

*Commissioned by the Grand Rapids Symphonic Band; Grand Rapids, MI
In honor Dr. John Stanley Ross, Conductor Emeritus*

DISTANCE IMAGINED

FOR WIND BAND

MATTHEW SCHOENDORFF

The road to salvation is the journey home.

The path itself is distance imagined.

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INSTRUMENTATION

PICCOLO

FLUTE 1-2

OBOE

BASSOON

CLARINET IN B \flat 1-2-3

BASS CLARINET

ALTO SAXOPHONE

TENOR SAXOPHONE

BARITONE SAXOPHONE

TRUMPET IN B \flat 1-2-3

HORN IN F 1-2-3-4

TROMBONE 1-2

BASS TROMBONE

EUPHONIUM

TUBA

PIANO*

TIMPANI

PERCUSSION 1 – vibraphone, triangle

PERCUSSION 2 – marimba, crotales

PERCUSSION 3 – glockenspiel, chimes

PERCUSSION 4 – bass drum, suspended cymbal
tam-tam, crash cymbal

* N.B. – This piece may be performed without the piano. In such a case, all piano cues should be observed and performed in the percussion parts. However, the composer *strongly* recommends the use of a piano in performance, as a better desired effect is achieved.

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Performance time -- 6:30
Transposed Score

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With apprehension ♩ = 66 12

The score is divided into two systems. The first system includes Piccolo, Flute 1, Flute 2, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Clarinet in B♭ 3, Bass Clarinet, Alto Sax., Tenor Sax., and Baritone Sax. The second system includes Trumpet in B♭ 1, Trumpet in B♭ 2, Trumpet in B♭ 3, Horn in F 1, Horn in F 2, Horn in F 3, Horn in F 4, Trombone 1, Trombone 2, Bass Trombone, Euphonium, Tuba, Piano, Timpani, and Percussion 1-4. The score includes dynamic markings such as *p*, *pp*, *st. mute*, and *gluck.* A rehearsal mark '12' is present at the beginning of the second system. Percussion parts include 'vibes (soft mltls)', 'marimba (soft mltls)', and 'gluck.' with a *pp* marking.

Revised: 06/2011

This musical score is for the piece "Distance Imagined" and is page 2 of the score. It features a variety of instruments including woodwinds, brass, strings, and percussion. The score is divided into several systems, each with a rehearsal mark of 14. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb, C, and Bass Clarinet, Saxophones in Alto, Tenor, and Baritone, and Horns 1 through 4. The brass section includes Trumpets 1, 2, and 3, Trombones 1 and 2, Baritone Trombone, Euphonium, and Tuba. The string section includes Piano and Bass Drum. The percussion section includes Vibraphone, Marimba, Glockenspiel, and Bass Drum. The score includes dynamic markings such as *p*, *mf*, *mp*, and *subito p*, as well as articulation marks like accents and slurs. A tempo marking of $\text{♩} = \text{♩}$ is present at the top right. The score is written in a key signature of one sharp (F#) and a 4/4 time signature.

24 26

Picc. *p* *cresc. poco a poco* *mf*

Fl. 1 *p* *cresc. poco a poco* *mf*

Fl. 2 *p* *cresc. poco a poco* *mf*

Ob. *p* *cresc. poco a poco* *mf*

Bsn. *mp* *mf*

Bs. Cl. 1 *p* *cresc. poco a poco* *mf*

Bs. Cl. 2 *p* *cresc. poco a poco* *mf*

Bs. Cl. 3 *p* *cresc. poco a poco* *mf*

Bs. Cl. *p* *cresc. poco a poco* *mf*

A. Sx. *p* *cresc. poco a poco* *mf*

T. Sx. *p* *cresc. poco a poco* *mf*

B. Sx. *p* *cresc. poco a poco* *mf*

24 26

B♭ Tpt. 1 *mp* solo *mp* *a2 st. mute*

B♭ Tpt. 2 *mp* *st. mute*

B♭ Tpt. 3 *mp* *st. mute*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. *mp* solo *mp*

