

From a Distance

Sample

by

John Meehan

Instrumentation

1 – Complete Score	2 – Trombone 1
2 – Piccolo	2 – Trombone 2
5 – Flute 1	2 – Bass Trombone
5 – Flute 2	2 – Euphonium (+2 T.C.)
2 – Oboe	4 – Tuba
2 – Bassoon	2 – Mallets 1
3 – Bb Clarinet 1	Bells, Xylophone, Crash Cymbals
3 – Bb Clarinet 2	2 – Mallets 2
4 – Bb Clarinet 3	Vibraphone, Marimba, Suspended
2 – Bb Bass Clarinet	Cymbal
2 – Alto Saxophone 1	2 – Percussion 1
2 – Alto Saxophone 2	(one player)
2 – Tenor Saxophone	Suspended Cymbal, Snare Drum,
2 – Baritone Saxophone	Mark Tree
3 – Bb Trumpet 1	2 – Percussion 2
3 – Bb Trumpet 2	(one player)
3 – Bb Trumpet 3	Mark Tree, Suspended Cymbal,
2 – Horn in F 1	Bass Drum
2 – Horn in F 2	

From A Distance

In the summer of 2020, having a good suspicion that the COVID-19 pandemic was going to sideline regular rehearsals and performances for the coming Diablo Wind Symphony season, John Maltester reached out to me with a few ideas on how to make the season memorable and special for the participants. First, he asked if I would be interested in working with the group via the Zoom rehearsals, as well as writing a piece we could debut in a virtual concert with their amazing students. My answer to working with the group was immediately a yes, and as to writing a piece, I couldn't wait to get started! John Maltester suggested writing something that would convey the emotions and feelings of the 2020/2021, mainly not being together as a group and creating music together. I believe John pitched the title "From a Distance" in our initial meeting.

"From a Distance" begins with the main melody, in a somewhat melancholy tone, similar to how we all felt in the fall of 2020. The piece then quickly transitions into a more driving and upbeat feel, representing the hopes of getting back to doing all the great things we know and love. Finally, we come to the ending, where we once again hear that opening melody, but this time, in a grand full band orchestration.

Writing "From a Distance", as well as working on it with the students of the Diablo Wind Symphony, and then editing the audio and video for the final concert, was very therapeutic for me during in all our lives with so much uncertainty.

John Meehan **Born December 2, 1970**

John Meehan is the Brass Caption Head and Arranger for the 18-time Drum Corps International Champion Blue Devils Drum & Bugle Corps. Within the Blue Devils organization, John also serves as the Music Director and Arranger for the 'B' and 'C' Corps programs since 1999. First joining the brass staff of The Blue Devils in 1994, John has helped the 'A' Corps win 12 D.C.I. Championships and 12 Jim Ott High Brass Awards.



John has been composing and arranging for marching bands and drum corps since 1992. Current clients include Lowndes High School (GA), Allen High School (TX), American Fork High School (UT), Clements High School (TX), Eden Prairie High School (MN), Homestead High School (CA), the Kidsgrove Scouts Drum & Bugle Corps (England) and the Yokohama Scouts Drum & Bugle Corps (Japan). Past clients include Ayala High School (CA), James Logan High School (CA), McQueen High School (NV), and the Pacific Crest Drum & Bugle Corps. Through the years, John's clients have won numerous State marching band titles, as well as Bands of America Regionals, and been finalists at the Bands of American Grand National Championships.

Some of John's "non-pageantry" writing includes composing music for the album "The Music of WYLAND" (internationally known marine life artist), scoring the film "Mind Games", scoring a scene for the short film "Fleur", writing two spots for Kaiser Permanente, and being commissioned to compose several wind ensemble pieces.

Notable career achievements include lead designer for both the System Blue and King marching brass instrument series, development and production for the Sample Logic and System Blue sound libraries (including Fanfare and V.E.T.), and performing on the movie soundtrack "Monsters University" as a percussionist.

John lives in California with his wife Jackie, their 3 daughters, and two rescue dogs.

