

ASSURANCE

by

Harrison J. Collins

For Expanded Wind Ensemble



Ruby Jeanette Lynch Mills



Harrison J. Collins

Commissiomed by
BRIAN YOUNGBLOOD
in memory of his mother,
RUBY JEANETTE LYNCH MILLS



PREMIERED BY THE
TCU SYMPHONIC BAND

CONDUCTED BY **BRIAN YOUNGBLOOD**

APRIL 25, 2023

TEXAS CHRISTIAN UNIVERSITY

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Assurance

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Instrumentation

Notes

Piccolo

Flute 1 - 2

Oboe 1 - 2

English Horn

Bassoon 1 - 2

Bb Clarinet 1 - 3

Bb Bass Clarinet

Bb Soprano Saxophone

Eb Alto Saxophone

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1 - 3

F Horn 1 - 4

Trombone 1 - 3

Bass Trombone

Euphonium

Tuba

Double Bass

Piano/Harp/Celesta

Percussion

1. Glockenspiel

2. Glockenspiel

3. Crotales, Suspended Cymbal

4. Vibraphone, Crash Cymbals

5. Vibraphone, Crash Cymbals

6. Chimes, Suspended Cymbal

7. Suspended Cymbal, China Cymbal

8. Bass Drum

The Piano/Harp/Celesta part may be played by any combination of the three instruments; only one is needed, but the use of two or all three is encouraged if feasible.

None of the percussion parts are shared; each player should have their own individual instrument(s). The piece requires two separate glockenspiels, two separate vibraphones, three separate suspended cymbals, and two pairs of crash cymbals.

The intention behind the large force of suspended cymbals and crash cymbals is to derive power of sound from the number of instruments as opposed to their volume. The work's commissioner was inspired by hearing a large marching cymbal line all play a very quiet crash in unison. The cymbal players should take great care not to overwhelm the texture through the volume of their playing.

Grade: 4

Duration: ca. 5:30

About the Piece - from Commissioner, Brian Youngblood

It was certainly my good fortune to be the child of Ruby Jeanette (Mom) and experience life with her encouragement and assurance. Because I lost my father, Jimmie Ray Youngblood, when I was quite young, it fell to my mother to lead the family. I will never forget my mother's quiet assurance as the family faced the many difficult situations that resulted from my father's passing; our family's particular situation needed a lot of encouragement and assurance. A somewhat accurate image regarding our family might be to say that, "If life was SOUP, our family seemed to be a FORK most of the time". Our family's situation just seemed to always be a "rollercoaster." And it was pretty much my mother's job to try to make the ride less crazy.

Ruby Jeanette Lynch was born in 1943. Mom was an only child. From photos it looks as though she had most of everything she wanted as a kid, given her family's financial situation. Mom graduated from Stephen F. Austin High School in Bryan TX in 1961. She met her first husband, Jimmie Ray Youngblood, through her participation in the high school choir. They were married when he finished his degree at Texas A&M. I remember very little from this time frame with the exception of waving up to Daddy Jimmie's room window at the hospital before his untimely passing.

The family upheaval caused much moving during my childhood. It was my mother that guided and encouraged my participation in school band and went to great lengths to keep us located in the areas to participate in the high-level public school bands of Hurst-Euless-Bedford I.S.D. She would later do the same for my younger brother who also played percussion in the Hurst-Euless-Bedford I.S.D. Bands. (Yes! My mother lived through TWO drummers in the house!) This participation in public school bands would alter the course of my life. It would cause a lifelong involvement with music and provide the opportunity for me to meet my wife and many of the people I am close with today.

The idea to commission a work to celebrate the life of my mother came to me quickly after her passing. I had commissioned Kevin Day to create a work in memory of my father some years back and was so happy with the process and the result. Kevin Day was a student at TCU when I first met him and programed his music.

