

# Out of the Shadows

Ryan Meeboer (b. 1978)

Instrumentation:

Flute - 8

Oboe - 2

Bb Clarinet - 8

B♭ Bass Clarinet - 2

E♭ Alto Saxophone - 6

B♭ Tenor Saxophone - 2

E♭ Baritone Saxophone - 1

B♭ Trumpet 1 - 6

F Horn - 2

Trombone - 4

Baritone, Bassoon - 4

Baritone Treble Clef - 2

Tuba - 2

String Bass - 1

Bells - 1

Snare Drum, Bass Drum - 1

Crash Cymbals, Triangle, Tambourine - 2

PREVIEW ONLY

## Out of the Shadows

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*Out of the Shadows* is a piece that follows the traditional march form, and is easy enough for early musicians to play, by focusing on the first six notes learned in most method books.

The piece opens with a bold, repetitive motif, accompanied by strong chords, used to grab the attention of the audience and before moving into setting up the feel for the main section of the march at measure 5.

From measures 11-42, be sure to pay particular attention to articulations and dynamics. Although the piece has a strong opening, the background to this section is to be kept light and provide the march feel. It is important that the melody is dominant throughout, and these players should not over blow to make the melody stand out, and perhaps risk ruining their tone.

The transition into the trio occurs at measure 42. Practice the timing of the chord shots in relation to the melody being played by the bass instruments. This section is to be played stronger by the lower instruments, with the upper instruments responding to their melodic material. Be sure the shot players are in complete control of their sound and avoid cacks or squeaks.

The trio, at measure 50, contrasts the rest of the chart by being played lightly and smoothly. There is a lot of block chord rhythms throughout this section, so be sure, again, that the melody stands out over these. The counter melody introduced at measure 66, should also be made prominent, as it is the new, interesting material.

The original material is recapped to close the piece. Make sure in the final measures, the feel is strong and bold, without having players ruin their tone. It is important to leave a final good impression: strong, yet controlled.

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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ISBN: 9781771573115  
CATALOG NUMBER: CB16297

COST: \$45.00  
DURATION: 2:10

DIFFICULTY RATING: GRADE 1  
Concert Band

# OUT OF THE SHADOWS

Ryan Meeboer

March Tempo ♩ = 120 3 4 5 6 7

Flute *f*

Oboe *f*

B♭ Clarinet *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpet *f*

F Horn *f*

Trombone *f*

Baritone Bassoon *f*

Tuba *f*

Bells *f*

Snare Drum Bass Drum *f*

Crash Cymbals Triangle Tambourine *f*

Crash Cym., choke

choke

choke

Tamb. *f*

8

9

10

11

12

13

14

15

16

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

*p*

*p*

*mp*

*p*

*p*

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Tpt

Hn

Trbn

Bari Bsn

Tuba

Bells

S.D.  
B.D.

C.C.  
Tri  
Tamb

*p*

*p*

*p*

*p*

*p*

The image displays a page of a musical score for the piece "OUT OF THE SHADOWS". The page is numbered 3 and covers measures 17 through 25. The score is arranged in a standard orchestral layout with multiple staves for different instruments. The instruments listed on the left side of the score are: Flute (Fl), Oboe (Ob), Clarinet (Cl), Bass Clarinet (B Cl), Alto Saxophone (A Sax), Tenor Saxophone (T Sax), Bass Saxophone (B Sax), Trumpet (Tpt), Horn (Hn), Trombone (Trbn), Baritone Saxophone (Bari Bsn), Tuba, Bells, Snare Drum (S.D.), Bass Drum (B.D.), Congas (C.C.), Triangles (Tri), and Tambourine (Tamb). The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. A large, semi-transparent watermark reading "PREVIEW ONLY" is centered across the middle of the page, overlapping the staves for Trumpet and Horn.

Fl *mf*

Ob *mf*

Cl *mf*

B Cl *mf*

A Sax *mf*

T Sax *mf*

B Sax *mf*

Tpt *mf*

Hn *mf*

Trbn *mf*

Bari Bsn *mf*

Tuba *mf*

Bells *mf*

S.D. *mf*

B.D. *mf*

C.C. *mf*

Tri *mf*

Tamb *mf*

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35

36

37

38

39

40

41

42

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

- Fl (Flute)
- Ob (Oboe)
- Cl (Clarinet)
- B Cl (Bass Clarinet)
- A Sax (Alto Saxophone)
- T Sax (Tenor Saxophone)
- B Sax (Bass Saxophone)
- Tpt (Trumpet)
- Hn (Horn)
- Trbn (Trombone)
- Bari Bsn (Baritone Saxophone)
- Tuba
- Bells
- S.D. / B.D. (Snare Drum / Bass Drum)
- C.C. / Tri / Tamb (Cymbal / Triangle / Tom-tom)

The score spans measures 35 to 42. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the page, covering the Tpt and Hn staves. The key signature is B-flat major (two flats), and the time signature is 4/4. Dynamics such as *f* (forte) are indicated at the end of several staves in measures 41 and 42.





