Duration: 5:35

GRADE 3

CB13230
$65.00

Into The Hills

Ryan Meeboer

Instrumentation:

Flute - 8
Oboe - 2
Bb Clarinet 1 - 4
Bb Clarinet 2 - 4
Bb Clarinet 3 - 4
Bb Bass Clarinet - 1
Bassoon - 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 2 - 2
Bb Trumpet 3 - 2
F Horn 1 - 2
F Horn 2 - 2
Trombone 1 - 2
Trombone 2 - 2
Trombone 3 - 2
Baritone - 1
Baritone Treble Clef - 1
Tuba - 4
String Bass - 1
Chimes, Xylophone, Bells - 3
Timpani - 1
Tom Toms, Snare Drum, Bass Drum - 2
Crash Cymbals, Whip, Triangle, Gong, Woodblock, Suspended Cymbal - 4
Keyboard (optional) - 1

PREVIEW ONLY

EIGHTH NOTE PUBLICATIONS

Into The Hills

Ryan Meeboer

Into the Hills was commissioned by Robert F. Hall Catholic Secondary School to mark the celebration of its twentieth anniversary. The school is located in the town of Caledon, Ontario, Canada. The title of the piece is derived from the school's crest which depicts three hills representing the main physical land form characterizing Caldeon, the town's Municipal crest, and the Hill of Calvary, the location of Christ's death.

The school was named after Robert F. Hall, a man who celebrated a 25 year relationship with the Dufferin-Peel Roman Catholic Separate School Board. In his spare time, Mr. Hall bred and raced standard-bred horses, and was an affiliate of the Capuchin Friars of Canada and a Knight of the Holy Sepulchre. These were the elements that inspired the melodies and themes of this piece.

The introduction grabs the attention of the audience and represents the epic nature of the occasion. The flute, oboe and clarinet add a flourish at measure 7 to help move the music forward to the end of the introduction. This part should be heard above all.

At measure 12, the piece moves into its main body, which reflects Robert Hall's interest in horse racing. These measures introduce the overall feel of the composition, as well as the melodic material of the piece's final section. This should be upbeat to keep the motion and reflect the liveliness of a western music feel. The bass line provides the steady beat, with the saxophones playing the offbeat. It is critical that this pattern keeps the tempo consistent throughout the piece, especially as more players are introduced into this accompaniment. At measure 38, the clarinets introduce the main melody of the piece, which is passed on to the trumpets are measure 54, with the flute, oboe, saxophones providing a counter melody in call-response form. The conversation between the two parts should be well balanced.

The lyrical section, beginning at measure 136, represents Mr. Hall's involvement with the Friars of Canada. Inspired by traditional monk chants, the music requires several players to sing pedal tones, open fifths and occasionally harmony. The tenor saxophone and baritone provide the hymn-like, call-response chants, with the alto saxophones performing a contrasting line to build up the momentum of this section. An electric keyboard with a voice 'ah' effect, can be used to support the singing if needed.

PREVIEW ONLY

Then the piece moves into its final section with a percussion driven transition at measure 162. The trumpets perform the melody, introduced at measure 12, with the rest of the band performing strong chords. The low brass and winds play a contrasting melody, as all the instruments drop out at measure 202. As noted in the score, be sure that the tempo is consistent with the previous section. As the piece draws to its exciting conclusion, the trombones bring in a counter-melody. With the entire band playing, and numerous instruments performing the main melody, be sure that this material is drawn out. In these final measures, it is also important that the players do not over blow the louder dynamic levels. The piece is meant to end with excitement and vigour, but it should also be played with 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.

ryan.meeboer@enpmusic.com

ISBN: 9781554739639
CATALOG NUMBER: CB13230
COST: $65.00
DURATION: 5:35
DIFFICULTY RATING: GRADE 3
Concert Band

Commissioned by the Robert F. Hall Catholic Secondary School Band, Glyn Lloyd Director
on the Occasion of the School's Twentieth Anniversary

INTO THE HILLS

Ryan Meeboer

With Force ♩= 72

Flute
Oboe
B♭ Clarinet 1
B♭ Clarinet 2,3
B♭ Bass Clarinet
Bassoon
E♭ Alto Saxophone 1,2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2,3
F Horn 1,2
Trombone 1,2
Trombone 3
Baritone
Tuba
Chimes
Xylophone
Bells
Timpani
C-D♭-F
Tom Toms (2)
Snare Drum
Bass Drum
Crash Cymbals
Whip Crack
Triangle
Gong
Woodblock
Suspended Cymbal
Keyboard

PREVIEW ONLY

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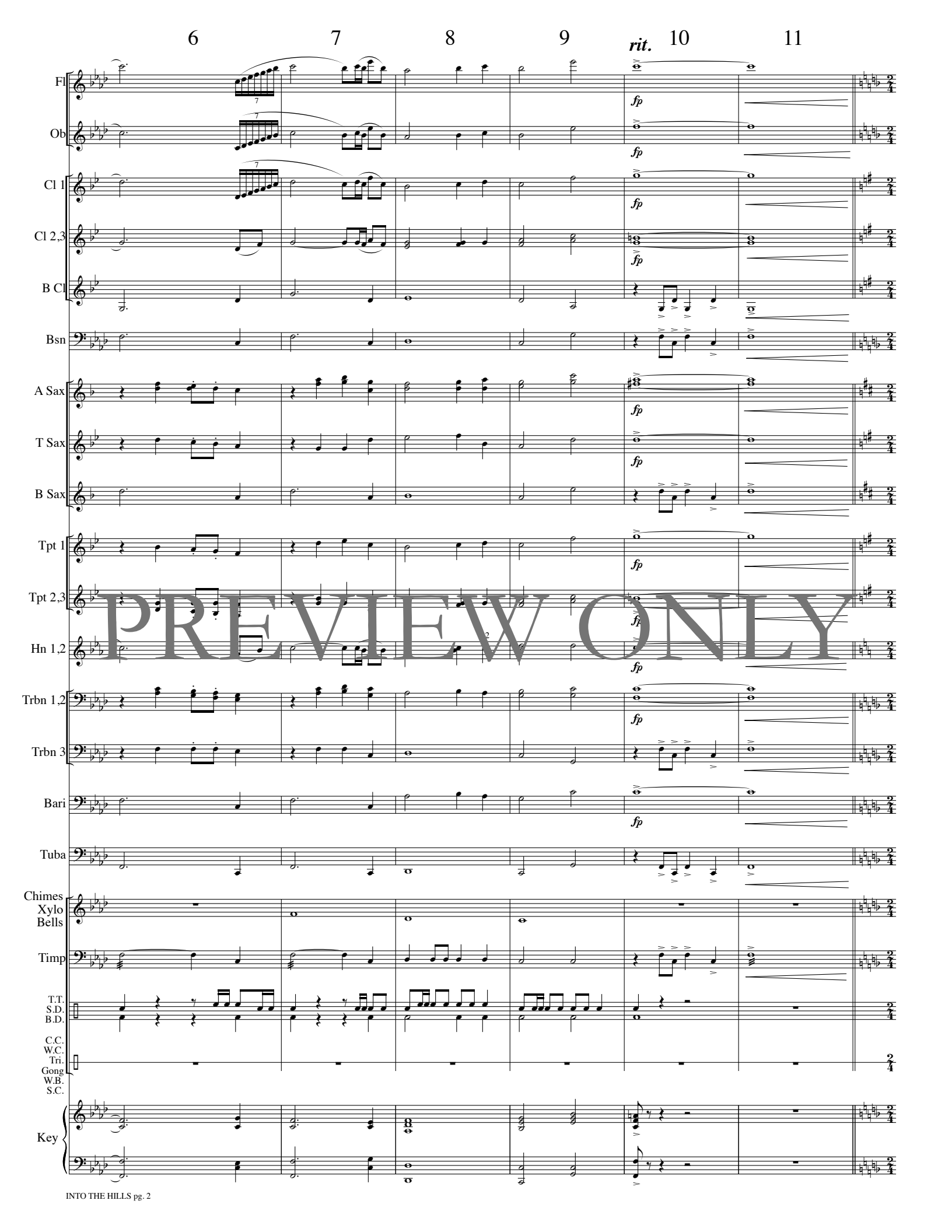
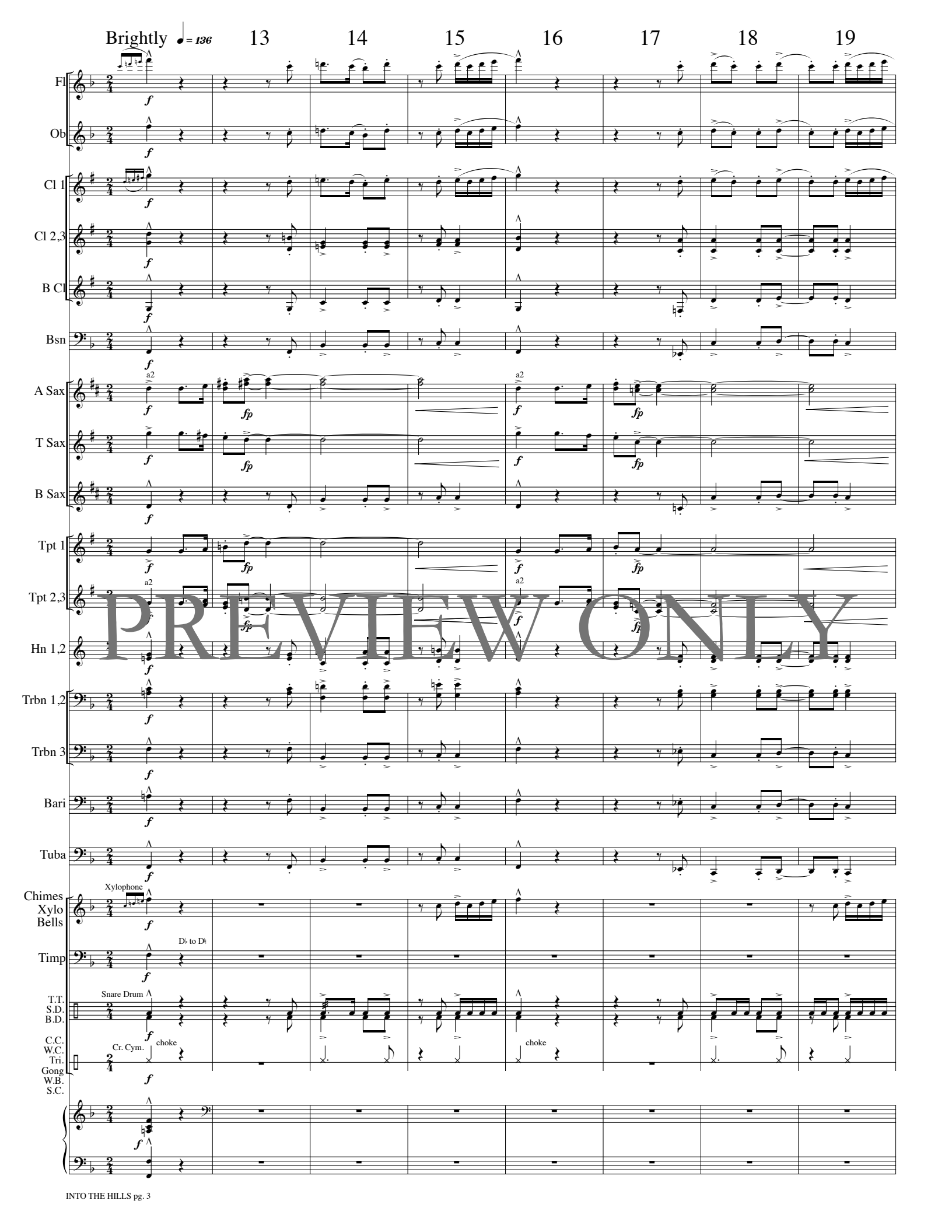

6
7
8
9
rit.
10
11
Fl
Ob
Cl 1
Cl 2,3
B Cl
Bsn
A Sax
T Sax
B Sax
Tpt 1
Tpt 2,3
Hn 1,2
Trbn 1,2
Trbn 3
Bari
Tuba
Chimes
Xylo
Bells
Timp
T.T.
S.D.
B.D.
C.C.
W.C.
Tri.
Gong
W.B.
S.C.
Key
fp
PREVIEW ONLY