From a Distance

John Meehan (ASCAP)

♩ = 72

2 3 4 5 6 7 8 9 10

Piccolo

Flute 1
1 player
mf

Flute 2

Oboe
1 player
mf

Bassoon
mp

B♭ Clarinet 1
mp

B♭ Clarinet 2
mp

B♭ Clarinet 3
mp

B♭ Bass Clarinet
mp

Alto Saxophone 1
p *mp*

Alto Saxophone 2
p *mp*

Tenor Saxophone
p *mp*

Baritone Saxophone
p *mp*

B♭ Trumpet 1
p *mp*

B♭ Trumpet 2
p *mp*

B♭ Trumpet 3
p *mp*

Horn in F 1
p *mp*

Horn in F 2
p *mp*

Trombone 1
mp *p* *mf*
1 player

Trombone 2
mp *p*

Bass Trombone
mp *p*

Euphonium
mp *p*

Tuba
mp *p*

Bells (brass mallets)
mp *mf*

Mallets I
Bells, Xylophone, & Crash Cymbals

Mallets II
Vibes (med. mallets)
mp *mf*

Vibraphone, Marimba, & Suspended Cymbal

Sus. Cymbal (yarn mallets)
p *mf*

fast "zing" (back of mallet)

Percussion I (1 Player)
Suspended Cymbal, Snare Drum, & Mark Tree
p *mf* *f* *p* *mf*

Percussion II (1 Player)
Mark Tree, Suspended Cymbal, & Bass Drum
mp

11 $\text{♩} = 108$ 12 **13** 14 15 16 17

Picc. *mf*

Fl. 1 *f* *mf* *tutti* *mf*

Fl. 2 *mf* *tutti* *mf*

Ob. *f* *mf* *tutti* *mf*

Bsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

B. Cl. *mf*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

$\text{♩} = 108$ **13**

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mp*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mp* *tutti* *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

Xylo (Plastic Mallets) *mp*

Mlts. I *mp*

Mlts. II *mf*

Snare Drum *f* *p* *f* *p* *f* *p*

Perc. I *f* *p* *f* *p* *f* *p*

Perc. II *mp*

This page of the musical score, titled "From a Distance - Complete Score - Tabloid - Page 3", contains measures 18 through 22. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), and Bass Clarinet (B. Cl.). The string section consists of two staves for each of the Violin (A. Sx. 1, A. Sx. 2), Viola (T. Sx.), and Cello (B. Sx.) parts. The brass section includes Trumpet 1 (Tpt. 1), Trumpets 2 and 3 (Tpt. 2, 3), Horns 1 and 2 (Hn. 1, 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba. The percussion section features Mallets I (Mlts. I), Mallets II (Mlts. II), Percussion I (Perc. I), and Percussion II (Perc. II), with a specific instruction for a Suspended Cymbal (Sus. Cymbal) in measure 21. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a 4/4 time signature. Dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano) are indicated throughout. A large, semi-transparent watermark is visible across the center of the page.

