

BORN TO RISE

ADRIAN B. SIMS

INSTRUMENTATION

- | | |
|-------------------------|--|
| 1 Conductor Score | 2 Trombone 1 |
| 4 Flute 1 | 2 Trombone 2 |
| 4 Flute 2 | 2 Euphonium |
| 2 Oboe | 2 Baritone T.C. |
| 2 Bassoon | 4 Tuba |
| 5 B♭ Clarinet 1 | 1 Timpani |
| 5 B♭ Clarinet 2 | 1 Bells |
| 2 B♭ Bass Clarinet | 1 Marimba |
| 4 E♭ Alto Saxophone | 3 Percussion 1
(Vibraphone, Crash Cymbals,
Tam-tam) |
| 2 B♭ Tenor Saxophone | 4 Percussion 2
(Ride Cymbal, Snare Drum,
Mid Tom, Bass Drum) |
| 2 E♭ Baritone Saxophone | 4 Percussion 3
(Floor Tom, Hi-Hat,
Suspended Cymbal, Cabasa) |
| 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

The inspiration for this music is the idea of something inevitable rising up and gaining momentum. Rather than moving through musical highs and lows, *Born to Rise* is structured as one giant build from beginning to end, never relinquishing in dynamics or energy.

In conversations with commission organizer Adam Van Alphen, I learned that this performance would mark the 10th Anniversary of the Douglas County District Honor Band. To me, the music's forward momentum represents the continued success of this honors group. I will always be an advocate for additional musical enrichment opportunities such as this one, and I am honored to have composed this work for their 10th anniversary. I hope the music effectively captures the spirit of this celebration.

NOTES TO THE CONDUCTOR

Once the tempo is established at the beginning, consider conducting the majority of this music in two to direct the players' attention to the dynamics and overall musical shape. Even though the tempo is brisk, I don't think this music feels particularly fast; rather, it conveys a stately, epic build with ever-pulsing microbeats creating additional momentum underneath.

—Adrian B. Sims

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3

Ride Cym. w/ sticks

Cbsa.

2 players

p *mf* *p* *mp*

52092S

6 7 8 9 10 11

Fls. 1 2

Ob.

Bsn. *mf* *p* *mf*

Cls. 1 *mf* *p*
2

B. Cl. *mf* *p* *mf*

A. Sax *mp* *mf*

T. Sax *mp* *mf*

B. Sax. *mf* *p* *mf*

Tpts. 1 2

Hn. *mp* *mf*

Tbps. 1 2

Euph. *mf* *p* *mf*

Tuba *mf* *p* *mf*

Timp.

Bells

Mba. *mf* *p* *mf*

Perc. 1 *mf* *p* *mf*

Perc. 2 *mp* *mp* *mp*

Perc. 3 *mp* *mp* *mp*

Sus. Cym. *p*

12 13 14 15 16 17

18

Fls. 1 2

Ob.

Bsn.

Clars. 1 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

18

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3



26

Fls. 1 2 *mp* *mf* *p*

Ob. *mp* *mf* *p*

Bsn. *mf*

Cls. 1 2 *mf* *mf*

B. Cl. *mf*

A. Sax *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 2 *mp* *mf* *p*

Hn. *mf*

Tbns. 1 2 *mf*

Euph. *mf*

Tuba *mf*

Timp.

Bells

Mba. *mf*

Perc. 1 *mf*

Perc. 2 *p* *mf*

Perc. 3 *mf* Fl. Tom

Fls. 1 2
 Ob.
 Bsn.

Cls. 1 2
 B. Cl.
 A. Sax.
 T. Sax.
 B. Sax.

Tpts. 1 2
 Hn.
 Tbns. 1 2
 Euph.
 Tuba
 Timp.
 Bells
 Mba.
 Perc. 1
 Perc. 2
 Perc. 3

Fls. 1 2 *mf*

Ob. *mf*

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

Tpts. 1 2 *p* *mf*

Hn. *p* *mf*

Tbps. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3

Mid Tom

f

mf

p

48

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

48

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3

61

Fls. 1 2 *ff*

Ob. *ff*

Bsn.

Cls. 1 2 *ff*

B. Cl. *ff*

A. Sax

T. Sax.

B. Sax.

61

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp. *f* *ff*

Bells *ff*

Mba. *ff*

Perc. 1 *ff*

Perc. 2 *f* *ff* S.D.

Perc. 3 *f* *ff*



67

Fls. 1 2 *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 2 *ff*

B. Cl. *ff*

A. Sax *ff* bring out

T. Sax. *ff*

B. Sax. *ff*

148 67

Tpts. 1 2 *ff*

Hn. *ff* bring out

Tbns. 1 2 *ff*

Euph. *ff*

Tuba *ff* div.

Timp. *ff*

Bells *ff*

Mba. *ff*

Perc. 1 Tam-tam

Perc. 2 *ff* Mid Tom

Perc. 3 *ff*

67 *ff* *p* *ff* *p* *ff* *p* *ff* *p* *ff* *p*

This image shows a page of a musical score for a full orchestra, page 16. The score is arranged in a standard orchestral layout with staves for various instruments. The instruments listed on the left are: Fls. (Flutes), Ob. (Oboes), Bsn. (Bassoon), Cls. (Clarinets), B. Cl. (Bass Clarinet), A. Sax (Alto Saxophone), T. Sax (Tenor Saxophone), B. Sax (Baritone Saxophone), Tpts. (Trumpets), Hn. (Horn), Tbns. (Trombones), Euph. (Euphonium), Tuba, Timp. (Timpani), Bells, Mba. (Mellophone), Perc. 1, Perc. 2, and Perc. 3. The score includes dynamic markings such as *ff*, *p*, *f*, and *mp*. There are also performance instructions like *div.* and *S.D.*. A large, semi-transparent red watermark is overlaid diagonally across the page, reading "Preview Only - Legal Use Requires Purchase".

77

Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

77

Tpts. 1 2

Hn.

Tbns. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1 Cr. Cym.

Perc. 2 ff Mid Tom

Perc. 3 ff

77 78 79 80 p ff p ff



Fls. 1 2

Ob.

Bsn.

Cls. 1 2

B. Cl.

A. Sax

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn. 1 2

Euph.

Tuba

Timp.

Bells

Mba.

Perc. 1

Perc. 2

Perc. 3

83 85 86 87

p *ff* *mf* *ff* *ch.*

fp *ffz* *mf* *ff* *damp.* *ch.*