

The Hymn of Ys

for wind ensemble

Harrison J. Collins

46/C
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The Hymn of Ys

by Harrison J. Collins

Instrumentation

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

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

B♭ Trumpet 1 - 3
F Horn 1 - 4
Trombone 1 - 2
Bass Trombone
Euphonium 1 - 2
Tuba 1 - 2

String Bass

Piano

Percussion

On Stage

1. Bass Drum, Crotales* (w/bow)
2. Large China Cymbal, Large Suspended Cymbal (Both preferably 18-20"), Crotales* (w/bow and mallets), Glockenspiel*
3. Ocean Drum, Glockenspiel*, Crotales* (w/mallets), Crash Cymbals

Antiphonal

Middle Left: Vibraphone
Middle Right: Vibraphone
Back Left: Chimes
Back Right: Chimes

Duration: ca. 7:00

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 glockenspiel and crotales are meant to be shared between the three on-stage percussionists. Only one octave set of crotales is required. The part is written for the “high” set of crotales (written C5-C6) but can be substituted for the lower octave (written C4-C5) if needed or desired.

The percussion 3 part calls for a “vertical tilt” with the ocean drum at the end of the work. This effect is executed by smoothly tilting the drum to a completely vertical position. The beads within the drum will rush downward and gather at the bottom, dampening the sound naturally. The desired sound is similar to that of a cymbal choke- a quick crescendo followed by an equally quick muting of the sound.

Four of the seven percussionists are to be placed antiphonally around the audience. They are defined by their relative positions to the audience. This placement, while preferred, is not necessary to the success of the work. These parts may be placed on the stage instead of around the audience. See next page for a diagram.

About the Piece

The Hymn of Ys (pronounced "ease") was commissioned by my high school assistant band director, LeAndre Benton, who has been a strong supporter of my music for as long as we've known each other. For this piece, his request was simple: take a theme from a well-known piece and turn it into a chorale. *The Hymn of Ys*, at its core, is that- a chorale. Using the themes from Debussy's famous piano prelude, *The Engulfed Cathedral*, the hymn is also a fantasy that explores the legend of the City of Ys, the same legend that Debussy first explored.

Summed up, the legend of Ys goes as follows: a great king, Gradlon, and his queen lived at sea, where the queen gave birth to a daughter, Dahut. They lived happily for some time, but the queen eventually fell ill and passed away. King Gradlon fell into a depression, and soon after moved back to land with his daughter. Dahut, now grown, yearned for life at sea again, and one day asked her father to build her a city at sea so that she may live there once more. The king built his daughter a magnificent city, called it the city of Ys, surrounded by a large dike to protect it from the waters. The city quickly grew and prospered but, under the influence of Dahut, became dark and sinful. Every night, Dahut would tempt a new man into her quarters and then murder him. One night, a mysterious knight visited Dahut, convincing her to steal Gradlon's key to the city's dike. While King Gradlon slept, she did so and gave the key to the knight. The knight unlocked the dike, revealing himself to be the devil. The sea quickly began to destroy the great city, awakening Gradlon. Unaware of the cause, Gradlon took his beloved daughter and attempted to escape the city on horseback. The sea itself stopped the king, telling him what Dahut had done. Having realized his daughter's betrayal, Gradlon cast her into the sea and escaped. The City of Ys was destroyed and sunken by the water, and Dahut was taken with it.

As the legend goes, one can still hear the sounds of the city emanating from the deep waters. *The Hymn of Ys* is imagined as a hymn one could hear from the great cathedrals of Ys. Along with a few sneaky references to *La Mer*, the piece also uses the theme of Debussy's *The Girl with the Flaxen Hair*- which may be seen as the mark left upon the songs of the cathedrals by Dahut herself, the misguided princess of Ys, cast into the deep.

