

**Grade
1½**

Expanding ranges and rhythms for the Rising Band!

FULL CONDUCTOR SCORE
Catalog No: 024-4450-01

The Sounds Of Liberty

Concert March

James Swearingen

**Rising Band
Series**

FOR DEVELOPING BANDS!



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Rising Band Series

(Grade levels 1 1/2 - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing 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 two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

The Sounds of Liberty

Concert March

James Swearingen

Instrumentation

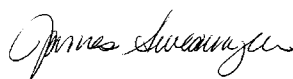
Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet	6
2nd B \flat Clarinet	6
B \flat Bass Clarinet	2
Bassoon	2
E \flat Alto Saxophone	8
E \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
F Horn	4
Trombone/ Baritone BC	8
Baritone TC	2
Tuba	4
Bells	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals, Triangle	2
Piano/Keyboard (optional)	1

Program Notes

Listen closely and you'll find that this piece offers a wealth of musical ideas that are fully intended to lift your spirits. It should be noted that throughout this work, the ideals of American patriotism clearly shine bright and you'll be highly tempted to clap along with the beat. In addition, no concert would be complete without at least one "toe-tapping" march.

Rehearsal and Performance Suggestions

- Establishing and maintaining a steady tempo will be essential to the overall success of this march.
- Encourage your students to memorize the first few measures. This will allow them to watch you for their initial entry and the subsequent tempo of the entire piece.
- On at least one occasion, take the time to rehearse the march slowly as a chorale. This will allow the students a better opportunity to hear the harmonies of the over-all work. Perhaps this exercise could also help in improving intonation.
- Identify which instruments are playing the melody. Encourage others not to exceed the established volume of this important part.
- The scoring of this work is mainly vertical. In other words, the majority of musicians are rhythmically playing the same part while the pitches may be different.
- The last note of the march (the stinger) is traditionally played short and should project quite nicely without extra emphasis. Instead, focus on providing a slight touch of tone.
- 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 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.

CD Recording Available



WFR390
KICK-START!
The Washington Winds,
Edward Petersen - Conductor

CONTENTS: Rattle The Cage (Neeck), Thunderbolt Galop (Huffer/arr. Glover), After The Storm (J. McBride), Insurrection (Coles), Christmas Fantasy (P. Clark), Siberian Express (Phillips), Elf Dance (Conaway), Desert Fire (J. McBride), Silver Wings March (R.W. Smith), Mission To Mars (Chattaway), Secret Agent (Romeyn), As Eagles Soar (Swearingen), The Quest for Greatness (Conaway), Sleddin' Hill (Shaffer), Spirits of the Heavens (Shaffer), Argosy (R.W. Smith), The Sounds Of Liberty (Swearingen), Pajaritos (Huckeby), Simple Dreams (Romeyn), Christmas Angels (P. Clark), Promise Of A New Sunrise (Shaffer), Attack of the Zombie Trombones (Neeck), Power And Pride (Conaway), Circus Time (Shaffer), Time For Trumpets (R.W. Smith), A Quiet Song (Swearingen), Jingle Drums (Neeck), Call To Glory (Romeyn), Kick-Start! (Swearingen), On Parade (Glover), Drum & Drummer (Shaffer), Mach One (J. McBride), Just As I Am (Setting by R.W. Smith), Deck The Holidays (Romeyn)

Commissioned by the 2015-2016 Wilson Junior High School Band,
El Centro, California, Mitch Sturman director, and dedicated to the American spirit of liberty.

