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Title:
From Pentecost to Dodecaphony

Date:
2013

Citation:
Perkins, A. M. E. (2013). From Pentecost to Dodecaphony. PhD thesis, Melbourne Conservatorium of Music, The University of Melbourne.

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COMPOSITIONS

Andrew Michael Ellis Perkins

enrolment number: 341480

Submitted in partial fulfilment of the requirements of the degree of Doctor of Philosophy (by creative work and dissertation)

March, 2013

Melbourne Conservatorium of Music
University of Melbourne

Declaration

This is to certify that

i) the folio of compositions comprises only my original work towards the degree of Doctor of Philosophy (by creative work and dissertation),

ii) due acknowledgement has been made in the text to all other material used,

iii) the combined duration of all the compositions is 99 minutes.

Signed _____

Acknowledgements

This thesis, a collection of music compositions with accompanying dissertation, has been completed over a period of more than three years with the patience, wise counsel, and empathy of my supervisors, Dr Elliott Gyger and Dr Melanie Plesch.

I would also like to acknowledge Associate Professor Stuart Greenbaum, Head of Composition, for his support and guidance.

A special acknowledgement must be made to my partner, Dr Martin Andrew, for his faithful support, advice, and encouragement. I would also like to thank Louise Jalbert for giving me permission to set to music her children's story *The Radish and the Shoe* and for her many conversations on artistic creativity.

I should also like to thank my whole family for their continual love and support.

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Vespers for the Feast of Pentecost

Performed by Gina Sanders (solo soprano),
with the Bach Musica choir and orchestra, conducted by Rita Paczian,
Holy Trinity Cathedral, Parnell, Auckland, New Zealand, 22 July, 2012.

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CD 2 (38:42)

Tango-Romanza **Track 1 (5:35)**

Performed by the Watsonia Defence Force Concert Band,
conducted by Lt. Col. Gordon Lambie,
Watsonia Navy Base, 6 November, 2009.

Waltz-Fantasia **Track 2 (8:25)**

Recorded by the Melbourne Symphony Orchestra,
Composers' Workshop, conducted by Benjamin Northey,
19 October, 2010.

Huia **Track 3 (8:48)**

Recorded by Jess Fontinos (harp) and students of the
Australian National Academy of Music, Composers' Workshop,
18 November, 2011.

Duo Concertante **Track 4 (15:37)**

Recorded by Tom Pierard (violoncello) with Rosemary Barnes (pianoforte),
69 Fancourt St, Meadowbank, Auckland, New Zealand, 28 November, 2012.

Andrew Perkins

Vespers for the Feast of Pentecost

for solo soprano,
choir,
tambura,
positive organ,
and orchestra

2009-2011

Contents

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  (choir, solo soprano, strings, harp and vibraphone)
- IV *Loquebantur* 31
  (choir and full orchestra)
- V *Lucis Creator optime* 53
  (monodic hymn: choir, solo soprano and tambura)
- VI *Announcement of the Eternal Gospel* 54
  (choir, solo soprano, flute, strings, harp and vibraphone)
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  (choir, solo soprano, and full orchestra)

Vespers for the Feast of Pentecost was performed on July 22, 2012 at Holy Trinity Cathedral, Parnell, Auckland, New Zealand by the Bach Musica choir and orchestra, with soprano soloist Gina Sanders, conducted by Rita Paczian.

For this premiere performance, the work was entitled *Christchurch Vespers: Vespers for the Feast of Pentecost* in acknowledgement of the fortitude and courage of the people of Christchurch, a city ravaged by earthquakes.

Instrumentation

Piccolo
Flute
Oboe
Cor Anglais
Bb Clarinet
Bass Clarinet
2 Bassoons

2 French Horns
3 C Trumpets
2 Trombones

Timpani
Gong
Vibraphone

Tambura
Harp
Positive Organ

Solo Soprano
Choir (SATB with divisi)

Violins I
Violins II
Violas
Violoncellos
Double Basses

Score is transposed

Performance instructions

- If a tambura is not available to provide the drone for the two monodies, sustained open strings in the string section (violas and violoncelli for example) may be used instead.

Programme Notes

This composition comprises the setting of seven texts from the Vespers for Pentecost liturgy. The Feast of Pentecost is regarded as the birthday of the Christian Church. The disciples during this time, without Jesus Christ, were alone and nervous - their job was to take the then new religion of Christianity to the world. The *Loquebantur* text describes the disciples being empowered by the Holy Spirit, enabling them to be understood by people of all nationalities. The music is constructed from a series of scalar formations that share characteristics with ancient modes and scales of antiquity. The melodic lines or polyphonic choral textures remain central to the surrounding orchestral web.

The first chorus, the mysterious invocation to God, *Deus in adjutorium*, is a responsorial monody for women voices and solo soprano, accompanied by the tambura.

In contrast, the *Dixit Dominus*, scored for choir and full orchestra, alternates between strident choral/orchestral phrases and quiet, sinister phrases, highlighting the war-like tone of this Messianic psalm.

Scored for full choir, solo soprano, strings, harp and vibraphone, the *Laudate pueri* psalm is more meditative. The music reflects the imagery of the text, which contains references to rising and falling, as well as things high and low. The central section, featuring the solo soprano, is evocative of Indian sacred song.

The *Loquebantur* setting, for full choir and orchestra, comprises alternations of choral polyphonic writing with slower, unfolding fan-shaped chords, representing the disciples' wonderment at the Pentecost miracle. The surrounding orchestral filigree evokes the swirling winds and flames from heaven.

The verses of the monophonic strophic hymn *Lucis Creator optime* are performed by alternating female and male voices, with the final strophe performed by the full choir. A crescendo effect is obtained through the gradual addition of voice parts.

The setting of the *Announcement of the Eternal Gospel* text from the Book of Revelation is scored for full choir, solo soprano, strings, flute, harp and vibraphone. The first section comprises a series of quiet antecedents answered by more fully orchestrated consequent phrases. The second section features the solo soprano as the Angel reminding people to "Fear the Lord": a continuous melodic line is sustained between the solo soprano and strings.

All the forces are employed in the setting of the *Magnificat*. The polyphony during the first half of the chorus is interpolated with very short fan-shaped motives. These are eventually allowed to blossom during the second half. The resulting climax of energy represents the Virgin Mary's own realisation of the full import of the Annunciation. Incorporated into the contrastingly calm music of the final doxology are the first four notes of the Dorian mode *Salve, Regina*, an allusion to the young Virgin Mary's eventual destiny.

Duration: 45:00

Texts

I. Deus, in adjutorium meum intende

Deus, in adjutorium meum intende. Domine, ad adjuvandum me festina. Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	*O God, come to my assistance.* *O Lord, make haste to help me.* *Glory be to the Father and to the Son* *and to the Holy Spirit.* *As it was in the beginning, is now, and ever will be,* *world without end.* *Amen.*

Introductory versicle for Vespers (Psalm 70:1)

II. Dixit Dominus

Dixit Dominus Domino meo: sede a dextris meis: donec ponam inimicos tuos scabellum pedum tuorum. Virgam virtutis tuæ emittet Dominus ex Sion: dominare in medio inimicorum tuorum. Tecum principium in die virtutis tuæ: in splendoribus sanctorum ex utero ante luciferum genui te. Jurávit Dominus et non pænitebit eum: tu es sacerdos in æternum secundum ordinem Melchisedech. Dominus a dextris tuis: confregit in die iræ suæ reges. Judicabit in nationibus implebit ruinas: conquassabit capita in terra multorum. De torrente in via bibet: propterea exaltabit caput. Gloria Patri, et Filio, et Spiritui Sancto, Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	*A word of the Lord for my Lord: Sit at my right hand,* *till I make your enemies a stool for your feet.* *The Lord shall extend the sceptre of your power from* *Zion, so that you rule in the midst of your enemies.* *Royal grace is with you on this day of your birth,* *in holy majesty from the womb of the dawn.* *The Lord has sworn and will not go back:* *You are a priest forever, after the order of* *Melchisedek.* *The Lord at your right hand* *will smite down kings in the day of his wrath.* *In full majesty he will judge among the nations:* *smiting heads across the wide earth.* *He who drinks from the brook by the way* *shall therefore lift high his head.* *Glory be to the Father and to the Son* *and to the Holy Spirit.* *As it was in the beginning,* *is now, and ever will be,* *world without end.* *Amen.*

Psalm 110

III. Laudate Pueri

Laudate, pueri, Dominum: laudate nomen Domini. Sit nomen Domini benedictum, ex hoc nunc, et usque in sæculum. A solis ortu usque ad occasum, laudabile nomen Domini. Excelsus super omnes gentes Dominus, et super cælos gloria ejus. Quis sicut Dominus Deus noster, qui in altis habitat, et humilia respicit in cælo et in terra? Suscitans a terra inopem, et de stercore erigens pauperem: Ut collocet eum cum principibus, cum principibus populi sui. Qui habitare facit sterilem in domo, matrem filiorum lætantem.	*Praise, you servants of the Lord,* *O praise the name of the Lord.* *May the name of the Lord be blessed,* *from now and for evermore.* *From the rising of the sun to its setting,* *may the name of the Lord be praised.* *High above all nations is the Lord,* *and his glory is above the heavens.* *Who is like the Lord our God,* *that has his throne so high, yet humbles himself to* *behold the things of heaven and earth;* *Taking up the poor from the dust,* *lifting the destitute from the ash-heap,* *Making him sit with princes,* *with the princes of his people.* *Giving peace to the barren wife,* *making her the joyful mother of children?*

Psalm 113

IV. Loquebantur

Loquebantur variis linguis apostoli,alleluia. Magnalia Dei, alleluia, alleluia. Repleti sunt omnes Spiritu Sancto, et ceperunt loqui variis linguis Magnalia Dei, alleluia. Gloria Patri et Filio et Spiritui Sancto, alleluia, alleluia.	*The apostles spoke in many tongues, alleluia,* *of the great works of God, alleluia. alleluia.* *They were all filled with the Holy Spirit,* *and began to speak in many tongues* *of the great works of God, alleluia.* *Glory be to the Father, the Son and to the Holy Spirit,* *alleluia, alleluia.*

Antiphon at Second Vespers for Pentecost

V. Lucis Creator optime

Lucis Creator optime lucem dierum proferens, primordiis lucis novae, mundi parans originem:	*Beneficent Creator of light,* *Thou brought forth the light of the day,* *furnished the world at its start* *with the first beginnings of new light*
Qui mane iunctum vesperi diem vocari praecipis: illabitur tetrum chaos, audi preces cum fletibus.	*And commanded that morning joined to* *night be called day.* *Night with all its fears is now coming down on us;* *hear our prayers and heed our sorrow.*
Ne mens gravata crimine, vitae sit exsul munere, dum nil perenne cogitat, seseque culpis illigat.	*Now our soul does not become weighed down with sin* *and deprived of the grace of life* *while it has no thought for things eternal* *and entangles itself with sin after sin.*
Caeleste pulset ostium: vitale tollat praemium: vitemus omne noxium: purgemus omne pessimum.	*Grant that the soul knock on heaven's gate* *and that it win life as its prize.* *May we avoid all sin* *and atone the evil we have done.*
Praesta, Pater piissime, Patrique compar Unice, cum Spiritu Paraclito regnans per omne saeculum. Amen.	*Grant this, most loving Father and Thou,* *the only Son, equal to the Father,* *and with the Spirit, the Paraclete,* *reigning through the ages.* *Amen.*

Hymn at Vespers

VI. Announcement of the Eternal Gospel

Et vidi alterum Angelum volantem per medium cæli, habentem Evangelium æternum, ut evangelizaret sedentibus super terram, et super omnem gentem, et tribum, et linguam, et populum: dicens magna voce:	*And I saw another Angel,* *flying through the midst of heaven,* *holding the eternal Gospel,* *so as to evangelize those sitting upon the earth* *and those of every nation and tribe* *and language and people,* *saying with a loud voice:*
"Timete Dominum, et date illi honorem, quia venit hora iudicii eius: et adorate eum, qui fecit cælum, et terram, mare, et fontes aquarum."	*"Fear the Lord, and give honour to him,* *for the hour of his judgment has arrived.* *And worship him who made heaven and earth,* *the sea and the sources of water."*

Revelation 14:6-7

VII. Magnificat

Magnificat anima mea Dominum, Et exsultavit spiritus meus in Deo salvatore meo.	*My soul magnifies the Lord,* *And my spirit rejoices in God my Saviour.*
Quia respexit humilitatem ancillæ suæ: ecce enim ex hoc beatam me dicent omnes generationes.	*For He has regarded the low estate* *of His handmaiden,* *For behold, henceforth all generations* *shall call me blessed.*
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	*For He who is mighty has done great things for me,* *and holy is His name.*
Et misericordia ejus a progenies in progenies timentibus eum.	*And His mercy is on those who fear Him* *from generation to generation.*
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.	*He has shown strength with His arm:* *He has scattered the proud in the imagination of their hearts.*
Deposuit potentes de sede, et exaltavit humiles.	*He has put down the mighty from their thrones,* *and exalted those of low degree.*
Esurientes implevit bonis: et divites dimisit inanes.	*He has filled the hungry with good things;* *and the rich He has sent empty away.*
Suscepit Ísrael puerum suum, recordatus misericordiæ suae.	*He has helped His servant Israel,* *in remembrance of His mercy;*
Sicut locutus est ad patres nostros, Abraham et semini eius in sæcula.	*As He spoke to our fathers,* *to Abraham and to His posterity forever.*
Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio, et nunc et semper, et in sæcula sæculorum. Amen.	*Glory be to the Father and to the Son* *and to the Holy Spirit.* *As it was in the beginning,* *is now and ever shall be,* *world without end.* *Amen.*

Canticle of Mary (Luke 1:46-55)

1. Deus in adjutorium meum intende

Andrew Perkins

♩ = 100

Solo Soprano

Soprano — *p* *mf* *p* *mf*

De - us in ad - ju - to - ri - um me - - - um in - ten -

Alto — *p* *mf* *p* *mf*

De - us in ad - ju - to - ri - um me - - - um in - ten -

Tambura*

11

Sop. — *mp* *f*

Do - - - mi - ne,

S — *p* *f* *p*

- de. Do - - - - - - - mi - ne,

A — *p* *f* *p*

- de. Do - - - - - - - mi - ne,

11

T.

20

Sop. — *mp* *f* *mp*

ad ad - ju - van - - - - - dum me fe - sti - na.

S

A

20

T.

29

Sop.

S — *f*

Glo - ri - a Pa - tri, Glo - ri - a Pa - tri, et Fi - li - o, et

A — *f*
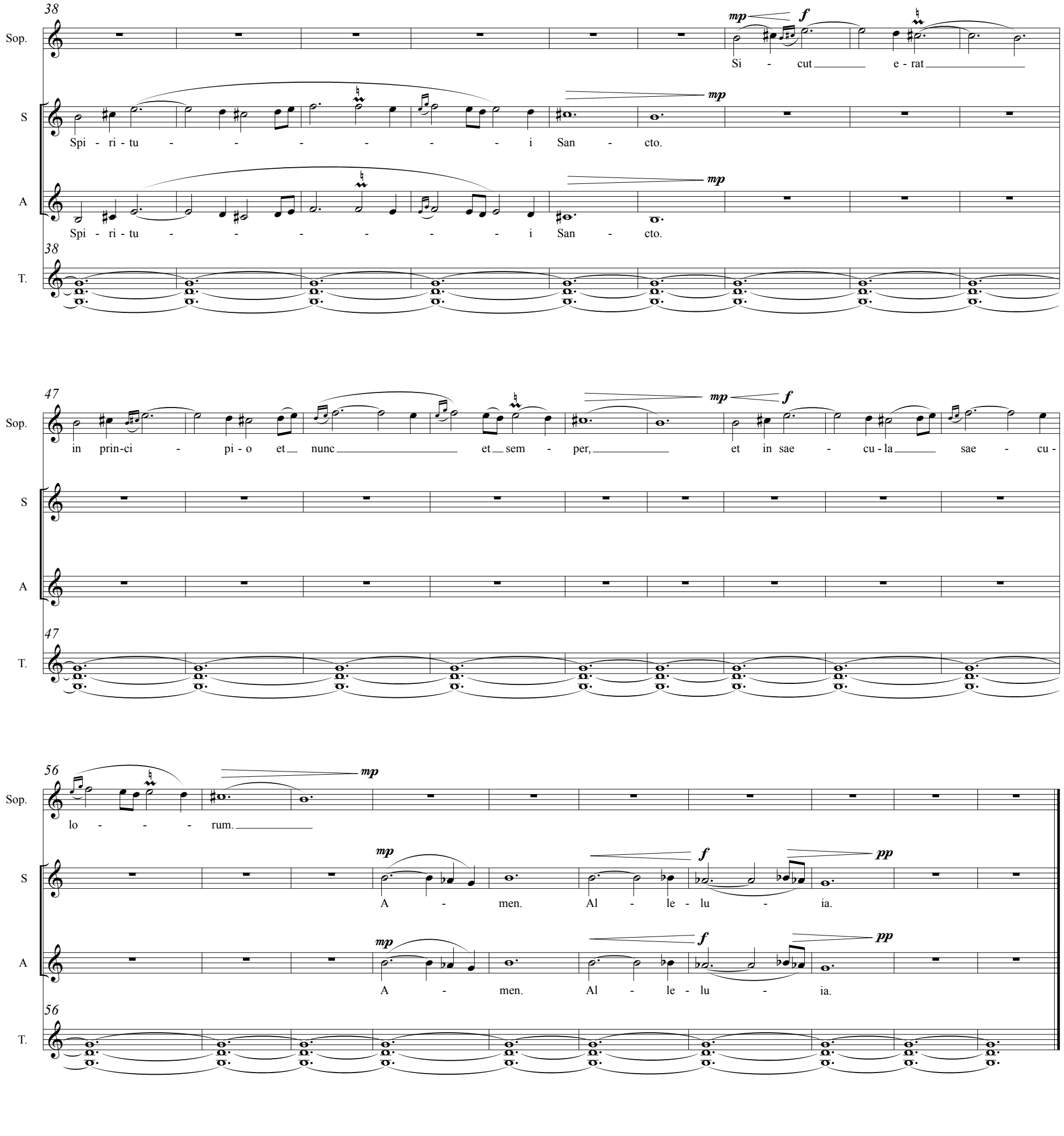
Glo - ri - a Pa - tri, Glo - ri - a Pa - tri, et Fi - li - o, et

29

T.

* The tambura strings are individually and continually plucked, producing what is in effect a constant drone. The tambura tuning may be D G G G or G D D D.

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38
Sop.
S
A
T.
mp
f
Si - cut e - rat
Spi - ri - tu - - - - - - i San - cto.
47
in prin-ci - pi - o et nunc et sem - per, et in sae - cu - la sae - cu -
56
lo - - - rum.
A - men. Al - le - lu - ia.
pp

2. Psalm: Dixit Dominus

Andrew Perkins

♩ = 88

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Timpani
Vibraphone
Harp
E♮ F♮ G♮ A♮
D♮ C♮ B♮
G♯
gliss.
Positive Organ
Soprano
Di - xit Do - mi - nus Do - - - mi - no me - - - - o: Se - de a dex - tris
Alto
Di - xit Do - mi - nus Do - - - mi - no me - - - - - o: Se - - de a dex - tris
Tenor
Di - xit Do - mi - nus Do - - - mi - no me - - - - o: Se - - - de a dex - tris
Bass
Di - xit Do - mi - nus Do - - - mi - no me - - - - - o:
♩ = 88
Violin I
Violin II
Viola
Cello
Contrabass

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7

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.

G♭
D♭ B♭

S: me - - - - - - - - is. Do - nec po - nam i - ni - mi - cos tu - - - - os,
A: me - - - - - - - - is. Do - nec po - nam i - ni - mi - cos tu - - - - os, sca - bel - lum pe - dum tu - o - rum.
T: me - - - - - - - - is. Do - nec po - nam i - ni - mi - cos tu - - - - os, sca - bel - lum pe - dum tu - o - - - - rum.
B: Do - nec po - nam i - ni - mi - cos tu - - - - os, sca - bel - lum pe - dum tu - o - - - - rum.