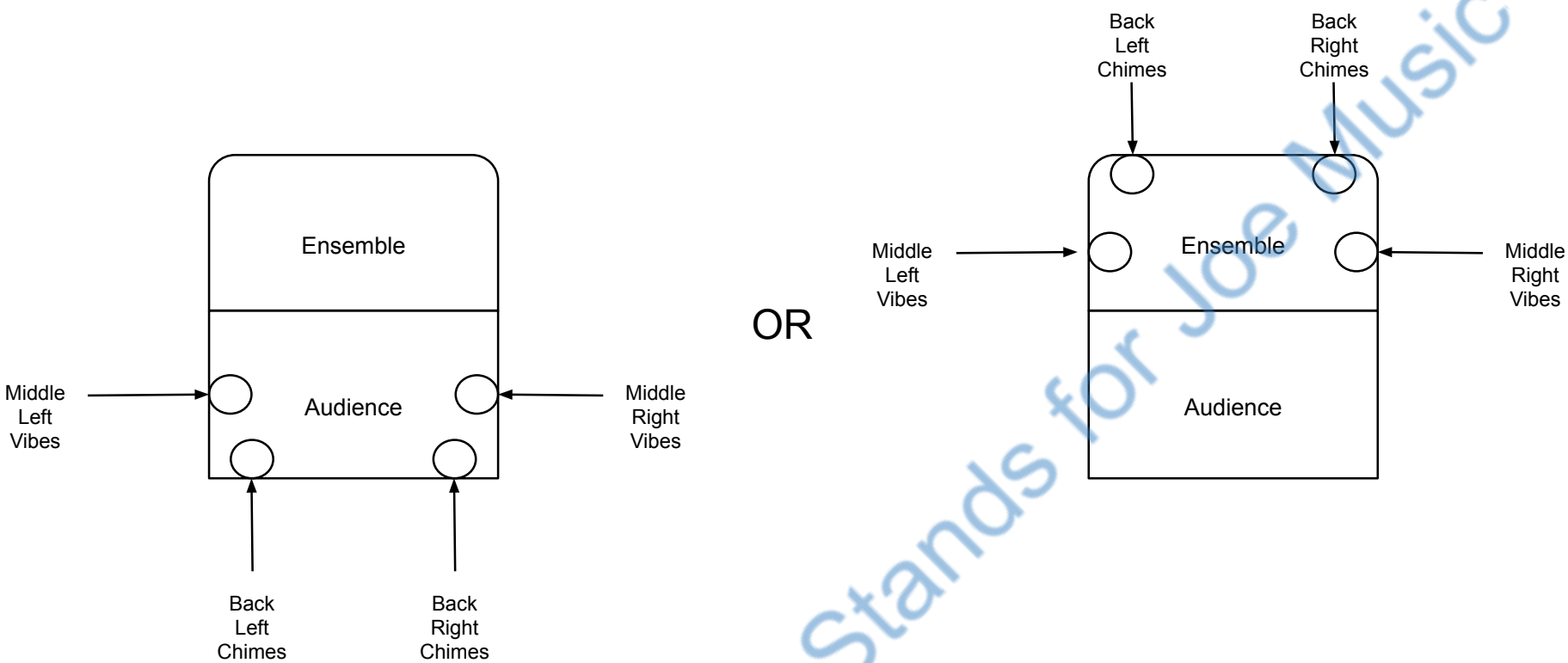
About the Composer

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.

Percussion Placement Diagram



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nd the Little Elm High School Wind Ensemble

a fantasy on themes from Debussy

Harrison J. Collins

In a sweetly sonorous fog ♩ = 64

The musical score for the Percussion section consists of six staves, each representing a different instrument or group of instruments. The notation includes various percussion-specific symbols such as cymbal scrapes, ocean drum patterns, and vibracord-like textures. Dynamic markings like *p*, *mp*, and *ppp* are used throughout. Slur markings are present over several measures, with annotations indicating they "indicate pedal phrasing". A specific instruction "always let ring unless otherwise noted" is placed above the Chimes L and R staves. The score is divided into ten measures, numbered at the bottom.

Percussion 1
Bass Drum,
Crotales
large china cymbal quick scrape w/ triangle beater from center to edge

Percussion 2
China Cymbal,
Suspended Cymbal,
Crotales, Glockenspiel
crotales w/ bow

Percussion 3
Ocean Drum,
Glockenspiel, Crotales,
Crash Cymbals
ocean drum

Vibraphone L

Vibraphone R

Chimes L

Chimes R

slur markings indicate pedal phrasing

slur markings indicate pedal phrasing

always let ring unless otherwise noted

always let ring unless otherwise noted

bass drum ppp

p mp

1 2 3 4 5 6 7 8 9 10

- The Hymn of Ys -

11

rit. 16 Serene ♩ = 72

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1-2

Tba. 1-2

Cb.

Pno.

Perc. 1
B.D., Crot.

Perc. 2
Ch. Cym.,
Sus. Cym.,
Crot., Glock

Perc. 3
Oc. D.,
Glock, Crot.,
Cr. Cym.

Vib. L

Vib. R

Chim. L

Chim. R

11 12 13 14 15 16 17 18 19 20

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- The Hymn of Ys -

6

24

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1-2

Tba. 1-2

Cb.

