

FORCE FIELD

Adrian B. Sims

Instrumentation

1 - Conductor's Full Score	2 - Trombone 2
8 - Flute	2 - Baritone / 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 - Chimes
2 - E♭ Alto Saxophone 1	2 - Percussion 1 Snare Drum Bass Drum
2 - E♭ Alto Saxophone 2	2 - Percussion 2 Suspended Cymbal Tambourine Crash Cymbals Triangle
2 - B♭ Tenor Saxophone	
2 - E♭ Baritone Saxophone	
4 - B♭ Trumpet 1	
4 - B♭ Trumpet 2	
4 - F Horn	
2 - Trombone 1	

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.

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The Composer

Adrian B. Sims (b. 2000) was born in Seattle, Washington and has been composing music since he was eleven years old. Adrian graduated from Catonsville High School (class of 2018) in Catonsville, Maryland. He has played trombone in a wide variety of musical ensembles including pit and symphony orchestras as well as jazz and concert bands. Adrian has also been selected to participate in the Maryland All-State Band every year of high school and has played side by side with the Baltimore Symphony Orchestra several times.

Adrian won the Maryland Music Educators Association Composition Competition in 2016 and 2017, and had music he composed presented at the conference. He has been asked to guest conduct and rehearse his music on multiple occasions at local schools such as Catonsville Middle School and Patapsco Middle School. Adrian is grateful for the continued support from his band directors Christopher Gnagey and Cindy Stevenson, and is pursuing a degree in Music Education and Composition.

Program Notes

Selected as a winner in the 2018 Make Music Young Composers Contest, *Force Field* was inspired by ideas of strength and durability. The bold statements near the beginning and end of the work relate to the power with which a force field stands. These statements of strength envelope a lyrical section (bars 65 to 81) that exists within the protection of the field.

Notes to the Conductor

Most of the melodic content in this work is taken from the introduction (measures 1 to 19). The first statement, which appears at measure 21, is based upon material in measures 6 and 7. The second theme, first presented in measures 8 and 9, is later developed at measure 65. A third motif appears as a countermelody at 29, and then re-emerges in small fragments shortly thereafter. Finally, a fourth line is introduced as a countermelody at 65 to accompany the lyrical second theme.

Measures 37 through 56 are particularly dense. It may be helpful to assist students in identifying which of the themes (or variation of the themes) they are playing at a given moment. It should then become clearer how this short interlude, measures 37 to 56, connects all three of the melodic themes introduced thus far. The bell tones beginning in measure 55 should end upon reaching the downbeat of 57.

Beginning at measure 65, I strongly recommend conducting in two. This way, the melodic lines will flow more naturally and enhance the lyrical harmonies underneath. I would suggest conducting in four again at measure 82 (or two measures before). The other two sections that you should consider conducting in two are measures 90 to 99 and measures 106 to 111.

- Adrian B. Sims

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

7 8 9 *pp* 10 *mf* 11 12

14

molto rall.

Fl.

Ob.

Bsn.

1

Cl. 2

B. Cl.

A. Saxes. 1 2

T. Sax.

B. Sax.

14

molto rall.

1

Tpts. 2

Hn.

1 2

Tbns.

Bar. / Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

13 14 15 16 17 18 19

f *mp* *mf* *p*

a2

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Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbps.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

31 32 33 34 35 36

mp

mp

mp

37

Fl. *mf*

Ob. *mf*

Bsn. *fp* *f* *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *fp* *f* *mf*

1 A. Saxes. *mf* a2

2 A. Saxes. *mf*

T. Sax. *mf*

B. Sax. *fp* *f* *mf*

37

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

1 Tbn. *fp* *f* *mf* play >

2 Tbn. *fp* *f* *mf*

Bar. / Euph. *fp* *f* *mf*

Tuba *fp* *f* *mf*

Timp. *fp* *f* (F to G)

Bells *mf*

Chms. *mf*

Perc. 1 *mf*

Perc. 2 *mf* to Sus. Cym.

37 38 39 40 41 42

45

Fl.

mf

mf

Ob.

mf

Bsn.

mf

1

Cl. 1

mf

2

Cl. 2

div.

mf

B. Cl.

mf

1

A. Sax. 1

mf

2

T. Sax.

mf

B. Sax.

mf

1

Tpts. 1

mf

2

Hn.

mf

1

Tbns. 1

2

Bar. / Euph.

Tuba

Timp.

Bells

mf

Chms.

mf

Perc. 1

mp

mf

Perc. 2

Tri.

Sus. Cym.

44 p

45 mf

46

mp

47

65

2nd time only

Fl. *f*

Ob. *f*

Bsn. *mp-mf*

1 *mf-f*

2 *mf-f*

B. Cl. *mp-mf*

1 2nd time only *f*

2 *f*

T. Sax. *mp-mf*

B. Sax. *mp-mf*

65

2nd time only

1 *f*

2 *f*

Hn. *mf-f*

1 2 *mp-mf*

Bar. / Euph. *mf-f*

Tuba *mp-mf*

Timp.

Bells *f*

Chms.

Perc. 1 *mf*

Tri. - 2nd time only

Perc. 2 *mf* to Cr. Cym.

65 *mf* 66 67 68 69 *mf*

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Saxes. 1
2

T. Sax.

B. Sax.

1
Tpts. 2

Hn.

1
Tbns. 2

Bar. / Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

70 71 72 *P* 73 *mf* 74 75

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

76 77 78 79 80 *p* 81 *p*

82

Fl. *ff* *t⁽⁴⁾* (b)

Ob. *ff* (b)

Bsn. *ff*

1 Cls. *ff*

2 Cls. *ff*

B. Cl. *ff*

1 A. Saxes. *ff*

2 A. Saxes. *ff*

T. Sax. *ff*

B. Sax. *ff*

82

1 Tpts. *ff*

2 Tpts. *ff*

Hn. *ff*

1 Tbns. *ff* *a2*

2 Tbns. *ff* *a2*

Bar. / Euph. *ff*

Tuba *ff*

Timp. *ff* *mf* *ff* *mf* *ff*

Bells *f*

Chms. *ff*

Perc. 1 *ff* *mf* *ff* *mf* *ff*

Cr. Cym. *mf*

Perc. 2

82 *ff* 83 84 85 *p* 86 *ff* 87

106

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

106

1
Tpts.

2

Hn.

1
Tbns.

2

a2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

105 *mf* 106 *ff* 107 108 109

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

div.

div.

Solo

ff

fff

(choke)

ff

mf

ff

110

111 *mp*

112 *ff* (choke)

113 *mf*

114 *ff* (choke)