

The Beginning of Spring

concerto for trombone and piano

Harrison J. Collins

46 | C
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The Beginning of Spring

by Harrison J. Collins

- I. O Great Mystery
- II. Columbia Calls
- III. In Our Own Hands

Duration: ca. 20:00

I. ca. 6:30

II. ca. 7:00

III. ca. 6:30

Notes

The tone clusters notated in the piano part are of indeterminate pitch in the lowest register of the instrument. They should be percussive in nature.

In the first movement, the “rumbling” at m. 161 should be executed by gently but constantly running through a cluster of indeterminate notes in the lowest register of the instrument. Ensure that the pedal remains down throughout the rumbling to obscure all attacks in the sound.

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About the Piece

"Today is the beginning of spring, and tomorrow is the beginning of democracy. Now is the time to come together, not as Democrats, not as Republicans, but as Americans. Americans of the same flesh and blood, that care about one thing and one thing only, and that's the future of this country and the children that are going to lead it." - David Hogg

The Beginning of Spring is a humble meditation on the state of being a young adult in the modern political and social climate of the United States and of the world. Originally, the work was conceived as a conceptual expansion of my brass fanfare, *Young Voices*, a celebration of the determination of young Americans who shout out and make their voices heard. As a young American myself, there was much that I felt about this topic that could not fit in three minutes of music. *The Beginning of Spring* seeks to capture, in a much larger scope of time, all the feelings that I and my many peers have experienced in the context of a society that is largely characterized by tension and divisiveness: uncertainty, frustration, anger, helplessness, anxiety, and hope. It also, like its predecessor, serves as a nod of respect towards the young adults of the US and of the world who have fought tirelessly for change for the better. The trombone soloist plays the role of an outspoken young person, the chief expresser of the intense emotions felt throughout the work. At times, they are resigned to feeling alone, unrepresented, and threatened, and at other times they are empowered and resolved to shout and fight to instill the seeds of positive change and growth.

O Great Mystery explores resolve, frustration, and anger. The title is a translation of O Magnum Mysterium, a christian Latin text that has been set to music for centuries. This movement is based heavily around a Renaissance chant setting of this text by Tomás Luis de Victoria, which serves as a representation of uncertainty. While the mystery described by the original text is the birth of Jesus Christ, the idea of this "mystery" is reinterpreted as the mystery of what the future of the United States and of the world holds for the young people who inhabit it.

Columbia Calls explores helplessness, resignation, and reflection. Columbia (with a "u") is a personification of America that was created by and first portrayed in the poetry of Phillis Wheatley in 1776. Columbia is one of several personifications of America, but is unique in that she is portrayed in an almost exclusively positive way. It is, perhaps, as if she represents America at its best; she represents a version of America that is compassionate, generous, and vigilant. "Columbia Calls" is originally the title of a paired poem and poster, both designed by Frances Adams Halsted and illustrated by Vincent Aderente, which dated from 1916, shortly before the United States entered World War I. The poster is for the enlistment, and the implication of both poem and poster is that Columbia was calling for Americans to join the army. In this movement, I interpret this phrase in a different way: in the face of resignation, the powerful and compassionate Columbia is calling on young people to maintain hope and continue to push forward.

In Our Own Hands explores anxiety and hope. The title and idea of this movement come from Greta Thunberg's powerful and stirring speech at the World Economic Forum in January, 2019. Her speech, which focused on the necessity of urgent action on climate change, contains a single line of hope: "...Yes, we are failing, but there is still time to turn everything around. We can still fix this. We still have everything in our own hands". The movement, like this quote, is in turn anxious and hopeful, and explores a sense of honesty for shortcomings and anticipation for what's to come. The resolve of the first movement returns, but now informed by experience in a way it wasn't previously. Columbia's call of the second movement returns, pushing forward. The end of the work is not exclusively anxious or hopeful, but rather a mix of the two; the future may not be guaranteed, and there is much work to be done, but there is a sense of affirmation that "we still have everything in our own hands".

