



Spirit of the Crown

British March

JAMIE ROTH

Instrumentation

Full Score	1
Piccolo	2
Flute	8
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	2
Crash Cymbals	

About the Composer



Jamie Roth began composing while in high school in South Florida. He earned his Bachelor of Music from Florida Atlantic University and his Master of Studio Jazz Writing from the University of Miami. Jamie's reputation for tuneful, intriguing, and playable compositions and arrangements has earned his work a place in many educational and professional band libraries. His works include a wide variety of styles and settings, including works for marching, concert, orchestral, choral, jazz, and chamber ensembles. Mr. Roth has served the Florida Bandmasters Association as both District Secretary and Chairman and is a seasoned FBA adjudicator in the areas of Solo and Ensemble, Concert Bands, and Jazz Music Performance. Mr. Roth performs regularly with various Rock/Funk Horn Bands, Wind Ensembles, Musical Pit Orchestras, and Jazz Big Bands throughout the South Florida area. Roth currently teaches and plays the saxophone professionally, including an active composing and clinician schedule. He is a member of the NAFME, Jazz Education Network, Florida Music Educators Association, Midwest Clinic, and the International Society of Jazz Arrangers and Composers.

Spirit of the Crown March

"Spirit of the Crown" takes listeners on a vibrant musical journey, paying tribute to the rich heritage of British military marches. Inspired by the works of legendary composers like Sir Edward Elgar, Kenneth Alford, and William Walton, this composition captures the quintessential elements of the British march style—marked by its grandeur, stately rhythms, and a deep sense of patriotism.

The piece begins with a whimsical, yet noble melody in the Woodwinds and Trumpets. This opening theme sets a regal tone, conjuring images of historic parades and royal ceremonies. The melody, while straightforward and elegant, is enhanced by pronounced dotted rhythms and lyrical phrasing—key characteristics of the British march genre. As the music unfolds, the low Brass and Woodwinds introduce a contrasting countermelody. Spirited and dignified, this addition reflects the strength and unity that are emblematic of a nation's enduring spirit.

The trio section ushers in a contrasting melodic theme, accompanied by the light, rhythmic backdrop of the "um-pa" instruments. This passage embodies the playful and pastoral charm often found in British marches, evoking scenes of rolling hills and the tranquil beauty of the countryside. The interplay of simple harmonies and vibrant rhythms serves as a nod to the heartwarming, whimsical qualities cherished in traditional British marches.

The final theme introduces a more dramatic and ominous tone, carried by a low Woodwind and Brass melody, while the Woodwinds weave in diatonic runs that add a sense of urgency. The Percussion section enhances this climactic moment with powerful snare drum rolls, resounding cymbal crashes, and dramatic timpani rolls, including a unique detuning effect that amplifies the intensity. The march builds to a grand finale, bringing the full ensemble together in a sweeping, unified sound that resonates with the pride and legacy symbolized by the crown.

"Spirit of the Crown" serves as a celebration of the timeless traditions of British military music, seamlessly blending classic elements with fresh, dynamic energy. It honors the spirit of camaraderie, history, and the enduring majesty of the British march, leaving listeners with a powerful reminder of its regal and patriotic heritage.



Jamie Roth



mrjroth



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Recordings are available on all major streaming services.

JAMIE ROTH
(ASCAP)

March style $\text{♩} = 104$

Piccolo

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

March style ♩ = 104

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals)

