SHINING AS THE SUN FORFLEXENSEMBLE

GJ Stands for Joe Music

HARRISONJ. COLLINS

For Perusal ONW. O JStands for Joe Music

Shining as the Sun by Harrison J. Collins

Instrumentation

Part 1

Flute, Oboe, Bb Clarinet, Bb Trumpet, Violin

Part 2

Bb Clarinet/Bb Trumpet, Alto Saxophone, Violin

Part 3

Bb Clarinet, Tenor Saxophone, Alto Saxophone, F Horn, Violin, Viola

Part 4

Tenor Saxophone/Bass Clarinet, F Horn, Bassoon/Cello/Euphonium/Trombone

Part 5

Bass Clarinet, Baritone Saxophone, Bassoon/Cello/Euphonium/Trombone, Tuba, Double Bass

Percussion

- 1. Timpani
- 2. Vibraphone, optional Glockenspiel
- 3. Marimba, optional Xylophone
- 4. Ride Cymbal, Snare Drum

This work is designed to have a flexible instrumentation. The minimum instrumentation required for a successful performance of the work is five wind or string players playing Parts 1-5, and two percussionists playing percussion parts 2 and 3 (vibraphone and marimba), equaling seven players total. The other percussion

At the end of the work, wind/string 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.

parts are optional but their utilization is

possible instrumentation of this work is

encouraged if possible. The maximum

only limited by one's imagination!

While the remainder of the ensemble is singing, one confident and skilled wind/string 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.

Notes

Suspended Cymbal
Bass Drum

Grade: 3

Duration: ca. 5:15

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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:

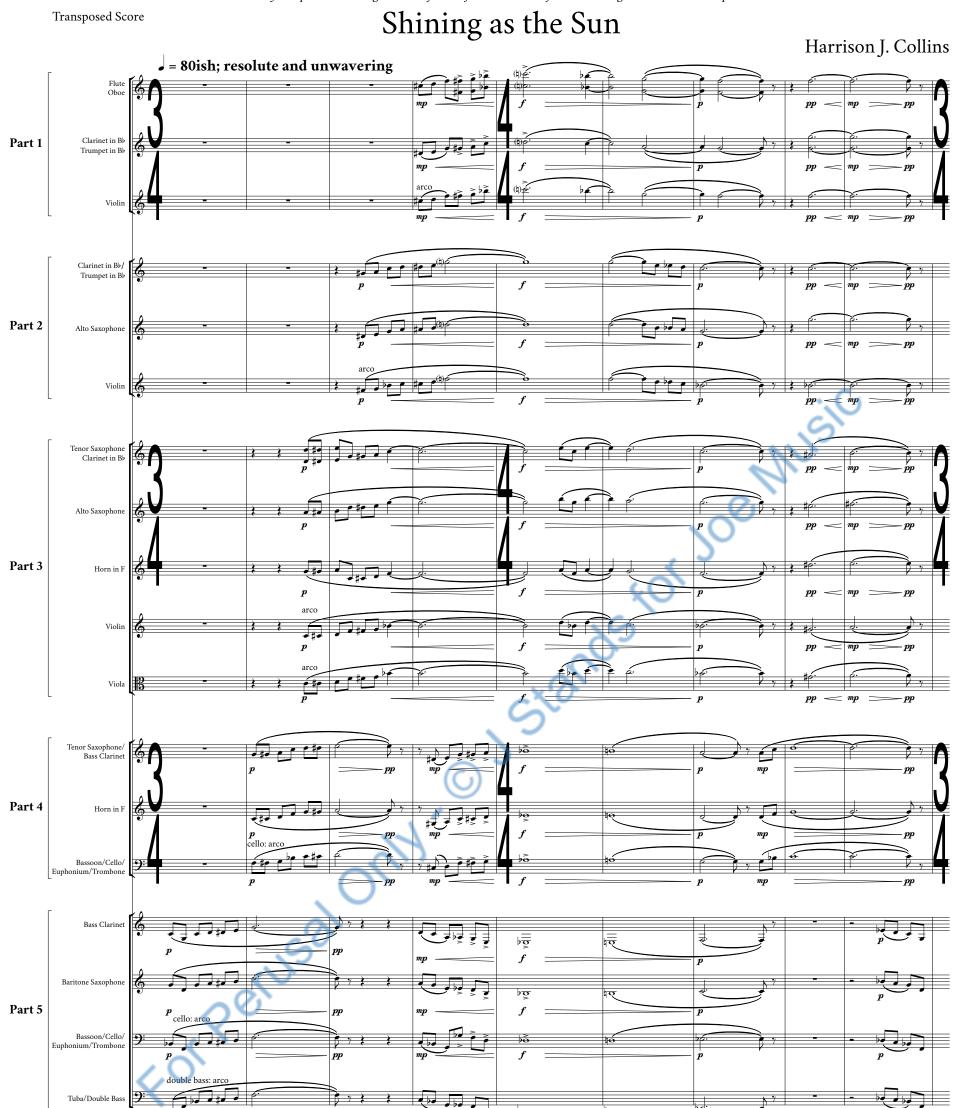
For Joel Irons and his light, friendship, and unwavering commitment to the OHS Music Department May this piece be a loving reminder for all of those who were fortunate enough to have crossed his path.

