

**ANDREW DAVID PERKINS (ASCAP)**

**CONCERTO FOR ORCHESTRA**

**WITH PERCUSSION SOLOIST**

**Marimba (4 1/3 Octave)  
Vibraphone (3 Octave)**

**3 Medium Soft Mallets  
3 Medium Hard Mallets  
2 Hard Mallets**



# CONCERTO FOR ORCHESTRA

## NOTES

This piece was commissioned by Maestro Davin Torre, Music Director of the Flint Youth Symphony Orchestra. The soloist parts were written specifically for Mr. Robert Kratz, Percussionist and Instructor at the Flint Institute of Music. It was composed and orchestrated in the fall of 2013 in Fenton, Michigan.

The form of the piece is modified sonata allegro, with an extended introduction and coda.

## INTRODUCTION

The Vibraphone introduces the tonal center in C major, and the (B) theme is introduced by family in additive fashion. Fragments of the (A) theme are introduced undeveloped. A perfect authentic cadence sets up the exposition.

## EXPOSITION

The (A) theme is presented by the Marimba in 12/8, and repeated by the strings. Brass and Woodwinds present in lydian tonality briefly before the (B) theme is realized, followed by a perfect authentic cadence again.

## DEVELOPMENT

The (A) theme is now developed in common time and in the lydian mode, by the Marimba and strings. A dominant II phrase modulates to the new tonality of G lydian. As the (A) theme continues to morph, the tonality briefly returns to C major before a shift to Eb lydian, and again to G minor and 5/4 time. A chromatic passage develops as the orchestra continues to express the modified (A) theme in minor tonality. After a modulation to Bb minor and again to C minor, a i-vi-V cadence prepares the recapitulation.

## RECAPITULATION

The (A) theme is presented again in abridged form, followed by the (B) theme, fully realized by the full orchestra. A final perfect authentic cadence precedes the coda.

## CODA

As in the introduction, the Vibraphone provides the tonal center in C major, as fragments of the (A) theme are passed from soloist to soloist in the orchestra, descending. The piece ends where it began.

## INSTRUMENTATION

### **Full Score**

Piccolo  
Flute 1 & 2  
Oboe 1 & 2  
Bassoon 1 & 2  
Clarinet 1 & 2  
Horn 1 & 2  
Horn 3 & 4  
Trumpet 1 & 2  
Trumpet 3  
Trombone 1 & 2  
Bass Trombone  
Tuba  
Timpani  
Percussion 1  
Percussion 2  
Percussion 3  
**Vibraphone & Marimba (Solo)**  
Harp  
Violin I  
Violin II  
Viola  
Violoncello  
Contrabass



# CONCERTO FOR ORCHESTRA

ANDREW DAVID PERKINS (ASCAP)

A

*Adagio*  $\downarrow = 60$

Piccolo  
Flute 1 & 2  
Oboe 1 & 2  
Clarinet in B $\flat$  1 & 2  
Bassoon 1 & 2

Horn in F 1 & 2  
Horn in F 3 & 4  
Trumpet in B $\flat$  1 & 2  
Trumpet in B $\flat$  3  
Trombone 1 & 2  
Bass Trombone  
Tuba

Timpani

IV III II I  
Suspended Cymbal, Crash Pair

Percussion 1  
Percussion 2  
Percussion 3

Vibraphone  
3 Med. Soft Mallets (1L, 2R)  
Tam Tam, Low Tom, Claves

Vib. & Marimba

Harp

*Adagio*  $\downarrow = 60$

Violin I  
Violin II  
Viola  
Violoncello  
Contrabass

17

♩ = 72

**B**

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Musical score for strings section B. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The tempo is indicated as ♩ = 72. The score shows various rhythmic patterns and dynamics, including *mf*, *f*, and *mp*. Measure numbers 1 through 10 are present above the staves.





