

SCORE AND PARTS



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CONCERT BAND



Grade 0.5



Grade 1



Grade 1.5



Grade 2-2.5



Grade 3-3.5



Grade 4+

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Full Score

*Commissioned by the Ray Middle School Bands, Baldwinsville, NY
For Parker, and every child whose strength inspires – Tim Moshier, Director*

Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

[illegible]

Ever-hope - Full Score

FL.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

p *f*

The musical score is written for a full orchestra. It features 18 staves, each representing a different instrument or section. The instruments are: Flute (FL.), Oboe (Ob.), B-flat Clarinet 1 (B $\flat$ Cl. 1), B-flat Clarinet 2 (B $\flat$ Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B-flat Trumpet 1 (B $\flat$ Tpt. 1), B-flat Trumpet 2 (B $\flat$ Tpt. 2), Horn (Hn.), Tuba/Euphonium/Bassoon (Tbn./Euph./Bsn.), Tuba, Timpani (Timp.), Mallets 1 (Mal. 1), Mallets 2 (Mal. 2), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The first measure of the score shows a variety of notes and rests across the staves. The second measure shows a variety of notes and rests, with some instruments playing a half note. The third measure shows a variety of notes and rests, with some instruments playing a half note. The fourth measure shows a variety of notes and rests, with some instruments playing a half note. The fifth measure shows a variety of notes and rests, with some instruments playing a half note. The sixth measure shows a variety of notes and rests, with some instruments playing a half note. The seventh measure shows a variety of notes and rests, with some instruments playing a half note. The eighth measure shows a variety of notes and rests, with some instruments playing a half note. The ninth measure shows a variety of notes and rests, with some instruments playing a half note. The tenth measure shows a variety of notes and rests, with some instruments playing a half note. The eleventh measure shows a variety of notes and rests, with some instruments playing a half note. The twelfth measure shows a variety of notes and rests, with some instruments playing a half note. The thirteenth measure shows a variety of notes and rests, with some instruments playing a half note. The fourteenth measure shows a variety of notes and rests, with some instruments playing a half note. The fifteenth measure shows a variety of notes and rests, with some instruments playing a half note. The sixteenth measure shows a variety of notes and rests, with some instruments playing a half note. The seventeenth measure shows a variety of notes and rests, with some instruments playing a half note. The eighteenth measure shows a variety of notes and rests, with some instruments playing a half note. The score includes dynamic markings such as *f* (forte) and *p* (piano). The first measure of the score shows a variety of notes and rests, with some instruments playing a half note. The second measure shows a variety of notes and rests, with some instruments playing a half note. The third measure shows a variety of notes and rests, with some instruments playing a half note. The fourth measure shows a variety of notes and rests, with some instruments playing a half note. The fifth measure shows a variety of notes and rests, with some instruments playing a half note. The sixth measure shows a variety of notes and rests, with some instruments playing a half note. The seventh measure shows a variety of notes and rests, with some instruments playing a half note. The eighth measure shows a variety of notes and rests, with some instruments playing a half note. The ninth measure shows a variety of notes and rests, with some instruments playing a half note. The tenth measure shows a variety of notes and rests, with some instruments playing a half note. The eleventh measure shows a variety of notes and rests, with some instruments playing a half note. The twelfth measure shows a variety of notes and rests, with some instruments playing a half note. The thirteenth measure shows a variety of notes and rests, with some instruments playing a half note. The fourteenth measure shows a variety of notes and rests, with some instruments playing a half note. The fifteenth measure shows a variety of notes and rests, with some instruments playing a half note. The sixteenth measure shows a variety of notes and rests, with some instruments playing a half note. The seventeenth measure shows a variety of notes and rests, with some instruments playing a half note. The eighteenth measure shows a variety of notes and rests, with some instruments playing a half note.

Flute

Commissioned by the Ray Middle School Bands, Baldwinsville, NY
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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

The musical score for the Flute part of 'Ever-hope' is written in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Spirited' with a quarter note equal to 140 beats per minute. The first staff begins with a mezzo-forte (mf) dynamic and features a series of eighth and quarter notes, ending with a crescendo hairpin. The second staff begins with a forte (f) dynamic and continues the melodic line with eighth and quarter notes, ending with a decrescendo hairpin.

