

FULL CONDUCTOR SCORE

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# A VOYAGE TO FREEDOM

James Swearingen

GRADE:  
**2.5**

## BARNHOUSE COMMAND SERIES

For Concert Band



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# A VOYAGE TO FREEDOM

## circa September 16 – November 21, 1620

James Swearingen

### Instrumentation

Full Conductor Score .....	1	F Horns .....	4
Flute .....	10	1st Trombone.....	3
Oboe .....	2	2nd Trombone.....	3
1st B <sup>b</sup> Clarinet.....	5	Euphonium (Baritone) BC .....	2
2nd B <sup>b</sup> Clarinet.....	5	Euphonium (Baritone) TC.....	2
B <sup>b</sup> Bass Clarinet.....	2	Tuba .....	4
Bassoon.....	2	Mallet Percussion 1: Bells, Chimes, Xylophone.....	3
1st E <sup>b</sup> Alto Saxophone .....	3	Mallet Percussion 2: Chimes, Xylophone, Marimba, Ship's Bell.....	4
2nd E <sup>b</sup> Alto Saxophone.....	3	Timpani .....	1
B <sup>b</sup> Tenor Saxophone .....	2	Percussion 1: Snare Drum, Bass Drum.....	3
E <sup>b</sup> Baritone Saxophone.....	2	Percussion 2: Gong, Suspended Cymbal, Crash Cymbals, Tambourine, China Cymbal, Triangle, Brake Drum, Ocean Drum .....	3
1st B <sup>b</sup> Trumpet.....	5		
2nd B <sup>b</sup> Trumpet .....	5		

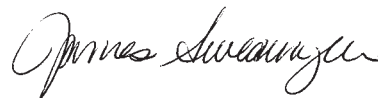
### Program Notes

*A musical story is about to “come to life” through the shared imagination of the composer, the conductor, the performers, and the audience.*

From a panoramic view high above the harbor, our journey begins with a ship moving slowly toward the open seas. It is September of 1620 and a merchant ship called the **Mayflower** is setting sail from Plymouth, a port on the southern coast of England. Typically, the cargo would consist of wine and dry goods, but on this trip the ship carries 102 passengers, all of them seeking to start a new life on the far side of the Atlantic. It should be noted that this historical adventure includes all the literary ingredients that make for a fascinating story: a search for freedom, survival, reflection, hope, and the remarkable feeling of triumph.

### Rehearsal Suggestions

- The opening measures of this selection should be performed with a dramatic feeling of bold anticipation. It is also important that the overall balance of sound originates primarily from the lower parts of the score. Listening to the music of Aaron Copeland's *Fanfare For The Common Man* could also help to serve as a great “teaching moment” for your students. Hopefully, they would achieve a better understanding about the musical approach needed for the performance of this short fanfare.
- A roller mallet is a specific type of bass drum beater that produces a more defined articulation due to the head being smaller and having less fabric. Using two roller mallets allows for greater independence of hands on rhythmic passages and allows a performer to also play rolls if needed.
- All tempo markings have been carefully selected to ensure an accurate interpretation of the music. Avoid the temptation of allowing the band to play faster than indicated.
- I like to describe m. 15 – 22 as the “calm before the storm.” The actual re-enactment of the storm takes place starting in measure 25. And much like an early written fugue, each new entry must be clearly heard. The intense music should portray a vivid image of driving rain, howling winds, and a ship that is violently crashing through massive waves.
- (M. 61) In the aftermath of the storm and late at night, two passengers share a quiet conversation about the harrowing journey to the new world thus far. Historians have indicated that two passengers did not survive the trip. It is also recorded that the birth of a child took place. The ship's bell serves as a touching reminder of those events.
- Throughout the expressive sections, rehearse the melodic groupings by themselves. When adding the accompaniment, tell them to play “within” the sound of the melody.
- An accurate and powerful performance of the ending will bring this historical depiction to a profound and exciting conclusion.
- Above all else, have as much fun performing this piece as I did in composing it.



### About the Composer



**James Swearingen's** talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded the title of Professor Emeritus from Capital University located in Columbus, Ohio. Prior to his appointment at Capital in 1987, he spent eighteen years teaching instrumental music in the public schools of central Ohio. His first teaching assignment took him to the community of Sunbury, Ohio. He then spent fourteen years as Director of Instrumental Music at Grove City High School, where his marching, concert, and jazz bands all received acclaim for their high standards of performing excellence.

