FORGOTTEN TALES OF THE WEST

ADRIAN B. SIMS

COLOR FLEX
Flexible Instrumentation
Colorful Orchestration

INSTRUMENTATION

1 Conductor Score

PART 1 (High Woodwinds)
- 2 Flute
- 2 Oboe
- 2 B♭ Clarinet

PART 2 (Mid Woodwinds)
- 2 B♭ Clarinet
- 2 E♭ Alto Sax

PART 3 (High Brass)
- 2 B♭ Trumpet
- 2 E♭ Alto Sax

PART 4 (Mid Brass)
- 2 B♭ Trumpet
- 2 B♭ Tenor Sax
- 2 F Horn
- 2 E♭ Alto Sax

PART 5 (Tenor 1)
- 2 B♭ Clarinet
- 2 B♭ Tenor Sax
- 2 F Horn
- 2 Trombone / Euphonium
- 2 Baritone T.C.

PART 6 (Tenor 2)
- 2 B♭ Bass Clarinet
- 2 Trombone / Euphonium / Bassoon
- 2 Baritone T.C.
- 2 E♭ Baritone Sax

PART 7 (Bass)
- 2 B♭ Bass Clarinet
- 2 Trombone / Euphonium / Bassoon
- 2 Baritone T.C.
- 2 E♭ Baritone Sax
- 2 Tuba

- 1 Timpani
- 1 Xylophone
- 1 Chimes
- 2 Percussion 1 (Snare Drum, Bass Drum)
- 1 Percussion 2 (3 Concert Toms)
- 3 Percussion 3 (Suspended Cymbal, Tambourine, Tam-tam, Crash Cymbals)

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Alfred

Please note: Our band and orchestra music is collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

THE COMPOSER

Adrian B. Sims (b. 2000), born in Seattle, Washington, is an accomplished composer, conductor, educator, and trombonist. His music has been performed at prestigious conferences such as The Midwest Band and Orchestra Clinic and at new music reading sessions across the country. His music has also been selected for the Bandworld Top 100 List and many of his works appear on the J.W. Pepper Editors' Choice List. Adrian has also been selected as a winner in multiple composition competitions including the Maryland Music Educators Association Young Composers Project and the MakeMusic Young Composers Contest. He is frequently invited to rehearse, conduct, and lead clinics with bands and orchestras across the United States. Adrian is also active as an educator in the Maryland area and has worked with a variety of programs including the Baltimore County Summer Music Camp, Terrapin Music Camp at the University of Maryland, and the DC Youth Orchestra Programs.

Adrian is a graduate of The University of Maryland with degrees in Music Education and Composition. As a trombonist, he has performed in a wide variety of musical ensembles including pit and symphony orchestras as well as jazz and concert bands. Adrian studied trombone with Matthew Guilford, solo bass trombonist with the National Symphony Orchestra, and Aaron LaVere, principal trombonist with the Baltimore Symphony Orchestra. He is grateful for the continued support from his middle and high school band directors Cindy Stevenson and Christopher Gnagey. 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

Forgotten Tales of the West is a tribute to the many battles fought between Native Americans and Europeans. After featuring melodies inspired by Native American themes in the introduction, the tempo change launches the rivals into battle. The work concludes with an amalgamation of Native American-influenced themes and western harmonies.

Style contrast between sections is an important aspect of this piece. For instance, after the aggressive musical statements in measure 31 through 50, there should be an immediate style change at measure 51 leading to more lyrical material.

It is essential that the ensemble maintain a quick tempo close to quarter = 154 throughout the fast section.

Although it is notated to conduct in two at measure 102, it may make sense to conduct in four at times to ensure the tempo does not drag.

It was a joy to write *Forgotten Tales of the West* and I hope that you and your students find it rewarding to play.

—Adrian B. Sims

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ABOUT COLORFLEX

Conductors no longer need to choose between function and texture! Ensembles with instrumentation challenges still have numerous options to cover all parts, yet orchestration is elevated significantly to be faithful to the composer's original intent. Musicians have more opportunities to rest, and timbre once again becomes a central element of each work. So go ahead and have the best of both worlds: flexible *and* colorful.

ColorFlex orchestration includes seven parts that have unique color functions: High Woodwinds, Mid Woodwinds, High Brass, Mid Brass, Tenor 1, Tenor 2, and Bass. While ColorFlex pieces are highly adaptable, preferred instrument assignments are suggested below. Directors will notice that Alto Sax and Tenor Sax have been included in the High Brass and Mid Brass parts. This provides additional options for those parts, using instruments that can still achieve a similar color intent if necessary.

Part 1 – High Woodwinds (Flute, Oboe, and Clarinet)

Part 2 – Mid Woodwinds (Clarinet and Alto Sax)

Part 3 – High Brass (Trumpet, with Alto Sax provided as a secondary option)

Part 4 – Mid Brass (Horn, then Trumpet—with Saxes provided as secondary options)

Part 5 – Tenor 1 (All listed instruments—Trombone preferred over Euphonium)

Part 6 – Tenor 2 (All listed instruments—Euphonium preferred over Trombone)

Part 7 – Bass (Tuba, Bass Clarinet, and Baritone Sax preferred)

Parts 5 through 7 should be assigned carefully as there are many instrument combinations that can easily result in balance issues. Consider the pyramid of sound approach when assigning instruments to these parts, with everyone listening down to Part 7.

Directors with additional instrumentation challenges may also want to consider the following:

Part 1 – B♭ Soprano Sax doubling B♭ Clarinet

Part 3 – B♭ Soprano Sax / B♭ Clarinet doubling B♭ Trumpet

Part 4 – B♭ Clarinet doubling B♭ Trumpet

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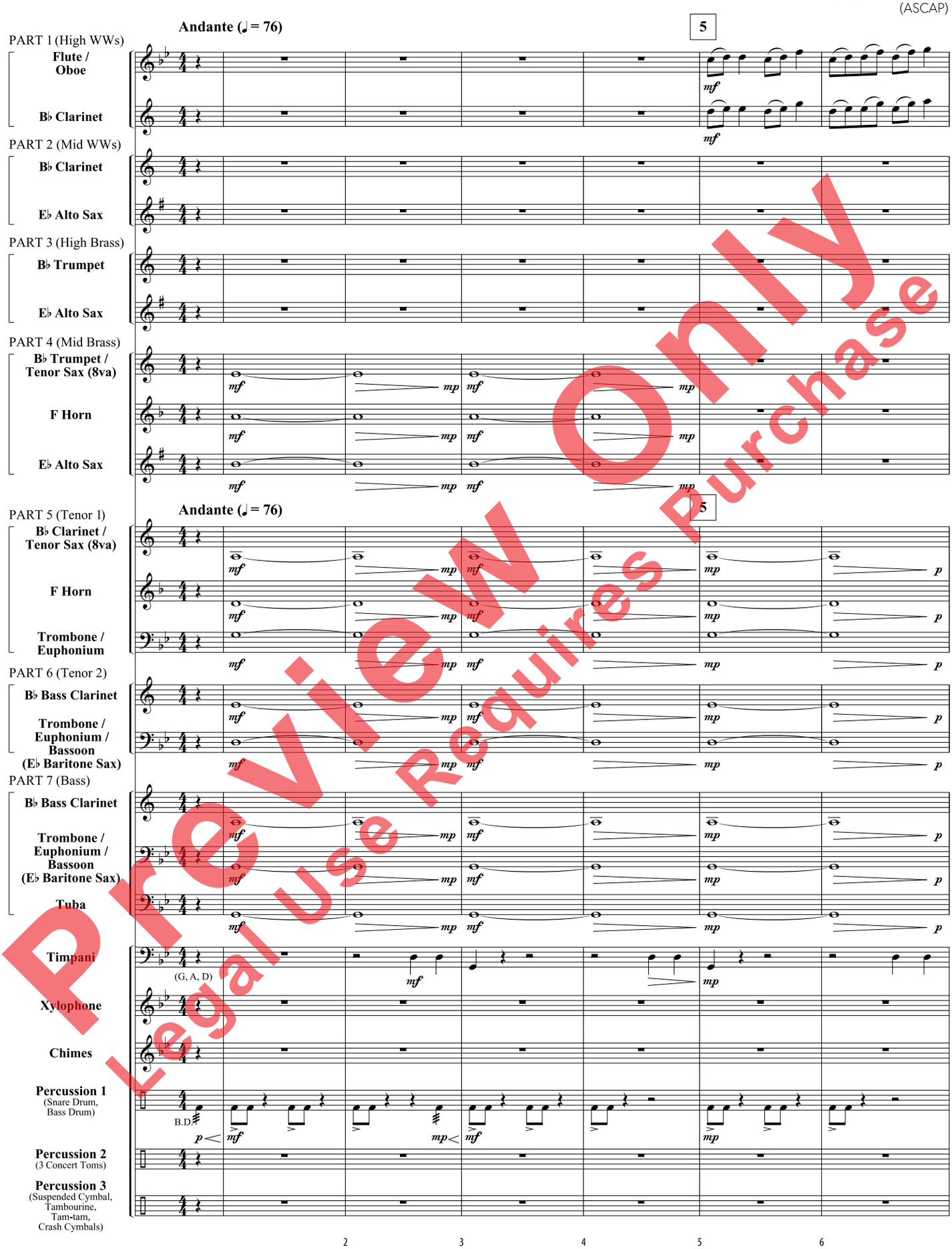
COLOR FLEX

DURATION: 4:15

FORGOTTEN TALES OF THE WEST

ADRIAN B. SIMS
(ASCAP)



