

RWS SYMPHONY BAND SERIES

Grade: 4

Conductor Score: RWS-2544-01

Light The Menorah!

Arranged by
Evan VanDoren

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Light The Menorah!

Arranged by
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INSTRUMENTATION

Conductor Score	1	F Horn 1-2.....	2
Piccolo	1	F Horn 3-4.....	2
Flute 1	4	Trombone 1.....	2
Flute 2	4	Trombone 2.....	2
Oboe	2	Trombone 3.....	2
B ^b Clarinet 1	4	Euphonium B.C.....	2
B ^b Clarinet 2	4	Euphonium T.C.....	2
B ^b Clarinet 3	4	Tuba	4
B ^b Bass Clarinet.....	2	Mallet Percussion: Chimes, Bells, Xylophone.....	3
Bassoon	2	Timpani	1
E ^b Alto Saxophone 1.....	3	Percussion 1: Wind Chimes, Tambourine, Shaker, Snare Drum, Bass Drum	3
E ^b Alto Saxophone 2.....	3	Percussion 2: Crash Cymbals, Triangle, Suspended Cymbal, Maracas, Sleigh Bells, Tambourine, Low Toms (3)	3
B ^b Tenor Saxophone.....	2		
E ^b Baritone Saxophone	1		
B ^b Trumpet 1	3		
B ^b Trumpet 2	3		
B ^b Trumpet 3	3		

PROGRAM NOTE

Light the Menorah! imagines an evening of Hanukkah celebration! Beginning with the simple melody *Ner Li* (I Have a Candle), lush harmonies and textures slowly become more colorful as each successive candle is lit, brightening the faces of those around the menorah. After a moment of introspection, the final candle is lit, and the beauty and majesty of the completed menorah is fully realized in a broad, soaring reprise.

As the moment's gravity subsides, a percussive drive slowly builds into a burst of rhythmic energy! A celebratory dance begins, set to *Hanukkah, Oh Hanukkah*, a traditional Jewish song that captures the essence of the holiday. This vivacious tune is intertwined with *Hava Nagila* (*Let us Rejoice*), a traditional Jewish folk song that is a staple of festivities in Jewish culture. An upbeat celebration continues, developing and blending these melodies until a final rousing statement brings the festivities to a roaring finish!

Composer 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. And, 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 Jewish musicians to perform music derived from their own cultural heritage. I hope that through creating this 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!" This work was commissioned by the Tualatin Valley Community Band from Tigard, Oregon, under the direction of Kevin Soon, Music Director.

For some context about Hanukkah, refer to the lyrics of *Hanukkah, Oh Hanukkah*:

Hanukkah, oh Hanukkah, come light the menorah!¹ 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.
And while we are playing, the candles are burning low,
One for each night, they shed a sweet light to remind us of days long ago⁵.

¹A 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 at once. A ninth candle, or "shamash" (helper), lights the other candles each night. The menorah commemorates the miracle of the Temple's oil, lasting eight days. ²The Hora is a traditional Jewish circle dance often performed on joyous occasions. ³Sivivon is the Hebrew word for "dreidel," a four-sided spinning top traditionally played with during Hanukkah. ⁴Latkes are potato pancakes made from grated potatoes and other ingredients and fried in oil until crispy. This traditional Hanukkah treat symbolizes the miracle of Hanukkah, where a small amount of oil miraculously lasted eight days in the ancient Temple in Jerusalem. ⁵The reference of "days long ago" refers to the origins of Hanukkah, where a small amount of oil, enough for one day, miraculously burned for eight days in the Temple's menorah, symbolizing the triumph of light over darkness and faith over oppression.

NOTES TO CONDUCTOR (see page 32)

(Bio on page 32)



LIGHT THE MENORAH!

Conductor Score
RWS-2544-00

Arr. by Evan VanDoren (ASCAP)

Peacefully ♩ = 66
"Ner Li" (I have a candle)

più mosso *poco rit.* *a tempo*

Piccolo

Flute 1-2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2-3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2-3

F Horn 1-2

F Horn 3-4

Trombone 1

Trombone 2-3

Euphonium B.C.

