

The Mystery of Ogopogo

Ryan Meeboer

Scotland's Loch Ness may have the fame as far as lake monsters go but, for many monster searchers, Ogopogo — a creature said to lurk in Canada's Lake Okanagan (in British Columbia) — is most likely the best documented of all lake monsters.

Ogopogo is often described as dark and multi-humped, with green, black, brown or grey skin. The head is said to look like that of a snake, sheep, horse, seal or even an alligator. Some eyewitnesses say it has ears or horns while others do not.

The Mystery of Ogopogo is a musical representation of the Ogopogo creature and features the lower instruments. It is also a great opportunity for students to learn and practice the different articulations and dynamics.

For the majority of the piece, the upper voices create the haunting atmosphere through 'chunking' chords. Be sure these chords do not overpower the main melody performed by the lower voices. As the piece moves into the contrasting middle section, all players should be encouraged to play as legato as possible to help reflect the mystery of the creature. The piece begins its transition back to the original material using softer dynamics. The piece closes with the return of the original opening material, followed by striking chords to finish. Be sure these final chords are not overblown and played with a good tone.

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

CATALOG NUMBER: WWE223207

DURATION: 1:30

Interchangeable Woodwind Ensemble

THE MYSTERY OF OGOPOGO

Ryan Meeboer

Menacing $\text{♩} = 156$

PART 1
Flute, Oboe,
B♭ Clarinet,
E♭ Alto Saxophone

PART 2
Flute, Oboe,
B♭ Clarinet,
E♭ Alto Saxophone

PART 3
B♭ Clarinet,
E♭ Alto Saxophone

PART 4
B♭ Clarinet, F Horn,
B♭ Tenor Saxophone

PART 5
Bassoon,
B♭ Bass Clarinet,
E♭ Baritone Saxophone

1 2 3 4 5

6 7 8 9 10

11 12 13 14 15

f *sub.p* *f* *mp*

16 17 18 19 20

Musical score for measures 16-20. The score is written for five staves (1-5) in a key signature of two flats (B-flat and E-flat). Measures 16-18 feature a steady eighth-note accompaniment in all staves. In measure 19, the first and second staves have a dynamic marking of *f* (forte). Measure 20 continues the accompaniment with some rests in the upper staves.

21 22 23 24 25 26

Musical score for measures 21-26. Measures 21-22 show rests in the first two staves. In measure 23, the first two staves have a dynamic marking of *mp* (mezzo-piano). Measures 24-26 feature a melodic line in the first two staves with a dynamic marking of *mp* in measure 24. The lower staves continue with a steady accompaniment.

27 28 29 30 31

Musical score for measures 27-31. Measures 27-28 show rests in the first two staves. In measure 29, the first two staves have a dynamic marking of *p* (piano). Measures 30-31 continue the melodic line in the first two staves with a dynamic marking of *p*. The lower staves continue with a steady accompaniment.

32 33 34 35 36

Musical score for measures 32-36. The score is written for five staves (1-5) in a key signature of two flats (B-flat and E-flat). Measure 32 shows a melodic line in staff 1 and 2. Measure 33 continues the melody. Measure 34 features a dynamic marking of *f* (forte) and a crescendo hairpin. Measure 35 has a dynamic marking of *f* and accents on the notes. Measure 36 continues the melodic line.

37 38 39 40 41

Musical score for measures 37-41. The score is written for five staves (1-5). Measure 37 shows a melodic line in staff 1 and 2. Measure 38 continues the melody. Measure 39 features a dynamic marking of *p* (piano) and a piano hairpin. Measure 40 has a dynamic marking of *p* and accents on the notes. Measure 41 continues the melodic line.

42 43 44 45 46

Musical score for measures 42-46. The score is written for five staves (1-5). Measure 42 shows a melodic line in staff 1 and 2. Measure 43 continues the melody. Measure 44 features a dynamic marking of *f* (forte) and a crescendo hairpin. Measure 45 has a dynamic marking of *f* and accents on the notes. Measure 46 continues the melodic line.

47 48 49 50 51

1 *mp*

2 *mp*

3

4

5

52 53 54 55

1 *f*

2 *f*

3

4

5