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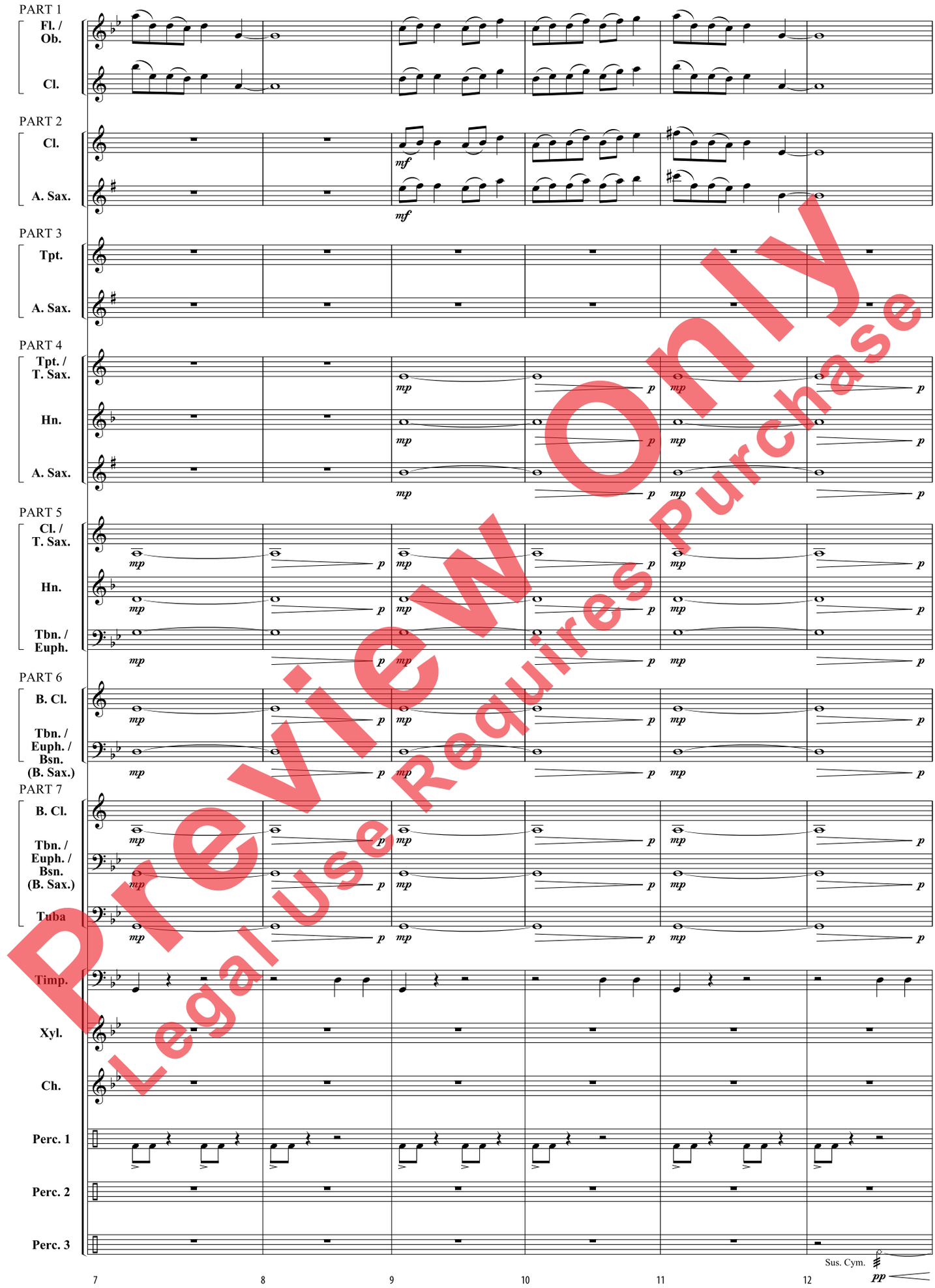

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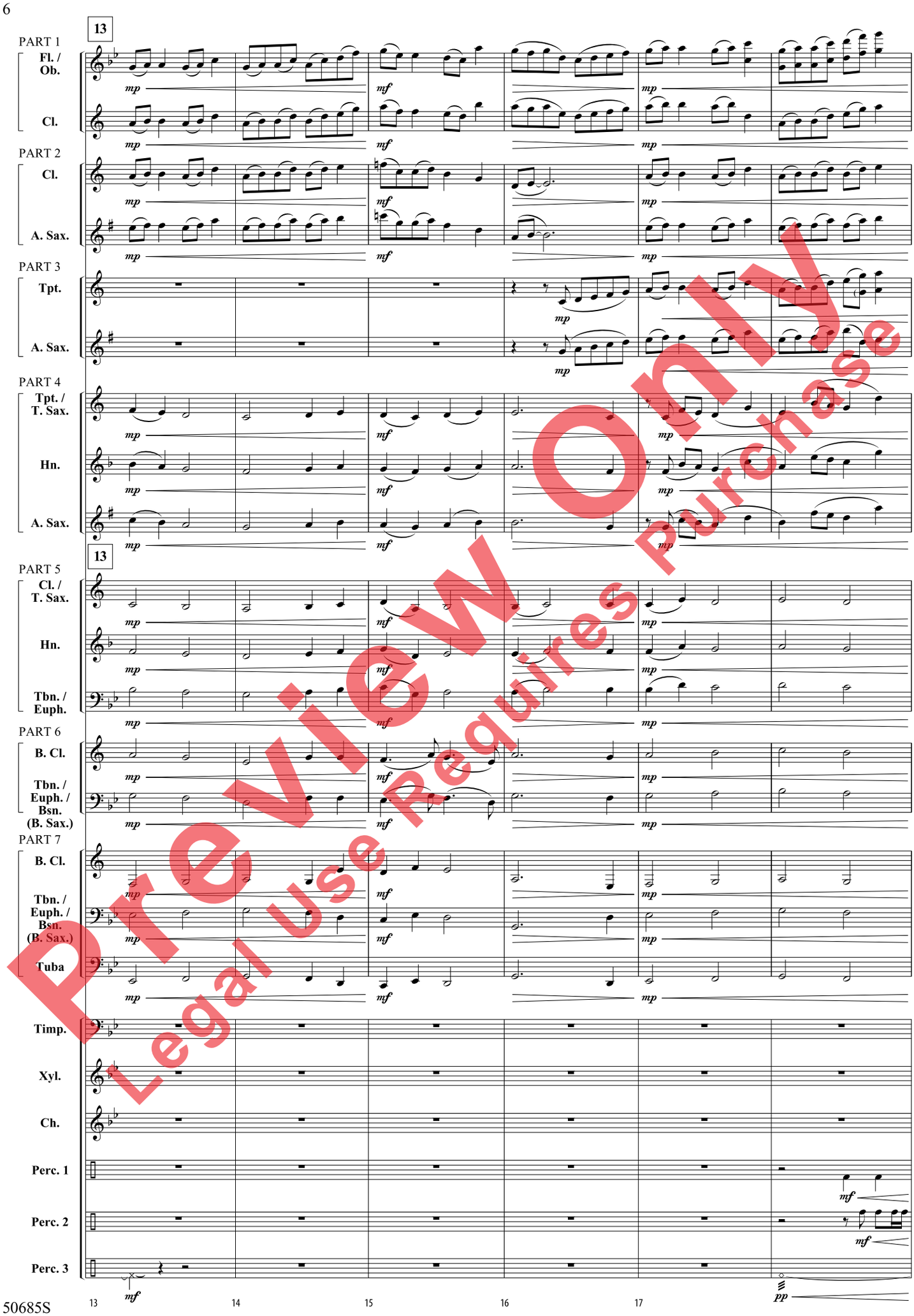

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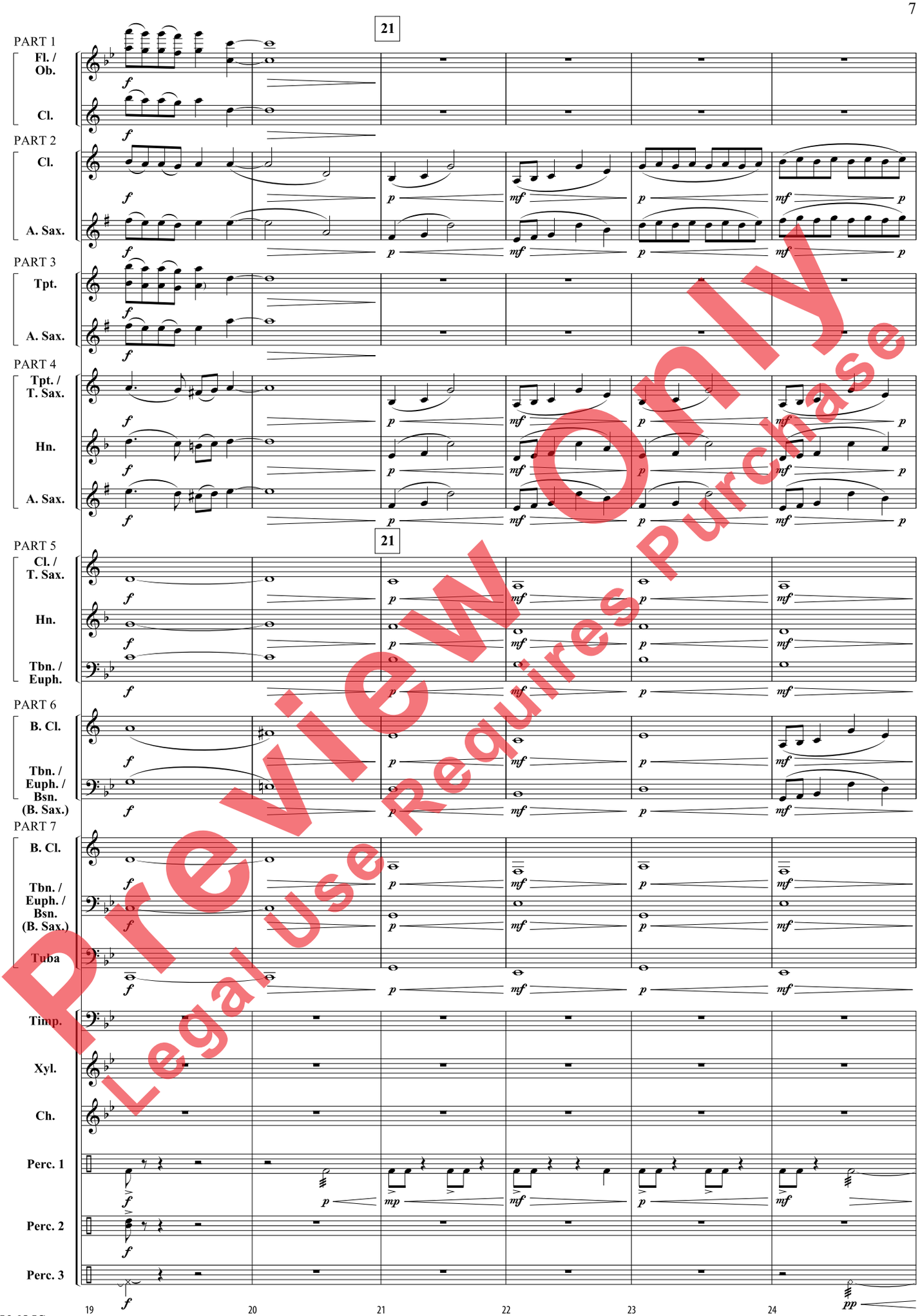

