

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

AND MAY WE ALL

JAMES SWEARINGEN



MUSIC PUBLISHERS SINCE 1886
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COMPANY

AND MAY WE ALL

James Swearingen

Instrumentation

Full Conductor Score	1
C Flute.....	10
Oboe	2
1st B ^b Clarinet	4
2nd B ^b Clarinet	4
3rd B ^b Clarinet.....	4
B ^b Bass Clarinet.....	2
Bassoon	2
1st E ^b Alto Saxophone.....	3
2nd E ^b Alto Saxophone.....	3
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	2
1st B ^b Trumpet	3
2nd B ^b Trumpet	3
3rd B ^b Trumpet.....	3
F Horn.....	4
1st Trombone.....	2
2nd Trombone.....	2
3rd Trombone	2
Euphonium (Baritone) B.C.	2
Euphonium (Baritone) T.C.....	2
Tuba	4
Mallet Percussion 1: Bells, Chimes, Xylophone.....	3
Mallet Percussion 2: Marimba.....	1
Timpani.....	1
Auxiliary Percussion: Suspended Cymbal, Wind Chimes, Triangle, 2 Woodblocks, Crash Cymbals, Tam-tam	3

Program Note

Performing music is a wonderful way to bring people together.

Throughout our lives, many meaningful “life lessons” take place. Yet, it should be noted that when misfortune occurs, what follows is a necessary period of reflection coupled with an immediate need for comfort and healing. These actions can often be guided by a strong sense of purpose and hope. As a musician and an educator, I have found that music lights the way for bringing about feelings of happiness and self-worth. It touches the human spirit in many positive ways, and is a steady reminder of everything that is outwardly good and wonderful. It, once again, allows for peace of mind and reflects a “quality of living” for which we all can be thankful.





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DIGITAL
RECORDINGS**

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LICENSING THIS WORK

Visit barnhouse.com to obtain information on mechanical (recording) or derivative (arranging) licenses.

About the Composer



James Swearingen's talents as a performer, composer/arranger and educator reflects 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, and Singapore.

School directors, student performers and audiences worldwide have enthusiastically received Mr. Swearingen's numerous contributions for band. With just over 700 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 125 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. In the fall of 2021, The Vandalia Butler High School Alumni Association honored him, along with three others, as inductees in the newly formed Hall of Achievement. And on January 1, 2022, Mr Swearingen was designated as one of five distinguished teachers to represent music instructors throughout the United States in the widely viewed Tournament of Roses Parade. 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 most recent release, *Flight of Valor*.

Podcasts Featuring James Swearingen:

Mark J. Conner – Everything Band
(April 26, 2021 – Episode 189)

Dr. Paul's Family Talk
(July 22, 2022)

Conductor Score

012-4931-00

AND MAY WE ALL

James Swearingen (ASCAP)

A reflection from the heart $\text{♩} = 68$

rit.

$\text{♩} = 64$

Solo

C Flute

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

3rd 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

3rd B \flat Trumpet

F Horn

1st Trombone

2nd Trombone

3rd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion 1:
Bells, Chimes, Xylo.

Mallet Percussion 2:
Marimba

Timpani
F, B \flat , C, E \flat

Auxiliary Percussion:
Susp. Cymbal w/yarn mallets,
Wind Chimes (gently, w/fingertips),
Triangle, 2 Woodblocks,
Cr. Cyms., Tam-tam

7 Gently

Fl. *mf* *f* *mf*

Ob.

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

3rd Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

1st A. Sax. *mp* *mf*

2nd A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

7 Gently

1st Tpt.

2nd Tpt.

3rd Tpt.

Hn.

1st Tbn. *mp*

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Mar. *p* *mp* *mf*

Timp. F to G

Aux. Perc. Triangle w/small beater *p* *mp* *mf*

15 Poco più mosso ♩ = 68

Fl. *All*

Ob.

