

**Anthony O'Toole**

# Up

**Grade 4+/5**

*Written for the Indiana University of Pennsylvania  
Symphony Band  
Dr. Jason Worzbyt, Conductor*

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## THE COMPOSITION

*Up* was completed in the Spring of 2013. I had this piece on my 'back burner' so to speak for months prior and hadn't really had the time to sit down and develop it the way I'd like. But the frame work was there. And when a colleague contacted me about a new piece, I knew I had to finish it. So after a few days of hard work I had completed the piece. This composition was initially inspired by a picture of hot air balloons I saw; I've always enjoyed hot air balloons, the way they float in the sky and the bright colors of the balloons.

The work is a study of sorts in contrast and harmony, although those two elements are not the only focus. '*Up* spins together beautiful melodies, fresh harmonies, a relentless ostinato, whimsical solos, and moments of pure exaltation and affirmation. On a personal level, *Up* was written at a time when my career was beginning to flourish before my eyes and it seemed like everything was going my way for a change. My music was being performed regularly and I had gained the respect of a lot of musicians and composers that I had idolized only a few years ago as a teenager (and whom I still idolize!). To me gaining this respect and being seen as a serious artist and musical colleague was one of the high points of my life. The thrill of seeing your dreams come true and your hard work and dedication to craft paying off is a personal joy unsurpassed by any other in my life. And this piece, while inspired by hot air balloons, also perfectly depicts the exhilaration I felt those early months of 2013; On top of the world!

Anthony O'Toole

## THE COMPOSER

Anthony O'Toole , born 1988 in Philadelphia, Pennsylvania, holds a bachelor's degree in Music Theory & Composition from the Indiana University of Pennsylvania where he studied composition with Daniel Perlongo, Jack Stamp and David Martynuik. He is currently a master's student in Composition at George Mason University where he studies with Mark Camphouse. Anthony O'Toole's music is unique and fresh with its intense rhythmic energy, lush jazz-influenced harmonic language, and his talent for highly effective and colorful orchestration. Mr. O'Toole has written more than 100 works for almost every medium and began writing music in his early teens.

In high school his interest in composition stemmed from his studies as a percussionist and love of performing. He also became a competent multi-instrumentalist learning piano, viola, saxophone, clarinet, trombone and tuba. Although he is largely self-taught as a composer he credits many of his teachers for being mentors and advocates of his music. While at IUP he had the pleasure of receiving lessons and attending lectures from guest composers such as Cindy McTee, Samuel Hazo, Christopher Marshall, Frank Ticheli, Clark MacAllister, Richard Danielpour, Bruce Yurko and Drew Hemenger.

After graduation from IUP in 2011 he worked full-time as a composer while also working as an orchestrator and arranger for 2 years before beginning his MM in Composition at GMU. In the last 5 years Mr. O'Toole has seen success as a composer winning numerous prizes which include the Grand Prize in the 2012 Garritan Composition Contest for his orchestral work 'CA-91' as well as other accolades and honorable mentions. His music has been featured in the GIA Publication 'Teaching Music Through Performance in Band' (Solos with Wind Band Accompaniment edition) and a large amount of his music is published by BVD Press, Cimarron Music Press, Euphonium.com and Bandworks Publications.

In particular, his band music has become rather popular and has been played by some of the finest ensembles including the University of North Texas Wind Symphony, The Indiana University of Pennsylvania Wind Ensemble and the United States Coast Guard Band. His band music and chamber music have been performed all over the country and internationally in Canada, Australia, Tawain, Portugal, Britain, Brazil and Singapore.

