

The Fall of Troy

Ryan Meeboer

Instrumentation:

Flute - 8
Oboe - 1
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Bass Clarinet - 1
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 2 - 2
F Horn - 2
Trombone / Bassoon - 4
Baritone - 1
Baritone Treble Clef - 1
Tuba - 2
String Bass - 1
Snare Drum, Tom toms, Bass Drum - 2
Percussion (Tambourine, Shaker, Crash Cymbals,
Suspended Cymbal, Rainstick, Brake Drum) - 3

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The legend of the great city of Troy varies depending on historical or fictional belief. This city was the location of the long lasting Trojan Wars, between the people of Troy and the Greeks. The fall of Troy is probably most accredited to the Greeks plan to build the Trojan Horse, use it to sneak inside cities walls, and defeat Troy's army while they slept.

All the sections of this piece are connected by a single theme. The fanfare-like opening represents the beauty and power of Troy and introduces the theme through the use of the first few pitches. Although composed in common time, the music has a cut-time feel to it. The director may or may not choose to conduct the piece in 2 or in 4. The piece's counter-melody is brought in by the flute, oboe, and alto sax at measure 9. As it is new material to the piece, be sure the players bring it out, and all the other performers try not to over blow and bury the sound. Furthermore, at measure 17, the tenor sax, trombone, and baritone parts are extremely important, as they are the only ones with motion, so they need to be played out over the held chord.

The piece moves into its second section at measure 23 and was written to represent the ongoing Trojan War. This movement has a little more momentum to it. It is also the first time we hear the full theme performed in the first variation. Although it is not notated, the melody in this section can be played with a slight accented feel to it, to help add to its power and excitement.

At measure 67, the piece moves into a lyrical section, representing the mourning of fallen heroes as the city of Troy is tricked into feeling it was victorious against the Greeks. The melody is presented in another variation first performed by an alto sax solo. It then moves through the sections, allow each family of instruments to shine, before having all the instruments play together to close the section. As with all other lyrical pieces, everything should be played smoothly, when not slurred.

Finally, measure 84 brings on the final section of the piece. It is marked aggressively, as the Greeks siege upon the city of Troy by attacking while the city sleeps. The melody is presented in its final form, first by the trumpets, and followed by combining this variation with the opening fanfare style. Notes should be attacked with the tongue to represent the event accordingly and the section should be played with the feeling of a war's final battle.

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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DIFFICULTY RATING: GRADE 1.5
Concert Band

6

7

8

9

10

11

12

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

S.D.
Toms

B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

T.T. mid

13

14

15

16

17

18

19

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

S.D.
Toms
B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

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20

21

22

23

24

25

rit.

a Tempo (Feel in 4)

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

S.D.
Toms

B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

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Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

S.D.
Toms

B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

44

45

46

47

48

49

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bar

Tuba

S.D.
Toms

B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

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50

51

52

53

54

55

Flute (Fl) staff with musical notation.

Oboe (Ob) staff with musical notation.

Clarinet 1 (Cl 1) staff with musical notation.

Clarinet 2 (Cl 2) staff with musical notation.

Bass Clarinet (B Cl) staff with musical notation.

Alto Saxophone 1 (A Sax 1) staff with musical notation.

Alto Saxophone 2 (A Sax 2) staff with musical notation.

Tenor Saxophone (T Sax) staff with musical notation.

Bass Saxophone (B Sax) staff with musical notation.

Trumpet 1 (Tpt 1) staff with musical notation.

Trumpet 2 (Tpt 2) staff with musical notation.

Horn (Hn) staff with musical notation.

Trumpet/Bassoon (Trbn Bsn) staff with musical notation.

Bassoon (Bsn) staff with musical notation.

Tuba (Tuba) staff with musical notation.

Snare Drum (S.D.) staff with musical notation.

Bass Drum (B.D.) staff with musical notation.

Drum set including Tambourine (Tamb), Shake, Conga (C.C.), Snare Conga (S.C.), and Brake.

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56

57

58

59

60

61

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bar

Tuba

S.D.
Toms

B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

T.T. low

74

75

76

77

78

79

Fl *mp*

Ob *mp*

Cl 1 *mp*

Cl 2 *mp*

B Cl

A Sax 1 *tutti mp*

A Sax 2 *mp*

T Sax *play mp*

B Sax

Tpt 1

Tpt 2

Hn

Trbn Bsn

Bari

Tuba

S.D. Toms

B.D. *p*

Tamb. Shake C.C. S.C. Rain Brake *p mp*

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80

81

82

83

84

85

Fl *mf*

Ob *mf*

Cl 1 *mf*

Cl 2 *mf*

B Cl *mf*

A Sax 1 *mf*

A Sax 2 *mf*

T Sax *mf*

B Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Hn *mf*

Trbn *mf*

Bsn *mf*

Bari *mf*

Tuba *mf*

S.D. *mf*

Toms *mf*

B.D. *mf*

Tamb. *mf*

Shake *mf*

C.C. *mf*

S.C. *mf*

Rain *mf*

Brake *mf*

Susp. Cym. w/ stick *mf*

rit.

Aggressively $\text{♩} = 152$

p

T.T.

Rainstick

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Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

S.D.
Toms

B.D.

Tamb.
Shake

C.C.

S.C.

Rain

Brake

Anvil or
Brake Drum

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bar

Tuba

S.D.
Toms

B.D.

Tamb.
Shake

C.C.
S.C.
Rain
Brake

mf

mf

mf

mf

Preview Only
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98

99

100

101

102

103

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bar

Tuba

S.D.
Toms

B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

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110

111

112

113

114

115

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

S.D.
Toms
B.D.

Tamb.
Shake
C.C.
S.C.
Rain
Brake

choke