

ANDREW DAVID PERKINS (ASCAP)

CONCERTO FOR ORCHESTRA

WITH PERCUSSION SOLOIST

Marimba (4 1/3 Octave)
Vibraphone (3 Octave)

3 Medium Soft Mallets
3 Medium Hard Mallets
2 Hard Mallets

CONCERTO FOR ORCHESTRA

NOTES

This piece was commissioned by Maestro Davin Torre, Music Director of the Flint Youth Symphony Orchestra. The soloist parts were written specifically for Mr. Robert Kratz, Percussionist and Instructor at the Flint Institute of Music. It was composed and orchestrated in the fall of 2013 in Fenton, Michigan.

The form of the piece is modified sonata allegro, with an extended introduction and coda.

INTRODUCTION

The Vibraphone introduces the tonal center in C major, and the (B) theme is introduced by family in an additive fashion. Fragments of the (A) theme are introduced undeveloped. A perfect authentic cadence sets up the exposition.

EXPOSITION

The (A) theme is presented by the Marimba in 12/8, and repeated by the strings. Brass and Woodwinds present in Lydian tonality briefly before the (B) theme is realized, followed by a perfect authentic cadence again.

DEVELOPMENT

The (A) theme is now developed in common time and in the Lydian mode, by the Marimba and strings. A dominant II phrase modulates to the new tonality of G Lydian. As the (A) theme continues to morph, the tonality briefly returns to C major before a shift to E \flat Lydian, and again to G minor and 5/4 time. A chromatic passage develops as the orchestra continues to express the modified (A) theme in minor tonality. After a modulation to B \flat minor and again to C minor, a i-vi-V cadence prepares the recapitulation.

RECAPITULATION

The (A) theme is presented again in abridged form, followed by the (B) theme, fully realized by the full orchestra. A final perfect authentic cadence precedes the coda.

CODA

As in the introduction, the Vibraphone provides the tonal center in C major, as fragments of the (A) theme are passed from soloist to soloist in the orchestra, descending. The piece ends where it began.

CONCERTO FOR ORCHESTRA

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Adagio ♩ = 60 A

Piccolo

Flute 1 & 2

Oboe 1 & 2

Clarinet in B \flat 1 & 2

Bassoon 1 & 2

Horn in F 1 & 2

Horn in F 3 & 4

Trumpet in B \flat 1 & 2

Trumpet in B \flat 3

Trombone 1 & 2

Bass Trombone

Tuba

Adagio ♩ = 60 A

Timpani

Percussion 1
IV III II I
Suspended Cymbal, Crash Pair

Percussion 2
Bass Drum, Triangle

Percussion 3
Tom Tam, Low Tom, Claves

Vibraphone
3 Med. Soft Mallets (1L, 2R)

Vib. & Marimba

Harp

Adagio ♩ = 60 A

Violin I

Violin II

Viola

Violoncello

Contrabass

17 $\text{♩} = 72$ **B**

Picc. $\text{♩} = 72$

Fl. 1/2 mf f

Ob. 1/2 mf f

Cl. 1/2 mf f

Bsn. 1/2 mf f

Hn. 1/2 p f

Hn. 3/4 p f

Tpt. 1/2 mf

Tpt. 3 mf

Tbn. 1/2 mf

B. Tbn. mf

Tba. mf

$\text{♩} = 72$ **B**

IV

Timp. p f p mf

Perc. 1 Sus. Cym. p mf

Perc. 2 p f p mf

Perc. 3 p f p mf Tam Tam

SOLO f f

Hp. mf Ped Ped

$\text{♩} = 72$ **B**

Vln. I mf f f

Vln. II mf f f

Vla. mp mf f f

Vc. mf

Cb. mf

31 **poco rit.** C **Vivace** ♩ = 144

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2

Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba.

mf Bassoon *pp*

mf Bassoon *mp*

mf *mp*

mp

mp

mp

mp

poco rit. C **Vivace** ♩ = 144

Timp. Perc. 1 Perc. 2 Perc. 3

ppp *mf* *mp* *p*

p *mf* *mf* *mp* *p*

p *mf* *mf* *mp* *p*

to Low Tom

Go to 3 Med. Hard Mallets (1L, 2R)