Tuba

Mallet Percussion
Chimes, Bells,
Xylophone

Timpani
F, B♭, C, D

Percussion 1
Wind Chimes
Tambourine, Shaker
Snare Drum
Bass Drum

Percussion 2
Crash Cymbals
Triangle, Suspended Cymbal
Maracas
Sleigh Bells, Tambourine
Low Toms (3)

Chimes
mf

7 2 3 4 5 6 7 8

*rit.***11 With more motion** ♩ = 80

Picc. *rit.*

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

Ob. *mf*

Clar. 1 *mf* *p* *pp* *mf*

Clar. 2-3 *mf* *p* *pp* *mf*

B. Cl. *mf* *p* *pp* *p*

Bsn. *mf* *p* *pp* *p*

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

T. Sax *mf* *p* *pp* *p*

B. Sax *mf* *p* *pp* *p*

11 With more motion ♩ = 80

Trpt. 1 *rit.* *straight mute* *p* *mf* *p* *mf* *p*

Trpt. 2-3 *straight mute* *p* *mf* *p* *mf* *p*

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

F Hn. 3-4 *mf* *p*

Tbn. 1 *p* *mf* *p*

Tbn. 2-3 *p*

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

Tuba *div.* *a2* *p* *mp* *mf* *p*

Chm. *to Bells*

Timp. *soft mallets* *p*

Perc. 1 *Wind Chimes*
(No Glissando. Carry up for a sustained effect) *p*

Perc. 2

10 11 12 13 14 15

poco rit. Poignantly $\text{♩} = 72$ *poco rit.* **19** Pressing forward $\text{♩} = 90$

Picc. *mf*

Fl. 1-2 *mf*

Ob. *pp* *mf*

Clar. 1 *pp* *mf*

Clar. 2-3 *pp* *mf*

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

Bsn. *mf* *p* *pp* *mp*

A. Sax 1-2 *pp* *mp*

T. Sax *mf* *pp* *mp*

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

poco rit. Poignantly $\text{♩} = 72$ *poco rit.* **19** Pressing forward $\text{♩} = 90$

Trpt. 1

Trpt. 2-3

F Hn. 1-2 *mp*

F Hn. 3-4 *mp*

Tbn. 1 *mf* *p* *pp*

Tbn. 2-3 *mf* *p* *pp*

Euph. B.C. *mf* *p* *pp*

Tuba *mf* *p* *pp*

Mlt. Bells w/plastic mallet *mf*

Timp. *mp* *p*

Perc. 1

Perc. 2 Sus. Cym. w/yarn mallets *p* *mf* B.D. *p*

16 17 18 19 20 21 22

Picc. *p* *mp* *mf* *f*

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

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

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

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

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

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

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

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

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

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

Trpt. 2-3 *open* *2.* *mf* *Tutti* *f*

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

F Hn. 3-4 *mf* *mp* *mf* *f*

Tbn. 1 *mf* *mp* *mf* *f*

Tbn. 2-3 *mf* *mp* *mf* *f*

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

Tuba *mf* *mp* *mf* *f*

Mlt. *mf* *f*

Timp. *mp* *p* *f*

Perc. 1 *mp*

Perc. 2 *Triangle* *Sus. Cym.* *p* *f*

23 24 25 26 27 28

poco rit. **30** Reflectively ♩ = 76 *rit.* **34** Broadly ♩ = 72

Picc. *p* *mp* *f*

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

Ob. *p* *mp* *f*

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

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

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

Bsn. *p* *mf* *f* Solo Tutti

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

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

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

poco rit. **30** Reflectively ♩ = 76 *rit.* **34** Broadly ♩ = 72

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

Trpt. 2-3 *p* *mf* *f*

F Hn. 1-2 *p* *mf* *f* Solo Tutti

F Hn. 3-4 *p* *mf* *f*

Tbn. 1 *p* *mf* *f*

Tbn. 2-3 *p* *mf* *f*

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

Tuba *p* *mf* *f*

Mlt. *f*

Timp. *mf* *f*

Perc. 1 *mf* *f* Cr. Cym.

Perc. 2 *mf* *f*

29 30 31 32 33 34 35

poco rit. a tempo molto rit.