About the Composer

Harrison J. Collins (b. 1999) began composing at the young age of fourteen. Since then, he has made a name for himself across the United States as a skilled upcoming 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, Grand Mesa Music Publishers, 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 Donald Sinta Saxophone 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 currently studies at Illinois State University with Dr. Roy Magnuson and Dr. Roger Zare, where he is seeking a degree in music composition and music education.

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for John Romero

The Beginning of Spring

I. O Great Mystery

Harrison J. Collins

Pensive ♩ = 76

Trombone

Piano

pp p pp p

8 rit. ♩ = 76 **11**

Tbn.

Pno.

pp ff f

clusters 8^{sub}

15 rit.

Tbn.

Pno.

ff p f p f

- The Beginning of Spring - I. O Great Mystery -

2

22 ♩ = 76

Tbn. *warm*
pp — *mp* — *mf*

Pno. *ppp* *pp* — *mp* — *pp*

8^{vb} — 1
Ped.

Tbn. *f* *mf* *mp*

Pno. *mp* *p*

poco accel. **37** *piu mosso* ♩ = 84
hopeful

Tbn. *mf* *f*

Pno. *mp* *f*

44 *rit.*

Tbn. *fp* — *ff*

Pno. *ff* *p*

8^{vb} — 1

- The Beginning of Spring - I. O Great Mystery -

46 $\text{♩} = 76$ rit. 49 With resolve $\text{♩} = 76$

Tbn.

Pno.

53 *rousing; calling to action* 56

Tbn.

Pno.

58

Tbn.

Pno.

63

Tbn.

Pno.

- The Beginning of Spring - I. O Great Mystery -

82

Tbn.

Pno.

ff *mf* *p sub.* *f*

8^{va} 8^{va}

87

88

Tbn.

Pno.

ff *mf*

91

Tbn.

Pno.

f *f*

94

Tbn.

Pno.

8^{va} *ff* *ff*

- The Beginning of Spring - I. O Great Mystery -

6

98 **99** *calming down; an echo*

Tbn. *mf*

Pno. *f ff*

Tbn. *p*

Pno. *p*

105 *optional switch to alto trombone* **108**

Tbn. *pp*

Pno.

109

Tbn.

Pno. *mp p*

115 Uncertain, hesitant

113

Tbn.

Pno.

117

Tbn. *pp* alto trombone (opt.)

Pno.

122

Tbn. *mp* *mf* *p* *mp*

Pno.

126

Tbn. *fp* *mf* *f*

Pno. *mp*

- The Beginning of Spring - I. O Great Mystery -

131 With new resolve, but anxious

130

Tbn. *f* *ff*

Pno. *f* *mf* *f*

133

Tbn.

Pno. *mf* *f*

136

139 edgy; approaching brashness

Tbn.

Pno. *mf* *f* *mf* *ff*

141

Tbn. *fff* *f* *ff* *fff*

Pno. *p* *ff* *p*

146

Tbn. *ff* 3

Pno. *ff* *f* *fp* 3

8^{vb}

150

Tbn. fluttertongue *fff* 153 Belligerent, losing control

Pno. *f* *p* *fff* *f* 8^{va} 8^{vb}

154

Tbn. *f* shouting; trying to maintain resolve...

Pno. *fff* *f* 8^{vb} 8^{vb}

160

Tbn. *fff*

Pno. *fff* *p* play random notes in lowest range of piano; indeterminate rumbling

8^{vb} 8^{vb} 8^{vb}

- The Beginning of Spring - I. O Great Mystery -

10

Tbn. 162 *f* *fp* *ff* *f* *fp* *gliss.*

Pno.

(8)

Tbn. 166 *ff* *ff* *fff* *ff* *gliss.*

Pno. *mp*

(8)

Tbn. 170 *fff* *ff* *fff* *gliss.* *and failing* **173** ♩ = ♩ = 76

Pno. *mf* *ff*

(8)

Tbn. 174 *ff* *fff* *gliss.* *rit.*

Pno. *f* *ff*

178

Tbn.

Pno.

ff

fff

gliss.

ff

fff

8^{vb}

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The Beginning of Spring

II. Columbia Calls

Apprehensive $\text{♩} = 60$
mournful

Harrison J. Collins

9

Trombone

Piano

ppp *gentle* *pp*

Ped.

