

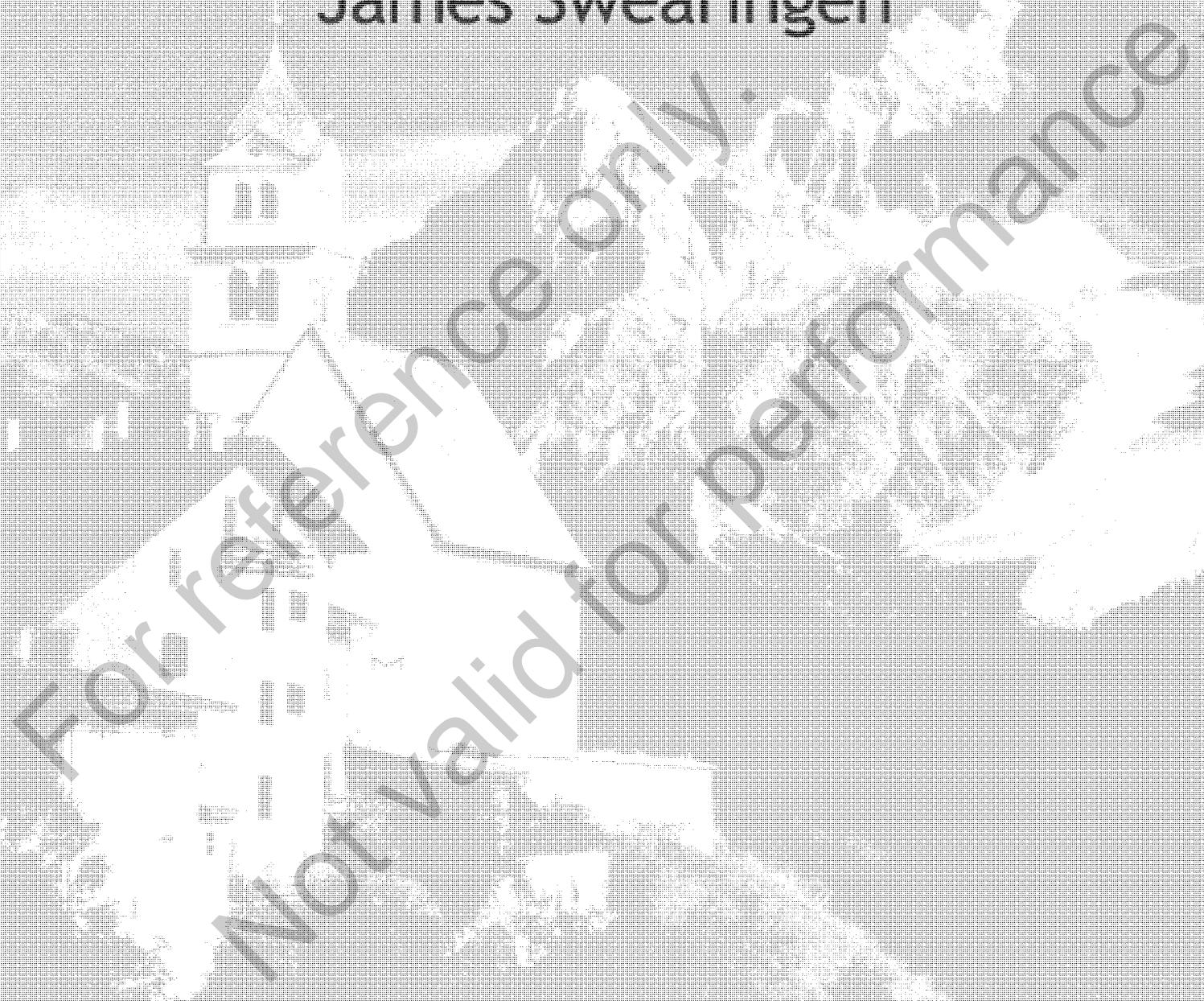
FULL CONDUCTOR SCORE
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BARNHOUSE CONCERT BAND SERIES

Be Still, My Soul A Chorale Prelude

Jean Sibelius

Setting by
James Swearingen




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Be Still, My Soul

A Choral Prelude

Jean Sibelius

**Setting by
James Swearingen**

INSTRUMENTATION

Conductor Score.....	1
Flute	10
Oboe	2
1st B♭ Clarinet.....	5
2nd B♭ Clarinet	5
B♭ Bass Clarinet	2
Bassoon	2
1st E♭ Alto Saxophone	3
2nd E♭ Alto Saxophone	3
B♭ Tenor Saxophone	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet.....	5
1st F Horn	2
2nd F Horn	2
1st Trombone	3
2nd Trombone.....	3
Euphonium (Baritone) BC.....	2
Euphonium (Baritone) TC.....	2
Tuba	4
Mallet Percussion: Chimes, Vibes, Marimba, Bells, Xylophone	4
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Suspended Cymbal, Triangle, Crash Cymbals	3
3 Antiphonal B♭ Trumpets	3
Choir (optional)	1
Organ (optional)	1

