

RWS CONCERT BAND SERIES

CONDUCTOR SCORE
Catalog No: RWS-2320-01

Not So Silent Night

Traditional

Arranged by
Evan VanDoren

RWS
CONCERT BAND SERIES

RWS MUSIC
COMPANY

Not So Silent Night

Traditional
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INSTRUMENTATION

Conductor Score	1	Trombone 1	3
Flute 1-2	10	Trombone 2	3
Oboe	2	Euphonium B.C.	2
B♭ Clarinet 1	6	Euphonium T.C.	2
B♭ Clarinet 2	6	Tuba	4
B♭ Bass Clarinet	2	Mallet Percussion: Bells, Vibraphone, Xylophone, Chimes, Cowbell, Slide Whistle	4
Bassoon	2	Timpani	1
E♭ Alto Saxophone 1-2	6	Percussion 1: Snare Drum, Bass Drum, Wind Chimes, Triangle, Vibraslap, Suspended Cym., Claves, Cabasa, Ride Cym.	2
B♭ Tenor Saxophone	2	Percussion 2: Woodblocks, Triangle, Castanets, Tambourine, Slapstick, Sleigh Bells, Police Whistle, Splash Cym., Clown Horn, Crash Cym.	2
E♭ Baritone Saxophone	1		
B♭ Trumpet 1	5		
B♭ Trumpet 2	5		
F Horn 1-2	4		

PROGRAM NOTE

Every child imagines what it might be like to observe Santa Claus coming down the chimney, delivering presents under the tree, enjoying milk and cookies, and so on. This programmatic work imagines how a movie soundtrack to such events might sound ... until things don't quite go as planned!

Our scene begins as Santa descends down the chimney, careful to observe his new surroundings, and not wake the home's sleeping residents. Delicately, Santa begins his careful dance of tiptoeing around the home (measure 17), humming Christmas tunes under his breath (*Silent Night*, *Jingle Bells*, *Up On The Housetop*, and others). He carefully places the presents under the tree, pausing briefly to ensure he hasn't awakened anyone (ex. measures 20-21). Slowly Santa feels more and more comfortable with his surroundings (measure 30), becoming less and less aware of how much noise he's making, and eventually breaking into full-throated merry singing as he goes about his work (measure 49).

Suddenly, Santa becomes very aware he's not the only one in the room (measure 57)! Around the corner peers a newly awakened pet dog and not a friendly one! Panic sets in as Santa collects himself (measure 60), and a full-blown chase ensues as Santa races for his exit (measure 72)! After a prolonged chase around the house, Santa makes his way up the chimney and out of the house (measure 125)! With a sense of relief, Santa and his reindeer fly off to the next house, where further antics no doubt await in what has become a ***Not So Silent Night***.

NOTES TO CONDUCTOR

This work is intended to be performed by six percussionists, despite the wide usage of varied percussion accessories. The Percussion 1 and 2 parts are intended to be divided as follows:

Percussion 1 | Player 1: wind chimes, triangle, vibraslap, suspended cymbal, and snare drum

Percussion 1 | Player 2: ride cymbal, claves, cabasa, and bass drum

Percussion 2 | Player 1: woodblocks (2), castanets, slapstick, and tambourine

Percussion 2 | Player 2: sleigh bells, triangle, crash cymbals, police whistle, clown horn, and splash cymbal

For ensembles with more than six percussionists, consider further dividing the playing responsibilities in the Percussion 1 and 2 parts. The mallet and timpani parts are each intended to be performed by one player.

This piece is full of "surprises"! Look carefully through the score for sudden changes in volume and intended silences. Pay special attention in these moments to muffle or choke the ring of percussion instruments (for example, timpani and ride cymbal). The more contrast that can be achieved dynamically and stylistically, the more the playful nature of this piece will come to life!

Through the "tango" segments of the piece (measure 17 to measure 57), work diligently to define the differences between unmarked notes, lifted notes (staccato), and accented notes. The contrasts between these stylistic markings will help evoke the appropriate style.

The woodwind trills beginning at measure 60 are intended to be either "concert D to Eb" (half step), or "concert Ab to Bb" (whole step).

All percussion "toys" should be as pronounced as possible! Play out and have fun with it (especially at measures 75 and 84)! If you don't possess one or more of these accessories, feel free to improvise with what you do possess, keeping in mind the tongue-in-cheek, playful nature of the "chase scene" that begins at measure 72.

I sincerely hope you enjoy bringing ***Not So Silent Night*** to life!

(Arranger bio on p. 29)



NOT SO SILENT NIGHT

Conductor Score

RWS-2320-00

Traditional

Arr. by Evan VanDoren (ASCAP)

Foreboding ♩ = 120 5

Flute 1-2 *mf*

Oboe *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2 *mf*

B♭ Bass Clarinet *p*

Bassoon *p*

E♭ Alto Saxophone 1-2 *mf*

B♭ Tenor Saxophone *mf*

E♭ Baritone Saxophone *p*

Foreboding ♩ = 120 5

B♭ Trumpet 1

B♭ Trumpet 2

F Horn 1-2 *p* *mp*

Trombone 1 *p* *mp*

Trombone 2 *p* *mp*

Euphonium B.C. *p*

Tuba *p*

Mallet Percussion
Bells, Vibraphone
Xylophone, Chimes
Cowbell, Slide Whistle *mp*

Chimes

Timpani
G, A, B, D *p*

Percussion 1
Snare Drum, Bass Drum
Wind Chimes, Triangle
Vibraslap, Suspended Cym.
Claves, Cabasa, Ride Cym.

