

ANDREW DAVID PERKINS

# Inishowen from ould

FOR CONCERT BAND

Grade 3



## PROGRAM NOTE

*For Mr. Eric Crimmins, in honor of his 30 years of excellence in music education.  
Commissioned by Eric Clauder & the Scripps Middle School Bands, Lake Orion, Michigan.*

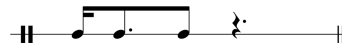
This setting of two traditional Irish folksongs includes "The Moorlough Shore," and "The Humours of Whiskey." "The Moorlough Shore" is a ballad recounting the story of a young man who praises the beauties of the countryside and the girl he has fallen in love with. She refuses his advances on the ground that she already loves a sailor, and tells him that she will wait for her true love for seven years. In sorrow, the boy leaves his childhood home and sails away, pining for the girl he loves that lives by the Moorlough Shore.

As with many folk songs, 'The Humours of Whiskey' (aka Paddy's Panacea) offers a glimpse into the cultural heritage and traditions of the Irish people. The text first appears in 'The Emerald Isle Song Book' (Dublin 1899) where it is credited to Joseph Lunn, and the tune given is 'In Ireland So Frisky'. The lyrics depict the joys and sorrows associated with this beloved beverage, with the term "humours" referring to different moods or states of mind, indicating that whiskey can both uplift and bring people down. By personifying the drink, it allows listeners to relate to the conflicting emotions often experienced when indulging in such spirits, acknowledges the joy and camaraderie that can be found in a pub setting, and alludes to the potential pitfalls and consequences of excessive drinking. With its lively tempo and spirited energy, 'The Humours of Whiskey' invites the audience to join in the merriment and embrace the rich Irish cultural heritage.

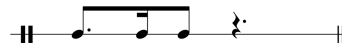
## PERFORMANCE NOTE

The most important aspect of performing the piece well is to ensure that the ensemble understands and unifies the interpretation of the dotted rhythms. There are three to be concerned with, all occurring in the 6/8 section;

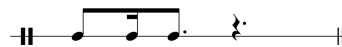
I. sixteenth / dotted eighth / eighth (m.42)



II. dotted eighth / sixteenth / eighth (m.43)



III. eighth / sixteenth / dotted eighth (m.51)



With all of these rhythms, careful attention should be paid to where the accents and slurs occur. (For a deep dive on this incredible musical style, research "The Irish Art of Liltin'g," or "dediddling," or "portaireacht bhéil" and let your mind be blown.) Here is a QR code to Tom Lenihan singing "The Humours of Whiskey" in a Dublin Pub in 1967:



Equally important are the length and style of the grace notes and mordents. Most of them should be played very briefly, quickly arriving at the ornamented pitch, with unity of style being paramount.

Percussion 1 & 3 will need to share the suspended cymbal, so consider placement. In Percussion 1, the Tenor Drum part can be played on a snare (with snares off) if the pitch is low enough, otherwise use a medium concert Tom or large field drum.

The Bodhrán in Percussion 3 should be played on a frame drum or small concert tom in the absence of an actual Bodhrán. The marching bass drum should be played parallel to the floor, with very small felt mallets like the VF MB1 or MB2.

The Tambourine in Percussion 4 should have a head, and be played held, using finger/thumb rolls on the grace notes.

## BIOGRAPHICAL NOTE

Composer, conductor, multi-instrumentalist, & 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, his music has been featured at ABA Conventions, CBNDA National and Regional Conferences, TMEA, The Midwest Clinic, The Western International Band Clinic, and at numerous all-state concerts and state conferences. 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. His concert band suite "TUEBOR" was selected as the winner of the 2023 American Bandmasters Association Sousa/Ostwald Composition Contest.

Mr. Perkins has had the pleasure of receiving commissions from a number of organizations including The Royal Academy of Music London, Le Conservatoire de Limonest, The Assembly Saxophone Quartet, The Michigan School Band and Orchestra Association, Michigan State University, The University of San Diego, Purdue University Fort Wayne, The University of South Carolina, Wright State University, Sienna Heights University, Albion College, The University of Wisconsin Stevens Point, Bowling Green State University, The Flint Youth Symphony Orchestra, and The Pegasus Wind Symphony. His music is published through APOLLO STUDIOS Music Publishing (ASCAP) and he resides in Michigan with his family.



