

RWS DEVELOPING BAND SERIES

Grade: 2.5

Conductor Score: RWS-2528-01

# We Belong

Evan VanDoren

**RWS**  
DEVELOPING BAND SERIES

**RWS** MUSIC  
COMPANY

Preview Only  
Legal Use Requires Purchase

# RWS DEVELOPING BAND SERIES

## We Belong

Evan VanDoren

### INSTRUMENTATION

Conductor Score .....	1	F Horn .....	4
Flute .....	10	Trombone .....	6
Oboe .....	2	Euphonium B.C. ....	2
B <sup>b</sup> Clarinet 1 .....	6	Euphonium T.C. ....	2
B <sup>b</sup> Clarinet 2 .....	6	Tuba .....	4
B <sup>b</sup> Bass Clarinet .....	2	Mallet Percussion: Xylophone, Bells .....	2
Bassoon .....	2	Timpani .....	1
E <sup>♭</sup> Alto Saxophone .....	6	Percussion 1: Snare Drum, Bass Drum, Suspended Cymbal, Wood Block, Wind Chimes .....	3
B <sup>♭</sup> Tenor Saxophone .....	2	Percussion 2: Triangle, Crash Cymbals, Tambourine, Suspended Cymbal .....	2
E <sup>♭</sup> Baritone Saxophone .....	2		
B <sup>♭</sup> Trumpet 1 .....	5		
B <sup>♭</sup> Trumpet 2 .....	5		

### PROGRAM NOTE

In today's fast-paced and often judgmental world, finding a place for students to genuinely be themselves seems more challenging than ever. With its unique role in fostering a sense of belonging, the band hall stands out as a haven. Here, individuals are encouraged to express themselves freely through the universal language of music, fostering deep connections and understanding among peers and forming a tightly-knit community where everyone feels valued and included. Through rehearsals, performances, and shared musical experiences, band members learn to listen, collaborate, and support one another. The collective achievement of creating beautiful music together instills a profound sense of accomplishment and belonging.

Composer Evan Van Doren shares "I stand among the vast millions of musicians who have experienced the special kind of magic that takes root when embraced in a community of caring, empathetic individuals with a shared purpose. Some of the most powerful memories in my life have taken place within a music community, often physically inside a band hall. These core memories helped form the foundations of my character and personality, and I continue to feel immense gratitude towards those who made these experiences possible. This sense of appreciation fuels our commitment to the band community and the music we create together.

Today, more than ever, the band hall serves as a beacon of hope and positivity, reminding us of the power of community and the importance of spaces where everyone is welcome."

This work was commissioned by the Bee Cave Middle School Band from Austin, Texas, under the direction of band directors Greg Demoore, Amy Palese, & Brittany Baptista.

### NOTES TO CONDUCTOR

*We Belong* was written with the young band in mind, with careful attention to range, rhythmic challenge, and phrase length. A consistent percussion presence throughout the up-tempo segments can help ensure ensemble vertical alignment. Additionally, considerations have been taken to ensure playability with limited instrumentation through careful orchestration, doublings, and occasional cueing. In the lyrical section, phrase lengths are kept somewhat short, and dynamic shapes are unified to set up the young band for a successful performance.

This work is intended to be performed by six percussionists. The mallet and timpani parts are each intended to be performed by one player. The Percussion 1 and 2 parts are intended to be divided as follows:

- Percussion 1: Player 1: Snare Drum, Suspended Cymbal, Wind Chimes  
Player 2: Bass Drum, Woodblock
- Percussion 2: Player 1: Crash Cymbals, Triangle  
Player 2: Suspended Cymbal, Tambourine

Should the double stops prove too challenging for the mallet performer, omit the bottom note of each double stop throughout the piece.

Ensemble balance to the melody (first heard in meas. 4 in the trumpets) is paramount to a successful performance of this work. As shorter forms of this melody are passed around the band more quickly (as in meas. 39), feel free to adjust dynamic markings, bringing melodic content to the foreground and accompaniment to the background, as it makes sense to do so within the performing band's specific instrumentation. Staccato eighth notes are marked through to indicate a "lifted" style - but be cautious not to let these notes become too short or dry.

In the lyrical segment (beginning at meas. 49), it's essential to keep the final notes of phrases followed by rests "long." (For example, the quarters note in m. 51 and m. 52).

Feel free to stretch the tempo rubato in measures 57 and 66-67 as much as the ensemble feels comfortable.

I sincerely hope you enjoy bringing *We Belong* to life! Best wishes for a successful performance! Please visit my composer page at [rwsmusic.com](http://rwsmusic.com) to connect!



