

ANDREW DAVID PERKINS (ASCAP)

# CONSPIRACY THEORIES

FOR CONCERT BAND (2016)

FULL SCORE / 1 2 1 1 3 (+Bass) Alto (2), Tenor, Bari / 3 2 2 1 1 / Timp Perc (5)

DURATION: approximately 4:40

GRADE: 3.5

# CONSPIRACY THEORIES

## PROGRAM NOTE

*Nothing happens by accident. Nothing is as it seems. Everything is connected.* A conspiracy theory is an explanation of an event or situation that invokes hypotheses that contradict the prevailing understanding of history. They often evolve to incorporate whatever evidence exists against them, so that they become a closed system that is unfalsifiable, and therefore a matter of faith rather than proof.

CONSPIRACY THEORIES is an exploration in suspicion. Modal harmonic power chords support a disjunct, odd-meter theme, recurring and weaving its way along a spiraling, hypnotic ride. Grassy knolls, moon landings, UFOs, etcetera.

*Trust no one.*

## BIOGRAPHICAL NOTE

A GRAMMY nominated music educator and accomplished multi-instrumentalist, 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. For over a decade he has been actively arranging, composing and conducting nationally and abroad.

Born in Royal Oak, Michigan into a musical family, Perkins began composing on the piano in his early childhood. His orchestral training accelerated at the Interlochen Arts Academy, and soon thereafter he began undergraduate studies focusing on music education and composition. Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois. He especially enjoys writing music for younger musicians, on which he has focused for the past few years.

Perkins has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan, and is currently the Director of Instrumental Music and Music Technology at Fenton High School 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 (ASCAP).

Andrew David Perkins currently resides in Michigan with the love of his life whom he married in 2010, and their daughter. His interests include theology, photography, cinema, vintage instruments, gear, gastronomy, and craft-brewing.



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## INSTRUMENTATION

### Full Score

Piccolo  
Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2/3  
Bass Clarinet  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2/3  
Horn 1  
Horn 2  
Trombone 1  
Trombone 2  
Euphonium T.C.  
Euphonium  
Tuba  
Timpani  
Glock/Crotales  
Vibes/Chimes  
Percussion 1  
Percussion 2  
Cymbals  
Harp (Opt.)

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



# CONSPIRACY THEORIES

ANDREW DAVID PERKINS (ASCAP)

♩ = 168

A

Piccolo *mp*

Flute 1 *p*

Flute 2 *p*

Oboe *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Bassoon *p* fade out whistling

Clarinet in Bb 1 *mp*

Clarinet in Bb 2-3 *p*

Bass Clarinet in Bb *mf*

Alto Saxophone 1 *mp* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Alto Saxophone 2 *p*

Tenor Saxophone *mf* fade out whistling

Baritone Saxophone *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Trumpet in Bb 1 *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Trumpet in Bb 2-3 *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Horn in F 1-2 *p* *mf* fade out whistling

Trombone 1 *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Trombone 2 *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Euphonium *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Tuba *p* softly whistle as low as possible, slowly gliss within several half-steps fade out whistling

Timpani *p* F, C, Db, F

Glockenspiel/Crotales *mp*

Vibraphone/Chimes *mp*

P1 Sn., Tri., Gong *p* Snare Drum

P2 B.D., Tamb. *p*

Cymbals *mf* bow on suspended cymbal 16"-18" (start before downbeat of measure 1)



Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Trp. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Glock./Crot.

Vib./Chimes

Perc. 1

Perc. 2

Cym.

*p*

*f*



**B**

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *f*

Cl. 1 *mf*

Cl. 2-3 *mf*

B. Cl. *p* *f*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

Ten. Sax. *mf*

Bari. Sax. *p* *f*

Tpt. 1 *mf*

Trp. 2-3 *mf* *a2*

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

Tbn. 1 *mf*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

Glock./Crot. *mf*

Vib./Chimes *mf* *simile pedal*

Perc. 1 *mf*

Perc. 2 *f* *Bass Drum*

Cym. *f* *Two softer mallets*

This page of a musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of three flats (B-flat, E-flat, and A-flat) and a common time signature. The woodwind section includes Piccolo, Flute 1 and 2, Oboe, Bassoon, Clarinet 1, Clarinets 2 and 3, Bass Clarinet, Alto Saxophone 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1, Trumpets 2 and 3, Horns 1 and 2, Trombone 1, Trombone 2, Euphonium, and Tuba. The percussion section includes Timpani, Glockenspiel/Crotales, Vibraphone/Chimes, Percussion 1, Percussion 2, and Cymbals. The score features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *mf* (mezzo-forte) and *f* (forte). Vertical dashed lines indicate rehearsal marks throughout the piece.

