

## The Siege

Ryan Meeboer

This piece was composed to reflect a medieval scene of an army attacking a castle. The music opens with strong unison notes in all instruments, and moving into chords.

The main melody enters at measure 11. This melody is meant to contrast the opening section, that returns throughout the piece. Be sure to keep the notes *legato* throughout the melody sections, especially since the bass accompaniment is playing *staccato*.

The opening section returns at measure 27, with the low instruments playing new material underneath to keep the interest and momentum of the piece moving.

Practice stylistic changes (*forte-piano, legato-staccato*), so players can successfully transition into measure 47, by having fewer instruments performing the opening material in a new, lighter fashion before the piece brings back its main, loud style to close the piece.

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: Easy

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Interchangeable Woodwind Ensemble

# THE SIEGE

Ryan Meeboer

Forcefully  $\text{♩} = 160$

PART 1  
Flute, Oboe,  
B♭ Clarinet,  
E♭ Alto Saxophone

PART 2  
Flute, Oboe,  
B♭ Clarinet,  
E♭ Alto Saxophone

PART 3  
B♭ Clarinet,  
E♭ Alto Saxophone

PART 4  
B♭ Clarinet, F Horn,  
B♭ Tenor Saxophone

PART 5  
Bassoon,  
B♭ Bass Clarinet,  
E♭ Baritone Saxophone

Musical score for measures 1-6. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked 'Forcefully' with a quarter note equal to 160 beats per minute. The dynamic is 'f' (forte). The score is divided into five parts: Part 1 (Flute, Oboe, Bb Clarinet, Eb Alto Saxophone), Part 2 (Flute, Oboe, Bb Clarinet, Eb Alto Saxophone), Part 3 (Bb Clarinet, Eb Alto Saxophone), Part 4 (Bb Clarinet, F Horn, Bb Tenor Saxophone), and Part 5 (Bassoon, Bb Bass Clarinet, Eb Baritone Saxophone). Measures 1-6 show rhythmic patterns with accents and slurs.

1 2 3 4 5

Musical score for measures 7-12. The score continues with five parts. Measure 7 starts with a new melodic line in Part 1. Measure 9 has accents (Λ) over notes in Parts 1, 3, 4, and 5. Measure 11 has a dynamic marking of 'mp' (mezzo-piano). Measure 12 has a dynamic marking of 'p' (piano). The score includes slurs and accents throughout.

1 2 3 4 5

Musical score for measures 13-18. The score continues with five parts. Measure 13 has a dynamic marking of 'p' (piano). Measure 18 has a dynamic marking of 'p' (piano). The score includes slurs and accents throughout.

19 20 21 22 23 24

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

25 26 27 28 29 30

1

2

3

4

5

31 32 33 34 35 36

1

2

3

4

5 *f*

1 37 38 39 40 41 42

mf

mf

mf

mf

mf

Detailed description: This system of musical notation covers measures 37 to 42. It consists of five staves. Staves 1 and 2 are in treble clef, while staves 3, 4, and 5 are in bass clef. The key signature has two flats. Measures 37 and 38 contain rests for all staves. Starting at measure 39, all staves have musical notation. Measures 39, 40, and 41 feature a *mf* dynamic marking. The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together.

1 43 44 45 46 47 48

p

p

Detailed description: This system of musical notation covers measures 43 to 48. It consists of five staves. Staves 1 and 2 are in treble clef, while staves 3, 4, and 5 are in bass clef. The key signature has two flats. Measures 43 and 44 contain musical notation for all staves. Measures 45 and 46 also contain musical notation for all staves. Measures 47 and 48 contain rests for staves 1 and 2, while staves 3, 4, and 5 have musical notation. A *p* dynamic marking is present in measures 47 and 48. The notation includes quarter notes, eighth notes, and sixteenth notes.

1 49 50 51 52 53

f

f

f

f

f

Detailed description: This system of musical notation covers measures 49 to 53. It consists of five staves. Staves 1 and 2 are in treble clef, while staves 3, 4, and 5 are in bass clef. The key signature has two flats. Measures 49 and 50 contain rests for all staves. Starting at measure 51, all staves have musical notation. Measures 51, 52, and 53 feature a *f* dynamic marking. The notation includes quarter notes, eighth notes, and sixteenth notes, with some notes beamed together. There are also some rests and slurs in the lower staves.

1 54 55 56 57 58

Musical score for measures 54-58, featuring five staves (1-5) in a key signature of two flats. The notation includes various rhythmic patterns and rests across the staves.

1 59 60 61 62

*ff*

Musical score for measures 59-62, featuring five staves (1-5) in a key signature of two flats. The notation includes various rhythmic patterns and rests across the staves. The first four staves are marked with a forte (*ff*) dynamic. Measure 62 includes accents (^) over the notes.