

SHINING AS THE SUN FOR SYMPHONIC BAND

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HARRISON J. COLLINS

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Shining as the Sun

by Harrison J. Collins

Instrumentation

Notes

Piccolo

Flute

Oboe

Bassoon

Bb Clarinet 1 - 2

Bb Bass Clarinet

Eb Alto Saxophone 1 - 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Bb Trumpet 1 - 2

F Horn 1 - 2

Trombone 1 - 2

Euphonium

Tuba

Percussion

1. Timpani

2. Vibraphone, optional Glockenspiel

3. Marimba, optional Xylophone

4. Ride Cymbal, Snare Drum

5. Suspended Cymbal

6. Bass Drum

At the end of the work, wind players are asked to sing a verse of Amazing Grace.

This is notated in their parts in the transposed keys of their instruments to allow musicians to practice the melody on their instruments and, if needed, to allow musicians to play on their instrument during performance to supplement the singing. Octave is unimportant; musicians should sing the melody in their most comfortable range.

While the remainder of the ensemble is singing, one confident and skilled wind player should play the advanced solo at the end of the work. The solo is notated in all parts alongside Amazing Grace so that any skilled player can read and play the melody directly from their part, regardless of their instrument.

Grade: 3

Duration: ca. 5:15

About the Piece

Shining as the Sun is a setting of the universally known and loved melody *Amazing Grace*. The work was commissioned by Tyler DeVault, director of the Olympia High School Concert Band, in honor of his childhood friend, Joel Irons, who passed away while still a young adult. Tyler's descriptions paint a beautifully vivid image of his friend: Joel was an intelligent, thoughtful, quiet-yet-outspoken person from whom others learned by example. When Tyler and Joel played in band together at Olympia High School, Joel spent much of his time listening to jazz, blues, gospel, folk, and bluegrass, transferring that influence to his playing as a tenor saxophonist and guitarist. He played old records and went to jazz clubs, deeply dedicated to immersing himself in the music he loved. He was not only incredibly talented but also wise beyond his years.

When we planned together, Tyler and I decided on a character for the piece that matched Joel's: one that is steady, meditative, at times playful, at times melancholy, and never over-the-top. Joel's musical interests are explored in a number of ways. The work is very heavily built on the "blues scale", paying respect to Joel's love of the blues. His guitar playing is reflected by arpeggiated chords in the ensemble, one note stacked on top of another like the plucked strings of a guitar. The work ends with a jazzy solo by an ensemble member, reflecting Joel's skilled jazz tenor saxophone playing, while the rest of the ensemble sings the final verse of *Amazing Grace* in his honor.

Tyler has now come full circle, directing the band at Olympia High School where he and Joel once made music together. I'm honored that Tyler thought of me to take the opportunity that this unique circumstance presents: to compose a work that serves to bring Joel's influence and legacy back to where it began, and to memorialize his life, friendship, and musicianship. Tyler sums it up best with the dedication that he wrote, printed at the top of the score for this work:

*For Joel Irons and his light, friendship, and unwavering commitment to the OHS Music Department
May this piece be a loving reminder for all of those who were fortunate enough to have crossed his path.*

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-Himmelspach and Dr. Till Meyn, where he is seeking a degree in music composition.

Commissioned by Tyler DeVault and the Olympia High School Concert Band
For Joel Irons and his light, friendship, and unwavering commitment to the OHS Music Department
May this piece be a loving reminder for all of those who were fortunate enough to have crossed his path.

Transposed Score

Shining as the Sun

Harrison J. Collins

♩ = 80ish; resolute and unwavering

The score is a transposed score for a concert band, featuring 18 staves. The instruments are: Piccolo, Flute, Oboe, Bassoon, Clarinet in B♭ 1, Clarinet in B♭ 2, Bass Clarinet in B♭, Alto Saxophone 1-2, Tenor Saxophone, Baritone Saxophone, Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F 1-2, Trombone 1-2, Euphonium, Tuba, Percussion 1 (Timpani), Percussion 2 (Vibraphone, Opt. Glockenspiel), Percussion 3 (Marimba, Opt. Xylophone), Percussion 4 (Ride Cymbal, Snare Drum), Percussion 5 (Suspended Cymbal), and Percussion 6 (Bass Drum). The score is in 3/4 time and consists of 9 measures. The key signature has two flats (B♭ and E♭). The tempo is marked '♩ = 80ish; resolute and unwavering'. The score includes dynamic markings (p, pp, mp, f) and articulation (accents, slurs). The percussion parts include specific instructions like 'ride cymbal' and 'mba. only'. The score is watermarked 'For Personal Use Only © J. Stands for Joe Music'.