About the Composer

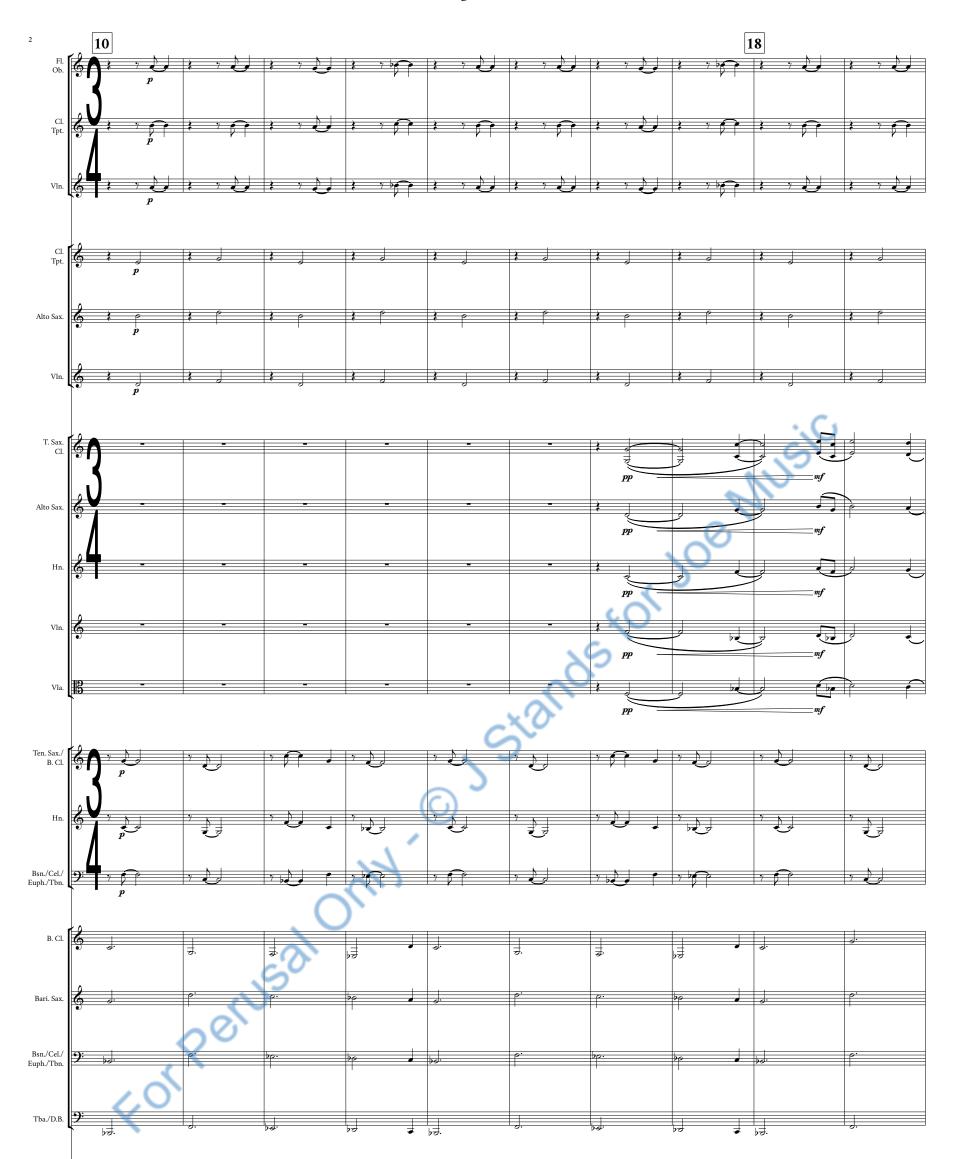
Harrison J. Collins (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, M&M 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, the National Young Composers Challenge, the Austin Symphony Orchestra's Texas Young Composers Competition, and multiple Fifteen Minutes of Fame competitions held by Vox Novus - including one in which his work was selected for performance by the acclaimed West Point Band.

