

RWS DEVELOPING BAND SERIES

Grade: 2.5

Conductor Score: RWS-2622-01

Light It Up!
(A Hard Rock Hanukkah)

Evan VanDoren

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INSTRUMENTATION

Conductor Score.....	1	Trombone.....	6
Flute.....	10	Euphonium B.C.	2
Oboe.....	2	Euphonium T.C.....	2
B ^b Clarinet 1.....	6	Tuba.....	4
B ^b Clarinet 2.....	6	Electric Guitar (Optional).....	1
B ^b Bass Clarinet.....	2	Electric Bass (Optional).....	1
Bassoon.....	2	Mallet Percussion 1: Xylophone.....	2
E [♭] Alto Saxophone.....	6	Mallet Percussion 2: Marimba.....	2
B [♭] Tenor Saxophone.....	2	Percussion 1: Crash Cymbal, Hi-Hat, Snare Drum, Bass Drum (Optional Drum Set).....	3
E [♭] Baritone Saxophone.....	2	Percussion 2: China Cymbal Ride Cymbal, Cowbell, Low Concert Toms (2).....	2
B [♭] Trumpet 1.....	5	Percussion 3: Slapstick, Sleigh Bells.....	2
B [♭] Trumpet 2.....	5		
F Horn.....	4		

PROGRAM NOTE

Light It Up! A Hard Rock Hanukkah brings a fresh, electrifying twist to the holiday season. This piece takes two of the most beloved traditional Hanukkah melodies—*Hanukkah, Oh Hanukkah*, and *Dreidel, Dreidel, Dreidel*—and transforms them into a high-octane rock spectacle. Drawing inspiration from legendary bands such as Queen and Led Zeppelin, along with the symphonic rock style of the Trans-Siberian Orchestra, the work fuses classic holiday tunes with the raw power of hard rock.

From the composer "As a young Jewish musician growing up in the United States, I performed countless Christmas selections during the holiday season. And, honestly, I enjoyed every one of them! The concert band repertoire features a wealth of expertly crafted pieces based on melodies and themes connected to Christmas. However, there are noticeably fewer chances for Jewish musicians to perform music rooted in their own cultural heritage. I hope that by creating this work, Jewish musicians will have the chance to perform music from their background, while all musicians unite in a musical celebration of the joy and wonder of the holiday season!"

This work was commissioned by the Leander Middle School Band from Leander, Texas, under the direction of Liz Love, and premiered at the 2025 Midwest Clinic International Band and Orchestra Conference in Chicago.

NOTES TO CONDUCTOR

The opening of this piece aims to maximize audience participation. Turn around and lead the crowd in a strong "stomp – stomp – clap" with your band on stage. Measures 1–4 can be repeated as many times as you like, functioning as an open-ended loop, until you're ready to cue the band's entrance at measure 5. Some players are marked to continue stomping and clapping briefly past measure 5 to create a natural fade-out, while others will need to stop before measure 5 if they have an entrance to prepare.

This work is meant to be performed by as few as 3 percussionists or as many as 8. It can be approached as follows:

Xylophone/Marimba: These are two separate parts and should be played by one player each. However, if you are limited in players or equipment, you may omit the Marimba part.

Percussion 1: This part is meant to act as the "Drum Set" and can be played with just one person or up to three people.

Percussion 2: Though written for one player, it can be divided for two players if necessary.

Percussion 3: One player; this part can be omitted if there are not enough players or equipment.

For any percussionist hitting a Cymbal, think like a "Drum Set" player, striking often with the side of the stick (shoulder) to the edge of the Cymbal. This will produce a more authentic crash and hi-hat sound.

Additionally, this work includes optional Electric Guitar and Electric Bass parts, in case you have students skilled on either instrument. While these are optional, including them will definitely add a sense of "authenticity" to the rock "sound"—and I encourage you to incorporate them if possible! Feel free to take improvisational liberties with these parts, especially the guitar.

