

# ENERGY!

## Adrian B. Sims

### Instrumentation

Usage Guidelines

Full Score

#### Adaptable Parts

(includes part 1, 2, 3, and 4 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

Concert Toms

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

T H E  
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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

Energy, as defined by the Merriam-Webster Dictionary, is the capacity of being active – or to be scientific – the capacity for doing work. It is the source of all motion and is the invisible force that connects us all. Sound, thermal, electromagnetic, and mechanical energy are all types of energy that are used every day. Energy itself may not be visible to the human eye, but its consequences influence everything in our world. Inspired by all forms of energy, this work is an electrifying burst from beginning to end.

The original version of this work was premiered by the Prince George's County Middle School Honor Band (in Maryland) conducted by Shane Jensen.

## Notes to the Conductor

I encourage your students to use their imaginations to discover all of the ways that energy is represented in this work. The resulting musical understanding should lead to greater depth and meaning throughout the rehearsal process and performance.

- Adrian B. Sims

Duration: 2:30

\* Parts 1-4 are transposed for every instrument with octave adjustments made as necessary

# ENERGY!

ADRIAN B. SIMS  
(ASCAP)

With energy! (♩ = 156)

The musical score is arranged in systems. The first system includes Parts 1-4, Alt. Horn in F/Alt. T. Sax., Piano (Guitar), Bells, Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Concert Toms). The second system includes Alt. Hn. T. Sax., Piano (Gtr.), Bells, Perc. 1, and Perc. 2. The score features various dynamic markings such as *f*, *ff*, and *mf*. Chord changes are indicated above the piano parts, including C(no3), B $\flat$ (no3), Dm, Gm7, Cm, B $\flat$ /D, Gm, C(no3), Cm, B $\flat$ , and Gm. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

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1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Perc. 1  
Perc. 2

C (no3) B $\flat$ /D Gm C (no3) Cm B $\flat$  Gm Cm

11 12 13 14 15

17  
1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Perc. 1  
Perc. 2

*mf*  
*mp*  
*mp*  
*mp*  
*mp*

B $\flat$  Cm B $\flat$  Cm B $\flat$  Gm B $\flat$

16 18 19 20

1

2

3

4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Perc. 1

Perc. 2

21 22 23 24 25

*mf*

*mf*

A<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup> C<sup>m</sup> B<sup>b</sup> C<sup>m</sup> B<sup>b</sup> G<sup>m</sup> C<sup>m</sup>

1

2

3

4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Perc. 1

Perc. 2

26 27 28 29 30

B<sup>b</sup> C<sup>m</sup> B<sup>b</sup> G<sup>m</sup> B<sup>b</sup> A<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>



1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Perc. 1  
Perc. 2

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

31 32 34 35

1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Perc. 1  
Perc. 2

Cm B $\flat$  C (no3) Cm B $\flat$

36 37 38 39 40

41

Alt. Hn. T. Sax. *mf*

Pno. (Gtr.) *mf*

Bells *mf*

Perc. 1 *mp*

Perc. 2

F Cm B $\flat$  A $\flat$  Gm7 Cm F7 A $\flat$  Gm F D $\flat$

41 42 43 44 45 46

47

Alt. Hn. T. Sax. *f*

Pno. (Gtr.) *f*

Bells *f*

Perc. 1 *f*

Perc. 2 *f*

C(no3) B $\flat$ /D Gm C(no3) Cm B $\flat$  Gm C(no3)

47 48 49 50 51



1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Perc. 1  
Perc. 2

Bb/D Gm C(no3) Cm Bb Gm C(no3) Bb/D Gm

52 53 54 56

*ff*

1  
2  
3  
4  
Alt. Hn.  
T. Sax.  
Pno. (Gtr.)  
Bells  
Perc. 1  
Perc. 2

C(no3) Cm Bb Gm Cm Bb Cm Bb

57 58 60 61

*f*  
*mf*  
*f*  
*mf*

Musical score for measures 62-66. The score includes staves for 1, 2, 3, and 4 saxophones, Alto Horn/Tenor Saxophone, Piano/Guitar, Bells, Percussion 1, and Percussion 2. The key signature is B-flat major. Chords are indicated below the piano/guitar staff: Gm Bb, Ab, Eb/G Ab, Bb, Cm Bb, Gm Cm. Measure numbers 62, 63, 64, 65, and 66 are marked at the bottom.

Musical score for measures 67-70. The score includes staves for 1, 2, 3, and 4 saxophones, Alto Horn/Tenor Saxophone, Piano/Guitar, Bells, Percussion 1, and Percussion 2. The key signature is B-flat major. Chords are indicated below the piano/guitar staff: Ab, Bb, Cm, Bbsus9, Cm7/G, F7. Dynamic markings include *mf* and *mp*. Measure numbers 67, 68, 69, 70, and *mf* are marked at the bottom.

Musical score for measures 72-77. The score includes staves for instruments 1-4, Alto Horn/Tenor Saxophone, Piano/Guitar, Bells, Percussion 1, and Percussion 2. Dynamics include *mf* and *mp*. Chord symbols are:  $A^b$ ,  $Gm$ ,  $Cm$ ,  $B^b$ ,  $E^b$ ,  $D^b$ ,  $Cm$ ,  $E^b$ ,  $F$ . Measure numbers 72, 73, 74, 75, 76, and 77 are indicated at the bottom.

Musical score for measures 78-82. The score includes staves for instruments 1-4, Alto Horn/Tenor Saxophone, Piano/Guitar, Bells, Percussion 1, and Percussion 2. Dynamics include *mf* and *cresc. poco a poco*. Chord symbols are:  $A^b\text{maj}7$ ,  $Gm7$ ,  $Cm$ ,  $E^b$ ,  $F$ ,  $A^b\text{maj}7$ ,  $Gm7$ . Measure numbers 78, 80, 81, and 82 are indicated at the bottom.

1  
2  
3  
4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Perc. 1

Perc. 2

Bbmaj7 Fadd2 A<sup>b</sup> Gm A<sup>b</sup> B<sup>b</sup> C(no3) B A<sup>b</sup>

83 87 88

1  
2  
3  
4

Alt. Hn.  
T. Sax.

Pno.  
(Gtr.)

Bells

Perc. 1

Perc. 2

B<sup>b</sup> G/B C(no3) A<sup>b</sup> F7(no3) G C(no3)

89 90 93