ANDREW DAVID PERKINS (ASCAP)

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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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/decrescendo 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)

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
10-20	TIGHTIOTIC MOIL ATOSTATON IT SITIAL VOICING, SAITS THORAY

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

"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

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.)

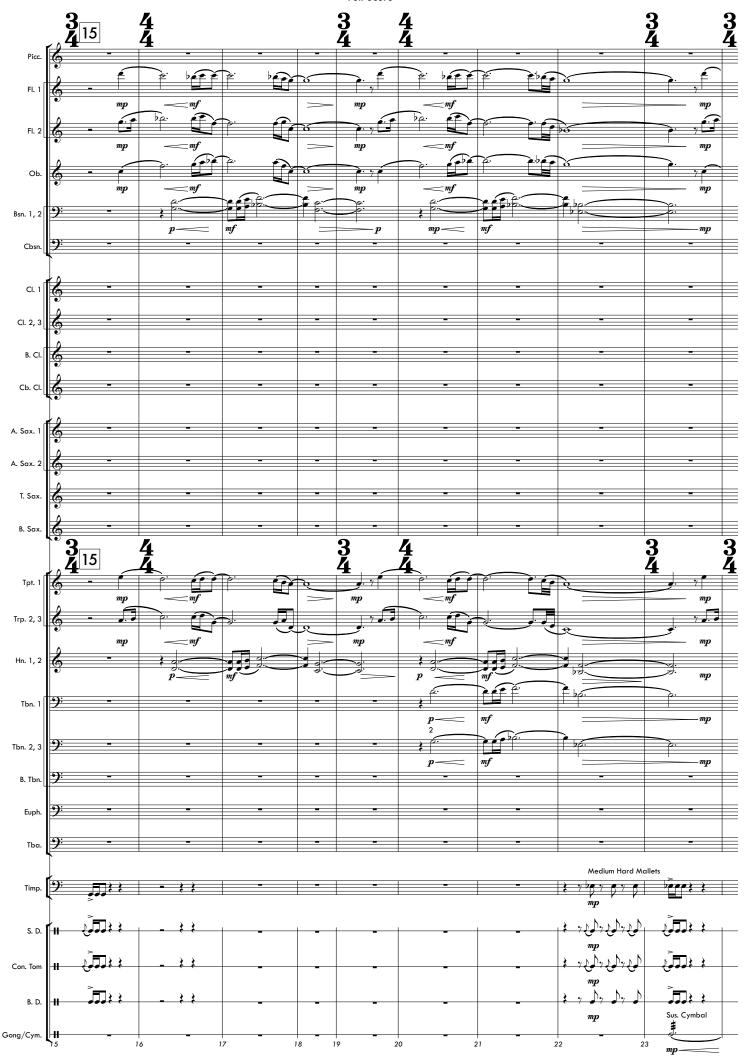
