



Fearless

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone	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
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: B♭: D: E♭)	2
Mallets	3
Marimba, Bells, Chimes	
Percussion 1	2
Wind Chimes, Bass Drum	
Percussion 2	5
Crash Cymbals, Suspended Cymbal, Triangle, Bongos, Rainstick	
Percussion 3	5
Tam-tam, Claves, Suspended Cymbal, Maracas, Tambourine	



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.

FEARLESS

Fearless was commissioned by the Union County Bandmasters Association, NC, All County Honors Band.

We all face challenges in our life and sometimes find ourselves having to move out of our comfort zone in order to face them. This piece is dedicated to those moments, when we are able to dig down deep and find the resolve, courage, and strength that we need to keep going. This piece is about being Fearless!



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CAROL BRITTIN CHAMBERS
(ASCAP)

(ASCAP)

Musical Score Snippet:

The snippet shows musical notation for various instruments across four measures.

Instruments listed include:

- Flute 1, 2
- Oboe
- B♭ Clarinet 1
- B♭ Clarinet 2, 3
- Bass Clarinet
- Bassoon
- Alto Saxophone 1, 2
- Tenor Saxophone
- Baritone Saxophone
- B♭ Trumpet 1
- B♭ Trumpet 2, 3
- Horn in F 1, 2
- Trombone 1, 2
- Euphonium
- Tuba
- Timpani (F: B; D: E)
- Mallets (Marimba, Bells, Chimes) - Marimba part starts at measure 2.
- Percussion 1 (Snare Drum, Bass Drum) - Includes parts for Snare Drum, Bass Drum, Crash Cymbals, and Tam-Tam.
- Percussion 2 (Crash Cymbals, Suspended Cymbal, Triangle, Bongos, Rainstick)
- Percussion 3 (Tam-tam, Claves, Suspended Cymbal, Maracas, Tambourine)

Dynamics markings visible include *f*, *mp*, *ff*, *pp*.

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Fl. 1, 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.
Perc. 1
Perc. 2
Perc. 3

14

14

RCB2309FS

10 11 12 13 14 15

18

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

18

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Triangle

mf

This image shows a page of a musical score for a large orchestra. The score is written for various instruments, including Flutes (Fl. 1, 2), Oboes (Ob.), Clarinets (B♭ Cl. 1, B♭ Cl. 2, 3), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Saxophones (A. Sax. 1, 2, T. Sax., B. Sax.), Trumpets (B♭ Tpt. 1, B♭ Tpt. 2, 3), Horns (Hn. 1, 2), Trombones (Tbn. 1, 2), Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mal.), and Percussion (Perc. 1, 2, 3). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). Large numbers 3 and 4 are prominently displayed, indicating a change in the time signature from 3/4 to 4/4. A large diagonal watermark reading "Excelcia Music Publishing" is overlaid across the entire page. The page number 26 is visible in the top right corner.

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mp  *ff*

Fl. 1, 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.

Perc. 1

Perc. 2

Perc. 3

mf *ff* *mf* *ff*

Preview Only Publishing

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mp

mf

mp

G to F

Chimes

mf

Rainstick

Tam-Tam

ppp

mf

72

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

RCB2309FS

82 ♩ = 160

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

82 ♩ = 160

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Solo

mf *ff*

Chimes

f

Mar.

f

pp *ff*

* Perc. 3 Cover either
Bell or Marimba part

Fl. 1, 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.

Perc. 1

Perc. 2

Perc. 3

mf

mf

mf

f Bells (Opt. here)

ff

f

ff

Rims

3
4

3
4

3
4

3
4

3
4

Fl. 1, 2 *mp* *mf* *f* *mf*

Ob. *mp* *mf* *f* *mf*

B♭ Cl. 1 *mp* *mf* *f* *mf*

B♭ Cl. 2, 3 *mp* *mf* *f* *mf*

B. Cl. *f* *mf*

Bsn. *f* *mf*

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

T. Sax. *mp* *f*

B. Sax. *f* *mf*

B♭ Tpt. 1 *mf* *f*

B♭ Tpt. 2, 3 *mf* *f*

Hn. 1, 2 *mp* *f*

Tbn. 1, 2 *mp* *f*

Euph. *mp* *f*

Tuba *mp* *f* *mf*

Timp. *mp* *f* *mf*

Mal. *mp* *f* *mf* Mar.

Perc. 1 *mp* *f* *mf* Head Rims Head

Perc. 2 *p* *f*

Perc. 3

95

95

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

103

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

f

Fl. 1, 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.

Chimes

Mal.

Perc. 1

Perc. 2

Perc. 3

f

p — *f* — *p*

121

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

121

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

f

p

f

Dfv.

RCB2309FS

134

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

134

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

RCB2309ES

134

135

136

137

138

139