



Land of Enchantment

CAROL BRITTIN CHAMBERS

Instrumentation

Full Score	1
Piccolo (Opt. Alto Flute)	2
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	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 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani (F: B \flat : D: E \flat)	2
Mallets	4
Marimba, Xylophone, Bells, Chimes	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	7
Maracas, Suspended Cymbal, Claves, Wind Chimes, Triangle, Sleigh Bells, Tam-tam	
Percussion 3	5
Rainstick, Bongos, Tambourine, Thunder Tube, Tom-toms	



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.

LAND OF ENCHANTMENT

Land of Enchantment was commissioned by the Las Cruces High School Band in Las Cruces, NM, directed by Ty Frederick and Tai Mikulecky. The piece premiered for the New Mexico Music Educators Association State Honor Band in January 2021.

Land of Enchantment pays tribute to one of my favorite places on earth, New Mexico. The state's nickname is, in fact, Land of Enchantment. In my youth, I spent much time there with my family every year at our cabin in northern New Mexico, and now, with my own children and husband, we continue the tradition. It was there that I began to develop an appreciation and respect for nature in general and also for the area's rich history and culture.

The piece is in four continuous episodes, or movements, which are titled:

I. Breath

II. Landscape

III. Starry Night

IV. Heartbeat

I. Breath begins with several sound effects: Wind, Rain, and Birds. All of these are beautiful sounds one can hear when sitting beside mountain streams and lakes or when hiking through the desert or high country. With a quiet mind comes acute discernment and the realization of how many diverse sounds actually exist in nature. The first breath, whether it be of the day, or someone's life, or a new adventure, is powerful. **II. Landscape** depicts the endless expanse of rolling hills, flat mesas, and jagged arroyos seen when traveling across the state. The slurred, syncopated patterns in the woodwind parts add a certain lilt to the journey. From the Chamisa to the Pinon tree, from the Black Bear to the Roadrunner, there is so much to see and absorb. **III. Starry Night** begins with woodwind choir accompanied by tinkling bell and wind chime sounds, all meant to remind us of a star-filled sky. Never have I seen so many stars! New Mexico is the place where I first learned about the Milky Way. The brass chorale at Measure 107 provides a powerful statement depicting the vastness of the awesome sky. Finally, **IV. Heartbeat** is just that...a steady pulse that grows stronger and stronger, building up to intense drumming, lightning strikes, and thunder claps. This section of the piece not only pays tribute to the state's long history and tapestry of cultures, such as the Pueblo Native Americans, it also reminds us of the power of nature. Nature should never be taken for granted, and it deserves our utmost respect.

Notes to the Conductor

1. The wind at the very beginning of the piece is a soundscape effect. Students will stagger either blowing warm air through their instruments or creating a wind sound indicated by "shhh." The "shhh" effect works best if the students blow air through a somewhat open fist held up to the mouth. They can also alter the sound somewhat by forming an "O" or "Oo" with their lips while blowing warm air through the fist. Experiment, and see which sounds most emulate the wind!
2. In measure 5, percussionists (or other students) may begin adding in Owl sounds and other bird sounds. Owl whistles may be used, but a low "Hoo-hoo" with the voice works just as well. Experimentation with other ocarinas and bird whistles is also welcome.
3. The percussion parts are handled best with seven players.
4. Beginning in measure 17, the thunder and lightning effects in the Percussion 3 part are to be played with a Thunder Tube, preferably at least 6x6 in size. As one shakes the drum side to side, it will sound like thunder. Begin slowly, then speed up to increase the volume. Finally, in measure 122 and 124, whip the wrist strongly and quickly to create the lightning strike.



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Recordings are available on all major streaming services.