Tuba *p* *cresc. poco a poco* *mf*

24

Pno. *mf*

24

Temp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3 *glock* *mp*

Perc. 4 (bass dr.) *pp* *sus cymb.* *mf*

Moving forward ♩ = 72

34 41 46

Picc. *mf*

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mf*

Bsn. *mf*

Bs. Cl. 1 *mp*

Bs. Cl. 2 *mp*

Bs. Cl. 3 *mp*

Bs. Cl. *mp*

A. Sx. *mp*

T. Sx.

B. Sx.

Moving forward ♩ = 72

34 41 46

B♭ Tpt. 1 *mf* *open cantabile*

B♭ Tpt. 2 *mf* *open cantabile*

B♭ Tpt. 3 *mf* *open cantabile*

Hn. 1 *mf* *cantabile*

Hn. 2 *mf* *cantabile*

Hn. 3 *mf* *cantabile*

Hn. 4 *mf* *cantabile*

Tbn. 1 *mf* *cantabile*

Tbn. 2 *mf* *cantabile*

B. Tbn. *mf* *cantabile*

Euph. *mf* *cantabile*

Tuba *mf* *cantabile*

34

Pno. *mf*

34

Timp.

Perc. 1 *mf* (vibes (mod. hard mllts.))

Perc. 2

Perc. 3 (glock) *mf* (glock)

Perc. 4

47 51

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

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

Bs. Cl. 2 *mp*

Bs. Cl. 3 *mp*

Bs. Cl. *mp*

A. Sx. *mf* *mf*

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

B. Sx. *mp* *mp*

47 51

B^b Tpt. 1 *mp* *mf*

B^b Tpt. 2 *mp* *mf*

B^b Tpt. 3 *mp* *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *mp* *mf*

Tbn. 2 *mp* *mf*

B. Tbn. *mp* *mf*

Euph. *mp* *mf*

Tuba *mf*

47

Pno. *mf*

47

Timp.

Perc. 1 (rhn) *mf*

Perc. 2

Perc. 3 (glock) *mf*

Perc. 4 sus cymb *p* *mf*

55 56

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *solo*
f

Bsn. *mf*

Bs. Cl. 1 *mf*

Bs. Cl. 2 *mf*

Bs. Cl. 3 *mf*

Bs. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

55 56

B^b Tpt. 1 *solo*
f

B^b Tpt. 2

B^b Tpt. 3

Hn. 1 *f*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *f*
mf

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*
solo
f

Tuba *mf*
mf

55

Pno. *mf*

55

Temp. *mf*

Perc. 1 (vibes) *mf*

Perc. 2

Perc. 3 (glock.)

Perc. 4 *sus. cymb.*
mp

61

Picc. *mp*

Fl. 1 *mp*

Fl. 2

Ob. *p*

Bsn. *p*

Bs. Cl. 1 *f* *solo*

Bs. Cl. 2 *mp*

Bs. Cl. 3 *mp*

Bs. Cl. *mp* *p*

A. Sx. *mf*

T. Sx. *mf* *p*

B. Sx. *p*

61

B^b Tpt. 1 *mf* *f*

B^b Tpt. 2

B^b Tpt. 3

Hn. 1 *f*

Hn. 2

Hn. 3

Hn. 4 *f*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph.

Tuba

61 *mf* *mp* *8th*

Pno.

