

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		

LUDWIG *Masters*
PUBLICATIONS

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.

Perspective Shift

Driving ♩ = 144

Chris Campbell

Flute 1 2
Oboe
Bassoon
B♭ Clarinet 1 2 3
B♭ Bass Clarinet
E♭ Alto Saxophone 1 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
B♭ Trumpet 1 2 3
F Horn 1 2
Trombone 1 2 3
Euphonium
Tuba
Marimba
Xylophone
Sus. Cym.
Snare Drum
B. D.
Hi-hat: (closed)
Percussion 1 2

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

Mba.

Xyl.

Perc. 1/2

S. D.

B. D.

Sus. Cym.

f

mp

mf

a2

7 8 9 10 11

12

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

12 13 14 15 16

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

Mba.

Xyl.

Perc. 1/2

17 19

Fl. 1 2

Ob.

Bsn.

mf

mf

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mf

mf

17 18 19 20 21

Tpt. 1 2 3

Hn. 1 2

mf

a2

mf

Tbn. 1 2 3

Euph.

Tba.

mf

mf

mf

Mba.

Xyl.

Perc. 1 2

mf Sus. Cym. S. D.

B. D. *mf*

Triangle

mf

22

Fl. 1 2

Ob.

Bsn.

mf

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2

T. Sax.

Bar. Sax.

mf

22 23 24 25 26

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tba.

Mba.

Xyl.

Perc. 1 2

f

mf

mp

27

Fl. 1/2

Ob.

Bsn.

B♭ Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

27

28

29

30

31

32

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

Mba.

Xyl.

Perc. 1/2

Crash Cymbals

Sus. Cym.

33

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1

B. Cl. 2/3

A. Sax. 1/2

T. Sax.

Bar. Sax.

33 34 35 36 37 38

Tpt. 1

2/3

Hn. 1/2

Tbn. 1

2/3

Euph.

Tba.

Mba.

Xyl.

Perc. 1

2

f *mf* *mf* *mf* *mf* *mf* *mf* *mf* *f* *p* *f* *mf*

(dim. A. Sax. 2)

a2

45

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

a2

45 46 47 48 49 50

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

Mba.

Xyl.

Perc. 1/2

f

f

f

f

f

f

mf

mf

Vibraslap

Tri.

f

f

51

Fl. 1/2 *mf*

Ob.

Bsn.

B^b Cl. 1 *mf*

B. Cl. 2/3 *p* *mf*

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

T. Sax. *mf*

Bar. Sax. #

51

52

53

54

Tpt. 1 *mf* *a2*

Tpt. 2/3 *mf*

Hn. 1/2

Tbn. 1/3

Euph.

Tba.

Mba. *mf*

Xyl. *mf*

Sus. Cym. 1

Perc. 2 *f* Vibraslap

55

Fl. 1 2

Ob.

Bsn. *f*

B^b Cl. 1 2 3

B. Cl.

A. Sax. 1 2 *f*

T. Sax. *f*

Bar. Sax. *f*

55 *f* 56 57 58 59 *mf*

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

Hn. 1 2 *a2* *f*

Tbn. 1 2 3 *f* *a2* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Mba.

Xyl.

Perc. 1 *f* *mf* Sus. Cym. S. D. B. D. Tri. *mf*

2 Agogo Bells *f* *mf*

60

Fl. 1/2

Ob.

Bsn.

B^b Cl. 1/2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bar. Sax.

mf

mf

60 61 62 63 64

Tpt. 1/2/3

Hn. 1/2

Tbn. 1/2/3

Euph.

Tba.

Mba.

Xyl.

Perc. 1/2

f

f

mf

mp

mp

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 *a2*
 Fl. 1/2 *f*
 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
 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)

79

75

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♭ 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

SAMPLE

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