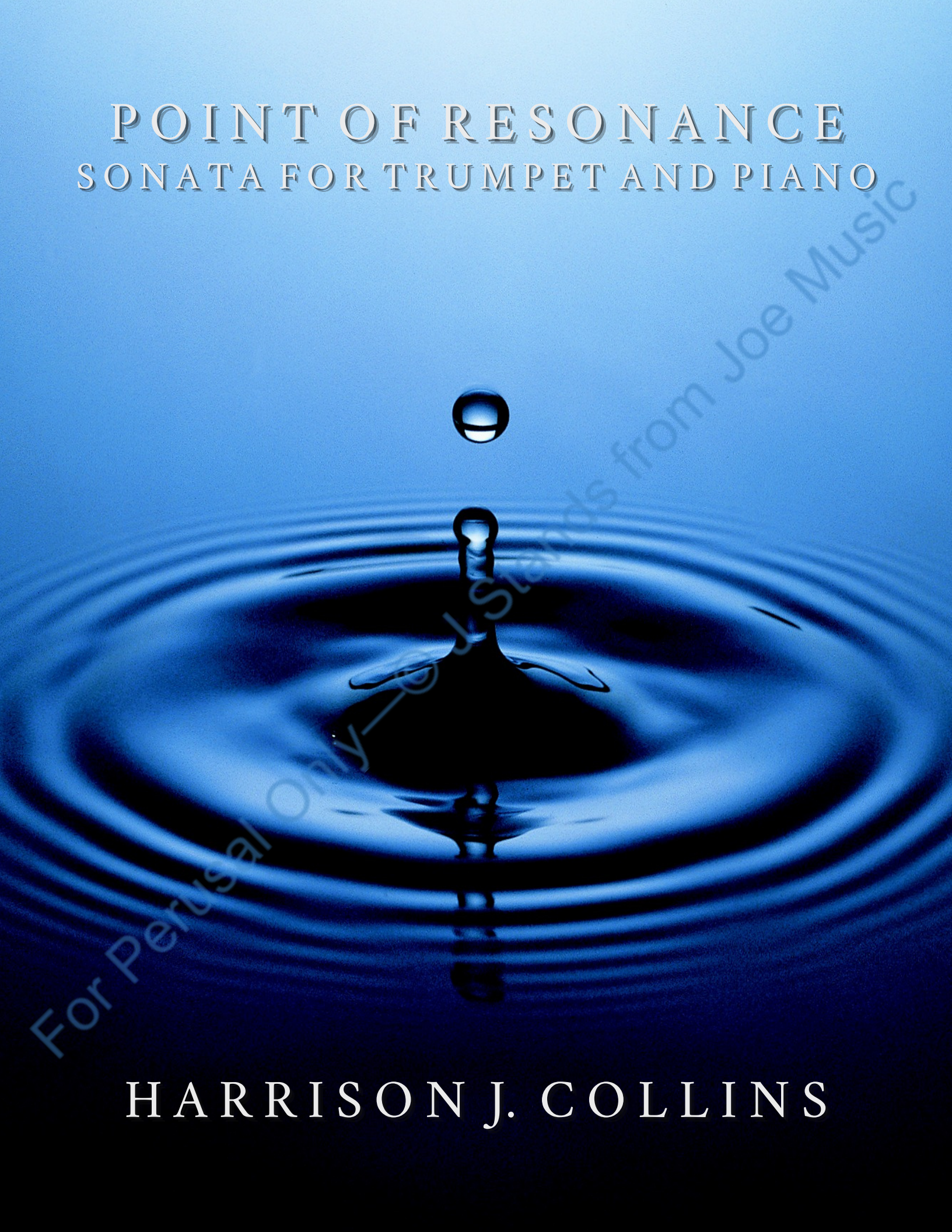


POINT OF RESONANCE  
SONATA FOR TRUMPET AND PIANO



HARRISON J. COLLINS

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# Point of Resonance

by Harrison J. Collins

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## Instrumentation

## Notes

Trumpet (C or Bb)

Piano

This work is a "sonata for trumpet and piano", as opposed to a "trumpet sonata". As such, the music is written with the intention that both players play equal roles, and should feel free to play with the flair and confidence afforded to musical soloists.

There are three cadenzas in the work: a trumpet cadenza that opens the first movement, and both trumpet and piano cadenzas in the center of the second movement. The first movement trumpet cadenza features a particular scale that does not change, so accidentals may be considered consistent throughout. In the second movement cadenzas, accidentals apply only to the note they are marked on. The cadenzas should be played with great freedom of expression.

