

RWS DEVELOPING BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2236-01

Adventure Awaits

Evan VanDoren

RWS
DEVELOPING BAND SERIES

RWS MUSIC
COMPANY

Adventure Awaits

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INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute.....	10	Trombone.....	6
Oboe.....	2	Euphonium B.C.....	2
B $\flat$ Clarinet 1.....	6	Euphonium T.C.....	2
B $\flat$ Clarinet 2.....	6	Tuba.....	4
B $\flat$ Bass Clarinet.....	2	Mallet Percussion: Bells (Opt. Vibraphone).....	4
Bassoon.....	2	Timpani.....	1
E $\flat$ Alto Saxophone.....	6	Percussion 1: Snare Drum, Bass Drum, Suspended Cymbal.....	3
B $\flat$ Tenor Saxophone.....	2	Percussion 2: Crash Cymbals, Triangle, Cabasa, Tambourine, Woodblock.....	2
E $\flat$ Baritone Saxophone.....	2		
B $\flat$ Trumpet 1.....	5		
B $\flat$ Trumpet 2.....	5		

PROGRAM NOTE

Adventure Awaits captures the excitement felt at the start of something new! The composer writes, "In creating this piece, I found myself imagining the many stories of long journeys told in books, television, movies, and beyond – some fantastical, and some based in reality. In addition to drawing on these sources of inspiration, I hope performers and audience members alike draw on their own adventurous experiences, recalling those positive feelings at the beginning of exciting personal journeys!"

NOTES TO CONDUCTOR

This concert opener was written with the young band at the front of mind, with careful attention to range, rhythmic challenge, and length of phrase. A largely consistent percussion presence throughout can be helpful in ensuring ensemble vertical alignment. Additionally, considerations have been taken to ensure playability with limited instrumentation.

The key to a successful performance is the interpretation of stylistic elements, including accented notes, which are intended to be emphasized more than those notes around them. Be sure to perform unmarked eighth notes in a "lifted" style! However, be cautious not to perform these lifted notes, and other "short" notes so short as to impair the production of tone.

From a balance perspective, it is key that ostinato figures, when present, do not overpower the melody! Additionally, be sure to encourage performers to pay special attention to the lengths of notes followed by rest, ensuring that these notes are played for their full rhythmic durations!

Finally, I encourage you to take full advantage of the dynamic contrasts, particularly any sudden dynamic contrasts, written into the music.

I wish you and your band a successful performance!



ABOUT THE COMPOSER



Evan VanDoren is a freelance arranger, composer, and educational consultant. As the owner of VanDoren Music, Evan is commissioned each year to create works for concert and marching ensembles. He has arranged and orchestrated award-winning marching shows for numerous high school bands across the country.

Evan is an active clinician, presenting for Drum Corps International, the Music Educators National Convention, the Texas Bandmasters Association, the Texas Music Educators Association, and Music for All. He regularly consults with band programs around the country. Additionally, Evan is an active adjudicator with Bands of America, the University Interscholastic League, and the Texas Music Adjudicators Association.

Evan is the brass arranger for the Santa Clara Vanguard Drum and Bugle Corps, from Santa Clara, California, as well as the leadership faculty of SASI Leadership, based in central Texas.

Before devoting his life to creating music, Evan was a band director at Cedar Park High School, in Cedar Park, Texas, during which time the band was awarded multiple marching state championships and national recognition. He received a Bachelor in Music Education with Honors from Butler University in Indianapolis, Indiana. Currently, he lives in Cedar Park, Texas, with his wife, Katie, and their dog, Cooper.



ADVENTURE AWAITS

Conductor Score
RWS-2236-00

Evan VanDoren
(ASCAP)

Bold! ♩ = 152-160

3

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Bold! ♩ = 152-160

3

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Euphonium B.C.

Tuba

Mallet Percussion
Bells
(Opt. Vibraphone)

Timpani
B♭, F

Percussion 1
Snare Drum
Bass Drum
Suspended Cymbal

Percussion 2
Crash Cymbals
Cabasa, Tambourine
Triangle, Woodblock

Cr. Cym. L.V

1

2

3

4

5

6

7

8

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11

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *p* *f*

Bsn. *p* *f*

A. Sx. *p* *f*

T. Sx. *p* *f*

B. Sx. *p* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

F Hn. *p* *f*

Tbn. *div.* *p* *f* *a2*

Euph. *p* *f*

Tuba *p* *f*

Mlts. *mf* *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *f*

9 10 11 12 13 14 15 16

To Coda $\oplus$ 19

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. 1 *p* *f* *mp*

Cl. 2 *p* *f* *mp*

B. Cl. *p* *f* *mp*

Bsn. *p* *mp*

A. Sax. *p* *f* *mf* *mf*

T. Sax. *p* *f* *mp*

B. Sax. *p* *f* *mp*

19

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

F Hn. *p* *f*

Tbn. *div.* *p* *f*

Euph. *p* *f* *mp* Cue: T.Sax/Bsn.

