E Music sondstorio

FOR WIND ENSEMBLE

HARRISON J. COLLINS

Former



Try by Harrison J. Collins

Instrumentation

Piccolo Flute 1 - 2 Oboe 1 - 2 Bassoon 1 - 2 Contrabassoon Bb Clarinet 1 - 4 Bb Bass Clarinet Bb Contrabass Clarinet Eb Alto Saxophone 1 - 2 Bb Tenor Saxophone Eb Baritone Saxophone

Bb Trumpet 1 - 3 F Horn 1 - 4 Trombone 1 - 3 Bass Trombone Euphonium Tuba

Double Bass (Optional)

Piano (Optional)

Percussion

1. Timpani

- 2. Xylophone, Glockenspiel
- 3. Crash Cymbals, Snare Drum
- 4. Hi-hat, Ride Cymbal

Notes

The percussion 4 and 5 parts both require a hi-hat and a ride cymbal; these instruments are *not* shared, and as a result, the work requires two hi-hats and two ride cymbals total. Experimentation with pitch and timbre between the dual instruments is acceptable and encouraged.

The percussion 6 part is to be played with swizzle sticks so that the player may switch between rolling the cymbals with the felt mallet ends and striking them with the stick ends. Guidance for when to flip the sticks is included in the part.

The percussion 7 part's bongos and two toms should be played as one set of four drums from high-to-low pitch. The part should be played with standard sticks.

All trombone glissandos should be played full-length.

When a sustained note ends by tying into an eighth note with a staccato-marcato articulation and an "sfz" marking, it should be played with a sharp, aggressive cutoff. The note should not be re-articulated.

5. Hi-hat, Ride Cymbal

 Cymbal Setup (Suspended Cymbal, China Cymbal, Splash Cymbal)
 Bongos, Two Toms

8. Bass Drum

Grade: 5

Duration: ca. 6:30

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About the Piece

Try is a uniquely self-aware and self-referential work for me. It was commissioned by the South Carolina Band Directors Association thanks to SCBDA President Leslie Gilreath—an incredible composer, conductor, educator, and human being whom I am deeply grateful to call my friend and colleague. When I received the commission, I was in a period of heightened stress; it was late in a busy, difficult school semester, I had been feeling quite "stopped up" creatively, and to top it off, I was vicariously stressed for my partner, who was *also* going through a period of heightened stress with her job and career. The prospect of composing this new piece scared me, and I grew anxious that I'd have to back out of the commission out of an inability to produce anything of quality. But as I acknowledged and worked with the fear I was feeling, I realized that I had began repeating a particular phrase to both myself and my partner during our shared time of stress: "it doesn't matter whether or not you always succeed; it just matters that you always try". I was shocked with a fresh consciousness for the fact that my fear and anxiety didn't have to stop me; that I could not allow them to do so. This phrase became a mantra, reminding me that it's not the achievement that matters in the end but the human need to strive. Put simply, I needed to *try*.

In that spirit, *Try* begins with a musical "attempt"—at what is left up to the listener's imagination. However, the attempt does not succeed, and we come crashing down and grind to a halt. But that's okay; we tend to our scrapes and our bruises, brush ourselves off, stand back up, and get to work. We reflect back on our attempt, analyzing our failure, and we practice. We struggle, sure; we get frustrated. But that doesn't stop us; we acknowledge our feelings and we push forward, doing the best we can with what we have and know. Eventually, we look back on our growth, and we feel ready to try again. We take a second attempt, and this time, making use of all that we have practiced and all that we have learned from our failures, the differences in our attempt lead us to success. It is ecstatic and enrapturing to achieve what we've strived so hard to do—but in the end, what matters most is that we set our minds to something and we *tried*. That is the greatest success we can ever seek to achieve in this life of ours.

About the Composer

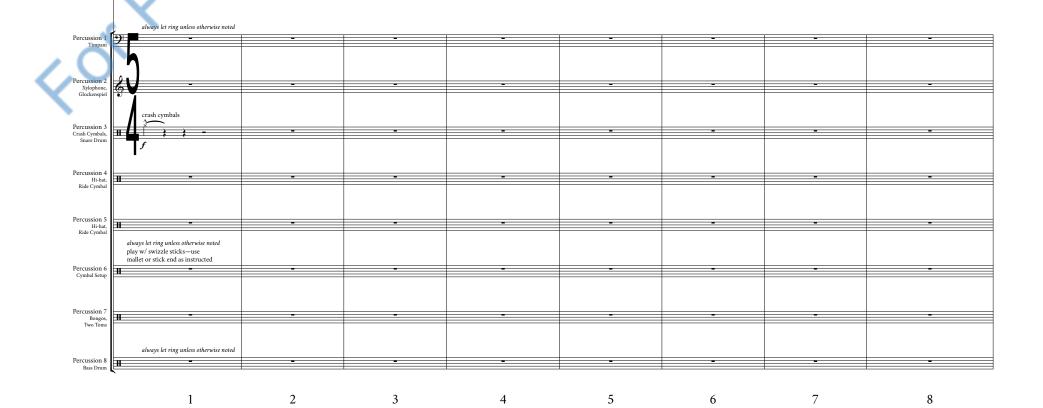
Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

