

# TRY

FOR WIND ENSEMBLE



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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

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*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 begun 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

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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.

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Transposed Score

# TRY

Harrison J. Collins

$\text{♩} = 184$ ish, caffeinated; sprinting with abandon

The score is arranged in a standard concert band layout. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Clarinet in Bb 1-2, Clarinet in Bb 3-4, Bass Clarinet in Bb, Contrabass Clarinet in Bb, Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet in Bb 1, Trumpet in Bb 2-3, Horn in F 1-2, Horn in F 3-4, Trombone 1-2, Trombone 3/Bass Trombone, Euphonium, and Tuba. The rhythm section includes Double Bass (Optional), Piano (Optional), and a Percussion section with 8 parts: 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), and Percussion 8 (Bass Drum). The score is written in 4/4 time with a key signature of one flat. A large watermark 'For Perusal Only © J Stands for Joe Music' is overlaid diagonally across the page.

- TRY -

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This musical score is for a piece titled "TRY". It is a full orchestral score with a large percussion ensemble. The score is divided into measures 9 through 15. The instruments included are:

- Woodwinds:** Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Clarinet 1-2, Clarinet 3-4, Bass Clarinet, Contrabass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Trumpet 1, Trumpet 2-3, Horn 1-2, Horn 3-4, Trombone 1-2, Trombone 3, Baritone Trombone, Euphonium, Tuba.
- Strings:** Double Bass (Opt.), Piano (Opt.).
- Percussion:** Percussion 1 (Tamp.), Percussion 2 (Xyl., Glock.), Percussion 3 (Cr. Cym., Sn. D.), Percussion 4 (H.-ht., Rd. Cym.), Percussion 5 (H.-ht., Rd. Cym., foot pedal), Percussion 6 (sus. cymbal-w/ mallets), Percussion 7 (Bgs, Toms), Percussion 8 (B. D.).

The score includes various musical notations such as dynamics (e.g., *f*, *fp*, *pp*), articulation (accents, slurs), and performance instructions (e.g., *arco*, *xylophone*). A large watermark "For Personal Use Only © J Stands for Joe Music" is overlaid on the score.

This page contains the musical score for page 18 of a symphony. The score is written for a large orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1-2** (Flutes)
- Ob. 1-2** (Oboes)
- Bsn. 1-2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Cl. 1-2** (Clarinets)
- Cl. 3-4** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cello Clarinet)
- Alto Sax. 1-2** (Alto Saxophones)
- Ten. Sax.** (Tenor Saxophone)
- Bari. Sax.** (Baritone Saxophone)
- Tpt. 1** (Trumpet)
- Tpt. 2-3** (Trumpets)
- Hn. 1-2** (Horns)
- Hn. 3-4** (Horns)
- Tbn. 1-2** (Trombones)
- Tbn. 3** (Trombone)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- D. B. (Opt.)** (Double Bass)
- Pno. (Opt.)** (Piano)
- Perc. 1** (Timp.) (Timpani)
- Perc. 2** (Xyl., Glock.) (Xylophone, Glockenspiel)
- Perc. 3** (Cr. Cyms., Sn. D.) (Cymbals, Snare Drum)
- Perc. 4** (H.-ht., Rd. Cym.) (Hi-hat, Ride Cymbal)
- Perc. 5** (H.-ht., Rd. Cym.) (Hi-hat, Ride Cymbal)
- Perc. 6** (Cym. Stp.) (Cymbal Stand)
- Perc. 7** (Bgs, Toms) (Bass Drum, Tom-toms)
- Perc. 8** (B. D.) (Double Bass)

The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It also features performance instructions like "choke!", "(let ring)", "china cymbal", "dampent", and "+two toms".

