



La Terre Sacrée

(The Sacred Earth)

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
E♭ Contra-alto Clarinet	2
Bassoon 1	2
Bassoon 2	2
Contrabassoon (Opt.)	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	3
Baritone T.C.	2
Tuba	4
Timpani (G: B♭: D: E♭)	2
Mallets 1	6
Bells, Handbells, Triangle, Xylophone, Chimes, Bowed Vibraphone	
Mallets 2	3
Piano, Small Shaker, Marimba	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Suspended Cymbal, Rainstick, Hi-hat, Tom-toms, Crash Cymbal or Metal Sheet	
Percussion 3	6
Tam-tam, Shekere, Tambourine, Temple Blocks, Log Drum, Slapstick	



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.

LA TERRE SACRÉE (THE SACRED EARTH)

La Terre Sacrée was commissioned by the Keller High School Wind Ensemble in Keller, TX, Mark McGahey, director. The piece premiered at the Midwest Clinic in Chicago, IL, December 2021.

La Terre Sacrée - /la TEHR sah-KRAY/ translation: Sacred Earth

Anyone who really knows me knows how very much I love nature. There's no other place I'd rather be than outside...hiking, biking, simply sitting, but always taking in the sights, scents, and sounds. Do you realize how many different bird calls are actually out there? My friends joke that I affectionately name each hummingbird that comes around. My happy place is outside.

In the most basic sense, this piece is about my love for the earth. I chose to begin right away with bird-like sounds in the opening WW solos and then incorporate 3 other original themes throughout the piece, which I named *Purity*, *Joy*, and *Renewal*. *Purity* is first heard in an intimate, acoustic setting with the delicate flute choir and guitar sound; later it is heard with the oboe and log drum in a more raw, primal state. *Joy* is an upbeat, sprightly theme first heard in the clarinets, then passed around to different sections. *Renewal* appears later, after the storm, in the soulful, hopeful horns. I was compelled to also use two other important melodies that come from hymns I grew up with in my youth. "For the Beauty of the Earth" first appears right at the beginning, with a little nod from the Bassoons. Like all of the themes, it is used throughout the piece in different ways, but its most important role is at the very end as a final uplifting anthem. The other hymn I subtly weave throughout is "All Creatures of Our God and King," with the 4-note "Alleluia, Alleluia" appearing purposefully.

It does sadden me when we are not very thoughtful concerning the planet...for example, when thousands of acres of grand trees are decimated all at once or the wildlife is suddenly displaced. After all, it is *All creatures of our God and King*. These emotions of angst, fear, and sorrow had to be included as well.

My hope is that we will try to remember to be good stewards of the earth...to protect these beautiful and important resources...to not upset the balance. We only have one earth, so let us cherish her.



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CAROL BRITTIN CHAMBERS
(ASCAP)

Recording available on all major streaming services

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La Terre Sacrée - Full Score

5

15 *accel.* $\text{♩} = 96$ *accel.*

Picc. *mf*

Fl. 1, 2

Ob.

B♭ Cl. 1 *f*

B♭ Cl. 2, 3

B. Cl.

C. Alt. Cl.

Bsn. 1, 2

A. Sax. 1, 2 *a2* *mf*

T. Sax.

B. Sax.

15 *accel.* $\text{♩} = 96$ *accel.*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2, 3 *mf*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Euph.

Tuba *mf*

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

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Tutti *rit.* **21** ♩ = 100

Picc. *mf* *f* Flute *mp*
Fl. 1, 2 *f* *mf* Flute Choir: Fl. 1 Div. *mf*
Ob. *f* *mf*
B♭ Cl. 1 *f*
B♭ Cl. 2, 3 *f*
B. Cl. *f*
C. Alt. Cl. *f*
Bsn. 1, 2 *f*
A. Sax. 1, 2 *f*
T. Sax. *f*
B. Sax. *f*
rit. **21** ♩ = 100
B♭ Tpt. 1 *f*
B♭ Tpt. 2, 3 *f*
Hn. 1, 2 *f*
Tbn. 1, 2 *f*
Tbn. 3 *f*
Euph. *f*
Tuba *f*
Timp. *mp* *f* *mp* B. to A.
Mal. 1 *mp* Handbells
Mal. 2 Pluck Piano Strings w/ pick or fingernails to emulate Guitar sound. *mp*
Perc. 1 Sus. Cym.
Perc. 2 Tam-tam *ppp* *f*
Perc. 3 *ppp* *f*

MCB2303FS 19 20 21 22 23 24 25

5

31

37

Picc. **42**

Fl. 1, 2 *mf* *a2*

Ob. *mf*

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

C. Alt. Cl.

Bsn. 1, 2

A. Sax. 1, 2 *mf*

T. Sax. *mf*

B. Sax.

B♭ Tpt. 1 **42**

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Hi-Hat Bell: Closed with delicate Tri. beaters

Tamb. *mp*

mf *v* *v*

50

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

C. Alt. 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. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

sub. *mp*

fp

sub. *mp*

sub. *mp*

sub. *mp*

fp

sub. *mp*

sub. *mp*

fp

sub. *mp*

mp

f

mp

sub. *mp*

sub. *mp*

ppp Tam-tam *f*

ppp *f*

60 (4+3)

71

[illegible]

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Picc.
 Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 C. Alt. 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. 1
 Mal. 2
 Perc. 1
 Perc. 2
 Perc. 3

R.S.
 On Head
 R.S.
 On Head
 Tam-tam
 pp

89 90 91 92 93 94

96

100

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

C. Alt. 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. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Cr. Cym. or metal sheet

