

ASPENWOOD CONCERT BAND SERIES

GRADE 3

Skewball

Carol Brittin Chambers



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, teaching composition and serving as Composer-in-Residence.

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, Will Strieder, and Pat Anthony.

About the Consortium

Skewball was Commissioned by the Members of the Lubbock Concert Band, Lubbock, Texas, Mr. Jerry Gowler, Director, and Mr. Michael Watts, Associate Director. It premiered in Lubbock, TX, May 2025. The consortium participants are as follows:

Foundation for Music Education

Mr. John Locke, Founder
Mr. Alan Hanna, Executive Director
Mr. Dick Clardy, Trustee

Permian High School Band

Mr. Jeff Whitaker, Director

Eagle Mountain-Saginaw ISD

Carla Hardy, Director of Fine Arts

Hardin-Simmons University Band

Mr. Jay Lester, Director
Region 6 UIL Music Executive Secretary

Abilene ISD, Abilene HS and Abilene Cooper HS

Mr. Clay Johnson, Executive Director of Fine Arts

Pflugerville High School Band

Mr. Orion D Wilson, Director

West Plains High School Band

Mr. Heath Nall, Director

Frenship ISD

Dr. Ryan Smith, Director of Fine Arts

Bruce and Alma Beach

Texas Bandmasters Association, Past President
Region 22 UIL Music Executive Secretary

About Skewball

Skewball - what an interesting word! I discovered this particular word when I was perusing through the Road Folk Song Index, which is a database of around 250,000 references to nearly 25,000 English language folk songs. The title *Skewball* caught my attention (#456 in the index), and I soon learned that it was the name of an 18th-century British racehorse! There are actually two versions of the sporting ballad, titled either "Skewball" or "Stewball," but in both songs, the title horse is the underdog in the race, going up against a favored grey mare (most often called "Griselda" or "Mary"). *Skewball* eventually wins the race.

When the commissioning directors first approached me about composing this work, there were a couple of requests. First, could the piece have a variety of interesting color (timbre) choices throughout and not necessarily be tutti scoring or "predictable" all the time? Second, was there a way to do this while still making it achievable for bands that might not always have complete instrumentation? My goal, then, was to pass smaller motifs, rhythmic ideas, and larger themes around the band constantly, so that everyone would have interesting parts to play and the audience would hear a variety of color. At the same time, I chose solo instruments that could also be cued elsewhere. Overall, I tried to pull from my experience over many years studying and performing works by one of my favorite and most influential composers, Percy Grainger. I hope you can hear a bit of that influence as you listen to this lively, upbeat work!

Skewball

Fl. 1,2
Ob.
B♭ Cl. 1
B♭ Cl. 2,3
B. Cl.
Bsn.
A. Sax. 1,2
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

10

2. Play
mf
Cue: Oboe

2
4
4

2
4
4

2
4
4

p
mp (still Dome)

Skewball

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn.
A. Sax. 1, 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

mf
mf
mf
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
pp *mf*

Cue: Oboe
Play

2
4
2
4
2
4

Skewball

1st Flutes only

Fl. 1,2 *mf*

Ob.

B♭ Cl. 1 *mp* Cl. Solo

B♭ Cl. 2,3 *mf*

B. Cl.

Bsn.

A. Sax. 1,2 *mp*

T. Sax. *mf* *mp*

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Euph. Cue: Tenor Sx. *mp*

Tuba

Timp. dampen *p*

Mal. *mp*

Perc. 1 dampen *mf* Wood Block

Perc. 2 *f* Tri. *mf*

Perc. 3 Rim

Skewball

a2
Play

Fl. 1,2 *f* Tutti

Ob. *f* Tutti

B♭ Cl. 1 *f* Tutti

B♭ Cl. 2,3 *mf* Play

B. Cl. *mf* Play

Bsn. *mf*

A. Sax. 1,2 *f*

T. Sax. *mf*

B. Sax. *mf*

B♭ Tpt. 1 *mf* *mp*

B♭ Tpt. 2,3 *mf* *mp*

Hn. 1,2 *mf*

Tbn. 1,2 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Mal. *mf*

Perc. 1 *mf*

Perc. 2 Tamb. *mf*

Perc. 3 *mf*

59

59

mp *ff*

Skewball

62

Fl. 1,2

Ob.

B♭ Cl. 1

B♭ Cl. 2,3

B. Cl.

Bsn.

A. Sax. 1,2

T. Sax.

B. Sax.

opt. Div.
(top note preferred)

B♭ Tpt. 1

B♭ Tpt. 2,3

Hn. 1,2

Tbn. 1,2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

mf *f*

Skewball

67

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

67

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

2 4 4

2 4 4

2 4 4

mp

f

