

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
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She Loves The Light

Evan VanDoren

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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	4
Flute 1-2.....	10	Trombone 1.....	3
Oboe	2	Trombone 2.....	3
B ^b Clarinet 1	6	Euphonium B.C.....	2
B ^b Clarinet 2	6	Euphonium T.C.....	2
B ^b Bass Clarinet.....	2	Tuba	4
Bassoon.....	2	Timpani	1
E ^b Alto Saxophone 1-2	6	Bells.....	1
B ^b Tenor Saxophone.....	2	Vibraphone.....	1
E ^b Baritone Saxophone.....	1	Chimes.....	1
B ^b Trumpet 1	5	Percussion: Suspended Cymbal, Triangle, Wind Chimes	2
B ^b Trumpet 2	5		

PROGRAM NOTE

The composer writes, "*She Loves the Light* is conceived for and dedicated to my daughter Anna. As many new parents come to understand, the love felt for your first child at birth is altogether overwhelming, awe-inspiring, terrifying, and more... and something I didn't even begin to understand until I experienced it for myself. In the many hours spent holding her in the first weeks of her life, Anna was drawn consistently to light. It's true; many infants are attracted to shiny, bright things as they adjust to the new world around them. But for me, there was something magical about seeing Anna light up when she experienced light catching her eye.

This lullaby seeks to capture the wonderment of that moment of light, both what Anna must have felt when experiencing the light, but perhaps more vividly, my sense of awe, love, and hope for the future I continue to feel when I see her light up.

These inspirations manifest in this composition in several ways. First, metallic percussion (bells, vibraphone, chimes, and triangle) combines several times for long notes that seem to suspend time (ex. measure 2, measure 49), signifying the "light" that would often catch Anna's eye, leaving her frozen in awe. After a brief build at the start of the piece, a single suspended flute/oboe note remains, signifying Anna's voice. This call is replied to by a solo trumpet (my primary instrument), and a solo horn (my wife Katie's primary instrument). These same voices return at the conclusion of the piece, signifying the same.

The melodies themselves are derived from textual inspirations, several of which I would hum as I rocked my daughter to sleep. First, the four-note melody, first heard in the clarinets at measure 17, is meant to be accompanied by the lyrics of the title "she loves the light". The two-note motif (written quarter note, half note) heard throughout (ex. measures 13, 14, 15, etc...) is meant to be accompanied by my daughter's name "An-na". Finally, the letters of Anna's name, when translated to the scale degrees of the major scale, create an interval of an octave plus a major seventh, which displaced, can be heard in measure 22, among many other places in the piece.

The overall form of the piece seeks to capture my wandering thoughts about my daughter. At the start, hushed tones impart words of compassion and love. At measure 35, a more wandering tenor is struck, as my daughter searches for light, and I consider the unknowns ahead. A climax is reached at measure 68, signifying my hope for her future. Finally, the light that inspired the piece rings once more at its conclusion, hanging in the air and capturing our imaginations one last time."

NOTES TO CONDUCTOR

Note: The title *She Loves the Light* uses the pronoun "she" to directly refer to the composer's daughter to whom this piece is dedicated. However, please feel welcome to adjust this pronoun to whichever best suits your specific purpose when programming this work. Additionally, you may find this piece to be useful in a variety of programmatic circumstances. I welcomes its use for these purposes and more to observe, memorialize, and/or celebrate as you see fit.

This lyrical piece was written with the young band in mind, with careful attention to range, rhythmic challenge, independent writing, and length of phrase. Considerations have been taken to ensure playability with limited instrumentation if necessary.

Key to a successful performance is the interpretation of tempo. Pay close attention to notations that indicate tempo adjustments and fluctuations, and to the extent that the maturity of the ensemble allows, work to stretch these moments. Specifically, draw out measure 72 and especially measure 73 (perc. roll into the downbeat).

Additionally, work to exaggerate dynamic phrasing and contrasts throughout. You'll find several moments where crescendos lead to rests. (ex. measures 2, 4, 11, 24). In these instances, work to craft sudden but beautiful open-ended releases that connect to the interceding musical idea that follows. Work to avoid releasing these notes early, or creating a "choked-off" sound at the release.

Finally, please note that the use of "accents" in this piece is not intended to be so much a "shaped" note, as it is a note of emphasis. As an example, at measure 68, encourage students to perform these as full-bodied "legato" notes that are tongued just a bit firmer than usual.

I wish you and your students a successful and meaningful performance!



