



All That We Are

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	2
Horn in E $\flat$ 2	2
Trombone 1	3
Trombone 2	3
Euphonium	4
Baritone Tuba	2
Tuba	4
Timpani	2
Mallets 1	2
Bells, Chimes	
Mallets 2	2
Marimba	
Percussion 1	3
Suspended Cymbal, Tam-tam, Triangle	
Percussion 2	2
Bass Drum, Wind Chimes	



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.

ALL THAT WE ARE

"All That We Are" was commissioned by Perform America - TX, LLC for the Coppell High School Wind Symphony, Kim Shuttlesworth, director, for the 2023 Midwest Clinic, in honor and loving memory of Scott Mason. According to his dear friends Sally and Jon Bohls, Scott Mason was a uniquely gifted man. He believed so deeply in the power of music. His dedication to teaching and empowering children was a lifelong endeavor. He started his teaching career in Snyder, TX in 1980. He then moved to Crane, TX, where he had a 3A honor band in 1991. Scott moved to Coppell, TX in 1991 and built the foundation for the incredible band programs in Coppell ISD. He was relentless in his desire to bring excellence to all levels and in all areas of performance. Coppell won the 4A state marching contest in the 1999-2000 school year. Coppell also won the 4A honor band title in 1998. Under Scott's direction, the Coppell band earned numerous high honors and awards. The individual students under his direction won many awards as well. Scott would say his success was directly due to surrounding himself with the most talented teachers he could find and then encouraging them to give their best efforts all of the time.

Scott loved classical music. However, his heart was truly moved by church music. Scott was a man of strong faith. He understood that music is not only the universal language, but music allows us to transcend the mundane. He felt music was a pathway to achieving our dreams.

"All That We Are" is mostly inspired by the hymn, "Great is Thy Faithfulness" (Scott's favorite hymn). However, I also learned that one of Scott's favorite concert works was "Elsa's Procession to the Cathedral," which then influenced my choice of woodwind colors and scoring for the opening phrase.

Throughout the writing process, I continuously ruminated about Scott's dedication to his band program and to the profession in general, and his commitment to serious, mature literature. So in addition to simply creating a "pretty tune," I tried to incorporate powerful and emotional moments as well. The ending is meant to portray a final feeling of rest and peace.



[aspenwoodmusic.com](https://www.aspenwoodmusic.com)



[aspenwoodmusic/carol](https://www.facebook.com/aspenwoodmusic/carol)



[excelciamusicpublishing](https://www.youtube.com/excelciamusicpublishing)

Recordings are available on all major streaming services.

All That We Are

inspired by *Great is Thy Faithfulness*CAROL BRITTIN CHAMBERS
(ASCAP)

Expressively ♩ = 60

Flute 1 Solo

Flute 2 **4** *mp* Cue: Oboe solo

Oboe **4** Solo *mp* Div.: 1 player each part

B♭ Clarinet 1 *mp* Cl. 2 only: 3 players

B♭ Clarinet 2, 3 *mp*

Bass Clarinet

Bassoon *mp*

Alto Saxophone 1, 2 A. Sax. 1 only *mp* Cue: Bassoon

Tenor Saxophone *mp*

Baritone Saxophone

B♭ Trumpet 1 **4**

B♭ Trumpet 2, 3 **4**

Horn in F 1, 2 *mp*

Trombone 1, 2

Euphonium

Tuba

Timpani (F: B♭: C: E♭) **4**

Mallets 1 (Bells, Chimes) **4**

Mallets 2 (Marimba) **4**

Percussion 1 (Suspended Cymbal, Tam-Tam, Triangle)

Percussion 2 (Bass Drum, Wind Chimes)

1 2 3 4 5 6 7

9 *piu mosso*
Tutti

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

9 *piu mosso*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Play Tutti

Tutti

Tutti

Tutti

+ Cl. 3

mp

Tutti

Play

+ A. Sax. 2

mp

mp

mp

mp

mp

a2

Preview Only

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All That We Are - Full Score

5

17 $\text{♩} = 76$ Cue: Oboe solo

21

rit. accel.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf* Solo *mp* *mf* *mp* *mf*

B♭ Cl. 1 *mf* Cue: Oboe solo *mp* *mf* *mp* *mf*

B♭ Cl. 2, 3 *mf* Cue: Bsn. *mp* *mf* *mp* *mf*

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

Bsn. *mf* *mp* *mf* *mp* *mf*

A. Sax. 1, 2 *mf*

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

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

3 4

rit. accel. 17 $\text{♩} = 76$ 21

B♭ Tpt. 1 *mp* a2

B♭ Tpt. 2, 3 *mp* a2

Hn. 1, 2 *mf* *mp*

Tbn. 1, 2 *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Timp. *p*

Mal. 1 Bells *mf*

Mal. 2 Marimba *mf*

Perc. 1 *ppp* *mf*

Perc. 2 *ppp* *mf*

Sus. Cym.

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29

Fl. 1 *f* *sub. mp*

Fl. 2 *f* *sub. mp*

Ob. *f* *sub. mp*

B♭ Cl. 1 *f* *sub. mp*

B♭ Cl. 2, 3 *f* *sub. mp*

B. Cl. *f* *sub. mp*

Bsn. *f* *sub. mp*

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

T. Sax. *f* *sub. mp*

B. Sax. *f* *sub. mp*

29

B♭ Tpt. 1 *mf* *mf*

B♭ Tpt. 2, 3 *mf* *a2* *mf*

Hn. 1, 2 *a2* *sub. mp*

Tbn. 1, 2 *f* *sub. mp*

Euph. *f* *sub. mp*

Tuba *f* *sub. mp*

Timp. *sub. mp*

Mal. 1 *f* *mf*

Mal. 2

Perc. 1 *mp* *ppp* *mf* *ppp* *mf* Tam-tam *pp*

Perc. 2

44

rall.

Fl. 1

Fl. 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. 1

Mal. 2

Perc. 1

Perc. 2

38

2/4

38

♩ = 68

Div.

Unis.

Chimes

Bass Drum

ppp

f

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9

48

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Div.: 1 player each part

56 ♩ = 68

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2, 3 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. 1, 2 *ff*

T. Sax. *ff*

B. Sax. *ff*

56 ♩ = 68

B♭ Tpt. 1 *ff*

B♭ Tpt. 2, 3 *ff*

Hn. 1, 2 *ff*

Tbn. 1, 2 *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mal. 1 *mp*

Mal. 2 *mf*

Perc. 1 *f*

Perc. 2 *p*

Wind Chimes

Bells

Tri. *mp*

mp Cue: Oboe solo

mp Solo

a2

mp

mf

mp

p

63

Fl. 1

Fl. 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

63

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hr. 1, 2

Tbn. 1: Tutti *mp*

Tbn. 1, 2 *mp*

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Chimes *mf*

2 4 2 4 4 4 2 4 4 4

Preview Only

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