

# INSPIRATION FANFARE

ADRIAN B. SIMS



## INSTRUMENTATION

1 Conductor Score

### PART 1 (High Woodwinds)

- 2 Flute
- 2 Oboe
- 2 B♭ Clarinet

### PART 2 (Mid Woodwinds)

- 2 B♭ Clarinet
- 2 E♭ Alto Sax

### PART 3 (High Brass)

- 2 B♭ Trumpet
- 2 E♭ Alto Sax

### PART 4 (Mid Brass)

- 2 B♭ Trumpet
- 2 B♭ Tenor Sax
- 2 F Horn
- 2 E♭ Alto Sax

### PART 5 (Tenor 1)

- 2 B♭ Clarinet
- 2 B♭ Tenor Sax
- 2 F Horn

2 Trombone /  
Euphonium

2 Baritone T.C.

### PART 6 (Tenor 2)

- 2 B♭ Bass Clarinet
- 2 Trombone /  
Euphonium /  
Bassoon

2 Baritone T.C.

2 E♭ Baritone Sax

### PART 7 (Bass)

- 2 B♭ Bass Clarinet
- 2 Trombone /  
Euphonium /  
Bassoon
- 2 Baritone T.C.
- 2 E♭ Baritone Sax
- 2 Tuba

1 Timpani

2 Bells

3 Percussion 1  
(Snare Drum, Bass Drum)

1 Percussion 2  
(3 Concert Toms)

3 Percussion 3  
(Suspended Cymbal, Triangle,  
Crash Cymbals)





## THE COMPOSER

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Adrian B. Sims (b. 2000), born in Seattle, Washington, is an accomplished composer, conductor, educator, and trombonist. His music has been performed at prestigious conferences such as The Midwest Band and Orchestra Clinic and at new music reading sessions across the country. His music has also been selected for the Bandworld Top 100 List and many of his works appear on the J.W. Pepper Editors' Choice List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the MakeMusic Young Composers Contest. He is frequently invited to rehearse, conduct, and lead clinics with bands and orchestras across the United States.

Adrian is also active as an educator in the Maryland area and has worked with a variety of programs including the Baltimore County Summer Music Camp, Terrapin Music Camp at the University of Maryland, and the DC Youth Orchestra Programs.

Adrian is a graduate of The University of Maryland with degrees in Music Education and Composition. As a trombonist, he has performed in a wide variety of musical ensembles including pit and symphony orchestras as well as jazz and concert bands. Adrian studied trombone with Matthew Guilford, solo bass trombonist with the National Symphony Orchestra, and Aaron LaVere, principal trombonist with the Baltimore Symphony Orchestra. He is grateful for the continued support from his middle and high school band directors Cindy Stevenson and Christopher Gnagey. He credits Dr. Robert Gibson, Professor of Composition at The University of Maryland, and world-renowned composer Brian Balmages for his development as a composer.

## ABOUT THE MUSIC

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Inspiration can arise from anywhere imaginable and can be present at any given moment. This work was inspired by the melody presented in the opening statement, which came to me while walking the neighborhood trail on a sunny morning. I heard this melody and immediately felt uplifted by its presence; I enjoyed being surrounded by this musical idea and looked forward to developing it once I had the chance. Joy and opportunity prevail throughout the work, and its cheerful spirit persists ever onward, shining brightly into the distant future.

This work is also a tribute to the concert band music that influenced me as a developing musician—music by composers like Robert W. Smith, Robert Sheldon, Richard Saucedo, Brian Balmages, and many others. I can only hope that the next generation will be inspired in the same way that I was and continue to be.

—Adrian B. Sims

## ABOUT COLORFLEX

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Conductors no longer need to choose between function and texture! Ensembles with instrumentation challenges still have numerous options to cover all parts, yet orchestration is elevated significantly to be faithful to the composer's original intent. Musicians have more opportunities to rest, and timbre once again becomes a central element of each work. So go ahead and have the best of both worlds: flexible *and* colorful.

ColorFlex orchestration includes seven parts that have unique color functions: High Woodwinds, Mid Woodwinds, High Brass, Mid Brass, Tenor 1, Tenor 2, and Bass. While ColorFlex pieces are highly adaptable, preferred instrument assignments are suggested below. Directors will notice that Alto Sax and Tenor Sax have been included in the High Brass and Mid Brass parts. This provides additional options for those parts, using instruments that can still achieve a similar color intent if necessary.