17

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.

S: Vir - gam vir - tu - - - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: do-mi-na - re in me-di - o i - ni-mi-
A: Vir - gam vir - tu - - - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: do-mi-na - re in me-di - o i - ni-mi-
T: Vir - gam vir - tu - - - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: do - mi-na - re in me-di - o i - ni-mi - co - rum tu -
B: Vir - gam vir - tu - - - tis tu - ae e - mit - tet Do - mi - nus ex Si - on: do - mi-na - re in me-di - o i - ni-mi - co - rum tu -

17

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

24

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
co - rum tu - o - - - - - rum.
A
co - rum tu - o - - - - - rum.
T
o - - - - - - - - rum.
B
o - - - - - - - - rum.

24

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

32

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
E♮ F♭ G♮ A♯
D♯ C♯ B♮
gliss.
Pos.Org.
S
A
Te - cum prin - ci - pi - um in di - e vir - tu - tis tu -
T
B
Te - cum prin - ci - pi - um in di - e vir - g - tis tu -
32
Vln. I
Vln. II
Vla.
pizz.
Vc.
pizz.
Cb.
pizz.

41

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.

S: in splen - do - - - ri - bus sanc - to - rum ex u - te - ro an - te lu - ci - fe - rum ge - nu - i te.

A: ae: in splen - do - - - ri - bus sanc - to - rum ex u - te - ro an - te lu - ci - fe - rum ge - nu - i te.

T: in splen - do - - - ri - bus sanc - to - rum ex u - te - ro an - te lu - ci - fe - rum ge - nu - i te.

B: ae: ex u - te - ro an - te lu - ci - fe - rum ge - nu - i te.

41

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

51

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

Con sord.

pizz.
arco

S: tu es sa - cer - dos in ae - ter - num se -
A: Ju - ra - vit Do - mi - nus et non pae - ni - te - bit e - - - - - um: tu es sa - cer - dos in ae - ter - num se -
T: tu es sa - cer - dos in ae - ter - num se -
B: Ju - ra - vit Do - mi - nus et non pae - ni - te - bit e - - - - - um: tu es sa - cer - dos in ae - ter - num se -

62

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

Senza sord.

S: cun - dum or - di-nem Mel - chi - se - dech. Do - mi-nus a dex-tris
A: cun - dum or - di-nem Mel - chi - se - dech. Do - mi-nus a dex-tris
T: cun - dum or - di-nem Mel - chi - se - dech. Do - mi-nus a dex-tris
B: cun - dum or - di-nem Mel - chi - se - dech. Do - mi-nus a dex-tris

arco

71

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
ff
Hp.
E F♭ G A♯
D♯ C♯ B
ff gliss.
Pos.Org.
S
tu - - - is: con - fre - git in di - - - e i - rae su - ae re - - - - - ges. Ju-di-ca - bit
A
tu - is: con - fre - git in di - - - e i - rae su - ae re - - - - - ges. Ju-di-ca - bit
T
tu - - - is: con - fre - git in di - - - e i - rae su - ae re - - - - - ges. con - quas-sa - bit
B
tu - - - is: con - fre - git in di - - - e i - rae su - ae re - - - - - ges. con - quas-sa - bit
71
Vln. I
Vln. II
Vla.
Vc.
Cb.

78

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
in na - ti - o-ni - bus im-ple-bit ru - - - - - - i - nas:
A
in na - ti - o-ni - bus im-ple-bit ru - i - nas:
T
ca-pi - ta in ter-ra mul - to - - - rum.
B
ca-pi - ta in ter-ra mul - to - - - rum.

78

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

86

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
f
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
G♮ B♮
gliss.
Pos.Org.
f
S
A
f
De tor -
T
B
f
De to -
86
Vln. I
Vln. II
Vla.
pizz.
f
Vc.
pizz.
f
Cb.

94

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
A
T
B
94
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff p

Glo - ri - a Pa - - - - tri, et Fi - li - o, et Spi - ri - tu -

ren - te in vi - a bi - bet: prop - te - re - a ex - al - ta - bit ca - put.

arco pizz.

105

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
A
T
B
i San - - - cto. Si - cut e - rat in prin - ci - pi - o, et nunc, et sem - per, et in sae - cu - la sae - cu - lo - - - - - -
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco

114

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Vib.
Hp.
Pos.Org.
S
rum. A - men, A - men, A - men, A - - - men, A - men.
A
rum. A - - - men.
T
rum. A - men, A - men, A - men, A - - - men, A - men.
B
rum. A - - - men.

114

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

3. Psalm: Laudate pueri

Andrew Perkins

Adagio ♩ = 72

Vibraphone

Harp

E♭ F♮ G♮ A♭
D♯ C♮ B♭

p

Solo Soprano

Soprano

p legato

Lau-da - te pu - e - ri Do - - - - - - - mi - num;

Alto

p legato

Lau-da - te pu - e - ri Do - - - - - - - mi - num;

Tenor

Bass

Violin I

Violin II

legato p

Viola

pizz.

p

Violoncello

pizz.

p

Contrabass

pizz.

p

13

Vib.

Hp.

Sop.

cresc. *mp* *dim.* *p*

S

lau - da - te no - men Do - - - - - - - mi - ni. Sit no - men Do - mi - ni be - ne - dic - - - - tum,

A

cresc. *mp* *dim.* *p*

lau - da - te no - men Do - - - - - - - mi - ni. Sit no - men Do - mi - ni be - ne - dic - - - -

T

p legato

Lau - da - te pu - e - ri Do - - - - - - - mi - num; lau - da - te

B

p legato

Lau - da - te pu - e - ri Do - - - - - - - mi - num; lau - da - te

Vln. I

p legato *mp* *pp*

Vln. II

mp *p*

Vla.

p

Vc.

p

Cb.

p

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25

Vib.

Hp.

Sop.

S

ex hoc nunc, et us - que in sae - cu - lum.

A

tum, ex hoc nunc, et us - que in sae - cu - lum.

T

no - men Do - - - - - - - - mi - ni,

B

no - men Do - - - - - - - - - - - - - - - - mi - ni,

Vln. I

Divisi

Vln. II

Divisi

Unis.

Vla.

arco

legato

Vc.

arco

Divisi

Cb.

(pizz)

36

Vib.

Hp.

Sop.

A so - lis or - tu us - que ad oc - ca - sum, lau - da - bi-le no-men Do - mi-ni.

S

A

T

B

Vln. I

Unis.
pizz.

Vln. II

pizz.

Tutti

Vla.

Unis.

Vc.

Cb.

arco

48

Vib.

Hp.

Sop. — Ex - cel - sus su - per om - nes gen - tes Do - mi - nus, et su - per cae - los glo - ri - a e - jus.

S — Soli — Ex - cel - sus su - per om - nes gen-tes Do - minus, et su - per cae - los glo - ri - a e - jus.

A — Solo — Ex - cel - sus su - per om - nes gen-tes Do - minus, et su - per cae - los glo - ri - a e - jus.

T

B

Vln. I — pizz. — arco

Vln. II

Vla.

Vc.

Cb.

60

Vib. — A♭

Hp.

Sop. — Quis si - cut Do - mi - nus De - us no - ster, qui in al - tis ha - bi - tat,

S — Tutti — Quis si - cut Do - mi - nus De - us no - - - ster, et hu -

A — Tutti — Quis si - cut Do - mi - nus De - us no - - - ster, et hu - mi - li - a re - spi - cit in

T — Quis si - cut Do - mi - nus De - us no - ster, qui in al - tis ha - bi - tat, et hu - mi - li - a re - spi - cit in

B — Quis si - cut Do - mi - nus De - us no - - - - - ster, et hu - mi - li - a

Vln. I

Vln. II

Vla.

Vc.

Cb.

72

Vib.

Hp.

gliss.

A♭

mf

Sop.

S

mi - li - a re - spi - cit in cae - lo et in ter - - - - - - ra?

A

cae - lo et in ter - - - - ra?

T

cae - lo et in ter - - - - ra?

B

re - spi - cit in cae - lo et in ter - - - - - ra?

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

81

Vib.

mf

Hp.

gliss.

f

D♯

A♯

p

Sop.

mp

Su - sci - tans a

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

arco

pizz.

90

Vib.

Hp.

Sop. — ter - ra in - o - pem, et de ster - co - re e - ri - gens pau - pe - rum:

S — cum prin - ci -

A — ut col - lo - cet e - um cum prin -

T — ut col - lo - cet e - um cum prin -

B — ut col - lo - cet e - um cum prin -

Vln. I

Vln. II

Vla. — pizz.

Vc. — pizz.

Cb. — (pizz)

102

Vib.

Hp.

Sop. — Qui ha - bi - ta - re fa - cit

S — - - - pi - bus, cum prin - ci - pi - bus po - pu - li su - - - i.

A — ci - - - - - pi - bus, cum prin - ci - pi - bus po - - - - pu - li su - - - i. Qui ha - bi - ta - re

T — ci - pi - bus, cum prin - ci - - - pi - bus po - pu - li su - - - i.

B — ci - pi - bus, cum prin - ci - - - pi - bus po - pu - li su - - - i.

Vln. I

Vln. II

Vla. — arco

Vc.

Cb.

114

Vib.

Hp.

gliss.

Sop.

ste - ri - lem in do - - - - - - mo, ma - trem fi - li - o - rum lae - tan - - - - tem.

S

A

fa - cit ste - ri - lem in do - mo,

T

B

Vln. I

pizz.

Vln. II

Vla.

pizz.

