

Grade
1/2

Real music using only the first 6 notes!

FULL CONDUCTOR SCORE

Catalog No. 023-4273-01

All Aboard!

Matt Conaway

Sound Foundations Series

FOR BEGINNING BANDS!



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Sound Foundations Series

(Grade levels 1/2 - 1)

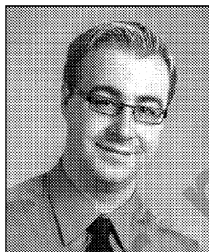
The Sound Foundations Series is carefully designed and written to serve the performance needs of the beginning band program. In addition to providing quality performance literature for your concert program, each title in the series provides an appropriate musical setting for the conductor/teacher to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

All Aboard! Matt Conaway

Instrumentation

Full Conductor Score.....1	Trombone6
Flute.....10	Baritone BC2
Oboe2	Baritone TC2
Bb Clarinet.....12	Tuba.....4
Bb Bass Clarinet.....2	Timpani1
Bassoon.....2	Bells4
Eb Alto Saxophone8	Snare Drum, Bass Drum3
Bb Tenor Saxophone2	Hi-Hat, Ride Cymbal,
Eb Baritone Saxophone2	Tambourine, Train Whistle..4
Bb Trumpet.....10	Piano/Keyboard (optional) ...1
F Horn.....4	

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

All Aboard! is written to provide exposure to two well-known American folk songs, as well as to provide young musicians an interesting and exciting composition after learning only the first six notes taught in most young band environments. The first melody, "I've Been Working on the Railroad," is accompanied by a train-like percussion rhythm. The second half features the lower voices playing "She'll Be Comin' Round The Mountain" while the upper instruments provide a rhythmic sound effect.

Rehearsal Suggestions

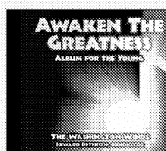
- This piece provides great opportunity to address staccato playing in terms of "lightness" instead of "shortness." If all the staccato playing is clipped and abrupt, it will be very difficult to hear the pitches and the piece will sound very thin.
- The flute head-joint effects are accomplished by playing a tone while gradually closing off the open end with a curled hand. The head-joint should never be completely stopped while performing this effect.
- Balance at m. 28 may be challenging if your ensemble has low numbers in the low winds. Percussion parts in particular may need to be played significantly under the written dynamic to allow the melody to project clearly.
- The accelerando at m. 36 should only be undertaken if the ensemble is able to achieve this uniformly. I tell my ensembles to allow the tempo to lean slightly forward instead of speed up; I've tended to get better results when the students develop their own tempo changes and I help them unify it.

Percussion Suggestions

- This composition requires six percussionists to cover all parts. If your ensemble has fewer players, eliminate parts in this order:
 1. Timpani (all rhythms are doubled in other parts)
 2. Bells (while there are occasional features, the piece is functional without them)
 3. Percussion II (everything except hi-hat)
 4. Percussion II (hi-hat)
- The snare drum part should be played using wire brushes if available; this helps provide a more interesting timbre, as well as reduce the volume.
- The Hi-Hat part is fairly challenging for a young player if they've never played a foot-operated instrument. If the player is struggling, I suggest omitting the "+" and "o" technique and leave the hi-hat closed.

Best of luck on your performances of **All Aboard!**

Recording Available



WFR383
AWAKEN THE GREATNESS
Album for the Young
The Washington Winds, Edward Petersen - Conductor

CONTENTS: Captain Courageous (Romeyn); Tantrum (Conaway); Photo Finish! (Swearingen); A Hymn Of Remembrance (Phillips); Into the Rapids (Shaffer); Raptors: Birds of Prey (Neek); Celebrate the Season (Conaway); Winner's Circle (J. Johnson); As Shadows Fall (Romeyn); Milton, the Melting Snowman (Orcino); Volcano! (Shaffer); Awaken the Greatness (Grice); Hope Everlasting (Swearingen); Rockin' Nutcracker (arr. R. W. Smith); Sword of Fire (Romeyn); Somerset (Swearingen); Robotics (Romeyn); Call Of Duty (R. W. Smith); Maximum Mallets (Shaffer); Upon A Midnight Clear (R. W. Smith); Nature's Fury (J. McBride); Aura Lea (arr. R. W. Smith); Reign (R. W. Smith); A Furious Fable (Spears); Nighthawk (Swearingen); Santa's Angry Elves (Grice); Scottish Lullaby (arr. R. W. Smith); Epic Battle 3000 (Grice); All Aboard! (Conaway)

ALL ABOARD!

Tempo di Railroad (♩ = 120)

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Tempo di Railroad (♩ = 120)

B♭ Trumpet

F Horn

Trombone

Baritone

Tuba

Timpani (F, B♭)

Bells

Snare Drum, Bass Drum

Hi-Hat, Ride Cym., Tambourine, Train Whistle

Piano/Keyboard (optional)

Glissando EVERYTHING under sturs in this piece!

Use brushes if possible

Hi-Hat (+ = closed, o = open)

1 2 3 4 5

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom.

Bar.

Tuba

Timp.

Bells

Sn. Dr., Bs. Dr.

Perc.

Keyb./ Pno.

f *mf* *f*

f *mf* *f*

f *mf* *f*

Tambourine

Ride Cym. on bell

17

On Flute

Fl. *f*

Ob. *f*

Cl. *f*

Bass Cl. *f*

Bsn. *mf*

Alto Sax. *f*

Ten. Sax. *mf*

Bari. Sax. *mf*

This block contains the woodwind section of the score for measures 17 through 21. It includes staves for Flute (with 'On Flute' instruction), Oboe, Clarinet, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. Dynamics range from *f* to *mf*. A large watermark is overlaid across the page.

17

Trpt. *mf*

Hn. *mf*

Trom. *mf*

Bar. *mf*

Tuba *mf*

Timp.

Bells *f*

Sn. Dr., Bs. Dr.

Perc. *mf*

Tamb.

Keyb./Pno.

This block contains the brass and percussion section of the score for measures 17 through 21. It includes staves for Trumpet, Horn, Trombone, Baritone, Tuba, Timpani, Bells, Snare and Bass Drums, Percussion (with 'Tamb.' instruction), and Keyboard/Piano. Dynamics range from *f* to *mf*. A large watermark is overlaid across the page.

24

Fl.

Ob.

Cl.

Bass Cl.

Bsn.

Alto Sax.

Ten. Sax.

Bari. Sax.

Trpt.

Hn.

Trom.

Bar.

Tuba

Timp.

Bells

Sn. Dr., Bs. Dr.

Perc.

Keyb./Pno.

22

23

24

25

26

27

Fl. *ff* *On Flute*

Ob. *ff*

Cl. *ff*

Bass Cl. *ff*

Bsn. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Trpt. *ff*

Hn. *ff*

Trom. *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Bells *f* *ff*

Sn. Dr., Bs. Dr. *ff*

Perc. *ff* *Train Wh.*

Keyb./Pno. *ff*

40

41

42

43

44

45