

**Grade**  
**1/2**

Real music using only the first 6 notes!

**FULL CONDUCTOR SCORE**

Catalog No: 023-4597-01

# **Waltz Of The Wraiths**

**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.

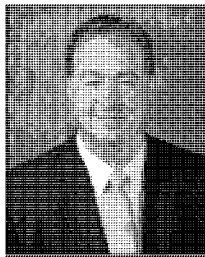
# Waltz Of The Wraiths

## Matt Conaway

### Instrumentation

Full Conductor Score .....	1
Flute .....	10
Oboe .....	2
B $\flat$ Clarinet .....	12
B $\flat$ Bass Clarinet .....	2
Bassoon .....	2
E $\flat$ Alto Saxophone .....	8
B $\flat$ Tenor Saxophone .....	2
E $\flat$ Baritone Saxophone .....	2
B $\flat$ Trumpet .....	10
F Horn .....	4
Trombone .....	6
Baritone BC .....	2
Baritone TC .....	2
Tuba .....	4
Bells .....	2
Xylophone .....	2
Percussion 1: Snare Drum, Bass Drum .....	3
Percussion 2: Ratchet, Tambourine, Triangle, Vibra-Slap .....	4
Piano/Keyboard (optional) .....	1

### 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

A good friend of mine has been bugging me to write a waltz for some time. That thought struck me as being an interesting angle for a Halloween-esque dance with some atypical writing (at least for me). The trumpet section gets to play on mouthpieces alone, the woodwind & brass sections sing, and the low winds even get the (very carefully doubled) melody. And it all just works. This was a lot of fun to write, and I hope your students and audiences enjoy it!

### Rehearsal Suggestions

\* The trumpet mouthpiece buzzing is in a very comfortable range, and provides a good opportunity to work on embouchure control and breath support. If you have ample bass woodwinds OR are utilizing the optional piano part, you may elect to have all brass players buzz this melody.

\* The vocal sections are intended to sound in the most comfortable octave for all players, and should have a light, airy sound.

\* This works in a variety of tempi, so feel free to take this faster than marked if the ensemble is comfortable with that tempo.

I hope you enjoy **Waltz Of The Wraiths**.

Best Wishes!

### New Young Band CD



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), Cartoon 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)*

# WALTZ OF THE WRAITHS

Conductor Score  
023-4597-00

Matt Conaway (ASCAP)

Quickly  $\text{♩} = 132$  5

Flute *ff* *mf*

Oboe *ff* *mf*

B♭ Clarinet *ff* *mf*

B♭ Bass Clarinet *ff* *mf*

Bassoon *ff* *mf*

E♭ Alto Saxophone *ff* *mf*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff* *mf*

Quickly  $\text{♩} = 132$  Remove mouthpiece 5 Play on mouthpiece alone

B♭ Trumpet *ff* *mf*

F Horn *ff*

Trombone *ff* *mf*

Baritone *ff* *mf*

Tuba *ff* *mf*

Bells

Xylophone *mf*

Percussion 1:  
Snare Drum, Bass Drum *ff* *mf*

Percussion 2:  
Ratchet, Tambourine, Triangle, Vibra-Slap *ff* *mf*

Piano/Keyboard (optional) *ff* *mf*

1 2 3 4 5 6 7 8

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Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Pno./Kybd.  
(opt.)

9 10 11 12 13 14 15 16 17

21

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

21

Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

Reattach mouthpiece

*mf*

on rim

Triangle

18 19 20 21 22 23 24 25 26

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

On instrument

*mf*

*f*

on drum

27 28 29 30 31 32 33 34

37

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

37

Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*mf*

*mf*

35 36 37 38 39 40 41 42 43

45

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

45

Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Pno./Kybd.  
(opt.)

44

45

46

47

48

49

50

51

52



53

Sing on "Ah"

Fl. *mf* Sing on "Ah"

Ob. *mf* Sing on "Ah"

Cl. *mf* Sing on "Ah"

Bs. Cl. *mf* Sing on "Ah"

Bsn. *mf* Sing on "Ah"

A. Sx. *mf* Sing on "Ah"

T. Sx. *mf* Sing on "Ah"

B. Sx. *mf* Sing on "Ah"

53

Sing on "Ah"

Trp. *mf* Sing on "Ah"

Hn. *mf* Sing on "Ah"

Trb. *mf* Sing on "Ah"

Bar. *mf* Sing on "Ah"

Tuba *mf* Sing on "Ah"

Bells

Xylo.

Perc. 1 on rim

Perc. 2 Triangle

Pno./Kybd. (opt.)

53 54 55 56 57 58 59 60

61

Fl.

Ob.

Cl.

Bs. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

61

Trp.

Hn.

Trb.

Bar.

Tuba

Bells

Xylo.

Perc. 1

Perc. 2

Pno./Kybd. (opt.)

Play

*f*

Remove mouthpiece

on drum

Vibraslap

61 62 63 64 65 66 67 68

69

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Bs. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sx. *mf* *p*

T. Sx. *p*

B. Sx. *mf* *p*

69 Play on mouthpiece alone

Trp. *mf* *p*

Hn. *p*

Trb. *mf* *p*

Bar. *mf* *p*

Tuba *mf* *p*

Bells *p*

Xylo. *mf*

Perc. 1 *mf* *p*

Perc. 2 *mf*

Pno./Kybd. (opt.) *mf* *p*

69 70 71 72 73 74 75 76