THE SOUNDS OF LIBERTY

Concert March

James Swearingen (ASCAP)

Conductor Score
024-4450-00

March Tempo $\text{♩} = 120$

The score is arranged in systems. The first system includes Flute, Oboe, 1st B♭ Clarinet, 2nd B♭ Clarinet, B♭ Bass Clarinet, Bassoon, Eb Alto Saxophone, B♭ Tenor Saxophone, and Eb Baritone Saxophone. The second system includes 1st B♭ Trumpet, 2nd B♭ Trumpet, F Horn, Trombone Baritone, and Tuba. The third system includes Bells (Soft plastic mallets), Timpani (B♭, F; Med. hard mallets), Percussion 1 (S.D., B.D.), Percussion 2 (Crash Cymbals, Triangle), and Piano/Keyboard (optional). Dynamics range from *f* to *mf*. A rehearsal mark '5' is placed above the fifth measure of the first system. A large watermark 'For Reference Only - Not for Performance' is overlaid diagonally across the score.

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13

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno. /Kbd. (opt.)

9 10 11 12 13 14 15 16 17

Fl. *div.*

Ob.

1st Cl. *div.*

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp. *div.*

2nd Trp.

Hn.

Trb. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno. /Kbd. (opt.)

29

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

29

1st Trp.

2nd Trp.

Hn.

Trb. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno. /Kbd.
(opt.)

div.

f

27 28 29 30 31 32 33 34

37

Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

Bs. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

37

1st Trp. *f*

2nd Trp. *f*

Hn. *f*

Trb. Bar. *f*

Tuba *f*

Bells *f*

Timp. *f*

Perc. 1 *f* *mf* *f* *p* *mp*

Perc. 2 *f* *f* *mp*

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

35 36 37 38 39 40 41 42 43

45

Fl. *p* gradual cresc.

Ob. *p* gradual cresc.

1st Cl. *p* gradual cresc.

2nd Cl. *p* gradual cresc.

Bs. Cl. *p* gradual cresc.

Bsn. *p* gradual cresc.

A. Sx. *p* gradual cresc.

T. Sx. *p* gradual cresc.

B. Sx. *p* gradual cresc.

45

1st Trp. *p* gradual cresc.

2nd Trp. *p* gradual cresc.

Hn. *p* gradual cresc.

Trb. Bar. *p* gradual cresc.

Tuba *p* gradual cresc.

Bells *p* gradual cresc.

Timp. *p* gradual cresc.

Perc. 1 on rim *p* gradual cresc.

Perc. 2 Triangle w/small beater *p* *mp* *mf*

Pno./Kbd. (opt.) *p* gradual cresc.

53

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

53

1st Trp.

2nd Trp.

Hn.

Trb. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno. /Kbd. (opt.)

S.D. head

Cr. Cymbals

53 54 55 56 57 58 59 60

61

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

61

1st Trp.

2nd Trp.

Hn.

Trb. Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

Pno. /Kbd.
(opt.)

61 62 63 64 65 66 67 68

69 *div.* *mp*

Fl.

Ob.

1st Cl. *div.* *mp*

2nd Cl. *mp*

Bs. Cl.

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx.

69 *div.* *mp*

1st Trp. *mp*

2nd Trp. *mp*

Hn. *mp*

Trb. Bar. *mp*

Tuba

Bells *mp*

Timp.

Perc. 1 *mp*

Perc. 2

Pno. /Kbd. (opt.) *mp*

69 70 71 72 73 74 75 76

77

Fl. *cresc.* *f*

Ob. *cresc.* *f*

1st Cl. *cresc.* *f*

2nd Cl. *cresc.* *f*

Bs. Cl. *mp* *cresc.* *f*

Bsn. *cresc.* *f*

A. Sx. *cresc.* *f*

T. Sx. *cresc.* *f*

B. Sx. *mp* *cresc.* *f*

77

1st Trp. *cresc.* *f*

2nd Trp. *cresc.* *f*

Hn. *cresc.* *f*

Trb. Bar. *cresc.* *f*

Tuba *mp* *cresc.* *f*

Bells *cresc.* *f*

Timp. *mp* *cresc.* *f*

Perc. 1 *mp* *cresc.* *f*

Perc. 2 *mp* *cresc.* *f*

Pno. /Kbd. (opt.) *cresc.* *f*

77 78 79 80 81 82 83 84