Pete Meechan

Towards Peace

Wind Band // Grade 6 // 2025

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Commissioned by Terry and Tracia Austin

And the following commissioning consortium members:

Augustana College (IL) - James M. Lambrecht
Benedictine College - Tom Davoren
Cathy Benford - In honor of my mother, Takiko Benford
Fort Richmond Collegiate - Cheryl Ferguson
Georgia State University - Robert J. Ambrose
Jack Long National Honour Band - Mark Hopkins & Gillian MacKay
Los Gatos High School - Ken Nakamoto
Musashino Academia Musicae
Nāulu Winds of the University of Hawai'i West O'ahu - Chadwick Kamei
New Mexico State University - Mike Mapp
Purdue University - Jay Gephart

Susan Ochi-Onishi (Kaimuki Middle School Symphonic Winds)
In remembrance of those who lost their lives and the survivors,
including my parents, Tetsuo Ochi and Faith Fukumoto

University of Illinois Urbana-Champaign - Barry L. Houser
University of Kansas - Paul Popiel & Matt Smith, conductors
University of Manitoba - Jacquie Dawson
University of Michigan - Jason Fettig
University of Mississippi - Tim Oliver
University of Missouri - Kansas City - Steven Davis
University of New Mexico - Emily Moss
University of Southern Mississippi - Travis Higa
Virginia Commonwealth University - Duane Coston

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Towards Peace

for Wind Band

2025

Duration: c.12 minutes

Instrumentation

Piccolo, 2 Flutes, 2 Oboes, 2 Bassoons, Contra Bassoon
4 Clarinets, Bass Clarinet, Contrabass Clarinet
2 Alto Saxophones, Tenor Saxophone, Baritone Saxophone

4 Trumpets, 4 Horns, 2 Trombones, Bass Trombone, Euphonium, 2 Tubas (divisi)

String Bass

Piano

Harp

Percussion (7 or 8 players): Bass Drum, Crotales, Glockenspiel, Marimba, Suspended Cymbal, Tam-tam, Triangle, Tubular Bells, Vibraphone, Xylophone

Performance Notes

- Vibes - Take as many bows as required to produce the sound for the required duration. There may naturally be gaps in the notes as a new bow is taken
- Marimba - A separate marimba part is included should there be an 8th percussionist (marimba is to be omitted elsewhere)
- Score - in the score, certain notes have been enharmonically altered from the parts to allow for more clarity and less accidentals

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Program Note

It feels like peace is further away than it has been at any point in my life. Wars on multiple continents, often being fought by proxy by the same nations, have worsened in the last decade, and intensified in the last two years. News reports show us, in horrific detail, the pain and suffering, the damage and life-changing injuries and deaths, and the complete lack of humanity in the "leaderships" of these nations and warring factions.

Perhaps we have seen so many horrors now that it is impossible for us to really understand the humanitarian crisis that is ongoing and worsening across the globe.

We must remember the devastating actions of the past and take wisdom from those who chose humanity and peace.

The initial idea for **Towards Peace** came from a conversation with Terry and Tracia Austin (who commissioned **Towards Peace**), who were describing their visit to Hiroshima. Amongst the many, harrowing, stories, one stood out to them - that of Akiko Kawamoto. She was born in the US but had moved with her family to Japan at the age of 6, living in the Hiroshima Prefecture. Akiko became an avid pianist and wrote about the enjoyment she took from playing the piano in a diary she kept. Akiko perished on August 7, 1945, the day after the atomic bomb destroyed the city (a feature on the NHK website provides further details of Akiko and her piano).

Akiko's piano survived and was restored to full working use in 2004/5. Since then, there is an annual performance given on the piano in front of Hiroshima's Atomic Bomb Dome.

With shards of glass still embedded in the piano, its restoration (and use for a message of peace) seemed the perfect metaphor for a never-ending journey towards peace as well as a message of remembrance: remembrance of those lost; our duty to humanity to keep remembering and learning the lessons history teaches us; and to remember that - in the years following the most deadly single attacks the world had ever seen - Japan enshrined peace in their new constitution.

Towards Peace begins in the Jornada del Muerto desert, New Mexico, on July 16, 1945. Codenamed "Trinity", the first detonation of a nuclear weapon by the United States was on US soil, and the first victims of the bomb were Americans. The highly secretive test left hundreds of thousands of people vulnerable to the effects of the blast and the fallout, including 12 girls on a dance retreat - 10 of which died before they reached the age of 40 - who danced in the "snow" falling from the skies. The skies were described as "... golden, purple, violet, gray, and blue. It lighted every peak, crevasse and ridge of the nearby mountain range with a clarity and beauty that cannot be described but must be seen to be imagined" and as the sky lit up the sand on the ground turned into green glass.

