

ANDREW DAVID PERKINS

*Commissioned by the Grandville Calvin Christian School  
Music Department, in memory of Jeff Looman.*

# HYMN SONG

*Fantasia on "Nearer, Still Nearer"*

FOR CONCERT BAND

Grade 3



## COMMISSIONERS NOTE

*Commissioned by the Grandville Calvin Christian School  
Music Department, in memory of Jeff Looman*

Jeff was the 5th-12th Grade Band Director at Calvin Christian for 23 years, and was tragically killed in a car-bicycle accident in 2013. He left a lasting legacy as a master-teacher and valued colleague, largely because of his ability to live life to its fullest in his faith, his relationships, and in his love for music education. Jeff was known for his enthusiasm and zest for life, but he will always be remembered for his strongly-rooted faith and the deep impact he had on everyone who knew him.

Jeff was also an avid church musician as a trombone player, a church choir director, and a lover of traditional hymns which he loved singing with his family and church community. "Nearer, Still Nearer" was one of his favorites.

- Sarah Horton (Jeff's daughter), Director of Bands, Grandville Calvin Christian Schools

## PERFORMANCE NOTE

Special attention should be paid to the opening trills from the Vibraphone and Clarinets. No individual player should stick out, the overall texture should be homogenous, and shimmering.

Several Triangles are required, for a special effect in the opening of the piece. If possible, use different size/timbre for each Triangle, and space the players out left to right for maximum effect.

Percussion mallet choices should be soft and with very little contact sound. Two mallets are required for the Bass Drum and Tam-Tam. If Crotales are not available, the part can be performed on Glock. Vibraphone should not use the motor.

## BIOGRAPHICAL NOTE

Composer, conductor, & GRAMMY® nominated music educator Andrew David Perkins (b.1978) holds an advanced specialist certificate in Orchestration from the Berklee College of Music, a Master of Music degree from the University of Michigan, and a Bachelor of Fine Arts degree from Michigan State University. Finalist for The National Band Association Revelli Award, Merrill Jones Award, and The Ravel International Composition Prize, Perkins' music is regularly performed at state, national, and international contests & conferences, and at the Midwest International Band Clinic. Mr. Perkins is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Contest, and the 2021 American Prize in Wind Band Composition.

Mr. Perkins has received commissions from a number of organizations including The Royal Academy of Music London, Le Conservatoire de Limonest, The Michigan School Band and Orchestra Association, Bowling Green State University, The Flint Youth Symphony Orchestra, and his works have been performed by hundreds of ensembles around the world. His music is exclusively published through APOLLO STUDIOS Music Publishing (ASCAP) and he resides in Michigan with his family.



---

## INSTRUMENTATION

### Full Score

Flute 1  
Flute 2  
Oboe  
Bassoon  
Clarinet 1  
Clarinet 2  
Bass Clarinet  
Contra Alto Clarinet (optional)  
Alto Saxophone 1  
Alto Saxophone 2  
Tenor Saxophone  
Baritone Saxophone  
Trumpet 1  
Trumpet 2  
Horn 1  
Horn 2  
Trombone 1  
Trombone 2  
Euphonium T.C.  
Euphonium  
Tuba  
Double Bass (optional)  
Timpani/Triangle  
Wind Chimes/Orch. Chimes  
Bass Drum/Triangle  
Sus. Cymbal/Tam-Tam/Triangle  
Glock/Crotales/Triangle  
Vibraphone

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



Full Score

Commissioned by Sarah Horton for the Grandville Calvin Christian School  
Music Department, in loving memory of her father, Jeff Looman.

# HYMNSONG

ANDREW DAVID PERKINS (ASCAP)

FANTASIA ON "NEARER, STILL NEARER"

The score is for a full orchestra and includes the following parts:

- Flute 1 & 2
- Oboe
- Bassoon
- Clarinet 1 & 2
- Bass Clarinet
- Contra Alto Clarinet in Eb
- Alto Sax 1 & 2
- Tenor Sax
- Bari Sax
- Trumpet 1 & 2
- Horn 1 & 2
- Trombone 1 & 2
- Euphonium
- Tuba
- Double Bass
- Triangle
- Wind Chimes
- Bass Drum
- Sus. Cymbal
- Tam-tam
- Glock/Crotales
- Vibraphone

Tempo: Adagio (♩ = 66-72). The score features complex rhythmic patterns with frequent changes in time signature (4/4, 2/4, 4/4, 2/4, 4/4, 2/4, 4/4, 2/4). Dynamics range from *ppp* to *f*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic texture.



A Tempo  $\text{♩} = 72$

poco rall. . . . .

21  $\frac{6}{4}$   $\frac{4}{4}$   $\frac{6}{4}$   $\frac{4}{4}$  29

Fl. 1 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Fl. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Cl. 2 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

C. A. Cl. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

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

T. Sax. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Tpt. 1 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

Hn. 1 *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

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

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

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

Euph. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tba. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Db. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Tim. *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

Chim. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

B. D. *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

T.-t. Triangle To T.-t. Tam-tam *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp* *mp*

Glock. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

Vib. *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

21 22 23 24 25 26 27 28 29 30 31 32



Full Score

A Tempo  $\text{♩} = 72$

poco rall.

accel.