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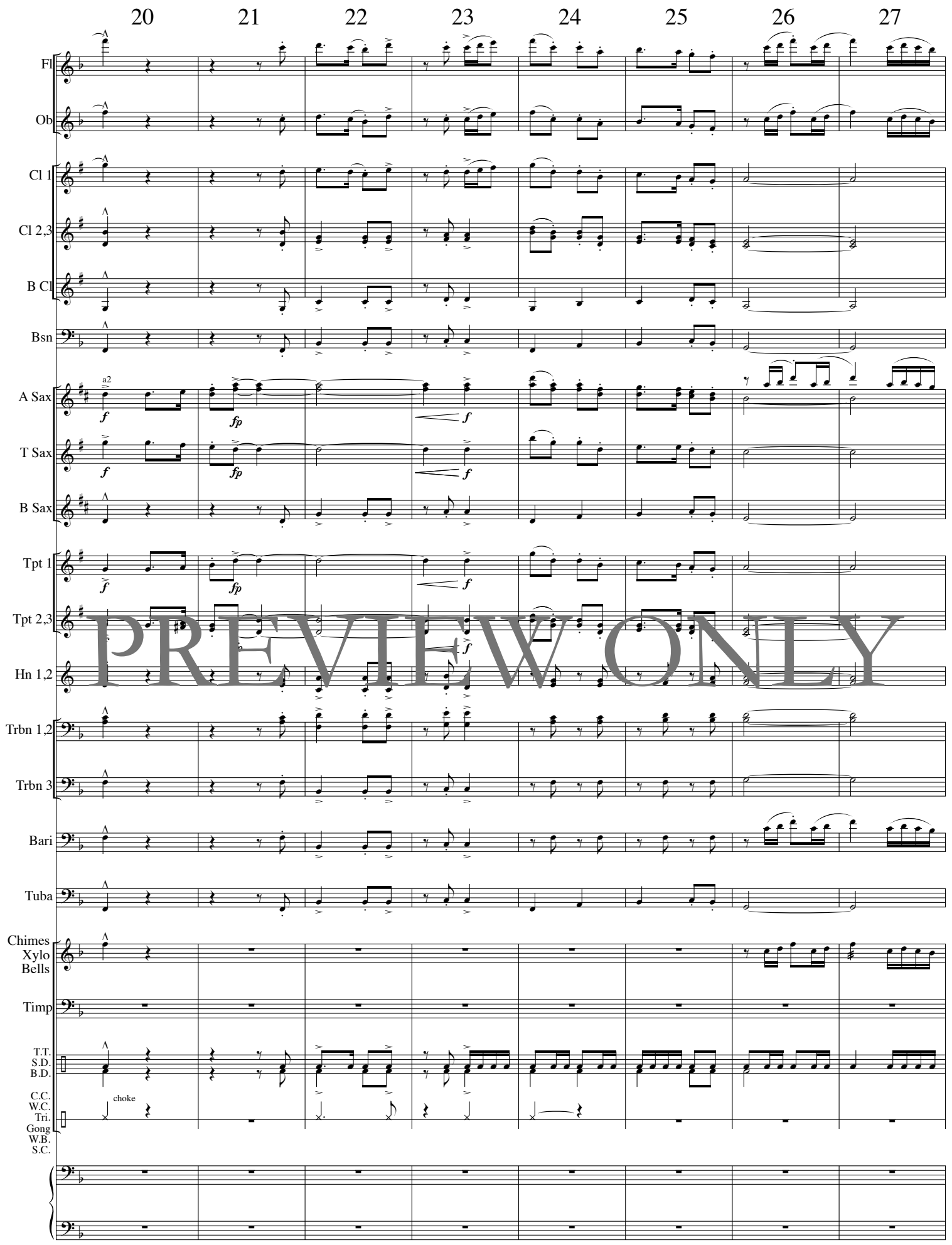
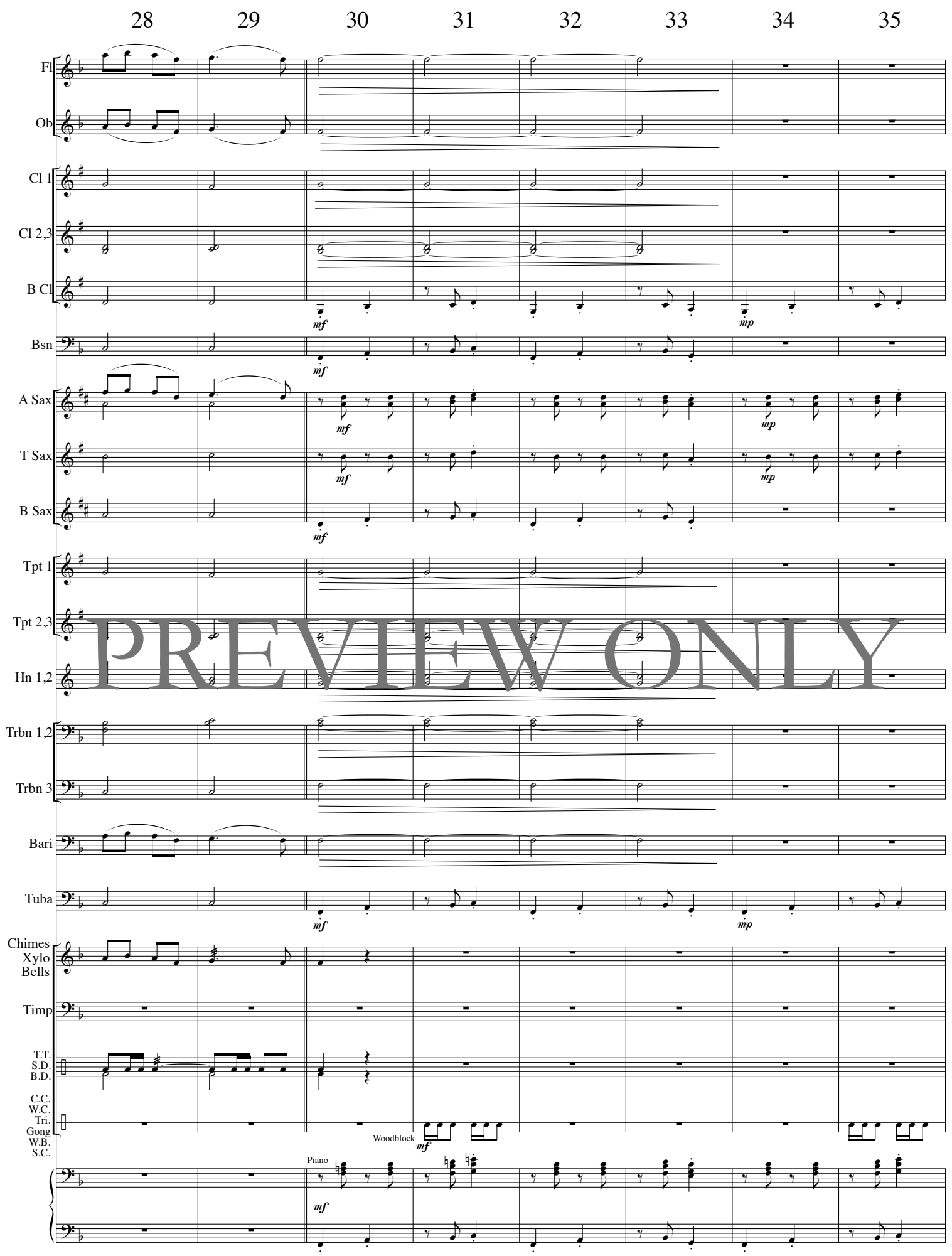

20
21
22
23
24
25
26
27
Fl
Ob
Cl 1
Cl 2,3
B Cl
Bsn
A Sax
a2
T Sax
B Sax
Tpt 1
Tpt 2,3
Hn 1,2
Trbn 1,2
Trbn 3
Bari
Tuba
Chimes
Xylo
Bells
Timp
T.T.
S.D.
B.D.
C.C.
W.C.
Tri.
Gong
W.B.
S.C.
choke
PREVIEW ONLY



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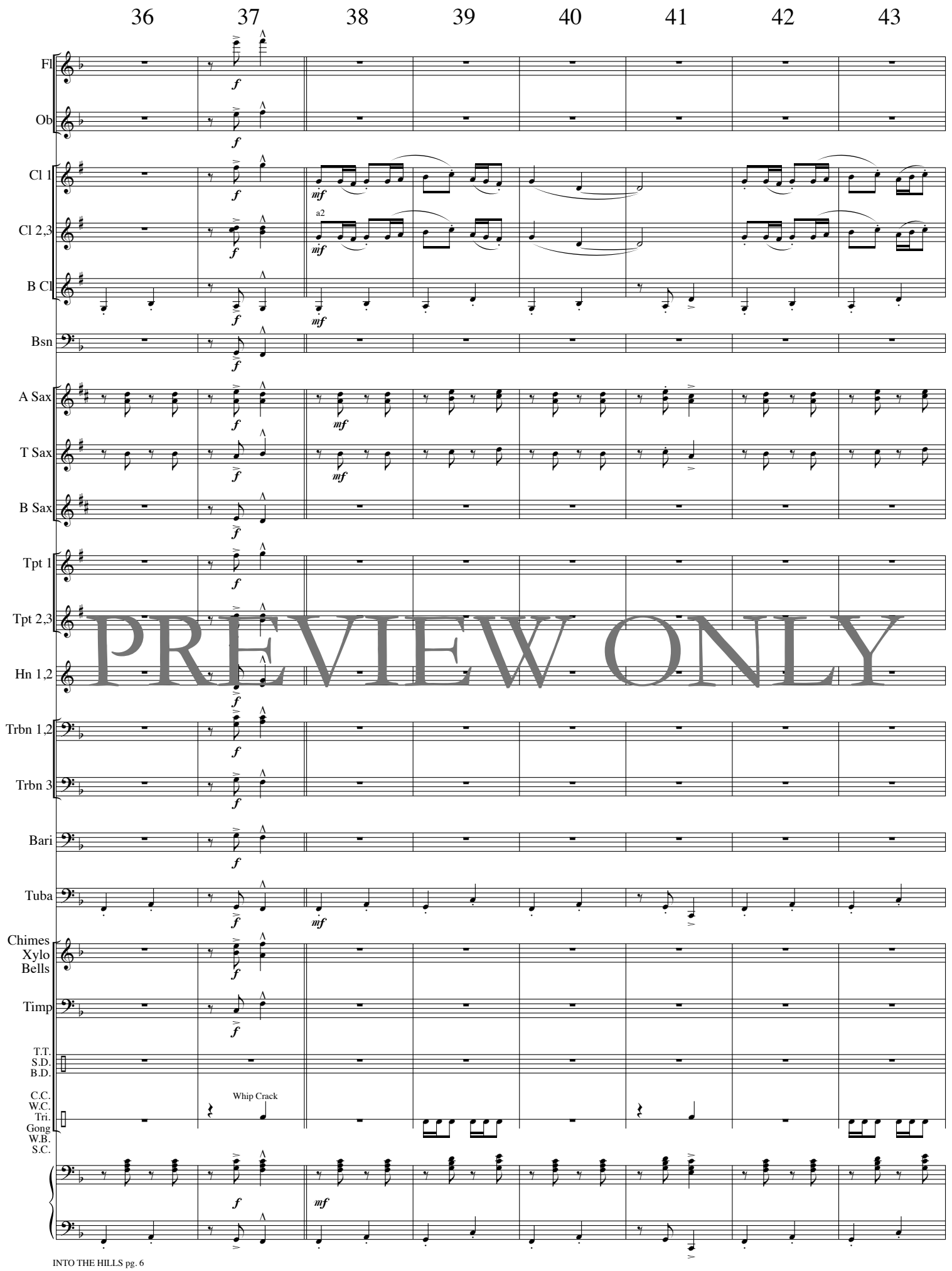

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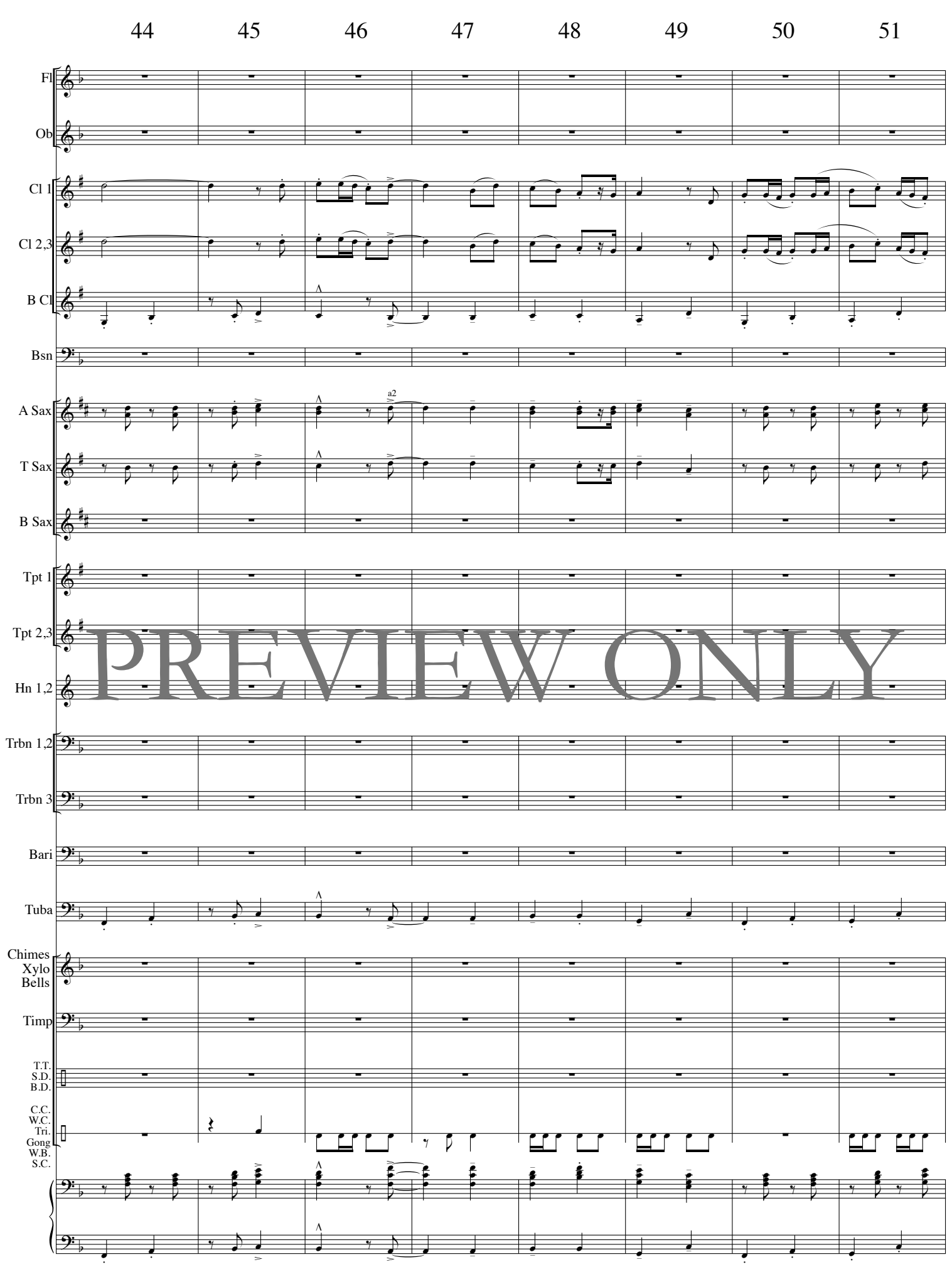

