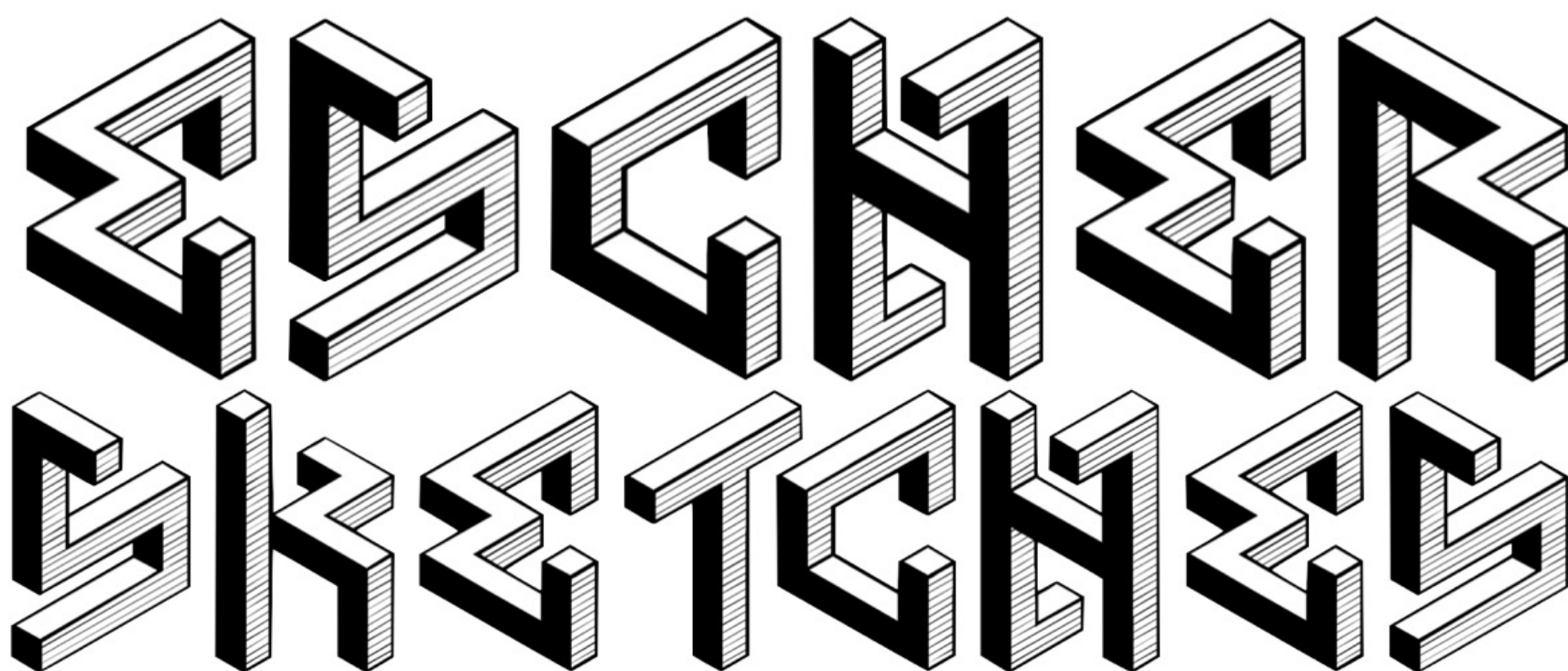


ANDREW DAVID PERKINS



SUITE FOR SOLO BASS VOICE & FLEXIBLE/CHAMBER ENSEMBLE

Grade 2.5



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**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.

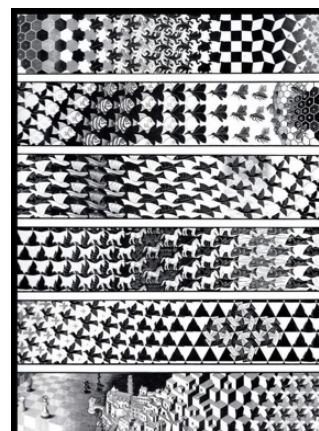
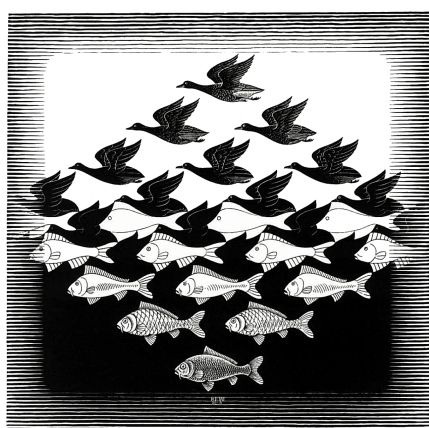
ESCHER SKETCHES for Solo Tuba & Concert Band interprets Escher's preferred techniques in three movements: TESSELLATIONS, RELATIVITIES, & METAMORPHOSES.