Tbn.

p *pp* *p* *mp* *pp* *p* *mf*

Pno.

17 $\text{♩} = 76$

Tbn.

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

Pno.

20

Tbn.

pp *mf* *p*

Pno.

- The Beginning of Spring - II. Columbia Calls -

2

26

Tbn. *mf* 3 3 3 3 3 3 3 3 rit.

Pno. *mp*

31

32 **Somber, melancholy** ♩ = 76 rit. ♩ = 76

Tbn. *p* *mf* 3 *p* *mf* 3

Pno. *ppp* *mp* *pp* *mp*

37

Tbn. *mp* *f* 3 3 *p* *pp* 3 trying to hold in great sadness...

Pno. *pp* *mp* *ppp* *pp* *f*

42

43 ♩ = 60

Tbn. *p* < *f* > *p* *mp* *f* 5

Pno. *p* *mp*

Red. 3 3

49 Weeping, without inhibition

48 *...and failing*

Tbn. *ff* *gliss.* 3

Pno. *mf*

50

Tbn.

Pno. *f* 3

53

Tbn. *pp* 55

Pno. *ff* *fff* 3 3

Cadenza

56

Tbn. *mf* > *pp* < *mp* > *pp* *p* *mf* 3 *p*

Pno.

- The Beginning of Spring - II. Columbia Calls -

4

58 **Livid** ♩ = 76

63 **A release** ♩ = 76

Tbn. *pp* *ff* *f* *ff* *rit.* *ff*

Pno. *ff* *fp* *ff*

shouting with grief

Tbn. *f* *ff* *f* *rit.*

Pno. *f* *ff* *f*

Tbn. *fff* *f* *p* **74** **Hollow** ♩ = 76

Pno. *ff* *f* *mf* *p* *ppp*

Tbn. *pp* *mp* *mf* *pp* **84** **Calm, meditative** ♩ = 60

Pno. *pp* *mp* *ppp*

cup mute
cold; a distant memory

- The Beginning of Spring - II. Columbia Calls -

86 *warming* 5

Tbn. *pp* *mf* *pp* *mf*

Pno. *f* *pp*

Ped.

94 **97** ♩ = 76

Tbn. *f* *pp*

Pno. *p* *pp*

100 *rit.*

Tbn. *mp* *mf* *p* *mf* *f*

Pno. *ppp* *pp* *f*

104 Hopeful(?) ♩ = 60

Tbn. *f*

Pno. *p* *mp* *f* *p* *mp* *pp*

Ped.

- The Beginning of Spring - II. Columbia Calls -

108 rit.

Tbn. *pp*

Pno. *p* *pp*

The musical score for measures 108-114 consists of two staves. The top staff is for the Trombone (Tbn.) in bass clef, starting with a 'rit.' (ritardando) marking and a 'pp' (pianissimo) dynamic. The bottom staff is for the Piano (Pno.) in treble and bass clefs, starting with a 'p' (piano) dynamic in the treble and 'pp' in the bass. The music is characterized by dense, complex chordal textures with numerous accidentals (sharps, naturals, and flats) and slurs. The time signature changes from 3/4 to 2/4 and back to 3/4. A large diagonal watermark 'For Perusal Only - © J Stands for Joe Music' is overlaid on the page.

The Beginning of Spring

III. In Our Own Hands

Harrison J. Collins

With anxious anticipation ♩ = 160

Trombone

Piano

Measures 1-5. The Trombone part is mostly silent. The Piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include forte (f), piano (p), and pianissimo (pp).

Tbn.

Pno.

Measures 6-10. The Trombone part is mostly silent. The Piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include forte (f), piano (p), mezzo-piano (mp), and pianissimo (pp).

11

Tbn.

Pno.

Measures 11-15. The Trombone part is mostly silent. The Piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include forte (f) and piano (p).

16

19

cup mute
with new energy

Tbn.

Pno.

Measures 16-19. The Trombone part is mostly silent. The Piano part features a melody in the right hand and accompaniment in the left hand. Dynamics include mezzo-forte (mf) and piano (p).