As chance would have it I would meet ANOTHER student composer at TCU whose music possessed the type of "musical drama" that appealed to me. I had programed the music of Harrison J. Collins with the TCU Symphonic Band and the FWYO Wind Ensemble and had already worked with him on a commission for the FWYO Wind Ensemble. I was immediately impressed by the way that ensembles embraced his music and the way that his music spoke to me. So, once again, I decided to work with a younger composer because I wanted to be able to work closely with the composer and be "part of the process." I also did not want to deal with a consortium and doing the fundraising required; I was concerned that there might be too many voices and demands attached to the money coming from so many sources.

As I, once again, considered my family's history, and my mother's contribution to her children's lives, I decided that I wanted the commission to be totally different from the work that I commissioned for my father. The work would not be long and follow a timeline as the work for my father had done. For my mother, I wanted something more expedient and concise. Something more like a musical Haiku, that communicated something more of a "feeling" than a "timeline of experience" that was the basis for my father's commission. When I contacted Harrison Collins with the Idea, things began to click very quickly! He graciously met with me and had discussions regarding how the work should proceed. We both arrived at the idea of communicating the feeling of "assurance" during the "rollercoaster of life." The work would be motivated by harmonic progression more than melody. I was also very interested in the inclusion of metallic, tuneful, percussion to create a magical quality.

His first draft was fantastic! He artfully created the harmonic progressions that communicated the feeling of "assurance." Even better, he moved the harmonic palette in ways that created a "rollercoaster" and then found ways to resolve to the moments of "assurance." Mr. Collins created a few more drafts to touch up a few details, but in many ways, the first draft has remained basically intact. Mr. Collins, like Kevin Day before him, seemed to possess a type of telepathic ability that allowed him to "get inside my mind." His ability to write what I heard in my mind's ear was just uncanny!

Mr. Collins and I finally agreed that the work should just simply be called ASSURANCE. As stated above, I have always considered it to be my good fortune to experience life with my mother and her encouragement and assurance. AN often used quote states, "People might forget what you say, but they will not forget how you made them feel." Well that statement just sums up what my mother meant to my life and why I come back to the idea of the feeling of assurance. Mr. Collins has masterfully woven the "feeling" of returning "assurance" throughout the work. I cannot express enough gratitude to Mr. Collins for his work on this project! It is a wonderful feeling to have this celebration of my mother in musical form.

I must also thank my family for their support through the years for the many endeavors they supported me in. Their love and support have always been inspiring.

I also want to thank the TCU Symphonic Band for their participation in the process of bringing this music to life. They have been a joy to work with while rehearsing this music. I hope that everyone enjoys this music as much as I have enjoyed the process of the commission and creation with Harrison J. Collins.

And now I end with . . . "Thanks, Mom!"

About the Piece - From Composer, Harrison J. Collins

Assurance was commissioned from me by Brian Youngblood, my band director at TCU. I've been lucky to have a strong professional relationship with Mr. Youngblood, who has commissioned me several times and unabashedly championed my work. Not long after Mr. Youngblood's mother passed away during my time at TCU, he approached me about composing a work in her honor. When it comes to what this work is about, Mr. Youngblood's thoughts really say it all; all I can add is that it was an enormous privilege to be entrusted with such a personally significant project, and I am deeply glad that I could do it justice.

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.

His 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. He is 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, he founded the Aurora Tapestry Collective with his 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-Himmelpach and Dr. Till Meyn, where he is seeking a degree in music composition.

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Commissioned by Brian Youngblood, conductor of the TCU Symphonic Band, to celebrate and remember the steadfast assurance that Ruby Jeanette imparted to her children. Thank you, Mom.

Assurance

"People will forget what you said — but they will never forget how you made them feel."

