



Symphonic Dance No. 1

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Piccolo	2
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon 1	2
Bassoon 2	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
Trombone 3	3
Euphonium	4
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	4
Vibraphone, Marimba, Xylophone, Triangle	
Percussion 1	3
Snare Drum, Bass Drum, Hi-hat	
Percussion 2	3
Bongos, Temple Blocks, Crash Cymbals	
Percussion 3	5
Suspended Cymbal, Small Maracas, Tambourine, Triangle, Tom-toms	



ABOUT THE COMPOSER



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC. She lives in San Antonio, Texas, where she is also on the music faculty at Texas Lutheran University.

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, including the Midwest Clinic in Chicago. She was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps.

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, John Paynter, Arnold Jacobs, James Sudduth, and Will Strieder.

SYMPHONIC DANCE NO. 1

Symphonic Dance No. 1 was commissioned by Friends University Concert Band, Wichita, Kansas, Shawn M. Knopp, director and Wichita East High School, Wichita, Kansas, Maranda Wilson, director, and it premiered in the spring of 2022. The consortium participants & directors are as follows:

Andale High School Braden Oliphant	Friends University Shawn M. Knopp	Topeka High School Jennifer Antonetti
Arkansas City High School Chris VanGilder	Kansas State University Dr. Frank Tracz	Trinity Academy Ryan Royle
Baker University Dr. Frank Perez	Newton High School Greg Bergman	Wichita East High School Maranda Wilson, Carla Chapman
Derby High School Adam Devault, Rachel Villareale, Victoria Griffitt	Rock Creek High School Jay Koupal	Wichita South High School Lisa Brown
Free State High School Randy Fillmore, Melissa Smith, Collin Watgen	Rose Hill High School Nate Hills	

I absolutely love writing dance music! *Symphonic Dance No. 1* is what I would call an Americana dance "of instruments," (as opposed to people or particular groups). In other words, the two main dance melodies in this piece (Measure 7 and Measure 30), as well as the opening rhythmic figure, are passed around continuously between various timbres of instruments, with differing combinations, treatments, and moods. Sometimes the dance is between only a few solo voices and sounds a bit mysterious, while other moments call for an entirely different group taking the melodic lead and counter-lines, creating an almost comical effect. No doubt, there are times when everyone joins the party, combining a fusion of elements and styles such as classical, jazz, latin, and even rock. During my entire life and musical career, I have been tremendously affected by two other American composers, Aaron Copland and Leonard Bernstein. I feel certain that their influences have always shaped my writing in general and most definitely contributed on some level to the creation of this particular work, *Symphonic Dance No. 1*.



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CAROL BRITTIN CHAMBERS
(ASCAP)

Recording available on all major streaming services

MCB2401FS

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4/4

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

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ff

ff

ff

ff

ff

26

ff

Vibraphone

f

mf

30

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

Cue: Bassoon

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

30

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

G to B $\flat$ D to E $\flat$

Timp.

Mal.

Perc. 1

Perc. 2

Tri.

Perc. 3

mf

sim.

30 31 32 33 34 35

36 40

Picc. Solo *mf*
Cue: Picc. Solo

Fl. 1, 2 *mf*

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3 *mf*
Play

B. Cl. *mf*

Bsn. 1, 2 *mf*

A. Sax. 1, 2

T. Sax.

B. Sax. *mf*
Cue: Bass Cl.

36 40

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mp*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*

Timp. Both sticks on Rims *mf*

Mal. Marimba *mp*

Perc. 1 Hi-Hat *mf*
Temple Blocks

Perc. 2 *mf*

Perc. 3 Ride bell: triangle beater *mf*

mf

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Tutti

Play: Fl. 1 only

mf

mf

Play

mf

mf

a2

Sus. Cym.

ppp

48

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

48

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

On Drum

Timp.

Mal.

S.D.

Perc. 1

Crash Cymbals

Perc. 2

Choke on counts 2 and 4

Perc. 3

Preview Only

Excelcia Music Publishing

Preview Only

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$$ff$$

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

mf

Preview Only

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Preview Only

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67

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

67

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Div.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

3 4 4 3 4 4

ppp *f* *ppp* *f*

Symphonic Dance No. 1 - Full Score

17

This image shows a page of a musical score, likely for a large orchestra or concert band. The score is written for multiple instruments, including Piccolo (Picc.), Flutes (Fl. 1, 2), Oboe (Ob.), B♭ Clarinets (B♭ Cl. 1, 2, 3), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1, 2), Alto Saxophones (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), B♭ Trumpets (B♭ Tpt. 1, 2, 3), Horns (Hn. 1, 2), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mal.), and Percussion (Perc. 1, 2, 3). The score is divided into measures, with a large number '75' indicating the measure number. The key signature is B♭ major (two flats). The time signature is 4/4. The score includes dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A large diagonal watermark reading 'Excelcia Music Publishing' is overlaid across the page.

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

78 79 80 81 82

88

89 91

Picc. *ff* *mf*

Fl. 1, 2 *ff* *mf*

Ob. *ff* *mf*

B♭ Cl. 1 *ff* *mf*

B♭ Cl. 2, 3 *ff* *mf*

B. Cl. *ff* *mf*

Bsn. 1, 2 *ff* *mf*

A. Sax. 1, 2 *ff*

T. Sax. *ff* Cue: Bassoon 1 *mf*

B. Sax. *ff* Cue: Bassoon 2 *mf*

89 91

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Tbn. 1, 2 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff* *mp*

Mal. *ff*

Perc. 1 *ff* Stick clicks *mf*

Perc. 2 *ff* Bongos *mp*

Perc. 3 *ff* Tamb. *mf*

ff *mf*

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MCB2401FS

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

mf

mf

mf

pp

Section: stems down

4

4

4

4

107

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

107

Tutti

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

f *pp* *f*

115

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hr. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Marimba

Cr. Cym.

pp *f*

113 114 115 116 117 118

123

127

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

f

pp

125

126

127

128

129

130

133

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Div.

f *ff* *mp* *ff*