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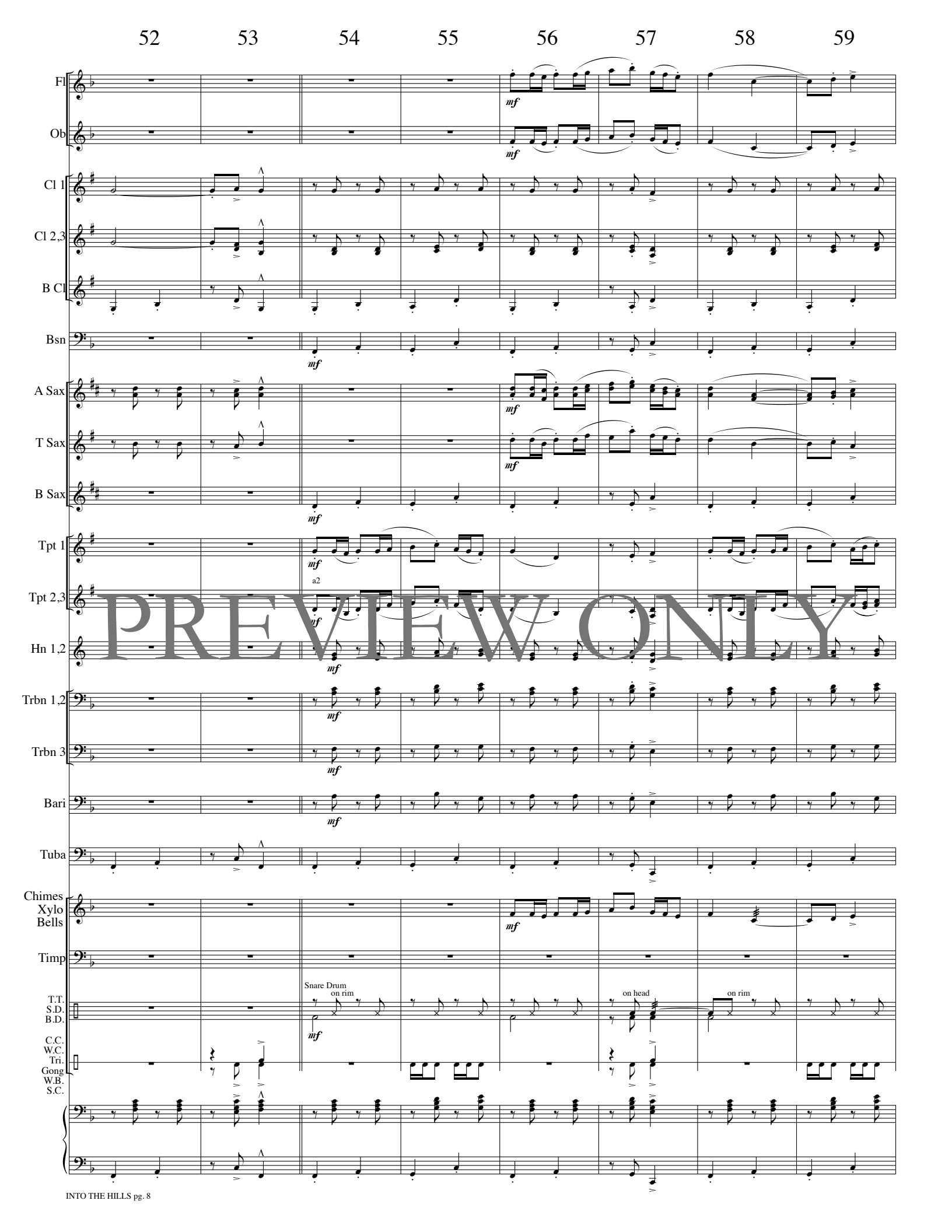

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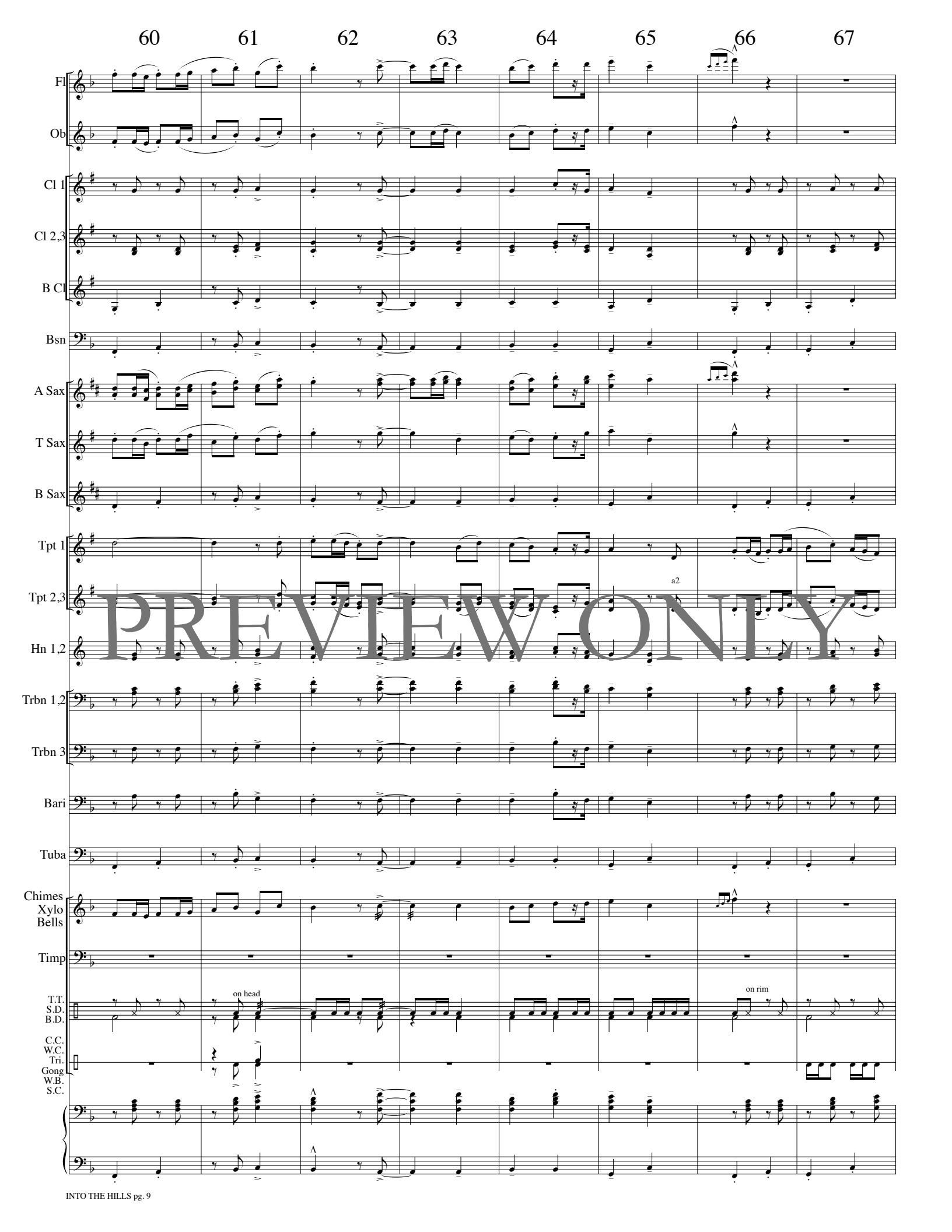

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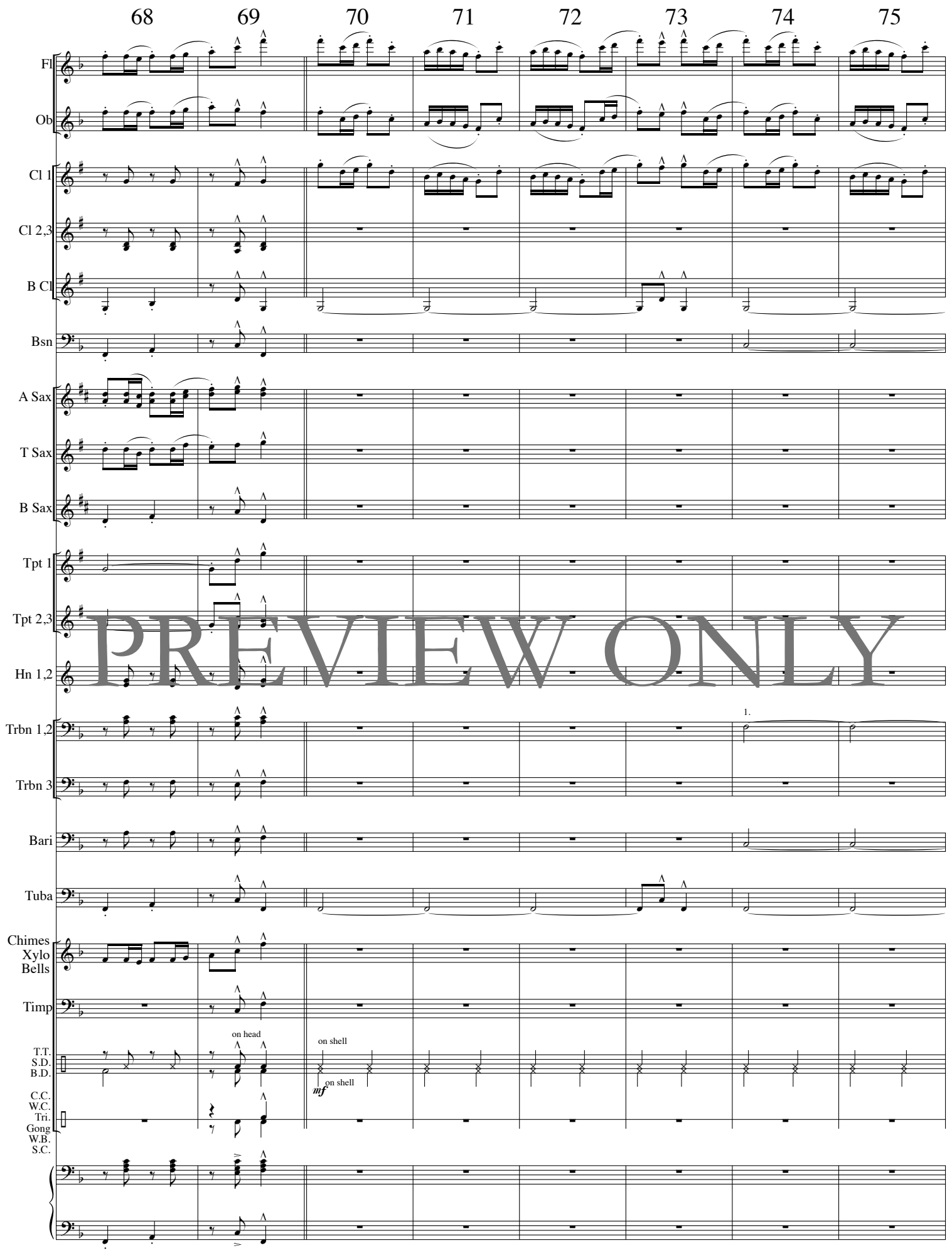

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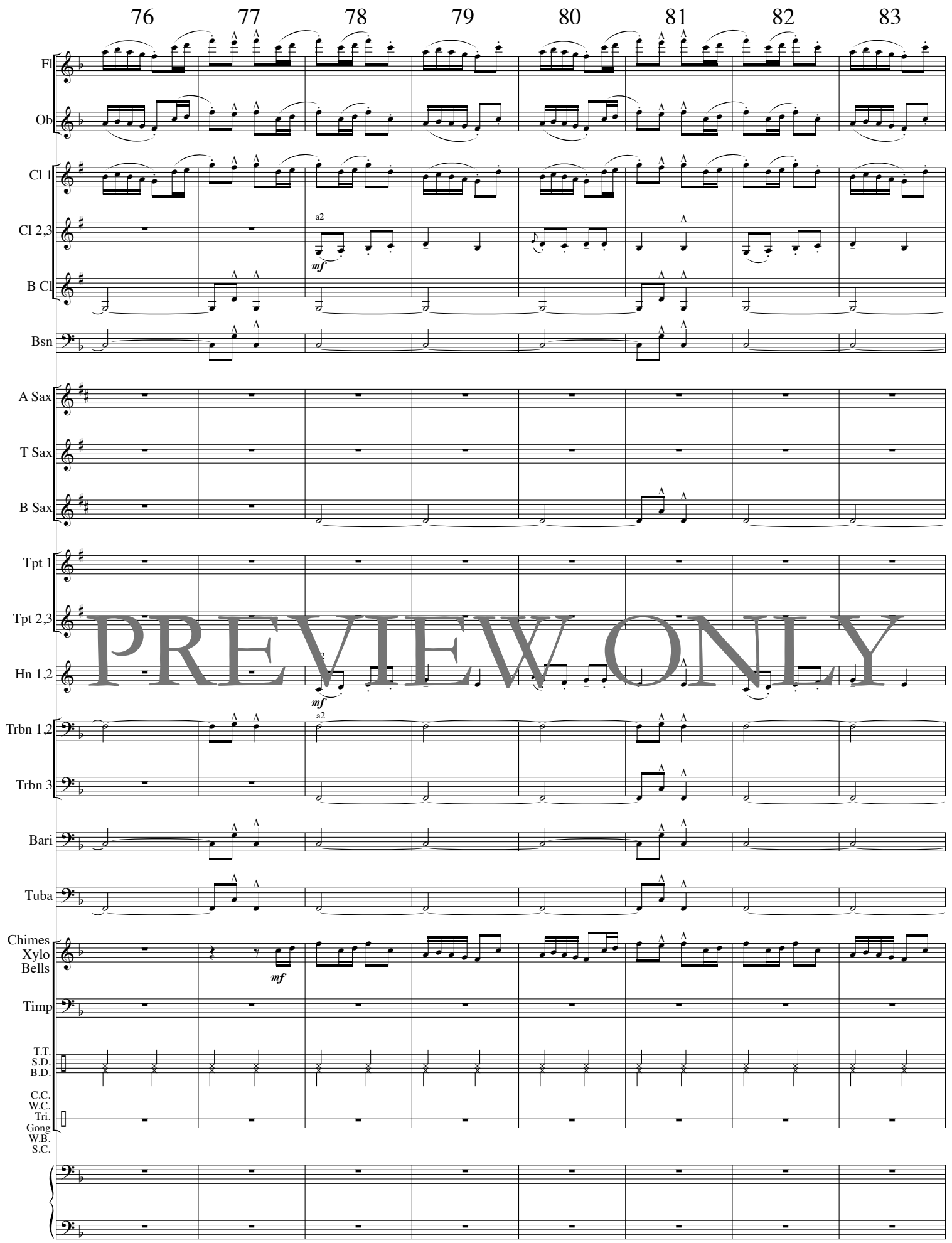

