

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

A Lasting Legacy

James Swearingen



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A LASTING LEGACY

James Swearingen

Instrumentation

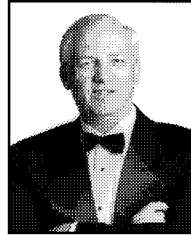
Full Conductor Score	1
Flute/Piccolo	10
Oboe	2
1st B \flat Clarinet.....	4
2nd B \flat Clarinet	4
3rd B \flat Clarinet.....	4
B \flat Bass Clarinet.....	2
Bassoon	2
1st E \flat Alto Saxophone.....	3
2nd E \flat Alto Saxophone.....	3
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone.....	2
1st B \flat Trumpet.....	5
2nd B \flat Trumpet	5
1st F Horn.....	2
2nd F Horn.....	2
1st Trombone.....	3
2nd Trombone.....	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba.....	4
Mallet Percussion: Chimes, Marimba, Bells, Vibes.....	4
Timpani.....	1
Snare Drum/Bass Drum	3
Auxiliary Percussion: Suspended Cymbal, Crash Cymbals, Triangle, Tambourine, Tam-Tam	4

Program Notes

Dr. Martha Smith Geib, a lifelong resident of London, Ohio, routinely applied the practice of medical care and attention to those individuals in need of wellness. Upon her passing, the entire community was deeply saddened, not only for the loss of their doctor, but for having lost a close and caring friend as well. Composed as a celebration of life, **A Lasting Legacy** was written with heartfelt expression for a remarkable lady who touched the lives of so many.



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 116 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.

New Concert Band CD



WFR392

JOYRIDE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: Joyride (Romeyn), The Sea Of Eternity (Bell), Freedom City March (King/arr. Swearingen), A Pirate's Tale (La Plante), Beyond Bold Horizons (Neck), Caprice: For Winds And Percussion (Jarvis), A Lasting Legacy (Swearingen), Pandora's Lament (Romeyn), Sedona (Reineke/arr. Romeyn), Cyberlink 3 (Huckeby), With Quiet Courage (Daehn), Shipshape And Bristol Fashion (Webb), Freedom's Voice (Shaffer), Darkwater Castle (Anderson), Sobre Las Olas: Over The Waves (Rosas/arr. Longfield), Fierce (Sherburne), New Frontier: A Celebration for Band (Swearingen), Potential (Melton), Bayside Reflections (Galvin), Run! (Huckeby)

Commissioned by the London Music Boosters and dedicated to the memory of Dr. Martha Smith Geib,
who will be long-remembered for her many contributions to the citizens of London, Ohio;
Angela Fugate, Director of Bands.

A LASTING LEGACY

James Swearingen (ASCAP)

Conductor Score
012-4528-00

Allegro ♩ = 148

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd/3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Allegro ♩ = 148

1st B♭ Trumpet

2nd B♭ Trumpet

1st/2nd F Horn

1st Trombone

2nd Trombone

Euphonium
(Baritone)

Tuba

Mallet Percussion:
Chimes, Marimba,
Bells, Vibes

Timpani

Snare Drum
Bass Drum

Auxiliary Percussion:
Suspended Cymbal,
Crash Cymbals,
Tambourine, Triangle,
Tam-Tam

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Fl. div.
Picc. - top note

+ Picc.

mf f ff

Ob.

mf f ff

1st Cl.

mf f ff

2nd/3rd Cl.

mf f ff

Bs. Cl.

f ff

Bsn.

f ff

1st A. Sx.

f ff

2nd A. Sx.

f ff

T. Sx.

f ff

B. Sx.

f ff

1st Trp.

f ff

2nd Trp.

f ff

1st/2nd Hn.

f ff

1st Trb.

f ff

2nd Trb.

f ff

Euph. (Bar.)

f ff

Tuba

f ff

Mallet Perc.

f

Timp.

(suggested sticking) R L R R L R R L R L

f ff

S.D. B.D.

f ff

Aux. Perc.

Crash Cyms.

f

5

6

7

8

9

14

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st/2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

S.D. B.D.

Aux. Perc.

Marimba w/med. mallet

Tambourine w/fingertips

Triangle w/small beater

mf

mp

ff

10 11 12 13 14 15

FL/Picc. *- Picc.* *mf* *+ Picc.*

Ob. *mf*

1st Cl.

2nd/3rd Cl. *mp*

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp. *mf*

2nd Trp. *mf*

1st/2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

S.D.
B.D.

Aux. Perc. *p*

16 17 18 19 20 21

22

Fl./Picc. *mf* - Picc.

Ob. *mf*

1st Cl. *mf*

2nd/3rd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

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

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

22

1st Trp. *f* *mf*

2nd Trp. *mf*

1st/2nd Hn. *f* *mf* *a2*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallet Perc. *mf*

Timp. *mp*

S.D. B.D. *mp*

Aux. Perc.

