



# Point Five

LAURA ESTES

## Instrumentation

### Part A

C Instruments	3
<i>(Suggested use: Flute, Violin, Guitar)</i>	
C Instruments	3
<i>(Suggested use: Oboe, Violin, Guitar)</i>	
B $\flat$ Instruments	3
<i>(Suggested use: B<math>\flat</math> Clarinet, B<math>\flat</math> Trumpet)</i>	
E $\flat$ Instruments	3
<i>(Suggested use: Alto Saxophone)</i>	

### Part B

C Instruments	3
<i>(Suggested use: *Oboe, Violin, Guitar)</i>	
B $\flat$ Instruments	3
<i>(Suggested use: B<math>\flat</math> Clarinet, B<math>\flat</math> Trumpet)</i>	
E $\flat$ Instruments	3
<i>(Suggested use: Alto Saxophone)</i>	

### Part C

C Instruments	3
<i>(Suggested use: Violin, Guitar)</i>	
C Instruments (Alto Clef)	2
<i>(Suggested use: Viola)</i>	
B $\flat$ Instruments	3
<i>(Suggested use: B<math>\flat</math> Clarinet, B<math>\flat</math> Trumpet, *Tenor Saxophone)</i>	
E $\flat$ Instruments	3
<i>(Suggested use: Alto Saxophone, *Baritone Saxophone)</i>	
F Instruments	3
<i>(Suggested use: Horn in F)</i>	

### Part D

C Instruments	3
<i>(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)</i>	
B $\flat$ Instruments	3
<i>(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)</i>	
E $\flat$ Instruments	3
<i>(Suggested use: Baritone Saxophone, E<math>\flat</math> Contra Alto Clarinet)</i>	
F Instruments	3
<i>(Suggested use: Horn in F)</i>	

### Part E

C Instruments	3
<i>(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)</i>	
B $\flat$ Instruments	3
<i>(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)</i>	
E $\flat$ Instruments	3
<i>(Suggested use: Baritone Saxophone, E<math>\flat</math> Contra Alto Clarinet)</i>	
C Instruments (Low)	3
<i>(Suggested use: Tuba)</i>	

### Percussion

Timpani	2
Mallets	2
<i>(Bells)</i>	
Percussion 1	2
<i>(Snare Drum, Bass Drum)</i>	
Percussion 2	4
<i>(Crash Cymbals, Cabasa, Shaker, Suspended Cymbal)</i>	
Piano	1

\* This part can be used with this instrument but is not ideal

## 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.

## POINT FIVE

*Point Five* is not a fictional place, or even a point in time.

*Point Five* was written as a fun piece for young band students as they approach their initial set of concerts as new musicians. By using only the first 6 notes of the concert B $\flat$  scale, this piece is accessible in the beginning year of instruction and beyond. Students will shine when it is their turn to play the melody, and the percussionists will especially enjoy the use of “toys” to make the music special.

I hope your students enjoy playing *Point Five* as much as I enjoyed writing it.

### Dedication

During the writing process, the memories of my own 5 children’s series of “first” concerts made me smile - such sweet memories. *Point Five* is dedicated to my 5 wonderful children and their “beginner” days.

April - Flute • Adrienne - Clarinet • Eric - Saxophone • Daniel - Trombone • Michelle - Cello



[excelciamusic.com/laura-estes](https://excelciamusic.com/laura-estes)



[excelciamusicpublishing](https://www.youtube.com/excelciamusicpublishing)

Recordings are available on all major streaming services.

# Point Five

3  
LAURA ESTES  
(ASCAP)

## Full Score

### Part A *Maestoso* ♩ = 126

5

C Instruments (High) *f*

C Instruments **4** *f*

B $\flat$  Instruments **4** *f*

E $\sharp$  Instruments *f*

### Part B

C Instruments *f*

B $\flat$  Instruments *f*

E $\sharp$  Instruments *f*

### Part C

C Instruments (Violin, Guitar) *f*

C Instruments (Viola) **4** *f*

B $\flat$  Instruments **4** *f*

E $\sharp$  Instruments *f*

F Instruments *f*

### Part D *Maestoso* ♩ = 126

5

C Instruments/ E $\sharp$  Instruments *f*

B $\flat$  Instruments *f*

F Instruments *f*

### Part E

C Instruments/ E $\sharp$  Instruments *f*

B $\flat$  Instruments *f*

C Instruments (Low) **4** *f*

Timpani (F: B $\flat$ ) *f*

Mallets (Bells) *f*

Percussion 1 (Snare Drum, Bass Drum) *f*

Percussion 2 (Crash Cymbals, Cabasa, Shaker, Suspended Cymbal) *f*

Crash Cymbals

Piano *f*

1 2 3 4 5 6

Pt. A

C Inst. (High)  
C Inst.  
B $\flat$  Inst.  
E $\sharp$  Inst.

Pt. B

C Inst.  
B $\flat$  Inst.  
E $\sharp$  Inst.

Pt. C

C Inst.  
C Inst.  
B $\flat$  Inst.  
E $\sharp$  Inst.  
F Inst.

Pt. D

C Inst./E $\sharp$  Inst.  
B $\flat$  Inst.  
F Inst.

Pt. E

C Inst./E $\sharp$  Inst.  
B $\flat$  Inst.  
C Inst. (Low)  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Pno.