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

Any of the following six players can perform the work:

Part 1 - Flute, Oboe, Clarinet, Trumpet, Xylophone, Violin

Part 2 - Clarinet, Trumpet, Alto Sax, Vibraphone, Violin

Part 3 - Clarinet, Trumpet, Alto Sax, Marimba, Viola

Part 4 - Tenor Sax, Horn, Trombone, Euphonium, Bassoon, Marimba, Cello

Part 5 - Bass Cl, Bari Sax, Trombone, Euphonium, Bassoon, Marimba, Cello

Soloist Options - Tuba, Bass Cl, Bari Sax, Contra Alto Clarinet, Contrabass

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

Full Score

ESCHER SKETCHES

1. TESSELATIONS

ANDREW DAVID PERKINS (ASCAP)

4/4 Allegretto ♩ = 100

Part 1

Flute/Oboe
Clarinet/Trumpet
Xylophone
Violin

Part 2

Clarinet/Trumpet
Alto Sax
Vibes
Violin

Part 3

Clarinet/Trumpet
Alto Sax
Marimba
Viola

Part 4

Tenor Sax/Euph. T.C.
Horn in F
Trombone Euphonium Bassoon
Marimba
Violoncello

Part 5

Bass Clarinet
Baritone Sax
Trombone Euphonium Bassoon
Marimba
Violoncello

Solo

Bass Cl.
Bari Sax/Con. Alto Cl.
Tuba
Contrabass

11

Fl. *mf*

Cl. *mf*

Xyl. *mf*

Vln. *mf*

Cl. 1 *mf*

A. Sax. 1 *mf*

Vib. *mf*

Vln. *mf*

Cl. *mf*

A. Sax. 2 *mf*

Mar. *mf*

Vla. *mf*

11

Ten. Sax. *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Mar. *mf*

Vc. *mf*

B. Cl. *mp* / *mf*

Bari. Sax. *mp* / *mf*

Tbn. 2 *mp* / *mf*

Mar. *mp* / *mf*

Vc. *mp* / *mf*

B. Cl. *f*

Bari. Sax./
Con. Alto Cl. *f*

Tba. *f*

Cb. *f*

9 10 11 12 13 14 15 16

19

Fl. *mf*

Cl. *mf*

Xyl. *mf*

Vln. *mf*

Cl. 1 *mf*

A. Sax. 1 *mf*

Vib. *mf*

Vln. *mf*

Cl. *mf*

A. Sax. 2 *mf*

Mar. *mf*

Vla. *mf*

19

Ten. Sax. *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Mar. *mf*

Vc. *mf*

B. Cl. *mf*

Bari. Sax. *mf*

Tbn. 2 *mf*

Mar. *mf*

Vc. *mf*

B. Cl. *f*

Bari. Sax./
Con. Alto Cl. *f*

Tba. *f*

Cb. *f*

17 18 19 20 21 22 23 24 25 26

28

Fl. *p mp mf f*

Cl. *p mp mf f*

Xyl. *p mp mf f*

Vln. *p mp mf f*

Cl. 1 *p mp mf f*

A. Sax. 1 *p mp mf f*

Vib. *p mp mf f*

Vln. *p mp mf f*

Cl. *p mp mf f*

A. Sax. 2 *p mp mf f*

Mar. *p mp mf f*

Vla. *p mp mf f*

28

Ten. Sax. *p mp mf f*

Hn. 2 *p mp mf f*

Tbn. 1 *p mp mf f*

Mar. *p mp mf f*

Vc. *p mp mf f*

B. Cl. *p mp mf f*

Bari. Sax. *p mp mf f*

Tbn. 2 *p mp mf f*

Mar. *p mp mf f*

Vc. *p mp mf f*

B. Cl. *p mp mf f*

Bari. Sax./
Con. Alto Cl. *p mp mf f*

Tba. *p mp mf f*

Cb. *p mp mf f*

27 28 29 30 31 32 33 34

36

34

Fl. *mf* *mp* *p*

Cl. *mf* *mp* *p*

Xyl. *mf* *mp* *p*

Vln. *mf* *mp* *p*

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

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

Vib. *mf* *mp* *p*

Vln. *mf* *mp* *p*

Cl. *mf* *mp* *p*

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

Mar. *mf* *mp* *p*

Vla. *mf* *mp* *p*

36

34

Ten. Sax. *mf* *mp* *p*

Hn. 2 *mf* *mp* *p*

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

Mar. *mf* *mp* *p*

Vc. *mf* *mp* *p*

B. Cl. *mf*

Bari. Sax. *mf*

Tbn. 2 *mf*

Mar. *mf* *mp* *p*

Vc. *mf*

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

Bari. Sax./
Con. Alto Cl. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Cb. *mf* *mp* *p*

35 36 *mf* 37 38 *mf* 39 40 *mp* 41 42 *p* 43

2. RELATIVITIES

3/4 Andante $\text{♩} = 76$

48 % **56** poco rall.