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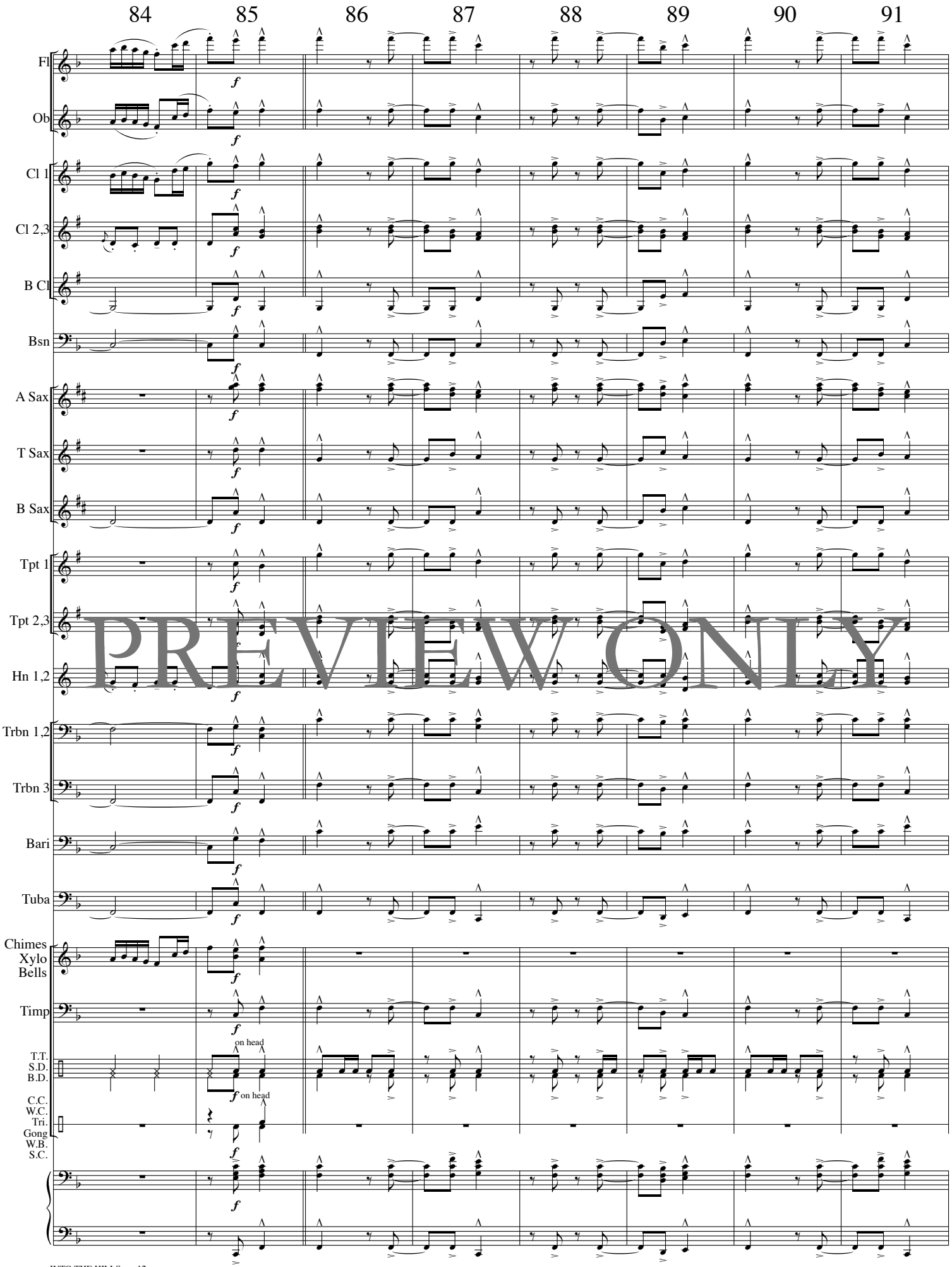

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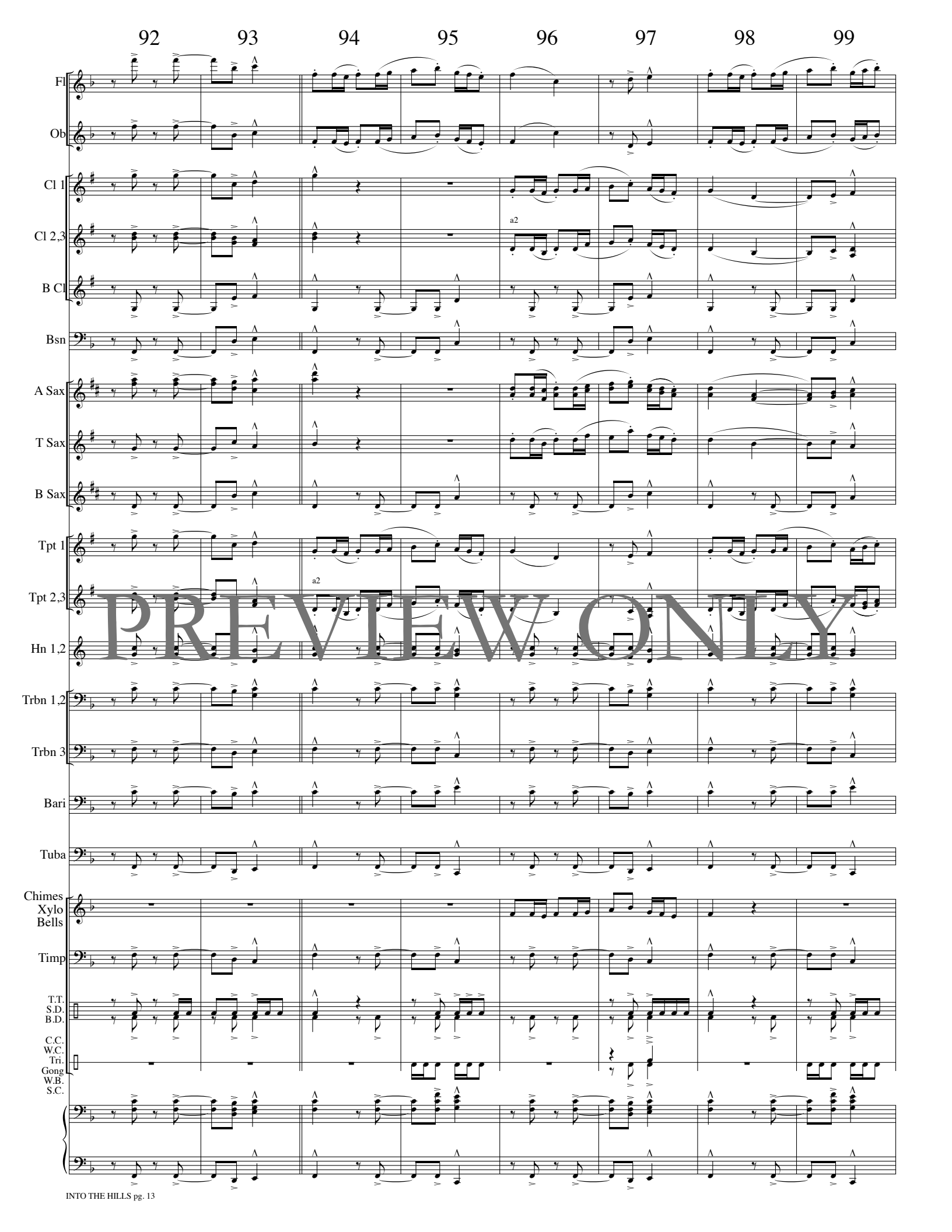

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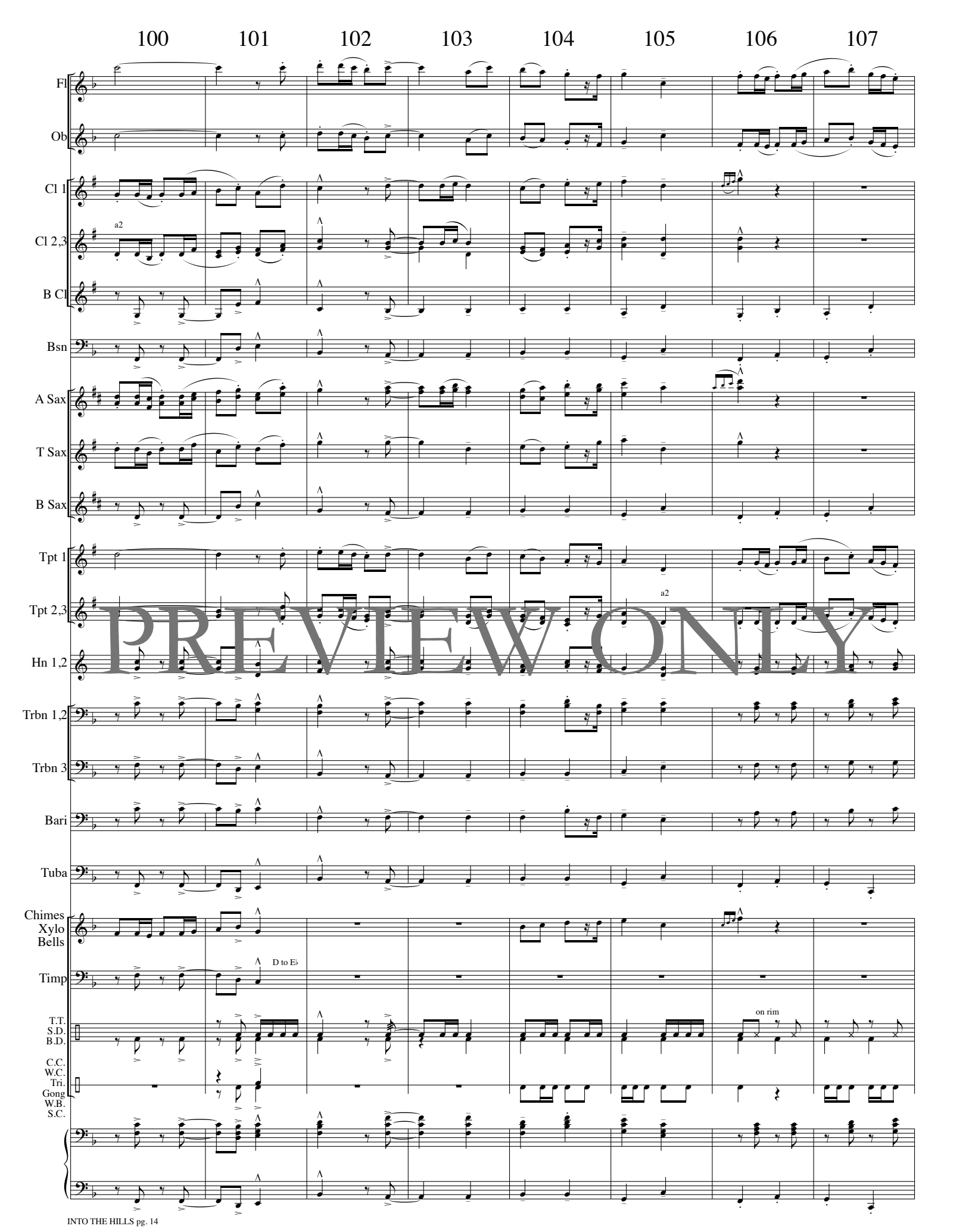

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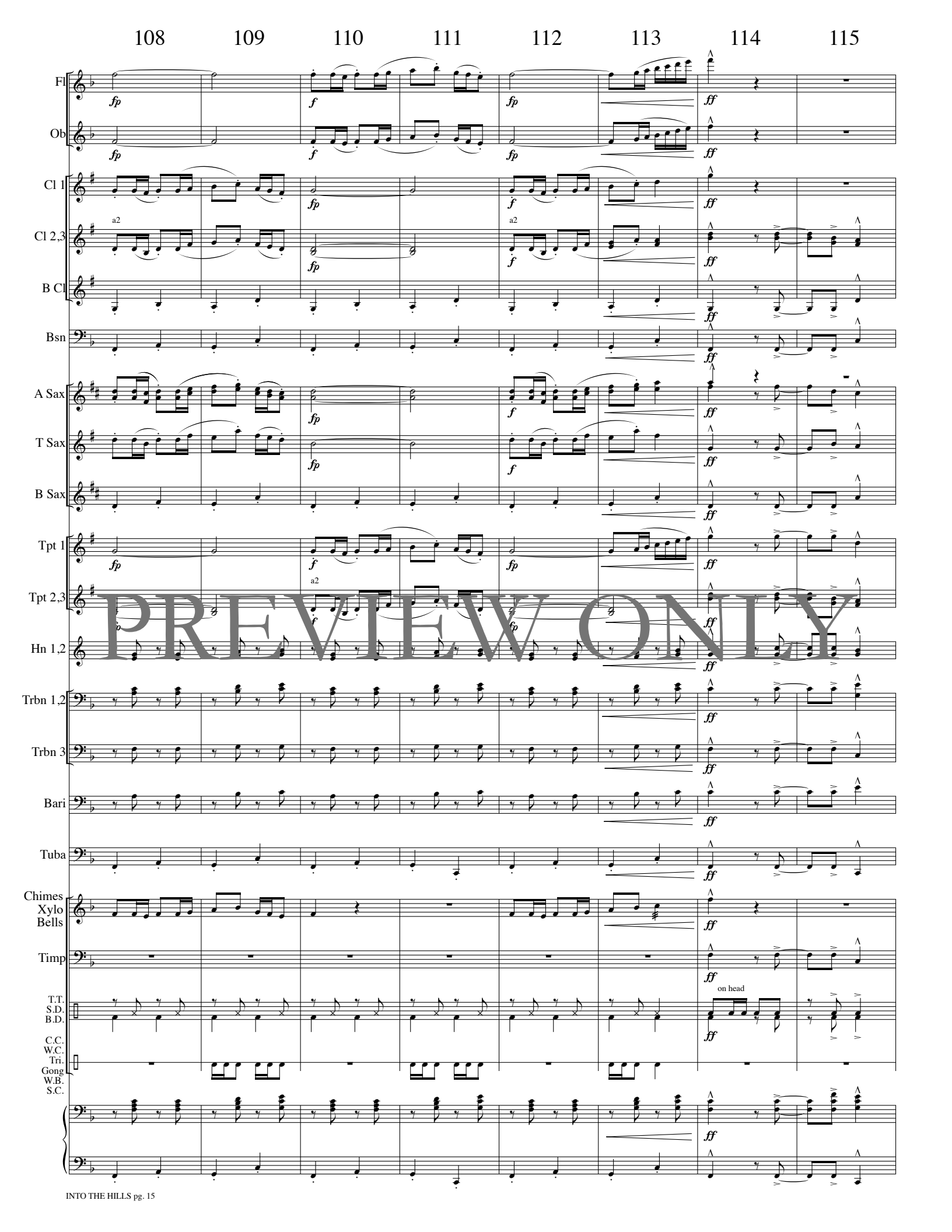