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PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba

Timp.
Xyl.
Ch.
Perc. 1
Perc. 2
Perc. 3

Solo
tutti
S.D. (snares on)

25 26 27 28 29

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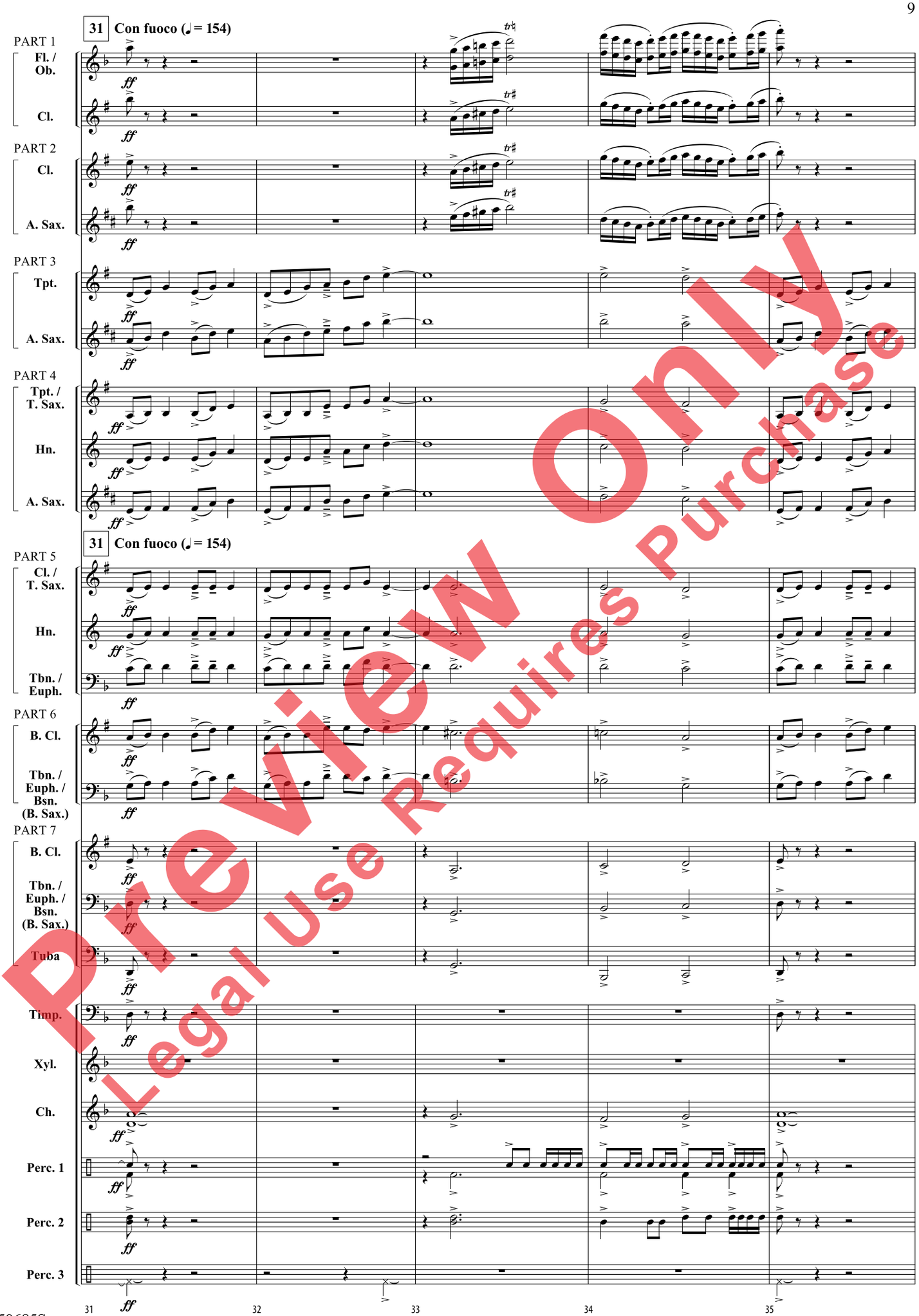

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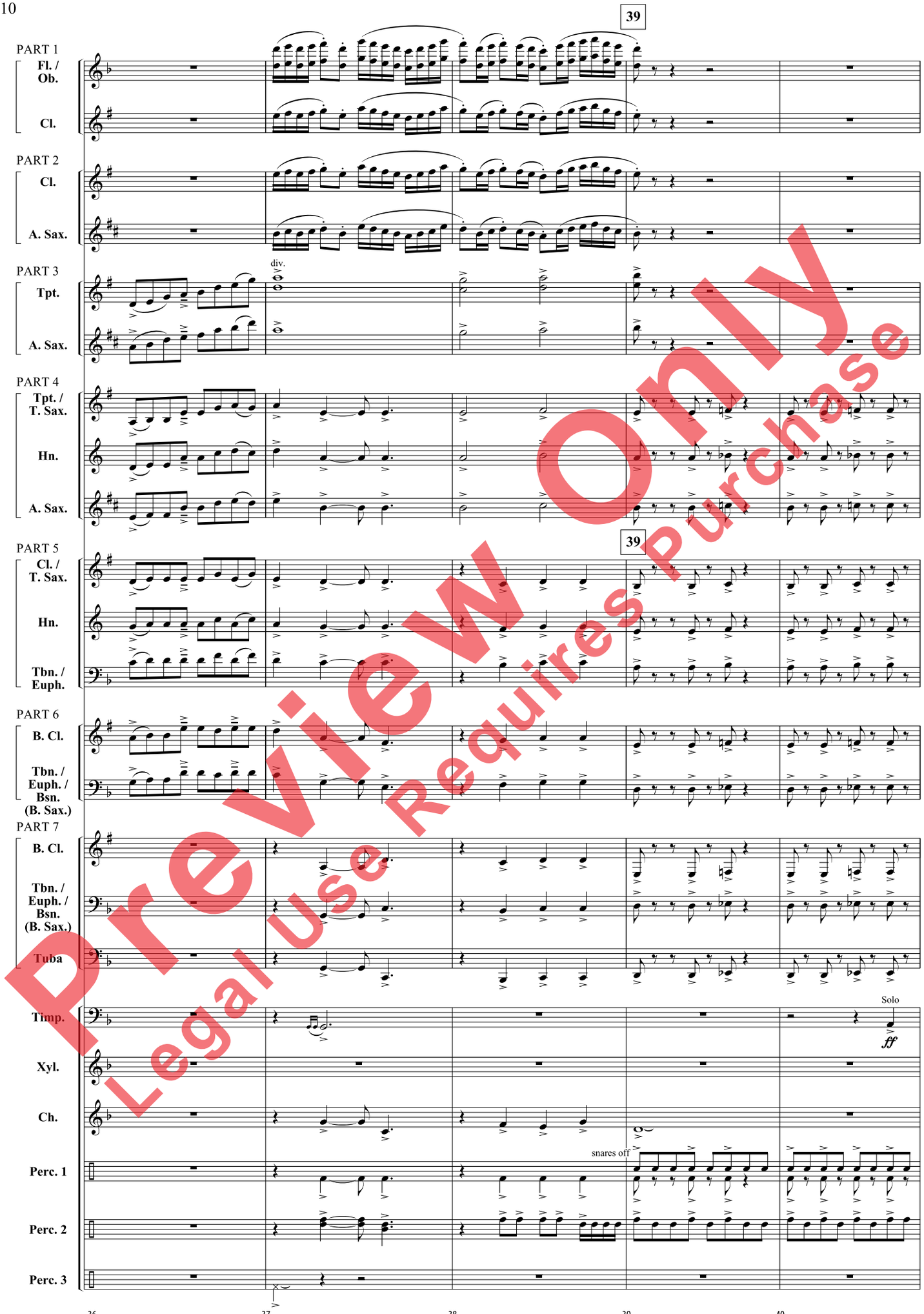