Part 1 – High Woodwinds (Flute, Oboe, and Clarinet)

Part 2 – Mid Woodwinds (Clarinet and Alto Sax)

Part 3 – High Brass (Trumpet, with Alto Sax provided as a secondary option)

Part 4 – Mid Brass (Horn, then Trumpet—with Saxes provided as secondary options)

Part 5 – Tenor 1 (All listed instruments—Trombone preferred over Euphonium)

Part 6 – Tenor 2 (All listed instruments—Euphonium preferred over Trombone)

Part 7 – Bass (Tuba, Bass Clarinet, and Baritone Sax preferred)

Parts 5 through 7 should be assigned carefully as there are many instrument combinations that can easily result in balance issues. Consider the pyramid of sound approach when assigning instruments to these parts, with everyone listening down to Part 7.

Directors with additional instrumentation challenges may also want to consider the following:

Part 1 – B♭ Soprano Sax doubling B♭ Clarinet

Part 3 – B♭ Soprano Sax / B♭ Clarinet doubling B♭ Trumpet

Part 4 – B♭ Clarinet doubling B♭ Trumpet



DURATION: 2:10

# INSPIRATION FANFARE

ADRIAN B. SIMS  
(ASCAP)

**Joyfully (♩ = 138)**

**PART 1 (High WWs)**

Flute / Oboe

B♭ Clarinet

**PART 2 (Mid WWs)**

B♭ Clarinet

E♭ Alto Sax

**PART 3 (High Brass)**

B♭ Trumpet

E♭ Alto Sax

**PART 4 (Mid Brass)**

B♭ Trumpet / Tenor Sax (8va)

F Horn

E♭ Alto Sax

**PART 5 (Tenor 1)**

**Joyfully (♩ = 138)**

B♭ Clarinet / Tenor Sax (8va)

F Horn

Trombone / Euphonium

**PART 6 (Tenor 2)**

B♭ Bass Clarinet

Trombone / Euphonium / Bassoon (E♭ Baritone Sax)

**PART 7 (Bass)**

B♭ Bass Clarinet

Trombone / Euphonium / Bassoon (E♭ Baritone Sax)

Tuba

Timpani

Bells

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (3 Concert Toms)

Percussion 3 (Suspended Cymbal, Triangle, Crash Cymbals)

(F, B♭, E♭)

mf

f

S.D.

B.D.

p

Sus. Cym.

mf

f

p

3

4

p

50684S

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6

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

6

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

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6 7 8 9 10 11

A. Sax.  
 PART 3  
 Tpt.  
 A. Sax.  
 PART 4  
 Tpt. / T. Sax.  
 Hn.  
 A. Sax.  
 PART 5  
 Cl. / T. Sax.  
 Hn.  
 Tbn. / Euph.  
 PART 6  
 B. Cl.  
 Tbn. / Euph. / Bsn. (B. Sax.)  
 PART 7  
 B. Cl.  
 Tbn. / Euph. / Bsn. (B. Sax.)  
 Tuba  
 Timp.  
 Bells  
 Perc. 1  
 Perc. 2  
 Perc. 3



24

PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Tri.

24 25 26 27 28 29



32

## PART 1

Fl. /  
Ob.

Cl.

## PART 2

Cl.

A. Sax.

## PART 3

Tpt.

A. Sax.

## PART 4

Tpt. /  
T. Sax.

Hn.

A. Sax.

## PART 5

Cl. /  
T. Sax.

Hn.

Tbn. /  
Euph.

## PART 6

B. Cl.

Tbn. /  
Euph. /  
Bsn.

(B. Sax.)

## PART 7

B. Cl.

Tbn. /  
Euph. /  
Bsn.

(B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

30

*p*

*mf*

33

34

35

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**PART 1**

Fl. / Ob.

Cl.

**PART 2**

Cl.

A. Sax.

**PART 3**

Tpt.

A. Sax.

**PART 4**

Tpt. / T. Sax.

Hn.

A. Sax.

**PART 5**

Cl. / T. Sax.

Hn.

Tbn. / Euph.

**PART 6**

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

**PART 7**

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

42 *p* *f* 45 46 *p*

A. Sax. *mf*  
 PART 3  
 Tpt. *mf*  
 A. Sax. *mf*  
 PART 4  
 Tpt. / T. Sax. *mf*  
 Hn. *mf*  
 A. Sax. *mf*  
 48  
 PART 5  
 Cl. / T. Sax. *mf*  
 Hn. *mf*  
 Tbn. / Euph. *mf*  
 PART 6  
 B. Cl. *mf*  
 Tbn. / Euph. / Bsn. (B. Sax.) *mf*  
 PART 7  
 B. Cl. *mf*  
 Tbn. / Euph. / Bsn. (B. Sax.) *mf*  
 Tuba *mf*  
 Timp.  
 Bells  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 48 *mf* 49 50 *p* 53 *f*

**PART 1**

Fl. / Ob. *p* *pp*

Cl. *p* *pp*

**PART 2**

Cl. *p*

A. Sax. *p*

**PART 3**

Tpt. *p*

A. Sax. *p*

**PART 4**

Tpt. / T. Sax. *mp* *p*

Hn. *mp* *p*

A. Sax. *mp* *p*

**PART 5**

Cl. / T. Sax. *p*

Hn. *p*

Tbn. / Euph. *p*

**PART 6**

B. Cl. *p*

Tbn. / Euph. / Bsn. (B. Sax.) *p*

**PART 7**

B. Cl. *p*

Tbn. / Euph. / Bsn. (B. Sax.) *p*

Tuba *p*

Timp.

