

**Grade
1**

Real music using only the first octave!

FULL CONDUCTOR SCORE

Catalog No: 023-4482-01

A Quiet Song

James Swearingen

**Sound
Foundations
Series**

FOR BEGINNING BANDS!



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Sound Foundations Series

(Grade levels 1/2 - 1)

The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning 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 year of instruction. Written at two grade levels (1/2 and 1), the Sound Foundations Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Sound Foundations Series is a sound fundamental approach laying the foundation for a sound future.

A QUIET SONG

James Swearingen

Instrumentation

Conductor Score.....	1
Flute.....	10
Oboe.....	2
B♭ Clarinet.....	12
B♭ Bass Clarinet.....	2
Bassoon.....	2
E♭ Alto Saxophone.....	8
B♭ Tenor Saxophone.....	2
E♭ Baritone Saxophone.....	2
B♭ Trumpet.....	10
F Horn.....	4
Trombone/Baritone BC.....	8
Baritone TC.....	2
Tuba.....	4
Mallet Percussion: Bells, Vibes, Marimba.....	4
Timpani.....	1
Percussion: Wind Chimes, Suspended Cymbal.....	3
Piano/Keyboard (optional).....	1

Program Notes

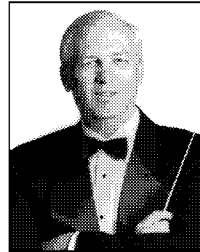
In January of this year, I was invited to the beautiful country of Norway where I guest lectured and performed clinics on behalf of The Norwegian Band Federation. The gracious hospitality that I experienced through numerous acts of kindness from the many directors that I met was simply overwhelming. In addition, both adult and student performers were absolutely stunning in the preparation and performance of my music. The wonderful memories that I brought back will surely sustain me for a lifetime and I will remain forever grateful. **A Quiet Song** is but a small token of my appreciation. It is intended as a gift for the young musicians of Norway, but it is also meant to be shared by students throughout the world as they, too, experience the beauty of performing slow and reflective music.

Rehearsal and Performance Suggestions

- Carefully balance the chords in measures one through four. The mallet part, while not a melodic line, does provide motion and should be clearly heard throughout the opening introduction.
- Clarinets and F Horns play the melody at measure five. The accompaniment should strive to play within the sound of this expressive theme.
- Several instruments share the melody at measure thirteen. Once again, be mindful that the accompaniment should play within the sound of the melody.
- At the downbeat of measure twenty-nine, make sure that the impact point arrives together, particularly the percussionists. Also, carefully observe the key change.
- Once again, make sure that impact point arrives together at measure thirty-seven.
- It's very important that the instrumentalists play soft enough that the mallets are heard in measure forty-eight.
- 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 NAIME, 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 (Huckeyby), 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)*

Dedicated to The Norwegian Band Federation,
with special thanks to Geir Ulseth, Grete Helle Rasmussen, Bjørn Sagstad,
Tor Halvard Nilsen, Espen Andersen, Dag Helle Bysting, and Katrin Moksnes.

A QUIET SONG

Conductor Score
023-4482-00

James Swearingen (ASCAP)

With a gentle flow ♩ = 80 *poco rit.* 5 *A tempo*

Flute *div.* *p*

Oboe *p*

B♭ Clarinet *p*

B♭ Bass Clarinet *p* *written notes are preferred over cued notes* *mp* *p*

Bassoon *p* *written notes are preferred over cued notes* *p*

E♭ Alto Saxophone *div.* *p* *written notes are preferred over cued notes*

B♭ Tenor Saxophone *p* *written notes are preferred over cued notes* *p*

E♭ Baritone Saxophone *p* *p*

B♭ Trumpet *p* *poco rit.* 5 *A tempo*

F Horn *p* *mp*

Trombone/Baritone *p* *p*

Tuba *p* *p*

Mallet Percussion:
Bells, Vibes, Marimba *mp*

Timpani *B♭, E♭* *Soft mallet* *p*

Percussion:
Wind Chimes, Suspended Cymbal *Wind Chimes w/fingertips at top* *p*

Piano/Kcyboard (optional) *mp* *p*

1 2 3 4 5 6 7 8

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13

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

13

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Timp.

Perc.

Pno./Kybd. (opt.)

9 10 11 12 13 14 15 16

poco rit. 21 *A tempo*

Fl. *p* *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p* *mp*

Bs. Cl. *mf* *p* *mp*

Bsn. *mf* *p* *mp*

A. Sx. *mf* *p* *mp*

T. Sx. *mf* *p* *mp*

B. Sx. *mf* *p* *mp*

Trp. *p* *mf* *p*

Hn. *mf* *p* *mp*

Trb./Bar. *mf* *p* *mp*

Tuba *mf* *p* *mp*

Mallet Perc. *mp*

Timp. *p*

Perc.

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

17 18 19 20 21 22 23 24

growing slightly faster 29 *A tempo*

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *f*

Bs. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Trp. *mp* *f*

Hn. *f*

Trb./Bar. *f*

Tuba *f*

Mallet Perc. *mf* *f*

Timp. *mf* *f*
Med. hard mallets

Perc. *mf* *f*
Susp. Cym. w/yarn mallets

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

25 26 27 28 29 30 31 32

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb./Bar.

Tuba

Mallet Perc.

Timp.

Perc.

Pno./Kybd. (opt.)

37

37

mf *f*

mf *f*

33 34 35 36 37 38 39 40

45 *gradually slowing to the end*

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Trp. *mp*

Hn. *mp*

Trb./Bar. *mp*

Tuba *mp*

Mallet Perc. *mp*

Timp. Med. soft mallets *mp*

Perc. Wind Chimes w/fingertips at top

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

41 42 43 44 45 46 47 48 49