

FULL CONDUCTOR SCORE

Catalog No: 011-4598-01

AT PEACE

Matt Conaway

GRADE:

2

BARNHOUSE COMMAND SERIES

For Concert Band



C.L. BARNHOUSE COMPANY®

Music Publishers, 205 Cowan Ave. W., P.O. Box 680
Oskaloosa, Iowa 52577 U.S.A.

AT PEACE

Matt Conaway

Full Conductor Score	1	2nd B \flat Trumpet	5
Flute	10	F Horn	4
Oboe	2	Trombone	6
1st B \flat Clarinet	5	Baritone BC	2
2nd B \flat Clarinet	5	Baritone TC	2
B \flat Bass Clarinet	2	Tuba	4
Bassoon	2	Bells	4
E \flat Alto Saxophone	6	Timpani	1
B \flat Tenor Saxophone	2	Percussion 1: Triangle, Ride Cymbal, Suspended Cymbal, Bass Drum	4
E \flat Baritone Saxophone	2	Percussion 2: Wind Chimes, Crash Cymbals	2
1st B \flat Trumpet	5		

Program Notes

At Peace provides bands of all levels an opportunity to show off their sensitive side. There was no specific prompt to this composition, and it doesn't portray anything specific. For whatever it's worth, it's the first piece of music I wrote after I completed my advanced work "*Captive*." I'm sure the serene nature of **At Peace** is somehow subliminally connected to the turmoil of that much deeper and darker work.

I just think that many people shy away from simple, beautiful music in favor of something that tells a dramatic story. Sometimes we need to let a piece of music just be a piece of music; let the listener connect their own story. I hope that the unpretentious simplicity of this song resonates with your audiences and students.

Rehearsal Suggestions

Many phrases in this piece end with a long tone tied to an 8th note, followed by an 8th rest. The tendency of many bands is to release the long tone exactly on the tied note. This is correct on marches and faster music, not on slow, lyrical music. On this (and other) lyrical songs, the note should continue until the rest begins; at this tempo, there should be no challenge in drawing a comfortable breath in a single 8th rest worth of time. This will help to avoid choked phrases and uncomfortable amounts of silence.

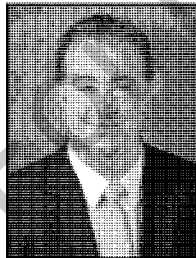
I've heard many performances where performers add rolls in the bells parts. The instrument has its own resonance; adding rolls just adds clutter. If you are doubling mallet instruments (which I recommend,) marimba may be the only instrument where a gentle roll would fit the tone of this piece.

M. 54 should initially sound like it is the peak of the piece. Remind your ensemble that there are still two more levels to reach without sacrificing good tone quality. If appropriate dynamics have been maintained early in the piece, the forte level at m. 54 should sound huge in its own right.

I hope you enjoy **At Peace**.



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.

New Young Band CDs



WFR393

BLAZE!

The Washington Winds, Edward Petersen – Conductor

CONTENTS: *Rejoice!* (Swearingen), *Celtic Lullaby* (arr. Phillips), *American Legion March* (Parker/arr. Glover), *Blaze!* (Romeyn), *Ancient Conquest* (Coles), *The Red Sled* (Fossa), *A Time To Reflect* (Swearingen), *Woodwinds Of Mass Destruction* (Conaway), *Chimes Of Freedom* (R.W. Smith), *At Peace* (Conaway), *Interstellar Fanfare* (J. McBride), *Kartoon Classics* (Shaffer), *Amber Skies* (J. McBride), *Missa Festi: Music for a Festival* (Shaffer), *And To The Republic: Concert March* (Huckeby),

Musical Mayhem (R.W. Smith), *Promise Of Tomorrow* (P. Clark), *Blessings* (R.W. Smith), *Into The Court Of The King* (Romeyn), *Flutitude* (Neeck), *Long Day's Journey: A Triumphant Return* (Swearingen), *Daydreams* (Romeyn), *First Decree* (R.W. Smith), *March A Doodle Dandy* (Shaffer), *Waltz Of The Wraiths* (Conaway), *Alien Crossfire* (J. McBride), *Chorale & Fugue in F* (Bach/Daehn)

AT PEACE

Conductor Score
011-4598-00

Matt Conaway (ASCAP)

Gently ♩ = 72 5

Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Gently ♩ = 72 5

1st B♭ Trumpet

2nd B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Bells

Timpani (F, B♭)

Percussion 1:
Triangle, Ride Cymbal,
Suspended Cymbal,
Bass Drum

Percussion 2:
Wind Chimes,
Crash Cymbals

Triangle

Wind Chimes
(gently up and down until m. 21)

1 2 3 4 5 6 7

© 2017 Birch Island Music Press (ASCAP), P.O. Box 680, Oskaloosa, IA 52577, U.S.A.

International copyright secured. All rights reserved. Printed in U.S.A.

WARNING! This composition is protected by copyright law. To copy or reproduce it by any method is an infringement of the copyright law.

10

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

8

9

10

11

12

13

14

15

25

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

mf

Ride Cym. w/snare stick

mf

23 24 25 26 27 28 29

30

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

30

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

43

Fl. *p* *mf*

Ob. *p* *mf*

1st Cl. *p* *mf*

2nd Cl. *p* *mf*

Bs. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sx. *p* *mf*

T. Sx. *p* *mf*

B. Sx. *mf*

37 43

1st Trp. *mf*

2nd Trp. *mf*

Hn. *mf*

Trb. *mf*

Bar. *mf*

Tuba *mf*

Bells *mp* *mf*

Timp. *mf*

Perc. 1

Perc. 2

molto rit.

Fl.

Ob.

1st Cl. *mp*

2nd Cl. *mp*

Bs. Cl. *mp*

Bsn. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

1st Trp. *mp*

2nd Trp. *mp*

Hn. *mp*

Trb. *mp*

Bar. *mp*

Tuba *mp*

Bells *mp*

Timp. *mp*

Perc. 1

Perc. 2

Bass Drum *mp*

Susp. Cym. *mp*

54 Grandly = 68

molto rit. *a tempo*

Fl. *f* *ff*

Ob. *f* *ff*

1st Cl. *f* *ff*

2nd Cl. *f* *ff*

Bs. Cl. *f* *ff*

Bsn. *f* *ff*

A. Sx. *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

54 Grandly ♩ = 68

molto rit. *a tempo*

1st Trp. *f* *ff*

2nd Trp. *f* *ff*

Hn. *f* *ff*

Trb. *f* *ff*

Bar. *f* *ff*

Tuba *f* *ff*

Bells *f* *ff*

Timp. *f*

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

Perc. 2 *f*

Crash Cym.

53 54 55 56 57 58 59

64 Gently, Rubato ♩ = 68

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

rit.

mp

mp

mp

mp

64 Gently, Rubato ♩ = 68

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

rit.

mp

mp

mp

mp

mp

mp

mp

ff

72 rit.

Fl.

Ob.

1st Cl.

2nd Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

1st Trp.

2nd Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Timp.

Perc. 1

Perc. 2

pp

mp

p

pp

Solo

no roll

Wind Chimes

67 68 69 70 71 72 73 74