

ANDREW DAVID PERKINS (ASCAP)

# CONCERTO FOR ORCHESTRA

WITH PERCUSSION SOLOIST

Marimba (4 1/3 Octave)  
Vibraphone (3 Octave)

3 Medium Soft Mallets  
3 Medium Hard Mallets  
2 Hard Mallets



# CONCERTO FOR ORCHESTRA

## NOTES

This piece was commissioned by Maestro Davin Torre, Music Director of the Flint Youth Symphony Orchestra. The soloist parts were written specifically for Mr. Robert Kratz, Percussionist and Instructor at the Flint Institute of Music. It was composed and orchestrated in the fall of 2013 in Fenton, Michigan.

The form of the piece is modified sonata allegro, with an extended introduction and coda.

## INTRODUCTION

The Vibraphone introduces the tonal center in C major, and the (B) theme is introduced by family in additive fashion. Fragments of the (A) theme are introduced undeveloped. A perfect authentic cadence sets up the exposition.

## EXPOSITION

The (A) theme is presented by the Marimba in 12/8, and repeated by the strings. Brass and Woodwinds present in Lydian tonality briefly before the (B) theme is realized, followed by a perfect authentic cadence again.

## DEVELOPMENT

The (A) theme is now developed in common time and in the Lydian mode, by the Marimba and strings. A dominant II phrase modulates to the new tonality of G Lydian. As the (A) theme continues to morph, the tonality briefly returns to C major before a shift to E $\flat$  Lydian, and again to G minor and 5/4 time. A chromatic passage develops as the orchestra continues to express the modified (A) theme in minor tonality. After a modulation to B $\flat$  minor and again to C minor, a i-vi-V cadence prepares the recapitulation.

## RECAPITULATION

The (A) theme is presented again in abridged form, followed by the (B) theme, fully realized by the full orchestra. A final perfect authentic cadence precedes the coda.

## CODA

As in the introduction, the Vibraphone provides the tonal center in C major, as fragments of the (A) theme are passed from soloist to soloist in the orchestra, descending. The piece ends where it began.

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## INSTRUMENTATION

### Full Score

Piccolo

Flute 1 & 2

Oboe 1 & 2

Bassoon 1 & 2

Clarinet 1 & 2

Horn 1 & 2

Horn 3 & 4

Trumpet 1 & 2

Trumpet 3

Trombone 1 & 2

Bass Trombone

Tuba

Timpani

Percussion 1

Percussion 2

Percussion 3

Vibraphone & Marimba (Solo)

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass



# CONCERTO FOR ORCHESTRA

ANDREW DAVID PERKINS (ASCAP)

Adagio ♩ = 60

A

Piccolo

Flute 1 & 2

Oboe 1 & 2

Clarinet in B $\flat$  1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in B $\flat$  1 & 2

Trumpet in B $\flat$  3

Trombone 1 & 2

Bass Trombone

Tuba

Adagio ♩ = 60

A

Timpani

Percussion 1  
IV III II I  
Suspended Cymbal, Crash Pair

Percussion 2  
Bass Drum, Triangle

Percussion 3  
Tam Tam, Low Tom, Claves

Vibraphone  
3 Med. Soft Mallets (1L, 2R)

Vib. & Marimba

Harp

Adagio ♩ = 60

A

Violin I

Violin II

Viola

Violoncello

Contrabass

17  $\text{♩} = 72$  **B**

Picc.  $\text{♩} = 72$

Fl. 1/2  $\text{mf}$   $f$

Ob. 1/2  $\text{mf}$   $f$

Cl. 1/2  $\text{mf}$   $f$

Bsn. 1/2  $\text{mf}$   $f$

Hn. 1/2  $p$   $f$   $f$

Hn. 3/4  $p$   $f$   $f$

Tpt. 1/2  $\text{mf}$

Tpt. 3  $\text{mf}$

Tbn. 1/2  $\text{mf}$

B. Tbn.  $\text{mf}$

Tba.  $\text{mf}$

$\text{♩} = 72$  **B**

IV

Timp.  $p$   $f$   $p$   $\text{mf}$

Perc. 1 *Sus. Cym.*  $p$   $\text{mf}$   $p$   $\text{mf}$

Perc. 2 *Bdls Drum*  $p$   $f$   $p$   $\text{mf}$

Perc. 3 *Tam Tam*  $p$   $\text{mp}$

SOLO  $f$   $f$

Hp.  $\text{mf}$

$\text{♩} = 72$  **B**

Vln. I  $\text{mf}$   $f$   $f$

Vln. II  $\text{mf}$   $f$   $f$

Vla.  $\text{mp}$   $\text{mf}$   $f$   $f$

Vc.  $\text{mf}$

Cb.  $\text{mf}$



Vivace ♩ = 144

31 poco rit. . . . .