Mr. O'Toole currently lives in Fairfax, VA as a graduate student all while maintaining a full load of commissions for original works as well as arranging and orchestrating projects.

for the Indiana University of Pennsylvania Symphony Band, Dr. Jason Worzbyt - conductor

# Up

Anthony O'Toole (2013)

Allegro Molto ♩ = 172

The score is written for a full symphony band and a percussion ensemble. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'Allegro Molto' with a metronome marking of ♩ = 172. The score consists of 24 staves. The first 23 staves are for the wind and brass instruments: Piccolo, Flute 1-2, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet 2-3 in B♭, Bass Clarinet, Alto Sax 1-2, Tenor Sax, Baritone Sax, Trumpet 1 in B♭, Trumpet 2 in B♭, Trumpet 3 in B♭, Horn 1 in F, Horn 2 in F, Trombone 1-2, Bass Trombone, Euphonium, and Tuba. The 24th staff is for the Double Bass and Piano. The percussion ensemble is divided into seven parts: Percussion 1 (Crotales, Bells, Timpani), Percussion 2 (Xylophone, Bass Drum, Marimba), Percussion 3 (Vibraphone, Chimes), Percussion 4 (Marimba, Sus. Cymbal, Chimes, Xylophone), Percussion 5 (Sand Paper Blocks, Bongos, Crash Cymbals), Percussion 6 (Hi-Hat, Kick Drum, Crash Cymbal, Snare Drum, Suspended Cymbal), and Percussion 7 (Sus. Cymbal, Bass Drum, 3 Toms, Tam Tam). The score begins with a series of rests for all instruments. At the 11-measure mark, the Percussion 3 part (Vibraphone and Chimes) enters with a rhythmic pattern of eighth notes, marked *mf*. The Percussion 4 part (Marimba) enters at the 12-measure mark with a similar rhythmic pattern, also marked *mf*. The Percussion 5 part (Sand Paper Blocks) enters at the 13-measure mark with a rhythmic pattern of eighth notes, marked *mf*. The rest of the score consists of rests for all instruments.

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Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Hi Hat (closed)

*mf* Kick Drum (with foot pedal)

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1 *solo*  
*mf*

B♭ Cl. 2-3

B. Cl.

A. Sax. 1-2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Picc. *solo mp* *mf*  
 Fl. 1-2 *2. solo mp* *1. solo mp* *mf*  
 Ob. *solo p*  
 Bsn. *f*  
 B♭ Cl. 1 *f*  
 B♭ Cl. 2-3  
 B. Cl.  
 A. Sx. 1-2  
 T. Sx.  
 B. Sx.  
 B♭ Tpt. 1  
 B♭ Tpt. 2  
 B♭ Tpt. 3  
 Hn. 1  
 Hn. 2  
 Tbn. 1-2  
 B. Tbn.  
 Euph.  
 Tuba  
 D.B.  
 Pno. *f*  
 Perc. 1 *Crotales (hard rubber mallets) mp f*  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Perc. 7

Picc.  
 Fl. 1-2  
 Ob.  
 Bsn.  
 Bb Cl. 1  
 Bb Cl. 2-3  
 B. Cl.  
 A. Sx. 1-2  
 T. Sx.  
 B. Sx.  
 Bb Tpt. 1  
 Bb Tpt. 2  
 Bb Tpt. 3  
 Hn. 1  
 Hn. 2  
 Tbn. 1-2  
 B. Tbn.  
 Euph.  
 Tuba  
 D.B.  
 Pno.  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Perc. 7

This page of a musical score contains measures 45 through 50. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. 1-2 (Flutes)
- Ob. (Oboe)
- Bsn. (Bassoon)
- B♭ Cl. 1 (Bass Clarinet 1)
- B♭ Cl. 2-3 (Bass Clarinets 2-3)
- B. Cl. (Bass Clarinet)
- A. Sx. 1-2 (Alto Saxophones)
- T. Sx. (Tenor Saxophone)
- B. Sx. (Baritone Saxophone)
- B♭ Tpt. 1 (Bass Trumpet 1)
- B♭ Tpt. 2 (Bass Trumpet 2)
- B♭ Tpt. 3 (Bass Trumpet 3)
- Hn. 1 (Horn 1)
- Hn. 2 (Horn 2)
- Tbn. 1-2 (Trumpets 1-2)
- B. Tbn. (Baritone Trumpet)
- Euph. (Euphonium)
- Tuba
- D.B. (Double Bass)
- Pno. (Piano)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Perc. 5 (Percussion 5)
- Perc. 6 (Percussion 6)
- Perc. 7 (Percussion 7)

