



Up and Away

By Todd Stalter

INSTRUMENTATION

- 10 Flute
- 2 Oboe
- 2 Bassoon
- 6 1st B♭ Clarinet
- 6 2nd B♭ Clarinet
- 2 B♭ Bass Clarinet
- 2 1st E♭ Alto Saxophone
- 2 2nd E♭ Alto Saxophone
- 2 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 4 1st B♭ Trumpet
- 4 2nd B♭ Trumpet
- 2 F Horn

- 3 1st Trombone
- 3 2nd Trombone
- 2 Euphonium
- 2 Euphonium T.C.
- 4 Tuba
- Percussion—8 Players:
- 2 Bells
- 2 Xylophone
- 2 Percussion 1
(Snare Drum, Bass Drum)
- 4 Percussion 2
(Woodblock/Suspended
Cymbal, Tenor Drums [2],
Crash Cymbals)
- 2 Timpani

SUPPLEMENTAL and WORLD PARTS

available for download from
www.alfred.com/supplemental

- E♭ Alto Clarinet
(B♭ Tenor Saxophone)
- E♭ Contra Alto Clarinet
- B♭ Contra Bass Clarinet
- E♭ Horn
- 1st B♭ Trombone T.C.
- 2nd B♭ Trombone T.C.
- 1st B♭ Trombone B.C.
- 2nd B♭ Trombone B.C.
- B♭ Euphonium B.C.
- B♭ Tuba T.C.
- B♭ Tuba B.C.
- E♭ Tuba T.C.
- E♭ Tuba B.C.
- String Bass

PROGRAM NOTES

Up and Away, by Todd Stalter, is an energetic, fanfare-type piece, ideal for opening or closing a concert. The melodic ideas rise, fall, and undulate in imitation of flight and convey the thrill and excitement of taking off, majestically cruising high above the earth, and looking down at the amazing views below.

NOTES TO THE CONDUCTOR

Up and Away was written for a colleague on the occasion of her retirement and final concert. Since she is a licensed pilot, I wanted to create something that both memorialized her outstanding career (literally getting “up and away” from being a public school band director) and honored her passion for flying.

The music wastes no time and begins the quick taxi down the runway to the first theme, which rises when it takes off, slightly undulates, and leaps into the air. The second theme in low brass falls and rises more dramatically as altitude changes occur during the flight, eventually leveling out. Finally, the first theme is broadened and set in imitation, which leads all of us to an energetic and very satisfying landing.

Paying close attention to staccato marks after slurs will give those passages the needed clarity and energy. The sudden changes in dynamics should be noted, as well as keeping very accurate time and rhythm, as the wind and percussion parts often have interplay. M.M. 148 is an ideal tempo, but if you can get away with it at 152, that’s even better!



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Commissioned by the Normal, IL, Unit 5 Band Programs and Music Parents,
in honor of Jennifer Bolton and her career as a Music Educator

Up and Away

By Todd Stalter (ASCAP)

FULL SCORE
Duration - 1:50

Spirited ♩ = 148

The score is for a full band and includes the following parts:

- Flute
- Oboe
- Bassoon
- B♭ Clarinets (1 and 2)
- B♭ Bass Clarinet
- E♭ Alto Saxophones (1 and 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1 and 2)
- F Horn
- Trombones (1 and 2)
- Euphonium
- Tuba
- Bells (w/hard plastic mallets)
- Xylophone (w/hard rubber mallets)
- Percussion 1 (Snare Drum, Bass Drum) - S.D., B.D.
- Percussion 2 (Woodblock/Suspended Cymbal, Tenor Drums [2], Crash Cymbals) - Wb.
- Cr. Cyms. (w/medium mallets)
- Timpani

Tempo: Spirited ♩ = 148. Dynamics range from *f* to *mf*. The score is in 4/4 time and G major. A large red watermark 'Preview Use Requires Purchase' is overlaid on the score.

Tune: G, B♭, C, E♭

1

2

3

4

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *mp*

Bar. Sax. *mf*

1 Tpts. *mp*

2 Tpts. *mp*

Hn. *mp*

1 Tbns. *mp*

2 Tbns. *mp*

Euph. *mp*

Tuba *mf*

Bells

Xyl.

Perc. 1

Perc. 2

Timp. *mp*

Sus. Cym. (w/mallets) *mp*

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

2 *f*

B. Cl. *f*

1 *f*

2 *f*

A. Saxes. *f*

2 *f*

T. Sax. *f*

Bar. Sax. *f*

13 *f*

1 *f*

2 *f*

Hn. *f*

1 *f*

2 *f*

Tbns. *f*

Euph. *f*

Tuba *f*

Bells *f*

Xyl. *f*

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cls. 1 *mp* *mf*

Cls. 2 *mp* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 *mp* *mf*

A. Saxes. 2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

Tpts. 1

Tpts. 2 *mp* *mf*

Hn. *mp* *mf*

Tbns. 1 *mp* *mf*

Tbns. 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Bells *mp*

Xyl. *mp*

Perc. 1

Perc. 2 *p* *mf*

Timp. *mp*

22

Fl. *mp*

Ob. *mp*

Bsn.

1 *mp*

2 *mp*

B. Cl.

1 *mp*

2

A. Saxes.

T. Sax.

Bar. Sax.

22 St. mute

1 *mp*

2

Hn.

1

2

Tbns. *mf*

Euph. *mf*

Tuba *mf*

Bells

Xyl.

Perc. 1

Perc. 2 *Wb.* *mp*

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Xyl.

Perc. 1

Perc. 2

Timp.

50402S

35 36 37 38 39

f *mp* *f* *mf* *mp*

T.D. (w/sticks)

41

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Xyl.

Perc. 1

Perc. 2

Timp.

40

41

42

43

44

Change: G to F

f

mf

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Xyl.

Perc. 1

Perc. 2

Timp.

Wb.

Sus. Cym.

mf

p *molto!*

sfp *molto!*

51

Fl. *ff*

Ob. *ff*

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

1 A. Saxes. *ff*

2 A. Saxes. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

1 Tbns. *ff*

2 Tbns. *ff*

Euph. *ff*

Tuba *ff*

Bells *ff*

Xyl. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Timp. *ff*

51 52 53 54

Bring out!

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