

RWS BEGINNING BAND SERIES

CONDUCTOR SCORE
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La Noche de los Alebrijes

Evan VanDoren

RWS
Beginning Band Series

RWS MUSIC
COMPANY

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La Noche de los Alebrijes

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INSTRUMENTATION

Conductor Score	1	Trombone.....	6
Flute	10	Euphonium B.C.	2
Oboe	2	Euphonium T.C.....	2
B \flat Clarinet	12	Tuba	4
B \flat Bass Clarinet	2	Mallet Percussion: Bells (opt. Marimba)	4
Bassoon	2	Percussion 1: Bongos, Castanets.....	2
E \flat Alto Saxophone	8	Percussion 2: Triangle, Cabasa	2
B \flat Tenor Saxophone	2	Percussion 3: Claves, Vibraslap, Suspended Cymbal, Crash Cymbals	3
E \flat Baritone Saxophone	2		
B \flat Trumpet	10		
F Horn	4		

PROGRAM NOTE

“Alebrijes” are brightly colored Mexican folk art sculptures of fantastical creatures, originally from the imagination of artist Pedro Linares. These friendly mythical beings are the sort you’d expect to encounter in a dream - a donkey with butterfly wings, a rooster with bull horns, a lion with an eagle head.

The composer writes, “I was originally inspired to write this piece by the role these characters played in the Disney movie “Coco”. Imagine a cool night in a small Mexican town, after all have fallen asleep. Slowly, ‘alebrijes’ come to life, bringing a wave of color and energy through the air and on the street! Varied musical themes and instrument colors hint at the variety of different colorful creatures seen and heard, growing in number all the way to the piece’s apex! As daylight approaches, they disappear as quickly as they appeared, fading back from where they came as night fades to morning.”

NOTES TO CONDUCTOR

This piece was written with the young band in 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. Independent lines have largely been avoided!

The key to a successful performance is the clear delineation of material that is meant to be lyrical from material that is meant to be articulate. Be sure to emphasize these differences!

Additionally, seek to achieve a wide dynamic range within the skill level of the performers’ ability to maintain their individual tone qualities. Finally, I would encourage you to use lyrical melodies as an opportunity to introduce elements of phrase shape and contour!

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.



LA NOCHE DE LOS ALEBRIJES

Conductor Score

RWS-2237-00

Evan VanDoren

(ASCAP)

Tango ♩ = 120-126

Repeat 3x

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet

F Horn

Trombone

Euphonium B.C.

Tuba

Mallet Percussion
Bells
(opt. Marimba)

Bongos w/sticks play 3rd time only

Percussion 1
Bongos
Castanets

Percussion 2
Triangle
Cabasa

Percussion 3
Claves, Vibraslap
Suspended Cymbal
Crash Cymbals

1 *p* 2 3 4

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5

9

Fl.

Ob.

Cl.

B. Cl.

Bsn.

p

A. Sax.

T. Sax.

B. Sax.

p

5

9

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

p

Perc. 1

Perc. 2

Perc. 3

5 6 7 8 9 10

Fl. *mp* *mf* *f*

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax. *mp* *mf* *f*

T. Sax. *mf* *f*

B. Sax. *mf* *f*

Tpt. *mp* *mf* *f* div.

Hn. *mf* *f*

Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Mlts. *mp* *mf* *f* med/hard mallets

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

11 12 13 14 15 16 Vibraslap

17

Fl. *mp*

Ob. *mp*

Cl.

B. Cl. *mp*

Bsn. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

17

Tpt.

Hn.

Tbn.

Euph. *mp*

Tuba *mp*

Mlts.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3

17 *mp* 18 19 20 21 22

25

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

25

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

23 24 25 26 27 28

33

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

29 30 31 32 33 34

p

p

p

p

a2

p

p

p

p

p

p

33

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt. *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Mlts. *p*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Sus. Cym. w/soft mallets

Cr. Cym. *mf*

let ring

35 36 37 38 39 40

p *mf*

41

Fl.

Ob.

Cl. *div.*

B. Cl.

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

41

Tpt. *div.*

Hn. *f*

Tbn. *f*

Euph. *p*

Tuba *p*

Mlts. *f*

Perc. 1

Perc. 2 *p*

Perc. 3 *f* *let ring*

41 42 43 44 45 46

47

Fl.

Ob.

Cl. ^{a2}

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

47

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

f

Claves

47 48 49 50 51 52

55

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

53

54

55

56

57

58

61

Fl. *mp*

Ob. *mp*

Cl. *sub. p*

B. Cl. *p*

Bsn. *p*

A. Sax. *sub. p*

T. Sax. *sub. p*

B. Sax. *p*

Tpt. *mp* *a2* *div.*

Hn. *sub. p*

Tbn. *p*

Euph. *p*

Tuba *p*

Mlts. *mp*

Perc. 1 *mp*

Perc. 2 *p*

Perc. 3 *mp*

59 60 61 62 63 64

67

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Cl. *f* *f* *mf*

B. Cl. *f* *f*

Bsn. *f* *f*

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

T. Sax. *f* *f* *mf*

B. Sax. *f* *f*

67

Tpt. *f* *f* *mf*

Hn. *f* *f* *mf*

Tbn. *f* *f* *mf*

Euph. *f*

Tuba *f*

Mlts. *f* *f* *mf*

Perc. 1 *f* *f*

Perc. 2 *f* *f*

Perc. 3 *f* *f*

65 66 67 68 69 70

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

mf

mp

p

71 72 73 74 75 76

mf *mp* *p*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Tpt.

Hn.

Tbn.

Euph.

Tuba

Mlts.

Perc. 1

Perc. 2

Perc. 3

77 78 79 80 81 82 83