

Conductor Score

First Chorales For Band

Arranged by

James Swearingen

Features:

- *Full Conductor Score*
- *Sixteen warm-up chorales in each book*
- *Written in eight major and eight relative minor keys*
 - *Sixteen major and minor scales in each book*
- *Skillfully scored to be playable by large or small groups*
- *Performance tips included for each chorale to improve musicianship*
- *Books include a comprehensive reference list of musical terms*



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NOTES TO THE CONDUCTOR

The beginning of a rehearsal, commonly called the warm-up, is often looked upon as the most critical stage in the development of a quality band program. Considered by many to be one of the highest areas of recall, it is essential that fundamentally sound performance goals be established during this time frame. These goals, based on high standards of musicality, should then transfer to the remainder of the rehearsal. **First Chorales For Band** is designed to assist you in attaining those objectives and to allow your students the opportunity to reach their fullest potential as musicians.

Encourage the ensemble to play the chorales without breaking the indicated phrases. Promoting the ability to play long sustained lines helps to develop breath support which, in turn, aids in the improvement of tone quality. When the quality of tone is enhanced, better intonation is more likely to occur. Many intonation difficulties are often compounded when student musicians attempt to tune with an immature or less developed tone. The following is a suggested list of performance rules created to achieve the goal of playing with improved breath support. These guidelines not only will provide benefit to the performance of the chorales, but may also be applied to other aspects of sustained playing during the warm-up as well.

1. **Play as many notes as you can, with as nice a sound as you can, before you take a breath.**
2. **When you need to take a breath, avoid taking it at an obvious place.**
3. **Try not to take a breath at the same time as the person next to you.**

To aid in the improvement of aural skills, it is strongly recommended that you sometimes ask the members to sing the chorales. Select a syllable and suggest that they listen carefully and, if needed, adjust quickly.

Be creative in your daily approach to conducting the chorales. Varying the tempo, altering the dynamics, and stretching the phrases are just a few ways to help prevent student familiarity. It should be stressed that when the students actively respond to your musical gestures it means that they, too, are focused on the creative process of musical expression. This magical moment will become a common occurrence when both teacher and performer realize that musicality is generated, not from habituation, but from the inspiration of the baton and the music.

James Swearingen

INSTRUMENTATION AND PART DISTRIBUTION (4 part harmony - SATB)

C Flute.....	Melody (S)
Oboe	Melody (S)
Bb Clarinet 1 & 2	Melody & Second Part (S,A) (Divisi)
Bb Bass Clarinet/Baritone TC	Third Part & Bass (T,B) (Divisi)
Eb Alto Saxophone 1 & 2	Melody & Second Part (S,A) (Divisi)
Bb Tenor Saxophone/Opt. Bb Clarinet 3	Third Part (T)
Eb Baritone Saxophone/Eb Alto Clarinet	Bass (B)
Bb Trumpet 1 & 2	Melody & Second Part (S,A) (Divisi)
F Horn 1 & 2.....	Second & Third Part (A,T) (Divisi)
Trombone/Baritone BC/Bassoon	Third Part & Bass (T,B) (Divisi)
Tuba	Bass (B)
Percussion.....	Bells (S) & Timpani

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DEDICATION

This book is respectfully dedicated to the memory of Alan Zinn

ABOUT THE ARRANGER



Noted composer and arranger James Swearingen is currently Associate Professor, Department Chair of Music Education, and one of several resident composers at Capital University located in Columbus, Ohio. In addition to his teaching responsibilities, he 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 compositions for band have been enthusiastically received by school directors, student performers, and audiences worldwide.

Ten of Swearingen's most popular band compositions have been recently recorded by The Washington Winds and are available on a new Walking Frog Records compact disc entitled "IN ALL ITS GLORY: The Music of James Swearingen".

In order to insure proper balance,
make sure the divisi parts are
divided evenly.

Chorale No. 1

(Concert B \flat Major)

Frederick C. Atkinson, 1870
Arr. by James Swearingen

Legato

C Flute *mp*

Oboe *mp*

B \flat Clarinet 1, 2 *mp*

B \flat Bass Clarinet
Baritone T.C. *mp*
Bs.Cl.-bottom notes

E \flat Alto Saxophone 1, 2 *mp*

B \flat Tenor Saxophone
B \flat Clarinet 3 *mp*
T.Sx.-top notes
Cl.-bottom notes

E \flat Baritone Saxophone *mp*

Legato

B \flat Trumpet 1, 2 *mp*

F Horn 1, 2 *mp*

Trombone
Baritone
Bassoon *mp*

Tuba *mp*

Bells *mp*
Plastic Mallets

Timpani *mp*
F-B \flat

Fl.

Ob.

Cl. 1, 2

Bs. Cl.
Bar. T.C.

A. Sax.
1, 2

T. Sax.
Cl. 3

Bar. Sax.

Tpt. 1, 2

Hn. 1, 2

Trb.
Bar.
Bsn.

Tuba

Bells

Timp.

5

9

a2

(p)

(b)

Detailed description: This is a page of a musical score, page 5, showing measures 5 and 9. The score is arranged in systems for various instruments. The top system includes Flute (Fl.), Oboe (Ob.), Clarinets 1 and 2 (Cl. 1, 2), Bass Clarinet / Baritone Saxophone (Bs. Cl. / Bar. T.C.), Alto Saxophones 1 and 2 (A. Sax. 1, 2), Tenor Saxophone / Clarinet 3 (T. Sax. / Cl. 3), and Baritone Saxophone (Bar. Sax.). The second system includes Trumpets 1 and 2 (Tpt. 1, 2), Horns 1 and 2 (Hn. 1, 2), Trombones (Trb.), Baritone (Bar.), and Bassoon (Bsn.), as well as a Tuba and Bells. The Timpani (Timp.) part is at the bottom. The music is in G major, indicated by a key signature of one sharp (F#). Measure 5 is marked with a boxed '5' at the beginning and a boxed '9' at the end of the first system. Measure 9 is marked with a boxed '9' at the beginning. Various performance instructions are present, including accents (*a2*), dynamic markings (*(p)*), and articulation (*(b)*).

13

Fl.

Ob.

Cl. 1, 2

Bs. Cl.
Bar. T.C.

A. Sax.
1, 2

T. Sax.
Cl. 3

Bar. Sax.

13

Tpt. 1, 2

Hn. 1, 2

Trb.
Bar.
Bsn.

Tuba

Bells

Timp.