

*Commissioned by John Szczerowski and the Grand Ledge High School Wind Symphony.
For my Dad, Lawrence William Perkins, a friend to all and aficionado of fast cars.*

ANDREW DAVID PERKINS (ASCAP)

CLUTCH.

FANFARE FOR CONCERT BAND

FULL SCORE / 2 (+Picc) 2 1 (+Contra) 3 (+Bass, Contralto, Contrabass) Alto (2), Tenor, Bari
/ 3 2 3 (+Bass) 1 1 / Timp Perc (6)

DURATION: approximately 3:15

GRADE: 5



COMMISSIONERS NOTE

Supporting the creation of new music has always been something I've been extremely passionate about. New works, unique voices and emerging composers are invaluable assets to our field, pushing the boundaries of the wind ensemble and more importantly, helping to shape our culture as artists and human beings.

Andy and I met in 2017 and immediately began discussing a collaboration. Since that initial meeting, I've performed several of his works and was instantly captivated by the sonorities, and by his creative and percussive writing. When I approached him about commissioning a concert fanfare, I knew I wanted the piece to be three things: fast, loud, and technical. The result is exactly that. The timing was perfect, as he had been considering a similar project which he had already entitled CLUTCH.

Once I heard the title, I was hooked. I've enjoyed the ride, and I hope you do, too. *Buckle Up.*

-John Szczerowski, Director of Bands, Grand Ledge High School

PROGRAM NOTE

I have visceral childhood memories of going to the Belle Isle Indycar races in Detroit with my Dad. The smell of high-octane racing fuel, burning rubber, domestic beer, feeling the scorching-hot summer sun bouncing off the asphalt. The pitch-bending sounds of the Formula One cars screaming past us at insane speeds, the roar of the crowd at the checkered flag. Wildly dangerous, every boundary being tested, all for a chance at the winner's circle.

This competitive spirit inspired me to write a fanfare that pushes the boundaries of tempo, range, & technical demand, and gives the conductor, performers, and listener a nice adrenaline rush too. I also wanted to push myself to write the most exciting, wildly chaotic music that I could imagine.

Fast. Loud. And a little bit reckless.

BIOGRAPHICAL NOTE

Conductor, composer, two-time ASCAP Plus Award recipient & GRAMMY® nominated music educator 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. Nominated for The National Band Association Revelli Award & Merrill Jones Award, The American Prize (Professional Composition Division) and the Ravel International Composition Prize, Perkins' music has been performed by musicians from the Royal College of Music, London, Michigan State University, Bowling Green State University, The Interlochen World Youth Wind Symphony, Western Michigan University, Drexel University, Florida Central University, and more. A regular guest clinician nationally and abroad, he especially enjoys writing music for developing musicians, and is the winner of the 2018 National Band Association/Alfred Publishing Young Band Composition Award.

Mr. 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 & Andrew G. Schmidt Middle 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 Music Publishing.

Perkins' mentors include W. Dennis Fralick, Timothy Lentz, Larry Livingston, John T. Madden, John Whitwell, Jonathan Reed, Colleen Conway, & Eric Gould. He resides in Michigan with the love of his life whom he married in 2010, and their daughters.

PERFORMANCE NOTES

The performance tempo of 188 BPM is critical, even at the expense of ensemble clarity and technical execution. Every effort should be made to perform the piece at the indicated tempo.

