

ANDREW DAVID PERKINS

LEFT OF BOOM

FOR CONCERT BAND

FULL SCORE / 2 (+Picc) 1 1 3 (+Bass) Alto (2) Tenor Bari / 3 1 3 1 1 Timp Perc (4)

DURATION: approximately 4:15

GRADE: 3



*Commissioned in 2022 by a consortium of music educators
dedicated to promoting the composition of wind band literature.*

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PROGRAM NOTE

"Left of Boom" is a military and intelligence agency term referring to the period of time leading up to an event, often the detonation of a bomb or the carrying out of an attack. As opposed to "right of boom" (which is after the attack - based on a left to right timeline), "left of boom" is a critical period for gathering intelligence and preventing a disaster. The term was popularized by Washington Post writer Rick Atkinson.

LEFT OF BOOM is a work for developing bands, heavily utilizing repeated notes & phrases, dynamic contrast, and minor modality, while maintaining ranges, rhythms and tempi appropriate for student musicians.

PERFORMANCE NOTE

The work alternates between concert G minor and G Major, and remains in common time for the entire duration, providing an opportunity to focus on articulation, dynamics, tempo, and style. Strict adherence to the 120 bpm will help the "ticking time bomb" effect. Dynamic control and contrast are critical to the success of the performance. Ranges are carefully considered for developing musicians, and the orchestration provides strong doubling for a full sound.

The Timpani part is also a critical component, requiring the use of felt covers or mutes. Some experimentation can lead to the correct timbre, but the goal is to create very muffled staccato notes on the drums, similar to marching bass drums. Vic Firth T3 General mallets are fine, but experimentation is encouraged. When the covers/mutes are removed, the mallet choice will matter more, use your judgement. The concert toms should mirror the Timpani parts, by playing in the center of the drum and using felt mallets for the beginning and ending of the piece. Feel free to experiment, as always.

BIOGRAPHICAL NOTE

Composer, conductor, & GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds an advanced 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. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, Perkins' music is regularly performed at national and state contests, conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

Mr. Perkins has received commissions from a number of organizations including The Michigan School Band and Orchestra Association, Le Conservatoire de Limonest, Bowling Green State University, The Flint Youth Symphony Orchestra, The Royal Academy of Music, London, and his works have been performed by hundreds of ensembles around the world. He is a member of ASCAP and his music is exclusively published through APOLLO STUDIOS Music Publishing. Mr. Perkins resides in Michigan with his family.

INSTRUMENTATION

Full Score

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn

Trombone 1

Trombone 2

Trombone 3

Euphonium

Euphonium T.C.

Tuba

Timpani

Snare Drum

Concert Toms

Bass Drum

Tam-tam/Sus. Cymbal/Crash Pair

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

9

Picc. *pp*
 Fl. 1/2 *pp*
 Ob. *pp*
 Bsn. *p*
 Cl. 1/2 *mp*
 Cl. 3 *mp*
 B. Cl. *p*
 A. Sax. 1 *mp*
 A. Sax. 2 *mp*
 T. Sax. T. *mp*
 B. Sax. *p*
 Tpt. 1/2 *mp*
 Tpt. 3 *mp*
 Hn. *mp*
 Tbn. 1/2 *p*
 Tbn. 3 *p*
 Euph. *mp*
 Tba. *p*
 Timp. *p*
 S. D. *p* clicks
 Tom-t. *p*
 B. D. *p*
 T.-t. *p* Sus. Cymbal

Picc. *mp* *pp*

Fl. 1/2 *mp* *pp*

Ob.

Bsn.

Cl. 1/2 *p*

Cl. 3 *p*

B. Cl.

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. T *p*

B. Sax.

Tpt. 1/2 *pp* *mp*
mute

Tpt. 3 *pp*
mute

Hn. *p* *mp*

Tbn. 1/2 *p*

Tbn. 3 *p*

Euph. *p*

Tba. *p*

Timp.

S. D.

Tom-t.

B. D.

Cym.

12 13 14 15 16



17

Picc.

Fl. 1/2

Ob.

Bsn. *mp*

Cl. 1/2 *mp*

Cl. 3 *mp*

B. Cl. *mp*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. T. *mf*

B. Sax. *mp*

Tpt. 1/2

Tpt. 3

Hn. *mf*

Tbn. 1/2 *mp*

Tbn. 3 *mp*

Euph. *mf*

Tba. *mp*

(open/no mutes on D.S.)