arco

Vc.
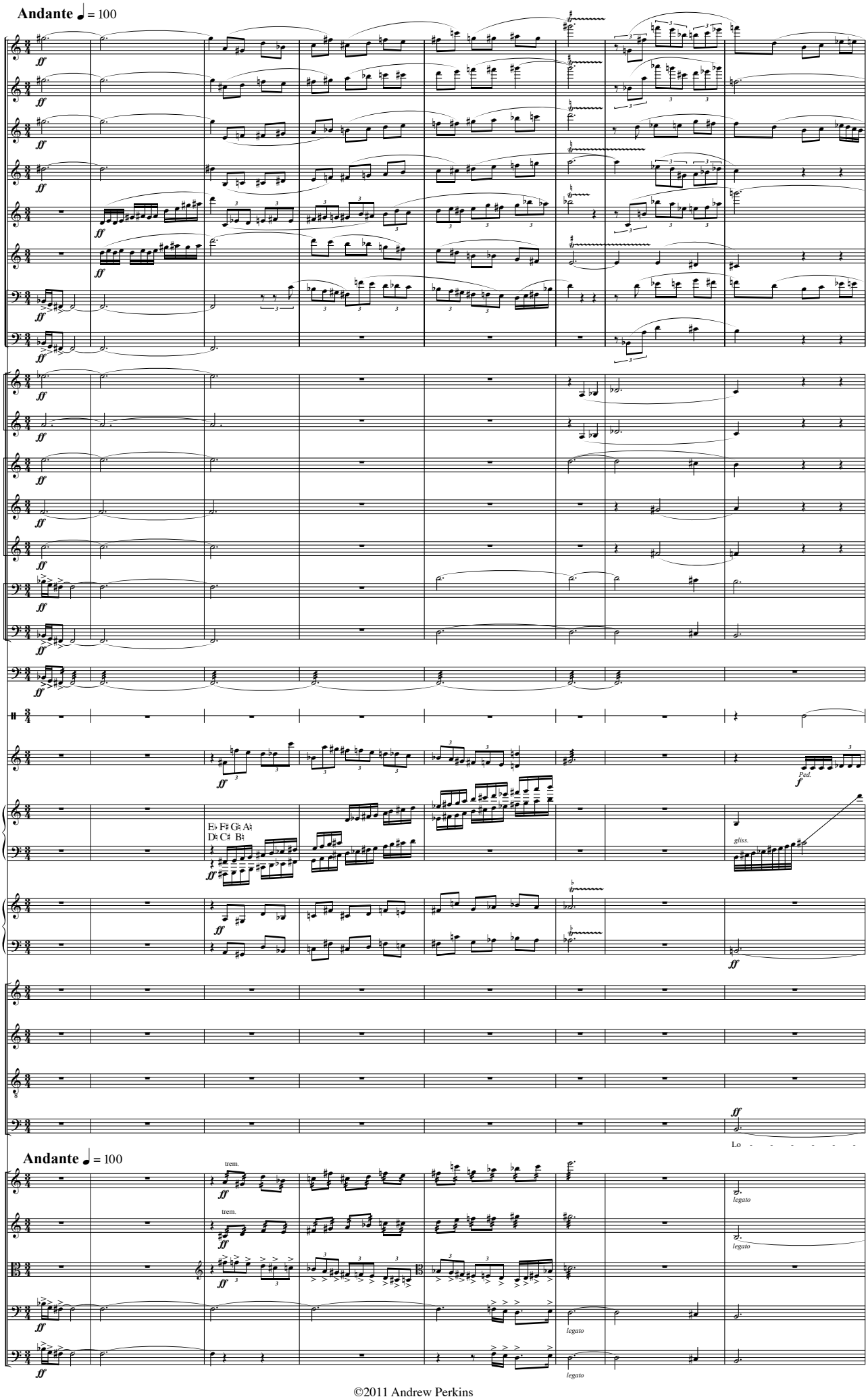
f *p*

Cb.
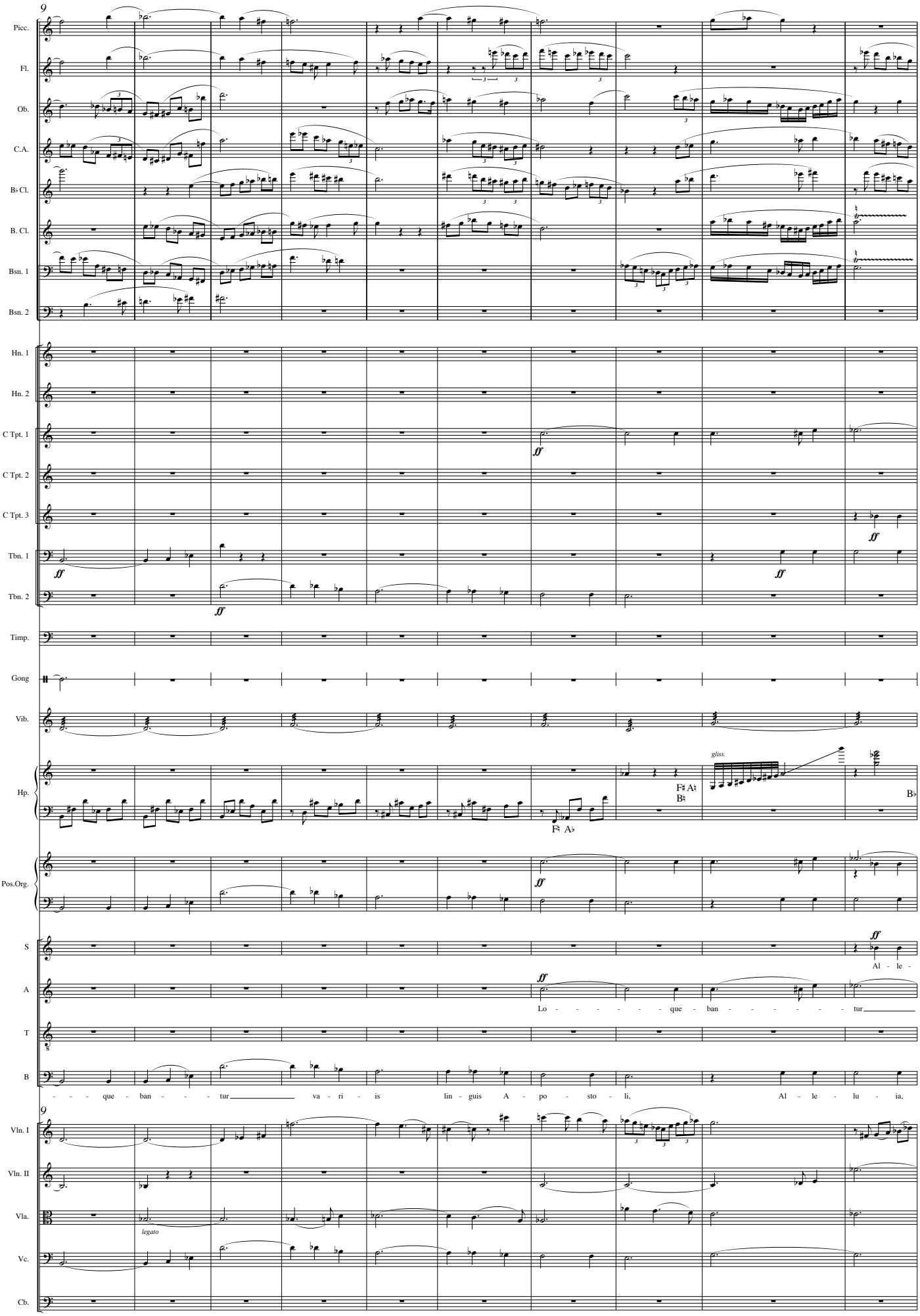
f *p*
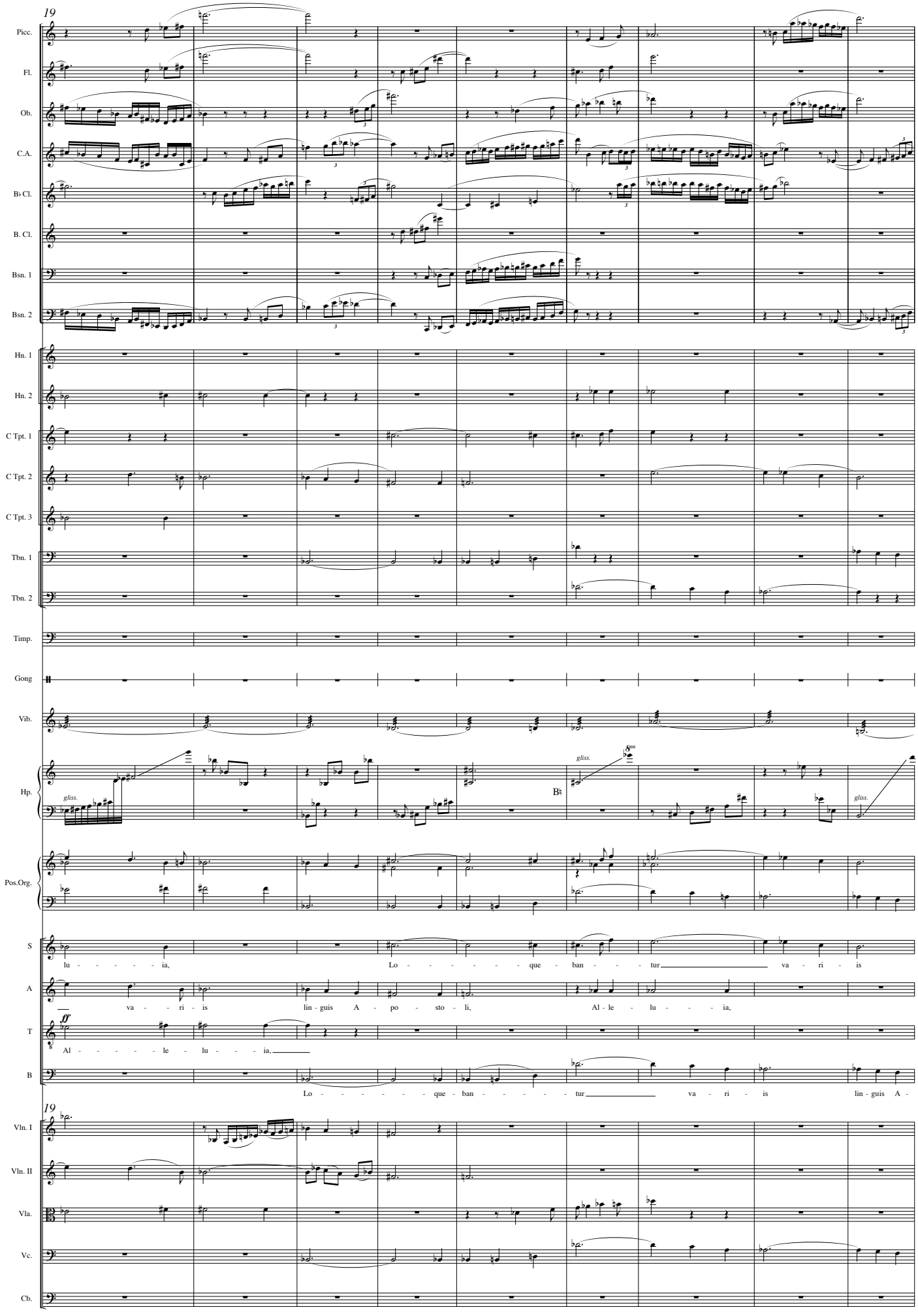
4. Loquebantur
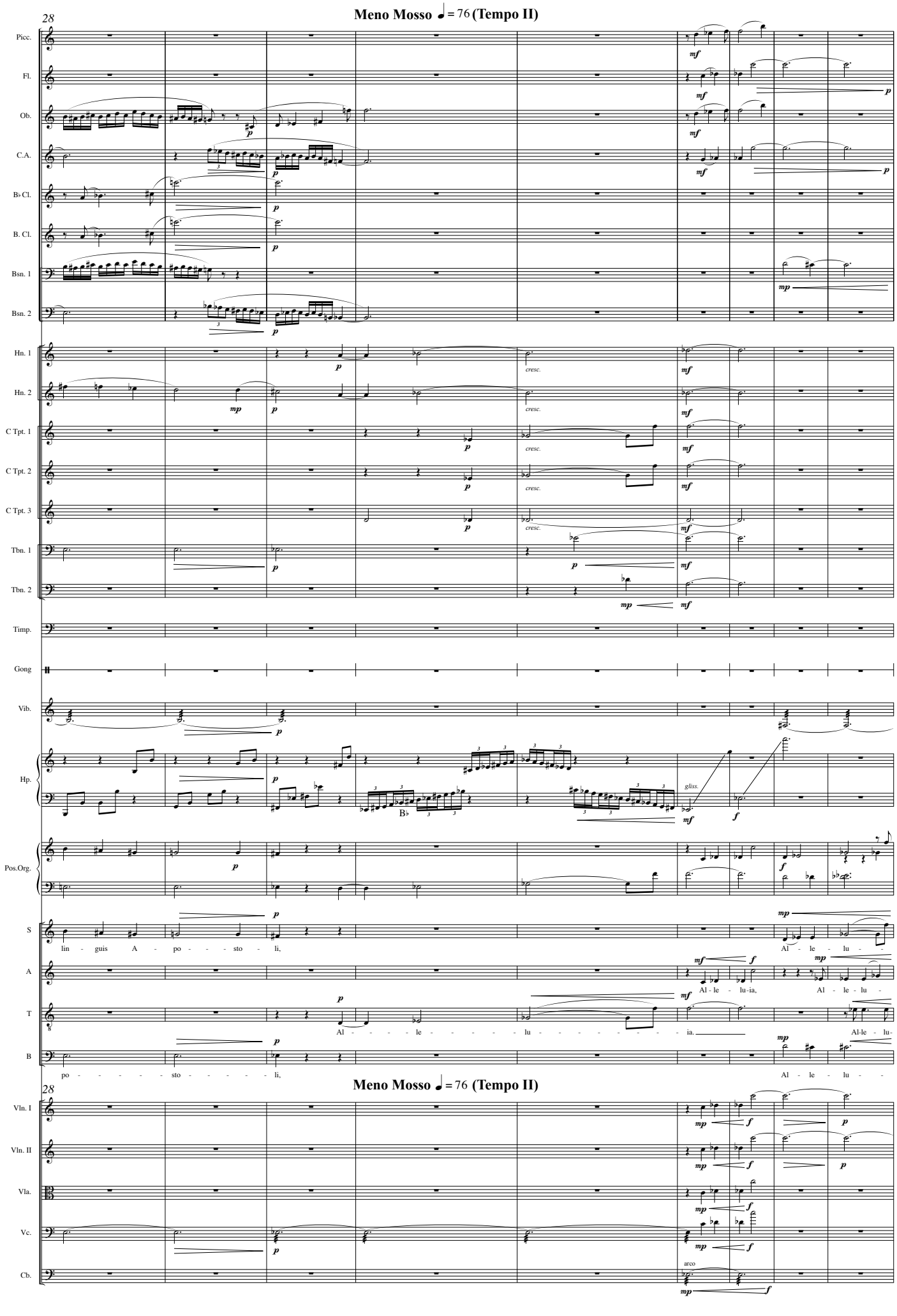
Andrew Perkins
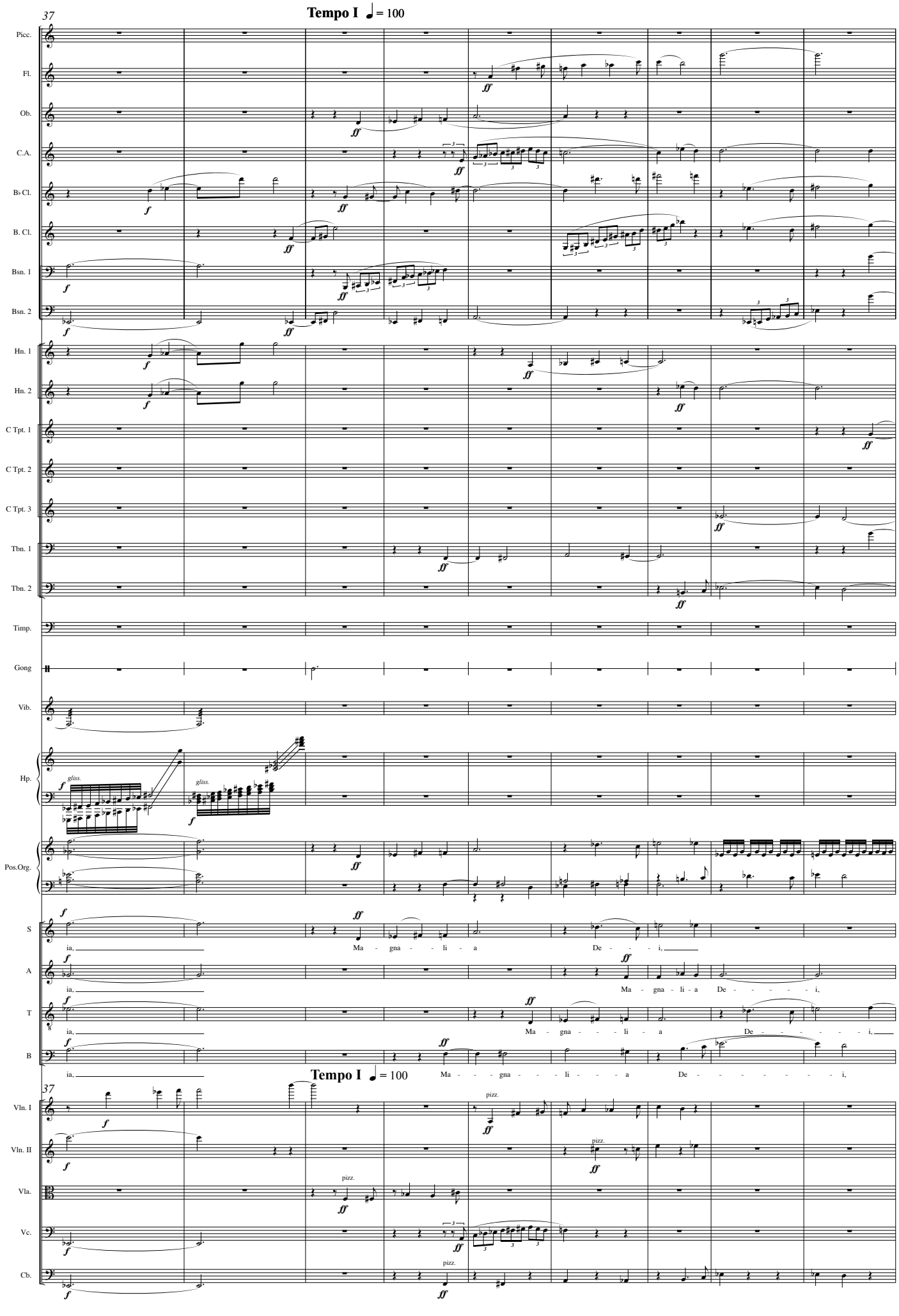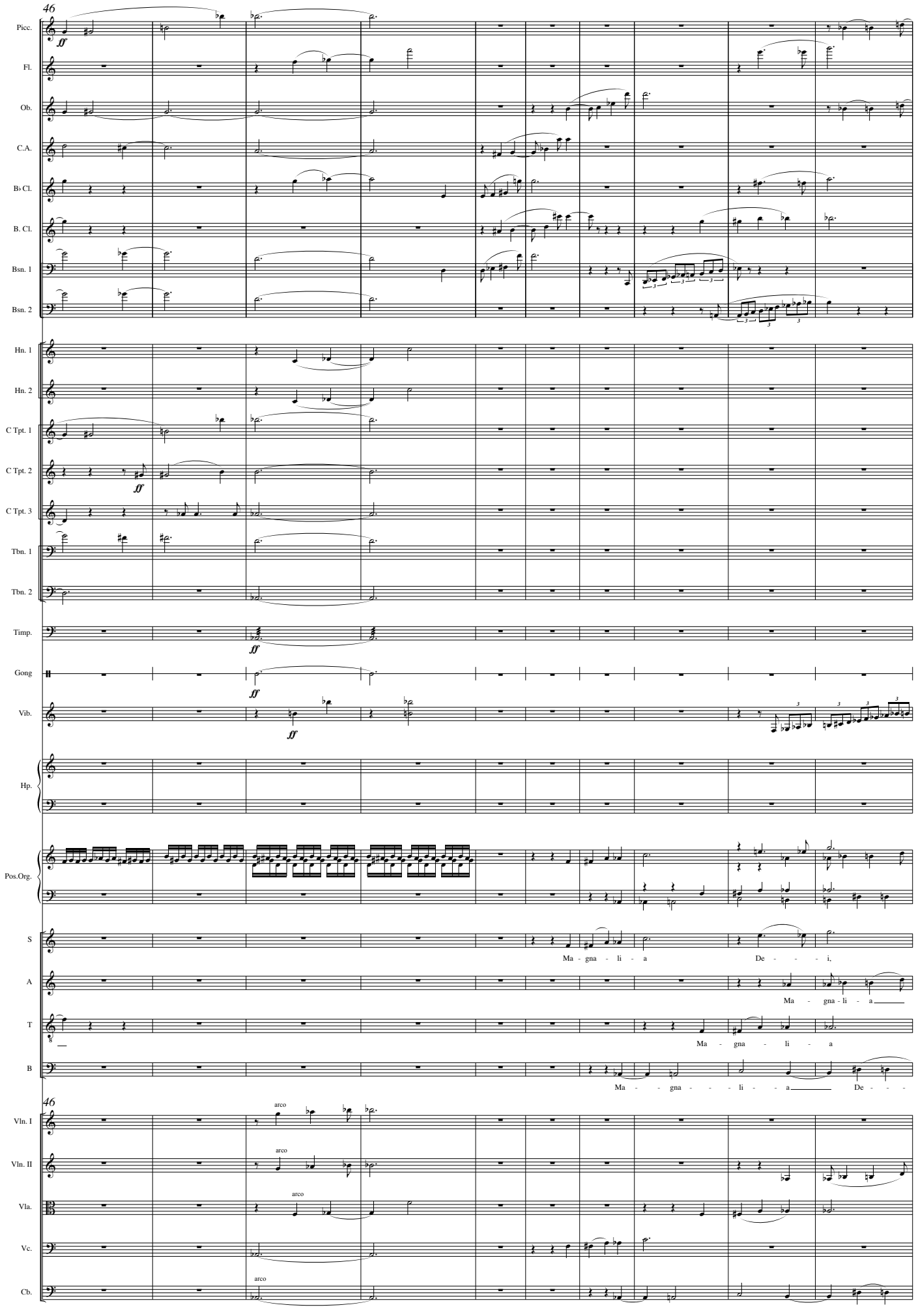


©2011 Andrew Perkins
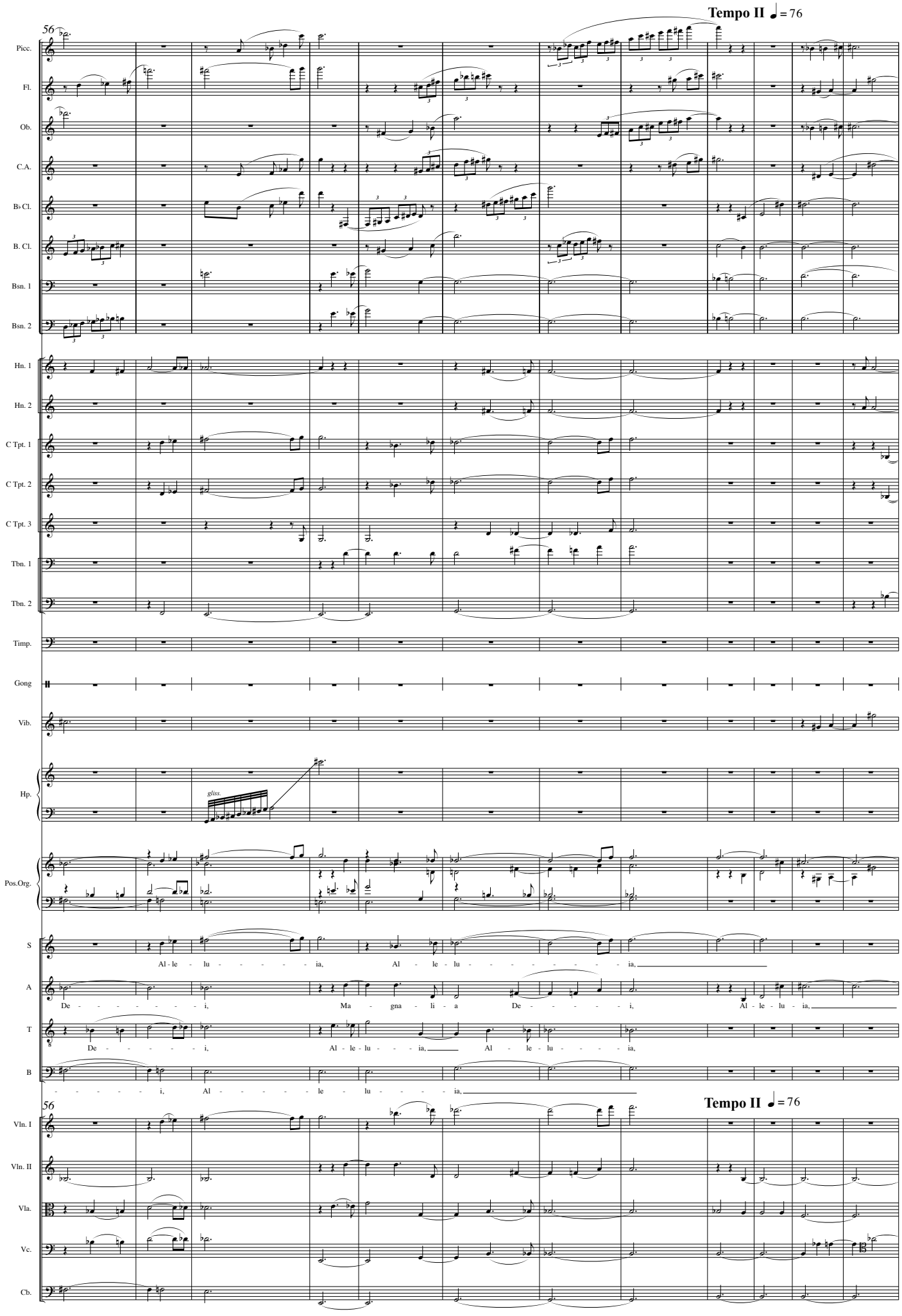

9
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
gliss.
legato
Lo - - - - - que - ban - - - - - tur
Al - le -
- - - que - ban - - - tur va - ri - is lin - guis A - po - sto - li, Al - le - lu - ia,
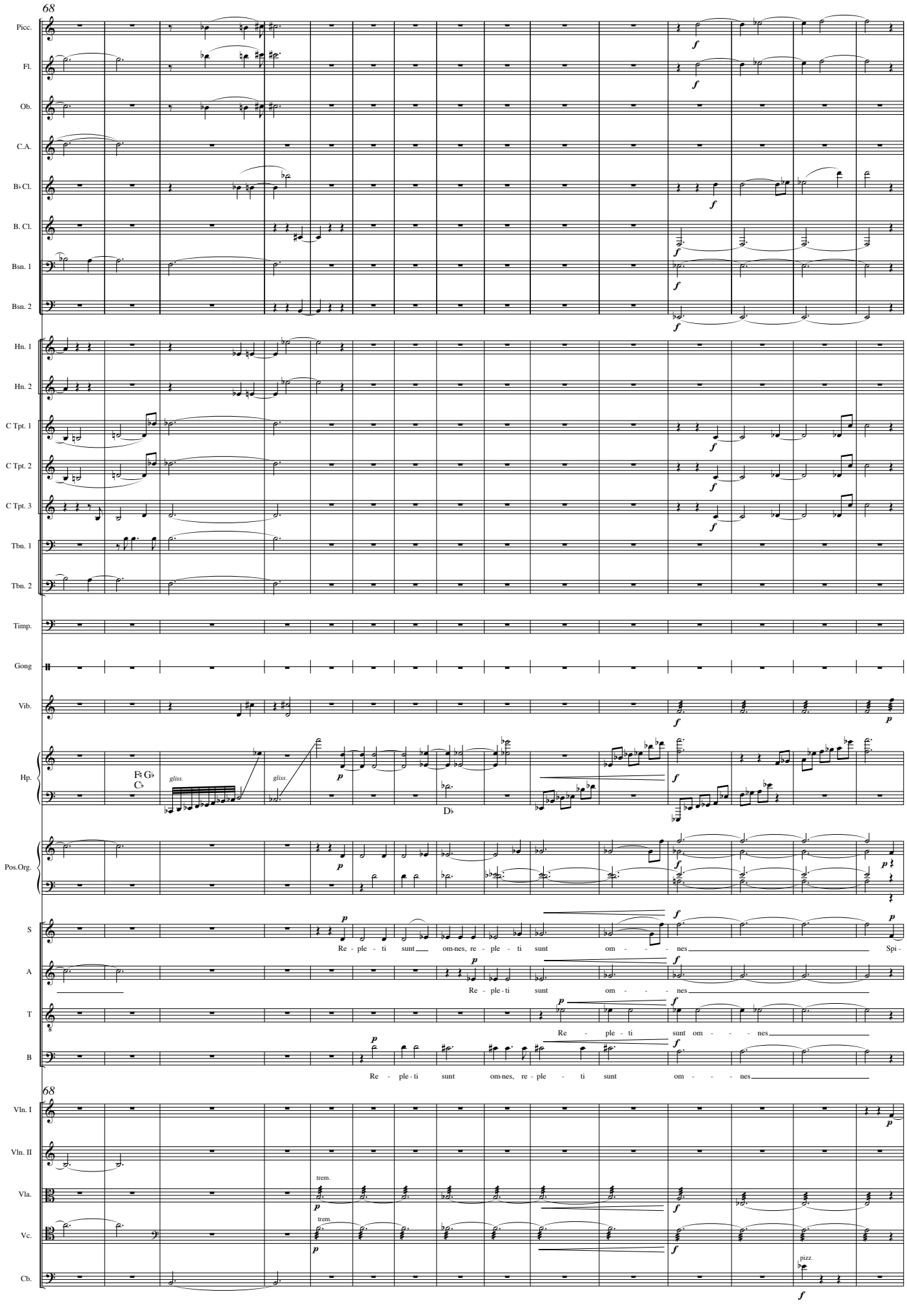