1st Cl. *All*

2nd Cl. *All*

3rd Cl. *All*

B. Cl.

Bsn.

1st A. Sax.

2nd A. Sax.

T. Sax.

Bari. Sax.

15 Poco più mosso ♩ = 68

1st Tpt. *mf* *p*

2nd Tpt. *mf* *p*

3rd Tpt. *mf* *p*

Hn.

1st Tbn. *mf* *p*

2nd Tbn. *mf* *p*

3rd Tbn. *mf* *p*

Euph. (Bar.) *mf*

Tba. *mf* *p*

Mal. *mf* *Bells*

Mar.

Timp. *p*

Aux. Perc. *Susp. Cymb.* *mp*

Fl. *f* *mf* *f* *mf* *poco rall.*

Ob. *f* *mf* *f* *mf*

1st Cl. *f* *mf* *f* *mf*

2nd Cl. *f* *mf* *f* *mf*

3rd Cl. *f* *mf* *f* *mf*

B. Cl. *All* *f* *f* *mf*

Bsn. *All* *f* *f* *mf*

1st A. Sax. *All* *f* *f* *mf*

2nd A. Sax. *All* *f* *f* *mf*

T. Sax. *All* *f* *f* *mf*

Bari. Sax. *All* *f* *f* *mf*

1st Tpt. *f* *f* *f* *mf* *poco rall.*

2nd Tpt. *f* *f* *f* *mf*

3rd Tpt. *f* *f* *f* *mf*

Hn. *f* *f* *f* *mf*

1st Tbn. *f* *f* *f* *mf*

2nd Tbn. *f* *f* *f* *mf*

3rd Tbn. *f* *f* *f* *mf*

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

Tba. *f* *f* *f* *mf*

Mal. *f* *f* *f* *mf*

Mar. *f* *f* *f* *mf*

Timp. *f* *mp* *f* *mf*

Aux. Perc. *f* *mf* *f* *mf*

23 *Espressivo* ♩ = 72

Fl. *mp* *f*

Ob. *f*

1st Cl. *mp* *f* *mf*

2nd Cl. *mp* *f* *mf*

3rd Cl. *mp* *f* *mf*

B. Cl. *mp* *f*

Bsn. *mp* *f*

1st A. Sax. *mp* *f* *mf*

2nd A. Sax. *mp* *f* *mf*

T. Sax. *mp* *f*

Bari. Sax. *mp* *f*

23 *Espressivo* ♩ = 72

1st Tpt. *mp* *f*

2nd Tpt. *mp* *f*

3rd Tpt. *mp* *f*

Hn. *f*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

3rd Tbn. *mp* *f*

Euph. (Bar.) *f*

Tba. *mp* *f*

Mal. *mf* *f*

Mar. *mf* *f*

Timp. G to F *mf* *f* F to Ab

Aux. Perc. Susp. Cym. *mf* *f*

29 *poco a poco più mosso*

rall.

Fl. *mf*

Ob. *mf*

1st Cl.

2nd Cl.

3rd Cl.

B. Cl. *mf*

Bsn. *mf*

1st A. Sax. *mf*

2nd A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *mf*

29 *poco a poco più mosso*

rall.

1st Tpt. *mf*

2nd Tpt. *mf*

3rd Tpt. *mf*

Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. (Bar.) *mf*

Tba. *mf*

Chimes *mf*

Mal. *mf*

Mar. *mf*

Timp. *mf*

Aux. Perc. *mf*

33 *a tempo*

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

3rd Cl. *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

1st A. Sax. *f* *mf*

2nd A. Sax. *f* *mf*

T. Sax. *f* *mf*

Bari. Sax. *f* *mf*

33 *a tempo*

1st Tpt. *f* *mf*

2nd Tpt. *f* *mf*

3rd Tpt. *f* *mf*

Hn. *f* *mf* *div.*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

3rd Tbn. *f* *mf*

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

Tba. *f* *mf*

Mal. *f* *mf* Bells

Mar. *f* *mf*

Timp. *f* *mf* *Ab to F*

Aux. Perc. *f*

41 Comfort and healing ♩ = 64

1st Fls. only

gradually slowing

div.

