

# young symphonic band series

## Escape Route

Todd Stalter

*Escape Route* contains musical explorations of the many different actions implied in its title, such as quickness, stealth, boldness, evasion, elusiveness, and the adrenaline rush that accompanies them. Performers and audiences alike can decide if they identify more with the escapee or those who pursue them!

### INSTRUMENTATION

- |                                      |  |
|--------------------------------------|--|
| 2 — Part 1 – C Instruments T.C. High | 2 — Part 4 – E $\flat$ Instruments   |
| 2 — Part 1 – C Instruments T.C. Low  | 2 — Part 4 – F Instruments   |
| 2 — Part 1 – B $\flat$ Instruments   | 2 — Part 4 – C Instruments B.C.  |
| 2 — Part 1 – E $\flat$ Instruments   | 2 — Part 5 – B $\flat$ Instruments   |
| 2 — Part 1 – C Instruments B.C.      | 2 — Part 5 – E $\flat$ Instruments   |
| 2 — Part 2 – C Instruments T.C.      | 2 — Part 5 – C Instruments B.C. High   |
| 2 — Part 2 – B $\flat$ Instruments   | 2 — Part 5 – C Instruments B.C. Low  |
| 2 — Part 2 – E $\flat$ Instruments   | 1 — Piano (Optional)   |
| 2 — Part 2 – C Instruments B.C.      | Percussion – 6 players:  |
| 2 — Part 3 – C Instruments T.C.      | 1 — Xylophone  |
| 2 — Part 3 – B $\flat$ Instruments   | 2 — Percussion 1 (Snare Drum, Bass Drum)   |
| 2 — Part 3 – E $\flat$ Instruments   | 5 — Percussion 2 (Crash Cymbals/Suspended Cymbal/Hi-Hat Cymbals, Woodblock/Triangle) |
| 2 — Part 3 – F Instruments           | 1 — Timpani  |
| 2 — Part 3 – C Instruments B.C.      |  |
| 2 — Part 4 – B $\flat$ Instruments   |  |

### SUPPLEMENTAL PARTS

- 1 — Part 1 – Violin
- 1 — Part 2 – Violin
- 1 — Part 3 – Violin
- 1 — Part 3 – Viola
- 1 — Part 4 – Cello
- 1 — Part 5 – String Bass
- 1 — Part 4 – C Instruments T.C.
- 1 — Part 5 – C Instruments T.C.
- 1 — Part 1 – B $\flat$  Tenor Saxophone
- 1 — Part 2 – B $\flat$  Tenor Saxophone
- 1 — Part 3 – B $\flat$  Tenor Saxophone
- 1 — Part 4 – B $\flat$  Tenor Saxophone
- 1 — Part 5 – B $\flat$  Tenor Saxophone
- 1 — Part 1 – F Instruments
- 1 — Part 2 – F Instruments
- 1 — Part 5 – F Instruments



## A Note from the Editor

We hope you find these versatile pieces a welcome addition to your music library. With homogeneous instrument use, there will be crossed voices, so be sure that students adjust dynamics so the melody is always heard. In an effort to support completely flexible instrumentation, the following editorial accommodations are included to address potential challenges.

### C Parts:

- Parts are included for both high and low C treble-clef instruments for Part 1. These parts are combined into one staff in the score, but the parts are printed separately.
- Parts are included for both high and low C bass-clef instruments for Part 5. These parts are combined into one staff in the score, but the parts are printed separately.

### B $\flat$ Parts:

- Unlike lower-level pieces in this series, parts that have notes that go above the break for clarinet do not include alternative lower notes.
- Parts that have more challenging ranges include optional lower or higher notes for trumpet and baritone T.C.

### Divisi:

- Where appropriate, some parts may have multiple notes, however, they will not be marked with *div*. Where this occurs, assign the most appropriate notes for your students.
- To reduce clutter, a2's will also not be used. When a single note appears after a divisi, all players should play.

### String Parts:

- To help students have more success playing in unfamiliar keys, fingerings and bowings are clearly marked.
- A dash (-) indicates a shift to a new position
- Some slur/bow markings may differ from the wind parts to accommodate bowing patterns.
- String parts will include *div*. markings where appropriate when there are multiple notes.

# Escape Route

FULL SCORE  
Duration - 2:00

By Todd Stalter (ASCAP)

**Allegro drammatico** ♩ = 152

**Pt. 1**  
C Inst. (T.C. High/Low)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

**Pt. 2**  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C.)

**Pt. 3**  
C Inst. (T.C.)  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**  
B♭ Inst.  
E♭ Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 5**  
B♭ Inst.  
E♭ Inst.  
C Inst. (B.C. High/Low)

Xylophone  
(w/hard plastic mallets)

Percussion 1  
(Snare Drum, Bass Drum)

Percussion 2  
(Crash Cymbals/Woodblock, Suspended Cymbal/Hi-Hat/Triangle)

Timpani  
Tune: G, D

1 2 3 4 5 6

\*A piano part for this piece is included but does not appear on the score.