SOLO Marimba *f* *p*

RH Staff LH Staff

f *f*

Hp. *mf* *mp* *p*

poco rit. C **Vivace** ♩ = 144

Vln. I Vln. II Vla. Vc. Cb.

mp *mp* *mp* *mp* *mp*

p *p*

mp *mp* *mp* *mp* *mp*

47

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

mf

Crash Pair

Bass Drum

57 **E**

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *sfz*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2 *sfz*

B. Tbn.

Tba. *sfz*

Timpani **E**

Perc. 1 *mf* to Suspended Cymbal *f*

Perc. 2 *mf* to Triangle *f*

Perc. 3

SOLO *mf*

Hp. *mf*

Vln. I **E**

Vln. II

Vla.

Vc. *sfz*

Cb. *sfz*

63

Picc. *p* *mf*

Fl. 1/2 *p* *mf*

Ob. 1/2 *p* *mf*

Cl. 1/2 *p* *mf*

Bsn. 1/2 *p* *mf*

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Temp.

Perc. 1 *p* *mf* *pp*

Perc. 2 Triangle *mf*

Perc. 3

SOLO (maybe rolled triplets?)

Hp. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Detailed description: This is a page of a musical score, page 63. It features a full orchestral ensemble. The woodwind section includes Piccolo, Flute 1/2, Oboe 1/2, Clarinet 1/2, Bassoon 1/2, Horn 1/2, Horn 3/4, Trumpet 1/2, Trumpet 3, Trombone 1/2, Baritone Trombone, and Tuba. The percussion section includes three Percussion parts, with specific instructions for Suspended Cymbal and Triangle. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. A SOLO part is also present. The score shows a dynamic shift from piano (*p*) to mezzo-forte (*mf*) and piano-piano (*pp*) in the woodwinds and percussion. The strings play a sustained accompaniment with a mezzo-piano (*mp*) dynamic. The SOLO part features a melodic line with a note marked '(maybe rolled triplets?)'. The page number '63' is at the top left.

99

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

p

to suspended cymbal

114

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn. 1/2

Hn. 3/4

Tpt. 1/2 *f* *mf*

Tpt. 3 *f* *mf*

Tbn. 1/2 *f* *mf*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp. (IV) F > Eb *mf*

Perc. 1 *mf*

Perc. 2 *mf* *f*

Perc. 3

SOLO *f* 5 5 5

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

127

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

(II) C > Bb

(I) D > C

Coin on Suspended, Center to Edge

mf

ff

f

138

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2 Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba. Timp. Perc. 1 Perc. 2 Perc. 3 SOLO Hp. Vln. I Vln. II Vla. Vc. Cb.

mf *f* *mf* *mf* *ff* *mf* *f* *f*

Detailed description: This page of a musical score covers measures 138 to 141. It features a large ensemble of instruments including Piccolo, Flutes (1/2), Oboes (1/2), Clarinets (1/2), Bassoons (1/2), Horns (1/2 and 3/4), Trumpets (1/2 and 3), Trombones (1/2, Bass, and Tuba), Timpani, three Percussion parts, a Soloist, Harp, Violins (I and II), Viola, Violoncello, and Contrabass. The score is written in a common time signature. Measures 138 and 139 show a steady rhythmic pattern in the woodwinds and strings, with dynamics marked *mf*. Measure 140 features a significant dynamic shift to *f* for the woodwinds and strings, and *ff* for the soloist. Measure 141 continues with the *f* dynamic. The soloist part consists of a dense, rapid sixteenth-note passage. The harp part provides a simple accompaniment. The string parts are divided into first and second violins, viola, cello, and contrabass, with various articulation marks like accents and hairpins.

142

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tpt. 1/2 *f*

Tpt. 3 *f*

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tba.

Timpani *J*

Perc. 1

Perc. 2

Perc. 3 *to Tam Tam*

SOLO *+ additional mallet in LH*

Hp.

