

**FULL CONDUCTOR SCORE**  
Score Cat. #012-4321-01

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BARNHOUSE CONCERT BAND SERIES

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# Into The Sunset

Matt Conaway



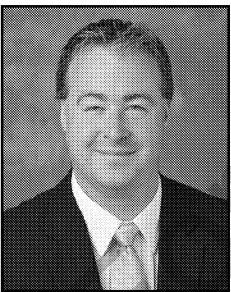
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# INTO THE SUNSET

## INSTRUMENTATION

Full Conductor Score	.1
Piccolo	.1
Flute	.10
Oboe	.2
1st Bb Clarinet	.4
2nd Bb Clarinet	.4
3rd Bb Clarinet	.4
Bb Bass Clarinet	.2
Contra Alto Clarinet in Eb	.1
Bassoon	.2
1st Eb Alto Saxophone	.3
2nd Eb Alto Saxophone	.3
Bb Tenor Saxophone	.2
Eb Baritone Saxophone	.1
1st Bb Trumpet	.3
2nd Bb Trumpet	.3
3rd Bb Trumpet	.3
F Horn	.4
1st Trombone	.3
2nd Trombone	.3
Euphonium (Baritone) BC	.2
Euphonium (Baritone) TC	.2
Tuba	.4
Bells, Chimes	.2
Marimba	.1
Timpani	.1
Percussion 1: Bass Drum, Crash Cymbals, Snare Drum	.3
Percussion 2: Large Tam-Tam, Suspended Cymbal, Triangle, Tambourine	.3

## 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

**Into The Sunset** was commissioned by the Doherty High School Bands (Colorado Springs, CO, David Williams, Director) in honor of Principal Dennis Vigil and his 35 years of service to education. Mr. Vigil celebrated his retirement at the conclusion of the 2013-14 school year.

Mr. Williams approached me for this commission not long after learning of Mr. Vigil's impending retirement. The idea was to create a work for the combined forces of the Doherty band program that would be performed as part of a concert of soundtrack music. The title of **Into The Sunset** comes from the movie cliché that frequently has the hero riding off at the conclusion of the film, which is a really suitable metaphor for the celebration of retirement. I made efforts to incorporate several cinematic elements into the music from a variety of scoring styles, particularly a strong "Western" influence in the second half of the work. Above all, the work is highly celebratory and positive... after all, when one travels off into the sunset, it is expected that many more exciting adventures await.

## REHEARSAL SUGGESTIONS

- The opening brass fanfares from m. 3-10 do not need to be played all that loud to be effective. The very thin accompaniment at that point allows the sounds to be heard with absolute clarity. By contrast, m. 11 should be a vast, rich sound that fills the hall with warmth.

- All phrases with predominantly whole notes (such as m. 29, m. 61, and m. 93) must be played with tremendous connection and very clear note movement in strict tempo. I suggest very little (if any) rubato at those moments so the harmonic movement is unmistakable.

- M. 57-60 is somewhat tricky to line up unless the low brass and reeds are aware that their part is played in canon. I suggest that this line be played in unison until the exact counting and articulation lines up, then play as written with equal balance of all three voices.

- Whenever the tuba part is divisi, I always recommend 1/3 of the players on the upper notes and 2/3 on the lower notes. If you only have one player available, use lower notes only unless there is a problem with breath support.

- The flute cadenza at m. 94 is a beautiful opportunity to feature a stellar player in this section and to provide a calm musical moment before the recapitulation. Encourage the soloist to play all rapid passages openly so each note can be clearly heard. At this tempo, 32nd notes aren't all that fast.

## PERCUSSION SUGGESTIONS

- Into The Sunset** requires seven percussionists to play without leaving out parts. While I consider all parts crucial to an effective performance, the mallet percussion parts are only rarely soloistic in nature. I would consider the bells/chimes part more important than the marimba part if one were to be eliminated.

- The timpani parts throughout the work should be performed using medium-hard mallets (more felt than fluff) for articulation purposes.