Their works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music

Press, C. Alan Publications, and more, and have been performed across the United States and internationally. They are a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas Winds Fanfare Competition, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, they founded the Aurora Tapestry Collective with their friends Kevin Day, Josh Trentadue, and Katahj Copley.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Dr. Neil Anderson-Himmelspach and Dr. Martin Blessinger, where he is seeking a degree in music composition. Commissioned by the South Carolina Band Directors Association for the 2024 SCBDA All State Clinic Band It doesn't matter whether or not you always succeed; it just matters that you always try.

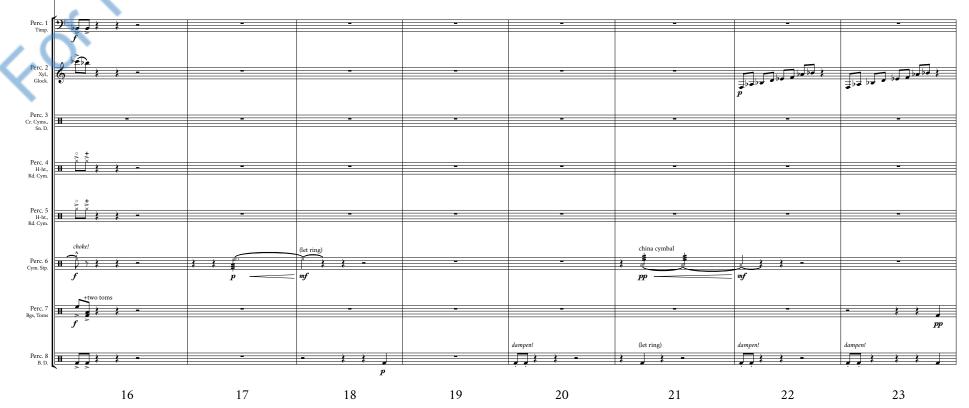
Transposed Score TRY Harrison J. Collins = **184ish**, **caffeinated**; *sprinting with abandon* 6 Piccol Flute 1 -Oboe 1 Bassoon Contrab Clarinet in Bb 1 -Clarinet in Bb 3 -Bass Clarinet in B♭ Ć Contrabass Clarinet in Bb Ć Alto Saxophone 1 Tenor Saxophon 6 è ĎĎ 6 Trumpet in B♭ 6 6 e e f 6 Trumpet in Bb 2 -66 Horn in F 1 Horn in F 3 -Trombone 1 Trombone Bass Trombon Eupho Tub Double Bass (Optional) Piai. (Optic

















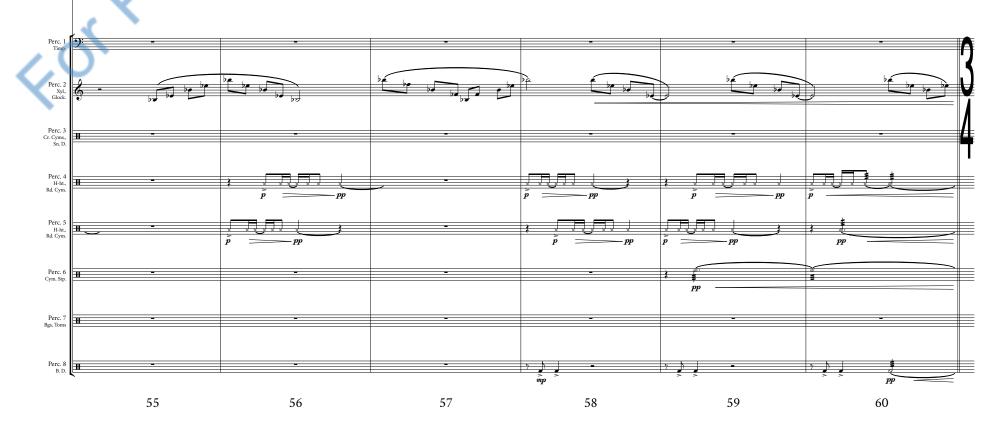
















































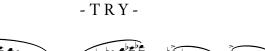






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*Play the given gesture as written *immediately after* the downbeat (given by the hi-hats) and complete before the next beat. You do not need to be in sync with others.







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