Chimes
(on the left side of vertical
frame with drumsticks)

mp *mf* *f* *ff* *ppp*

95 96 97 98 99 100

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Jet whistle

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

C. Alt. 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. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

pp *f* *pp* *f* *ppp*

101 102 103 104 105 106 107

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La Terre Sacrée - Full Score

21

[illegible]

La Terre Sacrée - Full Score

118 ♩ = 48

A

B

Fl. Tongue pizz. m. 120-123
 Players stagger entrances, these pitches
 in random order / patterns,
 slowly, then gradually getting faster

Fl. Tongue pizz. m. 120-123
 Players stagger entrances, these pitches
 in random order / patterns,
 slowly, then gradually getting faster

Random Snapping m. 119-124,
 slowly, not in time,
 gradually getting faster

Random Snapping m. 119-124,
 slowly, not in time,
 gradually getting faster

More join in snapping through m. 124,
 slowly, not in time,
 gradually getting faster

More join in snapping through m. 124,
 slowly, not in time,
 gradually getting faster

More join in snapping through m. 124,
 slowly, not in time,
 gradually getting faster

118 ♩ = 48

A

B

Random Snapping m. 119-124,
 slowly, not in time,
 gradually getting faster

Random Snapping m. 119-124,
 slowly, not in time,
 gradually getting faster

More join in snapping through m. 124,
 slowly, not in time,
 gradually getting faster

More join in snapping through m. 124,
 slowly, not in time,
 gradually getting faster

More join in snapping through m. 124,
 slowly, not in time,
 gradually getting faster

D to B $\flat$
 G to F

Bowed Vib.

mp

Loud Cym. or metal sheet

mp

*rit.***135** Majestic, not rushed ♩ = 168

Score for **La Terre Sacrée - Full Score**, page 25. The score is for measures 133 through 137, marked **135** Majestic, not rushed ♩ = 168. The tempo is marked *rit.* (ritardando).

The score includes parts for the following instruments:

- Picc.
- Fl. 1, 2
- Ob.
- B♭ Cl. 1
- B♭ Cl. 2, 3
- B. Cl.
- C. Alt. 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. 1
- Mal. 2
- Perc. 1
- Perc. 2
- Perc. 3

Dynamic markings include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), and *ppp* (pianissimo). The score also features a large watermark reading "Excelcia Music Publishing".

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154

29

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162

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2, 3 *mf*

B. Cl. *sub. mp*

C. Alt. Cl. *sub. mp*

Bsn. 1, 2 *sub. mp*

A. Sax. 1, 2 *mf*

T. Sax. *sub. mp*

B. Sax. *sub. mp*

162

B♭ Tpt. 1 *mp*

B♭ Tpt. 2, 3 *mp*

Hn. 1, 2 *sub. mp*

Tbn. 1, 2 *sub. mp*

Tbn. 3 *sub. mp*

Euph. *sub. mp*

Tuba *sub. mp*

Timp. *mp*

Mal. 1 *mf*

Mal. 2 *mf*

Perc. 1 *p*

Perc. 2

Perc. 3 *ff*

Div. *ppp*

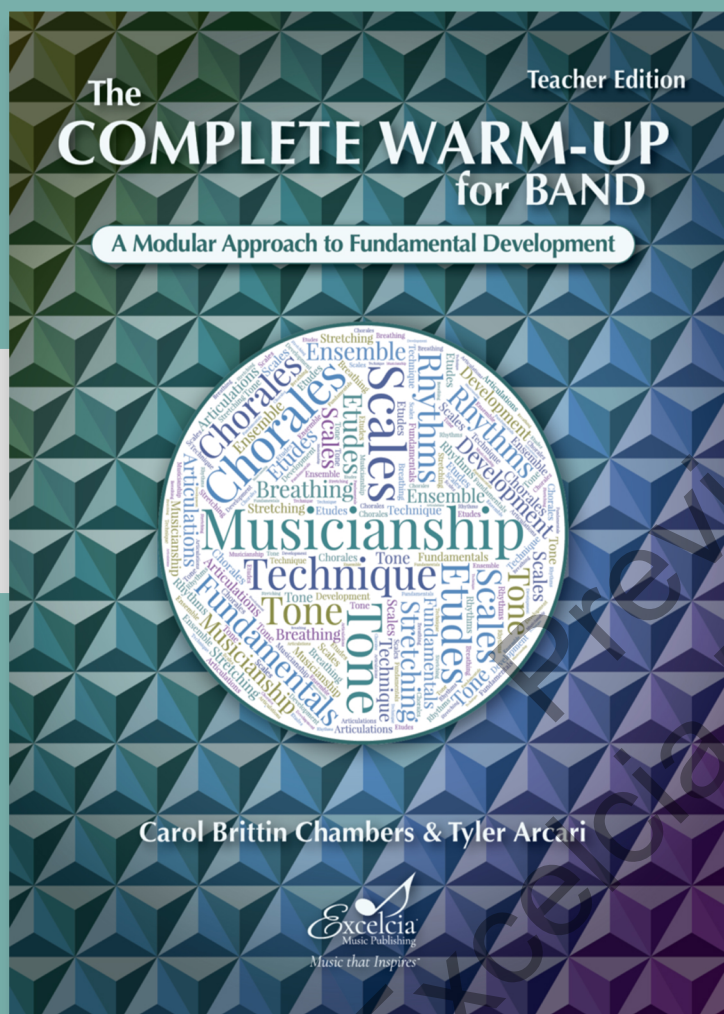
La Terre Sacrée - Full Score

31

Picc.
 Fl. 1, 2
 Ob.
 B♭ Cl. 1
 B♭ Cl. 2, 3
 B. Cl.
 C. Alt. 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. 1
 Mal. 2
 Perc. 1
 Perc. 2
 Perc. 3

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