

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

OH, MY HEART BELONGS TO IRELAND

James Swearingen



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OH, MY HEART BELONGS TO IRELAND

James Swearingen

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B \flat Clarinet.....	5
2nd B \flat Clarinet	5
B \flat Bass Clarinet.....	2
Bassoon	2
1st E \flat Alto Saxophone.....	3
2nd E \flat Alto Saxophone.....	3
B \flat Tenor Saxophone.....	2
E \flat Baritone Saxophone.....	2
1st B \flat Trumpet.....	5
2nd B \flat Trumpet	5
1st F Horn	2
2nd F Horn.....	2
1st Trombone.....	3
2nd Trombone.....	3
Euphonium BC	2
Euphonium TC	2
Tuba	4
Mallet Percussion: Bells, Marimba, Xylophone, Handbells (opt. Bells)	4
Timpani.....	1
Percussion 1: Snare Drum/Bass Drum.....	3
Percussion 2: Suspended Cymbal, 12" & 14" Concert Toms, Crash Cymbals.....	2
Vocal Solo (Optional)	1

Program Notes

*Oh, my heart belongs to Ireland.
It's the place I long to be.*

*When the moon comes out and the stars begin to shine,
it's the Irish I'll think of in my mind.*

It's virtually impossible to visit Ireland without feeling an instant appreciation for the scenic countryside, the endearing charm of its many citizens, and for the deep-rooted history of the country's many crowning achievements. Katherine DeBlasi, an Ohio music educator for 40 years, took a memorable trip to Ireland in 2014 as a performing member of a church-sponsored handbell choir. Upon her return back home, she enthusiastically informed family and friends of how she thoroughly enjoyed the many performances of beautiful Irish ballads. She has since passed, and a daughter's precious love for her mother allowed me the wonderful opportunity to compose an original piece in memory of this very special lady.

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 600 published works, he has written band compositions and arrangements that reflect a variety of musical forms and styles. Many of his pieces, including 118 commissioned works, have been chosen for contest and festival lists. He is a recipient of several ASCAP awards for published

Rehearsal Suggestions

From the very beginning, my goal was to create an Irish ballad worthy of a beautiful performance. I also felt that by writing lyrics, it would help to explain the overall meaning of the music. While the theme is only eight measures in length, I purposely planned that it would be played no more than three times. For the sake of variety, it was important that each presentation be different and unique. The instrumental solo in the beginning and end has the flexibility of being played within the section or at stage front. Next, I envisioned a vocalist seated on stage and then standing to sing the lyrics starting at m. 44 through 52. The vocal part is optional. If the vocalist is utilized, then melodic lines for flute, oboe, and a portion of 1st clarinet should be omitted. Harmonic parts should then be played in support of the vocal melody. The final performance of the theme is highlighted by a glorious and full-sounding key change played by the entire ensemble.

M. 23: While playing in a more legato style, the ensemble should cautiously avoid the temptation of slowing down.

M. 26: This should be played in a subtle, yet dramatic fashion. Don't allow the crescendo to be disrupted and be mindful of a dramatic, yet controlled, impact from the cymbal and bass drum on the downbeat of m. 27.

M. 58: On the powerful chord at the fermata, I would encourage you to use *McBeth's pyramid approach* for achieving the correct balance of sound.

M. 58 to 60: Katherine was considered to be a wonderful clarinetist and this brief solo serves as a lasting reminder of her presence in our hearts.

Clarinets: Throughout this work, but particularly in m. 15 to 43, your players should incorporate the technique of *right hand down* when playing notes that are identified as *throat tones*. This application, if needed, could greatly help in solving possible intonation concerns.

Percussion: Bells (with soft plastic mallets) and marimba (with soft mallets) are an integral part of this piece. Carefully select mallets that will produce a quality tone with very little emphasis on the articulation of the mallet striking the note.

M. 62: I would also recommend handchimes as a viable option for handbells.

M. 13 to 43: Using two snare drummers could help in creating the illusion of a fuller-sounding (not louder) corps of percussionists. The bass drum (with roller mallet) should refrain from playing too loud. Be assured, however, that the presence of a steady and prominent beat is considered to be very important in the overall effect of pipe band drumming.

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.

Commissioned by Julie Koontz and The Westerville (Ohio) Community Concert Band, and dedicated to the memory of her loving mother Katherine DeBlasi, who touched the lives of many people with her endless joy and love for music.

OH, MY HEART BELONGS TO IRELAND

Conductor Score
012-4640-00

James Swearingen (ASCAP)

Expressive ♩ = 72

Flute *lightly played* *mf* *poco rit.* *p*

Oboe *lightly played* *mf* *p*

1st B♭ Clarinet *mf* *lightly played* *p*

2nd B♭ Clarinet *mf* *p*

B♭ Bass Clarinet *mf* *p*

Bassoon *mf* *lightly played* *p*

1st E♭ Alto Saxophone *mf* *p*

2nd E♭ Alto Saxophone *mf* *p*

B♭ Tenor Saxophone *mf* *p*

E♭ Baritone Saxophone *mf* *p*

1st B♭ Trumpet *mf* *mp* *mf* *poco rit.* *p* *Solo Cornet (opt. Trumpet)* *mf*

2nd B♭ Trumpet *mp* *mf* *p*

1st, 2nd F Horn *mf* *lightly played* *mp* *mf* *div.* *p*

1st Trombone *mf* *p*

2nd Trombone *mf* *p*

Euphonium (Baritone) *mf* *p* *Cornet cue*

Tuba *mf* *p*

Mallet Percussion:
Bells, Marimba,
Xylophone,
Handbells - opt. bells
Bells w/soft plastic mallets *lightly played* *mf* *p*

Timpani (F, B♭, E♭)
Medium mallets *mf* *p*

Percussion 1:
Snare Drum/Bass Drum
Snare w/high tension head *mf* *p*

Percussion 2:
Suspended Cymbal,
12" & 14" Concert Toms,
Crash Cymbals
Suspended Cymbal w/yarn mallets *mf* *p*

1 2 3 4

5 A Tempo

Fl.

