

Go BIG or Go HOME

for Wind Ensemble

JESSICA MEYER

Go **BIG** or Go **HOME**

for Wind Ensemble

3'

INSTRUMENT LIST

Piccolo
Flute 1, 2
Oboe 1,2
E-flat Clarinet
Clarinet in B-flat 1, 2, 3
Bass Clarinet 1, 2
Bassoon 1, 2

Soprano Sax
Soprano/Alto Sax (alternating)
Alto Sax
Tenor Sax
Baritone Sax

Horn in F 1, 2, 3, 4
Trumpet in B-flat 1, 2, 3
Trombone 1, 2
Bass Trombone 1, 2
Euphonium ****OPTIONAL****
Tuba

Timpani (5, but could do with 4)
Percussion 1 (Drum Kit)
Percussion 2 (Congas, Bongos, Glock., Tam-tam, Bass Drum)
Percussion 3 (Marimba, Cowbell)
Percussion 4 (Shaker or Shekere, Pair of Drum Sticks, Congas and Bongos *shared with Perc. 2*, and any other small percussion desired)

Piano (mic'd if using other electric instruments)
Electric Guitar (with individual amp) ****OPTIONAL, but strongly encouraged****
Electric Bass (with individual amp)
Synth Keyboard (with individual amp) ****OPTIONAL****

CONSORTIUM PARTICIPANTS

Tim Robblee, Shenandoah University (co-ordinator)
Jerry Junkin, Butler School of Music at the University of Texas at Austin
Bobby Francis, Texas Christian University
Rick Good, Auburn University
Michael Hancock, University of Central Arkansas
Jon Caldwell, University of North Carolina at Greensboro
David Kish, Metropolitan State University of Denver
Jake Wallace, South Dakota State University
Mark Spede, Clemson University
Jared Cassidy, Lexington High School (MA)
Rickey Badua, Cal Poly Pomona
Robert Ambrose, Georgia State University
Paula Holcomb, SUNY Fredonia
Scott Lubaroff, University of Central Florida
Scott Tobias, West Virginia University

PROGRAM NOTE

This piece has been on quite a journey since its inception. The work was originally the last movement of "Get into the NOW", a string quartet commissioned by the Grammy-nominated PUBLIQuartet in 2017. The first large ensemble version was for the Nu Deco Ensemble (a Rock Orchestra in Miami), followed by a full orchestra version that toured nationally for Carnegie Hall's Link Up program. However, my inner band-geek self is the most excited about this version - which I feel unleashes all the sonic power I ever wanted this music to have.

In Go **BIG** or Go **HOME**, you will find hints of funk, bluegrass, and Latin while driven by groove, virtuosity, and moments of improvisation allowing members of the group to put their own personal signature on the piece. Most importantly, it is written from a place of self-realization, empowerment, and celebration of how joyous life can be.

PERFORMANCE NOTES

- The piece can be successful without optional parts, however the electric guitar and bass definitely lend more of a "rock power vibe" to the sound.
- Octave registration is really important to my chord spelling, so it is best to avoid moving parts to other octaves.
- For the solos at D, if no bass or guitar, please redistribute to other capable players.
- Especially if paired with other amplified instruments, the piano likely requires acoustic reinforcement.
- The percussion jam at letter E can be played by a variety of instruments. Please feel invited to find instruments that can cut through with that groove and have fun! For a few examples, agogo bells could substitute for cowbell, and Percussion 4 can really be played by whatever is fun. If you wish to employ more percussionists, feel free to have them join in at measure 62 and follow the flow of the parts.
- The saxophone parts carry a large share of the melodic material (the original work was written for a String Quartet) and are intended to be jazzy and swinging. You may wish to consider asking players to use a more commercial equipment set-up to get a biting and direct sound.

Go BIG or Go Home

for Wind Ensemble

Consortium organized by Shenandoah Conservatory
Tim Robblee, conductor

JESSICA MEYER

♩ = 145 **Nasty**

keep it light, release off the ties

Piccolo

Flute 1 & 2

Oboe 1 & 2

Clarinet in Eb

Clarinet in Bb 1

Clarinet in Bb 2 & 3

Bass Clarinet in Bb 1 & 2

Bassoon 1 & 2

Soprano Saxophone 1

Soprano/Alto Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn in F 1 & 3

Horn in F 2 & 4

Trumpet in Bb 1

Trumpet in Bb 2 & 3

Trombone 1 & 2

Bass Trombone 1 & 2

Euphonium

Tuba 1 & 2

Piano

Electric Guitar

Electric Bass

Synth. Keyboard

Timpani

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Performance materials must be purchased via www.jessicameyermusic.com

