

BARNHOUSE CONCERT BAND SERIES

DANCE OF CHIVALRY

Matt Conaway

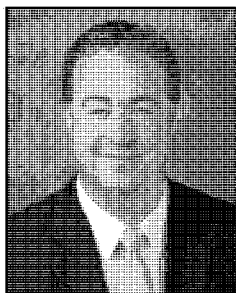
DANCE OF CHIVALRY

Matt Conaway

INSTRUMENTATION

Conductor Score.....	1
1st Flute	5
2nd Flute	5
Oboe	2
1st B $\flat$ Clarinet.....	4
2nd B $\flat$ Clarinet	4
3rd B $\flat$ Clarinet	4
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
F Horn.....	4
1st Trombone	3
2nd Trombone	3
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba	4
Bells/Chimes.....	2
Xylophone.....	1
Timpani	1
Percussion 1: Snare Drum, Bass Drum	3
Percussion 2: Ride Cymbal, Suspended Cymbal, Crash Cymbals	3
Percussion 3: Tambourine, Two Triangles	2

ABOUT THE COMPOSER



Matt Conaway (b. 1979) is an Assistant Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band, directs the University Concert Band and Varsity Band, assists with the basketball pep bands as a director and staff arranger, and is the department's technical coordinator. Prior to this appointment, he served for ten years as the Director of Bands for the West Lafayette Community School Corporation, during which time the program received many state and national accolades for musical excellence.

His compositions for band range from very beginning through very advanced, based on his experience working with all levels of performers in grades 5-12. Matt is also an accomplished arranger, and has written for athletic bands at Indiana University, Purdue University, and many high schools throughout the Midwest. His arrangements have been heard on the national stage at multiple bowl games and college basketball tournaments since 1999.

After graduating from Woodhaven (MI) High School in 1997, he attended Indiana University – Bloomington, where he studied arranging with David Woodley. He received his Bachelor of Music Education with Distinction in 2001, and earned a Masters of Music degree from the American Band College of Sam Houston State University in 2010. Matt has been granted honorary membership in Tau Beta Sigma and Kappa Kappa Psi, and was recently inducted into the Gamma Chapter of Phi Beta Mu. He is also a member of NAFME, NBA, Indiana Music Educators Association, Indiana Bandmasters Association, and ASCAP. He is in demand as a clinician and adjudicator at concert band festivals and competitions throughout the Midwest.

PROGRAM NOTES

I was honored to compose and conduct a work for the Festival of Bands in south-west Indiana. This consortium of seven high schools has been gathering for 25 years to share their musical gifts with each other in a massed band setting. The commission was no doubt going to be a celebratory work, so I decided to write festive themes. When all was done, I had everything except a title that fit the piece, so I put it on the students of these schools to name "their" piece. After discussion, it was determined that the new piece reminded them of knights, castles, and medieval festivals, and the name "**Dance of Chivalry**" rose to the top. I always appreciate it when students are more creative than I am, because in this case, they definitely got it right. Their title fits the piece well, and I am grateful to them for coming up with it and for presenting the first performance of this work!

REHEARSAL SUGGESTIONS

The "dashed slurs" in some parts indicate no breath at that location. Usually these are found at the ends of phrases where instinct would be to breathe there.

M. 113: Be cautious to control the tempo. There is a tendency to rush this, which causes tremendous difficulty at m. 183.

M. 212: Make sure the 1st flute note change is clearly pronounced.

Last note: Play one full quarter note value to establish this chord. Otherwise, some of the 16ths in the previous measures will still be resonating and could distort the harmony in the concert hall.

PERCUSSION NOTES

This was written for an extremely large percussion section, and there are ten independent lines in the writing. Rock-solid players are needed on the following parts:

- o Timpani
- o Snare Drum
- o Triangle
- o Xylophone

Most other parts can be omitted as personnel warrants.

I suggest you provide your timpanist some advance warning on this part. M. 183 to the end in particular will take some careful preparation for sticking.

The muted triangle part is accomplished with wrapping a layer of masking tape around one side of the triangle (don't wrap the entire side, just the width of the tape itself). While it is technically possible to simply use standard triangle technique to play that part on a single instrument, it's a pretty relentless string of 8th notes at a very fast tempo.

- Matt Conaway

CD Recording Available



WFR388

BEYOND THE SUMMIT

The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Legends of the Galaxy - A Cosmic Fanfare (Wilson), Yorkshire Folk Song Suite - On Old English Songs (La Plante), The American Red Cross - March (L. Panella/arr. Glover), The Addison Red Line (Bell), Chorale Prelude on a German Hymn Tune (C. T. Smith), Beyond the Summit (Barnes), Lohengrin - Prelude to Act III (Wagner/arr. Patterson), Of Heroes And Demons (Romeyn), Dance of Chivalry (Conaway), Praeludium (Järnefelt/arr. Glover), Salut d'Amour (Elgar/arr. Glover), In Ages Past (Huckeby), Cyrus the Great (March) - (King/arr. Glover), Shenandoah Fantasy - For Trumpet and Wind Ensemble (Chattaway), Intrada for Winds (Sheldon), Sleepers, Awake! (Bach/arr. Reed), Sparkling Lights - Fanfare on "O Christmas Tree" (Conaway), Prelude for Band (C. T. Smith)*

Conductor Score
012-4504-00

Commissioned by the Barr-Reeve, Loogootee, Mitchell, North Daviess, North Knox, Shoals,
and South Knox High School Bands in honor of the 25th Anniversary of the Festival of Bands

DANCE OF CHIVALRY

Matt Conaway

Dignified (♩ = 108)

