

# CHAMPIONS RISING

Adrian B. Sims

## Instrumentation

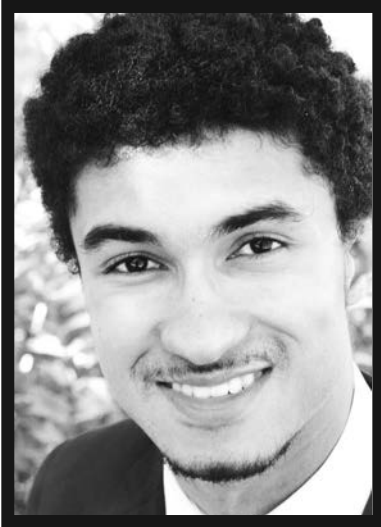
1 - Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
5 - B $\flat$ Clarinet 1	1 - Timpani
5 - B $\flat$ Clarinet 2	2 - Bells
2 - B $\flat$ Bass Clarinet	1 - Chimes
4 - E $\flat$ Alto Saxophone	4 - Percussion 1 Snare Drum Bass Drum
2 - B $\flat$ Tenor Saxophone	1 - Percussion 2 Concert Toms
2 - E $\flat$ Baritone Saxophone	3 - Percussion 3 Crash Cymbals Suspended Cymbal Tambourine
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
4 - Trombone	

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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Frank J. Hackinson

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## The Composer

Adrian B. Sims (b. 2000), born in Seattle, Washington is an emerging composer, conductor, educator, and trombonist. Adrian graduated from Catonsville High School (class of 2018) located in Catonsville, Maryland. His music has been played at The Midwest Band and Orchestra Clinic and selected for the Bandworld Top 100 List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the Make Music Young Composers Contest. On many occasions, he has rehearsed and conducted his music in performances at schools across the state of Maryland.

As a trombonist, Adrian has performed in a wide variety of musical ensembles including pit and symphony orchestras as well as jazz and concert bands. In high school, he was selected to participate in the Maryland All-State Band several times and has played side by side with the Baltimore Symphony Orchestra. He currently plays in the top ensembles at The University of Maryland and studies with Matthew Guilford, solo bass trombonist with the National Symphony Orchestra. Adrian is grateful for the continued support from his band directors Christopher Gnagey and Cindy Stevenson, and is pursuing a dual degree in Music Education and Composition at The University of Maryland. 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.

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## Program Notes

*Champions Rising* is about persistence, resilience, and achieving excellence. The composition summarizes the journey through challenges and setbacks, culminating ultimately in victory. We are all rising champions in one form or another - striving towards our life goals.

It is my intent for this work to inspire others to achieve their dreams beyond what they ever thought possible. Many people avoid pursuing certain ideas or careers because of the internal voice that says, "you can't do that" or "you're not good enough." As long as we listen to that voice, we will never be able to achieve true greatness.

*Champions Rising* is dedicated to my maternal grandmother, Shirley, for encouraging me to begin my studies with music and compelling me to strive for excellence in everything that I do personally and professionally.

- Adrian B. Sims

# CHAMPIONS RISING

ADRIAN B. SIMS  
(ASCAP)

With determination (♩ = 152)

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 2 *f* <sup>a2</sup>

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

B♭ Trumpets 1 2 *f* <sup>a2</sup>

F Horn *f*

Trombone Baritone / Euphonium *f* <sup>div.</sup>

Tuba *f*

Timpani (G, C) *f*

Bells *f*

Chimes *f*

Percussion 1 (Snare Drum, Bass Drum) *f* S.D. B.D.

Percussion 2 (Concert Toms) *f*

Percussion 3 (Crash Cymbals, Suspended Cymbal, Tambourine) *f* Tambourine

2 3 4 5



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7

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

7

Tpts. 1  
2

Hn.

Tbn.  
Bar. /  
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

Perc. 3

11

Fl.

Ob.

Bsn. *mp*

Cls. 1 *mp* *Soli*

Cls. 2

B. Cl. *mp*

A. Sax.

T. Sax.

B. Sax. *mp*

11

Tpts. 1

Tpts. 2

Hn.

Tbn. Bar. / Euph. *mp* B. Cl.

Tuba *mp* B. Cl.

Timp. *mp*

Bells *mp*

Chms.

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *mp*

11 12 13 14 15 16

21

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

21

Tpts. 1  
2

Hn.

