

AN ELICOTT LEGACY

(Fanfare)

ADRIAN B. SIMS

INSTRUMENTATION

1 Conductor Score	2 Trombone 1	<p>SUPPLEMENTAL and WORLD PARTS <i>The following instruments and transpositions (all parts) are available to download from alfred.com/supplemental</i></p> <p>E♭ Alto Clarinet E♭ Contra Alto Clarinet B♭ Contra Bass Clarinet E♭ Horn B♭ Trombone T.C. B♭ Trombone B.C. B♭ Euphonium B.C. B♭ Tuba T.C. B♭ Tuba B.C. E♭ Tuba T.C. E♭ Tuba B.C. String Bass</p>
1 Piccolo	2 Trombone 2	
4 Flute 1	2 Trombone 3	
4 Flute 2	2 Euphonium	
2 Oboe	2 Baritone T.C.	
2 Bassoon	4 Tuba	
4 B♭ Clarinet 1	1 Timpani	
4 B♭ Clarinet 2	1 Mallet Percussion 1 (Bells)	
4 B♭ Clarinet 3	2 Mallet Percussion 2 (Chimes, Vibraphone)	
2 B♭ Bass Clarinet	3 Percussion 1 (Concert Toms, Snare Drum, Bass Drum)	
2 E♭ Alto Saxophone 1	3 Percussion 2 (Suspended Cymbal, Triangle, Crash Cymbals)	
2 E♭ Alto Saxophone 2		
2 B♭ Tenor Saxophone		
2 E♭ Baritone Saxophone		
3 B♭ Trumpet 1		
3 B♭ Trumpet 2		
3 B♭ Trumpet 3		
2 F Horn 1		
2 F Horn 2		





THE COMPOSER

Adrian B. Sims, born in Seattle, Washington, is an accomplished composer and conductor of music for bands, orchestras, and chamber ensembles of all levels. Adrian has more than 50 publications to his name, and many of his works have been selected for the JW Pepper Editors' Choice List, the Bandworld Top 100 List, and the Texas Prescribed Music List. His music has been performed at prestigious conferences, such as The Midwest Band and Orchestra Clinic, The Texas Music Educators Association, and at new music reading sessions across the country. Adrian has been commissioned by numerous organizations, including the Phi Beta Mu Bandmasters Fraternity that commissioned a new work that premiered at The 78th Midwest Clinic.

He is frequently invited to conduct honor bands, rehearse, and lead clinics with bands and orchestras of all levels across the United States. Adrian has recording experience as both a conductor and producer, and has recorded music at the University of Maryland at College Park, The University of Texas at Austin, and The Palladium in Indianapolis. He has produced recordings of works by notable composers such as Viet Cuong, David Biedenbender, and Katahji Copley.

Adrian's primary mentors in composition include Brian Balmages, Dr. Robert Gibson, Omar Thomas, and Dr. Donald Grantham. He received his Master's degree in Composition from The University of Texas at Austin and Bachelor's degrees in Music Education and Composition from the University of Maryland at College Park. At the University of Maryland, he studied trombone with Matthew Guilford, solo bass trombonist with the National Symphony Orchestra, and Aaron LaVere, principal trombonist with the Baltimore Symphony Orchestra.

ABOUT THE MUSIC

An Ellicott Legacy was composed to honor outstanding Howard County, Maryland music educators Rich Lucas and Frank Owens. Together, they founded Centennial Lane Elementary School Summer Band Camp, which is now the Ellicott City Summer Band Camp. The program began as a week-long summer program for rising middle and high school students. As the camp continued to grow, former campers would return each summer as counselors to help out and perform with the ensemble.

The music, in the key of E (which symbolizes Ellicott City), begins with a solo horn that represents the camp's humble beginnings. A powerful fanfare that only grows as the music continues depicts the ever-growing legacy left behind by these two educators.

The premiere performance brought students of all levels together, with parts appropriate for both beginning and advanced players. This allowed campers to perform level-appropriate parts alongside the more advanced counselor piece. It was a privilege to compose this tribute and witness the power of music in the Howard County Music Community.

—Adrian B. Sims

DURATION: 3:20

commissioned by the Ellicott City (Maryland) Summer Band Camp
in honor of directors Rich Lucas and Frank Owens

AN ELLICOTT LEGACY

(Fanfare)

ADRIAN B. SIMS
(ASCAP)

With reverence ($\text{♩} = 72$)

4

Piccolo

Flutes
1
2

Oboe

Bassoon

B \flat Clarinets
1
2
3

B \flat Bass Clarinet

E \flat Alto
Saxophones
1
2

B \flat Tenor
Saxophone

E \flat Baritone
Saxophone

With reverence ($\text{♩} = 72$)

4

B \flat Trumpets
1
2
3

F Horns
1
2

Trombones
1
2
3

Euphonium

Tuba

Timpani
(E, B, C, D) w/ hard mallets

Mallet Percussion 1
(Bells)

Mallet Percussion 2
(Chimes, Vibraphone)

Percussion 1
(2 Concert Toms,
Snare Drum,
Bass Drum)

Percussion 2
(Suspended Cymbal,
Triangle,
Crash Cymbals)

The musical score is written for a large concert band. It features a variety of instruments including woodwinds (Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet), saxophones (Alto, Tenor, Baritone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Mallet Percussion, Concert Toms, Snare/Bass Drum, Suspended Cymbal, Triangle, Crash Cymbals). The score is in 4/4 time with a tempo of quarter note = 72. The key signature has one sharp (F#). The piece is marked 'With reverence'. Dynamics range from *pp* to *ff*. The score includes a large red watermark that reads 'Preview Only Requires Purchase' diagonally across the page. The page number '4' is shown in a box at the top right of the score area.