Bells *mp*

Perc. 1 *p*

Perc. 2

Perc. 3 *Tri.* *p*

54 *p* *mf* 56 *p* 57 58 59

60 64

PART 1  
Fl. / Ob.  
Cl.

PART 2  
Cl.  
A. Sax.

PART 3  
Tpt.  
A. Sax.

PART 4  
Tpt. / T. Sax.  
Hn.  
A. Sax.

PART 5  
Cl. / T. Sax.  
Hn.  
Tbn. / Euph.

PART 6  
B. Cl.  
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7  
B. Cl.  
Tbn. / Euph. / Bsn. (B. Sax.)  
Tuba

Timp.  
Bells  
Perc. 1  
Perc. 2  
Perc. 3

mp f mf p

Cr. Cym.

50684S 60 61 62 65

**PART 1**

Fl. / Ob.

Cl.

**PART 2**

Cl.

A. Sax.

**PART 3**

Tpt.

A. Sax.

**PART 4**

Tpt. / T. Sax.

Hn.

A. Sax.

**PART 5**

Cl. / T. Sax.

Hn.

Tbn. / Euph.

**PART 6**

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

**PART 7**

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

*ff* bring out

*ff* bring out

*ff* bring out

*ff* bring out

*ff* bring out

*ff* bring out

*f*

*p*

*f*

*p*

66 69 70 71

72

PART 1  
Fl. / Ob.  
Cl.

PART 2  
Cl.  
A. Sax.

PART 3  
Tpt.  
A. Sax.

PART 4  
Tpt. / T. Sax.  
Hn.  
A. Sax.

72

PART 5  
Cl. / T. Sax.  
Hn.  
Tbn. / Euph.

PART 6  
B. Cl.  
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7  
B. Cl.  
Tbn. / Euph. / Bsn. (B. Sax.)  
Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

72 73 74 75 76

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

w/ stick w/ mallets



PART 1

Fl. / Ob.

Cl.

PART 2

Cl.

A. Sax.

PART 3

Tpt.

A. Sax.

PART 4

Tpt. / T. Sax.

Hn.

A. Sax.

PART 5

Cl. / T. Sax.

Hn.

Tbn. / Euph.

PART 6

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

PART 7

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

50684S

78

79

80

81

82

83

*f*

*ff*

*mp*

*sonorous*

*mf*

*ff*

*p*

**PART 1**

Fl. / Ob.

Cl.

**PART 2**

Cl.

A. Sax.

**PART 3**

Tpt.

A. Sax.

**PART 4**

Tpt. / T. Sax.

Hn.

A. Sax.

**PART 5**

Cl. / T. Sax.

Hn.

Tbn. / Euph.

**PART 6**

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

**PART 7**

B. Cl.

Tbn. / Euph. / Bsn. (B. Sax.)

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

84

*p* *ff*

87

*p* *ff*

bring out

93

PART 1  
Fl. / Ob.  
Cl.

PART 2  
Cl.  
A. Sax.

PART 3  
Tpt.  
A. Sax.

PART 4  
Tpt. / T. Sax.  
Hn.  
A. Sax.

93

PART 5  
Cl. / T. Sax.  
Hn.  
Tbn. / Euph.

PART 6  
B. Cl.  
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7  
B. Cl.  
Tbn. / Euph. / Bsn. (B. Sax.)  
Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

90 91 92 93 94 95

PART 1  
 Fl. / Ob.  
 Cl.  
 PART 2  
 Cl.  
 A. Sax.  
 PART 3  
 Tpt.  
 A. Sax.  
 PART 4  
 Tpt. / T. Sax.  
 Hn.  
 A. Sax.  
 PART 5  
 Cl. / T. Sax.  
 Hn.  
 Tbn. / Euph.  
 PART 6  
 B. Cl.  
 Tbn. / Euph. / Bsn. (B. Sax.)  
 PART 7  
 B. Cl.  
 Tbn. / Euph. / Bsn. (B. Sax.)  
 Tuba  
 Timp.  
 Bells  
 Perc. 1  
 Perc. 2  
 Perc. 3

96 97 100 101  
*p* *ff* damp. damp. damp. ch.