

Grade 3

# Music for Concert Band

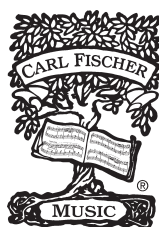
CPS257F

# Moontowers

Chris Campbell

## INSTRUMENTATION

Flute .....	8
Oboe .....	2
Clarinet in B $\flat$ .....	8
Bass Clarinet in B $\flat$ .....	2
Bassoon .....	2
Alto Saxophone in E $\flat$ .....	5
Tenor Saxophone in B $\flat$ .....	2
Baritone Saxophone in E $\flat$ .....	2
Trumpet in B $\flat$ .....	8
Horn in F .....	3
Trombone .....	6
Euphonium .....	3
Euphonium T.C. in B $\flat$ .....	2
Tuba .....	4
Timpani .....	1
Percussion 1 .....	1
Snare Drum	
Percussion 2 .....	1
Suspended Cymbal	
Percussion 3 .....	2
Triangle, Bass Drum	



CARL FISCHER

## Performance Notes

The original intent for this piece was to evoke a fantasy atmosphere of huge mythical constructs, such as stone edifices, rising from a lunar surface softly illuminated by reflected light from another galactic source. It is meant to give an impression of a single vision, allowing the listener or player to imagine a personal interpretation of their own. The story behind this particular title comes from the late nineteenth century. Before the widespread use of electric streetlights, many large American and European cities erected large structures — some as tall as 165 feet — intended to brighten the cities at night at times when there was insufficient natural moonlight. Referred to at that time as Moonlight Towers, the only ones still in existence and in use today are found in Austin, Texas. These man-made wonders may not be as stunning as naturally-formed stone edifices, but they are nevertheless eye-catching. One of these structures in a large park is adorned with strands of lights every December to resemble a gigantic Christmas tree which can be seen for miles. In this composition, mm. 81-97 depicts four of the remaining thirteen towers in four different settings in Austin. This piece is also intended to capture the wonder of these singular relics of history, with a fantasy atmosphere of their own.

## About the Composer

A retired band/orchestra director from Texas and Oklahoma, Chris Campbell now composes on a daily basis while also pursuing interests such as tennis, chess, and creating stained glass art in Austin, Texas. Having taught most recently at the award-winning Bailey Middle School and the Ann Richards School for Young Women Leaders, both in Austin, he now writes music with a flair for the dramatic, often featuring fantasy themes sometimes abstract, sometimes dark, sometimes whimsical. Chris draws from a wide range of musical genres for inspiration, having performed live in almost any type of ensemble you can name. From Baroque to Metal, from ABBA to Zappa, traces of virtually any musical source can likely be found in the details of his works. Beginning his personal musical journey in the 60's on saxophone, he quickly found himself immersed in the world of big band jazz and expanded from there, always viewing music through the lens of the creator, the originator, the composer. A strong visual aspect of his works is hinted at through the titles with which he begins each piece, revealing an interest in the visual arts and the deep underlying connection between all art forms.

CHRIS CAMPBELL

Nocturnal (♩ = 60)

Flute

Oboe

Clarinet in B♭

Bass Clarinet  
in B♭

Bassoon

Alto  
Saxophone in E♭Tenor  
Saxophone in B♭Baritone  
Saxophone in E♭

Nocturnal (♩ = 60)

Trumpet in B♭

Horn in F

Trombone

Euphonium

Tuba

Timpani  
(D, G, C)Percussion 1  
(Snare Drum)Percussion 2  
(Suspended Cym.)Percussion 3  
(Triangle,  
Bass Drum)

1

2

*p*  
3

4

5

6

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25

Fl.

Ob.

Cl.  
in B $\flat$ B. Cl.  
in B $\flat$ 

Bsn.

A. Sax.  
in E $\flat$ T. Sax.  
in B $\flat$ Bar. Sax.  
in E $\flat$ Tpt.  
in B $\flat$ 

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

25

bell

**Fl.**

**Ob.**

**Cl.  
in B $\flat$**

**B. Cl.  
in B $\flat$**

**Bsn.**

**A. Sax.  
in E $\flat$**

**T. Sax.  
in B $\flat$**

**Bar. Sax.  
in E $\flat$**

**Tpt.  
in B $\flat$**

**Hn. in F**

**Tbn.**

**Euph.**

**Tuba**

**Timp.**

**Perc. 1**

**Perc. 2**

**Perc. 3**

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

For Promotional Use Only





57

div.

*p**p*

div.

*p**p**p**p**p*

57

solo, soli, or section

*mf*

Tri.

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

*p*

*p*

*p*

pedal up from D

pedal down to D

pedal up from D

*f*

*p*

with mallets

*f*

*p*

B. Dr.

*f*

65 unis. *mp*

Fl.

Ob. *p*

Cl. in B $\flat$  *mp*

B. Cl. in B $\flat$  *p*

Bsn. *p*

A. Sax. in E $\flat$  *mp*

T. Sax. in B $\flat$  *p*

Bar. Sax. in E $\flat$  *p*

65 all, div. *p*

Tpt. in B $\flat$

Hn. in F *p*

Tbn. *p*

Euph. *p*

Tuba *p*

pedal down to D

Timp. *p*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3

73

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mf*

*mf*  
with sticks

*mf*

*mf*

Fl. *mp*

Ob. *mf*

Cl. in B $\flat$  *mp*

B. Cl. in B $\flat$

Bsn. *mf*

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  *mf* *unis.*

Hn. in F *mf*

Tbn. *mf*

Euph. *mf*

Tuba *mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

89

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*p*

div.

*p*

*mp*

*mp*

89



div. unis. 97

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. in B $\flat$  *mp* unis.

B. Cl. in B $\flat$

Bsn. *mp*

A. Sax. in E $\flat$  *mp*

T. Sax. in B $\flat$  *mp*

Bar. Sax. in E $\flat$

Tpt. in B $\flat$  unis. 97

Hn. in F

Tbn. *mp*

Euph. *mp*

Tuba *mp*

Timp. *mp*

Perc. 1 *p*

Perc. 2 *p*

Perc. 3 *p*

92 93 94 95 96 97

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

*mp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Ride cymbal bell

105

Fl.

Ob.

Cl.  
in B $\flat$

B. Cl.  
in B $\flat$

Bsn.

A. Sax.  
in E $\flat$

T. Sax.  
in B $\flat$

Bar. Sax.  
in E $\flat$

105

Tpt.  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

105 106 107 108 109 110 111

*p*

near edge

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