

ASPENWOOD CONCERT BAND SERIES

GRADE 3

Alegria

Carol Brittin Chambers

PREVIEW

Aspenwood Music, LLC
SAN ANTONIO, TX - USA
aspenwoodmusic.com

About The Composer



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC aspenwoodmusic.com. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, orchestra, and various other ensembles. Her concert works have been selected to the J.W. Pepper Editor's Choice List and the Bandworld Top 100 and have been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band and private lessons for many years in the North East Independent School District, San Antonio, TX. She has also consistently performed with groups such as the Mid-Texas and San Antonio Symphonies. Chambers received a Master of Music in Trumpet Performance from Northwestern University and a Bachelor of Music Education from Texas Tech University. She studied under Vincent Cichowicz, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

About Alegria

Alegria was commissioned by the International Bandmasters Fraternity, Phi Beta Mu, and it was premiered at the Midwest Clinic in Chicago, IL, December 2022, by the Artie Henry Middle School Honors Band, Robert Herrings, director. Phi Beta Mu International Bandmasters Fraternity is an honorary fraternity for band directors. There are currently 41 active chapters in the United States, Canada, and Brazil. Phi Beta Mu, is a non-political, non-profit fraternity promoting fellowship among its members, encouraging the building of better bands, developing better musicians throughout the world, fostering a deeper appreciation for quality wind literature, and encouraging widespread interest in band performance. The consortium participants are as follows:

Alpha Chapter (Texas)
Alpha Gamma Chapter (North Dakota)
Delta Chapter (Mississippi)
Eta Chapter (Tennessee)
Gamma Chapter (Indiana)
Iota Chapter (Kansas)
Kappa Chapter (Colorado)
Mu Alpha Chapter (Alberta, Canada)
Omicron Chapter (Arkansas)
Rho Chapter (Alabama)
Sigma Chi Chapter (Wyoming)
Theta Chapter (South Carolina)
John M. (Jay) Watkins, Jr., University of Florida,
Symphonic Band (Omega Chapter)
Mississippi State University Bands

Anonymous, David Lambert for his service to Phi
Beta Mu International
Anonymous, Scott Coulson for his service to
Alpha Chapter
In Memory of Larry Tucker, Alpha Chapter Past
President, from his loving family
William Powers (Nu Chapter, Pennsylvania), In
Memory of Robert Z. Zellner
Jacqueline Gilley (Beta Chapter, Oklahoma), In
Honor of Eldon Jansen
David and Sheryl Lambert (Alpha Chapter), In
Memory of Melvin Montgomery, Stephen F.
Austin University 1968-1986
Keith and June Bearden Alpha Chapter), In
Memory of Robert Mayes

Program Notes

The word *Alegria*, with varied spellings, exists in several languages, such as Spanish, Portuguese, and Italian. The word means *joy, happiness, cheerfulness*. When I set out to write this piece, overall I wanted to create something fun and upbeat, with many definite moments of high energy. However, “fun” music to me is based on much more than one tempo marking or one tonality (i.e. allegro, major scale). “Fun” music takes me on some type of journey, in which I feel a range of emotions throughout. Perhaps at some point I feel engaged and captivated, curious as to what will happen next; at another moment, I find myself grinning because of a humorous, quirky quote; at other times, I completely savor a unique-sounding mode, a beautiful melody, or an energetic groove that makes me want to get up and dance.

Aside from incorporating varying stylistic episodes in this piece, I also wanted to “show joy” through my use of instrument choices throughout. Creating a “circus-like” moment with the saxes and piccolo at measure 48 that emulates the sound of a calliope or accordion was purposeful, as was my nod to the latin-based title, *Alegria*, with the trumpet and low brass mini-fanfares starting at measure 62. Certainly a variety of percussion instruments were included, most notably the tambourine(s) at the end. Throughout history, tambourines have been played by people of all ages in all types of celebratory music, thereby elevating them to one of the most joyful instruments that exists!

I hope you experience a variety of emotions as you interact with this piece, but especially that of great joy! “*Que Alegria!*”

PREVIEW

Alegria

CAROL BRITTIN CHAMBERS
(ASCAP)

Full Score

With Excitement!

