

FULL CONDUCTOR SCORE
Catalog No. 011-4389-01

FLY-BY!

Matt Conaway

GRADE:

2 1/2

BARNHOUSE COMMAND SERIES

For Concert Band



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Fly-By!

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	Mallet Percussion: Bells, Vibraphone, Xylophone	4
Eb Alto Saxophone	6	Percussion 1: Hi-Hat, Floor Tom	2
Bb Tenor Saxophone	2	Percussion 2: Large Suspended Cymbal, Snare Drum, Tam-Tam	4
Eb Baritone Saxophone	2	Percussion 3: Wind Chimes, Tambourine, Medium Tom,	
1st Bb Trumpet	5	Bass Drum	4

PROGRAM NOTES

The inspiration for this work came in February of 2013 as the asteroid "367943 Duende" came close to Earth. Its path (nearer to Earth than many orbiting satellites) established a record for a known object of its size, which is remarkable considering that NASA estimates there are over one million near-Earth asteroids. This event caused some concern, exacerbated by the completely coincidental entry of another asteroid above Russia a mere 16 hours before the predicted fly-by of Duende.

The composition begins with atmospheric sounds and solo statements to introduce the asteroid's simple theme. The addition of rhythmic layers above that theme indicate the increasing clutter of satellites that come within close proximity to the asteroid. The nearest pass to Earth is represented by close harmony and dynamic extremes until it becomes clear that there is no threat to our planet as the asteroid continues in its own orbit and retreats out of our awareness.

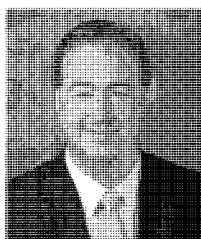
REHEARSAL SUGGESTIONS

- The "wind effects" can be achieved with or without air passing through the instruments – experiment with the ensemble to see if vocal wind effects project better than air passing through their instruments.
- Each new rhythmic layer should enter in a way that does not draw attention to itself immediately, but rather adds to an existing pulse and soundscape.
- M. 55 – This is your opportunity to create your own concept of this near-miss. My vision is that the entire ensemble has two dynamic swells (with the second being nearly overwhelming) before retreating back into rhythm. Another vision might involve these dynamic swells going from one side of the ensemble to the other, potentially with large percussion instruments surrounding the audience. Yet another option might be to have the crescendo/decrescendo achieved by instrument register, so the peak volume gradually becomes placed in lower pitches. There are many effective options to portray this close encounter.
- Percussion layers and wind layers are equal in this work. With both instrument families, it is important to acknowledge that no one rhythmic layer should have more importance than another, including the melody. The equal combination of all elements creates the ideal sound for this composition.
- Note that the Alto Sax dynamics run slightly contrary to the ensemble at M. 66. This is deliberate, and should be clearly portrayed to the audience.

I hope you and your ensemble enjoy preparing and performing **Fly-By!**

- 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.

CD Recording Available



WFR385

THE ADVENTURE BEGINS! 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 Huckeby), *Pembroke Castle* (Ed Huckeby), *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)

FLY-BY!

Mysteriously (♩ = 60)

Gentle vocal/instrumental wind effects (enter at will, stay between *pp* and *mf*,
cresc. and *dim.* with individual freedom)

9 Driving! (♩ = 144)

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

Mallet Percussion
Bells, Vibraphone,
Xylophone

Percussion 1
Hi-Hat, Floor Tom

Percussion 2
Large Sus. Cymbal,
Snare Drum, Tam-Tam

Percussion 3
Wind Chimes, Tamb.,
Med. Tom, Bass Drum

mp

Solo

pp

pp

Mysteriously (♩ = 60)

9 Driving! (♩ = 144)

pp

Closed Hi-Hat (play VERY lightly with snare stick)

pp

Wind Chimes (gently down and up the instrument,
use as many instruments as you have available)

pp

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

Mlts.

Perc. 1

Perc. 2

Perc. 3

p

p

p

p

24 *All*
mp

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

24

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mlts.
Xylophone

Perc. 1

Perc. 2

Perc. 3
Tambourine

24

25

26

- 6 -

27

28

29

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

49

Fl. *ff*

Ob. *ff*

1st Cl. *ff*

2nd Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

49

1st Trpt. *ff*

2nd Trpt. *ff*

Hn. *ff*

Trom. *ff*

Bar. *ff*

Tuba *ff*

Mlts.

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

Tam-Tam

Medium Tom-Tom

49 50 51 52 53 54

See performance notes
ca. 15"

56 Driving! (♩ = 144)

60

Fl.

Ob.

1st Cl.

2nd Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

ca. 15"

56 Driving! (♩ = 144)

60

1st Trpt.

2nd Trpt.

Hn.

Trom.

Bar.

Tuba

Mlts. -Vibes

Perc. 1

Perc. 2

Perc. 3

55 56 57 58 59 60 61 62

66

rit.

Fl. *ppp*

Ob.

1st Cl. *ppp*

2nd Cl. *ppp*

Bass Cl. *mf* *ppp*

Bsn. *mf* *ppp*

Alto Sax. *mf* *ppp*

Ten. Sax.

Bari. Sax. *mf* *ppp*

66 *rit.*

1st Trpt.

2nd Trpt.

Hn.

Trom. *mf* *ppp*

Bar. *mf* *ppp*

Tuba *mf* *ppp*

Mlts.

Perc. 1 *ppp*

Perc. 2

Perc. 3