Program Notes

The origin of this extraordinary work dates back to 1752 when German-born Katharina von Schlegel penned a hymn that was published under the title, '*Stille, mein Wille; dein Jesus hilft siegen*' (*Be still, my soul, the Lord is on thy side*) in the compilation *A New Collection of Spiritual Songs*. Later transcribed to English by Jane L. Borthwick in 1855, the new translation now appears in the second series *Hymns from the Land of Luther*. The final transformation of this glorious piece takes place in 1899 when noted composer Jean Sibelius creates a stirring melody that, when added to the text, reflects the historic struggles of the Finnish people. From his love of country and patriotism emerges the emotional quality of a deeply moving hymn that symbolizes hope and resolution for all.

- James Swearingen

CD Recording Available

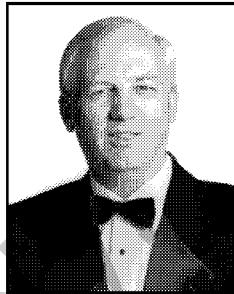


WFR389

BLAZE THE TRAIL
*The Washington Winds,
Edward Petersen - Conductor*

CONTENTS: Blaze the Trail (Galvin), Flying Cadets March (King/arr. Swearingen), Reflections From The Wall (Shaffer), Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage (López), Be Still, My Soul - A Chorale Prelude (arr. Swearingen), Renegade (Huckeby), The Dark Waters (Conaway), Rejoice The Season! (Romeyn), Anthem for Peace (Huckeby), Dark Energy (McBride), Let The Light of Christmas Shine (Swearingen), Courtry Procession And Dances (Jarvis), Gentle Daybreak (Bell), The Winds of Change (Swearingen), Implacato (Conaway), Cedar River Celebration (Shaffer), Wrath of Vesuvius (P. Clark), Lanterns In The Sky (Romeyn), Hallelujah Chorus - From "The Messiah" (Handel/arr. Glover)

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 Sinfoniam 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.

*Commissioned by James Dowdy, premiered by the Capital University Junior Winds,
and dedicated to his wife Susan, in loving memory of her father, the Reverend Alvin T. Stein (1927-2014).*

BE STILL, MY SOUL

A Chorale Prelude

Jean Sibelius

Conductor Score

012-4495-00

Setting by James Swearingen (ASCAP)

Gentle $\text{♩} = 60$

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

1st, 2nd F Horn

Solo

mp

1st Trombone

2nd Trombone

Euphonium (Baritone)

Tuba

Mallet Percussion:
Chimes, Vibes, Marimba,
Bells, Xylophone

Timpani

Chimes *l.v.*
mfp
F, B♭, C, E♭

Vibes & Marimba w/soft mallets
p

Percussion 1:
Snare Drum, Bass Drum

Percussion 2:
Suspended Cymbal,
Triangle, Crash Cymbals

1 2 3 4 5 6

Fl. *poco rall.*
 Ob.
 1st Cl.
 2nd Cl.
 Bs. Cl.
 Bsn.
 1st A. Sx.
 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp. *poco rall.*
 2nd Trp.
 1st, 2nd Hn.
 All div.
 1st Trb.
 2nd Trb.
 Eup. (Bar.)
 Tuba
 Mallet Perc.
 Timp.
 Perc. 1
 Perc. 2
Sus. Cym. w/yarn mallets

[13] **Espressivo** $\text{d} = 60$

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Solo

mf

p

Stagger breathing

Bsn. cue

stagger breathing

p

stagger breathing

p

Chimes

Soft mallets

p

Triangle w/small beater

Sus. Cym.

p

13 14 15 16 17 18 19 20

21

All div.

Fl. *mp*

Ob. *div.* *mp*

1st Cl. *div.* *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *Play* *mp*

1st Trp. -

2nd Trp. -

1st, 2nd Hn. *mp*

1st Trb. *mp*

2nd Trb. *mp*

Euph. (Bar.) *mp*

Tuba *mp*

Mallet Perc.

Timpani

Perc. 1

Perc. 2 *mp*

A musical score page featuring multiple staves for different instruments. The top section includes Flute, Oboe, 1st and 2nd Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trombone, Horns, Tuba, and Mallet Percussion. The bottom section includes Timpani and Percussion. Measure 21 starts with Flute and Oboe playing eighth-note patterns. Measures 22-24 feature entries from Clarinets, Bassoon, Alto Saxophone, and Tenor Saxophone. Measures 25-27 conclude the section with Bass Saxophone, Trombones, and Horns. Dynamics like *mp* and *div.* are used throughout.

