

# James Barnes

# Heatherwood Portrait

*Flex Band Arrangement by  
Clarence E. Barber*

## INSTRUMENTATION

|               |   |               |   |
|---------------|---|---------------|---|
|               | 1 Score   | <b>Part 4</b> | 2 B-flat Tenor Saxophone<br>2 F Horn<br>6 Trombone/Euphonium/Bassoon/Cello<br>2 Euphonium T.C.  |
| <b>Part 1</b> | 4 Flute<br>4 Violin/Oboe<br>6 B-flat Clarinet/Trumpet   |               |   |
|               | 6 B-flat Clarinet/Trumpet<br>2 E-flat Alto Saxophone<br>2 Violin  | <b>Part 5</b> | 2 B-flat Bass Clarinet<br>1 E-flat Baritone Saxophone<br>6 Trombone/Euphonium/Bassoon/Cello<br>2 Euphonium T. C.<br>4 Tuba (Bass)   |
| <b>Part 2</b> |   |               |   |
|               | 4 B-flat Clarinet/Tenor Saxophone<br>2 E-flat Alto Saxophone/Alto Clarinet<br>2 F Horn<br>2 Violin<br>2 Viola |               | 1 Timpani<br>2 Orchestra Bells, Chimes<br>2 Percussion 1<br>(Sleighbells, Snare Drum, Crash Cymbals,<br>Suspended Cymbal)<br>2 Percussion 2<br>(Triangle, Suspended Cymbal, Tambourine,<br>Bass Drum) |
| <b>Part 3</b> |   |               |   |

Grade 3  
Duration: Approx. 7 Minutes

Score/ Parts \$75.00 US - SF2106  
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## **Program Notes**

New flexible ensemble scoring by Clarence Barber, playable on any SSATB combination of woodwind, brass, or string players with optional percussion. Commissioned by the Long Beach Middle School 1984-85 8th Grade Band, Long Beach, N.Y., Richard Hornung, Director. Versions for band and orchestra are available from the publisher.

## **About the Composer**

Professor Emeritus JAMES BARNES, Chair of the Division of Theory-Composition at the University of Kansas, taught orchestration, arranging, and composition courses, and wind band history and repertoire courses. At KU, he served as an Assistant, and later, as Associate Director of Bands for 27 years.

His numerous publications for concert band and orchestra are extensively performed in the United States, Europe, and the Pacific Basin. His works have been performed at Tanglewood, Boston Symphony Hall, Lincoln Center, Carnegie Hall, and the Kennedy Center in Washington, D. C.

Barnes has twice received the coveted American Bandmasters Association Ostwald Award for outstanding contemporary wind band music. He has been the recipient of numerous ASCAP Awards for composers of serious music, the Kappa Kappa Psi Distinguished Service to Music Medal, the Bohumil Makovsky Award for Outstanding College Band Conductors, along with numerous other honors and grants.

He has recorded three commercial compact discs of his music with the world-famous Tokyo Kosei Wind Orchestra. He has also been commissioned to compose works for all five of the major military bands in Washington, D. C. Mr. Barnes has traveled extensively as a guest composer, conductor, and lecturer throughout the United States, Europe, Australia, Japan, and Taiwan. He is a member of the American Society of Composers, Authors, and Publishers (ASCAP), the American Bandmasters Association, and several other professional organizations and societies. Since 1984, his music has been published by Southern Music Company.

Commissioned by The Long Beach Middle School 1984-85 8th Grade Band, Long Beach, NY, Richard Hornung, Director  
Dedicated to Jerome P. Oberman, Superintendent of Schools

# HEATHERWOOD PORTRAIT

James Barnes (ASCAP)

adapted for flexible instrumentation Clarence Barber (ASCAP)

*Allegro vivo ma non troppo*

The musical score is for the piece "Heatherwood Portrait" by James Barnes, adapted by Clarence Barber. It is in 4/4 time and features a variety of instruments. The score is divided into five systems, each with a system number on the left. The instruments are listed on the left of each system. The music is written in treble and bass clefs, with a key signature of one flat (Bb). The tempo is marked "Allegro vivo ma non troppo". The score includes a variety of musical notation, including eighth and sixteenth notes, rests, and dynamic markings such as *mf* (mezzo-forte). The percussion section includes Timpani, Orchestra Bells, Chimes, and a Percussion section with Sleighbells, Triangles, and Suspended Cymbals. The score is arranged for a flexible instrumentation, allowing for different combinations of instruments to play the same part.

