

AS SEASONS CHANGE

James Swearingen

Instrumentation

1 - Conductor's Full Score	4 - B \flat Trumpet 1
8 - Flute	4 - B \flat Trumpet 2
2 - Oboe	3 - F Horn
2 - Bassoon	2 - Trombone 1
4 - B \flat Clarinet 1	2 - Trombone 2
4 - B \flat Clarinet 2	2 - Baritone/ Euphonium
2 - B \flat Bass Clarinet	2 - Baritone T.C.
5 - E \flat Alto Saxophone	3 - Tuba
2 - B \flat Tenor Saxophone	2 - Bells
2 - E \flat Baritone Saxophone	1 - Timpani
	1 - Suspended Cymbal

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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I N C.
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The Composer

James Swearingen is one of the most performed composers of band music in the world. A recipient of numerous ASCAP awards, his trend-setting compositions and arrangements have a style and energy that are truly exceptional. Equally recognized for his contributions to education, he currently serves as Department Chair of Music Education at Capital University in Columbus, Ohio. Mr. Swearingen frequently appears as a guest conductor, adjudicator, and clinician throughout the United States, as well as Japan, Australia, Europe, Canada, and the Republic of China.

Performance Notes

As Seasons Change was premiered by the Pickerington Junior High Band on May 21, 2001. It is a composition written to assist younger players in the development of expressive playing. Acquiring control of an instrument's lower register, particularly the clarinet, is another benefit that may be derived from performing this work.

The ensemble's temptation to rush should be resisted. Having your students internalize a strong awareness of subdivision will help solve this problem. The ability of the performers to watch the conductor will be a key issue in allowing you to interpret the stretching of certain musical phrases. Adding *crescendos* and *decrescendos* that highlight the direction of the musical lines will go a long way toward making the music more expressive. Remind your students to carefully observe all the markings in the music. Allow the musicians to use their creative imaginations to convey emotion to the audience.

JAMES SWARINGEN

commissioned by and dedicated to the
Pickerington Junior High Bands, Pickerington, Ohio, Lisa Lang, Director

AS SEASONS CHANGE

Ballad for Band

JAMES SWEARINGEN
(ASCAP)

Molto espressivo (♩ = 76)

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1
B♭ Trumpets

2

F Horn

1
Trombones

2

Baritone/
Euphonium

Tuba

Bells

Timpani
(F, B♭)

Suspended Cymbal

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This page contains a musical score for a variety of instruments. The instruments listed on the left are: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), Cls. 1 and 2 (Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Tpts. 1 and 2 (Trumpets), Hn. (Horn), Tbns. 1 and 2 (Tubas), Bar./Euph. (Baritone/Euphonium), Tuba, Bells, Timp. (Timpani), and Sus. Cym. (Suspended Cymbal). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). A large red watermark reading "Preview Only" and "Legal Use requires Purchase" is overlaid diagonally across the page. A small box with the number "9" is located above the Flute staff and below the Bass Saxophone staff. The bottom of the page shows measure numbers 6, 7, 8, 9, 10, and 11.

Fl. Soli 17
mp

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax. *p* *mp*

T. Sax. *mp*

B. Sax.

1
Tpts. *p*

2

Hn.

Tbns. *mp*

1

2

Bar./Euph. *mp*

Tuba *div.*

Bells

Timp.

Sus. Cym.

12 13 14 15 16 17



Fl. *poco rall.*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax.

T. Sax.

B. Sax. *mp*

1 Tpts. *poco rall.*

2 Tpts. *mp*

Hn.

1 Tbns. *mp*

2 Tbns. *mp*

Bar./Euph.

Tuba *mp*

Bells plastic mallets *mp*

Timp. *mp*

Sus. Cym. yarn mallets *mf*

p

18 19 20 21 22 23

25 A tempo

Fl. *mf*

Ob. *mf*

Bsn. *mf* *p*

1 Cls. *mf* *p*

2 Cls. *mf* *p*

B. Cl. *mf* *p*

A. Sax. *mf* *p*

T. Sax. *mf* *p*

B. Sax. *mf* *p*

25 A tempo

1 Tpts. *mf* *p*

2 Tpts. *mf*

Hn. *mf* *p*

1 Tbps. *mf* *p*

2 Tbps. *mf* *p*

Bar./Euph. *mf* *p*

Tuba *mf* *p*

Bells *mf*

Timp.

Sus. Cym. *mf*

24 25 26 27 28 29

33 Soli

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

1 *mf* Soli

2 *mf* Soli

Hn. *mf*

1 *mf*

2 *mf*

Bar./ Euph. *mf*

Tuba *mf* div.

Bells *mf* Soli

Timp. *mf*

Sus. Cym. *p* *mf*

30 31 32 33 34

Fl.
Ob.
Bsn.
1
Cls.
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
1
Tpts.
2
Hn.
1
Tbns.
2
Bar./Euph.
Tuba
Bells
Timp.
Sus. Cym.

mf

35 36 37 38 39

41

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

41

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Bells

Timp.

Sus. Cym.

p *mf*

40 41 42 43 44

poco a poco rit.

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Soli

Soli

Soli

poco a poco rit.

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar./Euph.

Tuba

Bells

Timp.

Sus. Cym.

mf

mf

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Bells

Timp.

Sus. Cym.

50 51 52 53 54