(Bio on page 24)



# WE BELONG

Conductor Score

Evan VanDoren (ASCAP)

RWS-2528-00

Energetically! ♩ = 152-160

4

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Energetically! ♩ = 152-160

4

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Euphonium B.C.

Tuba

Mallet Percussion  
Xylophone, with hard mallets  
Bells

Timpani  
F, B, E

Percussion 1  
Snare Drum  
Bass Drum  
Suspended Cymbal  
Wood Block  
Wind Chimes

Percussion 2  
Triangle  
Crash Cymbals  
Tambourine  
Suspended Cymbal



WE BELONG

14

Fl. *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

A. Sax *mp* *mf*

T. Sax *mp* *mf*

B. Sax *mp* *mf*

14

Trpt. 1 *mf*

Trpt. 2 *mf*

F Hn. *mp* *mf*

Tbn. *mp* *mf*

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

Tuba *mp* *mf*

Mlt. (omit bottom note of double stops if needed) *mf*

Timp. *mp* *mf*

Perc. 1 *mp* *mf*

Perc. 2 *mp* *mf*

13 14 15 16 17 18

to Triangle  
to Tambourine



WE BELONG

Fl. *mp*

Ob. *mp*

Clar. 1 *mf* *mp*

Clar. 2 *mf* *mp*

B. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sax *mf* *mp*

T. Sax *mf* *p*

B. Sax *mf* *p*

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

Trpt. 2 *p* *mf* *p*

F Hn. *mf* *mp*

Tbn. *p* *mf* *p*

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

Tuba *p* *mf* *p*

Mlt. *p* *mf* *p*

Timp. *p* *mf* *p*

Perc. 1 sticks on rim *p* *mf* *p*  
W.B. w/ hard mallet

Perc. 2 *mf* *p*

Sus. Cym.

26 27 28 29 30 31 32

WE BELONG

Fl. *mf* *p* *mf*

Ob. *mf* *mf*

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

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

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

Bsn. *mf* *p* *mf*

A. Sax *mf* *p* *mf* div.

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

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

Trpt. 1 *mf*

Trpt. 2 *mf*

F. Hn. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

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

Tuba *mf* *p* *mf*

Mlt. *mf*

Timp. *mf*

Perc. 1 *mf* *p* to B.D. *mf* B.D.

Perc. 2 *mf* to Cr. Cym. to Sus. Cym.

33 34 35 36 37 38

WE BELONG

39

Fl. *f* *f* *mf*

Ob. *f* *f* *mf*

Clar. 1 *f* *mf*

Clar. 2 *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sax *f* *f* *mf* *div.* *a2*

T. Sax *f* *mf*

B. Sax *f* *mf*

39

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

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

F Hn. *f* *mf*

Tbn. *f* *mf*

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

Tuba *f* *mf*

Mlt. *f* *to Bells* *Bells w/ hard mallets* *mf*

Timp. *f* *dampen* *mf*

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

Perc. 2 *f* *Cr. Cym. choke* *mf*

39 *f* 40 41 *mf* 42 43 44 *mp* *Sus. Cym.*

49 Expressively ♩ = 80-88

*rit.*

Fl. *f* *p*

Ob. *f* *p*

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

Clar. 2 *f* *mp* *p*

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

Bsn. *f* *mp* *p*

A. Sax *f* *mp* *p*

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

B. Sax *f* *mp* *p*

*rit.*

49 Expressively ♩ = 80-88

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

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

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

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

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

Tuba *f* *p* *p* *mf* *p*

Mlt. *f*

Timp. *f* *p*

Perc. 1 *f* to Wind Chimes

Perc. 2 *f* to Tri.

45 46 47 48 49 50 51

WE BELONG

Fl. *mf* *p* *mf* *p* *poco rit.* *p*

Ob. *mf* *p* *mf* *p* *p*

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

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

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

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

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

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

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

Trpt. 1 *p* *mf* *p* *poco rit.* *p*

Trpt. 2 *p* *mf* *p* *p*

F Hn. *p* *mf* *p* *p*

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

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

Tuba *p* *mf* *p* *p*

Mlt. *mf* *p* *dampfen* *mf* *p* *p*

Timp. *mf* *p*

Perc. 1 *p*

Perc. 2 Tri. *p*

52 53 *p* 54 to Cr. Cym. 55 56 57 *p*

WE BELONG

58 *a tempo*

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

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

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

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

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

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

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

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

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

58 *a tempo*

Trpt. 1 *f* *mp* *f* *p*

Trpt. 2 *f* *mp* *f* *p*

F Hn. *f* *mp* *f* *p*

Tbn. *f* *mp* *f* *p*

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

Tuba *f* *mp* *f* *p*

Mlt. *f* *mp* *f* dampen to Xylo.

