

FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

Of Time And Change

James Swearingen

Not valid for reference or performance.



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OF TIME AND CHANGE

INSTRUMENTATION

Full Conductor Score	1
Flute	10
Oboe	2
1st Bb Clarinet	6
2nd Bb Clarinet	6
Bb Bass Clarinet	2
Bassoon	2
1st Eb Alto Saxophone	3
2nd Eb Alto Saxophone	3
Bb Tenor Saxophone	2
Eb Baritone Saxophone	1
1st Bb Trumpet	5
2nd Bb Trumpet	5
F Horn	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) BC	2
Euphonium (Baritone) TC	2
Tuba	4
Mallet Percussion: Bells, Chimes, Marimba, Vibes	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Crash Cymbals, Suspended Cymbal, Triangle, Tambourine, Soft Shaker, Sleigh Bells	4

PROGRAM NOTES

The performance of one's alma mater, be it high school or college, evokes memories that generally last a lifetime. Thoughts of institutional pride, memorable teachers and close friends can provide images of a time when learning was, and still is, a huge stepping stone toward the goal of personal achievement. Carmen Ohio, the school song of The Ohio State University, is a wonderful tune that resonates with all of the above-mentioned attributes. The work that I've created is meant to be a fantasy that expresses the idealism that people of all ages can come together and, once again; share in the remembrance of a very special time through the glorious sounds of music.

Of Time and Change was completed in the winter of 2014 and premiered at The Ohio State University Middle School Honor Band Festival. It should be noted that the Ohio State chapters of Kappa Kappa Psi and Tau Beta Sigma commissioned this work.

In addition, I'd like to personally thank Dr. Scott A. Jones, Associate Director of Bands at Ohio State, for his valued encouragement during the writing of this composition.

Carmen Ohio

*Oh come let's sing Ohio's praise,
And songs to Alma Mater raise;*

While our hearts rebounding thrill,

With joy which death alone can still.

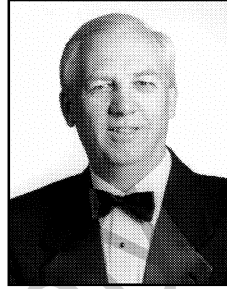
Summer's heat or Winter's cold,

The seasons pass, the years will roll;

Time and change will surely show

How firm thy friendship O-hi-o.

ABOUT THE COMPOSER



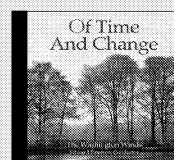
James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. Mr. Swearingen is currently Professor of Music, Department Chair of Music Education 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 550 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 105 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, the Ohio Chapter (Mu) of Phi Beta Mu honored him with their Hall of Fame Award. His most recent recognition, the Distinguished Service Award, was presented to him at the 2014 OMEA Professional Development Conference. It should be noted that he is also a member of numerous professional and honorary organizations including OMEA, 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



WFR382

OF TIME AND CHANGE

The Washington Winds
Edward Petersen - Conductor

CONTENTS: *Of Time And Change* (Swearingen); *Into The Dragon's Keep* (S. Smith); *The American Way* (King/arr, Swearingen); *The Eternal Optimist* (Huckeby); *Folk Song Variants* (R. W. Smith);

Streets of Laredo (arr. Huckeby); *Reindeer Rhumba* (Shaffer); *Orion's Last Battle* (J. McBride); *Royal Regiment* (Jarvis); *Reindeer Galop* (R. W. Smith); *Legend of Crystal Lake* (Shaffer); *Zeal* (Conaway); *Holiday Flutecake* (Shaffer); *Revenge of the Swarm* (Neeck); *Flutissimo* (McGinty); *Excellentia* (Shaffer); *Christmas Prism* (R. W. Smith); *National Emblem* (Bagley/arr. Conaway);

Commissioned in honor of the 2014 Ohio State University Middle School Honor Band Festival
by the Ohio State chapters of Kappa Kappa Psi and Tau Beta Sigma.

OF TIME AND CHANGE

James Swearingen (ASCAP)

Conductor Score
012-4296-00

Molto Espressivo $\text{♩} = 84$

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st E♭ Alto Saxophone

2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion:
Bells, Chimes,
Marimba, Vibes

Timpani

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Crash Cymbals,
Suspended Cymbal,
Triangle, Tambourine,
Soft Shaker, Sleigh Bells

Bells w/soft plastic mallets

Chimes

F, B♭, E♭ Med. hard mallets

Cr. Cyms.