A cup mute is required for the trumpet part.

**Duration:** ca. 13:15

I. ca. 6:30

II. ca. 6:45

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## About the Piece

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In February 2021, during my junior year at Illinois State University, Collin Halihan approached me and asked to commission me for a trumpet sonata. Collin was a grad student at ISU, and not only was he an excellent musician; he was also a total beam of light. He was kind, warmhearted, and compassionate, so much so that it was infectious to those he interacted with. So, obviously, I said yes. I asked him if he had any themes he wanted to explore with the piece—he responded by saying, "honestly, I was wanting this piece to be as much you as possible". I was honored by his belief and his confidence in me. We planned for me to write the work over the rest of the year and for Collin to premiere it in the Spring of 2022.

The title of this work, "*Point of Resonance*", came to me in a dream. I dreamt that I had composed a piece with this title, and was quite proud of it, and although I didn't remember any of the music when I woke up (I never do), I remembered the title just long enough to jot it down and fall back asleep. Later, I researched this term to see if it had any significance, and the only context I found was in the work of famous educator Dr. Shinichi Suzuki, founder of one of the most ubiquitous methods for teaching string instruments to young musicians (whose work I had never studied before; I'm a band kid through and through!). It refers to the phenomenon in which, for example, if you play an A on the D string of a violin with perfect intonation at the right place on the string, the A string will resonate sympathetically. I thought this was ridiculously cool, and since dreaming up my own title is more "me" than I could ever intentionally make my work, I decided I would explore this dream-based concept further.

Then, in June 2021, Collin passed away unexpectedly. For me, it's nearly impossible to know what to do or how to respond when such a hard thing like this happens. I shared the story of our plans on Facebook to try and honor him. As I wrote, I realized that the phrase *Point of Resonance* had more significance—just like that perfect place on the violin string, Collin was a point of resonance. I wrote the following: his kindness, his generosity, his humor, and his warmth caused a sympathetic resonance in the people he interacted with. I can attest to that with certainty. He has left echoing reverberations of love in all whose lives he's touched.

Not long after I posted this, I was approached by Collin's teacher and Assistant Professor of Trumpet at Illinois State University, Dr. Anne McNamara. She asked me if I could complete the work in Collin's memory, and not only did I want to, I felt that I *needed* to. Supported by a consortium of wonderful people who knew and loved Collin, I began to bring this work to life. It was incredibly difficult; I felt as if I needed to make it absolutely perfect to honor Collin. But as I began moving through the process, I recalled what he had told me: that he had wanted this piece to be "me".

In that spirit, the completed *Point of Resonance* is "me", in the sense that it is guided musically and extra-musically by my experiences both in the world and in my dreams. The first movement is dark, fiery, and romantic. Collin told me once that he enjoyed playing "in the basement" of the trumpet's range, so the work begins with a cadenza starting on the trumpet's lowest standard note, supported only by the sympathetically resonating strings of the piano. This cadenza presents the work's primary motive, a half-step-based gesture that will remain ever-present through much of the piece. As the movement develops, intensely seething music trades back and forth with calmer, more reflective music, but it always maintains an anxiously forward-pushing pulse. The second movement is bright, brash, and mischievous. Loosely following the standard "sonata allegro" form, this movement introduces a confident, playful primary section that eventually transitions to a more serious, contemplative secondary section. These materials develop and build up until they crash into an intense climax that gives way to near silence. Both the trumpet and piano take a turn to play a cadenza on their own in a cathartic unleashing of energy, after which they join forces again and push forward relentlessly into a recapitulation of the work's material. Together, they sprint to the end, crashing down once more into the final note of the work.

It is my deep and sincere hope that this work can serve in some small way as a memorial for Collin's life and his musicianship. I am endlessly grateful to the organizations and people that made the completion of this work possible: the Illinois State University School of Music, the Illinois Wesleyan University School of Music, Jennifer Brown, Trevor Gould, Anne McNamara, and Katherine Shindledecker.

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## 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. 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, they founded the Aurora Tapestry Collective with their friends Kevin Day, Josh Trentadue, and Katah 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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Commissioned by the Illinois State University School of Music, the Illinois Wesleyan University School of Music,  
Jennifer Brown, Trevor Gould, Anne McNamara, and Katherine Shindlecker, in loving memory of Collin Halihan  
"Only in our dreams are we free. The rest of the time we need wages." - Terry Pratchett

# Point of Resonance

I.

