



The Great Clipper Race

MATTHEW R. PUTNAM

Instrumentation

Part A

C Instruments (High)	3
(Suggested use: Flute, Violin, Guitar)	
C Instruments	3
(Suggested use: Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

Part B

C Instruments	3
(Suggested use: *Oboe, Violin, Guitar)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone)	

Part C

C Instruments	3
(Suggested use: Violin, Guitar)	
C Instruments (Alto Clef)	2
(Suggested use: Viola)	
B $\flat$ Instruments	3
(Suggested use: B $\flat$ Clarinet, B $\flat$ Trumpet, *Tenor Saxophone)	
E $\flat$ Instruments	3
(Suggested use: Alto Saxophone, *Baritone Saxophone)	
F Instruments	3
(Suggested use: Horn in F)	

Part D

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
F Instruments	3
(Suggested use: Horn in F)	

Part E

C Instruments	3
(Suggested use: Trombone, Euphonium, Bassoon, Cello, String Bass)	
B $\flat$ Instruments	3
(Suggested use: Bass Clarinet, Tenor Saxophone, Baritone T.C.)	
E $\flat$ Instruments	3
(Suggested use: Baritone Saxophone, E $\flat$ Contra Alto Clarinet)	
C Instruments (low)	3
(Suggested use: Tuba)	

Percussion

Timpani	2
(F: B $\flat$: C)	
Mallets	3
(Bells, Chimes, Marimba)	
Percussion 1	2
(Snare Drum, Bass Drum)	
Percussion 2	4
(Crash Cymbals, Suspended Cymbals, Triangle, Ocean Drum, Brake Drum, Hi-hat, Tambourine, Wind Chimes, Bell Tree, Tam-tam)	
Piano	1

* This part can be used with this instrument but is not ideal

ABOUT THE COMPOSER



Matthew Putnam is a North Carolina native who is a band and choral director, composer, arranger, and educator. He received his B.A. in Music Education from Limestone College in Gaffney, South Carolina. He's been teaching music in the North Carolina public school system for 27+ years. Matt also holds professional membership in both ASCAP and NAFME. Currently, he is the director of bands at Polk County Middle School in Mill Spring, North Carolina, and also the director of music at Bethany Baptist Church in Forest City, North Carolina. Matt was selected as the Polk County Middle School "Teacher Of The Year" for the 2018-2019 school year. Over the course of his career, Matt has written hundreds of custom arrangements and compositions for middle school, high school, and college bands across the country. Matt also enjoys being an active drill designer for marching bands. Matt Putnam is deeply devoted to music, his students, his community, and his family.

ABOUT THE GREAT CLIPPER RACE

The Great Clipper Race seeks to transport musicians and listeners to the mid 1800's, a time when clipper ships sailed the seas ferrying cargos from exotic locales to Europe and the Americas. These clipper ships were the fastest, sleekest, and most technologically advanced crafts on the high seas at this time thus revolutionizing the international tea trade. Only the most highly skilled captains and crews could handle these majestic crafts, particularly in high winds.

This piece draws inspiration from the 1872 voyage of the last two great clipper ships: the *Cutty Sark* and the *Thermopylae*. At this time, ships were highly valued for their speed, because faster ships meant a quicker delivery of goods and more monetary gains for its owners. Out of all the clipper ships, these two were the best in the world. On June 26th, the *Cutty Sark* and the *Thermopylae* were loaded with their tea cargo as they were docked side by side in the harbor in Shanghai. They both had one goal: to be the first ship to arrive home in London, thus gaining the title of the fastest clipper ship in the world. As the voyage started, it seemed that the *Cutty Sark* would triumph as she passed the *Thermopylae* in the South China seas and raced ahead. However, just at the *Cutty Sark* and her crew thought that victory was within their grasp, the craft lost her rudder off the coast of South Africa. For a clipper ship or any craft, the rudder is the apparatus that enables the crew to control the direction of the ship. Without this vital piece, it seemed that all hope was lost for the *Cutty Sark* and her crew making it back to London with their cargo. Miraculously, the ship's carpenter Henry Henderson was able to create a temporary rudder which enabled the *Cutty Sark* and her crew to continue their race to London. On October 19th, 1872, the *Cutty Sark* arrived home just nine days after the *Thermopylae*. Although the *Cutty Sark* did not win the race, the ingenuity and seamanship displayed by her skilled crew was celebrated and the shipowner awarded the heroic carpenter Henry Henderson £50, a sizable reward in that day, for saving the ship.