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, where he is seeking degrees in music composition and music education. 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.









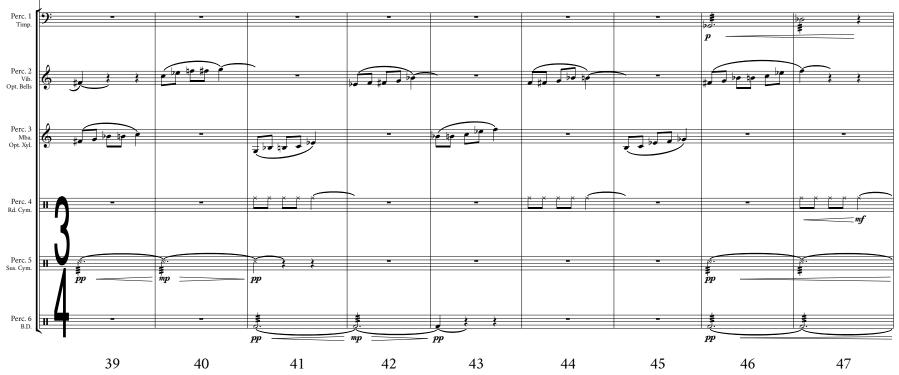


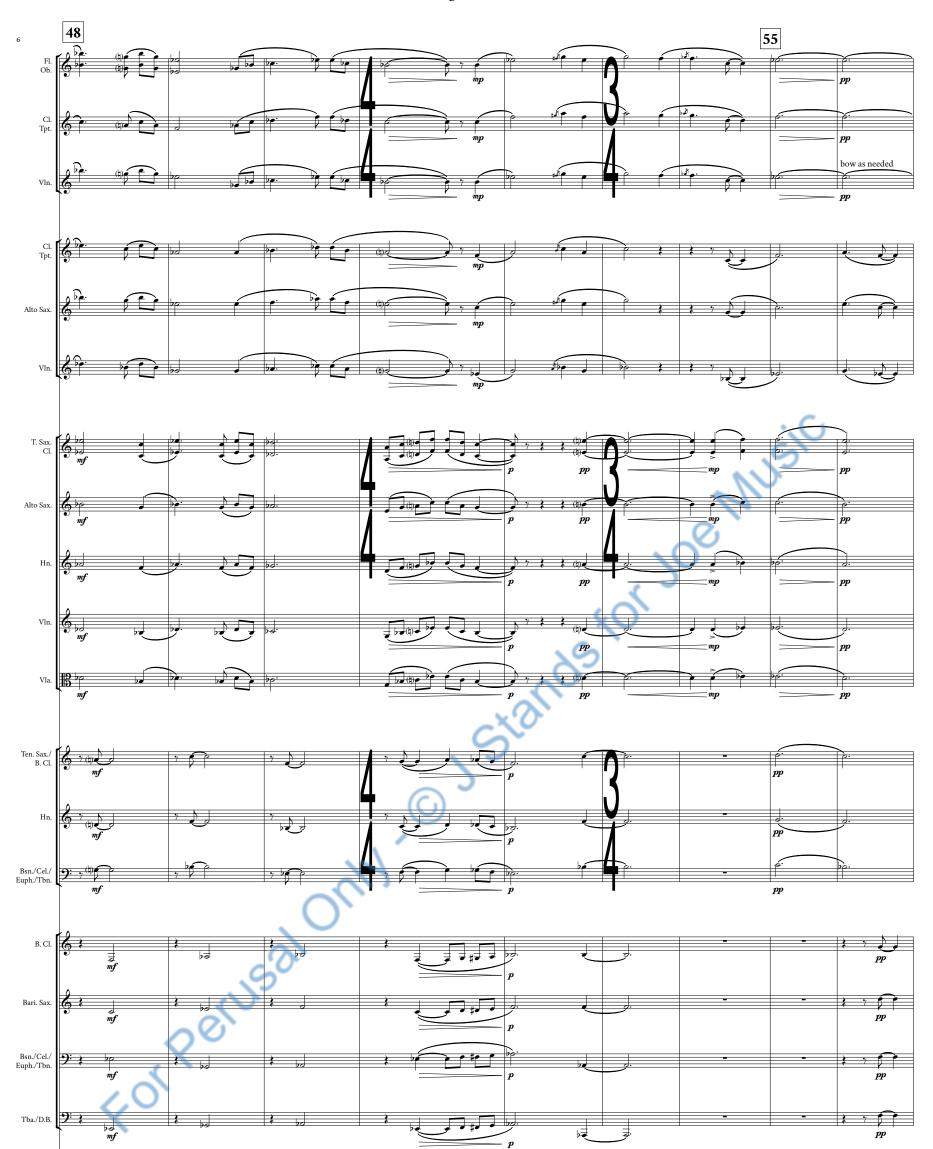