Harrison J. Collins

**Cadenza; rousing, waking at last; the feeling of moving for the first time in a long time**

Trumpet in C

*p*

**Cadenza; rousing, waking at last; the feeling of moving for the first time in a long time**

Piano

hold pedal for the entirety of the opening cadenza, allowing any sympathetic resonance to ring;  
*silently* depress notated chord in left hand

Ped.

Tpt.

Pno.

accel.

Tpt.

Pno.

accel.

- Point of Resonance -

2

2 ♩ = 72ish; fiery, volatile

Tpt.

*fp* *f*

Pno.

*f* *mf*

4

Tpt.

*p* *f* *fp*

Pno.

*f* *mf*

3 6

6

7

Tpt.

*f* *p* *f*

Pno.

*f* *mf*

6 6 6



- Point of Resonance -

8

Tpt.

Pno.

*fp*

*f* *mf*<sup>9</sup>

8va

10

Tpt.

Pno.

*f* *fp*

*ff* *f*

10 11 11

3

6 6 6

6

8va

12

Tpt.

Pno.

*f* *p*

*p*

- Point of Resonance -

4

14 *rit.*

Tpt.

Pno.

*mf*

*rit.*

3 3

17 ♩ = 72ish; gentle, serene

Tpt.

Pno.

Ped.

*mp* *mf* *mp*

*p*

3 3 3

Ped.

21 *rit.*

Tpt.

Pno.

*mf*

*rit.*

3 3

3 3

*rit.*

- Point of Resonance -

25 26 ♩ = 72ish

Tpt. *p* *mp* 5

Pno. *mf* 3 3

29

Tpt. *mf* 3 3 3 3

Pno. *p* *mp* 3 3 3 3

32 35 35

Tpt. *fp* *f* 3 3 3 3

Pno. *mf* *p* *mf* *p* 3 3 3 3

- Point of Resonance -

6

36

Tpt.

Pno.

*mf p* *mf p* *f mp*

39

Tpt.

Pno.

*fp* *f* *mf* *f* *mp* *f p*

43  $\text{♩} = \text{♩} (= 96\text{ish})$ ; nervous; moving through a dark and unfamiliar dream

42

Tpt.

Pno.

*f* *ff* *p sub.*

43  $\text{♩} = \text{♩} (= 96\text{ish})$ ; nervous; moving through a dark and unfamiliar dream

*f* *ff* *p*

3 3

insert cup mute

- Point of Resonance -

45

Tpt.

Pno.

cup mute

*pp*

Ped.

49

Tpt.

Pno.

*mf*

*pp*

Ped.

53

Tpt.

Pno.

*mf* *p*

*mf* *pp*

54 recalling serenity; dancing awkwardly

54 recalling serenity; dancing awkwardly

- Point of Resonance -

8

56

Tpt.

Pno.

*mf*

*mp*

59

Tpt.

Pno.

*f*

*f*

62

Tpt.

Pno.

*ff*

*p sub.*

*8va*

*Ped.*

- Point of Resonance -

65

Tpt. *pp*  $\curvearrowright$  *f*  $\curvearrowright$  *ff* remove mute

Pno. *f sub.* *p sub.* Ped.

69

Tpt.

Pno. 3 3 3 3 3

72

Tpt. open 74 burning, seething *pp*  $\curvearrowright$  *f*

Pno. 74 burning, seething *f*  $\curvearrowright$  *mf*

- Point of Resonance -

10

76

Tpt.

Pno.

Musical score for measures 76-78. The Tpt. part is in treble clef, 4/4 time, with dynamics *p*, *f*, and *p*. The Pno. part consists of two staves in bass clef, 4/4 time, with dynamics *f*, *mf*, and *f*. Measure 76 starts with a piano (*p*) dynamic. Measure 77 features a forte (*f*) dynamic with triplets. Measure 78 concludes with a piano (*p*) dynamic. A large watermark is visible across the page.

79

Tpt.

Pno.

Musical score for measures 79-81. The Tpt. part is in treble clef, 2/4 time, with dynamics *f* and *p*. The Pno. part consists of two staves in bass clef, 2/4 time, with dynamics *mf* and *f*. Measure 79 starts with a forte (*f*) dynamic. Measure 80 features a mezzo-forte (*mf*) dynamic with triplets. Measure 81 concludes with a forte (*f*) dynamic. A large watermark is visible across the page.

82

Tpt.

Pno.

