

For my friend Tim Cibor, Director of Bands, Ernest W. Seaholm High School, Birmingham, Michigan.

ANDREW DAVID PERKINS

EMPIRE BLUFF

FOR CONCERT BAND

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

DURATION: approximately 3:30

GRADE: 3



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PROGRAM NOTE

The northwest tip of Michigan's lower peninsula is home to the Sleeping Bear Dunes National Lakeshore, encompassing a 35 mile stretch of Lake Michigan's eastern coastline, as well as North and South Manitou Islands. Miles of sandy beach, bluffs that tower 450' above Lake Michigan, lush forests, clear inland lakes, unique flora and fauna make up the natural world of the Sleeping Bear Dunes. The Empire Bluff Trail affords spectacular views across the lake, perched atop the already towering glacially-formed headlands.

I've been fortunate to spend many summers in this majestic place, exploring the many trails and beaches, sharing s'mores over campfires, and making memories with family and friends. The recollection of these experiences fills me with overwhelming gratitude, and a yearning to return again.

EMPIRE BLUFF was commissioned by my dear friend Tim Cibor, Director of Bands, Ernest W. Seaholm High School, Birmingham, Michigan.

Andrew David Perkins, August, 2020

COMMISSIONERS NOTE

Every time I hear this piece it takes me north. Northern Michigan is my favorite place on Earth, and Andy & I frequently talk of our shared experiences at Interlochen. "Empire Bluff" is a beautiful work focusing on lyrical music making. The approach should be careful and sensitive; a pastoral mood and *cantabile* style should be emphasized to ensembles.

The work is extremely accessible and I look forward to it finding a place in our concert band repertoire! I hope you also find your happy place while working with this incredible music.

Tim Cibor, Director of Bands, Ernest W. Seaholm High School

PERFORMANCE NOTE

Several stylistic decisions will allow the piece to be performed to maximum effect; first, articulations, and second, dotted rhythm interpretation.

The entrances and releases of most notes should be approached delicately, fading in and out with few exceptions. Many of the voices will dovetail and blend into other voices, and performers should be encouraged to allow all voices to fuse and diffuse gracefully. Breath control and support will be critically important.

The interpretation of the dotted 8th – 16th rhythm should be non-literal, which is to say that it should be performed closer to a double dotted 8th – 32nd note, with the 16th note performed almost as a grace note to the following note. It is encouraged to allow individuals to perform the phrase, and have all players match the performance that is deemed the most musical.

Percussion mallet choices should be soft and with very little contact sound. Two mallets are required for the Bass Drum and Tam-Tam, and a bow is needed for the Crotales. (If Crotales are not available, the part can be performed on Orchestral Bells, omitting the bowed notes.)

Finally, several extended woodwind parts are included as optional parts, doubling other voices. Feel free to include and/or omit them at your discretion, but be careful not to double solos.

BIOGRAPHICAL NOTE

Composer, conductor, three-time ASCAP+ Award recipient, and GRAMMY® nominated music educator 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. Finalist for The National Band Association Revelli Award & Merrill Jones Award, The American Prize, and the Ravel International Composition Prize, Perkins' music is regularly performed at national and state contests, conferences, and at the Midwest International Band Clinic. A celebrated guest clinician nationally and abroad, he enjoys working with musicians of all ages, and is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest.

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. He resides in Michigan with the love of his life and their daughters.

INSTRUMENTATION

Full Score

Flute 1

Flute 2

Oboe

Bassoon

Contra Bassoon (opt., doubles Tuba)

Clarinet 1

Clarinet 2

Clarinet 3

Bass Clarinet

Contralto Clarinet in Eb (opt., doubles Tuba)

Soprano Saxophone (opt., doubles Oboe)

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

Euphonium T.C.

Euphonium

Tuba

Contrabass (opt., doubles Tuba)

Timpani

Vibraphone/Bass Drum

Wind Chimes/Tam Tam/Triangle

Crotales/Suspended Cymbal

Orchestral Chimes

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

EMPIRE BLUFF

ANDREW DAVID PERKINS (ASCAP)

4/4 Largo a piacere, ♩ = 56

5 poco rall. . . . **5** A Tempo

9

Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1 in Bb
Clarinet 2 in Bb
Clarinet 3 in Bb
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1 in Bb
Trumpet 2 in Bb
Trumpet 3 in Bb
Horn 1 in F
Horn 2 in F
Trombone 1
Trombone 2
Trombone 3
Euphonium
Tuba
Contrabass
Timpani
Vibraphone
Wind Chimes/Tam-Tam/Triangle
Crotales/Suspended Cym.
Chimes

4/4 poco rall. . . . **5** A Tempo

9

1 2 3 4 5 6 7 8 9 10

poco rall. 13 Con moto ♩ = 66 poco rall. A Tempo To Coda 19 Largo a piacere, ♩ = 56

FL. 1
 FL. 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Euph.
 Tba.
 Cb.
 Timp.
 Vib.
 W.Ch.
 Cym.
 Chim.

12 13 14 15 16 17 18 19 20 21

soft mallets
 2nd time, to Bass Drum
 To T-t.
 Tam-tam
 To W.Ch.
 Wind Chimes
 1st time, To Tri., 2nd time, to Tam-tam
 Triangle
 Wind Chimes
 1st time, To Crot., 2nd time, stay Sus. Cym.
 Crotales, bowed
 mallets
 To Sus. Cym.
 pizz.

23

FL. 1
FL. 2
Ob.
Bsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.

pp mf
pp mf
mp mp
pp mf
pp mf
pp mf
mp mp
mp p
mp p
p mp
p mp

23 opt. solo

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Cb.

mf mp p
p mp p
p mp p
mp mf mp
mp mf
mp mf
mp mf
mp mf
mp mf
mp p
mp p
mp p
mp p
mp p
mp p
mp p
mp p
mp p

mp arco
mp p

tutti

23

Timp.
Vib.
W.Ch.
Cym.
Chim.

mp
Pedal down
mp 6 6 6 6
p mp
p mp

22 23 24 25 26 27 28

33 A Tempo ♩ = 54 poco rall.

FL. 1 (tr) mf mp p mp p

FL. 2 (tr) mf mp p mp p

Ob. ff mf mp p mp p

Bsn. ff mf mp p mp p

Cl. 1 f mf mp p

Cl. 2 f mf mp p

Cl. 3 f mf mp p

B. Cl. f mf mp p

A. Sax. 1 ff mf mp mp p mp p

A. Sax. 2 ff mf mp mp p mp p

T. Sax. ff mf mp p mp p

B. Sax. ff f mf mp p

33 A Tempo ♩ = 54 poco rall.

Tpt. 1 f mf

Tpt. 2 f mf

Tpt. 3 f mf

Hn. 1 ff f mf mp p

Hn. 2 ff mf mp p

Tbn. 1 ff mf mp mp p mp p

Tbn. 2 ff ff mf mp mp p mp p

Tbn. 3 ff mf mp mp p mp p

Euph. ff mf mp mp p mp p

Tba. ff mf mp p mp p mp p

Cb. ff f mf mp p pizz. arco

33 A Tempo ♩ = 54 poco rall.

Timp. ff mf mp p pp

B. D. ff mf mp p

T.-t. ff mf mp p

Cym. ff To Croc. mp mallets p

Chim. f mp p

33 34 35 36 37 38 39 40 41

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