4

Picc. *p* *f*  
 Fl. 1-2 *f*  
 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*  
 Tpt. 2-3 *p* *f* a2  
 Hn. 1-2 *f*  
 Hn. 3-4 *f*  
 Tbn. 1-2 *p* *f* gliss.  
 Tbn. 3 B. Tbn. *f*  
 Euph. *f*  
 Tba. *f*  
 D. B. (Opt.) *f*  
 Pno. (Opt.) *f* *g<sup>tr</sup>*  
 Perc. 1 Tmp. *p* dampen!  
 Perc. 2 Xyl. Glock. *f*  
 Perc. 3 Cr. Cym., 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 splash cymbal—w/ sticks chokel flip to mallets  
 Perc. 7 Bgs, Toms *mf*  
 Perc. 8 B. D. dampen! dampen! dampen! dampen!





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. 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.

38 39 40 41 42 43 44 45 46 47

- TRY -

48 ♩ = 84ish, meditative

54

7

non vibrato  
*pp*

non vibrato  
*pp*

Cl. 1-2  
*mf* *pp*

Cl. 1-2  
*mf* *pp*

Cl. 3-4  
*mf* *pp*

B. Cl.  
*mf* *pp*

Cb. Cl.  
*mf* *pp*

Alto Sax. 1-2

Ten. Sax.

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

Tpt. 1

Tpt. 2-3

Hn. 1-2  
*p* *a2*

Hn. 3-4  
*p* *a2*

Tbn. 1-2  
*p*

Tbn. 3  
B. Tbn.  
*mp* *pp*

Euph.  
*p*

Tba.  
*p* *pp*

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

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

Perc. 1  
Timp.  
*pp*

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

Perc. 3  
Cr. Cym.  
Sn. D.

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

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

Perc. 6  
Cym. Sp.

Perc. 7  
Bgs, Toms

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

- TRY -

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-hr.  
Rd. Cym.

Perc. 5  
H-hr.  
Rd. Cym.

Perc. 6  
Cym. Sp.

Perc. 7  
Bgs, Toms

Perc. 8  
B. D.

3  
4

3  
4

3  
4

3  
4

55 56 57 58 59 60

61 ♩ = 92ish

(normale)

61 62 63 64 65 66 67 68

Picc. (normale) *p* *f*

Fl. 1-2 (normale) *p* *f*

Ob. 1-2 *p* *f*

Bsn. 1-2 *f* *pp*

Chsn.

Cl. 1 *a2*

Cl. 1-2 *p* *f*

Cl. 2

Cl. 3-4 *p* *f*

B. Cl. *sfz*

Cb. Cl.

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

Ten. Sax. *sfz*

Bari. Sax. *fff* end solo, sit down

Tpt. 1 *sfz* *f* *ff*

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

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

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

Tbn. 1-2 *pp* *sfz* *f* *ff*

Tbn. 3

B. Tbn. *f* *ff*

Euph. *f* *ff*

Tba. *f* *ff*

D. B. (Opt.) *f* *ff* arco

Pno. (Opt.) *mf* (L.H. loco)

Perc. 1 Timp. *f* *ff*

Perc. 2 Xyl. Glock. *mf*

Perc. 3 Cr. Cym. Sn. D.

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

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

Perc. 6 Cym. Stp. *f* *p* *ff*

Perc. 7 Bgs. Toms

Perc. 8 B. D. *f* *p* *ff*

- TRY -

♩ = ♩ (= 184ish)

Picc. *mf* *mp*

Fl. 1-2 *mf* *mp*

Ob. 1-2 *p* *mf*

Bsn. 1-2 *f* *p*

Cl. 1-2 *p*

Cl. 3-4 *p* *mf*

B. Cl. *f* *p*

Cb. Cl. *mf*

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

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

Bari. Sax. *f* *p*

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

Tpt. 2-3 *p*

Hn. 1-2 *mf* *p* *f*

Hn. 3-4 *p*

Tbn. 1-2 *mf* *p*

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

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

Euph. *p* *f* *p*

Tba. *p*

D. B. (Opt.) *p*

Pno. (Opt.)

Perc. 1 *p*

Perc. 2 Xyl. Glock. *p* to xylophone

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

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

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

Perc. 6 Cym. Stp. *pp* *f* *choke!*

Perc. 7 Bgs, Toms *mf* *p*

Perc. 8 B. D.