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## INSTRUMENTATION

### Full Score

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Horn

Trombone 1

Trombone 2

Euphonium T.C.

Euphonium

Tuba

Timpani

Percussion 1 - Tenor Drum, Sus. Cymbal, Snare Drum

Percussion 2 - Bass Drum

Percussion 3 - Bodhrán, Triangle, Sus. Cym., Marching B.D., Crash Pair

Percussion 4 - Tam-tam, Wind Chimes, Tambourine, Whip

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



For Mr. Eric Crimmins, in honor of his 30 years of excellence in music education.  
Commissioned by Eric Clauder & the Scripps Middle School Bands, Lake Orion, Michigan.

Full Score

# from ould Inishowen

Traditional Irish Folk Songs, set for band by  
ANDREW DAVID PERKINS (ASCAP)

**4/4** "The Moorlough Shore"  
*Wistfully* ♩ = 66

The score is for a 4/4 piece in B-flat major, marked "Wistfully" with a tempo of 66. It features a melody for woodwinds and a rhythmic accompaniment for percussion. The woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones) play the melody with various dynamics (mf, fp, p) and include "stagger breathe" markings. The brass (Trumpets, Horns, Trombones, Euphonium, Tuba) provides harmonic support with sustained notes and dynamics (fp, p). The percussion section includes Timpani, Snare Drum, Bass Drum, Bodhrán, and Tam-tam, with dynamics ranging from mf to pp. The score is divided into six measures, with measure numbers 1 through 6 indicated at the bottom.



Picc. *mf*  
 Fl. 1 *mf*  
 Fl. 2 *mf*  
 Ob. *mf*  
 Bsn. *fp mp mf p*  
 Cl. 1 *fp mp mf p*  
 Cl. 2 *fp mp mf p*  
 B. Cl. *fp mp mf p*  
 Alto Sax. 1 *mf p*  
 Alto Sax. 2 *mf p*  
 Ten. Sax. *mp mf p*  
 Bari. Sax. *fp mp mf p*  
 Tpt. 1 *mp mf mp*  
 Tpt. 2 *mp mf mp*  
 Hn. *mf mf mp*  
 Tbn. 1 *fp mp mf mp*  
 Tbn. 2 *fp mp mf mp*  
 Euph. *fp mp mf p*  
 Tba. *fp mp mf p*  
 Timp. *fp mp mf*  
 T. D. *p mf mp*  
 B. D. *p mf*  
 Bod. *p To Tri.*  
 T.-t. *p To W.Ch.*

This musical score page covers measures 14 through 19. The orchestration includes woodwinds (Piccolo, Flutes 1 & 2, Oboe, Bassoon, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones 1 & 2, Tenor Saxophone, Baritone Saxophone), brass (Trumpets 1 & 2, Horns, Trombones 1 & 2, Euphonium, Tuba), and percussion (Timpani, Snare Drum, Bass Drum, Triangle, Wind Chimes, Suspended Cymbal, and Tambourine). The score features various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). The woodwinds and strings play melodic and harmonic lines, while the brass provides harmonic support. The percussion section includes a triangle in measure 14, a suspended cymbal in measure 17, and wind chimes in measure 17. The score concludes with a *mp* dynamic marking at the end of measure 18.

Full Score

22 More motion ♩ = 72

Picc. *mf*  
 Fl.1 *mf*  
 Fl.2 *mf*  
 Ob.  
 Bsn. *p* *fp* *mp* *mf*  
 Cl.1 *p* *mf*  
 Cl.2 *p* *mf*  
 B. Cl. *p* *fp* *mp* *mf*  
 Alto Sax.1 *mf*  
 Alto Sax.2 *p* *mp* *mf*  
 Ten. Sax. *p* *mf*  
 Bari. Sax. *p* *fp* *mp* *mf*  
 Tpt.1  
 Tpt.2  
 Hn. *p* *mp*  
 Tbn.1 *p* *fp* *mp* *mf*  
 Tbn.2 *p* *fp* *mp* *mf*  
 Euph. *p* *fp* *mp* *mf*  
 Tba. *fp* *mp* *mf*  
 Timp. *fp* *pp*  
 Tenor Drum *mf* *mp* *mf* *f* *mf* *mp*  
 Cym. *mf* *mp* *mf* *f* *mf* *mp*  
 B. D. *mf* *mp*  
 Tri. *mf* *mp*  
 W.Ch. *mf* *mp*

