



Key: F Major  
Grade: 2.5  
Duration: 4:40

# Away We Go!

Bryan J. Lackey

## Instrumentation

Flute	Euphonium
Oboe	Tuba
Bassoon	Mallet Percussion
Clarinet 1	Timpani
Clarinet 2	Percussion 1
Bass Clarinet	Snare Drum
Alto Saxophone	Bass Drum
Tenor Saxophone	Percussion 2
Baritone Saxophone	Crash Cymbals
Trumpet 1	Triangle
Trumpet 2	Temple Blocks
Horn in F	Percussion 3
Trombone 1	Tambourine
Trombone 2	



## ABOUT THE COMPOSER



**Bryan J. Lackey** is a longtime music educator in southern California and one of the cofounders of Robot Quill Revolution Publishing. He started playing in elementary school, was a junior high student under the legendary Ed Wolfe, and eventually received his bachelor's degree from California State University, Fullerton and his master's degree from American Band College at Central Washington University. As a band and orchestra director he has taught all levels, from elementary to advanced high school groups, as a performer he has been a part of concert bands, multiple jazz ensembles, rock, ska, and hiphop groups, and as a composer he has written for rock bands, independent films, and especially for young band and orchestra. He lives in Los Angeles, CA with a wonderful fiancée and a cat that seems to tolerate him from time to time.

## PROGRAM NOTES

**Away We Go!** was written in response to a challenge. Someone posted in the Band Directors group on facebook asking about grade 2 pieces in 6/8, and I said to myself "I can write one of those!". Along the way I also decided to write a grade 1 piece in 6/8 (**My First Adventure**, also published by Robot Quill Revolution Publishing), and the main piece became what you have in front of you. **Away We Go!** tells the tale of the low brass inviting the band on a grand adventure. They all agree to join, but they all leave at different times...and get a bit lost along the way. But when they find each other...

For this piece I must extend a special thanks to my dear friend and business partner Emily Focht Kuersten. After I finished the basic sketch of the melody I was very stuck on how to harmonize and fully orchestrate it. It just wasn't coming together at all. Emily wrote the canon section in the middle, including the really cool inverted bass line, and it was that (along with some score study and experimentation) that really broke apart the writer's block for me.

## NOTES FOR THE DIRECTOR

Pedagogically this could be a group's introduction to 6/8, and a gateway to eventually playing all of the great music by Grainger, Holst, Robert Sheldon, etc. Every section gets the melody at some point, so I would recommend playing the melody together in unison for a bit before working on the rest of the music. Everything should be played with a fun bounce. Percussion should always be light and crisp. The tambourine part is vital; please make sure that part is a priority for coverage. All tambourine rolls are intended to be shake rolls, however if you prefer thumb rolls please feel free to substitute. The euphonium obligato halfway through rehearsal G should be bold, and take the lead. Before K, the first chord should sound clearly, then slide to the next chord.

At rehearsal M, it's meant to be that crunchy. Do not fear the crunchiness.

Thank you for purchasing and playing my piece!

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# Away We Go!

Bryan J. Lackey  
with Emily Focht Kuersten

With a bounce ♩. = 110

This is a conductor score for the piece "Away We Go!". It features 18 staves for various instruments and percussion. The score is in 8/8 time with a tempo of 110 beats per minute. The key signature has one flat (Bb). The score includes dynamic markings such as *f* and *ff*, and performance instructions like "With a bounce". A large diagonal watermark "ROBOTQUILL REVOLUTION PUBLISHING" is overlaid across the score. At the bottom, there are measures numbered 1 through 9. The percussion section includes Timpani, Mallet percussion, Percussion 1 (snare drum, bass drum), Percussion 2 (crash cymbals, triangle, temple blocks), and Percussion 3 (tambourine).



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Fl. B

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

*mp* *mf* *mf* *mp* *mp* *mp* *mp* *mp* *mp*

21 22 23 24 25 26 27 28 29 30 31 32

C

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cl. in B $\flat$  1 *mf*

Cl. in B $\flat$  2 *mf*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

33 34 35 36 37 38 39 40

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

D

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax. *bassoon*

Bar. Sax. *bass clarinet*

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD) *snare off*

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

49 50 51 52 53 54 55 56

E

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

57 58 59 60 61 62 63 64 65 66 67

Musical score for orchestra and percussion, measures 68-79. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Mallets (Mlts.), Percussion 1 (SD, BD), Percussion 2 (cr. cym., tri., tmple blks.), and Percussion 3 (tamb.). The score features a large watermark: "ROBOT QUILL REVOLUTION PUBLISHING PREVIEW SCORE - not for resale or performance use go to robotquill.com".

G

Fl.

Ob.

Bsn.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

80

81

82

83

84

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

85 86 87 88 89 90 91 92 93 94 95 96

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

97 98 99 100 101 102 103 104 105 106

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

on head

mf

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

117 118 119 120 121 122 123 124 125 126

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Fl.

Ob.

Bsn.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

127 128 129 130 131 132 133 134  $p$  135  $mp$  136

The percussion section of the score includes parts for Snare Drum (SD) and Bass Drum (BD), Congas (cr. cym.), Tom-toms (tmple blks.), and Tambourine (tamb.). The notation uses standard percussion symbols and includes dynamic markings such as *mp* and *p*. The score is divided into measures 127 through 136, with a page number 14 centered at the bottom.

