

TRY

FOR WIND ENSEMBLE

HARRISON J. COLLINS

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Try

by Harrison J. Collins

Instrumentation

Notes

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
5. Hi-hat, Ride Cymbal
6. Cymbal Setup (Suspended Cymbal, China Cymbal, Splash Cymbal)
7. Bongos, Two Toms
8. Bass Drum

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.

Grade: 5

Duration: ca. 6:30

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-Himmelsbach and Dr. Martin Blessinger, where he is seeking a degree in music composition.

Transposed Score

TRY

Harrison J. Collins

♩ = 184ish, caffeinated; sprinting with abandon

5
4

Piccolo

Flute 1 - 2

Oboe 1 - 2

Bassoon 1 - 2

Contrabassoon

Clarinet in B♭ 1 - 2

Clarinet in B♭ 3 - 4

Bass Clarinet in B♭

Contrabass Clarinet in B♭

Alto Saxophone 1 - 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B♭ 1

Trumpet in B♭ 2 - 3

Horn in F 1 - 2

Horn in F 3 - 4

Trombone 1 - 2

Trombone 3 Bass Trombone

Euphonium

Tuba

Double Bass (Optional)

Piano (Optional)

Percussion 1 Timpani

Percussion 2 Xylophone, Glockenspiel

Percussion 3 Crash Cymbals, Snare Drum

Percussion 4 Hi-hat, Ride Cymbal

Percussion 5 Hi-hat, Ride Cymbal

Percussion 6 Cymbal Setup

Percussion 7 Bongos, Two Toms

Percussion 8 Bass Drum

always let ring unless otherwise noted

crash cymbals

*always let ring unless otherwise noted
play w/ swizzle sticks—use mallet or stick end as instructed*

always let ring unless otherwise noted

1 2 3 4 5 6 7 8

2

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Ch. Cl.

to Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cym., Sn. D.

Perc. 4 H-hat, Rd. Cym.

Perc. 5 H-hat, Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs. Toms

Perc. 8 B. D.

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Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1
Timp.

Perc. 2
Xyl.
Glock.

Perc. 3
Cr. Cyms.
Sn. D.

Perc. 4
H.-ht.
Rd. Cym.

Perc. 5
H.-ht.
Rd. Cym.

Perc. 6
Cym. Stp.

Perc. 7
Bgs. Toms

Perc. 8
b. D.

16 17 18 19 20 21 22 23

24 25 26 27 28 29 30

Picc. *p* *f* *f* *a2*

Fl. 1-2 *f* *f* *a2*

Ob. 1-2 *f* *a2*

Bsn. 1-2 *f*

Cbsn. *f*

Cl. 1-2 *f* *a2*

Cl. 3-4 *f* *a2*

B. Cl. *f*

Cb. Cl. *f*

Alto Sax. 1-2 *f* *a2*

Ten. Sax. *f*

Bari. Sax. *f*

Tpt. 1 *p* *f* *a2*

Tpt. 2-3 *p* *f* *a2*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *a2* *p* *f* *gliss.*

Tbn. 3 B. Tbn. *f*

Euph. *f*

Tba. *f*

D. B. (Opt.) *f*

Pno. (Opt.) *f* *8va*

Perc. 1 Timp. *p* *f* *dampen!*

Perc. 2 Xyl. Glock. *f*

Perc. 3 Cr. Cyms., Sn. D. *f* *chokel*

Perc. 4 H.-ht. Rd. Cym. *f* *(foot pedal)*

Perc. 5 H.-ht. Rd. Cym. *f*

Perc. 6 Cym. Stp. *pp* *f* *chokel* *flip to sticks* *chokel* *flip to mallets* *splash cymbal—w/ sticks*

Perc. 7 Bgs, Toms *mf*

Perc. 8 B. D. *f* *dampen!*

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, percussion, and strings. The notation is complex, featuring various musical symbols, notes, rests, and dynamic markings. A large, diagonal watermark reading "For Perusal Only" is overlaid across the page, indicating that this is a preview or a sample score. The score is organized into systems, with each system containing multiple staves for different instruments. The instruments listed on the left include Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Clarinet 1-2, Clarinet 3-4, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2-3, Horn 1-2, Horn 3-4, Trombone 1-2, Trombone 3, Baritone Trombone, Euphonium, Tuba, Double Bass (Optional), Piano (Optional), Percussion 1 (Timpani), Percussion 2 (Xylophone, Glockenspiel), Percussion 3 (Cymbals, Snare Drum), Percussion 4 (Hi-hat, Snare Drum), Percussion 5 (Hi-hat, Snare Drum), Percussion 6 (Cymbal, Snare Drum), Percussion 7 (Bells, Toms), and Percussion 8 (Bells, Toms). The score includes various musical notations such as notes, rests, and dynamic markings. A large, diagonal watermark reading "For Perusal Only" is overlaid across the page, indicating that this is a preview or a sample score.

rit.