Harrison J. Collins

Transposed Score

♩ = 72ish, nostalgic

10

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, English Horn, Bassoon 1-2, Clarinet in Bb 1, Clarinet in Bb 2-3, Bass Clarinet in Bb, Soprano Saxophone, Alto Saxophone, 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 string section includes Piano, Harp, and Celesta. The percussion section includes Percussion 1 (Glockenspiel), Percussion 2 (Glockenspiel), Percussion 3 (Crotales, Suspended Cymbal), Percussion 4 (Vibraphone, Crash Cymbals), Percussion 5 (Vibraphone, Crash Cymbals), Percussion 6 (Chimes, Suspended Cymbal), Percussion 7 (Suspended Cymbal, China Cymbal), and Percussion 8 (Bass Drum). The score features dynamic markings such as *pp*, *mp*, *mf*, and *p*. A large blue watermark 'For Perusal Only - © J Stands for Joe Music' is overlaid diagonally across the score. A box with the number '10' is present in the upper right of the percussion section.

28

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

28

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno. Hp. Clst.

28

Perc. 1 Glk.

Perc. 2 Glk.

Perc. 3 Crof. Sus. Cym.

Perc. 4 Vib. Cr. Cym.

Perc. 5 Vib. Cr. Cym.

Perc. 6 Chms. Sus. Cym.

Perc. 7 Sus. Cym. Ch. Cym.

Perc. 8 Bs. D.

- Assurance -

36

rit.

43 A tempo

Picc.
 Fl. 1-2
 Ob. 1-2
 Eng. Hn.
 Bsn. 1-2
 Cl. 1
 Cl. 2-3
 B. Cl.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2-3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1-2
 Tbn. 3
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Clst.
 Perc. 1 Glk.
 Perc. 2 Glk.
 Perc. 3 Cro. Sus. Cym.
 Perc. 4 Vib. Cr. Cyms.
 Perc. 5 Vib. Cr. Cyms.
 Perc. 6 Chms. Sus. Cym.
 Perc. 7 Sus. Cym. Ch. Cym.
 Perc. 8 Bs. D.

Musical score for Assurance, measures 40-44. The score includes parts for woodwinds, brass, strings, and percussion. Dynamics range from *ppp* to *f*. Performance instructions include *rit.*, *A tempo*, and specific articulation for the percussion section.

Percussion section instructions:
 Perc. 1: (start slowly and accelerate over three beats)
 Perc. 2: (start slowly and accelerate over three beats)
 Perc. 3: w/ bows; bow these pitches randomly and quickly
 Perc. 4: w/ bows; bow these pitches randomly and quickly
 Perc. 5: w/ bows; bow these pitches randomly and quickly
 Perc. 7: + china cymbal

- Assurance -

6

The musical score is arranged in systems. The first system includes Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bsn. 1-2, Cl. 1, Cl. 2-3, B. Cl., Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The second system includes Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3 B. Tbn., Euph., and Tba. The third system includes Db., Pno. Hp. Clst., Perc. 1 Glk., Perc. 2 Glk., Perc. 3 Cro. Sus. Cym., Perc. 4 Vib. Cr. Cyms., Perc. 5 Vib. Cr. Cyms., Perc. 6 Chms. Sus. Cym., Perc. 7 Sus. Cym. Ch. Cym., and Perc. 8 Bs. D. The score features dynamic markings such as *mf*, *p*, *mp*, and *pp*. Rehearsal marks 3 and 4 are indicated with large numbers and vertical lines. A large watermark 'For Perusal Only © J Stands for Joe Music' is overlaid diagonally across the score.

53

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

53

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

53

Perc. 1
Gk.

Perc. 2
Gk.

Perc. 3
Cro. Sus. Cym.
w/ mallets

Perc. 4
Vib. Cr. Cyms.
w/ mallets

Perc. 5
Vib. Cr. Cyms.
w/ mallets

Perc. 6
Chms. Sus. Cym.

Perc. 7
Sus. Cym. Ch. Cym.

Perc. 8
Bs. D.

66

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bsn. 1-2

Cl. 1

Cl. 2-3

B. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

66

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

Tbn. 3

B. Tbn.

Euph.

Tba.

Db.

Pno. Hp. Clst.

66

Perc. 1 Glk.

Perc. 2 Glk.

Perc. 3 Cro. Sus. Cym.

Perc. 4 Vib. Cr. Cyms.

Perc. 5 Vib. Cr. Cyms.

Perc. 6 Chms. Sus. Cym.