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5

Picc. *mf*

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. 1 *mf*

B $\flat$ Cl. 2, 3 *mf* a2

B. Cl. *mf*

Bsn. *mf* Play 2nd x only

A. Sax. 1, 2 *mf*

T. Sax. *mf* Play 2nd x only

B. Sax. *mf*

5

B $\flat$ Tpt. 1 *mf*

B $\flat$ Tpt. 2, 3 *mf* a2

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf* Play 2nd x only a2

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

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Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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f

mf

f

a2

a2

a2

11

12

13

14

15

16

The musical score is for a large ensemble, including woodwinds, brass, and percussion. The score is written for measures 17 through 22. The key signature is one flat (Bb). The time signature is 4/4. The score is divided into two systems, each containing five staves. The first system includes Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bb Clarinet 1 (Bb Cl. 1), Bb Clarinet 2 & 3 (Bb Cl. 2, 3), and Bass Clarinet (B. Cl.). The second system includes Alto Saxophone 1 & 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Bb Trumpet 1 (Bb Tpt. 1), Bb Trumpet 2 & 3 (Bb Tpt. 2, 3), Horn 1 & 2 (Hn. 1, 2), Trombone 1 & 2 (Tbn. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features a large diagonal watermark reading "Preview Only" and "Wingert-Jones Publications".

17 18 19 20 21 22

23

Picc. *f* *pp* *cresc.*

Fl. *f* *pp* *cresc.*

Ob. *f* *pp* *cresc.*

B♭ Cl. 1 *f* *pp* *cresc.*

B♭ Cl. 2, 3 *f* *pp* *cresc.* a2

B. Cl. *f* *pp* *cresc.*

Bsn. *f* *pp* *mp*

A. Sax. 1, 2 *f* *pp* *cresc.*

T. Sax. *f* *pp* *mp*

B. Sax. *f* *pp* *cresc.*

23

B♭ Tpt. 1 *f* *pp* *mp*

B♭ Tpt. 2, 3 *f* *pp* *mp*

Hn. 1, 2 *f* *pp* *cresc.*

Tbn. 1, 2 *f* *pp* *mp* a2

Euph. *f* *pp* *mp*

Tuba *f* *pp* *cresc.*

Timp. *f*

Mal. *f*

Perc. 1 *ff* *ch.* *pp* *cresc.*

Perc. 2 *f*

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Picc.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mp

mf

f

ch.

a2

1.

2.

8

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40 Trio

Picc. *p-f*

Fl. *p-f*

Ob. *p-f*

B♭ Cl. 1 *p-f*

B♭ Cl. 2, 3 *p-f*

B. Cl. *p-f*

Bsn.

A. Sax. 1, 2 *p-f*

T. Sax.

B. Sax. *p-f*

40 Trio

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *p-f*

Tbn. 1, 2

Euph.

Tuba *p-f*

Timp. *p*

Mal.

Perc. 1 *p-f*

Perc. 2

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Picc.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

p-f

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The image shows a musical score for the song 'The Rose Tree'. It is a three-part setting for voices, with parts for Soprano, Alto, and Tenor/Bass. The score is written on three staves. The key signature has one sharp (F#), and the time signature is 4/4. The music is in common time. The score includes a large diagonal watermark that reads 'Preview Only' and 'Wingert-Jones Publications'. The page number '56' is visible in the bottom right corner. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano).

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

a2

p-f

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Picc.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

64 65 66 67 68 69

72

Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

ff

a2

f

ff

a2

f

ff

ff

mf

f

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Picc.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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Bend pitch slightly

Correct pitch

ch.

Picc. *mf*

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *a2* *mf*

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. *mf*

Perc. 1

Perc. 2

ch.

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88

Picc. *p-f*

Fl. *p-f*

Ob. *p-f*

B♭ Cl. 1 *p-f*
a2

B♭ Cl. 2, 3 *p-f*
a2

B. Cl. *p-f*
Play 2nd x only

Bsn. *ff*

A. Sax. 1, 2 *p-f*
Play 2nd x only

T. Sax. *ff*

B. Sax. *p-f*

88 B♭ Tpt. 1 *f*
Play 2nd x only
a2

B♭ Tpt. 2, 3 *f*

Hn. 1, 2 *p-f*
Play 2nd x only
a2

Tbn. 1, 2 *ff*
Play 2nd x only

Euph. *ff*

Tuba *p-f*

Timp.

Mal.

Perc. 1 *p-f*

Perc. 2 *p-f*

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Picc.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

p-f

a2

a2

a2

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