



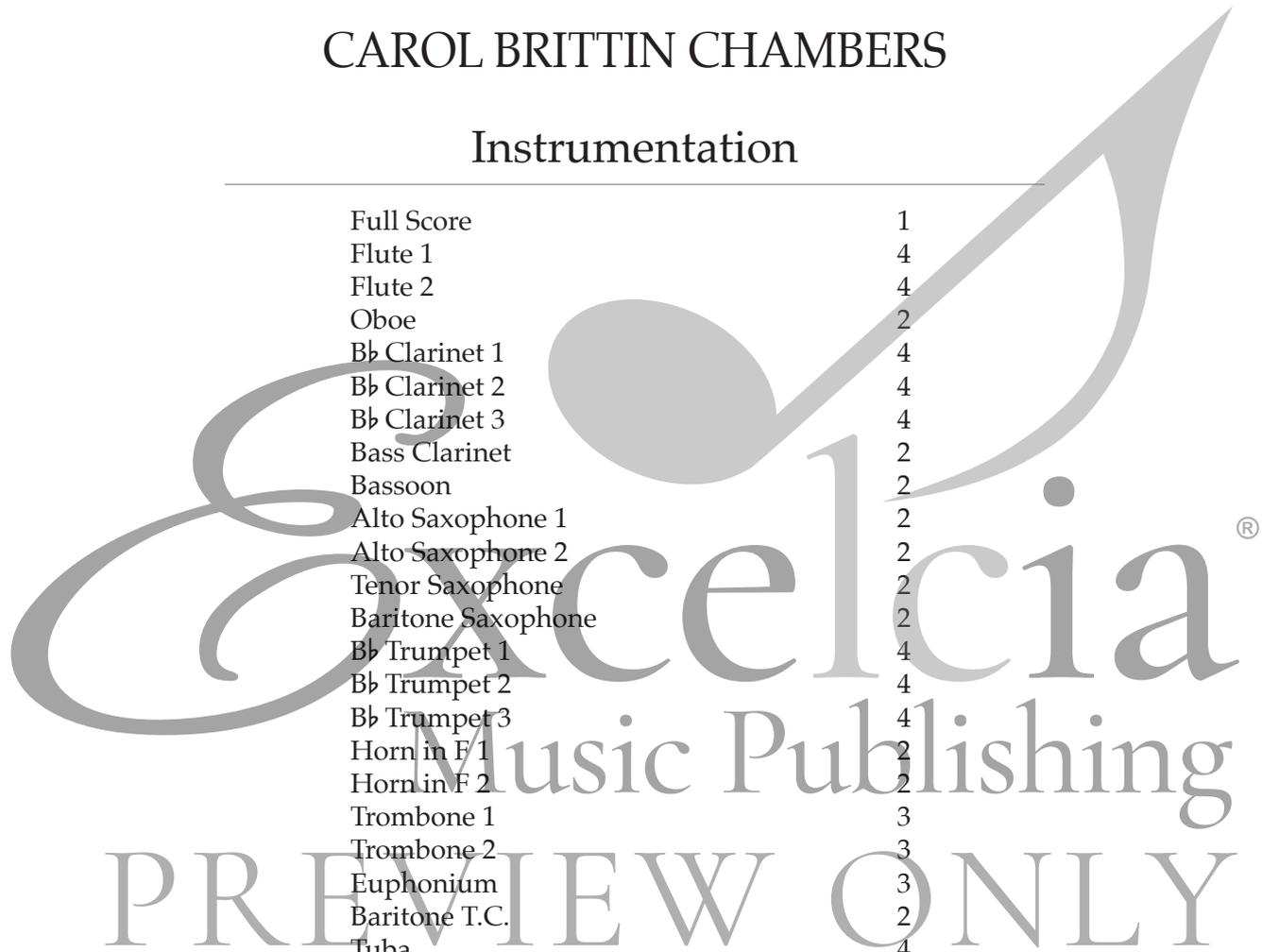
# Kalos Eidos

(Kaleidoscope)

