



Bright Light in the World

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Piccolo	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 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
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: A: C: G) (Triangle, Small Shakers)	3
Mallets 1	4
Bells, Xylophone, Vibraphone, Chimes	
Mallets 2	3
Vibraphone, Marimba, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Bowed Vibes Div., Suspended Cymbal, Hi-hat, Tom-toms, Wind Chimes	
Percussion 3	6
Tam-tam, Small Cabasa, Crash Cymbals, Tambourine, Wooden Temple Blocks, Catsanets	



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.

BRIGHT LIGHT IN THE WORLD

Bright Light in the World was commissioned by the Iowa City High School Wind Ensemble in Iowa City, IA, directors Mike Kowbel and Aaron Ottmar. The piece was written in memory of Emma Nugent (2003-2020) and premiered in June 2021.

Emma Nugent was a talented Fute player in the Iowa City High School band. Those who knew her described her as "adventurous, with an infectious enthusiasm for all things fun." She was always "there for others who were feeling left out," and her strong work ethic showed continuously, whether she was practicing volleyball, music, or volunteering on mission trips to help those in need. According to Emma's Spanish teacher, "to know Emma was to know the best of human kind and to experience true human kindness." In short, Emma was "a bright light in the world."

The opening section of the piece is based on the hymn *Ye Are the Light of the World*, first heard in the Alto Sax., Clarinet, Oboe, and Flute solos. The text is as follows:

Oh, Christian, do not hide your light! For ye are the light of the world, Then keep it trimmed and burning bright, For ye are the light of the world. For ye are the light of the world, For ye are the light of the world; Then keep your lamps all burning bright, For ye are the light of the world.

The Horns pick up this same hymn but are briefly interrupted by Piccolo quotes of *This Little Light of Mine*. The Piccolo itself represents Emma, as do the words from both songs.

Measure 31 begins the middle section of the piece, which represents life's journey and Emma's adventurous spirit. Measure 55 turns a bit more tumultuous and rockier, representing Emma's competitive spirit and one's ability to persevere and stay on course.

The final section beginning at Measure 119 is a sudden release of energy. The horns warmly remind us once again of *Ye Are the Light of the World*, and the entire ensemble begins to build toward the positive, powerful ending based on *This Little Light of Mine*. Above all else, that's what Emma truly was...a light for others...a bright light in the world.

Note to the Conductor regarding Percussion

The percussion parts in this piece can mostly be covered by seven players. However, from Measure 1-16, the Percussion 2 player will need to cover the lower bowed Vibraphone part on Mallets 2.



aspenwoodmusic.com



aspenwoodmusic/carol



excelciamusicpublishing

Recordings are available on all major streaming services.

Full Score

Bright Light in the World

CAROL BRITTIN CHAMBERS
(ASCAP)

Gently ♩ = 40

Piccolo

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon 1, 2

Alto Saxophone 1, 2

Tenor Saxophone

Baritone Saxophone

Gently ♩ = 40

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: A: C: G)
(Triangle,
Small Shakers)

Mallets 1
(Bells,
Xylophone,
Vibraphone,
Chimes)

Mallets 2
(Vibraphone,
Marimba,
Chimes)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Bowed Vibes Div.,
Suspended Cymbal,
Hi-Hat, Tom-Toms,
Wind Chimes)

Percussion 3
(Tam-Tam,
Small Cabasa,
Tambourine,
Crash Cymbal,
Wooden Temple Blocks,
Castanets)

1. Solo
mf

Solo
mf

1. Solo
mf

Gently ♩ = 40

Bells
mp

Bowed Vib.
mp

*Perc. 2 Note: Meas. 1-16,
cover the lower bowed
vib. part on Mallets 2

1 2 3 4 5 6 7

Three examples of the '98' ligature are shown, each on a five-line musical staff. The first example shows the ligature '98' on a single staff. The second example shows the ligature '98' on a single staff, with a second staff below it. The third example shows the ligature '98' on a single staff, with a second staff below it, and a third staff below that.

Picc.
 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.
 Tba.
 Timp.
 Mal. 1
 Mal. 2
 Perc. 1
 Perc. 2
 Perc. 3

1. Solo
 Solo
 2. Solo
 Solo
 Tutti

9
 8
 9
 8
 9
 8

8 9 10 11 12 13 14

RCB2204FS

22 ♩ = 68

Picc.

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.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

mf

fp

fp

fp

fp

fp

fp

fp

mp < *f*

mp < *f*

mp < *f*

mp < *f*

mp < *f*

mp < *f*

mp < *f*

pp < *f*

pp < *mf*

20 21 22 23 24

♩ = 120

accel.

♩ = 164

Picc. *mf*

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 *sub. p*

B♭ Tpt. 2, 3 *sub. p*

Hn. 1, 2 *sub. p*

Tbn. 1, 2 *p*

Euph. *p*

Tba. *p*

Timp.