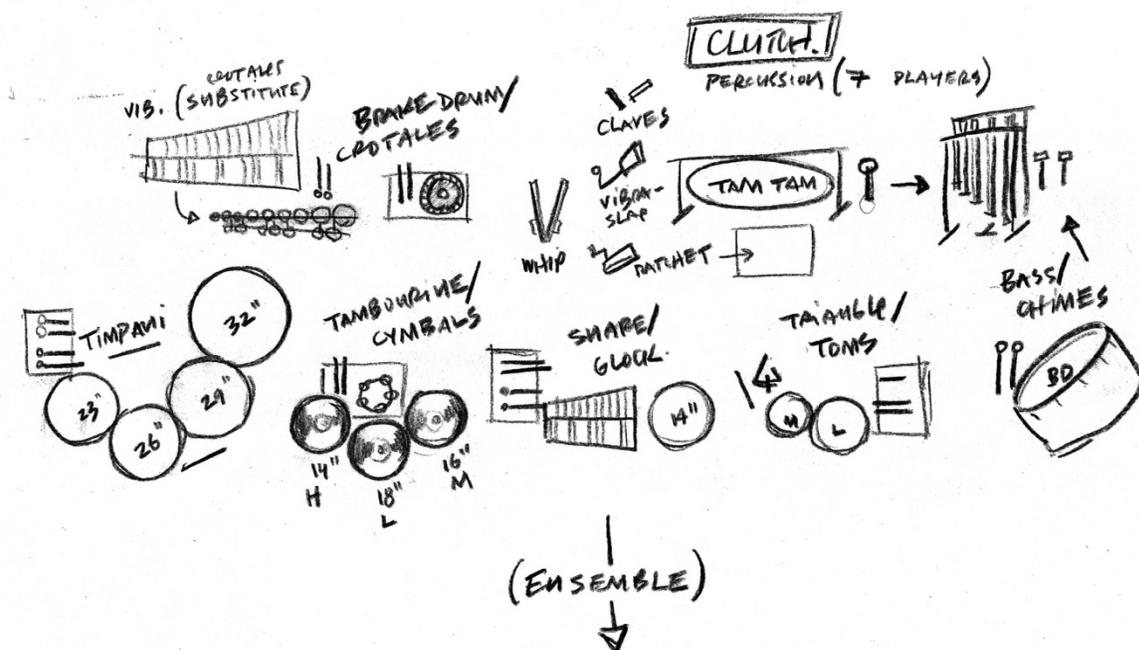
There are numerous *fffz* accented articulations, and many *fp* crescendi, all of which should be performed with extreme dynamic contrast. Because the texture is incredibly dense throughout, attention to these dynamic indications will help create sonic space for all voices to work together. There are some indications of decrescendi to *n* (niente) that should evaporate into silence.

Horns and Altos have several "rips" throughout the piece, encourage the players to bring these lines out and play above the ensemble. All special effects (falls, rips, glissandi, growls, flutters, trills, etc.) should also be highlighted.

Special attention and consideration should be given to percussion mallet/stick selection, particularly for the metallic instruments like brake drum, crotales, etc. The percussion section should have an aggressive, bright, articulate sound overall. Vibraphone (with hard mallets) can be substituted for Crotales, if absolutely necessary.

The three cymbals should have distinct pitches/timbres, and the largest should be used in the center for swells/crescendi. (See the diagram below) Mounting the Tambourine or setting it on a trap table behind the cymbals is probably best.

The Bass Drum and Tam-Tam parts will share the Chimes instrument, and should be placed in proximity to each other. A suggested percussion section setup:



INSTRUMENTATION

Full Score

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
Bassoon
Contra Bassoon (opt.)
Clarinet 1
Clarinet 2
Clarinet 3
Bass Clarinet
Contralto Clarinet in Eb (opt.)
Contrabass Clarinet in Bb (opt.)
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet 1
Trumpet 2
Trumpet 3
Horn 1
Horn 2
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Euphonium T.C.
Euphonium
Tuba
Timpani
Snare Drum/Orchestral Bells
Triangle/Toms
Bass Drum/Chimes
Brake Drum/Crotales
Tambourine/Cymbals (3 Suspended)
Whip/Claves/Ratchet/Tam Tam/Vibraslap

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

Full Score

CLUTCH.

ANDREW DAVID PERKINS (ASCAP)

(BUCKLE UP) ♩ = 188

4/4 3/4 4/4 3/4 4/4 5 3/4 4/4

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon

(Opt.) Contrabassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet in B \flat

(Opt.) Contralto Clarinet in E \flat

(Opt.) Contrabass Clarinet in B \flat

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Euphonium

Tuba

Timpani

Snare Drum/Orch. Bells

Triangle

Bass Drum/Chimes

Brake Drum/Crotales

Whip/Claves/Ratchet Tam-Tam/Vibraslap

Tambourine

3 Sus. Cymbals

ff

sfz

fp

mf

(Rip up fast)

Hard Mallets

(Rim Shot)

Triangle

To Toms

Tom-toms w/sticks

To Tri.

Heavy, Articulate Mallets

Hard Plastic or Metal Mallets

Whip

To Claves.

Claves

Played with Stick, Mounted or on Trap

Played with Sticks

Full Score

4/4 3/4 4/4 9 3/4 4/4 3/4 4/4

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Co. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.