Perc. 7 Sus. Cym. Ch. Cym.

Perc. 8 Bs. D.

w/ mallet to suspended cymbal

to crash cymbals

to crash cymbals

to suspended cymbal

roll and swell to *pp* or *p* sporadically, out of sync with others

suspended cymbal; roll and swell to *pp* or *p* sporadically, out of sync with others

- Assurance -

rit.

Picc. *pp*

Fl. 1-2 *pp*

Ob. 1-2 *pp*

Eng. Hn. *pp*

Bsn. 1-2 *pp*

Cl. 1 *mf*

Cl. 2-3 *mf*

B. Cl. *pp*

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *mp*

Bari. Sax. *mp*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Hn. 1-2 *pp*

Hn. 3-4 *pp*

Tbn. 1-2 *mf*

Tbn. 3 B. Tbn. *mp*

Euph. *mp*

Tba. *mp*

Db. *mp*

Pno. Hp. Clst. *mp*

Perc. 1 Glk. *p*

Perc. 2 Glk. *p*

Perc. 3 Cro. Sus. Cym. *ppp*

Perc. 4 Vib. Cr. Cym. *ppp*

Perc. 5 Vib. Cr. Cym. *ppp*

Perc. 6 Chms. Sus. Cym. *ppp*

Perc. 7 Sus. Cym. Ch. Cym. *ppp*

Perc. 8 Bs. D. *mp*

1. trill to D \flat

2. trill to E \flat

a2; shout!

(harp may improvise glissandos in D \flat maj. during this tremolo if desired)

- Assurance -

10 **76 A tempo**

Picc. *ff*

Fl. 1-2 *ff* a2

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

Eng. Hn. *f*

Bsn. 1-2 *ff*

Cl. 1 *ff*

Cl. 2-3 *ff*

B. Cl. *f*

Sop. Sax. *f* *ff* *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

76

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Hn. 1-2 *f*

Hn. 3-4 *f*

Tbn. 1-2 *ff*

Tbn. 3 B. Tbn. *f*

Euph. *f*

Tba. *f*

Db. *f*

Pno. Hp. Clst. *f* *ff* *f*

76

Perc. 1 Glk. *f* *ff* *f*

Perc. 2 Glk. *f* *ff* *f*

Perc. 3 Cro., Sus. Cym. *mf* *pp* *mf*

Perc. 4 Vib., Cr. Cyms. *mp*

Perc. 5 Vib., Cr. Cyms. *mp*

Perc. 6 Chms., Sus. Cym. *mf* *pp* *mf*

Perc. 7 Sus. Cym., Ch. Cym. *mf* *pp* *mf*

Perc. 8 Bs. D. *mf*

- Assurance -

rit.

83 A tempo

11

79 80 81 82 83

- Assurance -

12

This musical score is for the piece "Assurance" and spans three pages (84, 85, and 86). The instrumentation includes:

- Picc.
- Fl. 1-2
- Ob. 1-2
- Eng. Hn.
- Bsn. 1-2
- Cl. 1
- Cl. 2-3
- B. Cl.
- Sop. Sax.
- Alto Sax.
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2-3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1-2
- Tbn. 3
- B. Tbn.
- Euph.
- Tba.
- Db.
- Pno. Hp. Clst.
- Perc. 1 Glk.
- Perc. 2 Glk.
- Perc. 3 Crot., Sus. Cym.
- Perc. 4 Vib., Cr. Cyms.
- Perc. 5 Vib., Cr. Cyms.
- Perc. 6 Chms., Sus. Cym.
- Perc. 7 Sus. Cym., Ch. Cym.
- Perc. 8 Bs. D.

The score features complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamic markings such as *ff*, *f*, *mf*, and *pp*. A large watermark "For Perusal Only - © J Stands for Joe Music" is overlaid diagonally across the page.

- Assurance -

90 A tempo

rit.