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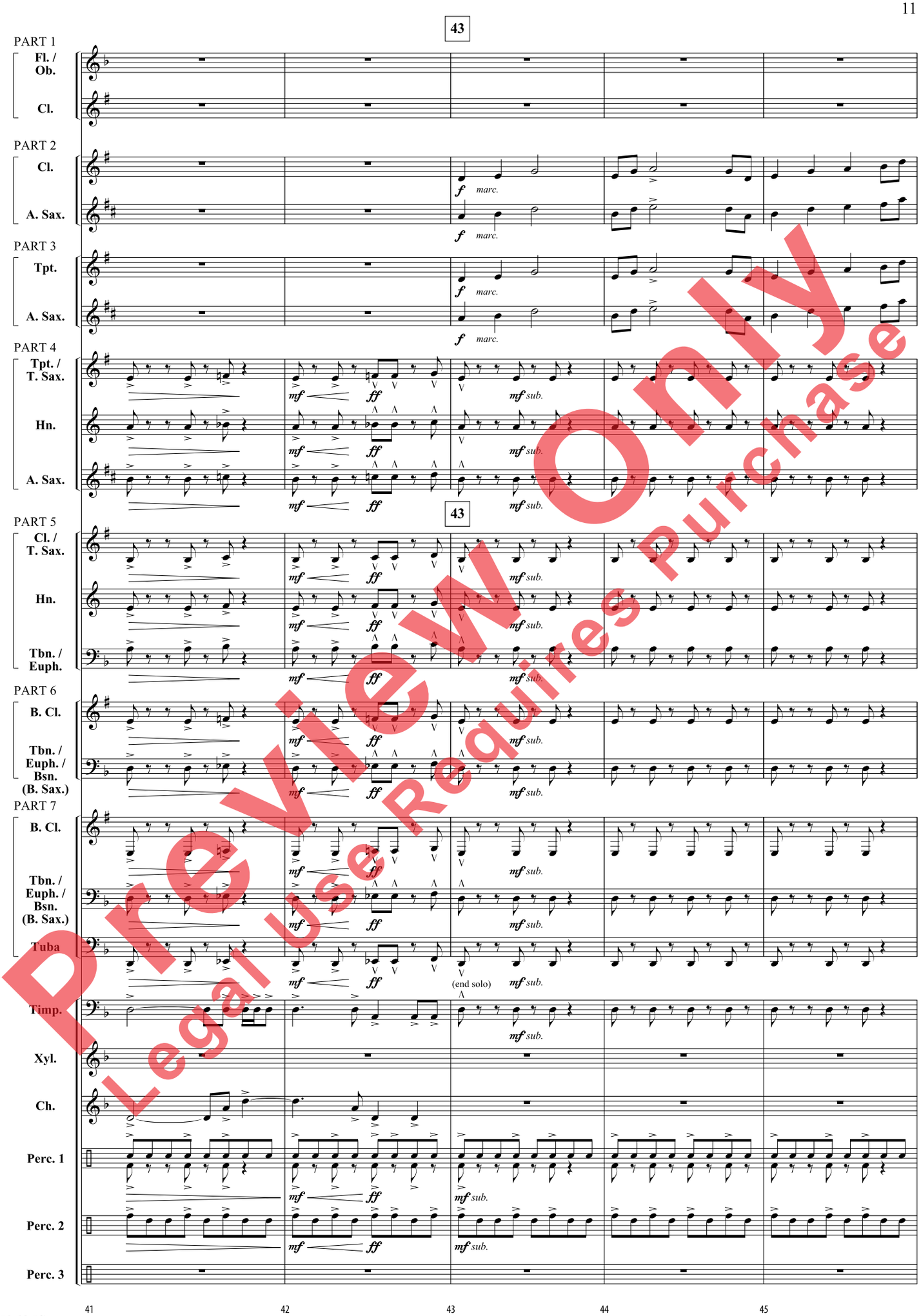

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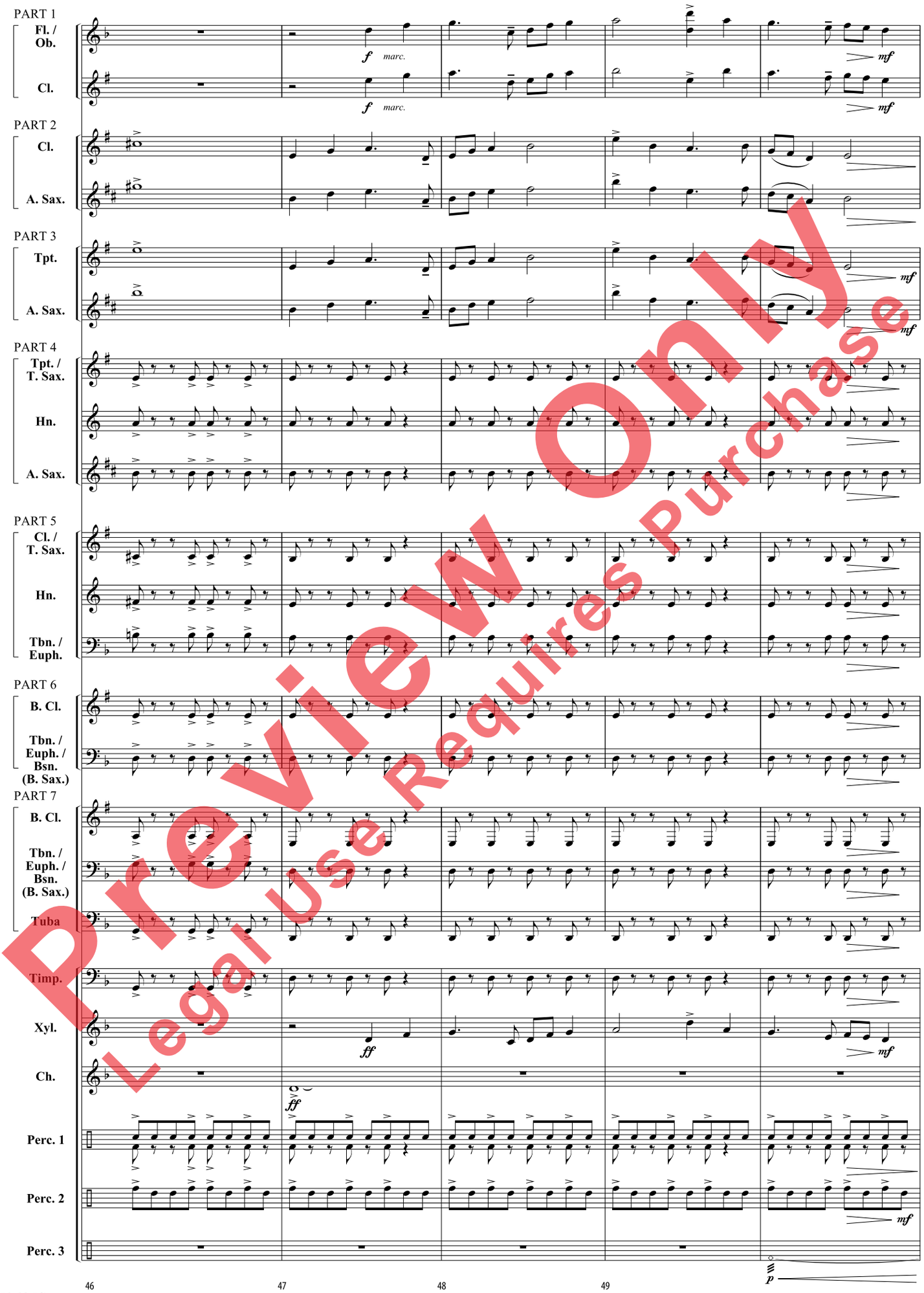

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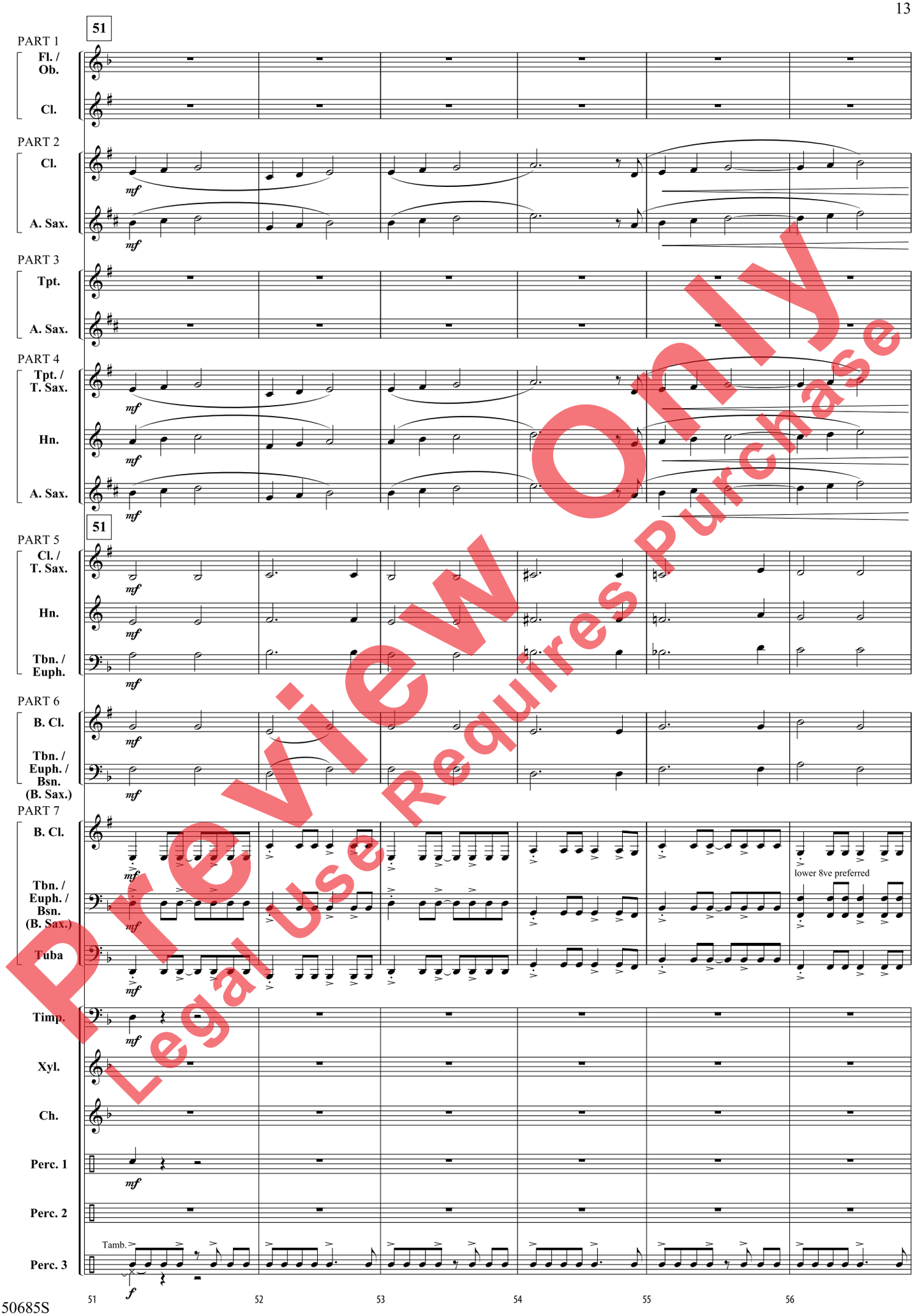