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I

Musical score for woodwinds, brass, and percussion. The score is arranged in a standard orchestral layout with staves for each instrument. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat 1 (Cl. in B $\flat$  1), Clarinet in B-flat 2 (Cl. in B $\flat$  2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The brass section includes Trumpet in B-flat 1 (Tpt. in B $\flat$  1), Trumpet in B-flat 2 (Tpt. in B $\flat$  2), Horn in F (Hn. in F), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Mallets (Mlts.), Percussion 1 (SD, BD), Percussion 2 (cr. cym., tri., tmple blks.), and Percussion 3 (tamb.). The score features a large watermark: "ROBOT QUILL REVOLUTION PUBLISHING PREVIEW SCORE - not for resale or performance use go to robotquill.com for purchase please". The music is in a key with one flat (B-flat major or D minor) and a common time signature. The woodwinds and brass play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment. The score is marked with a first ending bracket (I) above the first measure of the woodwind section. Dynamics include *mf* (mezzo-forte) and *p* (piano).

137 138 139 140 141 142 143 144 145

Fl.

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

*mf*

*f*

*tr.*

To Cr. Cym.

146 147 148 149 150 151 152 153 154 155 156 157

Fl. **J** *gliss.* **K** Boldy!

Ob. *gliss.*

Bsn. *gliss.*

Cl. in B  $\flat$  1 *gliss.*

Cl. in B  $\flat$  2 *gliss.*

B. Cl. *gliss.*

A. Sax. *gliss.*

T. Sax. *gliss.*

Bar. Sax. *gliss.*

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

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

Hn. in F *gliss.* **f**

Tbn. 1 *gliss.* **f**

Tbn. 2 *gliss.* **f**

Euph. *gliss.*

Tba. *gliss.*

Timp. **p**

Mts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.) **p**

Perc. 3 (tamb.)



Musical score for orchestra and woodwinds, measures 182-192. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in Bb 1 (Cl. in Bb 1), Clarinet in Bb 2 (Cl. in Bb 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet in Bb 1 (Tpt. in Bb 1), Trumpet in Bb 2 (Tpt. in Bb 2), Horn in F (Hn. in F), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Mallets (Mlts.), Percussion 1 (SD, BD), Percussion 2 (cr. cym., tri., tmple blks.), and Percussion 3 (tamb.). Dynamics range from *ff* to *f*. A rehearsal mark 'L' is present at the beginning of the Flute part. A large watermark 'ROBOTQUILL REVOLUTION PUBLISHING' is overlaid diagonally across the score.

Fl. M

Ob.

Bsn. *pp*

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl.

A. Sax. *pp*

T. Sax. *pp*

Bar. Sax. *pp*

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. 1 *pp*

Tbn. 2 *pp*

Euph. *pp*

Tba. *pp*

Timp. *p* *mf*

Mlts.

Perc. 1 (SD, BD) *p* *mf*

Perc. 2 (cr. cym., tri., tmple blks.) *mf*

Perc. 3 (tamb.)

193 194 195 *p* 196 *mf* 197 198 199 200 201 202

Fl. *mf*

Ob. *mf*

Bsn.

Cl. in B $\flat$  1 *mp*

Cl. in B $\flat$  2 *mp*

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$  1 *mf*

Tpt. in B $\flat$  2 *mf*

Hn. in F *mf*

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

203 204 205 206 207 208 209 210 211

Fl.

Ob.

Bsn.

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

212 213 214 215 216 217

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Fl. *f*

Ob. *f*

Bsn. *f*

Cl. in B $\flat$  1 *f*

Cl. in B $\flat$  2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

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

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

Hn. in F *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Mlts. *f*

Perc. 1 (SD, BD) *f*

Perc. 2 (cr. cym., tri., tmple blks.) *f*

Perc. 3 (tamb.) *f*

218 *f* 219 220 221 222 223 224 225 226 227 228 229

Fl. *ff*

Ob. *ff*

Bsn. *broadly*  
*ff*

Cl. in B $\flat$  1 *ff*

Cl. in B $\flat$  2 *ff*

B. Cl. *broadly*  
*ff*

A. Sax. *ff*

T. Sax. *ff*

Bar. Sax. *broadly*  
*ff*

Tpt. in B $\flat$  1 *ff*

Tpt. in B $\flat$  2 *ff*

Hn. in F *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *f* *ff*

Tba. *broadly*  
*ff*

Timp. *ff*

Mlts. *ff*

Perc. 1 (SD, BD) *ff*

Perc. 2 (cr. cym., tri., tmple blks.) *ff*

Perc. 3 (tamb.) *ff*

230 231 232 233 *ff* 234 235 236 237

Fl. *opt. 8va*

Ob.

Bsn.

Cl. in B ♭ 1

Cl. in B ♭ 2

B. Cl. *even more broadly*  
*ff*

A. Sax.

T. Sax.

Bar. Sax. *even more broadly*  
*ff*

Tpt. in B ♭ 1

Tpt. in B ♭ 2

Hn. in F

Tbn. 1

Tbn. 2 *broadly*  
*ff*

Euph.

Tba. *even more broadly*  
*ff*

Timp.

Mlts.

Perc. 1 (SD, BD)

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

238 239 240 241 242 243 244 245

Fl.

Ob.

Bsn. *ff*

Cl. in B $\flat$  1

Cl. in B $\flat$  2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt. in B $\flat$  1

Tpt. in B $\flat$  2

Hn. in F

Tbn. 1 *broadly*  
*ff*

Tbn. 2

Euph.

Tba.

Timp.

Mlts.

Perc. 1 (SD, BD) *ff*

Perc. 2 (cr. cym., tri., tmple blks.)

Perc. 3 (tamb.)

246 247 248 249 250 251 252 253 254 255