

INTO THE BLIZZARD

ADRIAN B. SIMS

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor Score | 4 Trombone |
| 8 Flute | 2 Euphonium |
| 2 Oboe | 2 Baritone T.C. |
| 2 Bassoon | 4 Tuba |
| 5 B♭ Clarinet 1 | 2 Timpani |
| 5 B♭ Clarinet 2 | 2 Bells |
| 2 B♭ Bass Clarinet | 2 Chimes |
| 4 E♭ Alto Saxophone | 3 Percussion 1
(Snare Drum, Ride Cymbal,
Bass Drum) |
| 2 B♭ Tenor Saxophone | 2 Percussion 2
(3 Concert Toms) |
| 2 E♭ Baritone Saxophone | 4 Percussion 3
(Sleigh Bells, Tam-tam,
Suspended Cymbal, Crash Cymbals) |
| 4 B♭ Trumpet 1 | |
| 4 B♭ Trumpet 2 | |
| 4 F Horn | |

SUPPLEMENTAL and WORLD PARTS
*The following instruments and transpositions
 (all parts) are available to download from
alfred.com/supplemental*

- 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





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

Beginning with a burst of winter flurries, *Into the Blizzard* plunges the listener into a chaotic storm. After the alarming opening, the music drifts through a village on a calm but slightly ominous winter night. The storm intensifies, growing more and more disorienting as we wander away from the village. Amidst the swirling snow, we catch a majestic glimpse of the town we left behind. Despite the chaos, there's something absolutely breathtaking about observing a powerful winter storm.

—Adrian B. Sims

INTO THE BLIZZARD

ADRIAN B. SIMS
(ASCAP)

With intensity (♩ = 152)

Flute *ff*

Oboe *ff*

Bassoon *ff*

B♭ Clarinets 1 2 *ff*

B♭ Bass Clarinet *ff*

E♭ Alto Saxophone *ff*

B♭ Tenor Saxophone *ff*

E♭ Baritone Saxophone *ff*

B♭ Trumpets 1 2 *ff*

F Horn *ff*

Trombone *ff*

Euphonium *ff*

Tuba *ff*

Timpani (F, B♭, D) *ff* *mp*

Bells *ff* *mp*

Chimes *ff* *mf*

Percussion 1 (Snare Drum, Ride Cymbal, Bass Drum) *ff*

Percussion 2 (3 Concert Toms) *ff*

Percussion 3 (Sleigh Bells, Tam-tam, Suspended Cymbal, Crash Cymbals) *ff* (damp. by m. 3) *p*

5

Fl. *div.*
mp *p*

Ob.
mp *p*

Bsn.
p *mp* *p*

Cls. 1
2
mp *p*

B. Cl.
p *mp* *p*

A. Sax.
mp *p* *mp*

T. Sax.
mp *p*

B. Sax.
p *mp* *p*

5

Tpts. 1
2
p

Hn.
mp *p*

Tbn.
p *mp* *p*

Euph.
p *mp* *p*

Tuba
p *mp* *p*

Timp.
mp *p*

Bells
mp *p*

Ch.
mp

Perc. 1
Ride Cym. S.D.
p *mp* *p*

Perc. 2
p *mp* *p*

Perc. 3
mp *p*

5 6 7 8 10



15

FL. *mf* *p* *f* *p* *tr*

Ob. *mf* *p* *f* *p* *tr*

Bsn. *p* *f*

Cls. 1 *mf* *p* *f* *p* *tr*
2

B. Cl. *p* *f*

A. Sax. *mf* *p* *f*

T. Sax. *mf* *p* *f*

B. Sax. *p* *f*

Tpts. 1 *mf* *p* *f*
2

Hn. *mf* *p* *f*

Tbn. *p* *f*

Euph. *p* *f*

Tuba *p* *f*

Timp. *mp* *f*

Bells *mf* *p* *f* *p*

Ch. *mp* *f* *p*

Perc. 1 Ride Cym. *mf* S.D. *mp* *f* *p*

Perc. 2 *p* *f* *p*

Perc. 3 *p* *mp* *f* *mf*



Fl. *f*

Ob. *f*

Bsn.

Cls. 1
2 *f*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba *div.*

Timp.

Bells *f*

Ch. *f*

Perc. 1 *f* Ride Cym. *f*

Perc. 2 *f*

Perc. 3

27

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

27

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells

Ch.

Perc. 1

Perc. 2

Perc. 3

Musical score for measures 27-31. The score includes parts for Flute, Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horn, Trombone, Euphonium, Tuba, Timpani, Bells, Chimes, and three Percussion parts (Perc. 1, 2, 3). The key signature is one flat (B-flat major/D minor). The score features dynamic markings such as *f* and *f* *epic*, and articulation markings like accents and slurs. A large red watermark reading "Preview Only" is overlaid diagonally across the page.

27

28

29

30

31

35

Fl. *f*

Ob. *f*

Bsn.

Cls. 1
2 *f*

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells *f*

Ch.

Perc. 1

Perc. 2

Perc. 3

35

39 Disorienting

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *mf* *ff*

Cls. 1 2 *mf* *ff*

B. Cl. *mf* *ff*

A. Sax. *mf* *ff*

T. Sax. *mf* *ff*

B. Sax. *mf* *ff*

Tpts. 1 2 *mf* *ff*

Hn. *mf* *ff*

Tbn. *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Timp. *mf* *ff*

Bells *mf* *ff*

Ch. *mf* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mf* *ff* tumultuous

Perc. 3 *mf* *ff*



Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells

Ch.

Perc. 1

Perc. 2

Perc. 3

Tam-tam

with increasing intensity

with increasing intensity

with increasing intensity

with increasing intensity

div.

div.

tumultuous

ff

49 Massive

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

49 Massive

Tpts. 1
2

Hn.

Tbn.

Euph.

Tuba

Timp.

Bells

Ch.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Fl. *mp* *ff*

Ob. *mp* *ff*

Bsn. *mp* *ff*

Cls. 1 *mp* *ff*
2

B. Cl. *mp* *ff*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

B. Sax. *mp* *ff*

Tpts. 1 *mp* *ff*
2

Hn. *mp* *ff*

Tbn. *mp* *ff*

Euph. *mp* *ff*

Tuba *mp* *ff*

Timp. *mf* *ff*

Bells *mp* *ff*

Ch. *mp* *ff*

Perc. 1 *mf* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mp* *ff* Cr. Cym.

52090S 52 *p* *f* 56 *p*

Fl. *mf* *ff*

Ob. *mf* *ff*

Bsn. *fp* *ff*

Cls. 1 *mf* *ff*

2

B. Cl. *fp* *ff*

A. Sax. *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

Tpts. 1 *fp* *ff*

2

Hn. *fp* *ff*

Tbn. *fp* *ff*

Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *mf* *ff* dampen

Bells *mf* *ff* dampen

Ch. *mf* *ff* dampen

Perc. 1 *mp* *p* *ff* dampen

Perc. 2 *mp* *ff*

Perc. 3 *ff* Sleigh Bells *p* *ff* dampen

52090S 57 *ff* *p* *ff* 60 *p* *ff* dampen