

FULL CONDUCTOR SCORE
Catalog No: 024-4684-01

**Grade
2**

Leading to "Command" of the Concert Band!

Dance Of The Dawn

Matt Conaway

Rising Band Series

FOR DEVELOPING BANDS!



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Rising Band Series (Grade levels 1½ - 2)

The Rising Band Series is carefully designed and written to serve the performance needs of the developing band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to reinforce musical concepts and skills that have been addressed in the first two years of instruction. Written at two grade levels (1 1/2 and 2), the Rising Band Series provides a variety of musical works that employ the note and rhythm sequence used in most band method books. The Rising Band Series is a sound fundamental approach leading to a command of the concert band.

DANCE OF THE DAWN

Matt Conaway

Instrumentation

Full Conductor Score	1
Flute	10
Oboe	2
1st B ^b Clarinet.....	6
2nd B ^b Clarinet	6
B ^b Bass Clarinet.....	2
Bassoon.....	2
E ^b Alto Saxophone.....	8
B ^b Tenor Saxophone.....	2
E ^b Baritone Saxophone.....	2
1st B ^b Trumpet.....	5
2nd B ^b Trumpet	5
F Horn.....	4
Trombone.....	6
Baritone B.C.....	2
Baritone T.C.....	2
Tuba.....	4
Marimba, Bells.....	4
Timpani.....	1
Percussion 1: Snare Drum, Bass Drum.....	3
Percussion 2: Triangle, Suspended Cymbal, Sleigh Bells, Wood Blocks, Floor Tom.....	4
Piano/Keyboard (optional)	1


Program Notes

This short, energetic work is a celebration of new beginnings. The word "dawn" is used to describe more than the first light of day; it also describes the beginning of a new era. It is in this spirit that **Dance of the Dawn** begins quietly with pulsating energy, growing in excitement and promise, and ultimately concluding with great confidence and power.

Rehearsal Suggestions

- Dynamic control is VERY important on this piece - there should not be a full ensemble *ff* level until m. 81. Never let rhythmic excitement overtake good tone or ensemble balance!
- The scoring on this piece requests an even balance between the trombone and baritone parts. I encourage you to consider assigning an even split of trombones and baritones to BOTH parts (i.e. half the trombones playing the baritone part, half the baritones playing the trombone part). It's a bit unorthodox, but it provides a nice blend of punch and depth that will create a nice sonority on this piece.
- The lyrical section at m. 49 should be felt in "one" - it will actually help the maintenance of rhythmic momentum and will naturally shape the phrases to very musical groupings.
- If your bass drum is resonant, note that this part is written with fairly specific technique and note lengths. A half note should sound different than a quarter note/quarter rest. This should provide your bass drum player with a good opportunity to play with similar musicianship to the winds.
- The main tempo determinant is most likely the hand speed of your snare drum player. Outside of the roll at measures 79-80, everything should be played single stroke with traditional sticking. I do not recommend pushing the tempo beyond 152, but the piece also tends to bog down below 144.

I hope you enjoy rehearsing and performing **Dance of the Dawn**.



About the Composer



Matt Conaway (b. 1979) is an Associate Professor of Bands at Purdue University in West Lafayette, IN. He serves as Associate Director of the famed "All-American" Marching Band and Director of "Boiler Brass," Purdue's Men's Basketball pep band. He also directs the University Symphonic Band and Varsity Band, assists with the athletic pep bands as a staff arranger, and is the department's volunteer 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 and universities throughout the country. His arrangements have been heard on the international stage at significant athletic events 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 is a member of 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 and marching band festivals and competitions around the country.