Stylistically, longer note values should sound "heavy," while shorter note values are generally "lighter" in both approach and length. Consider how an electric bass or guitar articulates a rhythm and aim to replicate that sound with wind instruments, as seen in the bass line at meas. 19, for example. Also, pay attention to the combination of "accent" and "marcato" markings (meas. 14, 83, etc.), emphasizing both, and interpreting them as "long-short."

It is my sincere hope that you enjoy bringing *Light It Up! A Hard Rock Hanukkah* to life! Happy Hanukkah! Please visit my composer page at rwsmusic.com to connect.

ABOUT THE COMPOSER



Evan VanDoren is an in-demand music composer regularly commissioned to create engaging & award-winning music for marching bands and concert ensembles at all skill levels. Evan's music is regularly performed around the country, including premiere performances at the Texas Music Educators Association Convention and the Midwest Band and Orchestra Clinic. In 2025, Evan was recognized as a National Finalist for The American Prize in Composition for his works, *Luminosities* & *Prophetic Dances*.

Evan serves as the brass composer & arranger for the Santa Clara Vanguard Drum and Bugle Corps, based in Santa Clara, California. Additionally, Evan is an active clinician who has presented at various events, including 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 music programs across the nation.

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

(Hanukkah information on page 20)

LIGHT IT UP!

Fl. *mf* play

Ob. *mf* play

Clar. 1 *mp* play

Clar. 2 *mp* play

B. Cl. *p*

Bsn. *p* *mp*

A. Sax *mp* play

T. Sax *p* *mp*

B. Sax *p*

Trpt. 1 *f* play *mp*

Trpt. 2 *f* play *mp*

F. Hn. *mp* play

Tbn. *p*

Euph. B.C. *p* *mp*

Tba *p*

E. Gtr. *p* *mp*

E. B. *p*

Mit. 1 *mp* play

Mit. 2 *p*

Perc. 1 *p* sim.

Perc. 2 *p*

Perc. 3 *p*

6 7 8 9 10

LIGHT IT UP!

11 15

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

11 15

Trpt. 1

Trpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

E. Gtr.

E. B.

Mit. 1

Mit. 2

Perc. 1

Perc. 2

Perc. 3

Ride Cym.

Solo

f *ff*

LIGHT IT UP!

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tba

E. Gtr.

E. B.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

21 22 23 24 25

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27

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

27

Trpt. 1

Trpt. 2

F Hn.

Tbn.

Euph. B.C.

Tba

E. Gtr.

E. B.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

26 27 28 29 30

LIGHT IT UP!

Fl. *mf* *f* *mf* *div.*

Ob. *f*

Clar. 1 *mf* *f* *mf*

Clar. 2 *mf* *f* *mf*

B. Cl. *p* *f*

Bsn. *p* *f*

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

T. Sax *p* *f*

B. Sax *p* *f*

Trpt. 1 *p* *f*

Trpt. 2 *p* *f*

F. Hn. *mf* *f*

Tbn. *p* *f*

Euph. B.C. *p* *f*

Tba *p* *f*

E. Gtr. *f*

E. B. *f*

Mit. 1

Mit. 2

Perc. 1

Perc. 2 *mf* *f*

Perc. 3

36 37 38 39 40

47

div.

Fl. *f* *p* *mf*

Ob. *f* *p* *mf*

Clar. 1 *f* *mf* *f*

Clar. 2 *f* *mf* *f*

B. Cl. *f* *mf*

Bsn. *f* *mf*

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

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

B. Sax *f* *mf*

47

Trpt. 1 *f*

Trpt. 2 *f*

F. Hn. *f*

Tbn. *f* *p* *mf*
Cue: T. Sax

Euph. B.C. *f* *p* *mf*
Cue: Bsn.

Tba. *f* *p* *mf*
Cue: B. Cl./B. Sax

E. Gtr. *f*

E. B. *f* *p* *mf*

Mit. 1 *f* *p* *mf*

Mit. 2 *f* *p* *mf*

Perc. 1 *f* *p* *mf*
H.H. (closed)

Perc. 2 *f* *p* *mf*
rim.