47

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

*p*

Hn. 3/4

*p*

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

*mp*

*p*

*mf*

Perc. 1

Perc. 2

*mp*

*p*

*mf*

*mf*

*Crash Pair*

*Bass Drum*

SOLO

Hp.

*mp*

*p*

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mp*

Vc.

Cb.

52

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

Picc. -

Fl. 1/2 -

Ob. 1/2 -

Cl. 1/2 -

Bsn. 1/2 -

Hn. 1/2 -

Hn. 3/4 -

Tpt. 1/2 -

Tpt. 3 -

Tbn. 1/2 -

B. Tbn. -

Tba. -

**E**

sfz

Timp. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

**E**

to Suspended Cymbal

to Triangle

mf

SOLO -

Hp. -

mf

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

sfz

sfz

63

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2

Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3

*Sus. Cymbal*

*(maybe rolled triplets?)*

Vln. I Vln. II Vla. Vc. Cb.

Detailed description: This is a page from a musical score. The top section shows woodwind and brass instruments (Picc., Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Bass Trombone, Tuba) playing eighth-note patterns. The middle section features three percussionists (Perc. 1, Perc. 2, Perc. 3) with dynamic markings *p*, *mf*, and *pp*. Perc. 1 uses suspended cymbals and triangle. The bottom section includes a solo part for a woodwind instrument (SOLO), a harp (Hp.), and strings (Violins I & II, Violas, Cellos). The strings play sustained notes with grace marks, while the solo instrument and harp provide rhythmic patterns. Measure 63 begins with a rest followed by the woodwind entries.

72

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf* Bassoon

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*pp*

*mp*

*p* to Bass Drum

*mp* to Crash Pair

*Bass Drum*

*ppp*

Go to 2 Hard Mallets (1L, 1R)

