



Alegría

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
Bb Clarinet 1	4
Bb Clarinet 2	4
Bb Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
Bb Trumpet 1	4
Bb Trumpet 2	4
Bb Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Marching Machine, Maracas	
Mallets	5
Bells, Marimba, Xylophone	
Woodblock, Tambourine	
Percussion 1	3
Snare Drum, Bass Drum, Temple Blocks	
Percussion 2	6
Tambourine, Hi-hat, Bongos,	
Triangle, Maracas, Tom-toms	
Percussion 3	6
Tam-tam, Suspended Cymbal,	
Vibraslap, Ratchet, Castanets, Claves	



About the Composer

Carol's music is creative and fun for everyone. Her music teaches valuable musical concepts while incorporating unique grooves and memorable melodies.

Alegría

Alegría was commissioned by the International Bandmasters Fraternity, Phi Beta Mu, and it was premiered at the Midwest Clinic in Chicago, IL, December 2022, by the Artie Henry Middle School Honors Band, Robert Herrings, director. Phi Beta Mu International Bandmasters Fraternity is an honorary fraternity for band directors. There are currently 41 active chapters in the United States, Canada, and Brazil. Phi Beta Mu, is a non-political, non-profit fraternity promoting fellowship among its members, encouraging the building of better bands, developing better musicians throughout the world, fostering a deeper appreciation for quality wind literature, and encouraging widespread interest in band performance. The consortium participants are as follows:

Alpha Chapter (Texas)
Alpha Gamma Chapter (North Dakota)
Delta Chapter (Mississippi)
Eta Chapter (Tennessee)
Gamma Chapter (Indiana)
Iota Chapter (Kansas)
Kappa Chapter (Colorado)
Mu Alpha Chapter (Alberta, Canada)
Omicron Chapter (Arkansas)
Rho Chapter (Alabama)
Sigma Chi Chapter (Wyoming)
Theta Chapter (South Carolina)
John M. (Jay) Watkins, Jr., University of Florida
Symphonic Band (Omega Chapter)
Mississippi State University Bands

Anonymous, David Lambert for his service to
Phi Beta Mu International
Anonymous, Scott Coulson for his service to
Alpha Chapter In Memory of Larry Tucker,
Alpha Chapter Past President, from his loving family
William Powers (Nu Chapter, Pennsylvania),
In Memory of Robert Z. Zellner
Jacqueline Gilley (Beta Chapter, Oklahoma),
In Honor of Eldon Jansen
David and Sheryl Lambert (Alpha Chapter),
In Memory of Melvin Montgomery, Stephen F.
Austin University 1968-1986
Keith and June Bearden Alpha Chapter),
In Memory of Robert Mayes

PROGRAM NOTES

The word *Alegría*, with varied spellings, exists in several languages, such as Spanish, Portuguese, and Italian. The word means joy, happiness, cheerfulness. When I set out to write this piece, overall I wanted to create something fun and upbeat, with many definite moments of high energy. However, “fun” music to me is based on much more than one tempo marking or one tonality (i.e. *allegro*, major scale). “Fun” music takes me on some type of journey, in which I feel a range of emotions throughout. Perhaps at some point I feel engaged and captivated, curious as to what will happen next; at another moment, I find myself grinning because of a humorous, quirky quote; at other times, I completely savor a unique-sounding mode, a beautiful melody, or an energetic groove that makes me want to get up and dance.

Aside from incorporating varying stylistic episodes in this piece, I also wanted to “show joy” through my use of instrument choices throughout. Creating a “circus-like” moment with the saxes and piccolo at measure 48 that emulates the sound of a calliope or accordion was purposeful, as was my nod to the latin-based title, *Alegría*, with the trumpet and low brass mini-fanfares starting at measure 62. Certainly a variety of percussion instruments were included, most notably the tambourine(s) at the end. Throughout history, tambourines have been played by people of all ages in all types of celebratory music, thereby elevating them to one of the most joyful instruments that exists!

I hope you experience a variety of emotions as you interact with this piece, but especially that of great joy! “*Que Alegría!*”



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Wingert-Jones Publications

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Alegría

CAROL BRITTIN CHAMBERS
(ASCAP)

With Excitement! ♩ = 76

Flute 1, 2 (Piccolo)

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, B♭, C, E♭)
Marching Machine,
Maracas

Mallets (Bells, Marimba, Xylophone, Woodblock, Tambourine)

Percussion 1 (Snare Drum, Bass Drum, Temple Blocks)

Percussion 2 (Tambourine, Hi-hat, Bongos, Triangle, Maracas, Tom-toms)

Percussion 3 (Tam-tam, Suspended Cymbal, Vibraslap, Ratchet, Castanets, Claves)

Tam-tam: Solo

Tambourine

pppp

f

1 2 3 4 5 6

$\text{♩} = 136$ **8**

FL. 1,2 (Picc.) **4** f

Ob. **4** f

B♭ Cl. 1 **4** f

B♭ Cl. 2, 3 **8** f

B. Cl. f

Bsn. f

A. Sax. 1, 2 f

T. Sax. f

B. Sax. f

$\text{♩} = 136$ **8**

B♭ Tpt. 1 f

B♭ Tpt. 2, 3 f

Hn. 1, 2 **4** f

Tbn. 1, 2 f

Euph. f

Tuba f

Timp. **4** f

Mal. **4** f *Marching Machine* mp

Marimba: rubber mallets

mf Bells

Perc. 1 **4** f mp

Perc. 2 mp *Hi-hat: closed*

Perc. 3 mp

*Perc. 3, Cover Marimba on the Mallet part Meas. 8-14.