Ob.

1st Cl. *p sost.*

2nd Cl. *div.*

Bs. Cl. *p sost.*

Bsn. *p sost.*

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

5 A Tempo
from the heart

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.) *from the heart*

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

Light and Lively ♩ = 116

15

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

Light and Lively ♩ = 116

15

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

Perc. 2

mf B.D. w/roller mallet
12" & 14" Concert Toms w/hard felt mallets

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

23 Legato

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

20

21

22

23

24

mf

lightly

div.

Bells mf

Marimba w/
soft mallets
mf

For reference only.

31

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

31

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc.

Timp.

Perc. 1

p cresc.
B.D. w/roller mallet
Concert Toms

Perc. 2

p cresc.

35

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

1st A. Sx.

2nd A. Sx.

T. Sx.

B. Sx.

35

1st Trp.

2nd Trp.

1st, 2nd Hn.

1st Trb.

2nd Trb.

Euph. (Bar.)

Tuba

Mallet Perc. Marimba

Timp.

Perc. 1

Perc. 2

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

Tempo: $\text{♩} = 76$

(slight pause)

Opt. Vocal Solo enters

mf

f

p

Xylo. w/hard rubber mallets

Susp. Cym.

40 41 42 43 44

45 Gently

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

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

B \flat to C

mf

mf

mf

rall. *div.* 53 A Tempo, Very Expressive ♩ = 68

The score is divided into two systems. The first system (measures 51-52) includes parts for Flute (Fl.), Oboe (Ob.), 1st Clarinet (1st Cl.), 2nd Clarinet (2nd Cl.), Bass Clarinet (Bs. Cl.), Bassoon (Bsn.), 1st Alto Saxophone (1st A. Sx.), 2nd Alto Saxophone (2nd A. Sx.), Tenor Saxophone (T. Sx.), and Baritone Saxophone (B. Sx.). The second system (measures 53-54) includes parts for 1st Trumpet (1st Trp.), 2nd Trumpet (2nd Trp.), 1st and 2nd Horns (1st, 2nd Hn.), 1st Trombone (1st Trb.), 2nd Trombone (2nd Trb.), Euphonium (Euph. (Bar.)), Tuba, Mallet Percussion (Mallet Perc.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various musical notations such as dynamics (f, fp, p), articulation (accents, slurs), and performance instructions like 'Bring out!' and 'C to Bb'. A large watermark 'Not Valid For Reference Performance' is overlaid diagonally across the page.

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

molto rall.

lunga

div.

ff

mp Solo

Bells

Cr. Cym.

ff

59 Slow and Relaxed ♩ = 64 poco rit.

Freely

poco rit.

Morendo

Fl.

Ob.

1st Cl. *tutti*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

1st A. Sx. *mp*

2nd A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

59 Slow and Relaxed ♩ = 64 poco rit.

Freely

poco rit.

Morendo

1st Trp. *mp* Solo Cornet *fade away*

2nd Trp.

1st, 2nd Hn. *pp* *ppp*

1st Trb. *pp* *ppp*

2nd Trb. *pp* *ppp*

Euph. (Bar.) *mp* *fade away* *pp* *ppp*

Tuba *pp* *ppp*

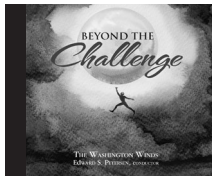
Mallet Perc. *p* *opt.* *pp* *ppp* Handbells (opt. bells)

Timp.

Perc. 1

Perc. 2

2018 Concert Band CD



WFR395

BEYOND THE CHALLENGE

The Washington Winds, Edward S. Petersen – Conductor

CONTENTS: Forged In Fire (Romeyn), Oh, My Heart Belongs To Ireland (Swearingen), The Squealer (Huff/arr. Glover), Rejoissant! (Shaffer), Feuerfest Polka – Op. 269 (Strauss/arr. Longfield), Twilight Portrait (Huckeby), Klezmer! (Webb), Defiance! (Jarvis), A Voyage To Freedom (Swearingen), Meditation (Massenet/arr. Glover), Skywalk (Mohanty), Travelin' Music (La Plante), Heaven's Light (Reineke/arr. Romeyn), Dragonship (Neeck), Aurora Borealis (Susi), Olympus (Romeyn), Nimrod (Elgar/arr. Glover),

Dr. Meyhem! (Bell), Beyond The Challenge (Huckeby), Bunker Hill (King/arr. Swearingen), The Cat's Pajamas (La Plante), Eclipse Galop (King/arr. Glover), The Star Spangled Banner (arr. Huckeby)

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