

FULL SCORE

Concert Band

Grade 3



CARL FISCHER
PERFORMANCE
SERIES

To Create a Voice

Carol Brittin Chambers

CPS226
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	8
Clarinet 3 in B $\flat$	8
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone 1 in E $\flat$	2
Alto Saxophone 2 in E $\flat$	2
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Trumpet 3 in B $\flat$	4
Horn 1 in F	2
Horn 2 in F	2
Trombone 1	3
Trombone 2	3
Euphonium T.C. in B $\flat$	2
Euphonium	3
Tuba	4
Mallet Percussion 1	1
Vibraphone	
Mallet Percussion 2	1
Marimba	
Timpani	1
Percussion 1	3
Snare Drum, Bass Drum, Suspended Cymbal	
Percussion 2	6
Wind Chimes, High Shaker, Suspended Cymbal, Tambourine, Triangle, Vibra Slap	

CARL FISCHER®

About the Composition

To Create a Voice was commissioned by the Valley Concert Band in Stockton, CA. The piece premiered in October 2017, in memory and celebration of Chris Anderson, a local musician and educator.

When writing this piece, I tried to convey certain moods and emotions throughout: soulful at the beginning with calm woodwind chords and solo trombone; increased energy throughout the various sections of the piece; exploration of different grooves and colors; an uplifting, emotional ending that leaves the listener with a sense of how positive and loving Chris was.

This piece is largely inspired by a specific quote from Chris:

"Most people would consider the sounds students first make on their instruments to be cringe-worthy, but to me that's music to my ears, because that's the first time students put a voice to their instrument. Over time those voices become stronger; they become clear, more confident, and get to a point where they use those voices to communicate with each other, and to their audiences."

To relate to the "first notes on the instrument" idea, I used motifs based on the first notes most beginners ever play, Do Re Mi, which are introduced at the beginning of the piece with the trombone solo, Chris' instrument. During the section at m. 15, the brass introduce a chorale that I named "Chris' Theme" while the woodwinds keep reminding us of Do Re Mi. Later in the piece (mm. 71 and 79), I use these notes again, but in reverse, which becomes a reference to the first SONG most beginners learn, *Hot Cross Buns*. This section is also meant to portray Chris' "quirky" and joking side. In mm. 75 and 83, "Chris' Theme" presents itself again a couple of times in response to *Hot Cross Buns*.

Toward the end, at the uplifting moment (m. 97), Do Re Mi is heard again, but this time in harmony with Mi Fa So. This represents the ultimate satisfaction we all feel as musicians when we have finally progressed enough to play in harmony with others. The half-time feeling in 3 at that moment also has significance, relating (rhythmically) to those important "3 notes" again.

I really hope you enjoy performing and listening to this piece as much as I have enjoyed creating it!

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

6

poco più mosso

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 più mosso

Tpt. in B $\flat$

1

2

3

Hn. in F

1

2

Trb.

1

2

Euph.

Tuba

Mall. Perc.

1

2

Timp.

Perc.

1

2

Wind Chimes

p

7 8 9 10 11 12 13

molto rit. 15 ♩ = 80

Fl. *mp*

Ob. *mp*

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

2 *mp*

3

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

Bsn. *mp*

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

2 *mp*

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

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

molto rit. 15 ♩ = 80

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

2 *mp*

3 *mp* a2

Hn. in F 1 *mp*

2 *mp* *mf*

Trb. 1 *mf* *p* Tutti *mp*

2 *mf* *p* Euph. Tutti *mp*

Euph. *mf* *p*

Tuba *mp*

Mall. Perc. 1

2

Timp.

Perc. 1 Sus. Cym. *ppp* *mp* I.v. *ppp*

2

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.

Med.-Hard Mallets
mp

Marimba optional from Meas. 27-43
mp

f High Shaker
mp

S.D.
B.D.
p

CPS226F

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 $\flat$

Tpt. in B $\flat$

1

2

3

Hn. in F

1

2

Trb.

1

2

Euph.

Tuba

Mall. Perc.

1

2

Timp.

Perc.

1

2

43 (2 + 3)

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.

Sus. Cym.

I.v.

Tamb.

pp *f* *mp* *p*

42 43 44 45 46 47

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.

mp

a2

mp

mp

mp

mp

mp

mf

p

mf

48 49 50 51 52 53

CPS226F

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 $\flat$

Tpt.
in B $\flat$

1

2

3

Hn.
in F

1

2

Trb.

