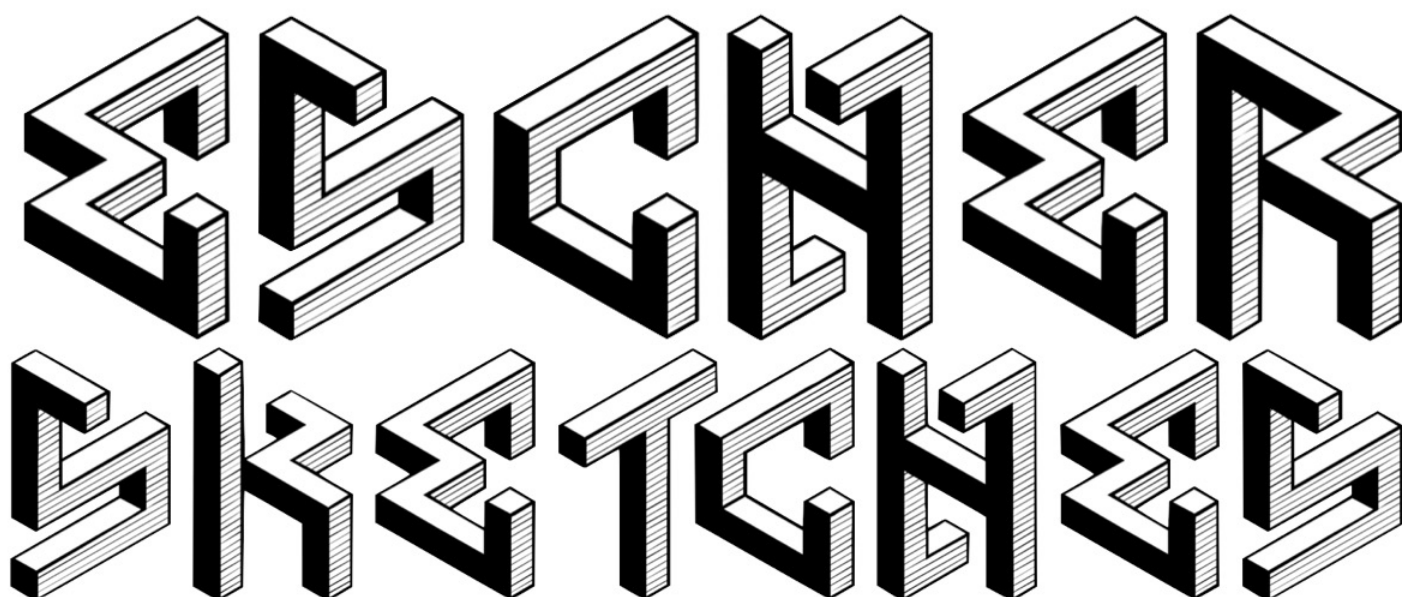


ANDREW DAVID PERKINS



SUITE FOR SOLO TUBA & CONCERT BAND

Grade 2.5



**Commissioned in 2022 through
generous contributions from:**

The Okemos High School Band Boosters

The Okemos Orchestra Boosters

The Okemos Music Patrons

*Friends & Families of
the Okemos Community*

Escher Sketches is written in honor of, and as a thank you to Mr. Kevin Culling for his 27 years of dedicated service to the students of Chippewa Middle School, Kinawa 5-6 School, and Okemos High School. Under his direction, the Chippewa Middle School bands consistently received superior ratings at Michigan School Band & Orchestra Association (MSBOA) district and state band festivals. Mr. Culling also assisted the high school band and played a vital role in helping the winds and percussion as the assistant to the Philharmonic Orchestra. No matter what instrument students played in Okemos Schools, Mr. Culling was a part of their success.

Kevin Culling was also a very active member of the Michigan School Band and Orchestra Association, serving on several committees throughout his tenure, and serving as State President. It was well known that he was focused on ensuring all students had a positive, educational experience when participating in MSBOA events. The impact of his service to the organization was felt by students across the state of Michigan, and will continue for years to come.

