

Blessed

Ryan Meeboer

Blessed is a beautiful lyrical piece that uses a chorale style accompaniment to allow the focus to be solely on the melody. Written using the ABA form, the song's simple stylistic features allow the ensemble to spend more time concentrating on learning the fundamentals of performing lyrical music: breath support, long smooth phrases, ensemble balance, and clear tone production.

Throughout the piece, there are many measures (such as measures 8 or 12), where the entire ensemble will be tempted to take a break together. The purpose of the pick up note at the end of these measures is to help carry the music through the bar as other ensemble members have the opportunity to breathe. A similar example of this occurs in measure 44, where the tuba plays a run of eighth notes to fill in the end of the phrase. In measures such as these, be sure the ensemble breathes accordingly, in order to keep the continuous flow in the music.

Another challenge for performers to work on would be to avoid breaking the sound at the end of crescendo. Often in this piece, these occur at the end of a phrase, where it is common for beginning players to breathe. The purpose of many of these dynamic changes is for dramatic flare, and a sudden silence at the end of the crescendo can take away from that effect. Be sure to spend some time looking for other opportunities to breathe to help avoid this from happening.

Two other important features to note are the use of various accidentals throughout the piece and the key change that occurs at measure 37. These are both a great learning opportunity for performers ready to move into more challenging 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.*

BLESSED

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Gracefully ♩ = 76

2 3 4 *rit.* 5 a Tempo 6

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Tuba

7 8 9 10 11 12

13 14 15 16 17 18

Slightly More Motion $\text{♩} = 80$

Musical score for measures 19-24. The score is in 4/4 time with a key signature of one sharp (F#). It features five staves: four treble clefs and one bass clef. Measures 19-20 show a gradual crescendo. At measure 21, the tempo instruction 'Slightly More Motion' and the tempo marking $\text{♩} = 80$ are present. Dynamics include *mp* (measures 21-22), *mf* (measure 23), and *mp* (measure 24). A 'lead' instruction is placed above the bass clef staff in measure 21.

Musical score for measures 25-30. The score continues with five staves. Measures 25-26 show a gradual crescendo. At measure 27, the tempo instruction 'Slightly More Motion' and the tempo marking $\text{♩} = 80$ are present. Dynamics include *mf* (measures 27-28), *mf* (measures 29-30), and *mf* (measure 30). A large 'PREVIEW ONLY' watermark is overlaid across the middle of the score.

Musical score for measures 31-36. The score continues with five staves. Measures 31-34 show a gradual crescendo. At measure 35, the tempo instruction 'rit.' (ritardando) is present. Dynamics include *p* (measures 35-36). The piece concludes with a double bar line at the end of measure 36.

Tempo I ♩ = 76
not lead

37 38 39 40 41 42 43

44 45 46 47 48 49 lead

not lead

PREVIEW ONLY

50 51 52 53 Slower ♩ = 69 54 rit. 55