

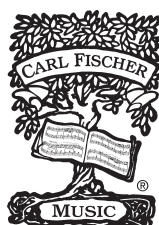
Grade 2

# Upward Bound

Amy Webb

## INSTRUMENTATION

Flute 1.....	4
Flute 2.....	4
Oboe.....	2
Clarinet 1 in B $\flat$ .....	4
Clarinet 2 in B $\flat$ .....	4
Clarinet 3 in B $\flat$ .....	4
Bass Clarinet in B $\flat$ .....	2
Bassoon.....	2
Alto Saxophone 1 in E $\flat$ .....	2
Alto Saxophone 2 in E $\flat$ .....	2
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet 1 in B $\flat$ .....	6
Trumpet 2 in B $\flat$ .....	6
Horn in F.....	4
Trombone 1.....	3
Trombone 2.....	3
Euphonium.....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba.....	3
Mallet Percussion.....	1
Bells	
Timpani.....	1
Percussion 1.....	2
Snare Drum, Bass Drum	
Percussion 2.....	2
Crash Cymbals, Gong	



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YPS276F

## Performance Notes

If you have the budget for only one piece for your middle school/high school band to play this year, *Upward Bound* needs to be that piece. Do you want to teach triplets? This piece has it. How about helping your clarinets perfect the art of crossing the break? This piece achieves it. Working with the concept of dissonances versus consonance on purpose? Look no further than *Upward Bound*.

Written in the key of G minor, this piece is fraught with tension and rife with teaching opportunities. And, your gong player even gets to shine!

With the exception of the beginning of the piece, no player has sixteenth notes except for the percussion. The rhythms are fairly easy. I wrote it this way, because some of the teaching concepts contained in the tune take time to master, such as the clarinets and the break. This will be an excellent time to let your clarinets in on a special secret: you can play both G and A with your right hand down. And that practice will help make those runs at the beginning and then at the very end so much easier to do.

Regarding accidentals, this would be a good time to review G $\flat$  and F $\sharp$  (sometimes a tricky enharmonic) with your flute section, G $\sharp$  (versus A $\flat$ ) for clarinets and trumpets, and D $\sharp$  versus E $\flat$  for your alto saxophones. Students sometimes ask, "why do we have to know (F $\sharp$ ) when we already know (G $\flat$ ) and it's the same note?" A good reason is that enharmonic equivalents can be used to improve the readability of music, as when a sequence of notes is more easily read using sharps or flats. Additionally, using enharmonic notes can sometimes reduce the number of accidentals in a piece overall and are always good to review.

## About the Composer

Amy Webb (b. 1973) is a native of Washburn, Maine, and resides in Wichita, Kansas. She has been an active educator, clarinetist, pianist and conductor for more than twenty years. She received a Bachelor of Music degree in Music Education from the University of Maine and a Master's degree in Instrumental Conducting from the American Band College at Southern Oregon University. As a composer and arranger, she has a number of concert band works to her credit and enjoys writing band music for all grade levels.

Allegro (♩ = 132)

Flute 1 2

Oboe

Bassoon

Clarinet in B $\flat$  1 2 3

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$  1 2

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$  1 2

Horn in F

Trombone 1 2

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani (G, C, D)

(Snare Drum, Bass Drum) 1

Percussion (Crash Cym., Gong) 2

Allegro (♩ = 132)

For Promotional Use Only

1 2 3 4 5

9

13 5

Fl. 1 2

Ob.

Bsn.

Cl. in Bb 1 2 3

B. Cl. in Bb

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*mf*

*f*

*f*

For Promotional Use Only

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

For promotional use only

21 7

Fl. 1 2 *f*

Ob. *mf*

Bsn. *mf*

Cl. in Bb 1 2 *f*  
3 *mf*

B. Cl. in Bb *mf*

A. Sax. 1 in Eb 2 *mf*

T. Sax. in Bb *mf*

Bar. Sax. in Eb *mf*

21

Tpt. in Bb 1 *mf*  
2 *mf*

Hn. in F *mf*

Tbn. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Mall. Perc. *mf*

Timp. *mf*

Perc. 1 *f*  
2 *f*

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Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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37

Fl. 1 2

Ob.

Bsn. *f*

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$  *f*

A. Sax. 1 in E $\flat$  2 *f*

T. Sax. in B $\flat$  *f*

Bar. Sax. in E $\flat$  *f*

37

Tpt. in B $\flat$  1 2 *f*

Hn. in F *f*

Tbn. 1 2 *f*

Euph. *f*

Tuba *f*

Mall. Perc. *f*

Timp. *f*

Perc. 1 2 *f*





Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

58

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

58

Tpt. in B $\flat$  1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

**Fl.**

**Ob.**

**Bsn.**

**Cl.  
in B $\flat$**

**B. Cl.  
in B $\flat$**

**A. Sax. 1  
in E $\flat$**

**T. Sax.  
in B $\flat$**

**Bar. Sax.  
in E $\flat$**

**Tpt.  
in B $\flat$**

**Hn. in F**

**Tbn.**

**Euph.**

**Tuba**

**Mall.  
Perc.**

**Timp.**

**Perc.**

68

Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

68

Tpt. in B $\flat$  1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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76 17

Fl. 1 2

Ob.

Bsn.

Cl. in Bb 1 2 3

B. Cl. in Bb

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*f*

*f*

Fl. 1 2

Ob.

Bsn.

Cl. in Bb 1 2 3

B. Cl. in Bb

A. Sax. 1 in Eb 2

T. Sax. in Bb

Bar. Sax. in Eb

Tpt. in Bb 1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

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Fl. 1 2

Ob.

Bsn.

Cl. in B $\flat$  1 2 3

B. Cl. in B $\flat$

A. Sax. 1 in E $\flat$  2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  1 2

Hn. in F

Tbn. 1 2

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1 2

let ring

## Academic Festival March

KATIE O'HARA LaBRIE

3

**Alla Marcia (♩ = 108)**

Flute 1, 2

Oboe

Bassoon

Clarinet in B♭ 1, 2

Bass Clarinet in B♭

Alto Saxophone in E♭

Tenor Saxophone in B♭

Baritone Saxophone in E♭

Trumpet in B♭ 1, 2

Horn in F

Trumpbone 1, 2

Euphonium

Tuba

Mallet Percussion (Bells)

Timpani (E♭, F, B♭)

(Snare Drum, Bass Drum)

Percussion (C♯ Cym., Triangle)

1 2 3 4 5 6

YP5277F

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4

11

Fl. 1, 2

Ob.

Bsn.

Cl. in B♭ 1, 2

B. Cl. in B♭

A. Sax. in E♭

T. Sax. in B♭

Bar. Sax. in E♭

11

Tpt. in B♭ 1, 2

Hn. in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Tim.

Perc. 1, 2

7 8 9 10 11 12 13

YP5277F

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