Piu Mosso  $\text{♩} = 80$

molto rall.

Lento  $\text{♩} = 56$

33 **6/4** **4/4** **38** **2/4** **4/4** **2/4** **4/4** Solo

Fl. 1 *f* *mp* *f* *mf* *mp* *p* *mf*

Fl. 2 *f* *mp* *f* *mf* *mp* *p*

Ob. *f* *mp* *f* *mf* *mp* *p*

Bsn. *f* *mp* *f* *mf* *mp* *p*

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

Cl. 2 *f* *mp* *f* *mf* *mp* *p*

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

C. A. Cl. *f* *mf* *mp* *mf > p* *mp*

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

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

T. Sax. *f* *mp* *f* *mf* *mp* *p*

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

Tpt. 1 *f* *mp* *mf* *mp* *p*

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

Hn. 1 *f* *mp* *f* *mf* *mp* *p*

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

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

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

Euph. *f* *mp* *f* *mf* *mp* *p*

Tba. *f* *mf* *mp* *mf > p* *mp*

Db. *f* *mf* *mp* *mf > p* *mp*

Timp. *f* *mp* *pp*

Chim. *f* *mf* *mf* *mp* *pp*

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

T.-t. *f* *mf* *mf* *mp* *pp*

Glock. *f* *mf* *mf* *mp* *pp*

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

33 34 35 36 37 38 39 40 41 42 43 44 45

HYMNSONG 011623

poco rall.      Largo  $\text{♩} = 50$       rall.      Andante  $\text{♩} = 76$

46      2/4      4/4      2/4      //      3/4 52

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

46      2/4      4/4      2/4      3/4 52

Tpt. 1

Tpt. 2

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Db.

Timp. To Tri.      Triangle

Chim.

B. D.

T.-t.

W.Ch.

Vib.

To Cym.

To Glock.

46      47      48      49      50      51      52      53      54      55      56

60

Fl. 1 *mp* *mf*

Fl. 2 *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf* *mp*

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

Cl. 2 *mp* *mf* *mp*

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

C. A. Cl. *mp* *mf*

A. Sax. 1 *mp* *mf*

A. Sax. 2 *mp* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf*

60

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

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

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

Euph. *mp* *mf*

Tba. *mp* *mf*

Db. *mp* *mf* *p*

Tri.

Chim. *mp*

B. D. *p* *mp* *mp*

T.-t. *p* *mp* *mp*

W.Ch. *mp* *mf*

Vib. *mp* *mf*

Sus. Cymbal *p* *mp*

To T.-t. *mp*

Glockenspiel *mp* *mf*

arco.

mp *mf* *p*

57 58 59 60 61 62 63 64 65 66 67



Adagio ♩ = 66-72

4/4 86

FL.1  
FL.2  
Ob.  
Bsn.  
Cl. 1  
Cl. 2  
B. Cl.  
C. A. Cl.  
A. Sax. 1  
A. Sax. 2  
T. Sax.  
Bari. Sax.

4/4 86

Tpt. 1  
Tpt. 2  
Hn. 1  
Hn. 2  
Tbn. 1  
Tbn. 2  
Euph.  
Tba.

Tri.  
W.Ch.  
B. D.  
Cym.  
Glock.  
Vib.

To Timp.  
To Chim.  
Chimes  
Crotales

rall. . . . . Maestoso J = 54

94

Fl. 1 *mf* *f* *mf*

Fl. 2 *mf* *f* *mf*

Ob. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

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

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

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

C. A. Cl. *mf* *f* *mf*

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

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

T. Sax. *mf* *f* *mf*

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

94

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

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

Hn. 1 *mf* *f* *mf*

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

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

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

Euph. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Db. *mf* *f* *mf*

Tri. *mp* *f* *mf*

Chim. *f*

B. D. *mp* *f*

Cym. *mp* *f* *To Tri.*

Glock. *mp* *f*

Vib. *f*

94 95 96 97 98 99 100 101

A Tempo ♩ = 60

102

2/4 4/4 2/4 4/4 2/4 4/4

FL.1 *mp* *p*

FL.2 *mp* *p*

Ob.

Bsn. *mp*

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *mp*

C. A. Cl. *mp*

A. Sax. 1 *mp* *p*

A. Sax. 2 *mp* *p*

T. Sax. *mp*

Bari. Sax.

102

2/4 4/4 *mp* 2/4 4/4 2/4 4/4 *p*

Tpt. 1

Tpt. 2

Hn. 1 *mp* *p*

Hn. 2 *mp* *p*

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Euph. *mp* *p*

Tba. *mp* *p*

Db. *mp* *p* pizz. arco

Timp. *mp* *p* *p*

Chim. *mp*

B. D.

T.-t. Triangle *p*

Glock. *mp*

Vib. *mp*