$\text{♩} = 76$

Flute 1, 2 (Piccolo)
Alternate Fl. 2
Oboe
B♭ Clarinet 1
B♭ Clarinet 2, 3
Bass Clarinet
Bassoon
Alto Saxophone 1, 2
Alternate Alto Sax 2
Tenor Saxophone
Baritone Saxophone

With Excitement!

$\text{♩} = 76$

B♭ Trumpet 1
B♭ Trumpet 2, 3
Horn in F 1, 2
Trombone 1, 2
Euphonium
Tuba

Timpani (F, B♭; C, E)
Marching Machine
Maracas
Mallets (Bells, Marimba, Xylophone, Woodblock, Tambourine)
Percussion 1 (Snare Drum, Bass Drum, Temple Blocks)
Percussion 2 (Tambourine, Hi-hat, Bongos, Triangle, Maracas, Tom-toms)
Percussion 3 (Tam-tam, Suspended Cymbal, Vibra Slap, Ratchet, Castanets, Claves)

Alegria

3

 $\text{♩} = 136$

8

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

$\text{♩} = 136$

8

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

$\text{♩} = 136$

8

Marching
MachineMarimba
(Rubber Mallets)

Bells

4

Rims

4

f

mp Hi-hat
(Closed)*Perc. 3, Cover Marimba on the
Mallet part Meas. 8-14.

mp

7

8

9

10

11

12

Alegria

14

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

14

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Tim.

Mal.

Perc. 1

Perc. 2

Perc. 3

On Drum

Alegria

5

This musical score page features two systems of music, each consisting of ten staves. Measures 19 through 24 are shown. The instrumentation includes Piccolo, Flute 1 & 2, Alternate Flute, Oboe, Bassoon, Clarinets 1 & 2, Bass Clarinet, Alto Saxophone 1 & 2, Alternate Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trombones 1 & 2, Euphonium, Tuba, Timpani, Marimba, and three Percussionists. Measure 19 begins with Flute 1 & 2 playing eighth-note patterns. Measure 20 starts with Flute 1 & 2 continuing their patterns. Measures 21 and 22 begin with a dynamic of *f*. Measures 23 and 24 also begin with a dynamic of *f*. Large, bold numerals '3' and '4' are placed in the upper right area of the score. Measure 24 concludes with a dynamic of *f*.

Alegria

26

Fl. 1, 2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

This section of the musical score begins at measure 25. It features a dynamic range from *p* (pianissimo) to *f* (fortissimo). The instrumentation includes Flutes 1 & 2 (Piccolo), Alternate Flute 2, Oboe, Bassoon, Alto Saxophone 1 & 2, Alternate Alto Saxophone 2, Tenor Saxophone, Bass Saxophone, Trombones 1 & 2, Euphonium, Tuba, Timpani, and Mallets. Measures 25-26 show woodwind entries with sustained notes and eighth-note patterns. Measures 27-28 feature brass entries with eighth-note patterns. Measures 29-30 conclude with a rhythmic pattern involving mallets and brass.

26

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

This section continues the musical score from measure 26. It includes Trombones 1 & 2, Euphonium, Tuba, Timpani, and Mallets. Measures 25-26 show brass entries with eighth-note patterns. Measures 27-28 feature woodwind entries with eighth-note patterns. Measures 29-30 conclude with a rhythmic pattern involving mallets and brass.

Tim.

Mal.

Perc. 1

Perc. 2

Sus. Cym.

Perc. 3

This section concludes the musical score. It includes Timpani, Mallets, Percussion 1 (Bongos), Percussion 2, Suspended Cymbal, and Percussion 3. Measures 25-26 show brass entries with eighth-note patterns. Measures 27-28 feature woodwind entries with eighth-note patterns. Measures 29-30 conclude with a rhythmic pattern involving mallets and brass.

Alegria

7

32

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

32

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

div.

Euph.

Tuba

Maracas

Timp.

Mal.

Perc. 1

Rims

On Drum

Perc. 2

Vibra Slap

Perc. 3

Alegria

42 +Picc.

Fl. 1,2 (Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Tim.