Only a few weeks later, these bombs were used on Hiroshima and Nagasaki with catastrophic consequences. Humanity had been plummeted into a chaotic hell.

Towards Peace concludes by paying homage to the annual recital performed on Akiko Kawamoto's now-restored piano at the Atomic Bomb Dome Peace Memorial.

Towards Peace was commissioned by Terry and Tracia Austin, for the Musashino Academia Musicae Wind Ensemble, Tokyo, Japan, and the following ensembles:

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University of New Mexico - Emily Moss

University of Southern Mississippi - Travis Higa

Virginia Commonwealth University - Duane Coston

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in hope

Towards Peace

for Wind Band

Pete Meechan
2025



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A

14 15 16 17 18

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Mar.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

ppp

ppp

ppp

ppp

Marimba

ppp legato

soft sticks - ped ad lib

ppp

ppp

pp *ppp*

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19 20 21 22 **B** 23

Flute 3

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Mar.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

1+2

div between hands as required

soft sticks - dark sound

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24 25 26 27 28

To Picc

Fl. 3
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
mp
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
To Crot.
Mar.
Glock.
Vib.
Tubular Bells
Tub. B.
p
Sus. Cym.
T.-t.
B. D.
ppp

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Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

mf *cresc.*
pp
ppp
p
8vb

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34 35 36 37

Piccolo

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

mf cresc.
cresc.
pp
ppp

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C

38 39 40

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crotales
Crot.
Glockenspiel
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

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41 42 43 44

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

dim. *mf*

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D

45 46 47 48

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

mp
mf
straight mute
mf cresc.

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49 50 E 51

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

cresc. p f straight mute

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52 53 54

accel.

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.

* G♭ are written as F♯ in part

Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

pizz
arco

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* note:
Some notes are enharmonically altered in score for ease of reading

55 56 57

Picc.
cresc.

* D♯ are written as E♭ in part

Fl. 1+2
cresc.

Ob. 1+2
cresc.

Bsn. 1+2
cresc.

Cbsn.
cresc.

Cl. 1+2
3
cresc.

Cl. 3+4
3.
cresc.
f cresc.

B. Cl.
cresc.

Cb. Cl.
cresc.

Alto Sax. 1+2
cresc.

Ten. Sax.
cresc.

Bari. Sax.
cresc.

Tpt. 1+2

Tpt. 3+4

Hn. 1+3
1+3
cresc.

Hn. 2+4
cresc.

Tbn. 1+2
open
f cresc.

B. Tbn.
open

Euph.
cresc.

Tba.
cresc.

S. Bass
cresc.

Pno.
cresc.
8vb

Hp.
cresc.

Crot.
cresc.

Glock.
cresc.

Vib.
cresc.

Tub. B.
cresc.

Sus. Cym.

T.-t.

B. D.

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Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

1+2
open
3+4
* G♭ are written as F♯ in part

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F

61 62 63 64

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
1+2
ff cresc.
Cbsn.
cresc.
* G♭ are written as F♯ in part
Cl. 1+2
cresc.
* G♭ are written as F♯ in part
Cl. 3+4
cresc.
B. Cl.
cresc.
Cb. Cl.
cresc.
* D♭ are written as C♯ in part
* D♭ are written as C♯ in part
Alto Sax. 1+2
ff cresc.
Ten. Sax.
ff cresc.
Bari. Sax.
ff cresc.
Tpt. 1+2
cresc.
Tpt. 3+4
cresc.
Hn. 1+3
cresc.
Hn. 2+4
cresc.
Tbn. 1+2
cresc.
B. Tbn.
cresc.
Euph.
cresc.
Tba.
cresc.
S. Bass
cresc.
Pno.
cresc.
(8)
Hp.
cresc.
Crot.
cresc.
Glock.
cresc.
Vib.
cresc.
Tub. B.
cresc.
Sus. Cym.
f
T.-t.
f
B. D.
f

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65 66 G = c.96 67 68

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Tub. B.
Sus. Cym.
T.-t.
B. D.

fff ff 1+2 3+4 To Xyl. To Mar. To Tri. Marimba hard sticks

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69 70 71 72

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
opt.
Tpt. 1+2
opt.
Tpt. 3+4
Hn. 1+3
Hn. 2+4
fff
fff
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
fff
Crot.
Xylophone
Xyl.
fff
Vib.
Mar.
Sus. Cym.
fff
T.-t.
B. D.
fff