This page of a musical score is for a large orchestra, featuring a variety of instruments. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments listed on the left side of the page are: Picc., Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2-3, B. Cl., A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1, Trp. 2-3, Hn. 1-2, Tbn. 1, Tbn. 2, Euph., Tba., Timp., Glock./Crot., Vib./Chimes, Perc. 1, Perc. 2, and Cym. The score is divided into measures by vertical dashed lines. Dynamics such as *f*, *mf*, and *p* are indicated throughout the score. The Piccolo, Flutes, Clarinets, Saxophones, and Vibraphone parts feature rhythmic patterns of eighth and sixteenth notes. The Oboe, Bassoon, and Trombone parts feature long, sustained notes with slurs. The Percussion parts include a steady eighth-note pattern for Perc. 1 and specific mallet patterns for Perc. 2 and Cym.

C

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *ff*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Tpt. 1 *f*

Trp. 2-3 *f*

Hn. 1-2 *f*

Tbn. 1 *f*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Timp. *f*

Glock./Crot. *f*

Vib./Chimes

Perc. 1 *f*

Perc. 2 *f*

Cym. *f*

20" - 22" Ride Cymbal on Bell

Crash on Ride

Picc.   
 Fl. 1   
 Fl. 2   
 Ob.   
 Bsn.   
 Cl. 1   
 Cl. 2-3   
 B. Cl.   
 A. Sax. 1   
 A. Sax. 2   
 Ten. Sax.   
 Bari. Sax.   
 Tpt. 1   
 Tpt. 2-3   
 Hn. 1-2   
 Tbn. 1   
 Tbn. 2   
 Euph.   
 Tba.   
 Timp.   
 Glock./Crotales   
 Vib./Chimes   
 Perc. 1   
 Perc. 2   
 Cym.

Musical score for page 8, featuring woodwinds, brass, percussion, and strings. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1 and 2, Euphonium, Tuba, Timpani, Glockenspiel/Crotales, Vibraphone/Chimes, Percussion 1 and 2, and Cymbals.

D

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *p* *mf* *f*

Bsn. *mf* *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *mf* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *p* *f*

Trp. 2-3 *p* *f*

Hn. 1-2 *p* *f*

Tbn. 1 *p* *f*

Tbn. 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp.

Glock./Crot.

Vib./Chimes

Perc. 1 *r r l l r l l r r l l r l l r l l r l l*

Perc. 2

Cym. *back to suspended*

This page contains a musical score for a symphony orchestra and a percussion ensemble. The score is written in 7/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The orchestral parts include Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1, 2, and 3, Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets 1 and 2-3, Horns 1 and 2, Trombones 1 and 2, Euphonium, and Tuba. The percussion ensemble includes Timpani, Glockenspiel/Crotales, Vibraphone/Chimes, and various Percussion instruments (Perc. 1, Perc. 2, and Cymbals). The score is divided into measures by vertical dashed lines. Dynamic markings such as *sfz*, *mp*, *f*, and *ff* are used throughout. Performance instructions like "dampen, kick drum style" and "open" are provided for the percussion parts. The score concludes with a double bar line and repeat dots.