Mal.

Xylophone

Perc. 1

Perc. 2

Perc. 3

Alegria

9

48

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

48

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timpani

Mal.

Perc. 1

Perc. 2

Perc. 3

3
4

43

44

45

46

47

48

Alegria

Picc. Solo 52

Fl. 1,2 (Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

52 Harmon Mute

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timpani

Mal.

Perc. 1

Perc. 2

Perc. 3

Alegria

11

rit.

60

 $\text{♩} = 76$

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timpani

Marimba

Perc. 1

Perc. 2

Perc. 3

55

56

57

58

59

60

Alegria

Tutti
Flutes (-Picc.)

Fl. 1,2 (Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Tim.

Mal.

Perc. 1

Perc. 2

Perc. 3

Open

Open *mf*

mf

mf

Tutti *mf*

mf

f

Wood Block

f

Maracas

mf

Castanets

f

Alegria

68 $\text{♩} = 80$
piu mosso

Fl. 1, 2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Alegria

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Alegria

15

79 ♩ = 152

Fl. 1,2 (Picc.)
Alternate Fl. 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
Alternate A. Sx. 2
T. Sax.
B. Sax.

79 ♩ = 152

B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Timp.
Mal.
Perc. 1
Perc. 2
Perc. 3

Temple blocks
Maracas
Tom-toms
Tam-tam

Alegria

85

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.
mf

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.
mf

85

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba
mf

Timp.
f *mf*

Mal.

Perc. 1
f *mf*

Perc. 2
ff

Perc. 3
f

89 (-Picc.)

89

Snare Drum
mf

Claves

Alegria

17

93

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

ppp

Alegria

99

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2,3

B. Cl.

Bsn.

A. Sax. 1,2

Alternate A. Sx. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Euph.

Tuba

Tim.

Mal.

Perc. 1

Perc. 2

Perc. 3

p

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

3
4

4
4

p

Hi-hat
(Closed)

p

Vibra Slap

mf

97

98

99

100

101

ff

102

Alegria

19

103

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

108

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

103

108

103

104

105

106

107

108

Alegria

*Another Tambourine adds in
(Mallet Player)

Musical score for orchestra and percussion, measures 109-114. The score includes parts for Flutes 1, 2 (Picc.), Alternate Flute 2, Oboe, Bassoon, Clarinets 1, 2, 3, Bass Clarinet, Alto Saxophone 1, 2, Alternate Alto Saxophone 2, Tenor Saxophone, Baritone Saxophone, Bass Trombone 1, 2, Horns 1, 2, Euphonium, Tuba, Timpani, Xylophone, Mallet Player (Mal.), Tambourine (Tamb. Cue), Percussion 1, Percussion 2, and Percussion 3.

The score shows various instruments playing eighth-note patterns. Measures 109-110 feature woodwind entries. Measure 111 begins with a dynamic of *ppp*, followed by a forte dynamic *f*. The Xylophone and Mallet Player enter at measure 111. The Tambourine cue is indicated at the beginning of measure 112. Measures 113-114 show sustained notes and rhythmic patterns from the percussion section.

in certain parts, but feel free to assign the additional Tambourines to any members of the band desired.

*2 More Tambourines Alegria

21

116

+Picc.

*2 More Tambourines

Fl. 1,2 (Picc.)
Alternate Fl. 2
Ob.
B. Cl. 1
B. Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 2
Alternate A. Sx. 2
T. Sax.
B. Sax.

Tamb. Cue

116

B. Ppt. 1
B. Ppt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
Tim.
Mal.
Perc. 1
Perc. 2
Perc. 3

Tamb. Cue

ppp ————— *f*

115

116

117

118

ppp ————— *f*

119

120

Alegria

125

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

(-Picc.)

125

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Tim.

Mal.

Perc. 1

Perc. 2

Perc. 3

Solo

ffff

f

ffff

mf

ppp

121

122

123

124

125

126

Alegria

23

+Picc.

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

127

128

129

130

Alegria

131 (Picc. B.
instead of D)

Fl. 1,2
(Picc.)

Alternate Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

Alternate A. Sx. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

131

132

133

134