

RWS SYMPHONY BAND SERIES

Grade: 4.5

Conductor Score: RWS-2646-01

# Inspirare

Evan VanDoren

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# REVIEW

*Symphony Band Series*

**RWS** MUSIC  
COMPANY

# RWS SYMPHONY BAND SERIES

## Inspirare

Evan VanDoren

### INSTRUMENTATION

Conductor Score .....	1	F Horn 1 .....	1
Piccolo / Flute 1 .....	4	F Horn 2 .....	1
Flute 2 .....	4	F Horn 3 .....	1
Oboe 1 .....	1	F Horn 4 .....	1
Oboe 2 .....	1	Trombone 1 .....	2
B <sup>b</sup> Clarinet 1 .....	4	Trombone 2 .....	2
B <sup>b</sup> Clarinet 2 .....	4	Bass Trombone .....	2
B <sup>b</sup> Clarinet 3 .....	4	Euphonium B.C. ....	2
B <sup>b</sup> Bass Clarinet .....	2	Euphonium T.C. ....	2
B <sup>b</sup> Contrabass Clarinet .....	1	Tuba .....	4
Bassoon 1 .....	1	Mallet Percussion 1: Bells, Xylophone .....	2
Bassoon 2 .....	1	Mallet Percussion 2: Vibraphone .....	1
E <sup>♭</sup> Alto Saxophone 1 .....	3	Mallet Percussion 3: Crotales, Marimba, Chimes .....	3
E <sup>♭</sup> Alto Saxophone 2 .....	3	Timpani .....	1
B <sup>♭</sup> Tenor Saxophone .....	2	Percussion 1: Snare Drum, Tambourine, Triangle, Crash Cymbals .....	2
E <sup>♭</sup> Baritone Saxophone .....	1	Percussion 2: Bass Drum, Ride Cymbal, Wood Block .....	2
B <sup>♭</sup> Trumpet 1 .....	3	Percussion 3: Crash Cymbals, Whip, Cabasa, Ratchet, Suspended Cymbal, Mark Tree .....	2
B <sup>♭</sup> Trumpet 2 .....	3		
B <sup>♭</sup> Trumpet 3 .....	3		

### PROGRAM NOTE

*Inspirare* (Latin for "inspire," pronounced "in-spee-RAH-reh") was commissioned by Robert Herrings and the Vista Ridge High School Band to honor the fine arts programs of the Leander Independent School District, situated just north of Austin, Texas. A community well known for its excellence in music, theatre, and visual arts, the title reflects both the academic spirit and creative energy that define the district's artistic legacy. The Leander ISD Fine Arts motto, "Innovate, Ignite, Inspire," guides the composition, with its structure revolving around those three ideals.

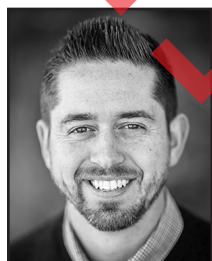
The piece is divided into four sections: a Maestoso fanfare, a mixed-meter Allegro, a lyrical middle section, and a final recap that ties the ideas together. Throughout the work, brief motifs inspired by each Leander ISD high school fight song and alma mater appear, symbolizing the unity and shared purpose of the district's vibrant fine arts community. Most notably, themes from the Vista Ridge Fight Song honor the school and director who commissioned the piece, while the Cedar Park School Song serves as a personal tribute to my nearly ten years as band director there.

The opening fanfare, Inspire, introduces the central four-note motif (Sol-Do-Mi-Re) in the Trumpet section. This idea spreads throughout the ensemble as each section "inspires" the next, capturing the sense of momentum and collaboration that defines Leander ISD's musical culture. The following section, Innovate, transforms the main motif into a playful, mixed-meter dance that celebrates creativity and forward thinking. The lyrical third section, Ignite, reflects the spark that teachers ignite in their students—the moment when music becomes a lifelong passion. Here, fragments of the Vista Ridge Fight Song intertwine with the Inspire motif, shaped with warmth and breath, echoing the Latin root of *Inspirare*: "to breathe life into."

The final section offers a compelling recap of earlier ideas as the call-and-response texture resumes, and each section drives the music toward a triumphant ending. *Inspirare* stands as both a musical and symbolic tribute to Leander ISD's tradition of excellence: a celebration of the teachers and students who continue to innovate, ignite, and inspire through the arts.

