

Commissioned by the Michigan School Band & Orchestra Association,  
Celebrating the 100th Anniversary of The Bauhaus School of Design (1919-1933)

ANDREW DAVID PERKINS

1919-1933

**Bauhaus**

GRADE 3

FOR STRING ORCHESTRA





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## INSTRUMENTATION

### Full Score

Violin I

Violin II

Violin III (Viola T.C.)

Viola

Violoncello

Contrabass

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



## PROGRAM NOTE

The Bauhaus School of Design was arguably the single most influential modernist art school of the 20th century. Its core objective was a radical concept: to reimagine the material world to reflect the unity of all the arts. This approach to teaching, and to the relationship between art, society, and technology, had a major impact both in Europe and in the United States long after its closure under Nazi pressure in 1933 (The faculty flatly refused to work with the Nazis, and rather than cooperate with the them, the school was closed by the faculty's vote.). The Bauhaus was influenced by 19th and early-20th-century artistic directions such as the Arts and Crafts movement, as well as Art Nouveau. The school is also renowned for its extraordinary faculty, who subsequently led the development of modern art - and modern thought - throughout Europe and the United States.

The Bauhaus aimed to reunite fine art and functional design, creating practical objects with the soul of artworks. Today, nearly every art curriculum includes foundation courses in which, on the Bauhaus model, students learn about the fundamental elements of design. 2019 marks the 100th anniversary of the iconic school of design, and this work for string orchestra interprets and synthesizes the ideologies that have shaped our modern world. A micro-sonatina, the piece is constructed in the classical form to reflect the Bauhaus ideology of crafting traditional with modern. The strong modal harmonic structure, parallel motion, and lack of melodic ornamentation represent the aesthetic principals of form-following-function minimalism so strongly associated with the movement. Heavy use of open string voicing and fundamental rhythmic values reinforce this idea, while some extended techniques and dissonance in the violins suggest that the progressive ideas of the Bauhaus were pushing boundaries within the art and design establishment.

*Commissioned by the Michigan School Band and Orchestra Association for its 15th annual All-State Program, celebrating the 100th anniversary of The Bauhaus School of Design (1919-1933)*

## BIOGRAPHICAL NOTE

Conductor, composer, two-time ASCAP Plus Award recipient & GRAMMY® nominated music educator 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. Nominated for The National Band Association Revelli Award & Merrill Jones Award, The American Prize (Professional Composition Division) and the Ravel International Composition Prize, Perkins' music has been performed by musicians from the Royal College of Music, London, Michigan State University, Bowling Green State University, The Interlochen World Youth Wind Symphony, Western Michigan University, Drexel University, Florida Central University, and more. A regular guest clinician nationally and abroad, he especially enjoys writing music for developing musicians, and is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest.

Mr. 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 Area Public Schools 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 his music is exclusively published through APOLLO STUDIOS Music Publishing.

Perkins' mentors include W. Dennis Fralick, Timothy Lentz, Larry Livingston, John T. Madden, John Whitwell, Jonathan Reed, Colleen Conway, & Eric Gould. He resides in Michigan with the love of his life whom he married in 2010, and their daughters.



Full Score

# bauhaus

Andante  $\text{♩} = 88$

ANDREW DAVID PERKINS (ASCAP)

Violin I:  $\frac{3}{4}$  Very short  $\text{sfz}$   $\text{mf}$   $\text{sim.}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

Violin II:  $f$  Very short  $\text{sim.}$

Violin III (Viola T.C.):  $f$  Very short  $\text{sim.}$

Viola:  $f$  Very short  $\text{sim.}$

Cello:  $f$   $\text{pizz.}$   $\text{mf pizz.}$   $(\text{e}\cdot)$   $(\text{e}\cdot)$   $\text{mf}$

Double Bass:  $\text{mf}$

Violin I:  $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$

Violin II: (Bartok pizz.)  $f$  arco

Violin III (Viola): (Bartok pizz.)  $f$  arco

Viola: (Bartok pizz.)  $f$  arco

Vc.: arco  $\text{ff}$  Very short  $f$   $\text{pizz.}$

Db.:  $\text{ff}$  arco  $f$   $\text{pizz.}$

2/4 3/4 2/4 3/4 opt. Div. 2/4

Vln. I

Vln. II

Vln. III (Vla.)

Vla.

Vc. *sim.*

Db. *arco, very short* *sim.*

11 12 13 14 15

2/4 3/4 2/4 3/4 2/4 to Coda

Vln. I

Vln. II

Vln. III (Vla.)

Vla.

Vc.

Db.

16 17 18 19 20

*ff* *Div.* *ff* *ff* *ff*



22

**3/4** slowly slide between G and A, every player at a different rate, creating dissonance within a Major 2nd

**4/4**

**3/4**

**4/4**

Vln. I *mp*

Vln. II Unis., pizz. *mp*

Vln. III (Vla.) *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

Db. *mf* pizz.

21 22 23 24 25 26

**4/4**

**3/4**

**2/4** release on 2

**3/4**

30

**2/4**

Vln. I *pp*

Vln. II *f* arco

Vln. III (Vla.) *f* arco

Vla. *f* arco

Vc. *f* arco

Db. *f* pizz.

27 28 29 30 31

Musical score for measures 32-36. The score is for a full orchestra, including Violins I, II, and III (Viola), Violoncello (Vc.), and Double Bass (Db.). The time signatures are 2/4, 3/4, 2/4, 3/4, and 2/4. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like *sim.* (sforzando).

Musical score for measures 37-41. The score is for a full orchestra, including Violins I, II, and III (Viola), Violoncello (Vc.), and Double Bass (Db.). The time signatures are 2/4, 3/4, 2/4, 3/4, and 2/4. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings like *ff* (fortissimo).





63

Musical score for measures 63-66. The score includes staves for Vln. I, Vln. II, Vln. III (Vla.), Vla., Vc., and Db. Measure 63 starts with a *mf* dynamic. Measure 66 features a *mp* dynamic and includes the markings "Div." and "Unis." above the staff.

Musical score for measures 67-70. The score includes staves for Vln. I, Vln. II, Vln. III (Vla.), Vla., Vc., and Db. Above the staves, the markings "poco rall. . . molto rall. . . D.C. al Coda" are present. Measure 67 starts with a *mp* dynamic, and measure 70 ends with a *p* dynamic. A "Div." marking is present above the Vln. II staff in measure 70.

Musical score for measure 71. The score includes staves for Vln. I, Vln. II, Vln. III (Vla.), Vla., Vc., and Db. The time signature is 2/4. The measure starts with a *ff* dynamic and includes accents over the notes.