

Excalibur

Ryan Meeboer

Instrumentation:

Flute - 8

Oboe - 2

Bb Clarinet 1 - 4

Bb Clarinet 2 - 4

Bb Bass Clarinet - 2

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, Tom toms, Bass Drum - 2

Crash Cymbals, Tambourine, Cabasa, Triangle,

Suspended Cymbal - 4

EIGHTH NOTE PUBLICATIONS

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There are many different myths about how the sword Excalibur came into King Arthur's possession, both lead to him being recognized as the true ruler of England. In one myth, Arthur draws the sword from a mighty stone and anvil. In another, the king retrieves Excalibur from the Lady of the Lake. Regardless of which story is true, or which one believes is true, this piece reflects King Arthur's quest to find Excalibur.

The piece opens with chord shots alternating with a melodic alto sax and horn line. The introduction is meant to be powerful and grab the attention of the audience. Although the opening is to be exciting, be sure the band does not overplay and risk losing control of its tone.

The main body of the piece runs from measures 11-44, where Arthur's search for the sacred sword occurs. At measure 13, the main melody is introduced by the flute, oboe and alto saxophone, with the clarinets playing a light, simple ostinato. While the accompaniment is to be played quite detached, the melody is meant to be very legato. Be sure the melodic performers are not inclined to play their quarter notes staccato to match the clarinet part. From measures 21-28, the flute, oboe and alto saxophones play a counter melody to the trumpet and clarinet main melody, both of which should be balanced with each other. Measures 29-36 require a lot of dynamic contrast, so have your students exaggerate the different dynamic levels, especially the piano sections.

A 'wave' of sound is generated by the band in measures 37-44. This material is re-introduced later in the piece, so it's really important to rehearse this effect by having the band balance out the notes played on the down beat with the notes played on beat 3, while creating loud volume and staying in control of tone.

The music from measures 45-60 reflects Arthur's discovery of Excalibur. The material is contrasting to the previous section in many ways, the dynamics drop to piano, all parts become legato, new melodic material is introduced, and the orchestration thins out to allow smaller sections of the band an opportunity to shine. Be sure the two smaller 'ensembles' are well balanced so that one section does not seem more important than the other. Also, with dynamics having this dramatic change, performers need to be able to stay in control of their tone, as well as they have for the louder sections of the piece.

At measure 61, the music represents Arthur wielding the mighty Excalibur for the first time. The music is fanfare in nature to reflect his recognition as the rightful heir to the throne. The music should be played brightly, but again, not overblown. The piece then moves into recapping the main material, to represent Arthur starting his new quest to establish Camelot.

The final measures combine fragments of material heard throughout the piece to give listeners a final reminder of the music that has been heard and to create a final climactic build up for the piece. Although not every note has been accented, the melodic material should be played with a bold feel to keep the balance with the accompanying 'wave' music.

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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EXCALIBUR

Ryan Meeboer

Strikingly $\text{♩} = 144$

2

3

4

5

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone Bassoon

Baritone

Tuba

Bells

Timpani G-B-C

no rolls unless indicated

PREVIEW ONLY

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

Bells

Timp

fp *f* *mp* *f* *fp* *f* *p* *f*

PREVIEW ONLY

13 14 15 16 17 18 19

Fl *mp*

Ob *mp*

Cl 1 *p*

Cl 2 *p*

B Cl *p* *mf* *p*

A Sax 1 *mp*

A Sax 2 *mp*

T Sax

B Sax *p* *mf* *p*

Tpt 1

Tpt 2

Hn

Trbn Bsn

Bari *p* *mf* *p*

Tuba *p* *mf* *p*

Bells

Timp

C D

PREVIEW ONLY

20 21 22 23 24 25 26

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 Bsn *mf*

Bari *mf*

Tuba *mf*

Bells *mf*

Timp

C D

PREVIEW ONLY

41

42

43

44

45

46

47

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

Timpani

PREVIEW ONLY

B. Cl. cues

p

dampen

p < *f*

p < *f*

48

49

50

51

52

53

54

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

C D

PREVIEW ONLY

Bari. cues

p

p

p

p

p

play

p

p

55

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

Bari

Tuba

Bells

Timp

PREVIEW ONLY

mf

f

mf

f

play

f

f

f

f

62 63 64 65 66 67 68

Fl *f* *tr*

Ob *f* *tr*

Cl 1

Cl 2

B Cl *f*

A Sax 1

A Sax 2

T Sax

B Sax *f*

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari *f*

Tuba *f*

Bells *f*

Timp *f*

C D

PREVIEW ONLY

69 70 71 72 73 74 75

Fl *mf*

Ob *mf*

Cl 1 *mp*

Cl 2 *mp*

B Cl *mf*

A Sax 1 *mf*

A Sax 2 *mf*

T Sax *mp*

B Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Hn *mp*

Trbn Bsn *mf*

Bari *mf*

Tuba *mf*

Bells *mf*

Timp *mf*

PREVIEW ONLY

76 77 78 79 80 81 82

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

C D

PREVIEW ONLY

mf

mf

mf

mf

90 91 92 93 94 95 96

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

C D

p *f* *p* *f* *p* *f* *p* *f*

PREVIEW ONLY

97 98 99 100 101 102 103 104

Fl *f* *p*

Ob *f* *p*

Cl 1 *f* *p*

Cl 2 *f* *p*

B Cl *f* *p*

A Sax 1 *f* *p*

A Sax 2 *f* *p*

T Sax *f* *p*

B Sax *f* *p*

Tpt 1 *f* *p*

Tpt 2 *f* *p*

Hn *f* *p*

Trbn Bsn *f* *p*

Bari *f* *p*

Tuba *f* *p*

Bells

Timp

p < *f* *f* *p* < *f* *p* < *f* *p* < *f* *p*

PREVIEW ONLY

105

106

107

108

109

110

111

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

C D

PREVIEW ONLY

