 2 3 4

Trombone 1 2 3 *pp* *p*

Euphonium *mp cantabile* *pp*

String Bass *arco* *pp*

Timpani

Orchestra Bells

Chimes

Triangle Suspended Cymbal *mp*

8 10

Fl. 1 2 *mp* *mf*

Ob. 1 2 *mp* *mf*

Bsn. 1 2 *mp* *mf*

E♭ Cl. *mp* *mf*

B♭ Cl. 1 *mp* *mf*

2 3 *mp* *mf*

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

E♭ C. A. Cl. *mf* *mp* *mf*

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

T. Sax. *mp* *mf*

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

8 9 10 12 13 14

Tpt. 1 *mp* *mf*

2 3 *mp* *mf*

Hn. 1 2 *mp* *mf*

3 4 *mp* *mf*

Tbn. 1 2 *mp* *mf*

3 *mp* *mf*

Euph. *mp* *mf* div.

T. *mf*

A. B. *mf*

Timp. *mp* *mf*

Bells *mp* *mf*

Ch. *mp* *mf*

Tri. *mp* *mf*

Sus. Cym. *mp* *mf*

27

15

rit. *mf*

19 Slightly Faster ♩ = 72

Fl. 1 2 *mp*

Ob. 1 2 *mp* *mf*

Bsn. 1 2 *mp*

E♭ Cl. *mp*

B♭ Cl. 1 *mp* *mf*

2 3 *mp*

B. Cl. *mp* *p*

E♭ C. A. Cl. *mp* *p*

A. Sax. 1 2 *mp*

T. Sax. *mp*

Bar. Sax. *mp*

15 16 17 18 20 21 22

Tpt. 1 *mp* *mf*

2 3 *mp* *mf*

Hn. 1 2 *mp* *mf*

3 4 *mp* *mf*

Tbn. 1 2 *mp* *mf*

3 *mp* *mf*

Euph. *mp* *mf*

B. *mp* *p*

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

Bells

Ch.

Tri. Sus. Cym.

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33

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10 Dreamlike

35

Fl. 1 2 *p* one per part

Picc.

Ob. 1 2 *E♭ Cl. mf* *distantly*

Bsn. 1 2

E♭ Cl. mf *distantly*

one player

B♭ Cl. 1 *p*
2 *a2* one per part
3 *p*

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

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

A. Sax. 1 2

T. Sax.

B. Sax.

10 11 12 14

Tpt. 1 2 3

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

Tbn. 1 2 3

Euph. *mp* *p*

Tba. *mp* *p* one player

St. B. *mp*

mp

Bells

Vibraphone

Ch./Vib. *mp* *pp* *distantly*

Perc. 1 *pp*
2 *pp* *distantly*

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21 22 23 24 25 26 37

Fl. 1 2 *sim.* *ff* *molto rit.*

Picc. *sim.* *ff*

Ob. 1 2 *a2* *f* *sim.* *ff* *a2*

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

E♭ Cl. *sim.* *ff*

B♭ Cl. 1 *sim.* *ff*

2 3 *sim.* *ff*

B. Cl. *marcato* *ff*

C. A. Cl. *marcato* *ff*

A. Sax. 1 2 *sim.* *ff* *a2*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

21 22 23 24 25 26

Tpt. 1 *f* *ff* *s*

2 3 *a2* *ff* *s*

Hn. 1 2 *sim.* *ff* *a2*

3 4 *sim.* *ff* *a2*

Tbn. 1 2 *ff* *s*

3 *ff* *s*

Euph. *ff*

Tba. *ff*

St. B. *ff*

Trp. *ff*

Bells *f* *ff*

Ch./Vib. *ff*

Perc. 1 *ff* *choke*

2 *ff*