**System 1:** Flute, B<sup>b</sup> Clarinet / B<sup>b</sup> Trumpet, Violin / Oboe, B<sup>b</sup> Clarinet / B<sup>b</sup> Trumpet (Cl. / Tpt.), E<sup>b</sup> Alto Saxophone, Violin.

**System 2:** B<sup>b</sup> Clarinet / B<sup>b</sup> Tenor Saxophone, E<sup>b</sup> Alto Saxophone / E<sup>b</sup> Alto Clarinet, F Horn, Violin, Viola.

**System 3:** B<sup>b</sup> Tenor Saxophone, F Horn, Violoncello / Trombone / Euphonium / Bassoon.

**System 4:** B<sup>b</sup> Bass Clarinet, E<sup>b</sup> Baritone Saxophone, Violoncello / Trombone / Euphonium / Bassoon, Tuba (Bass).

**System 5:** Timpani, Orchestra Bells / Chimes, Sleighbells, Percussion (1: Sleighbells, 2: Tri., Sus. Cym.).

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8 13

Fl. *mf*

B $\flat$  Cl.  
B $\flat$  Tpt. *mf*

Vln.  
Ob. *mf*

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax. *mf*

A. Sax.  
Alt. Cl. *mf*

Hn. *mf*

Vln. *mf*

Vla. *mf*

8 9 10 11 12 13 14 15

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn. *mf*

B. Cl. *mf*

Bar. Sax. *mf*

Vcl.  
Tbn.  
Euph.  
Bsn. *mf*

Tbn., Euph.  
Vcl., Bsn. *mf*

Tba. *mf*

Timp. *mf*

Bells  
Ch. *mf*

1 S. D. *mf*

Perc. *mf*

2 Tamb. *mf*

16 21

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

16 17 18 19 20 21 22 23

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1  
Perc.

2

Cr. Cym.

B. D.

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24 29

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

24 25 26 27 28 29 30

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1  
Perc.

2

*mp* *f* *mf*



Fl.

38

B $\flat$  Cl.  
B $\flat$  Tpt.Vln.  
Ob.B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

38

39

40

41

42

43

44

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1

Perc.

2

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This musical score page contains measures 38 through 44 of a symphony. The instrumentation includes Flute, B $\flat$  Clarinet/B $\flat$  Trumpet, Violin/Oboe, B $\flat$  Clarinet/B $\flat$  Trumpet, Alto Saxophone, Violin, B $\flat$  Clarinet/B $\flat$  Tenor Saxophone, Alto Saxophone/Alto Clarinet, Horn, Violin, Viola, Trombone/Euphonium/Bassoon, Baritone Clarinet, Baritone Saxophone, Violoncello/Trombone/Euphonium/Bassoon, Tuba, Timpani, Bells/Chimes, and Percussion. The score is written in a key signature of two flats (B $\flat$  and E $\flat$ ) and a common time signature (C). Measures 38-44 show a variety of musical textures, including melodic lines in the woodwinds and strings, and rhythmic patterns in the brass and percussion. The percussion part features a complex rhythmic pattern in measures 38-44, with a double bar line in measure 41. The brass parts have several rests in measures 38-44, with some entries in measures 41 and 42. The woodwinds and strings play continuous lines throughout the measures.



45

Fl. *mf*

B $\flat$  Cl.  
B $\flat$  Tpt. *mf*

Vln.  
Ob. *mf*

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax. *mf*

A. Sax.  
Alt. Cl. *mf*

Hn. *mf*

Vln. *mf*

Vla. *mf*

45 46 47 48 49 50 51

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1

Perc.

2

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59 63 *rall.*

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

59 60 61 62 63 64 65 66

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1

Perc.

