

FULL CONDUCTOR SCORE
Catalog No. 011-4281-01

ZEAL

Matt Conaway

GRADE:
2 $\frac{1}{2}$

BARNHOUSE COMMAND SERIES

For Concert Band



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ZEAL

Matt Conaway

Full Conductor Score1	2nd Bb Trumpet5
Flute10	F Horn4
Oboe2	Trombone6
1st Bb Clarinet5	Baritone BC2
2nd Bb Clarinet5	Baritone TC2
Bb Bass Clarinet2	Tuba3
Bassoon2	Timpani1
Eb Alto Saxophone6	Bells4
Bb Tenor Saxophone2	Percussion 1: Snare Drum, Bass Drum4
Eb Baritone Saxophone2	Percussion 2: Crash Cymbal, Ride Cymbal, Suspended Cymbal, Low Tom.....4
1st Bb Trumpet5	

PROGRAM NOTES

Zeal was commissioned by the Zeeland (Michigan) 7th Grade Bands (Nichole M. Bier and Aaron Good, Directors), and dedicated to Mrs. Pamela Dusseljee, longtime music aide at Creekside Middle School.

When I was approached by Ms. Bier for this project, I was given two statements. First, the piece is in thanks to a dedicated music assistant to the Creekside bands. Second, she really loves the sound of low winds and brass. It didn't take me long to realize that both could come together quickly using nothing more than the name "Zeeland" as the spark. **Zeal** is simply defined as "great energy in pursuit of a cause or an objective." From all I have heard about Mrs. Dusseljee's work, she has demonstrated the meaning of "zeal" throughout her time at Creekside.

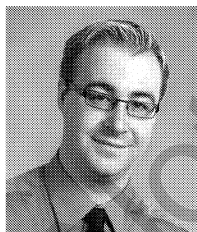
The composition opens with a strong full band statement, followed by a bold melody stated by the low voices. Lyrical sections are interspersed throughout the work to demonstrate the heart behind all the hard work put in by all those who assist this program. An open chorale in the middle of the work is given great intensity from the percussion section, representing relentless commitment and dedication. The piece ends much like it begins - with bold statement from the low voices, eventually joined by the full ensemble in a powerful conclusion.

REHEARSAL SUGGESTIONS

- I suggest this piece go no faster than the marked mm = 108. Some of the dignified intensity tends to get lost at faster tempi.
- M. 69 will want to slow down. Emphasize that lyrical style does not always mean slower tempo.
- Most of this composition is written in march style. Put special emphasis on lifting off short notes and emphasizing long notes. This will be especially useful when matching style at m. 77.
- With so much emphasis on low winds, it may be necessary to alter the accompanying dynamics for the sake of balance. M. 45 is one such place where the volume of the upper winds could overbalance the melody without careful attention to balance.
- The percussion writing is very traditional in this piece. The composition requires six players to cover all parts; however, it may be performed with just the snare and bass drum parts if personnel is limited.

Thank you for selecting **Zeal** for your band, and best of luck on your performances of this work!

- Matt Conaway



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.

Recording Available



WFR382
OF TIME AND CHANGE
The Washington Winds
Edward Petersen - Conductor

CONTENTS: Of Time And Change (Swearingen); Into The Dragon's Keep (S. Smith); The American Way (King/arr, Swearingen); The Eternal Optimist (Huckeby); Folk Song Variants (R. W. Smith); Streets of Laredo (arr. Huckeby); Reindeer Rhumba (Shaffer); Orion's Last Battle (J. McBride); Royal Regiment (Jarvis); Reindeer Galop (R. W. Smith); Legend of Crystal Lake (Shaffer); Zeal (Conaway); Holiday Flutecake (Shaffer); Revenge of the Swarm (Neeck); Flutissimo (McGinty); Excellentia (Shaffer); Christmas Prism (R. W. Smith); National Emblem (Bagley/arr. Conaway);

Commissioned by the Zeeland (MI) Middle School Bands
Nichole M. Bier and Aaron Good, Directors
Dedicated to Mrs. Pamela Dusseljee, Music Aide at Creekside Middle School

ZEAL

Matt Conaway (ASCAP)

Conductor Score
011-4281-00

Boldly! ♩ = 108

The score is for a conductor and includes parts for the following instruments:

- Flute
- Oboe
- 1st B♭ Clarinet
- 2nd B♭ Clarinet
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- 1st B♭ Trumpet
- 2nd B♭ Trumpet
- F Horn
- Trombone
- Baritone B.C.
- Tuba
- Timpani G - C
- Bells
- Percussion 1: Sn. Dr., Bass Dr.
- Percussion 2: Crash Cymbal, Suspended Cymbal, Ride Cymbal, Low Tom

The score is in 6/8 time with a key signature of two flats (B♭ and E♭). It begins with a dynamic marking of *f* and includes various articulation marks such as accents and slurs. The piece is marked **Boldly!** and has a tempo of ♩ = 108. The score is divided into measures 1 through 8.

