



Spirit of Concord

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
B \flat Clarinet 1	6
B \flat Clarinet 2	6
Bass Clarinet	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	6
B \flat Trumpet 2	6
Horn in F	4
Trombone/Euphonium/Bassoon	6
Baritone E.C.	2
Tuba	4
String Bass	2
Timpani (Opt.)	2
Mallets	2
Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Crash Cymbals, Suspended Cymbal, Tambourine	

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ABOUT THE COMPOSER



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, aspenwoodmusic.com, and a highly sought-after conductor and clinician. 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, the Midwest Clinic in Chicago, and other international events. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition and also served as the 2025 TBA Texas Bandmasters Association Featured Composer. She has arranged and orchestrated marching shows for multitudes of high school bands nationwide, as well as The Crossmen Drum Corps. Chambers travels coast-to-coast conducting music ensembles of all ability levels and ages, and she has now joined the Conn Selmer Educational Team as an Educational Clinician. 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, Will Strieder, John Paynter, Arnold Jacobs, James Sudduth, and Pat Anthony.

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.



aspenwoodmusic.com



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Spirit of Concord

CAROL BRITTIN CHAMBERS
(ASCAP)

With Dignity ♩ = c. 104

5

The musical score is arranged for a full band. It features the following instruments and parts:

- Flute**: Treble clef, playing a melodic line.
- Oboe (Opt. Flute 2)**: Treble clef, playing a melodic line.
- B♭ Clarinet 1 & 2**: Treble clef, playing a melodic line.
- Bass Clarinet**: Bass clef, playing a melodic line.
- Alto Saxophone**: Treble clef, playing a melodic line.
- Tenor Saxophone**: Treble clef, playing a melodic line.
- Baritone Saxophone**: Treble clef, playing a melodic line.
- B♭ Trumpet 1 & 2**: Treble clef, playing a melodic line.
- Horn in F**: Treble clef, playing a melodic line.
- Trombone/Euphonium/Bassoon**: Bass clef, playing a melodic line.
- Tuba**: Bass clef, playing a melodic line.
- Timpani (Opt.)**: Bass clef, playing a melodic line.
- Mallets (Bells)**: Treble clef, playing a melodic line.
- Percussion 1 (Snare Drum, Bass Drum)**: Treble clef, playing a rhythmic pattern.
- Percussion 2 (Crash Cymbals, Suspended Cymbal, Tambourine)**: Treble clef, playing a rhythmic pattern.

The score includes dynamic markings such as *f* (forte) and performance instructions like "Snares off" and "dampen on 2". A large watermark "For Preview Only Excelcia Music Publishing" is overlaid on the score.

1 2 3 4 5

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. 1

Perc. 2

Suspended Cymbal

mp — *f*

17

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. 1

Perc. 2

Tambourine

mp \longleftarrow *f* *mf*

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. 1

Perc. 2

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Snares on

Sus. Cym. *p*

25

Fl. *f* *mf*

Ob. *f* *mf*

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

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

B. Cl. *f* *mp*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f* *mp*

25

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

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

Hn. *f*

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

Tuba *f* *mp*

Timp.

Mal. *f* *mf*

Perc. 1 *f* *mp*

Perc. 2 *f* dampen on 2 Tamb. *mp*

31

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. 1

Perc. 2

mp *mf* *f*

Sus. Cym.

mp *f*

35

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

35

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn./
Euph./
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

43

Fl. *sub. p* *f*

Ob. *sub. p* *f*

B \flat Cl. 1 *sub. p* *f*

B \flat Cl. 2 *sub. p* *f*

B. Cl. *sub. p* *f*

A. Sax. *sub. p* *f*

T. Sax. *sub. p* *f*

B. Sax. *sub. p* *f*

B \flat Tpt. 1 *sub. p* *f*

B \flat Tpt. 2 *sub. p* *f*

Hn. *sub. p* *f*

Tbn./Euph./Bsn. *sub. p* *f*

Tuba *sub. p* *f*

Timp. *sub. p* *f*

Mal. *sub. p* *f*

Perc. 1 *sub. p* *f* *mf*

Perc. 2 *sub. p* *f* *mf* Tamb.

pp *f* *mf*

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. 1

Perc. 2

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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. 1

Perc. 2

mp

p

f

Crash Cymbals

59

59

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. 1

Perc. 2

Sus. Cym.

mp — *f*



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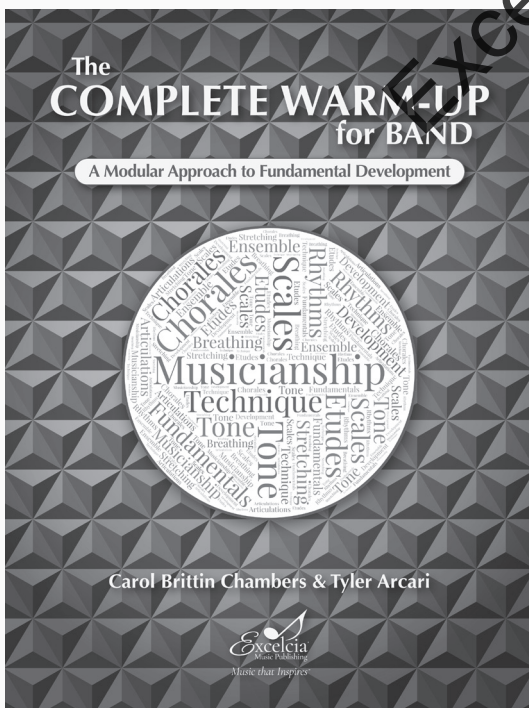
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