



Bittersweet

CHRIS CAMPBELL

Instrumentation

Full Score	1
Flute	8
Oboe	2
B \flat Clarinet 1	6
B \flat Clarinet 2	6
Bass Clarinet	2
Bassoon	2
Alto Saxophone	5
Tenor Saxophone	2
Baritone Saxophone	2
B \flat Trumpet 1	6
B \flat Trumpet 2	6
Horn in F	4
Trombone	4
Euphonium	2
Baritone T.C.	2
Tuba	4
Timpani (A: B \flat : D)	2
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Triangle, Suspended Cymbal, Sleigh Bells or Tambourine, Cabasa, Crash Cymbals	

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 very 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 1960s 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 in 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.

Bittersweet

The tempo marking for *Bittersweet* is a ballpark suggestion; like the amount of sugar in a recipe, feel free to vary it "to taste" as much as you like! Even a somewhat rubato approach will probably work well. Take care not to cover up the upper woodwinds at m.17-25. Conversely, the sixteenth-note passage at m.33-41 should play a supportive role and not dominate. The first Clarinet *obbligato* at m.66 can be played as a solo if desired, as long as it comes through clearly. Otherwise, this piece - reminding our audience of feelings everyone can relate to (I love the phrase "Music Is What Feelings Sound Like") - is pretty straightforward. The more attention paid to dynamics, the more effective it will be. I enjoyed writing *Bittersweet* because it's one of those pieces that just sort of "writes itself," each idea emerging naturally from the previous idea. Here's hoping you enjoy it just as much!



Wingert-Jones Publications

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CHRIS CAMPBELL
(ASCAP)

Adagio ♩ = 88

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Adagio ♩ = 88

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani (A: B♭ D)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle, Suspended Cymbal, Sleigh Bells or Tambourine, Cabasa, Crash Cymbals)

1 2 3 4 5

9

Fl.
Ob.
B \flat Cl. 1
B \flat Cl. 2
B. Cl.
Bsn.
A. Sax.
T. Sax.
B. Sax.

mp
mp
mp
Cue: Cl. 1
mp
mp

9

B \flat Tpt. 1
B \flat Tpt. 2
Hn.
Tbn.
Euph.
Tuba
Timp.
Perc. 1
Perc. 2

mp
mp

4

4

4

4

4

4

4

4

The image displays a page of a musical score for the piece "Bittersweet". The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score begins in 4/4 time and changes to 3/4 time at the start of the second measure. A large watermark "Wingert Jones Publications" is overlaid diagonally across the page. Performance markings include "Play" and "mp" (mezzo-piano) in the Clarinet 2 part, and "p" (piano) in the Bassoon, Trombone, Euphonium, and Timpani parts. The percussion parts feature various rhythmic patterns and accents.

17

Fl. *mf*

Ob. *mf* *mp*
Cue: Oboe

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

17

B♭ Tpt. 1 *p*

B♭ Tpt. 2 *p*

Hn. *p*

Tbn.

Euph.

Tuba

Timp.

Perc. 1
Suspended Cymbal

Perc. 2 *mp*
Sleigh bells (or Tambourine)

17 18 19 20 21 22

25

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

p Play *mp*

p *mp*

legato *p* *mp*

legato *p* *mp*

mp

mp

mp

25

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

legato *p* *mp*

legato *p* *mp*

legato *p* *mp*

mp

mp Cabasa

33

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

33

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

29 30 31 32 33

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Fl. (Flute):** Melodic line starting at measure 34 with a *mp* dynamic.
- Ob. (Oboe):** Rests throughout the section.
- B♭ Cl. 1 & 2 (B-flat Clarinets):** Melodic lines starting at measure 34 with a *mp* dynamic.
- B. Cl. (Bass Clarinet):** Enters at measure 35 with a *mp* dynamic.
- Bsn. (Bassoon):** Enters at measure 35 with a *mp* dynamic.
- A. Sax. (Alto Saxophone):** Rests throughout the section.
- T. Sax. (Tenor Saxophone):** Enters at measure 35 with a *p* dynamic.
- B. Sax. (Baritone Saxophone):** Enters at measure 35 with a *mp* dynamic.
- B♭ Tpt. 1 & 2 (B-flat Trumpets):** Melodic lines starting at measure 34 with a *mf* dynamic.
- Hn. (Horn):** Melodic line starting at measure 34 with a *mf* dynamic.
- Tbn. (Trombone):** Enters at measure 35 with a *p* dynamic.
- Euph. (Euphonium):** Enters at measure 35 with a *p* dynamic.
- Tuba:** Enters at measure 35 with a *mp* dynamic.
- Timp. (Timpani):** Provides rhythmic accompaniment throughout.
- Perc. 1 (Percussion 1):** Features a triangle part with dynamics *p* and *mf*.
- Perc. 2 (Percussion 2):** Features a triangle part with a *mf* dynamic.

The score spans measures 34 to 38. A large watermark 'Wingert-Jones Publications' is overlaid diagonally across the page.

34 35 36 37 38

The image displays a page from a full score for the piece 'Bittersweet'. The score is arranged in a standard orchestral format with multiple staves for woodwinds and percussion. The woodwind section includes Flute (Fl.), Oboe (Ob.), two Clarinets in B-flat (B♭ Cl. 1 and B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes two Trumpets in B-flat (B♭ Tpt. 1 and B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The percussion section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score is divided into measures 44 through 48. Large numbers '4' and '3' are placed above the staves to indicate changes in the number of measures per bar. Dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano) are used throughout. A large, diagonal watermark reading 'Wingert-Jones Publications' is overlaid on the score. The bottom of the page features measure numbers 44, 45, 46, 47, and 48.

57

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

57

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

p

p

p

p

mf

p

p

mf

mf

mf

mp

Suspended Cymbal

mp

Cabasa

54 55 56 57 58 59

Fl.

Ob.

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Triangle

60 61 62 63 64

65

Fl. *mf*

Ob. *mf*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp* *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *mp* Cue: Cl. 1

T. Sax. *mp* *p*

B. Sax. *p*

65

B \flat Tpt. 1 *p*

B \flat Tpt. 2 *p*

Hn. *mp* *p*

Tbn. *p*

Euph. *p*

Tuba *p*

Timp. *mp*

Perc. 1

Perc. 2 *mp*

Sleigh bells (or Tambourine)

65 66 67 68 69

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The middle section includes Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba. The bottom section includes Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score spans measures 70 to 74. A 'rit.' (ritardando) marking is present above the Flute and Oboe staves at the beginning of measure 73. A 'Triangle' instrument is introduced in Percussion 2 at measure 71, with a dynamic marking of *mp*. Percussion 1 has a dynamic marking of *mp* at the end of measure 74. The score is watermarked with 'Wingert-Jones Publications' diagonally across the page.