

RWS CONCERT BAND SERIES

FULL CONDUCTOR SCORE

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# Fanfare For The Festival Of Lights

Setting by  
Evan VanDoren

RWS  
CONCERT BAND SERIES

RWS MUSIC  
COMPANY  
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## Fanfare For The Festival Of Lights

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### INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute (opt. Piccolo).....	10	Trombone 1.....	3
Oboe.....	2	Trombone 2.....	3
B♭ Clarinet 1.....	6	Euphonium B.C.....	2
B♭ Clarinet 2.....	6	Euphonium T.C.....	2
B♭ Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion: Bells (opt. Vibraphone).....	2
E♭ Alto Saxophone 1.....	3	Timpani.....	1
E♭ Alto Saxophone 2.....	3	Percussion 1: Snare Drum, Bass Drum, Cabasa, Triangle.....	3
B♭ Tenor Saxophone.....	2	Percussion 2: Crash Cymbals, Suspended Cymbal.....	2
E♭ Baritone Saxophone.....	1		
B♭ Trumpet 1.....	5		
B♭ Trumpet 2.....	5		

### PROGRAM NOTE

*Fanfare For The Festival Of Lights* weaves two traditional Hanukkah melodies into a colorful, rousing celebration! *Ma'oz Tzur*, translated, means "rock of ages", and hints at the strength of faith felt by the Jewish people when reflecting on the story of Hanukkah. In contrast, *The Dreidel Song* leans into a more playful side of the Hanukkah holiday, referencing a song about an often-played children's game.

Evan VanDoren writes, "As a young Jewish musician growing up in the United States, I performed an untold number of Christmas selections around the holiday season. Truthfully, I enjoyed them all! The concert band repertoire includes a wealth of masterfully crafted selections composed and arranged from melodies and concepts tied to the Christmas holiday. However, there are decidedly fewer opportunities for young Jewish musicians to perform music derived from their own cultural and religious heritage."

"My hope is that through creating this brief work, Jewish musicians will have the opportunity to perform music from their background, while all musicians join together in a musical celebration of the joy and awe of the holiday season!"

### NOTES TO CONDUCTOR

This composition was created with a diversity of performer skill levels in mind. I hope you find the first parts to be challenging for some of your more proficient performers, and the lower parts more approachable for developing players.

The key to a successful performance is the interpretation of stylistic elements, in particular, the differentiation of a more "fanfare" style found at the start and conclusion of the piece from the more lyrical middle section. Take special care to exaggerate dynamics and embellish phrasing, with careful attention not to allow accompaniment figures to overtake the melody, from a balance perspective.

I wish you and your band a successful performance!



### 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.

# FANFARE FOR THE FESTIVAL OF LIGHTS

Conductor Score

Setting by Evan VanDoren (ASCAP)

RWS-2220-00

Joyous! ♩ = 156

3

Flute (opt. Piccolo) *f* (+ Picc.)

Oboe *f*

B♭ Clarinet 1 *f*

B♭ Clarinet 2 *f*

B♭ Bass Clarinet *f* *fp*

Bassoon *f* *fp*

E♭ Alto Saxophone 1 *fp*

E♭ Alto Saxophone 2 *fp*

B♭ Tenor Saxophone *fp*

E♭ Baritone Saxophone *fp*

B♭ Trumpet 1 *f* *fp*

B♭ Trumpet 2 *f* *fp* div.

F Horn *f* *fp*

Trombone 1 *f* *fp*

Trombone 2 *f* *fp*

Euphonium B.C. *fp*

Tuba *f* *fp*

Mallet Percussion  
Bells (opt. Vibraphone) *f*

Timpani  
F, B♭, C, E♭ *mp* *f*

Percussion 1  
Snare Drum (S.D.)  
Bass Drum (B.D.)  
Cajon  
Triangle *mf* *f*

Percussion 2  
Crash Cymbals (Cr. Cym.)  
Suspended Cymbal *f* *mp*

The score is for a 3/4 time signature piece in B-flat major. It features a woodwind section with Flute (opt. Piccolo), Oboe, B♭ Clarinet 1 & 2, B♭ Bass Clarinet, and Bassoon. The saxophone section includes E♭ Alto Saxophones 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section consists of B♭ Trumpets 1 & 2, F Horn, Trombones 1 & 2, Euphonium B.C., and Tuba. The percussion section includes Mallet Percussion (Bells or Vibraphone), Timpani (F, B♭, C, E♭), Percussion 1 (Snare Drum, Bass Drum, Cajon, Triangle), and Percussion 2 (Crash Cymbals, Suspended Cymbal). The score is marked 'Joyous!' with a tempo of ♩ = 156. A rehearsal mark '3' is placed above the first measure of the woodwinds and brass. Dynamic markings range from *mp* to *f*. Performance instructions include 'div.' for the trumpets and 'Cr. Cym.' for the cymbals.