Vln. I *J*

Vln. II

Vla.

Vc.

Cb.

molto rall.

154 **L** *Vivace* ♩ = 144

Picc. *mf*

Fl. 1/2 *mf*

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2 *mf*

Hn. 3/4 *mf*

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

molto rall.

L *Vivace* ♩ = 144

Timp. *mf* *mp* *p*

Perc. 1 *mf* *mp* *p*

Perc. 2 *mf* *mp* *p*

Perc. 3 *mf* *mp* *p*

SOLO *mf* *f*

Hp. *mf* *mp* *p*

to Crash Pair

let ring

molto rall.

L *Vivace* ♩ = 144

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mf*

Cb. *mf*

162

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Temp. (IV) Eb > F

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

mf

mf

mf

f

f

Crash Pair

168

Picc. *mp*

Fl. 1/2 *f* *mp*

Ob. 1/2 *f* *mp*

Cl. 1/2 *f* *mp*

Bsn. 1/2 *f* *mp*

Hn. 1/2 *mf* *mf*

Hn. 3/4 *mf* *mf*

Tpt. 1/2 *f* *mf*

Tpt. 3 *f*

Tbn. 1/2 *f* *mf*

B. Tbn. *f* *mf*

Tba. *sfz*

Timp. *mf*

Perc. 1 *mf* *f* to Suspended Cymbal

Perc. 2 *mf* *f*

Perc. 3 *mf*

SOLO *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *sfz* *mf*

Cb. *sfz*

M

M

M

174

Picc.

Fl. 1/2

Ob. 1/2

Cl. 1/2

Bsn. 1/2

Hn. 1/2

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2

B. Tbn.

Tba.

Timp.

Perc. 1

Perc. 2

Perc. 3

SOLO

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

Sus. Cymbal

p

p

181

Picc. *f*

Fl. 1/2 *f*

Ob. 1/2 *f*

Cl. 1/2 *f*

Bsn. 1/2 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tpt. 1/2 *f*

Tpt. 3 *f*

Tbn. 1/2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f* Crash Pair *f*

SOLO *mf*

Hp. *mf*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

molto rall.

N Adagio ♩ = 66

189

Picc. *mf*

Fl. 1/2 *mf* solo *mf*

Ob. 1/2 *mf*

Cl. 1/2 *mf*

Bsn. 1/2 *mf*

Hn. 1/2 *mf* Bassoon

Hn. 3/4 *mf* Bassoon

Tpt. 1/2 *mf*

Tpt. 3

Tbn. 1/2 *mf*

B. Tbn. *mf*

Tba. *mf*

molto rall.

N Adagio ♩ = 66

Timp. *ppp* *f* *mf* *mp*

Perc. 1 *p* *mp*

Perc. 2 *p*

Perc. 3 *p* Tom Tom *f* *mf* *mp*

SOLO *mp* to Vibraphone

Vibraphone 3 Med. Soft Mallets (1L, 2R) *mp*

Hp. *p* *mp*

molto rall.

N Adagio ♩ = 66

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

202

Picc.

Fl. 1/2

Ob. 1/2 *solo*
mf

Cl. 1/2 *solo*
mf

Bsn. 1/2 *solo*
mf

Hn. 1/2 *solo*
mf

Hn. 3/4

Tpt. 1/2

Tpt. 3

Tbn. 1/2 *Bassoon*
mf

B. Tbn.

Tba.

Timp. *p* *pp* *ppp*

Perc. 1

Perc. 2 *p* *pp* *ppp*

Perc. 3

SOLO *p*

Hp. *p*

Vln. I

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

209 **poco rall.**

Picc. Fl. 1/2 Ob. 1/2 Cl. 1/2 Bsn. 1/2 Hn. 1/2 Hn. 3/4 Tpt. 1/2 Tpt. 3 Tbn. 1/2 B. Tbn. Tba.

poco rall.

Timp. Perc. 1 Perc. 2 Perc. 3

SOLO

Hp.

poco rall.

Vln. I Vln. II Vla. Vc. Cb.