(Composer bio on p. 16)



For Anna

SHE LOVES THE LIGHT

Conductor Score

RWS-2313-00

Evan VanDoren (ASCAP)

Lullaby, in whispered tones ♩ = 76-84

This page contains the conductor score for the piece 'Lullaby, in whispered tones'. The score is written for a full orchestra and includes the following instruments and parts:

- Flute 1-2
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2
- B♭ Bass Clarinet
- Bassoon
- E♭ Alto Saxophone 1-2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone (Bsn., Bsn. Clar.)
- B♭ Trumpet 1
- B♭ Trumpet 2
- F Horn 1-2
- Trombone 1
- Trombone 2
- Euphonium B.C.
- Tuba
- Timpani (F, B♭, D, G, C)
- Bells
- Vibraphone
- Chimes
- Percussion (Suspended Cymbal, Triangle, Wind Chimes)

The score is in 3/4 time and features a tempo of 76-84 beats per minute. The key signature has two flats. The music is marked with a dynamic of *p* (piano) for most instruments. The percussion parts include Triangles and Suspended Cymbals. The score is marked with measure numbers 7 through 10 at the bottom.

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11

poco rit.

a tempo

FL. 1-2 *mf*

Ob. *mf*

Clar. 1 *mp* *Trpt. Solo*

Clar. 2

B. Cl. *p*

Bsn. *p*

A. Sax 1-2 *mf* *Horn Solo*

T. Sax *p*

B. Sax *p*

11

poco rit.

a tempo

Trpt. 1 *mp* *Solo*

Trpt. 2

F Hn. 1-2 *mp* *Solo*

Tbn. 1

Tbn. 2

Euph. B.C. *p*

Tuba *p*

Timp. *mf* *p*

Bls. *f* *mf*

Vib. *f*

Chm. *f*

Perc. *mf*

11 12 13 14 15 16

17

Fl. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax

17

Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Timp.
Bsn.
Vib.
Chm.
Perc.

25

Fl. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax

25

Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Timp.
Bls.
Vib.
Chm.
Perc.

25 26 27 28 29 30 31 32

35 *più mosso*

Fl. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax

35 *più mosso*

Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Timp.
Bls.
Vib.
Chm.
Perc. (Sus. Cym., Wind Chimes)

poco rall.

Fl. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax
Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Timp.
Bls.
Vib.
Chm.
Perc.

p
mf
mp
p
mf
mp
p
mf
mp
mf
mp
mf
mp
mf
mf
mf
p
mf
mf
mf
p
p

poco rall.

Sus. Cym.
p

41 42 43 44

45 *tempo primo*

molto rit.

a tempo

poco rit.

Fl. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax

45 *tempo primo*

molto rit.

a tempo

poco rit.

Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba

Timp.
Bls.
Vib.
Chm.
Perc.

52 *più mosso*

FL. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax

52 *più mosso*

Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Timp.
Bls.
Vib.
Chm.
Perc.

60

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

60

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Timp.

Bls.

Vib.

Chm.

Perc.

molto rall.

Fl. 1-2
mf f

Ob.
mf f

Clar. 1
mf f

Clar. 2
mf f

B. Cl.
f

Bsn.
f

A. Sax 1-2
mf f

T. Sax
mf f

B. Sax
f

molto rall.

Trpt. 1
div. a2 p f

Trpt. 2
f

F Hn. 1-2
mf f

Tbn. 1
f

Tbn. 2
f

Euph. B.C.
f

Tuba
f

Timp.
f

Bls.
mf f

Vib.
f

Chm.
f

Perc.
Sus. Cym.
mp

63 64 65 66 67

68

tempo primo

molto rit.

Fl. 1-2
 Ob.
 Clar. 1
 Clar. 2
 B. Cl.
 Bsn.
 A. Sax 1-2
 T. Sax
 B. Sax

ff

68

tempo primo

molto rit.

Trpt. 1
 Trpt. 2
 F Hn. 1-2
 Tbn. 1
 Tbn. 2
 Euph. B.C.
 Tuba
 Timp.
 Bls.
 Vib.
 Chm.
 Perc.

ff *div.* *mf* *ff* *fp* *mf*

68 69 70 71 72 73

74

a tempo

poco rit.

Fl. 1-2
Ob.
Clar. 1
Clar. 2
B. Cl.
Bsn.
A. Sax 1-2
T. Sax
B. Sax

f *mp* *mf*

div.

Horn Solo

Bsn.
Bs. Clar.

f *mp* *mf*

74

a tempo

poco rit.

Trpt. 1
Trpt. 2
F Hn. 1-2
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Timp.
Bls.
Vib.
Chm.
Perc.

f *mp* *mf*

Solo

Solo

Trpt. Solo

Trpt. Solo

Trpt. Solo

ff *f* *p*

(4) (6) (8)

f *p*

ff

75 76 77 78 79 80 81

meno mosso

83

Fl. 1-2 *mp*

Ob. *mp*

Clar. 1 *p* ^{a2}

Clar. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax 1-2

T. Sax

B. Sax

meno mosso

83

Trpt. 1

Trpt. 2

F Hn. 1-2 *p* ^{Tutti}

Tbn. 1 *p*

Tbn. 2 *p*

Euph. B.C. *p*

Tuba *p*

Timp. dampen *p*

Bls. *mf*

Vib. *mf*

Chm. *mf*

Perc. Wind Chimes *p* Tri. *mf*

82 83 84 85 86 87 88

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.

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