

Far From Here

by

John Meehan
(ASCAP)

Grade: 3 ½ Duration: 3:38

Instrumentation

1 – Conductor Score

2 – Piccolo

5 – Flute 1

5 – Flute 2

2 – Oboe

2 – Bassoon

3 – B♭ Clarinet 1

3 – B♭ Clarinet 2

4 – B♭ Clarinet 3

2 – B♭ Bass Clarinet

2 – Alto Saxophone 1

2 – Alto Saxophone 2

2 – Tenor Saxophone

2 – Baritone Saxophone

3 – B♭ Trumpet 1

3 – B♭ Trumpet 2

3 – B♭ Trumpet 3

1 – Horn in F 1

1 – Horn in F 2

1 – Horn in F 3

1 – Horn in F 4

2 – Trombone 1

2 – Trombone 2

2 – Trombone 3

2 – Euphonium (+2 T.C.)

4 – Tuba

1 – Piano

2 – Percussion I

(one player)

Suspended Cymbal, Bell Tree

2 – Percussion II

(one player)

Mark Tree, Triangle, Drum Set, Crash
Cymbals

2 – Percussion III

(one player)

Bells, Mark Tree

2 – Percussion IV

(one player)

Vibraphone, Marimba, Bass Drum

Far From Here

I love to travel, meeting and getting to know amazing people, and witnessing with my own eyes, some of the most beautiful places on our great planet. Nearly 10 months into the Coronavirus pandemic, and not having stepped foot inside an airport that entire time, I was desperately missing that unique sensation of nervous energy as you anticipate where you're going, who you'll meet, and what you might see. Sitting down to the piano one day, not expecting to write anything, I just began expressing how I felt, and it came out a bit jazzy and melodic. As I continued to play around with the ideas, a "tune" started to form, and orchestration ideas presented themselves. Not wanting to force anything, I jotted down a few notes, as the old memory isn't what it used to be, and stepped away from the idea for a few days. Upon returning to what I had come up with that first day, the initial chord progressions and orchestration ideas led the way, along with the opening melody, and *Far From Here* was now officially in the making. In a sense, a story is told, from the opening conversations of taking a grand family vacation, to the travel and anticipation of arrival, immediately immersing yourself in the culture, and of course, exploring the people and places, witnessing in awe all of the wonders they present, then finally reliving those memories for years to come.

John Meehan (ASCAP)

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 exclusively uses Sibelius.

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

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11 12 13 14 15 16 17 18 19

Picc. solo

Fl. 1 *mp*

Fl. 2 *mf* *f* *mf* *f* *mp*

Ob.

Bsn.

Cl. 1 solo *mf* *p* *3* *mp* tutti

Cl. 2 *p* *3* *mp* *p* *mp*

Cl. 3

B. Cl.

A. Sx. 1 *mp* *mf* *mp*

A. Sx. 2 *mp* *mf* *mp*

T. Sx. *mp* *mf* *mp*

B. Sx. *mp* *mf* *mp*

Tpt. 1 *mp*

Tpt. 2

Tpt. 3

Hn. 1 *mp*

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mp*

Tbn. 2 trb. 3 *mp* *mf* *mp*

Tbn. 3 *ppp* trb. 2 *ppp*

Euph.

Tuba *mp* *mf* *mp*

Pno. *pp*

Perc. I Sus *mp* *mf* "zing"

Perc. II Triangle - let ring *mf* Mark Tree *mp*

Perc. III *mp*

Perc. IV *mp* *Ped.*

20 21 22 23 24 25 26 27 28

Picc.

1
Fl.

2

Ob.

solo
mf

Bsn.

Cl. 1

f

Cl. 2
3

p < >

B. Cl.

mp

solo

1
A. Sx.

2

mp

T. Sx.

p < >

B. Sx.

mp

22

Tpt. 1

p > *pp*

Tpt. 2
3

p > *pp*

1
Hn.

2

mf

mp

3
Hn.

4

mf

mp

Tbn. 1

p > *pp*

Tbn. 2
3

p > *pp*

Euph.

p > *mp*

Tuba

p > *mp*

Pno.

mp

Perc. I

Sus

mp > *f*

Triangle - let ring

mf

Perc. II

Perc. III

Perc. IV

Red. Red.

[illegible]

[illegible]

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds (Piccolo, Flute, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), strings (Violins, Violas, Cellos, Double Basses), and percussion (Percussion I, II, III, IV). The score is divided into measures, with some measures containing dynamic markings (e.g., *mp*, *f*, *mf*) and others containing tempo markings (e.g., 6/4, 4/4). A large, faint watermark "Sibelius" is visible across the page.

50 *5/ rit.* 52 $\text{♩} = 73$ 53 54 55

Picc. **6/4**

Fl. 1 **4/4**

Fl. 2

Ob.

Bsn.

Cl. 1 *tutti* *mp* *a2* 3 3

Cl. 2 *mp* 3 3

Cl. 3

B. Cl. *mf*

A. Sx. 1 *tutti*

A. Sx. 2

T. Sx.

B. Sx. *mf*

Tpt. 1 **6/4**

Tpt. 2 **4/4**

Tpt. 3 *mp* *a2*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mf*

Tbn. 2 *mf* *(4)*

Tbn. 3

Euph. *mf*

Tuba *mf*

Pno. *(4)* *b* *(4)*

Perc. I *mp* *ff* Crash Cymbals *mp* *ff*

Perc. II *f*

Perc. III *f*

Perc. IV Bass Drum Medium Mallet *mp* *ff* *mp* *ff*

This page of a musical score, likely for a symphony orchestra, contains the following elements:

- Staves:** The score is organized into systems for various instruments:
 - Woodwinds:** Piccolo (Picc.), Flutes (Fl. 1, 2), Oboes (Ob.), Bassoon (Bsn.), Clarinets (Cl. 1, 2, 3), Bass Clarinet (B. Cl.), and Saxophones (A. Sx. 1, 2; T. Sx.; B. Sx.).
 - Brass:** Trumpets (Tpt. 1, 2, 3), Horns (Hn. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), and Tuba.
 - Piano and Percussion:** Piano (Pno.) and four types of Percussion (Perc. I, II, III, IV).
- Musical Notation:** The score includes standard musical notation such as notes, rests, and beams. It also features dynamic markings like *mf* (mezzo-forte), *ff* (fortissimo), *mp* (mezzo-piano), and *p* (piano), as well as articulation marks like accents and slurs.
- Performance Instructions:** Specific instructions are provided for the percussion section, including "Mark Tree" for Perc. II and "Triangle - let ring" for Perc. I.
- Watermark:** A large, faint, diagonal watermark reading "Musical Score" is overlaid across the center of the page.

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