4/4 3/4 4/4 9 3/4 4/4 3/4 4/4

Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
S. D.
Tom-t.
B. D.
Br. D.
Civ.
Tamb.
Cym.

Triangle

Full Score

This page of a musical score, titled "Full Score", covers measures 13 through 18. The score is arranged in a standard orchestral layout with multiple staves for each instrument family. The woodwind section includes Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Contrabassoon (Cbsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Cor Anglais (Co. Cl.), and Contrabass Clarinet (Cb. Cl.). The saxophone section includes Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Barl. Sax.). The brass section includes Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Triangle (Tri.), Bass Drum (B. D.), Bass Drum with Cymbal (Br. D.), Cymbal (Civ.), Tom-tom (Tamb.), and Cymbal (Cym.). The score features complex rhythmic patterns with frequent changes in time signature: 4/4, 3/4, and 4/4. Dynamic markings such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *fp* (forzando) are used throughout. A rehearsal mark "13" is placed in a box at the beginning of measure 13. The page number "3" is located at the bottom left corner.

Full Score

This musical score is for a full orchestra, spanning measures 19 to 24. The score is divided into two systems, with the first system ending at measure 21 and the second system beginning at measure 21. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Contrabassoon (Cbsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Cor Anglais (Co. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), Triangle (Tri.), Bass Drum (B. D.), Bass Drum (Br. D.), Cymbal (Cym.), and Tambourine (Tamb.).

The score features complex rhythmic patterns, including 7/8 and 9/8 time signatures, and dynamic markings such as *f*, *mf*, *ff*, *fp*, and *sffz*. Performance instructions include "(Rip up fast)" and "To Tom-t." and "To Vibraslap". The score is marked with measure numbers 19, 20, 21, 22, 23, and 24.

4/4 **9** 27

Picc. *ff*

Fl. 1 *ff* *mf*

Fl. 2 *ff* *mf*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *sfz* *f* *ff*