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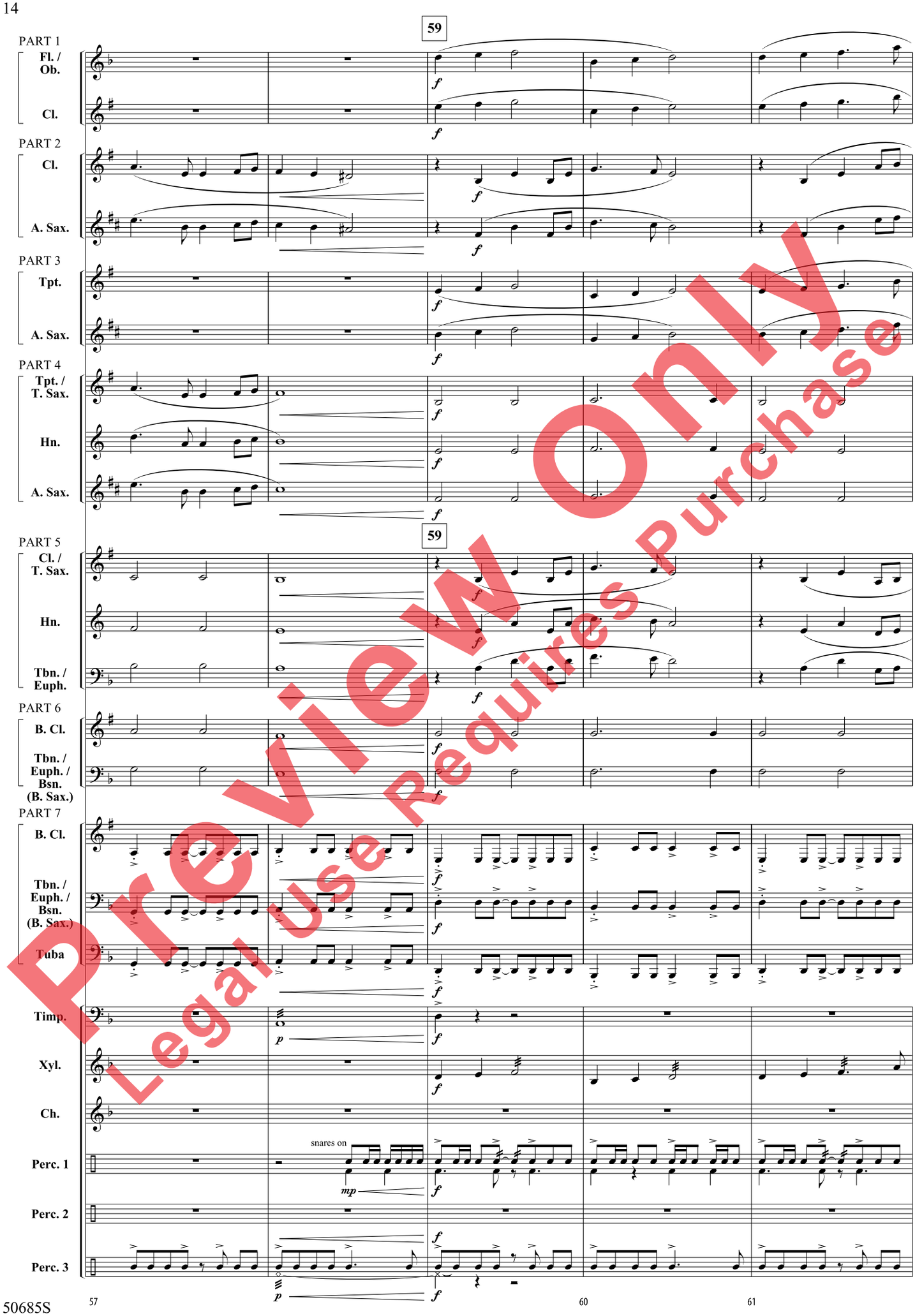

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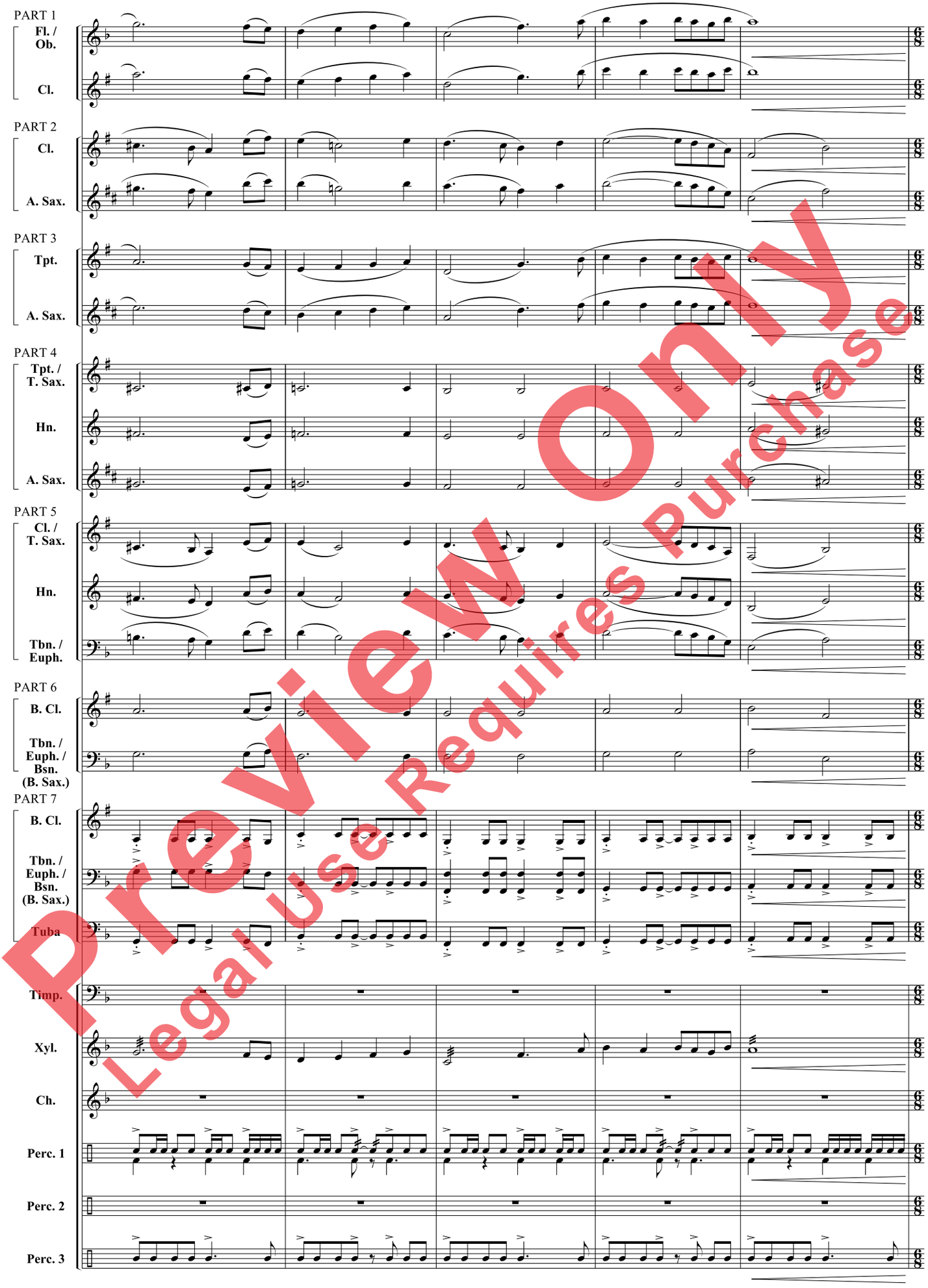

