



Fuzion

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B $\flat$ Clarinet 1	4
B $\flat$ Clarinet 2	4
B $\flat$ 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 $\flat$ Trumpet 1	4
B $\flat$ Trumpet 2	4
B $\flat$ 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
String Bass	2
Timpani (D: F: B $\flat$: E $\flat$)	2
Mallets 1	4
Vibraphone, Bells, Claves, Vibraslap	
Mallets 2	2
Marimba	
Percussion 1	2
Snare Drum, Bass Drum, Castinets	
Percussion 2	7
Hi-hat, Small Shaker, 2 Bongos, 3 Tom-toms, 3 Temple Blocks, Medium Shaker, Tambourine	
Percussion 3	4
Suspended Cymbal, Tambourine, 2 Agogo Bells, Tam-tam	



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.

FUZION

Fuzion was Commissioned by the Polk County Public Schools through a grant from the Universal Orlando Foundation, Inc. for the Harrison School for the Arts, Rob Lambert, director. It premiered in 2022.

At a very young age, I began studying piano extensively and continued on into my college years. I remember in about third grade, when I had developed a certain amount of technical skill, my piano teacher began introducing me to Bach inventions. These became some of my favorite pieces to practice and perform, especially the inventions in A Minor, D Minor, and F Major! Of course as I continued to study music, not only in the piano world, but also orchestra, concert band, and jazz band, my proverbial playlist began to grow immensely.

I have always told people that I love a variety of musical styles and sounds, and I have therefore been influenced by a variety of ensembles and composers. One group that I absolutely grew to love was the Pat Metheny Group, certainly one of the legends in fusion jazz that was so creative in the use of tuneful improvisation, mixed meter, and influences from other cultures.

With this concert piece, *Fuzion*, I was inspired to write something that incorporated influences from my entire musical journey and in short, music that I love. Right from the start, you'll hear some underlying jazz chords, then the overlaying first statement of the Bach Invention in A Minor. The inventions in D Minor and F Major soon appear and are intertwined throughout the entire piece, along with some new melodic themes that I created. As the piece moves along, I continue to "fuse" a variety of styles, percussion sounds, meters, and chords. Some of the more technical material truly comes together in a high-energy, contrapuntal fugue-like section starting at Measure 53. Even though this is not an outright jazz piece, there is definitely strong Metheny influence, which you may be able to hear especially in my themes at Measures 34 and 99. I am honored to pay tribute to both Bach, Metheny, and everyone in between who has shaped me as a musician - *Fuzion*!



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Fuzion

CAROL BRITTIN CHAMBERS
(ASCAP)

$\text{♩} = 80$

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon 1, 2

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

$\text{♩} = 80$

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

String Bass

Timpani
(D: F; B: E)

Vibraphone

Mallets 1
(Vibraphone, Bells, Claves, Vibraslap)

Mallets 2
(Marimba)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Hi-hat, Small Shaker, 2 Bongos, 3 Tom-toms, 3 Temple Blocks, Medium Shaker, Tambourine)

Percussion 3
(Suspended Cymbal, Tambourine, 2 Agogo Bells, Tam-tam)

1 2 3 4 5 6

Più mosso

[7] [11] ♩ = 88

Fl. 1, 2
Ob.
B♭ Cl. 1
B♭ Cl. 2, 3
B. Cl.
Bsn. 1, 2
A. Sax. 1, 2
T. Sax.
B. Sax.

mp mf 3 4

[7] [11] ♩ = 88

B♭ Tpt. 1
B♭ Tpt. 2, 3
Hn. 1, 2
Tbn. 1, 2
Euph.
Tuba
S.B.
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2
Perc. 3

mp mf 3 4

arco pizz. Move to Perc. 3 part

Suspended Cymbal

ppp mp

5

ppp

MCB2302FS

MCB2302FS

A page of musical notation for a piano score. The page contains multiple staves of music, likely for a piano and possibly other instruments. The notation includes various musical notes, rests, and dynamic markings such as 'f' (forte) and 'mf' (mezzo-forte). The music appears to be in a complex, possibly 20th-century style, with many beamed notes and slurs. A large, diagonal watermark reading 'Excelcia Music Publishing' is overlaid across the page.

MCB2302FS

[illegible]

MCB2302FS

mf

[illegible]

This image shows a blank sheet of music paper designed for orchestral or band arrangements. It features ten horizontal systems, each consisting of five staves. The first staff in each system has a treble clef and a key signature of one flat (B-flat). The remaining four staves in each system are empty. A large, light gray watermark is oriented diagonally across the page, containing the text "Preview Only" and "Excelcia Music Publishing".

59

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

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Claves

f

Snares off

mp

mf

MCB2302FS

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

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Bells

mp

f

67

67

67

68

This image shows a page of a musical score for the song "The Rose Tree". The score is written for a piano and voice. It features a key signature of one sharp (F#) and a 4/4 time signature. The music is in common time. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano part consists of a right hand and a left hand. The vocal part is written for a single voice. The score is marked with a large "71" in the center, indicating the page number. The music is written on a grand staff with a treble and bass clef. The piano introduction begins with a series of eighth notes in the right hand and a series of quarter notes in the left hand. The vocal melody enters in the second measure. The piano accompaniment provides a steady harmonic support for the vocal melody. The score is marked with a large "71" in the center, indicating the page number. The music is written on a grand staff with a treble and bass clef. The piano introduction begins with a series of eighth notes in the right hand and a series of quarter notes in the left hand. The vocal melody enters in the second measure. The piano accompaniment provides a steady harmonic support for the vocal melody.

75

Fl. 1, 2 *f*

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

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Vibra slap *f*

Agogo Bells *mf*

6
8
6
8
6
8
6
8

73 74 75 76

$$ppp \rightarrow f$$

[illegible]

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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
Euph.
Tuba
S.B.
Timp.
Mal. 1
Mal. 2
Perc. 1
Perc. 2
Perc. 3

99

6
4

5
4

99

6
4

5
4

6
4

5
4

f

Pizz.

Vib.

f

mf

ppp

f

ppp *mf*

[illegible]

[illegible]

MCB2302FS

mf

MCB2302FS

ppp

MCB2302FS

138

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

Euph.

Tuba

S.B.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

4

137

138

139

140

141

MCB2302FS