

Innovation

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 - 3
Baritone - 1
Baritone Treble Clef - 1
Tuba - 2
String Bass - 1
Bells - 1
Timpani - 1
Snare Drum, Bass Drum - 2
Tambourine, Suspended Cymbal, Crash Cymbals,
Cabasa, Triangle, Claves - 4

EIGHTH NOTE PUBLICATIONS

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Innovation is a musical representation of the City of Burlington, Canada moving into the future as an innovative community. As it continues to grow and develop, the city demonstrates its ingenuity through projects such as the Brant Street Pier, the Burlington Performing Arts Center, and the developments to the downtown core.

The piece opens in the style of a fanfare, to celebrate the city of Burlington. The consistent use of forte-piano dynamics are important to allow each of the call and response parts of the introduction to be clearly heard. Spend time developing the control of volume, as well as tone, to allow the balance of each musical idea throughout the opening.

When the main theme of the piece first enters at measure 19, the role of the alto saxophone is to support the flute. Make sure your alto players are in complete control of their sound, especially as they play the pitches above the staff. Likewise, at measure 43, the altos play a counter melody to this theme with the 1st clarinet. Again, the players need to stay in control of the high C especially throughout this section.

Dynamics are key in the contrasting section, starting at measure 51. In this section, the opening material returns in call response form and starting with only a few instruments. This will help the band achieve the suddenly soft dynamics. The section slowly builds, re-introducing material from earlier in the piece, and bringing in more instruments. Be sure, as each instrument enters, it does not dominate, rather, it adds to the intensity and movement of the piece.

When the main body of the piece returns at measure 69, a new, rhythmic pulse adds to the momentum of the piece, pushing it toward the end. Try to keep this section light, even though the rhythmic chords may feel like they should be played heavily. Much like the contrasting section, the piece drops suddenly at measure 87. This time, however, all the instruments are playing, so it is important that all players drop their volume immediately. As the piece moves to its finale, the dynamics need to slowly build until its final moment, with all instruments playing in unison.

This piece is the final movement of *Burlington Suite*, written for a special one day music camp for over 500 students in Burlington, Canada. The opening movement is *North Shore Overture*, by composer David Marlatt, and the lyrical middle movement is *A World Away*.

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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INNOVATION

Boldly ♩ = 144

tr 2

3

4

Ryan Meeboer

Flute

Oboe

B♭ Clarinet 1,2

B♭ Bass Clarinet

E♭ Alto Saxophone 1,2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1,2

F Horn

Trombone Bassoon

Baritone

Tuba

Bells

Timpani A♭-B♭-E♭-F

S.D.

PREVIEW ONLY

6

7

8

9

10

11

Fl *tr* *f* *fp*

Ob *tr* *f* *fp*

Cl *tr* *f* *fp* *f* *fp* *f* *fp*

B Cl *f* *fp* *f*

A Sax *f* *fp* *a2* *f* *fp* *f* *fp*

T Sax *f* *fp* *f* *fp* *f* *fp*

B Sax *f* *fp* *f*

Tpt *f* *fp* *a2* *f* *fp* *f* *fp*

Hn *f* *fp* *f* *fp* *f* *fp*

Trbn *f* *fp* *f* *fp* *f* *fp*

Bsn *f* *fp* *f* *fp* *f* *fp*

Bari *f* *fp* *f*

Tuba *f* *fp* *f*

Bells *fp* *f* *fp*

Timp *f* *fp* *f*

C D

24

25

26

27

28

29

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn Bsn

Bari

Tuba

Bells

Timp

C D

30

31

32

33

34

35

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn
Bsn

Bari

Tuba

Bells

Timp

CD

mp

mp

mp

mp

a2

a2

dampen

PREVIEW ONLY

36

37

38

39

40

41

Fl *mf*

Ob *mf*

Cl *a2* *mf*

B Cl

A Sax

T Sax *mp*

B Sax

Tpt *a2* *mf*

Hn *mp*

Trbn Bsn *mp*

Bari *mp*

Tuba

Bells

Timp

CD

PREVIEW ONLY

42

43

44

45

46

47

Fi

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn Bsn

Bari

Tuba

Bells

Timp

PREVIEW ONLY

48

49

50

51

52

53

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn
Bsn

Bari

Tuba

Bells

Timp

CD

PREVIEW ONLY

p

p

p

dampen

54

55

56

57

58

59

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn

Bsn

Bari

Tuba

Bells

Timp

on rim

on head

PREVIEW ONLY

60

61

62

63

64

65

This image shows a page of a musical score for a symphony orchestra. The score is written for the following instruments: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sax), Tenor Saxophone (T Sax), Bass Saxophone (B Sax), Trumpet (Tpt), Horn (Hn), Trombone (Trbn), Baritone (Bari), Tuba, Bells, and Timpani (Timp). The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *mp* (mezzo-piano), *f* (forte), and *fp* (fortissimo). A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page. The score is divided into measures by vertical bar lines, and the instruments are arranged in a standard orchestral layout.

66

67

68

69

70

71

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn
Bsn

Bari

Tuba

Bells

Timp

CD

mp *fp* *mp* *fp* *mf* *mp* *f* *fp* *mp*

PREVIEW ONLY

72

73

74

75

76

77

Fl *mf* *f*

Ob *mf* *f*

Cl *mf* *f*

B Cl *f*

A Sax *f*

T Sax *mp* *f*

B Sax *f*

Tpt *a2* *f*

Hn *f*

Trbn Bsn *mp* *f*

Bari *mp* *f*

Tuba *f*

Bells *f*

Timp *dampen* *f*

C D *f*

78

79

80

81

82

83

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn
Bsn

Bari

Tuba

Bells

Timp

CD

PREVIEW ONLY

The image displays a musical score for measures 78 through 83. The instruments listed on the left are Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sax), Tenor Saxophone (T Sax), Baritone Saxophone (B Sax), Trumpet (Tpt), Horn (Hn), Trombone/Euphonium (Trbn Bsn), Baritone (Bari), Tuba, Bells, and Timpani (Timp). The score is written in 2/4 time and includes a large 'PREVIEW ONLY' watermark across the center. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'a2'.

90

91

92

93

94

95

96

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn Bsn

Bari

Tuba

Bells

Timp

CD

PREVIEW ONLY

97

98

99

100

101

Fl *mf* *ff*

Ob *mf* *ff*

Cl *f* *ff*

B Cl *f* *ff*

A Sax *f* *ff*

T Sax *f* *ff*

B Sax *f* *ff*

Tpt *mf* *ff*

Hn *f* *ff*

Trbn Bsn *f* *ff*

Bari *f* *ff*

Tuba *f* *ff*

Bells *mf* *ff* dampen

Timp *f* *ff* dampen

CD