

RWS CONCERT BAND SERIES

Echoes of Then

John Meehan

INSTRUMENTATION

Conductor Score.....	1	F Horn.....	4
Flute 1-2.....	10	Trombone 1.....	3
Oboe.....	2	Trombone 2.....	3
B ^b Clarinet 1.....	6	Euphonium B.C.....	2
B ^b Clarinet 2.....	6	Euphonium T.C.....	2
B ^b Bass Clarinet.....	2	Tuba.....	4
Bassoon.....	2	Mallet Percussion 1: Bells.....	1
E [♭] Alto Saxophone 1-2.....	6	Mallet Percussion 2: Vibraphone.....	1
B ^b Tenor Saxophone.....	2	Mallet Percussion 3: Chimes.....	1
E [♭] Baritone Saxophone.....	2	Timpani.....	1
B ^b Trumpet 1.....	5	Percussion 1: Mark Tree, Snare Drum, Bass Drum.....	3
B ^b Trumpet 2.....	5	Percussion 2: Suspended Cymbal, Triangle.....	2

PROGRAM NOTE

Echoes of Then was originally written for a high school in Northern California following the loss of several deeply involved band parents who had played an important role in supporting the program through years of service, leadership, and fundraising. The piece was conceived as a tribute honoring their lasting presence and impact, not through sorrow but through warmth, gratitude, and reflection. Its character is meant to feel uplifting and forward-looking, suggesting that the influence of those who care for and sustain a community continues to resonate long after they are gone.

NOTES TO CONDUCTOR

Echoes of Then is most effective when approached with patience, balance, and ensemble cohesion rather than sheer volume. Tempo markings should be treated as reference points, shaped by tone quality, control, and a strong internal pulse. Slower sections require subdivision, especially in low winds and sustained inner voices.

My writing in this piece often emphasizes vertical balance over a single dominant melodic line. Inner voices should remain clearly present, supported by confident low winds. The brass should prioritize warmth, blend, and resonance. Sustained passages benefit from aware breath planning and unified releases so phrases remain expressive. Articulations should feel connected and buoyant, supported by air rather than tongue pressure. Note length and release timing are as important as entrances. The percussion is primarily coloristic and should support, not dominate, the ensemble, with the recurring "heartbeat" figures feeling natural and steady.

The opening should establish tone quality, balance, and patience, allowing silence to carry weight. As motion increases at rehearsal 8, maintain light articulation and forward energy without a sudden rise in volume. Ensure alignment between winds and mallet percussion. The acceleration into rehearsal 17 should feel natural and be led by the descending 1/8th note line. At rehearsal 26, playfully is marked, and the articulation and feel should reflect that. Rhythmic clarity and consistent articulation across sections are essential while maintaining textures that remain light.

At rehearsal 36, emphasize sustained air and long-line shaping, avoiding static dynamics. Measure 43 is the peak of the piece; as textures thin before rehearsal 47, balance becomes more delicate, and inner voices and low winds must continue to support the harmony. When returning to the beginning tempo at rehearsal 55, the deceleration shouldn't go too slow or too fast; let it settle.

In the final measures, allow the sound to fully decay without losing support, focusing on unified releases and patience. Regularly isolating inner voices and low winds will reinforce harmonic clarity and support a cohesive ensemble sound. I hope you and your students enjoy performing this piece. Feel free to connect on my composer page at rwsmusic.com!



ABOUT THE COMPOSER



John Meehan is a composer and arranger who has been writing for high school and college bands worldwide since 1992. He has served on the design and educational staff of the Blue Devils Drum & Bugle Corps since 1994, working with the A, B, and C Corps. His work also includes professional and entertainment projects such as Super Bowl 50, collaborations with the San Francisco 49ers and Golden State Warriors, and several media projects. A world-renowned clinician in brass pedagogy and ensemble performance, John's clients span Canada, the United States, Brazil, China, England, Ireland, and Japan. He is a Conn-Selmer Artist, Educator, and Product Designer, and a member of the Drum Corps International, World Drum Corps, and Bugler's Hall of Fame.

