

Grade 2

Music for Concert Band

YPS218F

# Paradigm Shift

Joseph Compello

## INSTRUMENTATION

Full Score . . . . .	1
Flute (Piccolo) . . . . .	8
Oboe (Opt. Flute 2). . . . .	2
Clarinet 1 in B $\flat$ . . . . .	4
Clarinet 2 in B $\flat$ . . . . .	4
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 1 in B $\flat$ . . . . .	4
Trumpet 2 in B $\flat$ . . . . .	4
Horn in F . . . . .	4
Trombone . . . . .	6
Euphonium . . . . .	3
Euphonium T.C. in B $\flat$ . . . . .	2
Tuba . . . . .	3
Mallet Percussion . . . . .	2
Xylophone, Chimes	
Timpani . . . . .	1
Percussion 1 . . . . .	2
Snare Drum, Bass Drum	
Percussion 2 . . . . .	2
Crash Cymbals, Finger Cymbals	



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## Personal Note

My high school band director, Clarence F. Wroblewski, died on November 24, 2018. In the 1950s, he was a pioneer in the field of public school instrumental music in Baltimore City. He was my mentor and my dear friend. It was his guidance and encouragement that set my young life's course on the path of music.

## Performance Notes

*Paradigm Shift* is an energetic and aggressive concert piece for young bands with at least one year's training. It is also sophisticated enough for more experienced bands. Pitched in C minor, the piece opens with an energetic introduction which quickly leads to the main theme stated by the Clarinets at m. 9. A brass fanfare in C major ensues at m. 29. The woodwinds' answer to the brass fanfare at m. 39 contains *divisi* notes in the flute (doubled in the Oboe) which must be played. The music to the introduction is restated at m. 58, but is now shifted to the second beat of the measure by means of an additional beat inserted into m. 57. Younger bands may need some extra instruction in executing this time shift. Overall, the music should be performed boldly and with *marcato* articulation except where slurs are written.

## About the Composer

Joseph Compello discovered his love of music when, as a child, he saw the Centennial Celebration Parade in his hometown, Carbondale, Pennsylvania. After his family moved to Baltimore, Maryland, he began studying euphonium with Robert Kennick of the Baltimore Symphony. By the time he was an 11th grader at Patterson Park High School, his band director, Clarence Wroblewski, recommended Compello for a scholarship to the Peabody Conservatory Preparatory School. While studying there, he came to the attention of the conductor of the Peabody Conservatory Wind Ensemble, Dr. Richard L. Higgins, who invited him to be a regular member of his ensemble. Upon graduating from high school, Compello auditioned for the undergraduate course of musical studies at the Peabody Conservatory. Among the adjudicating panel was Peter Mennin the Conservatory's director. During his six year tenure with the Peabody Wind Ensemble, Compello performed all of the major repertoire for wind bands up to that time. After earning his undergraduate degree, and subsequently his Master's Degree from Towson University, Compello entered the teaching profession. From the very beginning of his thirty-one-year career, he composed and arranged music to meet the specific skills of his students. In 1994, Andrew Balent, then editor of Carl Fischer's educational music division, began publishing many of Compello's classroom-tested compositions. His debut publication was a march for beginning band titled *Cadets on Parade*. In 1996 his best-seller *Rock to the Max, Mr. Sax* earned him a regular spot on the Carl Fischer writing staff. In 1999, Larry Clark continued to publish Compello's music while encouraging him to expand his writing style. Now retired from teaching with over 175 published works to his credit, Compello continues to draw on his extensive background in music education to compose new music exclusively for Carl Fischer's *Performance Series*. His music for young players is now a model for college curricular study by music education students. A master's thesis by Abel Borg entitled *The resourceful and engaging compositions for beginning band by Joseph Compello* is available at York University, Toronto, Ontario, Canada.

Compello's journey from school teacher to internationally published composer was recently chronicled in the *Baltimore Sun*. His ASCAP award winning music is now performed worldwide in venues ranging from school concerts to Carnegie Hall. 2019 will mark Compello's twenty-fifth year as a contributor to Carl Fischer's catalogue of music for young bands.

# Paradigm Shift

Con forza (♩ = 112-120)

JOSEPH COMPELLO

Flute/Piccolo

Oboe  
(Opt. Flute 2)

Clarinet 1 in B♭

Clarinet 2 in B♭

Bass Clarinet  
in B♭

Bassoon

Alto  
Saxophone in E♭

Tenor  
Saxophone in B♭

Baritone  
Saxophone in E♭

Con forza (♩ = 112-120)

Trumpet 1  
in B♭

Trumpet 2  
in B♭

Horn in F

Trombone

Euphonium

Tuba

Mallet Percussion  
(Xylophone,  
Chimes)

Timpani  
(G, C)

Percussion 1  
(Snare Drum,  
Bass Drum)

Percussion 2  
(Crash Cymbals,  
Finger Cymbals)



Fl./Picc.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2





Fl./Picc. div.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Xylophone  
Soli

Mall.  
Perc.

