

SEAGATE OVERTURE

JAMES SWEARINGEN

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Sea Gate

Overture

James Swearingen

SEAGATE OVERTURE

Instrumentation

Full Conductor Score.....	1
C Piccolo	1
1st & 2nd C Flutes	10
1st Bb Clarinet	4
2nd Bb Clarinet	4
3rd Bb Clarinet.....	4
Eb Alto Clarinet	2
Bb Bass Clarinet	2
1st & 2nd Oboe	2
1st & 2nd Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone.....	3
Bb Tenor Saxophone.....	2
Eb Baritone Saxophone	1
1st Bb Trumpet	3
2nd Bb Trumpet	3
3rd Bb Trumpet	3
1st & 2nd F Horn	2
3rd & 4th F Horn	2
1st Trombone.....	2
2nd Trombone	2
3rd Trombone	2
Baritone T.C.	2
Baritone B.C.	2
Tuba.....	5
String Bass	1
1st Percussion - Snare Drum, Bass Drum	3
2nd Percussion - Cymbals, Triangle, etc.	2
Mallet Percussion	2
Timpani	1

ABOUT THE COMPOSITION

Completed in December of 1987, SEAGATE OVERTURE was premiered in February of 1988 at the annual meeting of the Ohio Music Educators Association. This convention, held in Toledo, Ohio was named the Seagate Conference in honor of this city which has become known as The Gateway To The Sea. An outstanding performance was given by the Ohio All-State Band under the direction of Cmdr. Allen E. Beck, the conductor of the U.S. Navy Band. The Ohio chapter of Phi Beta Mu, of which he is a member, commissioned James Swearingen to write this overture for the Seagate Conference.

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. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education and one of several resident composers at Capital University located in Columbus, Ohio. He also serves as a staff arranger for the famed Ohio State University Marching Band. 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.



In addition to his teaching 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 Japan, Australia, Europe, Canada and The Republic of China.

Mr. Swearingen's numerous contributions for band have been enthusiastically received by school directors, student performers and audiences worldwide. With over 400 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 79 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. Most recently, Mr. Swearingen received the 2002 Community Music Educator Award given annually by the Columbus Symphony Orchestra. He is a member of numerous professional and honorary organizations including OMEA, MENC, ASBDA, Phi Beta Mu and Pi Kappa Lambda. In March of 2000, he was invited to join The American Bandmasters Association, considered to be the most prestigious bandmaster organization in the world.

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



WFR102
IN ALL ITS GLORY
 The Music Of James Swearingen
 The Washington Winds, Edward Petersen Conducting

Includes: Dawn Of A New Day, Let The Spirit Soar, In All Its Glory, Blue Ridge Saga, Celebration & Dance, Proud Spirit, The Light Eternal, Where The River Flows, Fantasy On An American Classic, Seagate Overture

Adagio espressivo ♩ = 69-72

C Piccolo
Flutes 1 & 2
Oboes 1 & 2
B♭ Clarinets 1 & 2
E♭ Alto Clarinet
B♭ Bass Clarinet
Bassoons 1 & 2
E♭ Alto Saxophones 1 & 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

Maestoso

Adagio espressivo ♩ = 69-72

B♭ Trumpets 1, 2, & 3
F Horns 1, 2, 3, & 4
Trombones 1, 2, & 3
Baritone
Tuba
String Bass
Mallet Percussion
Timpani (med. hard mallets)
Snare Drum, Crash Cymbals, Small Triangle, Tambourine, Temple Blocks, Bongos
Suspended Cymbal
Bass Drum