Cbsn. *sfz* *f* *ff*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

B. Cl. *ff*

Ca. Cl. *sfz* *f* *ff*

Cb. Cl. *sfz* *f* *ff*

A. Sax. 1 *fffz* *f* *ff* *mf*

A. Sax. 2 *fffz* *f* *ff* *mf*

T. Sax. *sfz* *f* *ff* *mf*

Bari. Sax. *sfz* *f* *ff* *mf*

Tpt. 1 *fffz* *f* *ff* *mf* Flutter tongue growl

Tpt. 2 *fffz* *f* *ff* *mf* Flutter tongue growl

Tpt. 3 *fffz* *f* *ff* *mf* Flutter tongue growl

Hn. 1 *fffz* *f* *ff* *mf* Flutter tongue growl

Hn. 2 *fffz* *f* *ff* *mf* Flutter tongue growl

Tbn. 1 *f* *ff* *mf* Flutter tongue growl

Tbn. 2 *f* *ff* *mf* Flutter tongue growl

Tbn. 3 *f* *ff* *mf* Flutter tongue growl

B. Tbn. *f* *ff* *mf*

Euph. *sfz* *f* *ff*

Tba. *sfz* *f* *ff*

Timp. *sfz* *f* *ff*

S. D. *mf* *ff* *f*

Tri. *mf* Tom-toms

B. D. *mf*

Br. D. *f* *ff*

Civ. *f* *ff* *mf* Vibraslap

Tamb. *mf*

Cym. *mf*

25 26 27 28

Full Score

31

Picc. *f* 12:3 12:3 *f* 7:2 7:2 7:2 *ff*

Fl. 1 *f* 12:3 12:3 *f* 7:2 7:2 7:2 *ff*

Fl. 2 *f* 12:3 12:3 *f* 7:2 *ff*

Ob. 1 *f* 12:6 *f* 7:2 *ff*

Ob. 2 *f* 12:6 *f* 7:2 *ff*

Bsn. *f* 2:3 2:3 2:3 *f* *ff*

Cbsn. *f* *ff*

Cl. 1 *f* 8:3 8:3 *f*

Cl. 2 *f* 8:3 8:3 *f*

Cl. 3 *f* 2:3 2:3 2:3 8:3 8:3 *f*

B. Cl. *f* *f*

Co. Cl. *f* *f*

Cb. Cl. *f* *f*

A. Sax. 1 *f* Bend down *mf* 7:2 *f*

A. Sax. 2 *f* *mf* 7:2 *f*

T. Sax. *f* 2:3 2:3 2:3 *f* *ff* *f*

Bari. Sax. *f* *f* *ff*

31

Tpt. 1 *f* 2:3 2:3 2:3 *f* 12:4 *ff*

Tpt. 2 *f* 2:3 2:3 2:3 *f* 12:4 *ff*

Tpt. 3 *f* 2:3 2:3 2:3 *f* 12:4 *ff*

Hn. 1 *ff* *f* *ff*

Hn. 2 *ff* *f* *ff*

Tbn. 1 *ff* *f* *ff* *f*

Tbn. 2 *ff* *f* *ff*

Tbn. 3 *ff* *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff* *f*

Tba. *f* *ff*

Timp. *f* *ff* *f*

S. D. *f* *ff* *mf*

Tom-t. *f* R L R L R L R R L R *ff* To Tri. Triangle

B. D. *f* *f* *ff*

Br.D. *f* *f* *f*

Clv. *f* To Ratchet Ratchet To Clv. Claves

Tamb. *f* *f*

Cym. *f* *ff*

29 30 31 32

Full Score

2/4 ³⁵ 12/8 3/4 12/8 3/4

Picc. *f* *ff* *f* *f* *f*

Fl. 1 *f* *ff* *f* *f* *f*

Fl. 2 *f* *ff* *f* *f* *f*

Ob. 1 *f* *f* *fp* *f* *f*

Ob. 2 *f* *f* *f* *f* *f*

Bsn. *f* *f* *f* *f* *f*

Cbsn. *f* *f* *f* *f* *f*

Cl. 1 *f* *fp* *ff* *f* *f*

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

Cl. 3 *f* *f* *f* *f* *f*

B. Cl. *f* *fp* *ff* *f* *f*

Ca. Cl. *f* *fp* *ff* *f* *f*

Cb. Cl. *f* *fp* *ff* *f* *f*

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

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

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

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

Tpt. 1 *ffp* *ff* *f* *f* *f*

Tpt. 2 *ffp* *ff* *f* *f* *f*

Tpt. 3 *ffp* *ff* *f* *f* *f*

Hn. 1 *ffp* *ff* *fp* *ff* *f*

Hn. 2 *ffp* *ff* *fp* *ff* *f*

Tbn. 1 *ffp* *ff* *fp* *ff* *f*

Tbn. 2 *f* *ffp* *ff* *fp* *ff*

Tbn. 3 *f* *ffp* *ff* *fp* *ff*

B. Tbn. *f* *ffp* *ff* *fp* *ff*

Euph. *f* *ffp* *ff* *fp* *ff*

Tba. *f* *ffp* *ff* *fp* *ff*

Timp. *f* *ff* *f* *f* *f*

S. D. *f* *ff* *f* *f* *f*

Tri. *f* *ff* *f* *f* *f*

B. D. *f* *fff* *f* *f* *f*

Br. D. *f* *fff* *f* *f* *f*

Clv. *f* *fff* *f* *f* *f*

Tamb. *f* *fff* *f* *f* *f*

Cym. *f* *fff* *f* *f* *f*

Center of the drum

To Tom-1.

Tom-toms

To Whip

Whip

Coin bell to edge

Sticks

To Clv.

33 34 35 36 37 38

Full Score

3/4 12/8 3/4 12/8 3/4 2/4

Picc. *mf* *f* *ff*

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

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

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bsn. *f* *ff*

Cbsn. *ff*

Cl. 1 *f* *ff*

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

Cl. 3 *mf* *f* *ff*

B. Cl. *f* *ff*

Co. Cl. *ff*

Cb. Cl. *ff*

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

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

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

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

3/4 12/8 3/4 12/8 3/4 2/4

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

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

Tpt. 3 *mf* *f* *ff*

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Tbn. 1 *fp* *ff*

Tbn. 2 *f* *fp* *ff*

Tbn. 3 *f* *fp* *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *mf* *f* *mp* *ff*

