

Rise of the Ancients

Ryan Meeboer

Arranged by David Marlatt

Ancient civilizations represent many things about life as we know it today: power, beauty, intelligence, and ambition. This piece reflects all of these qualities, from the driving force of the ancient armies, to the elegance of ancient architecture.

Rise of the Ancients opens with a driving feel under a mysterious melody. As it slowly introduces parts, the piece moves into some powerful chords, before introducing the main melody at measure 11. The opening feel returns at measure 19 and also introduces a counter melody. The melodies should be balanced, as they interact with each other, and both should not be overpowered by the strong accompaniment.

Measures 43 through 53 are the most difficult, as they consistently explore the opposite ends of the dynamic range. Be careful that the strong chords are not overblown, and the tone is good in the softer sections.

The contrasting section from measure 53 to 89 was composed to have a cut time feel, so it is up to the discretion of the director, whether or not to conduct it in cut time.

The piece ends by reintroducing some of the opening material, with some orchestral changes, and slowly builds to a dramatic climax in the final measures of the piece.

PREVIEW ONLY

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.*

RISE OF THE ANCIENTS

Ryan Meeboer

Arranged by David Marlatt

Driving! ♩ = 172

2

3

Score for **RISE OF THE ANCIENTS**, Arranged by David Marlatt. The score is in 4/4 time with a tempo of 172 beats per minute. It features a large "PREVIEW ONLY" watermark across the center.

Instrumentation and Dynamics:

- B♭ Trumpet 1 & 2:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic.
- B♭ Trumpet 3 & 4:** Play a half note G4 (F4 in B♭) with a piano (*p*) dynamic, then a half note G4 (F4 in B♭) with a piano (*p*) dynamic, and finally a half note G4 (F4 in B♭) with a piano (*p*) dynamic.
- F Horn 1:** Play a half note G4 (F4 in B♭) with a piano (*p*) dynamic, then a half note G4 (F4 in B♭) with a piano (*p*) dynamic, and finally a half note G4 (F4 in B♭) with a piano (*p*) dynamic.
- F Horn 2:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a forte (*f*) dynamic.
- Trombone 1 & 2:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a forte (*f*) dynamic.
- Baritone:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a forte (*f*) dynamic.
- Tuba:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a forte (*f*) dynamic.
- Bells Xylophone:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a piano (*p*) dynamic.
- Timpani F - C:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a forte (*f*) dynamic.
- Snare Drum:** Play a half note G4 (F4 in B♭) with a forte (*f*) dynamic, then a half note G4 (F4 in B♭) with a forte (*f*) dynamic, and finally a half note G4 (F4 in B♭) with a forte (*f*) dynamic.

6 7 8 9 10 11

Tpt 1 *f* *p*

Tpt 2 *p* *f* *p*

Tpt 3 *f* *p*

Tpt 4 *f* *p*

Hn 1 *f* *p*

Hn 2 *f* *p*

Trbn 1 *f* *mp*

Trbn 2 *f* *mp*

Bari *f* *p*

Tuba *f* *p*

Bells Xylo *f*

Timp *f* *p*

S.D. Toms *f* T.T. (high, low)

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12 13 14 15 16 17

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Hn 1

Hn 2

Trbn 1

Trbn 2

Bari

Tuba

Bells
Xylo

Timp

S.D.
Toms

PREVIEW ONLY

18

19

20

21

22

23

Tpt 1 *mf*
 Tpt 2 *mf*
 Tpt 3 *mf*
 Tpt 4 *mf*
 Hn 1 *mf*
 Hn 2 *mf*
 Trbn 1 *mf*
 Trbn 2 *mf*
 Bari *mf*
 Tuba *mf*
 Bells
 Xylo *mf*
 Timp *mf*
 S.D.
 Toms

PREVIEW ONLY

PREVIEW ONLY

42 43 44 45 46 47

Tpt 1 *ff* *ff*

Tpt 2 *ff* *ff*

Tpt 3 *ff* *p* *ff*

Tpt 4 *ff* *p* *ff*

Hn 1 *ff* *p* *ff*

Hn 2 *tr* *ff* *p* *ff*

Trbn 1 *ff* *ff*

Trbn 2 *ff* *ff*

Bari *ff* *ff*

Tuba *ff* *ff*

Bells Xylo *ff* *ff*

Timp *ff* *ff*

S.D. Toms

PREVIEW ONLY

54

55

56

57

58

59

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Horn cues

Hn 1

Hn 2

Trbn 1

Trbn 2

Bari

Tuba

Bells

Xylo

Timp

S.D.