19
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
gliss.
gliss.
8va
gliss.
Pos.Org.
S
lu - - - - - ia,
Lo - - - - - - que - ban - - - tur va - ri - is
A
va - - ri - is
lin - guis A - po - sto - li,
Al - le - lu - - - ia,
T
ff
Al - - - - le - lu - - - ia,
B
Lo - - - - - - que - ban - - - - - tur va - ri - is lin - guis A -
19
Vln. I
Vln. II
Vla.
Vc.
Cb.
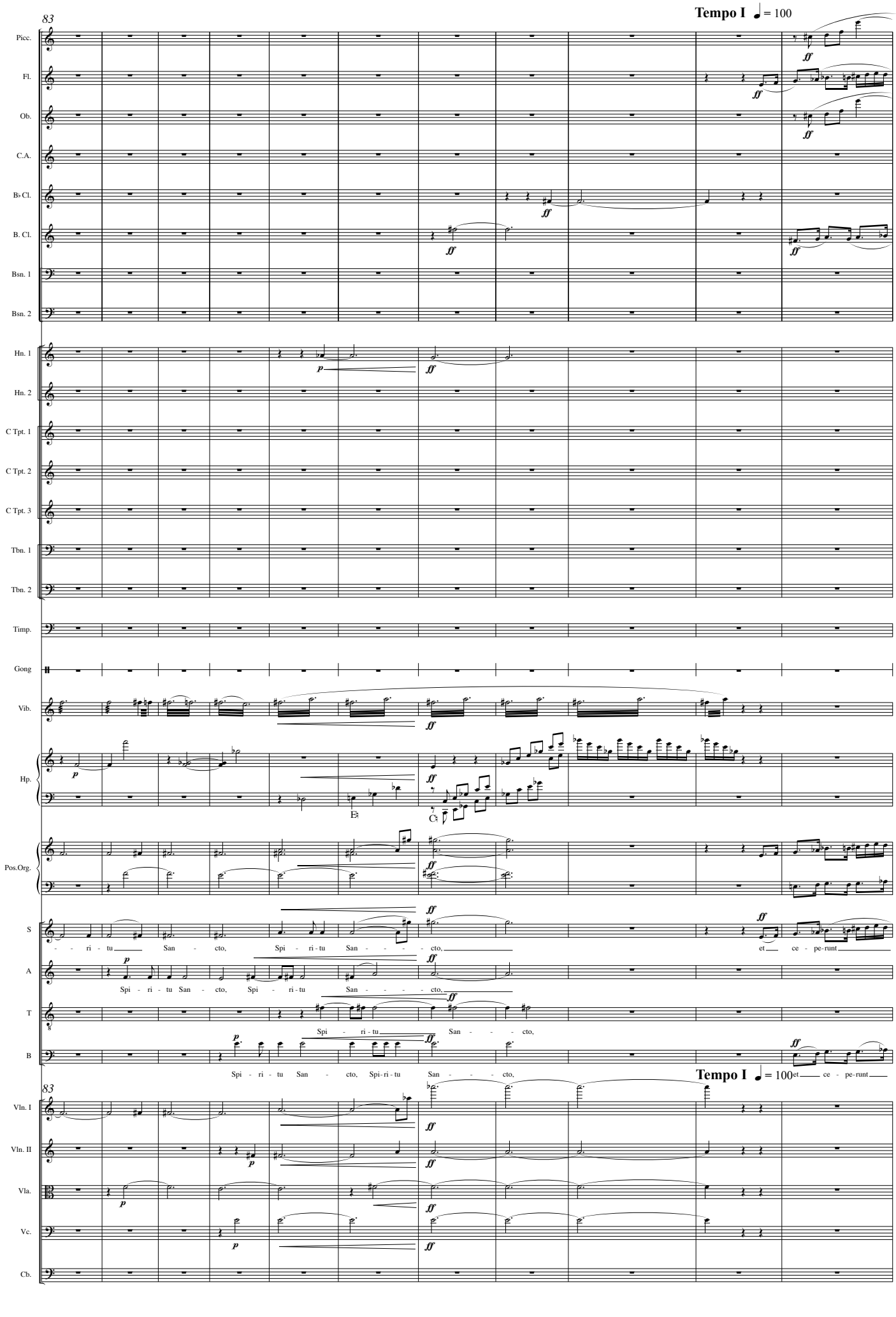

28
Meno Mosso ♩= 76 (Tempo II)
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
lin - guis A - po - - - sto - li,
Al - le - lu -
Al - le - lu - ia,
Al - le - lu -
Al - - - - le - - - - - lu - - - - - - - - ia.
Al-le - lu-
po - - - - - sto - - - - - li,
Al - le - lu -
28
Meno Mosso ♩= 76 (Tempo II)
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
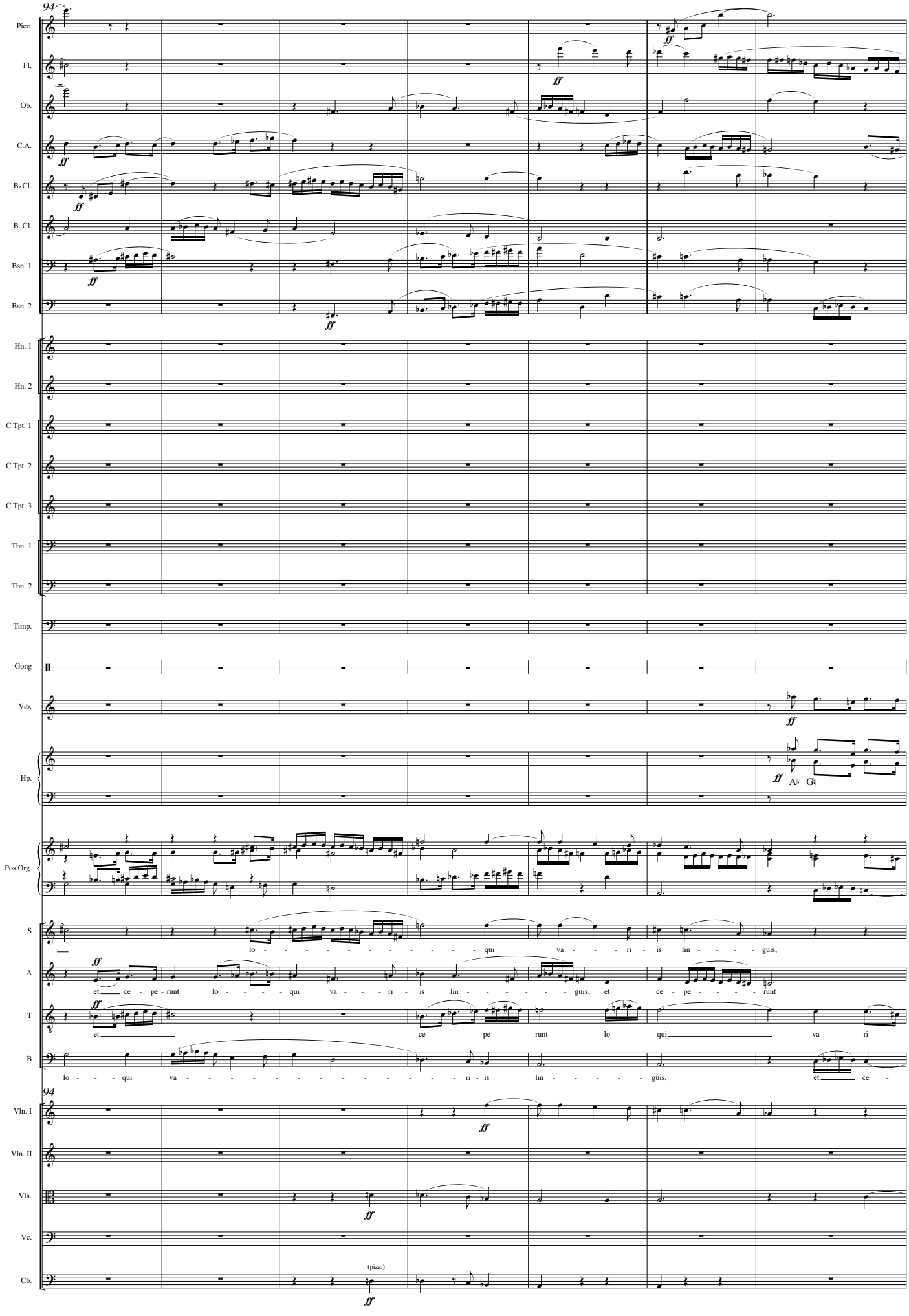

37
Tempo I ♩ = 100
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
gliss.
gliss.
Pos.Org.
S
A
T
B
ia,
Ma - gna - - li - a
De - - - i,
Ma - gna - li - a
De - - - - - i,
Ma - gna - - li - a
De - - - - - i,
ia,
Ma - - gna - - - li - - - a
De - - - - - - - i,
Tempo I ♩ = 100
37
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
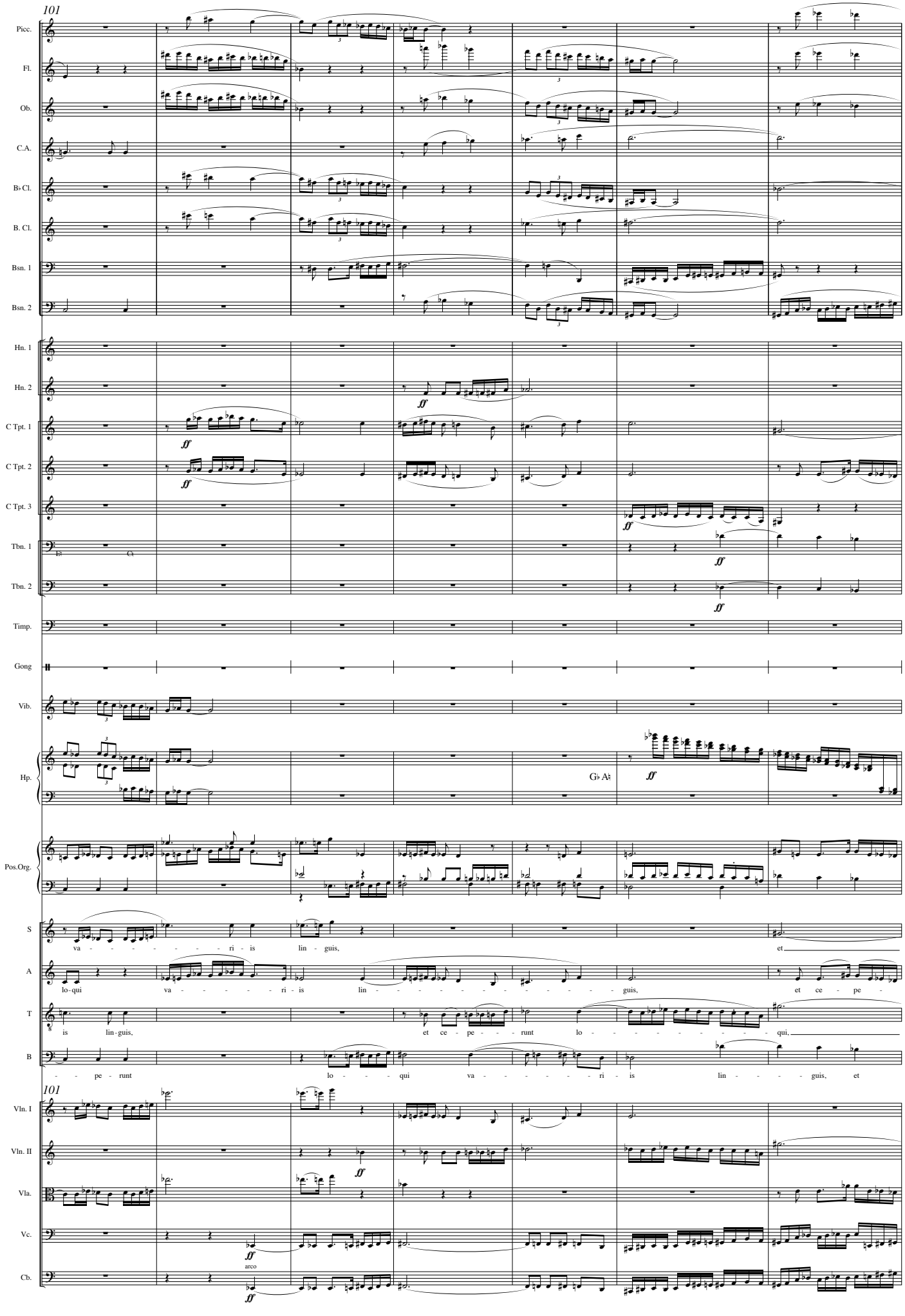

46
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
arco
Ma - gna - li - a
De - - - i,
Ma - gna - li - a
Ma - gna - li - a
Ma - - gna - - - li - - - a De - - -
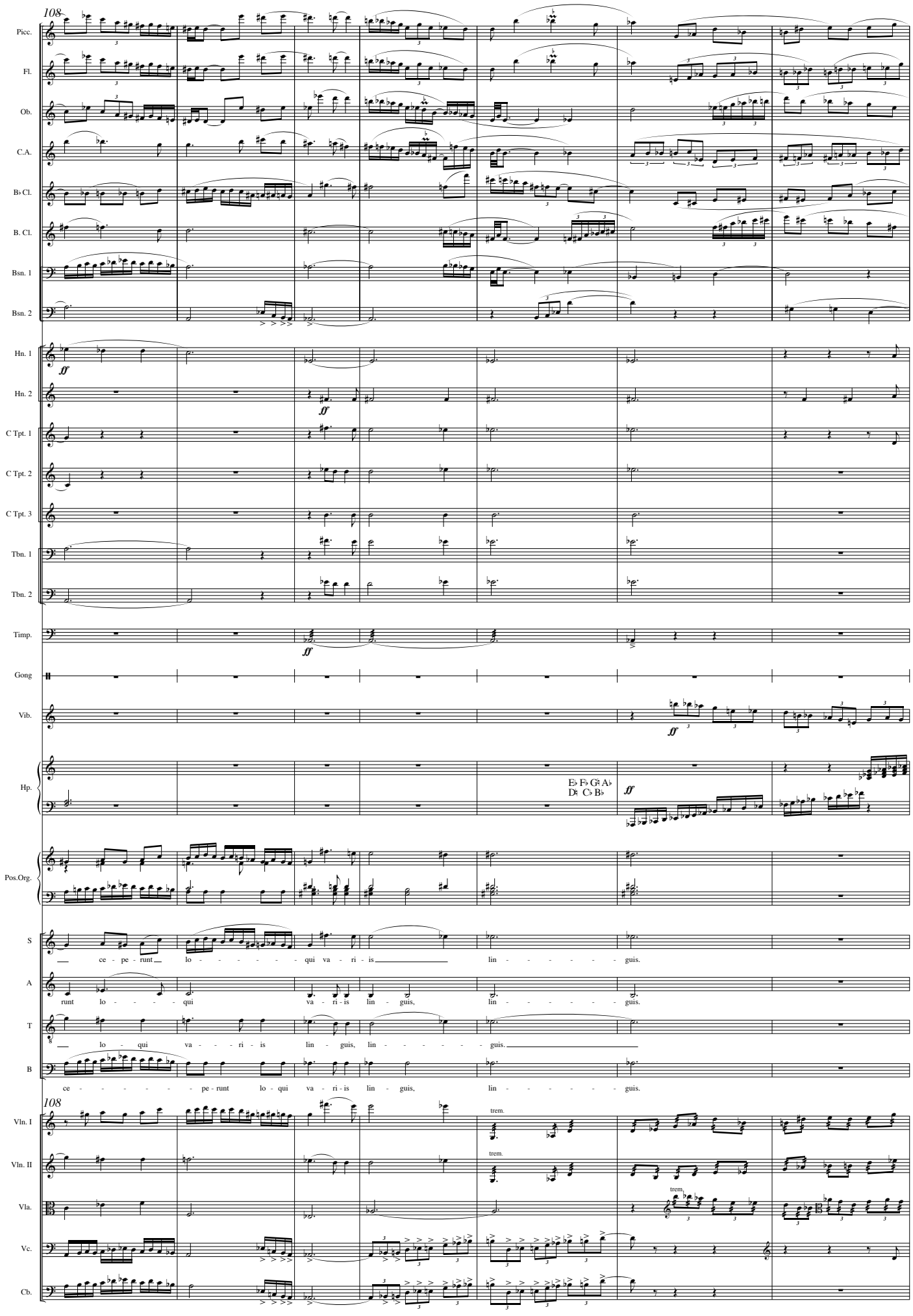

Tempo II ♩ = 76
56
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
gliss.
Pos.Org.
S
Al - le - lu - - - - - ia, Al - le - lu - - - - - - - - ia,
A
De - - - - - - - i, Ma - gna - li - a De - - - - - i, Al - le - lu - ia,
T
De - - - - - i, Al - le - lu - - - ia, Al - le - lu - - - - ia,
B
- - - - - i, Al - - - - - le - lu - - - - ia,
56
Tempo II ♩ = 76
Vln. I
Vln. II
Vla.
Vc.
Cb.
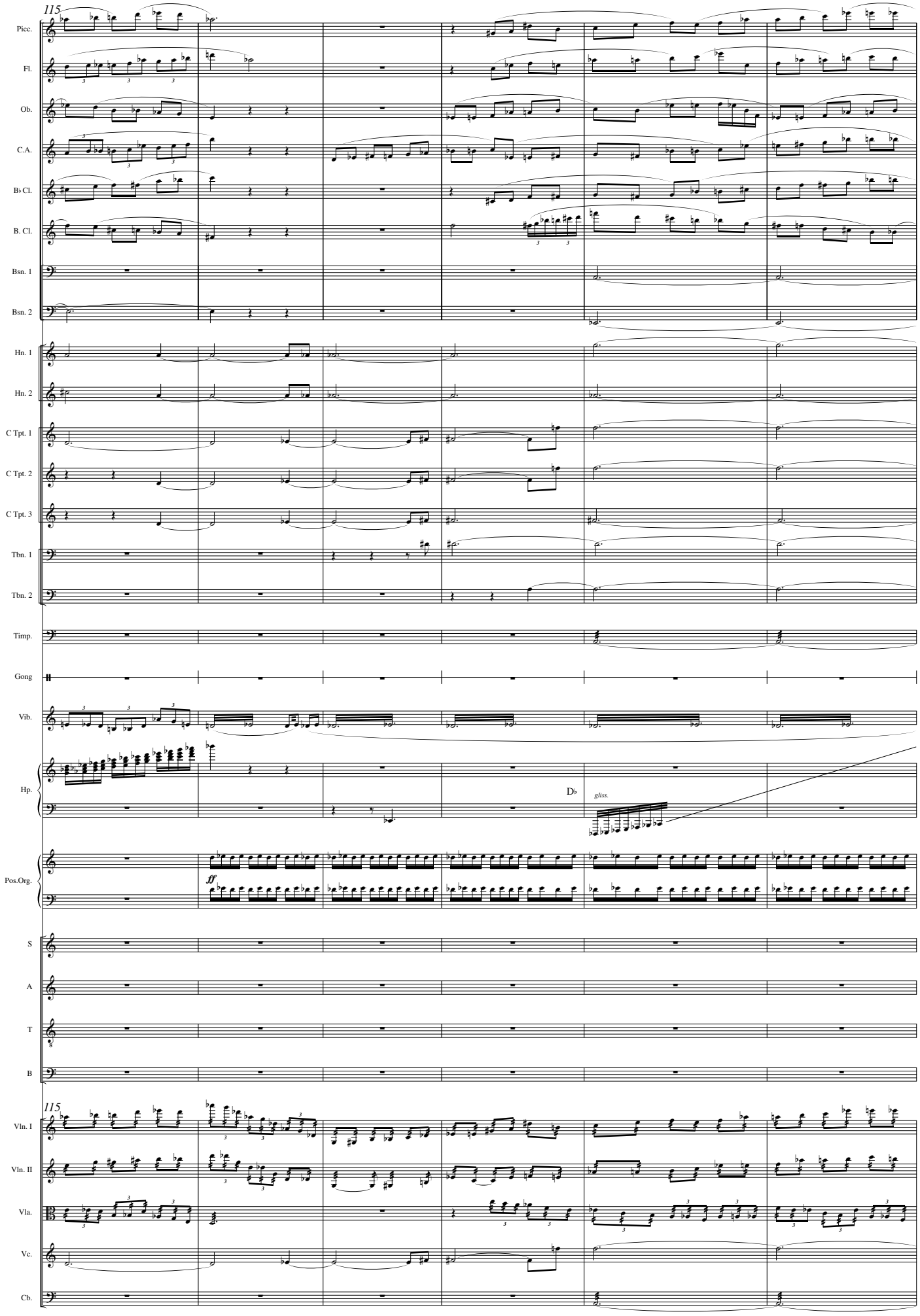