Susp. Cym. w/yarn mallets

f *mf* *p* *mf*

div. *rall.*

1 2 3 4 5

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Allegro con spirito ♩ = 152

8

Fl. *f*

Ob. *f*

1st Cl. *f* *mf* *espress.*

2nd Cl. *f* *mf* *espress.*

Bs. Cl. *f* *Lightly* *mp*

Bsn. *f* *Lightly* *mp*

1st A. Sx. *f* *mf* *espress.*

2nd A. Sx. *f* *mf* *espress.*

T. Sx. *f* *mp* *Lightly*

B. Sx. *f* *Lightly* *mp*

Allegro con spirito ♩ = 152

8

1st Trp. *f*

2nd Trp. *f* Horn cue *mp*

Hn. *f* *mp* *Lightly*

1st Trb. *f* *Lightly* *mp*

2nd Trb. *f* *Lightly* *mp*

Euph. (Bar.) *f* *Lightly* *mp*

Tuba *f* *Lightly* *mp*

Mallet Perc.

Timp. *f* *mp*

Perc. 1 *f*

Perc. 2 *mp* Triangle w/ small beater
Tamb. w/fingertips

6 7 8 9 10 11

Fl. *f poco marc.*

Ob. *f poco marc.*

1st Cl. *f poco marc.*

2nd Cl. *f poco marc.*

Bs. Cl. *f poco marc.*

Bsn. *f poco marc.*

1st A. Sx. *f poco marc.*

2nd A. Sx. *f poco marc.*

T. Sx. *f poco marc.*

B. Sx. *f poco marc.*

1st Trp. *f poco marc.* Play *div.*

2nd Trp. *f poco marc.*

Hn. *f poco marc.*

1st Trb. *f poco marc.*

2nd Trb. *f poco marc.*

Euph. (Bar.) *f poco marc.*

Tuba *f poco marc.*

Mallet Perc. *f* Chimes

Timp. *f*

Perc. 1 *mf* *f* *f* *mf* Cr. Cyms.

Perc. 2 *f*

30

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mp* *mf*

Bs. Cl. *mf*

Bsn. *mf*

1st A. Sx. *mf*

2nd A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

30

1st Trp. *mf*

2nd Trp. *mp* *mf*

Hn. *mf*

1st Trb. *mf*

2nd Trb. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Marimba and Vibes w/soft mallets *mf*

Timp. *mf*

Perc. 1

Perc. 2

Susp. Cym. w/stick

Fl. *f* *mp*

Ob. *f* *mp*

1st Cl. *f* *mp* *div.*

2nd Cl. *f* *mp*

Bs. Cl. *mf* *mp*

Bsn. *mf* *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mf* *mp*

B. Sx. *mf* *mp*

1st Trp. *mf* *div.*

2nd Trp. *mf*

Hn. *mp* *div.*

1st Trb. *mf* *mp*

2nd Trb. *mf* *mp*

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

Tuba *mf* *mp*

Mallet Perc. Chimes *mp*

Timp.

Perc. 1 *mp*

Perc. 2 Tamb. Susp. Cym. w/yam mallets *mp*

38 39 41 42 43 44

50 Gently ♩ = 80

54 A Tempo

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

div.

one player

mp

rit.

p

50 Gently ♩ = 80

54 A Tempo

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

rit.

Solo

mf

f

mp

p

one player

All

mp

pp

50

51

52

53

54

55

56

Fl. *poco accel.*
mf
All
mf

Ob.
mf

1st Cl.
p *mp*
mf

2nd Cl.
p *mp*
mf

Bs. Cl.
mp
p

Bsn.
mp
p

1st A. Sx.
mp
p

2nd A. Sx.
mp
p
Lightly

T. Sx.
mp
p
Lightly

B. Sx.
mp
p

1st Trp.
mf
All
mf
mp
mf
poco accel.

2nd Trp.
mf

Hn.
mp
p

1st Trb.
mp
p
Lightly

2nd Trb.
mp
p
Lightly

Euph. (Bar.)
mp
p
Lightly

Tuba
mp
p

Mallet Perc.
Bells
p

Timp.
p

Perc. 1

Perc. 2
Susp. Cym.
w/yam mallets

64 *Espressivo* ♩ = 84

rit.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

64 *Espressivo* ♩ = 84

rit.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

64

65

66

67

68

69

70

71 Con moto ♩ = 116

gradually slower, broaden

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

71 Con moto ♩ = 116

gradually slower, broaden

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

79 Molto Espressivo ♩ = 84

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

1st Cl. *f* *mf* *f*

2nd Cl. *f* *mf* *f*

Bs. Cl. *f* *mf* *fp* *f*

Bsn. *f* *mf* *fp* *f*

1st A. Sx. *f* *mf* *f*

2nd A. Sx. *f* *mf* *f*

T. Sx. *f* *mf* *f*

B. Sx. *f* *mf* *fp* *f*

79 Molto Espressivo ♩ = 84

1st Trp. *f* *mf* *f*

2nd Trp. *f* *mf* *f*

Hn. *f* *mf* *f*

1st Trb. *f* *mf* *f*

2nd Trb. *f* *mf* *f*

Euph. (Bar.) *f* *mf* *f*

Tuba *f* *mf* *fp* *f*

Mallet Perc. *f* *f* *f*

Timp. *f* *fp* *f*

Perc. 1 *f* *f* *f*

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

poco rall.