Not long after this dramatic race, the clipper ships faced adversity far greater than high winds, lost rudders, and other clipper ships. With the advent of steamships, which were less complicated to sail and did not require wind, along with the opening of the Suez Canal, which dramatically cut the sailing time from Europe to Asia, clipper ships became obsolete. The daring high seas races of the clipper ships became only a distant memory. *The Great Clipper Race* hopes to capture the power, speed, beauty, and grace of these technical wonders from a bygone era.



excelciamusic.com/matthew-putnam



[matthewrputnamcomposer](https://www.facebook.com/matthewrputnamcomposer)



[excelciamusicpublishing](https://www.youtube.com/excelciamusicpublishing)

Recordings are available on all major streaming services.

PHOTOCOPY AND DIGITAL LICENSE INFORMATION

At Excelcia Music Publishing we understand that ensembles are faced with the need to adapt during challenging times. Because of this, any work purchased in the Flexcel Concert Work Series comes with a permission to photocopy and digital use license (permission letter below). With your purchase, you have our permission to legally disseminate photocopies and digital files to your students, as a resource to be used to make this piece more flexible and for any distance/virtual learning needs. It is our goal to adapt with you in this changing environment, while providing you with wonderful music, by inspiring composers.

DIGITAL ACCESS CODE

Coupon codes can be located at the bottom of one of the parts included in this set. Once located, you may redeem your coupon at www.excelciamusic.com. Simply search for this piece, select the digital download, proceed through checkout, and add the coupon code.



402 S. Kentucky Ave. Suite 210 Lakeland, FL. 33801
(863) 213-3100 • info@excelciamusic.com

RE: Permission to Photocopy and Digital Use License for (FCB2004 – The Great Clipper Race)

To Whom It May Concern,

This letter grants solely the person or institution that purchased this piece the right to photocopy extra parts for use in the instruction/rehearsal and performance of this work. Further permission is granted to download from the Excelcia Music Publishing website digital files of the parts to this work that can be used in distance/virtual learning situations.

Any other dissemination of this copyrighted work is a violation of copyright law and is strictly prohibited. This would include, but is not limited to, sharing this music with other schools or persons for use by any other ensemble other than those that purchased this music. All rights to this musical composition are retained by Excelcia Music Publishing. It is our right to void this agreement should we determine misuse or at our discretion, at any time.

It is our intent that this letter will serve as our official permission letter, and your proof that you are following the lawful copyright guidelines for photocopy and digital use of this work with your students.

Sincerely,



Larry Clark
President
Excelcia Music Publishing, LLC

Full Score

The Great Clipper Race

MATTHEW R. PUTNAM
(ASCAP)

Part A

Andante $\text{♩} = 85$

C Instruments (High) **4** *mf*

C Instruments *mf*

B $\flat$ Instruments **4** *mf*

E $\flat$ Instruments *mf*

Part B

C Instruments *mf*

B $\flat$ Instruments *mf*

E $\flat$ Instruments *mf*

Part C

C Instruments (Violin, Guitar) **4** *mp*

C Instruments (Viola) *mp*

B $\flat$ Instruments **4** *mp*

E $\flat$ Instruments *mp*

F Instruments *mp*

Part D

Andante $\text{♩} = 85$

C Instruments/
E $\flat$ Instruments *mp* *mf* ®

B $\flat$ Instruments *mp* *mf*

F Instruments *mp* *mf*

Part E

C Instruments/
E $\flat$ Instruments *mp*

B $\flat$ Instruments *mp*

C Instruments (Low) **4** *mp*

Timpani (F: B $\flat$ C) **4**

Mallets (Bells, Chimes, Marimba)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Bell Tree, Hi-hat, Tam-tam, Triangle, Suspended Cymbals, Crash Cymbals, Wind Chimes, Tambourine, Break Drum, Ocean Drum) *mp* *p* *mp*

Bell Tree

Suspended Cymbal

Mark Tree

Piano *mf*

5

rit.

