

FULL CONDUCTOR SCORE

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BARNHOUSE CONCERT BAND SERIES

The Dark Waters

MATT CONAWAY



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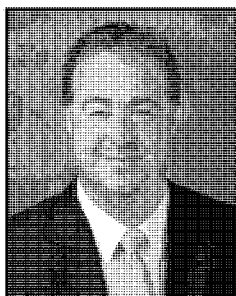
THE DARK WATERS

Matt Conaway

INSTRUMENTATION

Conductor Score.....	1
Flute	10
Oboe.....	2
1st B♭ Clarinet.....	5
2nd B♭ Clarinet	5
B♭ Bass Clarinet	2
Bassoon	2
E♭ Alto Saxophone	6
B♭ Tenor Saxophone.....	2
E♭ Baritone Saxophone	2
1st B♭ Trumpet	5
2nd B♭ Trumpet.....	5
F Horn.....	4
Trombone	6
Euphonium (Baritone) B.C.....	2
Euphonium (Baritone) T.C.....	2
Tuba	4
Xylophone.....	1
Chimes, Bells	3
Timpani.....	1
Percussion 1: Tam-Tam, Bass Drum, Snare Drum	3
Percussion 2: Crash Cymbals, Surdo/Floor Tom, Wind Chimes, Suspended Cymbal, Hi-Hat, Ratchet, Tam-Tam	4

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

The Dark Waters revolves around the rivers of the underworld in Greek mythology, the rivers separating the land of the living from the afterlife. The most famous of these is the River Styx, typically represented alongside the ferryman Charon, who would accept payment in return for carrying the souls of the recently deceased across the dark waters.

The River Styx is seen through the eyes of a living outside observer, much like Dante in the Divine Comedy. The shock of the first vision of the underworld quickly transitions to dispassionate observation of the bleak surroundings (mm. 1-20). Eventually, the observer comes across the ferryman, who demands payment to go further. Upon paying this toll, the dark river cruise begins (mm. 21-46). The speed of the river is such that only fleeting glimpses of the afterlife can be seen, but those few are terrifying to the observer. Brief musical interjections of the Dies Irae (Day of Wrath) theme can be heard as the ferry continues its journey down the river (mm. 55-63). Upon reaching the far foggy banks, the observer comes across a small group of repentant souls who offer up a prayer of salvation (mm. 71-85), but it is too little, too late; the fog lifts, and the observer faces Hades in shocking clarity (mm. 87-102). The gates open, the souls enter their eternal rest, and the observer continues to witness the entire scene until the gates abruptly close (mm. 103-111).

REHEARSAL NOTES

A surdo is a bass drum often found in Brazilian music, and visually resembles a very large floor tom. It has an extremely deep and powerful sound. A floor tom is a good substitute, but the surdo sound is unique and provides a good tone color.

M. 20: This chord is quite dissonant by design. Allow the trombone Bb to clash against all the A's elsewhere in this chord.

M. 31: Keep the staccato 8th notes driving through this section. Since the melody is long-tone based, there is a tendency to drag here.

M. 71: Keep the music as static as possible; very little phrase inflection except as marked. It should sound hopeless; almost a caricature of a hymn.

M. 87: This should be almost unnervingly powerful and stressful to the audience. Feel free to experiment with positioning some percussion instruments

- Matt Conaway

CD Recording Available



WFR389

BLAZE THE TRAIL
The Washington Winds,
Edward Petersen - Conductor

CONTENTS: *Blaze the Trail (Galvin), Flying Cadets March (King/arr. Swearingen), Reflections From The Wall (Shaffer), Erebus and Terror: The Lost Ships - Sir John Franklin and the Search for the Northwest Passage (López), Be Still My Soul - A Chorale Prelude (arr. Swearingen), Renegade (Huckeby), The Dark Waters (Conaway), Rejoice The Season! (Romeyn), Anthem for Peace (Huckeby), Dark Energy (McBride), Let The Light of Christmas Shine (Swearingen), Courtly Procession And Dances (Jarvis), Gentle Daybreak (Bell), The Winds of Change (Swearingen), Implacato (Conaway), Cedar River Celebration (Shaffer), Wrath of Vesuvius (P. Clark), Lanterns In The Sky (Romeyn), Hallelujah Chorus - From "The Messiah" (Handel/arr. Glover)*

Conductor Score
012-4445-00

THE DARK WATERS

Matt Conaway
(ASCAP)

Sinister and Deliberate (♩ = 66)

The score is for a 4/4 piece in B-flat major, marked 'Sinister and Deliberate' with a tempo of ♩ = 66. It features a variety of instruments:

- Flute:** Starts with a *ff* dynamic, then *mp*, and *ff* again. A measure rest is indicated with a '5' in a box.
- Oboe:** Similar dynamic markings to the flute.
- 1st & 2nd B♭ Clarinet:** Play a rhythmic pattern starting at measure 3, with dynamics *ff*, *mp*, and *ff*. A *p* dynamic is also present.
- B♭ Bass Clarinet:** Similar to the other clarinets.
- Bassoon:** Similar dynamic markings.
- E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone:** Similar dynamic markings.
- 1st & 2nd B♭ Trumpet, F Horn, Trombone, Euphonium (Baritone), Tuba:** Similar dynamic markings.
- Timpani (A, B♭, D, F):** Plays a rhythmic pattern starting at measure 3, with dynamics *ff* and *p*.
- Xylophone:** Remains silent.
- Chimes, Bells:** Enter at measure 3 with a *mp* dynamic.
- Percussion 1 (Tam-Tam, Bass Drum, Snare Drum):** Bass Drum has dynamics *ff*, *mp*, and *ff*. Tam-Tam has a *mp* dynamic.
- Percussion 2 (Crash Cym., Surdo/Floor Tom, Wind Chimes, Sus. Cym., Hi-Hat, Ratchet, Tam-Tam):** Crash Cym. has dynamics *mp* and *ff*. Surdo/Floor Tom has dynamics *ff*, *mp*, and *ff*. Wind Chimes are marked *mp* with the instruction: 'Wind Chimes (gently down and up, do not follow exact timing of line)'. A '5' in a box is also present.