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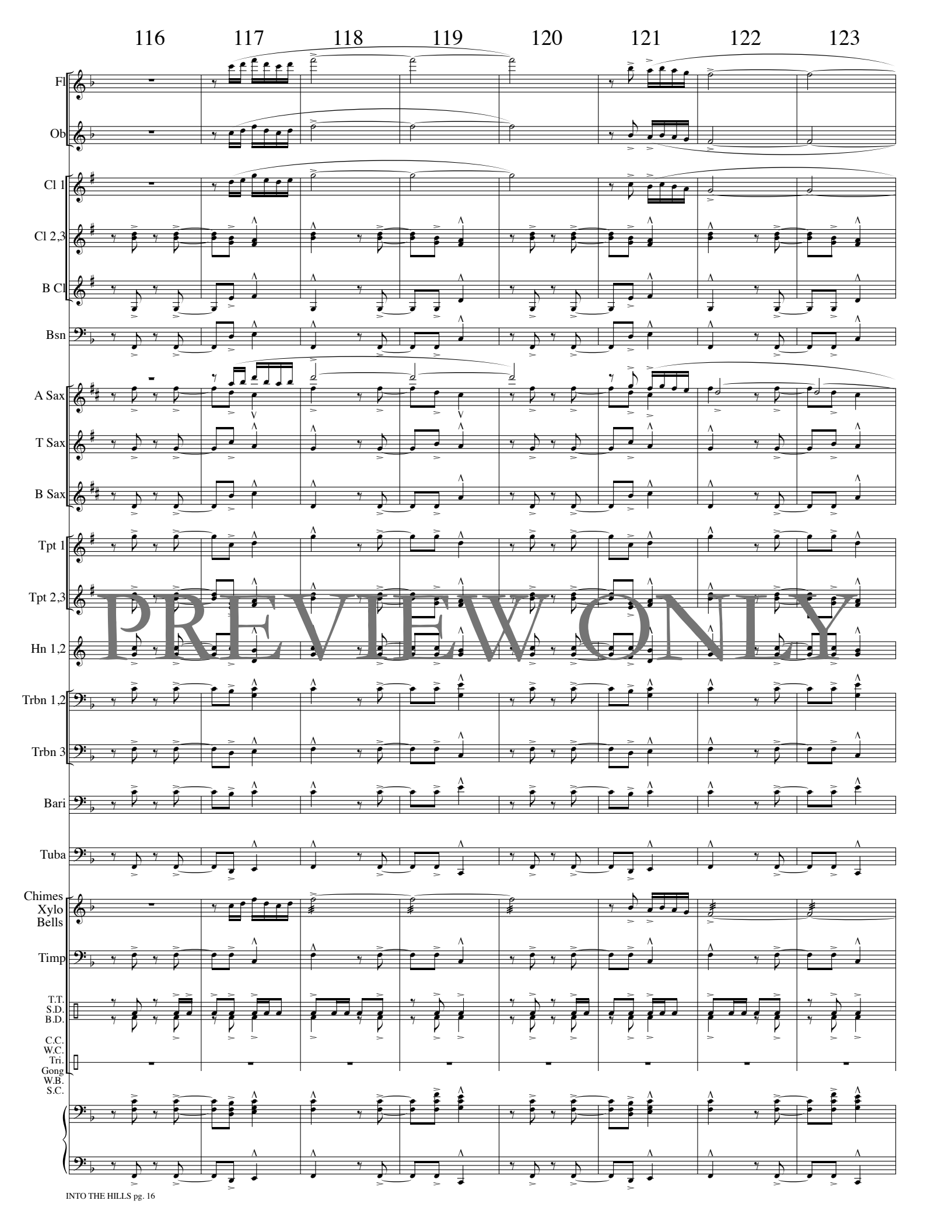

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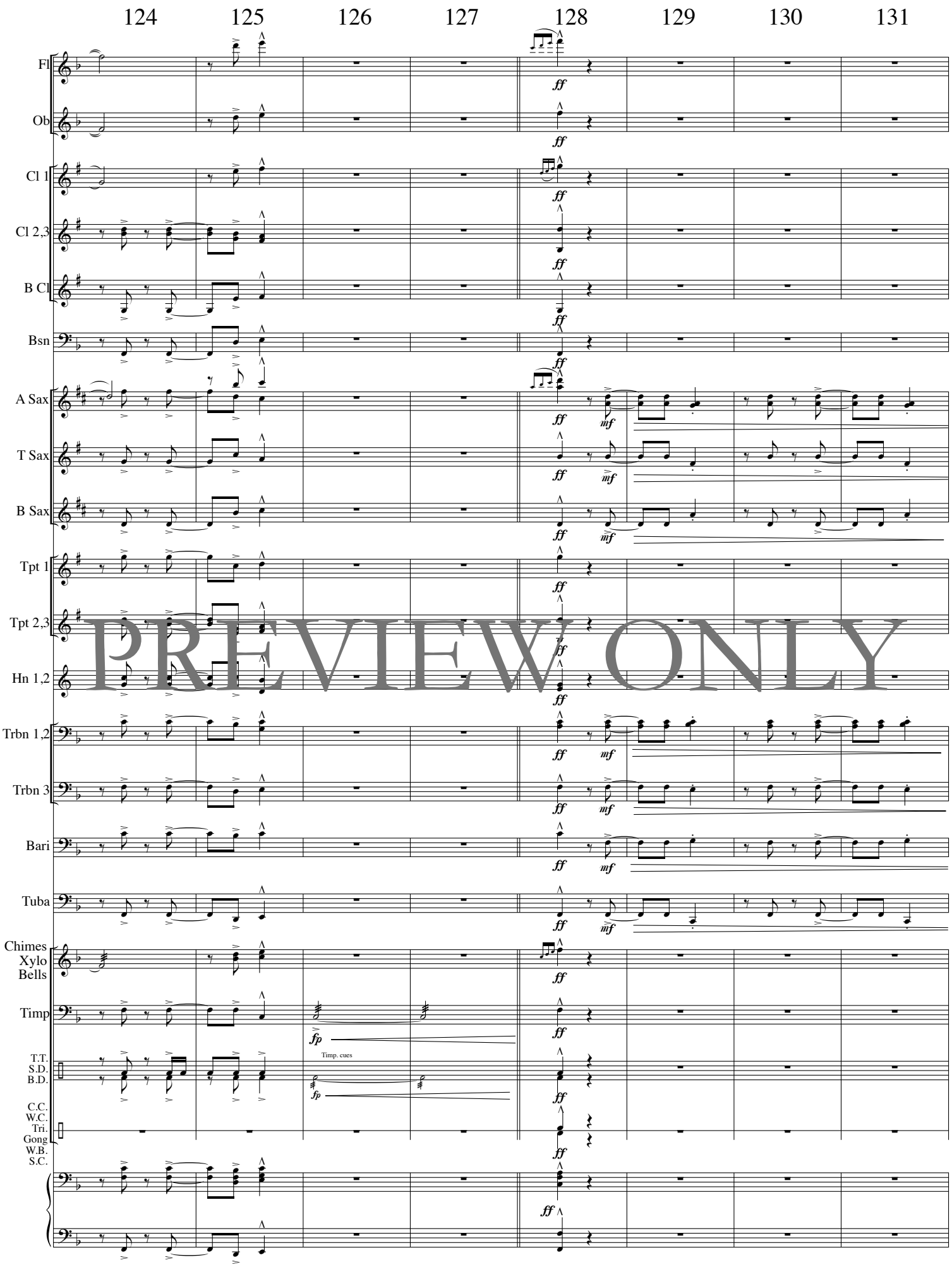


PREVIEW ONLY

132 133 134 135 136 137 138 139

rit.

Solemnly ♩= 66

Fl

Ob

Cl 1

Cl 2,3

B Cl

Sing "Ah"

pp

Bsn

Sing "Ah"

pp

A Sax

p

T Sax

p

one player

mp

B Sax

Sing "Ah"

pp

Tpt 1

Tpt 2,3

Hn 1,2

Trbn 1,2

Trbn 3

Bari

p

one player

mp

Tuba

p

Chimes
Xylo
Bells

Chimes

mp

Timp

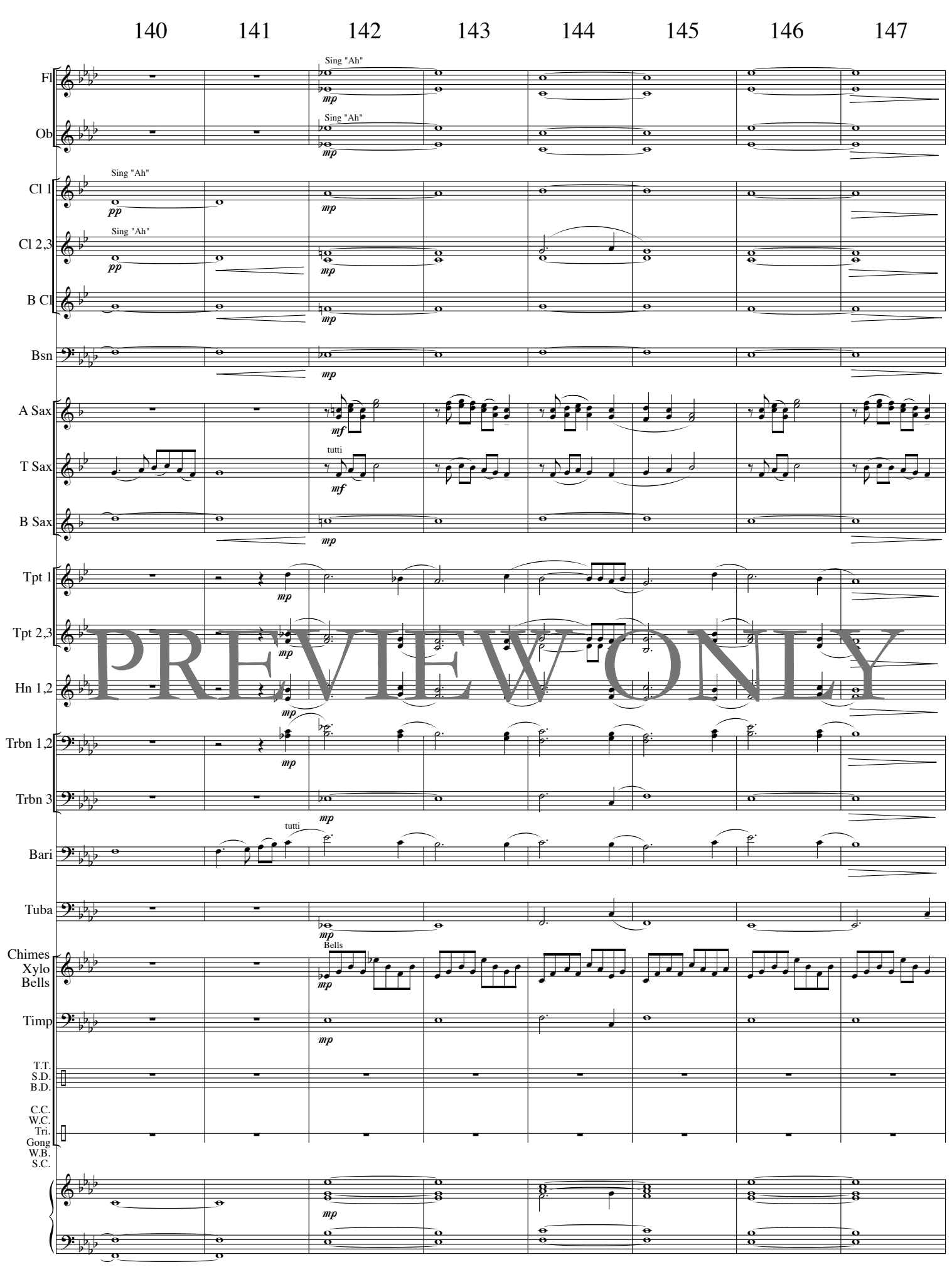
T.T.
S.D.
B.D.

C.C.
W.C.
Tri.
Gong
W.B.
S.C.

Voice "Ah"s

pp

PREVIEW ONLY



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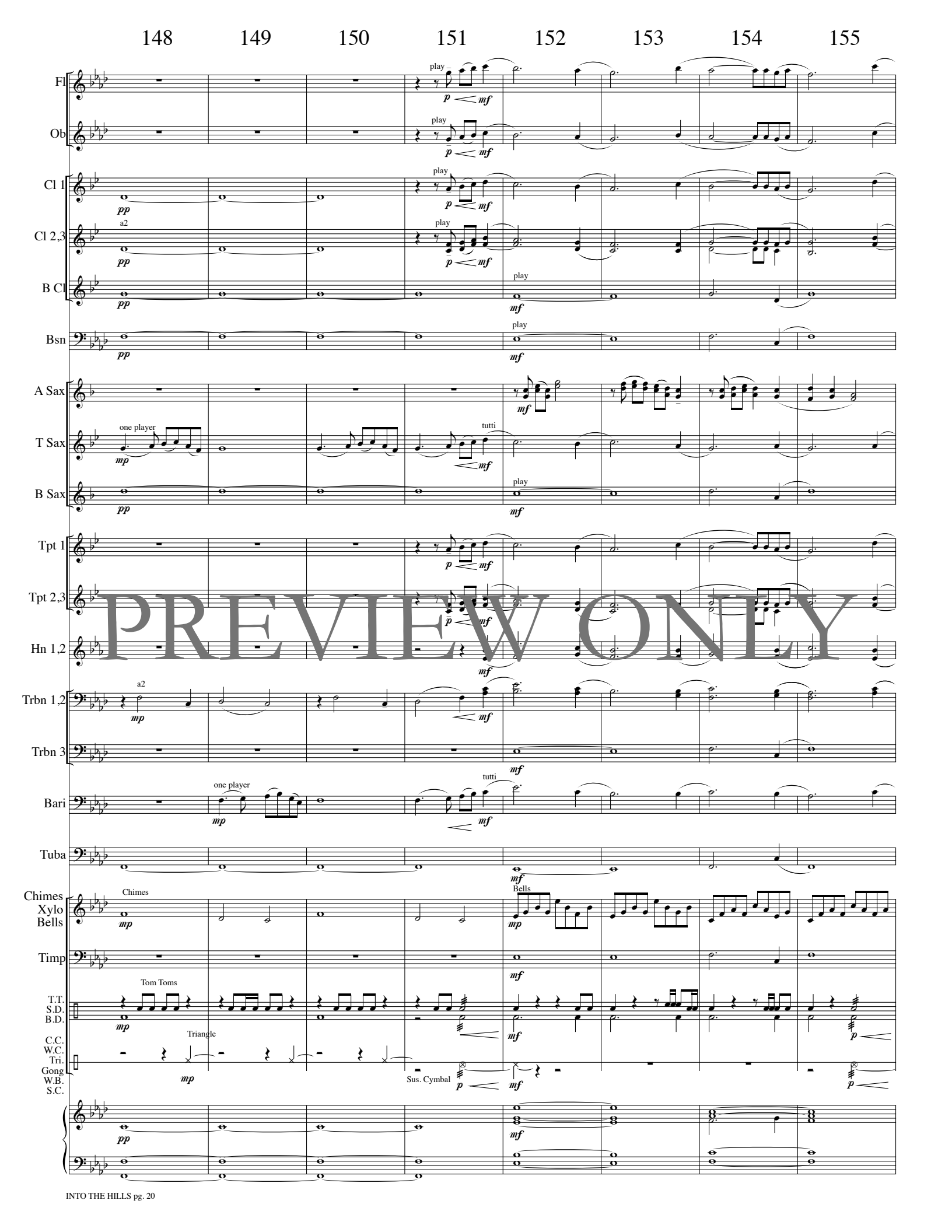

PREVIEW ONLY

156 157 158 159 160 161 162 163

rit.

