

*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



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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.

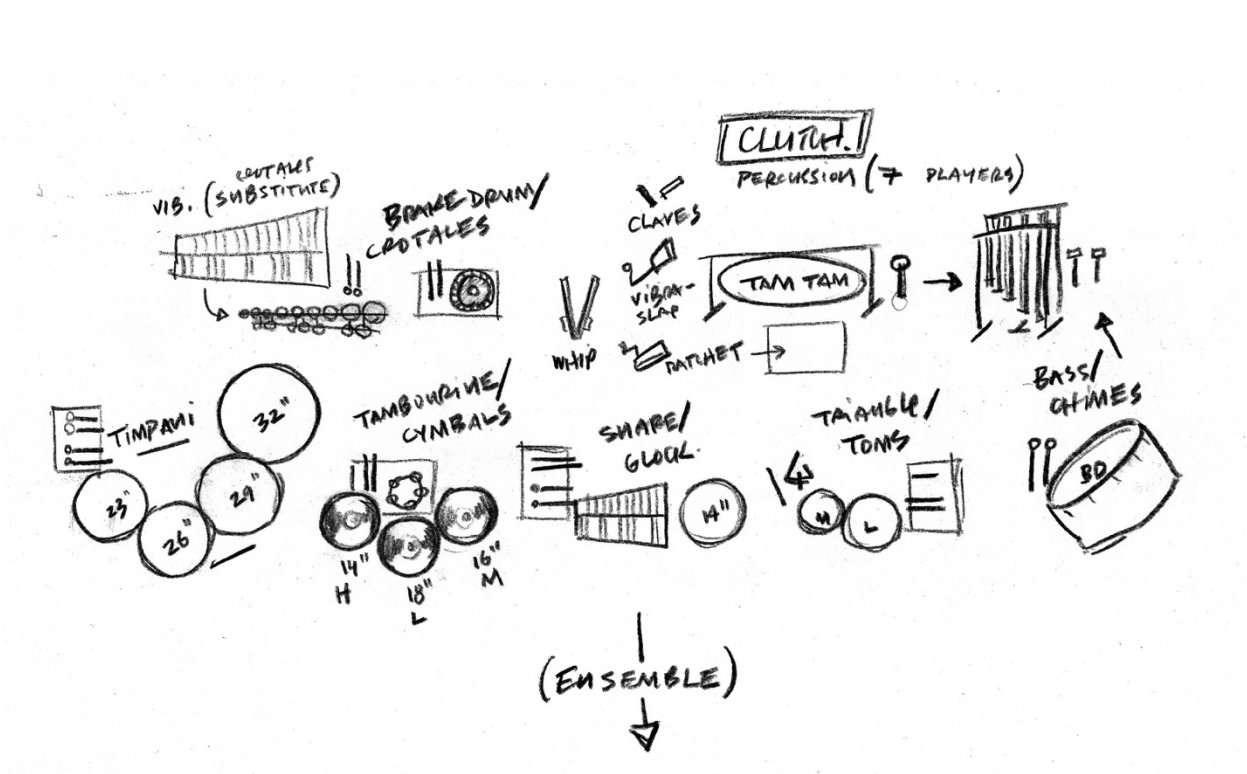
There are numerous *fffz* accented articulations, and many *fp* crescendi, all of which should be performed with extreme dynamic contrast. Because the texture is incredibly dense throughout, attention to these dynamic indications will help create sonic space for all voices to work together. There are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

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Full Score

CLUTCH.

ANDREW DAVID PERKINS (ASCAP)

[illegible]

2

CLUTCH. 061919

4/4 13 3/4 4/4 3/4 4/4 3/4 4/4

Picc. *f*

Fl. 1

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn. *f*

Cbsn.

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

B. Cl.

Co. Cl.

Cb. Cl.

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *f*

Hn. 1 *ff*

Hn. 2 *ff*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3

B. Tbn.

Euph. *f*

Tba.

Temp. *mf*

S. D. *f*

Tri. *f*

B. D. *f*

Br.D. *f*

Civ. *f*

Tamb. *f*

Cym.

13 14 15 16 17 18

Full Score

4/4 3/4 4/4 21 3/4 4/4 3/4 4/4

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

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

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

Ob. 1 *f* *ff*

Ob. 2 *ff*

Bsn. *ff*

Cbsn. *f* *fp* *ff*

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

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

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

B. Cl. *ff*

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

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

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

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

T. Sax. *ff*

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

Tpt. 1 *f* *ffz*

Tpt. 2 *f* *ffz*

Tpt. 3 *f* *ffz*

Hn. 1 *f* (Rip up fast) *ffz*

Hn. 2 *f* (Rip up fast) *ffz*

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

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

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

B. Tbn. *f* *ff*

Euph. *ff*

Tba. *f* *fp* *ff*

Temp. *fp* *ff* *ff*

S. D. *f*

Tri. *f* To Tom-t.

B. D. *f* *ff*

Br.D. *ff* *ff*

Clv. To Vibraslap

Tamb. *f*

Cym. *mf* *f* *ff*

9 20 21 22 23 24

CLUTCH. 061919

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*

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

Cbsn. *f* *ff*

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

Cb. Cl. *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*

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

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

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *f* *ff*

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

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

B. D. *f* *ff*

Br.D. *f* *ff*

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

Tamb. *f*

Cym. *f* *ff*

29 30 31 32

2/4 35 12 3/4 12 3/4

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

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

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

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

Ob. 2 *f*

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

Cbsn.