- The Beginning of Spring - III. In Our Own Hands -

2

21

Tbn. *f* *mf* *p* *mf* *f*

Pno.

26

27 *beginning to shout over the crowd*

Tbn. *p* *mf*

Pno.

30

Tbn. *f*

Pno. *mf p*

35

38 *open hope!*

Tbn. *f* *fp*

Pno. *mf p* *mf* *f*

41

Tbn.

Pno.

f

mf *f* *mf* *mf* *f*

46

Tbn.

Pno.

49

mf *f*

mf *f* *mf*

51

Tbn.

Pno.

f *mf* *f* *mf*

57

Tbn.

Pno.

Ped.

f *mf* *f* *mf* *f* *mf*

Ped.

- The Beginning of Spring - III. In Our Own Hands -

4

63 **64**

Tbn.

Pno.

ff

f mp

67

Tbn.

Pno.

72

Tbn.

Pno.

p

77 Anxious, pensive

Tbn.

Pno.

pp

p

mp *mf* *mp*

anxious, but resolved

82

Tbn.

Pno.

mf mp

87

Tbn.

Pno.

fluttertongue
gliss.

90

fp f f

mf mf

92

Tbn.

Pno.

f

97

Tbn.

Pno.

101

fp f

p

- The Beginning of Spring - III. In Our Own Hands -

6

102

Tbn.

Pno.

107 *distant, distracted*

109

Tbn.

Pno.

p *mp*

112

Tbn.

Pno.

p *mp* *fp*

snapping back to reality!

gliss.

117 **With determination**

Tbn.

Pno.

f *ff* *f* *ff*

mf *f*

120

Tbn.

Pno.

mf *f* *Red.*

126

130 Optimistic

Tbn.

Pno.

p *f p* *ff* *mp* *f* *fp*

132

Tbn.

Pno.

gliss. *p* *mf* *f* *gliss.* *mp* *f* *mp*

137

Tbn.

Pno.

mf *p* *mf* *8va* *mf* *mp*

142

Tbn. *p*

Pno. *p*

147

Tbn. *p* *f*

Pno.

151

Tbn. *mf*

Pno. *mf*

155

Tbn. *f* *mf*

Pno. *mf p* *mf p*

161 Panicked

159

Tbn.

Pno.

f

mf *f* *mf*

164

Tbn.

Pno.

gliss.

ff

f

170 Defeated optional switch to alto trombone

169

Tbn.

Pno.

fff

ff *p*

tone clusters 8^{th}

174

Tbn.

Pno.

- The Beginning of Spring - III. In Our Own Hands -

10

182

179

Tbn.

Pno.

alto trombone (opt.)
rousing; calling to action

184

Tbn.

Pno.

190 With increasing hope

189

Tbn.

Pno.

194

Tbn.

Pno.

199

Tbn. *trying to instill hope...*

Pno.

204

Tbn.

Pno. *fp*

209

Tbn. *gliss.*

Pno. *fff*

215

Tbn. *rapturous!*

Pno. *fff ff*

219 Euphoric, radiant
...and succeeding

- The Beginning of Spring - III. In Our Own Hands -

12

220

Tbn.

ff

Pno.

224

Tbn.

227

Pno.

fff ff

229

Tbn.

Pno.

234

Tbn.

235

Pno.

fff ff

Red.

242

Tbn. *mp* *mf* *f*

Pno. *p* *mf*

247 *exhilarated; shout!*

Tbn. *ff* *f*

Pno. *ff* *mf*

8^{vb}

251 *molto rit.*

Tbn. *ff*

Pno. *ff* *p*

♩ = 160

257 *With great anxiety and greater hope*

Tbn. *fff* *ff*

Pno. *ff* *p* *ff* *p* *ff*

8^{vb}

- The Beginning of Spring - III. In Our Own Hands -

14

263

Tbn. *f*

Pno. *mf*

266

Tbn. *ff* *fp* *ff*

Pno. *ff* *fff* *mp*

8^{ub}

270

Tbn. *fff* *gliss.* *fff*

Pno. *mf* *ff* *fff*

8^{ub}

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