



Walking on Air

LAURA ESTES

Instrumentation

Full Score	1
Flute	8
Oboe	2
B♭ Clarinet 1	6
B♭ Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	4
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	6
B♭ Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani (F: A♭: B♭: E♭)	2
Mallets	3
Marimba, Bells, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Tambourine, Crash Cymbals, Triangle, Shaker, Suspended Cymbal	



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.

WALKING ON AIR

Women Band Directors International (WBDI) 2021 Composition Competition

Walking on Air was the winner of the Women Band Directors International (WBDI) 2021 Composition Competition. The premiere concert for this event was performed by the Danielson Middle School Wind Ensemble of the Leander, Texas ISD in October 2021, Andrea Gonzalez, conductor. The consortium members for the WBDI Composition Competition are as follows:

- Brenda Hascall, *Director of Bands, Vandenberg Middle School, Vandenberg AFB, CA*
- Linda Thompson, *Retired, San Diego, CA*

– Dedication –

*To my mother, my biggest cheerleader.
Barbara Sokolow Fleet 1934-2021.*

Walking on Air holds a special place in my heart not because it won an anonymous competition, but because it won the WBDI Competition. In the early 1950s my mother was a Trombonist at Miami High School (FL). Her band director was the amazing Al G. Wright, husband of the equally amazing Gladys Stone Wright, a founder of Women Band Directors International. My mother loved this happy piece, but passed away before she knew the competition results. I am immensely grateful to WBDI for selecting *Walking on Air* for this recognition. Winning this competition created a unique, full-circle musical connection between a mother and her daughter. For that, my mother and I both say “thank-you.”

Program Notes

Sometimes life can be tricky. But sometimes, everything magically falls into place and nothing can go wrong - almost like walking on air!

With a key signature of Concert B $\flat$ Major, young students will find *Walking on Air* an excellent introduction to interesting and uncommon accidentals not always present in a level 2 piece. Primarily using the Mixolydian mode with the addition of a lowered 6, the music playfully weaves between B $\flat$ Major and B $\flat$ Mixolydian, providing a fun and relaxing way for students to identify these modes aurally and visually. Along the way, there are several musical “surprises” for everybody’s enjoyment. Feel free to use a slightly faster tempo if you wish - just make sure the tempo remains steady from ms. 5 to the end. And your chimes player will surely love their cool part at ms. 96. In this piece, there is something special for every student, so they can feel like they are walking on air!

As always, the mentorship of Composer Dr. Shelley Foster Gurin is much-appreciated.

I hope *Walking on Air* conveys a feeling of happiness and endless creative possibilities, and that you enjoy learning and performing it as much as I enjoyed writing it.



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Recordings are available on all major streaming services.

Walking on Air

LAURA ESTES
(ASCAP)

Maestoso ♩ = 96 *rit.* **5 Allegro** ♩ = 126

Flute *mf* *cresc.* *f*

Oboe *mf* *cresc.* *f*

B♭ Clarinet 1 *mf* *cresc.* *f* lightly

B♭ Clarinet 2 *mf* *cresc.* *f* lightly

Bass Clarinet *mf* *f* *mf*

Bassoon *mf* *f* *mf*

Alto Saxophone *mf* *cresc.* *f*

Tenor Saxophone *mf* *f*

Baritone Saxophone *mf* *f* *mf*

Maestoso ♩ = 96 *rit.* **5 Allegro** ♩ = 126

B♭ Trumpet 1 *mf* *cresc.* *f*

B♭ Trumpet 2 *mf* *cresc.* *f*

Horn in F *mf* *f*

Trombone *mf* *f*

Euphonium *mf* *f* Cue: Bassoon *mf*

Tuba *mf* *f* *mf*

Timpani (F, A, B, E) *mf* *f* *mp*

Mallets (Marimba, Bells, Chimes) *mf* *cresc.* *f*

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

Percussion 2 (Tambourine, Crash Cymbals, Triangle, Shaker, Suspended Cymbal) *mf* *mp* *f*

1 2 3 4 5

Fl. *mf*

Ob. *mf*

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

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

B. Cl. *lightly* *mp*

Bsn. *lightly* *mp*

A. Sax. *mp*

T. Sax. *mp* *lightly*

B. Sax. *lightly* *mp*

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn. Cue: Oboe *mp* *lightly*

Tbn.

Euph. *lightly* *mp*

Tuba Cue: Bari Sax *lightly* *mp*

Timp. *lightly*

Mal.