68
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
F♭ G♭
C♭
gliss.
gliss.
D♭
Pos.Org.
S
A
T
B
Re - ple - ti sunt om-nes, re - ple - ti sunt om - - - nes Spi -
Re - ple - ti sunt om - - - nes
Re - ple - ti sunt om - - - nes
Re - ple - ti sunt om-nes, re - ple - ti sunt om - - - nes
68
Vln. I
Vln. II
Vla.
Vc.
Cb.
trem.
trem.
pizz.
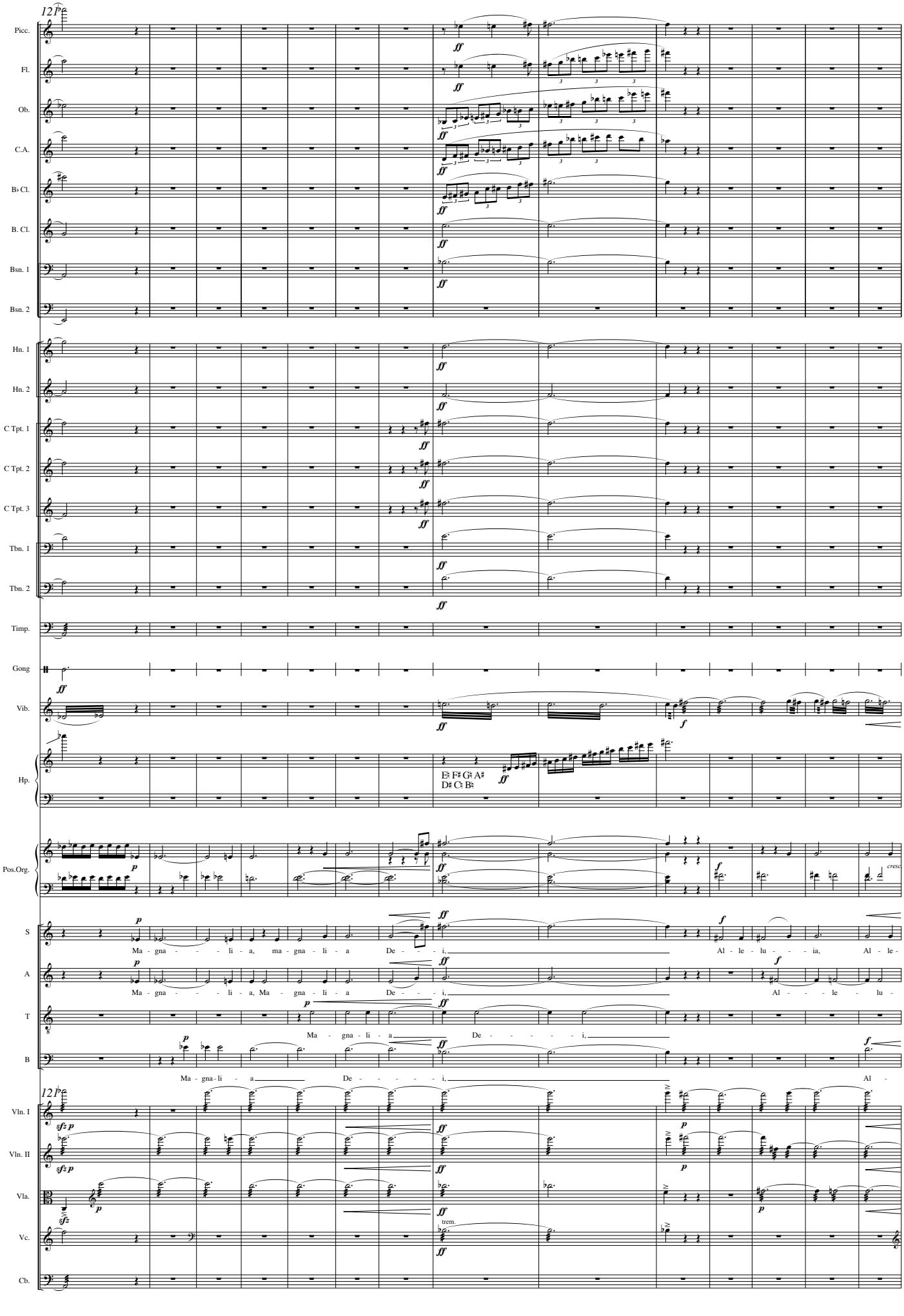

83
Tempo I ♩ = 100
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
- - ri - tu San - cto, Spi - ri - tu San - - - - cto, et ce - pe - runt
Spi - ri - tu San - cto, Spi - ri - tu San - - - - cto,
Spi - ri - tu San - - - - cto,
Spi - ri - tu San - cto, Spi - ri - tu San - - - - cto,
Tempo I ♩ = 100 et ce - pe - runt
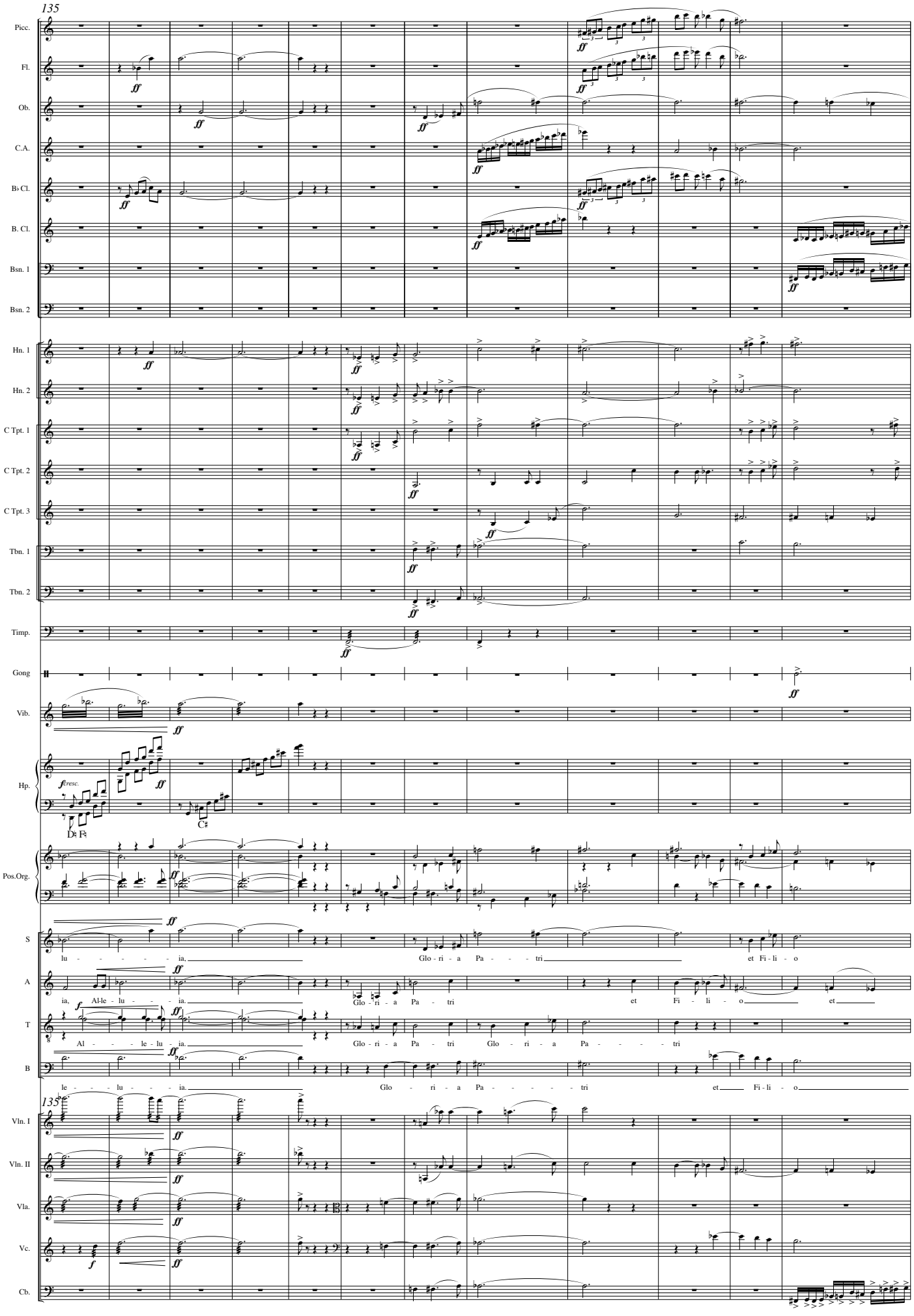

94
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
94
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
A♭ G♭
lo - - - - - - - - - - - - qui va - - - ri - is lin - - - - guis,
et ce - pe - runt lo - - - - qui va - - - ri - is lin - - - - - guis, et ce - pe - - - - - runt
et ce - - - pe - - runt lo - - qui va - - ri -
lo - - - qui va - - - - - - - - - - - - - - - ri - is lin - - - - - guis, et ce -
(pizz.)
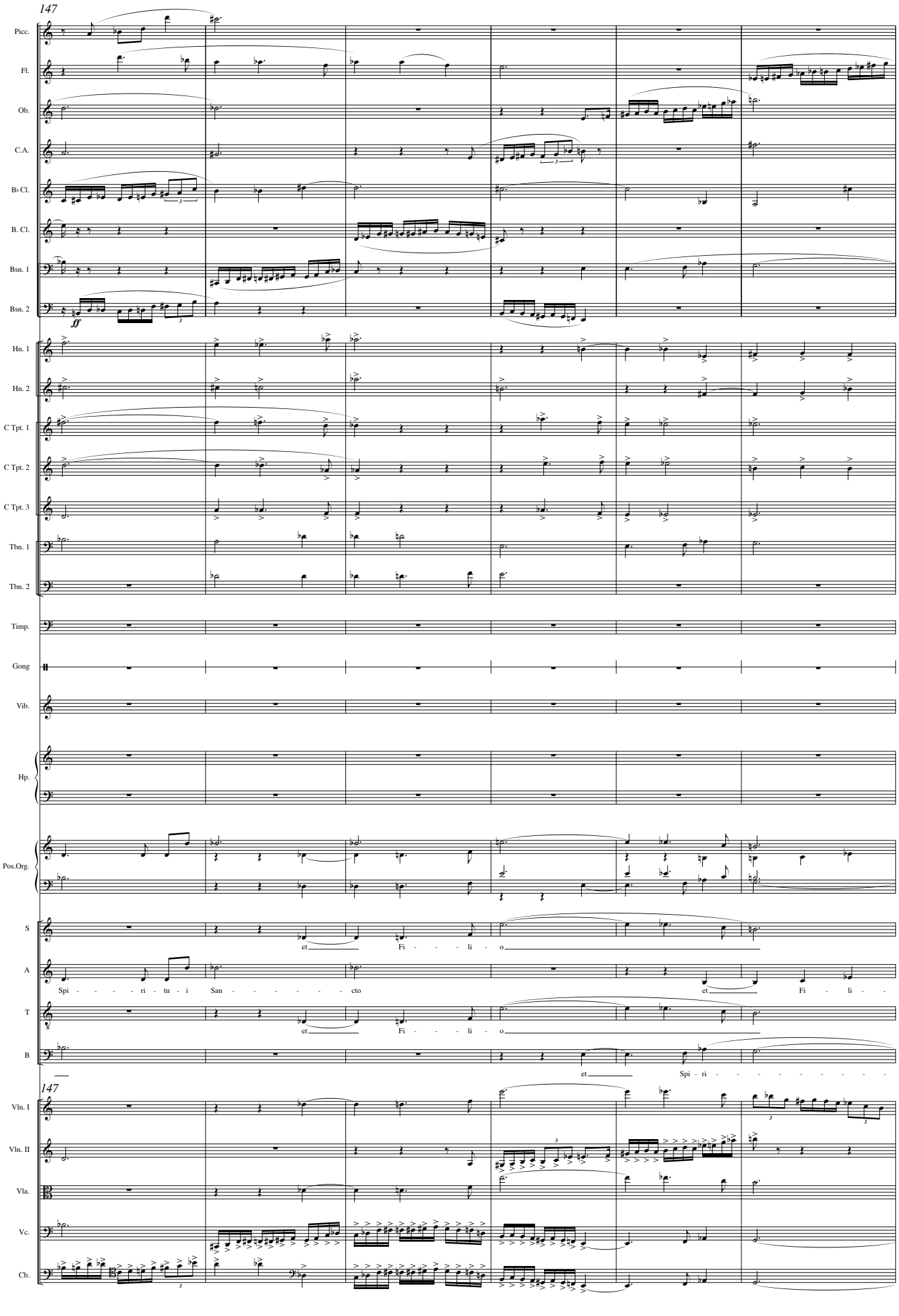

101
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
va - - - - - - ri - is lin - guis, et
lo - qui va - - - - - - ri - is lin - - - - - - - - - - guis, et ce - pe -
is lin - guis, et ce - pe - - - runt lo - - - - - - - - - qui,
- - pe - runt lo - - - - qui va - - - - - - ri - is lin - - - - guis, et
arco
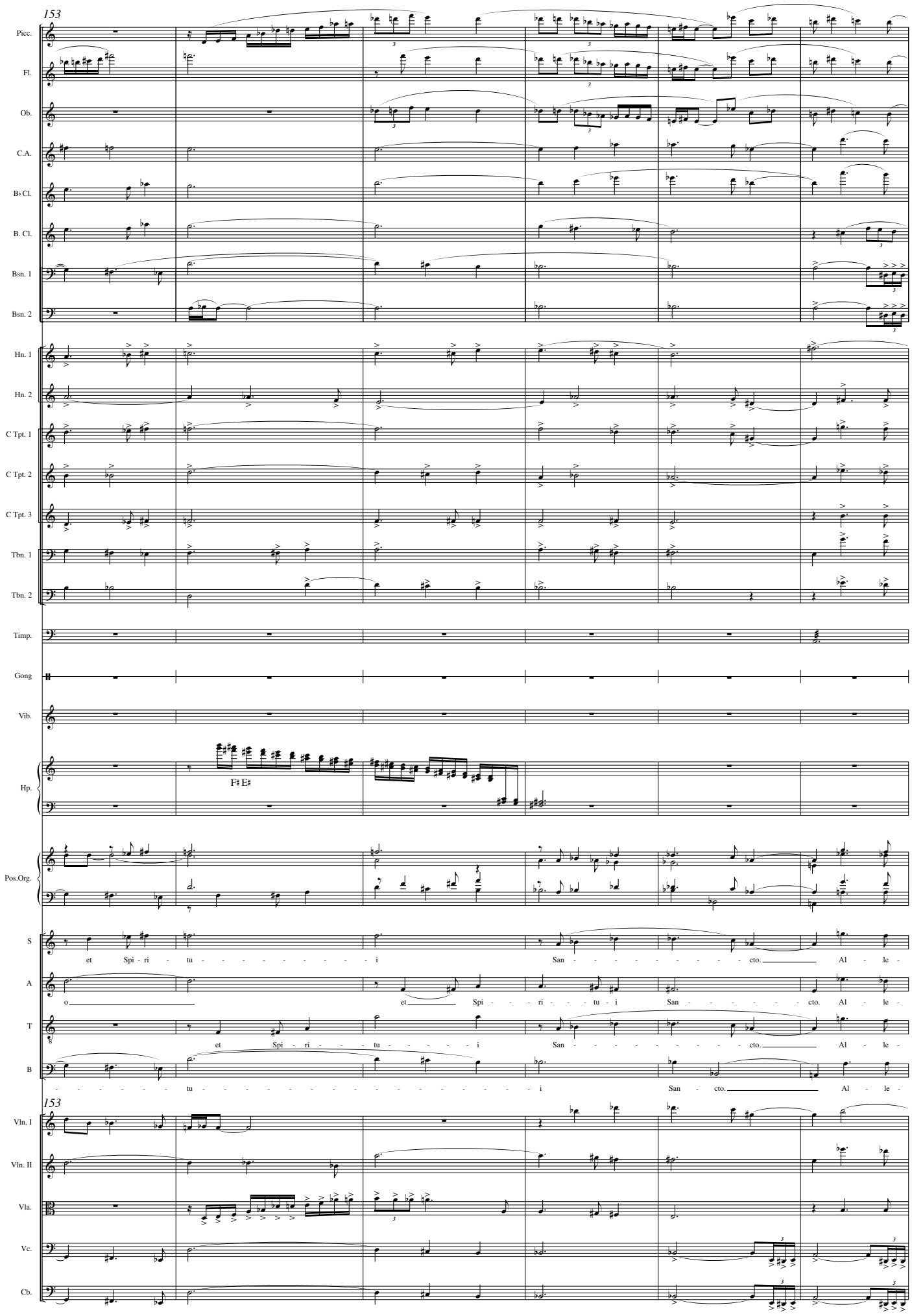