Toms

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60 61 62 63 64 65

Tpt 1 *p* *mf*

Tpt 2 *mf*

Tpt 3 *mf*

Tpt 4 *play* *mf*

Hn 1 *mf*

Hn 2 *mf*

Trbn 1 *mf*

Trbn 2 *mf*

Bari *mf*

Tuba *mf*

Bells
Xylo *mf*

Timp

S.D.
Toms

PREVIEW ONLY

66

67

68

69

70

71

Score for Tuba and other instruments, measures 66-71. The score includes parts for Tpt 1, Tpt 2, Tpt 3, Tpt 4, Hn 1, Hn 2, Trbn 1, Trbn 2, Bari, Tuba, Bells Xylo, Timp, and S.D. Toms. A large "PREVIEW ONLY" watermark is overlaid across the middle of the score.

Measures 66-71 show various musical notations, including rests, notes, and dynamic markings such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte).

72 73 74 75 76 77

Tpt 1 *p* *mp*

Tpt 2 *mp*

Tpt 3 *mp*

Tpt 4 *mp*

Hn 1 *mp*

Hn 2 *mp*

Trbn 1 *mp*

Trbn 2 *mp*

Bari *mp*

Tuba

Bells Xylo *mp*

Timp

S.D. Toms

PREVIEW ONLY

78

79

80

81

82

83

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Hn 1

Hn 2

Trbn 1

Trbn 2

Bari

Tuba

Bells
Xylo

Timp

S.D.
Toms

PREVIEW ONLY

mp

PREVIEW ONLY

90 91 92 93 94

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Hn 1

Hn 2

Trbn 1

Trbn 2

Bari

Tuba

Bells
Xylo

Timp

S.D.
Toms

T.T.

PREVIEW ONLY

95 96 97 98 99

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Hn 1

Hn 2

Trbn 1

Trbn 2

Bari

Tuba

Bells
Xylo

Timp

S.D.
Toms

PREVIEW ONLY

100

101

102

103

104

Score for Tpt 1, Tpt 2, Tpt 3, Tpt 4, Hn 1, Hn 2, Trbn 1, Trbn 2, Bari, Tuba, Bells Xylo, Timp, and S.D. Toms. The score is marked *mf* (mezzo-forte) and includes a large "PREVIEW ONLY" watermark.

The score is written for a full band. The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked *mf* (mezzo-forte). The score includes a large "PREVIEW ONLY" watermark.

The score is written for the following instruments:

- Tpt 1
- Tpt 2
- Tpt 3
- Tpt 4
- Hn 1
- Hn 2
- Trbn 1
- Trbn 2
- Bari
- Tuba
- Bells Xylo
- Timp
- S.D. Toms

The score is marked *mf* (mezzo-forte). The score includes a large "PREVIEW ONLY" watermark.

105

106

107

108

109

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Hn 1
mf

Hn 2
mf

Trbn 1
mf

Trbn 2
mf

Bari

Tuba

Bells
Xylo

Timp

S.D.
Toms
T.T.

PREVIEW ONLY

110 111 112 113 114

Tpt 1 *ff*

Tpt 2 *ff*

Tpt 3 *ff*

Tpt 4 *ff*

Hn 1 *ff*

Hn 2 *ff*

Trbn 1 *ff*

Trbn 2 *ff*

Bari *ff*

Tuba *ff*

Bells Xylo *ff*

Timp *ff*

S.D. Toms *ff*

Xylo

S.D.

PREVIEW ONLY

115 116 117 118

Tpt 1

Tpt 2

Tpt 3

Tpt 4

Hn 1

Hn 2

Trbn 1

Trbn 2

Bari

Tuba

Bells
Xylo

Timp

S.D.
Toms

PREVIEW ONLY