Picc. *p* *mf*  
 Fl.1 *mp* *p* *mf*  
 Fl.2 *mp* *p* *mf*  
 Ob. *mf*  
 Bsn. *p* *mf*  
 Cl.1 *mp* *p* *mf*  
 Cl.2 *p* *mp* *p* *mf*  
 B. Cl. *p* *mf*  
 Alto Sax.1 *mp* *p* *mp* *mf*  
 Alto Sax.2 *p* *mp* *p* *mp* *mf*  
 Ten. Sax. *mp* *p* *mp* *mf*  
 Bari. Sax. *p* *mf*  
 Tpt.1 *mp* *p* *mf*  
 Tpt.2 *mp* *mf*  
 Hn. *p* *mp* *p* *mp* *mf*  
 Tbn.1 *p* *mf*  
 Tbn.2 *p* *mf*  
 Euph. *p* *mf*  
 Tba. *p* *mf*  
 Timp. *mp*  
 T. D. *mp*  
 B. D. *mp*  
 Tri. *mp* To Sus. Cym.  
 Tamb. *p* To Tam-tam

Full Score

Slower  $\downarrow = 66$

Picc. *f* *mf*  
 Fl. 1 *f* *mf*  
 Fl. 2 *f* *mf*  
 Ob. *f*  
 Bsn. *f* *mp*  
 Cl. 1 *f* *mf*  
 Cl. 2 *f* *mf*  
 B. Cl. *f* *mp*  
 Alto Sax. 1 *f* *mf*  
 Alto Sax. 2 *f* *mp*  
 Ten. Sax. *f* *mf*  
 Bari. Sax. *f* *mp*  
 Tpt. 1 *f*  
 Tpt. 2 *f*  
 Hn. *f* *mf*  
 Tbn. 1 *f* *mp*  
 Tbn. 2 *f* *mp*  
 Euph. *f* *mp*  
 Tba. *f* *mp*  
 Timp. *f*  
 T. D. *f* *p*  
 B. D. *f* *p*  
 Sus. Cym. *p* To Tri.  
 Tam-tam *p*  
 T.-t. *p*

rall.

Picc. *p*

Fl.1 *p*

Fl.2 *p*

Ob.

Bsn. *mf* *p*

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

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

B. Cl. *mf* *p*

Alto Sax.1 *p*

Alto Sax.2 *mf* *p* *mf* *mp*

Ten. Sax. *p*

Bari. Sax. *mf* *p*

Tpt.1

Tpt.2

Hn. *p*

Tbn.1 *mf* *p*

Tbn.2 *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

Timp. *p*

T. D. *p* To S. D.

B. D.

Sus. Cym. To Tri.

T.-t. To Whip

37 38 39 40

"The Humours of Whiskey"

Litling ♩ = 76

6/8 9/8 6/8 9/8 6/8

Picc. *sfz*

Fl. 1 *sfz* second time only

Fl. 2 *sfz* *mp* second time only

Ob. *sfz* *mp* second time only

Bsn. *sfz* *mp*

Cl. 1 *sfz* second time only *mp*

Cl. 2 *sfz* *p* second time only *mp*

B. Cl. *sfz* *p* *mp*

Alto Sax. 1 *sfz* Solo *mf*

Alto Sax. 2 *sfz* *p*

Ten. Sax. *sfz* *mf* Alto Solo

Bari. Sax. *sfz* *mf*

Tpt. 1 *sfz*

Tpt. 2 *sfz*

Hn. *sfz*

Tbn. 1 *sfz*

Tbn. 2 *sfz*

Euph. *sfz*

Tba. *sfz*

Timp. *sfz*

S. D. *sfz* Snare Drum

B. D. *sfz*

Tri. *sfz* Triangle second time only *mp*

Whip *sfz* Whip To Tamb.

