

FULL CONDUCTOR SCORE

Catalog No: 026-4910-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Romanesque

James Swearingen

C.L. BARNHOUSE COMPANY

Build-A-Band Series

FLEXIBLE MUSICAL WORKS
FOR CHALLENGING INSTRUMENTATIONS

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Romanesque

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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B \flat Instruments Part 1	B \flat Clarinet, B \flat Soprano Saxophone, B \flat Trumpet
2	E \flat Instruments Part 1	E \flat Clarinet, E \flat Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B \flat Instruments Part 2	B \flat Clarinet, B \flat Trumpet
2	E \flat Instruments Part 2	E \flat Alto Saxophone, E \flat Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B \flat Instruments Part 3	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Euphonium T.C.
2	E \flat Instruments Part 3	E \flat Alto Clarinet, E \flat Horn
2	F Horn Part 3	F Horn
4	Bass Clef Part 3	Bassoon, Trombone, Euphonium, Cello
2	B \flat Instruments Part 4	B \flat Bass Clarinet, B \flat Tenor Saxophone, B \flat Euphonium T.C.
2	E \flat Instruments Part 4	E \flat Alto Clarinet, E \flat Baritone Saxophone
4	Bass Clef Part 4	Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B \flat Bass T.C. Part 5	B \flat Bass Clarinet, B \flat Contrabass Clarinet, B \flat Tuba
2	E \flat Bass T.C. Part 5	E \flat Contra Alto Clarinet, E \flat Baritone Saxophone, E \flat Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone, Chimes
1	Timpani (optional)	Timpani
4	Auxiliary Percussion	Suspended Cymbal, Triangle, Crash Cymbals
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

Program Notes

The art of musical composition can be very uplifting. With regards to **Romanesque**, I was inspired to write a highly lyrical piece that, hopefully, would touch the hearts of everyone, both musicians and listeners, alike. It was during the creative process that I was inspired to craft musical phrases that would allow everyone to formulate their own personal thoughts on how the music actually made them feel. My greatest hope was that when the final chord sounded, everyone in the concert hall would have shared the ultimate joy of *artistry* and *beauty* through the precious gift we call *music*.



About the Composer

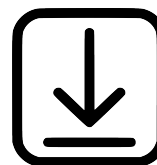


James Swearingen's talents as a performer, composer/arranger and educator include a background of extensive training and experience. He has earned degrees from Bowling Green State University and The Ohio State University. In recognition of distinguished contributions, Mr. Swearingen was recently accorded 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 over 650 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 120 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.



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ROMANESQUE

James Swearingen

Ben sostenuto (♩ = 72)

C Instruments Part 1

B♭ Instruments Part 1

E♭ Instruments Part 1

C Instruments Part 2

B♭ Instruments Part 2

E♭ Instruments Part 2

F Horn Part 2

Viola Part 3

B♭ Instruments Part 3

E♭ Instruments Part 3

F Horn Part 3

Bass Clef Part 3

B♭ Instruments Part 4

E♭ Instruments Part 4

Bass Clef Part 4

Bass, Tuba Part 5

Mallet Percussion (Bells Preferred)

Timpani F - B♭ - E♭

Aux. Percussion Suspended Cymbal Triangle Crash Cymbals

Keyboard (opt.)

* In measure 2 and 34, passing tone is needed in this octave.

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C Inst. P1

B \flat Inst. P1E \flat Inst. P1

C Inst. P2

B \flat Inst. P2E \flat Inst. P2

Hn. P2

Vla. P3

B \flat Inst. P3E \flat Inst. P3

Hn. P3

Bass Clef P3

B \flat Inst. P4E \flat Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Aux. Perc.

Kybd.

Med. hard mallets

Bells w/ soft plastic mallets

Sus. Cym. w/ yarn mallets

p

poco rit.

17 a tempo

C Inst. P1

B \flat Inst. P1

E \flat Inst. P1

C Inst. P2

B \flat Inst. P2

E \flat Inst. P2

Hn. P2

Vla. P3

B \flat Inst. P3

E \flat Inst. P3

Hn. P3

Bass Clef P3

B \flat Inst. P4

E \flat Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Aux. Perc.

Kybd.

Triangle w/ small beater

R.H.

13

14

15

16

17

18

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Aux. Perc.

Kybd.

19 20 21 22 23 24

25

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Inst. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Aux. Perc.

Kybd.

25

26

27

28

29

30

poco rit.

33 *a tempo*

C Inst. P1

B \flat Inst. P1

E \flat Inst. P1

C Inst. P2

B \flat Inst. P2

E \flat Inst. P2

Hn. P2

Vla. P3

B \flat Inst. P3

E \flat Inst. P3

Hn. P3

Bass Clef P3

B \flat Inst. P4

E \flat Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Aux. Perc.

Kybd.

31

32

33

34

35

36

37

Grad. slowing to the end

rall.

C Inst. P1

B \flat Inst. P1

E \flat Inst. P1

C Inst. P2

B \flat Inst. P2

E \flat Inst. P2

Hn. P2

Vla. P3

B \flat Inst. P3

E \flat Inst. P3

Hn. P3

Bass Clef P3

B \flat Inst. P4

E \flat Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

Aux. Perc.

Kybd.

44

45

46

47

48

49

50