23 24 25 26 27 28

Picc. *f* *ff* *f*

Fl. 1 *mf* *f* *ff* *mf* *f*

Fl. 2 *mf* *f* *ff* *mf* *f*

Ob. *mf* *f* *ff* *mf* *f*

Bsn. *mf* *f* *ff* *mf* *f*

Cl. 1 *mf* *f* *ff* *mf* *f*

Cl. 2 *mf* *f* *ff* *mf* *f*

Cl. 3 *mf* *f* *ff* *mf* *f*

B. Cl. *mf* *f* *ff* *mf* *f*

A. Sx. 1 *mf* *f* *ff* *mf* *f*

A. Sx. 2 *mf* *f* *ff* *mf* *f*

T. Sx. *mf* *f* *ff* *mf* *f*

B. Sx. *mf* *ff* *mf*

Tpt. 1 *ff*

Tpt. 2, 3 *mp* *f* *mp*

Hn. 1, 2 *mp* *p* *mp*

Tbn. 1 *f*

Tbn. 2 *mp* *f* *mp*

B. Tbn. *mp*

Euph. *f*

Tuba

Mlts. I

Mlts. II

Perc. I

Perc. II *p* *f* *p*

even split
straight mute

29 30 31 32 33 34 35 36

Picc. *ff* *mf* *mf* *tr* *tr* *tr* *tr*

Fl. 1 *ff* *mf* *mf* *tr* *tr* *tr* *tr*

Fl. 2 *ff* *mf* *mf* *tr* *tr* *tr* *tr*

Ob. *ff* *mf* *mf* *tr* *tr* *tr* *tr*

Bsn. *ff* *mf* *mp* *mp* *f*

Cl. 1 *ff* *mf* *mf* *tr* *tr* *tr* *tr*

Cl. 2 *ff* *mf* *mf* *tr* *tr* *tr* *tr*

Cl. 3 *ff* *mf* *mf* *tr* *tr* *tr* *tr*

B. Cl. *ff* *mp*

A. Sx. 1 *ff* *f*

A. Sx. 2 *ff* *f*

T. Sx. *ff* *mp*

B. Sx. *ff* *mp*

29 Tpt. 1 *f* *f* *straight mute*

Tpt. 2 *f* *f*

Hn. 1 *f* *f* *f*

Hn. 2 *f* *f* *f*

Tbn. 1 *mf* *mp* *f*

Tbn. 2 *f* *mf* *mp* *f*

B. Tbn. *f* *mf* *mp* *f*

Euph. *mf* *mp* *f*

Tuba *f* *mf* *mp* *f*

Mlts. I Bells (brass mallets) *mf*

Mlts. II Vibes (med. mallets) *mf*

Perc. I *mf* *f* *mp* *f* *mp* *f* *mp* *f* *mp*

Perc. II Bass Drum *f* *p* *mf*

37 38 39 40 41 42 43 44 45

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 Mlts. I
 Mlts. II
 Perc. I
 Perc. II

f *mf* *mp* *f* *mf* *mp* *f* *mf* *mp*

trWt
 1 player
 Mark Tree
f *p* *f*

41
 41 open
 1 player

46 47 48 49 50 $\text{♩} = 144$

Picc. *mf* *f* 3 3

Fl. 1 *f* 3 3

Fl. 2 *f* 3 3

Ob. *f* 3 3

Bsn. *mp* *f*

Cl. 1 *f* 3 3

Cl. 2 *f* 3 3

Cl. 3 *f* 3 3

B. Cl. *f*

A. Sx. 1 *mf* *f* 3 3

A. Sx. 2 *mf* *f* 3 3

T. Sx. *mf* *f* 3 3

B. Sx. *f*

46 tutti 50 $\text{♩} = 144$

Tpt. 1 *mp* *mf*

Tpt. 2 *mf* *mf*

Tpt. 3 *mf* *mf*

Hn. 1 tutti *mf*

Hn. 2 *mf*

Tbn. 1 *mf* *mf* 3 3

Tbn. 2 *mf* *mf* 3 3

B. Tbn. *mf* *mp* *mf* *f*

Euph. tutti

Tuba *f*

Mlts. I (b)

Mlts. II (b)

Perc. I *p* *f* *p* Sus. Cymbal *f* *mp* *f* 3 Bass Drum *f*

Perc. II *p* *f* *f*

51 52 53 54 55 56 57

Picc. Fl. 1 Fl. 2 Ob. Bsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Tbn. 1 Tbn. 2 B. Tbn. Euph. Tuba Mlts. I Mlts. II Perc. I Perc. II

Xylo (Plastic Mallets)

mf *f* *mf* *f* *p* *mp* *p* *mp* *mf* *mp* *f* *mp* *f* *mp* *rim shot* *r.s.* *mp* *f* *ff* *ff* *p* *f* *f*

58 59 60 61 62 63 64 65

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

Bsn. *mf*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Cl. 3 *ff* *f*

B. Cl. *mp* *f* *mp*

A. Sax. 1 *ff* *f*

A. Sax. 2 *ff* *f*

T. Sax. *ff* *mf*

B. Sax. *mp* *f* *mp*

Tpt. 1 *f* *mp* *f* *mp*

Tpt. 2 *f* *mp* *f* *mp*

Tpt. 3 *f* *mp* *f* *mp*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tbn. 1 *ff* *f*

Tbn. 2 *ff* *f*

B. Tbn. *mp* *f* *mp*

Euph. *mf*

Tuba *mp* *f* *mp*

Mlts. I *mp* *f* *mf*

Mlts. II *f* *mf* *f*

Perc. I *mp* *f* *mf*

Perc. II *p* *f* *p* *mp* *mf* *f* *mf*

Sus. Cymbal

Bass Drum

Detailed description: This is a page of a musical score for a symphony orchestra. It contains staves for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto 1 and 2, Tenor, Baritone), Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1 and 2, Baritone Trombone, Euphonium, Tuba, Mellophones I and II, and Percussion I and II. The score includes various musical notations such as triplets, slurs, and dynamic markings (ff, f, mf, mp, p). A rehearsal mark '62' is present in the upper right section of the page. The percussion part includes specific instructions for the Suspended Cymbal and Bass Drum.