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2-3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

36 37 38 39 40 41

ff f mf

42 Flowingly ♩ = 84

molto rit.

46 Spiritedly ♩ = 160

Picc. *ff* *mp*

Fl. 1-2 *ff* *mp*

Ob. *ff* *mp*

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

Clar. 2-3 *ff* *mp* *mf* *p*

B. Cl. *ff* *mf* *p*

Bsn. *ff* *mf* *p*

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

T. Sax *ff* *mf* *p*

B. Sax *ff* *mf* *p*

Trpt. 1 *ff* *mp*

Trpt. 2-3 *ff* *mp*

F Hn. 1-2 *ff* *mp* *pp*

F Hn. 3-4 *ff* *mp* *pp*

Tbn. 1 *ff* *mp*

Tbn. 2-3 *ff* *mp*

Euph. B.C. *ff* *mp* *pp*

Tuba *ff* *mp* *pp*

Mlt. *ff* to Xylo.

Tim. *ff* F to G, B $\flat$ to A

Perc. 1 Wind Chimes *ff* to Tambourine

Perc. 2 *ff* to Concert Toms

42 43 44 45 46 47

52

LIGHT THE MENORAH!

Picc. *mp* *f*

Fl. 1-2 *mp* *f*

Ob. *mp* *f*

Clar. 1 *mp* *f*

Clar. 2-3 *mp* *f*

B. Cl. *f*

Bsn. *f*

A. Sax 1-2 *f*

T. Sax *f*

B. Sax *f*

Trpt. 1 *mp* *f*

Trpt. 2-3 *mp* *f*

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

F Hn. 3-4 *mp* *f*

Tbn. 1 *f*

Tbn. 2-3 *f*

Euph. B.C. *f*

Tuba *f*

Mlt. *f*

Timp. *f*

Perc. 1 *sim.*

Perc. 2 *mp* *f*

54 55 56 57 58 59

mp *f*

Toms w/wooden sticks *sim.*

Sus. Cym. w/wooden stick *sim.*

62

Picc. *ff* *f*

Fl. 1-2 *ff* *f*

Ob. *ff* *f*

Clar. 1 *mf* *f*

Clar. 2-3 *mf* *f*

B. Cl. *mp* *f*

Bsn. *mp* *f*

A. Sax 1-2 *mf* *f*

T. Sax *mf* *f*

B. Sax *mp* *f*

Trpt. 1 *ff* *f*

Trpt. 2-3 *ff* *f*

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

F Hn. 3-4 *ff* *f*

Tbn. 1 *mp* *f*

Tbn. 2-3 *mp* *f*

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

Tuba *mp* *f*

Mlt. *ff* *mf* *f*

Timp. *mf* *f*

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Xylophone w/plastic mallets

Cr. Cym.

60 61 62 63 64

66 "Hanukkah, oh Hanukkah"

Picc. *ff*

Fl. 1-2 *ff*

Ob. *ff*

Clar. 1 *ff* *f* *mp* *f* Solo, a la "klezmer"

Clar. 2-3 *ff* *f* *mp*

B. Cl. *ff* *mp*

Bsn. *ff* *mp*

A. Sax 1-2 *ff* *f* *mp*

T. Sax *ff* *f* *mp*

B. Sax *ff* *mp*

66 "Hanukkah, oh Hanukkah"

Trpt. 1 *ff*

Trpt. 2-3 *ff* *mf*

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

F Hn. 3-4 *ff* *mp*

Tbn. 1 *ff* *mp*

Tbn. 2-3 *ff* *mp*

Euph. B.C. *ff* *f* *mp*

Tuba *ff* *mp*

Mlt. *ff*

Timp. *ff* *mp*

Perc. 1 *ff* *mp* Maracas

Perc. 2 *ff* *mp*

65 66 67 68 69

LIGHT THE MENORAH!