Fl./Picc. + Picc. 30 - Picc. mp

Ob. mp

1st Cl. mp

2nd/3rd Cl.

Bs. Cl. mp

Bsn. mp

1st A. Sx. mp

2nd A. Sx. mp

T. Sx. mp

B. Sx. mp

1st Trp. 30 mp

2nd Trp. mp

1st/2nd Hn. 2nd div. mp

1st Trb. mp

2nd Trb. mp

Euph. (Bar.) mp

Tuba mp

Mallet Perc. Bells w/soft plastic mallets mp

Timp. mp

S.D. B.D. mf mp

Aux. Perc.

FL/Picc. *mf* *f* + Picc.

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd/3rd Cl. *mf* *f*

Bs. Cl. *mf* *f*

Bsn. *mf* *f*

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

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

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Trp. *mf* *f* *div.*

2nd Trp. *mf* *f*

1st/2nd Hn. *mf* *f*

1st Trb. *mf* *f*

2nd Trb. *mf* *f*

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

Tuba *mf* *f*

Mallet Perc. *mf*

Timp. *f*

S.D. B.D. *f* *mp*

Aux. Perc.

38 Fl. div. - Picc. + Picc. mf

Fl./Picc.

mf

Ob.

mf

1st Cl.

mf

a2

2nd/3rd Cl.

mf

Bs. Cl.

mf

Bsn.

mf

1st A. Sx.

mf

2nd A. Sx.

mf

T. Sx.

mf

B. Sx.

mf

38

1st Trp.

mf

2nd Trp.

mf

1st/2nd Hn.

mf

1st Trb.

mf

2nd Trb.

mf

Euph. (Bar.)

mf

Tuba

mf

Mallet Perc.

mf

Timp.

mf

S.D. B.D.

mf

Aux. Perc.

mf

38 39 40 41 42

FL/Picc. *- Picc. rall.*

Ob. *f*

1st Cl. *f*

2nd/3rd Cl. *a2 f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *rall.*

2nd Trp. *f*

1st/2nd Hn. *f*

1st Trb. *2nd div.*

2nd Trb.

Euph. (Bar.)

Tuba *f*

Mallet Perc.

Timp. *f*

S.D. *mf*

B.D. *p*

Aux. Perc. *Susp. Cym. p*

43 44 45 46 47

48 Andante espressivo ♩ = 80

poco rit.

52 Gentle ♩ = 72

Fl./Picc. *mp*

Ob. *mp*

1st Cl. *mp*

2nd/3rd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Bs. Cl. cue

48 Andante espressivo ♩ = 80

poco rit.

52 Gentle ♩ = 72

1st Trp. *mp*

2nd Trp. *mp*

1st/2nd Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. Vibes w/soft mallets (motor off)
p
G to F

Timp. *mp*

S.D. B.D.

Aux. Perc. *mp*

48

49

50

51

52

53

Fl./Picc. *mf*

Ob. *mf*

1st Cl. *mf*

2nd/3rd Cl. *mp* *mf*

Bs. Cl. *mp* *mf*

Bsn. *mp* *mf*

1st A. Sx. *mf*

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

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

B. Sx. *Play* *mp* *mf*

1st Trp.

2nd Trp.

1st/2nd Hn. *mp* *mf*

1st Trb. *mp* *mf*

2nd Trb. *mp* *mf*

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

Tuba *mp* *mf*

Mallet Perc. *mp* *mf*

Timp. *soft mallets* *mp* *mf*

S.D. B.D.

Aux. Perc. *p* *mp*

Fl./Picc.

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st/2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet
Perc.

Timp.

S.D.
B.D.

Aux.
Perc.

poco stringendo

69 Molto Espressivo ♩ = 80

Fl./Picc. + Picc. *f*

Ob. *f*

1st Cl. *mp* *a2* *f*

2nd/3rd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f* Bring out - - - - -

2nd A. Sx. *f* Bring out - - - - -

T. Sx. *f*

B. Sx. *f*

poco stringendo

69 Molto Espressivo ♩ = 80

1st Trp. *f*

2nd Trp. *f* *div.*

1st/2nd Hn. *f* *Bring out - a2*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallet Perc. Chimes *f* Bells *mf*

Timp. Med. hard mallets *f* *mf*

S.D. B.D.

Aux. Perc. Suspended Cym. *f* Cr. Cyms. *mp* *mf*

67

68

69

70

71

72

Fl./Picc. *Fl. div.* **poco rall.** 77 Gentle ♩ = 72

Ob. *div.*

1st Cl.

2nd/3rd Cl.

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

poco rall. 77 Gentle ♩ = 72

1st Trp. *mf*

2nd Trp. *div.*

1st/2nd Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. *mp* Vibes and Marimba

Timp.

S.D.
B.D.

Aux. Perc.

Fl./Picc. *- Picc.* *Fl. div.* **rall.**

Ob.