S. D. *mf* *f* *ff*

Tom-t. *mf* *f* *ff*

B. D. *mf* *f* *ffp* *ff*

Br. D. *mf* *f* *ff*

Whip *Claves* *To T.-t.* *Tam-tam* *mp* *ff*

Tamb. *ff*

Cym. *mf* *f* *mf* *ff*

39 40 41 42 43

To Orch. Bells

To Crotales

Tam-tam

Full Score

44

2/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Picc. *mf* *f*

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

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

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Bsn. *mf*

Cbsn. *mf*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *mp*

B. Cl. *mf*

Ca. Cl. *mf*

Cb. Cl. *mf*

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

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

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

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

44

2/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

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

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

Tpt. 3 *fp* *f* *p* *p*

Hn. 1 *f* *p* *p*

Hn. 2 *f* *p* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tbn. 3 *ff* *p*

B. Tbn. *ff* *p*

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

Tba. *mf* *f* *p* *p*

Timp. *mf*

S. D. *mf*

Orchestral Bells Hard Plastic or Metal Mallets

To Tri. Triangle

B. D. *fff* To Chim. Chimes

Br. D. *mf* Crotales, Hard Plastic or Metal Mallets

T.-t.

Tamb.

Cym. *mf* *f*

44 45 46 47 48 49 50

Full Score

4/4 3/4 4/4 53 3/4 4/4 3/4 4/4 3/4

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Bsn. *mf*

Cbsn. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *f* *p* *mf*

B. Cl. *mf*

Co. Cl. *mf*

Cb. Cl. *mf*

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

A. Sax. 2 *mp*

T. Sax. *mf*

Bari. Sax. *mf*

4/4 3/4 4/4 53 3/4 4/4 3/4 4/4 3/4

Tpt. 1 *f* *ffp* *ff*

Tpt. 2 *f* *ffp* *ff*

Tpt. 3 *f* *mf* *f* *ffp* *ff*

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

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

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

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

Tbn. 3 *f* *p*

B. Tbn. *mf*

Euph. *f* *p* *mf*

Tba. *mf*

Timp. *p* *mf*

Orch. Bells *mf*

Tri.

Chim. *f* Hard Mallets To Bass Drum

Crot. To Brake Drum

T.-t. *p* *mf*

Tamb.

