



Enduring Hope

LAURA ESTES

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B $\flat$ Clarinet 1	6
B $\flat$ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B $\flat$ Trumpet 1	6
B $\flat$ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Bells	
Mallets 2	2
Chimes, Xylophone	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	6
Suspended Cymbal, Crash Cymbals, Tambourine, Hi-hat, Sleigh Bells, Triangle	



ABOUT THE COMPOSER



Laura Estes taught middle and high school band for 36 years before retiring in 2018 from the Cobb County School System (GA). Upon retirement she began composing, and her first piece *Kvetchers (Surprises in Controversial Time)* was accepted for publication in Excelcia's 2020 catalog. In addition to her music being performed at The Midwest Clinic in Chicago, Estes' concert works have been selected for the J.W. Pepper Editor's Choice List as well as being named Five Star Features from Stanton's Sheet Music. With her composition *Walking on Air*, Estes was named the winner of the 2021 Women Band Directors International (WBDI) Composition Competition.

Throughout Estes' career, her bands consistently earned Superior ratings at performance evaluations, and she was awarded the National Band Association's Citation of Excellence as her middle and high school bands were selected to perform at clinics in the Southeast.

A South Florida native, Estes earned her Bachelor's Degree in Music Education from The Florida State University and her Master's Degree in Music Education from Georgia State University. In addition to composing, Estes continues to serve as an adjudicator, guest conductor, clinician, and mentor. Estes and her husband Gil reside in Marietta, GA, and have 5 amazing children: Adrienne, April, Eric, Daniel, and Michelle.

ENDURING HOPE

After receiving this commission project commemorating Hopewell Middle School's 20th Anniversary, I wanted to create a piece that would resonate with the band students, student body, teachers, administration, and the alumni of Hopewell Middle School. Being asked to write a piece for this occasion was a special honor which deserved an equally special composition.

Written in a quasi-standard overture form, there is nothing standard about "Enduring Hope"! "Enduring Hope" opens with a heroic fanfare in 4/4 time that quickly morphs into an energetic piece featuring each section of the band in some fashion. Surprise chords, light syncopation, musical twists and turns, and cool percussion parts will keep everyone on the edge of their seats. Percussionists will shine with 2 separate mallet parts along with the Hi-Hat, sleigh bells, and other "toys." Directors and students can experiment using different color combinations with choices of solo/soli opportunities for Euphonium, Bassoon, Trombone, Tenor Sax, Flute, and Oboe. Students and audiences will feel palpable excitement while performing and rehearsing this celebratory piece.

"Enduring Hope" is a joyful celebration of the enduring, positive impact Hopewell Middle School has had on the community of Milton through the years, and into the future.

DEDICATION

This composition is dedicated to the Hopewell Middle School band students and band directors of the past, present, and future, with special thanks to band director Jessica Thomas. Her kindness and expertise are boundless.



excelciamusic.com/laura-estes



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Recordings are available on all major streaming services.

Enduring Hope

LAURA ESTES
(ASCAP)

Maestoso ♩ = 96

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani (F: B♭: C)

Mallets 1 (Bells)

Mallets 2 (Chimes, Xylophone)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle, Sleigh Bells, Tambourine, Hi-hat, Crash Cymbals, Suspended Cymbal)

3/4

Maestoso ♩ = 96

3/4

Maestoso ♩ = 96

3/4

1 2 3 4 5 6

rit. **9** Allegro ♩ = 136 - 144

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

rit. **9** Allegro ♩ = 136 - 144

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

mp *f* *mf*

Suspended Cymbal

Crash Cymbals

7 8 9 10 11 12

13

Fl. *p* slightly separated *cresc.*

Ob. *p* slightly separated *cresc.*

B $\flat$ Cl. 1 *p* slightly separated *cresc.*

B $\flat$ Cl. 2 *p* slightly separated *cresc.*

B. Cl. *mp* *mf*

Bsn. *mp* *cresc.*

A. Sax. *p* slightly separated *cresc.*

T. Sax. *f* legato *cresc.*

B. Sax. *mp* *mf*

13

B $\flat$ Tpt. 1 *mp* *cresc.*

B $\flat$ Tpt. 2 *mp* *cresc.*

Hn. *f* legato *cresc.*

Tbn. *mp* *cresc.*

Euph. *mp* *cresc.*

Tuba *mp* *mf*

Timp. *mp*

Mal. 1 *mp* *cresc.*

Mal. 2 *mp* *mf* *cresc.*

Perc. 1 *mp*

Perc. 2

13 14 15 16 17 18

21 25 Div.