108
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
E♭ F♭ G♯ A♭
D♯ C♭ B♭
Pos.Org.
S
ce - pe - runt lo - - - - - - qui va - ri - is lin - - - - - - guis.
A
runt lo - - - - qui va - ri - is lin - guis, lin - - - - - - guis.
T
lo - qui va - - - ri - is lin - guis, lin - - - - - - guis.
B
ce - - - - - - pe - runt lo - qui va - ri - is lin - guis, lin - - - - - - guis.
108
Vln. I
Vln. II
Vla.
Vc.
Cb.
trem.
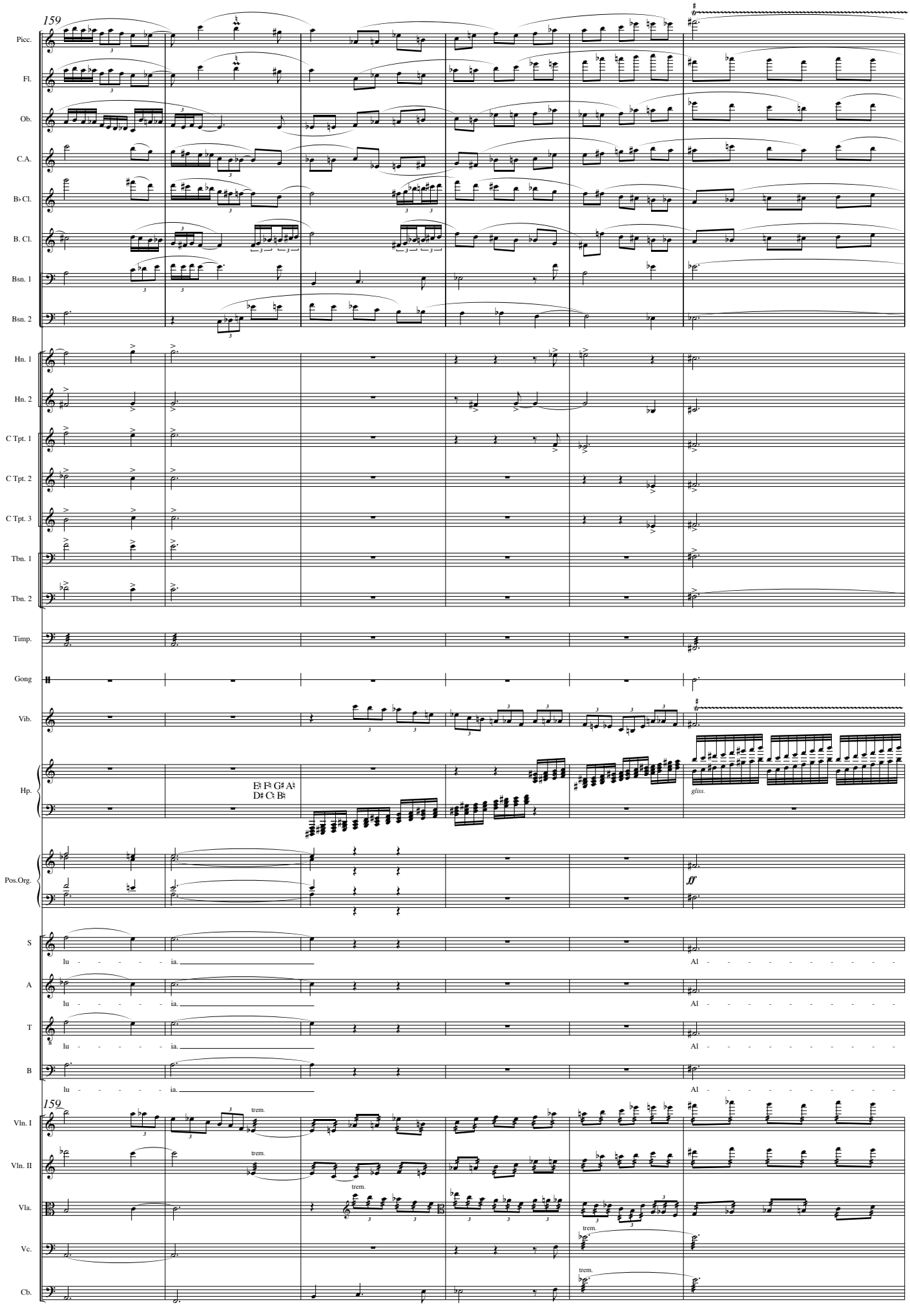

115
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
D»
gliss.
Pos.Org.
ff
S
A
T
B
115
Vln. I
Vln. II
Vla.
Vc.
Cb.
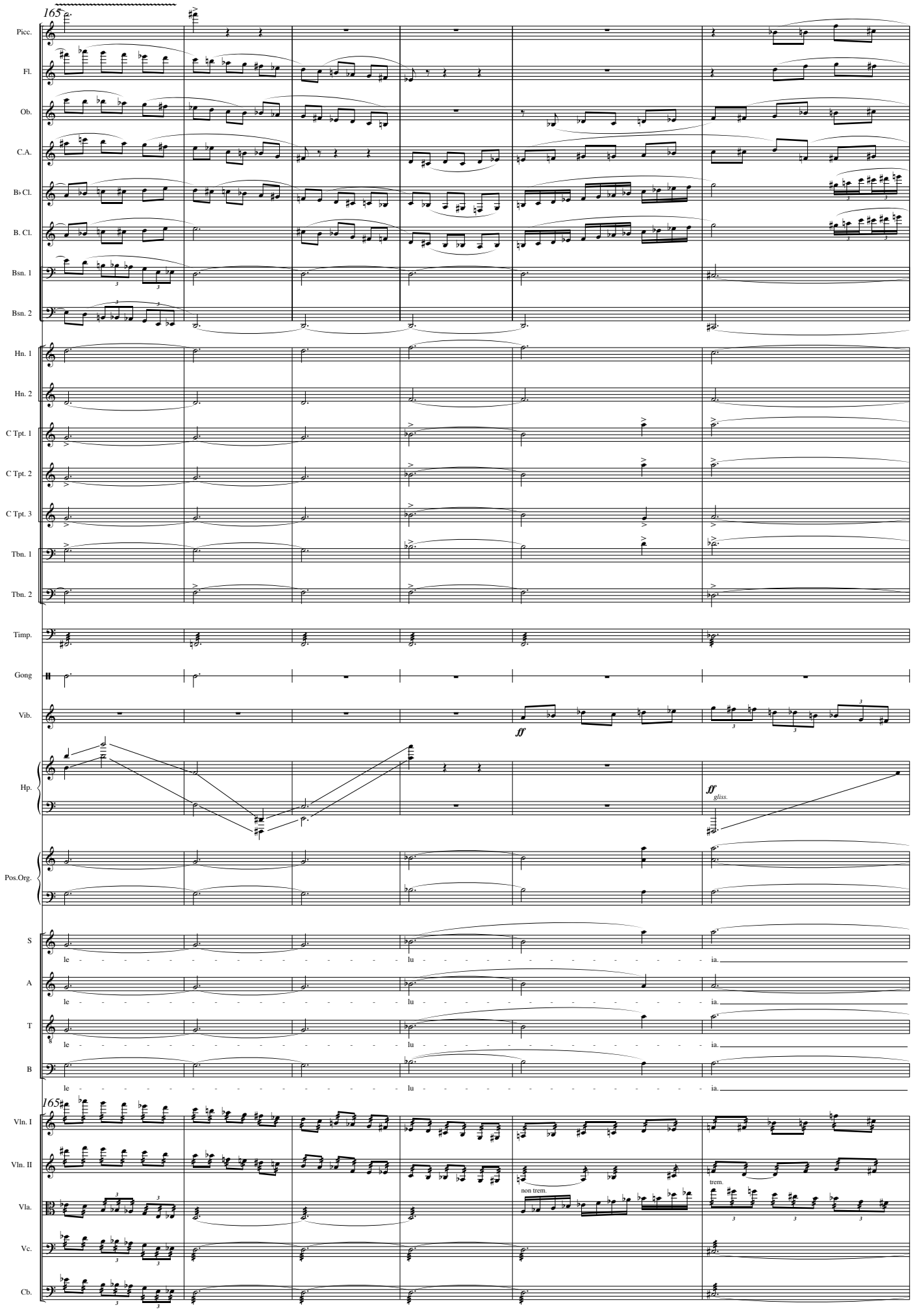

12
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
B♭ F♯ G♭ A♯
D♯ C♭ B♯
Pos.Org.
cresc
S
Ma - gna - - - li - a, ma - gna - li - a De - - - - i, Al - le - lu - - - ia, Al - le -
A
Ma - gna - - - li - a, Ma - gna - li - a De - - - - i, Al - - - le - lu -
T
Ma - gna - li - a De - - - - - i,
B
Ma - gna - li - a De - - - - - i, Al -
12
Vln. I
Vln. II
Vla.
Vc.
Cb.
trem.
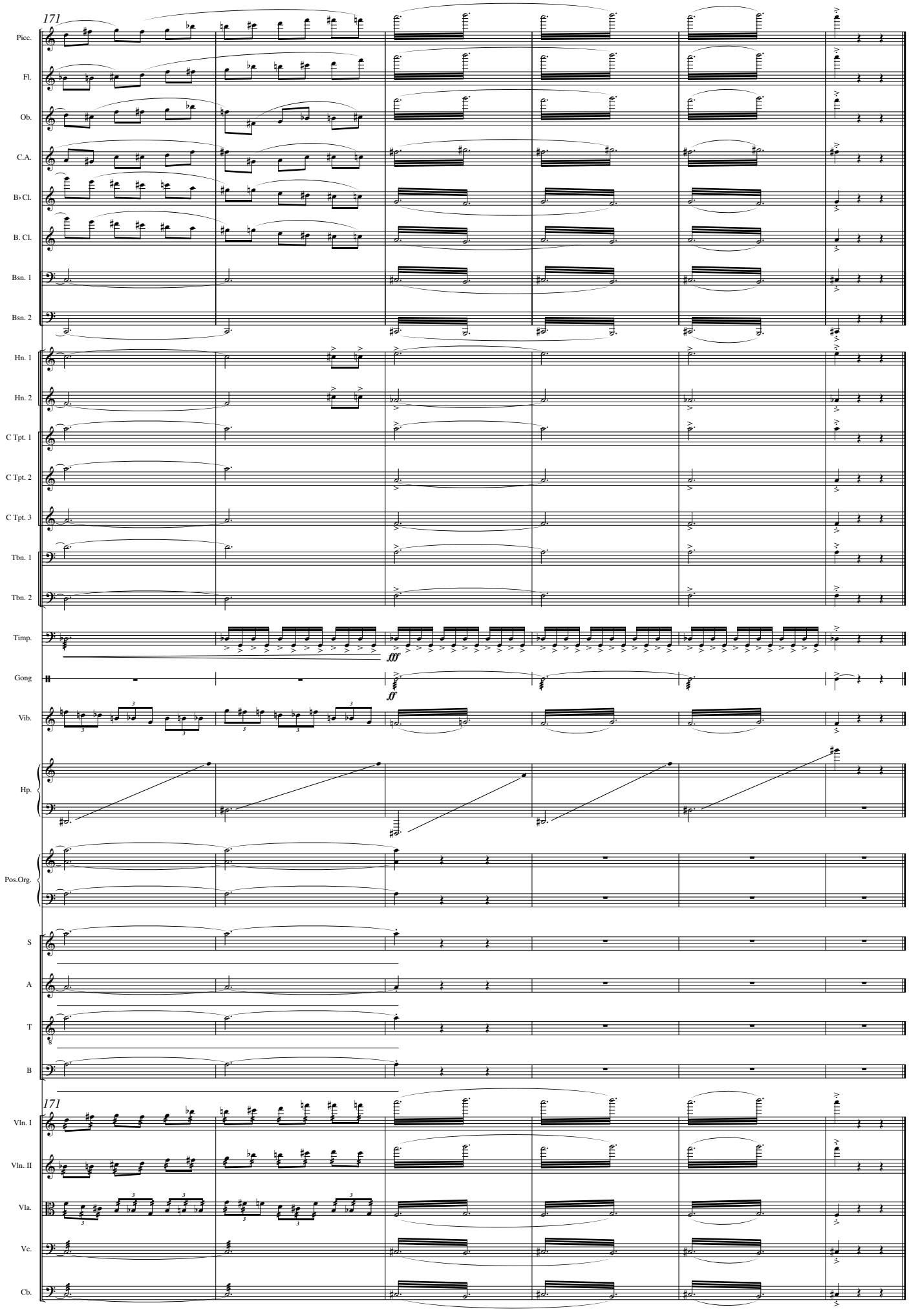

135
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
fresc.
lu - - - - - ia,
Glo - ri - a Pa - - - tri
et Fi - li - o
ia, Al-le - lu - - - ia.
Glo - ri - a Pa - tri
et Fi - li - o et
Al - - - le - lu - ia.
Glo - ri - a Pa - tri
Glo - ri - a Pa - - - tri
le - - - lu - - - ia.
Glo - ri - a Pa - - - - tri
et Fi - li - o


147
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
ff
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
S
et Fi - - - li - o
A
Spi - - - - ri - tu - i San - - - - - cto et Fi - li -
T
et Fi - - - li - o
B
et Spi - ri - - - - - - - -
147
Vln. I
Vln. II
Vla.
Vc.
Cb.


153
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
F♯ E♯
Pos.Org.
S
et Spi - ri - tu - - - - - - - - - i San - - - - - - - - - cto. Al - le -
A
o et Spi - - - ri - - - tu - i San - - - - - - cto. Al - le -
T
et Spi - ri - - - tu - - - - - i San - - - - - - - - - cto. Al - le -
B
- - - - - - tu - i San - cto. Al - le -
153
Vln. I
Vln. II
Vla.
Vc.
Cb.
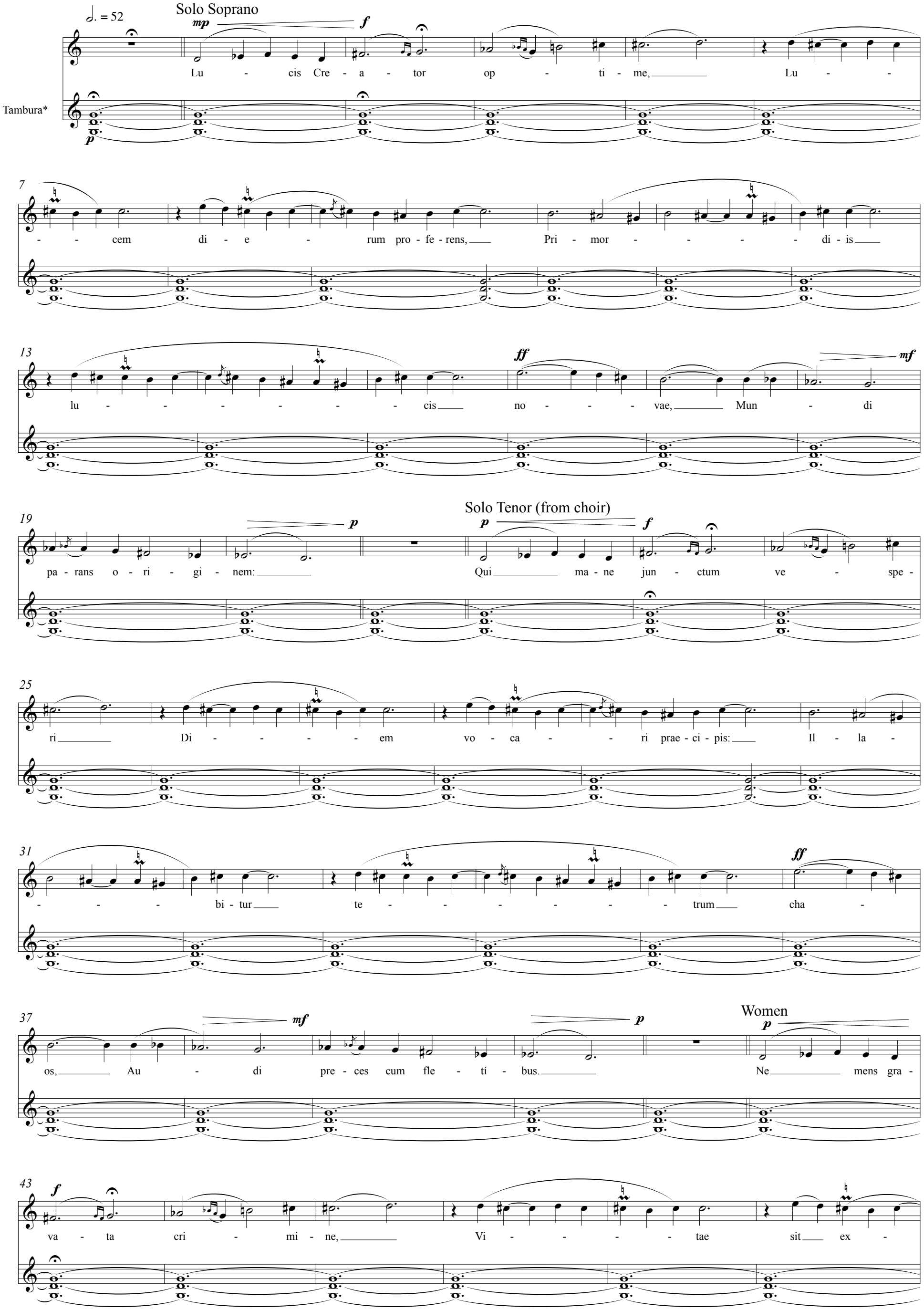

159
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
E♭ F♭ G♯ A♯
D♯ C♭ B♭
gliss.
Pos.Org.
ff
S
A
T
B
lu - - - - - ia.
Al - - - - - - - - - - -
159
Vln. I
Vln. II
Vla.
Vc.
Cb.
trem.


165
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
ff
Hp.
ff gliss.
Pos.Org.
S
A
T
B
le - - - - - - - - - - - - - - - - lu - - - - - - - - - - - - - - - - ia.
165
Vln. I
Vln. II
non trem.
trem.
Vla.
Vc.
Cb.


171
Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
fff
Gong
ff
Vib.
Hp.
Pos.Org.
S
A
T
B
171
Vln. I
Vln. II
Vla.
Vc.
Cb.

5. Lucis Creator optime

Andrew Perkins



* The tambura strings are individually and continually plucked, producing what is in effect a constant drone.
The tambura tuning may be D G G G or G D D D.

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49

- sul mu - ne - re, Dum nil pe - ren - - - -

55

ff *mf* *p*

- ne co - gi - tat, Se - se - que cul - pis il - li - gat.

61

Men

p *f*

Cae - le - ste pul - set o - sti - um: Vi - - -

67

ta - le tol - lat prae - mi - um: Vi - te - - - - mus

73

ff *mf*

om - - - - - - ne no - xi - um: Pur - ge - mus

79

p

om - ne pes - si - mum.

Tutti

p *f*

Prae - sta, Pa - ter pi - ís - si -

85

me, Pa - tri - que com - par U - ni - ce, Cum Spi -

91

ff

- - - ri - tu Pa - - - - - ra - cli - to Re -

97

mf *p*

gnans per om - ne sae - cu - lum. A - men.

6. Announcement of the Eternal Gospel

Andrew Perkins

Largo ♩ = 64

Flute

Vibraphone

p Ped.

Harp

p

E♭ F♯ G♯ A♭
D♯ C♯ B♯

Organ

Solo Soprano

Soprano

p

Et vi - di al - te - rum An - - - ge - lum vo - lan - tem per me - di -

Alto

Tenor

Bass

Violin 1

Violin 2

pp

Viola

Cello

Double Bass

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9

Fl.

Vib.

Hp.

Org.

Solo Sop.

S

A

T. 1

T. 2

B

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff *gliss.* *f* *pp* *gliss.* *ff* *p*

ff *pp*

um cae - li,

ff *pp*

cae - li,

TENOR I *p*

TENORS DIVISI

ha - ben - tem

TENOR II *p*

ha - ben - tem

ff

ff

ff

ff

p

15

Fl.

Vib.

Hp.

B♭

Org.

Solo Sop.

S

A

T. 1

E - - - van - ge - - - - - - li - um ae - - ter - - - num, E - van - ge - li -

T. 2

E-van-ge - - - - li - - - - um ae - - - - ter - - - num, E-van-ge - - - - - - - - li -

B

Vln. 1

Vln. 2

Vla.

Vc.

pp

D.B.

23

Fl.

Vib.

f

Hp.

ff *gliss.*

Org.

ff

Solo Sop.

S

ff

ae - - - - ter - - - - - - - - - - num, ae - - - ter - - -

A

ff

ae - - - - ter - - - - - - - - - - num, ae - ter - - - - -

T. 1

TENORS UNISON

ff

um ae - - - ter - - - - - - - - - num, ae - - ter - - - -

T. 2

um

B

ff

ae - - - - ter - - - - - - - - - num, ae - - ter - - - -

Vln. 1

ff

f

Vln. 2

ff

tr

Vla.

ff

Vc.

ff

D.B.

29

Fl.

Vib.

f

Hp.

Org.

f

Solo Sop.

S

f

num, ut e - van - ge - li - za - ret se - den - ti - bus su - per ter - - - - - -

A

f

num, ut e - van - ge - li - za - ret se - den - - - - - ti - bus su - per ter - - - -

T.

f

num, et

B

num,

Vln. 1

espress.

Vln. 2

f

Vla.

mf

Vc.

D.B.

36

Fl.

Vib.

Hp.

mp

Org.

Solo Sop.