UNTIL THE NIGHT COLLAPSES

ANDREW DAVID PERKINS (ASCAP) f4 f3 f4 f4



² Full Score



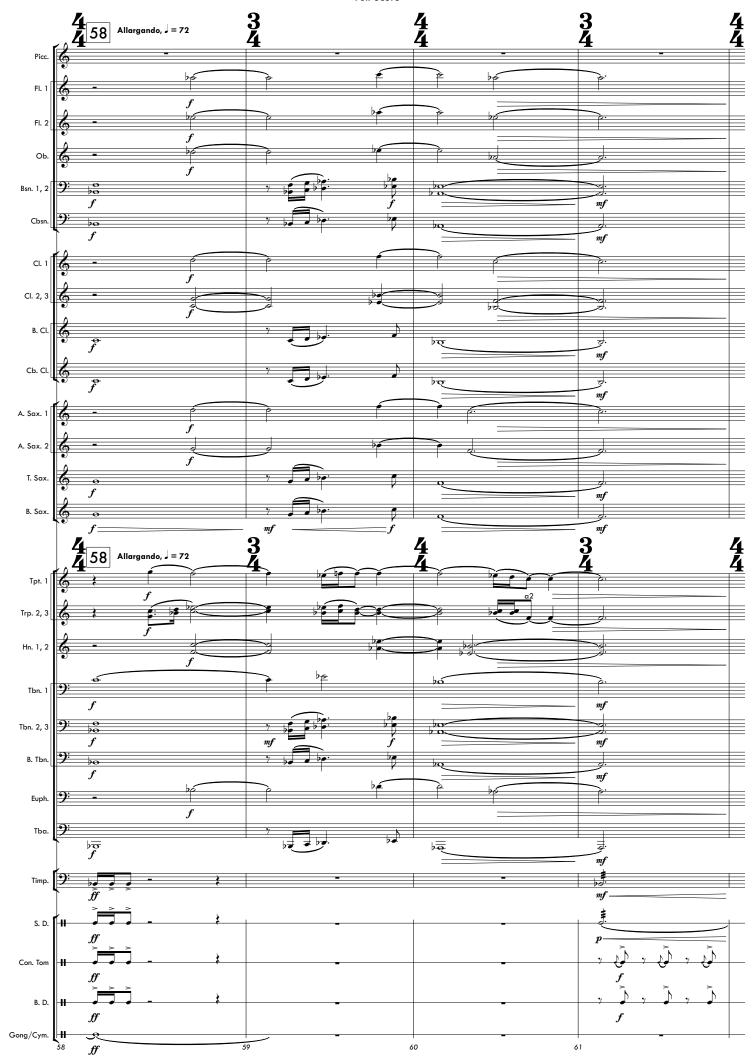












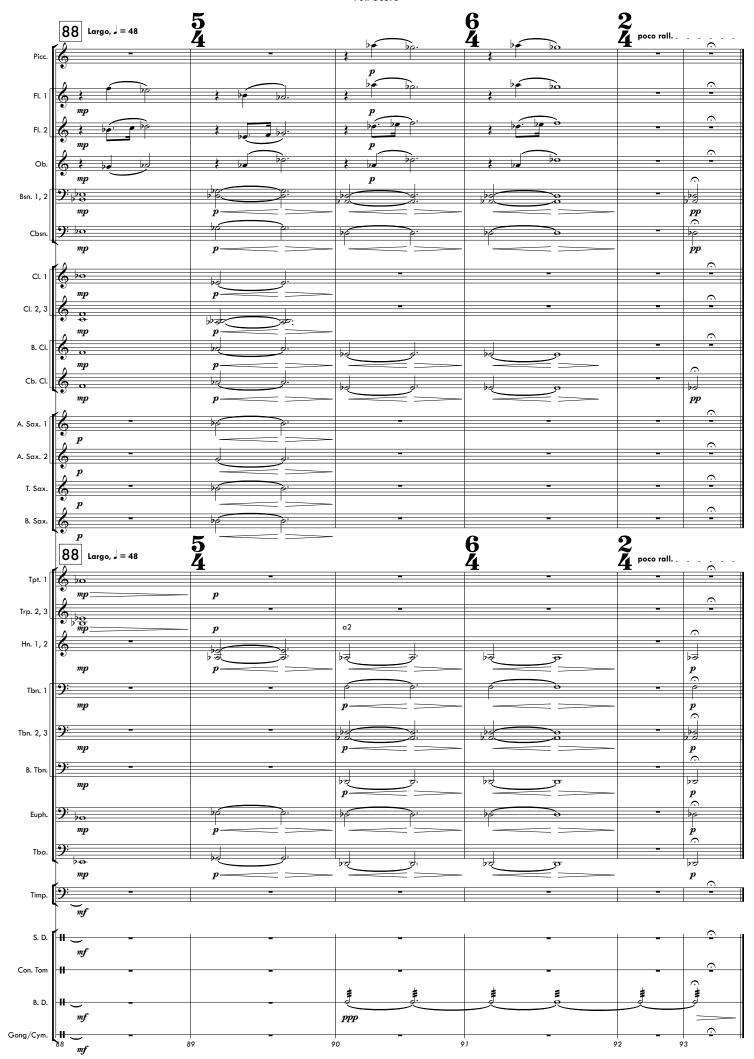












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KODACHROME (2018) Grade 2.5

UNTIL THE NIGHT COLLAPSES (2018) Grade 4

THE RAPTOR RIDES THE WHALE (2018) Grade 3

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CONSPIRACY THEORIES (2016) Grade 3.5

PRAYERS IN VILLEFRANCHE (2016) Grade 3

SOUTHEAST BY NORTHWEST (2016) Grade 5

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