Pic.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2-3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

70 71 72 73 74 75

77

Picc. *mf*

Fl. 1-2 *mf*

Ob. *Tutti*

Clar. 1 *mf* *Tutti*

Clar. 2-3 *mf*

B. Cl.

Bsn. *mf* *mp*

A. Sax 1-2 *mf* *Tutti*

T. Sax *mf* *mp*

B. Sax

77

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbn. 1 *mf* *mp*

Tbn. 2-3 *mf* *mp*

Euph. B.C.

Tuba

Mlt. *Xylo.* *mf*

Timp.

Perc. 1 *mp*

Perc. 2 *to Triangle*

76 77 78 79

LIGHT THE MENORAH!

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2-3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

80 81 82 83 84

85 "Hava Nagila" (Let us rejoice)

Picc. *mp*

Fl. 1-2 *mp*

Ob. *mp*

Clar. 1 *mp*

Clar. 2-3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax 1-2 *mp*

T. Sax *mp*

B. Sax *mp*

85 "Hava Nagila" (Let us rejoice)

Trpt. 1

Trpt. 2-3

F Hn. 1-2 *mf*

F Hn. 3-4 *mf*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

Euph. B.C. *mp*

Tuba *mp*

Mlt. *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

85 Toms *mp* 86 87 88 89 90

93

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2-3 *mf* *f*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

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

T. Sax *mf* *f*

B. Sax *mf*

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

Trpt. 2-3 *f* *mp* *mf*

F Hn. 1-2 *f*

F Hn. 3-4 *f*

Tbn. 1 *mf*

Tbn. 2-3 *mf*

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

Tuba *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

91 92 93 94 95 96

LIGHT THE MENORAH!

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. *f* *ff*

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

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

B. Cl. *f* *ff*

Bsn. *f* *ff*

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

T. Sax *mf*

B. Sax *f* *ff*

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

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

F Hn. 1-2 *mf* *f* *ff*

F Hn. 3-4 *mf* *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2-3 *f* *ff*

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

Tuba *f* *ff*

Mlt. *f* *ff* *Xylo* *to Bells*

Timp. *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

97 98 99 100 101

102

Picc. *mf* *f* *mf*

Fl. 1-2 *mf* *f* *mf*

Ob. *mf* *f* *mf*

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

Clar. 2-3 *mf* *f* *mf*

B. Cl.

Bsn. *mf* *f* *mf*

A. Sax 1-2 *mf* *f* *mf*

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

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

102

Trpt. 1

Trpt. 2-3

F Hn. 1-2

F Hn. 3-4

Tbn. 1

Tbn. 2-3

Euph. B.C.

Tuba

Mlt. Bells w/plastic mallet *mf*

Timp. A to Bs, D to F

Perc. 1 to Shaker to Wind Chimes

Perc. 2 *mf* *sim.*

102 103 104 105 106 107

110

Picc. *f* *p*

Fl. 1-2 *f* *p*

Ob. *f* *p*

Clar. 1 *f* *p*

Clar. 2-3 *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

A. Sax 1-2 *f* *p*

T. Sax *f* *p*

B. Sax *f* *p*

110

Trpt. 1

Trpt. 2-3

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

F Hn. 3-4 *mf* *f*

Tbn. 1 *mp* *f*

Tbn. 2-3 *mp* *f*

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

Tuba *mp* *f*

Mlt. *f*

Timp.

Perc. 1 Shaker *mp* *f*

Perc. 2 Sleigh Bells *mp* *f*

108 109 110 111 112 113

LIGHT THE MENORAH!

Picc.

Fl. 1-2

Ob.

Clar. 1

Clar. 2-3

B. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpt. 2-3

F. Hn. 1-2

F. Hn. 3-4

Tbn. 1

Tbn. 2-3

Euph. B.C.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Wind Chimes

Sus. Cym. w/yarn mallets

to B.D.

to Maracas to Tambourine

to Xylo.

Legal Use Requires Purchase

120

Picc. *mp*

Fl. 1-2 *mp*

Ob. *mp*

Clar. 1 *mp*

Clar. 2-3 *mp*

B. Cl. *mp*

Bsn. *mp*

A. Sax 1-2 *mp*

T. Sax *mp*

B. Sax *mp*

120

Trpt. 1 *mp* Tutti

Trpt. 2-3 *mp*

F Hn. 1-2 *mp*

F Hn. 3-4 *mp*

Tbn. 1 *mp*

Tbn. 2-3 *mp*

Euph. B.C. *mp*

Tuba *mp*

Mlt.