Since Mr. Culling's primary instrument is tuba, ESCHER SKETCHES was composed as a Concerto for Tuba and Wind Ensemble, and intended for young bands to feature a soloist. The work is also available as a FLEX arrangement for band, orchestra, or chamber ensemble, with the ability to feature any low voice soloist, such as a bassoon, bass clarinet, string bass, etc.

The composer Andrew David Perkins shares a special friendship with Okemos schools, having spent his student teaching practicum with Mr. Jim Barry and Mr. Kevin Culling. Mr. Perkins credits much of his success as a composer, conductor, and music educator to his mentors in Okemos, and has since become a close friend of the Okemos bands and their director Mr. Mark Stice.

On behalf of the students, parents, administrators, teachers, and music staff of Okemos Public Schools, we would like to dedicate this piece to the amazing teaching career and legacy of Mr. Kevin Culling.

PROGRAM NOTE

Maurits Cornelis Escher (1898-1972) is one of the world's most famous graphic artists, known for playing with architecture, perspective, and impossible spaces. Born in the Netherlands, he traveled to Italy and Spain early in his career, and was fascinated by the mosaic tilings of the Alhambra Castle and the Mezquita of Cordoba. During his lifetime, Escher made 448 lithographs, woodcuts and wood engravings and more than 2000 drawings and sketches. In addition to his work as a graphic artist, he illustrated books and designed carpets, banknotes, stamps, and murals. His art continues to amaze and wonder millions of people around the world.

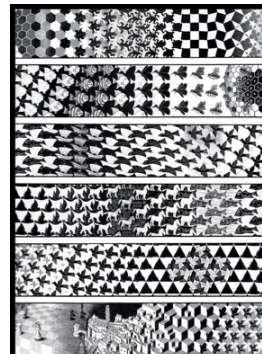
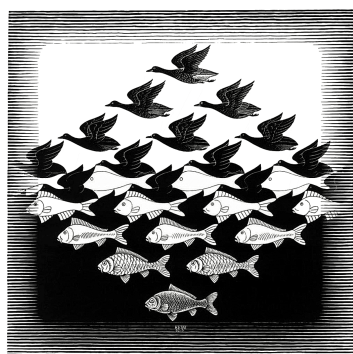
ESCHER SKETCHES for Solo Tuba & Concert Band interprets Escher's preferred techniques in three movements: TESSELLATIONS, RELATIVITIES, & METAMORPHOSES.

PERFORMANCE NOTES

As the work is essentially a concertino or short concerto for solo tuba, careful attention must be paid to the size of the accompanying ensemble. A strict wind ensemble or chamber group is ideal, but if using a full concert band, dynamics and numbers should be carefully considered.

The piece may be performed with or without the mallet keyboards. Conversely, the mallet keyboards can completely accompany the solo tuba part entirely on their own.

Because the inspiration for the piece is so manifestly linked with the visual stylings of M.C. Escher, displaying or projecting his works throughout the performance or in the program is encouraged. Consider these images:



BIOGRAPHICAL NOTE

Composer, conductor, & GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds an advanced 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, and The Ravel International Composition Prize, Perkins' music is regularly performed at state, national, and international contests & conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

Mr. Perkins has received commissions from a number of organizations including The Royal Academy of Music London, Le Conservatoire de Limonest, The Michigan School Band and Orchestra Association, Bowling Green State University, The Flint Youth Symphony Orchestra, and his works have been performed by hundreds of ensembles around the world. His music is exclusively published through APOLLO STUDIOS Music Publishing (ASCAP) and he resides in Michigan with his family.

INSTRUMENTATION

Full Score

Flute 1
Flute 2
Oboe
Bassoon
Clarinet 1
Clarinet 2
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Horn
Trombone 1
Trombone 2/Euphonium
Euphonium T.C.
Tuba
Solo Tuba
Xylophone
Vibraphone
Marimba 1* (T.C.)
Marimba 2* (T.C.)
Marimba 3* (B.C.)

**All three Marimba parts can be played on a single 4.3 octave marimba*

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

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The Okemos Orchestra Boosters, The Okemos Music Patrons, Friends & Family of the Okemos Community.
Dedicated to the amazing teaching career and legacy of Mr. Kevin Culling.