Fl. div.
 Ob. div.
 1st Cl.
 2nd Cl.
 Bs. Cl.
 Bsn.
 1st A. Sx.
 2nd A. Sx.
 T. Sx.
 B. Sx.
 1st Trp. 29
 2nd Trp. mp
 1st, 2nd Hn.
 1st Trb.
 2nd Trb.
 Euph. (Bar.)
 Tuba
 Mallet Perc.
 Timp.
 Perc. 1
 Perc. 2 p — mp

Fl. rit.
 Ob.
 1st Cl.
 2nd Cl. *poco marcato*
 Bs. Cl.
 Bsn.
 1st A. Sx. *poco marcato* > > >
 2nd A. Sx. *poco marcato* > > >
 T. Sx. *poco marcato* > >
 B. Sx.
 1st Trp. rit.
 2nd Trp. *poco marcato*
 1st, 2nd Hn. *poco marcato* > > >
 1st Trb. *poco marcato* > > >
 2nd Trb. *poco marcato* > > >
 Euph. (Bar.)
 Tuba
 Mallet Perc.
 Vibes + Bells
 Med. hard mallets
 Timp. *mp* *mp*
 Perc. 1
 Perc. 2 *Triangle* *Sus. Cym.*

[40] Broad and Flowing ♩ = 92

Musical score for orchestra and percussion, page 9, measures 40-46. The score includes parts for Flute, Oboe, 1st Clarinet, 2nd Clarinet, Bassoon, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophone, Bass Saxophone, 1st Trombone, 2nd Trombone, 1st, 2nd Horn, 1st Trombone, 2nd Trombone, Euphonium (Baritone), Tuba, Mallet Percussion (Chimes), Timpani, Percussion 1, and Percussion 2. The music is in 2/4 time, key signature is B-flat major (two flats). Measure 40 starts with a dynamic of *mf*. Measures 41-45 show sustained notes with grace marks. Measure 46 ends with a dynamic of *mf*.

48

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timpani

Perc. 1

Perc. 2

Vibes and Marimba

+ Bells

Change Eb to F

div.

f

mp < *mf*

47 48 49 50 51 52 53

rall.

[55] A Tempo

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

rall.

[55] A Tempo

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Molto ritardando

Chimes

Xylo. w/hard plastic mallets

Sus. Cym.

CUE: Optional Choir, Organ and Brass

58 Maestoso ♩ = 96

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph.
(Bar.)

Tuba

Mallet
Perc.

Bells

Timp.

Perc. 1

Cr. Cyms.

Perc. 2

Antiphonal
Trumpets

Soprano
Alto

Be still, my soul:
the hour is has - t'ning on —
when we shall be
for

Tenor
Bass

Organ

66 Lyrical

*div.**div.*

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hln.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Vibes only

Timpani

Perc. 1

Perc. 2

Antiph. Tips.

Sop. Alto

Ten. Bass

Org.

64 65 66 67 68 69

poco rit.
74 Grandioso A Tempo
 Fl. *div.* *f*
 Ob. *div.* *f*
 1st Cl. *div.* *f*
 2nd Cl. *f*
 Bs. Cl. *f*
 Bsn. *f*
 1st A. Sx. *f*
 2nd A. Sx. *f*
 T. Sx. *f*
 B. Sx. *f*
poco rit.
74 Grandioso A Tempo
 1st Trp. *div.* *f*
 2nd Trp. *f*
 1st, 2nd Hn. *f*
 1st Trb. *f*
 2nd Trb. *f*
 Euph. (Bar.) *f*
 Tuba *f*
 Mallet Perc. *f*
 Timp. *f*
 Chimes *l.v. Bells only*
 Perc. 1 *mp* *f*
 Perc. 2 *mp* *mf* *f*
 Antiph. Tips. *mp* *a3* *f*
 Sop. Alto *mp* *f*
 sor - row for - got, love's pur - est joys re - stored. Be still, my soul: when
 Ten. Bass *mp*
 Org. *mp* *f*

81

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Antiph. Trips.

Sop. Alto

Ten. Bass

Org.

change and tears are past, — all safe and bless - - ed we shall meet at last.

76 77 78 79 80 81

Molto Allargando

A musical score for orchestra and choir. The score includes parts for Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bassoon (Bsn.), 1st Alto Saxophone (1st A. Sx.), 2nd Alto Saxophone (2nd A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), 1st Trombone (1st Trp.), 2nd Trombone (2nd Trp.), 1st, 2nd Horn (1st, 2nd Hn.), 1st Trombone (1st Trb.), 2nd Trombone (2nd Trb.), Euphonium/Bassoon (Euph. (Bar.)), Tuba, Mallet Percussion (Mallet Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Antiphonal Trips (Antiph. Trips.), Soprano/Alto (Sop. Alto), Tenor/Bass (Ten. Bass), and Organ (Org.). The score consists of six systems of music, each with two staves. The first system starts at measure 82, the second at 83, the third at 84, the fourth at 85, and the fifth at 86. Measure 82 ends with a forte dynamic (ff). Measure 83 begins with a dynamic of ff. Measure 84 contains vocal entries: "Be still, my soul: A - men!" followed by "Ah!". Measure 85 concludes with a forte dynamic (ff). Measure 86 ends with a forte dynamic (ff).