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Oboe
(Opt. Flute 2)

Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

The musical score is written for Oboe (Opt. Flute 2) in 4/4 time, key of B-flat major. It consists of two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The tempo is marked 'Spirited' with a quarter note equal to 140 beats per minute. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody features eighth and quarter notes, with a crescendo hairpin at the end of the staff. The second staff continues the melody with a forte (*f*) dynamic marking at the beginning. It includes a slur over a four-measure phrase and ends with a double bar line.

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B♭ Clarinet 1

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

mf

f

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B♭ Clarinet 2

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Ever-hope

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Bass Clarinet

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Alto Saxophone

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Ever-hope

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Tenor Saxophone

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Baritone Saxophone

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Ever-hope

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(ASCAP)

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B♭ Trumpet 1

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

mf

f

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B♭ Trumpet 2

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140



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Horn in F

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Ever-hope

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(ASCAP)

Spirited ♩ = 140



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Trombone/
Euphonium/
Bassoon

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140



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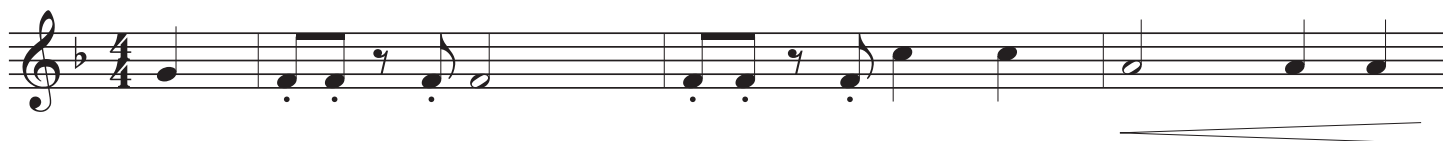
Baritone (T.C.)

*Commissioned by the Ray Middle School Bands, Baldwinsville, NY
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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140



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Tuba

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

The musical score for the Tuba part of 'Ever-hope' is written in bass clef, 4/4 time, and B-flat major. It consists of two staves. The first staff begins with a mezzo-forte (mf) dynamic and features a melodic line with eighth and quarter notes, including a crescendo hairpin. The second staff begins with a forte (f) dynamic and continues the melodic line, ending with a double bar line. The key signature has two flats (B-flat and E-flat).

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String Bass

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140



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Timpani

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

(Optional)

The musical notation is written on a single bass staff in 4/4 time. The key signature has two flats (Bb and Eb). The notation begins with a rest for one measure, followed by a series of eighth and quarter notes. A dynamic marking of *mf* is placed below the first measure of the main melody. The piece concludes with a final double bar line. A large number '2' is positioned above the first measure of the staff.

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Mallets 1
(Bells)

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Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

The musical score for Mallets 1 (Bells) is written on a single staff in 4/4 time. The key signature has two flats (Bb and Eb). The tempo is marked 'Spirited' with a quarter note equal to 140 beats per minute. The score begins with a *mf* (mezzo-forte) dynamic. The first measure contains a quarter rest, followed by a half note G4, a quarter rest, and a half note Bb4. The second measure contains a whole rest. The third measure contains a half note G4, a quarter rest, and a half note Bb4. The fourth measure contains a whole rest. The fifth measure contains a half note G4, a quarter rest, and a half note Bb4. The sixth measure contains a half note G4, a quarter rest, and a half note Bb4. The seventh measure contains a half note G4, a quarter rest, and a half note Bb4. The eighth measure contains a half note G4, a quarter rest, and a half note Bb4. The score ends with a double bar line. A crescendo hairpin is located below the staff, starting under the fifth measure and ending under the eighth measure. A second staff begins with a *f* (forte) dynamic, followed by a half note G4, a quarter rest, and a half note Bb4. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The fifth measure contains a whole rest. The sixth measure contains a whole rest. The seventh measure contains a whole rest. The eighth measure contains a whole rest. The score ends with a double bar line. A '2' is written above the staff in the sixth measure.

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Mallets 2
(Vibraphone)

Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

The musical score is written on two staves in 4/4 time. The key signature has two flats (B-flat and E-flat). The first staff begins with a *mf* dynamic and a hairpin crescendo. The second staff begins with a *f* dynamic and a hairpin decrescendo, ending with a fermata over a whole note. A section number '2' is placed above the second staff.

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Percussion 1

(Snare Drum,
Bass Drum)

Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

mf

f

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Percussion 2

(Small Shaker,
Suspended Cymbal,
Triangle, Tambourine)

Ever-hope

CAROL BRITTIN CHAMBERS
(ASCAP)

Spirited ♩ = 140

Sus. Cym.

mf *p*

f **2**

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