Full Score

Land of Enchantment

CAROL BRITTIN CHAMBERS
(ASCAP)

I. Breath ♩ = 60

Effect 1 - Wind

3 Effect 2 - Rain

5 Effect 3 - Birds

7

Opt. Alto Flute

Piccolo
(Opt. Alto Flute)

Flute 1, 2

Oboe

B♭ Clarinet 1

B♭ Clarinet 2, 3

Bass Clarinet

Bassoon

Alto
Saxophone 1, 2

Tenor
Saxophone

Baritone
Saxophone

Musical score for woodwinds and strings. Includes staves for Piccolo, Flute 1, 2, Oboe, B♭ Clarinet 1, B♭ Clarinet 2, 3, Bass Clarinet, Bassoon, Alto Saxophone 1, 2, Tenor Saxophone, and Baritone Saxophone. Features a large '4' time signature and 'Shhhh' markings.

I. Breath ♩ = 60

Effect 1 - Wind

3 Effect 2 - Rain

5 Effect 3 - Birds

7

Slow warm air into the instrument

B♭ Trumpet 1

B♭ Trumpet 2, 3

Horn in F 1, 2

Trombone 1, 2

Euphonium

Tuba

Timpani
(F: B; D: E)

Mallets
(Marimba,
Xylophone,
Bells,
Chimes)

Percussion 1
(Snare Drum,
Bass Drum)

Percussion 2
(Maracas,
Suspended Cymbal,
Claves, Wind Chimes,
Triangle, Sleigh Bells,
Tam-tam)

Percussion 3
(Rainstick,
Bongos,
Tambourine,
Thunder Tube,
Tom-Toms)

Musical score for brass and percussion. Includes staves for B♭ Trumpet 1, B♭ Trumpet 2, 3, Horn in F 1, 2, Trombone 1, 2, Euphonium, Tuba, Timpani, Mallets, Percussion 1, Percussion 2, and Percussion 3. Features a large '4' time signature and 'Shhhh' markings.

24 II. Landscape ♩ = 168

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

24 II. Landscape ♩ = 168

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

32

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2
mp
A. Sax. 1 only

T. Sax.

B. Sax.

32

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.
mp
Xylophone

Perc. 1

Perc. 2

Perc. 3

32 33 34 35 36 37 38 39

40

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

mp

mp

A. Sax. 1 only

mp

40

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

mp

mp

mp

f

48 Piccolo 52

Picc. *f*

Fl. 1, 2 *f*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2, 3 *f*

B. Cl. *f* *mf*

Bsn. *f* *mf*

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

T. Sax. *f* *mf*

B. Sax. *f* *mf*

48 52

B♭ Tpt. 1 *f* *mf*

B♭ Tpt. 2, 3 *f* *mf*

Hn. 1, 2 *f* *mf*

Tbn. 1, 2 *f* *mf*

Euph. *f*

Tba. *f* *mf*

Timp. *f*

Mal. *To Mar.*

Perc. 1 *f* *Sus. Cym.* *mf*

Perc. 2 *pp* *f*

Perc. 3

48 49 50 51 52 53 54 55

60

Picc. *mf* *mp*

Fl. 1, 2 *mf* *mp*

Ob. *mf* *mp*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2, 3 *mf* *mp*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

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

T. Sax. *mf* *mp*

B. Sax. *mf* *mp*

60

B♭ Tpt. 1 *mp*

B♭ Tpt. 2, 3 *mp*

Hn. 1, 2 *mf*

Tbn. 1, 2 *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf* Mar.

Mal. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3 *mf* Tamb.

mf 56 57 58 59 60 61 62 63

68

Picc.

Fl. 1, 2

Ob.

Bb Cl. 1

Bb Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

Bb Tpt. 1

Bb Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

68

68

To Xyl.

64 65 66 67 68 69 70 71

This page of the musical score for 'Land of Enchantment - Full Score' covers measures 72 through 79. The instruments listed on the left are Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboe (Ob.), Clarinet in B-flat 1 (Bb Cl. 1), Clarinet in B-flat 2 and 3 (Bb Cl. 2, 3), Clarinet in B-flat (B. Cl.), Bassoon (Bsn.), Alto Saxophone 1 and 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet in B-flat 1 (Bb Tpt. 1), Trumpet in B-flat 2 and 3 (Bb Tpt. 2, 3), Horns 1 and 2 (Hn. 1, 2), Trombone 1 and 2 (Tbn. 1, 2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score features dynamic markings such as *ff* (fortissimo) and *f* (forte) across various instruments. A large diagonal watermark reading 'Excelcia Music Publishing' is overlaid on the score. Measure numbers 72, 73, 74, 75, 76, 77, 78, and 79 are indicated at the bottom of the page.