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

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

Xyl. *mp* *p* *mp* *mf*

Vln. *mp* *p* *mp* *mf*

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

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

Vib. *mp* *p* *mp* *mf*

Vln. *mp* *p* *mp* *mf*

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

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

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

Vla. *mp* *p* *mp* *mf*

3/4 Andante $\text{♩} = 76$

48 % **56** poco rall.

Ten. Sax. *mp* *p* *mp* *mf*

Hr. 2 *mp* *p* *mp* *mf*

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

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

Vc. *mp* *p* *mp* *mf*

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

Bari. Sax. *mp* *p* *mp* *mf*

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

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

Vc. *mp* *p* *mp* *mf*

B. Cl. *mf*

Bari. Sax./
Con. Alto Cl. *mf*

Tba. *mf*

Cb. *mf*

44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59

poco accel. **To Coda** **64** **72** *poco rall.*

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

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

Xyl. *f* *mf* *mp* *mf* *mp*

Vln. *f* *mf* *mp* *mf* *mp*

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

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

Vib. *f* *mf* *mp* *mf* *mp*

Vln. *f* *mf* *mp* *mf* *mp*

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

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

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

Vla. *f* *mf* *mp* *mf* *mp*

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

Hn. 2 *f* *mf* *mp* *mf* *mp*

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

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

Vc. *f* *mf* *mp* *mf* *mp*

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

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

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

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

Vc. *f* *mf* *mp* *mf* *mp*

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

Bari. Sax./
Con. Alto Cl. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Cb. *mf* *f* *mf*