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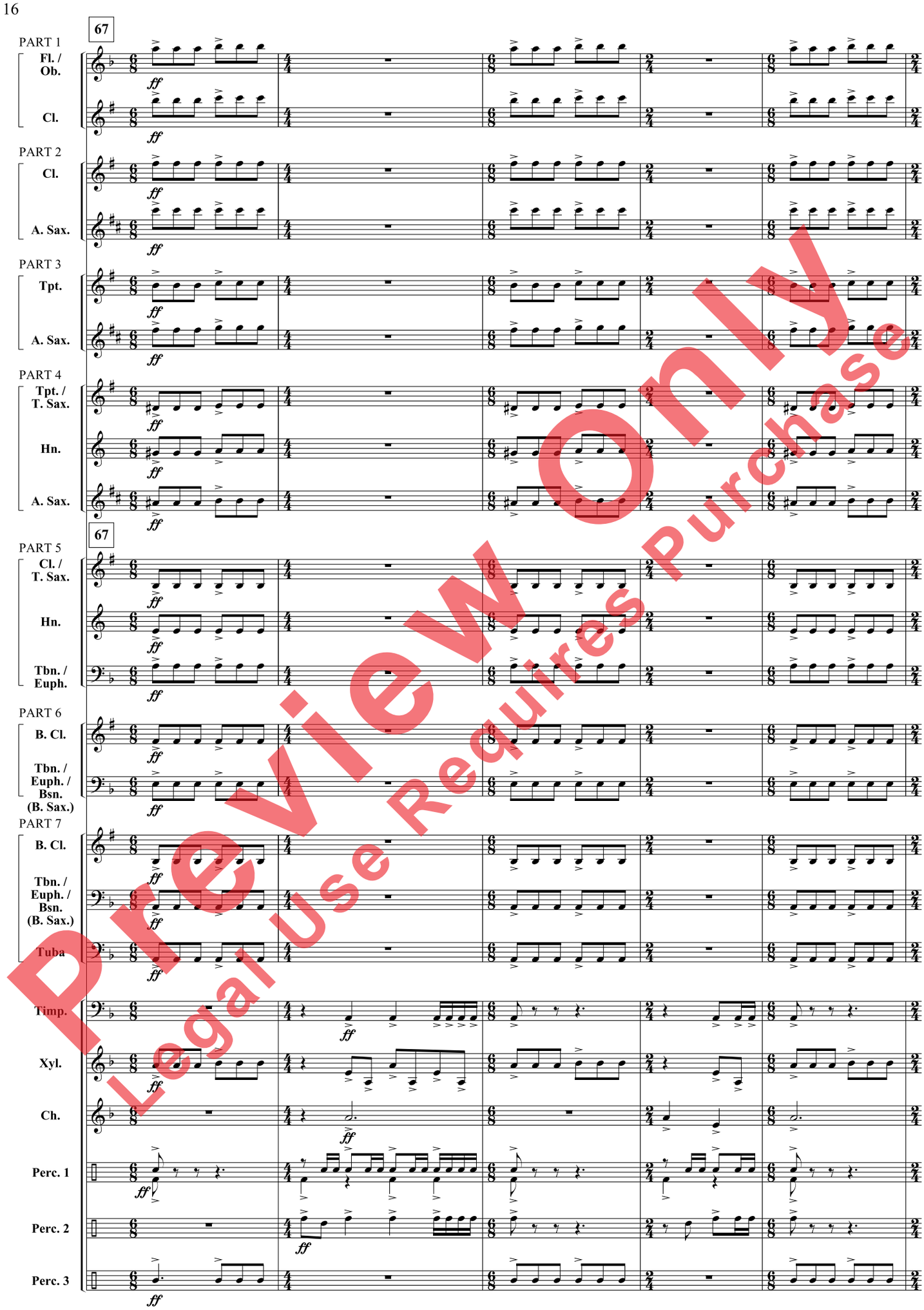

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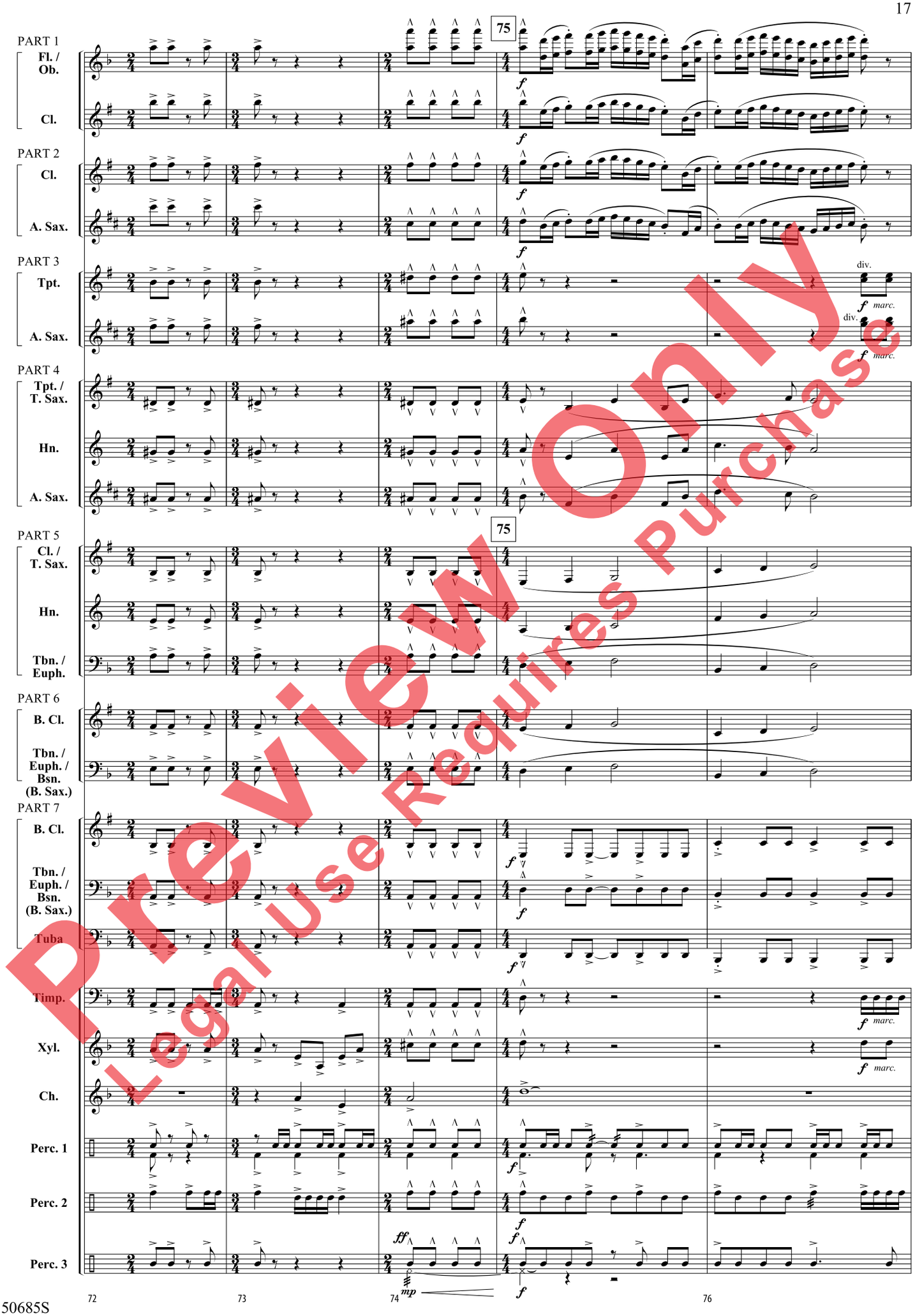

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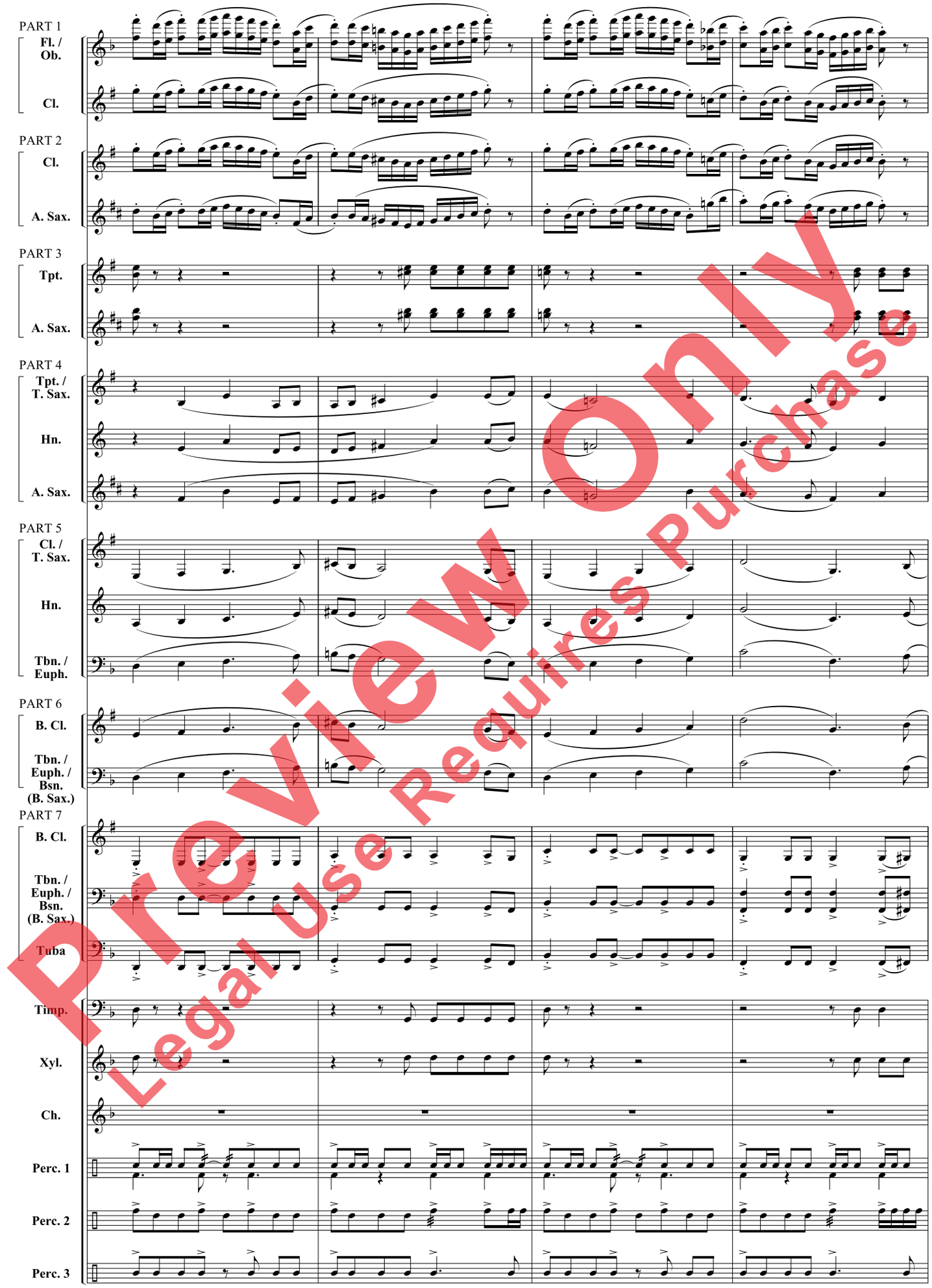

