

CHAMPIONS RISING

Adrian B. Sims

Instrumentation

Usage Guidelines

Full Score

Flexible Parts

(includes part 1, 2, and 3 for each instrument)

Flute

Oboe

B \flat Clarinet / Bass Clarinet

E \flat Alto Sax / Baritone Sax

B \flat Tenor Saxophone

B \flat Trumpet / Baritone T.C.

F Horn

Trombone / Euphonium /
Bassoon

Tuba

Alto Clef

Mallet Percussion

Alternate Parts

(more idiomatic ranges)

Alt. B \flat Tenor Saxophone

Alt. F Horn

Accompaniment

Piano / Guitar

Percussion

(in addition to
Mallet Percussion adaptable parts)

Bells

Percussion 1

Snare Drum

Bass Drum

Percussion 2

Crash Cymbals

Suspended Cymbal

Tambourine

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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I N C.

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About the Series

Originally designed to address the needs of small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* has grown into a series that not only offers great, functional music for ensembles of all sizes and instrumentation, but also includes a wealth of additional teaching opportunities that extend beyond performance. The following are just some examples of how this series can be used to deepen the musical understanding of students regardless of ability level.

Adaptable Parts

The primary goal of this series is to make sure every single musician has access to all the parts of a composition. Thus, if a piece is reimagined in 3 parts, a tuba player is able to practice all 3 parts just like a clarinetist can. This becomes particularly valuable if students are in sectionals but still want to be able to hear all the elements of a piece. If an ensemble does not have a low reed or low brass voice, directors can assign this part to another player with ease. All parts are transposed to fit the range of each instrument with appropriate octave adjustments made where necessary.

Alternate Parts

While the flexible parts are also available for Tenor Sax and F Horn, these parts often cause range issues and result in awkward voice leading. An alternate part is provided for these instruments, putting them in the perfect range and ensuring sound pedagogical writing.

Accompaniment

An easy piano part is included to provide additional support. Further, chords are written above the part where appropriate, allowing for a guitar player to play along as well. This part is also available as an mp3 download for students to practice with at home.

Percussion

While mallet percussionists also receive the same adaptable parts as wind players, separate percussion parts are included. This creates numerous options to involve as few, or as many, percussionists as desired.

Teaching Opportunities Far Beyond Performance

This series offers many opportunities to dive deeper into the musical decisions that are made in bringing each piece to life — from composition to orchestration and more. For example, students themselves can make decisions about orchestration during rehearsal. What happens if the low brass play part 1 and low reeds play part 3? Does it sound good? This will undoubtedly lead to wonderful discussions about orchestration and arranging, with students participating in the orchestration of a piece and discovering new, exciting combinations of instruments that give a piece an entirely new sound. Teachers may also choose to flip their band and have all low voices play part 1 while all high voices play the bass line. These situations make students increasingly aware of the various parts in a piece of music other than their own. Sight reading is yet another benefit, as ensembles can sight read a piece multiple times with members switching parts each time.

Reimagining Opportunities for Musicians

Born out of the need to address small ensembles with exceptional instrumentation challenges, *The Reimagine Initiative* also unlocks a wealth of opportunities for teaching music in both familiar and new ways. We hope you share the excitement for what this series has to offer, and how it can help you reimagine your rehearsals and your curriculum!

Recommended Part Assignments

While there are many options for students to participate in “orchestrating” these works (see above), the following are recommended “standard” part assignments and may be adapted as needed.

Three-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Tenor Sax, Trumpet, Horn, Violin, Viola

Part 3: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used

Four-Part Works:

Part 1: Flute, Oboe, Clarinet, Alto Sax, Trumpet, Violin, Mallet Percussion

Part 2: Clarinet, Alto Sax, Trumpet, Horn, Violin, Viola

Part 3: Clarinet, Bassoon, Alto Sax, Tenor Sax, Trombone, Horn, Euphonium, Viola, Cello

Part 4: Bassoon, Bass Clarinet, Baritone Sax, Trombone, Euphonium, Tuba, Cello, Double Bass

* Alternate Tenor Sax and Horn parts may also be used



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. He has rehearsed and conducted his music in performances at schools across the state of Maryland on many occasions.

