

FULL SCORE

Concert Band

Grade 3



CARL FISCHER
PERFORMANCE
SERIES

Rainbow in the Clouds

Carol Brittin Chambers

CPS224
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B♭	4
Clarinet 2 in B♭	8
Clarinet 3 in B♭	8
Bass Clarinet in B♭	2
Bassoon	2
Alto Saxophone 1 in E♭	2
Alto Saxophone 2 in E♭	2
Tenor Saxophone in B♭	2
Baritone Saxophone in E♭	2
Trumpet 1 in B♭	4
Trumpet 2 in B♭	4
Trumpet 3 in B♭	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Euphonium T.C. in B♭	2
Tuba	4
Bells	1
Marimba	1
Vibraphone	1
Timpani	1
Percussion	3
Suspended Cymbal, Wind Chimes, Triangle	

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CPS224 — Set
CPS224F — Full Score
CPS224P — Parts

UPC



About the Composition

Rainbow in the Clouds was commissioned by the Pflugerville Middle School Wind Ensemble in Pflugerville, TX, directed by Shauna Satrom. The piece premiered in May 2017, in memory and celebration of Luis Ham, who was an Assistant Principal at Pflugerville Middle School.

This piece is based on an old traditional spiritual, possibly an African-American song from the 19th century, entitled *God Put a Rainbow in the Clouds*. The first time I heard reference to this song was in a Maya Angelou video, in which she sings a portion of it: "When it looked like the sun wouldn't shine anymore, Oh, God put a rainbow in the clouds." In the video, Dr. Angelou honors those who have demonstrated kindness to her in the past, and she suggests that we all try to be a blessing to others. The Pflugerville community believed that Mr. Ham, with his positive outlook, was definitely a "Rainbow in the Clouds" for other people.

The piece begins with a full ensemble introduction, followed by a woodwind treatment of the first verse with a fairly reserved tempo and straight eighth-note rhythm. When brass pick up the melody on the second phrase, we start to hear the song more like the original spiritual, with dotted-eighth, sixteenth rhythms. The middle section of the piece at m. 22 begins to move at a slightly quicker tempo, and the mood becomes lighter. This section becomes a call-and-response between a euphonium solo and upper woodwinds. The final section of the piece involves everyone playing together joyously and full, eventually winding down with two more solo statements in flute and euphonium.

Note to the Conductor

Use this piece to introduce or reinforce the following musical concepts:

- Lyrical, expressive playing Varied styles
- Solo responsibilities
- Key changes, tempo changes

About the Composer

Carol Brittin Chambers is currently on the music faculty at Texas Lutheran University. She lives in San Antonio, Texas, where she is the owner and composer of Aspenwood Music. She also maintains an active performance schedule, including appearances with the Mid-Texas and San Antonio Symphonies.

Chambers is commissioned each year to compose and arrange works for concert band, marching band, and various other ensembles. She has arranged and orchestrated marching shows for numerous high school bands across the country, as well as The Crossmen Drum Corps.

Before coming to TLU, Chambers taught middle school and high school band for many years in the North East Independent School District, San Antonio, TX. She also taught private lessons in NEISD.

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 Streider.

CAROL BRITTIN CHAMBERS

CPS224F

6 ♩ = 60

Fl.

Ob.

Cl. in B $\flat$

1

2

3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

1

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

6 ♩ = 60

Tpt. in B $\flat$

1

2

3

Hn. in F

1

2

Trb.

1

2

Euph.

Tuba

Mall. Perc.

1

2

3

Timp.

Perc.

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mf

a2

mf

mp

mp

mf

mp

mf

Bassoon

Bass Clar.

mp

mf

poco accel. 14 ♩ = 68

Fl.

Ob.

Cl. in B $\flat$ 1 2 3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

poco accel. 14 ♩ = 68

Tpt. in B $\flat$ 1 2 3

Hn. in F 1 2

Trb. 1 2

Euph.

Tuba

Mall. Perc. 1 2 3

Timp.

Perc.

Fl.

Ob.

Cl. in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

Hn. in F

Trb.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

pp

f

mf

a2

l.v.

16 17 18 19 20

Fl. *mf*

Ob. *mf*

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

2 *mf*

3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ 1 *mf*

2 *mf*

T. Sax. in B $\flat$ *mf*

Bar. Sax. in E $\flat$ *mp* *mf*

Tpt. in B $\flat$ 1

2

3

Hn. in F 1

2

Trb. 1

2

Euph.

Tuba

Mall. Perc. 1

2

3

Timp.

Perc.

Sus. Cym. *ppp* *p*

26 27 28 29 30

32

Fl.

Ob.

Cl.
in B $\flat$

1

2

3

B. Cl.
in B $\flat$

Bsn.

A. Sax.
in E $\flat$

1

2

T. Sax.
in B $\flat$

Bar. Sax.
in E $\flat$

1

2

3

Tpt.
in B $\flat$

1

2

3

Hn.
in F

1

2

Trb.

1

2

Euph.

Tuba

Mall.
Perc.

1

2

3

Timp.

Perc.

mp

mf

f

rit.

a2

pp

l.v.

Tutti

Timp.

f

pp

mf

37 ♩ = 68

Fl.

Ob.

Cl. in B♭

1

2

3

a2

B. Cl. in B♭

Bsn.

A. Sax. 1 in E♭

2

T. Sax. in B♭

Bar. Sax. in E♭

37 ♩ = 68

Tpt. in B♭

1

2

3

a2

Hn. in F

1

2

Trb.

1

2

Euph.

Tuba

Mall. Perc.

1

2

3

f

Timp.

Perc.

l.v.

p

f

p

36 37 38 39 40

molto rit. **43 A Tempo** Solo Tutti

Fl. *ff* *mf* *mp*

Ob. *ff* *mp*

Cl. in B $\flat$ 1 *ff* *mp* a2

2 *ff* *mp* a2

3 *ff* *mp*

B. Cl. in B $\flat$ *ff* *mp*

Bsn. *ff* *mp*

A. Sax. 1 in E $\flat$ *ff* *mp*

2 *ff* *mp*

T. Sax. in B $\flat$ *ff* *mp*

Bar. Sax. in E $\flat$ *ff* *mp*

Tpt. in B $\flat$ 1 *ff* *mp* a2

2 *ff* *mp*

3 *ff* *mp*

Hn. in F 1 *ff*

2 *ff*

Trb. 1 *ff*

2 *ff*

Euph. *ff* *mp* Solo

Tuba *ff* *mf*

Mall. Perc. 1 *ff* *mf*

2 *ff*

3 *ff*

Timp. *ff*

Perc. l.v. l.v. Wind Chimes

f *p* *f*

41 42 43 44 45

Sus. Cym.