6

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B.
(Opt.)

Pno.
(Opt.)

Perc. 1
Timp.

Perc. 2
Xyl.
Glock.

Perc. 3
Cr. Cyms.
Sn. D.

Perc. 4
H.-ht.
Rd. Cym.

Perc. 5
H.-ht.
Rd. Cym.

Perc. 6
Cym. Stp.

Perc. 7
Bgs. Toms

Perc. 8
B. D.

38

39

40

41

42

43

44

45

46

47

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Picc. *non vibrato* *pp*

Fl. 1-2 *non vibrato* *pp*

Ob. 1-2

Bsn. 1-2 *a2* *p*

Cbsn.

Cl. 1 *mf* *pp*

Cl. 1-2 *mf* *pp*

Cl. 2 *mf* *pp*

Cl. 3-4 *mf* *pp*

B. Cl.

Ch. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax. *solo, stand to play; sing out!* *p* *f*

Tpt. 1

Tpt. 2-3

Hn. 1-2 *a2* *p* *a2*

Hn. 3-4 *p*

Tbn. 1-2 *p*

Tbn. 3 *mp* *pp*

B. Tbn.

Euph. *p*

Tba. *p* *pp*

D. B. (Opt.) *p* *pp*

Pno. (Opt.) *mf* (let ring)

Perc. 1 *mp*

Perc. 2 Xyl. Glock. *mf* *p*

Perc. 3 Cr. Cyms, Sn. D.

Perc. 4 H-ht. Rd. Cym. *p* *pp*

Perc. 5 H-ht. Rd. Cym. *p* *pp*

Perc. 6 Cym. Sp.

Perc. 7 Bgs, Toms

Perc. 8 B. D. *pp* *mp*

48 49 50 51 52 53 54

poco accel.

8

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1

Cl. 2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cyms, Sn. D.

Perc. 4 H-ht. Rd. Cym.

Perc. 5 H-ht. Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs. Toms

Perc. 8 h. D.

3 4

3 4

3 4

55 56 57 58 59 60

Violin I and Violin II parts, measures 1-8. The score includes dynamic markings (f, ff) and articulation (arco). The Violin I part features a melodic line with slurs and accents, while the Violin II part provides harmonic support with sustained notes and slurs.

Cl. 2

This page contains measures 10-12 of the musical score. The instrumentation includes Clarinets 3-4, Bass Clarinet, Contrabass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, Trombone 3/Baritone, Euphonium, Tuba, Double Bass (Optional), Piano (Optional), and Percussion 1. The score features a variety of dynamics including *p*, *f*, *sfz*, *fff*, *pp*, and *mf*. The Piano part includes the instruction *(L.H. loco)*. A large blue watermark reading 'Preview Only' is oriented diagonally across the page.

- TRY -

73

73

♩ = ♩ (= 184ish)

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

D. B.
(Opt.)

Pno.
(Opt.)

Perc. 1
Timp.

Perc. 2
Xyl.
Glock.

Perc. 3
Cr. Cym.
Sn. D.

Perc. 4
H-t.
Rd. Cym.

Perc. 5
H-t.
Rd. Cym.

Perc. 6
Cym. Stp.

Perc. 7
Bgs. Toms

Perc. 8
B. D.

- TRY -

82

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

D. B.
(Opt.)

Pno.
(Opt.)

Perc. 1
Timp.

Perc. 2
Xyl.
Glock.

Perc. 3
Cr. Cyms.
Sn. D.

Perc. 4
H.-ht.
Rd. Cym.

Perc. 5
H.-ht.
Rd. Cym.

Perc. 6
Cym. Stp.

Perc. 7
Bgs. Toms

Perc. 8
B. D.

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92

97

13

[illegible]

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cym., Sn. D.

Perc. 4 H.-lt. Rd. Cym.

Perc. 5 H.-lt. Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs, Toms

Perc. 8 h. D.

101

102

103

104

105

106

107

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pao. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cyms. Sn. D.