Timp.

Perc. 1 *mp* to Snare Drum

Perc. 2 *mp* Maracas

120 121 122 123

127

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2-3 *mf* *f*

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

Bsn. *mf* *f* *mp*

A. Sax 1-2 *mf* *f*

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

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

Trpt. 1 *mf* *f*

Trpt. 2-3 *mf* *f*

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

F Hn. 3-4 *mf* *f* *mf*

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

Tbn. 2-3 *mf* *f* *mf*

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

Tuba *mf* *f* *mp*

Mlt. *mf* *f*

Timp. *mp*

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

Perc. 2 *mf* *f* *mp*

124 *mf* 125 *mf* 126 *mf* 127 *f* 128 *mp*

Xylo. *mf*

Tamb. *mf*

Picc. *mf* *p*

Fl. 1-2 *mf* *p*

Ob. *mf*

Clar. 1 *mf* *p*

Clar. 2-3 *mp*

B. Cl.

Bsn. *mf*

A. Sax 1-2 *mf*

T. Sax *mf*

B. Sax

Trpt. 1 *mf*

Trpt. 2-3 *mf*

F Hn. 1-2

F Hn. 3-4

Tbn. 1 *mf*

Tbn. 2-3 *mp*

Euph. B.C. *mf*

Tuba *div.*

Mlt. *mf*

Timp. *mf*

Perc. 1

Perc. 2

129 130 131 132 133 134

135

Picc. *mf* *f*

Fl. 1-2 *mf* *f*

Ob. *mf* *f*

Clar. 1 *mf* *f*

Clar. 2-3 *mf* *f*

B. Cl. *mf* *f*

Bsn. *f*

A. Sax 1-2 *mf* *f*

T. Sax *mf* *f*

B. Sax *mf* *f*

135

Trpt. 1 *f*

Trpt. 2-3 *f*

F Hn. 1-2 *f*

F Hn. 3-4 *f*

Tbn. 1 *f*

Tbn. 2-3 *mf* *f*

Euph. B.C. *f*

Tuba *mf* *f* *a2*

Mlt. *mf* *f*

Timp. *G to A₂*

Perc. 1 *mf* *f* *to Cr. Cym.* *Cr. Cym.*

Perc. 2 *mf* *f*

135 136 137 138 139

141

Picc. *ff* *f* *ff* *f*

Fl. 1-2 *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

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

Clar. 2-3 *ff* *f* *ff* *f*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

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

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

B. Sax *ff* *mf*

Trpt. 1 *ff* *f*

Trpt. 2-3 *ff* *f*

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

F Hn. 3-4 *ff* *f* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

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

Tuba *ff* *mf*

Mlt. *ff* *f* *ff* *f*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff*

140 141 to Toms 142 143 144 145

Picc. *ff* *f*

Fl. 1-2 *ff* *f*

Ob. *ff* *f*

Clar. 1 *ff* *f*

Clar. 2-3 *ff* *f*

B. Cl. *ff* *mf*

Bsn. *ff* *mf*

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

T. Sax *ff* *mf*

B. Sax *ff* *mf*

Trpt. 1 *ff* *f*

Trpt. 2-3 *ff* *f*

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

F Hn. 3-4 *ff* *mf*

Tbn. 1 *ff* *mf*

Tbn. 2-3 *ff* *mf*

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

Tuba *ff* *mf*

Mlt. *ff* *f*

Timp. *ff* *mf*

Perc. 1 *ff* *mf*

Perc. 2 *ff* *mf*

146 147 148 149 150 151

Toms

Picc. *ff* *f* *ff*

Fl. 1-2 *ff* *f* *ff*

Ob. *ff* *f* *ff*

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

Clar. 2-3 *ff* *f* *ff*

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

Bsn. *ff* *mf* *ff*

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

T. Sax *ff* *mf* *ff*

B. Sax *ff* *mf* *ff*

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

Trpt. 2-3 *ff* *f* *ff*

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

F Hn. 3-4 *ff* *mf* *ff*

Tbn. 1 *ff* *mf* *ff*

Tbn. 2-3 *ff* *mf* *ff*

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

Tuba *ff* *mf* *ff*

Mlt. *ff* *f* *ff*

Timp. *ff* *mf* *ff*

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

Perc. 2 *ff* *mf* *ff*

152 153 154 155

156

160

Picc. *f* *ff*

