

Perspective Shift

Chris Campbell

for CONCERT BAND

Instrumentation

1 Full Score	2 B $\flat$ Tenor Saxophone	3 Euphonium
3 Flute 1	1 E $\flat$ Baritone Saxophone	4 Tuba
3 Flute 2	3 B $\flat$ Trumpet 1	1 Marimba
2 Oboe	3 B $\flat$ Trumpet 2	1 Xylophone
2 Bassoon	3 B $\flat$ Trumpet 3	3 Percussion 1 (Suspended Cymbal, Bass Drum, Snare Drum)
4 B $\flat$ Clarinet 1	2 F Horn 1	2 Percussion 2 (Hi-hat, Triangle, Vibraslap, Crash Cymbals, Agogo Bells)
4 B $\flat$ Clarinet 2	2 F Horn 2	
4 B $\flat$ Clarinet 3	2 Trombone 1	
2 B $\flat$ Bass Clarinet	2 Trombone 2	
2 E $\flat$ Alto Saxophone 1	2 Trombone 3	
2 E $\flat$ Alto Saxophone 2		

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About the Composer

Chris Campbell has been an orchestra and band director in a wide range of educational settings spanning Oklahoma and Texas since 1979. Most recently, he has taught in Austin at Bailey Middle School, and the Ann Richards School for Young Women Leaders. He has written, directed and performed pieces for string orchestra, wind ensemble, marching band, jazz band, jazz-rock quintet, new age trio, and saxophone quartet.

Program Notes

Shifting accents, syncopated rhythms, chromatic passages, and interesting percussion cause the constant shift of perspective indicated by the title. The composer utilizes some minimalist techniques in his writing that enhance the shifting of the listener's perspective. The ever-changing rhythmic and harmonic background makes for a listening experience that is pure adventure.

Performance Notes

Review chromatic fingerings often with your students. The correct use of these will make the technical challenges nearly disappear. Rhythm will pose the next challenge. The syncopations are not difficult but placing the notes properly after a rest is critical. It will be advisable to remind students that eighth notes tied to another eighth note are not to be played longer. These rhythms can be absolutely no longer than a separated and articulate quarter note if the motion is to be maintained.

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[illegible]

17 19

Fl. 1 2 *mf*

Ob. *mf*

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *mf*

T. Sax. *mf*

Bar. Sax.

17 18 19 20 21

Tpt. 1 2 3 *mf* *a2* *mf*

Hn. 1 2

Tbn. 1 2 3 *mf* *mf*

Euph. *mf*

Tba. *mf*

Mba.

Xyl.

Perc. 1 2 *mf* Sus. Cym. S. D. B. D. Triangle *mf*

22

Fl. 1 2

Ob.

Bsn. *mf*

B^b Cl. 1 2 3

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

22 23 24 25 26

Tpt. 1 2 3 *f*

Hn. 1 2 *mf*

Tbn. 1 2 3

Euph.

Tba.

Mba. *mp*

Xyl. *mp*

Perc. 1 2

The musical score is written for a symphony orchestra. It begins with a 2/2 time signature. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (B^b Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes parts for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Mellophone (Mba.), Xylophone (Xyl.), and Percussion (Perc.). The score is marked with dynamics such as *mf* (mezzo-forte), *f* (forte), and *mp* (mezzo-piano). A large, stylized watermark 'STANDARD' is visible across the center of the page.

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This page of a musical score is for a large orchestra. It features staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets in B-flat (B♭ Cl.), Clarinet in B-flat (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets (Tpt.), Horns (Hn.), Trombones (Tbn.), Euphonium (Euph.), Tuba (Tba.), Mellophone (Mba.), Xylophone (Xyl.), and Percussion (Perc.). The score includes various musical notations such as notes, rests, and dynamic markings like *f*, *mf*, and *p*. A large, faint watermark is visible across the center of the page.

Agogo Bells

45

Fl. 1 2 *a2*

Ob.

Bsn.

B^b Cl. 1 2 3 *a2*

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

45 46 47 48 49 50

Tpt. 1 2 3 *f*

Hn. 1 2 *f*

Tbn. 1 2 3 *f*

Euph. *f*

Tba. *f*

Mba.

Xyl. *mf*

Perc. 1 2 *f* *Vibraslap* *Tri.* *f*

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51

Fl. 1 2 *mf*

Ob.

Bsn.

B^b Cl. 1 *mf*

2 3 *p* *mf*

B. Cl.

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

T. Sax.

Bar. Sax. *mf*

51

52

53

54

Tpt. 1 *mf*

2 3 *a2* *mf*

Hn. 1 2

Tbn. 1

2 3

Euph.

Tba.

Mba. *mf*

Xyl. *mf*

Sus. Cym.

Perc. 1

2 *f* Vibraslap

[illegible]

60

Fl. 1 2

Ob.

Bsn. *mf*

B^b Cl. 1 2 3

B. Cl. *mf*

A. Sax. 1 2

T. Sax.

Bar. Sax.

60 61 62 63 64

Tpt. 1 2 3 *f*

Hn. 1 2 *mf*

Tbn. 1 2 3

Euph.

Tba.

Mba. *mp*

Xyl. *mp*

Perc. 1 2

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65 67

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

65 66 67 68 69

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Mba.

Xyl. *mp*

Perc. 1 2

B. D. *f*

Cr. Cym. *f*

70

Fl. 1 2 *f* *a2*

Ob. *f*

Bsn.

B^b Cl. 1 2 3 *a2*

B. Cl.

A. Sax. 1 2 *f*

T. Sax.

Bar. Sax.

70 71 72 73 74

Tpt. 1 2 3

Hn. 1 2 *f* 8 8

Tbn. 1 2 3 *a2*

Euph.

Tba.

Mba. *mf*

Xyl.

Perc. 1 2 *mf* Hi-hat: (closed) *mf*

75 79

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

75 76 77 78 79

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Mba.

Xyl.

Perc. 1 2

Cr. Cym.

mp *mf* *f* *a2*

80

Fl. 1 2

Ob.

Bsn.

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *a2*

T. Sax.

Bar. Sax.

80 81 82 83 84 85

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3 *a2*

Euph.

Tba.

Mba.

Xyl.

Perc. 1 2

This musical score page contains measures 80 through 85. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B-flat Clarinet (B^b Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Mellophone (Mba.), Xylophone (Xyl.), and Percussion (Perc.). Measures 80-81 are marked with a first ending bracket. Measures 82-85 are marked with a second ending bracket. The score includes various musical notations such as notes, rests, and dynamic markings like *a2*. A large, faint watermark is visible across the center of the page.

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