S

- - - ram, _____

A

ram, _____ et tri - - - - bum, et lin - guam, et po - - - - -

T.

su - - - per om - nem gen - tem, et tri - - - - bum, et lin - guam, et po - - - - -

B

Vln. 1

p

Vln. 2

Vla.

Vc.

D.B.

43

Fl.

Vib.

Hp.

B♮

ff *gliss.*

Org.

Solo Sop.

S

A

T.

B

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff

- - - - pu - lum, di - - - - - - cens ma - gna vo - - - - - - - ce:

- - - - pu - lum: di - cens ma - gna vo - - - - ce

Divisi

Unis.

di - - - - - - cens ma - gna vo - - - - - ce:

50

Fl.

Vib.

Hp.

Org.

Solo Sop.

Ti - - - - - - me - - - - - - te,

Ti - - - - - - - me - - - - - - - - - te Do -

S

A

T.

B

Vln. 1

Vln. 2

Vla.

Vc.

pizz.

D.B.

pizz.

56

Fl.

Vib.

Hp.

F♯

Org.

Solo Sop.

mi-num, Do - mi -

S

A

T.

B

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

60

Fl.

Vib.

Hp.

Org.

Solo Sop.

num,

S

et da - te

A

et da - - - te

T.

et da - te il - li

B

et da -

Vln. 1

Vln. 2

Vla.

Vc.

arco

pizz.

D.B.

66

Fl.

Vib.

Hp.

A♭

B♮

Org.

Solo Sop.

hon - - - - - - - o - - - - - - -

S

da - - - te il - li hon - o - rem,

A

il - li hon - o - - - - rem,

T.

hon - o - - - rem, hon - o - - - rem,

B

te il - - - - li hon - o - - rem,

Vln. 1

Vln. 2

Vla.

Vc.

arco

D.B.

72

Fl.

Vib.

Hp.

Org.

Solo Sop.

rem, qui - a ve - nit ho - - - - - - - - - ra iu -

S

A

T.

B

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff

mf

tr

A♮

B♭

F♮

pizz.

76

Fl.

Vib.

Hp.

Org.

Solo Sop.

S

A

T.

B

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

ff

F♯

E♮

di - ci - i ei - - - - - us:

et a - do - ra - te e - - - - - - - - -

et a - do - ra - - - - - te e -

et a - do - ra - te e -

et a - do - re - - - - te e -

81

Fl.

Vib.

Hp.

E♯

Org.

Solo Sop.

um, qui fe - cit cae - - - - - - lum, et

S

- - - - - - - um, qui fe - - - - - cit cae - - - - -

A

um, qui fe - - - - - - cit cae - - - - lum, et

T.

um, qui fe - - - - cit cae -

B

Vln. 1

Vln. 2

Vla.

arco

Vc.

pizz.

D.B.

84

Fl.

Vib.

Hp.

Org.

Solo Sop. — ter - - - - - - - - - - - - - ram,

S — lum, et ter - - - ram, et ma - - - -

A — ter - - - - - - - - - ram, ma - re, et

T. — lum, et ter - - - - ram, ma - - - - - - - re,

B — *ff* qui fe - cit cae - - - - - - - - - - -

Vln. 1

Vln. 2

Vla. — arco

Vc.

D.B.

87

Fl.

Vib.

Hp.

gliss.

dim.

Org.

Solo Sop.

S

re et fon - tes a - qua - - - - - - - - rum.

p

A

fon - tes a - - - qua - - - - - - - - rum.

T.

et fon - - - - - - tes a - - - - - qua - - - - - - - - - - - - - - - - -

B

lum, et ter - - - - - - - - -

Vln. 1

Vln. 2

Vla.

Vc.

D.B.

90

Fl.

Vib.

Hp.

Org.

Solo Sop.

et ma - - - - - re, et fon - - tes a - qua - - - - - rum.

S

A

T.

rum.

B

rum.

Vln. 1

Vln. 2

Vla.

Vc.

arco

D.B.

7. Magnificat

Andrew Perkins

Largo ♩ = 60

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bass Clarinet
Bassoon 1
Bassoon 2
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Timpani
Gong
Vibraphone
Harp
E♯ F♯ G♯ A♯
D♯ C♯ B♯
Positive Organ
Soprano Solo
Soprano
Ma-gni - fi - cat
Alto
Ma-gni - fi - cat
a - - - - -
Tenor
Ma-gni - fi - cat
a - - - ni -
Bass
Ma-gni - fi - cat
a - ni - ma

Largo ♩ = 60

Violin I
Violin II
Viola
Cello
Contrabass

©2011 Andrew Perkins

7

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Timp.

Gong

Vib.

Hp.

Pos.Org.

Solo Sop.

S

A

T

B

7

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *cresc.* *mf* *p* arco

a - - - - ni - ma me - a Do - mi - num.

- - ni - ma me - - - - a Do - - - mi - - - - num.

ma me - a Do - - - mi - num.

me - - - a Do - - - - - - - - - mi - num.

14

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
Et ex - ul - ta - vit spi - ri - tus me - us in
Et ex - ul - ta - vit spi - ri - tus me - us in
Et ex - ul - ta - vit spi - ri - tus me - - - us in
Et ex - - ul - ta - - - - - - - vit spi - ri - tus in
14
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.

21

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
cresc.

Qui - a re - spe - xit hu - mi - li - ta - tem an - cil - lae su -

De - - - o sa - lu - ta - - - ri me - - - - - - - - o.
De - - o sa - - - lu - ta - - - ri me - - o.
De - o sa - lu - ta - ri me - - - - o.
De - - - o sa - lu - ta - ri me - - o.

21

arco

30

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
30
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff p mp sub. p f mf

gliss.

trem.

ae: ec - ce e - nim ex hoc be - a - tam me di - cent om - nes ge - - - - ne-

40

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.
F♯ C♯
gliss.

ra - ti - o - - - - - - - - - - - - - nes.
Qui - a fe - - - cit mi - hi ma - gna qui po - tens est: et

om - - - - - nes ge - ne-ra - ti - o - - - - - nes.
om - - - - - nes ge - ne-ra - ti - o - - - - - nes.
om - - - - - nes ge - ne-ra - ti - o - - - - - nes.
om - - - - - nes ge - ne-ra - ti - o - - - - - nes.

pizz.
arco

40

51

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
51
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

F♮

E♯ F♯ B♯

gliss.

E♮

trem.

sanc - tum no - - - - men e-jus.

Et mi-se-ri-cor - di-a e - - - - jus a pro-ge - ni-e in pro - ge - ni-es ti-men - - - - ti-

Et mi-se-ri-cor - di-a e - - - - jus a pro-ge - ni-e in pro - ge - - - - ni - es ti-men -

Et mi-se-ri-cor - di-a e - - - - jus a pro-ge - ni-e in pro - ge - ni - es ti -

Et mi-se-ri-cor - di-a e - - - - - jus a pro - ge - ni-e in pro - ge - - - ni - es ti -

58

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

ff

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Timp.

Gong

Vib.

Hp.

B♮

C♮

C♯ F♮

gliss.

Pos.Org.

Solo Sop.

S

bus e

A

ti - bus e

T

men - ti - bus e um. Fe

B

men - ti - bus e um. Fe

58

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

gliss.

S: um. Fe-cit po - ten - ti - am in brac - - - - - - chi - o su - o: dis-per-sit su-per - bos men - - - - - te

A: um. Fe-cit po - ten - ti - am in brac - - - - - - chi - o su - o: dis-per-sit su - - - per - - - bos men -

T: cit, Fe-cit po - ten - ti - am in brac - - - - - chi - o su - - - - - o: dis - per-sit su-per - bos men - - - - - te

B: cit, Fe-cit po - ten - ti - am in brac - - - - - chi - o su - - - - - o: dis - per - sit su-per-bos

69

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Timp.

ff

Gong

Vib.

gliss.

Hp.

Pos.Org.

Solo Sop.

S

divisi

cor - - - dis su - - - - - - - - - - - i. De - po - su - it po - ten - tes de se - de,

A

divisi

- - te cor - dis su - - - - - - - - - - - i. De - po - su - it po - ten - tes de se - de,

T

divisi

cor - - - dis su - - - - - - - - - - - i. De - po - su - it po - ten - - - - - - - tes de se - - - -

B

divisi

men - te cor - dis su - - - - - - - - - - - i. De - po - su - it po - ten - - - - - - - tes de se - - - -

69

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B
74
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *gliss.*

E - su - ri - en - - - - - tes im - ple - vit bo - - - - nis:

et ex - al - ta - - - - vit hu - - - mi - les.

et ex - al - ta - - - - - vit hu - - - - - mi - les.

de, et ex - al - ta - vit hu - - - mi - les.

de, et ex - al - ta - vit hu - - - - - mi - les.

80

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
et di - vi - tes, et di - vi - tes di - mi - - - - sit in a - - - - - - - - - - - - nes.
S
Su - sce - pit
A
Su - sce - pit
T
Su - sce - pit
B
Su - sce - pit

80

Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

89

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
E♯ F♯ G♯ A♯
D♯ C♯ B♯
gliss.
ff
Pos.Org.
Solo Sop.
re - cor - da - tus mi - se - ri - cor - di - ae su - ae, Si - cut lo - cu - - - tus
S
Is - ra - el pu - e - rum su - - - - um, re - cor - da - tus mi - se - - - ri - cor - di - ae su - ae, Si - cut lo - cu - tus
A
Is - ra - el pu - e - - - rum su - - - - um, re - cor - da - - - tus mi - se - ri - cor - di - ae su - ae, Si - cut lo - - -
T
Is - ra - el pu - e - rum su - - - - um, re - cor - da - tus mi - se - ri - cor - di - ae su - ae, Si - cut lo - - - - -
B
Is - ra - el pu - e - rum su - - - - um, re - cor - da - tus mi - se - - - - ri - cor - - di - ae su - ae, Si - cut lo -

89

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

95

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
E♮ F♮ B♮
gliss.
Pos.Org.
Solo Sop.
est ad pa - tres no - stros A - - - bra - ham et se - - - mi - ni e - - - jus in sae - - - - - cu -
S
est ad pa - tres no - stros A - - - bra - ham et se - mi - ni e - jus in sae - - - - - cu -
A
cu - tus est ad pa - tres no - - - - stros A - bra - ham et se - mi - ni e - jus in sae - - - - - cu -
T
cu - - - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni e - jus in sae - cu - - - - -
B
cu - tus est ad pa - tres no - stros A - bra - ham et se - mi - ni e - jus in sae - - - - - cu -

95

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

99

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
F♯
gliss.
Pos.Org.
Solo Sop.
la.
Glo - ri - a
S
la.
Glo - ri - a Pa - tri,
A
la.
Glo - ri - a Pa - tri, et
T
la.
Glo - ri - a Pa - tri,
B
la.
99
trem.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sub. p

105

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B

Pa - - - - - - tri, et Fi - li - o, et Spi - ri - tu - i

et Fi - li - o, et Fi - - - li - o, et

Fi - li - o, et Spi - ri - tu - i San - - - - cto:

et Fi - li - o, Si - cut e - rat in prin - ci - pi -

105

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

113

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
Timp.
Gong
Vib.
Hp.
Pos.Org.
Solo Sop.
S
A
T
B

San - cto: A - - - men, A - - -

nunc, et sem - - - per, et in sae-cu - la sae-cu - lo - - - - - - - rum. A - - - men.

et nunc, et sem - per, sae - cu - lo - rum. A - - - men.

o, A - - - - - - - - - - - - -

A - - - - - - - - - - - - -

113

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

124

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

Timp.

Gong

Vib.

Hp.

Pos.Org.

Solo Sop.

men.

S

A

T

men.

B

men.

124

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andrew Perkins

Tango-Romanza

for concert band

2009

Instrumentation

Piccolo
2 Flutes
2 Oboes
2 Bassoons
Eb Clarinet
3 Bb Clarinets
Bass Clarinet
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone

3 Bb Trumpets
4 French Horns
3 Tenor Trombones
Bass Trombone
Euphonium
Tuba

Double Bass

Timpani

Percussion (three players):
  Suspended Cymbals
  Woodblock/Triangle
  Snare Drum

Score is transposed

Programme Notes

Tango-Romanza was performed by the Watsonia Defence Force Concert Band during 2009. *Tango-Romanza* is structured using a modified strophic song form. The melodic line remains the central focus at all times, with jazz chords, used non-functionally, strung above and below the melodic line. Reference is made to Wagner's opera, *Tristan und Isolde* through the incorporation of the "desire" and "sorrow" motives as well as the "Tristan chord". Integrated into the music are elements of jazz-style writing designed to sound like improvisation.

Duration: 5:00

Tango-Romanza

Andrew Perkins

♩ = 74

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon 1
Bassoon 2
Clarinet in E♭
Clarinet in B♭ 1
Clarinet in B♭ 2
Clarinet in B♭ 3
Bass Clarinet
Alto Sax. 1
Alto Sax. 2
Tenor Sax.
Baritone Sax.
Trumpet in B♭ 1
Trumpet in B♭ 2
Trumpet in B♭ 3
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium
Tuba
Bass
Timpani
Cymbals
Percussion
Woodblock
Snare Drum

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13

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

21

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

pizz.

28

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

Con sord.
Con sord.

35

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

Senza sord.
Senza sord.
arco
Triangle

44

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

51

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

Con sord.
Con sord.
pizz.

58

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

Con sord.
Senza sord.
Senza sord.
Senza sord.
arco

65

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

ff

72

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

p
f
ff
Con sord.
pizz.
Triangle

79

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

Senza sord.
arco

86

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn. 1
Bsn. 2
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A. Sx. 1
A. Sx. 2
T. Sx.
B. Sx.
B♭ Tpt. 1
B♭ Tpt. 2
B♭ Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tuba
Cb.
Timp.
Cym.
Perc.
Snare D.

Woodblock
Triangle

Andrew Perkins

Waltz-Fantasia

for orchestra

2010

Instrumentation

Piccolo
Flute
Oboe
Cor Anglais
2 Bb Clarinets
Bassoon
Contrabassoon

2 French Horns
2 C Trumpets

Timpani

Percussion (1 player):
  Vibraphone
  Snare Drum
  Suspended Cymbal

Harp

Violins I
Violins II
Violas
Violoncellos
Double Basses

Score is transposed

Programme Notes

Waltz-Fantasia was specially written for the 2010 Melbourne Symphony Orchestra Composers' Workshop. It was also recorded by the New Zealand Symphony Orchestra during November, 2012. The form of the composition comprises three sections: an opening fantasia section; a central waltz; a final section featuring a recapitulation of the opening fantasia material in augmentation. All material is drawn from two themes introduced in the initial fantasia section. The melodic line remains central to the texture at all times and is used to create passages of polyphony within each section. The central waltz section even features passages of inverted counterpoint. A solo string quartet provides a contrasting instrumental colour during the second and third sections.

Duration: 8:30

Waltz-Fantasia

Andrew Perkins

Largo ♩ = 52

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭ 1
Clarinet in B♭ 2
Bassoon
Contrabassoon
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Timpani
Vibraphone
Snare Drum
Suspended Cymbal
Harp
Violin I
Violin II
Viola
Violoncello
Contrabass

pp
p
E♭ F♯ G♯ A♮
D♮ C♮ B♭
pizz.
f

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10

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

A

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
mp
f
mf
E♯
B♯
gliss.
arco

21

B

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(with Vib. mallets)
gliss.
E♮ F♮ G♮ A♭
D♮ C♮ B♮
E♭
B♭
Con sord.
Con sord.
pizz.
pizz.
pizz.
arco
legato
legato

28

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
E♮ A♮
B♮
Vln. I
Vln. II
Vla.
Vc.
Cb.

34

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

Senza sord.

C Tpt. 2

Senza sord.

Timp.

Vib.

Snare.D
Cym.

Hp.

E♯ F♯ G♯
D♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

C

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

Con sord.

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

D♮

C♯

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

arco

45

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Con sord.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

C♮
E♭
B♭
G♮
E♮
D♯

arco

Vln. I

Vln. II

Vla.

pizz.

arco

Vc.

Cb.

49

D

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Senza sord.

Senza sord.

A♯
B♯

pizz.

53

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

G♯ A♮
D♮ C♯

gliss.

arco

Vln. I

Vln. II

Vla.

Vc.

Cb.

57

E

♩ = ♩. (♩. = 52)

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
E♭ G♮ A♭ C♮
F♮ A♮
Solo Vln.1
Vln. I
Solo Vln.2
Vln. II
Solo Vla.
Vla.
Solo Vlc.
Vc.
Cb.

solo arco ♩ = ♩. (♩. = 52)

pizz.
altri
(pizz.)
solo
arco

62

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

E♮ G♯
B♭

Solo Vln.1

Vln. I

Solo Vln.2

Vln. II

Solo Vla.

Vla.

Solo Vlc.

Vc.

Cb.

arco

67

F

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Solo Vln.1
Vln. I
Solo Vln.2
Vln. II
Solo Vla.
Vla.
Solo Vlc.
Vc.
Cb.

E♭ G♮ F♯

ff mp p mf f

arco tutti pizz.

72

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

f

E♮
B♮ D♯

75

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
B♭
Vln. I
Vln. II
Vla.
Vc.
Cb.

79

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

E♯ A♭
D♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

G

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

E♭ F♮
D♮ C♭

gliss.

G♭

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

122

86

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

D♭

C♮

A♮ E♮

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

90

H

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Con sord.

Hn. 1

Con sord.

Hn. 2

Con sord.

C Tpt. 1

Con sord.

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

A♭

E♭ G♮
B♮

Vln. I

Vln. II

pizz.

Vla.

Vc.

arco

pizz.

Cb.

arco

pizz.

arco

94

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

Senza sord.

E♮ A♮ E♭ E♮

arco

pizz.

98 *rit.*

I

Meno Mosso ♪ = 132

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

mp

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

D♯

C♯

B♭

mp

C♮

rit.

Meno Mosso ♪ = 132

Solo Vln.1

Vln. I

Solo Vln.2

Vln. II

Solo Vla.

Vla.

Solo Vlc.

Vc.

Cb.

solo arco

mp

altri

p

arco

solo

arco

mp

altri

p

solo

arco

mp

altri

p

solo

arco

mp

altri

p

solo arco

mp

altri pizz.

p

p

107

J

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Solo Vln.1
Vln. I
Solo Vln.2
Vln. II
Solo Vla.
Vla.
Solo Vlc.
Vc.
Cb.

C♯ C♮ D♯ D♭ F♯

pizz.

119

K

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Solo Vln.1
Vln. I
Solo Vln.2
Vln. II
Solo Vla.
Vla.
Solo Vlc.
Vc.
Cb.

f *cresc. poco a poco*

E♭ A♭ B♮ D♮ C♭ B♭

p *f* *cresc.poco a poco*

arco

132

Picc.
Fl.
Ob.
C.A.
B♭ Cl. 1
B♭ Cl. 2
Bsn.
C. Bn.
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Timp.
Vib.
Snare.D
Cym.
Hp.
Solo Vln.1
Vln. I
Solo Vln.2
Vln. II
Solo Vla.
Vla.
Solo Vlc.
Vc.
Cb.

ff

A♮
C♮ D♭

arco

141

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

F♮
B♮ D♯

Solo Vln.1

Vln. I

Solo Vln.2

Vln. II

Solo Vla.

Vla.

Solo Vlc.

Vc.

Cb.

pizz.

130

L

Largo ♩ = 40

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

p

E♮

mp

D♭ E♭

f

Largo ♩ = 40

Solo Vln.1

Vln. I

ppp

p

mp

f

Solo Vln.2

Vln. II

pp

mp

f

Solo Vla.

Vla.

pp

p

f

Solo Vlc.

Vc.

arco

pp

p

f

Cb.

pizz.

p

f

M

Picc.

Fl.

Ob.

C.A.

B♭ Cl. 1

B♭ Cl. 2

Bsn.