Maestoso

3582

13 Allegro con spirito $\text{♩} = 160$

17 Leggiero

Picc. *all div.* *p* *G. P.* *mf* *Soli*

Fls. 1 *p* *G. P.* *mf* *Soli*

2 *p* *G. P.* *mf* *Soli*

Obs. 1 *p* *G. P.* *mf* *Soli*

2 *p* *G. P.* *mf* *Soli*

Cls. 1 *p* *G. P.* *mf* *Soli*

2 *p* *G. P.* *mf* *Soli*

3 *p* *G. P.* *mf* *Soli*

A.Cl. *p* *G. P.* *f*

B.Cl. *p* *G. P.* *f*

Bans. 1 *p* *G. P.* *f*

2 *p* *G. P.* *f*

A.Saxs. 1 *p* *G. P.* *f*

2 *p* *G. P.* *f*

T.Sax. *p* *G. P.* *f*

B.Sax. *p* *G. P.* *f*

Tpts. 1 *p* *G. P.* *f*

2 *p* *G. P.* *f*

3 *p* *G. P.* *f*

Hns. 1 *p* *G. P.* *f*

2 *p* *G. P.* *f*

3 *p* *G. P.* *f*

4 *p* *G. P.* *f*

Trbs. 1 *all* *p* *G. P.* *pp* *ff*

2 *all* *p* *G. P.* *pp* *ff*

3 *all* *p* *G. P.* *pp* *ff*

Bar. *p* *G. P.* *pp* *ff*

Tuba *p* *G. P.* *pp* *ff*

St.B. *p* *G. P.* *pp* *ff*

Vibes. *p* *G. P.* *pp* *ff*

Timp. *p* *G. P.* *pp* *mf* *ff*

S.D. *p* *G. P.* *pp* *mf* *ff*

S.Cym. *mf* *ff* *secco*

B.D. *pp* *ff*

Xylo. *mf* *ff*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Picc. (Piccolo)
- Fls. (Flutes)
- Obs. (Oboes)
- Cls. (Clarinets)
- A.Cl. (Alto Clarinet)
- B.Cl. (Bass Clarinet)
- Bsns. (Bassoons)
- A.Saxs. (Alto Saxophones)
- T.Sax. (Tenor Saxophone)
- B.Sax. (Baritone Saxophone)
- Tpts. (Trumpets)
- Hns. (Horns)
- Trbs. (Trombones)
- Bar. (Baritone)
- Tuba
- St.B. (Euphonium)
- Xylo. (Xylophone)
- Timp. (Timpani)
- S.D. (Snare Drum)
- B.D. (Bass Drum)

The score is written in 4/4 time and features various musical notations, including notes, rests, and dynamic markings. A large, diagonal watermark reading "Copyrighted Material" is visible across the page. The score is divided into two systems, with the second system starting at measure 18. The first system includes measures 1 through 17, and the second system includes measures 18 through 22. The score is written in a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked as "Allegro" and the mood is "3-2-2".

26 30

Picc. *f* *fp* *f* *mf* Solo - w/Trpt.1

Fls. 1 *f* *fp* *f* *mp*

Obs. 2 *f* *fp* *f* *mp*

1 *f* *fp* *f* *mp*

Cls. 2 *f* *fp* *f* *mp*

3 *f* *fp* *f* *mp*

A.Cl. *f* *fp* *f* *mp*

B.Cl. *f* *fp* *f* *mp*

Bsns. 1 *f* *fp* *f* *mf* *a2* *mp*

2 *f* *fp* *f* *mf* *mp*

A.Saxs. *f* *fp* *f* *mp*

2 *f* *fp* *f* *mp*

T.Sax. *f* *fp* *f* *mp*

B.Sax. *f* *fp* *f* *mp*

26 30

Trpts. 1 *f* *fp* *f* *mf* Solo-st. mute w/Picc.

2 *f* *fp* *f* *mp*

3 *f* *fp* *f* *mp*

Hns. 1 *f* *fp* *f* *mp*

2 *f* *fp* *f* *mp*

3 *f* *fp* *f* *mp*

4 *f* *fp* *f* *mp*

Trbs. 1 *f* *fp* *f* *mp*

2 *f* *fp* *f* *mp*

3 *f* *fp* *f* *mp*

Bar. *f* *fp* *f* *mp* cue-one player only

Tuba *f* *fp* *f* *mp* cue-one player only

St.B. *f* *fp* *f* *mp*

Xylo. *f* *fp* *f* *mp* Bells - plastic mallets

Timp. *f* *fp* *f* *mp* (Change Gb to F)

S.D. Trgl. *f* *fp* *f* *mp* small Trgl. *mf*

Tamb. B.D. *f* *fp* *f* *mp* Tamb. *mf*

37

Picc.

Fis.

Obs.