Timp.

Perc. 1  
Soli

Perc. 2  
Cr.



Fl./Picc.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

Soli

to Chimes

Cr.

Fl./Picc.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Chimes

Timp.

Perc. 1

Perc. 2

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Fl./Picc. Play either

Ob. (Opt. Fl. 2)

Cl. 1 in B $\flat$  Play either

Cl. 2 in B $\flat$

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$  Play either

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. 1 in B $\flat$  Play either

Tpt. 2 in B $\flat$  Play either

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc. Chimes

Timp.

Perc. 1 Cr.

Perc. 2 Cr.



Fl./Picc.  
Ob.  
(Opt. Fl. 2)  
Cl. 1  
in B $\flat$   
Cl. 2  
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. 1  
in B $\flat$   
Tpt. 2  
in B $\flat$   
Hn. in F  
Tbn.  
Euph.  
Tuba  
Mall.  
Perc.  
Timp.  
Perc. 1  
Perc. 2

Xylophone  
*mf*

Fl./Picc.  
Ob.  
(Opt. Fl. 2)  
Cl. 1  
in B $\flat$   
Cl. 2  
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. 1  
in B $\flat$   
Tpt. 2  
in B $\flat$   
Hn. in F  
Tbn.  
Euph.  
Tuba  
Mall.  
Perc.  
Timp.  
Perc. 1  
Perc. 2

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Fl./Picc.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. The woodwind section (Flute/Piccolo, Oboe, Clarinets, Bass Clarinet, Bassoon) and reed section (Saxophones) are in the upper staves. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) is in the middle staves. The percussion section (Mallet Percussion, Timpani, and other Percussion) is at the bottom. The score shows a dynamic shift to *f* (forte) starting at measure 80. A 'Solo' marking is present for the Timpani in measure 82. A 'Chimes' marking is present for the Mallet Percussion in measure 84. The score is divided into measures 79, 80, 81, 82, 83, and 84.



Fl./Picc.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2



Fl./Picc.

Ob.  
(Opt. Fl. 2)

Cl. 1  
in B $\flat$

Cl. 2  
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. 1  
in B $\flat$

Tpt. 2  
in B $\flat$

Hn. in F

Tbn.

Euph.

Tuba

Mall.  
Perc.

Timp.

Perc. 1

Perc. 2

Play either

*f*

*ff*

Chimes

Damp Soli

Soli

Cr.

97 98 99 100 *f* 101 102 103 *ff*

Full Score

First, there was *The Magnificent Seven*. Then, *The Hatful Eight*.  
Now look, on the trail up ahead... no, lower! It's...

**The Elven Eleven**

CHRIS CAMPBELL

Fantasy Western ♩ = 128

Flute 1, 2

Oboe (Opt. Flute 2)

Clarinet 1, 2 in B $\flat$

Bass Clarinet in B $\flat$

Alto Saxophone in E $\flat$

Tenor Saxophone in B $\flat$

Baritone Saxophone in E $\flat$

Trumpet 1, 2 in B $\flat$

Horn in F

Trombone, Euphonium, Bassoon  
Bassoon (Euphonium optional) + Euphonium, a2 (Trombone optional)

Tuba

Mallet Percussion (Xylophone)

Percussion 1 (Snare Drum)  
On Rim (R.H. on accents)

Percussion 2 (Claves, Tambourine, Vibrating, Crash Cymbals, Triangle)  
Claves

Percussion 3 (Large Wood Block/Bass Drum (2 beaters))  
Large Wood Block

1 2 3 4 5 6

YPS220F

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Fl. 1, 2

Ob. (opt. Fl. 2)

Cl. 1, 2 in B $\flat$

B. Cl. in B $\flat$

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

9

Tpt. 1, 2 in B $\flat$

Hn. in F

Tbn., Euph., Bsn. + Trombone, a3

Tuba

Mall. Perc.

Perc. 1 On Drum

Perc. 2 Tambourine

Perc. 3

7 8 9 10 11 12

YPS220F

Carl Fischer Music for Concert band has six performance levels to provide highly focused repertoire for each band. Every level has been carefully designed and graded, within specific guidelines, so that each piece within a grade will be appropriate for the development of bands of that level.

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

# Young Band – Grade 2

- Instrumentation uses one Flute, two Clarinets, two Trumpets, one Horn, and one Tuba
- Difficulty ranges from Grades 2 to 2½
- Second Clarinet stays below break
- Active Percussion scoring
- Limited independence of part writing

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