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

**F**

Picc. - 154

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2 *f* *mf*

Hn. 1/2 *f* *mf*

Hn. 3/4 *f* *mf*

Tpt. 1/2

Tpt. 3

Tbn. 1/2 *f* *mf*

B. Tbn. *ff* *f* *mf* *mf* *f*

Tba. *ff* *f* *mf* *f*

*f* = 154

Timp. *f* *ff* *p* *f* *mf* *f*

Perc. 1 Crash Pair *f* *mf* *f* *muffled* *open*

Perc. 2 *f* Low Tom *mf* *f* *mf* *f*

Perc. 3 *ff* *f*

SOLO

Hp. change pedals

**F**

Vln. I *f* *f* *f* *f*

Vln. II *f* *f* *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *f*

92

Picc. -

Fl. 1/2 -

Ob. 1/2 -

Cl. 1/2 -

Bsn. 1/2 -

*mf*

Hn. 1/2 -

*mf*

Hn. 3/4 -

*mf*

Tpt. 1/2 -

Tpt. 3 -

Tbn. 1/2 -

*mf*

B. Tbn. -

Tba. -

*ff*

*ff*

**G**

Tim. -

*f*

*ff*

**G**

Perc. 1 -

Perc. 2 -

*muffled* *open*

*f*

Perc. 3 -

*f*

*mf*

*mf*

**G**

SOLO -

*f*

*p*

*v.*

Hp. -

*mf*

Vln. I -

*f*

*f*

*p*

*sfp*

Vln. II -

*f*

*f*

*p*

*sfp*

Vla. -

*p*

*p*

*sfp*

Vc. -

Cb. -

**G**





114

Picc. f

Fl. 1/2 f

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp. mf

Perc. 1

Perc. 2 mf

Perc. 3 f

**(IV) F > Eb**

SOLO f 5 5

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

120

Picc. f

Fl. 1/2 f

Ob. 1/2 f

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO { f 5 5 5

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mute drums

choke

Claves

mp

mf

f

tr

f tr

f tr

f tr

f

f

f

f

127

Picc. -

Fl. 1/2 -

Ob. 1/2 -

Cl. 1/2 -

Bsn. 1/2 - *mf*

Hn. 1/2 -

Hn. 3/4 - *mf*

Tpt. 1/2 -

Tpt. 3 -

Tbn. 1/2 - *mf*

B. Tbn. - *mf*

Tba. - *mf*

Tim. (III) C > B<sub>b</sub> (I) D > C

Perc. 1 Coin on Suspended, Center to Edge *mf*

Perc. 2 *ff* *mf*

Perc. 3 *mf*

SOLO *mf* *f*

Hp. -

Vln. I -

Vln. II -

Vla. -

Vc. - *f*

Cb. - *f*

133

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

**SOLO**

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

142

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2 Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 SOLO Hp. Vln. I Vln. II Vla. Vc. Cb.

**J**

*f* *f* *f* *f*

*mf* *mf* *f* *mf* *mf*

*f*

**J**

*to Tam Tam*

+ additional mallet in LH

**J**

146

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

149

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

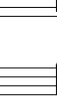
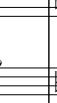
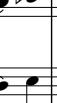
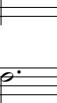
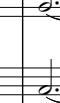
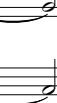
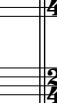
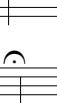
Cb.

K

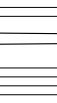
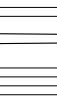
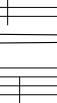
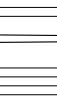
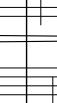
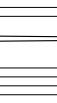
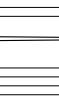
Tam Tam

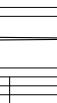
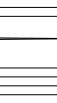
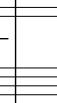
Go to 3 Med. Hard Mallets (1L, 2R)

**molto raff.**

154            

**L** Vivace  $\text{♩} = 144$

Hn. 1/2       

**Timp.**    

**SOLO**  

**Vln. I**     

**molto rall.**    

**L** Vivace  $\text{♩} = 144$

**SOLO**  

**Vln. I**     

**molto rall.**    

**L** Vivace  $\text{♩} = 144$

**Vln. I**     

162

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

(IV) Eb > F

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



174

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A page from a full musical score, numbered 181. The score is organized into two systems of staves. The top system features woodwind and brass instruments: Picc., Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Horn 3/4, Trumpet 1/2, Trombone 3, Trombone 1/2, Bass Trombone, and Double Bass. The bottom system features percussion and strings: Timpani, Percussion 1, Percussion 2, Percussion 3, Solo (with dynamic ff), Bassoon (with dynamic mf), Violin I, Violin II, Cello, Double Bass, and Bassoon (with dynamic f). The music consists of measures of rhythmic patterns, with various dynamics such as forte (f), mezzo-forte (mf), and fortissimo (ff) marked throughout.



Musical score page 202, featuring a complex arrangement of instruments. The top section includes Picc., Fl. 1/2, Ob. 1/2, Cl. 1/2, Bsn. 1/2, Hn. 1/2, Hn. 3/4, Tpt. 1/2, Tpt. 3, Tbn. 1/2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, SOLO (string quartet), Hp., Vln. I, Vln. II, Vla., Vc., and Cb. The score shows various musical dynamics and performance instructions like 'mf' (mezzo-forte) and 'p' (pianissimo). The SOLO section features sustained notes with grace marks. The Hp. section has a unique wavy line pattern. The Vln. I, Vln. II, Vla., Vc., and Cb. sections provide harmonic support with sustained notes.

209

poco rall.

Picc. -

Fl. 1/2 -

Ob. 1/2 -

Cl. 1/2 -

Bsn. 1/2 -

Hn. 1/2 -

Hn. 3/4 -

Tpt. 1/2 -

Tpt. 3 -

Tbn. 1/2 -

B. Tbn. -

Tba. -

poco rall.

Tim. -

Perc. 1 -

Perc. 2 -

Perc. 3 -

SOLO -

Hp. -

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -