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FJH YOUNG BAND

Grade 2

SHOCKWAVE

Jason K. Nitsch

Instrumentation

1 - Conductor's Full Score	2 - Baritone/ Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - Timpani
5 - B \flat Clarinet 1	2 - Bells
5 - B \flat Clarinet 2	4 - Percussion 1
2 - B \flat Bass Clarinet	Snare Drum
4 - E \flat Alto Saxophone	Bass Drum
2 - B \flat Tenor Saxophone	Wind Chimes
2 - E \flat Baritone Saxophone	3 - Percussion 2
4 - B \flat Trumpet 1	Crash Cymbals
4 - B \flat Trumpet 2	Suspended Cymbal
4 - F Horn	Anvil
4 - Trombone	2 - Percussion 3
	Triangle
	Cabasa

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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The Composer

(b. 1977) holds a Masters of Music in Music Education from Boston University and a Bachelor's Degree in Music Education from the Baylor University School of Music in Waco, Texas. Over his career he has performed with a variety of wind ensembles, concert bands and orchestras. Additionally, Mr. Nitsch is a former member of Drum Corps International's Troopers Drum and Bugle Corps from Casper, Wyoming.

Mr. Nitsch recorded his first film score in the summer of 2000 for "Passing By," a film by David M. Chandler and G. Kent Rabalais. He has had three original compositions selected for Bandworld Magazine's list of top 100 new publications for band. Mr. Nitsch's commissions have also been featured at the 2002, 2004, 2005, 2006, 2011 and 2012 Midwest International Band and Orchestra Conventions. In 2010 he composed the original score for the film documentary "The Library of the Early Mind," directed and produced by noted author and filmmaker Edward Delaney and author Steven Withrow. Additionally his music appears on various state prescribed music lists for public school band performance.

Although he enjoys the creative outlet available to him through composition, Mr. Nitsch remains committed to his lifelong dream of teaching music. He is currently the Associate Director of Bands at Klein Collins High School in Spring, Texas. He comes to this position having taught previously at Deer Park High School, Dulles Middle School and Lake Olympia Middle School in Texas.

He currently lives in Spring, Texas with his wife Nicole and daughters Ainsley and Payton.

About the Music

As the sonic boom races away from the epicenter of the blast, so too will the sounds of fury and excitement flood the concert hall and bombard your audience! *Shockwave* will energize young performers everywhere to "power up" and shake the building off its foundation! Audiences everywhere will love the explosive experience of *Shockwave*!

Great care should be taken to carefully balance all of the percussive elements to the complementary wind components. While the percussion contribution to the overall effect of the piece cannot be under-emphasized, the harmonic and melodic lines should be allowed to speak clearly without interference.

Overplaying by any section in the band, while tempting due to the aggressive nature of the piece, will ultimately detract from the total experience of the listener.

Special attention should be given to developing a uniform articulation for each of the isolated "hits" and full ensemble rhythm patterns. The cultivation of a uniform articulation throughout the ensemble will help to create the aggressive style required to perform the piece without encouraging overplaying or poor tone production. Also carefully consider the manner in which you differentiate between accented, staccato and slurred passages.

Most of all . . . Have fun! Thanks for playing *Shockwave*!

SHOCKWAVE

JASON K. NITSCH
(ASCAP)

With explosive force! (♩ = 142)

Flute

Oboe

Bassoon

B♭ Clarinets 1
2

B♭ Bass Clarinet

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

With explosive force! (♩ = 142)

B♭ Trumpets 1
2

F Horn

Trombone

Baritone/
Euphonium

Tuba

Timpani
(F, B♭, E♭)

Bells

Percussion 1
(Snare Drum, Bass Drum,
Wind Chimes)
S.D.
B.D.

Percussion 2
(Crash Cymbals,
Suspended Cymbal,
Anvil)
Cr. Cym.
Anvil

Percussion 3
(Triangle, Cabasa)

2 3 4

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Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

9

Fl.

Ob.

Bsn.

Cl. 1

Cl. 2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

9

Tpts. 1

Tpts. 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Triangle

Cabasa

mf

a2

mp

f

mp

Wind Chimes ad lib.

12

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1 2

B. Cl.

Oboe

A. Sax. *mf*

T. Sax.

B. Sax.

Tpts. 1 2

Hn.

Tbn.

Bar./ Euph.

Tuba

Timp.

Bells *mf*

Perc. 1

Perc. 2

Perc. 3

13 14 15 16

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

mp

17 18 19 20

21

Fl.

Ob.

Bsn.

mf

Cls. 1
2

B. Cl.

mf

A. Sax.

T. Sax.

mf

B. Sax.

mf

21

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Bs. Clar.

mf

Timp.

mf

Bells

Perc. 1

Perc. 2

let ring

mf

mp

Perc. 3

22 23 24

FL.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

25 26 27 28

mf

mp

tr

mf

mp

29

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.
play

T. Sax.

B. Sax.

29

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba
play

Timp.

Bells

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

Cr. Cym.

Perc. 2
f

Perc. 3

a2

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

f *mp* *f* *mp* *f*

a2

38

Fl. *mf*

Ob. *mf*

Bsn. *mf*

Cls. 1 *mf*
2 a2

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpts. 1 *mf*
2

Hn. *mf*

Tbn. *mf*

Bar./Euph. *mf*

Tuba *mf*

Timp. *mp*

Bells *mf*
rim

Perc. 1 *p* *mp*

Perc. 2 *mp* *mf*
Sus. Cym.

Perc. 3 *mp*

37 39 40

Fl.

Ob.

Bsn.

Cl. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mp

mf

41 42 43 44

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

mp

mf

45 46 47 48

Fl.
Ob.
Bsn.
Cls. 1
2
B. Cl.
A. Sax.
T. Sax.
B. Sax.
Tpts. 1
2
Hn.
Tbn.
Bar./Euph.
Tuba
Timp.
Bells
Perc. 1
Perc. 2
Perc. 3

mp *mf*

49 50 51 52

Preview Only
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54

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2
Cr. Cym.

Perc. 3

ff

mp

ff head

54

a2

53

55

Fl. *fp* *ff*

Ob. *fp* *ff*

Bsn. *fp* *ff*

Cls. 1 *fp* *ff*

2 *fp* *ff*

B. Cl. *fp* *ff*

A. Sax. *fp* *ff*

T. Sax. *fp* *ff*

B. Sax. *fp* *ff*

Tpts. 1 *fp* *ff*

2 *fp* *ff*

Hn. *fp* *ff*

Tbn. *fp* *ff*

Bar./Euph. *fp* *ff*

Tuba *fp* *ff*

Timp. *fp* *ff*

Bells *fp* *ff*

Perc. 1 *fp* *ff*

Perc. 2 *mf* *ff*

Perc. 3 *mf* *ff*

Fl.

Ob.

Bsn.

Cls. 1
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1
2

Hn.

Tbn.

Bar./
Euph.

Tuba

Timp.

Bells

Perc. 1

Perc. 2

Perc. 3

