

ANDREW DAVID PERKINS

WIGS
& GILT
TWO BAROQUE DANCES

FOR CONCERT BAND

Grade 2.5



PROGRAM NOTE

Jean-Baptiste Lully (1632–1687) was an Italian-born French composer, guitarist, violinist, and dancer who is considered a master of the French Baroque music style. He spent most of his life working in the court of Louis XIV of France and became a French subject in 1661.

Lully's music was written during the Middle Baroque period, and is known for its power and liveliness in its fast movements. The influence of his music produced a radical revolution in the style of the dances of the court itself. In the place of the slow and stately movements which had prevailed until then, he introduced lively ballets of rapid rhythm, often based on well-known dance types such as allemandes, courantes, sarabandes, and gigue.

WIGS & GILT is composed in the style of Jean-Baptiste Lully, and scored for concert band. The allemande and gigue bookend the traditional baroque dance suite, with contrasting meters and tempi.

PERFORMANCE NOTES

While the piece is a grade 2.5, several (optional) advanced parts are included for Clarinet 1 and Horn. These optional parts could be played in addition to the regular Clarinet 1 and Horn, or replacing them. Pay special attention to balance, keeping the Trumpet 2 voice balanced with the Alto, Tenor, and Horn.

The Tenor Drum could be performed on a concert snare with the snares off, or on a small single headed tom; experimentation is encouraged. The timpani part can be performed with only two drums, by playing the (few) Ab's on the Eb drum, which would be more period correct, but three drums is fine as well.

Triangle and Finger Cymbals should both be used, but if you are short on players, use the finger cymbals only.

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

Oboe

Bassoon

Advanced Clarinet 1 (optional)

Clarinet 1

Clarinet 2

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet 1

Trumpet 2

Advanced Horn (optional)

Horn

Trombone (Divisi)

Euphonium T.C.

Euphonium

Tuba

Double Bass (optional)

Timpani

Tenor Drum or Small Tom

Tambourine

Triangle or Finger Cymbals

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

WIGS & GILT

TWO BAROQUE DANCES

ANDREW DAVID PERKINS (ASCAP)

4/4 ♩ = 108

I. WIGS (ALLEMANDE)

The score is for a 4/4 piece in B-flat major, marked with a tempo of 108. It features a variety of instruments: Flute, Oboe, Bassoon, Clarinet 1 (Advanced), Clarinet 1, Clarinet 2, Bass Clarinet, Alto Sax, Tenor Sax, Baritone Sax, Trumpet 1, Trumpet 2, Horn in F (Advanced), Horn in F, Trombone, Euphonium, Tuba, Timpani, Tenor Drum, Tambourine, and Triangle/Finger Cymbals. The piece begins with a dynamic of *f* and includes a first ending marked with a '1.' in the fifth measure. The percussion parts include a steady eighth-note pattern for the Tenor Drum and Tambourine, and a simple bass line for the Triangle/Finger Cymbals.