Picc.  
 Fl. 1-2  
 Ob. 1-2  
 Bsn. 1-2  
 Chsn.  
 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 Tmp.  
 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.

Musical score for page 82, featuring various instruments and percussion. The score includes dynamic markings such as *f*, *mf*, *p*, and *plizz.*. It also contains performance instructions like "dampen through m. 89" and "chokel flip to sticks". The score is divided into measures 77 through 84.

Picc. *f*  
 Fl. 1-2 *p*  
 Ob. 1-2 *p*  
 Bsn. 1-2 *mp*  
 Cbsn. *mp*  
 Cl. 1-2 *p*  
 Cl. 3-4 *p*  
 B. Cl. *mp*  
 Cb. Cl. *mp*  
 Alto Sax. 1-2 *p*  
 Ten. Sax. *p*  
 Bari. Sax. *mp*  
 Tpt. 1 *pp*  
 Tpt. 2-3 *pp*  
 Hn. 1-2 *mf*  
 Hn. 3-4 *mf*  
 Tbn. 1-2 *p*  
 Tbn. 3 B. Tbn. *p*  
 Euph. *mp*  
 Tba. *mp*  
 D. B. (Opt.) *mp*  
 Pno. (Opt.) *f*  
 Perc. 1 *mp*  
 Perc. 2 *f* to glockenspiel  
 Perc. 3 *f*  
 Perc. 4 *f* *chokel*  
 Perc. 5 *f* *chokel*  
 Perc. 6 *p* *mf* *w/ mallets* *chokel*  
 Perc. 7 *mp* *p* *f*  
 Perc. 8 *pp*



Picc. *f*  
 Fl. 1-2 *f*  
 Ob. 1-2 *f*  
 Bsn. 1-2 *f* *p* *fp* *fp* *fp* *mf*  
 Cbsn. *fp* *fp* *fp* *mf* *p* *mf*  
 Cl. 1-2 *f* *a2*  
 Cl. 3-4 *f*  
 B. Cl. *f* *p* *fp* *fp* *fp* *mf* *p* *mf*  
 Cb. Cl. *fp* *fp* *fp* *mf* *p* *mf*  
 Alto Sax. 1-2 *f*  
 Ten. Sax. *f* *p* *fp* *fp* *fp* *mf* *p* *mf*  
 Bari. Sax. *f* *p* *fp* *fp* *fp* *mf* *p* *mf*  
 Tpt. 1 *f*  
 Tpt. 2-3 *f* *a2* *p* *f*  
 Hn. 1-2  
 Hn. 3-4  
 Tbn. 1-2 *fp* *fp* *fp*  
 Tbn. 3 B. Tbn. *fp* *fp* *fp*  
 Euph. *f* *p* *fp* *fp* *fp* *mf* *p* *mf*  
 Tba. *f* *p* *fp* *fp* *fp* *mf* *p* *mf*  
 D. B. (Opt.) *f* *p* *fp* *fp* *fp* *mf* *p* *mf*  
 Pno. (Opt.) *f*  
 Perc. 1 *f* *p sub.*  
 Perc. 2 *f* *glockenspiel*  
 Perc. 3 *f* *p* *f* *p* *f* *p*  
 Perc. 4 *f* *mf* *f* *mf* *mf*  
 Perc. 5 *mf* *f* *mf* *f* *mf* *mf*  
 Perc. 6 *f*  
 Perc. 7 *mp sub.* *press buzz*  
 Perc. 8 *f* *p sub.*

