

FULL CONDUCTOR SCORE

Catalog No: 012-4937-01

BARNHOUSE CONCERT BAND SERIES

# MAY THE LIGHT FOREVER SHINE

*A Festive Celebration*

JAMES SWEARINGEN

For reference only.  
Not valid for performance.

MUSIC PUBLISHERS SINCE 1886  
 **BARNHOUSE**  
COMPANY

# MAY THE LIGHT FOREVER SHINE

## A Festive Celebration

James Swearingen

### Instrumentation

Full Conductor Score .....	1
Flute/Piccolo .....	10
Oboe .....	2
1st B <sup>b</sup> Clarinet .....	4
2nd B <sup>b</sup> Clarinet .....	4
3rd B <sup>b</sup> Clarinet .....	4
B <sup>b</sup> Bass Clarinet .....	2
Bassoon .....	2
1st E <sup>b</sup> Alto Saxophone .....	3
2nd E <sup>b</sup> Alto Saxophone .....	3
B <sup>b</sup> Tenor Saxophone .....	2
E <sup>b</sup> Baritone Saxophone .....	2
1st B <sup>b</sup> Trumpet .....	3
2nd B <sup>b</sup> Trumpet .....	3
3rd B <sup>b</sup> Trumpet .....	3
1st F Horn .....	2
2nd F Horn .....	2
1st Trombone .....	2
2nd Trombone .....	2
3rd Trombone .....	2
Euphonium (Baritone) B.C. ....	2
Euphonium (Baritone) T.C. ....	2
Tuba .....	4
Mallet Percussion: Chimes, Bells, Vibraphone, Xylophone, Marimba .....	5
Timpani .....	1
Percussion I: Snare Drum, Bass Drum, Wind Chimes .....	3
Percussion II: Crash Cymbals, Suspended Cymbal, Tambourine, Triangle .....	2

### Program Note

Ask any member of a community band why they initially joined the organization and the most frequent response would be, "I did it for the love of music and the desire to, once again, play my instrument."

The storied history of the community band movement has long been in existence, and its worldwide popularity is even more significant today than ever before. Many musicians, from every walk of life, have fostered the joy of self-fulfillment by joining an adult band. In addition, it has proven to be a wonderful time to meet new friends who share in the goal of achieving group success. The premiere of **May The Light Forever Shine** marked the 50th Anniversary of the Lima Area Concert Band, located in Lima, Ohio. It should be duly noted that, over the years, they have brought smiles to many faces and have faithfully represented their city and surrounding counties in a most glorious fashion.

Throughout the band's existence, countless musicians have participated, and several conductors have raised their baton. While family members made accommodations for weekly rehearsals, local residents demonstrated their appreciation for the band by attending a variety of great performances. Also, let us not forget the many city officials and community leaders who provided support for the band's cause of spreading good will. Everyone is remembered and their contributions not soon forgotten.

I am truly humbled to have been asked to write a piece that reflects the rich heritage of this highly touted organization. The opening section (*Con Energico*) is a reflection of their long history and the many people who reached out to provide support. The middle portion (*Espressivo*) is in remembrance of ALL the musicians who made lasting contributions to the band's legacy of accomplishments. The final statement concludes with a powerful ending that I sincerely hope will provide inspiration for future endeavors. With the band's continued dedication, I'm quite confident the light, that once sparked humbled beginnings, will forever shine for many years to come.



### 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)

### LICENSING THIS WORK

Visit [barnhouse.com](http://barnhouse.com) to obtain information on mechanical (recording) or derivative (arranging) licenses.