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

21 25

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Tambourine

Cr. Cym.

Sus. Cym.

Cr. Cym.

19 20 21 22 23 24 25

ICB2505FS

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

a2

ch.

mp

26 27 28 29 30 31 32

35 Div.

Fl. *f* *mp* legato

Ob. *f* *mp* legato Cue: Ob.

B♭ Cl. 1 *f* *mp* legato

B♭ Cl. 2 *f*

B. Cl. *f* *mp*

Bsn. *f* Solo or Soli *mf* legato *mf*

A. Sax. *f*

T. Sax. *f* Cue: Bsn. Solo *mf* legato *mf*

B. Sax. *f*

35

B♭ Tpt. 1 *f* *mp* Div.

B♭ Tpt. 2 *f* *mp* a2

Hn. *f*

Tbn. *f* Cue: Euph. *mp* legato *mf*

Euph. *f* Solo or Soli *mf* legato *mf*

Tuba *f* *mp*

Timp. *f*

Mal. 1 *f*

Mal. 2 *f* dampen

Perc. 1 *f*

Perc. 2 *f* ch. Hi-hat: closed *mp*

ICB2505FS 33 34 35 36 37 38 39 40

Fl. ^{a2} **43** *mf* *cresc.*

Ob. *mf* *cresc.*

B♭ Cl. 1 *Play* *mp* *mf* *cresc.*

B♭ Cl. 2 *mp* *mf* *cresc.* *mf*

B. Cl. *mp* *mf* *cresc.*

Bsn. *mf* *cresc.* *Tutti*

A. Sax. *mp* *mf* *cresc.*

T. Sax. *mf* *cresc.* *mf*

B. Sax. *mf* *cresc.*

B♭ Tpt. 1 **43** *mf*

B♭ Tpt. 2 *mf*

Hn. *mf* *cresc.* *mf*

Tbn. *Play* *mp* *cresc.*

Euph. *Tutti* *mf* *cresc.*

Tuba *mp* *mf* *cresc.*

Timp. *mp*

Mal. 1 *mf*

Mal. 2 *mf*

Perc. 1 *On rim* *mp* *mf* *cresc.* *On head*

Perc. 2 *Sus. Cym.: on bell w / stick* *mf*

51 Majestically

51 Majestically

Enduring Hope - Full Score

11

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Sus. Cym.: yarn mallets on rim

Cr. Cym.

55 56 57 58 59 60 61

24

This image shows a page from a musical score, likely for a symphony or concert band, covering measures 62 through 67. The score is written for a variety of instruments, including woodwinds, brass, and percussion.

Instruments and Parts:

- Fl. (Flute)
- Ob. (Oboe)
- B♭ Cl. 1 (B-flat Clarinet 1)
- B♭ Cl. 2 (B-flat Clarinet 2)
- B. Cl. (Baritone Clarinet)
- Bsn. (Bassoon)
- A. Sax. (Alto Saxophone)
- T. Sax. (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- B♭ Tpt. 1 (B-flat Trumpet 1)
- B♭ Tpt. 2 (B-flat Trumpet 2)
- Hn. (Horn)
- Tbn. (Trombone)
- Euph. (Euphonium)
- Tuba
- Timp. (Timpani)
- Mal. 1 (Maraca 1)
- Mal. 2 (Maraca 2)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

Measure Numbers and Tempo/Meter Indicators:

- Measures 62 and 63 are marked with large numbers "2" and "3" respectively, indicating a change in tempo or meter.
- Measure 63 also features a "rit." (ritardando) marking.

Dynamics and Performance Instructions:

- Various dynamic markings are present throughout the score, including *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo).
- Instructions such as "Bring Out!" appear above several measures, particularly in the percussion section.
- The instruction "S.B." (Solo Basso) is visible below the Percussion 2 part in measure 64.