7

Fl./Ob. *f* *p* *f*

Ob. *f* *p* *f*

Bsn. *mf* *p* *mf*

Cl. 1 (Adv) *f* *p* *f*

Cl. 1 *f* *p* *f*

Cl. 2 *f* *p* *f*

B. Cl. *mf* *p* *mf*

A. Sax. *f* *p* *f*

T. Sax. *mf* *p* *mf*

B. Sax. *mf* *p* *mf*

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

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

Hn. (Adv) *mf* *p* *f*

Hn. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Timp. *mf* *p* *mf*

T. D. *mf* *p* *mf*

Tamb. *mf* *p* *mf*

Tri./F.Cym *mf* *p* *mf*

Fl./Ob. *f*

Ob. *f*

Bsn. *mp*

Cl. 1 (Adv) *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2 *mp* *mf*

Hn. (Adv) *mf*

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

T. D. *mp*

Tamb. *mp*

Tri./F.Cym *mp*

3 14 15 16 17 18

Fl./Ob. *p* *f*

Ob. *p* *f*

Bsn. *mf* *p* *mf*

Cl. 1 (Adv.) *p* *f*

Cl. 1 *p* *f*

Cl. 2 *p* *f*

B. Cl. *mf* *p* *mf*

A. Sax. *p* *f*

T. Sax. *mf* *p* *mf*

B. Sax. *mf* *p* *mf*

Tpt. 1 *p* *f*

Tpt. 2 *p* *f*

Hn. (Adv.) *p* *f*

Hn. *mf* *p* *mf*

Tbn. *mf* *p* *mf*

Euph. *mf* *p* *mf*

Tba. *mf* *p* *mf*

Timp. *mf* *p* *mf*

T. D. *mf* *p* *mf*

Tamb. *mf* *p* *mf*

Tri./F.Cym. *mf* *p* *mf*

19 20 21 22 23

II. GILT (GIGUE)

molto rit.

6/8 ♩ = 132

Fl./Ob.
Ob.
Bsn.
Cl. 1 (Adv)
Cl. 1
Cl. 2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpt. 1
Tpt. 2
Hn. (Adv)
Hn.
Tbn.
Euph.
Tba.
Timp.
T. D.
Tamb.
Tri./F.Cym

30

Fl./Ob. *mf*

Ob. *mf*

Bsn. *mp*

Cl. 1 (Adv) *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp*

A. Sax. *mf*

T. Sax. *mp* *mf*

B. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2 *mp*

Hn. (Adv) *mf*

Hn. *mp* *mf*

Tbn. *mp*

Euph. *mp*

Tba. *mp*

Timp. *mp*

T. D. *mp*

Tamb. *mp*

Tri./F.Cym *mp*

30 31 32 33 34 35 36 37

Fl./Ob. *f* *fp* *mf* *fp*

Ob. *f* *fp* *mf* *fp*

Bsn. *mf*

Cl. 1 (Adv) *f* *fp* *mf* *fp*

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

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

B. Cl. *mf*

A. Sax. *f* *fp* *mf* *fp*

T. Sax. *mf*

B. Sax. *mf*

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

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

Hn. (Adv) *f* *fp* *mf* *fp*

Hn. *f* *fp* *mf* *fp*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Timp. *mf* *mp*

T. D. *mf* *mp*

Tamb. *mf* *fp* *mp* *fp*

Tri./F.Cym

38 39 40 41 42 43 44 45

46

Fl./Ob. *p-mf*

Ob. *p-mf*

Bsn. *p-mp*

Cl. 1 (Adv) *p-mf*

Cl. 1 *p-mf*

Cl. 2 *p-mf*

B. Cl. *p-mp*

A. Sax. *p-mf*

T. Sax. *p-mp*

B. Sax. *p-mp*

Tpt. 1 *p-mf*

Tpt. 2 *p-mp*

Hn. (Adv) *p-mf*

Hn. *p-mp*

Tbn. *p-mp*

Euph. *p-mp*

Tba. *p-mp*

Timp. *p-mp*

T. D. *p-mp*

Tamb. *p-mp*

Tri./F.Cym *p-mp*

Fl./Ob. *f*

Ob. *f*

Bsn. *f*

Cl. 1 (Adv) *f*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. (Adv) *f*

Hn. *f*

Tbn. *f* Div.

Euph. *f*

Tba. *f*

Timp. *f*

T. D. *mf*

Tamb. *mf*

Tri./F.Cym *mf*

54 55 56 57 58 59

This musical score page covers measures 60 through 65. The instruments are arranged in the following order from top to bottom: Flute/Oboe (Fl./Ob.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Adv.) (Cl. 1 (Adv)), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Adv.) (Hn. (Adv)), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Tom Drum (T. D.), Tom Drum (Tamb.), and Triangle/Cymbal (Tri./F.Cym).

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout, including *mf* (mezzo-forte), *fp* (fortissimo piano), and *f* (forte). The score is divided into measures 60, 61, 62, 63, 64, and 65, with a double bar line at the end of measure 65.