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PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba
Timp.
Xyl.
Ch.
Perc. 1
Perc. 2
Perc. 3

ff *mf* *fff* *mp* *p*
dampen
to Tam-tam

81 82 83 84

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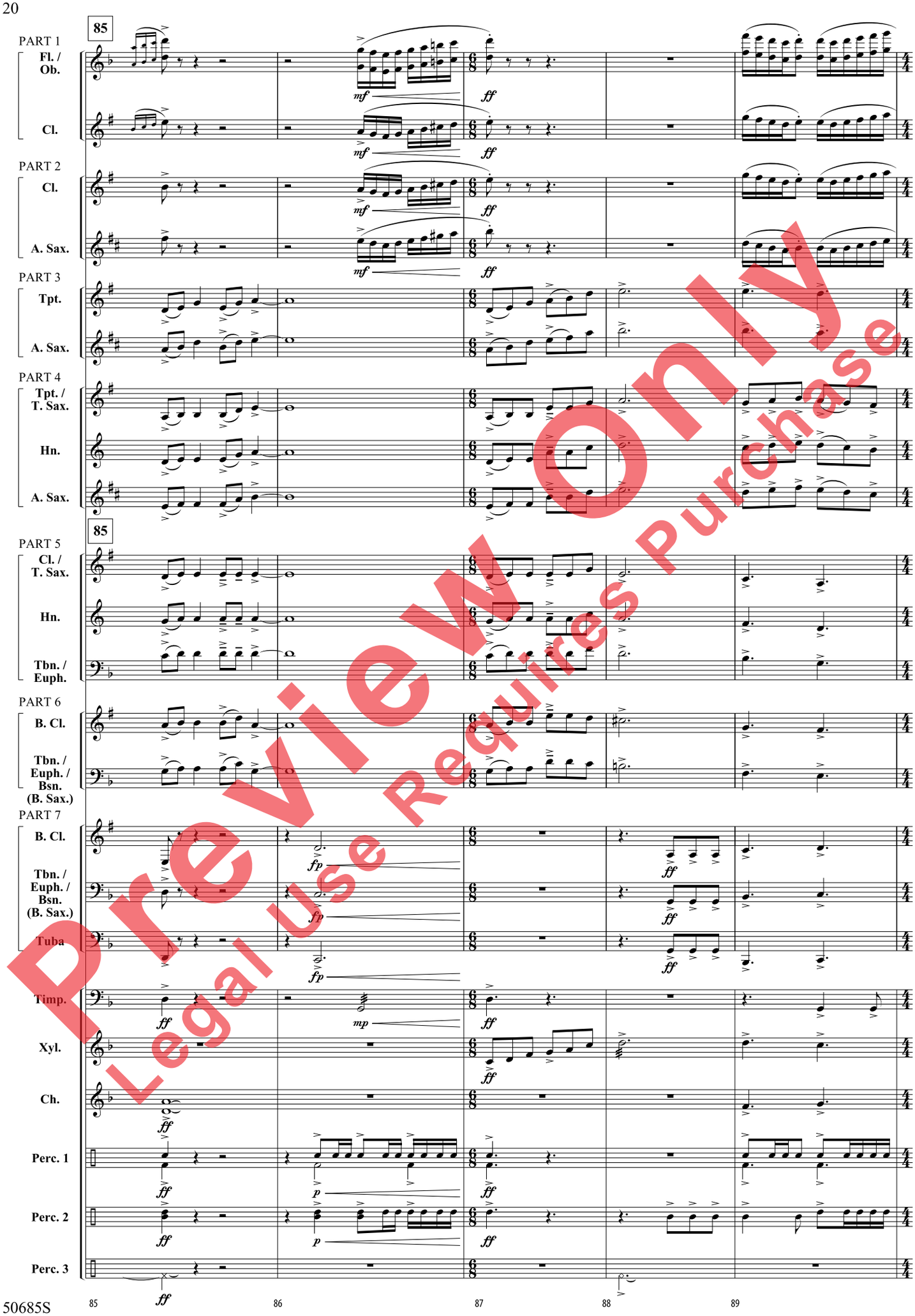

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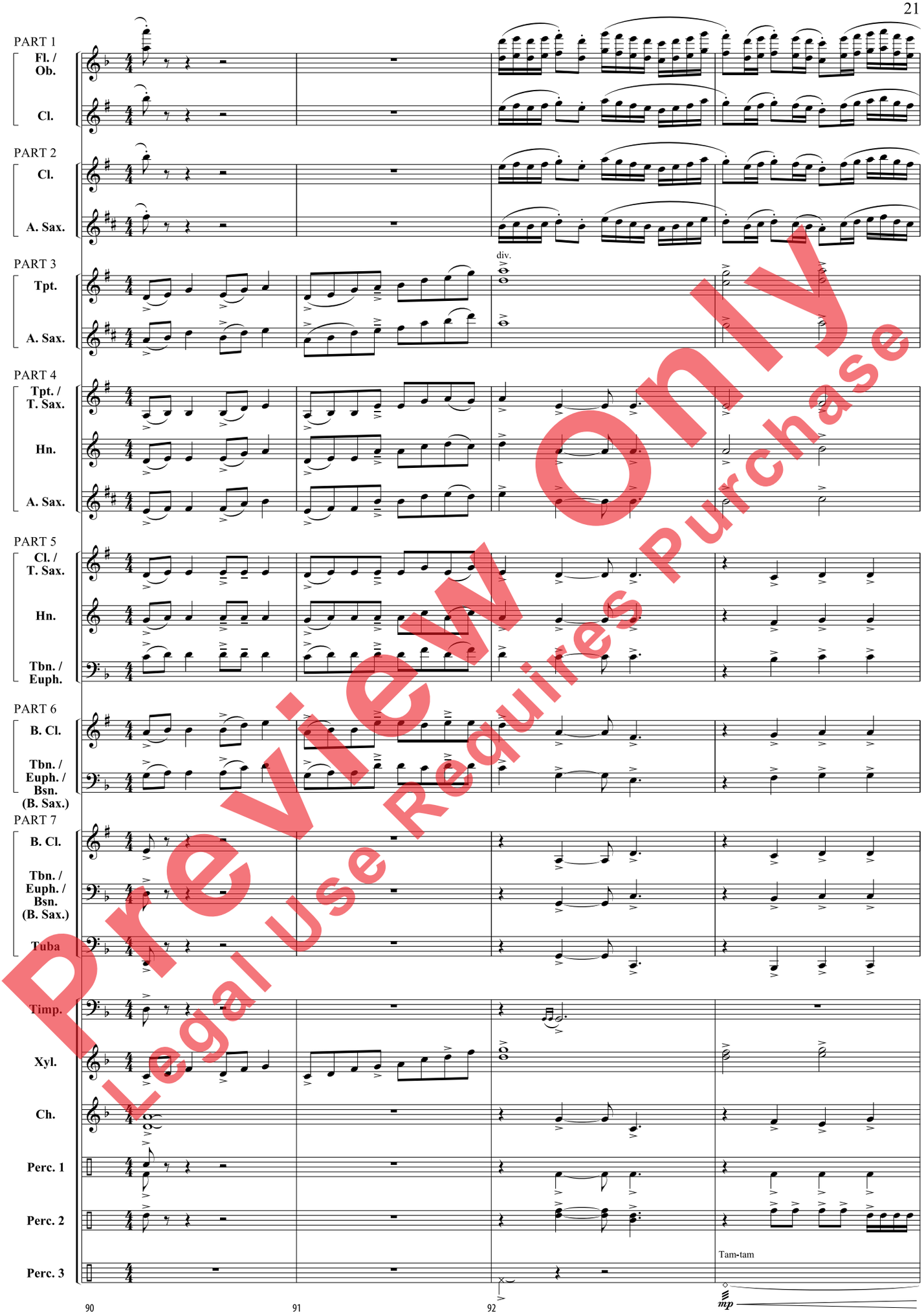

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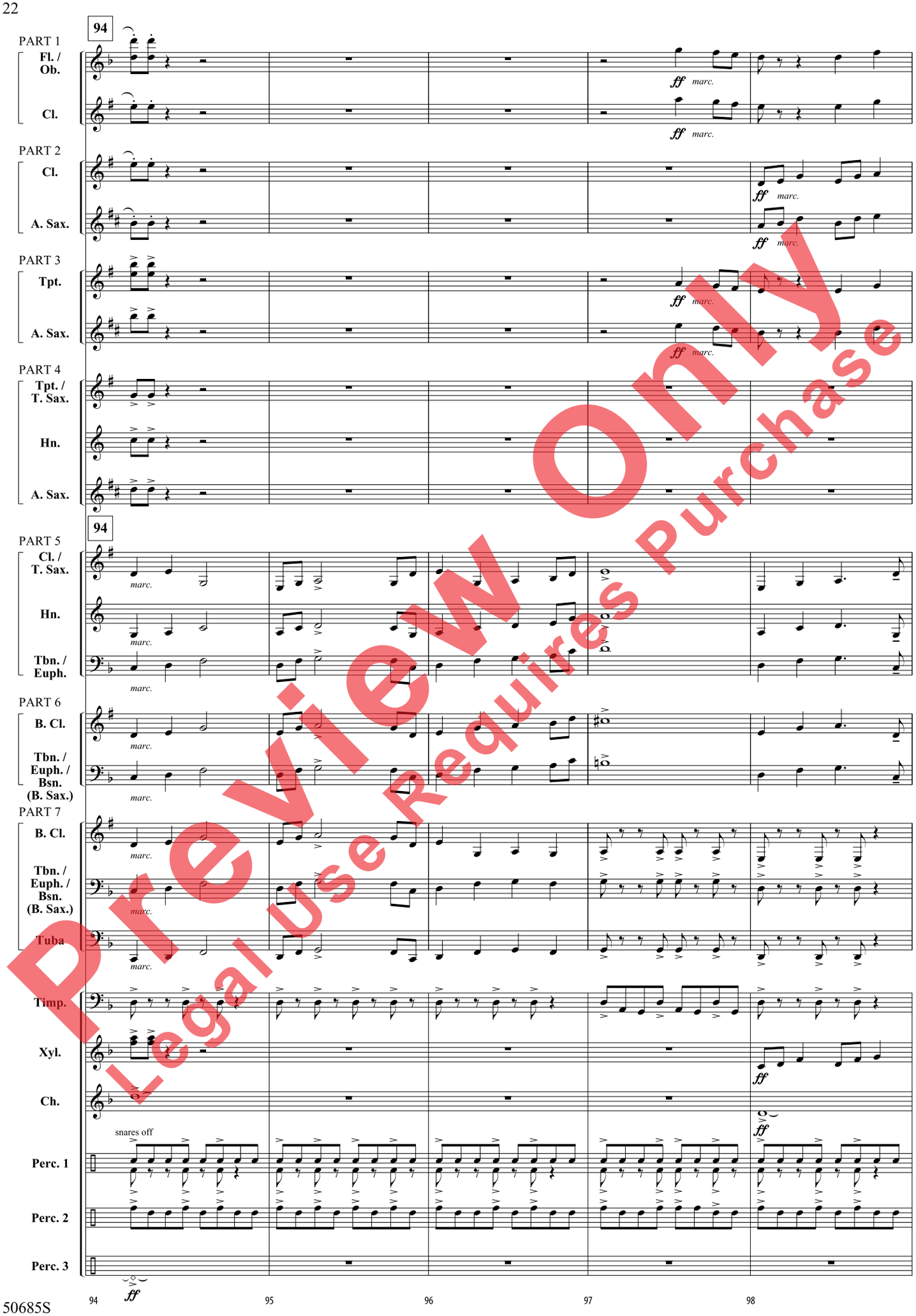