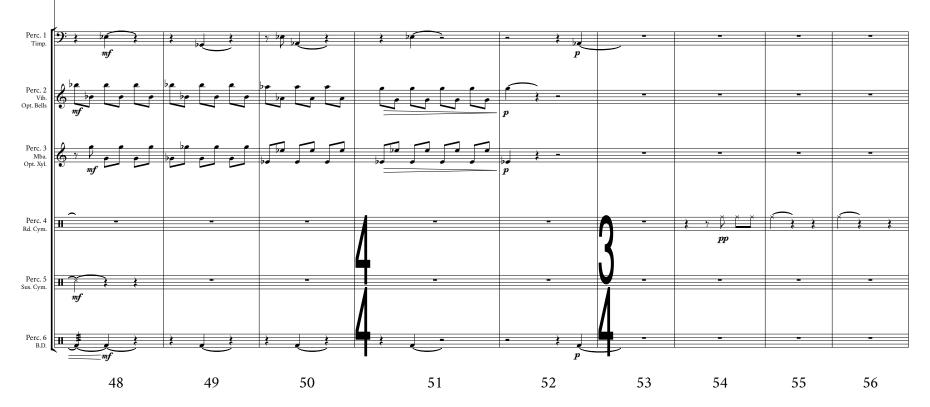


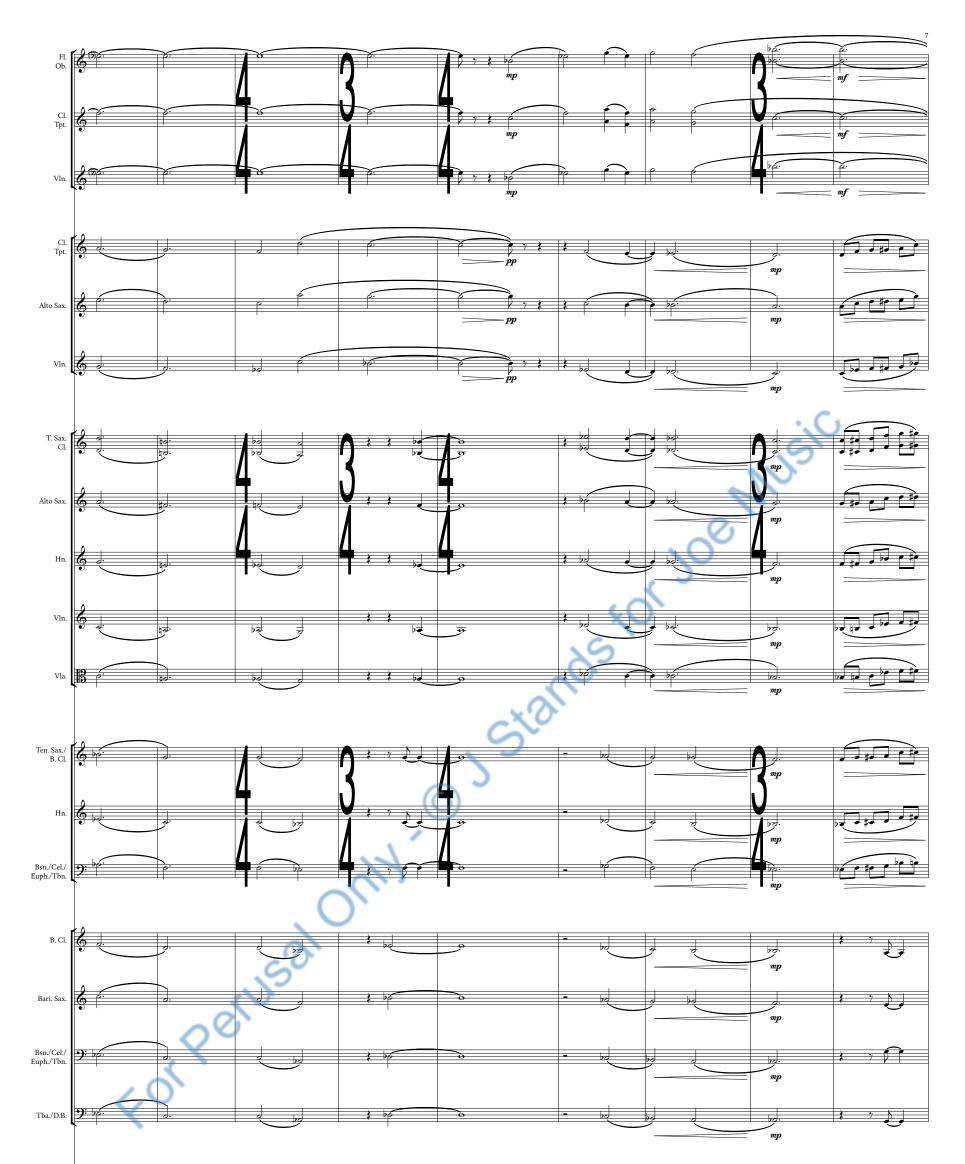


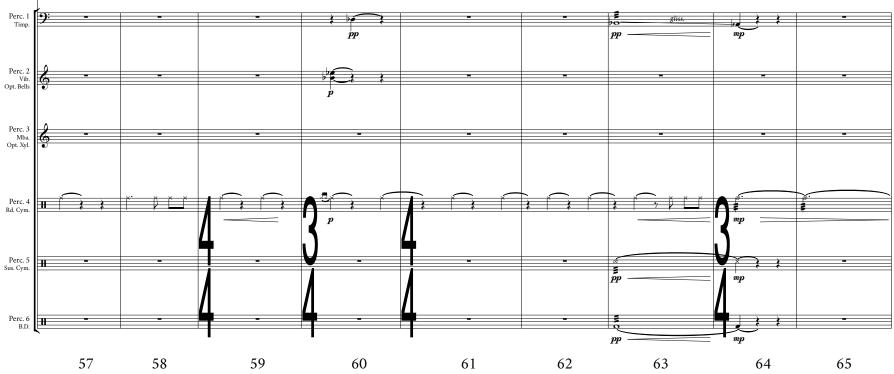




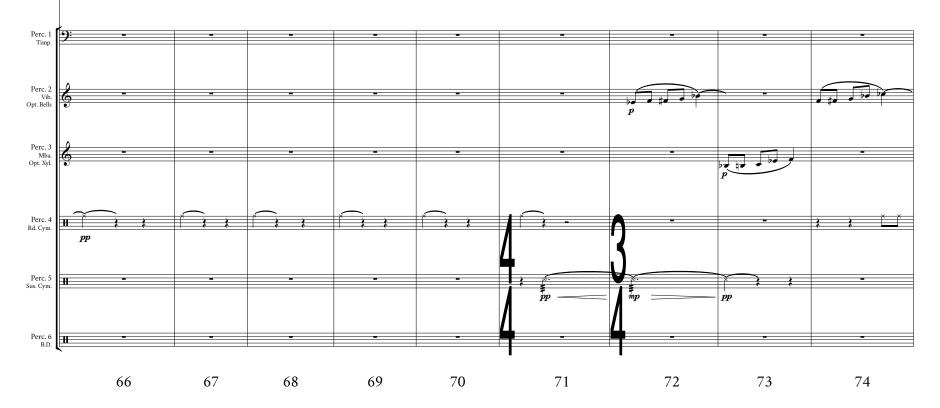


