61 *mf* *p*

Timp. *p* *Tune A down to G*

Perc. 1 *f* *vibes*

Perc. 2 *f* *marimba*

Perc. 3 *mf* *chimes* *lv*

Perc. 4 *mf* *mf* *lv*

68 73

Picc. *mp* *cresc. poco a poco*

Fl. 1 *mp* *cresc. poco a poco*

Fl. 2 *mp* *cresc. poco a poco*

Ob. *mp* *cresc. poco a poco*

Bsn. *mp* *cresc. poco a poco*

Bs. Cl. 1 *p* *cresc. poco a poco*

Bs. Cl. 2 *p* *cresc. poco a poco*

Bs. Cl. 3 *p* *cresc. poco a poco*

Bs. Cl. *p* *cresc. poco a poco*

A. Sx. *p* *cresc. poco a poco*

T. Sx. *p* *cresc. poco a poco*

B. Sx. *p* *cresc. poco a poco*

68 73

B^b Tpt. 1 *mp*

B^b Tpt. 2 *p* *cresc. poco a poco* *mp*

B^b Tpt. 3 *mp*

Hn. 1 *sf*

Hn. 2 *sf*

Hn. 3 *sf*

Hn. 4 *sf*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. *mp*

Tuba *mp*

68

Pno. *cresc. poco a poco*

68

Timp. *cresc. poco a poco*

Perc. 1 *sf*

Perc. 2 *sf*

Perc. 3 (chimes) *sf*

Perc. 4

77

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf* *f*

Bs. Cl. 1 *f*

Bs. Cl. 2 *f*

Bs. Cl. 3 *f*

Bs. Cl. *mf* *f*

A. Sx. *f*

T. Sx. *mf* *f*

B. Sx. *f*

77

B^b Tpt. 1 *f*

B^b Tpt. 2 *f*

B^b Tpt. 3 *f*

Hn. 1 *mp* *stacc. poco a poco*

Hn. 2 *mp* *stacc. poco a poco*

Hn. 3 *mp* *stacc. poco a poco*

Hn. 4 *mp* *stacc. poco a poco*

Tbn. 1 *mp* *f* *mp* *stacc. poco a poco*

Tbn. 2 *f* *mp* *stacc. poco a poco*

B. Tbn. *mp* *stacc. poco a poco*

Euph. *f* *mp* *stacc. poco a poco*

Tuba *f* *mp* *stacc. poco a poco*

77

Pno. *f*
(4th) *Pedal as appropriate*

77

Timp. *f*
vibes

Perc. 1 *f*
Pedal as appropriate

Perc. 2 *mf*
crotales

Perc. 3

Perc. 4

molto allarg. *a tempo* (♩ = 72)

84

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Bs. Cl. 1

Bs. Cl. 2

Bs. Cl. 3

Bs. Cl.

A. Sx.

T. Sx.

B. Sx.

84

f *molto allarg.* *a tempo* (♩ = 72) *ff*

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

84

Pno.

84

Temp.

Perc. 1 (vibes) *f* *ff*

Perc. 2 (crotales)

Perc. 3 chimes *ff*

Perc. 4 sus cymb *mp* *ff*

92 102
 With relaxing melancholy $\text{♩} = 66$

Picc. *ff* *mp* *pp*

Fl. 1 *ff* *p* *pp*

Fl. 2 *ff* *p*

Ob. *ff* *mp*

Bsn. *ff*

Bs. Cl. 1 *ff* *p*

Bs. Cl. 2 *ff* *p*

Bs. Cl. 3 *ff* *p*

Bs. Cl. *ff* *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

92 102
 With relaxing melancholy $\text{♩} = 66$

B^b Tpt. 1 *p*

B^b Tpt. 2 *p*

B^b Tpt. 3 *p*

Hn. 1 *pp*

Hn. 2 *p* *mp*

Hn. 3 *pp*

Hn. 4 *pp*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. *pp*

Tuba

92

Pno. *mp*
 Pedal as appropriate

Timp.

Perc. 1 triangle *ff* Cues: Piano vibres *mp*

Perc. 2 *ff* *mp*

Perc. 3 (chimes) *mp* Cues: Piano glock.

Perc. 4 crash cymb. *ff* sus. cymb. *mp < ff* cliche

106 108 $\text{♩} = \text{♩}$

Picc. *ppp* solo

Fl. 1 *ppp* solo

Fl. 2 *ppp* solo

Ob. *ppp*

Bsn. *ppp*

Bs. Cl. 1 *pp* solo *ppp*

Bs. Cl. 2 *pp*

B^b Cl. 3 *pp*

Bs. Cl. *pp*

A. Sx.

T. Sx.

B. Sx.

B^b Tpt. 1 *p* *st. mute*

B^b Tpt. 2 *p* *st. mute*

B^b Tpt. 3 *p* *st. mute*

Hn. 1 *pp* solo

Hn. 2

Hn. 3

Hn. 4

Tbn. 1 *p* *st. mute*

Tbn. 2 *p* *st. mute*

B. Tbn. *p* *st. mute*

Euph. *p* *st. mute*

Tuba *p* *st. mute*

Pno. *p* *pp*

Timp.

Perc. 1 *p* *pp* play vibes (soft mlts.)

Perc. 2 *pp* N.

Perc. 3 *p*

Perc. 4

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(2011)

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