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73 74 75 76 77 78 79 80 81

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Xyl.
Vib.
Mar.
Sus. Cym.
T.-t.
B. D.

fff-mp *fff*

To Glock.

pp

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H 82 83 84 85 86 87 88 89 90 I 91 92 93 94 95 96

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
T.-t.
B. D.

pp
straight mute
p
ped ad lib
Triangle
ppp

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97 98 99 100 101 102 103 **J** 104 105

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

1.
2.
pp
p
mf
ppp
f
legato
8va
5
Glockenspiel
bowed
*Take as many bows as required to produce the sound for the required duration
* There will naturally be gaps in the notes as a new bow is taken

For perusal only

106 107 108 109 110 111 112 113 114

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

pp f pp f 3. pp f 1. pp f mf pp f pp bowed p

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K

115 116 117 118 119 120

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

1.

pp *f*

pp legato

p *pp*

f

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121 122 123 L 124 125 126 127

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

For perusal only

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

p *mp* *mf*

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134 135 136 137 138 139 140 **M** 141 142 143

rall.

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

1.

dim.

pp *p* *mf* *f* *mp*

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144 145 146 147 148 **N** ♩ = c.48 149 150 151 152 153

Picc.
Fl. 1+2
Ob. 1+2
Bsn. 1+2
Cbsn.
Cl. 1+2
Cl. 3+4
B. Cl.
Cb. Cl.
Alto Sax. 1+2
Ten. Sax.
Bari. Sax.
Tpt. 1+2
Tpt. 3+4
Hn. 1+3
Hn. 2+4
Tbn. 1+2
B. Tbn.
Euph.
Tba.
S. Bass
Pno.
Hp.
Crot.
Glock.
Vib.
Mar.
Sus. Cym.
Tri.
B. D.

7/4

with great hesitancy

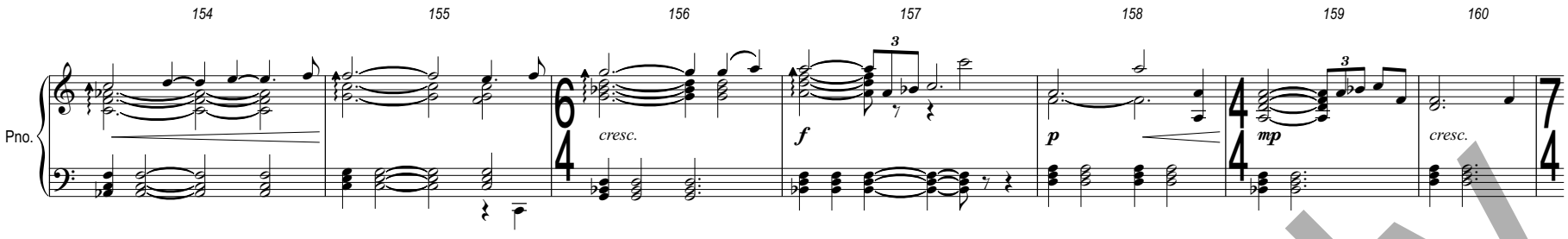
p *pp* ***mp*** *espress.*

Pno. cue

play

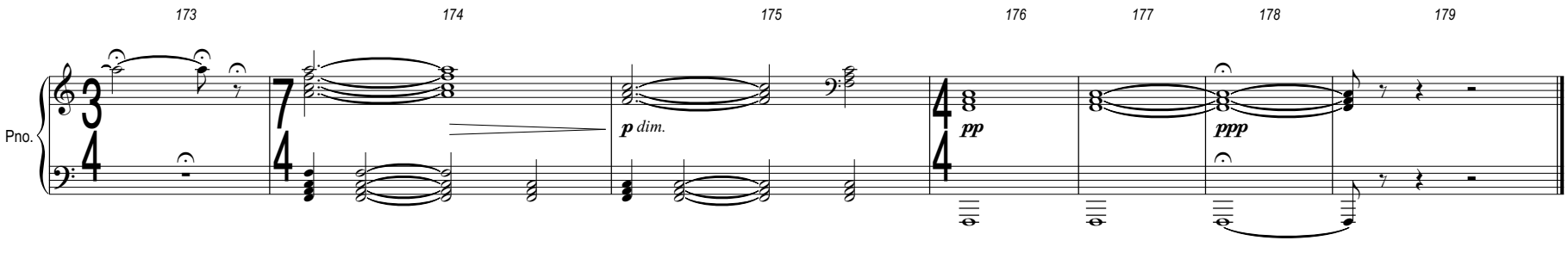
play (bowed)

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