

Shine On Me

For Concert Band, Grade 3
By Erin Keeton-Howard (ASCAP)

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 3 - Bb Trumpet 1 |
| 4 - Flute 1 | 3 - Bb Trumpet 2 |
| 4 - Flute 2 | 3 - Bb Trumpet 3 |
| 2 - Oboe | 3 - F Horn 1 |
| 2 - Bassoon | 3 - F Horn 2 |
| 3 - Bb Clarinet 1 | 3 - Trombone 1 |
| 3 - Bb Clarinet 2 | 3 - Trombone 2 |
| 3 - Bb Clarinet 3 | 2 - Euphonium B.C. |
| 2 - Bb Bass Clarinet | 2 - Euphonium T.C. |
| 3 - Eb Alto Saxophone 1 | 4 - Tuba |
| 3 - Eb Alto Saxophone 2 | |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- | |
|--|
| 2 - Electric Bass or Keyboard |
| 2 - Mallets 1: Vibraphone/Xylophone |
| 2 - Mallets 2: Marimba |
| 2 - Timpani |
| 2 - Percussion 1: Drumset |
| 2 - Percussion 2: Hi-hat |
| 2 - Percussion 3: Wind Chimes/Tambourine |
| 2 - Percussion 4: Concert Toms/Crash Cymbals/Cowbell |
| 2 - Percussion 5: Suspended Cymbal/Triangle |

Full Set - \$75.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



Shine On Me

By Erin Keeton-Howard

Program Notes

"Shine On Me" was a collaborative effort using a melodic idea I had been saving combined with the vision of the Eisenhower Middle School Band under the direction of Nicole Finkle. The opening melody represents the feeling you get when deep in conversation with good people, and you feel truly seen and known. Alternatively, it also represents the physical sensation of warmth on your face when you live in Seattle and the sun finally comes out and shines down after months of rain. The celebration section captures the joy of community and belonging within the band family.

The students at EMS shared with me that their community is very diverse. Many different identities and cultures are represented, and everyone is welcome. Everyone has a seat at the table (or-- in the band!). This is a friendly reminder to surround yourself with people who help you shine, and to lift up the light of those around you! -- Erin KH

Performance Notes

- The solo section can be repeated as needed to accommodate any number of soloists. Feel free to explore any combination of the backgrounds.

About the Composer



Erin Keeton-Howard is a Seattle-based music educator, musician, and composer. She holds a B.S. in Music Education from the University of Missouri and holds a M.A. in Music Education with an emphasis in Conducting from the University of Washington. With her background in education, Erin is passionate about writing quality band music, particularly for middle school musicians. She has written works for concert band, brass band, jazz band, and chamber ensembles.

Currently, Erin serves as Director of Bands at The Northwest School in downtown Seattle and Director of the Seattle Symphonic Band at North Seattle College. Additionally, Erin is co-director/founder of FORMATION Wind Band. FORMATION is a women's wind ensemble committed to empowering women to create, collaborate, and build community together.

Visit www.ekhmusic.com for more.

Score
Grade 3
Duration: 3:45

ERIN KEETON-HOWARD
(ASCAP)

Snap on 2 & 4 while singing, stagger breath as needed

RSMPCB089

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10

Fl. 1/2 *mp*

Ob. *mp*

Bsn. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2/3 *mp*

B. Cl. *mp*

A. Sx. 1/2 *mf*

T. Sx. *mp*

B. Sx. *mp*

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2 *mf*

Tbn. 1/2 *mf*

Euph. *mf*

Tuba *mf*

E.B. *mp*

Mal. 1 *mp*

Mal. 2 *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mf*

Perc. 3

Perc. 4 *mp*

Perc. 5 *p* *mf* *pp*

Vibraphone (rubber mallets)

Marimba (medium yarn mallets)

Concert Toms

scrape

8 9 10 11 12 13

18

Fl. 1/2 *mf* *f*

Ob. *mf* *f*

Bsn. *mf*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 *mf* *f*

B. Cl. *mf* *f*

A. Sax. 1/2 *f* div.

T. Sax. *mf* *f*

B. Sax. *mf*

B. Tpt. 1 *mp*

B. Tpt. 2/3 *mp* *a2*

Hn. 1/2 *a2*

Tbn. 1/2 *a2*

Euph. *div.*

Tuba

E.B. *mf*

Mal. 1 *mf*

Mal. 2 *mf*

Timp. *mf*

Perc. 1 *f*

Perc. 2 *mf* *p*

Perc. 3 *mf* Tambourine

Perc. 4 *mf*

Perc. 5 *mf* *p* *mf*

14 15 16 17 18 19 20

accel.

Fl. 1/2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tuba

E.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Tri.

Cr. Cym.