Perc. 4 H.-ht. Rd. Cym.

Perc. 5 H.-ht. Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs. Toms

Perc. 8 h. D.

108

109

110

111

112

113

114

122

131 132 133 134 135 136 137

Picc. *f* *p* *f* *p* *f* *sfz* *sfz*

Fl. 1-2 *f* *p* *f* *p* *f* *sfz* *sfz*

Ob. 1-2 *f* *p* *f* *p* *f* *sfz* *sfz*

Bsn. 1-2 *f* *f* *f* *f* *f* *f* *sfz*

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

Cl. 1-2 *f* *f* *f* *f* *f* *f* *ff* *a2*

Cl. 3-4 *f* *f* *f* *f* *f* *f* *ff* *a2*

B. Cl. *f* *f* *f* *f* *f* *f* *sfz* *sfz*

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

Alto Sax. 1-2 *f* *f* *f* *f* *f* *f* *sfz* *a2*

Ten. Sax. *f* *f* *f* *f* *f* *f* *sfz*

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

Tpt. 1 *f* *p* *f* *p* *f* *sfz* *sfz*

Tpt. 2-3 *f* *p* *f* *p* *f* *sfz* *sfz*

Hn. 1-2 *ff* *ff* *ff* *ff* *ff* *ff* *sfz* *sfz*

Hn. 3-4 *ff* *ff* *ff* *ff* *ff* *ff* *sfz* *sfz*

Tbn. 1-2 *a2* *f* *f* *f* *f* *f* *sfz* *sfz*

Tbn. 3 B. Tbn. *f* *f* *f* *f* *f* *f* *sfz* *sfz*

Euph. *f* *f* *f* *f* *f* *f* *sfz* *sfz*

Tba. *f* *f* *f* *f* *f* *f* *sfz* *sfz*

D. B. (Opt.) *f* *f* *f* *f* *f* *f* *sfz* *sfz*

Pno. (Opt.) *f* *f* *f* *f* *f* *f* *sfz* *sfz*

Perc. 1 Timp. *sfz* *f* *dampen!* *sfz* *dampen!* *sfz* *dampen!* *sfz*

Perc. 2 Xyl. Glock. *ff* *f* *f* *f* *f* *f* *sfz*

Perc. 3 Cr. Cyms. Sn. D. *fp* *f* *f* *f* *f* *f* *fp* *f*

Perc. 4 H.-ht. Rd. Cym. *f* *f* *f* *f* *f* *f* *ride bell*

Perc. 5 H.-ht. Rd. Cym. *f* *f* *f* *f* *f* *f* *ride bell*

Perc. 6 Cym. Stp. *ff* *f* *w/ sticks* *f* *choke!* *flip to mallets* *w/ mallets* *flip to sticks*

Perc. 7 Bgs. Toms *sfz* *f* *sfz* *f* *sfz* *f* *sfz* *p* *sfz* *sfz*

Perc. 8 B. D. *sfz* *f* *dampen!* *f* *dampen!* *mf* *sfz* *sfz*

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cym., Sn. D.

Perc. 4 H.-ht. Rd. Cym.

Perc. 5 H.-ht. Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs. Toms

Perc. 8 B. D.

138 139 140 141 142 143 144

145

149

molto rit.

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Picc. Fl. 1-2 Ob. 1-2 Bsn. 1-2 Cbsn. Cl. 1-2 Cl. 3-4 B. Cl. Cb. Cl. Alto Sax. 1-2 Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2-3 Hn. 1-2 Hn. 3-4 Tbn. 1-2 Tbn. 3 B. Tbn. Euph. Tba. D. B. (Opt.) Pno. (Opt.) Perc. 1 Timp. Perc. 2 Xyl. Glock. Perc. 3 Cr. Cyms. Sn. D. Perc. 4 H.-ht. Rd. Cym. Perc. 5 H.-ht. Rd. Cym. Perc. 6 Cym. Stp. Perc. 7 Bgs. Toms Perc. 8 B. D.

5 4 5 4 5 4

Score for Percussion and Woodwinds, starting at measure 158. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Clarinets 1-2 and 3-4, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Trumpets 1 and 2-3, Horns 1-2 and 3-4, Trombones 1-2, 3, and Bass Trombone, Euphonium, Tuba, Double Bass (Optional), Piano (Optional), and various Percussion instruments (1-8).