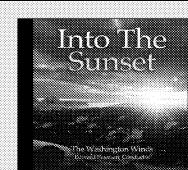
- The challenge in this timpani part comes primarily from the soloistic nature and sticking. If possible, give your player a head start on this so they can work out where it makes the most sense to double. M. 6 into m. 7 is probably the only time where a stick crossing might make sense.

- The snare drum part at m. 103 is quite challenging to sight-read. Encourage the player to play using alternating strokes as much as possible, though depending on the chosen tempo, diddles may be necessary.

I appreciate your willingness to program **Into The Sunset** with your group. Thank you, and best of luck on your performances of this work!

- Matt Conaway

## CD Recording Available



WFR81

### INTO THE SUNSET

The Washington Winds

Edward Petersen - Conductor

**Contents:** Into The Sunset (Conaway); The Boys of the Old Brigade (Chambers/arr. Glover); Up From Earth's Center (Romeyn); But For The Love Of Ireland (Swearingen); Force of Destiny (Neeck); The Huntress (King/arr. Glover); Avalanche! (J. McBride); The Skaters' Waltz (Waldteufel/arr. Longfield); Sunrise Over Kilimanjaro (Huckeby); Passacaglia (Bach/arr. Glover); Carolina's Majesty (Shaffer); Aguero, paso doble (Franco); Mazama (Chattaway); Open Thy Heart (Bizet/arr. Glover); Minimalist Dances (Conaway);

**Conductor Score**  
012-4321-00

# INTO THE SUNSET

**Matt Conaway**  
(ASCAP)

**Boldly! (♩ = 72)**

**[3]**

Piccolo  
Flute  
Oboe  
1st B♭ Clarinet  
2nd B♭ Clarinet  
3rd B♭ Clarinet  
B♭ Bass Clarinet  
Contra Alto Clarinet in E♭  
Bassoon  
1st E♭ Alto Saxophone  
2nd E♭ Alto Saxophone  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
1st B♭ Trumpet  
2nd & 3rd B♭ Trumpet  
F Horn  
1st & 2nd Trombone  
Euphonium (Baritone)  
Tuba  
Timpani  
Bells/Chimes  
Marimba  
Percussion 1  
Bass Dr., Crash Cym.,  
Snare Dr.  
Percussion 2  
Large Tam-Tam,  
Sus. Cym., Triangle,  
Tambourine  
Large Tam-Tam

**Boldly! (♩ = 72)**

**[3]**

**Solo**

**a2 One Player per part**

**f**

**ff**

**F, G, B♭, E♭**

**Bass Drum**

**ff**

**ff**

**1 2 3 4 5**

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

*One Player per part*

**f** *One Player*

*div.*

**mf**

Sus. Cym. **p**

Picc. 11  
 Fl. ff  
 Ob. ff  
 1st Cl. tr  
 2nd Cl. ff  
 3rd Cl. ff  
 Bass Cl.  
 Contra Alto Cl.  
 Bsn. ff  
 1st Alto Sax. fff  
 2nd Alto Sax. ff  
 Ten. Sax. ff  
 Bari. Sax. ff  
 1st Trpt. All  
 2nd & 3rd Trpt. All  
 Hn. ff  
 1st & 2nd Trom. All  
 Euph. (Bar.) ff  
 Tuba  
 Timp. ff  
 Bells/ Ch. Bells  
 Mar.  
 Perc. 1 Cr. Cym.  
 Perc. 2 ff

11      12      p      13

- 5 -

Picc. *tr.*  
 Fl. *tr.*  
 Ob. *tr.*  
 1st Cl. *tr.*  
 2nd Cl.   
 3rd Cl.   
 Bass Cl.   
 Contra Alto Cl.   
 Bsn.   
 1st Alto Sax.   
 2nd Alto Sax.   
 Ten. Sax.   
 Bari. Sax.   
 1st Trpt. *rit.*  
 2nd & 3rd Trpt.   
 Hn.   
 1st & 2nd Trom.   
 Euph. (Bar.)   
 Tuba   
 Timp.   
 Bells/ Ch.   
 Mar.   
 Perc. 1   
 Perc. 2