21 22 23 24 25 26

27 Straight Eighths = 120

33

36

Fl. 1/2 *p* *f* *ff*

Ob. *p* *f* *ff*

Bsn. *p* *f* *mp*

B♭ Cl. 1 *p* *f* *ff*

B♭ Cl. 2/3 *p* *f* *ff*

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

A. Sx. 1/2 *mp* *f* *fp*

T. Sx. *mp* *f* *fp*

B. Sx. *mp* *f* *mp*

B♭ Tpt. 1 *mp* *f* *fp* *ff*

B♭ Tpt. 2/3 *mp* *f* *fp* *ff*

Hn. 1/2 *mp* *f* *fp* *f*

Tbn. 1/2 *mp* *f* *mp*

Euph. *mp* *f* *mp*

Tuba *mp* *f* *mp*

E.B. *mp*

Mal. 1 *f* *ff*

Mal. 2 *f*

Timp. *mp* *f*

Perc. 1 *mp* *f*

Perc. 2 *mp* *f*

Perc. 3 *p* *f*

Perc. 4 *f*

Perc. 5 *scrape* *f*

Xylophone

7

44

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tuba

E.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Cowbell

Triangle

scrape

40 41 42 43 44 45 46

52

Fl. 1/2

Ob.

Bsn.

B $\flat$ Cl. 1

B $\flat$ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tuba

E.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

47 48 49 50 51 52 53

Score for "Shine On Me" (Page 9 of 9).

Key: B-flat major (two flats). Time Signature: 4/4.

Chord Progression (Measures 54-58):

- 54: E^b7
- 55: A^bmaj7
- 56: E^b7
- 57: A^bmaj7
- 58: E^b7

Instrumentation and Dynamics:

- Fl. 1/2:** Melodic line, dynamics *p* (measures 58-59).
- Ob.** Rests.
- Bsn.** Sustained notes, dynamics *p* (measures 58-59).
- B. Cl. 1 & 2/3:** Sustained notes.
- B. Cl.** Melodic line.
- A. Sx. 1/2:** Melodic line.
- T. Sx.** Sustained notes, dynamics *p* (measures 58-59).
- B. Sx.** Sustained notes.
- B. Tpt. 1 & 2/3:** Melodic line, dynamics *f* (measure 54), *p* (measures 58-59).
- Hn. 1/2:** Sustained notes, dynamics *p* (measures 58-59).
- Tbn. 1/2:** Sustained notes, dynamics *p* (measures 58-59).
- Euph.** Sustained notes, dynamics *f* (measure 54), *p* (measures 58-59).
- Tuba:** Sustained notes, dynamics *f* (measure 54), *p* (measures 58-59).
- E.B.** Sustained notes, dynamics *p* (measures 58-59).
- Mal. 1 & 2:** Sustained notes, dynamics *p* (measures 58-59).
- Timp.** Sustained notes, dynamics *p* (measures 58-59).
- Perc. 1:** Rhythmic pattern, dynamics *p* (measures 58-59).
- Perc. 2:** Rhythmic pattern, dynamics *p* (measures 58-59).
- Perc. 3:** Rhythmic pattern, dynamics *p* (measures 58-59).
- Perc. 4 & 5:** Rests.

Page Number: 54, 55, 56, 57, 58, 59.

This image shows a page of a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including the following instruments:

- Fl. 1/2
- Ob.
- Bsn.
- B♭ Cl. 1
- B♭ Cl. 2/3
- B. Cl.
- A. Sx. 1/2
- T. Sx.
- B. Sx.
- B♭ Tpt. 1
- B♭ Tpt. 2/3
- Hn. 1/2
- Tbn. 1/2
- Euph.
- Tuba
- E.B.
- Mal. 1
- Mal. 2
- Timp.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Perc. 5

The score is divided into measures, with measure numbers 60, 61, 62, 63, 64, 65, and 66 visible at the bottom. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are used throughout the score to indicate volume. The notation includes various musical symbols, including notes, rests, and articulation marks.

67

Fl. 1/2 *ff*

Ob. *ff*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2/3 *ff*

B. Cl. *ff*

A. Sx. 1/2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2/3 *ff*

Hr. 1/2 *ff*

Tbn. 1/2 *ff*

Euph. *ff*

Tuba *ff*

E.B. *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f* Cowbell

Perc. 5 *f* back of mallet

67 68 69 70 71

Fl. 1/2

Ob.

Bsn.

B $\flat$ Cl. 1

B $\flat$ Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tuba

E.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

1.

p

mp

f

p

76

Fl. 1/2 *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2/3 *f*

B. Cl. *f*

A. Sx. 1/2 *f*

T. Sx. *f* *div.*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2/3 *f*

Hr. 1/2 *f*

Tbn. 1/2 *f*

Euph. *f*

Tuba *f*

E.B. *f*

Mal. 1 *f*

Mal. 2 *f*

Timp. *f* *B♭ to C, low E to F*

Perc. 1 *f* *mf*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4

Perc. 5 *f*

76 77 78 79 80 81

84

rit.

Fl. 1/2

Ob.

Bsn.

B. Cl. 1

B. Cl. 2/3

B. Cl.

A. Sx. 1/2

T. Sx.

B. Sx.

B. Tpt. 1

B. Tpt. 2/3

Hn. 1/2

Tbn. 1/2

Euph.

Tuba

E.B.

Mal. 1

Mal. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

82 83 84 85 86 87 88 89