

ASPENWOOD CONCERT BAND SERIES

GRADE 1

# Embark

Carol Brittin Chambers

PREVIEW  
ONLY

**Aspenwood Music, LLC**

SAN ANTONIO, TX - USA

[aspenwoodmusic.com](http://aspenwoodmusic.com)

# About The Composer



Carol Brittin Chambers is currently the composer and owner of Aspenwood Music, LLC [aspenwoodmusic.com](http://aspenwoodmusic.com). 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.

## About Embark

The term “embark” means to start something new (as in a journey) or to begin a course of action that could happen for a long time. I felt this title was perfect for a piece dedicated to beginners and their directors! After all, learning to play a new instrument is an exciting adventure in itself, leading to countless enjoyable performances and other musical experiences for years to come.

*Embark* is an upbeat, energetic tune well-suited for first or second-year instrumentalists who are gaining command of the first notes on their instruments and rhythmic patterns involving eighth notes on varied beats. There are two brief sections of woodwinds-only and brass-only, allowing students to experience variety of sound and develop greater independence.

True, it often does require extra confidence to start a new adventure; but go ahead, be courageous, and you may just love what you discover along the way!

## Note to the Conductor regarding Percussion

Percussion 1 and 2 can be covered by 4 players. However, optional Timpani and Mallet parts are included for those larger sections comprised of 5 or 6 players.

Commissioned by Band Directors Talk Shop in honor of beginning band directors everywhere

Full Score

# Embark

CAROL BRITTIN CHAMBERS  
(ASCAP)

With Conviction! = 120

5

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flute, Oboe (Opt. Flute 2), B♭ Clarinet, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet, Horn in F, Trombone/Euphonium/Bassoon, Tuba, Timpani (opt.) (F, B), Mallets (opt.) (Bells), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Crash Cymbal, Suspended Cymbal, Tambourine, Triangle). The score begins with a dynamic marking of *f* (forte) and includes a large, semi-transparent 'PREVIEW ONLY' watermark across the center. The percussion parts include specific instructions for 'Cr. Cym.' and 'Sus. Cym.' with dynamic markings of *f* and *p* (piano). The score is divided into measures 1 through 6, with a section marker '5' appearing above measure 5.

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

*mf*      *p* — *mf*      *f*

7      8      9      10      11      12

13

Fl.

Ob.

B<sup>b</sup> Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Detailed description: This block contains the musical notation for the woodwind and saxophone sections from measure 13 to 18. The instruments listed are Flute (Fl.), Oboe (Ob.), B-flat Clarinet (B<sup>b</sup> Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The key signature has two flats (B-flat and E-flat). The Flute and Oboe parts have rests in measures 13 and 14, then enter in measure 15. The Clarinets and Saxophones play a rhythmic pattern of eighth and sixteenth notes throughout the passage.

13

B<sup>b</sup> Tpt.

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Detailed description: This block contains the musical notation for the brass and percussion sections from measure 13 to 18. The instruments listed are B-flat Trumpet (B<sup>b</sup> Tpt.), Horn (Hn.), Trombone/Euphonium/Baritone Saxophone (Tbn./Euph./Bsn.), Tuba, Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The B-flat Trumpet and Horn parts have rests in measures 13 and 14, then enter in measure 15. The Trombone/Euphonium/Baritone Saxophone and Tuba parts play a steady eighth-note accompaniment. The Timpani part has rests in measures 15 and 16. The Mallets part has rests in measures 13 and 14, then enters in measure 15. Percussion 1 plays a rhythmic pattern of eighth notes, and Percussion 2 plays a pattern of eighth notes with occasional accents.

*p* — *mf*

*p* — *mf*

13

14

15

16

17

18

21

Fl. *mp*

Ob. *mp*

B $\flat$  Cl. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

21

B $\flat$  Tpt.

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp. *mp*

Mal.

Perc. 1 *mp*

Perc. 2 *mp*

Tamb.

Tri.

19

20

21

22

23

24

25 29

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

25 29

B $\flat$  Tpt.

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

25 26 27 28 29 30



37

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

37

B $\flat$  Tpt.

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

45

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

45

B $\flat$  Tpt.

Hn.

Tbn./  
Euph./  
Bsn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

43

44

45

46

47

48

49

Fl. *f*

Ob. *f*

B $\flat$  Cl. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

49 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Tbn./Euph./Bsn. *f*

Tuba *f*

Timp. *f*

Mal. *f*

Perc. 1 *f*

Perc. 2 *f*

*p* — *mf*

49

50

51

52

53

54

57

Fl.  
Ob.  
B $\flat$  Cl.  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.



57

B $\flat$  Tpt.  
Hn.  
Tbn./  
Euph./  
Bsn.  
Tuba



Timp.  
Mal.  
Perc. 1  
Perc. 2



55

56

Cr. Cym. 57

58

59

60

*p*  *f*