Pt. A 13

C Inst. (High) *f* *f cresc.*

C Inst. *f* *f cresc.*

B> Inst. *f* *f cresc.*

E> Inst. *f* *f cresc.*

Pt. B

C Inst. *f* *f cresc.*

B> Inst. *f* *f cresc.*

E> Inst. *f* *f cresc.*

Pt. C

C Inst. *f* *mf cresc.*

C Inst. *f* *mf cresc.*

B> Inst. *f* *mf cresc.*

E> Inst. *f* *mf cresc.*

F Inst. *f* *mf cresc.*

Pt. D 13

C Inst./ E> Inst. *f* *mf cresc.*

B> Inst. *f* *mf cresc.*

F Inst. *f* *mf cresc.*

Pt. E

C Inst./ E> Inst. *f* *mf cresc.*

B> Inst. *f* *mf cresc.*

C Inst. (Low) *f* *mf cresc.*

Timp. *f* *mf cresc.*

Mal. *f* *f cresc.*

Perc. 1 *f* *mf cresc.*  
On rim

Perc. 2 *f* *mf cresc.*

Pno. *f* *mf cresc.*

Pt. A

21

C Inst. (High)

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

Pt. B

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

Pt. C

C Inst.

C Inst.

B $\flat$  Inst.

E $\flat$  Inst.

F Inst.

Pt. D

21

C Inst./ E $\flat$  Inst.

B $\flat$  Inst.

F Inst.

Pt. E

C Inst./ E $\flat$  Inst.

B $\flat$  Inst.

C Inst. (Low)

Timp.

Mal.

Perc. 1

Perc. 2

Pno.

Pt. A

29 Spirito

C Inst. (High) *mf cresc.* *f*

C Inst. *mf cresc.* *f*

B $\flat$  Inst. *mf cresc.* *f*

E $\natural$  Inst. *mf cresc.* *f*

Pt. B

C Inst. *mf cresc.* *f*

B $\flat$  Inst. *mf cresc.* *f*

E $\natural$  Inst. *mf cresc.* *f*

Pt. C

C Inst. *mf cresc.* *f*

C Inst. *mf cresc.* *f*

B $\flat$  Inst. *mf cresc.* *f*

E $\natural$  Inst. *mf cresc.* *f*

F Inst. *mf cresc.* *f*

Pt. D

29 Spirito

C Inst./E $\natural$  Inst. *mf cresc.* *f*

B $\flat$  Inst. *mf cresc.* *f*

F Inst. *mf cresc.* *f*

Pt. E

C Inst./E $\natural$  Inst. *mf cresc.* *f*

B $\flat$  Inst. *mf cresc.* *f*

C Inst. (Low) *mf cresc.* *f*

Timp. *mf* *f*

Mal. *mf cresc.* *f*

Perc. 1 *mf cresc.* *f*

Perc. 2 *mf* *f* Cabasa

Pno. *mf cresc.* *f*

Pt. A

33

C Inst. (High)  
C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.

*mf legato*

Pt. B

C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.

*mp*

Pt. C

C Inst.  
C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.

*mp*

Pt. D

33

C Inst./  
E $\flat$  Inst.  
B $\flat$  Inst.  
F Inst.

*mf*

Pt. E

C Inst./  
E $\flat$  Inst.  
B $\flat$  Inst.  
C Inst. (Low)  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Pno.

*mp*

*mf legato*

Pt. A

41

C Inst. (High)  
C Inst.  
B> Inst.  
E> Inst.

*f legato*

Pt. B

C Inst.  
B> Inst.  
E> Inst.

*f legato*

Pt. C

C Inst.  
C Inst.  
B> Inst.  
E> Inst.  
F Inst.

*f*

Pt. D

41

C Inst./  
E> Inst.  
B> Inst.  
F Inst.

*mf*

*f legato*

Pt. E

C Inst./  
E> Inst.  
B> Inst.  
C Inst. (Low)  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Pno.

*mf*

*f legato*

*f*

On head

Sus. Cym. on bell

*f*

*f legato*

**Pt. A**

C Inst. (High)  
C Inst.  
B $\flat$  Inst.  
E $\sharp$  Inst.

**Pt. B**

C Inst.  
B $\flat$  Inst.  
E $\sharp$  Inst.

**Pt. C**

C Inst.  
C Inst.  
B $\flat$  Inst.  
E $\sharp$  Inst.  
F Inst.

**Pt. D**

C Inst./ E $\sharp$  Inst.  
B $\flat$  Inst.  
F Inst.

**Pt. E**

C Inst./ E $\sharp$  Inst.  
B $\flat$  Inst.  
C Inst. (Low)  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Pno.

Pt. A

52

C Inst. (High)  
C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.

Pt. B

C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.

Pt. C

C Inst.  
C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.

Pt. D

52

C Inst./E $\flat$  Inst.  
B $\flat$  Inst.  
F Inst.

Pt. E

C Inst./E $\flat$  Inst.  
B $\flat$  Inst.  
C Inst. (Low)  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Pno.

Pt. A

C Inst. (High)  
C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.

Pt. B

C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.

Pt. C

C Inst.  
C Inst.  
B $\flat$  Inst.  
E $\flat$  Inst.  
F Inst.

Pt. D

C Inst./E $\flat$  Inst.  
B $\flat$  Inst.  
F Inst.

Bring Out!

Pt. E

C Inst./E $\flat$  Inst.  
B $\flat$  Inst.  
C Inst. (Low)  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Pno.

Bring Out!

Bring Out!

Bring Out!

Bring Out!

Shaker

Cr. Cym.