

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.

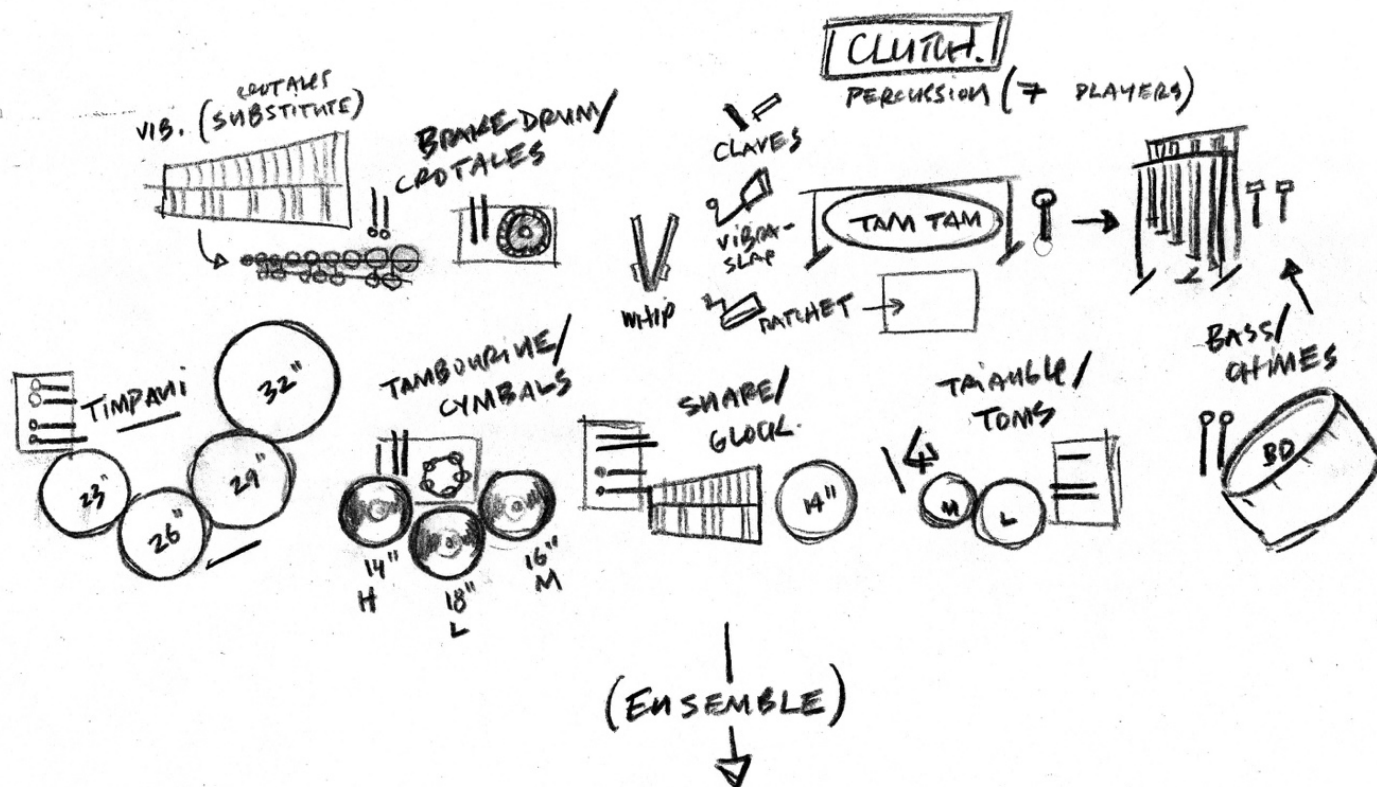
There are numerous *sfz* accented articulations, and many *fp* crescendi, all of which should be performed with extreme dynamic contrast. Because the texture is incredibly dense throughout, attention to these dynamic indications will help create sonic space for all voices to work together. There are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





