

ANDREW DAVID PERKINS (ASCAP)

PRAYERS IN VILLEFRANCHE

(Arranged for BRASS BAND)

FULL SCORE /

Soprano Cornet in Eb
Solo, Repiano, 2nd & 3rd Cornets in Bb
Flugelhorn in Bb
Solo, 1st & 2nd Horn in Eb
Baritone Horn in Bb 1 & 2
Bass Trombone
Euphonium
Tuba in Eb & Bb
Timpani
Bass Drum
Suspended Cymbal

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 Villefranche-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 my continuously.

PRAYERS IN VILLEFRANCHE relives that sanctified moment, dislocated from time and space. It is dedicated to Helene & Arnaud Caumeil for their incredible hospitality, friendship and musicianship. Originally composed for concert band, the work has been arranged for full orchestra, string orchestra and brass band.

BIOGRAPHICAL NOTE

An ASCAP Plus Award recipient and GRAMMY nominated music educator, 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. An active composer, conductor and educator, Perkins is a regular guest clinician nationally and abroad. He especially enjoys writing music for younger musicians, on which he has focused for the past few years including commissions from the Flint Youth Symphony Orchestra, the Conservatoire de Limonest, and a variety of consortia.

Mr. Perkins spent several seasons as a marching member and conductor of the Phantom Regiment Drum & Bugle Corps from Rockford, Illinois, and has served as an adjunct professor of Film Scoring at Madonna University in Livonia, Michigan. He is currently the Director of Instrumental Music and Music Technology at Fenton High School in Fenton, Michigan, and 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).

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♩ = 66 Espressivo

mp *mf* *mp* *mf* *poco rall.*

Soprano Eb Cornet

Solo Bb Cornet

Repiano Bb Cornet

2nd Bb Cornet

3rd Bb Cornet

Bb Flugelhorn

Solo Eb Horn

1st Eb Horn

2nd Eb Horn

1st Baritone

2nd Baritone

1st Trombone

2nd Trombone

Bass Trombone

Euphonium

E♭ Tuba

B♭ Tuba

Timpani

Bass Drum

Cymbals

two soft mallets

two soft mallets

2 3 4 5 6 7 8

9 **A Tempo**

The score is written for a large ensemble. It begins with a rehearsal mark '9' and the tempo instruction 'A Tempo'. The music is in 4/4 time and features a dynamic range from *mf* to *f*. The vocal parts (Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor.) and woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass) play a melodic line with a crescendo from *mf* to *f*. The brass parts (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass) provide harmonic support, with the B. Tbn., Euph., Eb Bass, and Bb Bass parts starting with a *f* dynamic. The percussion parts (Timp., Perc. 1, Perc. 2) are marked with *mf* and *p* dynamics, with specific instructions for 'soft mallets' and 'let ring'.

10 11 12 13 14 15 16

17

♩ = 72 *Rubato*

Sop. Cor. *mf* *f* *mf* *f* *mf* *f*

Solo Cor. *mp* *mf* *mp* *mf* *f*

Rep. Cor. *mp* *f* *mp* *mf* *mp* *mf*

2nd Cor. *mp* *f* *mp* *mf* *mp* *mf*

3rd Cor. *mf* *f* *mf* *f* *mf* *f*

Flug. *mp* *f* *mf* *f* *mf* *f*

Solo Hn. *mp* *mp* *mf* *mp* *mf* *mp* *mf*

1st Hn. *mp* *f* *mp* *mf* *mp* *mf*

2nd Hn. *mp* *f* *mp* *mf* *mp* *mf*

1st Bar. *mp*

2nd Bar. *mp* *mp* *mf*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

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

E♭ Bass *mp*

B♭ Bass *mp*

Timp.

Perc. 1

Perc. 2

17 18 19 20 21 22 23 24

25

$\text{♩} = 66$ A Tempo

molto rall.

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *p mp p mp p*

2nd Cor. *mp p mp p*

3rd Cor. *p mp p mp p*

Flug. *p mp p mp p*

Solo Hn. *p mp p mp p*

1st Hn. *p mp p mp p*

2nd Hn. *p mp p mp p*

1st Bar. *p mp p mp p*

2nd Bar. *p mp p mp p*

1st Tbn. *p mp p mp p*

2nd Tbn. *p mp p mp p*

B. Tbn. *p mp p mp p*

Euph. *mp mp p mp p*

E♭ Bass

B♭ Bass

Timp.

Perc. 1 *pp*

Perc. 2 *pp*

33

♩ = 48 *Maestoso*

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp. *f*

Perc. 1 *mf*

Perc. 2 *mf*

molto rall. // = 44 Grave *molto rall.*

Sop. Cor. *mp* *mf* *p* *mp*

Solo Cor. *mp* *mf* *p* *mp*

Rep. Cor. *mp* *mf* *p* *mp*

2nd Cor. *mp* *mf* *p* *mp*

3rd Cor. *mp* *mf* *p* *mp*

Flug. *mp* *mf* *p* *mp*

Solo Hn. *p* *mp*

1st Hn. *mp* *p* *mp*

2nd Hn. *mp* *mp*

1st Bar. *mp* *p* *mp*

2nd Bar. *mp* *mp*

1st Tbn. *mp* *p* *mp*

2nd Tbn. *mp* *p* *mp*

B. Tbn. *mp* *mp*

Euph. *mp* *p* *mp*

E♭ Bass *mp* *p* *mp*

B♭ Bass *mp* *p* *mp*

Timp. *pp*

Perc. 1

Perc. 2

39 40 41 42 43 44 45

pp *mf*