Pno.

Perc. 1
B.D., Crot.

Perc. 2
Ch. Cym.,
Sus. Cym.,
Crot., Glock

Perc. 3
Oc. D.,
Glock, Crot.,
Cr. Cym.

Vib. L

Vib. R

Chim. L

Chim. R

21 22 23 24 25 26 27 28 29 30

[illegible]

41

rit. $\text{♩} = 7/2$

49 With anticipation $\text{♩} = 7/2$

41 42 43 44 45 46 47 48 49 50

9

54

- The Hymn of Ys -

10

57 poco accel.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1-2

Tba. 1-2

Cb.

Pno.

Perc. 1
B.D., Crot.

Perc. 2
Ch. Cym.,
Sus. Cym.,
Crot., Glock.

Perc. 3
Oc. D.,
Glock, Crot.,
Cr. Cym.

Vib. L

Vib. R

Chim. L

Chim. R

55 56 57 58 59 60 61 62

(♩ ≈ 84) 65 Relaxed ♩ = 72

Picc. *f* *mf* *f* *ff* *pp* *mp* *p* *pp*

Fl. 1 *p* *mp* *p* *mp* *p* *pp*

Fl. 2 *p* *mp* *p* *mp* *p* *pp*

Ob. *p* *mp* *p* *mp* *p* *pp*

Bsn. 1-2 *mf* *ff* *sub. mp* *p* *mp* *p* *mf*

E♭ Cl. *f* *mf* *f* *ff* *p* *mp* *p* *pp*

Cl. 1 *p* *pp*

Cl. 2 *mf* *ff* *sub. p* *pp*

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

Cb. Cl. *f* *ff* *mf*

Alto Sax. 1 *mf* *ff* *pp* *p* *pp*

Alto Sax. 2 *mf* *ff* *pp* *p* *pp*

Ten. Sax. *mf* *ff* *sub. mp* *p* *mp* *p* *pp*

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

Tpt. 1 *f* *mf* *f* *ff*

Tpt. 2-3 *f* *mf* *ff*

Hn. 1-2 *f* *mf* *f* *ff* *pp*

Hn. 3-4 *f* *mf* *ff* *pp*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *f* *ff*

Euph. 1-2 *f* *ff* *a2* *mf*

Tba. 1-2 *f* *ff* *mf*

Cb. *f* *ff* *mf*

Pno. *f* *mf* *f* *mp* *mf*

Perc. 1 B.D., Crot. *f* *p* *choke* *ff*

Perc. 2 Ch. Cym., Sus. Cym., Crot., Glock. *p* *choke* *ff* *crotales w/ mallets* *p* *glockenspiel*

Perc. 3 Oc. D., Glock, Crot., Cr. Cym. *f* *p* *choke* *ff* *p*

Vib. L *mf* *ff* *choke* *mp*

Vib. R *mf* *ff* *mp*

Chim. L *f* *choke* *mf* *f* *choke* *p* *(let ring)*

Chim. R *f* *choke* *p* *(let ring)*

63 64 65 66 67 68 69 70 71 72

- The Hymn of Ys -

This page of the musical score contains staves for the following instruments:

- Picc.
- Fl. 1
- Fl. 2
- Ob.
- Bsn. 1-2
- E♭ Cl.
- Cl. 1
- Cl. 2
- B. Cl.
- Cb. Cl.
- Alto Sax. 1
- Alto Sax. 2
- Ten. Sax.
- Bari. Sax.
- Tpt. 1
- Tpt. 2-3
- Hn. 1-2
- Hn. 3-4
- Tbn. 1
- Tbn. 2
- B. Tbn.
- Euph. 1-2
- Tba. 1-2
- Cb.
- Pno.
- Perc. 1 (B.D., Cro.)
- Perc. 2 (Ch. Cym., Sus. Cym., Cro., Glock.)
- Perc. 3 (Oc. D., Glock, Cro., Cr. Cym.)
- Vib. L
- Vib. R
- Chim. L
- Chim. R

The score includes various musical notations such as dynamics (e.g., *pp*, *mf*, *ppp*), articulation (e.g., *rit.*, *let ring*), and tempo markings (e.g., $\text{♩} = 64$, $\text{♩} = 72$). A large diagonal watermark is present across the page: "For Personal Use Only - © J Stands for Joe Music".