1st Cl.

2nd/3rd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp. *div.*

1st/2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. **Chimes** *p* **soft mallets**

Timp. *p*

S.D. *mp* *mf*

B.D.

Aux. Perc. *mp* *mf* *p*

FL/Picc. *p*

Ob.

1st Cl. *p*

2nd/3rd Cl.

Bs. Cl. *p* *mf*

Bsn. *p* *mf*

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

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

T. Sx. *p* *mf*

B. Sx. *p* *mf*

87 Tempo I ♩ = 148

1st Trp. *p*

2nd Trp. *p*

1st/2nd Hn. *p* *mf* *a2*

1st Trb. *p* *mf*

2nd Trb. *p* *mf*

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

Tuba *p* *mf*

Mallet Perc. *mf* Marimba med. mallets

Timp. *mf* F to G

S.D. B.D.

Aux. Perc. *p* Triangle

Tambourine w/fingertips

Fl./Picc. *All* *mf* *+ Picc.*

Ob. *mf*

1st Cl. *All* *mf*

2nd/3rd Cl. *mf*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Trp. *mf* *mp*

2nd Trp. *mf* *mp*

1st/2nd Hn. *mp*

1st Trb. *mp* *2nd div.*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc. *mp* *Bells*

Timp. *Med. hard mallets* *mf* *mp*

S.D. *mp* *mf*

B.D.

Aux. Perc. *mp*

Fl./Picc. *- Picc.* *mp* *mf* *+ Picc.*

Ob. *mp* *mf*

1st Cl. *mp* *mf*

2nd/3rd Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

1st Trp. *mf*

2nd Trp. *div.* *mf*

1st/2nd Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Mallet Perc.

Timp.

S.D. *mp*

B.D.

Aux. Perc.

FL./Picc. *f* - Picc.

Ob. *f*

1st Cl. *f*

2nd/3rd Cl. *f* *a2*

Bs. Cl. *f*

Bsn. *f*

1st A. Sx. *f*

2nd A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

1st Trp. *f*

2nd Trp. *f*

1st/2nd Hn. *f* *a2*

1st Trb. *f*

2nd Trb. *f*

Euph. (Bar.) *f*

Tuba *f*

Mallet Perc. *f*

Timp. *f*

S.D. *f* *mp* *mf*

B.D. *f* *mf*

Aux. Perc. *mf*

+ Picc. Fl. div. **Gradually Slowing** div.

Fl./Picc. Ob. 1st Cl. 2nd/3rd Cl. Bs. Cl. Bsn. 1st A. Sx. 2nd A. Sx. T. Sx. B. Sx.

Gradually slowing div.

1st Trp. 2nd Trp. 1st/2nd Hn. 1st Trb. 2nd Trb. Euph. (Bar.) Tuba Mallet Perc. Timp. S.D. B.D. Aux. Perc.

mf G to F *mf* Susp. Cym.

106

107

108

109

110

111 Maestoso ♩ = 92

Molto Allargando

FL./Picc. *b^b*

Ob. *b^b*

1st Cl. *b*

2nd/3rd Cl. *b^b*

Bs. Cl. *b*

Bsn. *b^b*

1st A. Sx. *b*

2nd A. Sx. *b*

T. Sx. *b^b*

B. Sx. *b^b*

fp *f*

111 Maestoso ♩ = 92

Molto Allargando

1st Trp. *b*

2nd Trp. *b^b*

1st/2nd Hn. *a²*

1st Trb. *b^b*

2nd Trb. *b^b*

Euph. (Bar.) *b^b*

Tuba *b^b*

Mallet Perc. *b^b*

Timp. *b^b*

S.D. *b^b*

B.D. *b^b*

Aux. Perc. *b^b*

fp *f*

Chimes

Hard mallets

mf *f*

Cr. Cyms.

116 Tempo I

Fl./Picc. *ff* *Fl. div.* *ffz*

Ob. *ff* *div.* *ffz*

1st Cl. *ff* *ffz*

2nd/3rd Cl. *ff* *ffz*

Bs. Cl. *ff* *ffz*

Bsn. *ff* *ffz*

1st A. Sx. *ff* *ffz*

2nd A. Sx. *ff* *ffz*

T. Sx. *ff* *ffz*

B. Sx. *ff* *ffz*

116 Tempo I

1st Trp. *ff* *ffz*

2nd Trp. *ff* *ffz*

1st/2nd Hn. *ff* *ffz*

1st Trb. *ff* *ffz*

2nd Trb. *ff* *ffz*

Euph. (Bar.) *ff* *ffz*

Tuba *ff* *ffz*

Mallet Perc. *ff* *l.v.*

Timp. *ff* *R R L R R L R L* *ffz*

S.D. *ff* *ffz*

B.D. *ff* *ffz*

Aux. Perc. *ff* *Tam-tam* *Cr. Cyms.* *choke* *ffz*