

ANDREW DAVID PERKINS (ASCAP)

ALCATRAZ

FULL SCORE / 2 (+Picc) 1 1 3 (+Bass) Alto (2) Tenor Bari / 2 3 3 1 / Timp Perc (6)

DURATION: approximately 6:30

GRADE: 4

ALCATRAZ

PROGRAM NOTE

On June 11, 1962, three American criminals, Clarence Anglin, John Anglin, and Frank Morris, attempted to escape from the Alcatraz Federal Penitentiary on Alcatraz Island, San Francisco, California. The inmates fabricated dummy heads from a mixture of soap, toilet paper and real hair, and left them in their beds to fool the prison officers making their nightly counts. They burrowed through the concrete walls of their cells with spoons, climbed through the service corridor and ventilation shaft to the roof, scaled the fence and inflated a raft made from the prison's standard issue raincoats and contact cement. The prisoners entered the San Francisco Bay and attempted to paddle to freedom through frigid waters and strong currents. The FBI's investigation was unable to determine whether the three men successfully escaped or died in the attempt. ALCATRAZ for concert band follows their fate from sentencing to incarceration to escape.

BIOGRAPHICAL NOTE

An accomplished multi-instrumentalist and composer, Andrew David Perkins (b.1978) holds a specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. For over a decade he has been actively arranging, composing and conducting nationally and abroad.

Born in Royal Oak, Michigan into a musical family, Perkins began composing on the piano at age six. His orchestral training accelerated at the Interlochen Arts Academy, and soon thereafter he began undergraduate studies focusing on music education and composition. Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment drum & bugle corps from Rockford, Illinois. He especially enjoys writing music for younger musicians, which he has focused on for the past few years.

Perkins has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan, as well as the Director of Instrumental Music and Music Technology at Fenton High School in Fenton, Michigan. He additionally serves as the Music Director and Conductor of the Fenton Community Orchestra. Mr. Perkins is a member of the American Society of Composers Authors and Publishers (ASCAP), and self-publishes as APOLLO STUDIOS.

Andrew David Perkins currently resides in Michigan with the love of his life whom he married in 2010, and their daughter. His interests include photography, cinema, vintage guitars, basses and amplifiers, gastronomy, and craft-brewing.

INSTRUMENTATION

Full Score

Flute 1 & Piccolo
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2/3
Bass Clarinet
Alto Saxophone 1/2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2/3
Horn 1/2
Trombone 1
Trombone 2/3
Euphonium T.C.
Euphonium
Tuba
Vibraphone
Timpani
Percussion 1
Percussion 2
Bass Drum
Cymbals
Chimes

(The purchase of this set of score & parts includes a license to reproduce the parts per your ensemble needs.)

ALCATRAZ

ANDREW DAVID PERKINS (ASCAP)

Adagio ♩ = 66

The score is written for a full orchestra and includes the following parts:

- Flute 1
- Flute 2
- Oboe
- Bassoon
- Clarinet 1
- Clarinet 2/3
- Bass Clarinet
- Alto Sax. 1/2
- Tenor Saxophone
- Baritone Saxophone
- Horn 1/2
- Trumpet 1
- Trumpet 2/3
- Trombone 1
- Trombone 2/3
- Euphonium
- Tuba
- Vibraphone (Medium Hard Mallets)
- Timpani (ppp to f)
- Percussion 1
- Percussion 2
- Bass Drum (Two soft mallets, ppp to f)
- Cymbals (Sus. Cym., ppp to f)
- Chimes (ppp to f)

The score is in 4/4 time and consists of 6 measures. Dynamics include *mf*, *mp*, *mp2*, *ppp*, and *f*.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl. *mp*

A. Sax. 1/2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

Hn. 1/2 *mp*

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp. *f*

Perc. 1

Perc. 2 *f*

B. D. *f*

Cym. *f*

Chim. *f*

13 *mf* 14 15 16 17 18 19 20

rall.