With Spirit ♩= 144

Fl

Ob

Cl 1

Cl 2,3

B Cl

p

Bsn

A Sax

Hn. cues

p

T Sax

one player

mp

B Sax

Tpt 1

Tpt 2,3

Hn 1,2

p

Trbn 1,2

a2

p

Trbn 3

Bari

one player

mp

Tuba

p

Chimes
Xylo
Bells

Chimes

Bells

mf

Timp

E♭ to D

mf

T.T.
S.D.
B.D.

mf

p

Snare Drum

mf

C.C.
W.C.
Tri.
Gong
W.B.
S.C.

mf

p

p

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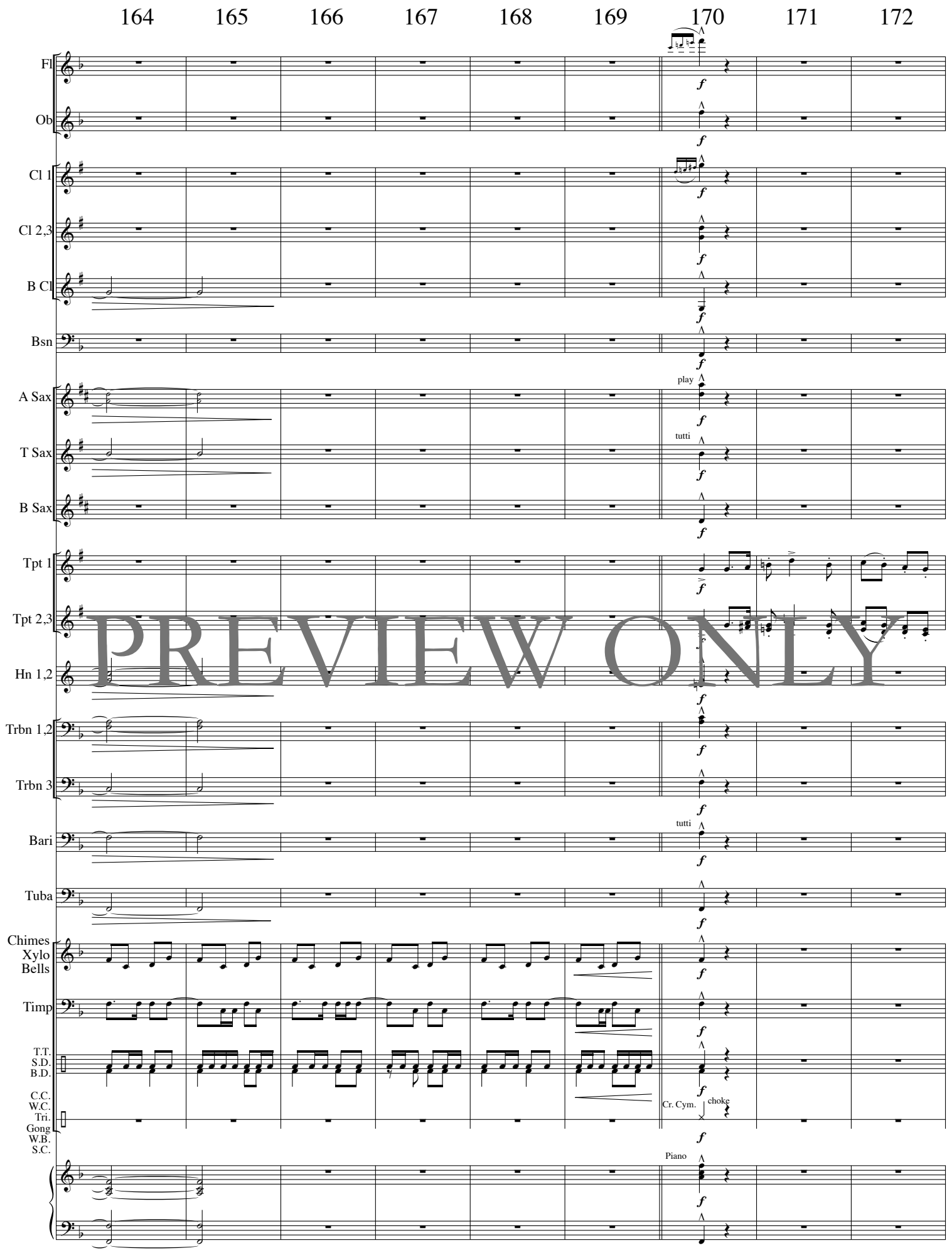

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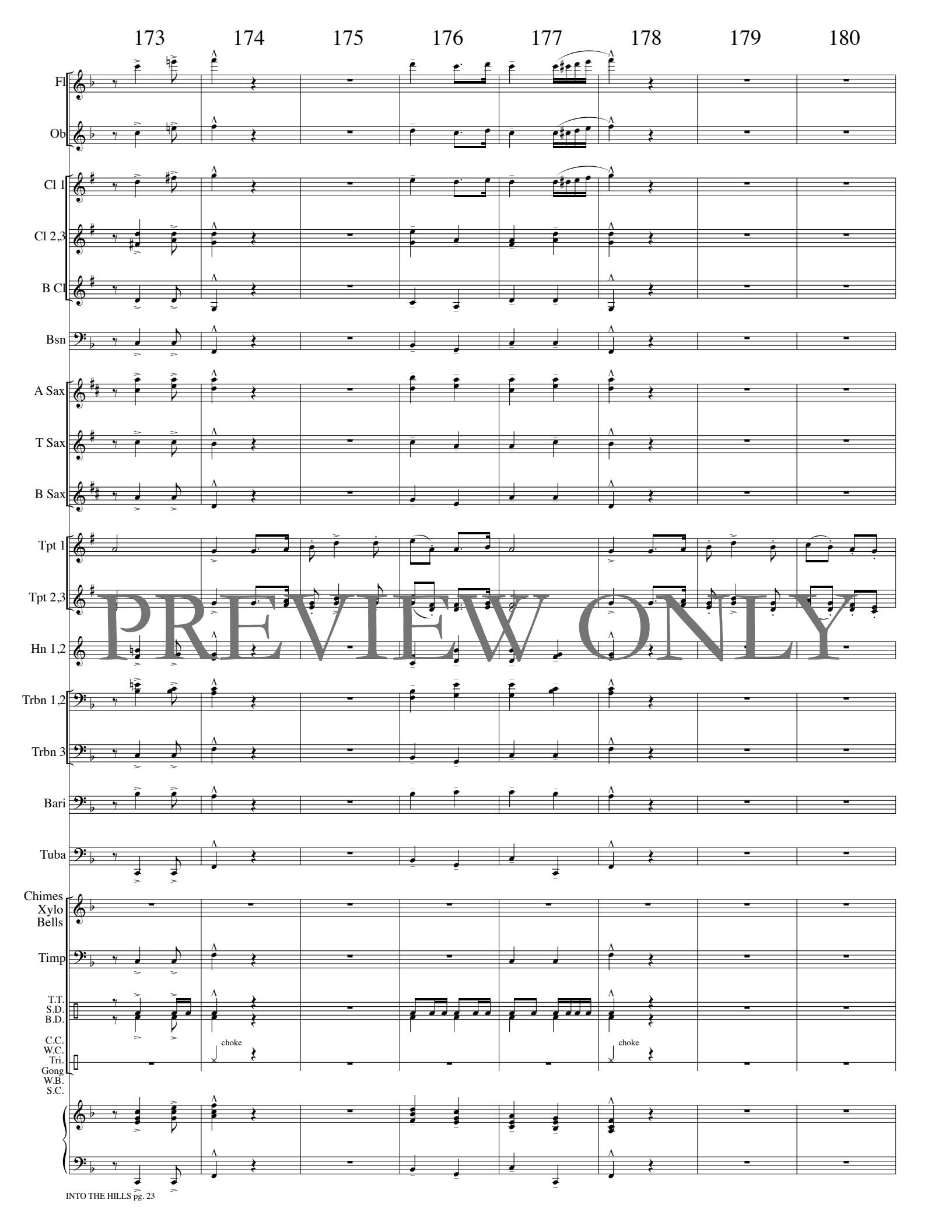

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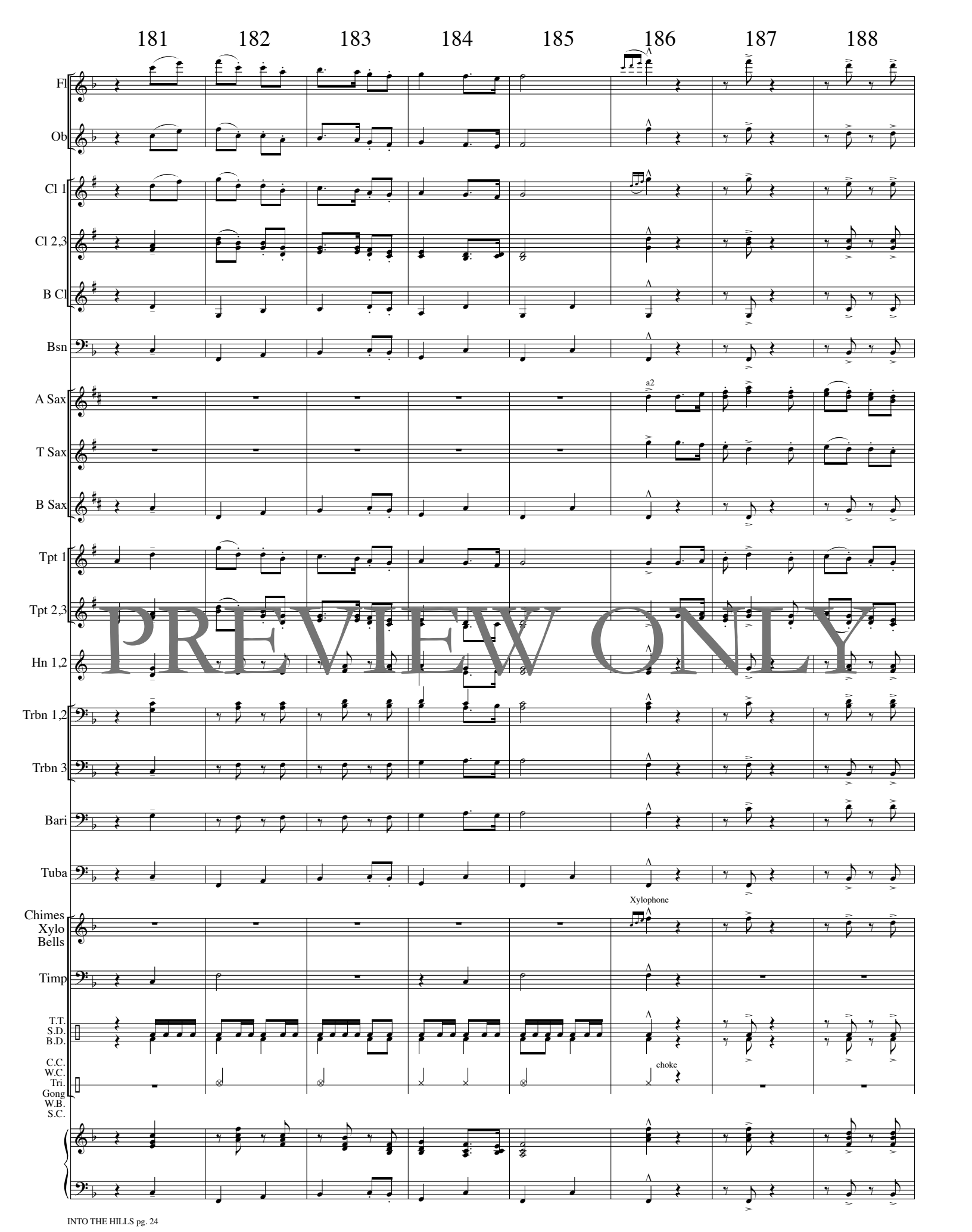

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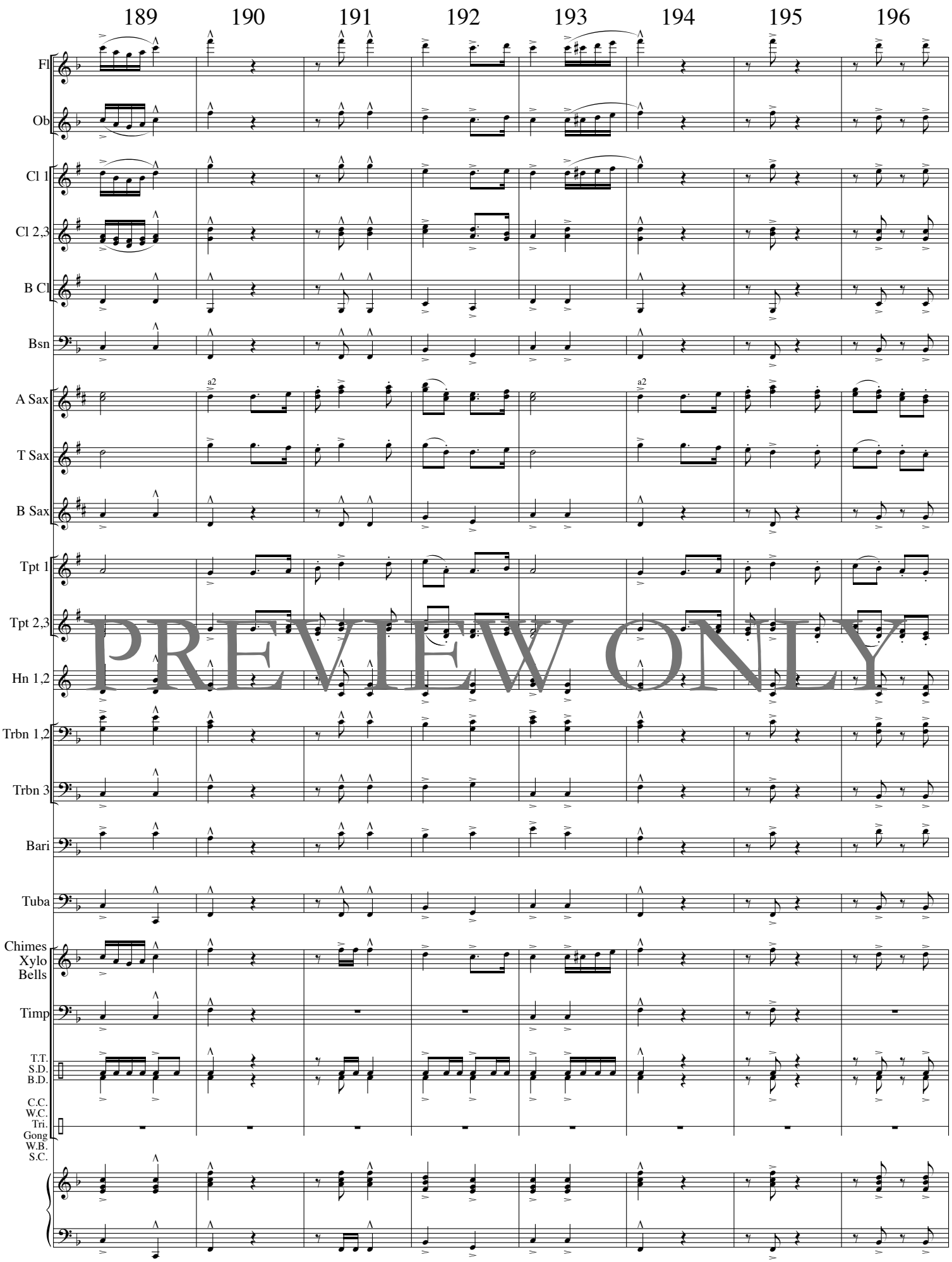

