

## Into the Darkness

Ryan Meeboer

*Into the Darkness* is a march-like piece that goes through several moods. Beginning with a heavy introduction, through its dynamics and articulation, the music grabs the listener's attention before dropping off in measure 9. The piece has two main melodies: the first begins in measure 13 and is *staccato* in nature and the other occurs starting in measure 45 and is more *legato*. Be sure the ensemble accurately plays the contrasts and does not continue to play *staccato* when reaching measure 45.

The piece reaches its highest level of intensity in measure 61 with heavy accents and powerful shots. Be sure not to over blow here in order to obtain a strong sound.

One other area of concern begins in measure 89 as the piece introduces a new feel, which is more like a 3/4 style. If conducting in 2, these measures (three quarters) can be treated like a two-beat triplet.

Finally, be sure that the performers are able to balance out the dynamics in measure 81 with the call/response between the trombone and trumpet 2. Work on being able to balance out the *crescendo* throughout section 89 until the *D.S. al Coda* in measure 104.

# 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 students in concert and jazz bands, and has also composed and arranged pieces for small university combos. As a performer, he has had experience in several groups, including concert and stage bands, chamber choir, vocal jazz ensemble, pop groups, acoustic duets, and the Hamilton based swing group, The Main Swing Connection.

Ryan Meeboer began studying music at the age of seven through private guitar lessons. During his years in elementary and secondary school, Ryan 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.

*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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Brass Quintet

# INTO THE DARKNESS

Ryan Meeboer

Allegro  $\text{♩} = 112$

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone

Tuba

8

9

10

11

12

13

14

*mf*

*mp*

*mp*

*mp*

15

16

17

18

19

20

21

Musical score for measures 22-28. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature is B-flat major (two flats). Measure numbers 22, 23, 24, 25, 26, 27, and 28 are indicated above the first staff. The music features a mix of eighth and quarter notes, with some rests. A dynamic marking of *mp* (mezzo-piano) is present at the end of measure 28.

Musical score for measures 29-35. The score is written for five staves. Measure numbers 29, 30, 31, 32, 33, 34, and 35 are indicated above the first staff. A dynamic marking of *mp* is present at the start of measure 30. A dynamic marking of *mf* (mezzo-forte) is present at the start of measure 36. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the page, covering measures 30 through 35.

Musical score for measures 36-42. The score is written for five staves. Measure numbers 36, 37, 38, 39, 40, 41, and 42 are indicated above the first staff. The music continues with various rhythmic patterns and dynamics, including a *mf* marking at the beginning of measure 36.

Musical score for measures 43-49. The score is in 3/4 time with a key signature of two flats. It features five staves: three treble clefs and two bass clefs. A section symbol is present at measure 45. The dynamic marking *mf* is indicated at the beginning of measure 45.

Musical score for measures 50-56. The score continues with five staves. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the middle of the page.

Musical score for measures 57-63. The score continues with five staves. The dynamic marking *f* is present at measure 59. The word "lead" is written above the bass clef staves at measures 61 and 62.

64 65 66 67 68 69 lead 70

71 72 73 74 75 76 to Coda

78 79 80 81 82 83 84

85 86 87 88 89 90 91

92 93 94 95 96 97 98

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

*mp* poco a poco cresc.

99 100 101 102 103 104

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

D.S. al Coda

CODA

Musical score for measures 105-108, labeled CODA. The score is written for five staves: three treble clefs and two bass clefs. The key signature is B-flat major (two flats). Measure 105 shows a melodic line in the first treble staff and a bass line in the first bass staff. Measure 106 continues the melodic line in the first treble staff and the bass line in the first bass staff. Measure 107 continues the melodic line in the first treble staff and the bass line in the first bass staff. Measure 108 features a melodic line in the first treble staff with an accent (^) over the final note, and a bass line in the first bass staff with an accent (^) over the final note. The score is enclosed in a double bar line.

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