

FULL CONDUCTOR SCORE
Catalog No. 011-4390-01

SAXES ON THE SEAS

Matt Conaway

GRADE:

2 $\frac{1}{2}$

BARNHOUSE COMMAND SERIES

For Concert Band



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Saxes on the Seas

Matt Conaway

Full Conductor Score	1	2nd Bb Trumpet	5
Flute	10	F Horn	4
Oboe	2	Trombone	6
1st Bb Clarinet	5	Baritone BC	2
2nd Bb Clarinet	5	Baritone TC	2
Bb Bass Clarinet	2	Tuba	4
Bassoon	2	Bells	4
Eb Alto Saxophone	6	Percussion 1: Snare Drum, Bass Drum	3
Bb Tenor Saxophone	2	Percussion 2: Crash Cymbals, Suspended Cymbal, Tam-Tam, Triangle	4
Eb Baritone Saxophone	2		
1st Bb Trumpet	5		

PROGRAM NOTES

I've been interested in music based on sea chanteys for years but, until now, wasn't certain what the best vehicle would be to connect those pieces. I found my answer in the saxophone section. Perhaps no band composer has championed the versatility of the saxophone family as much as Percy Grainger, who spoke glowingly of the entire range of instruments that mirror the range of the human voice. What better section to provide the melodic statements of these folk songs than the saxophones, which more so than any other instrument family were designed to represent the human voice.

This setting highlights four well-known sea songs: "Blow The Man Down," "The Drunken Sailor," "A-Roving," and "Hornpipe."

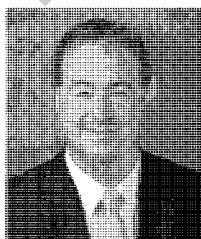
REHEARSAL SUGGESTIONS

- The opening statement should be reasonably quick – it should be felt in a slow "one" rather than a mechanical "three" feel.
- At m. 42 ("A-Roving"), care should be taken to keep the saxophone sound in the forefront despite the thickness of the accompaniment in the low brass/reeds.
- The Hornpipe at m. 62 should be played with tempo restraint until the third time through. The accelerando should take the ensemble to the very edge of control, but not beyond.
- This composition will function with only snare and bass drums if personnel is limited. With that said, the other parts provide color and a more satisfying musical result.

Best wishes for successful and enjoyable performances of **Saxes On The Seas!**

- Matt Conaway

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.

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Washington Winds, Edward Petersen, conductor

CONTENTS: *The Adventure Begins!* (Matt Conaway), *The Spirit of the Solitary Defender* (Lisa Galvin), *Liberty Fleet March* (Karl L. King / arr. James Swearingen), *Factory Riffs* (Matt Conaway), *Orpheus Overture* (Jacques Offenbach / arr. Larry Neeck), *Beyond the Cosmos* (David Shaffer), *Oh, What Fun! - The Ultimate Christmas March* (James Swearingen), *A Song of Goodbye* (Andrew Glover), *Fury Of The Gods* (Rob Romeyn), *Saxes On The Seas* (Matt Conaway), *O Come All Ye Faithful* (arr. Paul Clark), *The Siege of Arundel* (Jonathan McBride), *Chain Reaction* (David Shaffer), *Rock The Halls With Drums And Cowbell* (Ed Hucceby), *Pembroke Castle* (Ed Hucceby), *Fly-By!* (Matt Conaway), *In Search of*

the Lost Ship (James Swearingen), *The Trombone King* (Karl L. King / arr. Andrew Glover), *The Heart of Christmas* (Rob Romeyn), *Visions of Glory* (David Shaffer), *Three Irish Folksongs* (Anne McGinty)

SAXES ON THE SEAS

Briskly (♩ = 144) 5

Flute *f* *mf*

Oboe *f* *mf*

1st Bb Clarinet *f* *mp* *mf*

2nd Bb Clarinet *f* *mp* *mf*

Bb Bass Clarinet *f* *mp* *mf*

Bassoon *f* *mf*

Eb Alto Saxophone *mf* *f*

Bb Tenor Saxophone *mf* *f*

Eb Baritone Saxophone *mf* *f*

Briskly (♩ = 144) 5

1st Bb Trumpet *f*

2nd Bb Trumpet *f*

F Horn *f*

Trombone *f* *mf*

Baritone *f* *mf*

Tuba *f* *mp* *mf*

Bells *f*

Percussion 1
Snare Dr. *f* *mp* *mf*
Bass Dr.

Percussion 2
Crash Cym. *f*
Sus. Cymbal, Tam-Tam, Triangle

1 2 3 4 5 6 7 8 9 Triangle 10

13

Fl. *f*

Ob. *f*

1st Cl. *mp* *mf*

2nd Cl. *mp* *mf*

Bass Cl. *mp* *mf*

Bsn. *mf*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

13

1st Trpt.

2nd Trpt.

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mp* *mf*

Bells

Perc. 1 *mp* *mf*

Perc. 2

21 Faster (♩ = 152-160)

25

Fl. *f* *tr*

Ob. *f* *tr*

1st Cl. *f* *tr*

2nd Cl. *f*

Bass Cl. *f* *mf*

Bsn. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

21 Faster (♩ = 152-160)

25

1st Trpt. *f* *mf*

2nd Trpt. *f* *mf*

Hn. *f* *mf*

Trom. *f* *mf*

Bar. *f* *mf*

Tuba *f* *mf*

Bells *f*

Perc. 1 *f* *mf*

Perc. 2

Snares Off

21

22

23

24

25

26

27

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

mf

f

Tambourine

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Tam-Tam

42 Lyrically, With Motion (♩ = 120)

Fl.

Ob.

1st Cl.

2nd Cl. *mp*

Bass Cl. *mp*

Bsn. *mp*

Alto Sax.

Ten. Sax.

Bari. Sax.

42 Lyrically, With Motion (♩ = 120)

1st Trpt.

2nd Trpt.

Hn.

Trom. *mp*

Bar. *mp*

Tuba *mp*

Bells

Perc. 1

Perc. 2

Sus. Cym.

pp *mf*

54

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *mf*

Bsn. *mf*

Alto Sax.

Ten. Sax.

Bari. Sax.

54

1st Trpt. *mf*

2nd Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Bells

Perc. 1

Perc. 2

pp *mf*

p As gently and resonantly as possible. Do not play if the bass drum is muffled.

52 53 54 55 56 57 58 59 60 61

62 Play Three Times (accel. third time)
Play 2nd and 3rd Times

Fl. *mp* Play 2nd and 3rd Times

Ob. *mp*

1st Cl. *mp* Play 2nd and 3rd Times

2nd Cl. *mf* Play 3rd Time Only

Bass Cl. *mp* Play 2nd and 3rd Times

Bsn. *mf* Play 3rd Time Only

Alto Sax.

Ten. Sax.

Bari. Sax.

62 Play Three Times (accel. third time)

1st Trpt. *mf* Play 3rd Time Only

2nd Trpt. *mf* Play 3rd Time Only

Hn. *mp* Play 2nd and 3rd Times

Trom. *mf* Play 3rd Time Only

Bar. *mf* Play 3rd Time Only

Tuba *mp* Play 2nd and 3rd Times

Bells *mf* Play 3rd Time Only

Perc. 1 *mf* Play 3rd Time Only

Perc. 2 *mf* Tamb.

Tri. *mf*

70 Very Quickly! (♩ = 160+)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

70 Very Quickly! (♩ = 160+)

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Bells

Perc. 1

Perc. 2

74 75 76 77 78 79 80 81