Picc. **4/4** **3/4** **4/4** **3/4** **4/4** **3/4** **4/4**  
 Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. 1 *f*  
 Ob. 2 *f*  
 Bsn. *mf* *f*  
 Cbsn. *mf* *f*  
 Cl. 1 *f*  
 Cl. 2 *f*  
 Cl. 3 *sfz* *f*  
 B. Cl. *mf* *f*  
 Ca. Cl. *mf* *f*  
 Cb. Cl. *mf* *f*  
 A. Sax. 1 *ff* *f*  
 A. Sax. 2 *ff* *f*  
 T. Sax. *ff* *sfz* *fp* *ff*  
 Bari. Sax. *mf* *f*  
 Tpt. 1 *ff* *sfz* *fp* *ff*  
 Tpt. 2 *ff* *sfz* *fp* *ff*  
 Tpt. 3 *ff* *sfz* *fp* *ff*  
 Hn. 1 *sfz* *ff* *sfz* *fp*  
 Hn. 2 *sfz* *ff* *sfz* *fp*  
 Tbn. 1 *fp* *ff* *fp* *ff*  
 Tbn. 2 *fp* *ff* *fp* *ff*  
 Tbn. 3 *fp* *ff* *fp* *ff*  
 B. Tbn. *mf* *f*  
 Euph. *fp* *ff* *mf* *f*  
 Tba. *mf* *f*  
 Timp. *f* *ff* *mf* *f* *ff*  
 S. D. *f* *ff* *f* *ff*  
 Tom-t. Triangle *f*  
 B. D. *f* *ff* *f* *ff*  
 Br. D. *ff* *f* *ff*  
 Clv. *f*  
 Tamb. *f*  
 Cym.



The musical score is organized into systems for various instruments. 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 (Ca. 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 (Bari. 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), and Baritone Trombone (B. Tbn.). The percussion section includes Timpani (Timp.), Snare Drum (S. D.), Triangle (Tri.), Bass Drum (B. D.), Bass Drum (Br. D.), Cymbal (Cym.), and Tambourine (Tamb.).

The score features a variety of time signatures: 4/4, 3/4, and 4/4. Dynamic markings such as *f*, *mf*, *ff*, and *fp* are used to indicate volume levels. The score is divided into measures 13 through 18, with a box containing the number 13 in the first measure of the Piccolo and Trumpet 1 staves.

The score is divided into two systems. The first system covers measures 19 to 24, and the second system covers measures 21 to 24. The time signatures are 4/4, 3/4, 4/4, 3/4, 4/4, 3/4, and 4/4. The instruments listed are 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., S. D., Tri., B. D., Br. D., Clv., Tamb., and Cym. The score includes various dynamic markings such as *f*, *ff*, *mf*, *fp*, and *sfz*. There are also performance instructions like "rip up fast" and "To Vibraslap".

4/4 **9** **27** 3 + 2 + 2 + 2 3 + 2 + 2 + 2

Picc. *fff*

Fl. 1 *fff* *mf*

Fl. 2 *fff* *mf*

Ob. 1 *ff*

Ob. 2 *ff*

Bsn. *ff*

Cbsn. *ff*

Cl. 1 *ff* *mf*

Cl. 2 *ff* *mf*

Cl. 3 *ff* *mf*

B. Cl. *ff*

Ca. Cl. *ff*

Cb. Cl. *ff*

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

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

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

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

Tpt. 1 *fff* *f* *fff* *mf* Flutter tongue growl

Tpt. 2 *fff* *f* *fff* *mf* Flutter tongue growl

Tpt. 3 *fff* *f* *fff* *mf* Flutter tongue growl

Hn. 1 *fff* *f* *fff* *mf* Flutter tongue growl

Hn. 2 *fff* *f* *fff* *mf* Flutter tongue growl

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

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

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

B. Tbn. *f* *fff* *mf*

Euph. *sfz* *f* *fff*

Tba. *sfz* *f* *fff*

Timp. *sfz* *f* *ff*

S. D. *mf* R L L R L R L R L R L R L

Tri. *mf* R L R L R L R L R L R L

B. D. *mf*

Br.D. *f*

Clv. *f* *Vibraslap* *mf*

Tamb. *mf*

Cym. *mf*

25 26 27 28

CLUTCH. 090121

3 + 3 + 3

3 + 2 + 2 + 2

3 + 2 + 2 + 2

3 + 2 + 2 + 2

31

Picc. *f* *ff*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Bsn. *f* *ff*

Cbsn. *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Cl. 3 *f* *ff*

B. Cl. *f* *ff*

Ca. Cl. *f* *ff*

Cb. Cl. *f* *ff*

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

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

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

Bari. Sax. *f* *ff*

Tpt. 1 *f* *ff*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Hn. 1 *ff* *ff*