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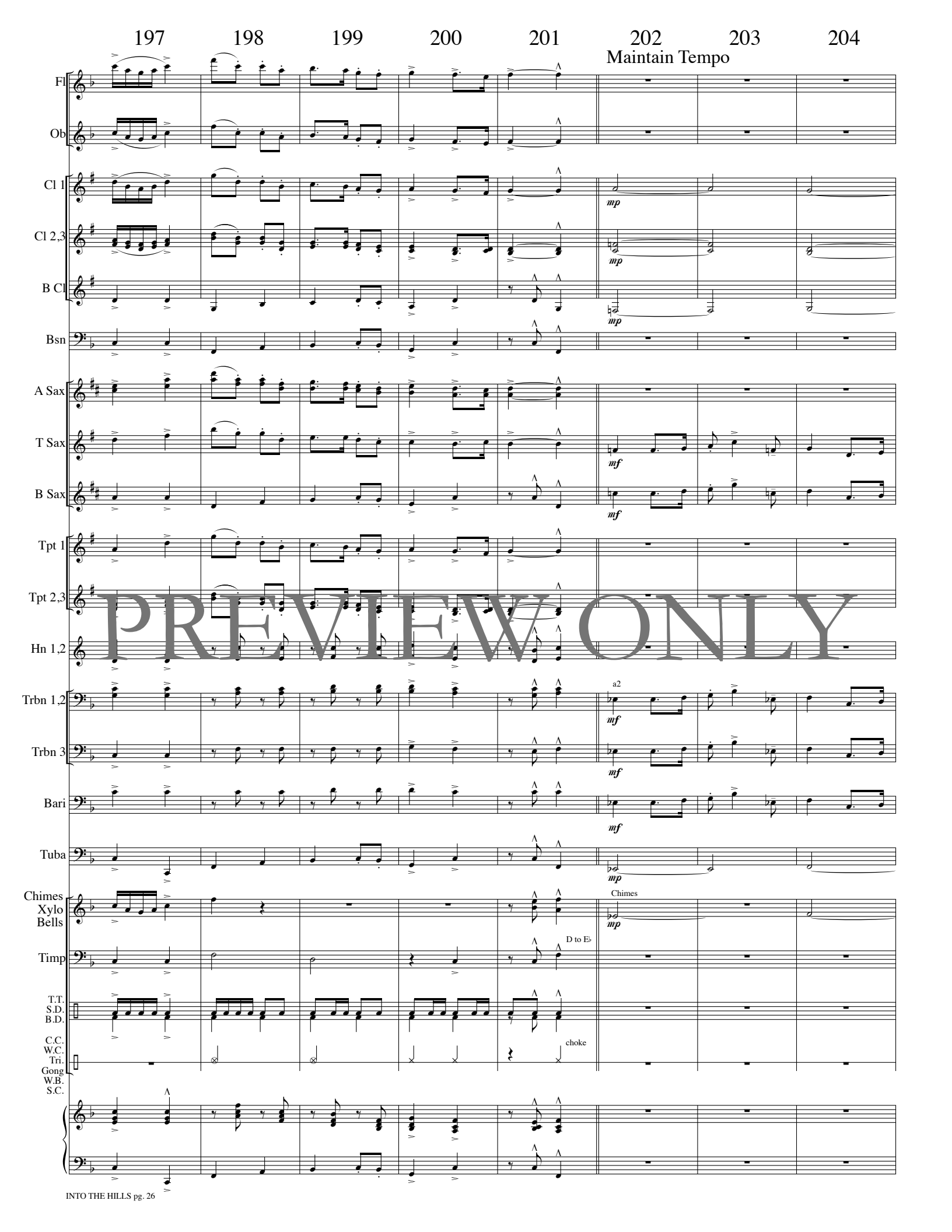

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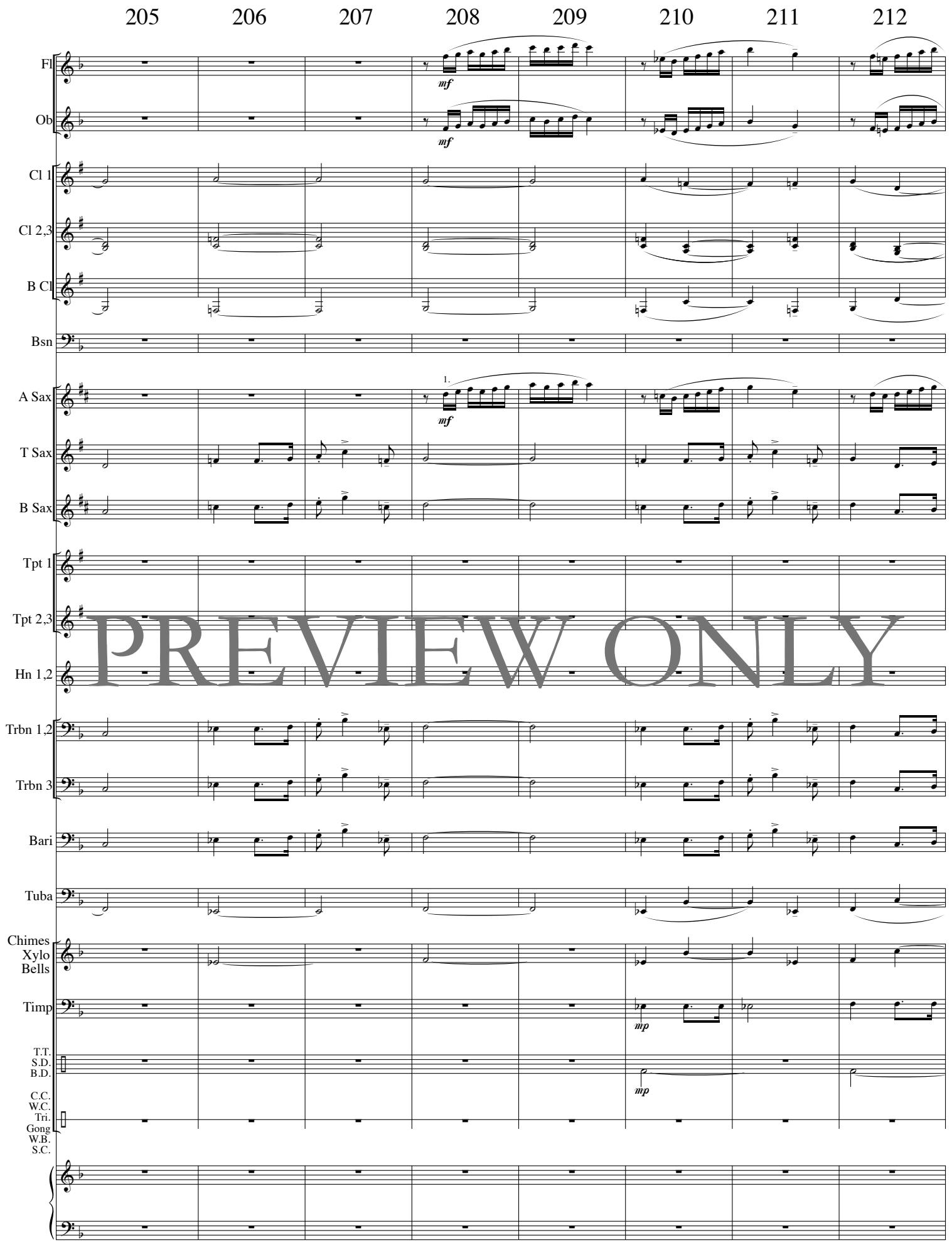
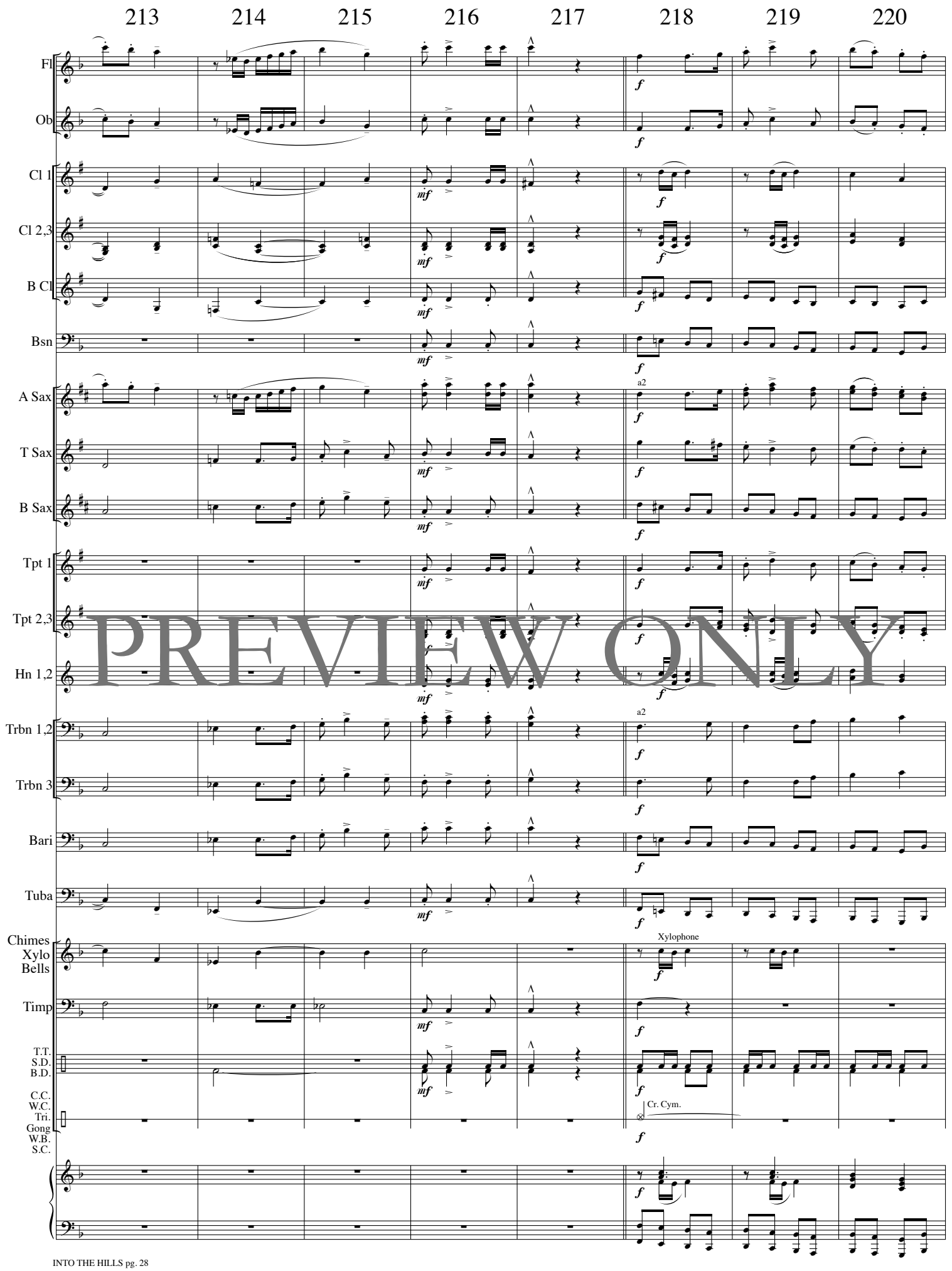

205
206
207
208
209
210
211
212
Fl
Ob
Cl 1
Cl 2,3
B Cl
Bsn
A Sax
T Sax
B Sax
Tpt 1
Tpt 2,3
Hn 1,2
Trbn 1,2
Trbn 3
Bari
Tuba
Chimes
Xylo
Bells
Timp
T.T.
S.D.
B.D.
C.C.
W.C.
Tri.
Gong
W.B.
S.C.
mf
mf
1.
mf
mp
mp
PREVIEW ONLY