Musical score for measures 82-84. The Tpt. part is in treble clef, 2/4 time, with dynamics *f* and *fp*. The Pno. part consists of two staves in bass clef, 2/4 time, with a dynamic of *mf*. Measure 82 starts with a forte (*f*) dynamic. Measure 83 features a mezzo-forte (*mf*) dynamic with triplets. Measure 84 concludes with a fortissimo-piano (*fp*) dynamic. A large watermark is visible across the page.



- Point of Resonance -

85 86

Tpt.

Pno.

*mf* *f* *p* *f*

*f* *mf* *f*

88

Tpt.

Pno.

*p*

*mf* *f*

92

Tpt.

Pno.

*rit.*

*f* *mf*

Ped.

*rit.*

*f* *mf*

Ped.

- Point of Resonance -

12

95  $\text{♩} = 72\text{ish}$  **97** with renewed volatility

Tpt. *ff* *fp*

Pno. *ff* *f*

8va<sup>---</sup> | 8vb<sup>---</sup> | Ped.

98

Tpt. *f* *p* *f*

Pno.

100

Tpt. *fp*

Pno. *ff* *f*

6

- Point of Resonance -

102

Tpt.

*f* 3 *p* *f*

Pno.

102

*ff* *f*

8<sup>va</sup> 8<sup>vb</sup>

104

Tpt.

*fp* 3

Pno.

*ff* *f* 9 6 6 6 6

8<sup>va</sup> 6 3

106

Tpt.

*f* 3 3 3

Pno.

*ff* *mf* 3 3 6 6

- Point of Resonance -

14

108 both a celebration and a lament

Tpt. *ff* *f* *ff* *f* 3 6

Pno. *ff* *f* 3 3 3

Tpt. 112 *ff* 3 3 3 3

Pno. *mf* *ff* 3 3 3 3

Tpt. 115 *f* *ff* rit. . . . .

Pno. *f* *ff* rit. . . . .

- Point of Resonance -

121 ♩. = ♩ (= 96, a tempo)

119 *mf* *p* insert cup mute

Pno. *mf* *pp*

123 cup mute *pp* < *mf*

Pno. *ped.*

II.

♩ = 152ish; urgent, running

Trumpet in C

Piano *pp*

*ped.*

- Point of Resonance -

16

8

cup mute

Tpt.

*pp* *f*

Pno.

8

*mf sub.*

14

Tpt.

*pp* *f*

Pno.

*pp* *mf sub.*

Ped. *Ped.*

20

24

Tpt.

*fp* *f*

Pno.

*pp* *mf*

24

- Point of Resonance -

26

Tpt.

Pno.

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30

remove mute

Tpt.

Pno.

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34

open

35

Tpt.

Pno.

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- Point of Resonance -

18

39 **40** playful; showing off

Tpt. *mf* *f*

Pno. *p* *f*

44

Tpt. *mf* *fp* *f*

Pno. *p* *f*

**49**

Tpt. *f* *fp* *f*

Pno. *p* *fp* *f* *p*



- Point of Resonance -

54 (2+3) 57

Tpt.

Pno.

*sfz* *p* *f*

*mf* *f*

58

Tpt.

Pno.

*mf*

63 63

Tpt.

Pno.

*f* *p* *f* *f*

- Point of Resonance -

20

68

Tpt.

Pno.

*p* *mf* *f*

72

Tpt.

Pno.

*p* *f*

73 ♩. = ♩ (= 104ish); with confidence verging on arrogance

76

Tpt.

Pno.

*fp* *mf*

8va

6 6

3 3 3

\*\* This figure is stolen with love and admiration from Rebecca Clarke's *Sonata for Viola and Piano*

- Point of Resonance -

80 82

Tpt. *f* *p* *mf*

Pno. *f* *p* *mf*

84

Tpt.

Pno. *p* *f* *p*

88

Tpt.

Pno. *mf* *p* *mf*

- Point of Resonance -

22

92 **93** *contemplative; the thoughts deep under the surface*

Tpt. *mf*

Pno. *p*

Red.

96

Tpt. *f* *mf* 3 3

Pno. *mf* *p*

100 **101**

Tpt. *fp* *mf* 3 3 *fp*

Pno. *mf* *p* *mf*

- Point of Resonance -

104

Tpt.

*mf* *f*

Pno.

*p* *mf*

108

Tpt.

*fp* *f*

fluttertongue

110 aggressive; recalling old anger

Pno.

*f*

112

Tpt.

*f* *p*

Pno.

