

Dark Shadows

Ryan Meeboer (b. 1978)

Flute - 8
Oboe - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Bass Clarinet - 2
Eb Alto Saxophone 1 - 2
Eb Alto Saxophone 2 - 2
Bb Tenor Saxophone - 2
Eb Baritone Saxophone - 1
Bb Trumpet 1 - 2
Bb Trumpet 1 - 2
F Horn - 2
Trombone, Bassoon - 4
Baritone - 2
Baritone Treble Clef - 1
Tuba - 2
String Bass - 1
Bells - 1
Chimes, Xylophone - 2
Snare Drum, Bass Drum - 1
Tambourine, Ratchet, Triangle, Crash Cymbals,
Suspended Cymbal, Wind Chimes - 4

EIGHTH NOTE PUBLICATIONS

Dark Shadows

Ryan Meeboer

Picture a circus, with creepy clowns, an evil ringmaster and fierce animals, and you get *Dark Shadows*: a fun, yet twisted piece filled with interesting melodies and animated accompaniments. The opening sets the dark tone of the piece through a simple melody played above a drone, accompanied by an interesting use of percussion before moving into the driving, circus style music.

Throughout the music, there are several learning opportunities for musicians to focus on. One is the use of accidentals in all parts: melodies, accompaniments and bass lines. Make sure performers are watching these and playing the correct pitches as indicated.

It is also important to have the accompaniment being performed by the clarinets, tenor sax, horn and trombone starting at measure 19 flow smoothly as the parts alternate performing eighth notes (should sound like consistent eighth notes). This may require additional practice so the performers don't get out of sync with each other.

Where the bass drum has notes with staccato, the percussionist needs to make sure the drum is heavily muted to keep those notes from ringing as much as possible.

Finally, in the middle contrasting section starting at measure 57, really make the crescendos and decrescendos as dramatic as possible to create the full effect, and bring out the fragments of the main melody to keep the piece tied together.

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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DARK SHADOWS

Mysteriously - not too slowly $\text{♩} = 108$ 2 3 4 5 Ryan Meeboer

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- B♭ Clarinet 1 (with instruction: stagger breathe with C1 2, *p*)
- B♭ Clarinet 2 (with instruction: stagger breathe with C1 1, *p*)
- B♭ Bass Clarinet (*mp*)
- E♭ Alto Saxophone 1
- E♭ Alto Saxophone 2
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone (*mp*)
- B♭ Trumpet 1
- B♭ Trumpet 2
- F Horn
- Trombone
- Bassoon (*mp*)
- Baritone (*mp*)
- Tuba (*mp*)
- Bells
- Chimes
- Xylophone (*p*)
- Timpani
- G-B♭-C (*p*)
- Snare Drum
- Bass Drum (*mp*)
- Tambourine, Ratchet, Triangle, Vibraslap, Crash Cymbals, Suspended Cymbal, Wind Chimes (*p*)

7

8

9

10

11

12

Fl *mp*

Ob

Cl 1 *mp*

Cl 2 *mp*

B Cl *p*

A Sax 1 *mp*

A Sax 2 *mp*

T Sax *mp*

B Sax *p*

Tpt 1 *mp* opt. 1 player

Tpt 2

Hn

Trbn Bsn *p*

Bari *p*

Tuba *p*

Bells *p*

Chimes Xylo

Timp

S.D. B.D.

Tamb, Rat
Tri, V.S.
Cym, W.C.

Preview

13

14

15

16

17

18

rit.

The musical score is arranged in a standard orchestral format. The top staves are for woodwinds: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bass Clarinet (B Cl), Alto Saxophone 1 (A Sax 1), Alto Saxophone 2 (A Sax 2), Tenor Saxophone (T Sax), and Baritone Saxophone (B Sax). The middle section contains brass instruments: Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Horn (Hn), Trombone/Euphonium (Trbn Bsn), Baritone (Bari), and Tuba. The bottom section includes percussion: Bells, Chimes, Xylophone (Xylo), Timpani (Timp), and a Percussion section (Perc) with sub-parts for S.D., B.D., Tamb., Rat, Tri., V.S., Cym., and W.C. The score spans measures 13 to 18, with a *rit.* marking above measure 17. A large 'Preview' watermark is overlaid diagonally across the page.