Watermark:

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80 Tutti

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Triangle

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mp *cresc.*

mp *cresc.*

mf *legato* *mp* *cresc.*

mf *legato* *mp* *cresc.*

mp *cresc.*

mp *legato* *cresc.*

mp *legato* *cresc.*

mf *legato* *mp* *cresc.*

mf *legato* *mp* *cresc.*

mf *legato* *mp* *cresc.*

mp

p *cresc.*

mp

75 76 77 78 79 80 81

molto rit. **84** *A tempo* ♩ = 84

Div. *a2* *rit.*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

cresc. *mf* *f* *mf*

Sus. Cym. *mp* *f*

82 83 84 85 86 87

88 Slower ♩ = 76 *molto rit.*

Fl. *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B. Cl. *mf legato* *mp*

Bsn. *mf legato* *mp*

A. Sax. *f* *mp*

T. Sax. *mf legato* *mp*

B. Sax. *mf legato* *mp*

88 Slower ♩ = 76 *molto rit.*

B♭ Tpt. 1 *f* *mp*

B♭ Tpt. 2 *f* *mp*

Hn. *mf legato* *mp*

Tbn. *mf legato* *mp*

Euph. *mf legato* *mp*

Tuba *mf legato* *mp*

Timp. *f* *mp* *mf* *mp*

Mal. 1 *mp*

Mal. 2 *mp*

Perc. 1 *f* *mp*

Perc. 2 *mp*

88 89 90 91 92 93 94

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Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

cresc.

mp

mf

ff

Div.

Sus. Cym.

107

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[illegible]

Duet (or Div.) Tutti **119**

Fl. *f cresc.* Cue: Fl. *mf* *f cresc.*

Ob. *f cresc.* *mf* *f cresc.*

B♭ Cl. 1 *mf* *f cresc.*

B♭ Cl. 2 *mf* *f cresc.*

B. Cl. *mf* *mf cresc.*

Bsn. *mf* *mf cresc.*

A. Sax. *mf* *mf a2 cresc.*

T. Sax. *mf* *mf cresc.*

B. Sax. *mf* *mf cresc.*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. *mf cresc.*

Tbn. *mf cresc.*

Euph. *mf cresc.*

Tuba *mf cresc.*

Timp. *mf*

Mal. 1 *f* *mf f cresc.*

Mal. 2 *mf* *mf cresc.*

Perc. 1 *mf* *mf cresc.*

Perc. 2 *mf* *mf*

Hi-hat: closed

Xylophone

On head

114 115 116 117 118 119 120 121

Div. 127

Fl. *mf* *cresc.* *ff*

Ob. *mf* *cresc.* *ff*

B♭ Cl. 1 *mf* *cresc.* *ff*

B♭ Cl. 2 *mf* *cresc.* *ff*

B. Cl. *mf* *cresc.* *ff*

Bsn. *mf* *cresc.* *ff*

A. Sax. *mf* *cresc.* *ff*

T. Sax. *mf* *cresc.* *ff*

B. Sax. *mf* *cresc.* *ff*

B♭ Tpt. 1 *mf* *cresc.* *ff*

B♭ Tpt. 2 *mf* *cresc.* *ff*

Hn. *mf* *cresc.* *ff*

Tbn. *mf* *cresc.* *ff*

Euph. *mf* *cresc.* *ff*

Tuba *mf* *cresc.* *ff*

Timp. *mf* *ff*

Mal. 1 *mf* *cresc.* *ff*

Mal. 2 *mf* *cresc.* *ff*

Perc. 1 *mf* *cresc.* *ff*

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

Sus. Cym.: on rim w/ stick *cresc.* *ff*

S.B.

Fl. a2 134

Ob. *f*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

B. Cl. *f*

Bsn. *f*

A. Sax. *fp*

T. Sax. *f*

B. Sax. *f*

B $\flat$ Tpt. 1 134 *fp*

B $\flat$ Tpt. 2 *fp*

Hn. *f*

Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. 1 *f*

Mal. 2 *f* to Chimes

Perc. 1 *f*

Perc. 2 *f*

Tamb.

129 130 131 132 133 134

Div.

a2

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Bring Out!

Bring Out!

Bring Out!

Chimes

Sus. Cym.: yarn mallets on rim

Bring Out!

Cr. Cym.

135 136 137 138 139 140 141

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