49121S

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C Inst. (T.C. High/Low)  
 B $\flat$  Inst.  
 E $\flat$  Inst.  
 C Inst. (B.C.)  
 Pt. 1

C Inst. (T.C.)  
 B $\flat$  Inst.  
 E $\flat$  Inst.  
 C Inst. (B.C.)  
 Pt. 2

C Inst. (T.C.)  
 B $\flat$  Inst.  
 E $\flat$  Inst.  
 F Inst.  
 C Inst. (B.C.)  
 Pt. 3

B $\flat$  Inst.  
 E $\flat$  Inst.  
 F Inst.  
 C Inst. (B.C.)  
 Pt. 4

B $\flat$  Inst.  
 E $\flat$  Inst.  
 C Inst. (B.C. High/Low)  
 Pt. 5

Xyl.  
 Perc. 1  
 Perc. 2  
 Timp.

13 14 15 16 17 18

*p* *p* *p* *p* *p* *p*

Rim

Hi-Hat

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This musical score page contains the following parts and measures:

- Pt. 1:** C Inst. (T.C. High/Low), Bb Inst., Eb Inst., C Inst. (B.C.). Measures 19-24. Dynamics: *mf*, *mp*.
- Pt. 2:** C Inst. (T.C.), Bb Inst., Eb Inst., C Inst. (B.C.). Measures 19-24. Dynamics: *mf*.
- Pt. 3:** C Inst. (T.C.), Bb Inst., Eb Inst., F Inst., C Inst. (B.C.). Measures 19-24.
- Pt. 4:** Bb Inst., Eb Inst., F Inst., C Inst. (B.C.). Measures 19-24. Dynamics: *mp*, *p*.
- Pt. 5:** Bb Inst., Eb Inst., C Inst. (B.C. High/Low). Measures 19-24. Dynamics: *p*.
- Xyl.:** Measures 19-24.
- Perc. 1:** Measures 19-24.
- Perc. 2:** Measures 19-24.
- Timp.:** Measures 19-24.

25

Pt. 1

C Inst. (T.C. High/Low) *f* *mp* *f*

B $\flat$  Inst. *f* *mp* *f*

E $\flat$  Inst. *f* *mp* *f*

C Inst. (B.C.) *f* *mp* *f*

Pt. 2

C Inst. (T.C.) *f* *mp* *f*

B $\flat$  Inst. *f* *mp* *f*

E $\flat$  Inst. *f* *mp* *f*

C Inst. (B.C.) *f* *mp* *f*

Pt. 3

C Inst. (T.C.) *f* *mp* *f*

B $\flat$  Inst. *f* *mp* *f*

E $\flat$  Inst. *f* *mp* *f*

F Inst. *f* *mp* *f*

C Inst. (B.C.) *f* *mp* *f*

Pt. 4

B $\flat$  Inst. *f* *mp* *f*

E $\flat$  Inst. *f* *mp* *f*

F Inst. *f* *mp* *f*

C Inst. (B.C.) *f* *mp* *f*

Pt. 5

B $\flat$  Inst. *f* *mp* *f*

E $\flat$  Inst. *f* *mp* *f*

C Inst. (B.C. High/Low) *f* *mp* *f*

Xyl. *f* *mp* *f*

Perc. 1 *f* *mp* *f*

Perc. 2 *f* *mf* *f*

Timp. *f* *mf* *f*

Triangle

Susp. Cym. (w/stick)

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25 26 27 28 29 30

33

C Inst. (T.C. High/Low) *mp* *fp*  
 B $\flat$  Inst. *mp* *fp*  
 Pt. 1 Eb Inst. *mp* *fp*  
 C Inst. (B.C.) *mp* *fp*  
 C Inst. (T.C.) *mp* *mf*  
 B $\flat$  Inst. *mp* *mf*  
 Pt. 2 Eb Inst. *mp* *mf*  
 C Inst. (B.C.) *mp* *mf*  
 C Inst. (T.C.) *mf*  
 B $\flat$  Inst. *mf*  
 Pt. 3 Eb Inst. *mf*  
 F Inst. *mf*  
 C Inst. (B.C.) *mf*  
 B $\flat$  Inst. *mf*  
 Eb Inst. *mf*  
 Pt. 4 F Inst. *mf*  
 C Inst. (B.C.) *mf*  
 B $\flat$  Inst. *mf*  
 Pt. 5 Eb Inst. *mf*  
 C Inst. (B.C. High/Low) *mf*  
 Xyl. *mf* Solo  
 Perc. 1 *mf*  
 Perc. 2 Woodblock *mp* *f* *p* Susp. Cym. (w/stick) Susp. Cym.  
 Timp.