2

S. D.  
*mf*

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67 **Meno mosso**

Fl. *mf* *p*

B $\flat$  Cl. B $\flat$  Tpt. *mf* *p*

Vln. Ob. *mf* *p*

B $\flat$  Cl. B $\flat$  Tpt. Tpt. Cl. *mp* *p*

A. Sax. *mf* *mp* *p*

Vln. *mf* *mp* *p*

B $\flat$  Cl. B $\flat$  T. Sax. T. Sax. Cl. *mf* *mp* *p*

A. Sax. Alt. Cl. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Vln. *mf* *mp* *p*

Vla. *mf* *mp* *p*

67 68 69 70 71 72 73 74 75

T. Sax. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Vcl. Tbn. Euph. Bsn. Tbn., Bsn. Vcl., Euph. *mf* *mp* *p*

B. Cl. *ff* *mf* *mp* *p*

Bar. Sax. *ff* *mf* *mp* *p*

Vcl. Tbn. Euph. Bsn. Tbn., Euph., Vcl. Bsn. *ff* *mf* *mp* *p*

Tba. *ff* *mf* *mp* *p*

Timp. *ff* *mf* *mp* *p*

Bells Ch. Chimes *mp* *p*

Cr. Cym. *ff*

1 Perc. *ff*

2 Perc. *ff*

76 Moderato assai

84

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

76 77 78 79 80 81 82 83 84

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1  
Perc.

2

85 92

Fl. *mp* *mf*

B $\flat$  Cl.  
B $\flat$  Tpt. *mp* *mf*

Vln.  
Ob. *mp* *mf*

B $\flat$  Cl.  
B $\flat$  Tpt. *mp* *mf*

A. Sax. *mp* *mf*

Vln. *mp* *mf*

B $\flat$  Cl.  
B $\flat$  T. Sax. *mp* *mf*

A. Sax.  
Alt. Cl. *mp* *mf*

Hn. *mp* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

85 86 87 88 89 90 91 92 93

T. Sax. *mp* *mf*

Hn. *mp* *mf*

Vcl.  
Tbn.  
Euph.  
Bsn. *mp* *mf*

B. Cl. *mf*

Bar. Sax. *mf*

Vcl.  
Tbn.  
Euph.  
Bsn. *mf*

Tba. *mf*

Timp.

Bells  
Ch.

1 Perc.

2 Perc.

This image shows a page from a musical score, likely for a symphony. The page is numbered 94 at the top left and 15 at the top right. The score is written for a large ensemble of instruments, including Flute (Fl.), B♭ Clarinet (B♭ Cl.), B♭ Trumpet (B♭ Tpt.), Violin (Vln.), Viola (Vla.), Tuba (Tba.), and various woodwinds and brass instruments. The score is divided into measures, with measure numbers 94, 95, 96, 97, 98, 99, 100, 101, 102, and 103 visible. The key signature is one flat (B♭). The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte). A rehearsal mark 100 is indicated by a box around the measure number. The score is written in a standard musical notation with staves and notes.

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This page of the musical score contains measures 112 through 119. The instruments and parts shown are:

- Fl.** (Flute)
- B<sup>b</sup> Cl.** (B-flat Clarinet)
- B<sup>b</sup> Tpt.** (B-flat Trumpet)
- Vln. Ob.** (Violin Oboe)
- B<sup>b</sup> Cl.** (B-flat Clarinet)
- B<sup>b</sup> Tpt.** (B-flat Trumpet)
- A. Sax.** (Alto Saxophone)
- Vln.** (Violin)
- B<sup>b</sup> Cl.** (B-flat Clarinet)
- B<sup>b</sup> T. Sax.** (B-flat Tenor Saxophone)
- A. Sax.** (Alto Saxophone)
- Alt. Cl.** (Alto Clarinet)
- Hn.** (Horn)
- Vln.** (Violin)
- Vla.** (Viola)
- T. Sax.** (Tenor Saxophone)
- Hn.** (Horn)
- Vcl. Tbn. Euph. Bsn.** (Violoncello, Trombone, Euphonium, Bassoon)
- B. Cl.** (Bass Clarinet)
- Bar. Sax.** (Baritone Saxophone)
- Vcl. Tbn. Euph. Bsn.** (Violoncello, Trombone, Euphonium, Bassoon)
- Tba.** (Tuba)
- Timp.** (Timpani)
- Bells**
- Ch.** (Chimes)
- Perc.** (Percussion)

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *mp*). Measure 118 is highlighted with a box. The page number 17 is visible in the top right corner.