14

Picc. *f*  
 Fl. 1-2 *p* *f*  
 Ob. 1-2 *p* *f*  
 Bsn. 1-2 *p* *mf* *f*  
 Cbsn. *p* *mf* *f*  
 Cl. 1-2 *mf* *f* *ff*  
 Cl. 3-4 *ff*  
 B. Cl. *p* *mf* *f*  
 Cb. Cl. *p* *mf* *f*  
 Alto Sax. 1-2 *mf* *f* *ff*  
 Ten. Sax. *f*  
 Bari. Sax. *p* *mf* *f*  
 Tpt. 1 *f*  
 Tpt. 2-3 *f*  
 Hn. 1-2 *p* *sfz* (normale) *f* rip *sfz*  
 Hn. 3-4 *p* *sfz* (normale) *f* rip *sfz*  
 Tbn. 1-2 *p* *sfz* (normale) *f*  
 Tbn. 3 B. Tbn. *p* *sfz* (normale) *f*  
 Euph. *p* *mf* *f*  
 Tba. *p* *mf* *f*  
 D. B. (Opt.) *p* *mf* *f*  
 Pno. (Opt.) *p* *f*  
 Perc. 1 Tmp. *f*<sub>sub.</sub>  
 Perc. 2 Xyl. Glock. *p* *f*  
 Perc. 3 Cr. Cyms. Sn. D. stick shot (sim.) *f*<sub>sub.</sub>  
 Perc. 4 H-t. Rd. Cym. *mf* *f*  
 Perc. 5 H-t. Rd. Cym. *mf* *f*  
 Perc. 6 Cym. Stp. *p* *f*  
 Perc. 7 Bgs. Toms (sim.) *f*  
 Perc. 8 B. D. *f*



Picc. *p* *mf*  
 Fl. 1-2 *a2* *p* *mf*  
 Ob. 1-2 *p*  
 Bsn. 1-2 *mf*  
 Cbsn. *p* *mf*  
 Cl. 1-2 *p* *pp*  
 Cl. 3-4 *p* *pp*  
 B. Cl. *mf*  
 Cb. Cl. *p* *mf*  
 Alto Sax. 1-2  
 Ten. Sax. *mf*  
 Bari. Sax. *mf*  
 Tpt. 1  
 Tpt. 2-3  
 Hn. 1-2 *p*  
 Hn. 3-4 *p*  
 Tbn. 1-2  
 Tbn. 3  
 B. Tbn.  
 Euph. *mf*  
 Tba. *p* *mf*  
 D. B. (Opt.) *p* *mf*  
 Pno. (Opt.) *p* *mf*  
 Perc. 1 Timp. *dampen!*  
 Perc. 2 Xyl. Glock. *dampen!* to xylophone  
 Perc. 3 Cr. Cym. Sn. D. *rim* *pp*  
 Perc. 4 H-lt. Rd. Cym. *choket!* *pp* *mp*  
 Perc. 5 H-lt. Rd. Cym. *choket!* *mp* *pp* *pp*  
 Perc. 6 Cym. Stp. *pp* *mp*  
 Perc. 7 Bgs. Toms *pp* *p*  
 Perc. 8 B. D. *dampen!* *dampen!* *dampen!* *p*

Picc. *pp sub.* *f*  
 Fl. 1-2 *pp sub.* *f*  
 Ob. 1-2 *pp* *f*  
 Bsn. 1-2 *a2* *pp sub.* *f*  
 Cbsn. *pp* *f*  
 Cl. 1-2 *pp* *f*  
 Cl. 3-4 *pp* *f*  
 B. Cl. *pp sub.* *f*  
 Cb. Cl. *pp* *f*  
 Alto Sax. 1-2 *p* *f*  
 Ten. Sax. *pp sub.* *f*  
 Bari. Sax. *pp sub.* *f*  
 Tpt. 1 *pp* *f*  
 Tpt. 2-3 *pp* *f*  
 Hn. 1-2 *pp* *f*  
 Hn. 3-4 *pp* *f*  
 Tbn. 1-2 *pp* *f*  
 Tbn. 3  
 B. Tbn. *pp* *f*  
 Euph. *pp sub.* *f*  
 Tba. *pp* *f*  
 D. B. (Opt.) *pp* *f*  
 Pno. (Opt.) *pp sub.* *f*  
 Perc. 1 Timp. *pp* *p* xylophone  
 Perc. 2 Xyl. Glock. *p*  
 Perc. 3 Cr. Cym. Sn. D. *pp* *f*  
 Perc. 4 H.-ht. Rd. Cym. *mp* *pp* *mp*  
 Perc. 5 H.-ht. Rd. Cym. *mp* *mp* *pp*  
 Perc. 6 Cym. Stp. *p*  
 Perc. 7 Bgs. Toms *pp* *f*  
 Perc. 8 B. D. *p*