Vivace ♩ = 140

11

1. C. FX

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

C Inst.
 B $\flat$ Inst.
 E $\flat$ Inst.

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

rit.

Vivace ♩ = 140

11

C Inst./
E♭ Inst.

B♭ Inst.

F Inst.

1

C Inst./
E⁺ Inst.
B⁺ Inst.
C Inst.
(Low)

PRELUDE

f Solo

Timp.

Mal.

Perc.

Perc.

Sus. Cym.

p *f*

Cr. Cym.

p *f*

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A 19

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

fp

fp

fp

fp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

fp

f

fp

f

fp

f

fp

f

Pt. D 19

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

fp

f

fp

f

fp

f

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

fp

f

fp

f

fp

f

Timp.

Mal.
Bells

Perc.

Perc.

Pno.

Pt. A

35

C Inst. (High) *mf* *f*

C Inst. *mf* *f*

B $\flat$ Inst. *mf* *f*

E $\flat$ Inst. *mf* *f*

Pt. B

C Inst. *mf* *f*

B $\flat$ Inst. *mf* *f*

E $\flat$ Inst. *mf* *f*

Pt. C

C Inst. *f*

C Inst. *f*

B $\flat$ Inst. *f*

E $\flat$ Inst. *f*

F Inst. *f*

Pt. D

35

C Inst./E $\flat$ Inst. *f*

B $\flat$ Inst. *f*

F Inst. *f*

Pt. E

C Inst./E $\flat$ Inst. *f*

B $\flat$ Inst. *f*

C Inst. (Low) *f*

Timp. *f*

Mal. *f*

Perc. *mf* *f*

Perc. *mf* *f*

Hi-Hat *f*

Pno. *mf* *f*

Mark Tree

Sus. Cym.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

fp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

fp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

p

f

fp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

p

f

fp

p

f

fp

p

f

fp

Pt. A 43

C Inst. (High) *f* *mf* *f*

C Inst. *f* *mf* *f*

B^b Inst. *f* *mf* *f*

E^b Inst. *f* *mf* *f*

Pt. B

C Inst. *f* *mf* *f*

B^b Inst. *f* *mf* *f*

E^b Inst. *f* *mf* *f*

Pt. C

C Inst. *f* *mf* *f*

C Inst. *f* *mf* *f*

B^b Inst. *f* *mf* *f*

E^b Inst. *f* *mf* *f*

F Inst. *f* *mf* *f*

Pt. D 43

C Inst./E^b Inst. *mf* *f*

B^b Inst. *mf* *f*

F Inst. *mf* *f*

Pt. E

C Inst./E^b Inst. *mf* *f*

B^b Inst. *mf* *f*

C Inst. (Low) *mf* *f*

Timp. *f* *mf* *f*

Mal. *f*

Perc. *mf* *f*

Perc. Cr. Cym. *f*

Tamb. *mf* *f*

Pno. *f* *mf* *f*

Pt. A

rit. Andante ♩ = 75

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

3 **4**

mf *pp*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf *pp*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

3 **4**

mp

Pt. D

rit. Andante ♩ = 75

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mf *mp*

Pt. E

C Inst./E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

3 **4**

Chimes

Tam-tam

mf *mp*

Pt. A

57

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

3

4

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

3

4

Pt. D

57

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

3

4

mp

mp

mp

Timp.

Mal.

Perc.

Perc.

Mark tree

Pno.