7 8 9 10 11 12

14

Fl. 1,2 (Picc.) *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *mf*

Bsn. *mf*

A. Sax. 1, 2 *mf*

T. Sax. *mp*

B. Sax. *mp*

14

B♭ Tpt. 1 *mp*

B♭ Tpt. 2, 3 *mp*

Hn. 1, 2 *mp*

Tbn. 1, 2 *mp*

Euph. *mp*

Tuba *mp*

Timp.

Mal.

Perc. 1 *mf* On Drum

Perc. 2 *mf*

Perc. 3

13

14

15

16

17

18

24

26

Fl. 1,2 (Picc.) *mp* *f*

Ob. *mp* *f*

B♭ Cl. 1 *mp* *f*

B♭ Cl. 2, 3 *mp* *f*

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

Bsn. *mp* *f* *mf*

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

T. Sax. *mp* *f* *mf*

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

26

B♭ Tpt. 1 *mp* *f*

B♭ Tpt. 2, 3 *mp* *f*

Hn. 1, 2 *mp* *f* *mf*

Tbn. 1, 2 *mp* *f*

Euph. *mp* *f* *mf*

Tuba *mp* *f* *mf*

Timp. *mp* *f*

Mal. *mp* *f*

Perc. 1 *mp* *mf*

Perc. 2 *f*

Perc. 3 *pp* *f*

Bells

Bongos

Sus. Cym.

25 26 27 28 29 30

32

Fl. 1,2 (Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

32

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

div.

Euph.

Tuba

Maracas

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Rims

Vibra Slap

On Drum

31 32 33 34 35 36

42 +Picc.

FL. 1,2 (Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

42

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Xylophone

Perc. 1

Perc. 2

Perc. 3

37 38 39 40 41 42

48

52

Picc. Solo

f

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

52

Solo

f

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Ratchet

f

49 50 51 52 53 54 55

CBW2309FS

rit. 60 ♩ = 76

Fl. 1, 2 (Picc.)

Ob. *mp*

B♭ Cl. 1

B♭ Cl. 2, 3 *mp*

B. Cl. *mp*

Bsn.

A. Sax. 1, 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

rit. 60 ♩ = 76

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *mp*

Tbn. 1, 2

Euph. Solo *f*

Tuba *mp*

Timp. *mp*

Mal. Woodblock *f*

Perc. 1

Perc. 2 Triangle *f*

Perc. 3

4 4 3 4 4 3 4 4

56 57 58 59 60 61

Flutes Tutti (-Picc.)

Flutes Tutti (-Picc.)

62 63 64 65 66 67

CBW2309FS

[illegible]

FL. 1,2 (Picc.)

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

Perc. 3

Tom-toms

Tam-tam

82 83 84 85 86 87 88

pppp

f *mf* *ff*

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89 (-Picc.) 93

Fl. 1, 2 (Picc.) *f* *mf*

Ob. *f* *mf*

B♭ Cl. 1 *f* *mf*

B♭ Cl. 2, 3 *f* *mf*

B. Cl. *f*

Bsn. *f*

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

T. Sax. *f*

B. Sax. *f*

89 93

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Mal. *mf*

Snare Drum *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Claves *f*

Perc. 3 *f*

89 90 91 92 93 94

FL. 1,2 (Picc.) *f* *sub. p*

Ob. *f* *sub. p*

B♭ Cl. 1 *f* *sub. p*

B♭ Cl. 2, 3 *f* *sub. p*

B. Cl. *sub. p*

Bsn. *sub. p*

A. Sax. 1, 2 *f* *sub. p*

T. Sax. *sub. p*

B. Sax. *sub. p*

B♭ Tpt. 1 *sub. p*

B♭ Tpt. 2, 3 *sub. p*

Hn. 1, 2 *sub. p*

Tbn. 1, 2 *sub. p*

Euph. *sub. p*

Tuba *sub. p*

Timp.

Mal. *sub. p*

Perc. 1 *sub. p*

Perc. 2 *sub. p*

Perc. 3 *sub. p*

Sus. Cym.

Hi-hat: closed

ppp *mf*

95 96 97 98 99 100

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108

Fl. 1,2 (Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

108

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Xylophone

Tamb. Cue

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Tambourine

ppp $\rightarrow$ f

ppp $\rightarrow$ f

Alegría - Full Score

21

*Regarding Tambourines:

The Tambourine rhythm is cued in certain parts,
but feel free to assign the additional Tambourines
to any members of the band.

*2 More Tambourines

116 +Picc.

Fl. 1,2 (Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

116

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Tamb. Cue

Tamb. Cue

ppp *f*

*2 More Tambourines

*2 More Tambourines

ppp

 f

ppp

 f

125

+Picc.

Fl. 1, 2 (Picc.)

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

125

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Solo

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

ppp *f*

Alegría - Full Score

131

(Picc. B. instead of D)

FL. 1,2 (Picc.)

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

Perc. 3

131

130

131

132

133

134

ppp

f

ppp

f