This page contains the musical score for page 131 of a symphony. The score is written for a full orchestra and includes the following parts:

- Picc.** (Piccolo)
- Fl. 1-2** (Flutes)
- Ob. 1-2** (Oboes)
- Bsn. 1-2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Cl. 1-2** (Clarinets)
- Cl. 3-4** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cello Clarinet)
- Alto Sax. 1-2** (Alto Saxophones)
- Ten. Sax.** (Tenor Saxophone)
- Bari. Sax.** (Baritone Saxophone)
- Tpt. 1** (Trumpet)
- Tpt. 2-3** (Trumpets)
- Hn. 1-2** (Horns)
- Hn. 3-4** (Horns)
- Tbn. 1-2** (Trombones)
- Tbn. 3** (Trombone)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- D. B. (Opt.)** (Double Bass)
- Pno. (Opt.)** (Piano)
- Perc. 1** (Tympani)
- Perc. 2** (Xylophone, Glockenspiel)
- Perc. 3** (Cymbals, Snare Drum)
- Perc. 4** (Hi-hat, Ride Cymbal)
- Perc. 5** (Hi-hat, Ride Cymbal)
- Perc. 6** (Cymbal, Snare Drum)
- Perc. 7** (Bongos, Tom-toms)
- Perc. 8** (Bass Drum)

The score includes various dynamic markings such as *f* (forte), *p* (piano), *sfz* (sforzando), and *ff* (fortissimo). It also features performance instructions like "dampent", "ride bell", "flip to sticks", "w/ mallets", "chokel", and "flip to mallets". The page is numbered 131 at the top left and 131, 132, 133, 134, 135, 136, 137 at the bottom.

Picc. *sfz sfz* *p f* *sfz sfz*  
 Fl. 1-2 *sfz sfz* *p f* *sfz sfz*  
 Ob. 1-2 *sfz sfz* *p f* *sfz sfz*  
 Bsn. 1-2 *sfz sfz* *sfz sfz* *sfz sfz*  
 Cbsn. *sfz sfz* *sfz sfz* *sfz sfz*  
 Cl. 1-2 *f* *ff* *sfz sfz*  
 Cl. 3-4 *f* *ff* *sfz sfz*  
 B. Cl. *sfz sfz* *sfz sfz* *sfz sfz*  
 Cb. Cl. *sfz sfz* *sfz sfz* *sfz sfz*  
 Alto Sax. 1-2 *sfz sfz* *sfz sfz* *sfz sfz*  
 Ten. Sax. *sfz sfz* *sfz sfz* *sfz sfz*  
 Bari. Sax. *sfz sfz* *sfz sfz* *sfz sfz*  
 Tpt. 1 *sfz sfz* *p f* *sfz sfz*  
 Tpt. 2-3 *sfz sfz* *p f* *sfz sfz*  
 Hn. 1-2 *sfz sfz* *sfz sfz* *sfz sfz*  
 Hn. 3-4 *sfz sfz* *sfz sfz* *sfz sfz*  
 Tbn. 1-2 *sfz sfz* *sfz sfz* *sfz sfz*  
 Tbn. 3  
 B. Tbn. *sfz sfz* *sfz sfz* *sfz sfz*  
 Euph. *sfz sfz* *sfz sfz* *sfz sfz*  
 Tba. *sfz sfz* *sfz sfz* *sfz sfz*  
 D. B. (Opt.) *sfz sfz* *sfz sfz* *sfz sfz*  
 Pno. (Opt.) *sfz sfz* *f* *sfz sfz*  
 Perc. 1 *sfz sfz* *sfz sfz* *dampent sfz sfz*  
 Perc. 2 *sfz sfz* *sfz sfz* *sfz sfz* *sfz sfz*  
 Perc. 3 *sfz sfz* *fp* *f mp f* *sfz sfz*  
 Perc. 4 *sfz sfz* *sfz sfz* *mp f* *sfz sfz*  
 Perc. 5 *sfz sfz* *sfz sfz* *mp f* *sfz sfz*  
 Perc. 6 *sfz sfz* *w/ sticks flip to mallets* *w/ mallets* *p f* *p*  
 Perc. 7 *sfz sfz* *sfz sfz* *sfz sfz* *mf sfz sfz*  
 Perc. 8 *sfz sfz* *sfz sfz* *dampent* *mf sfz sfz*