Cym. *mf* *fp* *mf*

51 52 53 54 55 56 57

61

3/4 4/4 3/4 4/4 3/4 4/4 3/4 4/4

Picc. *f* *ff* *mf* *f* *mp* *mf* *f*

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

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

Ob. 1 *f* *ff* *mf* *f* *mp* *mf* *f*

Ob. 2 *f* *ff* *mf* *f* *mp* *mf* *f*

Bsn. *f* *ff* *f*

Cbsn. *f* *ff* *f*

Cl. 1 *f* *ff* *f*

Cl. 2 *f* *ff* *f*

Cl. 3 *f* *ff* *f*

B. Cl. *f* *ff* *f*

Co. Cl. *f* *ff* *f*

Cb. Cl. *f* *ff* *f*

A. Sax. 1 *f* *ff* *f*

A. Sax. 2 *f* *ff* *f*

T. Sax. *f* *ff* *f*

Bari. Sax. *f* *ff* *f*

3/4 4/4 3/4 4/4 3/4 4/4

Tpt. 1 *mf* *f* *ff* *mf* *f* *mp* *mf*

Tpt. 2 *mf* *f* *ff* *mf* *f* *mp* *mf*

Tpt. 3 *mf* *f* *ff* *mf* *f* *mp* *mf*

Hn. 1 *f* *ff* *f*

Hn. 2 *f* *ff* *f*

Tbn. 1 *f* *ff* *mf* *f* *mp* *mf* *f* *mp*

Tbn. 2 *f* *ff* *mf* *f* *mp* *mf* *f* *mp*

Tbn. 3 *f* *ff* *mf* *f* *mp* *mf* *f* *mp*

B. Tbn. *f* *ff* *f*

Euph. *f* *ff* *f*

Tba. *f* *ff* *f*

Timp. *p* *mf*

Orch. Bells *f*

Tri. *mf* *ff*

Chim. Bass Drum *f* *ff*

Crot. Brake Drum *f* *ff*

T.-t. *ff*

Tamb. *mf*

Cym. *mf* *f* *ff*

58 59 60 61 62 63 64

Full Score

69

4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 6/8

Picc. *mp* *mf* *f* *mp* *mf* *f* *f*

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

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

Ob. 1 *mp* *mf* *f* *mp* *mf* *f* *f*

Ob. 2 *mp* *mf* *f* *mp* *mf* *f* *f*

Bsn. *ff* *f*

Cbsn. *ff* *f*

Cl. 1 *ff* *f*

Cl. 2 *ff* *f*

Cl. 3 *ff* *f*

B. Cl. *ff* *f*

Ca. Cl. *ff* *f*

Cb. Cl. *ff* *f*

A. Sax. 1 *ff* *f*

A. Sax. 2 *ff* *f*

T. Sax. *ff* *f*

Bari. Sax. *ff* *f*

4/4 3/4 4/4 3/4 4/4 3/4 4/4 3/4 6/8

Tpt. 1 *f* *mp* *mf* *fp* *ff* *f*

Tpt. 2 *f* *mp* *mf* *fp* *ff* *f*

Tpt. 3 *f* *mp* *mf* *fp* *ff* *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Tbn. 1 *mf* *f* *mp* *fp* *ff* *f*

Tbn. 2 *mf* *f* *mp* *fp* *ff* *f*

Tbn. 3 *mf* *f* *mp* *fp* *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

Orch. Bells

Tri. *ff* *f*

B. D. *mp* *f*

Br. D. *ff*

T.-t. *ff*

Tamb. *ff*

Cym. *mf* *f* *ff* *mp* *f*

65 66 67 68 69 70 71 72

To Tom-t. To Tri.

CLUTCH. 061919

76

6/8 2/3 4/4 3/4 4/4 3/4 4/4

Picc. *mf* 7:3 *f* *mf* 7 *f*

Fl. 1 *mf* 7:3 *f* *mf* 7 *f*

Fl. 2 *mf* 7:3 *f* *mf* 7 *f*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *ff*

Cbsn. *ff*

Cl. 1 *mf* 7:3 *f*

Cl. 2 *mf* 7:3 *f*

Cl. 3 *mf* 7:3 *f*

B. Cl. *ff*

Ca. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1 *ff* (Rip up fast) *sfz* (Rip up fast)

A. Sax. 2 *ff* *sfz* (Rip up fast)

T. Sax. *ff* *sfz* (Rip up fast)

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff* *sfz* (Rip up fast)

Hn. 2 *ff* *sfz* (Rip up fast)

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *mf* *ff*

Orch. Bells *ff* To S. D.

Tom-t. *ff* Triangle *f* To Tom-t.

B. D. *mp* *ff*

Br.D. *ff*

T.-t. *mp* To Vibraslap *ff*

Tamb. *ff*

Cym. *mp* *f* *ff*

73 74 75 76 77 78 79

Full Score

4/4 9/8 82

Picc. *mf* *ff*

Fl. 1 *mf* *ff*

Fl. 2 *mf* *ff*

Ob. 1 *f* *mf* *ff*

Ob. 2 *f* *mf* *ff*

Bsn. *f* *mf* *ff*

Cbsn. *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *mf* *ff*

Cl. 3 *f* *mf* *ff*

B. Cl. *mf* *ff*

Co. Cl. *mf* *ff*

Cb. Cl. *mf* *ff*

A. Sax. 1 *fff* *f* *ff*

A. Sax. 2 *fff* *f* *ff*

T. Sax. *fff* *f* *ff*

Bari. Sax. *mf* *ff*

Tpt. 1 *fff* *f* *fff*

Tpt. 2 *fff* *f* *fff*

Tpt. 3 *fff* *f* *fff*

Hn. 1 *fff* *f* *ff*

Hn. 2 *fff* *f* *ff*

Tbn. 1 *fff* *f* *ff* "Doppler Effect" engine noises, like you did in sixth grade band class

Tbn. 2 *fff* *f* *ff* "Doppler Effect" engine noises, like you did in sixth grade band class

Tbn. 3 *fff* *f* *ff* "Doppler Effect" engine noises, like you did in sixth grade band class

B. Tbn. *fff* *f* *ff* "Doppler Effect" engine noises, like you did in sixth grade band class

Euph. *fff* *f* *ff*

Tba. *fff* *f* *ff*

Orch. Bells *fp* Snare Drum *mf* *f* *ff*

Tri. Tom-toms *mf* *f* *ff*

B. D. *mf* *ff* *mf* *f* *ff*

Br. D. *f* *ff* *mf* *f* *ff*

T.-t. *f* *mf* *f* *ff*

Tamb. *mf* *f* *ff*

Cym. *mf* *ff* *f* *ff*

80 81 82 83 84 85

86 2/4 90 12/8 3/4 12/8 3/4

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn.
 Cbsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Co. Cl.
 Cb. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bari. Sax.