1

2

Euph.

Tuba

Mall.
Perc.

1

2

Timp.

Perc.

1

2

Vibra Slap

mf

ff

73

74

75

76

77

78

79

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 $\flat$

79

Tpt.
in B $\flat$

Hn.
in F

Trb.

Euph.

Tuba

Mall.
Perc.

Timp.

Perc.

Vibra Slap

mf

f

ff

79 80 81 82 83 84

87

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.

85

86

87

88

89

90

mp

f

pp

Sus. Cym.

l.v.

Edge of Sus. Cym. w Stick

CPS226F

97

Fl. *ff*

Ob. *ff*

Cl. in B $\flat$ 1 *ff*
2
3

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

Bsn. *ff*

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

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

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

97

Tpt. in B $\flat$ 1 *ff*
2
3

Hn. in F 1 *ff*
2 *ff*

Trb. 1 *ff*
2

Euph. *ff*

Tuba *ff*

Mall. Perc. 1 *ff*
2

Timp. *ff*

Perc. 1 *f*
2 *ff*

97 98 99 100 101 102

ff *p*

21

110

Fl.

Ob.

1 Cl. in B $\flat$

2

3

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

1

2

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

110

1 Tpt. in B $\flat$

2

3

Hn. in F

1

2

Trb.

1

2

Euph.

Tuba

1 Mall. Perc.

2

Timp.

1 Perc.

2

pp 109 *f* 110 *pp* 111 *f* 112 113 114 *pp* 115

Fl. *mf* *f* *ff*

Ob. *mf* *f* *ff*

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

2 *mf* *f* *ff*

3 *mp* *f* *ff*

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

Bsn. *mp* *f* *ff*

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

2 *mp* *f* *ff*

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

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

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

2 *mp* *f* *ff*

3 *mp* *f* *ff*

Hn. in F 1 *mp* *f* *ff*

2 *mp* *f* *ff*

Trb. 1 *mp* *f* *ff*

2 *mp* *f* *ff*

Euph. *mp* *f* *ff*

Tuba *mp* *f* *ff*

Mall. Perc. 1 *mf* *f* *ff*

2 *mf* *f* *ff*

Timp. *mp* *f* *ff*

Perc. 1 *p* l.v. *f* *ff* l.v.

2 *p* l.v. *f* *ff* l.v.

mf 116 117 118 119 120 *p* 121 122 *ff* 123

Full Score

Commissioned by the Andrew Jackson Middle School Band,
Tinsville, Florida under the direction of Jim Matthews

3

Celtic Echoes

LARRY CLARK

Expressive ($\text{♩} = 62$)

2 Soli

Flute

Oboe

Clarinet 1 in B $\flat$

Clarinet 2, 3 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone 1, 2 in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1 in B $\flat$

Trumpet 2, 3 in B $\flat$

Horn 1, 2 in F

Trombone 1, 2

Euphonium

Tuba

Mallet Percussion (Bells, Chimes)

Timpani (A $\flat$, B $\flat$, C, E $\flat$)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal, Triangle, Crash Cymbals)

1 2 3 4 5

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CPS181F

4

rit. 9^{a} tempo

FL

Ob.

CL 1 in B $\flat$

CL 2, 3 in B $\flat$

B. CL in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

6 7 8 9 10

CPS181F

5

FL

Ob.

CL 1 in B $\flat$

CL 2, 3 in B $\flat$

B. CL in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

11 12 13 14 15 16

Sus. Cym.

CPS181F

6

Soli

FL

Ob.

CL 1 in B $\flat$

CL 2, 3 in B $\flat$

B. CL in B $\flat$

Bsn.

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

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$

Tpt. 2, 3 in B $\flat$

Hn. 1, 2 in F

Tbn. 1, 2

Euph.

Tuba

Mall. Perc.

Temp.

Perc. 1

Perc. 2

17 18 19 20 21

CPS181F

Dorian Dialogue

JOSEPH COMPELLO

3

Pesante ($\text{♩} = 104$)

Picc.

Piccolo Flute

Oboe

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet in B $\flat$

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion (Glockenspiel)

Timpani (G, C)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Crash Cymbals, Triangle)

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CPS206F

4

Fl.

Ob.

Cl. in B $\flat$

Bs. 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

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

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CPS206F

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- Careful selection of keys and degree of difficulty for advancing groups

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