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2

Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba.

Timp. Perc. 1 Perc. 2 Perc. 3

SOLO

Hp.

Vln. I Vln. II Vla. Vc. Cb.

mf Bassoon pp

mf Bassoon mp

mp

mp

mp

mp

mp

ppp mf mp p

p mf to Low Tom mp p

Go to 3 Med. Hard Mallets (1L, 2R)

Marimba RH Staff LH Staff

f f

mf mp p

poco rit. . . . .

Vivace ♩ = 144

mp p

mp p

mp

mp



40

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2 Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 SOLO Hp. Vln. I Vln. II Vla. Vc. Cb.

**D**

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

> Coin on Suspended, Center to Edge to Crash Pair

**D**

div.

47

**Instrumentation:** Picc., Fl. 1/2, Ob. 1/2, Cl. 1/2, Bsn. 1/2, Hn. 1/2, Hn. 3/4, Tpt. 1/2, Tpt. 3, Tbn. 1/2, B. Tbn., Tba., Timp., Perc. 1, Perc. 2, Perc. 3, SOLO, Hp., Vln. I, Vln. II, Vla., Vc., Cb.

**Dynamic and Performance Markings:**  
- *mp* (mezzo-piano): Timp., Perc. 2, Hp. (measures 48-49), Vla. (measure 50).  
- *p* (piano): Hn. 1/2, Hn. 3/4, Tbn. 1/2, B. Tbn., Tba. (measures 48-49), Vc., Cb. (measures 48-49).  
- *mf* (mezzo-forte): Timp. (measure 50), Perc. 1 & 2 (measures 50-51), Vln. I & II (measures 50-51), Vla. (measures 50-51).  
- **Crash Pair**: Perc. 1 (measure 50).  
- **Bass Drum**: Perc. 2 (measure 50).

52

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 52 is arranged in a standard orchestral format. The top section includes woodwinds (Piccolo, Flutes, Oboes, Clarinets, Bassoons) and brass (Horns, Trumpets, Trombones, Tubas). The middle section features Timpani and three Percussion parts. Below these are the Solo, Harp, and string sections (Violins I and II, Viola, Violoncello, and Contrabass). The score begins with a double bar line at measure 52. The woodwinds and strings play sustained notes, while the brass and timpani have more active parts. Dynamic markings such as *mf* and *f* are used throughout. The Solo part is a rhythmic accompaniment. The Harp part is mostly silent. The string parts provide a harmonic foundation with sustained notes and some movement in the upper strings.

57

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *sfz*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba. *sfz*

Timp.

Perc. 1 *mf* *f* to Suspended Cymbal

Perc. 2 *mf* *f* to Triangle

Perc. 3

SOLO *mf*

Hp. *mf*

Vln. I *sfz*

Vln. II *sfz*

Vla. *sfz*

Vc. *sfz*

Cb. *sfz*

**E**

63

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mf*

Sus. Cymbal

Triangle

*pp*

(maybe rolled triplets?)

*mp*

72

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf* Bassoon

*mf* Bassoon

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*pp*

*mp*

*p*

*mp* to Bass Drum

to Crash Pair

Bass Drum

*ppp*

Go to 2 Hard Mallets (1L, 1R)

*p*

*mp*

*mp*

*mp*

*mp*

*mp*

85 **F**  $\text{♩} = 154$

Picc.  $\text{♩} = 154$

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2 *f* *mf*

Hn. 1/2 *f* *mf*

Hn. 3/4 *f* *mf*

Tpt. 1/2

Tpt. 3

Tbn. 1/2 *f* *mf*

B. Tbn. *ff* *f* *mf* *f*

Tba. *ff* *f* *mf* *f*

$\text{♩} = 154$

Timp. *f* *ff* *p* *f* *mf* *f*

Perc. 1 *f* *mf* *f* *mf* *f*

Perc. 2 *f* *mf* *f* *mf* *f*

Perc. 3 *ff* *f*

SOLO

Hp. change pedals + + + + +

**F**  $\text{♩} = 154$

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Picc. [G] *f*  
 Fl. 1/2 *f*  
 Ob. 1/2  
 Cl. 1/2  
 Bsn. 1/2 *mf* *f*

Hn. 1/2 *mf*  
 Hn. 3/4 *mf*  
 Tpt. 1/2 *f*  
 Tpt. 3 *f*  
 Tbn. 1/2 *mf*  
 B. Tbn. *ff*  
 Tba. *ff*