*p* ————— ***ff*** ————— rit. ————— Triangle ————— *p*

**[19] Exuberantly! ( $\text{♩} = 152$ )**

**[23]**

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

**[19] Exuberantly! ( $\text{♩} = 152$ )**

**[23]**

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

**[19] Exuberantly! ( $\text{♩} = 152$ )**

**[23]**

29

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Tim.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

Picc. 3  
 Fl. 3  
 Ob. 3  
 1st Cl. 3  
 2nd Cl. 3  
 3rd Cl. 3  
 Bass Cl. 3  
 Contra Alto Cl. 3  
 Bsn. 3  
 1st Alto Sax. 3  
 2nd Alto Sax. 3  
 Ten. Sax. 3  
 Bari. Sax. 3  
 1st Trpt. 3  
 2nd & 3rd Trpt. 3  
 Hn. 3  
 1st & 2nd Trom. 3  
 Euph. (Bar.) 3  
 Tuba 3  
 Timp. 3  
 Bells/ Ch. 3  
 Mar. 3  
 Perc. 1 3  
 Perc. 2 3

37

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

37

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

45

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Tim.

Bells/ Ch.

Mar.

Perc. 1

Snare Dr.  
(B.D.)

Perc. 2

44

45

46

47

48

Picc.  
 Fl.  
 Ob.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Contra Alto Cl.  
 Bsn.  
 1st Alto Sax.  
 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt.  
 2nd & 3rd Trpt.  
 Hn.  
 1st & 2nd Trom.  
 Euph. (Bar.)  
 Tuba  
 Timp.  
 Bells/ Ch.  
 Mar.  
 Perc. 1  
 Perc. 2

Picc. 53  
 Fl.  
 Ob.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Contra Alto Cl.  
 Bsn.  
 1st Alto Sax.  
 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt. 53  
 2nd & 3rd Trpt. *a2*  
 Hn.  
 1st & 2nd Trom. *div.*  
 Euph. (Bar.) mf  
 Tuba mf  
 Timp. mf  
 Bells/ Ch. mf  
 Mar. mf  
 Perc. 1 f  
 Perc. 2 mf

53
54
55
56
57

61

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

58 59 60 61 62

[69]

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

[69]

*p* — *fff*

*p* — *mf* Tambourine

- 15 -

Picc.  
 Fl.  
 Ob.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Contra Alto Cl.  
 Bsn.  
 1st Alto Sax.  
 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt.  
 2nd & 3rd Trpt.  
 Hn.  
 1st & 2nd Trom.  
 Euph. (Bar.).  
 Tuba  
 Timp.  
 Bells/ Ch.  
 Mar.  
 Perc. 1  
 Perc. 2

71

77

Picc.

Fl.

Ob.

1st Cl. *mp*

2nd Cl. *mp*

3rd Cl. *mp*

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax. *mf*

Bari. Sax.

77 Cup Mute

1st Trpt.

2nd & 3rd Trpt. *p* Cup Mute

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

This musical score page contains nine staves. The first three staves (Picc., Fl., Ob.) are mostly silent. The subsequent six staves (1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Contra Alto Cl., Bsn.) show rhythmic patterns with grace notes and dynamic markings *mp* and *mf*. The 1st Cl. staff features a prominent eighth-note pattern with grace notes. The Bass Cl. staff includes a bassoon-specific rhythmic pattern. The Contra Alto Cl. staff shows a sustained note followed by eighth-note pairs. The Bsn. staff has a sustained note followed by a rhythmic pattern of eighth and sixteenth notes.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

This musical score page contains eleven staves. The first four staves (1st Trpt., 2nd & 3rd Trpt., Hn., 1st & 2nd Trom.) show sustained notes or sustained notes with grace notes. The Euph. (Bar.) staff has a rhythmic pattern of eighth and sixteenth notes. The Tuba staff shows a sustained note followed by eighth-note pairs. The Timp. staff is mostly silent. The Bells/ Ch. and Mar. staves are mostly silent. The Perc. 1 and Perc. 2 staves show rhythmic patterns of eighth and sixteenth notes.

