

ANDREW DAVID PERKINS (ASCAP)

# ASYLUM

FOR CONCERT BAND

*Composed for the Traverse City West HS Wind Ensemble, Rachel Linsmeier, Director,  
to honor those who built, worked and lived in the Traverse City State Hospital.*

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

DURATION: Approximately 6:00

GRADE: 5



## PROGRAM NOTE

The Traverse City State Hospital in Traverse City, Michigan (previously known as the Northern Michigan Asylum) is the last Kirkbride Building in the state. Completed in 1885, it was listed on the National Register of Historic Places in 1978 and designated a Michigan State Historic Site in 1985. Dr. James Decker Munson was a firm believer in the "beauty is therapy" philosophy. Patients were treated through kindness, comfort, pleasure, and beautiful flowers provided year-round by the asylum's own greenhouses and the variety of trees Munson planted on the grounds. Restraints, such as the straitjacket, were forbidden. Also, as part of the "work is therapy" philosophy, the asylum provided opportunities for patients to gain a sense of purpose through farming, furniture construction, fruit canning, and other trades that kept the institution fully self-sufficient.

Changes in the law and mental health care philosophies brought on the decline of the institution, and it was closed in 1989. Over the next decade, the community struggled with plans for reuse of the hospital grounds, until 2000, when the Grand Traverse Commons Redevelopment Corporation secured an agreement to renovate the historic buildings. Their efforts have led to the gradual but successful preservation and re-use of the former Building 50 as part of The Village at Grand Traverse Commons, a residential and commercial development. The beautiful complex now houses condominiums, stores and shops, bakeries, art galleries and gourmet restaurants.

ASYLUM is a tone poem that attempts to reflect the complex beauty, pain, and healing of both the people who lived and worked here, as well as the incredible architectural achievement of the Kirkbride building itself.

## 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. He is an active arranger, composer and conductor, and a regular clinician and educator, 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.

## PERFORMANCE NOTES

The harmonic structure of ASYLUM is such that most major sonorities include either an augmented fourth or minor third interval layered upon the major triad. It is important that all of the voices are equally heard in the chord, so as not to focus too much on the strongly dissonant notes. The non chord-tones are allegorical to the complexity of the subject matter, and require excellent intonation and dynamic presence to be effective and not overpowering.

All solos are optional, and can be performed soli if preferred, or for balance reasons. Careful attention should be paid to dynamics throughout the piece, specifically the subtle micro-phrasing (often two-measure crescendo/decrecendo sets). Dynamically tapering the lyrical lines in and out of silence should be a priority.

Scattered throughout the piece are several ornamental phrases, repeated both in solo and soli counter-melody lines. These figures are either a dotted eighth note followed by a sixteenth note and a longer note, or a pair of sixteenth notes leading up to a longer note and then another pair leading back, in a swaying, listing rhythm. These should be brought out of the texture, and performed freely, not in perfect metric subdivision.

Tempo fluctuation at the discretion of the conductor is highly encouraged, particularly at cadences, and especially at rehearsal marks 78 and 92. Rubato, expressive interpretation is ideal.

The soprano saxophone part can be omitted entirely if Oboe is present, as much of the oboe part is therein cued. The String bass part mostly doubles the tuba, with the exception of the pizzicato playing. If desired, in the absence of a String bass, the part can be performed on a marimba with soft heavy mallets.

Percussion should be played with soft, heavy mallets. As large a gong as possible is preferred, specifically a "wind gong" (a Tam Tam that does not have the curved lip at the edge). Suspended cymbals should be 16" to 18" and preferably have a long decay and dark tone.

Research on the rich history of the Traverse City State Hospital is highly encouraged, and will enhance the performance experience.

## FORMAL STRUCTURE

### EXPOSITION

- 1 Statement of main theme (A) in four voices, F Maj, A min, Ab Maj
- 11 Restatement and expansion of (A) theme, countermelodies enter, texture thickens.
- 21 Harmonic tritone motif, modulates to Bb
- 25 (B) theme, (A) theme persists in fragments
- 33 (B) theme restated in fuller orchestration, establishing Bb as sub-dominant, (A) theme

### DEVELOPMENT

- 43 (C) theme in F min, interpolating harmonic triton motif
- 51 (C) theme continues, statement of (A) theme in new key as modulation device to D min
- 59 Development continues, sequence of secondary dominants, D min, A min, G min, D min
- 67 Development continues, leads to original harmonic tritone motif

### RECAPITULATION & FINALE

- 78 (B) theme is restated in fullest voicing, re-establishing Bb as sub-dominant, propelling towards
- 84 (A) theme in final form, moving from D min, F min, leading to Eb Maj.
- 92 Final statement of (A) theme, as in the beginning, now Eb Maj, G min, Gb Maj and finally Bb Maj.