Picc.

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.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

80 81 *mp* 82 83 84 85 86 87

90

rit.

♩ = 72

rit.

Picc. *mf* Solo

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

4

4

A. Sax. 1, 2

T. Sax.

B. Sax.

90

rit.

♩ = 72

rit.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

mp

4

4

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

p

mp

p

Snares off

Maracas (swirl)

4

4

88

89

90

91

92

93

94

95

96

112 ♩ = 68 *rit.* 116 **IV. Heartbeat** ♩ = 120

Picc.

Fl. 1, 2 *mp*

Ob. *Tutti mp*

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

112 ♩ = 68 *rit.* 116 **IV. Heartbeat** ♩ = 120

B♭ Tpt. 1 *Solo mf*

B♭ Tpt. 2, 3 *mp*

Hn. 1, 2 *Hn. 1 only mp*

Tbn. 1, 2

Euph. *Solo (b) mf*

Tba. *mp*

Timp.

Mal. *Bells mp*

Perc. 1 *Rims mp*

Perc. 2 *Tri. + B.D.: Wood Mallets mp*

Perc. 3 *Thunder Tube*

p

112 113 114 115 116 117 118 119

120

124

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

120

124

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Tutti
St. Mute

f

St. Mute

f

Staccato mallets

Timp.

mp

ff

Xyl.

ff

On Drum: Snares off

ff

Sleigh Bells

ff

Lightning Strikes

ff

120 121 122 123 124 125

128

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

128

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

ff

f

ff

f

ff

Low Tom-tom

126 127 128 129 130 131

134

Picc.

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.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Open

Tutti

To Mar.

Stick Clicks

Snares On

Tri.

151

Picc.

Fl. 1, 2

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

151

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

148 149 150 151 152

Picc.

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.

Tba.

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Div.

fp

pp

f

mp

153 154 155 156³ 157 158

159

Picc. *ff* *mp* *ff*

Fl. 1, 2 *ff* *mp* *ff*

Ob. *ff* *mp* *ff*

B♭ Cl. 1 *ff* *mp* *ff*

B♭ Cl. 2, 3 *ff* *mp* *ff*

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

Bsn. *f* *mp* *ff*

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

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

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

159

B♭ Tpt. 1 *f* *mp* *ff*

B♭ Tpt. 2, 3 *f* *mp* *ff*

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

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

Euph. *f* *mp* *ff*

Tba. *f* *mp* *ff*

Timp. *f* *mp* *ff*

Mal. *f* *mp* *ff*

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

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

Perc. 3 *f* *mp* *f* *ff*

Sus. Cym. *pp* *f* *pp* *ff*

Ch. *pp* *f* *pp* *ff*

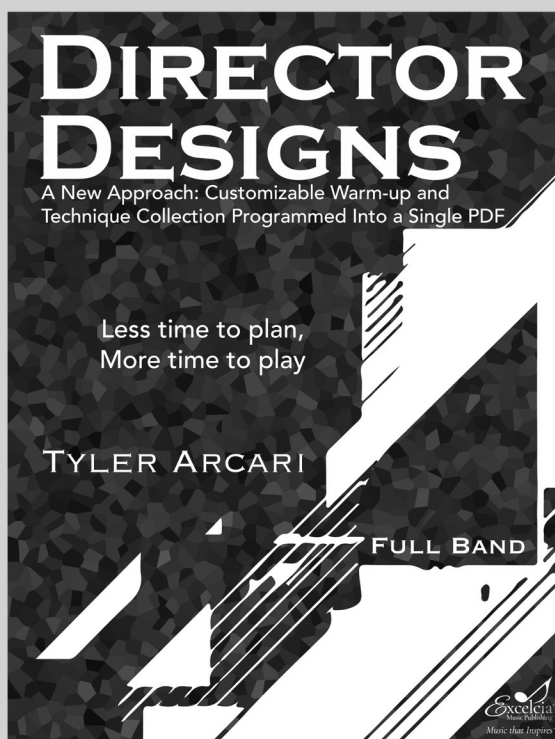
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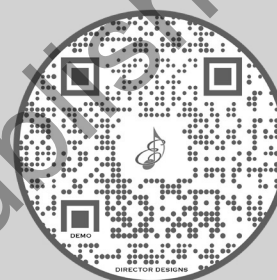
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Scales