A Tempo

rit.

86 Gently ♩ = 80

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf*

1st Cl. *mf* *f* *mf* *mf* *f*

2nd Cl. *mf* *f* *mf*

Bs. Cl. *mf* *f* *mf* *p*

Bsn. *mf* *f* *mf* *p*

1st A. Sx. *mf* *f* *mf* *p*

2nd A. Sx. *mf* *f* *mf* *p*

T. Sx. *mf* *f* *mf* *p*

B. Sx. *mf* *f* *mf* *p*

1st Trp. *mf* *f* *mf* *p*

2nd Trp. *mf* *f* *mf* *p*

Hn. *mf* *f* *mf* *p*

1st Trb. *mf* *f* *mf* *p*

2nd Trb. *mf* *f* *mf* *p*

Euph. (Bar.) *mf* *f* *mf* *p*

Tuba *mf* *f* *mf* *p*

Mallet Perc. *mf*

Timp. *mp* *pp*

Perc. 1

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

82 83 84 85 86 87

Fl. *mf*

Ob.

1st Cl. *p mp*

2nd Cl. *p mp*

Bs. Cl. *mp p*

Bsn. *mp p*

1st A. Sx. *mp p*

2nd A. Sx. *mp p*

T. Sx. *mp p*

B. Sx. *mp p*

1st Trp. *f* *slowing*

2nd Trp.

Hn. *mp p*

1st Trb. *mp p*

2nd Trb. *mp p*

Euph. (Bar.) *mp p*

Tuba *mp p*

Mallet Perc. *p*

Timp.

Perc. 1

Perc. 2

Allegro con spirito ♩ = 152

95

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

Allegro con spirito ♩ = 152

95

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Soft Shaker

Marimba and Vibes w/soft mallets

94

95

96

97

98

99

Fl. *f* *Light and Lively*

Ob. *f* *Light and Lively*

1st Cl. *f* *div.* *Light and Lively*

2nd Cl. *f* *Light and Lively*

Bs. Cl. *f* *legato*

Bsn. *f* *legato*

1st A. Sx. *f* *legato*

2nd A. Sx. *f* *legato*

T. Sx. *f* *legato*

B. Sx. *f* *legato*

1st Trp. *f* *div.* *legato*

2nd Trp. *f* *f legato*

Hn. *f* *legato*

1st Trb. *f* *legato*

2nd Trb. *f* *legato*

Euph. (Bar.) *f* *legato*

Tuba *f* *legato*

Mallet Perc. *f* Eb to F

Timp. *f*

Perc. 1 *f*

Perc. 2 *f* *Susp. Cym.*

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mp *f*

116

molto rall. e broaden

♩ = 76

Fl. *poco marc.* *mf*

Ob. *poco marc.* *mf*

1st Cl. *poco marc.* *mf*

2nd Cl. *poco marc.* *mf*

Bs. Cl. *poco marc.* *mf*

Bsn. *poco marc.* *mf*

1st A. Sx. *poco marc.* *mf*

2nd A. Sx. *poco marc.* *mf*

T. Sx. *poco marc.* *mf*

B. Sx. *poco marc.* *mf*

116

molto rall. e broaden

♩ = 76

1st Trp. *poco marc.* *mf*

2nd Trp. *poco marc.* *mf*

Hn. *poco marc.* *mf*

1st Trb. *poco marc.* *mf*

2nd Trb. *poco marc.* *mf*

Euph. (Bar.) *poco marc.* *mf* *div.*

Tuba *poco marc.* *mf*

Mallet Perc. *mf*

Timp. *mf*

Perc. 1 *f* *mf* *f*

Perc. 2 *f*

Cr. Cyms. *f*

116

117

118

119

120

121

122

rall.

124 Driving to the End! ♩ = 152

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

mp *f* *div.*

rall.

124 Driving to the End! ♩ = 152

1st Trp.

2nd Trp.

Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Hard mallets

Timp.

Perc. 1

Perc. 2

mp *f* *div.* *f* *Cr. Cyms.*