Hn. 2 *ff* *ff*

Tbn. 1 *ff* *ff*

Tbn. 2 *ff* *ff*

Tbn. 3 *ff* *ff*

B. Tbn. *ff* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

Timp. *ff* *ff*

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

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

B. D. *f* *ff*

Br.D. *f* *ff*

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

Tamb. *f* *f*

Cym. *f* *ff*

29 30 31 32

3 + 3 + 3

3 + 2 + 2 + 2

2/4 <sup>35</sup> 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* *fp* *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* (Rip up fast) *ff* *f*

Hn. 2 *ffp* *ff* *fp* (Rip up fast) *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. Claves To Whip Whip To Clv. *f* *f* *f* *f* *f*

Tamb. *f* *ff* *f* *f* *f*

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

Center of the drum  
To Tom-1.  
Tom-toms  
Coin bell to edge  
Sticks

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*

Ca. 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*

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* *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* *ff*

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

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

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

Whip *ff*

Tamb. *ff*

Cym. *mf* *f* *ff*

39 40 41 42 43 44

To Orch. Bells

To Crotales

To Tam-Tam

Tam-Tam

CLUTCH. 090121

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* *p*

44 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* *p* *p*

Timp. *mf*

S. D. *mf*

Tom-t. Triangle

B. D. *fff* To Chim.

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

T.-t.

Tamb.

Cym. *mf* *f*

44 45 46 47 48 49 50

CLUTCH. 090121

The musical score is organized into two systems, each containing measures 51 through 57. The top system includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Contrabassoon, Clarinets 1, 2, and 3, Bass Clarinet, Cor Anglais, Contrabass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, and Baritone Saxophone. The bottom system includes Trumpets 1, 2, and 3, Horns 1 and 2, Trombones 1, 2, and 3, Baritone Trombone, Euphonium, Tuba, Timpani, Orchestral Bells, Triangle, Chimes, Crotales, Tom-toms, and Cymbals. The score features a variety of time signatures: 4/4, 3/4, and 4/4 with a 53-measure rest. Dynamic markings range from *mf* (mezzo-forte) to *ff* (fortissimo) and *fp* (fortissimo-piano). Performance instructions include *To Brake Drum* for the Crotales and *To Brake Drum* for the Tom-toms.



61

The musical score is arranged in two systems. The first system covers measures 58 to 61, and the second system covers measures 61 to 64. The score is for a full orchestra and includes the following instruments:

- Woodwinds:** Piccolo, Flute 1 & 2, Oboe 1 & 2, Bassoon, Contrabassoon, Clarinet 1, 2, & 3, Bass Clarinet, Cor Anglais, Bass Clarinet, Alto Saxophone 1 & 2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Trumpet 1, 2, & 3, Horn 1 & 2, Trombone 1, 2, & 3, Bass Trombone, Euphonium, Tuba.
- Drums and Percussion:** Timpani, Orchestral Bells, Triangle, Chimes, Crotales, Tom-toms (T.-1), Tambores, Cymbals.

The score includes various time signatures: 3/4 and 4/4. Dynamic markings such as *f*, *ff*, *mf*, and *mp* are used throughout. A box containing the number 61 is placed above the first staff of the second system. The page number 11 is in the top right corner, and the full score title is at the top center.

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 *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* *f*

Euph. *ff* *f*

Tba. *ff* *f*

Timp. *ff* *f*

Orch. Bells *ff* *f*

Tri. *ff* *f*

B. D. *mp* *f*

Br.D. *ff* *f*

T.-t. *ff* *f*

Tamb. *ff* *f*

Cym. *mp* *f*

65 66 67 68 69 70 71 72

To Tom-t. To Tri.

