

ANDREW DAVID PERKINS (ASCAP)

# UNTIL THE NIGHT COLLAPSES

FOR SYMPHONIC WINDS (2018)

*Dedicated to the students, parents and staff of Marjory Stoneman Douglas High School,  
Parkland, Florida, to honor their bravery, humanity and love.*

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

DURATION: approximately 5:30

GRADE: 4



**Commissioned in 2018 by a consortium of music educators  
dedicated to promoting the composition of wind band literature.**

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High School, Parkland, Florida, to honor their bravery, humanity and love.*

**Special thanks to Mr. Alexander Kaminsky, Director of Bands.**

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## PROGRAM NOTE

"Love! Love until the night collapses..." from the second poem of Canto General (1950), Pablo Neruda's tenth book of poetry. Neftali Ricardo Reyes Basoalto or as he was better known, Pablo Neruda (1904-1973) was a Chilean poet-diplomat and politician, who was awarded with the Nobel Prize for Literature in 1971. He often wrote in green ink, which was his personal symbol for desire and hope.

Hope speaks to me through this line of poetry. I'm watching our American society violently spasm as the rise of hate groups, fascists, neo-Nazis and white supremacists are met with massive counter-protests. Mass shootings with tragic civilian casualties are becoming a regularly occurring nightmare. Families seeking asylum are being torn apart, and I see so much anger, so much contempt, and horrifically, so much violence. I feel as though we are in the dark, in the deep of night, disoriented and desperately seeking the light.

UNTIL THE NIGHT COLLAPSES is a meditation on the crisis our nation faces and ideals to which we aspire. It interpolates traditional American patriotic songs with fragments of "Sunday, Bloody Sunday" by U2, an anthem for peace and non-violence.

## BIOGRAPHICAL NOTE

An ASCAP Plus Award recipient and GRAMMY nominated music educator, conductor, 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. A regular guest clinician nationally and abroad, he especially enjoys writing music for younger musicians, on which he has focused for the past few years including commissions from the Flint Youth Symphony Orchestra, the Conservatoire de Limonest, and a variety of consortia.

Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois, and has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan. He is currently the Director of Instrumental Music and Music Technology at Fenton High School & Andrew G. Schmidt Middle School in Fenton, Michigan, and 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 Larry Livingston, John T. Madden, John Whitwell, Jonathan Reed, Colleen Conway, & Eric Gould. He currently resides in Michigan with the love of his life whom he married in 2010, and their daughters.

## PERFORMANCE NOTES

As the piece relies heavily on them for melodic continuity, selection and placement of soloists is critical. Careful attention should be paid to dynamics throughout the piece, specifically the subtle micro-phrasing (often brief crescendo/deceleration sets). Dynamically tapering the lyrical lines in and out of silence should be a priority. When soloists are performing, balancing the other players may require adjusting the number of performers to keep the melodies a priority.

The opening percussion attacks should be startling, it is encouraged to create silent space before the piece begins to represent a "moment of silence" as well as enhance the contrast of the very loud beginning of the work. (The opening is meant as a nod to Aaron Copland's "Fanfare for the Common Man," and is the first of several strong references to important American composers including Charles Ives & John Philip Sousa.)

The chaotic section at m. 66 incorporates some explosive exchanges in the battery percussion, including some "chance" techniques and opportunities for improvisation in the tom part. This moment is meant to evoke the first-person outrage of the composer, as well as the perspective of the lyrics from the U2 song. The use of multiple large concert toms is perfectly acceptable for this moment, and the performance should be as violent as possible within good technique and taste.

As large a gong as possible is preferred, specifically a "wind gong" (a Tam Tam that does not have the curved lip at the edge). Suspended cymbals should be 16" to 18" and preferably have a long decay and dark tone. Experimentation with mallet choices should be encouraged. The size of the field snare and large tom should be very large, evoking sounds from civil war-era instruments. If large, rope-tensioned snares and toms are available, absolutely use them.