86 2/4 90 12/8 3/4 12/8 3/4

Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Euph.
 Tba.

86 2/4 90 12/8 3/4 12/8 3/4

Temp.
 S. D.
 Tom-t.
 B. D.
 Br. D.
 T.-t.
 Tamb.
 Cym.

Full Score

3/4 12/8 3/4 12/8 3/4 4/4

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Bsn. Cbsn. Cl. 1 Cl. 2 Cl. 3 B. Cl. Co. Cl. Cb. Cl. A. Sax. 1 A. Sax. 2 T. Sax. Bari. Sax.

3/4 12/8 3/4 12/8 3/4 4/4

Tpt. 1 Tpt. 2 Tpt. 3 Hn. 1 Hn. 2 Tbn. 1 Tbn. 2 Tbn. 3 B. Tbn. Euph. Tba.

Timp. S. D. Tam-t. B. D. Br.D. Whip Tamb. Cym.

mf f mp ff

To Orch. Bells

Orchestral Bells

To Crot.

To Crotales

To T.-t.

Tam-tam

mf ff

94 95 96 97 98

4/4 99 103

Picc. *mf*

Fl. 1 *mf*

Fl. 2

Ob. 1 *mf* *mp* *mf*

Ob. 2 *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Cbsn.

Cl. 1 *mf*

Cl. 2 *mp* *mf*

Cl. 3 *mp* *mf*

B. Cl.

Ca. Cl.

Cb. Cl.

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

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

T. Sax.

Bari. Sax.

4/4 99 103

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

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

Tpt. 3 *f* *mf*

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

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

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

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

Tbn. 3 *ff* *mf* *mp* *mf*

B. Tbn. *ff* *mf*

Euph.

Tba.

Timp. *ff*

Orch. Bells *mf*

Tom-t. *ff*

B. D. *ff*

Crot. *mf*

T.-t. To Chim. Chimes *mf*

Tamb.

Cym.

99 100 101 102 103 104 105

mp *f* *mp*

Full Score

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Bsn.
Cbsn.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Ca. Cl.
Cb. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn.
Euph.
Tba.
Timp.
Orch. Bells
Tom-t.
B. D.
Crot.
Chim.
Tamb.
Cym.