60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75

poco accel. 80 66

Fl. *f* *mp*

Cl. *f* *mp*

Xyl. *f* *mp*

Vln. *f* *mp*

Cl. 1 *f* *mp*

A. Sax. 1 *f* *mp*

Vib. *f* *mp*

Vln. *f* *mp*

Cl. *f* *mp*

A. Sax. 2 *f* *mp*

Mar. *f* *mp*

Vla. *f* *mp*

poco accel. 80 66

Ten. Sax. *f* *mp*

Hn. 2 *f* *mp*

Tbn. 1 *f* *mp*

Mar. *f* *mp*

Vc. *f* *mp*

B. Cl. *f* *mp*

Bari. Sax. *f* *mp*

Tbn. 2 *f* *mp*

Mar. *f* *mp*

Vc. *f* *mp*

B. Cl. *f* *mf*

Bari. Sax./
Con. Alto Cl. *f* *mf*

Tba. *f* *mf*

Cb. *f* *mf*

76 77 78 79 80 81 82 83 84 85 86 87 88

3. METAMORPHOSES

6/8 Vivace ♩ = 88

93

101

Fl. *mf* *p* *mf*

Cl. *mf* *p* *mf*

Xyl. *mf* *p* *mf*

Vln. *mf* *p* *mf*

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

A. Sax. 1 *mf* *p* *mf*

Vib. *mf* *p* *mf*

Vln. *mf* *p* *mf*

Cl. *mf* *p* *mf* simile

A. Sax. 2 *mf* *p* *mf* simile

Mar. *mf* *p* *mf*

Vla. *mf* *p* *mf* simile

Ten. Sax. *mf* *p* *mf*

Hn. 2 *mf* *p* *mf*

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

Mar. *mf* *p* *mf*

Vc. *mf* *p* *mf*

B. Cl. *mf* *p* *mf* simile

Bari. Sax. *mf* *p* *mf* simile

Tbn. 2 *mf* *p* *mf* simile

Mar. *mf* *p* *mf*

Vc. *mf* *p* *mf* simile

B. Cl. *f*

Bari. Sax./
Con. Alto Cl. *f*

Tba. *f*

Cb. *f*

89 90 91 92 93 94 95 96 97 98 99 100 101 102 103

109 117

Fl. *f* *mp* *mf*

Cl. *f* *mp* *mf*

Xyl. *f* *mp* *mf*

Vln. *f* *mp* *mf*

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

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

Vib. *f* *mp* *mf*

Vln. *f* *mp* *mf*

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

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

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

Vla. *f* *mp* *mf* *mf*

109 117

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

Hn. 2 *f* *mp* *mf*

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

Mar. *f* *mp* *mf*

Vc. *f* *mp* *mf*

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

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

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

Mar. *f* *mp* *mf*

Vc. *f* *mp* *mf*

B. Cl. *f*

Bari. Sax./
Con. Alto Cl. *f*

Tba. *f*

Cb. *f*

104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119

125 3/4 6/8 3/4 6/8 3/4 6/8 3/4 6/8 3/4 6/8 133

Fl. *f* *p* *mp* *mf* *mp f*

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

Xyl. *f* *p* *mp* *mf* *mp f*

Vln. *f* *p* *mp* *mf* *mp f*

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

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

Vib. *f* *p* *mp* *mf* *mp f*

Vln. *f* *p* *mp* *mf* *mp*

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

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

Mar. *f* *p* *mp* *mf* *mp*

Vla. *f* *p* *mp* *mf* *mp*

Ten. Sax. 125 3/4 6/8 3/4 6/8 3/4 6/8 3/4 6/8 133 3/4

Hr. 2 *f* *p* *mp* *mf* *mp*

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

Mar. *f* *p* *mp* *mf* *mp*

Vc. *f* *p* *mp* *mf* *mp*

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

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

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

Mar. *f* *p* *mp* *mf* *mp*

Vc. *f* *p* *mp* *mf* *mp*

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

Bari. Sax./Con. Alto Cl. *p* *mf* *mp*

Tba. *p* *mf* *mp*

Cb. *p* *mf* *mp*

120 121 122 123 124 125 *p* *mf* 126 127 128 129 130 131 132 *mp* 133

3/4 6/8 3/4 6/8 3/4 6/8 3/4 141

Fl. *mf*

Cl. *mf*

Xyl. *mf*

Vln. *mf*

Cl. 1 *mf* *p*

A. Sax. 1 *mf* *p*

Vib. *p*

Vln. *mf* *p*

Cl. *mf*

A. Sax. 2 *mf*

Mar. *mf*

Vla. *mf*

Ten. Sax. 3/4 6/8 3/4 6/8 3/4 6/8 3/4 141 *mf* *p*

Hn. 2 *mf* *p*

Tbn. 1 *mf* *p*

Mar. *mf* *p*

Vc. *mf* *p*

B. Cl. *mf* *p*

Bari. Sax. *mf* *p*

Tbn. 2 *mf* *p*

Mar. *mf* *p*

Vc. *mf* *p*

B. Cl. *mf* *mp*

Bari. Sax./
Con. Alto Cl. *mf* *mp*

Tba. *mf* *mp*

Cb. *mf* *mp*

134 135 136 137 138 139 140 141 142 143 144 145 146 147 148

149

6/8 157 3/4 6/8 3/4 6/8 3/4 6/8

Fl. *mp* *mf* *f* *ff sfz*

Cl. *mp* *mf* *f* *ff sfz*

Xyl. *mp* *mf* *f* *ff*

Vln. *mp* *mf* *f* *ff sfz*

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

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

Vib. *mp* *mf* *f* *ff*

Vln. *mp* *mf* *f* *ff sfz*

Cl. *mp* *mf* *f* *ff sfz*

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

Mar. *mp* *mf* *f* *ff*

Vla. *mp* *mf* *f* *ff sfz*

149

6/8 157 3/4 6/8 3/4 6/8 3/4 6/8

Ten. Sax. *mf* *mf* *f* *ff sfz*

Hr. 2 *mf* *mf* *f* *ff sfz*

Tbn. 1 *mf* *mf* *f* *ff sfz*

Mar. *mf* *mf* *f* *ff*

Vc. *mf* *mf* *f* *ff sfz*

B. Cl. *mf* *mf* *f* *ff sfz*

Bari. Sax. *mf* *mf* *f* *ff sfz*

Tbn. 2 *mf* *mf* *f* *ff sfz*

Mar. *mf* *mf* *f* *ff*

Vc. *mf* *mf* *f* *ff sfz*

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

Bari. Sax./
Con. Alto Cl. *mp* *mf* *f* *ff*

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

Cb. *mp* *mf* *f* *ff sfz*

149 *mp* 150 151 152 153 154 155 *mf* 156 157 *f* 158 159 160 161 162 *ff* 163

ANDREW DAVID PERKINS
SHEETS
FOR CONCERT BAND