1 2 3 4 5 6 7 8 9

- Shining as the Sun -

10 18

Picc.

Fl. *p*

Ob. *p*

Bsn.

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

B. Cl.

Alto Sax. 1-2 *p*

Ten. Sax. *pp* *mf*

Bari. Sax.

10 18

Tpt. 1 *p*

Tpt. 2 *p*

Hn. 1-2 *pp* *mf*

Tbn. 1-2 *p*

Euph. *p*

Tba.

10 18

Perc. 1 Timpani *p*

Perc. 2 Vib., Opt. Bells *p* vib. only

Perc. 3 Mba., Opt. Xyl. play lower notes unless unavailable

Perc. 4 Rd. Cym., Sn. D. *p*

Perc. 5 Sus. Cym. *pp*

Perc. 6 Bs. D. *p*

- Shining as the Sun -

40

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *p* *mf* *p*

Cl. 1 *f*

Cl. 2 *f*

B. Cl. *mf* *p sub.*

Alto Sax. 1-2 *mf*

Ten. Sax. *mf* *p sub.*

Bari. Sax. *p* *mf* *p*

40

Tpt. 1 *f*

Tpt. 2 *f*

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

Tbn. 1-2 *mf* *p sub.*

Euph. *mf* *p sub.*

Tba. *p* *mf* *p*

40

Perc. 1 Timpani *p*

Perc. 2 Vib., Opt. Bells

Perc. 3 Mba., Opt. Xyl.

Perc. 4 Rd. Cym., Sn. D. *mf*

Perc. 5 Sus. Cym. *pp* *mp* *pp* *pp*

Perc. 6 Bs. D. *pp* *mp* *pp* *pp*

- Shining as the Sun -

48

55

Picc. *mp* *pp*

Fl. *mp* *pp*

Ob. *mp* *pp*

Bsn. *mf* *p* *pp*

Cl. 1 *mp*

Cl. 2 *mp*

B. Cl. *mf* *p* *pp*

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

Ten. Sax. *mf* *p* *pp*

Bari. Sax. *mf* *p* *pp*

48

55

Tpt. 1 *mp*

Tpt. 2 *mp*

Hn. 1-2 *mf* *p* *pp* *mp* *pp*

Tbn. 1-2 *mf* *p*

Euph. *mf* *p*

Tba. *mf* *p*

48

55

Perc. 1 Timpani *mf* *p*

Perc. 2 Vib., Opt. Bells *mf* *p*

Perc. 3 Mba., Opt. Xyl. *mf* *p*

Perc. 4 Rd. Cym., Sn. D. *pp*

Perc. 5 Sus. Cym. *mf*

Perc. 6 Bs. D. *mf* *p*

- Shining as the Sun -

This musical score is for the piece "Shining as the Sun" and covers measures 57 through 65. It is arranged for a full orchestra with woodwinds, brass, and percussion. The score is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The woodwind section includes Piccolo, Flute, Oboe, Clarinet 1 and 2, Bass Clarinet, Alto Saxophone 1-2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpet 1 and 2, Horns 1-2, Trombone 1-2, Euphonium, and Tuba. The percussion section includes Timpani, Vibraphone (with optional bells), Mallets (with optional xylophone), Snare Drum, Suspended Cymbal, and Bass Drum. The score features several dynamic markings: *pp* (pianissimo), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also performance instructions such as *gliss.* (glissando) and *1.* (first ending). A large watermark "For Perusal Only - © J Stands for Joe Music" is overlaid diagonally across the score. Measure numbers 57, 58, 59, 60, 61, 62, 63, 64, and 65 are printed at the bottom of the page.

- Shining as the Sun -

66 72

Picc. *pp*

Fl. *pp*

Ob. *pp*

Bsn. *p*

Cl. 1 *pp*

Cl. 2 *pp*

B. Cl. *pp*

Alto Sax. 1-2 *pp*

Ten. Sax. *pp*

Bari. Sax. *p*

Tpt. 1 *pp*

Tpt. 2 *pp*

Hn. 1-2 *pp*

Tbn. 1-2

Euph.

Tba. *p*

Perc. 1 Timpani

Perc. 2 Vib., Opt. Bells *p*

Perc. 3 Mba., Opt. Xyl. *p*

Perc. 4 Rd. Cym., Sn. D. *pp*

Perc. 5 Sus. Cym. *pp* *mp* *pp*

Perc. 6 Bs. D.