145 (♩ = 92ish)

rit.

♩ = 84ish

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



Musical score for a symphony orchestra, page 150. The score includes parts for Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Contrabassoon, Clarinets (1-2, 3-4), Bass Clarinet, Contrabass Clarinet, Alto Saxophones (1-2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2-3), Horns (1-2, 3-4), Trombones (1-2, 3, B), Euphonium, Tuba, Double Bass (Optional), Piano (Optional), and various Percussion instruments (1-8). The score is marked with dynamics such as *mf*, *f*, *ff*, *p*, and includes performance instructions like "flip to sticks" and "w/ sticks".

molto rit.

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. (Op.)  
 Pno. (Op.)  
 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.

The musical score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (1-2, 3-4), Bass Clarinet, Contrabass Clarinet, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1, 2-3), Horns (1-2, 3-4), Trombones (1-2, 3, Bass), Euphonium, and Tuba. The string section includes Double Bass (Opt.). The percussion section includes Timpani, Xylophone, Glockenspiel, Crash Cymbals, Snare Drum, Chokel, Bongo/Toms, and Bass Drum. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *ffz*, *f*, *mp*, and *fp*. A large watermark "For Personal Use Only - © J Stands for Joe Music" is overlaid on the score.

Musical score for page 167, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass, Piano, and Percussion. The score includes dynamic markings such as *f*, *p*, *mf*, and *pp*, and performance instructions like *chokel*, *(let ring)*, and *dampent*. The page is numbered 167 at the top center.

Picc. *p* *f* *f* *f* *f* *f*  
 Fl. 1-2 *f* *f* *f* *f* *f* *f*  
 Ob. 1-2 *f* *f* *f* *f* *f* *f*  
 Bsn. 1-2 *f* *f* *f* *f* *f* *f*  
 Cbsn. *f* *f* *f* *f* *f* *f*  
 Cl. 1-2 *f* *f* *f* *f* *f* *f*  
 Cl. 3-4 *f* *f* *f* *f* *f* *f*  
 B. Cl. *f* *f* *f* *f* *f* *f*  
 Cb. Cl. *f* *f* *f* *f* *f* *f*  
 Alto Sax. 1-2 *f* *f* *f* *f* *f* *f*  
 Ten. Sax. *f* *f* *f* *f* *f* *f*  
 Bari. Sax. *f* *f* *f* *f* *f* *f*  
 Tpt. 1 *p* *f* *f* *f* *f* *f*  
 Tpt. 2-3 *p* *f* *f* *f* *f* *f*  
 Hn. 1-2 *f* *f* *f* *f* *f* *f*  
 Hn. 3-4 *f* *f* *f* *f* *f* *f*  
 Tbn. 1-2 *p* *f* *gliss.* *sfz* *f* *f*  
 Tbn. 3 *f* *f* *f* *f* *f* *f*  
 B. Tbn. *f* *f* *f* *f* *f* *f*  
 Euph. *f* *f* *f* *f* *f* *f*  
 Tba. *f* *f* *f* *f* *f* *f*  
 D. B. (Opt.) *f* *f* *f* *f* *f* *f*  
 Pno. (Opt.) *f* *f* *f* *f* *f* *f*  
 Perc. 1 Timp. *p* *f* *dampen!* *dampen!* *dampen!* *dampen!* *dampen!* *dampen!*  
 Perc. 2 Xyl. Glock. *f* *f* *f* *f* *f* *f*  
 Perc. 3 Cr. Cyms, Sn. D. *f* *f* *choket!* *choket!* *f* *f*  
 Perc. 4 H-t. Rd. Cym. *f* *f* *f* *f* *f* *f*  
 Perc. 5 H-t. Rd. Cym. *f* *f* *f* *f* *f* *f*  
 Perc. 6 Cym. Stp. *pp* *f* *choket!* *flip to sticks* *w/ sticks choket!* *flip to mallets*  
 Perc. 7 Bgs, Toms *mf* *f* *f* *f* *f* *f*  
 Perc. 8 B. D. *f* *f* *dampen!* *dampen!* *dampen!* *dampen!* *dampen!* *dampen!*