Fl. *p* *mp* *p*

Ob. *p* *mp*

1st Cl. *p* *mp* *p*

2nd Cl. *p* *mp* *pp* *p*

3rd Cl. *p* *mp* *pp* *p*

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

Bsn. *p* *mp* *pp* *p*

1st A. Sax. *p* *mp* *p*

2nd A. Sax. *p* *mp* *pp* *p*

T. Sax. *p* *mp* *pp* *p*

Bari. Sax. *p* *mp* *pp* *p*

41 Comfort and healing ♩ = 64

gradually slowing

1st Tpt. *p* *mp*

2nd Tpt. *p* *mp*

3rd Tpt. *p* *mp*

Hn. *a2* *p* *mp*

1st Tbn. *p* *mp*

2nd Tbn. *p* *mp*

3rd Tbn. *p* *mp*

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

Tba. *p* *mp*

Chimes

Mal. *mp*

Mar. *mp*

Timp. *mp* F to Ab

Aux. Perc. *p* High and Low pitched Woodblocks played with hard plastic mallets

Wind Chimes - Gently, with fingertips

* "Why is it that when people are sad, we often console them with complex words and lengthy thoughts? Yet, a simple message of encouragement, delivered with dignity and grace, is the most caring way to provide comfort and healing."

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Fl., Ob., 1st Cl., 2nd Cl., 3rd Cl., B. Cl., Bsn., 1st A. Sax., 2nd A. Sax., T. Sax., Bari. Sax., 1st Tpt., 2nd Tpt., 3rd Tpt., Hn., 1st Tbn., 2nd Tbn., 3rd Tbn., Euph. (Bar.), Tba., Mal., Mar., Timp., and Aux. Perc. The score spans measures 43 to 48. Dynamics include *pp* (pianissimo) and *p* (piano). The percussion part features a complex rhythmic pattern with many sixteenth notes, indicated by a wavy line in measure 44. A large watermark 'Not valid for performance' is overlaid diagonally across the page.

* This is to be spoken by an offstage narrator in a very relaxing manner. (Onstage narrator is acceptable.) My hope is to have the audience focus on the words, and not the person saying the words.

49 "So when the darkness starts to fade, the light of hope will rise and soar. Then may we join our hands as one;
May we lift our spirits high. And may we all find peace and joy... for now and evermore."

Fl.
Ob.
1st Cl.
2nd Cl.
3rd Cl.
B. Cl.
Bsn.
1st A. Sax.
2nd A. Sax.
T. Sax.
Bari. Sax.
49
1st Tpt.
2nd Tpt.
3rd Tpt.
Hn.
1st Tbn.
2nd Tbn.
3rd Tbn.
Euph.
(Bar.)
Tba.
Mal.
Mar.
Timp.
Aux.
Perc.

molto rall.

51 All Glory ♩ = 72

Fl. *All* *f* *ff* *div.* *a2* *f* *div.*

Ob. *All* *f* *ff* *div.* *a2* *f* *div.*

1st Cl. *f* *ff* *div.* *f* *div.*

2nd Cl. *f* *ff* *f*

3rd Cl. *f* *ff* *f*

B. Cl. *sfzp* *ff* *f*

Bsn. *f* *ff* *f*

1st A. Sax. *ff* *f*

2nd A. Sax. *ff* *f*

T. Sax. *f* *ff* *f*

Bari. Sax. *sfzp* *ff* *f*

molto rall.

