

THE GRID

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	1 - Bells
2 - B \flat Bass Clarinet	2 - Xylophone / Chimes
4 - E \flat Alto Saxophone	3 - Percussion 1
2 - B \flat Tenor Saxophone	Snare Drum
2 - E \flat Baritone Saxophone	Hi-hat
4 - B \flat Trumpet 1	Temple Blocks
4 - B \flat Trumpet 2	Bass Drum
4 - F Horn	3 - Percussion 2
2 - Trombone 1	Hi-hat
2 - Trombone 2	Suspended Cymbal
	2 Concert Toms

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As a result, all single page parts are collated before multiple page parts.

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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. 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.

Program Notes

The Grid is a depiction of the electrical power network that allows our complex world to function. This work maps out a musical grid that begins as a rigid eighth note framework which becomes more free-flowing as the musical ideas develop. Illustrating the futuristic "smart city," this work attempts to pave a path to the future in both a literal and a musical sense. Each individual part plays an essential role in allowing this musical grid to function. The music is in constant evolution throughout, similar to the development of technological innovations in the real world.

Notes to the Conductor

It is important to maintain a steady tempo throughout (until the *poco accelerando* at measure 112) in order to portray the "digital" nature of the music.

Pay close attention to style and articulation throughout.

The section beginning at measure 38 should slowly build, ultimately leading to measure 55. Similarly, the section starting at measure 87 should lead towards measure 104 — the largest arrival point in this work. The section beginning at measure 104 should be full and sonorous, and then the final musical statement at measure 116 can be more aggressive.

Timpani should be the leading voice of the crescendo in measure 103.

- Adrian B. Sims

THE GRID

ADRIAN B. SIMS
(ASCAP)

Unyielding (♩ = 144)

Flute *f*

Oboe

Bassoon *f*

1 *f*

B♭ Clarinets

2 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

1 *f*

B♭ Trumpets

2 *f*

F Horn *f*

1 *f*

Trombones

2 *f*

Baritone / Euphonium *f*

Tuba *f*

Timpani (A, C, D) *f*

Bells

Xylophone *f*

Chimes

Percussion 1 (Snare Drum, Hi-hat, Temple Blocks, Bass Drum) *f*

Percussion 2 (Hi-hat, Suspended Cymbal, 2 Concert Toms) *f*

2 3 4 5



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Fl. *p* *f*

Ob. *f* *p* *f*

Bsn. *p* *f*

1 Cls. *p* *f*

2 Cls. *p* *f*

B. Cl. *p* *f*

A. Sax. *p* *f*

T. Sax. *p* *f*

B. Sax. *p* *f*

1 Tpts. *p* *f*

2 Tpts. *p* *f*

Hn. *p* *f*

1 Tbns. *p* *f*

2 Tbns. *p* *f*

Bar. / Euph. *p* *f*

Tuba *p* *f*

Timp. *f* *p* *f* *p*

Bells *f*

Xylo. Chms.

Perc. 1 *mp* *f* *p*

Perc. 2

11

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

B. Sax. *mp*

11

1

2

Hn.

1 *mp*

2

Bar. / Euph. *mp*

Tuba *mp*

Timp. *f*

Bells *mp*

Xylo. Chms.

Perc. 1 *f*

Perc. 2 *mp*

mp 11 12 13 14 15 16



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Xylo.
Chms.

Perc. 1

Perc. 2

mp

mf

mf

mf

mf

mf

Temple Blocks

mf

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

1 Cls. *mf* *p*

2 Cls. *mf* *p*

B. Cl. *mf* *p*

A. Sax. *mf* *p*

T. Sax. *mf* *p*

B. Sax. *mf* *p*

1 Tpts. *p*

2 Tpts. *p*

Hn. *mf* *p*

1 Tbns. *mf* *p*

2 Tbns. *mf* *p*

Bar. / Euph. *mf* *p*

Tuba *mf* *p*

Timp. *mp*

Bells

Xylo. Chms. *mf* *p*

Perc. 1 *mp*

Perc. 2

27

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

B. Sax. *f*

27

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

1 Tbns. *f*

2 Tbns. *f*

Bar. / Euph. *f*

Tuba *f*

Timp. *f*

Bells

Xylo. Chms. *f*

Perc. 1 *f*

Perc. 2 *f*

Toms

27 *f* 28 29 30 31

38

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar./
Euph.

Tuba

Timp.

Bells

Xylo.
Chms.

Perc. 1

Perc. 2

Sus. Cym.

37 *p*

38 *mf*

39

40

41

mp

mp

mp

mp

mp

mp

mp

mp

mf

Chimes

Hi-hat

Fl.

Ob.

Bsn.

1

Cl.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1

Tpts.

2

Hn.

1

Tbns.

2

Bar. / Euph.

Tuba

Timp.

Bells

Xylo. Chms.

Perc. 1

Perc. 2

mp

mp

47 48 49 50 51

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Xylo.
Chms.

Perc. 1

Perc. 2

57

58 *p*

59 *f*

60

61

63

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

B. Sax.

63

1 Tpts.

2 Tpts.

Hn.

1 Tbns.

2 Tbns.

Bar. / Euph. *mf*

Tuba *mf*

Timp.

Bells

Xylo. Chms. *mp*

Perc. 1

Perc. 2

62 *p* 63 *mf* 64 65 66

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Fl. *mf*

Ob. *mf*

Bsn.

1
Cls.

2

B. Cl. Tuba

A. Sax.

T. Sax. *mf*

B. Sax.

1
Tpts.

2

Hn. *mf*

1
Tbns. 2

Bar. / Euph. *mf*

Tuba play *mf*

Timp.

Bells

Xylo. Chms. *mf*

Perc. 1 *mf*

Perc. 2

78

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

mf

mf

play

mf

mf

mf

78

1
Tpts.

2

Hn.

1
2
Tbns.

Bar. /
Euph.

Tuba

Timp.

Bells

Xylo.
Chms.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

head

mf

77

78

79

80

81

p

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Xylo.
Chms.

Perc. 1

Perc. 2

82 *f*

83

84

85

86 *p*

87

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

87

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

1 Tbns. *mf*

2 Tbns. *mf*

Bar. / Euph. *mf*

Tuba *mf* (lower octave always preferred)

Timp. *f* (D to Db)

Bells *mf*

Xylo. Chms. *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

87 *f* 88 89 90 *p* 91 *mf* 92

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Bar. /
Euph.

Tuba

Timp.

Bells

Xylo.
Chms.

Perc. 1

Perc. 2

f (Db to D)

f tumultuous!

f

mf

f

mf

99 *f* 100 101 102 *f* 103 *p*

104

Fl. *f*

Ob. *f*

Bsn. *f*

1 Cls. *f*

2 Cls. *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f soaring*

B. Sax. *f*

104

1 Tpts. *f*

2 Tpts. *f*

Hn. *f*

1 Tbns. *f*

2 Tbns. *f*

Bar. / Euph. *f soaring*

Tuba *f*

Timp. *fff*

Bells *f*

Xylo. Chms. *f*

Perc. 1 *ff* *f*

Perc. 2 *f*

104

105

106

107

108

112 poco accel.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

112 poco accel.

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

1 Tbns. *mf*

2 Tbns. *mf*

Bar. / Euph. *mf*

Tuba *mf*

Timp. *mf*

Bells *mf*

Xylo. Chms. *mf*

Perc. 1 *mf*

Perc. 2 *mf*