Key markings and dynamics include:

- Piccolo:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- Fl. 1-2:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- Ob. 1-2:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- Bsn. 1-2:** *ffz*, *f*, *fp*
- Cl. 1-2:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- Cl. 3-4:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- B. Cl.:** *ffz*, *f*, *fp*
- Cb. Cl.:** *ffz*, *f*, *fp*
- Alto Sax. 1-2:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- Ten. Sax.:** *ffz*, *f*, *mp*, *f*, *f*, *fp*
- Bari. Sax.:** *ffz*, *f*, *fp*
- Tpt. 1:** *ffz*, *f*
- Tpt. 2-3:** *ffz*, *f*
- Hn. 1-2:** *ffz*, *f*
- Hn. 3-4:** *ffz*, *f*
- Tbn. 1-2:** *ffz*, *f*, *fp*
- Tbn. 3:** *ffz*, *f*, *fp*
- B. Tbn.:** *ffz*, *f*, *fp*
- Euph.:** *ffz*, *f*, *fp*
- Tba.:** *ffz*, *f*, *fp*
- D. B. (Opt.):** *ffz*, *f*, *fp*
- Pno. (Opt.):** *ffz*, *f*
- Perc. 1 (Timp.):** *ffz*, *f*, *fp*
- Perc. 2 (Xyl., Glock.):** *ffz*, *f*
- Perc. 3 (Cr. Cym., Sn. D.):** *ffz*, *f*
- Perc. 4 (H.-ht. Rd. Cym.):** *ffz*, *f*
- Perc. 5 (H.-ht. Rd. Cym.):** *ffz*, *f*
- Perc. 6 (Cym. Stp.):** *ffz*, *pp*
- Perc. 7 (Bgs, Toms):** *ffz*, *mp*, *f*, *mf*
- Perc. 8 (b. D.):** *ffz*, *f*

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3
B. Tbn.

Euph.

Tba.

D. B.
(Opt.)

Pno.
(Opt.)

Perc. 1
Timp.

Perc. 2
Xyl.
Glock.

Perc. 3
Cr. Cyms.,
Sn. D.

Perc. 4
H.-ht.
Rd. Cym.

Perc. 5
H.-ht.
Rd. Cym.

Perc. 6
Cym. Stp.

Perc. 7
Bgs. Toms

Perc. 8
b. D.

165

166

167

168

169

170

171

172

- TRY -

175

25

[illegible]

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Picc. *p* *f* *p* *f* *f*

Fl. 1-2 *p* *f* *p* *f* *f*

Ob. 1-2 *a2* *p* *f* *p* *f* *p* *f* *f*

Bsn. 1-2 *p* *f* *p* *f* *p* *f* *f*

Cbsn. *p* *f*

Cl. 1-2 *p* *f* *p* *f* *p* *f* *f*

Cl. 3-4 *p* *f* *p* *f* *p* *f* *f*

B. Cl. *p* *f* *p* *f* *p* *f* *f*

Cb. Cl. *p* *f*

Alto Sax. 1-2 *p* *f* *p* *f* *p* *f* *f*

Ten. Sax. *p* *f* *p* *f* *p* *f* *f*

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

Tpt. 1 *p* *f* *p* *f* *f*

Tpt. 2-3 *2.* *a2* *p* *f* *p* *f* *f*

Hn. 1-2 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f*

Hn. 3-4 *pp* *f* *pp* *f* *pp* *f* *pp* *f* *f*

Tbn. 1-2 *1.* *a2* *p* *f* *p* *f* *f*

Tbn. 3 B. Tbn. *3.* *a2* *p* *f* *p* *f* *f*

Euph. *p* *f*

Tba. *p* *f*

D. B. (Opt.) *p* *f*

Pno. (Opt.)

Perc. 1 Timp. *f*

Perc. 2 Xyl. Glock. *f* *chokel* *chokel* *chokel* *chokel* *ff* *chokel* *chokel*

Perc. 3 Cr. Cyms. Sn. D. *f*

Perc. 4 H-lt. Rd. Cym. *p* *f* *mf* *f*

Perc. 5 H-lt. Rd. Cym. *p* *f* *p* *f*

Perc. 6 Cym. Stp. *w/ mallets* *chokel* *chokel* *chokel* *flip to sticks* *w/ sticks* *flip to mallets*

Perc. 7 Bgs. Toms *f* *p* *f*

Perc. 8 B. D. *mf* *f*

180 181 182 183 184 185 186 187

194

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cyms. Sn. D.

Perc. 4 H.-ht. Rd. Cym.