Mr. Swearingen currently serves as a staff arranger for the famed Ohio State University Marching Band. In addition to his arranging responsibilities, Mr. Swearingen manages to be very active as a guest conductor, adjudicator and educational clinician. Appearances have included trips throughout the United States, as well as Australia, Canada, Europe, Japan, Norway, the Republic of China and Singapore.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With over 600 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 118 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published compositions and in 1992 was selected as an Accomplished Graduate of the Fine and Performing Arts from Bowling Green State University. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world. Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. In that same year, he became conductor of the Grove City Community Winds. This highly talented ensemble consists of many fine musicians from the central Ohio area. On June 20, 2009, The American School Band Directors Association, Inc., presented Mr. Swearingen with the A. Austin Harding Award. This prestigious award is presented annually by the organization and is reflective of valuable and dedicated service to the school bands of America. In 2011, he received the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu. The OMEA Distinguished Service Award was presented to him at the 2014 OMEA Professional Development Conference. Later that year, he was presented the Signature Sinfonian Award by Phi Mu Alpha Sinfonia. On April 21, 2015, The Ohio State School of Music honored Mr. Swearingen with their Distinguished Alumnus Award. It should be noted that he is also a member of numerous professional and honorary organizations including NAFME, ASBDA, Phi Beta Mu and Pi Kappa Lambda.

Many of Mr. Swearingen's most popular band compositions have been recorded by the prestigious Washington Winds and are available on Walking Frog Records compact discs: His recordings include In All Its Glory, Exaltation, Celebration For Winds And Percussion, The Light Of Dawn, and the newest release, Flight of Valor.

Commissioned by the Northwest Iowa Bandmasters Association in recognition of 50 years of service to music education, and dedicated to the 2017 7th and 8th Grade Middle School Honor Band; Tiffany Wurth, Honor Band Chair.

# A VOYAGE TO FREEDOM

circa September 16 - November 21, 1620

James Swearingen (ASCAP)

Conductor Score  
011-4616-00

Maestoso  $\text{♩} = 72$

Flute

Oboe

1st B $\flat$  Clarinet

2nd B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

1st E $\flat$  Alto Saxophone

2nd E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

1st B $\flat$  Trumpet

2nd B $\flat$  Trumpet

F Horns

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion 1:  
Bells, Chimes, Xylophone

Mallet Percussion 2:  
Chimes, Xylophone, Marimba, Ship's Bell

Timpani (G, B $\flat$ , D)

Percussion 1:  
Snare Drum, Bass Drum

Percussion 2:  
Gong, Suspended Cymbal, Crash Cymbals, Tambourine, China Cymbal, Triangle, Brake Drum, Ocean Drum

Bells w/hard plastic mallets

Chimes

Med. hard mallets

2 roller mallets

Gong

Susp. Cym. w/yarn mallets

Gong

1 2 3 4

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Con Energico ♩ = 160

7

div.

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Con Energico ♩ = 160

7

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Bells (soft plastic mallets)

Mallet Perc. 1 *f*

Mallet Perc. 2 *f*

Xylophone (hard rubber mallets)

Timp. *f* *p* *f*

Perc. 1 *f* regular mallet *p* *f*

Perc. 2 *f* Cr. Cyms. Tamb. w/knuckles *f*





25 Agitato

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

25 Agitato

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Chimes

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Cr. Cyms.

29 33

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

29 33

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

29 30 31 32 33 34

- 8 -







Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

*div.*

*f*

Bells (soft plastic mallets)



55

gradual rall.

Fl. *mf* *p* *Solo* *mf*

Ob. *mf* *p*

1st Cl. *mf* *p*

2nd Cl. *mf* *p*

Bs. Cl. *mf* *p*

Bsn. *mf* *p*

1st A. Sx. *mf* *p*

2nd A. Sx. *mf* *p*

T. Sx. *mf* *p*

B. Sx. *mf* *p*

55

gradual rall.

