

Rise of the Ancients

Ryan Meeboer

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.

At measure 27, heavy chords are played by the group, with a simple melody played on top. Although only one instrument is playing the melody, it must imitate the strength of the chords played by the rest of the group. This feel continues into measure 35, as the opening melody returns.

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.

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.

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-Medium

CATALOG NUMBER: WWE19160

DURATION: 2:45

2 Flutes, 2 Clarinets

for Petite Ensemble - CISA
RISE OF THE ANCIENTS

Ryan Meeboer

Driving! $\text{♩} = 172$

2 3 4 5 6

Flute 1 *p*

Flute 2 *p*

B♭ Clarinet 1 *p*

B♭ Clarinet 2 *p*

7 8 9 10 11 12

f *f* *f* *f* *mp* *mp*

lead

14 17 18

mf *mf* *mf*

19 20 21 22 23 24

mf

25 26 27 *not lead* 28 29 30

31 32 33 35 36

37 39 40 41 42

44 45 46 47 48

49 50 51 52 53 54

Musical score for measures 49-54. The score is in 4/4 time and features four staves. Measures 49 and 50 are marked *p*. Measures 51 and 52 are marked *ff*. Measure 53 is marked *p*. Measure 54 is marked *p*. A 'lead' instruction is present above measure 52.

55 56 57 58 59 60

Musical score for measures 55-60. The score is in 4/4 time and features four staves. Measures 55 and 56 are marked *p*. Measures 57 and 58 are marked *ff*. Measure 59 is marked *p*. Measure 60 is marked *p*.

61 63 64 65 66

Musical score for measures 61-66. The score is in 4/4 time and features four staves. Measures 61 and 63 are marked *mf*. Measures 64 and 65 are marked *mf*. Measure 66 is marked *mf*.

67 68 69 70 71 72

Musical score for measures 67-72. The score is in 4/4 time and features four staves. Measures 67 and 68 are marked *mp*. Measures 69 and 70 are marked *p*. Measures 71 and 72 are marked *p*.

73 74 75 76 77 78

mp mp

Musical score for measures 73-78. The score is in 4/4 time with a key signature of two flats. Measures 73-75 feature a melodic line in the upper voice with a long note in measure 75. Measures 76-78 continue the melodic line with a dynamic marking of *mp*.

79 81 82 83 84

mf mf

Musical score for measures 79-84. Measures 79-82 show a melodic line with a dynamic marking of *mf*. Measures 83-84 continue the melodic line with a dynamic marking of *mf*.

85 87 88 89 90

mf *mf* *molto t.* *ff* *ff* *ff* *ff*

Musical score for measures 85-90. Measures 85-86 are marked *mf*. Measure 87 is marked *molto t.*. Measures 88-90 are marked *ff*. A tempo change is indicated above measure 89. A large watermark "PREVIEW ONLY" is overlaid across the score.

91 92 93 94 95 96 lead

p *p*

Musical score for measures 91-96. Measures 91-96 feature a melodic line with a dynamic marking of *p*. The word "lead" is written above measure 96.

97 98 99 100 101 102

not lead
p

Musical score for measures 97-102. The score is in 4/4 time with a key signature of two flats. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The piano part includes a 'not lead' instruction and a dynamic marking of *p*. The vocal lines consist of quarter and eighth notes with rests.

103 104 105 106 107 108

mf

Musical score for measures 103-108. The score continues with the same four-staff format. Dynamic markings of *mf* are present in the vocal staves and the piano accompaniment. The piano part features a more active eighth-note accompaniment.

109 110 111 112 113 114

ff

Musical score for measures 109-114. The score continues with the same four-staff format. Dynamic markings of *ff* are present in the vocal staves and the piano accompaniment. The piano part features a more active eighth-note accompaniment.

115 116 117 118

Musical score for measures 115-118. The score continues with the same four-staff format. The piano part features a more active eighth-note accompaniment. The vocal lines end with a fermata in measure 118.