

ANDREW DAVID PERKINS (ASCAP)

# ***THE RAPTOR RIDES THE WHALE***

FOR CONCERT BAND

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

DURATION: Approximately 4:15

GRADE: 3

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*Commissioned in 2018 by a consortium of music educators  
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## PROGRAM NOTE

THE RAPTOR RIDES THE WHALE is an aggressive, driving, modal (Phrygian) work that heavily features the percussion section, utilizing multiple special effects. At 156 BPM, the piece pushes the tempo boundaries while instrumentation and technical demand stay well within grade 3. Inspired by the artwork of Stirling Prentice a.k.a. Winged Beast, the piece is a metaphoric manifestation of the imagined melee between these two iconic creatures. Perhaps, like a discarded chapter from a Michael Crichton novel, the outcome of this improbable rendezvous would be best left to our imaginations. I humbly offer the soundtrack.

## PERFORMANCE NOTES

In the opening measure, it is important that the timpanist move the pedal up and down SLOWLY after bowing the cymbal, to create the maximum "whale" effect. Each bowing should be followed by several seconds of allowing the cymbal to ring, while moving the pedal slowly. 3 bowings should be appropriate to reach approximately 45 seconds. The "Balter Emil Richards Super Rub Mallets" are great for the Tam-tam and Bass Drum. The "waterphone" is totally optional, nobody has one but they're awesome if you can find one.

The Wood Block should preferably be high pitched, but lower than the pitch of the Claves, LP Groove Block (small) is a good choice. Preferred Claves are bright and fiberglass, not wood. LP King Klaves are good.

The sleigh bells in measure 5 should be played by holding them vertically and turning the wrist. No rhythm should be heard from the sleigh bells, just the timbral effect.

The conductor must allow time for the timpanist to (quickly) remove the cymbal from the drum before beginning m.6 in the "A Tempo" of 156 BPM.

The Bass Drum, when "Dampened," should be very articulate, with little resonance, kind of like a kick drum. The player should use their hand to mute, and when played "Open," let it resonate freely.

Trumpets in m.12 should be quick to insert and remove the mute. You can choose any mute you like, straight, cup, harmon, etc., just try to match all of the players with the same mute.

## BIOGRAPHICAL NOTE

An ASCAP Plus Award recipient and GRAMMY nominated music educator, 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. An active composer, conductor and educator, Perkins is a regular guest clinician nationally and abroad. He especially enjoys writing music for younger musicians, on which he has focused for the past few years including commissions from the Flint Youth Symphony Orchestra, the Conservatoire de Limonest, and a variety of consortia.

Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois, and has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan. He is currently the Director of Instrumental Music and Music Technology at Fenton High School in Fenton, Michigan, and 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).



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## INSTRUMENTATION

### Full Score

Flutes  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2  
Horn  
Trombone 1  
Trombone 2  
Euphonium T.C.  
Euphonium  
Tuba  
Timpani/Cymbal  
Snare Drum/Tambourine  
Bass Drum  
Sus. Cym Large & Medium/Waterphone (Opt.)  
Tam-Tam/Concert Toms  
Woodblock/ Triangle/Claves/ Sleighbells/Wind Chimes

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



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## Full Score

17

Fl. *f*

Ob. *f*

Bsn. *f* *mf*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f* *mf*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f* *mf*