1st Trp. *mf* *p*

2nd Trp. *mf* *p*

Hn. *p*

1st Trb. *p*

2nd Trb. *p*

Euph. (Bar.) *p*

Tuba *mf* *p*

Mallet Perc. 1 *p* Chimes

Mallet Perc. 2 *f dim.* *p*

Timp. *p*

Perc. 1

Perc. 2

61 In a Free and Expressive Manner ♩ = 64

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

*Solo*  
*mf*

61 In a Free and Expressive Manner ♩ = 64

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

Ship's Bell (low pitch) or low bell plate  
*mp*

D to E $\flat$

Ocean Drum (hold drum level and create wave effects by using a circular motion)

China Cym. (roll with soft yarn mallets)  
*p*

poco accel. 70 Hope Everlasting ♩ = 72

Fl. *end of Solo* *All* *p* *mf*

Ob. *p* *mf*

1st Cl. *p* *mf*

2nd Cl. *p* *mf* *mp*

Bs. Cl. *p* *mf* *mp*

Bsn. *p* *mf* *mp*

1st A. Sx. *end of Solo* *All* *p* *mf*

2nd A. Sx. *p* *mf* *mp*

T. Sx. *p* *mf* *mp*

B. Sx. *p* *mf* *mp*

1st Trp. *p* *mf* *mf*

2nd Trp. *p* *mf* *mf*

Hn. *div.* *p* *mf* *mp*

1st Trb. *p* *mf* *mp*

2nd Trb. *p* *mf* *mp*

Euph. (Bar.) *p* *mf* *mp*

Tuba *p* *mf* *mp*

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2 *Susp. Cym.* *p* *mf*

67 68 69 70 71

Fl. *mf* **rall.** *div.*

Ob. *mf* *div.*

1st Cl. *mp* *mf* *div.*

2nd Cl. *div.*

Bs. Cl.

Bsn.

1st A. Sx. *mp*

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *mf* **rall.** *div.*

2nd Trp. *mf*

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1 Bells (soft plastic mallets) *mf*

Mallet Perc. 2 Marimba (med. yarn mallets) *mf*

Timp. *mp*

Perc. 1

Perc. 2 Susp. Cym. *mp*



78 The Moment of Triumph ♩ = 76

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

Bs. Cl. *f* *mf*

Bsn. *f* *mf*

1st A. Sx. *f* *mf*

2nd A. Sx. *f* *mf*

T. Sx. *f* *mf*

B. Sx. *f* *mf*

78 The Moment of Triumph ♩ = 76

1st Trp. *f*

2nd Trp. *f*

Hn. *f* *poco marcato* *mf*

1st Trb. *f* *poco marcato* *mf*

2nd Trb. *f* *poco marcato* *mf*

Euph. (Bar.) *f* *poco marcato* *mf*

Tuba *f* *mf*

Mallet Perc. 1 *f*

Mallet Perc. 2 *f*

Timp. *f* *mp*

Perc. 1 *f* *3*

Perc. 2 Cr. Cyms. *f* *mf* *f* *p*

gradual rall.

86 Spirito ♩ = 160

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

gradual rall.

86 Spirito ♩ = 160

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. 1

Mallet Perc. 2

Timp.

Perc. 1

Perc. 2

*mf* *f*

*mf* *f*

*mp* *f*

*mp* *f*

*mp* *f*

*mf* *f*

*f*

*f*

Chimes



Fl. *div.* *fp* *ff* *opt. div.*

Ob. *div.* *fp* *ff* *opt. div.*

1st Cl. *fp* *ff* *opt. div.*

2nd Cl. *fp* *ff* *opt. div.*

Bs. Cl. *fp* *ff*

Bsn. *fp* *ff*

1st A. Sx. *fp* *ff*

2nd A. Sx. *fp* *ff*

T. Sx. *fp* *ff*

B. Sx. *fp* *ff*

1st Trp. *div.* *fp* *ff*

2nd Trp. *fp* *ff*

Hn. *fp* *ff*

1st Trb. *fp* *ff*

2nd Trb. *fp* *ff*

Euph. (Bar.) *fp* *ff*

Tuba *fp* *ff*

Mallet Perc. 1 *f* *ff* Xylo. w/hard rubber mallets

Mallet Perc. 2 *f* *ff*

Timp. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *ff* Cr. Cyms. *f* *ff* Susp. Cym. *f* *ff*