

Grade
1 1/2

Expanding ranges and rhythms for the Rising Band!

FULL CONDUCTOR SCORE

Catalog No: 024-4548-01

Rejoice!

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.

Rejoice!

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
E \flat Alto Saxophone	8
B \flat Tenor Saxophone	2
E \flat Baritone Saxophone	2
1st B \flat Trumpet	5
2nd B \flat Trumpet	5
F Horn	4
Trombone	6
Baritone BC	2
Baritone TC	2
Tuba	4
Mallet 1: Chimes, Xylophone, Bells	3
Mallet 2: Marimba	1
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Triangle, Tambourine, Suspended Cymbal	3
Piano/Keyboard (optional)	1

Program Notes

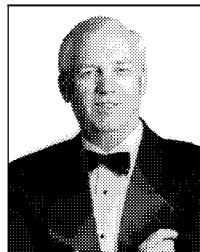
It has been well documented that performing music requires the precise execution of many technical skills. It should also be noted that when people work together as a group to achieve success, there is no greater feeling of satisfaction. In sports, athletes play on the team. In music, musicians play in the ensemble. When you play in the band, the music becomes a significant part of your inner soul. As a result, the music often reflects a highly skilled and emotionally charged performance. And this is something in which we can all rejoice!

Rehearsal Suggestions

- The strike of the chimes and the rhythmic ostinato from the remaining percussionist provides the foundation for an exciting introduction to the main theme at measure 5.
- The main theme at 5, while accented, should be articulated in a light manner.
- At measure 13, balance the chords from bottom to top. In other words, an overall darker sound is more preferred to one that is bright.
- Please note that the tempo remains the same from measure 31 through 45. Conducting in two (half note pulse = 78 vs. quarter note pulse = 156) simply reflects the smooth lyrical style of this contrasting section in a better fashion.
- Starting with the percussionist in measure 63, the ending should be well accented. Be sure to observe the fp in measure 67 followed by the powerful four bar ending.
- 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 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), Cartoon 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)*

REJOICE!

Conductor Score
024-4548-00

James Swearingen (ASCAP)

With Spirit! ♩ = 156

5

Flute

Oboe

1st B \flat Clarinet

2nd B \flat Clarinet

B \flat Bass Clarinet

Bassoon

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

1st B \flat Trumpet

2nd B \flat Trumpet

F Horn

Trombone

Baritone

Tuba

Mallet 1:
Chimes, Xylophone,
Bells

Mallet 2:
Marimba

Timpani
(B \flat , E \flat)

Percussion 1:
Snare Drum/Bass Drum

Percussion 2:
Triangle, Tambourine,
Suspended Cymbal

Piano/Keyboard
(optional)

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Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

mf

mf

f

Xylophone w/med. hard plastic mallets

mf

f

13

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

13

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Triangle

Perc. 2

Pno./Kybd.
(opt.)

13 14 15 16 17 18

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

mf *f*

Tambourine w/fingertips

(b)

This page contains the musical score for measures 25 through 30. The score is written for a full symphony orchestra and a percussion ensemble. The instruments and parts are listed on the left side of the page:

- Fl.
- Ob.
- 1st Cl.
- 2nd Cl.
- Bs. Cl.
- Bsn.
- A. Sx.
- T. Sx.
- B. Sx.
- 1st Trp.
- 2nd Trp.
- Hn.
- Trb.
- Bar.
- Tuba
- Mallet 1
- Mallet 2
- Timp.
- Perc. 1
- Perc. 2
- Pno./Kybd. (opt.)

The score is in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings such as *f* (forte) and *p* (piano) are used throughout. A large watermark reading "For reference only for performance" is overlaid diagonally across the page. At the bottom of the page, the measure numbers 25, 26, 27, 28, 29, and 30 are indicated.

31 Legato $\text{♩} = 78$

Fl. *mp*

Ob. *mp* *one player*

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

31 Legato $\text{♩} = 78$

1st Trp.

2nd Trp.

Hn. *mp*

Trb. *mp*

Bar. *mp*

Tuba *mp*

Mallet 1 *mp* *Bells w/soft plastic mallets*

Mallet 2

Timp.

Perc. 1

Perc. 2 *mp*

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

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd.
(opt.)

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, Saxophones (Alto, Tenor, Baritone), Trumpets (1st, 2nd), Horns, Trombones, Baritone, Tuba, Mallet 1, Mallet 2, Timpani, Percussion 1 and 2, and optional Piano/Keyboard. The score is in a key with two flats and a 4/4 time signature. Measure 39 is the focal point, marked with a box and the number '39'. Dynamics such as *mp* (mezzo-piano) are indicated throughout. The piano part features complex chordal textures and arpeggiated figures.

♩ = 156

47

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd.
(opt.)

f

All

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

Xylophone

Triangle

43 44 45 46 47 48

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd.
(opt.)

49 50 51 52 53 54

mf

mf

Not valid for performance.

55

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

55

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

f

Tambourine w/fingertips

55

56

57

58

59

60

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

This section of the score covers measures 61 to 66. It includes parts for Flute, Oboe, 1st and 2nd Clarinets, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Bass Saxophone. The woodwinds play a melodic line with various articulations, while the saxophones provide harmonic support. A 'div.' (divisi) marking is present for the 1st Clarinet in measure 66.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

Chimes

Susp. Cym

This section of the score covers measures 61 to 66. It includes parts for 1st and 2nd Trumpets, Horns, Trombone, Baritone, and Tuba. The percussion section includes Mallet 1, Mallet 2, Timpani, Percussion 1, and Percussion 2. The piano part is optional. Specific performance instructions include 'Chimes' and 'Susp. Cym' (suspended cymbal) in measure 65, and 'mf' (mezzo-forte) in measure 66.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Mallet 1

Mallet 2

Timp.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

Xylophone

Tamb.

fp *ff* *f* *ff* *f* *ff*

67 68 69 70 71 72