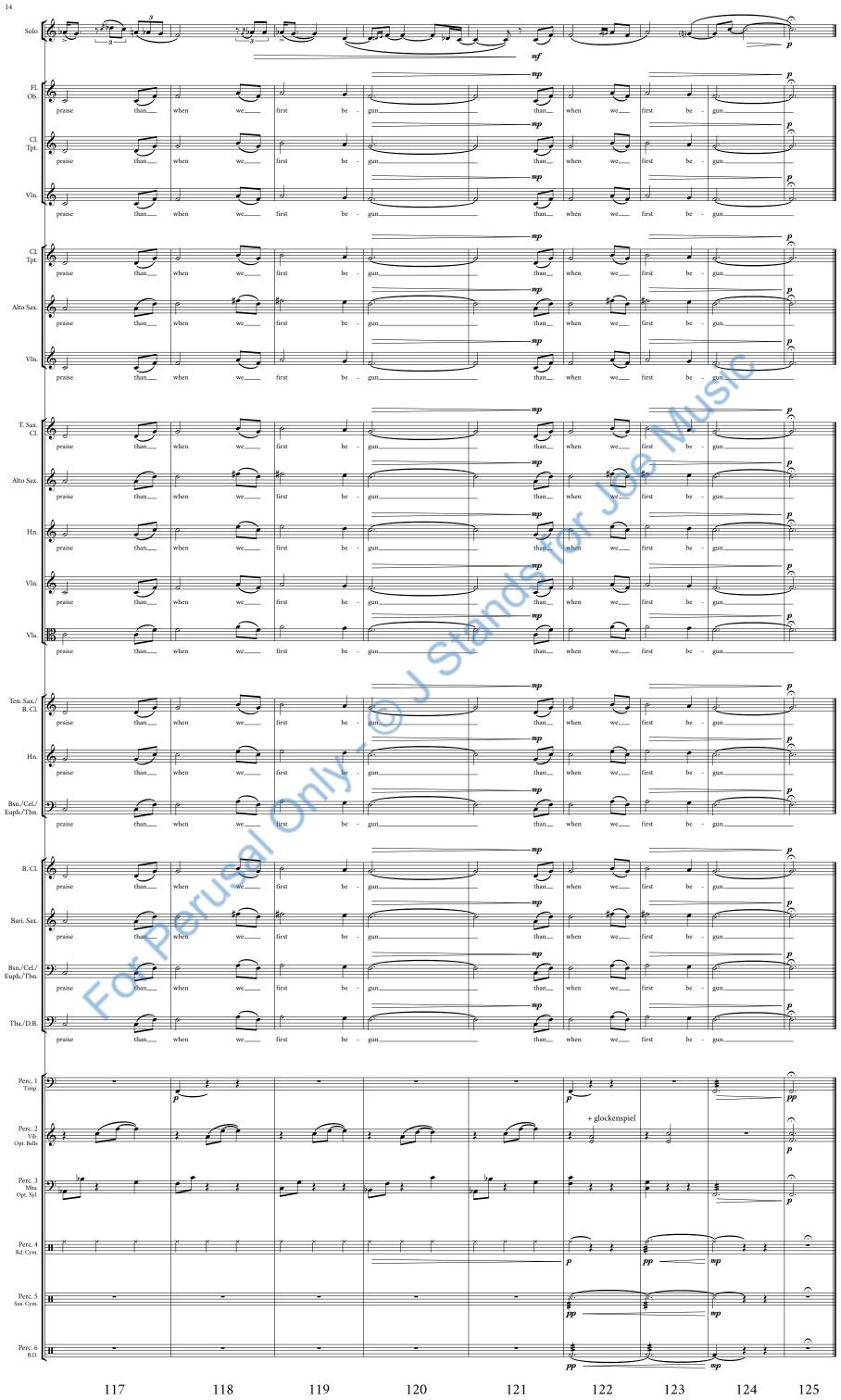












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