Commissioned by The Lima Area Concert Band in celebration of its  
50th Anniversary, May 1, 2021, Lima, Ohio. John R. Hill, Conductor:

# MAY THE LIGHT FOREVER SHINE

A Festive Celebration

By James Swearingen (ASCAP)

Conductor Score  
012-4937-00

Con Energico ♩ = 156

Flute/Piccolo

Oboe

1st B♭ Clarinet

2nd Clarinet in B♭

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st, 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd, 3rd B♭ Trumpet

1st, 2nd F Horn

1st Trombone

2nd Trombone

3rd Trombone

Euphonium  
(Baritone)

Tuba

Mallet Percussion:  
Chimes, Bells, Vibraphone,  
Xylophone, Marimba

Timpani  
F, B♭, C♭, E♭

Percussion I:  
Snare Drum, Bass Drum,  
Wind Chimes

Percussion II:  
Crash Cymbals, Suspended  
Cymbal, Tambourine, Triangle

The musical score is written for a concert band and includes parts for the following instruments: Flute/Piccolo, Oboe, 1st B♭ Clarinet, 2nd Clarinet in B♭, 3rd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, 1st and 2nd E♭ Alto Saxophones, B♭ Tenor Saxophone, E♭ Baritone Saxophone, 1st B♭ Trumpet, 2nd and 3rd B♭ Trumpets, 1st and 2nd F Horns, 1st, 2nd, and 3rd Trombones, Euphonium (Baritone), Tuba, Mallet Percussion (Chimes, Bells, Vibraphone, Xylophone, Marimba), Timpani (F, B♭, C♭, E♭), Percussion I (Snare Drum, Bass Drum, Wind Chimes), and Percussion II (Crash Cymbals, Suspended Cymbal, Tambourine, Triangle). The score is in 4/4 time and begins with a tempo marking of 'Con Energico' and a metronome marking of ♩ = 156. The key signature has two flats (B♭ and E♭). The score is divided into four measures, with measure numbers 1, 2, 3, and 4 indicated at the bottom. Dynamics include *f* (forte) and *ff* (fortissimo). Performance instructions include 'a2 div.' (second ending, divide) and 'Cr. Cyms.' (Crash Cymbals). A large watermark 'For Reference Only - Not Valid For Performance' is overlaid diagonally across the score.

- Picc.

Fl./Picc. *mf* *mp*

Ob. *mf* *mp*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp*

3rd Cl. *mf* *mp*

B. Cl.

Bsn. *mf*

1st, 2nd A. Sax. *f* *mf* *div.*

T. Sax. *mf*

Bari. Sax. *mf*

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn. *f* *div.*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

Euph. (Bar.) *mf*

Tba. *mf*

Mal. Bells w/soft plastic mallets *mf* *mp*

Timp.

Perc. I

Perc. II

7

7

Fl./Picc. *mf* + Picc.

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl.

Bsn.

1st, 2nd A. Sax. *mf*

T. Sax.

Bari. Sax.

1st Tpt. *mf*

2nd, 3rd Tpt. *mf*

1st, 2nd Hn. *a2* *mf*

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal. Vibes w/soft yarn mallets (pedal as needed) *mf* + Bells

Timp. *mf*

Perc. I *mf*

Perc. II *p*

10 11 12 13 14

15 - Picc. Fls. div.

Fl./Picc. *f* *n.b.* + Picc. Fls. div.

Ob. *f* *n.b.*

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

2nd Cl. *f* *n.b.*

3rd Cl. *f* *n.b.*

B. Cl. *f* *n.b.*

Bsn. *f* *n.b.*

1st, 2nd A. Sax. *f* *n.b.*

T. Sax. *f* *n.b.*

Bari. Sax. *f* *n.b.*

15

1st Tpt. *f* *n.b.*

2nd, 3rd Tpt. *f* *n.b.*

1st, 2nd Hn. *f* *n.b.*

1st Tbn. *f* *n.b.*

2nd Tbn. *f* *n.b.*

3rd Tbn. *f* *n.b.*

Euph. (Bar.) *f* *n.b.*

Tba. *f* *n.b.*

Mal. *f* Bells only Xylo. w/hard rubber mallets

Timp. *f*

Perc. I *f* B.D. *lightly* *mf*

Perc. II *f* Cr. Cyms. - *lightly* *mf*

15 16 17 18 19

6

Fl./Picc. *a2* **23**

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn. *mp*

1st, 2nd A. Sax. *vg2* *mp*

T. Sax. *mp*

Bari. Sax. *mp*

1st Tpt. **23**

2nd, 3rd Tpt. *a2*

1st, 2nd Hn.