## INSTRUMENTATION

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### Full Score

Flute 1  
Flute 2  
Flute 3  
Oboe  
English Horn  
Bassoon  
Contrabassoon  
Clarinet 1  
Clarinet 2/3  
Bass Clarinet  
Contra Alto Clarinet in Eb  
Contra Bass Clarinet in Bb  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2/3  
Horn 1  
Horn 2  
Trombone 1  
Trombone 2/3  
Euphonium T.C.  
Euphonium  
Tuba  
Contrabass Viol  
Timpani  
Bass Drum  
Suspended Cymbal  
Large Gong



## ASYLUM

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 $\downarrow = 66$  Molto Espressivo

Flute 1

Flute 2

Flute 3

Oboe

English Horn solo (supercedes Alto 1 solo)

Bassoon

Contrabassoon

Clarinet in Bb 1

Clarinet in Bb 2, 3

Bass Clarinet in Bb

Contra Alto Clarinet in E $\flat$

Contrabass Clarinet in Bb

Soprano Saxophone

Alto Saxophone 1 solo (in absence of Eng. Horn)

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2, 3

Horn in F 1, 2

Trombone 1

Trombone 2, 3

Euphonium

Tuba

Contrabass

Timpani

Bass Drum

Sus. Cymbal/Large Gong Suspended Cymbal Large Gong

11

**rall.** *soli*  $\text{♩} = 66$

Fl. 1  
Fl. 2  
Fl. 3  
Ob.  
Eng. Hn.  
Bsn.  
Cbsn.  
Cl. 1  
Cl. 2, 3  
B. Cl.  
C. A. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1  
Tbn. 2, 3  
Euph.  
Tba.  
Cb.  
Timp.  
B. D.  
Perc.

10 11 12 13 14 15 16 17

21

raII.

25  $\text{J} = 76$ 

Fl. 1      Fl. 2      Fl. 3      Ob.      Eng. Hn.      Bsn.      Cbsn.

Cl. 1      Cl. 2, 3      B. Cl.      C. A. Cl.      Cb. Cl.      Sop. Sax.      Alto Sax. 1      Alto Sax. 2      Ten. Sax.      Bari. Sax.

Tpt. 1      Tpt. 2, 3      Hn. 1, 2      Tbn. 1      Tbn. 2, 3      Euph.      Tba.      Cb.      Timp.      B. D.      Perc.

Play in absence of Oboe

Play in absence of Oboe & Sop. Sax.

25      26      27      28      29      30      31      32

33

poco rall.      poco accel.

Fl. 1  
Fl. 2  
Fl. 3  
Ob.  
Eng. Hn.  
Bsn.  
Cbsn.  
Cl. 1  
Cl. 2, 3  
B. Cl.  
C. A. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1  
Tbn. 2, 3  
Euph.  
Tba.  
Cb.  
Tim.  
B. D.  
Perc.

33      34      35      Large Gong      36      37      38

Sus. Cym.  
Large Gong  
PPP

**rall.**

Fl. 1  
Fl. 2  
Fl. 3  
Ob.  
Eng. Hn.  
Bsn.  
Cbsn.  
Cl. 1  
Cl. 2, 3  
B. Cl.  
C. A. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1  
Tbn. 2, 3  
Euph.  
Tba.  
Cb.  
Timpani  
B. D.  
Perc.

43  $\text{J} = 72$

*solo (supercedes Alto 1 solo)*

*slightly separated*

*slightly separated*

*slightly separated*

*pizz.*

51

Fl. 1      Fl. 2      Fl. 3      Ob.      Eng. Hn.      Bsn.      Cbsn.

Cl. 1      Cl. 2, 3      B. Cl.      C. A. Cl.      Cb. Cl.      Sop. Sax.      Alto Sax. 1      Alto Sax. 2      Ten. Sax.      Bari. Sax.

Tpt. 1      Tpt. 2, 3      Hn. 1, 2      Tbn. 1      Tbn. 2, 3      Euph.      Tba.      Cb.      Timp.      B. D.      Perc.

47      48      49      50      51      52      53      54

59

Fl. 1  
Fl. 2  
Fl. 3  
Ob.  
Eng. Hrn.  
Bsn.  
Cbsn.  
Cl. 1  
Cl. 2, 3  
B. Cl.  
C. A. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1  
Tbn. 2, 3  
Euph.  
Tba.  
Cb.  
Timp.  
B. D.  
Perc.

55 56 57 58 59 60 61 62

67

Fl. 1  
Fl. 2  
Fl. 3  
Ob.  
Eng. Hn.  
Bsn.  
Cbsn.  
Cl. 1  
Cl. 2, 3  
B. Cl.  
C. A. Cl.  
Cb. Cl.  
Sop. Sax.  
Alto Sax. 1  
Alto Sax. 2  
Ten. Sax.  
Bari. Sax.

Tpt. 1  
Tpt. 2, 3  
Hn. 1, 2  
Tbn. 1  
Tbn. 2, 3  
Euph.  
Tba.  
Cb.  
Timp.  
B. D.  
Perc.

63 64 65 66 67 68 69 70

poco rall.

78 = 76

Fl. 1

Fl. 2

Fl. 3

Ob.

Eng. Hn.

Bsn.

Cbsn.

Cl. 1

Cl. 2, 3

B. Cl.

C. A. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1

Tbn. 2, 3

Euph.

Tba.

Cb.

Timp.

B. D.

Perc.

71 72 73 74 75 76 77 78 79

### Full Score

molto rall.

accel. -

84

11

Fl. 1

Fl. 2

Fl. 3

Ob.

Eng. Hn.

Bsn.

Cbsn.

Cl. 1

Cl. 2, 3

B. Cl.

C. A. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1

Tbn. 2, 3

Euph.

Tba.

Cb.

Tim.

B. D.

Perc.

80

81

82

83

84

85

### Full Score

poco rali.

**molto ral**

1

**92**  $\text{♩} = 66$

**poco rall.**

Fl. 1

Fl. 2

Fl. 3

Ob.

solo (supercedes Alto 1 solo)

Eng. Hn.

Bsn.

Cbsn.

Cl. 1

Cl. 2, 3

B. Cl.

C. A. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2, 3

Hn. 1, 2

Tbn. 1

Tbn. 2, 3

Euph.

Tba.

Cb.

Timp.

B. D.

Perc.

92 93 94 95 96 97 98 99

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