New Young Band CD



WFR396

CHASING THE FUTURE *The Washington Winds,* **Edward S. Petersen – Conductor**

CONTENTS: *Bullet Train (Webb), Super Sticky (Neeck), Country Renaissance Dances (Susato/arr.*

Fenske), Lavender's Blue (arr. Romeyn), Our American Heroes (Swearingen), Dance Of The Dawn (Conaway), Divergence (R.W. Smith), March Of The Pandas (P. Clark), Castlebrooke Overture (C.T. Smith), Coronation Fanfare (R. W. Smith), Angels Amongst Us (Swearingen), Thunder And Fury (Shaffer), Winner Takes All (Romeyn), Not Tu-bad! (Webb), Pictures At An Exhibition (Mussorgsky/arr. Sebesky), Celtic Air (Neeck), March For Freedom (Swearingen), Huracán (López), Chasing The Future (J. McBride), Rock That! (R.W. Smith), Battle Of The Androids (Romeyn), Impulse Power (Wada), Japanese Morning Song (Sila), Atlas Rising (J. McBride), Soft Kitty (Newlin/arr. A. Clark), Mighty Empire (R.W. Smith)

LICENSING THIS WORK

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DANCE OF THE DAWN

With Energy! (♩ = 144-152)

9

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

Tuba

Timpani B♭, E♭

Marimba Bells

Percussion 1 Snare Drum, Bass Drum

Percussion 2 Triangle, Sus. Cymbal, Sleigh Bells, Wood Blocks, Floor Tom

Piano/Keyboard (optional)

1 2 3 4 5 6 7 8 9 10

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Timp.

Marimba Bells

Perc. 1

Perc. 2

Pno./ Kybd.

The musical score for rehearsal mark 16 is arranged in a standard orchestral layout. It includes parts for Flute, Oboe, Clarinets (1st, 2nd, Bass), Bassoon, Saxophones (Alto, Tenor, Bari.), Trumpets (1st, 2nd), Horns, Trombones, Baritone, Tuba, Timpani, Marimba Bells, Percussion 1 and 2, and Piano/Keyboard. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). A large, semi-transparent watermark reading "Not Valid For Reference Only. Performance" is overlaid diagonally across the page. The rehearsal mark "16" is enclosed in a box above the first staff of the woodwind section. Dynamics include *f*, *mf*, and *pp*. Percussion 1 includes a suspended cymbal (Sus. Cym.) with a *mf* dynamic. Percussion 2 has a *pp* dynamic. The piano/keyboard part features a steady accompaniment of chords and moving lines.

20 27

Fl. *mf* *f*

Ob. *mf* *f*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl. *f*

Bsn. *f*

Alto Sax. *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *f*

20 27

1st Trpt. *mf* *f*

2nd Trpt. *mf* *f*

Hn. *mf* *f*

Trom. *f*

Bar. *f*

Tuba *f*

Timp.

Marimba Bells

Perc. 1

Perc. 2 *pp* *f*

Pno./Kybd.

31

Fl. *mf*

Ob. *mf*

1st Cl. *p*

2nd Cl. *p*

Bass Cl. *p*

Bsn.

Alto Sax. *mf*

Ten. Sax.

Bari. Sax.

31

1st Trpt.

2nd Trpt.

Hn.

Trom. *p*

Bar. *p*

Tuba

Timp.

Marimba Bells *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Pno./Kybd. *mp*

Bells

Rim

Sleigh Bells

Wood Blocks

49 Very Broadly (Same Tempo)

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

49 Very Broadly (Same Tempo)

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Timp.

Marimba Bells

Perc. 1

Perc. 2

Pno./ Kybd.

57 65

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

57 65

1st Trpt. *mf*

2nd Trpt. *mf*

Hn.

Trom.

Bar.

Tuba

Timp.

Marimba Bells *mf*
Both (Bells if only one player)

Perc. 1 *mf*

Perc. 2 *pp* *mf*

Pno./ Kybd.

81

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

81

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

Trom. *ff*

Bar. *ff*

Tuba *ff*

Timp. *mf* *ff*

Marimba *ff*

Bells *ff*

Perc. 1 *pp* *ff*

Perc. 2 *pp* Triangle *ff*

Pno./Kybd. *ff*

89

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

89

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Timp.

Marimba Bells

Perc. 1

Perc. 2

Pno./ Kybd.

87

88

89

90

91

92

93

94

95

96