Full Score

ESCHER SKETCHES

1. TESSELLATIONS

ANDREW DAVID PERKINS (ASCAP)

4/4 Allegretto ♩ = 100

Flute 1 *p*

Flute 2 *p*

Oboe *p*

Bassoon *p*

Clarinet 1 *p*

Clarinet 2 *p*

Bass Clarinet

Alto Sax 1 *p*

Alto Sax 2 *p*

Tenor Sax

Bari Sax

Trumpet 1

Trumpet 2

Horn in F

Trombone 1

Tbn 2/Euph

Tuba

Solo Tuba

Xylophone *p* Dark Mallets

Vibraphone *p*

Marimba 1 *p*

Marimba 2

Marimba 3

2 3 4 5 6

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Alto 1 *mp* *mf*

Alto 2 *mp* *mf*

Tenor *mp* *mf*

Bari *mp* *mf*

Tpt. 1

Tpt. 2

Hn. *mp* *mf*

Tbn. 1

Tbn. 2/Euph.

Tba.

Solo Tba. *f*

Xyl. *mp* *mf*

Vib. *mp* *mf*

Mar. 1 *mp* *mf*

Mar. 2 *mp* *mf*

Mar. 3 *mp* *mf*

8 9 10 11

mp *mf*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto 1

Alto 2

Tenor

Bari

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2/Euph.

Tba.

Solo Tba.

Xyl.

Vib.

Mar. 1

Mar. 2

Mar. 3

12 13 14 15 16

This musical score page covers measures 22 through 27. It features a large ensemble of instruments and voices. The woodwinds include two flutes (Fl. 1, 2), oboe (Ob.), bassoon (Bsn.), two clarinets (Cl. 1, 2), bass clarinet (B. Cl.), two altos (Alto 1, 2), tenor (Tenor), and baritone (Bari). The brass section consists of two trumpets (Tpt. 1, 2), horn (Hn.), two trombones (Tbn. 1, 2/Euph.), tuba (Tba.), and solo tuba (Solo Tba.). The percussion section includes xylophone (Xyl.), vibraphone (Vib.), and three mallets (Mar. 1, 2, 3). The vocal parts are Tenor and Baritone. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. A first ending bracket spans measures 25 and 26, leading to a second ending in measure 27. The dynamic marking *ff* (fortissimo) is indicated at the beginning of the second ending for most instruments. The Solo Tuba part has a rest in measure 27.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto 1

Alto 2

Tenor

Bari

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2/Euph.

Tba.

Solo Tba.

Xyl.

Vib.

Mar. 1

Mar. 2

Mar. 3

28 *p* 29 30 *mp* 31 32 *mf*

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto 1

Alto 2

Tenor

Bari

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2/Euph.

Tba.

Solo Tba.

Xyl.

Vib.

Mar. 1

Mar. 2

Mar. 3

38

39

40

mf

mp

p

2. RELATIVITIES

3/4 Andante ♩ = 76

48 

Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob.

Bsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *mp* *p*

Alto 1 *mp* *p*

Alto 2 *mp* *p*

Tenor *mp* *p*

Bari *mp* *p*

Tpt. 1

Tpt. 2

Hn. *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2/Euph. *mp* *p*

Tba.

Solo Tba. *mf*

Xyl. *mp* *p* *mp*

Vib. *mp* *p* *mp*

Mar. 1 *mp* *p* *mp*

Mar. 2 *mp* *p* *mp*

Mar. 3 *mp* *p* *mp*

44 *mp* 45 46 47 48 *p* 49 50 51 52 *mp* 53

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. 1
Cl. 2
B. Cl.
Alto 1
Alto 2
Tenor
Bari
Tpt. 1
Tpt. 2
Hn.
Tbn. 1
Tbn. 2/Euph.
Tba.
Solo Tba.
Xyl.
Vib.
Mar. 1
Mar. 2
Mar. 3

54 55 56 57 58 59 60 61 62 63

mp *mf* *f* *mf*

64

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp*

Bsn. *mp* *mf*

Cl. 1 *mp* *mf*

Cl. 2 *mp* *mf*

B. Cl. *mp* *mf*

Alto 1 *mp* *mf*

Alto 2 *mp* *mf*

Tenor *mp* *mf*

Bari *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. *mp* *mf*

Tbn. 1 *mp*

Tbn. 2/Euph. *mp* *mf*
Euph only.