CAROL BRITTIN CHAMBERS

## Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: G: E♭) (Triangle, Opt. Castanets)	3
Mallets	4
Bells, Marimba, Vibraphone, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	9
Tambourine, Suspended Cymbal, High Shaker, Vibraslap, Ocean Drum, Wind Chimes, Sizzle Cymbal, Castanets, Temple Blocks	



## 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 Strieder.

## KALOS EIDOS (KALEIDOSCOPE)

*Kalos Eidos* [kuh:.lós éhr:.dos] was commissioned in 2019 by the MBDA Young Band Literature Session Committee and Partners. The consortium schools and directors are as follows:

Blaine High School, *Mike Hebert*  
Buffalo High School, *Scott Rabehl & Michael Knutson*  
Chaska High School, *Timothy Beckler*  
Hopkins Westwind Concert Band, *Michael Anderson*  
Kasson-Mantorville High School, *Anthony C. Boldt*  
Mahtomedi High School, *Michael Moeller*  
Minneapolis South High School, *Eric Sayre*

Rochester Century High School, *Amanda Kaus*  
South View Middle School, *Charles Weise & Megan Palmer*  
St. Anthony Middle School, *Chris Ravndal & Jill Westermeyer*  
St. Croix Preparatory Academy, *James DeCaro*  
Wayzata High School, *Donald Krubsack, David Elmhirst, Daniel Tewalt*  
Winona Municipal Band, *Levi Lundak*

## WOMEN BAND DIRECTORS INTERNATIONAL (WBDI) 2019 COMPOSITION COMPETITION

*Kalos Eidos* was also named the winner of the Women Band Directors International (WBDI) 2019 Composition Competition. The premiere concert for this event was performed by the University of Southern Mississippi Wind Ensemble in October 2019, Dr. Catherine Rand, conductor. The consortium members for the WBDI Composition Competition are as follows:

Sarah Aymond, *Assistant Director of Bands, Roosevelt High School, Sioux Falls, SD*  
Robyn Bell, *Director of Instrumental Studies, State College of Florida, Bradenton, FL*  
Brittan Braddock, *Director of Bands, University of West Florida, Pensacola, FL*  
Paula Crider, *retired*  
Marykate Kuhne, *Assistant Director of Bands, Illinois State University, Normal, IN*  
Andrea Mack, *Director of Bands, Manistee High School, Manistee, MI*  
Darla McBryde, *Director of Bands, Timber Creek High School, Keller, TX*  
Catherine Rand, *Director of Bands, University of Southern Mississippi, Hattiesburg, MS (premiere)*  
Shannon Shaker, *Director of Bands, Frostburg State University, Frostburg, MD*  
Tau Beta Sigma National Honorary Sorority  
Linda Thompson, *retired*  
Chiyo Trauernicht, *Instrumental Music Teacher, Otte Middle School, Blaire, NE*  
Sally S. Wagner, *retired*

## PROGRAM NOTES

*Kalos Eidos* is a programmatic work meant to musically portray the characteristics of a kaleidoscope.

I originally intended to title the piece, simply, *Kaleidoscope*, but as I began to learn more about the origin of the word, I became very intrigued. Most people know that a kaleidoscope is an optical device, or tube, containing mirrors and bits of colored glass or paper. When the tube is rotated, an endless variety of patterns can be seen. But the word itself is derived from the Greek words “kalos” (beautiful) and “eidos” (form or shape.) The word scope refers to seeing and observing, thereby forming the complete definition: **the observation of beautiful forms or shapes.**

As I related this to music, I began to envision with my ears various colors and patterns, similar to what one sees with the eyes when viewing a kaleidoscope.

Right from the very beginning, I try to convey the image of a kaleidoscope being turned or spun and colors/patterns starting to mix together. The four *colors* I use throughout the piece (musically known as timbres) are these: upper woodwinds, upper brass, low-sounding instruments, and percussion. There are many percussion instruments incorporated throughout, including an ocean drum in the middle slow section. The ocean drum very much reminds me of the undulating sounds one might hear as the kaleidoscope is being turned.