Fl.

120

*mf*

B $\flat$  Cl.  
B $\flat$  Tpt.

*mf*

Vln.  
Ob.

*mf*

B $\flat$  Cl.  
B $\flat$  Tpt.

*mp*

A. Sax.

*mp*

Vln.

*mp*

B $\flat$  Cl.  
B $\flat$  T. Sax.

*mp*

A. Sax.  
Alt. Cl.

*mp*

Hn.

*mp*

Vln.

*mp*

Vla.

*mp*

120 121 122 123 124 125 126

T. Sax.

*mp*

Hn.

*mp*

Vcl.  
Tbn.  
Euph.  
Bsn.

*mp*

B. Cl.

*mp*

Bar. Sax.

*mp*

Vcl.  
Tbn.  
Euph.  
Bsn.

*mp*

Tba.

*mp*

Timp.

*mp*

Bells  
Ch.

*mp*

1  
Perc.

*mp*

Tamb.

*mp*

127 128 132

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

127 128 129 130 131 132 133

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

Cr. Cym.

1 Perc.

2 B. D.

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134

138

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.  
Cl.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

134 135 136 137 138 139 140 141

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tbn., Euph.

Vcl., Bsn.

Tba.

Timp.

Bells  
Ch.

1  
Perc.

2

*f*

142 143 144 145 146 147 148 149

Fl. *mp*

B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt. *mp*

Vln.  
Ob. *mp*

B<sup>b</sup> Cl.  
B<sup>b</sup> Tpt. *mf*

A. Sax. *mf*

Vln. *mf*

B<sup>b</sup> Cl.  
B<sup>b</sup> T. Sax. *mf*

A. Sax.  
Alt. Cl. *mf*

Hn. *mf*

Vln. *mf*

Vla. *mf*

T. Sax. *mp*

Hn. *mp*

Vcl.  
Tbn.  
Euph.  
Bsn. *mp*

B. Cl. *mp*

Bar. Sax. *mp*

Vcl.  
Tbn.  
Euph.  
Bsn. *mp*

Tba. *mp*

Timp.

Bells  
Ch.

Perc. *f* *mp*

Tri.

150 151 152 153 154 155 156 157

Fl.

B $\flat$  Cl.  
B $\flat$  Tpt.

Vln.  
Ob.

B $\flat$  Cl.  
B $\flat$  Tpt.

A. Sax.

Vln.

B $\flat$  Cl.  
B $\flat$  T. Sax.

A. Sax.  
Alt. Cl.

Hn.

Vln.

Vla.

150 151 152 153 154 155 156 157

T. Sax.

Hn.

Vcl.  
Tbn.  
Euph.  
Bsn.

B. Cl.

Bar. Sax.

Vcl.  
Tbn.  
Euph.  
Bsn.

Tba.

Timp.

Bells  
Ch.

1  
Perc.

2

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158 160

Fl. *mp* *f*

B $\flat$  Cl.  
B $\flat$  Tpt. *mp* *f*

Vln.  
Ob. *mp* *f*

B $\flat$  Cl.  
B $\flat$  Tpt. *mp* *f*

A. Sax. *mp* *f*

Vln. *mp* *f*

B $\flat$  Cl.  
B $\flat$  T. Sax. *mp* *f*

A. Sax.  
Alt. Cl. *mp* *f*

Hn. *mp* *f*

Vln. *mp* *f*

Vla. *mp* *f*

158 159 160 161 162 163 164 165

T. Sax. *mp* *f*

Hn. *mp* *f*

Vcl.  
Tbn.  
Euph.  
Bsn. *mp* *f*

B. Cl. *mp* *f*

Bar. Sax. *mp* *f*

Vcl.  
Tbn.  
Euph.  
Bsn. *mp* *f*

Tba. *mp* *f*

Timp. *mp*

Bells  
Ch. *f* *mf*

1 Perc. *mp* *f* *mf*

2 *mf* *f* *mf*

Tamb. *mf* *f* *mf*

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