Susp. Cym.
w/ mallets *p*

19
Fast, with urgency ♩ = 144

20

22

23

24

Fl *f*

Ob

Cl 1 *f* *mp*

Cl 2 *f* *mp*

B Cl *f* *mp*

A Sax 1 *f* *mf*

A Sax 2 *f*

T Sax *f* *mp*

B Sax *f* *mp*

Tpt 1 *f* *mf* tutti

Tpt 2 *f* *mf*

Hn *f* *mp*

Trbn Bsn *f* *mp*

Bari *f* *mp*

Tuba *f* *mp*

Bells *f* *mp*

Chimes Xylo *mp*

Timp *f* *mp*

S.D. B.D. *f* *mp*

Tamb. Rat Tri, V.S. Cym, W.C. *f* *mp* Ratchet >

25

26

27

28

29

30

N.B.

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

Bells

Chimes
Xylo

Timp

S.D.
B.D.

Tamb, Rat
Tri, V.S.
Cym, W.C.

Vibraslap >

Ratchet

31

32

33

34

35

36

Fl *mf*

Ob *mf*

Cl 1 *mf*

Cl 2 *mf*

B Cl *mf*

A Sax 1 *mf*

A Sax 2 *mf*

T Sax *mf*

B Sax *mf*

Tpt 1 *mf*

Tpt 2 *mf*

Hn *mf*

Trbn Bsn *mf*

Bari *mf*

Tuba *mf*

Bells

Chimes Xylo *mf*

Timp *mf*

S.D. B.D. *mf*

Tamb, Rat Tri, V.S. Cym, W.C. *mf*

Vibraslap >

37

38

39

40

41

42

Fl *f* *mp*

Ob *f*

Cl 1 *f* *mp*

Cl 2 *f* *mp*

B Cl *f* *mp*

A Sax 1 *f* *mp*

A Sax 2 *f*

T Sax *f* *mp*

B Sax *f*

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Trbn Bsn *f*

Bari *f* *mp*

Tuba *f* *mp*

Bells *f*

Chimes Xylo *f*

Timp *f*

S.D. B.D. *f*

Tamb, Rat Tri, V.S. Cym, W.C. *f* *ch.* *mp* *Tri.*

Tamb, Rat
Tri, V.S.
Cym, W.C.

Susp. Cym.
w/ mallets
p

43

44

45

46

47

48

Fl *sub. p* *mf*

Ob *mp* *sub. p* *mf*

Cl 1 *mf*

Cl 2 *mf*

B Cl *sub. p* *mf*

A Sax 1 *mf*

A Sax 2 *mp* *mf*

T Sax *sub. p* *mf*

B Sax *sub. p* *mf*

Tpt 1 *mp* *sub. p* *mf*

Tpt 2 *mp* *sub. p* *mf*

Hn *mp* *mf*

Trbn Bsn *sub. p* *mf*

Bari *sub. p* *mf*

Tuba *sub. p* *mf*

Bells *mp* *sub. p* *mf*

Chimes Xylo *mf*

Timp *mf*

S.D. B.D. *p* *mf*

Tamb, Rat Tri, V.S. Cym, W.C. *mp* *mf*

Tamb, Rat
Tri, V.S.
Cym, W.C.

49

50

51

52

53

54

Fl *f*

Ob *f*

Cl 1 *f*

Cl 2 *f*

B Cl *f*

A Sax 1 *f*

A Sax 2 *f*

T Sax *f*

B Sax *f*

Tpt 1 *f*

Tpt 2 *f*

Hn *f*

Trbn Bsn *f*

Bari *f*

Tuba *f*

Bells *f*

Chimes Xylo *f*

Timp *f*

S.D. B.D. *f*

Tamb, Rat Tri, V.S. Cym, W.C. *f*

Vibraslap =

55

56

57

58

59

60

rit.

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

Bells

Chimes
Xylo

Timp

S.D.
B.D.