The two main patterns I use throughout the piece are these: a 3-note slurred motif (i.e. Flute-measure 3, upper woodwinds-meas. 21, Euphonium solo-meas. 28, woodwinds-meas. 70, etc.) contrasted with a more angular, articulated motif (i.e. Mallets – meas. 1, staccato woodwinds – meas. 17, Trumpets-meas. 30, Lows-meas. 46, Snare-meas. 53, Low melody passed around starting at meas. 95, etc.)

The overall form of the piece is Fast, Slow, Fast, depicting 3 main episodes. These episodes are somewhat different from each other, but they also share similar colors and patterns, as all kaleidoscopes do. The very ending is a reverse bookend of the beginning; in other words, the beginning starts simply and continues to get busier and more complex, while the ending gradually winds down until the kaleidoscope eventually stops spinning and comes to rest.

# Kalos Eidos

(Kaleidoscope)

CAROL BRITTIN CHAMBERS  
(ASCAP)

Full Score

Allegro ♩ = 148-152

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani  
(F, G, E)  
(Triangle,  
Opt. Castanets)

Mallets  
(Marimba, Bells,  
Vibraphone,  
Chimes)

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Tambourine,  
Suspended Cymbal,  
High Shaker, Vibraslap,  
Ocean Drum, Wind Chimes,  
Sizzle Cymbal, Castanets,  
Temple Blocks)

Allegro ♩ = 148-152

1.

*mp*

2.

7

1.

*mp*

7

Allegro ♩ = 148-152

7

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1 2 3 4 5 6 7

*p*

13

Fl. 1, 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Triangle

Timp.

Mal.

Perc. 1

Perc. 2

*mp*

*mf*

*mf*

13

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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

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

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21

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

21

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

3 *mp*

2 *mf*

4 *f*

3 *mp*

2 *mf*

4 *f*

4 *mp*

4 *mf*

4 *f*

4 *mp*

4 *mf*

4 *f*

3 *mp*

2 *mf*

4 *f*

4 *mp*

4 *mf*

4 *f*

3 *mp*

2 *mf*

4 *f*

4 *mp*

4 *mf*

4 *f*

4 *mp*

4 *mf*

4 *f*

3 Bells Plastic Mall. *mp*

2 *mf*

4 *f*

4 *mp*

4 *mf*

4 *f*

4 *mf*

4 *f*

28

Fl. 1, 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cue: Tuba

Cue: Euph.

St. Mute

Solo

Shaker

*mf*

*f*

*mp*

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

6 3 6

8 4 8

36

Fl. 1, 2

Ob.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B<sup>b</sup> Tpt. 1

B<sup>b</sup> Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Score for Kalos Eidos - Full Score, page 6. The score is arranged in a multi-staff format, showing measures 32 through 36. The instrumentation includes:

- Flute 1 & 2 (Fl. 1, 2)
- Oboe (Ob.)
- Clarinet in Bb 1 (B<sup>b</sup> Cl. 1)
- Clarinet in Bb 2 & 3 (B<sup>b</sup> Cl. 2, 3)
- Bass Clarinet (B. Cl.)
- Bassoon (Bsn.)
- Alto Saxophone 1 & 2 (A. Sax. 1, 2)
- Tenor Saxophone (T. Sax.)
- Bass Saxophone (B. Sax.)
- Trumpet in Bb 1 (B<sup>b</sup> Tpt. 1)
- Trumpet in Bb 2 & 3 (B<sup>b</sup> Tpt. 2, 3)
- Horn 1 & 2 (Hn. 1, 2)
- Trombone 1 & 2 (Tbn. 1, 2)
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)
- Mallet Percussion (Mal.)
- Percussion 1 (Perc. 1)
- Percussion 2 (Perc. 2)

The score features a large watermark reading "Excelcia Music Publishing PREVIEW ONLY" across the center. Measure numbers 32, 33, 34, 35, and 36 are indicated at the bottom of the page. Dynamic markings such as *mf*, *mp*, and *f* are present throughout the score.