The musical score is arranged in a standard orchestral layout. The woodwind section includes Flute (Fl), Oboe (Ob), Clarinet (Cl), B♭ 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 (Trbn), Baritone/Bassoon (Bari Bsn), and Tuba. The percussion section includes Bells, Snare Drum (S.D.), Bass Drum (B.D.), and Conga/Cymbal (C.C. Tri Tamb). The score is in a key signature of two flats (B♭ major or D minor) and a 4/4 time signature. A large, semi-transparent watermark reading "PREVIEW ONLY" is centered across the middle of the page, overlapping the Tpt and Hn staves. Dynamics include *mp* for the Clarinet and *p* for the B♭ Clarinet, Alto Saxophone, Tenor Saxophone, Baritone/Bassoon, and Tuba. Percussion parts include "on rim" for the Snare Drum and "Tri." for the Conga/Cymbal.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flute (Fl):** Rests until measure 65, then plays a melodic line starting with a *mf* dynamic.
- Oboe (Ob):** Rests until measure 65, then plays a melodic line starting with a *mf* dynamic.
- Clarinet (Cl):** Plays a rhythmic pattern of eighth notes throughout, with a *mf* dynamic marking in measure 65.
- Bass Clarinet (B Cl):** Plays a rhythmic pattern of eighth notes throughout, with a *mf* dynamic marking in measure 65.
- Alto Saxophone (A Sax):** Plays a rhythmic pattern of eighth notes throughout, with a *mf* dynamic marking in measure 65.
- Tenor Saxophone (T Sax):** Plays a rhythmic pattern of eighth notes throughout, with a *mf* dynamic marking in measure 65.
- Bass Saxophone (B Sax):** Rests until measure 65, then plays a rhythmic pattern of eighth notes starting with a *mf* dynamic.
- Trumpet (Tpt):** Rests until measure 65, then plays a melodic line starting with a *mf* dynamic.
- Horn (Hn):** Rests until measure 65, then plays a melodic line starting with a *mf* dynamic.
- Trombone (Trbn):** Rests until measure 65, then plays a rhythmic pattern of eighth notes starting with a *mf* dynamic.
- Baritone Saxophone (Bari Bsn):** Plays a rhythmic pattern of eighth notes throughout, with a *mf* dynamic marking in measure 65.
- Tuba:** Plays a rhythmic pattern of eighth notes throughout, with a *mf* dynamic marking in measure 65.
- Bells:** Rests until measure 65, then plays a melodic line starting with a *mf* dynamic.
- S.D. / B.D. (Snare/ Bass Drum):** Plays a complex rhythmic pattern of eighth and sixteenth notes throughout, with a *mf* dynamic marking in measure 65.
- C.C. / Tri / Tamb (Cymbal / Triangle / Tom-tom):** Rests until measure 65, then plays a rhythmic pattern starting with a *mf* dynamic. A "Crash Cym." marking is present in measure 66.

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Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn

Bari  
Bsn

Tuba

Bells

S.D.  
B.D.

C.C.  
Tri  
Tamb

PREVIEW ONLY



Fl

Ob

Cl *p*

B Cl *p*

A Sax *mp*

T Sax *p*

B Sax *p*

Tpt

Hn

Trbn *p*

Bari Bsn *p*

Tuba *p*

Bells

S.D. *p*

B.D.

C.C.

Tri

Tamb *p*

**PREVIEW ONLY**



Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn

Bari Bsn

Tuba

Bells

S.D.  
B.D.

C.C.  
Tri  
Tamb

PREVIEW ONLY

113

114

115

116

117

118

119

120

121

Fl

Ob

Cl

B Cl

A Sax

T Sax

B Sax

Tpt

Hn

Trbn

Bari Bsn

Tuba

Bells

S.D.  
B.D.

C.C.  
Tri  
Tamb

choke

PREVIEW ONLY