

Celestial

Ryan Meeboer

The term “celestial” has many different meanings: relating to the sky, space or the heavens. All of these things can be used to describe what is brought out by the performance of this piece.

After an exciting opening, the music moves into the first of its two themes, introduced by the flute, oboe and trumpet, at measure 5. This theme goes through a number of transformations throughout the piece and gives the performers the opportunity to work on many elements and styles of playing, from light dynamics and articulations, to something that is meant to be played with more energy and heaviness.

The contrasting theme, brought in at measure 21 by the clarinets and horn, is set in the minor mode. The orchestration also thins out to only a few instruments to help create a more dramatic effect.

Starting at measure 53, the piece works its way to the climax. Although a forte dynamic is marked here, be sure performers do not start to over play the dynamic too soon. The adjustments in the rhythms performed by the accompaniments to the melody will help build the excitement all on its own.

Take note of the sudden dynamic drop at measure 67. This is meant to give the song one last exciting moment in the final measures, so extra rehearsal time may be required so it can be executed perfectly.

Ryan Meeboer is a music educator, who obtained his degree through the Ontario Institute for Studies in Education at the University of Toronto. As a composer, he has written and arranged many pieces for concert band, jazz band, and small ensembles. His young band piece, *Last Voyage of the Queen Anne's Revenge*, has been well received by performers, educators, and audiences, and his pieces are starting to be found on festival and contest lists. As a performer, he has had experience in several groups, including concert and stage bands, chamber choir, vocal jazz ensemble, acoustic duets, and the Hamilton based swing group, “The Main Swing Connection”.

Ryan began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, he gained experience in several families of instruments. Focusing on music education and theory (including composition and orchestration), he attended McMaster University to achieve his honours degree in music. Ryan is currently a teacher for the Halton District School Board in Ontario, where he continues to compose and arrange.

*Please contact the composer if you require any further information about this piece
or his availability for commissioning new works and appearances.*

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ISBN: 9781771579100
CATALOG NUMBER: BQ222549

COST: \$15.00
DURATION: 2:10

DIFFICULTY RATING: Easy
Brass Quintet

CELESTIAL

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With Spirit ♩ = 132

2 3 4 5

B♭ Trumpet 1 *f* *mf*

B♭ Trumpet 2 *f* *mp*

F Horn *f* *mp*

Trombone *f* *mp*

Tuba *f* *mp*

6 7 8 9 10

11 12 13 14 15

mp *mf*

16 17 18 19 20

21 22 23 24 25

26 27 28 29 30

31 32 33 34 35

36 37 38 39 40

41 42 43 44 45

mf *mf* *f* *f* *f* *f* *mp* *p* *p*

This musical score is for the piece 'CELESTIAL' on page 3. It covers measures 31 through 45. The score is written for five staves: two treble clefs (soprano and alto) and three bass clefs (tenor, bass, and a lower bass line). The key signature has two flats (B-flat and E-flat). The tempo and dynamics are indicated by markings such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and ties. A large, diagonal 'Preview' watermark is overlaid across the center of the page.

46 47 48 49 50

51 52 53 54 55

56 57 58 59 60

This musical score is for measures 46 through 60 of a piece titled 'CELESTIAL'. It is written for a five-part ensemble: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems of five measures each. A large, diagonal 'PREVIEW' watermark is overlaid across the center of the page. Dynamics include *mp* (mezzo-piano) and *f* (forte). The notation includes various note values, rests, and slurs. The first system (measures 46-50) shows the Soprano and Alto parts with long, flowing lines, while the Tenors and Basses have more rhythmic, eighth-note patterns. The second system (measures 51-55) introduces a change in texture with more active parts and a shift to a forte dynamic in measure 53. The third system (measures 56-60) continues the rhythmic patterns established in the previous systems, with the Soprano and Alto parts concluding with long, sustained notes.

61 62 63 64 65

66 67 68 69

mf *f* *mp* *mf* *f* *p* *mp* *mf* *f*