Exercises
Select from box, then press [Design]

C Inst. (High)

E^b Major Scale with arpeggio

F Major Scale with arpeggio (E^b Concert)

C Major Scale with arpeggio (E^b Concert)

Design

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

Lip Flexibility

Exercises
Select from box, then press [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

Design

Scale Exercises

Exercises
Select from box, then press [Design]

Concert F Major

C Inst. (High)

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

Design

Rhythm Studies

Exercises
Select from box, then press [Design]

Rhythm 3(4/4)

Rhythm 12(3/4)
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]

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

Flute

Oboe

Design

Less time to plan, More time to play

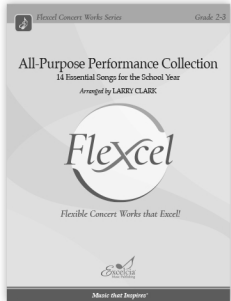


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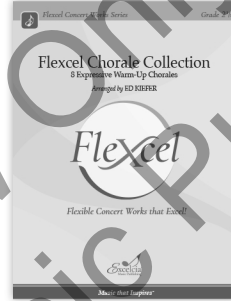
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FCB2009 \$75.00



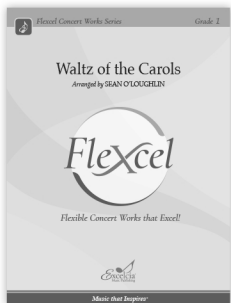
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Flexcel Concert Works Series

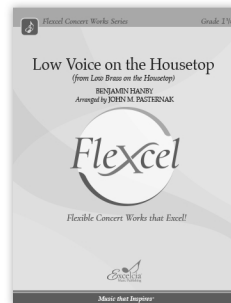
Grades 1-3.5



Waltz of the Carols (Grade1)
Arranged by Sean O'Loughlin

Introduce your students to 3/4 time with this clever mash-up of Christmas Carols in Waltz style. Each section has a turn to shine with the melody, perfect for parents to get a good shot of their little ones at their Christmas concert. (2:18)

FCB2008 \$60.00



Low Voice on the Housetop (Grade1)
(from Low Brass on the Housetop)
Benjamin Hanby
Arranged by John M. Pasternak

Low Voice on the Housetop is a fun piece that features an argument between the low voices and the rest of your ensemble. Naturally, the low voices prevail in this clever Christmas-time arrangement. (1:54)

FCB2007 \$60.00



Zombie Attack! (Grade1)
Jason Taurins

This creepy new work for developing bands is a perfect fit for your next Halloween concert. With plenty of opportunity for sonorous tutti playing and low brass independence, Jason's unique harmonic style is great for teaching common accidentals. We know your students will ask to play *Zombie Attack!* again and again. (2:32)

FCB2102 \$60.00



Rhythmania! (Grade1)
Carol Brittin Chambers

Rhythmania! is an exciting new work for a developing band! Introduce your students to new sound effects produced with hands, sticks, and pencils on stands in this rock-inspired opener! We know your students are going to ask to play this one more than once! (1:56)