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102 In two

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

102 In two

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba
Timp.
(F, B♭, C)
Xyl.
Ch.
Perc. 1
Perc. 2
Sus. Cym.
Perc. 3

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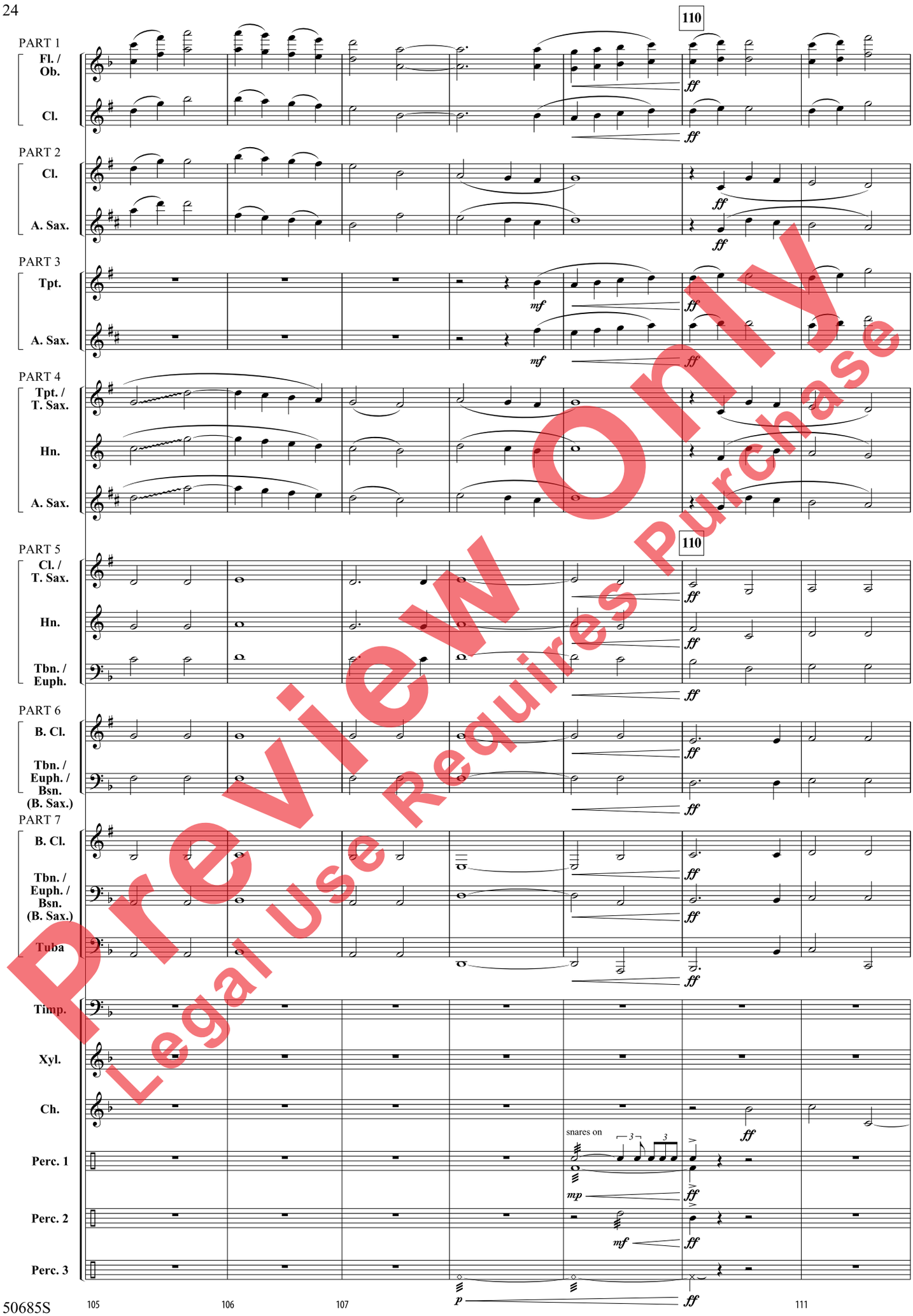

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PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba
Timp.
Xyl.
Ch.
Perc. 1
Perc. 2
Perc. 3

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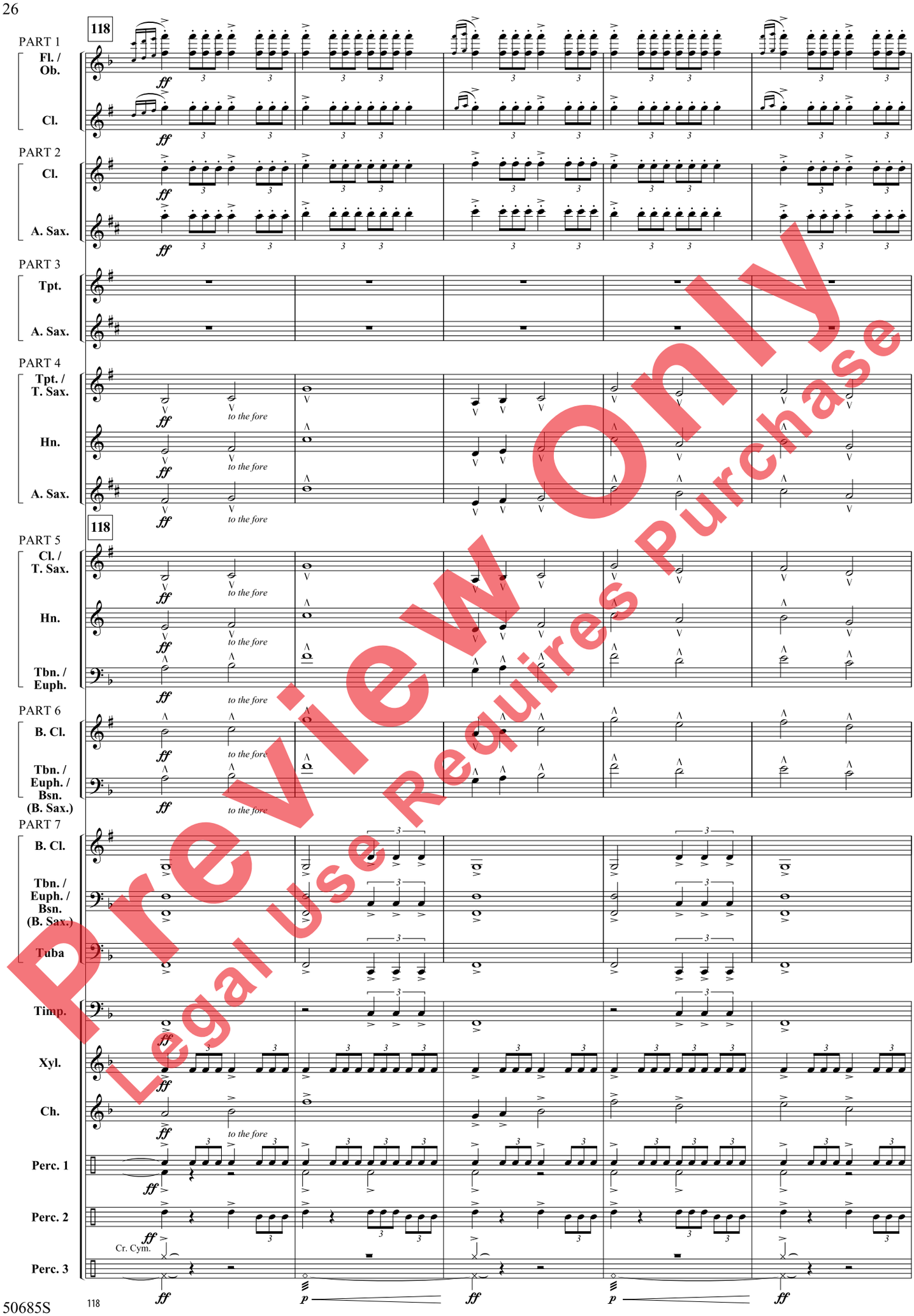

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126 In four

PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba
Timp.
Xyl.
Ch.
Perc. 1
Perc. 2
Perc. 3

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PART 1
Fl. / Ob.
Cl.

PART 2
Cl.
A. Sax.

PART 3
Tpt.
A. Sax.

PART 4
Tpt. / T. Sax.
Hn.
A. Sax.

PART 5
Cl. / T. Sax.
Hn.
Tbn. / Euph.

PART 6
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)

PART 7
B. Cl.
Tbn. / Euph. / Bsn. (B. Sax.)
Tuba
Timp.
Xyl.
Ch.
Perc. 1
Perc. 2
Perc. 3

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