Pt. A

66

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

66

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mf

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A*molto rit.***74 A Tempo**

C Inst. (High) *mf* *f* *ff*

C Inst. *mf* *f* *ff*

B $\flat$ Inst. *mf* *f* *ff*

E $\flat$ Inst. *mf* *f* *ff*

Pt. B

C Inst. *f* *ff*

B $\flat$ Inst. *f* *ff*

E $\flat$ Inst. *f* *ff*

Pt. C

C Inst. *f* *ff*

C Inst. *f* *ff*

B $\flat$ Inst. *f* *ff*

E $\flat$ Inst. *f* *ff*

F Inst. *f* *ff*

Pt. D*molto rit.***74 A Tempo**

C Inst./E $\flat$ Inst. *f* *ff*

B $\flat$ Inst. *f* *ff*

F Inst. *f* *ff*

Pt. E

C Inst./E $\flat$ Inst. *ff* *ff*

B $\flat$ Inst. *ff*

C Inst. (Low) *ff*

Timp. *p* *f* *ff*

Mal. *p* *f* *ff*

Perc. *p* *f* *ff*

Perc. *p* *f* *ff*

Pno. *f* *ff*

Tam-tam

Pt. A

poco rall.

84 Adagio ♩ = 60

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

Pt. D

poco rall.

84 Adagio ♩ = 60

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Pno.

Bells

Mark Tree

Triangle

Ocean Drum

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

rall.

mp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mp

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

rall.

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

mp

Timp.

Mal.

Perc.

Perc.

Pno.

mp

Pt. A

Vivace ♩ = 140

94

C Inst. (High)

C Inst.

B^b Inst.

E^b Inst.

4

f

mf

Pt. B

C Inst.

B^b Inst.

E^b Inst.

f

p

Pt. C

C Inst.

C Inst.

B^b Inst.

E^b Inst.

F Inst.

4

f

p

Pt. D

Vivace ♩ = 140

94

C Inst./
E^b Inst.

B^b Inst.

F Inst.

f

p

Pt. E

C Inst./
E^b Inst.

B^b Inst.

C Inst. (Low)

4

f

p

Timp.

Chimes

Mal.

Perc.

Perc.

Pno.

mp

f

Cr. Cym.

Tambourine

mf

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

102

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

f *p* *f*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

f *p* *f* *f* *f*

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

f *p* *f* *f* *f*

102

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst.
(Low)

f *p* *f* *f* *f*

Timp.

Mal.

Perc.

Perc.

Pno.

Bells

p *f* *f*

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

fp

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

fp

f

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

fp

f

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

fp

f

Timp.

Mal.

Perc.

Perc.

Pno.

Pt. A

110

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp *mf*

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

mp *mf*

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

mf

Pt. D

110

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

mf

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

Timp.

Mal.

Perc.

Perc.

Sus. Cym.

Tam-tam

mf *p* *mf* *p* *mf*

Pno.

Pt. A

C Inst. (High)

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

117

ff

f

Pt. B

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

ff

mp

Pt. C

C Inst.

C Inst.

B $\flat$ Inst.

E $\flat$ Inst.

F Inst.

ff

mf

Pt. D

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

F Inst.

117

ff

mp

Pt. E

C Inst./
E $\flat$ Inst.

B $\flat$ Inst.

C Inst. (Low)

ff

mp

Timp.

Mal.

Perc.

Perc.

Mark Tree

Sus. Cym.

Marimba

ff

mf

mp

Pno.

ff

mf

8

Pt. A

C Inst. (High) *ff*

C Inst. *ff*

B $\flat$ Inst. *ff*

E $\flat$ Inst. *ff*

Pt. B

C Inst. *ff*

B $\flat$ Inst. *ff*

E $\flat$ Inst. *ff*

Pt. C

C Inst. *ff*

C Inst. *ff*

B $\flat$ Inst. *ff*

E $\flat$ Inst. *ff*

F Inst. *ff*

Pt. D

C Inst./E $\flat$ Inst. *ff*

B $\flat$ Inst. *ff*

F Inst. *ff*

Pt. E

C Inst./E $\flat$ Inst. *ff*

B $\flat$ Inst. *ff*

C Inst. (Low) *ff*

Timp. *ff*

Mal. *ff*

Perc. *ff*

Perc. *ff*

Pno. *ff*

Tam-tam

Brake Drum

Bells

Sus. Cym.

Cr. Cym.