Picc.   
 Fl. 1-2   
 Ob. 1-2   
 Bsn. 1-2   
 Chbn.   
 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-t. Rd. Cym.   
 Perc. 5 H-t. Rd. Cym.   
 Perc. 6 Cym. Stp.   
 Perc. 7 Bgs. Toms   
 Perc. 8 B. D.

Musical score for measures 180-187. The score includes dynamic markings such as *p*, *f*, *pp*, *mf*, and *ff*. Performance instructions include "chokel", "flip to sticks", and "flip to mallets". A large watermark "For Perusal Only" is overlaid on the page.

Picc. *ff* *f* *f* *f* *ff* *f*  
 Fl. 1-2 *ff* *f* *f* *f* *ff* *f*  
 Ob. 1-2 *ff* *f* *f* *f* *ff* *f*  
 Bsn. 1-2 *ff* *f* *f* *f* *ff* *f*  
 Cbsn. *ff* *f* *f* *f* *ff* *mf*  
 Cl. 1-2 *ff* *f* *f* *f* *ff* *f*  
 Cl. 3-4 *ff* *f* *f* *f* *ff* *f*  
 B. Cl. *ff* *f* *f* *f* *ff* *mf*  
 Cb. Cl. *ff* *f* *f* *f* *ff* *mf*  
 Alto Sax. 1-2 *ff* *f* *f* *f* *ff* *f*  
 Ten. Sax. *ff* *f* *f* *f* *ff* *f*  
 Bari. Sax. *ff* *f* *f* *f* *ff* *mf*  
 Tpt. 1 *ff* *p* *ff* *p*  
 Tpt. 2-3 *ff* *p* *ff* *p*  
 Hn. 1-2 *ff* *p* *ff* *f*  
 Hn. 3-4 *ff* *p* *ff* *f*  
 Tbn. 1-2 *ff* *p* *ff* *mf*  
 Tbn. 3 B. Tbn. *ff* *p* *ff* *mf*  
 Euph. *ff* *f* *ff* *f*  
 Tba. *ff* *f* *ff* *mf*  
 D. B. (Opt.) *ff* *f* *ff* *mf*  
 Pno. (Opt.) *p* *f* *ff* *f*  
 Perc. 1 *ffp* *ff* *f*  
 Perc. 2 *p* *f* *ff* *f*  
 Perc. 3 *ff* *ff* *f*  
 Perc. 4 *ff* *p* *ff* *f*  
 Perc. 5 *ff* *p* *ff* *f*  
 Perc. 6 *pp* *ff*  
 Perc. 7 *ff* *p* *ff* *f*  
 Perc. 8 *ff* *pp* *ff* *mf*

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  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Perc. 5  
 Perc. 6  
 Perc. 7  
 Perc. 8

Musical score for 'TRY' featuring a full orchestra and piano. The score is divided into measures 195 through 201. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Clarinets 1-2 and 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, Bass Trombone, Euphonium, Tuba, Double Bass (optional), Piano (optional), and various percussion instruments including snare drum, xylophone, glockenspiel, cymbals, and tom-toms. The score includes dynamic markings such as *ff*, *p*, and *pp*, and performance instructions like *chokel*. A large watermark 'For Personal Use Only © JoeStandards.com' is overlaid on the score.