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 of 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.

About the Music

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

Duration: 1:45

* Parts 1-3 are transposed for every instrument with octave adjustments made as necessary

CHAMPIONS RISING

ADRIAN B. SIMS
(ASCAP)

With determination (♩ = 152)

The musical score is arranged in two systems. The first system (measures 1-5) includes:

- Parts 1, 2, 3:** Three staves for different parts, all marked *f*.
- Alt. Horn in F / Alt. T. Sax.:** One staff marked *f*.
- Piano (Guitar):** Two staves with chords *f* Cm, B \flat , A \flat , Gm, A \flat , Fm.
- Bells:** One staff marked *f*.
- Percussion 1:** Snare Drum (S.D.) and Bass Drum (B.D.) marked *f*.
- Percussion 2:** Crash Cymbals, Suspended Cymbal, Tambourine marked *f*.

The second system (measures 6-9) includes:

- Alt. Hn. / T. Sax.:** One staff.
- Pno. (Gtr.):** Two staves with chords Gsus4, Gm, C (no3), G (no3), C (no3), G (no3).
- Bells:** One staff.
- Perc. 1:** Snare Drum and Bass Drum.
- Perc. 2:** Crash Cymbals, Suspended Cymbal, Tambourine.

A large red watermark "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire score.

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11

play

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Perc. 1

Perc. 2

mp

mp

mp

mp

mp

C (no3) Gm Cm B^b Gm Cm A^b

11 12 13 14 15

21

1

2

3

Alt. Hn.
T. Sax.

Pno.
(Gtr.)

Bells

Perc. 1

Perc. 2

mp

f

f

f

f

f

B^b Cm Gm A^b B^b Gm Cm

16 17 18 19 20

Cr. Cym.

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Perc. 1
Perc. 2

Chord progression: Gm Cm Bb Cm Ab Bb

22 23 24 25 26

This block contains the musical score for measures 22 through 26. It features six staves: three for woodwinds (1st Alto Saxophone, 2nd Alto Saxophone, 3rd Alto Saxophone/Tenor Saxophone), piano/guitar, bells, and two percussion parts. The key signature is B-flat major. Chord changes are indicated above the piano/guitar staff: Gm at measure 22, Cm at measure 23, Bb at measure 24, Cm at measure 25, Ab at measure 25, and Bb at measure 26. Measure numbers 22, 23, 24, 25, and 26 are printed below the percussion staves.

31

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Perc. 1
Perc. 2

Chord progression: Cm Gm Ab Bb Gm C(no3) C(no3) Gm

27 28 29 30 31 32

This block contains the musical score for measures 27 through 32. It features the same six staves as the previous block. Chord changes are indicated above the piano/guitar staff: Cm at measure 27, Gm at measure 28, Ab at measure 29, Bb at measure 30, Gm at measure 30, C(no3) at measure 31, C(no3) at measure 31, and Gm at measure 32. Measure numbers 27, 28, 29, 30, 31, and 32 are printed below the percussion staves. A box containing the number 31 is located above the piano/guitar staff at the start of measure 31. The dynamic marking *ff* (fortissimo) is present in measures 30, 31, and 32.

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Perc. 1
Perc. 2

C (no3) Cm Gm A \flat B \flat C (no3) Cm

33 34 35 36

Sus. Cym. *p* *mf*

1
2
3
Alt. Hn.
T. Sax.
Pno.
(Gtr.)
Bells
Perc. 1
Perc. 2

E \flat m D Gm

38 39 40 41

mf *p* *mf*

45 49

Alt. Hn. T. Sax.

Pno. (Gtr.)

Bells

Perc. 1

Perc. 2

F B \flat C Dsus4 D E \flat F Gsus4 G Cm

44 p f 47 p ff

Alt. Hn. T. Sax.

Pno. (Gtr.)

Bells

Perc. 1

Perc. 2

F Cm B \flat A \flat /E \flat B \flat /F B \flat B \flat /D G(no3)

50 51 52 53 54 55