## FORMAL STRUCTURE

The structure of UNTIL THE NIGHT COLLAPSES makes use of several idiomatic devices, the first of which is the utilization of march form. Traditional military march form includes an introduction, first & second strains, a trio, break strain, final recapitulation and grandioso finale. The work strays from traditional march form and style in myriad ways. The march form is camouflaged by the slow tempo and legato phrasing while maintaining the "sectional" structure. The traditional introduction or "roll off" is represented by the percussion section, but instead performed as a literal "SOS" rhythm (in morse code), representing the soul of our American nation crying out in desperation. Finally, while marches typically move through two closely related tonal centers (I-IV, or i-III), this piece moves through three, separated by minor thirds (G min, Bb min, Db Maj) creating an overall fully diminished chord, fraught with dissonance, and moving as far from one tonal center to another as is possible (the distance of a tri-tone or diminished fifth).

The second idiomatic device is the use of traditional American patriotic songs. These melodies are often heard incomplete, out of order, and stacked on top of each other rhythmically, creating dissonance and contrast. Among these short phrases are America, America the Beautiful, The Star Spangled Banner, The Battle Hymn of the Republic, and Taps.

The final device used in the work is the fragmented quoting of melodies and harmonies from "Sunday, Bloody Sunday" by the Irish rock band U2. The song is one of U2's most overtly socio-political songs; its lyrics describe the horror felt by an observer of the Troubles in Northern Ireland, mainly focusing on the Bloody Sunday incident in Derry where British troops shot and killed unarmed civil rights protesters, bystanders and children. At the same time, the lyrics reject hate and revenge as a response, boldly demanding peace, unity and non-violence.

## INTRODUCTION

(moment of silence)

- 1-6 "S.O.S" Percussion theme  
7-14 Statement of Harmonic Motif A (i-III-VII) in G minor

## FIRST STRAIN

- 15-23 Harmonic Motif A restated in small voicing, sans melody  
24-33 Restatement (repeat of first strain) with Patriotic melodic fragments, Modulation to Dd

## SECOND STRAIN

- 34-37 B Harmonic Motif in upper WW, "America" melodies in contrasting tonal centers, Brief modulation to Bb minor  
38-41 B Harmonic Motif stated in Eb Major in upper Brass, Modulation to C minor  
42-49 A Harmonic Motif stated in F minor, Trumpet solo on melodic fragment of "Sunday, Bloody Sunday"  
50-57 A Harmonic Motif revoiced, "Glory, Glory Hallelujah" melody fragment in Picc. Percussion crescendo

## TRIO

- 58-65 Restatement of original Harmonic Motif A (from m. 7) now in Bb minor

## BREAK STRAIN

- 66-74 "The Star Spangled Banner" melody in Trumpets, "America" melody in Hn., Alto, in contrasting tonal centers.  
Violent percussion call and response, improvised material in toms  
Chromatic build towards arrival key of Db

## GRANDIOSO & FINALE

- 75-79 Arrival in Db Major. Melodic fragment from "Sunday, Bloody Sunday" in Hn., Alto.  
80-87 "...tonight, we can be as one," Melodic quote, supported by Harmonic Motif B (altered)  
88-93 Harmonic Motif A (altered) in upper WW, supported by Major sonorities



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## INSTRUMENTATION

### Full Score

Piccolo

Flute 1

Flute 2

Oboe

Bassoon 1

Bassoon 2

Contrabassoon

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Contra Alto Clarinet in Eb

Contra Bass Clarinet in Bb

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Trumpet 3

Horn 1

Horn 2

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium T.C.

Euphonium

Tuba

Timpani

Large Field Snare Drum/Sus. Cym

Large Concert Tom or Side Drum

Bass Drum

Large Wind Gong/Crash Pair/Sus. Cym

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





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Full Score

# UNTIL THE NIGHT COLLAPSES

ANDREW DAVID PERKINS (ASCAP)

5/4 Andante ♩ = 76      4/4      3/4      5/4      4/4      3/4      4/4

Piccolo

Flute 1

Flute 2

Oboe

Bassoon 1, 2

Contrabassoon

Clarinet in B♭ 1

Clarinet in B♭ 2, 3

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

5/4      4/4      3/4      5/4      4/4      3/4      4/4

Trumpet in B♭ 1

Trumpet in B♭ 2, 3

Horn in F 1, 2

Trombone 1

Trombone 2, 3

Bass Trombone

Euphonium

Tuba

Timpani  
Hard Mallets  
*ff*      *p*      *ff*      *p*

Large Field Snare Drum  
Suspended Cymbal  
*ff*      *p*      *ff*      *p*

Large Concert Tom  
Hard Mallets or Heavy Sticks  
*ff*      *p*      *ff*      *p*