Mal. 1 *Xyl. mp*

Mal. 2 *Chimes f*

Perc. 1

Perc. 2 *pp*

Perc. 3

5
4
5
4
5
4

25

26

27

28

29

30

RCB2204FS

RCB2204FS

RCB2204FS

48

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

48

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

48 49 50 51 52 53

pp

55 59

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2, 3 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1, 2 *f* *ff*

A. Sax. 1, 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

55 59

B♭ Tpt. 1 *f* *ff* *mf*

B♭ Tpt. 2, 3 *f* *ff* *mf*

Hn. 1, 2 *f* *ff* *mf*

Tbn. 1, 2 *f* *ff*

Euph. *f* *ff* *mf*

Tba. *f* *ff* *mf*

Timp. *ff* *f* *mp*

Mal. 1 *ff* *Xyl.*

Mal. 2 *f* *Solo* *ff* *mf*

Perc. 1 *ff* *Hi-Hat* *mf*

Perc. 2 *ff*

Perc. 3 *ff*

54 55 56 57 58 59

RCB2204FS

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Tamb.

60 *mf* 61 62 63 64 65

67

Picc.

Fl. 1, 2

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

67

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

66 67 68 69 70 71

RCB2204FS

75

Picc.

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.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Div.

Solo

Cr. Cym.

Edge of Cymbal with Tri. Beater

pp

f

mp

ff

p

3

4

3

4

3

4

3

4

72

73

74

75

76

77

Picc. 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. Tba. Timp. Mal. 1 Mal. 2 Perc. 1 Perc. 2 Perc. 3

78 79 80 81 82 83 84

87

Picc. *f*

Fl. 1, 2 *f*

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn. 1, 2 *mf*

A. Sax. 1, 2 Cue: Euph. *p*

T. Sax.

B. Sax.

87

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2 *mp* *pp*

Tbn. 1, 2

Euph. Div. *p*

Tba.

Timp.

Mal. 1

Mal. 2 On Rim

Perc. 1 *mp* *f*

Perc. 2 Sus. Cym. Scrape

Perc. 3 Castanets *f*

85

86

87

88

89

90

RCB2204FS

RCB2204FS

Picc.
 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.
 Tba.
 Timp.
 Mal. 1
 Mal. 2
 Perc. 1
 Perc. 2
 Perc. 3

4
 4
 4
 4

104 105 106 107 108 109 110 111

Picc. **4**
 Fl. 1, 2 **4**
 Ob. **4**
 B♭ Cl. 1 **4**
 B♭ Cl. 2, 3 **4**
 B. Cl. **4**
 Bsn. 1, 2 **4**
 A. Sax. 1, 2 **4**
 T. Sax. **4**
 B. Sax. **4**
 B♭ Tpt. 1 **4**
 B♭ Tpt. 2, 3 **4**
 Hn. 1, 2 **4**
 Tbn. 1, 2 **4**
 Euph. **4**
 Tba. **4**
 Timp. **4**
 Mal. 1 **4**
 Mal. 2 **4**
 Perc. 1 **4**
 Perc. 2 **4**
 Perc. 3 **4**

$\text{♩} = 60$ **119** Warmly *take time*

Picc. *2 players only*

Fl. 1, 2 *mp*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2, 3 *2. mp*

B. Cl. *mp*

Bsn. 1, 2

A. Sax. 1, 2 *1. Solo f*

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2 *1. Solo mp* *Tutti*

Tbn. 1, 2 *mp*

Euph. *mp*

Tba. *mp*

Timp.

Mal. 1 *Bowed Vib. mp*

Mal. 2 *Bowed Vib. mp*

Perc. 1

Perc. 2 *Wind Chimes*

Perc. 3

118 119 120 121 122 123 124 125

Più mosso ♩ = 150 *accel.*

Picc. *mf*

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

Più mosso ♩ = 150 *accel.*

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

ppp *mf*

3
4
3
4
3
4

Div.

+3

[illegible]

accel. $\text{♩} = 172$

Picc.

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.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

Tam-tam

mf *f* *fp* *ff* *pp*

141 142 143 144 145 146

RCB2204FS

RCB2204FS

153

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn. 1, 2

A. Sax. 1, 2

T. Sax.

B. Sax.

153

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

Perc. 3

153 154 155 156 157 158

RCB2204FS

159

Picc. *f* *ff* *f*

Fl. 1, 2 *f* *ff* *f*

Ob. *f* *ff* *f*

B $\flat$ Cl. 1 *f* *ff* *f*

B $\flat$ Cl. 2, 3 *f* *ff* *f*

B. Cl. *f* *ff* *f*

Bsn. 1, 2 *f* *ff* *f*

A. Sax. 1, 2 *f* *ff* *f*

T. Sax. *f* *ff* *f*

B. Sax. *f* *ff* *f*

159

B $\flat$ Tpt. 1 *f* *ff* *f*

B $\flat$ Tpt. 2, 3 *f* *ff* *f*

Hn. 1, 2 *f* *ff* *f*

Tbn. 1, 2 *f* *ff* *f*

Euph. *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *fp*

Mal. 1

Mal. 2 *f* *ff* *f*

Perc. 1 *f* *ff* *f*

Perc. 2 *ff* *pp* *f*

Perc. 3 *ff* *pp* *f*

Cr. Cym. *f* *pp*

159 160 161 162 163 164

RCB2204FS

173

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2, 3 *f* *ff*

B. Cl. *f* *ff*

Bsn. 1, 2 *f* *ff*

A. Sax. 1, 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2, 3 *f* *ff*

Hn. 1, 2 *f* *ff*

Tbn. 1, 2 *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *mf* *ff*

Mal. 1 *f* *ff*

Mal. 2 *f* *ff* Xyl.