C. Bn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Timp.

Vib.

Snare.D
Cym.

Hp.

D♮ C♯

F♯

G♭ F♮

Solo Vln.1

Vln. I

Solo Vln.2

Vln. II

Solo Vla.

Vla.

Solo Vlc.

Vc.

Cb.

Andrew Perkins

The Radish and the Shoe

for narrator and orchestra
Story written by Louise Jalbert

2010

Instrumentation

Piccolo
Flute
Oboe
Cor Anglais
Bb Clarinet
Bass Clarinet
Bassoon
Contrabassoon

4 French Horns
3 C Trumpets
2 Tenor Trombones
Bass Trombone
Tuba

Timpani
Percussion (2 players):
  Vibraphone
  Snare Drum/ 3 Conga Drums

Harp

Narrator

Violins I
Violins II
Violas
Violoncellos
Double Basses

Score is transposed

Programme Notes

The storybook *The Radish and the Shoe*, by Louise Jalbert, is a fantasy story about a Radish, Shoe, and Letters that live inside a book. One day a pair of scissors attacks and destroys the book. However, the Radish, Shoe, and Letters choose to rebuild their book and in doing so, create a “home” more beautiful than before. The story is divided into three main sections: Introduction of Main Characters; The Attack and Aftermath; The Resurrection and Thanksgiving.

Duration: 16:00

The Radish And The Shoe

Composed by Andrew Perkins
Story by Louise Jalbert

The Radish

Adagio ♩ = 66

Piccolo
Flute
Oboe
Cor Anglais
Clarinet in B♭
Bass Clarinet
Bassoon
Contrabassoon
Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Vibraphone
Congas
Snare Drum
Harp
E♭ F♯ G♮ A♭
D♭ C♮ B♮
Voice
PLATE 1
This is a story of
a very pink, very
plump Radish.
Adagio ♩ = 66
Violin I
Violin II
Viola
Violoncello
Contrabass

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8

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

15

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
arco
pizz.
pizz.

The Shoe

22

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

f

gliss.

p

PLATE 2

The Radish's best friend was a sleek, elegant Shoe.

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

pizz.

p

(arco)

pp

(pizz.)

arco

f

f pizz.

f (pizz.)

30

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
F♮ G♭ A♮
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
gliss.
ff
pizz.
arco

At Home

37

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

Hp.

E♭ F♭ G♯ A♮
D♯ C♭ B♭

gliss.

The Radish and the Shoe lived together in a book. They had made it their home and in its

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

42

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

Hp.

E♯ F♯ A♯
C♯ B♯

gliss.

pages they spent many happy hours together. They had grown to love their book very much.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

(pizz.)

46

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.

arco

pizz.

arco

50

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

E♭ F♯ G♯ A♮
D♮ C♯ B♭

pizz.

arco

The Letters

Moderato ♩ = 112

54

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

pp

Hp.

gliss.

Also living in the book were the Letters, odd little characters, who had the curious habit

Moderato ♩ = 112

Vln. I

pizz.

Vln. II

pizz.

Vla.

Vc.

Cb.

60

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

of entangling themselves in the most amazing positions, in big and small groups, and then lining up like soldiers in file. They called this pastime "making words."

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

pizz.
p
pizz.
p
pizz.
p

68

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

(pizz.)

arco

79

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *ff* pizz.

91

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf f ff arco pizz.

Playtime

Scherzando ♩. = 80

103

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

p

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

Hp.

PLATE 3

Often the Radish and the Shoe would invite the Letters to join them in their

Scherzando ♩. = 80

Vln. I

arco

p

Vln. II

(pizz.)

p

Vla.

(pizz.)

p

Vc.

Cb.

112

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.

E♯ F♯ G♯ A♮
D♮ C♯ B♮

games,

118

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
p
cresc.
arco
gliss.
but the Letters were
mf

124

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

always too busy making words to be bothered with such antics.

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

f *p* trem. arco gliss. 3

130

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
p
mp
gliss.
E♮ F♮ G♮ A♭
D♭ C♮ B♭
pizz.

138

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.
arco

145

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
G♯ A♭
D♭ B♭
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *ff*

gliss.

pizz.

arco

(pizz.)

The Attack

Moderato ♩ = 112

152

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

gliss.

trem.

PLATE 4

And so it went, until,

Moderato ♩ = 112

p

158

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

Senza sord.

3

PLATE 5

one beautiful morning, a huge shadow loomed over the book. Everyone gazed upwards and saw SCISSORS! SCISSORS stabbing

p

168

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
G♯ D♯
Vln. I
Vln. II
Vla.
Vc.
Cb.

Con sord.
Con sord.
Con sord.
pizz.
arco
pizz.
pizz.
arco
pizz.

down from the sky!

Terrified, they all crammed themselves into a corner.

175

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

Senza sord.
Senza sord.
Senza sord.

PLATE 6

But the steel monster had already begun its attack. Roused to bravery, the Radish, the

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

arco
arco
Sul ponticello

181

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
B♭
Shoe and the Letters charged against their enemy,
Vln. I
Vln. II
Vla.
Vc.
Cb.

186

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

ff

Vib.

S.Dr.

Hp.

PLATE 7

only to be flung aside. Again and again they came back, fighting desperately to save their beloved

Vln. I

Vln. II

Vla.

Vc.

Cb.

trem.

mp

ff

p

191

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
E♭ F♯ G♯ A♮
D♮ C♮ B♮
E♯
E♮ F♮ G♮ A♭
D♮ C♭ B♭
book.
Vln. I
Vln. II
Vla.
Vc.
Cb.

196

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

ff

Vib.

mp

S.Dr.

Hp.

gliss.

C♮ E♭

mp

The battle was terrible to behold. But the

Vln. I

Vln. II

Vla.

Vc.

Cb.

trem.

mp

201

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

scissors were incredibly strong and sharp. And most of all, they were ruthless! Soon, there was only a

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

207

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

ff

Bsn.

C. Bn.

Hn. 1

mp *f* *ff*

Hn. 2

f *ff*

Hn. 3

f

Hn. 4

f

C Tpt. 1

f *ff*

C Tpt. 2

f *ff*

C Tpt. 3

f *ff*

Tbn. 1

f

Tbn. 2

f

B. Tbn.

f

Tuba

f

Timp.

Vib.

ff

S.Dr.

ff

Hp.

G♭ A♮
C♯ B♯

mp *ff*

A♭

shrieking metallic squeal over the sound of rumpling, crinkling, ripping pages.

Vln. I

mp *ff*

Vln. II

mp *ff*

Vla.

ff

Vc.

pizz.

ff

Cb.

pizz.

ff

215

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

mp

arco

trem.

E♮ E♭

Merciless blades darted from left to right, up and down, cutting, shredding, tearing the book to

223

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

pieces.

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

arco

228

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

trem.

trem.

trem.

trem.

trem.

235

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

ff *p*

PLATE 8

All that remained of the book was a ragged crumple. The scissors had done their work. The book was devastated. Now, there was only

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

p
arco

Aftermath and Resurrection

Andante ♩ = 108

245

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

Cgas.

S.Dr.

Hp.

E♮ F♯ G♯ A♮
D♭ C♮ B♭

p

PLATE 9

The Radish, the Shoe and the Letters were still in shock, but when they saw how miserable their book was, they were overcome with sorrow.

silence.

Andante ♩ = 108

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

pizz.

252

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *f*

"We've got to do something," cried the Shoe.
And the Radish, still quivering from the fight, nodded.

f *p*

mf *f* *mf*

259

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
G♯ C♭
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf* *f* *p*

267

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

C♮ D♮ C♭

p *mf*

Everyone took a long, long look around.
So many holes!

Slowly, drying their tears all the while, the

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

p *f*

pizz.

274

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

mf

Letters started to tape up the rips and rents.

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

pizz.
arco
p
mf

281

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *mf* pizz.

PLATE 10

The Radish, following them,

290

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

scrubbed each page.

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

296

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

pp

p

A♭ D♭ C♮ B♮

p

PLATE 11

The Shoe joined in too, adding dabs of cheerful colour here and

arco

p

301

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.

there. They all became so involved in

305

Picc.

Fl.

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

S.Dr.

gliss.

Hp.

D♯

repairing their book that they soon forgot their own sorrows.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

pizz.

309

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.

gliss.

As the hours passed the task became more and more joyous.

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

arco

314

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
E♭ F♭ G♭ A♮
D♮ C♭ B♭
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

319

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
S.Dr.
Hp.
E♮ F♮ G♯ A♮
D♮ C♯ B♮
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Singing and Dancing

Scherzando ♩. = 69

325

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

G♯

A♭

PLATE 12

The fun grew, and before long everyone

Scherzando ♩. = 69

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

pizz.

332

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

E♭ C♮

gliss.

gliss.

started to sing and dance.

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

arco

arco

pizz.

pizz.

pizz.

337

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

E♮ F♯ G♮ A♮
D♯ C♯ B♮

gliss.

pizz.

343

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

gliss.

A♯ D♮

351

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
E♭ F♮ G♯ A♭
D♭ C♮ B♭
B♯
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
f
pizz.

359

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

gliss.

arco

364

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Gb Cb
PLATE 13
New games came out of their play. And now, even the Letters joined
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

370

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
E♮ F♯ G♮ A♮
D♮ C♮ B♭
gliss.
F♮ C♯ B♮
in.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
(pizz.)
arco
pizz.
arco
pizz.
arco

377

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

D♯

383

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

p
p
p

E♭ F♭ G♭ A♭
D♭ C♭ B♭

PLATE 14

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

arco
pizz.
arco
pizz.

390

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *f* gliss. arco

Transformation and Thanksgiving

Meno mosso ♩. = 60

395

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
gliss.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Plate 15

When the last page was finished, everyone

Meno mosso ♩. = 60

403

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

E♮ F♯ G♯ A♯
D♯ C♯ B♮

stood back to admire the results. Their book was indeed changed: not only was it repaired, it was completely transformed, aglow with joy and fantasy!

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

dolce
pp

p

412

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp
pp
p
A
cresc.
mp
mp
mp
dolce
mp

419

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p
p
p
p
mp
gliss.
A♯
A♮

426

Picc.

Fl.

p

Ob.

C.A.

B♭ Cl.

B. Cl.

Bsn.

C. Bn.

Hn. 1

f

p

Hn. 2

Hn. 3

Hn. 4

C Tpt. 1

C Tpt. 2

C Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tuba

Timp.

Vib.

p

Cgas.

S.Dr.

Hp.

gliss.

A♯

At last, in thanks and celebration, the Radish, the Shoe, and the Letters gathered

Vln. I

Vln. II

p

Vla.

p

Vc.

Cb.

432

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

E♮ F♯ G♮ A♮
D♮ C♯ B♮

together for a group portrait.

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

438

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

gliss.

pizz.

444

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.

subito p

C♯

F♮

Never had they all been so happy!

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

450

Picc.
Fl.
Ob.
C.A.
B♭ Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt. 1
C Tpt. 2
C Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tuba
Timp.
Vib.
Cgas.
S.Dr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

gliss.

arco

Andrew Perkins

Huia

for harp and wind quintet

2011

Instrumentation

Flute
Oboe
Bb Clarinet
Bassoon
French Horn
Harp

Score is transposed

Programme Notes

Huia was specially written for harpist Jess Fotinos and students of the Australian National Academy of Music in Melbourne. The work was recorded during a workshop session during 2011.

Cast as a concerto grosso, where all instruments are treated as soloists, the composition opens with an introduction followed by alternating ritornellos and episodes.

Before he died, an old Maori man who remembered the song of the now extinct Huia bird was recorded whistling its song. In *Huia*, this bird-song is used as the basis for all the melodic material from which the surrounding polyphonic strands and resultant harmonies are drawn.

Duration: 8’40”

Huia

Andrew Perkins

♩. = 52

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Harp

E♯ F♯ G♯ A♯
D♯ C♯ B♯

mp

pp

5

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Hp.

pp

p

mp

pp

mp

pp

p

9

Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
Hp.

p

ppp

p

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13

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

f

f

pp

17

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

pp

21

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

ppp

gliss.

gliss.

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

28

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

gliss.

gliss.

31

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

p

ff

gliss.

gliss.

cresc.

34

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

ff

37

G♮ D♭

G♯

p

sfp

mf

41

mp

47

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

mp

f

p

D♯

50

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

f

ff

G♯ B♭ D♮

54

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

ff

mp

f

gliss.

E♭

57

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

p

f

ff

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

mp

mp

mp

65

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

f

p

p

p

mp

f

f

p

mp

68

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

f

ff

G♮

E♮

cresc.

72

D♭

A♭

B♭

gliss.

B♮

76

p

A♮

gliss.

80

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

F♮

gliss.

A♭

cresc.

F♯

83

A♮

86

90

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

p

mp

B♮

E♭ D♮

95

f

p

mp

Con sord.

B♭ E♮ F♮ C♯

100

A♭

105

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

A♮

108

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

p

p

p

f

G♯ C♮ F♯

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

p

mf

p

p

p

p

114

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

gliss.

E♭ B♮

E♯

mp

117

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

mp

Senza sord.

120

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

p

p

p

p

123

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

mp

fp

p

mf

p

f

gliss.

fp

p

126

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

3

p

130

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

3

3

3

3

3

3

p

A♯ C♯ B♯

133

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

ff

G♮

136

E♮

gliss.

139

142

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

A♭
D♭ C♮ B♭

gliss.

f

145

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

ff

A♮

148

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Hp.

fff

Andrew Perkins

Duo Concertante

for violoncello and pianoforte

2012

Programme Notes

Duo Concertante was specially written for New Zealand cellist Tom Pierard. The composition is cast in four continuous movements. Autonomy is created between the two instruments by giving each their own musical material. This creates tension which is manipulated and maintained throughout.

The musical dialogue that opens the first movement contains the ideas that are developed in the ensuing movements.

The second movement is divided into two sections: beginning with a cello solo, motives from the first movement are deconstructed into intervallic note groups, then reconstructed into familiar but new melodic entities.

The third movement is a frenzied rondo: the main theme, a vivacious monody inspired by Indian raga music, is interspersed with strict canonic passages for piano. The final movement consists of the opening bars of the third movement transformed through augmentation. The tension between the two instruments is allowed to abate in this concluding movement, and the work ends with a note of reconciliation.

Duration: 16:00

Duo Concertante

Andrew Perkins

Largo ♩ = 52

Violoncello

Piano

mp *legato*

pp

legato

p

5

ff

9

13

ff

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17

pp f mp p ff p

21

pizz. arco

f p f p

24

Ped. Ped. Ped. Ped. Ped.

27

trem.

sf p ff f p

30

pizz.

33

36

arco

pizz.

arco

39

Ped. Ped.

42

ff

ff

45

48

51

ff

ff

53

55

57

59

61

rit.

64

♩ = 60

75

rit.

♩ = 52

♩ = 60

85

94

mf 3 *f* 3

102

p *f* *agitato* *p* *f* *p*

107

f *p* *f* *p*

110

ff ♩ = 76 ≥ *mp* *p*

Con Ped.

118

126

134

142

pizz.

pp

mf

150

(pizz.) arco

p *ppp* *p*

p *pp*

156

mp *pp*

p

Ped. ✻ Ped. ✻ Ped. ✻

162

mp

Ped. ✻ Ped. ✻

168

p *mf*

mp *p* *mf*

Ped. ✻

174

pp

pp

Ped.

179

184

pizz.

pp

p

189

3

pp

3

Con Fuoco ♩ = 138

arco

195

ff

ff

202

209

216

222

229

236

legato

242

pizz.

8va

248

arco

pizz.

(8va)

254

arco

260

265

271

277

Vla.

p *legato*

283

pizz.

f

289

arco

ff

pizz.

f

3

3

294

arco

ff

ff

300

3

3

3

305

3

311

316

322

326 ♩ = 126

p

337

p

341

345

349

pp

353

mp

p

357

mf

361

f

365

subito p

f

369

3 3

373

377

pizz.

381

385

(pizz.)

389

arco

mp

pp

393

397

f

p

f

f

pp

401

mp

f

f

mf

404

ff

408

f

ff
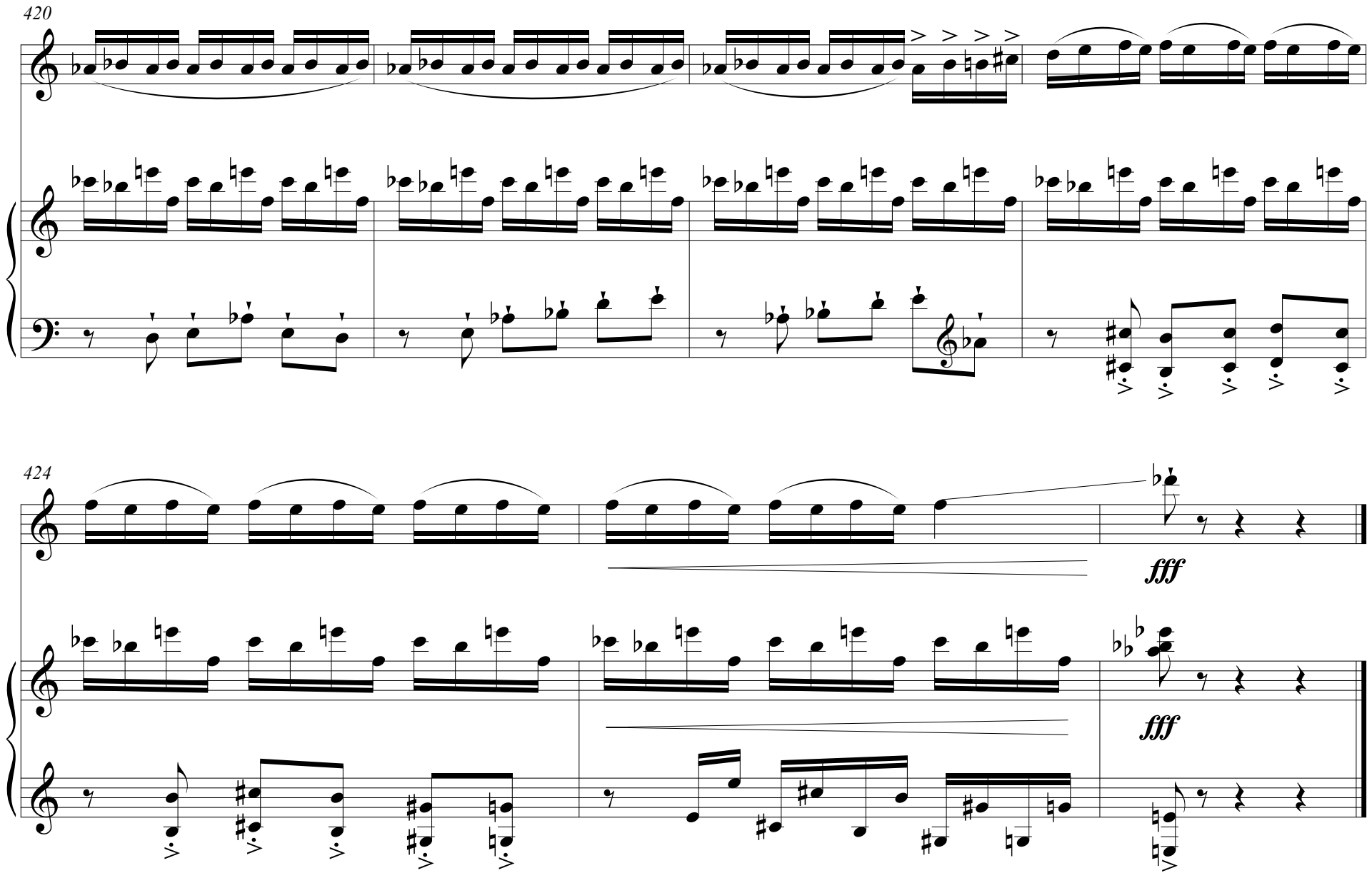
412

f

416

ff

ff


420
424
fff
fff