

Be Thou My Vision

Arranged by Jeremy S. Martin

for
CONCERT BAND

Instrumentation

1 Full Score	2 E $\flat$ Alto Saxophone 1	2 Trombone 1
3 Flute 1	2 E $\flat$ Alto Saxophone 2	2 Trombone 2
3 Flute 2	2 B $\flat$ Tenor Saxophone	2 Trombone 3
2 Oboe	1 E $\flat$ Baritone Saxophone	2 Euphonium T.C.
1 Bassoon 1	3 B $\flat$ Trumpet 1	3 Euphonium B.C.
1 Bassoon 2	3 B $\flat$ Trumpet 2	4 Tuba
4 B $\flat$ Clarinet 1	3 B $\flat$ Trumpet 3	1 Timpani
4 B $\flat$ Clarinet 2	1 F Horn 1	1 Chimes
4 B $\flat$ Clarinet 3	1 F Horn 2	1 Suspended Cymbal
2 B $\flat$ Bass Clarinet	1 F Horn 3	
1 E $\flat$ Contra Alto Clarinet	1 F Horn 4	

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About the Arranger

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

A traditional hymn of Irish heritage, **Be Thou My Vision** uses the traditional hymn melody *Slane*. Its original Irish lyric reflects aspects of life in early Christian Ireland. It is of a type known as a *lorica*, which was a prayer for protection.

Performance Notes

Approach the hymn with a reverent attitude and a respect for the importance of the melody, allowing it to sing through the texture at all times. Do not neglect the accompaniment, which is primarily vertical (chordal). Tune the chords carefully from the bottom up while striving for a warm, dark quality of tone. Linger where appropriate and bring all of the sensitivity and musicality of your players to the fore.

7

Fl. 1 2

Ob.

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

7 8 9 10 11 12

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp. *mp* *mp*

Ch. *mp*

Sus. Cym. *p*

13

FL. 1 2 *mf* *a2*

Ob. *mf*

Bsn. 1 2 *mf* *a2*

B^b Cl. 1 *mf* *a2*

2 3 *mf*

B. Cl. *mf*

C. A. Cl. *mf*

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

T. Sax. *mf*

Bar. Sax. *mf*

13 14 15 16 17 18

Tpt. 1 *mf* *a2*

2 3 *mf*

Hn. 1 2 *mf* *a2*

3 4 *mf*

Tbn. 1 2 *mf*

3 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf*

Ch. *mf*

Sus. Cym. *mf*

19 21

FL. 1 2

Ob.

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

19 20 21 22 23 24

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Ch.

Sus. Cym.

p *mf* *a2* *p* *mf*

rit.

29 A Tempo

Fl. 1 2

Ob.

Bsn. 1 2

B♭ Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

25 26 27 28 29 30

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Ch.

Sus. Cym.

p

rall. (last x only)

Fermata last x only

31

Fl. 1 2

Ob.

Bsn. 1 2

B^b Cl. 1 2 3

B. Cl.

C. A. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

31 32 33 34 35 36

Tpt. 1 2 3

Hn. 1 2 3 4

Tbn. 1 2 3

Euph.

Tba.

Timp.

Ch.

Sus. Cym.

a2

a2

a2

a2

p *f*