Picc. *mf* *sfz* *mp* *f*

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

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

Ob. *mf* *sfz* *mp* *f*

Bsn. *sfz* *mp* *f*

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

Cl. 2-3 *mf* *sfz* *mp* *f*

B. Cl. *sfz* *mp* *f*

A. Sax. 1 *mf* *sfz* *mp* *f*

A. Sax. 2 *mf* *sfz* *mp* *f*

Ten. Sax. *sfz* *mp* *f*

Bari. Sax. *sfz* *mp* *f*

Tpt. 1 *mf* *sfz* *mp* *f*

Trp. 2-3 *mf* *sfz* *mp* *f*

Hn. 1-2 *mf* *sfz* *mp* *f*

Tbn. 1 *sfz* *mp* *f*

Tbn. 2 *sfz* *mp* *f*

Euph. *sfz* *mp* *f*

Tba. *sfz* *mp* *f*

Timp. *f* *ff*

Glock./Crot. *ff*

Vib./Chimes *ff*

Perc. 1 *ff*

Perc. 2 dampen, kick drum style *ff*

Cym. *ff*



**E**

Picc. *f*

Fl. 1 *mf* *f*

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

Ob. *f*

Bsn. *f*

Cl. 1 *mf* *f*

Cl. 2-3 *mf* *mf* *f* *o2*

B. Cl. *f*

A. Sax. 1 *f*

A. Sax. 2 *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *mp*

Tpt. 2-3 *mp* *o2*

Hn. 1-2 *mp*

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp. *mf*

Glock./Crot.

Vib./Chimes

Perc. 1 *mp* to Triangle

Perc. 2 *mp* to Tambourine

Cym. *mp* coin on cymbal

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2-3

B. Cl.

A. Sax. 1

A. Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Trp. 2-3

Hn. 1-2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Glock./Crof.

Vib./Chimes

Perc. 1

Perc. 2

Cym.

*f*

*mf*

*mf*

Picc.  $F \%$

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. *mf* *f*

Cl. 1 *f*

Cl. 2-3 *f*

B. Cl. *mf* *f*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

Ten. Sax. *mp*

Bari. Sax. *mf* *f*

Tpt. 1 *f*

Trp. 2-3 *f*

Hn. 1-2 *f*

Tbn. 1

Tbn. 2

Euph. *mf* *f*

Tba.

Timp.

Glock./Crot. *mf*

Vib./Chimes *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Cym. *mf*



This page of a musical score, page 16, contains 28 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2-3, B. Cl., A. Sax. 1, A. Sax. 2, Ten. Sax., Bari. Sax., Tpt. 1, Trp. 2-3, Hn. 1-2, Tbn. 1, Tbn. 2, Euph., Tba., Timp., Glock./Crot., Vib./Chimes, Perc. 1, Perc. 2, and Cym. The score is written in a key signature of three flats and a common time signature. It features a variety of musical notations including notes, rests, and dynamic markings such as *ff* and *f*. There are also some performance instructions like *no2* and *no1* above notes in the Tbn. 1 and Tba. staves. The page is divided into measures by vertical bar lines, with some measures containing repeat signs.

G

The score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinets 2 & 3 (Cl. 2-3), Bass Clarinet (B. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpets 2 & 3 (Trp. 2-3), Horns 1 & 2 (Hn. 1-2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Euphonium (Euph.), and Tuba (Tba.).
- Strings:** Timpani (Timp.), Glockenspiel/Crotales (Glock./Crot.), and Vibraphone/Chimes (Vib./Chimes).
- Percussion:** Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Cymbals (Cym.).

Dynamic markings are used throughout the score to indicate volume levels, including *mf* (mezzo-forte), *f* (forte), *sfz* (sforzando), and *mp* (mezzo-piano). The percussion section includes specific performance instructions: "To Snare Drum", "To Bass Drum", "choke", and rhythmic patterns such as "r l r r l" and "dampen, kick drum style".