Perc. 3 *f* *mf*
to Slapstick
Slapstick

46 *f* 47 48 49 50 *f*

55^{a2}

Fl. *p* *mf* *f*

Ob. *p* *mf* *f*

Clar. 1 *mf* *f* *f*

Clar. 2 *mf* *f* *f*

B. Cl. *p* *mf* *f*

Bsn. *p* *mf* *f*

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

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

B. Sax *p* *mf* *f*

Trpt. 1 *f*

Trpt. 2 *f*

F. Hn. *f*

Tbn. *p* *mf* *f* play

Euph. B.C. *p* *mf* *f* play

Tba. *p* *mf* *f* play

E. Gtr. *f*

E. B. *p* *mf* *f*

Mit. 1 *p* *mf* *f*

Mit. 2 *p* *mf* *f*

Perc. 1 *p* *mf* *fff* H.H. (loose) Solo Cr. Cym. *f* *sim.*

Perc. 2 *p* *mf* *f* China Cym. Cowbell

Perc. 3 *f*

51 52 53 54 55

LIGHT IT UP!

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

E. Gtr.

E. B.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

66 67 68 69 70

LIGHT IT UP!

66

Fl.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax

T. Sax

B. Sax

66

Trpt. 1

Trpt. 2

F. Hn.

Tbn.

Euph. B.C.

Tba

E. Gtr.

E. B.

Mlt. 1

Mlt. 2

Perc. 1

Perc. 2

Perc. 3

ff

mp

p

Ride Cym.

to Sleigh Bells

66 67 68 69 70

75

Fl. *f* *mf* *f* *mp*

Ob. *f* *mf* *f* *mp*

Clar. 1 *mp* *mf* *f* *mp*

Clar. 2 *mp* *mf* *f* *mp* *mf*

B. Cl. *mp* *mf* *f* *mp* *mf*

Bsn. *mf* *f* *mf* *f* *mp* *mf*

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

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

B. Sax *mp* *mf* *f* *mp* *mf*

Trpt. 1 *f* *mf* *f*

Trpt. 2 *f* *mf* *f*

F Hn. *mp* *mf* *f* *mp* *mf*

Tbn. *mf* *f* *mf* *f* *mp* *mf*

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

Tba. *mp* *mf* *f* *mp* *mf*

E. Gtr. *mp* *mf* *f*

E. B. *mp* *mf* *f* *mp* *mf*

Mit. 1 *mf* *f* *mp*

Mit. 2 *mp* *mf* *f* *mp*

Perc. 1 *mf*

Perc. 2 *mf* *mp*

Perc. 3 Sleigh Bells

71 72 73 74 75 76

mf

LIGHT IT UP!

Fl. *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax *mf* *f*

T. Sax *f*

B. Sax *f*

Trpt. 1 *mf* *f*

Trpt. 2 *mf* *f*

F. Hn. *f*

Tbn. *f*

Euph. B.C. *f*

Tba. *f*

E. Gtr. *mp* *f*

E. B. *f*

Mlt. 1 *mf* *f*

Mlt. 2 *mf* *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

77 78 79 80 81 82

HANUKKAH INFORMATION

For some background on Hanukkah, see the lyrics of "Hanukkah, Oh Hanukkah":

Hanukkah, oh Hanukkah, come light the menorah¹,
Let's have a party, we'll all dance the hora²
Gather 'round the table, we'll give you a treat,
Sivivon³ to play with and latkes⁴ to eat.

¹ A menorah is a candelabrum with nine branches. During Hanukkah, an eight-night holiday, one candle is lit each night until, on the final night, all eight candles are lit simultaneously. A ninth candle, called the "shamash" (helper), is used to light the other candles each night. The menorah commemorates the miracle of the Temple's oil lasting eight days.

² The Hora is a traditional Jewish circle dance commonly performed during joyful celebrations.

³ Sivivon is the Hebrew word for "dreidel," a four-sided spinning top traditionally played with during Hanukkah.

⁴ Latkes are potato pancakes made from grated potatoes and other ingredients, fried in oil until crispy. This traditional Hanukkah treat symbolizes the miracle of Hanukkah, when a small amount of oil miraculously lasted eight days in the ancient Temple in Jerusalem.

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