CLUTCH. 090121

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* *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* *ffz* rip up fast

A. Sax. 2 *ff* *ffz* rip up fast

T. Sax. *ff* *ffz* rip up fast

Bari. Sax. *ff*

6/8 2/3 4/4 76 3/4 4/4 3/4 4/4

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Hn. 1 *ff* *ffz* rip up fast

Hn. 2 *ff* *ffz* 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. *f* Triangle *ff* To Tom-t.

B. D. *mp* *ff*

Br.D. *ff*

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

Tamb. *ff*

Cym. *mp* *ff*

3 + 2 + 2 + 2

3 + 2 + 2 + 2

3 + 3 + 3

3 + 2 + 2 + 2

4/4 9/82

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*

Ca. 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* *ff* *f* *ff*

Tri. *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

CLUTCH. 090121

3 + 2 + 2 + 2    3 + 2 + 2 + 2    3 + 3 + 3    3 + 2 + 2 + 2

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.   
 Ca. 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.

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

Center of the drum   
 To Tri.   
 Triangle   
 To Clv.   
 Claves   
 To Whip   
 Whip   
 Coin bell to edge   
 Sticks   
 Tom-toms

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. -

Ca. 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 *mf* *f*

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

Tbn. 3 *f* *mf*

B. Tbn. *f* *mf*

Euph. -

Tba. -

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

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

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

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

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

Whip Claves To Tam-Tam Tam-tam *mp* *ff*

Tamb. -

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

94 95 96 97 98

CLUTCH. 090121

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. *mf* *mp* *mf*

4/4 99 103

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

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

Tpt. 3 *f* *n* *mf*

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

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

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

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

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

B. Tbn. *ff* *n* *mf*

Euph.

Tba.

Timp.

Orch. Bells *mf* *ff*

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*

This page of the full score contains the following instruments and parts:

- 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.

The score includes dynamic markings such as *mp*, *mf*, and *f*. Measure numbers 106 through 113 are indicated at the bottom of the page.



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*  
 Crost. *ff*  
 Chim. *ff*  
 Tamb. *ff*  
 Cym. *f*

Picc. *f* *mp* *mp* *f* *mp* *mp* *mf* *p*  
 Fl. 1 *f* *mp* *mp* *f* *mp* *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* *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. -

Ca. 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* *mf*

Tbn. 3 *ff* *mf*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Timp. *f*

Orch. Bells *mp* *ffp* Snare Drum

Tom-t. -

B. D. *f* To Br.D.

Crot. *mp*

T.-t. -

Tamb. -

Cym. *f*

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.

Ca. Cl.

Cb. Cl.

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

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

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

135

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 *f*

Hn. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

B. Tbn.

Euph. *mf* *f*

Tba.

Timp. *f*

Snare Drum *ppp* *f*

S. D.

Tom-t. *f*

B. D. *ppp* *f*

Brake Drum

Crot. *f*

T.-t. *mp* *f*

Tamb.

Cym. *mp* *f*

Let all ring

135 136 137 138 139 140 141 142

CLUTCH. 090121



This page contains a full orchestral score for measures 148 through 153. The instruments are arranged in the following order from top to bottom: 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 (Ca. Cl.), Contrabass Clarinet (Cb. Cl.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), 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), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Timpani (Timp.), Snare Drum (S. D.), Tom-tom (Tom-t.), Bass Drum (B. D.), Snare Drum (B.D.), Triangle (T.-t.), Tambourine (Tamb.), and Cymbal (Cym.).

The score features a variety of dynamics, including *f* (forte), *ffp* (fortissimo piano), *ff* (fortissimo), and *fff* (fortississimo). It includes complex rhythmic patterns, such as sixteenth-note runs in the woodwinds and snare drum, and sustained notes in the brass. Trills and grace notes are used for ornamentation in several parts. The percussion section includes a snare drum pattern, tom-tom rolls, and cymbal accents.