Picc. *mf*
 Fl. 1-2 *mf*
 Ob. 1-2 *mf*
 Eng. Hn. *mf*
 Bsn. 1-2 *mf*
 Cl. 1 *mf*
 Cl. 2-3 *mf*
 B. Cl. *mf*
 Sop. Sax. *mf*
 Alto Sax. *mf*
 Ten. Sax. *mf*
 Bari. Sax. *mf*
 Tpt. 1 *mf*
 Tpt. 2-3 *mf*
 Hn. 1-2 *mf*
 Hn. 3-4 *mf*
 Tbn. 1-2 *mf*
 Tbn. 3 *mf*
 B. Tbn. *mf*
 Euph. *mf*
 Tba. *mf*
 Db. *mf*
 Pno. *mf*
 Hp. *mf*
 Clst. *mf*
 Perc. 1 Glk. *mf*
 Perc. 2 Glk. *mf*
 Perc. 3 Cro. Sus. Cym. *mf*
 Perc. 4 Vib. Cr. Cym. *mf*
 Perc. 5 Vib. Cr. Cym. *mf*
 Perc. 6 Chms. Sus. Cym. *mf*
 Perc. 7 Sus. Cym. Ch. Cym. *mf*
 Perc. 8 Bs. D. *mf*

3 *p*
 4 *p*
 90
 3 *p*
 4 *p*
 1. solo
 2, 3, 4.
 1. solo
 Bs. solo
 solo
pp
pp
p
mp
 90
 3 *p*
 4 *mp*
 to crotales
 to vibraphone
 to vibraphone
 to chimes
ppp
mp
ppp
mp

Picc.

Fl. 1-2
mf *pp* *mp*
1. one player

Ob. 1-2
mf *pp* *mp*
1. one player

Eng. Hn.
mf *pp* *mp*
one player

Bsn. 1-2
mf *pp* *mp*
(1.) one player

Cl. 1
mf *pp* *mp* *ppp* *p*
one player

Cl. 2-3
2. sop. sax cue; one player

B. Cl.
mf *pp* *mp*
one player

Sop. Sax
mf *pp* *mp*
one player

Alto Sax
mf *pp* *mp*
one player

Ten. Sax
mf *pp* *mp*
one player

Bari. Sax
mf *pp* *mp*
one player

3. eng. horn cue; one player

Tpt. 1

Tpt. 2-3

Hn. 1-2
mf *pp* *mp*
one player

Hn. 3-4

Tbn. 1-2
mf *pp* *mp*
one player

Tbn. 3
B. Tbn.
mf *pp* *mp*
one player

Euph.
mf *pp* *mp*
one player

Tba.

Db.

Pno.
Hp.
Clt.
p *p* *p*

Perc. 1
Gk.
p

Perc. 2
Gk.
p

Perc. 3
Crot.,
Sus. Cym.
p
crotales w/ mallets

Perc. 4
Vib.,
Cr. Cyms.
p
vibraphone w/ mallets

Perc. 5
Vib.,
Cr. Cyms.
p
vibraphone w/ mallets

Perc. 6
Chms.,
Sus. Cym.
p
chimes

Perc. 7
Sus. Cym.,
Ch. Cym.
ppp *p*

Perc. 8
Bs. D.
p

- Assurance -

rit.

The score is arranged in a standard orchestral layout. The top section includes woodwinds: Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bsn. 1-2, Cl. 1 (with *ppp* marking), Cl. 2-3, and B. Cl. Below these are saxophones: Sop. Sax., Alto Sax., Ten. Sax., and Bari. Sax. The middle section features brass instruments: Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1-2, Tbn. 3 B. Tbn., Euph., Tba., and Db. The bottom section includes piano and percussion: Pno. Hp. Clst. (with *ppp* marking), Perc. 1 Glk., Perc. 2 Glk., Perc. 3 Cro. Sus. Cym., Perc. 4 Vib. Cr. Cyms., Perc. 5 Vib. Cr. Cyms., Perc. 6 Chms. Sus. Cym., Perc. 7 Sus. Cym. Ch. Cym. (with *ppp* marking), and Perc. 8 Bs. D.

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