

# A New Day

Ryan Meeboer

Instrumentation:

Flute - 8

Oboe - 2

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 - 2

Baritone Treble Clef - 1

Tuba - 2

String Bass - 1

Bells - 1

Timpani - 1

Snare Drum, Bass Drum - 1

Crash Cymbals, Tambourine, Triangle,  
Claves, Suspended Cymbal - 4

PREVIEW ONLY

# EIGHTH NOTE PUBLICATIONS

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*A New Day* is a celebratory type piece where the melodies, feel, and harmonies are bright and uplifting. Throughout the entire piece, the feel should be kept light, and not overly powerful, with the exception of the introduction and the closing.

The piece is to be played 'Stately'. This could be interpreted to have a feel in two, however, it may benefit the performers to have the piece conducted in a fast four. You may decide to conduct the piece in two, just to introduce cut-time to your students or give them a bit of a challenge.

Pay particular attention to the dynamics, especially in the introduction, as there are passages that are similar to each other, but have varied dynamic markings. Watch that the performers do not fall into the patterns of the opening measures and miss some of these articulation changes. Likewise, the ostinato introduced by the flute, oboe, and clarinet at measure 13 is very light to create the feel, however, the melody is to be played very legato over top. This continues throughout all the sections where this material returns.

The contrasting sections of this piece provide opportunity for the band to work on balance and dynamic contrast, while focusing on the woodwind and brass sections. First, at measure 33, an alto sax soli is featured with harmonic motion provided by the clarinet section. By removing many instruments from the piece, the dynamic contrast should happen on its own, so be sure the instruments do not sacrifice good tone to achieve the *piano* dynamic.

At measure 57, the brass section reintroduces the opening material with some harmonic and melodic contrasts in the style of a chorale. Again, the sudden dynamic change should occur on its own, but point out there should be a quick drop in dynamics. Furthermore, with the removal of many percussion instruments, and with less rhythmic movement in the wind parts, be sure the tempo is consistent. At measure 65, the woodwinds relieve the brass material, with the clarinets introducing a countermelody and some more rhythmic motion.

After the main material has made its final appearance at measure 75, the piece moves into a closing that should be played with lots of energy. Pay particular attention to the articulation and dynamic markings that support the feel for the ending of this piece. Finally, be sure that the band does not play the final measures too loudly, otherwise they will take away from the importance of the melodic material by possibly producing harsh tone.

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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# A NEW DAY

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Stately  $\text{♩} = 140$

2 3 4 5 6

Flute *f*

Oboe *f*

B $\flat$  Clarinet 1 *f*

B $\flat$  Clarinet 2 *f*

B $\flat$  Bass Clarinet *f*

E $\flat$  Alto Saxophone 1 *f*

E $\flat$  Alto Saxophone 2 *f*

B $\flat$  Tenor Saxophone *f*

E $\flat$  Baritone Saxophone *f*

B $\flat$  Trumpet 1 *f*

B $\flat$  Trumpet 2 *f*

F Horn *f*

Trombone Bassoon *f*

Baritone *f*

Tuba *f*

Bells *f*

Timpani B $\flat$ -E $\flat$ -F *f*

Snare Drum Bass Drum *f*

Crash Cymbals Tambourine Triangle Claves Suspended Cymbal *f*

Susp. Cym. w/ mallets *f*



Fl *p*

Ob *p*

Cl 1 *p*

Cl 2 *p*

B Cl *f* *p*

A Sax 1

A Sax 2

T Sax

B Sax *f* *p*

Tpt 1 *mf*

Tpt 2

Hn

Trbn Bsn

Bari *f* *p*

Tuba *f* *p*

Bells

Timp

S.D.  
B.D.

C.C.  
Tamb.  
Tri.  
Claves  
S.C. *p*

PREVIEW ONLY











49

50

51

52

53

54

55

Fl

Ob

Cl 1  
*mf*

Cl 2  
*mf*

B Cl  
*mf*

A Sax 1

A Sax 2

T Sax  
*mf*

B Sax  
*mf*

Tpt 1

Tpt 2

Hn  
*mf*

Trbn  
Bsn  
*mf*

Bari  
*mf*

Tuba  
*mf*

Bells

Timp  
*mf*

S.D.  
B.D.  
*mf*

C.C.  
Tamb.  
Tri.  
Claves  
S.C.  
*mf* Tamb.

Crash Cym.

**PREVIEW ONLY**

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

Bells

Timp

S.D.

B.D.

C.C.

Tamb.

Tri.

Claves

S.C.

*very legato*

*sub. p*

*very legato*

*sub. p*

*very legato*

*sub. p*

*very legato*

*sub. p*

*sub. p*

*sub. p*

*choke*

*Claves*

*p*

*Susp. Cym. w/ mallets p*



75

76

77

78

79

80

81

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

PREVIEW ONLY

Tpt 1

Tpt 2

Hn

Trbn Bsn

Bari

Tuba

Bells

Timp

S.D.  
B.D.

C.C.  
Tamb.  
Tri.  
Claves  
S.C.