- TRY -

This musical score is for the piece "TRY" and spans measures 202 to 208. It is a full orchestral score with the following instruments and parts:

- Picc.**: Piccolo
- Fl. 1-2**: Flutes
- Ob. 1-2**: Oboes
- Bsn. 1-2**: Bassoons
- Cbsn.**: Contrabassoon
- Cl. 1-2**: Clarinets
- Cl. 3-4**: Clarinets
- B. Cl.**: Bass Clarinet
- Cb. Cl.**: Contrabass Clarinet
- Alto Sax. 1-2**: Alto Saxophones
- Ten. Sax.**: Tenor Saxophone
- Bari. Sax.**: Baritone Saxophone
- Tpt. 1**: Trumpet 1
- Tpt. 2-3**: Trumpets 2-3
- Hn. 1-2**: Horns 1-2
- Hn. 3-4**: Horns 3-4
- Tbn. 1-2**: Trombones 1-2
- Tbn. 3**: Trombone 3
- B. Tbn.**: Baritone Trombone
- Euph.**: Euphonium
- Tba.**: Tuba
- D. B. (Opt.)**: Double Bass (Optional)
- Pno. (Opt.)**: Piano (Optional)
- Perc. 1**: Percussion 1 (Tamp.)
- Perc. 2**: Percussion 2 (Xyl., Glock.)
- Perc. 3**: Percussion 3 (Cr. Cym., Sn. D.)
- Perc. 4**: Percussion 4 (H.-ht., Rd. Cym.)
- Perc. 5**: Percussion 5 (H.-ht., Rd. Cym.)
- Perc. 6**: Percussion 6 (Cym. Stp.)
- Perc. 7**: Percussion 7 (Bgs, Toms)
- Perc. 8**: Percussion 8 (B. D.)

The score includes various musical notations such as dynamics (*p*, *ff*, *pp*, *mf*), articulation (accents, slurs), and performance instructions like "chokel". A large watermark "For Personal Use Only" is visible across the page.

Musical score for a symphony orchestra, page 209. The score includes parts for Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Contrabassoon, Clarinets (1-2, 3-4), Bass Clarinet, Contrabass Clarinet, Alto Saxophone (1-2), Tenor Saxophone, Baritone Saxophone, Trumpets (1, 2-3), Horns (1-2, 3-4), Trombones (1-2, 3), Euphonium, Tuba, Double Bass (Optional), Piano (Optional), and various Percussion instruments (1-8). The score is divided into measures 209 through 215. Dynamics range from piano (p) to fortissimo (ff). A large watermark 'For Personal Use Only' is visible across the page.

- TRY -

217 rit.

♩ = 100ish 31

The image shows a page of a musical score for a symphony orchestra, specifically measures 216 through 224. The score is arranged in a standard orchestral format with multiple staves for different instruments. The woodwind section includes Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Clarinets (1-2 and 3-4), Bass Clarinet, and Contrabass Clarinet. The brass section includes Trumpets (1 and 2-3), Horns (1-2 and 3-4), Trombones (1-2, 3, and Bass Trombone), Euphonium, and Tuba. The string section includes Double Bass (Opt.), Piano (Opt.), and various Percussion parts (1-8). The percussion parts include Timpani, Xylophone/Glockenspiel, Congas/Snare Drum, Hi-hat/Ride Cymbal, Cymbal/Steel Drum, and Bongos/Toms. The score includes various musical notations such as notes, rests, dynamics (p sub., ff, sfz), and performance instructions like 'viscerally powerful!' and 'dampent!'. A large blue watermark 'For Personal Use Only' is overlaid on the page.

216

217

218

219

220

221

222

223

224

\*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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