Concert Bass Drum  
Heavy Mallets  
*ff*      *p*      *ff*      *p*

Gong/Crash Pair  
Suspended Cymbal  
*f*      *mf*

1      2      3      4      5      6

The score is divided into two systems, each containing 14 measures. The time signatures for the first system are 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 3/4. The second system has the same sequence of time signatures. The instruments and their parts are as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cb. Sn.), Clarinet 1 (Cl. 1), Clarinets 2 & 3 (Cl. 2, 3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Trp. 2, 3), Horns 1 & 2 (Hn. 1, 2), Trombone 1 (Tbn. 1), Trombones 2 & 3 (Tbn. 2, 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), Conga Tom (Con. Tom), Bass Drum (B. D.), Gong/Cymbal (Gong/Cym.).

Dynamic markings include *f* (forte), *mf* (mezzo-forte), *fz* (forzando), *mp* (mezzo-piano), and *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and articulation marks.

3/4 <sup>15</sup> 4/4 3/4 4/4 3/4 3/4

Picc.  
 Fl. 1  
 Fl. 2  
 Ob.  
 Bsn. 1, 2  
 Cbsn.  
 Cl. 1  
 Cl. 2, 3  
 B. Cl.  
 Cb. Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
 Tpt. 1  
 Trp. 2, 3  
 Hn. 1, 2  
 Tbn. 1  
 Tbn. 2, 3  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp.  
 S. D.  
 Con. Tom.  
 B. D.  
 Gong/Cym.

Musical score for various instruments including Piccolo, Flutes, Oboe, Bassoons, Clarinets, Saxophones, Trumpets, Trombones, and Percussion. The score includes dynamic markings such as *mp*, *mf*, *p*, and *mp*. The percussion section includes Timp., S. D., Con. Tom., B. D., and Gong/Cym.

3/4 24 4/4 Solo (Distantly) 3/4 4/4 3/4 5/4

Picc. *mf* *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. *f* *p*

Bsn. 1, 2 *mp* *mf* *p*

Cbsn. *mp* *mf* *p*

Cl. 1 *p* *pp* *p* *mp* *pp*

Cl. 2, 3 *p* *pp* *p* *mp* *pp*

B. Cl. *p* *pp* *p* *mp* *pp*

Cb. Cl. *p* *pp* *p* *mp* *pp*

A. Sax. 1 *p* *mp* *pp* *p* *mp* *pp*

A. Sax. 2 *p* *mp* *pp* *p* *mp* *pp*

T. Sax. *p* *mp* *pp* *p* *mp* *pp*

B. Sax. *p* *mp* *pp* *p* *mp* *pp*

3/4 24 4/4 3/4 4/4 3/4 5/4 Solo

Tpt. 1 *p* *f*

Trp. 2, 3 *p*

Hn. 1, 2 *mf* *p* *mf* *p*

Tbn. 1 *mf* *mp* *mf* *p*

Tbn. 2, 3 *mf* *mp* *mf* *p*

B. Tbn. *mp* *mf* *p*

Euph. *mp* *mf* *p*

Tba. *mp* *mf* *p*

Timp. *mp*

S. D. *mp*

Con. Tom *mp*

B. D. *mp*

Gong/Cym. *mf*

24 25 26 27 28 29 30 31 32 33

The score is divided into two systems. The top system includes Piccolo, Flutes 1 & 2, Oboe, Bassoons 1 & 2, Contrabassoon, Clarinets 1 & 2, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, and Bass Saxophone. The bottom system includes Trumpets 1, 2, & 3, Horns 1 & 2, Trombones 1, 2, & 3, Euphonium, Tuba, Timpani, Snare Drum, Conga Tom, Bass Drum, and Gong/Cymbal.

Time signatures are indicated at the top of each system: 5/4 (measures 34-37), 6/4 (measures 38-39), 5/4 (measures 40-41), 6/4 (measures 42-43), and 4/4 (measures 44-45). The tempo marking "poco rall." is present above the 6/4 measures.

