

*James Swearingen's*  
**CLASSIC  
CHORALES**  
*for Band*

**FEATURES:**

- *Full conductor score*
- *Sixteen warm-up chorales  
in eight major and relative minor keys*
- *Sixteen major and minor scales*
- *Skillfully scored to be playable by any size group*
- *Inspirational quotes with each chorale*
- *Comprehensive list of musical terms*
- *Rehearsal suggestions and performance tips*



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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 be transferred to the remainder of the rehearsal. **Classic 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-ups 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 in 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 they listen carefully and, if needed, adjust quickly.

Be creative in your daily approach to conducting chorales. Varying the tempo, altering the dynamics, and stretching the phrases are just a few ways to help prevent students' 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 Clarinets 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

\* Chorale #9 is scored SATTB

# *James Swearingen's* CLASSIC CHORALES FOR BAND

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## DEDICATION

*Dedicated to my dear friend and long time mentor  
Charles (Chuck) L. Barnhouse III, President of C. L. Barnhouse Company*

## ABOUT THE ARRANGER



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, Division Head 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 98 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. His most recent award is the Hall of Fame Award presented by the Ohio Chapter (Mu) of Phi Beta Mu at the 2011 OMEA Professional Development Conference. It should be noted that he is also a member of numerous professional and honorary organizations including OMEA, MENC, 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.

"If I were not a physicist, I would probably be a musician. I often think in music. I live my daydreams in music. I see my life in terms of music. I get most joy in life out of music." - Albert Einstein

# Chorale No. 1

(Concert B $\flat$  Major)

Johann Michael Haydn, 1737-1806  
Arr. by James Swearingen

**Grandioso**

Flute  
*f*

Oboe  
*f*

1st & 2nd B $\flat$  Clarinet  
*f*

Euph.  
B. Cl.  
*f*

1st & 2nd E $\flat$  Alto Saxophone  
*f*

T. Sx.  
3rd B $\flat$  Clarinet  
3rd Cl.  
*f*

E $\flat$  Baritone Saxophone  
*f*

**Grandioso**

1st & 2nd B $\flat$  Trumpet  
*f*

1st & 2nd F Horn  
*f*

Trombone  
Euphonium (Baritone) BC  
Bassoon  
*f*

Tuba  
*f*

Bells  
*f*  
soft plastic mallets

F, B $\flat$   
med. hard mallets  
*f*

Timpani  
*f*

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5 9

Fl.

Ob.

1st & 2nd Cl.

B. Cl. Euph. TC

1st & 2nd A. Sx.

T. Sx. 3rd Cl.

B. Sx.

5 9

1st & 2nd Trp.

1st & 2nd Hn.

Trb. Euph. BC Bsn.

Tuba

Bells

Timp.

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

*mp* *cresc.*

13

Rall.

Fl.

Ob.

1st & 2nd Cl.

B. Cl.  
Euph. TC

1st & 2nd A. Sx.

T. Sx.  
3rd Cl.

B. Sx.

13

Rall.

1st & 2nd Trp.

1st & 2nd Hn.

Trb.  
Euph. BC  
Bsn.

Tuba

Bells

Timp.

*mf cresc.*