Pete Meechan

Shadow Song

for Wind Band

Wind Band // Grade 3.5 // 2026

Commissioned by info to go here

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Shadow Song

for Wind Band

2026

Duration: c.6.5 minutes

Instrumentation

2 Flutes, Oboe, Bassoon
34 Clarinets, Bass Clarinet
2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

3 Trumpets, 2 Horns, 2 Trombones, Bass Trombone, Euphonium, Tuba

String Bass

Piano

Percussion (5 or 6 players*): Bass Drum, Clash Cymbals, Glockenspiel, Marimba, Suspended Cymbal, Triangle, Vibraphone

* If using separate bass drum and triangle parts please omit these from the relevant percussion parts (eg mm115)

Program Note

Shadow Song takes two of my favourite songs as its starting point: *Wish You Were Here*, by Pink Floyd and *Cast No Shadow*, by Oasis (itself influenced by the Wish You Were Here). Both songs were composed out of love for friends who had remarkably creative musical minds, and in both cases those friends experienced significant mental health struggles that related to their artistic output.

Syd Barrett - about whom the *Wish You Were Here* album was written - had previously been a member of Pink Floyd. His breakdown led to him disappearing and ultimately his departure from the band. He later reappeared, unannounced, during the mixing sessions for the album, initially unrecognizable to his former bandmates. *Cast No Shadow* was written for Richard Ashcroft, the lead singer and songwriter of The Verve - whose search for perfection in songwriting also brought him considerable personal struggle.

Shadow Song uses some of the same harmonies from both songs, acknowledging the brilliance and influence Pink Floyd, Oasis, and Richard Ashcroft have had on me. The melodies are sometimes presented clearly, and at other times appear only as an echo of what they might be or are hidden within the musical shadows - representing the journeys we all go on, suggesting that even on our less-perfect days we still contribute beauty to the world around us.

Shadow Song is dedicated to Brent Ghiglione whose tremendous contribution to band music in Canada has helped a great many people find their place in life. Brent commissioned the work with funds from the University of Regina and the following list of consortium members:

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for Brent Ghiglione

Shadow Song

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Pete Meechan
2026

♩ = c.72

2 3 4 5 6

2.

Flute 1+2
Oboe
Bassoon
Clarinet 1 in B♭
Clarinet 2+3 in B♭
Bass Clarinet in B♭
Alto Saxophone 1+2
Tenor Saxophone
Baritone Saxophone
Trumpet 1 in B♭
Trumpet 2+3 in B♭
Horn 1+2 in F
Trombone 1+2
Bass Trombone
Euphonium
Tuba
String Bass
Piano
Glockenspiel
Vibraphone
Marimba/ Clash Cymbals/ Triangle
Triangle/ Bass Drum
Suspended Cymbal

pizz.
(pizz.)
ped ad lib
omit low G if not available throughout
Sus Cym - triangle beater

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7 8 9 10 11 12 A 13

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
Tri.
Sus. Cym.

mf f mp p (pizz.) 3

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
Tri.
Sus. Cym.

Sus Cym - soft mallets

19 20 21 22 23 24

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
(pizz.)
S. Bass
Pno.
Glock.
Vib.
Mar.
Tri.
Sus. Cym.

Slower (♩ = c.54)

25 26 27 28 **B** A tempo (♩ = c.72) 29 30 31

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
(pizz.)
S. Bass
Pno.
Glock.
Vib.
smooth, without any articulation
Mar.
Tri.
Sus Cym - triangle beater
Sus. Cym.

32 33 34 35 36 C 37

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
Tri.
Sus. Cym.

mf f sub. p p

(pizz.)

To B. D.

Sus Cym - soft mallets

38 39 40 41

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

Bass Drum

42 43 44

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

mf p f

(pizz.)

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45 46 47 48 49

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

f *sub. p* *pp* *mp* 2+3 arco

D

50 51 52 53 54 55 56 57

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

58 59 60 61 62 63 64 **E** 65 66

1+2

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

più ***f*** ***mf*** ***p*** ***pp*** ***mp***

cup mute

espress.

(pizz.)

To Tri.

Triangle

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
Tri.
Sus. Cym.

1+2
(pizz.)

74 75 76 77 78 79 80

Fl. 1+2 — 1+2 — *f*
Ob. — *f*
Bsn. — *f*
Cl. 1 — *mf* — *f*
Cl. 2+3 — *mf* — *f*
B. Cl. — *mf* — *f*
Alto Sax. 1+2 — *mf* — *f*
Ten. Sax. — *mf* — *f*
Bari. Sax. — *mf* — *f*
Tpt. 1 — *f*
Tpt. 2+3 — open — *f*
Hn. 1+2 — *mf* — *f*
Tbn. 1+2 — *mp* — *mf* — *f* — open — *f*
B. Tbn. — *mp* — *mf* — *f* — open — *f*
Euph. — *mf* — *f*
Tba. — *f*
S. Bass — (pizz.) — *mf* — *f* — arco
Pno. — *mf* — *f*
Glock. — *mf* — *f*
Vib. — *mf* — *f*
Mar. — *mf* — *f*
Tri. — *mf* — *f* — To B. D.
Sus Cym. — Sus Cym - triangle beater — *mf* — Sus Cym - soft mallets — *mf*

F

81 82 83

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
Tri.
Sus. Cym.

sub. ***p***

open

f

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84 85 86

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

Bass Drum

87 88 89

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

sub. ***p***

90 91 92 poco rall. 93

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

mp *f* *p*

To Cl. Cym.

94 95 96 **G** 97 98 99 100 101 102 103

A tempo (♩ = c.72)

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

molto ***f*** *espress* ***mp*** 2.

104 105 106 107 108 109 110 111 112 113

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Mar.
B. D.
Sus. Cym.

1+2
2+3

Clash Cymbals
To Tri.

114 **H** 115 116 117 118 119 120 121 122

Fl. 1+2
Ob.
Bsn.
Cl. 1
Cl. 2+3
B. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2+3
Hn. 1+2
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Glock.
Vib.
Cym.
B. D.
Sus. Cym.

1. 1. 1+2

Triangle

Sus Cym - triangle beater

Sus Cym - soft mallets