While a diverse range of grade-level-appropriate challenges is written across every voice, careful steps have been taken in the construction of this work to make it as approachable as possible!

### 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.

(NOTES TO CONDUCTOR on page 31)

# INSPIRARE

Conductor Score  
RWS-2646-00

Evan VanDoren  
(ASCAP)

**Maestoso**  $\text{♩} = 88$

Picc.  
*f*

Piccolo  
Flute 1, 2

Oboe 1, 2

B♭ Clarinet 1

B♭ Clarinet 2, 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet  
(optional)

Bassoon 1, 2

E♭ Alto Saxophone 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

**Maestoso**  $\text{♩} = 88$

B♭ Trumpet 1  
*f*

B♭ Trumpet 2, 3  
*f*

F Horn 1, 3

F Horn 2, 4

Trombone 1, 2

Bass Trombone

Euphonium B.C.

Tuba

Mallet Percussion 1  
Bells (hard mallets)  
Xylophone  
*ff*

Mallet Percussion 2  
Vibraphone (med. hard mallets)  
*ff*

Mallet Percussion 3  
Crotales (hard mallets)  
*ff*

Timpani  
F, B♭, C, E♭  
(med. hard mallets)  
*ff*

Percussion 1  
Snare Drum  
Tambourine  
Triangle  
Crash Cymbals  
*ff*

Percussion 2  
Bass Drum  
Ride Cymbal  
Wood Block  
*ff*

Percussion 3  
Crash Cymbals  
Whip  
Cajon  
Ratchet  
Suspended Cymbal  
Mark Tree  
*ff*

Cr. Cym.

1 2 3 4 5 6 *ff*



INSPIRARE

Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba  
Mits. 1  
Mits. 2  
Mits. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

*f* *mf* *f* *mf* *f* *ff* *f* *mf* *f* *mf* *f* *ff* *p* *ff*

INSPIRARE

22

Picc. Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Cb. Cl.

Bsn 1, 2

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2, 3

F. Hn. 1, 3

F. Hn. 2, 4

Tbn. 1, 2

B. Tbn.

Euph. B.C.

Tba

Mts. 1

Mts. 2

Mts. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

19

20

21

ff

22

23

24



INSPIRARE

Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba.  
Mts. 1  
Mts. 2  
Mts. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

31 32 33 34 35 36

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Allegro vivace ♩ = 176

37 (3+3+2+2)

Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.

Allegro vivace ♩ = 176

37 (3+3+2+2)

Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba.

Mits. 1  
Mits. 2  
Mits. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

Xyl. (hard mallets)  
To Mar.  
Tamb.  
Whip  
Cab.

To Bells  
Solo  
Mar.  
Cab.

44

Picc. Fl. 1, 2

Ob. 1, 2

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

Clar. 2, 3

B. Cl. *pp* *p*

Cb. Cl. *pp*

Bsn 1, 2 *p*

A. Sax. 1, 2

T. Sax. *Cue: Euph.* *Solo*  
*mf* *f* *p*

Bar. Sax.

44

Trpt. 1

Trpt. 2, 3

F. Hn. 1, 3

F. Hn. 2, 4

Tbn. 1, 2

B. Tbn.

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

Tha *pp*

Mits. 1

Mits. 2 *pp*

Mits. 3 *p*

Timp. *pp*

Perc. 1

Perc. 2

Perc. 3 *p*

43

44

45

46

47

48

Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba  
Mits. 1  
Mits. 2  
Mits. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

The musical score is arranged in a standard orchestral format with 24 staves. The instruments listed on the left are: Piccolo Flutes 1 & 2, Oboes 1 & 2, Clarinets 1, 2 & 3, Bass Clarinet, Contrabass Clarinet, Bassoons 1 & 2, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2 & 3, French Horns 1, 3 and 2, 4, Trombones 1 & 2, Baritone Trombone, Euphonium and Baritone in C, Tuba, Mellophones 1, 2 & 3, Timpani, and three Percussion parts. The score spans measures 49 to 54. A large red watermark 'Preview Only' is overlaid diagonally across the page. Dynamic markings include *f*, *mp*, *p*, *mf*, and *ff*. Performance instructions such as 'play', 'Cue Euph.', 'Solo', and 'tutti' are present. Time signatures of 3/4, 5/4, and 4/4 are indicated at the top of several staves.



Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba  
Mts. 1  
Mts. 2  
Mts. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

3/4, 5/4, 3/4, 4/4

*f*, *mf*, *p*, *pp*, *mp*





82

Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba.  
Mts. 1  
Mts. 2  
Mts. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

ff sfz mp f mf

Xyl.

Tamb.  
Whip  
Whip

79

80

81

82

83

84

Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba.  
Mts. 1  
Mts. 2  
Mts. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

85

86

87

88

89

90





*poco rit.* **105** più mosso  $\text{♩} = 92$  +Picc.

Picc. Fl. 1, 2 *mp* *f* *p* *mp*

Ob. 1, 2 *mp* *f* *p* *mp*

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

Clar. 2, 3 *p* *f* *p* *mf* *f*

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

Cb. Cl. *p* *f* *p* *f*

Bsn. 1, 2 *p* *f* *p* *f*

A. Sax. 1, 2 *p* *f* *mf* *f*

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

Bar. Sax. *p* *f* *p* *f*

*poco rit.* **105** più mosso  $\text{♩} = 92$

Trpt. 1

Trpt. 2, 3

F. Hn. 1, 3 *mf* *f*

F. Hn. 2, 4 *mf* *f*

Tbn. 1, 2 *mp* *f*

B. Tbn. *mp* *f*

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

Tba *mp* *f*

Mits. 1 *Bells* *mp*

Mits. 2 *mf*

Mits. 3 *Ch.* *mp*

Timp. *mp* *f*

Perc. 1 *Tri.* *p*

Perc. 2

Perc. 3

rit.

111 Andante ♩ = 80  
-Picc.

Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn. 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba.  
Mts. 1  
Mts. 2  
Mts. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3





*a tempo* *rit.* **132** Allegro vivace ♩ = 176

Picc. Fl. 1, 2 *ff* *p*

Ob. 1, 2 *ff* *p*

Clar. 1 *ff* *p* *mp* *f* *p*

Clar. 2, 3 *ff* *p* *mp* *f* *p*

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

Cb. Cl. *ff* *p* *mp* *f* *p*

Bsn. 1, 2 *ff* *p*

A. Sax. 1, 2 *ff* *p*

T. Sax. *ff* *p*

Bar. Sax. *ff* *p*

*a tempo* *rit.* **132** Allegro vivace ♩ = 176

Trpt. 1 *ff* *p*

Trpt. 2, 3 *ff* *p*

F. Hn. 1, 3 *ff* *p*

F. Hn. 2, 4 *ff* *p*

Tbn. 1, 2 *ff* *p*

B. Tbn. *ff* *p*

Euph. B.C. *ff* *p*

Tha. *ff* *p*

Mts. 1 *ff* *p*

Mts. 2 *ff* *p*

Mts. 3

Timp. *fff* A♭ to B♭, D♭ to C

Perc. 1 *fff*

Perc. 2 *fff*

Perc. 3 Cab. *mp*

127 128 129 130 131 132

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Picc.  
Fl. 1, 2

Ob. 1, 2

Clar. 1

Clar. 2, 3

B. Cl.

Ch. Cl.

Bsn 1, 2

A. Sax. 1, 2

T. Sax.

Bar. Sax.

Trpt. 1

Trpt. 2, 3

F. Hn. 1, 3

F. Hn. 2, 4

Tbn. 1, 2

B. Tbn.

Euph. B.C.

Tba

Mits. 1

Mits. 2

Mits. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

Mar.

Tamb.

W.B.