A Light and Groovy

Picc. *mf* *ff*

Fl. 1 & 2 *f* a2

Ob. 1 & 2 *fp* a2 *ff* *mf*

E♭ Cl. *f*

Cl. 1 *ff*

Cl. 2 & 3 *ff* 1. *mf*

B. Cl. 1 & 2 a2 *f* *ff* *mf* [like cello plucking]

Bsn. 1 & 2 a2 *f* *ff* *mf* [like cello plucking]

Sop. Sax. *f*

Sop./Alto Sax. *ff*

Alto Sax. *f*

Ten. Sax. *f* *mf*

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

Hn. 1 & 3 a2 *f* *mf*

Hn. 2 & 4 *mf*

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

Tpt. 2 & 3 *mf*

Tbn. 1 & 2 a2 *f* *ff* *mf*

B. Tbn. 1 & 2 *f* *ff* *mf* [like cello plucking]

Euph. *f*

Tba. 1 & 2 *f* *ff* *mf* [like cello plucking] 1.

Pno. *ff*

E. Gtr.

E. Bass *mf*

Kbd. *f* *mf* [clear, but funky sound] [hammond organ sound]

Timp. *f*

Perc. 1

Perc. 2 Congas *f*

Perc. 3 Marimba *f*

Perc. 4 Shaker *f*
choose an instrument that works best in the hall... Shekere or Guiro might cut through better

16

Picc. *ff*

Fl. 1 & 2 *ffp < ff*

Ob. 1 & 2 *ffp < ff*

E♭ Cl. *ffp < ff*

Cl. 1 *ffp < ff*

Cl. 2 & 3 *ffp < ff*

B. Cl. 1 & 2 *ff*

Bsn. 1 & 2 *ff*

Sop. Sax. *ffp < ff*

Sop./Alto Sax *ffp < ff*

Alto Sax. *ffp < ff*

Ten. Sax. *ffp < ff*

Bari. Sax. *ff*

Hn. 1 & 3 *f*

Hn. 2 & 4 *f*

Tpt. 1 *f*

Tpt. 2 & 3 *f*

Tbn. 1 & 2 *f*

B. Tbn. 1 & 2 *f*

Euph. *f*

Tba. 1 & 2 *f*

Pno. *ff*

E. Gtr. *heavy distortion*
ff

E. Bass *ff*

Kbd. *f*
switch to a phat synth sound

Timp. *ff*

Perc. 1 *side-stick on snare*

Perc. 2 *ff*

Perc. 3 *ff*

Perc. 4 *ff*

B Swervy Heavy Funk

ALL PLAYERS SHOULD KEEP STOMPING PATTERN IF POSSIBLE UNTIL C

23

Picc. *sim.* [STOMP]

Fl. 1 & 2 *sim.* [STOMP]

Ob. 1 & 2 *sim.* [STOMP]

E♭ Cl. *sim.* [STOMP] *gliss.* *ff*

Cl. 1 *sim.* [STOMP] *gliss.* *ff*

Cl. 2 & 3 *sim.* [STOMP] *gliss.* *ff*

B. Cl. 1 & 2 *sim.* [STOMP] *gliss.* *ff*

Bsn. 1 & 2 *sim.* [STOMP] *gliss.* *ff*

Sop. Sax. *sim.* [STOMP] *gliss.* *ff*

Sop./Alto Sax. *sim.* [STOMP] *gliss.* *ff*

Alto Sax. *sim.* [STOMP] *gliss.* *ff*

Ten. Sax. *sim.* [STOMP]

Bari. Sax. *sim.* [STOMP]

Hn. 1 & 3 *sim.* [STOMP] *ff*

Hn. 2 & 4 *sim.* [STOMP] *ff*

Tpt. 1 *sim.* [STOMP] *ff*

Tpt. 2 & 3 *sim.* [STOMP] *ff*

Tbn. 1 & 2 *sim.* [STOMP] *ff*

B. Tbn. 1 & 2 *sim.* [STOMP] *ff*

Euph. *sim.* [STOMP] *ff*

Tba. 1 & 2 *sim.* [STOMP] *ff*

Pno. *ff*

E. Gtr. *ff*

E. Bass *ff*

Kbd. *ff*

Timp. *ff*

Perc. 1 *ff* *fill.....*

Perc. 2 *sim.* [STOMP] *ff* Congas

Perc. 3 *sim.* [STOMP] *ff* Cowbell

Perc. 4 *sim.* [STOMP] *ff* Shaker

30

Picc.

Fl. 1 & 2

Ob. 1 & 2
1. *fp* *ff*

E♭ Cl.

Cl. 1
mf *ff*

Cl. 2 & 3

B. Cl. 1 & 2
1. *mf* *ff*

Bsn. 1 & 2

Sop. Sax.

Sop./Alto Sax

Alto Sax.
mp *f*

Ten. Sax.
mp

Bari. Sax.
mp

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1
"doit" squeeze release

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2
2. *p* *mf*

Euph.

Tba. 1 & 2

Pno.
mf *mp* *f*

E. Gtr.

E. Bass

Kbd.