Tba. *mp*

Solo Tba. *mf* *f*

Xyl. *mp* *mf*

Vib. *mp* *mf*

Mar. 1 *mp* *mf*

Mar. 2 *mp* *mf*

Mar. 3 *mp* *mf*

64 65 66 67 68 69 70 71

poco rall.

poco accel.

D.S. al Coda

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

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

Ob. *mp* *mf* *f*

Bsn. *mp* *mf* *f*

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

Cl. 2 *mp* *mf* *f*

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

Alto 1 *mp* *mf* *f*

Alto 2 *mp* *mf* *f*

Tenor *mp* *mf* *f*

Bari *mp* *mf* *f*

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

Tpt. 2 *mp* *mf* *f* *mf*

Hn. *mp* *mf* *f*

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

Tbn. 2/Euph. *mp* *mf* *f*

Tba. *mp* *mf* *f*

Solo Tba. *mf* *f*

Xyl. *mp* *f*

Vib. *mp* *f*

Mar. 1 *mp* *f*

Mar. 2 *mp* *f*

Mar. 3 *mp* *f*

72 *mp* 73 74 75 76 77 78 79 *f*

80 ϕ

poco rall.



Fl. 1 *mp* *p*

Fl. 2 *mp* *p*

Ob.

Bsn. *mp* *p*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *mp* *p*

Alto 1 *mp* *p*

Alto 2

Tenor *mp* *p*

Bari *mp* *p*

Tpt. 1

Tpt. 2

Hn. *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2/Euph. *mp* *p*

Tba. *mp*

Solo Tba. *mf*

Xyl. *mp*

Vib. *mp*

Mar. 1 *mp*

Mar. 2 *mp*

Mar. 3 *mp*

80 81 82 83 84 85 86 87 88

3. METAMORPHOSES

6/8

Vivace ♩. = 88

93

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Flutes (Fl. 1, Fl. 2):** Play a rhythmic pattern of eighth notes, starting with *mf* and transitioning to *p* at measure 93.
- Oboe (Ob.):** Similar to flutes, playing eighth notes with *mf* to *p* dynamics.
- Bassoon (Bsn.):** Plays a steady eighth-note accompaniment, marked *mf* and *p*.
- Clarinets (Cl. 1, Cl. 2):** Cl. 1 plays a melodic line with *mf* to *p* dynamics. Cl. 2 plays a rhythmic accompaniment.
- Bass Clarinet (B. Cl.):** Plays a low melodic line, marked *mf* and *p*.
- Alto Saxophones (Alto 1, Alto 2):** Both play rhythmic accompaniment, marked *mf* and *p*.
- Tenor Saxophone (Tenor):** Plays a rhythmic accompaniment, marked *mf* and *p*.
- Bari Saxophone (Bari):** Plays a low melodic line, marked *mf* and *p*.
- Trumpets (Tpt. 1, Tpt. 2):** Both play rhythmic accompaniment, marked *mf* and *p*.
- Horn (Hn.):** Plays a rhythmic accompaniment, marked *mf* and *p*.
- Trombones (Tbn. 1, Tbn. 2/Euph., Tbn. 2/Euph., Tbn. 2/Euph.):** Tbn. 1 plays a rhythmic accompaniment. Tbn. 2/Euph. plays a low melodic line, marked *mf* and *p*. Tbn. 2/Euph. also has a section marked "Euph only." at measure 93.
- Solo Trombone (Solo Tbn.):** Plays a low melodic line, marked *mf* and *p*.
- Xylophone (Xyl.):** Plays a rhythmic accompaniment, marked *mf* and *p*.
- Vibraphone (Vib.):** Plays a rhythmic accompaniment, marked *mf* and *p*.
- Maracas (Mar. 1, Mar. 2, Mar. 3):** All three play a rhythmic accompaniment, marked *mf* and *p*.