Picc. *f* *mf* *sfz* *mp*

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

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

Ob. *f* *mf* *sfz* *mp*

Bsn. *f* *mf* *sfz* *mp*

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

Cl. 2-3 *f* *mf* *sfz* *mp*

B. Cl. *f* *mf* *sfz* *mp*

A. Sax. 1 *f* *mf* *sfz* *mp*

A. Sax. 2 *f* *mf* *sfz* *mp*

Ten. Sax. *f* *mf* *sfz* *mp*

Bari. Sax. *f* *mf* *sfz* *mp*

Tpt. 1 *f* *mf* *sfz* *mp*

Trp. 2-3 *f* *mf* *sfz* *mp*

Hn. 1-2 *f* *mf* *sfz* *mp*

Tbn. 1 *f* *sfz* *mp*

Tbn. 2 *f* *sfz* *mp*

Euph. *f* *sfz* *mp*

Tba. *f* *sfz* *mp*

Timp. *ff* *f*

Glock./Crof. *f*

Vib./Chimes

Perc. 1 *ff*

Perc. 2 *open* *ff* *choke* *dampen, kick drum style*

Cym. *choke*

♩ = 60



softly whistle as low as possible, slowly gliss within several half-steps

Picc. *f* *p*

Fl. 1 *f* *p* *tr* *p* *mf* *mp* *mf*

Fl. 2 *f* *p* *tr* *p* *mf* *mp* *mf*

Ob. *f* *p* whistle as in beginning

Bsn. *f* whistle as in beginning *p* *mf* *p* *mf* *mp* *f*

Cl. 1 *f* *p* whistle as in beginning *p* *mf* *mp* *f*

Cl. 2-3 *f* *p* *o2* *p* *mf* *mp* *f*

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

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

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

Ten. Sax. *f* *mp* *mf* *mp* *mf* *mp* *f*

Bari. Sax. *f* *mp* *mf* *mp* *mf* *mp* *f*

Tpt. 1 *f* *p* whistle as in beginning

Trp. 2-3 *f* *p* whistle as in beginning

Hn. 1-2 *f* *-mp* *mf* *mp* *mf* *-mp* *f*

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

Tbn. 2 *f* *p* *mf* *p* *mf* *mp* *f*

Euph. *f* *p* *mf* *p* *mf* *mp* *f*

Tba. *f* *p* *mf* *p* *mf* *mp* *f*

Timp. *ff* *ppp* *mf* *p* *mf* *mp* *f*  
pedal glissando down to F Change C to Ab pedal glissando up to B Change F down to D

Glock./Crof. *ff* *ppp* *mf* Bowed Crotales *p* *mf*

Vib./Chimes *mf* Bowed *mf* Bowed *mf* Chimes *f*

Perc. 1 *ff* *ppp* *mf* *p* *mf* To Large Gong

Perc. 2 *ff* *ppp* *mf* *p* *mf*

Cym. *ff* *ppp* *mf* *p* *mf* mallets on sus. cymbal



♩ = 68  
accel.

♩ = ♩.

Picc.

Fl. 1  
*mp* *mf*

Fl. 2  
*mp* *mf*

Ob.  
*mf* *f*

Bsn.  
*mf* *f* *mf*

Cl. 1  
*mf* *f* *mf*  
a2

Cl. 2-3  
*mf* *f* *mf*

B. Cl.  
*mf* *f* *mf*

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

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

Ten. Sax.  
*mf* *f* *mf*

Bari. Sax.  
*mf* *f* *mf*

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

Trp. 2-3  
*p* *f* *mf*

Hn. 1-2  
*mf* *f* *mf*

Tbn. 1  
*mf* *f* *mf*

Tbn. 2  
*mf* *f* *mf*

Euph.  
*mf* *f* *mf*

Tba.  
*mf* *f* *mf*  
pedal glissando up to F

Timp.  
*p* *ff*

Glock./Crof.

Vib./Chimes

Perc. 1  
*p* *f* *mf*  
To Snare Drum

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

Cym.  
*p* *f* *p*

♩ = 168



Picc. *mf* *f*

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. *mf*

Bsn. *ff* *mf*

Cl. 1 *mf* *f*

Cl. 2-3 *mf* *f*

B. Cl. *ff* *mf*

A. Sax. 1 *ff* *mf*

A. Sax. 2 *ff* *mf*

Ten. Sax. *ff* *mf*

Bari. Sax. *ff* *mp*

Tpt. 1 *ff* *mf*

Trp. 2-3 *ff* *mf*

Hn. 1-2 *mp*

Tbn. 1 *ff* *mp*

Tbn. 2 *ff* *mp*

Euph. *ff* *mp*

Tba. *ff* *mf*

Timp. *ppp* *ff*

Glock./Crof. *mf*

Vib./Chimes



Perc. 1 *ff*

Perc. 2 *ff*

Cym. *f* *mf*



Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2-3 *ff*

B. Cl. *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

Ten. Sax. *f* *ff*

Bari. Sax. *f* *ff*

Tpt. 1 *ff*

Trp. 2-3 *ff*

Hn. 1-2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Euph. *ff*

Tba. *ff*

Timp. *mp* *f* *mf* *ff*

Glock./Crot. *ff*

Vib./Chimes *ff*

Perc. 1 *fp* *mf* *ff*

Perc. 2 *f* *ff*

Cym. *mp* *ff*