44

Fl. 1, 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

44

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Open

a2 Open

Brass Mall.

Sus. Cym.

l.v.

*mf*

*f*

*mp*

*pp*

Kalos Eidos - Full Score

*rit.*  $\text{♩} = 92$

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

Ocean Drum

*f* *mp* *f* *mp*

*rit.*  $\text{♩} = 92$

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58 Cue: Oboe Solo

Fl. 1, 2

Ob. *mf* Solo

B $\flat$  Cl. 1 *mf* div. unis.

B $\flat$  Cl. 2, 3 *mp*

B. Cl.

Bsn. *mp*

A. Sax. 1, 2

T. Sax.

B. Sax. *mp* Cue: Bassoon

58 B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2 *mp* Cue: Bassoon

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

3  
4  
3  
4  
3  
4  
3  
4  
3  
4  
3  
4

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66 Adagio

Fl. 1, 2  
Ob.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2, 3  
B. Cl.  
Bsn.  
A. Sax. 1, 2  
T. Sax.  
B. Sax.  
B $\flat$  Tpt. 1  
B $\flat$  Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1, 2  
Euph.  
Tuba  
Timp.  
Mal.  
Perc. 1  
Perc. 2

Play 1.  
*mf* 3 3 3  
Tutti  
*mf* 3 3 3  
2. 3 3 3  
*mf*  
*mf*  
Cue: Horn  
*mf*  
*mf*  
1. 3 3 3  
*mf* Play  
*mf*  
Solo or Soli  
*mf* Tutti  
a2  
*mf* Play  
*mf*  
Wind Chimes  
*mp*  
Ocean Drum ends

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

Sus. Cym.

Wind Chimes cont. 2 more meas.

*mp*

77

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

77

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

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

a2 a2 a2 a2 a2 a2 a2 a2

3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4 3 4

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Sizzle Cym.

85 Più mosso ♩ = 100

a2 *rall.*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

85 Più mosso ♩ = 100

*f* *mp* *rall.*

*f* *mp*

*f* *mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mp* Sus. Cym.

*p*

89 ♩ = 140

*accel.*

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

*f* *p* *mp* *mf* *mf* *mf*

Solo or Soli

Cue: Bassoon

Cue: Bassoon

Cue: Bassoon

G - B♭

3  
4  
3  
4  
3  
4  
3  
4  
3  
4  
3  
4  
3  
4  
3  
4



103

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

103

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

Bells  
Plastic Mall.

Temple Blocks

*f*

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112

Fl. 1, 2  
3  
4

Ob.  
3  
4

B♭ Cl. 1  
3  
4

B♭ Cl. 2, 3  
3  
4

B. Cl.  
3  
4

Bsn.  
3  
4

A. Sax. 1, 2  
3  
4

T. Sax.  
3  
4

B. Sax.  
3  
4

112

B♭ Tpt. 1  
3  
4

B♭ Tpt. 2, 3  
3  
4

Hn. 1, 2  
3  
4

Tbn. 1, 2  
3  
4

Euph.  
3  
4

Tuba  
3  
4

Timp.  
3  
4

Mal.  
3  
4

Perc. 1  
3  
4

Perc. 2  
3  
4

Chimes  
ff

l.v.

f mf

f mf

f mf

f





132

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

*p*

*ff*

*mf*

*ff*

*mf*

131

132

133

134

135

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136

Fl. 1, 2 *f* *mf* Tutti

Ob.

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2, 3 *f* *mf*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

A. Sax. 1, 2 *f* *mf*

T. Sax. *mf* *mp*

B. Sax.

136

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mf* *mp*

Tbn. 1, 2 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Timp.

Mal. *f* *mf* Bells Brass Mall.

Perc. 1 *f* *mf*

Perc. 2 *mf* *mp* Sus. Cym. with stick end

144

Fl. 1, 2

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

1.

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*p*

*mf*

*mp*

*p*

Ocean Drum

Let Ocean Drum fade out naturally

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