

**Grade  
1**

Real music using only the first octave!

FULL CONDUCTOR SCORE

Catalog No: 023-4566-01

# **Long Day's Journey** **(A Triumphant Return)**

**James Swearingen**

**Sound  
Foundations  
Series**

**FOR BEGINNING BANDS!**



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# Sound Foundations Series

## (Grade levels 1/2 - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

## Long Day's Journey (A Triumphant Return)

### James Swearingen

#### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
B♭ Clarinet .....	12
B♭ Bass Clarinet.....	2
Bassoon .....	2
E♭ Alto Saxophone .....	8
B♭ Tenor Saxophone .....	2
E♭ Baritone Saxophone .....	2
B♭ Trumpet .....	10
F Horn .....	4
Trombone .....	6
Baritone BC .....	2
Baritone TC .....	2
Tuba .....	4
Mallet Percussion: Chimes, Bells, Marimba, Xylophone .....	4
Timpani .....	1
Percussion 1: Snare Drum, Bass Drum, Wood Block .....	3
Percussion 2: Suspended Cymbal, Tambourine, Triangle, Bongos .....	4
Piano/Keyboard (optional) .....	1

### Program Notes

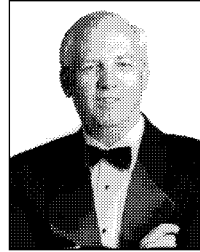
Life is a journey that covers a wide variety of experiences. When things go well, we gain an undeniable confidence that allows us to forge ahead. On the other hand, things can happen when they're least expected that may cause us to question our intended path. You should never allow problem-solving to stand in the way of achieving success. When difficult issues are resolved, you will have created the best opportunity for completing the long day's journey in a highly triumphant manner. And when this occurs, there is absolutely no better feeling!

### Rehearsal Suggestions

- When performing measures 1 – 5, create a balance between low instruments, high instruments and percussion. This will help bring clarity to this opening fanfare.
- The percussion parts should not overshadow the wind parts starting at measure 8.
- At measure 16, the flutes and oboe have the melody. The half-note parts should be cautious in not allowing the tempo to slow down.
- A new, more aggressive style is introduced at measure 20. The woodblock reinforces tempo while the bongo player provides rhythmic excitement.
- Measures 26 through 29 serve as a lyrical transition back to our main theme.
- Measure 40 - The overall drive of the ending will bring tremendous power to the climax of this exciting work!
- Above all else, have as much fun performing this piece as I did in composing it.

*James Swearingen*

#### 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 nearly 600 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 113 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 Young Band CD



WFR393

**BLAZE!**

*The Washington Winds, Edward S. Petersen - Conductor*

**CONTENTS:** *Rejoice! (Swearingen), Celtic Lullaby (arr. Phillips), American Legion March (Parker/arr. Glover), Blaze! (Romeyn), Ancient Conquest (Coles), The Red Sled (Fossa), A Time To Reflect (Swearingen), Woodwinds Of Mass Destruction (Conaway), Chimes Of Freedom (R.W. Smith), At Peace (Conaway), Interstellar Fanfare (J. McBride), Kartoan Klassics (Shaffer), Amber Skies (J. McBride), Missa Festi: Music for a Festival (Shaffer), And To The Republic: Concert March (Huckeby), Musical Mayhem (R.W. Smith), Promise Of Tomorrow (P. Clark), Blessings (R.W. Smith), Into The Court Of The King (Romeyn), Flutitude (Neeck), Long Day's Journey: A Triumphant Return (Swearingen), Daydreams (Romeyn), First Decree (R.W. Smith), March A Doodle Dandy (Shaffer), Waltz Of The Wraiths (Conaway), Alien Crossfire (J. McBride), Chorale & Fugue in F (Bach/Daehn)*

# LONG DAY'S JOURNEY

(A Triumphant Return)

James Swearingen (ASCAP)

Conductor Score  
023-4566-00

**Fanfare**  $\text{♩} = 92$   
(poco marcato)

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone, Baritone

Tuba

Mallet Percussion:  
Chimes, Bells, Marimba, Xylophone

Hard Mallets

Timpani (B♭, E♭)

Percussion 1:  
Snare Drum, Bass Drum, Wood Block

Percussion 2:  
Suspended Cymbal, Tambourine, Triangle, Bongos (mounted on stand)

Piano/Keyboard (optional)

*Trb. - top notes*  
*Bar. - bottom notes*

*mp* *f* *mf* *f*

1 2 3 4 5

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Allegro ♩ = 132  
Light and Joyous!

8

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bs. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

Trp. *mf*

Hn. *mf*

Trb./Bar. *mf*

Tuba *mf*

Mallet Perc. *mf*  
Marimba  
Med. Hard Cord Mallets

Timp. *mf*  
Med. Hard Mallets

Perc. 1 *mf*

Perc. 2 *mf*  
Tambourine w/fingertips

Pno./Kybd. (opt.) *mf*

6 7 8 9 10

Fl. *mf*

Ob. *mf*

Cl. *div.*

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp. *div.*

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

11

12

13

14

15

16 Lyrical

20 Aggressive

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

16 Lyrical

20 Aggressive

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc. Bells Xylophone w/plastic mallets

Timp.

Perc. 1 Triangle w/small beater Wood Block w/hard rubber mallets

Perc. 2 Bongos w/sticks

Pno./Kybd. (opt.)

16

17

18

19

20

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

*f*

*mf*

*div.*

21 22 23 24 25

Detailed description: This is a page of a musical score for an orchestra and optional piano/keyboard. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It covers measures 21 through 25. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet (Trp.), Horn (Hn.), Trombone/Baritone (Trb./Bar.), Tuba, Mallet Percussion (Mallet Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Piano/Keyboard (opt.) (Pno./Kybd. (opt.)). The Flute and Oboe parts have a dynamic marking of *f* starting in measure 24. The Clarinet and Horn parts have a dynamic marking of *mf* starting in measure 24. The Trumpet part has a dynamic marking of *mf* and a *div.* (divisi) instruction starting in measure 24. The Piano/Keyboard part has a dynamic marking of *mf* starting in measure 24. The Percussion 1 part consists of a steady pattern of 'x' marks. The Percussion 2 part consists of a steady pattern of eighth notes. The score is watermarked with 'For reference only. Not valid for performance.'

26 Lyrical

Light and Joyous!

Fl. *mf*

Ob. *mf*

Cl.

Bs. Cl. *mf*

Bsn. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

26 Lyrical

Light and Joyous!

Trp. *mf* *div.*

Hn. *mf*

Trb./Bar. *mf*

Tuba *mf*

Mallet Perc. *mf* Bells Marimba

Timp. *mf*

Perc. 1 S.D. *mf*

Perc. 2 B.D. *mf* Tambourine

Pno./Kybd. (opt.) *mf*

26 27 28 29 30 31



32

Fl. *div.*

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

32

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

32

33

34

35

36

Fl. *div.*

Ob.

Cl. *div.*

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp. *div.*

Hn.

Trb./Bar. *div.*

Tuba

Mallet Perc. Chimes (opt. Bells)

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

40

40

37 38 39 40 41

Fl. *f*

Ob. *f*

Cl. *f*

Bs. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Trp. *f*

Hn. *f*

Trb./Bar. *f*

Tuba *f*

Mallet Perc. *f* Chimes + Bells (if possible) *hand dampen*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Pno./Kybd. (opt.) *f*

42 43 44 45 46 47