*p*

Ped.

- Point of Resonance -

24

116

Tpt.

Pno.

*f*

3 3 3 6

119

Tpt.

Pno.

Ped.

*p* *mf*

3 3 3 3 3 3

123

Tpt.

Pno.

*f*

3 3 3 3 3 3

- Point of Resonance -

126 *molto rit.* *A tempo* (♩ = 104ish)

Tpt. *fp* *ff*

Pno. *molto rit.* *A tempo* (♩ = 104ish) *ffp*

129

130 Trumpet cadenza\*; turning to see the path you've traveled

Tpt. *pp* *mf* *pp*

130 Trumpet cadenza\*; turning to see the path you've traveled

slow down smoothly

Pno. *pp*

Tpt. *pp* *mf* *pp* *p*

Pno. as in the beginning; *silently* depress notated chord in right hand

Ped.

\*During these cadenzas, accidentals apply only to a single pitch

- Point of Resonance -

26

Tpt.

Pno.

*f*

Detailed description: This system contains measures 26 through 30. The tuba part (Tpt.) features a complex rhythmic pattern of eighth and sixteenth notes, starting with a forte (*f*) dynamic. The piano accompaniment (Pno.) consists of a sustained chord in the right hand and a single note in the left hand.

Tpt.

Pno.

*sffz* *p*

Detailed description: This system contains measures 31 through 35. The tuba part (Tpt.) continues with a similar rhythmic pattern, marked with *sffz* (sforzando) and *p* (piano) dynamics. The piano accompaniment (Pno.) remains mostly static with a few notes in the right hand.

131 Piano cadenza\*

Tpt.

Pno.

*p*

Detailed description: This system contains measures 131 through 135, labeled as a piano cadenza. The tuba part (Tpt.) is mostly silent, with a few notes at the beginning and end. The piano part (Pno.) features a complex, flowing cadenza with multiple slurs and a piano (*p*) dynamic.



Tpt.

Pno.

*mf*

Tpt.

Pno.

*f*

8<sup>va</sup>

8<sup>va</sup>

8<sup>vb</sup>

Tpt.

Pno.

*p*

- Point of Resonance -

28

132 ♩ = 152ish; with renewed urgency; testing limits

Tpt.

Pno.

*pp*

137

Tpt.

Pno.

*p* *f*

143

146

Tpt.

Pno.

*fp* *p* *fp*

148

Tpt.

Pno.

*f*

*f* *p* *sfz*

152

153

Tpt.

Pno.

*sfz* *mf* *f* *mf*

156

Tpt.

Pno.

*f* *mf* *f* *p*

- Point of Resonance -

30

161 joyful; beginning to smile

Tpt.

Pno.

164

167

Tpt.

Pno.

168

Tpt.

Pno.

172

Tpt.

Pno.

*p* *f* *mf* *f*

176

Tpt.

Pno.

*fp* *f* *p*

Ped.

**181** proud, determined; accepting the feelings under the surface

Tpt.

*f*

**181** proud, determined; accepting the feelings under the surface

Pno.

*f* *mf*

- Point of Resonance -

32

186 189

Tpt.

Pno.

189

190

Tpt.

Pno.

*p* *f* *p* *f*

194 poco accel. . . . .

Tpt.

Pno.

*mf* poco accel. . . . .

- Point of Resonance -

200 ♩ = 160ish; pushing forward; the feeling that nothing can stop you

Tpt. *fp*

Pno. *ff* > *f*

202

Tpt. *f* *p* *f*

Pno. *ff* *f*

*8va* *8vb*

207

Tpt. *fp*

Pno. *ff* *f*

*8va*

- Point of Resonance -

34

210

Tpt.

Pno.

*ff*

213

Tpt.

Pno.

*mf* *ff*

*p* *ff* *f* *ff*

215 sprinting to the end!

217

Tpt.

Pno.

*ffp* *ff*

*p* *ff* *mf*



- Point of Resonance -

222

Tpt.

Pno.

*f* *ff* *fff*

*f* *p* *ff* *fffz*

8<sup>vb</sup>

Detailed description: This musical score is for measures 222-225. The Tpt. part (top staff) begins with a dynamic of *f*, followed by a crescendo to *ff* and then *fff*. The Pno. part (bottom two staves) starts with *f*, then *p*, followed by a crescendo to *ff* and finally *fffz*. The score includes various articulations such as accents and slurs. A dynamic marking of *8<sup>vb</sup>* is present at the end of the piano part.

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