FL/opt. Picc. *f* *mf*

Ob. *f* *mf*

Clar. 1 *f* *mf*

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

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

Bsn. *f* *f* *fp* *p*

A. Sax 1 *f* *f* *mf*

A. Sax 2 *f* *f* *mf*

T. Sax *fp* *p*

B. Sax *f* *f* *fp* *f* *p*

Trpt. 1 *f* *fp* *f*

Trpt. 2 *f* *fp* *f*

F. Hn. *f* *fp* *f* *mf*

Tbn. 1 *f* *f* *fp* *p*

Tbn. 2 *f* *f* *fp* *p*

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

Tuba *f* *f* *fp* *f* *p*

Mlt. *f*

Timp. *p*

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

Perc. 2 *f*

(Picc. loco)

FL/opt. Picc. *f*

Ob. *f*

Clar. 1 *mf* *f*

Clar. 2 *mf* *mf* div.

B. Cl. *mf*

Bsn. *mf*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *mf*

B. Sax *mf*

Trpt. 1 *mf*

Trpt. 2 *mf*

F. Hn. *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

Euph. B.C. *mf*

Tuba *mf*

Mlt. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2

13 14 15 16 17 18

21

FL/opt. Pic. *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf* <sup>a2</sup>

B. Cl. *f*

Bsn. *f*

A. Sax 1 *mf*

A. Sax 2 *mf*

T. Sax *f*

B. Sax *f*

Trpt. 1 *f*

Trpt. 2 *f* <sup>a2</sup> <sup>div.</sup>

F. Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. B.C. *f*

Tuba *f*

Mlt. dampen

Timp. *f* <sup>Solo</sup> *ff* dampen *mf*

Perc. 1 *mf*

Perc. 2

19 20 21 22 23 24

29

FL/opt. Pic. *f*

Ob. *f*

Clar. 1 *f*

Clar. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax 1 *f*

A. Sax 2 *f*

T. Sax *f*

B. Sax *f*

Trpt. 1 *f*

Trpt. 2 *f*

F. Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. B.C. *f*

Tuba *f*

Mlt. *f*

Timp. dampen *f*

Perc. 1 *f*

Perc. 2 *f*

29

FL/opt. Pic. Ob. Clar. 1 Clar. 2 B. Cl. Bsn. A. Sax 1 A. Sax 2 T. Sax B. Sax Trpt. 1 Trpt. 2 F. Hn. Tbn. 1 Tbn. 2 Euph. B.C. Tuba Mlt. Timp. Perc. 1 Perc. 2

For reference only. Not valid for performance.

32 33 34 35 36



37

FL/opt. Pic.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

37

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

FL/opt. Pic. *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2 *mf* *f* div.

B. Cl. *mf* *f*

Bsn. *mf* *f*

A. Sax 1 *mf* *f*

A. Sax 2 *mf* *f*

T. Sax *mf* *f*

B. Sax *mf* *f*

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1 *mp* cue: A. Sax 1

Tbn. 2 *mp* cue: A. Sax 2

Euph. B.C.

Tuba *mp*

Mlt. dampen *mf*

Timp. dampen

Perc. 1

Perc. 2 choke

37 38 39 40 41 42

43 Lyrical

(- Picc.)

FL/opt. Picc. *mp*

Ob. *mp*

Clar. 1 *mp*

Clar. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax 1 *mp*

A. Sax 2

T. Sax *mf*  
cue: Horn/Euph.

B. Sax *p*  
cue: Bsn.

43 Lyrical

Trpt. 1

Trpt. 2

F. Hn. *mf*

Tbn. 1 *p*  
cue: Clar. 2

Tbn. 2 *p*  
cue: Clar. 3

Euph. B.C. *mf*

Tuba *p*

Mlt. *p*

Timp.

Perc. 1 *p*  
Tri.

Perc. 2 *p*  
Cabasa

FL/opt. Pic. *p* *f*

Ob. *p* *f*

Clar. 1 *p* *f*

Clar. 2 *mp* *p*

B. Cl. *mp* *p*

Bsn. *mp* *p*

A. Sax 1 *p* *f*

A. Sax 2

T. Sax *f* *mf*

B. Sax *mp* *p*

Trpt. 1

Trpt. 2

F. Hn. *f* *mf*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

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

Tuba *mp* *p*

Mlt.

Timp.

Perc. 1

Perc. 2 *p* *mf*

Sus. Cym.

49 50 51 52 53 54

59 In 2

FL/opt. Picc. *mp* *p* *mf* (+ Picc.)

Ob. *mp* *p* *mf*

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

Clar. 2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

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

A. Sax 2 *mf*

T. Sax *f* *mf* Play

B. Sax *mp* *mf* Play

59 In 2

Trpt. 1

Trpt. 2

F. Hn. *f*

Tbn. 1 *mp*

Tbn. 2 *mp*

Euph. B.C. *f*

Tuba *mp*

Mlt. *mf*

Timp.

Perc. 1

Perc. 2 *p* *mf* Sus. Cym.

55 56 57 58 59 60

FL/opt. Picc. *f* *mf* *f*

Ob. *f* *mf* *f*

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

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

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

Bsn. *f* *mf* *f*

A. Sax 1 *f* *mf* *f*

A. Sax 2 *f* *mf* *f*

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

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

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt. *f* *mf* *f*

Timp.

Perc. 1

Perc. 2 *p* *mf*

Sus. Cym.

61 62 63 64 65 66

68 Building (in 3)

FL/opt. Pic.  
Ob.  
Clar. 1  
Clar. 2  
B. Cl.  
Bsn.  
A. Sax 1  
A. Sax 2  
T. Sax  
B. Sax

68 Building (in 3)

Trpt. 1  
Trpt. 2  
F. Hn.  
Tbn. 1  
Tbn. 2  
Euph. B.C.  
Tuba  
Mlt.  
Timp.  
Perc. 1  
Perc. 2

75 Resolute!

FL/opt. Picc. *mf* *f* *f*

Ob. *mf* *f* *f*

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

Clar. 2 *p* *mf* *f* *fp* div.

B. Cl. *f* *f* *fp*

Bsn. *f* *f* *fp*

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

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

T. Sax *f* *fp*

B. Sax *f* *fp*

75 Resolute!

Trpt. 1 *f* *fp* *Tutti*

Trpt. 2 *f* *fp* *div.*

F. Hn. *f* *fp*

Tbn. 1 *f* *fp*

Tbn. 2 *f* *f* *fp*

Euph. B.C. *f* *fp*

Tuba *f* *f* *fp*

Mlt. *f*

Timp. *p* *f* dampen

Perc. 1 *mp* S.D. B.D.

Perc. 2 Cr. Cym. *f*

FL/opt. Picc. *f*

Ob. *f*

Clar. 1 *f*

Clar. 2 *f* *fp*

B. Cl. *f* *fp* *f* *mf*

Bsn. *f* *f* *fp* *f* *mf*

A. Sax 1 *f* *mf*

A. Sax 2 *f* *mf*

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

B. Sax *f* *fp* *f* *mf*

Trpt. 1 *f* *fp*

Trpt. 2 *f* *fp*

F. Hn. *f* *fp* *mf*

Tbn. 1 *f* *f* *fp* *mf*

Tbn. 2 *f* *f* *fp* *mf*

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

Tuba *f* *f* *fp* *f* *mf*

Mlt. *f*

Timp. *f*

Perc. 1 *f* *mp* *f* *mf*

Perc. 2 Cr. Cym. *f*

80 *f* 81 82 83 *f* 84



(Picc. 8<sup>th</sup>)

FL/opt. Picc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

*f*

*mf*

*mf*

*f*

div.

a2

85 86 87 88 89 90

91

Glorious (in 2)  $\text{♩} = 104$

(Picc.  $\text{♩}^{\flat}$  as needed)

Fl/opt. Picc.

Ob.

Clar. 1

Clar. 2

B. Cl.

Bsn.

A. Sax 1

A. Sax 2

T. Sax

B. Sax

91

Glorious (in 2)  $\text{♩} = 104$

Trpt. 1

Trpt. 2

F. Hn.

Tbn. 1

Tbn. 2

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

97

92

93

94

95

96

99 Spirited ♩ = 168

FL/opt. Picc. *rit.* *fp*

Ob. *fp*

Clar. 1 *fp*

Clar. 2 *fp*

B. Cl. *fp*

Bsn. *fp* *ff*

A. Sax 1 *fp* *ff*

A. Sax 2 *fp* *ff*

T. Sax *fp* *ff*

B. Sax *fp* *ff*

99 Spirited ♩ = 168

Trpt. 1 *fp* *ff* *ff*

Trpt. 2 *fp* *ff* *ff* *div.*

F. Hn. *fp* *ff* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

Euph. B.C. *fp* *ff*

Tuba *fp* *ff*

Mlt. *fp* *ff*

Timp. *fp* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *fp* *ff*

97 98 99 100 101 102

FL/opt. Picc. *div.* *a2* *f* *ff*

Ob. *f*

Clar. 1 *f* *ff*

Clar. 2 *div.* *a2* *f* *ff* *div.* *a2*

B. Cl. *mf* *ff*

Bsn. *mf* *ff*

A. Sax 1 *f* *ff*

A. Sax 2 *f* *ff*

T. Sax *f* *ff*

B. Sax *mf* *ff*

Trpt. 1 *fp* *ff*

Trpt. 2 *a2* *div.* *fp* *ff* *a2*

F. Hn. *fp* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *fp* *ff*

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

Tuba *mf* *ff*

Mlt. *dampen* *dampen* *dampen* *ff*

Timp. *dampen* *mf* *ff* *dampen* *dampen* *dampen*

Perc. 1 *dampen* *mf* *ff*

Perc. 2 *choke* *choke* *choke* *ff*

103 104 105 106 107 108