66 67 68 69 70 71 72 73 74

- Shining as the Sun -

80

Picc. *f* *f* *fp* *f* *mp*

Fl. *f* *f* *fp* *f* *mp*

Ob. *f* *f* *fp* *f* *mp*

Bsn. *f* *f* *pp* *mp*

Cl. 1 *f* *f* *fp* *f* *mp*

Cl. 2 *f* *f* *fp* *f* *mp*

B. Cl. *f* *f* *pp* *mp*

Alto Sax. 1-2 *f* *f* *fp* *f* *mp*

Ten. Sax. *p* *f* *f* *fp* *f* *mf* *pp* *mp*

Bari. Sax. *f* *f* *f* *pp* *mp*

80

Tpt. 1 *f* *f* *fp* *f* *mp*

Tpt. 2 *f* *f* *fp* *f* *mp*

Hn. 1-2 *f* *f* *fp* *f* *mp*

Tbn. 1-2 *p* *f* *f* *fp* *f* *mf* *pp* *mp*

Euph. *f* *f* *f* *pp* *mp*

Tba. *f* *f* *f* *pp* *mp*

80

Perc. 1 Timpani *f* *f* *dampen!*

Perc. 2 Vib., Opt. Bells *f* *f* *fp* *f*

Perc. 3 Mba., Opt. Xyl. *f* *f* *fp* *f*

Perc. 4 Rd. Cym., Sn. D. *f* *chokel* *fp* *f* *p*

Perc. 5 Sus. Cym. *p* *f* *chokel* *pp*

Perc. 6 Bs. D. *f* *dampen!* *p*

- Shining as the Sun -

This musical score is for the piece "Shining as the Sun" and covers measures 84 through 91. It is arranged for a full orchestra. The score is divided into three systems of staves. The first system includes Piccolo, Flute, Oboe, Bassoon, Clarinet 1, Clarinet 2, Bass Clarinet, Alto Saxophones 1-2, Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpet 1, Trumpet 2, Horns 1-2, Trombones 1-2, Euphonium, and Tuba. The third system includes Percussion 1 (Timpani), Percussion 2 (Vibraphone, optional Bells), Percussion 3 (Mbambeles, optional Xylophone), Percussion 4 (Rudolfs, optional Snare Drum), Percussion 5 (Suspended Cymbal), and Percussion 6 (Bass Drum). The score features a 4/4 time signature and a key signature of one flat. A dynamic marking of *ff* (fortissimo) is indicated at the beginning of measure 88. A large number "88" is placed above the staff for the first trumpet part at the start of measure 88. A watermark "For Personal Use Only - © Joe Music" is visible across the score.

- Shining as the Sun -

96

Picc.

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

Alto Sax. 1-2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Hrn. 1-2

Tbn. 1-2

Euph.

Tba.

Perc. 1
Timpani

Perc. 2
Vib.,
Opt. Bells

Perc. 3
Mba.,
Opt. Xyl.

Perc. 4
Rd. Cym.,
Sn. D.

Perc. 5
Sus. Cym.

Perc. 6
Bs. D.

- Shining as the Sun -

*One skilled player should play the solo while the remainder of the wind players sing (both notated in all parts).

rit. $\text{♩} = 66\text{ish, steady}$

Picc. *p* *pp* sing: *mf*
When... we've been... there ten

Fl. *p* *pp* sing: *mf*
When... we've been... there ten

Ob. *p* *pp* sing: *mf*
When... we've been... there ten

Bsn. *p* *pp* sing: *mf*
When... we've been... there ten

Cl. 1 *p* *pp* sing: *mf*
When... we've been... there ten

Cl. 2 *p* *pp* sing: *mf*
When... we've been... there ten

B. Cl. *p* *pp* sing: *mf*
When... we've been... there ten

Alto Sax. 1-2 *p* *pp* sing: *mf*
When... we've been... there ten

Ten. Sax. *mp* *pp* sing: *mf*
When... we've been... there ten

Bari. Sax. *p* *pp* sing: *mf*
When... we've been... there ten

rit. **106**

Tpt. 1 *p* *pp* sing: *mf*
When... we've been... there ten

Tpt. 2 *p* *pp* sing: *mf*
When... we've been... there ten

Hn. 1-2 *p* *pp* sing: *mf*
When... we've been... there ten

Tbn. 1-2 *p* *pp* sing: *mf*
When... we've been... there ten

Euph. *mp* *pp* sing: *mf*
When... we've been... there ten

Tba. *p* *pp* sing: *mf*
When... we've been... there ten

rit. **106**

Perc. 1 Timpani *p*

Perc. 2 Vib., Opt. Bells *p* *pp* *mp*
vib. only

Perc. 3 Mba., Opt. Xyl. *p* *pp* *mp*
mba. only

Perc. 4 Rd. Cym., Sn. D. *pp* *mp*

Perc. 5 Sus. Cym. *pp* *mp*

Perc. 6 Bs. D. *pp* *mp*

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