Fl. 1-2 *mf* *ff*

Ob. *mf* *ff*

Clar. 1 *mf* *ff*

Clar. 2-3 *mf* *ff*

B. Cl. *mf* *ff* *fp*

Bsn. *mf* *ff* *fp*

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

T. Sax *mf* *ff*

B. Sax *mf* *ff* *fp*

156

160

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

Trpt. 2-3 *mf* *ff* *fp*

F Hn. 1-2 *mf* *ff* *fp*

F Hn. 3-4 *mf* *ff* *fp*

Tbn. 1 *mf* *ff* *fp*

Tbn. 2-3 *mf* *ff* *fp*

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

Tuba *mf* *ff* *fp*

Mlt. *f* *ff*

Timp. *mf* *ff* *fp*

Perc. 1 *mf* *ff* *fp*

Perc. 2 *mf* *ff* *fp*

156 157 158 159 160

Picc. *f* *ff*

Fl. 1-2 *f* *ff*

Ob. *f* *ff*

Clar. 1 *f* *ff*

Clar. 2-3 *f* *ff*

B. Cl. *ff* *ff*

Bsn. *ff* *ff*

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

T. Sax *f* *ff*

B. Sax *ff* *ff*

Trpt. 1 *ff* *ff*

Trpt. 2-3 *ff* *ff*

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

F Hn. 3-4 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2-3 *ff* *ff*

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

Tuba *ff* *ff*

Mlt. *f* *ff*

Timp. *ff* *f* *dampen* *ff*

Perc. 1 *ff* *f* *ff*

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

161 162 163 *ff* 164 *f* 165 166 167 *ff*

NOTES TO CONDUCTOR

This work is written to be performed by six percussionists despite the wide usage of varied percussion accessories. The mallet and timpani parts are each designed to be performed by one player.

The Percussion 1 and 2 parts are intended to be divided as follows:

Percussion 1 - Player 1: Wind Chimes, Tambourine, Snare Drum.

- Player 2: Bass Drum, Shaker

Percussion 2 - Player 1: Triangle, Crash Cymbals, Suspended Cymbal, Maracas

- Player 2: Suspended Cymbal, Low Concert Toms (3), Sleigh Bells, Tambourine

In the absence of Chimes, Bells may be used as a substitute.

During the lyrical beginnings of this work, I encourage you to stretch tempos and use *molto rubato*. Take your time, and lean into cadence points, particularly those of colorful harmonic language. As the orchestration becomes more dense and colorful, maintain the melody at the front of the texture! For example, in m. 11, the horn voice should be the foremost color, with the flute and muted trumpet eighth notes accompanying.

Keep the work stylistically light and dance-like as it develops into a faster, more upbeat tempo. Efforts were taken to ensure rhythmic stability by providing percussive accompaniment throughout. However, ensure that these accompaniments (in percussion and low winds predominantly) remain in the background, underneath the melodies presented in various forms.

The "Klezmer" style referred to at meas. 69 (Clarinet solo) and m. 73 (Oboe and Alto Saxophone solo) is a musical tradition of the Jewish cultures of Eastern Europe. Stylistically, it is evocative of the human voice, with scoops, grace notes, and vibrato, amongst other characteristics. I encourage you to seek out audio examples of this style in an effort to represent it authentically.

In measures 122 & 123, the Oboe, Flute, and Piccolo should trill from Ab to A natural. At measure 11, the wind chimes should create a sustain as much as possible, starting from high to low and returning high, repeating as needed to complete the written length of the note. The same approach should be taken in measures 42 and 116 if needed.

It is my sincere hope that you enjoy bringing Light the Menorah! to life! Happy Hanukkah!

Please visit my composer page at rwsmusic.com to connect.

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.