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn. *mp*

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl. *mp*

A. Sax. 1/2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

Hn. 1/2 *mp*

Tpt. 1

Tpt. 2/3

Tbn. 1 *p*

Tbn. 2/3 *p*

Euph. *mp*

Tba. *mp*

Vib. *mf*

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

29 30 31 32 33 34

B

a tempo $\text{♩} = 66$

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

Bsn.

Cl. 1 *mf*

Cl. 2/3 *mf*

B. Cl.

A. Sax. 1/2 *mf* 1. solo 3. 2.

T. Sax.

Bari. Sax.

Horn 2 *mp*

Hn. 1/2 *mp* a2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib. *mf*

B

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim. *mf* Triangle

Fl. 1 *mf*
 Fl. 2 *mf*
 Ob.
 Bsn.
 Cl. 1 *mf*
 Cl. 2/3 *mf*
 B. Cl.
 A. Sax. 1/2 *f* 1: Solo
 T. Sax.
 Bari. Sax.
 Hn. 1/2 *f* Solo 1.
 Tpt. 1
 Tpt. 2/3
 Tbn. 1
 Tbn. 2/3
 Euph.
 Tba.
 Vib.
 Timp. *D*
 Perc. 1
 Perc. 2
 B. D.
 Cym.
 Chim.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

Hn. 1/2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

80 81 82 83 84 85

ascending clusters

5
mp

ascending clusters

7/6
mp

mf *f*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

Hn. 1/2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

G

5
mf

7/6
mf

mf

f

86 87 88 89

Flute

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

Hn. 1/2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

90 91 92 93

ff *mf* *mf* *mf*

5 *f* 5

5/4 *f* 7/6

Gong

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H Piccolo

Fl. 1 *fff*

Fl. 2 *fff*

Ob. *f*

Bsn. *mp*

Cl. 1 *mp*

Cl. 2/3 *mp*

B. Cl. *mp*

A. Sax. 1/2 *mp*

T. Sax. *mp*

Bari. Sax. *mp*

Hn. 1/2 *f*

H Tpt. 1 *f* Solo

Tpt. 2/3

Tbn. 1 *mf*

Tbn. 2/3 *mf*

Euph. *mf*

Tba. *f*

Vib. *mf*

H Timp. *fff*

Perc. 1 Cym. Bell *fff* *mf*

Perc. 2 *fff* Triangle *f*

B. D. *fff*

Cym. *ff*

Chim. *ff* Chimes *f*

94 95 96 97 98 99

Flute 1 (Fl. 1) and Flute 2 (Fl. 2) parts start with a *fff* dynamic and a first ending bracket. The woodwind section includes Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2/3 (Cl. 2/3), Bass Clarinet (B. Cl.), Alto Saxophone 1/2 (A. Sax. 1/2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.). The brass section includes Horns 1/2 (Hn. 1/2), Trumpets 1 (Tpt. 1) and 2/3 (Tpt. 2/3), Trombones 1 (Tbn. 1) and 2/3 (Tbn. 2/3), Euphonium (Euph.), and Tuba (Tbn.). The string section includes Violin (Vib.), Timpani (Timp.), Percussion 1 (Perc. 1) with Tambourine, Percussion 2 (Perc. 2), Bass Drum (B. D.), Cymbal (Cym.), and Chimes (Chim.). The score includes various dynamics such as *fff*, *mf*, *f*, and *ff*, along with articulations like accents and slurs. Measure numbers 100 through 106 are indicated at the bottom.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

Hn. 1/2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

119

120

121

122

f

mf

mp

Large Ocean Drum

L R L R L R

This musical score page contains measures 123 through 126. The instruments are arranged as follows:

- Flutes:** Fl. 1 and Fl. 2. Fl. 1 plays a melodic line with slurs and accents. Fl. 2 plays a similar line with a key signature change to one sharp.
- Woodwinds:** Ob. (Oboe), Bsn. (Bassoon), Cl. 1 (Clarinet 1), Cl. 2/3 (Clarinet 2/3), B. Cl. (Bass Clarinet), A. Sax. 1/2 (Alto Saxophone 1/2), T. Sax. (Tenor Saxophone), and Bari. Sax. (Baritone Saxophone). Cl. 1, Cl. 2/3, and Bari. Sax. play sustained notes with slurs. A. Sax. 1/2 and T. Sax. play a melodic line with slurs and accents.
- Brass:** Hn. 1/2 (Horn 1/2), Tpt. 1 (Trumpet 1), Tpt. 2/3 (Trumpet 2/3), Tbn. 1 (Tuba 1), Tbn. 2/3 (Tuba 2/3), Euph. (Euphonium), and Tba. (Trombone). Hn. 1/2, Tpt. 1, Tpt. 2/3, Tbn. 1, Tbn. 2/3, and Tba. play sustained notes with slurs. Euph. plays a melodic line with slurs and accents. *mf* markings are present for Tbn. 2/3 and Tba. starting in measure 125.
- Timpani and Percussion:** Timp. (Timpani), Perc. 1 (Percussion 1), Perc. 2 (Percussion 2), B. D. (Bass Drum), Cym. (Cymbal), and Chim. (Chimes). Timp. plays a melodic line with slurs and accents, with *mf* marking in measure 125. Perc. 1 and Perc. 2 play rhythmic patterns. B. D. plays a simple rhythmic pattern. Cym. and Chim. are silent until measure 126, where they play sustained notes with *mf* marking.

Measure numbers 123, 124, 125, and 126 are indicated at the bottom of the page. A dynamic marking *mf* is shown at the bottom right of the page.

Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2/3
 B. Cl.
 A. Sax. 1/2
 T. Sax.
 Bari. Sax.
 Hn. 1/2
 Tpt. 1
 Tpt. 2/3
 Tbn. 1
 Tbn. 2/3
 Euph.
 Tba.
 Vib.
 Timp.
 Perc. 1
 Perc. 2
 B. D.
 Cym.
 Chim.

Rehearsal Mark **K** at measure 129.
 Rehearsal Mark **K** at measure 129.
 Rehearsal Mark **K** at measure 129.

Dynamics: *mf*, *f*, *ff*, *f*, *mf*, *mf*, *f*.
 Performance instructions: *a2*, *2*, *Different Sus. Cym.*

Measure numbers: 127, 128, 129, 130.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

Hn. 1/2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp. *Small Ocean Drum*

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

131 132 133 *f* 134 135 136

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Fl. 1 *f* *tr*^b

Fl. 2 *f* *tr*^b

Ob. *ff*

Bsn. *ff*

Cl. 1 *ff*

Cl. 2/3 *ff*

B. Cl. *ff*

A. Sax. 1/2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

Hn. 1/2 *ff*

Tpt. 1 *ff*

Tpt. 2/3 *ff*

Tbn. 1 *ff*

Tbn. 2/3 *ff*

Euph. *ff*

Tba. *ff*

Vib. *f* 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Timp. *ff*

Perc. 1 *ff*

Perc. 2 *ff* Medium Ocean Drum *f*

B. D. *ff*

Cym. *ff*

Chim. *ff*

137 *ff* 138 139 140 141 142

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2/3

B. Cl.

A. Sax. 1/2

T. Sax.

Bari. Sax.

Hn. 1/2

Tpt. 1

Tpt. 2/3

Tbn. 1

Tbn. 2/3

Euph.

Tba.

Vib.

Timp.

Perc. 1

Perc. 2

B. D.

Cym.

Chim.

143 144 145 146

Shhh / Ssss / Ffff sibilant sounds to emulate wind and waves

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2/3
B. Cl.
A. Sax. 1/2
T. Sax.
Bari. Sax.

blow air through horn to emulate wind and waves

Hn. 1/2
Tpt. 1
Tpt. 2/3
Tbn. 1
Tbn. 2/3
Euph.
Tba.

Diminuendo al niente

Vib.
Timp.
Perc. 1
Perc. 2
B. D.
Cym.
Chim.

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