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Picc. *Soli* *f*

Fls. 1 *Soli* *f*

2 *Soli* *f*

Obs. 1 *Soli* *f*

2 *Soli* *f*

Cls. 1 *Soli* *f*

2 *Soli* *f*

3 *Soli* *f*

A.Cl. *f*

B.Cl. *f*

Bsns. 1 *f*

2 *f*

A.Saxs. 1 *f*

2 *f*

T.Sax. *f*

B.Sax. *f*

41

Tpts. 1 *f*

2 *f*

3 *f*

Hns. 1 *a2* *f*

2 *a2* *f*

3 *f*

4 *f*

Trbs. 1 *f*

2 *f*

3 *f*

Bar. *f*

Tuba *f*

St.B. *f*

Bells (Brass mallets) *Bells-Soli* *f*

Timp. *f*

S.D. *f*

C.Cym. *f* *lightly*

Tamb. *f*

Picc. 1st only *p cresc.*
 Fls. 1st only *p cresc.*
 Obs. 1st only *p cresc.*
 Cls. 1st only *p cresc.*
 A.Cl. *p cresc.*
 B.Cl. *p cresc.*
 Bsns. *p cresc.*
 A.Saxs. *p cresc.*
 T.Sax. *p cresc.*
 B.Sax. *p cresc.*
 Tpts. *div. p cresc.*
 Hns. *p cresc.*
 Trbs. *p cresc.*
 Bar. *p cresc.*
 Tuba *p cresc.*
 St.B. *p cresc.*
 Xylo. *p cresc.*
 Timp. *p cresc.*
 T.B. Solo *p cresc.*
 S.D. *p cresc.*
 B.D. *p cresc.*
 C.Cym. *p cresc.*

* Bongos Solo w/sticks
 T.B. Solo

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Piccolo, Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bsns.), Saxophones (A.Saxs., T.Sax., B.Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Trbs.), Baritone (Bar.), Tuba, Snare Drum (S.D.), Cymbals (C.Cym.), and Bass Drum (B.D.). The score includes dynamic markings such as *ff*, *mf*, and *mp*, and performance instructions like *Soli* and *div.*. A large, faint watermark "Copyright © 2013 by Hal Leonard Publishing Corporation" is visible across the page.

3-2-2

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2 3

A.Cl.

B.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

3-2-2

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B.

Xylo.

Temp.

S.D.
C.Cym.

B.D.

fp *f* *secco*

rall. e dim. **73 Andante espressivo** ♩=88

Picc. 1
Fls. 2
Obs. 2
Cls. 1
A.Cl. 2
B.Cl. 3
Bsns. 1
A.Saxs. 2
T.Sax. 3
B.Sax. 4

rall. e dim. **73 Andante espressivo** ♩=88

Tpts. 1
Hns. 2
Trbs. 3
Bar. 4
Tuba 5
St.B. 6

Xylo. Chimes Vibes.
Timp.
S.D. C.Cym. Trgl.
S.Cym. B.D.

choke *S.Cym.* *l.v.* *Trgl.*

one player *one player*

Vibes. medium hard mallets *(Change G♭ to F)*

Picc. rit. **31** Con moto
 Fls. 1. 1. *mp*
 Obs. 2. *a2*
 Cts. 1. *mp*
 2. *mp*
 3. *mp*
 A.Cl. *mp*
 B.Cl. *opt.*
 Bsns. 1. *mp*
 2. *mp*
 A.Saxs. 1. *mp*
 2. *mp*
 T.Sax. *mp*
opt.
(u)
mp
31 Con moto
 (cup mute-one player per part-1st only)
 Tpts. 1. rit. *mp*
 2. *mp*
 3. *mp*
 Hns. 1. *a2*
 2. *mp*
 3. *a2*
 4. *mp*
 Trbs. 1. *mp*
 2. *mp*
 3. *mp*
 Bar. *all*
 Tuba *mp*
 St.B. *mp*
 Vibes. *mp*
 Timp. *mp*
 Trgl. (Dome of Cym. w/small stick) *mp*
Trgl. *mp*

Picc.

Fls. 1 2

Obs. 1 2

Cls. 1 2 3

A.Cl.

B.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B.

Vibes.

Timp.

Dome of Cym.

Trgl.

rall. **89 a tempo Broadly**

Picc. *div.* *Soli* *f molto sonore* *mf*

Fls. 1 *div.* *Soli* *f molto sonore* *mf*

Obs. 2 *div.* *Soli* *f molto sonore* *mf*

1 *div.* *Soli* *f molto sonore* *mf*

Cl. 2 *div.* *Soli* *f molto sonore* *mf*

3 *div.* *Soli* *f molto sonore* *mf*

A.Cl. *div.* *Soli* *f molto sonore* *mf*

B.Cl. *div.* *Soli* *f molto sonore* *mf*

Bsns. 1 *div.* *Soli* *f molto sonore* *mf*

2 *div.* *Soli* *f molto sonore* *mf*

A.Saxs. 1 *div.* *Soli* *f molto sonore* *mf*

2 *div.* *Soli* *f molto sonore* *mf*

T.Sax. *div.* *Soli* *f molto sonore* *mf*

B.Sax. *div.* *Soli* *f molto sonore* *mf*

rall. **89 a tempo Broadly**

1 *div.* *Soli* *f molto sonore* *mf*

2 *div.* *Soli* *f molto sonore* *mf*

3 *div.* *Soli* *f molto sonore* *mf*

Hns. 1 *div.* *Soli* *f molto sonore* *mf*

2 *div.* *Soli* *f molto sonore* *mf*

3 *div.* *Soli* *f molto sonore* *mf*

4 *div.* *Soli* *f molto sonore* *mf*

Trbs. 1 *f > p*

2 *f > p*

3 *f > p*

Bar. *f molto sonore* *mf*

Tuba *f molto sonore* *mf*

St.B. *f molto sonore* *mf*

Bells-top notes only (hard plastic mallets) Vibes. & Bells *f*

Timp. *mf* *f*

yarn mallets *mf* *f* *l. v.*

S.Cym. *f* *l. v.*

rit. **97 Con moto**

Picc.

Fls. 1

Obs. 1

2

1

2

3

4

A. Cl.

B. Cl.

Bsns. 1

2

A. Saxs. 1

2

T. Sax.

B. Sax.

1

2

3

4

5

6

7

8

Cor. 2

Hns. 1

2

3

4

1

2

3

4

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8

9

10

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3582

[illegible]

113 a tempo **molto rit.**

Picc. *Soli* *f*

Fls. 1 *Soli* *f* one player *p*

Obs. 1 *Soli* *f* one player *p*

2 *Soli* *f* one player *p*

Cls. 1 *Soli* *f* one player *p*

2 *Soli* *f* one player *p*

3 *Soli* *f* one player *p*

A.Cl. *f* Cl.1 cue-one player *p*

B.Cl. *f* Cl.1 cue-one player *p*

Bans. 1 *f* one player *p*

2 *f* one player *p*

A.Saxs. 1 *Soli* *f* one player *p*

2 *Soli* *f* one player *p*

T.Sax. *f* one player *p*

B.Sax. *f* one player *p*

113 a tempo **molto rit.**

1 *f*

2 *f*

3 *f*

Hns. 1 *f* *a2* *Soli* *f* *div.* *p*

2 *f* *a2* *Soli* *f* *div.* *p*

3 *f* *a2* *Soli* *f* *div.* *p*

4 *f* *a2* *Soli* *f* *div.* *p*

Trbs. 1 *f* *p*

2 *f* *p*

3 *f* *p*

Bar. *f* *p*

Tuba *f* *p*

St.B. *f* *p*

Chimes *f* *p*

Timp. *f* *p*

S.Cym. *f* *L v.*

120 Allegro con spirito $\text{♩} = 160$

124 Leggiero

Picc.

Fis. 1 2

Obs. 1 2

Cl. 1 2 3

A.Cl.

B.Cl.

Bsns. 1 2

A.Sax.

T.Sax.

B.Sax.

120 Allegro con spirito $\text{♩} = 160$

124 Leggiero

Soli

Soli

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B.

Xylo.

Timp.

S.D.

S.Cym. *mf*

B.D. *pp*

Xylo. *ff*

S.Cym. *secco*

3582

Score for various instruments, including Picc., Fls., Obs., Cls., A.Cl., B.Cl., Bsns., A.Saxs., T.Sax., B.Sax., Tpts., Hns., Trbs., Bar., Tuba, St.B., and Timp. The score features multiple staves with musical notation, including notes, rests, and dynamic markings such as *Soli*, *simile*, and *f*. The notation is arranged in a standard orchestral format, with woodwinds and brass instruments in the upper staves and percussion in the lower staves. A large, diagonal watermark reading "Not for reference only" is overlaid across the center of the page.

134

Picc. *mf*

Fls. *mf*

Obs. *mf*

1. *mf*

2. *mf*

3. *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsns. *mf*

1. *mf*

2. *mf*

A.Saxs. *mf*

2. *mf*

T.Sax. *mf*

B.Sax. *mf*

134

div. *mf*

Tpts. *mf*

1. *mf*

2. *mf*

3. *mf*

Hns. *mf*

1. *mf*

2. *mf*

3. *mf*

Trbs. *mf*

1. *mf*

2. *mf*

3. *mf*

Bar. *mf*

Tuba *mf*

St.B. *mf*

Timp. *mf*

S.D. *mf*

C.Cym. *mf*

Trgl. *mf*

Tamb. *mf*

B.D. *mf*

138

This is a page from a musical score, likely for a concert band or orchestra. The page contains staves for various instruments, including Piccolo (Picc.), Flutes (Fls.), Oboes (Obs.), Clarinets (Cla.), Bassoons (Bsns.), Saxophones (A.Saxs., T.Sax., B.Sax.), Trumpets (Tpts.), Horns (Hns.), Trombones (Trbs.), Baritone (Bar.), Tuba, Snare Drum (St.B.), Bells, Timpani (Timp.), and Cymbals (Cym.). The score is written in 4/4 time and includes measures 145 and 149. Key markings include 'Soli' for solo parts, 'f' for fortissimo, and 'Cym. f lightly' for cymbal playing. The score is watermarked with 'Copyright © 2014 by Hal Leonard Publishing Corporation'.