ECHOES OF THEN

Conductor Score
RWS-2633-00

John Meehan
(ASCAP)

Mourful $\text{♩} = 78$ *rall.* *a tempo*

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophone 1, 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

F Horn

Trombone 1

Trombone 2

Euphonium B.C.

Tuba

Mallet Percussion 1
Bells (soft plastic mallets)

Mallet Percussion 2
Vibraphone (bowed)

Mallet Percussion 3
Chimes

Timpani
F, B♭, C, E♭

Percussion 1
Mark Tree
Snare Drum
Bass Drum

Percussion 2
Suspended Cymbal
Triangle

1 2 3 4 5 6

mf

Sus. Cym. (scrape with Tri. beater)

ECHOES OF THEN

17 Steady ♩ = 85

rit. **Looking Back** ♩ = 78 *accel.* **Solo** ♩ = 85

Fl. 1, 2 *mp* *mf* *p* *f* *mp*

Ob. *mp* *p*

Cl. 1 *mp* *mf* *p* *mf* *mp*

Cl. 2 *mp* *mf* *p* *mf* *mp*

B. Cl. *mf* *pp* *mp* *mp* *mf*

Bsn. *mf* *mp* *mp* *mf* *mp*

A. Sax. 1, 2 *mp* *p* *mf*

T. Sax. *mp*

B. Sax. *mf* *mp* *pp* *mp* *mp* *mf*

Trpt. 1 *rit.* **Looking Back** ♩ = 78 *accel.* **Solo** ♩ = 85 (others on non-solo line)

Trpt. 2 *mp* *mf* *mp*

F. Hn. *mf* *mp* *mf* *mp*

Tbn. 1 *p* *mp* *p* *pp* *mp* *mp* *mf* *mp*

Tbn. 2 *p* *mp* *p* *pp* *mp* *mp* *mf* *mp*

Euph. B.C. *p* *mp* *p* *pp* *mp* *mp* *mf* *mp*

Tuba *pp* *mp* *mp* *mf* *mp*

Mit. 1 *mf* *mp*

Mit. 2 *mp*

Mit. 3 *p*

Timp. *mf*

Perc. 1 like a heartbeat *p* *mp*

Perc. 2 *pp* *mf* *mf* *Tri.*

13 14 15 16 17 18

ECHOES OF THEN

Fl. 1, 2 *f* *mp* *f* *p* *accel. tutti*

Ob. *p*

Cl. 1 *mp* *mf* *mp* *mf* *mp*

Cl. 2 *mp* *mf* *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mp* *mf* *mp*

A. Sax. 1, 2 *mp* *mf* *mp* *mf* *p*

T. Sax. *mf* *mp*

B. Sax. *mp* *mf* *mp* *mf*

Trpt. 1 *f* *mf* *mp* *f* *mp* *mp* *accel.*

Trpt. 2 *mf* *mp* *mf* *mp*

F. Hn. *mf* *mp* *mf* *mp*

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

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

Euph. B.C. *mp* *mf* *mp* *mp* *mf* *mp*

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

Mlt. 1

Mlt. 2

Mlt. 3

Timp. *mp* *p*

Perc. 1 *p* *M.T.*

Perc. 2

19 20 21 22 23 24

ECHOES OF THEN

Fl. 1, 2
Ob.
Cl. 1
Cl. 2
B. Cl.
Bsn.
A. Sax. 1, 2
T. Sax.
B. Sax.
Trpt. 1
Trpt. 2
F. Hn.
Tbn. 1
Tbn. 2
Euph. B.C.
Tuba
Mlt. 1
Mlt. 2
Mlt. 3
Timp.
Perc. 1
Perc. 2

mp *p* *mp* *rit.*
mf *p* *mp*
mf *p* *mp*
mp *mf* *mp* *mf* *p*
p *mf* *p* *mf* *mp*
mp *mf* *mp* *mf* *p* *mp*
p *mf* *mf* *mp*
p *mp* *p* *p* *mp* *p*
p *mp* *p* *p* *mp* *p*
p *mp* *mf* *mp* *mf* *p*
mf
mp
mp

57 58 59 60 61 62 63