

As We Sleep

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

Suspended Cymbal, Wind Chimes, Triangle, Bass Drum - 4

PREVIEW ONLY

EIGHTH NOTE PUBLICATIONS

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This lyrical piece is to be considered a modern lullaby. It begins with a peaceful feeling, and slowly builds into a beautiful, chorale-like section, reflecting the wonderful dreams we have as we fall into our deepest sleep.

The clarinets are first to play the main melody of the piece at measure 5. In measures 8 and 12, have the alto players bring out the motion in their parts, as the melody comes to a rest. This will allow the piece to continue its motion, and avoid the feel of whole note gaps. The same will happen in measures 16 and 20 in clarinet 2, alto saxophone 2, and the f horn.

As the counter melody is introduced the the flute, oboe, and alto saxophone 1, in measure 13, be sure it doesn't completely dominate, since it is meant to compliment the main melody performed by the trumpets.

The piece drops slightly at measure 21, removing most of the instruments. Be sure that performers continuing in this section remain confident and play with a clear, controlled tone. When the other parts enter at measure 25, again, be sure they come in with solid sound, and the trumpets practice hitting the fourth space E clearly and confidently.

As the opening melody returns at measure 29, one of your flute players will have the opportunity to shine. Since this is new material, it should be clearly heard over the main melody, so the clarinets should keep their dynamics nice and soft.

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.*

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AS WE SLEEP

Ryan Meeboer

Gently ♩ = 66

2 3 rit.

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

Suspended Cymbal

Wind Chimes

Triangle

Bass Drum

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5

6

7

8

9

10

11

a Tempo

Fl

Ob

Cl ^{a2}
p

B Cl *p*

A Sax ^{a2}
p

T Sax *p*

B Sax

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Tpt

Hn

Trbn
Bsn

Bari ^{B. Cl. cues}
p

Tuba

Bells

S.C.
W.C.
Tri.
B.D.

18

19

20

21

22

23

The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet in A (Cl, a2), Bass Clarinet (B Cl), Alto Saxophone (A Sax), Tenor Saxophone (T Sax), and Bass Saxophone (B Sax). The brass section includes Trumpet (Tpt), Horn (Hn), Trombone/Euphonium (Trbn Bsn), Baritone (Bari), and Tuba. The percussion section includes Bells, S.C., W.C., Tri., and B.D. The score is in 3/4 time with a key signature of one flat (B-flat major/D minor). Measure 18 features a dynamic marking of *p* for the Flute and Clarinet. Measure 20 includes the instruction "one player" above the Alto Saxophone part. Measure 21 has a dynamic marking of *p* for the Bass Clarinet. Measure 22 includes the instruction "B. Cl. cues" above the Bass Clarinet part. The score concludes in measure 23.

PREVIEW ONLY

24

25

26

27

28

29

Fl *mp* *mf* *rit.* // *a Tempo* 1 player

Ob *mp* //

Cl ^{a2} *mp* //

B Cl *mp* //

A Sax *tutti mp* //

T Sax *mp* //

B Sax *mp* //

Tpt *mp* //

Hn *mp* //

Trbn Bsn *mp* //

Bari *play mp* // B. Cl. cues *p*

Tuba *mp* //

Bells *mp* //

S.C. *p* *mp* // Triangle *p*

W.C. *p* *mp* //

Tri. *p* *mp* //

B.D. *p* *mp* //

PREVIEW ONLY

30

31

32

33

34

35

Fl *mf* tutti

Ob *mf*

Cl *mf* a2

B Cl *mf*

A Sax *mf*

T Sax *mf*

B Sax *mf*

Tpt *mf* a2

Hn *mf*

Trbn Bsn *mf*

Bari *mf* play

Tuba *mf*

Bells

S.C. *p*

W.C. *mf*

Tri. *mf*

B.D. *mf*

PREVIEW ONLY

36

37

38

rit.

A Little Slower $\text{♩} = 56$

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Oboe, Clarinet, Bass Clarinet) and strings (A Sax, T Sax, B Sax, Tpt, Hn, Trbn/Bsn, Bari, Tuba) play melodic and harmonic lines. The percussion section includes S.C., W.C., Tri., and B.D. A large, semi-transparent watermark reading "PREVIEW ONLY" is centered across the page, partially obscuring the musical notation.