1st Flute

2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st & 2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Dignified (♩ = 108)

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

1st & 2nd Trombone

Euphonium (Baritone)

Tuba

Timpani
F, B♭, E♭

Bells/Chimes

Xylophone

Percussion 1
Snare Drum,
Bass Drum

Percussion 2
Ride Cymbal,
Suspended Cymbal,
Crash Cymbals

Percussion 3
Tambourine,
Two Triangles

1 2 3 4 5 6 7 8 9 10 11 12

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1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/ Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

div.

mf

mf

mp

49

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

49

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

S.C.

p

ff

p

70

71

72

73

74

75

76

77

78

79

80

81 Somewhat Faster (♩ = 132)

1st Fl. *mp*

2nd Fl. *mp*

Ob. *mp*

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

1st & 2nd Alto Sax. *mp* *a2*

Ten. Sax. *mp*

Bari. Sax. *mp*

81 Somewhat Faster (♩ = 132)

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom. *a2*

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3 *f* *p* Tambourine

113 Joyously (♩ = 160)

1st Fl. *f* *ff*

2nd Fl. *f* *ff*

Ob. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

3rd Cl. *f* *ff*

Bass Cl. *f* *ff*

Bsn. *f* *ff*

1st & 2nd Alto Sax. *div.* *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

113 Joyously (♩ = 160)

1st Trpt. *f* *ff*

2nd Trpt. *f* *ff*

Hn. *f* *ff*

1st & 2nd Trom. *f* *ff*

Euph (Bar.) *f* *ff*

Tuba *f* *ff*

Timp. *ff*

Bells/Chimes *ff*

Xylo. *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *p* *ff*

Perc. 3 *ff*

113

114

115

116

117

118

119

120

121

122

129

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

129

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

ff

2 Triangles
Upper Note Open - RH
Lower Note Muted (taped) - LH

123 124 125 126 127 128 129 130 131

137

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

137

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Ride Cym. w/ snare stick

Perc. 2

Perc. 3

132 133 134 135 136 137 138 139 140 141

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The page is divided into two systems, each starting with a rehearsal mark (153 and 161). The notation includes various musical symbols such as notes, rests, and dynamic markings (mf, f). A large, diagonal watermark reading "Not Valid for Performance" is overlaid across the entire page, indicating that this is a preview or a placeholder score.

Rehearsal Mark 153:

- Woodwinds:** 1st Fl., 2nd Fl., Ob., 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Bsn., 1st & 2nd Alto Sax., Ten. Sax., Bari. Sax.
- Brass:** 1st Trpt., 2nd Trpt., Hn., 1st & 2nd Trom., Euph. (Bar.), Tuba.
- Percussion:** Timp., Bells/Chimes, Xylo., Perc. 1, Perc. 2, Perc. 3.

Rehearsal Mark 161:

- Woodwinds:** 1st Fl., 2nd Fl., Ob., 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Bsn., 1st & 2nd Alto Sax., Ten. Sax., Bari. Sax.
- Brass:** 1st Trpt., 2nd Trpt., Hn., 1st & 2nd Trom., Euph. (Bar.), Tuba.
- Percussion:** Timp., Bells/Chimes, Xylo., Perc. 1, Perc. 2, Perc. 3.

The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The percussion section includes a variety of instruments, including timpani, bells/chimes, xylophone, and three different types of percussion (Perc. 1, 2, 3).

169

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

Bells

a2

169

163

164

165

166

167

168

169

170

171

172

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/ Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

mf

ff

mf

p

mf

Chimes

173 174 175 176 177 178 179 180 181 182

183 With Exhilaration! (same tempo)

1st Fl. *ff*

2nd Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

3rd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

1st & 2nd Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

183 With Exhilaration! (same tempo)

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

1st & 2nd Trom. *ff*

Euph (Bar.) *ff*

Tuba *ff*

Timp. *ff*

Bells/Chimes

Xylo. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Ride Cym.

183 184 185 186 187 188 189 190 191 192

199

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

199

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

193 194 195 196 197 198 199 200 201 202 203

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/ Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

204 205 206 207 208 209 210 211 212 213 214

215

1st Fl. *f*

2nd Fl. *f*

Ob. *f*

1st Cl. *f*

2nd Cl. *f*

3rd Cl. *f*

Bass Cl.

Bsn.

1st & 2nd Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax.

215

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp. *mf*

Bells/ Chimes *mf*

Xylo. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

215 216 217 218 219 220 221 222 223 224 225

231

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

231

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

226 227 228 229 230 231 232 233 234 235

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/ Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

The musical score is written for a large orchestra. It includes parts for woodwinds (1st and 2nd Flutes, Oboe, 1st, 2nd, and 3rd Clarinets, Bass Clarinet, Bassoon), saxophones (1st and 2nd Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (1st and 2nd Trumpets, Horns, 1st and 2nd Trombones, Euphonium/Baritone, Tuba), and percussion (Timpani, Bells/Chimes, Xylophone, and three Percussionists). The score is in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. A large diagonal watermark 'For Reference Only Not for Performance' is overlaid on the score.

236

237

238

239

240

241

242

243

244

245

246

247 Flying! (♩ = 180)

255

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

247 Flying! (♩ = 180)

255

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/ Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

247 248 249 250 251 252 253 254 255 256 257

265

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

265

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

258 259 260 261 262 263 264 265 266 267

- 27 -

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Bsn.

1st & 2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

1st & 2nd Trom.

Euph (Bar.)

Tuba

Timp.

Bells/Chimes

Xylo.

Perc. 1

Perc. 2

Perc. 3

268 269 270 271 272 273 274 275 276 277 278