Key features of the score include:

- Measures 45-49:** The Piccolo, Flutes, and Oboe have active parts. The Piccolo and Flutes play sixteenth-note patterns, while the Oboe plays a melodic line with slurs. Dynamics range from *mp* to *f*.
- Measure 50:** The Piccolo, Flutes, and Oboe continue their parts. The Piccolo and Flutes play a more complex sixteenth-note pattern. Dynamics include *mf* and *f*.
- Percussion:** Percussion 3, 4, 5, 6, and 7 have rhythmic patterns. Percussion 1 and 2 have rests. Percussion 5 and 6 play a steady eighth-note pattern.
- Piano:** The piano has a simple accompaniment, with a *f* dynamic in measure 50.



Picc.

Fl. 1-2 *tutti*  
*mf*

Ob.

Bsn.

B♭ Cl. 1 *tutti*  
*mf*

B♭ Cl. 2-3 *2 only*  
*mf*

B. Cl.

A. Sx. 1-2 *mf*

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2 *Xylophone (hard rubber mallets)*  
*mf*

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Picc.

Fl. 1-2

Ob.

Bsn. *(sempre tutti)*

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Picc. *(tutti)* *mf* *sfz* *mf* *sfz*

Fl. 1-2 *mf* *sfz* *mf* *sfz*

Ob. *tutti* *mf* *sfz* *mf* *sfz*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2-3 *mf* *f*

B. Cl. *f*

A. Sx. 1-2 *f*

T. Sx. *f*

B. Sx.

B♭ Tpt. 1 *sola* *mf* *f* Div.

B♭ Tpt. 2 *mf* *f*

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph. *f*

Tuba

D.B.

Pno. *mf* *mf*

Perc. 1 *Bells* *mf*

Perc. 2 *mf*

Perc. 3 *mf*

Perc. 4 *mf*

Perc. 5

Perc. 6

Perc. 7

Picc. *f* *mp* *mf*  
 Fl. 1-2 *f* *mp* *mf*  
 Ob. *solo* *f* *p* *tutti* *mf*  
 Bsn. *f* *p* *mf*  
 Bb Cl. 1 *f*  
 Bb Cl. 2-3 *f*  
 B. Cl. *f*  
 A. Sx. 1-2 *p* *mf*  
 T. Sx. *p* *mf*  
 B. Sx. *mf* *mf*  
 Bb Tpt. 1 *p* *mf*  
 Bb Tpt. 2 *p*  
 Bb Tpt. 3 *f* *p* *1 only* *Straight Mute*  
 Hn. 1  
 Hn. 2 *mf*  
 Tbn. 1-2 *mf*  
 B. Tbn.  
 Euph. *p*  
 Tuba *mf*  
 D.B. *mf*  
 Pno. *mf*  
 Perc. 1 *mf*  
 Perc. 2 *mf*  
 Perc. 3 *mf*  
 Perc. 4 *mf*  
 Perc. 5 *mf*  
 Perc. 6 *mf*  
 Perc. 7 *mf*

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*mf*

*mp*

*p*

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Picc. *mf* *fp*

Fl. 1-2 *mf* *fp*

Ob. *mf* *fp*

Bsn. *mf* *mp*

B♭ Cl. 1 *mf* *mf*

B♭ Cl. 2-3 *mf* *mf*

B. Cl. *mf* *mp*

A. Sx. 1-2 *mf* *mf*

T. Sx. *mf* *mp*

B. Sx.

B♭ Tpt. 1 *fp* *tutti, div.*

B♭ Tpt. 2 *fp*

B♭ Tpt. 3 *fp* *Open*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Tbn. 1-2

