

ANDREW DAVID PERKINS (ASCAP)

PRAYERS IN VILLEFRANCHE

FOR CONCERT BAND (2016)

FULL SCORE / 2 1 1 2 (+Bass) Alto (2), Tenor, Bari / 2 1 2 1 1 / Timp Perc (2)

DURATION: approximately 3:00

GRADE: 2.5

PRAYERS IN VILLEFRANCHE

PROGRAM NOTE

Our dear friends Helene & Arnaud live in an adorable village northwest of Lyon called Villefrance-sur-Saône. It is beyond idyllic. Natalie & I make an effort to wander its ancient streets whenever we're invited to visit. In the summer of 2016, we made our way to the cathedral de Notre Dame Des Calades, and admired its incredible beauty and stillness. To our good fortune, there was a pair of worshipers singing a gorgeous polyphonic chant, their voices reverberating through the otherwise empty church. I captured a few seconds on my phone before they finished and while I was unable to identify the original melody, it has haunted me continuously.

PRAYERS IN VILLEFRANCHE for concert band relives that sanctified moment, dislocated from time and space. It is dedicated to Helene & Arnaud Caumeil, for their incredible hospitality and friendship.

BIOGRAPHICAL NOTE

A GRAMMY nominated music educator and accomplished multi-instrumentalist, conductor, and composer, Andrew David Perkins (b.1978) holds a 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. For over a decade he has been actively arranging, composing and conducting nationally and abroad.

Born in Royal Oak, Michigan into a musical family, Perkins began composing on the piano in his early childhood. His orchestral training accelerated at the Interlochen Arts Academy, and soon thereafter he began undergraduate studies focusing on music education and composition. Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois. He especially enjoys writing music for younger musicians, on which he has focused for the past few years.

Perkins has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan, and is currently the Director of Instrumental Music and Music Technology at Fenton High School in Fenton, Michigan. He additionally serves as the Music Director and Conductor of the Fenton Community Orchestra. Mr. Perkins is a member of the American Society of Composers Authors and Publishers (ASCAP) and his music is exclusively published through APOLLO STUDIOS (ASCAP).

Andrew David Perkins currently resides in Michigan with the love of his life whom he married in 2010, and their daughter. His interests include theology, photography, cinema, vintage instruments, gear, gastronomy, and craft-brewing.

PRAYERS IN VILLEFRANCHE

Arr. ANDREW DAVID PERKINS (ASCAP)

♩ = 66 Espressivo

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

- Flute 1: Melodic line with *mp* and *mf* dynamics.
- Flute 2: Rests, then enters in the final measure.
- Oboe: Rests throughout.
- Bassoon: Rests throughout.
- Clarinet in B♭ 1: Melodic line with *mp* and *mf* dynamics.
- Clarinet in B♭ 2: Rests, then enters in the final measure.
- Bass Clarinet in B♭: Rests throughout.
- Alto Saxophone 1: Rests throughout.
- Alto Saxophone 2: Rests throughout.
- Tenor Saxophone: Rests throughout.
- Baritone Saxophone: Rests throughout.
- Trumpet in B♭ 1: Rests throughout.
- Trumpet in B♭ 2: Rests throughout.
- Horn in F: Rests throughout.
- Trombone 1 & 2: Rests throughout.
- Euphonium: Rests throughout.
- Tuba: Rests throughout.
- Timpani: Initial rhythmic pattern with notes.
- Bass Drum: Rests, with instruction "two soft mallets".
- Cymbals: Rests, with instruction "two soft mallets".
- Harp: Rests throughout.

Full Score

9 ♩ = 66 Espressivo

7 *rall.*

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

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

Ob. *mf* *f*

Bsn. *mf* *f*

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

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

B. Cl. *f*

Alto Sax. 1 *mf* *f*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1&2 *a2* *mf* *f*

Euph. *mf* *f*

Tba. *f*

Timp. *soft mallets* *mf*

B. D. *let ring* *mp*

Cym. *mp*

Hp. *mp*

The image shows a full score for a symphony orchestra. It includes staves for 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, Horns, Trombones 1 and 2, Euphonium, Tuba, Timpani, Bass Drum, Cymbals, and Harp. The score is in 3/4 time with a tempo of 66 Espressivo. It features dynamic markings such as *mp*, *mf*, and *f*, and performance instructions like *rall.*, *soft mallets*, and *let ring*. The harp part is indicated by vertical lines and includes a *mp* marking.

13 *rall.* 17 $\text{♩} = 72 \text{ Rubato}$

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

Fl. 2 *mf* *f*

Ob. *mf* *f* *mp*

Bsn. *mf* *f* *mp*

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

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

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

Alto Sax. 1 *mf* *f* *mf*

Alto Sax. 2 *mf* *f*

Ten. Sax. *mf* *f*

Bari. Sax. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *mf* *f*

Tbn. 1 & 2 *mf* *f*

Euph. *mf* *f*

Tba. *mf* *f*

Timp. *mf* *p* *mf*

B. D.

Cym.

Hp.

19 rall.

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

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

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

Bsn. *mf* *f*

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

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

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

Alto Sax. 1 *f* *mf* *f* *mf* *f*

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

Ten. Sax. *mp* *mf* *mp* *mf* *mp* *mf*

Bari. Sax.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1 & 2

Euph.

Tba.

Timp.

B. D.

Cym.

Hp.

25

25 ♩ = 66 A Tempo

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked as '♩ = 66 A Tempo'. The dynamics are indicated by *mp* (mezzo-piano) and *p* (piano). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Harp part at the bottom features a series of chords and arpeggios.

♩ = 56 Maestoso

31 *molto rall.*

The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1 and Fl. 2: Flutes, starting with *ff* dynamics.
- Ob.: Oboe, starting with *ff* dynamics.
- Bsn.: Bassoon, starting with *ff* dynamics.
- Cl. 1 and Cl. 2: Clarinets, starting with *p* dynamics.
- B. Cl.: Bass Clarinet, starting with *p* dynamics.
- Alto Sax. 1 and Alto Sax. 2: Alto Saxophones, starting with *p* dynamics.
- Ten. Sax.: Tenor Saxophone, starting with *p* dynamics.
- Bari. Sax.: Baritone Saxophone, starting with *ff* dynamics.
- Tpt. 1 and Tpt. 2: Trumpets, starting with *ff* dynamics.
- Hn.: Horns, starting with *p* dynamics.
- Tbn. 1&2: Trombones, starting with *ff* dynamics.
- Euph.: Euphonium, starting with *p* dynamics.
- Tba.: Tuba, starting with *ff* dynamics.
- Timp.: Timpani, starting with *f* dynamics.
- B. D.: Bass Drum, starting with *pp* dynamics.
- Cym.: Cymbal, starting with *pp* dynamics.
- Hp.: Harp, starting with *pp* dynamics.

The score features various dynamic markings including *p* (piano), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). It includes phrasing slurs, accents, and performance instructions such as *molto rall.* (molto ritardando). The key signature has two flats (B-flat and E-flat), and the tempo is marked as *Maestoso* with a quarter note equal to 56 beats per minute.

37 *rall.* *mp* *mf* *p* *molto rall.* $\text{♩} = 44$ Grave

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&2

Euph.

Tba.

Timp.

B. D.

Cym.

Hp.

f *pp* *mf* *pp* *mf* *pp*

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