Perc. 1 *lightly* *mp*

Perc. 2 Sus. Cym. with sticks *mp* *lightly*

6 7 8 9 10 11

5

12 13 14 15 16 17

Fl. ^{a2} 22

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1 22

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

Use yarn mallets

Crash Cymbals

mf *f* *mf* *f*

18 19 20 21 22 23

29

35

36 Div. a2 Div. a2

Fl. *mf*

Ob. *mf*

B♭ Cl. 1 *mf legato*

B♭ Cl. 2 *f*

B. Cl. *mf legato*

Bsn. *mf legato*

A. Sax. *mf legato*

T. Sax. *mf legato*

B. Sax. *mf legato*

36

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. *mf legato*

Tbn. *mf legato*

Euph. *mf legato*

Tuba *mf legato*

Timp. *mf*

Mal. *mf* To Bells Bells

Perc. 1 *mp*

Perc. 2 *mp*

36 37 38 39 40 41

43 Div.

Fl. *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl. *mp*

Bsn. *mp* Solo

A. Sax. *mp* *p* Cue: Oboe (1 or 2 altos only)

T. Sax. *mp* *p* lightly Cue: Horn Solo

B. Sax. *mp*

43

B♭ Tpt. 1 *mp*

B♭ Tpt. 2 *mp*

Hn. *mp* Solo *p* lightly

Tbn. *mp* Cue: Bassoon Solo

Euph. *mp*

Tuba *mp*

Timp. *mp*

Mal. *mp*

Perc. 1 *mp*

Perc. 2 *mp* Shaker Tri.

42 43 44 45 46 47

51

Fl. *mf* cresc. *a2*

Ob. *mf* cresc.

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

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

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

Bsn. *mf* legato *cresc.* Play

A. Sax. *mf* legato *cresc.* Play

T. Sax. *mf* legato *cresc.* Play

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

51

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

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

Hn. *mf* legato *cresc.* Play

Tbn. *mf* legato *cresc.* Play

Euph. *mf* legato *cresc.*

Tuba *mf* legato *cresc.*

Timp.

Mal. *mf* cresc.

Perc. 1 *mp* *mf* cresc. *mf* Tambourine

Perc. 2 *mp*

48 49 50 51 52 53

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.

Perc. 1

Perc. 2

54 55 56 57 58 59 60

65

69

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B. Cl. *f*

Bsn. *f* *f*

A. Sax. *mf* *f*

T. Sax. *mf* *f*

B. Sax. *f*

69

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. *f* *f*

Euph. *f* *f*

Tuba *f*

Timp. *f*

Mal. *mf* *f* To Bells

Perc. 1 *f*

Perc. 2 *f*

66 67 68 69 70

75

[illegible]

Div.

Fl. *mp* *mf*

Ob. *mp* *mf*

B $\flat$ Cl. 1 *mp*

B $\flat$ Cl. 2 *mp*

B. Cl. *mp legato* *mf*

Bsn. *mf legato* *mf*

A. Sax. *mf legato* *mf*

T. Sax. *mf legato* *mf*

B. Sax. *mp legato* *mf*

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn. *mf legato* *mf*

Tbn. *mf legato* *mf*

Euph. *mf legato* *mf*

Tuba *mp legato* *mf*

Timp. *mp* Change E $\flat$ to C

Mal. *mf*

Perc. 1 *mf* Tri. *mf*

Perc. 2 *mp*

86

Fl. *a2*
mf
subito *mp*
f

Ob.
mf
subito *mp*
f

B $\flat$ Cl. 1
mf
subito *mp*
f

B $\flat$ Cl. 2
mf
subito *mp*
f

B. Cl.
mf
subito *mp*
f

Bsn.
subito *mp*
f

A. Sax.
subito *mp*
f

T. Sax.
subito *mp*
f

B. Sax.
subito *mp*
f

86

B $\flat$ Tpt. 1
mf
f
mf

B $\flat$ Tpt. 2
mf
f
mf

Hn.
subito *mp*
f

Tbn.
subito *mp*
f

Euph.
subito *mp*
f

Tuba
subito *mp*
f

Timp.
subito *mp*
f

Mal.
subito *mp*
f

Perc. 1
Sus. Cym. on Bell
Sus. Cym. on Edge
f *fz*

Perc. 2
mp
f Cr. Cym.

90

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

90

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Bring Out

To Chimes

88 89 90 91 92 93

fz *fp* *f* *mp* *f* *sfz*

96

Div.

Fl.

Ob.

B^b Cl. 1

B^b Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Div.

96

Bring Out to the end!

ff Chimes

Sus. Cym.

Cr. Cym.

mf

f

Fl. *a2*

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.

Perc. 1

Perc. 2

Bring Out

fp

f

ff

mf

f

99 100 101 102 103