B. Tbn.

Euph. *mf* *mp*

Tuba *mf* *mp*

D.B. *mf* *mp*

Pno. *f*

Perc. 1 *mf* *f* *Crotales*

Perc. 2 *f*

Perc. 3 *f*

Perc. 4 *f*

Perc. 5 *mp* *mf* *Bongos (with sticks)*

Perc. 6 *f* *(open, lv.)*

Perc. 7 *p* *f* *Sus. Cym. (yarn mallets)* *lv.*

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Picc. *f* *fierce*

Fl. 1-2 *f* *fierce*

Ob. *f*

Bsn. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2-3 *f* (2. only)

B. Cl. *f*

A. Sx. 1-2 *f*

T. Sx. *f*

B. Sx. *f*

B♭ Tpt. 1 *f*

B♭ Tpt. 2 *f* *Trumpet, tutti*

B♭ Tpt. 3 *f*

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1-2 *f*

B. Tbn. *f*

Euph. *f*

Tuba *f*

D.B. *f*

Pno.

Perc. 1 *f* *mf* *Timpani*

Perc. 2

Perc. 3

Perc. 4

Perc. 5 *f*

Perc. 6 *f* *Sus. Cym. (with stick)* *Hi-Hat (open)* *S.D.*

Perc. 7 *f* *Bass Drum* *Tom Toms (2)*



Picc. *ff*

Fl. 1-2 *ff*

Ob. *ff* *unif.*

Bsn. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2-3 *ff* *a2*

B. Cl. *ff*

A. Sx. 1-2 *ff*

T. Sx. *ff*

B. Sx. *ff*

B♭ Tpt. 1 *ff*

B♭ Tpt. 2 *ff*

B♭ Tpt. 3 *ff*

Hn. 1 *p*

Hn. 2 *p*

Tbn. 1-2 *ff*

B. Tbn. *ff*

Euph. *ff*

Tuba *ff*

D.B. *ff* L.V.

Pno.

Perc. 1 *f*

Perc. 2 Bass Drum *mf* Chimes *f*

Perc. 3 *ff*

Perc. 4 Sus. Cym. (yarn mallets) *p* *ff* *ff*

Perc. 5 *ff*

Perc. 6 Cr. Cym., S. D. *f* B. D. *ff*

Perc. 7 *ff*

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

Picc.

Fl. 1-2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

*mp*

*mp*

*a<sup>2</sup>*

*mp*

*mp*

*mf*

Picc.

Fl. 1-2

Ob.

Bsn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

Bb Tpt. 1

Bb Tpt. 2

Bb Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1.

Perc. 2.

Perc. 3.

Perc. 4.

Perc. 5.

Perc. 6.

Perc. 7.

*mp* *mf*

*1st only*

*mp* *mf*

*mp* *mf*

*1. only*

*mp*

*1. only*

*mp*

This musical score page contains the following parts and their corresponding staves:

- Picc.
- Fl. 1-2
- Ob.
- Bsn.
- Bb Cl. 1
- Bb Cl. 2-3
- B. Cl.
- A. Sx. 1-2
- T. Sx.
- B. Sx.
- Bb Tpt. 1
- Bb Tpt. 2
- Bb Tpt. 3
- Hn. 1
- Hn. 2
- Tbn. 1-2
- B. Tbn.
- Euph.
- Tuba
- D.B.
- Pno.
- Perc. 1.
- Perc. 2.
- Perc. 3.
- Perc. 4.
- Perc. 5.
- Perc. 6.
- Perc. 7.

Picc.

Fl. 1-2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

A. Sx. 1-2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1-2

B. Tbn.

Euph.

Tuba

D.B.

Pno.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Perc. 7

*mp*

*mp*

*mp*

*tutti, div.*

*p*

Suspended cymbal  
(*yarn mallets*)