*molto rit.*

Picc.  
Fl.  
Ob.  
1st Cl.  
2nd Cl.  
3rd Cl.  
Bass Cl.  
Contra Alto Cl.  
Bsn.  
1st Alto Sax.  
2nd Alto Sax.  
Ten. Sax.  
Bari. Sax.  
1st Trpt.  
2nd &  
3rd Trpt.  
Hn.  
1st &  
2nd Trom.  
Euph.  
(Bar.)  
Tuba  
Timp.  
Bells/  
Ch.  
Mar.  
Perc. 1  
Perc. 2

*molto rit.*

Open

*mf*

*molto rit.*

*Shake*

**93 Reflectively ( $\text{♩} = 72$ )**

Musical score for measures 93-98. The score includes parts for Picc., Fl., Ob., 1st Cl., 2nd Cl., 3rd Cl., Bass Cl., Contra Alto Cl., Bsn., 1st Alto Sax., 2nd Alto Sax., Ten. Sax., and Bari. Sax. Measure 93 features a solo section for Flute and Oboe. Measures 94-97 show sustained notes from various woodwind and brass instruments. Measure 98 concludes with sustained notes.

**93 Reflectively ( $\text{♩} = 72$ )**

Musical score for measures 93-98. The score includes parts for 1st Trpt., 2nd & 3rd Trpt., Hn., 1st & 2nd Trom., Euph. (Bar.), Tuba, Timp., Bells/Ch., Mar., Perc. 1, and Perc. 2. A cue for C.A. Clarinet is indicated for the Tuba part in measure 93. Measures 94-97 show sustained notes from various brass and percussion instruments. Measure 98 concludes with sustained notes.

\*Bs. Cl.: If only one, play lower notes.

Picc.  
 Fl.  
 Ob.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Contra Alto Cl.  
 Bsn.  
 1st Alto Sax.  
 2nd Alto Sax.  
 Ten. Sax.  
 Bari. Sax.  
 1st Trpt.  
 2nd & 3rd Trpt.  
 Hn.  
 1st & 2nd Trom.  
 Euph. (Bar.)  
 Tuba  
 Timp.  
 Bells/ Ch.  
 Mar.  
 Perc. 1  
 Perc. 2

103 Boldly! ( $\text{♩} = 72$ )

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timp.

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

*Not for reference or performance*

Picc.

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

Bass Cl.

Contra Alto Cl.

Bsn.

1st Alto Sax.

2nd Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd & 3rd Trpt.

Hn.

1st & 2nd Trom.

Euph. (Bar.)

Tuba

Timpani

Bells/ Ch.

Mar.

Perc. 1

Perc. 2

Picc. rit.  
 Fl.  
 Ob.  
 1st Cl.  
 2nd Cl.  
 3rd Cl.  
 Bass Cl.  
 Contra Alto Cl.  
 Bsn.  
 1st Alto Sax. fff  
 2nd Alto Sax. fff  
 Ten. Sax.  
 Bari. Sax. fff  
 1st Trpt. fff rit.  
 2nd & 3rd Trpt. fff div.  
 Hn. fff  
 1st & 2nd Trom. fff  
 Euph. (Bar.) fff  
 Tuba fff  
 Timp. fff  
 Bells/ Ch. fff  
 Mar. fff  
 Perc. 1 chk. on 2  
 Perc. 2 Tam-Tam p ff

**111** **111** **111**

110 **p ff** 111 112 - 24 - 113 Tam-Tam **p** 114 **ff** 115