

ASPENWOOD CONCERT BAND SERIES

GRADE 1.5

Spirit of Concord

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 Spirit of Concord

Spirit of Concord was Commissioned by the Concord Middle School Band in Concord, MA, to commemorate the opening of their brand new middle school. The piece premiered in spring 2025, directed by Paul Halpainy.

For years, the middle school was separated into two buildings, about one mile apart from each other. Named the Peabody and Sanborn Schools, together they comprised Concord Middle School. One interesting fact is that for some time, each building housed all three grade levels 6, 7, and 8, and the two buildings actually operated on two different clocks, "Peabody time" vs. "Sanborn time." Every clock in one building was literally set seven minutes into the future. More recently, the Peabody building was the 6th grade building and Sanborn was for 7th/8th, and the clocks have been adjusted. The new building will be named the "Ellen Garrison Building" and signifies both schools coming together to form one middle school.

Aside from the opening of the new school, 2025 is a big year in Concord, as the town is celebrating the semiquincentennial, or 250th anniversary of the American Revolution! The battles of Concord and Lexington are historic, as they marked the time when the men and women of what is now Massachusetts secured their independence from Britain and created a new nation. This new nation was to uphold the ideals of liberty, equality, natural and civil rights, as well as responsible citizenship. The Concord 250 celebration honors the first 250 years and inspires Americans to imagine the next 250. Ellen Garrison, the daughter and granddaughter of men who had been enslaved, was an activist who spent her life educating newly freed people and fighting for their civil rights. Garrison was born and raised in Concord.

Given the rich history and the excitement of bringing together this particular community of learners, composing a piece that portrays feelings of gratitude, honor, unity, anticipation, and overall celebration was important to me. Therefore, starting with an uplifting, fanfare-ish style then moving into a processional, pomp and circumstance feel seemed appropriate. My hope is that you can also hear these same sentiments of pride and enthusiasm as you listen.

Spirit of Concord

CAROL BRITTIN CHAMBERS
(ASCAP)

With Dignity (♩ = c. 104)

5

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

With Dignity (♩ = c. 104)

5

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone/
Euphonium/
Bassoon

Tuba

Timpani (opt.) (E: A♭)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Suspended Cymbal, Tambourine)

17

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

17

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc.

Perc.

Tambourine

mf

mp \curvearrowright *f*

mf

13 14 15 16 17 18

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.

Perc.

Perc.

Snares on

Sus. Cym. *p*

19

20

21

22

23

24

25

Fl. *f* *mf*

Ob. *f* *mf*

B \flat Cl. 1 *f* *mf*

B \flat Cl. 2 *f* *mf*

B. Cl. *f* *mp* *mf*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp* *mf*

25

B \flat Tpt. 1 *f* *mp*

B \flat Tpt. 2 *f* *mp*

Hn. *f* *mp*

Tbn./Euph./Bsn. *f* *mp* *mf*

Tuba *f* *mp* *mf*

Timp.

Mal. *f* *mf*

Perc. *f* *mp* Tamb. *mp*

Perc. *f* *mp*

25 26 27 28 29 30

31 35

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

31 35

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn./Euph./Bsn.

Tuba

Timp.

Mal.

Perc.

Perc.

Sus. Cym.

mf *f*

mp *f*

31 32 33 34 35 36

43

Fl.
Ob.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.

Detailed description: This block contains the first system of the musical score, covering measures 43 through 48. It includes parts for Flute (Fl.), Oboe (Ob.), two Bass Clarinets (B \flat Cl. 1 and B \flat Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The music is in a key signature of two flats and a 4/4 time signature. The Flute part features a melodic line with slurs and accents. The Oboe part has a similar melodic line. The Clarinets and Saxophones provide harmonic support with various rhythmic patterns. The Baritone Saxophone has a steady eighth-note accompaniment. The system concludes with measure 48.

43

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn./Euph./Bsn.
Tuba
Timp.
Mal.
Perc.
Perc.

f
mf
Tamb.
mf

43 44 45 46 47 48

Detailed description: This block contains the second system of the musical score, covering measures 43 through 48. It includes parts for two Bass Trumpets (B \flat Tpt. 1 and B \flat Tpt. 2), Horns (Hn.), Trombone/Euphonium/Baritone (Tbn./Euph./Bsn.), Tuba, Timpani (Timp.), Mallets (Mal.), and Percussion (Perc.). The music continues from the previous system. The Trumpets and Horns play a melodic line with slurs and accents. The Trombone/Euphonium/Baritone part has a steady eighth-note accompaniment. The Tuba part has a steady eighth-note accompaniment. The Timpani part has a steady eighth-note accompaniment. The Mallets part has a steady eighth-note accompaniment. The Percussion part has a steady eighth-note accompaniment. The system concludes with measure 48.

51

Fl. *mf* *mp*

Ob. *mf* *mp*

B \flat Cl. 1 *mf* *mp*

B \flat Cl. 2 *mf* *mp*

B. Cl. *mp*

A. Sax. *mf* *mp*

T. Sax. *mp*

B. Sax. *mp*

51

B \flat Tpt. 1 *mp*

B \flat Tpt. 2 *mp*

Hn. *mp*

Tbn./Euph./Bsn. *mp*

Tuba *mp*

Timp.

Mal. *mp*

Perc. *mp* *f*

Sus. Cym. +

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.

Perc.

Perc.

Sus. Cym.

mp — *f*