

**Grade
2**

Leading to "Command" of the Concert Band!

FULL CONDUCTOR SCORE

Catalog No: 024-4516-01

A Time to Reflect

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.

A Time To Reflect

James Swearingen

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet	6
2nd B \flat Clarinet	6
B \flat Bass Clarinet	2
Bassoon	2
1st E \flat Alto Saxophone	4
2nd E \flat Alto Saxophone	4
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
F Horn	4
Trombone	4
Baritone BC	2
Baritone TC	2
Tuba	2
Mallet Percussion: Chimes, Marimba, Vibes, Bells	4
Timpani	1
Auxiliary Percussion: Suspended Cymbal, Triangle	2
Piano/Keyboard (optional)	1

Program Notes

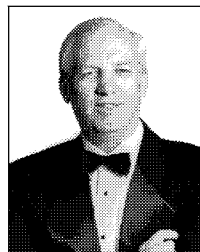
Moments come and go, but taking the opportunity to reflect provides a wonderful insight for each and every one of us to assess the direction of our lives. A feeling of sadness can suddenly turn to happiness when positive thoughts about joyous occasions enter our mind. The memory of an old friend can rekindle the desire to call and re-establish a once forgotten relationship. Thinking about a special visit to a memorable place can plant the seed for future travel. Each of us, if we take the opportunity, can control our feelings through the inspiration of magical moments that we simply refer to as the "good times of our life."

Rehearsal Suggestions

- The initiation of sound (attack) will be more accurate if the group's preparation of breath is "in time" with the conductor.
- Having the students memorize the first few notes will allow them to direct their eyes toward the conductor. This should also help to insure an accurate and precise attack.
- The use of a soft (du) tonguing style will help to establish the lyrical quality of this highly expressive work.
- Not all parts are created equal. Maintain balance by having the accompaniment parts play "within the sound" of the melody.
- Maintain a strong awareness of sub-division so as to avoid rushing the eighth notes.
- Shape the music in a highly expressive manner. Measure 33 is the high point of this composition.
- Above all else, have as much fun performing this piece as I did 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.

New Young Band CD



WFR393
BLAZE!
The Washington Winds, Edward 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), Kartoon 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)

Commissioned by the Northwest Iowa Bandmasters Association in recognition of 50 years of service to music education,
and dedicated to the 2017 7th and 8th Grade Middle School Honor Band; Tiffany Wurth, Honor Band Chair.

A TIME TO REFLECT

Conductor Score
024-4516-00

James Swearingen (ASCAP)

Very Legato ♩ = 80

Slight rit.

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- Oboe:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- 1st B♭ Clarinet:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- 2nd B♭ Clarinet:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- B♭ Bass Clarinet:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Bassoon:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- 1st E♭ Alto Saxophone:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- 2nd E♭ Alto Saxophone:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- B♭ Tenor Saxophone:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- E♭ Baritone Saxophone:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- 1st B♭ Trumpet:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- 2nd B♭ Trumpet:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic.
- F Horn:** Treble clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Trombone:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Baritone:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Tuba:** Bass clef, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Mallet Percussion:** Treble clef, 3/4 time, includes Chimes, Marimba, Vibes, and Bells. Starts with a forte (*f*) dynamic.
- Timpani (F - B♭):** Bass clef, 3/4 time, includes med. mallets. Starts with a forte (*f*) dynamic.
- Auxiliary Percussion:** Treble clef, 3/4 time, includes Suspended Cymbal and Triangle. Starts with a mezzo-piano (*mp*) dynamic.
- Piano/Keyboard (optional):** Grand staff, 3/4 time, starts with a forte (*f*) dynamic, then moves to mezzo-forte (*mf*) and mezzo-piano (*mp*).

The score includes performance markings such as "Very Legato", "Slight rit.", and dynamic changes from *f* to *mf* to *mp*. The piece is in 3/4 time and ends with a mezzo-piano (*mp*) dynamic.

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9 A tempo

FL.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

9 A tempo

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

Pno./Kybd. (opt.)

Marimba w/soft mallets

Mar. (bottom)

+ Vibes w/soft mallets (top)

Triangle w/small beater

9 10 11 12 13 14 15 16

17

FL.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

17

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet Perc. (Marimba)

Timp.

Perc.

Pno./Kybd. (opt.)

17 18 19 20 21 22 23 24

25

Rit.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

25

Rit.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet Perc. Bells w/soft plastic mallets Chimes

Timp.

Perc. S.C.

Pno./Kybd. (opt.)

25

26

27

28

29

30

31

32

33 A tempo, expressive

FL. *f* *mp*

Ob. *f* *mp*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

Bs. Cl. *f* *mp*

Bsn. *f* *mp*

1st A. Sx. *f* *mp*

2nd A. Sx. *f* *mp*

T. Sx. *f* *mp*

B. Sx. *f* *mp*

33 A tempo, expressive

1st Trp. *f* *mp*

2nd Trp. *f* *mp*

Hn. *f* *mp*

Trb. *f* *mp*

Bar. *f* *mp*

Tuba *f* *mp*

Mallet Perc. *f*

Timp. *f* *mp*

Perc. *f*

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

33 34 35 36 37 38 39 40

41

Broaden

45

Gradually slowing

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

41

Broaden

45

Gradually slowing

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet Perc.

Timp.

Perc.

Pno./Kybd. (opt.)

Bells

Chimes

Triangle w/small beater

41 42 43 44 45 46 47 48 49