Pete Meechan

# Shadow Song

for Wind Band

Wind Band // Grade 3.5 // 2026

**Commissioned by Brent Ghiglione, the University of Regina and the following list of consortium members:**

**A.E. Peacock High School** - Jacob Radwanski - conductor

**Acadia Jr.High** - Darryl Ferguson - conductor

**Acadia University Symphonic Band and Wind Ensemble**
Directors: Tristan De Borba and Mark Hopkins

**Arizona State University Wind Ensemble** - Jason Caslor

**Benedictine College Wind Ensemble** - Tom Davoren

**Brandon University Symphonic Band** - Wendy Zander

**Campbell Collegiate** - Travis Wilkinson - conductor

**Cardston High School Band** - Barrett Svendson - conductor

**Commonwealth Winds** - Terry Austin

**C.S. Day Transport** - Heather Day

**Gillian MacKay** - conductor

**Estevan Comprehensive High School**
Shauna Meek - conductor

**Kansas State University Wind Ensemble** - Frank Tracz

**Laurier University** - Leah McGray - conductor

**Moose Jaw Community Bands, Inc**.
Artistic Director & Conductor, Concert Band - Daryl McKinnon
Beginner Band - Janie Collins-Fries

**Mount Allison University** - James Kalyn - conductor

**Northdale Concert Band** - Mark Caswell - conductor

**Oak Bay High School Bands** - Jeff Weaver - Conductor

**Pembina Trails Collegiate** - Cynthia Weevers and Rob Chrol

**Pierre Elliot Trudeau High School** - Greg Colley - conductor

**Purdue University Collegiate Band I** - Lucas Petersen

**Radford University Symphonic Wind Ensemble** - Shelley Axelson

**Ray Baril**

**Regina Prairie Winds Intermediate Band** - Bev Brander - conductor

**Sisler High School** - Alexis Silver - conductor

**SUNY New Paltz** - Adam Fontana

**Terry & Tracia Austin**

**University of Alberta Symphonic Wind Ensemble**
Angela Schroeder

**University of Kansas Symphonic Band** - Melissa Sawyer

**University of Manitoba Bands** - Jacquie Dawson

**University of Regina Wind Ensemble** - Brent Ghiglione - conductor

**University of Winnipeg & UW Collegiate** - Michelle Styles

**Virginia Commonwealth University** - Duane Coston

**William Aeberhart High School** - Nathan Gingrich

**Wright State University Band** - Shelley Jagow

**Washburn University Wind Ensemble** - Anya Pogorelova

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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)

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## 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

for Wind Band

Pete Meechan
2026

2 3 4 5 6

♩ = c.72

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
Suspended Cymbal
Triangle/ Bass Drum

mp p

pizz.

(pizz.)

ped ad lib

omit low G throughout if not available

Sus Cym - triangle beater

Triangle

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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.
Sus. Cym.
Tri.

(pizz.)

Perusal Only

14 15 16 17 18

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.
Sus. Cym.
Tri.

Sus Cym - soft mallets

Perusal Only

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.
Sus. Cym.
Tri.

Perusal Only

Slower (♩ = c.54)

25 26 27 28

**B** A tempo (♩ = c.72)

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.
S. Bass
Pno.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.

(pizz.)

smooth, without any articulation

Sus Cym - triangle beater

Perusal Only

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.
Sus. Cym.
Tri.

mf f sub. p p

(pizz.)

Sus Cym - soft mallets

To B. D.

Perusal Only

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.
Sus. Cym.
B. D.

Bass Drum

Perusal Only

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.
Sus. Cym.
B. D.

mf p f

(pizz.)

Perusal Only

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.
Sus. Cym.
B. D.

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

arco

2+3

Perusal Only

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.
Sus. Cym.
B. D.

Perusal Only

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.
Sus. Cym.
B. D.

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

***mp***

cup mute

***mp*** ***espress.***

(pizz.)

To Tri.

Triangle

Perusal Only

67 68 69 70 71 72 73

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.
Sus. Cym.
Tri.

1+2

(pizz.)

Perusal Only

74 75 76 77 78 79 80

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.
Sus. Cym.
Tri.

1+2
open
(pizz.)
arco
Sus Cym - triangle beater
Sus Cym - soft mallets
To B. D.

Perusal Only

F

81 82 83

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

Perusal Only

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.
Sus. Cym.
Bass Drum
B. D.

Perusal Only

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.
Sus. Cym.
B. D.

*sub.* ***p***

3

Perusal Only

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.
Sus. Cym.
B. D.

mp

To Cl. Cym.

Perusal Only

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

A tempo (♩ = c.72)

Fl. 1+2 — *molto* **f**

Ob. — *molto* **f**

Bsn. — *molto* **f**

Cl. 1 — *molto* **f** | **mp**

Cl. 2+3 — *molto* **f** | **mp**

B. Cl. — *molto* **f** | **mp**

Alto Sax. 1+2 — *molto* **f** | **mp**

Ten. Sax. — *molto* **f** | **mp**

Bari. Sax. — *molto* **f** | **mp**

Tpt. 1 — *molto* **f** | **mp** *espress* | **mp**

Tpt. 2+3 — *molto* **f** | 2. **mp**

Hn. 1+2 — *molto* **f** | **mp**

Tbn. 1+2 — *molto* **f** | **mp** *espress* | **mp**

B. Tbn. — *molto* **f** | **mp**

Euph. — *molto* **f** | **mp** *espress* | **mp**

Tba. — *molto* **f** | **mp** *espress* | **mp**

S. Bass — *molto* **f**

Pno.

Glock.

Vib.

Mar.

Sus. Cym. — *molto* **f** | **p**

B. D. — *molto* **f** | **p**

Perusal Only

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.
Sus. Cym.
B. D.

1+2
2+3

Clash Cymbals
To Tri.

Perusal Only

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.
Sus. Cym.
B. D.

1. 1. 1+2

Triangle

Sus Cym - triangle beater

Sus Cym - soft mallets

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