

O rose of May

for wind ensemble

Harrison J. Collins

46/C
✓

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O rose of May

by Harrison J. Collins

Instrumentation

Piccolo
Flute 1 - 2
Oboe
Bassoon 1 - 2
B♭ Clarinet 1 - 3
B♭ Bass Clarinet

E♭ Alto Saxophone 1 - 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone

B♭ Trumpet 1 - 3
F Horn 1 - 2
Trombone 1 - 3
Euphonium 1 - 2
Tuba

String Bass

Piano

Percussion

1. Timpani
2. Crotales
3. Glockenspiel
4. Vibraphone, Tenor Drum, Low Tom, Crash Cymbals
5. Wind Chimes, Snare Drum
6. Chimes, Suspended Cymbal
7. Bass Drum

Duration: ca. 6:15

Transposed Score

Notes

This piece is intended to be played one-on-a-part. Doubling is acceptable as long as ensemble balance is maintained.

The string bass and piano parts are preferred but optional.

The chime scrape called for through the piece is not a traditional chime scrape. The player should use the rattan shaft of a mallet or comparable stick (timbale sticks, perhaps) to scrape the front of the chime bars, *without* holding down the pedal. The resulting effect should be a high, piercing metallic tone.

The tenor drum called for in the piece should be a field drum with the snares turned off. If a field drum is not available, it may be substituted for a similarly medium-pitched tom-tom.

About the Piece

O rose of May is a musical response to Hamlet, the world famous and deeply influential play by William Shakespeare. The work focuses on the character arc of Ophelia, Hamlet's would-be love interest, and her internal struggle amongst the external conflict of the play. In the play's early stages, Ophelia is torn by her love for Hamlet- her brother, Laertes, and her father, Polonius, urge her not to pursue him further, and Hamlet himself begins acting strangely towards her. She is pushed further and further by Hamlet's confusing and seemingly insane actions until he kills Polonius. Overcome with grief, Ophelia is driven mad, and in her last appearances in the play she is hysterical, singing songs and sharing flowers with other characters. Before it is announced that she has died (likely by suicide), Laertes sees her in this state and calls to her, saying:

"O rose of May,
Dear maid, kind sister, sweet Ophelia!
O heavens, is 't possible a young maid's wits
Should be as mortal as an old man's life?"

Represented by a solo clarinetist, Ophelia is depicted as singing a solitary, peaceful song in the opening of the work. After this introduction, an agitated melody takes over, representative of the conflict between the characters of the play. Ophelia's song reappears- but every time it is more and more twisted. A brief respite suggests relief from the conflict, but the song is unable to begin again. It bends to the will of the conflict, the voices of the surrounding characters overpower her, and as Ophelia descends into madness, her song becomes a hysterical celebration. The final bars are a wild chromatic descent into the last note of the work- a reflection on Ophelia's final moments, falling from her tree branch into the brook in which she drowns.

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 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 and orchestra are published by Grand Mesa Music Publishers, C. Alan Publications, and Ars Nova Music. He is a winner of numerous composition competitions, including 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.

O rose of May was commissioned as part of a joint consortium shared with composers Josh Trentadue and Caleb Hammer. These consortium members, listed below, have my deepest thanks and appreciation for their support.

Andrew Keiser

Angola High School; Angola, IN

Cathy Humphrey

Cele Middle School; Austin, TX

David Elliott

Elkhart Central High School; Elkhart, IN

Andrew David Perkins

Fenton High School; Fenton, MI

John Sczerowski

Grand Ledge High School; Grand Ledge, MI

Joe Guarr

Hartland Middle School & High School; Hartland, MI

Jeffrey Phillips

Hendersonville High School; Hendersonville, TN

Kyle Freesen

Loveland High School; Loveland, CO

Daniel Tripp

Manteno Middle School & High School; Manteno, IL

Alex Kaminsky

Marjory Stoneman Douglas High School; Parkland, FL

Onsby C. Rose

O' Shae Best

Eric Skinner

Palo Alto Middle School; Killeen, TX

Blake Driver

Pennfield Middle School; Battle Creek, MI

Adam Rusek

Peotone High School; Peotone, IL

Carter Biggers

Texas Women's University; Denton, TX

Michael Wawrzynski

United Township High School; East Moline, IL

Michael S. Butler

University of Wisconsin-Stevens Point; Stevens Point, WI

Thomas Turpin

Westwood High School; Austin, TX

Dustin Goes

Williamsburg High School; Williamsburg, OH

Jason Kohn

Woodbridge High School; Woodbridge, NJ

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Baleful

(3+2) always

49 ♩ = 90 rit. ♩ = 110 55 ♩ = ♩

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. *f*

Bsn. 1-2 *mf* *pp*

Cl. 1 *f* *mp* *pp* end solo

Cl. 2 *mf* *p* *pp*

Cl. 3 *mf* *p* *pp*

B. Cl. *mf* *pp*

Alto Sax. 1 *f* *mf* solo

Alto Sax. 2 *f*

Ten. Sax. *mf* *pp*

Bari. Sax. *mf* *pp*

Tpt. 1 *mf*

Tpt. 2-3 *mf*

Hn. 1 *f* *p* *pp*

Hn. 2 *f* *pp*

Tbn. 1 *mf*

Tbn. 2-3 *mf* *p* *pp*

Euph. 1-2 *f* *pp*

Tba. *mf* *pp*

Cb. *mf* *pp*

Pno. *pp*

Perc. 1 Timp. *pp* *p*

Perc. 2 Cro. *mp* *mf* *p*

Perc. 3 Glock. *mp* *mf* *p*

Perc. 4 Vib., Ten. Drum, Low Tom, Crash Cym. *mp* *mf* *p* to drums

Perc. 5 Wind Ch., S. D. *pp* to snare drum

Perc. 6 Chimes, Sus. Cym. (let ring) *p* *mp* choke (let ring) *mp* *p*

Perc. 7 Bass Drum *pp* *p* *pp* *pp*

49 50 51 52 53 54 55 56 57 58 59 60 61

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2-3

Euph. 1-2

Tba.

Cb.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Vib.,
Ten. Drum,
Low Tom,
Crash Cym.

Perc. 5
Wind Ch.,
S. D.

Perc. 6
Chimes,
Sus. Cym.

Perc. 7
Bass Drum

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2-3

Euph. 1-2

Tba.

Cb.

Pno.

Perc. 1
Timp.

Perc. 2
Crot.

Perc. 3
Glock.

Perc. 4
Vib.,
Ten. Drum,
Low Tom,
Crash Cym.

Perc. 5
Wind Ch.,
S. D.

Perc. 6
Chimes,
Sus. Cym.

Perc. 7
Bass Drum

135 136 137 138 139 140 141 142

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