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

Euph. (Bar.) *mf*

Tba. *mp*

Mal.

Timp.

Perc. I

Perc. II *mp* Tambourine w/fingertips





31

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

31

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

Vibes

*f*

*mf*

*mf*

*f*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

*mf*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*mf* *f*

*a2*

*a2*

*Cr. Cyms. - lightly*

41 *molto rall.*

Broad, gradually fading ♩ = 76

- Picc.

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

41 *molto rall.*

Broad, gradually fading ♩ = 76

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.  
(Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

Chimes

Vibes

one player  
Chimes only

Susp. Cym.

Cr. Cyms.

♩ = 72

48 **Espressivo**

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

♩ = 72

48 **Espressivo**

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.  
(Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

Wind Chimes w/fingertips

*mp*  
Susp. Cym.

*p*

47

*mp*

48

12

49

50

51



54

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

54

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

Perc. I

Triangle w/small beater

Perc. II

*mf* *p*

52 53 54 55 56 57

*poco rall.*

**62** *a tempo*

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.  
(Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

end Solo

+2nd

*mp* < *mf*

*p* < *mf*

open wire brushes on a Susp. Cym.

Susp. Cym. w/yarn mallets

Bells

Marimba

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

*a2*

*+2nd*

*+2nd*

Bells

Marimba

*let ring*

low F down to Eb

70

Fl./Picc. *Solo w/Ob.* *mp* *mf*

Ob. *Solo w/Fl.* *mp* *mf*

1st Cl. *mp* *mf* *Ob. cue*

2nd Cl. *mp* *mf*

3rd Cl. *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

1st, 2nd A. Sax. *mp* *mf*

T. Sax. *mp* *mf*

Bari. Sax. *mp* *mf*

70

1st Tpt. *mf*

2nd, 3rd Tpt. *mf*

1st, 2nd Hn. *mp*

1st Tbn. *mp* *mf*

2nd Tbn. *mp* *mf*

3rd Tbn. *mp* *mf*

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

Tba. *mp* *mf*

Mal. *Marimba* *mp* *mf*

Timp.

Perc. I *mp*

Perc. II





Fl./Picc. *a2* *rall.* *div.*

Ob.

1st Cl. *(b)*

2nd Cl. *(b)*

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt. *(b)* *rall.*

2nd, 3rd Tpt.

1st, 2nd Hn. *Solo* *mf*

1st Tbn.

2nd Tbn. *(b)*

3rd Tbn. *(b)*

Euph. (Bar.) *(b)*

Tba.

Mal. *Marimba only* *Bells* *dampen on cut-off* *Marimba*

Timp.

Perc. I

Perc. II *Chk. on cut-off*

*p* *f*

Rubato

♩ = 68 Rall. poco a poco

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

Rubato

♩ = 68 Rall. poco a poco

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

Bells

91 Tempo primo ♩ = 156

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

91 Tempo primo ♩ = 156

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph. (Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

Chimes

Low Eb to Low F

Cr. Cyms.

Fl./Picc. + Picc. *mf* *ff*

Ob. *mf* *ff*

1st Cl. *mf* *ff*

2nd Cl. *mf* *ff*

3rd Cl. *mf* *ff*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

1st, 2nd A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

Bari. Sax. *mf* *ff*

1st Tpt. *mf* *ff*

2nd, 3rd Tpt. *mf* *ff*

1st, 2nd Hn. *mf* *ff*

1st Tbn. *mf* *ff*

2nd Tbn. *mf* *ff*

3rd Tbn. *mf* *ff*

Euph. (Bar.) *mf* *ff*

Tba. *mf* *ff*

Mal. *mf* *ff*

Timp. *mf* *ff*

Perc. I *mf* *ff*

Perc. II *mf* *ff*

Susp. Cym.