Timp. *mp*

S. D. *mp*

Tom-t. *mp*

B. D. *mp*

Cym.

25

Picc. *mf*

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1/2 *mf*

Cl. 3 *mf*

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. T *mp*

B. Sax. *mp*

Tpt. 1/2 *mf* open

Tpt. 3 *mf* open

Hn. *mf*

Tbn. 1/2 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp*

Timp. *mf*

S. D. *mf*

Tom-t. *mf*

B. D. *mf*

Cym. *mf* To Crash Pair

22 23 24 *p* 25 *mp* 26

33

Picc.
 Fl. 1/2
 Ob.
 Bsn.
 Cl. 1/2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax. T.
 B. Sax.
 Tpt. 1/2
 Tpt. 3
 Hn.
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tba.
 (roll on D.S. only)
 Timp.
 S. D.
 Tom-t. flip sticks
 B. D. open, L.V.
 Cym. Crash Pair
 32 33 34 35 36

To Coda

The musical score is arranged in systems for various instruments. The instruments listed on the left are: Picc., Fl. 1/2, Ob., Bsn., Cl. 1/2, Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax. T, B. Sax., Tpt. 1/2, Tpt. 3, Hn., Tbn. 1/2, Tbn. 3, Euph., Tba., Timp., S. D., Tom-t., B. D., and Cym. The score spans measures 37 to 40. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A 'To Coda' symbol is present at the end of the score. The Cym. part has a note in measure 40 with the instruction '(To Tam-Tam on D.S.)'. The Timp., S. D., and Tom-t. parts have a '3' written below them in measure 40, indicating a triplet.

Picc.

Fl. 1/2

Ob.

Bsn. *p*

Cl. 1/2

Cl. 3

B. Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. T. *mp*

B. Sax. *mp*

Tpt. 1/2

Tpt. 3 *mp*

Hn. *mp*

Tbn. 1/2 *p*

Tbn. 3 *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

S. D. *mp*

Tom-t. *mp*

B. D. *mp*

Cym. *To Sus. Cymbal*

Sus. Cymbal *p*

41 42 43 44

45

Picc. *mf*
 Fl. 1/2 *mf*
 Ob. *mf*
 Bsn. *mp*
 Cl. 1/2 *mp*
 Cl. 3 *mp*
 B. Cl. *mp*
 A. Sax. 1
 A. Sax. 2
 T. Sax. T
 B. Sax. *mp*
 Tpt. 1/2 *mf*
 Tpt. 3
 Hn.
 Tbn. 1/2 *mp*
 Tbn. 3 *mp*
 Euph.
 Tba. *mp*
 Timp. *mf*
 S. D. *mf*
 Tom-t. *mf*
 B. D. *mf*
 Cym. *mf*

Picc.

Fl. 1/2

Ob.

Bsn.

Cl. 1/2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. T

B. Sax.

Tpt. 1/2

Tpt. 3

Hn.

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

Tom-t.

B. D.

Cym.

49 50 51 52

p

53

Picc. *mf*

Fl. 1/2 *mf*

Ob. *mf*

Bsn. *mf*

Cl. 1/2 *mf*

Cl. 3 *mf*

B. Cl. *mp*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. T *mf*

B. Sax. *mp*

Tpt. 1/2 *mf*

Tpt. 3 *mf*

Hn. *mf*

Tbn. 1/2 *mf*

Tbn. 3 *mf*

Euph. *mf*

Tba. *mf*

remove covers/mutes

Timp. *p*

S. D. *mp*

Tom-t. *mp*

B. D. *mp*

Cym. *mp*
To Crash Pair

53 54 55 56

61

Picc.

Fl. 1/2

Ob.

Bsn.

Cl. 1/2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. T.

B. Sax.

Tpt. 1/2

Tpt. 3

Hn.

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

Tom-t.

B. D.

Cym.

mf

61 62 63 64

Picc.

Fl. 1/2

Ob.

Bsn.

Cl. 1/2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. T

B. Sax.

Tpt. 1/2

Tpt. 3

Hn.

Tbn. 1/2

Tbn. 3

Euph.

Tba.

Timp.

S. D.

Tom-t.