*sfz* *p* *mf* *mp*

(med. hard mallets)

133 134 135 136 137 138



Picc. Fl. 1, 2  
Ob. 1, 2  
Clar. 1  
Clar. 2, 3  
B. Cl.  
Cb. Cl.  
Bsn 1, 2  
A. Sax. 1, 2  
T. Sax.  
Bar. Sax.  
Trpt. 1  
Trpt. 2, 3  
F. Hn. 1, 3  
F. Hn. 2, 4  
Tbn. 1, 2  
B. Tbn.  
Euph. B.C.  
Tba  
Mits. 1  
Mits. 2  
Mits. 3  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3

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*f* *ff* *f*

INSPIRARE

151

Picc. Fl. 1, 2  
*ff* *mf* *f*

Ob. 1, 2  
*ff* *mf* *f*

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

Clar. 2, 3  
*ff* *mf* *f*

B. Cl.  
*ff* *mf* *f*

Cl. Cl.  
*ff* *mf* *f*

Bsn 1, 2  
*ff* *mf* *f*

A. Sax. 1, 2  
*ff* *mf* *f*

T. Sax.  
*ff* *f*

Bar. Sax.  
*ff* *mf* *f*

151

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

Trpt. 2, 3  
*ff* *mf* *f*

F. Hn. 1, 3  
*ff* *f*

F. Hn. 2, 4  
*ff* *f*

Tbn. 1, 2  
*ff* *mf* *f*

B. Tbn.  
*ff* *mf* *f*

Euph. B.C.  
*ff* *mf* *f*

Tha.  
*ff* *mf* *f*

Mits. 1  
*ff* *mf* *f*

Mits. 2  
*mf* *f*

Mits. 3  
*mf* *f*

Timp.  
*ff* *f*

Perc. 1  
*ff* *mf* *f* *sfp*

Perc. 2  
*ff* *mf* *f* *sfp*

Perc. 3  
*ff* *f*

54

54

54

54

54

151 152 153 154 155 156





## NOTES TO CONDUCTOR

During the first section (Maestoso, measures 1-37), strive to produce a vibrant, brilliant sound from the ensemble - especially the Trumpets, Horns, and Trombones (and supporting voices). The accented note shape (strong attack and rounded release) is crucial here! Pay attention to the dynamics at measure 11, highlighting the melody played by the Horns and Saxophones. The Timpani and Bass Drum voices serve a punctuating role (like Aaron Copland's *Fanfare for the Common Man*) — therefore, use harder mallets and balance them equally with each other, and forward in the ensemble sound. Similarly, the metallic instruments in the mallet parts during this section are intended to create brilliant punctuations in response to melodies presented in the winds and, eventually, to provide a cacophonous background in the texture overall. Use harder mallets to achieve these aims and keep these instruments forward in the ensemble sound.

The second section (Allegro vivace, measures 37-92) should be light and dance-like. Be careful not to let the texture become too heavy, especially in sections where much of the ensemble is playing together (for example, m. 55). Highlight contrasting middle-voice lines in the lyrical part of this segment, particularly in the horns, saxophones, and clarinets. The last three measures of this segment (m. 89-91) should be especially boisterous and jubilant!

The meter of this section is often shifting between 5/4, 4/4, and 3/4, with compound meter suggested via the beaming/grouping of notes. For example, in m. 37, while written in 5/4, a time signature of 10/8 is suggested, grouping the notes "1-2-3, 1-2-3, 1-2, 1-2". As such, consider varying your conducting pattern throughout this segment to emphasize the groupings of notes, and in tandem, the style of the segment in general. While this segment can be conducted in a more traditional style (typical 3, 4, and 5 beat patterns), you may find that some experimentation may help with vertical alignment and stylistic integrity.

The Marimba part in this section plays a crucial role in maintaining rhythmic stability. Keep this voice present in the ensemble sound and encourage performers to reference it often. The challenging Tambourine part is meant to be played with a traditional, hand-held Tambourine, but if that's too difficult for the performer, a mounted Tambourine played with sticks can be used. In this case, notated rolls can be played as four sixteenth notes.

The lyrical section (Adagietto, measures 92-132) features extensive rubato. Take your time and naturally stretch phrase endings, especially where indicated. Sections marked "piu mosso" can move forward significantly, creating contrast with the slower sections that precede them. The considerable use of hairpin dynamics helps reveal the phrase shape. Emphasize these while ensuring the melody remains prominent in the balance.

From measure 132 to the end, previous segments are recapitulated. Be sure to follow the same stylistic guidelines as previously indicated. The Trombones and Horns can be especially present in m. 164-165, as can the upper woodwinds and Xylophone/Marimba in m. 165-166.

It is my sincere hope that you enjoy bringing *Inspirare* to life!