Dynamic markings include *mf*, *mp*, *p*, *pp*, *f*, *ff*, *ppp*, and *pppp*. Performance instructions include "Solo" for A. Sax. 1, "Tutti" for the woodwinds in measure 38, and "Soft Mallets" for the Timpani in measure 40. The Gong/Cym. part includes a "Large Gong" instruction in measure 41.

Full Score

**4/4** **42** A Tempo ♩ = 76

**3/4** **4/4** **3/4** **4/4**

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cbsn.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

**4/4** **42** A Tempo ♩ = 76  
Solo (Freely)

**3/4** **4/4** **3/4** **4/4**

Tpt. 1

Trp. 2, 3

Hn. 1, 2

Tbn. 1

Tbn. 2, 3

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Con. Tom

B. D.

Gong/Cym.

Sus. Cymbal

*p* *mf* *mp* *f*

42 43 44 45 46 47 48 49

4/4 50 *molto rall.* 3/4 4/4

Picc. *mf* *p*

Fl. 1 *mf* *p*

Fl. 2 *mp* *p*

Ob. Solo *mf* Tutti *mp* *mf* *p*

Bsn. 1, 2 *mp* *p*

Cbsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2, 3 *p* *p* *mp* *mf* *p*

B. Cl. *p* *p* *mp* *mf* *p*

Cb. Cl. *mp* *p*

A. Sax. 1 *p* *mp* *p* *mp* *mf* *p*

A. Sax. 2 *p* *mp* *p* *mp* *mf* *p*

T. Sax. *p* *mp* *p* *mp* *mf* *p*

B. Sax. *p* *mp* *p* *mp* *mf* *p*

4/4 50 *molto rall.* 3/4 4/4

Tpt. 1 Solo (Off stage if desired) *mf*

Trp. 2, 3

Hn. 1, 2 *mf* *a2* *p*

Tbn. 1 *mp* *mf > p*

Tbn. 2, 3 *mp* *mf > p*

B. Tbn. *mp* *mf > p*

Euph. *mp* *mf > p*

Tba. *mp* *mf > p*

Timp. *pp* Hard Mallets

S. D. *pp*

Con. Tom *pp*

B. D. *pp*

Gong/Cym. *pp* Large Gong

30 *mf* 51 52 53 54 55 56 *pp* 57



**4/4** 58 *Allargando*, ♩ = 72 **3/4** **4/4** **3/4** **4/4**

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cbsn.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

**4/4** 58 *Allargando*, ♩ = 72 **3/4** **4/4** **3/4** **4/4**

Tpt. 1

Trp. 2, 3

Hn. 1, 2

Tbn. 1

Tbn. 2, 3

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Con. Tom

B. D.

Gong/Cym.

38 59 60 61

4/4 3/4 4/4 3/4 2/4

Picc.

Fl. 1  
*mp* *f* *mf*

Fl. 2  
*mp* *f* *mf*

Ob.  
*mp* *f* *mf*

Bsn. 1, 2  
*f* *mf*

Cbsn.  
*f* *mf*

Cl. 1  
*mp* *f* *mf*

Cl. 2, 3  
*mp* *f* *mf*

B. Cl.  
*f* *mf*

Cb. Cl.  
*f* *mf*

A. Sax. 1  
*mf* *f* *mf*

A. Sax. 2  
*mf* *f* *mf*

T. Sax.  
*f* *mf*

B. Sax.  
*f* *mf*

4/4 3/4 4/4 3/4 2/4

Tpt. 1  
*mf* *f* *mf*

Trp. 2, 3  
*mf* *f* *mf*

Hn. 1, 2  
*mf* *f* *mf*

Tbn. 1  
*f* *mf*

Tbn. 2, 3  
*f* *mf*

B. Tbn.  
*f* *mf*

Euph.  
*mf* *f* *mf*

Tba.  
*f* *mf*

Timp.  
*ff* *f* *mf*

S. D.  
*ff* *f*

Con. Tom  
*ff* *f*

B. D.  
*ff* *f*

Gong/Cym.  
*ff*

62 63 64 65

This page of a musical score for 'UNTIL THE NIGHT COLLAPSES 101318' features a variety of instruments and complex rhythmic patterns. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Clarinets 1, 2, and 3, Bass Clarinet, and Contrabass Clarinet. The saxophone section includes Alto Saxophones 1 and 2, Tenor Saxophone, and Bass Saxophone. The brass section includes Trumpets 1 and 2, Horns 1 and 2, Trombones 1, 2, and 3, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Snare Drum, Conga/Tom, Bass Drum, and Gong/Cymbal.