51 All Glory ♩ = 72

1st Tpt. *f* *ff* *f* *div.*

2nd Tpt. *f* *ff* *f*

3rd Tpt. *f* *ff* *f*

Hn. *ff* *f*

1st Tbn. *f* *ff* *f*

2nd Tbn. *f* *ff* *f*

3rd Tbn. *f* *ff* *f*

Euph. (Bar.) *All* *sfzp* *ff* *f*

Tba. *All* *sfzp* *ff* *f*

Mal. *Bells* *f* *ff* *f*

Mar. *ff* *f*

Timp. *sfzp* *ff* *f* *Ab to F*

Aux. Perc. *Susp. Cym.* *p* *ff* *f*

Fl. *ff* *f* *Solo* *mf* *poco rall.* *Duet w/ Cl.* *mp*

Ob. *ff* *f*

1st Cl. *ff* *f* *a2* *p* *Duet w/ Fl.* *mp*

2nd Cl. *ff* *f* *p*

3rd Cl. *ff* *f* *p*

B. Cl. *ff* *f* *p*

Bsn. *ff* *f*

1st A. Sax. *ff* *f*

2nd A. Sax. *ff* *f* *mf*

T. Sax. *ff* *f* *mf*

Bari. Sax. *ff* *f* *mf*

1st Tpt. *ff* *f* *poco rall.*

2nd Tpt. *ff* *f*

3rd Tpt. *ff* *f*

Hn. *ff* *f* *div.*

1st Tbn. *ff* *f* *mf*

2nd Tbn. *ff* *f* *mf*

3rd Tbn. *ff* *f* *mf*

Euph. (Bar.) *ff* *f* *Lead*

Tba. *ff* *f* *mf*

Mal. *ff* *f* *p*

Mar. *ff* *f*

Timp. *ff* *F to low Eb*

Aux. Perc. *ff* *Crash Cyms.*

rubato 61 ♩ = 148 *All* *rall.* ♩ = 92

Fl. *n.b.* *f*

Ob. *a2* *f*

1st Cl. *n.b.* *All* *f*

2nd Cl. *f*

3rd Cl. *mp* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

1st A. Sax. *mp* *f*

2nd A. Sax. *mp* *f*

T. Sax. *mp* *f*

Bari. Sax. *mp* *f*

rubato 61 ♩ = 148 *rall.* ♩ = 92

1st Tpt. *mp* *f*

2nd Tpt. *mp* *f*

3rd Tpt. *mp* *f*

Hn. *mp* *f*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f*

3rd Tbn. *mp* *f*

Euph. (Bar.) *mp* *f*

Tba. *mp* *f*

Mal. Chimes *f*

Mar.

Timp. *mp* *f*

Aux. Perc. *p* *f*

59 60 61 15 62 63

Dramatically slowing

$\text{♩} = 56$

$\text{♩} = 100$ (In Four)

Symphonic Hit!

Fl. *div. IV* *lunga* *a2* *fff*

Ob. *div. IV* *fff* *fff*

1st Cl. *fff* *fff*

2nd Cl. *fff* *fff*

3rd Cl. *fff* *fff*

B. Cl. *fff* *fff*

Bsn. *fff* *fff*

1st A. Sax. *f* *fff* *fff*

2nd A. Sax. *f* *fff* *fff*

T. Sax. *fff* *fff*

Bari. Sax. *fff* *fff*

Dramatically slowing

$\text{♩} = 56$

lunga

$\text{♩} = 100$ (In Four)

Symphonic Hit!

1st Tpt. *fff* *fff*

2nd Tpt. *fff* *fff*

3rd Tpt. *fff* *fff*

Hn. *bring out! a2* *fff* *div.* *fff*

1st Tbn. *fff* *fff*

2nd Tbn. *fff* *fff*

3rd Tbn. *fff* *fff*

Euph. (Bar.) *fff* *fff*

Tba. *fff* *fff*

Mal. *fff* *Xylo. - plastic mallets* *fff*

Mar. *fff* *hard yarn mallets* *fff*

Timp. *fff* *Tam-tam (Gong)* *fff*

Aux. Perc. *fff* *fff*