B. D.

Cym.

mp

mf

To Sus. Cymbal

65 66 67 68

69

Picc. *mp*
 Fl. 1/2 *mp*
 Ob. *mp*
 Bsn. *mp*
 Cl. 1/2
 Cl. 3
 B. Cl.
 A. Sax. 1 (optional solo) *mf*
 A. Sax. 2
 T. Sax. T
 B. Sax.
 Tpt. 1/2 (optional solo) *mf*
 Tpt. 3
 Hn.
 Tbn. 1/2
 Tbn. 3
 Euph.
 Tba.
 Timp. *mp*
 S. D.
 Tom-t.
 B. D. *mp*
 Cym. *mf*

Picc. *mp* *mf*
 Fl. 1/2 *mp* *mf*
 Ob. *mp* *mf*
 Bsn. *mf*
 Cl. 1/2 *mf* *p*
 Cl. 3 *mf* *p*
 B. Cl. *mf* *p*
 A. Sax. 1 *mp* *mf*
 A. Sax. 2 *mp* *mf*
 T. Sax. T *mp* *mf*
 B. Sax. *mf*
 Tpt. 1/2 *mp* *mf*
 Tpt. 3 *mp* *mf*
 Hn. *mf* *p*
 Tbn. 1/2 *mf*
 Tbn. 3 *mf*
 Euph. *mf*
 Tba. *mf*
 Timp. *ppp* *mf*
 S. D. *ppp* *mf*
 Tom-t. *mf*
 B. D. *mf* *dampened, short*
 Cym. *mf* *p*

D.S. al Coda

Musical score for a full orchestra, measures 85-88. The score includes parts for Piccolo, Flutes, Oboes, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Snare Drum, Tom-toms, Bass Drum, and Cymbals. Dynamics range from *mp* to *p*.

85 86 87 88

89

The musical score is organized into several systems of staves:

- Woodwinds:** Piccolo (Picc.), Flute 1/2 (Fl. 1/2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1/2 (Cl. 1/2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax. T.), and Bass Saxophone (B. Sax.).
- Brass:** Trumpet 1/2 (Tpt. 1/2), Trumpet 3 (Tpt. 3), Horn (Hn.), Trombone 1/2 (Tbn. 1/2), Trombone 3 (Tbn. 3), Euphonium (Euph.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), Tom-tom (Tom-t.), Bass Drum (B. D.), and Cymbal (Cym.).

Measure 89 features a dynamic of *p* (piano) for most instruments. In measure 90, the dynamic shifts to *mf* (mezzo-forte). Measure 91 continues with *mf*, and measure 92 features a dynamic of *mf*. The percussion parts include specific markings such as *ffz* (fortissimo) for the Snare Drum and Tom-tom, and *p* (piano) for the Bass Drum and Cymbal. The Cymbal part includes the instruction "To Sus. Cym." (To Suspended Cymbal).

Picc. *f* *ff*
 Fl. 1/2 *f* *ff*
 Ob. *f* *ff*
 Bsn. *f* *ff*
 Cl. 1/2 *f* *ff*
 Cl. 3 *f* *ff*
 B. Cl. *f* *ff*
 A. Sax. 1 *f* *ff*
 A. Sax. 2 *f* *ff*
 T. Sax. T. *f* *ff*
 B. Sax. *f* *ff*
 Tpt. 1/2 *f* *ff*
 Tpt. 3 *f* *ff*
 Hn. *f* *ff*
 Tbn. 1/2 *f* *ff*
 Tbn. 3 *f* *ff*
 Euph. *f* *ff*
 Tba. *f* *ff*
 Timp. flip sticks, play with wood side *f* *ff* felt side again
 S. D. *f* *ff* felt side again
 Tom-t. *f* *ff*
 B. D. *f* *ff*
 Cym. *f* *ff* To T.-t. choke to Tam-tam

93 *mp* 94 95 *ff*

96

repeat several times, al niente (Timp, Toms, BD only on final repeat)

Picc. *p*

Fl. 1/2 *p*

Ob. *p*

Bsn. *p*
stagger breathe

Cl. 1/2 *p*
stagger breathe

Cl. 3 *p*
stagger breathe

B. Cl. *p*
stagger breathe

A. Sax. 1 *p*
stagger breathe

A. Sax. 2 *p*
stagger breathe

T. Sax. T *p*
stagger breathe

B. Sax. *p*

Tpt. 1/2 *p*

Tpt. 3 *p*

Hn. *mp*
stagger breathe

Tbn. 1/2 *p*

Tbn. 3 *p*
stagger breathe

Euph. *mp*

Tba. *p*

Timp. *p*

S. D. *p*

Tom-t. *p*
dampened, short

B. D. *p*
(first time only)

T.-t. *p*

96 97 98 99