Fl. *mp* *mf*

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax. *One Only* *mp*

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2 *Sus. Cym.* *pp*

13

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

13

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

13 14 15 16 17 18 19 20

21 Aggressive and Menacing (♩ = 160)

Fl. *mp* *f*

Ob. *f* *mp* *f* *mp*

1st Cl. *f* *mp* *f* *mp*

2nd Cl. *f* *mp* *f* *mp*

Bass Cl. *f* *mp* *f* *mp*

Bsn. *f* *mp* *f* *mp*

Alto Sax. *f* *mp* *f* *mp*

Ten. Sax. *f* *mp* *f* *mp*

Bari. Sax. *f* *mp* *f* *mp*

21 Aggressive and Menacing (♩ = 160)

1st Trpt. *f* *mp* *f* *mp*

2nd Trpt. *f* *mp* *f* *mp*

Hn. *f* *f* *mp*

Trom. *f* *f*

Euph. (Bar.) *f* *f*

Tuba *f* *f*

Timp. *f* *ff*

Xylo. *f*

Chimes, Bells *f*

Perc. 1 *f* *mp* *X = on rim* *ff*

Perc. 2 *f*

31

Fl. *f* *mp* *mf* *mp*

Ob. *f*

1st Cl. *f* *mp*

2nd Cl. *f* *mp*

Bass Cl. *f* *mp* *mf* *mp*

Bsn. *f*

Alto Sax. *f* *mp*

Ten. Sax. *f* *mp*

Bari. Sax. *f*

31

1st Trpt. *f*

2nd Trpt. *f*

Hn. *f*

Trom. *f* *mp* *mf* *mp*

Euph. (Bar.) *f* *mp* *mf* *mp*

Tuba *f* *mp* *mf* *mp*

Timp. *mp* *ff*

Xylo. *ff*

Chimes, Bells *ff*

Perc. 1 *ff* *mp* *ff*

Perc. 2 *pp* *mf*

pp *mf* Closed Hi-Hat w/ snare sticks

39

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

39

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Euph. (Bar.) *mf*

Tuba *mf*

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

47

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

47

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

pp

f

f

ff

Ratchet

45 46 47 48 49 50 51

55

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

55

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

mf

mf

mf

mp

mp

mp

mp

mp

pp \rightarrow *f*

pp \rightarrow *mf*

63

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

molto rit. **71** Faint; Like a Far-away Prayer (♩ = 72)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Cue: Bs. Cl.

molto rit. **71** Faint; Like a Far-away Prayer (♩ = 72)

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

79

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

79

1st Trpt.

2nd Trpt.

Hn.

Trom.

Euph. (Bar.)

Tuba

Timp.

Xylo.

Chimes, Bells

Perc. 1

Perc. 2

mf

mp

mf

mp

mf

ppp

ppp

ppp

87 Steadfastly Apocalyptic (♩ = 144)

91

Fl. *ff* stagger breathe

Ob. *ff* stagger breathe

1st Cl. *ff* stagger breathe

2nd Cl.

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

87 Steadfastly Apocalyptic (♩ = 144)

91

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

Trom. *ff*

Euph. (Bar.) *ff*

Tuba *ff*

Timp. *ff*

Xylo. *ff*

Chimes, Bells *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Surdo *ff*

Tam-Tam

Sus. Cym. *p*

This musical score page covers measures 95 through 102. The instruments listed on the left are:

- Fl.
- Ob.
- 1st Cl.
- 2nd Cl.
- Bass Cl.
- Bsn.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- 1st Trpt.
- 2nd Trpt.
- Hn.
- Trom.
- Euph. (Bar.)
- Tuba
- Timp.
- Xylo.
- Chimes, Bells
- Perc. 1
- Perc. 2

Measure 95 includes dynamics *ff* and *mp*. Measure 99 includes the instruction *Tam-Tam*. Measure 101 includes the dynamic *mp*. Measure 102 includes the dynamic *p*. The percussion parts (Timp., Xylo., Perc. 1, Perc. 2) feature complex rhythmic patterns, including triplets and sixteenth-note runs.

103 *tr* *molto rit.*

Fl. *ff* *fff*

Ob. *ff* *fff*

1st Cl. *ff* *fff*

2nd Cl. *ff* *fff*

Bass Cl. *ff* *fff*

Bsn. *ff* *fff*

Alto Sax. *ff* *fff*

Ten. Sax. *ff* *fff*

Bari. Sax. *ff* *fff*

103 *molto rit.*

1st Trpt. *ff* *fff*

2nd Trpt. *ff* *fff*

Hn. *ff* *fff*

Trom. *ff* *fff*

Euph. (Bar.) *ff* *fff*

Tuba *ff* *fff*

Timp. *ff* *fff* Dampen on 3

Xylo. *ff* *fff* Pedal up on 3

Chimes, Bells *ff* *fff*

Perc. 1 *ff* *fff* Dampen on 3

Perc. 2 *ff* *fff* Dampen on 3

103 104 105 106 107 108 109 110 111

ff *fff* *p* *fff*