Timp. *f*

Perc. 1 W.C. to Snare Drum  
*f* to Wood Block  
Cr. Cym. to Tri.

Perc. 2

58 59 60 61 62 63

*f* *mp* *f*

WE BELONG

68 Energetically! ♩ = 152-160

Fl. *rit.* *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

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

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

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

Bsn. *mp* *mf* *p*

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

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

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

Cue: Bsn.

68 Energetically! ♩ = 152-160

Trpt. 1 *mf* *p*

Trpt. 2 *mf* *p*

F Hn. *mf* *p*

Tbn. *mf* *p*

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

Tuba *mf* *p*

Cue: Bsn.

Mlt. *p* Xylo.

Timp.

Perc. 1

Perc. 2

64 65 66 67 68 69

WE BELONG

Fl. *p*

Ob. *p*

Clar. 1 *p*

Clar. 2 *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

A. Sax *mf* *p*

T. Sax *mf* *p*

B. Sax *mf* *p*

Trpt. 1 *mf* Solo (opt. soli)

Trpt. 2

F Hn. *mf* *p*

Tbn. *mf* *p*

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

Tuba *mf* *p*

Mlt. *mf* *p*

Timp. *mf* *p*

Perc. 1

Perc. 2 Tri.

70 71 72 73 74

*mf* *p*

Sus. Cym.  
w/ wooden stick

WE BELONG

77

Fl. *div.* *p* *mf* *p* *mp* *a2*

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

Clar. 1 *mp*

Clar. 2 *mp*

B. Cl.

Bsn. *p*

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

T. Sax *mf* *p*

B. Sax

77

Trpt. 1 *p* *mf* *Tutti*

Trpt. 2 *mf*

F. Hn. *p*

Tbn. *p*

Euph. B.C. *p*

Tuba

Mlt. *mf*

Timp.

Perc. 1 *w.B.* *p* *mf* *p* *S.D.* *p*

Perc. 2

75 76 77 78 79 80

WE BELONG

85

Fl. *f* *mf* *p* *p*

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

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

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

B. Cl. *fp* *p*

Bsn. *fp* *p*

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

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

B. Sax *fp* *p*

85

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

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

F Hn. *f* *mf* *p*

Tbn. *fp* *p*

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

Tuba *fp* *p*

Mlt. *p* *mf* *p*

Timp. *p*

Perc. 1 *f* *p* *mf* *p* to B.D. *p*

Perc. 2 *mf* *p*

81 82 83 84 85 86

WE BELONG

Fl. *mp* *mf*

Ob. *mp* *mf*

Clar. 1 *mp* *mf*

Clar. 2 *mp* *mf*

B. Cl. *mp* *mf*

Bsn. *mp* *mf*

A. Sax *mp* *mf*

T. Sax *mp* *mf*

B. Sax *mp* *mf*

Trpt. 1 *mp* *mf*

Trpt. 2 *mp* *mf*

F Hn. *mp* *mf*

Tbn. *mp* *mf*

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

Tuba *mp* *mf*

Mlt. *mp* *mf*

Timp. *mp* *mf*

Perc. 1 *mp* *mf*  
B.D.

Perc. 2

87 88 89 90 91



WE BELONG

97

Fl. *mf*

Ob. *mf*

Clar. 1 *mf*

Clar. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax *mf*

T. Sax *mf*

B. Sax *mf*

97

Trpt. 1 *f*

Trpt. 2 *f*

F. Hn. *mf*

Tbn. *mf*

Euph. B.C. *mf*

Tuba *mf*

Mlt. *mf*

Timp.

Perc. 1

Perc. 2

97 *mf* 98 99 100 *p* 101 *mf*



WE BELONG

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.  
Tuba  
Mlt.  
Timp.  
Perc. 1  
Perc. 2

107 108 *p* 109 *mf* 110 111 *mp*

WE BELONG

112

Fl. *f*

Ob. *f*

Clar. 1 *f*

Clar. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax *f* *div.*

T. Sax *f*

B. Sax *f*

112

Trpt. 1 *f*

Trpt. 2 *f*

F Hn. *f*

Tbn. *f*

Euph. B.C. *f*

Tuba *f*

Mlt. *f*

Timp. *f* dampen *fp* *f*

Perc. 1 *f* choke *fp* *f*

Perc. 2 *f* choke *p* *f*

112

113

114

115

WE BELONG

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.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

116

117

118

119

a2

dampen

choke

Sus. Cym.  
w/ wooden stick

## ABOUT THE COMPOSER



**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.

Preview Only  
Legal Use Requires Purchase