Cl. 1 *fp* *ff* *6* *2:3* *2:3* *2:3*

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

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

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

Ca. Cl. *fp* *ff*

Cb. Cl. *fp* *ff*

A. Sax. 1 *f* *f* *2:3* *2:3* *2:3* *2:3*

A. Sax. 2 *f* *f* *2:3* *2:3* *2:3* *2:3*

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

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

Tpt. 1 *ffp* *ff* *f* *3* *3* *2:3* *2:3* *2:3* *2:3*

Tpt. 2 *ffp* *ff* *f* *3* *3* *2:3* *2:3* *2:3* *2:3*

Tpt. 3 *ffp* *ff* *f* *3* *fp* (Rip up fast) *ff* *2:3* *2:3* *2:3* *2:3*

Hn. 1 *ffp* *ff* *fp* (Rip up fast) *ff* *f* *2:3* *2:3* *2:3* *2:3*

Hn. 2 *ffp* *ff* *fp* (Rip up fast) *ff* *f* *2:3* *2:3* *2:3* *2:3*

Tbn. 1 *2:3* *ffp* *ff* *fp* *ff* *f*

Tbn. 2 *f* *2:3* *ffp* *ff* *fp* *ff*

Tbn. 3 *f* *2:3* *ffp* *ff* *fp* *ff*

B. Tbn. *ff* *fp* *ff*

Euph. *2:3* *2:3* *2:3* *ffp* *ff* *fp* *ff* *f*

Tba. *ff* *fp* *ff*

Temp. *ff* *Center of the drum*

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

Tri. *f* *ff* *To Tom-1.* *Tom-toms*

B. D. *f* *sfff*

Br.D. *f* *To Clv.*

Clv. *To Whip* *Whip* *f*

Tamb. *ff*

Cym. *ff* *Coin bell to edge* *Sticks* *f*

33 34 35 36 37 38

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. *ff*

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

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

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

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

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

Tbn. 1 *fp* *ff* *fp* *ff*

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

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

B. Tbn. *ff*

Euph. *ff* *ff*

Tba. *ff*

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

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

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

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

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

Whip *ff*

Tamb. *ff*

Cym. *mf* *f* *ff*

39 40 41 42 43 44

To Orch. Bells

To Crotales

To T.-t.

Tam-tam

CLUTCH. 061919

10

CLUTCH. 061919

Full Score

11

61

3/4 4/4 3/4 4/4 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.

Ca. Cl.

Cb. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

61

3/4 4/4 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.

Tim.

Orch. Bells

Tri.

Chim.

Crot.

T.-t.

Tamb.

Cym.

58 59 60 61 62 63 64

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*

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

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

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

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

Bsn. *ff*

Cbsn. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Ca. Cl. *ff*

Cb. Cl. *ff*

A. Sax. 1 *ff*

A. Sax. 2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

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 *f* *mp* *mf* *fp* *ff* *f*

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

Euph. *ff*

Tba. *ff*

Timp. *ff*

Orch. Bells

Tri. *f*

B. D. *mp* *f*

Br.D. *ff*

T.-t. *ff*

Tamb. *ff*

Cym. *mp* *f*

65 66 67 68 69 70 71 72

To Tom-1. Tom-toms To Tri.

CLUTCH. 061919

76

6/8 3/2 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* *mf* 7 *f*

Cl. 2 *mf* 7:3 *f* *mf* 7 *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* (Rip up fast) *sfz* (Rip up fast)

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

Bari. Sax. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

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

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

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. *ff*

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* *mp* *ff*

73 74 75 76 77 78 79

14

CLUTCH. 061919

86

2490

128

34

128

34

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.

86

2490

128

34

128

34

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.

To Tri.

Triangle

To Clv.

Claves

To Whip

Whip

Coin bell to edge.

Sticks

Tom-toms

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16

CLUTCH. 061919

Full Score

17

Full Score

18

Full Score

19

114

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.

114

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Euph.

Tba.

Tim.

Orch. Bells

Tom-t.

B. D.

Crot.

Chim.

Tamb.

Cym.

am-tam

Picc. *f mp mp f mp mf p*
 Fl. 1 *f mp mp f mp mf p mp*
 Fl. 2 *f mp mp f mp 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*
 Tom-t. *ff*
 B. D. *ff mp p*
 Crot. *f*
 T.-t. *ff* Let ring
 Tamb. *f*
 Cym. *f mp*

21

CLUTCH. 061919

Full Score

135

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.

Barl. Sax.

135

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.

Crot.

T.-t.

Tomb.

Cym.

135

136

137

138

139

140

141

142

23

CLUTCH. 061919

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Bsn.
 Cbsn.
 Cl. 1
 Cl. 2
 Cl. 3
 B. Cl.
 C. A. 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.
 Tamb.
 Cym.
 T.-t.

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

CLUTCH. (2019) Grade 5

KODACHROME (2018) Grade 2.5

UNTIL THE NIGHT COLLAPSES (2018) Grade 4

THE RAPTOR RIDES THE WHALE (2018) Grade 3

GRADIENTS (2017) Grade 2.5

ASYLUM (2017) Grade 5

CONSPIRACY THEORIES (2016) Grade 3.5

PRAYERS IN VILLEFRANCHE (2016) Grade 2.5

SOUTHEAST BY NORTHWEST (2016) Grade 5

TRIP THE LIGHT FANTASTIC (2015) Grade 5

ALCATRAZ (2014) Grade 4