31

32

33

34

35

36





49

C Inst. (T.C. High/Low) *mp* *mf* *mp*

B $\flat$  Inst. *mp* *mf* *mp*

E $\flat$  Inst. *mp* *mf* *mp*

C Inst. (B.C.) *mp* *mf* *mp*

Pt. 1

C Inst. (T.C.) *p* *mp* *p*

B $\flat$  Inst. *p* *mp* *p*

E $\flat$  Inst. *p* *mp* *p*

C Inst. (B.C.) *p* *mp* *p*

Pt. 2

C Inst. (T.C.) *p* *mp* *p*

B $\flat$  Inst. *p* *mp* *p*

E $\flat$  Inst. *p* *mp* *p*

C Inst. (B.C.) *p* *mp* *p*

Pt. 3

C Inst. (T.C.) *p* *mp* *p*

B $\flat$  Inst. *p* *mp* *p*

E $\flat$  Inst. *p* *mp* *p*

F Inst. *p* *mp* *p*

C Inst. (B.C.) *p* *mp* *p*

Pt. 4

B $\flat$  Inst. *p* *mp* *p*

E $\flat$  Inst. *p* *mp* *p*

F Inst. *p* *mp* *p*

C Inst. (B.C.) *p* *mp* *p*

Pt. 5

B $\flat$  Inst. *p* *mp* *p*

E $\flat$  Inst. *p* *mp* *p*

C Inst. (B.C. High/Low) *p* *mp* *p*

Xyl.

Perc. 1

Perc. 2

Timp.

45 46 47 48 49 50

57

Pt. 1

C Inst. (T.C. High/Low) *mf* *f* *mp*

B $\flat$  Inst. *mf* *f* *mp*

E $\flat$  Inst. *mf* *f* *mp*

C Inst. (B.C.) *mf* *f* *mp*

Pt. 2

C Inst. (T.C.) *mp* *p* *mp* *p*

B $\flat$  Inst. *mp* *p* *mp* *p*

E $\flat$  Inst. *mp* *p* *mp* *p*

C Inst. (B.C.) *mp* *p* *mp* *p*

Pt. 3

C Inst. (T.C.) *mp* *p* *mp* *p*

B $\flat$  Inst. *mp* *p* *mp* *p*

E $\flat$  Inst. *mp* *p* *mp* *p*

F Inst. *mp* *p* *mp* *p*

C Inst. (B.C.) *mp* *p* *mp* *p*

Pt. 4

B $\flat$  Inst. *mp* *p* *mp* *p*

E $\flat$  Inst. *mp* *p* *mp* *p*

F Inst. *mp* *p* *mp* *p*

C Inst. (B.C.) *mp* *p* *mp* *p*

Pt. 5

B $\flat$  Inst. *mp* *p* *mp* *p*

E $\flat$  Inst. *mp* *p* *mp* *p*

C Inst. (B.C. High/Low) *mp* *p* *mp* *p*

Xyl. *mp*

Perc. 1

Perc. 2 Solo *p*

Timp. *p*

51 52 53 54 55 56 57 58

63

**Pt. 1**

C Inst. (T.C. High/Low)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

**Pt. 2**

C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
C Inst. (B.C.)

**Pt. 3**

C Inst. (T.C.)  
Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 4**

Bb Inst.  
Eb Inst.  
F Inst.  
C Inst. (B.C.)

**Pt. 5**

Bb Inst.  
Eb Inst.  
C Inst. (B.C. High/Low)

Xyl.  
Perc. 1  
Perc. 2  
Timp.

*f*, *ff*, *p*, *Solo*

63

59 60 61 62 63 64



**Pt. 1**

C Inst. (T.C. High/Low)  
 Bb Inst.  
 Eb Inst.  
 C Inst. (B.C.)

**Pt. 2**

C Inst. (T.C.)  
 Bb Inst.  
 Eb Inst.  
 C Inst. (B.C.)

**Pt. 3**

C Inst. (T.C.)  
 Bb Inst.  
 Eb Inst.  
 F Inst.  
 C Inst. (B.C.)

**Pt. 4**

Bb Inst.  
 Eb Inst.  
 F Inst.  
 C Inst. (B.C.)

**Pt. 5**

Bb Inst.  
 Eb Inst.  
 C Inst. (B.C. High/Low)

Xyl.  
 Perc. 1  
 Perc. 2  
 Timp.

65 66 67 68 69 70 *ff*



C Inst. (T.C. High/Low) *p* *ff*  
 B $\flat$  Inst. *p* *ff*  
 E $\flat$  Inst. *p* *ff*  
 C Inst. (B.C.) *p* *ff*  
 Pt. 1

C Inst. (T.C.) *ff*  
 B $\flat$  Inst. *ff*  
 E $\flat$  Inst. *ff*  
 C Inst. (B.C.) *ff*  
 Pt. 2

C Inst. (T.C.) *ff*  
 B $\flat$  Inst. *ff*  
 E $\flat$  Inst. *ff*  
 F Inst. *ff*  
 C Inst. (B.C.) *ff*  
 Pt. 3

B $\flat$  Inst. *ff* *ffz*  
 E $\flat$  Inst. *ff* *ffz*  
 F Inst. *ff* *ffz*  
 C Inst. (B.C.) *ff* *ffz*  
 Pt. 4

B $\flat$  Inst. *ff* *ffz*  
 E $\flat$  Inst. *ff* *ffz*  
 C Inst. (B.C. High/Low) *ff* *ffz*  
 Pt. 5

Xyl. *ff*  
 Perc. 1 *ff*  
 Perc. 2 *p* Solo  
 Timp. *ff*

77 78 79 80 81 82