Tbn.  
Bar.  
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

Perc. 3

Cr. Cym.

17

18

19

20

21

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn.  
Bar.  
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

Perc. 3

22 23 24 25 26

31

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbn. Bar. / Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

Perc. 3

div.

*ff*

*f*

*ff*

27 28 29 30 31 32



37

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

37

Tpts. 1  
2

Hn.

Tbn.  
Bar. /  
Euph.

Tuba

Timp.

Bells

Chms.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym. *p*

*mf*

*mf*

*mf*

*mp*

*f*

*mp*

*f*

*mf*

33

34

35

36

37

Fl. *mf*

Ob. *mf*

Bsn.

Cl. 1 *mf*

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1 *mf*

Tpts. 2

Hn.

Tbn. Bar. / Euph. *div.*

Tuba

Timp. *mf*

Bells *mf*

Chms.

Perc. 1 *mf*

Perc. 2 *mf*

Perc. 3

38 39 40 41 42 *p*

45

Fl. *mf* *f* *mp*

Ob. *mf* *f* *mp*

Bsn. *f* *mp*

Cls. 1 *f* *mp*

2 *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

Tpts. 1 *f* *mp* *mf*

2 *f* *mp* *mf*

Hn. *f* *mp*

Tbn. Bar. / Euph. *f* *mp*

Tuba *f* *mp*

Timp. *mf*

Bells *f*

Chms. *mf* *f*

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

Perc. 2 *mf*

Perc. 3 *p*

43 *mf* 44 45 *p* 46 *f* 47 48 *p*

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49

Fl. *ff*

Ob. *ff*

Bsn. *ff*

Cls. 1 *ff*  
2

B. Cl. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

49

Tpts. 1 *ff*  
2

Hn. *ff*

Tbn. Bar./ Euph. *ff* div.

Tuba *ff*

Timp. *ff*

Bells *ff*

Chms. *ff*

Perc. 1 *ff*

Perc. 2 *ff*

Perc. 3 *ff*

49 *ff* 50 51 52 53 54

57

Fl. *f*

Ob. *f*

Bsn. *fp* *f* *mp* *f* *mp* *f*

Cl. 1 *f* *mp* *f*

Cl. 2 *f* *mp* *f*

B. Cl. *fp* *f* *mp* *f* *mp* *f*

A. Sax. *f* *mp* *f* bring out!

T. Sax. *f* *mp* *f* *mp* *f*

B. Sax. *fp* *f* *mp* *f* *mp* *f*

Tpts. 1 *f* *mp* *f*

Tpts. 2 *f* *mp* *f* bring out!

Hn. *f* *mp* *f* *mp* *f* bring out!

Tbn. Bar. / Euph. *fp* *f* *mp* *f* *mp* *f*

Tuba *fp* *f* *mp* *f* *mp* *f*

Timp. *ff* *p* *ff* *mp* *ff*

Bells *f*

Chms. *ff* bring out!

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

Perc. 2 *mf* *ff* *mf* *ff* *mf*

Perc. 3 *f* *(f)* *ff* *mf* *ff* *mf*

55 56 *p* 57 *ff* 58 *p* 59 *ff* 60 *p* 61 *ff*

Fl. *mp* *f* *ff* *mf* *ff* *div.*

Ob. *mp* *f* *ff* *mf* *ff*

Bsn. *mp* *f* *ff* *mf* *ff*

Cls. 1 *mp* *f* *ff* *mf* *ff*

B. Cl. *mp* *f* *ff* *mf* *ff*

A. Sax. *mp* *f* *ff* *mf* *ff* *div.*

T. Sax. *mp* *f* *ff* *mf* *ff*

B. Sax. *mp* *f* *ff* *mf* *ff*

Tpts. 1 *f* *ff* *mf* *ff*

Hn. *f* *ff* *mf* *ff*

Tbn. Bar. / Euph. *mp* *f* *ff* *mf* *ff*

Tuba *mp* *f* *ff* *mf* *ff*

Timp. *p* *ff* *f* *ff* damp. damp.

Bells *ff* damp. damp.

Chms. *ff* damp. damp.

Perc. 1 *f* *ff* *ff*

Perc. 2 *ff* *f* *ff* *ff*

Perc. 3 *ff* *ff* *mf* *ff* ch. ch.

62 *p* 63 *ff* 64 *p* 65 *ff* 66 *p* 67 *ff*