Tuba *p* *f* *mp* Cue: B.Sax/B.Clar

Mlts. *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 Triangle Cabasa *mp*

17

18

19

20

21

22

23

24

27

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

27

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

25 26 27 28 29 30 31 32

35

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

F Hn.

Tbn.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

mp

f

Cr. Cym.

f

33 34 35 36 37 38 39 40

43

Fl. *mf* *f*

Ob. *mf* *f*

Cl. 1 *p* *f* *mp*

Cl. 2 *p* *f* *mp*

B. Cl. *p* *f* Cue: Tuba

Bsn. *p* *f* Cue: Euph. *p*

A. Sx. *p* *f* Cue: Tbn. 1 *p*

T. Sx. *p* *f* Cue: Tbn. 2 *p*

B. Sx. *p* *f* Cue: Tuba *p*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

F Hn. *p* *f*

Tbn. *div.* *p* *f* *p*

Euph. *p* *f* *p*

Tuba *p* *f* *p*

Mlts. *p* *f*

Timp. *p* *f*

Perc. 1 *p* *f*

Perc. 2 *Tamb.* *Woodblock* *f* *p*

41

42

43

44

45

46

47

48

55

Fl.

mp

mf

Ob.

mp

mf

Cl. 1

mf

mf

Cl. 2

mf

mf

B. Cl.

cresc.

play

mp

Bsn.

cresc.

play

mp

A. Sx.

cresc.

play

mp

mf

T. Sx.

cresc.

play

mp

B. Sx.

cresc.

play

mp

55

Tpt. 1

mf

Tpt. 2

mf

F Hn.

mf

Tbn.

cresc.

mp

Euph.

cresc.

mp

Tuba

cresc.

mp

Mlts.

mp

mf

Timp.

Sus. Cym. w/mallet

L.V.

p

mf

Perc. 1

Perc. 2

cresc.

49

50

51

52

53

54

55

56

59 63

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

A. Sx.

T. Sx.

B. Sx.

59 63

Tpt. 1

Tpt. 2

F. Hn.

Tbn.

Euph.

Tuba

Mlts.

Timp.

Perc. 1

Perc. 2

57 58 59 60 61 62 63

- 10 -

Fl. *mp cresc. mf* **D.C. al Coda**

Ob. *mp cresc. mf*

Cl. 1 *mp cresc. mf*

Cl. 2 *mp cresc. mf*

B. Cl. *cresc. mf*

Bsn. *p cresc. mf*

A. Sx. *p cresc. mf*

T. Sx. *p cresc. mf*

B. Sx. *cresc. mf*

Tpt. 1 *mp cresc. mf*

Tpt. 2 *mp cresc. mf*

F. Hn. *p cresc. mf*

Tbn. *div. p cresc. mf*

Euph. *p cresc. mf*

Tuba *cresc. mf*

Mlts. *cresc. mf*

Timp. *cresc. mf*

Perc. 1 *cresc. mf*

Perc. 2 *cresc. mf*

71 Θ Coda

Fl. *f*

Ob. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

71

Tpt. 1 *f*

Tpt. 2 *f*

F Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Mlts. *f*

Timp. *f*

Perc. 1 *f*

Cr. Cym. *f*

Perc. 2 *f*

71 72 73 74 75 76

Fl. *cresc.*

Ob. *cresc.*

Cl. 1 *cresc.*

Cl. 2 *cresc.*

B. Cl. *f cresc.*

Bsn. *f cresc.*

A. Sx. *cresc.*

T. Sx. *cresc.*

B. Sx. *f cresc.*

Tpt. 1 *cresc.*

Tpt. 2 *cresc.*

F Hn. *cresc.*

Tbn. *cresc.*

Euph. *f cresc.*

Tuba *f cresc.*

Mlts. *cresc.*

Timp. *f cresc.*

Perc. 1 *f cresc.*

Perc. 2 *f cresc.*

77 78 79 80 81 82

83

Fl. *ff* *mf* *ff*

Ob. *ff* *mf* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

B. Cl. *ff* *p* *ff*

Bsn. *ff* *p* *ff*

A. Sx. *ff* *p* *ff*

T. Sx. *ff* *p* *ff*

B. Sx. *ff* *p* *ff*

83

Tpt. 1 *ff* *mf* *ff*

Tpt. 2 *ff* *mf* *ff*

F Hn. *ff* *p* *ff*

Tbn. *ff* *div.* *p* *ff*

Euph. *ff* *p* *ff*

Tuba *ff* *p* *ff*

Mlts. *ff* *mf* *ff*

Timp. *ff* *p* *ff*

Perc. 1 *ff* *p* *ff*

Perc. 2 *ff* *choke* *ff*

83 84 85 86 87 88

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