Perc. 5 H.-ht. Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs. Toms

Perc. 8 h. D.

195 196 197 198 199 200 201

- TRY -

29

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1-2

Cl. 3-4

B. Cl.

Cb. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

D. B. (Opt.)

Pno. (Opt.)

Perc. 1 Timp.

Perc. 2 Xyl. Glock.

Perc. 3 Cr. Cyms. Sn. D.

Perc. 4 H-lt. Rd. Cym.

Perc. 5 H-lt. Rd. Cym.

Perc. 6 Cym. Stp.

Perc. 7 Bgs. Toms

Perc. 8 h. D.

102 103 104 105 106 107 108

For Personal Use Only - Standards for Joe Music

Picc. *mf* *ff*

Fl. 1-2 *mf* *ff*

Ob. 1-2 *mf* *ff*

Bsn. 1-2 *mf* *ff*

Cbsn. *p* *f*

Cl. 1-2 *mf* *ff*

Cl. 3-4 *p* *mf* *ff*

B. Cl. *p* *f*

Cb. Cl. *p* *f*

Alto Sax. 1-2 *p* *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *p* *f*

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

Tpt. 2-3 *ff* *a2* *mf* *ff*

Hn. 1-2 *mf* *ff*

Hn. 3-4 *mf* *ff*

Tbn. 1-2 *p* *f*

Tbn. 3
B. Tbn. *p* *f*

Euph. *mf* *ff*

Tba. *p* *f*

D. B.
(Opt.) *p* *f*

Pno.
(Opt.) *ff*

Perc. 1
Timp. *ff* *pp* *f*

Perc. 2
Xyl.
Glock. *mf* *ff*

Perc. 3
Cr. Cym.
Sn. D. *ff* *pp* *f*

Perc. 4
H.-ht.
Rd. Cym. *ff* *mp* *pp* *pp* *f*

Perc. 5
H.-ht.
Rd. Cym. *ff* *pp* *mp* *pp* *f*

Perc. 6
Cym. Stp. *ff* *pp* *mf* *pp* *f*

Perc. 7
Bgs, Toms *ff* *p* *pp* *f*

Perc. 8
b. D. *ff* *p* *mp* *f*

209 210 211 212 213 214 215

216 217 218 219 220 221 222 223 224

Picc. *p sub.* *ff* *ff < sfz*

Fl. 1-2 *p sub.* *ff* *ff < sfz*

Ob. 1-2 *p sub.* *ff* *ff < sfz*

Bsn. 1-2 *p sub.* *ff* *ff*

Cbsn. *p sub.* *ff* *< sfz*

Cl. 1-2 *p sub.* *ff* *ff < sfz*

Cl. 3-4 *p sub.* *ff* *ff < sfz*

B. Cl. *p sub.* *ff* *< sfz*

Cb. Cl. *p sub.* *ff* *< sfz*

Alto Sax. 1-2 *p sub.* *ff* *ff < sfz*

Ten. Sax. *p sub.* *ff* *ffz*

Bari. Sax. *p sub.* *ff* *ffz*

Tpt. 1 *p sub.* *ff* *ffz*

Tpt. 2-3 *p sub.* *ff* *ffz*

Hn. 1-2 *p sub.* *ff* *< sfz*

Hn. 3-4 *p sub.* *ff* *< sfz*

Tbn. 1-2 *p sub.* *ff* *ffz*

Tbn. 3 B. Tbn. *p* *viscerally powerful!* *fff* *ffz*

Euph. *p sub.* *ff* *ffz*

Tba. *p sub.* *ff* *ffz*

D. B. (Opt.) *p sub.* *ff* *ffz*

Pno. (Opt.) *p sub.* *ff* *ffz*

Perc. 1 Timp. *p sub.* *ff* *dampent! ffz*

Perc. 2 Xyl. Glock. *p sub.* *ff* *< sfz*

Perc. 3 Cr. Cyms., Sn. D. *p sub.* *ff* *(stick shot) sfz*

Perc. 4 H-hr. Rd. Cym. *p sub.* *ff* *chokel sfz*

Perc. 5 H-hr. Rd. Cym. *p sub.* *ff* *chokel sfz*

Perc. 6 Cym. Stp. *pp* *chokel flip w/ sticks chokel sfz*

Perc. 7 Bgs, Toms *p sub.* *ff* *< sfz*

Perc. 8 B. D. *p sub.* *ff* *dampent! sfz*

*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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