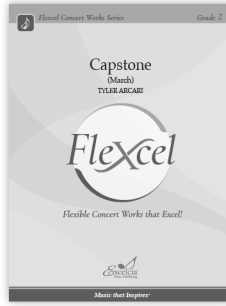
FCB2104 \$60.00



Gothic (Grade 1.5) Tyler Arcari

Inspired by the Gothic artists of the 12th century, this exciting new work for concert band explores lots of musical ideas. From independent playing to contrapuntal melodic lines, *Gothic* delivers a well-rounded concert experience. Explore the possibility of departmental collaboration as you explore artists and works from the Gothic period. (2:46)

FCB2105 \$60.00



Capstone) (Grade 2) (March) Tyler Arcari

A traditional march, *Capstone* will have your audiences clapping in no time. A melodic horn part and moving low brass lines will keep everyone in the band interested and sounding their best! (2:02)

FCB2001 \$60.00

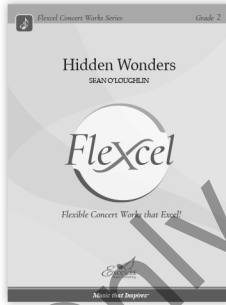


Shining Moments (Grade 2) ★

Larry Clark

A beautiful and uplifting ballad, this piece can be used to teach developing bands good musicianship qualities, like phrasing and playing with emotion. (3:43)

FCB2002 \$60.00

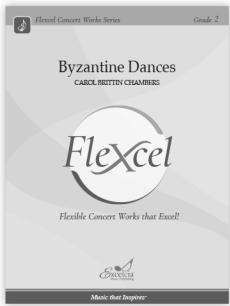


Hidden Wonders (Grade 2) ★

Sean O'Loughlin

Hidden Wonders is a great example of Sean O'Loughlin's skill at writing for young musicians. Full of lyrical beauty and exquisite craft, this piece will challenge your musicians. Inspired by beauty and unity, *Hidden Wonders* is a great addition to any concert program. (3:16)

FCB2003 \$60.00

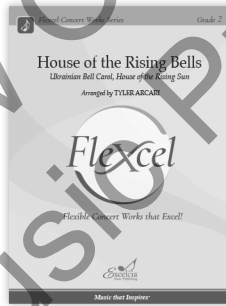


Byzantine Dances (Grade 2) ★

Carol Brittin Chambers

Written in the style of a Roma Gypsy dance, *Byzantine Dances* is fast and energetic. Students will love playing in a different style and directors will find plenty of historical content to teach while learning this piece. (2:44)

FCB2005 \$60.00



House of the Rising Bells (Grade 2)

Ukrainian Bell Carol, House of the Rising Sun
Arranged by Tyler Arcari

Open your next holiday concert with this impactful and clever pairing of two folk tunes: *House of the Rising Sun* and *the Ukrainian Bell Carol*. Arranged for developing band by Tyler Arcari, *House of the Rising Bells* is sure to add something unique to your winter program. (2:28)

FCB2006 \$60.00

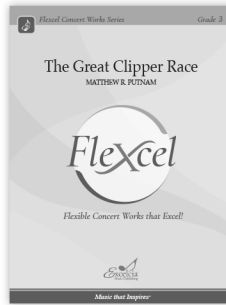


Bardic Air and Reel (Grade 2.5)

Larry Clark

Sound larger than life with this brilliantly scored overture for developing band. Beautifully expressive playing with ample opportunity to teach grace notes and traditional "snaps". Larry has crafted an accessible work for young band that is reminiscent of great band works of the past. Your students will ask to play this one over and over! (4:25)

FCB2103 \$65.00



The Great Clipper Race (Grade 3) ★

Matthew R. Putnam

The Great Clipper Race seeks to transport musicians and listeners to the mid-1800s, a time when clipper ships sailed the seas ferrying cargos from exotic locales. This is a tale of intrigue and adventure! (4:45)

FCB2004 \$60.00



Exhale (Grade 3.5)

Sean O'Loughlin

Exhale is a wonderful new soundscape for concert band using dynamics and tiered orchestration to create breathing-like sound effects. Composer Sean O'Loughlin has crafted a festival-worthy overture with a fresh new sound! (5:03)

FCB2101 \$60.00

★ Concert/Festival

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