Picc. *mf* *mp* *mf* *mp* *mf* *pp* *p* *mf*

Fl. 1 *4* *2* *4*

Fl. 2 *4* *2* *4*

Ob. *pp* *mf*

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

E♭ Cl. *pp* *mf*

Cl. 1 *p* *mp* *p* *mp*

Cl. 2 *p* *mp* *p*

B. Cl. *p* *pp* *mp* *pp* *pp*

Cb. Cl. *pp*

Alto Sax. 1 *p* *mp* *p* *mp*

Alto Sax. 2 *p* *mp* *p*

Ten. Sax. *pp*

Bari. Sax. *pp*

Tpt. 1 (st. mute) *p* *mp* *p* *mp* *pp* *mp* (st. mute)

Tpt. 2-3 *p*

Hn. 1-2 *mp* *pp* *p* *pp* *mp* *pp* *a2* *mp*

Hn. 3-4 *p*

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph. 1-2 *1.* *pp* *p* *pp* *mp* *pp* *a2* *mp*

Tba. 1-2 *a2* *pp*

Cb. *p* *pp* *mp* *pp* *pp*

Pno. *pp* *pp*

Perc. 1 B.D., Crot. *mp* *pp* *mf* *ppp*

Perc. 2 Ch. Cym., Sus. Cym., Crot., Glock. *p* *pp* *mf* *glockenspiel* *mf*

Perc. 3 Oc. D., Glock, Crot., Cr. Cym. *mp* *p*

Vib. L *mp* *p* *pp*

Vib. R *mp* *p* *pp*

Chim. L *p*

Chim. R *p*

85 86 87 88 89 90 91

Picc. *f* *ff* *f*

Fl. 1 *f* *ff* *f*

Fl. 2 *f* *ff* *f*

Ob. *f* *ff* *f*

Bsn. 1-2 *mf* *f* *ff* *f* *ff*

E♭ Cl. *f* *ff* *f*

Cl. 1 *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Cl. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

B. Cl. *mp* *f* *mf* *f* *mf* *f* *mf* *f* *ff*

Cb. Cl. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff*

Alto Sax. 1 *mp* *mf* *f* *mf* *f* *mf* *f* *mf* *ff*

Alto Sax. 2 *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff*

Ten. Sax. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff*

Bari. Sax. *mf* *f* *mf* *f* *mf* *f* *mf* *f* *ff*

Tpt. 1 *mf* *f* *ff* *f* *ff*

Tpt. 2-3 *mf* *f* *mf* *f* *ff*

Hn. 1-2 *mf* *f* *ff* *f* *ff*

Hn. 3-4 *mf* *f* *ff* *f* *ff*

Tbn. 1 *mf* *f* *ff* *f* *ff* *gliss.*

Tbn. 2 *mf* *f* *mf* *f* *ff* *gliss.*

B. Tbn. *mf* *f* *mf* *f* *ff* *gliss.*

Euph. 1-2 *mf* *f* *ff* *f* *ff*

Tba. 1-2 *mf* *f* *mf* *f* *ff*

Cb. *mf* *f* *mf* *f* *ff*

Pno. *mf* *f* *ff*

Perc. 1 B.D., Crot. *mp* *f* *ff* *f* *ff*

Perc. 2 Ch. Cym., Sus. Cym., Crot., Glock. *pp* *f* *pp* *f* *pp*

Perc. 3 Oc. D., Glock, Crot., Cr. Cym. *f* *ff* *f* *ff*

Vib. L *mf* *f* *ff* *f* *ff*

Vib. R *mf* *f* *ff* *f* *ff*

Chim. L *mp* *mf* *f* *mf* *f* *ff*

Chim. R *mp* *f* *mf* *f* *mf* *f* *ff*

92 93 94 95 96

- The Hymn of Ys -

poco accel. ♩ ≈ 84)

