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
- Eb Trumpet 2 - 2
- F Horn - 2
- Trombone / Bassoon - 1
- Baritone - 1
- Baritone Treble Clef - 1
- Tuba - 2
- String Bass - 1
- Snare Drum, Tom Toms, Bass Drum - 2
- Percussion (Tambourine, Shaker, Crash Cymbal, Suspended Cymbal, Rainstick, Brake Drum) - 3

Duration: 4:10

GRADE 1.5

CB13233

$48.00
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 city 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 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 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, allowing 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, 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 the 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.

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

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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