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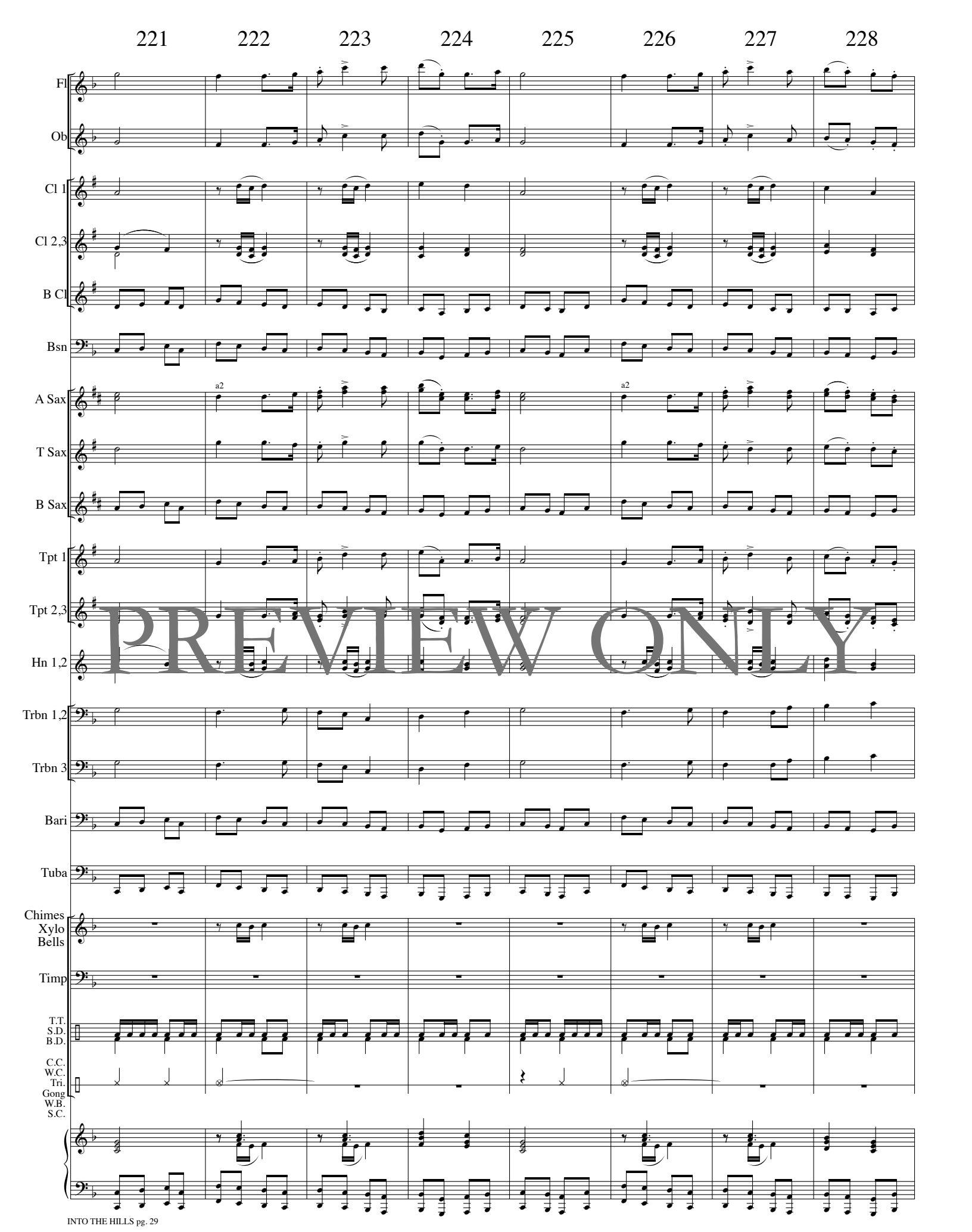

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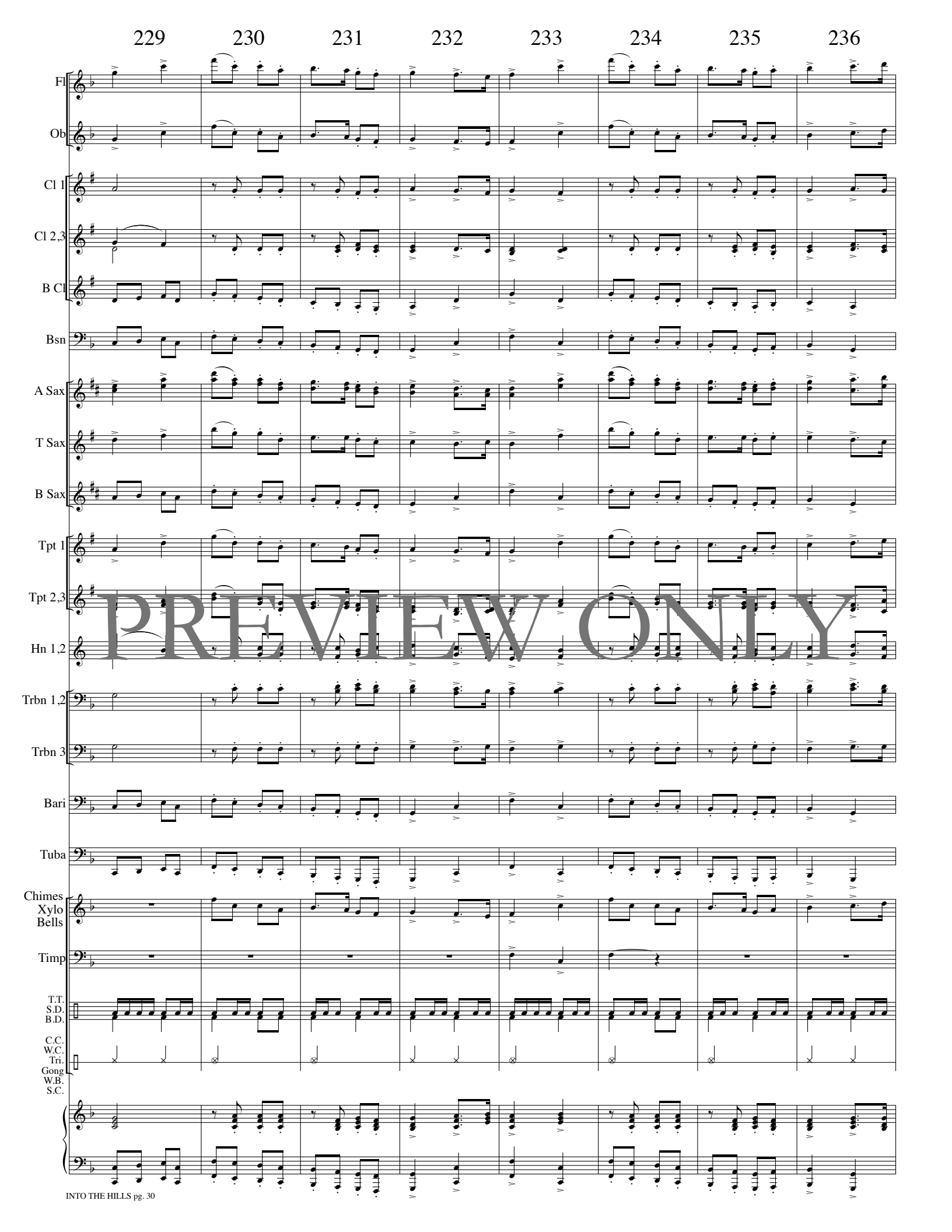

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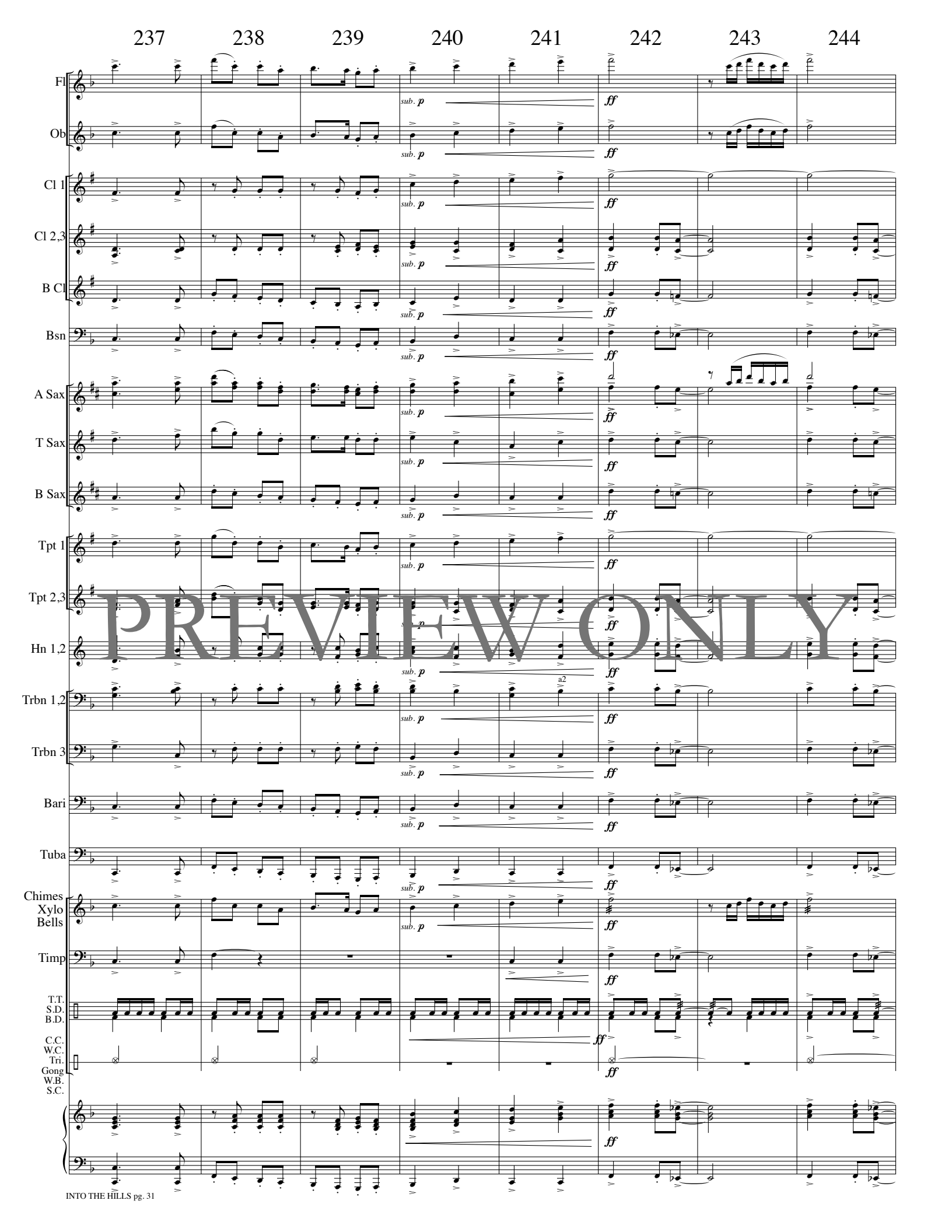
237
238
239
240
241
242
243
244
Fl
Ob
Cl 1
Cl 2,3
B Cl
Bsn
A Sax
T Sax
B Sax
Tpt 1
Tpt 2,3
Hn 1,2
Trbn 1,2
Trbn 3
Bari
Tuba
Chimes
Xylo
Bells
Timp
T.T.
S.D.
B.D.
C.C.
W.C.
Tri.
Gong
W.B.
S.C.
sub. p
ff
a2
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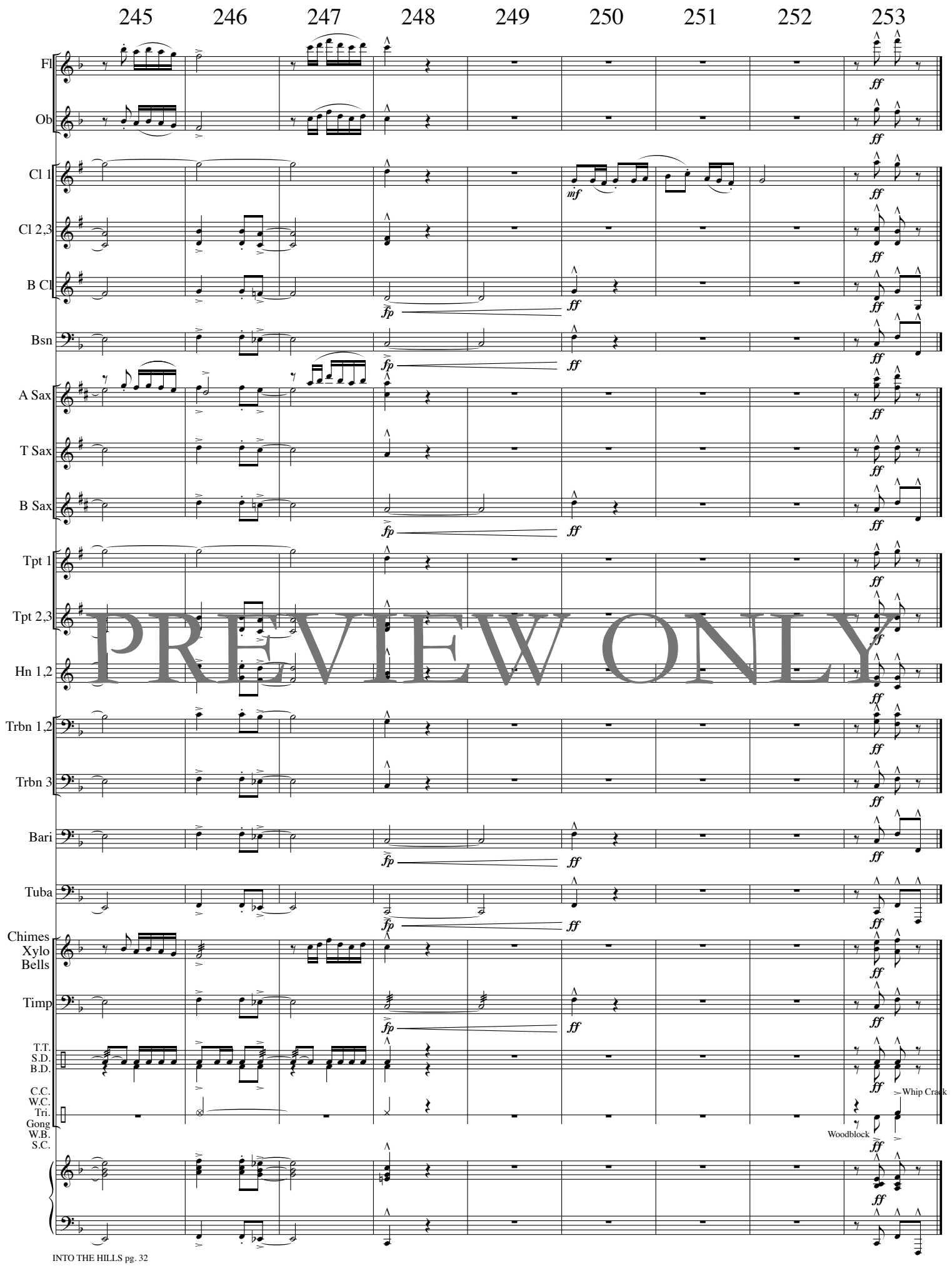

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