Tpt. 1 *f* Open

Tpt. 2 *f* Open

Hn. *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f*

S. D./Tamb. *mf* R L R L R L R L R L Dampen

B. D. *mf* Crash

Sus. Cym. *mf* Toms

Tam-Tam/Toms *mf* R L L R R L L Triangle

Woodblock, etc. *mp*

17 18 19 20 21 22 23

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## Full Score

36

Fl. *mf* *f* *ff* *ff* *mf*

Ob. *mf* *f* *ff* *ff* *mf*

Bsn. *f* *mf* *ff* *ff* *mf*

Cl. 1 *mf* *f* *ff* *ff* *mf*

Cl. 2 *mf* *f* *ff* *ff* *mf*

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

Alto Sax. *f* *mf* *f* *ff* *ff* *mf*

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

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

Tpt. 1 *f* *mf* *f* *ff* *ff* *mf*

Tpt. 2 *mf* *f* *ff* *ff* *mf*

Hn. *f* *ff* *ff* *ff* *mf*

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

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

Euph. *mf* *ff* *ff* *ff* *mf*

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

Timp. *fff* *sfz*

S. D./Tamb. *mf* *f* *ff* *ff* *mf*

B. D. *f* *f* *f* *f* *f*

Sus. Cym. *f* *f* *f* *f* *f*

Tam-Tam/Toms *ff* *f* *f* *f* *f*

Woodblock, etc. *f*

32 33 34 35 36 37 38 39

## Full Score

7

40 43

Fl. *f* *mf* 1.

Ob. *f* *mf*

Bsn. *f* *pp* < *ff* *p*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

B. Cl. *f* *pp* < *ff* *p*

Alto Sax. *f* *mf*

Ten. Sax. *f* *mf*

Bari. Sax. *f* *pp* < *ff* *p*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f* *pp* < *ff* *p*

Tbn. 2 *f* *pp* < *ff* *p*

Euph. *f* *pp* < *ff* *p*

Tba. *f* *pp* < *ff* *p*

Timp. *f* *pp* < *ff* *p*

Bow Cymbal on Timpani head m.43-46

S. D./Tamb. *ff* *mp* 1.

B. D. *ff* *f* Mute Dampen

Sus. Cym. *ff*

Tam-Tam/Toms *ff* Superball Mallet on Tam-Tam

Woodblock, etc. *ff* Triangle *p*

40 41 42 43 44 45 46

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53

Fl. *f*

Ob. *f*

Bsn. *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tba. *f*

Timp. *f*

S. D./Tamb. *f*

B. D. *f*

Sus. Cym. *f*

Tam-Tam/Toms *f*

Woodblock, etc. *f*

return G to A

53 54 55 56 57 58



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## Full Score

75

Fl. *Div.* *f* *mf* *f* *mf* *mf* *mf* *molto rall.*

Ob. *mf* *f* *f* *mf* *f* *f*

Bsn. *f* *mf* *f* *mf* *f* *mf*

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

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

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

Alto Sax. *f* *mf* *f* *mf* *f* *mf*

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

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

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

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

Hn. *f* *mf* *f* *mf* *f* *f*

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

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

Euph. *f* *mf* *f* *f* *mf* *mf*

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

Timp.

S. D./Tamb. *mf* *mp* *mf* *mf* *f* *mf*

B. D. *mf* *mp* *mf* *mf* *f* *mf*

Sus. Cym. *mf* *mp* *mf* *mf* *f* *mf*

Tam-Tam/Toms *mf* *mp* *mf* *mf* *f* *mf*

Woodblock, etc.

75 76 77 78 79 80 81 82 83

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## Full Score

84 ♩ = 66 *molto rall.* 88 ♩ = 168

Fl. *ff* *mf* *f*

Ob. *ff* *f*

Bsn. *ff* *mf* *f*

Cl. 1 *ff* *mf* *f*

Cl. 2 *ff* *mf* *f*

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

Alto Sax. *ff* *mf* *f*

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

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

Tpt. 1 *ff* *mf* *f*

Tpt. 2 *ff* *mf* *f*

Hn. *ff* *mf* *f*

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

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

Euph. *ff* *mf* *f*

Tba. *ff* *mf* *f*

Timp. *ff* *ff*

*molto rall.*

S. D./Tamb. *ff* *f* *mf* *ff* *mf*

B. D. *ff* *f* *mf* *ff* *mf*

Sus. Cym. *ff* *f* *mf* *ff* *mf*

Tam-Tam/Toms *ff* *mp* *mf* *ff* *mf*

Woodblock, etc. *f* *Triangle*

84 85 86 87 88 89 90 91 92 93

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## Full Score

94

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

S. D./Tamb.

B. D.

Sus. Cym.

Tam-Tam/Toms

Woodblock, etc.

94 95 96 97 98 99

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