28

Picc. *mp* *gently*

Fls. 1 *mp* *gently*

2

Ob. *mp* *gently*

Bsn. *mp* *gently*

Cls. 1 *mp* *gently*

2 *mp* *gently*

3 *mp* *gently*

B. Cl. *mp* *gently*

A. Sax. 1 *mp* *gently*

2 *mp* *gently*

T. Sax. *mp* *gently*

B. Sax. *mp* *gently*

Tpts. 1

2

3

Hns. 1

2

Tbns. 1 *p*

2 *mp* *p*

3 *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

Timp. *mp* (B to A, C to B)

Mlt. Perc. 1 (Bls.)

Mlt. Perc. 2 (Ch., Vib.) *mp* *Red* *

Perc. 1

Perc. 2 *Tri.*

26 *ff* *p* *mp* 29 30



Picc.

Fls. 1
2

Ob.

Bsn.

Cls. 1
2
3

B. Cl.

A. Saxes 1
2

T. Sax.

B. Sax.

Tpts. 1
2
3

Hns. 1
2

Tbns. 1
2
3

Euph.

Tuba

Timp.

Mlt. Perc. 1
(Bls.)

Mlt. Perc. 2
(Ch., Vib.)

Perc. 1

Perc. 2

Musical score for page 40, featuring various instruments including Piccolo, Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, and Percussion. The score includes dynamic markings like *mf* and *f*, and a large red watermark reading "Pre View Only Requires Purchase".

49

Picc. *mp* *ff* *tr*

Fls. 1 *mp* *ff* *tr*

2 *mp* *ff* *tr*

Ob. *mp* *ff*

Bsn. *mp* *ff* *tr*

Cls. 1 *mp* *ff* *tr*

2 *mp* *ff* *tr*

3 *mp* *ff*

B. Cl. *mp* *ff*

A. Saxes 1 *f* *ff*

2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *mp* *ff*

Tpts. 1 *ff*

2 *ff*

3 *ff*

Hns. 1 *f* *ff*

2 *f* *ff*

Tbns. 1 *mp* *ff*

2 *mp* *ff*

3 *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

Timp. *mp* *ff*

Mlt. Perc. 1 (Bls.) *mp* *ff*

Mlt. Perc. 2 (Ch., Vib.) *mp* *ff*

Perc. 1 *mp* *ff*

Perc. 2 *mp* *ff*

49



Picc. *f* *ff* *tr*

Fls. 1 *f* *ff* *tr*

2 *f* *ff* *tr*

Ob. *f* *ff*

Bsn. *f* *ff* *b#*

Cl. 1 *f* *ff* *tr*

2 *f* *ff*

3 *f* *ff*

B. Cl. *f* *ff*

A. Saxes 1 *f* *ff* *glorious*

2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *f* *ff*

Tpts. 1 *f* *ff* *glorious*

2 *f* *ff*

3 *f* *ff*

Hns. 1 *f* *ff* *glorious*

2 *f* *ff*

Tbns. 1 *f* *ff*

2 *f* *ff*

3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *f* *ff*

Mlt. Perc. 1 (Bls.) (E to F) *f* *ff*

Mlt. Perc. 2 (Ch., Vib.) *f* *ff*

Perc. 1 Toms - w/ moleskin mallets *f* *ff* S.D. - w/ sticks *ff*

Perc. 2 *f* *ff*



Picc. *mf* *ff* *ffz*

Fls. 1 *mf* *ff* *ffz*

2 *mf* *ff* *ffz*

Ob. *mf* *ff* *ffz*

Bsn. *mf* *ff* *ffz*

Cls. 1 *mf* *ff* *ffz*

2 *mf* *ff* *ffz*

3 *mf* *ff* *ffz*

B. Cl. *fp* *ff* *ffz*

A. Saxes 1 *fp* *ff* *ffz*

2 *fp* *ff* *ffz*

T. Sax. *fp* *ff* *ffz*

B. Sax. *fp* *ff* *ffz*

Tpts. 1 *fp* *ff* *ffz*

2 *fp* *ff* *ffz*

3 *fp* *ff* *ffz*

Hns. 1 *fp* *ff* *ffz*

2 *fp* *ff* *ffz*

Tbns. 1 *fp* *ff* *ffz*

2 *fp* *ff* *ffz*

3 *fp* *ff* *ffz*

Euph. *fp* *ff* *ffz*

Tuba *fp* *ff* *ffz*

Timp. *fp* *ff* *ffz* damp.

Mlt. Perc. 1 (Bls.) *mf* *ff* *ffz* damp.

Mlt. Perc. 2 (Ch., Vib.) *mf* *ff* *ffz* damp.

Perc. 1 S.D. *fp* *ff* *ffz* damp.

Perc. 2 *fp* *ff* *ffz* damp.

52087S 85 *ff* 86 87 88 *ffz*