- Picc.

102

Fl./Picc. *mf* *mp*

Ob. *mf* *mp*

1st Cl. *mf* *mp*

2nd Cl. *mf* *mp*

3rd Cl. *mf* *mp*

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

Euph. (Bar.) *f* Solo w/Tuba

Tba. *f* Solo w/Euphonium

Bells

Mal. *mf* *mp*

Timp.

Perc. I

Perc. II

Fl./Picc. *mf* + Picc.

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st, 2nd A. Sax. *mf*

T. Sax. *mf*

Bari. Sax. *mf*

1st Tpt. *mf*

2nd, 3rd Tpt. *mf*

1st, 2nd Hn. *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

3rd Tbn. *f* *mf*

Euph. (Bar.) *All* *mf*

Tba. *All* *mf*

Mal. *mf* Vibes + Bells

Timp. *mf*

Perc. I *mf*

Perc. II *p*

110 - Picc. Fl./Picc. *f* *n.b.* + Picc. Fls. div.

Ob. *f* *n.b.*

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

2nd Cl. *f* *n.b.*

3rd Cl. *f* *n.b.*

B. Cl. *f* *n.b.*

Bsn. *f* *n.b.*

1st, 2nd A. Sax. *f* *n.b.*

T. Sax. *f* *n.b.*

Bari. Sax. *f* *n.b.*

110 1st Tpt. *f* *n.b.*

2nd, 3rd Tpt. *f* *n.b.*

1st, 2nd Hn. *f* *n.b.*

1st Tbn. *f* *n.b.*

2nd Tbn. *f* *n.b.*

3rd Tbn. *f* *n.b.*

Euph. (Bar.) *f* *n.b.*

Tba. *f* *n.b.*

Mal. *f* Bells only Xylo.

Timp. *f*

Perc. I *f* (*f*) *mf* B.D. - *lightly*

Perc. II *f* *mf* Cr. Cyms. - *lightly*

110 111 112 113 114

24



Fl./Picc. *v<sub>2</sub>* *mf* **118** - Picc.

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl. *mp*

Bsn. *mp*

1st, 2nd A. Sax. *a<sub>2</sub>* *mp*

T. Sax. *mp*

Bari. Sax. *mp*

1st Tpt. *mp* **118**

2nd, 3rd Tpt. *mp*

1st, 2nd Hn. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

3rd Tbn. *mp*

Euph. (Bar.) *mp*

Tba. *mp*

Mal. *mf* Marimba

Timp. *mf* High E<sub>b</sub> up to High F

Perc. I *mp*

Perc. II *mp* Susp. Cym. w/small stick

Fl./Picc. + Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax. *a2* *mf*

T. Sax. *mf*

Bari. Sax. *mf*

1st Tpt. *mf*

2nd, 3rd Tpt. *mf*

1st, 2nd Hn. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

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

Tba. *mf*

Mal. Xylo.

Timp.

Perc. I *mf*

Perc. II

127 In Glorious Fashion

Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

127 In Glorious Fashion

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.  
(Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II



Fl./Picc.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st, 2nd A. Sax.

T. Sax.

Bari. Sax.

1st Tpt.

2nd, 3rd Tpt.

1st, 2nd Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.  
(Bar.)

Tba.

Mal.

Timp.

Perc. I

Perc. II

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*a2*  
*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

Vibes  
*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*

*p* *cresc. poco a poco*







**FULL-LENGTH  
DIGITAL  
RECORDINGS**

**AVAILABLE AT  
BARNHOUSE.COM**

For reference only.  
Not valid for performance.