97 15

Picc. *ff* *p* *mf* *f* *mf*

Fl. 1 *ff* *p* *mp* *mf* *f* *mf* *f*

Fl. 2 *ff* *p* *p* *mp* *mp* *mf* *f* *mf*

Ob. *ff* *p* *mf* *f* *mf* *f*

Bsn. 1-2 *p* *mp* *mp* *mf* *f* *mf*

E♭ Cl. *ff* *p* *mf* *f* *mf* *f*

Cl. 1 *ff* *p* *p* *mp* *mp* *mf* *f* *mf*

Cl. 2 *ff* *p* *p* *mf* *mf* *mf* *mf*

B. Cl. *p* *mp* *mp* *mf* *f* *mf*

Cb. Cl. *p* *mp* *mf* *f* *mf*

Alto Sax. 1 *pp* *mp* *mf*

Alto Sax. 2 *pp* *mp* *mf*

Ten. Sax. *pp* *mp* *mf*

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

Tpt. 1 *p* *open* *mf* *f* *mf* *f*

Tpt. 2-3 *p* *2. open* *mp* *a2 open* *mf* *f* *mf*

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

Hn. 3-4 *p* *p* *mp* *mf* *f* *mf*

Tbn. 1 *p* *mp* *mf* *f*

Tbn. 2 *p* *mp* *mf* *f*

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

Euph. 1-2 *a2* *p* *mp* *mf* *f*

Tba. 1-2 *a2* *p* *mp* *mf* *f*

Cb. *p* *mp* *mf* *f*

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

Perc. 1 B.D., Crot. *ff* *p* *mp* *p* *mf* *p* *f* *p*

Perc. 2 Ch. Cym., Sus. Cym., Crot., Glock. *ff* *mp* *mf* *f*

Perc. 3 Oc. D., Glock, Crot., Cr. Cym. *mf* *f*

Vib. L *ff* *pp* *mp* *mf*

Vib. R *ff* *pp* *mp* *mf*

Chim. L *p* *mp* *mf* *f* *mf* *f*

Chim. R *p* *mp* *mf* *f* *mf* *f*

97 98 99 100 101 102 103 104

- The Hymn of Ys -

[illegible]

115

115

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1-2

Tba. 1-2

Cb.

Pno.

Perc. 1
B.D., Crot.

Perc. 2
Ch. Cym.,
Sus. Cym.,
Crot., Glock

Perc. 3
Oc. D.,
Glock, Crot.,
Cr. Cym.

Vib. L

Vib. R

Chim. L

Chim. R

112 113 114 115 116 117 118 119 120

- The Hymn of Ys -

18

rit.

In awe and reverence ♩ = 64

123

Picc. *mf* *ff* *pp* *mp* *pp*

Fl. 1 *mf* *ff* *pp* *mp*

Fl. 2 *mf* *ff* *pp* *mp* *pp*

Ob. *mf* *ff*

Bsn. 1-2 *mf* *ff* *pp* *mp* *pp*

E♭ Cl. *mf* *ff* *pp* *mp* *pp* *pp*

Cl. 1 *mf* *ff* *pp* *mp* *p*

Cl. 2 *mf* *ff* *pp* *mp* *p*

B. Cl. *mf* *ff* *fp* *pp* *mp* *p*

Cb. Cl. *mf* *ff* *fp* *pp* *pp* *p*

Alto Sax. 1 *mf* *ff*

Alto Sax. 2 *mf* *ff*

Ten. Sax. *mf* *ff*

Bari. Sax. *mf* *ff* *fp* *pp*

Tpt. 1 *mf* *ff*

Tpt. 2-3 *mf* *ff*

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

Hn. 3-4 *mf* *ff*

Tbn. 1 *mf* *ff* *fp* *pp*

Tbn. 2 *mf* *ff* *fp* *pp*

B. Tbn. *mf* *ff* *fp* *pp*

Euph. 1-2 *mf* *ff* *pp* *mp* *pp*

Tba. 1-2 *mf* *ff* *pp* *mp* *pp*

Cb. *mf* *ff* *fp* *pp* *mp* *pp*

Pno. *mf* *fff* *pp* *mp* *pp*

Perc. 1 B.D., Crot. *pp* *fff*

Perc. 2 Ch. Cym., Sus. Cym., Crot., Glock. *pp* *fff* crotales (w/ bow) *p* *mp* cymbals

Perc. 3 Oe. D., Glock, Crot., Cr. Cym. *f* *fff* *p* *pp* *p* glockenspiel

Vib. L *mf* *fff* *p* *mp* *p*

Vib. R *mf* *fff* *p* *mp* *p*

Chim. L *mf* *fff* *p*

Chim. R *mf* *fff* *p*

121 122 123 124 125 126 127 128 129 130 131

rit. 134 At peace ♩ = 64 rit.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn. 1-2

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Cb. Cl.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1-2

Tba. 1-2

Cb.

Pno.

Perc. 1
B.D., Crot.

Perc. 2
Ch. Cym.,
Sus. Cym.,
Crot., Glock

Perc. 3
Oc. D.,
Glock, Crot.,
Cr. Cym.

Vib. L

Vib. R

Chim. L

Chim. R

132 133 134 135 136 137 138

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