The score includes dynamic markings (*mf*, *p*, *f*), articulation marks (accents, slurs), and performance instructions like "simile" and "Euph only." The measure numbers 89 through 96 are indicated at the bottom of the page.

This page contains a musical score for measures 115 through 124. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The instruments listed on the left are: Fl. 1, Fl. 2, Ob., Bsn., Cl. 1, Cl. 2, B. Cl., Alto 1, Alto 2, Tenor, Bari, Tpt. 1, Tpt. 2, Hn., Tbn. 1, Tbn. 2/Euph., Tba., Solo Tba., Xyl., Vib., Mar. 1, Mar. 2, and Mar. 3. The score features a variety of musical notations including notes, rests, slurs, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The key signature is B-flat major, and the time signature is 4/4. The measures are numbered at the bottom of the page from 115 to 124.

125

3/4

6/8

3/4

6/8

3/4

6/8

3/4

Fl. 1 *p* *mp* *mf*

Fl. 2 *p* *mp* *mf*

Ob. *p* *mp* *mf*

Bsn. *p* *mp* *mf*

Cl. 1 *p* *mp* *mf*

Cl. 2 *p* *mp* *mf*

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

Alto 1 *p* *mp* *mf*

Alto 2 *p* *mp* *mf*

Tenor *p* *mp* *mf*

Bari *p* *mp* *mf*

Tpt. 1 *p*

Tpt. 2 *p*

Hn. *p* *mp* *mf*

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

Tbn. 2/Euph. *p* *mp* *mf*

Tba. *p* *mp* *mf*

Solo Tba. *p* *mf*

Xyl. *p* *mp* *mf*

Vib. *p* *mp* *mf*

Mar. 1 *p* *mp* *mf*

Mar. 2 *p* *mp* *mf*

Mar. 3 *p* *mp* *mf*

125 *p* 126 127 128 129 *mp* 130 131 *mf*

6/8 3/4 141

Fl. 1 *p*

Fl. 2 *p*

Ob.

Bsn. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl.

Alto 1 *p*

Alto 2 *p*

Tenor *p*

Bari *p*

Tpt. 1 *p*

Tpt. 2 *p*
Tenor

Hn. *p*
Tenor

Tbn. 1 *p*
Bassoon

Tbn. 2/Euph. *p*

Tba. *p*

Solo Tba. *mp*

Xyl. *mf*

Vib. *p*

Mar. 1 *p*

Mar. 2 *p*

Mar. 3 *p*

139 140 141 142 143 144 145 146 147 148

149

157

6
8

3
4

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

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

Ob. *mp* *mf* *mf*

Bsn. *mf* *mf* *mf*

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

Cl. 2 *mp* *mf* *mf*

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

Alto 1 *mp* *mf* *f*

Alto 2 *mp* *mf* *mf*

Tenor *mf* *mf* *mf*

Bari *mf* *mf* *mf*

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

Tpt. 2 *mf* *mf* *mf*

Hn. *mf* *mf* *mf*

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

Tbn. 2/Euph. *mf* *mf* *mf*

Tba. *mp* *mf* *f*

Solo Tba. *mp* *mf* *f*

Xyl. *mp* *mf* *f*

Vib. *mp* *mf* *f*

Mar. 1 *mp* *mf* *f*

Mar. 2 *mf* *mf* *f*

Mar. 3 *mf* *mf* *f*

149 150 151 152 153 154 155 156 157

Fl. 1
 Fl. 2
 Ob.
 Bsn.
 Cl. 1
 Cl. 2
 B. Cl.
 Alto 1
 Alto 2
 Tenor
 Bari.
 Tpt. 1
 Tpt. 2
 Hn.
 Tbn. 1
 Tbn. 2/Euph.
 Tba.
 Solo Tba.
 Xyl.
 Vib.
 Mar. 1
 Mar. 2
 Mar. 3

3/4 6/8 3/4 6/8 3/4 6/8

158 159 160 161 162 163

f *ff* *ff* *ff* *ff* *ff*

ANDREW DAVID PERKINS
SIXTYEIGHT
FOR CONCERT BAND