106 *f* 107 108 109 *mp* 110 *f* 111 112 *mp* 113

114

Picc. *mp* *f* *mp* *mp* *f* *mp* *mp*

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

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

Ob. 1 *mf* *f* *mf* *f*

Ob. 2 *mf* *f* *mf* *f*

Bsn. *mf* *f* *mf* *f*

Cbsn. *f*

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

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

Cl. 3 *mf* *f* *mp* *mf* *f* *mp* *mf* *f* *mp*

B. Cl. *f*

Ca. Cl. *f*

Cb. Cl. *f*

A. Sax. 1 *mp* *f*

A. Sax. 2 *mp* *f*

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

Bari. Sax. *f*

114

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

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

Tpt. 3 *mf* *ff* *f* *mf* *ff* *f*

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

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

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

Tbn. 3 *mf* *ff* *f* *mf* *ff* *f*

B. Tbn. *f*

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

Tba. *f*

Timp. *ff*

Orch. Bells *ff*

Tom-t. *ff*

B. D. *ff*

Crot. *ff*

Chim. *am-tam*

Tamb. *ff*

Cym. *f*

114 *f* 115 116 *mp* 117 *f* 118 119 *mp* 120

Full Score

Picc. *f* *mp* *mp* *f* *mp* *mf* *p*
 Fl. 1 *f* *mp* *mp* *f* *mp* *mf* *p*
 Fl. 2 *f* *mp* *mp* *f* *mp* *mf* *p*
 Ob. 1 *ff* *mp*
 Ob. 2 *ff* *mp*
 Bsn. *ff* *mp*
 Cbsn. *ff* *mp*
 Cl. 1 *mf* *f* *mp* *mf* *f* *mp* *mp* *mf* *p*
 Cl. 2 *mf* *f* *mp* *mf* *f* *mp* *mp* *mf* *p*
 Cl. 3 *mf* *f* *mp* *mf* *f* *mp* *mp* *mf* *p*
 B. Cl. *ff* *mp*
 Ca. Cl. *ff* *mp*
 Cb. Cl. *ff* *mp*
 A. Sax. 1 *ff* *mp*
 A. Sax. 2 *ff* *mp*
 T. Sax. *ff* *mp*
 Bari. Sax. *ff* *mp*
 Tpt. 1 *ff* *mp* *p*
 Tpt. 2 *ff* *mp* *p*
 Tpt. 3 *ff* *mp* *p*
 Hn. 1 *ff* *mf* *p*
 Hn. 2 *ff* *mf* *p*
 Tbn. 1 *ff* *mp* *p*
 Tbn. 2 *ff* *mp* *p*
 Tbn. 3 *ff* *mp* *p*
 B. Tbn. *ff* *mp* *p*
 Euph. *ff* *mp* *p*
 Tba. *ff* *mp* *p*
 Timp. *f* *mp* *p*
 Orch. Bells *f* *mp* *p*
 Tom-t. *ff*
 B. D. *ff* *mp* *p*
 Croc. *f* *mp* *p*
 T.-t. *ff* *Let ring*
 Tamb. *ff*
 Cym. *f* *mp*

3/4 127

Picc. -

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

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

Ob. 1 -

Ob. 2 -

Bsn. *mf*

Cbsn. -

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

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

Cl. 3 -

B. Cl. -

Co. Cl. -

Cb. Cl. -

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

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

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

Bari. Sax. *mf*

3/4 127

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *ff* *mf*

Tbn. 2 *ff*

Tbn. 3 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *f*

Orch. Bells *mp* *ffp* Snare Drum

Tom-t. -

B. D. *f*

Crot. *mp*

T.-t. -

Tamb. -

Cym. *f*

To S. D.

To Br.D.

Full Score

135

Picc. *f* 3

Fl. 1 *f* 3

Fl. 2 *f* 3

Ob. 1 *f* 3

Ob. 2 *f* 3

Bsn. *mf* *f*

Cbsn.

Cl. 1 *f* 7:3

Cl. 2

Cl. 3

B. Cl.

Co. Cl.

Cb. Cl.

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

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

T. Sax. *mf* *mf*

Bari. Sax. *mf* *f*

135

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn.

Euph. *mf* *f*

Tba.

Timp. *f*

S. D. *ppp* *f*

Tom-t. *f*

B. D. *ppp* *f*

Crot. *f*

T.-t. *mp* *f*

Tamb.

Cym. *mp* *f*

Brake Drum *f*

135 136 137 138 139 140 141 142

4/4

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn.
 Cbsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 Co. Cl.
 Cb. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 B. Tbn.
 Euph.
 Tba.
 Timp.
 S. D.
 Tom-t.
 B. D.
 Br. D.
 T.-t.
 Tamb.
 Cym.

143 *ff* 144 145 146 147 *ff*

Picc. *ff* *fff*

Fl. 1 *ff* *fff*

Fl. 2 *ff* *fff*

Ob. 1 *ff* *fff*

Ob. 2 *ff* *fff*

Bsn. *ff* *fff*

Cbsn. *ff* *fff*

Cl. 1 *ff* *fff*

Cl. 2 *ff* *fff*

Cl. 3 *ff* *fff*

B. Cl. *ff* *fff*

C. A. Cl. *ff* *fff*

Cb. Cl. *ff* *fff*

A. Sax. 1 *ff* *fff*

A. Sax. 2 *ff* *fff*

T. Sax. *ff* *fff*

Bari. Sax. *ff* *fff*

Tpt. 1 *ff* *fff*

Tpt. 2 *ff* *fff*

Tpt. 3 *ff* *fff*

Hn. 1 *ff* *fff*

Hn. 2 *ff* *fff*

Tbn. 1 *ff* *fff*

Tbn. 2 *ff* *fff*

Tbn. 3 *ff* *fff*

B. Tbn. *ff* *fff*

Euph. *ff* *fff*

Tba. *ff* *fff*

Timp. *ffp* *fff*

S. D. *ff*

Tom-f. *ff*

B. D. *ff*

Br.D. *ff*

Tamb. *ff*

Cym. *ff*

T.-t. *ff*

Please visit www.andrewdavidperkins.com for additional works for Wind Band:

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