9 13

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

B. Cl. *f* *f*

Bsn. *f* *f*

A. Sx. *f* *mf*

T. Sx. *f* *f*

B. Sx. *f* *f*

9 13

1st Tpt. *ff* *mf*

2nd Tpt. *ff* *mf*

Hn. *ff* *mf*

Tbn. *ff* *f*

Bar. *ff* *f*

Tuba *ff* *f*

Timp. *ff*

Bls.

Perc. 1 *ff* *f*

Perc. 2 *ff* *f* Choke

9 10 11 12 13 14 15 16 17 18 19 20

21 29

Fl. *mp*

Ob. *mp*

1st Cl. *p*

2nd Cl. *p*

B. Cl. *p*

Bsn. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

21 29

1st Tpt. *p*

2nd Tpt. *p*

Hn. *p*

Tbn. *p*

Bar. *p*

Tuba *p*

Timp. *p*

Bls. *mp*

Perc. 1 *p*

Perc. 2 *p*

p Ride Cym. w/ snare stick

21 22 23 24 25 26 27 28 29 30 31 32

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

37

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

mf

f

45 53

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

45 53

1st Tpt. *ff*

2nd Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Bls. *ff*

Perc. 1 *ff*
Crash Cym.

Perc. 2 *ff*

45 46 47 48 49 50 51 52 53 54 55 56

61

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

61

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Sus. Cym.

pp

57

58

59

60

61

62

63

64

65

66

67

68

69 Smoothly, Same Tempo ♩ = 108

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

69 Smoothly, Same Tempo ♩ = 108

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

69 70 71 72 73 74 75 76

77

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

77

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Low Tom

Crash Cym.

77 78 79 80 81 82 83 84

85

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

85

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

85 86 87 88 89 90 91 92

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

pp

pp

pp

pp

Sus. Cym.

93 (♩=♩.) 97

Fl. *f* *mf*

Ob. *f* *mf*

1st Cl. *f* *mf*

2nd Cl. *f* *mf*

B. Cl. *f* *f*

Bsn. *f* *f*

A. Sx. *f* *mf*

T. Sx. *f* *f*

B. Sx. *f* *f*

93 (♩=♩.) 97

1st Tpt. *ff* *mf*

2nd Tpt. *ff* *mf*

Hn. *ff* *mf*

Tbn. *ff* *f*

Bar. *ff* *f*

Tuba *ff* *f*

Timp. *ff*

Bls.

Perc. 1 *ff* *f*

Perc. 2 *ff* *f*

Crash Cym. Choke

93 94 95 96 97 98 99 100 101 102 103 104

105 113

Fl. *mp*

Ob. *mp*

1st Cl. *p*

2nd Cl. *p*

B. Cl. *p*

Bsn. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

105 113

1st Tpt. *mf*

2nd Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Timp. *mp*

Bls. *mp*

Perc. 1 *p*

Perc. 2 *p*

Bell Tones *mf*

Bell Tones *mf*

Bell Tones *mf*

Bell Tones *mf*

Ride Cym. w/ snare stick *p*

105

106

107

108

109

110

111

112

113

114

115

116

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf* *f*

2nd Cl. *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sx. *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

1st Tpt. *mf* *f*

2nd Tpt. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Bar. *mf* *f*

Tuba *mf* *f*

Timp. *f*

Bls. *f*

Perc. 1 *mf* *f*

Perc. 2 *mf*

Not valid for reference only. Performance only.

129 137

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

129 137

1st Tpt. *ff*

2nd Tpt. *ff*

Hn. *ff*

Tbn. *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Bls. *ff*

Perc. 1 *ff*
Crash Cym.

Perc. 2 *ff*

129 130 131 132 133 134 135 136 137 138 139 140

145

Fl.

Ob.

1st Cl.

2nd Cl.

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Tpt.

2nd Tpt.

Hn.

Tbn.

Bar.

Tuba

Timp.

Bls.

Perc. 1

Perc. 2

Choke

141

142

143

144

145

146

147

148

149

150

151

152