Wind Chimes *mf*

Ride Cym. *mp*

Percussion 2
Woodblocks
Slapstick, Sleigh Bells
Police Whistle, Splash Cym.
Clown Horn, Crash Cym. *mp*

Woodblocks

Sleigh Bells *mp*

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11

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

11

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Wind Chimes

mp

pp

p

mp

pp

p

mp

pp

p

p

mp

pp

p

pp

p

pp

p

n

f

n

mf

n

mf

17 Tango

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

17 Tango

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Claves

Castanets

Vibes

Triangle

Sleigh Bells

p

mf

f

n

30 Warmly

30 Warmly

Fl. 1-2 *p* *mp* *mf*

Ob. *p* *mp* *mf*

Clar. 1 *p* *mp* *mf*

Clar. 2 *p* *mp* *mf*

B. Cl. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

A. Sax 1-2 *p* *mp* *mf*

T. Sax *p* *mp* *mf*

B. Sax *p* *mp* *mf*

30 Warmly

Trpt. 1

Trpt. 2

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

Tbn. 1

Tbn. 2

Euph. B.C. *mp* *mf*

Tuba *mp* *mf*

Mlt.

Timp. *mp*

Perc. 1 *p* *f* Cabasa *mp*

Perc. 2 *p* *mf* *n* *mp*

39

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

39

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

[illegible]

49 With Reckless Abandon

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

2nd time only

ff

49 With Reckless Abandon

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

2nd time only

Castanets

f

Cr. Cym.

49

50

51

52

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

Mlt.

Timp.

Perc. 1

Perc. 2

33 34 35 36

60 Panicked! As fast as possible ♩ = 184

poco rall.

Fl. 1-2 *ff* *sfz*

Ob. *ff* *sfz*

Clar. 1 *p* *sfz* *sfz* *sfz*

Clar. 2 *p* *sfz* *sfz* *sfz*

B. Cl. *ff* *sfz*

Bsn. *ff* *sfz*

A. Sax 1-2 *ff* *sfz* *sfz* *sfz*

T. Sax *ff* *sfz* *sfz* *sfz*

B. Sax *ff* *sfz*

poco rall.

60 Panicked! As fast as possible ♩ = 184

Trpt. 1 *ff* *sfz* *sfz* *sfz*

Trpt. 2 *ff* *sfz* *sfz* *sfz*

F Hn. 1-2 *ff* *sfz* *sfz* *sfz*

Tbn. 1 *ff* *sfz* *sfz* *sfz*

Tbn. 2 *ff* *sfz* *sfz* *sfz*

Euph. B.C. *ff* *sfz* *sfz* *sfz*

Tuba *ff* *sfz* *sfz* *sfz*

Mlt. *ff* *sfz* *sfz* *sfz*

Timp. *ff* *sfz* *sfz* *sfz*

Perc. 1 *ff* *sfz* *sfz* *sfz*

Perc. 2 *ff* *sfz* *sfz* *sfz*

choke

Chimes *f*

mf

57 58 59 60 61 62 63 64

72

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

72

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

To Cowbell

Cowbell

Police Whistle

Slapstick

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

Mlt.

Timp.

Perc. 1

Perc. 2

To Slide Whistle

f *sfz*

77 78 79 80

91

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

91

Trpt. 1

Trpt. 2

F Hn. 1-2

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Tambourine

div. (omit top note if one player)

dampen each rest

mp

mf

a2

div.

91 92 93 94 95 96

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

Mlt.

Timp.

Perc. 1

Perc. 2

97

98

f

Triangle

99

mp

100

101

102

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117

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

Mlt.

Timp.

Perc. 1

Perc. 2

Cr. Cym.

117

118

119

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602

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604

605</

125

3
C

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

Mlt.

Timp.

Perc. 1

Perc. 2

130 131 132 133 134

mp *mf* *p*

135

Fl. 1-2

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

135

Musical score for Percussion 1 and 2. The score is written for two staves, Perc. 1 and Perc. 2. The key signature is one flat (B-flat). The time signature is 4/4. The score includes a large red watermark reading "Preview" diagonally across the page.

The score is divided into two systems. The first system covers measures 133 to 137. The second system covers measures 138 to 140.

The instruments and their parts are:

- Perc. 1:** Wind Chimes. The part starts with a rest in measure 133, followed by a half note in measure 134, and then a half note in measure 135. The dynamic is *p* (piano) in measure 133 and *mf* (mezzo-forte) in measure 135.
- Perc. 2:** Wood Blocks. The part starts with a rest in measure 133, followed by a half note in measure 134, and then a half note in measure 135. The dynamic is *mp* (mezzo-piano) in measure 133 and *n* (normal) in measure 135.

The score includes a large red watermark reading "Preview" diagonally across the page.

ABOUT THE ARRANGER



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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