Tamb, Rat
Tri, V.S.
Cym, W.C.

f

mf

mp

ch.

c.c.

61 Slightly slower $\text{♩} = 132$

62

63

64

65

66

Fl *mp*

Ob *mp*

Cl 1 *p mp p mp*

Cl 2 *p mp p mp*

B Cl *p mp p*

A Sax 1 *mp*

A Sax 2 *mp*

T Sax *mp*

B Sax *mp*

Tpt 1 *mp*

Tpt 2 *mp*

Hn

Trbn Bsn

Bari *p mp p*

Tuba *p mp p*

Bells

Chimes Xylo *mp*

Timp *p mp p*

S.D. B.D.

Tamb., Rat Tri., V.S. Cym., W.C. *p*

scape S.C. with beater *p*

PREVIEW

67

68

69

70

71

72

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

Bells

Chimes
Xylo

Timp

S.D.
B.D.

Tamb, Rat
Tri, V.S.
Cym, W.C.

73

74

75

76

77

78

rit.

Tempo II ♩ = 144

Fl *p* *fp* *f*

Ob *p* *fp* *f*

Cl 1 *p* *fp* *f*

Cl 2 *p* *fp* *f*

B Cl *p* *fp* *f*

A Sax 1 *p* *fp* *f*

A Sax 2 *p* *fp* *f*

T Sax *p* *fp* *f*

B Sax *p* *fp* *f*

Tpt 1 *fp* *f*

Tpt 2 *fp* *f*

Hn *p* *fp* *f*

Trbn *p* *fp* *f*

Bsn *p* *fp* *f*

Bari *p* *fp* *f*

Tuba *p* *fp* *f*

Bells *p* *f*

Chimes *p* *f*

Xylo *p* *f*

Timp *p* *sub. p* *f*

S.D. *p* *f*

B.D. *p* *f*

Tamb., Rat *p* *f*

Tri., V.S. *p* *f*

Cym., W.C. *p* *f*

Susp. Cym. w/ mallets *p* *f*

79

80

81

82

83

84

Fl

Ob

Cl 1

Cl 2

B Cl

A Sax 1

A Sax 2

T Sax

B Sax

Tpt 1

Tpt 2

Hn

Trbn
Bsn

Bari

Tuba

Bells

Chimes
Xylo

Timp

S.D.
B.D.

Tamb, Rat
Tri, V.S.
Cym, W.C.

sub. *p*

Vibraslap

85

86

87

88

89

90

91

The musical score is arranged in a standard orchestral format. The top section contains woodwinds: Flute (Fl), Oboe (Ob), Clarinet 1 (Cl 1), Clarinet 2 (Cl 2), Bass Clarinet (B Cl), Alto Saxophone 1 (A Sax 1), Alto Saxophone 2 (A Sax 2), Tenor Saxophone (T Sax), and Baritone Saxophone (B Sax). The middle section contains brass: Trumpet 1 (Tpt 1), Trumpet 2 (Tpt 2), Horn (Hn), Trombone/Bassoon (Trbn Bsn), Baritone (Bari), and Tuba. The bottom section contains percussion: Bells, Chimes, Xylophone (Xylo), Timpani (Timp), and a variety of other percussion instruments (S.D., B.D., Tamb., Rat., Tri., V.S., Cym., W.C.).

Dynamic markings are used throughout the score to indicate volume changes. In measures 85-86, many instruments play at a forte (*f*) level. In measure 87, there is a shift to piano (*p*) and fortissimo (*ff*). In measure 88, dynamics range from *f* to *ff*. In measure 89, the music returns to *f* and *ff*. In measure 90, there is a mix of *f* and *ff*. In measure 91, the music concludes with *f* and *ff* markings.

Articulation marks, specifically accents (^), are placed above notes in measures 87, 89, and 91 across various instruments, including Flute, Oboe, Clarinets, Saxophones, Trumpets, Horn, Trombone/Bassoon, Baritone, Tuba, Bells, Chimes, Xylophone, and Timpani.

Tamb, Rat
Tri, V.S
Cym, W.C.

c.c.

ch.

ch.

ch.