Perc. 1 *f* *ff*

Perc. 2 *pp* *ff*

Perc. 3 *f* *ff* Cr. Cym.

3
4

171 172 173 174 175 176 177

Picc. *mf* *ff*

Fl. 1, 2 *mf* *ff*

Ob. *mf* *ff*

Bb Cl. 1 *mf* *ff*

Bb Cl. 2, 3 *mf* *ff*

B. Cl. *mf* *ff*

Bsn. 1, 2 *mf* *ff*

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

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Bb Tpt. 1 *mf* *ff*

Bb Tpt. 2, 3 *mf* *ff*

Hn. 1, 2 *mf* *ff*

Tbn. 1, 2 *mf* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

Timp. *fp* *mf* *ff*

Mal. 1 *mf* *ff*

Mal. 2 *f* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *pp* *f* *pp* *ff*

Perc. 3 *mf* *ff*

178 179 180 181 182 183 184 185

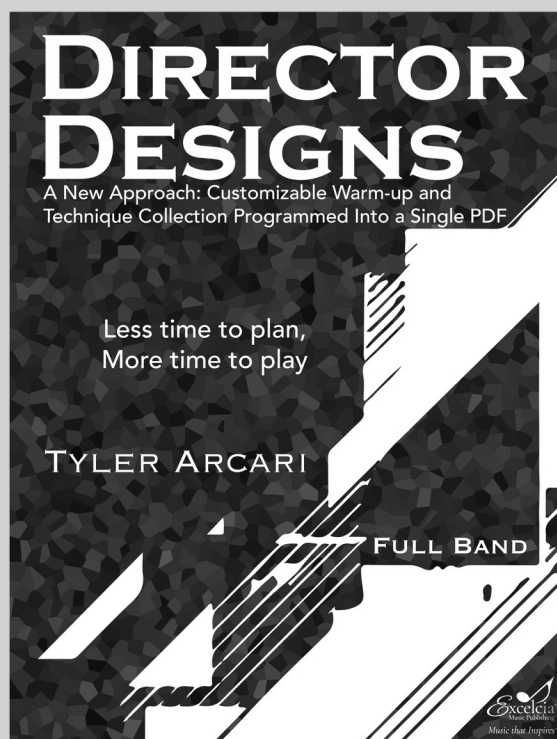
A New Approach

DIRECTOR DESIGNS

Customizable Warm-ups and Technique Collection Programmed into a Single PDF

TYLER ARCARI

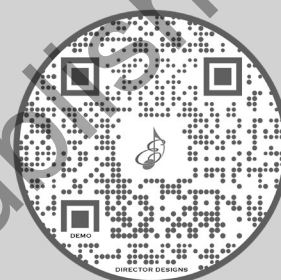
NEW



Less time to plan, More time to play

- Purchase once; use & print forever
- One file contains all band instruments
- Designed when you want, how you want
- Over 200+ exercises
- \$150

Demo it! →



excelciamusic.com/demo

Scales

Exercises

Select from box, then press [Design]

Design

C Inst. (High)
E♭ Major Scale with arpeggio

B♭ Inst.
F Major Scale with arpeggio (E♭ Concert)

C Inst. (High)
C Major Scale with arpeggio (E♭ Concert)

C MAJOR-LVL3
F MAJOR-LVL3
B-Flat MAJOR-LVL3
E-Flat MAJOR-LVL3
A-Flat MAJOR-LVL3

Scale Exercises

Exercises

Select from box, then press [Design]

Concert F Major

C Inst. (High)

C MAJOR-Exercise 1
C MAJOR-Exercise 1
F MAJOR-Exercise 1
F MAJOR-Exercise 1
B-Flat MAJOR-Exercise 1

Lip Flexibility

Exercises

Select from box, then press [Design]

Design

C Inst. (+Mallets)
W.W. Flexibility #2 (Brass Lip Slur #2)

Lip Flexibility 3
Lip Flexibility 4
Lip Slur 1
Lip Slur 2
Lip Slur 3

Rhythm Studies

Exercises

Select from box, then press [Design]

Rhythm 3(4/4)

Design

Rhythm 12(3/4)

Design

Rhythm 11(3/4)

Rhythm 12(3/4)

Rhythm 13(3/4)

Rhythm 14(3/4)

Rhythm 15(3/4)

Design

Chorales

Exercises

Select from box, then press [Design]

Design

C MAJOR-Chorale
F MAJOR-Chorale
B-Flat MAJOR-Chorale
E-Flat MAJOR-Chorale
A-Flat MAJOR-Chorale

Flute

Oboe

Less time to plan, More time to play