The score is divided into measures 66 through 70. The time signatures for measures 66-70 are 2/4, 3/4, 4/4, 3/4, 4/4, and 3/4, respectively. Dynamics range from *ff* (fortissimo) to *mp* (mezzo-piano). Performance instructions include 'Violently' and 'Suspended Cymbal'. The Gong/Cymbal part features a *ff* dynamic in measure 66 and a *ff* dynamic in measure 70.

**3/4** poco rall.

**4/4**

Picc.  
 Fl. 1  
 Fl. 2  
 Ob.  
 Bsn. 1, 2  
 Cbsn.  
 Cl. 1  
 Cl. 2, 3  
 B. Cl.  
 Cb. Cl.  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 B. Sax.  
**3/4** poco rall.  
 Tpt. 1  
 Trp. 2, 3  
 Hn. 1, 2  
 Tbn. 1  
 Tbn. 2, 3  
 B. Tbn.  
 Euph.  
 Tba.  
 Timp.  
 S. D.  
 Con. Tom  
 B. D.  
 Gong/Cym.  
 71 72 73 74  
*f* *mp* *sfz* *mp*  
 Increasingly improvised Fully improvised  
 Large Gong

**4/4** **75** **Maestoso**, ♩ = 56

accel. . . . .

**80** **Tempo Primo**, ♩ = 76

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1, 2

Cbsn.

Cl. 1

Cl. 2, 3

B. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

*above the ensemble*

*above the ensemble*

*ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

**4/4** **75** **Maestoso**, ♩ = 56

accel. . . . .

**80** **Tempo Primo**, ♩ = 76

Tpt. 1

Trp. 2, 3

Hn. 1, 2

Tbn. 1

Tbn. 2, 3

B. Tbn.

Euph.

Tba.

Timp.

S. D.

Con. Tom

B. D.

Gong/Cym.

*above the ensemble*

*ff* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

75 76 77 78 79 80 81 82

*molto rall.*

83 *mf* 84 85 86 87 *mp*

88 *Largo*, ♩ = 48

**5/4** **6/4** **2/4** *poco rall.*

Picc.

Fl. 1 *mp*

Fl. 2 *mp*

Ob. *mp*

Bsn. 1, 2 *mp*

Cbsn. *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

B. Cl. *mp*

Cb. Cl. *mp*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p*

B. Sax. *p*

88 *Largo*, ♩ = 48

**5/4** **6/4** **2/4** *poco rall.*

Tpt. 1 *mp*

Trp. 2, 3 *mp*

Hn. 1, 2 *mp*

Tbn. 1 *mp*

Tbn. 2, 3 *mp*

B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mf*

S. D. *mf*

Con. Tom *mf*

B. D. *mf*

Gong/Cym. *mf*

88 89 90 91 92 93

*ppp*

The score is divided into two systems. The first system covers measures 88 to 93, and the second system covers measures 88 to 93. The time signature changes from 5/4 to 6/4 at measure 89, and then to 2/4 at measure 92. The tempo is marked 'Largo' with a quarter note equal to 48 beats. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoons 1 and 2, Contrabassoon, Clarinets 1, 2, and 3, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Bass Saxophone, Trumpets 1 and 2/3, Trombones 1, 2, and 3, Baritone Trombone, Euphonium, Tuba, Timpani, Snare Drum, Conga Tom, Bass Drum, and Gong/Cymbal. Dynamic markings range from *ppp* to *mp*. The percussion parts are marked with *mf* and *ppp*. The score ends with a *ppp* marking at measure 93.

Please visit [www.andrewdavidperkins.com](http://www.andrewdavidperkins.com) for additional works for Wind Band:

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