Picc.
 Fls. 1
 2
 Obs. 1
 2
 Cls. 1
 2
 3
 A.Cl.
 B.Cl.
 Bsns. 1
 2
 A.Saxs. 1
 2
 T.Sax.
 B.Sax.
 Tpts. 1
 2
 3
 Hns. 1
 2
 3
 4
 Trbs. 1
 2
 3
 Bar.
 Tuba
 St.B.
 Bells
 Timp.
 S.D.
 C.Cym.
 Tamb.

The score is written in 4/4 time. The key signature is one flat (B-flat). The music features a variety of instruments and woodwinds, including Piccolo, Flutes, Oboes, Clarinets, Alto Clarinet, Bass Clarinet, Bassoons, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Trumpets, Horns, Trombones, Baritone, Tuba, Snare Drum, Cymbal, and Tom-tom. The score includes a variety of musical notations such as notes, rests, and dynamic markings. A large watermark "Copyright © 2010" is visible across the page.

157

Picc. *mf*

Fls. 1 *mf*

2 *mf*

Obs. 1 *mf*

2 *mf*

Cl. 1 *mf*

2 *mf*

3 *mf*

A.Cl. *mf*

B.Cl. *mf*

Bsns. 1 *mf*

2 *mf*

A.Saxs. 1 *mf*

2 *mf*

T.Sax. *mf*

B.Sax. *mf*

157

Tpts. 1 *mf*

2 *mf*

3 *mf*

Hns. 1 *mf*

2 *mf*

3 *mf*

4 *mf*

Trbs. 1 *mf*

2 *mf*

3 *mf*

Bar. *mf*

Tuba *mf*

St.B. *mf*

Xylo. - plastic mallets *mf*

Xylo. *mf*

Timp. *mf*

S.D. *mf*

B.D. *mf*

div.

a2

div.

div.

167 Soli

Picc. 1st only +2nd

Fls. 1 2 *p cresc.* *mp cresc.* *ff* *mf* *f*

Obs. 1 2 *p cresc.* *mp cresc.* *ff* *mf* *f*

Clas. 1 2 3 *p cresc.* *mp cresc.* *ff* *mf* *f*

A.Cl. *p cresc.* *mp cresc.* *ff* *mf* *f*

B.Cl. *p cresc.* *mp cresc.* *ff* *mf* *f*

Bsns. 1 2 *p cresc.* *mp cresc.* *ff* *mf* *f*

A.Saxs. 1 2 *p cresc.* *mp cresc.* *ff* *mf* *f*

T.Sax. *p cresc.* *mp cresc.* *ff* *mf* *f*

B.Sax. *p cresc.* *mp cresc.* *ff* *mf* *f*

1 2 3 *p cresc.* *mp cresc.* *ff* *mf* *f*

Tpts. 1 2 3 *p cresc.* *mp cresc.* *ff* *mf* *f*

Hns. 1 2 3 4 *p cresc.* *mp cresc.* *ff* *mf* *f*

Trbs. 1 2 3 *p cresc.* *mp cresc.* *ff* *mf* *f*

Bar. *p cresc.* *mp cresc.* *ff* *mf* *f*

Tuba *p cresc.* *mp cresc.* *ff* *mf* *f*

St.B. *p cresc.* *mp cresc.* *ff* *mf* *f*

Xylo. *p cresc.* *mp cresc.* *ff* *mf* *f*

Timp. *p cresc.* *mp cresc.* *ff* *mf* *f*

S.D. C.Cym. *p cresc.* *mp cresc.* *ff* *mf* *f*

B.D. *p cresc.* *mp cresc.* *ff* *mf* *f*

167 Soli

3-2-2

Picc.

Fls. 1 2

Obs. 1 2

Cl. 1 2 3

A.Cl.

B.Cl.

Bsns. 1 2

A.Saxs. 1 2

T.Sax.

B.Sax.

3-2-2

Tpts. 1 2 3

Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

St.B.

Xylo.

(Change F to Gb)

Timp.

S.D.
C.Cym.

B.D.

179 a tempo

3582