Timp. [G] *f* *ff*

Perc. 1 *f*  
 Perc. 2 muffled open *f* *mf*  
 Perc. 3 to Tam Tam

SOLO *f* *p*

Hp. *mf*

Vln. I [G] *f* *p* *sf*  
 Vln. II *f* *p* *sf*  
 Vla. *p* *sf*  
 Vc. *p*  
 Cb. *p*



99

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mp*

*p*

to suspended cymbal



114

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2

Bsn. 1/2 *f*

Hn. 1/2

Hn. 3/4

Tpt. 1/2 *f* *mf*

Tpt. 3 *f* *mf*

Tbn. 1/2 *f* *mf*

B. Tbn. *f* *mf*

Tba.

Timp. (IV) F > Eb *mf*

Perc. 1 *mf*

Perc. 2 *mf* *f*

Perc. 3

SOLO *f* 5 5

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

120

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tpt. 1/2 *f* *mf*

Tpt. 3 *f* *mf*

Tbn. 1/2 *f* *mf*

B. Tbn. *f* *mf*

Tba. *f*

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf* *f*

Perc. 3 *mp*

SOLO *f* *5* *5*

Hp.

Vln. I *f* *tr*

Vln. II *f* *tr*

Vla. *f*

Vc. *f*

Cb. *f*

mute drums

choke

Claves



133

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *mf*

Hn. 1/2 *mf* *f*

Hn. 3/4 *f*

Tpt. 1/2

Tpt. 3

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tba.

Timp. *mf*

Perc. 1 *mf*

Perc. 2

Perc. 3

SOLO *ff* LRLRLRLRLRL...

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

138

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *mf*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3 *f*

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tba.

Timp. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

SOLO *ff*

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

142

Picc. *f*

Fl. 1/2 *f* *f* *f*

Ob. 1/2 *f* *f* *f*

Cl. 1/2 *f* *f* *f*

Bsn. 1/2 *f* *f* *f*

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tpt. 1/2 *f*

Tpt. 3 *f*

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3 to Tam Tam

SOLO + additional mallet in LH

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



146

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for page 21, measures 146-148. The score includes parts for Piccolo, Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Horn 3/4, Trumpet 1/2, Trumpet 3, Trombone 1/2, Baritone Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Solo Piano, Harp, Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 146-148 show various instrumental textures with dynamics like *f* and *f<sub>b</sub>*, and articulation marks like accents and slurs.

149

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

**K**

**K**

**K**

Tam Tam

Go to 3 Med. Hard Mallets (1L, 2R)

**f**

**f**

**f**

molto rall.

L Vivace ♩ = 144

154

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

molto rall.

L Vivace ♩ = 144

Timp. *mf* *mp* *p*

Perc. 1 *mf* *mp* *p*

Perc. 2 *mf* *mp* *p*

Perc. 3 *mf* *mp* *p*

SOLO *mf* *f*

Hp. *mf* *mp* *p*

molto rall.

L Vivace ♩ = 144

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mf*

Cb.

162

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp. (IV) Eb > F

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*mf*

*mf*

> Crash Pair

*f*

*f*

M

168

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

Bsn. 1/2 *mf*

*f* *sfz* *mp*

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tpt. 1/2 *mf*

Tpt. 3 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Tba. *sfz*

*mf* *mf* *mf* *mf*

M

Timp. *mf*

Perc. 1 *mf* > Crash Pair

Perc. 2 *mf*

Perc. 3 *mf*

*f* *f* *f* *f*

to Suspended Cymbal

SOLO

Hp. *mf*

M

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *sfz*

*mf* *mf* *mf* *mf*

174

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

Sus. Cymbal

*p*

*p*

181

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tpt. 1/2 *f*

Tpt. 3 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Crash Pair

SOLO *mf*

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

molto rall.

N

Adagio ♩ = 66

189

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Hn. 1/2 *mf* Bassoon

Hn. 3/4 *mf* Bassoon

Tpt. 1/2 *mf*

Tpt. 3

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tba. *mf*

solo

molto rall.

N

Adagio ♩ = 66

Timp. *ppp* *f* *mf* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p*

Perc. 3 *p* Tam Tam *f* *mf* *mp*

to Vibraphone

Vibraphone 3 Med. Soft Mallets (1L, 2R)

SOLO *mp*

Hp. *p* *mp*

molto rall.

N

Adagio ♩ = 66

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



202

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*solo*

*mf*

*solo*

*mf*

*solo*

*mf*

*mf*

*pp*

*ppp*

*ppp*

*p*

*pp*

*ppp*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

poco rall.

209

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

poco rall.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

poco rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.