Timp.
dampen
retune to A2, B2, C3, C#3, D3

Perc. 1

Perc. 2

Perc. 3
Marimba

Perc. 4

36

Picc. *mf*

Fl. 1 & 2 *f*

Ob. 1 & 2

E♭ Cl. *f*

Cl. 1 *f*

Cl. 2 & 3 *f*

B. Cl. 1 & 2 *f*

Bsn. 1 & 2 *f*

Sop. Sax. *f*

Sop./Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1 *f*

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr. switch to 80's rock guitar sound

E. Bass

Kbd. switch to bright tinny 80's synth *f* *tr*

Timp.

Perc. 1

Perc. 2

Perc. 3 *f* *ff*

Perc. 4

D Slammin'

42

Picc. *ff*

Fl. 1 & 2 *ff* a2

Ob. 1 & 2 *ff* a2

E♭ Cl. *ff*

Cl. 1 *ff*

Cl. 2 & 3 *ff*

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax. *ff*

Sop./Alto Sax. *ff* To Sop. Sax

Alto Sax. *ff*

Ten. Sax.

Bari. Sax.

Hn. 1 & 3 *ff* 1. a2

Hn. 2 & 4 *ff* 1. a2

Tpt. 1 *ff* SOLO FILL use plunger mute like a Buleresque solo

Tpt. 2 & 3 *ff* SOLO FILL D F G tonality start low and climb

Tbn. 1 & 2 *ff*

B. Tbn. 1 & 2 *ff*

Euph. *ff*

Tba. 1 & 2 *ff*

Pno. *ff*

E. Gtr. SOLO FILL C# F# D# tonality *ff* low and growly

E. Bass SOLO FILL C# F# E G tonality *ff* low and slappy

Kbd. *ff*

Timp.

SOLO!.....fill..... SOLOish...but more groovy while others take their solo fills.....fill..... KICK drum only..... add fill.....

Perc. 1 *ff* *f*

Perc. 2

Perc. 3

Perc. 4

E Percussion Jam

54

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Sop./Alto Sax

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

do slight variations of that groove..... fill..... do slight variations in each measure.....

Congas & Bongos

SOLO fill.....

SOLO fill.....

62

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Sop./Alto Sax

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Tip. *f* *ff* *fff*

Perc. 1 *f* *ff* *fff* *f* *ff* *fff*

Perc. 2 *f* *ff* *fff* *f* *ff* *fff*

Perc. 3 Cowbell or Agogo *f* *ff* *fff* *f* *ff* *fff*

Perc. 4 Shaker or Shakere *ff* *fp* *ff* *fff*

do slight variations of that groove.....

get much more complicated

get crazy

get more crazy

Soprano Saxophone

F Tight, Jazzy-Baroque

70

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Sop/Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Timp. dampen

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Marimba

Glockenspiel

singing

mf

Soprano

singing

mf

mf

mf

mf

mf

f

sounding 2 octaves higher

mf

non cresc.

77

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Sop/Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 2

mf

mf

mf

f

1.

Alto Sax

choose your most powerful sound

choose your most powerful sound

to Tam-tam

G Explosivo!

The musical score is arranged for a large ensemble. It includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Eb Clarinet, Clarinets 1, 2 & 3, Bass Clarinets 1 & 2, Bassoons 1 & 2, Soprano Saxophone, Soprano/Alto Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns 1 & 3, Horns 2 & 4, Trumpets 1, 2 & 3, Trombones 1 & 2, Baritone Trombone 1 & 2, Euphonium, Tuba 1 & 2, Piano, Electric Guitar, Electric Bass, Keyboard, and four types of Percussion (Perc. 1-4). The score is marked with a forte (*ff*) dynamic throughout. A watermark 'FOR PERSAL' is overlaid diagonally across the page. A large watermark 'ONLY' is also present, along with the URL 'www.jessicameyermusic.com'.

87

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Soprano/Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Alto

ff

a2

2.

to lowest note, release with sharp accent

gliss.

fill.....

mp

ff

H ♩ = 160 + **Straight-up CRAZY**

91

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Soprano/Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

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98

Picc.

Fl. 1 & 2

Ob. 1 & 2

E♭ Cl.

Cl. 1

Cl. 2 & 3

B. Cl. 1 & 2

Bsn. 1 & 2

Sop. Sax.

Soprano/Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 & 3

Hn. 2 & 4

Tpt. 1

Tpt. 2 & 3

Tbn. 1 & 2

B. Tbn. 1 & 2

Euph.

Tba. 1 & 2

Pno.

E. Gtr.

E. Bass

Kbd.

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ff

fff

a2

1.

gliss.

go bananas...make a lot of noise

fill.....

no play - just yell

"huh!!!!"

find a synth effect that is a smooth and steady climb in pitch...it can be rhythmic if needed.....

slap bass something really fast, no sharps or flats

bass drum

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