66 67 68 69 70 71 72 73

Picc. *f* 3

Fl. 1 *mp* 3 *ff* *f* 3 *mf* 3 3 3 3 3 *f*

Fl. 2 *mp* 3 *ff* *f* 3 *mf* 3 3 3 *f*

Ob. *mp* 3 *ff* *f* 3 *mf* 3 3 3 3 3 *f*

Bsn. *f*

Cl. 1 *mf* 3 3 3 3 3 *f*

Cl. 2 *mf* 3 3 3 3 3 *f*

Cl. 3 *mf* 3 3 3 3 3 *f*

B. Cl. *f* *mp* *f* *mp* *f*

A. Sax. 1 *mp* 3 *ff* *f* 3 *mf* 3 3 3 3 3 *f*

A. Sax. 2 *mp* 3 *ff* *f* 3 *mf* 3 3 3 3 3 *f*

T. Sax. *f* *mp* *f* *mp* *f*

B. Sax. *f* *mp* *f* *mp* *f*

Tpt. 1 *f* *mp* 3 *f* *mp*

Tpt. 2 *f* *mp* 3 *f* *mp*

Hn. 1 *mp* *mf*

Tbn. 1 *gliss.* *mp* *f*

Tbn. 2 *gliss.* *mp* *f*

B. Tbn. *f* *mp* *f* *mp* *f*

Euph. *f* *mp* *f* *mp* *f*

Tuba *f* *mp* *f* *mp* *f*

Mlts. I *p* 3 3 3 3 *f* *mf* *f*

Mlts. II *f*

Perc. I *p* 3 3 3 3 *f* *mf* *p* *mp* *mf* *f* *mf* *ff* *f*

Perc. II *p* *f* *p* *mp* *mf* *f* *mf* *ff*

Crash Cymbals (choke) *f*

Suspended Cymbal fast "zing" (back of mallet)

Bass Drum

r.s.

74 75 76 77 $\text{♩} = 72$ 78 79 80 81 82

Picc. *ff* *f* *ff* *mf*

Fl. 1 *ff* *f* *ff* *mf*

Fl. 2 *ff* *f* *ff* *mf*

Ob. *ff* *f* *ff* *mf*

Bsn. *ff* *mf*

Cl. 1 *ff* *f* *ff* *mf*

Cl. 2 *ff* *f* *ff* *mf*

Cl. 3 *ff* *f* *ff* *mf*

B. Cl. *ff* *mf*

A. Sax. 1 *ff* *f* *ff* *mf*

A. Sax. 2 *ff* *f* *ff* *mf*

T. Sax. *ff* *mf*

B. Sax. *ff* *mf*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff* *mf*

Mlts. I (let ring) *mp* *ff* *mp* *f* *mp* *f*

Mlts. II *p* *ff* *mp* *f* *mp* *f*

Perc. I *mp* *ff* *mf*

Perc. II *mp* *ff*

Mark Tree

83 84 85 86 87 88 89 1 player 90 91 92 93 94 95 96

Picc. *mf* *f* *mp* *1 player* *mf*

Fl. 1 *ff* *mp* *1 player* *mf*

Fl. 2 *ff*

Ob. *mf* *ff* *1 player* *mf*

Bsn. *mf+* *ff* *mp* *p* *p*

Cl. 1 *ff* *mf* *p* *p*

Cl. 2 *ff* *mf* *p* *p*

Cl. 3 *ff* *mf* *p* *p*

B. Cl. *mf+* *ff* *mp* *p* *p*

A. Sax. 1 *ff* *mp* *p* *p*

A. Sax. 2 *ff* *mp* *p* *p*

T. Sax. *mp* *mf* *ff* *mp* *p* *p*

B. Sax. *mf+* *ff* *mp* *p* *p*

Tpt. 1 *mp* *mf* *ff* *p* *p*

Tpt. 2 *mp* *mf* *ff* *p* *p*

Tpt. 3 *mp* *mf* *ff* *p* *p*

Hn. 1 *ff* *ff* *p* *p*

Hn. 2 *ff* *ff* *p* *p*

Tbn. 1 *mp* *mf* *ff* *p* *p*

Tbn. 2 *mp* *mf* *ff* *p* *p*

B. Tbn. *mp* *mf* *ff* *p* *p*

Euph. *mp* *mf* *ff* *p* *p*

Tuba *mf+* *ff* *p* *p*

Mlts. I *f* *mf* *fast "zing" (back of mallet)* *f*

Mlts. II *mp* *f* *f*

Perc. I

Perc. II