41 42 43 44 45 46 47 48





Full Score

9 6 59 9 6

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Ob. *mp* *mf*

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

Cl.1 *mp* *mf*

Cl.2 *mp* *mf*

B. Cl. *p* *mp*

Alto Sax.1 *mp* *mp* *sub. f* *mf*

Alto Sax.2 *mp* *mp* *sub. f* *mf*

Ten. Sax. *mp* *mp* *sub. f* *mf*

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

Tpt.1 *mp* *mp* *sub. f* *mf*

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

Hn. *mp* *mp* *sub. f* *mf*

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

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

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

Tba. *mp* *sub. f* *mf*

Timp. *mp* *f* *mf*

S. D. *mp* *fp* *mp*

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

Tri. *mp* *mf* *mp*

Tamb. *mp* *p* *fp* *mp*

57 58 59 60 61 62 63

Picc. *f* *sfz*  
 Fl.1 *f* *sfz*  
 Fl.2 *f* *sfz*  
 Ob. *mp* *sfz*  
 Bsn. *mp* *sfz*  
 Cl.1 *mp* *sfz*  
 Cl.2 *mp* *sfz*  
 B. Cl. *mp* *sfz*  
 Alto Sax.1 *f* *sfz*  
 Alto Sax.2 *mp* *sfz*  
 Ten. Sax. *mp* *sfz*  
 Bari. Sax. *mp* *sfz*  
 Tpt.1 *mf* *sfz*  
 Tpt.2 *mp* *sfz*  
 Hn. *mp* *sfz*  
 Tbn.1 *mp* *sfz*  
 Tbn.2 *mp* *sfz*  
 Euph. *mp* *sfz*  
 Tba. *mp* *sfz*  
 Timp. *mp* *sfz*  
 S. D. *mp* *sfz*  
 B. D. *mp* *sfz*  
 Tri. *mp* *sfz*  
 Tamb. *mp* *sfz*

89

674

This musical score page covers measures 71 through 77. It features a large ensemble of instruments including Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophones (1 and 2), Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horn, Trombones (1 and 2), Euphonium, Tuba, Timpani, Snare Drum, Bass Drum, Triangle, and Tambourine. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. Dynamics range from *mf* to *ff*. Performance markings include accents, slurs, and specific drum techniques like 'rim' and 'Marching Bass Drum'. There are also instructions for transitions: 'To T.D.' (Tenor Drum) and 'To M.B.D.' (Marching Bass Drum). The page includes rehearsal marks at measures 71, 72, 73, 74, 75, 76, and 77.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

T. D.

B. D.

M. B. D.

Tamb.

*mp*

*mf*

*p*

78 79 80 81 82 83 84 85

This page of the full score covers measures 86 through 93. The instrumentation includes Piccolo (Picc.), Flute 1 (Fl.1), Flute 2 (Fl.2), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl.1), Clarinet 2 (Cl.2), Bass Clarinet (B. Cl.), Alto Saxophone 1 (Alto Sax.1), Alto Saxophone 2 (Alto Sax.2), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt.1), Trumpet 2 (Tpt.2), Horn (Hn.), Trombone 1 (Tbn.1), Trombone 2 (Tbn.2), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Tom Drum (T. D.), Bass Drum (B. D.), Muffled Bass Drum (M. B. D.), and Tambourine (Tamb.).

The score is written in 4/4 time with a key signature of one flat (B-flat major). The woodwind and string parts (Picc., Fl., Ob., Bsn., Cl., B. Cl., Sax., Hn., Tbn., Euph., Tba.) generally play a melodic line with eighth-note patterns, often marked with accents and dynamic markings such as *mf* and *f*. The brass section (Tpt., Hn., Tbn., Euph., Tba.) provides harmonic support with sustained notes and some glissando effects, also marked with *mf* and *f*. The percussion section (Timp., T. D., B. D., M. B. D., Tamb.) features a consistent rhythmic pattern of eighth notes, marked with *mf*. Measure 93 concludes with a dynamic marking of *fp* and the instruction "To S. D.".



102

8

6

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets 1 and 2, Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2, Horns, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Timpani, Snare Drum, Bass Drum, Cymbals (Crash Pair), and Tambourine. The score is marked with various dynamics: *f* (forte), *sfz* (sforzando), *ff* (fortissimo), and *fp* (fortissimo piano). Performance markings include accents, slurs, and breath marks. The score is divided into measures 102 through 108, with a rehearsal mark at measure 102.

